

AN ANALYTICAL STUDY TO ASCERTAIN THE INFLUENCE OF ART MOVEMENT OF THE 43 GROUP ON THE WORK OF GEOFFREY BAWA

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Abstract

To understand buildings and environments, we must first understand the society and culture in which they exist. The most famous and profound architectural trends from Renaissance architecture to the Bauhaus movement found root in fine art movements, which in turn were representative of the changing ideals and values in the societies and cultures in which they were birthed. This paper will look to establish the role of art in architecture and to what degree an eminent architect of the 20th century influenced and has embraced art in architecture. In doing so the research draws reference to the New Art Movements that emerged in the West in the eighteenth and nineteenth centuries and how it shaped the birth of the Modern Movement in architecture. It then shifts focus to the local context; Sri Lanka at the brink of independence, the oppression of colonial rule and subdued tradition, the emergence of a modern movement in Sri Lankan art through the 43 Group which was supported by a cohort of thinkers with a pro nationalistic outlook, and the subsequent emergence of a new architectural trend; tropical modernism through the work of Geoffrey Bawa. The work of both the 43 Group and Geoffrey Bawa have been studied to great extent individually yet not side by side. The research draws similarities between three recurring themes in the artist's work as identified through literature alongside three recurring architectural features in the architect's work identified through the case studies. It draws conclusion with expert opinions and thoughts from individuals who have either closely associated with Geoffrey Bawa and members of the 43 Group or those who have studied their work extensively.

Keywords: Art, Architecture, 43 Group, Geoffrey Bawa, societies, cultures

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Introduction

"The relationship between art and architecture is one that has fascinated designers and artists for centuries. The balance can be hard to get right, and the process can be a challenging one." (Dijkema, 2018). While some discount the value of art in shaping architecture, there are some architects who remain attached to the idea of being artists.

Art and architecture have become their own entities in today's world, however there have been various points in history where architecture, sculpture and painting were admirably intertwined. As a result some of the greatest architectural works of the past came to being through the close working relationship of architects and artists. Historical records also establish that there have been various periods or themes in art that have had a major impact on subsequent architectural trends.

Theoretical and practical relevance of the research

"Architects, like poets, musicians, and painters, all have their points of departure on an artistic itinerary, and each has his or her own points of reference... Living architects are generally loath to speak about these, especially when the influences are of the recent past. Bawa is no exception..." (Taylor, 1995, p. 9). As a result the work of Geoffrey Bawa and his sources of influence and inspiration have been discussed from many perspectives.

In the very first monograph of Geoffrey Bawa, the author identifies two distinct Bawa's; one being the highly cosmopolitan, widely read, widely travelled man whose emergence professionally coincides with the break-up of the modern movement in the late 1950's and early 1960's, the other being the man who transposes these concerns and searches for new vitality and validity in the Sri Lankan scene. (Jayewardene, 2017).

The latter has been extensively researched. Roland Silva; scholar, architect, archaeologist and administrator who studied architecture with Bawa in London, speaks of Geoffrey's approach to design emerging from his sensitivity to the soul of Sri Lanka. Ulrik Plesner who worked closely with Bawa from 1959-1967 implies that Bawa's approach to history was cavalier at best, and that he taught Bawa both the colonial and Kandyan architecture of Ceylon. Bawa's biographer, David Robson speaks of how Bawa used history and tradition in a subliminal way. Architectural historian Anoma Peiris speaks of Bawa being the most successful at synthesizing two disparate traditions. Geographer Tariq Jazeel speaks of Bawa being famous for international modernism. (Jayewardene, 2017).

However very little is spoken about the former. Shanti Jayewardene in her writing draws reference to Bawa's attitude to beauty owing adherence to discourses that link art with beauty and the pleasure of the five senses and his views on art remaining significantly unchanged from those he acquired during the literary years at Cambridge but her focus remains on the impact of decolonization on his work and his contribution to configuring its practices. (Jayewardene, 2017). Channa Daswatte writes of art being an intrinsic part of Bawa's buildings and has catalogued both the traditional and contemporary work. He also mentions that the paintings of the 43 Group, Sri Lanka's first contemporary art group was one of the main sources that contributed to the contemporary collection. (Daswatte, 2006).

Was the 43 Group yet another source of influence to Geoffrey Bawa and his pioneering architectural style; tropical modernism?

Expected outcomes and benefits

The research draws reference to the influence of art in architecture in the west and looks to establish whether or not the modern art movement of the 43 Group had an influence on the work of Geoffrey Bawa. If this is so, the research will look to establish if their complementary relationship continues to play a role in contemporary Sri Lankan architecture.

The primary benefit of this study would be that it expands on the theory of an existing body of knowledge. It provides a better understanding of the role art played in influencing 20th century architecture worldwide and in the establishment of the key architectural trend of Tropical Modernism in Sri Lanka. Further, it will encourage future architects and students of architecture to encompass artistic creativity into designs in order to revive cultural value in contemporary architecture.

Method of research

The primary method of research would be through the review of literature of books, articles, journals and online sources related to the topics; the influence of art in architecture in the west, Sri Lankan art and architecture from pre colonial times to post colonial times, the 43 Group and its fringe members, Geoffrey Bawa's life and works. The secondary method of research is through a process of case studies which studies selected projects of the architects work in order to establish similarities with the art work of the 43 Group. The results will be analyzed taking into consideration the third method of research which includes findings from questionnaires and interviews geared at a selected group of individuals; architects, artists, historians and individuals who either closely associated with Geoffrey Bawa and members of the 43 Group or have studied their work extensively.

The build up to the modern movement

Throughout history it is evident that art has played a critical role in evolving knowledge and shaping societies. Examples from the beginning of time include the cave paintings of the Palaeolithic Age which was man's first method of recording data, and the statues, totems, masks and effigies of the Neolithic Era which were tools used to honour ancestors. The Bronze age saw the introduction of hieroglyphics and the ability to carve and sculpt becoming known as specialised skills. Greek and Roman cultures introduced ratios of mathematics and the pursuit for perfection in proportions. Hence by the Renaissance of the 15th century art had manufactured itself in developing technologies in tandem with mathematics, in fields such as medicine, architecture, engineering, astronomy and cartography. (The Evolution of Art and how it Shaped the Modern World, 2017). It is important to note that until this period which saw the rise of academies, there was no line segregating these fields, particularly that of an artist, architect or engineer. The focus on technology and science continued through the 16th century and culminated in the Industrial Revolution (1760-1914), a period characterised as the machine age witnessed a wide array of innovation and provided for readily mass manufactured objects. While the theorist questioned the expense at which development was taking place, themes in artwork too began to shift from realistic to more expressive ones. The various styles of painting that thus emerged were categorised as the New Art Movement or the Modern Art Movement.

The most significant of these movements which highlight the development in painting styles, techniques and themes which led up to the modern movement include;

Impressionism (1860-1900),



Figure 1 - Edouard Manet, *Dejeuner sur l'herbe*, 1863
(C.Krausse, 2005)



Figure 2 - Claude Monet, Series of Water-lilies, *Nymphaeas*, 1916-26 (C.Krausse, 2005)



Figure 3: Pierre-Auguste Renoir, *Dance at the Moulin de la Galette*, 1876
(C.Krausse, 2005)

Post Impressionism (1880-1910),



Figure 4 - Georges Seurat, *Sunday Afternoon on the Island of La Grande Jatte*, 1885 (C.Krausse, 2005)

Symbolism (1880-1900),



Figure 5 - Henri Rousseau, *The Dream*, 1910 (C.Krausse, 2005)



Figure 6 - Edvard Munch, *The Scream*, 1893
(C.Krausse, 2005)



Figure 7 - James Ensor, *The Intrigue*, 1890
(C.Krausse, 2005)

Fauvism (1905-1920),



Figure 8 - Henri Matisse, *Madame Matisse*, 1905 (C.Krausse, 2005)

Expressionism (1905-1919),



Figure 9 - Max Beckmann, *The Night*, 1918-19 (C.Krausse, 2005)

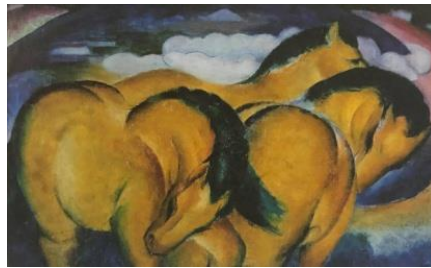


Figure 10 - Franz Marc, *The Little Yellow Horses*, 1912 (C.Krausse, 2005)



Figure 11 - Wassily Kandinsky, *Landscape with Factory Chimney*, 1910 (C.Krausse, 2005)

Cubism (1907-1925)



Figure 12 - Pablo Picasso, *Guernica*, 1937 (C.Krausse, 2005)



Figure 13 - Georges Braque, *Woman with Mandolin*, 1910 (C.Krausse, 2005)

and Futurism (1909-1915)



Figure 14 - Umberto Boccioni, *The Noise of the Street Enters the House*, 1911 (C.Krausse, 2005)

The modern movement found root in Germany's New Art movement known as Jugendstil (1890-1910) which wasn't primarily a functionally driven design movement but began with the rejection of historic revivalism and instead sought inspiration from natural forms. This was an important stepping stone towards modernism.



Figure 15 - Ernest Haeckel, *Kunstformen der Natur*, 1899-1904 (Fiell, 2013)



Figure 16 - Victor Horta, Hotel Tassel in Brussels, 1893-94 (Fiell, 2013)



Figure 17 - Peter Behrens, *The Kiss*, 1898 (Fiell, 2013)



Figure 18 - Peter Behrens, Brenhens House, 1901 (Fiell, 2013)



Figure 19 - Carlo Bugatti, *Snail Chair*, 1902 (Fiell, 2013)



Figure 20 - Antoni Gaudí, *Casa Batlló*, Barcelona, 1904-06 (Fiell, 2013)

However due to the shocking experience of the First World War artists changed the focus of their work from nature-based art to message-based art. They wanted to lead mankind to harmony and unity and to achieve these two conditions had to be met; the art itself had to be harmonic, clear and pure, it also had to have access to everyday life to be socially effective. As a result it infiltrated the applied arts as well. In the visual arts it resulted in paintings made up of calculated rectangles, straight black lines and smooth colour patches and was referred to as constructivism. In the applied arts it was defined by functionality, economic sensibility, simplicity and mass production. These theories are most evident in Le Corbusier's *Pavillon de l'Esprit Noveau* at the 1925 Exposition in Paris. It also acted as the powerful catalyst for the widespread acceptance of Modernism among designers and architects. (Fiell, 2013, p. 285).

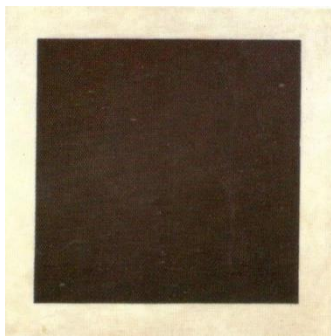


Figure 21- Kasimir Malevich, *Black Square*, 1914/15 (C.Krausse, 2005)

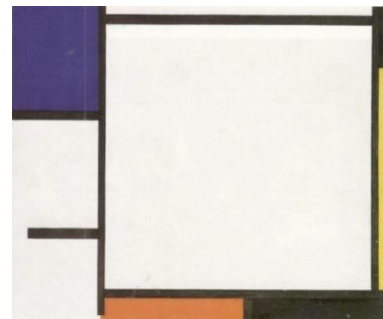


Figure 22 - Piet Mondrian, *Composition in Red, Yellow and Blue*, 1922 (C.Krausse, 2005)

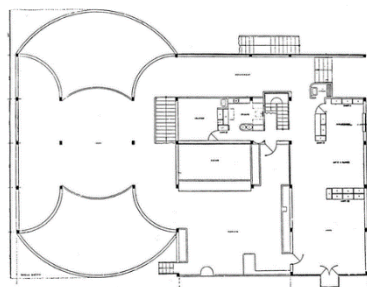


Figure 23 - *Pavillon de l'Esprit Noveau*, 1925 (www.researchgate.net)



Figure 24 - *Pavillon de l'Esprit Nouveau*, 1925 (Fiell, 2013)



Figure 25 - *Pavillon de l'Esprit Nouveau*, 1925 (Fiell, 2013)

The backdrop on which the modern movement takes root in Sri Lanka

As a result of being subject to colonial rule indigenous knowledge was suppressed and subordinate to western or so called modern scientific knowledge. Only British trained Ceylonese were recruited to professional positions and those who received a foreign education were expected to follow western principals on their return. However by the 1960's the call for independence was gathering momentum and intellectuals conscious of the dominance of western knowledge began to question their world and searched for knowledge of their own past. These intellectuals included "scientist and art historian Ananda Coomaraswamy (1877-1947), the purist linguist Munidasa Cumaratunga (1887-1944), novelist Martin Wickramasinghe (1891-1976), Historian G C Mendis (1893-1976) and Colvin R de Silva (1907-1989), artist George Keyt (1901-1993), photographer Lionel Wendt (1900-1944), dancer Chithrasena (1921-2005), bibliographer Ian Goonatilleke (1922-2003), playwright, social commentator and novelist Ediriweera Sarachchandra (1914-1996)" and film maker Lester James Peiris (1919-2018). (Jayewardene, 2017, p. 2).

The 43 Group

One intellectual movement which gained much momentum and popularity was that of the 43 Group; a group of eight artists namely Geoffrey Beling, Harry Pieris, Richard Gabriel, Ivan Peries, George Keyt, George Claessen, Aubrey Collette, Justin Daraniyagala and L T P Manjusri Thero, all of whom rallied round Lionel Wendt; photographer and patron of the arts. It was Wendt's interest in modern painting and artistic ideals that propelled the developments of the 43 Group.



Figure 26 - Aubrey Collette, *43 Fresco*, n.d (Weeraratne, 1993)

Lionel Wendt (1900-1944)

Lionel Wendt was many things; a barrister, an accomplished pianist, a photographer and an art critic. Although he practiced law for a short while, his remarkable talents were portrayed as an artist. (Weeraratne, 1993, p. 40). His knowledge in art implied interest in all forms of art both

Western and oriental. (de Soysa, 2016). "Wendt was a pioneer, a conscious interlocutor between the Modern movement in Europe and the traditions and realities of art and life in Sri Lanka." (Bandaranayake and Dharmasiri, 2009, p. 42). His interests in modern painting and artistic ideals undoubtedly played a role in the developments of the 43 Group.

Themes and references of his photographs are varied, however they all portray a close relationship with the natural and social landscape and traditions of Sri Lanka. His work has also been referenced to that of a pictorialist, meaning he used the camera as a medium of expression, to convey an idea or a feeling. (Bandaranayake and Dharmasiri, 2009, p. 43).



Figure 27 - Lionel Wendt, *Rabana Player*, n.d (Bandaranayake and Dharmasiri, 2009)

Harry Pieris (1991-1988)

He initially studied painting under Mudaliyar A. C. G. S. Amarasekera and later on at the Royal Academy of Arts. In Paris he was tutored by Robert Folk and worked closely with the renowned painter Henry Matisse. (de Soysa, 2016). Following the premature death of Wendt he took on the important role in the consolidation of the 43 Group. He has been described as a fine portraitist and landscapist, but more over a prolific teacher. He taught at Rabindranath Tagore's school in Shantiniketan and may have introduced the group to its oriental style along with the Indian red, yellow and ochre colour palette he adopted. (Weeraratne, 1993, p. 50).

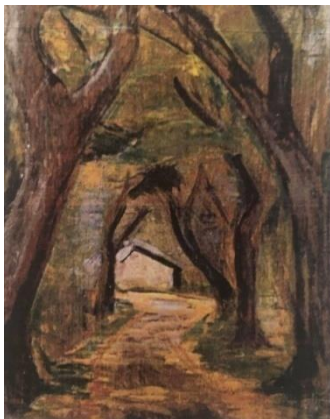


Figure 28 - Harry Pieris, *Colombo-Kurunegala Road*, n.d (Weeraratne, 2009)



Figure 29 - Geoffrey Beling, *Malwatte Vihare Complex*, n.d (Weeraratne, 2009)



Figure 30 - George Claessen, *Prone Male Figure*, n.d (Weeraratne, 2009)

Geoffrey Beling (1907-1992)

His work has been described as having a tender and simplistic fervour, it produced both a spiritualistic sense and architectural sense. It's seen in different intensities in his chosen genres: still life, landscape and portraiture. The best examples are his landscapes; "arrangements of great masses, somewhat abstracted but so constructed as to be almost geometric in their perfection." (Weeraratne, 1993, p. 55). The manner in which he captured a particular scene is said to leave an

undying impression in one's mind. It is possible that this was a style he picked up from the J. J. School of art in Bombay where he studied both art and architecture. (Weeraratne, 1993, p. 56).

George Claessen (1909-1999)

He was both an abstractionist and a representational painter and there was a categorical separation between his figurative and abstract compositions. Unlike the rest of the group his work possessed no specific relation to any cultural landscape. He was more concerned with idea and perception, as a result details did not interest him and the objects and scenes of everyday life he portrayed were more personal and reflective. (Bandaranayake and Dharmasiri, 2009, p. 62).

Aubrey Collette (1921-1992)

He was famous for his caricatures which were capable of cutting deeply but were never malicious. His work demonstrates his fine eye for observation, swift ability to size up characteristics and the gift to portray someone as others saw them. The subject matter for his work was characterised by the dying days of colonialism and the promises of an era of independence and mainly portrayed politicians and public figures. (Weeraratne, 1993, pp. 67,69). His caricatures were more of a direct interpretation of the underlying concepts of the group which the rest of its members displayed in a more subtle manner.

Justin Deraniyagala (1903-1967)

His work is characterised as the most unorthodox of the group as he took great pride in his own judgement and was uncompromising in nature. (Weeraratne, 1993, p. 75). His style of painting has been described as eclectic as he borrows many masters: Pablo Picasso, Henri Martiss and Georges Braque to achieve a personal and unique style. (Bandaranayake and Dharmasiri, 2009, p. 56). His paintings are conceptual and imaginative while his fundamental concern lay in the portrayal of the human condition. (Bandaranayake and Dharmasiri, 2009, p. 45).



Figure 31 - Justin Deraniyagala, *Woman and Bull*, n.d (Weeraratne, 2009)



Figure 32 - Justin Deraniyagala, *Death of the Lion*, 1935 (Bandaranayake and Dharmasiri, 2009)

Richard Gabriel (1924-2016)

It is said that he was the only artist of the group blessed with a palette and an idiom capable of recording the beauty and significance of everyday life. (Weeraratne, 1993, p. 99). His style of painting adopted a sense of order and harmony achieved through strong, brisk drawing and fluent, energetic colour. The subject matter of his work is inspired by his Christian faith: the utopian peace achieved through redemption and the struggle to maintain that peace. (Weeraratne, 1993, p. 94).



Figure 33 - Richard Gabriel, *Thirikkele Race*, 1955/56 (Weeraratne, 2009)

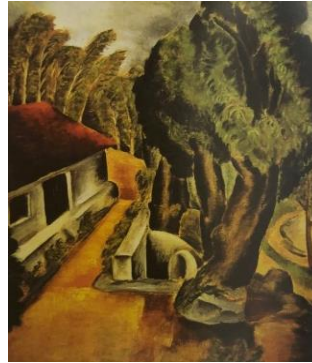


Figure 34 - George Keyt, *Kandyan Landscape*, 1929 (Bandaranayake and Dharmasiri, 2009)



Figure 35 - George Keyt, 1940 (Bandaranayake and Dharmasiri, 2009)

George Keyt (1901-1993)

He was close friends with both Harry Peiris and Lionel Wendt and their influence is evident in his work. His style of painting was a fusion of both the East and the West. He adopted techniques of Matisse and Picasso as well as the oriental style practiced in Shantiniketan. His Kandyan roots and ardent support for Buddhist revival permeate his subject matter which sought to discover and understand "... the civilized underpinnings and deeper sophistications of a traditional culture and an Eastern way of life." (Jayewardene, 2017, p. 25).

Ivan Peries (1921-1988)

He has been described as a painter not of fact but of feeling. His work covers a wide range of genre: portrait studies, figure compositions, abstract collages, large panoramic panels of landscapes and seascapes, and delicate miniatures of acrylic and watercolour. The landscapes and seascapes were the most popular of them all. However, they are all governed by one underlying fact, they were all used as vehicles for the expression of feeling, mood and emotion which was achieved through a subtle, almost musical use of colour and tone. (Bandaranayake and Dharmasiri, 2009, p. 57).



Figure 36 - Ivan Peries, *The Return*, 1956 (Bandaranayake and Dharmasiri, 2009)



Figure 37 - Ivan Peries, *The Wave*, 1955 (Bandaranayake and Dharmasiri, 2009)



Figure 38 - L.T.P. Manjusri, *Girl with Mirror*, 1980 (Bandaranayake and Dharmasiri, 2009)

L. T. P. Manjusri (1902-1982)

He had two major contributions to the history of art in Sri Lanka. One was the awareness he brought to the art of the previous two centuries, the other was his original body of work which was a form of modern art which borrowed from concepts of Expressionism, Cubism, Surrealism and the developments of modern art in Shantinetan. His work has been described as a representation “of his 'psyche' that is cut-off from the rest of his self, a manifestation of a truly schizoid phenomenon.” (Bandaranayake and Dharmasiri, 2009, p. 64).

While each artist's work is unique in its own way, one can identify a unifying factor - they did not blindly imitate western ideals, neither did they copy their past. Instead their compositions portray a careful intermingling of both which formed a Sri Lankan form of modernism. Their style, technique and colour palette are adaptations from the west but their themes, characters and message remain unique to Sri Lanka as their foundations were based on the sentiments of Ananda Coomaraswamy, Rabindranath Tagore and Charles Freygrove Winzer. This resulted in an art that was both truly Sri Lankan and truly modern. They showed that Ceylonese life and values with roots in ancient traditions, could be portrayed in a 20th century manner.

1964 saw the group's last two exhibitions but prior to this most of its core members had stopped exhibiting with the group for numerous reasons. However the legacy of the group lived on as by this time its philosophies had already begun to infiltrate other avenues of art such as "handloom weaving (Barbara Sansoni), film making (Lester James Peries), batik design (Ena de Silva, Laki Senanayake, Anil Jayasuriya, Jean and I. Arasanayagam), theatre (E. F. C. Ludowyk and Ediriweera Sarachandra), and architecture (Geoffrey Bawa and Minnette De Silva)." (Coombe & Jayakody, 2012, p. 11).

Minette de Silva

Minette de Silva is an interesting connecting factor between Geoffrey Bawa and the 43 Group. As early as 1950 she had coined the phrase 'modern regional architecture of the tropics' as a description of what her work sought to achieve. She knew and associated with Le Corbusier and Pablo Picasso who were moving figures of the modern movement in the west, as well as George

Keyt a founding member of the 43 Group. Historical records of letters written during the construction of Kandalama Hotel also provide proof of a working relationship with Geoffrey Bawa.

Geoffrey Bawa

While Minette de Silva infused the modern and the traditional by seeking inspiration from her Kandyan roots, Geoffrey Bawa's work has been described as having an 'eclectic style' - meaning he found inspiration from various quarters and numerous things. Like many other creative minds he was modest and restricted when questioned about his sources of influence and hence it has been left to historians to interpret and theorise. In order to ascertain possible sources of influence writers and historians have looked Bawa's travel records, library of books and collection of art.

His travel records mention annual tours of the island from a young age. Places visited included Anuradhapura, Polonnaruwa, Sigiriya, Kandy, Galle, Hambantota and Yala. (Jayewardene, 2017, p. 12). Overseas travel records mention in 1939 trips to Italy where his lifelong attachment to the Mediterranean and its gardens began, and Paris where he encountered numerous artists and architects. (Jayewardene, 2017, p. 14). Records also include a visit to Marseilles to see Corbusier's Ronchamp Cathedral, as well as a move to Rome (in his last year at the AA) where he studied the buildings and gardens of the Renaissance, and a drive across Germany to visit the churches of the Baroque architect Balthasar Neuman. (Jayewardene, 2017, pp. 19, 34, 35).

The books in his library mainly cover the topics of historical gardens and modern architecture in Europe and America. (Jayewardene, 2017, p. 34). Interesting exceptions included Wendt's book of photographs of Ceylon, 1950 which covered ancient architectural sites and temple murals which reiterates Coomaraswamy's sentiments and the response of the 43 Group to his call to study the past (Jayewardene, 2017, p. 27), and the book titled Ivan Peries Paintings, 1938-88 published in 1996 which was a new finding brought to notice by Shayari de Silva, curator of Art & Archival Collections at The Lunuganga Trust.

Bawa's collection of art is yet another source of information which Channa Daswatta brings light to. The art varied in genre, both traditional and contemporary and covered paintings, sculpture, furniture and simple objects of everyday life. "Each piece was acquired on the simple basis of giving him visual pleasure." (Daswatta, 2006). Three main sources contribute to his contemporary collection; one of them is a number of artworks belonging to members of the 43 Group: Justin Deraniyagala, Richard Gabriel, George Keyt, Ivan Peries and Lionel Wendt. It also included the work of Donald Friend, Sybil Keyt, Gamini Warnasuriya and Neville Weeraratne who were fringe members of the group. The second source includes those of the artists who produced work for his buildings. Donald Friend falls into this category as well, others include Barbara Sansoni, Ena de Silva and Laki Senanayake. The third source is from those who worked for him, many architects and draftsman who he cajoled into creating these works. (Daswatta, 2006).

Artwork of the 43 Group belonging to the Geoffrey Bawa collection as per the Contemporary Art Catalogue (2006) published by the Geoffrey Bawa Trust.



Figure 39:
Richard Gabriel
62.5cm x 34.7cm
Oil on canvas



Figure 40:
Richard Gabriel
33cm x 43.1cm
Oil on canvas mounted on plywood



Figure 41:
Richard Gabriel
16.5cm x 28cm
Pastel on paper

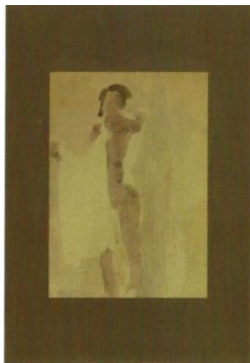


Figure 42:
Justin Daraniyagala
38.5cm x 28cm
Water colour on paper



Figure 43:
Lionel Wendt
18cm x 23.5cm each

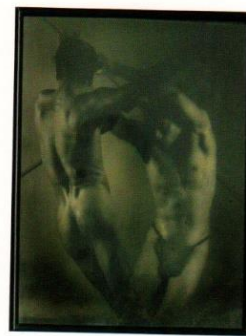


Figure 44:
Lionel Wendt
37.2cm x 29.5cm each



Figure 45:
Lionel Wendt
18cm x 23.5cm each

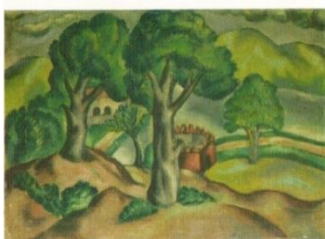


Figure 46:
George Keyt
37cm x 49.7cm
Oil on canvas

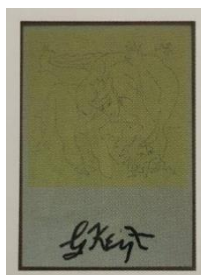


Figure 47:
George Keyt
70cm x 55cm
Poster



Figure 48:
Atlas Mountain
Ivan Peries
51cm x 61.3cm
Oil on canvas



Figure 49:
Ivan Peries
42.5cm x 55.5cm
Oil on canvas



Figure 50:
Artist and Model
Ivan Peries
100cm x 83.5cm
Tempera on wood



Figure 51:
The Family
Ivan Peries
61.4cm x 40.7cm
Oil on canvas



Figure 52:
Ivan Peries
29.5cm x 20.5cm
Mixed medium



Figure 53:
Ivan Peries
15.5cm x 21cm
Water colour on paper



Figure 54:
Ivan Peries
29cm x 20cm
Water colour on paper



Figure 55:
Ivan Peries
24cm x 19.5cm
Water colour



Figure 56:
Ivan Peries
122cm x 77cm
Oil on canvas



Figure 57:
Ivan Peries
31cm x 31cm
Oil on board

Connections to the 43 Group

Most members of the group have been identified as Bawa's contemporaries. (Daswatte, 2006). His personal connection to the group was through his brother Bevis who was also considered a fringe member of the group. He was embedded in Colombo's art circles and is said to have been close friends of the Sansoni's and Harry Pieris. Robert Aldrich's writings draw reference to the close relationship of Lionel Wendt and the Bawa brother. Bevis states the brothers got along wonderfully together and through Bevis Geoffrey was in touch with many art activists. This included Donald Friend who lived with Bevis at Brief, Geoffrey Beling who was both an artist and an architect who had already begun to juxtapose architectural and natural environments and many others who were members of the Art Centre Club. (Jayewardene, 2017, p. 28). Yet another possible connection to the group was through his association with Gamini Warnasuriya who he taught alongside at the faculty of architecture. (de Vos, 2019).

Method of analysis

The research follows an inductive approach which focuses on exploring new subject matter or looking at a previously researched subject matter from a different perspective. The researcher begins with a specific observation which is used alongside a process of data analysis and the examination of existing theories / literature in order to position new theory / findings within the existing body of knowledge. It is the most suitable approach to analyze qualitative data. However it is only capable of producing a generalized theory / conclusion. (Langos, 2014).

There exists a considerable amount of research and literature on the life and work of Geoffrey Bawa as well as members of the 43 Group. While the work of both draw links to the modern movement in art and architecture, one is yet to draw a connection between the two. As such, the proposed research takes the form of a new research but on an existing research subject.

The case studies were selected on the basis of studying the architect's work from a broad perspective. As Geoffrey Bawa's work covers a variety of building typology, the selected case studies represent one residential building, one hotel building and one institutional building. The projects are discussed individually through a process of:

- 1) documentary analysis which includes research, literature, photographs and personal accounts from sources of books, journals, newspaper articles and articles from websites literature, observations and a photographic study.
- 2) photographic study and observations which include documentation of photographs inside and around the buildings as well as notes on how the researcher experienced the space. The same was followed for the artworks.

The case studies are also discussed in the cross case analysis which identifies three key characteristics of the architects work alongside key characteristics of the 43 Group painting. It draws on supporting data from other projects of the Geoffrey Bawa as well as feedback from the interviews which provides the intangible material for the research.

Case study 01 : The Ena de silva House

- Building typology : Residential
- Location : No 5, Alfred Place, Colombo 03
- Built : 1960 - 62

The house was designed and built for a friend (Taylor, 1995, p. 46), Ena de Silva who was a prolific Batik artist whose work Bawa commissioned for some of his projects. The site for the house was a small urban plot on Alfred road. The client's requirements included an office for her husband, a work space for her son, and accommodation for guests. (Setiawan, 2010, p. 26). It has been noted that the de Silva's wanted a modern house that incorporated Kandyan features and reflected many traits of Sri Lankan architecture, resulting in a design that draws reference to a Kandyan *walauwe*. (Setiawan, 2010, p. 27).

The original plan of the house reveals the grouping of functions that include the two stories living quarters for the family in the back, a guest wing in the front and the service quarters arranged along the length of the site. The most striking feature of the house is its large courtyard with the slightly off centred temple tree and large stone mills placed at the corners. It also features a series of six smaller courtyards. One enters the house from the street through the main entrance that is slightly off axis, passing through a narrow courtyard before entering the actual entrance to the house through a small antique door. This door leads to a narrow, tunnel-like space that abruptly opens to the large courtyard. The verandahs that line this courtyard direct visitors to the living and dining rooms while allowing them a view directly through the living quarters to the courtyard in the back. Continuing this veranda is the spiral staircase to the second floor that leads to the bedrooms and the bathroom. (Setiawan, 2010, pp. 27-28).

Experience inside the house

An impression of the house which can't be missed is the experience of a series of courtyards, carefully attuned to human scale. (Setiawan, 2010, p. 34). The large courtyard and series of secondary smaller courtyards is a key feature of the *walauwe*. However the architect has adapted it in a varied manner resulting in the house being read as a layering of open and enclosed spaces as opposed to a sequential manner. (Setiawan, 2010, p. 30). This allowed for a seamless interaction between the inside (the living space) and the outside (the garden). The use of waterspouts along the edge of the roof enhances this aspect as it allows for water to gush down during the rains resembling a waterfall. This also allowed for a more inward looking house with a blank exterior facade.

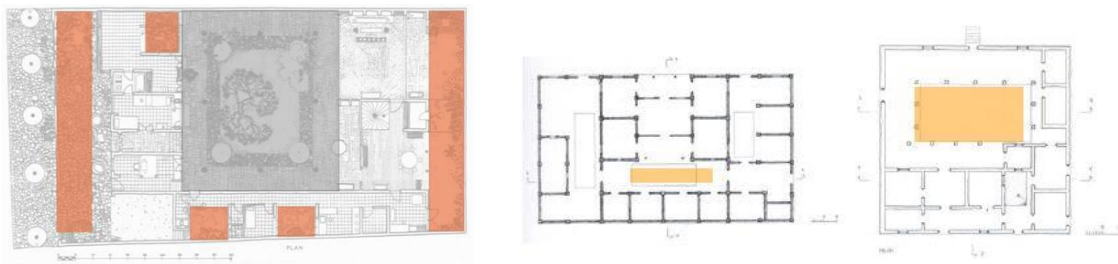


Figure 58 - Diagram - Similarity between courtyard system of house (left) and walauwe (right) (Setiawan, 2010)

Another prominent characteristic is the sense of familiarity that is evoked through certain features and elements in the design. The extended veranda with a simple pitched roof and clay tiles was a common architectural feature of the island. The unique columns topped with a stone capital that support the roof was a common feature in Sinhalese *walauwes* which was a borrowed style from the Doric columns of colonial houses. The use of structural elements such as the thick white walls, brick and coconut wood represent techniques and materials on the island. The *mashrabiya* / lattice work on the upper flow windows are similar to those found in Portuguese colonial houses as well as those of Arabic houses. (Setiawan, 2010, pp. 34-36).



Figure 59 - Familiar elements; roof, tiles, pillars (source : author)



Figure 60 - Sinhalese walauwe (Setiawan, 2010)

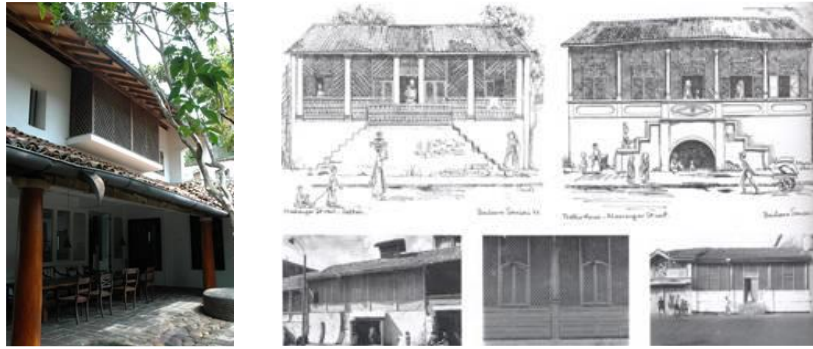


Figure 61 - Lattice windows similar to Muslim house *mashrabhiya* (Setiawan, 2010)

Yet another characteristic is the underlying concepts of modernism which can be seen through concepts of functionality evident in the arrangement of spaces; the long narrow part accommodating the service areas and the wider spaces contain the living area and the guest wing. The longitudinal wall plays a series of roles; it directs the movement on the ground floor, it provides a direct distinction between the served and the service areas, and it serves the purpose of separating the wings. (Setiawan, 2010, p. 37). It is also seen through the use of individual courtyards which allow for each room to be oriented towards its own courtyard and hence each courtyard has its own function. At the same time the bedrooms are pushed to the front, providing a direct view of the main courtyard while a transversal corridor connects the bedrooms and it opens to the narrow, long courtyard at the back. (Setiawan, 2010, p. 31). The structure itself adopts concepts of modernism with its simple, concrete frame structures; a type of construction that usually relies on modular, repeated bays. (Setiawan, 2010, p. 34). This concept of functionality is also observed in the interior details, which reveal the use of built-in shelves, beds, sinks and toilets as part of the walls or elevated platforms. The use of built in furniture and appliances can also be read as quality of minimalistic design.



Figure 62 - Plan with axes and circulation path (Setiawan, 2010)



Figure 63 - Interior details (source : author)



Figure 64 - Interior details (Setiawan, 2010)

Case study 02 : The Heritage (Triton) Hotel

- Building typology : Recreational / Hotel
- Location : Ahungalla
- Built : 1979 - 81

The hotel was designed to accommodate 160 rooms along with amenities such as a swimming pool and a restaurant which conforms to the standards of international tourists. An expansion in 1990 provided for an additional pool and residential suites. The project was commissioned in an effort to boost the tourism sector with the aim of courting mainly international visitors to the southern coast. It also had to reflect the beauty of the site, a flat elongated land that ran parallel to the sea. This articulated the challenge for the architect; a resort hotel which embraced Sri Lankan architectural features. (Setiawan, 2010, p. 58).

The building is placed in a manner that divides the site into two distinct parts: the front part, which contains service areas and public functions—the corridor, the lobby, and the forecourt, and the back part, which contains the guest zone with all its amenities. (Setiawan, 2010, pp. 58-59). The long approach provides for a dramatic arrival with a view of the sea across a large reflecting pool, then a polished lobby floor, and finally the swimming pool and the sea. The lobby, coffee shop, lounge and pool are designed as linked pavilions with a wide view of the sea. The open vistas of the beach and sea are also used on the first and second floor lobbies to emphasize the view in a similar manner. (Taylor, 1995, p. 140).

Experience inside the hotel

The most striking feature is the close, intimate connection to open space maintained throughout the building. (Setiawan, 2010, p. 66). This is achieved through the large open vistas, a colonnaded veranda and courtyard gardens. Since the site itself is limited in vegetation patches of green have been integrated to the design through courtyards densely planted with local vegetation resembling hanging gardens. The large drawings of trees by Laki Senanayake on the interior walls depicting the Sinharaja rainforest (Senanayake, 2019) is yet another key feature which connects the inside and the outside. The reflecting pool, of which part is brought into the building accentuates this characteristic as it eliminates the distance between the lobby and the ocean. (Setiawan, 2010, p. 69).



Figure 65 - Diagram highlighting major courtyard (left) and minor courtyards (right) (Setiawan, 2010)



Figure 66 - Architectural details with reference to landscape (Taylor, 1995)



Figure 67:
(Setiawan, 2010)

Figure 68:
(Taylor, 1995)

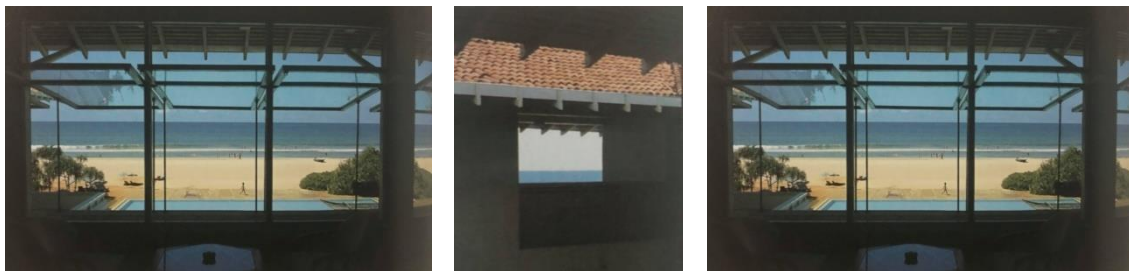


Figure 69 - Infinity vistas (Taylor, 1995)

A sense of familiarity evoked through reference to architectural features of the past is evident in the Triton as well. The planning resembles the basic arrangement of a colonial manner house of which the colonnaded passage is a key characteristic. (Setiawan, 2010, p. 66). The use of small courtyards resembles those of Portuguese mansions. (Setiawan, 2010, p. 69). Other features are similar to those used in the de Silva house; cascading roofs with wide eaves and half round clay tiles, circular column colonnades, lattice work detailing of windows and white stucco walls.



Figure 70 - Architectural features with reference to the past (Taylor, 1995)

Two distinct axes which define the function of space throughout the building has been identified. The longitudinal axis governs the main mass of the building, while the transverse axis acts as the connection to the rest of the site. (Setiawan, 2010, p. 60). The gradual transformation of the space, the avoidance of direct views, the emphasis on a series of changing views, and the circular

motion at the end of route, forces the viewers movement along a controlled path while drawing emphasis to the experience of space; the three dimensional quality. (Setiawan, 2010, p. 65).

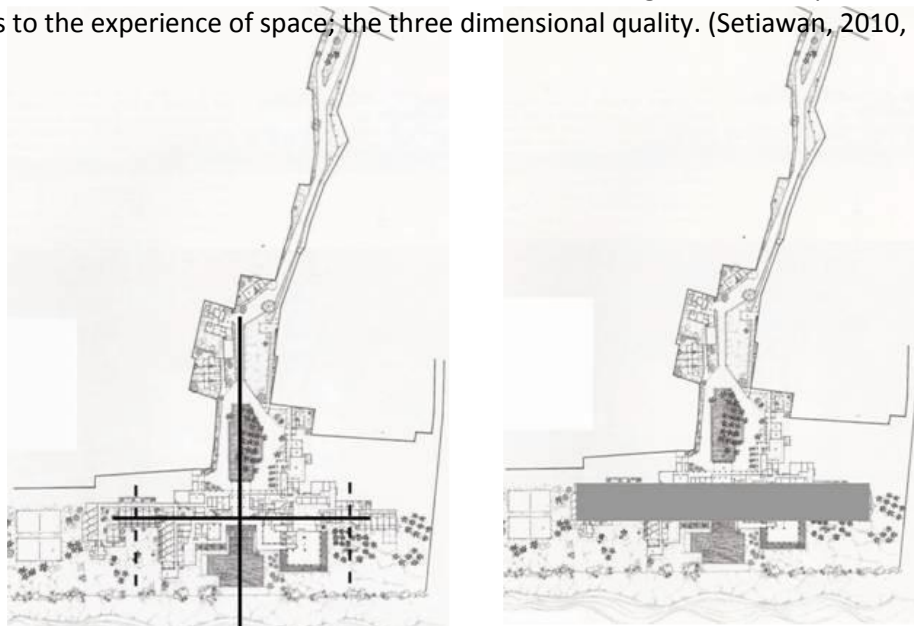


Figure 71 - Diagram of axes (left) and masses (right) (Setiawan, 2010)

Case study 03 : The University of Ruhuna - Arts and Science Faculty

- Building typology : Institutional
- Location : Matara
- Built : 1980 - 88

The project was commissioned by the ministry of education with the requirements for a building to house both the arts and science faculties with additional facilities that included a library, open air theatre, social centre and residential building. (Taylor, 1995, p. 96). It needed to accommodate 4000-5000 students and required 50,000 square metres of building space. (Sreekanth, 2011). The site is contoured in nature comprising three hills which rise about 120 feet and covers 30 hectares. It allowed for superb views from almost every point of the site, which provided a source of influence throughout the planning. (Taylor, 1995, p. 96).

The design is read as a series of pavilions connected by covered links, verandahs, gazebos and loggias which were designed as spaces of pause, contemplation and meeting. The hill nearest the beach house the residential building and the chancellors lodge, the other two for the arts and science faculties. The valley in between the faculties is bridged by the library and open air theatre. The social center was located higher up the valley. (Taylor, 1995, p. 96).

Experience inside the university

Similar to the previous projects, the landscape once again proves to be a defining feature. The panoramic views from the site are highlighted with large open vistas that frame views to the north of the jungle and distant hills as well as the southern views lake and ocean beyond. Natural features such as rocky outcrops incorporated to the base of the building and the series of garden courts which separate the pavilions reiterate the concept of continuous connection to open space.



Figure 7213 - Views highlighting the reference to landscape and familiar features (Taylor, 1995)



Figure 73 - Infinity vistas (Taylor, 1995)

While one may argue that the massing of buildings is governed by the site and its restrictions, the planning resembles the architects design of the Yahampath Endera Farm School in Hanwella. Designed and built prior to the Ruhuna University, it sits on a similar site and the organization of buildings leave the impression of a Sinhalese village, while the interplay of size and scale in the buildings cause it's roof profile to represent the skyline of rural Sri Lankan landscape. (Setiawan, 2010, p. 44). This sense of familiarity to a village is accentuated through its simple and straightforward construction and limited palette of materials and architectural vocabulary. (Sreekanth, 2011). Other features are common to previously discussed projects which use plastered brick walls and the pitched roofs with half round clay tiles.



Figure 74 - Sinhalese Village (Setiawan, 2010)

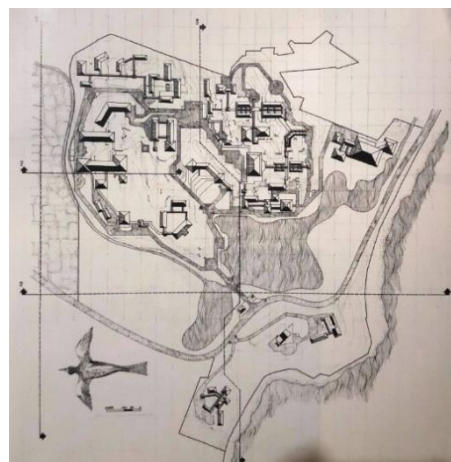


Figure 75 - Site plan (Taylor, 1995)

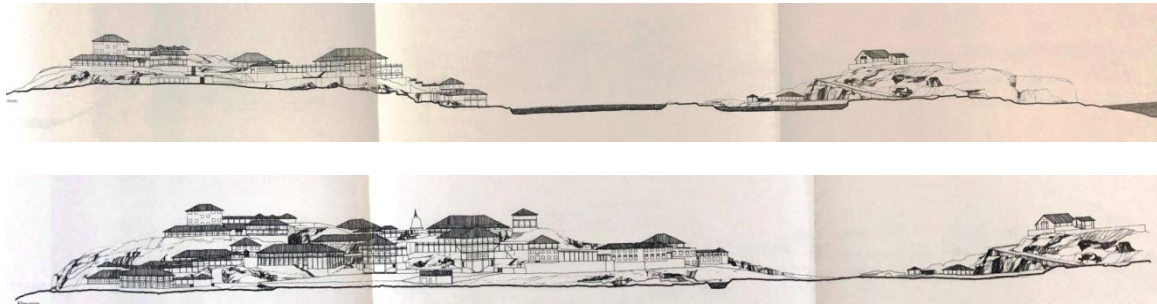


Figure 76 - Elevations (Taylor, 1995)

Similar to the Farm School in Hanwella, the plans of the university complex reveal the placement of buildings on a north-south axis in an orthogonal layout. (Sreekanth, 2011). Where parts of the complex require the buildings to run with the site they follow a distinct diagonal axis. As a result the design draws emphasis on the path of circulation and demonstrates the architect's tendency to control movement and the manner in which one experiences space. This in turn defines the function and organisation of spaces; buildings and courtyards are arranged in clusters of interlocking rectangles. (Setiawan, 2010, p. 44). The functional aspect is also addressed in terms of user requirements. The architect doesn't merely rely on the surrounding environment which is a beneficial addition to student life, instead he provides additional features in the form of verandahs and gazebos as places for students to pause and consider, to sit and contemplate, to gather and discuss. They also serve the purpose of providing a covered link throughout the complex. (Taylor, 1995, p. 96).

Cross Case Analysis

1. The reference to landscape

In all three case studies a strong reference to landscape was identified. Though the projects varied in context from a small urban plot of land, to a vast stretch of beach frontage, to a sprawling contour site, the architect manoeuvred and manipulated the landscape using similar mechanisms; the courtyard system, the colonnaded verandahs and the use of vistas. This allowed a seamless interaction between the inside and the outside which in turn provided an almost oneness between building and nature.

The review of literature on the 43 Group portray the focal point of most of the artist being the Sri Lankan landscape, "which often formed a point of departure for their exploitation of the language of modern art to explore and express their Sri Lankan experience." (Bandaranayake and Dharmasiri, 2009, p. 47). Lionel Wendt, Harry Pieris, George Keyt (early works), Charles Freegrove Winzer, David Paynter, W.J. Beling, Geoffrey Beling and Richard Gabriel were all artist who used our dramatic and varying landscapes as a point of reference to produce their imaginative masterpieces. (Bandaranayake and Dharmasiri, 2009, pp. 47,57). However it was Ivan Peries who was particularly famous for his landscape paintings which captured scenes of the beach, the sea, the rivers and the mountains often at a great distance in space and time. These framed views draw a fine similarity to the large open vistas of the Triton Hotel and the Ruhuna University. Other projects with similar reference include Light House Hotel, Kandalama Hotel, Yahampath Endera Farm School and the garden at Lunugana. Ironically the paintings of Ivan Peries form the majority

of artworks belonging to the 43 Group in Bawa's contemporary collection. His paintings were not merely landscapes or seascapes. "Even in his most representational scenes he reconstructs the elements of a familiar visual experience, usually by a process of simplification, and re-assembles them in an entirely personal but still perfectly natural way. In them Peries has invented his own, but yet recognisable, modern Sri Lankan landscape." (Bandaranayake and Dharmasiri, 2009, p. 46). As a result his work differed greatly from the exotic and romantic treatment of the tropical landscape found in the work of most European painter (Bandaranayake and Dharmasiri, 2009, p. 57), just as Bawa's approach to integrating building and landscape differed from the Italian gardens from which he is said to have drawn influence. Did Bawa then achieve for Sri Lankan architecture what Ivan Peiris achieved in the discourse of Sri Lankan art? The combination of water and vegetation provided for both the sense of restlessness and tranquility which were integral to the experience of their work.

2. The sense of familiarity

All three case studies also identified a constant reference to the architectural language and features that tap into the past and present built environment of the island. The Ena de Silva house resembled features of a Kandyan *walauwe*, the Triton hotel resembled features of a Portuguese mansion and the Ruhuna University resembled features of a Sinhalese village. Common features that referred to the past in the three projects as well as among others include the use of courtyards, the use of building materials and the shapes of the roofs. Similarly the artists of the 43 Group were reiterating both Coomaraswamy's and Winzer's sentiments to study their past. This reference to the past is profoundly evident in the paintings and drawings of L. T. P. Manjusri. His style of painting is characterised as modernist symbolism, "which used the language of academic realism, orientalist neo-romanticism or modernism, but whose principal characteristic was the use of self-generated symbolic images and associations." (Bandaranayake and Dharmasiri, 2009, p. 48). Most of these symbolic images were metaphoric or figurative references in Sinhalese literature. (Dharmasiri, 2019). In addition to this he also borrows from the detailing and decoration of temple murals. Other artist of the group such as Keyt and Gabriel were more straightforward in their representation of the past and present. While their art without a doubt displayed characteristics of the modern art movement in the West, it could still be identified as Sri Lankan due to the figures, subject matter and themes they displayed. Bawa's work as well draws on Le Corbusier's concepts of the modern movement in architecture; the open floor plan, the orthogonal and modular organisation of space, as well as the functional and minimalistic approach to design. However, as in the paintings of the 43 Group it is also characteristically Sri Lankan due to its features of reference to the past.

3. A choreographed experience

As highlighted in the literature review the modern art movement is characterised as the decline of nature based art which in turn gave rise to message based art, as a result the subjects of paintings shift from realistic ones to expressive one. The art was meant to be experienced and thus the artists developed their technique of lines and brush strokes, as well as their colour palette as a means of capturing and evoking a reaction or emotion in the viewer. While all of the artists of the 43 Group draw influence from the modern art movement, this particular characteristic is most evident in the work of Wendt, Keyt and Daraniyagala who often employed the display of movement or motion to evoke the sense of expression. It is said that Keyt drew influence from the work of Matisse and Picasso, specially Picasso's colourful post-cubist work. Daraniyagala's work too was similar to that of the aforementioned expressionist and his work gained popularity

for its extremely emotional, subtle and elusive content. (Bandaranayake and Dharmasiri, 2009, p. 45). His work has been described as an ongoing process of discovery which often forms the subject of the painting itself. Standing before any Daraniyagala canvas one can continue to discern new aspects of form and new resonances of colour. The use of monochromatic tones adds to the complexity of the painting. (Bandaranayake and Dharmasiri, 2009, p. 54). The experience in viewing a Daraniyagala painting is similar to the manner in which space was experienced in all three case studies. A gradual transformation of the space, the avoidance of direct views, the emphasis on a series of changing views, and an articulated path of motion were all features that were identified. Bawa achieved this through the use of distinct axes which controlled the users' movement through the building while defining the massing and organisation of space and functions. These point to a choreographed experience, both by the artist and the architect.

Yet another tactic the artist used to evoke feeling, emotion or a reaction from the viewer was the use of everyday scenes as the subject matter of his paintings. This provided the viewer with a familiar subject, thus one could identify and connect with the paintings on a more intimate level. Similarly all three case studies portray buildings which have been designed with the user in mind. This creates the functional aspect of each project which adds to the overall experience of the space on a more personal level as each space is carefully designed and attuned to the user.

Conclusion

This subject by definition falls within an area where it is very susceptible to personal preferences, emotions and opinions. Hence the responses vary from acknowledgement, to irresoluteness, or disenchantment. Nonetheless it gives vent to a definitive indication that in one form or the other this subject has relevance to the role art played in the architecture of Geoffrey Bawa. While opinions on whether or not the art movement of the 43 Group inspired the work of Bawa differed to a great extent, most interviewees could not disagree with the similarities highlighted in the preceding text.

Most artists were quick to agree with Neville Weeraratne's and Juliet Coombe's writings which point to the 43 Group having an influence on the work of Geoffrey Bawa. Prof. Jagath Weerasinghe stated the study was an obvious one and that there was a definite influence, while others were more cautious in their response stating that although "the group introduced modern language to Sri Lanka, Bawa was influenced by many things and the 43 Group was only one such influence" (Thenuwara, 2019). However Prof. Chandraguptha Thenuwara agreed with the findings, drawing reference to the cubistic spaces in the paintings of Geoffrey Beling resembling features of Bawa's work such as the manner in which he connected spaces, negotiated architecture and nature, and opened up space by exaggerating the horizontal. Iromi Wijewardena (2019) stated that an influence can be seen from some artists of the 43 Group, such as the early paintings of Keyt that emphasize colonnaded structures and open verandahs, the landscapes and seascapes of Gabriel and Ivan Peries, and Peries' monochromatic colour palette. She agreed with the findings discussed in chapter four stating that they portray "a very close connection and resemblance." (Wijewardena, 2019). Prof. Albert Dharmasiri (2019) was hesitant on drawing comparison between the two fields of visual language but stated a "remote connection" between Bawa and the 43 Group as they were both "pioneers of drastic change." (Dharmasiri, 2019). Rohan de Soysa followed a similar sentiment stating that "painting is a two dimensional art, where as architecture is three dimensional and much more complex as a result and hence cannot be compared." (Soysa, 2019).

In response to the findings, both Dr. Shanti Jayewardene and Prof. Anoma Pieris brought to notice Bawa's influence from the picturesque movement, "the long view to the rural landscape." (Pieris, 2019). However it was a feature she did not see in the paintings of the 43 Group since "they were modernist and abstract in a very deliberate way even though their subject matter was rural or romanticised." (Pieris, 2019). Jayawardene stated with reference to the intellectual movement of the time and the manner in which those who spearheaded it fed off each others knowledge that both "Bawa and 43 Group turned to sources of knowledge which were not Western." (Jayawardene, 2019). Nevertheless both believed that those who worked alongside Bawa might be able draw a stronger connection between the two.

Architects Channa Daswatte and Dr. Ronald Lewcock expressed interest in the findings. Daswatte stressed the philosophical nature in which the similar characteristics were discussed. He thought they were points worth thinking about but to which there were no definitive answers (Daswatte, 2019). Conversely, the findings for Lewcock conveyed a valid hypothesis. Agreeing with the similarities discussed on the reference to landscape and a choreographed experience; he pondered with interest the uncanny resemblance of Bawa's open vistas to the famous landscapes and seascapes of the 43 Group and stressed that "architecture was all about experience for Bawa," (Lewcock, 2019) as he recalled Bawa walking him through Triton and revealing specific views and points of pause which were purposefully designed. As a result he believed that although Bawa's architecture featured elements of Sri Lanka's past, it did not begin with the vernacular.

Ashley de Vos who was both a student and apprentice of Bawa did not recall seeing any 43 Group paintings in Bawa's work but pointed to a connection of some degree to the paintings of Beling and Claessen. Although he was certain there was no direct connection between Bawa and the 43 Group, he pointed to a possible link through Bevis and Minette. He believed there was a definite link between the 43 Group and Minette de Silva since "her work was modern but of Sri Lankan spirit as it avoided colonial influence" (de Vos, 2019). Letters addressed to Bawa from Minette imply the architects knew each other, however Bawa's knowledge of her concepts of regional modernism were most likely through his close working relationship with Ulric Plesner who worked with Minette long before he came to work with Bawa. The similarities identified between Bawa's work and the groups work were to de Vos features that were more characteristic of Plesner's work.

Some of the others who worked and associated with Bawa closely did not recall any association between the architect and the 43 Group and hence dismissed the idea of a possible influence (Rathnavibhushana, 2019; Raheem, 2019). However both Laki Senanayake (2019) and Barbara Sansoni (2019) believed that Bawa knew all the artists of the group. Laki Senanayake (2019) recalled Bawa owning an Ivan Peries painting of a woman which he had acquired from Bevis and hence indicated if at all an influence from Pereis and possibly Daraniyagala. Rathnavibhushana and Raheem also recalled the same painting, however Raheem (2019) stated that had Bawa been influenced by the 43 Group he would have owned more than one of their paintings and hence pointed to a greater influence from the young artists group which included himself, Laki Senanayake, Donald Friend, Barbara Sansoni and others. Rathnavibhushan (2019) also stressed a similar point stating that Bawa never bought anything he didn't like, that his influences came from his eclectic taste, and referred to the manner in which he encouraged young unknown artists by commissioning their work for his projects as well as for his own pleasure. Sansoni (2019) and Senanayake (2019) confirmed this point stating that Bawa liked their work and trusted their taste but merely used them to create what he liked.

As thoughts, views, perspectives and recollections gathered from the interviewees vary considerably Prof. Anoma Pieris believed the hypothesis would work on the basis of the concrete

evidence produced in the preceding text which highlights Bawa's connections to the 43 Group through social interactions with both core members and fringe members of the group, through his collection of books which includes books on the work of Wendt and Ivan Peries, and through his collection of art of which nineteen artworks belong to core members of the group and another fifteen belong to fringe members. This invalidates the accounts from Bawa's colleagues who recalled only one painting belonging to a member of the 43 Group. It is also relevant to note that by the time Bawa began his practice the core members of the group were successful, established artists. As a result Bawa may not have been able to commission and cajole work out of them as he did with some of its fringe members, his apprentice and other young artists he encouraged. Therefore the artworks he acquired from its core members were most likely ones that inspired him.

It is important to note that the purpose of this study is not to directly compare paintings to buildings but instead it studies the work of both the 43 Group and Geoffrey Bawa from a broader, philosophical outlook. Their beginnings were the same, they both introduced the traditional to the modern by seeking inspiration from what surrounded them; the way of life and the environment around them, the communities and societies they found themselves in, and their cultural backgrounds and roots. As a result the intangible aspects of their work portray strong connections. Although there were varied perspectives on the subject, all interviewees agreed that art was an intrinsic part of Bawa's architecture and he used it as a means to enhance his designs. A similar concept to that followed by some of architecture's greatest influences such as Le Corbusier and Walter Gropius. Both Bawa and the 43 Group belonged to a period of time in Sri Lankan society which saw the close intermingling between those in the field of allied arts. These interactions allowed them to enrich each other's knowledge and intellect, and in turn produce pioneering work in their individual fields.

Nearly four decades have past following the beginnings of the modern art movement of the 43 Group and the Tropical Modernist style of Geoffrey Bawa. However Sri Lanka's allied arts are yet to witness a pioneering movement, group or individual. Is this because our generation of architects and artists blindly follow their predecessors, or because they blindly ape the West, or is it more likely due to the two capital A's (Art and Architecture) having separated ways. The majority of architecture we see today lacks the intangible qualities of Bawa's work since it does not begin where his work did. This goes to prove that art can play a vital role in shaping the work of an architect; "it frees the mind" (de Vos, 2019), "it stimulates the imagination" (Dharmasiri, 2019), and " *if you can imagine it, you can create it.*" - William Arthur Ward.

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