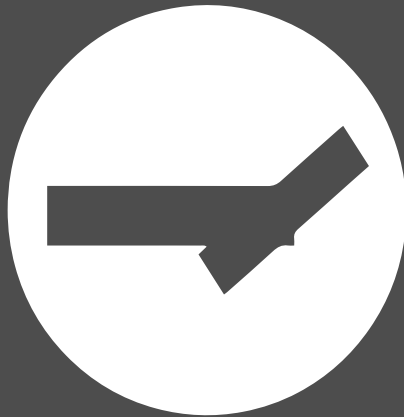
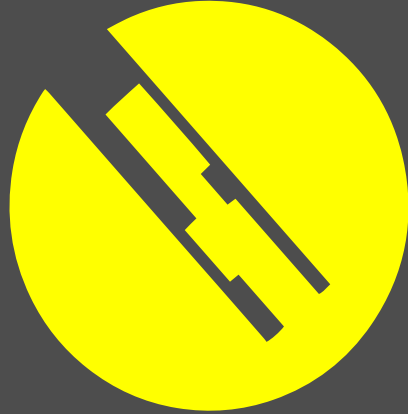


ARCHITECTURAL ENGAGEMENTS WITH OUR HUMAN ORIGINS POTENTIAL STRATEGIES FOR FUNDING



Nelson Mandela University
School of Architecture

2nd Year Design Studio
John Andrews - 078 531 2906
john.andrews@mandela.ac.za



AUGUST 2019

The design process completed with 8 potential proposals for the design of the new Pinnacle Point Centre. Of the original 8 proposals exhibited, the studio has selected 4 options which it believes are worth further investigation. This document presents these 4 potential designs.

ARCHITECTURAL ENGAGEMENTS WITH OUR HUMAN ORIGINS

2018

INSTITUTIONAL AFFILIATION: Nelson Mandela University
DISCIPLINARY AFFILIATION: Architecture
CREATIVE OUTPUTS CATEGORY: Design
OUTPUT FORMAT: Exhibition / Professional Engagement
VENUE: Werk_ Warehouse, Port Elizabeth
DATE: 31 October – 6 November 2018
COST: R 38 000
FUNDING: NMU Engagement Funding (R30 000), NMUSoA (R8 000)

PROJECT TEAM

Lecturer and Design Head: John Andrews

2nd Year Student Project Teams:

FISH-TRAPS: Francois de Kock, Daniel Fouche, Hilke Horsthemke, Luvuyo Mjuleni, Zara Poorun
CA[R]VED MASS: Cameron Dustan, Zavian Klaasen, Anli Steyn, Alexi Tsiotsiopolous, Bermatt Viljoen

THE SHEPHERD: Vicky Bezuidenhout, Ferdinand Burger, Michael Landman, Grace Mayberry, JP
Strydom

THE NOMAD: Neil Devine, Gert Duvenhage, Sinothando Hlalukana, Gabrielle van Antwerpen,
Marilene Vermaak

SHELL MIDDENS: Kelsey Rae Cawood, Bayanda Dlamini, Delise Botha, Chanel Kelsey, Maretha Davids

THE SHARD: Natasha Botma, Natasha de Lange, Hardus Pretorius, Julia Thomas, Hlomla Xauka

SPACE OF PAST LANDSCAPES: Nicola Verwey, James Ferriera, Aletta West, Qhama Ncoyo, Adrien Rivalland

CAST SHELLS: Cari Brundyn, Tahrene de Vos, Megan Hobbs, Hermien Muller, Asanda Zitumane

RESPONSIBILITIES

DESIGN: Development and clarification of brief, Class/ Team Co-Ordination, Design Co-Ordination, Design Development, Presentation Production, Design Project

ADMINISTRATION: Project Brief and Programme, Excursion Co-Ordination,

EXHIBITION: Venue, Programme, Digital Invites and Posters, Exhibition Installation Co-Ordination, Co-Ordination, Review of Project Content, T-Shirt Production and Design,

ENGAGEMENT: Client Liaisons and Discussions, Client Presentations

PROJECT BACKGROUND

The project is the design for a new human origins interpretation centre at the Point in Mossel Bay. The need for the centre has arisen out of the recent discoveries of artefacts made in the nearby cave, PP13B, at Pinnacle Point, and give significant insight into our intellectual development and human origins.

The university was approached by the Point Discovery Centre Board (PDCB), who has been tasked with the realisation of the new interpretation centre, to generate potential ideas and to create hype around this exciting project. The 2nd year design studio at the Nelson Mandela University School of Architecture (NMUSoA) took on the challenge for the design of the building.

The primary aspirations of the PDCB are to develop a place to exhibit, educate, and facilitate further research around these significant findings; and in its boldest ambitions to create a “centre that will reconnect us with our environment; and that will reconnect us with each other through our shared, ancient heritage” (www.pointdiscoverycentre.com).

Discussions between the design studio and the client (PDCB), revealed five key objectives within loose site and accommodation requirements. These issues have been the driving force behind explorations and the generation of the architecture:

1. Engage architecturally with our human origins.
2. Create a “national attraction” that mediates exhibition, learning and research, through rich and memorable architectural experiences.
3. The production of an architecture that is environmentally conscious.
4. Create a platform for state-of-the-art digital exhibition techniques.
5. Create a centre that can generate income to assist with the facilities operational costs.

Most of these points were managed by the brief, but it was looking to how past human landscapes may generate particular architectural responses and experiences that was the core concern of the creative research. These “generators” are discussed briefly when looking at the design proposals.

PROJECT PROCESS

The project went through four stages: research, urban design, individual proposals and consolidated schemes, which were exhibited at The Werk Warehouse from the 31 October - 5 November 2018.

The first phase involved going to the site, research and liaising with the PDCB on the ambitions of the project. This was followed by Urban design proposals for the Mossel Bay Point (the area around the site) that explored architectural “field conditions” as a pedagogical theme and allowed students to engage with the greater context of Mossel Bay as a warmer to the actual architectural project. The third phase saw students beginning to pool ideas through individual design proposals, which then set the foundation for the final stage of the project. The final stage of the project articulated the different potential site strategies that had emerged out of the individual stage, and students voted to select 8 final schemes that were further explored, reworked and refined in teams.

In the end, the result a co-ordinated, managed, refined and presented constellation of ideas, driven through the use of the physical architectural model as a pivotal tool in the design process. The level of engagement, enthusiasm, dedication and performance of the students was undoubtedly been a highpoint in my own experience of the project. An intense process which has inevitably left us all weary, yet injected with an unshakable love for the game.



Exhibition Poster: John Andrews (Background image Erich C. Fisher)



Site Visit, August 2018. Photo: John Andrews

8 Original Strategies

Photos: John Andrews / Andrew Jorgenson / Leonette Bower

4 Selected Strategies





THE SHARD



SPACE OF PAST LANDSCAPES



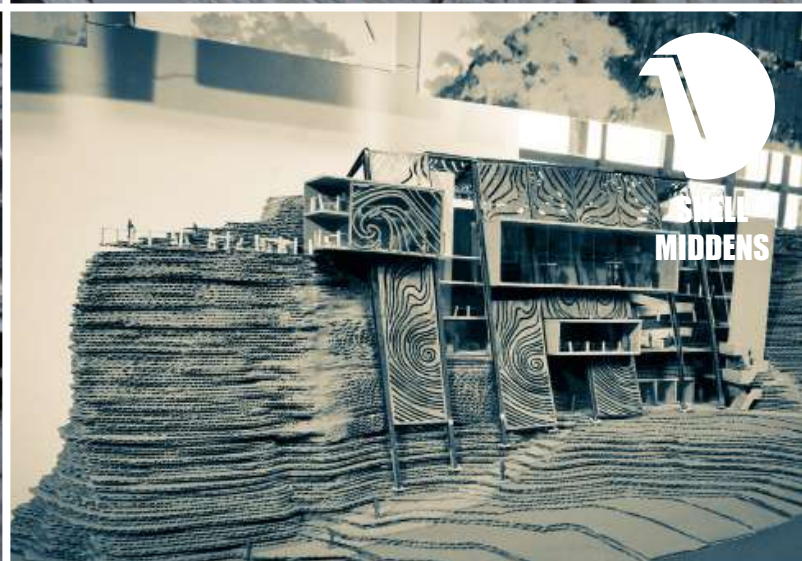
FISH TRAPS



CAST SHELLS



THE NOMAD



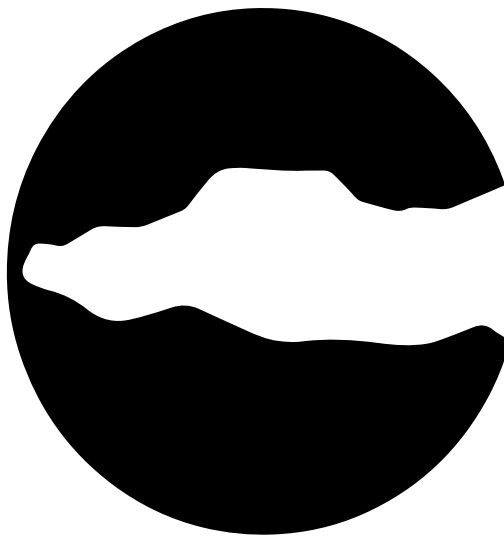
SHELL MIDDENS



CAIRIVED MASS



THE SHEPHERD



CAIRIVED MASS

The building has been designed around a 1:1 replica of the original cave, PP13B, where the significant findings were found at Pinnacle Point to the South of the site. The cave provides the core space for exhibition and the building sets a mass backdrop to this central piece. A defining path connects movement up and down the site, from the St Blaze lighthouse above to the cave below, inspired by an "African carpet" which creates an auditorium and places for gathering along its route.

Cameron Dustan, Zavian Klaasen, Anli Steyn, Alexi Tsiotsiopolous, Bermatt Viljoen



Photo: Andrew Palframan



Photo: Leonette Bower

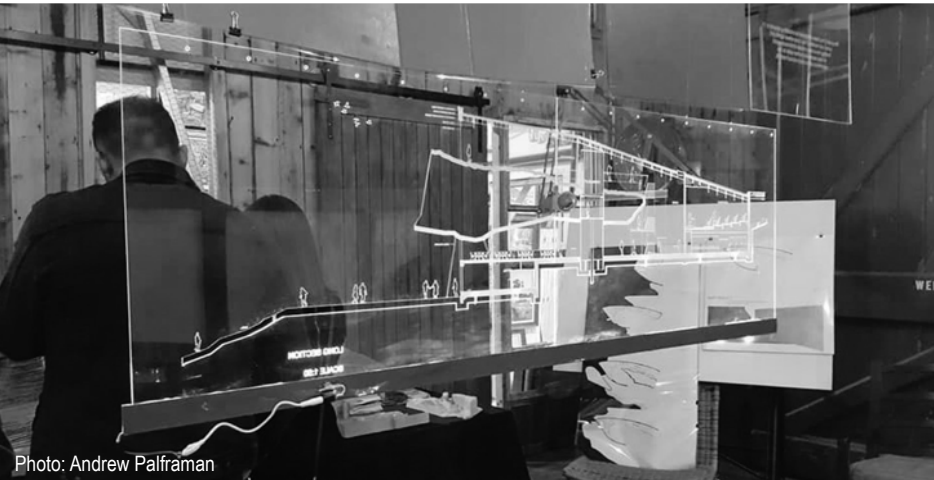


Photo: Andrew Palframan



Photo: Andrew Jorgensen

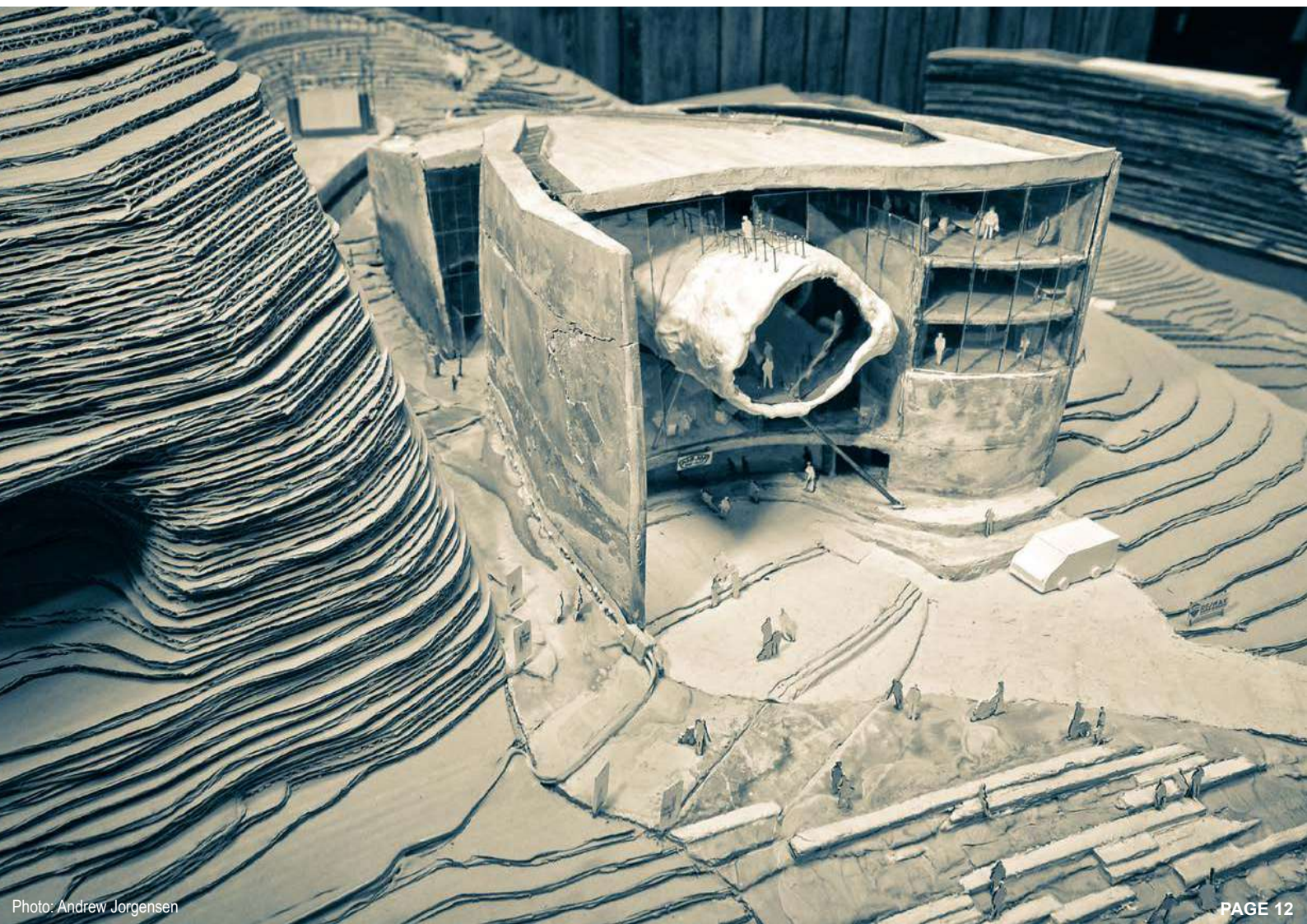
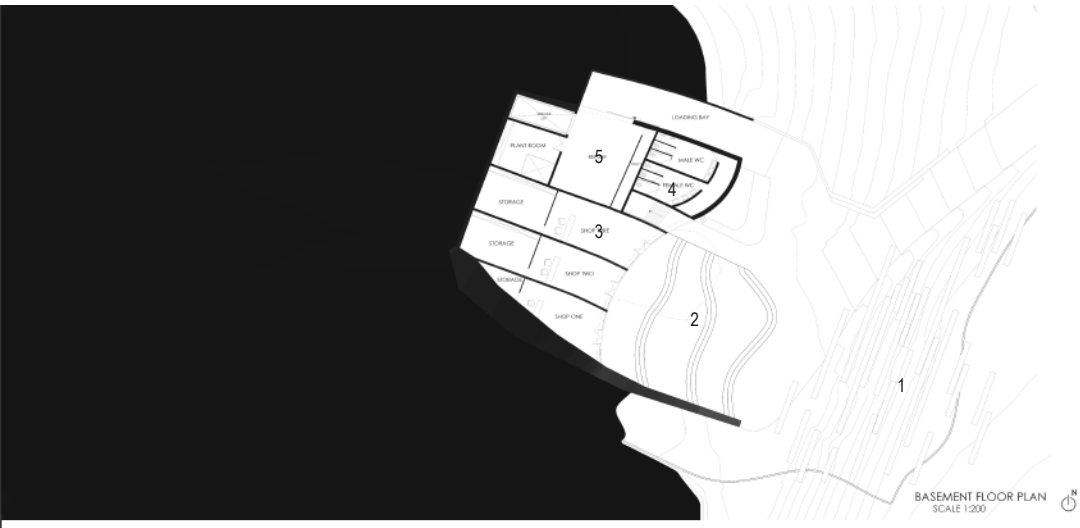
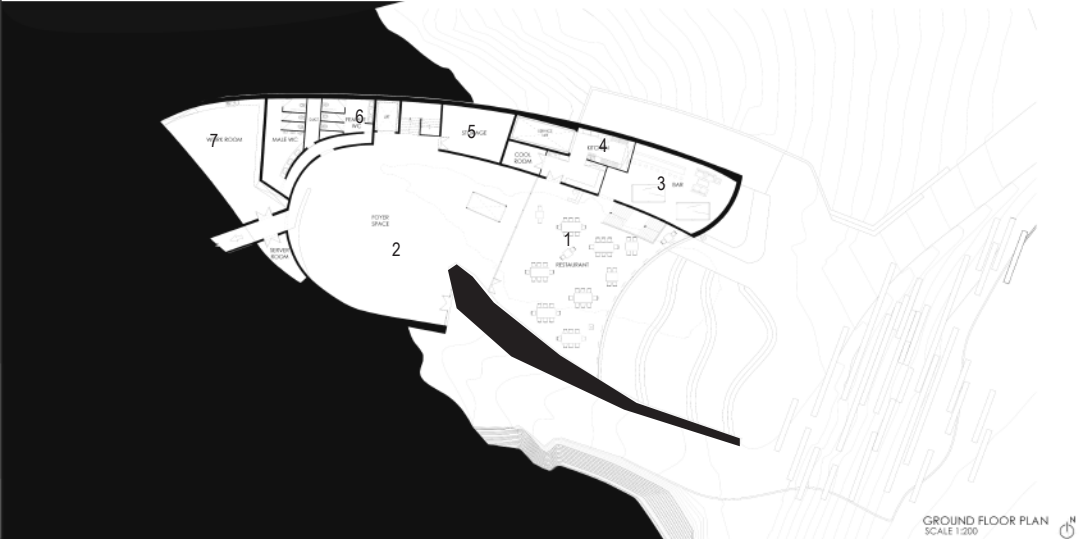


Photo: Andrew Jorgensen

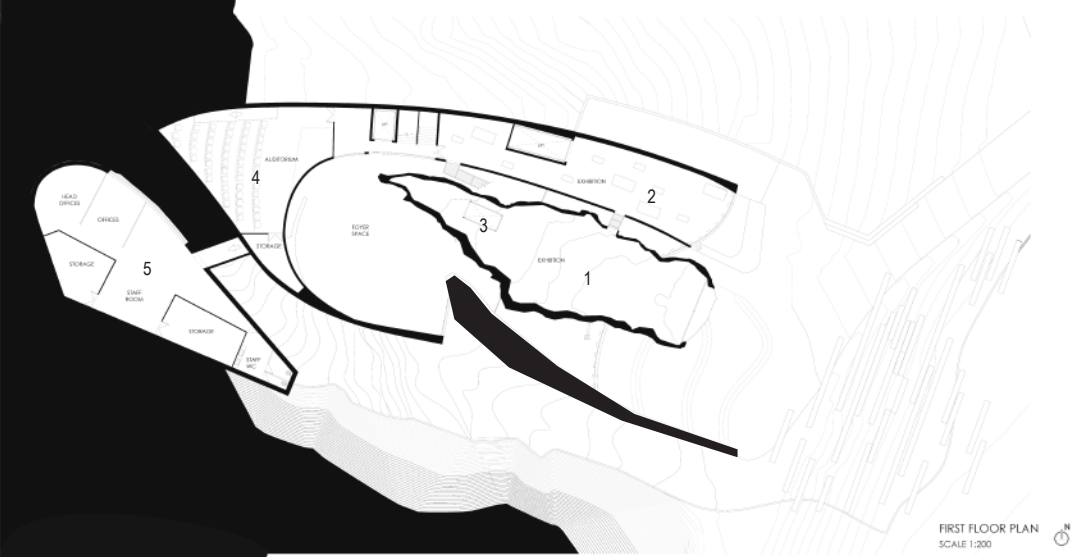


- 1. Amphitheatre, 2. Stairs, 3. Retails, 4. Toilets, 5. Refuse / Service

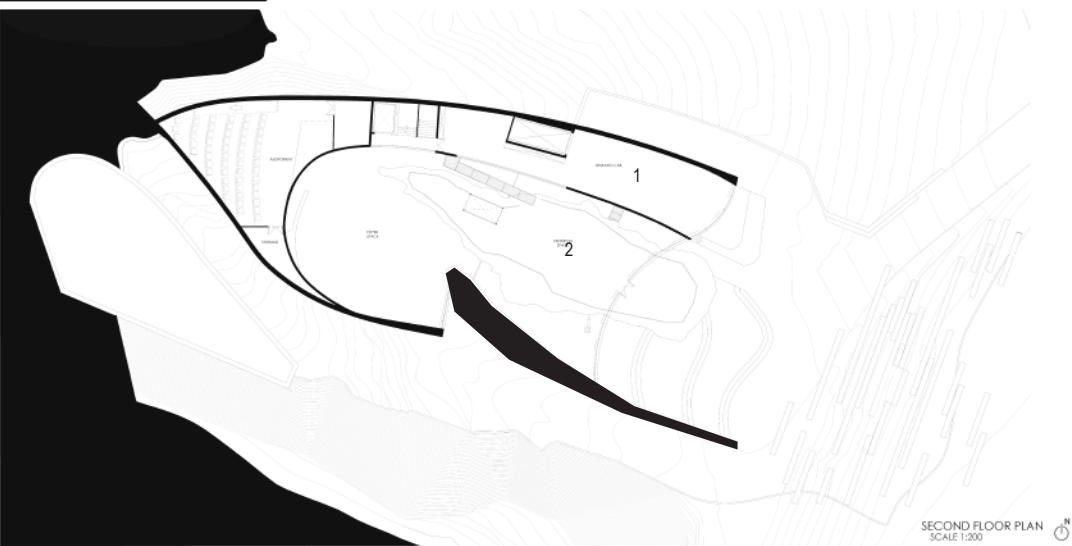


- 1. Restaurant, 2. Foyer, 3. Bar, 4. Restaurant Kitchen, 5. Storage, 6. Toilets, 7. Workroom

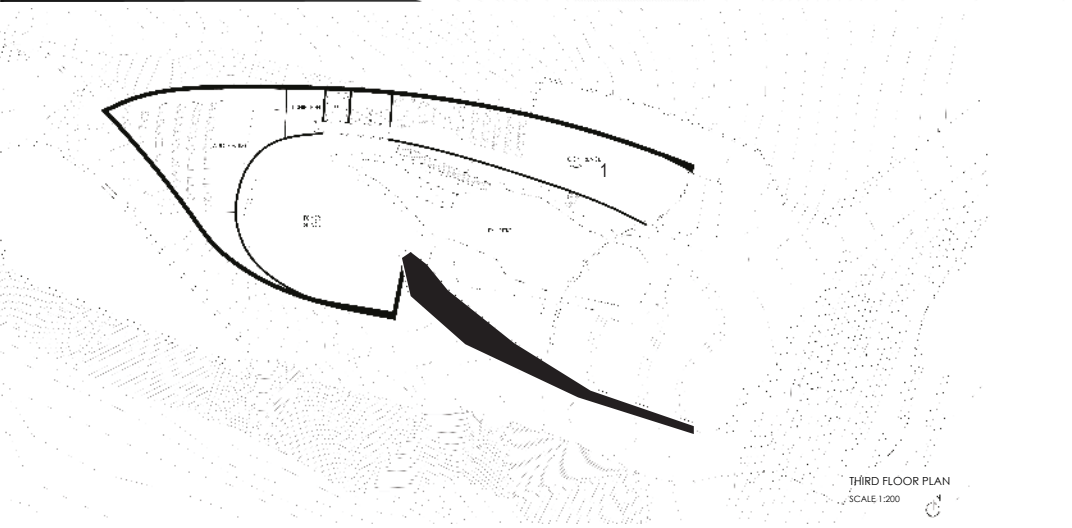




1. Exhibition, 2. Exhibition, 3. Lift, 4. Auditorium, 5. Staff Areas



1. Research, 2. Exhibition above Cave



1. Conference Facility



Carved Mass



THE SHEPHERD

A heavy mass architectural backdrop resonates with the spatial nature of the cave and perches itself above its surroundings, removing itself from the cliff edge to produce a bold public space. A ramp juxtaposes the mass that shepherds the visitor to viewpoints that exhibit key features of the surrounding historical and natural landscape of Mossel Bay. The journey leads one in wander, which reminds us of our nomadic pasts.

Vicky Bezuidenhout, Ferdinand Burger, Michael Landman, Grace Mayberry, JP Strydom



Photo: Andrew Jorgensen



Photo: Andrew Jorgensen



Photo: Andrew Palframan



Photo: Leonette Bower

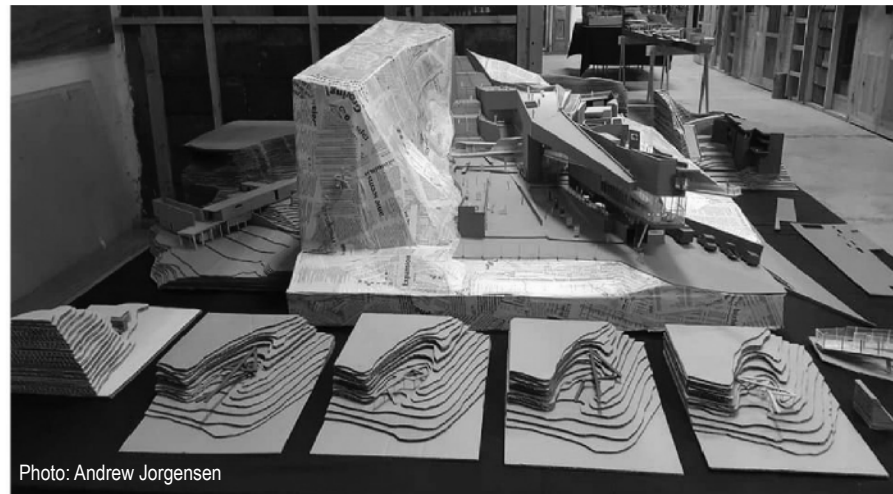


Photo: Andrew Jorgensen

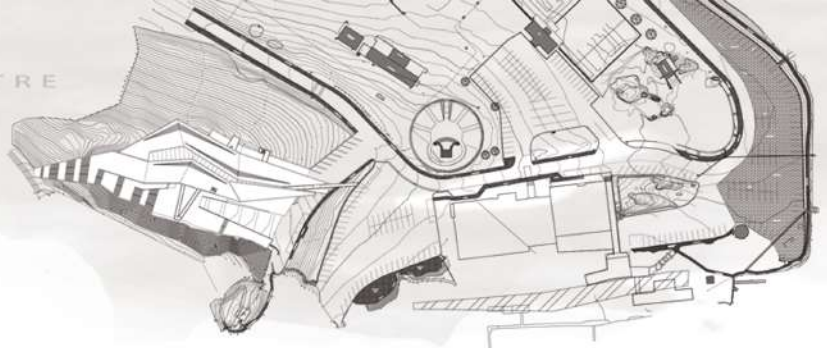


Photo: Leonette Bower



Photo: Andrew Palframan

MOSEL BAY INTERPRETATION CENTRE



SITE PLAN 1:500

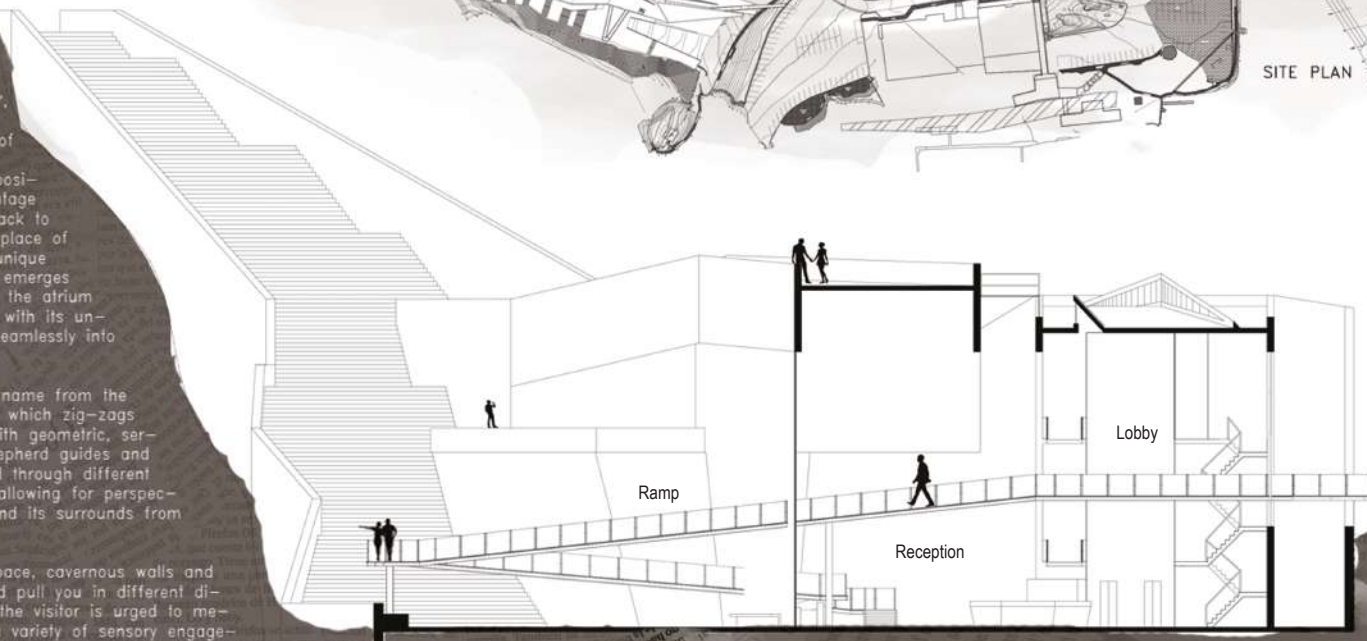
The Mossel Bay Interpretation Centre -

The Shepherd, responded to the site by inhabiting a 'New Edge', nestling into the earth, sitting directly on top of the lower ridge of the quarry. The buildings position, gave it the advantage of giving the quarry back to the public, creating a place of coming together. The unique shape of this building emerges from the 'crack' shape the atrium forms - which in turn with its undulating roof, blends seamlessly into the landscape.

The Shepherd gets its name from the main circulation ramp, which zig-zags through the building with geometric, serpentine bends. The Shepherd guides and directs one toward and through different experiences in space, allowing for perspectives of the building and its surrounds from all angles.

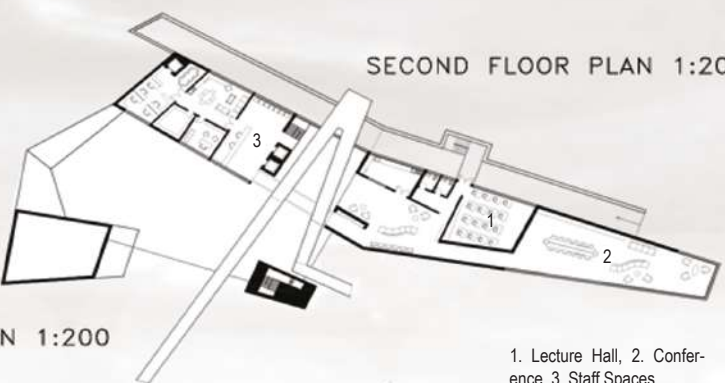
Inside the exhibition space, cavernous walls and rolling floors, push and pull you in different directions; no set path, the visitor is urged to meander and delight in a variety of sensory engagements. The building offers you a plethora of possibilities for personal discovery and wonderment -

The shepherd pulls you up and out - toward the ocean.



THE SHEPHERD

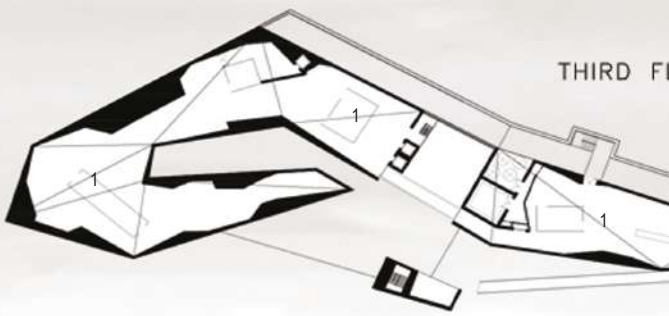
SECOND FLOOR PLAN 1:200



PLAN 1:200

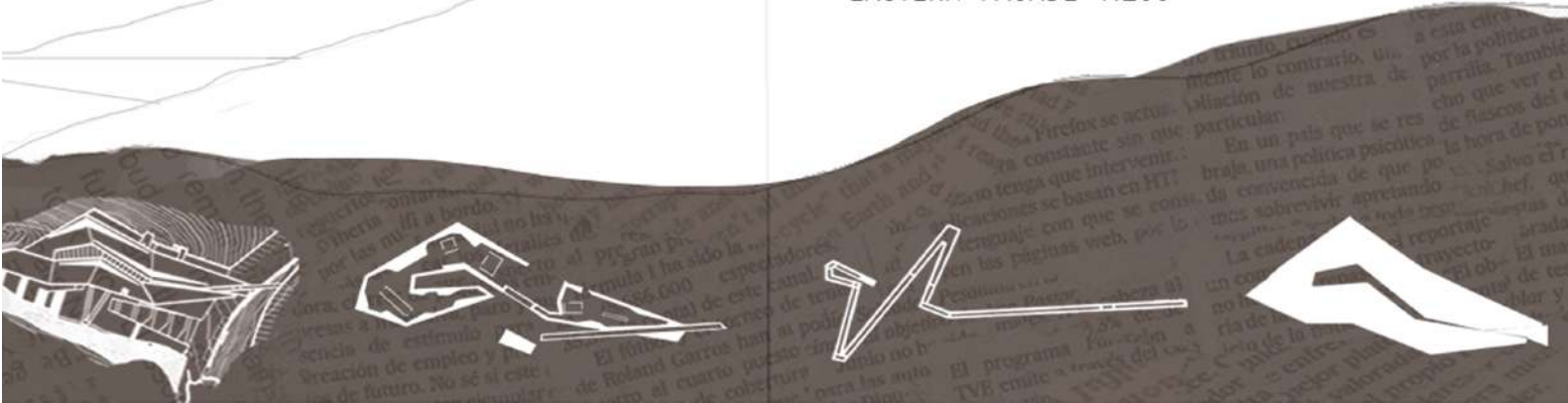
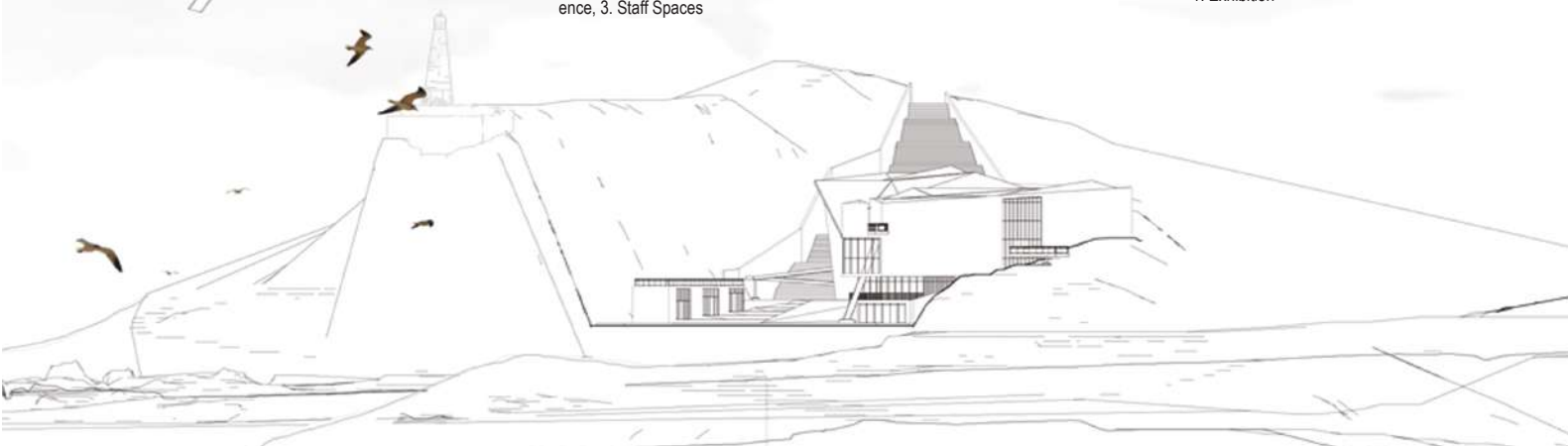
1. Lecture Hall, 2. Conference, 3. Staff Spaces

THIRD FLOOR PLAN 1:200



1. Exhibition

EASTERN FACADE 1:200



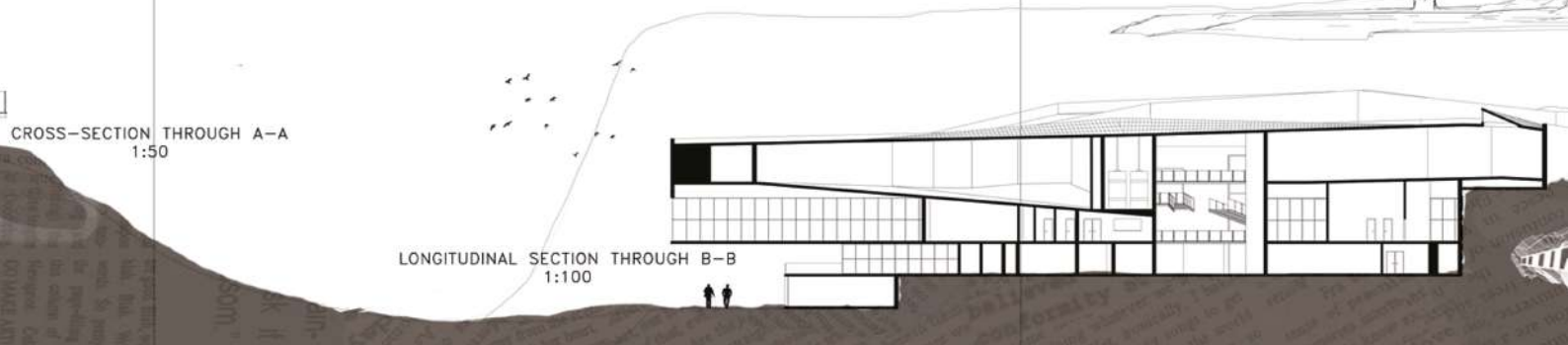


GROUND FLOOR PLAN 1:200

FIRST FLOOR

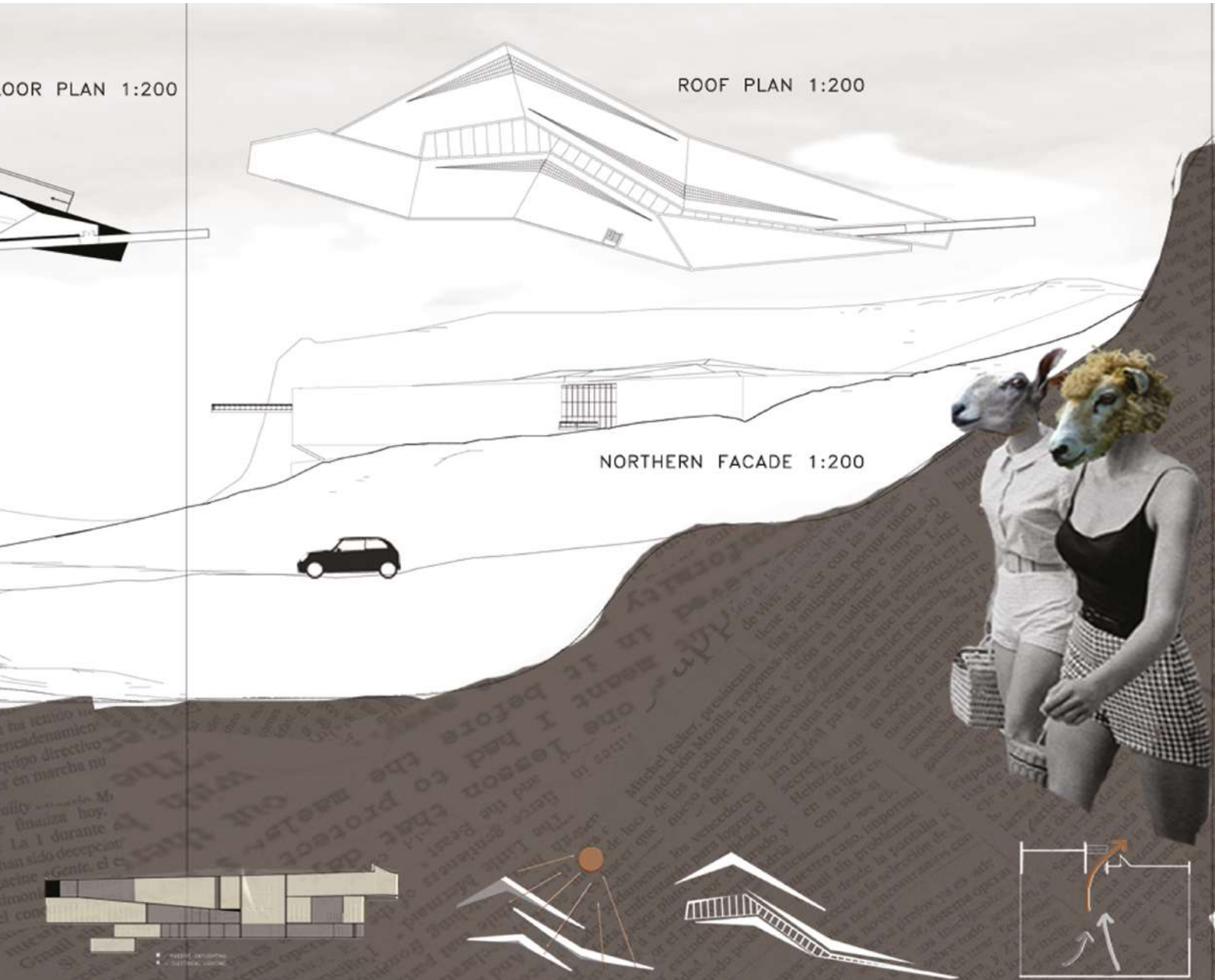
1. Public Stairs, 2. Retail Spaces

1. Reception, 2. Restaurant, 3. Lifts, 4. Auditorium, 5. Ramp, 6. Research



CROSS-SECTION THROUGH A-A 1:50

LONGITUDINAL SECTION THROUGH B-B 1:100

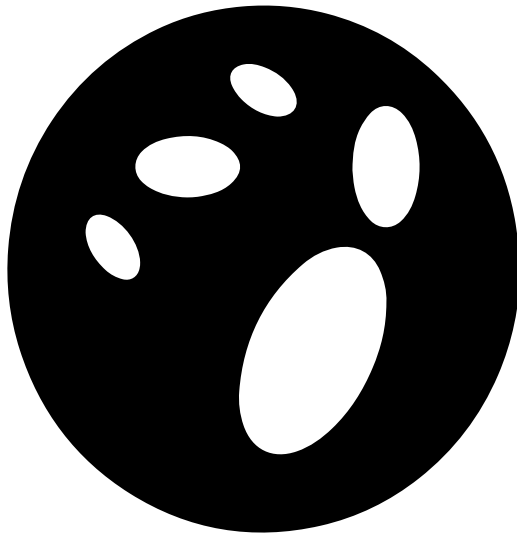


FLOOR PLAN 1:200

ROOF PLAN 1:200

NORTHERN FACADE 1:200

The building is a complex structure with a dynamic facade. The design is based on the concept of a 'living building' that adapts to its environment. The facade is composed of a series of interconnected volumes that create a sense of movement and fluidity. The interior spaces are designed to be flexible and adaptable, allowing for a variety of uses. The building is situated on a hillside, and the design takes full advantage of the natural topography. The overall aesthetic is one of organic integration with the landscape.



SPACE OF PAST LANDSCAPES

The architecture is motivated by the centrifugal nature of gathering, producing a number of pods, each with its own surprises and flexibility to be reinterpreted by individual curators and artists. The building itself is arranged around a central fire, which is ignited on special occasions, leaving the mass, earthen space tainted with the smell of burnt ashes. A visceral experience of sights, sounds and smells are the proposed medium for the reawakening of our pasts.

Nicola Verwey, James Ferriera, Aletta West, Qhama Ncoyo, Adrien Rivalland



Photo: Andrew Palframan



Photo: Andrew Palframan



Photo: Leonette Bower



Photo: Andrew Jorgensen

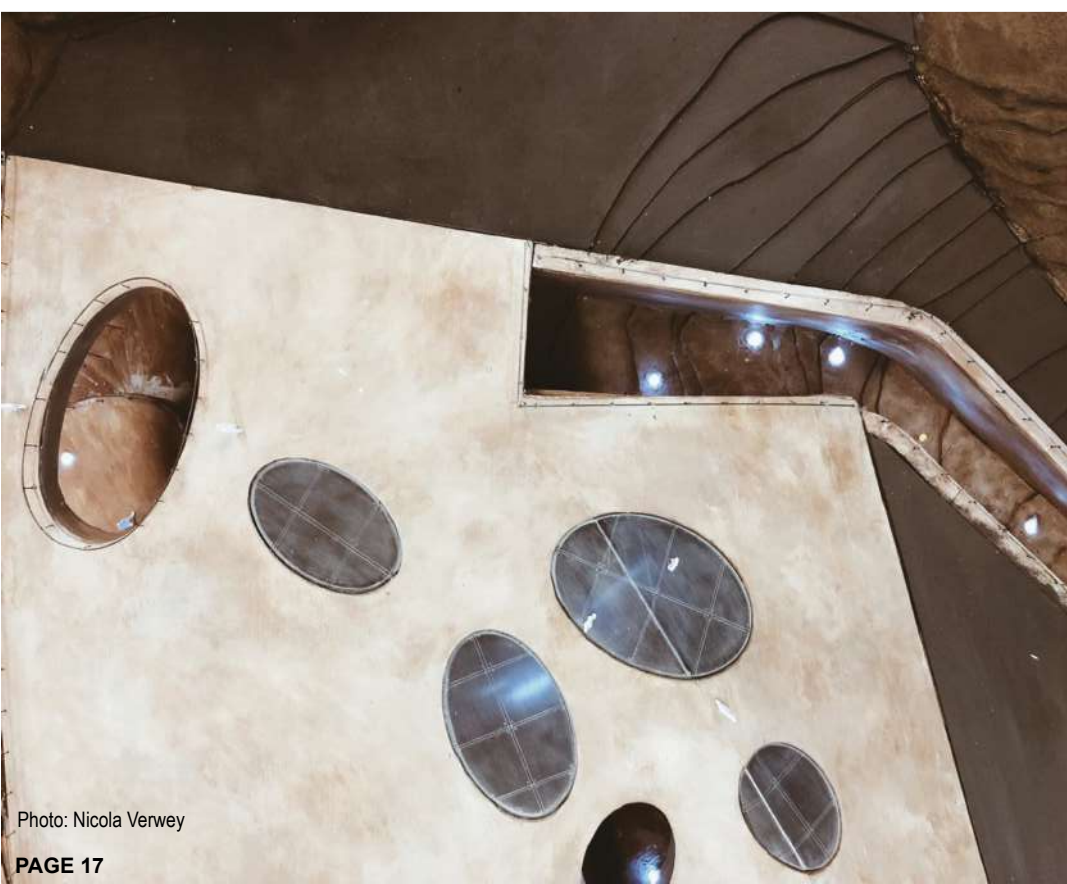
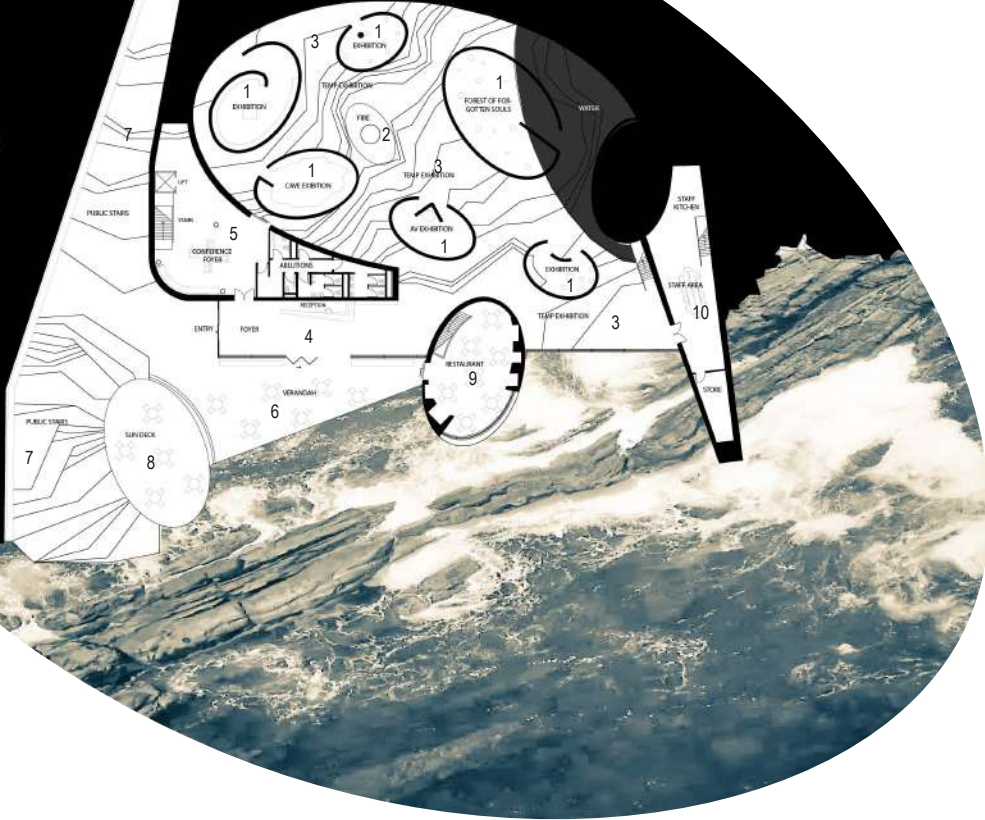


Photo: Nicola Verwey



Photo: Andrew Palframan

LOWER FLOOR PLAN
SCALE 1:100



- 1. Exhibition, 2. Fire, 3. Temp. Exhibition, 4. Foyer, 5. Conference Facilities, 6. Verandah, 7. Public Stairs, 8. Sun Deck, 9. Restaurant, 10. Staff Areas

- 1. Conference, 2. Conference Kitchen, 3. Exhibition Space, 4. Workspace, 5. Research, 6. Staff Spaces, 7. Restaurant Kitchen

UPPER FLOOR PLAN
SCALE 1:100

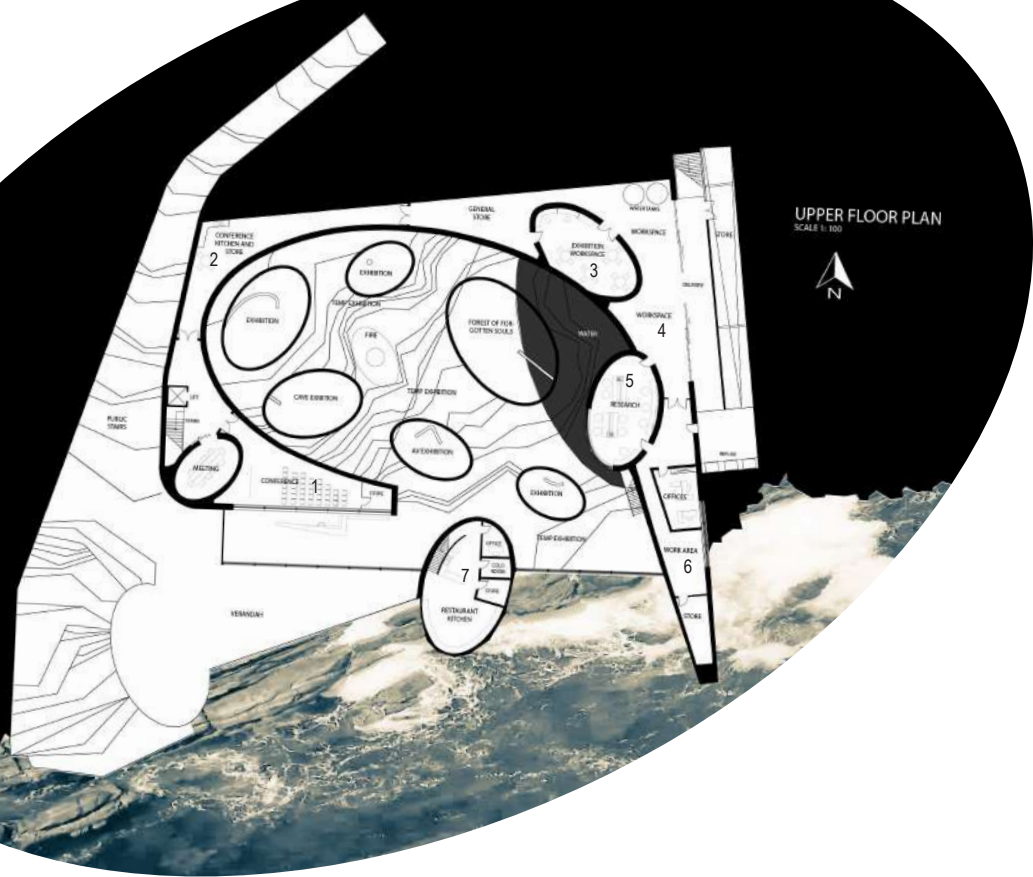




Photo: Project Team

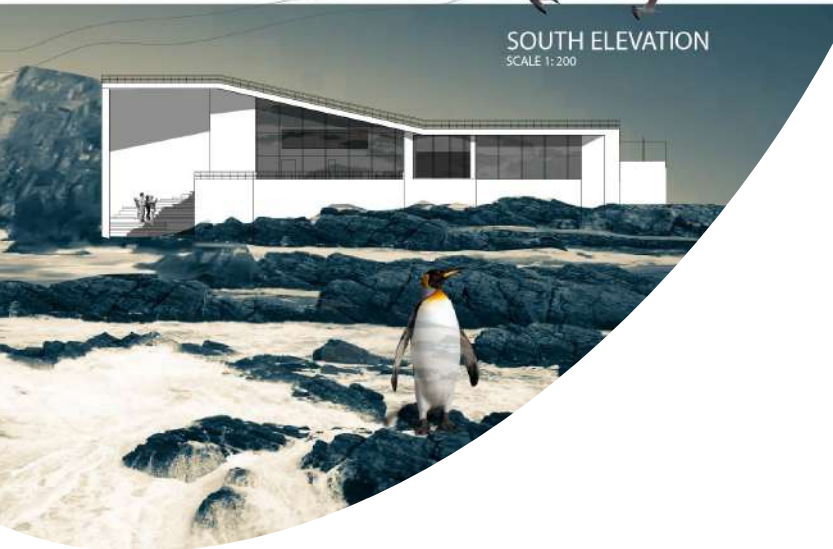


Photo: Project Team



- 1. Verandah, 2. Foyer, 3. Conference, 4. Bathrooms, 5. Temp. Exhibition, 6. Exhibition, 7. Service Spaces



Photo: Project Team

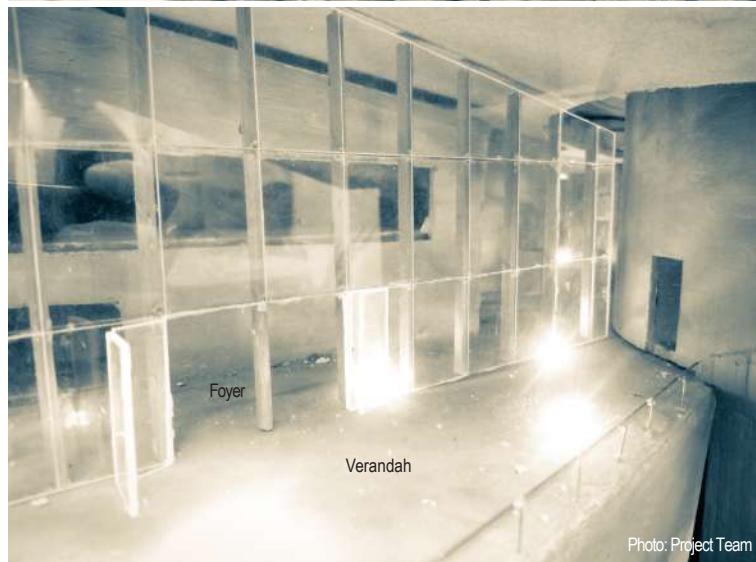
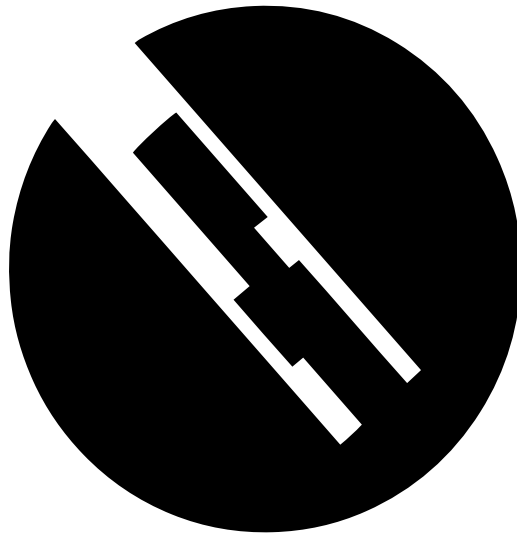


Photo: Project Team



CAST SHELLS

The building reflects our indigenous past through a unique process, use of local thatch materials and its light earth response. The throwing of shells, which when read as a spatial text, defined the linear nature of the building and a gradient of enclosure from dense to light as one moves through the building. The gum-pole, thatch and chipboard structure touches the earth with caution, following in the ephemeral footsteps of our ancestry.

Cari Brundyn, Tahrene de Vos, Megan Hobbs, Hermien Muller, Asanda Zitumane

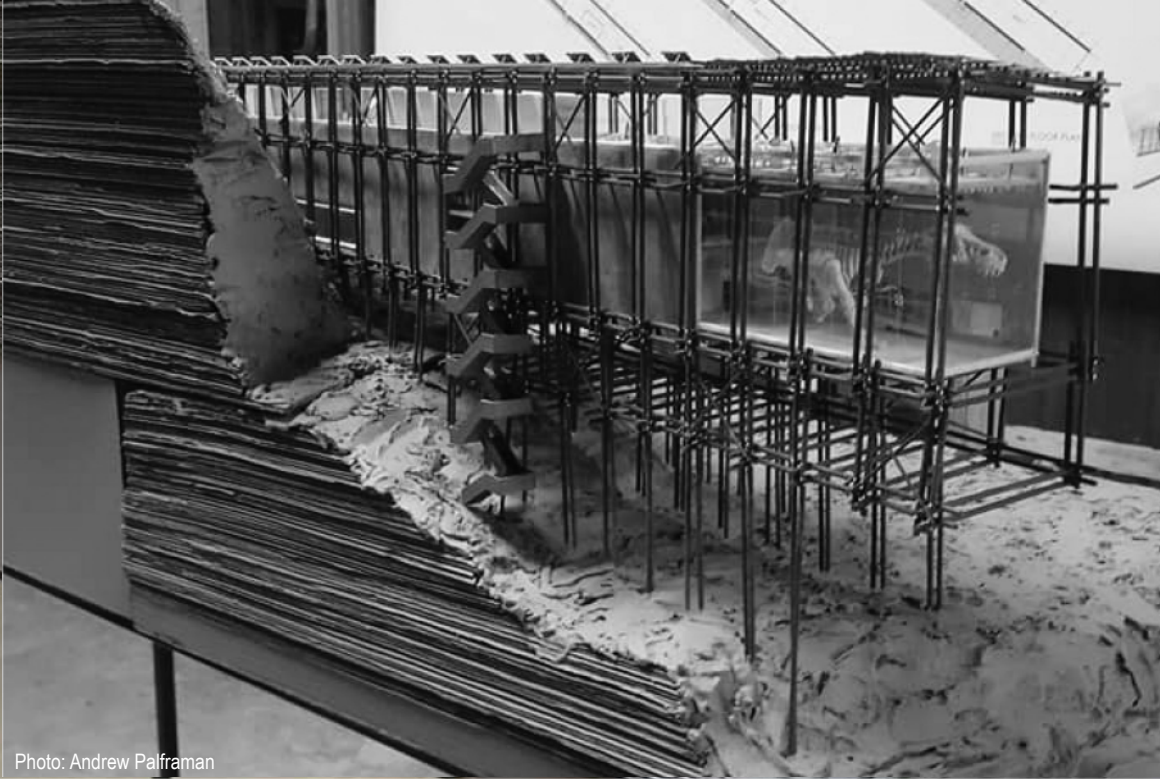


Photo: Andrew Palframan



Photo: Leonette Bower



Photo: Leonette Bower



Photo: Andrew Jorgensen

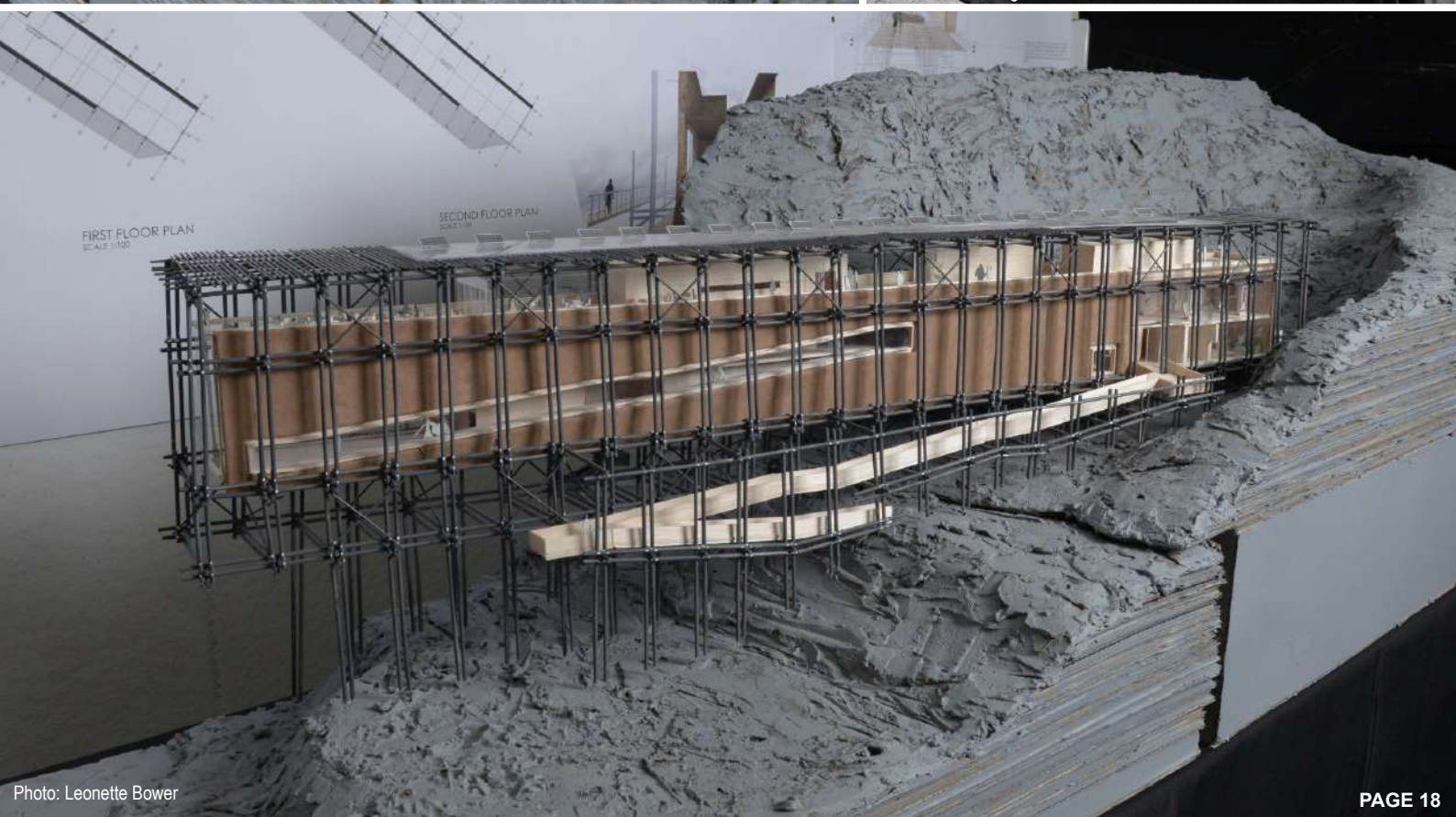
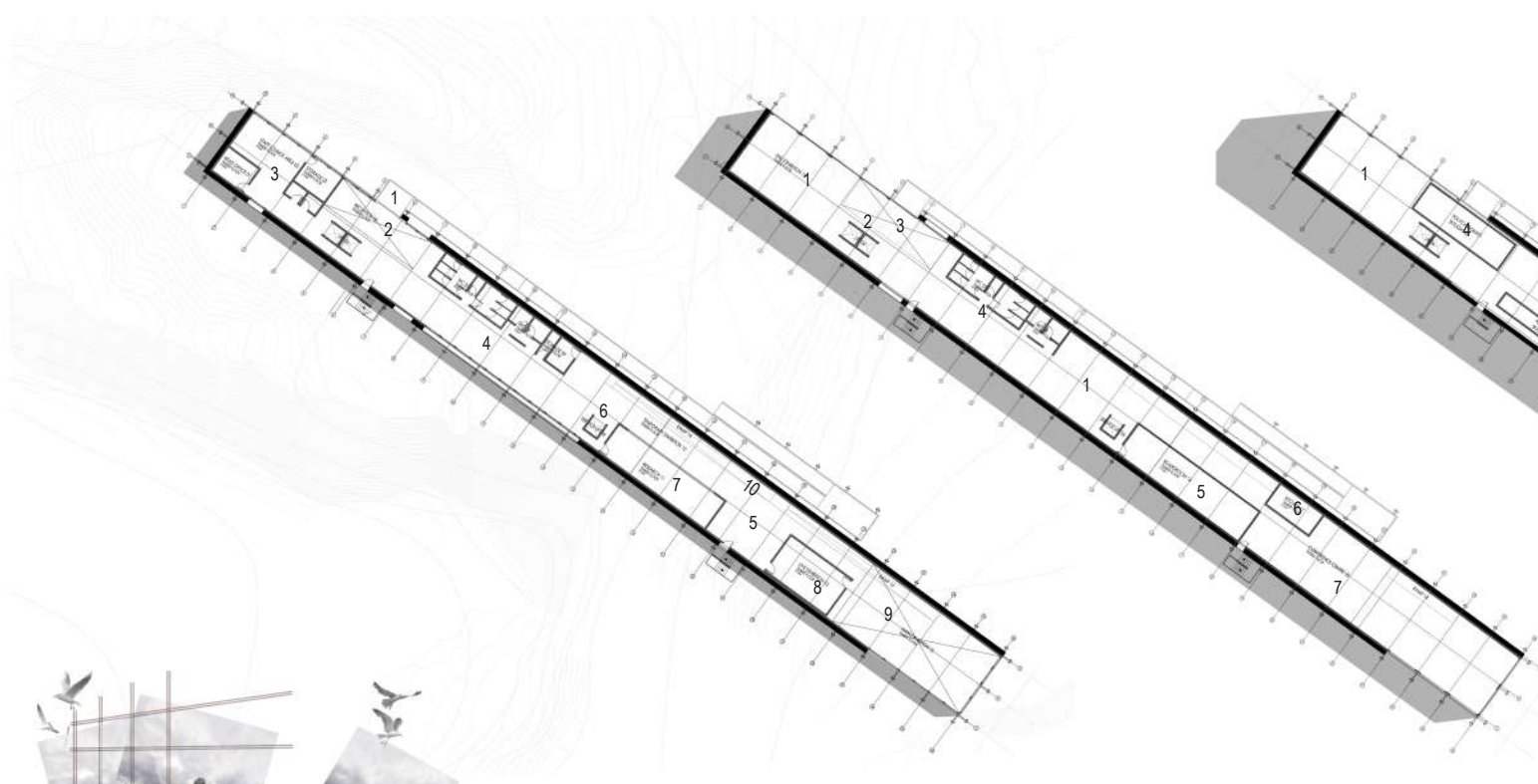


Photo: Leonette Bower



GROUND FLOOR PLAN
SCALE 1:100

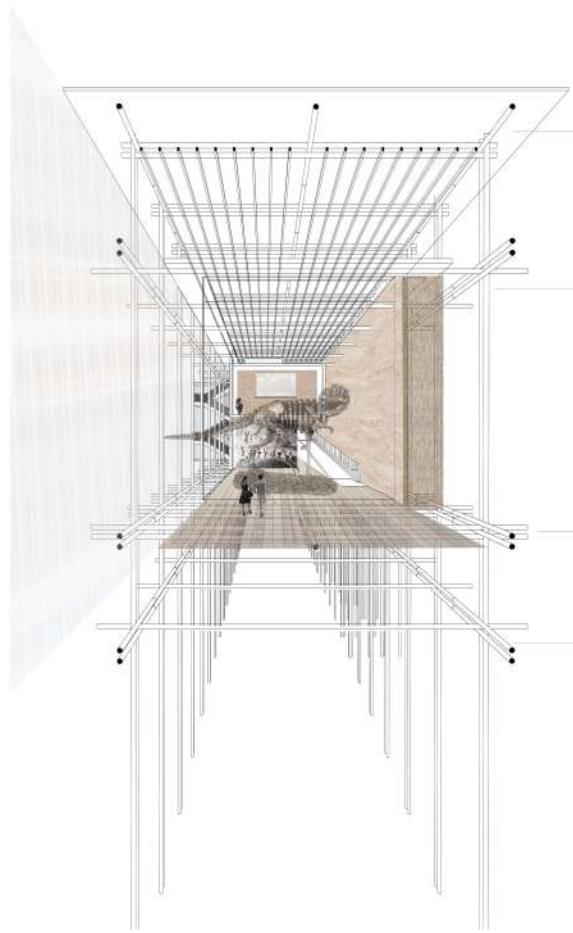
FIRST FLOOR PLAN
SCALE 1:100

- 1. Entrance, 2. Reception, 3. Staff Areas, 4. Bathrooms, 5. Temp. Exhibition, 6. Service Lift, 7. Research, 8. Live Exhibition, 9. Main Exhibition, 10. Ramp

- 1. Exhibition, 2. Lift, 3. Void, 4. Bathrooms, 5. Boardroom, 6. Kitchen, 7. Conference



PHOTOMONTAGE



CROSS SECTION
SCALE 1:50

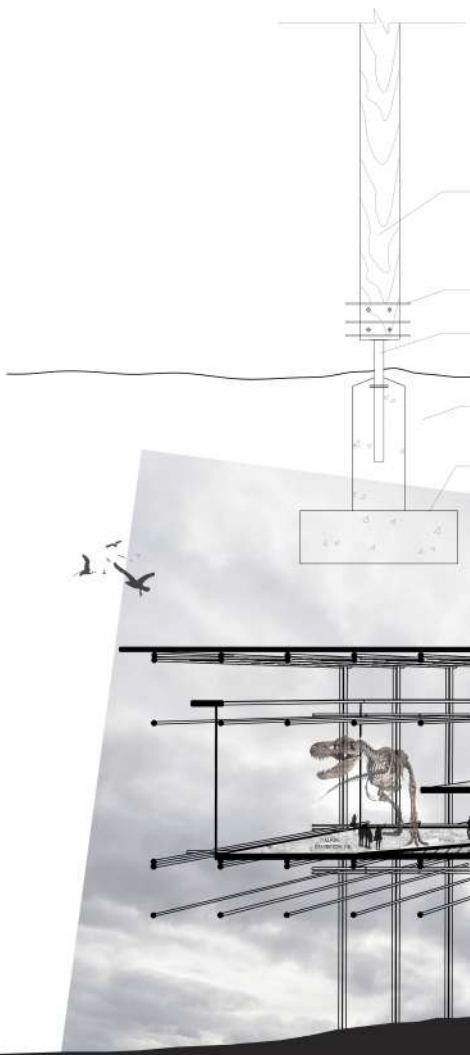
130-dia. GUMPOLE TRUSSES IN AN APPROVED MANNER, PRESERVED WITH CCA AND PAINTED WITH "PLASCON" SINKROOF WOOD COATING (pnrw) IN FELD BROWN.

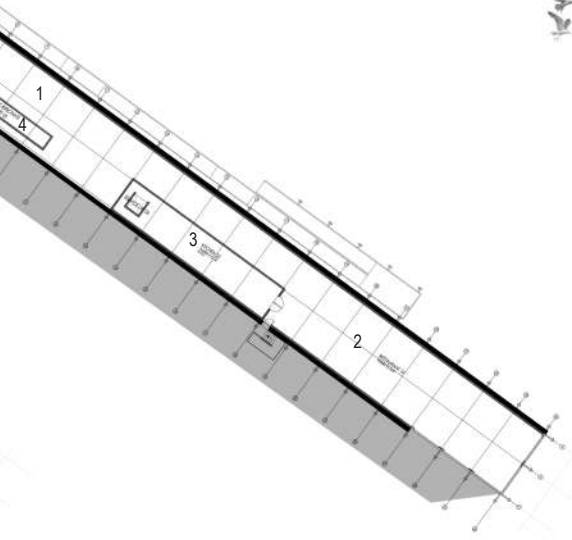
130-dia. GUMPOLE PRESERVED WITH CCA AND PAINTED WITH "PLASCON" SINKROOF WOOD COATING (pnrw).

150-dia. GUMPOLE PRESERVED WITH CCA AND PAINTED WITH "PLASCON" SINKROOF WOOD COATING (pnrw) SPACED AT 4000 CENTRES. REFER TO FLOOR PLAN.

32mm SA PINE "DANGLE AND GROOVE" DEEP FLOORING "PLASCON" KNOTTING FRED WITH COUNTER SINK SCREW TO 220x26mm JOIST. TREATED WITH "SLINKOTE" AT MAX 450mm CENTRES WITH SUPPORT METHOD LOCKED OVER JOIST.

HORIZONTAL LIVING TIMBER POSTS FIRED TO AN AIR WEATHER RESISTANCE AND EXTERIOR SHEATHING ON STUDS SPACED 450mm APART WITH A VAPOR RETARDER AND GYPSUM BOARD





SECOND FLOOR PLAN
SCALE 1:100

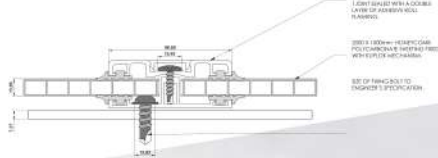
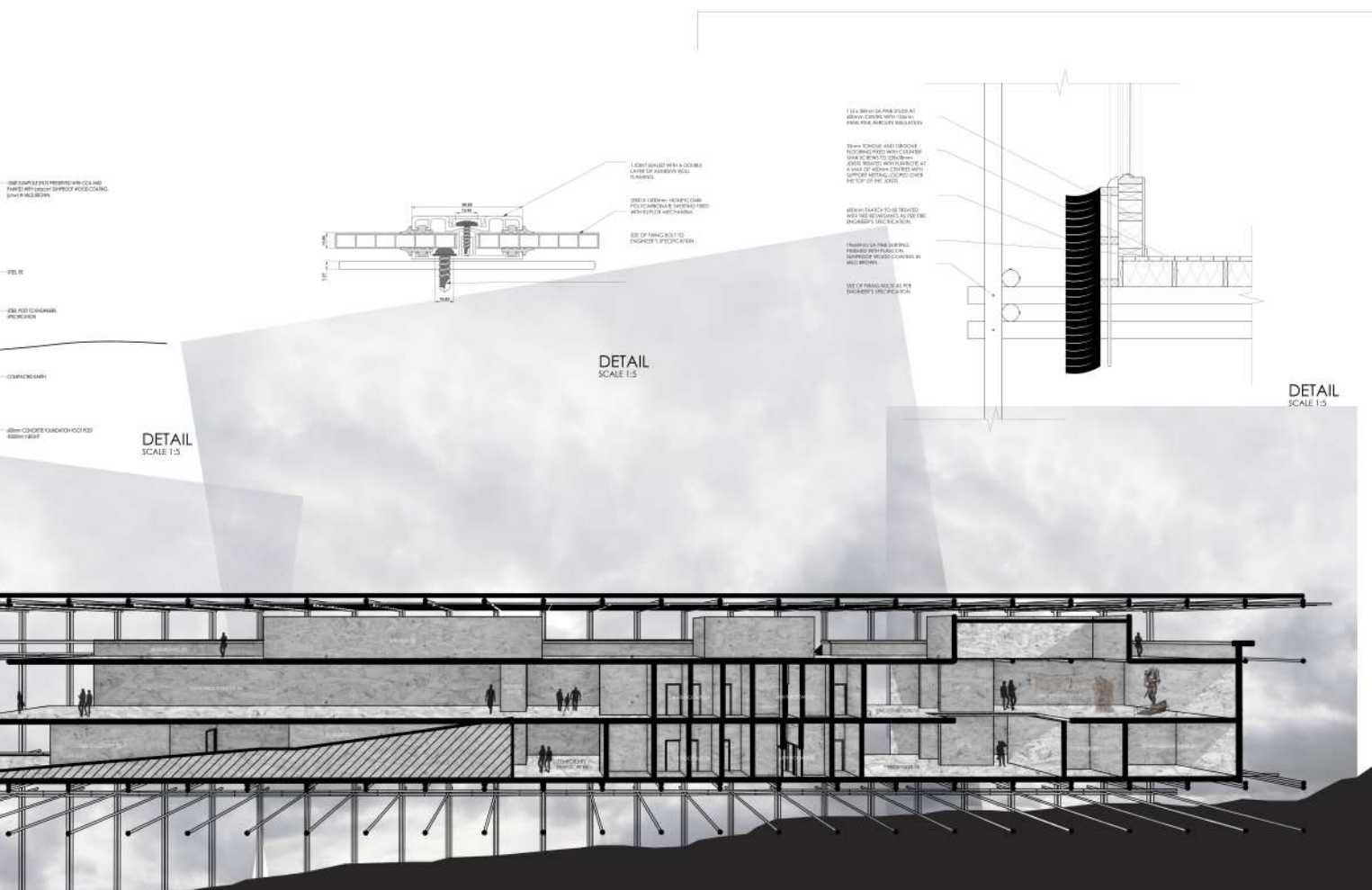
- 1. Roof Deck, 2. Restaurant/Reception, 3. Kitchen, 4. Skylight to Below



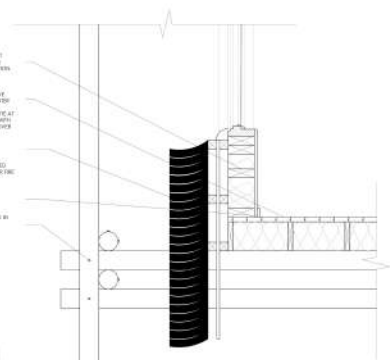
INTERNAL PERSPECTIVE



INTERNAL PERSPECTIVE



DETAIL
SCALE 1:5



DETAIL
SCALE 1:5

DETAIL
SCALE 1:5

LONGITUDINAL SECTIONAL PERSPECTIVE