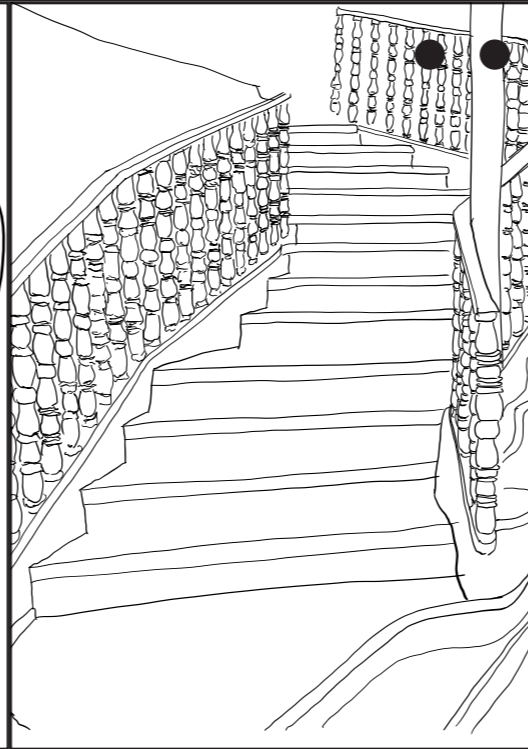
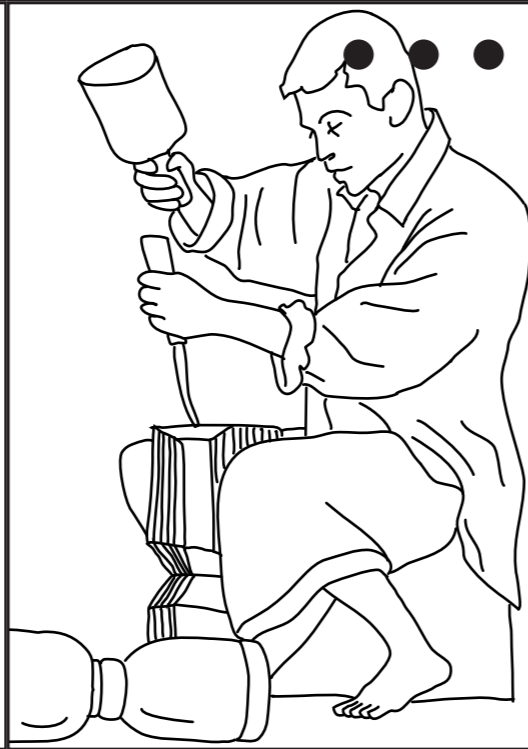
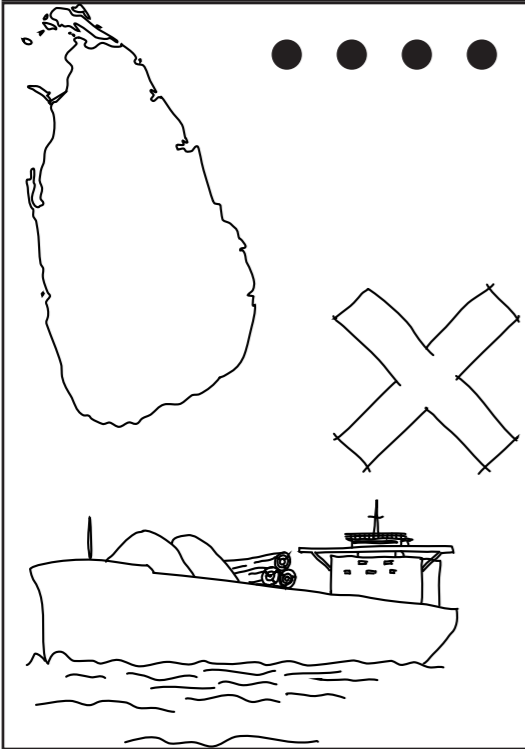
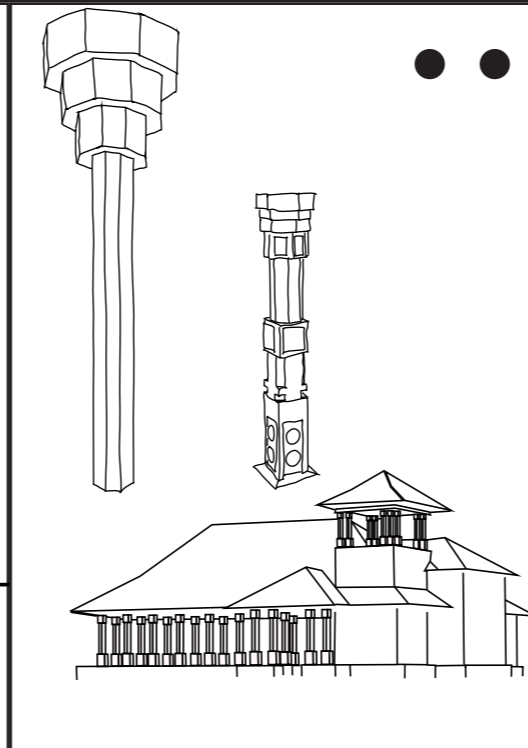
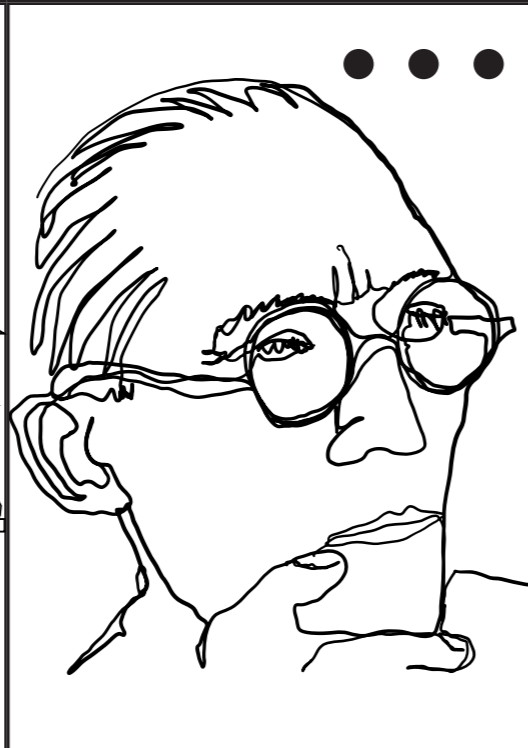
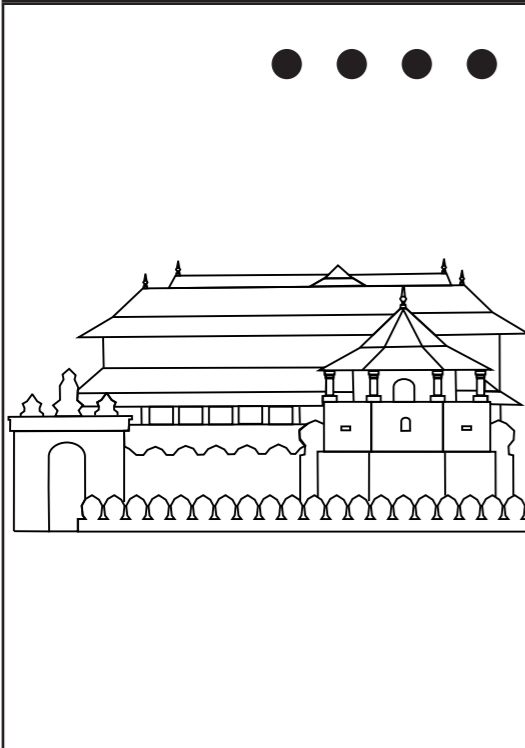


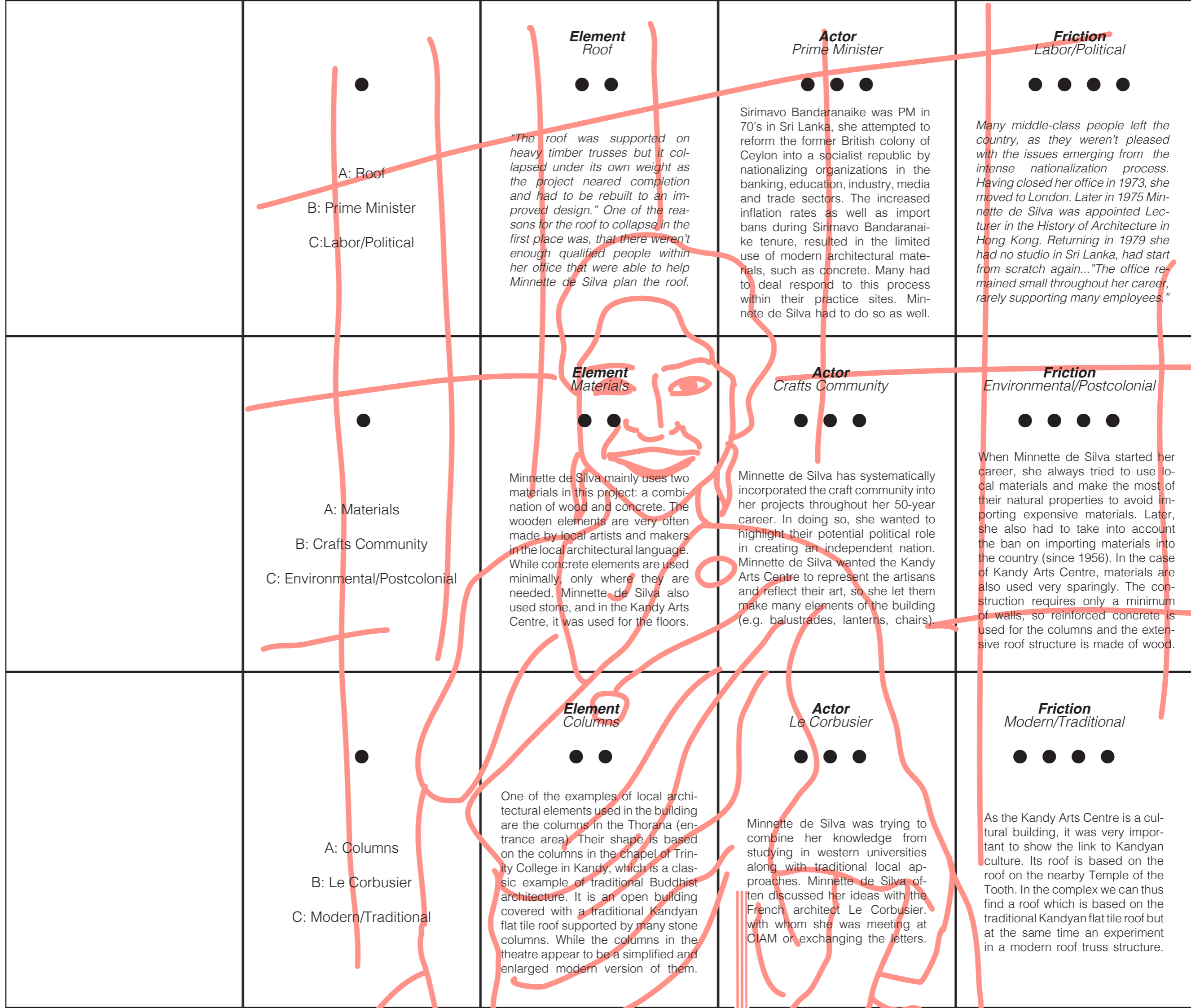
To what extent did the fact, that her office was breaking apart, affect her work?

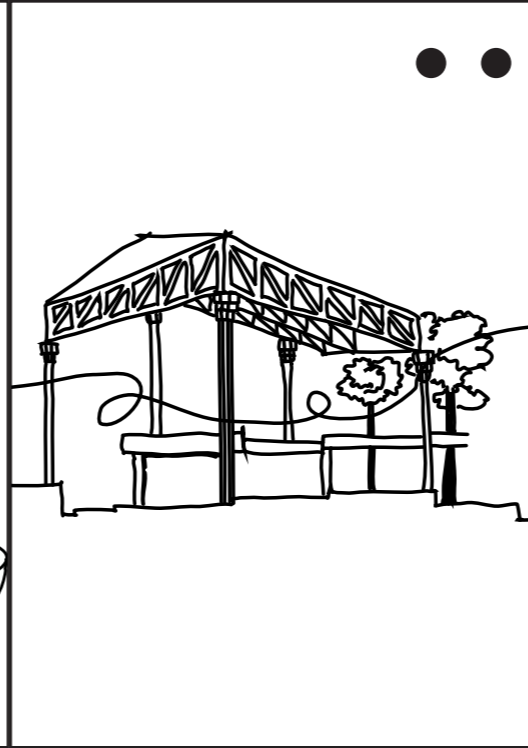
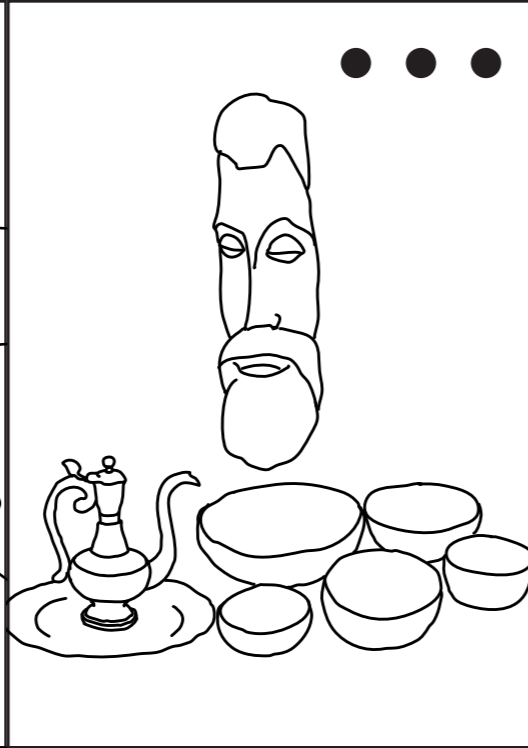
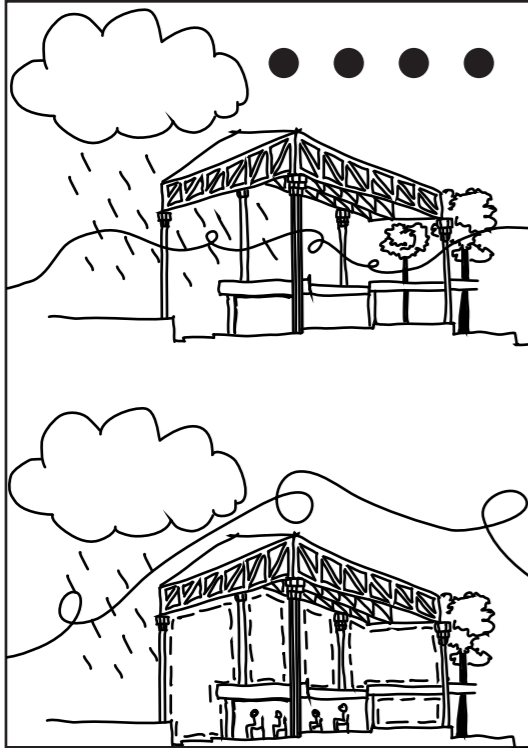


How did Minnette de Silva use different materials to their best advantage?

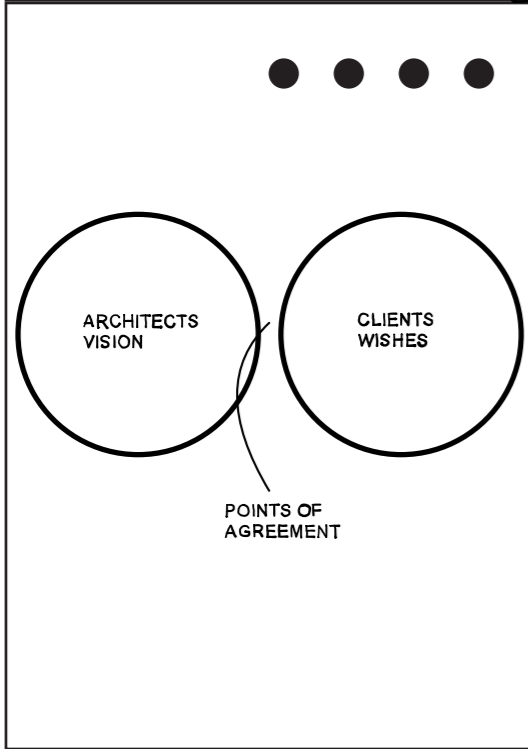


How did Minnette de Silva create a symbiotic relationship between the traditional and the modern?


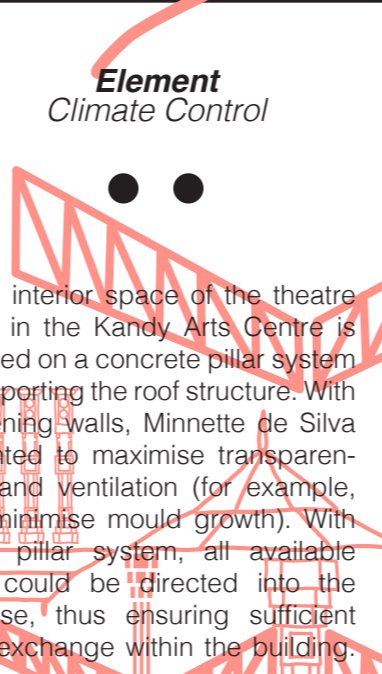
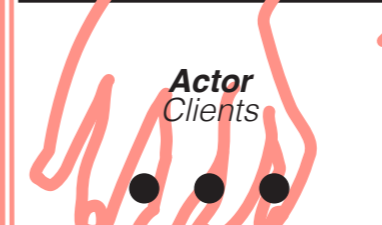




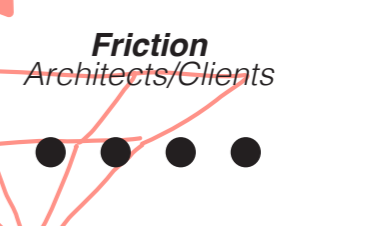




To what extent does the difference in size of the KAC in comparison to most of her previous housing buildings implicate a problem of scale?



To what extent was Minnette de Silva able to align the values she cared most about, such as tradition/culture, craftsmanship, the urban extension of the village, and her own architectural vision with that of the clients in the Candy Art Centre and how did that differentiate to previous projects?

	 <p>A: Climate Control B: Clients C: Climate/Postcolonial</p>	<p>Element <i>Climate Control</i></p>  <p>The interior space of the theatre hall in the Kandy Arts Centre is based on a concrete pillar system supporting the roof structure. With opening walls, Minnette de Silva wanted to maximise transparency and ventilation (for example, to minimise mould growth). With this pillar system, all available air could be directed into the house, thus ensuring sufficient air exchange within the building.</p>	<p>Actor <i>Clients</i></p>  <p>Minnette de Silva was asked to design a Kandy Arts Centre in 1982 for the Kandy Arts Association (founded in 1882) near the Temple of the Tooth. The centre has been built later in 1984. The visions about the Centre have changed several times before it was fully built. Many compromises had to be made. Later, after construction of the complex began, Minnette de Silva was asked to expand the theatre to accommodate about one thousand five hundred people.</p>	<p>Friction <i>Climate/Postcolonial</i></p>  <p>Early in her career she criticized the concept of the 'colonial bungalow'. The "colonial bungalow" was a symbol of trying to control the external environment, or tame tropical conditions that were deemed as problematic according to colonial standards. Minnette de Silva had spent her entire career trying to adapt her buildings to the tropical conditions of Sri Lanka. At the Kandy arts centre, we can see this principle in the theatre, which was conceived as a natural amphitheatre protected by overhanging roofs to let in light and promote ventilation. Unfortunately, however, the openings were so large that they allowed rain to enter and later had to be closed, making the hall dark and stuffy.</p>
	 <p>A: Avanhala B: Minnette de Silva, Le Corbusier, Craftsmen, Clients C: Architects/Clients</p>	<p>Element <i>Avanhala</i></p>  <p>Even though the sheer size of the building, which was fairly unusual for her, required a different approach in many ways, she stayed loyal to the idea that "(...) <i>The craftsman has been completely isolated from the trends of contemporary life, he must be brought into it otherwise he will remain only as a museum piece and eventually cease to exist.</i>" Therefore, "Craft work is an important contribution to the aesthetics of the centre but also it's spirit, since the craftsmen working there have produced many parts of the building. <i>It is their Place, it is the traditional way!</i>"</p>	<p>Actor <i>Minnette de Silva, Le Corbusier, Craftsmen, Clients</i></p>  <p>What Minnette de Silva cared about has not changed a lot. However, the way her interest manifests in the building process has changed with time. In previous buildings one could argue, that her architectural vision was not always aligned with the wishes of functionality and practicality by the clients. As a result, there have been letters of complaints. Yet the clients' interests in the Kandy Arts Centre to use a "(...) maximum (...) of indigenous materials" however, went along well with Minnette de Silvas's architectural vision of creating a symbiotic relationship between the traditional and the modern. Nonetheless, not everything has gone as planned.</p>	<p>Friction <i>Architects/Clients</i></p>  <p>The conflicts between the architect and the client will always be prevalent. Even though, these frictions has been minimised with the Kandy Arts Centre, Minnette de Silva writes: "Later, after construction of the complex had commenced I was asked to enlarge the theatre to shelter about thousand five hundred people. Many 'ad hoc' structural compromises were necessary and are noticeable.", implying that architectural quality was lost, due to the clients wish of adding more space.</p>

Input Card



Element Card






Actor Card



Friction Card



<p><i>Input Card</i></p> 	<p><i>Element Card</i></p> 	<p><i>Actor Card</i></p> 	<p><i>Friction Card</i></p> 