Time and Space -A Theoretical and Conceptual Approach in Historical Archaeology (with special reference to Buddhist and Hindu Architecture in Sri Lanka)

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Abstract

This research study intends to investigate the concept of time and space found in Historical Archaeology with reference to Budhdist and Hindu Architecture. The research problem is how to do the analysis regarding the specific Buddhist or Hindu monastic building units situated within the monastery space by using the theory of time and space. The theory of time and space can be introduced as one of the most widely used theories for analysis in the field of historical archeology. And explaining how space can be used theoretically. All architectural creations are created in proportion to their needs, and the conceptual basis on which they are based is analyzed through the use of the theory, which later incorporates and develops various influences into those creations over time and space. The use of space in historical architecture in relation to religious contexts is discussed here with Hindu Buddhist examples. Attention was drawn to the main historical constructions of the Buddha image House and the Hindu Kovil as well as the location of the buildings in the Buddhist and Hindu monastery spaces and the theoretical variations that affect them.In addition to analyzing the use of space through time and space theory in Buddhist architectural constructions in Sri Lanka during the Anuradhapura and Polonnaruwa eras up to the 19th century, theoretical research shows how to identify the interior space zones of a Buddha image house or a Hindu temple.

Keywords: ***Gandhakuti, Ginjakavasathe, Gedige, Mandapa, Alinda***

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Introduction

Based on a theory that has been extensively researched in the fields of physics about the conditions of space that move together over time, it also provides a theoretical background for assessing developmental conditions in the humanities and geophysical research subjects. Archaeologists have used this theory to analyze data from prehistoric and protohistoric archeological research, and have extensive time and space to analyze the long-term evolution, change, conception, and disappearance that have taken place in various areas of historical archeology.

Philosophers such as Plato, Aristotle, Euclid, and Sherlock Holmes have studied space and the dynamics of its objects. Melissa argues that our surroundings are subject to change but that we have no understanding of the change we see (Park.David, 1994.51), Plato's philosophical dramas deal with the myth of creation and structure in the universe, interpreting the relationship with the concept of "experience" (ibid: 51-52), It is also Plato's view that geometrically descriptive geometric shapes can be regionally separated, and that these zones, although seemingly empty spaces, consist of clearly indistinguishable structures (ibid: 51-52).

Aristotle's theory was that nothing could be said about space without an understanding of the nature of objects (ibid: 51-52). The idea is that the position and space of objects are interrelated. Continuing with his theory, he believed that space isolation was indescribable and that it could only be described on the objects it contained (ibid: 51-52). It is also stated that not all objects are located in a specific location (ibid: 51-52).

In describing space, David Park also put forward the idea of Euclid, a well-known mathematician. From the moment he agreed with Euclid's theories, he agreed to discuss concise forms without mentioning the space in which they lived. (ibid: 51-52).

The theory that emerged in India a few centuries later is, according to David Park, the solution of a set of definite objects that can be counted into time and space. They are Measurability, Orientation, Proximity, Remoteness and Conjunction. Because objects and space are so intertwined, one cannot know whether two spaces are together or separate without examining the objects (ibid: 53). It is this theory of operation that influences the spatial interpretations we have made in the field of historical archeology.

According to this view, space is a vast expanse. David Park means that space will solve the features of space according to the relationship that can be understood within the boundaries of specific structures. As the subject of the theory already mentioned, no two definite structures exist at the same time in the same space (ibid: 51-52).

Result and Discussion

This brief introduction to space and its constituents is an archeological approach to interpreting space. Archaeological interpretation of space means describing the exact location of any find, site, or structure in terms of distance from the equator, distances between locations, and depth in terms of measurements (Orser, Fagan: 1995.108). Pegan also points out that archeological space should be thought of in terms of the word "position" (ibid: 108), which he holds as the key to understanding how objects relate to the past, for example objects. Noting that Holmes had a very careful understanding of where things were in relation to each other, he pointed out that he was as interested in the whereabouts of objects as a historical archaeologist (ibid: 108). From “Spatial Analysis of Structures on Topography” (ibid: 108).

He pointed out that building blocks are organized into specific spaces according to the diversity of needs. (Spatial Organization according to the usage of building) Since 2014, we have inspected more than 150 archeological sites with historic buildings. Lewis Binford the term "site structure" refers to the size of the workspace, the presentation of the functional zones, and the overall structure and structure of structures such as tents, ovens, and storage facilities (Kent Susan: 1991.35). Although the idea is presented in terms of settlement archeology, all the monumental work sites that fall into the periods of Anuradhapura and Polonnaruwa, as well as all the religious monuments that date back to the 19th century, seem to have the same characteristics.

The workspaces of Buddha Patimaghara image house and Uposanagara (Chapter house) in such workplaces as well as the floors of other buildings can be termed as active zones. These are the smallest spatial units studied by archaeologists. Historian John Cotter describes eight active zones found during excavations in Jamestown, Virginia. One of the most important discoveries made by Susan Kent and John Cotter is illustrated. That is, in the field of historical archeology, the word "workplace" is often synonymous with "domestic" (ibid: 112). Those traits apply to all the workplaces we have studied. (Gamalath: 2016.1,11; Gamalath, Kekulawala:2020).

Another key hypothesis we have presented in this paper is that the Gandhakuty of the Gedige tradition is one of the most advanced designs in the dual roof system itself. We have also mentioned that the dual roof system is a developmental opportunity for the squarespace plan of the image house and the similarity between the design of the Hindu temple and the design of the Gedige image house is the result of constructing buildings to suit the same needs. Also discussed are the significant differences that are being resolved in the Sri Lankan image house with the systematic evolution of the Indian Buddha image house with the Hindu temple plans. (Gamalath: 2016.1)

These hypotheses of ours can be theoretically confirmed in time and space. Architecture is the subject of experience gained through all knowledge. Architecture should not be understood as something that is only visible. (Ching F: 1979: 68). In

architecture, the boundaries of space are defined by experience and magnitude in the level of human cognition, as well as assumptions of thought (ibid: 35). Also, these spatial conditions consist of shapes, reciprocal scales, dimensions, and so on. Another factor is the specific environmental conditions that evoke the shapes and powerful emotions that arise in the mind. Building shapes will be important here. In other words, it is accepted by the people after examining the experience gained over time with the shape of the buildings being constructed for different purposes (Silva, R: 1978.251). The two main methods that can be used to test the development of such new designs are considered to be traditional over time. (ibid) Therefore, the process of developing an architectural design or shape into a sample is something that is obvious. Such plans will address changes or fluctuations in three main areas. That is, "time", location, and "individuals" are the yardsticks by which plans can be tested for that diversification. Such descriptions by Roland Silva can be cited as a three-dimensional view of architecture. The square design extends from the double roof system to its vast developed plan named Gedige type design due to the continuous use of the above theoretical frames (Gamalath:2016.1). The trinity of key points in Third Rule (Bandaranayake: 2012.28), which fall under Bandaranaike's Law of Internal Dynamics (Low of Internal Dynamics), would be another major theoretical approach to this idea. It is in this theoretical context that the dynamic nature of the philosophical variants of inspiration, similarity, influence and development can be assessed.

One of the theories we brought up in 2016 was that the Buddhist stupa symbolizes the living Buddha and therefore the stupa can be attributed to the idea of Gandhakuti or perfume chamber (Gamalath: 2016.1.20.25, 58 -66). We have succeeded in locating the buildings of the Jethawanaramaya in Savath Nuwara mentioned in the Jathaka there and it embodies the features of spatial analysis. Mention has been made for more than 1500 years in India, as well as in the architectural methods of building monasteries in the Anuradhapura and Polonnaruwa eras in Sri Lanka, as well as in the chambers of the eight great disciples built around the center of the Buddha's shrine, as well as other places of worship, such as night places, day places, and pavilions. There are. This similarity is striking when compared to archeological monuments where literary sources are present. The central center of every monastery built during all these periods is the stupa, and the main feature of such a space is the presence of other buildings within a definite boundary around it. This can be interpreted as beginning with a single site and extending into the entire settlement system (Ching F:1979.110). From Jethavanaramaya in Savath Nuwara to 1215 AD, the end of Polonnaruwa period.

This space analysis has evolved over a period of nearly 2000 years. Bandaranaike explains that the history of the continuous development of Buddhist sects in this country

(1) Gandhakuti or perfume chamber - the living abode of lord Buddha has been re constructed as a unit within the architectural space named as Gharbhaghara or sanctum of the buddha image house tradition in Sri Lanka and India.

(2) Gedige- pali Ginjakavasathe , a technical term used for describing the type of construction of the Buddha image house Sri Lanka and India.

can be traced back to the early and medieval historical periods. It dates from 250 BC to 1300 BC (Bandaranayake: 2012.176).

When such spaces are analyzed, their volume or level is determined by the research issues studied (ibid: 109). Under this, we have focused on the methodological location and design classification of the Gandhakuti, and analyzed the process of locating the Buddha Patimaghara in the Sangha and its limitations as well as the extent of its spread in space (Gamalath: 2016.1, 2-5, 225).

Next important is the spatial hierarchy that occurs at each level in space. In archeology, these factors extend from the Activity Area to the Entire Community. (Bandaranayake: 2012) In order to identify patterns of space use within a specific human culture, archaeological architecture and the entire site must be carefully analyzed (ibid: 111). We have previously analyzed the order in which the main religious buildings, such as the stupa (Gamalath: 2016 1,11).

A feature of space in which buildings are positioned according to different heights and levels is that their boundaries are clearly visible (Hodder, wiessner: 1989.51). This is a feature found in all the Buddhist and Hindu monasteries built in the country from the Anuradhapura and Polonnaruwa eras up to the 19th century. Another feature is that such work sites can be subdivided into different levels or planes (ibid: 51). The Buddhist monasteries can be seen to be divided into separate chambers according to the high and low order and religious teachings of their denominations and to place special buildings associated with them. In the center malaka or higher terrace of the monastery occupied for stupa you can see the surrounding space occupied for special buildings associated with the stupa. The stupa was built high in the middle terrace and the surrounding place occupied by the image house was built on a lower level facing the stupa. The Buddha image house was built on the same level as the stupa and can be seen in the courtyard of the stupa. But since the devotees pay their respects in the order of worship, first to the stupa and then to the statue, the spatial highs and lows can be seen here as well. Another feature of this determinism is that the same space has been used continuously for hundreds of thousands of years.

Another distinctive feature of such an archeological site is the extent of diffusion anomalies inside and outside structures and the magnitude of its density (ibid: 51). According to the scope of our study, the buildings established for the religious and non-religious residential needs of a monastery are constructed and used in accordance with the teachings of Buddhism. Spatial divisions within the main structure are ultimately a common feature of such buildings and monasteries. Another common feature is that such spatial divisions take the form of necessity. It is another rule to make such spatial divisions according to the nature of the need. The order of such requirements (hierarchy) in a monastery will depend on the religious teachings and beliefs. John Botswatch states that space is allocated according to the utility (ibid: 51). Also, the classification of benefits depends on the cultural unit (ibid: 51). Both of these facts are true of the process of

establishing the buildings of the Buddhist monasteries dating back to the Anuradhapura, Polonnaruwa eras and upto 18th century periods. The fact that the space of such monasteries is classified according to the accepted laws of Buddhism confirms John Botswatch's view of space and need ratio (ibid: 51). An important example of this is that "there is no change in specific architectural structures over a given period of time." Is the statement of a Debala Mitra (Mitra. D: 1980.52). This gives rise to the idea that architectural design is proportional to what is needed in time and space.

Another feature of such a spatial separation is the ability to analyze a building unit built on one terrace (malaka) relative to another based on a building unit built on one terrace(malaka). An analysis of the placement of the Buddha Patimaghara in a monastery in relation to the stupa is an opportunity to highlight its practicality. This spatial hierarchy is also an important example of how the image house, the Bodhi tree, the chapter house and the stupa are located in the central religious square(sacred quadrangle) of the Panchavasa monasteries. In particular, the stupa and the shrine are elements of the physical space of a Buddhist monastery and their interpretation will take place through the religious and social spaces. The complexity of this spatial use is highlighted by the fact that the monasteries established in pre-Christian times were later expanded to accommodate the growing number of monks and nuns as well as their needs. In monasteries with such complex spaces, it can be seen that more than one Patimaghara has been built. Then the construction of the main image house and the small pagoda (image house) houses attached to it will stand out in the cluster system. For example, Jetavana image houses Nos. 40, 41 and 42 are the five image houses built in association with the Jetavana main Bodhi Tree. Another special spatial placement that can be seen only in the Abhayagiri and Jethavana monasteries, which were developed according to the theories of the Mahayana religion, was the erection of a volumetric building to house a Buddha statue in the center of the four living abords (Kuti). Here, the center of the space surrounded by a wall was used for the Patimaghara and the four corners of the space were set aside for the four residential houses, as if the living quarters of the Buddhist monks were built in the middle of the Buddha's living abode at the Jethawanaramaya in Savath Nuwara. However, the use of space in this way is in line with the teachings of Heenayana and Mahayana. Especially outside of Theravada Buddhist doctrines. It is the culmination of a series of religiously orthodox ideas based on the idea of Mahayana idol worship, which became more popular between the 8th and 10th centuries, and reached its climax through the process of building the Patimaghara.Therefore, the process of selecting the space for the main religious edifices in a monastery will be based on the location, needs and time of that space as well as the theoretical relations that should be formed with other sub-spaces. Our view is confirmed by Jeffrey Schibert's study of the location of a building structure in Minanha of the Maya culture of ancient civilization (Seibert.Jeffery: 2002.108).

An aggregate space segment is called an architectural product (ibid.38). Such an architectural product can be taken as the sum of the sensory experiences that people experience as they travel through space. If the sum of these experiences is satisfactory, it

will become a message of ideas. In Sri Lanka and India. We have pointed out that the first Buddha Pratimaghara, beginning in the 1-2nd century AC, had a square-shaped solitary chamber (kuti) (Gamalath: 2016.24). In India, Thakshila, Gandhara, Jamalgarh in the north as well as Nagarjunakonda in the south, this square-shaped image house was built in AD. It can be seen that it was built continuously from the 1-2nd century to the 4th-5th centuries. These square buildings have been permanently identified as Patimaghara along with the Buddha statues and statues found during the excavations as well as other related antiquities. In archeology this process is known as the "Law of Association". Another theory in the study of space is the theory of comparison of objects found in the same layer of soil (Orser and Fagan: 1995.110). Compared to these features, it has been identified that there are similar square shapes in the country as well. Accordingly, it can be said that this square image house was built at the same time in both countries in the same space.

Polly Weissner points out that such identities made by comparison are a fundamentally enlightened process in the psychology of social psychology (Hodder, Wiessner: 1989.56). In materialistic culture there is a process of addiction with such an underlying idea of style. It also states that the process evolves from the limitations and guidelines for data analysis based on the artistic diversity of antiquities and monuments (ibid: 56). Therefore, the identification of this square diagram design and its creation in Sri Lanka has been done by comparing it with Indian methods with similar spaces and shapes. It is important to note that the social and symbolic role of this building design, based on the Buddhist and Hindu needs, is the same in both countries.

Continuing the same idea, the square image house was converted into a double-roofed symmetrical design with a porch in Sri Lanka. We have shown how it has been developing since the 3-4th century (Gamalath: 2016.39). It was founded in AD in India. Sanchi No. 17, which dates back to the 3rd century AD It underwent long-term development until the end of the 12th century and was built for the same needs in the same spaces. Paduvasnuwara Patimaghara and Pabalu Vehera Maluwa and Rankoth Vehera Maluwa Patimaghara are the last examples of this system which belong to the 12th century. With a front porch (mandapa) in India, this mandapa design features. Although not popular after 5-6 centuries, the plan will have a clear development in this country. A similar ground plan was developed in India of the Hindu temple architecture after 320 AD. The design of the country's Hindu temple, which begins with a pavilion in front, was initially designed to look like a Bhumara 5th century (Banerjee: 1998.3). The Shiva temples are similar in shape to the porch of the Buddha Patimaghara in Sri Lanka. The Vaikuntha Perumal Plan of the 9th century will bring about the maximum development of that plan. In the process, Bandaranaike defines Internal Dynamics (pp. 46-47). By comparing Indian and Sri Lankan Hindu and Buddhist cultural features in the same space, we have pointed out that the Sri Lankan double-roofed gable design is an independent creation of Sri Lankans.

Establishing in the theory of comparative identification (Hodder, Wiessner: 1989.55), the structure attached to the front of the vestibule or allinda, which is attached to the front of the square garbagara, after analyzing that it was a vestibule in front of the

gandhakuti where the Buddha lived according to the facts in the Tripitaka literature. We have identified that the existing structure was built according to the idea of that hall. We have analyzed the manner in which the buildings for the Buddha statue have been arranged in accordance with the rules laid down by Manju Sri Vastuvidya Sastra and Chitra Karma Sastra as well as in the art of sculpture (Gamalath: 2016). It is acknowledged that these books of craftsmanship have Sri Lankan roots, so we come to the conclusion that the Sri Lankan Buddha image house is an autonomous creation.

Weissner points out that the ability to create such an independent image is a fundamental process by which man directs his memory (Hodder, Wiessner: 1989.57). Such a creation is something that man interacts with other cultures regarding his society and architectural identity (ibid: 57).

Lambross illustrated this process well through cognitivism (Iambros: 2013.25, 27). He has interpreted this phenomenon as the cognitive root process that takes place within the preferences, the material experience of the inner and outer world, and the cognitive root process that leads to the creation of behavioral outputs based on the objects associated with it (ibid: 26, 27) (Fig. 1).

Gijjakavasatha design at Bhitargaon in India was created by local craftsmen in 5th C. AD. In 2016, we described how the design of the 5th century gedige plan was inspired by the fact that the shape and brickwork technology was not popular in India, and that it had been popular among local craftsmen for over 1000 years as a brick-and-mortar technology(Fig.2). Would be proof of Lambross and Wiessner theory of cognition. It will also be the main mechanism for enforcing Bandaranaike's Internal Dynamic Code. It would also be important to discuss the theoretical ideas of Indianization and Dravidianization within this framework. It can be said that the moon stone of the Seehala Vihara is a gift from Sri Lanka to Nagarjunakonda and by combining it with the Raswehera moon stone, the art of the moon stone is not popular in Indian architecture but is the reason for the widespread in the country and cognitivism (Gamalath: 2016, 195-200). Roland Silva suggests that Greek designs for Zoroastrian worship may have influenced the earliest Indian sacred house designs (ibid. 71). This is also an instance of confirming the above theory. Also, our determination regarding the Nalanda image house will be based on the above theoretical approach.

The theoretical background mentioned above is instrumental in building a definite image of the Buddha statue house in Sri Lanka with data relevant to the Sri Lankan identity. Therefore, it can be said that Epin creates a definite image containing the data belonging to the identity of the Buddha Patimaghara in this country. It can be further stated that the mechanism underlying the development and change of style or form is a comparison of religious cultures (theories) and similar designs (Hodder, W.: 1989-57).

The design of the Indian archway and the design of the Hindu temple show a relative identity in the design and construction of statues in Sri Lanka. Weissner points out that the process is either intentional or accidental (ibid: 57). Here he goes on to say that these designs or shapes are closely linked to the desired point of relative identity (ibid: 57). And the contemporary architect has tried to present something positive to the society by creating such an independent design without anything else special. The value of this process is social efficiency an order of magnitude.

These double-roof image house designs persisted for a long time within the specific monastic space because of its definite spread. The reason for this spread is that this design or shape is accepted by the society in the whole of architectural theories. Weisner concludes that the process of identification through such comparisons appears to be a process with basic human cognition, and that the structures and identities chosen for comparison are culturally and historically confirmed (ibid: 57). Nalanda Gedige (Gamalath: 2016, 798) is a testament to the cross-cultural imprisonment that exists between two contemporary cultures, but it is the only example we have of that architectural mode that Nalanda Gedige inherited from the Pallava country. This is one of the reasons why it is called a royal gift.

The hypothesis we have presented for the gedige type gandhakuti system of the gedige is also confirmed by the comparison identification process (Identification Via Comparison). Bhitargaon-like bricks with a limited spatial distribution dating back to the 5th century AD are said to have originated from the Indian gedige technique, and dates back to the 4th to 5th century AD. The brick architecture of this method, which was made of brick in India after that period, is not popular, although it dates back to the 4th-5th centuries AD (Fig.3-4). By the 8th century, the process of making bricks in the country was greatly improved, and we cite the Jetavana gedige as an example (ibid: 64-72). The architectural design of this tradition was a further development of the double-roofed Buddha Patimaghara design, which by the 12th century had been expanded to include a gap between the front porch and the nave. In general, the length of the front porch of these buildings had to be increased as a result of the growing desire to worship standing statues over 30 feet high, so that the main entrance to the front porch ended with a height of 25-30 feet, which would solve the maximum developmental nature of the plan. We mentioned that in our random analysis. AD By the 12th century, this floor plan was dated to the design of the 9th century Vaikuntha Perumal Kovil as well as the floor plan of the large Jain, Vaishnava and Shiva temples are unique in that the architects of the temple are not South Indian Hindu temples due to their architectural style. It is our opinion. We also point out that the intricacies and exterior wall decorations of the Gedige Parimagaras built in Polonnaruwa in the 12th century are also reminiscent of South Indian three dimensional decorations, but such intricate decorations were present in the Gedige buildings as well as in those building accessories built during the Anuradhapura period (ibid: 2016).

These facts were re-summarized to show that time and the end could theoretically be used to analyze these developmental steps. Based on these facts, the Sri Lankan gedige image house is considered to be an independent work of Sri Lankan architects, and Weissner and Lambrose point out that both personal and social aspects of identity play an important role in the creation of such self-portraits (Hodder, wiessner: 1989.57). He also points out that such self-creation is not possible without social identity, and that identity must be broken by membership in one or more such groups (ibid: 57). Such an identity is fostered by socially precedented and exemplary examples. As a precedent when designing Polonnaruwa gedige buildings the 9th century Jetavana Gadige house design may have been used. Bhitargaon plan may have been used as a precedent when designing the City building A at citadel Anuradhapura in the interior.

Weissner points out that the function of a group of behaviors is social identity (ibid: 57). Accordingly, the double roof system used in the Anuradhapura period up to the Polonnaruwa period and the building patterns of the Gedige system reveal the identity of those methods. In India the design of the Hindu temple in the 4th-5th centuries AD shows its maximum development by the 13th century AD according to this rule. It has been found that in the process of gaining self-acceptance and self-esteem, society has a strong desire to present an independent image to others (ibid: 57). The above evidence testifies that the architects of the Anuradhapura and Polonnaruwa periods functioned with such a social mentality. Lambross describes this as an interplay between "thinking thing" and "experienced thing" extended thing (lambross: 2013, 25).

Historical archeology is the process by which the comparison process provides a source of inspiration for all the details related to the applied patterns of different cultures. The acceptability of such a comparison process will depend on the number of samples used for comparison, the number of times the comparison was made, the percentage of diffusion of the artistic particles or shapes to be compared, and its velocity (Hodder and Wiessner: 1989-58). The number of samples we researched for this analysis was 188. The behavior of those samples will range from South India to Maligawila gedige House in South Lanka (Gamalath: 2016-2). As a result of such comparative research, species that differ from one species to another in the relevant samples are born. The systematic and evolutionary nature of the Indian archives we have just mentioned can be exemplified by the significant differences in the recordings of Sri Lanka. Determined deception methods stand out among them. Wiessner further points out that a meaningful interpretation of artistic data is important only after understanding the past order of artistic data belonging to other categories (Hodder; Wiessner :1989, 58). This shows the change in the various artistic patterns that take place in space over time (ibid: 59), Paranavitana (Paranavitana, 1954, 24), Bandaranayake (Bandaranayake, 1974.313-319) has discussed the method of determining the evolution of Buddha image houses as well as other important buildings and their evolution. With the analysis of determination we have taken a step forward in the above action (Gamalath: 2016, 157-187).

Although at first glance the exterior wall decoration of the Polonnaruwa gedige buildings may seem to mimic the aerial features of the southern Indian temples, the difference in patterns of elemental diversification generated over time and space (Hodder, Wiessner: 1989-59). A closer look will show that this is not the case. The only important point here is the social and symbolic role of such a building (ibid: 59). It can be said that the artistic aspects of a temple built in accordance with the Hindu culture and an image house built in accordance with Buddhist culture are in use for different purposes. According to the theory of connection in the space of David Park (David: 1994.53) the space of the Hindu temple and the space of the Buddhist image house cannot coexist.

In such older buildings, all space is organized (according to the Orchestration Order (Ching: 1979.58). Ecstatic travels will be created in my correct order, and any building or work that solves these features will become a work of art, both highly psychedelic and living (Ibid: 58). The comparisons between the two architectural structures, such as gates, windows, stairs, pillars, aisle, moonlight, etc., reveal their differences from one another, especially 1.3.1, 7.3.2.,7.3.4 All the analyzes that have been done in the chapters are based on the above theoretical background (Gamalath: 2016, 1).

Ching points out that all of these elements are sequential or systematic orchestration theories that are positioned in space. It will direct the right sensitive conflicts in the desired directions and send the correct message about the building to the inspectors. The culmination of the experience of success (Ching.f: 1979, 60) took place in the 12th century Gedige Trinity in Polonnaruwa.

Are the various parts that are contained in the endangered path. While in such a space, all my experiences begin at the starting point and reach the apex of the main space. The final peak of all the Buddha Parimagaras in all records will be the space with the statue or the womb. In a solid temple it will have little. However, there are spaces of secondary importance here that can be spatial trajectories. It can also be a reference point out of its major journeys (ibid: 61). The details of the orbit we have presented in this paper reveal such a secondary path.

Key elements of an old religious building space as follows,

Access way - Approach way

Building Approach

Entrance

Entry Sensation

Intermediate Connectors

Intermediate Climaxes

Final transformations (ibid: 61) (Fig.5)

All these interrelationships and fluctuations will be manifested in the recommendations made in the Chitrakarmashastra, Vastuvidyashastra of manjusri for the sanctum (garbhagara) plans of an image house.

Conclusion

This research paper describes how the theory of time and space can be used to identify the evolutionary features of the Buddhist and Hindu religious sites built in Sri Lanka from the Anuradhapura period to the 19th century by classifying them by their use of space. In particular, it has been pointed out that the Buddhist and Hindu philosophies of the Anuradhapura and Polonnaruwa eras that we have presented here can be analyzed through the use of that theory. The location of the Hindu temple in the Buddhist archives as well as the similarities between the spaces as well as the use of construction space confirmed by religious theories have been highlighted and illustrated with examples relevant to the use of time and space. Finally, the use of interior space in Buddhist buildings was generally considered and interpreted.

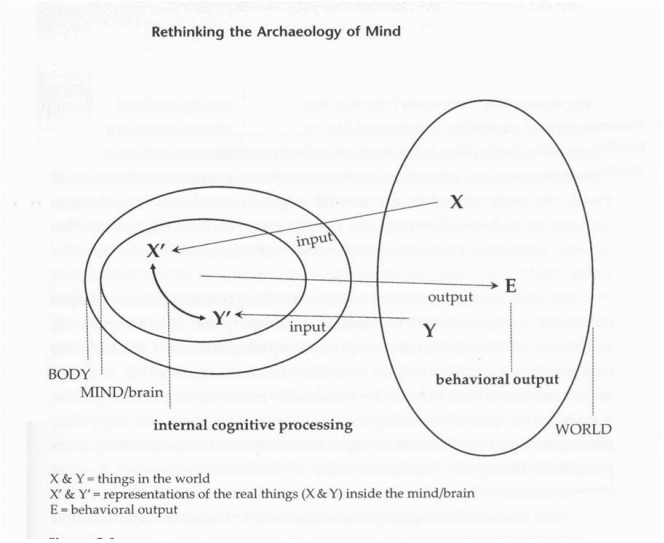

Fig. 1- The internist or representational view of mind After Lambros, 2013

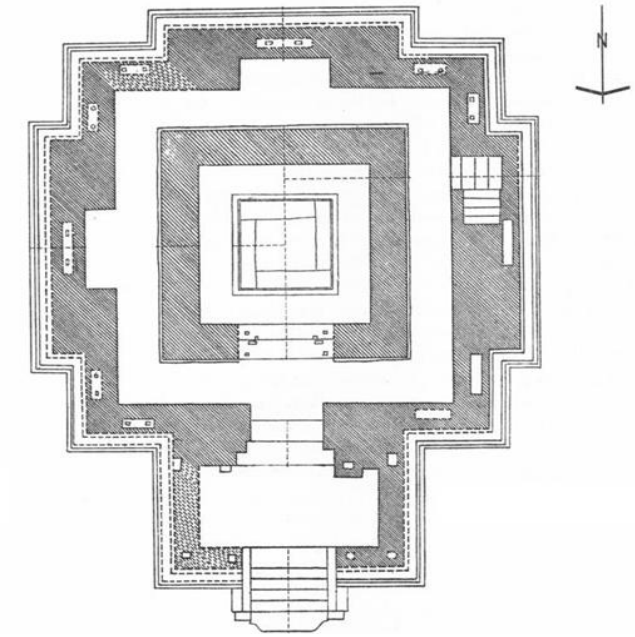

Fig. 2- Bandaranayake 1974

Fig. 3- Brick Temple at Bhitargaon, After B. Rawland 1953

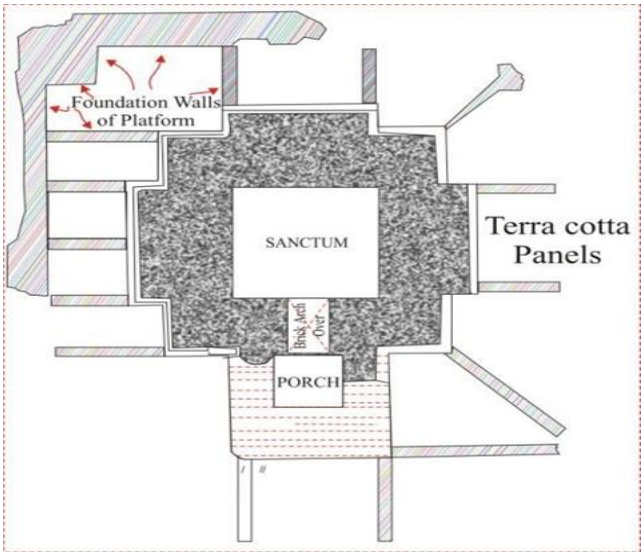

Fig. 4 - Plan Temple at Bhitangaon after A.S.I.

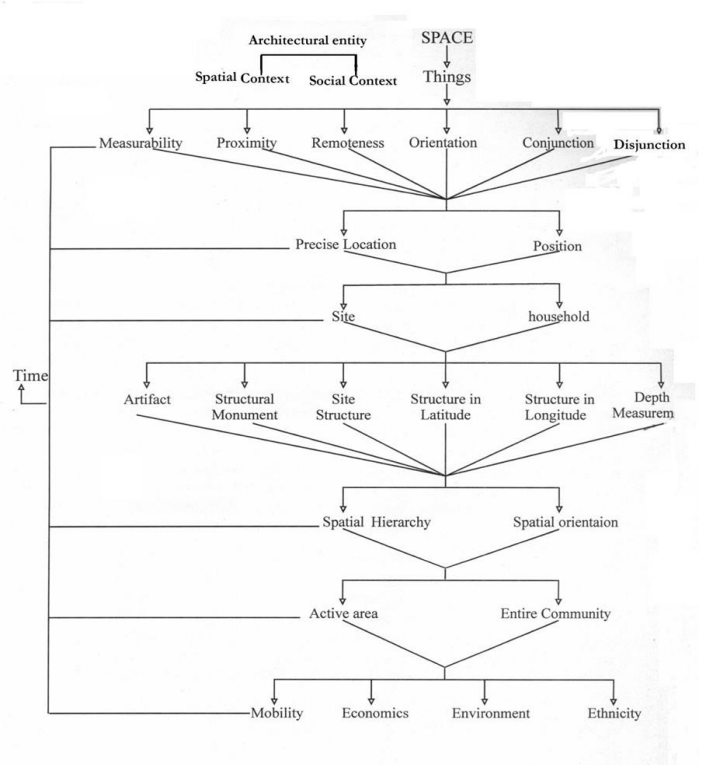

Fig. 5 - Space Diagram

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