

A STUDY ON THE CHANGING ARCHITECTURE OF BUDDHIST TEMPLES IN SRI LANKA; AN EXAMINATION OF COLONIAL INFLUENCE ON BUDDHIST TEMPLE BUILDINGS IN GALLE

The dissertation submitted to the faculty of architecture, University of Moratuwa, Sri Lanka, for the examination of M. Sc (ARCH) and part two of the Royal Institute of British Architects.



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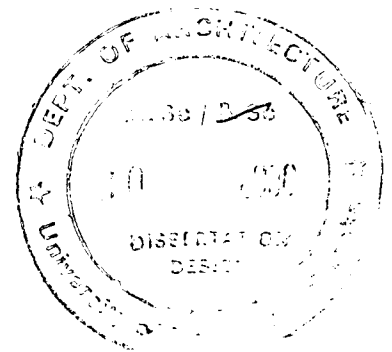
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ABSTRACT

The Buddhist temple could be considered as the center for dissemination of the teachings of Lord Buddha. The design of Buddhist temples plays a major role in providing the suitable environment for the users to engage in various religious activities. Therefore, Buddhist temple architecture needs to pay due attention on the philosophical aspects of Buddhism, in order to fulfill this requirement.

The arrival of western colonials which began in 1505 A.D., resulted in the Sri Lanka undergoing major transformations, which included local architecture too. This research study attempts to investigate how colonial influence has affected the Buddhist temple architecture in Sri Lanka. In doing so, attention has been paid to temples in the Galle district, mainly because of the continuous occupation of colonials in the southern coastal belt, for a period exceeding three centuries. The study highlights how the colonial influence has impacted on the ability of the Buddhist temple to convey the original concepts of Buddhist philosophy, by comparatively analyzing the changes that have taken place in Buddhist temple architecture in pre and post colonial eras.



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GLOSSARY


A

| | |
|--------------|--|
| Antaravasaka | Lower garment, one of the three monastic garments |
| Arhat | A saint who has attained nirvana in this human existence |
| Arama | Monastery, park |
| Asana | Seat, throne, attitude or posture |
| Asanaghara | House of the seat or throne |
| Avasa | Dwelling, temple |

B

| | |
|-------------|---|
| Bhikkhu | Mendicant monk, male member of the Buddhist order |
| Bhikkhuni | Nun, female member of the Buddhist order |
| Bhumi | Earth, ground, floor, storey |
| Bodhi | Perfect knowledge, enlightenment |
| Bodhighara | House of the Bodhi-tree |
| Bodhivrkasa | Bo-tree, the tree of Enlightenment, <i>Ficus religiosa</i> Asvatta-tree |
| Bubbulakara | Bubble shaped stupa |

C

| | |
|------------|--|
| Caitya |  University of Moratuwa, Sri Lanka. Electronic Theses & Dissertations Cetiya (Pali) synonymous with stupa |
| Catussal | An open or closed quadrangle surrounded by buildings on all four sides, an enclosed courtyard |
| Caturassra | Four sided, a square |
| Chatra | An umbrella, a parasol mounted over a harmika of an ancient <i>stupa</i> |

D

| | |
|----------------|--|
| Dagaba | Receptacle for ashes or relics, synonym of stupa |
| Doratupalarupa | Guard-stones |

G

| | |
|-------------|---------------------|
| Garbha | The womb |
| Garbhagarha | Inner cell, sanctum |
| Ghanthakara | Bell shaped stupa |

H

| | |
|---------------|--|
| Harmika | Square structure above the dome of a stupa |
| Hataraskotuwa | Square enclosure of a stupa at the top |

| | |
|-----------------|---|
| Kalasa | Water pot |
| Kuti | Cell |
| L | |
| Lena | Cave |
| M | |
| Mahavihara | Great monastery - the centre of Theravada Buddhism during the Anuradhapura period |
| Mahavamsa | Great Chronicle - describes the ancient period c Sinhalese Buddhist history from the legendary King Vijaya (5th Cen. BC) up to King Mahasena (276-303 AC); continued by the Culavamsa |
| Mahayana | The great vehicle form of Buddhism stressing the ideal of Bodhisattva, includes Vajrayana, Tantrayana etc |
| Makaratorana | Portal with makara motifs |
| Maluva | Terrace |
| Mandala | Circle, mystic diagram of the Buddhist cosmos |
| Mandapa | A pavilion |
| Murti | Image, idol, statue, manifestation |
| P | |
| Padhgnaghara |  Piyangala (old Sinhalese): meditation hall of a monastery |
| Padma | Lotus, used as a symbol of purity and creative fertility |
| Pancavasa | The five kinds of edifices belonging to a Buddhist Monastery namely: Cetiya, Bodhi, Patima, Uposatha and Pasada |
| Pasada | The mansion, dwelling |
| Patimaghara | Image house |
| Pesava | Moulded plinth at the base of a stupa, Bern |
| Prakara | A wall |
| Prasada | A mansion, residential quarters of a monastery |
| Pusthakalaya | Library |
| S | |
| Sangha | Community of Buddhist monks |
| Sankha | Conch |
| Sandakadapahana | Moon-stone |
| Sinha | Lion |
| Siraspata | Flame on the head of a Buddha statue |

Stupa Structure of more or less hemispherical shape and erected over relics (see dagaba, thupa)

T

Thera An elder Buddhist monk

Theri An elder Buddhist nun

Theravada School of the elders, orthodox form of Buddhism.

Synonymous with Hinayana and Sravakayana

Thupaghara Synonymous with cetiyaghara

U

Uposathaghara The chapter house

V

Vajrisana Attitude of vajira, diamond throne, sitting posture with crossed and interlocked legs and with both soles of the feet upwards (dhyanasana)

Vatadage Circular shrine

Vahalkada Frontispiece of a Stupa at the four cardinal points

Vava

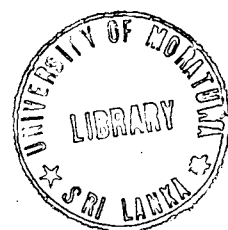
Vedi

Vihara

A Buddhist Temple or monastery



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CHAPTER ONE
INTRODUCTION

INTRODUCTION

1.1. TOPIC EXPLANATION

According to *Mahawamsa*, the identifiable history of Sri Lanka began with the arrival of *Vijaya* from India, who is considered as the first king of Sri Lanka. But it was the introduction of Buddhism during the reign of king *Devanampiyatissa*, that gave this island nation a stable religion. The state patronage received from the time *Arahath Mahinda* brought Buddhism to Sri Lanka, may have contributed largely in establishing Buddhism in this country.

Buddhism had its effects on almost all aspects of Sri Lankan life including the local architecture. The construction of Buddhist temples could be considered as one of the major milestones of architecture in this country. The first temples which were built during the Anuradhapura period added new dimensions to architectural planning in Sri Lanka. These temples were designed in order to facilitate the conveying of the message of lord Buddha. Its environment both internally and externally was selected and organized in such a way to that the visitors to the temple gains a suitable environment to carryout various activities as per the Buddhist philosophy. Therefore it could be stated that architecture of the Buddhist temple played a major role in successful dissemination of the teachings of Lord Buddha.

As history unfolded, Sri Lanka was subjected to various foreign invasions from time to time. These resulted in even the administrative capital of Sri Lanka being shifted from place to place. Polonnaruwa, Kandy, Kotte etc. are some of them. The latest of these foreign invasions occurred in 1505 A. D., with the arrival of Portuguese, followed by the Dutch and the English, which ended up in 1948 after gaining of independence.

These foreign invasions had lot of influence on the society of Sri Lanka in terms of cultural and sociological aspects. As architecture is closely related with the needs and aspirations of the society, it is fair to comment that, it too may have been influenced by these activities. This scenario is strongly evident with the arrival of western colonials in 1505 A. D. Their influence spread mainly in the coastal belt and covered a diverse range of subjects such as religion, education, law, economy etc. These impacts are reflected in the changes of architectural designs that have taken place after this period.

As the country underwent such periods of change, it is interesting to investigate how the Buddhist temple has withstood this test of time, facing the changes that took place in the way state was governed and also the changes that occurred within the society.

1.2. INTENTION OF THE STUDY

This dissertation study is an attempt made to investigate the extent to which the colonial influence has affected the design of Buddhist temples in Sri Lanka. In doing so, a major emphasis was paid on whether the colonial influence has strengthened or destroyed the main intended purpose for which temples were originally built, by comparing the present day temples with those of the pre colonial era, giving due consideration to the essential philosophical aspects of Buddhism.

1.3 NEED OF THE STUDY

Since Buddhism contains a strong philosophical foundation, it requires those who follow it to be involved in greater concentration, on the psychological aspects associated with it. The temple environment was designed in such a way to provide the environment for this purpose. Therefore it could be noted that any external influences on the temple architecture, carries the risk of making the temple environment unable to cater to this need. It could in turn lead to an incorrect message being given to the devotees and may result even in gradual extinction of the original Buddhist concepts. Therefore these circumstances have given rise to the need to investigate how colonial occupation in this country has influenced the Buddhist temple architecture.



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1.4 SCOPE AND LIMITATIONS

Since the colonial occupation was very much prominent in the coastal belt, the study was confined mainly to the area of Galle, in southern Sri Lanka. In this regard two case studies were conducted taking into account two temples located in the southern coastal area, namely *Sunandaramaya* temple in Ambalangoda and *Totagamuwa Raja Maha Viharaya* in Telwatte.

1.5 METHODOLOGY

The methodology adopted in conducting this research study could be explained by dividing it into several stages. The literature review undertaken as part of the study regarding the traditional Buddhist temple architecture in Sri Lanka provided the original basis for the research. The two case studies conducted involved observations at site and also interviewing of relevant personnel. The data collected from this process was analyzed using the facts established in the literature review as the basis, in order to formulate the final outcome of this research.

With regard to the organization of this report, Chapter two which follows the introductory chapter explains how the traditional Buddhist temple was designed to convey the original Buddhist philosophical concepts. The third chapter has been mainly dedicated to present the facts collected from the two case studies together with references to instances of colonial involvement in the local architecture. Data collected in the Chapter three, has been comparatively analyzed in the fourth chapter using the concepts established in Chapter two as guide lines. Furthermore, the fourth chapter, apart from presenting the conclusions of the research findings, provides suggestions for future research considerations with relevance to this study area.



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CHAPTER TWO

BUDDHISM AND BUDDHIST TEMPLE ARCHITECTURE IN SRI LANKA

BUDDHISM AND BUDDHIST TEMPLE ARCHITECTURE IN SRI LANKA

2.1 THE CONCEPT OF BUDDHIST PHILOSOPHY

Buddhism empowers humanity, the power of the human being. The Buddha himself being a human being repels the concept of almighty god. As Buddha disclosed among all living creatures man is supreme. This concept strengthens man to look upon himself rather than look for unknown powers for salvation.

"The basis of Buddhism is implicit trust and dependence on the Buddha, Dhamma, and Sangha the three refugees, the triple gem. Articulation of the three refugees leads the way in so many ways, signifying the Buddha as the teacher and guide through life, the Dhamma the law of life, and the Sangha the guardian of Dhamma." (Carter J.R. 1929, p.2)

This understanding must be developed through constant application. Theoretically the subscription to such a system of knowledge will be ruled out as irrelevant in any type of worship or practice purely based on tradition and beliefs. These aspects which are emphasized in canonical Buddhist thought does not recommend any type of worship or any other type of ritualistic practice as a path leading to the attainment of the ultimate reality.



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The ultimate objective of Buddhist philosophy is the extinction of suffering. It is the phenomenon Nescience (*avijja*) that barricades the reaching to this stage. Nescience could be expelled by the understanding of the four noble truths, namely *Dukka* (suffering), the arising of *Dukka*, the ceasing of *dukkha*, and the path leading to the cessation of *dukkha*.

The noble eight fold path namely the right view, right thought, right speech, right action, right livelihood, right effort, right mindfulness and right concentration is the path leading to the cessation of *dukkha*. Therefore one who understands the four noble truths reach the destination the state of eternal blissfulness, the *nibbana*.

The Buddhist believes in the doctrine of *karma*, which declares that happiness and unhappiness are like the result of action, that prosperity and adversity are produced for each individual by his own deeds, word and thoughts; that the law is impersonal that it has no agent behind, directing it or administering it. Evil can only be redeemed by doing good which will overcome the effects of performance of acts of body, speech and mind which soil their character and impeded the growth of ones personality.



All love, relationship and friendship is ultimately along the journey through birth, decay, death and rebirth. Each of us must face these facts absolutely alone. Even a Buddha can, but teach each of us how to face these things and how to overcome them. If the course of suffering is psychological, then it must follow that the cure is also psychological. Hence we find in Buddhism a series of mental exercises called meditations designed to uncover and cure our psychic aberrations.

2.2 THE CONCEPT OF BUDDHIST TEMPLE ENVIRONMENT

The main concept of the Buddhist sacred place (temple) is to provide an appropriate environment to the devotees to condition their mind, to a path leading to "nibbana" through purity of mind without any constraint. The calm serene, tranquil and sacred environment provides the background necessary to achieve the above purpose, which facilitates the Buddhist layman to sense the way of understanding Buddhist teaching. Hence, the Buddhist environment that exist in the temple is their contribution of the environmental qualities, of which quality decrease or increase according to the different functional purposes of each space. The degree of Buddhist temple environment could be further enhanced with the creation of a background of solitudeness, as it develops the effect of isolation and segregation from mundane world.

The early Buddhist temple has undergone changes through different time periods but they have not changed their original concept. Different types architectural principals and elements are used to express the concept. Original concept of Buddhist temple helped the people to easily understand the Buddhist philosophy in order to maintain proper concentration of mind. Also physical environment of the temple is also essential to create a clear picture of the Buddhist concept.

The location of the traditional temple is on the highest elevated place in a particular context and is an important place which was situated away from human settlement or city. This was the most attractive and richly emphasized aspect of the environmental qualities and in itself expresses a feeling of strong separation from the seclude world to the religious world.(Fig 1)

Path ways leading to the isolated monastery provided passage for the people to come to the temple. Public visitors who could also be considered as pilgrims, come to the temple with the expectation of seeking an end many of their problems. In such cases they start their journey through the sacred city, paying homage first to most sacred place of worship.(Fig 2)



Fig 1 Location of the temple feels sacredness.

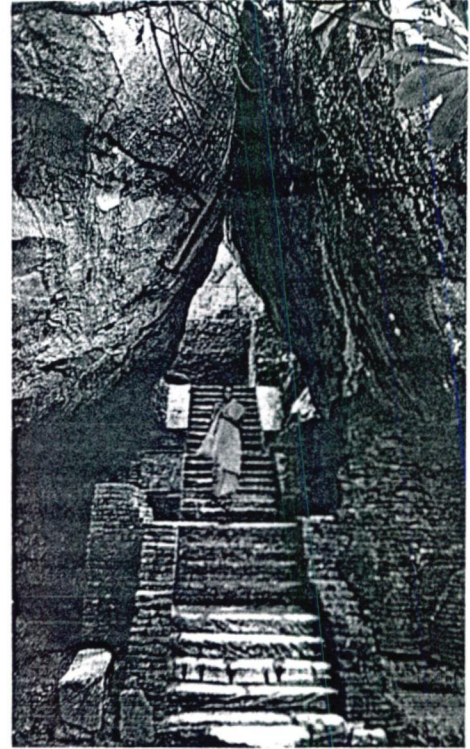


Fig 2 Pathways used, a worshiper is subjected to control some extent

The entrance of a temple gives a strong feeling of entering in to a Buddhist environment from the secular world, which express the formal and sacred character in order to evoke service of discipline within the monk and layman.



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"Originally Pansala was, as the name implies, in fact, a hut of leaves. But in later times the term was applied to any kind of monastic residence. Today modern buildings in Buddhist temples in Ceylon are called Pansala, the Sinhalese word derived from pansala." (Ven. Rahula. W. 1956, p.116)

Through the gradual process of development the temples have been organized in a certain order for the symbolic representations of the Buddha, which came to be worshipped during his absence on wondering missions. They are the **Body relic, Possessions or objects personally used, Representational objects.**

The stupa or *chetiya* containing a body relic of Buddha stands at the highest position of the temple environment. Its peculiar type of form, colour, size and scale express its large volume, which is easily captured by the devotees. The Bo tree which spreads over a large area of the *maluwa* creates a quite gloomy, cool and a pleasant atmosphere with the sound of fluttering Bo- leaves. The cool and calm atmosphere of this place enhances the feeling of sacredness of this environment. The arrangement of the shrine consist of a number of spaces. The progressive accesses through various spaces and gates helps to evoke sacredness. "Out of many shrines for which offerings could be made, the main shrine is at the image house which

contains an image of Buddha. This itself is not an object of worship, it is merely a token, a symbol or a representation which helps him to recall the Buddha." (Malalasekara G., p.160)

For the purpose of worship it is even immaterial whether there is an image or not, but from an image or from some sort of a picture the devotee finds it helpful for the concentration of his thoughts. Other unritualistic buildings give background to express the conceptual quality of the temple, but their arrangement is always at a lower level than arrangement of religious buildings. This helps to make the religious activities prominent. (Fig 3)



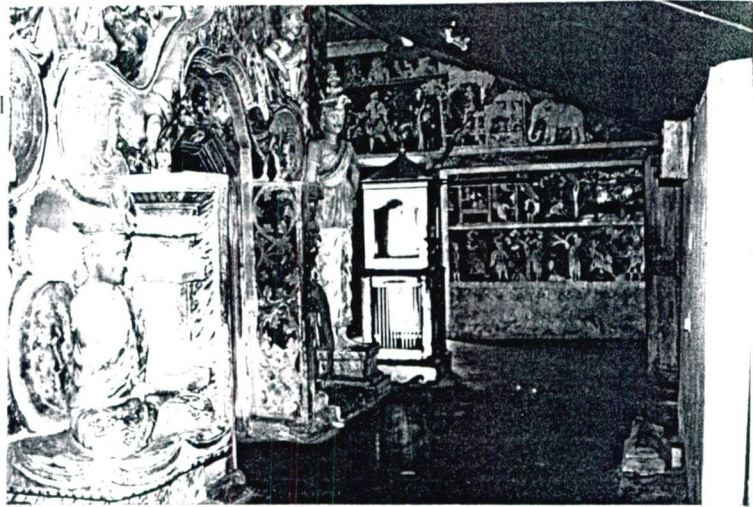
Fig 3
Arrangement of Buddhist sacred place demonstrate concept of Buddhist Temple.

Although volume is a major concept of the Buddhist buildings different sizes of doorways are attached to the *Garbha* and it directs to the different environments. They appear in very dark, gloomy and cool atmospheres, rich in huge spatial quality of existing space. This quality (volume) effects in changing the mind of users and helps to improve the concentration. (Fig 3)

Symbolic figures, carvings, decorations and moldings give an ideological concept to the Buddhist temple which expresses an impression of protectiveness of shrines. The walls and the ceilings are totally covered with highly decorative and colourful paintings. Various Buddha statues having different postures and statues of gods, guards and disciples of the Buddha are placed in a hierarchical order, which helps to accelerate the impression of conceptual quality of Buddhist temple environment. (Fig 4)

These are the ideological concepts gathered around the Buddhist temple. These qualities can be identified as the major components of primary temple environment and it consist of several qualities which may become prominent. The temple environment dominates the Buddhist concept by architectural elements and building elements.

Fig 4
Interior arrangement of
Buddhist religious buildings
help to express its conceptual
quality.



2.3 DOMINANT CHARACTERISTICS OF BUDDHIST TEMPLES

The word dominant suggests to imply the quality, which imposes a dominating, superior and over powering feelings. The dominating quality of an environment always command a respect to itself. It express the sense of power leaving the observer feeling somewhat stressed. Also it expresses a sense of stretch stability and unconquerable quality over the surrounding environment. But traditionally the temple has been the most important element which dominates over the whole area of the village. **Location, Entrance, Arrangement of structures and elements** are the main characteristics which contributed for achieving visual dominance. The inherent character of a building itself largely matters in the manifestation of its quality. Form, shape, scale, texture, colour and proportion are dominating qualities of Buddhist religious buildings.

Location has a considerable ability to express a visual message. Temples were built on e top of a lower hill overlooking the village. The location of such temples is often romantic, rich with various features. The beautiful buildings are visible from many points across a stretch of paddy fields, close to the rivers, tanks, etc. from vast foregrounds and so forth. But some times temples were built at the foot of hills also, using it as a background for the temple complex (Fig 5). Dominancy has been achieved in this scenario by its characteristics instead of locating it over the top of the hill. (Fig 6)

According to the Buddhist philosophy, the selection of suitable locations and environments to the temple is important in order to achieve successes in the developing of concentration, tranquility, calmness and serenity of inner thoughts of devotees. Lord Buddha mentioned some unfavorable places to carry out religious activities such as places having dilapidatedness, newness, famousness, a new road, presence of incompatible persons etc. It is evident that temple's calmness functions very well in maintaining an environment of calm

serene and tranquil in an isolated but dominant surroundings. That is why the mountain tops, valleys etc. were selected for such purposes.

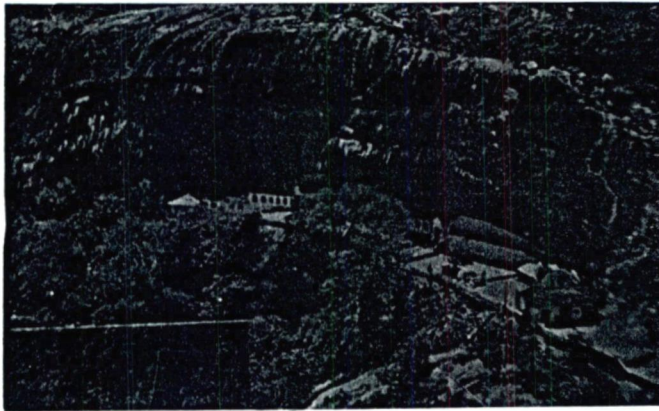


Fig 5
Dambulla rock temples placed on the top of mountain, which gives Visual dominance.

Fig 6
Surrounding environment of Kandy Tooh relic temple contribute to the expression, of dominance



In the Buddhist temple the entrance transition has become a dominant feature and is arranged in such a manner as to express perfectly the feeling of entering a very respected, sacred area. While the entrance is used to give a symbolic message, the worshipper is subjected to a control to a certain extent. Long access pathways providing a flight of steps makes the entrance a dominant feature with decorations (Fig 7). This makes the visualizing the temple long time before entering it possible. Other than these common methods, there could be special situations like entrances along the bridge over a river or a water body and access to a temple by a boat and so forth creates a magnificent visual dominance. Some temples have used various structures such as entrance structures, roof gates etc. which gives a self identity to the temple.

Layout planning is considered as an important aspect which contributes largely to the achievement of the quality of dominance. With different structures this has been achieved through their hierarchical placement at different levels, giving a fair amount of visual identity to the temple (Fig 8).

Fig 7.
Long stepping ways gives a time for the visualize before entering.

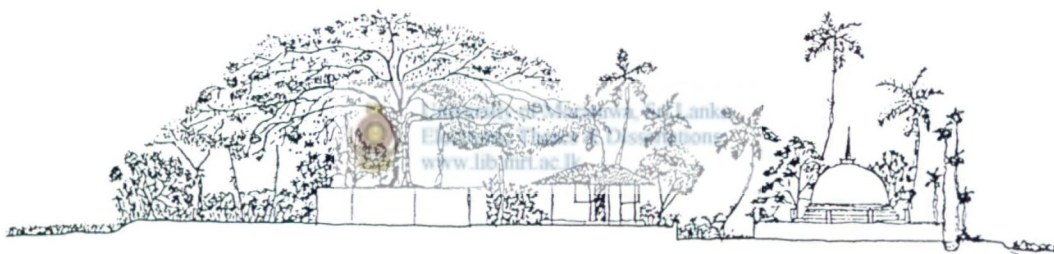


Fig 8 Express the degree of sacred value and dominance by through layout planning

Stupa takes the highest position in the layout and it is special than the other tiled roof buildings in the temple. The *dagaba* which is a hemispherical structure is usually finished with pure white lime plaster and is almost too dazzling to look at in the bright sun. The effect of a white *dagaba* shining far away amongst the green paddy fields is often a most beautiful land dominating sight. It could be observed as a fact that in the flat lands the *dagaba* has become huge one in order to manifest its dominance, while in hill country even though the *dagaba* has become smaller, still it maintains the dominating character as it is visible from many surrounding points.(Fig 9)

The Bo tree and image house are the second and third important aspects in layout planning. Image houses are arranged with various techniques to give visual impression for devotees. The unusual and powerful form makes its dominance stronger due to the highly formal

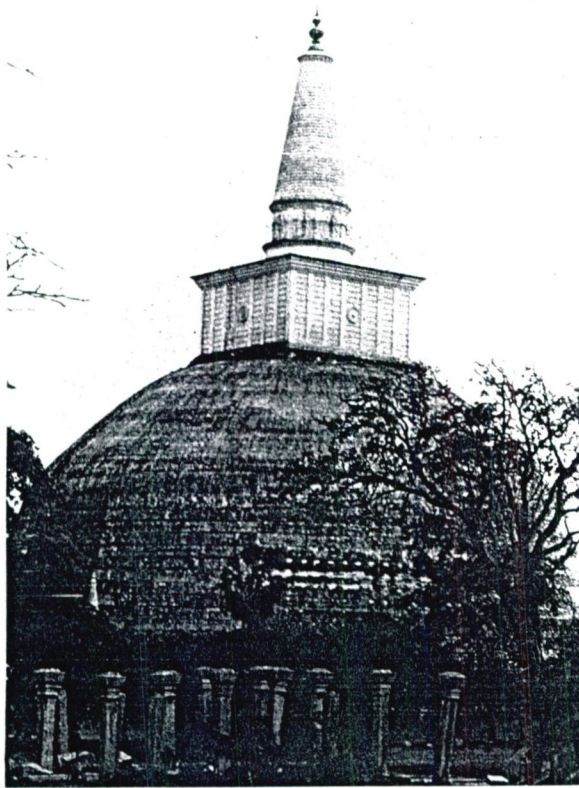


Fig 9 Stupa dominates over the surrounding.

planning arrangement of the early period temples (Fig 10). Even the exterior appearance such as roofs, detailed walls with decorative motifs gives stronger visual impressions about temples. Internally most of image houses in temples consist of a path around a Buddha's chamber for worshipping by circumambulation. Wall paintings have been drawn on either side of the walking path. It contributes to create a good dominance to the user of image house. Other buildings which could be seen in a temple are the preaching hall, library, Avasage etc. also conforms to this. These buildings possess several aspects to facilitate the intended task. They gradually dominate their identity by the highly formal planning arrangement of the

temples by have a big roof and a sense of spaciousness inside it (Fig 11)



Fig 10 Interior of shrine room makes dominance

The surrounding structures of the layout sensitively affect in achieving dominance. The smoothly finished, white washed colonnade plays a major role in determining the quality of dominance. The massive portions, scale, and its stability and strength eventually overpower the human feelings, leaving the observer somewhat stressed. The detailing and the tapering of the columns also enhances the quality of dominance. These dominating characteristics

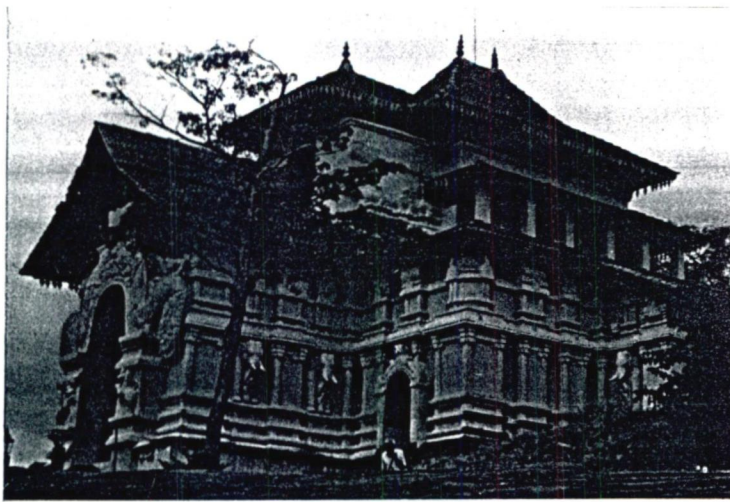


Fig 11

Dominance through its powerful form of massive scale, solidity and roofs. - Image house- Lankathilaka

creates a three-dimensional image of the temple and maintains a very humane and more peaceful character to nature, yet dominating over the surrounding.

2.4 SOCIETY AND THE TEMPLE

The relationship between the society and the temple has been of a moral obligation since early periods. Royals and *Dayakas*, had offered lands and other contributions to temples. It helped in spreading Buddhism. [culture and heritage. Society](#) and temple have a good linkage for their activities. The temple was also a participant in many other activities of the society, other than religious activities. The special activities related to cultural festivals of society such as the "*perahara*" is an example in this regard. Its socio-political intervention could also be seen in, situations such as resolving conflicts among villagers.. The early day temples considered these tasks as part of their obligation towards the society.

Buddhist consider the temple as a sublime place bonded with their lives. Therefore, they hope to gain some sense of security from the temple when they come across problematic situations. During certain periods temples has been destroyed by invaders such as *Kalingamaga* (Dravidian invader). They attempted to destroy the origin of Buddhist temples and religion. But the society protected the temple in such situations due to the strong inter relationship which existed between temple and society, thus enabling us to see the remains of origin of Buddhist temples.

The monks and devotees are the two most important elements of the above mentioned temple and society. They played a main role in establishing and developing the bond between the Buddhist temple and the society.

2.4.1 MONKS

The Buddhist monk is obligated to conveying "*Damma*", the message of Buddha and giving advice in religious and socio-cultural activities in special occasions. His main concern is developing people's concentration and enhancing good inner thoughts. Hence the monk should be a perfect and self disciplined person according to Buddhist philosophy.

*"Any person who wishes to enter the Buddhist community of monks, **Sanga sasana**, can do but in practice there are certain constraints, which make certain kinds of men ineligible for this career. Among them are those who suffer from chronic diseases such as leprosy or epilepsy, those who are physically or mentally abnormal, those who are blind, deaf and dumb and those who have committed grave offences. (Disanayaka J. B., 1993, P 45) In brief, only those who are sound in body and mind are considered eligible to wear the yellow robe, *sivura* or *chivara*.*

All monks, who are worshiped and treated as noble persons by the layman, It could be noted in certain respects their behavior needs changes, when their status changes from an ordinary person to a monk.

As the monk is entrusted with the task of preaching the *Dhamma* and advising people, it is essential for him to practice a correct behavioral pattern of spiritual and physical discipline as given in the *vinaya*, in order to become a respectable person in the eye of lay society.

If the guidance of the monks is a sine – qua- non for the well being of the individual, it is more so for that of the village community as a whole. In three areas of community activities namely social, educational and agricultural, the patronage of the monks is considered as essential.

In the traditional Sinhala society, writing is considered a sacred activity. Hence the introduction of the alphabet to a child becomes an important event, signifying another rite of passage taking the child from the status of an illiterate to that of a literate. In this ritual too monks play a central role. Parents believe that a scholar must introduce the alphabet to the child, so that the child could also reap the benefits of learning. The monk being the most erudite scholar of the society is usually chosen to play the role of the first teacher. Socially some of the rites of intensification associated with events that recur in society require the patronage of the monks for their successful performance.

2.4.2 DEVOTEES

The primary differentiation of the contemporary Sinhala Buddhist society is between *Gihī* and *pavidi*, or laity distinct from clergy. This is an important fact and is in full accordance with the Buddha's classification of the interrelated society advocated in the form of *bikkhu*-monks, *bikkuni* - nuns, *upasaka*- male lay devotee, *upasika*- female lay devotee, though there is no order of nuns in present day Buddhist Sinhala society.

Devotees are mainly involved with the temple and this was the main prominent place, which disseminated religious and social knowledge to devotees. Early devotees in society were mainly dependent on an agriculture-based economy. Temple gave advice for the success of their activities. By doing their work according to the guidance received from the Buddhist philosophy, the corporation between temple and devotees enhanced. The concept of tank, *Dagaba* and village is a shining example in this regard. In early society devotees offered their first harvest to the temple at an auspicious moments. Even today devotees continue offer Dana (cooked meals) to the temple, and every family in the village corporate to this task according to their financial capability. Some offer Dana in ceremonies to mark special occasions. Devotees also has the obligation to supply other essential things to temple such as robes, bowls etc... for their dwelling purpose of monks.

The layman usually comes to temple in a pilgrimage. This occurs as a daily habit and devotees are major participants corporating for special functions held in temple, such as *Bodipuja*, *Perahara*, *Katina puja* etc. and devotees always act as *dayaka*, developer and proctor of every occasion of the temple.

When a problem arises in the temple or for monks in disaster situations, Buddhist devotees runs to the temple upon hearing the ringing of the *Gantara*. Such situations could be seen during wars, floods and so forth.

Some of devotees come to the temple in order to engage in meditation. Such devotees require a secluded or quiet place to meditate on some aspect of life such as its impermanence, *annica*, *dukkha*, *anathma*, soullessness. The temple environment is designed with intention of helping the devotee in this regard in terms of keeping his mind and thoughts under control, as a first step towards achieving the final goal of Buddhism, Nirvana.

The human ideal that we after all are equal has generated a strong bond that monks and devotees hold in high esteem. The fact that there are others more important than your self, that we must co-operate to co-exist, that the community is above the individual and that what ever we possess must be shared are some of the values that help in formulating this relationship. Though the final goal of Buddhism, *nirvana* must be attained individually, the

acquisition of merit leading towards this final goal is organized on a collective basis. This motivates every member of the village community to feel that he or she is an equal partner in this process. This strong interrelationship between temple and devotees contributed immensely to preserving the original Buddhist temple even during the periods of foreign invaders.

2.5 EARLY BUDDHIST TEMPLE ARCHITECTURE IN SRI LANKA

"There residences were built for Buddhist monks during the early period of lord Buddha. They resided under shades of trees and mountains, natural caves or little shades, wall cuts of straw etc...." (Mahavaggapali, 1987, p80) With the understanding of the need for a residence for monks a minister called *Anepidu* wanted to construct such a residence for meditating monks and therefore he had to obtain the concurrence of the lord Buddha.

Accordingly no architectural remains can be assigned to a period prior to introduction of Buddhism to Sri Lanka. The only remains of this category are a few caves that gave shelter to the earliest human inhabitants in this country and they are also found outside the city Anuradhapura.

The descriptions of palace and residences of ordinary people and shrines of deities built during the pre-Buddhist era confined only to the chronicles and we find no archeological evidence to substantiate these descriptions. There for the earliest monuments in Sri Lanka coincide with the beginning of Buddhism in this country and it is correct to say that all parts of Sri Lanka flourished with the inspiration drawn from the teaching of Buddha.

The earliest known dwelling for the Buddhist monks in Sri Lanka including that of *Mahinda thera* and his companions who introduced Buddhism and of the earliest batch of Buddhist monks who entered into *Buddha sasana* were the rock abodes (Fig 12).

There were natured rock caves for human habitation by cutting drip-ledges to prevent water from dripping inside. The earliest examples of such rock abodes are found in Mihintale as well as in modern Vessagiriya, which is actually the Issarasamana vihara" (Seneverathana, A., 1994, p286).

Some of these caves were provided with walls and some were even plastered inside. Thus monks who led the solitary life of meditation lived in caves (Fig 13). As Buddhism became more and more popular with the support given by the state, the monks could not live any more in the huts on the mountains and in jungles cut off from society. They had an obligation

Fig 12
Location of the cave temple
Vessagiriya.

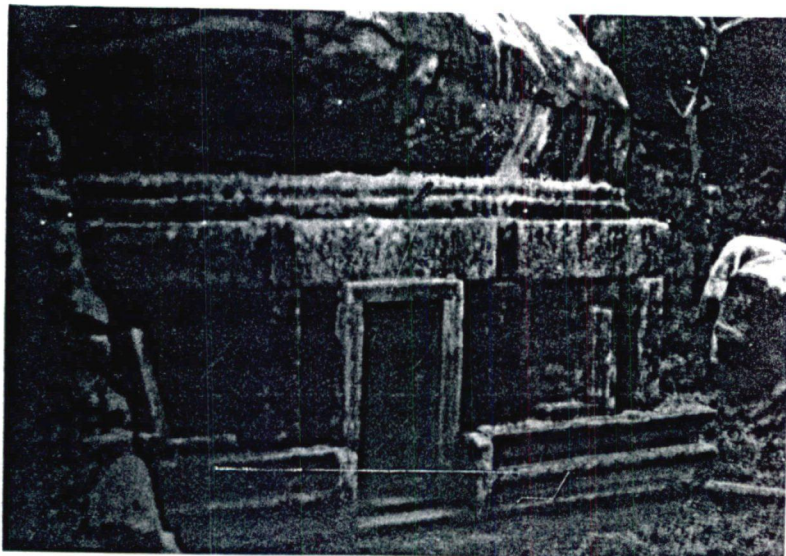


Fig 13
Improvement to the caves
facilitate the residence of early
monks

to the people who supported, them to provide guidance. Therefore monasteries arose in cities and in the vicinity too.

"At the beginning there was only a clay build house for the residence of bikkus , which was known as *kaalapasada pirivena*" (Rahula . W, 1956, p115). But we have no evidence to prove its establishment. History mentions that the first Buddhist religious building was construct by *Mahinda thera* in 247 B.C., and he is regarded as the first architect of the Buddhist building of Anuradhapura. He is considered as an educated and widely traveled *Thera* with many experience from monasteries such *Asokarama* and *Sanchi* in India. So it would have been a simple task for him to plan the first monastery of Anuradhapura, *Mahavihara* . Afterwards hermitage type of monasteries were attached to Mahavihara and Abhegyiriya. This subsequently developed leading to the establishment of five major monasteries called the *Panchamaha Vihara* or five grate monasteries. They are

1. Maha Vihara
2. Jethavana Vihara
3. Abhegyiri Vihara
4. Dakkina Vihara
5. Mirisaveti Vihara

The monasteries beyond this limit were the small *Vihara* or temples (Fig 14). They were constructed outside the city and were more suitable for forest dwelling monks and *Pansakulika* . Those who lived in forests were called as *Wanavasi* and the *Gramavasi Bikkhus* , who lived in villages established the early temples.

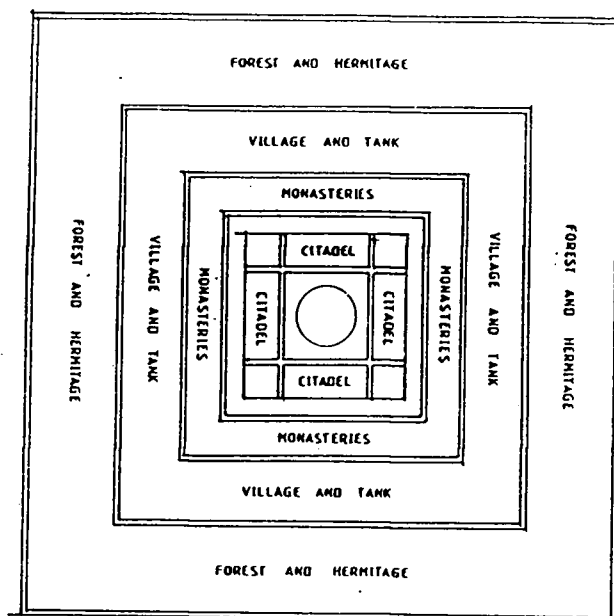


Fig 14
Arrangement of monastic city of Anuradhapura

"In its early origins, the temple was a simple structure of mud and thatch. The very word *Pansala* denotes a house or hall, *Sala* (SKT.Sala) covered with thatch, *Pan*(SKT.Parana). The Sinhala word *Vihara* by which the temple is also known in folk idiom, is a derivative of the Sanskrit word *Vihara* Denoting park or grove, which the original Buddhist temple was." (Disanyake. J.B. 1981.p.12).

This was the beginning of early Buddhist temples and later they were arranged in individual layout. However these temples which were used earlier, were purely for the living purposes of monks. Later they became places of worship with some additions to original layout such as *Dagoba* , Shrine and Bo-tree.

The following is a list of some of such early Buddhist temples.

1. Wessagiri
2. Isurumuni Vihara
3. Paccimarama Vihara
4. Tholuvila Vihara
5. Paccinnatissapabbatha
6. Puliyankulama
7. Vijeyarama
8. Kiribath Vehera



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With the increased spreading of Buddhism, more and more religious activities centered around the temple. As a result various kinds of buildings such as, Image House , Chapter House, Preaching hall, and so forth came in, to satisfy the requirements of relevant activities (Fig 15).

The buildings in a Buddhist temple have been further classified on the basis of their intended purpose namely ***Ritual, Ecclesiastical and Residential Buildings***. This classification also has a parallel relationship with Buddhist concept of the Triple Gems, where *Buddha, Dhamma and Sanga* respectively represent the religious order. This formed the base for the emergence of a unique Sinhalese Buddhist temple architecture in Sri Lanka, and it also transformed the temple to a larger religious center.

විජයාරාමය
මොරටුව විශ්ව විද්‍යාලය, ශ්‍රී ලංකාව
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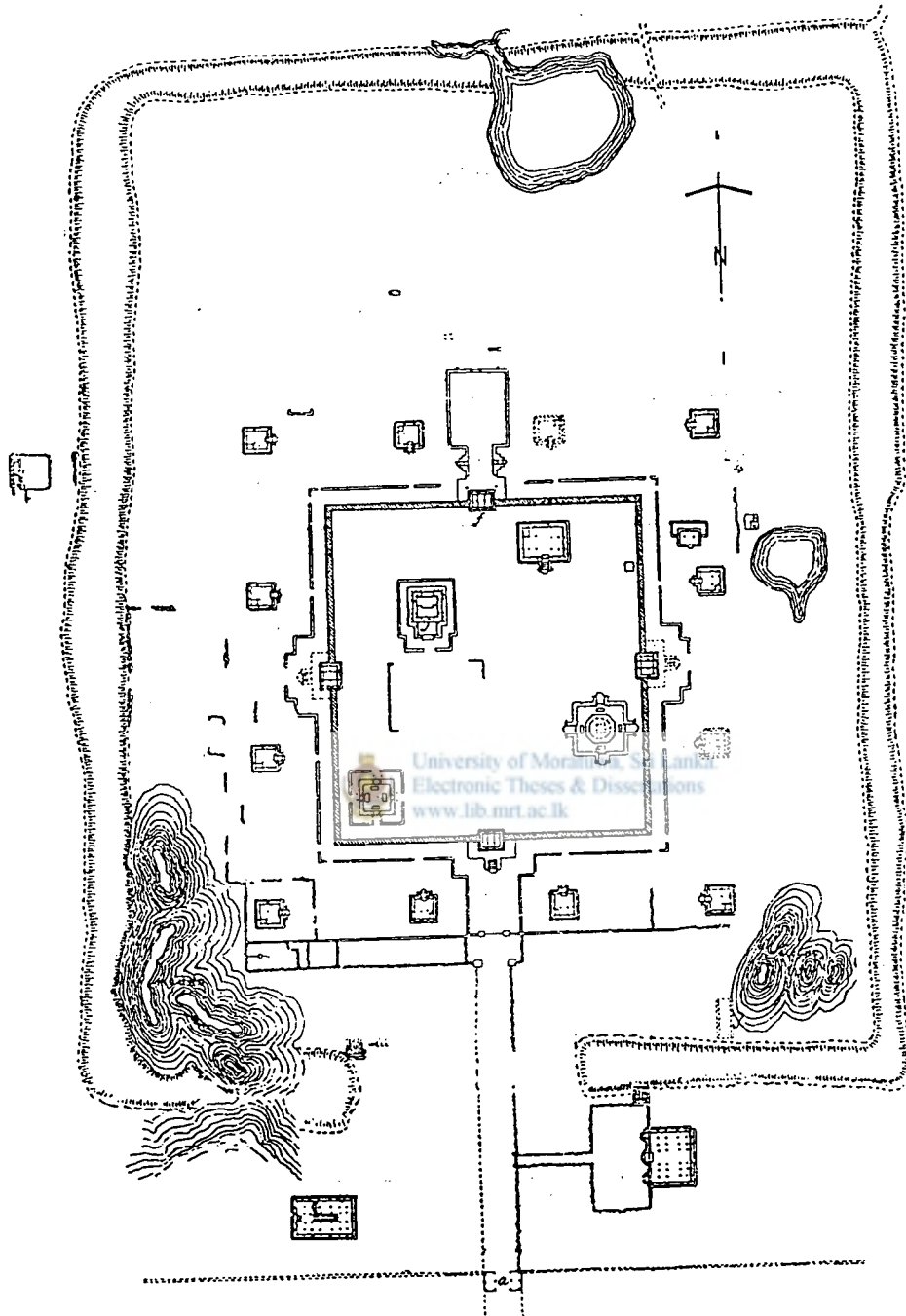


Fig 15 Layout plan of the Buddhist temple- Vijayaramaya.
(Source- Sinhalese monastic Architecture)

2.6 BUDDHIST TEMPLE ARCHITECTURE IN SRI LANKA

The origin of Sinhalese Buddhist temple architecture began with the temple development in the city of Anuradhapura, and then it spread all over the country. The buildings in the Buddhist temples can be divided into three categories, each corresponding to the Buddhist triad the *Buddha*, *Dhamma*, and *Sangha*.

The essential requirements of a temple could be classified into three groups.

1. Symbols to represent Buddha
2. The provision of suitable facilities for the exposition of *Dhamma*.
3. Accommodation for the *Sanga*.

In order to meet these requirements, built forms relating to *Buddha*, *Dhamma* and *Sangha* were introduced. Even the simplest of structures or enclosures, which satisfied these requirements could be considered as a temple (or *vihara* or *arama*).

When analysing the design of a Buddhist temple its architectural planning and the threefold architectural divisions namely shrine and sanctuaries, ecclesiastical buildings and residential buildings needs special mentioning.



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2.6.1. ARCHITECTURAL PLANNING

Architectural planning is a combination of location and layout planning. These are very important in order to express the message given in a Buddhist temple. Hence in the early period due consideration was made about these architectural elements before the constructing a temple.

2.6.1.1 LOCATIONAL PLANNING

The early traditional temples were located far away from the city or village, but on most highest place of the area. Sometimes it was on a mountain top or isolated from the relevant surrounding. But these locations facilitate circumambulation to the worshiper and pathways leads to connected to temple and village.

During early Anuradhapura period Buddhist temples were established immediately outside the city (Fig 16). In the case of Mahavihara, it was located inside the "*Mahameghawanna*"

park away from other built up areas of the city, while temples such as the one at *Mihintale* was located on a hill top.

But in Anuradhapura and Polonnaruwa periods, the separation of temple and village was also achieved by the use of direct symbolic elements such as moats and periphery walls, but in Kandian period these separations were not apparent.

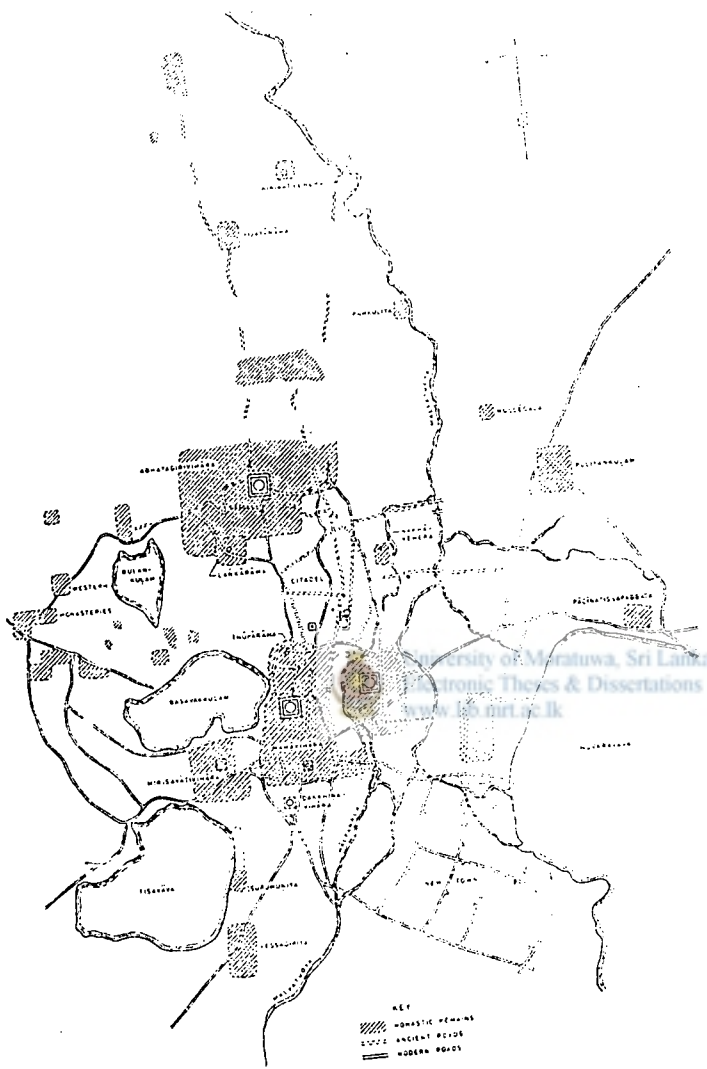


Fig 16 Location of Buddhist monasteries in early Anuradhapura
(Source - Sinhalese monastic Architecture)

2.6.1.2 LAYOUT PLANNING

Architectural layout plays one of the most important roles in determining the proper Buddhist temple environment. The "symmetrical", the "asymmetrical", and "in general mass" were basic plan types of the temple complexes. Axis, hierarchy, datum, continuously and constant pressure were the main principles of every category of layout.

Wijesundara (1993) states that the Anuradhapura period revealed a highly developed system of geometrical organization of the temple elements (Fig 17). The layout itself manifests the sense of the order and highly disciplined arrangement of elements. The major worshipping elements such as the Bo-tree, shrine and *Dagaba* were located closed to the public entrance. These were located in prominent places facing the main entrance and private areas, which were primarily, used by the monks for their living and meditation purposes. This helped in establishing surrounded the prominent place. Some were arranged as isolated monastic temples, and in Pabbatha Viharas, self-contained four elements such as Bo tree, Chaithya, Image house and Uposathagara could be found (Fig 18). But in Polonnaruwa era these were rigid geometrical, highly formal and symmetrical layout arrangements.

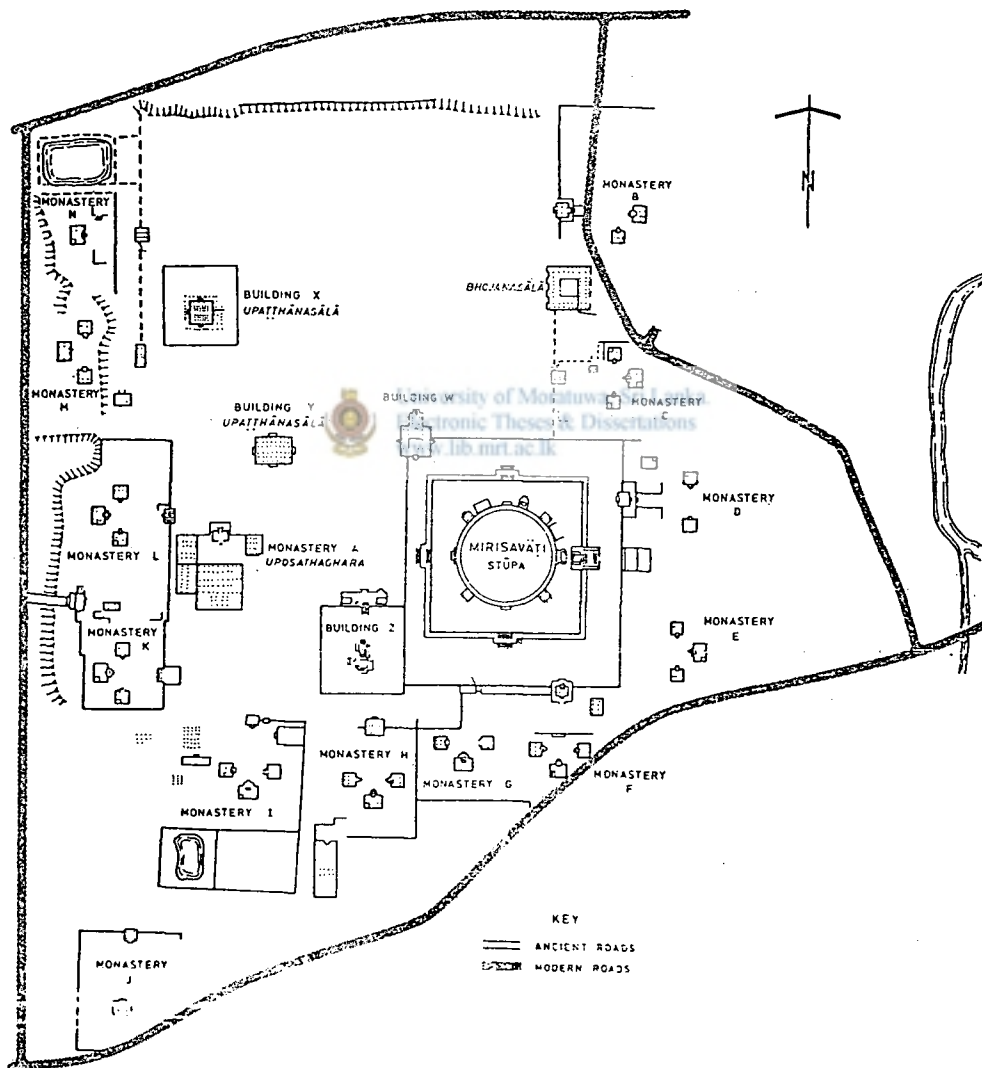
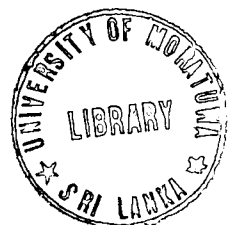


Fig 17 Layout plan- Mirisawatiya.
(Source- Singhalese monastic Architecture)



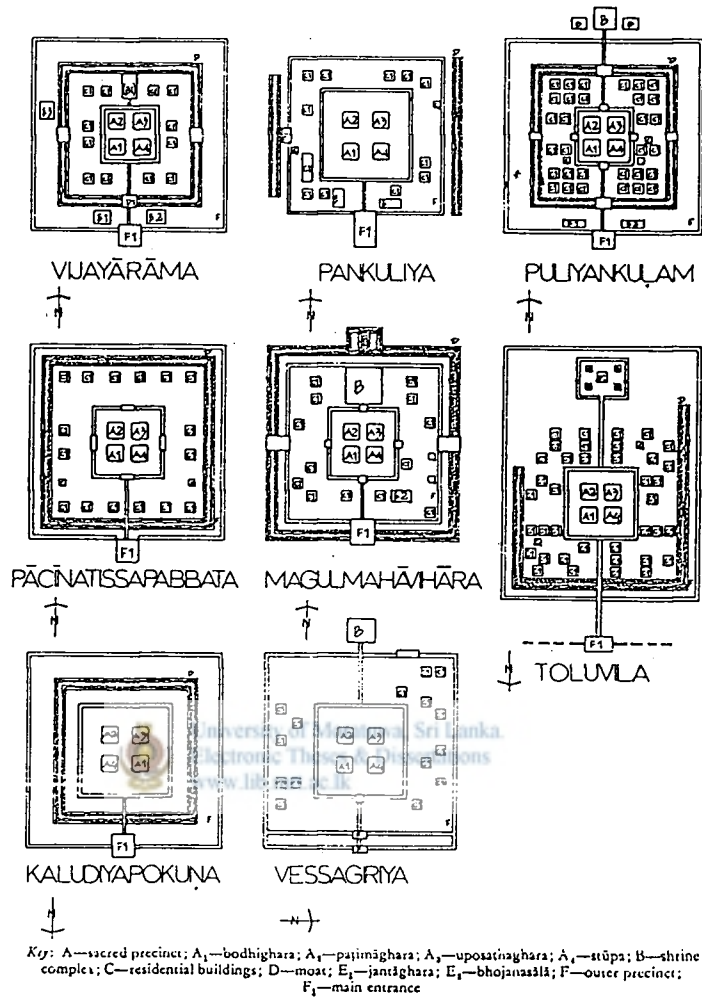


Fig 18 Planning arrangement of Pabbathavihara
(Source- Sinhalese monastic Architecture)

2.6.2 SHRINES AND SANCTUARIES

These consist of monuments enshrining relics, symbolic representations or actual images of Buddha. They serve as memorials to the master, proclaiming and protecting ritual manifestation of his sacred presence. The three kinds of objects that have come to be worshipped in Buddhist temples are commonly classified as *sarikka*, *paribhogika* and *Uddesika*, which respectively mean bodily relics of the Buddha, articles used by the Buddha or Bo-tree and images or other visual representations of the Buddha. The corresponding major objects commonly found in Sri Lankan temples are *stupa* or *chetiyagara*, Bo-tree or *Bodigara* and image house.

2.6.2.1 STUPA OR DAGABA

The most constant feature of Buddhist temples in Sri Lanka is the stupa or *chetiya*. These stupas generally enshrined relics of the Buddha. The word *Dagaba* is derived from the Sanskrit word *Datugrabaya*, which mean relic chamber.

"Traditionally the chetiya were built on elevated terraces (malaka) either square or circular in form, apparently the Buddhist have considered it necessary to elevate the spot where the chetiya was built in order to bestow it a sanctified character. Hence always a separate terrace was built by means of retaining walls of either brick, stone or rubble." (Basnayake H.T. 1988, P 33) (Fig 19).

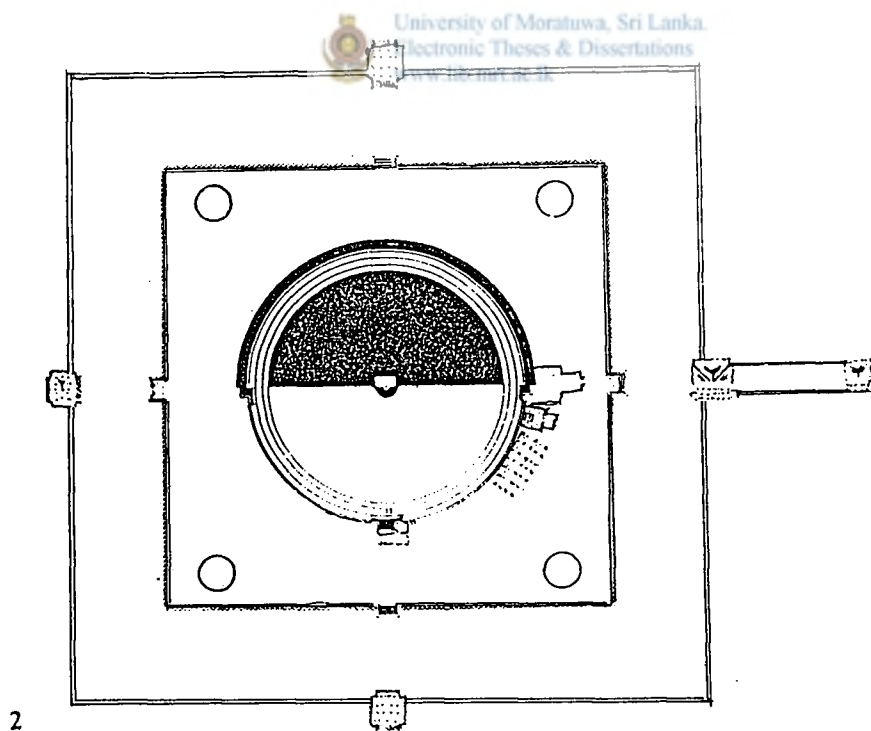
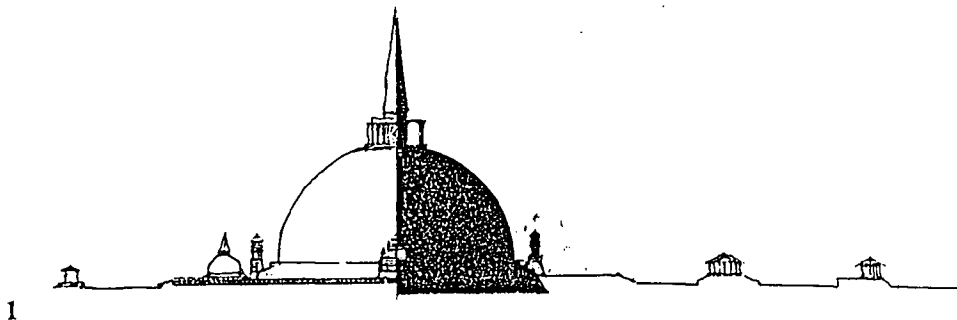


Fig 19 A *Dagaba* with its plan form- *Ruwanwilisaya*
(Source- Sinhalese monastic Architecture)

The stupa the main characteristic monument of Buddhism throughout its long history, occupies a special position, through not only on account of its primacy. It employs the common building materials and methods and contains internal chambers, displays familiar architectural details and motifs. It is an architectural form. However there is no means of access to its interior according to the thorough meaning of symbolic expression. Though conceived in architectural terms, it occupies an enclosed space and thus it can be seen as a monumental sculpture rather than architectural form.

"A dagaba is supposed to have six fold symbolic significance in the way in which it is constructed. The base (padanama) signifies confidence or faith (saddha) - the sine qua non for spiritual progress along the path of purity. The three rounds or rings at the point where the dome begins (paravalalu) signify the Three refugees (Tiratna), The dome proper (gaba or garbhaya) signifies the dispensation of Buddha (Buddha-sasana), The four side enclosures (devatakotuwa) signify the Four Noble Truths, The tapering spirals (kotkerella), eight in number, signify the Noble Eight-Fold Path, The pinnacle or crown (Kota) signifies Nibbana, the goal of life." (Silva, L.A.de,1974, p43).

According to the shape of the dome, there are six main types of Chaitya that could be seen in Buddhist temples around the world (Fig 20). They are:

- 1) Bell shaped(Ghantakara),
- 2) Lotus shaped(Padmakara),
- 3) Heap of paddy shaped (Danyagara),
- 4) Neli-fruit-shaped (Amlakara).
- 5) Up turned pot. shaped (Ghatakara)
- 6) Bubble shaped (Bubbulakara).

In the Sri Lankan context, it seems to have favoured the Bell, Lotus and Bubble shapes for the construction of Chaitya. They dominated the city of Anuradhapura and the landscape of Rajarata by their imposing size, awe-inspiring testimony to the state's commitment to Buddhism and the wealth at its command. The stupa, generally being a solid hemispherical dome gave subdued but effective expression to the quintessence of Buddhism.

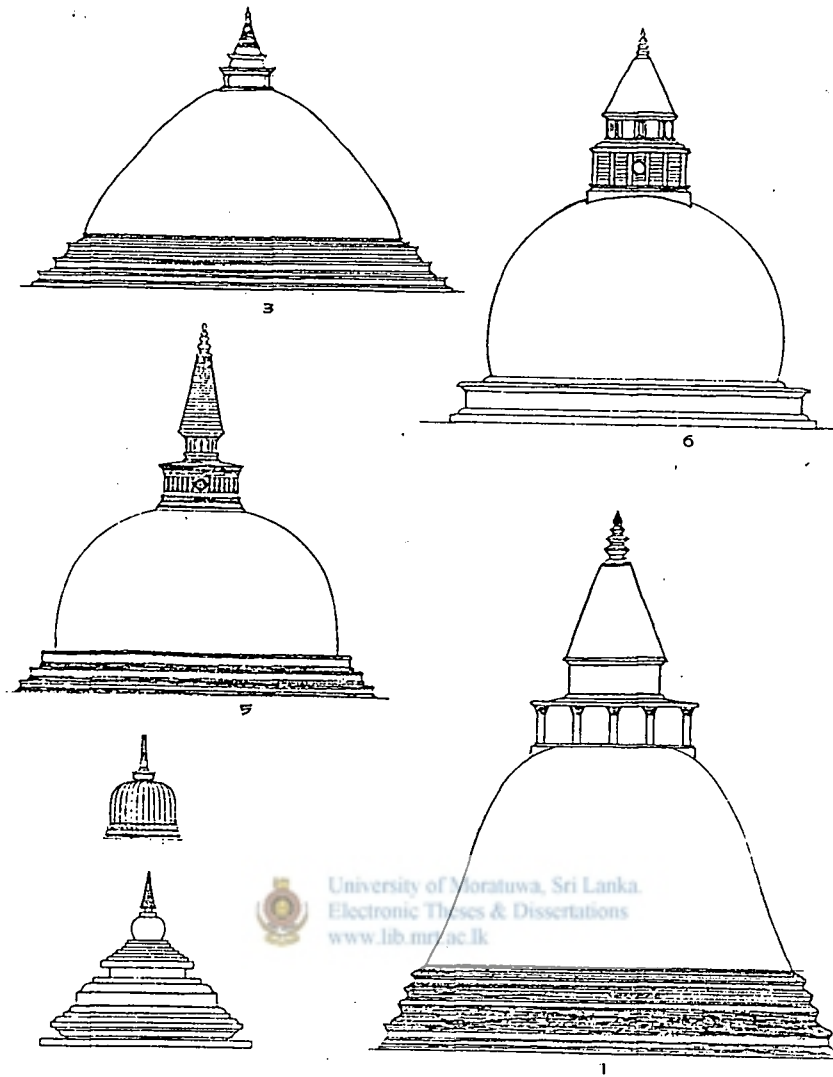


Fig 20 Stupa shapes.

2.6.2.2 BODHIGARA AND BO TREE

The next most important element in the temple complex is the Bodigara or Bodhi - tree. *"The Buddha Gautama (563 - 483 B.C.), found enlightenment at Buddha Gaya in South Bihar, seated on stone seat (Vajirasana) under a Bo-tree (Banyan). Both Bo tree and Vajirasana became the objects of worship".* (Fletcher's Banister, 1975,p75).

In early period centuries the tree and the stone seat was surrounded by columns supporting roof which circumscribes the tree on all four sides. The centre was left open to the sky to allow the branches to spread above the building (Fig 21)

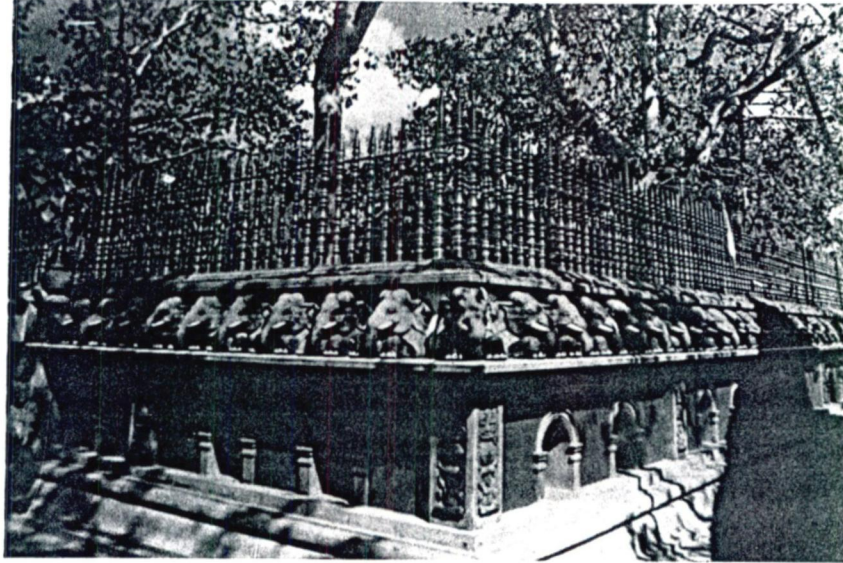


Fig 21 *Jayasirimahabodi* of Mahavihara complex with *bodigara*

"There were usually four *thoranas* or gateways on four sides of the courtyard of the *Bo*-tree and a *vedi* of raised platform of stone was laid out round the tree on which devotees could kneel down and worship. Closer to the tree was the *Bodhi-ghara* or *Bodhi-ge*". (Walpola R., 1956, p120) (

The shrine usually constitutes the *Bo* tree and *Bodhimaluwa* which is a raised square *maluwa* enclosed by a half wall with four entrances at the cardinal points. The *Bo* tree is located at the center of the *Bodhi-maluwa* on an inner square *maluwa* to which entrance is only by one door-way, through a flight of steps. The space between this inner square *maluwa* and the outer wall formed the '*Pradarshinapatha*'. (Fig 22)

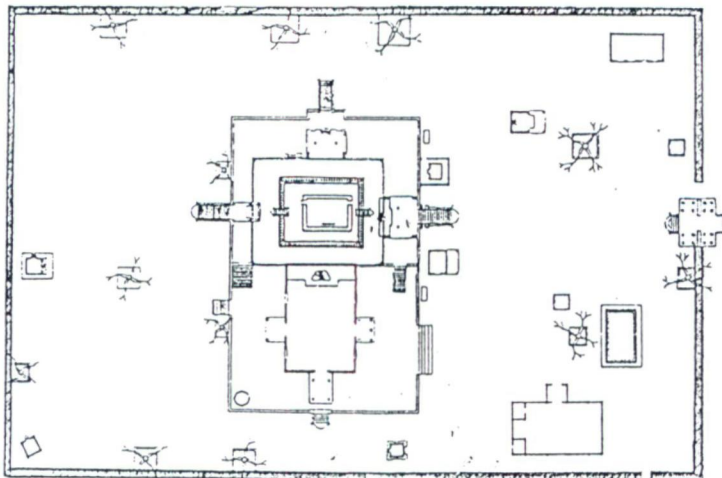


Fig 22 Plan form of *bodimanda*- *Jayasirimahabodi*
(Source- Sinhalese monastic Architecture)

2.6.2.3 PATIMAGHARA

"Pratimaghara or image-house which contained the image of the Buddha here it would be interesting to inquire when the image house became an important feature of the Ceylon monastery." (Walpola R., 1956, p121)

The image house usually consists of outer and inner chambers. The square inner cells in which the image is placed on a pedestal on the rear wall. In some locations, one or more other chambers could be seen in lobby spaces before the main shrine. In front of the cell is a smaller square room (*Mandapa*) for the worshippers (Fig 23). The arrangement of these square and rectangular shaped building forms accommodate axis and symmetry as the basic design principles.

Paintings, which usually illustrate incidents in the life of the Buddha. The inside walls of inner cells are covered with, and of the previous births. Near the entrance to the image house is frequently seen figures in relief, who are called the guardian duties of the temple.

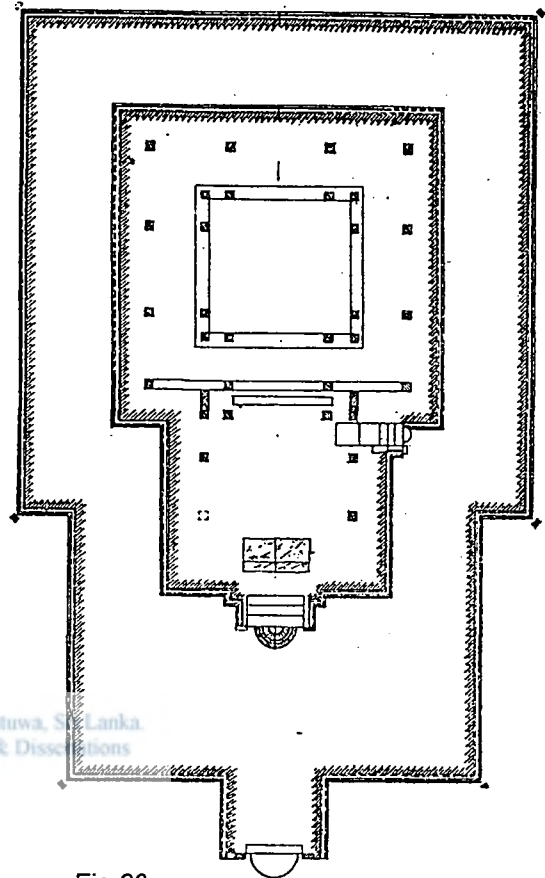


Fig 23
Plan form of *patimagara-vessagiriya*
(Source- Sinhalese monastic
Architecture)

The early buildings housed free - standing images and brick walls and timber roofs but after the 8th century image houses were usually vaulted or were carved out of the solid rock, images and shrines enclosed in brick walls and were roofed back to the rock face. In other cases the buildings are tucked under the overhanging rocks, as seen in Dambulla rocks.

Today there are many kinds of image houses found in Sri Lankan temples and they have the postures of the various Buddha statues such as standing (*Hitipilimaya*), seated (*Vadahumpilimaya*) and recumbent (*Hotpilimaya*).

Bogawatta (1990) illustrates that the main function of the image house is to help lay people to condition their minds, to understand the essence of Buddhism for the purpose of worshipping

to the Buddha. Therefore, the image house make people respect Lord Buddha and its teaching and should help them to concentrates without being hampered by natural stress.

2.6.3 ECCLESIASTICAL BUILDINGS

The specialized practitioners of the religion were the *Bikkus* and there were religious assemblies or gatherings where the *Sangha* and the lay people met together for monastic or religious purposes.

These various requirements lead to the development of the appropriate architectural forms. The building types that could be included in the general category of ecclesiastical structures are *Uposathaghara* (chapter house), *Padhangaghara*, *Pustakalaya* (library) and many *salas*, such as *Dhamma sala*, *Chatussal sala*, *Upathana sala* and *Sannipahta sala* etc. But in contemporary temples the more important type is the preaching hall or *Dhamma sala*.

2.6.3.1 PREACHING HALL

"The accommodation for preaching and hearing *Dhamma* was a feature indispensable to *vihara* or *monastery*" (Walpola R., 1956, p130). *Dhamma mandapaya* is specially erected for purpose of hearing *Dhamma* for laymen. During the early days, they would have been constructed of perishable materials as it is hardly seen in ruins too. *Banasalava* appears to have been erected as a fairly small building for the above purpose of the devotees who came to listen to the *dhamma*. *Banasalawa* is essentially a square, rectangular or crossed shaped building with a central dais or enclosure housing a high seat for the preaching *Bikku*. In these geometrical planning arrangements the entrances are located centrally and axially. In every type of planning arrangements has center position is demarcated by four or more by structural columns or by a highly decorative see through partitioning structure, which is achieved raising the roof over this space. The roof of this building is a fired pent type of timber covered with tiles. The ground floor of the *Lohapasada* at Anuradhapura was regularly used as a preaching hall (Fig 24)

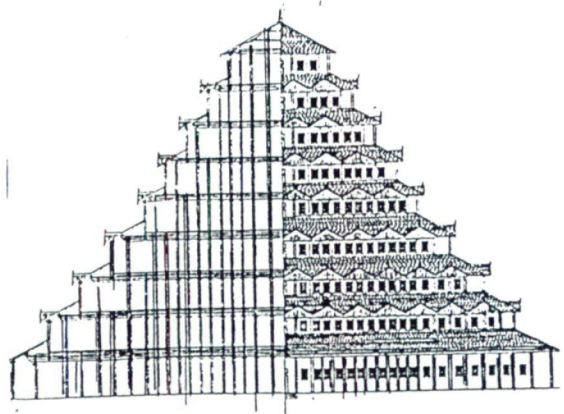
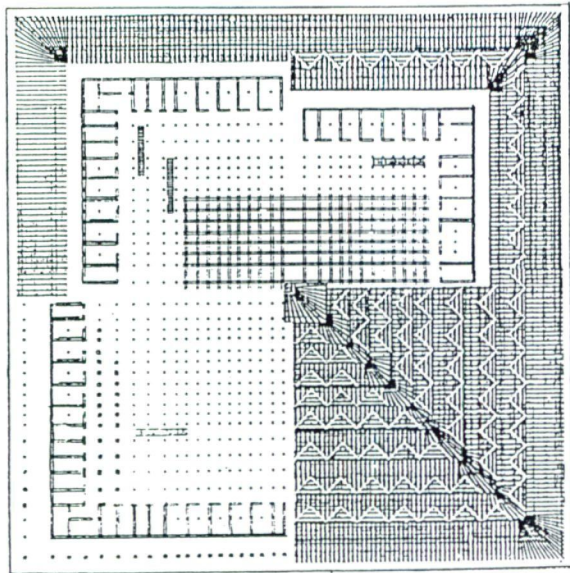


Fig 24 Plan form with elevation of *Lovamahapasada*
(Source- Sinhalese monastic Architecture)

2.6.3.2 CHAPTER HOUSE

Buddhist monks meet regularly to recite the texts relating to public confession. The building associated with these meeting have been identified as the chapter house. "In almost all viharas there was an *upasatha-house* where the *bikkus* assembled for acts of the viharaya generally on full moon and new moon days" (Walpola Rahula, 1956, p130)



Fig 25 Chapter house-remaining stone column of the brazen palace.

The chapter house is a highly geometrical and symmetrical planning arrangement and an oblong or large cubicle building with or without colonnade right round linear verandas. This was on the highest position in a temple complex and has solid and massive characters. The interesting feature is the existences of two concentric ranges of *seema* (boundry stones) placed one behind the other and spaced out formally around the *uposathagara*. It is being considered as the place confined to the most confidential activities of Buddhist monks such as inquiries on breach of discipline, out of all the other spaces in temples. The main purposes of

the contemporary chapter house is that monk assemble to observe their fort nightly *vinaya* performance and "*upasampada*" or higher ordination. The famous nine-storied *Lohapasada* was the *uposatha* house of the Mahavihara at Anuradapura (Fig 25)

2.6.4 RESIDENTIAL BUILDINGS

As stated earlier, the monk organization itself became one of the three parts of the religion; the *Sanga*, with its own body of detailed rules and regulations, the *vinaya*. The earliest architectural expression of this was the temple *sangarama* or in popular use the *vihara*.

2.6.4.1 AWASAGE

Awasage is a residential type of building within the temple complex. As in most of the other elements of the temple, the plan form of the *awasage* also reflects a highly symmetrical and geometrical spatial organization (Fig 26a, Fig 26b).

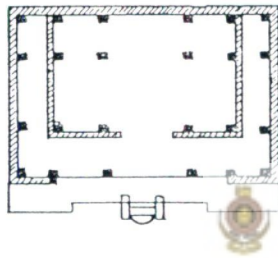
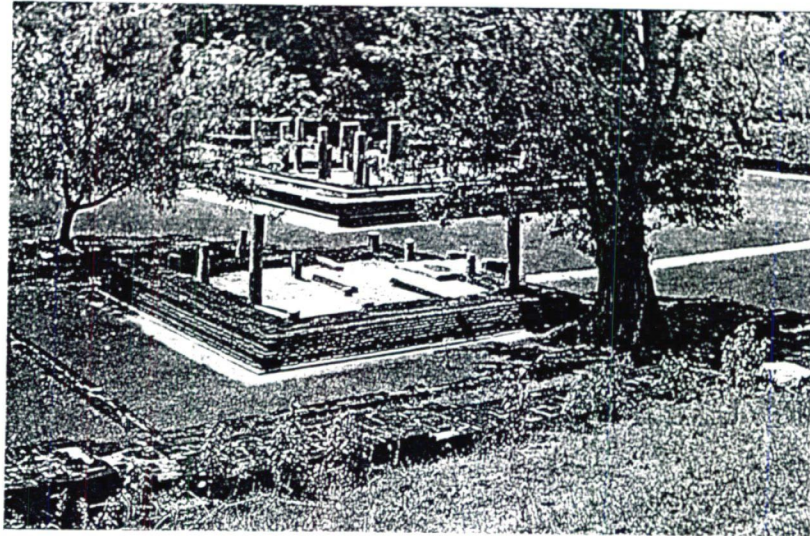


Fig 26a Plan form of individual *kuti*- Puliyankulama

Fig 26b Plan form of individual *kuti*- Abeygiriya

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In the Anuradhapura period, the monks living quarters as a cluster of small individual separated units, usually square in shape. It is the monks' residence isolated from the major worship. Objects with a separate access road from the entrance of the temple. This is mainly

confined to Buddhist monks, ordinary people also visit for purpose of religious discussions and also to offer meals etc. This is the place where all the private activities of the monks are taken place. During the Kandian period , the living quarter (*avasage*) appeared as a single, self contained large unit.

2.6.4.2 PIRIVENA

In early Anuradhapura period *pirivena* was established with the residential units. "Although the original meaning of this term signified a single residential units and in later Ceylonese usage for a monastic school or college, it is frequently used in ancient Ceylonese literature to denote what appears to be a distinct monastic unit or component" (Bandaranayaka S. 1974, p 88). The *Pusthakalaya* (library) and refectories are very rarely located in separate buildings with a temple complex (Fig 27).

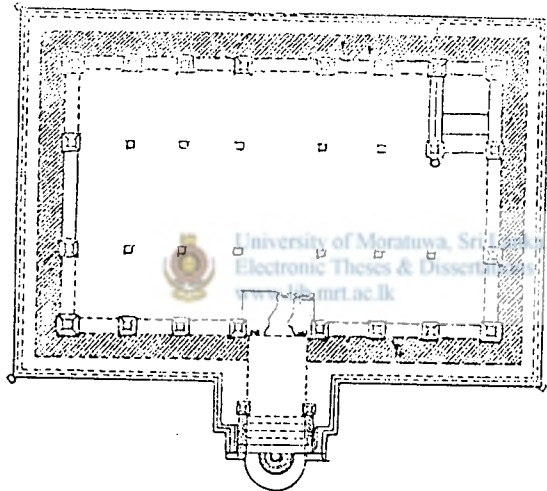


Fig 27 Mayurapariven - MahaVihara



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CHAPTER THREE

COLONIAL INFLUENCE ON SRI LANKAN ARCHITECTURE

COLONIAL INFLUENCE ON SRI LANKAN ARCHITECTURE

3.1. COLONIAL INFLUENCE ON SRI LANKAN SOCIETY

3.1.1. PORTUGUESE

The Portuguese in 1505 A.D. conquered the Maritime Provinces of Sri Lanka. At that time Buddhism was the religion that prevailed in the country. Tamils along with Singhaleese occupied the Northern sector of the country, while the Sinhaleese occupied in rest of the country too. *"The entry of Portuguese settlers to the rank of villager land holders, and the gradual alienation of royal villages (Gabada gama) to Roman Catholic missionaries and Portuguese settlers had more far reaching consequences, not indeed for the traditional society only but for the Portuguese themselves. The evidence suggests that these changes in landholding did not, as a rule, result any displacement of cultivators, which however seems to have been due to the chronic shortage of agricultural labor in early seventeenth century Kotte rather than to any solicitude for the indigenous peasantry"*(Silva K. M., 1981, p123)

The social system prevailing in Sri Lanka was feudal and hierarchical, based on professional groupings. The nobility were the land owners who had access to the King and were part of the agriculture. The priests and missionaries spread the faith of God through activities and erected many churches especially along the coastal belt.

In order to make Christianity more attractive to the people, the Government in power issued preferential appointments to Christians. Their children received education in missionary schools. They were given the opportunity to gain privilege positions and some power if they became Christians and some nobility, rather than loose their prestige and positions. Therefore they preferred to change their names, and adopted Portuguese names and embraced the Christian faith. The arrival of the Portuguese to Sri Lanka also led to greater commercial activity, increasing monetary activities of the economy and higher prices for its products.

3.1.2. DUTCH

In Jaffna, the Dutch built a church and a college of the Jesuit order at the western end of the town and a church and a convent of St. Dominic at the east. The Dutch made themselves masters of fortress by 1658 in the Jaffna peninsular. They spread Christianity through the Jesuits , the Franciscans, the Dominicans and the Ecclesiastics.

The Dutch who took control of the maritime provinces were Protestants and belonged to the Dutch reformed church. They destroyed many Catholic churches. The Dutch church at Wolvendhal stands on a church built by the Portuguese. However the early Dutch policies regarding the prorogation of Protestants, Christianity was not so different from those of the Portuguese.

"V.O.C. took over the administrative structure, adapted it for its own purposes and left it much as found. Thus the traditional division of each 'disavani' in to 'korale pattu' and the village was maintained with 'Mudalaliyas', "vidane" 'koraes' and 'athukorale' as the chief administrative officials and each village was 'vidane' in whom was vested the day - to - day management of village affairs". (K. M.de Silva. 1981,p188)

The above mentioned headman system was a very complex one, and no comprehensive study of it has yet been attempted. They established many headmen generally for villagers with some of them with just a dozen or even fewer families under their authority.

The Dutch maintained the link between proselytisation and education established by the Portuguese. They took over the schools established by the Portuguese, revitalized them, and added to their number by their policy of attaching schools to each church. The schools provided a simple system of instructions with reading and writing in the vernaculars, arithmetic etc.



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Application of Roman - Dutch law to the Sinhalese consolidated social changes such as monogamy and emphasis on the sanctity of marriage, which had their origins under Dutch rule. But its strongest influence was on inheritance of property and indeed on the concept of private property. Innovations with regard to the instrument transfer of property gave a legal stamp to private land holding.

3.1.3 BRITISH

The British invaders established their power in Sri Lanka in 1815 and thereafter ruled the country as one of their colonies. They were like their predecessors and did not destroy the Dutch churches. However, some were altered which preserved the Dutch characters.

British brought some important reforms to change the existing social system and paved the way for the new development of the country. The British established a common form of administration on a territorial basis for the whole island. This brought the three separate administrative units of the Kandian, the low country Sinhalese and Tamils, areas under the



central administration system. Subsequently they re – arranged the provinces uniting the Kandian low lands with the low country Sinhalese and Tamil districts in to a common administrative basis. They also introduced the currently prevailing systems of courts.

"The British went further to encourage the trade and industry. They abolished "raja kariya", which hindered the mobility of labor and the government monopolies which left little room for private enterprise and free trade" (Mendis A.C, 1958, p108). They established specialist "technical" departments, such as medical, education, and public works departments, which provided Sri Lanka with widest choice and greatest opportunities for responsible if not remunerative employment. Even so appointments in some technical departments like Railway, irrigation and survey Departments were for the exclusive preserve of the Europeans for a long period.

3.2 COLONIAL INFLUENCE ON SRI LANKAN ARCHITECTURE

The documentary evidences, with the understanding of the colonial Architecture scenario of the country would lead a fair picture of the concepts of the early European Architectural styles. The invaders from Europe transplanted their own religious Architectural reforms and features for buildings without considering the climatic peculiarities, and adapting to any kind of Architectural principles of Sri Lanka context.



The adaptation of western Architectural styles may be partly attributed to the introduction of new building technologies. The traditional building systems of materials and labor organization were neglected. Architects, builders and craftsmen had been brought from Europe to look after the more important building activities in colonies. A mixture of the renaissance and the Gothic revival style adapted to the particular climate and social conditions prevalent in the colonial countries gave rise to the variety of rich by bridge style.

3.2.1 PORTUGUESE

The European renaissance style was first introduced to Sri Lanka by the Portuguese , but there are no surviving edifices of the Portuguese period. But substantial Portuguese buildings worthy of the name of the Architecture erected. These were mainly military forts and the churches of Catholic missionaries. They firstly erected church building to spread their architecture and they highly influenced their own church buildings to spread their architecture. The first church built by the Portuguese was the February Chapel in Colombo represent two instances, now in ruins from which a positive study could be made. As all the Portuguese churches had gone to the ruins by the age, were destroyed or used by the Dutch built on the

same foundations of former Portuguese churches. The churches built during the Portuguese period were solid and generally rectangular in form. Churches were constructed with internal timber columns, but the outside walls were very thick masonry, the door and window openings had played reveals to admit maximum of day light. Their main feature was two Porto – types which are colonnade types and open hall type.

In colonnade type the channel and the nave which had their distinct functions. The channel was occupied by the priests while the nave mainly used by the congregation.(e.g. *Chankanai* church) (Fig 28, Fig 29). The open hall type there had a single room with neither central rows of columns or any internally and on the external walls. But these church buildings influenced to constructed residential and others in Sri Lanka. division between the central channel and the nave. The buildings contained every decorative ornaments of exquisite design and workmanship (Fig 30). The Mosaic and the glazed tiling in the interior of the building was introduced to Sri Lanka by the Portuguese but in their churches was the use of the Mosaic and the glazed tiles as a surface treatment.

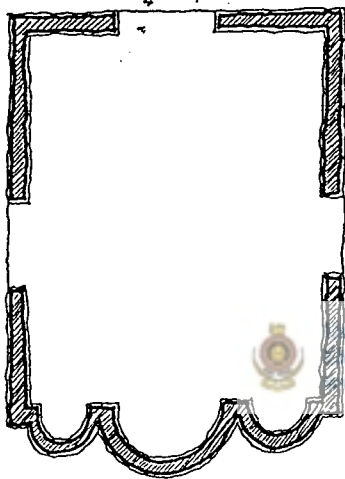


Fig 29
Open hall type- Portuguese period church at
Kalpitiya

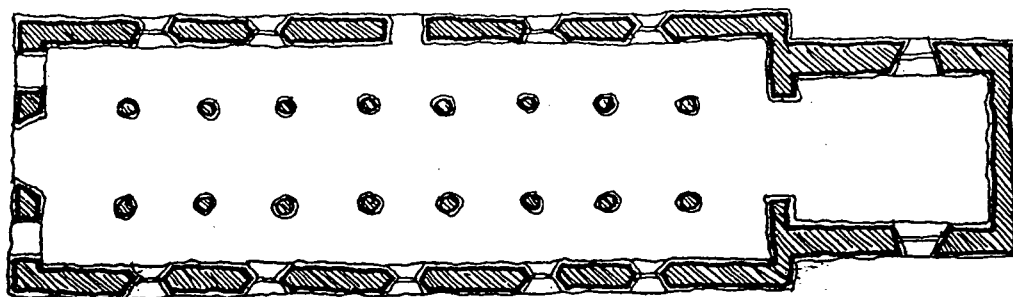


Fig 28 Colonnade type –Jaffna Chankanai church

"It is also possible to judge the features that characterized Portuguese architecture in Sri Lanka by looking at the servings sixteenth and seventeenth century buildings in Cochin, Goa, Daman and Diu in western India and those in Malaka in Malayasia" (Roland L. et.al,1988, p154). According to this statement we can see that Portuguese building were likely to have often been double storied with projecting or flush window grills, mush rabies, on the upper

floors. These were balconies constructed in timber or masonry on the face of the buildings (Fig 30).

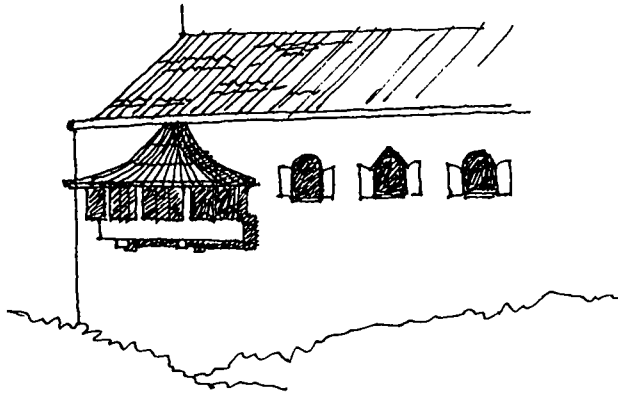


Fig 30

Mushrabiyya in Galle fort (from heydtc.1740)

They were some times enlarged into covered verandas which helped hold up the steeply – pitched, over the hanging roofs, alternatively, large floor to ceiling opening in the walls severed to provide cross-ventilation to relieve the coastal humidity

Openings are some times constructed as double or triple windows, two or three in a row and some were crowned with arches. Thus forming arcades flush with the wall of the house. Alternatively they were constructed with heavy wooden beams spanning the openings (Fig 31). Doors and shutters were pivoted in to the floor or sills and into the wooden frames above.

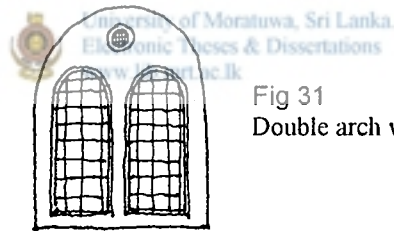
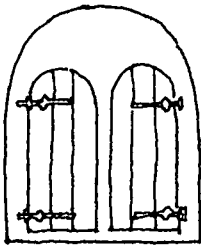


Fig 31

Double arch window- Matara and Jaffna church.

Portuguese who first introduced roofing systems of half – round roof tiles to Sri Lanka. But in extensively used in the vernacular Architecture of Portugal. In Sri Lanka Portuguese characteristics persisted much longer but it not difficult to understand the presence of Portuguese type churches and barely in domestic buildings.

3.2.2 DUTCH

Dutch were more remarkable than the Portugese were the former built monumental edifies as though to last forever. The Dutch used extensively in their Architecture in Holland and their colonies.

Sri Lankan climatic conditions was more suitability to the established this Architecture as well in contrast to the Portuguese, the Dutch founded houses in which all the rooms were inter connected . A typical plan had a central door way .A deep verandah, probably enlargement of the traditional 'pila' was developed as a special feature. which are wide. The roofs had wide and low at the eaves, which provided a solution for reducing the glare of the sun (Fig 32)

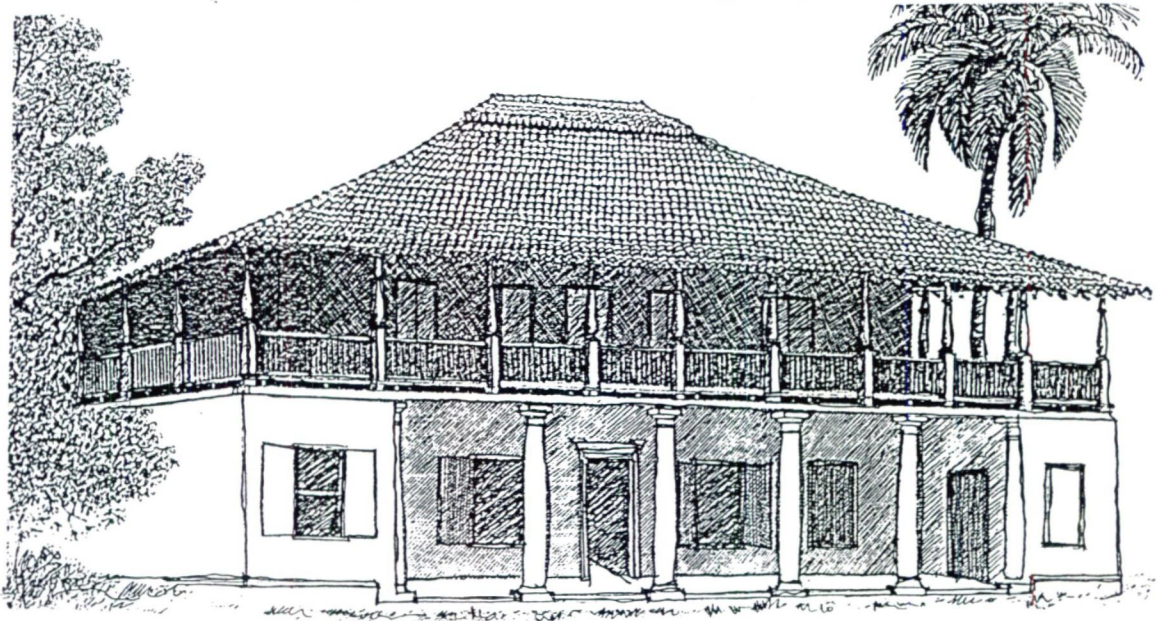


Fig 32 Dutch home rich with their architecture.
(Source- the architecture of an island)

The Dutch was introduced circular Tuscan columns to Sri Lankan buildings instead to traditional timber columns. They used Laterite blocks or bricks for these. The double columns been often in Dutch period verandahs were probably a derivative from the double column used for arches; Arches were eliminated but the double column retained for esthetic reasons. The fashionable window in this period were of the double slash was center – pivoted. Such windows were constructed with thinner wooden members. At the beginning of the period, doors , window frames were gives a particularly characteristics moldings a quadrant of a circle flanked a short flat step in the either side. The doors and shutters were made at this time with one panel to each hall unit. They often molded on the corners of the panels with the same profiles, a quadrant flanked by a small step on each side . Sometimes the top of the panel was elaborately shaped in to a Concave – Convex silhouette in true Baroque styles. (Fig 33)

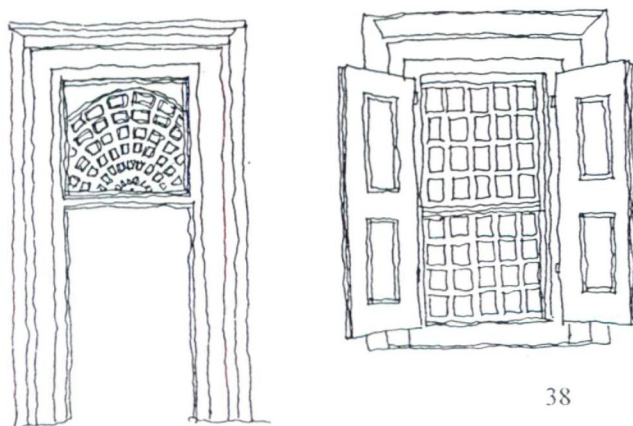


Fig 33
Fashionable door and windows in the Dutch period.

Dutch were capable of using 'straps works' plastics – moldings: heraldic emblems, and other decorative features on the facades and the gable end walls of their buildings.

"It is difficult to be certain how dispread was the fashion for baroque gable in Sri Lanka in the 17th and 18th centuries. The visual documentation so far discovered from those countries Scanty, and some gable were dismantled during the 19th century to analyze the house. But enough gables do occur in the documentation to suggest that some high masonry gables were built in the center of the main facades of houses, as well as many end gables and that these were designed variations of the Curvilinear Concave – Convex fashion of Baroque and Rocco Europe" (Lewcock R., et. al, 1988, p 74). (Fig 34).

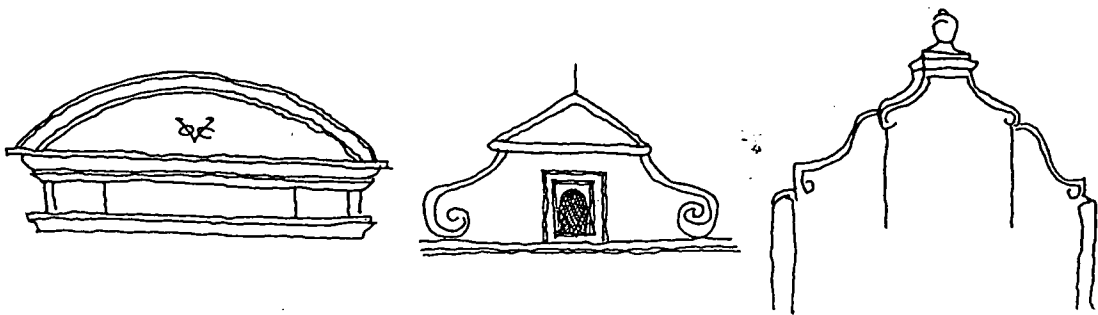


Fig 34 Fashionable gable ends in Dutch period.

Some can be seen in their later buildings, Dutch first church built at Galle in 1663 A.D. Dutch reformed churches in good condition as at the present date were in Colombo (Wolvenda) 1749, Jaffna 1774 etc. (Fig 35) but present Dutch museum in Pettah and all houses mostly in the coastal towns are appropriate examples.

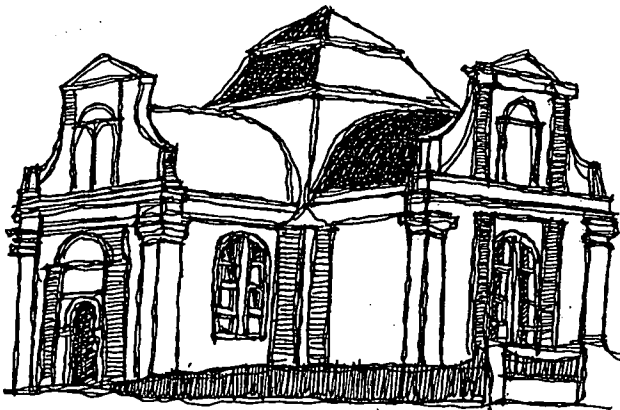


Fig 35 Dutch reformed church at kalpitiya and kotahena (wolvendal)

3.2.3 BRITISH

Colonial architecture of Sri Lanka was influenced by the British with their arrival in 1797 and hence their dominance over the island but by the first decade of the 19th century true British – styled buildings were erected. The early British buildings in Sri Lanka their design in the Renaissance style

"House plans of English type in the early 19th century had characteristically narrow entrance halls, often running from front to the back of each house, where there would be wide back doors. Such houses had generous rooms opening off the entrance hallways through large double doors or even wide arches facades with plaster decorations complete with balusters. (Lewcock R. et. al, 1988, p 249)

The steep pointed gable roof, the pointed monkey top and "Vehi Kandu" rain protection devices with decorative timber barge boards were significant features in domestic Architecture. The door panels were perfectly rectangular, with sometimes a plain panel face with two or three head mouldings around the edge, sometimes bolection mouldings were placed over the edges of the panel instead of fielding it. A characteristic molding on door and window frames, as well as on ceiling beams, was a small, corner bead molding. Bay window, recess or partially enclosed extension of rooms, open or enclosed balconies were symbols of British influence which could still be seen.

External decorations of columns and plasters with grooves cut on surface; "Rocco" motifs and other plaster decorations were common in domestic Architecture. The verandahs of British houses were lightly constructed and elegant, with wooden columns or slender plaster masonry columns in classical styles.

The triangular pediment in the gable end was emphasized with floral motifs; circles using applied plaster mouldings and relief plaster decorations. The mouldings were also carried round windows in front as well as on the sides of buildings forming decorative forms.

The domestic Architecture of the period varies considerably from large residences for high government officers and residence of the wealthy people. Those were large two – storied structures and other was simple compact single story houses. (Fig 36, Fig 37)

Although most of these were based on European proto – types, they were well adapted to local conditions; specially to a hot humid environment.

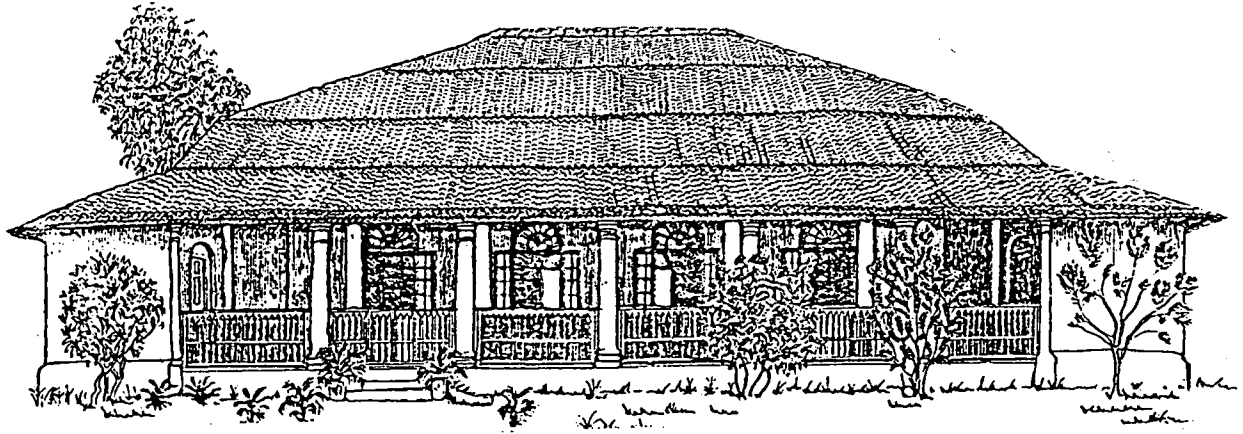


Fig 36

British period house with British renaissance architecture-Ekmaligoda Waluwa,
(Source- the architecture of an island)



Fig 37

Kalaniya church rich with British architectural style.

3.3. EXAMPLES OF POST COLONIAL PERIOD TEMPLES IN GALLE DISTRICT

European invaders approached the southern coastal belt of Ceylon, and Galle in particular. It was favorable for them to attack and capture this area. Also the climatic and geographical wise Galle was favorable for their activities with lot of natural gifts from nature such as a fine natural harbour which gave total safety and advantages in many other aspects. Galle was also very important as a meeting point or servicing point for transportation and played a major role in the economic activities of the country, thus became vital as a cultural, political and commercial centre.

In this respect the Architectural influence of these colonial invaders could be seen clearly in Galle. This is a reflection of their influence on the local society. In this context remarkable monuments they had introduced to this area and were fountains, buildings, streets etc ... which were erected according to entirely new aspects of town planning approach

As they spread their rule, they introduced religious buildings especially to this area such as churches and temples. Churches were bounded to city and temples were erected within cities and neighboring areas. During these periods Galle had been rich with a number of Buddhist temples and most of temples were established close to the coastal area. Out of the temples that were built in the colonial era in Galle district, Totagamuwa Raja Maha Viharaya and Sunandaramaya are could be considered as important.

3.3.1 CASE STUDY ONE.- TOTAGAMUWA RAJAMAHA VIHARAYA - TELWATTE

The Buddhist monastery known as the Totagamuwa Rajamaha vihara is one of the famous seats of learning in the 15th century, where lived a great poet monk Venerable Totagamuwa Sri Rahula Thero. Chronicle evidence would take the history of the Totagamuwa temple as far back as the reign of King Vijayabahu (1051-1106 A.D.) who established the great capital Polonnaruwa that belongs with this period. Arrival of western powers beginning with the Portuguese brought about the gradual waning of monastery establishment at Telwatte.

In mid 18th century, during religious renaissance brought about by venerable Valivita Saranankara under the patronage of king Kirthisri Rajasinghe, the *Vijayaba pirivena* of Totagamuwa too., underwent a resurgence of activities and under the tutelage of Venerable Pallatara Punasara (1734 – 1799) the stupa, the chapter house, an image house, shrine and monks residence were constructed. The worship of *Natha*, *Vishnu*, *Kataragama* (Skanda) restarted. The pupil of the above mentioned incumbent is said to have completed the work of the image house now called the *Puranavihara* by 1799, the year of his demise and new *vihara*, was completed under the patronage of Sri Wickremarajasinghe. (1798 – 1815).

3.3.1.1 LOCATIONAL PLANNING

Totagamuwa Rajamaha viharaya is located at Telwatta, 300 meters away from the Galle - Colombo main road, and a subway connects the temple and the main road. The physical environment of the area is one of the most attractive aspects. Sea and the river are the major boundaries of the temple. According to history, to the west and to the east of the temple, there were large *Nindagams* belonging to the Totagamuwa Viharaya. These are now located in the

flat area surrounded by coconut plantations and residences and are in a scattered form. The temple lies on the North South direction. According to the location of the temple, the temple could be a easily located eye. Because it stands with the surrounded environment and there with the settlement that is effected to dominate the temple and characteristics (Fig 38)

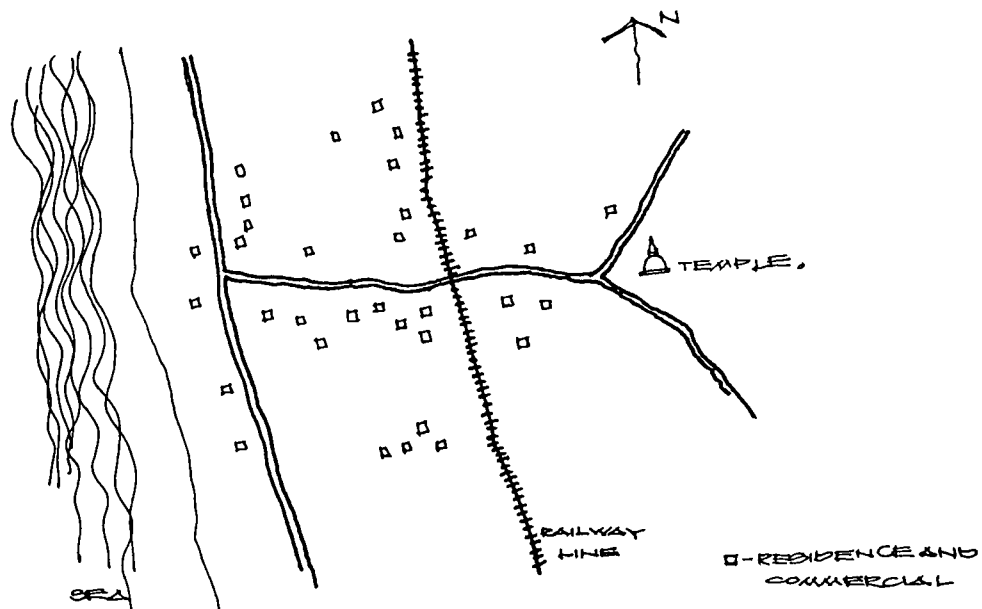


Fig 38 Locational plan of Totagamuwa Viharaya



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3.3.1.2 LAYOUT PLANNING

The turn of the road leads straight on to rather flat terrain which is square shaped and main entrance at western side. The other entrance is at north side of the temple. Main entrance directly facing statue of Rahula there which is recently constructed the temple consisted with two main terraces 'Maluwa'. The large raised terrace with sacred edifices is situated to the left of the main entrance and dwelling of the monks are located at the right side of it other *Awasage* at north side of the terrace.

The main entrance to the raised terrace faced south and consists with for entrances. There are on south and other at north east side. Main axis directly faces the old image house ancient *Bodhi* tree provided with shrine room on the north side. The new image house which is larger than the older one located to the towards the middle of the west side of the entrance.

The Stupa built on behind the old image house towards the north and "*Mihidu Guhawa*" at west side of it. The two old *devalas* dedicated to Vishnu Kataragama are built on eastern face of the terrace towards the north eastern corner. Between the two *devalas* has a stone pillars.

The large modern preaching hall is built the south eastern sector and bell - tower stands at the middle of the raised terrace middle area consisted with the row of the pillars and raised terrace surrounded by rampart buildings (shrines) arranged around the terrace and middle which takes open space.

The chapter house is positioned to the north of terrace. There were ruins of an excavated *pirivenas* (Vijayaba) in very recently closed to the *Uposathagara* (Chapter house). Library and new *pirivena* buildings are on the southern of the lower level. Main thing is *Awasage*, library, *pirivena*, chapter house were locate surrounded the main raised podium and outer environment has rich of landscaping. (Fig 39)

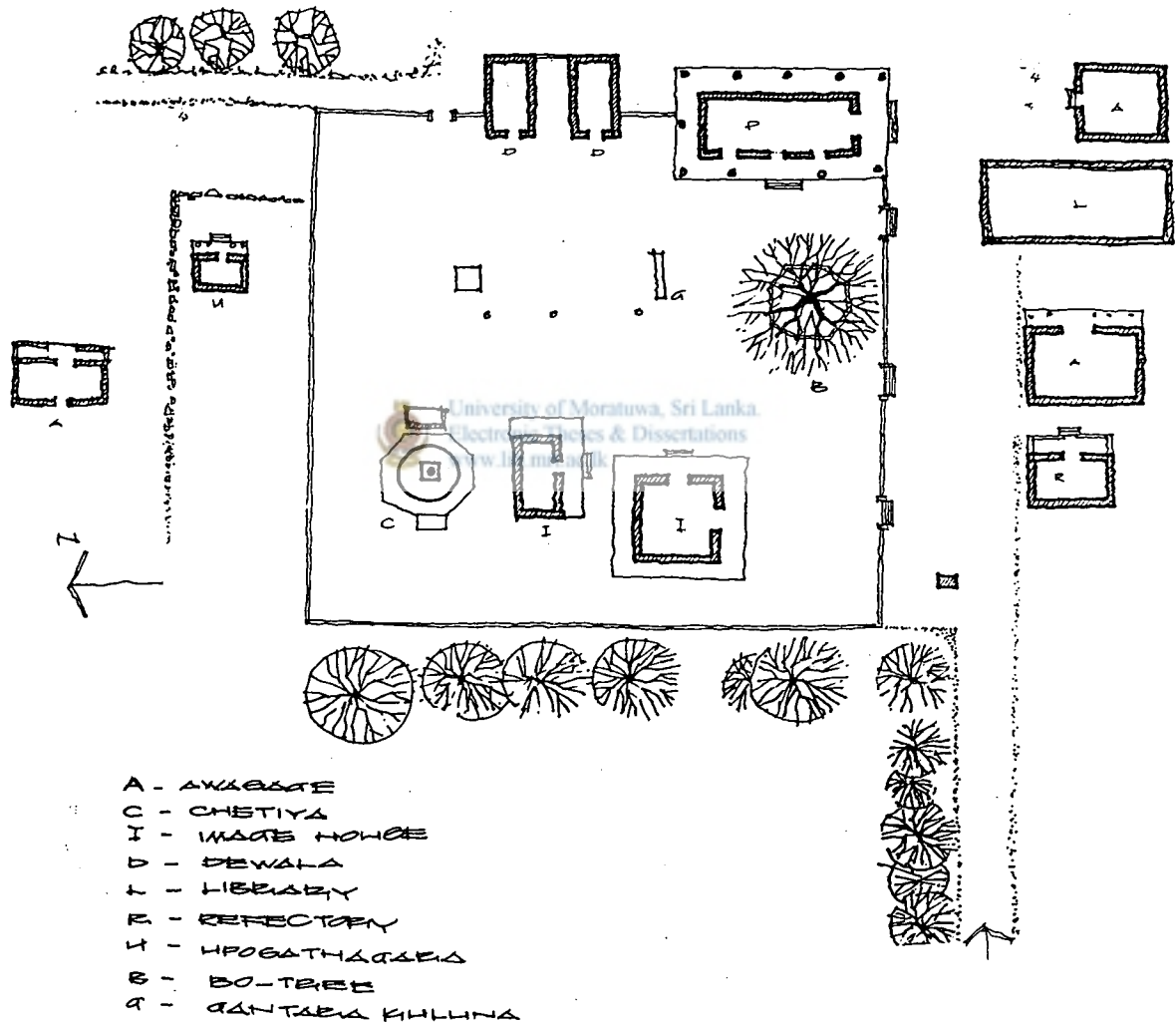


Fig 39 Layout plan of Totagamuwa Viharaya

3.3.1.3 STUPA

The stupa at Totagamuwa Viharaya is situated on a large podium with raised octagonal base that is located behind the old image house. The Stupa consisted with three "Pesawalalu" and dome on top of the these three rings. The dome get well shaped form and other rest of components are on it. Dome is decorated by motifs and Bo - leaves at four sides of the dome. A floral bouquets are belongs with the "Hataras Kotuwa" and which immediately above the dome. The pinnacle create by parallel lines. Other architectural features which could be seen in the stupa. Altar is at front of the stupa and it is rich with decorated columns and above on the roof.

"Mihidu Guhawa" has been built behind the stupa and it's Sheller provide required facilities for put the statues. Stupa covered by sandy path for worshipers to circumambulate much easily



Fig 41

Stupa with shrine room -Totagamuwa Viharaya

3.3.1.4 BO TREE

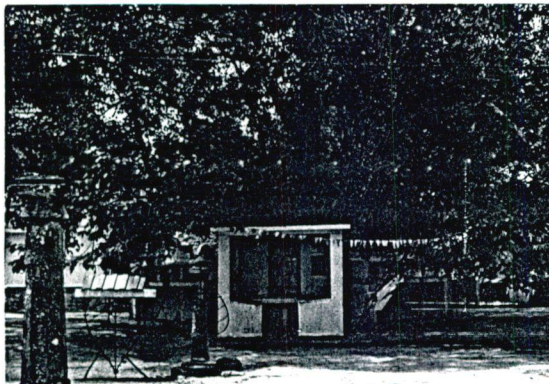


Fig 42 Bo- tree with Bodigara -Totagamuwa Vihara

In the Totagamuwa Viharaya , Bo - tree is the other important edifies at the raised podium. This important edifies has been given by it's position which is at the east side with the main entrance of the terrace. According to these positions it could be easily captured to enter the terrace and betweenit is surrounded by a outer wall (Fig 42). Bo - tree provided

with the shrine room on the north side and it has become recently changes. Bo - tree consisted a large "Weli Maluwa" which is around the Bo - tree for circumambulate. These areas create appropriate environment for meditation which helps the devotees to concentrate their mind.

3.3.1.5 IMAGE HOUSE

Totagamuwa Viharaya consisted of two image houses. New one constructed on square shape plinth plat form and old shrine on rectangular shape plinth plat form.

New image house consist of square *garba* and outer *cella*. The main entrance belongs with east outer face "Makara Thorana" , which is largest and most impressive entrance. The other entrances are at north and south faces. Outer wall is covered by three sides and front is open., massive columns on the half wall (Fig 43) -



Fig 43 Image house -Totagamuwa viharaya

Inner *Garba* is divided in to two cells and inner rectangular shell which contains a larger recumbent Buddha and is entered through two doors. The visible front accommodate the large sculptured figures of divinities. Such as "Ananga" , "Siva" , "Brahma" , "Indra" , "Vishnu" and their vehicles. "Sudavasa Brahma" positioned behind each arches. The entrances of this shell are arranged at east and south directions and these two entrances directly faced to entrances of outer shell. The large path - ways around the *garba* for circumambulate. It has received lighting and ventilation as well by windows located at four sides. The doors consisted by stone pillars and timber used for the windows.

Almost adjoining the rectangular shaped image house is the smaller but older shrine rooms. It has two door ways facing south and the east. South access is the main entrance for enter inner "garba" and it joined to outer Sheller by two sides. Garba provide little facilitate for recumbent Buddha statue and two door - ways has a entrance to it. They are not provide facilities for circumambulate path around the "Garba". They are used for painted "Jataka" stories and the events of Buddhist life (Fig 44)

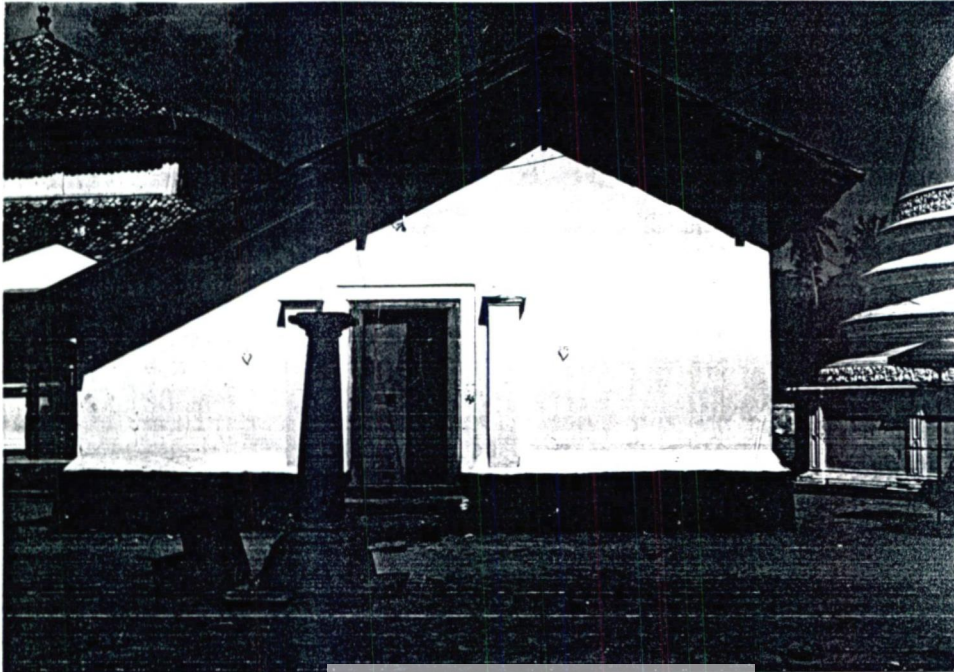


Fig 44 Image house (old) -Totagamuwa viharaya



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3.3.1.6 PREACHING HALL

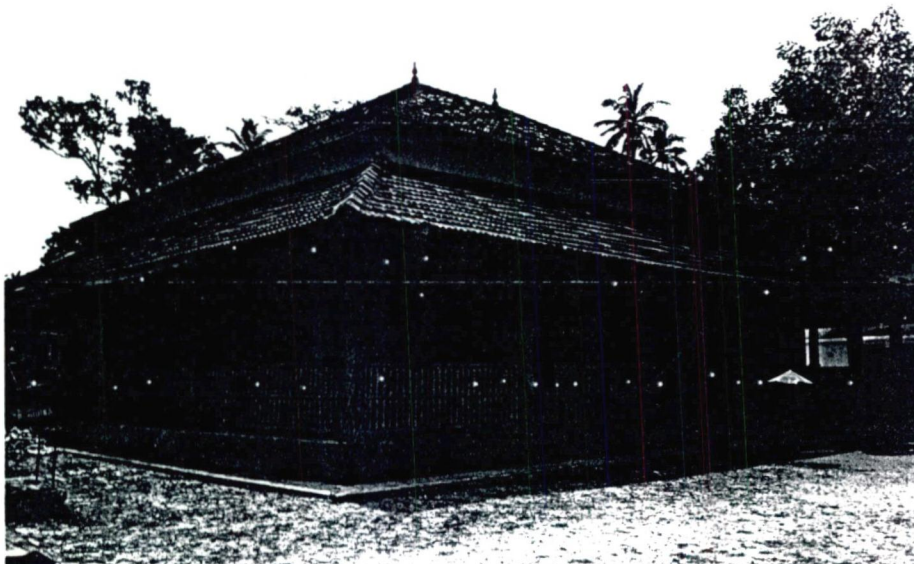


Fig 45 Preaching hall -Totagamuwa viharaya

The large preaching hall of Totagamuwa Vihara is built on the south east side of the raised terrace. This built on rectangular shaped raised plinth platform. Main feature is providing circumambulate path around the "garba", and it has three entrances. Main is at raised terrace from west direction, but other two access from lower terrace of south and east. Outer pathways has decorated hand rail with rich at stone pillars. These are bare the roof shelter of preaching hall but also "Garba" is large covered area with huge volume of spaces. It has to provided entrances from each four sides with stone door – ways. The special thing about the preaching hall is that entry is possible first and second terraces.

3.3.1.7 CHAPTER HOUSE (UPOSATHAGARA)



"Uposathagara" is also located at the North side of complex at lower terrains. It is seen the remains of this building with raised plinth platforms. It is comparatively small and provides small front verandah with enclosed "Garba" can be seen in that structure. Main entrance at "Uposathagara" locate on east side and give facilitate for few number of monks.

Fig 46 Pohoyage -Totagamuwa Vihara
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3.3.1.8 BELL TOWER (GANTARA KULUNA)

Gantara Kuluna used to ringing of bells, became a form of offering "Gantara Puja" and is part of "Sabda Puja". These structure of Totagamuwa Viharaya is located at a prominent place of temple complex. These are usually rectangular in plan and the four sides of walls are topped with a dome shaped roof and "Gantaraya" hang on this most attractive place. The structure is simply decorated with floral bouquets and mouldings. But these are tallest elements in this context. (Fig 47)

3.3.1.9 RESIDENTIAL BUILDING

"Awasage" is a place for dwelling of monks and refectory, kitchen and bath house are other available buildings. Totagamuwa Viharaya consist of three Awasage and there are three residential buildings. The main feature is a separate group of monks dwelling separately in the same temple. First Awasage locate in the Southern part of the site close to the main entrance of the temple. It consists of two parts. The first is awasage and the other one is

refectory. *Awasage* is located on a raised plinth platform and its front verandah is faced to the east side. Which is used for discuss laymen (*dayakas*). Inner cell provides dwelling facilities for monks. The refectory consists with a kitchen and a bath Their location is lower than main *awasage* but front portion of the refectory building with the mother *verandha* at the most front side. (Fig 48)

The second *awasage* at the lower terrace is at the right side of the main axis. It's closed to the library and the south east corner of the site. *Awasage* is a totally covered building which has a main entrance and at the north of it has narrow cell. It provides access to the dwelling rooms, the refectory and the kitchen. That is not a large than the first *awasage* but it provides required facilities for few monks. (Fig 49)

The other *awasage* is located at the north side of the temple and is behind to the *Pohayage*. But it is closed to the second entrance at the north side of the temple. *Awasage* is located on a rectangular shaped plinth platform with a front verandah but inner arrangement is much similar to the above *awasage*. Recently few changes has happened to these *awasages* and some of the part shave been added to it. (Fig 50)



Fig 47
Gantara *Kuluna* - Totagamuwa
viharaya

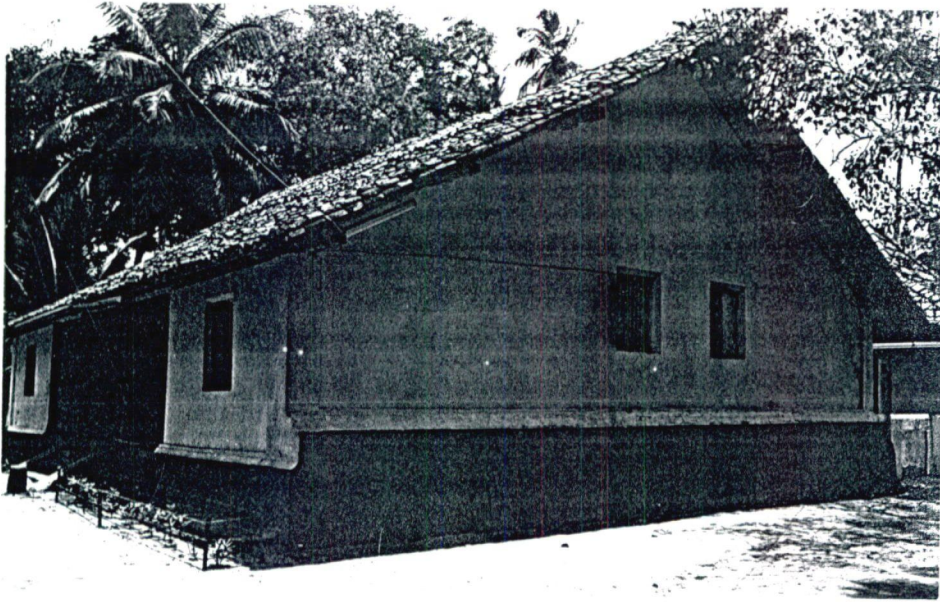


Fig 48
Awasage
Totagamuwa
viharaya



Fig 49
Awasage
Totagamuwa
Viharaya



Fig 50
Awasage
Totagamuwe
Viharaya

3.3.1.10 PIRIVENA

"Uposathagaraya" on middle of the recently excavated *Vijayaba pirivena* and now can be seen only stone foundation like as well as ruins. This had been glorious history because it was the famous eastern institution during the period of 1st century A.D. of Kotte Kingdom.

The library face to the main entrance of the *Viharaya* located on the southern part of lower terrace which consists of two storied and both stories are used as the library that constructed on the rectangular plinth plat form and could be identified as a recent work. (Fig 51)



Fig 51
Library building -
Totagamuwa viharaya

3.3.2 CASE STUDY TWO - SUNANDARAMAYA VIHARAYA - AMBALANGODA.

Sunandaramaya was originally inhabited by the "*Ganinwahansela*", who preserved the remaining ruins during the Dutch rule. It is a belief among the archeologists during the history of this temple goes far back as to the Kandy period with reference to a expert judgement made observing the paintings of this temple. But according to the written history of this temple it had been constructed in the late 18th century by Ven Veligoda Punyasara Thera who was the chief incumbent at the time. Today it's visible features of the temple ; the Cheittyia , "*Dharmashalawa*", "*Bodhi*" and the "*Gantara Thorana*" had been constructed at various stages under the direction of the chief incumbent corresponding to such times.

Sunandaramaya is regarded as one of the richest temples of the region with respect to history, culture and architecture. The stone pillars could still be seen standing out proudly with it's rich history. The folk tales surrounding the temple divulges its historical and traditional value and people's belief of the much valued respect. According to the present chief incumbent of the temple , the reliquary which was brought by Ven Punyasara Thera had been attracted by a giant cobra who had later died in the very same place leaving the reliquary

which had been a fake with no relics. The folk tales continues describing how the relics appeared in a "No flower" which bloomed out of season, bring the reliquary into the temple.

3.3.2.1 LOCATION PLANNING

Sunnandaramaya is located in about approximately 300 m away from Galle - Colombo main Road and is close to the town center. A direct access continue from the main road to the temple and it is a straight way the temple obligates with the city and the residential area which are generally in scatted form.

The temple adjoining with the main places with the city such as railway station, bus stand and other Governmental buildings and other commercial activities. The city is linear scattered one and the temple is located to the perpendicular to it. The access roads are surrounded by the temple which gives easily access to the temple from the city and the other environment and a special feature is that few of the temple locate close to the Sunandaramaya and the city.

The temple is located on naturally flat rectangular terraces, this lies on the North - South direction and dominantly it's surrounded landscaping. The temple is prominent structure and it can be easily captured by it's large "Gantara Kuluna".

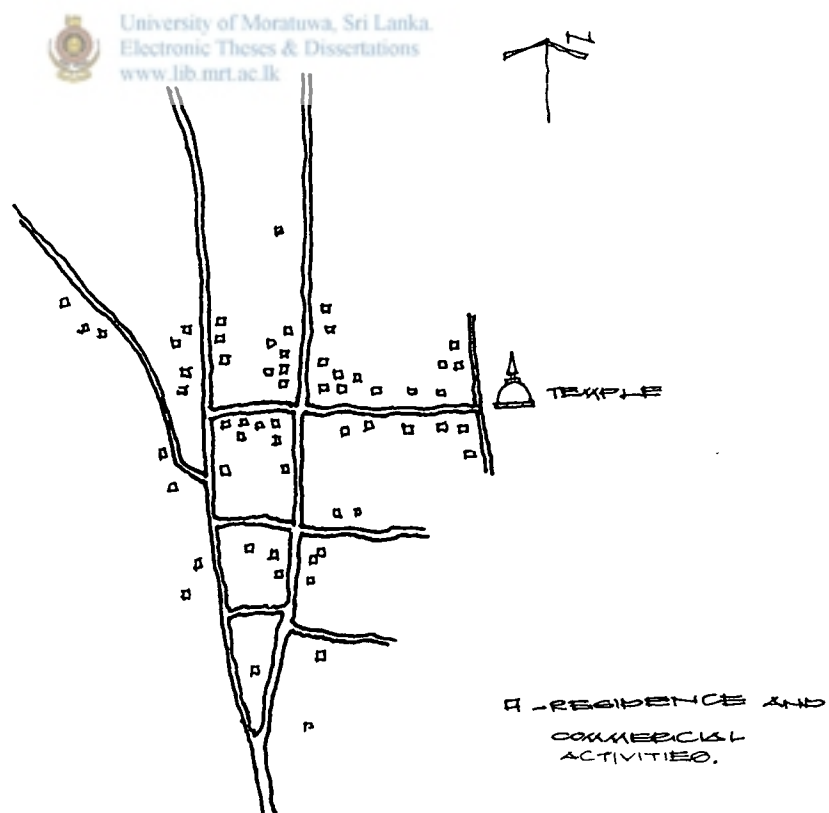


Fig 52 Location^{al} plan of Sunandarama viharaya

3.3.2.2 LAYOUT PLANNING

The main access road directly leads to the large rectangular shaped flat terraces which consists of two entrances from north and west. The west side of the entrance, which is the main entrance, is through a bell-tower. It locates on the entrance and procession of steps in front of the "Dana - Shalawa". But the temple consists with two terraces and one is large raised podium at the north-east corner. The shrines and the sanctuaries are located on the raised podium and the other buildings are in the lower level. The preaching hall on the left of the main entrance and is closed to the north entrance. The main "Awasage" is located in between the "Poyage" and the "Bana - Shalawa" and at the south direction in the same axis with new *awasage*. The "Poyage" built and oriented to face the raised podium of the temple. It is consisted with a library which is on the upstairs. Although the whole is faced to the north direction but west side to "Dana salawa" and the temple is surrounded by a well known as "Pawura". But *pirivena* located at right side the main layout and behind the *awasage*.

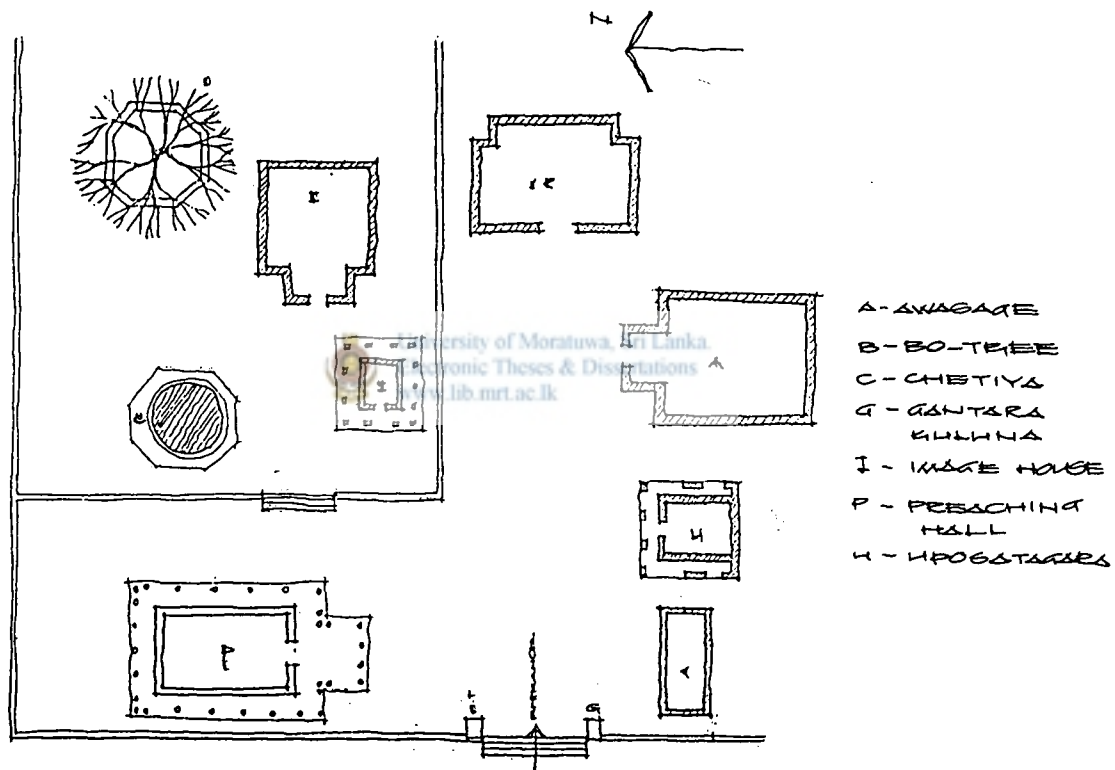


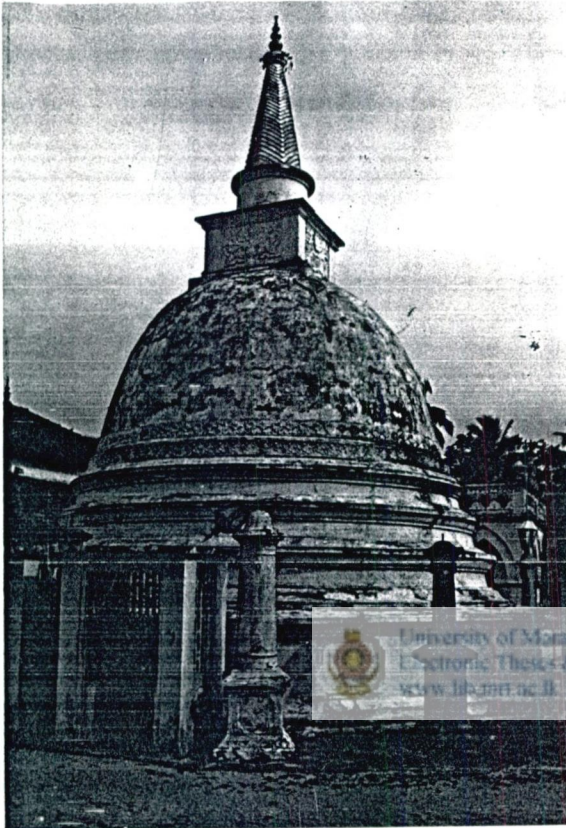
Fig 53 Layout plan -Sunandarama viharaya

The main entrance of raised terrace faced west to the consists of minor access with a small steps locate in front of the preaching hall and "Danashalawa". The main axis of the raised terrace directly facing to the old image house and that is a larger one. Bo - tree on north provide with Pawura. The new image house at near with old one and closed to the main entrance of raised terrace. Stupa built on towards from the image house and left side of the entrance, which has altars at 2 sides. The stone and lime pillars (*Pahan Kanu*) built around

the Chaitya. Their raised plat form rich with large "Wally Maluwa" and covered by decorated ramparts.

3.3.2.3 STUPA

The Stupa at Sunandaramaya is located at the second elevated terrace with a base which is



a raised octagonal. The "Pesa Wallalu" or the three rings are constructed next with a dome on top of it which is in the shape of a bell , with the rest of the above mentioned components. There are three important Architectural features in this Stupa and this is not found in everywhere. The motifs that are found in the dome , floral boutiques that are on the square, which immediately above the dome (*Hataras Kotuwa*) and parallel lines that are found in the pinnacle . Apart from these two features could be seen . i.e. there altars constructed few feet away from the octagonal base and the few stone and line pillars which are constructed around the Stupa , are used to light oil lamps. The Stupa consists of sandy paths for worshipers to circumambulate.

Fig 54 Stupa with shrine room

3.2.2.4 BO TREE

Bo tree is the important edifies at the raised terrace of Sunandaramaya which is positioned to north east corner of the terrace and with *Bo -Maluwa* containing the "Bo-tree" shrine , which it consists with octagonal shape "*Pouwra*" and it is located around the Bo - tree. Bo - tree can easily be seen enter from north side and it conquer a large spatial. These provide large "*Bo - Maluwa*" spread on the terrace , which facilitates movements of the devotees around it.

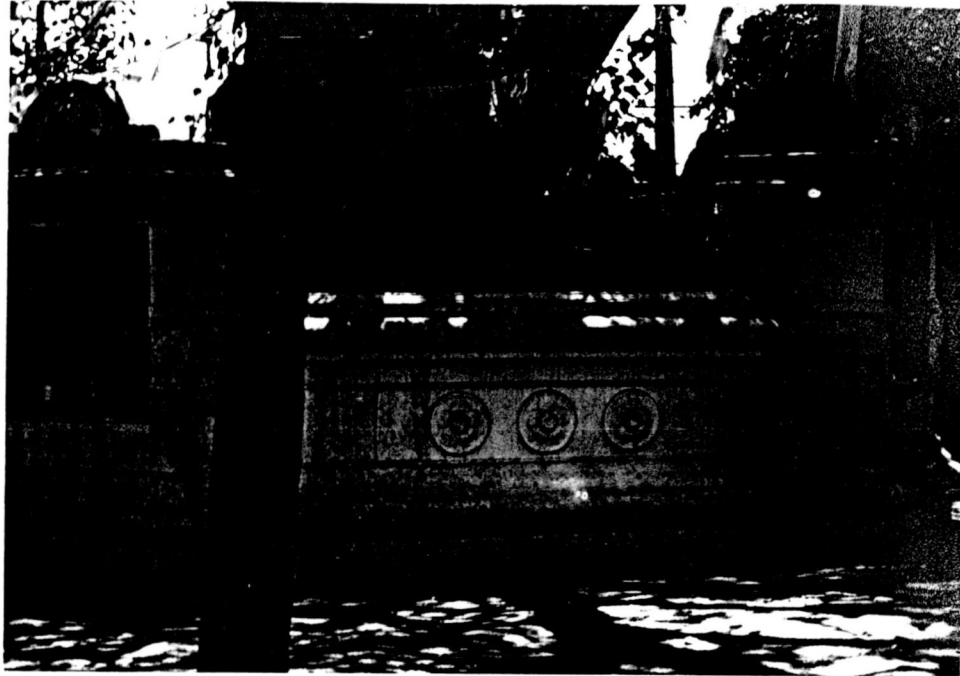


Fig 55 Bo- tree with *Bodigara* -Sunandarama viharaya

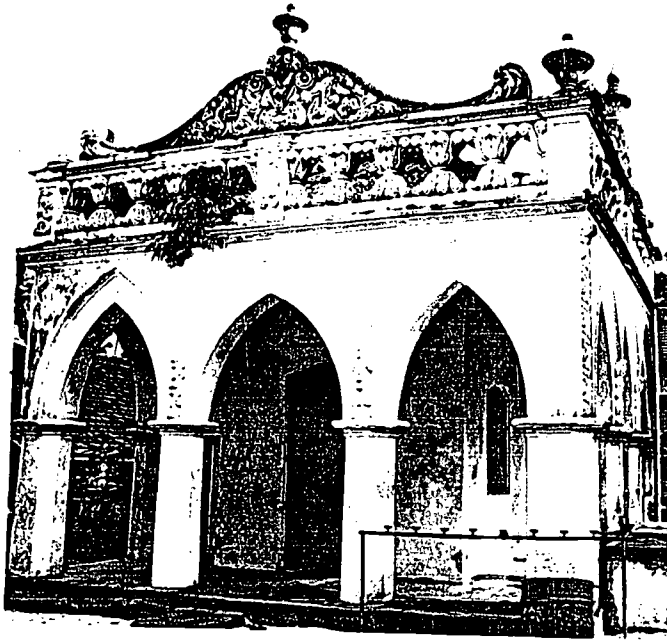
3.3.2.5 IMAGE HOUSE

Sunnadaramaya consists of two image houses , constructed on two square plinth plat forms. Old image house consists of square "Garba" and outer cellar. The outer cellar belongs with entrance porch on west side and with decorate wall known as "*Thorana*" or pandal with an archs. The most attractive features enriched with this and the entrance door locate behind the *Thorana*. The other entrances at south and the east sides of the outer *Cella*. This is enclosed by walls and windows for adequate lighting and ventilation provided on all four sides.



Fig 56
Old image house -
Sunandarama viharaya

Inner "Garba" or cellar of the Image House has a main entrance which is located directly in front of the "Thorana" and with other entrances positioned on south side of the main entrance. This cellar contains a recumbent Buddha and other Buddha statues. In between the "Thorana" and the entrance to the "Garba", a path could be found for the worshipers to circumambulate. The walls decorated with paintings and figures of divinities. (Fig 56)



Second image house closed to the old image house is a square shaped and comparatively smaller shrine room. Which has fully openable verandah it provides circumambulate to worshipers. But consists of arches supported on large decorative columns all round the building. West side has been a main entrance to inner "Garba" and windows on either side. It is rich with Buddha statue and top of outer facades decorated by carvings with respect. (Fig 57)

Fig 57 Small image house -Sunandarama viharaya
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3.3.2.6 PREACHING HALL

The preaching Hall at Sunandaramaya is positioned North and south direction of lower level of the temple. Which is constructed on the rectangular shape raised plinth platform and has openable entrance porch with colonnaded structure verandah circumambulation path around the rectangular shaped "Garba" consists with two minor entrances of east side of the verandah which is covered by timber decorated hand rail with massive colonnaded structure.

"Garba" opens out in to the verandah, allowing sufficient lighting and ventilation, spreading to each of the four sides and the main entrance directly faces to the entrance porch others locate at the north and east sides but east part of "Garba" consists with rich of doors unique features that could be identified is the large "Garba" which provides accommodation for a large crowd it has been diminished (Fig 58).

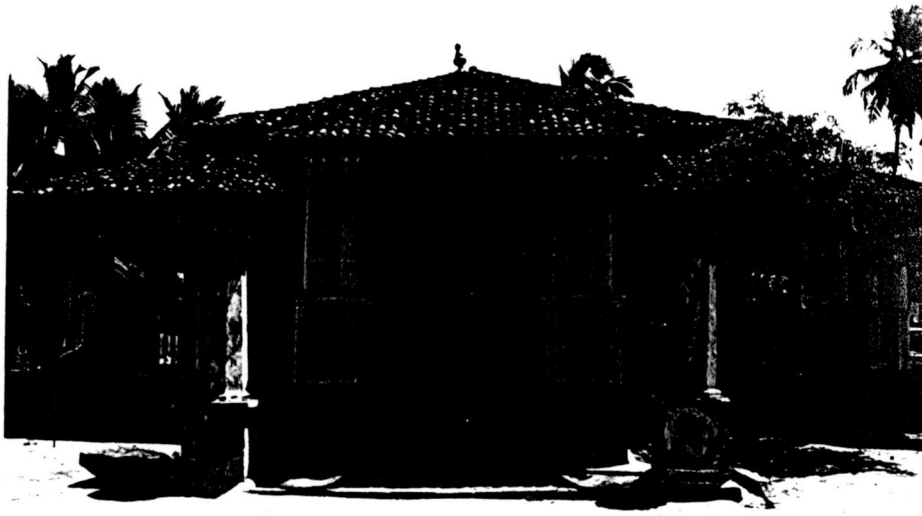


Fig 58 Preaching hall -Sunandarama viharaya

3.3.2.7 CHAPTER HOUSE (*UPOSATHAGARAYA*)

Sunandaramaya is located on a two storied building constructed on rectangular raised plinth platform. Which is at the right side of the main axis of the entrance. The building could be accessed from three different directions which has a verandah and the timber staircase is located on one extreme end which gives access to the timber upper floor. The most



significant feature is that the verandah provides decorative columns on three sides of the building, on which the arches rest enclosed "Garba" at the ground floor used the Chapter house it provides accommodation for the monks.. The main entrance faced to the north direction and the upper floor is used as the library, the most significant feature is which decorate with floral bouquet and motifs.

Fig 59 Pohoyaga with Library -Sunandarama viharaya

3.3.2.8 BELL TOWER (GANTARA KULUNA)

The colossal *Gantara Kuluna* is the most prominent character of the Sunandaramaya layout. These are comparatively huge structure and it acts as entrance *Thorana*, which facilitates access through it's *Garba*. Gantara Thorana enhance the unique symbolism of the later period.

These designed provided easily climbed to top of "*Thorana*" and "*Gantaraya*" located at most highest place of this structure. *Thorana* consists of various types of architectural features and traditions. Fully carved human figures and animal heads are most significant characters but molding, carving and ornamentations are enhanced their attractive quality. Designers attempted to demonstrate "*Thorana*" in all directions. Hence it's front and rear sides are rich with architectural elements.

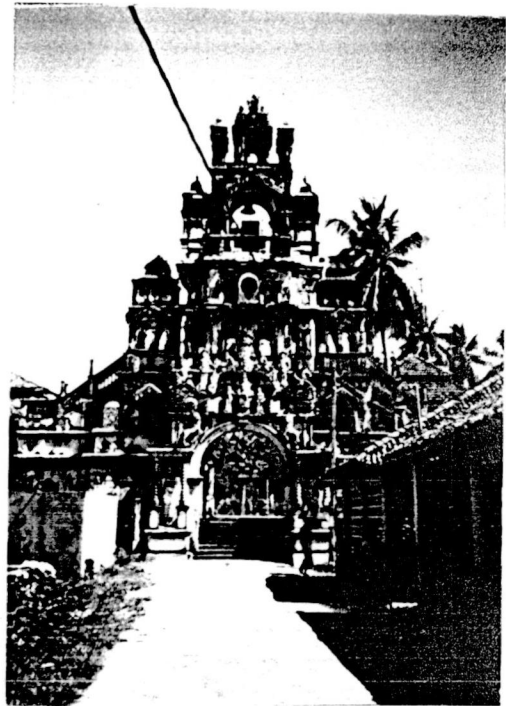


Fig 60
Gantarakuluna -Sunandarama viharaya



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3.3.2.9 RESIDENTIAL BUILDINGS

'*Awasage*' of Sunandaramaya consists of two independent residential buildings i.e. main "*Awasage*" is located at the southern part of the temple, which is a two storied building with the entrance lobby direct to the northern side and constructed in a planned manner. The building space is utilized effectively to provide the maximum comfort and accommodation for the longitudinal axis. The upper floor which is out of timber provided with a timber staircase and with typical doors and windows for specially with respect to lighting and ventilation. The verandah is located to the most nearest place of the "*Awasage*" and is decorated with floral boutiques (Fig 61).

Recently constructed "*Awasage*" (Fig 62) at the right side of the entrance, which is rectangular shaped and simply response to the requirements. The entrance leads to a narrow cell and living rooms on one side of the buildings that provides facilities for a small refectory. Refectory or "*Danasalawa*" is directly faced to the main entrance, which stand as an isolated building. The rectangular shaped "*Dana Salawa*" consists of kitchen, store rooms and main dining area. The entrance colonnaded verandah that leads to the large dining area which is



comparatively huge, comfortable and spacious for the monks to have their meals. These buildings rich of architectural features it's enhance the historic value of "Danasalawa" (Fig 63)



Fig 61
Old awasage
Sunandarama
Viharaya



Fig 62
New awasage
Sunandarama
viharaya



Fig 63 Refectory hall - Danasalawa.

3.3.2.10 PIRIVENA

Pirivena is located on rectangular shaped plinth platform and it is partially two storied. Which is out side the main layout and seen as a domestic balding. This is a fully covered building and provide more accommodation for laymen. It is decorated with moldings, glass windows and sun shades are specially detailed in this temple.

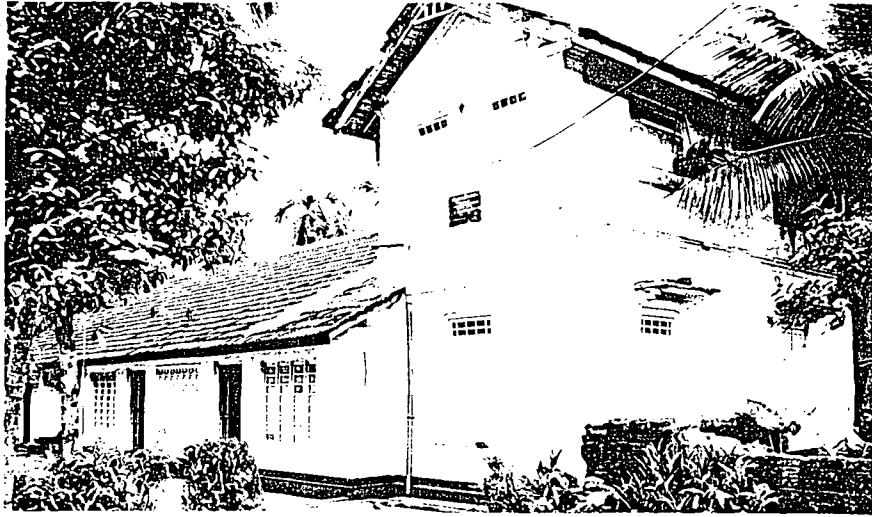


Fig 64 Double storied *pirivena* -Sunandarama viharaya





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CHAPTER FOUR

AN ANALYTICAL COMPARISON OF PRE COLONIAL AND POST COLONIAL TEMPLE ARCHITECTURE IN GALLE

AN ANALYTICAL COMPARISON OF PRE COLONIAL AND POST COLONIAL TEMPLE ARCHITECTURE IN GALLE

4.1 LOCATIONAL PLANNING

In more recent Colonial periods the Buddhist temples have been located in urban areas, especially in city centers. These temples were always related with the administration and residential population of the city. It has many accesses to easily approach and temple covered by roads, it leads from the city. These *viharas* eventually developed a relationship with the village. In later periods, the cities became more populated and people approached neighboring areas for dwelling. These areas were fallen between paths leading to temples from cities. This led to an important feature in these temples which is that they don't have only one special roadway to enter, but subways around the temples giving many accesses to enter. Hence the temples were simply connected (linked) with the village (Fig 65)

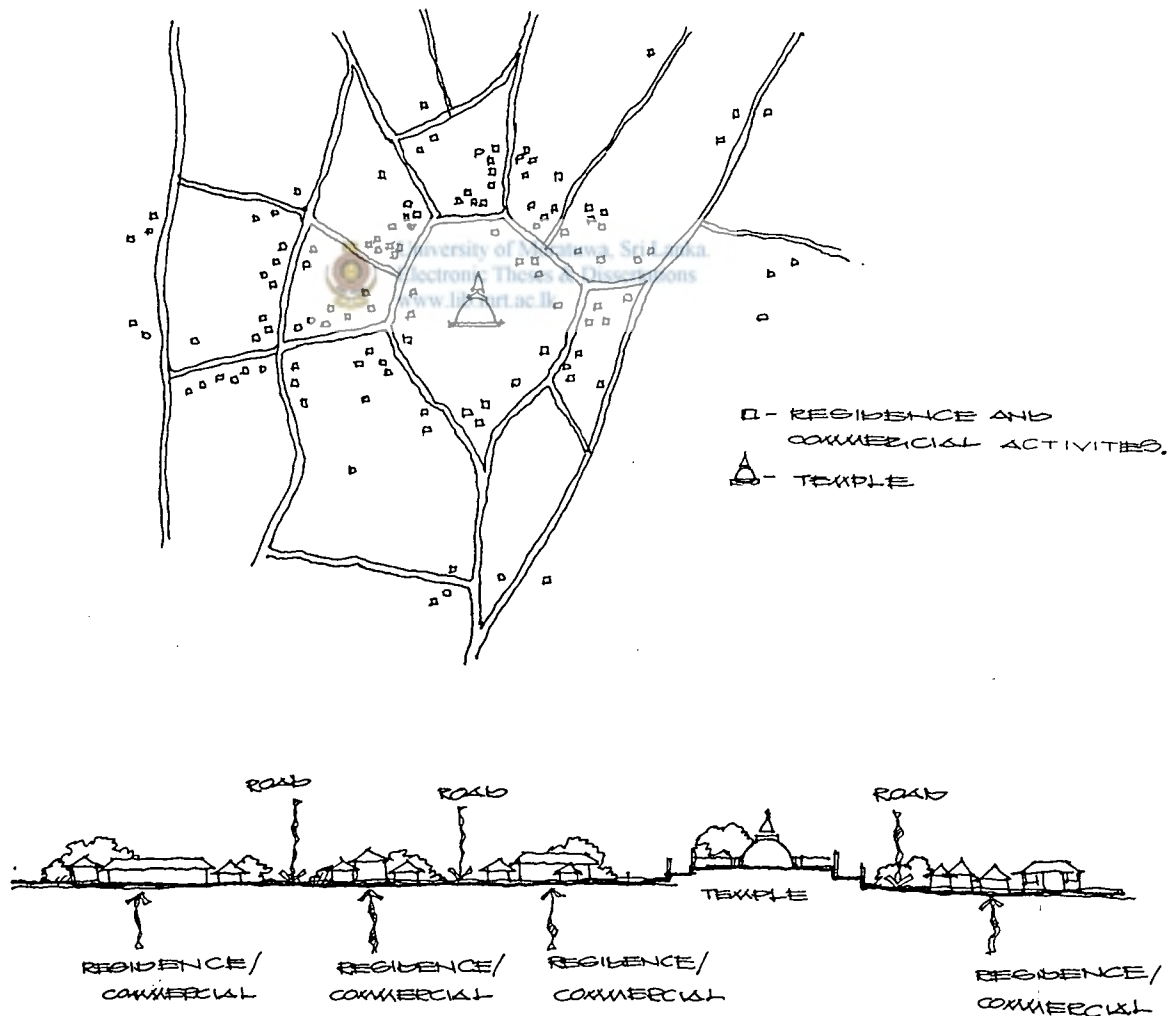


Fig 65 Colonial period temple location with city, covered by roads

According to history, Totagamuwa Raja Maha Viharaya and Sunandaramaya, which are located very close to the city and Galle – Colombo road. These roads constructed by Dutch to develop to later business activities and as alternative methods of transporting merchandise. Hence, they developed their power in maritime area with Galle – Colombo road. Then Galle, Ambalangoda became a place, rich of colonial activities and their powers. Their influence which affected almost all the social, cultural and political activities of the region resulted in incorporating many of their cultural and traditional views into ours .

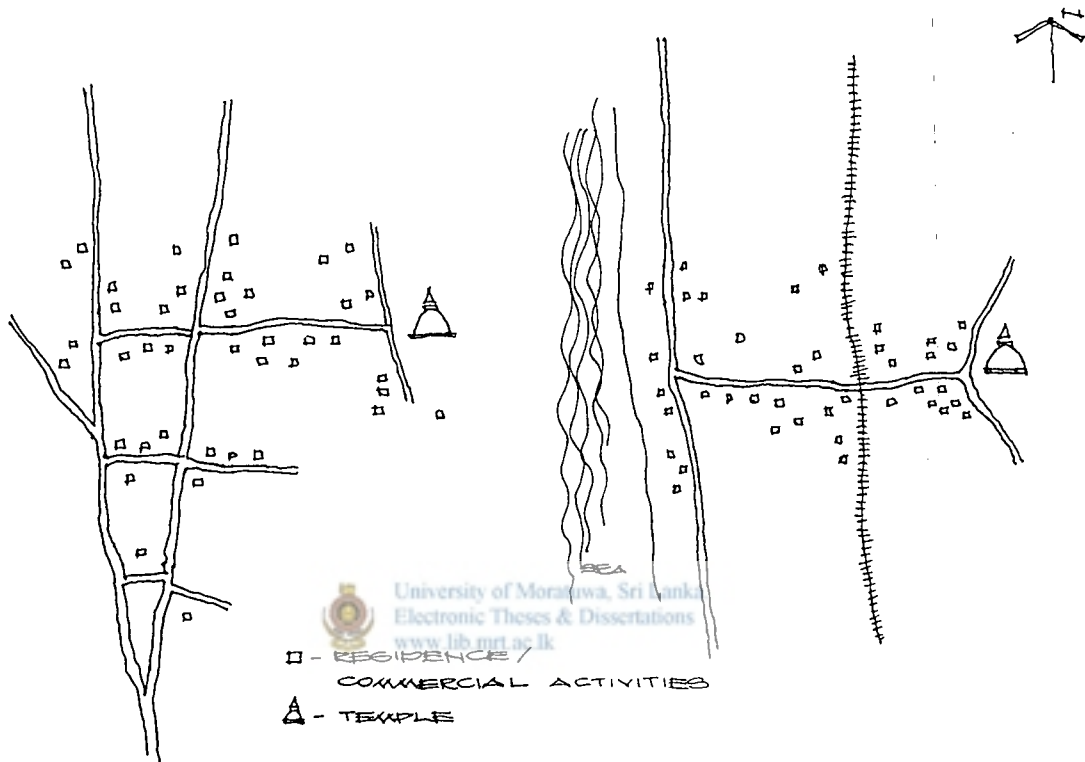


Fig 66 Location of Sunandarama viharaya

Fig 67 Location of Totagamuwa Viharaya

Totagamuwa Raja Maha Viharaya and Sunandaramaya were located in fashionable residential areas in Galle district where the wealthy local elite lived in the colonial period. They gifted the lands to establish the temples. The most important thing about the location of Totagamuwa Raja Maha Viharaya and Sunandaramaya are that they are in close proximity to Christian churches and their administration city. Galle, Hikkaduwa, Ambalangoda were rich of Colonial powers and their architecture. Hence the churches were a part of the town centers. Some eventually have been destroyed but history will hold evidence to the above fact.

The early traditional temples were located far away from the city or village but on highest elevated place of the relevant area. The area, which was, an isolated place and also that had the characteristics that supported Buddhist religious beliefs which included the visiting of the temple to be a pilgrimage of its own and also the location of the temple supported

circumambulation which is the main goal of Buddhism. A clearly defined path way leads to the temple connecting it with the village. During the different eras, rulers changed their cities due to numerous invasions. It severely affected to the location of Buddhist temples (Fig 68)



Fig 68 Conceptual location of early Buddhist temple in Anuradhapura

When analyzing the Totagamuwa Raja Maha Viharaya and Sunandaramaya, they clearly show several deviations from the typical Buddhist temple architecture. The concepts of circumambulation (*Pradakshina*), and pilgrimage which are results of a temple being away from the village and being accessible from only one path leading to the temple from it are violated. Replacing it the colonial religious concepts of congregation and practicing the religion in groups were made prominent. The location of the temples which were similar in the way that the churches were built in European cities had a strong impact on these changes.

4.2 LAYOUT PLANNING

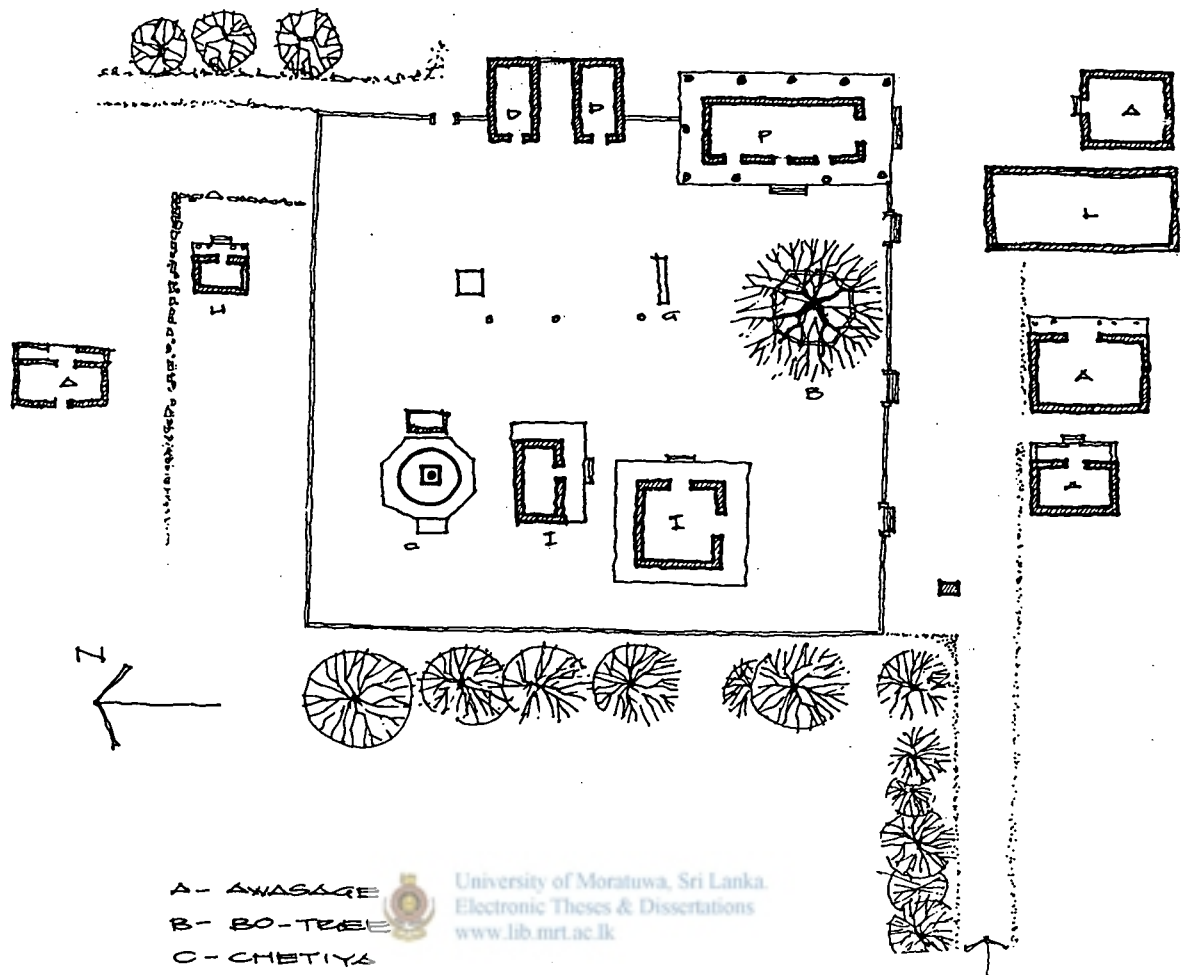
Architectural layout plays one of the most important roles for the determination of the Buddhist temple environment. In the temples of the Colonial period, layout arrangements were different to the original, due to various influences. (Fig 69) .In this period the religious buildings were pushed to corners of the sites and to create a large place in center for gathering. There is no prominent place to religious buildings, it is gradually smaller, and unritulastic buildings has major place comparatively than others. They tried to simply isolated religious buildings and direct axis of temple was changed. But in early period they were considered about the disciplined arrangement and all has been express the Buddhist concept.

| TEMPLE | | RELIGIOUS PLACE, | NON-RITUALISTIC AREA. |
|----------------------|-----------------------------------|--|--|
| POST-COLONIAL PERIOD | TOTAGAMUWA RAJAMAH VIHARAYA | CHETIYA, BO-TREE TWO-WALL HOUSES, PREACHING HALL, BELL TOWER, DEVALA | UPOATHAGARA, AWASAGE (OR NO:), LIBRARY, |
| | OHNSHARA- MA VIHARAYA | CHETIYA, BO-TREE, WALL HOUSE | UPOATHAGARA, PREACHING HALL, AWASAGE (OR NO:), BELL-TOWER, REPECTORY, PIRIVEVENA. |

Fig 69 Arrangement of edifices of colonial period temples



The temple of Totagamuwa Raja Maha Viharaya does not show a disciplined arrangement of the main elements. Main entrance does not face a religious building. The main prominent place has been pushed to a side of the entrance pathway. The pathway though clearly defined, does not lead to any place in particular. But, simply connects the three entrances to the temple. The layout of religious space has two additional elements which are not traditionally present. The bell tower and preaching hall were added though they did not have an important function or activity in the Buddhist temple before colonialism. At the same time, these new additions were made prominent by giving them a higher sky line than the religious buildings. This is a direct violation of the typical Sri Lankan temple form. It also creates a clash between the activities performed at the religious space. Buddhism which is a religion practiced individually, promotes activities to be done alone while in temple. But, the preaching hall which is a public gathering space where people would gather to listen to *bana* and the bell tower which is used to make noises as messages, directly attacks the traditional practice. The non-ritualistic buildings such as, *uposathagara*, library, *awasage* were given prominent places in the temple context. They are even directly faced to the main entrance of the temple. (Fig 70)



- A - AWASAGE
 B - BO-TREE
 C - CHETIYA
 D - DEVALA
 I - IMAGE HOUSE
 L - LPOBSTARAKA
 P - PREACHING HALL
 Q - QANTARA KULLING .

Fig 70 Layout plan of Totagamuwa viharaya

At Sunandaramaya the main axis to the temple is directed to the refectory which is unheard of in the typical temple layout. This building which is also rich in colonial architectural detailing, has become the focal point at entrance. At the same time, the bell tower has obtained an important position in the layout by being the largest and the tallest element in the complex. This also has the entrance path running right through it. Preaching hall, *Avaasage*, *Poyage* located with the main entrance and that become the dominant element of the temple layout. Comparatively these consist of huge volume, scale and proportion than religious buildings. Specially, the religious space is also separated from the private area and they give a main place to the preaching hall for congregation. The religious space which should be made prominent is reduced to a minimalist space which does not attract attention. *Chaithya*, image house are located together and it has become a congested space and it is not easy to

circumambulate. Hence it simply breaks the feeling of sacredness which is promoted in the traditional temple (Fig 71).

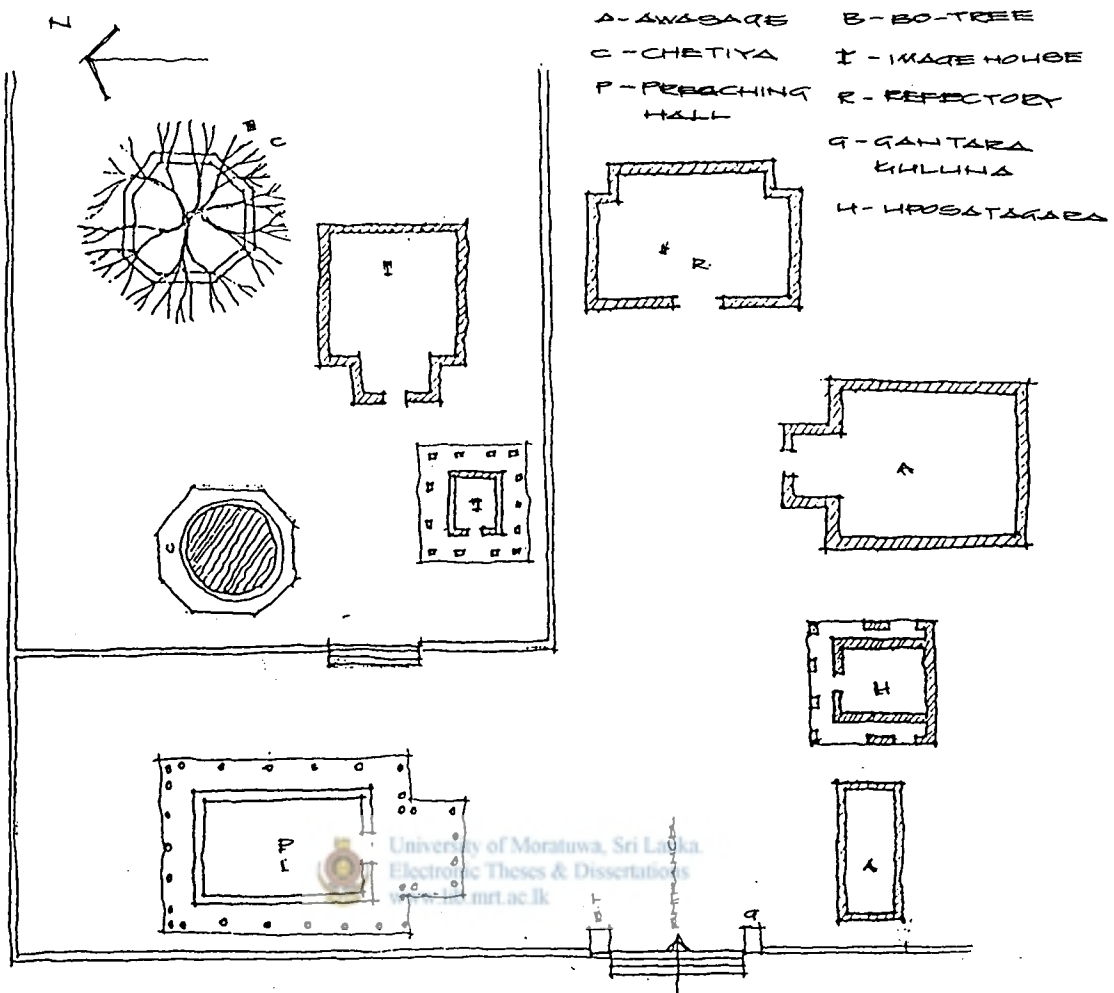


Fig 71 Layout plan of Sunandarama viharaya

The Buddhist temple layout plan is arranged in a manner to circumambulate the religious buildings. But considering these temples, are considered as places for gathering or meeting, like Christian churches. Buildings are arranged a congested form and plan forms of temples in maritime had no special pattern at all. Especially because site was limited due to its location in populated cities. Some elements were added on later years and have changed due to several of influences (Fig 72)

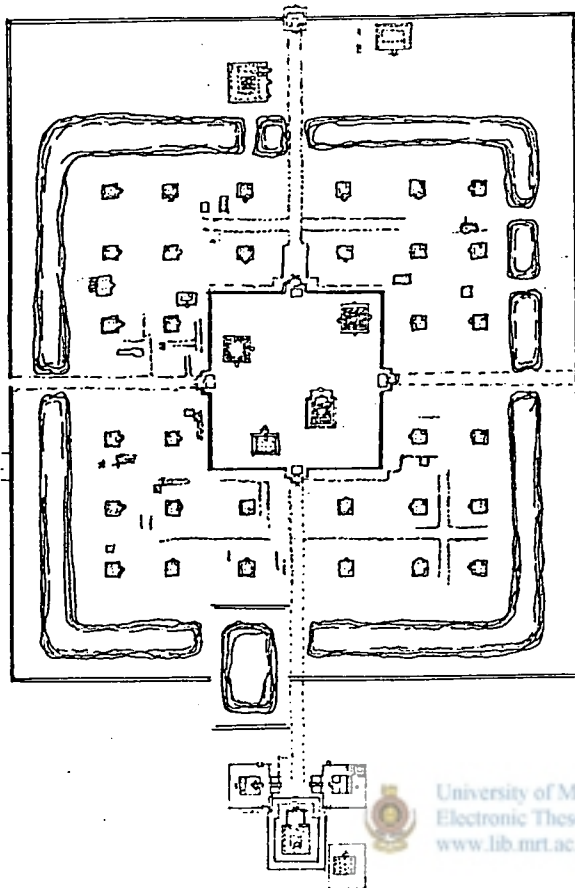


Fig 72 Early Buddhist Layout plan has a disciplined arrangement – Puliyankulama

Referring to the above two examples, it is clearly evident that several of colonial influences have changed the traditional temple layout and its hierarchy of religious elements. Alien elements to the traditional temple were introduced and they were made prominent within the complex. The volume, sky line etc. of the traditional elements were made comparatively smaller. Activities which are not part of original concepts of Buddhism were promoted through this layout.

The arrangement of buildings in the religious space generated an open gathering space in the center. This can be identified as an attempt to promote congregational activities. Thus colonialism has become a reason for some clear changes in the traditional Sri Lankan temple. In those cases the invaders' intention was to spread their idea through our layout and buildings.

4.3 ARCHITECTURAL ELEMENTS

4.3.1 CHETHIYA

The colossal brick *Dagoba* occupied a significant position of the temple environment. These were symbolic ones which give it as much importance as the Bo tree or *Pilimage*.

Although originally at the located center space, the colonial period the stupa has gradually become smaller and the dominant form of it became less so. The stupa was made smaller in scale and shared the same sky line as the other elements in the religious space. At the same time, it was moved to a side of it from its original position in the center.



In Totagamuwa Raja Maha Viharaya and Sunandaramaya it has gone to the corner of the site. They have changed the original circular or square form have used an octagonal shape base for stupa constructed during the colonial period. These two examples clearly show details of colonial influence in the Buddhist stupa.

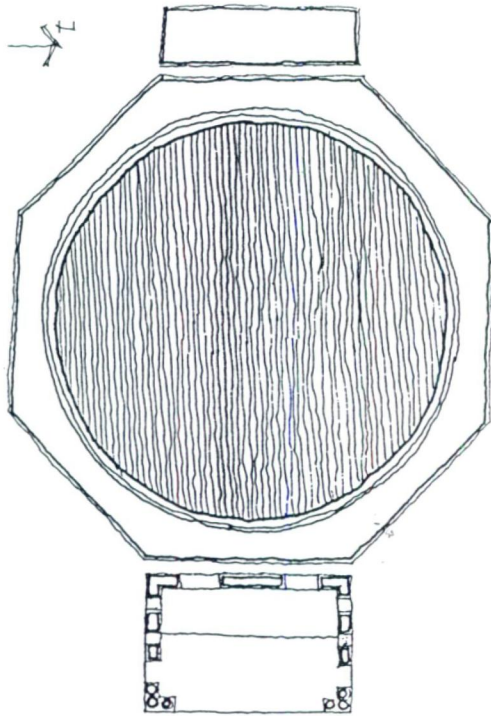


Fig 73 Plan form of octagonal shape
Chaityāgara and *chaitiya*-
Totagamuwa viharaya

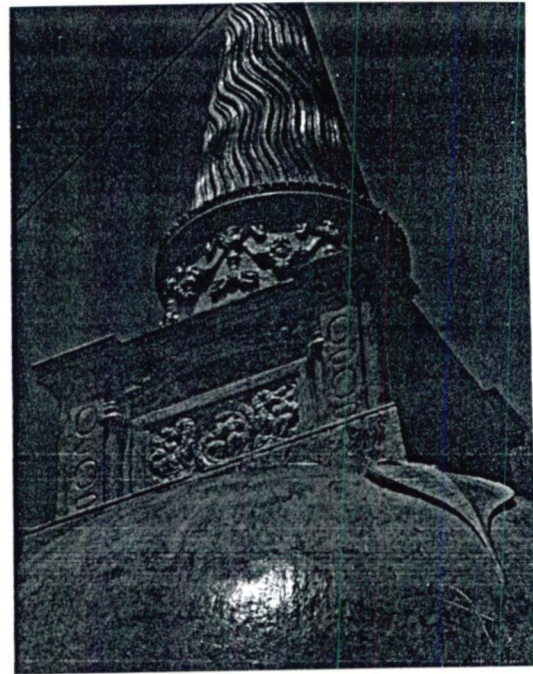


Fig 74 Colonial Characteristic on Chaitiya
Totagamu Viharaya



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Stupa at Totagamuwa Raja Maha Viharaya and Sunandaramaya have motifs and the base, *dewatakotuwa* and *hataras kotuwa* are decorated with rich colonial ornamentation such as floral bouquets, pilaster pattern, louvers or Terrill designs.

The flower shrine of Totagamuwa Raja Maha Viharaya also shows clear affects of obviously affected by colonial influence and elements such as columns and arches. *Chetiya* of *Sunandaramaya* is generated by a covered around number of decorative columns. These were used to light oil lamps. Colonial influence has attempted to give message through the *Chethiya* and surrounding structures .

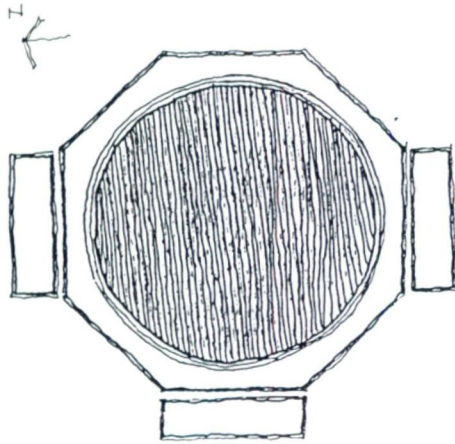


Fig 75 Plan form of octagonal shape Chaitiya Sunandarama viharaya



Fig 76 Colonial characteristic on Chaitiya Sunandaramaya

The evolution of the *Dagoba* shows that its size gradually reduced since Anuradhapura period to Kandy period. The scale of *Sthupa* construction in Sri Lanka increased the Asoka forms as reflected in Abhayagiri, Ruwanwel, etc. a change that was and confined to a time frame of about century or five fold upgrading of the stupa proportions. The huge dagaba had to become large in order to manifest its dominance in flat land but in hilly country it with its size maintains the dominant character.

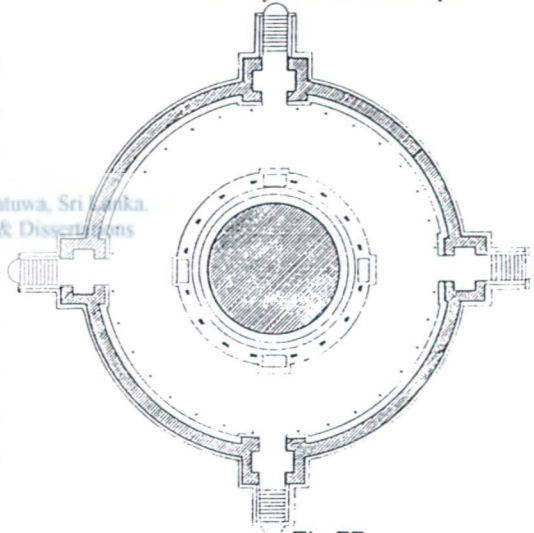


Fig 77 Original plan form of Tiriyaaya stupa

Colonial influence kept the initial concept of the stupa. But at the same time the volume of the structure was reduced in order to make it less dominant and this also led to the message it conveyed to be less in impact. And the detailing too was changed to express the western religious interests to some extent. They arranged it to fulfill to their necessity to promote their religion through the local religion. Hence they added their architectural elements to *Sthupa* and structures.

Another point is that the view of the *Stupa* can be compared to the Christian churches and cathedrals, which also soar towards the sky, symbolizing the concentration between the earth and the heaven. Hence Colonials easily used *Stupa* to express their concept.

4.3.2 BO TREE

This was the major element of the religious space of the temple layout. The Bo tree in a temple may be a naturally growing one or a specially propagated one, whichever the species of tree that sheltered the Buddha prior to his enlightenment is an object of veneration. Bo tree shrine or *Bodhigara* is a structure that rounds the Bo tree and is used to offer flowers to *Bodhipooja*.

During the colonial period the original form of *Bodhi gara* was changed. This impacted only on the structure that surrounded the Bo tree and not the tree itself. They introduced octagonal shaped base to *Bodhigara* in place of traditional circular or square form. At the same time it was also made a less dominant character by taking away some of its elements that were traditionally there. *Bodhighara* too was moved to a side of the religious space just the same way as the stupa. Totagamuwa Raja Maha Viharaya, and Sunandaramaya strongly reflect these changes. Floral bouquets and plaster motifs were used for their gate post balustrade and railings of *Bodhigara*. Also the Bo tree shrine was left comparatively less complicated to the periods of Sri Lankan kings.

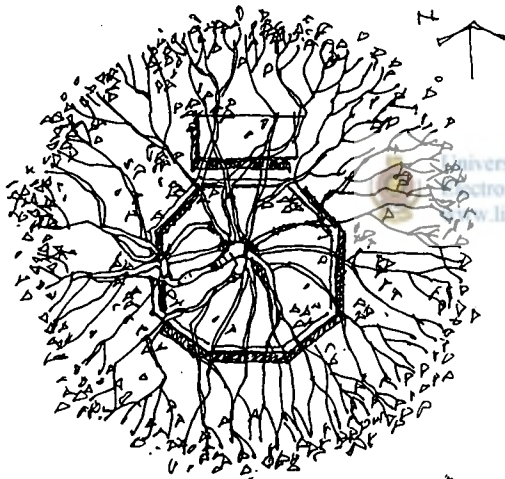


Fig. 78 Octonagal shaped plan form of Bo Tree-totagamuwa viharaya

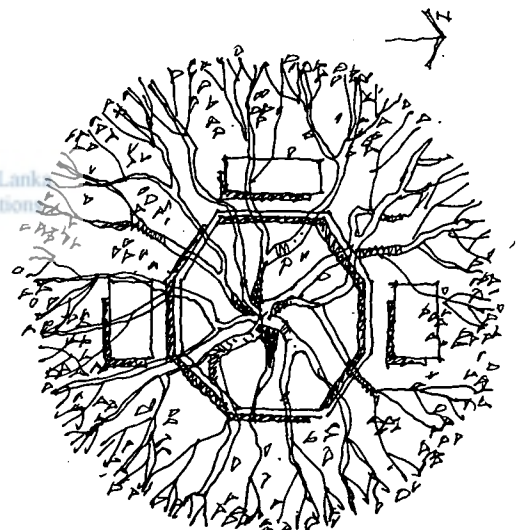


Fig. 79 Octonagal shaped plan form of Bo Tree-Sunandaramaya

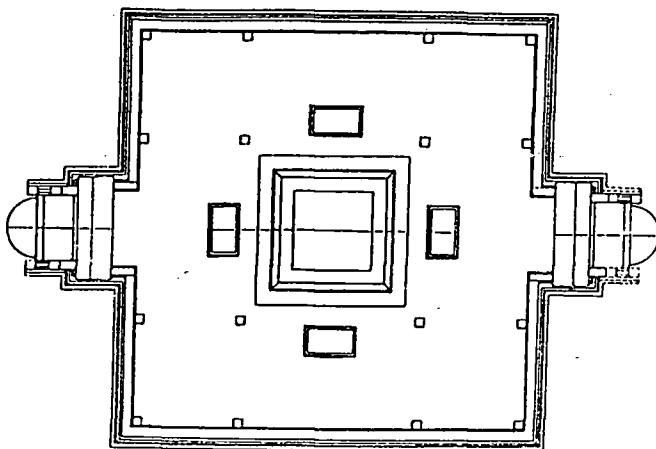


Fig.80

Original Shaped
Bodigara (square or
circular)-Nilakgama

The physical arrangement and special quality of the *Bodhigara* was changed by the colonial rulers to depict a different idea to the original. Decorative elements like walls and guard stones were removed and the tree was left to communicate to the pilgrims only through its sheer size. It was However always located within the religious space along with the other important elements. At the same time, the Bo tree was given a comparatively large sand paved terrace that merged into the central open space. This ultimately made the temple's congregational qualities even more strong. Architectural details used for the *bodhighara* strongly conveyed the western thinking and beliefs.

4.3.2 PATIMAGARA

Image house takes an important place in a temple and is located at a religious space treating it as a sacred religious building since it is beginning respected as a symbol of lord Buddha. As a result an image house became, in time, an essential feature of the complex of structure that formed a *Vihara*.

In the Colonial period temples, there have been many variations simply to the plan form, volume and the shape of *pathimaghara*.

There were some general but important changes done to the size and form of the building. The plan form was retained but at the same time volume of the building was increased. The original image house which had a strong, direct axial path leading to the inner chamber was changed and physical barriers were added to prevent direct contact with the images. Instead the views were directed to a non religious statue or symbol. Though the traditional case was to have an open chamber outside the inner chamber, this was changed in the colonial era and the outer chamber of the image house was covered and had only openings for entrances and windows. At some instances, an open corridor with columns were added. But the main direction had non traditional elements for decoration.

The roof was altered to have a gable end at the side of main entrance. Entrances were added to all four cardinal directions. During the Colonial period additional colonnaded verandahs which runs right round the circumambulatory passage and shows two or four porches were added. Very often porches face to the road front as main entrance. But the shrine may open at the sides.

Totagamuwa Raja Maha Viharaya consist of two image houses in same layout. The main entrance of the new image house has a gable end, which is like a pandol decorated by floral bouquets and plaster motifs. This is a clear change from the traditional case. This façade

consist of circular shaped large columns. Colossal type columns used to front façade and it expresses a massive quality. These belong to Colonial tradition. Their special feature is entrance leading to enclosed circumambulatory passage and this has to inner cellar and it rich with paintings and statues, which represent European characters as well an entrance direct to *Ananga* statue; but not to Buddha images unlike the traditional practice. Through the dividing of the inner chamber new non religious elements were introduced and was also given the prominent place in the image house. The top façade of image house were decorative with moldings and the roof of the image house perfectly emphasized style of Colonials especially in half round tiles and double pitched roof. (Fig.81,82)

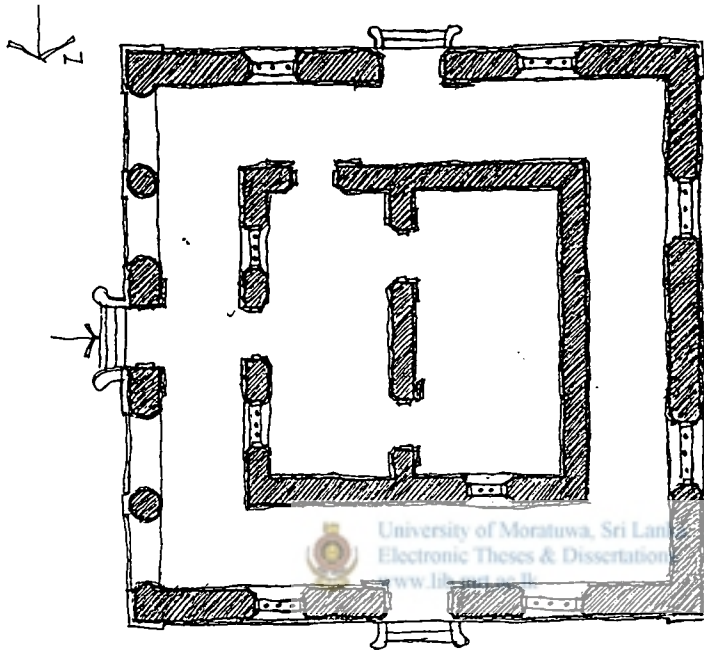


Fig.81

Plan form of pathimagara violated axial planning arrangement - Toagamuwa viharaya

Old image house of the layout was fully enclosed by outer walls. But there were no circumambulate path around the inner cellar. The entrances ends up in totally unimportant places resulting with an anticlimax. The inner chamber which has always been the most important element of the *pathimaghara* is neglected and pushed away to a side of the building.(fig.83) The corridor area is decorated with paintings, included Colonial characters. Door framed covered by plaster decorations it clearly seen in outer doorway. The image house a gable roof which is a prominent feature of colonial architecture and was never used for image houses traditionally.(fig.84)



Fig.82 Patimagara with colonial influence-Totagamuwa viharaya

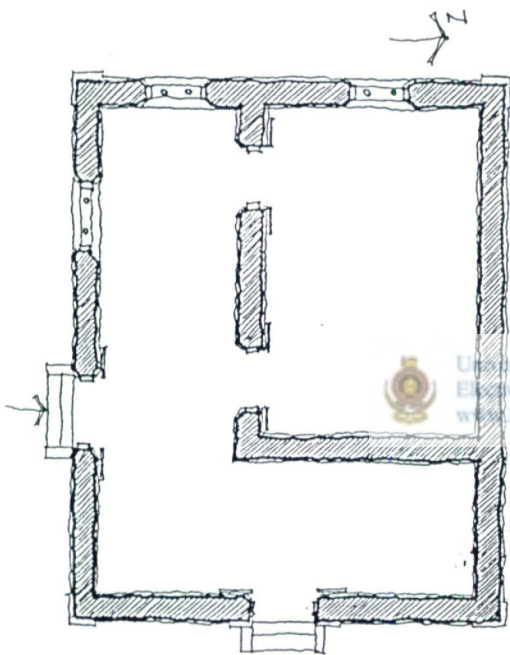


Fig.83
Plan form of old image house
Violated axial planning arrangement
Totagamu viharaya



Fig.84
Old patimagara with two entrances-
Totagamuwa Viharaya

The two image houses of Sunandaramaya needs special mentioning. The form and shape of these image houses are very similar to Totagamuwa Raja Maha Viharaya. The entrance to the image house is a large "thorana" which is rich with decorative motifs with Colonial crown emblem in the top most center and highly decorated to demonstrate their influence. Entering from this colonial architectural element, a person arrives in a colonnaded porch which is actually a gathering space before entering the chambers.(Fig 85)This too is a distraction to the

strong entrance path traditionally used and this is further emphasized by the next space which is an outer chamber going right around the inner chamber. This has walls highly decorated with paintings depicting Buddhist stories with a strong accent of colonial cultural can be interpreted as another action taken to distract the traditional approach and also suggest a different viewpoint giving pictorial comments on the living style of Colonial period.(Fig.86) *Garbha* consists of two *Antharalaya*. Some what similar to Totagamuwa Raja Maha Viharaya.

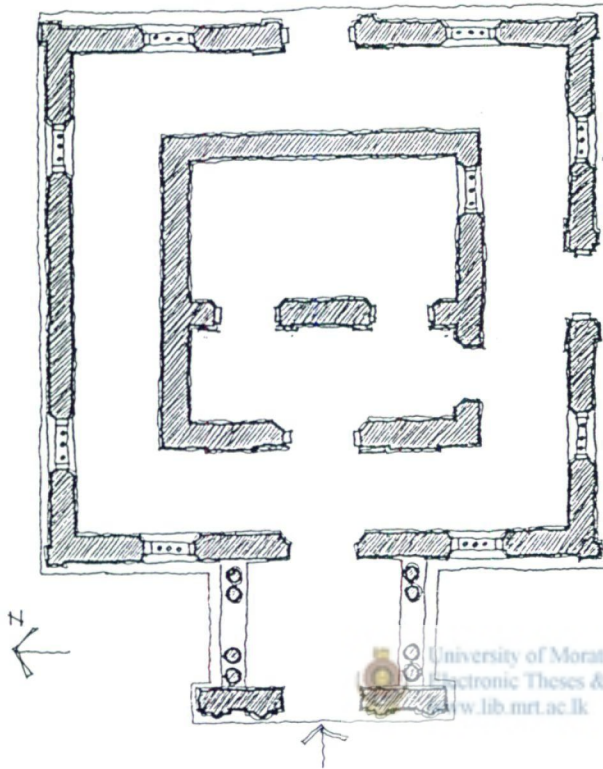


Fig.85 Violated axial planning and direct Entrance-Sunandaramaya temple



Fig.86 Patimagara demonstrate influence- Sunandaramaya temple

Other special feature is the small size new image house, which is much smaller than others and has an inner shrine and an open colonnaded pathway around the *Garbha*.(Fig.87) This colossal colonnaded structure and point arches demonstrate grand and had European features of the Gothic style. It enhanced the faster decorations and moldings. This gives a very strong first impression of a church. Special feature is a Colonial crown (Union Jack) emblem in the top of most entrance doorway to *Garbha*. They were enthusiastic to spread their concept using their elements through image house. This can be expected to have been done to create a psychological effect to the extent of having the layman to enter passing a colonial symbol above.(Fig.88)

These discussed image houses are simply different from origin. Usually they break the direct access (axial condition) to Buddha image in entering to image house and sometimes faces to *Deva* statue or Colonial crown. It could be clearly seen in these temples that the spatial

progression that traditionally resulted with a climax at the Buddha image was changed to end in an unimportant anticlimax.

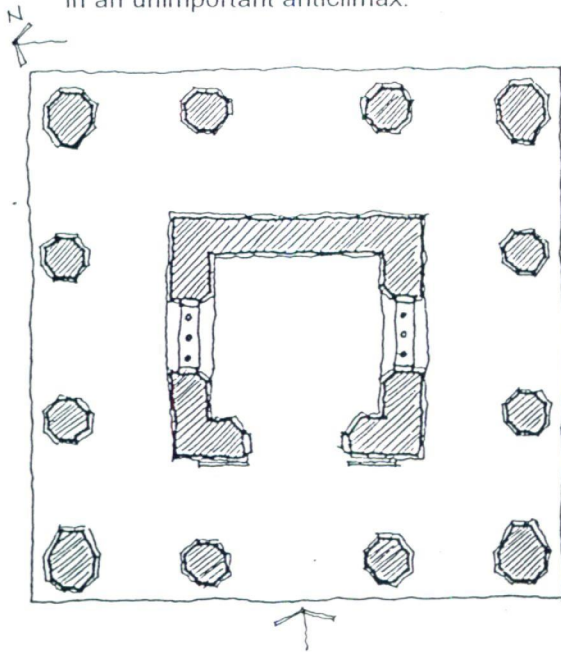


Fig. 87. Plan form of image house
Sunandaramaya temple



Fig.88 View of influenced image house
Sunandaramaya temple

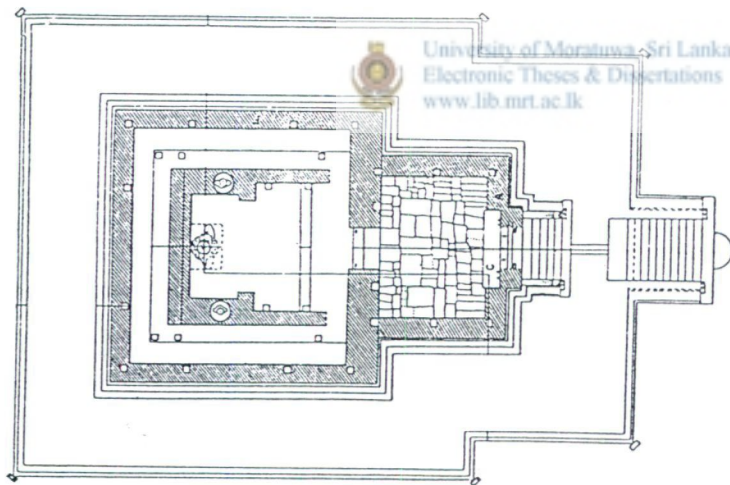


Fig 89.Symmetrical and axial
planning arrangement of
patimagara- TOLUWILA

4.3.4 PREACHING HALL

The main concept of preaching hall is accommodation for preaching and hearing the *Dhamma*. During the early days, preaching halls were not built of durable materials as seen in the present day temples. *Banasalava* in the Colonial temple complex was built primarily for the intention of preaching *Dhamma*. The preaching hall became the largest building in the temple complex. It was conceived, designed and constructed to hold the large gathering of devotees

when *pirith* was chanted. They gathered to the hall to congregate since it contains a large volume. And in this period preaching hall become a dominant building in the layout. Hence promoting its activity which is of congregation and alien to traditional Buddhist practice.

A colonnaded corridor is provided around the main hall going right around it. Hence; even promoting congregational activities outside the main space. But since this was also similar to a circumambulation path, people also used this for this purpose but in a total alien manner since circumambulating was never done to a non religious buildings.

The unnecessary attention to the preaching hall was a disturbance to religious activities of the devotees. This can be clearly seen at Totagamuwa Raja Maha Vihara. Sometime it was a dominant element of the temple and locates to clearly find out to the entering. It is also very large providing space for a lot of people to gather inside at once. The temple was not considered as a place of meeting like Christian churches, but as a place for people to relieve their mental stress while they circumambulate the religious buildings, which are located in planed manner. Hence this has been clearly violated in this case. Rectangular shaped large hall on raised flat form, entrance being leads circumambulate path and it was bounded by colonnaded structure with hand (Fig90). It has been simply decorated but columns were octagonal shaped granite. These are designs that came to Sri Lanka as a part of colonial architecture. Special feature is granite semi circular arch doorways provided access to entering each side but there couldn't see a window and arch doorways decorated with plaster motifs and simply with Dutch architectural styles. Since the building was provided with several entrances, it is not possible to identify a main entrance or an approach way. This again is a similar characteristic to the Christian church. Roofs too usually emphasized Colonial impression.

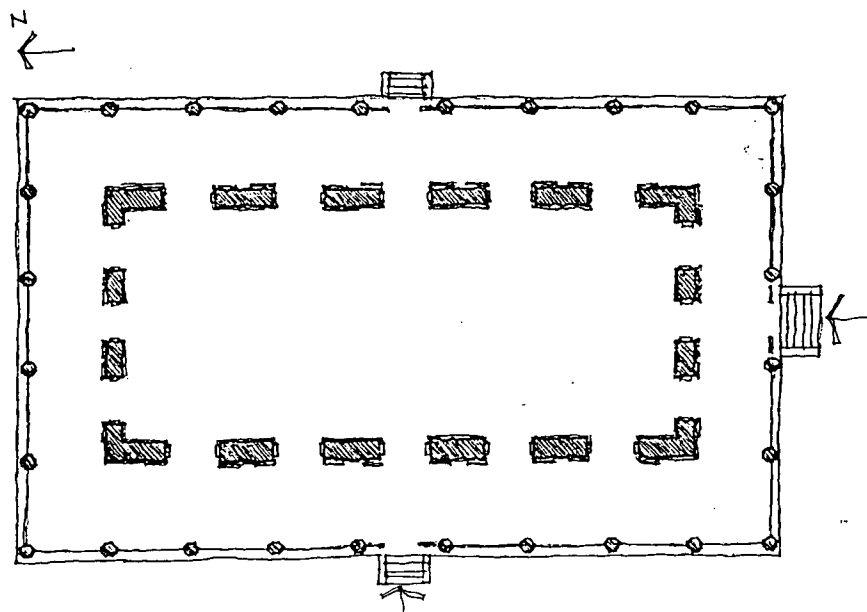


Fig.90
Plan form of
large openable
preaching hall
for gathering-
Totagamu
Vihara

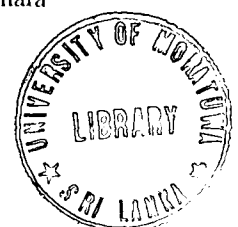




Fig. 91 Exterior view of preaching hall -Totagamuwa viharaya



Fig.92
Large colonnaded circumambulated
path. -Totagamuwa viharaya

Preaching hall of Sunandaramaya though has all the basic features of Totagamuwa Raja Maha Vihara has some different features too. It established on rectangular base but main entrance being emphasized with porch and corridor. This gathers people before entering the building. Entrance porch has been three sets of circular columns on square based and colonnaded corridor with handrail running around the *Garbha*. Columns rich of Colonial architecture styles and related to Dutch tradition but enclosed *Garbha* have Dutch influenced semi circular large arch doors and windows. But arch decorated by using glass panels the large *Garbha* remembers a congregation hall of Christian churches.(FIG.93)

Acoustically these two examples are probably unsuccessful as place for delivering sermons. But in early temples sound is reflected off the walls and is contained within the enclosed space thus making it possible for everyone in the premises to hear clearly. Unlike in the large halls in Colonial period, where the sounding lost due to the openness of the hall by doors and windows.

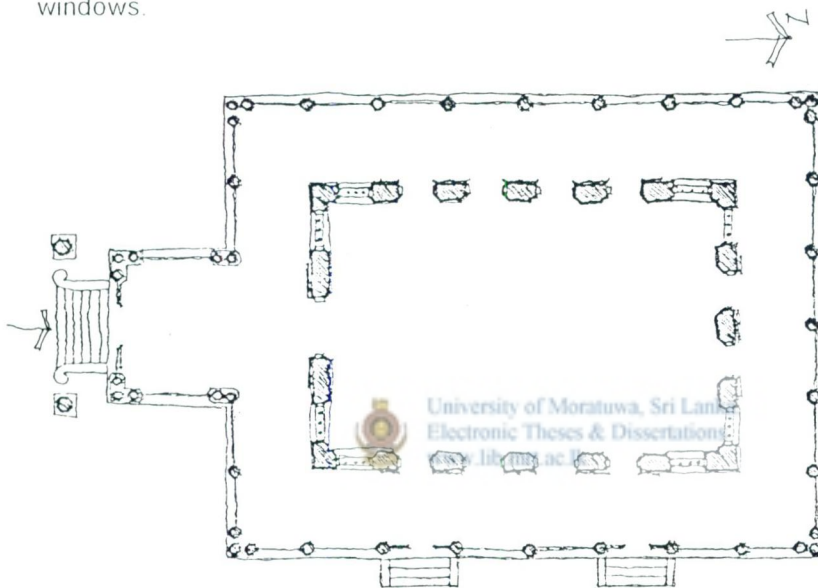


Fig.93

Openable preaching hall with veranda for gathering- Sunandarama viharaya

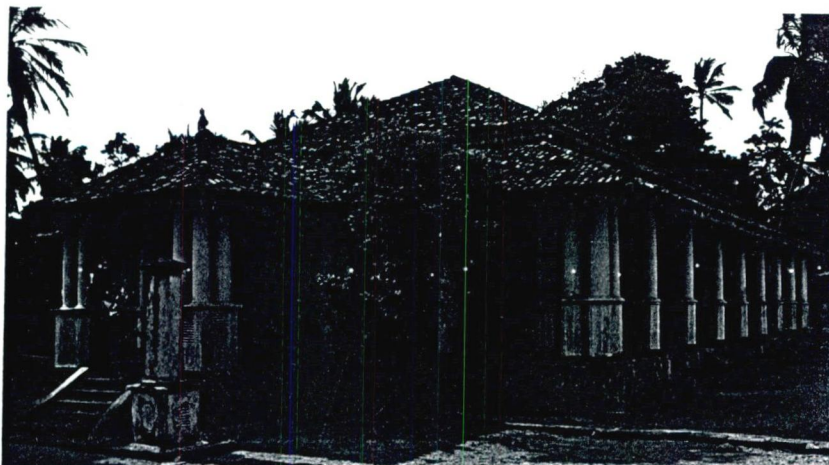


FIG.94 .Exterior appearance of preaching hall- Sunandaramaya

During the colonial period the preaching hall which was a non-religious building received a comparatively higher importance and its activities which were closer to Christianity and to the colonial invader was considered important above the rest. Hence *Bana salawa* in this period represent the congregation hall of the Christian churches.



FIG.95
Large colonnaded circumambulated path
-Sunandarama viharaya

4.3.5 UPOSATHAGARA

The main purpose of *Uposathagara*, was to give facilitate to monks for *Vinayakarma* during various periods, due to the lack of unity among the monks community. The best owing of highest position monastic temple complex to the chapter house and its solid and massive character explains the fact that both monks and laity held *Vinaya*.

The special feature of the Colonial period temple is that they do not have a separate *Poyage* for *Vinayakarma*. But on time some were away from the temple or not given a special place due to various influences occurring in this period according to the purpose of the monks they converted the special building for these tasks. In this period chapter house become a smaller in size than early period. It can also be that by this time unity among monks and the protection of monk community was given less concentration. In the Colonial period isolated the *Uposathagara* from the temple complex or it established as their symbolic building. Though

the activities taking place in this building were traditionally considered very private and was always isolated from the rest of the buildings. This was violated in the colonial period.

Uposathagara at Sunandaramaya is with these aspects. This two storied building has decorative columns consisting of associate number of columns and with highly decorative capitals columns which can be identified as colonial designs. But semi circular arches rest on columns, and arches on tree sides of verandah of the building. This special feature is highly decorative plaster moldings, motifs and architectural elements. They simply and accurately embossed the architectural ornaments. Other special thing is a decorative door and windows these are unusual, being with timber carvings, which were, consist of grapes and floral bouquets with their crown. Upper part of the building decorative with series of windows those and place as individual elements. Roof was representative of this period all these elements are from colonial architectural traditions. The upper floor of this building is a library which is a very important public activity. This shows the low attention paid to the *Uposathagara* and its activity.(FIG.96)

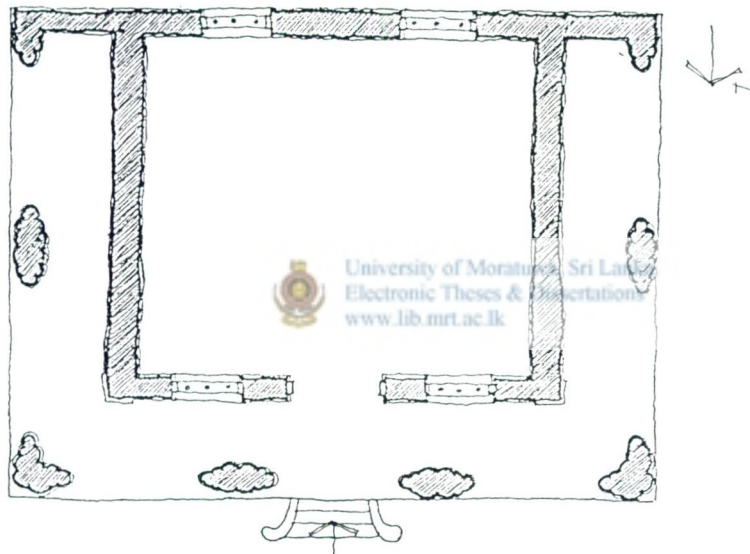


FIG.96
Plan form of *uposathagara*
with veranda- Sunandarama
viharaya



FIG.97
Chapter house of
Sunandarama
reflected colonial influence.

The *Poyage* of Totagamuwa Raja Maha Vihara is comparatively smaller than the one above. There were little accommodating for *Vinayakarma* and fully enclosed *Garbha* with front verandah. It given simply details for influences but roof was rich with Colonial characters. This gives ideas of different traditions in certain periods. The significant feature which they were rich with Colonial architectural styles and dominate the identity and the sovereignty is the Colonial symbol. The simple image of the building shows the poor attention paid. (fig.98)

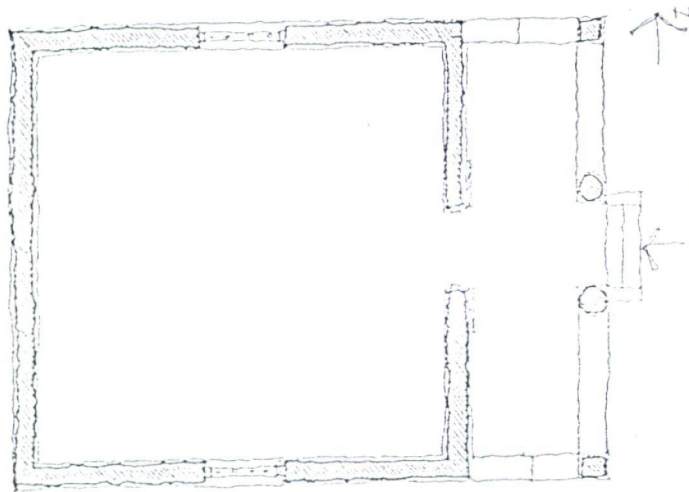


Fig.98

Small size plan form of *uposathagara* with veranda - Totagamuwa viharaya

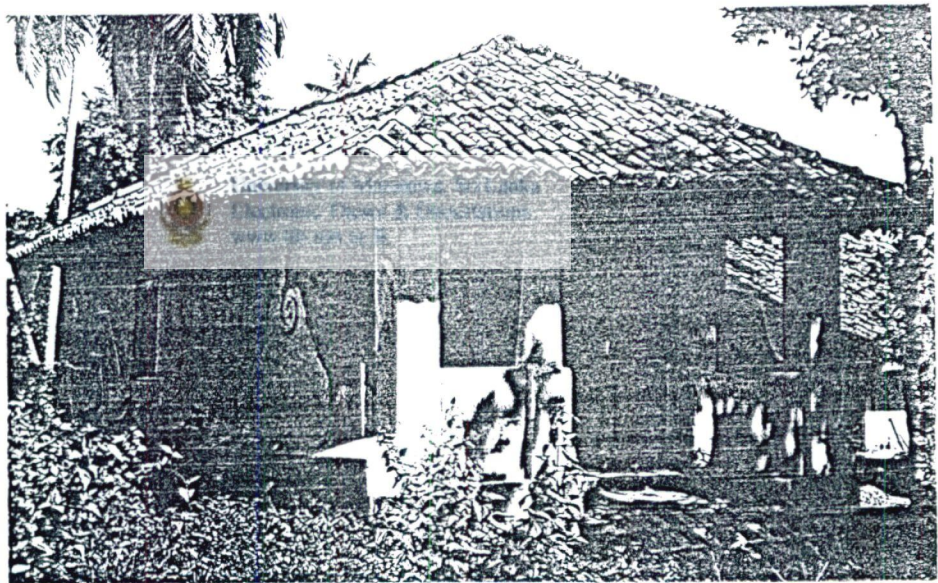


Fig.99

Small *uposathagara* rich with colonial character - Totagamuwa viharaya

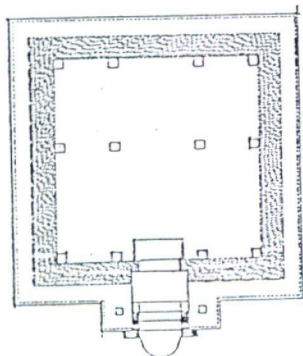


Fig.100

The plan form of covered *uposathagara* - Pankuliya

The Uposathagara which is concentrating with the discipline of the monks was not of that interest to the colonial invaders. They ignored its activity to a certain extent while highlighting their architectural elements in the temple. This led to a complete disturbance of the intended activity and lost its importance.

4.3.6 GANTARAKULUNA

During the colonial period the bell tower was introduced to the Buddhist temple as a new element. This became the tallest element in the complex and was seen from a long distance. But the traditional case there was no bell tower hence the religious elements were seen and made prominent. The colonial era temples considered this as a strong element.

The bell tower at Sunandaramaya is the most prominent and largest element in the temple. The person coming to the temple is directed through the bell tower which does not show any sign of Buddhism. The psychological impact of this and its strong statement of colonialism is clearly visible. The architectural elements in the bell tower are from colonial disciplines. The bell is placed right on top and seen from a distance. The sheer volume, and weight of the structure gives a subliminal message of its origins and importers to the Buddhist environment. The motifs, floral bouquets etc are extensively used for the same purpose.(fig.101)

But in Totagamuwa Raja Maha Vihara bell tower become a prominent place of the temple layout. Rectangular in plan and the four tower walls were topped with a dome shape and it was simply decorated with floral bouquets and moldings. Here too it has invaded the religious space of the temple and dominates it by being the tallest in the sky line.(fig.102)

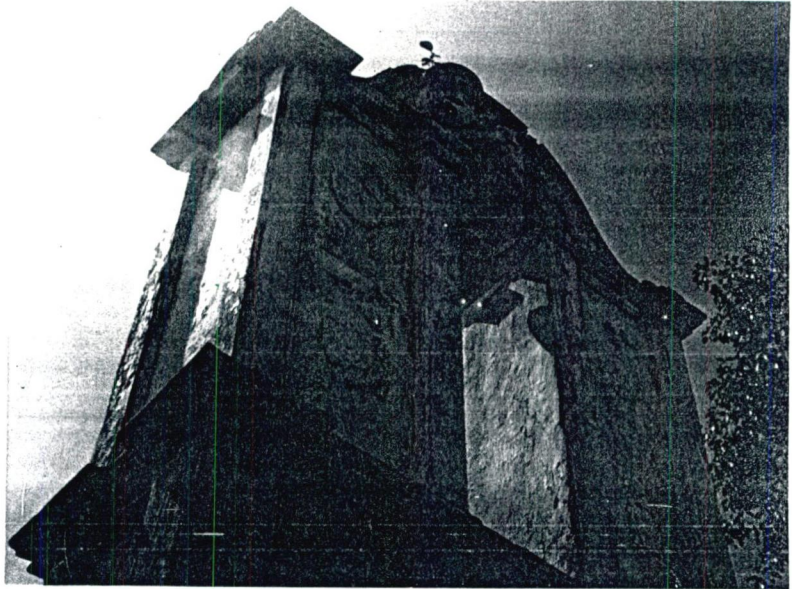


Fig.101

Bell-tower demonstrated colonial influence- Sunandarama viharaya



Fig.102
Bell tower at Totagamuwa
viharaya



The bell tower was given an importance which is not necessary in a religious context and the clashing of activities which result with the bell tower making noise and meditational activities of Buddhism was completely ignored.

4.3.7 AVASAGE.



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The *Avaasage* is the most important place for the monks to live in temple. In the colonial period the *avasage* was constructed as a pure domestic building of this era. From outer appearance it was simply like a colonial period house of an aristocrat. This building was highlighted from the rest due to its decorations and appearance of a typical house. This in turn was turning attention away from the religious buildings. There were single self-contained large units, which consisted of several small sleeping cells, front verandah, courtyard, living area, dining area and kitchen. In early pattern there were formal pattern and different activity space were locate separately.

Colonial period *Avasage* has been very similarities identified in planning arrangement of units. Every function locates together and courtyard or verandah used for protects their privacy. Some temples in these periods had number of *Avaasage* and they followed different type ideas and myths.

Sunandaramaya has three buildings as the domestic part of the temple. Main *Avaasage* which is a typical domestic building is two storied. This is a special feature of the temple since traditionally no *awasages* were built to have two stories. Entrance porch is provided and is

covered to be used as a gathering space. Colonial technology was used in the construction and this was a strong element that they used as unrestricted expression of their architecture. Outer appearance has extensively been used in this extent. The gable roof with entrance from the gable end the windows and also the interior arrangement supports this idea. (fig.103)

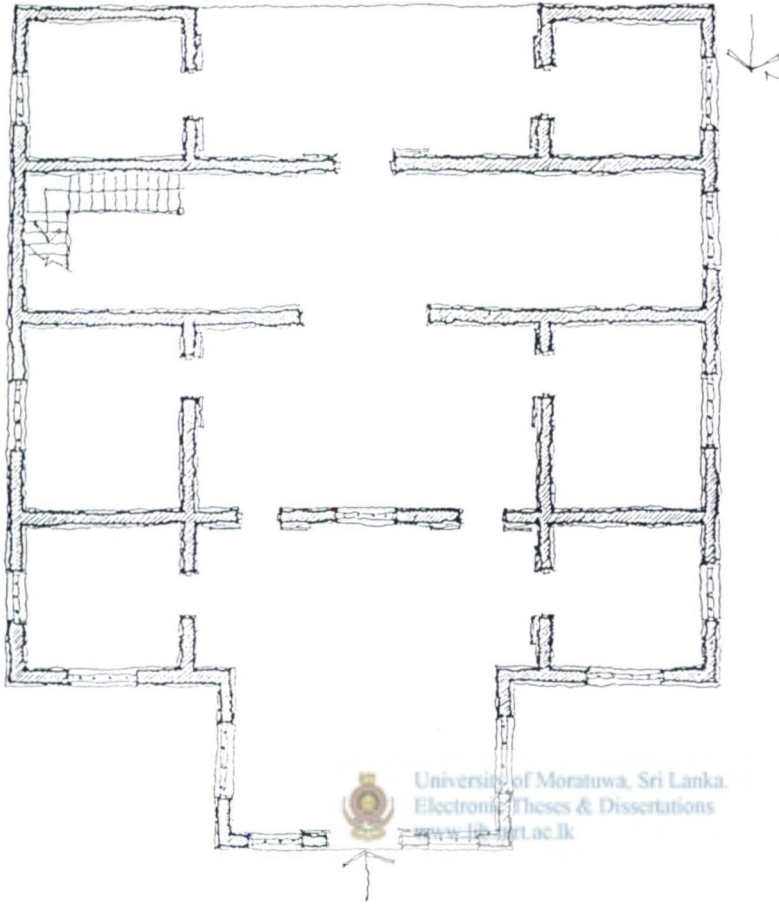


Fig.103

Plan form of self contained domestic type awasage-Sunandarama viharaya



Fig.104 Main awasage reflected colonial influence- Sunandarama viharaya

But refectory building facilitates more accommodation for number of monks to Alms. This was the only separate *Danasalava* among the temples in that area. This domestic type Dutch influenced *Danasalava* has comparatively large dining area with other facilities. Even here the gathering of monks was promoted. The normal colonial characteristics were added to the building giving a strong impression of a house as opposed to a dining hall of a temple.(fig.105)

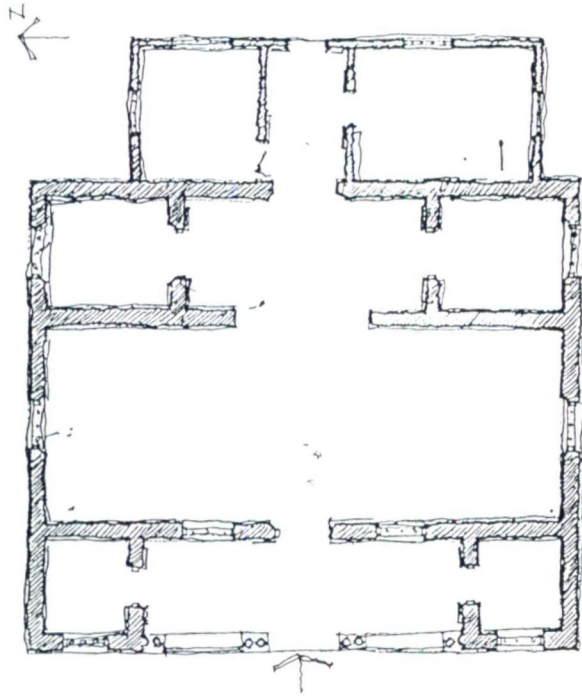


Fig.105
Plan form of refectory building-
Sunandarama viharaya



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Fig.106
Colonnaded veranda of refectory
- Sunandarama viharaya



The Totagamuwa Raja Maha Vihara awasage with a gable roof which is a colonial element and the floor is tiled with colonial floor tiles. This too is some what similar to the Sunandaramaya but has a lesser amount of detailing. However the planning arrangement emphasizes this idea. However, the remarkable feature of is that in the Anuradhapura period, the different activity spaces were located separately. The *awasage* in the colonial period accommodated the all character in same lay out as self-contained units.

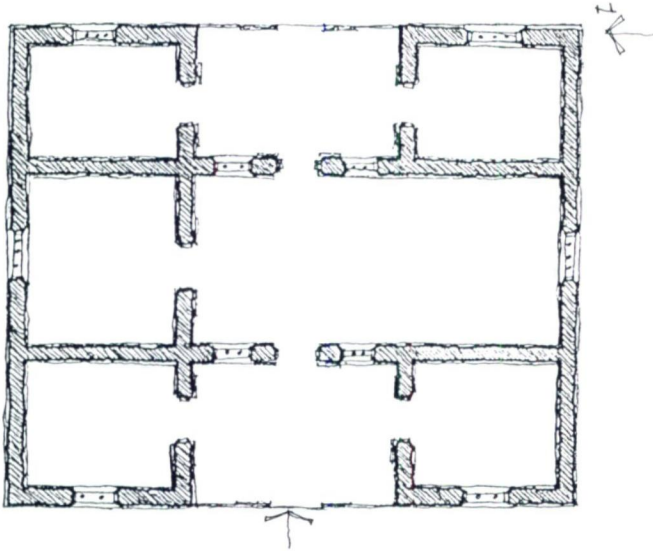


Fig.107
Plan form of self contain unit -
Totagamuwa viharaya



Fig.108
Exterior view
of main
awasage -
Totagamuwa
viharaya

Fig.109
View of typical
awasage
-Totagamuwa
viharaya





Fig.110
View of typical
awaasage -Totagamuwa
viharaya

Basically the *awaasage* was mainly used as a place of expression of colonial architecture. Though they also used other religious buildings for this purpose the designs restrictions prevented free expression. *Awaasage* fulfilled this place and therefore earned a special place in the temple layout.

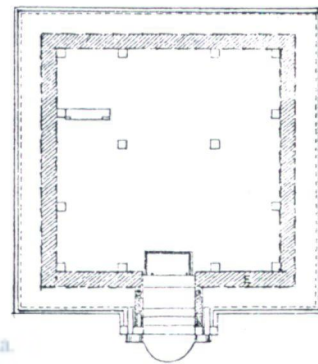


Fig.111 Separate smaller unit (*kuti*)
with highly symmetrical
pattern- Pankuliya.



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4.4.8 PIRIVENA AND LIBRARY

Pirivena and library was the main important part of the temple. *Pusthakalaya* and *Pirivena* had a close relationship during the Colonial period and it very domestic in scale. Sunandaramaya has two storied *Pirivena* was belong to Colonial period. This building is comparatively large and dominate domestic building pattern. They introduced glass to adjustable parts of doors and windows. Façade rich with decorative gable end and shading devices, introduced on top of windows. These were all colonial architectural elements. There were no specific buildings to library. This can be expected to have been in a way, neglecting the learning process of Buddhism. Since the upper floor of *Uposathagara* was used as the library which held different functions in same building because *Vinayakarma* and learning were totally different things(fig.112).



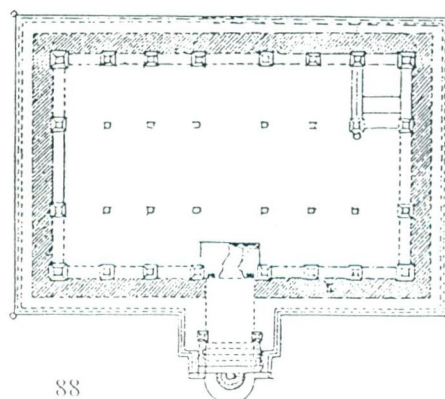
Fig.112
Pirivena of
 Sunandarama viharaya
 belongs to colonial
 period.

Totagamuwa Raja Maha Vihara was the famous *Vijayaba Piravena*. This was the main center of education in Kotte era and *Totagamuwa Rahula Thera* was founded *Pirivana*. At present we couldn't see the *Pirivena* building because with the Colonial power they destroyed this building. At the moment the preaching hall is used as the *pirivena*. At present archeologists excavate and newly can be seen only stone foundation as a ruins. The temple consists of two-storied library and it is recently constructed. (Fig.113)



Fig.113 Excavated foundation of *pirivena* -Totagamuwa Viharaya

Fig 114
 Early Mayurapa
 pirivena at Anuradapura.



According to the early records monastery provides only residential and learning facilities to monks. Then it became, gradually process of development and always stands apart of learning. But during the colonial times religious activities were considered more important and the learning process was neglected. Hence the libraries were considered less important.

4.4 BUILDING ELEMENTS

4.4.1 STRUCTURE

During the colonial rule builders and designers from European traditions changed our own building materials and trained workmen with western patterns. *"The craftsmen of the coastal regions learnt the art of building from their Dutch masters and carried it to the interior hill country also. The building material also changed with the western patterns. e.g. The old Sinhala bricks of large size were replaced by Western engineering bricks. The flat Sinhala tile was re placed by the half round tiles. The doors and windows have changed from massive plans to light ones"* (Godakumbura, C.E. 1963, p 32). But in the early period of the introduction of Buddhism, wattle and daub was used for walls. *Kalapasada pirivena* was well known example in this regard. From the ruins it become evident that *Arama* and monastery constructed by durable materials still survive.



The major western influence indicated new technology and styles in Sri Lanka and result is used new materials such as brick, cabook, cast iron and reinforced concrete in constructed temples.

4.4.1.1 ROOF STRUCTURE

Colonial period temple buildings of Totagamuwa Raja Maha Viharaya and Sunandaramaya consist of hip and gable roof, which has many early kandyan characters but it change with the colonial influence and demonstrate their impression. These relevant temples has valuable evident to proved these influences (Fig 115, 116). A characteristic feature of the kandyan roof structure is the radiating rafters at the corner. The European construction method uses a hip rafter, which carries perpendicular rafters. Most of them used double hip roofs which could also be seen in Totagamuwa Raja Maha Viharaya and Sunandaramaya.

The roof structures of early Buddhist temples were constructed by using timber. The traditional techniques particularly the kandyan roof continues to be adopted to retain the

supposed Sinhalese Buddhist nature of otherwise very European looking architectural edifices.



Fig 115 Double hip roof -Sunandarama viharaya

Fig 116
Double hip roof -
Totagamuwa viharaya

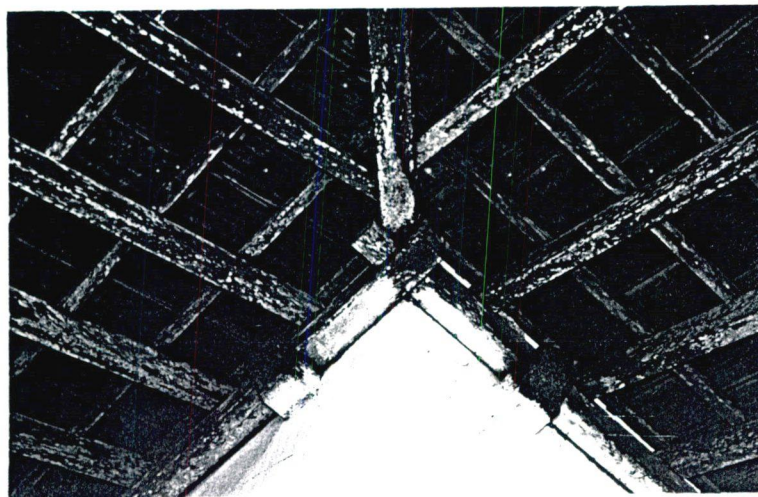
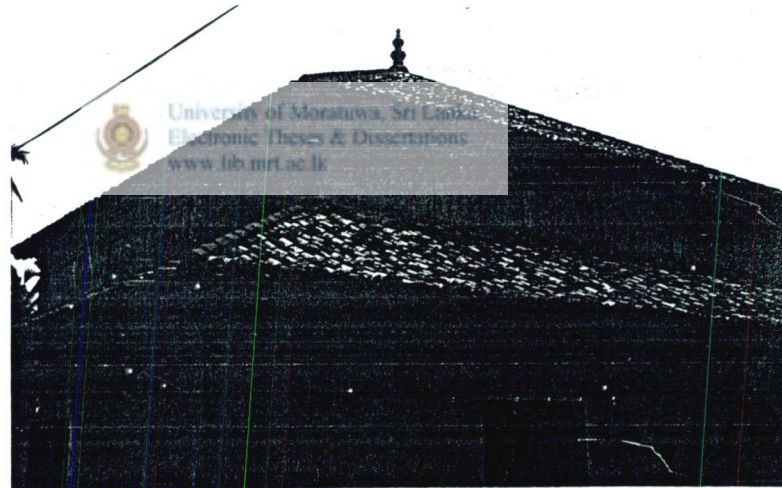


Fig 117
Perpendicular hip
rafters reflected
colonial influence

The flat tiles were replaced by half round tiles introduced by Portuguese builders. After British introduced flat *calicut* tile or Mangalore tile. Sometimes colonials play with our own roofs and they added simply change by ornaments and their tiles. Hence roofs have been given very European appearance.

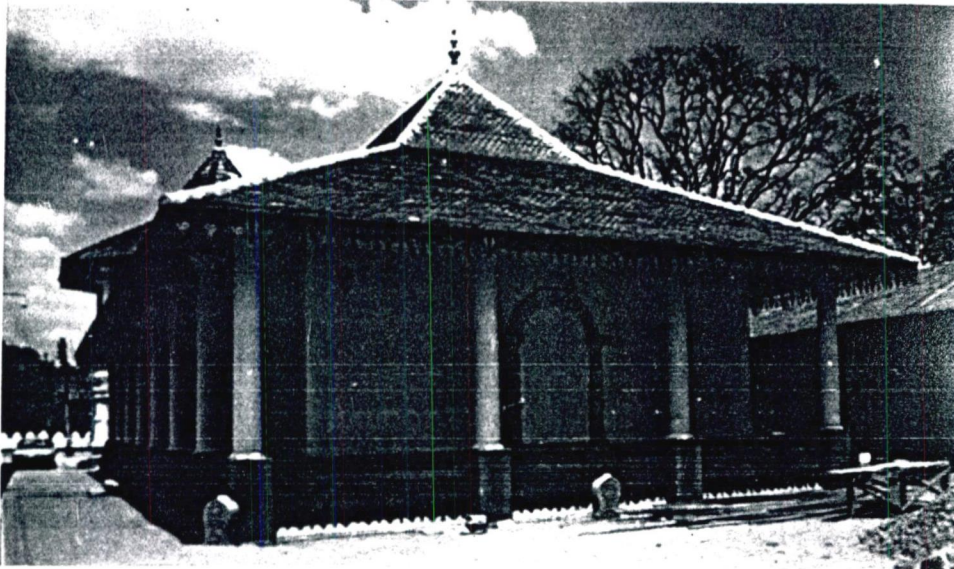


Fig.118 The broken roof known as the Kandyan roof which the main feature in kandian architecture

4.4.2 COLUMNS AND ARCHES



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Columns and Arches play an important role in many of the buildings in the selected temples. But in colonial period they introduced circular shape columns with highly decorated Arches. These have originally Gothic or Corinthian architectural styles

Sunandaramaya the octagonal shaped columns with pointed Arch influenced from Gothic style and it clearly appearance of Christian church architecture.(fig.119) Other special features included of *uposathagara*. There were associate numbers of columns with decorative capitals. Which has significant characters and semi circular arch rest on top of it. These were well decorated by plaster moldings and floral bouquets. (fig.120)

Image house of Totagamuwa Raja Maha Viharaya has large circular columns and preaching hall consist of octagonal shaped stone columns.(fig.121) The characters of these columns were different from. Sunandaramaya. But it has circular shaped columns on square based. Some consist of three sets of columns.

Early Buddhist temples used square shaped stone columns for supporting to structures. An Image house in the ancient *mahavihara* ground constructions with columns and capitals are in the form of a *vajra* or Trident motifs(fig.122)

The most decorative and striking European influence evidenced on the colonial temples complexes is the façade and the gable ends. The gable ends of Buddhist temples are characterized by its richer and decorativeness. Using mixture of motifs the façade and gable ends are decorated lavishly with plaster molding of cherubs, floral and animal motifs.



Fig.119

Octagonal Columns with arch at image house Sunandarama viharaya

Fig.121

Three sets of columns of shrine at chaithya,dominate colonial influence-Totagamuwa viharaya

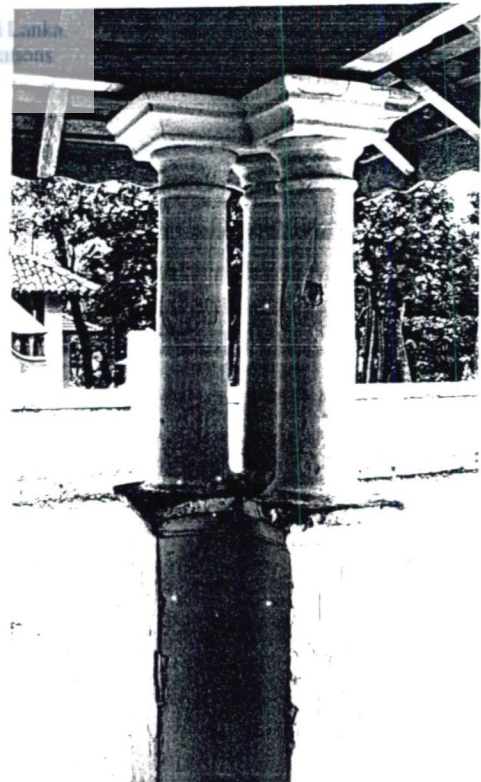




Fig.120

Associated no: of column with arch -Sunandarama viharaya



Fig.122 Column with pilaster capital- Polonnaruwa period

Sometimes gable ends used as *thorana* of entrance porch of the buildings. Sunandaramaya image house has sharply decorated gable ends.(fig123) Which was wealthy with Dutch renaissance architectural styles but in Totagamuwa Raja Maha Viharaya has been simply decorated gable end at entrance of Image house.(fig.124) The decorative motifs are often found in domestic architecture. Some are so lavish in decoration that they impart a quality of high romanticism.

Traditionally Buddhist temples whether they were built of stones or stone and timber display *singhala* decorative systems. These were maintained in the colonial period temples using



Fig 123
Decorated gable end of pilimage
Totagamuwa viharaya



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Fig 124
Decorated gable end
of pilimage.
Sunandarama viharaya



different techniques and materials. The designers were more concerned with the aesthetics of the edifice as it was viewed when approaching the complex, and so treated the street facades as a prominent and important feature.

4.4.3 DOORS AND WINDOWS

With the time the entrance doorways of colonial temples were large and arched. The single entrances of the old traditional temples have been replaced with two or sometimes even three arched doorways as seen in the church facades. The arch is no longer the double *suryavanka* arch; it has been replaced by semi circular renaissance arches with brick construction.

Sunandaramaya consist of semi circular doorways at preaching hall. These were large paneled door and upper part is a semi circular arch decorated by glass panels. (Fig 125) .The top part of doorways of *Awasage* and *uposathagara* was with floriated woodwork. (Fig 126)



Fig 125
Large arch door- Sunandarama viharaya



Fig 126
Decorated floriated door with glass panel
- Sunandarama viharaya

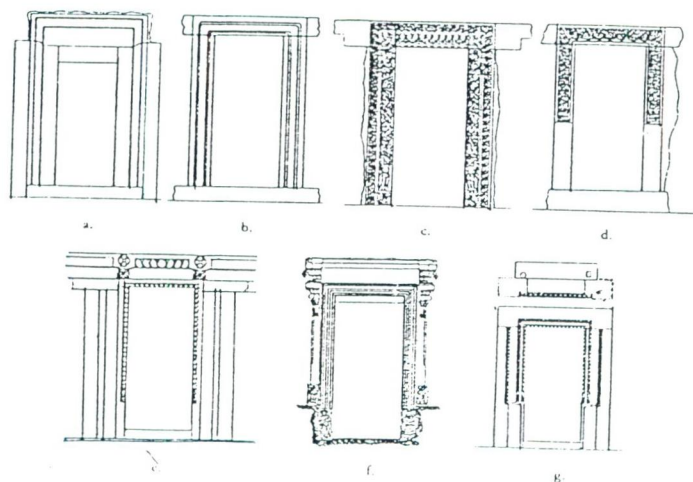
The doorway of Totagamuwa Raja Maha Viharaya also has unique characters. Arch doorways constructed by stone and upper part decorated by lime floral bouquets, but door frame were of timber panels (Fig 127). Their decorative paneled door and windows, used extensively by the Dutch and British in their civic, domestic and religious architecture. A characteristic feature of

the Dutch doorways is its largeness and immense proportions. The original doorways were rectangular and popular in the past known as *chandrawanka* and *suryavanka* these were double curve can be seen in the kandyan period. Specially considered in the early temples the doorframes consist of traditional Singhalese decoration and size of the opening may be very large or small. The doorway itself is narrowed by the size of the stone frame. The door frames from the colonial era were much larger and had glass planks. Doors are timber paneled.



Fig 127
Stone arch doorway with timber panel -
Totagamuwa viharaya

Fig 128
Door ways
at Anuradhapura
period



Origin of windows very similar to the doorways Originally it was small and rectangular but later gradually became arched type. These were introduced in colonial period and Preaching hall of Sunandaramaya clearly dominant. Which were decorated with timber carvings. Grapes and floral bouquets were commonly used carving types. Some windows of *pirivena* had a small scalloped fanlight derived from a rectangular window. But *Awasage* had decorative window rich with carved woodwork. These windows introduced to Sri Lanka by the European architect and artists are the stained glass windows. The local artists craftsmen had not picked up the art of stained glass window. The reason could be the limited availability of material. The Buddhist craftsmen used stained glass as panels in window. These type of windows were commonly were used in church buildings.

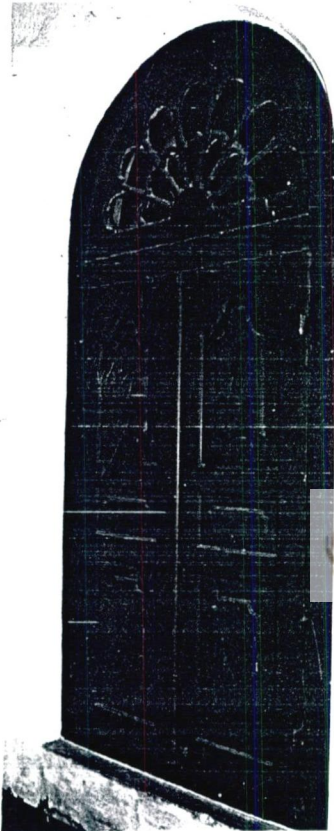


Fig 129 Arch window of
of preaching hall
-Sunandarama
Viharaya



Fig 130 Decorated floriated Window
Sunandarama Viharaya

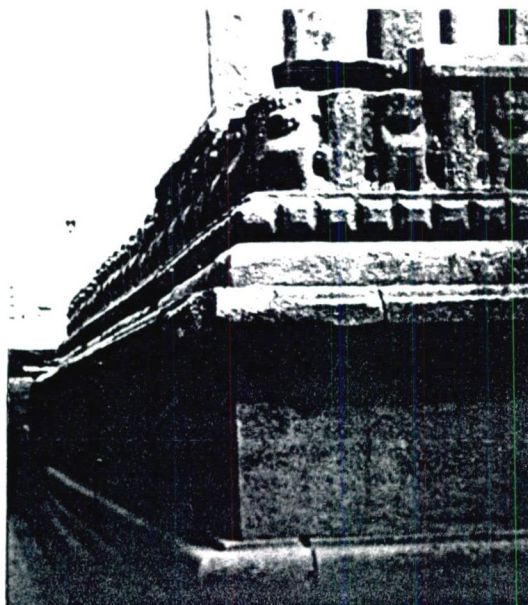
The large doors and windows increased their number, is more inviting and open and seem to convey that the Buddha doctrine open to all and salvation is within reach of the all. Now a Buddhist temple acquires a congregation quality similar to that of a church.

4.4.4 MOULDING

Colonial architecture used moldings for decorated arches, strap work round openings and pediments with capitals of column and basses. They used their own carvings such as floral, grapes and animal heads. These are as seen today of Sunandaramaya and Totagamuwa Raja Maha Viharaya distinctly with European influence. They successively added to our religious buildings and unritulastic buildings. They do not changed form and concept but give their message through architectural moldings. But later periods craftsmen influenced from European designs and crafts. They were not mere imitators. They created a wealth of designs of their own to make these plaster ornamentation distinctly, Singhalese in expression (Fig 131)



Fig 131 Moulding used for decorating the temple building structure- Sunandarama viharaya



Traditional early *singhala* architecture exhibits, clearly executed moldings with stone and timber works. These moldings are delicate and have executed with great skill and care. Sri Lankan floral motifs and floral patterns have been used as a decorative molding on stone and timber doorways. *Ambakka* and *gadaladeniya* were rich with timber stone carvings.

Fig 132 Early decorated stone moulding *vahalkada* at Ruwanwelisaya

4.4.5 ORNAMENTATION

Colonial influences affected to traditional Sri Lankan decorations. Some were destroyed but some were replaced by brick and plaster works due to crafts man no longer worked with stone and timber construction. These plaster ornamentation commonly used on exterior surfaces to decorated gable ends and external facades of buildings. Floral bouquets, plaster motifs, figures, animal forms heraldic arms, geometric designs etc are some of such ornaments. Religious and unritualistic buildings of Sunandaramaya and Thotagamu Rajamaha Viharaya highly reflect these colonial architectural decorative elements. But in entrance *thorana* (bell tower) image house , *uposathagaraya*, *awasage*, few of Sunandaramaya have become the greatest place rich with these ornaments.



Fig 133 Decorated ornaments on the *uposathagara*- Sunandarama viharaya

The traditional Buddhist temple from Anuradhapura to Kandyan period was beautifully decorated with ornaments. Early craftsmen had to ability to play with stones and their works are still evident from these periods. Elephant heads carved four entrances but steps were carved in relief's so were the plinths. Moonstones, guard stones, animal and mythical figures are marvelous creation of ancient artists. In place of these traditional carvings European symbols and styles with their own traditions were used.

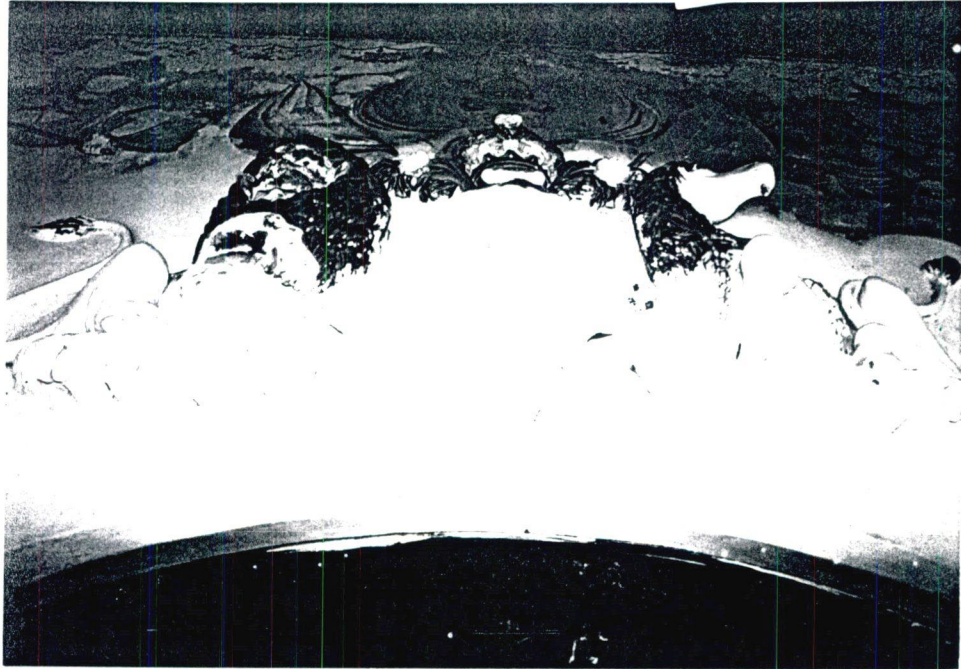


Fig 134 Detailed union jack on the entranceway of *patimagara* – Sunandarama viharaya

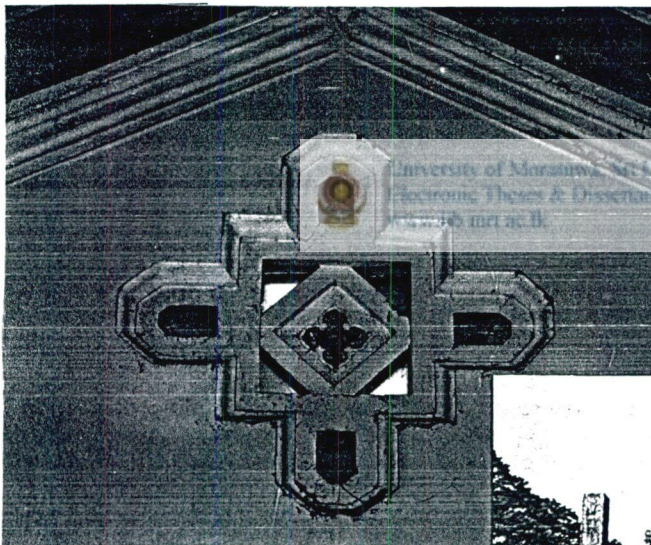


Fig 135
Coloured mosaic at
awisage-
Sunandarama
viharaya

Ornaments of these temples are more opulent and richer than those found in churches and elsewhere as it was possible in the temples for the craftsman to use free hand to express himself creatively.

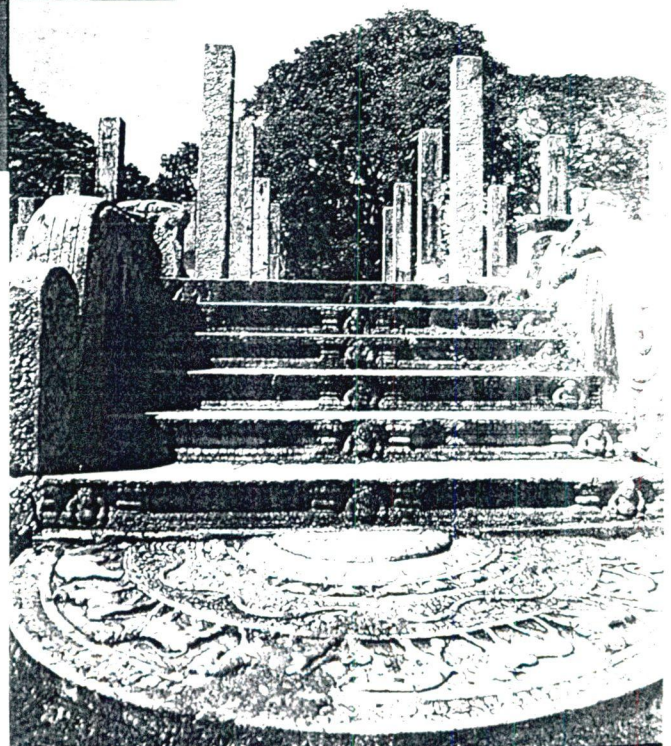


Fig 136
Early entrance way
decorated with
ornamentations –
Anuradhapura period

4.4.6 GLAZED TILING

Traditional temples have not used tiling. But very earlier wattle and daub poured on the floors and stone cubes paved in Anuradhapura and Polonnaruwa periods. Spanish and Portuguese also made use of tiled pictures. Portuguese introduced the use of glazed tiling in the interiors of buildings to Sri Lanka and they would have to use it in their church. But in later Dutch attempt to introduce and develop tiling consist if blue designs with characteristics of these designs.

In colonial period, glazed tiling had been used lavishly to create attractive and rich quality to the floor and with rich colours and decorative motifs. These can be clearly seen in some image houses and *avasage* during these periods.

Image house of Sunandaramaya decorated with glazed tiles these embossed and having colorfulness. Colonials attempt to create an exotic and rich quality to image house. *Avasage* of Thotagamu Rjamaha Viharaya decorated with clay tiles but it has been "glazed" coat in to it durability. During these periods they spread in maritime periods or and local craftsman probably continued to use it as a decorative element in Buddhist architecture.

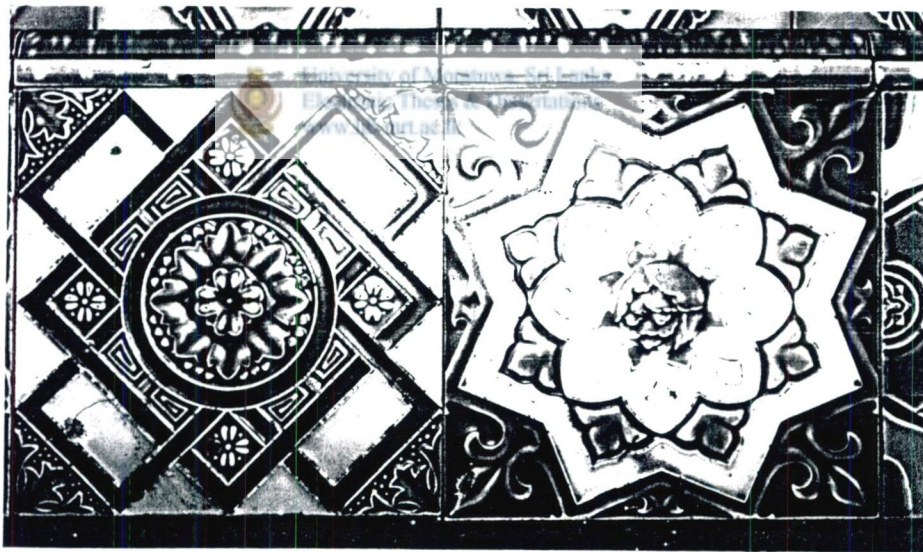


Fig 137 Decorated tile at image house- Sunandarama viharaya

Fig 138 Glazed coat
clay tile at
awasage
-Totagamuwa
viharaya



4.4.7 PAINTINGS

"In Buddhist architecture the image house was given an important place and beautifully decorated with paintings. Internal walls and the ceiling were covered with paintings in addition to the decorative character. The paintings were carried out to create a spiritual and religious atmosphere." (Prof. De Silva N. 1984, p.2). Paintings which are the remains of pictorial art in colonial period temples continued the tradition of paintings. But the style and character of paintings changed gradually from the early traditions. Paintings influenced by European renaissance style and they used large pictorial frames and perspectives. The pallets was varied and the pictorial representation attempted realism shading in tone and colour were quite common. The figures were not style but depicted movement and action.

The paintings in the colonial period temples such as Sunandaramaya and Thotagamu Rajamaha Viharaya rich with traditional style painted in there interior with some variations. But major characteristic is circumambulatory passage were richly decorated with paintings (Fig 139) . The paintings in these temples were still done in horizontal panels. The colors though were no longer limited. The paintings represent folk art tradition and pictorial content of these panels, continued t be informative. They represent Buddhist *jathaka* stories varied events Buddhist philosophy in contemporary forms. But these were comparatively not related with early traditional paintings. continued to be informative

The ceiling decorations were always ornamental. They did not narrate storie, but represented in a picture square canopy over the Buddha image. These designs were geometric patterns or floral designs using tendrils, leaves, branches and flowers. Which create exotic patterns, these

today are considered to characteristic of traditional style and bear testimony to the traditional artists.



Fig 139 Circumambulate passage of *pilimage*. Rich with paintings-
Sunandarama viharaya

The traditional paintings in Sri Lanka did not use perspectives nor attempt three dimensional effects (Fig 140). There was also no use of shading or change in tone to suggest depth or volumes in objects. Buildings, people, trees and animals were all represented flat in two dimensional form. These traditions are clearly seen in Kandy. The line was the base element. The use of colour was limited. The background was usually filled with in red. Great decorativeness was achieved by details designing in dresses, falls and plates creating as an ornamental effect. The fall of drapes were not realistic. Trees and animals were represented in very decorative and highly styled form.

Colonials sensitively attempted to insert their activity and decorations to our paintings. This could be clearly identified at Sunandaramaya and Thotagamu Rajamaha Viharaya Portugese soldiers are depicted, women are shown wearing European dresses, furniture, clocks, lamps and other items of colonial period were depicted giving us today.

The painters in this period they were well influenced by western tradition, it can be clearly seen from their works. *M Sarlis*, *Koswatte Sittara Naide*, *Devaragampola silwaththena* were the famous painters in this period and some has been commissioned top paint by European invaders. Unlike these western counterparts who had rigorous training in drafting and realistic representation some of the local temple painter had no training what so ever. Ten colonials could clearly spread their religion and identification through our paintings.



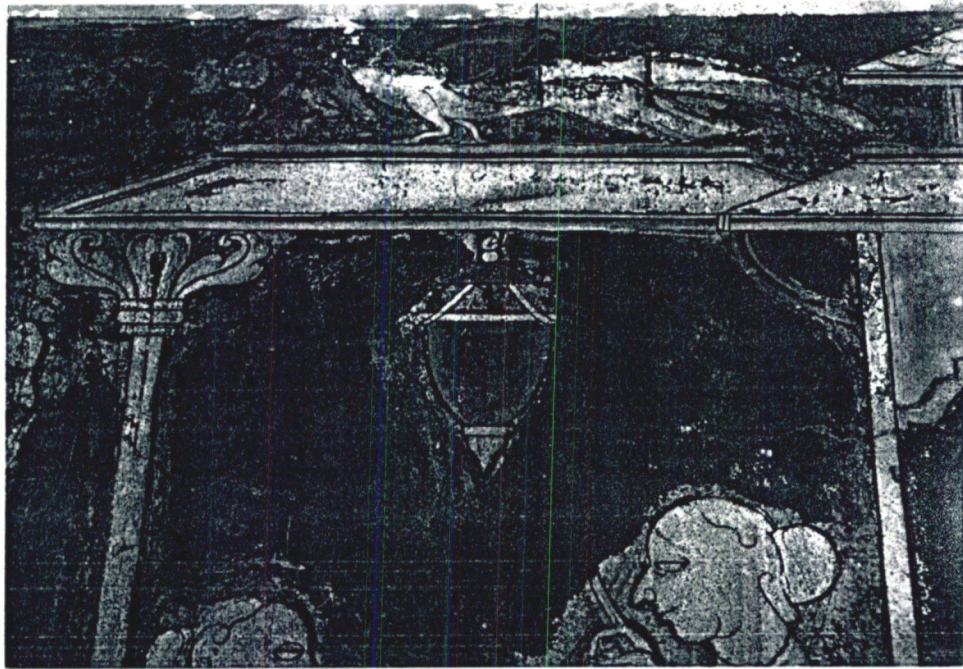


Fig 140 Colonial influence on paintings- Sunandarama viharaya



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Fig 141
Colonial influence
On paintings-
Sunandarama viharaya

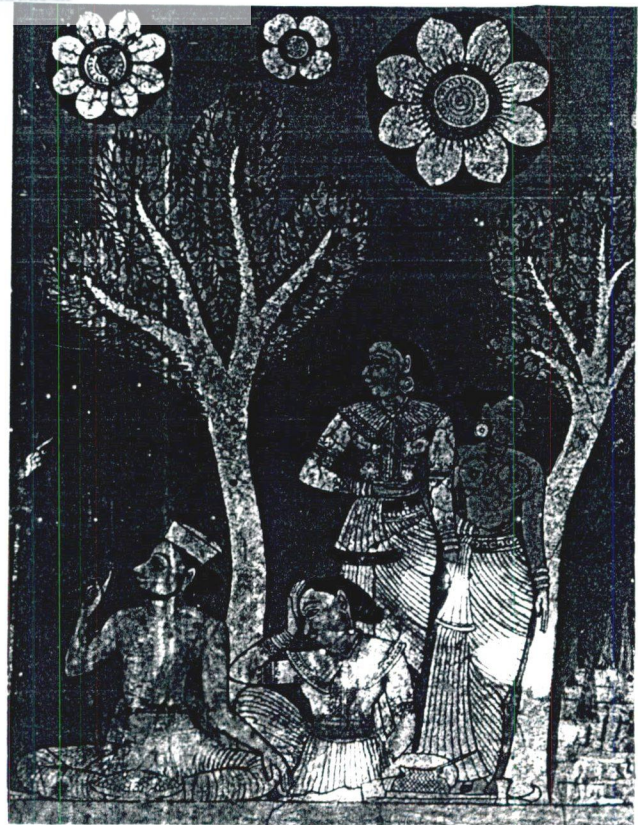


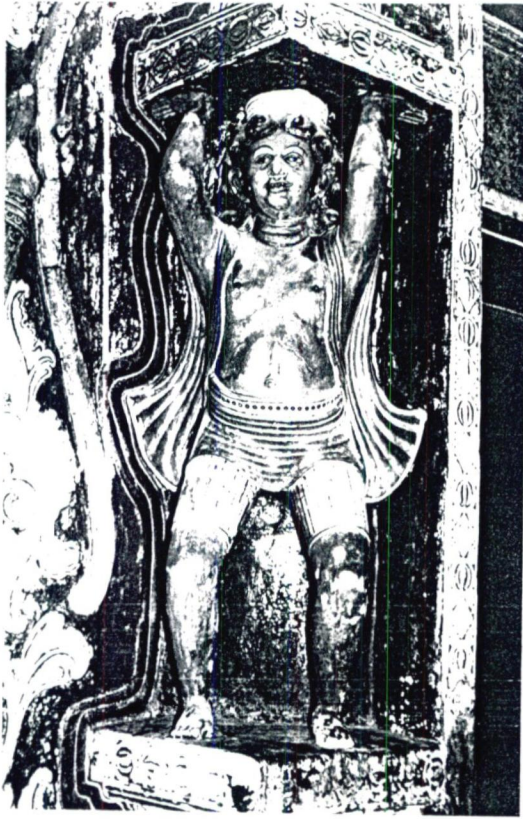
Fig 142
Colonial influence of paintings -
Totagamuwa viharaya



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Fig 143
Traditional wall paintings
at Pulligoda temple
(Source- The rock and wall
paintings in Sri Lanka)





Colonial period temples were decorated with figures of *devas* and which was completely three dimensional free standing figures. Some of these figures were influenced by colonials and they used their styles to this ornaments. "*wamana rupa*" at Thotagamuwa viharaya enhanced colonial characters by his hair style, and his European dress. This trend is seen in most of the later colonial temples because artists who worked in the western tradition and influenced by their own traditional systems.

Fig 144 Colonial influenced affected to decorated figure -Totagamuwa viharaya



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CONCLUSION

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The colonials having occupied the coastal belt of Sri Lanka from 1505 A. D., began destroying the traditional Buddhist temples. But due to the demands placed on them by the general public following the Buddhist revival that took place subsequently, the colonials also got involved in constructing temples. But these new temples have major differences when compared with the traditional Buddhist temples that existed in the pre-colonial era. Although the main objective of the colonials was to provide temples just to satisfy the demands of the Buddhists, it could be observed that they have made use of the opportunity as a means of promoting their religious and philosophical ideas and concepts.

The traditional Buddhist temples were designed using the Buddhist concept as the basis. But the design of temples in the Galle area shows strong colonial influences, thus becoming a useless institution when it comes to portraying the meaning and the value of the Buddhist concept. The temple has become a congested and a stressful place instead of having a calm and tranquil environment. This has resulted in drastic affects to the growth and maintenance of the close relationship between the temple and the society.

The priority has been given to the unritualistic buildings, and they are made prominent within the temple premises. The view from the entrance has been directly aimed at these buildings. The religious buildings have been made smaller and unorganized. By this introduction of unritualistic buildings and events, the strong and well coordinated relationship among the Bo tree, chitiya and the prayhimagara as indicated in the Buddhist concept, has been destroyed.

The colonials attempted to encourage congressional activities such as gatherings within the temple instead of promoting activities such as meditation. The design of temples during the colonial period strongly reflects the initiatives taken in order to achieve these objectives. This ultimately resulted in devotees not being able to satisfy their needs from the temple and hence they distanced themselves from the temples.

Although one may argue that the colonials did not alter the form of Buddhist buildings, it could be observed that they have established an identity for them by altering the temple architecture. Instead of the traditional Sinhaleese decorations, they introduced mouldings, ornamental bands etc. The Union Jack (a colonial symbol) was placed on top of entrance doorways to religious buildings of the temple. Through this they achieved a higher priority of sensitivity to their symbols instead of the Buddha statues.

When considering the environments of the temples investigated as part of this research, despite the presence of elements such as the bo tree, chaitiya and image house., serious

doubts arise as to whether the intended objectives of the Buddhist concept has been considered.

Another fact to be noted in this respect is that the society and the devotees are also contributory to a certain extent in affecting these changes. The transformation that took place within the Sri Lankan society after the colonial occupation, resulted in people adopting a culture where western values were given priority when it came to social and economic aspects of life. This may also have immensely contributed in formation of a temple environment that was compatible with such type of thinking.

It could be concluded that the colonial influence on Buddhist temple architecture has resulted in the temples of the Galle area failing to provide the original message of the Buddha and the environment required to practice it. This might result in adverse effects to the continuous preservation of the original concepts of the Buddhist philosophy.

Therefore it could be suggested that the design efforts of future temples in this area should concentrate on using the original Buddhist concepts as the basis. Further research initiatives needs to be encouraged in this respect, with special attention on designing such temples in the context of a modernized society.



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