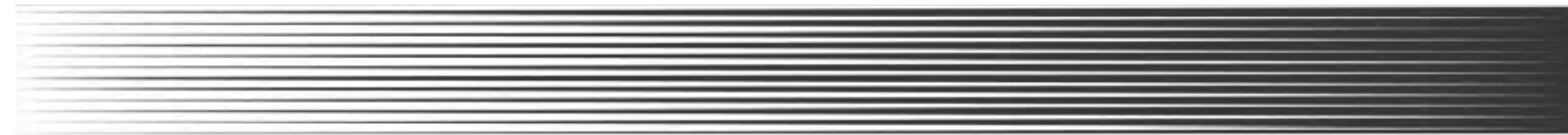


CURATING CITY INTENSITIES

The unravelled sensory experience of the urban public realm



P5 presentation
Noor Boreel
8 November 2022

Mentors
Johan van Lierop
Joran Kuijper
Florian Eckardt

Architectural Design Crossovers
Graduation studio 2021-2022
TU Delft



SAMSUNG

LAS VEGAS
5.27 MILES / FROM £560



TASTE THE FEELING

IN STYLE
SINCE 1908

THE NEW ALBUM
Out Now

ENGINEERED
TO THRILL

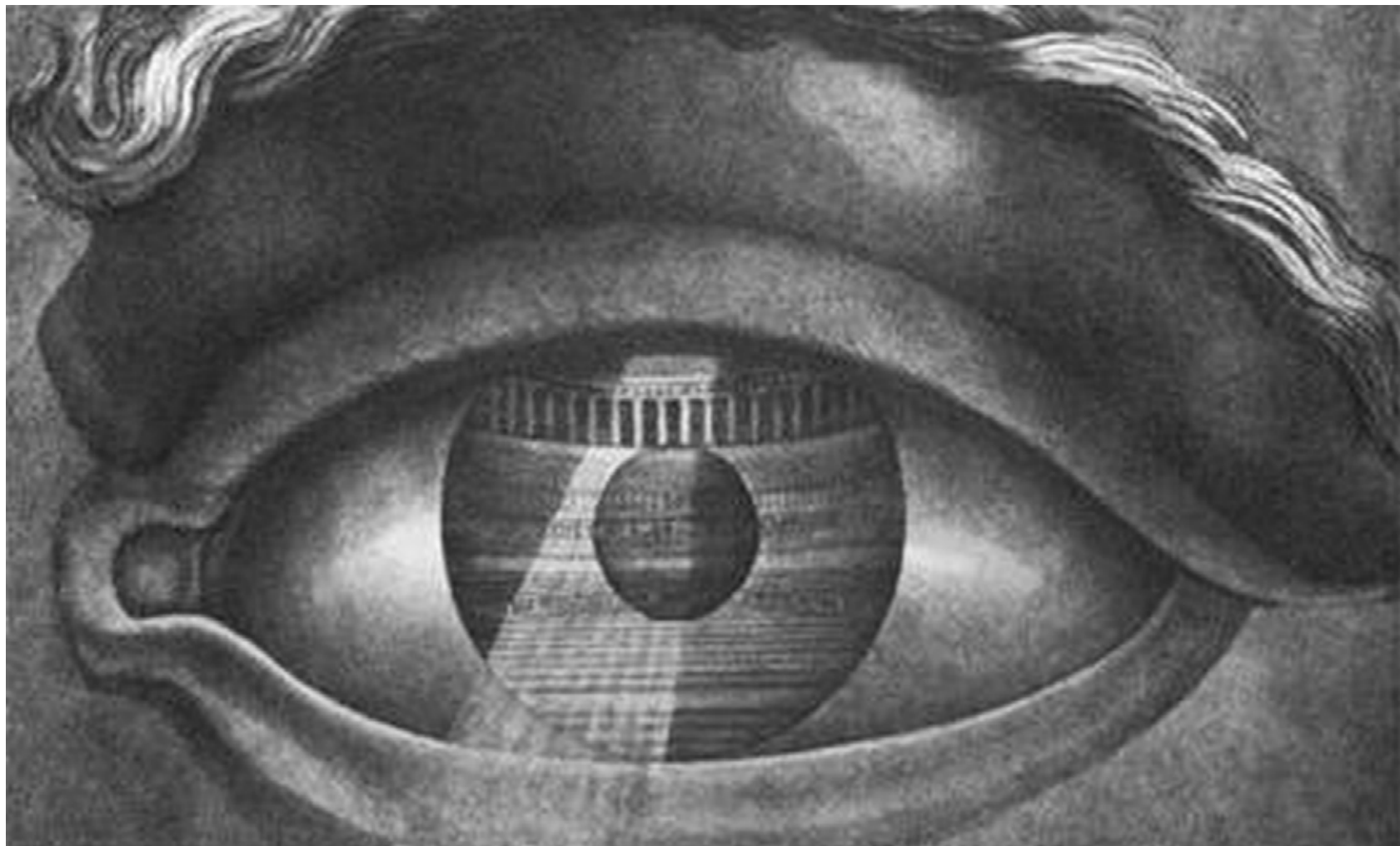
GAP

Balance in a spectrum of city intensities
A sequences of tranquil and vibrant public spaces



Ocular-centric obsession
The one-sided sensorial view of contemporary societies

“The sight separates us from the world, while the rest of the senses joins him.”
- Juhani Pallasmaa, Eyes of the Skin 1994



Eyes of the Skin, Pallasmaa 1996

HEGEMONY

EYE

Intensity over density

Different sensory perceptions of intensity due to shifting stimuli over time and the subjectivity for the individual makes the measurability difficult and subjective.

INDIVIDUAL



Fig 13. Vision and tactility, Herbert Bayer 1932

PERCEPTION

Acceleration of the Urban Rhythm

Affecting well-being and health



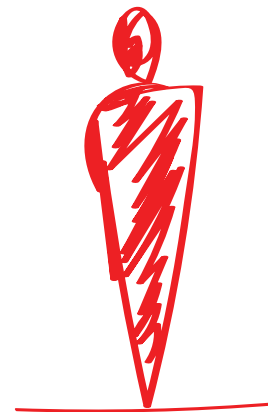
Video still of motorised and lightened vehicles in motion, Koyaanisqatsi 1982

CITY

SPEED

The drifter as centre point
The aim

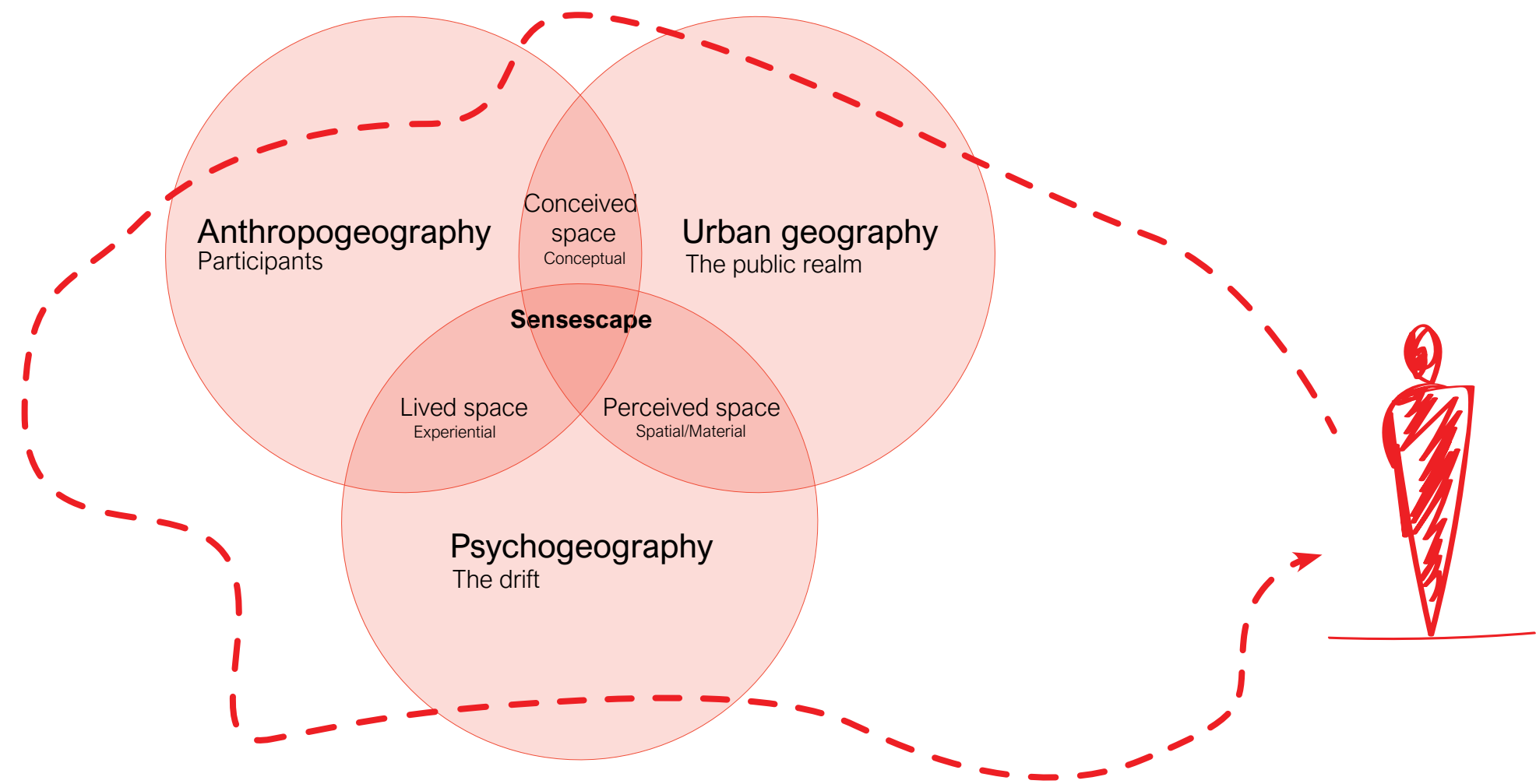
THE DRIFTER SHOULD BE...



NOT SPECTATOR

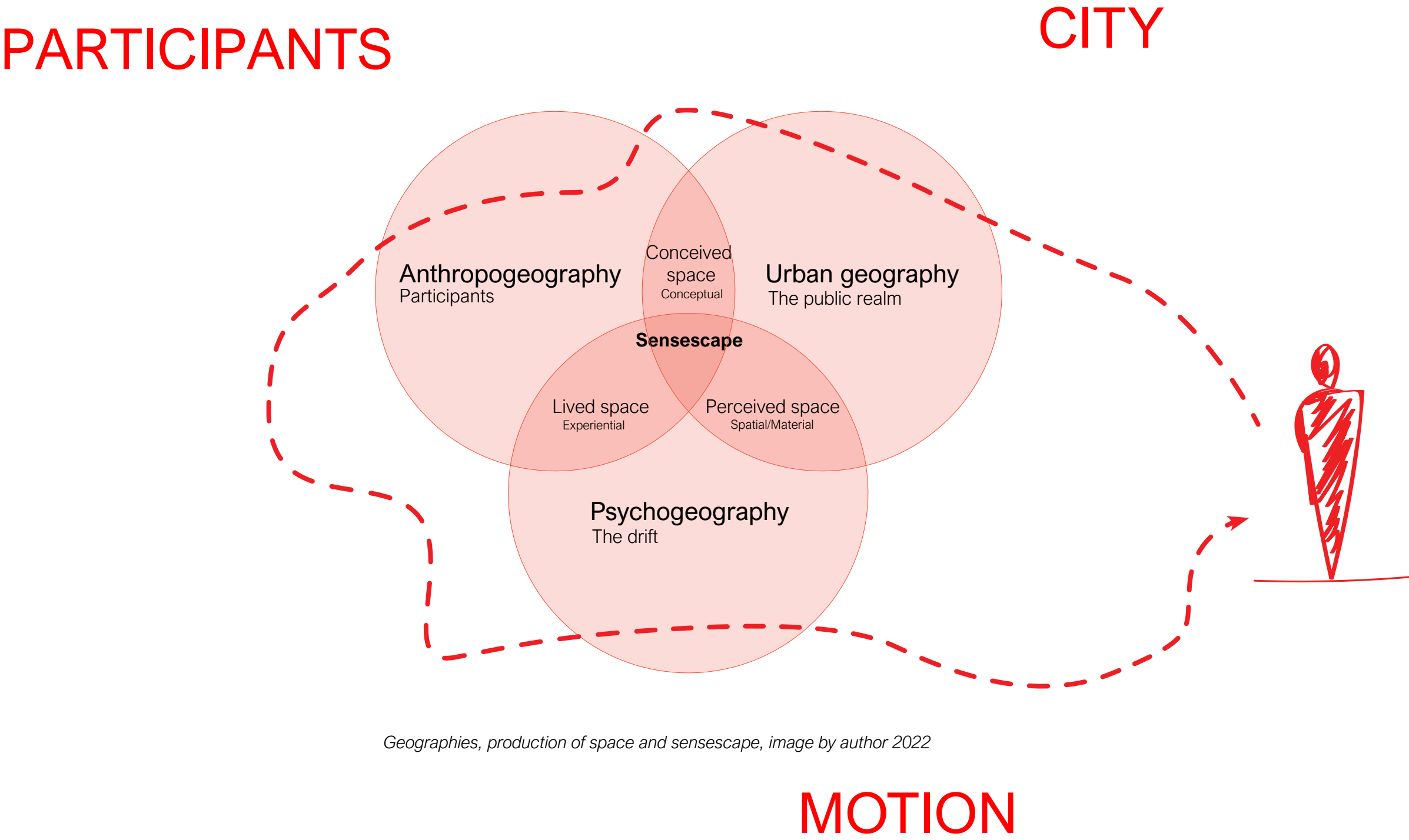
BUT PARTICIPANT

Theoretical framework
Embodied, inclusive and multi-sensorial experience and overlapping domains



Geographies, production of space and sensescape, image by author 2022

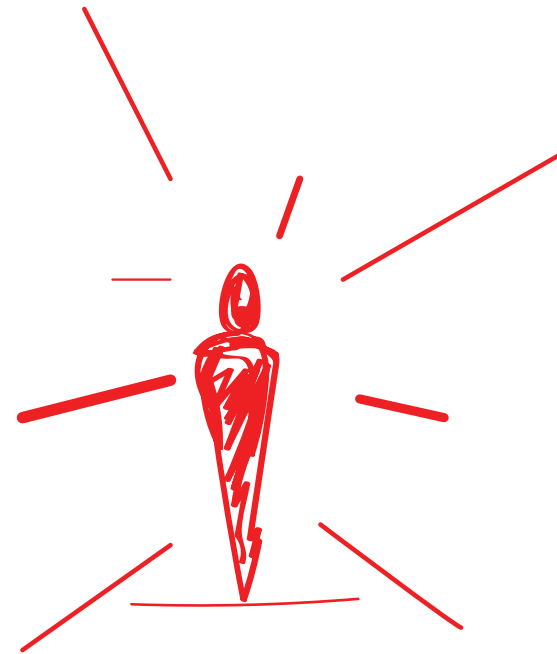
Theoretical framework
Embodied, inclusive and multi-sensorial experience and overlapping domains



Geographies, production of space and sensescape, image by author 2022

Sensescape

The intentions



Multi-sensory



Embodied

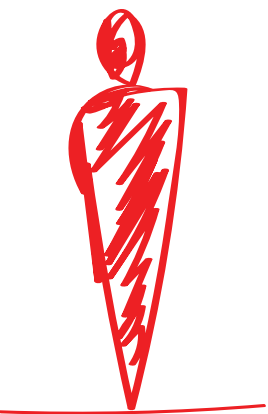


Inclusive

The Sensescape

A landscape with one or multiple architectural interventions that is integrated within a social and environmental context that will help an inclusive, embodied and multi-sensorial experience. The design must give way to the embodied practises of being in the world, including ways of seeing but extending beyond sight to both a sense of being that involves all the senses and an openness to being moved. The sensory values of a sensescape are found not just in the architectural intervention but also in its social and environmental context.

THE INTRODUCTION



Research question

// How can the design of a sensescape in the urban public realm evoke an inclusive, embodied, and multi-sensory experience for its participants, achieving balance in the perceived city intensities?

// Why and for whom is the balance in the perception of city intensities important for the impact of the accelerated metropolitan mode of living?

// How can the phenomena of city intensities and the senses in architecture be redefined?

// Where should the inclusive, embodied, and multi-sensory experience be introduced in London's Central Activities Zone?

// Which atmospheric, spatial, and material representations of sensory stimuli from the urban public exterior and interior spaces can be identified to help an inclusive, embodied and multi-sensory experience?

// How can these atmospheric, spatial, and material representations be translated into a programme and design for a sensescape in the urban public realm at the city on different scales?

Research question

*// How can the design of a **sensescape** in the urban public realm evoke an inclusive, embodied, and multi-sensory experience for its participants, achieving balance in the perceived city intensities?*

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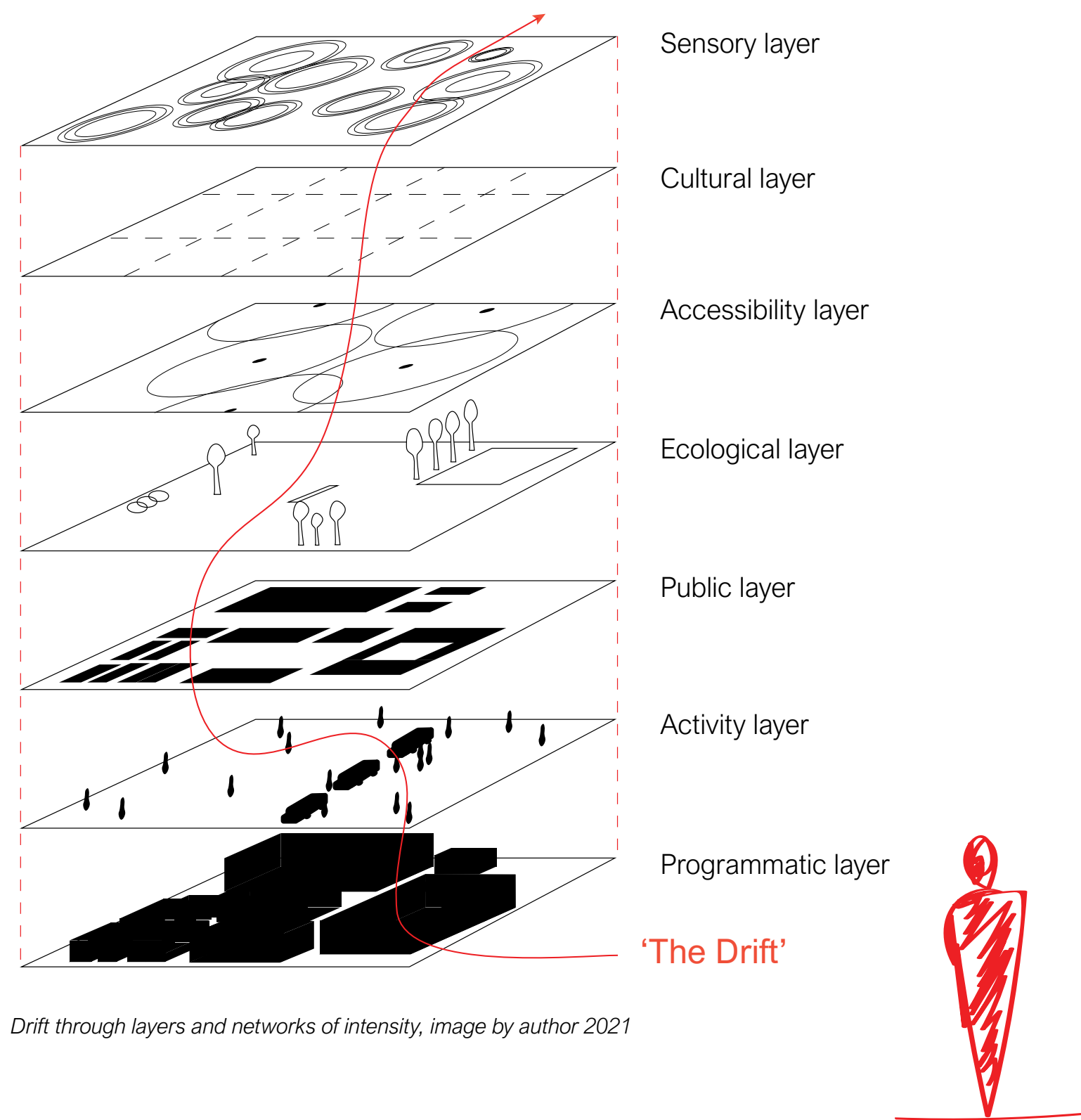
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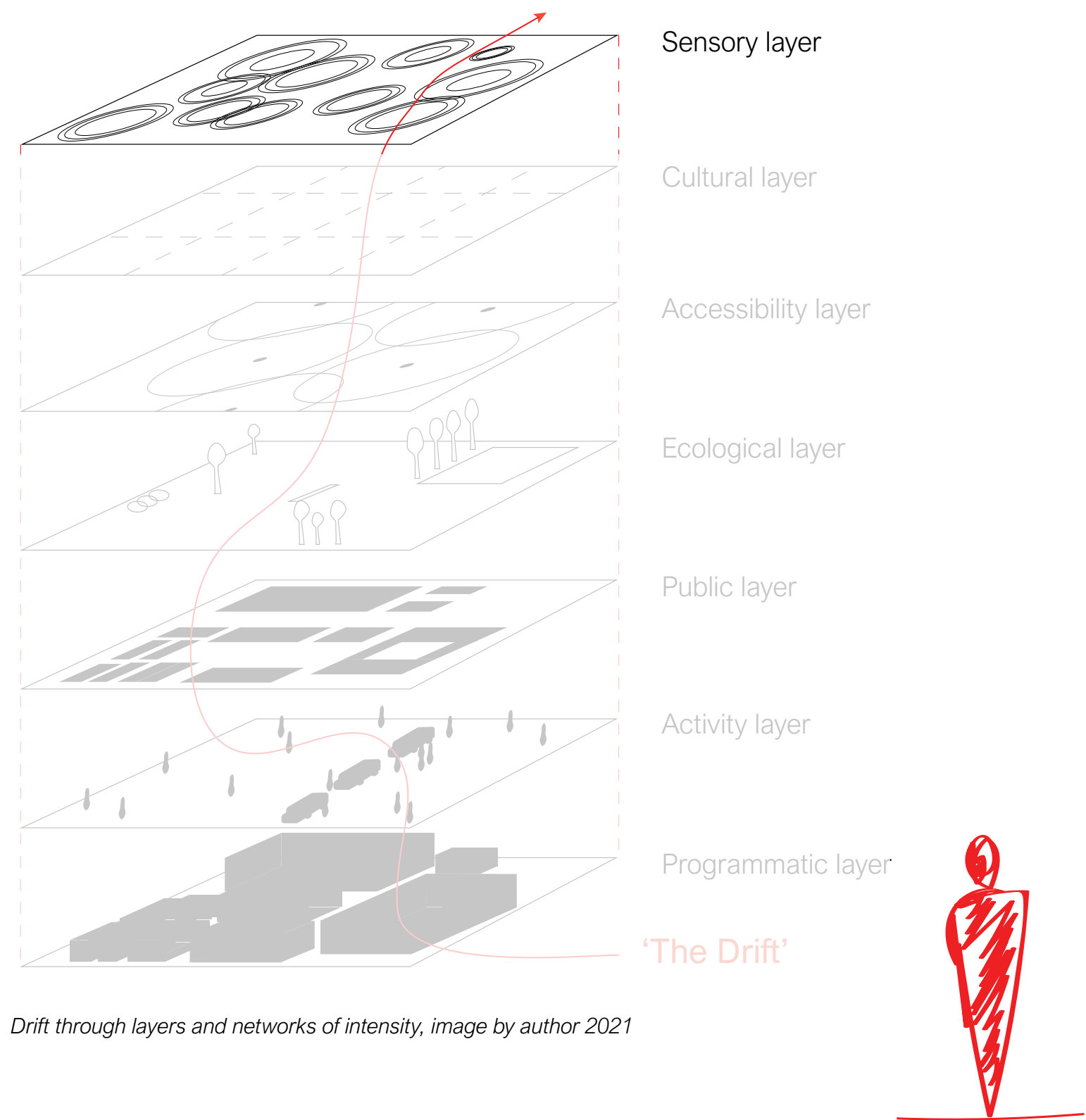
// How can these atmospheric, spatial, and material representations be translated into a programme and design for a sensescape in the urban public realm at the city on different scales?

The contextual layers of intensity

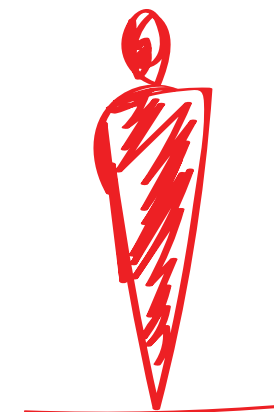


Drift through layers and networks of intensity, image by author 2021

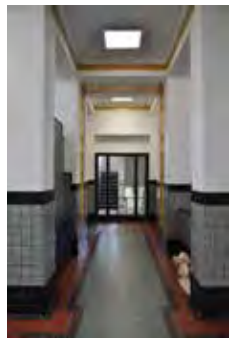
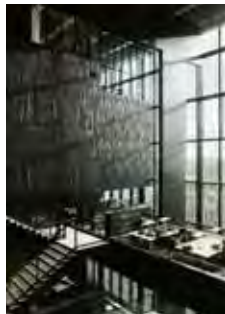
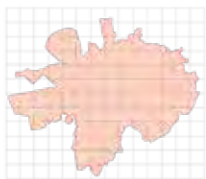
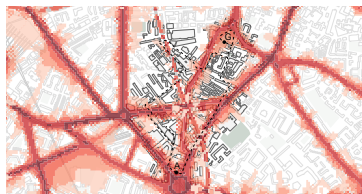
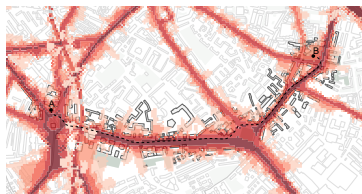
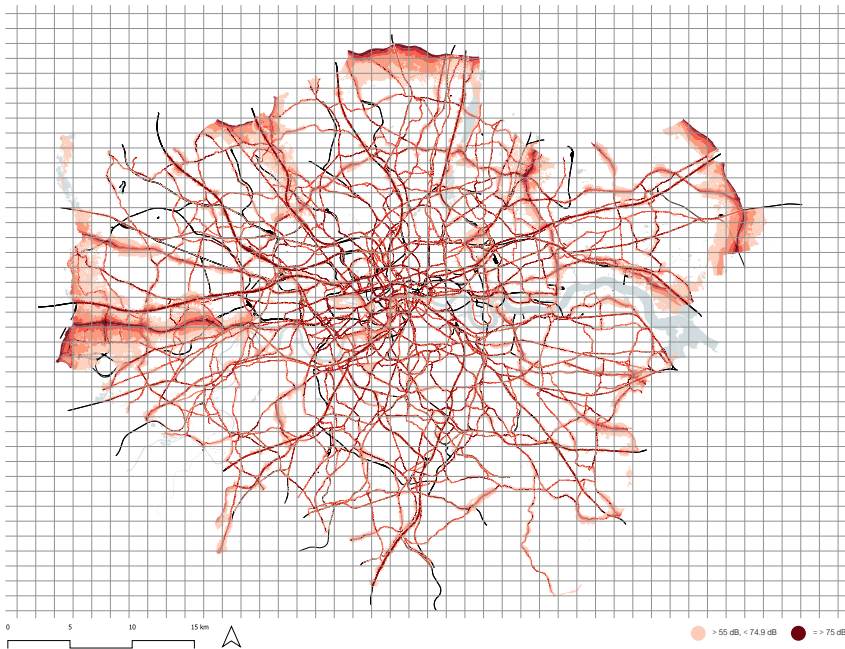
The contextual layers of intensity
Focus on the sensorial layer



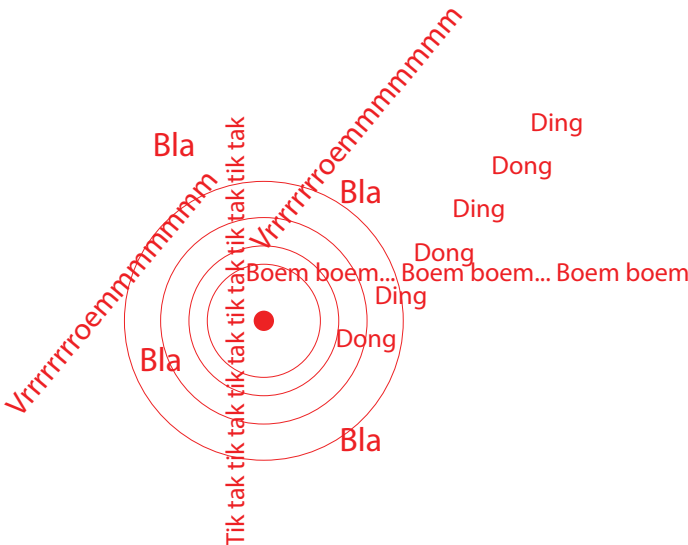
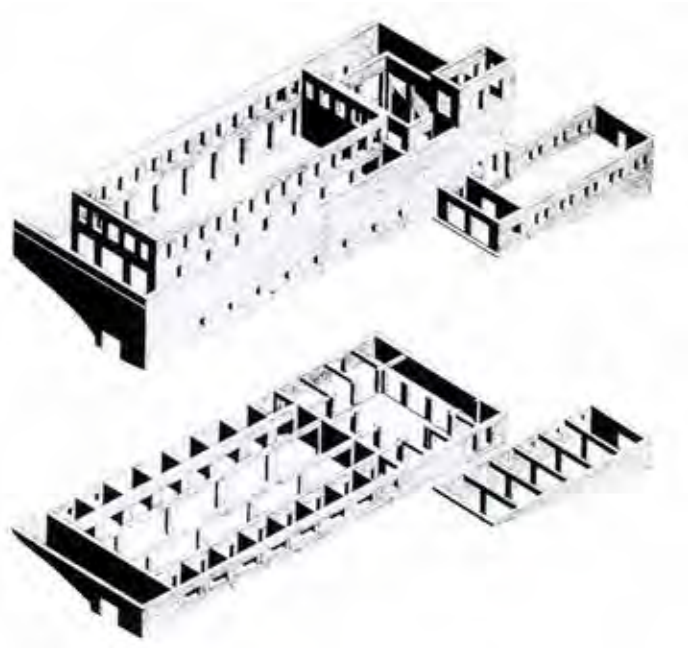
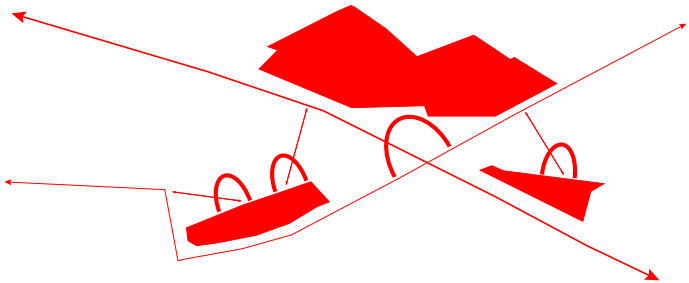
THE APPROACH



The experiments



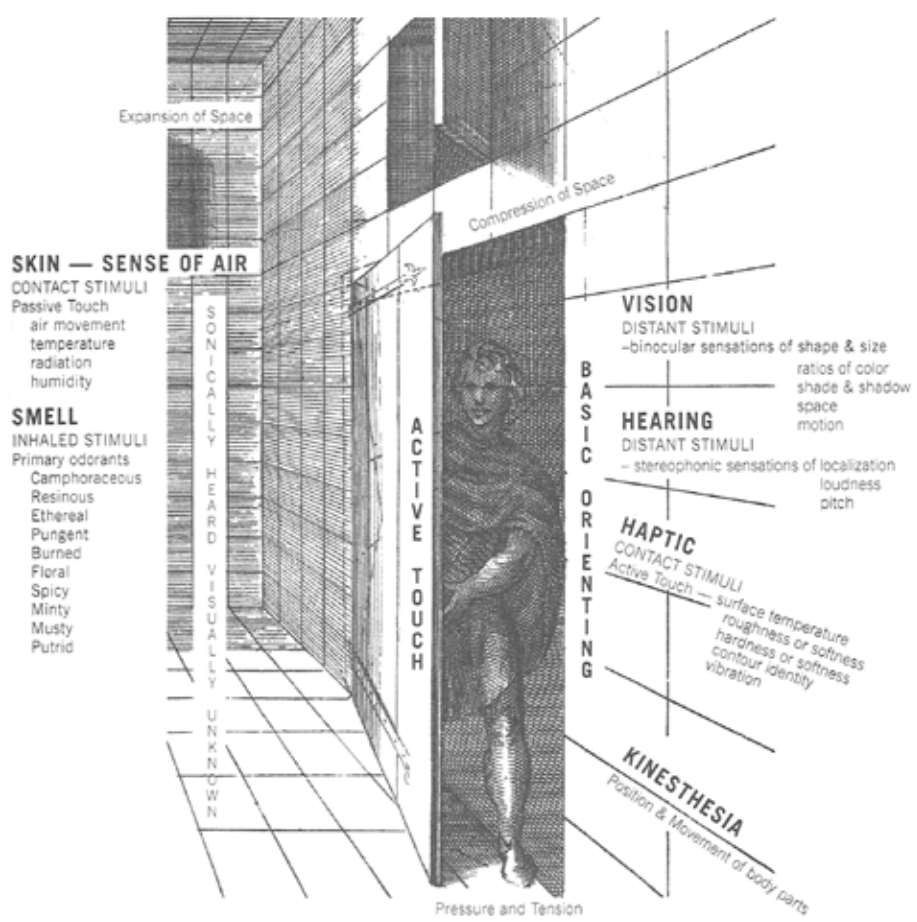
- General impairment + public space**
1. What is your name and what is your age? And what is your living situation?
 2. How long have you suffered from visual impairment/blindness and/or deafness/hearing impairment? Have you ever been able to see/hear?
 3. Which sense do you feel most developed? Hear, smell, taste or feel?
 4. Which sense do you use most when you are among other people on the street or in a building?
 5. Do you mainly walk outside with a cane? Or do you have other resources? And do you usually walk alone or with someone else?
 6. Do you often deviate from the paths/routes you know?
 7. Does safety play a major role (in this)?
 8. Do you ever go out at night? Or are you tied to certain times?
- Intensity + public space exterior**
9. Which sensory stimulus from outside bothers you the most? Compared to sound, smell, touch (you or someone you), feeling (weather conditions)?
 10. What noises do you find most disturbing outside? Are those also the loudest sounds? And what about scent?
 11. Which sounds do you like the most? Are those also the softest sounds? And what about scent?
 12. Do you choose a special route when you walk? If so, why? Does this differ in the evening (if applicable)?
 13. Are there spatial elements in the outdoor space that you find annoying? And which one do you like?
- Intensity + public space interior**
14. When you enter a building that is public, what sensory stimulus bothers you the most?
 15. What noises do you find most disturbing inside a building? Are those also the loudest sounds? And what about smell?
 16. What sounds do you like most inside a building? Are those also the softest sounds? And what about smell?
 17. Which buildings or building functions do you go to for tranquillity and which for liveliness?
 18. Are there any buildings or building functions that you would rather avoid because of sensory stimulation? Are you over or under stimulated there?
 19. Do you have a sense of spaciousness/how do you experience spaciousness?
 20. And in terms of materiality or use of colour what is helpful, pleasant, disruptive or counteracts? (Think of hard, soft, round, angular, colour warm, cold, uniformity, differentiation, odour absorption, acoustics, stability)
 21. Are there spatial elements inside that you find annoying? And which one do you like?
- Additional comments:



THE MANIFESTO FINDS ITS WAY THROUGH ALL THE SCALES OF...

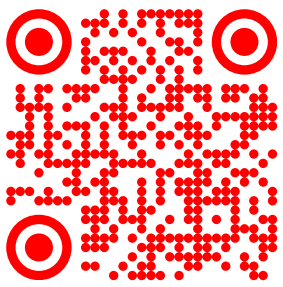


MANIFESTO FOR THE SENSESCAPE

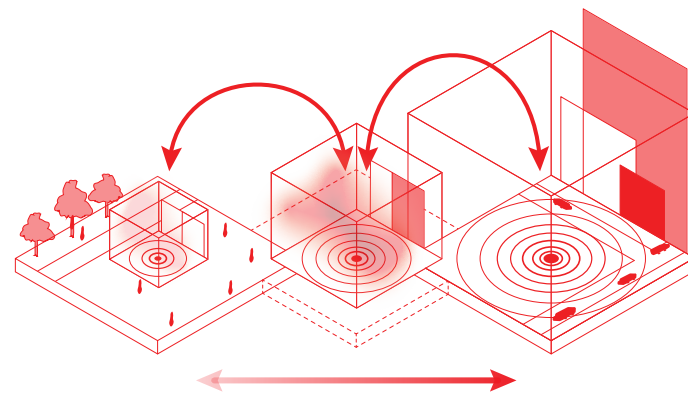


DECLARATION OF MOTIVES AND INTENTIONS FOR AN EMBODIED, INCLUSIVE AND MULTI-SENSORY DESIGN APPROACH TO URBAN PUBLIC SPACE

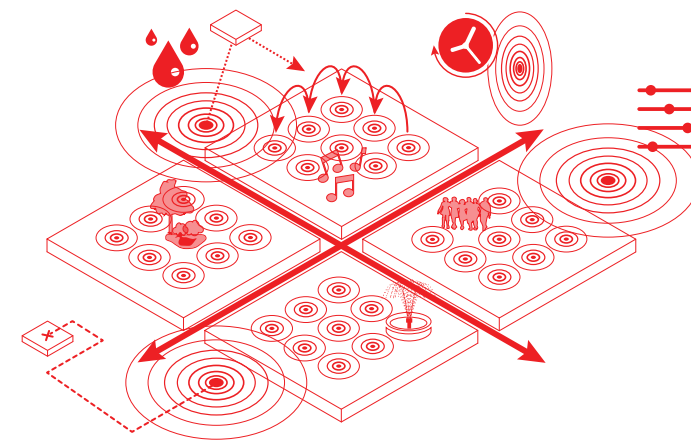
Want to listen to the manifesto? Scan this qr code:



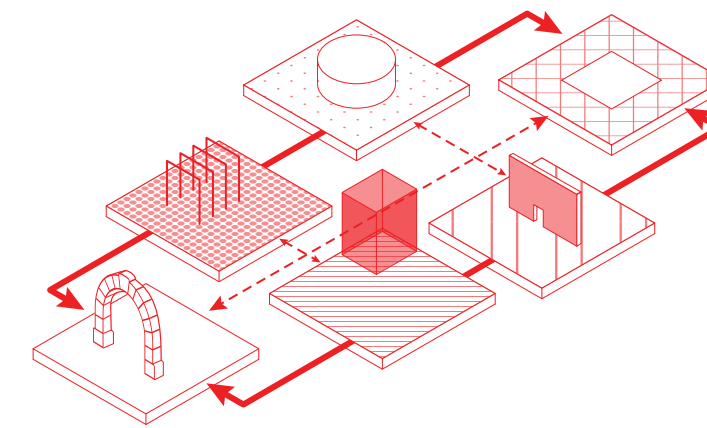
1 CONTRAST AND GRADIENCE



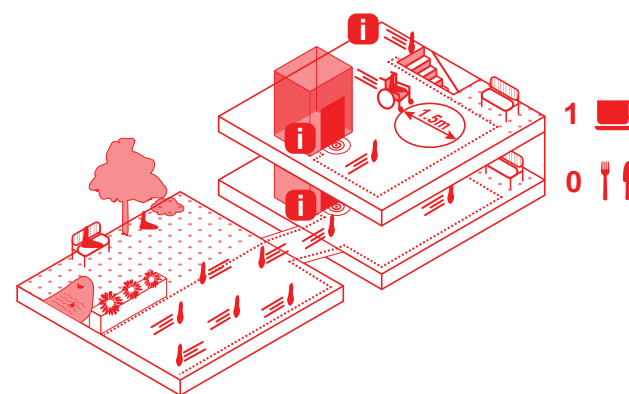
2 SOUNDSCAPE



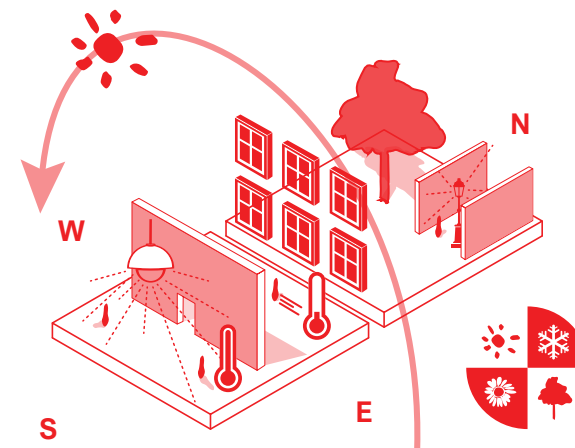
3 SENSE OF BASIC-ORIENTING



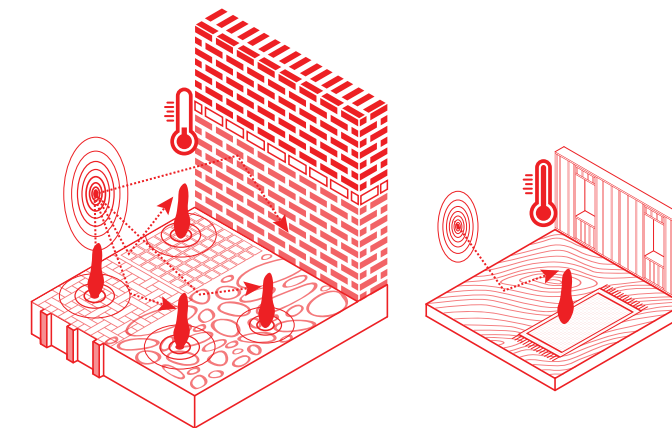
4 SPACES OF REST AND MOVEMENT



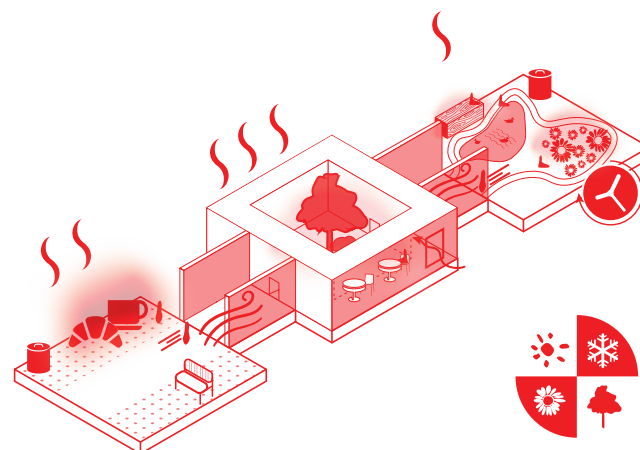
5 LIGHT AND WARMTH



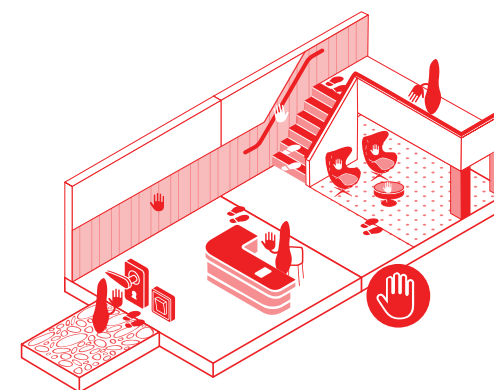
6 MATERIAL AND COLOUR



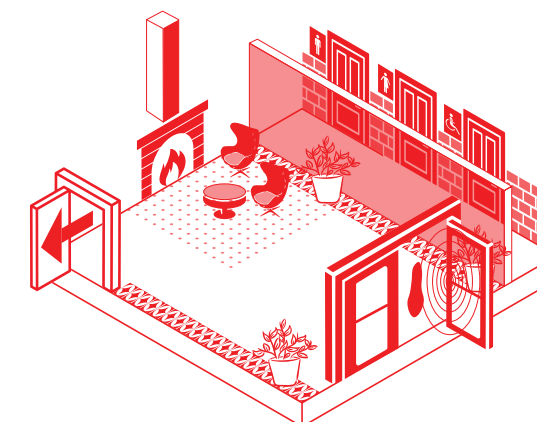
7 SMELLSCAPE



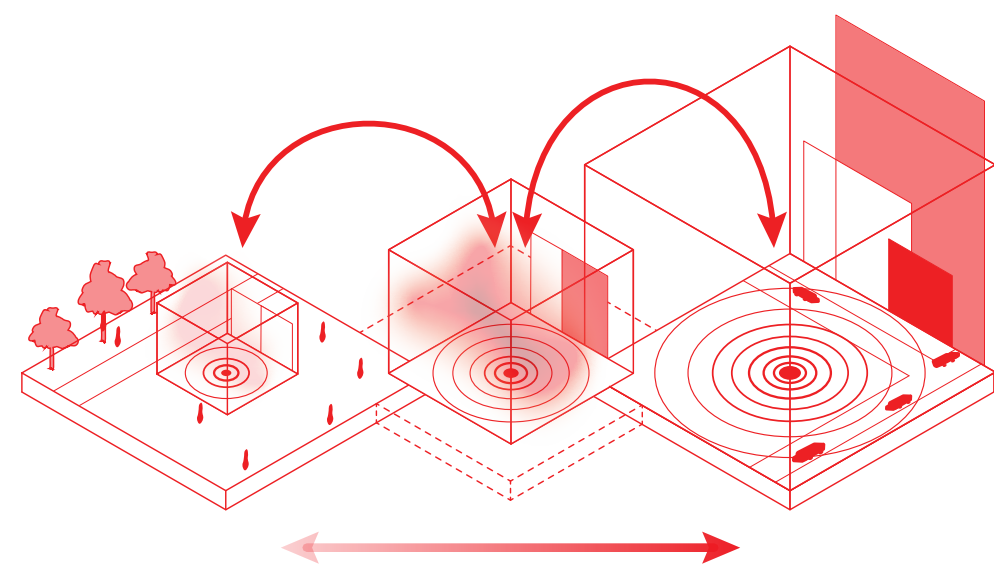
8 HAPTICSCAPE



9 ELEMENTS IN 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.

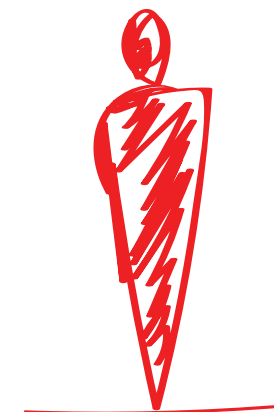
- E** Multimodal motorized transport, multi-directional infrastructure and mixed-use (public) programme provide more sensory exposure (networks), whereas pedestrians or cyclists, linear infrastructure and residential (private) programme provide more sensory deprivation (pockets). For curating intensity, 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.

L

M

S

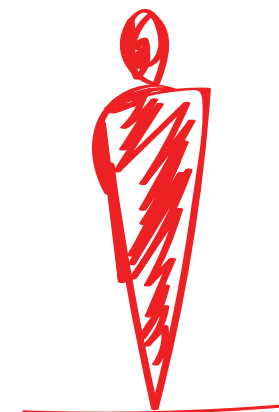
THE EXPERIENCE



THE DESIGN PROPOSAL

L

A network of sensescapes, the 15-minute city focused on London



THE MANIFESTO

- 1 CONTRAST AND GRADIENCE
- 2 SOUNDSCAPE
- 3 SENSE OF BASIC-ORIENTING
- 4 SPACES OF REST AND MOVEMENT
- 5 LIGHT AND WARMTH
- 6 MATERIAL AND COLOUR
- 7 SMELLSCAPE
- 8 HAPTICSCAPE
- 9 ELEMENTS IN SPACE

History London

The sensorial intensity of the public realm of Bankside



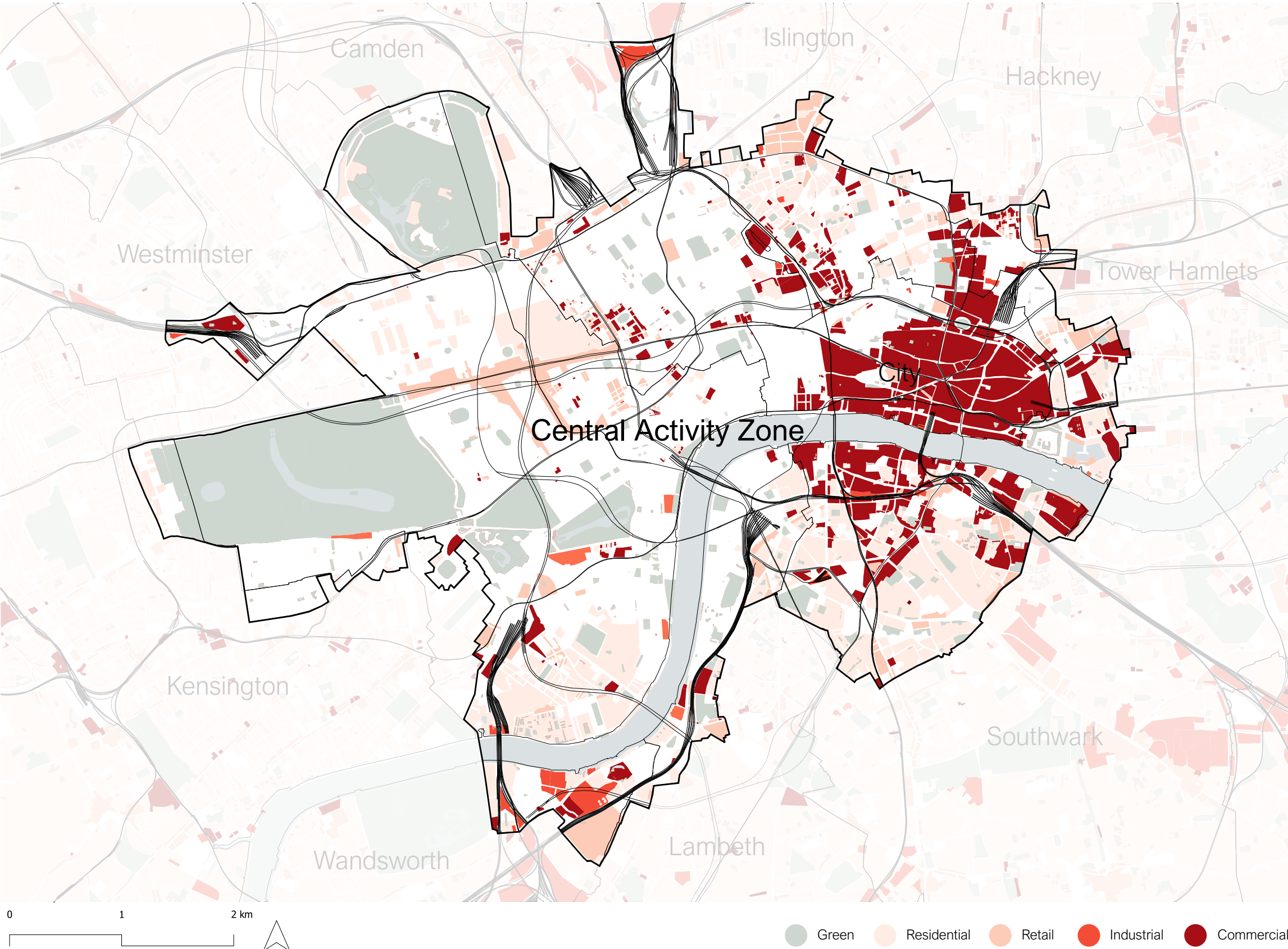
Blackfriars Bridge 19th century Victorian era London after industrial revolution

THE MANIFESTO

The intensity of London’s public realm measured by programme in the Central Activities Zone

“When public programmes expands and mixed-use is common, city intensities will get higher.”

- 1 CONTRAST AND GRADIENCE
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- 9 ELEMENTS IN SPACE



THE MANIFESTO

Imbalance between vibrant and tranquil pockets
The 15-minute city in London

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London as the 15-minute city, image by Carlos Moreno 2020

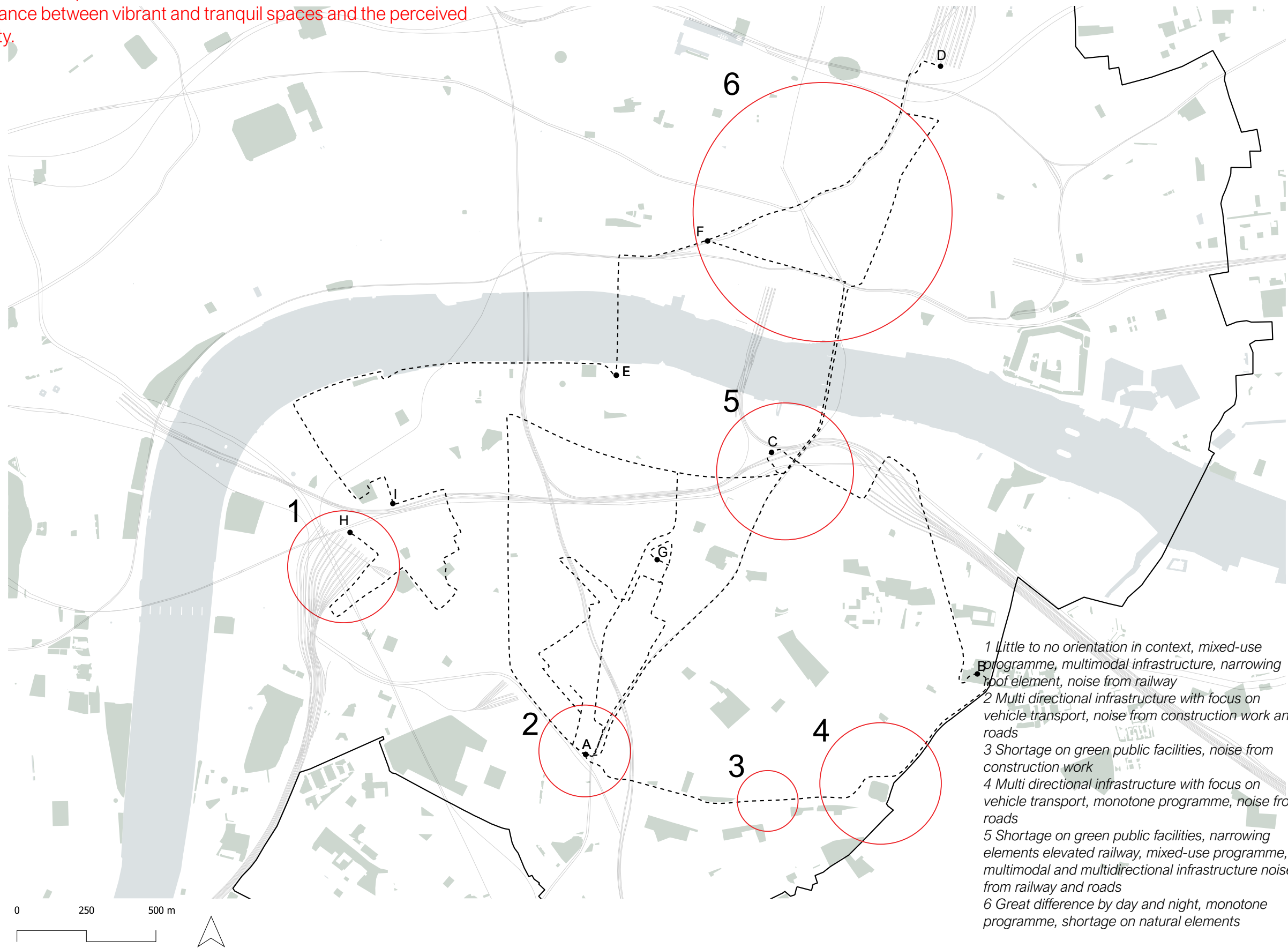


THE MANIFESTO

A network of sensescapes

A network of Sensescapes in London's Central Activities Zone that can restore the balance between vibrant and tranquil spaces and the perceived level of intensity.

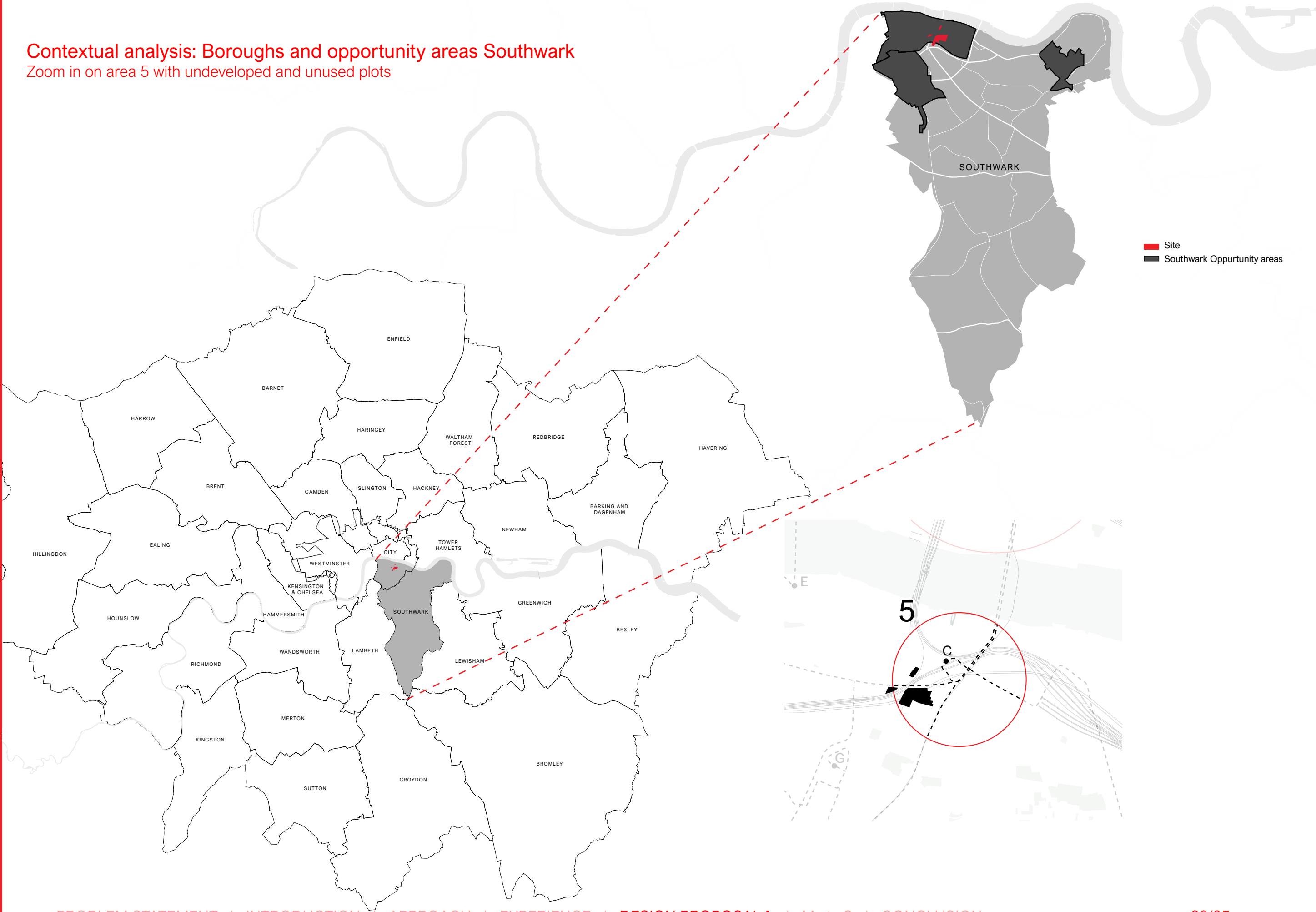
- 1 CONTRAST AND GRADIENCE
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- 9 ELEMENTS IN SPACE



THE MANIFESTO

Contextual analysis: Boroughs and opportunity areas Southwark
Zoom in on area 5 with undeveloped and unused plots

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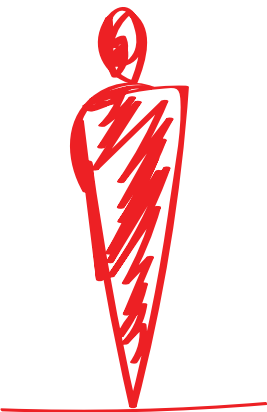


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- 9 ELEMENTS IN SPACE

THE DESIGN PROPOSAL

M

The master plan, Pockets versus networks



THE MANIFESTO

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- 4 SPACES OF REST AND MOVEMENT
- 5 LIGHT AND WARMTH
- 6 MATERIAL AND COLOUR
- 7 SMELLSCAPE
- 8 HAPTICSCAPE
- 9 ELEMENTS IN SPACE

Psychogeographical drifts led by intensity levels by day and night

The urban study of how the built environment (intentionally or unintentionally) impacts people’s emotions and behaviours.

The drift A-B

Guided by high intensities



The drift A-G

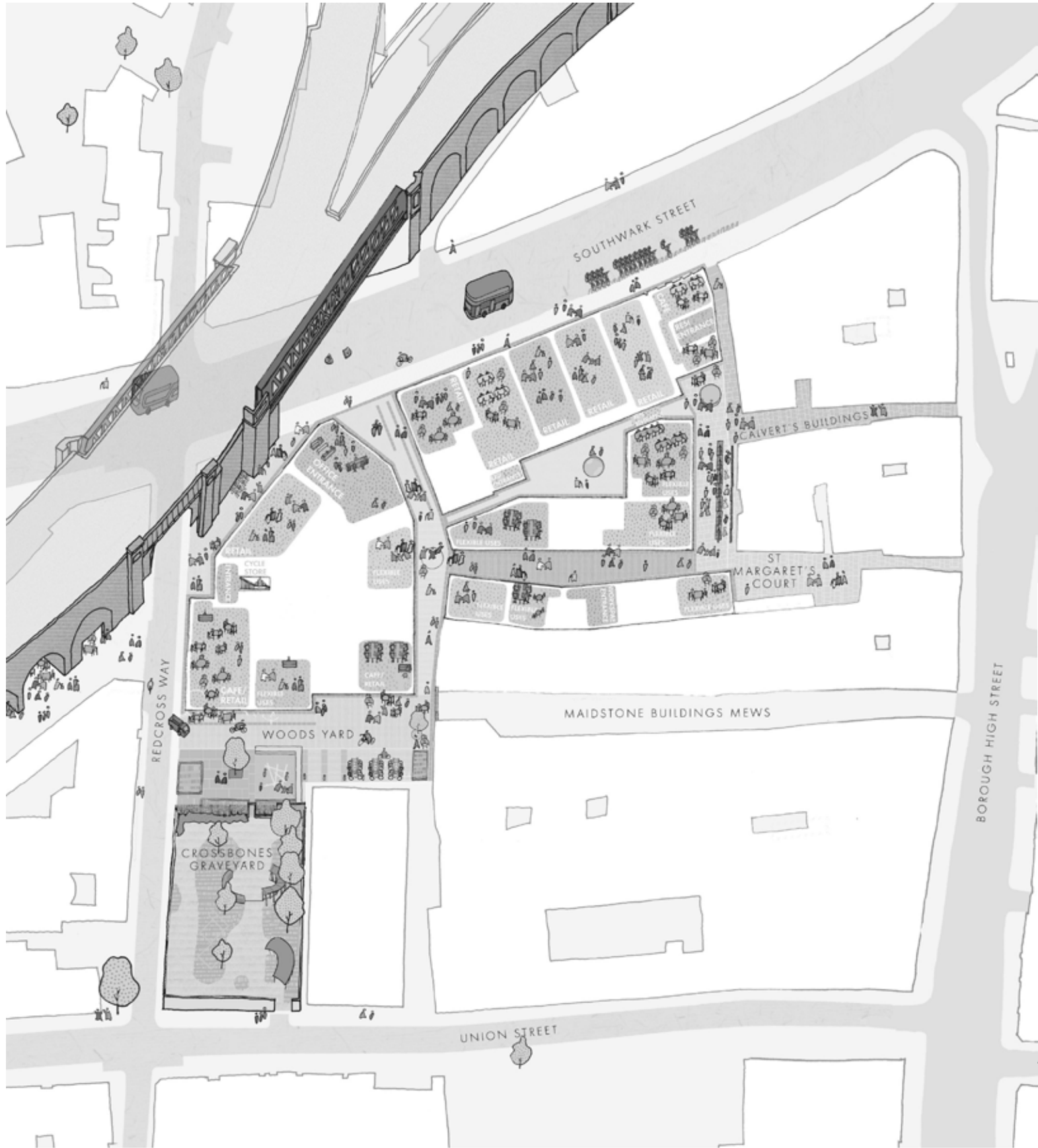
Guided by low intensities



THE MANIFESTO

Previous masterplan proposal
Brownfield plot Landmark Court as vibrant extension

- 1 CONTRAST AND GRADIENCE
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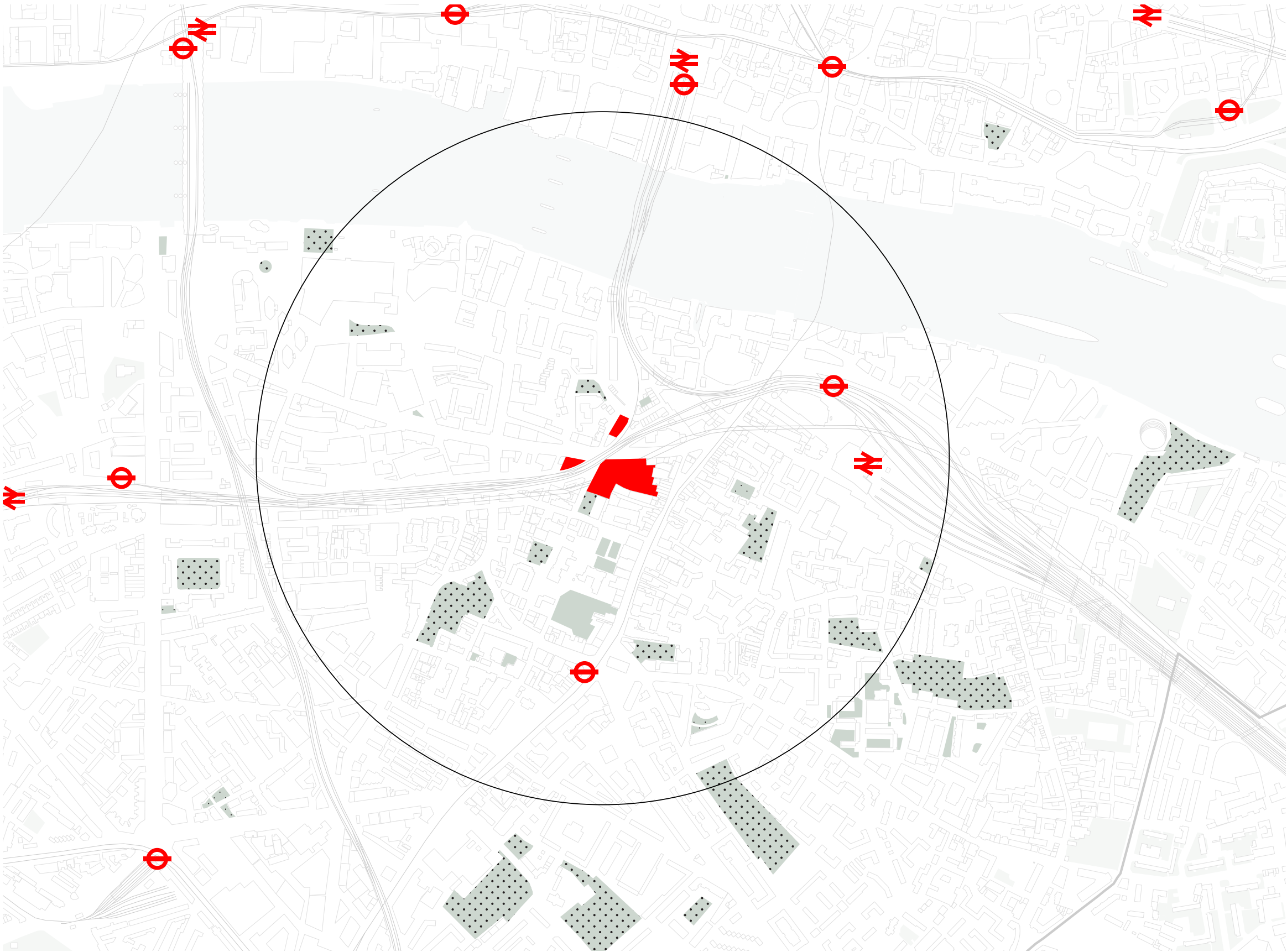


Proposal programme, U+I 2022

THE MANIFESTO

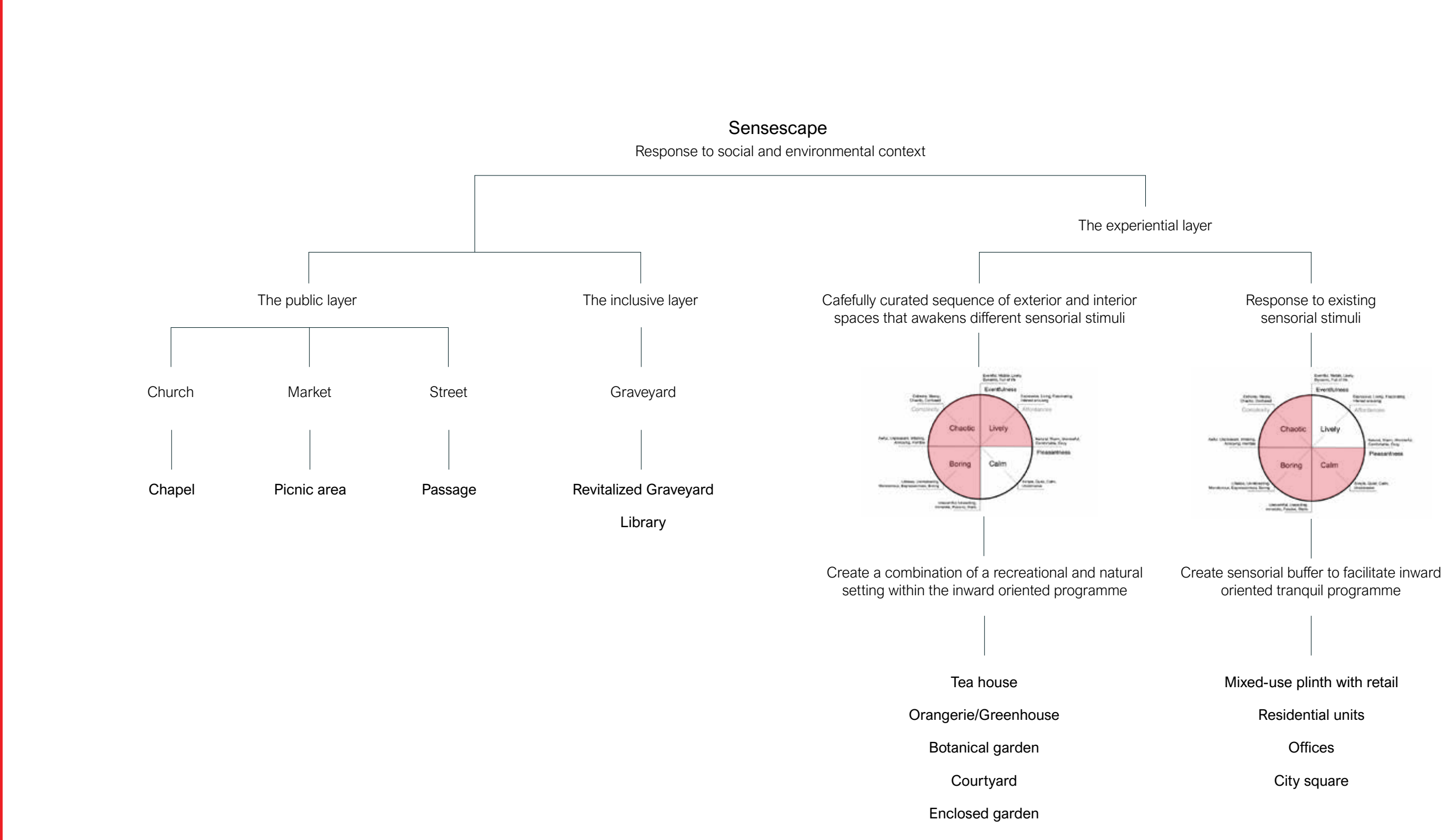
Contextual analysis: 15 minute city 1:7500
Plots (red), buildings, waterbodies, (public) green and railway system

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Scale M: Initial programme masterplan

Public, inclusive and experiential layer



THE MANIFESTO

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THE DRIFT IN MASTER PLAN

A path for drifting along the spectrum of intensities with architectural interventions mapped out in a master plan with relatively vibrant and tranquil spaces, as well as their interaction.

1 Plot 1

Orangerie as circulation space with winter garden and building entrance
Public library with shelving, listening and reading area, study/work spaces, reception
Teahouse with bar, dining space, relax space, tea ritual spaces, tea room, storage, kitchen and shop
Botanical garden with herbs, plants and fruits for the supply of the teahouse and fencing for nighttime
Revitalized graveyard with public open green space
Gallery space for haptic workshops a
Mixed-use plinth with programmatic activation of the street such as retail
Offices and residential units in the storeys above the activated plinth with access space

2 Plot 2

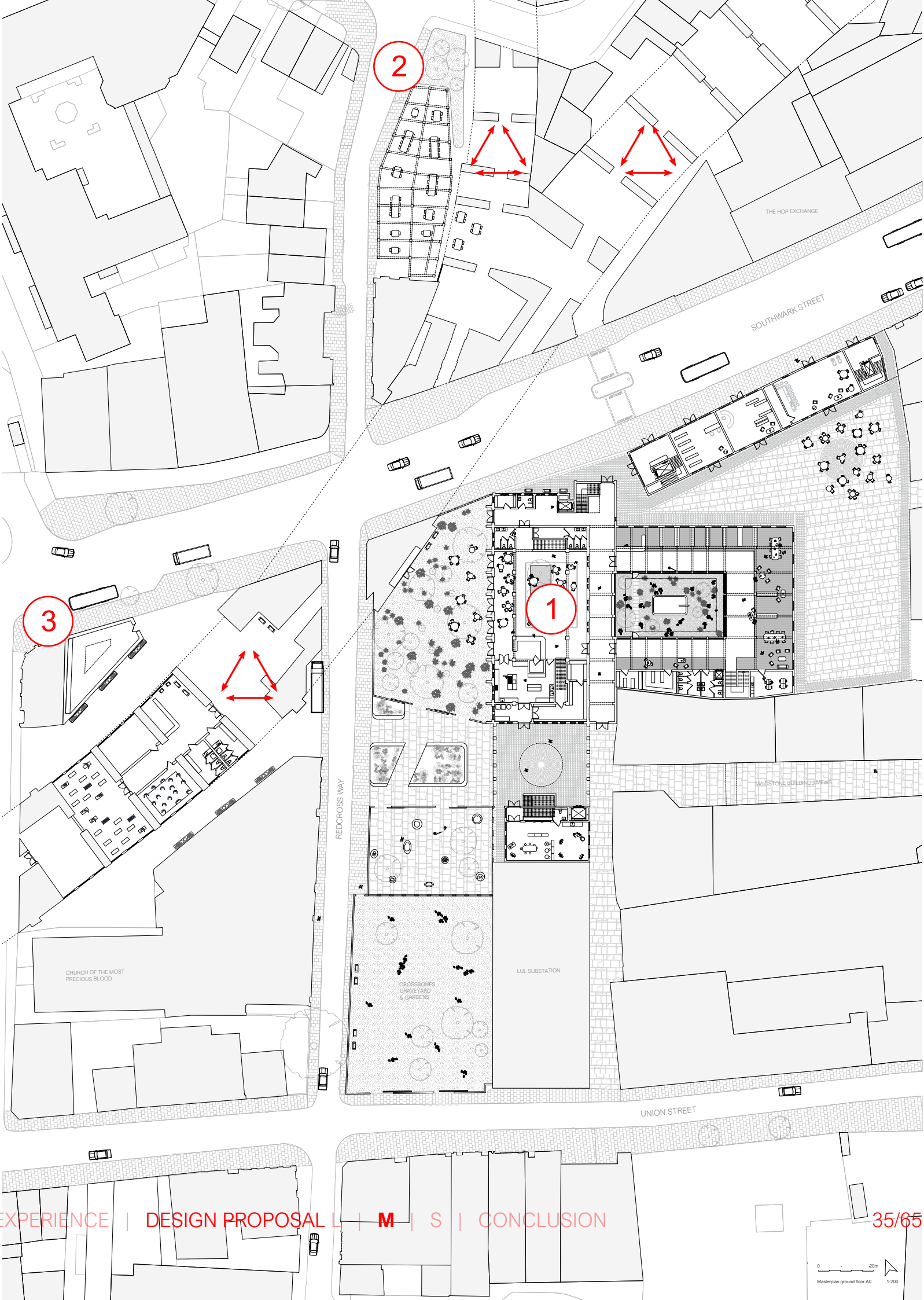
Public canopy with picnic area
A variety of seatings and dining tables for different group sizes in the open air

3 Plot 3

Meditation chapel or pavilion
A contemplation space with place to rest, sit or lie down

Passages

Publicly accessible railway underpasses
programmatic infill arches
Circulation space

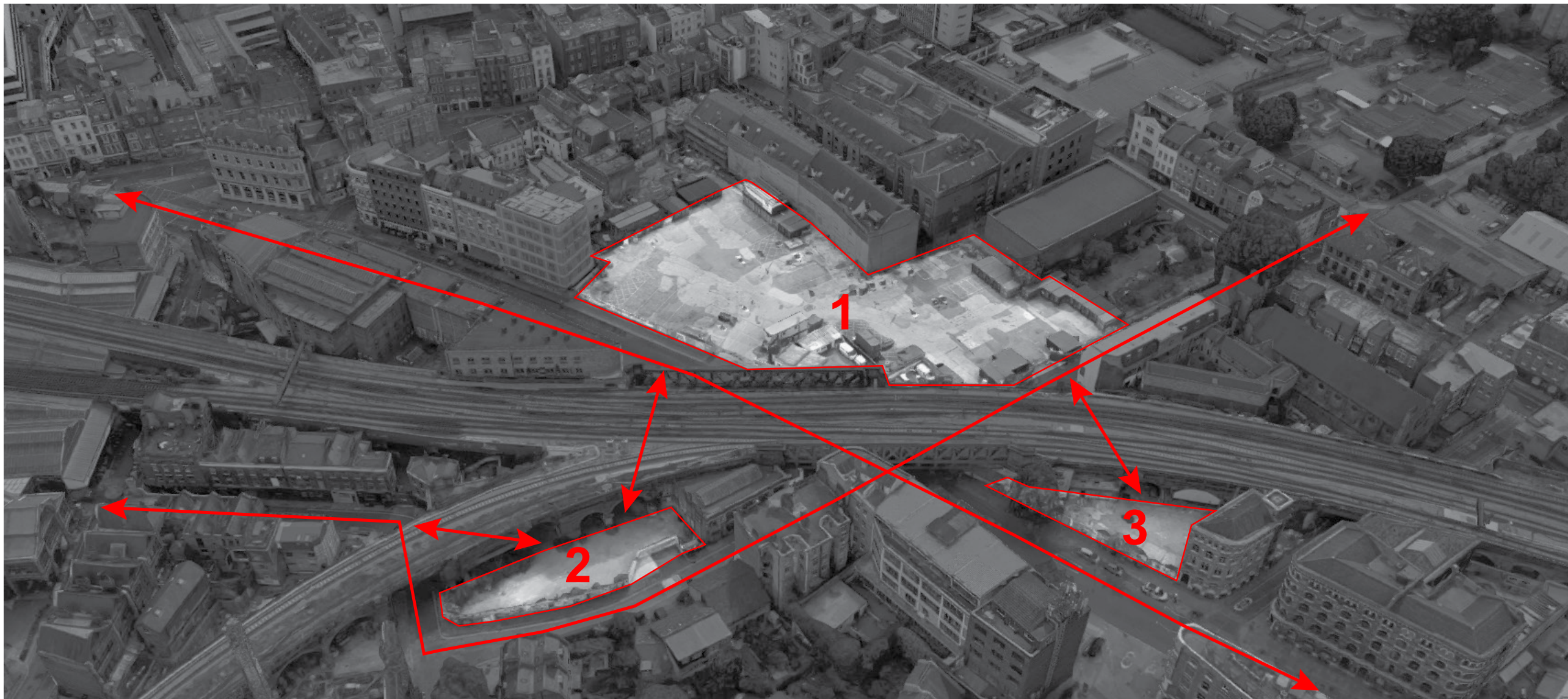
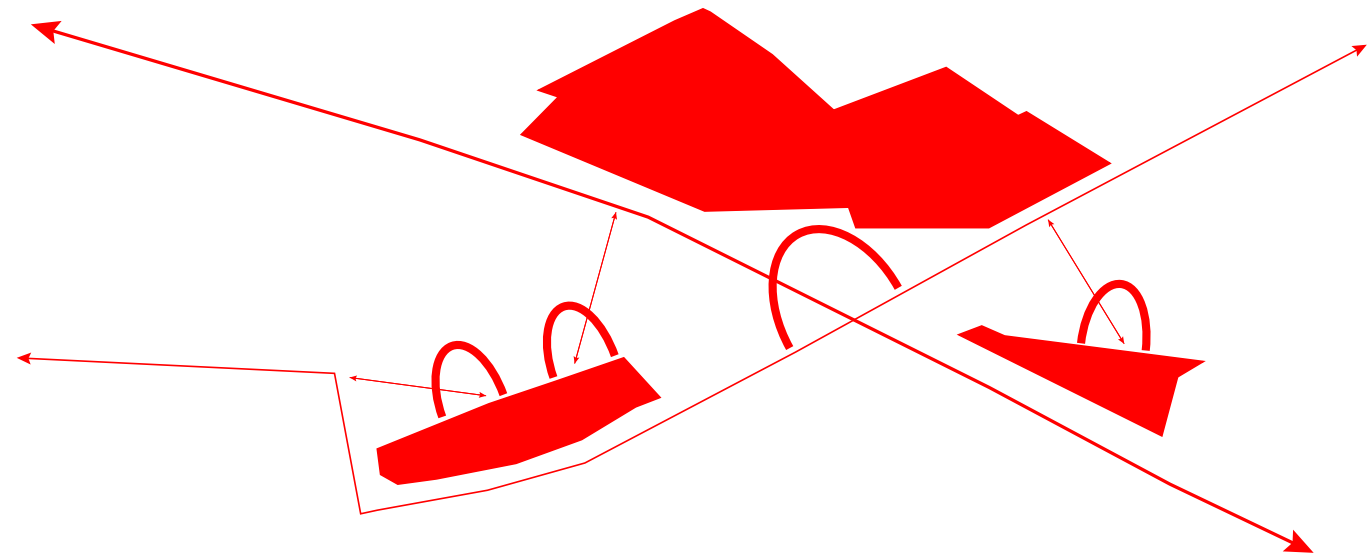
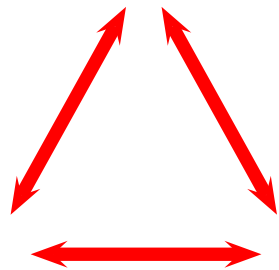


THE MANIFESTO

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Analysis site conditions: Connections
Three plots connected via the railway crossings and the roads

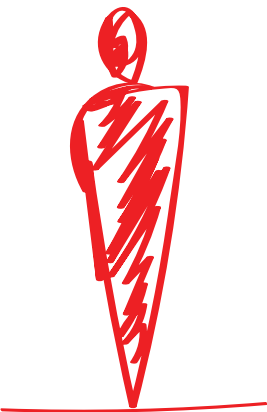


Connections plots, Image by author 2022

- 1 CONTRAST AND GRADIENCE
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THE DESIGN PROPOSAL

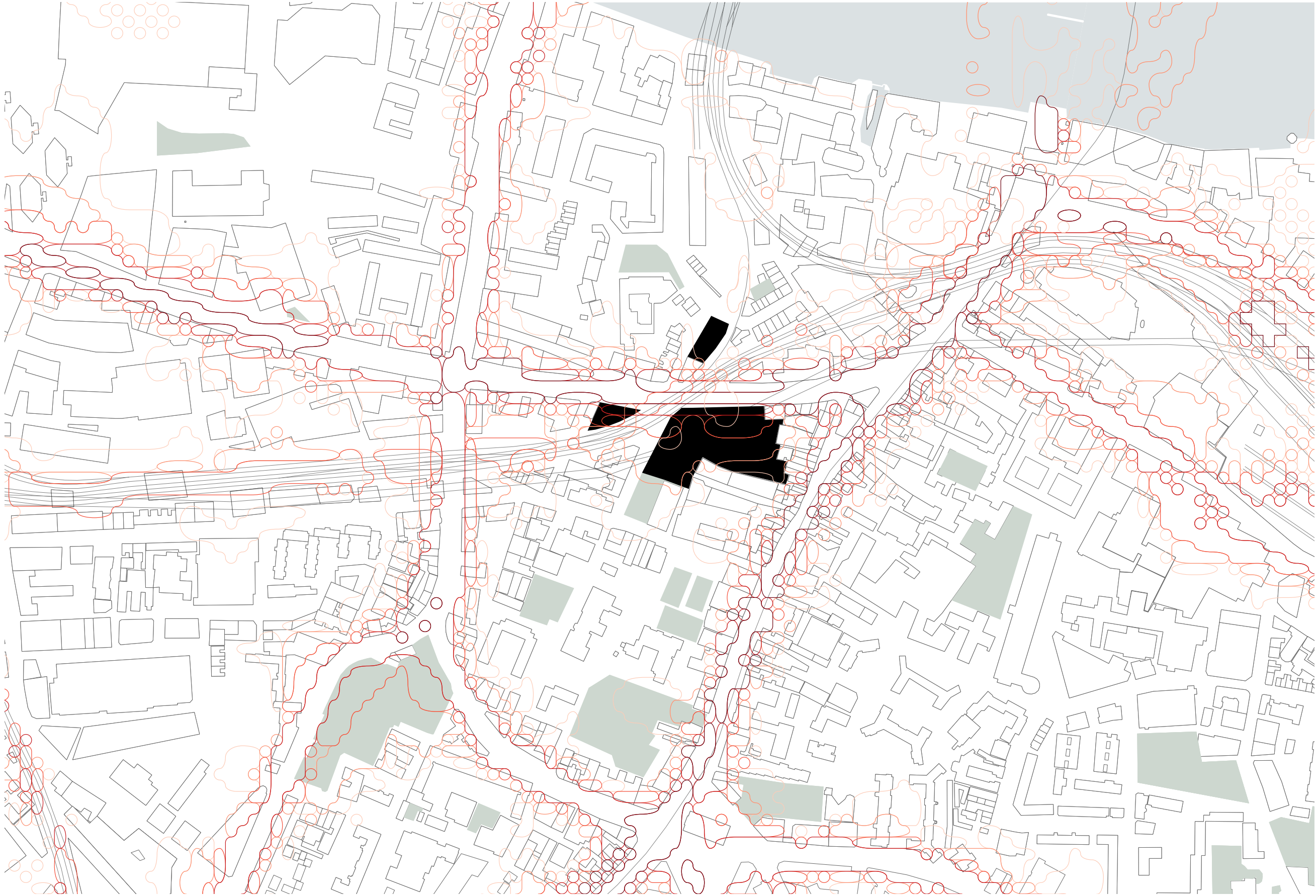
S The sensescape, a tranquil design for the exposure of the vibrant area



THE MANIFESTO

Analysis site conditions: Noise pollution 1:5000
Noise in dB, buildings, waterbodies, green and railway system

- 1 CONTRAST AND GRADIENCE
- 2 **SOUNDSCAPE**
- 3 SENSE OF BASIC-ORIENTING
- 4 SPACES OF REST AND MOVEMENT
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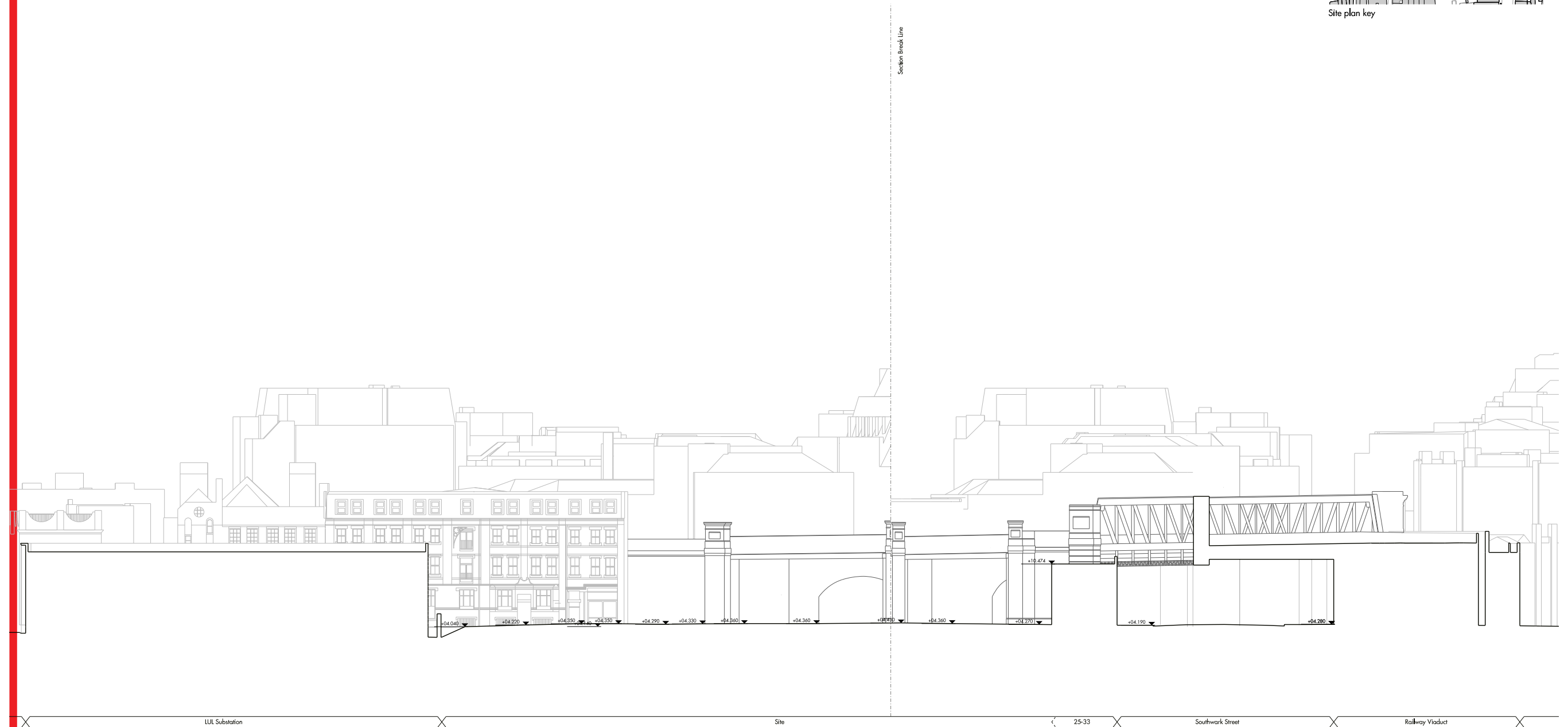
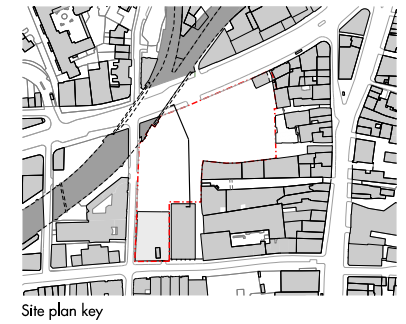


THE MANIFESTO

The current use

Related to layers of intensity

- 1 CONTRAST AND GRADIENT
- 2 SOUNDSCAPE
- 3 SENSE OF BASIC-ORIENTING
- 4 SPACES OF REST AND MOVEMENT
- 5 LIGHT AND WARMTH
- 6 MATERIAL AND COLOUR
- 7 SMELLSCAPE
- 8 HAPTICSCAPE
- 9 ELEMENTS IN SPACE



THE MANIFESTO

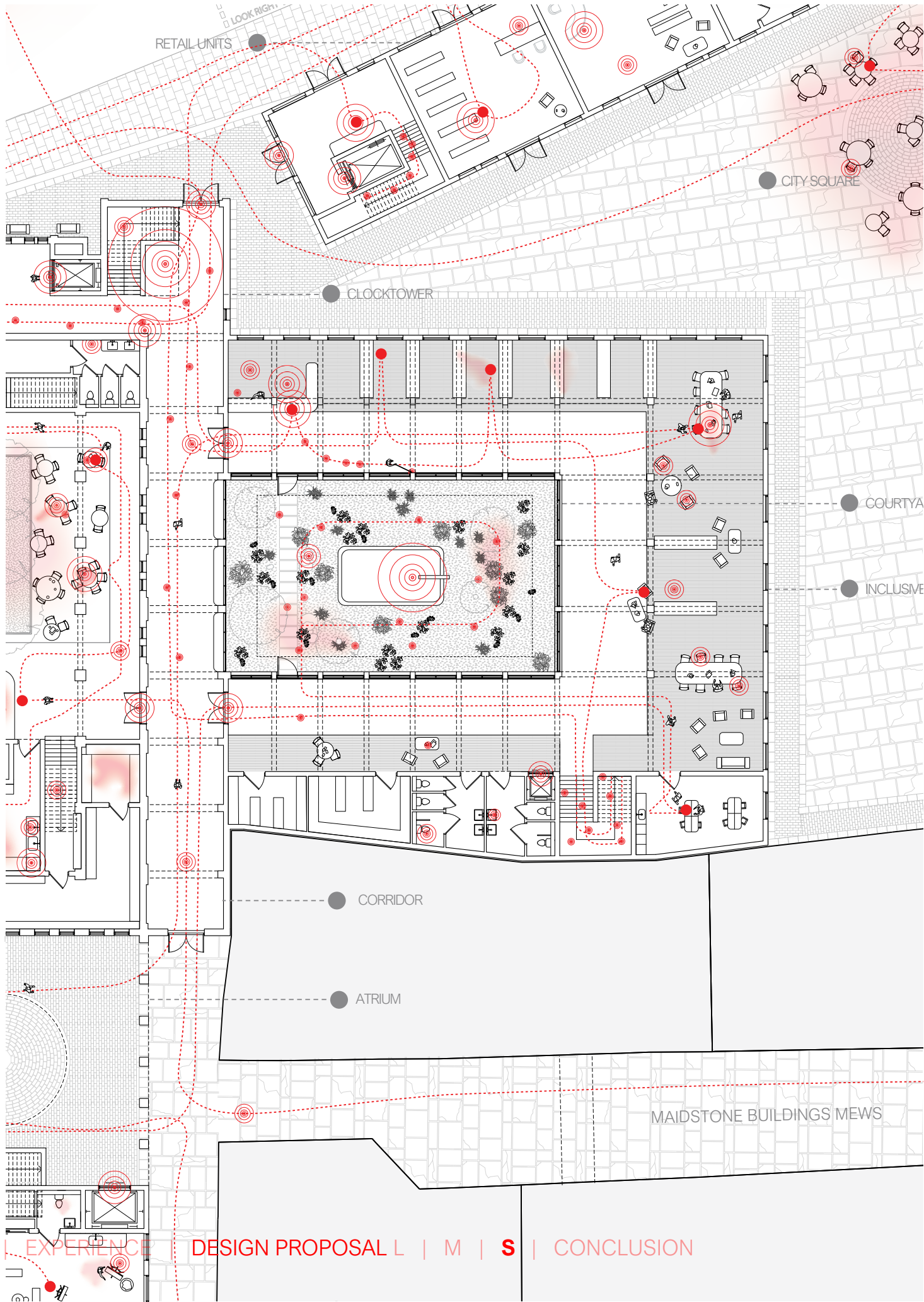
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Analysis site conditions: Public programme
Surrounding programmes



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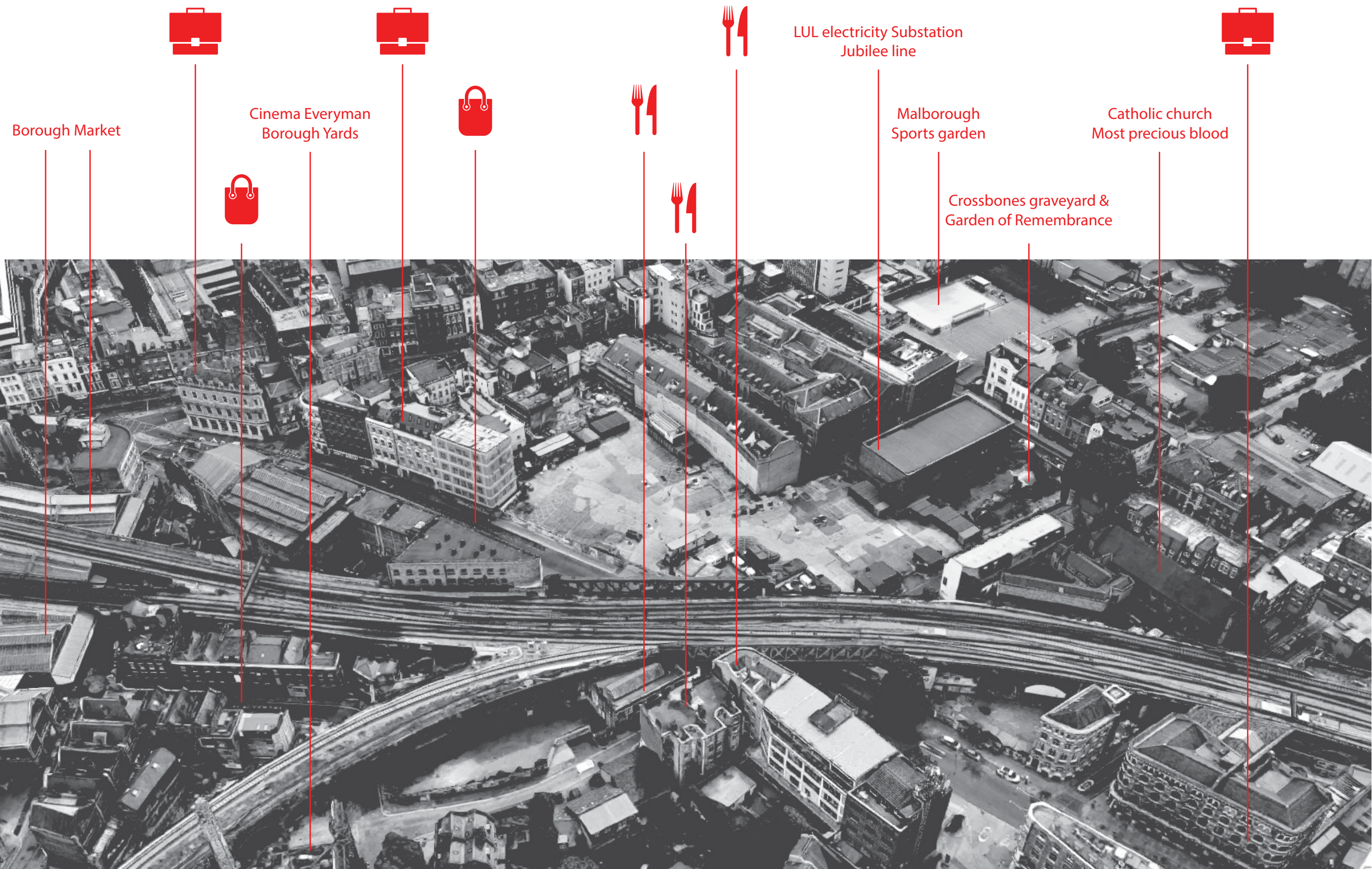
Programme	Front of house	Back of house	Key elements	
The inclusive library	Entrance area: Reception/information area Cloakroom Restrooms Collection area Read/study area: Seating Lounging Garden area	Staff office area Closed storage area Meeting room Special-use room	Front desk Coat rack Lockers Shelving system Bookcases Tables Chairs Couches	Toilets & sinks Desks Computers Cabinets Greenery Fountain
	Foyer area: Restrooms Cloakroom Waiting/entrance area Bar area Dining area indoor + outdoor: Seating Lounging	Food preparation area Food cooking area Plating area Cleaning/Washing area Storage area bar + kitchen Refrigeration area Staff room Service entrance area	Bar Countertops Sinks Shelving Cabinets Refrigerators Ovens Stoves	Dishwasher Lockers Bench Hatch Chairs Tables Couches Toilets & sinks
	Exhibition area: Grow space outdoor Grow space indoor Manual tea production area: Withering room Rolling room Oxidation room Drying room	Storage area	Soil Herbs Plants Trees Cabinets Racks Shelves	Countertops Heat lamps Ovens
The gallery	Workshop area Exhibition area outdoor Exhibion area indoor Restrooms	Storage area Kitchen area	Chairs Tables Shelves Cabinets	Desks Toilets & sinks Kitchen unit
Retail	Shopping area Fitting area Seating area	Storage area Restrooms	Shelving and rack units Counters Chairs Changing room	Cabinets Kitchen units Toilets & sinks
General	Clock area Traffic areas: Corridor Outdoor atrium Vertical access Walking aisles Seating areas	Mechanical space area Emergency exit area	Signage Guidelines textured (emergency) Doors Windows Installations Stairs Elevators	Infrared panels Benches Artificial lighting Bells Greenery Drainage
Proposal scale S				

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Analysis site conditions: Public programme

Surrounding programmes

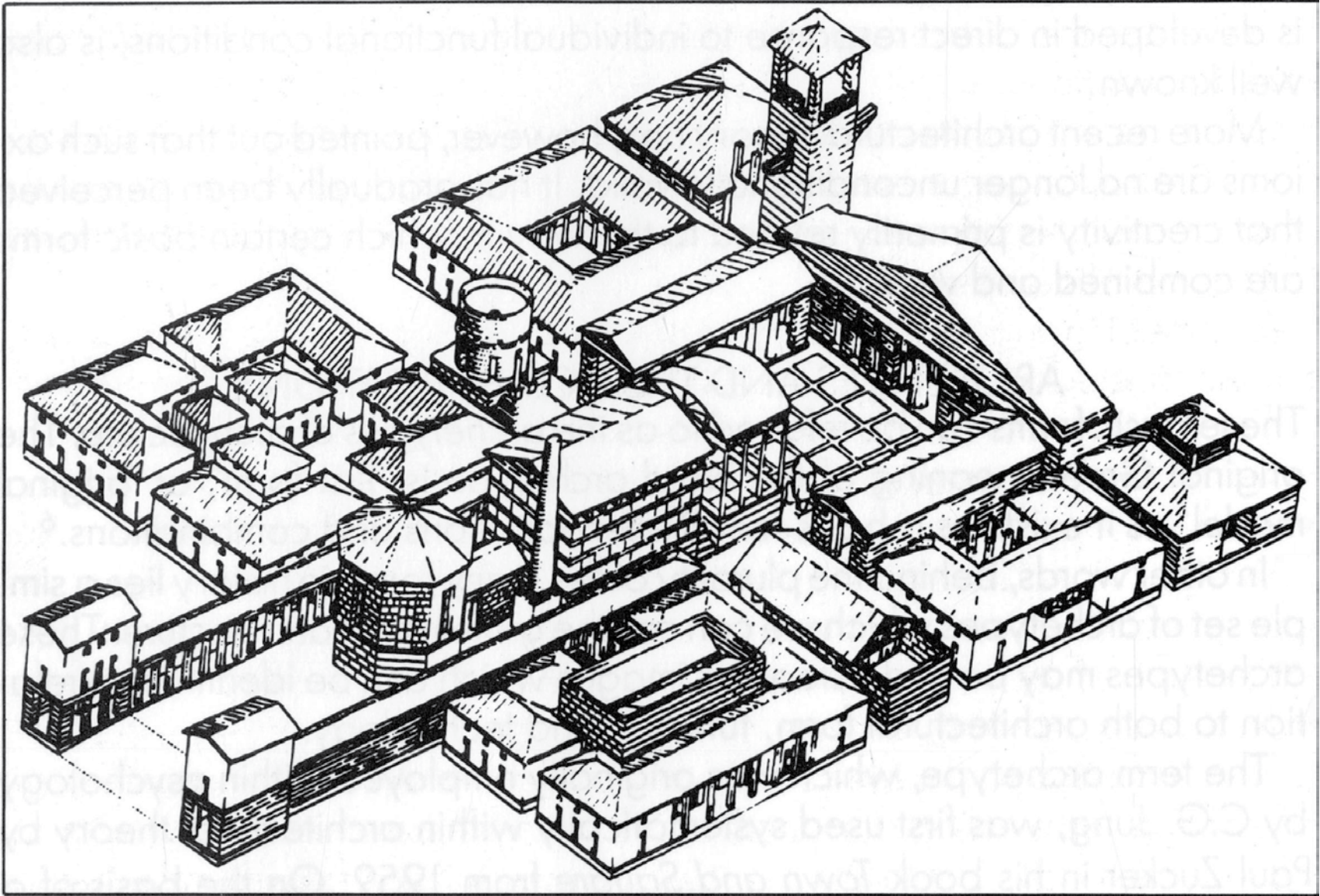


Analysis site condition zoom in programme: Public programme surrounding plots, image by author 2022

THE MANIFESTO

Volumetric archetypes
Related to contrast, intimacy and soundscapes

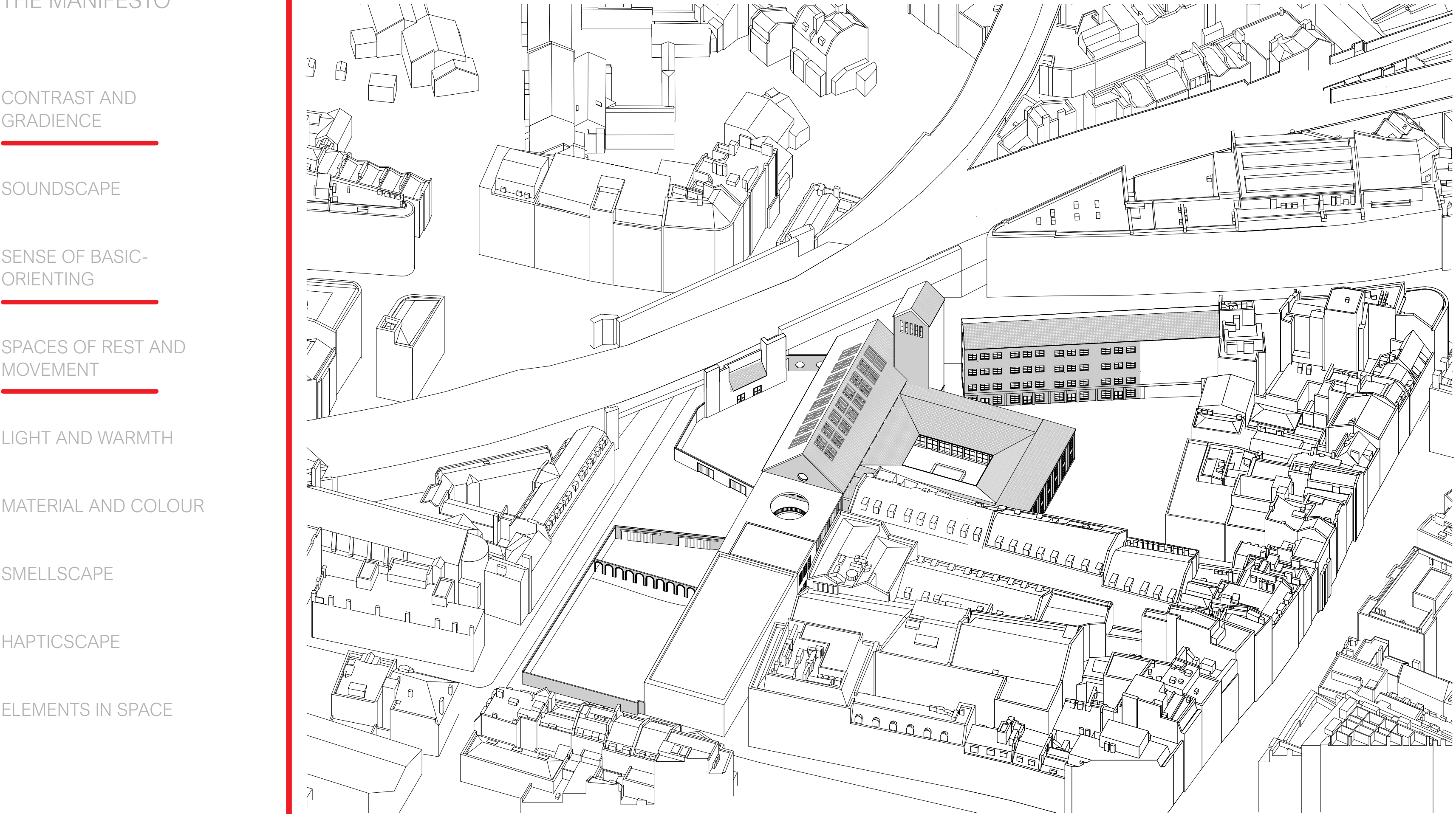
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Volumetric archetypes, Leon Krier

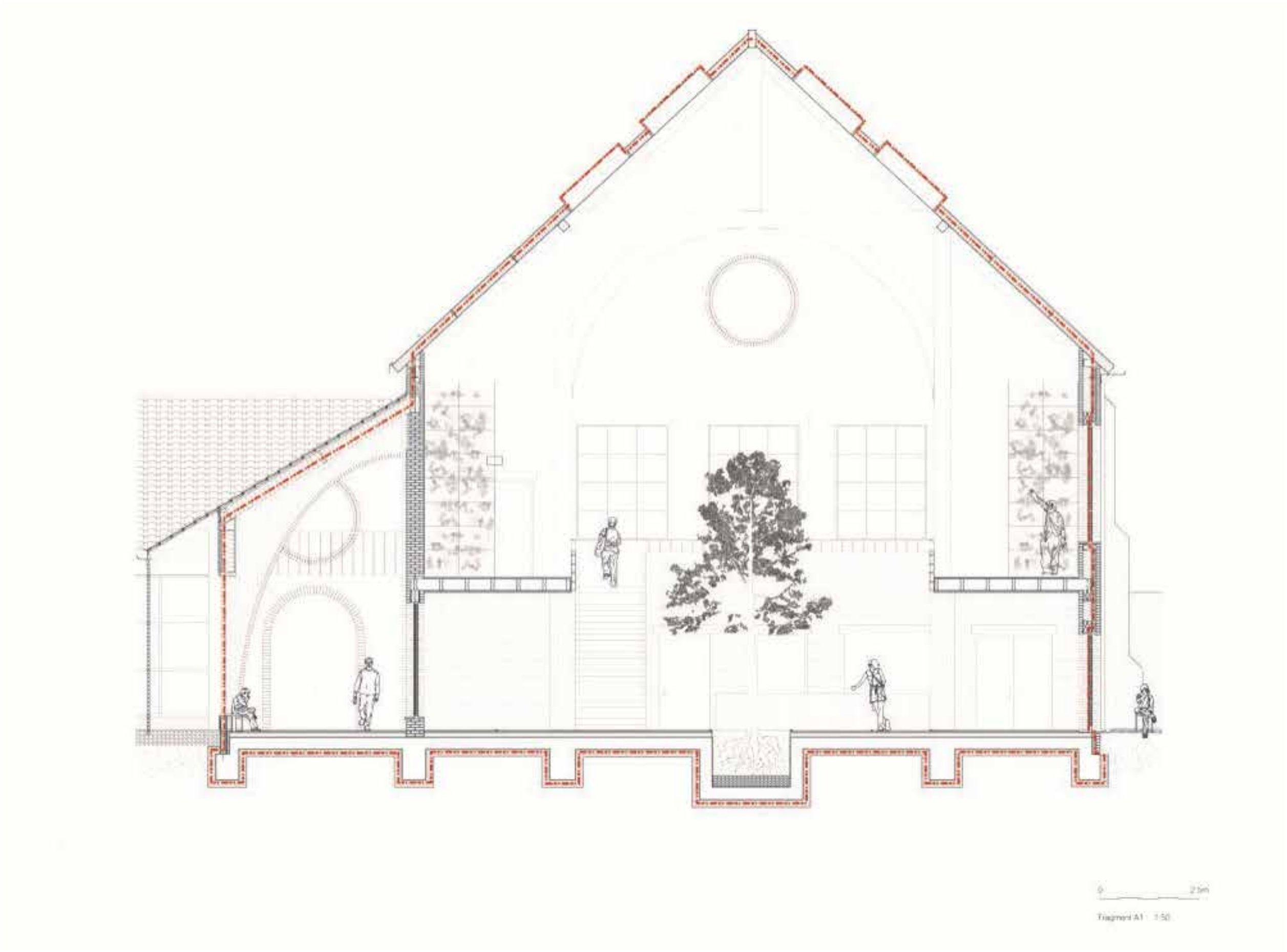
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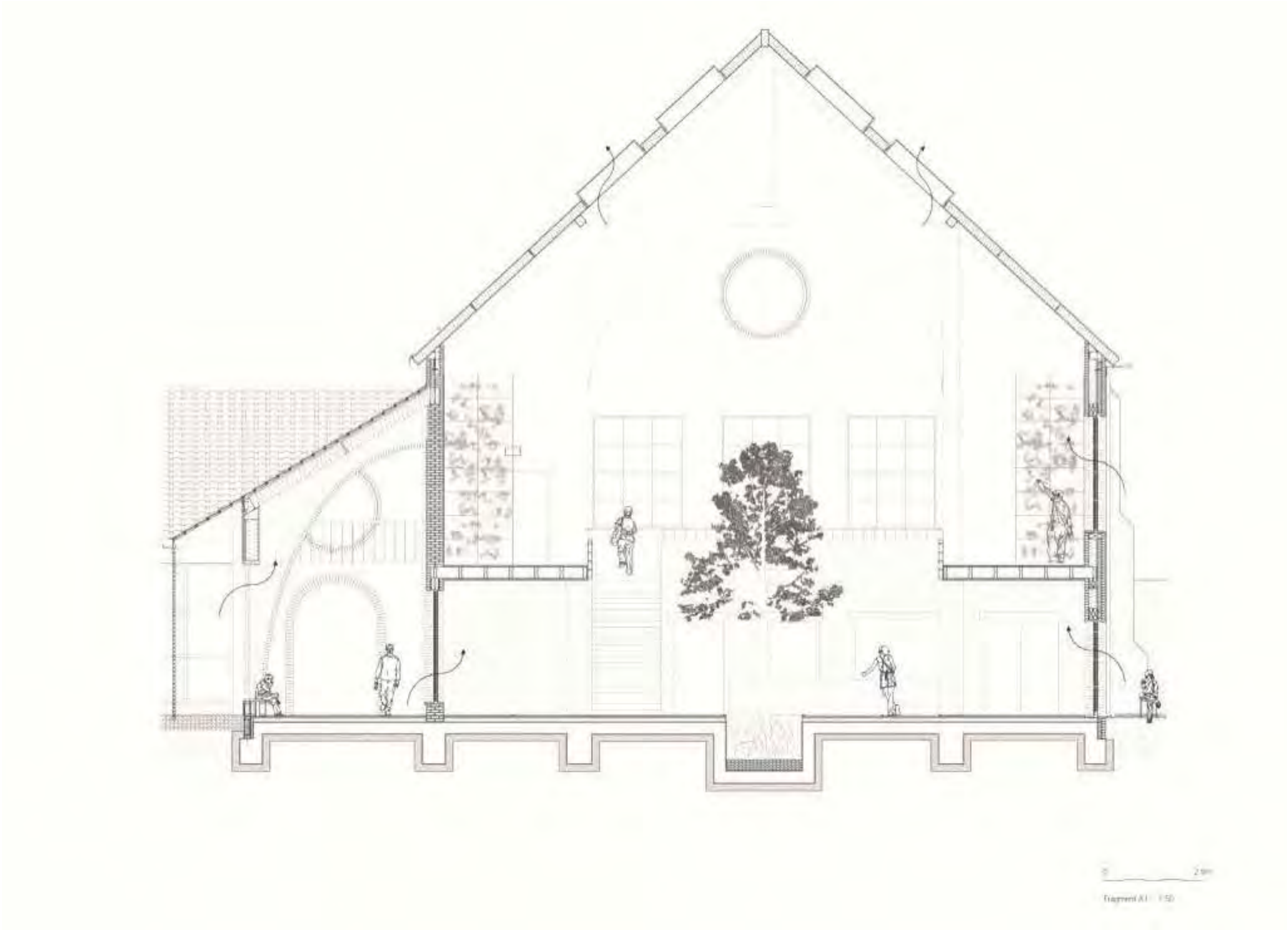
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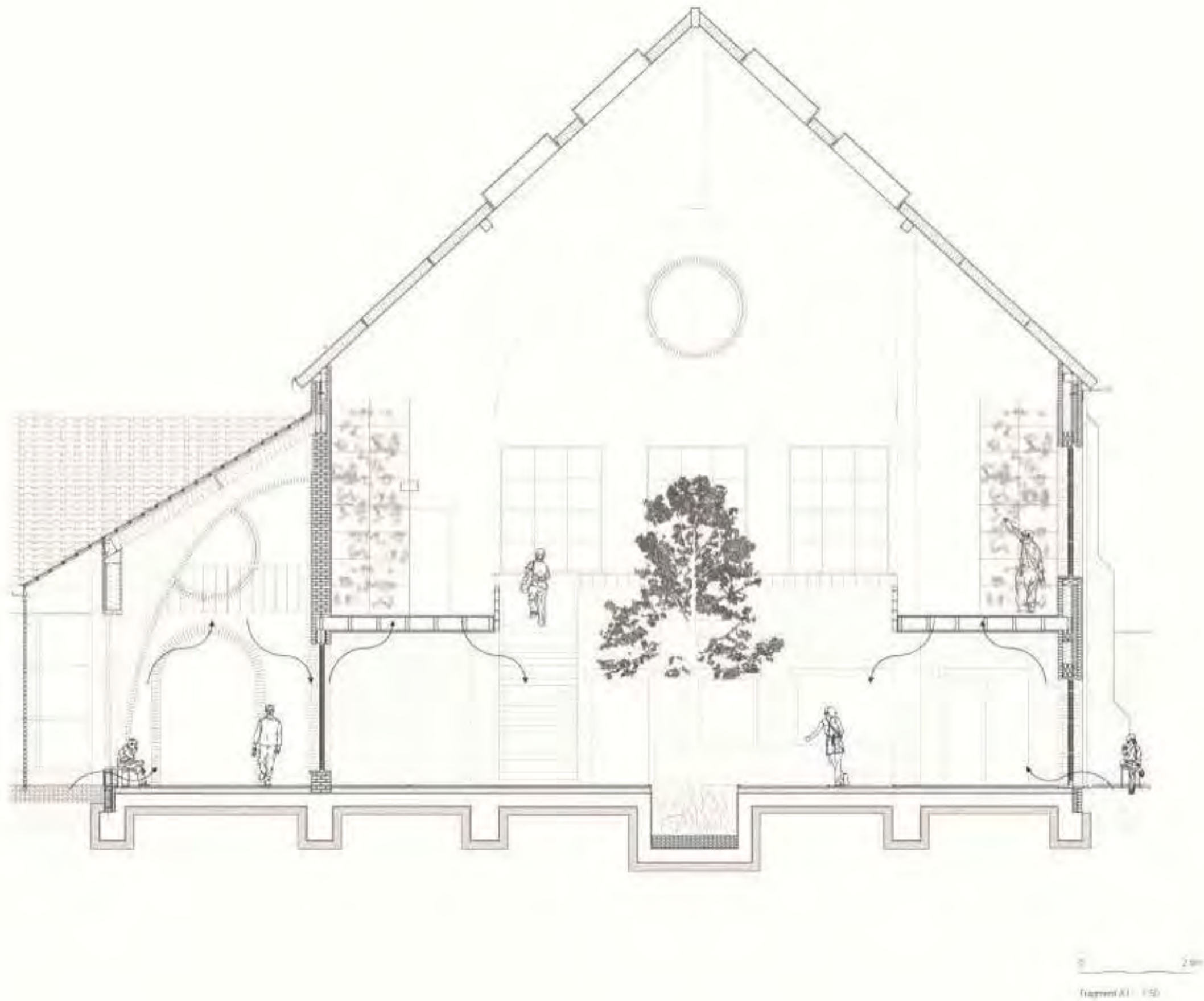
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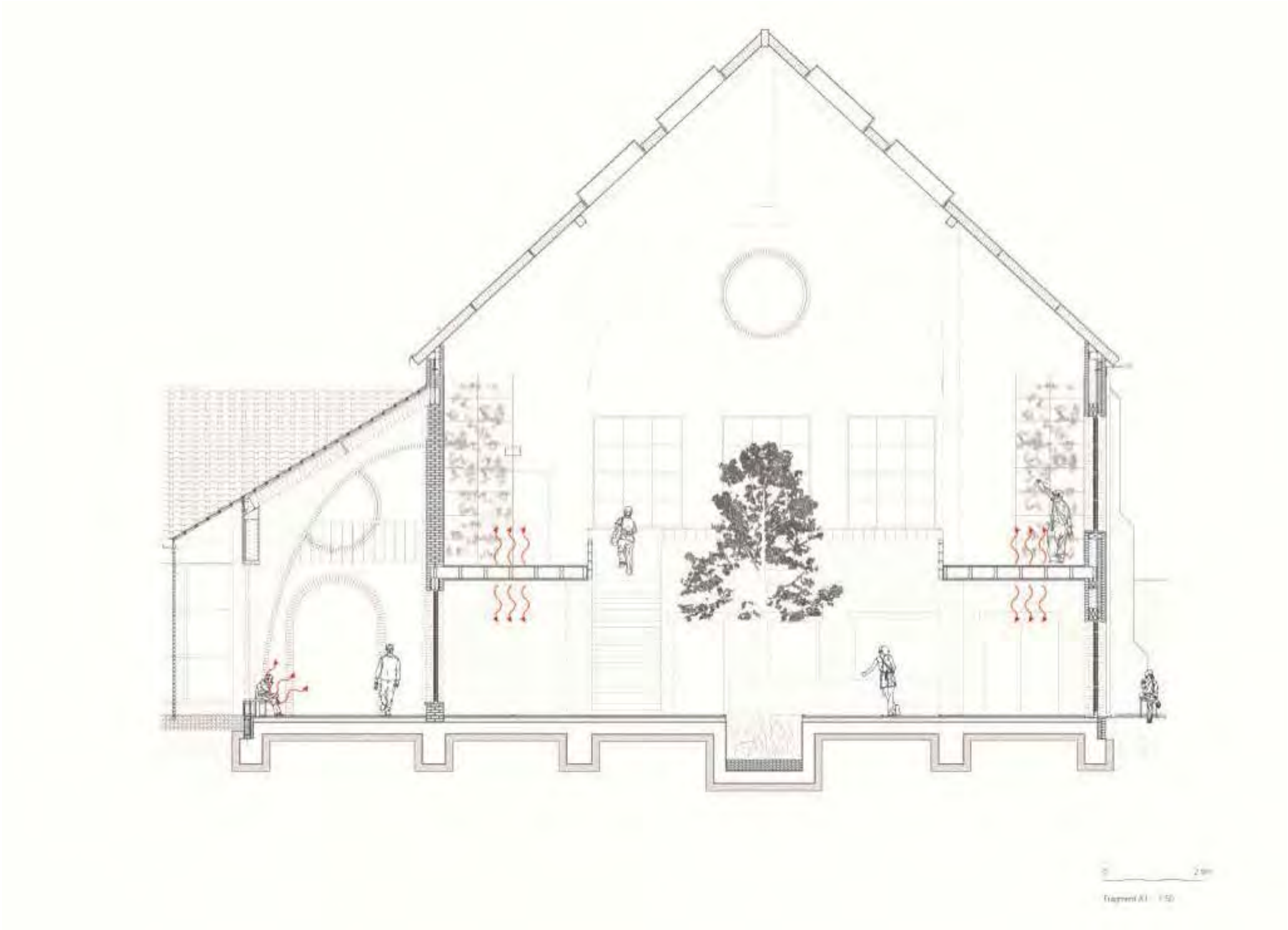
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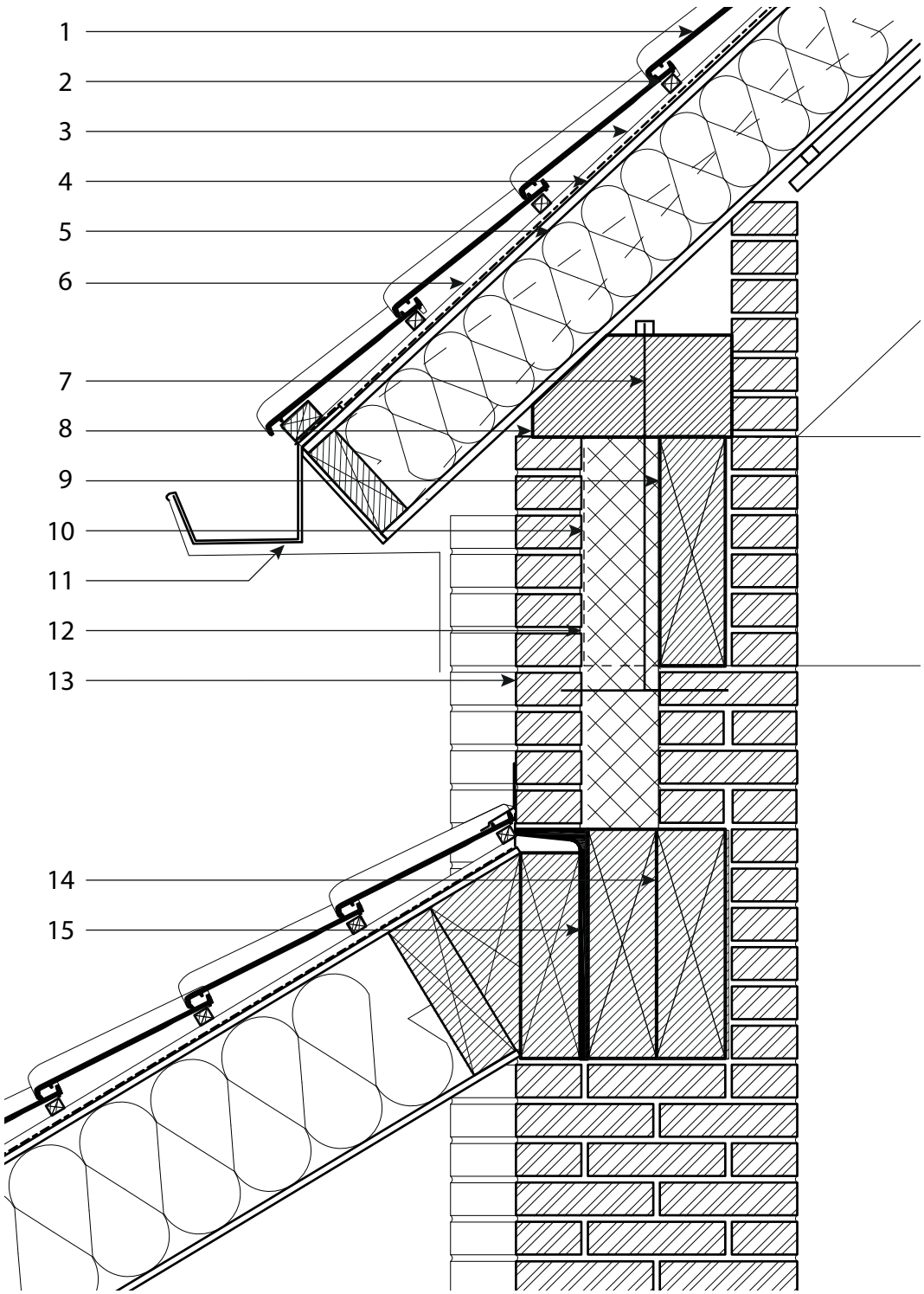


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Detail roof, trusses, masonry wall and flying buttress

- 1 Marley Hawkins fired clay roof tile
- 2 timber batten (20 x 30 mm)
- 3 timber batten (20 x 30 mm)
- 4 water resistant foil
- 5 insulation (thermafleece) part of SIP
- 6 chipboard SIP
- 7 wall anchor
- 8 wall plate
- 9 timber beam
- 10 hard insulation
- 11 gutter with repetitive supports
- 12 truss from glued laminated timber beams (250x300mm)
- 13 hard fired brick, Heathflower van der Sanden (210x100x50 mm)
- 14 timber beams (300x200mm)
- 15 steel profile (350 mm)



0 50cm

Detail roof joint A3 1:10

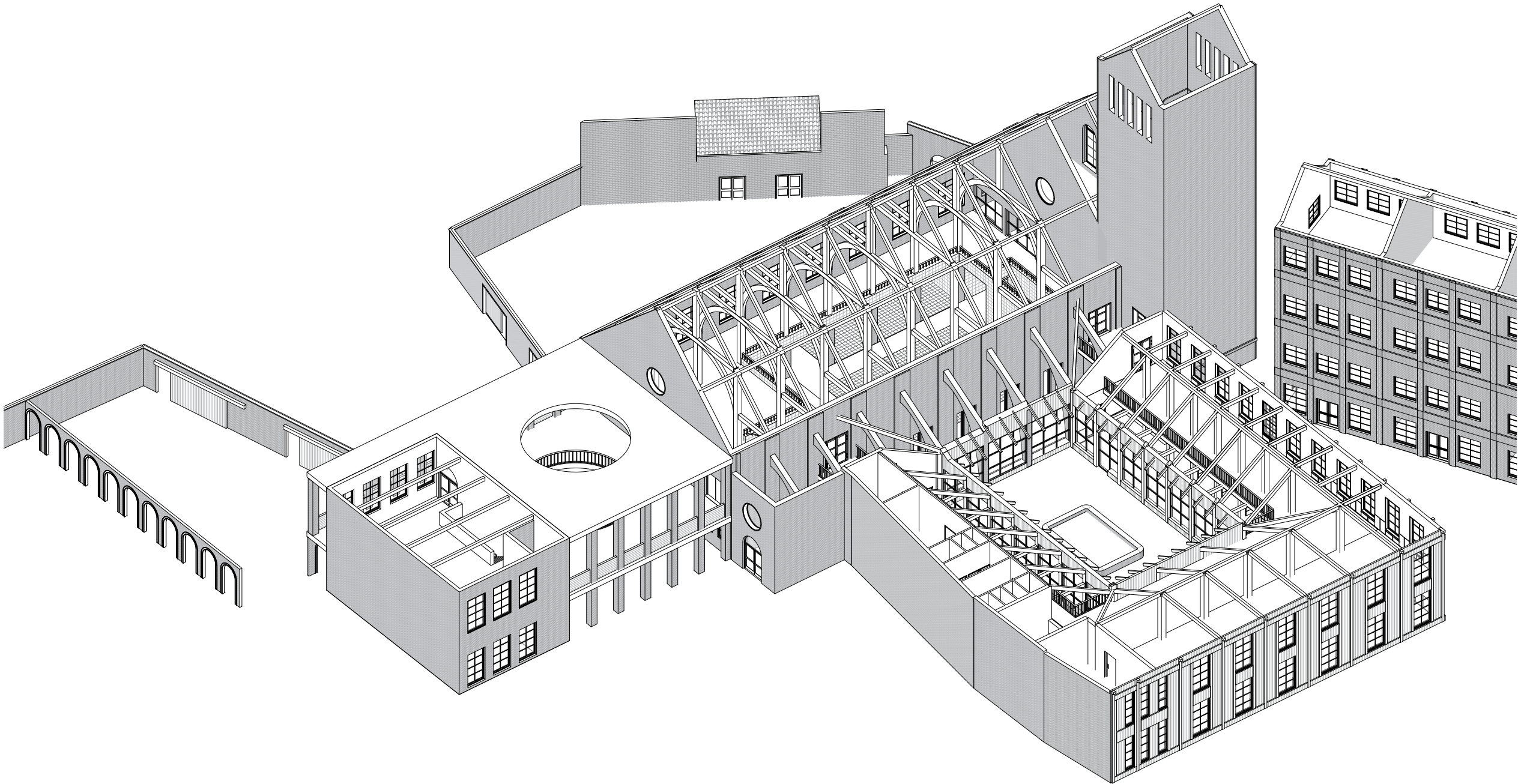
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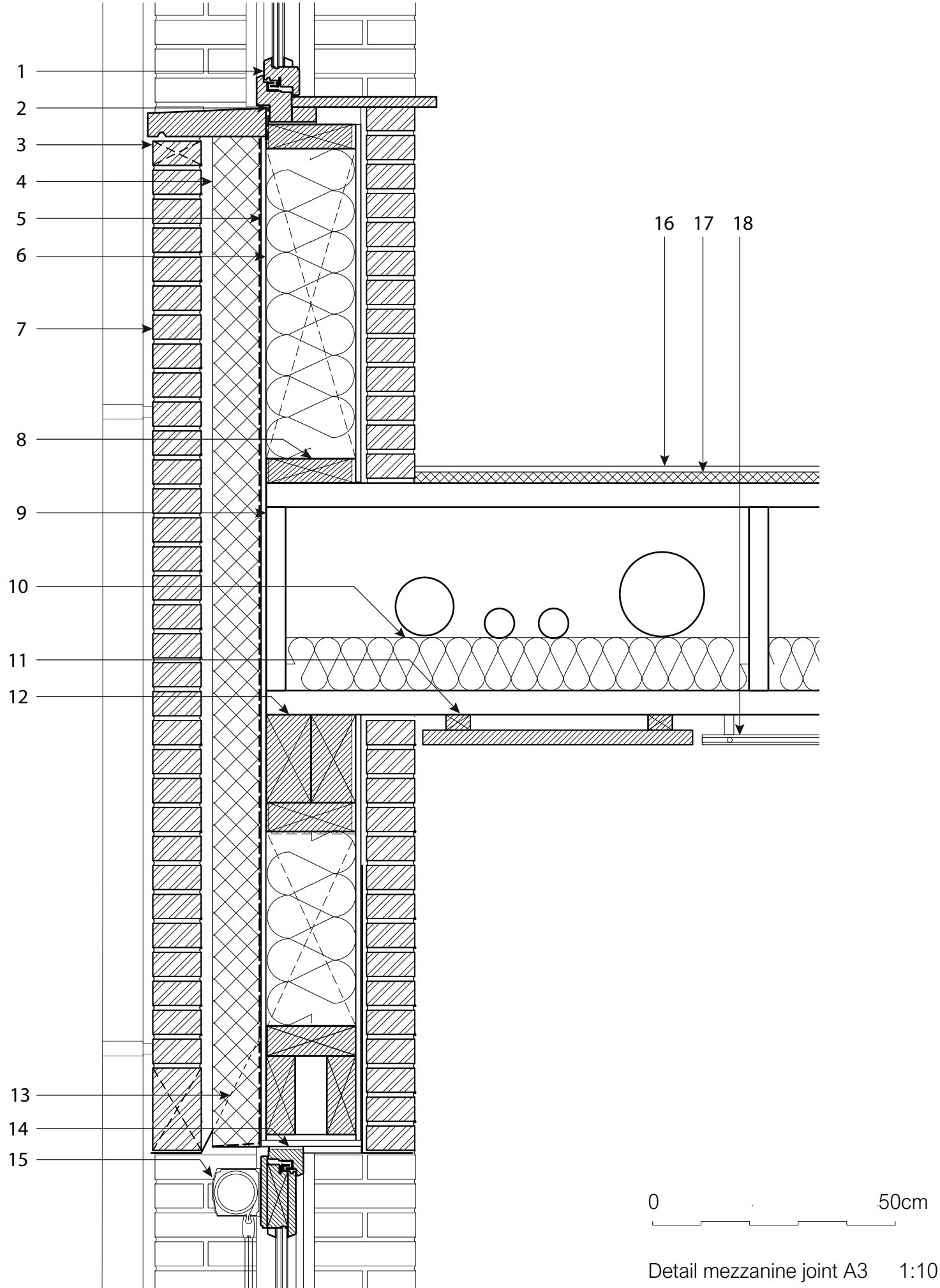


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Detail foundation concrete slab with terrace swing doors

- 1 timber window frame
- 2 water resistant foil
- 3 weephole
- 4 hard insulation
- 5 chipboard
- 6 insulation
- 7 hard fired brick, Heathflower van der Sanden (210x100x50 mm)
- 8 timber beam
- 9 kerto ripa floor (240 mm)
- 10 sound insulation (75 mm)
- 11 timber batten (30 x 20 mm)
- 12 timber mounting beams
- 13 steel lintel for brick facade
- 14 timber door frame
- 15 sunscreen attatched to door
- 16 terrazzo floor
- 17 insulation
- 18 heat radiation panel



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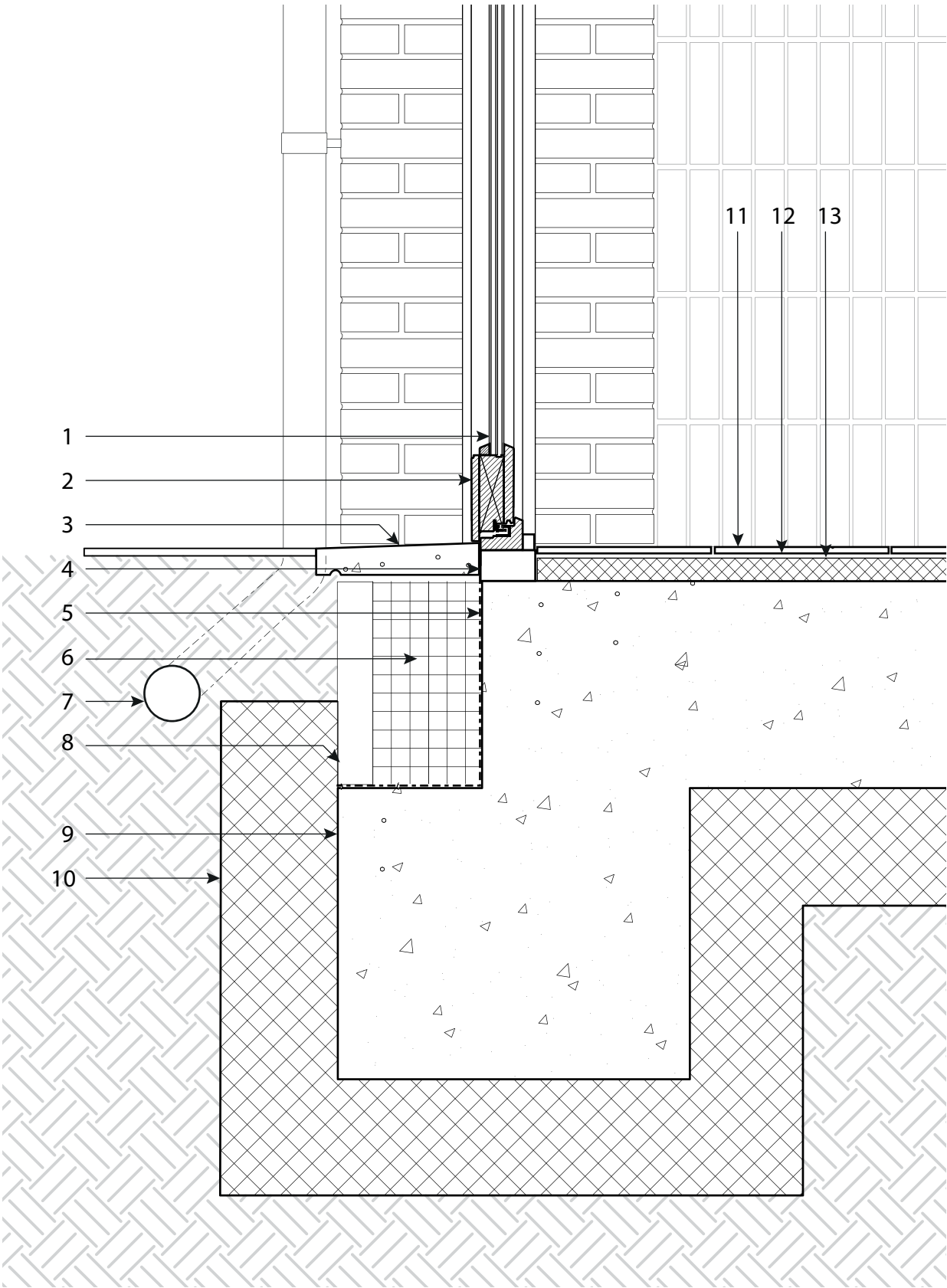


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Detail foundation concrete slab with terrace swing doors

- 1 triple glazing HR++
- 2 timber door sill
- 3 natural stone doorstep
- 4 hard insulation block
- 5 water resistant foil
- 6 hard insulation part of bardge board
- 7 water drainage
- 8 concrete part of bardge board
- 9 concrete foundation slab
- 10 foundation insulation
- 11 white matt ceramic floor tile 200 x 200 mm)
- 12 mortar
- 13 sound insulation



0 50cm

Detail foundation joint A3 1:10

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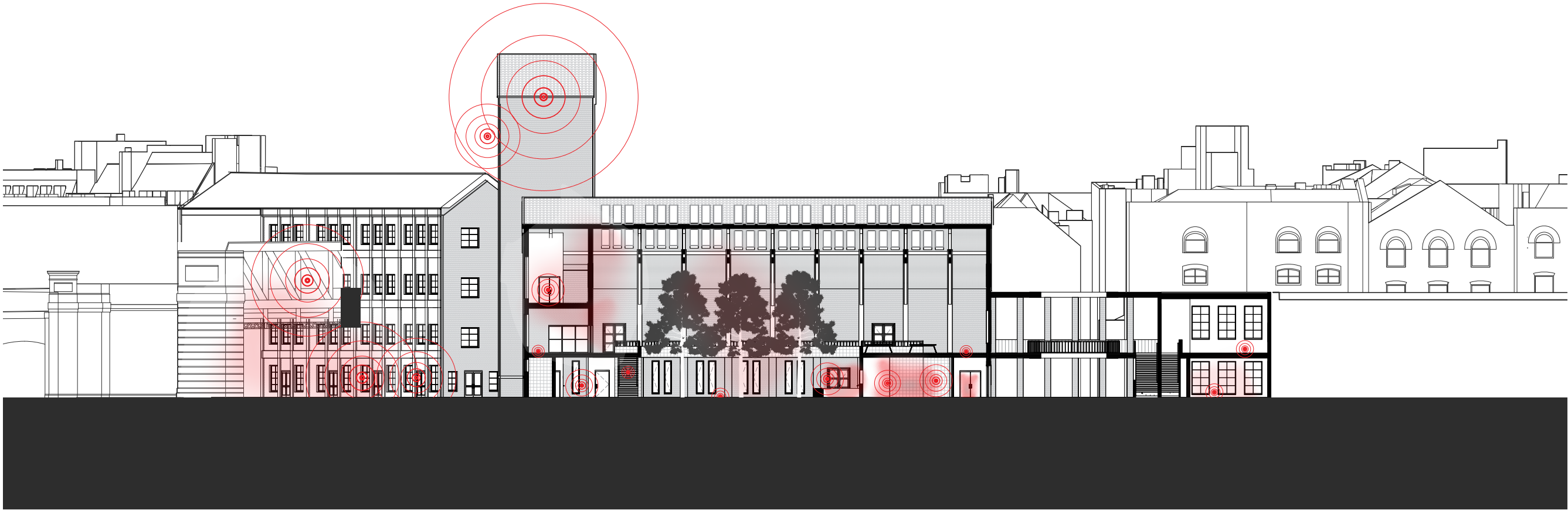
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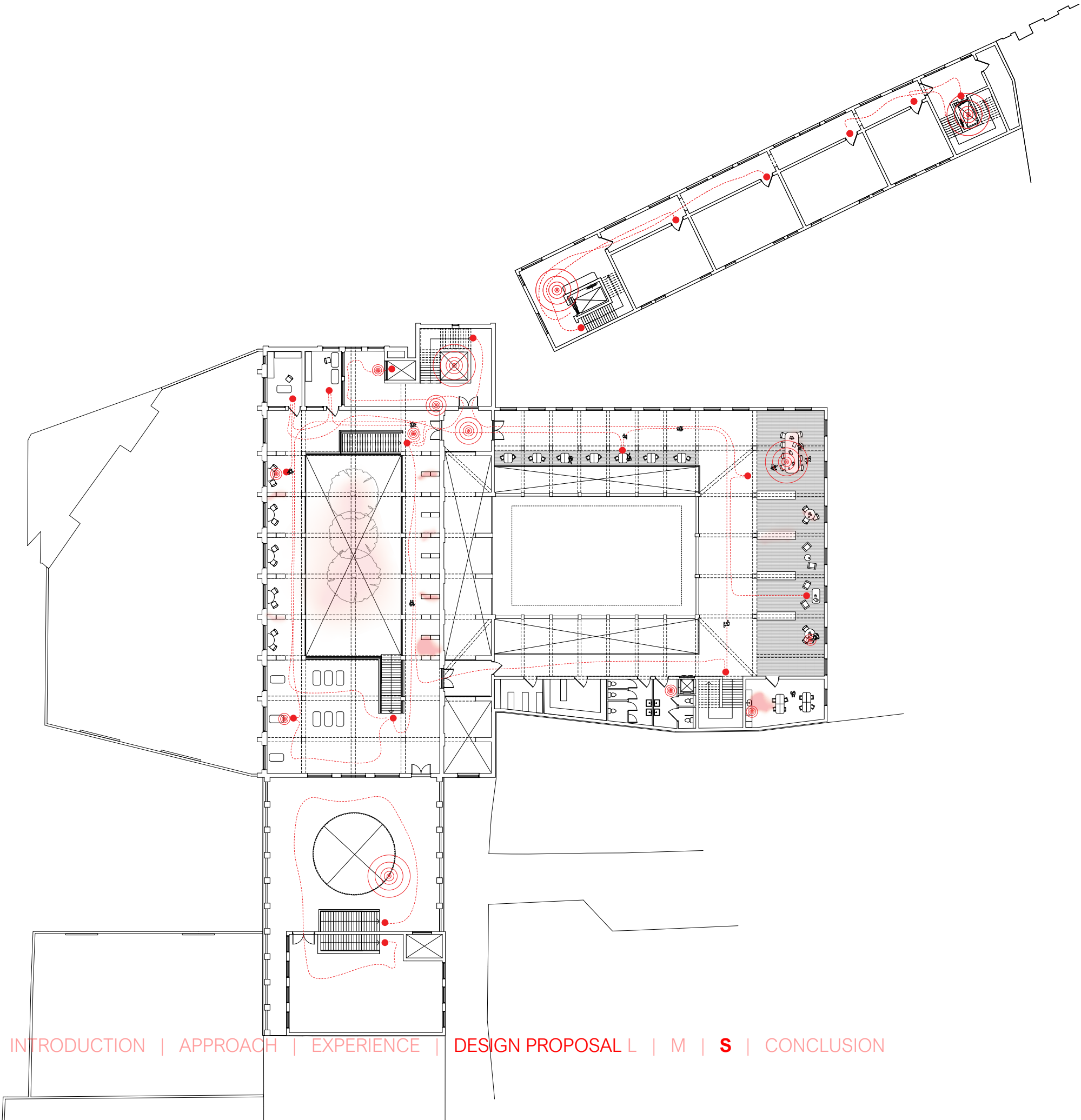
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0 . .10m
Sections A1 1:200

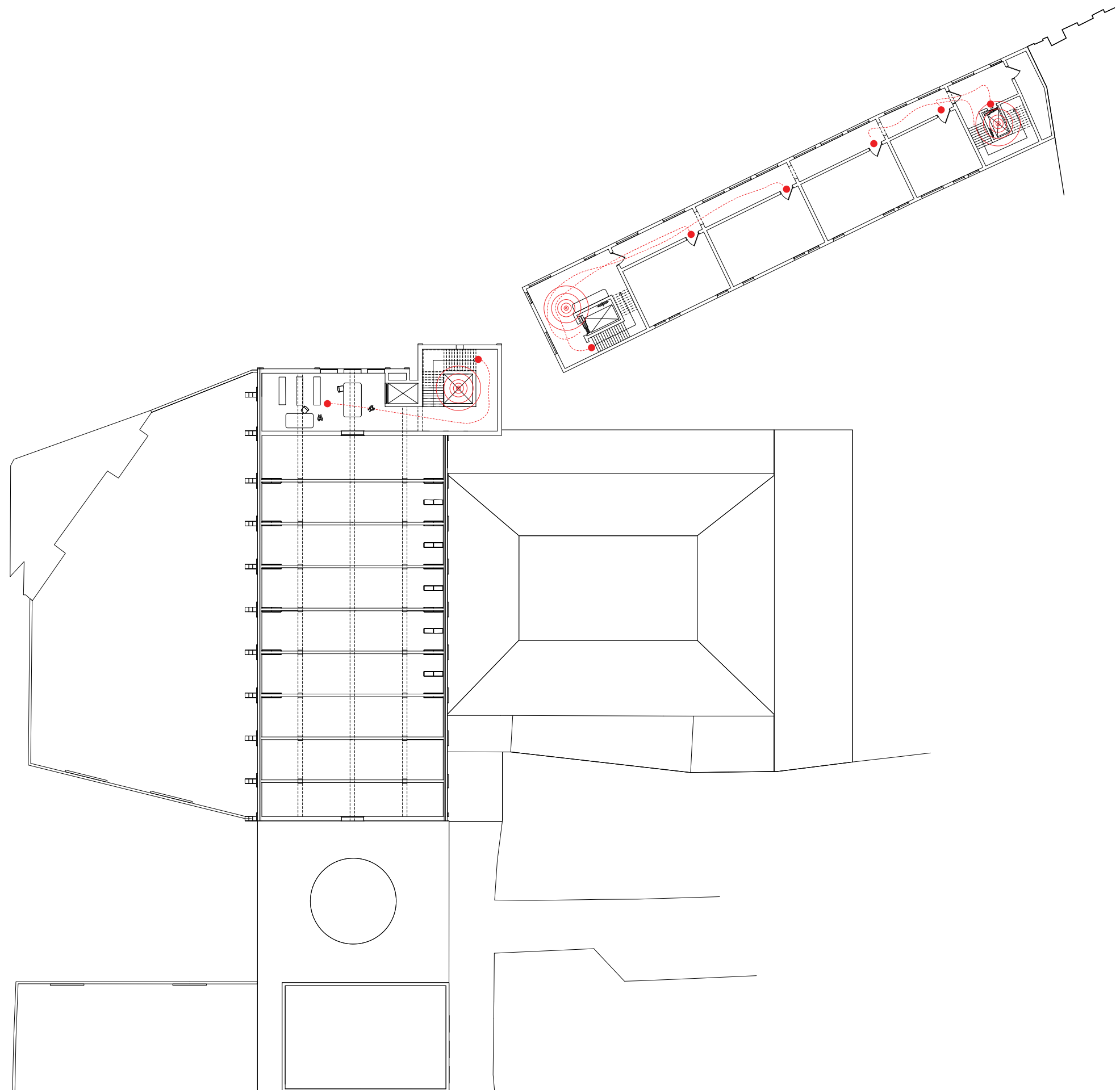
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CONCLUSION

