5.1. Introduction
5.2. The path
5.3. Part diagrams and site programme
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5.9. Multimedia experience and restaurant
  5.9.1. Plan
  5.9.2. Site plan
  5.9.3. Concept development multimedia experience
  5.9.4. Concept development restaurant space
  5.9.5. Development of the section
Throughout the thesis, the theme of reconnection has been emphasised and discussed at length. The programme of storytelling has been selected as the vessel for discovery. Here, the theoretical concepts will be pursued in the physical design of the project. Firstly, a careful consideration of the landscape is essential in order to reveal that which already exists on the site. The story of Tswaing, within its historical and contemporary context, can be told by every design decision. From the material selection to the form and technology employed, the relationship of the built environment to the cultural environment, the earth and the universe is implied. Here the logic of the design decisions will be explained at the hand of the contextual determinants.

Although the topography and vegetation in general has been discussed, a thorough analysis of the experience requires the careful study of the landform and specific landscape elements that reveal the character of the site.
The existing viewpoint

Located on the ridge of the crater, the viewpoint offers the first view of the crater in its entirety.

The built intervention

A new path is constructed along a slope, gently sloping away from the crater. The characteristic vegetation consists of grassland, which is less sensitive and can easily be re-established if disturbed.
5.2 THE PATH

The existing path to the viewpoint indicates a possibility for a meaningful experience of the landscape. The topography and vegetation obscure the view of the crater, thus building anticipation for the eventual revelation of the view. This also results in the experience of the surrounding landscape, where the focus would be on the crater itself if it were visible. Thus, the visitor is led along a path that reveals different aspects of the character of the site, instead of a single visual image. The path is thus a powerful mechanism to convey a meaningful experience to the visitor.

A path is proposed that leads the visitor along the desired topographical route, as well as focusing on important landscape elements along the way. The series of built interventions will take place along the path, creating different spatial and programmatic experiences along the way to the viewpoint.

The organisation of activities also drew from the idea of a storyline. Storyline, as well as the typical structure of African oral literature has been discussed and the influence can be seen in certain subtle aspects of the design. The existing path houses many instances of revelations of the landscape and is therefore left in its current layout. The path is thus of a different experience when returning from the viewpoint. Views of and connections to the main path and buildings offers the visitor the opportunity to construct their own experience of the site as opposed to a rigidly regulated experience. In this another reference is made to African storytelling where crowd participation is encouraged and embraced.
The fact that the buildings are spread out along the path renders the spaces in between the buildings significant. This importance is amplified by the context of the project and the emphasis that has been laid upon the connection to the landscape.

The anticipation built along the path, culminates in the extraordinary view of the crater as a whole. As the view is a unique experience, very subtle (or weak) built interventions are required so as not to detract from the natural majesty. However, the crater viewpoint offers a great opportunity for storytelling. Specifically, the art of skylore. The unique perspective of the crater creates a powerful vertical connection that is a perfect setting within which to experience stories of the sky and universe.

In order to minimise the potential littering of the site by the visitors, no disposable ware will be allowed on the site. To provide a source of cool water on the hot site water bottles can be refilled at the water point located by the rest area. A cool shady area provides a good rest stop before proceeding on the path to the viewpoint.

Although the focus of the project is that of oral literature, live performances are not the only way to experience the art. Stories can be presented in different forms of media. Firstly, the only historical accounts of oral literature that we have available is in the form of the written word and should include in the complete experience. Contemporary media can be extremely useful in order to preserve oral literature. Thanks to audiovisual recording, performances can be recorded anywhere and collected in a database. In this way the project can reach beyond the boundaries of the Tswaing site. It also presents the possibility for the visitor to leave behind their own account or story of Tswaing.

Although more opportunities for storytelling are planned, the main, or formal, storytelling space is the first built intervention found along the path. The space is envisaged to be intimate, although it would be beneficial to be able to use the space for larger gatherings.

As all forms of storytelling are explored on the site, a space is required where exhibitions can be held informing the visitor of the background and context of certain forms of storytelling. Thus, the exhibition space should be flexible to accommodate changing exhibitions.

Art is also a powerful expression of a unique person and their story. Therefore, the exhibition space, along with the outdoor sculpture garden may exhibit the work of local artists.

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Art is also a powerful expression of a unique person and their story. Therefore, the exhibition space, along with the outdoor sculpture garden may exhibit the work of local artists.
To facilitate the understanding of the site, a photographic analysis of the site fabric may give one an idea of what is present on the site that has the potential to be revealed.
Throughout the conceptual stages of design, the relationship between the rational and natural order has been investigated.

Fig. 117
Fig. 118
Fig. 119
Fig. 120
Fig. 121
Fig. 122

Relationship development in plan
Relationship development in section

5.5 BUILT FORM

Any built form on a site such as Tswaing, where the landscape is dominant, will present a complex interplay between the man-made and natural environment. Indeed, at Tswaing, this relationship becomes more complex as one considers that both the forces of the universe and man have scarred the landscape. Man and the universe have vied to exert their power and shape the landscape at Tswaing. Thus the juxtapositioning of the man-made and natural is of extreme importance to reflect the complexity of the site.

Steven Groak cites a simple diagram to illustrate the complex relationship found in the work of Alvar Aalto (Groak 1992: 227). The diagram represents the earth in relation to the sky, or the natural in relation to the rational. This order, as Groak explains, can be found both in plan and section in the work of Alvar Aalto. This suggests the versatility of the simple but powerful concept.

Funicular shapes are essentially man-made technologies that mimic the natural. An organic shaped roof may attempt to climb into the landscape and because of this proximity, strengthens the idea of difference through juxtaposition. In this way, the architecture makes a bold statement without dominating the landscape. Using linear geometry in addition to these organic shapes further serves to emphasise the point. The landscape may then encroach upon these structures in the form of planted roofs.

Fig. 115
Fig. 116

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As discussed, the path to the viewpoint is designed in order to lead the visitor past certain elements and accentuate aspects of the landscape. To establish the latter, the path also cut into the landscape to explore the relationship to the earth. A wall along the path begins by sitting on top of the landscape and continues to cut deeper and deeper into the natural topography. The experience physically brings the visitor closer to the earth where it is cooler and sheltered. The visitors are also reminded of their metaphysical bond to the earth that they inhabit and live on and from.

The wall offers the opportunity for expression. Walls are used to commemorate the dead, as a blank canvas for artistic expression and for a community to express building techniques. In this way the wall itself becomes an archive of stories of the people that are remembered on its surface and in its structure. The desire to leave behind a piece of oneself can be seen in something as universal as names carved in the trunk of a tree. Graffiti becomes a more artistic expression of self.

**KAI-KAI WALL OF EXPRESSION, RICHTERSVELD, COMMUNITY PROJECT, 2006**

**VIETNAM VETERANS MEMORIAL, WASHINGTON DC, MAYA LIN, 1981**

**LETTERS ENGRAVED ON STEEL, CONSTITUTIONAL COURT**

**THE CHALK WALL, VIRGINIA, STEVE AINSWORTH, 2006**

**KAI-KAI WALL OF EXPRESSION, RICHTERSVELD, COMMUNITY PROJECT, 2006**
Creating the spaces for the different activities relating to storytelling throughout the site, a few basic principles served as design guidelines.

Intimate space, where one would be immersed in the metaphysical world of storytelling should be focused on itself. Thus a more enclosed, cave-like space is suitable. The connection to the exterior would be a vertical axis emphasizing the relationship between the earth and the sky. For this reason, the vertical elements respond to the earth from which they seem to grow.

The revelation of the horizon, the horizontal plane of the landscape should also be a concern of the designer hoping to reconnect the visitor to his environment. For this purpose, certain spaces reach out into the landscape with a horizontal axis. Being of a less intimate nature, these spaces are suitable for social interaction. Spaces where the view of the fellow visitors are unobstructed in addition to the visual link established with the landscape. The vertical elements would necessarily be lighter.

Geometric roof shapes are suitable for service areas, although when combined with curved lines and framed views can also be used for visitor spaces. Vertical elements free the roof structure from the walls allowing for organic design solutions.

5.7 Concept Diagrams
The main storytelling space is irregularly stepped to create platforms for smaller gatherings. No fixed seating is suggested in order to sustain the flexibility of the space. Although smaller gatherings would be expected during the day to day functioning of the building, the building has the capacity to house larger performances, or even be rented out for private functions such as seminars where more auditorium-like seating would be required.

A technical room from where a sound system may be operated and may serve as dressing rooms for the performers.

The large seating space is irregularly stepped to create platforms for smaller gatherings. No fixed seating is suggested in order to sustain the flexibility of the space. Although smaller gatherings would be expected during the day to day functioning of the building, the building has the capacity to house larger performances, or even be rented out for private functions such as seminars where more auditorium-like seating would be required.

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A technical room from where a sound system may be operated and may serve as dressing rooms for the performers.
SOUTH-WEST FACADE OF STORYTELLING BUILDING
Entrance to the storytelling building
5.8.2 OCCUPATION

The storytelling space is intended to be a flexible space that can be adapted to the number of visitors. The nature of the site and programme of the project will cause the volume of visitors to fluctuate greatly according to the time of day, the time of year and the events presented at the site. The day-to-day volume of individual visitors will be far less than that of special occasions, seminars or tour groups. The population, however, is indicated at the full capacity of the building.

MAIN STORYTELLING SPACE
Occupation: A2 - Theatre
Design population: 1 fixed seat per m²
Number of fixed seats: 25
Floor area: 58m²

AUDITORIUM SPACE
Occupation: A2 - Theatre
Design population: 1 person per m²
Maximum number of seats: 75
Floor area: 86m²

CHILDREN'S STORY SPACE
Occupation: A1 - Public gathering
Design population: 1 person per m²
Maximum number of seats: 15
Floor area: 17m²

DECK AREA
Occupation: A1 - Public gathering
Design population: 1 person per m²
Maximum number of seats: 12
Floor area: 22.5m²
**5.8.3 CONCEPT DEVELOPMENT**

**PLAN OF CIRCULATION AND FUNCTION**

- Entrance and exit to exhibition space and outside discussion spaces
- Main storytelling space
- Secondary platforms
- Intimate storytelling space
5.8.4 DEVELOPMENT OF THE SECTION
MULTIMEDIA EXPERIENCE
AMPHITHEATRE AND OUTSIDE RESTAURANT SPACE
RESTROOMS
REST AREA AND WATER STATION
RESTAURANT AND KITCHEN SPACES
SERVICE YARD
SCULPTURE AS STORYTELLING EXHIBITION SPACE
EXHIBITION SPACE
DISCUSSION PLATFORM AND OUTSIDE EDUCATION SPACE

5.9.1 PLAN OF MULTIMEDIA EXPERIENCE, RESTAURANT SURROUNDING AREA
5.9.3 OCCUPATION

OFFICE AND ARCHIVE
Occupation: G1 - Office
Design population: 1 person seat per 15m²
Floor area: 58m²
Population: 3 people

MULTIMEDIA EXPERIENCE
Occupation: C2 - Library
Design population: 1 person seat per 20m²
Floor area: 382.8m²
Population: 19 people

RESTAURANT SPACE
Occupation: A1 - Restaurant
Design population: 1 person per m²
Maximum number of seats: 72
Floor area: 125m²

KITCHEN AND SERVICE SPACE
Occupation: D1 - Industry, moderate risk
Design population: 1 person per 15m²
Floor area: 127.22m²
Population: 8 people
5.9.4 CONCEPT DEVELOPMENT
MULTIMEDIA EXPERIENCE

Fig. 179: Multimedia elevation
Fig. 180: Multimedia concept plan
Fig. 181: Multimedia entrance
Fig. 182: Multimedia architecture
Fig. 183: Court of origin concept
Fig. 184: Interior organisation
Fig. 185: Multimedia concept plan

Fig. 186: Bookshelf concept
Fig. 187: Multimedia elevation
Fig. 188: Multimedia concept plan
Fig. 189: Multimedia entrance
Fig. 190: Multimedia architecture
Fig. 191: Court of origin concept
Fig. 192: Interior organisation
Fig. 193: Multimedia concept plan
5.9.5 Concept Development

Restaurant Space

Massive concrete wall

Service corridor concept
5.9.6 DEVELOPMENT OF THE SECTION

MULTIMEDIA AND RESTAURANT SPACE