

**CULTURAL LANDSCAPE AS A  
HARMONIOUS INTERACTION OF  
PEOPLE & NATURE**

---

A Dissertation Presented to the University of Moratuwa for the  
Master of Science Degree in Landscape Design 2008/2009

University of Moratuwa



103417

103417



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

This is to declare that this dissertation presented to the University of Moratuwa for the Master of Science in Landscape Design 2008/2009 has been written by me.

***UOM Verified Signature***

.....  
**Chamith Kellapatha**  
15<sup>th</sup> December 2009

# ACKNOWLEDGMENT

---


*I wish to express my sincere thanks and gratitude to,*

- *Archt. Shirani Balasooriya, Director M.Sc (Landscape Design) Course who helped me in many ways; for her continuous encouragement, blames and valuable comments for providing me the important articles on the subject, and for guidance to complete this on time.*
- *Archt. Shereen Amendra, who helped me to understand the depth of study, show the gravity of path and positive ways of doing this dissertation for knowledge and valuable comments.*
- *Course conductor Eng. Susira Udalamatta (Landscape Architect), for his valuable comments,*
- *Prof. Nimal De Silva, who made my inquisitiveness of the values of cultural landscapes, for his valuable comments on subject matters.*
- *Prof. Samitha Manawadu for his valuable comments,*
- *Mrs. Malkanthi – Landscape Unit, for support given me in various ways to complete the dissertation.*
- *My dear wife Monoja and my assistents Yamuna and Nadika for the support given to complete the document in time.*



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

# CONTENTS

			Page
<b>ACKNOWLEDGEMENT</b>		-	iii
<b>CONTENTS</b>		-	iv - v
<b>LIST OF FIGURES &amp; SOURCE</b>		-	vi - ix
<b>ABSTRACT</b>		-	x
<b>CHAPTER ONE</b>	1.	Introduction	- 02 - 06
<b>CHAPTER TWO</b>	 2.1	University of Moratuwa, Sri Lanka. Electronic Theses & Dissertations www.lib.mrt.ac.lk Landscapes in -Natural Sites	- 07 - 08 - 18
	2.2	Landscapes in Cultural Sites	- 19
		- 2.2.1 Mount Kailash - Tibet	- 19 - 22
		- 2.2.2 Mount Shasta - California USA	- 22 - 25
	2.3	Landscapes in Mixed Sites	- 25 - 35
<b>CHAPTER THREE</b>		<b>Cultural Landscape in Sir Lankan Context</b>	- 36
	3.1	Natural - Cultural Landscape	- 38 - 39
	3.2	Religious - Cultural Landscape	- 39
		- 3.2.1 Monastic Landscape	- 41 - 42
		- 3.2.2 Cave Temple	- 43 - 45
		- 3.2.3 Meditation Parks with Cave Dwellings	- 45 - 46
	3.3	Historical - Cultural Landscape	- 46 - 49

<b>CHAPTER FOUR</b>	<b>Harmonious Interactions and Sustainability of Cultural Landscapes in Sri Lanka</b>	-	50
	4.1 Adams' Peak (Sri-Pada) – Case Study	-	51 - 61
<b>CONCLUSION</b>		-	62 - 63
<b>BIBLIOGRAPHY</b>		-	64 - 66



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

# LIST OF FIGURES & SOURCES

---

Fig. No.	Description	Page
<b>CHAPTER ONE</b>		
Fig 1.1	World Heritage Cultural Landscape Sites [Source – Cultural and Amenity Services]	- 05
<b>CHAPTER TWO</b>		
Fig 2.1(1)	Following the animal Movements [Source : <a href="http://www.creativespirits.info/aboriginalculture/people">http://www.creativespirits.info/aboriginalculture/people</a> ]	- 09
Fig 2.1(2)	Family camping [Source : <a href="http://www.creativespirits.info/aboriginalculture/people">http://www.creativespirits.info/aboriginalculture/people</a> ]	- 09
Fig 2.1(3)	Holding ceremonies [ Source : <a href="http://www.creativespirits.info/aboriginalculture/people">http://www.creativespirits.info/aboriginalculture/people</a> ]	- 09
Fig.2.1(4)	Rock art at western Arnhem Land painting style known as X-ray [Source; <a href="http://www.aboriginalartonline.com/art/rock.php">http://www.aboriginalartonline.com/art/rock.php</a> ]	- 10
Fig.2.1(5)	Engraved crocodile head from Olary region of South Australia [Source; <a href="http://www.aboriginalartonline.com/art/rock.php">http://www.aboriginalartonline.com/art/rock.php</a> ]	- 10
Fig 2.1(6)	Interpreting landsape features as symbolic communication [ <a href="http://www.jintaart.com.au/iconography/iconhmpg.htm">http://www.jintaart.com.au/iconography/iconhmpg.htm</a> ]	- 11 - 13
Fig 2.1(7)	Location of Uluru, Australia [Source : <a href="http://photobucket.com/images/uluru">http://photobucket.com/images/uluru</a> ]	- 15
Fig 2.1(8)	View of Uluru, Australia [Source : <a href="http://photobucket.com/images/uluru">http://photobucket.com/images/uluru</a> ]	- 15
Fig. 2.1(9)	Cave paintings with intriguing cultural stories [Source : <a href="http://www.aboriginalartstore.com">http://www.aboriginalartstore.com</a> ]	- 17
Fig. 2.1(10)	Linking the landscape and culture [Source: <a href="http://www.australianexplorer.com/uluru.htm">http://www.australianexplorer.com/uluru.htm</a> ]	- 18
Fig. 2.1(11)	Climbing Uluru - Present interaction with the aboriginal cultural landscape [Source: <a href="http://www.australianexplorer.com/uluru.htm">http://www.australianexplorer.com/uluru.htm</a> ]	- 18
Fig. 2.2-1.(1)	Geograpcal location of Mount Kailash [Source : <a href="http://www.sacredsites.com/asia/tibet/mt_kailash">http://www.sacredsites.com/asia/tibet/mt_kailash</a> ]	- 19
Fig. 2.2-1.(2)	Sacred Mount Kailash, Tibet.-Photograph © John Huntington [Source : <a href="http://www.sacredsites.com/asia/tibet/mt_kailash">http://www.sacredsites.com/asia/tibet/mt_kailash</a> ]	- 19
Fig. 2.2-1(3)	Traditional Art of Mount Kailash [Source : <a href="http://www.sacredsites.com">www.sacredsites.com</a> ]	- 20



Fig. 2.2-1(4)	Mount Kailash in the distant landscape [Source : <a href="http://www.sacredsites.com">www.sacredsites.com</a> ]	-	21
Fig. 2.2-1(5)	Cultural events taking place in the landscape [Source : <a href="http://www.sacredsites.com">www.sacredsites.com</a> ]	-	21
Fig. 2.2-2(1)	Mt. Shasta and the prominent "heart", surrounded by narrow snowfields, from the town of Mt. Shasta. [Source: <a href="http://www.peakbagger.com">http://www.peakbagger.com</a> ]	-	22
Fig. 2.2-2(2)	Mount Shasta from the Shasta Valley © 2001 John Jackson [Source: <a href="http://en.wikipedia.org/wiki/Mount_Shasta">http://en.wikipedia.org/wiki/Mount_Shasta</a> ]	-	22
Fig. 2.2-2 (3)	Traditional Artwork of Mount Shasta [Source: <a href="http://en.wikipedia.org/wiki/Mount_Shasta">http://en.wikipedia.org/wiki/Mount_Shasta</a> ]	-	24
Fig. 2.2-2(4)	Early Inhabitants of Shasta landscape [Source: <a href="http://en.wikipedia.org/wiki/Mount_Shasta">http://en.wikipedia.org/wiki/Mount_Shasta</a> ]	-	24
Fig. 2.2-2 (5)	Mount Shasta is known for its magnificent lenticular cloud displays [Source : <a href="http://www.summitpost.org/mountain/rock/150188/Mount-shasta.html">http://www.summitpost.org/mountain/rock/150188/Mount-shasta.html</a> ]	-	24
Fig. 2.2-2 (6)	Siskiyou Trail” where interaction of– man & nature took place runs at mount “Shasta’s” base [Source <a href="http://www.divinerevelation.org/MountShasta.htm">http://www.divinerevelation.org/MountShasta.htm</a> ]	-	25
Fig. 2.3 (1)	Geographical location of Machu Picchu [Source : <a href="http://mkaforra.com/en/machu-picchu">http://mkaforra.com/en/machu-picchu</a> ]	-	26
Fig. 2.3 (2)	Pachacuti Inca Yupanqui [Source: <a href="http://projects.exeter.ac.uk/RDavies/inca/ruins4.html">http://projects.exeter.ac.uk/RDavies/inca/ruins4.html</a> ]	-	26
Fig 2.3 (3)	Sun god of Inca [Source: <a href="http://projects.exeter.ac.uk/RDavies/inca/ruins4.html">http://projects.exeter.ac.uk/RDavies/inca/ruins4.html</a> ]	-	27
Fig 2.3 (4)	A bird's eye view of Machu Picchu [Source: <a href="http://projects.exeter.ac.uk/RDavies/inca/ruins4.html">http://projects.exeter.ac.uk/RDavies/inca/ruins4.html</a> ]	-	27
Fig 2.3 (5)	Harmonious interaction of man and nature [Source: <a href="http://projects.exeter.ac.uk/RDavies/inca/ruins4.html">http://projects.exeter.ac.uk/RDavies/inca/ruins4.html</a> ]	-	28
Fig. 2.3 (6)	Harmonious Skill of Stone Work [Source: <a href="http://www.sacredsites.com/americas/peru/machu_picchu.html">http://www.sacredsites.com/americas/peru/machu_picchu.html</a> ]	-	29
Fig.2.3 (7)	The Temple of Three Windows [Source: <a href="http://www.sacredsites.com/americas/peru/machu_picchu.html">http://www.sacredsites.com/americas/peru/machu_picchu.html</a> ]	-	29
Fig. 2.3 (8)	Lay out of Machu Picchu [Source: <a href="http://whc.unesco.org">http://whc.unesco.org</a> ]	-	29
Fig 2.3(9)	Main entrance to “Machu Picchu” [Source: <a href="http://projects.exeter.ac.uk/RDavies/inca/ruins4.html">http://projects.exeter.ac.uk/RDavies/inca/ruins4.html</a> ]	-	30
Fig 2.3 (10)	Terace landscape of Machu Picchu [Source: <a href="http://projects.exeter.ac.uk/RDavies/inca/ruins4.html">http://projects.exeter.ac.uk/RDavies/inca/ruins4.html</a> ]	-	30

Fig 2.3 (11)	Expertise Knowledge on forming terraces [Source: <a href="http://www.youtube.com/watch">http://www.youtube.com/watch</a> – Machu Picchu Modern Mavelous]	-	31
Fig 2.3 (12)	Flood plain of Urubamba River [Source: <a href="http://www.youtube.com/watch">http://www.youtube.com/watch</a> – Machu Picchu Modern Mavelous]	-	31
Fig. 2.3 (13)	Harmonious interaction with the Sun God - Temple of the Sun [Source: <a href="http://www.youtube.com/watch">http://www.youtube.com/watch</a> – Machu Picchu Modern Mavelous]	-	32
Fig. 2.3 (14)	“Intihuatana” hitching post of the sun [Source: <a href="http://www.youtube.com/watch">http://www.youtube.com/watch</a> – Machu Picchu Modern Mavelous]	-	32
Fig 2.3 (15)	Place for public gathering [Source: <a href="http://www.youtube.com/watch">http://www.youtube.com/watch</a> – Machu Picchu Modern Mavelous]	-	33
Fig 2.3 (16)	Open Central Plaza [Source: <a href="http://www.youtube.com/watch">http://www.youtube.com/watch</a> – Machu Picchu Modern Mavelous]	-	33
Fig 2.3 (17)	Harmonious creation of stone work [Source: <a href="http://www.youtube.com/watch">http://www.youtube.com/watch</a> – Machu Picchu Modern Mavelous]	-	34
Fig. 2.3 (18)	Channel system of water distribution blend with the natural stone formations. [Source: <a href="http://www.youtube.com/watch">http://www.youtube.com/watch</a> – Machu Picchu Modern Mavelous]	-	34
Fig 2.3 (19)	Fountains with in the city (Water stone combination) – harmonious interaction of natural resources and human input. [Source: <a href="http://www.youtube.com/watch">http://www.youtube.com/watch</a> – Machu Picchu Modern Mavelous]	-	35

### CHAPTER THREE

Fig. 3.1.(1)	Natural landscape with rock formation used as natural pools [Photographs – C. Kellapatha]	-	38
Fig. 3.1.(2)	Cave paintings of traditional cave dwellers [Photographs – C. Kellapatha at Tantirimalai]	-	38
Fig. 3.1.(3)	Utilization of natural shelters as cave dwellings [Photographs – C. Kellapatha at Tantirimalai]	-	38
Fig. 3.2 (1)	Ritigala Rock - Dominating the surrounding landscape [Photographs – C. Kellapatha at Ritigala]	-	40
Fig. 3.2 (2)	Footpath taking different forms according to the land undulations Harmoniously interacting with the natural landscape [Photographs – C. Kellapatha at Ritigala]	-	41
Fig. 3.2 (3)	Traditional landscape technics of forming resting place along the Long pathways [Photographs – C. Kellapatha at Ritigala]	-	41
Fig. 3.2 (4)	“Meditational Kuti” [Source: Daily News Online Edition - Sri lanka Print Page.htm]	-	41
Fig. 3.2 (5)	Dambulla Temple - Religious interaction with natural landscape [Photograph – C. Kellapatha]	-	44
Fig. 3.2 (6), (6a)	The rock steps of Mihintale [Source: <a href="http://www.srilanks.com/travel/detail">www.srilanks.com/travel/detail</a> ]	-	45



Fig. 3.2 (7)	Meditation parks with cave dwellings [Source: Photograph – C. Kellapatha]	-	45
Fig. 3.2 (8)	Drip ledge – traditional landscape technique to help shed rainwater Seepage into the cave and to help keep them dry [Source: Photograph – C. Kellapatha]	-	46
Fig. 3.3 (1)	Dominating the landscape with exact proportions of hard & soft landscape [Source: <a href="http://www.tourslanka.com/Sigiriya.htm">http://www.tourslanka.com/Sigiriya.htm</a> ]		47
Fig. 3.3 (2)	Harmonious arrangements of pathways through the boulders [Source: <a href="http://www.rootsweb.ancestry.com/~lkawgw/sigiriya.html">http://www.rootsweb.ancestry.com/~lkawgw/sigiriya.html</a> ]	-	48
Fig. 3.3 (3)	Skill of handling the natural elements & resources [Source: <a href="http://www.sigiriya.org/gallery.htm">http://www.sigiriya.org/gallery.htm</a> ]	-	48
Fig. 3.3 (4)	Skill of adding art to the rugged rock surface [Source: <a href="http://withange.tripod.com/sigiriya.htm">http://withange.tripod.com/sigiriya.htm</a> ]	-	48

#### CHAPTER FOUR

Fig. 4.1(1)	Location Sri Pada [Source: <a href="http://sripada.org">http://sripada.org</a> ]	-	52
Fig. 4.1(2)	(Domain of Sacred Footprint) Samanala Kanda/ Adam's Peak [Source: <a href="http://www.sacredsites.com/asia/sri_lanka/adams_peak.html">http://www.sacredsites.com/asia/sri_lanka/adams_peak.html</a> ]	-	53
Fig. 4.1 (3)	Trails through the forest landscape. [Source: People and the forest-Anoja Wickramasinhe]	-	56
Fig. 4.1(4)	Derelict condition of Ambalamas along the Kuruwita route to Sripada [Source: Book "Muni Siripa Simbminne" by S.P.S Weerasinghe 2005]	-	59
Fig. 4.1 (5)	A village settlement around the Sripada forest [Source: People and the forest-Anoja Wickramasinhe]	-	59
Fig. 4.1 (6)	A village house at forest edge [Source: People and the forest-Anoja Wickramasinhe]	-	60
Fig. 4.1 (7)	Fibre's used in the house construction [Source: People and the forest-Anoja Wickramasinhe]	-	60
Fig. 4.1 (8)	Source of food [Source: people and the forest-Anoja Wickramasinhe]	-	60
Fig. 4.1 (9)	Honey and beewax [Source: people and the forest-Anoja Wickramasinhe]	-	60

## ABSTRACT

---

*“People come and go but the Land, and stories about the Land, stay. This is a wisdom that takes lifetimes of listening, observing and experiencing ....There is a deep understanding of human nature and the environment. Sites hold 'feelings' which cannot be described in physical terms”(1)*

*Morris, C (1995)*

The Cultural Landscape is a tangible manifestation of human actions and beliefs set against and within the natural landscape. (Jutta Melnic 1984). Early human settlements originated as a part of natural environment. They used minimum resources from the environment. Natural elements features and territories were treated with sacred dignity. As civilizations grew for thousands of years each generation owned different cultural values, beliefs. Those beliefs linked with natural elements added a spiritual value to the natural landscape making a cultural landscape. Cultural Landscape often reflects specific techniques of sustainable land use, considering the characteristic and limits of the natural environment they are establishing. This sustainable land use leads to the protection of biological and cultural values embodied in the landscape.



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
www.lib.mrt.ac.lk

Chapter one will discuss how a Cultural Landscape forms concepts and definitions of different perspectives and some human nature relationships. Chapter two elaborates the Cultural Landscape in different contextual backgrounds and Varieties of Landscape experiences and its impact on the environment in overseas. Chapter three explains the origin of Cultural Landscape with different concepts and their application in a Sri Lankan context. Chapter four is a case study on the harmonious interaction of selected Cultural Landscape in a Sri Lankan context. The dissertation concludes with precautions and suggestions for protection of the Cultural Landscape.

Morris, C (1995) “An Approach to Ensure Continuity and Transmission of the Rainforest Peoples' Oral Tradition” in Fourmile, H; Schnierer, S; & Smith, A (Eds) *An Identification of Problems and Potential for Future Rainforest Aboriginal Cultural Survival and Self-Determination in the Wet Tropics*. Centre for Aboriginal and Torres Strait Islander Participation Research and Development. Cairns, Australia