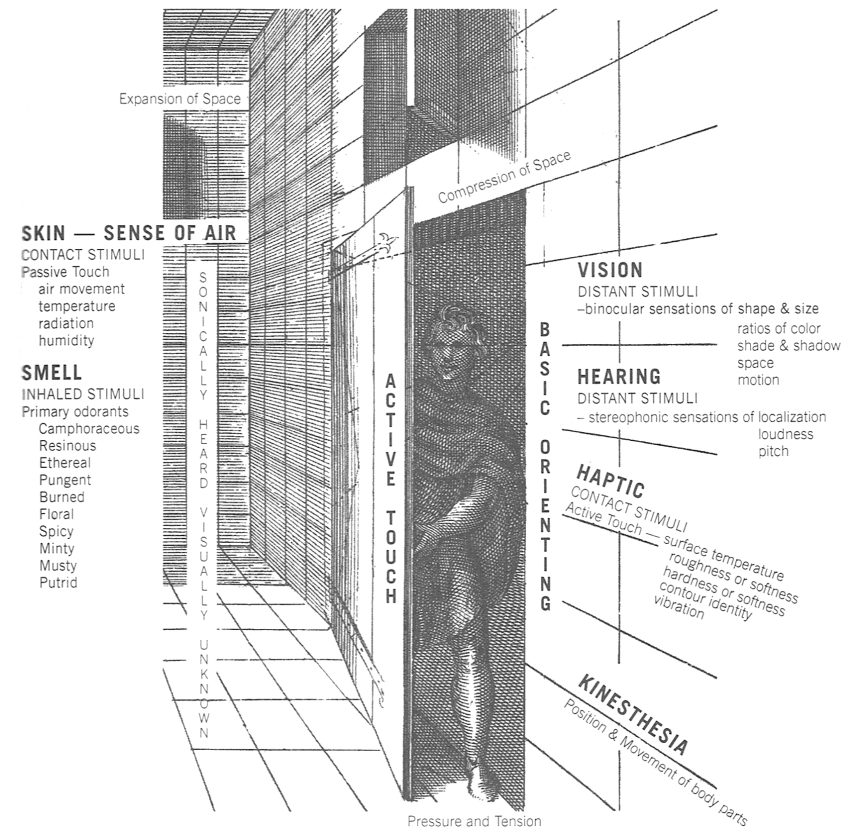
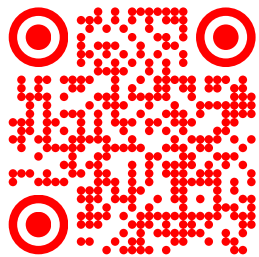


MANIFESTO FOR THE SENSESCAPE

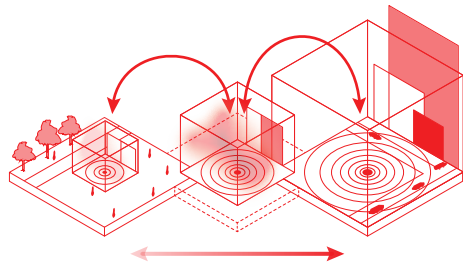


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DECLARATION OF MOTIVES AND INTENTIONS FOR AN EMBODIED, INCLUSIVE AND MULTI-SENSORY DESIGN APPROACH TO URBAN PUBLIC SPACE

1 CONTRAST AND GRADIENCE

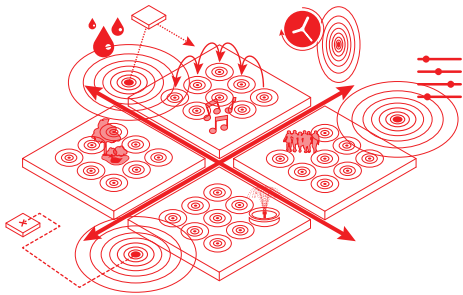


- A Create a play and contrast in temporarily enabling or disabling specific senses (sensory deprivation or exposure). When a space disables or reduces a certain sense, the other sensory experiences will get stronger.
- B To avoid uncomfortable overstimulation, pick one sense to deliberately overstimulate while keeping the others at a manageable level. Avoid an exposure for an extended period of time but working towards a low or high intensity space by slowly building this into the routing, programme and materiality. This could be executed by using a (traffic) buffer zone or by orienting the programme inwards.

- C Vary in heights, shapes, sizes, materials and atmospheres (air, light, warmth, etc.) of outdoor and indoor spaces matching with the desired level of intensity. Activation of the senses is possible through noticeable contrasts in intensities that should not become so big that the human scale will be lost. Make use of archetypal building forms.
- D It is beneficial to become acclimated to a wide, busy or tall outdoor or indoor space by entering it concealed. If the transition is gentler and more smooth, the threshold for entering a space is lower. The expansion and compression of space along the paths will also encourage movement.

- E Multimodal motorized transport, multi-directional infrastructure and mixed-use (public) programme provide more sensory exposure (networks), whereas pedestrians or cyclists, linear infrastructure and residential (private) programme provide more sensory deprivation (pockets). For curating intensity, make use of archetypal building functions that compel these atmospheres.
- F There are public programmes where places of overexposure are unavoidable, such as station buildings, churches and market halls. To avoid or escape the buzz while still enjoying the programme, greater attention must be given to the traffic and opposing tranquil spaces in or around the space.

2 SOUNDSCAPE

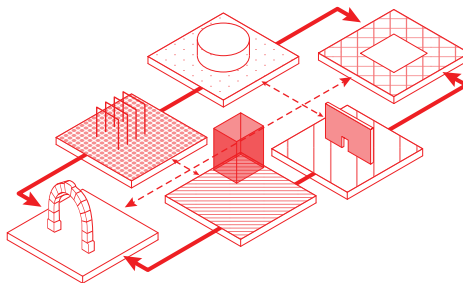


- A Human and society sounds, such as people and music, synchronised with a recreational programme and at a consistent volume ensures a positive vibrant experience. Opposing to this, nature sounds, such as flora, fauna and streaming water, ensure a positive tranquil experience. Avoid mechanical sounds, such as unnecessary background noise from air conditioners or technical installations.
- B The tolerance of noise is different for everyone, but the right time of day or year, weather condition, distance and the expectation in a certain environment/ space increases the tolerance.

- C A noise-free space is undesirable because the building's own sounds and vibrations cannot be understood. It's important to distinguish between rhythmic, repetitive tones and unexpected, arrhythmic tones. Also, distinguish variation versus continuity, static versus moving and elements that have sound in themselves versus elements that make sound by using them.
- D Acoustics must not be solved after designing a space but simultaneously or prior to the design. Think of removing, attenuating, amplifying or adding existing or new sounds by using sound behavior such as diffusion, reflection, adsorption, directional and reverberation.

- E The soundproofing of a space must be such that the exterior noises from traffic, construction work or other ambient sounds do not distract the desired acoustics and ambience in the space. Distinguish between sound reduction (carried by air) and impact sound absorption (carried by surfaces).
- F The level of control over the (un)wanted sounds is bounded to the individual, private, indoor conditions (more control) or the social, public, outdoor conditions (less control). The design should allow social interaction in the spaces, physical interaction with the spaces and appropriation of the spaces, to ensure a more embodied and safer experience.

3 SENSE OF BASIC-ORIENTING

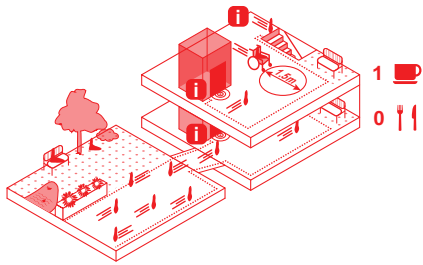


- A The floor plan and routing should not only be based on functionality or pragmatic thinking. It is thus not about taking the fastest path, but rather about the experience of taking a route through a building or exterior space, this gives room for drifters (staff, visitors, volunteers, locals, wanderers, inhabitants, etc.).
- B The floor plan's and spatial complexity should be kept to a minimum, and perpendicular angles and shapes should be chosen over diagonals. Round and arched designs are chosen over deviant forms. Avoid stair turning circles that are too tight.

- C Play with the spacing, repetition and height of load-bearing elements, such as trusses or walls, to create acoustic or visual exceptions or patterns that facilitate orientation. The counting of these elements is often used for wayfinding.
- D A fragment of symmetry in the façades and floor plan makes it easy for drifters to understand the building and its surroundings without making them feel mundane. Multiple symmetry axes can be used. Make use of symmetrical volumetric archetypes.

- E Take the formal language and the approaching of the building in strong consideration. From the street or the parking lot, a building's entrance must always be clearly noticeable. The function should be easily identifiable, and drifters should be naturally drawn to it. Make use of archetypal entrances.
- F Create spatial, material or atmospheric landmarks throughout different scale levels - per space, area, neighbourhood - for giving orientation to the drifters and character to the design.

4 SPACES OF REST AND MOVEMENT

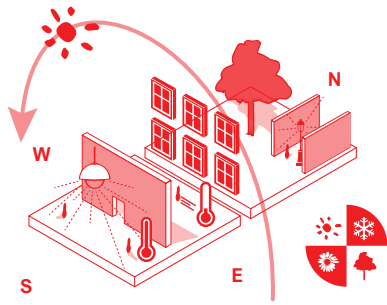


- A** So that there are no collisions and a clear routing, clearly distinguish the areas where there is through pedestrian traffic from the places where visitors can have a seat or rest. This can be done by surface material patches or spatial separation.
- B** These spaces should be usable by everyone, with the dimensions of a wheelchair as minimum requirement, such as counterheight or toilets. However, the use of elements that boost the drifter's speed, such as escalators and elevators, is not desired but they should be clearly visible if they are crucial for bridging height differences. The drifter's perception is sped up, making it less exact and posing a security and orientation concern.

- C** Rest areas or points in and around the building are strictly required, to be able to attract all types of drifters, to stand still in the sensory experience, to interpret the atmosphere and to observe the motions and (inter)actions of other drifters. The programme must be adapted accordingly.
- D** Low and semi-high obstacles such as water features, open planters, hedges, bicycles, mopeds, fences and (lamp) posts on footpaths should be avoided on sidewalks and pedestrian paths. These sidewalks and paths should be wide enough to pass other people or to avoid touching elements on the side, also in their passages.

- E** The signage and building information should be on eye-level on a clear location in large font with relief and preferably audio support. Functional material guidance in the floor(patterns) is desirable, e.g. a doormat when entering the building or tiles with relief along a certain path (guiding lines).
- F** Traffic space ought to have tunnels, corridors, stairs, and ramps and the associated helpful elements like railings, thresholds and lighting. Make sure their designs include design uniformity and hierarchy so that these spaces are recognised as spaces for movement. Make use of archetypal elements and forms for traffic spaces.

5 LIGHT AND WARMTH

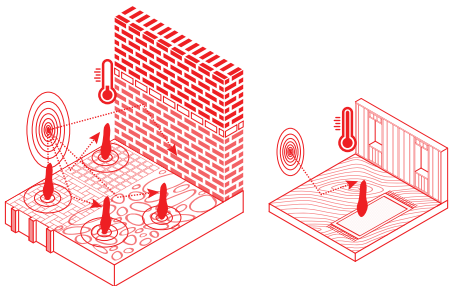


- A** Because daylight has such a significant impact on the safety and pleasantness of a sensory experience, the building and area will primarily be used during the daytime. The programme should serve these hours and should take note of the weather and seasonal changes.
- B** The placement, rod division and depth of openings in the walls, such as windows, should allow direct sunlight on the visitors while also taking into mind the reflection of the glass at eye level and the programme. The heat of the sun is critical to penetrate the skin. The use of glass fronts is not a consideration. Windows serve as a useful landmark since they identify the inside limit of a building.

- C** When artificial lighting is used, the intensity must not be too high and diffusely oriented in the right position and height. Point lighting that is too strong or light sources or the sun shining into eyes can be a discomfort. Use enough lighting in public areas that are also open at night to increase (the feeling of) safety.
- D** Play with the height of the room in combination with the entry of daylight and (natural) shading through a roof or wall to increase or decrease the intimacy, comfort and visibility (of certain elements). Make use of archetypal roofs such as gable roof, flat roof or arched roofs to create various atmospheres.

- E** Shadows are necessary to identify time and contrasts in the exposure to light on surfaces. The materiality and its relief will become more clearly identifiable, creating an improved sense of orientation. Use openings in facades to increase curiosity and movement throughout traffic space.
- F** The heating of the building should not be evenly distributed in a space. Through local intimate warmth from radiant heat or the sun in the spaces of rest or other functions with climate requirements, the drifters will become more actively stimulated in their senses.

6 MATERIAL AND COLOUR

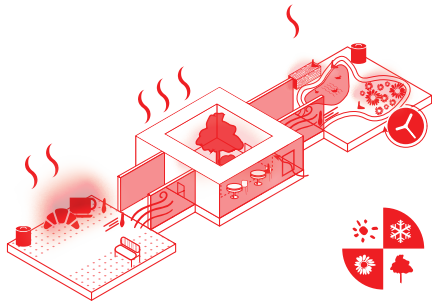


- A** The visitor's body can identify more with the space when its material is natural and defective, such as wood, masonry or stone with irregular space between joints or the grains on the surfaces, than when it is machine-made and perfectly aligned.
- B** Materials and thickness of the structural elements are vital, and they should be fair and tactile finished without causing harm to the drifters. Work with different heights, reliefs and contrasts of finishing layers, such as panelling or guiding lines. The materiality of the building should not be hidden or too thin/slender so visitors can hear and feel its character.

- C** Heavy materials such as concrete and natural stone create more resonances and reflections of the sound, making it easier to estimate the size of a room. Absorbent and natural materials, such as wood and fabric, ensure a drier sound and a quieter space. Apply this according to the desired vibrancy or tranquillity in the programme.
- D** Incorporate the temperature of various materials into the design. For example, stone feels warmer than steel. The cold of steel is not desirable as a haptic material because it does not promote the interaction between space and drifters.

- E** The floor, walls and elements in the room should not be made of reflective or glossy materials, as a result the visitor can become blinded and distracted from the reflection of light and thus affects their safety. Use dull tiles, cast floors, wood or carpeting appropriate to the programme.
- F** Drifters' emotions can be deliberately evoked by the frequent usage of a specific colour or material tone to create a certain atmosphere, e.g., warmth or cheerfulness is represented by orange, rest is represented by green, and crowds or increased intensity is represented by red.

7 SMELLSCAPE



- A** (Un)wanted smells from the environment can be removed, seperated, masked, weakened, enhanced or added according to the desired intensity, degree of control and atmosphere. Take note that odor and smell refer to an unpleasant olfactory experience and scent, aroma and fragrance refer to a pleasant olfactory experience. The intensity of the smells is closely related to the level of comfort.
- B** Make use of real and natural materials and their honest scents because it is hard to mimic scents or eliminate unwanted or artificial scents. Think of grass, flowers, trees and wood or a programme that includes food, tea, coffee, bread and (old) paper.

- C** Use pleasant scents of, for example, plants, flowers or food to guide drifters in a certain direction, to create a landmark or to let drifters stay/rest. Food is a social instrument for shaping interactions between drifters. This can be enhanced by the sense of taste. Prevent odor nuisance from, for example, waste or motorized vehicles by closing this off from the usual routing/spaces.
- D** Natural ventilation and fresh air removes the involuntary smells and will give the drifters a more alert attitude, and are therefore necessary for guidance. The indoor and outdoor traffic areas may contain wind flow for orientation. This is not desired in the resting areas.

- E** Include flora or other natural elements for lowering the level of intensity of a public space, think of green for a pleasant smell or to attract fauna. The air purifying effect and oxygen that is released will benefit the air quality and humidity of an indoor and outdoor climate and will contribute to restorative space.
- F** As with sounds, smells are occasionally continuous and persistent on the foreground (episodic) because it is designed that way, elements can have a strong own scent or/and there is not enough ventilation. Temporal smells are mostly linked to be released with a specific programme, weather, season and (hours of) use (episodic).

8 HAPTICSCAPE

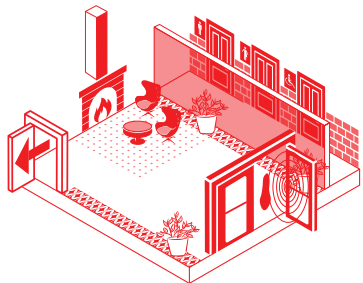


- A** Any textures, objects or models that visitors can touch should not be breakable, sharp, overly detailed, dirty and should not be shown behind glass. Think of examples as chairs, tables, front desks, counters, stairs, railings or stucco.
- B** Pay extra attention to the materiality and the relief of the surfaces, contours and edges of elements that can be touched and the surfaces over which the drifters walk. Contrasts in smooth and rough or warm(er) and cold elements could point to differences in function/programme. Construction elements such as columns should not have rounded corners, as they imply a certain directionality and flow.

- C** A (stair) railing must be continuous and smooth, not too narrow or inconsistent in appearance as they are extremely important for orientation and a sense of safety. The dimensions of the top rail must be shaped to the measurements of a strong grip of the hand. A solid base or wall mounted railing is preferred over balusters.
- D** Since the ability to feel/touch through muscles and skin is for (almost) everyone available, this should be incorporated in the programme. Haptic activity makes a design more engaging and user friendly. Think of public examples such as a 'visual' museum or 'visual' library wherein the experience is lacking hapticity.

- E** Through simple intuitive interaction of body, programme and building, objects/processes have to work/open/move, such as pushing against a door (knob). However, there must be an inclusive alternative, such as a striking button for mechanical operation (opening, closing, moving, locking, etc.). Make use of formal, functional and technological archetypes for elements.
- F** Stairs and mezzanine floors must be sturdy, thick, solid and not vibrate, as this impacts the visitors' sense of security in the building. Additionally, if there are elements such as stair treads hanging openly in the space, its surroundings must be blocked off.

9 ELEMENTS IN SPACE



- A** The size, placement, colour, finish and mass of a door should say something about the programme behind it; the larger and more detailed a door is, the more important and public the programme. In addition, the way of opening and the sound that this action makes must be appropriate for this programme, it meets the weight of the body and hand.
- B** Building ornamentation and decoration is preferred, unless it distracts from the readability of the space with its different surfaces, such as a trompe l'oeil illusion. Think of accentuating a window, door or a part of the floor.

- C** By experimenting with the positioning and materiality of objects in public space, you can reduce reverberation. There must also be sufficient soft furnishings or green to prevent the building's structure from sounding stark and monotonous, to create a pleasant atmosphere.
- D** Open fire provides an intimate ambience and warmth, but it must be covered at all times and not put along footpaths. Hearths/fireplaces with screens or candle jars that let warmth through are a good example.

- E** For the objects that must be distinguished in the space, a suitable but contrasting colour palette is desired. The facade elements, such as a door or opening, must be clearly defined. Large glass fronts and white surfaces incorporated should be avoided.
- F** Biophilic elements and design will connect the visitors closer to nature, associates with rest and safety and will thus promote tranquil experiences, e.g. the sounds and air circulation of water fountains or ponds or flora and fauna for sight. Watch that roots, branches or other green will not grow in the way.