



Part 8 CAPITOL



capital ('kæpit^əl) *n* **1a** the seat of government of a country **1b** (*as modifier*): a capital city **2** material wealth **3** owned by an individual or business enterprise **3** wealth

Capitol ('kæpit^əl) *n* **1a** another name for the **Capitoline** **1b** the temple on the Capitoline **2** **the** the main building of the US Congress **3** (*sometimes not cap*) Also called: **statehouse** (in the US) the building housing any state legislature [c14 from Latin *Capitōlium*, from *caput* head]

8.1.1 Introduction to CAPITOL

The value of CAPITOL resides in the minds of those who use it. Brands may start life in planning documents but ultimately they rest in the minds and hearts of people, in this instance that of Pretoria Central. CAPITOL is thus much more than just a logo or name. It is to be the culmination of a user's total experience with the events or service (or company) over many years. In a wider sense, the brand is the effect on the user of everything the CAPITOL does and how it behaves.

8.1.2 Brand precedent: Change

Location: Amsterdam

Company: KesselsKramer

Mission: 'do' feeds off your input. Without the action, reaction and interaction of the consumer 'do' will die. Persuade people to think and act.

Spirit: get as many people together as many disciplines as possible to act and do. Then do it all again in a completely different way.

Values: innovation, social responsibility, sharing by doing.

Products: today 'do' is a chair that you mould with a hammer, a vase that you break or a book about worldwide youth culture. Tomorrow it will evolve onto another form.

Project: 'do change' concentrates on planting thought explosions in the head of the individual. Through analysis, example and internet experiment, it seeks to create small mind shifts in the hope that they will snowball into real, life-changing innovations, inventions and future brands. The intention is that the person rather than the profits will become the deciding factor in the conception.

'Do Change' begins with a question: what in the world could be changed for the better? What can 'do' provide to give a solution for the sake of all out tomorrows?

Work:

- 1 Ask some kid on the street for advice instead of your mentor
- 2 Swap workspace with your boss/employer
- 2 Open your shop/business when everyone else closes theirs

Home:

- 3 Use your living room window, instead of the front door
- 4 The next time the doorbell rings, answer it naked
- 5 Avoid using cutlery, glasses, cups or plates.

Anywhere:

- 6 Leave strange Post-It note messages on the street / subway / supermarket
- 7 Don't avoid obstacles, walk into them
- 8 Change your name for different occasions

(Soon, 2001: Brand 23)

Relevance to Extending the Skin(s): a unique take on branding. CAPITOL would like to attract people to experience the space and what the brand has to offer. Such tactics can be also be used in the advertising of the brand and space, advertising that makes the public think differently about the space, daring them to be different. The brand encompasses the entire project, becoming a beacon that can be seen from afar and vividly at night. Within the space, viewers can be entertained by a range of performers; the viewer becomes a spectator, and may if they wish become a performer. Those playing in the fountain and on the manipulated landscape are instant performers.



Figure 8.1 Branding precedent Change. Kesselskramer promotes encourages a different means of thinking and experiencing everyday situations.

8.1.3 Logo Description

CAPIT⁰L erected on the eastern facade is a contemporary re-invention of the original theatre, one that also assists in the redevelopment of Church Square. The logo is comprised of large lettering raised from the roof of the building. Made of White Polycarbonate it can be internally lit, glowing at night. The 'O' within the logo has been emphasised with a different and more elaborate font than the rest of the logo. This due to the fact that the name is spelt incorrectly by the Tshwane Tourism Council, in both tourism guides as well as signage to the building. The 'O' symbolic of the design, refers not only to the cirque but also to a keyhole, similar in nature to how the viewer perceives into the space as they pass. The 'O' in its elaborate nature allows a consumer to identify what service the brand offers (Branding: Defining brands, 2008: 6). The logo, can light up differently for various events, the 'O' may flash or change colour. The brand and its logo speak a language that is easily identified within its context (Figure 8.2).



Figure 8.2 Capitol Brand

8.1.4 Brand Strategy

One cannot develop a strategy without a clear objective: that objective is to create a node of interaction by pump-planning the building. To do this a strong brand strategy is needed. Brand strategy is the process whereby the offer is positioned in the consumers mind to produce a perception of advantage (Branding: Brand Strategy, 2008: 6). Strategy is essentially a discipline of planning, of setting a course for the long term or to achieve a specific goal. By creating goals to be achieved, a brand, in this case a circus will have a means of finding a way to foster loyalty from those that experience it.

8.1.4.1 Elements of brand strategy:

In order to choose target consumers for the specific brand, certain questions need to be answered:

1. Which Customers are important to the market?
Those walking past the CAPIT⁰L and those in search of entertainment.
2. Which are important to the CAPIT⁰L brand?
Those that have an interest in entertainment and the services the CAPIT⁰L can offer.
3. How can CAPIT⁰L get more customers or do more business with each of them?
By creating intrigue surrounding forthcoming attractions, as well as an educational aspect. A place where people can gather and interact.

(Branding: Brand Strategy, 2008: 9)

Targeting the most valuable customers to keep their loyalty, targeting infrequent customers to make them more brand conscious and loyal and trying to gain more customers is an essential part of the designed brands, branding and one that a successful brand can achieve through various campaigns such as advertising and generous branding (Branding: Brand Strategy, 2008: 9).

8.1.4.2 Values

The consumers of CAPIT⁰L support it as their values align with the brands values, it is vital that CAPIT⁰L's values are linked with positive consumer experience (Branding: Brand Strategy, 2008: 10). This is done by CAPIT⁰L exploring the full richness of the brand, by offering the best service and entertainment possible.

8.1.4.3 Brands are important to consumers in terms of:

8.1.4.3.1 Choice

Consumers have a choice over where to gather and spend time within the Pretoria City. That in itself has created a crowded and competitive marketplace, in which to create a unique brand like CAPIT⁰L, which offers the consumers a more specialised service or merely a place to gather. CAPIT⁰L will thus attract those that have an interest in the circus, are looking

to shop and be entertained. CAPIT^{OL} is a brand that helps people decide where to spend time being entertained or simply relaxing.

8.1.4.3.2 Satisfaction

A good brand reduces the risk of a potentially poor choice and offers the consumer a guarantee of consistent performance, quality and thus satisfaction. CAPIT^{OL} is thus an ideal brand, as it is unique to the area, offering people an exclusive experience.

8.1.5 Brands are important to brand owners in terms of:

8.1.5.1 Differentiated

Certain brands have managed to embody certain ideas or viewpoints with which they have become almost synonymous. Even two competing brands that share a seemingly common brand identity can be differentiated by diverging interpretations and companion association. These points of differentiation are sustained by the brand over time (Branding: Defining Brands, 2008: 17). The CAPIT^{OL} brand will be easily identified amongst others with its easily recognised brand identity, unique service and location.

The producer of CAPIT^{OL}'s role is to create a loving brand that survives within the community of its consumers. This is done through constructing a belief around the brand that is unique, its values taking an experiential form. This form is the chosen space, the space in which to experience the brand (Branding: Defining Brands, 2008: 5).

From this brief description there is a realisation that CAPIT^{OL} cannot be separated along the lines of consumer and producer. The consumer of the product is also a producer of the information that drives the existence of the brand (Soon, 2001). It is thus one of CAPIT^{OL}'s main objectives to make the consumer feel as if they are part of the unique brand experience. This is done through rewarding the consumer. This makes the consumer feel more passionate about the brand, and more dedicated to it. This is an exploration of the brand as a tool for social meaning (Soon, 2001).

8.1.6 Brands are a way of belonging:

The brand must be compelling for the user in the way that they experience the brand and the space. CAPIT^{OL} represents the brands offered as a whole, not favouring any particular one. Brands represent the matrix of values held by the consumers and the producers. Only a successful brand can maintain the support of its consumers. As the popularity of the theatre once again increases, CAPIT^{OL} will become more popular as a venue of interaction.

CAPIT^{OL} becomes a means of attracting people to the site. The proposed development for this site is to create a brand that can unify all proposed functions as a whole. This brand is known as CAPIT^{OL}. Under this brand the development has the following objectives:

- Create a spatial link between Church Square and the CAPIT^{OL} Theatre
- Create node for social interaction
- Create opportunities for educational activities

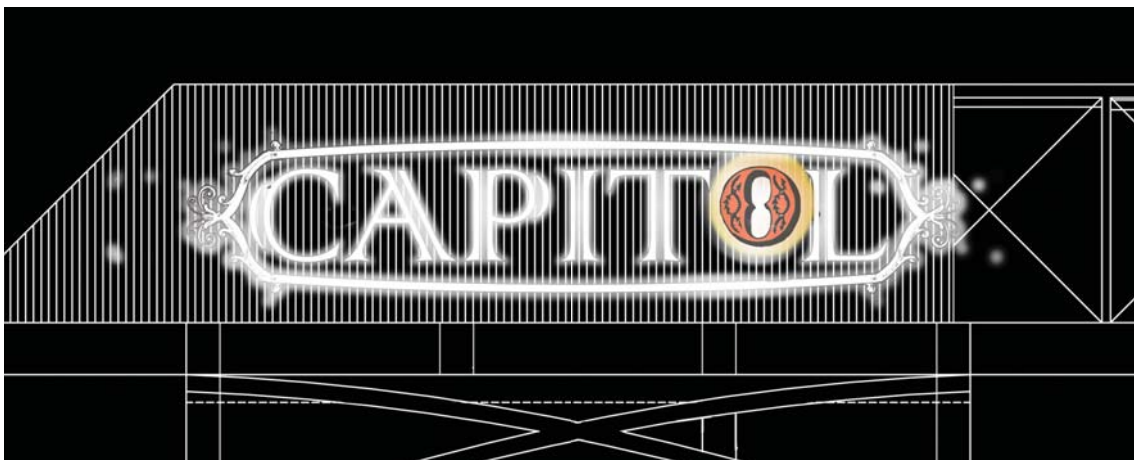


Figure 8.3 Digital collage of Capitol Brand at night extending the skin



8.1.6.1 Means of attracting people to CAPITOL

- Light
- Music
- Visuals projected onto screens
- Eatery
- Posters
- Parades

The aim of this project is to establish the CAPITOL Theatre as an interactive node within a contemporary Church Square. Through the formation of this node, a sense of place is created in which the circus as well as other events can be enjoyed, appealing to the community as a whole, young and old.

8.1.6.2 CAPITOL Must work as

- 1 Develop a bridge between producers and consumers
- 2 Have an influence on consumers
- 2 A marketing tool
- 3 A symbol of quality service
- 4 A trusted trade-mark and landmark
- 5 A career enhancer and a method of exposure
- 6 A source of added value
- 7 A generous brand

(Branding: How Brands Work, 2008: 8)

8.1.7 Conclusion

CAPITOL is a brand that aligns itself with the consumer, its main goal being to offer the consumer a high quality product and service. It does this by being a generous and flexible brand. Through its flexibility (learning from the consumer etc), it can follow the market, which is dynamic, not static (Branding: Brand Strategy, 2008: 8). The brand strategy is linked and implemented with every part of the design - from the logo to the uniforms that the staff wear. CAPITOL is a brand that has a social responsibility to its surrounding area. As space it showcases a circus, local artists and most importantly it continually regenerated itself as well as the space, as every performance is unique.



Part 8 CAPITOL Design description

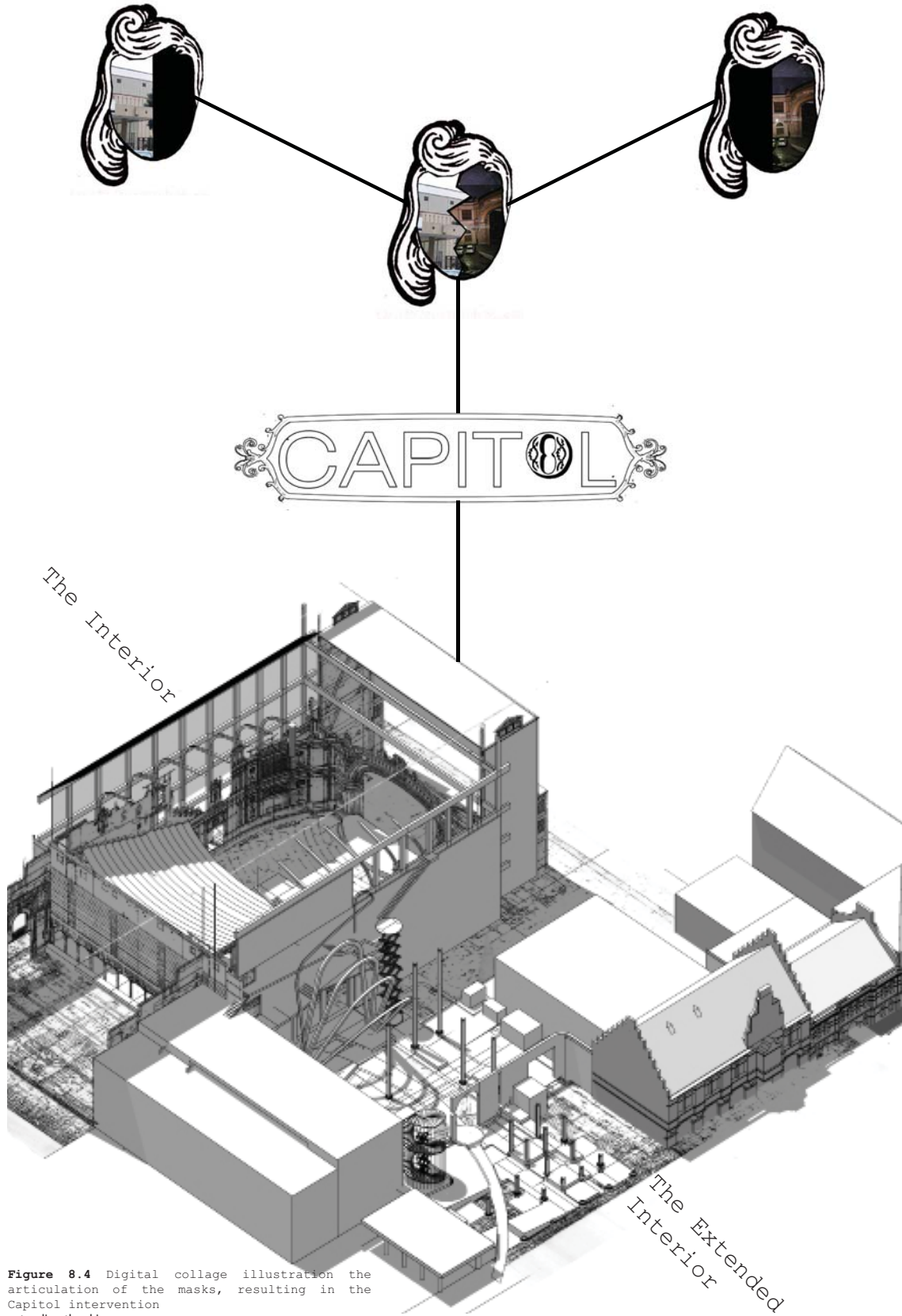


Figure 8.4 Digital collage illustration the articulation of the masks, resulting in the Capitol intervention extending the skin

8.2 Design Description

8.2.1 Introduction

The city engages constantly in an attempt to frame the body, not only its own body made of buildings and routes but also the human bodies that interact with it. Church Square can be likened to the heart of the city, and the adjacent Capitol as part thereof (Figure 8.5). It is apparent that the Capitol Theatre is an ideal testing ground for the study of Extending the Skin(s). The objective is to find a means by which a spatial strategy can become tangible, in other words to identify the basic elements of the building and from there, to find ways of extending its skin. As previously described, the building has an alter-ego, as though it is wearing a mask. Historically, most masks are a part of the world of theatre. If however, you were to go to a masked ball as someone else, and everyone took you to be that someone else, would we still call it a mask, or rather a reinvention. It is this mask then that is to be toyed with, alluding to the fantastic interior and creating an extended interior that is transformed into an extraordinary realm (Figure 8.6).

The Capitol project will be discussed in terms of the interior space, referred to as the auditorium and the exterior space, referred to as the extended interior. The Capitol is envisioned as a means of reclaiming a neglected space, both the building as well as the exterior spaces. For this to be accomplished specific aspects are to be addressed:

1. Push the boundary back
2. Entice viewers into the space and encourage activity
3. Provide an infrastructure that can cater for a multitude of events and scenarios within the neglected space.
4. Create a hub of social interaction

8.2.2 Characteristics of the space

The spatial strategy of manipulating the skin of the building is characterized by the following:

Transposition is described by Coates (2003: 435) as the re-materialisation of a place and its associated gestalt, in another location intended to empower the subject over and above the mere adherence to place. The Boswell Wilkie Circus as the resident client of the Capitol is transposed from their current location in Alberton, south of Johannesburg to the heart of the Capital (Figure 8.7). The circus is not displaced, but rather another branch established. This branch strives to assist in the creation of a cultural centre, to educate, to create a place of mystery, fantasy and most importantly play.

The transposition of this dynamic client assists in the pumplanning of the building. Pumplanning can be likened to massaging the body but in the case of the city, in which part of the body is a building, it coerces it into realizing its potential (Coates, 2003: 217). The building frame acts as a skeleton, the walls literally a skin, windows like eyes, and air-conditioning like lungs. These fundamental aspects of the Capitol are to be capitalized upon in order to regenerate the building and establish its physicality in the CBD. Establishing the building as a place again is like staging an event; staging an experiential space. Staging sets up a scene such that it separates itself from the continuous context to amplify experiential potential, such as shop windows or advertising on a building that imposes its identity. Staging can transform a banal set of events into a resonant one (Coates, 2003: 234). Within a city of many signs, and not only in terms of branding, the establishment of a strong identity draws attention, enticing people into

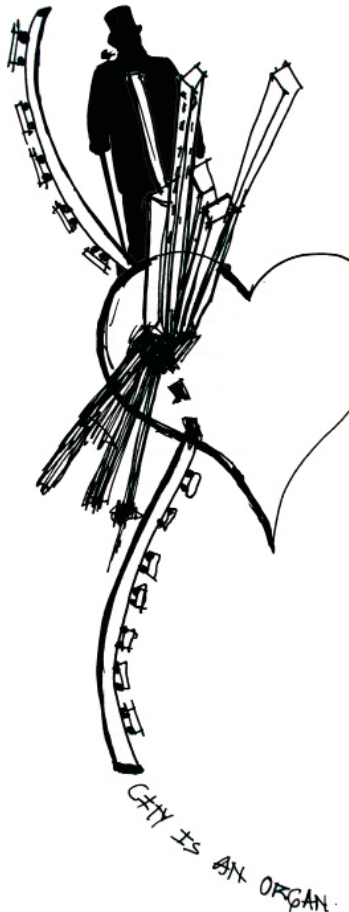


Figure 8.5 Illustration depicting the Pretoria CBD as the heart of the city. Hierarchically Paul Kruger is largest, thus Church Square is of utmost importance



Figure 8.6 The Alter-ego's of the Capitol Theatre attached to its desire for manipulation and spatial continuation

the city. Users of the CBD often have a definite destination. The city centre has very few visitors, those that visit often drive through on a tour bus, past sights of interest, but never stopping to explore. Pell-mell exploration of the city is essential to its dynamism.

Seeing the city as a place of adventure is a relatively recent phenomenon; you don't know every nook and cranny of your local patch. A building can be an adventure, not just once, but every time you go into it (Coates, 2003: 449). Just like a city, a building site too can be in constant flux; this however may only be achieved through an addition to a building, through the manipulation of its skin(s). Just as a human can have an enabling prosthetic (whether artificial limb or skateboard), buildings too can have prosthetics, like the jet way that leads out to the aircraft or a crane that prostheticizes a building site. "The world is made up of aggregating conditions and their prosthetics, but what's most interesting is these additions take over and become identifiable forms themselves" (Coates, 2003: 158).

Fashion, as previously discussed in the Extending the Skin(s) theoretical discourse, refers not only to clothing but also to paradigms in architecture. It forms a mirror for collective aspirations; joining together the particular of identity, with the general, physical and media image. As a whole, it makes its own kind of beauty as well as frightening marks. Fashion, physically or as an image can make you want to parody that image, aggrandize your sense of self, be different and even cross a threshold into identity ecstasy. In architecture through the pumplanning of a building, the existing is worked up into something with more complexity and more overt messaging. This creates a mild psychotic effect with more layering, more movement, more intensity and more delirious scale shifts. An open narrative is introduced, allowing the viewer to interpret the space and its programme according to their individual experience, memories or desires.

Figure 8.7 Digital collage depicting the transposition of the Boswell Wilkie Circus. The circus is not rehoused in the theatre. Through sponsorship of the Tshwane Metropolitan Municipality in collaboration with the Tshwane Cultural Centre a branch of the Boswell Wilkie is opened in the Capitol Theatre. This collaboration between the three parties will extend to other organisations who wish to make use of the theatre. Skills can be gained at either the circus school or the culture centre

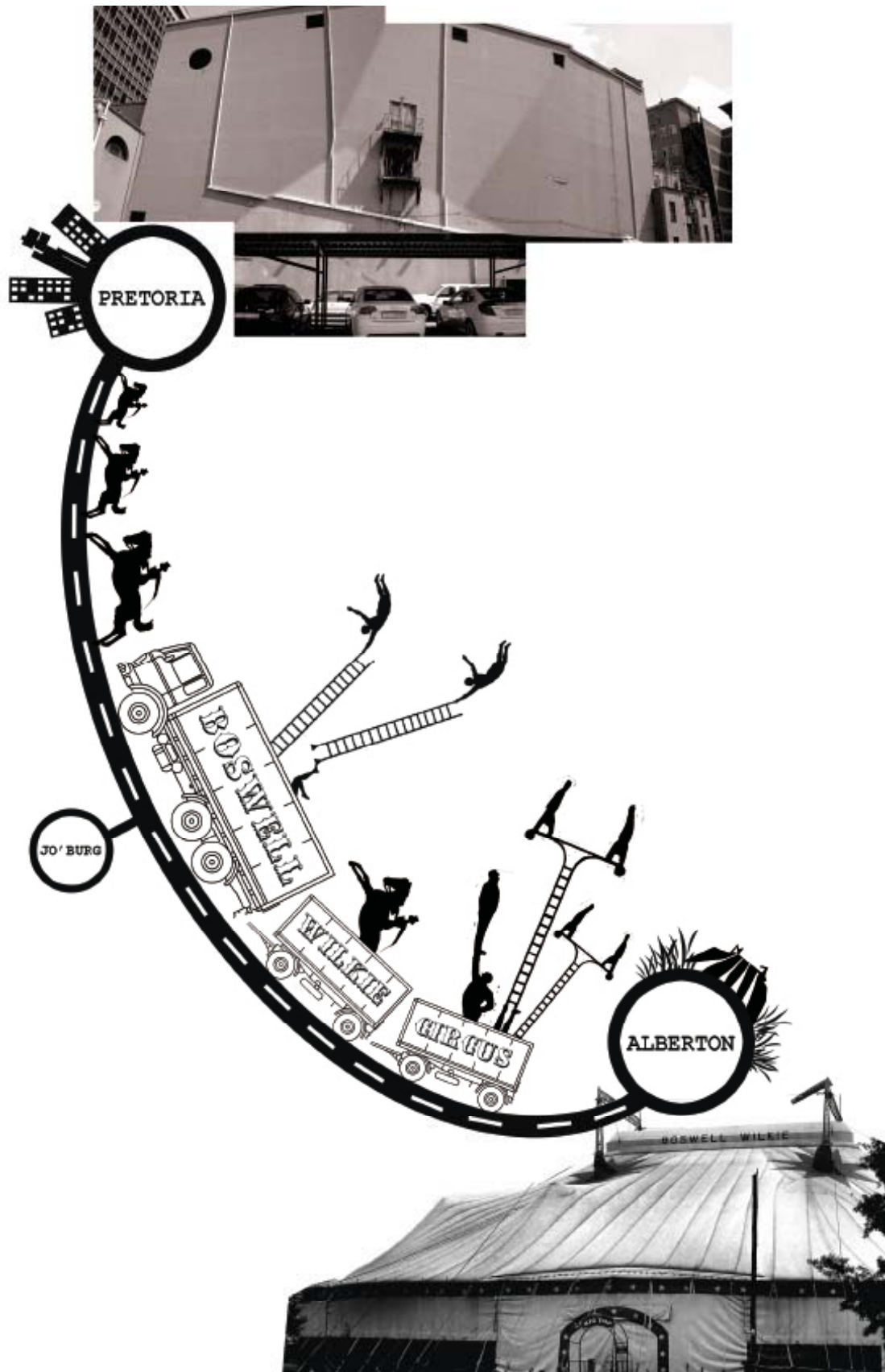




Figure 8.8 Illustration depicting the crossing of spatial realities and the formation of stories in the viewers mind.

8.2.3 The Capitol as Narrative

Currently the Capitol Theatre and its immediate exterior space are a missed opportunity within a bustling route where people should ideally be able to gather, be visually stimulated or relax. Capitol makes use of its location to both draw viewers into it, and attract a multitude of viewers around it. The psychological aspect of the space is like a reverie, becoming an individual's place of periodic repose (**Figure 8.8**), inspiring or inhibiting thoughts, but making one think nonetheless. Within the space, viewers can be entertained by jugglers, tightrope walkers and people on stilts; insight, fantasies and imagination are fuelled by these characters and imagery.

The circus, a vessel of thoughts and memories, perhaps of things past or even future, can possess both the clarity and the vagueness required for reflection, fantasy and passion (Holl, 1991:12). Capitol is a space of confusion, allusion and illusion irrespectively. From the exterior it promises to put viewers on the spot. Entering at the coincidence of its many limbs, the viewer steps as it were, onto a stage, and only from there do they progress to the auditoria or the galleries themselves. The viewer has the feeling of being in two scenarios at once, the trick being to make them think of some other place.

Last night I dreamed
 that my life and
 perhaps even the
 lives of others had
 been rearranged into
 some kind of circus

The role of Capitol as an open narrative is to challenge the viewer's thoughts, altering their experience of time and perception of reality; affecting their mood and ultimately having a small impact on that very moment in the viewer's life when they experience the circus. According to Taylor (1997: 55), the imagery invented in the viewers' mind is a construction of their own thoughts and memories, and thus the line between 'fact' and fiction as well as between 'reality' and 'illusion' can never be drawn clearly (**Figure 8.9**).

The circus, whether renaissance, regional, modern or contemporary, is a distinct storytelling realm. The term 'story realm' encompasses the world created within a narrative - its content, or the story, as well as the means

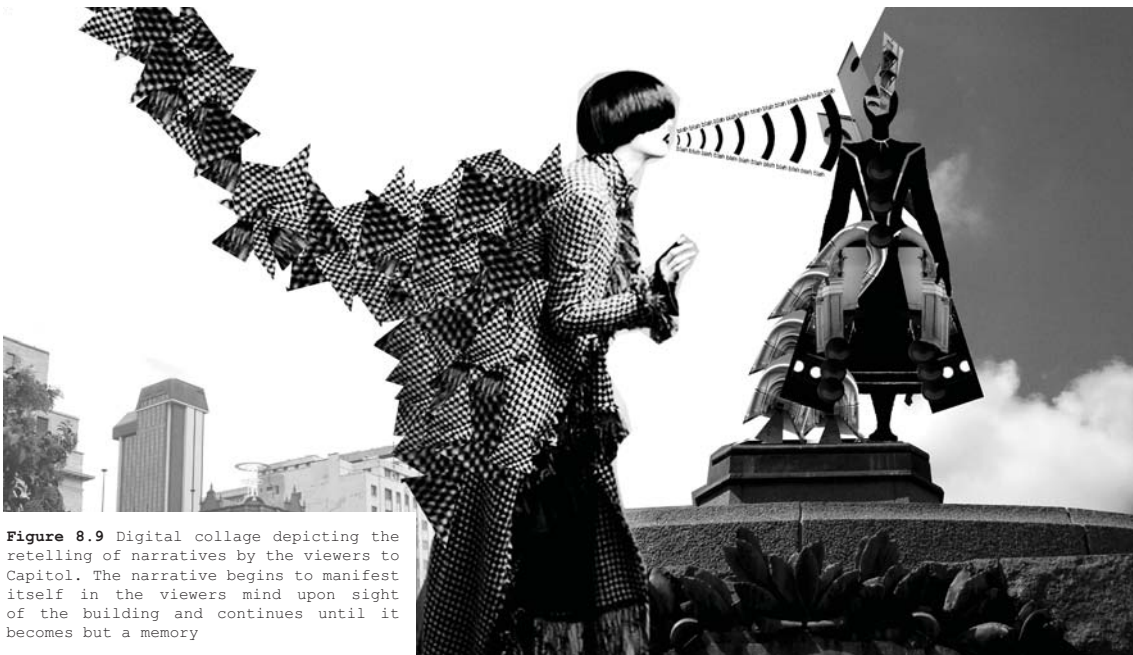


Figure 8.9 Digital collage depicting the retelling of narratives by the viewers to Capitol. The narrative begins to manifest itself in the viewers mind upon sight of the building and continues until it becomes but a memory

extending the skin

a virtual space in time: what happened yesterday, last year or this morning (Potteiger & Purinton, 2002: 138). Access and knowledge to this realm is through a form of narration. Within the open narrative of Capitol, interpretation is encouraged and incorporated into multiple stories by leaving gaps, disjunctions, ambiguities and indeterminacies as intentional aspects of the work. This is termed an open narrative, and comes about as a result of the viewer's creations (Potteiger & Purinton, 2002, p. 143).

This open narrative allows the practices of how people make places and stories to become a consecutive part of their own experience, interpretation and memory. This is further emphasized because the viewer then becomes a unique character within its collective and ever-changing narrative.

But in the Capitol
 we all realise
 something and
 remember something,
 Whether future,
 past or present, it
 does not matter

8.2.4 The extended interior

It is upon walking past the Capitol and noticing the pathway extending into the sidewalk, that one realises that one is crossing over the threshold of two spatial realities (Figure 8.11); that of the street and that of the Capitol. The concrete pathway has been shuttered using salvaged pressed ceilings, giving the pathway a carpeted appearance. Like a red carpet, as soon as a viewer makes the decision to follow it, they become a performer in their own right (Figure 8.10).

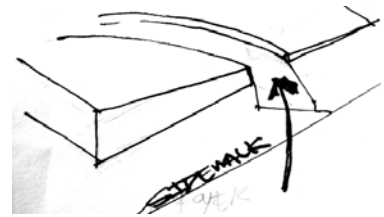


Figure 8.10 Patterned pathway projecting into sidewalk from extruded floor inviting viewers in and has same effect as the 'red carpet'

Currently the TPA wall separates the exterior space into two parts. A section of this wall is removed and its memory scored into the manipulated ground plane using the Kirkness bricks removed from the facade. The section of wall that is removed is folded back onto the Entrance Foyer facade. This layer is accentuated by 'floating' the tiles off the wall and lighting them gently from behind. The extended interior runs from the sidewalk to the auditorium and is situated between the Nederlandsche bank and the northern facade of the Entrance Foyer

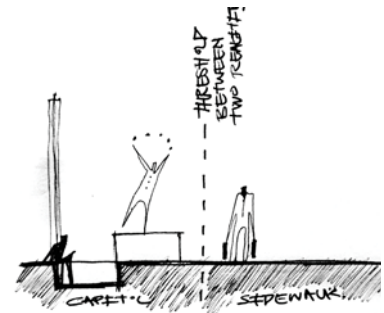


Figure 8.11 Sketch illustrating the two spatial conditions, that of the Capitol and that of the street

Elements of the interior are alluded to on the exterior. The base plane of the exterior is literally the rake of the auditorium floor that has been extruded from the interior to the border of the sidewalk, rising up from the Nederlandsche bank to the Entrance foyer (Figure 8.12). The rake is then further manipulated using the 'column grid' as a guideline, sections of the grid are either elevated or depressed, forming areas to sit, fountains and pools of water. The memory of an intended restaurant is preserved by cutting its footprint into the existing ground plane, with the extruded floor rising and falling around its perimeter. The areas that do not have water gently flowing through and over them are clad in synthetic grass, forming a permanently green park within the city. Questioning the artificial is part of being removed from the reality that the viewer was in before they crossed the threshold into the Capitol space, transposing the viewer from one situation to another.

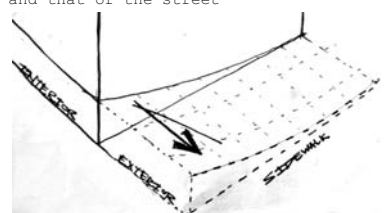


Figure 8.12 The extrusion of the ground plane mimicking the floor of the interior

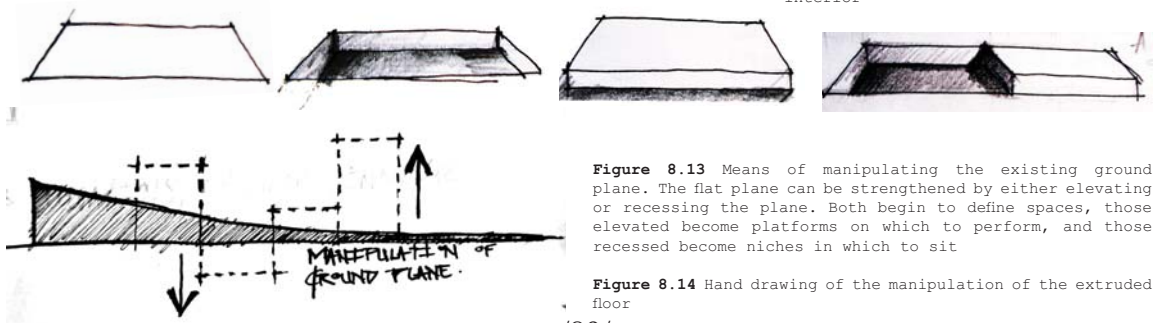


Figure 8.13 Means of manipulating the existing ground plane. The flat plane can be strengthened by either elevating or recessing the plane. Both begin to define spaces, those elevated become platforms on which to perform, and those recessed become niches in which to sit

Figure 8.14 Hand drawing of the manipulation of the extruded floor



eastern facade of auditorium

main archway, frames
concertina arch and
underscores signage

concertina arch system

reflective public toilets

memory of intended restaurant

abstracted Corinthian column

entrance to extended
interior

roof terrace

helical staircase

patterned pathway

manipulated ground plane

main foyer entrance

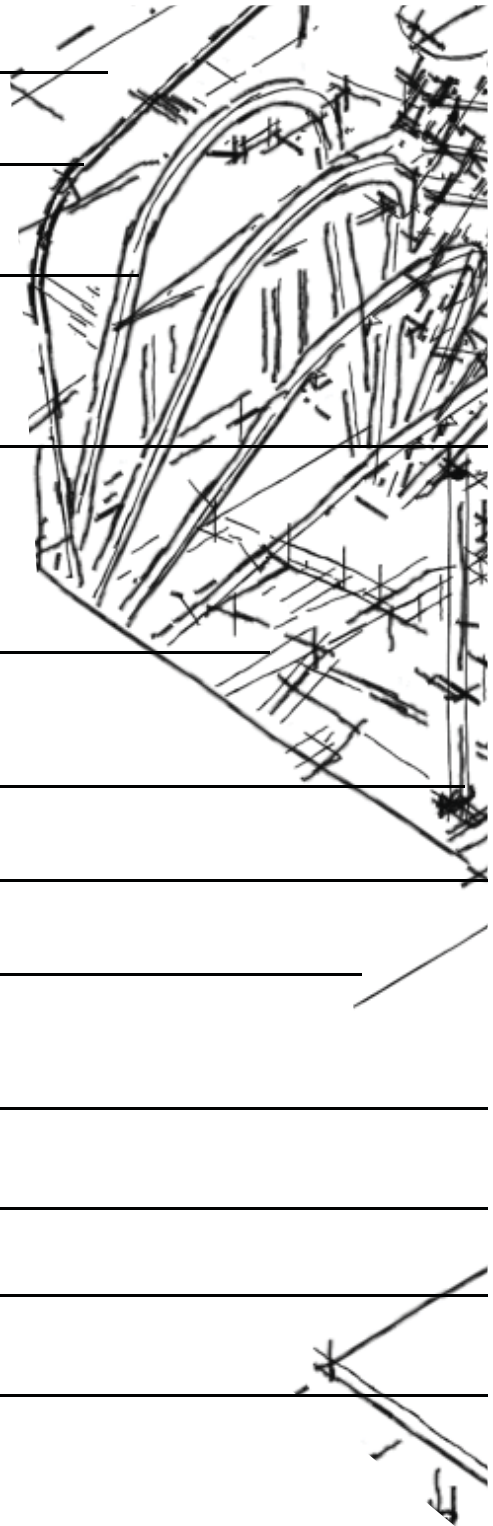
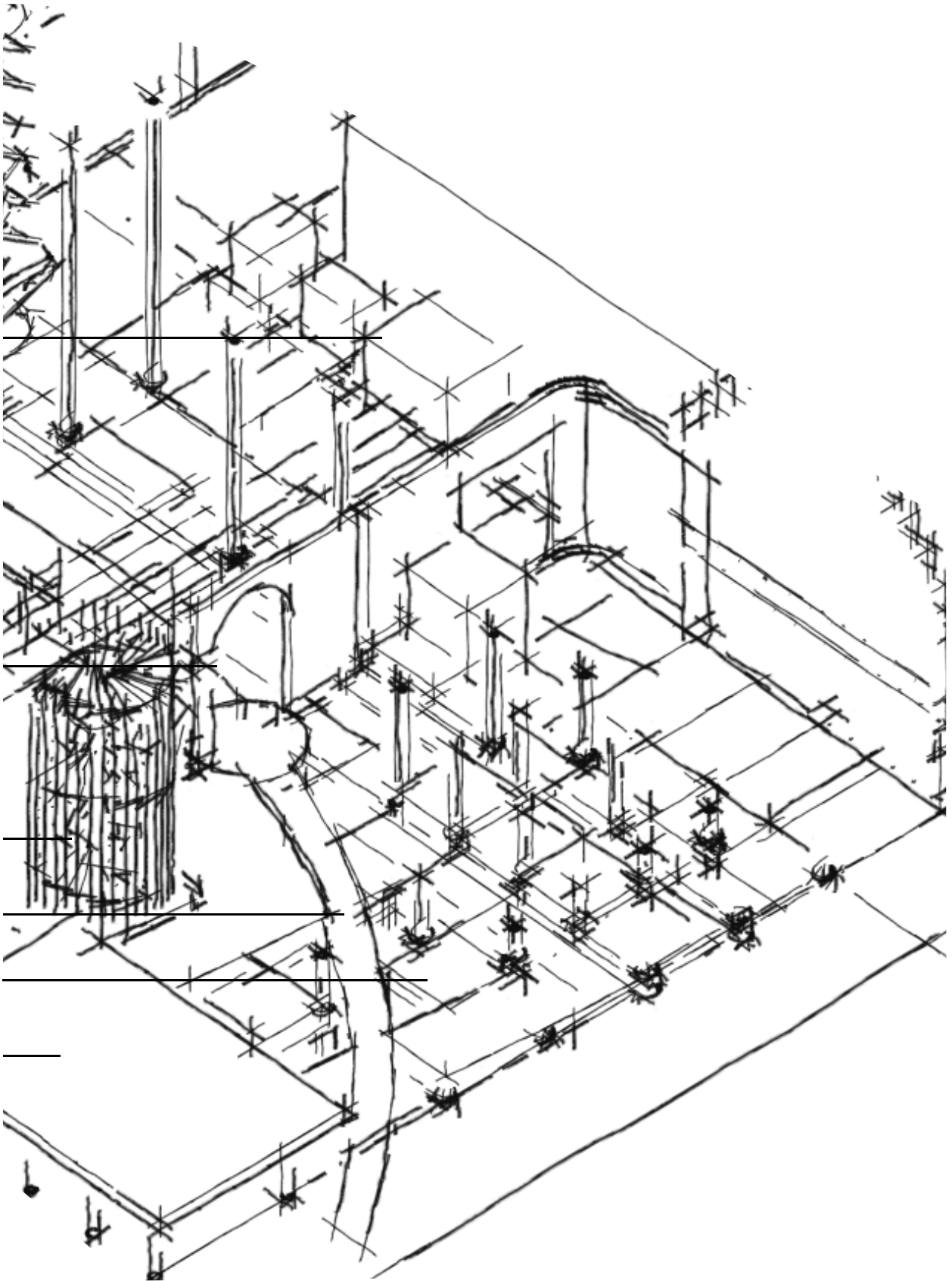


Figure 8.15 Hand drawing of the extended interior and the various elements contained therein extending the skin



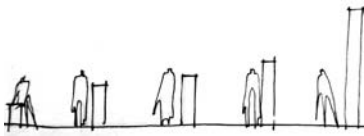


Figure 8.16 Figure illustrating columns increasing in height, visually leads eye up to the auditorium and the Capitol brand

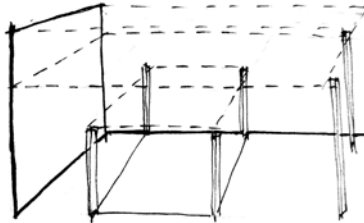
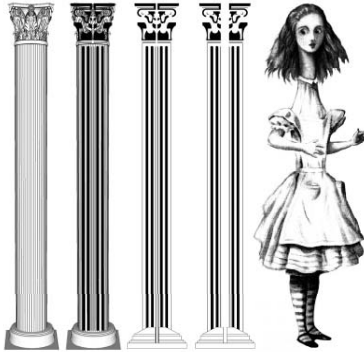


Figure 8.17 The columns of the extended interior in their varying height create invisible roof planes, forming an implied interior within the exterior space. It is possible to suspend textile between the columns creating areas under which to sit



Along with the manipulated floor plane, columns emphasise the grid of the existing building. The columns are an abstraction of the Corinthian columns of both the foyers and the auditorium. Abstracted and rendered two dimensional, the Corinthian columns become a patina on the steel columns erected in the extended interior. Manufactured from either polished or brushed stainless steel; the pattern of the column is etched onto the surface and has different effects on the space. Alluding to the interior, the columns disrupt the view of the building from the sidewalk, enticing the viewer to enter the space. The columns increase in height as they progress to the auditorium, the TPA wall being the intermediary height between the building and street (**Figure 8.16**). Visually the columns create frames in the space and create an invisible roof plane. Cables can be attached to the columns, a textile spanned between them and a physical roof plane created (**Figure 8.17**). Both the water and the columns act as mirrors in the space.

Through the use of mirrors, the spectator's bodies begin to match the landscape as a visual element. Just as one wears clothing, one begins to wear the space; it becomes an extension of the spectator's body, and body language. The spectators watch each other and begin to celebrate what happens to them as they walk through the space, exchanging furtive glances between one other (**Figure 8.18**).

The pressed pathway curves through the extended interior, and from this two pathways branch off to two doorways in the northern facade of the Entrance Foyer. A double door is used, its verticality accentuated on the facade through the use of glazing. Set between sections of the TPA tiles, the glazing extends to the same height and consists of laminated glass fixed in a mild steel frame, the size consistent with that of a tile. Between the doorways and with identical proportions is a water feature which meets with the ground plane.

Figure 8.18 Reflective columns, distorting both viewer and spatial bodies.

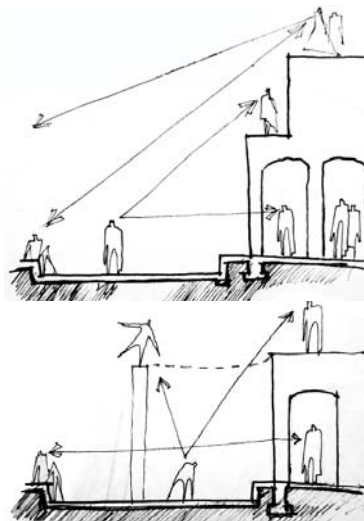


Figure 8.19 & 8.20 Visual and spatial continuity at points is maintained whilst at others it is disrupted. Many platforms become platforms for viewing as well as performing

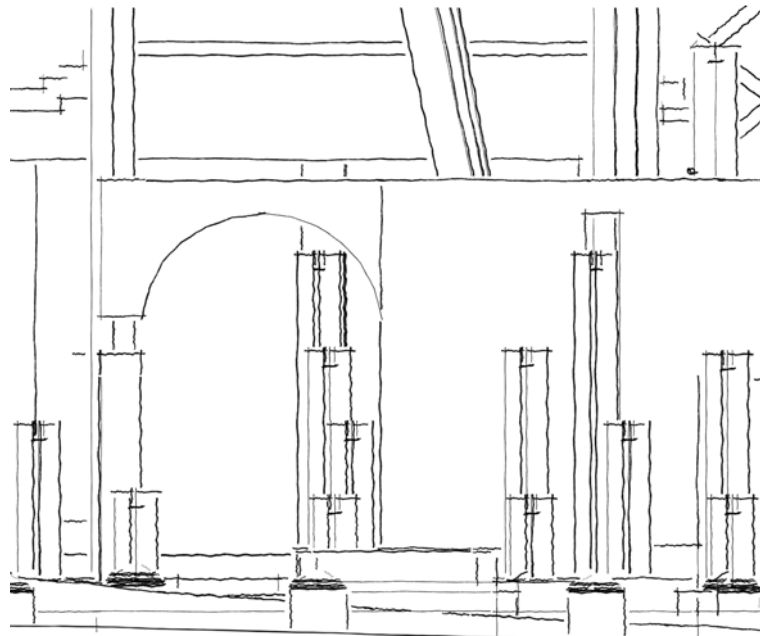


Figure 8.21 Viewed from the sidewalk the columns serve to distort the perspective of the space. Not seen as a whole, it becomes more enticing for the viewer to enter Capitol

extending the skin



Located on the northern side of the extended interior along the wall of the Nederlandsche bank are public WC's (Figure 8.23). The existing Nederlandsche Bank WC, which is located on its southern facade, has been converted into a public inclusive WC. On either side of it, and corresponding to the grid are three more single public WC's. Designed by Monica Bonvicini, the WC cubicles are constructed from two-way mirror. "It is impossible to see into the toilet, which will be free to use, but the person inside can see passers-by" (QUOTE???) . The southern wall of the inclusive WC has been removed and replaced with a two-way mirror to afford the user the same experience. Not only do the toilets allow the user a unique experience, they also contribute to the reflectivity of the space (Figure 8.22).



Figure 8.22 Monica Bonvicini Public Toilet.

Physical access to the various spaces is by means of pathways, hydraulic elevators and walkways on the eastern facade of the auditorium as well as a spiral staircase terminating at the roof terrace. The new forms of access increase the inclusivity of the building, allowing all a similar experience. On the south eastern section of the extended interior a helical spiral staircase wraps around the elevator, providing access to the terrace. The columns, as mentioned, frame parts of the space. Two of the tallest columns define the access point to the auditorium facades hydraulic elevator. Entrance to the auditorium is gained through three large rectangular doorways. Brick infill has been removed from the facade to allow for access between four consecutive existing columns and the overhead beam, creating three doors. This entrance is framed by a series of arches.

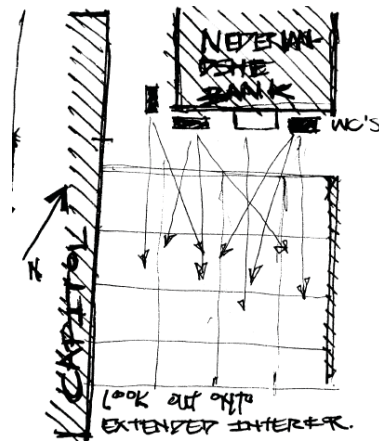


Figure 8.23

The largest arch is fixed to the structure of the building; it houses a roof gutter as well as underscores the brand, drawing attention to it. A single luminaire correspond with the position of the 'o' in the brand and may be lit in the evening. The interior of the building is alluded to by removing brick infill between the top two beams and the columns, and replaced with glazing. This exposes the roof structure as well as the dome of the auditorium. The dome will be clad in a mirror film, reflecting light and shapes. During the night, the dome can be lit from the inside of the building, creating a celestial glow (Figure 8.25).

Another set of arches stands free from the facade, also framing the entrance (Figure 8.24). These arches are manufactured from angles, slightly offset from the largest allowing them to fold away into each other, much like a concertina or a hoop-skirt. During an event or if an event occurs in the extended interior, the arches may be unfolded to create a roof plane for the square. The first and smallest of the arches has a lighting system which can be used for events. Having a maximum rotation angle of 45°, the arches are mechanically controlled and secured using high-tension cables attached to the structural beams of the facade.

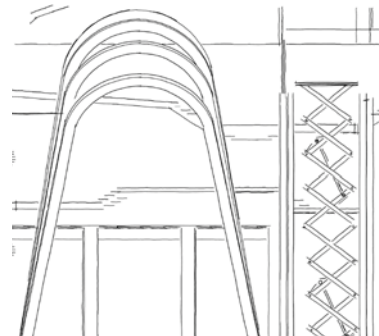


Figure 8.24 Digital image depicting concertina arch as well as columns framing both the auditorium entrance and hydraulic elevator respectively

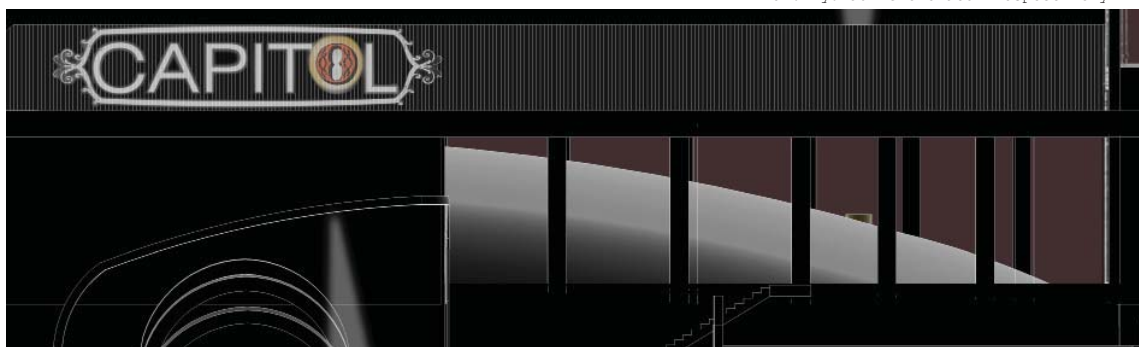


Figure 8.25 Digital image of the Capitol branding and the exposure of the dome

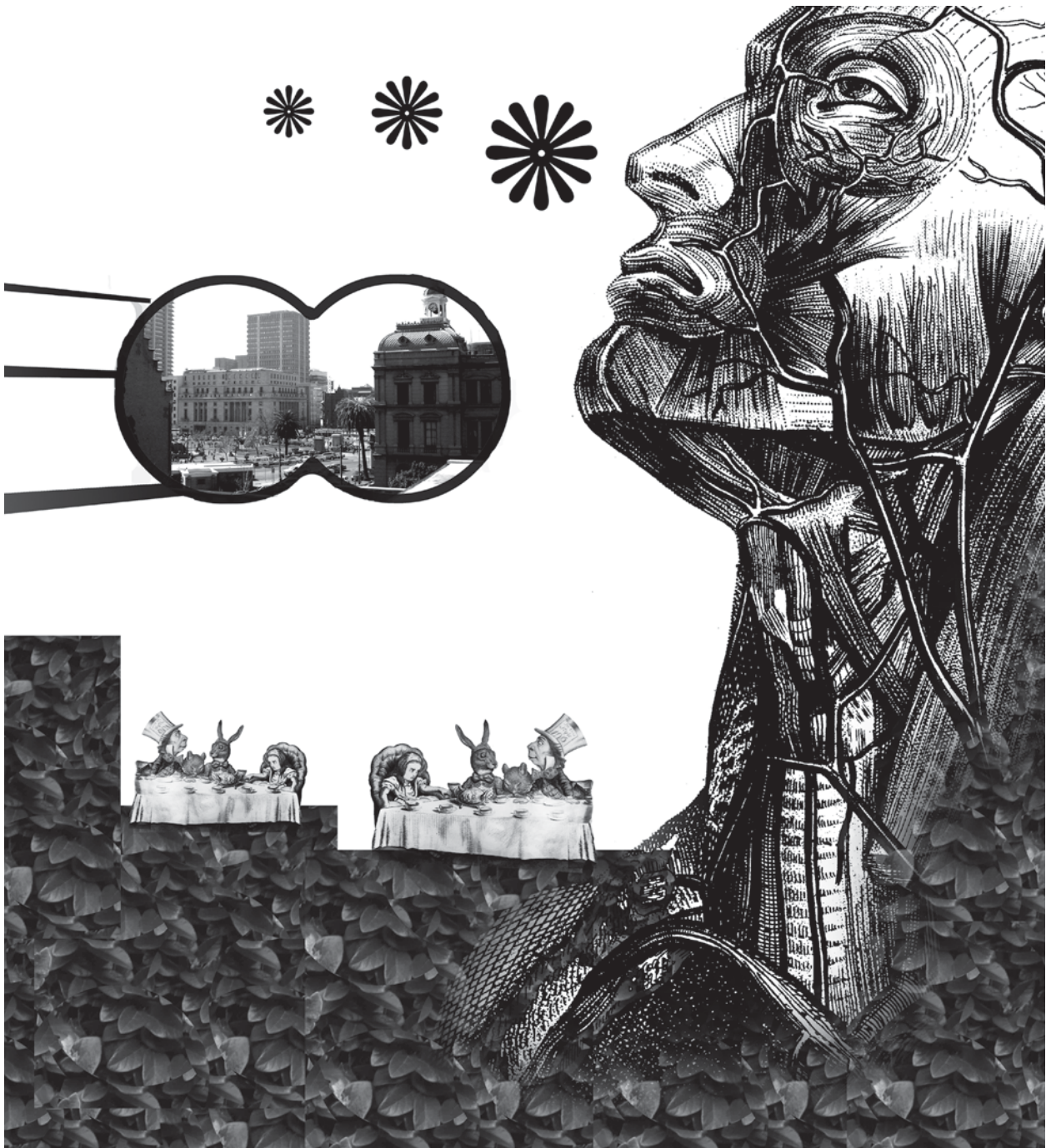
Using the vertical circulation viewers can gain access to the walkways pinned onto the façade. Access can be gained either from the eastern facades' hydraulic elevator, from the roof terrace or from the interior balcony. The walkways are constructed from mild steel angles which form the brackets, and the walkway itself from expanded metal. The transparent nature of the expanded metal allows the viewer to feel as though he/she may be walking on a tightrope. The walkways activate the façade, as well as the viewer's mind and movement at taking the first step onto the walkway. The viewer is made aware of their movement and of the materials used, the speed at which they walk, or even if they recede back onto the elevator or back into the interior. Essentially the walkways must tease and sensualise the body. The walkways lead from the existing doors on the façade, to the roof terrace, to doorways that lead to both the interior balcony and mezzanine promenade.



Figure 8.26 Digital perspective of the roof terrace. Platforms on which to sit and view events happening within the extended interior as well as nearby Church Square



The roof terrace is also designed using the column grid as a guideline. Plant boxes house both artificial and live plants. Here the live plants appeal to the senses of smell and sight, by using plants that flower at various times of year. The roof terrace affords the viewer fine views of Church Square. From the terrace viewers can watch performances in the extended interior, have a bite to eat or recline on a bench or at a table. Not all the terraces are accessible to the public, and most are used for sculpture gardens. The exhibitions will be curated by the gallery in the Grand Foyer and will host exhibitions by local and international artists. From the roof terrace the viewer can gain access to the interior of the auditorium (**Figure 8.26**). Viewers wander through, building a narrative in their minds. The network forms a 3D map in the spectator's mind of the vertical and the horizontal. The landscape becomes an extension of the building's interior (Coates, 2003: 309).



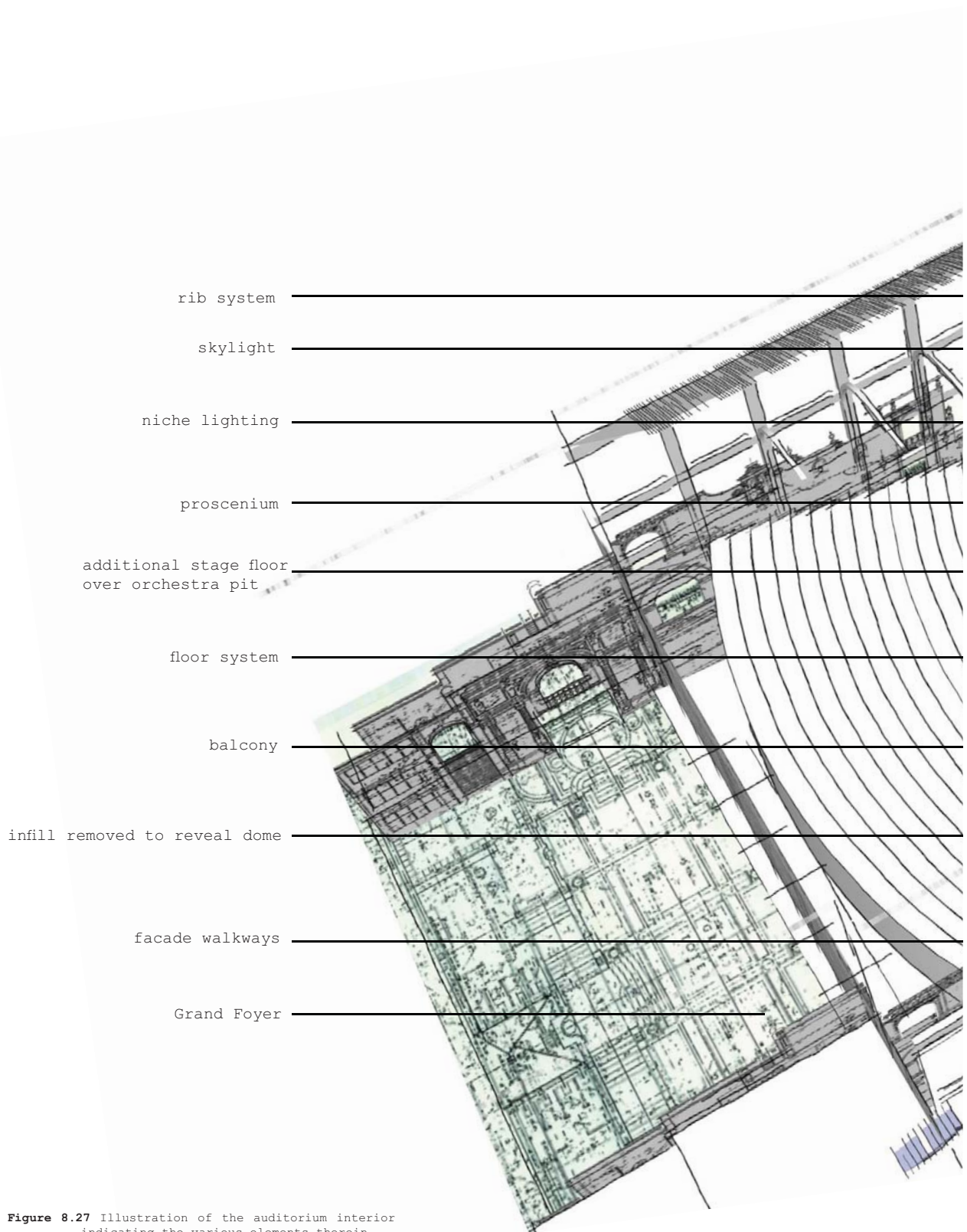
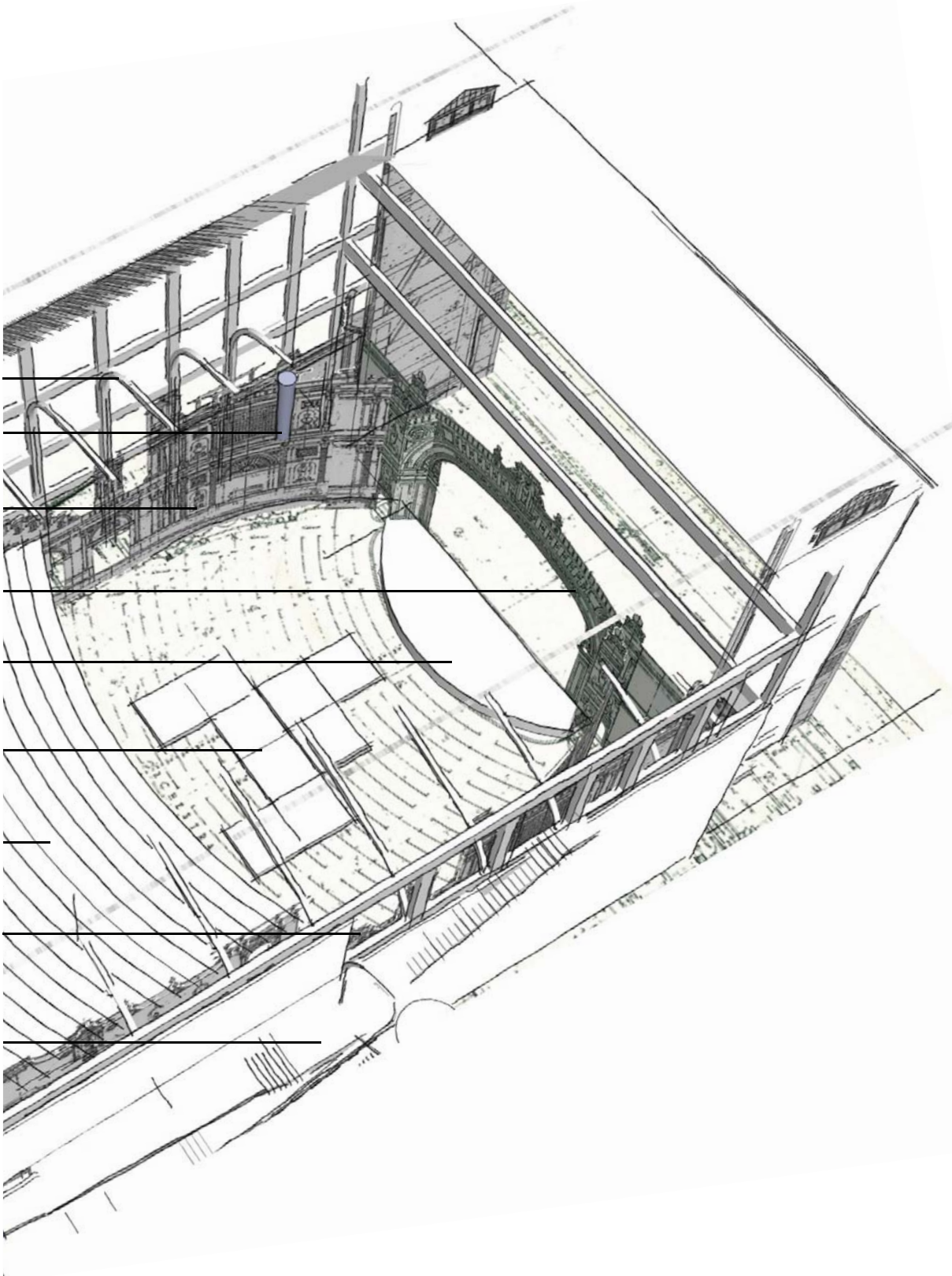


Figure 8.27 Illustration of the auditorium interior indicating the various elements therein extending the skin



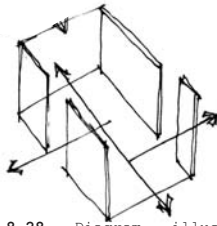


Figure 8.28 Diagram illustrating pedestrian movement in auditorium, between stage, Fountain Lane, the Grand Foyer and the extended interior

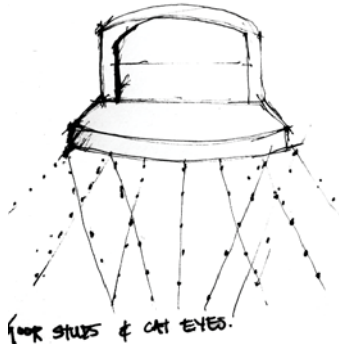


Figure 8.29 Perspective of stage illustrating inverted sightlines

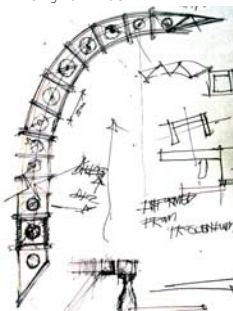


Figure 8.30 Conceptual detail drawing of rib

8.2.5 The auditorium interior

Like the circle within a circus, the auditorium becomes an arena for performance. Crossing the threshold between the exterior and interior, the viewer enters yet another fantastic realm. The pressed pathway continues within the building, curving toward the western interior facade, towards the stage, and exiting through the fire escape out into Fountain Lane (Figure 8.28). Walking into the space the viewer's mind wanders from the original facades to the stage. The floor is dotted with cat-eye luminaires that can flash continuously toward the stage or toward the balcony, depending on where viewers are seated. Corresponding with each cat-eye is a floor stud onto which textiles can be attached (Figure 8.29). These floor luminaires and studs correspond with the sightlines of the theatre. The inversion of these sightlines allows for the focus to be drawn away from the stage. Patrons of the theatre can sit on the stage and watch a production taking place on the balcony. The stage is no longer the main focus of the theatre as the entire auditorium is seen as a performance platform. Corresponding to the sightlines is a rib structure that envelops the interior.

Constructed of mild steel angles, there are fourteen ribs in total; each rib is fixed to one of the Capitols structural columns. The ribs float off the ceiling's surface using a threaded rod, which cannot be seen by the viewer, to attach the ribs to the truss structure in the roof. This prevents the ribs from having any sideways movement. The ribs, like the floor studs, are placed according to the inverted sightlines. From the ribs, textiles, which act as skins, and lightweight stages can be suspended. The skins are used to manipulate the interior space for a variety of performances (Figure 8.31). The auditorium can be converted from its elaborate nature to a simple 'box' which can be lit or projected upon. The auditorium, which has a current pax of 2000 people, can be manipulated to house even 100 people through the use of the skins. Mild steel frames and hollow core plastic stages can be rigged from the ribs for performers. The ribs can be clad in a nylon textile and lit from the inside, making them glow. The ribs add another layer of enclosure to the city. The use of light emphasises the vertical height of the space as well as the dome. "The building can adopt various guises and conditions designed for the spectator to



Figure 8.31 Digital Collage of auditorium interior during an event. Textile clouds are suspended from the ribs and lit from below; various acts make use of the large volume and floor area of the space. View as seen from balcony

extending the skin

embrace them.” The space is continuously on the move, and thus experienced in a variety of manners by the spectator (Coates, 2003: 335). No seating is reintroduced into the auditorium, patrons to the space can be provided with a limited number of stackable furniture for a fee, but are encouraged to bring their own deck chairs, which can also be used in the extended interior.

A suspended expanded metal floor is placed in the orchestra pit to increase the area of the stage. Currently the stage terminates with the proscenium. Through the addition of a removable floor, the stage is brought further out to the audience (Figure 8.33). Various effects can be achieved through lighting the stage floor from below. The rear of the stage is clad in reflective mirror which arcs in the centre. This mirror, like those on the outside, distorts part of the auditorium, but mostly backstage. Rather than form following function, the functions are deformed and the stage workings are distorted in the mirror, making the action ‘behind the scenes’ part of every performance.

In order to cater for a multitude of performances, a movable floor system is inserted into the auditorium. Each stage is three by three meters (Figure 8.34). Held together with pins the system is used to construct a stage(s) and can be joined in a configuration of ways, linking to the stage or forming a stage in-the-round. Constructed from angles and square tubing, the height of the individual stages can be adjusted. Stages can be lit separately from below, forming a checkerboard of light. Like the extended interior, this is a manipulation of the ground plane within the auditorium and assists in visually manipulating the scale of the interior envelope. The niches of the interior skin are accentuated through the use of lighting.

Previously the niches contained sculptures and water fountains, of which the sculptures were sold and the fountains no longer work. The fountains are to be restored to working condition and the memory of the sculptures respected. This is done through the use of soft light. A plinth, based on the plan of the exterior columns is placed into the niches. Manufactured from polymethylmethacrylate (PMMA), the plinths have a thickness of 50mm. Using a central light source, a soft beam of light is projected upwards into the niches. The PMMA, diffuses the light which makes the edges of the plinth softly glow within the niche (Figure 8.36).

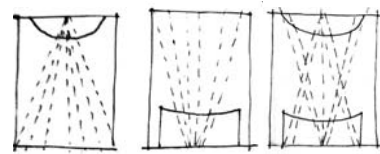


Figure 8.32



Figure 8.33 Conceptual detail of extension of stage floor area over orchestra pit

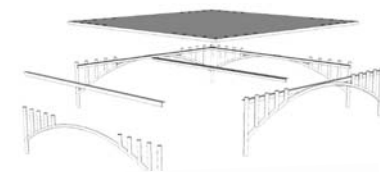


Figure 8.34



Figure 8.35 Manipulation of auditorium floor plane using the mobile system. Much like the manipulation of the extended interior.

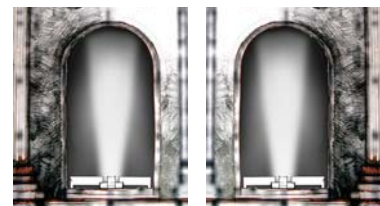


Figure 8.36 Niche detail, respecting the memory of the sculptures that were previously housed in the niches



Figure 8.37 Digital collage of the auditorium illustrating a possible stage configuration. Skins suspended from the ribs alter the perception of the space. The interior walls are hidden from view by a tight skin.



8.2.6 Conclusion

The Capitol becomes a space of reaction, relying on a collage of events in continuous transformation to attract attention. Within the space the spectator is reminded of something special. The interior and the exterior blur, the telling signs being the natural elements of the intervention. Columns form invisible roof planes and ribs, theatrical prosceniums; the building is like the body, clothing itself in nylon in response to specific events, thereby accentuating the events. This image may change daily, and although flexible it becomes a landmark which acts as a catalyst of energy, often projecting it out into the city. The space as a whole, including extended interior, roof terrace, foyers and auditorium, has been woven into the warp and weft of the site and existing buildings. The Capitol is a place where the city can come to play.



extending the skin