

https://dspace.org/

A theatre of immediacy

Francis, A M

2014-10-09
http://hdl.handle.net/10539/15661

Downloaded from a DSpace repository. https://dspace.org/

This thesis would not have been possible without the support of the following people, to whom I am eternally grateful:

To Dawnie and Ben, I will always be grateful for the sacrifices you have both made to help me get to where I am today. Thank you for your unwavering support and love.

Dad, this thesis would not have been possible without our many conversations about theatre and your experiences in the field. Thank you for always taking the time to share your thoughts with me.

Liale, you have been such a support to me, especially over the last two years. Thank you for constantly giving of your time, energy and kitchen.

Graeme, you have been my anchor this year, thank you your constant belief in my capabilities and for propelling me forward whenever I ran out of steam. You are one of the very few who can handle my, dramatic, pauses, for effect. Thank you for all you encouragement and help over these past two years of studying. I couldn t have done it without you.

To my archi friends: Birce, Lionel, Kirsty and Miks: I couldn t imagine life without you guys! You have made the past seven years most enjoyable. Architecture would be no fun without you.

Prof Jon Noble: Thank you for all your advice and guidance throughout the year as well as all our garden crits and afternoon teas!

Nicky, thank you for returning to SA just to help proof read my documents, you truly are an awesome cousin.

acknowledgements

declaration

I, Aimée-Kariba Merushka Francis, am a s
course of Masters of Architecture [Profes
I hereby declare the

I am aware that plagiarism [the use of sor
their permission and / or without acknowle
is wrong. I confirm that the work submitte
above course is my own unaided work exc
explicitly otherwise. I have followed the
referencing thought, ideas and visua

For this purpose, I have referred to the
Engineering and the Built Environment sty
the University of the Witwatersrand may
against me if there is a belief that it is r
if have failed to acknowledge the source
work.

table

Prologue

-relating theatre
-what is community theatre?
-documenting the process [graphic an

Defining Commu

-Investigating the formation of groups
[Iris Marion Young]

Case Studie

-Recalling a Community:
The District Six Museum
-The People Theatre Project, NYC

Locating Yeov

-Introducing Yeoville
-Mapping and Site Analysis
-Understanding the Site
-Conversations about the Y
Recreation Centre

Of contents

Programme:

-Accomodation Schedule

Design Development:

-Tracking the design

Technical Element:

-Auditorium

Bibliograp

Abstract

imagine. visualise. respond.

A Community Theatre provides a space for dialogue about relevant topics affecting them. It energises, transforms and effects change within the social fabric of a community by creating a platform for conflict resolution. It presents an opportunity to bridge divisions of race, nationality, gender, class, culture and other barriers through the use of drama, by creating a platform for engagement, reflection and understanding.

It was simply the contemporary manifestation of a recurring cultural ideal of an arts precinct as cultural palaces but relevant to daily life, an art whose home is in the streets, in schools, church basements, city parks, and other institutions dear to community life. Ruby Lerner (Cohen-Cruz, 2005, p. 35)

Globalisation has resulted in an influx of people to urban areas and created a need for connection and community. The design proposal facilitates dialogue and the search for commonality and connection. This union of divergent voices will reflect collective histories and needs, engendering a community that is empowered to speak, act and be heard.

The power of this theatre typology lies with its ability to assist communities in creating both internal and external dialogue about relevant topics affecting them. Creating a social good demands more from its theatre than mere participation to bridge foreign and removed realities. It requires that it has a cultural and immediate and existential impact. (Brandt, 1972) therapy

The scene is now set for a theatre that helps its community resolve their struggles in a current and contemporary way. One that is not invasive but through its processes and artistic, restorative, educational and developmental. (Francis, 2013)

This building is an exploration of how a theatre can carry its community through adversity and of imagination. It proposes theatre as a connecting element between community and park. To this end the design of the building is an extension of the park insofar as the undulating roofs of the theatre complex reflect the contours of the site and the seating arrangement of the performance space. Through the detailed analysis of both the urban context and the immediate context the design identified missing elements that are helping the community

catered for within the community zo
The programme of a community the
regular programme associated to a
specific needs of the community it s

The design proposal includes two f
spaces consisting of a 350 seat thru
and a black box theatre. It provides
performance space as well as spi
impromptu performances. The funct
a theatre typology to comprise a day-care facility, exhib
arts centre and production studio.
The use of natural materials e
acoustic performance within a humble wit
seating arrangement focus to the park
spaces previously unfettered by th
certain traditional theatres.

A theatre for now, for then and the
possible future, does indeed give bac
helping them successfully and learn from it

My body is a cage& but my mind holds the key.
I am standing on the stage of fear and self-doubt.
It is a hollow play but they clap anyway.
I am living in an age that calls darkness light.
Though my language is dead, still shapes fill my head

Arcade Fire

All photographs in this document have been taken by Aimee-K

theatre and i

From a young age, I have been encouraged to expres
As a daughter of a theatre director, I have had ma
whether it was through visual arts, wr

My passion for an imaginary world was taken to new
had the opportunity to start participating in my scho
play festival. Up until that point I had always done d
on the side for fun, but now for the first time, I was
others.

Over the four years that I partook in the play festiv
evolved from a behind-the-scenes-set designer and p
actress and then finally to a wri

Through drama I was transported to different worlds a
had the power to allow people to be truthful under th
could be taken on a journey, be told a story that cou
comfort zones and transport them to new height

This thesis is an exploration of the immense powe
to carry people through difficult times using th

What is Community Theatre?

> It was simply the contemporary version of a recurring cultural ideal of human rights [freedom of expression] not to cultural palaces but rather (Kautman, 2013) to daily life, an art whose home is in the streets, in schools, church basements, city workshops, and other institutions dear to community life. Raby Lerner (Cohen-Cruz, 2005, p.35)

Community theatre may be defined as theatre made by, with and intended for members of a community. This type of theatre stages dramatic performances that strive to encourage and challenge value-based conventional standards. It places people of the community at the helm, giving their experiences, opinions and feelings a place to be voiced and heard (Kuftinec, 2003).

Within a South African context, community theatre is a tool for education and communication that assists communities in expressing their struggles. It provides an opportunity for people within a community to empower themselves by challenging issues that directly affect them.

With increasing globalisation, there is an influx of people to urban areas resulting in growth in the need for connections and community. These performances create a platform for cross-cultural dialogue and exchange which enables valuable knowledge that exists within South Africa to be communicated and developed (Thomas, 2013) and connections. This union of divergent voices will reflect peoples collective history, culture and needs engendering a community that is empowered to speak, act and be heard.

It is in this capacity that Community Theatre can be viewed as social capital. It contributes to a sense of community, social upliftment and a cultural synthesis (Kautman, 2013) of yesterday's action and makes it one of its aspects- including its ideology, aesthetic and presentation is what is known as (Brook, 1972, p. 35) internal and external dialogue about relevant topics affecting them. Project Phakama has worked with the youth of the area for the past 10 years and has helped young citizens, other than themselves, grow and shape their rights and HIV/AIDS in the community. The use of theatre as a means of communication and conscientisation is the aim of the project. The aim of this thesis is to give Yeoville an opportunity to connect through the dramatic arts using intervention in the design and layout of Park.

According to Peter Brook, the Director of the International Centre for Theatre Research in Paris, there is an immediacy in theatre that does not exist in film and according to him theatre has the power to transport the audience from the mere repetition of everyday life into a world of imagination [Consciousness]. Respond [Moving] to unfamiliar and unexpected [Reactiveness] (Brook, 1972).

Theatre has the ability to address many issues in a unique way. One that allows for interaction, discussion on given topics and the notion of participation within an environment (Thomas, 2013). Bringing individuals together in a space where they can share their stories and experiences, to work collectively to find solutions to problems that affect them. Theatre has the ability to create a safe space for people to express themselves, to explore their identities and to develop skills that will help them in their everyday lives (Thomas, 2013).

After researching the theoretical exploration of community theatre, the following case studies to be investigated, will be concluded that a representation is for a community development

first case study looks at the District Six Museum in Cape Town and its employment of dramatic techniques to provide restitution to its community after the actions of Apartheid. The second case study investigates the impact of theatre in the diverse community of Washington Heights, New York. The People s Theatre Project is a fully fledged programme that runs throughout year and is geared towards providing a voice to marginalised sectors of the community.

Community Theatre?

The analysis of the site has been tackled in two parts viz. the larger urban context of Yeoville and the immediate context of Yeoville Community Park. The choice of site was determined by mapping the surrounding context of Yeoville, and the documentation of the park s existing facilities, functions and layouts assisted in determining the programme of the theatre as well as my response to the newly designed public space.

The conceptualisation around the design of the theatre is multifaceted. Understanding the way in which a theatre operates combined with the contextual response to the site has resulted in a design that both belongs to and liberates Yeoville Park. In this section, various stages of the design have been documented as well as the factors influencing these design decisions.

documenting the process

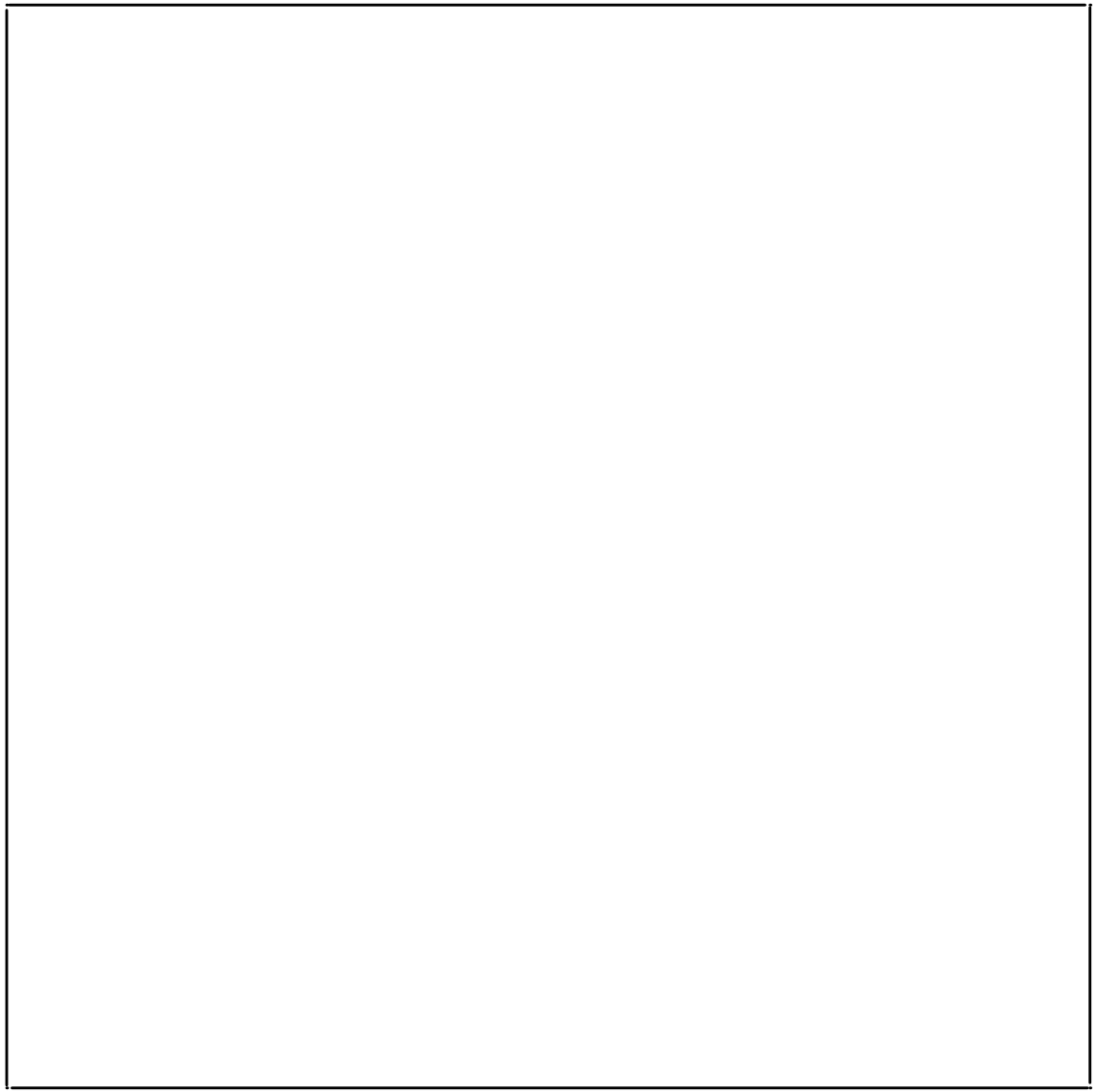
This series of illustrations is a graphic representation of the process of a community theatre workshop. It is a documentation of the stages of discussion, recall, engagement and re-enactment. These illustrations are stills from a stop frame animation and should be seen in conjuction with the video.

This particular workshop was held at the Women s Jail in Constitutional Hill on Human Rights Day [21 March 2013]. The workshop was dealing with human rights, particularly women s rights and the relationship betwen genders.

The workshop was attended by youth between the ages of 16 and 24.

This workshop was held by the Afrika Cultural Centre, whose mission it is to teach and share the values of using art as a methodology for teaching, counselling.

The re-enactment provides the opportunity to see and understand the conflict and contradictions within each participant s experience.



Defining Community

According to Iris Marion Young, a social group or community is defined as:

> a collective of persons differentiated from at least one other group by cultural forms, practices or way of life. Members of a group have a specific affinity with one another because of their similar experience or way of life which prompts them to associate with one another more than with those not identified with the group or in a different way. (Young, 1990, p. 43)

In this definition Young points out that groups are formed by both difference and commonality. In order to understand this notion one must recognise that groups result from social relations and interactions. A group does not exist in isolation but rather in relation to other groups.

1. Why does one person belong to Group A rather than Group B?
2. How do people identify which group they belong to?

These two questions highlight the notion of difference that exists amongst groups. (Young, 1990, p. 43)

The subject of group identification is discussed by Young in her book, Justice and the Politics of Difference. She examines both models of aggregates and associations in order to understand …

… the basic idea behind a social group … p. 43)

Aggregates: the categorization of … according to some form of characteristic … could be along the lines of race, gender, … hair colour. The defining … can be fairly random and limitless. In this model the individual is a self-sufficient … (Young, … before becoming …

Through this model one can begin to understand the development of Apartheid and … potential of enforced groups. The National Party … difference through the manipulation of group formations and characteristics … a dominant group … attribute, race. The formation … no correlation to the members … The Afrikaner groups sought to … concept of individualism. (Young, 1990, p. 43)

It is essential to distinguish between associations and free associations in order to understand Young's exploration of groups. (Young, …

An enforced association, such as … the Apartheid era, did not encourage … of the group. In this … group and the individual identities … in most cases no distinction between … People were not permitted …

… express their individual identities or even to find other groups to … order to fulfil other interests. In … an exit from the group … prescribed … as in many cult g… of association, the notion of obed… importance. (Young, 1990)

In contrast to this, free associa… both the group and individua… on a voluntary basis … groups as sat… individuality. The formati… is related to the outs… relation to a… attribute that others … therefore highlighting the comm… In other w… individual identities, amongst me… supported by what is be… (Young, 1990, p. 43)

Free associations are willing and … liberal. Here the collective is d… practices and forms of alliance … ideology. Churches, unions, polit… are examples of this. In an asso… individuals that constitute the g… the formation … that they set up … the collec… People … associative group … shared interest. It is impo…

1. An association is independent of a mem…

2. An attribute is accidental to a …

the association can impact upon the person's self it is both the sum of its parts but it is not what defines them as wholes as it is difference. While a group can provide identity. (Young, 1990, p. 44) a sense of anonymity and safety in numbers it can simultaneously spur a member on beyond his/her individual parameters, such as in a gang which of a social group viz. a social group usually held by one or two dominant individuals defined by sets of[1] associated[2] attributes. Groups of this nature are not as flexible and may A social group or rather a community a sense of loss of individual identity, as a identity is defined by both its consumption of the and the powering ethos of the group. disparate identities of the individuals, comprising However, in the scenario of a group therapy that group. (Young, 1990, p. 45) session, the role of the group is transformed from control and obedience to validation and reassurance. Stephen Esptein defines identity as They allow for the following and sharing of individual experience

> Identity is a socialised sense of self, an internal organisation of self-perceptions and one s relationship to social categories. It is incorporate a view of the self-presented to others. Identity is constituted (Young, 1990, p. 46) the involvement with and the incorporation of significant others and their internalised community. (Young, 1990, p. 45)

One s sense of identity is not determined It is a heterogeneous process of perception sense identity is self-determined flows from how a person views himself/herself in relation to different social groups [by an perception] and in another it is by the others distinguish and identify them [by perception] through the use of exclusionary stereotypes and standards of group associations. (Young, 1990, p. 46)

The relationship between group identities is complex, as one can be other. A group identity is formed

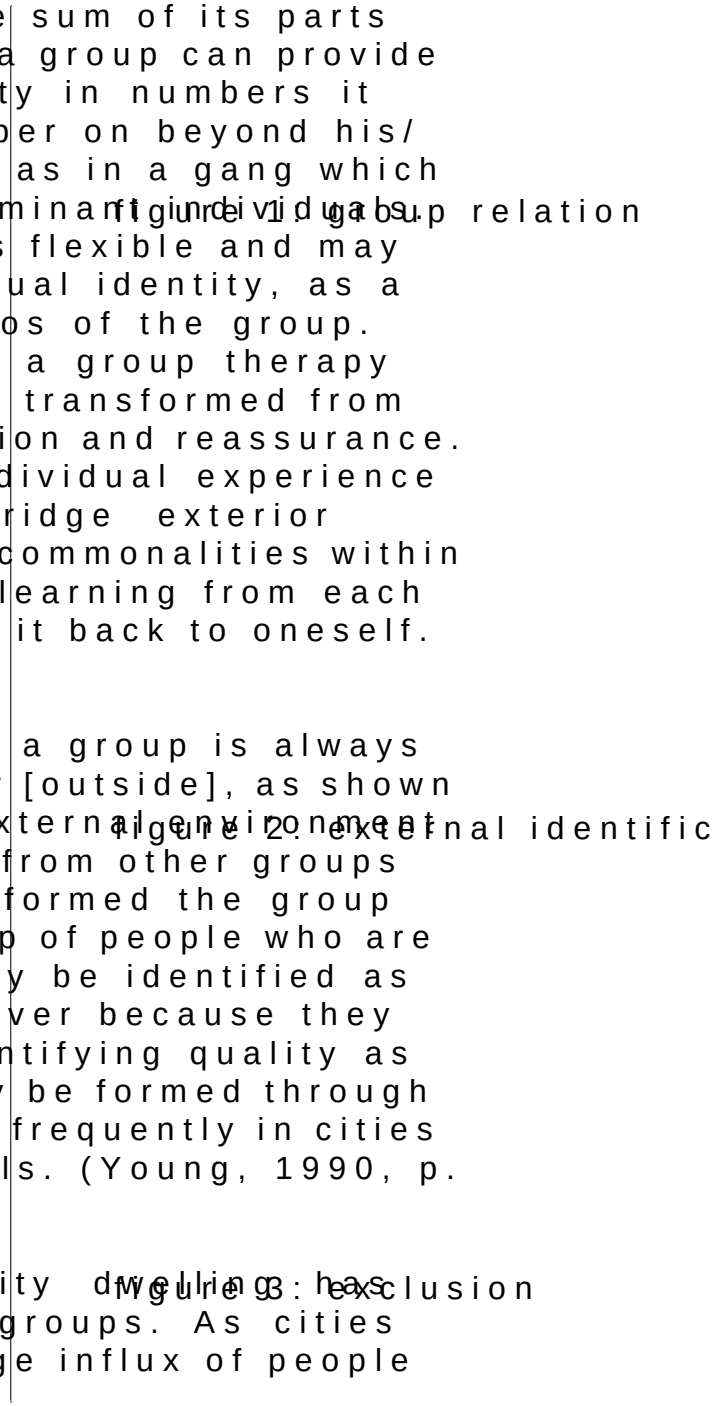


figure 1: group relation

figure 2: external identific

figure 3: exclusion

opportunity to bridge exterior acknowledge commonalities within the group. This is also achieved by learning from each member's situation and relating it back to oneself. (Young, 1990, p. 46)

According to Young's argument, a group is always defined in relation to its exterior [outside], as shown in fig 1. Groups differ to their external environment but they are also differentiated from other groups based on the commonality that formed the group this can be seen in fig 2. A group of people who are known/self/himself in a group may be identified as an outsider or observer because they have a function of that attribute or identifying quality as seen in fig 3. Lastly a group may be formed through exclusion from another group as frequently in cities such as schools. (Young, 1990, p. 46)

increased individualisation and city dwelling has encouraged the occurrence of groups. As cities grow and develop there is a large influx of people

from across the globe resulting in an exchange of ideas between different groups whilst interaction. These encounters promote meetings, transporting and validating individual encourage people to preserve and experience each other's identity. It presents an opportunity age, gender, occupational and to bridge the various gaps of race, gender, class, culture, identifications. In this way groups are not seen to attributal divides through the be oppressive and exclusive but rather as a dynamic way of therapy.
in which to navigate cities and make meaningful
connections. (Young, 1990, p. 48)

Young concludes that within these groups there needs to be another approach to create a culture of understanding An approach that does not require the elimination of difference but rather the improvement of participants, both spectators and institutions that promote reproduction, and opportunity to interpret scenarios respect for group differences without oppression. from our own perspectives, allowing for a rare (Young, 1990, p. 47) insight into multiple situations in a single sitting.

The implementation of a community theatre will It is for that reason that I propose the use of provide a platform for groups [community] to theatre as such an institution. Theatre, as a reflected understand their struggles in a social intervention. It energises, mediates forms and order concurently encouraging peer effects change within the social fabric of the group by creating a dialogue for conflict resolution

recalling community

This case study will investiga
theatre and the arts in the surv
of District Six. It will explore t
theatre allows a forgotten com
constitute and re-establish its
provide closure, healing and re
ex-residents. The question at h
theatre and the arts help to proc
and what impact did it have on
serves?

The District Six Museum after its restoration in 2000
[Haajirah Esau: Recalling Commuity in Cape Town:2001:p93]

Grain of District Six
[Photograph taken at the District Six Museum, AMFrancis, 2013]

Due to the growth of colonial Cape Town and the abolition of slavery in 1834, a place was needed to house the emancipated slaves, merchants, artisans, workers and immigrants in the city. District Six was the 6th municipal area of Cape Town and was thus named in 1867. It was a melting pot of cultures and diversity. District Six accepted everyone regardless of race, religion, class, gender or culture and represented a place of confluence, harmony and community that could transcend the ideals of Apartheid South Africa. (Marot, 2001, p. 79)

The first of the forced removals commenced in 1901 with Africans [blacks] being resettled to the outlying homelands[1]. In 1966, under the Group Areas Act, District Six was officially declared a white area following which 60 000 people were forcibly removed to areas such as the Cape Flats. All dwellings in District Six were then demolished with only places of worship being spared. (Marot, 2001, p. 79)

The idea of the District Six Museum was born during the time of the demolitions in 1980. At first the museum was to be a place of remembrance, a memorial of sorts. (Delpoort, 2001, p. 11)

This museum was premised on the need to tell the story of the forced removals of a mixed community[2]. The idea behind the museum was to establish a sanctuary where memory and history could be sustained and nurtured. It was to be a place where a forgotten community could keep their history and experiences alive. The Methodist Mission Church on Buitenkant Street was to become the home of this community museum. (Andrew, 2001, p. 13)

The concept behind the museum was to allow residents of the former District Six to come back and share their experiences of the area in order to capture its history and atmosphere. In so doing, this community museum transcended the boundaries of an ordinary museum by assuming dramatic and theatrical qualities.

The District Six Museum lies somewhere between a traditional museum and a place of engagement and remembrance. It has been able to bridge the divide between the lived experiences of the ex-residents of District Six and the conventional role of the museum to collect and display. In this way the museum achieves a level of profundity, not only describing the history and reality of past events in District Six but transforming the social reality being portrayed. (Prosalendis, 2001, p. 75)

The museum is primarily concern
the intangible spirit of District S
has transformed the museum into
space where peoples engageme
creates the drama, fabric and c
museum. Residents are encourag
of their experiences in District
as part of the museum, be they an
photograph or object. (Prosalend

The inclusive character of the m
the boundaries expected by the p
District Six was an area[3] define
became a refuge for people who
sought a need, a place to sta
challenges these boundaries of
its inclusive and participatory pr
encouraged to participate becaus
is valid. Embracing all participa
to contribute to understand th
area, the museum facilitates & pr
of inclusiveness. (Prosalendis, 2

The power of the museum lies w
flexibility. There is no set and i
layout and set design of the mu
residents to engage with, reflect
the memories of their past by pro
memorabilia in order to interpre
own histories. In many ways the
a stage for restitution for the cor
District Six by offering a place o

1.Langa and Nyanga.
2. These removals were enforced under
3. District Six was declared as a non-w
removals began

and memory. . (Prosalendis, 2001, p. 75)

Renowned theatre director, Peter Brook describes the theatre as a magnifying glass, and also a reducing lens. (Brook, 1972, p. 110) The District Six Museum bestows the same sense of perspective that Brook describes. It provides closure and healing through the process of memorialisation and remembrance. It imparts a sense of catharsis analogous to that of a theatre insofar as it acts as a setting for engagement, reflection and understanding. (Forbes, 2001, p. 28)

The large map that covers the floor of the museum, the old street names of District Six that form a tower in the central double volume space in the museum and the photographs of community members and activities that cover the walls become a grid-like skeleton of the past. It sets the stage for a narrative of remembrance and return, trickled with memories of then and now. (Meltzer, 2001, p. 11)

As a visitor to the museum you are transported though this story. The map reunites residents with the homes that they were once removed from. A muslin cloth hangs from the rafters, allowing people to leave their thoughts and feelings behind; some have retraced those thoughts with embroidery. It allows people to write themselves back into the history and fabric of District Six , validating the existence of that community. (Forbes, 2001, p. 27)

District Six has provided a place that is able to draw from the dark recesses of memory such ordinary stories, which in their telling, transcription and representation are attributed with new meaning, new value and importance finding new meaning in validating the past . (Forbes, 2001, p. 26)

The process of memorialisation of this commun is not an easy one as it relies heavily on the participation and inclusivity of the former resid of District Six. The success of the museum can ascribed to its inclusivity and participatory nat All are welcome to come and share their stories partake in the recording of the history of Distr Six as well as to learn about what happened the It is a place where descendants of District Six can find a part of their history. (Marot, 2001, p

It is not enough to demand insight and informative images of reality from the theatre Our theatre must stimulate a desire for understanding, a delight in changing reality. C audience must experience not only the ways t the Prometheus, but be schooled in the very desire to free him. Theatre must teach all the pleasures and joys of discovery, all the feelings of triumph associated with liberation (Brecht, 1954)

In this argument put forward by the director Bertolt Brecht, he describes the role of theatr as being neither merely a replica of reality n just a platform to question our reality. The ro of the theatre is to instil an aspiration for chang (2nd) revolution, to demand more of its audien and to invoke within them a desire to act, spe out and be heard in the context of how they fe about their existence as opposed to how the should feel. In doing so he strives to emancip the audience from anticipated emotional reacti

1

2

3

4

5

6

7

Theatre, according to Brecht, therefore becomes an education in humanity, emotion, social justice and change. (Brecht, 1954)

Through the use of theatre and the arts the District Six Museum affords an opportunity to understand the events that took place in the area and their implications. It has designed the set with clues and indicators of the past, using photographs, text and images.

Valmont Layne describes the elements of the museum thus the fourth dimension of the museum has been its concern to work with the performing arts as a category of memory. This has been the realisation that an engagement with memory occurs through forms of re-enactment, through retelling, through dialogue, through poetic, musical and visual engagements, and through space. (Layne, 2008, p. 82)

Here the use of theatre and the arts transforms ones engagement with information. It is a dynamic experience that enables fluid ... reflections on the issues at hand, thus providing a different understanding of the subject. Approaching issues in this participatory way is less aggressive and more subconsciously thought provoking. It provides a vehicle for dialogue with differences and tensions without ... and obedience, resulting in a sense of ... catharsis that may not have been possible before.

This is the way in which the museum has begun to deliver restitution for District Six.

The history of South Africa is ... a culture of reconciliation. ... is now ... in the context of Yeovi

Pensioners dancing on the floor mar 1990
[Noor Ebrahim: Recalling Commuity in Cape Town:2001:p26]

31)

The use of performance and the ... museum has made a profound imp... the District Six Community. Thro... of memorialisation, recall and r... community has found validation ... its individuality. It has been abl... trauma surrounding its disposse... walls, memories and pictures of ... people have found their home.

Celebrated director, Peter Brook ... and revolutionary power of theatr... arena where a living confrontatio... The focus of a large group of p... unique intensity. Owing to this, f... at all times and rule each perso... be isolated and perceived more ... 1972, p. 112)

The drama created through the ... and engagement with memory h... ... It has prov... ... and insight. I... ... for ... and understandi...

... The ... between the acce... ... of District Si... ... Distr... ... has also been a refuge ... nowhere else to go.

... is the first ... the museum de... ... and ... exclusion and ... in the context of Yeovi...

residents are immigrants or refu
parts of Africa. These Pan-Afri
are removed from the normal eco
workings the country and many
have adopted a negative attitude
migrants[5], reinforcing a general feeli
amongst the newcomers. Despite
a steady influx of people from
(Kurgan, 2013)

The processes of memorialisation
became the glue that assisted the
of District Six s community. Sim
be employed under the structure
theatre within Yeoville to assis
cohesive and communicative co
combat the feelings of isolation
exist in the fragmented suburb.

Visitors at the Mus
[Photograph taken at District Six Muse

District Six Children playing in the street.
[Photograph taken at District Six Museum, AMFrancis,2013]

4. Historically Yeoville and District Six have been prominent areas during Apartheid, with much resistance stemming from both of them. Yeoville was known as the cultural hub of Johannesburg, inviting and encouraging diversity and inter-racial interaction in spite of the political climate of the time. Today both areas have a transitory nature about them; the District Six Museum was able to re-unite its community through the sharing of stories and memories. A similar approach can be applied to Yeoville.
5. The Xenophobic attacks in 2008 are evidence of the attitude of some South Africans towards African Foreign Nationals.

peoples' theatre project

This case study situated in Was
USA, will examine the way in w
theatre is structured and operat
the benefits & feasibility of hav
this nature in an area rife with
violence.

The People s Theatre Project is a non-profit organisation which is a community based arts and social justice project in Washington Heights, USA. They are concerned with peace, dialogue, art and community. (Mino, 2006)

The use of theatre in the context of community issues and conflicts helps to facilitate awareness about the levels of social injustice and unease felt within the community. It provides an opportunity for local community members to voice their opinions on issues facing their community such as deportation and immigration, drugs, violence and gangs. (People s Theatre Project- Social Change through the Arts, 2011)

Washington Heights is an area beset with challenges; here the economic and cultural divides are overwhelming. A substantial immigrant community introduces a set of unique challenges with respect to language, miscommunication and exclusion. These issues are compounded by endemic drug abuse, gangsterism and violence. Co-founder, Mino Lora's vision is to create a project that will transcend these boundaries of circumstance. Lora wants to create a diverse community that actively fosters a culture of peace where individuals have a voice, feel empowered to take a stand on issues that affect them and where disparate community sectors advocate for one another. (People s Theatre Project- Social Change through the Arts, 2011)

Violent crime scenes are an everyday occurrence in Washington Heights [www.peoplestheatreproject.com]

The use of theatre and the arts has bridged the large segregations in the community by creating a dialogue that travels beyond the limits of language and difference. The phenomenon of storytelling, narration and play acting provides an alternate means of conflict resolution in an already violent society. People of all ages, ethnicities, genders, sexual orientations and social strata collectively bring their personal lives and as an community their histories and desires, endowing it with a unified voice that captures the listener. (Richardson, 2011)

Employing techniques established by Augusto Boal's Theatre of The Oppressed, programmes not only from the performers or actors, but also the spect-actors. The audience plays a pivotal role in identifying the problem presented by being invited on stage to act out potential interventions. Theatre of this t mediatory tool in effecting chan development. (Pazmino, 2011)

The Founding Director of the T Oppressed, Katy Rubin, has desc of this type of methodology as t use the theatre to illustrate real- then use the actors and audience solutions, so what you have is a problems together. Maybe someo is the same situation portraye they have these tools they can real life. (Richardson, 2011)

The organisation has various pro ages from 5 to 95.

The first program, Live Your L children ranging from 5 to 12 ye an after school program that uti assisting children to nurture a their bodies and communities. (M

The second program, Voices, ca aged 13 to 16. This is also a programme that teaches kids abo and activists. It provides a safe space for children to express t theatre and the dramatic arts to injustices that they have been su

their community. In addition to participating in a journey of self-discovery, tackling pertinent issues and finding their own voice, children have self-written scripts published at the end of the program, fostering a sense of accomplishment and pride. (Mindia, 2006)

The third programme, Uptown Acting Troupe, caters for adults, aged 18 and upwards. This group employs the techniques of the Theatre of the Oppressed in order to tackle difficult issues within the community. These techniques supply a subtle platform where audience and actors engage, explore and transform the realities portrayed in their performances. (Mino, 2006)

Lastly, there is the In School Residency programme in terms of which professional theatre artists pay weekly visits to schools in the community to provide theatre and art classes for students. These classes help students to express themselves and overcome problems arising at home and in the community. They use the arts as a way of creating individual and collective voices to address issues and themes that affect their lives and build a community in and out of the classroom. (Mino, 2006)

The People s Theatre Project covers a wide variety of topics depending on the challenges faced by each group. Theatre and the arts are used to bring the welcoming strangers to the community and to help conduit of poetry, storytelling & playwriting. Youngsters are encouraged to timeless playwriting. Youngsters are encouraged to

They are stories of everyday life and everyday inspiration for writers to be able to tell stories that you don t normally hear, or to give voice to those who are voiceless. Carlos J Sierra, playwright for Peoples Theatre Project. (Peoples Theatre Project- Social Change through the Arts, 2011)

This project has a multifaceted approach to empowering its community. The success of the project is measured by the changes implemented in terms of the way in which the district is run, provided by others. A further measure of its success is in how a cohesive community has been fostered from a very fractured community. The value of individual thought and opinion is in fact the very basis upon which the project was conceived, everyone s view being valid and of importance.

A material impact would be made on the daily lives of the residents of Yeoville were a program of this nature to be implemented. The statistics of crime, violence and drugs in Washington Heights have shown a significant improvement since commencement of the People s Theatre Project. There is a renewed sense of community in the area and a far safer

Production Flyer dealing with current community.
[www.peoplestheatreproject.com]

locating yeoville; discovering a park

When locating a suitable site there we
to meet to build a successful co

The main objective was to identify th
One that had a vibrant culture with
intervention, change an

The second intention was to investigat
community. Issues of belonging, ethni
exclusion were some of the problems
community

The third aim was not only to locate a
site with the space for intervention b
site that had a unique and dis

The tension created amongst these th
set the scene for the community theat
social fabric, assisting it to overc

This section is divided into

1 understanding the larger context
series of urban scale

2 locating the site and determining
development through a series of

Located on the eastern periphery of Johannesburg s Central Business District lies the previous working class suburb of Yeoville. (Kurgan, 2013, p. 30) It is bordered by Joe Slovo Drive to the West and Louis Botha Avenue to the North.

Yeoville is one of the primogenital suburbs of Johannesburg and was originally intended as an affluent suburb for an escape from the dirt and pollution of the new mining town, Johannesburg. (Roux & Didier, 2010)

Yeoville has always had a transitory nature as it attracts large immigrant populations dating back to before the 1970 s when most of its immigrants were of Eastern European descent.[1] Yeoville has been through a series of chameleon-like changes itself and from the 70 s till early 90 s it was the hub of Johannesburg s nightlife, creativity and culture. It was during this period that Yeoville became a melting pot of culture, race and diversity. Today Yeoville is known as Little Africa due to its strong influx of immigrants from Africa seeking a better life. (Roux & Didier, 2010)

This culturally diverse district welcomes all newcomers to the city resulting in smaller ethnic groupings of immigrant and refugee communities being formed, however amongst all this difference there must be a means of navigating through it in order to foster meaningful connections and interactions. (Kurgan, 2013, p. 30)

Separated from the city by the Witwatersrand Ridge and Joe Slovo Drive, Yeoville sits in isolation. The current sentiment of the residents in Yeoville reflects this. After the xenophobic attacks of 2008,[2] many residents of Yeoville felt as if they were on the outside of South African life. Initiatives were based on re-tel and targeted, these Pan-African communities are removed from the usual economic and cultural workings of South Africa. This exclusion and isolation results in their main interaction being between each other and their far-away homes.

Through research and public art Yeoville Stories[3] and Hotel Yeoville[4] emerged to see the desire of residents in Y with one another in a less superf of personal narratives in a pub Yeoville shared these stories on while Yeoville Stories did so thr held at the Yeoville Recreation Didier, 2010) Residents of Yeov both initiatives with much enthus the suggestion and implication of (Kurgan, 2013, p. 30)

This thesis proposes the introduc theatre into the community of Ye a permanent point of communal interaction so as to resolve daily residents through the dynamism

1. There has been always a strong Jewish contingent in Yeoville. Many synagogues were built and remain today with some being transformed into other places of worship. (Roux & Didier, 2010)
2. This feeling of anxiety was created despite Yeoville not being targeted as a main area of attack in 2008. (Roux & Didier, 2010)
3. Yeoville Stories was a research initiative developed in partnership between Wits University and the French Institute of South Africa. The study began as a means to examine the relation of neighbourhood to the city (Roux & Didier, 2010) through the recording of narratives from current Yeoville residents, however it developed into a project advocating a need to share experiences and create community through memorialisation.
4. Terry Kurgan s Hotel Yeoville was a community art project, situated in Yeoville s Library, that aimed to intervene in the community of Yeoville by providing a platform for public social engagement. She endeavoured to enable people to make human connections with one another through acts of intimate exposure.

The Nolli map represents the
Yeoville/Bellvue area. It indicates t
spatial arrangement of Yeoville. Th
the density of the area is evident, w
spaces, and many small dwellings c

community fa

This drawing highlights the commu
area. Most of the community faciliti
fall within my chosen site block, w
indicated in purple, sit within the resi

retail activ

Most established retail in the area
the High Street [Raleigh-Rockey
informal businesses are strategical
residential area along main routes t
churches in order to capture the cor

green spa

Green space in this drawing is d
categories: public space [Park] s
reservoir. A large portion of the gr
over to school fields in the heart
residential area. Theses fields are
to the community with only one of t
on Sundays by a Yeoville s

More importantly the amount of spa
fields in comparison to the amou
indicated facilities is highly

The Reservoir sits near Yeoville
accessible to the

educational fa

There are few secondary schools
majority being primary and crèch
look after young children whilst t

Most of these schools are attach
institutions with their built structu
churches over the weekends

The number of educational facilitie
indication of its density. The edu
provided is suggestive of the type
in Yeoville that need catering for:
young childr

movement ro

The main movement route through
the horizontal axis of Raleigh/Rock
in red. The bus stop indicated in
and sits directly on my site formin
movement along the hi

Fortesque Street

Existing Daycare

Existing Fence Boundary

This panorama was taken star
Park looking toward the fenc
Fortesque ro

Terracing and planters become seating for spectators

"AUDIENCE"

Existing Hardsurface "STAGE"

Existing Multi-purpose Hall

FNB setting up for a sing and dance competition.

"BACKSTAGE"

Existing Daycare

This panorama was taken star
Park looking toward the exist
and Raleigh Sr

Existing Daycare

East-West through-fare

This panorama was taken stan
Street looking back at Ye

The park is not very populated
are using the park as a th

a confluence of diversity
they call me Little
in this park
in this unkempt
beginnings and ends fo
and in my wake i leave a fragment
like this litter, cast
it is merely a me
for temporary oth
to encounter
to recall

Yeoville Community Park and

building

This drawing indicate
of the built form aro
site as well as on t

surface text

Documenting paving strageties
the site

pedestrian mov

These obeservations were ma
weekdays and a weekend. Very f
few children] use the park as a
Most people use the park as a
shortcut.

use of spa

This drawing indicates the use o
space] created by the placement
boundaries and edge

demolition

According to this analysis I ha
remove the buildings indicated
of the day-care, male gym and
bridging between those

the Yeoville Recreation Centre in partnership w
described his moment of clarity on the project.
the park, he came across a huge crowd gathering
centre, upon taking a closer look and asking a
to discover that the performance being carried
for a production at the Joburg Theatre but beca
cast the multi-purpose hall inside was too sma
that day the residents of Yeoville were allowed
production, possibly one that they would never g

This idea of free performance and entertainment in
of the canopy and layering of the public space as
The hard surface square at the entrance hosts im
meetings that cannot be accommodated within th
performances allow for connections, conversations
The performance becomes the mediator between p

Located in the epicentre of Yeoville s bustling and vibrant Pan-
African community, the upgrade to the Recreation Centre involved
the addition of performance rooms, entrance lobby and foyer
space. A new concrete canopy forms a large internal/external
to the adjacent park and street. Large parts of the internal
programme of the recreation centre begin to break out from the
public through the canopy allowing for more private, exposed
internal lobby is conceptualised as an extension of the park with
continuous ground texture, large kitchen ledge, overhead screens and
a water fountain. (Yeoville Recreation Centre - Existing Buildings)

With the current buildings cutting off the public sp
Urban Works and Nsele Architects sought to cre
between formal and informal, inside and outside.
green internal courtyard/foyer space that shoulder
performance hall. They had ideas of unifying the
blocks by transforming the existing structure into a
private, exposing the building back to the space
The overall design consisted of a subtle yet effect
the existing buildings with a new entrance canopy and
providing shade and shelter as well as announ
for community meetings, as
well as an informal rehearsal space, even though the building was
held at Joburg Theatre [Johannesburg City Theatre]. Due to
existing buildings and the space in front of them to be a space
to be a space of meeting, gathering, interaction, play, movement.
In conversation with Thireshen Govender concerning how through

The existing structures on site in 2008 were not being used as a
space of congregation for schools and community meetings, as
well as an informal rehearsal space, even though the building was
held at Joburg Theatre [Johannesburg City Theatre]. Due to
existing buildings and the space in front of them to be a space
to be a space of meeting, gathering, interaction, play, movement.
In conversation with Thireshen Govender concerning how through

The initial proposition was one that attempted to
However this conception of a unified park and com
the beginning was created by trying to open up the
parking flows through via movement routes and co

documenting the existing

multi- purpose hall:
used for theatre
rehearsal

new toilets:
inaccessible

daycare facility:
vacant [weekday]

new covered passage:
deadend

daycare facility:
vacant [weekend]

administration:
locked

Movement through
Recreation C

Pedestrian Movement on this
dead ends created by poor desig

conclusion

Dysfunctional Space in the park due poor planning and plan

New Proposed Design A

therefor

Total liberated of the area 5150 m

programming a theatre of immediacy

The programme of a community theatre combines the regular programme associated with a theatre with the specific needs of the community it serves.

Though the detailed analysis of both the urban scale context and the immediate context of the site, I have identified - missing element that are not successfully catered for within the community zone of Yeoville [Yeoville Community Park]. These elements consist of the following spaces:

1. Day-care Facility - for parents using the other facilities in the community zone ie the clinic.
2. Exhibition Space - for community members and artists to exhibit their work and explorations of the city/ community histories
3. Art and Craft Studios - Yeoville has a definite expression of traditional arts and craft. This can be seen in the way shops have painted their signage boards, or by the following talented craftsmen sculpting away in a corner of the park. Many craftsmen in Yeoville supply to markets of Rosebank, Norwood and Bruma with their artworks, sculptures and talismans that they have created but there are no adequate work studios for these craftsmen to use.
4. Large theatre production workshops - community theatre is a catalyst for the upliftment of a community by equipping them with a new set of skills. These workshop spaces should allow the community to not only become involved in the staging of a performance in the traditional sense of acting/directing but also to engage with the other working elements of theatre such as costume making, set and prop design. These workshop spaces attached to the main auditorium should allow the community to design their own sets and environments.

The elements of a theatre programme consist of the following:

1. Formal performance space- 350 seat Auditorium
2. Outdoor Performance space
3. Experimental/Flexible Theatre
4. Rehearsal Studios
5. Backstage elements associated with each performance

design development


expose
embed

twisting the exi
fence edge

building up t
edges

levels and palfo

topography

The first column looks at the existing edge condition on the periphery of the park. The second column looks at the edge condition as an expression of pedestrian movement in the park the pins represent entry points into the park. The last column, is an exploration of the possibility of movement in the park if there were activities to activate the park.

This next investigation, looks at building up the edges in the park according to the various condition explored in Row 1. The idea behind this was to see what would happen if the built structure formed the edges of the park. However, instead of defining the park, it created dead zones within the park, and closed it off to the public.

In this scenario, I tried to traverse the built up edge using a series of platforms and levels to give more importance back to the park, instead of the built form.

Here I looked at the exisiting topography of the park. I tried to merge built form with the topogrphy to create a seamless trasition between park and building, instead of a disconnected boudary.

design charette

In this series of m
from the Design Ch
I attempted to ex
the notions of bou
and edge within Y
Park.

These models accor
a short stop mot
animation about
relationship betwee
conditions and bel
in a place.

The idea for th
exploration came
observing the rea
of people in the pa
the edge conditions
After asking people
how they felt in the
space, the link be
being an outsid
foriegner in Yeovil
dividing boundarie
park became cl

Not only do the
elements of separat
the site result in th
design of the park
also encourages a
of exclusion. There
great need for a p
space in Yeoville
celebrates comm

Having a large site proved difficult in terms of placing my building on the in the park.

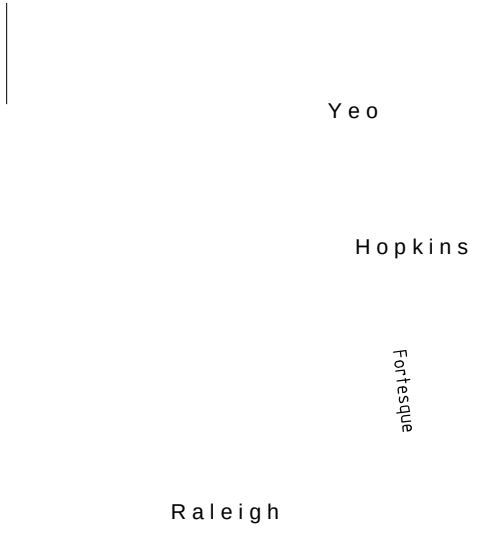
I went through a series of placements on the site, in my first three attempts I placed my building along Fortesque Street, However it did not bode well for the park as the building became a dividing edge between the street and the public space, despite trying to fragment the building. Instead of liberating the park, the placement of the building along that edge imposed and encroached upon the park.

The strategy that was most successful was a modest placement of the building behind the existing structures of the park, leaving the park free and open to the public.

Placement on the corner of Raleigh and Fortesque Streets.

The large mass of the 300 seater auditorium was to occupy the corner, announcing the Theatre as the spectacle of the park.

This may have been successful if I were to design a tradition theatre rather than a community theatre, where emphasis is placed on the process of learning and engaging rather than just the dazzling performance.

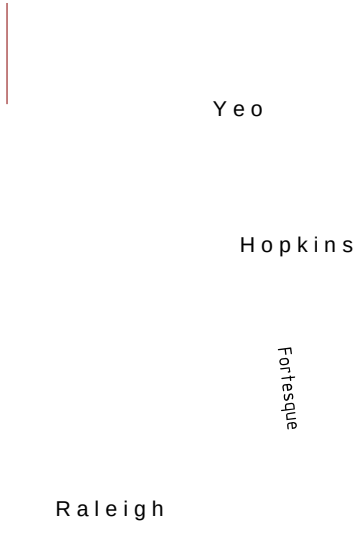


Placement behind the existing Recreation Centre.

The mass of my building was t line with the existing structure recreation centre.

This proved to be the most su approach as I was able to util of the functions that were hous the rec. Centre. Reducing the s building, and thus reducing the park : building.

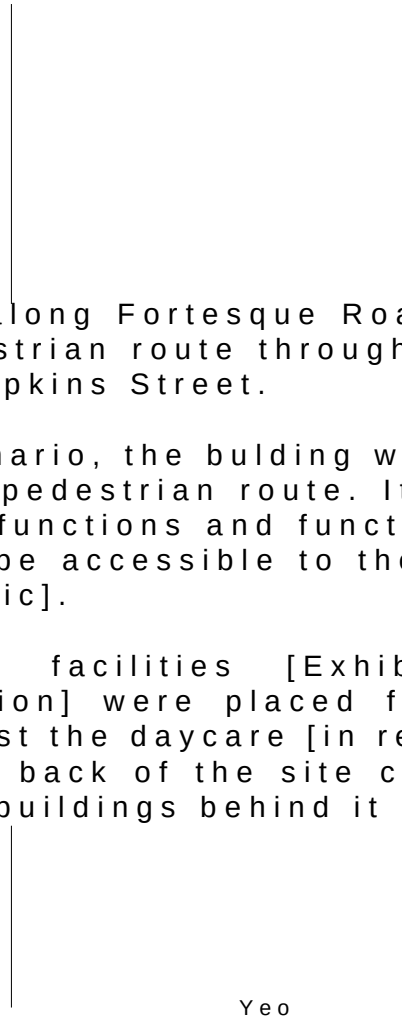
This part of the park was corne by fences and was highly negl formed a zone that I labelled a as there was very little visibil many homeless men used that the park to sleep as it was secl separated from the rest of the & footpath.



Placement along Fortesque Road, introducing a new pedestrian route through the park in line with Hopkins Street.

In thus scenario, the bulding was split in two by the new pedestrian route. It was divided into public functions and functions that may not always be accessible to the public [semi private/public].

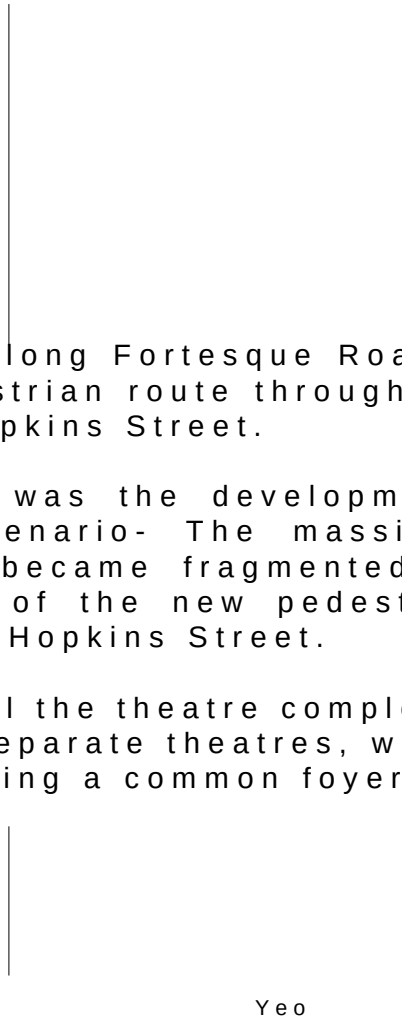
The public facilities [Exhibition and Admininstation] were placed facing Raleigh Street, whilst the daycare [in red] was placed right at the back of the site close to the residential buildings behind it [Yeo Street].



Placement along Fortesque Road, introducing a new pedestrian route through the park in line with Hopkins Street.

This model was the development of the previous scenario- The massing of the programme became fragmented, sitting on either side of the new pedestrian route linking with Hopkins Street.

In this model the theatre complex was divided into three separate theatres, with the public route providing a common foyer space for all three.

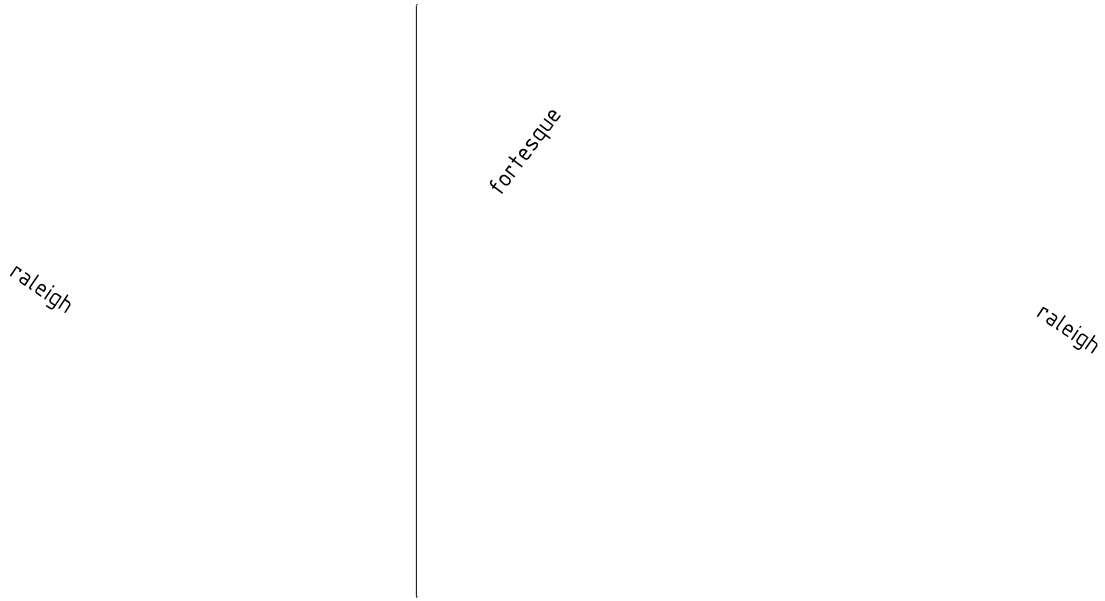


Placement along Fortesque Road, i
a new pedestrian route through the
line with Hopkins Street.

This model was the development
previous scenario- The massing
programme became further fragm
sitting on either side of the new p
route linking with Hopkins Street.

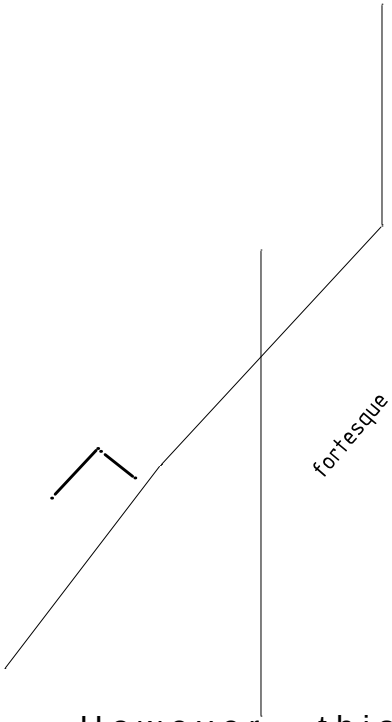
The ratio of Park: building in this
was highly skewed toward the bu
attempted to solve that issue by
the park over some the programmes
the space created behind the prog
massing became problematic and cr
zones in the park.

The four models illustrate the progression of the building throughout the year, form occupying Fortesque Street to redefining the built edge of the park by falling line with the existing structures of the park.



a mass exploration of embedding into the landscape

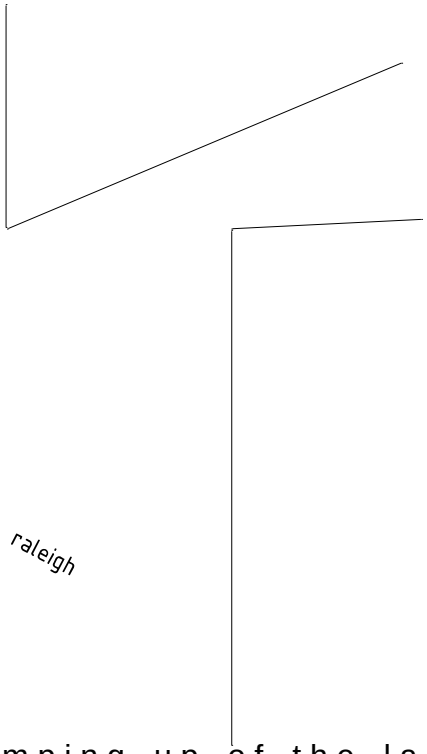
This model from the sec
explored the idea of a
edge puntured with co
along Fortesque Street
as the concept of wrap
landscape over elemen
built form in an attemp
space back to the park



However this attemp
unsucessful as the de
too much away from t
giving very little in re
ramping of the landsc
one dimensional as the
flow from one ramp to
in essence the ramps w
intended to become vi
instead became dead e

This interim model changed the placement of the building to fall behind the structure of the existing Recreation Centre.

The building profile was continued in through the new structure, culminating in a twisting and morphing of the portal frame in the auditorium.

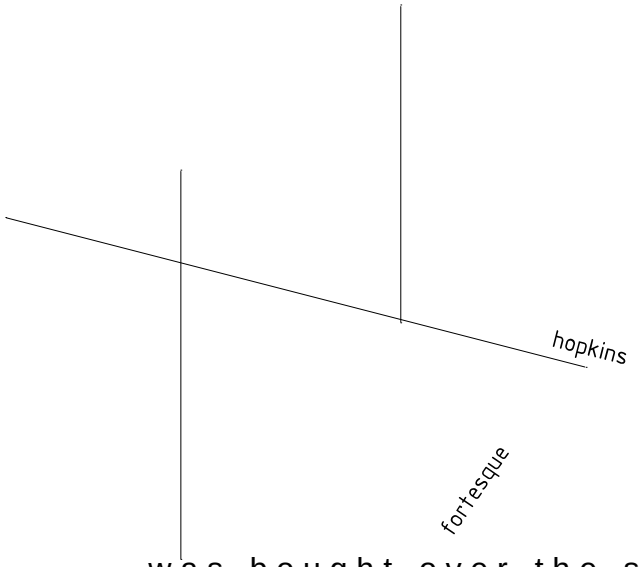


The ramping up of the landscape in the model was more sensitive towards the park. The ramping of the earth here was to create an outdoor performance venue in the park, using the ramps as seating.

This model from the third
the firsT model to articul
pedestrian route linking u
street on either side o

This move divided the pa
components, a hard sur
fronting Raleigh Street an
containing the outdoor p
area behind

The landscape was in the



was bought over the studl
to extend the park and ma
visiblility

The shortcoming in this s
that the park and the bui
still separate entities. Th
edge permiability betwee
and the park as express
earlier sche

Proscenium Stage:

The proscenium stage is a traditional staging layout. Used during Renaissance theatre the idea of perspective led to deep stages which were not very practical in terms of natural sound projection, this lead to only a small part in front of the stage being utilised. (Barron, 1993) The arch of the proscenium has undergone much scrutiny from modern directors such as Bertolt Brecht for its limiting expressive capabilities.

Brecht views the arch as the fourth wall that separates the audience from the performance, thus allowing them to remove and distance themselves from what has been enacted on stage (Brecht, 1954)

Being a community theatre, there is a need to stimulate a desire for understanding, to delight in changing reality [Brecht,1954] it is for that reason that I have not chosen this layout for any of my performance spaces- if need be a proscenium arch can be constructed in the set workshop and erected in the main auditorium.

Thrust Stage:

The thrust stage is a dynamic stage that allows the audience to be seated around three sides of the stage. The staging arrangement of this stage is perfect for a community theatre, as places the performer at the centre of attention and the seating area. (Barron, 1993)

The compromise between gathering under a tree or around a fire to watching a recital and that of the composition of a thrust stage cannot be missed. It is a natural arrangement that increases the sense of intimacy between audience and performer as the stage is projected into the audience. This gives the perks of a theatre in the round without losing the sense of preparation as opposed to audience seating in a theatre in the round. (Barron, 1993, p. 270)

I have used this stage configuration in the design of my formal performance space as it allows for intimacy between the performers and the audience and an adequate backstage for full scale productions to be held there.

Traverse Theatre:

This layout is reminiscent of the thrust stage as the audience is placed along two sides of the stage with the back stage providing the third side.

Actors may struggle to address their audience in this layout as their back will be facing one section of the audience at any given time.

This stage is not suitable for classic proscenium arch shows, unless a production is specifically designed for it. (

End Stage:

This layout is one step up on a thrust stage layout. The full length of the stage can be used for productions; however it is still on a flat plane. (Francis, 2013)

This stage does not have the same audience engagement as the thrust stage. While the audience is still removed from the production, they are witnessing it as if it were projected onto a screen. (Francis, 2013)

Theatre in the Round:

This type of theatre is one of the oldest layouts. Here the skill of the performers are put to the test as they have to engage the whole audience who is arranged 360° around the stage. (Barron, 1993, p. 288)

While the relationship between audience and performer is extremely intimate, the acoustic quality is not to the standard that is easy to maintain, due to the nature of the stage. Coupled with this, there is no wall behind the actors to help reflect sound and light. (Barron, 1993, p. 288)

The technical aspects of creating theatre in the round are challenging, and therefore often this type of theatre works best in an informal setting with a smaller audience. (Barron, 1993, p. 288)

Experimental Theatre/Flexible

This typology, also known a
Theatre, allows for innovatio
and unconventional performance to be cr
its complete flexibility and u
space. (Francis, 2013)

Here the director has to create
to meet the demands of the
the stage in a defined stage l
and to design the audience s m
production engineering, and
simultaneously.(Francis, 2013

The deviant mism of an experime
and its ability to challenge th
between spectator and perform
and multiplicity of encounters
(Francis, 2013)

theatre environments

Performers

Public:

Relationship between spectators and performers is fluid and partially informal.

Spectators

Amphitheatre/ Outdoor Performance

Formal:

Spectators

Relationship between spectators and performers is defined by the structure of the stage.

Auditorium/Indoor

Performers

Private:

Relationship between director and cast, takes place in a private space.

Cast

Rehearsal Rooms/ Indoor

Director

Empty space free for the performers and spectators to move around as one in the space

Bleachers arranged a sides of the venue w partition wall used t a more intimate perf space.

The transverse arrangement allows for a large stage, perhaps suitable for a movement performance.

The sliding doors allow for a spill out performance allowing passersby to observe or participate in the performance

This scenario has performance space on t whilst the audience ga the public space outsid in.

experimental theatre adaptability

Existing Recreation Centre

Experimental Theatre

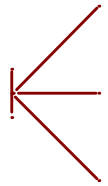
Exhibition/Day-care/Rehearsal

Cafe

Hard Surface Park

Art Studio/
Scenery + Prop Workshop
[embedded in landscape]

Auditorium[350]



Green Park-Amphitheatres

Design Layout

Pedestrian Movement

roofscape

Structure:
Steel Portal Frames to allow for clear spans within the auditorium. The slopes of the roofs fluctuate within their limitations, to achieve their hill-like-landscape.

This sketch begins to explore the of the roof as a landscape. Und roofs becoming mounds.

By landscaping the green park in order to create outdoor performance spaces, I began to examine the idea of extending the contours of it s landscape back into the building.

This final drawing is a sketch perspe
of the land and roof sloping togeth
creating a harmony between building
nature.

The idea for the structure came from
trying to mimic the existing building s
profile in order to create some continuity
in the built structure of the park. However,
the combination of the landscape and the
profile lead to creating an undulating
roofscape to simulate the land becoming
the auditorium.

design drawings

Level 1 Plan

Level 3 Plan

section cc

section bb

section aa

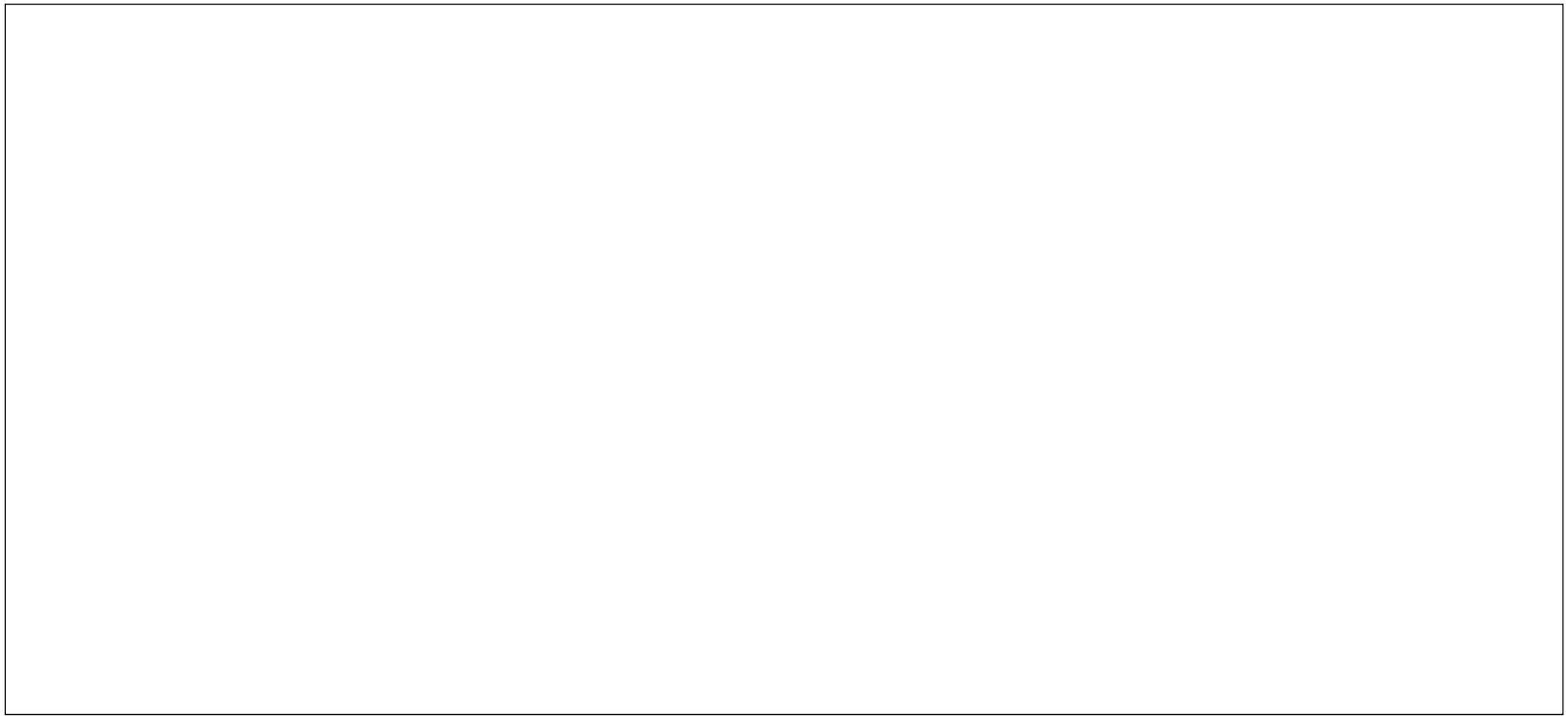
section dd

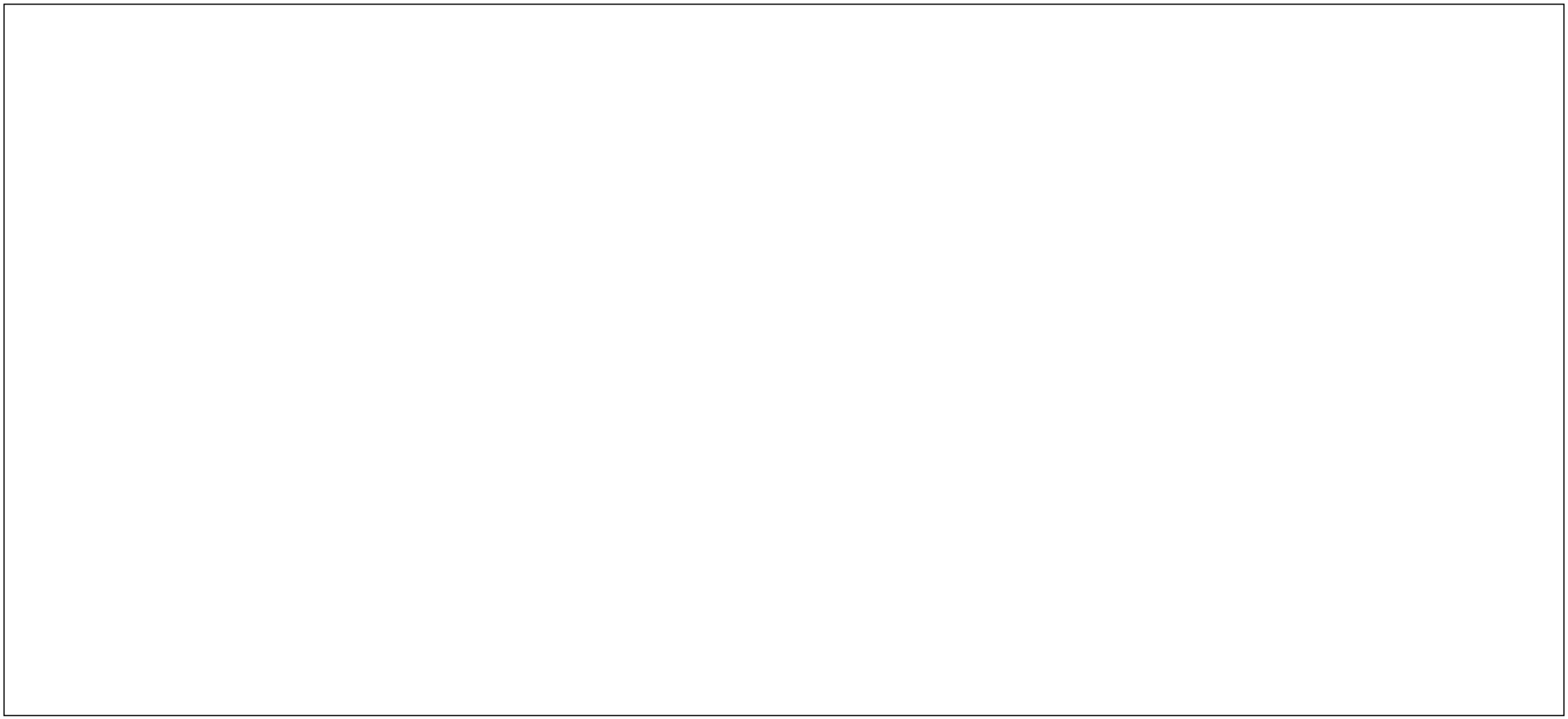
west elevation

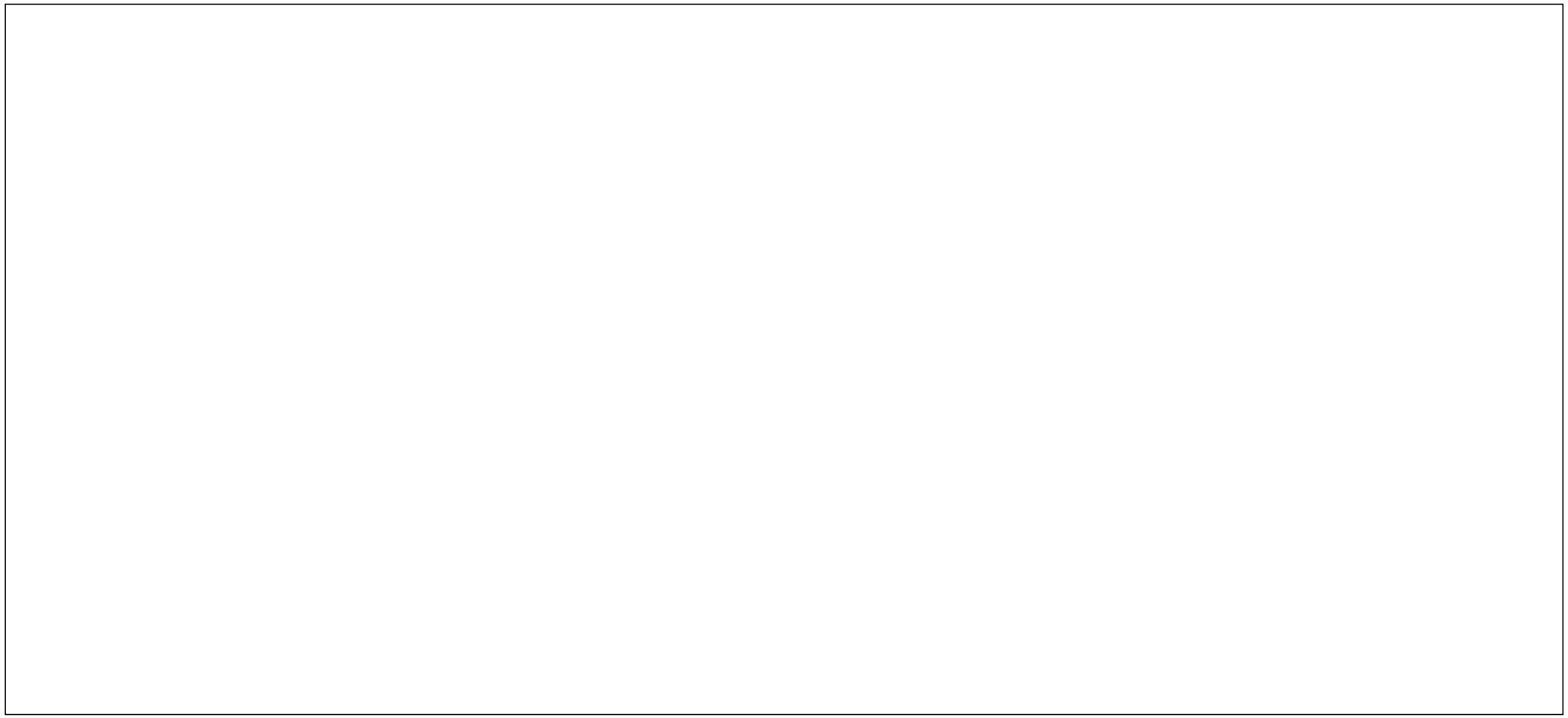
south elevation

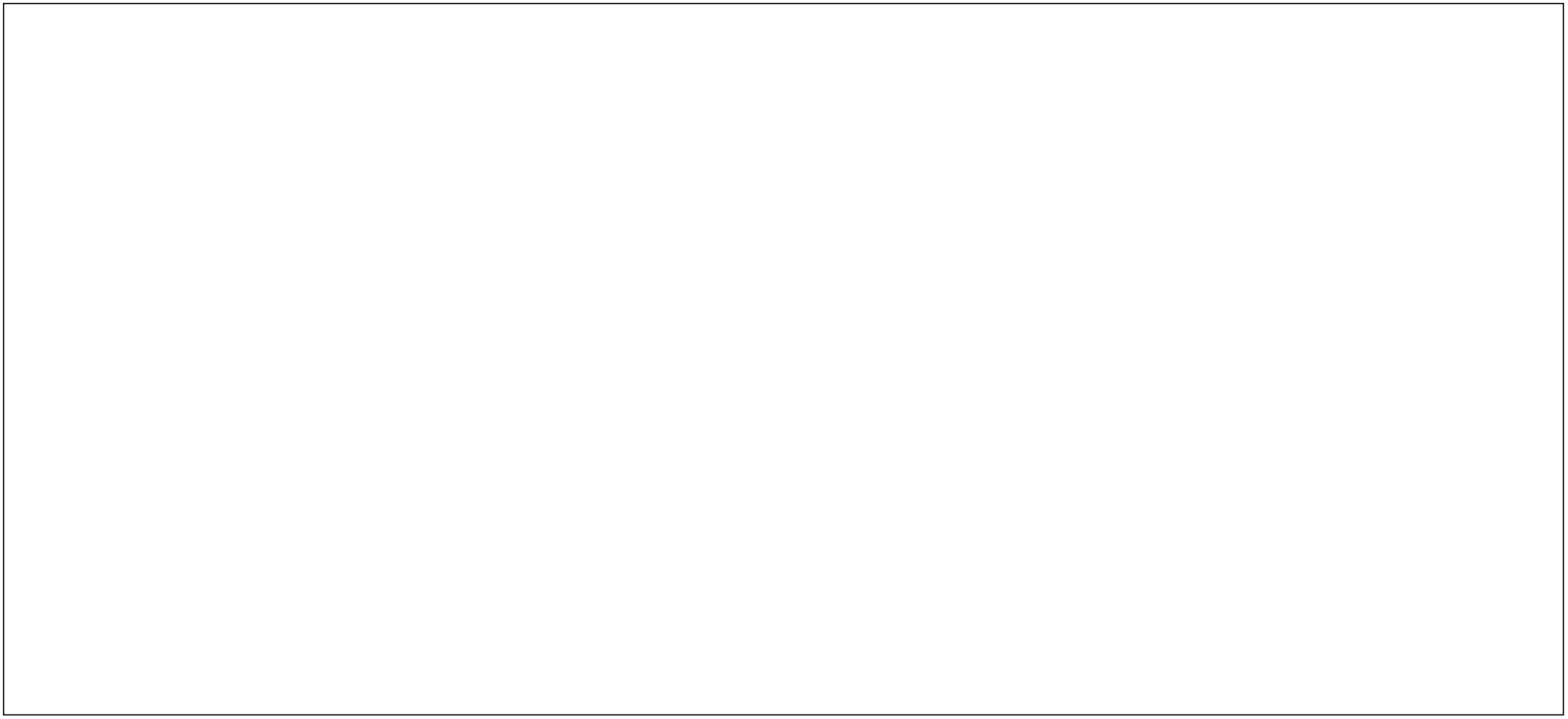
north elevation [raleigh street]

east elevation [cutting through tennis courts]









technical exploration

This is a study of the technical aspects of an auditorium through acoustic performance, stage construction and crucial sight lines.

models

Bibliography

1. Anon., n.d. Yeoville Recreation Centre:Projects:UrbanWorks. [Online]
Available at: http://www.urbanworks.co.za/projects/projects/yeoville.html
[Accessed 30 August 2013].
2. Barron, M., 1993. Auditorium Acousics and Architectural Design. 1st ed. London: E&FN Spon.
3. Brecht, B., 1954. Essays on the Art of Theatre. s.l.:s.n.
4. Brook, P., 1972. The Empty Space. Middelsex: Pelican Books.
5. Cohen-Cruz, J., 2005. Local Acts: Community-Base Performence in the United Staes. New Jersey
6. Delpoort, P., 2001. Museum or Place for working with Memory?. In: Recalling Community in Cape
7. Delport, P., 2001. Signposts for retrieval: a visual framework for enabing memory of place and t
Museum, pp. 31-46.
8. Forbes, D., 2001. A Museum for the City. In: Recalling Community in Cape Town. Cape Town: Dis
9. Francis, B., 2013. Understanding Theatre Typologies [Interview] (26 April 2013).
10. Govender, T., 2013. Conversation about the Yeoville Recreation Centre [Interview] (27 August 2
11. Kurgan, T., 2013. Hotel Yeoville. Johannesburg: Fourthwall Books.
12. Layne, V., 2008. Sounds and Voices, Colours and Landscapes: aesthetics for a community site m
Reviewing memory practices at the District Six Museum. Cape Town: District Six Museum, pp. 76-
13. Marot, J., 2001. Punctuations: Periodic Impressions of a museum. December 1996. In: Recalling
14. Meltzer, L., 2001. Past Streets. In: Recalling Community in Cape Town. Cape Town: District Six
15. Mino, L., 2006. People s Theatre Project. [Online]
Available at: http://www.peoplestheatreproject.org/Peoples_Theatre_Project/About_PTP.html
[Accessed 13 April 2013].
16. Pazmino, G., 2011. Manhatten Times News. [Online]
Available at: http://www.manhattantimesnews.com/2011/interactive-theater-explores-issues-of-imm
[Accessed 13 April 2013].
17. People s Theatre Project- Social Change through the Arts. 2011. [Film] USA: People s Theatre P
18. Prosalendis, S., 2001. Punctuations:Periodic Impressions of a Museum- November 1995. In: Rec
19. Richardson, C., 2011. NY Daliy News. [Online]
Available at: http://www.nydailynews.com/new-york/uptown/plays-focus-struggles-immigrants-artic
[Accessed 13 April 2013].
20. Roux, N. & Didier, S., 2010. Yeoville Stories: ordinary memory and public history, Johannesbur
21. Terence, F., 2001. Creating the District Six Museum. In: Recalling Community in Cape Town. Ca
22. Young, I. M., 1990. The Concept of a Social Group. In: Justice and the Politics of Difference. N
23. Young, J. W., 1957. The Community Theatre and How It Works. 1st ed. New York: Haper &Brothe