

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.



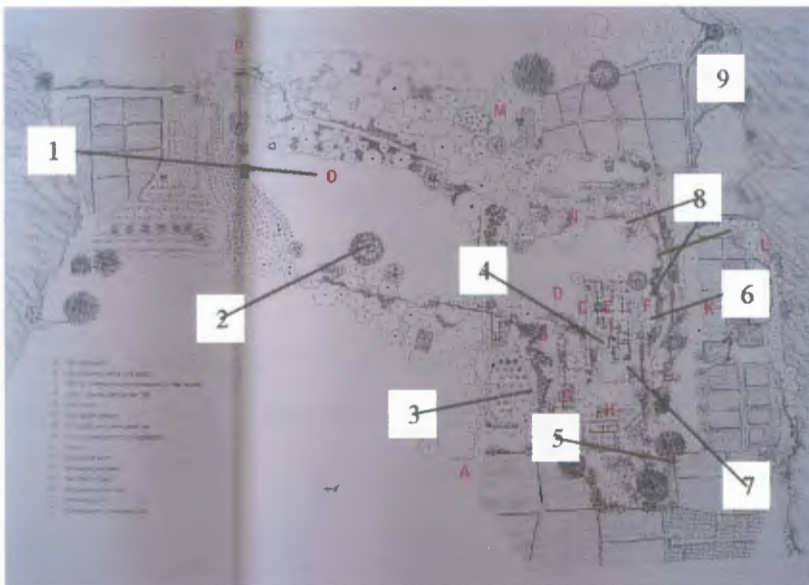
Figure 56
Entrance gateway and approach pathway

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 vityde 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.

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.

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.

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



Figure 76

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



Figure 77

Lobby render the person's smallness.



Figure 79

Seats have been provided to capture the sense of contemplation

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

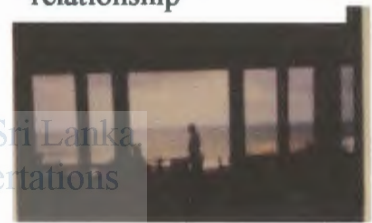


Figure 84
Journey through the dark ultimately lead to bright up main lobby.



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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