More PEOPLE will cross the campus:
1400 Students
340 Staff
Added, attracts people for daily shopping and Exhibitions too.

OPEN
Part I: 24/7
+ Kitchen/Rest Room
Part II: 8-22 Mo-Fr

ACCESSIBILITY
By Foot from all sites.
By Tram from campus.
By Bike from all sites.
By Car from outside campus.

New Faculty+ as Hub & Attractor
e. The choreography starts as three individuals that get eye contact first. They slowly start to relate more physically to each other: becoming a collaboration.
g. The dancers use ‘grab’-techniques: They grab each other at certain points and try what the movement possibilities and constrains are within this position. According to Paxton this exercise requires “a sensorial focus” of the practitioner.’ This focus helps to enhance the control over the movement.
The dance is set in a public space. In the same environment different people are busy with their own acts. While the dancers are doing a very personal experiment, people have their conversations just aside the field and a little bit more down, some people are passing by with their dog. They all notice each other, but do not get involved.
k. All dancers dance for themselves, the centre of their movement derives from their inside of the body, reacting on the environment around them. Different cameras at different heights registrate different personal angles on the dancers.
b. Medium film creates focus of spectator towards the three dancers. Dancers start from a distance with their backs to the spectator. Slowly their hand, body and latest focus moves to the opposite direction: they keep your focus by giving half their focus.
f. Duet with one witness: she is part of it, but not involved personally.

FOCUS Group
d. Gravity is the only condition that does not change while experimenting with the body en a certain space.
i. Dancers use ‘active imagination’ to establish movement material in their improvisation. When using the whole body, a full-sense experience of the environment is possible.
j. The use of Paxton’s Material for the Spine: “ideokinetic imagery”. The technique aims to bring consciousness into the part of the body that we assume to be immobile: the spine. Now it becomes the conscious start of the movement.
l. Strolling means literally improvising and responding actively on your environment with yourself as the base reason for the response (you can not do different). The dancers picked some physical points (armpit, back of the neck, sole of the foot) to start their response on the environment in dance from.
a. Environment: Music and Wind. Environmental conditions are the Afffect to move and create space by grasping each other while dancing. The music is the reason to continue to dance as they do. The physical noticeable wind feels connected with the continuous flowing music and influences the dance.
c. This part of the movie is a choreography based on everyday movements. The Cunningham technique explores where our 'everyday ROUTinE movements become dance.
A non-action. The talking people in the background are the closest to be Relax.

- Variated space to stand, sit, hang, lay
- People around with different activities
- Possibility to personalise
- Open window: fresh air
- Warm enough to sit still
- Sunlight
- Silent and noisy
- Allows one to do what one feels like and enables a longer stay for different activities
* During day NO rooms are locked. Even not the small lecture / conference rooms.
* Green words are the Abilities that need an optimum in those program-spaces.
How does the leackage occur between the different parts?
TOTAL GROSS FLOOR AREA (TGA) 50,000 - 60,000

TOTAL USABLE FLOOR AREA (UGA) 33,000

STUDIO SPACE 9,000

LECTURE HALLS 2,000
  30-360 chairs

LIBRARY 1,000

MODELLING, ICT, SKETCHING 3,000

LABORATORIES 2,000

OFFICE SPACE 8,000
  1 desk/FTE
  650 desks

PUBLIC & COLLECTIVE FACILITIES 2,500

STORAGE SPACE 2,500

CONFERENCE ROOMS 1,000

RESTAURANT 2,000

BSc & Msc 2,100 workplaces

building programme (m²)

ENVIRONMENT NO
Variation in Floor cover

Variation in Hardness

Variation in Light sources

Visit Bartimeus Centrum

Variation in Contrast
Materials, texture, pliability, temperature

STUDIO
GLASS BOX
ENTRANCE
RESTAURANT
H
H
J
K
M
G

Texture type
Warm, Fluffy
Lukewarm, Mild
Cold, Smooth

Surface type
Rest
Motion
Guidance
Human Movement

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TACTILE
Hi route

Section unfold 1:200
The 5 Spots
Interior Atmosphere spots
Interior Characteristics spots

KEY

ADS: Amount of Different Surfaces
EA: Elasticity Average Room [1-5]
TA: Temperature Average Material
FS: Focus Surface differentiation
FM: Floor Materials
IM: Interior / Furniture Materials
[mm]
Acoustics height - material - shape

1. CORRIDOR
   - Ceiling Height: 4,700
   - Ceiling Cover: Glass Roof
   - Ceiling Shape: Flat
   - Floor Cover (>90%): White linoleum
   - Floor Structure: Solid
   - Furniture Materials: Metals, Plastics

2. GLASS BOX
   - Ceiling Height: 3,350 - 6,000
   - Ceiling Cover: Acoustic lowered Wooden Ceiling
   - Ceiling Shape: Curved
   - Floor Cover (>90%): Carpet
   - Floor Structure: Elevated
   - Furniture Materials: Fabric (Felt), Wood

3. RESTAURANT
   - Ceiling Height: 4,500 - 6,000
   - Ceiling Cover: Acoustic lowered Wooden Ceiling
   - Ceiling Shape: Curved
   - Floor Cover (>90%): White linoleum
   - Floor Structure: Elevated
   - Furniture Materials: Wood - Fabric (Felt)

4. OFFSET ROOM
   - Ceiling Height: 3,350 - 4,000
   - Ceiling Cover: Wooden Structure Ceiling
   - Ceiling Shape: Flat
   - Floor Cover (>90%): Parquet
   - Floor Structure: Solid
   - Furniture Materials: Wood

5. LIBRARY
   - Ceiling Height: 4,700
   - Ceiling Cover: Glass Roof
   - Ceiling Shape: Curved
   - Floor Cover (>90%): Stone
   - Floor Structure: Solid
   - Furniture Materials: Metals
SKIN: temperature - humidity - air velocity

**THERMAL & LM route**

- **Skin Temperature**
  - Glass House: 23 / 24 °C
  - Library: 25 / 26 °C
  - Studio: 28 / 30 °C
  - Back Entrance: 18 / 20 °C
  - Wind Tunnel: 18 / 20 °C

- **Air Circulation**
  - Glass House: 0.2 m/s
  - Library: 0.15 m/s
  - Studio: 0.5 m/s
  - Back Entrance: 0.3 m/s
  - Wind Tunnel: 0.3 m/s

- **Relative Humidity**
  - Glass House: 40 - 80%
  - Library: 50%
  - Studio: 45%
  - Back Entrance: 50%
  - Wind Tunnel: 80%

- **Ventilation System**
  - Glass House: IN mechanical OUT mechanical
  - Library: IN natural OUT mechanical
  - Studio: IN mechanical OUT mechanical
  - Back Entrance: IN mechanical OUT mechanical
  - Wind Tunnel: IN mechanical OUT mechanical

- **Sun Access**
  - Glass House: Yes
  - Library: Yes
  - Studio: Yes
  - Back Entrance: Yes
  - Wind Tunnel: No

- **Personal Window Opening Ability**
  - Glass House: No
  - Library: No
  - Studio: No
  - Back Entrance: Yes
  - Wind Tunnel: No

- **Height of Space**
  - Glass House: 3000 mm
  - Library: 3000 mm
  - Studio: 3000 mm
  - Back Entrance: 6700 mm
  - Wind Tunnel: 7500 mm
AROMA
NO route

SMELL taste - intensity - volume

1. ENTRANCE
2. RESTAURANT
3. WORKSHOP I
4. PAINT STUDIO
5. SMELL-LAB

Interior Characteristics
5 spots

Interior Atmosphere
5 spots

Section unfold 1:200

Plan 1:200

5 spots

The 5 Spots

ENTRANCE

RESTAURANT

WORKSHOP I

PAINT STUDIO

SMELL-LAB
The 5 Spots

OFFSET-ROOM
RESTAURANT
STUDIO
CORRIDOR
DARK ROOM

Interior Characteristics

1. OFFSET-ROOM
2. RESTAURANT
3. STUDIO
4. CORRIDOR
5. DARK ROOM

View daylight - transparency - contrast

Orientation

Plan 1:200

Section unfold 1:200

Visual field 5 spots

Interior Atmosphere 5 spots

Percentage of 'Daylight'-surface
Amount Kind of Light sources
Lighting Norm [at 750 height]
Type of surface
View to the Outside
Height for Overview in the building
Use of Contrast and Brightness

1. OFFSET-ROOM
2. RESTAURANT
3. STUDIO
4. CORRIDOR
5. DARK ROOM
5. STUDIO

* Floor
3 types of surfaces:
Motion: Linoleum
Guidance: Touch lines
Rest: Carpet

* Furniture
3 different hardnesses:
Desk chair: Wood
Seat: Iron/Leather
Sofa: Foam/Leather

* Spaces
Spots to work alone or together appear with the columns in different heights or as furniture

* Columns
They are the points where the Water, Air and Electricity enter the spaces

Plan 1:100

TACTILE HI route

Render TT

Section TT'

Inside

Library

Studio
TACTILE
HI route

* Furniture
3 different hardnesses:
Desk chair: Wood
Seat: Iron/Leather
Sofa: Foam/Leather

* Spaces
Spots to work alone or together appear with the columns in different heights or as furniture

* Double walls
The Columns are the points where the Water, Air and Electricity enter the spaces being transported through the Roof structure, double walls and the lowered Ceilings.
**TACTILE HI route**

* Floor

3 types of surfaces:
- Motion: Linoleum
- Guidance: Touch lines
- Rest: Carpet

* Furniture

3 different hardinesses:
- Desk chair: Wood
- Seat: Iron/Leather
- Sofa: Foam/Leather

* Ability to:

  - Focus Individual
  - Work in a Group
**TACTILE HI route**

* Floor

3 types of surfaces:
- Motion: Linoleum
- Guidance: Touch lines
- Rest: Carpet

* Ceiling

The Columns are the points where the Water, Air and Electricity enter the spaces being transported through the Roof structure, double walls and the lowered Ceilings.

- Linoleum + ‘Guidance’ / Carpet
- Mass Timber panel
- Rigid Isolation
- CLT-5
- 2 Layers Gypsum board

Space for electricity/water/air transport

Finish ceiling: Gypsum board
Site
1:2000
Mekel Park - Faculty of Architecture - Green Village
Technical and Storage Spaces with the air treatment system

- No special treatment
- Neutral climate
- Extreme climate

Plan Climate Zone
1:500

*All Air Climate System
*Air transport through the Roof - Double Walls - Level Floors
*See details at THERMAL LM route

Different Climate Conditions

DSD
AAA Studio
E.M. van Vliet