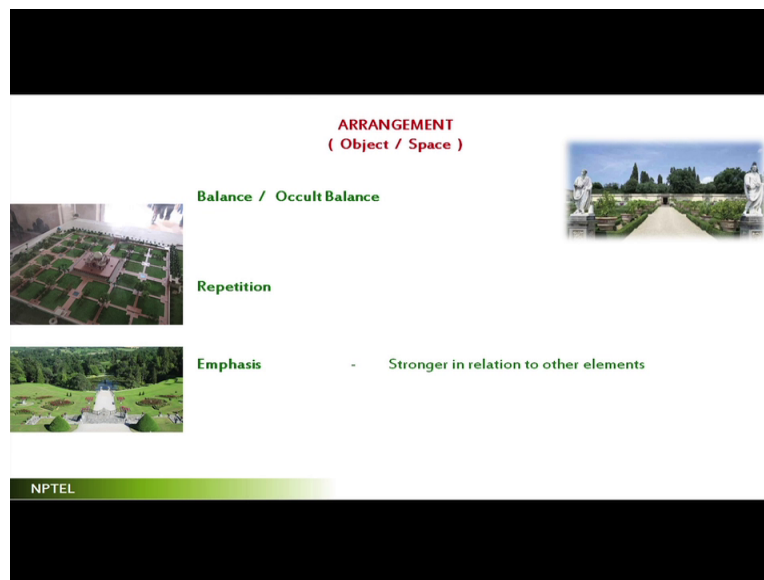


Course on Landscape Architecture and Site Planning-Basic fundamental
By Professor Uttam Banerjee
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Indian Institute of Technology, Kharagpur
Lecture 25
Module 5
Behavioral principle (Continued)

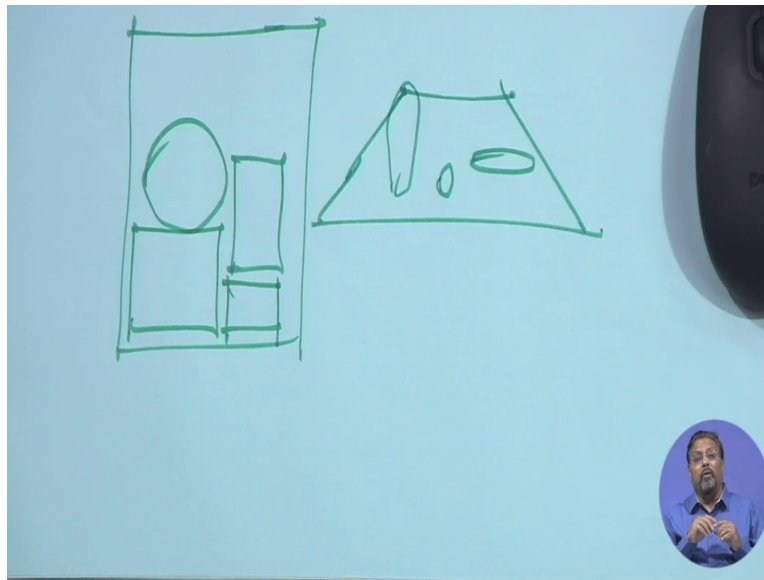
Good morning, I had been discussing on the arrangements before that I have discussed over the abstract or (ex) expression principles and now I am discussing about the arrangements I am continuing with it.

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I will just list them first, Balance / Occult Balance, Repetition, Emphasis. Basically what happens is you know whenever you are trying to arrange different objects I discussed about the symmetry asymmetry, similar there is similar called balancing.

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Balancing you know it comes slightly in the volumetric or special sizes, it is something like again I will try to draw suppose in a whole landscape site you have one area which is very large and there is another space which is very small and there is a space which is rectilinear like this and there is a space which is circular I am trying to give different kind of forms essentially to make points clear. Whenever you see this you have a feeling that they are not properly balanced, properly not properly balance in terms of its sizes.

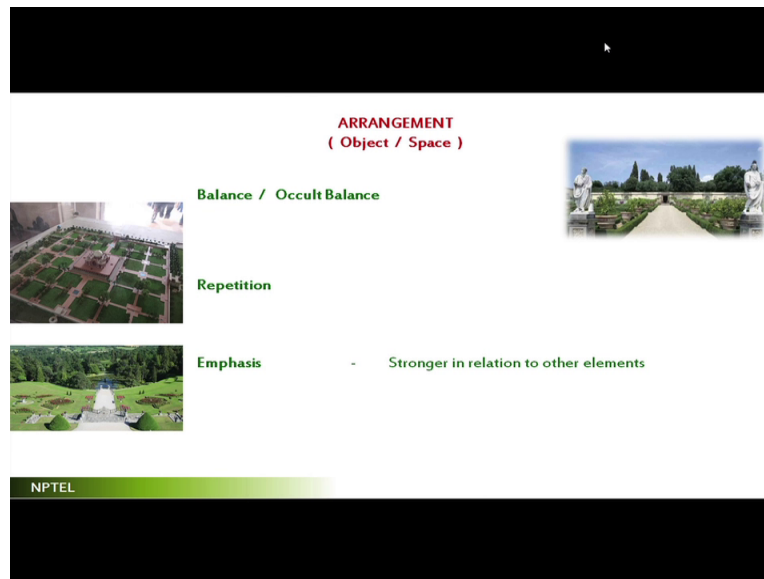
Again the balance here I may not discussed in the form and the objects even the balance like say in my landscape if suppose I have a landscape I am trying to draw in perspective I have one object very large, another object small, another object you know (1:54) kind they are not balanced, why they are not balanced because whenever you are looking at each of them a ultimately trying to make a comprehensive or cumulative idea in your mind, then you find one is great, one is big, one is large, one is small, one is dropping, one is you know this is what is the balanced part of it when we think it is balanced, every element is different but in terms of scale, in term so form, in terms of color, in terms of harmony they are fairly appears to be in place.

This is also within a put this as a abstract because here the mind starts setting some dimensions to it that is why it is not abstract. Abstract are those which are which are non-dimensional, but here it has some dimension in it, okay and the occult balance is here basically there is a little bit of deviation from the normal balance that you have done, but yet the effect have been very good.

See, the balance if mind (tri) tries to understand whether everything is balanced and feels pleasure.

Occult balance is not everything is balanced, slightly differing or rather deviating from the balance but still looks good occult balance, this is where it should be constitute with.

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Repetition is rubber stamping same thing common just look at this particular picture, look at this particular picture there are all the squares very repeated very very very repeated, okay where you have a structure in the center which is a only deviation, the rest of the things are square gardens which are repeated. This is what is repetition no harm, see again good or bad, right or wrong, do not argue do not have to think about it, think whether the effect is good or not, okay.

When you repeat such objects sometime it becomes monotonous, so the monotony that we think about like say seeing the same thing over and over and over again does not make me much interested in this particular experiencing this landscape, this is what is basically resulting from repetition you remember that I talked about the monotony on that. If you break the repetition and make too much of breaking the repetitions that also might make it very complex and may not give you good affects.

So the point is where you draw the line that is important. Emphasis is when you emphasize certain objects or certain spaces with respect to the others everything is there, multiple objects or

spaces are there in the landscape and at certain points you will find something is emphatic, you are forcefully doing it that emphasis sometime is very very interesting and it may create just look at this particular picture I have just taken over here in this let us see I will just all this pictures that I will now explain to you.

This is look at this particular picture this particular path is straight leading to this area and the equal amount of slope that has been given on either side if I say this is quite balanced, quite balanced but this view access is leading to a very green which are dark green compare to this now if you take HUE into consideration then you will find that this is emphasizing this frontal garden against the background of the dark garden. This frontal garden has been emphasis because of the lightness light color of the green view against the dark view emphatic this is what emphasized.

So basically it is stronger in relation to the other elements, contrary I can also say with respect to a very light color foreground this dark background is can also be emphatic, it all simple depends how you react to it. Let us look at this particular picture here the access is straight leading to a particular point on either side I have the statue everything is almost appearing to be symmetrical or balanced on the either side look at the statue the heights are same, but the statues are not same.

When you will consider this a 100 percent symmetrical when when will you say symmetrical when the same statue comes here, when you say balanced when you are seeing one form and the other form is balancing each other. Now imagine you know imagine that this particular statue was nonexistent, then if you look at this particular one then suddenly you would have found some tall structure over there and then there is nothing. So it was not balanced, so one structure one statue balanced with another statue of the similar height and similar height and volume.

So this is what is balancing, same statue repeated would have been symmetry, I hope the point is clear to you. Other aspects, one second one (sec), okay I will go one by one Accentuation, accentuation is when you are trying to draw attention to something very definite, there are so many objects you are drawing attention of the user to some specific object how you do it there are various ways of doing it. First accentuating characteristics is the self-characteristics of that object itself, the object is so strong intrinsically by its own characteristics that it draws attention that is accentuation.

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The slide is titled "ARRANGEMENT (Object / Space)" in red text. It features two images on the left side. The top image shows a green landscape with a tall, thin, white pillar-like structure in the center, which is the focus of the "Accentuation" definition. The bottom image shows a green landscape with a winding path and a small stream, illustrating the "Positioning" concept. The text on the right side of the slide defines "Accentuation" as "Drawing more attention compared to other elements" and "Positioning" as "Organic / Ordered". At the bottom left of the slide, there is a small logo that says "NPTEL".

When it comes to sometime you know you accentuate with other elements of the background, that you can do just look at this picture this picture here look at this this is the green dominated landscape within which suddenly you have a pillar this is basically not fitting non fitting element in the landscape because nature did not create this cannot create this. As you putting here whenever you look at this particular picture you really do not focus on the other trees and the greens and all you your eye catches straight or hooked to this particular element this is what is accentuating.

Drawing more attention compare to other elements you do it in different way statue or this kind of you know some architectural elements a building maybe a tree a specific tree which is contrastingly different from other tree which catches attention you can do that. So accentuation is one more very strong strong principle that we can use, let us look at the other.

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The slide is titled "ARRANGEMENT (Object / Space)" in red text. It features two sub-points in green text: "Accentuation - Drawing more attention compared to other elements" and "Positioning - Organic / Ordered". To the left of the text are two small landscape photographs. The top photo shows a tree in a field, and the bottom photo shows a garden with a path and water. At the bottom left, there is a green bar with the text "NPTEL".

Positioning, this positioning is when everything is positioned because it is a space within which the elements and the spaces are located.

Whether it is organic or ordered? Organic means in natural form as if it came by chance and the ordered is you designed you placed it very very methodically over there. So organic or ordered, if you look at the Mogul garden, if you look at the French garden, Italian garden they are ordered. If you look at Spanish garden they are semi ordered, if you look at Chinese garden and Japanese garden they are organic, but mind it every garden has been designed. So it is basically by positioning you give a feeling to the mind or to the user that whether it is organic or ordered.

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The slide features a black header bar at the top. Below it, on the left, is a small square image of a landscape with a path leading to a pond. To the right of the image is the word "View" in green. Further right, the word "ARRANGEMENT" is written in red, followed by "(Object / Space)" in red. Below this, there is a list of two items: "- Fixed / Dynamic" and "- Panorama / Tilt", both in green. At the bottom of the slide, there is a green bar with the text "NPTEL" in white, and a black footer bar below that.

There is another one just a minute, okay alright. So this next principle that is view, okay I have explained to you what is view and vista. So when it comes to the arrangement you will find it is the view from where you can see the entire thing, it has two things one is the fixed view and there is a dynamic view, these aspects I have discussed in my earlier lecture when I was talking about the circulation or kinesthetic expressions at that point I have discussed more in detail.

So basically so this particular principle also becomes very effective or useable in your landscape arrangements in which you decide whether it is a fixed or dynamic, do you want a fixed view or dynamic view you want people to move around and see and whether it is panoramic or tilting.

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The slide features a black header bar at the top. Below it, on the left, are two small images: the top one shows a wide landscape with a path leading to a body of water, and the bottom one shows a perspective view of a tree-lined path. To the right of these images is the text 'ARRANGEMENT (Object / Space)' in red. Below this, there are two sections: 'View' with a list of '- Fixed / Dynamic' and '- Panorama / Tilt', and 'Vista' with a list of '- Guided Vision leading to a focal point / object'. At the bottom left is the NPTEL logo, and at the bottom right is a circular inset image of a man in a blue shirt speaking.

ARRANGEMENT
(Object / Space)

View

- Fixed / Dynamic
- Panorama / Tilt

Vista

- Guided Vision leading to a focal point / object

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Then comes the vista guided vision leading to a focal point or object this also I have clarified in my during discussion on the kinesthetic expressions I am just bring it here because that refers to my arrangements so I want what I want to create.

In this if you see let us look at the first picture top picture you stand at one particular point and you see the entire landscape, now if you walk along this particular landscape I will tell you your view will not be similar neither not only that, it also since you will be walking at the floor level, then all the trees that you are seeing from the top and all the tress the series of trees that you are seeing from the top now they will become vertical planes. So whole your view frame will change and that is why if you remember that I have also advised you not to plan thinking about the plan or rather plan it thinking about the (thr) three dimensionality, okay.

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ARRANGEMENT
(Object / Space)

- View**
 - Fixed / Dynamic
 - Panorama / Tilt
- Vista**
 - Guided Vision leading to a focal point / object
- Focus**
 - Drawing Attention

NPTEL

Next one is a focus see focus is what focus I have discussed when I was talking about the view like when you look at something and you have some strength by which your eye you know view cone focuses onto that and it becomes 5 to 15 degree so that becomes a focus that means a point of reference where you want to focus your attention to you are still seeing everything but the moment you come to this particular focus (poi) focal focus here then automatically your view cone restricts to this anything beyond this particular view cone becomes slightly blurred, okay.

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ARRANGEMENT
(Object / Space)

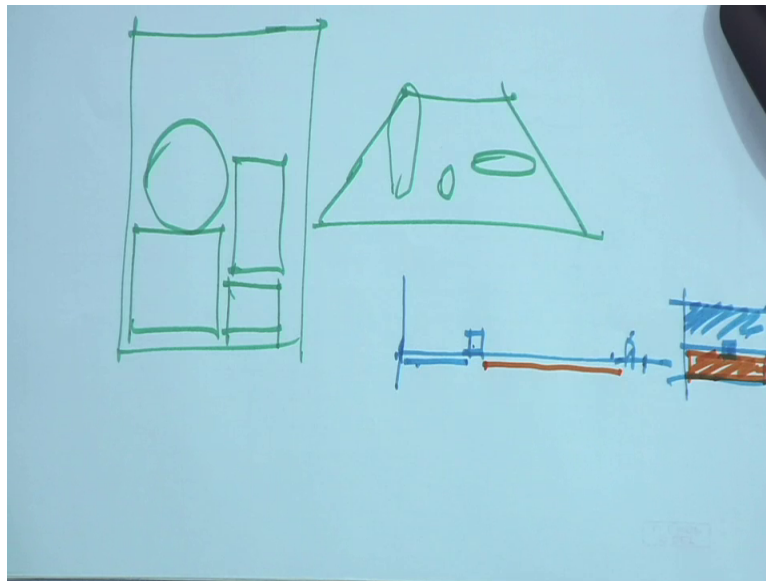
- View**
 - Fixed / Dynamic
 - Panorama / Tilt
- Vista**
 - Guided Vision leading to a focal point / object
- Focus**
 - Drawing Attention
- Foreground**
 - Near spaces or objects



NPTEL

So focus you create when you try to draw attention and then two more things foreground and the background these are very very important things. Since a landscape is arranged over a space there maybe multiple such elements there may be some elements which are accentuating, there may be other elements which are just making you know different arrangements.

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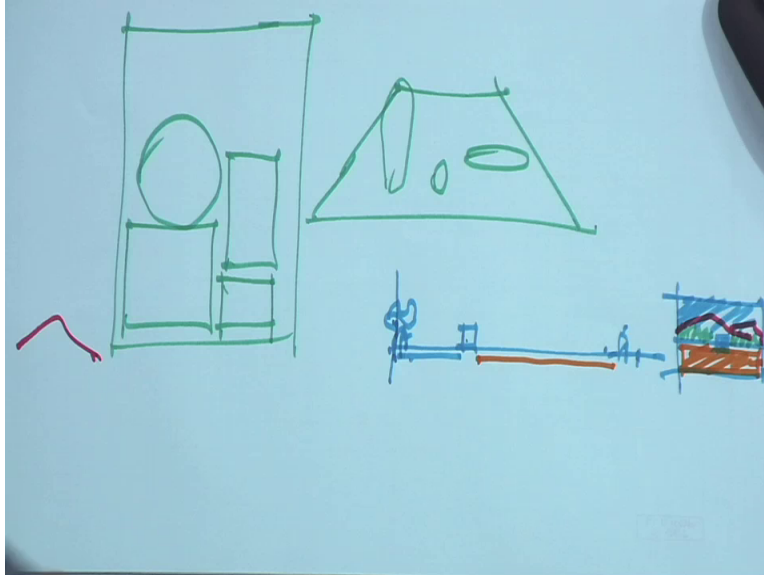
These two things play very great role one is foreground, foreground is a near space from an object let us say an example let me give you with respect to this particular sketch, okay please look at my paper, I am just drawing a section first if suppose you are standing here and you have an object here and you have your property is from here to here.

Anything that is at the back which you are seeing in the picture with a horizon line this and this one with a picture this is the object and you are seeing this, this particular zone which is towards the front this zone and this one is the foreground and this zone which is at the back is the background this zone. Now interestingly in a view frame when you look at it you will find that there is a foreground and there is a background and everything has a foreground and a background.

Foreground has a limit of visibility starts from a reference object to yourself this portion is a foreground start from a reference object if you shift to the another reference object from that particular point to yourself foreground does not include anything behind you never, but

background is very interesting background is start from the reference object and backward, where does it limit to? Horizon, this is what is real challenge in our landscape design.

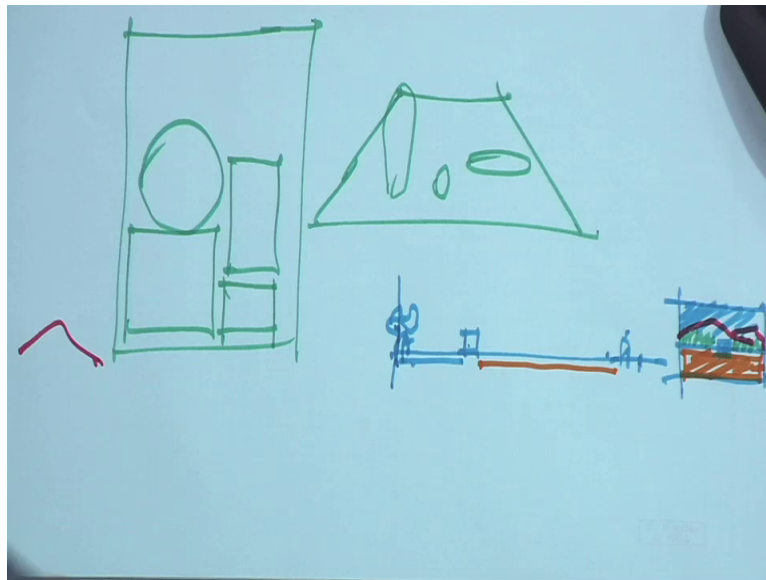
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Here I have drawn a line this line let us say I did not give any brigade or any fence over here, it is open I have given some trees over here, when I will see this particular thing I will see the tress over here in my picture I will see the tress. But has it stopped my vision of the cloud or the sky behind? No, has it stopped the vision of something far far away several kilometers away there is a hill has it stopped me from viewing this hill? No.

This is the real interesting part of our foreground and background. Let me reiterate, standing from a particular point you being a observer take a reference object from that particular object to yourself is the foreground, not behind you from that particular object go anything that is behind is a background till the horizon and that makes sense all objects every space and object when you are viewing it, then you are always seeing again some background and the background has you do not have much control over the backgrounds.

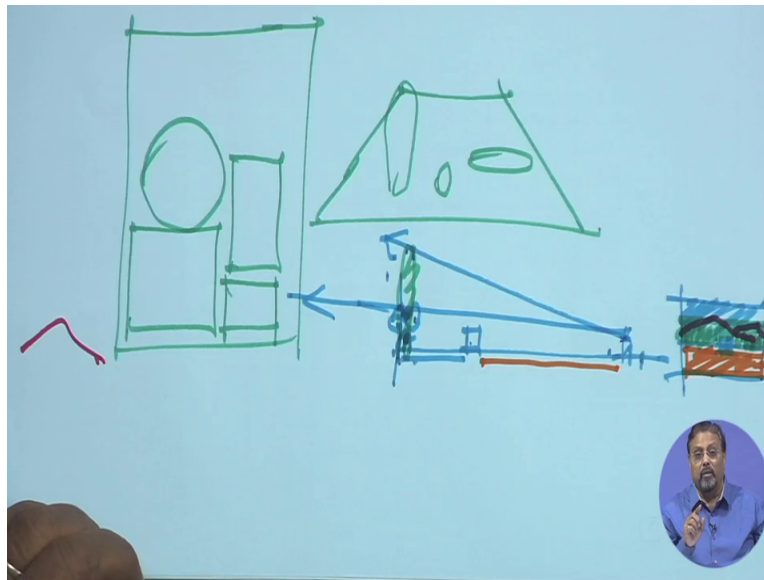
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Example, the sky look at this particular picture on my paper this picture may be very very simple picture look at this particular picture this sky when it is not cloudy very shining, the anything that you are seeing in front is shining background when it is very cloudy against a grey background when it is with (())(16:14) nimbus clouds you know very dark grey background. If suppose you find blue sky with some sporadic clouds white clouds different backgrounds. So your background is always beyond your control and that contributes to greatly in the expression or experience of your project site, but yet you do not have any control.

If you really want to control, then you can do one thing you can raise the vertical limits up to a height that when you are seeing it you have this object which you have planned at the backdrop negates the effect of the rest.

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An example, if suppose you raise make a tall tree grows at the end and such tall that standing at this particular point you almost do not have a visibility of the hill at the back, you obstruct it. The thing is this is where you can do such things, but there is a limit up to what height can you go for the tree or how would you really work it out.

You know basically the very interesting way of working on this is take this particular picture, this particular section I think I will save my labor drawing this you take this particular line and whatever backdrop object that you have draw line like this, draw line like this and if your whatever object that you have at the back it will have very high different scales if in your picture this is visible between this and this then it should be included and this height you decide based on your view line stand at this particular point the view line view line you raising.

You know one point of time in one of my lectures I will show you I will explain that how to really work out the existing trees positioning affecting your sunlight exposure in some other lectures I will discuss but this is what I principle I do follow, take that particular line, raise it up till it comes to the tip of that particular obstruction and beyond this whatever it is I do not see, that is how you can always make a backdrop which is as per your own choice.

But otherwise I always prefer one thing in my landscape, first of all I will not go into this kind of complex designs, I will first try to see whatever is at the backdrop can I exploit it, can I explore it and exploit it if the backdrop becomes good then I will do very little over here and allow this

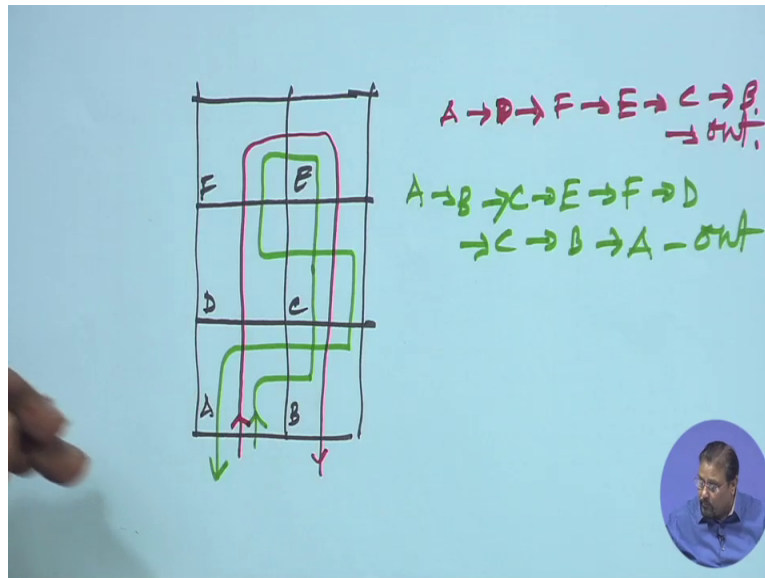
particular object to be seen at that background. So the background planning and the foreground planning these are very very essential planning exercises which the landscapist has to do, if you go back to your French and other landscapes designs when I will go to a palette of pictures in fact you know how I am planning this is when I will discuss this, I will go to a panel of you know a series of palette of pictures. All this discussions that I am doing I am just trying to you know express what I would like you to know, then when I will go to a palette of pictures there will be multiple pictures in a same slide maybe but I will try to say this is what it is, this is where it is, this is what it is, okay.

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Next, Order, Sequence and transition this particular three I have (19:39) together for a very definite reason.

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When you are arranging your spaces and you are allowing an user to experience it, these three things matters a lot this order is placement how you place it, sequence is exposures how you make the movement exposure through movement and the transition is exposure from one to other, let me draw one sketch this is schematic diagram I am trying to give that idea, I draw very simple diagram for this zone A, B, C, D, E and F say for example this is a landscape project which I am designing and I have divided this into 6 segments in terms of French landscape example 6 pathways A, B, C, D, E, F alright.

For discussion sake I am putting some more conditions to it, your element of A or treatment of A is not same as B rather I would (sa) I would put it differently each of them has their unique arrangement and components this is what is order, I have ordered them as it is, what is the order like? It is regular very regular. Then comes the question of how to see it, here lies one point when somebody is seeing it, I will force him to see the way I want, make him enter, follow these lines a viewer enters from here, goes to the next, goes to the next, to the next, to the next, to the next and then ultimately comes out.

This if I record it I have as per design sequenced it, this is what is a sequence sequenced it as A then B sorry sorry sorry then D then F then E then C and then B, be attained to this. Another option I am working it out, somebody will enter we will go like this, go here, go here, then this, then this, then this, then this, then here and the here I have sequenced the motion in that manner

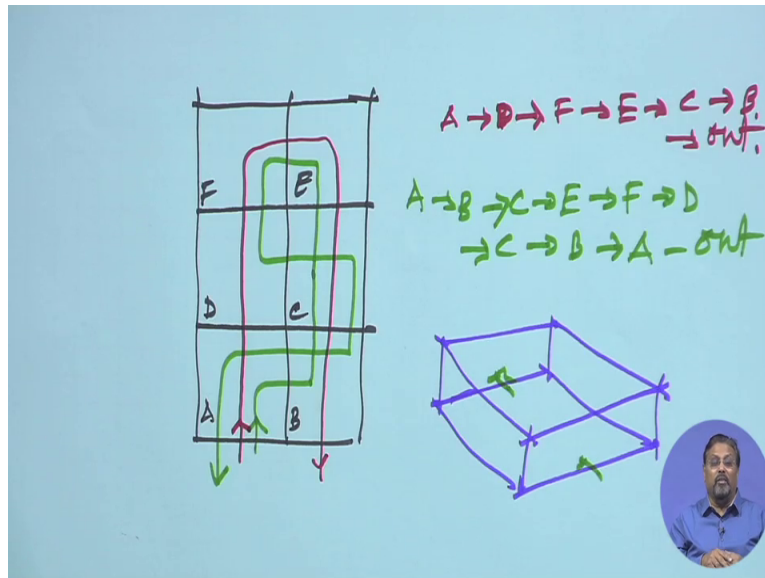
means I am designing in such a way that one has to first enter, then what happens the sequence A then B then C then E then F, D, then C then B and then A and then out.

And for this B it is up to this out, it makes a (())(23:26) difference in his experiencing the same site that you have designed, this is it matters look at this, he enters from here goes to A looks at this and then goes forward same kinesthetic experience knows nothing about B goes to D experiences it goes further experiences this turns, experiences this edge and goes to E, experiences this edge then comes to C turns experiences the E comes to C experiences this then comes to B and then after that out.

Next option green one, goes to A, turns right A experiences this entirety turn to this C is this, goes to this part C is this, then goes to let me take another pointer then goes to this part experiences this, goes straight experiences C, then E, experiences this, then turns left, experiences this, then here F, then turns on this direction experiences this, then comes here experiences this, then turns to the left C is this, then to C this one, then to B this one, then back to A seeing this and then coming out.

Now this picture if you just download whatever sketch I have drawn download and try to put your figures within it, objects and elements within it and try to see will you have the same experience? No, absolutely different experience you will have I will tell you how it is different experience.

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See first of all in a space I am drawing it in 3d a space try to understand this and then after that what you will do is when you will mentally work it out, try to follow this rules.

Once you have come in to this particular point, when you see this you are seeing the rest of the things you are seeing the other two sides as the side view seeing the frontal view of this as a front view side view and the front view if you go further forward this you have never seen this in detail also you have never seen this in detail. You came straight from here to enter to this after that when you go straight forward I am talking about the red line you saw this two this two lines as perspective view never a perpendicular view and this one as the perpendicular object perpendicular wall whatever treatment it is there this is registered the other two will rest register.

Take the example or follow the example of the (gra) Grenada a Spanish landscape you remember that fountain on the left hand side we have the arcades, on the right hand side we have the vegetations, in the front we have the Baradari or the king's palace and then in front we have the water and then the fountains just take that particular picture you try to understand that if you had been looking from this to the arcades you have not seen the total arcades, you would have lost the effect of the Baradari and the entry and of course the vegetation.

This is how you look at it, so when you go into this if you could count or register or record the experiences of the persons then you would see that A to D to F to E to C to B is one experience take a cumulative experience. This cumulative experience when we will finally add it up some

body will express in some manner then if you take the red one A to B to C sorry sorry green one A to B to C to E, F, D, F, C, B, A cumulative one A he has entered twice, C he has entered twice, B he has entered twice but he is looking for the different direction.

Since he is looking for the different direction reaction is also different registration is also different, retrieval is also different. So when it differs so much, then his cumulative reactions to the entire spaces are different this I will add with the transition in my next lecture and explain the whole thing further, enjoy meanwhile what you do is draw this picture on your piece of paper my advice is draw this picture on your paper and try to put elements by yourself.

I have just given you the concept try to put the elements by yourself and suggestion is change make different kind of elements in different zones do not make a repetition of the same elements, do not make a repetition of the same arrangements as well and then follow the same thing A, D, F, E, C, B A, B, C, E, F, D, C, B, A follow the same sequence that I have given over here and then you try to comprehend and write in your forum what you felt about it.

And if you have very you know attentively done it I am expecting more of your reactions in the forum on this, take this almost like an assignment there is no scope for this kind of assignments in our this lectures this NPTEL lectures but however I suggest do this yourself and if you want you do it yourself take a scan of this and mail it to me I will very happy to see that how did you comprehend this particular concepts and I will further elaborate in my next lecture, thank you very much enjoy it.