



Extending the Skin(s)



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

© University of Pretoria

Extending the Skin(s)

of the Capitol Theatre

JASON WIGGIN

Course Co-ordinator: Jacques Laubscher

Study leaders: Barbara Jekot

Mentor: Catherine Karusseit

Submitted in partial fulfillment of the requirements for the degree
Masters in Interior Architecture (Professional) in the faculty
of Engineering, Built Environment and Information Technology,
Department of Architecture, University of Pretoria, Pretoria



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

CAPITOL

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

Strangers and all my friends were walking up and down the sidewalk, staring at
those, Juggling and performing on stages rising from the paving.

An artificial landscape varying in height with fountains and platforms of
synthetic grass,
'come one, come all'

A person, who tells me they are a friend from long ago, dressed in a mask and
uniform was selling balloons from atop a stage, emerging from the landscape,
whilst others juggle around him

And there was an elaborate pathway
curving out from the landscape into the sidewalk, inviting one in.
from the landscape columns rise, some perforated, some highly reflective.
Ones body and face seen in many proportions and distortions.

People stare at themselves, coming to an understanding,
many were saying Eeek, at what they realised.
At one end, a large archway rises into the sky, casting a shadow over the
landscape,

Then they disappeared through the arch into the building
with what they had just seen on their mind
and when they thought about it they were laughing

In this dream there is a balloonist,
selling colourful balloons on bright sunny days.
for those that are overcome by sadness,

A clown cartwheels as pedestrians pass,
A stilt walker follows them into the building
The choice of where they enter is theirs
Through a display of costumes and imagery
Or into the arena where they watch a wirewalker poised on a rope
Or a trapeze artist swinging from an arch.

Come one, come all.

The only thing that binds me, to the pedestrians, them to each other
And those passing by is the Capitol.
which is interpreted by each individual differently,
the people and noise and sounds and shouts.

This tightrope made of feelings open to interpretation.
People becoming a detective of their thoughts.

Remember us is all we ask.

And if remembered be a task forget us.

Remember me is all I ask.

And if remembered be a task forget me.

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

Remember me is all I ask.

(adaptation of Laurie Anderson 'Tightrope')





Abstract

Extending the Skin(s) is concerned with the adaptive re-use of the Capitol Theatre in the Pretoria CBD. The reinjection of energy into an existing building which has been abused and neglected, not only gives the building a new lease on life, but brings about the rejuvenation of the surrounding areas too. The design attempts to blur the boundaries between interior and exterior, and to extend the fantastic nature of the interior out onto the street. In this way, the original function of the building as a theatre becomes more accessible to the general public.

The theatre as a whole becomes a mysterious fantasy realm drawing in passers-by, and thereby functioning as a platform for performance. When people enter the space, they become performers in their own right - their performance is mapped out by how they interact with the spaces and each other.

The existing character has been reinterpreted allowing the Capitol to regain its former elegance and sense of mystery. The Capitol is brought into the here and now; the same but changed; a new energy for an existing building..

Prologue

Definition of, and approach to, the profession of interior architecture (Carl Ascroft and Jason Wiggin)

The broad term of 'architecture' can be defined as any purposeful intervention into architectural space, and thus includes the various architectural disciplines of architecture, interior architecture and landscape architecture. The nature of these interventions is not necessarily a physical one, or permanent, although it is through them that the world around us is interacted with and understood; given meaning. When the term 'architecture' is used within the document it is usually in its broadest capacity, as outlined above. Interior architecture is a discipline that is difficult to define, being both young in age and wide in scope, as well as striving to differentiate itself from the practices of interior design and decorating. Critically however the practice of interior architecture strives to interrogate the relationship between space, user, and object.

The interventions of interior architecture contribute to how a space, within an envelope of architectural space, is understood and occupied. It is a combination of spatial form leading to spatial effect that encompasses structure, form and materiality. It creates environments that provide for the functional and emotional needs of its users. It is experience constructed by form, but understood through effect. It is therefore important to recognize that *form* is not the endpoint of the design, but rather a side-effect of the process of the design. This view posits architecture, landscape architecture and interior architecture as a process of inquiry that endeavours to establish a *laboratory condition*.

The very nature of interior architecture, being less temporally bound, allows for more dynamic and fluid interventions than traditionally perceived as architecture. It is through these interventions that the users' sense of space and place is heightened and they are engaged in the actual experience, and production, of space. Traditionally, the designer's work begins after the content of the project has been decided, thus deciding *how* things are said rather than *what*. Through extending the role of architecture to encompass critical interrogation, architecture begins to engage with culture more directly, producing not *form* but *content*.

The production of said content can be achieved through a variety of means and scales and it is here that interior architecture displays its versatility and freedom, being able to intervene through branding, product design and spatial design. As such it needs to be cognizant of the fields outside of architecture including, but not limited to, graphic design and art. Indeed it is perhaps in the overlaps and collaborations between disciplines that the role of the interior architect can be more fully explored.

The intimacy of scale inferred by the space-user-object, necessitates careful consideration of the interface not only between one material and another; but also of the more ephemeral aspects suggested by the term 'connection'.

One of the most pertinent applications of interior architecture is the adaptive reuse and redirection of energies within existing spaces and structures. This aims to extend the lifespan of existing spaces by reengaging the relationship between user and space, either functionally or emotively.

This approach aims to manipulate perceived boundaries between disciplines and proposes architecture as *frame*; a frame for questions, for activity and interaction, for conjecture and speculation. It is thus grasps at a more difficult and tenuous thing...

An Incomplete Manifesto for Growth in Interior Architecture (with apologies to Bruce Mau, 1998)

In 1998 Bruce Mau set down the beliefs, motivations and strategies of the Bruce Mau Design Studio. It is produced here in an edited format that can be applied to the practice of Interior Architecture.

1. Allow events to change you. Growth isn't something that 'happens', it has to be engaged and produced. The openness to experience events and the willingness to be changed by them is a prerequisite of growth

3. **Forget about good.** Growth is not necessarily good. Real growth is an exploration of unlit recesses that may or may not yield to research.
4. **Remember the bad.**
5. **Take everything you can.** Learn from everything.
6. **Process is more important than outcome.** When the outcome drives the process we will only ever go to where we've already been. If process drives outcome we may not know where we're going, but we will know we want to be there.
7. **Love your experiments.** Work as beautiful experiments, iterations, attempts, trials, and errors.
8. **Go deep.** The deeper you go the more likely you will discover something of value.
9. **Capture accidents.** The wrong answer is the right answer in search of a different question. Collect wrong answers as part of the process. Ask different questions.
10. **Make mistakes.**
11. **Ask stupid questions.** Growth is fuelled by desire and innocence. Assess the answer, not the question.
12. **Study. Anywhere.** A design studio is a place of study. So is everywhere else.
13. **The necessity of production is an excuse to study.**
14. **Take field trips.** Explore the internet, the movies, the TV, but never forget that the bandwidth of the world is greater than that of any media. Explore the city, explore spaces; open doors and climb through windows.
15. **Drift.** Wander aimlessly. Explore adjacencies. Lack judgment. Postpone criticism.
16. **Daydream.** Imagine the spaces where design isn't. Explore the possibilities and un-realities of paper. What if gravity wasn't?
17. **Harvest ideas. Edit applications.** Produce a high ratio of ideas to applications.
18. **Slow down.** Desynchronize from standard time frames and surprising opportunities may present themselves.
19. **Don't be cool.** Free yourself from these sorts of limits.
20. **Collaborate.** Every collaborator brings an entire world more strange and complex than can be imagined. The space between people working together is filled with conflict, friction, strife, exhilaration, delight, and vast creative potential. Worlds folded on worlds, neither being the same again
21. **Listen carefully.** Listen to the details and subtleties, needs and desires, ambitions and goals. Listen to everything and everyone, regardless of status and image.
22. **Design is Design is Design.** Let everything influence and inspire you: film, music, automotive, graphic, product, art, gastronomic, nature, theatre, dance, material, clothing, designers, exhibition, event, conversation/dialogue
23. **Stay up late.** Strange things happen having gone too far, been up too long, worked too hard, and separated from the rest of the world.
24. **Go to bed early.** Sleep has its uses.
25. **Work the metaphor.** Every object has the capacity to stand for something other than what is apparent. Work on what it stands for.
26. **Repeat yourself.** If you like it, do it again. If you don't like it, do it again.
27. **Creativity is not device-dependent.**



28. **Use and abuse tools.** Tools amplify capacities and reveal explorations, so even a small tool can make a big difference, whether used appropriately or inappropriately.
29. **Explore the other edge.**
30. **Think with your mind.**
31. **Stand on someone's shoulders.** You can travel farther carried on the accomplishments of those who came before you. And the view is so much better.
32. **Don't clean your desk.** You might find something in the morning that you can't see tonight.
33. **Make new words. Expand the lexicon.** The new conditions demand a new way of thinking. The thinking demands new forms of expression. The expression generates new conditions.
34. **Scat.** When you forget the words, do what Ella did: make up something else..
35. **Imitate.** Don't be shy about it. Try to get as close as you can. You'll never get all the way, and the separation might be truly remarkable.
36. **Don't Copy.** Have integrity.
37. **Break it, stretch it, bend it, crush it, crack it, fold it.**
38. **Coffee breaks, Road trips, Film breaks, Shopping breaks.** Real growth often happens outside of where we intend it to - take notes.
39. **Avoid fields. Jump fences.** Disciplinary boundaries and regulatory regimes are attempts to control the wilding of creative life. They are often understandable efforts to order what are manifold, complex, evolutionary processes. Jump the fences and cross the fields.
40. **5 + 1 Senses.**
41. **Kipling's five faithful servants.** Who, what, where, when, why, how
42. **Pay attention to the details.** Small things amuse small minds... but perhaps some of the greatest things are built on the smallest details.
43. **Scale.** Consider scale, assess the situation, and provide a relevant intervention. Depth of experience, graininess, how scalar changes are understood and perceived.
44. **Global and Local.**
45. **Sustainability, Inclusive Design, Branding and Way-finding.**
48. **Initiate.**
49. **Temporality, Ephemerality and Lifespan.**
50. **The Art of Looking Sideways.** Alan Fletcher.
51. **Have fun.**
52. **Remember.** Growth is only possible as a product of history. Without memory, innovation is merely novelty. History gives growth a direction. But a memory is never perfect. Every memory is a degraded or composite image of a previous moment or event. That's what makes us aware of its quality as a past and not a present. It means that every memory is new, a partial construct different from its source, and, as such, a potential for growth itself.
53. **_____.** Allow space for the ideas you haven't had yet, and for the ideas of others.



Part 1	A-dressing the problem	1
1.1	Introduction	
1.2	Problem Statement	
1.3	Research Questions	
1.4	Hypothesis	
1.5	Assumptions and delimitations	
Part 2	The Greater Context	6
2.1	Introduction	
2.2	Non-Physical Context - a brief history of Pretoria	
2.3	Development of the city	
2.4	The Atmospheric Theatre	
2.5	Physical Context - Capitol Theatre	
2.6	The Capitol Theatre as building	
	2.6.1 The Facade	
	2.6.2 The Entrance Foyer	
	2.6.3 The Grand Foyer	
	2.6.4 The Balcony	
	2.6.5 The Auditorium and Stage	
1.1.6	Sculptures and reliefs	
	2.6.6.1 Fortune on horseback	
	2.6.6.2 Roman man	
	2.6.6.3 Woman with raised elbow	
	2.6.6.4 The four nymphs	
	a. Nymph with oenchoe and goblet	
	b. Naked nymph holding drapery	
	c. Nymph with raised with arm	
	d. Nymph with broken arm	
	2.6.6.5 Three busts	
1.1.1.6	Patera	
1.1.1.7	Proscenium Masks	
	2.6.6.8 African Theatre Crest	
Part 3	SchizoCity: The rehabilitation/redressing of a body	38



Part 4	Theoretical Discourse: Extending the Skin(s)	45
	4.1 Architecture and clothing as an extension of the skin	
	4.2 Architecture as Prosthesis	
	4.3 Theatre and the body	
Part 5	Client Overview	56
	5.1 Introduction	
	5.2 Overview of the Circus	
	5.3 Conclusion	
Part 6	Precedent Studies	60
	6.1 Cirque d'Hiver	
	6.2 Russian Doll	
	6.3 Cremaster Cycle	
	6.4 The Wall	
	6.5 Exquisite corpse clothing store	
	6.6 La danza dei pixel (Pixel Ballet)	
	6.8 Sycamore Grove Theatre	
	6.9 Man on a Wire	
Part 7	Design Explorations	66
	7.1 Introduction	
	7.2 Exploration A	
	7.3 Exploration B	
	7.4 Exploration C	
	7.5 Exploration D	
	7.6 Exploration E	



8.1 CAPIT[®]L Branding

8.1.1 Introduction to CAPIT[®]L

8.1.2 Brand precedent: Change

8.1.3 Logo Description

8.1.4 Brand Strategy

8.1.4.1 Elements of brand strategy:

8.1.4.2 Values

8.1.4.3 Brands are important to consumers in terms of

8.1.4.3.1 Choice

8.1.4.3.2 Satisfaction

8.1.5 Brands are important to brand owners in terms of

8.1.5.1 Differentiated

8.1.6 Brands are a way of belonging

8.1.6.1 Means of attracting people to CAPIT[®]L

8.1.6.2 CAPIT[®]L Must work as

8.1.7 Conclusion

8.2 Design Description

8.2.1 Introduction

8.2.2 Characteristics of the space

8.2.3 The Capitol as Narrative

8.2.4 The extended interior

8.2.5 The Auditorium Interior

8.2.6 Conclusion



9.1 Capitol adapted SBAT System	
9.1.1 Social Issues	
9.1.1.1. Occupant Comfort	
9.1.1.2 Acoustics	
9.1.1.3 Day Lighting	
9.1.1.4 Ventilation	
9.1.1.5 Thermal comfort	
9.1.1.6 Views	
9.1.2 Inclusive Environments	
9.1.2.1 Transport	
9.1.2.2 Legibility	
9.1.2.3 Social Spaces	
9.1.3 Access to Facilities	
9.1.4 Education, health and safety.	
9.1.4.1 Education	
9.1.4.2 Safety and security	
9.1.5 Economic Issues	
9.1.5.1 Local contractors	
9.1.5.2 Local materials	
9.1.6 Efficiency of use	
9.1.6.1 Occupancy	
9.1.7 Adaptability and flexibility	
9.1.7.1 Vertical Dimension	
9.1.7.2 Structure and services	
9.1.8 Ongoing Costs	
9.1.8.1 Maintenance	
9.1.9 Capitol Costs	
9.1.9.1 Local Need	
9.1.9.2 Shared Need	
9.1.10 Environmental Issues	
9.1.10.1 Water	
9.1.11 Energy	
9.1.11.1 Location	
9.1.11.2 Passive environmental Control	
9.1.11.3 Energy Efficiency	
9.1.12 Site	
9.1.13 Materials and Components	
9.2 Materials	
9.2.1 Polycarbonate	
9.2.2 Stainless Steel	
9.2.3 Nylon	
9.2.4 Hollow Core Plastic	
9.2.5 Synthetic grass	
9.2.6 Glazing	
9.2.7 Concrete	
9.2.8 Rosco mirror	
9.2.9 Timber	
9.2.10 Polymethylmethacrylate	
9.3 Conclusion	
9.4 Technical drawings	

Conclusion	138
Acknowledgments	139
References	140
List of Figures	142





UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

come one, come all