



THE LANDSCAPE SPACE AS A CONTEMPLATIVE MEDIA

The dissertation is submitted to the Department of Architecture
University of Moratuwa in fulfillment of the requirement for the
Degree of Master of Science in Landscape Design

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2007

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Abstract

Many Literature surveys show that contemplation has a great impact on our psychological and physical well being. Although there are number of relaxation therapies for stress reduction, Meditation or contemplation can be considered as the most advanced method. All is often considered as a contemplative media. The purpose of art is not just full fill the sensory satisfaction, but persuades a person towards spiritual upliftment. Since the landscape is a living form of art it has great possibility of being of this media for contemplation. This dissertation attempts to exams the possibility of landscape space as a contemplative media for achieving relaxation.



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The declaration

I hereby declare that this submission is my own work and that, to the best of my Knowledge and belief, it contains no materials previously published or written by another person nor material which, to a substantial extent has been accepted for the award of any other degree or diploma of university or other institute of higher learning, except where the acknowledgment is made in the text.

K.G.Gunasena

Acknowledgment

I bow respect and gratitude to the many who guide, advice encourage and inspire me in the course of making this research.

I am grateful my supervisor Architect Ravine Gunathilake and my senior lecture Mrs. Shirani Balsuriya, for their encouragement guidance and critical evaluation through my research work .

Special thanks and acknowledgment to Mr. Susira Uddalmatha . design coordinator, landscape unite, department of architecture who provided extremely useful responses to my essay in process.

I am indebted to my friends specially Ruwani and Jaja for their great assistance. Many thanks to my husband Thusara for encouraging and inspiring me on developing this study.

Last but not least my gratitude goes to my parents.....

Landscape Space as a contemplative media

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Introduction

Problem statement

Contemplative landscape is an area that needs special attention today. People require a place or things that may be able to ease their minds as a result of busy and stressful lifestyles. (Rebeca Krinke, 2005, Contemporary landscape of Contemplation, Routledge and Francrgce Group London). Contemplative landscape is not a totally new concept in modern landscape design. We may see numerous examples throughout history such as Western medieval monastic gardens and Zen Gardens in China where they were used to practice meditation. Reuse and reconsideration of these concepts in modern world has become essential as the stressful busy lifestyles of modern man require more restful calming environments to fall back to.

With the rapid development of science and technology traditional social structures have collapsed and formed complex societies that are based on competition. In such modern societies people are forced to live to goals, deadlines, targets and immense work loads. Indeed they are forced to live in traumatic environments (Ven Mirisssa Dhammika , 2000, stress reduction for Youth through mindfulness and loving Kindness Meditation, Systematic Print (Pvt) LTD, Sti Lanka). In this situation many people are under a great deal of stress due to rapid changes they are going through mentally and physically. According to website of stress management; although different individuals may have different levels of tolerance to stress, some situations will wearer down even the strongest people. Stress can affect individuals in many ways. It can cause biochemical imbalance that weaken the immune system and invites serious illness. On the other hand it can affect emotionally and behaviorally such as poor concentration, and forgetfulness etc. When people cannot cope with strong negative emotions and feelings such as

anxiety, depression, helplessness and mental insecurity they may turn towards alcohol, drugs, violent behavior and even suicide. Ultimately it will buildup negative pressure on society. Today the necessity has arisen of defeating this issue to form a superior society.

Back ground to the study

Today it has been discovered that stress and its negative effects can be reduced by a wide variety of therapeutic approaches. Although there are many strategies to achieve these, all of them can be reduced to the same variation of single, simple concept of relaxation. (Burns D.D, 1981, feeling good the New Mood Therapy. signet)

According to Rebeca Krinik (CLC,2005,pg.08) our psychological well-being directly influences our physical health. Psychological therapeutic techniques encourage the individual to take and learn how to cope with stressors such as therapies range from individual counseling to meditation. Meditation can be considered as the most advance psychological therapy that may use as a stress management. The beneficial effects for the body and mind through meditation or contemplation have been well documented by research and exemplified by calm-relaxed state including mental and physical health. According to Ajahn Chah There, meditation means to make the mind peaceful in order to let wisdom arise. In Buddhist psychology the state of mind that achieve through the practice of meditation is known as contemplative mind.

According to *Sathipathana Suthara* (A Buddhist philosophical text) contemplation is right mindfulness or fixed concentration. The corresponding to *Pali* word *amupassati* can be derived from the verb “to see”, *passati*, and the emphatic prefix *annu so that amupassati means* “to repeatedly look at” that is to contemplate or “to closely observe”.

Also it is said that in contemplative state one can experience the total relaxation. Through such training one could cultivate in oneself positive thoughts and emotion that conduce to happiness, contentment, kindness compassion and helpfulness.

As said by psychologists Preze –De Albentz and Holems, the different techniques of meditation can be classified according to their focus. The goals of meditation vary from spiritual enlightenment, to the transformation of attitudes, to better cardiovascular health. Regarding this research the goal of meditation is considered as achieving a relaxed state of mind. In the website of free encyclopedia for contemplation, contemplative state of mind is described as very similar to a state of relaxation. Though the ultimate aim of meditation is achieving enlightenment, here it is focused on achieving a calm mind. These mental states will be described in detail in the following chapters and how they may be achieved



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Significance of study

Although there are many meditation techniques to achieve a state of relaxation, one can achieve it by perceiving the tranquility of environment. That means one can achieve a contemplative feeling through experience of space. Space is a primal element in human existence: it has deeper connection to their psychological growth. It even can persuade people towards the spiritual upliftment. Most of us spend our entire lives interacting with architecture and design landscapes. We are born in hospitals, we live in houses and apartments, study in schools, play in parks, works in offices, worship in temples or churches, and are buried among the neat rows in cemeteries. Physical places become key reference points on the psychological map of our individuality. Thus the intention of this study is to the investigate the impact of the landscape space in producing a sense of contemplation.

“As we change and grow throughout our lives, our psychological development is punctuated not only by meaningful emotional relationship with people but also by close ,affective ties with number of significant physical environments”

Clare Cooper Mark, *House as a Mirror of Self*, 1997, corner press, California

We interact with space through our sense: sight, hearing, touch, smell and tast.

Through interaction, we recognize the values of the space and it becomes meaningful to us.

Pantheon, by Geiovanni Battista Piranesi

“Every object that we see and every sound that we hear generates in us a feeling. Especially the places, the three dimensionally we are in, we are under and we are over have the ability in them to instill certain feelings in us. This ability is the spirit. The spirit attaches to the particular spaces”

Attapathu I., *Place and Conscious*, (2001), university of Moartuwa, unpublished dissertation

Such observations indicate that spatial qualities of space can influence our mind and can make considerable impact on person, either negative or positive depending on the nature of the place. If one can gain positive feelings by perceiving place then it can convert in to positive insight, and finally in to a contemplative state of mind. In that way Contemplative environments can help us to enter a related state and can affect us in multiple positive ways. In everyday life all of us may have experienced this even without our knowledge. It is common that many people go to some special places such as the seaside, or to a mountainside or jungle to escape from discomforts they are suffering from or to get a release from the stress that they undergo.

“The Taj Mahal and Alhambra are both “paradises” in conception and design. Paradise is not just a walled garden. There are things within the physicality and beyond it that make it more than a

simple pleasure to the eye. Paradise has such effect on you. It makes you feel where you can forget everything for a while”

Website of Paradise

Garden

Such statement indicate that through space one can attain a higher level of relaxation or contemplative state of mind.

Many Literary evidence shows that landscape space has ability to persuade people towards the contemplative state of mind. Therefore in this dissertation it is intended to examine the possibility of using the landscape spaces as therapeutic media to assist the mind to contemplative and relaxed state. The study is thus focused on which qualities of space persuade a person towards the contemplation. Also in this study it will exam in what way does the contemplative environment engage and support to achieve contemplative mind. Also it is expected to theories the basic approach to a design to achieve contemplative tranquil of space that would heal and relax the mind set of users.

Contemplative landscape.

Even though there is no single definition of a “contemplative Landscape” either, in this essay, contemplative landscape is defined as an environment that **can quiet the mind and ultimately lead towards higher level of relaxation.** Regarding this study, contemplative landscape is considered as environment where it allows experiencing the contemplative feelings such as impermanence of worldly matter, selfless nature of things, self realization and inner silence.

Scope and limitation

Role of the contemplative landscape is varying from simple relaxation to self realization or achieving more spiritual mind state; regarding this dissertation it is considered more on secular purpose such as how such environment can effect on achieving higher level of relaxation which could be experienced from day -to -day activity. Thus this study is

focused on how it achieves the sense of contemplation in secular settings.

Methodology

The first chapter will try to address mental states, specially the relaxed state of the mind. By using Buddhist theories and psychological concepts we will describe how a person comes to such a state of mind.

The Second chapter will examine whether the space affects the human mind and whether it can change the mind. In this chapter it is intended to elaborate those spatial phenomena that can affect the mind and to refer to literature review. The Chapter will discuss the spatial qualities of contemplative space with reference to theories and concepts and previous example of work.

The third chapter will study the use of theoretical frame in practical work which was established in the second chapter. In this chapter it is intended to elaborate these theories and to apply them in real situation.



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Chapter one

This chapter will focus on several aspects; how a person will achieve a relaxed state of mind through contemplation and whether space can create a psychological relationship with the human mind in achieving this.

1.0 Definition of contemplation

'*Contemplation*' is described as a special kind of concentration. In Buddhist psychology contemplation is described as a "*to closely observe*".

"The corresponding pali verb annupassati can be derived from the verb 'to see', passati, and the emphatic prefix annu, so that annupassati means 'to repeatedly look at', or 'to closely observe'. The discourses often speak of contemplation in order to describe a particular way of meditation, an examination of the observed object from a particular viewpoint. In the case of the body, for example such observation can involve contemplating the body, as impermanent, and therefore as something which doesn't yield lasting satisfaction or as unattractive and not self and therefore as something to let go of."

(Anlayo There, Satipatthana, The Direct Path to Realization, (2003), Quality Printers, Sri Lanka)

Rebecca Krink, (CLC, 2005, London, p2.) discusses range of ideas about contemplation. She presents Dr. Jon Kabat-Zin's idea of contemplation which is similar to Buddhist analysis.

(These terms) refer to methods of disciplining the mind by focusing on a specific object of thought or by completely letting go of all thoughts and emotions, and just simply watching or witnessing whatever arises in a consciousness. Such practice usually results in growing awareness of non-attachment to the contents of our mind, with an increasing ability to exercise choice in how we use our mind. In practical terms, this usually brings about a greater sense of self-mastery, well-being, equanimity and reduced stress".

(Rebecca Krinke, 2005, Contemporary landscape of Contemplation, Routledge and Francrgce group London).

Here she emphasises that contemplation involves stress reduction.

She also presents another aspect of contemplation described by Robert Durbaks. He finds contemplation to be an activity that deepens our involvement with the world.

Krink also stresses that 'contemplation' is a developmental activity. "Contemplation may start from definition of fixed attention of one thing". But it is not a fixed action or goal, it is developmental activity. Contemplation moves from "fixed attention" to "identification", which may be defined as becoming one with the object one is contemplating, until eventually, "identification" deepens, and there is the sense of communion.¹

Contemplation is thus an inner experience that one can get while a person is engaging in a deep level of observation or viewing. Considering those ideas, it is evident that the religious ideologies focused on the spiritual aspects of contemplation, Dr. Kabat-zin and Durbaks, focused more on establishing positive thinking and calming of the mind in achieving day-to-day targets which are more worldly and materialistic. All these ideas and views commonly express the calm and soothing qualities the contemplative mind would possess. In this thesis, contemplative qualities are taken as one that can be experienced in day-to-day targets, which is similar to the therapeutic effect for example spa, action or engaging in a hobby such as watching film or opera.

1.1.1. Contemplative state of mind

Many researches have established that one can achieve deep relaxation through contemplation. Therefore the contemplative state of mind is considered as a relaxed state of mind.

"A meditative state is the state of mind that someone is in during meditation. It is usually a state of relaxation".

Wikipedia the free encyclopedia.

The Venerable Ajahn Chah (Thai Meditation master), in 'A Test of Freedom', clearly describes the character of mental state of contemplative mind and its relation to relaxation. According to him this mental state is known as "Samadi". *Samadi* is the state of concentrated calm.

"Samadi is the state of concentrated calm resulting from meditation practice. Once the mind is peaceful this can happen, you do not have to think a lot about it, it just happens by itself. This is called the energy of a peaceful mind. This state of mind is not drowsy; the five hindrances—desire, aversion, restlessness, dullness and doubt have all fled... .. When the mind is peaceful and established firmly in mindfulness and self-awareness, there will be no doubt concerning the various phenomena, which we encounter. We will clearly know, as it is everything that arises in the mind. The mind which reaches samadi is like this. This samadi brings great peace."

Venerable Ajahn Chah, , *A taste of Freedom*, (2006) *The Wheel publication, Thailand*

Therefore the contemplative state can be considered as a 'peaceful', 'calm' and 'relaxed' state. '*Samadhi*' can be maintained in different levels. It is developed stage by a stage, but every stage is maintained by certain degree of calmness, peace and relaxation in mind. Mind becomes more refined at each stage. The Character of this initial level of '*samadi*' can be described as the following :



Figure 1

Contemplate in landscape

"This mind is peaceful, but it's as if there is "cloudiness" within the calm. It's not a normal sort of drowsiness though, some impressions will manifest, maybe we'll hear a sound or see a dog or something. It's not really clear, but it is not dream either. This is because these live factors have become unbalanced and weak."

Venerable Sujiva There, *the first step to insight meditation* DEL printers (PVT) Ltd Sri Lanka (1998)

This is very close to the peaceful state of mind that one would experience in the day-to-day life such as engaging in watching film or in a opera or a drawing a painting²; but this state of mind is focused, and mindful, so one can see clearly with no confusion, be able to take the right judgment, control sudden impulses emotions and be able to go towards deep concentration. In the deepest level of samadi mind become stable and well focussed and much clear. To achieve the most refined state of mind we need to focus to our attention on the inner mind. At this stage the mind will be detached from the outer world.³

Ajahn Chah stresses that one can realize true freedom and peace through contemplation. He stresses that this development needs to be based on the integration of proper understand and “mindfulness” in to both meditation and ordinary daily activity.⁴ The significance of the process of contemplation is that one can experience different levels of *Samadhi* while on contemplating. It point out that one can have similar experience of first level of *samadi* by perceiving tranquillity of environment.



1.1.2. Form of contemplation



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According to Buddhist psychology basically there are two forms of contemplation to achieve the peaceful mind. These are ‘*calming contemplation*’ and ‘*insight contemplation*’.⁵

Thurman, professor of indo- Tibetan studies, defines such forms of contemplation. As follows:

“There is “*calming contemplation*” focuses on the elimination of thought, which benefiting body and mind, and “*insight contemplation*” which is similar to “*reflective states*”, and is considered to contribute more to psychological, intellectual and spiritual development than *calming contemplation*”.

Rebecca Krink, (CLC, 2005, London, p1.)

FORM OF CONTEMPLATION

CALMING CONTEMPLATION

- FOCUS ON INNER MIND AND BODY
- CONCENTRATE OR CONTEMPLATE ON BODY MOVEMENT, BREATH OR MENTAL IMPRESSION

INSIGHT MEDITATION

- SOLVING PROBLEMS, SEEING THE TRUTH. CONCENTRATE OR CONTEMPLATE ON THREE UNIVERSAL CHARACTER OF
- IMPERMANENCE
 - UNSATISFACTORY
 - NON-SELF



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RELAX PEACEFUL MIND WHICH
FREE FROM RESTLESSNESS,
AVERSION, DULLNESS AND
DOUBT,

STATE OF SAMADHI

- FIRST LEVEL OF SAMADHI
- DEEPEST LEVEL OF SAMADHI

The Venerable Ajaha Chah presents a similar idea. According to him one can attain a contemplative mind through the use of wisdom (through contemplating and seeing the truth of things, solving problem). He further says that when we see the truth, peace will arise. While another one can achieve the same mental state by concentrating towards the mental impression arises in inner mind or breath or body movement such as waking meditation. The Individual can come to the contemplative state by using one of these methods.

He described the *insight contemplation* as follows.

“*One can attain peace through the use of wisdom, through contemplating and seeing the truth of things solving problems that way. This is using wisdom rather than the power of Samadhi*” to attain calm in practice it's not necessary to sit in meditation, for instance. Just ask yourself ... And solve your problem right there. A person with wisdom is like is this?

(Venerable Ajahn Chah, (2006), *A taste of Freedom, The Wheel publication, Thailand*)

The Venerable Sujeeva There author of First step to Insight Meditation, describe that **insight contemplation as concentrating the mind onto the three universal characteristics of existence, impermanence, unsatisfactoriness and non- self.**

“*This can be achieved by understanding the nature of hindrance regarding the three universal characteristics of impermanence, unsatisfactory ness, non –self.*”

Venerable Sujiva There, *The first step to insight meditation DEL printers (PVT) Ltd Sri Lanka* (1998)

“*In this contemplation it is of particular importance to dissociated the feelings from even the faintest thoughts of 'I' or 'mine'.*”there should be no ego-reframe.

(Nayanponka Thera, *contemplation of feeling, The discourse grouping on the feelings. (Vedana-samayantta) Translated from the Pali, with an introduction, Buddhist publication society., Sri Lanaka*)

According to the Ven: Ajahn Chah; in '*calming contemplation*', it is necessary to **focus our attention on the inner mind**. When our attention is solely focused towards the inner mind, we see all mental impression clearly. We will see the coming together of morality, concentration and wisdom. This is called the path in harmony. When there is this harmony, the mind will be free of confusion and become calm. Here he emphasizes the substance of introverted nature of mind to achieve the peacefulness in mind. This calm mind can even lead towards deep **insight meditation**.⁶

"Here we enter calm and then the mind is sufficiently calm, we come out and look at outer activity. Looking at outside with a calm mind gives rise to wisdom".

(Venerable Ajahn Chah, (2006), A taste of Freedom, The Wheel publication, Thailand)

From such a point we can identify in to another crucial phenomenon that calmness that is achieved through contemplative environment (many evidence specially Kaplan's restorative theory and Jay Appleton survival theory indicate that natural landscape has great impact on calming the mind) **can even lead towards the insight contemplation. In that point it can be assumed that landscape space has the possibility to persuade the person towards the deep spiritual level.** In 'calming contemplation' observation is based on body movement, breath or mental impressions that arise in inner mind.

Whether it is 'calming contemplation' or 'insight meditation' **awareness is important in achieving peaceful mind.** In *Satipattana Suthra* says: in bringing the mind to them of contemplation, Sati or awareness is an important factor. This Sati is simply recollection. It is a cause for the arising of self-awareness and wisdom. This steady, undisturbed, alert and clear kind of awareness is defined as mindfulness. By concentrating with awareness on specific objects one can develop the mindfulness, which means contemplation.⁷

"For right samadi mind should be calm with awareness at all."

Venerable Sujiva There

By cultivating such qualities as concentration, awareness, intelligence, will, energy, the analytical faculty, confidence, and joy, the mediator can gain mental calmness or tranquillity in terms of inner part of happiness and in some may reach the highest wisdom which is free from mental impediments.

As described earlier, contemplation can be identified as fixed attention or close observation with an alert mind. This is a process fully experienced through one's mind and can be said as a state of mind. One may achieve a relaxed state of mind through body activity and close watch of mental impressions. One may realize it through an insight. It was accepted that in the process of contemplation, it is important to see the impermanence of secular things and the self less nature of world.

If this kind of mental state, or the contemplative state can be induced through space; if space can evoke feelings of impermanence, and non self and therefore association of such space can help creating the contemplative state of mind.



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1.2. Contemplation from stress reduction perspective.

According to Thai meditation Master Ajaha Chah, mind is normally peaceful, but, depending on moods happiness or pain will occur. When we don't follow the moods; mind becomes peaceful. Such mind doesn't get disturbed by emotion such as anger, sadness and greed that are factors of stress generatio. Training the mind to be alert on these aspects, such things can be avoided.

In line with Buddhist philosophy, a mind, which is deflected by feelings, desires and emotions, is considered as a weak mind; and a mind, which is focused and settled, is considered as strong one.



Figure 2

Many people like to relax in outdoor environment such as mountain area

'Sathipattana sutra', the Buddhist philosophical text about meditation explains that the mind which is controlled through meditation or contemplation is better focused and strong. Through such training one cultivates in one self-positive thoughts and emotions that are conducive to happiness, contentment, kindness, compassion, and helpfulness. These are dispositions or in normal terms, virtues that protect one from the world. Contributing to a positive self-concept. The beneficial effects for the body and mind through meditation or contemplation have been well documented by research and are exemplified by a calm, relaxed state.

1.2 Art as a contemplative media

Early discussion indicates that contemplation is a totally mental exercise, which is carried out within. Hence the question arises whether a lifeless object or an inanimate environment which is space can make such difference

- *"There is something aristocratic about an English riding boot. It's rather odd-looking leather sheath, only faintly reminiscent of the shape of a human leg –it awakens sensation of elegance and luxury- calls to mind prancing thoroughbreds and pink coats."*

(Steen Eiler Rasmussen, experiencing Architecture, Chapman and Hall 1959-London)

The Above statements clearly suggest that lifeless objects may influence generating feelings and emotions. Susanne Langer brings out a similar theory in her book *Form and feelings*: which says lifeless objects can evoke pleasure and displeasure. This feeling evoked by lifeless object is described as objective feelings and is totally depending on the beholder.⁸ But According to Langer, artwork can have a greater and deeper impact on a beholder than day-to-day physical objects. Art is often linked to contemplation: the artist may be seen as being in a contemplative state to create or the viewer is seen as contemplating the work of art.⁹

“Work of art has the ability to stimulate and producing sentiment in the spectator”

(Langer Susanne- feeling and form, (1953), Routledge and kegan paul lt.

London

“Art achieves its communicability through the identity of mental content between the artist and spectator”

(Thanji Rekha The esthetic meaning 1980)

Langer establishes this idea by giving several reasons. She emphasise that the function of art is not ‘make believe’ but to understand the meaning it presents. Therefore the purpose of art is not preaching and blind belief, but arousing curiosity and triggng the mind to think, and find out things by one self. This is similar to what happens in the process of insight meditation.

Langer further states that, unlike an ordinary physical object an art work has the ability to standout and speaks for itself. An art work has an ability to bind people towards it and to convey messages, in other words an art work has the ability to communicate things.



Figure 3
Art can be contemplative
meadia

“How can we capture, hold and handle feelings so that their content may be made conceivable and presented to our consciousness in universal form, without being understood in the strict sense.”

Langer Susanne, FAF, (1953), London ,p52.

The Universal quality of art or, the ability of a ‘form of art’ to speak a common language which is understood by everyone in spite of nationality or race is another significance factor about an art form. Therefore an art form communicates deeper messages with human mind and may guide towards a spiritual level. Langer Susan also presents in here book the ideas of Prall about how artwork is communicated.

"Art is the creation of forms symbolic of human feeling".

-Linger-

Langer Susanne, FAF, (1953), London ,p78.

Symbols can speak strongly and can communicate with a person similar to a dialogue between two people.

They are symbols for the articulation of feeling and convey the elusive and yet familiar pattern of sentience. And as essentially symbolic forms they lie in a different dimension from physical objects as such. They belong to the same category as language."

Steen Eiler Rasmussen,, EOA, 1959-London, p.5

According to Jay Applton, Symbols may be manifested at many levels, from a very primitive, one to that of a deep and spiritual level, which would guide a person to an insight. Also an art is merely not an extravaganza of emotions, but through symbolism, it evokes deeper senses.¹⁰

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As discussed earlier, it was found that a lifeless physical object specially an art work, has the ability of changing a person's moods, acting as a universal language and thereby building up a deep intellectual relationship with the mind. Also it has the ability of directing a person towards the insight.

"Many art experiences have provided to be of help in this important task of self-discovery."

Elizabeth Adams Hurwits, Design a Search for Essentials, (1964), International text book company.

Dr. Ananda Coomaraswami also suggests, that artwork has the ability to stir the conscious and persuade toward contemplation. He says in a figure of speech and figure of thought..... More pleasure is not the aim of art; it has to go more deeper ,

intellectual and spiritual levels triggering off ones stream of thoughts and contemplate the mind. Thus as highest function of art is communicate with our sub –conscious.

“Art is often linked to contemplation: the artist may be seen as being in a contemplative state to create, or the viewer is seen as contemplating the work of art, or art is seen as able to induce a contemplative response.”

Rebecca Krink, (CLC, 2005, London, p2.)

From Krink’s description of art and contemplation; it clear that deep intellectual relationship can occur between perceiver and art object.

According to the philosopher Wilber all artwork is consciously or unconsciously aiming for a certain level of connection with its viewer, and each viewer has a certain level of ability to pick up on the level that the art is transmitting.

1.3.1. Landscape as art form

Landscape, as art form, possesses all the above attributes of an art form as discussed earlier. Apart from landscape being an art form, a natural physical attachment may be built up from constant connection.

“Landscape must understand its role as an art process. The Skill of landscape architecture lies in process. The Skill of the landscape architect lies in the choosing and combining of these elements to highlight a particular expressive quality when changing the co-relationship”.

Peirce F. Lewis , Landscape Architecture sp. 1989.


If the Landscape is an art form landscape space can be the medium which expresses artistic values. Landscape in a sense is creation itself, like the painter manipulating colours and lines like the musician manipulating sound and melody. The landscape architect manipulates the space.

In considering Landscape as a art form, the concept of space is a significant element, therefore, it is important to consider the role of 'space' in relation to human activity, and it's involvement in human psychology in order to examine 'space ' as the media for contemplation. From a psychological viewpoint 'space is a medium for expression, in day-to-day life. It is a background for our activities. Therefore, our activities, memories, and experiences and our imagination is closely bound within the space that we associate. Because of this close association, landscape space is more familiar to man than any other art form. Although landscape space refers to out door space; such space is common to both Architecture and Landscape. Whether it is Architectural space or landscape space both have common attributes such as quality and role.



Figure 4
Landscape is an art form. It can create strong psychological relationship with mind.

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Chapter two

2.1 The Role of landscape space in contemplation

This chapter will focus on several aspects such as the psychological relationship between man and space, the effects of space on individuals mind- set and whether it can create positive psychological change.

“All living things are in need of the possession of space basically they are induced to show their equilibrium and duration. So space is primarily consider as a section of existence of the human being.”

Amos Rapport, environmental behaviour research, (1990), The urban international press, New Castle

It indicates space is key-factor to human life. Space is stage fore all human activities. Thus it is necessary to understand the whether space can be influence on man’s psychology. Following ideas of many scholars and literature resource suggest that surrounding landscape have great impact on our psychological well being

“We are surrounded with things which we have not made and which have life and structure different from our own: trees, flowers, grass, rive, hills, clouds, for centuries they have inspired us with curiosity and awe. They have been object of delight. We have recreated them in our imagination to reflect our moods.”

(Kenneth Clark- Landscape in to Art, (1956) Peng book Ltd, Hharmondsworth)

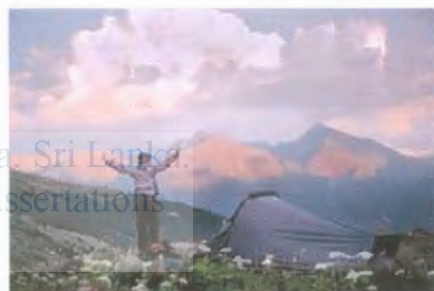


Figure 5
Many people would like to relax in Natural landscape

The landscape of space is sometimes the creation of nature and sometimes the creation of man. Whether it is man made or natural it has a deep-rooted relationship with human beings. He is to get emotionally attached to certain places in order for him to have his own activity.

As Kenneth Clark suggests the emotion and moods of a person are influenced by our surrounding landscape. He further implies that through these landscapes makes a very positive effect on man.

Following ideas of Steen and Susanne establish that understanding space it involves all six senses.

“By seen spaces you can’t get to total picture of space you have to experience it.”

Steen Eiler Rasmussen, *Experiencing Architecture*, Chapman and Hall, (1959), London



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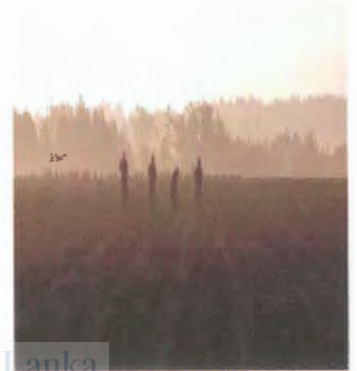


Figure 6
Surrounding landscape is key factor for all human activity

Architect Scott Cornuels Van de Van also says that space is recognised as the major force evoking our moods and the human body. Through space it is attempted to create a certain moods in those who experience it.

According to Clare Cooper Marcuse’s view our psychological development is effect on type of relationship that we have with their surroundings.

2.2.1 Aesthetic of landscape as a source of generating Contemplation

Aesthetic of an object or experience that gives pleasure to one or more of the sense. The association of beauty with virtue or “goodness” is deeply rooted in western culture. Beauty considers either the moral; and good, or the mathematical identified as geometry. Aesthetic is one of many intellectual disciplines that arouse from the intellectual ferment of the Enlightenment. Weston ideal find beauty as something monument, spectacular and enduring it’s often linked with emotion such as fascination, pleasure, joy... But we can find in eastern theologies how contemplative feeling generate from beauty of nature.



Figure 7

Aesthetic of Nature can produce contemplative sense



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Jay Appleton’s survival theory and Kaplan’s restorative theory and the Japanese concept of **wabi-sabi** suggest that the ‘aesthetic of landscape’ can be an effective media for contemplation.



Figure 7

Aesthetic of Nature can produce contemplative sense

In experiencing landscape, Appleton Jay, says that man's ability to appreciate beauty is an inborn talent and a biological need which develops with experience and knowledge. According to psychological analysis, this biological need is in close relation with the psychological well being of man. On fulfilling these, the mind is one of content and where the mind is content mind is relaxed. This is what happens in experiencing tranquillity in the environment or any other art form. Therefore the aesthetic of landscape has the ability to full fill a degree of emotional satisfaction. Appltion's prospect refuge or survival theory explains that some landscape settings have a specially the relaxing quality. He called these environments as either the prospect dominant landscape of refuge dominant landscape. According to him primitive man always looked for the protection of landscape from his enemies. Where the landscape facilitates this purpose man feels secure and comfortable. Appltion says even today people feel comfortable within a setting that fulfils the requirement of security. He has identified that prospect-dominant landscape and refuge dominant landscape fulfils the above requirement. In prospect dominant landscape a person may observe or view the large portion of landscape from observation points, for an example high mountain or marsh land. A refuge – dominate landscape gives opportunity for a o person to hide or stay without being visible.



Figure 8
Place which gives shade and sense of hidden make mind comfortable and relax



Figure 9
High Mountain often consider as places for relaxation

Jay Appleton, proposes that aesthetic pleasure derived from landscape (Here he means by natural landscape) is different than pleasure derived from any

'Zen stresses 'direct, intensive insight in to transcendental truth beyond all intellectual conception'. Art the core of both wabi-sabi and Zen is the important of transcending conventional ways of looking and thinking about things existence''.

Leonard Koren, Wabi-Sabi ,(1994), stone Bridge Press, California

Wabi-sabi is defined as '*rustic*'. It is the closest English word for it. objects that are earthly, simple un-presented and fashioned out of natural materials which is very similar to primitive art. It suggests that the features in natural landscape can evoke or lift minds to intellectual levels. Wabi – sabi focuses our mind to understand the spiritual world within the framework of materialistic dimension. It says that from ugliness and roughness we can learn to appreciate cosmic order. For an instant it considers the aesthetic as a fundamental material for the contemplation.

The Architect; philosopher Leonard Koren has define wabi- sabi in the following way.

"It's worldview or universe, is self-referential. It provides an integrated approach to the ultimate nature of existence (metaphysical), sacred Knowledge (spirituality) emotional well being (state of mind), behaviour (morality), and the look and feel of things, (materiality)."



Figure 10

Rustic quality of things produces sense of impermanence and beauty. This feeling of impermanence can guide towards contemplative thought

Leonard Koren, *Wabi- Sabi* ,(1994), stone Bridge Press, California

According to this concept, to appreciate beauty, the perceiver has to interconnect with the deep sub conscious mind, with this connection the mind opens out towards contemplation. It emphasises that to perceive the most appropriate beauty which is hidden in the nature one observed carefully.

“It is the appreciation of the minor details of everyday life and insight into the beauty of the inconspicuous and looking aspects of nature”.

Leonard Koren, *Wabi- Sabi* ,(1994), stone Bridge Press, California

It suggests that in order to understand the wild nature, focus and concentration is needed from the onlooker. Consequently, according to *wabi- sabi* one has to slow down, and pay attention to small things and look closely.

Wabi –sabi describes beauty as a dynamic movement occurring between one and things it can happens spontaneously in any movement given the proper circumstances, context and point of view. In

such a point, it may occur through ‘ugliness’, ugliness may lead person towards meditative level where contemplation may occur. For example weathered stones or a decaying tree has this rustic quality as well displaying a kind of beauty. In the



Figure 11

Beauty of dying tree reminds us about the temporary existence of materialistic world.

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Figure 11

Beauty of dying tree reminds us about the temporary existence of materialistic world.

and body from the stress which we experience in day today life.

What exactly is a restorative environment? By restorative, one would expect these environments 'to renew, refresh to invigorate, to balance or to allow centring of oneself' (Meriam. webserv 2002)

Ulrich's theory proposed that those restorative environments are those that provide relief from stress. One of his key findings is that simple views of nature promote restoration from stress by a combination of positive effects (Ulrich 1984)

Marcus and barns (1995) found the single most important benefit derived from people using gardens was restoration from stress by providing an 'escape '. Gardens provide a "temporary escape" from stressors which then aids restoration. This evidence shows that environment gives supportive impact to 'escape from stress.



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On the other hand Rebecca Krinik emphasises from the Kaplan's theory contemplation shares the goals of restoration. Nancy Gerlach springs (1988, p8) suggests that restorative environments by design should 'evoke rhythms that energize the body, inform the spirit and ultimately enhance the recuperative power inherent in an infirm body or mind'. Therefore it is beneficial to examine how restorative landscape generates the contemplative feelings and what attributes it contains .

Kaplan notes that restorative experience has the four attributes 'fascination', 'being away', 'extent' and compatibility. **Fascination** engages us and keeps our attention directed. His sub category of "soft



Figure 11, 12

Sunsets and sunrises can fascinate the mind. Observing the sun rising, or sunset gives experiences of 'soft fascination' which produce pleasurable effect to mind



Figure 12

fascination” implies indirect attention. According to him nature provides experience of fascination in many circumstances. Observing the sun rising, or sunset, observing clouds, gives experiences of ‘soft fascination’. It permits a reflective mood and produces a pleasurable effect on mind. Soft fascination allows of a shifting the person’s perception thus reducing the energy needed for direct attention. For direct attention it needs more energy as the mind is more focused on an object for a long time. A Person who doesn’t have much training on meditation will become stressful. Indirect attention helps to regain the energy which is lost and the person is enabled to focus on an object again or to attain the contemplative state.



Figure 13

Figure :13,14

Wilderness experience has much restorative power.

The Second attribute of “**Being way**” refers to the feeling of separation from everyday life and activity. Such a feeling may help the mind to detach from the physical bonds of the secular world and ultimately guide towards contemplative insight.

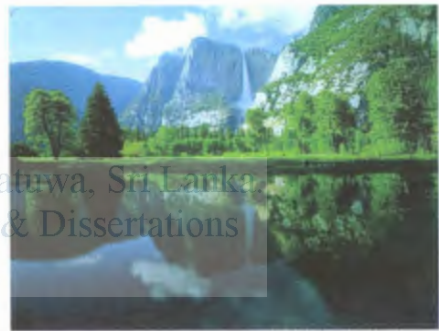


Figure 14

According to Kaplan restorative effects of nature have sequential deepening levels: “clearing the head... Recovery of direct attention..... cognitive quiet..... foster by soft fascination..... and reflection of ones life. Further he describes this sequence of experience depending on time duration and the factors that people have to understand their environment.

Kaplan suggests that in the final level one may experience deep psychological relaxation which can also be experienced in contemplation.



Figure 15
Some isolated place gives strong sense of being away from day today life.

2.4. Contemplation through spatial quality

This section investigates the qualities and attributes of contemplative space and ways and means of achieving of the same. The spatial qualities that are going to be discussed here are based on the following assumptions. As it was discussed earlier the state of contemplation is achieved through awareness of three universal truths, namely impermanence, non-self and discontents of human being. If these three could be achieved through manipulation of space then one can contemplate through space. Apart from that it was indicated developing concentration and a feeling of detachment from physical world is important.

In, Contemporary landscape of Contemplation, Rebecca Krinke, has described the temporal frame of human existence and the selfless nature of things as paradigms for inducing a contemplative state within the environment. Thus the following sections will illustrate those paradigms as well as other factors, which is essential being with contemplative state. Also Rebecca emphasise that space can contribute to inducing concentration and a feeling of being away from world.

2.4.1. Infinite and self ego

To reach the sublime, a person must get rid of his ego and self-centeredness. When one is free of such feeling, one's mind is peaceful and come to the state of *samadhi*. The intention of this section is to examine how this state of mind may be achieved through space. Space may be used as a subtle tool to create awareness about the selfless nature of world. If space can guide the person to judge the scale difference of man in relation to the universe; it can be source for realization



Figure 16

If space renders the scale difference of man in relation to universe, those places has possibility of generating contemplation

of the self-ego. This can give some one an insight, which would lead to self-realization. Every one may have this experience in some place especially near the ocean or comparatively large spaces where one may notice his smallness relative to space. This might be one of the reasons that most religious places have massive scale. Religious place is often considered as a contemplative places or spaces for transcendent.

"We built our churches high, so that those who enter feel themselves elevated and the soul can rise to the contemplation of god."

-Albert

Here Krinike illustrates such example of tea garden, how space contributes to depicting the selfless nature of world.

"The invited guest came with great expectations, due both to Rikyu's famed ingenuity and the setting overlooking the Pacific Ocean. Upon arrival, the guest was astonished to find the anticipated ocean view blocked by densely planted trees.....As the guest bent over to lift a dipper full of water, they granted an unexpectedly memorable experience; during that humble bow, they saw both the dipper full of water in their hand and through a small opening in the vegetation, a perfect view of the vast ocean. In a profound inner reorientation they realized the similarity between the dipper of water relative to unfathomable sea and their own smallness relative to the universe."

(Rebecca Krinke, 2005, *Contemporary landscape of Contemplation*, Routledge and Francrgce group London).



Figure 17



Figure 18

Examples of sacred places built with massive scale

Figure 17 : Buddha statue

Figure 18: massive church doorway of Macro De Canaves Portugal emphasise the smallness of person



Religious structures always built up in massive scale
Picture distance view of Ruwanvalisaya .



The story of Riky's sixteenth-century tea garden demonstrates one of the most inspiring potentials of design: to disclose perceivable links between a human beings spatially and temporally finite existence on earth and the unfathomable vast context of the universe beyond.

Perceiving this interrelation can evoke a contemplative state that may, depending on the length and depth of the finiteness of space, the finite time frame of one's customary notions of the finiteness of space, the finite time frame, of one's life span and one's focus on the self.

What is important here is that the way of using space on spiritual and deeper experience of self-realization and self-ego. If it was a straight forward sea view just as one may have expected it could have given him a momentary pleasure, but spare the deeper experience of self realization which ultimately observe him towards spiritual concern and comparison.

Rebecca illustrated another such example (Salk institute courtyard design by Luis. I Kahn) in Contemporary landscape of Contemplation, in relation to this matter here she emphasizes a different methodology for the same Circumstance. Here she emphasizes how finite space can elicit similar feelings to this experienced in tea garden.

"An extraordinary journey has taken one from an asphalt parking lot off the highway through a lush grove and green lawn, to an entry threshold of immaculate travertine to the culmination of the journey in an oasis of silence a special if not sacred



Figure 19

Huge stairway at Osak Chikatu Asuka museum by architect Tadao Ando which lead person to understand his smallness and then let mind free from self ego.



Figure 21

Infinite space that seems to be extended towards the infinite can render the smallness of man. At Yad Vashem memorial



Figure 22

Swimming pool at hotel Kandalama has same effect of Infinite space.

realm where the focus of attention is the attention is the wordless dialogue between oneself, the finiteness of the courtyard. The finiteness of the courtyard and seeming infinity of the sky above and ocean beyond. One inevitable wonder what gives this environment its overwhelming capacity for eliciting a contemplative response...The ocean's vastness seems to be fed by the smallness of the water channel, the symbolical 'spinal cord' of the complex. The water channel seems to be merge with sky and thus to dematerialize the travertine floor, revealing an unexpectedly cosmic depth hidden in the stone's solidity."

Rebecca Krink, (CLC, 2005, London, p45.)



Figure 23



Figure 24

Some infinite spaces as figure 23 and 24 act as a successful contemplative place. In massive spaces one can observe his smallness and this observation can lead to contemplative thought.

Further she highlights the value of creating inter relationships between human beings and the cosmos in a realm of contemplation.



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'To privilege the courtyard as the place from which to experience the cosmic panorama and avoiding a feeling of emotional numbness resulting from overexposure, longitudinal views towards the ocean are blocked on all major circulation paths, on all levels. After a glance around, one's mind is powerfully pulled out to pacific ocean where a limitless sky seems to rise and vault back over the courtyard...'

Rebecca Krink, (CLC, 2005, London, p41.)



Figure 25

Landscape space with massive trees could produce same effect that infinite space gives.

Although, here one is exposed to a panoramic view of ocean and sky, the same spiritual experience one gets at the tea garden is given through subtle comparison of the man made tiny canal with the immense ocean. In both

situation human creativity and capacity of man is judge against the power of nature. Through such observation one may realise the man's position in universe. This understand makeup the mind towards the insight.

Architect Geoffrey Bava's Hotel Kandalam is another such example of how contemplative character may be induced by using infinite space. Here architect has liked the finite space with surrounding natural landscape to create finite space. Thus one may notice the smallness of human being in relation to nature.

For instance the swimming pool in front of the main lobby seems to be merging with surrounding tank. Although the pool is located several feet above the tank, invisible boundaries allow the water level of the pool to merge with tank not physically but visually. Thus the observer from the main lobby could compare the smallness of person in the pool with it large background of landscape. It is a place where one could observe and contemplate the selfless nature of human beings.

This illustrate how space can produce expression on ego and selfless. The infinite, boundless quality in space stimulates contemplation. This is proven in the courtyard scenario that describes in the Salk institute where space makes the onlooker make a comparison between one's own self and the landscape



Figure 26
In massive landscape sky line could use to generate feeling of selflessness.

2.4.2. Concentration towards the space

Early discussion indicates that awareness or fixed concentration is the most important factor in contemplation. Contemplation implies a higher degree of concentration than that which accompanies perception in normal life. It is interesting, how lifeless physical entity, such as space can influence man, or create awareness in the human mind. According to Krinke one can develop awareness by directing attention towards space. In that way landscape space can help in making awareness.

“...The environment may serve as stimulus, as subject, or as both, but significance ultimately derives from the interaction of people and place. Thus to be contemplate we must direct attention towards or within a setting.....”

Rebecca Krink, (CLC, 2005, London, p15.)



Figure 27

Conscious about movement through space will induce contemplation.

Above statement indicate that man-environment relationship could induce the awareness within the person. According to the psychologists, in the process of arousing awareness through space, two stage of perception can be identified. Those are described one as ‘random type’ and other as more ‘direct’.

Random type of information processing that allows us to deal with the world as complex wholes. From this type of perception we grab the sense of place rather than engaging it in names and objects in detail. In early discussion of Kaplan’s restorative theory (discussed in

previous section) it was understood that random type of attention directed towards the ‘fascination’ Kaplan’s theory also proves that concentration based on space could result a peaceful stress free mental conditions. Although his theory is closer to restoration, there is one common idea in both theories. That is the space could form concentration and through such concentration a state of peace and calm may be an achieved for the human mind.

Fascination engages us and keeps our attention directed. Nature provides us with many objects and processes that we as human s find fascinating water, life cycles the seasons, breezes and clouds are all examples of things that fascinate and may encourage a reflective mood. (p 1920 according to the research by Kalpan and Kalpan in 1989.) A reflective mood may produce a pleasurable experience and therefore reduce the need for directed attention and allow for restoration.

Axial path through the forest at Arankele Monastery is a finest example for the use of indirect perception to enhance the contemplative experience. Arankele is a monastery where monks were supposed to be living in meditation. The main axial pathway is the central link of the complex which crosses through the entire layout. This Raised sand bedded path is descending towards the heart jungle from it entrance point. By several secondary paths it links to building. Thus this is the only path to the whole complex and water body. Long journey through the path permits to view the motion of leaves, textures of bark and light play through canopy



Figure 28

Long Walkway through forest at Japanese museum of history

Walkways through vegetation can be consider as places where it produce indirect attention which gives pleasurable effect on mind



Figure 29

Walkways at garden of fine art Keyoto. Garden is provided with several Walkways to view and enjoy the art work in natural setting. Visitor’s perception is shifted through changing vistas and walkways. Through such design strategy it can induce the indirect attention which ultimately leads towards the contemplation

which shift the person's attention and fascinate the mind. This helps the monks to restoring the monks from the mental fatigue of there overused direct attention. This experience gives energy that need to focus their attention on meditation. Also the physical activity of the long walk helped to quiet the mind as well as intensify the feeling of leaving the world behind. Thus it can say that restorative environments can use as a supportive factor in creating a sense of contemplation

In the second type of perception, we are specifically looking for a shoemaker. The psychologist qualifies this manner as a form of 'pattern reorganization'. In this type we approach the world with a goal in mind and we try to match out there with something inside the head. Our direct attention awareness is more focused and alert. What happens here is very much similar to the process of contemplation. Therefore this suggests that focusing attention on space can induce contemplation. Normally In contemplation we focused our attention on breathing, body movement or external device such as mandala; here we focus our attention on space.

However Kaplan's theory suggests that focused attention takes a lot of exhausting mental energy and can lead to mental failure. Although Kaplan has different view on direct attention, considering the Zen garden, it seems possible that this fixed concentration can evoke relaxed feelings in space. But in design it should be done in a careful way, otherwise it will cause mental fatigue. It is evident that this concept has been used in Japanese dry



Figure 30
Narrow passage at museum by Tadao Ando's Museum of fine art



Figure 31
Narrow passage At Yad Vashem memorial museum



Figure 32
Narrow focused passage at church interior.
By creating more focused movement through the space it can induce direct attention

gardens in order to induce contemplation more effectively.

Japanese dry garden have been specially designed to be viewed from a static position. Irregular shaped rocks of varying size; some surrounded by moss has been arranged in a bed of white raked sand. This view suddenly grabs the attention of a person and able to fixed on it. Another fact that can be seen here is the impossibility to seeing all the stones at the same time. Rebecca illustrates how contemplation arises from such place helps to trigger contemplation. According to her, the implication of the dry garden then is much like closing one's eyes; not completely but in a manner that allows for greater concentration and increased wonder. When you close your eyes, you are cut of from visual stimuli and it is easier to concentrate towards the inner mind. The dry garden presents few forms or feature or relationship between them upon which to attend. A sort of visual exhaustion sets in, although those with advanced power of observation may discover more than enough interest even within the seemingly blanded field. By focusing the attention towards the space calmness within the mind.

In the Japanese tea garden different strategies have been used to create direct attention. Here, tea ceremony is offered as a ritual. But within this frame work of rituals it gives an opportunity to appreciate aesthetics of a deep and intimate level. In urban settings a small garden called the "Roji " or "dewy path" often connected the teahouse with street; on larger plots the teahouse and garden together comprises a subunit of the



Figure 33
Zen garden which design to view at static point.

The spaces which are designed to view from static position could direct the mind towards the space and induce direct attention.



Figure 34
Interior of house which has design to view outside natural setting from static position. These seating arrangements facilitate to concentrate the mind towards the space.

large landscape. In both cases the “Roji” functions primarily as a transitional Zone to calm the guest, and prepare them for the tea function.

The afternoon and evening hours preferred for the ceremony meant that the clay soils used for pathways might be damp, dark, slippery, and somewhat hazards to negotiate. To mitigate these problems garden makers introduced stepping-stones and lanterns both of which would become hallmarks of the stroll garden of century. But in the tiny tea world the stepping –stone served spiritual purpose as well as functional purpose. A body wrapped tightly in kimono could comfortably travels a distance of only about one foot at a time, thus requiring great care in walking and negotiating the path... Small distance could be made to seem large, and care necessitated by the placement of the stone focused the mind on the immediate task- already one step at a time , so to speak, towards the world of tea.

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Figure 35
Stepping tone at tea garden

This is very much similar to contemplation that is achieved by focusing on body activity. In The meditation form which is called ‘sakman bavan’ (walking meditation), a very similar method is being used. But this is done through deep concentration on physical activity.

Although what happens In a Japanese tea garden or a set of steps at Sigiriya can be take us concentration induced, through space, this can not be considered as contemplation, the steep staircases which reach height of 30’ or 40’ call for close. Concentration from one who climbs them and lack of attention might mean the risk of falling down. Further this Sigiriya rock main stair way is entered through a giant plastering brick carving of a lion which may possible evoke feelings of fear restlessness in

the onlooker. Therefore, the kind of concentration that is achieved in here does not contribute to contemplation; which is peace and calm of mind. This can only be attained through supportive environment.

It seems that the arrangement of movement through space can be used as a device for a stimulating both direct and indirect attention and bringing the person to the realm of contemplation. For example on the solid pavement it isn't necessary to watch your step. When traversing a group of stepping –stones scattered on a carpet of moss however, care must be taken to avoid slipping; awareness is focused on each step. Altering solid pavement to one with separated stones causes consciousness to fluctuate between expansion and contraction.

2.4.3. Self time and space



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Relationship with space and time is an important factor that needs to be considered in achieving contemplation quality. According to the Japanese concept of *Ma* this relationship described as the natural distance between two or more things exists in continuity. According to above concept it can use the relationship of time and space to evoke the contemplation. Neither space no time in this concept is fixed; neither exists without the other, space is experienced through time; time is measured by a movement through space, for example stepping stones in a Japanese teagarden. Movement on the slippery stone placed on a muddy surface needs great care and it slows down movement through the garden. It maintains the certain time period to reach the teahouse from the street. During this time a person is spiritually transformed, as consciousness is awakened.



Figure 36

Stepping stone across a pond at Tenjn-an temple make slow down the movement through space

Anthony, Lawlar, signifies a similar idea,

“Representing the initiation, journey, and time of transformation, the path symbolizes psychological, not physical, triumphs. It provides a way to gain and awaken consciousness’.”

Lawlar Anthony, (1994), Temple in the House, G.P.Putnam sand sons, Newyork.

According to Krink one can understand the temporality of the world by experiencing space through the framework of time. If one is able to contemplate on this he could be achieved the contemplation. She illustrates the courtyard at the Salk institute designed by Luvée Kan as such as example. Here She underline how it use time space relationship as a principle for connecting the person with the cosmos.



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“..... the third expanses of space and the passage of time are multifariously registered through the movements of the sun, moon, stars the magical sunsets, thunder and lightning and other phenomena, both agitated and serene.....”

Rebecca Krink, (CLC, 2005, London, p45.)

Here Krinke illustrate a different relationship of time and space. By perceiving the changing moods of nature through certain time period one can observed the temporary nature of world. If one could fixed on this thought, one can enter in to insight meditation. It suggests that this can be used as a device in landscape design to evoke contemplation and those spaces can consider as contemplative spaces. In such point Reflective pools in open



Figure 37
Courtyard acting as a Sky oriented space



Figure 38

Sky word space can be used as contemplative space as it emphasise the temporality of world through it changing qualities



Figure 39
Narrow passage at urban place act as a sky word space

landscape can be considered as such places. Sky above the pool creates the image of changing Patten on water surface over the period of time one could observe the rapid changes through the reflection. Therefore a bench or seat placed at the reflective pool becomes an effective contemplative place.

Skycaps or sky light even can takes the position of a reflective pool.

“The project will ultimately include a sequence of sky- viewing chamber in both the main create and a funnarole or side vent. These spacse are to be connected by tunnels that ,will collect the light from various lunar and celestial events, moon rise, transits of Vemus the chamber focuses attention on light in several respects: there are vivid projection of light in to the room ; there are changing qualities of light in the sky; and there are changing patterns of clouds as they pass over the opening.”

Through the example of woodland cemetery, Krinke stress several other time frames that lead one to question and transcend one’s ordinary relation to time and how one understands one’s own existence. The cemetery allows one to sense both linear and cyclical nature of time and its different ways of unfolding, partly based on phenomenal experience, partly based through training of thought and feelings triggered by the symbol-laden environment

Figure 40,41,42

Reflective ponds in open landscape can be serve as effective contemplative spaces where they reflects the impermanence nature or world.



Figure 40
Reflective pond at open landscape in Japanese garden

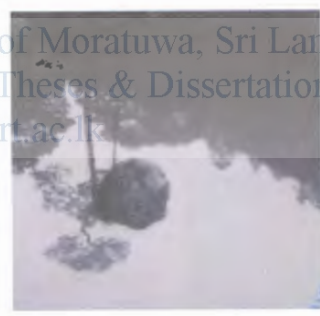


Figure41



Figure 42



Figure 43

Light can use to induce the feeling of temporality.

2.4.5. Space as nothingness

Silence of the space should be understood not only in the acoustic sense, but also as the absence of all distracting sensory stimuli.

“It was suggested that contemplation is an activity or process that seeks inner silence or freedom from thought.”

-Rebecca Krinik-

To seek inner silence one needs to focus inward. On the other hand the mindset is supported by outer conditions by providing an encouraging environment can help to induce contemplation.

It is known that sensory stimuli can stimulate and evoke impulses and feeling. Feelings arise in contact with visual forms, sounds, odour, and tastes. In such instances visual distraction may even need to be avoided. When the mind is freed from sensory stimulation it becomes calm and quiet. This is the reason for empty spaces such, as Zen gardens becomes effective contemplative places. As the place becomes simple and quiet, it supports contemplation more effectively. The experiences that we have in those places are very much similar to feelings that we gain when we close our eye. When eyes are closed one may detach from visual stimuli and this condition guides one to focus on the inner mind. In a similar way bare space direct one's attention on inwards. Nothingness, of course, is the ultimate simplicity. But the important question is, how do you achieve this simplicity without inviting boredom?



Figure 44
Frozen lake which
create silence space



Figure 45
Mountains side in winter
Create minimal space as the
whole area rendered in black
white and it's tone.



Figure 46
Introverted space of star
axis at Mexico,
Spaces that seems to be
hidden, maintain the
quietness. Quiet spaces
make person more
introverted.

Even in the practice of meditation this quietness is strongly recommended. Looking in to Zen gardens and other meditation space we may see that this principle has been often used to create contemplation by creating inaccessible spaces. Could this be one of reasons that ancient monasteries were often located in forests or nearby them t. Large crowd were not encouraged, but only meditative monks. Therefore it could maintain its quietness free form human distraction.



Figure 47
Movement of water

Movement and too many visual objects stimulate feeling rather than contemplation

Use of this inaccessible place for meditation; can be seen in many circumstances. For example the cloister garden in medieval monasteries and in Zen gardens. A central courtyard, which is surrounded by walkways in those places, is physically avoided by entering. By concentrating towards this quiet space mind may reach its utmost serenity.



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Rebecca brings another different perspective regarding this matter. According to her analysis inaccessible place always link with sacred them as they were being used as sacred space in religious places for meet the god symbolically. Therefore those inaccessible space act as psychological space where one can meet his inner god.

Anthony Lawlar even suggests that silent space may influence on spiritual transform.

“The central aisle passing through the middle of the sanctuary marks the passing to enlightenment, the process of healing... .. to the side of the central aisle are place to sit in subdued light. Mind and body can become absorbed in silence and wholeness, pausing in the stillness before taking the next steps of the journey towards the altar.”



Figure 48

Still water make feeling of calm and quiet and connect the mind with theme of contemplation

Lawlar Anthony,), TIH, (1994,Newyork.

In creating silent space lighting conditions are crucial factor. visual distraction must be avoided by lowering the intensity of light level.

Yet again it can understand how contemplation arise from this quietness through the Ulrich and parson theory of 'overlord' and 'arousal'. According to them human's perceptual system can become overload and stressed with the complexity and intensity (in terms of visual, acoustic and movement) of space. That's why monotonous spaces have a restorative quality. Such space often has an introverted quality.

Japanese architect Mukahani's Tanjoi house is a good example to understand how contemplation may arise from silent space. Intention of design is provide a relaxed environment for their inhabitant. Here architect uses a clear space to connect the interior of spaces with the realm of contemplation and relaxation. In order to create the clear space he has attempted to avoid visual and acoustic stimulation. Therefore Mukahani creates low lighting levels in the house to cut off visual distraction and in doing so he use relative darkness.

The Architect has even coordinate acoustic and visual clearance of the space.

Above the living room there is small deck gained by a ladder which is used for a library and reading room. The ladder stand on a circular base of black pebble a kind of acoustic devices... .."

-Architect Mukahani-



Figure 49
Meditating in dark room

Figure 49,50

Visual distraction could be avoided by lowering the intensity of light level.



Figure 50
Semi dark passage



The Oasis of silence in this space gives rise to wisdom as well as to contemplation. This outer silence creates wordless dialogue between oneself and space, and creates the sense of quietness.



Figure 51

Ladder placed as
a acoustic devise
In Tanoji house

137

Figure 52

Variety of darkness create sense of contemplation in Tanoji house which create very contemplative space.



2.4.5 Phenomenal experience through space.

In insight meditation the mind is going through the process of analysing, solving problems and making connection. In this process one consciously analyse ones own thought and memories. Thus contemplation is a process of self-discovery. According to Krinke on the other hand it is phenomenological experience and ultimately directs towards the contemplative experience.

“..... by carefully observing or considering the past memory one could have phenomenal or metaphysical experience that heightened awareness of physical psychological and spiritual dimensions of existence.

-Rebecca Krinke –

Rebecca says that some spaces such as voids or empty spaces encourage on this phenomenological experience.

“Most relevant to my argument dry stone garden are another means of focusing attention on phenomenon experience”

(Rebecca Krinke, 2005, CLC, London p.182).

Emptiness or void in space creating the feeling of waiting to be occupied by various phenomena. The emptiness of space is uncluttered volume of space, which has the effect of making oneself free from out side distractions and drawing one to look in ones' own self; the inner mind. In fact individual can see his own vision and mission through void ness or bareness. According to Japanese legend , only when someone attain spiritual enlightenment as a result of deep Zen meditation one can see the last invisible stone with his mind's eye.



Figure53 void at courtyard



Figure 53,54

Void or empty spaces can evoke the memories of inner mind which could lead towards the self discovery.

Chapter three

Lunugaga – (The garden in a large garden

Selecting this case study was determined by the fact that Lunugaga is a private designed large garden which is totally set for relaxation. The study focuses on how in such garden setting; the contemplation process is takes place.

Garden is located in the north -western corner of the southern province of Sri Lank near the Dedduwa Lake. Lunugaga is one of the most spectacular works of art designed by Geffery Bawa. As the garden seems to have been allowed to grow with nature it appears as a creation of nature at first glance.



Figure 55

On the way to the Lunugage visitor could experience the beautiful rural landscape

“Today the garden seems to be so natural, so established, that it is hard to appreciate just how much effort has gone in to its creation. It is the contrivance of one mind and a hundred pairs of hands working with nature to produce something which is “Supernatural”.

Lunugaga from the start was to be an extension of the surroundings thus the garden appears as a garden within a larger garden, boundaries seem to merge with the surroundings and create infinite spaces where it maintains the sense of contemplation and relaxation.

Approach and sense of being away

The Approach to Lunugaga it self is a journey which contributes to the setting of the moods for contemplation. The approach road which is through trees, water bodies, gradually getting away from the hazard of the city and human activity, and the

distraction of the mind from the secular world. This experience enables the visitor to achieve calm and peaceful state of mind. After the long journey about the eight miles from the hectic Galle road, it is reached a hidden garden behind lush vegetation.



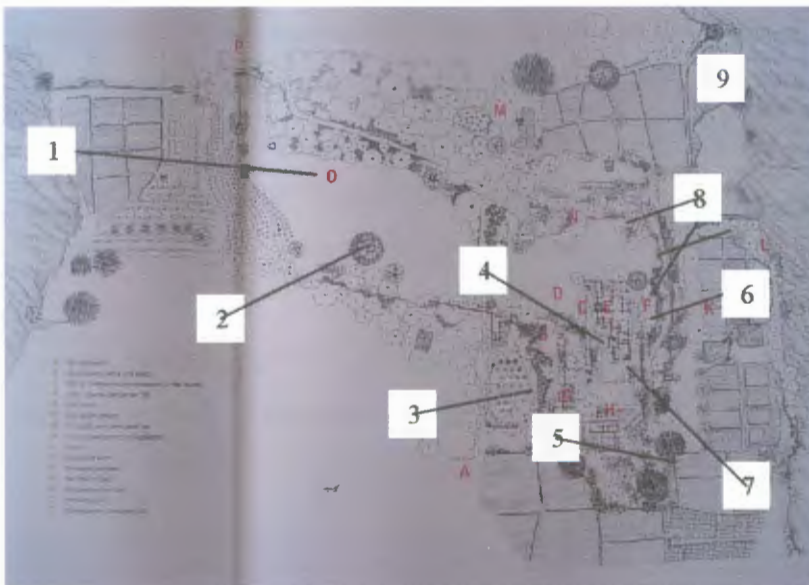
Figure 56
Entrance gateway and approach pathway

The Approach to the garden is lead through a tunnel of trees by a winding path. This forestry area acts as a transitional space physically as well as mentally. It is purely visual and psychological space. The woody area beside the path is maintained as an unreachable place. This inaccessible space has been used to increase the sense of contemplation. When no one is allowed into the garden, the space is dominant by the 'natural environment and is free from distraction of human activity. Thus place is remaining as a quiet space due to absence from visual and acoustic distraction. It supports a feeling of calmness within the mind. Path and surroundings are lit up by sun light filtering through leaves and creates a mystical atmosphere which absorbs one's attention, and totally avoids other distraction.



Figure 56 a
Garden is approached through semi dark pathway

All these factors collectively help to distract a person from outside stimuli and make one focussed on inner mind. The strong sense of 'being away from the day to day world' is maintain through this part of garden.



Map of garden

1. cinnamon hill
2. Chinese Jar and Moonamal tree
3. part of winding path
4. southern terrace
5. reflective pool
6. northern terrace
7. eastern terrace
8. human figures
9. lake

Infiniteness nature and self discovery

Winding path through the forest suddenly expose to an upward sweeping lawn with brilliant light. This space extends towards infinite horizon of the south and the endless switch back of hills to the north. By approaching the valley of cinnamon hill one may see the horizontal plane of crown of slope touch by sky and create symbolical horizon. One may feel space extended beyond the sphere and linked with the universe. One can sense the strong attachment to universe from this gentle ascending, large open lawn. With this atmosphere suddenly one reveals his physical existence in relation to vast plane of landscape space. Smoothness of the lawn accentuates this quality further more.

From this point path is steeply turned with is leaded the gravel platform under a dense canopy of trees. From the car park we climb up short flights of steps to the first terrace on the right. Pavement link with Eastern terraces, while from other side broad flights of steps which carry us upwards and turns on to the south of main house. From here new vistas has been opened to southwards across the lower half of the Dedduwa, lake towards a distant Buddhist temple. (figure 57). This has been achieved by cutting a broad swathe through the rubber trees and removing a large section of the neighbouring hill. The long view to the south is focusing the temple and central void space-stretching out from physical boundaries towards infinity. In the middle distance of this view, human involvement is marked by placing Chinese Jar under the ancient Moonamal tree.

Now the eye stops at here, travels to the glimmer of the lake beyond, to the slope across along stretch of rice fields and to the far hill across the lake through



Figure 57
Cinnamon hill with
Monnermal tree and pot
form main house



Figure 58
Void created by
cinnaman hall and
sloping lawn from wet
terrace render the
human's smallness



Figure 59
West end of void
connected the mind with
cosmos

this small gesture the **this establishment architect** is able to **interconnect the person with the realm of spirituality, creativity and healing power of nature** which to create the peaceful, reflective mood.

Someone entering southern terrace at the main house located in a hillock again focus on the central void evoking feelings of vastness of universe and the relative smallness of one self. From the flat grassed western terraces the land slopes away across the west front of the house moving down wards to link it with grass steps of cinnamon hill and visually extend the space further.



Figure 60
Human figure which set against the vast plane and the temple tree.



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From the north terrace at the main house, another vista, opening out towards the lake and the island framed by temple tree. Lawns run north and west to the edge of the hill. From where there are views down on to the field of jars and the water meadows. This panoramic view of nature has then the magical attract one's attention towards it. By viewing this one could experience the tranquillity of the mind. This contemplative quality is accelerated by other supportive factors such as **small human figure set at the background of vast sky and lowered**



Figure 61
Frame view of lake and island
And the human sculpture

boundary wall. Contemplation of vistas, elements and spaces offers a solemn, uplifting experience. **Again it allows comparing vast plain of background reminding the human existence in universe all this is experience with the calm mind. It could lead the mind towards the self realization.**



It seems to be architect has established the realm of contemplation through concept of non-self through out the garden. For a example architect has placed a human figure at a corner of the garden with a vast expansion of empty sky and landscape as a backdrop. While climbing the cinnamon hill, one starts seeing the statue appearing gradually, by reaching the top, one would see the full figure, standing against the panoramic view of the vast expansion of space, which gives a stunning bold expression. The human figure is just a posed to emphasize it's smallness in its vast background, and as the way it is placed, it gives a strong psychological impact to the onlooker.



Figure 62
Gradual experience of human figure, guide the mind towards the contemplative thought

Buildings as a pavilion

The various pavilions, buildings and open terraces are other significant element which support on generating contemplation. Those pavilions provide a powerful invitation and setting for contemplation.

It is interesting to notice that most of the buildings in the garden are located as well as detailed as pavilions; they become a vantage point for the garden. From such vantage point, which is simple and minimal in design, facilitates to observe the garden and contemplation on various phenomena. By observing changing pattern and moods of garden from here one can understand and focus the mind towards the insight and realize the temporality as a worldly matter.

From here one could possibly linked with the universe again as the house is open towards the panoramic view of water vegetation and mountains. The main house lies at the hub of the compositions, and it is the only point from which all of the individual parts can be comprehended. From its terraces one can set out in any of the direction and assemble the various elements of the garden in to an infinite number of different spatial sequences. Out door terrace and benches is placed to sit and look into the forest it offers a direct experience of the trees and the out doors in general.



Figure 63
Blue pavilion to view the void at Jar field.



Figure 64
Buildings act as a pavilions.



Figure 65
Pavilion at east terrace facilitate to view changing movement of garden



Figure 66
Descending quality of yellow courtyard create a well enclosed place which can contemplate one with his own memory

Introverted places

From the main house, eastern terrace is stepped down towards weathered looking Yellow courtyard. Weathered brick floor and walls create a comfortable enclosure. This man made niche provides a comfortable protected and enclosed psychological realm for the onlooker to sit and relax. Within it closed and descending look create strong introverted sense. Thus it provide individual to recall his inner memories.



Figure 67
Enclosed yellow courtyard support the individual to look his inner mind.

Reflective pond and pavilion

Mystique looking stairway descends through vegetation from eastern terrace to the Lily pond and Black pavilion. Lily pond is another icon find in garden which gives the contemplative experience. Pond makes the reflection of the veyide changes of moods and patterns of clouds on it surface from morning to evening. At the far end of the pond there is a bench to facilitate the observation. The pool dramatically reveals moment by movement changes in the quality of light changes that is hyponotic.



Figure 68
Views of black pavilion and pond

Analysis of Lungaga will focused on the strategies and devise involved in inducing contemplation.

Play of symbolism to create the sense of contemplation is in higher levels. Symbols are carefully placed to form objects for contemplation. figure of young boy who stands on the edge of the garden terrace, pointing out the view to those above, but figure is subtly connect with the mind to guide the path of self realization by emphasising the human existence in relation to universe. Jar pot under the Moonamal tree is marked another important junction of garden. It is able to connect the mind with sacred world by pointing out the temple at far distance. Such as sculptural human figure has been used to create idea of human existence in relation to universe and evoke the values of humanity. Use of symbols in right place in suitable way is vital aspect to gain the correct sense. For example leopard lies in the dappled shade beside the lake near by the water to induce relaxing quality and invite to stay and rest. Symbols have used to create meaningful relationship with man and landscape to evoke contemplative thoughts.

Self discovery has been established by using various and meaningful vistas and enclosure. Physical and visual interrelationship were carefully worked –out, and often achieved through framing , sometimes through vegetation and sometimes through architectural form such as walls pavilions and also with symbolically.

The vastness and endless expanses of the spaces create a sense of silent observer, a seemingly invisible guest. It could see that both restorative and contemplative strategies have been combined to establish the sense of



Figure 69
Laying leopard symbolise the feeling of relaxation



Figure70
Jar pot under the mooamal tree to symbolise the man's creativity



Figure71
Jar pot under the mooamal tree to symbolise the man's creativity

Case study - Lighthouse hotel at Galle

Lighthouse hotel was designed by Architect Geoffry Bawa, and sited tightly between the southern highway and series of rocky promontories on the beach, about a mile to the north of Galle. The partly surrounded sea crashing endlessly with the rocky edges of beach and makes the environment lives every movement. Within this dynamic quality of environment, the building appears to the Galle road as a barrier for the slop of the rocks like fortress. The rough looking rubble greys and fired earthen shade on facades express solidity and a feeling of a earth bounded. Unlike the external appearance, internally the space of the hotel strongly communicates with the sea beside. This introverted quality of hotel itself heightens the feeling of “being away” of the day- today physical world.

The entrance of the hotel is with the rubble retaining wall that enclosed the lower slopes of the rocky beach. The solid entrance brings the observer in to a gloomy veranda with tightening the moon: within this still and deep gloominess of the room person could observe the deep silent in space as well as within himself. Light condition and plainness of space reduce the visual and acoustic stimulation. As result observer can communicate with his inner silent. As soon as the guest who arrives the lobby become quiet and speaks lowly. Rustic rubble walls and the rubble-paving boost the gloominess and quietness of lobby. The beauty fabricate through the ‘rustic’ greatly help to maintain the contemplative theme in the room. While having this experience person force to move further and viewer totally forgets their attachment to physical world.



Figure 72
Introverted looking front facade creates the strong sense of being away.



Figure 73
Plan form of hotel arrange as a platform for rest.

Journey to meet inner god

The cylindrical shaft and stair that decorated with sculptors of swirling mass of Dutch and Sinhalese warriors are re enacting the battle of history. This naturalistic sculpture embodies a distinct quality of a struggle. It will remind the pain and struggle of the secular world and feel the temporality of world. While experiencing sculptured memories of war the observer move searching for an openness and react to escape the gloomy. This upward looking vistas of spiral stair case gives strong feeling of moving to a higher spiritual plane. The whole journey through staircase, symbolizes, memories and let it experience the path to enlightenment. Filtering light through the blue dome light up the stair cause and highlighted the upward journey.



Figure 74
Semi dark hotel lobby make the visitors mind quiet and introverted. Thus from the entrance the mindset of the person is change to experience much more superior spatial relationship.

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Finding human existence in relation to universe

From the complex gloom of the stairwell one emerges to enter the light filled concourse of main lobby. One may experience the sequence of spatial experience form entrance lobby to main lobby that is ultimately focused towards the contemplative insight. Main lobby is open out to the vast endless sea below, could be called as spatial montage. Sudden exposure to the frame view of vast plain of ocean one could experience the releasing of tension and feel uplifting mood. The lobby opens to a colonnaded skirting the main dining hall, with a veranda below that frames the ocean and sky the variation of blue. The proper balance and form of the interior and exterior spaces crates the observer comfort. While the observer walking towards the glimpse, he identifies the far away horizon. The vast openness makes the human scale smaller and scale difference compared to human being.



Figure 75
Spiral stairway from entrance to upper level with handrail depicting a war. ★

Here architectural space is smoothly blended with surrounding natural landscape to create the sense of contemplation.



Figure 76

The main lobby set against the vast plain of ocean is the best place for contemplate

Several strategies have been used to trigger the contemplative feelings. For an example spatial experience always linked with sudden discovery with joy. After the stressful journey through the semi dark stairway one could find the magnificent view of sea which enable to realize his tension at once. Then with this calm mind he is allowed to observe the detail of lobby and lobby it self facilitate to self discovery. Through this fine observation one could understand the human existence in universe (lobby create the framed the vast plain of background against the human scale.) simultaneously lobby facilitate to listen the rhythmic sound of ocean. Once landscape architect Singer had said that 'sound of water marks the sound of profound world'. Looking closely in to the water, a complex and enigmatic world of form is revealed.



Figure 77

Lobby render the person's smallness.

Lobby link with colonnade passage which pass by courtyard at right side. By spending the long duration at main lobby one could observe the rhythmic movement of light shade created by shadows of pergolas in passages and sense of temporality could be observed. A strong sense of time and transformation are present in the lobby, facilitating meaning and healing. Here architect has try to focus our attention on light as a changing phenomena. He has used these qualities to heighten our awareness of the physical and metaphysical properties of light.



Figure 79

Seats have been provided to capture the sense of contemplation

This corridor is passed by the private rooms and enters another raised lobby with open to the green courtyard and

swimming pool and ocean. From here person is exposed to similar experience of courtyard at Salk institute. While the courtyard appears completely open with the monotonous sloping lawn allow one's eye to roam freely through the courtyard beyond the vertical wall and blue dome. Composition of weathered colour vertical wall and dome at the far end of courtyard connect the eye with massive view of sky and let the person to connect with cosmos. As the dome is the symbol of many religions it indicates the power of god. One could feel the power of the god by looking at the powerful curved line of dome. Blue dome is a strong objects placed to contrast the sky.

Visual dialogue between courtyard and viewer connect with them of restoration, contemplation and spiritually. Also courtyard is a stage to perceive, cosmic view which is unfolding, daily and seasonally. Movement of solar and Luna create dramatically pattern of floor, and wall of corridor.



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The reflective pond at top level

Gloomy corridors cover the open pond while the linear rhythm creates by the series of colonnade and solid inner walls. The glimpse of light and reflection of water peep in to the corridor and create tranquillity within the space. Here it see that similar principle of Zen garden and Bloedel reflective garden ahs been combing to tempt contemplative mood. As it happen in the Zen garden one's attention is clutch by central reflective water pond and fixed on it.

Concurrently this reflective pool permits restoring the mind as in Bloedel garden. the Rebecca describes how does



Figure 80

Monotonous effect of courtyard create the silent space which can quiet the mind



Figure 81

Time is captured through light in the corridor to create the sense of contemplation



Figure 82

One could observe the changing phenomena of world from the reflection of pond.

reflective pool designed by Landscape architect Richard Hagg's reflective pool at Bloede present restorative quality.

“.....the pool at the reflection Garden be enclosed within a hedge and that a lawn be installed from the pool edge to the hedge in all directions. A long pool of green –black water, are absorbing or fascinating to the eye.”

One can have same experience at the reflective pond at top level.

Light and renewal

The alternating complexity of light and shadow is an integral feature of the lighthouse and the rhythmic flow of the spatial progression is strengthened. In this context the connectivity of the interior and exterior of the space is relevant to the changes of light and shadows. While walking along a gloomy and directional corridor the spectator is encourage making dialogue between inner minds, and brightly light up lobbies make him to discover the universal truth.

In hotel light house it is evident that architect has created meaning full relationship in-between outside and inside to give the insight as well as to evoke the restorative quality. Every spaces in the hotel act as observation pavilion to view the natural and man made landscape and provide opportunity to contemplate the tranquillity of landscape. By observing both of this it provide opportunity to compare capacity of human and nature. Through this it would lead towards the contemplative insight.

The spatial progression is being captured by architect Geoffrey Bawa by the use of complementary lighting levels as a devise. Movement through light and dark heightened the contemplative quality.



Figure 83
Use of light in staircase well and main lobby create meaningful relationship

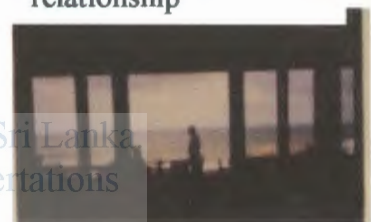


Figure 84
Journey through the dark ultimately lead to bright up main lobby.



Figure 85
Light has used to emphasise the meaning of symbols.

Kaludiaya Pokuna (black water pool)

Kaludiaya Pokuna is one of the ancient monasteries, situated in Mihintale. The Monastery was intentionally created for the purpose of dedicational practice and this is the primary reason that this cause study was selected. Many descriptions about the Kaludya Pokuna suggest that fact.

“The first peep of his delightful glen as it suddenly bursts, as the charmed of aze is entrancing in its quiet picturesqueness. Amore perfect sanctuary for the sons of Buddha could not be found anywhere through out the length and the breath of Ceylon”

(Bell, H.C.P. A.S.R. 1914, Colombo p77)

The architectural layout of the monastery is the finest adaptation for utilizing the natural setting and constrains of the site to create the sense of contemplation. The place is dominated by natural landscape and some adoption has been done in order to provide the sense of contemplation and aesthetics.



1. winding path
2. Black water pool
3. island pavilion
4. Open terrace to observe reflection

The monastery is approached by a narrow rough stone steps winding through the gaps between boulders, which create the focused and mindful movement. This approach seems to be purposely created through the boulders and thick coverage of forest. This physical setting creates the semi dark tunnel which has the ability to make mind inward. Here effective design strategy is being used to change the mind set of a visitor before he approaches the complex. The semi dark tunnel like winding path generates the strong feeling of 'being away from day to day world. Here the mind set of person subtly transformed from secular world to spiritual world. Movement through the rough stone in the semi dark atmosphere one may need much attention on his movement. It helps to arise awareness within him. On the other hand silent and dark atmosphere forcefully turned the mind inward. Also this path way through the forest and boulders enhance the feeling of leaving the world behind. (Second attribute of restorative theory)



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This path ultimately leads in to a sun lit bright space.

This gradual process from dark to light is symbolising the enlightenment. You are approached by the entrance terrace and suddenly reveal the large volume of the pond (black pool) with many terraces stepping down, at the left. To the right there is a main door way which is lead by axial path. With this sudden exposure to large bright up volume one revel the great joy at once and calm down the mind. Then with the conscious and calm mind he will experience the scale of the open volume of the pond which renders the 'smallness of human figure'.

Along the stone doorways of the roofed gate house, created a formal architectural axis to the south where important residential buildings were placed. Religious buildings were placed at the upper level and



Figure 86
Conscious movement create through the semi dark tunnel like area



Figure 87
Path way to monastery through boulders

axial path take the visitors along the pond and to the terrace at upper level. As the sacred buildings are located separately from the main

Religious buildings were placed at the upper level and axial path take the visitors along the pond and to the terrace at upper level. As the sacred buildings are located separately from the main complex it enables the devotees to carry out their religious rituals without disturbing the resident monks.

Main attraction of the complex is the black water pond. It seems to be that the entire contemplative theme is tied up with this central water pond. This pond has been built in an oblong shape by making use of natural setting of the rock as well as by using boulders and using every potential of capturing the sense of contemplation. The pool acts as a reflective pond for the entire complex. Blue sky and clouds above the pond create the moods and patterns on the surface of pond. Total layout has been arranged to capture this reflective quality of the pond. Mystery and silence are explored through the water. A strong sense of time and transformation are present in the pool, facilitating the healing and contemplation.

A contemplative experience is further facilitated by locating the island pavilion at east and west boundaries of the pond. Those two places almost function like the bench which were in reflection garden at the Bloedel reserve. The pavilion and open terrace provide opportunity for long observation of changing nature of the surrounding. Such observation even could lead towards the realization of worldly matter of impermanence. Apart from that they allow the individual in deep level of viewing the tranquillity of surrounding. According to Kaplans' theory the amount of time we spent



Figure 89
Sudden view of black water pool that one can see while approaching the monastery.



Figure90
Water pavilion set in both side of pool to have a contemplative experience

Conclusion

Contemplation as a state of mind at its most straight forward level is fixed attention and may be worked out to a level of self realization at its highest. In this dissertation landscape space was investigated as a contemplative media, and which could be used as a technique to achieve relaxed state of mind. This was studied in relation to spatial qualities and their attributes in inducing contemplation.

The study was based on the following assumptions. First and foremost, Art was considered as contemplative media and the whole study was based on the proposition that landscape space is and art form. Therefore 'art form' was studied in depth for its attributes in creating a positive psychological affect, which may be led almost to spiritual levels of contemplation depending on the beholder's capacity of absorption and the level that artwork is presenting its message. Also it was identified that art has certain levels of ability to connect with its viewer. At a primary level landscape space can give a pleasurable experience to the spectator, and at a deeper level, it can act as a restorative space. A restorative quality in landscape has the calming effect on the mind which in turn prepare mind for insight contemplation. It was found that both landscape and restorative landscape share the common goals and attributes. Some restorative qualities such as fascinating mind or indirect attention, sense of being away can be used to enhance or strengthen the contemplative mind. Thus it can suggest that some restorative qualities can be used as a design device to achieve feeling of contemplation in secular settings. At such a level, landscaping can heal and calm the mind- set of onlooker and restorative landscape may be studied further as an area of study on its own.

This study has concentrated on a much deeper and spiritual level of contemplative mind set such as self realization, the concept of non self, or impermanence nature of world. In it highest level contemplative space acts as a place to discover the magic of who we are and how we join with the world around us. By engaging and delighting the sense, it brings the mind to attention, to a fuller awareness not only of the natural world, but also of the sacred that inhabit the space.

Through this study it was understood that, the spatial quality created, its manipulation and orchestration and elements in landscape space could lead someone to a deeper spiritual experience depending on the spectator's level of absorption. Therefore the aspects of contemplation in relation to landscape space were studied and it was found the following spatial qualities could induce contemplation. Such space identified as infinite spaces which extend or seems to be extending towards the infinite, spaces that absents from visual and acoustical distraction, and the skyward space.

Infinite space or the spaces which seem to be extending towards the infinity is an effective media. Manipulation of large volumes and scale could be in rendering the insignificant minute nature of 'self' in the vast universe which can ultimately lead to self realization. Skyward oriented space too is a powerful tool in contemplation. Allowing observing, constantly changing sky with its various lights, moods and nuance over a period of time is almost a lesson on impermanence, changing nature of life. Silent space can persuade the mind to focus on inner mind and towards the self realization. Use of scale and its references to human figure or activity is essentially important in creating the concept of non-self through space.

Apart from that it was understood that, in creating landscape space as a media for contemplation the light level, time and the symbolical use of things are crucial factors. Those factors are important in creating a sense of impermanence as well as in creating awareness. Lighting levels too could be helpful in creating sensuous almost spiritual experience and lead to a silence and inward space. Symbolism is vital in creating contemplative landscaping. As symbols can communicate in various levels of understanding, they could be effectively used in contemplation. Use of symbols should be done in such a way that one must use the right symbol in the right place and the symbols should be something which is generally associated with what one is trying to communicate. Then only the meaning of the space could be absorbed by the onlooker.

By looking into the examples and evidence of contemplative place it can see that some contemplative spaces are totally abstract like a Zen gardens while some others are depicted with natural settings. In abstract space the environment –man relationship is built up through symbols. These abstract spaces often link with higher spiritual level where the viewer has higher level of absorbing things. Thus such contemplative spaces can use in place where it use by meditates or artist.

In addition to that following can list out as design suggestions for creating a contemplative space.

Many examples and case studies which were studied here was based on a large scale landscape, but as the approach of the study was based on stress reducing purpose it is essential to pay attention on creating a sense of contemplation in a small space. Regarding this matter it could make the following assumptions based on a study.

Sky- light or sky ward oriented spaces can be used as effective design devise in a restricted urban Landscape. By carefully handling the light and the time through this space it can make

strong sense of contemplation. Some design strategies can be used to get maximum opportunity in creating some contemplative space which seems to be impossible in urban landscape. For example infinite spaces which is manipulated through large volume and size is difficult to achieve in tight spaces. But these things can be achieved by the use of borrowed landscape or by designing a space to be merged with surrounding landscape.

Apart from that light and symbols play significant role in achieving the sense of contemplation and restoration in a tight space. Different illusions of light can create different moods and emotions. By reducing the light level of the space it can avoid the much of the visual distraction and can create the silent space which has ability to focus the mind inward.

User is the most important determine factor in creating a contemplative space. When a public space is acting as contemplation, diversified group of people should be considered. It should take in to consider the fact that time duration that takes to achieve the contemplative state and the capacity of absorbing things are varying person to person. Therefore designer should pay considerable attention on these facts. In private setting the user profile is defined and specific. In such a case Designer will exactly know in which way the user feel comfortable and relaxed. Thus contemplative space can design according to his or here personality. But the situation will be different in creating a public landscape in relation to the contemplative realm. In such a point in a Public Park it should provide the various opportunities which one could select according to their willingness. It can suggest that the use of both restorative qualities and direct contemplative spaces are given much benefit. For an example inducing both indirect and direct attention in the park will be an effective method. Thus one can come to the contemplative state through focused the mind on space or can come to the higher-level of restorative state through fascinating things. Selective option can give measurable benefit for

many users. In a public park it should provide place where people can isolate and think of themselves, or interact with their inner memories as well as open gathering places with much of fascinating things where it gives much restorative effect.

A contemplative landscape is defined as one where the designers have set out to create a space that quiet the mind – facilitating a developmental activity or process where the individual has more choice over their thoughts –perhaps to focus their reflections, perhaps to focus on inner silence.

Simplicity is essential in designing a public park with contemplative realm to keep the space easy to understand. Many of such places are dealing with stress, therefore it is important that the space should not have too much “going on” to add any additional stress. At the same time the designer should include a variety of forms, texture, seasonal interest and colour to provide sensory stimulation, not having enough interest can also be stressful to the user of the space.

Time -space relationship should consciously take in to design, as it play vital role in creating a sense of contemplation in a Public Park. This relationship can be well established through a pathway of a long journey through various segments of landscape. Create sequence or smooth transitions from one area of the landscape to another. This is especially important to create good flow when going from public gathering areas to more private areas for solitude.

The seating arrangement is another important aspect that needs to pay attention. The way we arrange the seating gives great impact on contemplation. Seats will greatly support for engage in contemplation for a long period as it provides the comfortable posture. Provide a focal point within a view of the seating are gives great impact on focusing the mind. Especially the bench close to the reflective pond or sky oriented space has powerful impact on this.

Contemplative garden or landscape space gives our mind just enough information to feel comfortable and relax. Here we can train our mind to stop jumping about from one unrelated subject to another. Thus one may have similar experience while in the meditating process in contemplative landscape. Thus one achieve relax and peaceful mind state through experiencing contemplative landscape.



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