Extending the Skin(s)

Extending the Skin(s)
of the Capitol Theatre

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Department of Architecture, University of Pretoria, 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, gastronomical, 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.

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come one, come all

PART 1
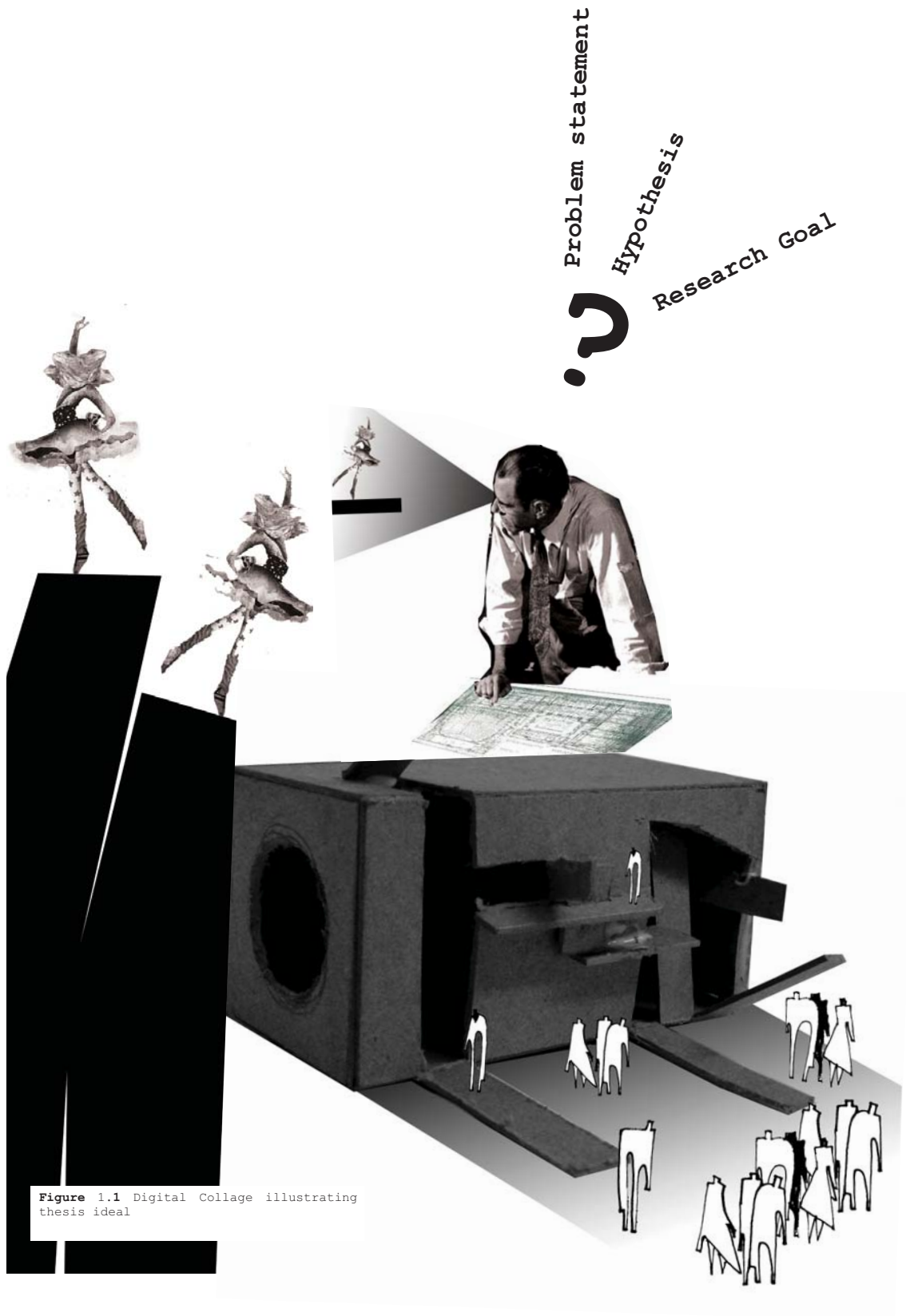
Problem statement

Hypothesis

Research Goal

?

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.
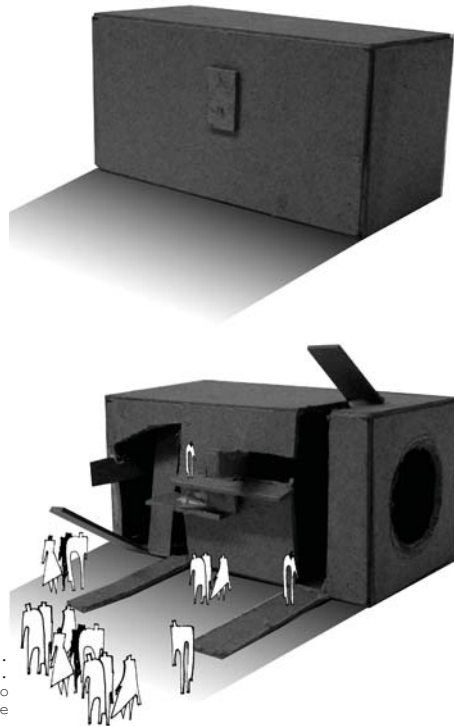

Figure 1.**2** *Touchstone*, 2009. Illustrating intention of thesis. The proposal of an intervention to be implemented by manipulating the buildings skin(s**)**

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?
  o What is the relationship between various forms of skin and their parts?
  o 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.
  o 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.
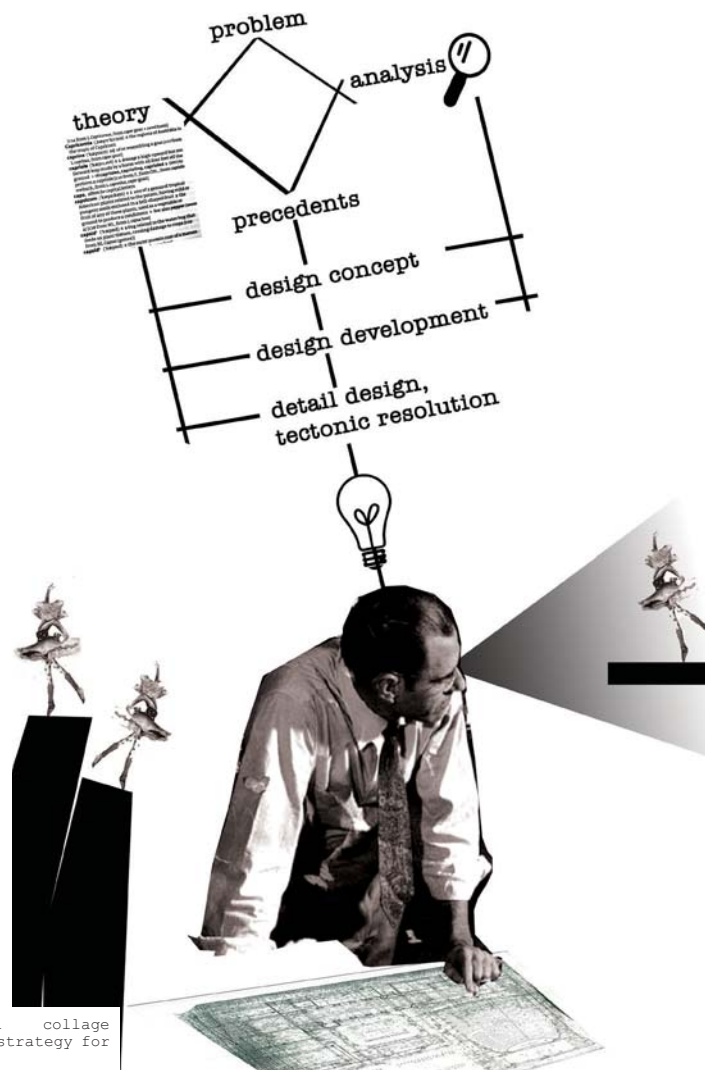

Figure 1.3 Digital collage illustrating the design strategy for Extending the Skin(s)

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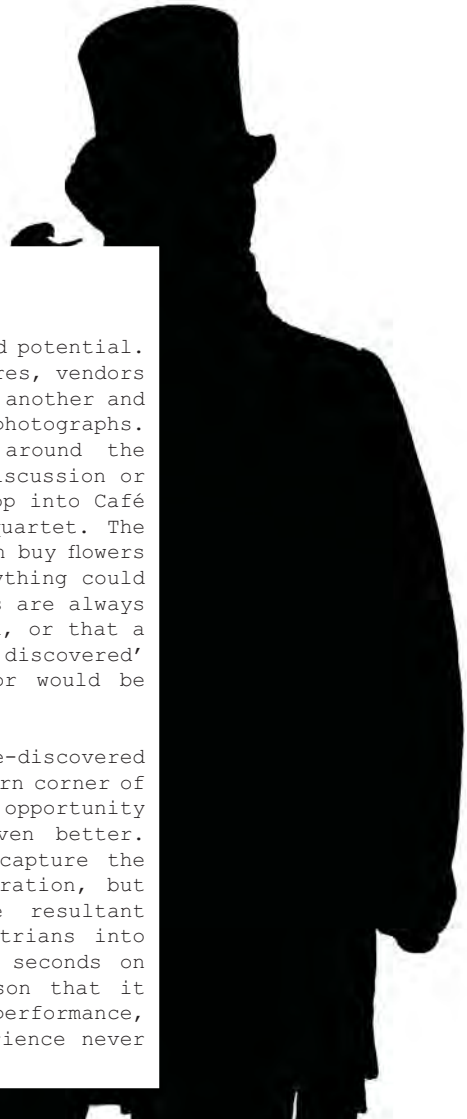
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Chapter 2 - The Greater Context

Figure 2.**1** Digital collage illustrating positioning
of Pretoria

extending the skin

2.1 Introduction

Pretoria is a bustling CBD with unlimited potential. From nine to five, music blares from stores, vendors line the streets, pedestrians dodge one another and many people hand out flyers or take ID photographs. Within Church Square people gather around the plinth of Paul Kruger to listen to a discussion or even take part in a debate, some may pop into Café Riche to listen to the music of the quartet. The opportunities are endless – one can even buy flowers on the way home from Church Square. Anything could be around the next corner, and 'chances are always that something surprising might be seen, or that a beautiful or interesting place might be discovered' (Pienaar, 2004: 1). Any paying visitor would be disappointed if it were any other way.

One such exciting place waiting to be re-discovered is the Capitol Theatre on the south western corner of Church Square; a building which poses an opportunity to rework what was into something even better. This thesis therefore attempts to re-capture the grandeur of the theatre without restoration, but rather through adaptive re-use. The resultant design attempts to draw passing pedestrians into its intrigue if only for a couple of seconds on their way past. It is for this reason that it has been designed as a platform for performance, thereby setting the stage for an experience never to be forgotten.

Figure 2.2 Digital collage illustrating street activity around the watchful eyes of the statue of Paul Kruger in Church Square
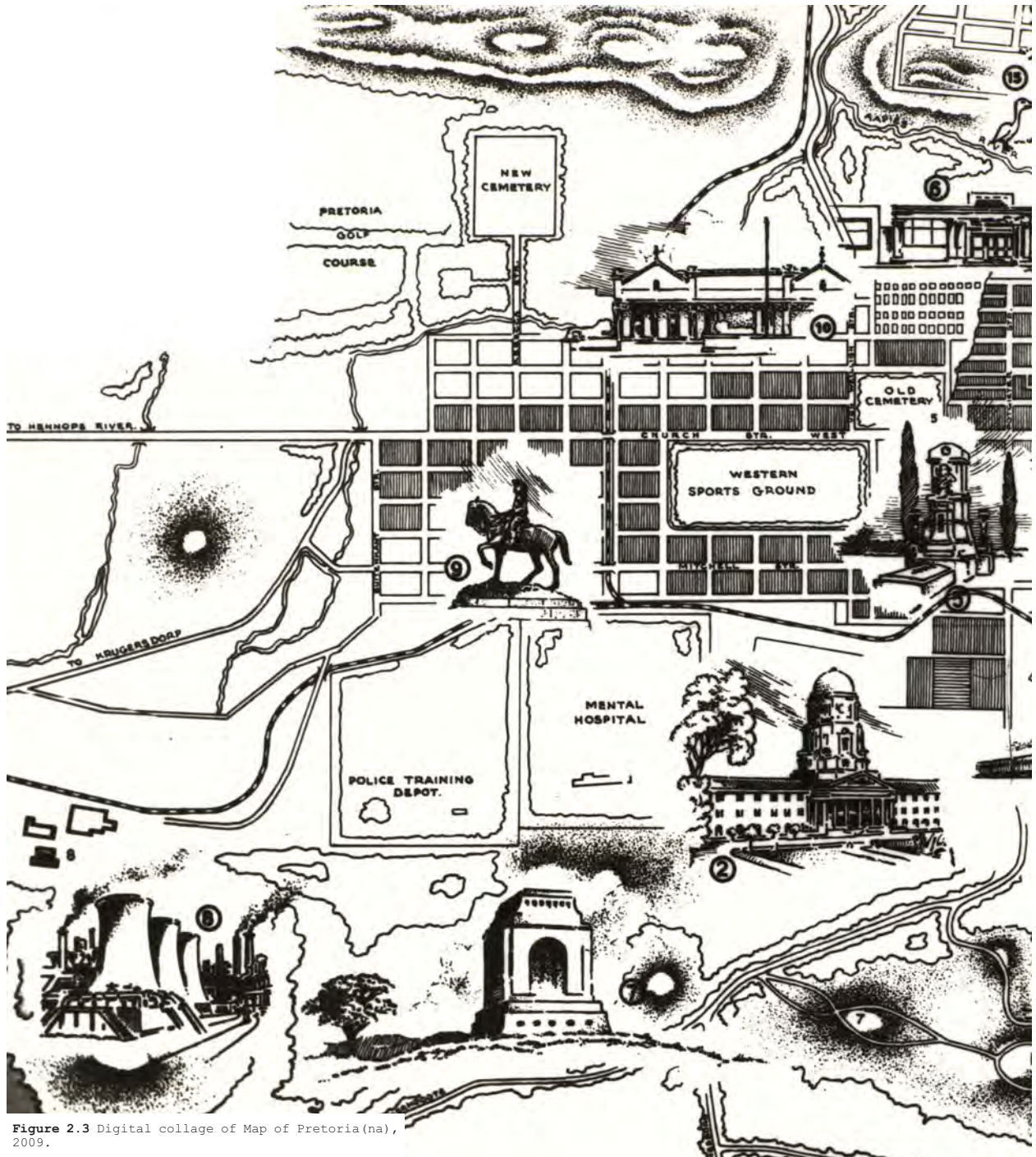
Figure 2.3 Digital collage of Map of Pretoria(na), 2009.

extending the skin

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2.2 Non-Physical Context – a brief history of Pretoria

Around 1840 J. G. S. Bronkhorst settled alongside a stream in an area called the Fountains Valley. In 1854 Marthinus Wessel Pretorius bought the farm from Bronkhorst. The growing community of Elandspoort and the valley petitioned successfully for a 'kerkplaas'. The kerkplaas was the place where the travelling dominee called at intervals to celebrate nagmaal and officiate weddings and baptisms (Allen, 1971: 8). In 1855 the kerkplaas became the town of Pretoria named after Pretorius' father. Incidentally Andries Pretorius is also represented as a hero at the battle of Blood River. Several versions of the name were discussed and the name Pretoria Philadelphia was agreed upon. However, the second part of the name was soon dropped (Allen, 1971: 8).
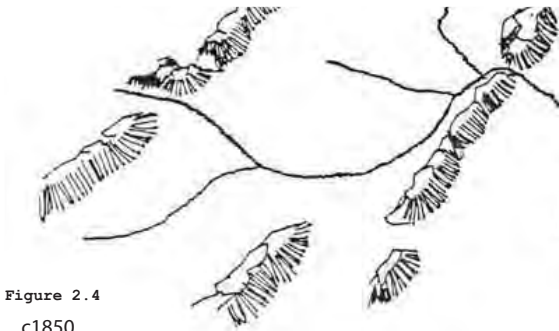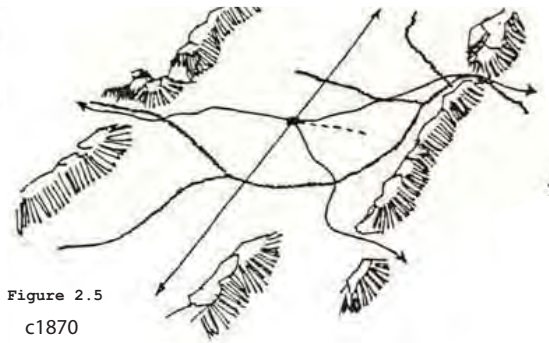
Figure 2.4
  c1850

Figure 2.5
  c1870

2.3 Development of the city

1.   In the article *Urbs Quadrata* (1989), Gerrit Jordaan identifies principles that played a key role in the layout of Pretoria's inner city as well as universal aspects that further define the structure of a city.
     Pretoria is located in a 'classical' landscape between two mountain ranges. The ridges naturally delineate the northern and southern boundaries of the city whereas the Apies and Steenhoven rivers define the eastern and western boundaries.
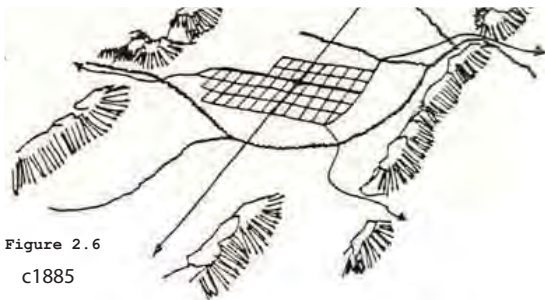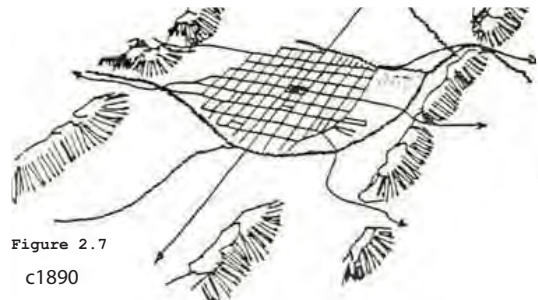

Figure 2.6
  c1885

Figure 2.7
  c1890

2.   The decision to establish the city in this area was based mainly on the availability of water as well as protection against natural forces. The centre of the city coincides with the junctions of two primary movement routes from neighbouring farms. Accessibility to the church was of major importance. As a result, Church Street and Paul Kruger Street (previously Market Street) were created and Church Square was established at their crossing point.
3.   The mandala, a primary cosmic ordering principle, was used as a generator for defining the city centre as well as subsequent layouts. The spatial layout of the city is
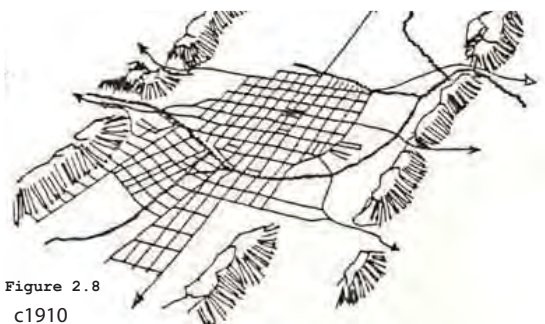

Figure 2.8
  c1910

Figure 2.9
  c1950

a result of the *Urbs Quadrata*, based on the Roman grid system. Within this system, urban settlements are quartered by two intersecting axes.
4.   From the main structuring axes, each quarter of the city was further divided into a hierarchical grid system of roads and streets defining the city blocks. The natural layout of the landscape obviously influenced the extent and direction to which the city developed. The spatial relationship of Church Square set a precedent for the further placement of public and institutional buildings. Religious, commercial, banking and governmental institutions were amongst the civic structures that gave rise to the architectural development pattern of the inner city that we see today.

extending the skin

Figure 2.10 Artistic impression, water colour of Church in Church Square 1949.

Figure 2.**11** View toward east of Church Square in 1905 including Sammy Marks fountain and Tudor Chambers,

Figure 2.**12** Image of Church Square circa 1920, Tudor Chambers in background.

Figure 2.**13** View of Paul Kruger Street from Church Square circa 1895.

Figure 2.**14**View of Church Steeple from Church Square

Church Square became the heart of Pretoria, the 'focal point from which it all grew' (Allen, 1971: 22). The first church was built in the centre of the clearing of Lewis Devereux and William Skinner. The square became the commercial centre of the town where markets and auctions were often held. In addition, it also became the social core where people worshipped and met. The Hole-in-the-Wall, the first bar in Pretoria, was situated on the north eastern block of Church Square (Allen, 1971: 23).

Figure 2.15 Church Square 2009. Bruwer, J. 2009

The urban fabric of the CBD, in terms of the city grid is very rigid, whilst the social fabric of the city is fragmented. As a city, Pretoria has a mixed identity. The fact that it serves as the administrative capital of the country imbues it with an authoritative role, which surpasses its social role/ identity. Within this social fragmentation, most businesses and places of interest have repositioned themselves to the east of the city centre (do Vale, 20078: 33). This has had a major impact on the city. By day it still takes on its authoritative role, the bigger half of its ego, whilst at night it recedes to its more introverted self. This city, with all its potential and historic importance has reduced itself to a mono-city; a fact that has impacted on both its social and urban fabric.

Church Square plays a significant role in the social identity of the city, but has to an extent lost most of its previous cultural importance. This thesis will therefore attempt to employ the re-use and restoration of the Capitol Theatre as a catalyst for the revival of Church Square as a cultural hub within the city. This space should become a place for both travellers and residents to pause, be entertained and become entertainers. It becomes a space that, through the exploration of the proposed framework, SchizoCity, will link to other public spaces, thereby creating an open spatial network that will extend to include cultural and artistic institutions throughout the CBD.
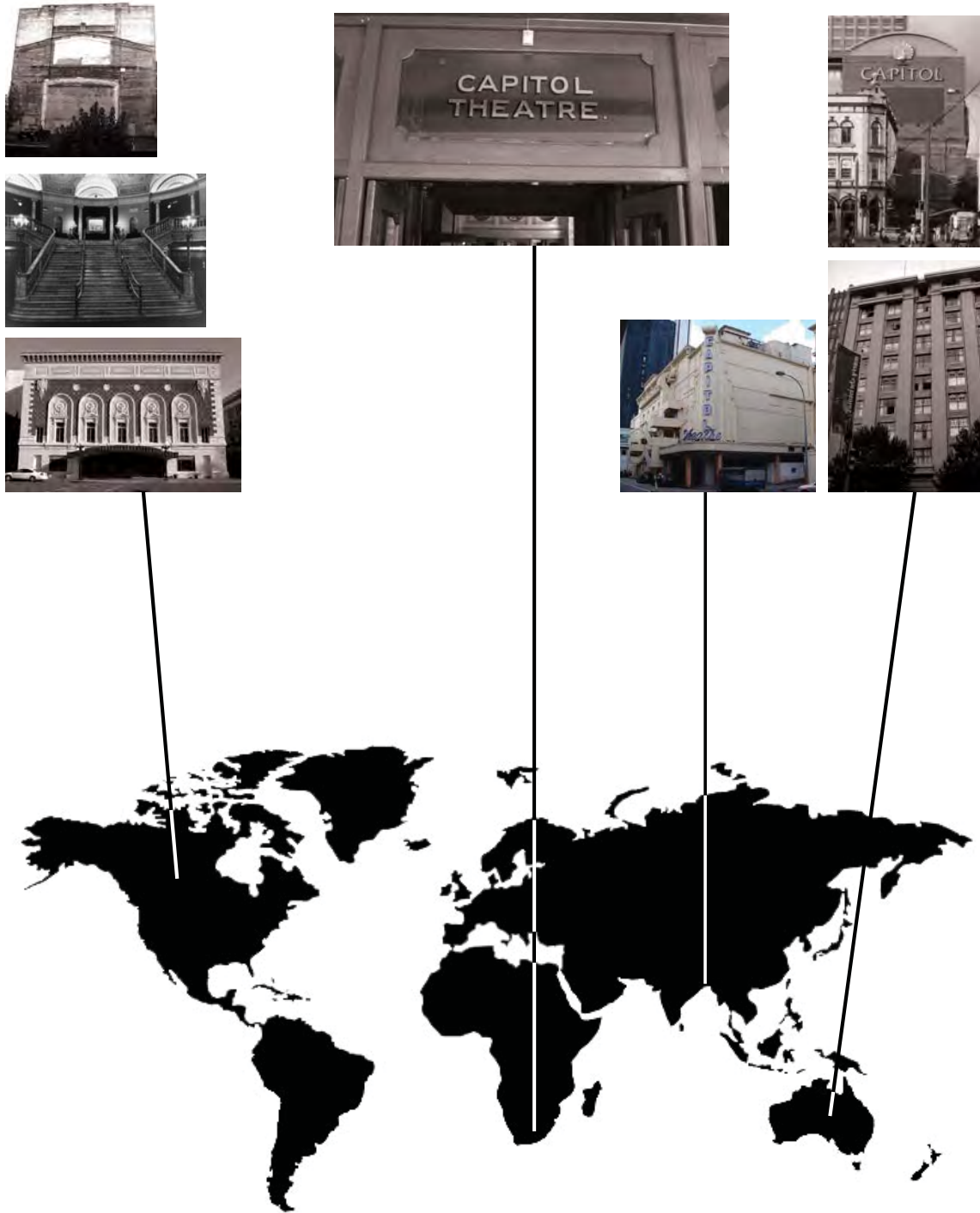
Figure 2.**16** A World of Capitol Theatres, digital collage.
America: Oregon, Ottowa and Washington respectively. South
Africa: Pretoria. Asia: Singapore. Australia: Sydney and
Melbourne.

Figure 2.17 *Randolph Street, circa 1950.* Jack Siegel

2.4 The Atmospheric Theatre

The atmospheric theatre was developed by John Eberson in the 1920's. During his architectural career, five hundred atmospheric theatres were designed around the world. The atmospheric theatre gave the impression that the audience was seated in a great open air amphitheatre in which architectural scenography converged with natural topography in a liminal exchange between interior and exterior' (Bruno, 2007: 49).

The majority of these theatres were built between World War I and the Great Depression. This was a decadent era of flappers and Fitzgerald's Gatsby. At this time the cinema became well established, and atmospheric theatres showcased both live performances as well as screened shows (Naylor, 1981: 14). These theatres not only provided entertainment but became the heart of the nightlife in cities, providing relief during a difficult time. An atmospheric theatre is a haptic phenomenon in which a constant play on surface exists. Whilst in the theatre, each spectator must lose their individuality in order to fuse themselves into complete unity with the setting as well as the performers (Bruno, 2007: 47).
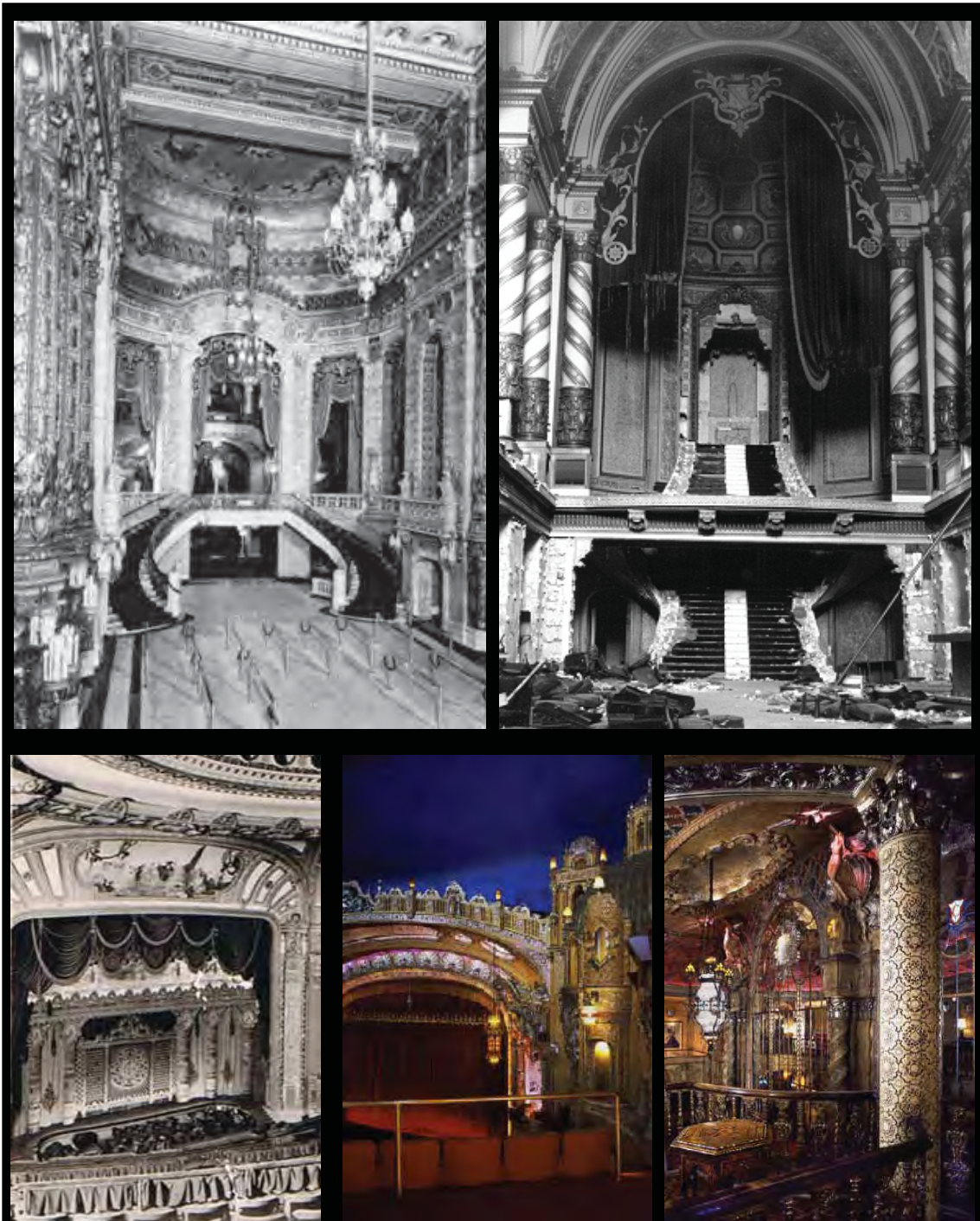
Figure 2.**18 - 2. 21** Digital collage of atmospheric theatres including **Granada Theatre**, original artwork by Bruce Sharp and **Coronado Theatre,** original artwork by Russell Phillips.

The atmospheric theatre becomes an extension of the urban fabric. It is however a mysterious realm as opposed to the reality of the street. Street users are temporarily removed from the sidewalk, becoming spectators within a theatre, architecturally shaped by extravagant decoration. It is 'a place of excess and excessive space to be enjoyed whilst strolling' (Bruno, 2007: 48).

2.5 Physical Context
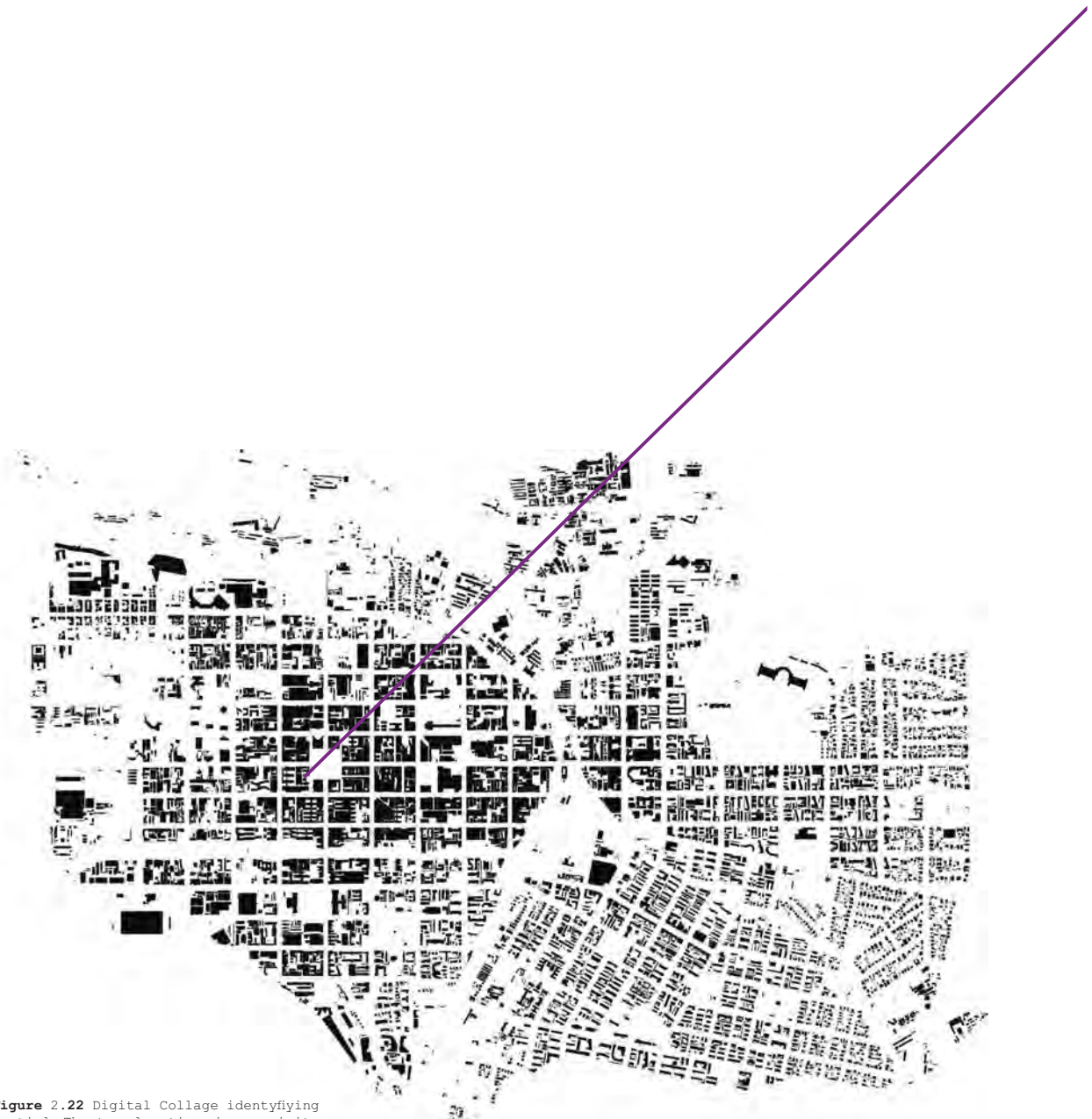
Figure 2.22 Digital Collage identyfiying
Captiol Theatre location in proximity
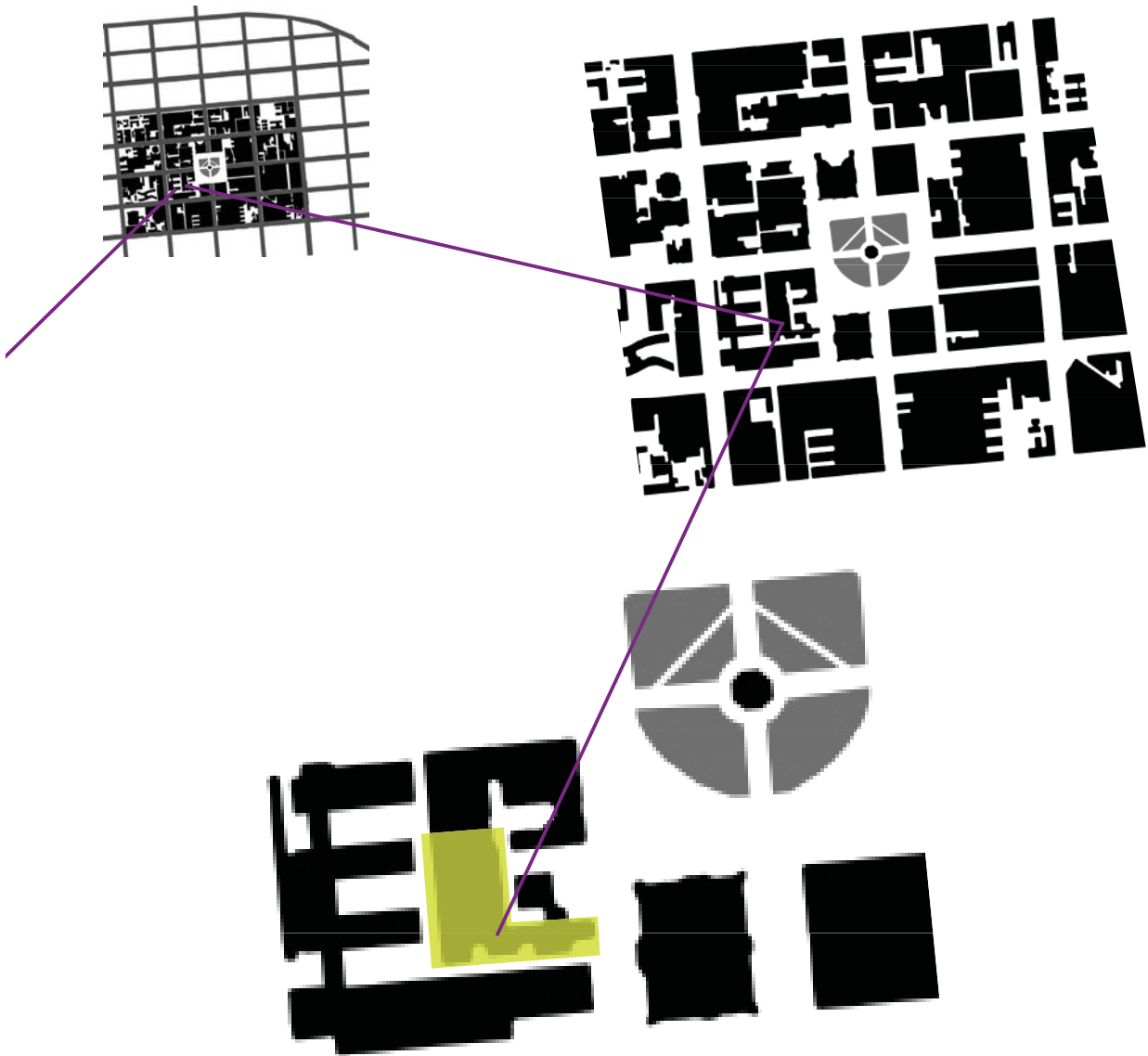to Church Square
extending the skin

Figure 2.**23** View of Church Square from the Traansvaal Provincial Administration. The roof of the Capitol Theatre auditorium is visible in bottom centre, 2009
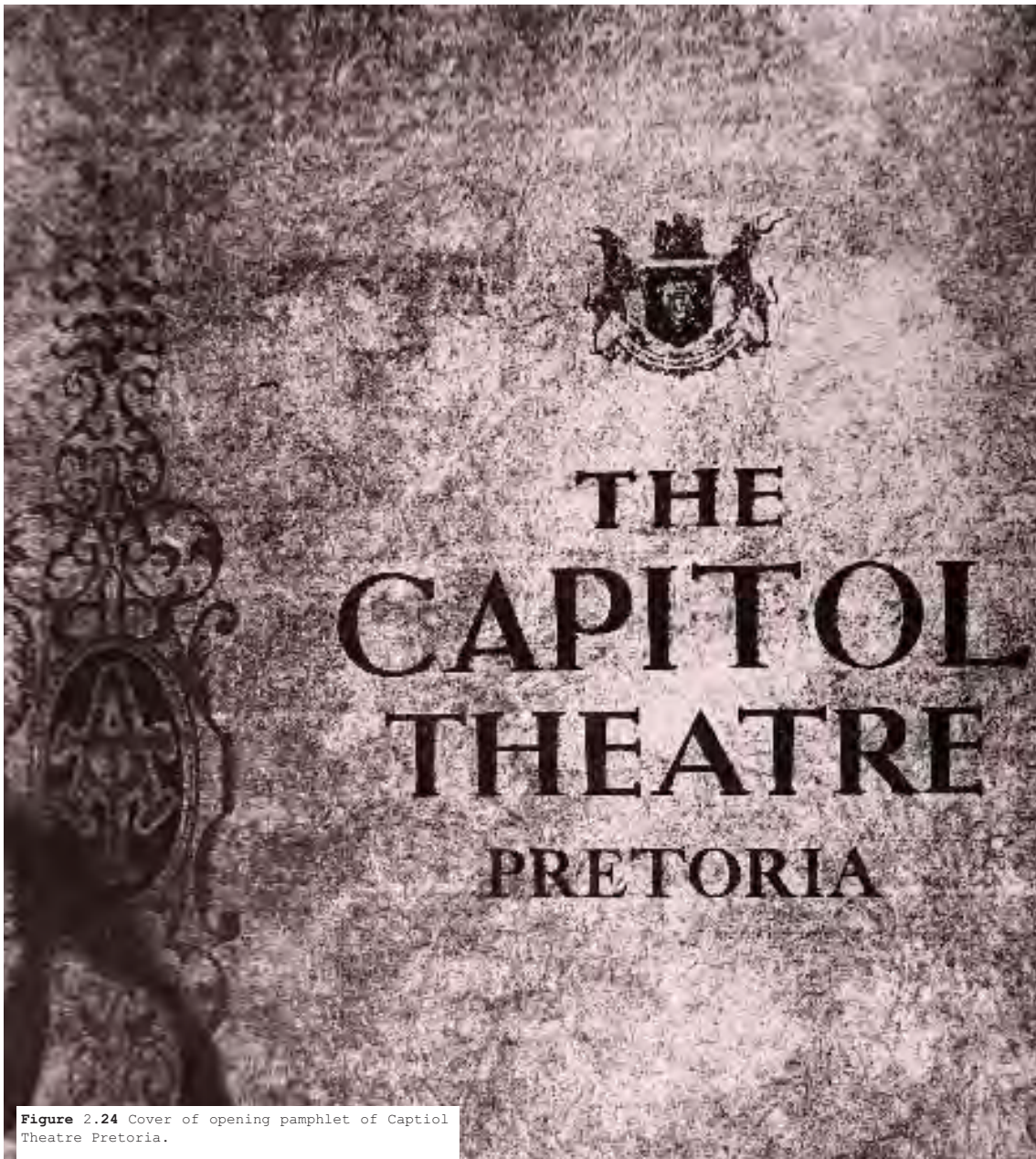
Figure 2.**24** Cover of opening pamphlet of Captiol Theatre Pretoria.

> "The Capitol Theatre is dedicated to the Citizens of Pretoria, to their Wives and their Children in the hope that within its walls they may find relief from the cares and worries of the everyday world by passing through the magic portals into the world of Make-believe." (Opening pamphlet, 1931).

The Capitol Theatre was designed by London architect P. Rogers Cooke in 1931 for African Consolidated Theatres. The theatre is built in an Italian Renaissance style and is described by Cooke as an 'atmospheric theatre'. When being designed three main purposes were borne in mind: the presentation of perfect 'talking' pictures, dramatic performances and instrumental music. The early days of the theatre were marked by public admiration and the palatial auditorium was a realm of wonder to get lost in. An army of ushers, wearing buckled shoes, silk stockings, satin knee-breeches and monkey jackets would lead patrons to their seats (Fourie, 1994).
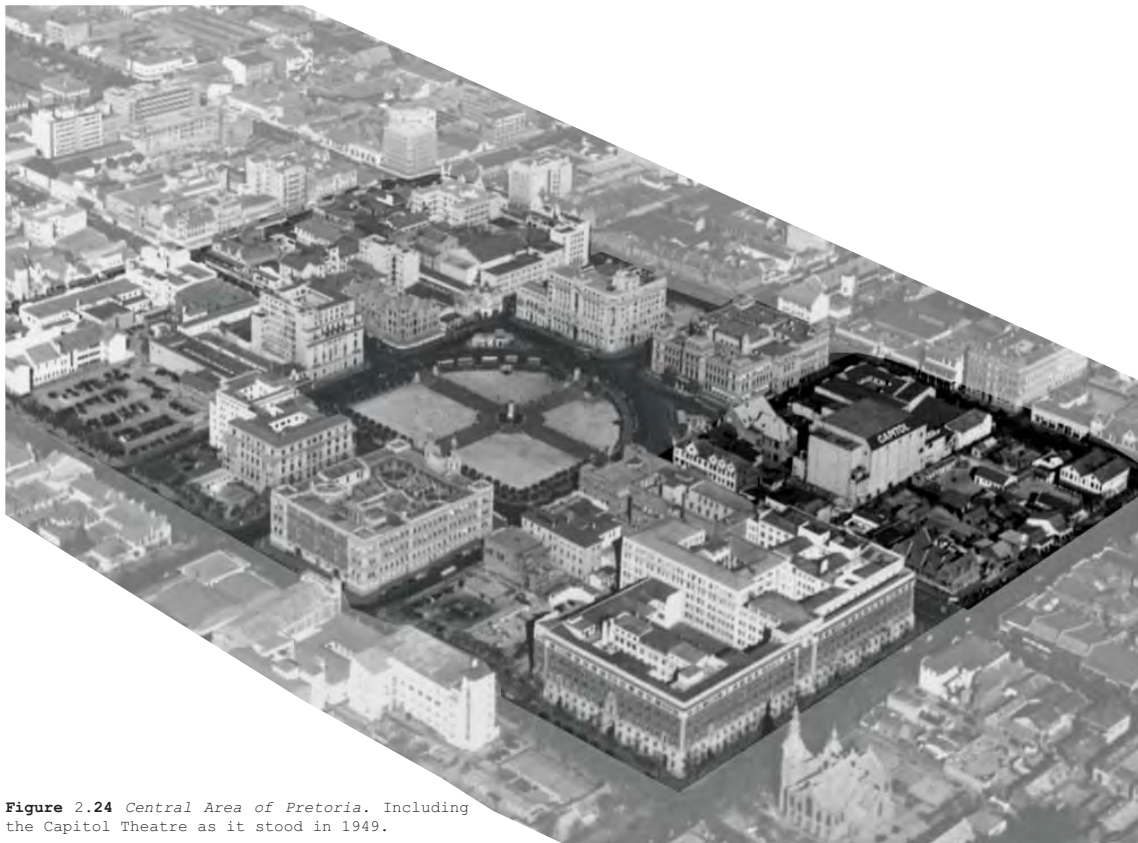
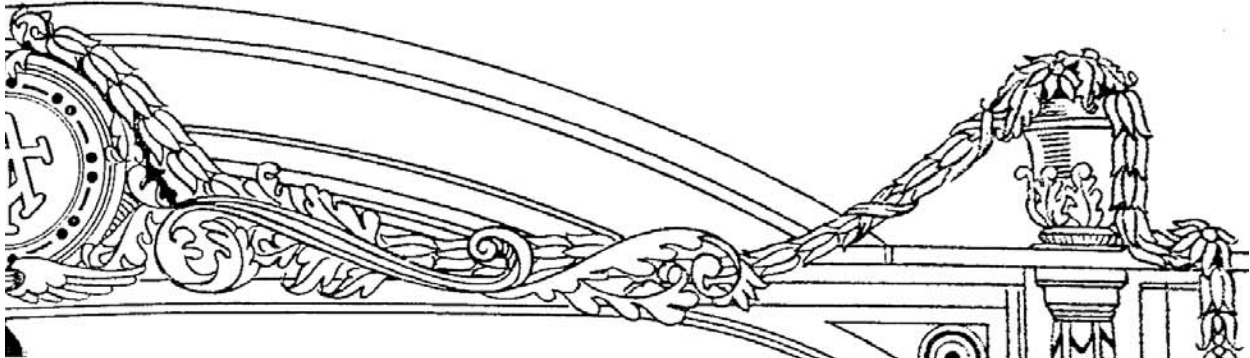**Figure** 2.**24** *Central Area of Pretoria.* Including the Capitol Theatre as it stood in 1949.

Figure 2.**25** The Capitol Theatre Exterior with Transvaal Administration foyer addition circa 1970.

Figure 2.**26** The Capitol Theatre Interior circa 1970. Cinemasouvenirs.

The foyer and auditorium contained frescos, busts and striking chandeliers enhancing the grandeur of the Capitol. The theatre was intended to be supported by the Capitol Hotel, which was never realised. During the depression the grandeur of the hotel started to decline and in 1955 it was bought by the Transvaal Provincial Administration. The intention was to demolish the theatre and erect high-rise buildings (Fourie, 1994). This however was never realised as in 1971 it was found that the TPA building stood on 23 different unconsolidated blocks and in 1989 the scheme was cancelled (Fourie, 1994).

In November 1981, the Capitol was renovated into a parking lot. Initially, this was intended to be a temporary measure until the Capitol and the Poynton building were demolished. This demolition never occurred however, and the parking lot still persists today. In 1985 it was reported that the theatre was to become a museum for provincial affairs, and in the same year the Wurlitzer organ was returned to the theatre (Fourie, 1994). Most recently the Foyers of the theatre were converted into a nightclub, for which the auditorium provided the parking. It is rumoured that the nightclub was closed and re-located due to damage caused to the interior of the foyers which had been restored five years prior.

CAPITOL

PROGRAM

1. Voorspel op die Wurlitzer-orrel .. "Light Cavalry" .. Suppé

2. Mej. Aimee Parkerson sal sing "Land of Hope and Glory."

3. Trompetgeskal.

4. Offisiele Opening deur Die Hoogedele Generaal J. B. M. Hertzog, aan wie oorhandig sal word die Goue Sleutel van Die Capitol-Teater deur Mnr. I. W. Schlesinger, Voorsitter van African Theatres, Beperk. Sprekers : Sy Edele Die Administrateur J. S. Smit, introduseered deur Raadslid F. Dey, Burgemeester van Pretoria; Mnr. P. Rogers Cooke, M.S.A., Argitek, African Theatres, Beperk.

5. Die wereld se jongste gebeurtenisse in beeld en klank
   Pathe Sound News   African Mirror

6. Kwartet uit "Rigoletto," deur die wereldberoemde opera-sterre van die Metropolitan Opera House, New York.

7. Geillustreerde verduideliking en instrumentale uiteensetting van die geweldige Wurlitzer deur Max Bruce.

8. "O' Boereplaas," 'n beskrywende sang-rolprent gesing deur die bekende Afrikaanse Kunstenaar, Mnr. Chris Blignaut. Opgevoer deur African Film Productions, Beperk.

9. Komedie.

POUSE

10. Seleksie op die Wurlitzer-orrel.

11. 'n Skitterende weergawe van klank, taferele en harmonie
    "THE CITY OF SONG,"
    met Jan Kiepura, Betty Stockfield en Hugh Wakefield in die hoofrolle.

SLOT

Manager : CECIL HILLYER-THORNE.   Assistant Manager : T. M. OLIFF.

Figure 2.27 Original opening performanace program, Capitol Theatre 1931.

extending the skin

PRETORIA

PROGRAMME

1. Overture on The Wurlitzer Organ   ..   "Light Cavalry"   ..   *Suppé*

2. Miss Aimee Parkerson will sing "Land of Hope and Glory."

3. Fanfare of Trumpets.

4. Official Opening by General The Right Honourable J. B. M. Hertzog, who will be presented with The Golden Key of The Capitol Theatre by Mr. I. W. Schlesinger, Chairman of African Theatres, Limited. Speakers: His Honour The Administrator, The Honourable J. S. Smit, introduced by Councillor F. Dey, Mayor of Pretoria; Mr. P. Rogers Cooke, Architect, African Theatres, Limited.

5. The World's Latest Events in Sight and Sound:
   Pathe Sound News.   African Mirror.

6. Quartet from "Rigoletto," by World-famous Opera Stars from The Metropolitan Opera House, New York.

7. Pictorial and Instrumental Exposition of The Mighty Wurlitzer by Max Bruce.

8. "O' Boereplaas," a descriptive song film produced by African Film Productions, Limited, featuring Chris Blignaut.

9. Comedy.

INTERMISSION

10. Selection on the Wurlitzer Organ.

11. A brilliant presentation of sound, scene and harmony,
    "THE CITY OF SONG,"
    featuring Jan Kiepura, Betty Stockfield, Hugh Wakefield.

FINIS

Projectionist: A. E. PFAUL.   *House Engineer:* R. H. SHUTT.
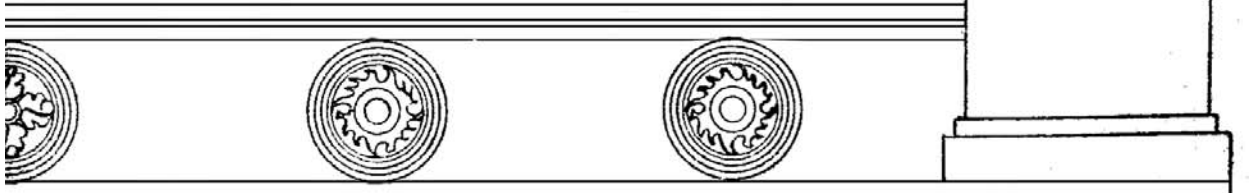
Figure 2.**28** Plan of Capitol Theatre highlighting Entrance Foyer and Grand Foyer

Figure 2.**29** View of mezzanine promenade stairs in Grand Foyer.

Figure 2.**30** View of interior of Grand Foyer.
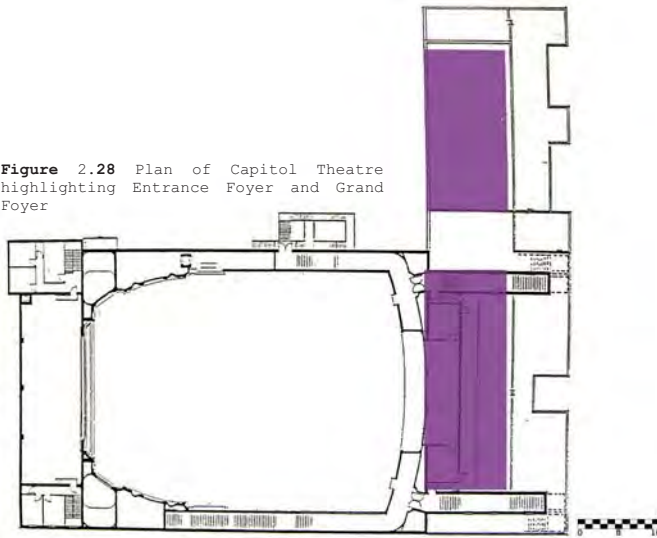
2.6 Capitol Theatre as building

The Capitol Theatre consists of:
1.   The façade
2.   The Entrance Foyer
3.   The Grand Foyer
4.   The Balcony
5.   The Auditorium and Stage

2.6.1 The Facade

The theatre auditorium was not intended to have a façade as it was concealed by the building in front of it. The addition of the façade took place in the later phases of construction (Fourie, 1994).

2.6.2 The Entrance Foyer

This foyer projects from the main building mass in an easterly direction, and was originally supposed to puncture through the Grand Foyer and connect the Capitol Hotel to the street. The foyer is a colonnaded space with two secondary niches. Accessed through glass doors, it is lined with Corinthian columns. These columns, raised on plinths, have no fluting and support a frieze, thereby creating the illusion of an Italian boulevard (Fourie, 1994).

2.6.3 The Grand Foyer

P. Rogers Cooke describes the Grand Foyer as 'a design to create surprise. The unusual proportions, the beauty of the lofty colonnade, the architectural detail, decoration and lighting have been combined with beauty and dignity, so awakening a sense of pleased anticipation before entering the theatre itself' (Cooke, 1931)

The foyer consists of a double volume articulated at its boundaries with Corinthian columns. Each column has a pier and pilaster, dividing the space into equal parts. The columns within the Grand Foyer are fluted, contrasting with the entrance foyer. The columns are not load-bearing and support vase-like luminaries. A grand staircase leads up to the mezzanine promenade from which lounges and the theatre balcony could be accessed (Fourie, 1994)

extending the skin

Figure 2.**31** Balcony Plan of Capitol Theatre highlighting balcony.

Figure 2.**33** Illustration of stage from balcony. Unknown, 1931.

Figure 2.**34** Illustration of balcony from stage.
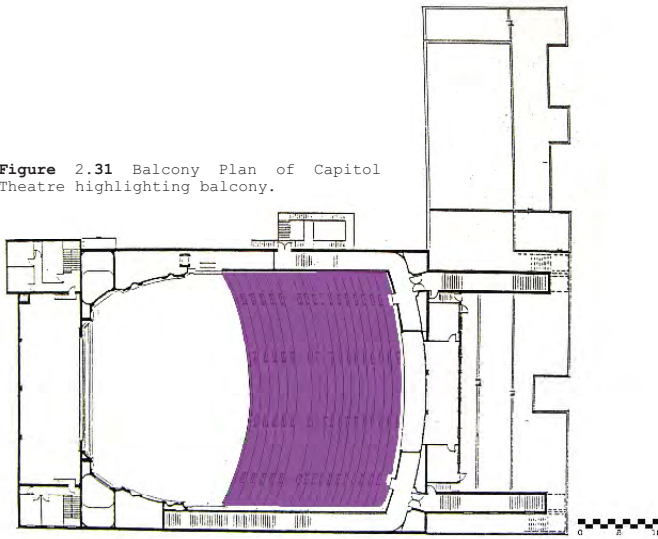
Figure 2.**32** Plan of Capitol Theatre highlighting ground floor auditorium space.

Figure 2.**35** Illustration of seating from below balcony.
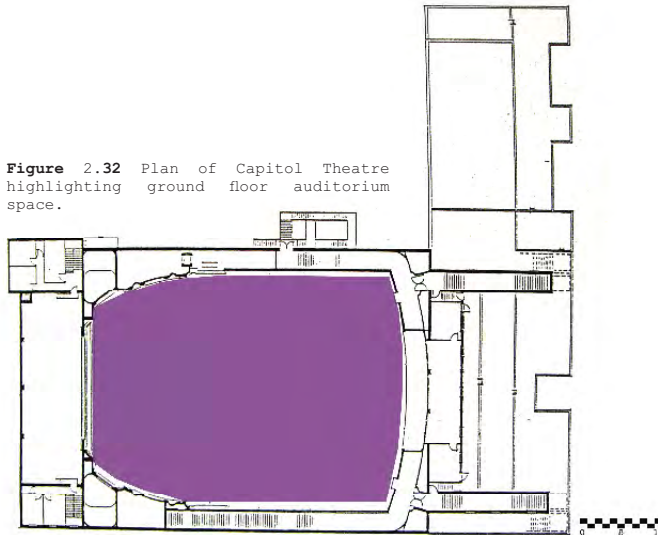
2.6.4 The Balcony

This area of the theatre was accessed from the mezzanine promenade via two corridors and could seat 750 patrons. One of the greatest tasks in the building of the theatre was this balcony which was not permitted to have any supporting columns. The weight is supported by a steel girder. This girder was erected using over 5000 rivets and carries 550 tons (Fourie, 1994).

2.6.5 The Auditorium and Stage.

It is the interior of the Auditorium where the theatre earns its title as an atmospheric theatre. The space creates the illusion of an Italian Renaissance street during the evening. The skyline close to the stage is formed by a parapet which is lined with a trellis creating the illusion of a roofscape, softened by artificial cypress trees and vines (Fourie, 1994). The domed ceiling of the auditorium

Figure 2.**36** Illustration of proscenium.

Figure 2.**37** Plan highlighting Facade.

Figure 2.**39** Facade of Capitol Theatre with balcony doors visible
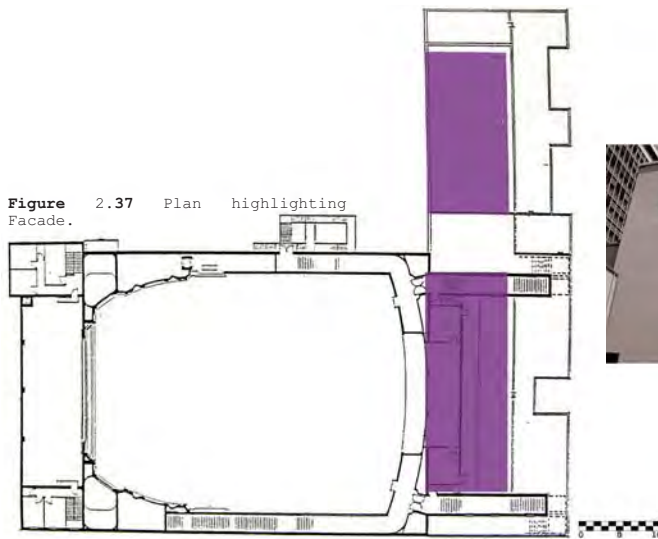
provides the illusion of a clear night sky. The dome is taken right across to the back of the stalls, completing the illusion (Fourie, 1994). The Proscenium arch was implemented to provide a frame for the stage, it being the most important component of the theatre.

The structure of the auditorium consists of a reinforced concrete frame which is filled-in with Kirkness bricks. The dome of the auditorium consists of a lattice of steel girders which support a concrete roof slab. This slab is covered with several layers of bitumen and felt. The ceiling is suspended from the girders by a framework of steel ribs (Fourie, 1994).

Figure 2.**34** Plan highlighting placement of sculptures and water fountains in both auditorium and Grand Foyer.

Figure 2.**40** Illustration of stairway to mezzanine promenade in Grand Foyer.

2.6.6 Sculptures and reliefs

2.6.6.1 Fortune on horseback
The, depicts the mythological character of Fortune atop a rearing horse statue stood at the end of the grand foyer. Fortune and the horse are carved from white marble and stand on a green marble base, the statue slowly rotated on its base to be observed from all angles (Fourie, 1994).

Figure 2.41 Illustration of water fountains and sculpture niches in auditorioum.

2.6.6.2 Roman man
A mass produced plaster statue, assumed to have stood in a niche on the eastern wall of the auditorium.

2.6.6.3 Woman with raised elbow
Brought along as a pairing to the Fortune on horseback, similarly carved from white marble with a green marble base. The statue depicts a Hellenistic woman in loosely draped clothing which she clutches to her breast.

2.6.6.4 The four nymphs
The main sculptures within the auditorium.
a.   Nymph with oenchoe and goblet
Placed within the southern niche of the western wall. Sheholds a oenochoe in one arm and a goblet in the other.
b.   Naked nymph holding drapery
Placed within a niche in the eastern wall in front of the water fountain. She stands, half nude, covering the front of her body with a drapery.
c.   Nymph with raised with arm
Placed within a niche of the western wall, the statue depicts a woman covered in a drapery from her lower abdomen to her feet, with one arm raised.
d.   Nymph with broken arm
Placed within the second niche on the eastern wall the statue was damaged, but remained in place until the closure of the theatre.

2.6.6.5 Three busts
Situated in the Grand Foyer within the mezzanine promenade.
a.   Man looking down
b.   Woman looking to her right
c.   Man looking sideways

2.6.6.6 Patera
A relief found above all the doorways leading from the Grand Foyer into the auditorium. Oak leaves and acorns are used to decorate the Patera, just as the classical Acanthus has been used.

2.6.6.7 Proscenium Masks
The masks of the proscenium consist of classical Medallion masks as well as Harlequin masks. Both are coated in gold paint and are framed by a circular wreath.

2.6.6.8 African Theatre Crest
The crest is situated atop the proscenium directly in the centre of the arch. It bears the letters 'A' and 'T', below the crest a festoon of fruit hangs over the proscenium. The crest is topped with a royal crown, containing a Greek cross, and flanked my French Fleur-de-lis.

Figure 2.42 Advertisment from opening pamphlet of Captiol theatre.

Figure 2.43 Advertisment from opening pamphlet of Captiol theatre.
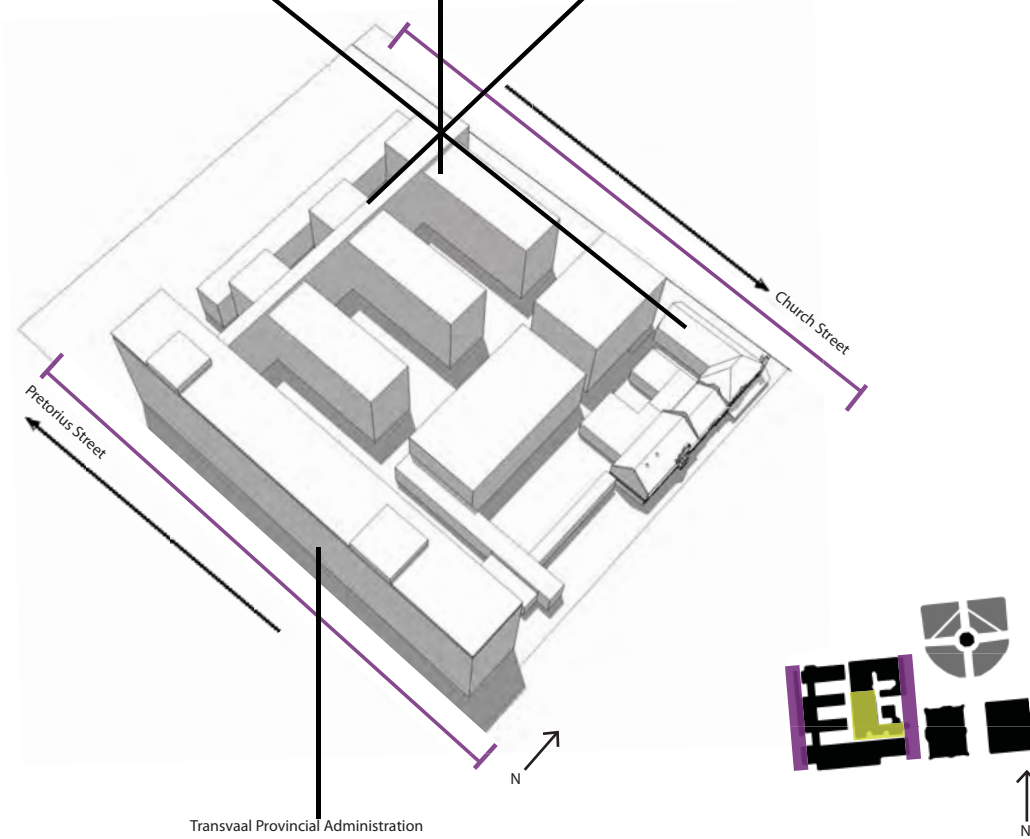
Figure 2.44 Advertisment from opening pamphlet of Captiol theatre.

Reserve Investment Building (Café Riche)   Poynton Building   Transvaal Provincial Administration

Church Street
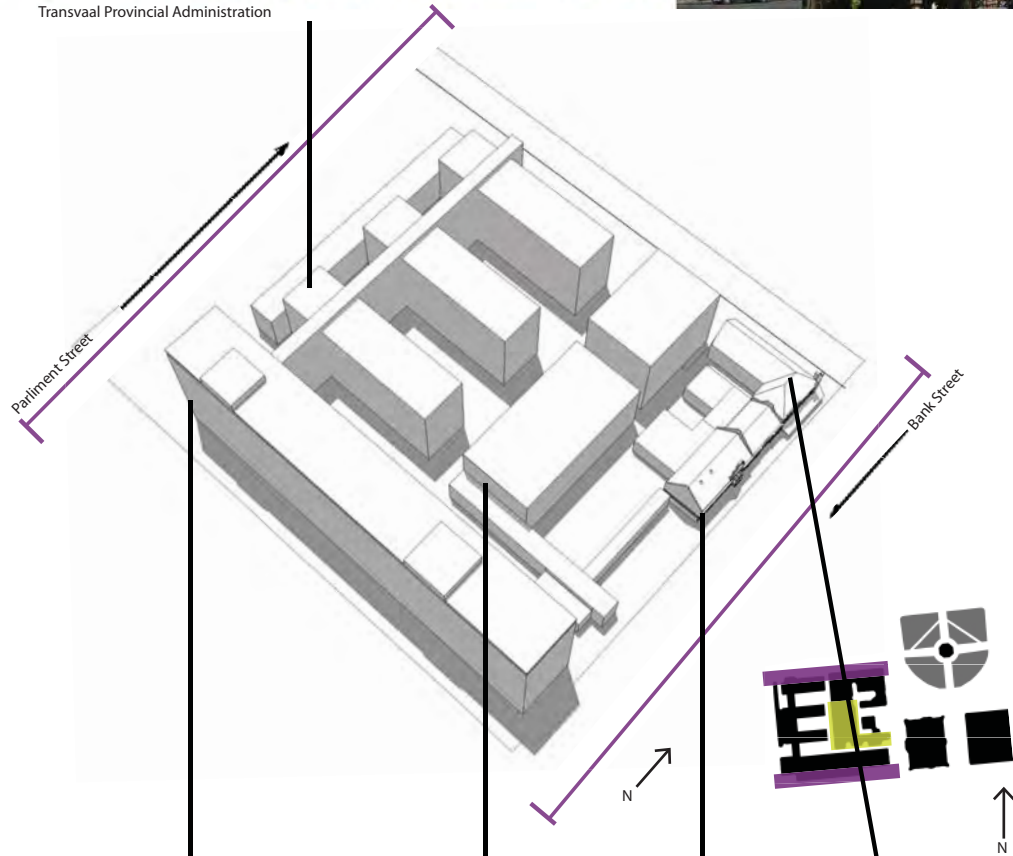
Pretorius Street

N

N

Transvaal Provincial Administration

Figure 2.**45** Digital model and collage depicting the north and south edges of Captiol Theatre city block

Transvaal Provincial Administration

Parliment Street

Bank Street

N

N

Transvaal Provincial Administration

Nederlandse Bank

Captiol Theatre

Reserve Investment Building (Café Riche)

Figure 2.46 Digital model and collage depicting the east and west edges of Captiol Theatre city block
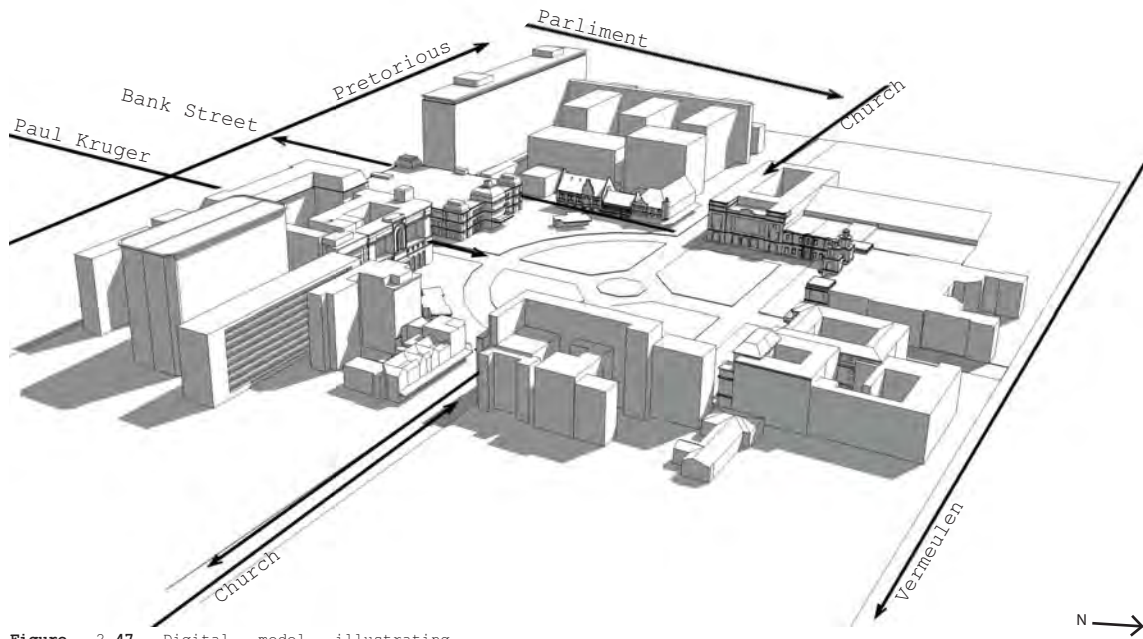
Figure 2.**47** Digital model illustrating vehicular activity of Church Square
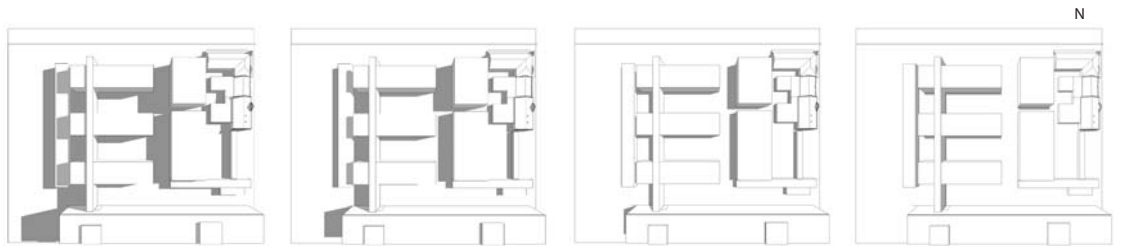
Figure 2.**48** Shadow analysis Summer solstice

09:00   10:00   11:00   12:00
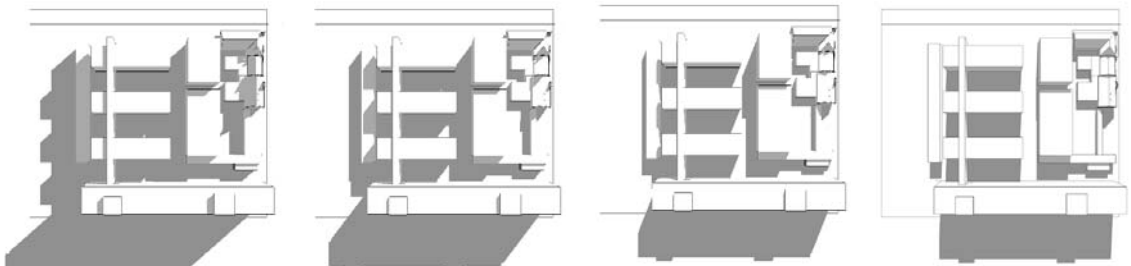
Figure 2.**49** Shadow analysis Summer solstice

extending the skin
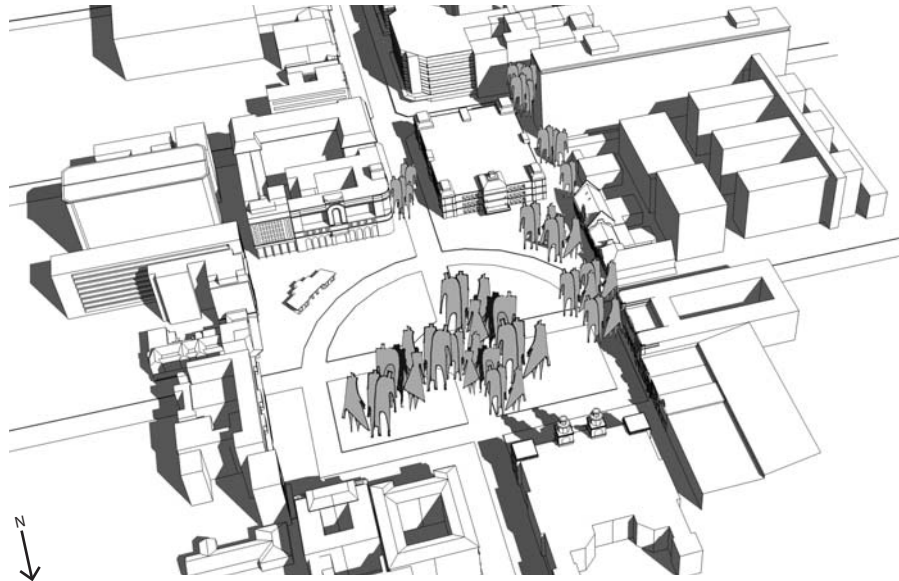
Figure 2.**50** Digital model illustrating the pedestrian activity of Church Square

| 13:00 | 14:00 | 15:00 | 16:00 |
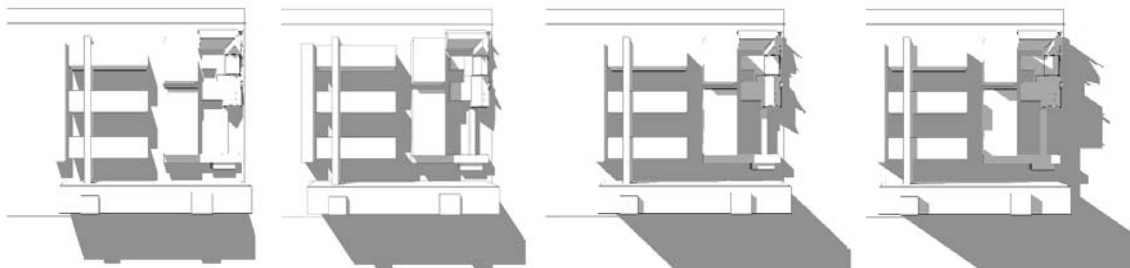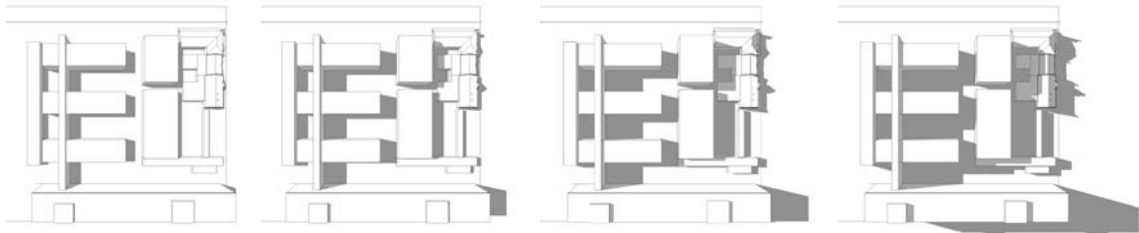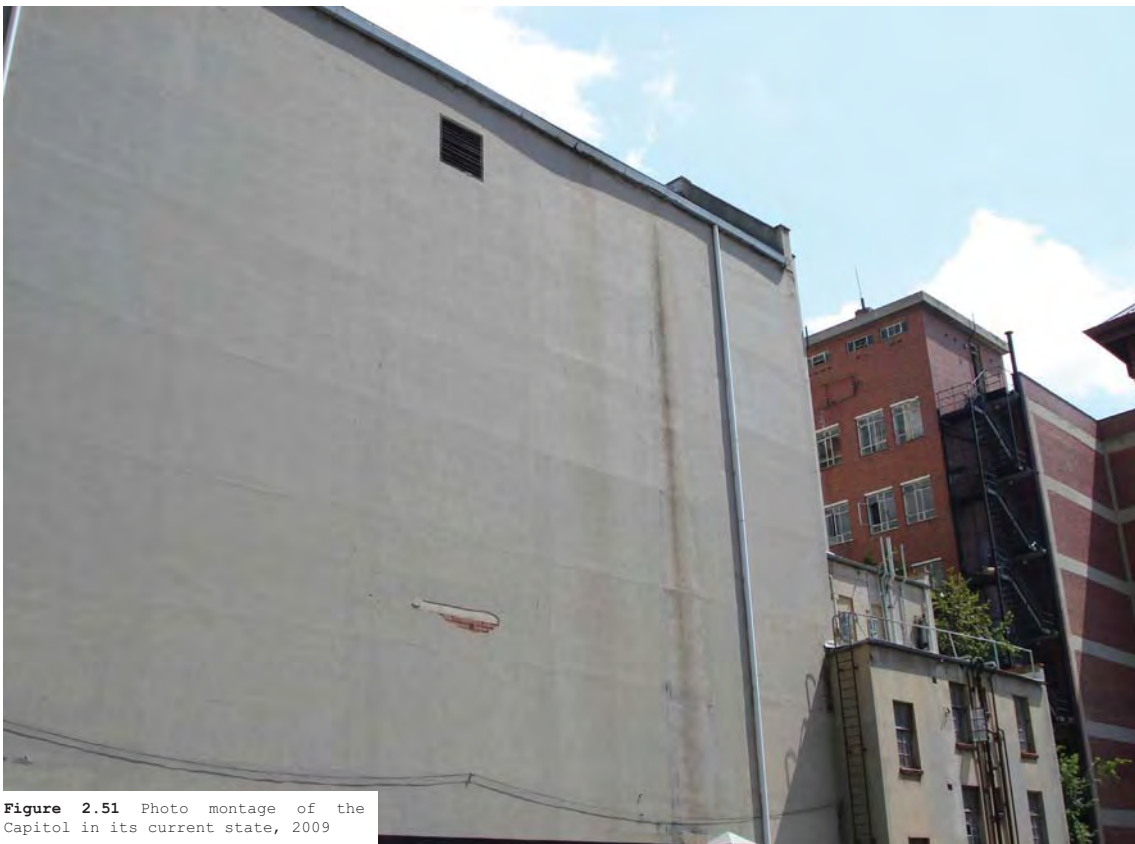
Figure 2.51 Photo montage of the Capitol in its current state, 2009

extending the skin

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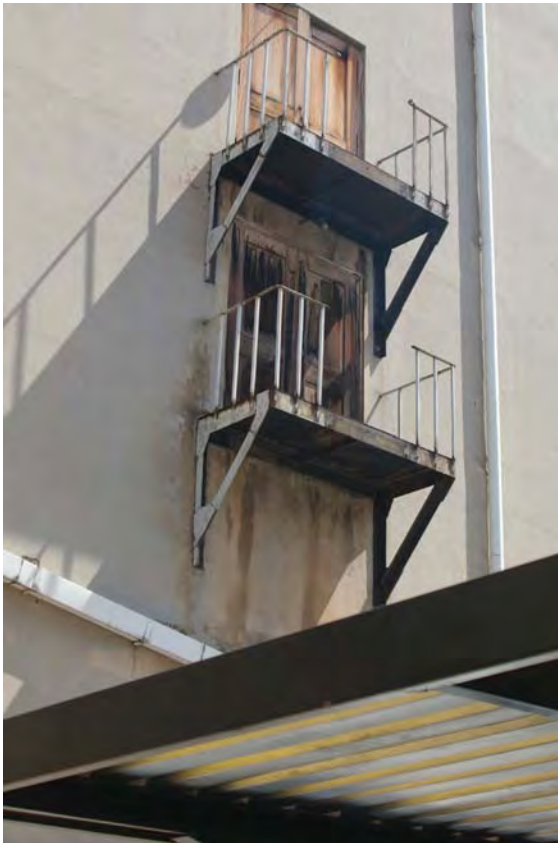
Figure 2.52 Photo montage of the Capitol in its current state, 2009
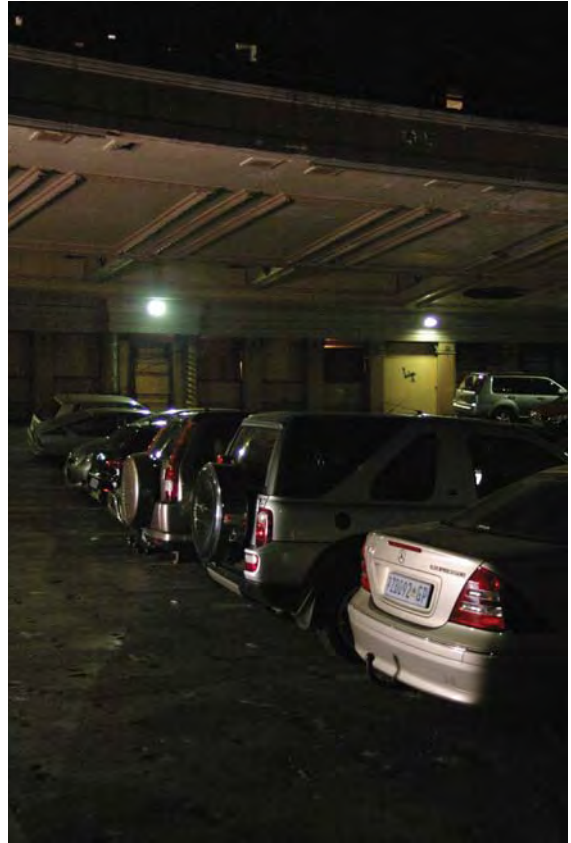
extending the skin

Figure 2.53 Original sectional drawing and photo collage through the auditorium with view toward stage illustrating spatial qualities and texture.
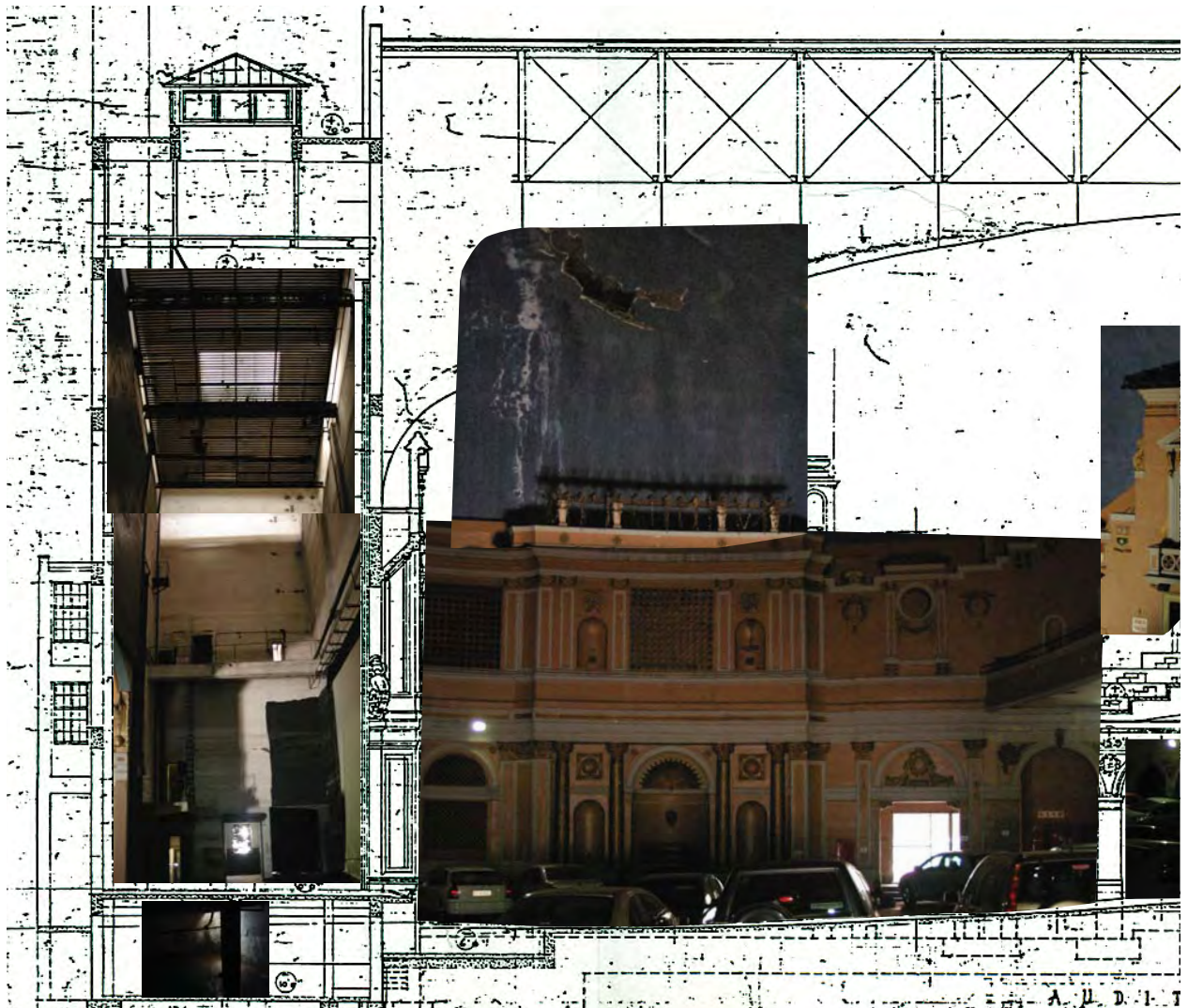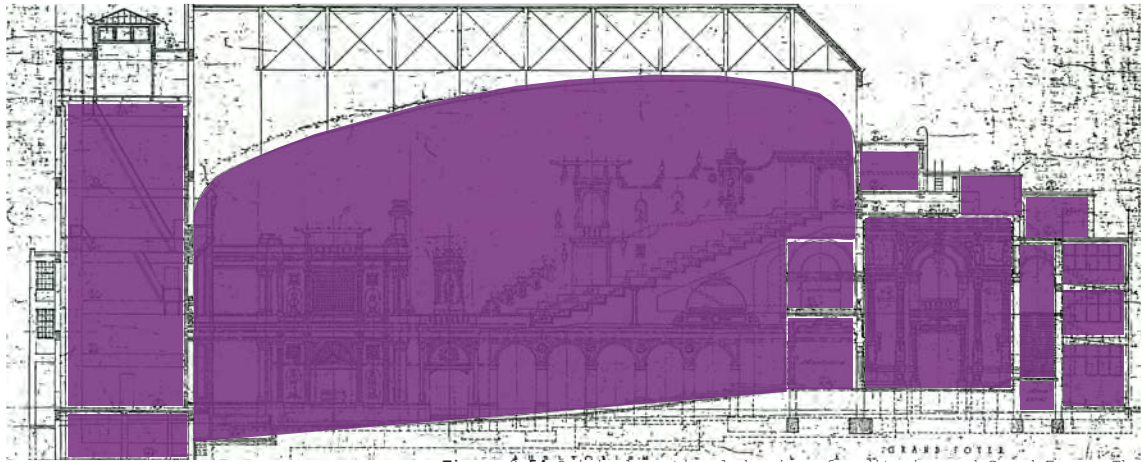

extending the skin

Figure 2.54 Original sectional drawing of auditorium and Grand Foyer. The diagram illustrates the volumetric space and hierarchy of the theatre from floor to dome.
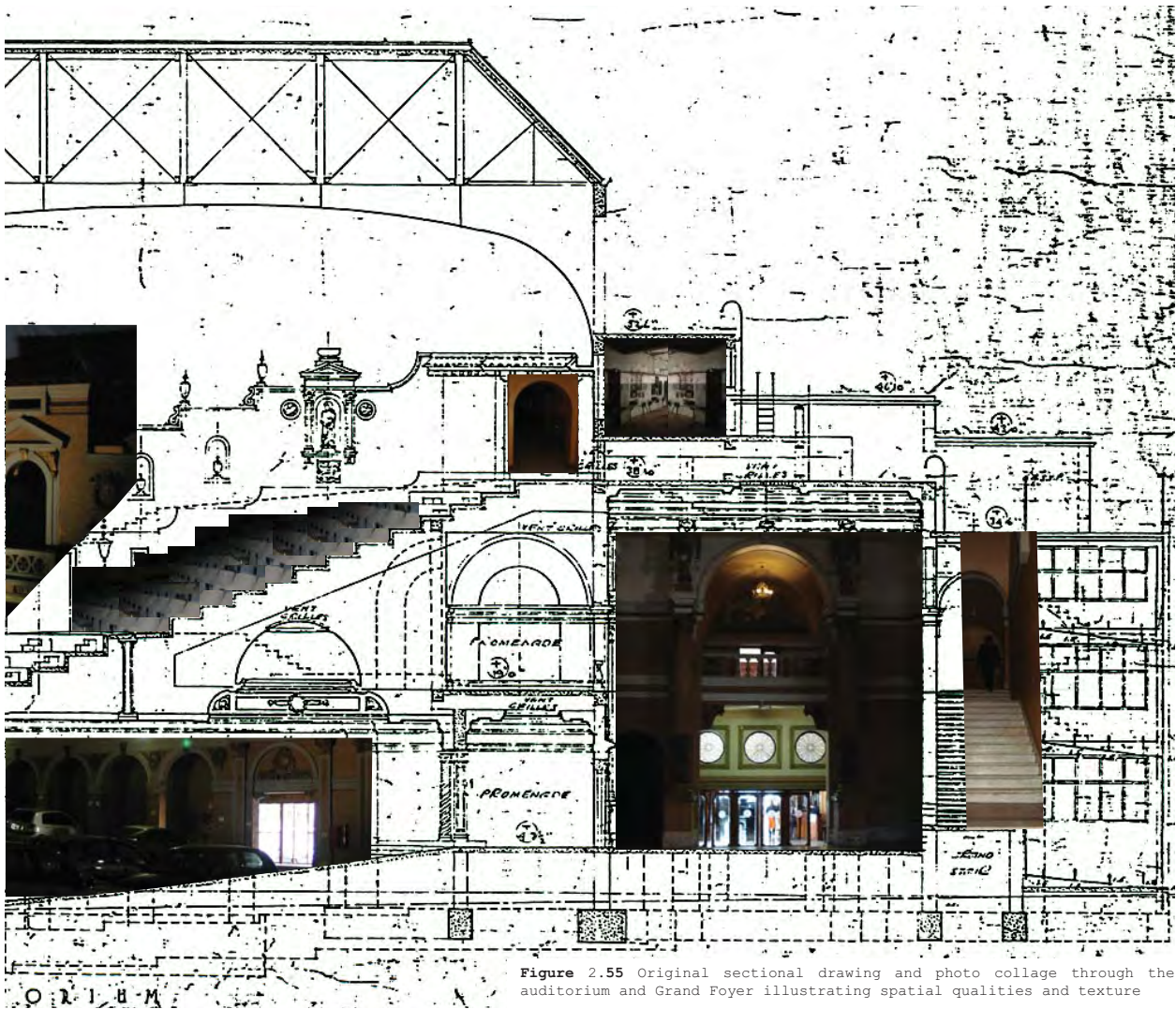

Figure 2.55 Original sectional drawing and photo collage through the auditorium and Grand Foyer illustrating spatial qualities and texture
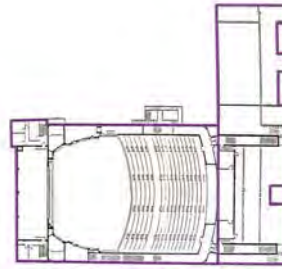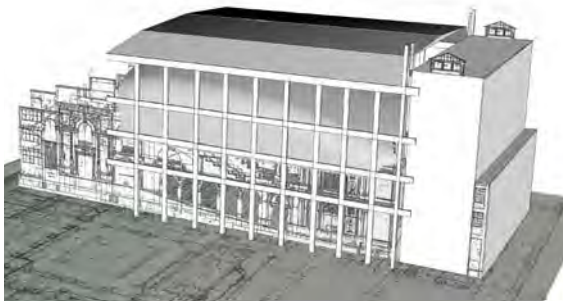
Figure 2.**56** Digital montage of structural system of Capitol theatre, plan highlighting facade dominant

Through neglect the building is no longer what it was. It has been stripped of its sculptures, and the frescos have been concealed under a new layer of paint. Its former glory is left only in the remnants of the theatre's peeling paint and dust covered chairs. Glimpses of the auditorium are allowed only through the nuances of natural light piercing parts of the building. The exterior of the theatre auditorium is ominous in its appearance, differing from that of the TPA. The vacancy of expression on the façade acts as a mask for the elaborate interior of the theatre; its cladding does not seem to yield to a particular architectural order.

The Capitol appears to have an alter-ego. The exterior serves to protect and conceal the elaborate interior of the building. Upon passing through the exterior skin of the building, one is immediately transported into the mysterious, artificial world that is the interior space. No longer used to enhance theatrical performances and films, the now derelict interior has not lost its sense of mystery. The alter-ego of the more brutal exterior

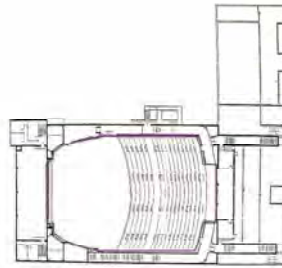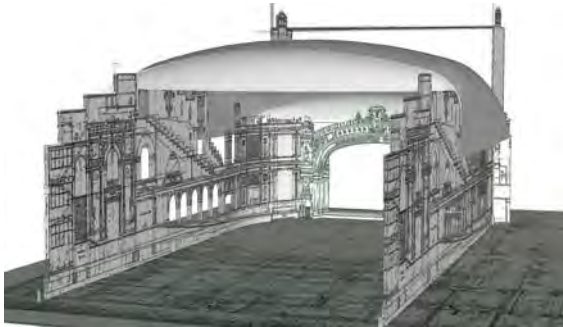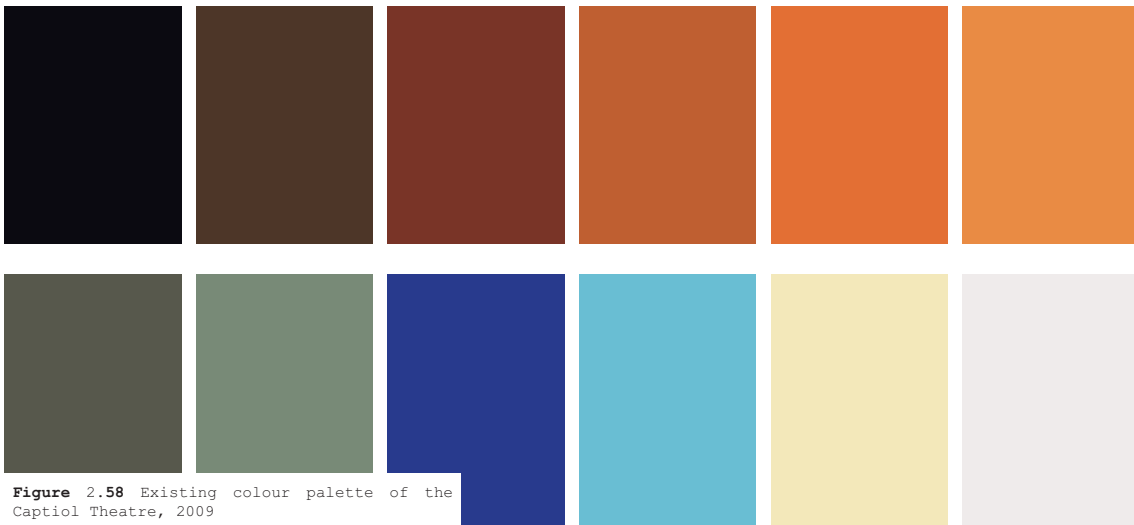**Figure** 2.**57** The two masks of the Capitol Theatre combined. The fragile nature of the interior is overpowered by the exterior. The building is essentially two architectural orders combined into one space

Figure 2.**58** Existing colour palette of the Captiol Theatre, 2009
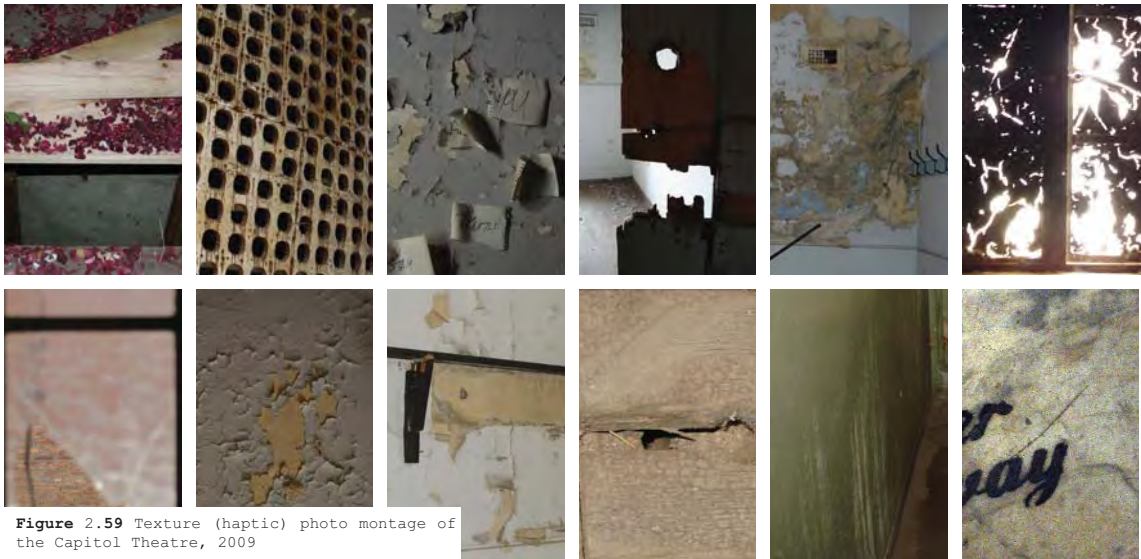
extending the skin

/36/

Figure 2.59 Texture (haptic) photo montage of the Capitol Theatre, 2009

protects the fragile interior. It is this combination of two varying orders that defines the buildings potential; two architectural entities within one architectural entity - the interior. When one is enhanced, the other may remain, feeding off the 'other'. The building does not impose a strong exterior because all the intrinsic values are captured inside the building (Viljoen, 1990: 31). The interior space, even through the additional layers of paint, is the authentic entity as it has a specific identity, a sense of place.
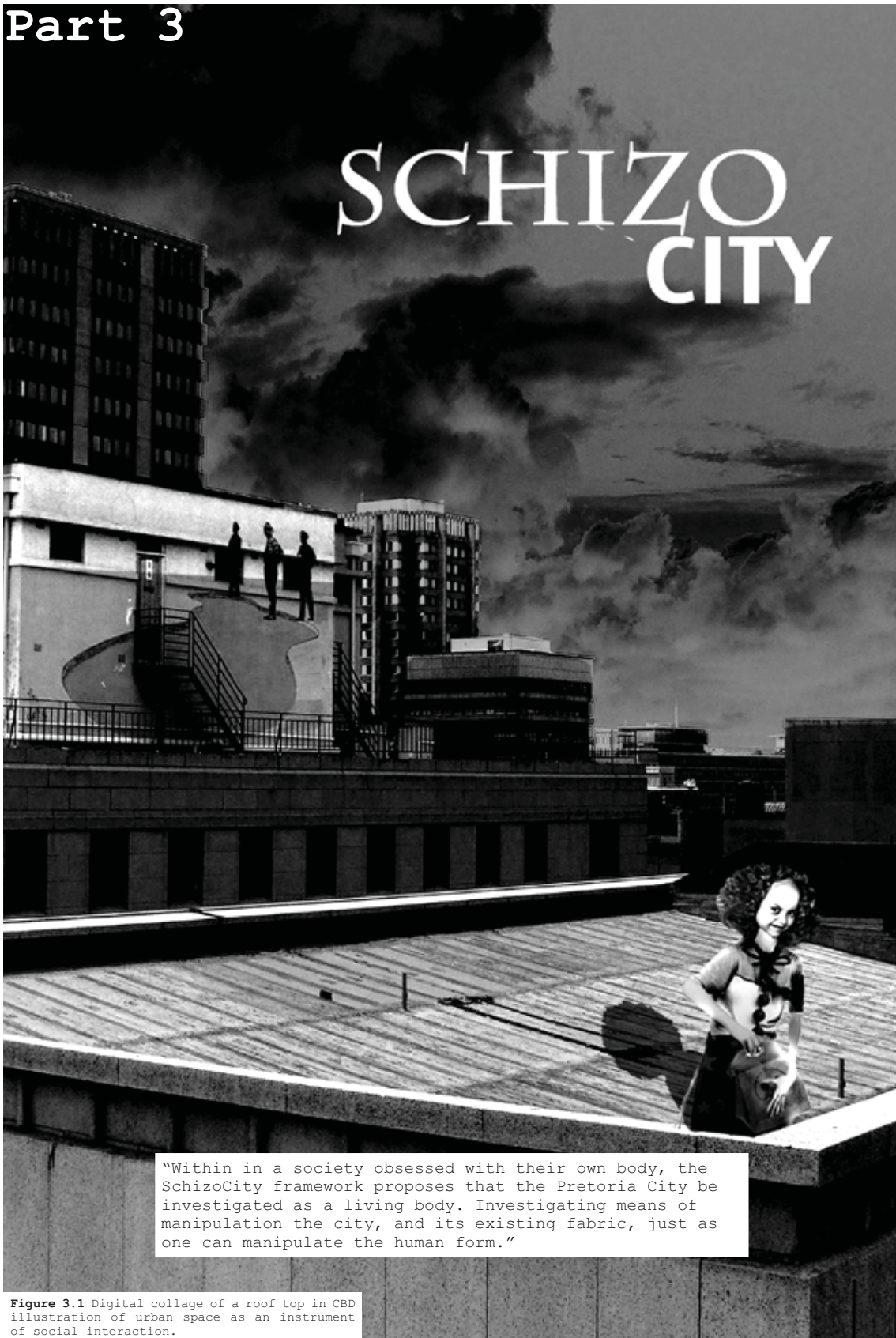

Figure 2.60 Light (haptic) photo montage of the Capitol Theatre, 2009

Part 3

SCHIZO CITY

"Within in a society obsessed with their own body, the SchizoCity framework proposes that the Pretoria City be investigated as a living body. Investigating means of manipulation the city, and its existing fabric, just as one can manipulate the human form."

Figure 3.1 Digital collage of a roof top in CBD illustration of urban space as an instrument of social interaction.

extending the skin

SchizoCity: The rehabilitation/redressing of a body.

"There is a certain vitality present in South African cities that should not be ignored by practices of transformation. Spatial practices should not aim to change or simplify the dynamics of society and their patterns of use, but should rather aim to mediate, support, combine and exploit these positive features to create a new city order" (van der Wath, 2008: 9).

Figure 3.2 Nolli map of Pretoria

Throughout the world, cities are a constant topic of discussion. Pretoria is no exception, especially currently with the migration of city workings beyond its borders to the East. An inherent problem within many cities is the fact that they are built over time, and as such, comprise mostly of disconnected interventions, buildings, and open spaces. The challenge that arises as a result of this is the juxtaposition of these city workings and how to go about it.

The urban fabric needs to be taken as it is, and manipulated so as to compliment a contemporary society; its already established core must be uplifted. "…a new pattern has emerged: the trek from nowhere to nowhere as an exhilarating urban experience" (Koolhaas & Mau, 1998:207).

Figure 3.3 Digital collage illustrating the privatisation of the city reducing sense of place

Pretoria is a city with a rich history, both culturally and architecturally, but it is also currently a city that is neither here nor there, spreading from its original centre, faltering and needing to be built back up again.

It is within the vacant lots and existing buildings of the city that the potential lies. The route to this potential is one of analysis and context. The urban fabric of the city needs to be idealized, analysed and zoned. The city needs to be zoned into areas that bring it together into a coherent whole; districts of sorts. The architectural elements, the voids and the parks are already in place, it is how they are dealt with that becomes important. It is about the contextualisation and the juxtaposition of these places and spaces.

Figure 3.4 Digital collage illustrating Pretoria as a monocity with a 9-5 function.

Contextualism within the city is vital. It is not a case of how it can be expanded, but rather of how it can be rationalised, so that buildings regain their use, "the central moment of the contextualist epiphany is the collision of a projected ideal with empirical necessity" (Koolhaas & Mau, 1998:283). Through the contextualisation of the city, its history is regained and understood, suitable interventions decided upon and thus a future plan of the city is projected. This form of pumplanning suggests new programmes, defined routes and the manipulation of the grid both horizontally and vertically.

"Within pumplanning, the historical buildings are highly valued, though an updating of their use is encouraged. It presupposes the city to an evolving condition, not the result of historical atrophy. Architectural space is expected to engage with cultural and social space, so that the road
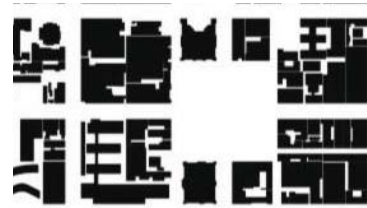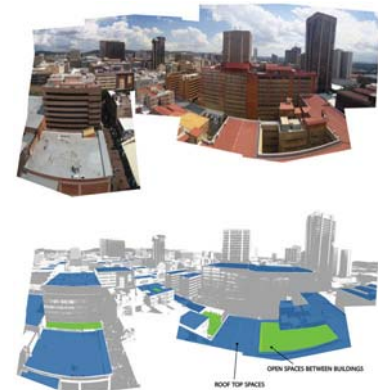

Figure 3.5 Digital collage illustrating roof spaces that within the proposal become accessible terraces.

Figure 3.6 Block exploration. A programmatic exploration suggesting the insertion of new programmes along with the existing.

traffic, the advertising and infrastructure are all considered to take part on the ground. With pumpplanning you work up what's there with more complexity, more overt messaging and more covert seduction. You create a mild psychotic effect with more layering, more movement, more intensity and more delirious scale shifts" (Coates, 2003:143).

Within in a society obsessed with their own body, the SchizoCity framework proposes that the Pretoria City be investigated as a living body. Investigating means of manipulation of the city, and its existing fabric, just as one can manipulate the human form.

In developing the discourse surrounding the SchizoCity framework proposal, it was necessary to research the following:
•   existing concepts and theories regarding the development of urban space
•   the relationship between programme and existing block typologies

The urban grid has been the defacto generator of urban form since antiquity, a method whereby human civilization is able to logically define its presence on the earth. This framework accepts the condition of the grid as a given, but questions the nature of urban design, denying the nominally efficient process of planning and zoning, and instead proposing a large-scale architectural mindset that is spatially and programmatically driven. Such a mindset should allow for specific interpretations of context and program without necessarily being restricted by an inhibiting framework.

One of the more well known urban projects of recent history is that of Haussmann in Paris, an endeavour that was initiated and executed between (1852 – 1874) Haussmann's development of Paris was guided by capitalism, and viewed the city as a business – a business that had become cumbersome in the modernised global economy.

Through a process of modernisation and sanitation, Haussmann intended a far-reaching improvement of existing living conditions, transport facilities and infrastructure that would provide the city with many opportunities for economic prosperity. He subscribed to the view that the wealth of a city lay within the wealth of its citizens.

Haussmann's new network infrastructure redefined the notion of the route. He believed that the hierarchy of the city was established through the road network and the facilities distributed by it, which in turn "allow[ed] the diversification and multiplication of distributive functions in a complex context with an efficient distribution of people, food, water and gas, and the removal of waste. Facilities, in the contemporary meaning, suddenly appeared everywhere … [t]he challenge was to distribute these facilities in the
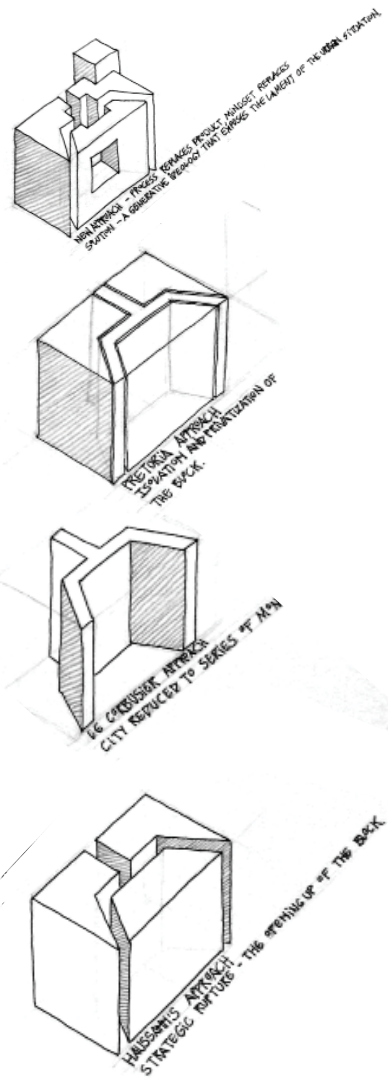

Figure 3.7 Illustrations of various approaches to working with a block typology including Le Corbusier, Haussmann, the Pretoria approach and the SchizoCity approach.

extending the skin

Figure 3.8 Digital Collage illustrating the insertion of new public spaces and walkways into the existing buildings.

urban structure and to allow them to develop and expand" (Panerai et al. 2004:6). It is important to note however that Haussmann was reacting to an already structured urban environment and through a process of limited intervention imposed a specific spatial model on the city that created a "new type of space… not totally dissociated from the old space but capable of reinterpreting it, to reproduce or to deviate its forming mechanisms, to develop them into a more ample and coherent project" (Panerai et al. 2004:7).

Haussmann's ambitious project remains the dominant experiential ordering factor of contemporary Paris, a tribute to the quality and depth of his thinking at his time. His program of networked, connected spaces, wide sidewalks and a series of aesthetic and experiential guidelines established the grain of Paris. Haussmann's reaction to the existing structures of the city lies in stark contrast with le Corbusier's rejection of the city.

Haussmann suggests the negation of the city, an erasure of the existing in preference of a completely new beginning, including a new way of life for its inhabitants. Le Corbusier on the other hand, envisages a series of vertical freestanding multifunctional urban blocks raised above an open field of movement and activity, a procession into the building – the city reduced to a series of monuments. His program of change abolishes continuity, spatial proximity and the differentiated functional status of spaces.

Globally the city block experienced a metamorphosis, as the processes of classification, specialisation and zoning sought to modernise existing structures in order to better respond to the modern industrial landscape that had been generated. This process removed much of the finer grain of the city, resulting in blocks that no longer handled transitions between scalar places and varying functions.

The 'efficient' and pervasive grid that structures Pretoria's CBD has to be accepted as a given condition to react to. This leads to an interrogation of the block itself as a formal typology to be investigated and executed differently. The destructive nature of Pretoria's continuous sprawl necessitates a counter-action that posits the insertion of a new programme and form within the existing structures of the city. One needs to implement an alien program that begins to inform urban regeneration, as well as formal possibilities suggesting programmatic interventions.

Figure 3.10 Nolli map of Pretoria **Figure**

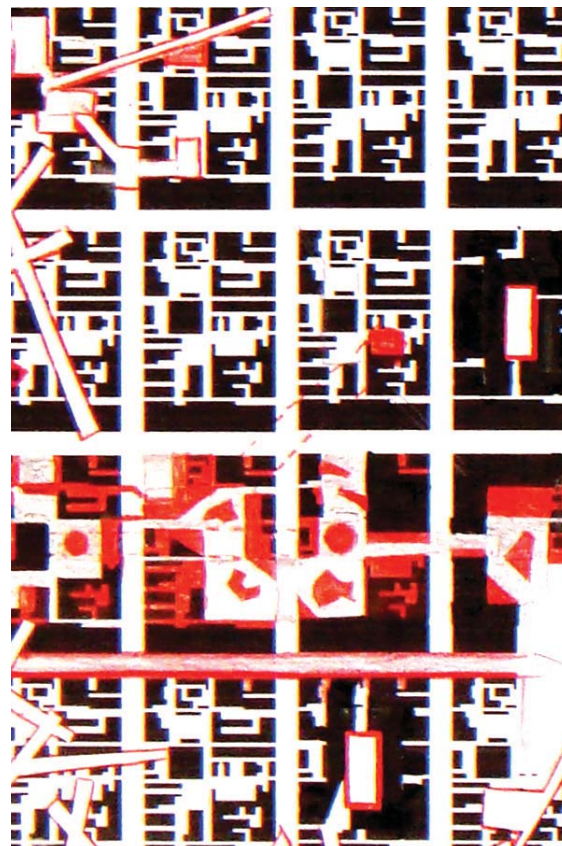**3.11** SchizoCity interpretation of nolli map.

Figure 3.12 The interrogation to determine and alternative and new public/private interface. The new interface must relate to the exiting typology and create a new hierarchy as of space in the city.
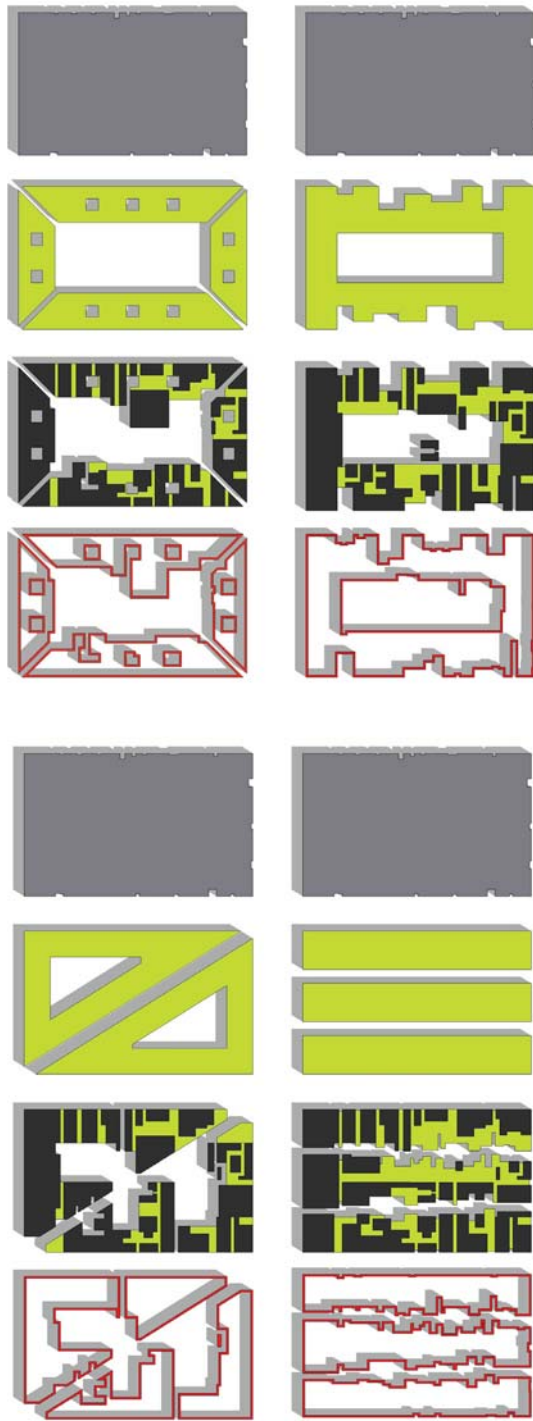
Figure 3.13 Tested block typology.

Pretoria itself has undergone a series of urban transformations in recent years including the Inner City Ring Road Project and the Church Street Pedestrian Mall. The success of these interventions will not be discussed here, but in principle they ignored the block as an un-discussed formal strategy.

The additional layer of control and separation that Pretoria has as a result of security concerns removes complexities of difference and continuity. The complex interior-exterior, private-public relationships of the city, and the influence they have on spatial practice and ideas of hierarchy and control, have been destroyed.

Haussmann's process of strategic rupture, such as the opening of the block both physically and experientially creates opportunities for previously interiorised spaces to become 'theatres of collective appropriation' into which individual modes of expression can be imprinted. The possibilities of this previously inaccessible space allow for an urban tissue of greater depth and experience; a tissue that forms a framework for human understanding, and which successfully supports its inhabitants and their complex needs. It is the success of this framework of interaction that determines the success or failure of the city, and of the life of its inhabitants.

Jan Gehl, a Danish architect, subscribes to the aphorism that 'life takes place on foot'. However, with the advent of automobiles, computers and the internet on a massive scale, the possibilities and opportunities for chance encounters and interaction that were for so long an everyday occurrence, have diminished (Barnett, 2003:17). People have stopped engaging with their environment on a variety of levels. Gehl believes that this situation can be remedied through the design of a physical environment that promotes 'optional activities' (Barnett, 2003:17) such as lingering in the shade of a tree, watching a water fountain, pausing for a cup of coffee, and so on. This in turn promotes an environment of sociability and community so crucial to the convivial nature of a successful urban space.

The investigation of architectural intervention as urban regeneration, rather than well-established planning practices, leads to a change in ideology and mindset, rather than the generation of stereotyped solutions that are caricatures of reality. This process develops from an overall concern for the context, and possible future transformations that must include the amendment of the modern movement's imposed structures. SchizoCity is a framework that questions accepted practices of urbanism; practices that neglect to address the complexities of the existing context and urban fabric.

Within the SchizoCity approach to accommodate and simultaneously initiate a change in urban form, an eclectic programme is introduced to the urban situation in an attempt to (re) generate the city. The proposed result of this action is increased density, pump-planned buildings, alternative connections and an increase in usable public space that is sensitive to hierarchy. To accommodate and simultaneously initiate a change in urban programme, the form of the city block and its buildings are interrogated in an attempt to regenerate the city. This allows for increased pedestrian activity, improved density, alternative connections and increased usable public space within the specific context.

The intention is not to analyse the city according to our own desires, but rather to find answers for questions posed by a contemporary city dweller. Pretoria stands as witness to a bygone urbanity, but if construed as a system it can easily testify to the continuity of its urban fabric. Such a framework, which favours collaborations between various processes of modification, will give the CBD meaning, thereby indicating the diversity of identities, both spatially and for those individuals that use it.

Figure 3.14 The result of the manipulation of the city combining tie public and private realm adding more diversity to the city.

Part 4 Theoretical Discourse: Extending the Skin(s)
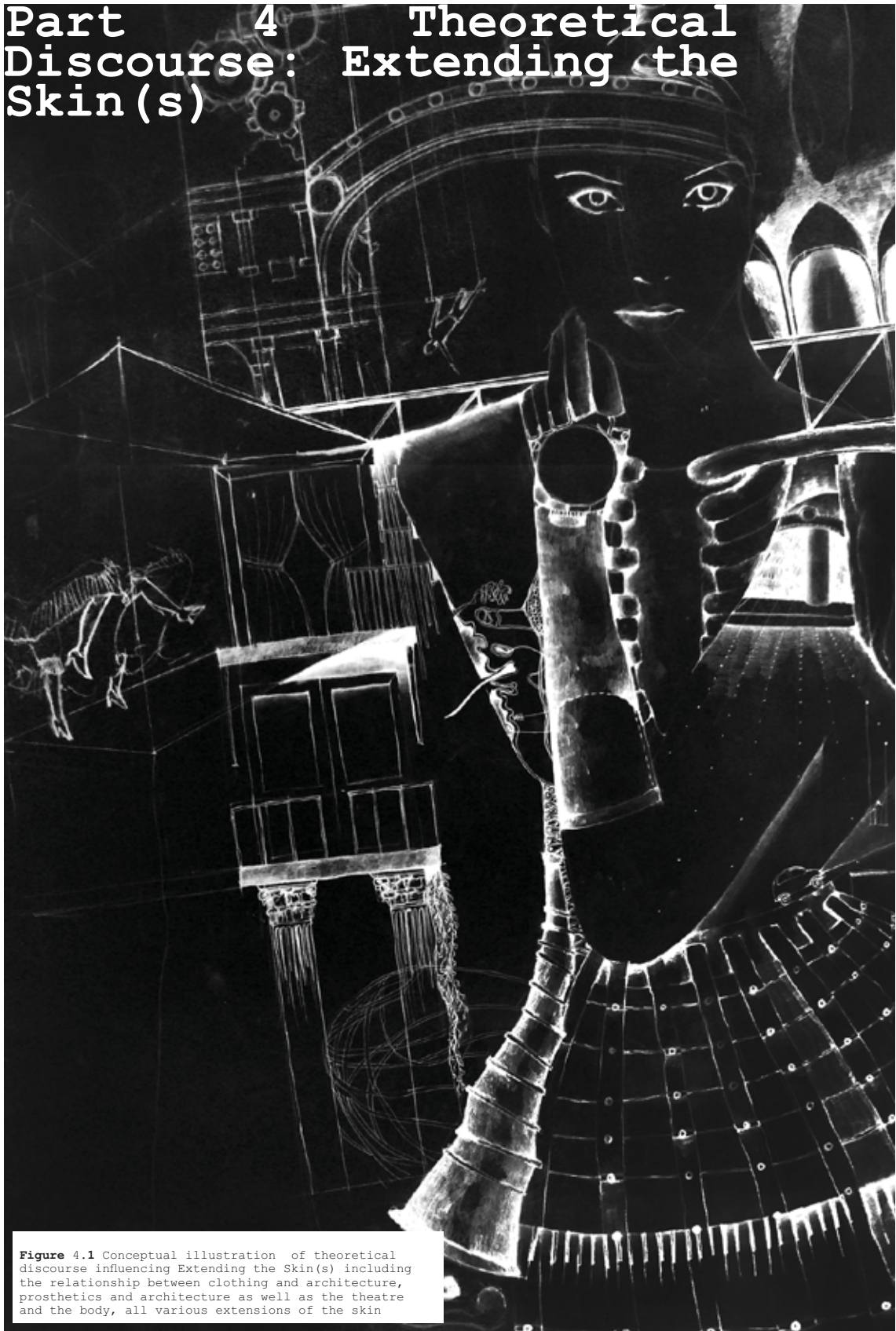
Figure 4.1 Conceptual illustration of theoretical discourse influencing Extending the Skin(s) including the relationship between clothing and architecture, prosthetics and architecture as well as the theatre and the body, all various extensions of the skin

4.1 Architecture and clothing as an extension of the skin

A feature of all human societies the wearing of clothing, in one form or another. Clothing is a category encompassing a wide variety of materials that cover the body. The primary purpose of clothing is functional; it is used as protection from the elements, both natural and artificial. Clothes enhance safety during activity by providing a barrier between the skin and the environment. Outside of their purely functional purpose, clothes often play an important social and cultural role. Most societies develop norms about modesty, religious practices, behavioral appropriateness, social status, and even political affiliations in which clothes play an important role.

Throughout history clothes have been made of materials ranging from natural grasses and furs to elaborate and exotic synthetic compounds. In addition to clothing, the body is also decorated or manipulated through various means such as:

- Corsetry
- Tattooing
- Scarification
- Foot binding
- Piercing
- Plastic Surgery

Some of these methods are however not in practice today.

As with clothing, the function of architecture has grown from simply supplying shelter which protects us from the elements, to a fashionable addition to a city. Architectural space, the manipulation thereof and how in turn, spaces can manipulate the body are now an integral part of the realm of architecture. The disciplines of clothing design and architecture culminate in the haptic realm. The clothes that we wear on our body, that we feel and move in, that we care for and become attached to, remind us of the possible intimacy of architecture. Whether we are indoors or out, architecture has the ability to imbue certain feelings and sensations which encourage us to move in certain ways and not in others (Franck, 2000: 95).

In 1898 Adolph Loos published 'The Principle of Dressing', acknowledging the primacy of dress as the basic shelter. It encourages architects to take inspiration from garments, textiles and materials. According to Quinn (2003: 2), Loos presented this as a means of understanding the importance and aesthetics of dwelling. Currently, a body of contemporary architects are placing more focus on surface and skin, compressing the illusions of depth of an interior space onto the surface or skin of the building and vice versa. Exterior skin is built up of layers of veiling with figurative imagery, invoking what might lie behind the surface of the skin. From the various disciplines of clothing design and architecture the following questions arise:

> Is clothing an extension of the skin?
> Is architecture an extension of the skin?
> How can a body of architecture be manipulated?

Loos described architecture and clothing as an extension of the body that reflects various layers of skin. If architecture is a skin, and we consider our biological skin to be first, then clothing represents the second skin and architecture the third. Architectural spaces and clothing as extensions of the skin become an enabling prosthetic for the human body.

Figure 4.2
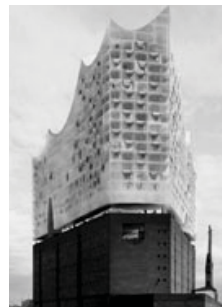extending the skin

Figure 4.3

Figure 4.4

Figure 4.5

Figure 4.2-4.6
Illustrates the relationship between skin and prosthetics. From our own skin and bones, a protective device, clothing as functional obeject as well an enabling prosthetic as an addition to a building

Figure 4.6

Figure 4.7

Figure 4.8

Figure 4.9

Figure 4.10

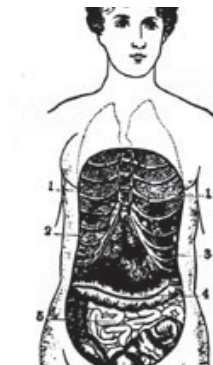Figure 4.11

Figure 4.12

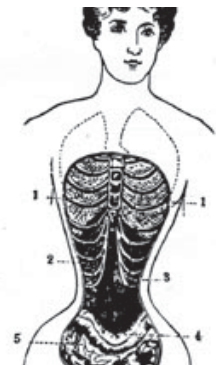Figure 4.13

Figure 4.14

Figure 4.15

Figure 4.16

Figure 4.17- 4.27 Illustrate the various layers of our body and architecture, beginning from the skeleton, bones and structure, through to skin both biological and architectural. A final layer is added to ourselves and often to existing buildings, both clothing the body and allowing it to adapt to a different condition. All layers are vital to functioning of both body and building, and some unable to be manipulated.

/47/

Figure 4.17

Figure 4.18

Figure 4.19

Figure 4.22
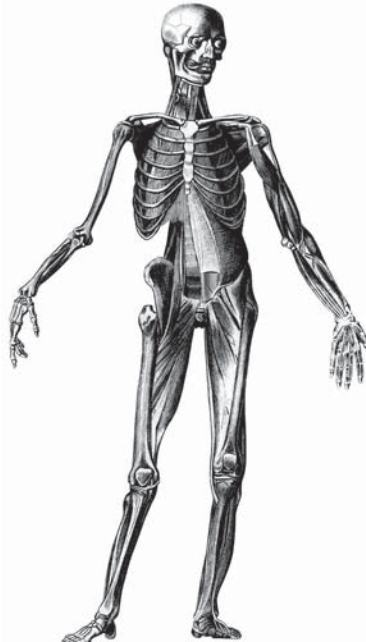
Figure 4.23

Figure 4.24

"It all comes down to a question of skin. And bones. This question of skin and bones is one of hiding and seeking. Is there anything left to hide? Is there any longer a place to hide? Can anyone continue to hide? Does skin conceal anything or is everything nothing but skin?" (Taylor, 1997: 11).

In order to understand this notion, two forms of skin need are investigated:

Human skin

The human skin covers the entire body and is continuous at the orifices. The skin contains the peripheral terminations of many of the sensory nerves. It is elastic and resistant, acting as a layer of protection for the deeper tissues. The superficial layers of the skin are modified for appendages in the shape of hair and nails. The surface is smooth to the touch and is perforated by hair follicles and gland ducts. The primary function of the skin is to regulate the body's temperature and act as a form of protection (Cunningham, 1920: 856).

Figure 4.20

Figure 4.21
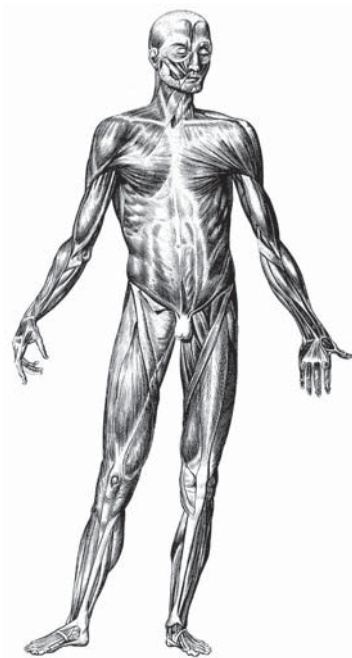
Figure 4.25
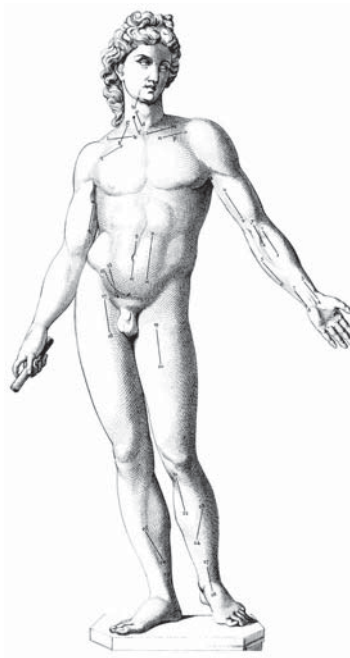
Figure 4.26

Figure 4.27

Architectural skin

Generally skin refers to the outer layer of a building. This is the external cloaking of all the layers within the building envelope. Functioning as a separate membrane, the external skin is the interface between the inside and the outside. The interior skin of a building is used to prevent visual and physical contact with the crudity of the hitherto internally exposed structure (Porter, 2004: 71).

Clothing and architecture both remain constructed extended skins, limited initially to two dimensional fabrication. Unlike the skin's continuous curvature upon the body, the extended skins are initially made from two dimensional surfaces that can be sewn, pleated, draped and suspended to produce three dimensional forms. Skin wrapping around the volumes of the body is sometimes taut, clinging tightly to the musculature beneath, and sometimes slack, draping loosely over form.

/49/

Figure 4.28 Athean woman, garment similar to that of caryatid.
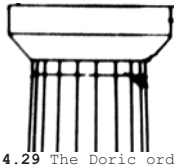
Figure 4.29 The Doric order

Figure 4.30 The Ionic order

Figure 4.31 The Corinthian order
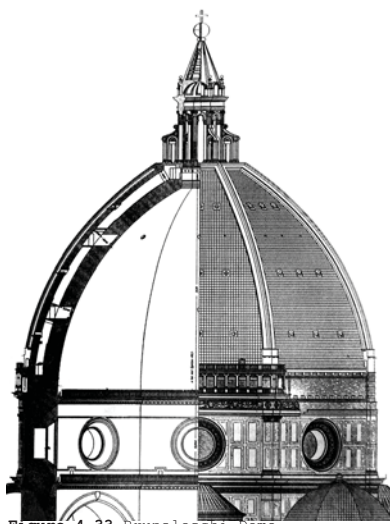
"Clothing often celebrates excess material, finding beauty in wrinkles and creases. In architecture, flat materials are folded or warped to create structures and objects that are all surface. Skins are woven through space, from inside to outside, ceiling to floor" (Lupton, 2002: 208).

Contemporary architecture brings together the complex worlds of clothing design, interior design and spatial planning, becoming an extension of the urban framework and a hybrid of all four (Quinn, 2003: 224). The integration of these different design disciplines will allow for a host of new applications in design.

The reference to architecture as clothing may date back to the time of Vitruvius, who was the first Architectural theorist. Vitruvius instils the idea that architecture should be a symbol of both power and communal values, an element of social standing **(Figure 4.28 and 4.31).**

"These aspects are also equal to the clothing industry, which too, is often a portrayal of societal hierarchies. Historic costumes reveal the axis of clothing and architecture in a period dress, in many garments that were ornamented and constructed according to architectonic references" (Quinn, 2003: 2).

The tectonic influence of architecture has been extended to the realm of clothing for centuries in the form of corsets, hoop skirts and hats. The ladies of Henry VIII's court wore headdresses in the form of a Tudor arch **(Figure 2.34**), whilst male courtiers wore expressions of Gothic architecture in their hats, capes and padded court attire. Paxton's Crystal Palace, built for the Great Exhibition of 1851 influenced woman's dresses of the period. The designs were voluminous devices that dominated the fashion industry for the subsequent two decades.

Figure 4.32 Woman dressed in Byzantine clothing. Dress similar to Brunaleschi dome in structure and form.

extending the skin

Figure 4.33 Brunaleschi Dome

Figure 4.34 Woman headdress resembling Tudor Arch

"Wrap, suspension, dynamic, smooth, shelter, tectonic, volume, drape, pleating, geometry, cantilever, printing, fold, fluid, layered, material, border, sleeve, exposed, translucent, texture, textile, ornament, fluted, fastened, patch, stiff, cosmetic, worn, reveal, covered …"
(Miles, 2008)
{Figure 4.35 to 4.38}
The influence of architecture on clothing can be seen in the pliable metals, membrane structures, lightweight glasses and flexible plastics usually standard in building construction, becoming part of garment construction. At the same time, architects and interior designers are borrowing the techniques of pleating, draping and pattern construction from traditional garment construction, to design buildings that are interactive, inflatable, and even portable (Dexigner, 2006).

Fashion designers, akin to architects, interpret clothing according to spatial limitations. Architectural rules have developed over the centuries, the earliest such set of rules being those published in Vitruvius' *'Ten Books of Architecture'*. Clothing and architecture revolve around existing form and therefore require an understanding of both mass and space. Dwellings and garments rely on the human form to signify their dimensions more than they do other structures, but typically existing precedents and paradigms in design, determine their result (Quinn, 2003: 205). Clothing throughout history has had certain transience about it; historical models of clothing are mostly portrayed in the arts, though few garments have actually survived. This is unlike architecture, which has many historical precedents, giving it certain immortality.

The questions about skin are profound, not superficial. Where are its boundaries? What is its status? Is it surface, depth or both? Skin is the space of flux, of oscillating conditions. Skin is a surface of maximum interface and intensity (Imperial, 2002: 55). These extended skins that link our bodies to our surroundings, whether they be clothing, a table or a chair, can be described as a form of prosthesis that enables the human form.

suspension

Figure 4.35

volume
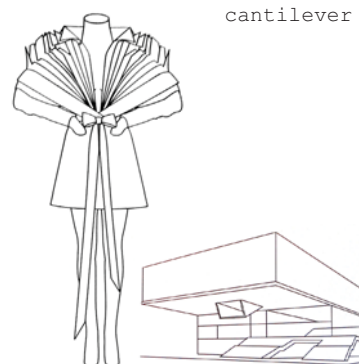

Figure 4.36

cantilever
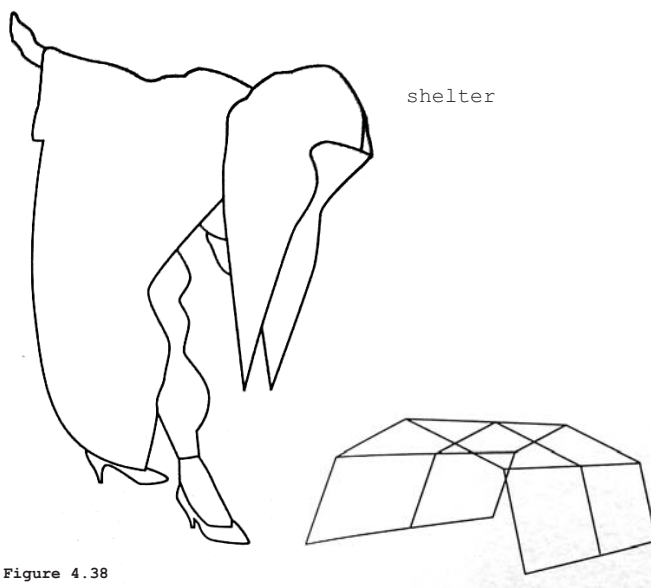

Figure 4.37

shelter
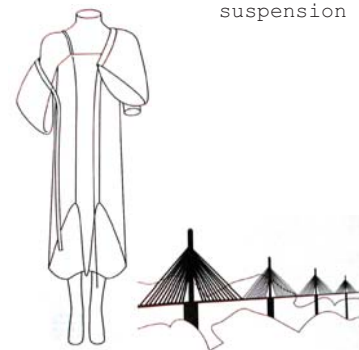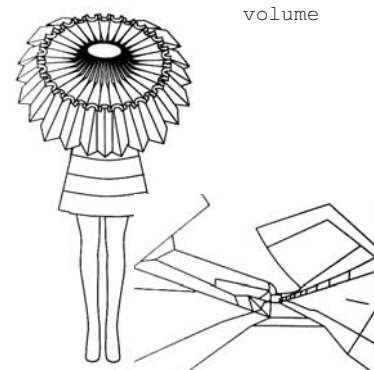
Figure 4.38

4.2 Architecture as Prosthesis

The term prosthesis was coined in 1553 in a grammatical sense as the addition of a syllable to the beginning of a word. In the 1700's it was used in the medical realm as the 'replacement of a missing part of the body with an artificial one'. In its more contemporary definition, a prosthetic is something that enables the body **(Figure 4.41),** whether it is clothing or architectural space (Smith & Morra, 2006: 2).

The borders between fashion and architecture may blur so much that they can no longer exist without one another; each having a prosthetic dependency on the other. Like a building, clothing may become an architectural entity in its own right, but will remain reliant on other forms of skin. Designers such as Lucy Orta create habitable garments in an attempt to address societal issues, such as homelessness. Current society sees the building as a protective space, whereby various forms of prosthetic skin may develop into a protective node such as that imagined by Virginia Woolf. "Woolf speculates whether someday people might carry with them portable homes, like "snail shells" **(Figure 4.42)**. She speculated that they could "flit out houses like fans: and go on" (Hodge, 2006: 47).

This nomadic type of existence, where your shelter travels with you, can be likened to travelling circuses. In the 19th century, European and American Circuses would function according to the seasons. They would travel around the country during the summer months, performing in canvas tents, and establish themselves in circus buildings during the winter. The contemporary circus tent is erected in a time span of approximately three hours, establishing a platform for performance in almost any location.

The example of the circus architecture as a flexible system is akin to the practical nature of architecture and other designed objects which the natural human form cannot actualize, thus transfiguring the body becomes the quest. The first instance where the human body was transfigured was through the development of the dwelling. Human beings cannot face the elements without the necessary protection. Just as a prosthetic limb enables a disabled person, architectural space acts as a prosthesis that enables human beings. '…the body has the capacity for prosthetic extension, a capacity to link to objects in ways never conceived before, to incorporate objects into its daily operations, to become social and historical in the most fundamental sense' (Grosz, 2003: 97).
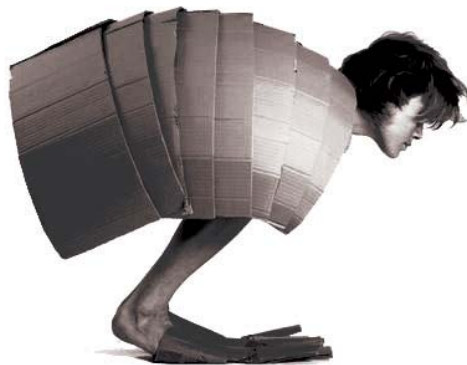

Figure 4.41

Figure 4.42 Architecture as clothing as shelter for the human form.
extending the skin

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Hussein Chalayan expresses his fascination with architecture and spatial dynamics in his garments, creating garments with completely new forms, shapes and materials. These garments, not unlike a building, define their own space but also transfigure the body. Clothing reflects many contemporary architectural construction principles. Clothing has connotations with the prosthetic realm. A dress can be unclipped from the body and transformed into a fully utilizable table **(Figure 4.41)**. Soft coverings for a chair may be unzipped and adorned as a garment. Chalayan's vision is to integrate clothing with their surroundings, thereby rendering a diverse understanding of the different environments and factors that create these garments (Quinn, 2003: 122).
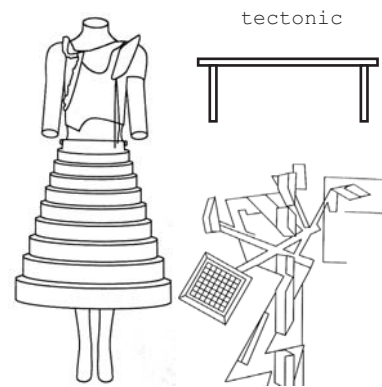
Chalayan is inspired not only by architectural proportions but also by the architectural principles of shelter, protection and social structuring, while at the same time maintaining the mobility and flexibility that architecture lacks. According to Chalayan, clothes are like small parts of an interior, the interiors form part of architecture, which is then a part of the urban environment (Quinn, 2003: 122). It is within this urban environment that architecture is notably beginning to draw inspiration from the clothing industry; researching textiles, their properties, and how they can be incorporated into a building. It is within this urban environment that society is coming to terms with the realisation that man lives in a prosthetic realm with prosthetic objects that enable us **(Figure 4.44)**.
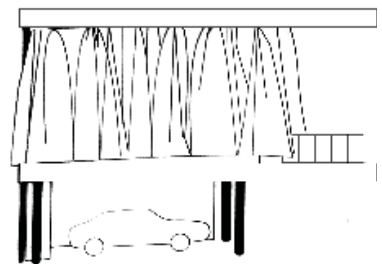
Shigeru Ban is one of the prolific architects who is exploring the integration of textiles into his architecture on a residential scale. Just as a garment is a prosthetic addition to a body giving it a dynamic sense of life as a person moves, architecture is beginning to achieve the same through the use of textiles. Walls are replaced by fabric, allowing one to draw them open as one would curtains, increasing the architecture's permeability and translucency, and giving it a sense of life through continual movement **(Figure 4.45)**. "By drawing back a wall, another is exposed, liberating a void that was previously disguised. By doing this the visual perception of architecture is inverted, mediating a new experience for those that inhabit it" (Quinn, 2003: 80).
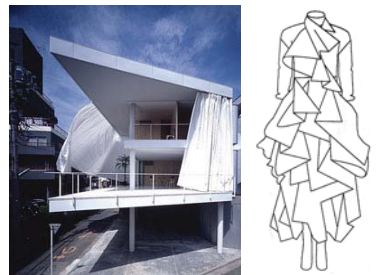
A garment can be described as a piece of architecture itself, occupying and affecting space within the built environment **(Figure 4.46)**. As architecture delves into the prosthetic realm, the layering of 'skin' becomes integral to how environments are experienced and essentially worn. These skins need to be understood and explored, and a calling back to the various structures of skin, as well as an understanding of the human form. Depicted only as a form of scale in architectural drawings, the human form is misunderstood and perhaps misrepresented within the prosthetic realm. These are matters of aesthetics, ergonomics and sentience' (Smith & Morra, 2006: 49. As a place that often defies reality, the theatre is testing-ground for the prosthetitization of the body, testing its limits within a space. Bodies can fly, bodies can vanish and bodies can distort, within a theatre:

> "There are appearances
> Only appearances
> How to believe
> How to call
> Them
> Anything?"
> (Auster, 1985: 48)

tectonic

Figure 4.43

Figure 4.44

Figure 4.45

Figure 4.46

Figure 4.47 Slat Dance by Oskar Schlemmer, 1927. Slats were strapped to the performer to demarcate the space occupied by the dancer's body as well as emphasizing perspective to the viewers

/53/
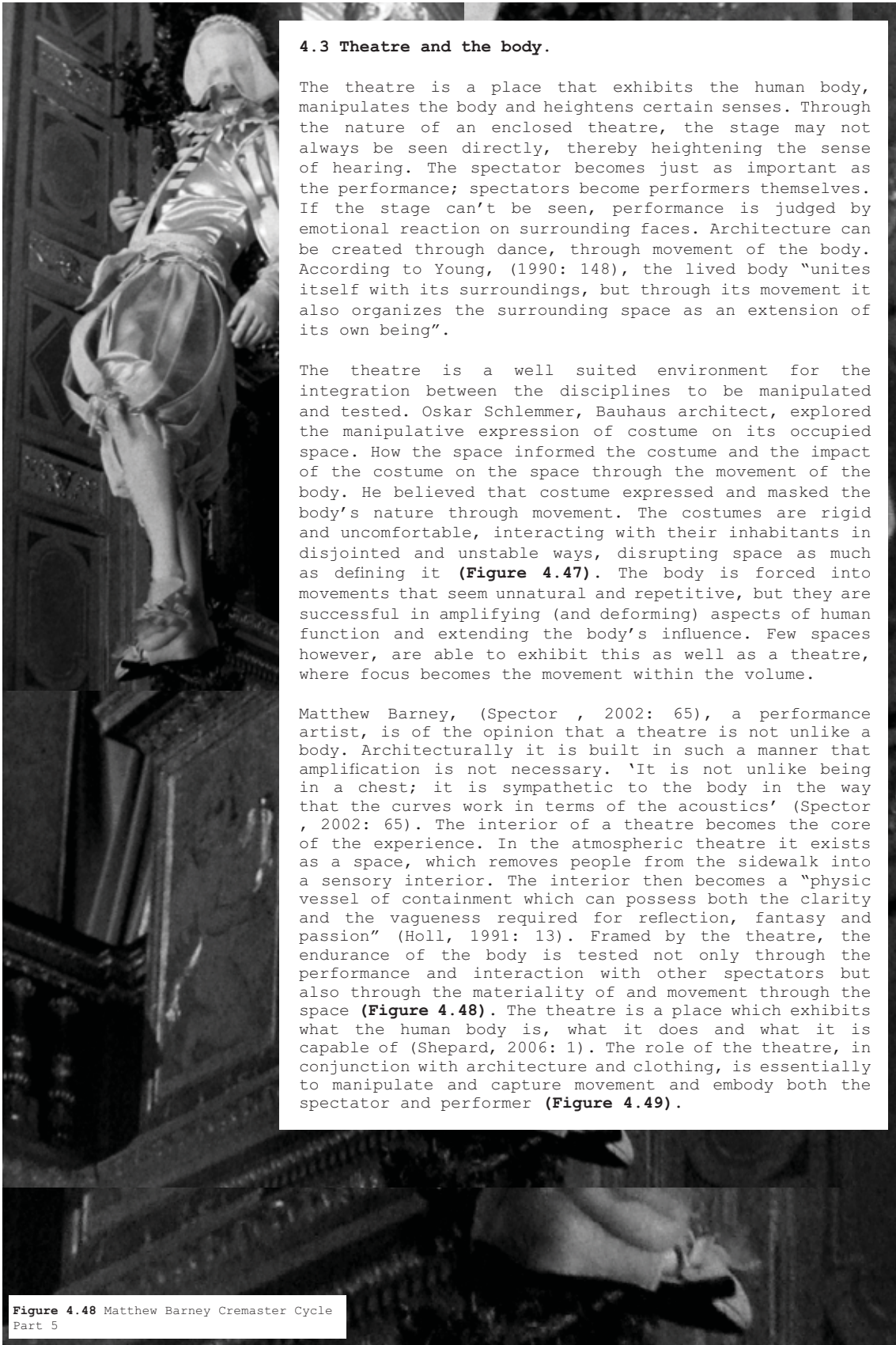
4.3 Theatre and the body.

The theatre is a place that exhibits the human body, manipulates the body and heightens certain senses. Through the nature of an enclosed theatre, the stage may not always be seen directly, thereby heightening the sense of hearing. The spectator becomes just as important as the performance; spectators become performers themselves. If the stage can't be seen, performance is judged by emotional reaction on surrounding faces. Architecture can be created through dance, through movement of the body. According to Young, (1990: 148), the lived body "unites itself with its surroundings, but through its movement it also organizes the surrounding space as an extension of its own being".

The theatre is a well suited environment for the integration between the disciplines to be manipulated and tested. Oskar Schlemmer, Bauhaus architect, explored the manipulative expression of costume on its occupied space. How the space informed the costume and the impact of the costume on the space through the movement of the body. He believed that costume expressed and masked the body's nature through movement. The costumes are rigid and uncomfortable, interacting with their inhabitants in disjointed and unstable ways, disrupting space as much as defining it **(Figure 4.47)**. The body is forced into movements that seem unnatural and repetitive, but they are successful in amplifying (and deforming) aspects of human function and extending the body's influence. Few spaces however, are able to exhibit this as well as a theatre, where focus becomes the movement within the volume.

Matthew Barney, (Spector , 2002: 65), a performance artist, is of the opinion that a theatre is not unlike a body. Architecturally it is built in such a manner that amplification is not necessary. 'It is not unlike being in a chest; it is sympathetic to the body in the way that the curves work in terms of the acoustics' (Spector , 2002: 65). The interior of a theatre becomes the core of the experience. In the atmospheric theatre it exists as a space, which removes people from the sidewalk into a sensory interior. The interior then becomes a "physic vessel of containment which can possess both the clarity and the vagueness required for reflection, fantasy and passion" (Holl, 1991: 13). Framed by the theatre, the endurance of the body is tested not only through the performance and interaction with other spectators but also through the materiality of and movement through the space **(Figure 4.48)**. The theatre is a place which exhibits what the human body is, what it does and what it is capable of (Shepard, 2006: 1). The role of the theatre, in conjunction with architecture and clothing, is essentially to manipulate and capture movement and embody both the spectator and performer **(Figure 4.49)**.

Figure 4.48 Matthew Barney Cremaster Cycle Part 5

extending the skin

The Architectural body

Human beings are born into architecture and then conditioned by it

The body as architecturally motivated

Replaces mind – "what's on your mind?" can be more accurately posed as "what's your architectural body?"

Dispersed but reunitable consciousness or extended, far-flung, and reworkable bodiness

The body inextricably linked with architectural surrounds that are activated by it and activate it

Multiply initiated bodily articulation

Body Proper + Architectural Surround = Architectural Body

(Virilio, 1998: 33)

Within the haptic realm of a theatrical space, one can transform the unfamiliar into the familiar by exploring the various skins in design, ranging from our own to the architectural. This allows users to question the space, their movement through it, and the sensations created by their body interacting with the architectural skins through the manipulation of surface, temperature, tactility and confinement. According to Franck (2000: 94) approaching architecture as a manipulation of our own skin can reintroduce embodiment and lived, sensory experience into architectural discourse.

Figure 4.49 Matthew Barney Cremaster Cycle Part 2

Part 5 Client overview

circus
1768 -

boswell wilkie Circus
1954 - 2001

BOSWELL WILKIE
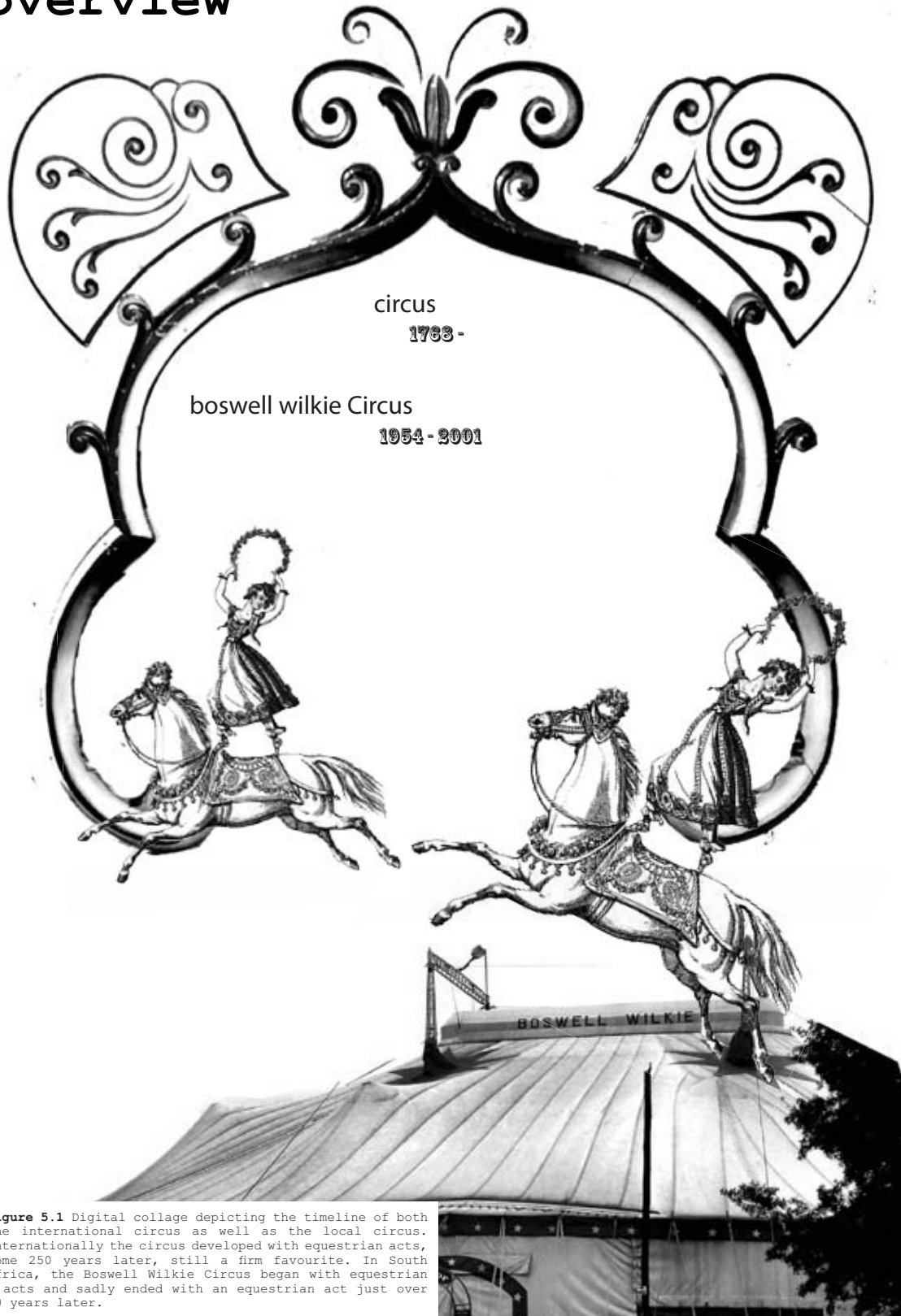
Figure 5.1 Digital collage depicting the timeline of both the international circus as well as the local circus. Internationally the circus developed with equestrian acts, some 250 years later, still a firm favourite. In South Africa, the Boswell Wilkie Circus began with equestrian n acts and sadly ended with an equestrian act just over 50 years later.

extending the skin

5.1 Introduction

Currently the Capitol Theatre building is owned by the Tshwane Metropolitan Municipality and used as a private parking. Public access to the building is limited to the Kariba Restaurant and Tshwane Cultural centre which both occupy the entrance foyer, and to the male and female ablutions situated within the Grand Foyer. Public access to the Auditorium and parking behind the TPA wall is prohibited. In order to pump-plan the theatre, a suitable tenant needs to be chosen; one that can fully utilize the potential of the space. Tshwane Metropolitan Municipality as the owner of the building will provide funding for the Tshwane Cultural Centre as well as the Boswell Wilkie Circus in order to train people in both craft and performing arts.

Tshwane Cultural Centre already established in the Entrance Foyer of the Capitol theatre, the centre provides a platform for local artisans skilled in beading, sewing and millinery to trade goods. Some of the artisans affiliated with the centre will transpose part of their business to the Capitol in order to aid people in developing skills.

The Boswell Wilkie Circus is the anchor tenant of the auditorium, using it as a practise arena and performing both in the auditorium as well as the *extended interior.* Suzie Wilkie current owner of the Circus is to establish a school for those that aspire to become performers; special interest will be taken in children that are disadvantaged."Don't beg, perform, I have made a few people world-class international performers" (Suzie Wilkie, 2009).

A design will be developed for the Boswell-Wilkie Circus. Even though the Circus becomes the resident tenant of the space, the intervention must still be flexible enough to accommodate other functions such as:

- Minor theatrical productions
- Car launches
- Fashion shows
- Conferences
- Club events
- Music events

5.2 Overview of the Circus

Verse:
When the pill your doctor gave you
Turned your cold to the grip
When a stitch to save nine others
Comes apart with a rip
When the rats invade your attic
And start leaving your ship
Follow my tip – come away on a trip
Chorus:
Just join the circus like you wanted to
When you were a kid
Climb aboard before it moves on and you'll
Thank your lucky stars you did
Go to bed in Cape Town and wake up in Pretoria
Pack your roll, your brush and your comb
And get-ready to roam
And get-ready to stray
Bless your soul you'll never go home again
Boswell-Wilkie Circus is here to stay!
Instrumental:
I joined the circus as I wanted to when I was a kid
Climbed aboard before it moved on and you
Bet your life I am glad I did
Went to bed in Cape Town and woke up in Pretoria
Packed my roll, my brush and my comb again
Ready to roam again, show me the way
Bless my soul I will never be the same again
On the day I joined the circus
The famous Boswell-Wilkie Circus
Step right this way and join the circus
Just keep in step and follow the band
And join the circus like you wanted to
Boswell-Wilkie Circus will come your way.
(Boswell Wilkie Circus Program: 1997)

The circus has its origins in England, developed in the 18th century by Phillip Astley, a

former cavalry Sergeant-Major turned showman. Upon retirement, Astley used his knowledge of training horses as a form of entertainment. Astley established a riding school in London, where he would teach in the morning and perform in the afternoon. During this time, commercial theatre in London was developing and Astley would open up the circular arena inside the school to the public. This arena he termed the circus, naming an idea derived by other 'trick-riders' (circopedia. com, 2009). The circus ring allowed the audience a perfect view of the performers **(Figure 5.2)**, as the horses cantered around the ring. In the late 18th century, Astley, now more famous for his circus than his school began to incorporate other 'fantastic' acts into his show. From this school, students became competitors and established circuses in Russia and America. Performances were initially given in permanent buildings whose flamboyant nature rivalled that of theatres. The travelling circus developed in the United States in response to a demand to make circuses more accessible. Due to the fact that it is a visual performing art, language barriers are easy to bridge thereby making it applicable to and enjoyable for everyone. Early circus companies, realizing this, embarked on extensive international tours (Circopedia, 2009). This established a global circus family within a global phenomena before the concept became commonplace. As the interest in exotic animal's increased, zoological exhibitions became part of the travelling circus, and the exotic animals were incorporated into the shows shortly thereafter. According to Circopedia (2009) the travelling circus reached its height of popularity between the two world wars but remained established and popular in permanent buildings within large cities.

In 1975, Prince Rainier of Monaco created the International Circus Festival of Monte-Carlo, which on an annual basis would hold the 'Gold and Silver Clown Awards', an equivalent to the Oscars in the film industry. This was followed in 1977 by Paris's World Festival of the Circus of Tomorrow, created to showcase and promote a new generation of circus performers, mostly trained in circus schools (Circopedia, 2009)..

The circus in South Africa is relatively young compared to that of its international counterparts. Originally from New Brighton, England, W H Wilkie arrived in Durban complete with his circus. Wilkies Great Continental Circus took South Africa by storm, featuring top class international artists. A travelling circus from the beginning, red and yellow trucks made an annual tour around the country. In 1972, W H Wilkie bought the shares in Boswell Circus and the Boswell Wilkies Great Combined Circus was formed. Due to the size of the circus, railway travel became the main means of transport for the performers and animals. In the 1980's, the Wilkies son established his own circus and the two amalgamated in the late 1980's. The Boswell Wilkie Circus is currently headed by Suzie Wilkie, the daughter of W H Wilkie. Born into the circus, Suzie Wilkie began performing at the age of three and continued up until the circus's last performance in 2001 (Circus.co.za, 2009). Schooled at a boarding school, she returned to the circus during the holidays, going to whichever town they were performing in. Since 2001 Suzie Wilkie has attempted many performances, but as a result of their location and the expense of advertising, performances have not always been well attended (Suzie Wilkie, 2009).

According to Suzie Wilkie (2009), the circus began to decline in the early 1990's as a result of: travelling costs, maintenance costs, payment of international acts, as well as a surge in animal rights, even though the Wilkie Circus insisted that all their animals were part of their circus family and were treated very well. Location also became a problem. With the expansion

Figure 5.2 The interior of the Cirque d'Hiver during an equestrian performance.

Figure 5.3 Performer from Beijing Circus performing for Boswell Wilkie Circus

Figure 5.4 Suzie Wilkie

extending the skin

of cities over the decades, the circus was forced to set-up further away from the city. With the expense of advertising, many people did not even know the circus was performing in town. In 1994, when the no animal Chinese Circus joined the circus, the public stayed away due to the lack of animal acts.

In 2001, the Boswell Wilkie Circus performed their last show in Alberton, to a tent full of circus fans. During this closing performance, interest in the Circus soared once again, as people realised they might never see the circus travelling around the country again. The revenue generated, however, was not enough to bring the return of the travelling circus. Suzie Wilkie **(Figire 5.4)** describes the circus as a global family; that no country has a specific circus tradition can be attributed to the fact that circus companies have always, and continue to travel the globe sourcing various acts. In her opinion, the Boswell Wilkie Circus is dormant and when suitable it will return. Still part of the international circus family, Suzie Wilkie continues to judge at various circus competitions around the globe **(Figure 5.7)**.

5.3 Conclusion

The decline of the circus has reduced its identity to that of only a thought. Most children know what a circus is, but have never experienced the actual event. Opportunities for performers and aspiring performers have also declined. The need for a social circus in Gauteng is great; one such circus is Zip-Zap in Cape Town, "but they have sponsorship to help them aid children, if I could find a sponsor it would be a privilege to start A Boswell Wilkie Circus school", (Suzie Wilkie, 2009). Trainers train children, and some have the possibility of becoming world class performers **(Figure 5.5)**. Suzie Wilkie (2009) believes that children should perform, not beg, although the intention of the social circus is for it to be accessible to everyone. The Capitol Theatre is ideal for a social circus or circus school. Boswell Wilkie is the tenant required to establish such a school. In collaboration with an outreach programme from 'Cirque du Soleil' known as Cirque du Monde, staging circus workshops jointly with community organisations that reach out to youth.

"Cirque du Monde is unique since it is based on a pedagogical approach that brings together artistic expression and social intervention. The programme calls for the involvement of circus artists who wish to use their talents from a social perspective, and social workers who want to integrate circus arts into their initiatives with youth" (Zip-Zap, 2009).

With its established name, experience and dedicated owner, the Boswell Wilkie Circus can once again begin to recruit its staff and also source international acts. Being housed in a building within the CBD will help establish the school in the community, not only of the city, but beyond its borders. The circus school will also be able to collaborate with the Tshwane Cultural Centre which employs local craftsmen, such as tailors and bead workers. People can be trained in these crafts and assist in the making of costumes for the performers. With its various clients, Capitol becomes a joint initiative to reintroduce the fantastic and empower people.

Figure 5.5 South African act from the Boswell Wilkie Circus

Figure 5.6 Flying Trapeze performers from Beijing Circus performing for Boswell Wilkie Circus

Figure 5.7 Global Boswell Wilkie Circus family comprised of local and international acts. "I have many friends all over the world, some I have seen after twenty years at international circus events" (Suzie Wilkie, 2009)

Part 6 Precedent Studies

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

extending the skin
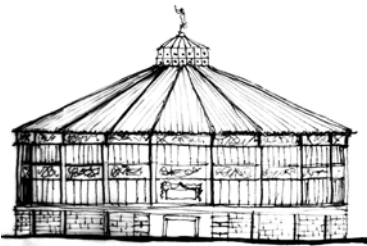
Figure 6.2 Elevation of Cirqur d'hiver. Hand drawing of facade
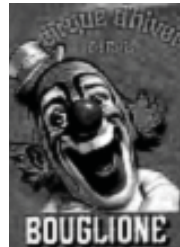
Figure 6.3 d'Hiver programme 1978

Figure 6.4 Section of Cirque d'Hiver. Hand drawing of section
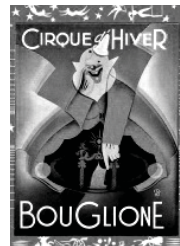
Figure 6.5 Cirque d'Hiver programme 1957

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

Figure 6.7 Digital collage of Russian Doll by Viktor and Rolf

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 themself. 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.

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.
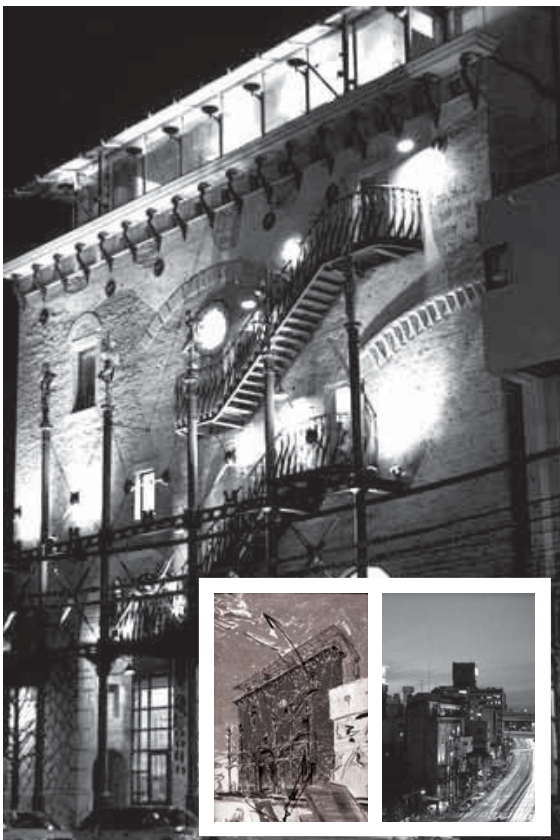
6.4 The Wall

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
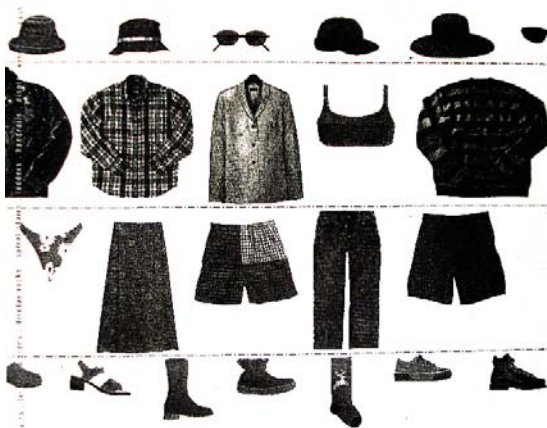
Figure 6.10 Division of floor levels according to merchandise.

Figure 6.11 View of *Exquisite Corpse Clothing Store* from street level.
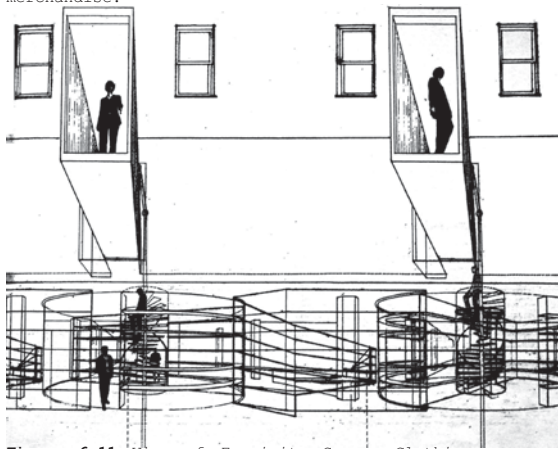
Figure 6.12 Fantastic spatial character of *La danza dei pixel.*

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 though 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 though 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.

6.7 Sycamore Grove Theatre

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'

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 buildings skeleton. In both scenarios these are spaces for manipulation and extending the possibilities of 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 eventhough the viewer is walking through it, they feel separated from it, as if looking at a rare object within a glass casing. The facade on 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 f Notre-Dame, Paris

Part 7 Design Explorations
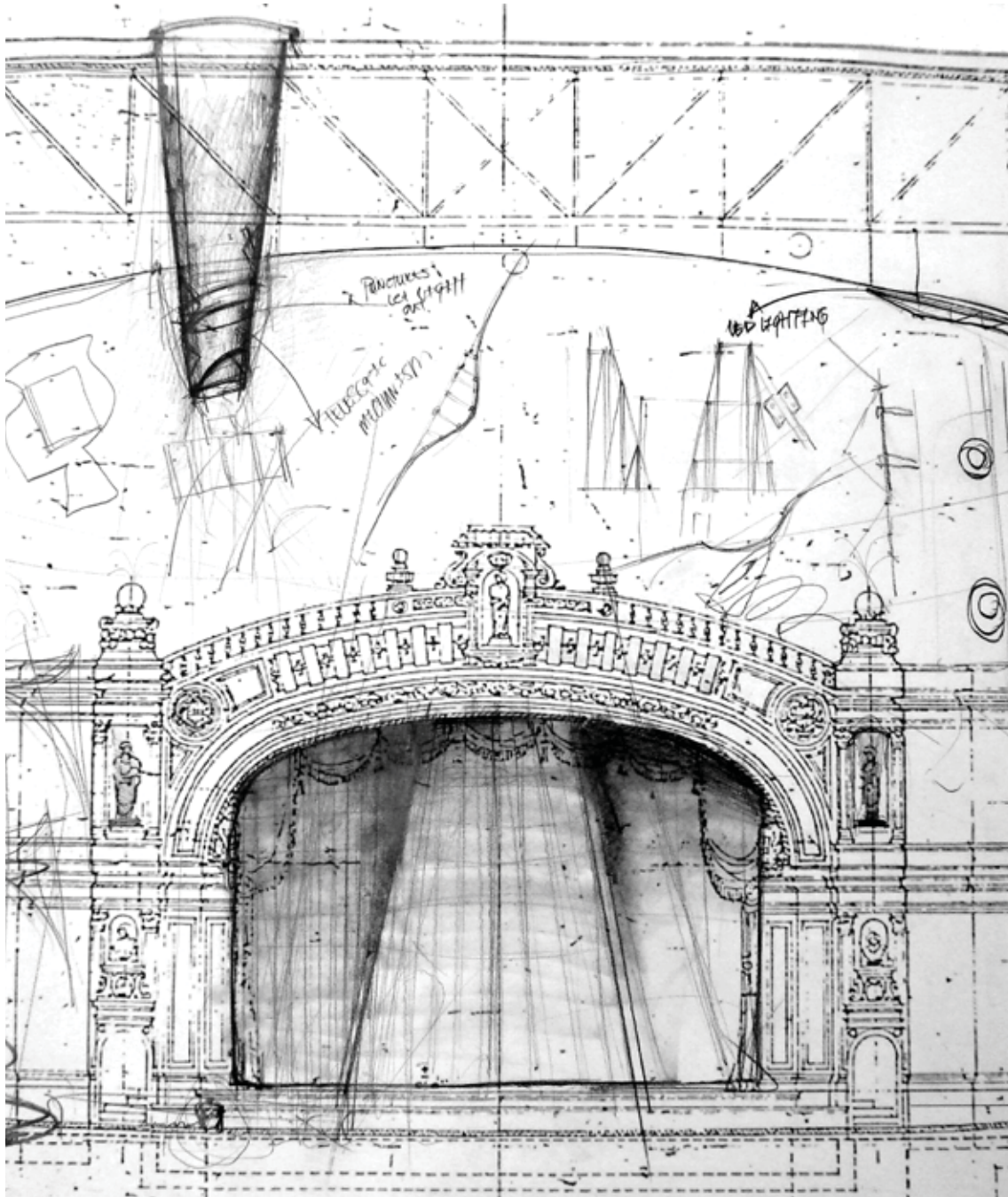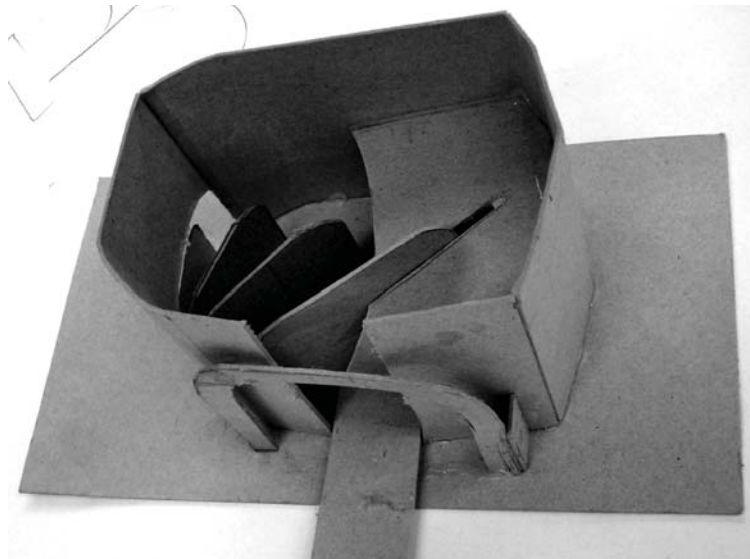
Figure 7.1 View toward stage September 2009

Figure 7.2 Concept model, unfolded western interior facade, February 2009
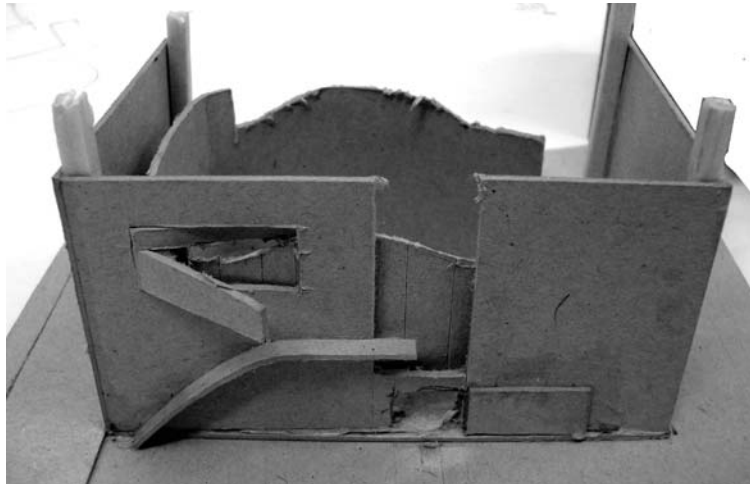
Figure 7.3 Concept model, unfolded eastern exterior facade, February 2009
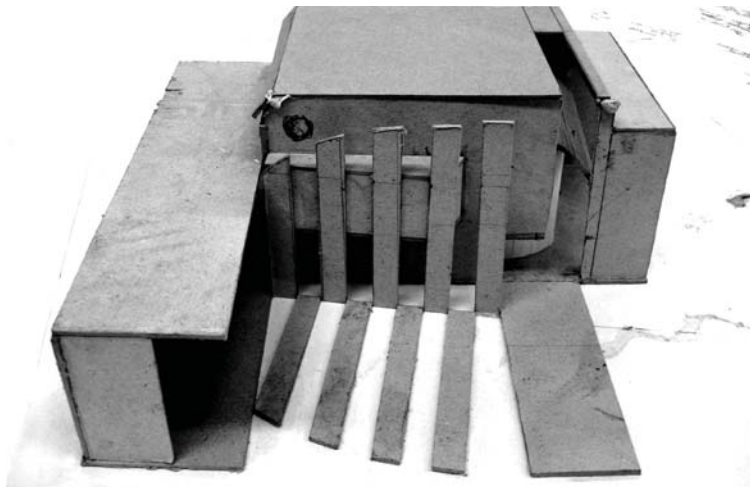
Figure 7.4 Concept model, unfolded western interior facade, March 2009

7.1 Introduction

A basic spatial framework was developed early in the year for the building as a whole. This framework concerned the basic programming of the foyers, with the main focuses on an intervention for the auditorium and the exterior space. The Entrance Foyer is to maintain its function as the restaurant and cultural centre. The Grand Foyer is to be programmed as a gallery. An installation of Boswell Circus imagery bas well as handcrafted costumes will be displayed in the Grand Foyer. This space can, however, also accommodate other exhibitions. The space underneath the balcony is programmed as an audio and projection gallery.

The initial conceptual models explore and identify some of the strategic objectives that guided the design process throughout the year. Even though some of these evolved throughout the process, the objectives remained. The models explore the basic envelope of the auditorium and various possibilities of unfolding and revealing the spaces to each other. Initially the objective was to manipulate the auditorium and the western facade. Attention was placed on opening up the auditorium to reveal the interior and fold it out to the exterior and fold the exterior into the interior space.

The models explore the beginning of questioning the means of entering the auditorium, whilst retaining the existing entrances. These include an investigation into a mechanical means of accessing the auditorium, such as a carousel or a Ferris wheel, elevating the viewer from ground level and onto the balcony of the interior.
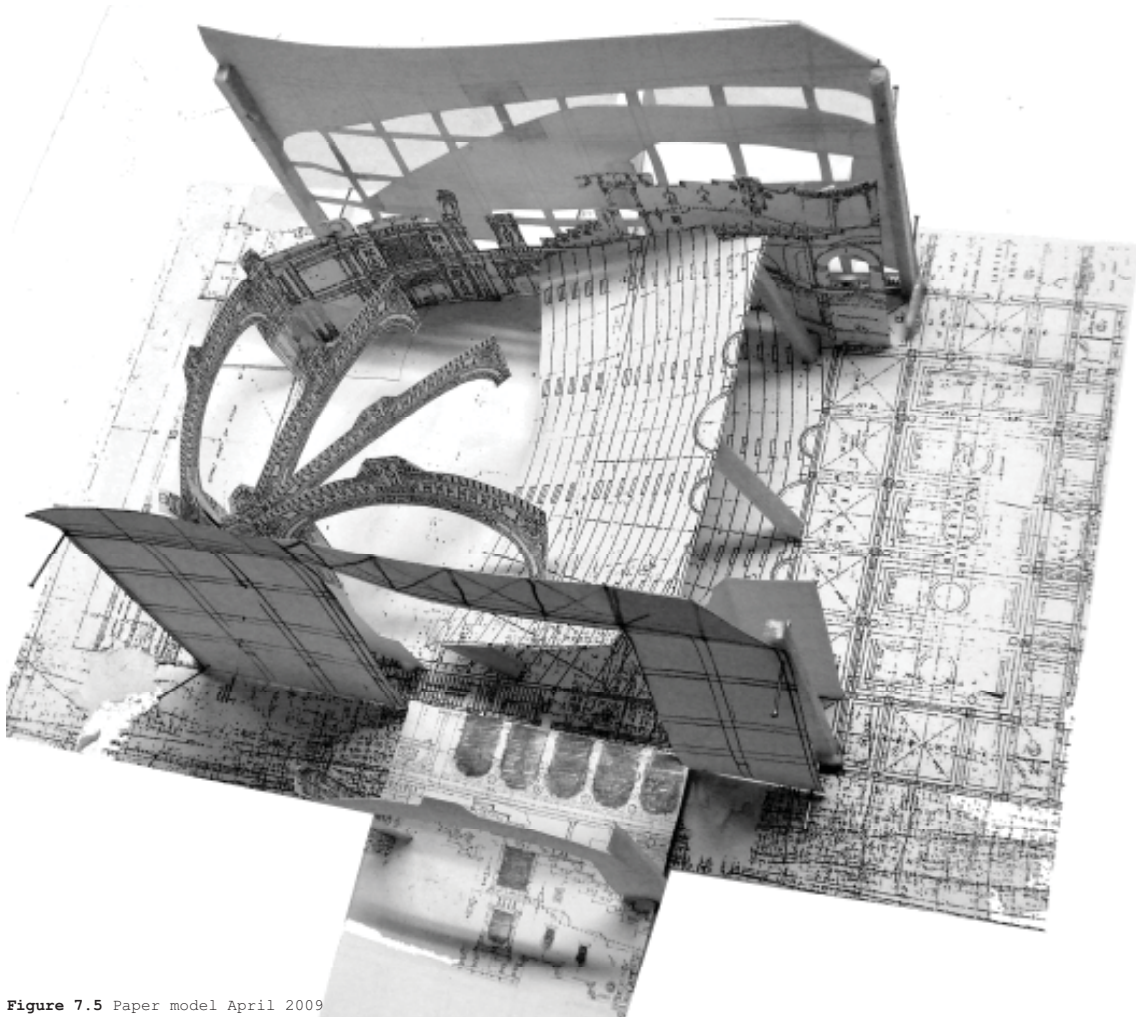
Figure 7.5 Paper model April 2009
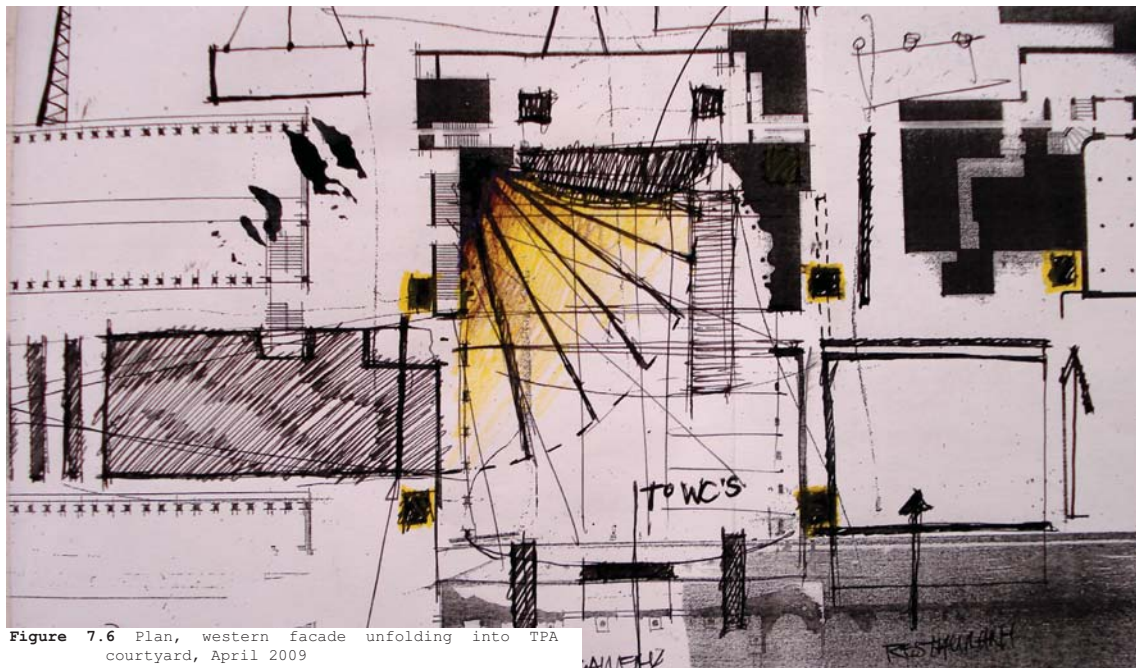
Figure 7.6 Plan, western facade unfolding into TPA courtyard, April 2009

extending the skin

Figure 7.7 Eastern facade, April 2009

Figure 7.8 Unfolding proscenium, April 2009

Figure 7.9 View from TPA courtyard with repetition of proscenium, April 2009

7.2 Exploration A

This intervention explores the possibility of unfolding part of the western facade into one of the courtyards of the TPA building. This will form an amphitheatre between two of the towers of the neighbouring building. The amphitheatre has access from fountain lane as well as from the TPA itself. Unfolding the western faced reveals the interior of the building. The proscenium of the stage is mimicked and unfolded from the original to the western facade. The form of the proscenium is repeated on the exterior of the building, framing the interior and providing structure off which to suspend, but not functioning as a fly-tower. The eastern facade is manipulated to reveal aspect of the interior. From one of the doorways of the exterior, a glass box projects, a cantilevered stage in which a performer can perform. The brick infill is removed in reference to the dome structure at its apex. Access to the platforms of this facade is from the interior only.

Figure 7.10 Model with super structure repetition of beams and columns in eastern exterior space. Insertion of cranes to aid in skin manipulation. April 2009

extending the skin

Figure 7.13 Conceptual plan, unfolding of exterior and manipulation of balcony. April 200**9**
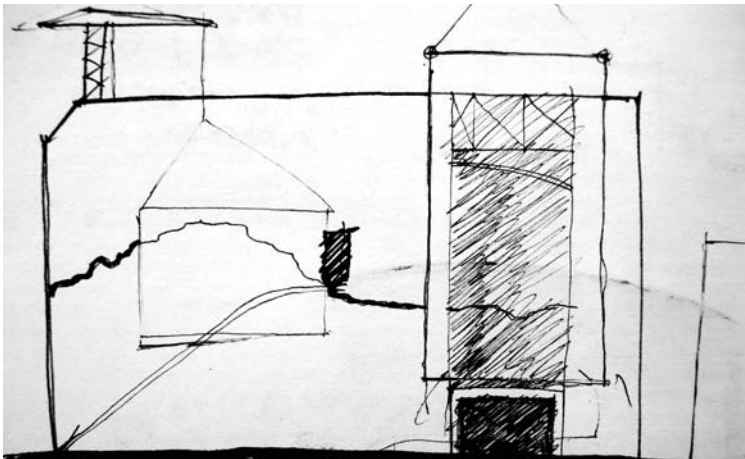
Figure 7.14 Eastern elevation April 2009
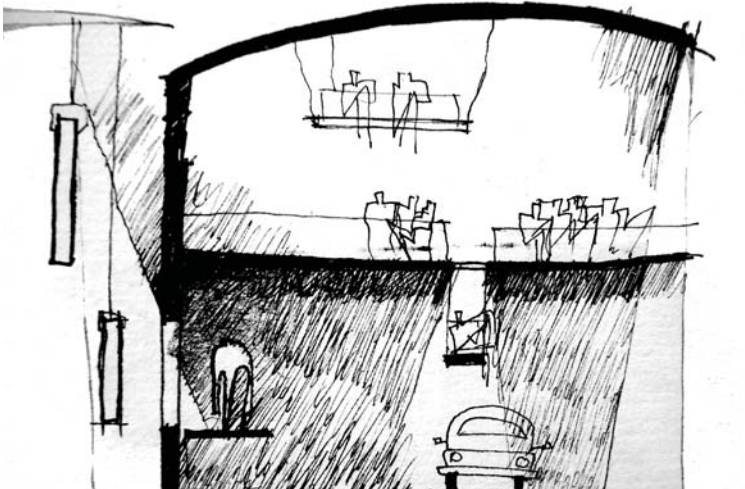
Figure 7.15 Section with manipulated balcony and eastern facade. Decision to keep vehicular access on ground floor. May 200**9**

7.3 Exploration B

This intervention developed from 'A' continues with the exploration of unfolding the western facade. Cranes are inserted into the design, as a process of construction is explored, the cranes, as part of the process, becoming permanent fixtures. Four are inserted into the buildings, assisting in the manipulation of both facade and interior. The proscenium, similar to 'A' is repeated, but this time, brought upwards, the foot of the last proscenium resting on the balcony. The exterior wall is unfolded into the TPA courtyard and the interior wall, unfolded and layered on top of the exterior wall, becoming a stage. The niches and opening are filled with concrete and raised, becoming platforms on the stage. The cranes act as a fly tower the amphitheatre in the TPA courtyard, whilst on the eastern side of the building; the cranes are used to 'lift' sections of the exterior wall, revealing the interior. Within the eastern exterior space, the structural grid is repeated and columns and beams extend from the auditorium, enclosing this area.

Figure 7.16 Conceptual Model May 2009
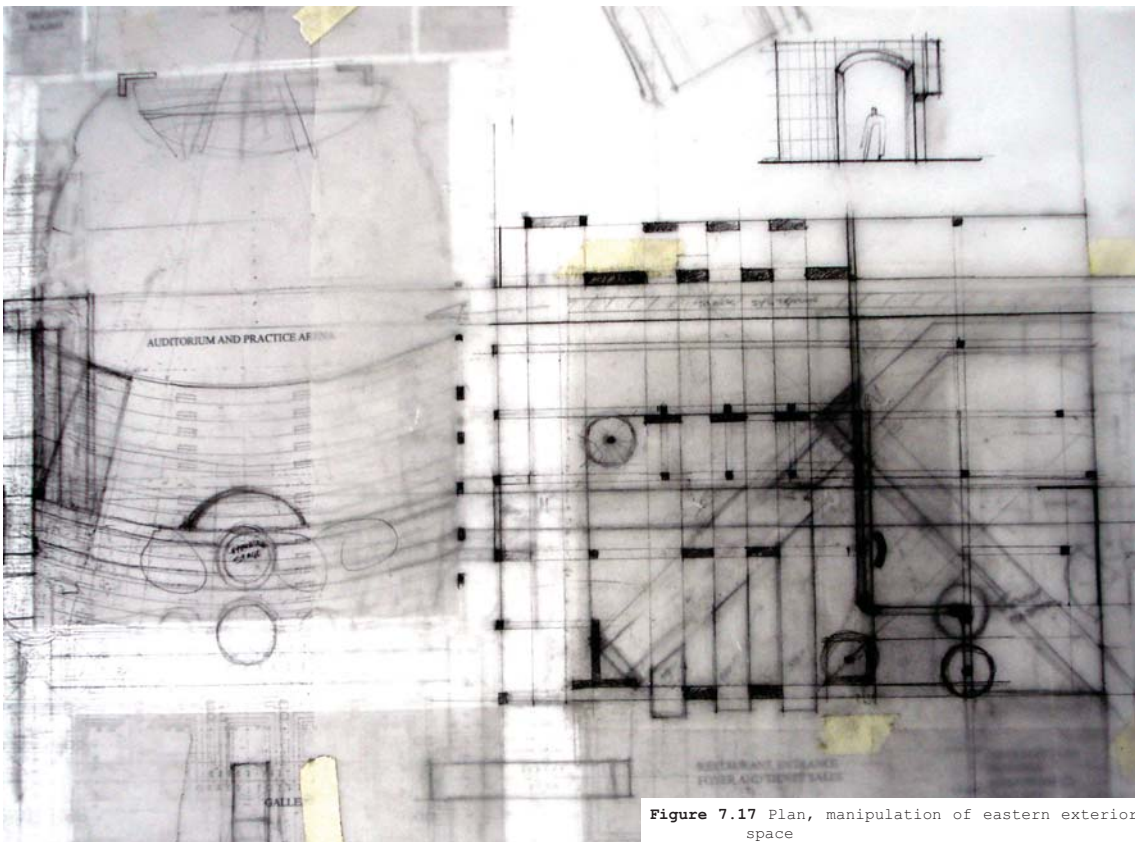
Figure 7.17 Plan, manipulation of eastern exterior space

extending the skin

Figure 7.18 Auditorium Section June 2009

Figure 7.19 Digital collage illustrating vertical
circulation July 2009

7.4 Exploration C

At this point in the process the integrity of the dome is considered. The openings of both facades are reconsidered as the extent of interventions 'A' and 'B' renders the acoustics of the auditorium null and void. Exposing the roof structure of the auditorium becomes more important. The eastern exterior space, takes preference to the courtyard of the TPA, in order to activate the street edge on which the site is placed. Putting more focus on this space will encourage viewers from all corners of Church Square to enter the space. Vertical circulation in the form of spiral staircases is introduced in this exploration. A staircase is fixed to the facade and others are placed at certain points of a column grid which refers to the interior columns of both the auditorium and the foyers. Those that are placed on the grid serve as viewing platforms as well as columns to which tightropes may be attached. The addition of the circulation not only the northern facade but also the Entrance Foyer facade introduces the need for a roof terrace. The roof terrace can then be accessed from the interior of the building as well as the eastern facade and a staircase placed at the meeting point of the TPA wall and the Entrance Foyer. Through this placement, it is decided to remove part of the wall, and score its presence in the ground place, respecting where it stood. The thought of single permanent additions to the interior is withdrawn and rather a flexible 'rib' system introduced which allows for the manipulation of the interior space.

Figure 7.20 Easter exterior space July 2009
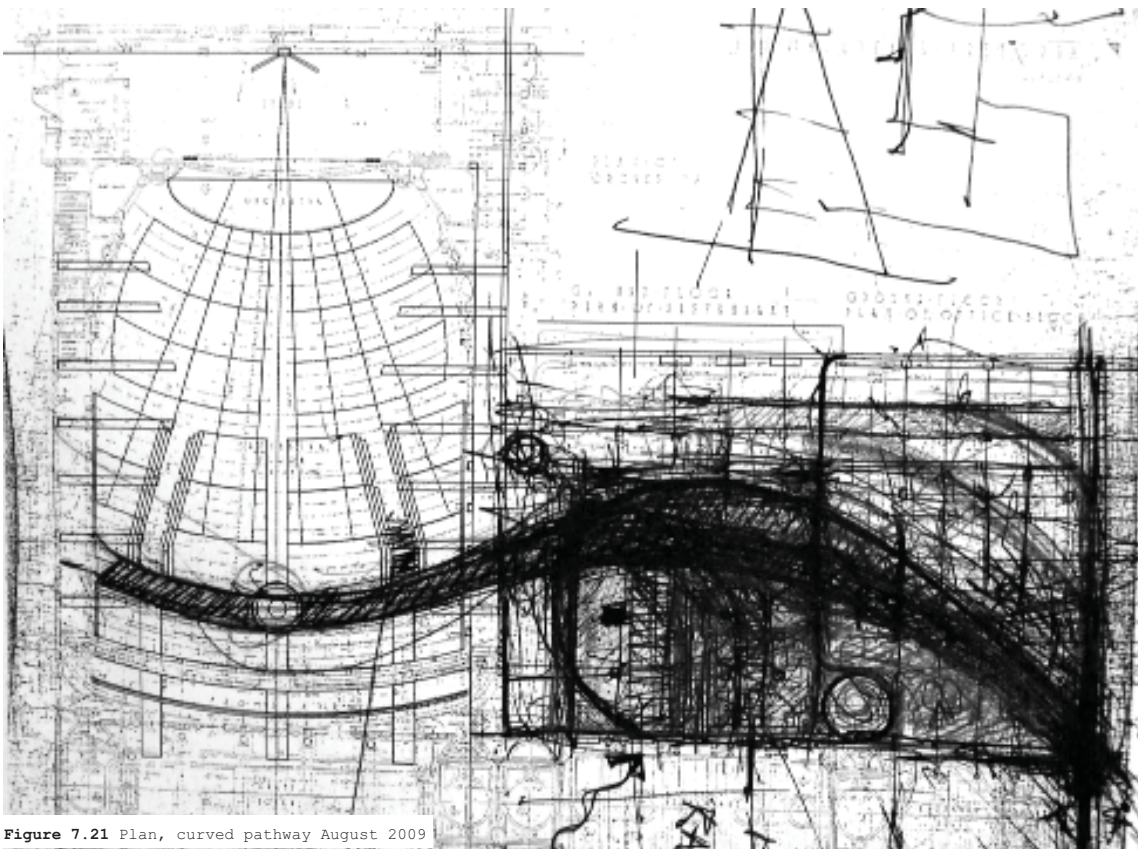
Figure 7.21 Plan, curved pathway August 2009
extending the skin

7.5 Exploration D

A series of walkways on the Eastern facade are explored as various methods of entering and experiencing the facade. The interior passageway to both doors on the facade is extruded from the interior and additional openings placed at both the balcony and the mezzanine promenade, allowing for two more access points from exterior to interior. This archway system is supported by the addition of columns in the exterior space, both framing views of the space. The structure of the rib system within the auditorium is refined as to be able to suspend freely from the dome. Through the addition of a floor structure to the orchestra pit so as to increase the floor area of the stage, the decision to use a hydraulic floor is negated due to the spatial restrictions of the orchestra pit. The pathway from the street through to the interior is generated from the previous seating plan of the auditorium, curving from the interior through the exterior space and integrated with the sidewalk.

Figure 7.22 Eastern facade vertical circulation and walkways July 200**9**
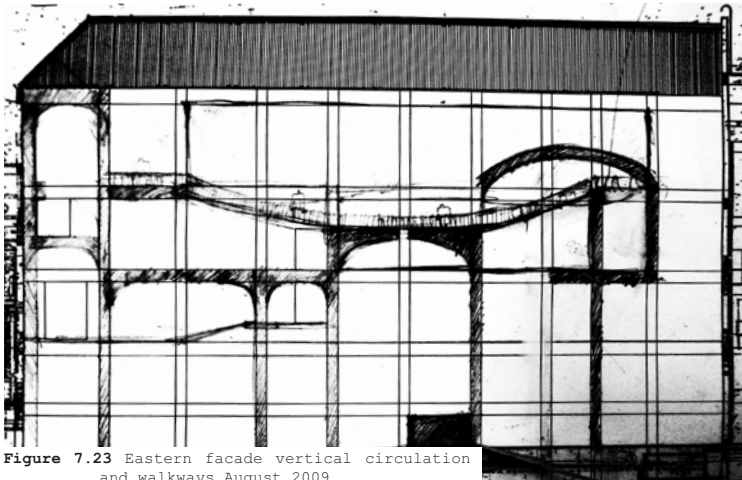
Figure 7.23 Eastern facade vertical circulation and walkways August 2009
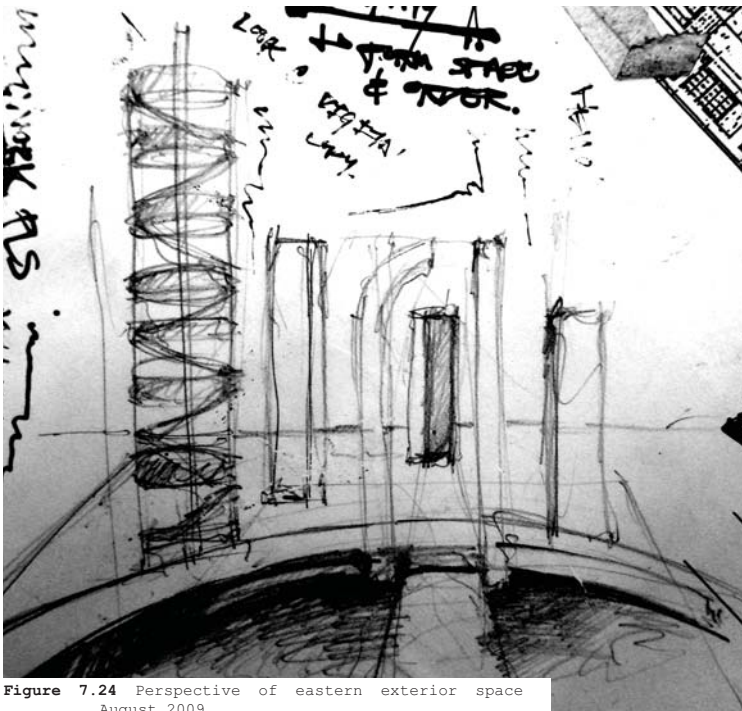
Figure 7.24 Perspective of eastern exterior space August 2009
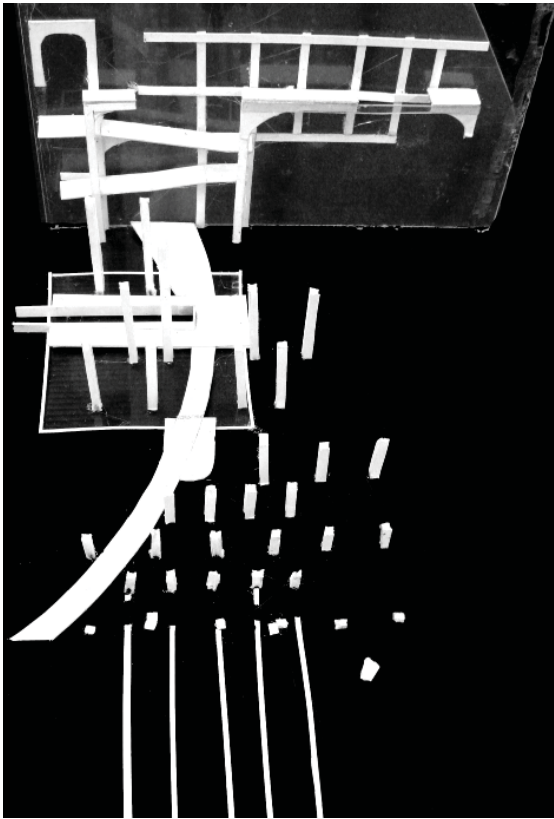
Figure 7.25 Model of eastern exterior space August 2009
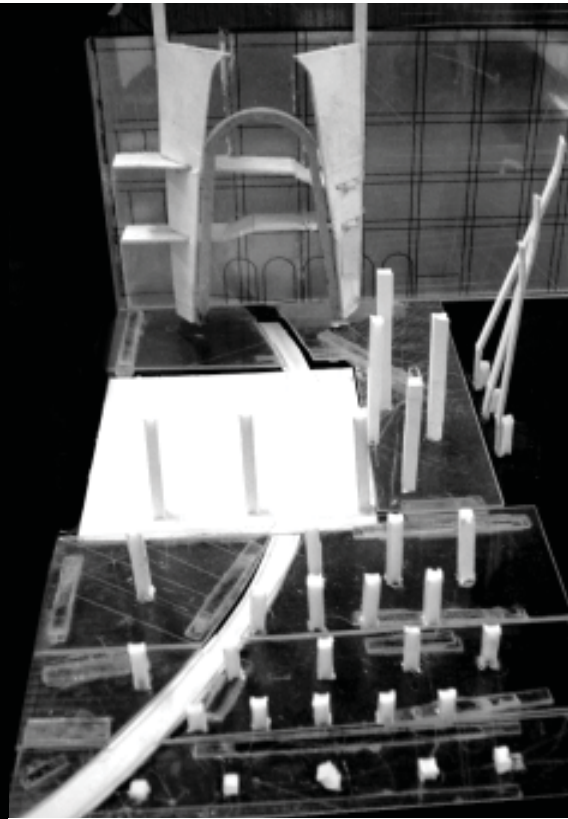
Figure 7.26 Model of eastern exterior space September 2009
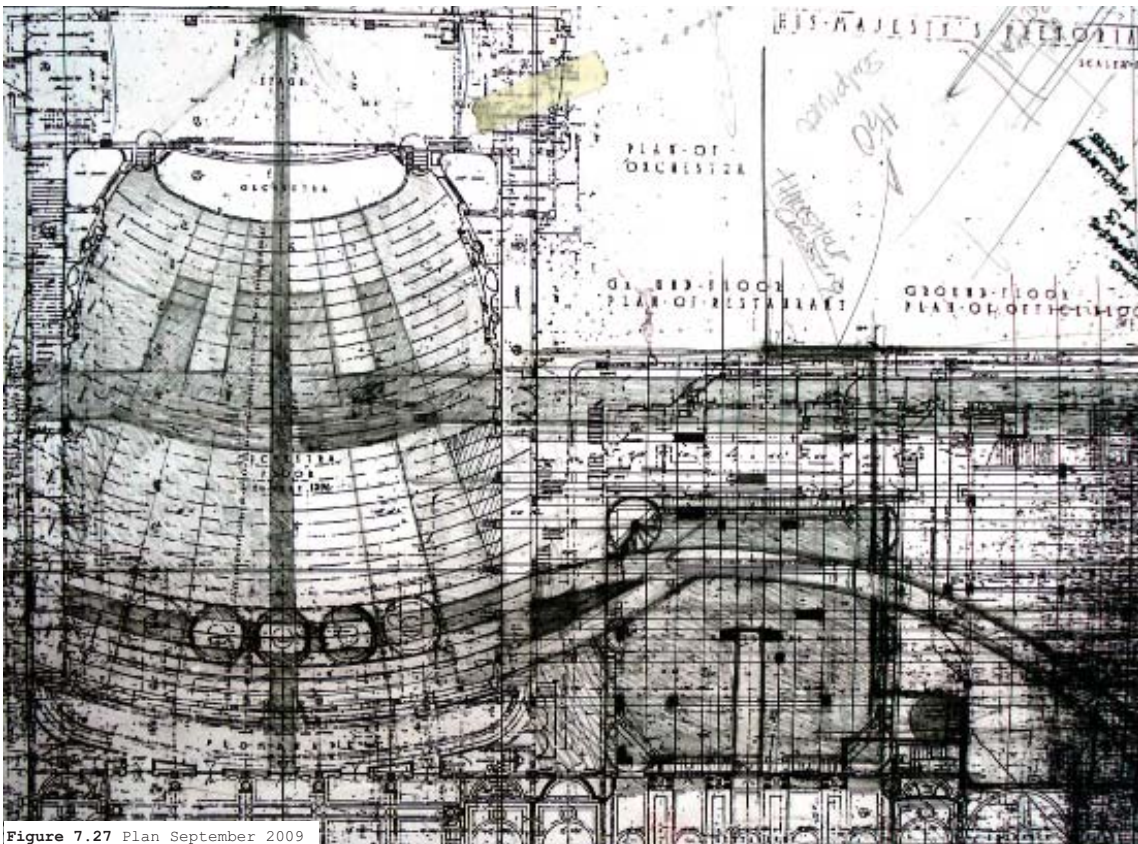
Figure 7.27 Plan September 2009

extending the skin

7.6 Exploration E

The introduction of a mobile floor system to the interior allows for a multitude of configurations for a host of performance possibilities. The system can be connected to the stage, extending it further, or even becoming a catwalk. Another possible configuration is a stage in the round, viewers seated on the stage and the periphery of the mobile floor. The rib system incorporated a mechanical winch system to hoist textiles and lightweight platforms on which to perform or gain access to a tight rope. The ribs are much like a fly-tower. On the exterior a large archway is located at the entrance to the auditorium to frame this point of entry. The floor of the interior if extruded to the exterior and manipulated according to the grid system. The vertical circulation on the exterior is replaced with hydraulic scissor elevators as well as a spiral staircase that wraps around one of the elevators giving access to the roof terrace.

Figure 7.28 Northern elevation of Entrance Foyer overlooking exterior space September 2009
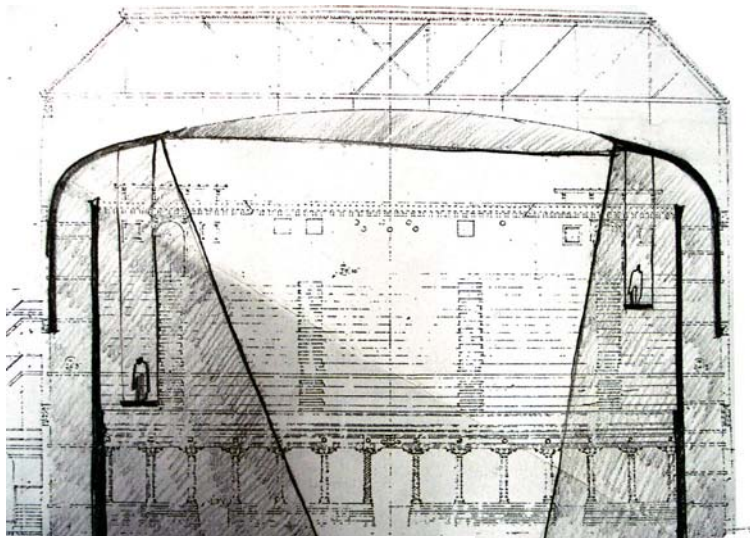
Figure 7.29 Section of Auditorium illustrating rib system and suspended skins July 2009
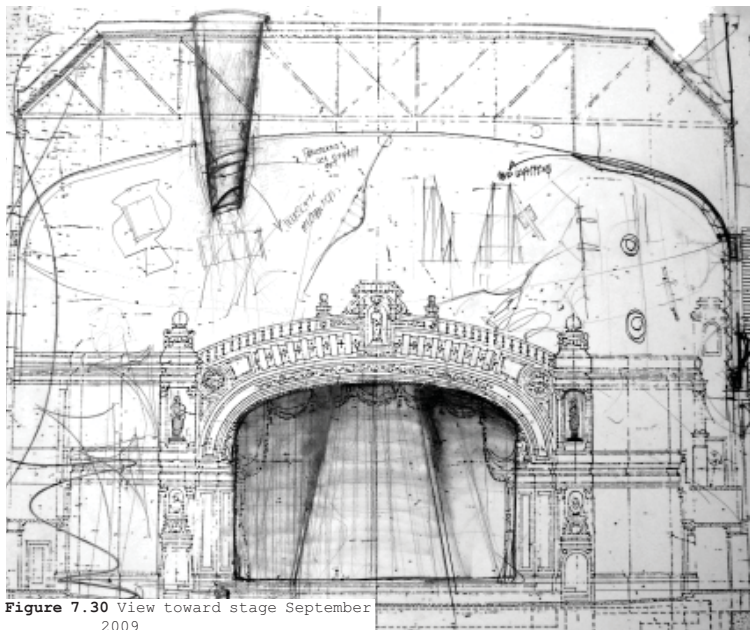
Figure 7.30 View toward stage September 2009

Part 8 CAPIT^OL

capital¹ (ˈkæpɪt³l) *n* **1a** the seat of government of a country **1b** (*as modifier*): *a capital city* **2** material wealth owned by an individual or business enterprise **3** wealth

Capitol (ˈkæpɪt³l) *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 CAPIT^OL

The value of CAPIT^OL 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. CAPIT^OL 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 CAPIT^OL 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. CAPIT^OL 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

CAPITOL 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 CAPITOL and those in search of entertainment.
2. Which are important to the CAPITOL brand?
   Those that have an interest in entertainment and the services the CAPITOL can offer.
3. How can CAPITOL 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 CAPITOL support it as their values align with the brands values, it is vital that CAPITOL's values are linked with positive consumer experience (Branding: Brand Strategy, 2008: 10). This is done by CAPITOL 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 CAPITOL, which offers the consumers a more specialised service or merely a place to gather. CAPITOL will thus attract those that have an interest in the circus, are looking

to shop and be entertained. CAPITOL 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. CAPITOL 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 CAPITOL brand will be easily identified amongst others with its easily recognised brand identity, unique service and location.

The producer of CAPITOL'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 CAPITOL 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 CAPITOL'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. CAPITOL 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, CAPITOL will become more popular as a venue of interaction.

CAPITOL 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 CAPITOL. Under this brand the development has the following objectives:

· Create a spatial link between Church Square and the CAPITOL Theatre
· Create node for social interaction
· Create opportunities for educational activities
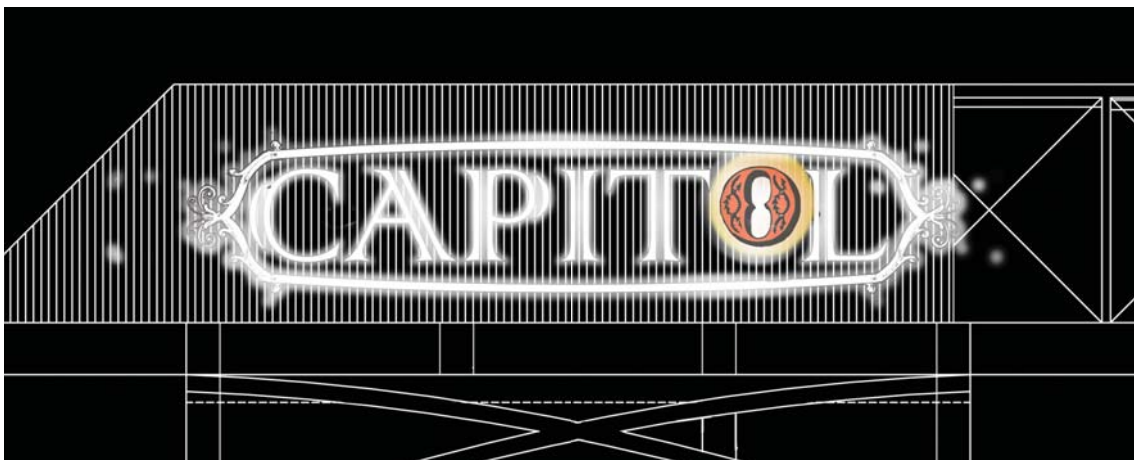
Figure **8.3** Digital collage of Capitol Brand at night

extending the skin

8.1.6.1 Means of attracting people to CAPIT^OL

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

The aim of this project is to establish the CAPIT^OL 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 CAPIT^OL 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

CAPIT^OL 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. CAPIT^OL 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 CAPIT°L Design description
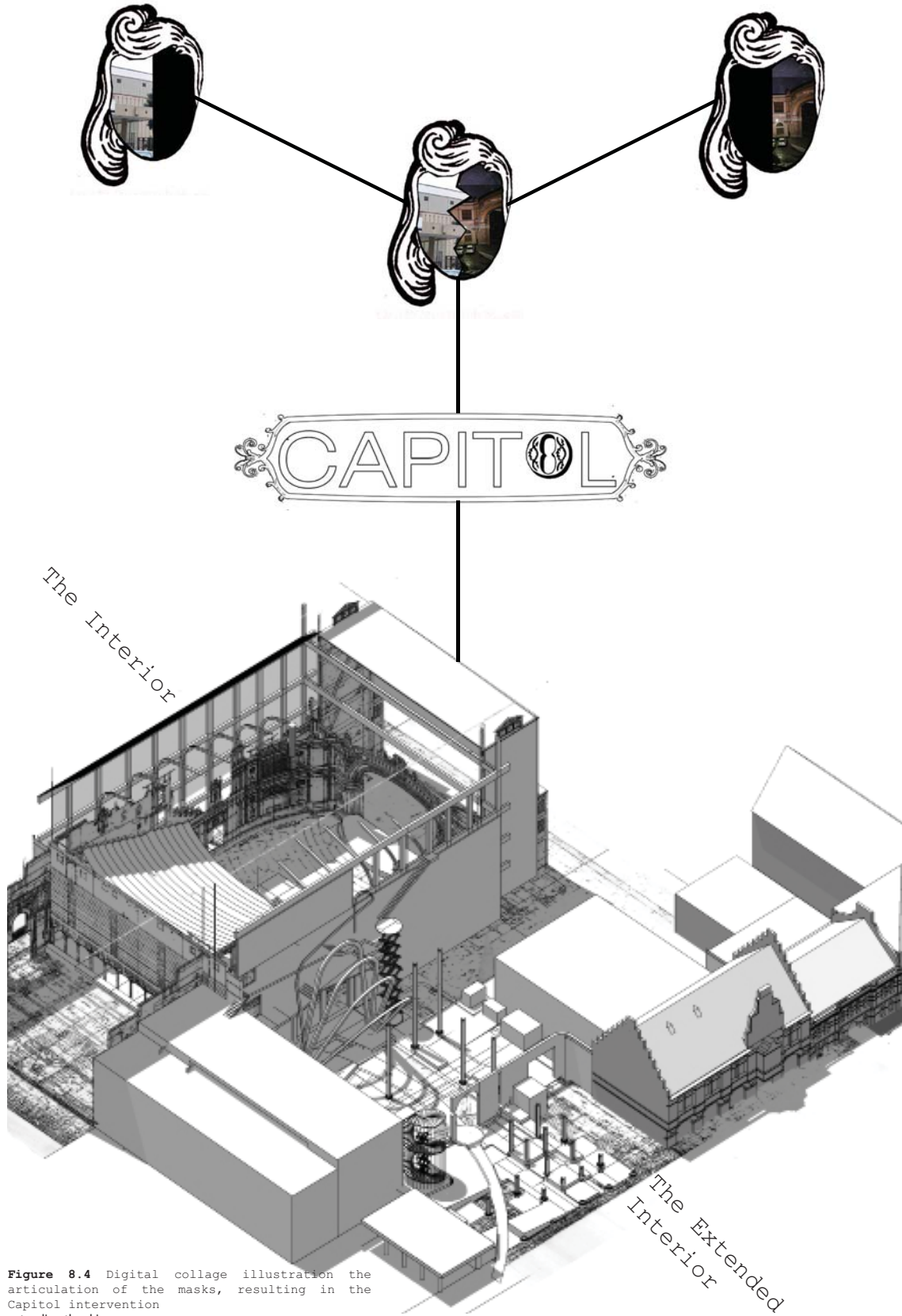
The Interior

The Extended Interior

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

/84/

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 (2oo3: 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
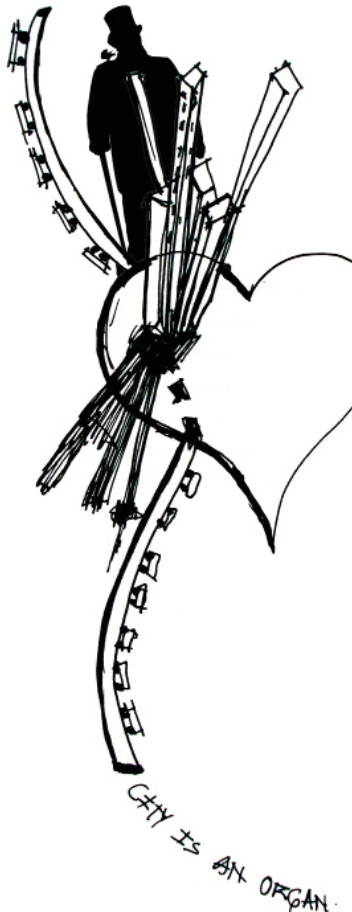
Figure 8.5 Illustration depicting the Pretoria CBD as the heart of the city. Hierarchically Paul Kruger is largest, thus Church Square is of utmost importance

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

extending the skin

PRETORIA

JO'BURG

BOSWELL

WILKIE

CIRCUS

ALBERTON

BOSWELL WILKIE

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

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

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.

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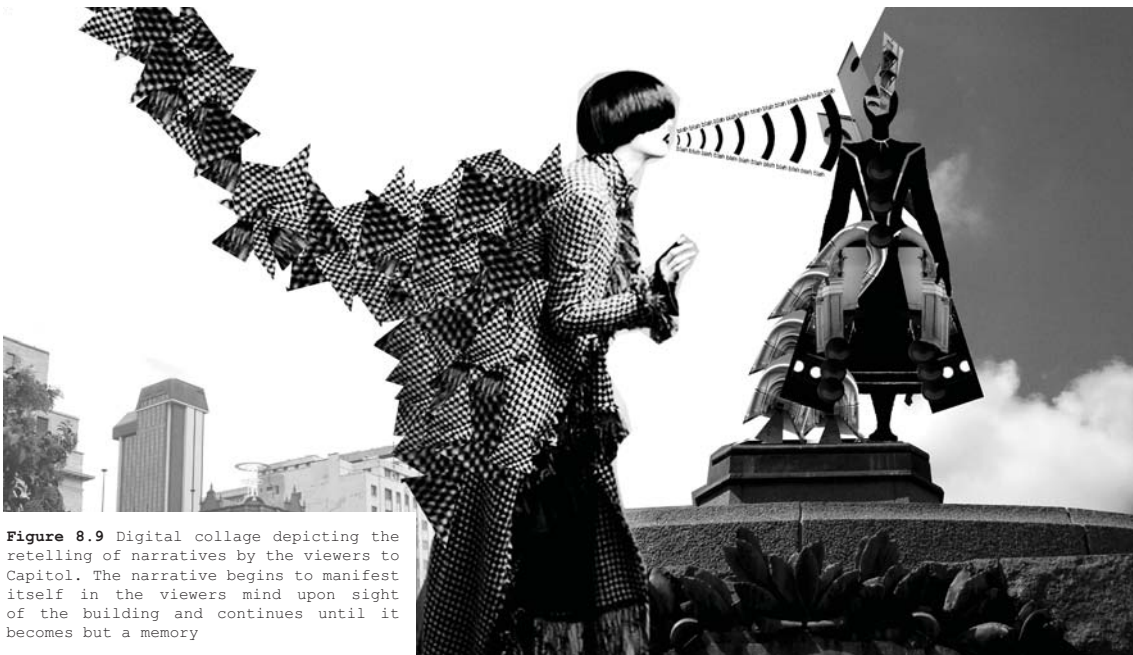
Figure 8.9 Digital collage depicting the retelling of narratives by the viewers to Capitol. The narrative begins to manifest itself in the viewers mind upon sight of the building and continues until it becomes but a memory

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.

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)**.
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
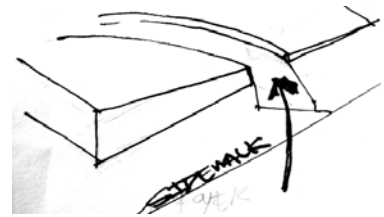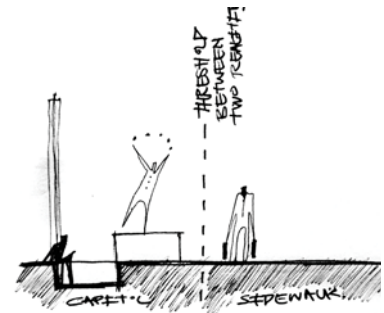
Elements of the interior are alluded to on the exterior. The base plane of the exterior is literally the rake of the auditorium floor that has been extruded from the interior to the border of the sidewalk, rising up from the Nederlandsche bank to the Entrance foyer **(Figure 8.12)**. The rake is then 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.
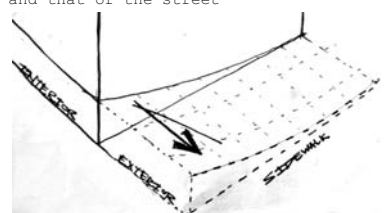
But in the Capitol we all realise something and remember something, Whether future, past or present, it does not matter

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

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

Figure 8.12 The extrusion of the ground plane mimicking the floor of the interior
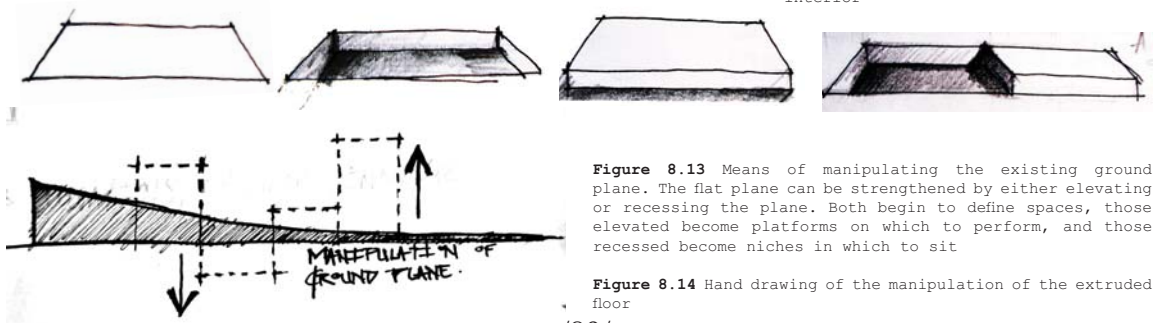
Figure 8.13 Means of manipulating the existing ground plane. The flat plane can be strengthened by either elevating or recessing the plane. Both begin to define spaces, those elevated become platforms on which to perform, and those recessed become niches in which to sit

Figure 8.14 Hand drawing of the manipulation of the extruded floor

eastern facade of auditorium ———————————————————

main archway, frames
concertina arch and
undeerscores 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 ———————————————————
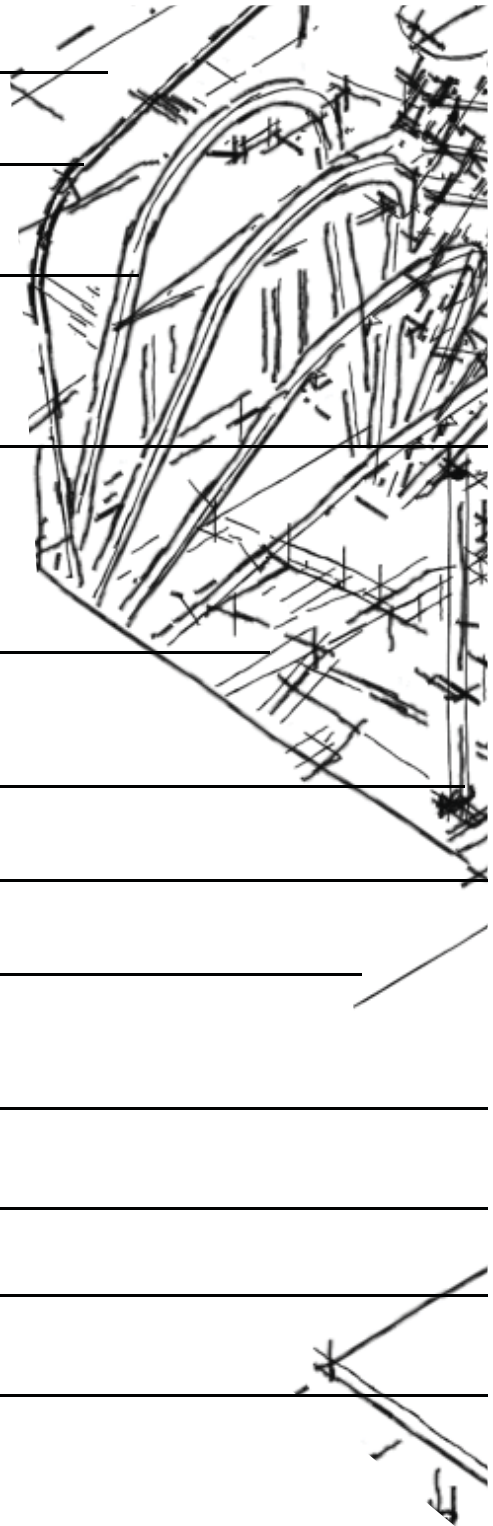
Figure 8.15 Hand drawing of the extended interior and the various
elements contained therein
extending the skin
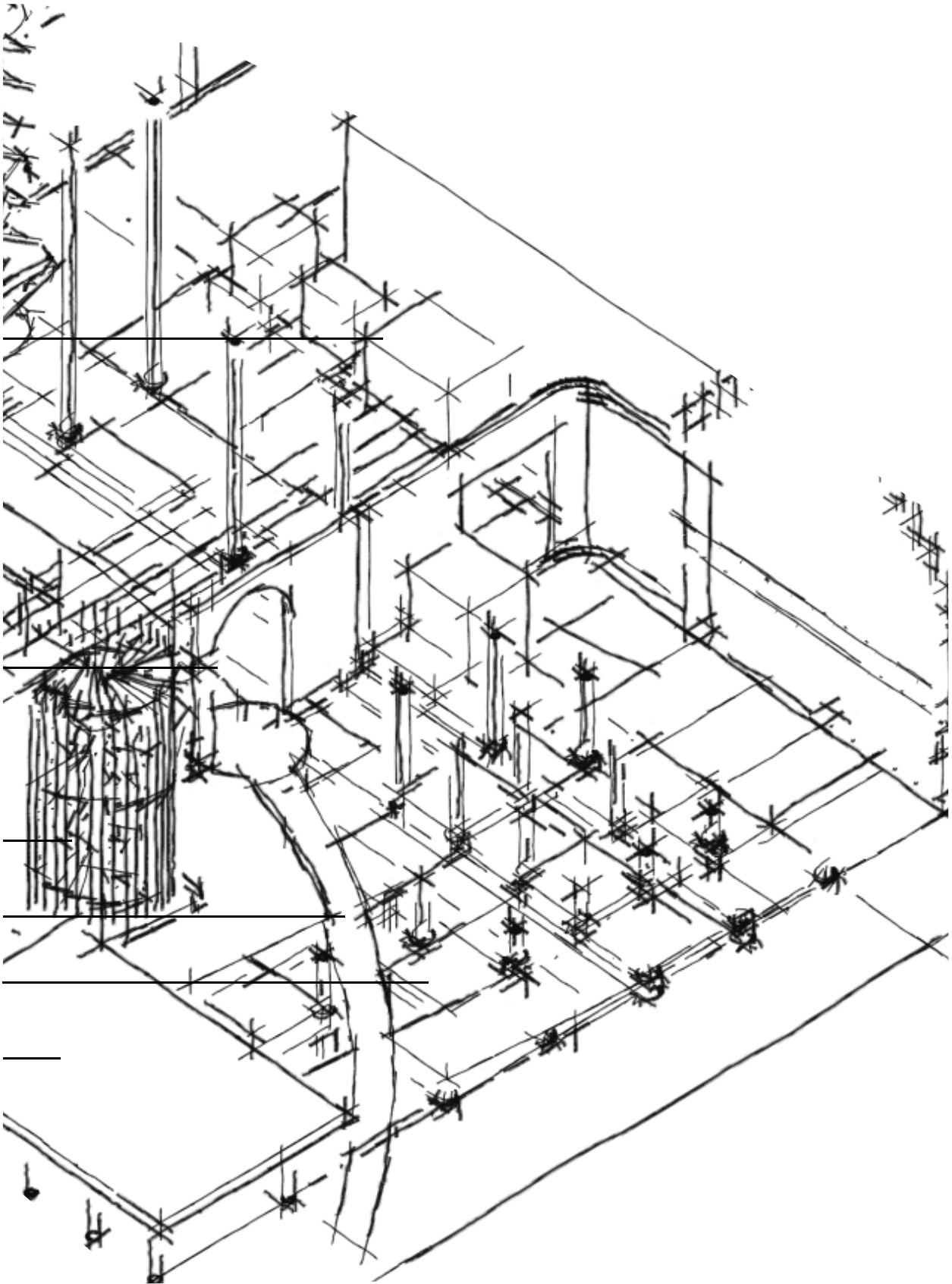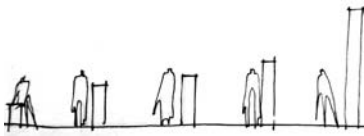
Figure 8.16 Figure illustrating columns increasing in height, visually leads eye up to the auditorium and the Capitol brand
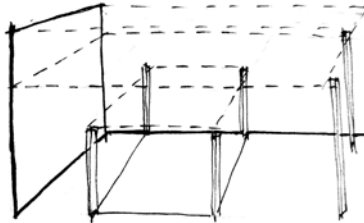
Figure 8.17 The columns of the extended interior in their varying height create invisible roof planes, forming an implied interior within the exterior space. It is possible to suspend textile between the columns creating areas under which to sit
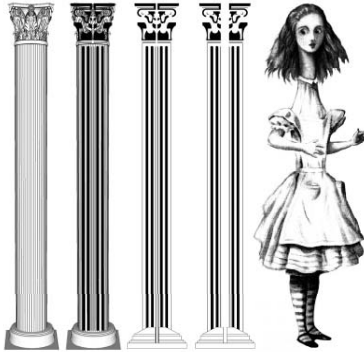
Along with the manipulated floor plane, columns emphasise the grid of the existing building. The columns are an abstraction of the Corinthian columns of both the foyers and the auditorium. Abstracted and rendered two dimensional, the Corinthian columns become a patina on the steel columns erected in 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.
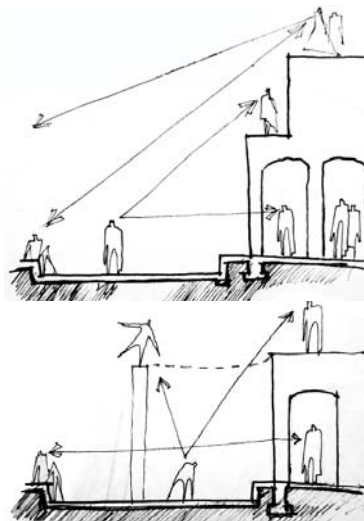
Figure 8.19 & 8.20 Visual and spatial continuity at points is maintained whilst at others it is disrupted. Many platforms become platforms for viewing as well as performing
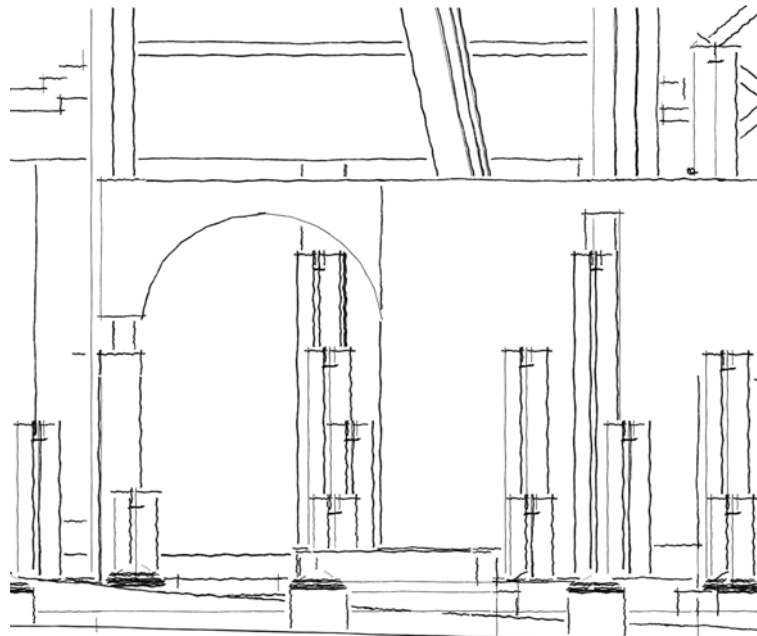
Figure 8.21 Viewed from the sidewalk the columns serve to distort the perspective of the space. Not seen as a whole, it becomes more enticing for the viewer to enter Capitol

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)**.

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.
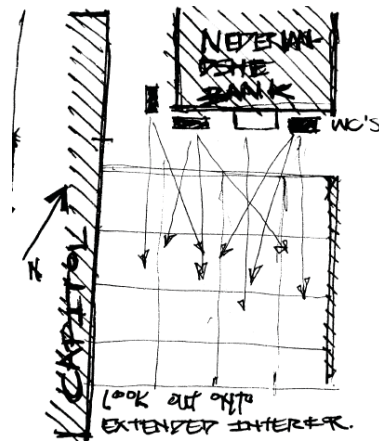
The largest arch is fixed to the structure of the building; it houses a roof gutter as well as underscores the brand, drawing attention to it. A single luminaire correspond with the position of the 'o' in the brand and may be lit in the evening. The interior of the building is alluded to by removing 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 8.22 Monica Bonvicini Public Toilet.
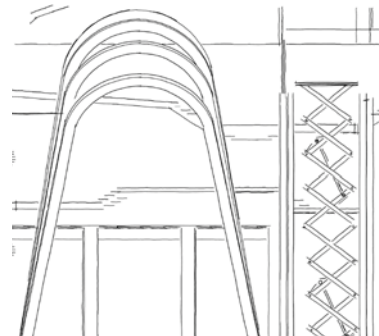
Figure 8.23

Figure 8.24 Digital image depicting concertina arch as well as columns framing both the auditorium entrance and hydraulic elevator respectively
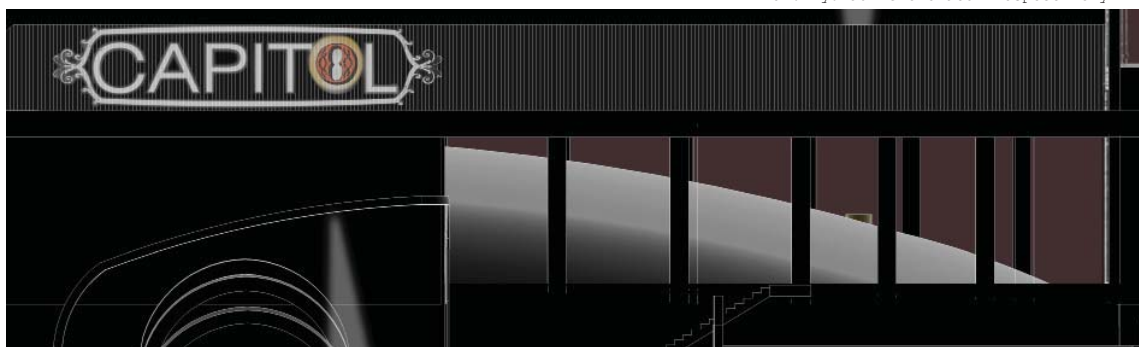
Figure 8.25 Digital image of the Capitol branding and the exposure of the dome

Using the vertical circulation viewers can gain access to the walkways pinned onto the facade. 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

extending the skin

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).

rib system

skylight

niche lighting

proscenium

additional stage floor
over orchestra pit

floor system

balcony

infill removed to reveal dome

facade walkways
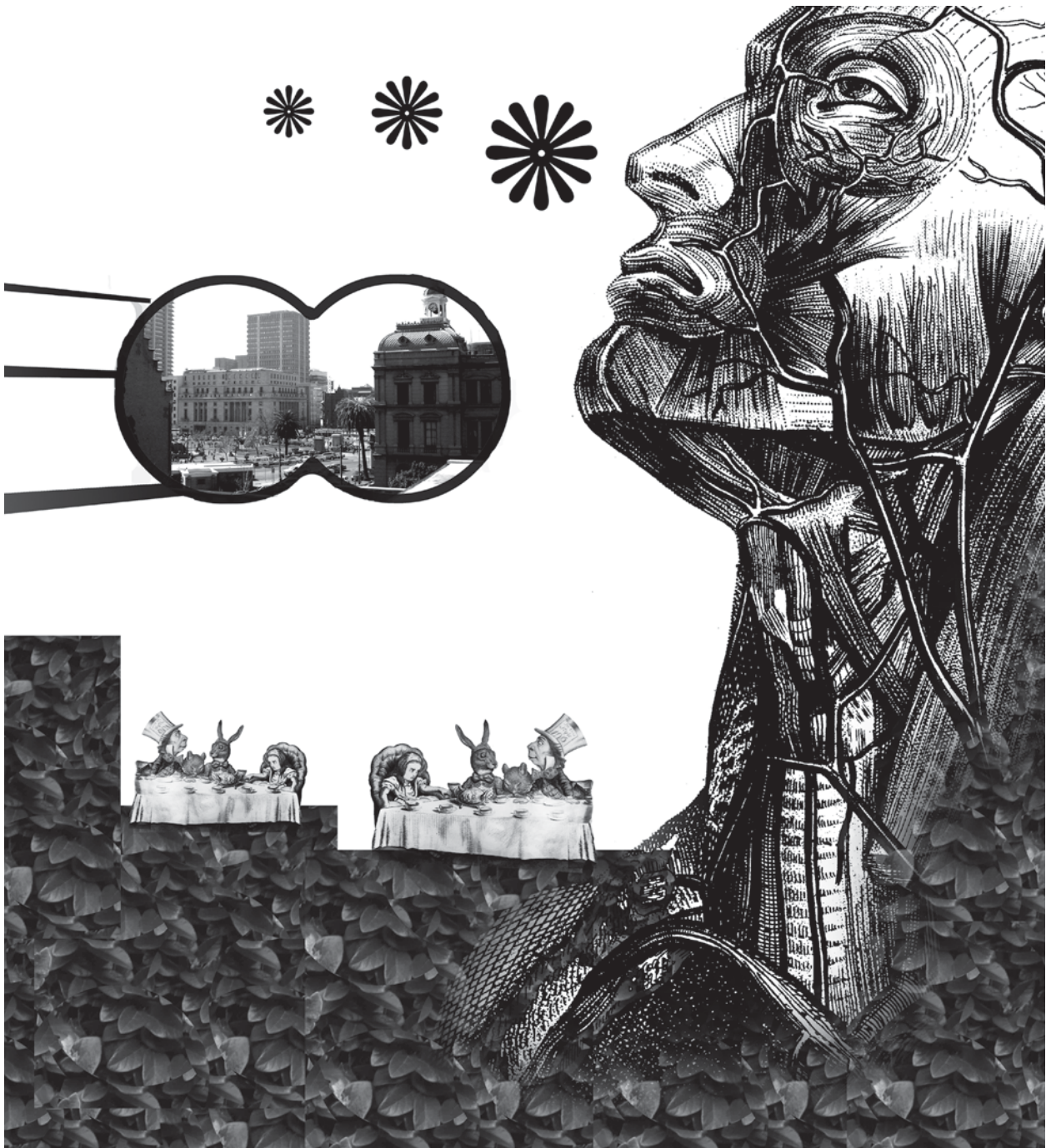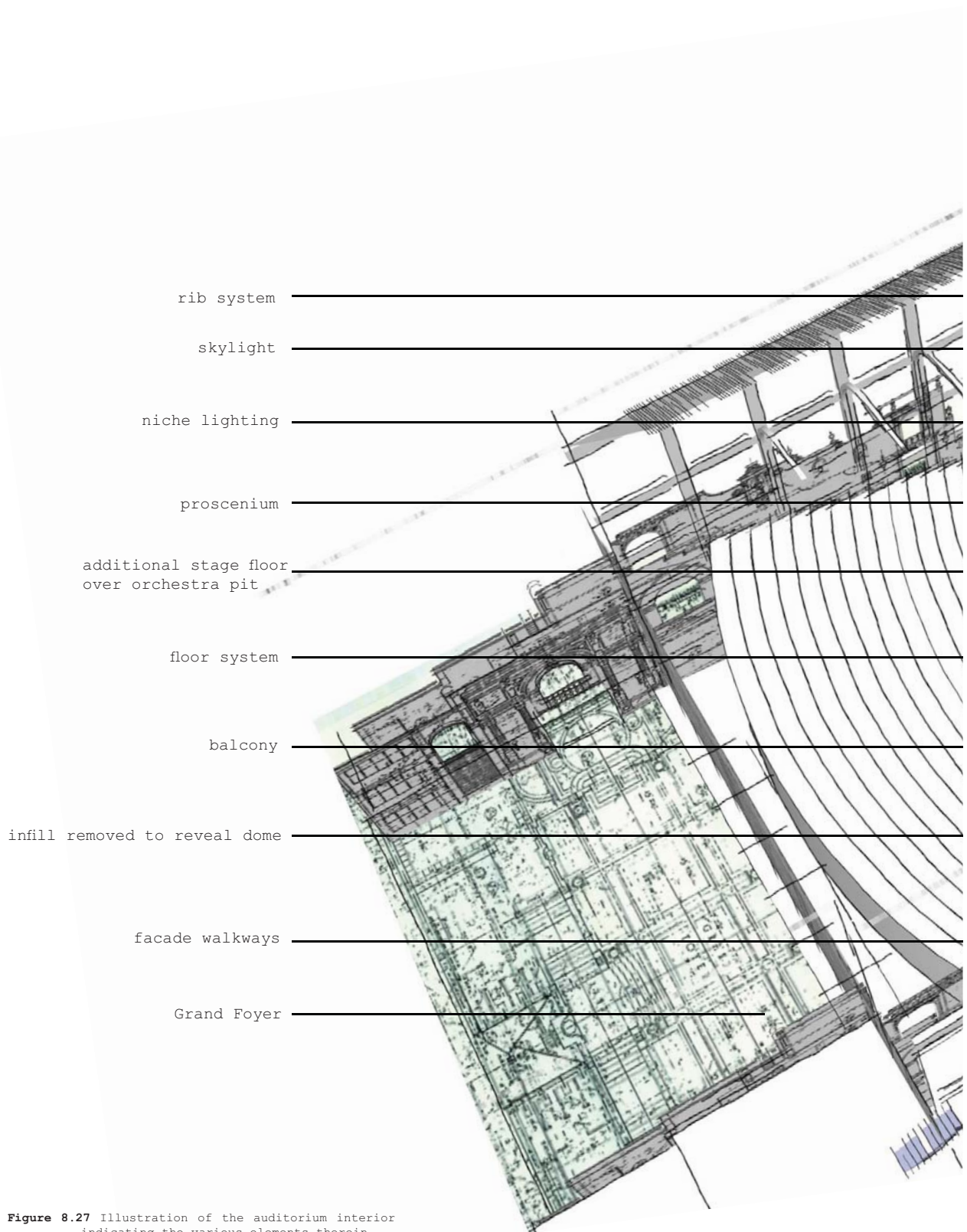
Grand Foyer

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

extending the skin

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 envelopes the interior.

Figure 8.28 Diagram illustrating pedestrian movement in auditorium, between stage, Fountain Lane, the Grand Foyer and the extended interior
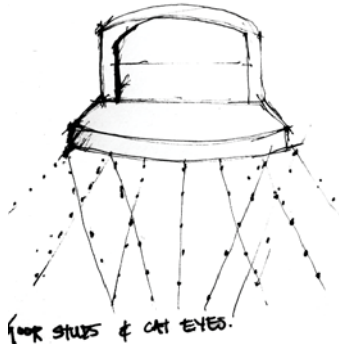
Figure 8.29 Perspective of stage illustrating inverted sightlines

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 8.30 Conceptual detail drawing of rib

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).**
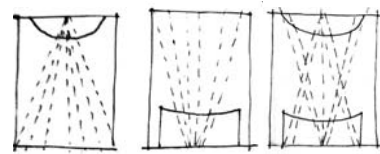
Figure 8.32

Figure 8.33 Conceptual detail of extension of stage floor area over orchestra pit
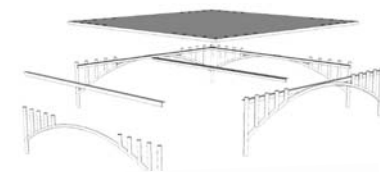
Figure 8.34

Figure 8.35 Manipulation of auditorium floor plane using the mobile system. Much like the manipulation of the extended interior.
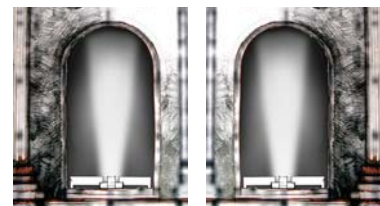
Figure 8.36 Niche detail, respecting the memory of the sculptures that were previously housed in the niches

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

Part 9 CAPIT^OL Technical Documentation
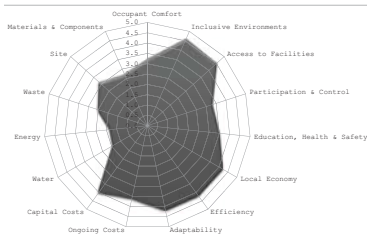
Figure 9.1 Result of SBAT analysis, 2009

Figure 9.2 Dome rising from rear of proscenium
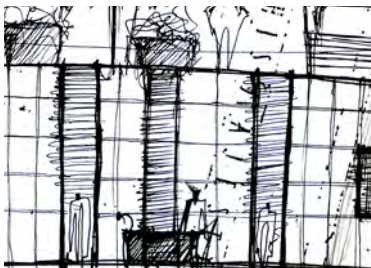
Figure 9.3 Conceptual drawing of northern facade of Entrance Foyer illustrating fenestration

Figure 9.4 View of Church Square as seen from roof terrace

Figure 9.5 Walkway on eastern facade of auditorium

Capitol adapted SBAT System

9.1 Introduction

The SBAT System (Sustainable Building Assessment Tool) has been adapted by the author for the Capitol intervention. The assessment is intended to evaluate the performance of the intervention setting benchmarks for the project. The assessment focuses on social, environmental and economic domains, all of which are pertinent to the construction and performance of the intervention **(Figure 9.1)**.

9.1.1 Social Issues

9.1.1.1. Occupant Comfort

According to Gibberd (2005: 4) it has been shown that the quality of environments inside and around a building affect the health, mental state and productivity of people.
"Healthier, happier, and more effective people contribute to sustainability by being more efficient and therefore reducing resource consumption and waste. However the quality of this environment needs to be achieved with minimal cost to the environment."

9.1.1.2 Acoustics

The dome structure of the Capitol has been treated with Sabinite Acoustic Plaster **(Figure 9.2)**; acoustics have also been enhanced with the electrical installation of loud speakers. The loud speakers render the sound distribution of the actual performance throughout the arena, regardless of how far from the stage the viewer sits. "The audience is assured of hearing with ease the veriest whisper."

9.1.1.3 Day Lighting

The Entrance Foyer, where the restaurant is situated receives the most natural light from the openings in its northern facade. The Grand Foyer receives natural light in the latter part of the day through textured windows on the western facade. This space is artificially lit, to enhance the space as well as the artworks and the costumes of the exhibition. The openings (entrances and exits) of the auditorium are closed during performances to reduce any natural light entering the auditorium, and the skylight can close electronically. The auditorium is by default a darker space. The stage has skylights which can be closed and receives good natural daylight. Each dressing room has a window thereby, receiving sufficient natural light.

9.1.1.4 Ventilation

The Capitol is ventilated mechanically. The current energy intensive ventilation equipment has been replaced with a more efficient system.

9.1.1.5 Thermal comfort

The internal temperature of the spaces is maintained manually and constantly controlled.

9.1.1.6 Views

The flat concrete roofs of the foyers have been redesigned as a terraced roof garden. The roof space affords the viewer a good view of Church Square as well as the extended interior. A walkway system is suspended off the eastern facade of the building which also allows for views of the extended interior and the roof terraces. From these spaces (including the walkways) viewers can watch performers. Fixed binoculars have been placed on the roof garden **(Figure 9.4)**.

9.1.2 Inclusive Environments
"Buildings should be designed to accommodate and should be accessible to everyone, or specially designed buildings need to be provided. Ensuring that buildings are inclusive supports sustainability as replication is avoided and change of use supported."(ibid).

9.1.2.1 Transport
Capitol is in close proximity to a frequently used bus stop on Church Square. This transport system connects people located elsewhere in the city as well as beyond its borders. Parking is for patrons of the Capitol are located within Church Square as well as the basement of the TPA. Parking for delivery vehicles is provided in Fountain lane on the western side of the building or in the auditorium itself depending on height restrictions.

9.1.2.2 Legibility
A well defined entry point to the extended interior is provided aside from that of the existing Foyer entrance. Spaces for staff and that for viewers (private and public) are demarcated. The buildings branding is positioned on the roof of the building, standing out to those passing by. At night this signage lights up, establishing the Capitol within Church Square **(Figure 9.7)**.

9.1.2.3 Social Spaces
The Capitol, including the foyers, auditorium and extended interior link connect together and allowing for interaction between space, user, and object. These social spaces become shared spaces where viewers can gather, relax, watch a performance and play. Capitol, although defined connects with Church Square and becomes part of a network of public spaces within the CBD **(Figure 9.9)**.

9.1.3 Access to Facilities
"Conventional living and working patterns require regular access to a range of services" (ibid: 5).
Access basic facilities such banking, retail transport and eateries services are located within a close proximity to the Capitol project. For special/specific events patrons may be brought in on busses to the interchange in Church Square. Within the SchizoCity Framework, the manipulation of the city makes it easier to access and spaces within the CBD, reducing environmental impact and creating a more dynamic environment.

9.1.4 Education, health and safety.
"Buildings need to cater for the well-being, development, health and safety of the people that use them. Learning and access to information is increasingly seen as a requirement of a competitive work force."(ibid: 6).

9.1.4.1 Education
Information will be provided on the current and forthcoming events happening at the Capitol. The Boswell Wilkie Circus School in collaboration with the Tshwane Cultural Centre will train youths into world-class performers. Access to support for learning will also be provided for the staff of the Capitol as well as the users.

9.1.4.2 Safety and security
Safety of the occupants and users is of utmost importance. Twenty four hour surveillance will be employed for the Capitol. The building must comply with all national and international health and safety regulations. A balustrade wraps around the roof terraces and the facade walkways of the building, whilst the extended interior is designed at increments of 500mm as to negate the use of balustrades within the landscape.
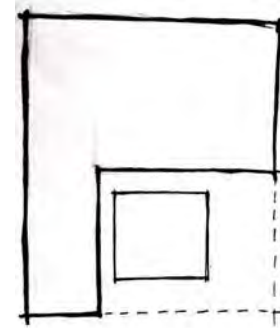
Figure 9.6 The completion and the positioning of the extended interior implied by the existing and becoming a hub of interaction

Figure 9.7 Lighting of signage at night
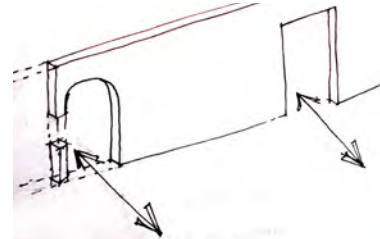
Figure 9.8 Entrances become identifiable with the spaces

Figure 9.9 The connection of vital spaces and places within the CBD. Framework group, 2009
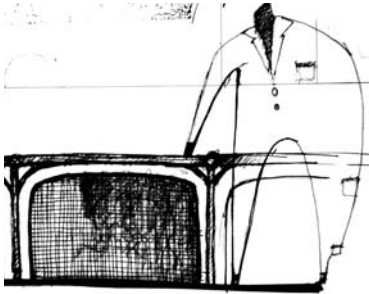
Figure 9.10 Conceptual illustration of balustrade on walkways and roof terrace
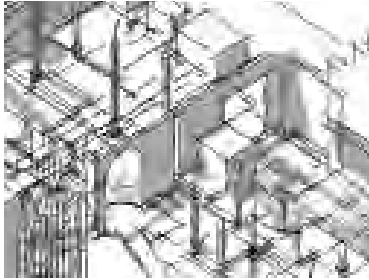
Figure 9.11 The manipulation of the ground plane. The heights of the platforms do not exceed 500mm relative to one another
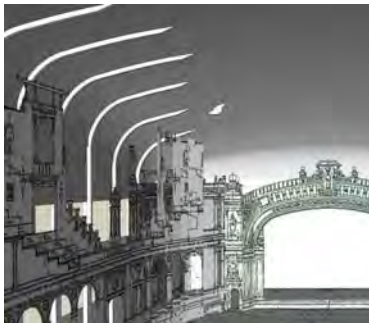
Figure 9.12 The placement of the ribs in the auditorium, providing a flexible system to aid in spatial manipulation

Figure 9.13 Conceptual illustration of a vehicle launch with the auditorium, the space can become a drive in theatre
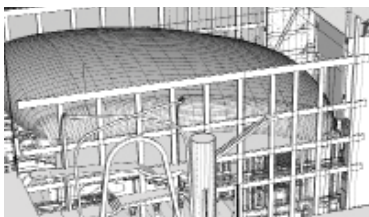
Figure 9.14 Conceptual model of the removal of brick from the building structure to reveal the interior extending the skin

9.1.5 Economic Issues

"The adaptive-reuse and management of buildings can have a major impact on the economy of the area. The economy of an area can be stimulated and sustained by buildings that make use of, and develop, local skills and resources" (ibid: 8)

9.1.5.1 Local contractors

The intervention, as far as possible will be carried out by local contractors within the greater Tshwane area. With this, people will be trained where required to complete aspects of the intervention.

9.1.5.2 Local materials

The majority of materials, products, components and fittings specified should be manufactured and sourced from within the Greater Tshwane. If this cannot be achieved all materials should be manufactured in South Africa. For the Capitol intervention, all products are produced locally with one exception, that of the hollow core plastic. Through the use of local contractors and local materials the local economy is strengthened.

9.1.6 Efficiency of use

"Effective and efficient use of buildings supports sustainability by reducing waste and the need for additional buildings." (ibid: 8).

9.1.6.1 Occupancy

To ensure that the Capitol has a maximum occupancy the various spaces can support various functions. Space can be rented out to organisations separately even though the Boswell Wilkie Circus is the resident tenant. Events and facilities that can be accommodated include: car launches, conference facilities, fashion shows, receptions, music events and theatrical events.

9.1.7 Adaptability and flexibility

"Buildings, which can accommodate change easily, support sustainability by reducing the requirement for physical adaption and associated disruption, energy consumption and cost as well as the need for new buildings." (ibid: 9.)

9.1.7.1 Vertical Dimension

The various volumes of the space from floor to ceiling are greater than 3m. Within the auditorium the height is used effectively by performers, forming another layering of private space.

9.1.7.2 Structure and services

The intervention latches onto the existing structure of the building with minimal adaptation to the original structure, with exception of stripping the structure to reveal the dome. This alludes the viewer to the 'mystery' that the building contains.

9.1.8 Ongoing Costs

"Buildings cost money to operate. These costs include cleaning, maintenance, security and energy." (ibid)

9.1.8.1 Maintenance

Due to the fact that Capitol is within the public realm, materials selected are hardy and durable. Materials on the exterior such as the synthetic grass are UV resistant and those on the interior such as the hollow core plastic are lightweight but strong.

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9.1.9 Capitol Costs

9.1.9.1 Local Need
A percentage of the capital cost of the Capitol intervention will be allocated to train people with construction skills during the implementation of the project.

9.1.9.2 Shared Need
The project is funded through a private/public partnership, the Tshwane Metropolitan Municipality and the Boswell Wilkie Circus, the initial and future costs will be shared. Maintenance costs will be generated through the sharing of the buildings facilities with other established organisations.

9.1.10 Environmental Issues

9.1.10.1 Water
Water usage is reduced to a minimum through the implementation of auto flow taps and the installation of dual flush toilets. Water saving awareness it to be promoted amongst staff as well as in the public WC's.

9.1.11 Energy

 "Using less energy or using renewable energy in buildings can make a sustainable contribution" (ibid: 11)

9.1.11.1 Location
As the building is located nearby a public transport system, people that may generally use cars have the opportunity to use public transport.

9.1.11.2 Passive environmental Control
Due to the nature of the existing structure of the building, a mechanically controlled system is unavoidable.

9.1.11.3 Energy Efficiency
Old mechanical ventilation and cleaning systems have been removed and replaced with more energy efficient systems, housed in the same location. Only energy efficient light fixtures are used.

9.1.12 Site
The site on which the Capitol stands was first developed in the late 1800's. The Capitol Theatre is pump-planned to re-inject it with energy that previously made it a successful public space.

9.1.13 Materials and Components

The ecological impact of materials must be assessed to inform the selection of materials. The following are to be taken into account:
•   The low embodied energy of materials such as concrete, brick and timber. Bricks removed from the facade of the building are to be re-used in the masonry construction of the extended interior.
•   Locally sourced or manufactured materials
•   Materials that can be recycled such, as steel and aluminium.
•   Modular dimensions of materials
•   Durable and low-maintenance materials

9.2 Materials
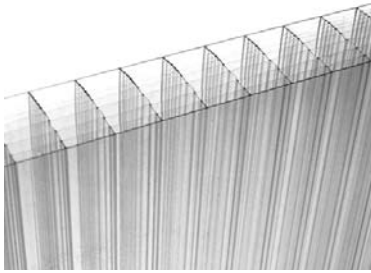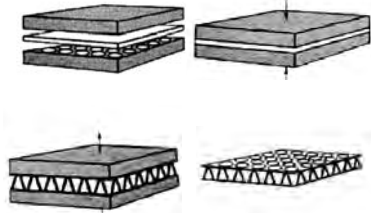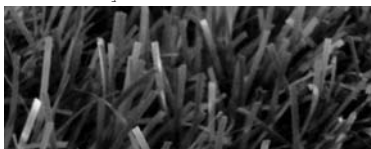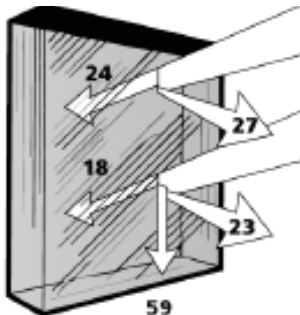
9.2.1 Polycarbonate

Classified as an engineering plastic, polycarbonate has better mechanical properties than other polymers. Although it requires a higher energy input during manufacture than other plastics and can be recycled. For the Capitol intervention, polycarbonate is used for the exterior signage (branding) of the building. To increase its strength, the polycarbonate panels have embossed ribs. The panels are fixed to a steel frame **(Figure 9.15)**.

9.2.2 Stainless Steel

Used for the exterior columns in the extended interior. The metal can is either highly polished or brushed and laser cut with a Corinthian column pattern. It is selected for the columns firstly for its corrosion resistance, secondly its strength and thirdly for the ease of fabrication **(Figure 9.16)**.

9.2.3 Nylon

Used as a textile in the Capitol intervention, it is combined with a low percentage of spandex to increase its flexibility. It is used as an interior and exterior application. A spattered finish has been applied which gives it a metallic finish whilst maintaining translucency under light. The nylon is treated using a spinning process through which 15% spandex is added to enhance its mechanical properties. A vacuum method of coating, called spattering, is used to add small metallic particles which create a metallic finish.

9.2.4 Hollow Core Plastic

Rigid translucent TRIcore honeycomb cores with transparent thermoplastic top sheets results in a strong panel with good optical features. Of the five types available, the clear-PEP UV PC stage is used. The clear-PEP UV PC stage consists of 2mm UV protected PC top sheets and the hollow core structure. It is suitable for flooring as it has load bearing capacity whilst being lightweight. Used for the floor system in the auditorium, various stage configurations are possible, and the stages can be lit individually. The material has a high scratch resistance and an anti slip surface**(Figure 9.17)**.

9.2.5 Synthetic grass

Manufactured by attaching polyvinylchloride blades to a durable porous backing, synthetic grass has an average lifespan of 10 years. The turf is unrolled and fixed to the desired surface, and once in place a mixture of rubber and sand is raked into the turf. The rubber is manufactured from old tyres and places in a ratio of 2:1 with sand. Synthetic grass is used as cladding in the extended interior for both the floor plane and the rear of the remaining TPA wall, becoming a synthetic green wall **(Figure 9.18)**.

9.2.6 Glazing

Laminated reflective coated safety glass
Solarshield® consists of a combination of a metallic coating and a clear tinted PVB (polyvinyl butyral). The PVB is designed to keep out the heat of the sun. The glazing is treated to limit the amount of light entering the building as well as blocking out damaging UV radiation. The appearance of the glazing it determined by the colour of the glass, the sun angle, reflections and the viewing angle (Smartglass, 2009). Acting as a mirror in the extended interior the glazing will create a textured quality where used on the facade of the entrance foyer **(Figure 9.19)**.

Figure 9.15 Polycarbonate sheeting used for Capitol signage.

Figure 9.16 Stainless steel used for finish on columns, either brushed or polished

Figure 9.17 TRIcore honeycomb used for the flooring of the stage system

Figure 9.18 Synthetic grass, locally manufactured. Used in the extended interior as a floor and wall material

Figure 9.19 Smartglass *Solarshield* available locally. Used for the fenestration of the Entrance Foyer.

extending the skin

9.2.7 Concrete

Concrete comprises of components from a non-renewable resource, can achieve large spans and is a low-demand material. Concrete is used for the patterned pathway as well as parts of the manipulated floor plane of the extended interior.
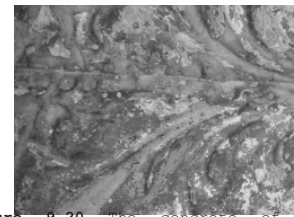
9.2.8 Rosco mirror

A lightweight and flexible substitute for heavy glass mirror, the material comprises of a tear resistant plastic film. The material has a mirror-like reflective quality and is self-extinguishing. The film is used on the rear wall of the stage. Fixed to a curved frame, the mirror reflects and distorts the stage workings as well as reflects light.

9.2.9 Timber

As the only timber used in the original build of the Capitol Theatre in 1930 in the doors and windows, the doors of the Capitol interventions are also of timber. Timber, parallel to the grain is strong and tough. The doors are fire treated and the timber selected is Pinus elliotti.

9.2.10 Polymethylmethacrylate, PMMA

PMMA, an Acrylic, is a thermoplastic material that may resemble glass. Like glass, it has a sense of fragility which is overcome by blending the PMMA with an acrylic rubber to increase its strength. PMMA can be moulded or cast in thicknesses up to 100 millimetres. As it is a thermoplastic material, it will retain the shape in which it is produced. The luminaire is designed in accordance with PMMA that has already been set as upon setting; PMMA shrinks by approximately 2% in both length and breadth. PMMA can be joined using a variety of methods such as epoxy adhesives.

9.3 Conclusion

The SBAT system was used as a guideline for the basic requirements of the building, in order to pump-plan the Capitol. Redundant equipment is to be replaced to increase its sustainability. According to the SBAT system an overall rating of 3.4 was achieved, the system however, appears to be designed toward the development of a new building, and guidelines for the pump-planning of existing buildings should be established.

Figure 9.20 The concrete of the patterned pathway, extending from the entrance of the extended interior and through to the western interior facade is shutterd in salvaged pressed ceiling panels.

Figure 9.21 Timber doors used on the eastern facade. Photograph taken in Brick Lane, London, 200**9**

Figure 9.22 Tofu table light by Tokujin Yoshioka, material same as that of niche plinth. PMMA with halogen diffuser.

Social	3.8	Economic	4.0	Environmental	2.4

Overall   3.4

Overall value	0-1	1-2	2-3	3-4	4-5
Classification	Very Poor	Poor	Average	Good	Excellent

Figure 9.23 Result of SBAT analysis undertaken by author for Capitol

DEMOLITION PLAN

HIS MAJESTY'S PRETORIA
HALL OF OFFICES

Removal of TPA wall, tiles to be fixed to northern facade of Entrance Foyer

Removal of car ports

Removal of Kirkness brick infill from facade to be re-used in extended interior. Infill replaced with glazing

Removal of Kirkness brick infill from facade to be re-used in extended interior. Infill replaced with Saligna fire door

Removal of section of and IBR and concrete roof to allow for placement of skylight. Concrete to be used as fill in extended interior.

▬ ▬ ▬ = Removed structure and infill

Figure 9.25 Demolition plan illustrating the removal of car-ports from the site and infill from the Capitol Theatre

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SITE PLAN

OLD POST OFFICE BUILDING

CHURCH STREET

CHURCH SQUARE

BUS STOP

CAFE RICHE

POYNTON BUILDING

NEDERLANDSCHE BANK

CAPITOL THEATRE

BANK STREET

RAADSAAL

(TPA)

TRAANSVAAL PROVINCIAL ADMINISTRATION (TPA)
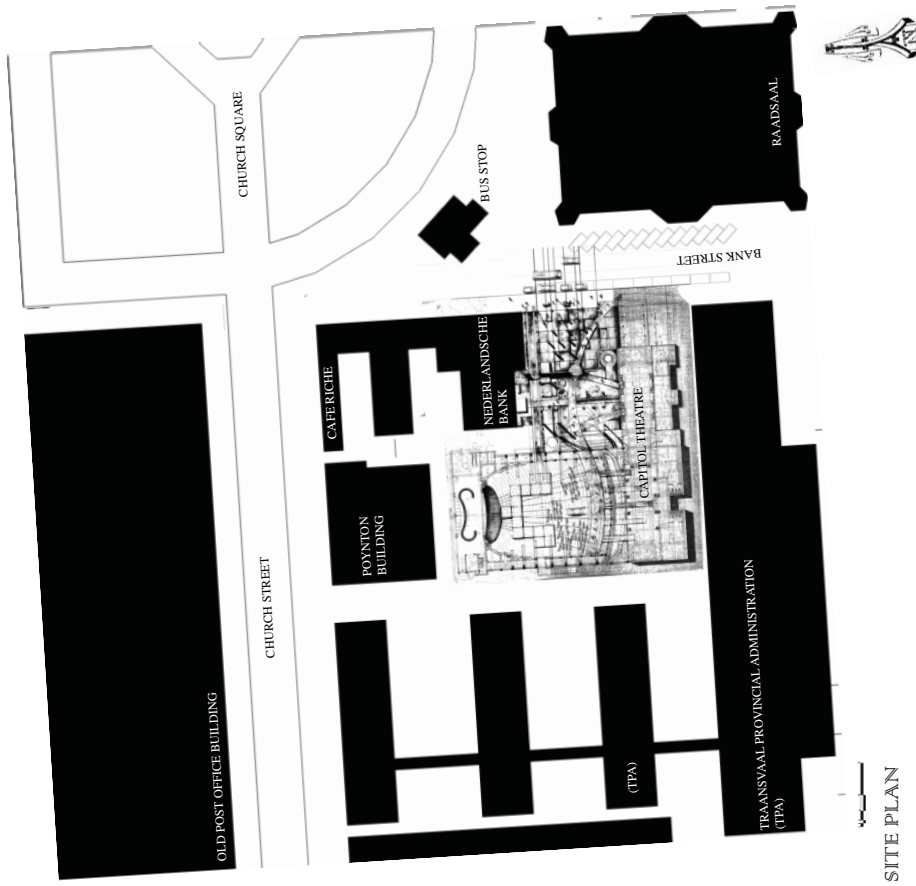
"Sympathy for context is by no means an automatic response. We have all confronted situations which require dramatic intervention, just as we have discovered those which call forth a profound regard for continuity."

HODGETTS & FUNG – Scenarios and Spaces

Figure 9.24 Site Plan, illustration location of Capitol intervention within Church Square extending the skin

/108/
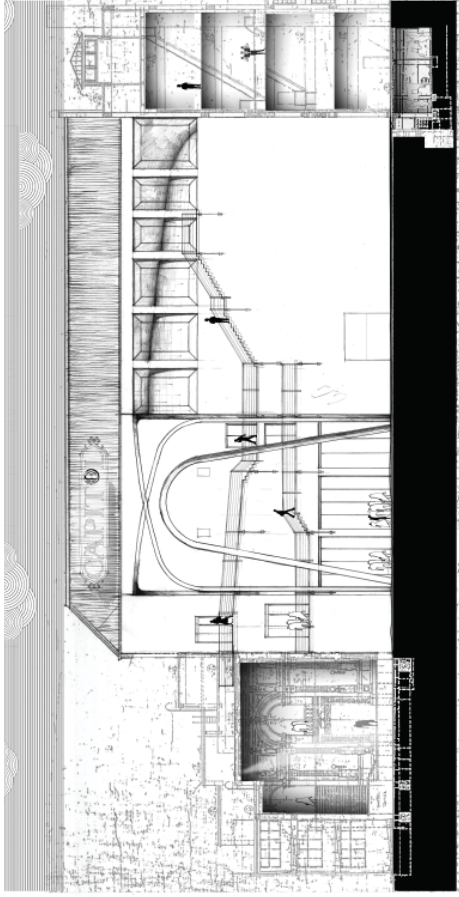
EAST ELEVATION

Figure 9.28 East Elevation of Capitol illustrating the intervention, refer to figure 9.26. Hand drawn by author

Figure 9.29 View of Capitol from Church Square illustrating Capitol intervention. Refer to figure 9.27

DEMOLITION ELEVATION

Figure 9.26 Demolition Elevation of eastern side of auditorium, illustrating removal of infill

Removed Structure and infill

Figure 9.27 View of theatre from Church Square 2009 illustrating Capitol intervention. Refer to figure 9.27 extending the skin

Figure 9.30 Ground Floor Plan of Capitol, hand drawn by author. Illustrating extended interior, example of stage configuration, orchestra pit flooring and mirrored backdrop

GROUND FLOOR PLAN

extending the skin

WALKWAY PINNED TO
EXTERIOR FACADE
ACCESS PROVIDING
ACCESS TO BALCONY
AND ROOF TERRACE

MILD STEEL LATTICE GIRDER
FIXED TO STRUCTURAL COLUMNS
OF EXTERIOR SKIN. CONTAINING
LIGHTING

OPENING HEIGHT OF DOORS
AT 2600MM A.F.F.L. WITH
STEEL DOOR FRAMES;
SOLID LAMINATED SALIGNA
TIMBER DOOR

VERTICAL ACCESS
TO ROOF TERRACE

NEDERLANDSCHE BANK
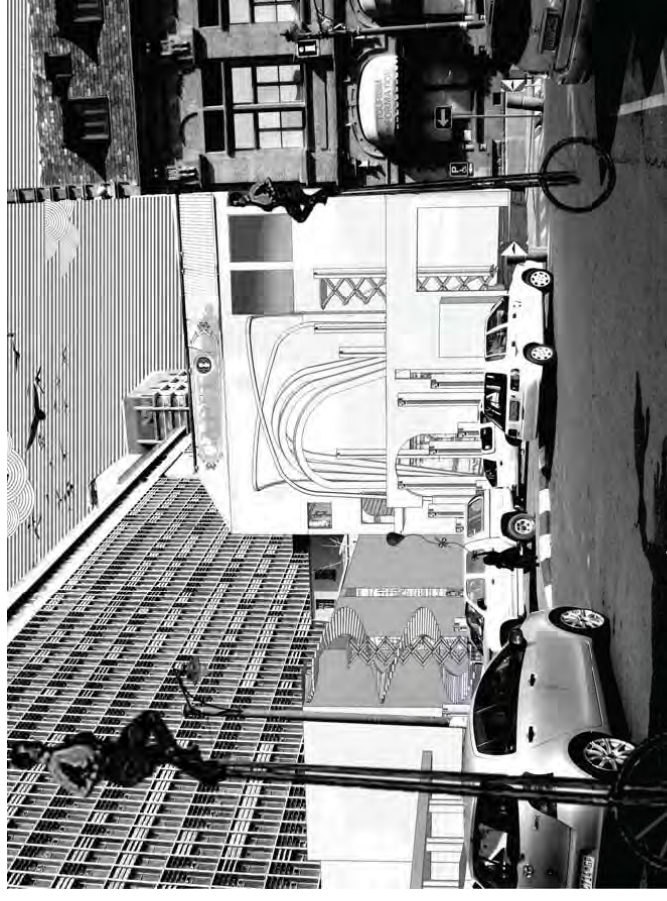
ROOF TERRACE

Figure 9.31 Balcony Plan of Capitol, hand drawn by author.
Illustrating placement of ribs and roof terrace

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BALCONY PLAN

extending the skin

8MM STRUCTURAL GLASS SET IN HOT DIPPED GALVANISED MILD STEEL FRAME FIXED IN BETWEEN EXISTING COLUMNS

8MM EXPANDED HOT DIPPED GALVANISED METAL WALK-WAY WELDED TO 75X75 COLD ROLLED STEEL EQUAL ANGLE FRAME BOLTED TO EXISTING COLUMNS

EXPOSED DOME

8MM TRANSLUCENT PO-LYGARBONATE SIGNAGE FIXED TO HOT DIPPED GALVANISED MILD STEEL FRAME

DRESSING ROOMS

CAPITO

AUDITORIUM ENTRANCE

BALCONY ENTRANCE

PROMINADE ENTRANCE

GRAND FOYER

EAST ELEVATION

20

10

5

1 2

0 1 2

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/116/

Figure 9.33 Digital collage of auditorium, view from below illustrating underside of balcony, stage, placement of ribs and skylight extending the skin

EXISTING FIRE ESCAPE
TO FOUNTAIN LANE

CONTROL ROOM

BALCONY FLOOR 900 SQM
PAX:750

DOORWAYS TO GRAND
FOYER

ROOF STRUCTURE

DOME

TRUSS

ARCHWAY FRAMING
ENTRANCE TO
AUDITORIUM

TPA

RANCE

SMARTGLASS REFLECTIVE
GLAZING

WATER FEATURE

NEW ENTRANCE
TO FOYER

NOTHERN FACADE
OF ENTRANCE FOYER

VERTICAL ACCESS TO
ROOF TERRACE

EXISTING TPA
ENTRANCE TO FOYERS

TPA WALL REMOVED
AND FOLDED BACK
ONTO FACADE

MANIPULATED GROUND
PLANE

SECTION A-A

/120/

/121/

0 1 2   5   10   20

Figure 9.34 Section A-A, illustrating rear of auditorium,
balcony and northern facade of Entrance Foyer. TPA building
in background
extending the skin

120mm PRECAST ECHO SLAB WITH HOLE DRILLED INTO IT TO PROVIDE SPACE FOR BOLT

30 THICK CAST IN-SITU CONCRETE SCREED SHUTTERED IN RE-USED PRESSED CEILING PANELS, CONTAINING MESH TO PREVENT CRACKING

GALVANISED MILD STEEL THREADED J-BOLT CAST INTO CONCRETE

CAST IN-SITU CONCRETE FOUNDATION WALL

CAST IN-SITU ROUGH AGGREGATE CONCRETE SLAB

150 X 150 X 10 EQUAL LEG MILD GALVANISED STEEL ANGLE

120 X 10 GALVANISED MILD STEEL BEARING PLATE WITH GRAPHITE GREASE BETWEEN ANGLE TO ALLOW EXPANSION

CAST IN-SITU ROUGH AGGREGATE CONCRETE SLAB

IP65 RECESSED UPLIGHT, 60W COMPACT FLOURESCENT WITH ANTI-GLARE GRILL AND COOL TOUCH COVER

RE-USED KIRKNESS BRICKS REMOVED FROM FACADE, LAID ON 25mm COMPACTED SAND BED, WITH FINE JOINTING SAND SWEPT AND VIBRATED INTO JOINTS.

200mm CAST IN-SITU CONCRETE BAND TO DEFINE EDGE BETWEEN BRICK AND SYNTHETIC GRASS. RUNNING LENGTH OF EDGE

50mm CAST IN-SITU CONCRETE

30MM BEDDING

PATTERNED WALKWAY - 100mm CONCRETE SLAB CAST IN-SITU, SHUTTERED WITH PRESSED CEILING PANELS, RANDOMLY ORDERED. CONCRETE CLASS 25/6

SUB BASE FROM 150MM SCARIFIED, STABILISED AND COMPACTED FROM IN-SITU MATERIAL - 93% MODAASHTO

IMPORTED CRUSHER RUN, 150mm PAVING BASE

DETAIL A: ELEMENTS OF THE EXTENDED INTERIOR

Figure 9.35 Detail A: elements of the extended interior, including patterned walkway, recessed luminaire, re-used Kirkness Brick paving and walkway over water feature at entrance of space extending the skin

DETAIL C: FIXING OF BALUSTRADE ONTO EXISTING STRUCTURE OF ENTRANCE FOYER FACADE

Figure 9.37 Detail C: Fixing of balustrade to northern facade of entrance foyer

EXISTING BEAM OR COLUMN

M10 EXPANSION BOLTS, USED TO FIX BASE PLATE TO EXISTING BEAM OR COLUMN

10MM GUSSET PLATE WELDED TO BASE PLATE, ANGLES BOLTED TO GUSSET PLATE

10MM BASE PLATE BOLTED TO EXISTING STRUCTURAL COLUMNS USING M10 EXPANSION BOLTS

EXPANDED METAL WALKWAY SPOT WELDED TO ANGLE, SPANNING 2000MM

50MM Ø GALVANISED MILD STEEL ROUND HOLLOW HANDRAIL, WELDED TO BALUSTRADE

60X60X3 HOT ROLLE EQUAL LEG GALVANISED MILD STEEL ANGLE, LASER CUT AT BOTTOM, WIDTH OF 20MM INCREASING TO 60MM.USED AS FRAME FOR EVENT POSTERS AND ARTWORKS

25MM GALVANISED MILD STEEL ROD WELDED TO BALUSTRADE

80X06X3 HOT ROLLED UNEQUAL LEG GALVANISED MILD STEEL ANGLE, LASER CUT AT BOTTOM, WIDTH OF 20MM INCREASING TO 80MM.

10MM BASE PLATE WELDED AND BOLTED TO ANGLES, BALUSTRADE BOLTED TO BASE PLATE

DETAIL D: DETAIL OF BALUSTRADE

Figure 9.38 Detail D: Detail of balustrade illustrating hollow sections and grab rail

80X06X3 HOT ROLLED UNEQUAL LEG GALVANISED MILD STEEL ANGLE, LASER CUT AT BOTTOM, WIDTH OF 20MM INCREASING TO 80MM.

40MM Ø GALVANISED MILD STEEL ROUND HOLLOW, WELDED TO BALUSTRADE

50MM Ø GALVANISED MILD STEEL ROUND HOLLOW HANDRAIL, WELDED TO BALUSTRADE

DETAIL B: BRACKET AND BALUSTRADE

Figure 9.36 Detail B: Detail of bracket and balustrade of the cantilevered walkway of eastern facade extending the skin

EXISTING STRUCTURE

80X80X6 HOT ROLLED AND BENT GALVANISED MILD STEEL ANGLE, R=3000MM

10MM GUSSET PLATE WELDED TO BASE PLATE, ANGLES BOLTED TO GUSSET PLATE

10MM BASE PLATE BOLTED TO EXISTING STRUCTURAL COLUMNS USING M10 EXPANSION BOLTS

NEDERLANDSCHE BANK

WATER FEATURE

MANIPULATED GROUND PLANE

EXISTING TPA WALL

MILD STEEL COLUMN, CLAD IN 2MM POLISHED STAINLESS STEEL, BRUSHED AT BOTTOM. CAST RC BASE

20

10

5

0 1 2

WALKWAY PINNED TO EXTERIOR FACADE ACCESS PROVIDING ACCESS TO BALCONY AND ROOF TERRACE

NYLON AND SPANDEX TEXTILE

EXISTING VEHICULAR RAMP INTO AUDITORIUM

PROSCENIUM

ROOF STRUCTURE

SKYLIGHT

DOME

SECTION C-C

Figure 9.39 Section C-C illustrating extended interior, reflective WC's, stage and proscenium, trusses, hydraulic elevator and walkways on auditorium facade extending the skin

Figure 9.41 Detail F: Detail of column of extended interior

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DETAIL F: DETAIL OF EXTERIOR COLUMN

PRE DRILLED HOLES IN FLANGE AND STAINLESS STEEL CLADDING. ALLOWS FOR ATTACHMENT OF CABLES AND SHADE CLOTH

200MM, 5MM THICK GALVANISED MILD STEEL FLANGE CLAD IN 2MM CLASS 316 STAINLESS STEEL. EITHER POLISHED OR BRUSHED BOTTOM 300MM BRUSHED FOR PROTECTION

600X600X4400MM PRE-CAST CONCRETE PLINTH, MOULDED CORINTHIAN CAPITAL

700X700X500 CAST IN-SITU CONCRETE FOUNDATION

200MM, 5MM THICK GALVANISED MILD STEEL PLATES CLAD IN 2MM CLASS 316 STAINLESS STEEL. EITHER POLISHED OR BRUSHED BOTTOM 300MM BRUSHED FOR PROTECTION

600X600X4400MM PRE-CAST CONCRETE PLINTH, MOULDED CORINTHIAN CAPITAL, EPOXIED TO J-BOLT

10MM STRUCTURAL GROUTING

100MM Ø HOLLOW GALVANISED MILD STEEL SECTION

20MM GALVANISED MILD STEEL J-BOLT, CAST INTO CONCRETE

700X700X500 CAST IN-SITU CONCRETE FOUNDATION

Figure 9.40 Detail E: Detail of truss in auditorium space

DETAIL E: DETAIL OF TRUSS
extending the skin

100X80X6 GALVANISED MILD STEEL, HOT ROLLED UNEQUAL LEG ANGLE

10mm GUSSET PLATE, ANGLES BOLTED TO GUSSET PLATE WITH M10 BOLTS, ALL HOLES PREDRILLED AND EVENLY SPACED

50X50X3 GALVANISED MILD STEEL, COLD FORMED EQUAL LEG ANGLE BOLTED TO GUSSET PLATE AND ANGLE WITH M10 BOLTS

100X80X6 GALVANISED MILD STEEL, HOT ROLLED UNEQUAL LEG ANGLE

10mm GUSSET PLATE, ANGLES BOLTED TO GUSSET PLATE WITH M10 BOLTS, ALL HOLES PREDRILLED AND EVENLY SPACED

50X50X3 GALVANISED MILD STEEL, COLD FORMED EQUAL LEG ANGLE

20mm BASE PLATE FIXED TO EXITING COLUMNS USING M20 EXPANSION BOLTS. AT REGULAR INTERVALS ON TRUSS

8000mm

11000mm

Figure 9.42 Digital collage of extended interior illustrating patterned pathway, manipulated ground plane and synthetic green wall. Church Square in background extending the skin
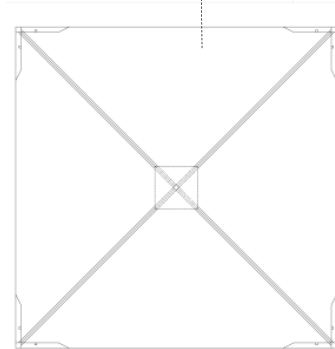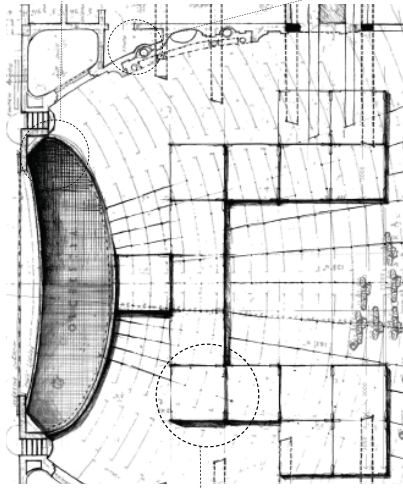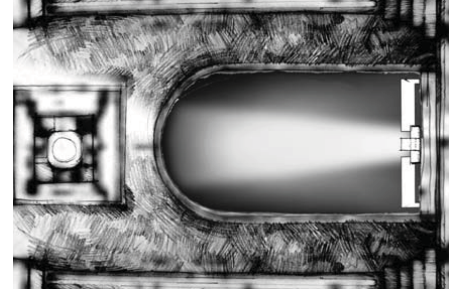
50X25X2 COLD FORMED UNEQUAL LEG GALVANISED MILD STEEL ANGLE

EXPANDED SHEET METAL

50X50X3 HOT ROLLED EQUAL LEG GALVANISED MILD STEEL ANGLE

M6 BOLT, ALL HOLES PRE-DRILLED, STEEL NUTS WELDED TO EQUAL LEG ANGLE AS PERMANENT SPACER

EXISTING MARBLE BALUSTRADE OF ORCHESTRA PIT
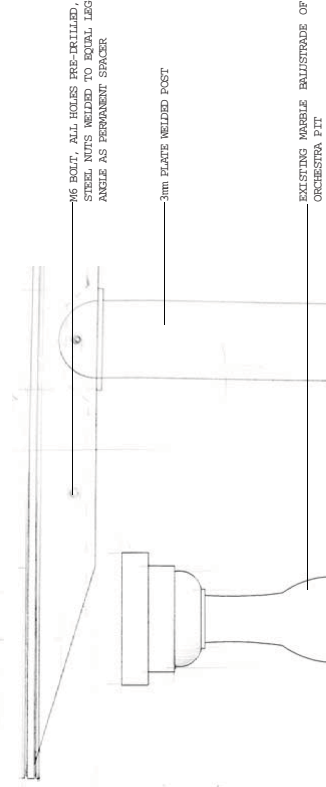
M6 BOLT, ALL HOLES PRE-DRILLED, STEEL NUTS WELDED TO EQUAL LEG ANGLE AS PERMANENT SPACER

3mm PLATE WELDED POST

EXISTING MARBLE BALUSTRADE OF ORCHESTRA PIT

Figure 9.44 Detail H: Detail of flooring used to conceal orchestra pit and extend the existing stage

DETAIL H: DETAIL OF ORCHESTRA PIT STAGE
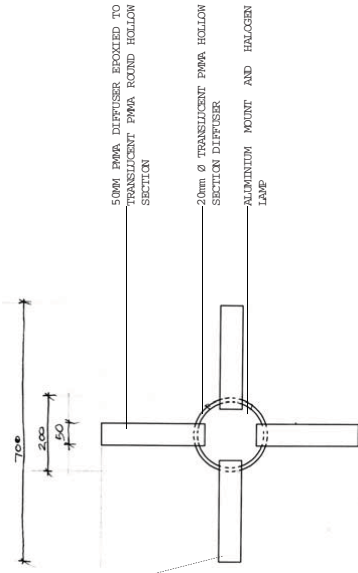
50MM PMMA DIFFUSER EPOXIED TO TRANSLUCENT PMMA ROUND HOLLOW SECTION

20mm Ø TRANSLUCENT PMMA HOLLOW SECTION DIFFUSER

ALUMINIUM MOUNT AND HALOGEN LAMP
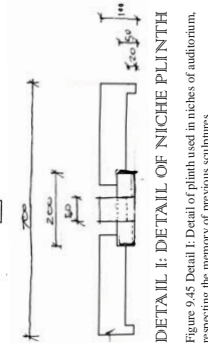
DETAIL I: DETAIL OF NICHE PLINTH

Figure 9.45 Detail I: Detail of plinth used in niches of auditorium, respecting the memory of previous sculptures
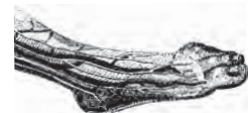
HOLLOW CORE FLOOR: EDGED WITH TEFLON, PLACED IN GALVANISED MILD STEEL FRAME.

10mm GALVANISED MILD STEEL SQUARE STEEL ROD

SQUARE HOLLOW SECTION, HOLES DRILLED IN SPECIFIC PLACES TO ALLOW LEG TO BE EXTENDED.

50X50X6mm HOT ROLLED EQUAL LEG ANGLE, WELDED TO SQUARE TUBING

ADJUSTBALE FOOT FIXED TO BOTTOM OF LEG,MAXIMUM ANGLE OF 30°, NON-SLIP SURFACE.

STAGE: HOLLOW CORE FLOOR: EDGED WITH TEFLON, PLACED IN GALVANISED MILD STEEL FRAME. LEG: SQUARE HOLLOW SECTION, HOLES DRILLED IN SPECIFIC PLACES TO ALLOW LEG TO BE EXTENDED, ADJUSTBALE FOOT FIXED TO BOTTOM OF LEG.MAXIMUM ANGLE OF 30°, NON-SLIP SURFACE. HOLLOW CORE FLOOR SUPPORTED BY MILD STEEL PLATE WELDED TO ANGLES, WELDED TO LEGS.

DETAIL G: DETAIL OF FLOOR SYSTEM

Figure 9.43 Detail G: Detail of floor system used in auditorium extending the skin
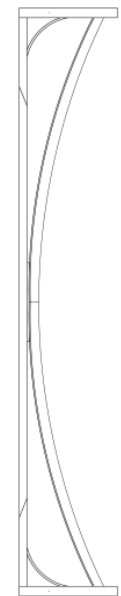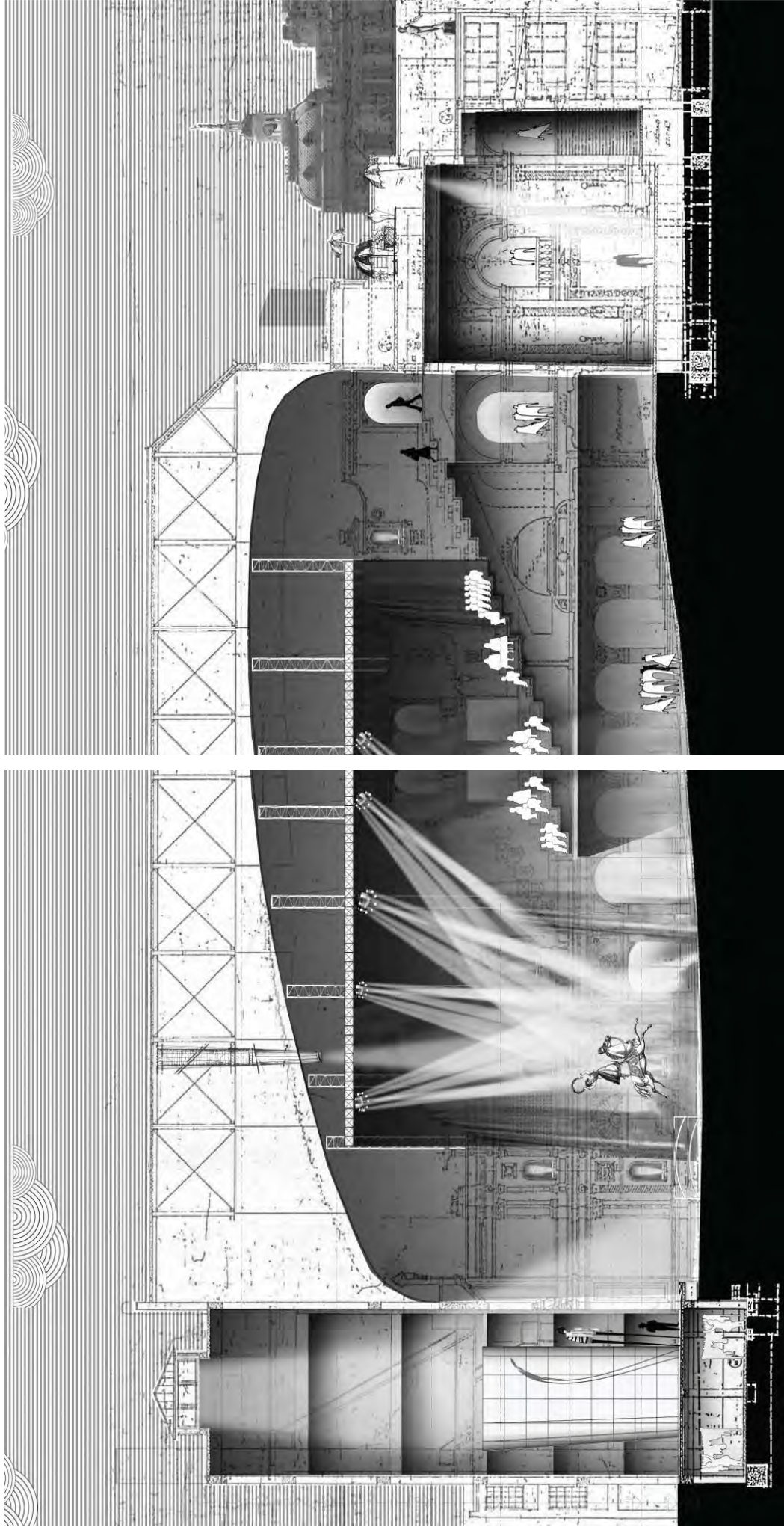
SECTION B-B

Figure 9.46 Section B-B through auditorium, illustrating ribs, stage and backdrop, use of textile skin, lighting and truss suspended from ribs as well as floor system extending the skin

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PLAN OF STAGE BACKDROP

35X35mm COLD FORMED EQUAL LEG ANGLE

25X25X3 mm COLD FORMED EQUAL LEG ANGLE

M6 BOLTS. BOLT ANGLES TOGETHER, HOLED PRE-DRILLED AND EQUALLY SPACED 5MM SUPER-PLY TIMBER

5mm SUPER-PLY TIMBER ROSCO MIRROR FILM FIXED TO SUPER PLY, EITHER PINNED OR HEAT SHRUNK BY SPECIALIST
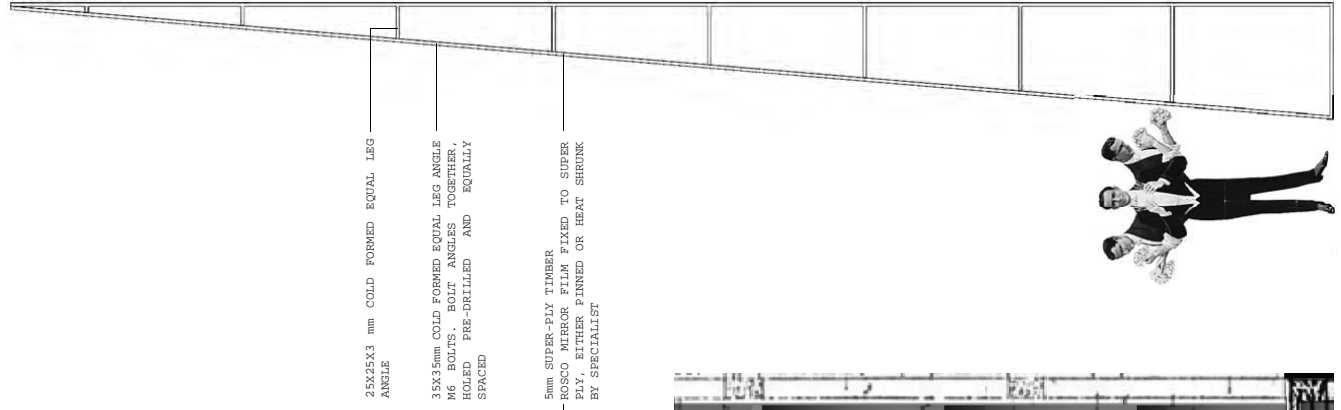
25X25X3 mm COLD FORMED EQUAL LEG ANGLE

35X35mm COLD FORMED EQUAL LEG ANGLE M6 BOLTS. BOLT ANGLES TOGETHER, HOLED PRE-DRILLED AND EQUALLY SPACED

5mm SUPER-PLY TIMBER ROSCO MIRROR FILM FIXED TO SUPER PLY, EITHER PINNED OR HEAT SHRUNK BY SPECIALIST

DETAIL J: DETAIL OF TRUSS SYSTEM OF STAGE BACKDROP

Figure 9.47 Detail J: detail of truss system used for stage backdrop extending the skin
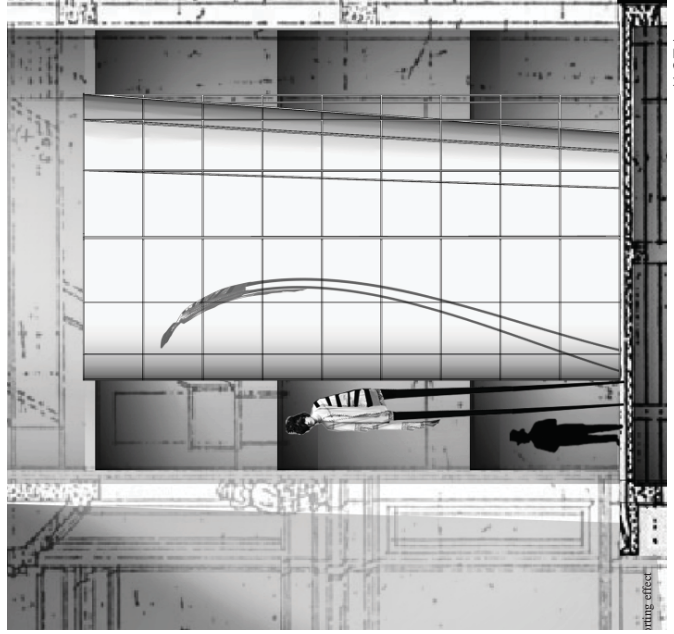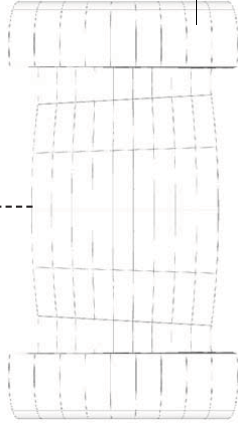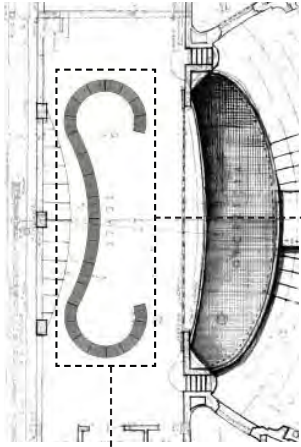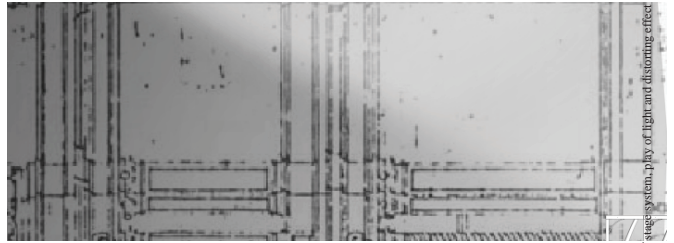
Figure 9.48 Digital collage of elevation of stage system, play of light and distorting effect ...ming effect

1200MM

Figure 9.49 Digital collage, the conclusion of the Extending the Skin(s) and Capitol intervention

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 the CAPITOL is all I ask.

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Figure 9.49 Digital collage, the
conclusion of the Extending the Skin(s)
and Capitol intervention

The only thing that binds me, to the pedestrians, them to each other
And those passing by is the CAPIT^OL.
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 the CAPIT^OL is all I ask.

extending the skin

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