



# PART 1

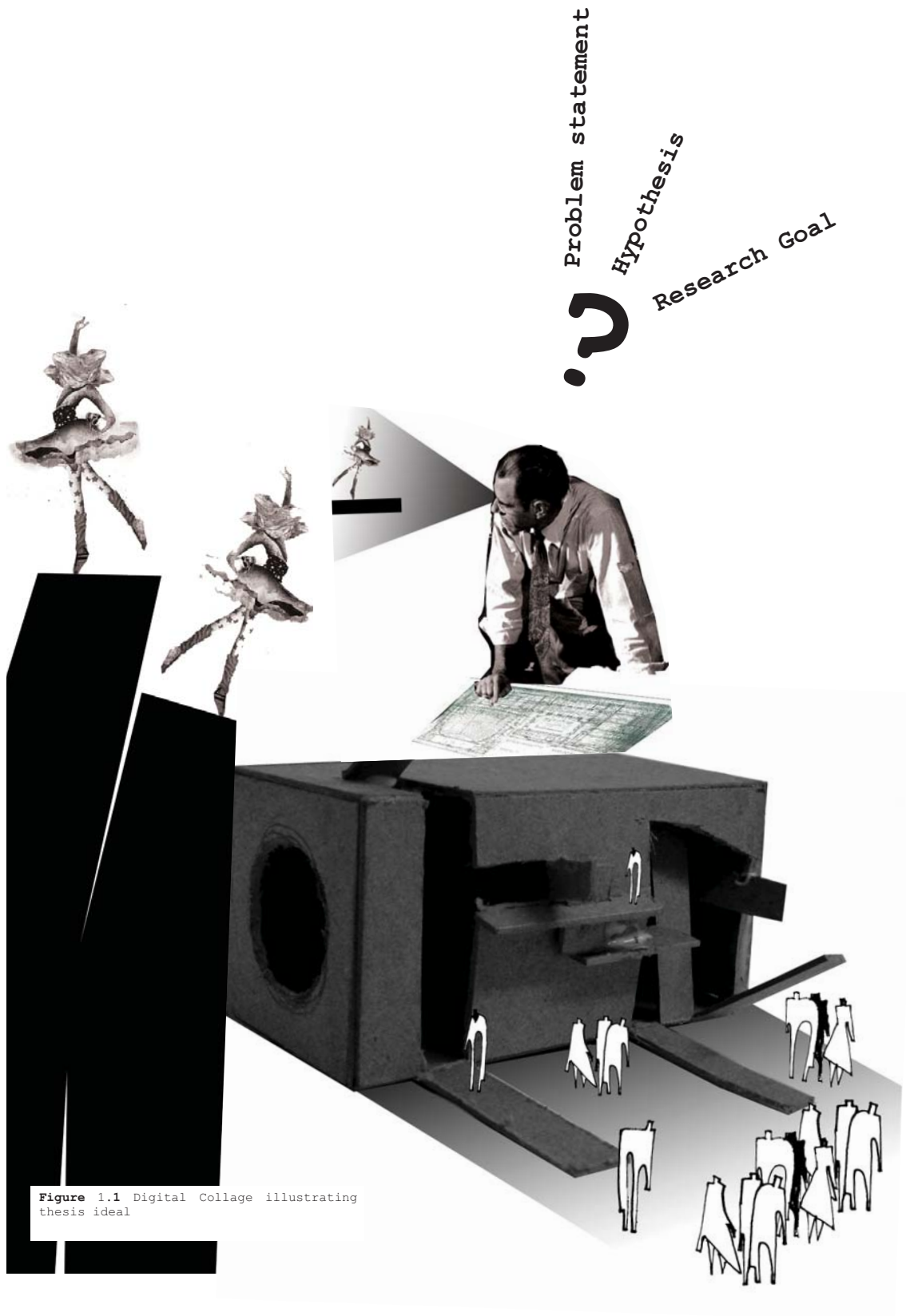


Figure 1.1 Digital Collage illustrating thesis ideal

## 1.1 Introduction

Most buildings start decaying before they are finished, like our bodies which start to age the moment we are born. Just as one can manipulate one's body, adaptive re-use gives a building a chance to be clothed in scaffolding and re-injected with new energy, allowing it to continue its life successfully.

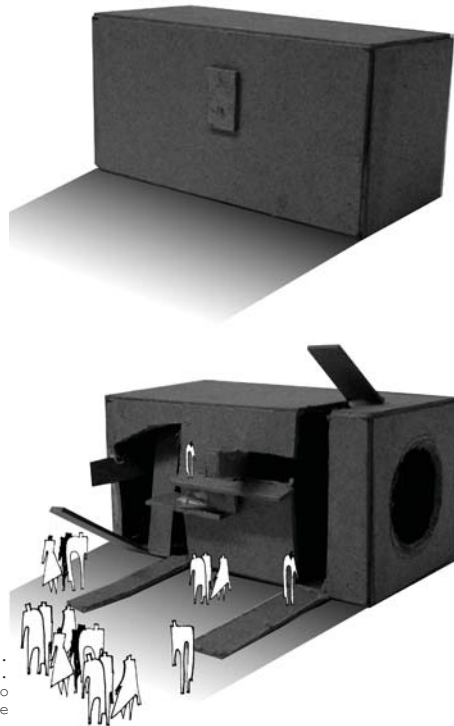
The theatre is a space in which the human form (and mind) is removed from reality and displaced into the realm of mystery. Delving into this haptic realm allows one to heighten the senses. Such a space exhibits what the 'human body is, what it does and what it is capable of' (Shepard, 2006: 1).

Atmospheric theatres around the world have sought to cater for modern society in the early twentieth century. With the development of cinema, the theatrical performance aspect of the atmospheric theatres began to decline. Eventually specialised cinema-houses were erected, leaving many of the atmospheric theatres redundant, vacant and waiting to be demolished. The scenario is the same for the Capitol, situated in the heart of Pretoria. Still standing as a result of public outcry, the theatre caters for the odd function, but essentially remains vacant.

The objective of this thesis is the adaptive-reuse (pump-planning) of the Capitol theatre into an innovative platform for performance. This can be achieved through the analysis of various forms of skin - the human bodies own, garments of clothing, and the architectural 'skin'. This will result in the reuse of an existing space through the implementation of a contemporary tectonic, which may be pleated, folded, wrapped and suspended within and outside the theatre. This tectonic will make use of the building as inspiration and shell, removing parts, but respecting the memory of the structure. The intervention will result in a space that challenges the way in which the theatre is perceived and experienced.

## 1.2 Problem Statement

The current condition of the Capitol theatre is not representative of the stature it once held as a social hub, thereby rendering it inconspicuous within its current context. This has resulted in a missed opportunity to embrace the possibility of pump-planning the theatre through the manipulation of its skin.



**Figure 1.2** *Touchstone*, 2009. Illustrating intention of thesis. The proposal of an intervention to be implemented by manipulating the buildings skin(s)

extending the skin

### 1.3 Research Questions

- How can the proposed intervention be implemented as a performance space whilst retaining the integrity of the existing building?
- What is the relationship between the human body and an architectural space?
  - What is the relationship between various forms of skin and their parts?
  - Does the extended skin become an enabling prosthetic?
- How can the existing building be manipulated and re-injected with a new energy in order to re-establish its presence.
  - Through the manipulation of the skin can the interior be revealed to the exterior and vice versa?

### 1.4 Hypothesis

The Capitol theatre has the ability to function as a platform for performance through the manipulation and extension of the skin.

### 1.5 Assumptions and Delimitations

- Assume that the future plans for the Pretoria CBD (Inner City Abridged Strategy) will commence as planned. This strategy aims to establish the CBD as a centre for recreation and entertainment.

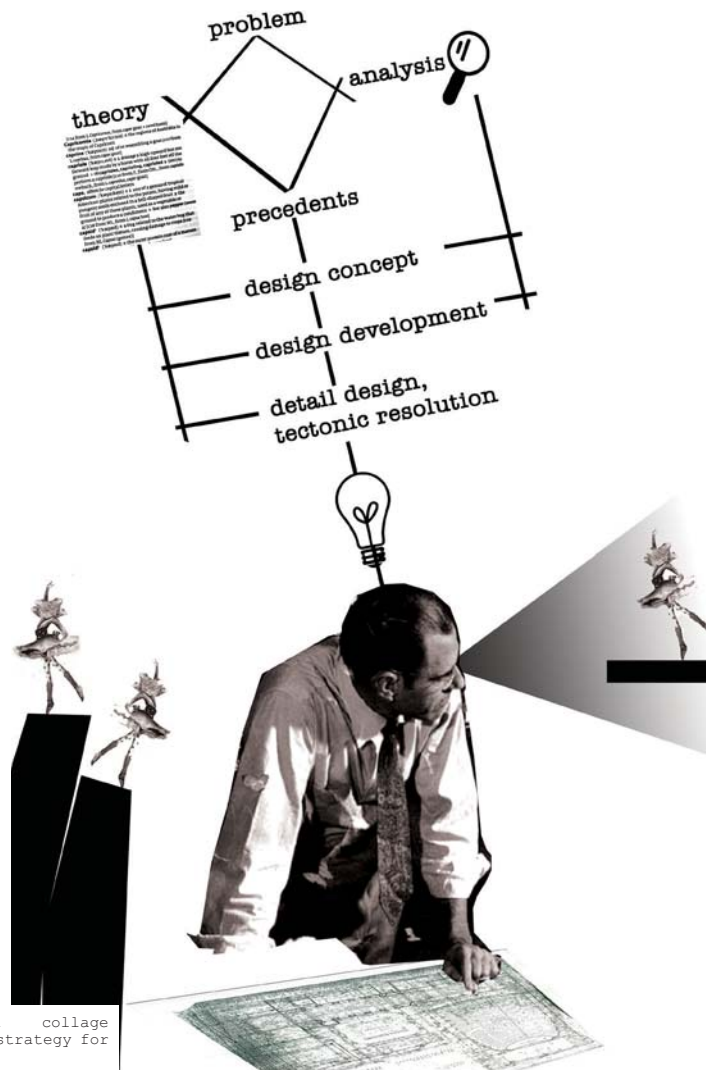


Figure 1.3 Digital collage illustrating the design strategy for Extending the Skin(s)



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