



Part 6 Precedent Studies



Figure 6.1 The mask of the Capitol influenced by the following precedents extending the skin

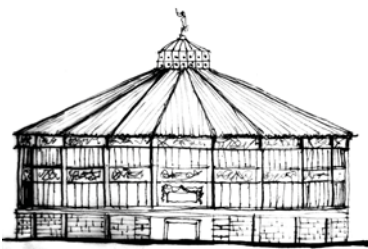


Figure 6.2 Elevation of Cirque d'hiver.
Hand drawing of facade



Figure 6.3 d'Hiver programme 1978



Figure 6.4 Section of Cirque d'Hiver.
Hand drawing of section

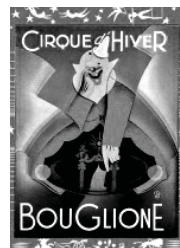


Figure 6.5 Cirque d'Hiver programme 1957



Figure 6.6 The interior of the Cirque d'Hiver during an equestrian performance.

6.1 Cirque d'Hiver

The Cirque d'Hiver was built for Louis Dejean as an arena for his circus during winter. The building is the longest and last standing original circus building. The building is an icosagon (twenty-sided polygon), 42 meters in diameter and 27 meters at its apex. The building was unique in its time as there are no columns in the interior, the structure of the building supporting a cupola. Like the Capitol the Cirque d'Hiver has had a tumultuous history, also functioning as a cinema at one point, eventually becoming a house for hire. In the 1990's the circus was reinstated in the building, much to the public's appreciation. Still functioning as a circus, the building was restored in 2008.

Relevance to extending the skin(s): though the Capitol was never a circus, it has many of the traits that the Cirque d'Hiver has, such as the dome and the resulting clear volume. The Capitol is similar in height to the Cirque d'Hiver and with a suitable intervention, ideal for similar performances. The Cirque is a beacon of entertainment and helped reinstate the circus as a form of entertainment within a permanent structure. Due to the decline of the circus in South Africa, the Capitol aims to restore the public's interest in this specific form of entertainment, whilst still being able to host others.

6.2 Russian Doll

Fashion Designers: Viktor and Rolf
Autumn/Winter 1999-2000

The collections were based more on current trends rather than current trends in fashion. The collections were annually displayed in "extravagant unusual presentations that are more like works of performance art or theatrical spectacles" (Hodge, 2006: 232). The collection Russian Doll consists of nine garments, gradually layered over another, forming an extension of the body and offering commentary on clothing as shelter. A model stood still on a rotunda whilst the varyingly decorated garments were layered on by the designers. By the end of the show, the ninth garment was cloaked onto the model, concealing the other eight beneath.

Relevance to Extending the Skin(s): Layering forms an essential part of the work; garments achieve architectonic forms through the building up of the garment. This not only begins to frame and enhance parts of the body, but also how the wearer articulates themselves. The Capitol too undergoes a garment of construction which results in the manipulation of the space. Through suspending skins within the spaces or artworks from the walkways, the means in which the space is perceived is continuously altered. Allowing for the building to be layered in various ways, each experience in the Capitol is unique.



Figure 6.7 Digital collage of Russian Doll by Viktor and Rolf



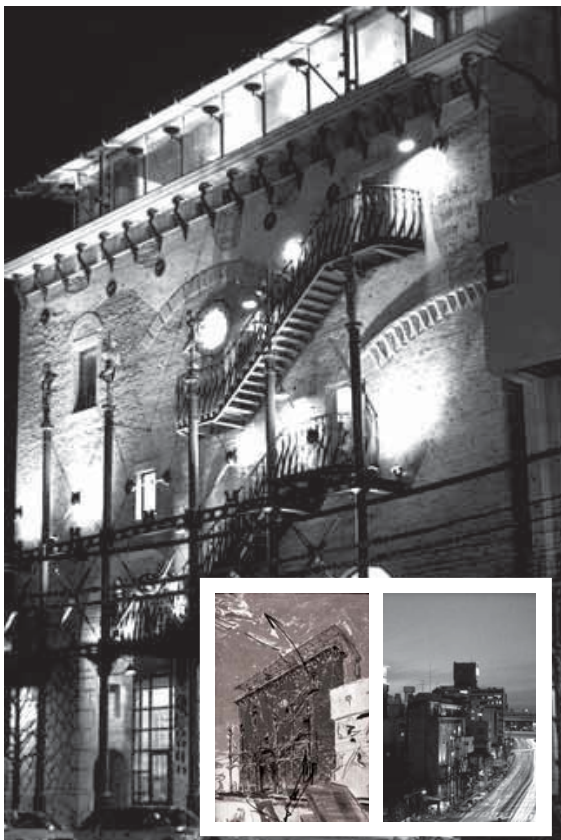
6.3 Cremaster Cycle

Artist: Matthew Barney
Theatre of the Fantastic.

Barney classifies most of his work as within the realm of the *Fantastic*. The *Fantastic* lies between the uncanny and the marvellous, between a past steeped in reality and a future of infinite possibility. 'Fantasy, with its tendency to dissolve structures, moves towards an ideal of undifferentiating, as one of its defining characteristics. It refuses difference, distinction, homogeneity, reduction and discrete forms'. Within this realm the borders we usually perceive become what is organic and what is inorganic. The body and its psyche are left susceptible to transformative experience, including the fusion of subject and object (Spector, 2003:65).

Relevance to extending the skin(s): the work of Matthew Barney articulates the mindset of the viewer in a theatrical way. The viewer is turned into an actor or animated spectator in what can be described as a mythological narrative with its own unique heroes and symbols. The experience of the Capitol is to be the same. As a platform of performance, each event held within the multitude of spaces of the Capitol will prompt a different narrative in the individual viewers mind.

Figure 6.8 Digital Collage of Matthew Barneys Cremaster 5, set within an atmospheric theatre.



6.4 The Wall

The Tokyo client commissioned a building that was to look as though it had been there for centuries, yet signified the 21st century. This was achieved through the pretence that the Romans had been to Tokyo and left the remains of a much longer wall. The intention for the design was to have an impression that it had been repeatedly reused and modified. Windows appear to be bricked up and moved as well as a spiral staircase fixed to the facade. The programmed spaces are on floors that are cantilevered from the rear of the 'wall'. The basement and ground floor house a club and a cafe and on the top floor an Italian restaurant (Coates, 2003).

Relevance to Extending the Skin(s): the addition of a new facade and the insertion of new program(s) to an existing building allow it to continue to function. In this case the intervention is a pastiche of a certain vernacular, as is the interior of the Capitol which too represents another place. This, well executed, creates a sense of intrigue around the building, inviting viewers in and altering their mind-space. It is this tension, created by the facade and clash of programmes that create a certain amount of

Figure 6.9 Digital collage of Nigel Coates *The Wall*.

extending the skin

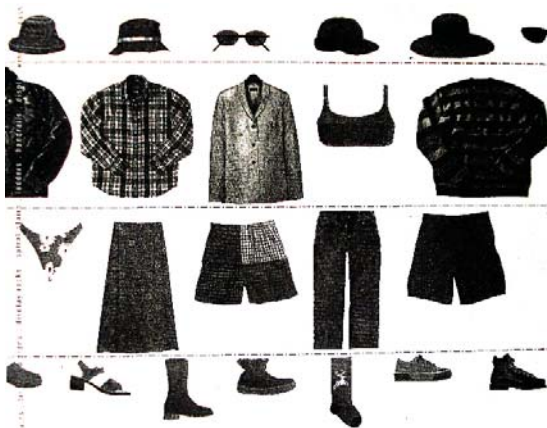


Figure 6.10 Division of floor levels according to merchandise.

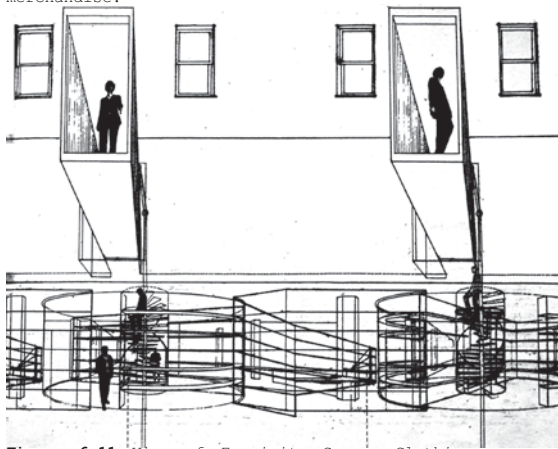


Figure 6.11 View of Exquisite Corpse Clothing Store from street level.



Figure 6.12 Fantastic spatial character of *La danza dei pixel*.

6.5 Exquisite corpse clothing store

Is described as a 'redolent breeding ground for daily enactments' (Lewis, 1998: 26). Using the logical division of the body, Exquisite corpse is divided into four linked retail stores: shoes, pants, shirts/jackets and hats. Each store is entered through a nine meter wide revolving door, successfully blurring window shopping and entry into the stores. Change rooms at the mezzanine level are extruded from the façade, cantilevering over the sidewalk. Patrons to the store enter the change rooms and are on immediate public display for those passing by on ground level. Tri-Vision advertising on the exterior of the change rooms rotates, whilst a screen of vertical advertising allows glimpses into the stores interior. The project tests the interface between public and semi-private space, whilst allowing for a stimulating retail experience. (ibid).

Relevance to Extending the Skin(s): Each store is entered through a nine meter wide revolving door, successfully blurring window shopping and entry into the stores. Like the clothing store, one of the roles of the Capitol is to manipulate the means in which viewers can circulate around the space. The manipulation of the facade and the addition of the vertical circulation and walkways allow the viewer to penetrate through the facade and enter various parts of the auditorium or access the roof terrace. The interior of the building is alluded through the exposure of the dome as well as the abstraction and repetition of familiar imagery.

6.6 La danza dei pixel (Pixel Ballet)

Design: Jaime Hayon

The Pixel Ballet design revolves around a puppet, sitting in the centre of the room, like a butler holding two trays. On these trays pieces of furniture are displayed, the rest of the room is furnished with surreal objects. Around the puppet, a gleaming array of mostly gilded tesserae is spread across the walls, objects and furnishings to present a sort of three-dimensional catalogue of part of the Bisazza home collection. In this design, Hayon exploits his background of graffiti, fashion and industrial design to produce an explosive experiential space. Hayon comments that the installation introduces new rules of fusion between artistic forms and industrial application. The idea is to suggest the elasticity of the product rather than to see it for its own sake (Hayon 2007).

Relevance to Extending the Skin(s): the use of 'fantastic' elements within the space, such as the large puppet, excites the user and put emphasis on experiencing the space as an event. The nature of the space is intriguing and one will go back for the experience. This is something that the Capitol brand and space aim to achieve. The 'fantastic' nature of the Capitol space is created through manipulating the floor planes as well as suspended stages.



Figure 6.13 Sycamore Grove Theatre abandoned proscenium.



Figure 6.14 Sycamore Grove Theatre view from 'auditorium'



Figure 6.15 Sycamore Grove Theatre view from 'backstage'

6.7 Sycamore Grove Theatre

Located on the shore of Verona Beach in Rio, the theatre proscenium arch stands alone, without its auditorium and fly-tower. The rear wall of the stage has been broken through, a gaping hole allowing one to see right through. This frames a view from either side, allowing either the beach front or the abandoned lot to become the auditorium for the stage. This invites people to jump on the stage becoming performers, allowing any action to play it out. The proscenium and the 'building' thereby implied can adopt many a mask, for any situation.

Relevance to Extending the Skin(s): even though the building is a ruin, it has many of the aspects that give the Capitol its unique qualities. Not only in its aesthetic but also in the multitude of performances that can be held. If an auditorium for the ruined proscenium were to be added, it would perhaps only be a canopy. A canopy, or rib structure is one of the interventions in the Capitol, forming another layer of the building's skeleton. In both scenarios these are spaces for manipulation and extending the possibilities of the skin.



extending the skin

6.8 Forum Romanum Walkway

Architects: Michele Mole, Maria Claudia Clemente, Daniele Surante and Nemesi Studio

The walkway project was devised for the Museo dei Fori as a contemporary means of interpreting and experiencing the Roman Forum as an archaeological park. A new connection, a pathway, with access for the disabled on the southern part of the Via Biberatica lightly touches the walls wrapping around and through to the Market of Trajan. The walkway consists of a series of bridges manufactured from Corten steel.

Relevance to extending the skin(s): as an addition to a historic building the walkway respects the original structure by only lightly touching it. By doing this the building is enhanced: as even though the viewer is walking through it, they feel separated from it, as if looking at a rare object within a glass casing. The facade of the Capitol is treated in the same manner, two walkways rest upon brackets that 'float' off the wall. The walkways allow the viewer to interact with the facade, eventually being able to penetrate through it and enter the auditorium.

6.9 Man on a wire

Described as an aesthetic assault on the building (Scott, 2008), the film documentary follows the career of Philippe Petit. Having conceived a passion for the World Trade Centre buildings on New York even before they were built, his mission became to access the towers and walk between them. After the arduous task gaining access to the building and illegally suspending a wire, Petit did not have much time to embrace his fantasy as the lift cogs started turning, signalling security were on their way. Pointed out to pedestrians by his girlfriend, the fantasy quickly became a performance. Described by police as a once in a lifetime spectacle, the film demonstrates that the walk between the towers was an important event.

The first question is answered largely by Mr. Petit's own testimony. In his 50s, he is elfin and energetic, a beguiling combination of showboat, idealist and con man. And in his early, outlaw years, before the twin towers walk brought him fame and a measure of legitimacy, "he combined an exalted sense of artistic mission with a street criminal's sense of serious mischief. The proof is in the emotions – amusement, amazement, awe – evoked by those images of a tiny human figure balancing above a void" (Scott, 2008).

Relevance to Extending the Skin(s): No one looking up at the World Trade Centre would have expected to see a man on a wire, between the buildings. The event engraved itself into witness's memories, and will be spoken about for a long time. Memorable experiences are an aim of the Capitol. Housing variable functions and a multitude of possibilities for events, the experiences at the Capitol are unique. In order for the building to be successful, events need to be memorable, and aside of the physical manipulation of the existing site, the people who occupy the building are of great importance. Performers keep people entertained, and those that are interested can be trained, becoming performers themselves. Capitol becomes an intervention of memorable events.



Figure 6.18 Still image of Philippe Petit crossing between towers of World Trade Centre, America.



Figure 6.19 Still image of Philippe Petit crossing between towers of Sydney Harbour Bridge, Australia



Figure 6.20 Still image of Philippe Petit crossing between towers of Notre-Dame, Paris