

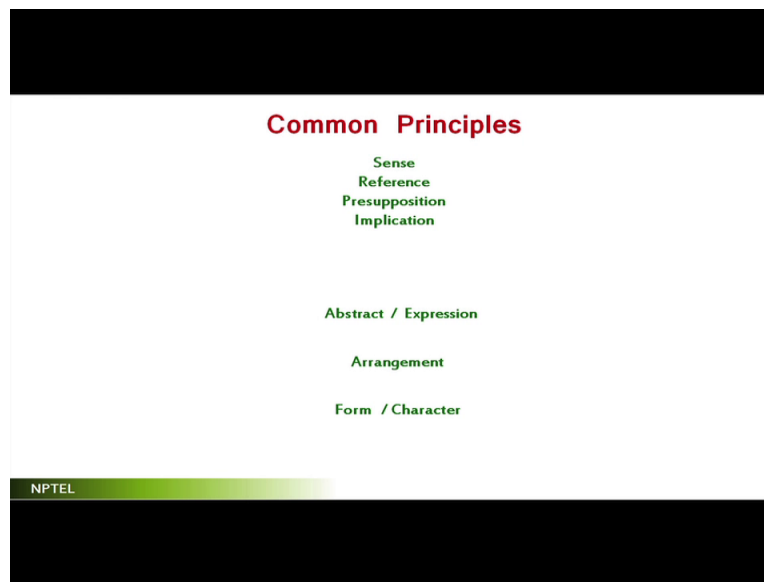
**Course on Landscape Architecture and Site Planning-Basic fundamental**  
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**Lecture 23**  
**Module 5**  
**Behavioral principle (Continued)**

I hope the discussions that we are doing is interesting to you, so far we are still in the discussion of the behavioral principles in which you will find that users are the most important element in our design who are going to say our design is right or wrong. So we have gone through the discussions of mental process earlier, expectations, tendencies and behavior and then we have discussed about the spaces, the plans which is specially gives shape to our landscape project and then we have discussed about the circulation pattern which is a very important element through which people are going to experience and get exposed and experience our landscape.

Next is a series of design principles that I am going to discuss. Design principles are what? What is principle? Principle is basically a kind of understanding of different items which is commonly accepted tested over the years and people have believed that whatever discussion that by which we are trying to explain this holds true for that particular item. It is not substantiated with lots of research or theory but this is by tradition, by discussion, by deliberations this has held its strong root on this.

These principles which I am going to discuss maybe I will try to give examples to this as many as possible the pictorial examples, but I can tell you not everything can be really shown through pictures and made very clearly explicit, what is important is the understanding of it, understanding of the principles. These principle how you would use it if you pick one principle and then try to adopt in your landscape project, the way it is generally constitute by common people everybody, then you will find that your you know the purpose of adopting that particular principle holds good.

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I will explain this little more in detail, the (princ) common principles, why common? Because most commonly understood and of course researchers are researching on this (socio) social and psychologist they are trying to give very clear and you know non refutable or irrefutable description of definition of that, I am not going into that. The kind of understanding that we have, we architects, planners, designers we have and how we comes through this I am going to say with respect to that language.

Principles are always the kind of sense you know what we understand from this, how we refer to this and what is the piece position for that particular principles and what is its implication, that is how the whole principles set works. There are three kind of principles sets of principles, ones it is Abstract or Expression. See abstract or expression I did not want to differentiate because of course when I will give examples to this you will find that there will be differentiated they will be listed differently, but I would say that the principles listed under abstract and principle listed under expression they are nothing but the subset of the abstract, okay.

And then the next one comes the arrangement, arrangement of space, spaces, objects. And then form a character they form a character of space, spaces or objects. Now, let me go a little more in this, if you are trying to express your design the way you have done it what is the best possible result is that what you express through your design adopting through this principles and the

viewer or user when one is experiencing this it matches it fits in that the best result that we can expect (4:51).

But the thing is there are certain principles which are always you know generates arguments one can contest, an example let me say butte, butte is one principle abstract principle, what is butte really? To me, something is beautiful, to you something else is beautiful or the one that is beautiful to me may not be beautiful to you. This is how the whole you know conflict starts, but we will not go into this kind of conflicting situations we will try to find out the how best we can adopt it, okay. Then let me start with abstract principles I will give a list of principles one after another first I will give I will read out each one of them and then come to the next one.

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**ABSTRACT**

- Unity** - Aesthetic / Functional / Ethical / Economic
- Harmony** - Visual / Form / Categorical / Speciality
- Beauty** - Visual / Form / Category / Speciality
- Climax**
- Contrast**
- Form** - Simple / Complexity
- Rhythm**

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So it is unity, I will elaborate what is Aesthetic, what is Functional I will elaborate, Unity, Harmony, Beauty, Climax, Contrast, Form, Rhythm they are basically abstract principles. Abstract principles means why it is abstract? Because if you really ask anybody that why you are saying that it is contrasting people will not be able to say indiscrete terms.

Whenever you will find that this is not very discrete, that means it is not dimensional or it is not measurable, then it becomes abstract, okay. In this let me now highlight on unity, you will see one thing very interestingly, and first what is unity? Unity is you know whole list of every object that is contained within that particular area. If in a landscape project, then at the back of our mind

many of the objects which are working many of the kind of spaces which are working which we think that it is landscape objects.

The moment you put within that a set of object that you have selected or elements that you have selected you are trying to organize and then people will say yes it is reflecting unity, but the moment you put something else within it which does not fit within it, then immediately reaction starts in the mind of the user you do not need to point it out, you just have to experiment by putting something which is non (con) conducive to that particular area, then immediately you will find that unity is broken, it is something a class I will just give an example of a class room.

A class of class 4 all the students of class 4 when they are in the room we say students of class 4, there is a unity students of class 4 we are saying and then when you say it is a class, then not only the students of class 4 also the teacher makes the class. Imagine in that in one of the seat a class 10 student is sitting, the moment you will find the class 10 student neither he is a teacher nor a student, that breaks the unity of it. Then if you say it is a class 4, immediately you will say, no there is something wrong, there is somebody some element within which is not fitting to this.

This is what how the unity is distracted, okay in this various unities like various forms of or various you know expression of unities are like say aesthetic, functional, ethical, economic all these four are very very important. First aesthetic, if all items within my landscape see I will try to give example with all with respect to landscapes though these principles will also hold good for architecture, urban design, planning and many other and also in life. But here I will try to draw examples from the landscape as best as possible, some time I might have to draw you know analogy from non-landscape oriented things but, okay you will understand why I am doing it.

Aesthetic a landscape which should be generally pleasuring the mind should look good (ev) if every element that you put within looks good it is unified. If there is one element out of the entire set of elements that you have put and which is not looking good, then it is aesthetically non unified that is how it has to be seen. Now who makes the judgment? First judgment is by you, you the designer you will decide that which elements or which objects have to put within it and then if you find that one particular object you have placed very defiantly or deliberately to check whether it is unified and then if you see who is going to now corroborate that what you done is true or not.

Then immediately you will find that this will be the users, the users will straight ways gives signal may not be vocal, may not be verbally but maybe by rejection that okay this is everything is fine but that particular element does not fit within, so mind always works and since it is not methodically done you cannot ask everybody and then statistically start proving that it is now unified, no it is not it is unified this does not hold good. So mind starts working these things which commonly demonstrated by everybody that how it becomes principle. What is a functional unity? Every element which I suppose to serve a purpose or function within my landscape site serves the purpose.

If every element of space or objects are serving its purpose as desirable, then it is has a functional unity. If there is something which does not fit in well, then you will see it is non-functional or functional non unity, I will give an example, you know historically all the landscape projects or landscape sites they had sound, the sound of flowing water and sound of birds, sound of air you know making the leaves rub against each other these where all sounds and sound was always a very important element in the whole landscape.

So if never sound you never bothered, sound of thunder, sound of rolling something everything was there. over the years by experimenting you know people started putting in sound boxes in there parks and the sound boxes which were playing some low musics as long as the music was not very disturbing first of all the sound box in my landscape itself suddenly become non unity because some box was never a part of it, it was a sound that was a part of it not the sound box.

And then those speakers which are placed you know it did not fit in well so it become non unified item within the landscape. As long as it was playing a music which was going almost well with the kind of seri or you know environment of that landscape that you are experiencing, people did not take much notice of it or did not object it much. But imagine that if suppose you are in the park and you are trying to see nature you know rolling meadows with wonderful water body, trees, birds and everything and then suddenly one very famous Hindi music or English music is being run in that particular speaker to that speaker.

That is non-unified, that means it does not fit in well, if suppose you put the speakers hidden I will tell you how we can also resolve. If suppose the landscape that you designed you put the speakers hidden and then through that you play the music or play the sound of you know wind

blowing, play the sound of leaves rubbing, play the sound of chirping then it becomes unified even if the object is not unified, why it is unified? Because if it is hidden, you do not know that what is generating that sound what you expected to coming to the garden is that sound of the birds, sound of the flowing water, sound of the wind rubbing the leaves against each other and that is being played.

So you think it is being emulated and then you do not see the speakers so that object (vis) visually also does not hurt you, so you think it is unified but actually it is not but still I would say result is unified this is how you have to view it, okay ethical. Ethical is you know this every strong point and there are lot of arguments I have heard, what is ethical in a park? The sound system again I will tell you, is the sound system very visible in a very vantage location playing English or Hindi music or local you know music which are non contri to or say to this particular ((13:30) is being played that is unethical, it does not go by the rule of the parks serenity, environment, climate and such.

Another, there is another way of (sa) you know this particular ethical and unethical very nicely discussed by Hubbard long long back in his book in landscape design, he has tried to put forward points which gave me an idea that can I explain in my current scenarios, example let us say, you enter a park at a distance you find there is a wonderful series of tress standing and below that there is a rock wall stone wall you get amazed you get you like it from a distance you go closer closer closer the moment you come to that particular edge then you have found my goodness this is a fake, this is a fake these are not trees, these are not stone walls it is highly nicely printed wall and the tress on a flex that is being done now anything that you make in a small picture can be blown up to a large size and display over there.

You know, what happens is ((14:54) catch the flex is not supposed to be the flex or such kind of banners is not supposed to be a component of a landscape. From a distance when you looked at it he could not make out that this was this is a fake till the point that you understood that it is a fake till that particular point it looked unified. This is what is a point I am trying to hint at till that particular point, the moment you have understood this is a fake, this we can ethically wrong.

Why ethically wrong? Because a flex is not supposed to be a part of my landscape because is mostly predominantly natural ((15:32). Have you understood this particular point? Think think

yourself and try to find out many more examples in the similar nature, another example I will give you, you looked at wonderful stone wall you went closer and then you find all those are nothing not stone wall they are all made of you know fiber glass or fiber say frp's and given a shape so nicely that he cannot make out even you know the stone if you try to pick up a stone it is heavy the moment you pick it up is a light fiber glasses or say fiber reinforced plastics molded stone.

The moment you understand the reality of it, your mind starts rejecting it as long it was stone even if it was heavy, even it was (())(16:19) you accepted it. But the moment you found no no it is a fake, then your mind rejects it, this is the point which is unethical. My point is unity when you are thinking at that point of time people may argue or the designer may argue you wanted a stone wall I gave you a replica of a stone wall, so it is unified user will say no I wanted a stone, I wanted a stone wall you did not gave me the stone wall you give me a fake, so it is a unethical unity.

This is how the whole unity has to seen into perspective, economic similar landscape is not supposed to be really very very expensive because it is nature majority of the elements that we are drawing is from the nature, but if you look at the French and the Italian gardens you will find they are so expensive. If you look at the gardens of the Spanish and the Mogul and the Japanese, Chinese and also English to certain extent, then you will find they are not that expensive because the expenses you know if the money starts speaking about the quality of the landscape then the landscape has lost its actual grandeur.

And this is where if suppose you find a very costly element within your landscape, then it is economic non unity. So unity when you are thinking about it, it should be on a scene with respect to how the people are going to perceive and how they are going to see that how it is coming in the mind. So if I now comeback to it again aesthetic, functional, ethical, economic, then my suggestion is that if you are trying to create something a landscape which is going to confirm to the unity principle of this, then it should be aesthetically a good, nothing should be ghastly, it should be functional, everything should be in place as it was required, everything should be ethical people will not feel bad, people will not feel jerk, people will not feel in a threaten by something opposite and everything is economically settled.

Quite often I can tell you with this I have seen myself you know the best is that you go through all the French and Italian examples that I have shown in the earlier lectures you reopen that and see the pictures in each you will find that a garden is supposed to be nature a sculpture which has been pushed over there which may show or rather reflect a very strong you know strength of the sculpture, but the thing is sculpture is not a part of a garden by virtue of itself by nature, sculpture is a part of the garden because the designer wanted it or the owner wanted it.

So it was pushed into this and now people have started feeling that the sculpture probably is a part of the garden. I have seen also many sculptures which are you know socially or morally bad the nudes for an example, you enter a park with a children and you find there are lots of sculptures which are reflecting or depicting nudity absolutely unethical, no arguments for this absolutely unethical for children not for you the children it is unethical.

The thing is this has to be kept in mind, so all this principles which I am going to tell you some are see I will tell you all the principles in over the years can be always refutable, debated, contested. But the thing is if you search your soul and try to understand yourself then automatically your answers or your results will be accordingly depicted, okay. The next is a harmony, harmony in terms of visual, form, categorical or category and specialties.

See harmony is what that everything seems to be in place as it is supposed to be there is a harmony between one element, so it is harmony is always with respect to the each element with respect to the whole each element with respect to the next element each element with respect to the next adjacent element. So harmony is basically when you look at it, then you feel that everything is harmonized yes it is going well in terms of form, in terms of category, in terms of specialty, in terms of (ex) you know look and all other aspects but again very difficult to write it down exactly what harmony is.

If you enter a place and everything you look you think yes it is fairly fitting well within this and as expected then I would say harmony is achieved. Most often since we are depending on the visuals, then the form plays a very important role in the harmony, the same class room complex class room that I have given the example in which the class 4 within which a class 10 has 10 student has entered and sitting on a chair is non-harmonious because in every respect first of all his education level, his age, his stature, is size everything is non-harmonious so immediately you



will find that once you look at a class room of class 4 student and suddenly one class 10 student is occupying one chair, non-harmonious.

So something which your mind gives you a signal, nobody has to tell you really, nobody has to dictate you it is just your mind rejects or accepts whether it is unified, whether it is harmonious. Then, another very dangerous principle is a beauty always we have found that yes, this is one of the principles which is contested every time and that we have also tested with our own personal life, we like some people, we like we think some people are beautiful or handsome and to others if you ask no no no they do not like they do not think it is the person is (hans) handsome or the lady is beautiful, no.

It is basically what happens is how your mind accepts the overall look and the characteristics of this. So in beauty what happens is gain in the same visual how it looks the form, the profiles, the category what kind of category and the specialty, this category and I would say here you can also think in terms of characteristics, now what is a characteristics? It is because of which that when you I will just give an person a analogy this quite often I prefer to give personal analogy to understand something which is not very commonly you know defined.

The person analogy is that when you make a friend make another person a friend whether a boy or a girl, when you look at that particular person do you first look at the beauty? Or view talk to the person and try to find out what is inside or do you feel that there are certain things which are very common in your taste and choices or do you think that they are opposite, if you find they are opposite then you will not find the other person beautiful or handsome you will not. So what happens is this is how when you are thinking when you talk about this garden is a beautiful garden then your mind has to give you signal for which strengths you are this as beautiful, if anything that is created was not really beautiful to certain extent then in that case some garden which you do not like was like by many, some garden which you look like may not like by many.

So this is very relative to individuals, so basically what happens is unity and harmony which are you know by common phenomena with the beauties very very person specific or the user specific. But one thing I can tell you something is beautiful which generates pleasure in your mind, whatever it is whatever. If suppose something which you look at and you feel pleased, then it is beautiful to you so it is very very user specific keep that in mind.

Then climax, climax is about climax is suddenly something comes up in front of you and then you have been seeing things in landscape then suddenly you saw something which you reach the peak of your liking or you know so that is what is a climax. So what happens is when you create a landscape generally gradually take the person to a particular point give them good experience good experience and good experience at one point of time suddenly something opens up in front of his eyes and he reaches the level highest level of pleasure and after that again everything falls down in terms of his expression that is what is a climax.

Contrast, contrast is basically relative that if there is some elements or some objects or some you know spaces and their other which are characteristically opposite then it is a contrast whether it is a color, whether it is form like say there is rectilinear form of garden and immediately after there is a circular garden and there is one particular water body and after that it is a sand they are all contrasting, contrasting in terms of its characteristics that you have to keep in mind, okay.

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The form, the form in terms of this I forgot to show you highlight this particular photograph I have selected this photograph for a very definite reason this is one of the latest you know very recent English gardens product. Nature never has created this, this in fact I was trying to correlate with unity when I was discussing I missed that particular point, the thing is this is not really created by nature individually if you look at it and excellent piece of art, excellent piece of

art only thing is does it fit in natural landscape? Probably no, is it ethical or unethical I will not comment on this, it is you who has to judge.

You know why it is ethical or unethical I will not comment because it is you to judge, because when you are entering a landscape site are you expecting to see something like this? If not, then it is unethical if you do not mind, ethical but this costs not like normal other landscape cost, so economically also is it unified? You have to judge. Functionally yes functionally it is a piece of sculpture functionally it works, aesthetically also it is wonderful sculpture somebody has created it is good.

But for a landscape is it ethical? Or should had been in one of the exhibition galleries, this is the point which I am trying to hint at, okay. Now coming back again to the form, we have basically two divisions simple and complex you know it is based on their simplicity and the complexity I have written simple and complexity basically simplicity or complexity or simple or complex, okay.

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- Beauty** - Visual / Form / Category / Speciality
- Climax**
- Contrast**
- Form** - Simple / Complexity
- Rhythm**

The slide includes three landscape images: a golden sculpture in a natural setting, a symmetrical garden with a central water feature, and a formal garden with geometric patterns. A circular inset in the bottom right shows a man speaking. The NPTEL logo is in the bottom left corner.

An example let me show you here, this particular landscape is very simple every element is there every element is of good quality, this is slightly complex, slightly complex not that simple because here why it is simple compare to this one because everything has been kept in you know least amount of interventions and here everything has been done with very very precisions and dimensions and geometry.

Rhythm is another very very debatable principle that is why all this principles is kept within abstract, okay. What is rhythm? If suppose you have one element or one space let us talk about the element one element next to that, another element, then another element, then another element you find that there is a kind of you know say flowing from one to another and there are very very nicely intertwined in terms of giving a good reactions or to you yourself.

Think about the space go from one space to the next space, to the next space, to the next space till you come back to the start point where you came and you find that yes there is a nice transition from one place to another to another to another and it did not even give you a jerk never gave you a kind of you know jolt that is rhythmic, rhythm is basically a flowing of one one to another without giving either mental jerks or any physiological jerks or any other physical jerks, okay.

This is what is the kind of rhythm that you create but still debatable any landscape that you show me and if you can tell me that this is rhythmic I will be very it will be very difficult for me to accept unless I feel it is rhythmic. So these are the abstract principles which makes sense but very difficult to even comment on or create, but however that does not stop us from creating if you create these nicely you will find that your landscape is going to be created very very well, okay. Thank you for today and again we will discuss further on other design principles, thank you very much hope you are enjoying it.