

# 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 for 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 )*

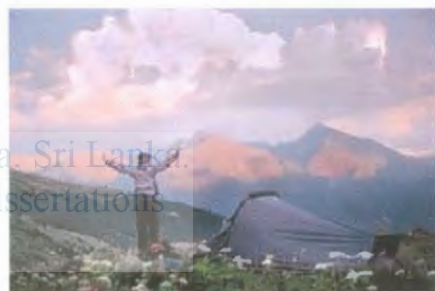


Figure 5  
Many people would like to relax in Natural landscape

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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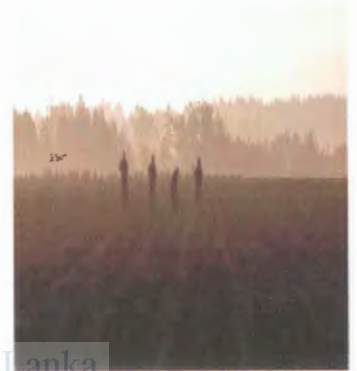


Figure 6  
Surrounding landscape is key factor for all human activity

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.

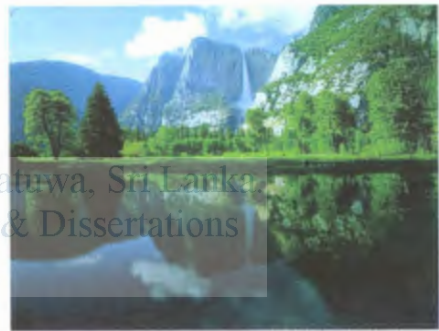


Figure 14

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 18t: 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.



Figure 28

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.

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

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

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 blanced 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.

*“..... 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

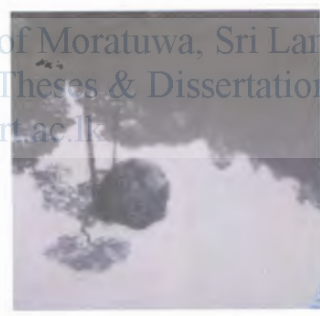


Figure41



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

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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.