

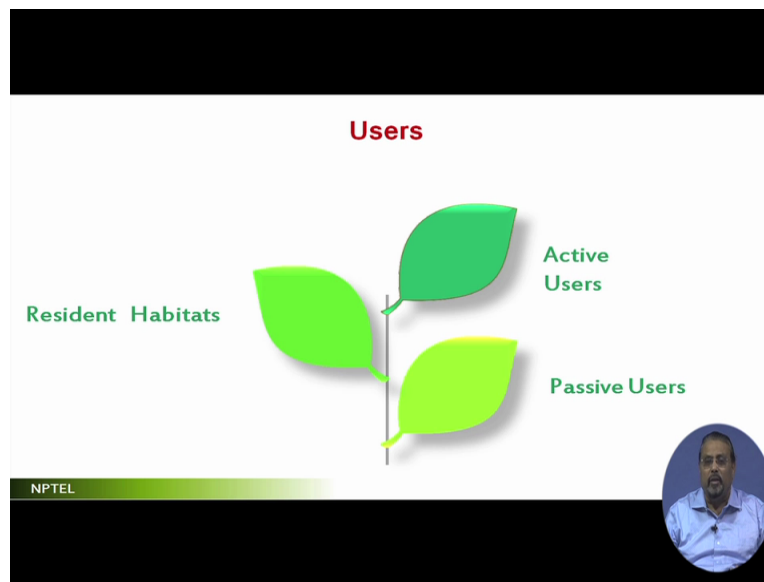
Landscape Architecture and Site Planning – Basic Fundamentals
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Module-04 Lecture-16
Behavioral Principle

Good morning. So how was your exposure to the history of landscape architecture? Must have enjoyed it. I would advise you that you keep on running those earlier sessions over and over again. There are several points which I have discussed in this which you might have otherwise missed. Take note of that, it will be very useful.

Today I am going to start with another set of discussion which is slightly different. Essentially, we are trying to provide a landscape solutions for users. Now, then the question comes that how are the users, how do they manifest and how are they going to be served. All these issues are generally coming under a domain of knowledge, that is the behavioral principles which I need to discuss today.

So far, I have used or rather taken help of or support of lots of illustrations, colorful illustrations. Today, I have restricted that. The reason being that when I will be discussing, I would expect that you will go back to the earlier lectures where there are lots of illustrations that we have given. And you can definitely find out the solutions or the answers from there or examples from there. If I try to give examples here, I think this is not suffice in terms of time that I am going to cover. Okay. The behavioral principles.

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The first set is to understand the mental process, mental process of the users. The question is, who are the users of a landscape? First, there are a set of active users. Who are active users? Who are enjoying the landscape, who are performing within the landscape and they are the key persons who are supposed to enjoy this particular landscape or experience the landscape, they are the active users.

Then, there is a set of another users, the passive users. Who are the passive users? The group who do not own that landscape project, they only have a chance to see, experience by virtue of invitation or opportunities or even by documents, pictures, text, media, whichever way, they are the passive users. All are important because your landscape is being evaluated by all. The active user like the ruler, their families, their friends.

Let us take an example of a garden which is owned by a ruler. That particular garden is, since he is the owner, he has all dictations of how it is to be planned, how it is to be organized, what elements are going to be there and what should be the final effects. What happens is during the creation of these landscapes, the ruler or the owner, he tries to give idea about what he or she expects and then the creator, the landscapist, they are trying to provide a solution for that.

What happens in today's or contemporary landscapes, in this the society expect something. The owner of the property like, or say the patrol of the property or sponsor of the property like say government clients for city level parks, they are deciding that what should be used. They are

deciding for whom? The users who are the active users who will be using that. Those government officials who have floated this particular landscape project for competitions probably will never use this or never going to chance to use it, but it is meant for others, the users.

So it is very, very important to understand the psychic, the mental process or the behaviors of the users. This is where we are focusing. There is another set of users, take note of it, the resident habitats. See, landscape is a natural entity, it is out in the nature. However best you try, you cannot keep it away from the birds, from the animals, from the pets, from the insects. No, you cannot. They are going to be a natural resident habitats of that particular landscape.

In fact, I will tell you ecologically or environmentally such landscape is best preferred or most preferred which has also a very strong biodiversity inbuilt within it. We do not want to create a landscape in contemporary world which is just a kind of disposition or exposition of some elements. No, we want to create nature, we want to recreate nature. So this is where resident habitats play a great role. Just to clarify, I will give an example.

You must have visited zoo in your city or maybe in some other city. Once you enter the zoo, zoo, you consider as a wonderful, highly technical, multifunctional landscape project. View it in that focus. You do not have to bother about what is where and what is a technicalities of it. Just perceive a zoo which you have visited. And in case you have not visited a zoo till now, I would suggest that after you listen to my lecture, you please visit a zoo and try to relook into or review the points which I am mentioning now.

Now once a zoo, who are the active users of the zoo? The visitors, they will come in. Visitors who are those active user group, the children who need to be educated about the geological part of it, who need to be educated about the nature and the environment. Who may be the passive users? The escorts, the parents, the seniors, the (())(06:41). The escorts in general, they may be the passive users.

The passive user means the father takes his children to the zoo. The father must have visited the zoo ten times before. When he enters the 11th time with the children, for the children or for a single child is a first time. So when he is entering this particular zoo, he becomes very, very very active. And what happens to the father? He just takes care of the safety and the security of the

children and also ensure that all the spots which the child has to see or the children have to see must be covered. He becomes the passive user.

And the child or the children who are moving around, running around all these places, they are the active users. Then who are the resident habitats? The animals for whom the children have entered that particular zoo: tiger, monkey, snakes and all items, all the mammals or animals which are the resident habitats of this. Why it is important? Take for an example that you have been assigned a job of designing a zoo.

In that what happens is that you will be, you are entering this zoo to view the animals. The whole design that you are doing, basically our objective is to create absolutely a natural habitat within which the animals live. That means you are, you should try to emulate the nature, the natural parks, the forests or the water bodies where these animals are generally living.

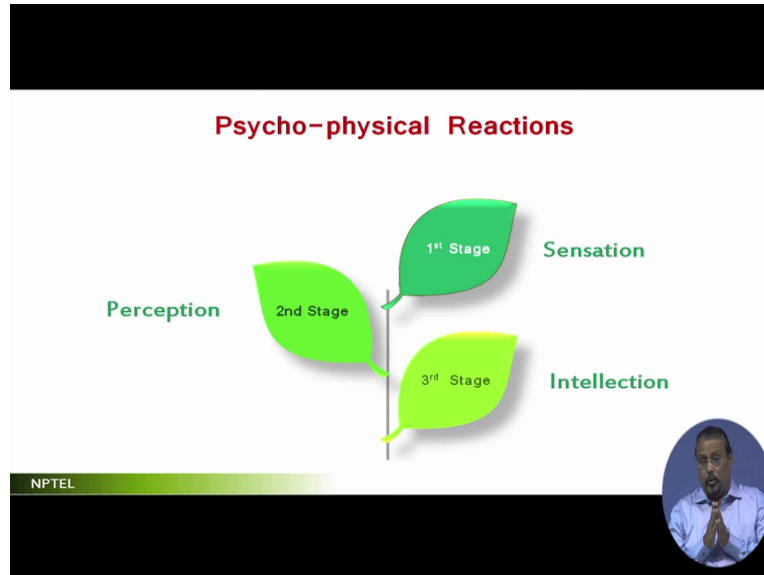
Take for an example the hippopotamus, would be mostly living in the water but also will come to the landmass. So you have to design such that you have the water body as well as the landmass but thinking about the scales, thinking about the behavior of those animals. The snakes, they will be crawling around the trees or other places, design such. The crocodiles, the water and the landmass. The tiger, the cave, the landmass, the water body. Plenty of examples. And I am sure that you have visited a zoo by now, it is nobody who probably not have seen this.

So you have been, somebody is designing this particular zoo, at one point of time you are thinking about the children entering, seeing all those different cages, trying to see the tiger in its own original form and in (origin) original environment. That is a situation where if you try to create, then the naturally you have to first think about the protection of the people that the tigers do not attack, so there would be a creation of a moat in between, so there will be a wall. There will be the visitors here, then the wall, then the moat, then the landmass and then the cave.

And now you recreate the whole thing, you will find you have created the landscape. The focus is different for different users. So what you do is you must always take into consideration different users, their behaviors, their manifestation very, very very categorically. You must understand that. If you do not understand, I will tell you it will become simply a paper and pencil work, a colorful renovation but it will not result into anything. So these are the kind of users.

There are different, we can have a long long discussions on all these individual users and their behaviors but I am trying to focus on some basic, the generic.

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What happens is when you are designing, the users are physically present in a place and psychologically manifesting, also physically manifesting. What is the kind? Person has come in, is walking, seeing a place and then getting excited about it, likes the landscape and then expresses the liking for it. It becomes a combined effect of a psycho-physical reactions of the user. Now under this, you find that there are certain stages of mental process that the user goes through. Here, when I am now using the word called user, I am focusing mainly on the human users, I am not focusing on the animal users, human users.

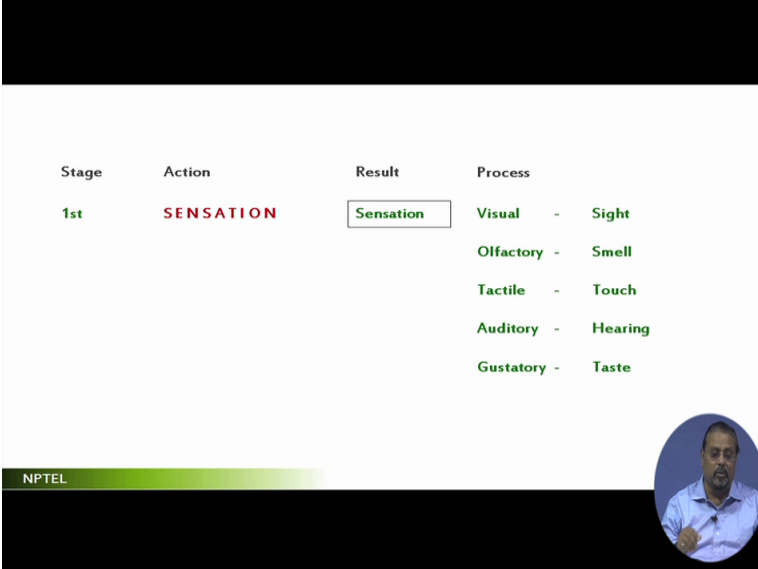
Every user entering into a landscape, in fact, I will tell you it is such a strong theoretical basis this that every user whether it is landscape or any other space or in the place when somebody enters, goes through this mental process, follow this mental process very, very carefully. Everybody goes through different stages of the mental process. Question is, how much time it takes to shift from one mental process to another one? We do not know, we do not know.

Every individual has different kind of time requirement but let us see what the stages are and then I will go a little more detail. The first stage of the mental process is called sensation. Once you come in, it is sensation. The second stage that the mental process will go in the mind of the

people is perception. I will elaborate individually but let us see the sequence. And the third one is, at the third stage it is the stage of intellection.

That means every individual who is enjoying your landscape or rather who is exposed to your landscape design or exposed to any environment goes through quick, in quick succession goes through these three stages. First stage, sensation; second stage, perception; third stage, intellection. How it works? Sensation, which sensation we are talking about? We have five senses, which sensation we are talking about? In fact, almost all the sensations except related to the taste but I will tell you even that is also satisfied within a landscape. I am going to the next.

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Stage	Action	Result	Process
1st	SENSATION	Sensation	Visual - Sight Olfactory - Smell Tactile - Touch Auditory - Hearing Gustatory - Taste

The first stage, action is sensation, it has a result. Every stage of action in that particular stage will have a result and that will have a name. Very interestingly, if you see the action is sensation, the result is also called sensation. Let me express. I am going through a process of sensation, the moment I have seen something, I have a sensation. That is a result, I have a sensation. Okay. And the process is through visual, through olfactory, through tactile, through auditory and through gustatory.

Now here in common terms, the visual means sight, when you look at it, when you see. The olfactory is smell. Tactile is touch, auditory is hearing and gustatory is taste. Now let me elaborate a little more. You enter a landscape, suppose I blindfold you and then I put you in landscape. Will you able to tell me that whether it is a landscape space or an indoor space? You

will be able to. How? The moment you will be, we are not seeing, so basically what happens is your this particular sense I have blocked, the other senses are open. Which is the other sense which will work very fast in your mind?

What happens to generally people who are visually impaired? It is a smell, what is a kind of smell I am getting? I am getting the smell of a grass, I am getting the smell of the dew, I am getting the smell of the flower and the smell of the tree or rather leaves. So the smell comes in and immediately one can, just close your eyes and start (enjoy) experience a feeling in any of the landscapes. Closing your eyes, you will find, automatically you will be able to tell others that where you are.

If suppose your smell does not work much because all those elements which are in the landscape are not really offering that much of fragrance or other kind of smells, then you touch. You touch, your eyes are closed, touch. Once you touch it, you will find that, yes, you are finding that okay, this is pavement, it appears to be pavement. This is grass, I have touched the grass, I have touched the rock, I have touched the tree, I touched creeper. So basically what happens is all your senses are now working.

Split-second mind it, this whole reaction is split-second. In case, suppose you do not get a chance to touch anything and do not get a smell but at least you can hear the chirping of the birds. Once you hear that, then immediately you think that now I am not indoor. I will just give an example. Suppose you are experiencing that it is, you hear a TV sound. Suppose you are blindfolded, I have brought you to a place and you have a, you hear a TV sound, will you say that you are in the midst of a landscape? No.

Now suppose contrarily you are hearing a bird sound, will you say I am in the landscape? May not be because that particular sound is generated by some other sound sources. The point is, so it is not, every individual sense can give you a complete reactions or complete patience of this or experience of this. So what happens is you have to really combine all these senses and in different strength, so different people have different strengths. Somebody can hear very sharply from a long distance, somebody can see very sharply from a long distance, somebody can smell, others may take a few more seconds to smell that.

Okay and how about the taste? These four we can understand, how about the taste in the landscape? Very interestingly, I can tell you that in the landscape, the taste factor is experimented with orchids, vineyards, the fruit bearing trees, interesting. The thing is, so here when you are experiencing a landscape, you are going to the first stage that is called sensation aided with your all other senses. I will combine them, you will see.

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Stage	Action	Result	Process
2nd	PERCEPTION	Percept	Past Experience Knowledge Information : Text, Pictorial, Verbal Retrieval

Next is the second stage. What is that? Perception. What is a result? The result is called percept. Here you see the earlier one, the sensation was a noun and the result was also a noun but here it is not. So perception is the noun but the percept is not, it is just the result. Now what is a process? The process is how the perception is generating the mind. I hope that all of you are already aware of this, I am just highlighting the past experience, how do you perceive.

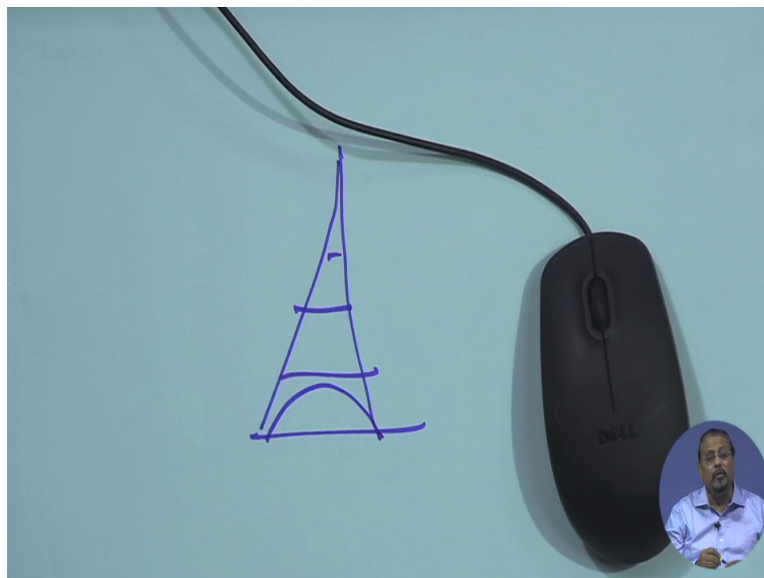
I will give you an example but before that your perception level or the degree of percept, so basically what happens is all those results we are saying, we can measure. We can measure in terms of degree, degree of sensation, degree of perception.

Okay, the quantum of sensation and the quantum of percept. Now how do you measure the degree of perception or how do you know the quantum of the percept based on your past experience? I will give an example little later. First, let me explain this. Past experience, knowledge, information in terms of text, pictorial, verbal, whatever, retrieval. How you retrieve whatever information you have? You have seen lots of things about your life till this age.

Do you retrieve? Can you retrieve everything? No. Now let me give an example in terms of perception. I think all of you have seen or most of you have seen Eiffel Tower as an example. Okay, Eiffel Tower is an object. Let me, instead of landscape let us look at the objects which are very common all over the world. Eiffel Tower, I do not know how many of you have seen the Eiffel Tower in your own eyes. The moment I said Eiffel Tower, does it sound a common name? Yes, I have heard this name somewhere.

To many of you who are participating in this maybe you have not heard. No problem. But people who have heard, do you think that initially an image comes your mind? The Eiffel Tower, it comes in your mind. You have not visited, then how do you know what is a shape of Eiffel Tower? Because you have seen in the books.

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It is something like this, very simply drawn, very simply drawn. If I ask you to quickly draw sketch like this, you probably will be able to do. How you are aided? What does it mean? What is a sensation? In the mental process, the moment I said Eiffel Tower, your first sensation, you have heard the term called Eiffel Tower. That is a sensation. You have heard, you have not seen.

You have not touched, you have not smelt, you neither have tasted, you should not. The thing is this Eiffel Tower, now immediate (percept) immediately after the sensation stage, what happens is you go to the perception stage. In the perception stage, in the process your past experience, have you visited Eiffel Tower? If yes, immediately you remember every detail of it. Not only

that, your past experience associated with being at the particular place in terms of time. Now if not, then knowledge.

In a book, you have heard there is something called Eiffel Tower. Okay. Or else information, information in terms of text, you might have had seen a picture but you have read somewhere. Or you might have seen a picture, you have not read anything about it. Or somebody has told you this is what is Eiffel Tower, you understand. This is how the whole information set aides you in perception.

And then comes immediate retrieval. Retrieval is very important for perception, the degree of perception. The reason is that whether you have been able to retrieve, I asked you to remember Eiffel Tower, I asked you that have you seen Eiffel Tower, you must have heard. Even if you have heard, you are not being able to retrieve. Yes, yes, I heard about it, I do not remember, these are retrievals. So what happens is this particular stage is very, very very critical because sensation stage whether you want it or not, will come to you and it (())(20:39) in split-second.

The perception stage lingers a little bit longer. The reason is that you have to now fall back on your experience, knowledge and then retrieve it that time. That is why I said the mental process time, one should not say customarily that this is so many seconds, so many minutes, so many seconds, no, you cannot do that. Okay.

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Stage	Action	Result	Process
3rd	INTELLECTION	Concept	Comparative Analysis, Composition, Cost Parameters, Visual Effects, Emotional Effects
Planning		Composition	Visual Effects
Highly Planned		Geometric Composition	Ecstatic
Poorly Planned		Organic Composition	Extravagant
Unplanned		Hybrid Composition	Picturesque
Organisation		Cost Involvement	Emotional Effects
Extremely Organised		Highly Expensive	Soothing
Moderately Organised		Moderately Expensive	Refreshing
Unorganised		Least Expensive	Disturbing / Ghastly

Then comes the next one. This is very interesting one. I am not sure whether you have walked on this earlier or not, it is a stage or action is called, third stage which is called intellection. This is a little bit of similarity with the kind of the term that we use for as intellect, intellectual ability. What is this? Okay, coming to it, the result, what is intellection's result? It is called concept. Let us see what is there. Basically, the stage of intellection where a user is trying to compare. So it goes through comparative analysis of composition, cost parameters, visual effects, emotional effects, everything.

I will just show you some more as an example. Then I will make a summary discussion of this. In terms of planning, in terms of composition, in terms of visual effects, let us see. Only it is comes about this first. In planning, suppose you have seen a landscape site, I have taken you there, you have seen it, gone through sensation process.

I have taken you to a park, now you say it is park. I have taken you to a city level park like garden, you will say it is garden, not a theme park. I have taken you to a theme park, you will say it is a theme park not a garden. This is where the perception difference taken place. But remember all the stages of your sensation you have gone through and then you immediately switched your mind, mental process switched to this particular stage.

Now when you have shifted to this particular stage, then you started analyzing. Now first is in the perception stage you have identified, yes, this is it, this is this kind. Suppose I take you to a rock garden or I take you to a sea shore, these two are not identical. So if you take, I take you to a sea shore, you will say it is a sea shore kind of landscape I have gone to because you know what is sea and you know what is shore and you know what kind of experience one should, is likely to have.

If I take you to a rock garden, then immediately you will try to find out rock. Suppose I take you to a, I say that I will take you to a rock garden and there is not a single rock, immediately you will protest, you will object. You will say no, this is not rock garden because I do not see rocks. That means you must be having some background idea, what a rock garden is. Look at the historical examples I have given.

Suppose, I say that I am taking to Japanese garden and then make you enter into Mogul garden, will you accept it? No, because your perception of the Japanese garden is different, does not fit

with Mogul garden. So immediately you will protest, you will detest, you will reject. This is how the whole perception process is. And then in the intellection, what we do is any landscape that you see, rather every user, every user mind it whether he is active, passive or the habitats, mammals, animals, rather animals, every every living being will analyze. And they have that capability endowed by nature to analyze and that is a process of intellection. That intellection process is very, very important.

In that an example, suppose there are, there are different way of we measuring, when we go to a landscape site and then we try to see in terms of planning, we may say, our reaction is it is highly planned or maybe no, no it is poorly planned or maybe it is unplanned. Highly planned, poorly planned, unplanned, your mind is working. The landscape I have taken you to, you have perceived it.

Here what happens is this is the level, this is a stage, we have to be very critical about because whom we are planning for and what is their, his expectation and what we are offering. And mind it, all your landscapes will be finally judged by the users, not by yourself because every creator is always very happy and very proud about his or her own creation but you are offering something at an exchange of a fees and you are offering something to the society for somebody else's use, not your own personal use.

It does not matter if you have your own kitchen garden and front garden, does not matter. You make whatever, you make whatever, no problem, you can do that. The thing is here in this kind of case is what happens is that whether you design your front garden or the rear garden, kitchen garden, in any way that is different. But when you are designing for somebody else, one is definitely going to be very, very critical in terms of saying whether it is highly planned, whether it is poorly planned or unplanned in terms of planning.

In terms of composition, one can always judge that whether it is geometric composition, organic composition or hybrid composition. Take example of the history. Geometric composition is Mogul garden and organic composition is Japanese garden, hybrid composition is your Spanish garden. One can always judge. And in terms of visual effects, it is ecstatic, means you are liking it or extravagant, it is too much too much, so much is not required or picturesque, it look so nice.

Others like organization, extremely organized or moderately organized or unorganized. Or in terms of cost, everybody is very critical about, any landscape you offer them, they will be also critical about cost. See, the thing is how do you, how would you measure? I am saying very extreme example. You take somebody to a garden which you have designed in which there are 10 statues and all statues are made of gold. Think about it. All statues are made of gold.

The statues are supposed to be made of stone. The moment somebody sees, it is, it appears to be extravagant, “My goodness! So much of cost not necessary”. Why should be gold statues in the landscape? Landscape is meant for nature. Your mind is going to disturb you, I will tell you. This is where you first put yourself in the position of a user, then analyze your own design. Okay. So cost involvement people analyze. They say it is highly expensive, highly expensive, it is not required, the landscape is good but it is highly expensive or moderately expensive or least expensive, less expensive.

Emotional effects is soothing, I like it, it is very nice. It is refreshing. I came to this landscape, I got refreshed. I am stressed with work, I come to the landscape, I am refreshed or it is disturbing, it is ghastly. Now if you look at all these one by one, you will find there are so much of variations that is possible and each one of them is the result of creation of the landscapist.

If you are a landscapist, then you could be falling into trap of any of these negatives or you may be taking the credit of any of the positives. This is the point which when you are planning, you must consider in the whole mental process. I will discuss further on this in my next lecture.