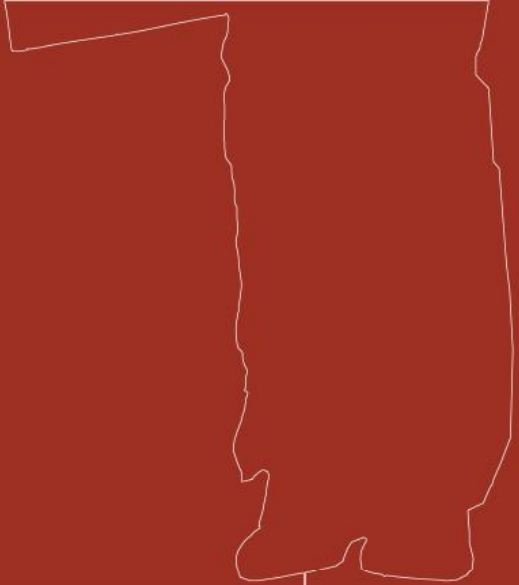


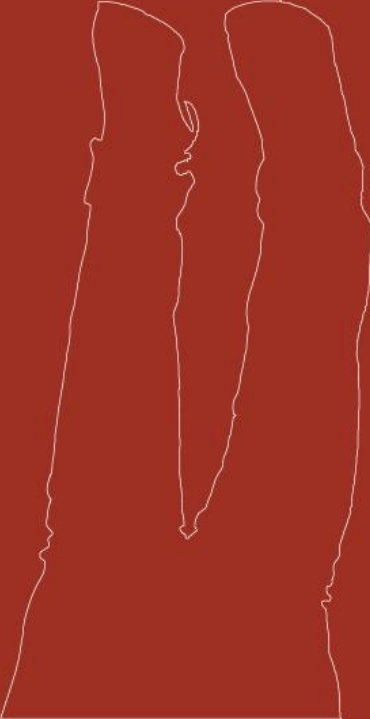


imagine

visualise

respond

a THEATRE of IMMEDIACY



consciousness

reflectiveness

moving into action

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.

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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 student registered for the course of Masters of Architecture [Professional] in the year 2013.

I hereby declare the following:

I am aware that plagiarism [the use of someone else's work without their permission and / or without acknowledging the original sources] is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thought, ideas and visual materials of others.

For this purpose, I have referred to the Graduate School of Engineering and the Built Environment style guide. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that it is not my unaided work or if I have failed to acknowledge the source of ideas or words in my work.

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Abstract

imagine. visualise. respond.

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

"It was simply the contemporary manifestation of a recurring cultural ideal of an art relegated not to

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.

Current society demands more from its theatre than mere repetitions of foreign and removed realities. It ought to have an immediate and existential impact. (Brook, 1972)

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 process cathartic, restorative, educational and developmental. (Francis, 2013)

catered for within the community zone of Yeoville. The programme of a community theatre combines the regular programme associated to a theatre with the specific needs of the community it serves.

The design proposal includes two formal performance spaces consisting of a 350 seat thrust stage auditorium and a black box theatre. It provides a divisible outdoor performance space as well as spill-out space for impromptu performances. The functions that separate a community theatre from its traditional counterpart comprise a day-care facility, exhibition space and an arts, crafts and production studio.

The use of contextual materials ensures that the theatre complex remains humble within its setting thus redirecting ones focus to the park. This results in a simple structure unfettered by the ostentation of certain traditional theatres.

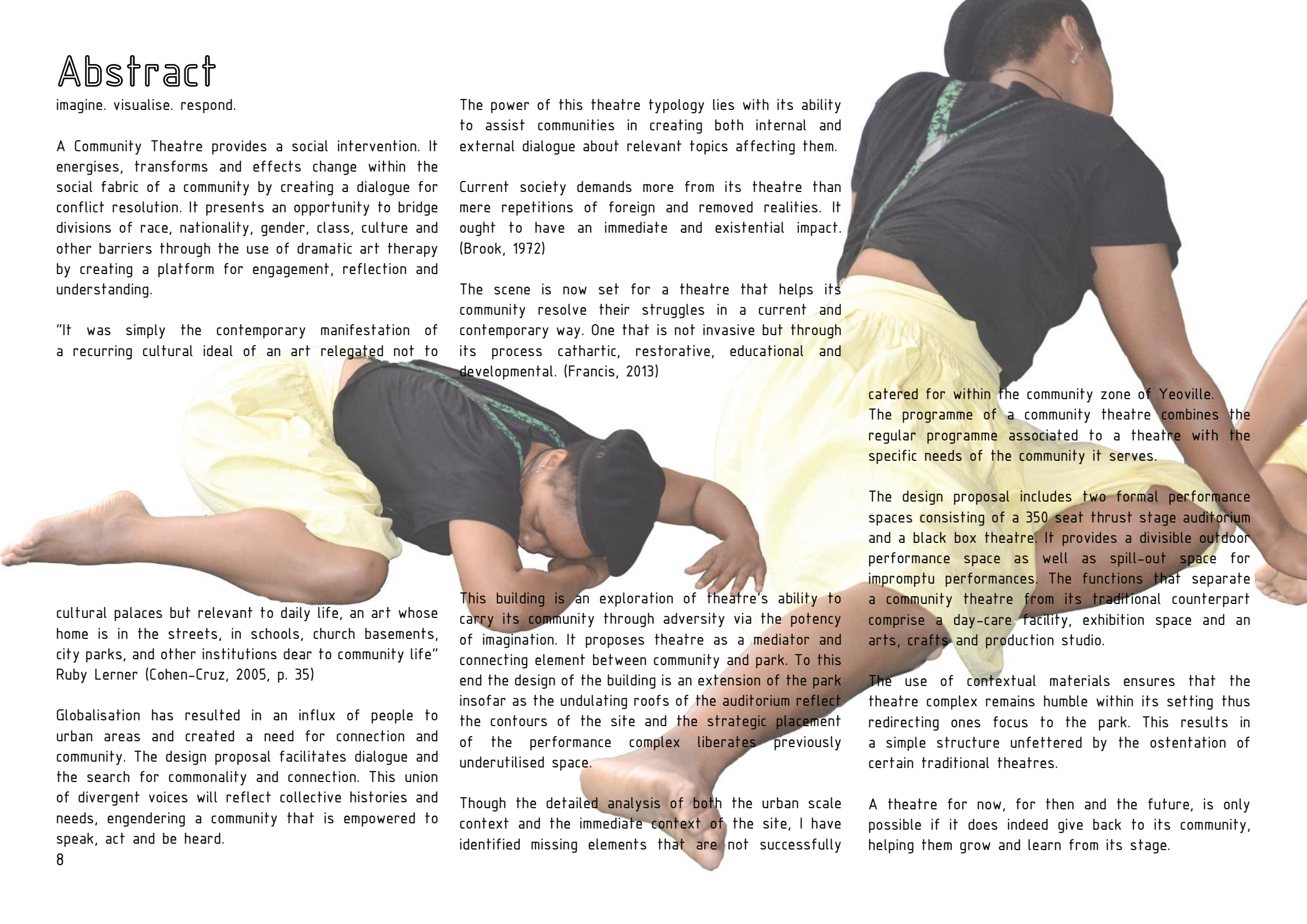
A theatre for now, for then and the future, is only possible if it does indeed give back to its community, helping them grow and learn from its stage.

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.

This building is an exploration of theatre's ability to carry its community through adversity via the potency of imagination. It proposes theatre as a mediator and 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 auditorium reflect the contours of the site and the strategic placement of the performance complex liberates previously underutilised space.

Though the detailed analysis of both the urban scale context and the immediate context of the site, I have identified missing elements that are not successfully





"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

theatre and i

From a young age, I have been encouraged to express myself through creative means. As a daughter of a theatre director, I have had many encounters with the arts, whether it was through visual arts, writing, drama or music.

My passion for an imaginary world was taken to new heights in Standard Six; when we had the opportunity to start participating in my school's annual inter house one act play festival. Up until that point I had always done drama as an extra mural, something on the side for fun, but now for the first time, I was able to share this passion with others.

Over the four years that I partook in the play festival, my levels of participation evolved from a behind-the-scenes-set designer and prop manager to an extra, to an actress and then finally to a writer and director.

Through drama I was transported to different worlds and realities. I found that theatre had the power to allow people to be truthful under the guise of acting. The audience could be taken on a journey, be told a story that could seize them from within their comfort zones and transport them to new heights with diverse perspectives.

This thesis is an exploration of the immense power and capability of theatre to carry people through difficult times using the potency of imagination.

What is Community Theatre?

"It was simply the contemporary manifestation of a recurring cultural ideal of an art relegated not to 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)

Community theatre may be defined as theatre made by, with and intended for members of a community. This type of theatre stages dramatic and expressive performances that strive to encourage a community to engage and challenge values and societal standards. It places people of the community at the helm, giving their experiences, opinions and feelings a place to be voiced and heard. (Young, 1957)

Within a South African context this medium of education and communication 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 exponential growth in the need for connection and community. These performances create a platform for dialogue and exchange which enables various cultural groups that exist within South Africa to find commonalities and connections. This union of divergent voices will reflect peoples' collective histories 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 skills development, social upliftment and a culture of human rights [freedom of expression]. (Kurgan, 2013)

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. Project Phakama is run by UNICEF in Limpopo and works with the youth in the area. This programme has helped youngsters to grasp difficult concepts dealing with child rights and HIV/ AIDS through the use of theatre as a means of re-enacting situational scenes that evoke personal experience or observation.

So why a Theatre of Immediacy?

According to Peter Brook, the Director of the International Centre for Theatre Research in Paris, there is a vital need for a theatre that can effect change. Current society demands more from its theatre, than mere repetitions of foreign and removed realities. It ought to have an immediate and existential impact. (Brook, 1972)

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 process cathartic, restorative, educational and developmental. (Francis, 2013)

Brook queries the notion of representation, looking at the word in its most rudimentary form; he concludes that a representation is in fact when

something is re-presented. This re-presentation does not prescribe to a tense [time frame] nor does it permit a synthetic description of scenarios. A representation, according to Brook: "takes yesterday's action and makes it live again in every one of its aspects- including its immediacy. In other words, a representation is what it claims to be- a making present." (Brook, 1972, p. 155)

A theatre for now, for then and the future, is only possible if it does indeed give back to its community, helping them grow and learn from its stage.

The aim of this thesis is to give the residents of Yeoville an opportunity to connect with each other through the dramatic arts using an architectural intervention in the design and layout of Yeoville Park.

The first section of this thesis documents the workshop process of production in a community theatre. The short film and accompanying film strip attempt to document the three main stages of the workshop: Imagine [Consciousness]. Visualise [Reflectiveness]. Respond [Moving Into Action].

The theoretical aspect of this thesis explores Iris Marion Young's discussion on group formations in order to understand the notion of community and the need for connection within an urban environment without obstructing individual identity.

After the theoretical exploration the thesis will investigate two case studies to understand the need for community development and dialogue. The

Community Theatre?

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.

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 conjunction 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 between 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.



On entry into the workshop,
participants are required to
engage in a process of
discussion.

The discussion is lead by
the co-ordinator of the
workshop, who guides and
defines the subject of
engagement.

silence

silence

silence

silence

silence

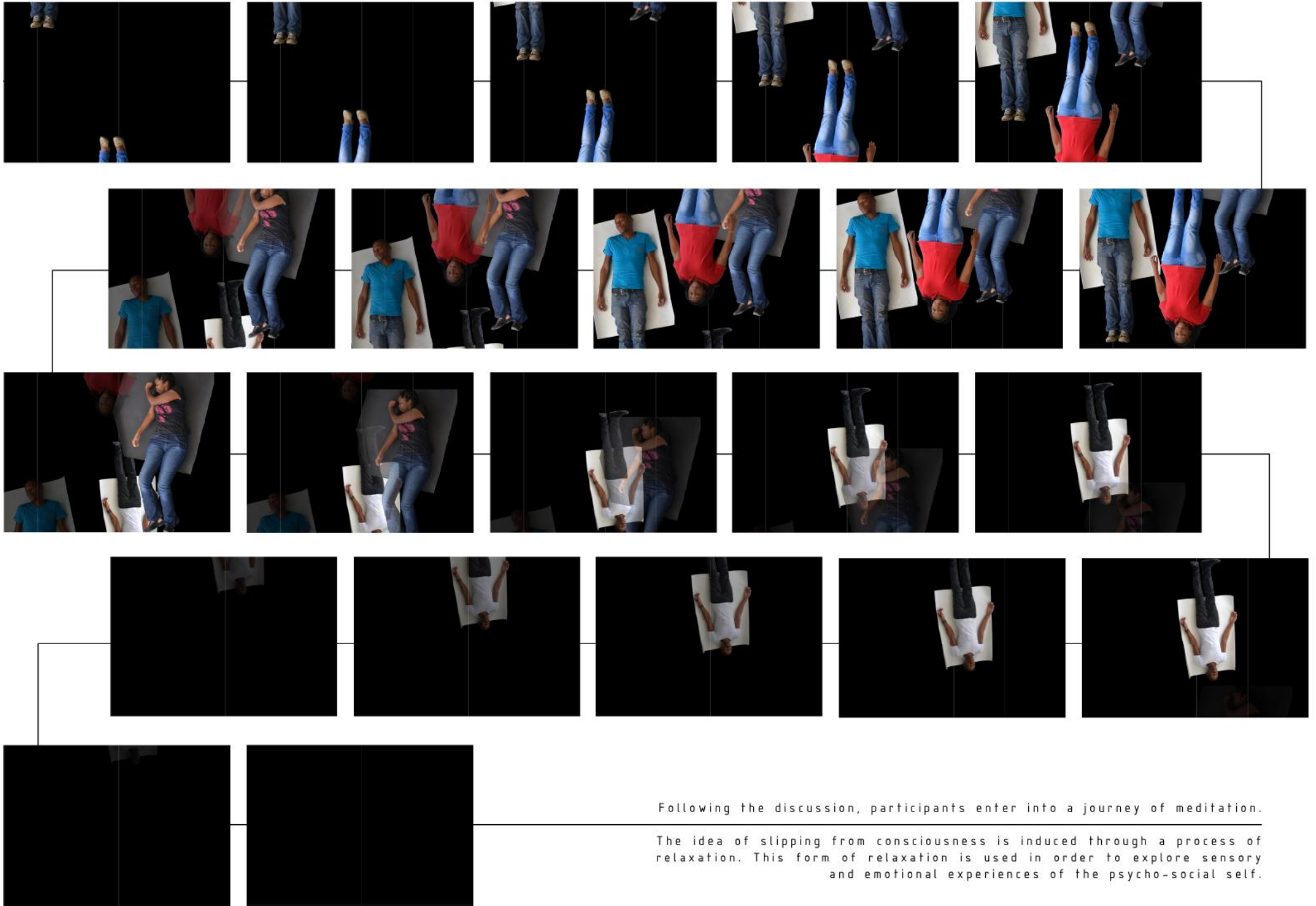
grows

silence

A topic is then debated through the use of words, meanings, associations, symbols and signs.

This part of the process sheds light on the pre-conceived perceptions of the participants involved. Their understandings of the topic are coloured by their own experiences.

After the discussion, participants enter a meditation through silence. This meditation induces introspection.



Following the discussion, participants enter into a journey of meditation.

The idea of slipping from consciousness is induced through a process of relaxation. This form of relaxation is used in order to explore sensory and emotional experiences of the psycho-social self.

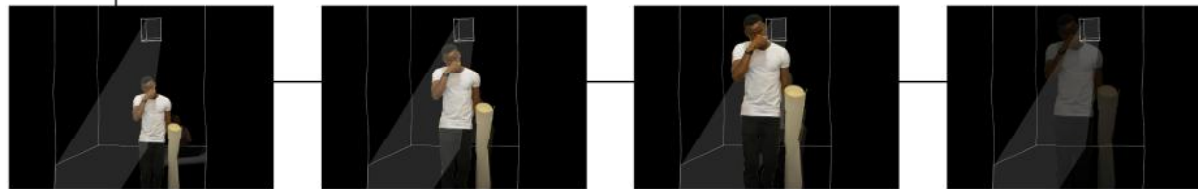
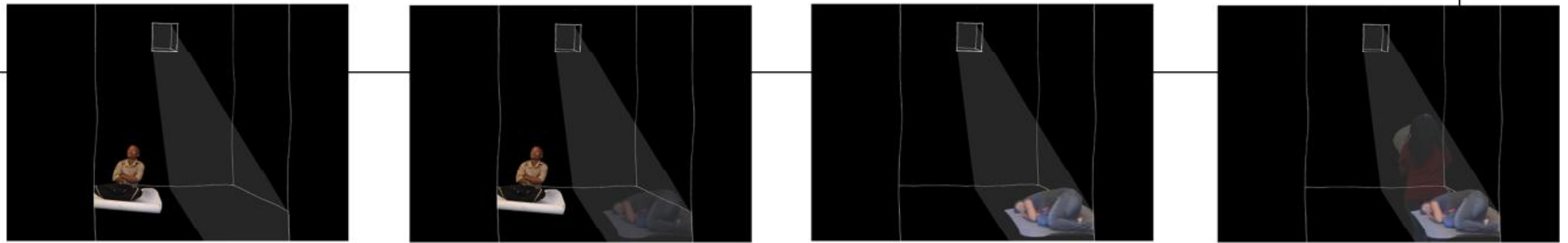
An improvised situation is sprung upon the participants. The constructed space (imaginary or real) provokes a set of emotions related to the topic of the workshop.

The journeying of this space combines the participant's own lived experiences with the new experience of discovering the space.



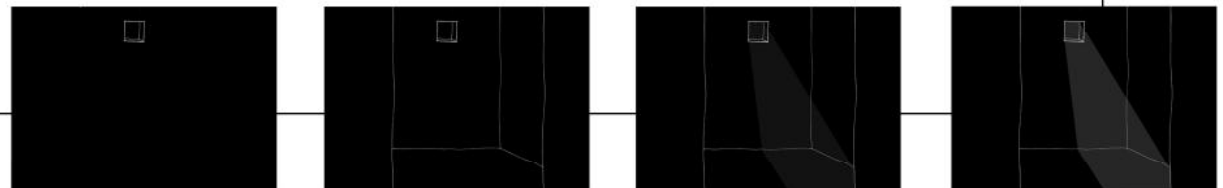


This particular workshop was about the oppression of women.
It was held at the Women's Jail at Constitutional Hill.

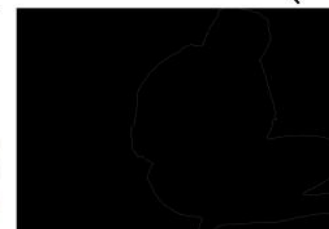
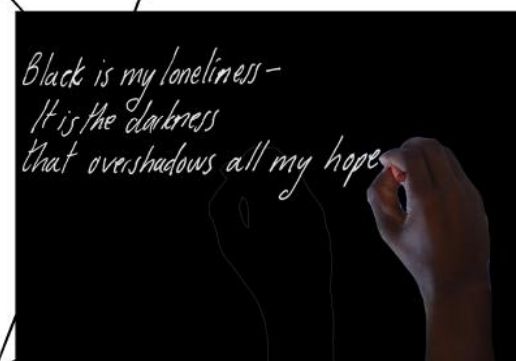
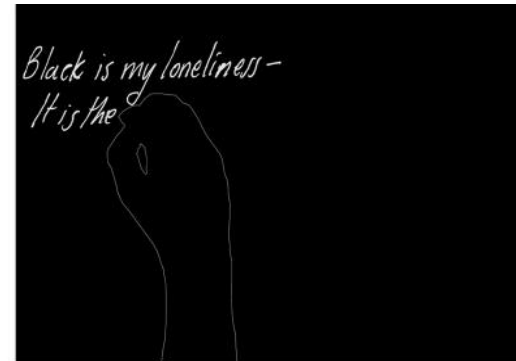
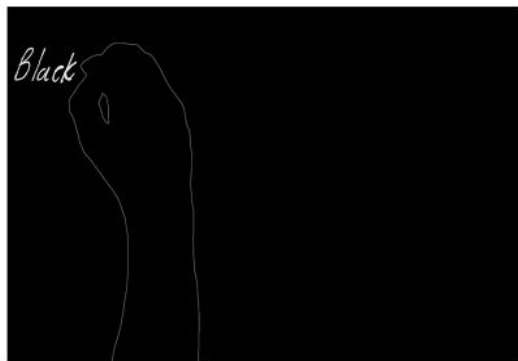


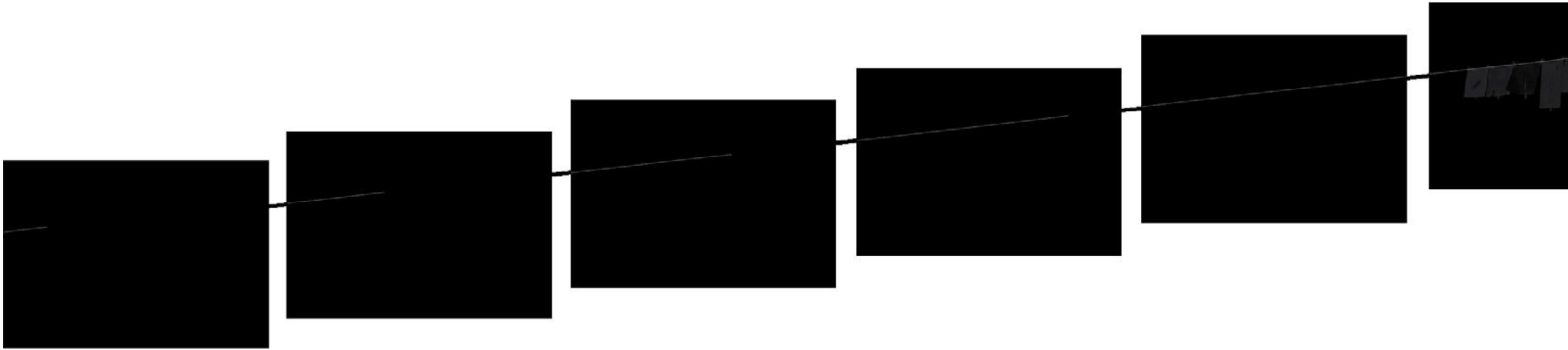
During the situational improv, participants were isolated and were asked to think about what they could have done to be placed in jail. They were each placed in their own individual cell, and closed in.

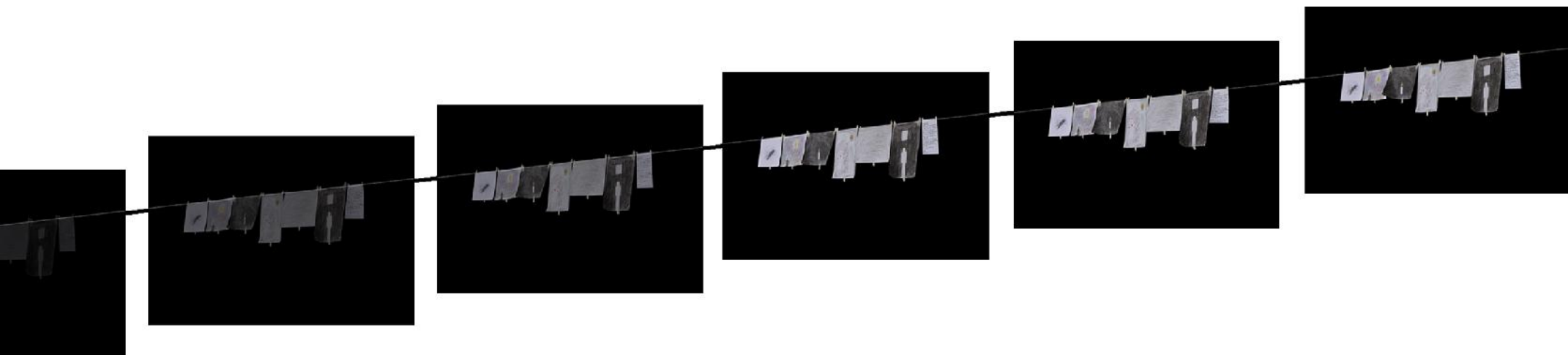
The spatial qualities of the cell representing captivity and the outside courtyard, representing freedom were juxtaposed. The difference in space resulted in a personal exploration of the participant's own experience of isolation and freedom.



Each participant was asked to release themselves from their jail sentence through writing and drawing about their experience. This was all done in silence without consultation from others. The remnants of their recollections were displayed for all to see and read.







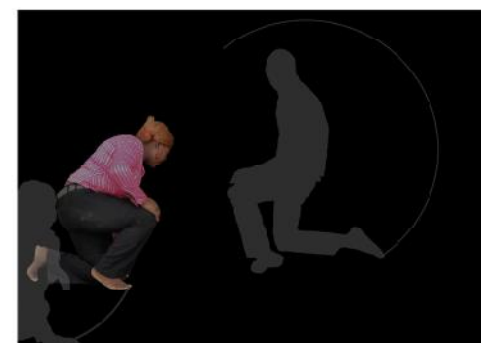


The Dance is a reconstruction of an action experienced or witnessed.

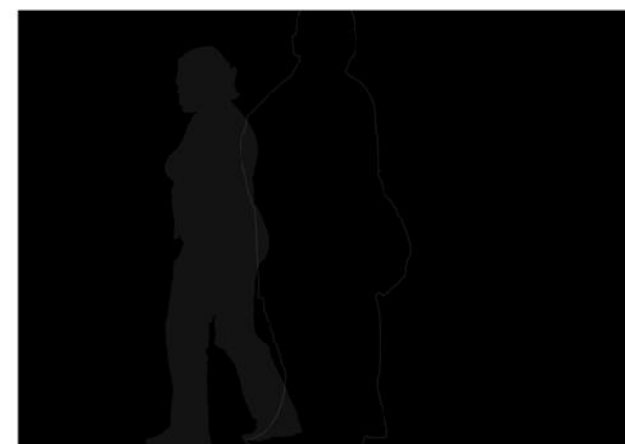
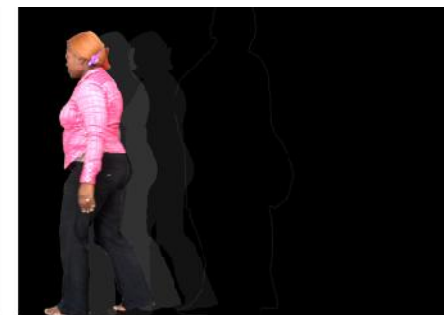
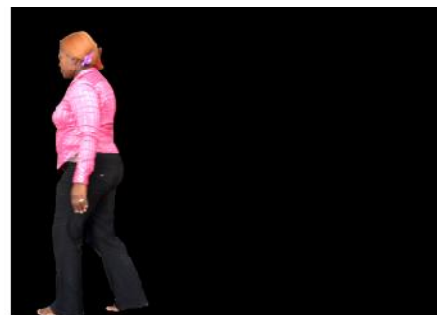




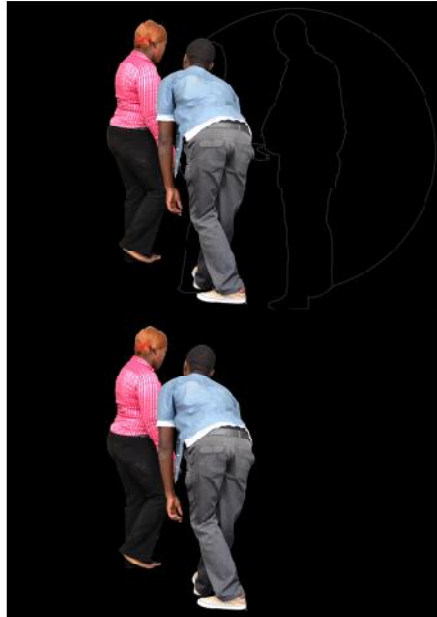
It is a lived experience and it is the playing out of a scenario using movement and the body to express one's self. Here the relationships amongst movement, space and meaning are intertwined and studied











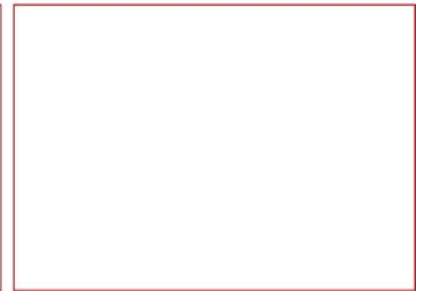
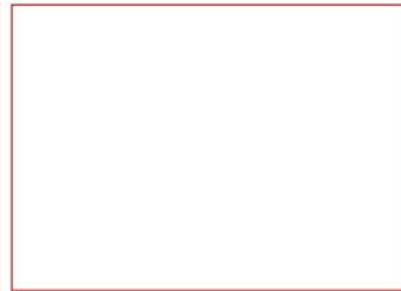
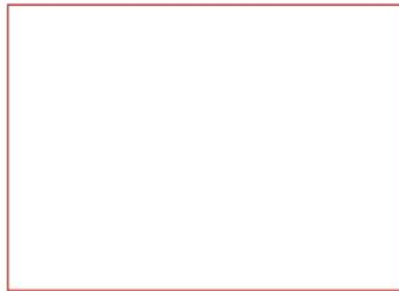
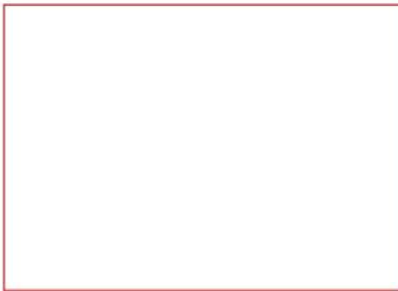
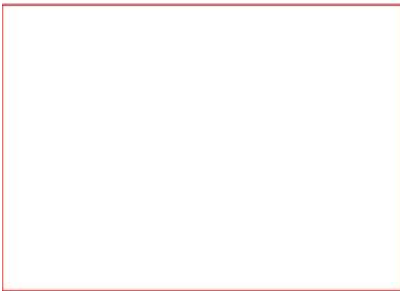
Participants were asked to
recreate relationships between a
man and a woman.

They were asked not to use
dialogue to articulate themselves
but rather to use their body
movements and forms as tools of
expression.



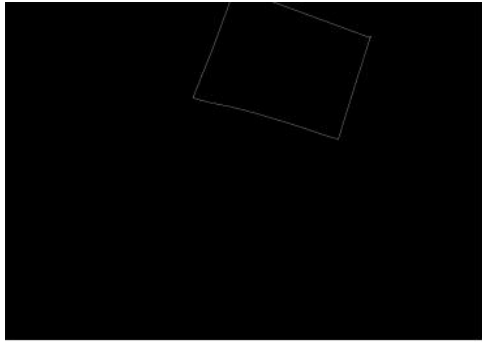






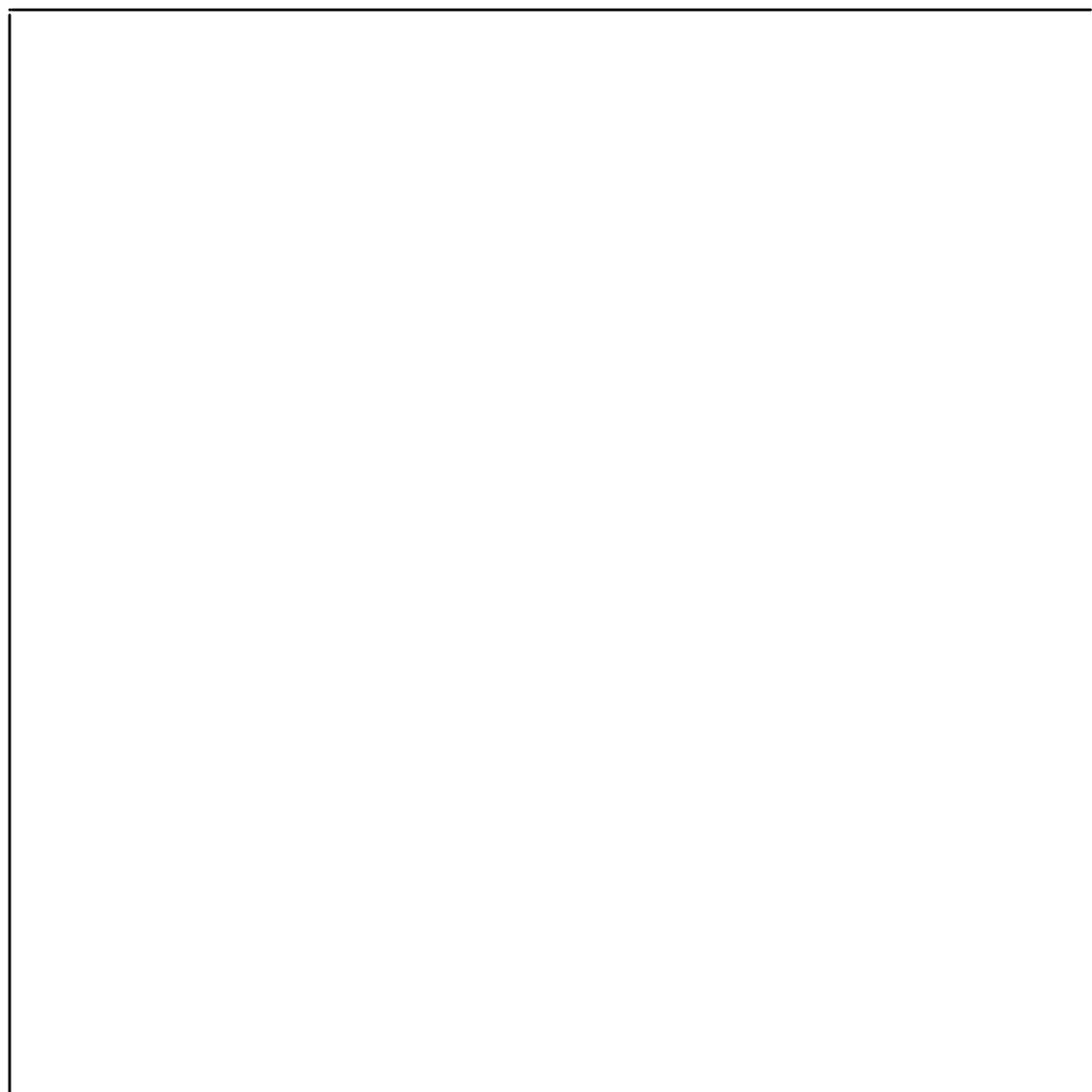


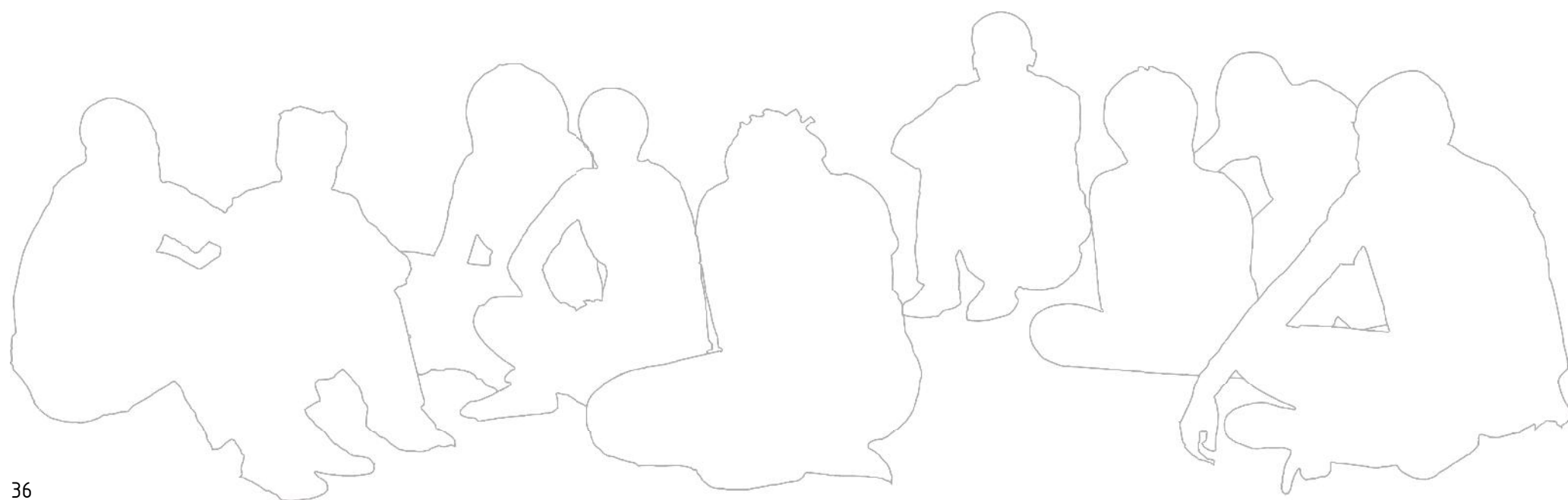
The re-enactment provides the opportunity to see and understand the conflict and contradictions within each participant's experience.



The session concludes with a discussion about the theatrical, written and drawn elements of the workshop. Reflection on these events allows participants to emerge with a more holistic understanding about the topic at hand. Here participants are encouraged to learn from each other's experiences. It gives them insight into other participants' struggles and provides clues as to how to tackle their own daily conflicts.







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 agree that groups result from social relationships 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 leading idea behind a social group. (Young, 1990, p. 43)

Aggregate is the categorization of an individual according to some form of characteristic. This could be along the lines of race, gender, age or even hair colour. The defining characteristic of the group can be fairly random and limitless. In this model the individual is assessed superficially and exteriorly before becoming part of the group. Through this model one can begin to understand the development of Apartheid and the detrimental potential of enforced groups. The ruling party of the time [The National Party] institutionalised difference through the manipulation of the nature of group formations and characteristics so as to develop a dominant group based on a single attribute, race. The formation of these groups had no correlation to the members' individual identities, rather these groups sought to suppress the very concept of individualism. (Young, 1990, p. 43)

It is essential to distinguish between forced associations and free associations in order to understand Young's exploration of the group.

An enforced association, such as that prevailing in the Apartheid era, did not encourage an identity beyond that of the group. In this formation the group and individual identities were interchangeable and in most cases no distinction was made between the two. People were not permitted to explore or

express their individual identities within the group or even to find other groups to associate with in order to fulfil other interests. In most cases entry and exit to and from the group is controlled and prescribed as seen in many cult groups. In this type of association the notion of obedience is of utmost importance. (Young, 1990)

In contrast to this, free association encourages both group identity and individual identity. If entry to a group is on a voluntary basis a person is able to belong to as many groups as satisfy multifaceted individual identity. The formation of a group of this nature is related to the outside as it allows a group to form in relation to a specific goal, interest or attribute that others may not share therefore highlighting the commonality based on the contrary exterior. In other words, there is a common relationship amongst members [within the group] highlighted by what is beyond the group. (Young, 1990)

Free associations are willing and therefore are not illiberal. Here the collective is defined by particular practices and forms of alliance determined by ideology. Churches, unions, political parties and clubs are examples of this. In an associative model the individuals that constitute the group are already defined people in that they set up the associations, create rules and give the collective a structure. People join an associative group based on a common/ shared line of interest. It is important to note that

-
1. An association is independent of a member's individual identity
 2. An attribute is accidental to a member's identity

the association can impact upon the person's life but it is not what defines their personality or identity. (Young, 1990, p. 44)

However there is a vital flaw in these understandings of a social group viz. a social group is not only defined by sets of associations¹ or attributes². A social group or rather a community's sense of identity is defined by both its commonality and the disparate identities of the individuals comprising that group. (Young, 1990, p. 44)

Stephen Esptein defines identity as follows: "Identity is a socialised sense of individuality, an internal organisation of self-perception concerning one's relationship to social categories that also incorporate a view of the self-perceived held by others. Identity is constituted rationally, through the involvement with and the incorporation of significant others and their integration into the community." (Young, 1990, p. 45)

One's sense of identity is not determined in isolation. It is a heterogeneous process of perception. In one sense identity is self-determined in so far as it is flows from how a person views herself/himself in relation to different social groupings [an interior perception] and in another it is a function of how others distinguish and identify us [an exterior perception] through the use of already established stereotypes and standards of group attributes and associations. (Young, 1990, p. 45)

The relationship between group and individual identities is complex, as one can be present in the other. A group identity is formed around a shared

archetype however it is both the sum of its parts as well as its difference. While a group can provide 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 is usually led by one or two dominant individuals. Groups of this nature are not as flexible and may lead to a severe loss of individual identity, as a result of the over powering ethos of the group. However, given the scenario of a group therapy session, the role of the group is transformed from control and obedience to validation and reassurance. The dialogue and sharing of individual experience presents an opportunity to bridge exterior differences and to acknowledge commonalities within the group. This is 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 unaware of being in a group may be identified as a group by an outsider or observer because they have a common attribute or identifying quality as seen in fig 3. Lastly a group may be formed through exclusion from another group as frequently in cities and associations such as schools. (Young, 1990, p. 46)

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

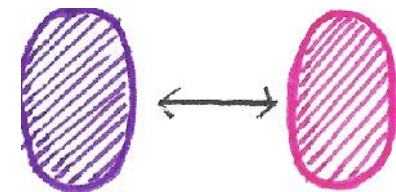


figure 1: group relation

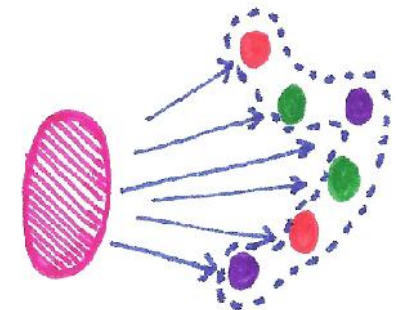


figure 2: external identification

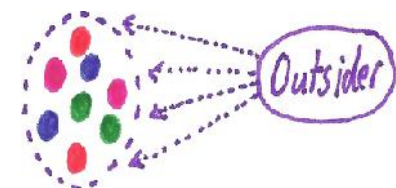


figure 3: exclusion

from across the globe resulting in extensive interaction. These encounters between strangers encourage people to preserve and replenish ethnic, age, gender, occupational and various other group identifications. In this way groups are not seen to be oppressive and exclusive but rather as a way in which to navigate cities and make meaningful connections. (Young, 1990, p. 48)

Young concludes that within these growing cities there needs to be another approach to social justice. An approach that does not require the extinction of difference but rather the implementation of "institutions that promote reproduction of and respect for group differences without oppression." (Young, 1990, p. 47)

It is for that reason that I propose the use of the theatre as such an institution. The theatre provides a social intervention. It energises, transforms and effects change within the social fabric of the group by creating a dialogue for conflict resolution

within a group and between different groups whilst protecting, respecting and validating individual experience and identity. It presents an opportunity to bridge divisions of race, gender, class, culture, ethnicity and other attributal divides through the use of dramatic art therapy.

The real power of theatre lies in its ability to simultaneously address the individual and group in an unobtrusive manner that will encourage individuality and create a culture of understanding around difference within the group. This process allows all participants, both spectators and performers, the opportunity to interpret scenarios from varying perspectives, allowing for a rare insight into multiple situations in a single sitting. The implementation of a community theatre will provide a platform for groups [community] to engage, reflect and understand their struggles in an immediate manner concurrently encouraging peer to peer learning.



recalling community

This case study will investigate the use of theatre and the arts in the surviving community of District Six. It will explore the way in which theatre allows a forgotten community to re-constitute and re-establish itself in order to provide closure, healing and remembrance for its ex-residents. The question at hand is: "How did theatre and the arts help to produce this museum and what impact did it have on the community it serves?"



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 homelands¹. 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 demolition 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 an entire community². 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. (Terence, 2001, p. 13)

The concept behind the museum was to allow past residents of the former District Six Precinct 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 re-enactment 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 performativity, 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 concerned with capturing the intangible spirit of District Six's community. It has transformed a museum into a dynamic public space, where peoples' engagement with the 'display' creates the drama, fabric and collection of the museum. Residents are encouraged to bring pieces of their experiences in District Six to become part of the museum, be they an oral narrative, photograph or object. (Prosalendis, 2001, p. 75)

The inclusive character of the museum dissolves the boundaries erected by the past. Previously District Six was an area defined by race³. It became a refuge for people who had nowhere else to go and needed a place to stay. The museum challenges these boundaries of the past, through its inclusive and participatory process. Everyone is encouraged to participate because everyone's view is valid. Embracing all participants, be they there to contribute to or understand the history of the area, the museum facilitates & promotes high levels of inclusiveness. (Prosalendis, 2001, p. 79)

The power of the museum lies within its layout's flexibility. There is no set and inert display. The layout and set design of the museum encourages residents to engage with, reflect upon & understand the emotions of their past by providing "spaces of remembrance in order to interpret and define their own histories". In many ways the museum sets the stage for restitution for the community of the District Six by offering a place of healing, return

1.Langa and Nyanga.

2.These removals were enforced under the Group Areas Act.

3. District Six was declared as a "non-white area" before the removals began



Writing herself back into the community

(Lien Botha: Recalling Community in Cape
Town 2001 p26)

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 through 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



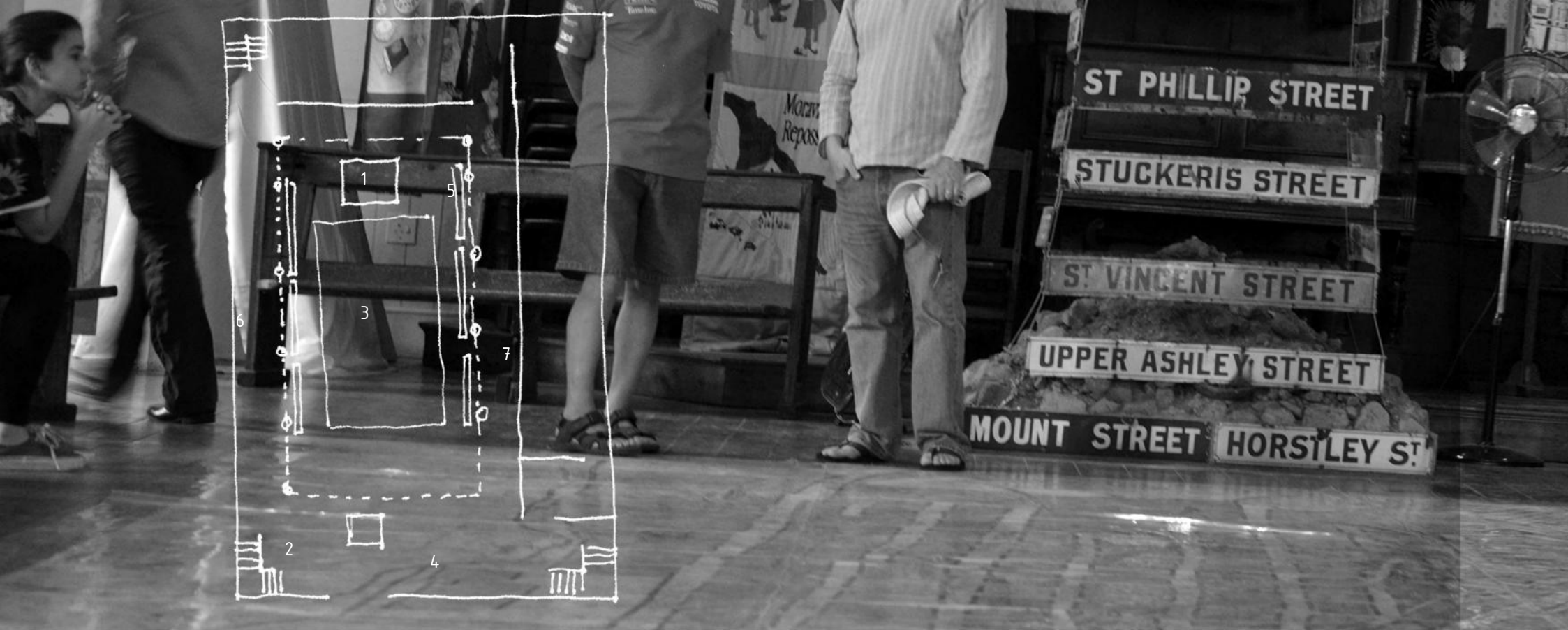
with new meaning, new value and importance... finding new meaning in validating the past”. Forbes, 2001, p. 26)

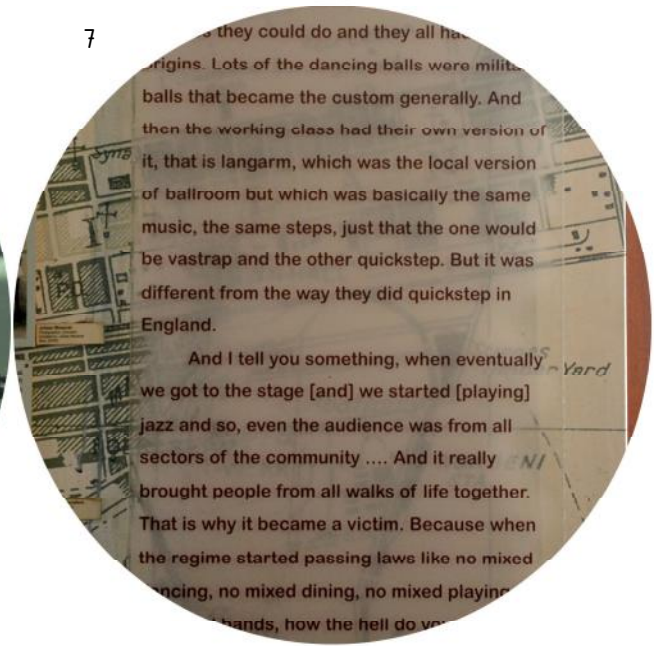
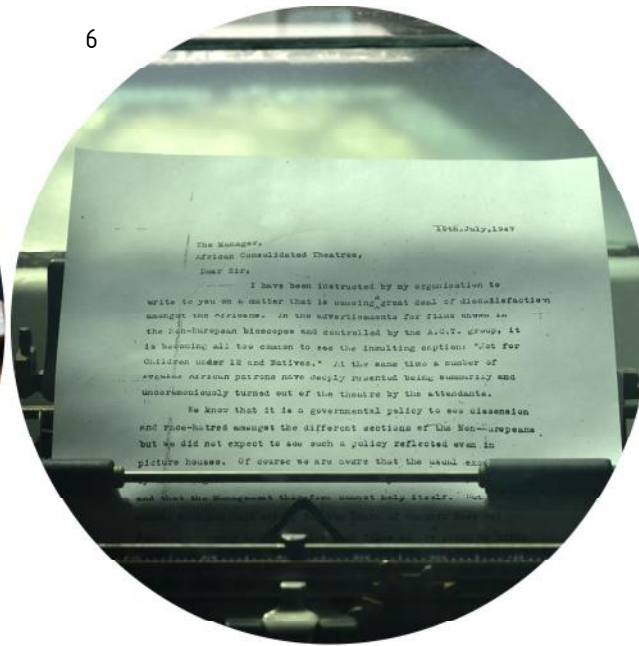
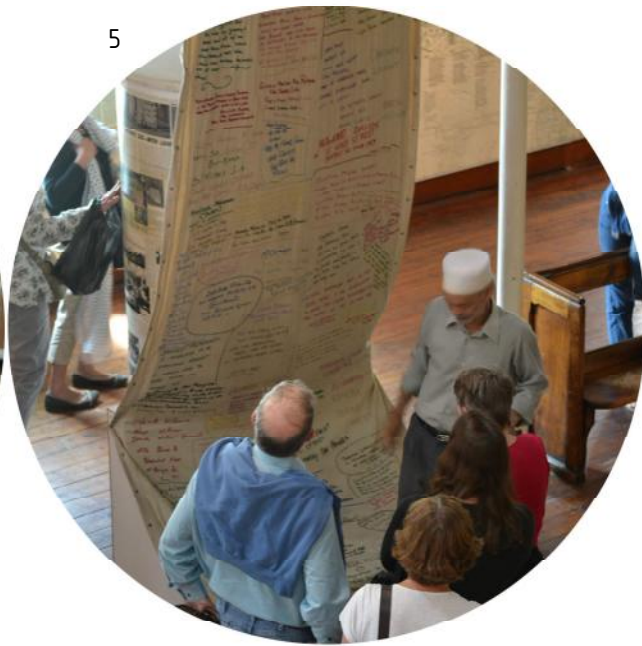
The process of memorialisation of this community is not an easy one as it relies heavily on the participation and inclusivity of the former residents of District Six. The success of the museum can be ascribed to its inclusivity and participatory nature. All are welcome to come and share their stories, to partake in the recording of the history of District Six as well as to learn about what happened there. It is a place where descendants of ‘District Sixers’ can find a part of their history. (Marot, 2001, p. 82)

“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. Our audience must experience not only the ways to free 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 theatre as being neither merely a replica of reality nor just a platform to question our reality. The role of theatre is to instil an aspiration for change and revolution, to demand more of its audience, and to invoke within them a desire to act, speak out and be heard in the context of how they feel about their existence as opposed to how they should feel. In doing so he strives to emancipate the audience from anticipated emotional reactions.







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 responses and reflections on the issues at hand, thus provoking a different understanding of the situation. Approaching issues in this participatory way is less aggressive and more subconsciously thought provoking. It provides a vehicle for dealing with differences and tensions without enforcing control and obedience, resulting in a sense of release and catharsis that may not have been possible before. This is the way in which the museum begins to deliver restitution for District Six's community.

The history of South Africa is a painful one for

Pensioners dancing on the floor map, 1999
[Noor Ebrahim: Recalling Community in Cape Town:2001:p26]



most of its citizens today. Apartheid's legacy remains in various shapes and forms. Those who were subjected to severe brutality, oppression and violence still suffer the scars. To create a less violent and aggressive society, one that can deal with conflict through dialogue rather than dominance, we need to understand what the road to reconciliation and healing entails.

The ability to recollect painful memories is the first step towards achieving, what Peggy Delport terms "a culture of reconciliation". The need to recall must be encouraged in the correct environment in

order for healing to take place. (Delport, 2001, p. 31)

The use of performance and theatricality in this museum has made a profound impact on the lives of the District Six Community. Through the processes of memorialisation, recall and re-enactment, the community has found validation and rediscovered its individuality. It has been able to confront the trauma surrounding its dispossession. Within the walls, memories and pictures of the museum its people have found their home.

Celebrated director, Peter Brook, on the electrical and revolutionary power of theatre: "Theatre is the arena where a living confrontation can take place. The focus of a large group of people creates a unique intensity. Owing to this, forces that operate at all times and rule each person's daily life can be isolated and perceived more clearly." (Brook, 1972, p. 112)

The drama created through the re-creation of and engagement with memory has allowed this community reform. It has provided restitution through reflection and insight. It has provided a space for peace and understanding.

The parallels between the accepting nature and cultural diversity of District Six and that of Yeoville are quite apparent⁴. Much like District Six, Yeoville has also been a refuge for people with nowhere else to go.

The way in which the museum dealt with concepts of dispossession, exclusion and isolation could be applied to the context of Yeoville, where most



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.

residents are immigrants or refugees from other parts of Africa. These Pan-African communities are removed from the normal economic and cultural workings the country and many South African's have adopted a negative attitude towards African migrants⁵, reinforcing a general feeling of exclusion amongst the newcomers. Despite this, Yeoville has a steady influx of people from around Africa. (Kurgan, 2013)

The processes of memorialisation and re-enactment became the glue that assisted the healing and binding of District Six's community. Similar strategies can be employed under the structure of a community theatre within Yeoville to assist in creating a cohesive and communicative community that can combat the feelings of isolation and exclusion that exist in the fragmented suburb.

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



peoples' theatre project

This case study situated in Washington Heights, USA, will examine the way in which a community theatre is structured and operated, investigating the benefits & feasibility of having a facility of this nature in an area rife with difference and 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 uneasiness 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 were an everyday occurrence in Washington Heights. [www.peoples theatreproject.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 stratas collect to re-enact, in potent performances, struggles faced in their personal lives and as a community. These performances reflect the community's diverse 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, emanates not only from the performers or actors, but also the "spec-actors". The audience plays a pivotal role in identifying a solution to the problem presented by being invited on stage to act out potential

interventions. Theatre of this type acts as a mediatory tool in effecting change and community development. (Pazmino, 2011)

The Founding Director of the Theatre of The Oppressed, Katy Rubin, has described the intention of this type of methodology as "the opportunity to use the theatre to illustrate real-life problems and then use the actors and audience to work out real solutions, so what you have is a community solving problems together. Maybe someone in the audience is in the same situation portrayed on stage. So now they have these tools they can take and use in real life." (Richardson, 2011)

The organisation has various programs catering for all ages from 5 to 95.

The first program, Live Your Life, caters for children ranging from 5 to 12 years of age. It is an after school program that utilises theatre in assisting children to nurture a relationship with their bodies and communities. (Mino, 2006)

The second program, Voices, caters for children aged 13 to 16. This is also an after-school programme that teaches kids about young leaders and activists. It provides a safe and encouraging space for children to express themselves using theatre and the dramatic arts to stand up against injustices that they have been subjected to within

their community. In addition to performing a play, children have self-written scripts published at the end of the program, fostering a sense of accomplishment and pride. (Mino, 2006)

The third programme, Uptown Action 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 substrate upon which audience and actors engage, explore and transform the realities portrayed in their performances. (Mino, 2006)

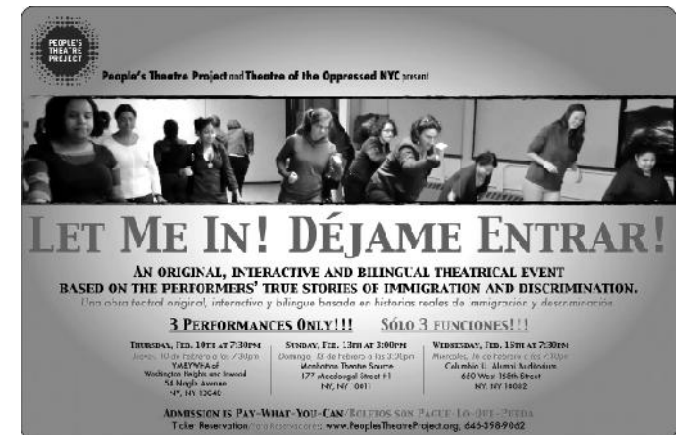
Lastly, there is the In School Residency programme in terms of which professional teaching artists pay weekly visits to schools in the community to provide theatre and art classes for students. These classes help students to express themselves and overcome problems arising at home and school. Here they "use the arts as a way of creating dialogue around issues and themes that affect them in order to 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 that face each group. Theatre and the arts are Samaritans welcoming strangers to the community through the conduit of poetry, storytelling & an appreciation of timeless playwriting. Youngsters are transported

on a journey of self-discovery, tackling pertinent issues and learning to voice opinions. This project provides the stage and setting for change, and dialogue, the cornerstone of community development. "They are stories of everyday life and everyday struggle. It is an 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 Serrano, playwright for Peoples Theatre Project. (People's 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, policed and perceived by others. A further measure of its success lies in how a cohesive community emerged from a very fractured status quo without demeaning the value of individual thought and opinion. This is in fact the very basis upon which the project was conceived, everyone's view being valid and of value.

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 seen dramatic 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 issues facing the community.

[www.peoplestheatreproject.com]

environment in which to raise children. The uniting of different nationalities and cultures in Washington Heights under the banner of theatre, dialogue and community has illustrated that a cohesive and communicative community can be achieved.

locating yeoville; discovering a park

When locating a suitable site there were compulsory criteria to meet to build a successful community theatre.

The main objective was to identify the correct community. One that had a vibrant culture with desire for a social intervention, change and inclusivity.

The second intention was to investigate the struggles of the community. Issues of belonging, ethnicity, violence, gangs and exclusion were some of the problems segregating Yeoville's community.

The third aim was not only to locate a high density transitory site with the space for intervention but also a residential site that had a unique and distinct character.

The tension created amongst these three objectives was to set the scene for the community theatre to intervene in its social fabric, assisting it to overcome its challenges.

This section is divided into two sections:

- 1 understanding the larger context of Yeoville through a series of urban scale mappings
- 2 locating the site and determining a strategy for its development through a series of localised mappings



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 descent¹. 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, many residents of Yeoville felt as if they were on the outside of South African life². Marginalised 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 initiatives such as Yeoville Stories³ and Hotel Yeoville⁴ one can begin to see the desire of residents in Yeoville to connect with one another in a less superficial manner. Both initiatives were based on re-telling and sharing of personal narratives in a 'public' domain. Hotel Yeoville shared these stories on digital platform while Yeoville Stories did so through an exhibition held at the Yeoville Recreation Centre. (Roux & Didier, 2010) Residents of Yeoville participated in both initiatives with much enthusiasm and vigour at the suggestion and implication of human connection. (Kurgan, 2013, p. 30)

This thesis proposes the introduction of a community theatre into the community of Yeoville to provide a permanent point of communal engagement and interaction so as to resolve daily struggles of its residents through the dynamism of theatre.

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.

inverted grain



The Nolli map represents the grain of the Yeoville/Bellvue area. It indicates the built form, grid and spatial arrangement of Yeoville. Through this drawing, the density of the area is evident, with very few vacant spaces, and many small dwellings cramed into each block.

community facilities



This drawing highlights the community facilities in the area. Most of the community facilities, indicated in blue, fall within my chosen site block, whilst the churches indicated in purple, sit within the residential zone of Yeoville.



Most established retail in the area is conducted along the High Street [Raleigh-Rockey Street]. Smaller informal businesses are strategically placed within the residential area along main routes to and from schools or churches in order to capture the correct client/market.

green space



Green space in this drawing is divided into three categories: public space [Park] school fields and reservoir. A large portion of the green space is given over to school fields in the heart of the low rise residential area. These fields are not always accessible to the community with only one of the fields being used on Sundays by a Yeoville soccer league.

More importantly the amount of space given to school fields in comparison to the amount of educational indicated facilities is highly disproportionate.

The Reservoir sits near Yeoville ridge and is not accessible to the public.

educational facilities



There are few secondary schools in Yeoville, the majority being primary and crèche type facilities to look after young children whilst their parents work.

Most of these schools are attached to religious institutions with their built structures doubling up as churches over the weekends or after hours.

The number of educational facilities in Yeoville is an indication of its density. The educational facilities provided is suggestive of the types of families living in Yeoville that need catering for: Young parents, with young children.

movement routes



- High Street
- BRT Stop

The main movement route through Yeoville is along the horizontal axis of Raleigh/Rockey Street indicated in red. The bus stop indicated in green is well used and sits directly on my site forming part of the main movement along the high street.



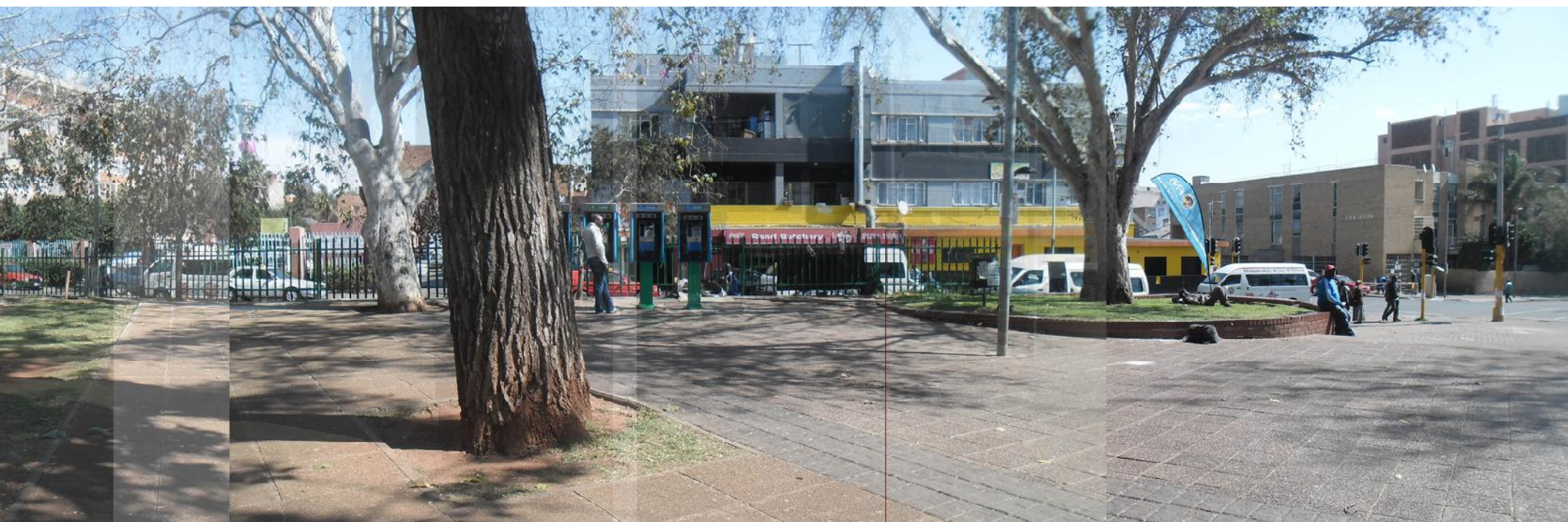
yeoville community park





Existing Daycare

Fortesque Street



Existing Fence Boundary

This panorama was taken standing in Yeoville Park looking toward the fence boundary on Fortesque road

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 standing in Yeoville Park looking toward the existing structures and Raleigh Street.



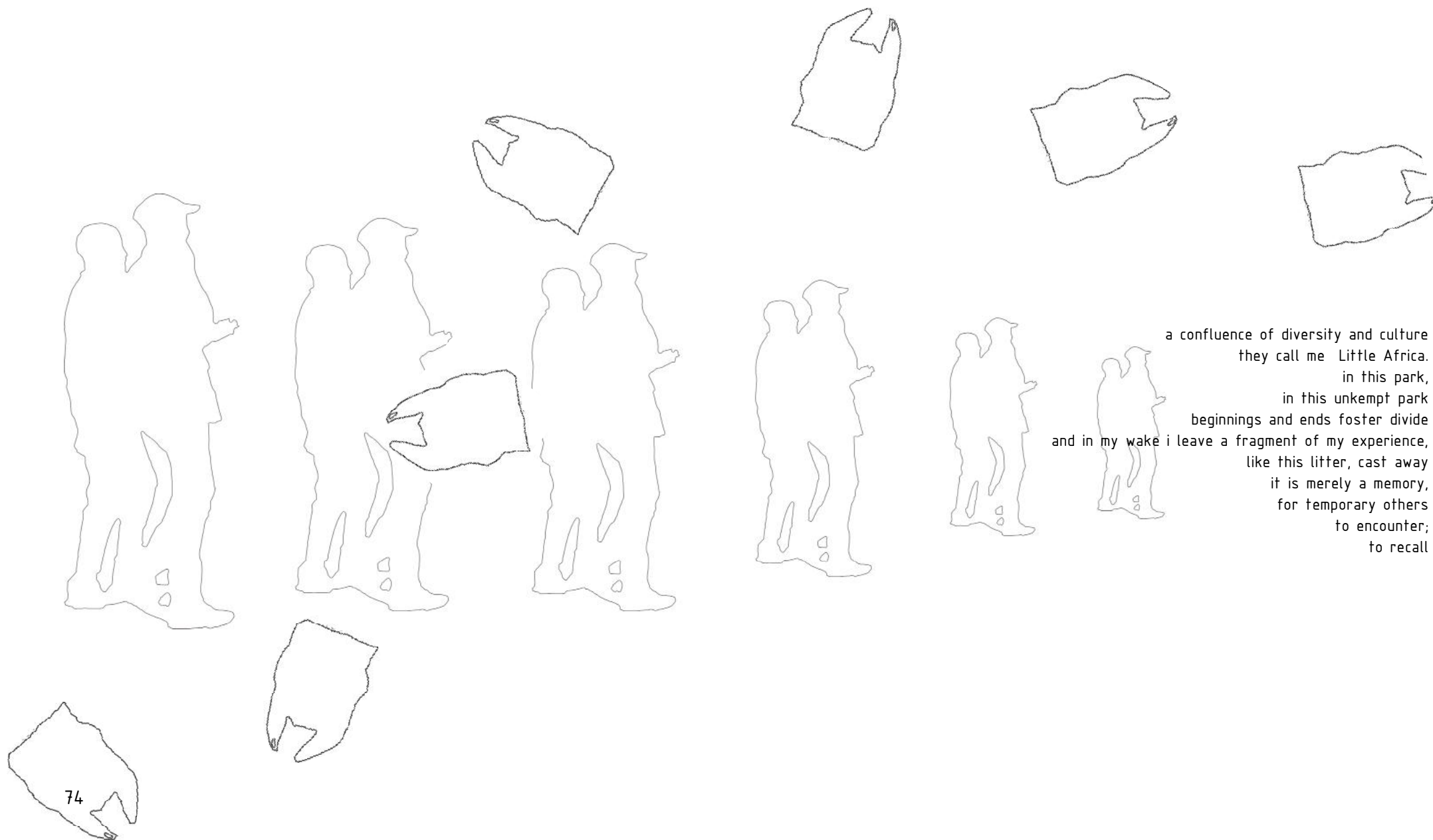
Existing Daycare

East-West through-fare

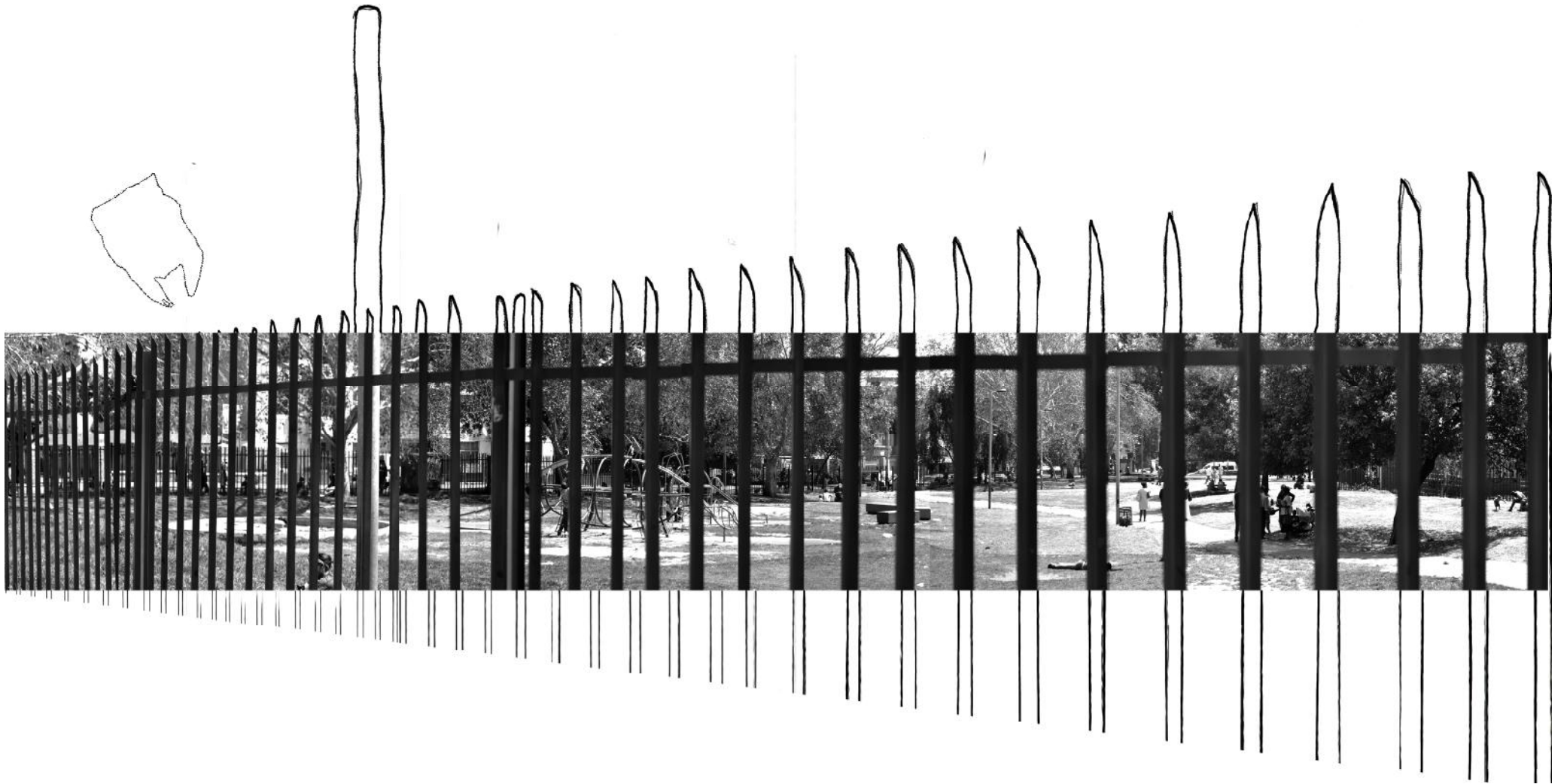


This panorama was taken standing in Raleigh Street looking back at Yeoville Park.

The park is not very populated and most people are using the park as a through fare.

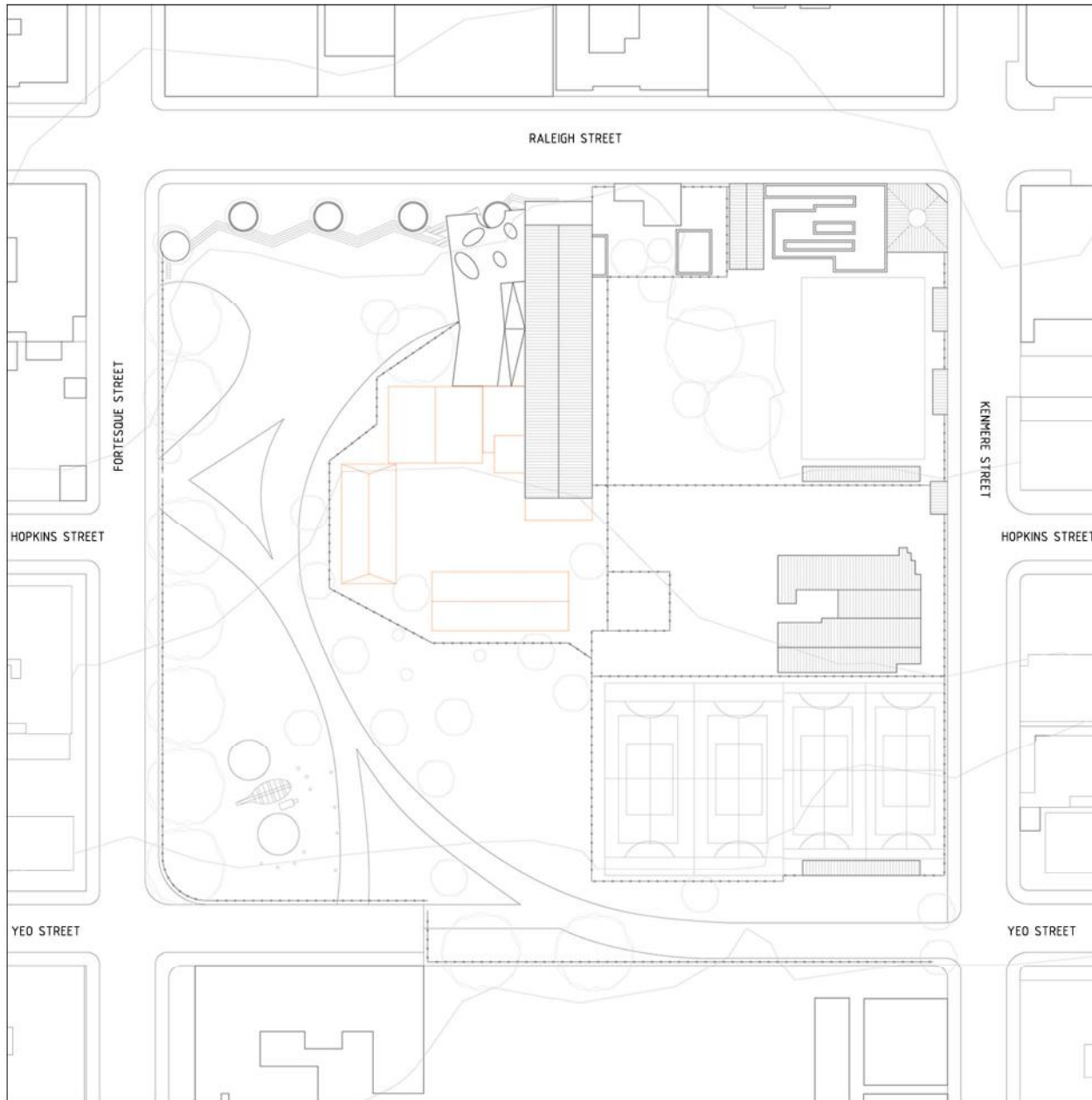


a confluence of diversity and culture
they call me Little Africa.
in this park,
in this unkempt park
beginnings and ends foster divide
and in my wake i leave a fragment of my experience,
like this litter, cast away
it is merely a memory,
for temporary others
to encounter;
to recall



Yeoville Community Park and Recreation Centre

documenting existing yeoville park



building use



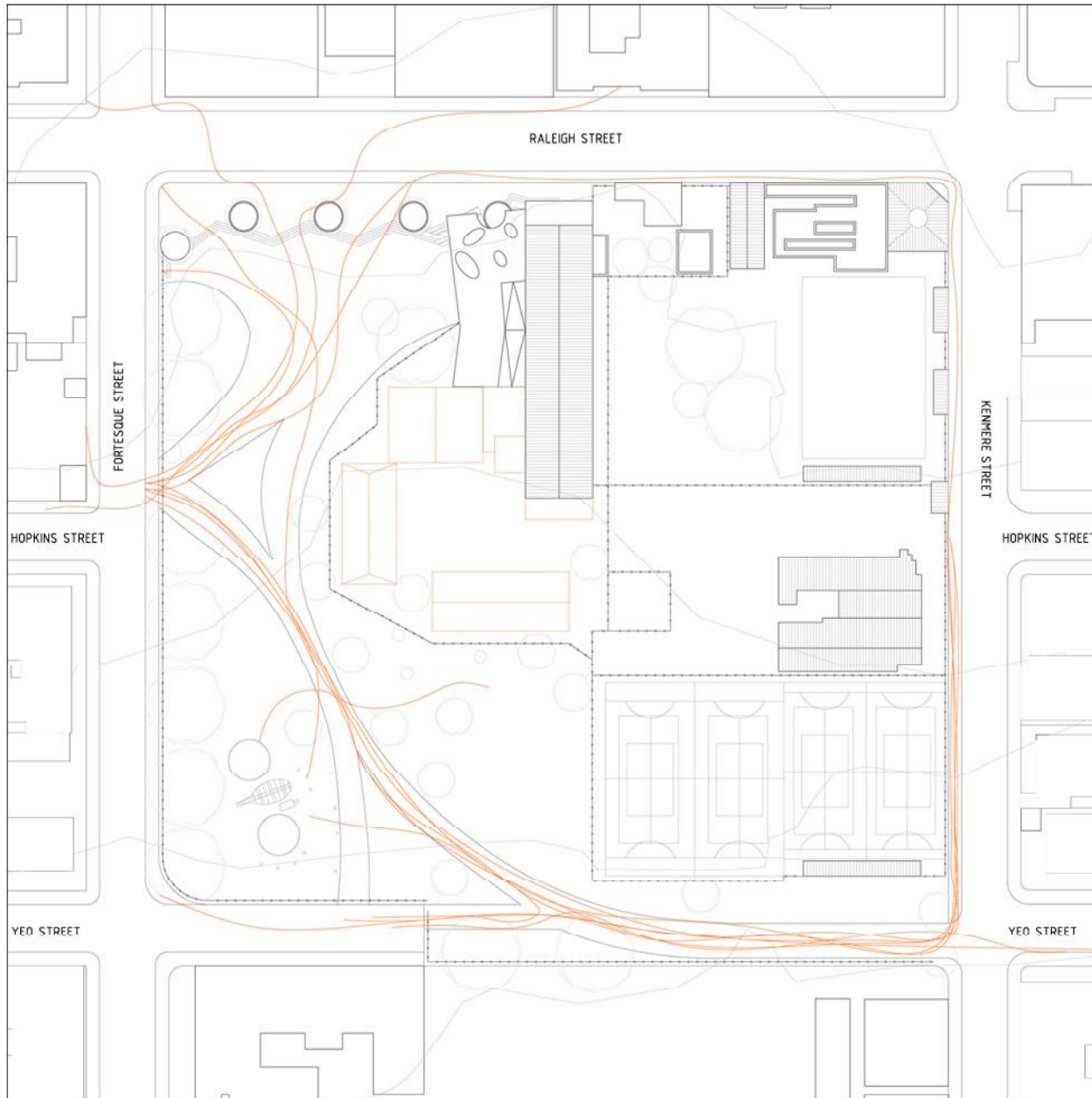
This drawing indicates the use of the built form around the site as well as on the site.

surface textures



Documenting paving strategies and textures on the site

pedestrian movement

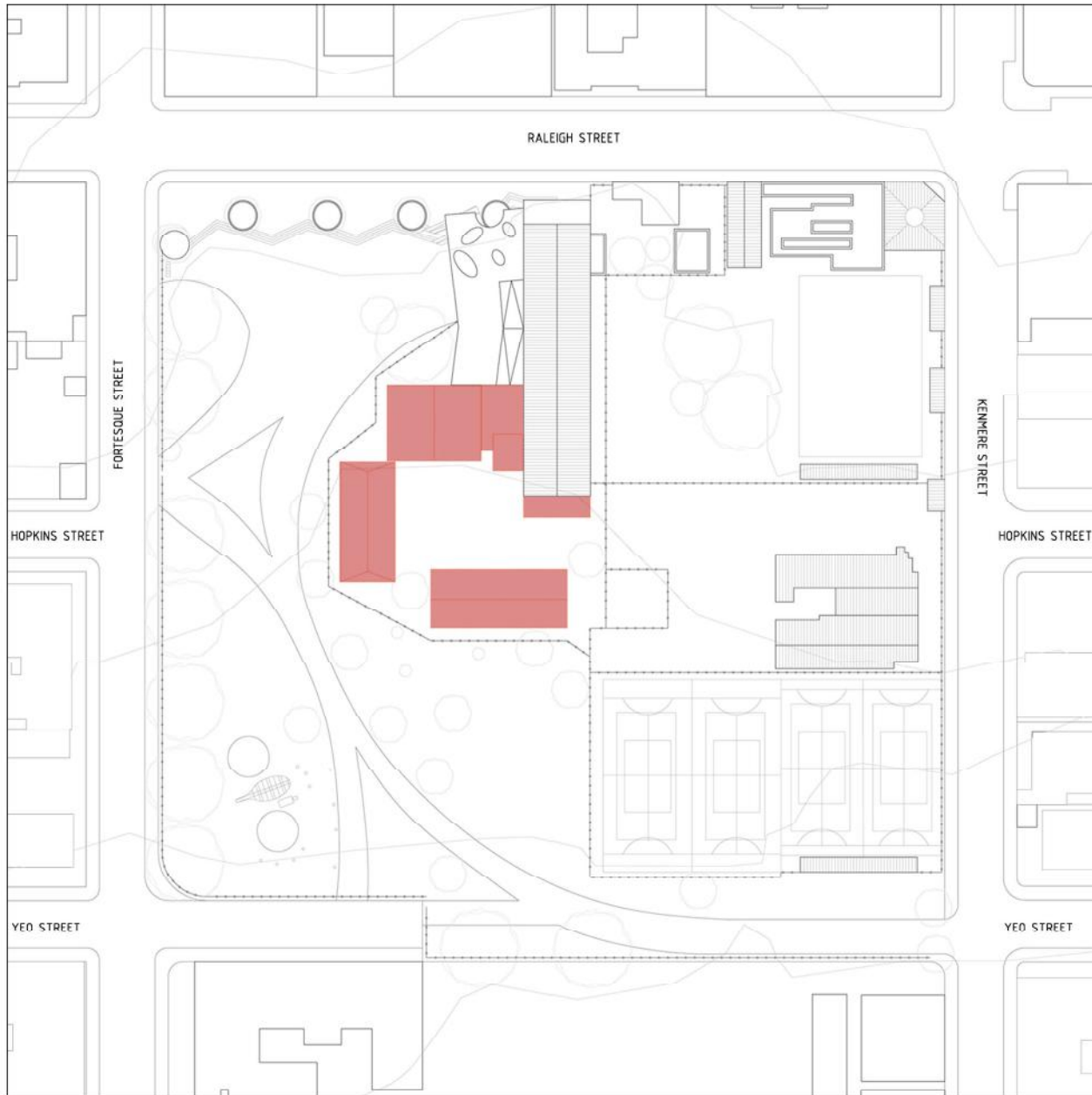


These observations were made over two weekdays and a weekend. Very few people [only a few children] use the park as a final destination. Most people use the park as a throughfare/shortcut.

use of space



This drawing indicates the use of space [negative space] created by the placement of the buildings, boundaries and edges on site.



Demolish

demolition plan

According to this analysis I have proposed to remove the buildings indicated in red, consisting of the day-care, male gym and roof structures bridging between those buildings.



Conversations about Yeoville Recreation Centre



"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 office space. A new concrete canopy forms a large vibrant threshold to the adjacent park and street. Large parts of the internal programme of the recreation centre begin to present itself to the public through the canopy allowing for more public expression. The internal lobby is conceptualised as an extension of the park with continuous ground texture, large kitchen ledge, common toilets and a water fountain." (Yeoville Recreation Centre:Projects:UrbanWorks)

The existing structures on site in 2008 were being used as a space of congregation for schools and community meetings, as well as an informal rehearsal space, even for some productions held at Joburg Theatre [Johannesburg Civic Theatre]. The existing buildings and the space in front of them thus proved to be a space of meeting, gathering, interaction and observation. In conversation with Thireshen Govender concerning his design of

the Yeoville Recreation Centre in partnership with Ntsika Architects, he described his moment of clarity on the project. On an early site visit to the park, he came across a huge crowd gathering in front of the recreation centre, upon taking a closer look and asking a few questions he came to discover that the performance being carried out was a rehearsal for a production at the Joburg Theatre but because of the size of the cast the multi-purpose hall inside was too small for the rehearsal. On that day the residents of Yeoville were allowed a free staging of this production, possibly one that they would never get to see. (Govender, 2013)

This idea of free performance and entertainment in the park sparked the concept of the canopy and layering of the public space as it approaches the building. The hard surface square at the entrance hosts impromptu performances and meetings that cannot be accommodated within the building. These spill-out performances allow for connections, conversations and relationships to be made. The performance becomes the mediator between public space and the building.

With the current buildings cutting off the public space, the collaboration between Urban Works and Ntsika Architects sought to create a seamless transition between formal and informal, inside and outside. This was achieved by creating an internal courtyard/foyer space that shouldered the main multi-purpose performance hall. They had ideas of unifying the community facilities on the block by transforming the existing structure into a mediator between public and private, thus giving the building back to the space of the park. (Govender, 2013)

The overall design consisted of a subtle yet effective intervention surrounding the existing buildings. A new entrance canopy and a colonnade were introduced with a view to facilitate public engagement with the built structure by providing, shade and shelter as well as announcing a change in function.

The initial response was one that attempted to unify the park and its buildings but due to funding constraints only the entrance canopy was built. However the conception of a unified park and community zone was there from the beginning, created by trying to open up the buildings and allowing the park to flow through via movement routes and colonnades. (Govender, 2013)

documenting the existing

multi- purpose hall:
used for theatre
rehearsal



new toilets:
inaccessible



daycare facility:
vacant [weekday]



new covered passage:
deadend



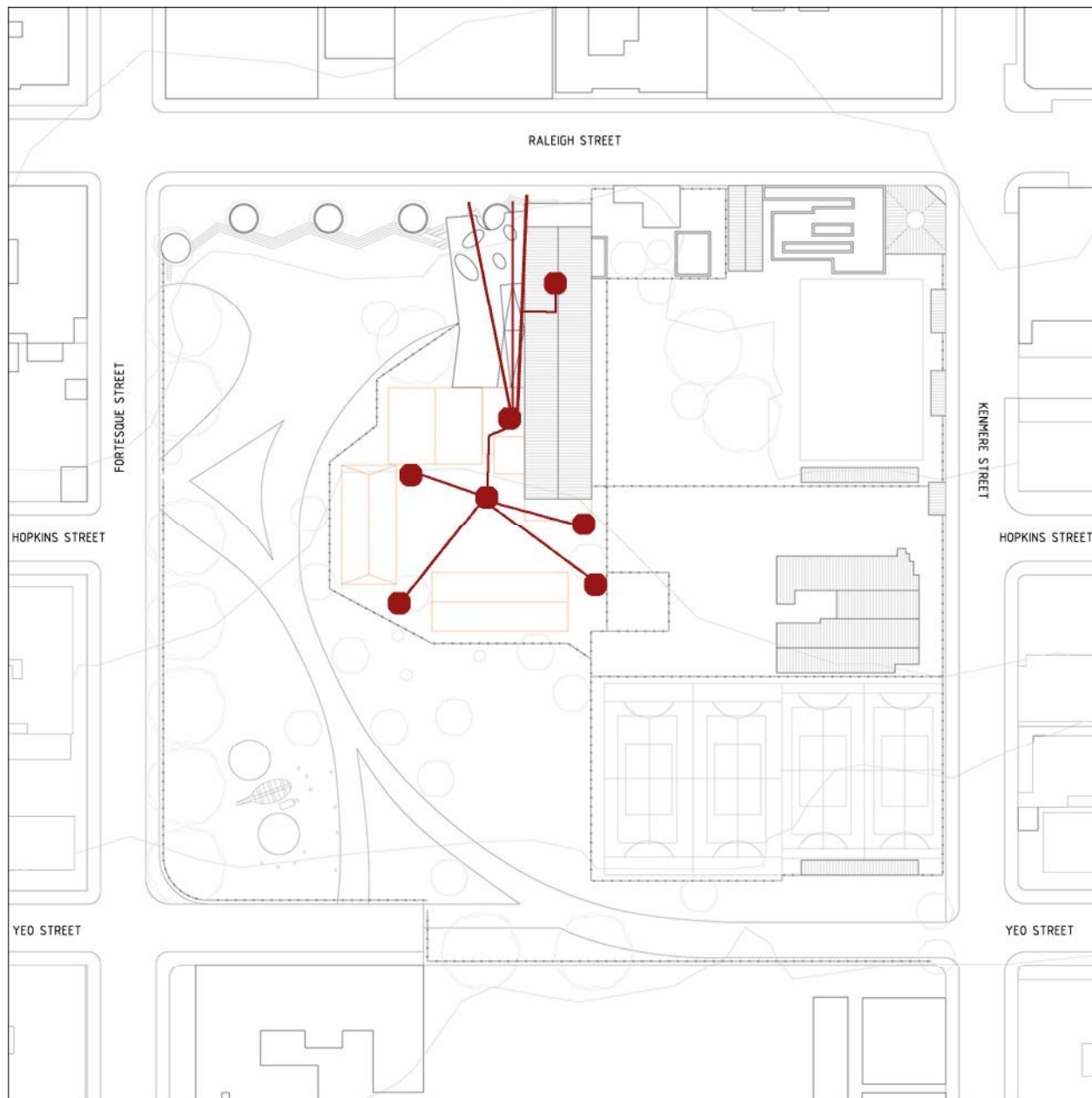
daycare facility:
vacant [weekend]



administration:
locked



Movement through Yeoville Recreation Centre



Pedestrian Movement on this plan shows the dead ends created by poor design and boundaries.

conclusion

Dysfunctional Space in the park due poor planning and placement of buildings= 6600m^2

New Proposed Design Area= 1450m^2

therefore

Total Liberated Area of the park = 5150m^2

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.

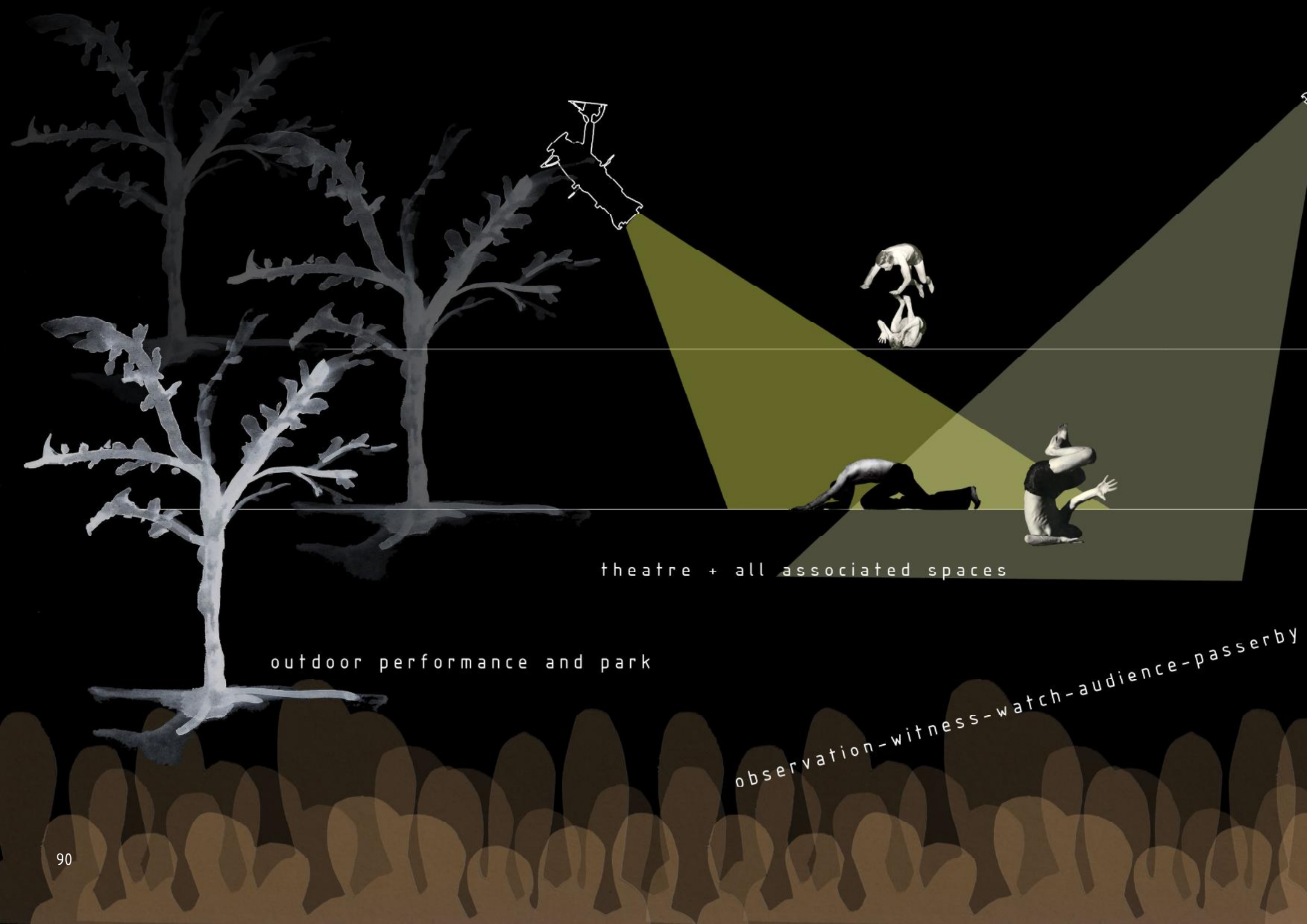
Though the detailed analysis of both the urban scale context and the immediate context of the site, I have identified missing element that are not successfully catered for within the community zone of Yeoville [Yeoville Community Park] These elements consist of the following functions:

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 their cultural 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 watching talented craftsmen sculpting away in a corner of the park. Many craftsmen in Yeoville supply the flea markets of Rosebank, Norwood and Bruma Lake with artworks, sculptures and talismans that they have produced however there are no adequate work studios available for these craftsmen to use.

4. Large theatre production workshops– community theatre is about the upliftment of a community by equipping participants with a new set of skills. These workshop spaces 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 allow the community to design their own sets and environments.

The traditional 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



theatre + all associated spaces

outdoor performance and park

observation-witness-watch-audience-passerby



educational element- crèche



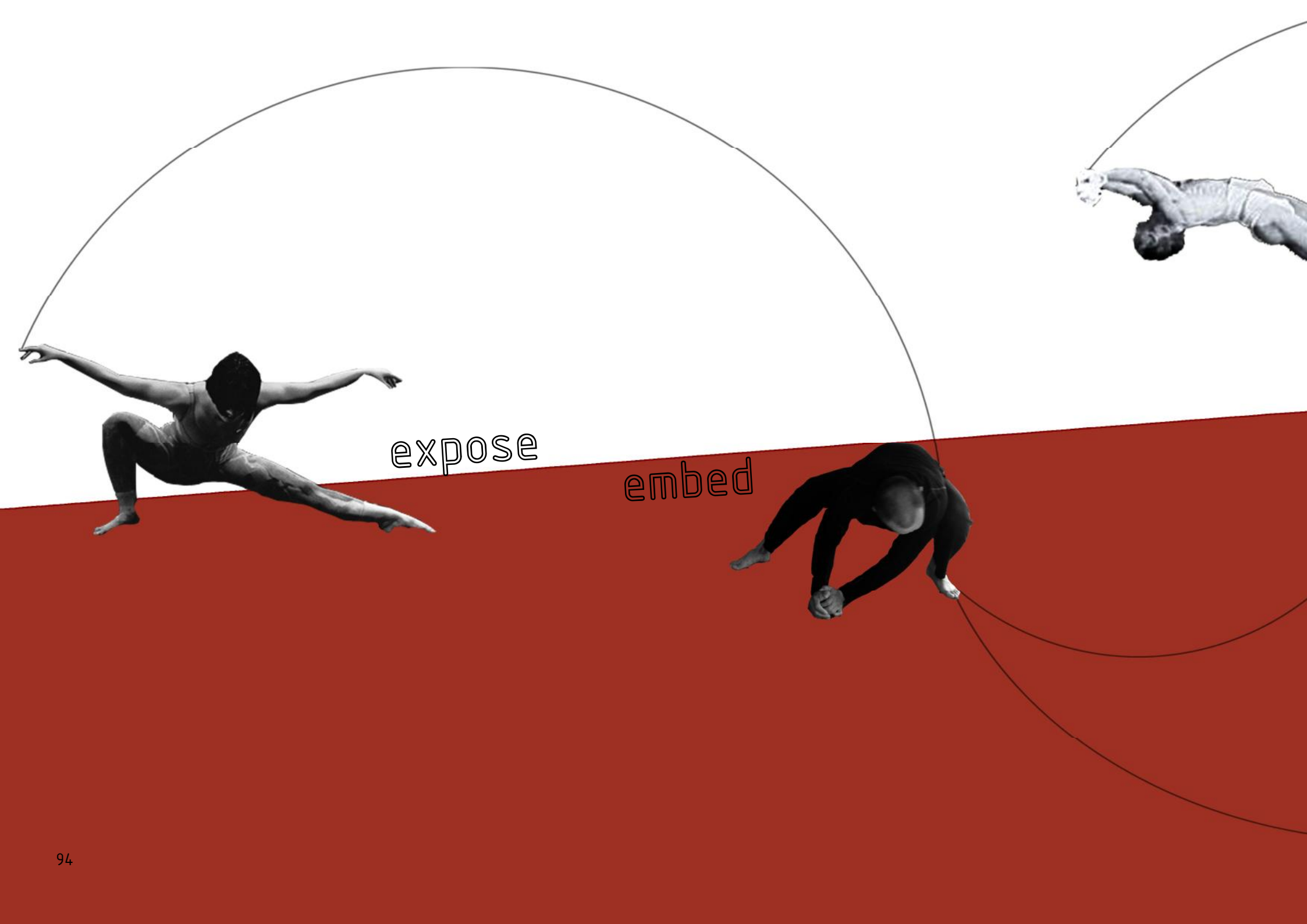
something to eat + something to drink = socialise



display + exhibit

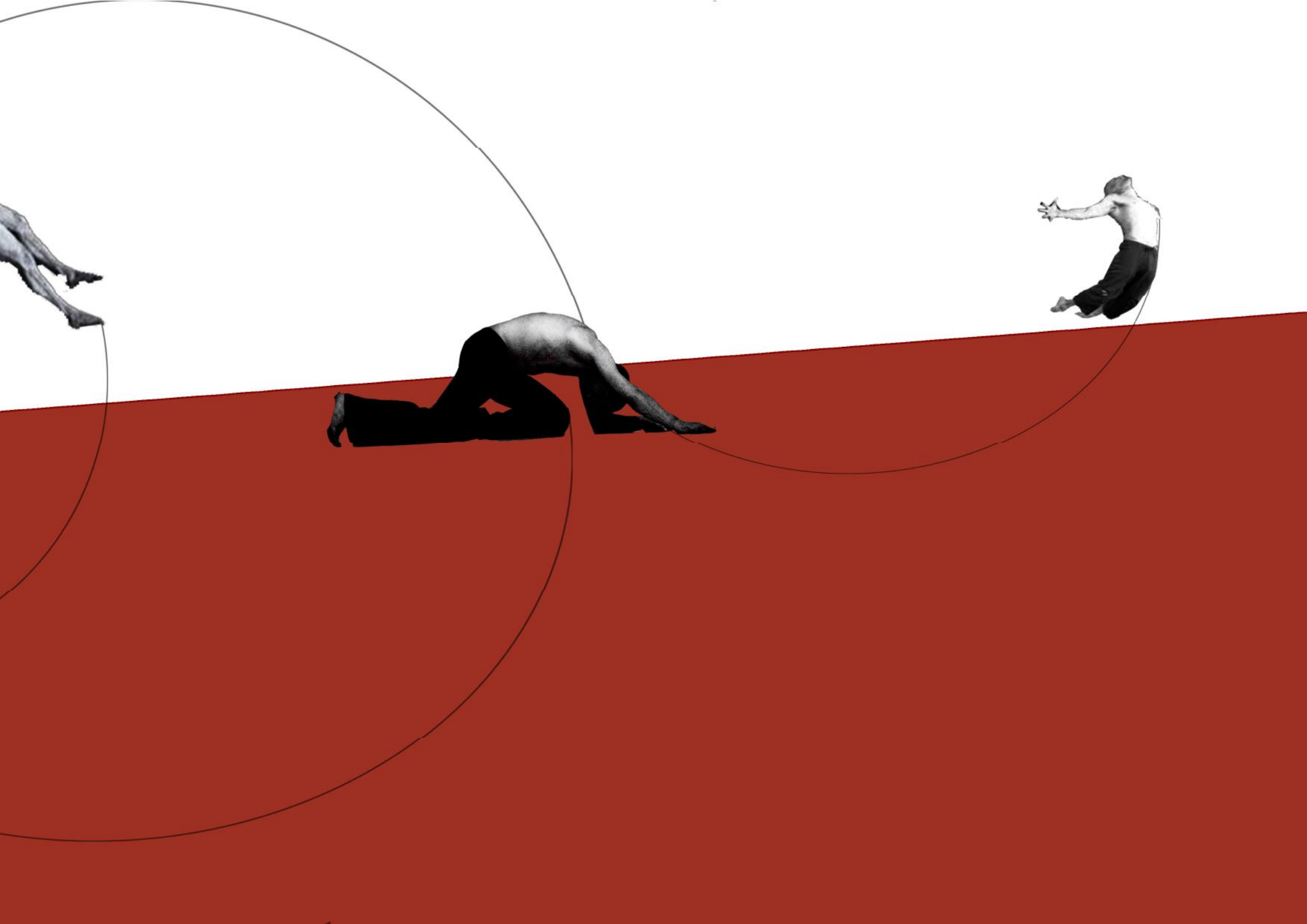


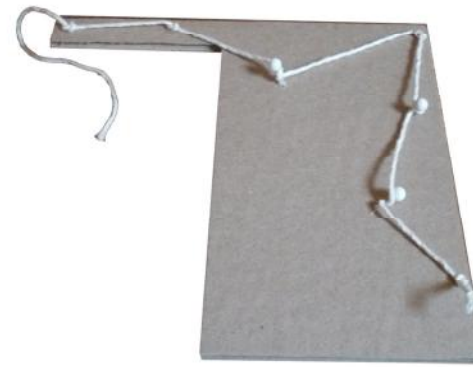
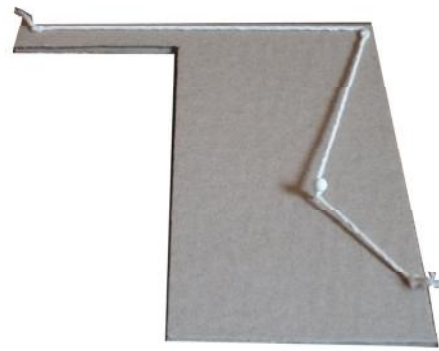
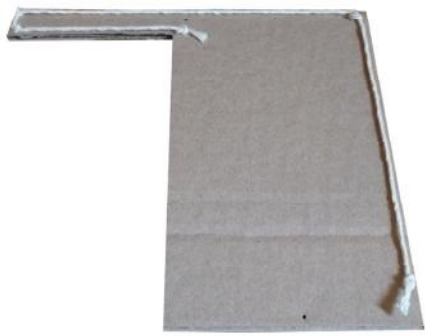
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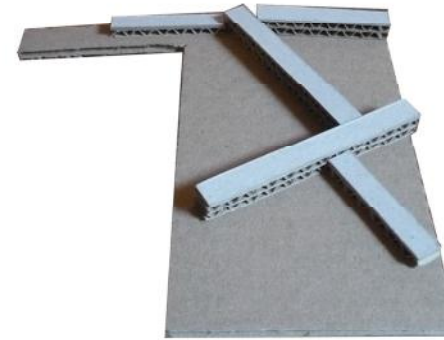
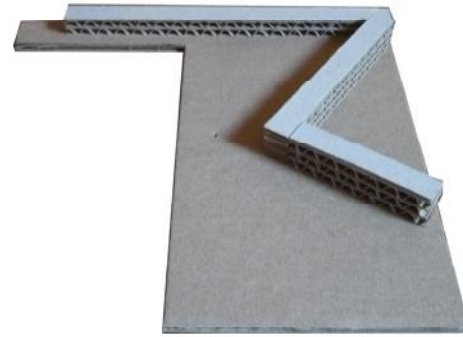
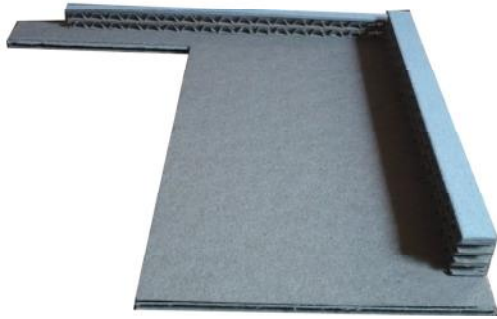
expose

embed

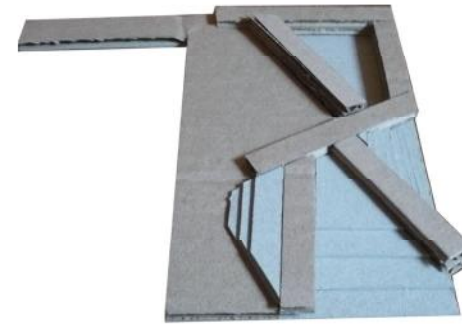
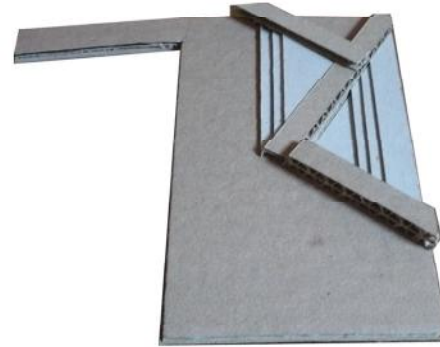
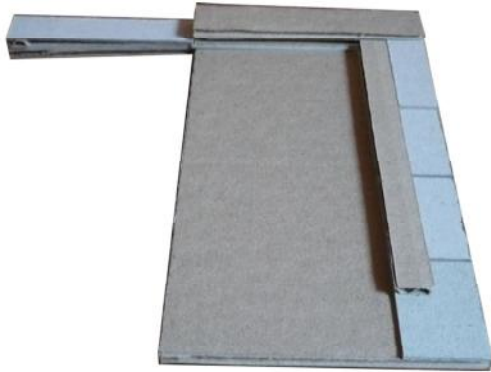




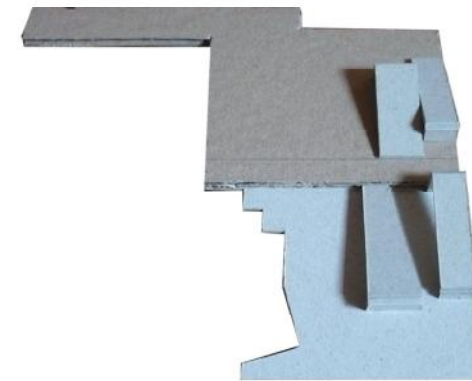
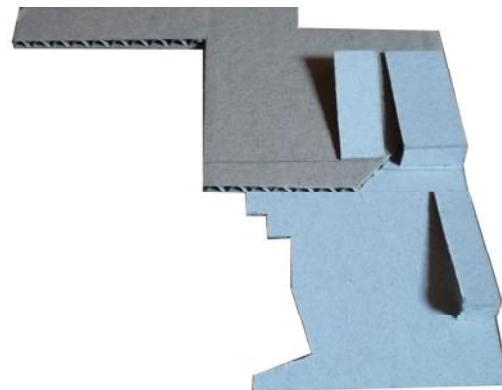
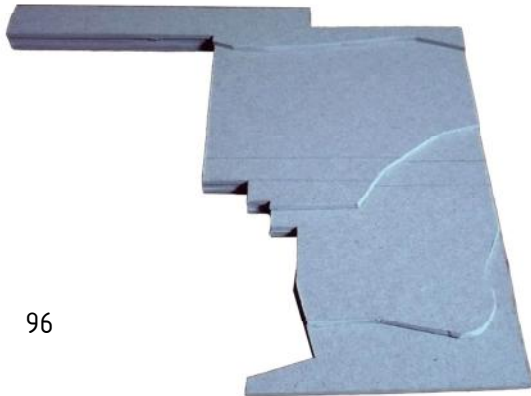
twisting the existing
fence edge



building up the
edges



levels and palforms



topography

Here I looked at the existing topography of the park. I tried to merge built form with the topography to create a seamless transition between park and building, instead of a disconnected boundary.

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.

This next investigation, looks at building up the edges in the park according to the various conditions 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.

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.

In this series of models from the Design Charette, I attempted to explore the notions of boundary and edge within Yeoville Park.

These models accompanied a short stop motion animation about the relationship between edge conditions and belonging in a place.

The idea for this exploration came from observing the reactions of people in the park to the edge conditions there. After asking people about how they felt in the public space, the link between being an outsider/foreigner in Yeoville and dividing boundaries in park became clear.

Not only do these elements of separation on the site result in the poor design of the park, but also encourages a sense of exclusion. There is a great need for a public space in Yeoville that celebrates community,

design charette

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.

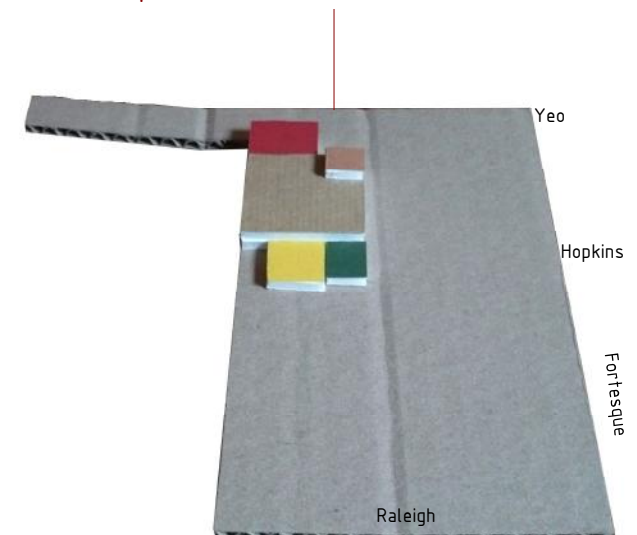
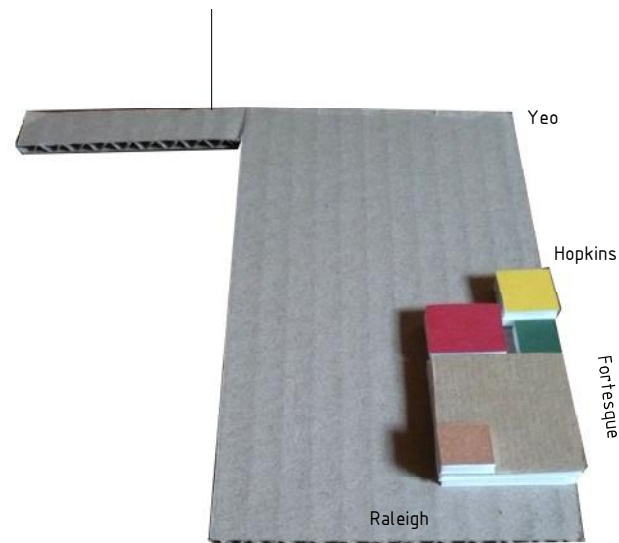
This may have been successful if I were to design a tradition theatre rather than a **community theatre**, where emphasis is placed on the process of learning and engaging rather than just the dazzling performance.

Placement behind the existing Yeoville Recreation Centre.

The mass of my building was to fall in line with the existing structure of the recreation centre.

This proved to be the most successful approach as I was able to utilise some of the functions that were housed within the rec. Centre. Reducing the scale of my building, and thus reducing the ratio of park : building.

This part of the park was cornered off by fences and was highly neglected. It formed a zone that I labelled as unsafe as there was very little visibility, and many homeless men used that part of the park to sleep as it was secluded and separated from the rest of the park by a footpath.

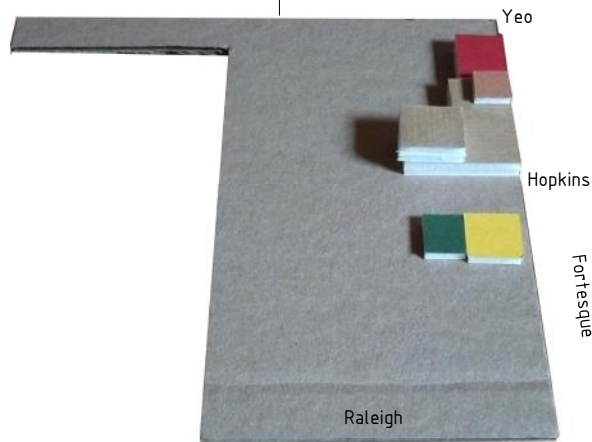


programmatic placement

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

In this scenario, the building 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].

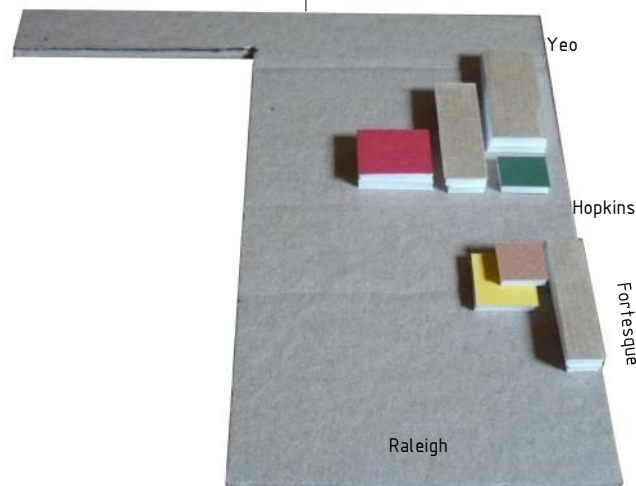
The public facilities [Exhibition and Administration] were placed facing Raleigh Street, whilst the daycare [in red] was placed right at the back of the site close to the residential buildings behind it [Yeo Street].



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.

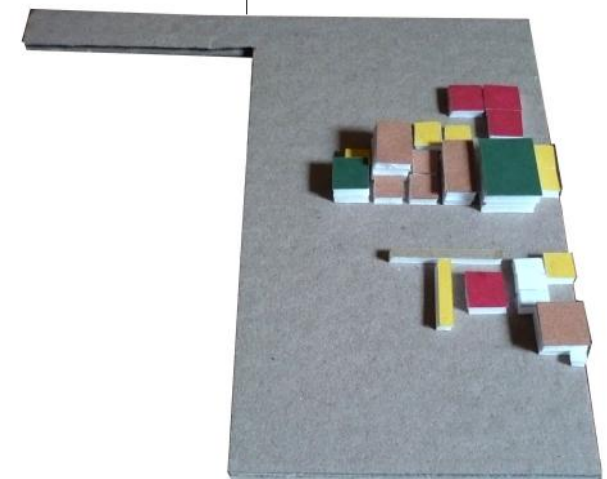
In this model the theatre complex was divided into three separate theatres, with the public route providing a common foyer space for all three.



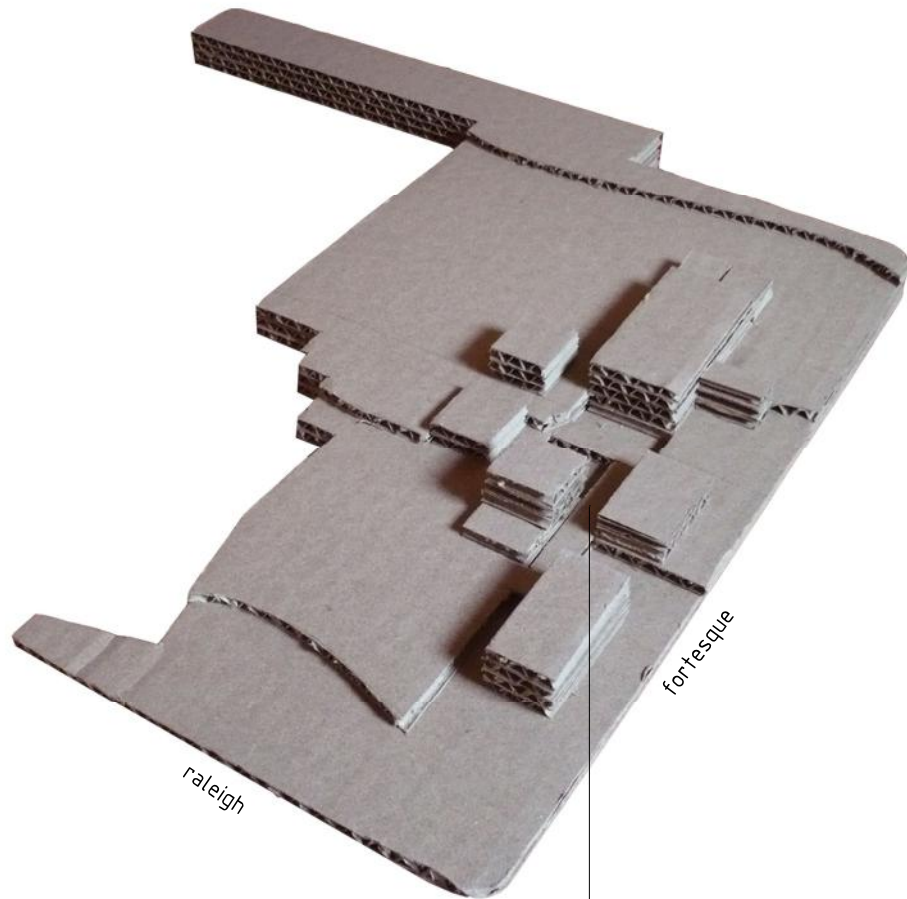
Placement along Fortesque Road, introducing a new pedestrian route through the park in line with Hopkins Street.

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

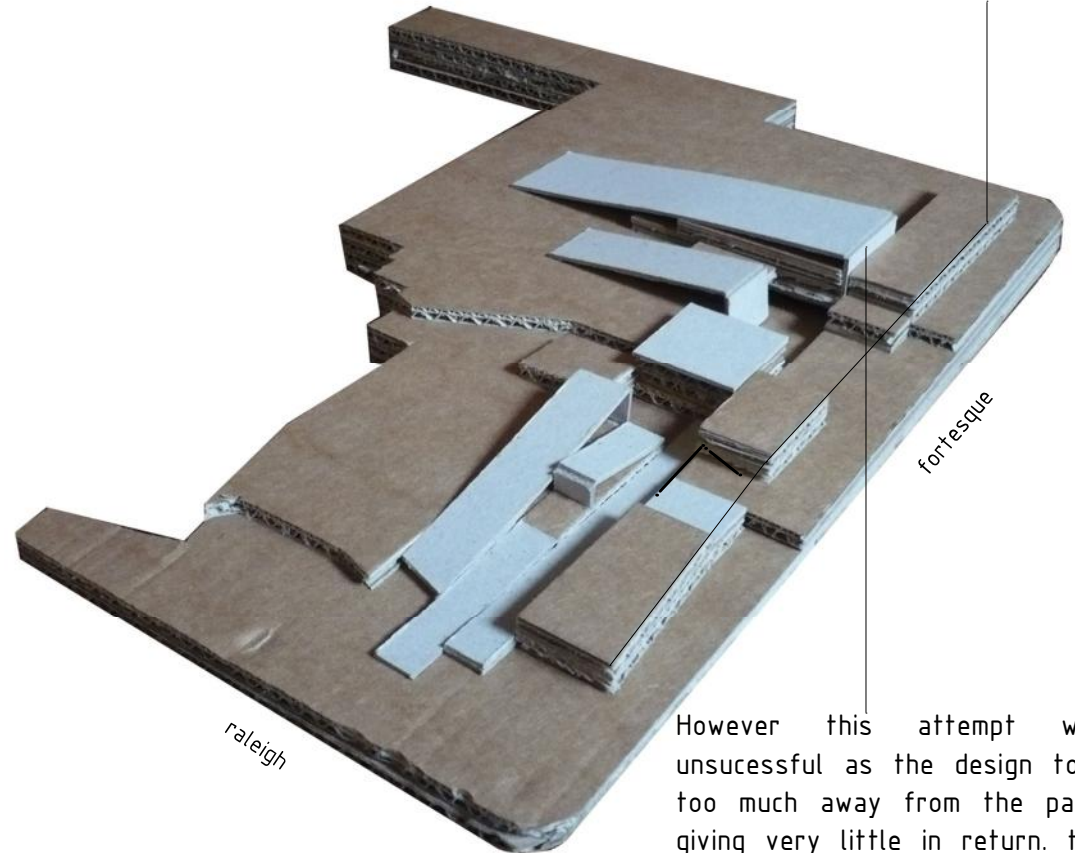
The ratio of Park: building in this scenario was highly skewed toward the building. I attempted to solve that issue by ramping the park over some of the programmes however the space created behind the programmatic massing became problematic and created dead zones in the park.



The four models illustrate the progression of the building throughout the year, from 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

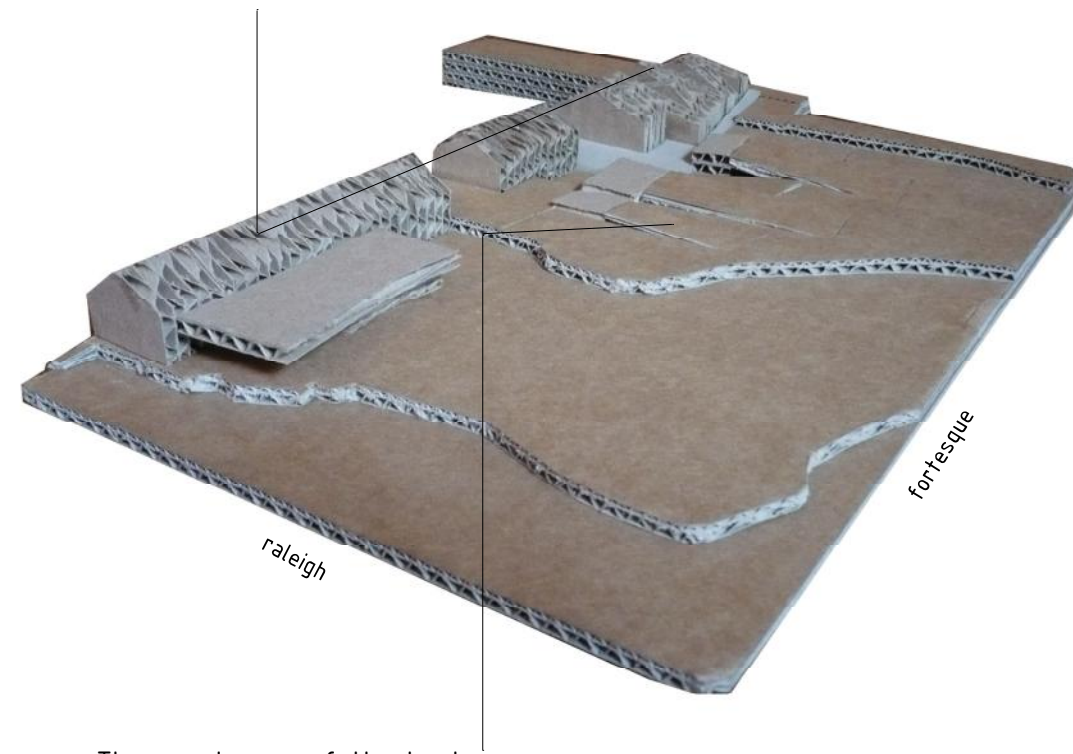


This model from the second review explored the idea of a solid built edge punctured with courtyards along Fortesque Street, as well as the concept of wrapping the landscape over elements of the built form in an attempt to give space back to the park.

However this attempt was unsuccessful as the design took too much away from the park, giving very little in return. the ramping of the landscape was one dimensional as there was no flow from one ramp to another, in essence the ramps which were intended to become view decks instead became dead ends.

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

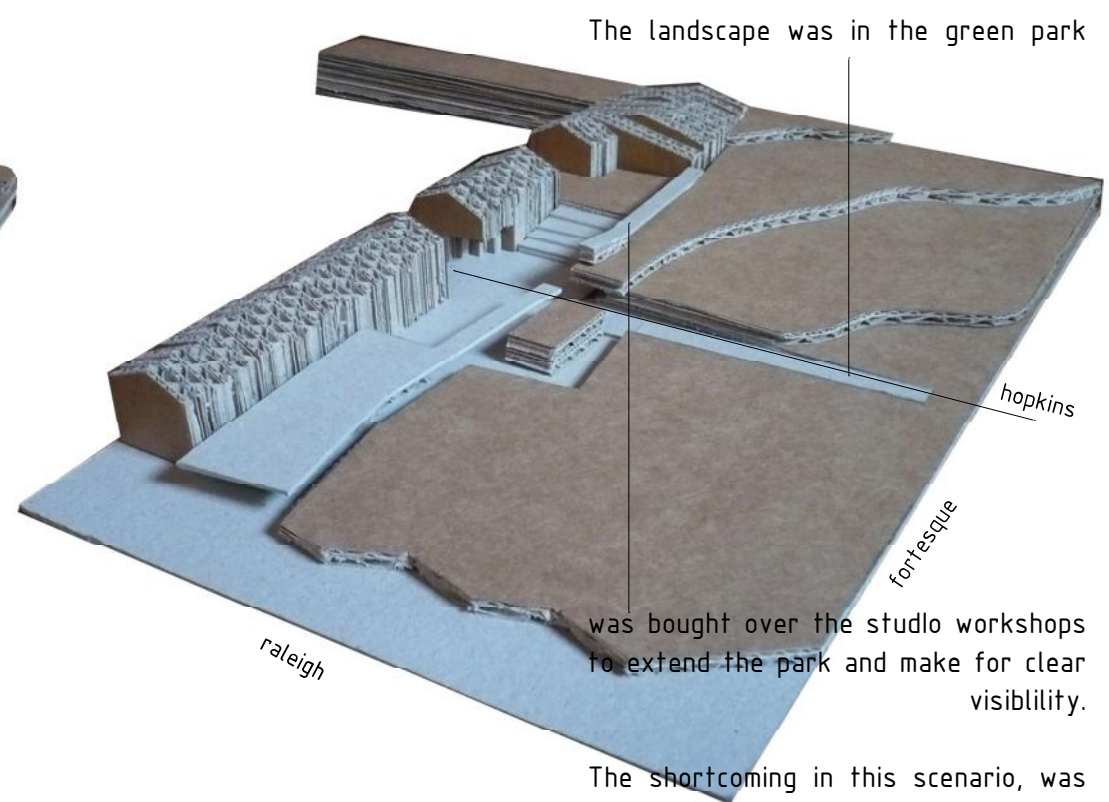
The building profile was continued in through the new structure, culminating in a twisting and morphing of the portal frame in the auditorium.



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 review was the first model to articulate the new pedestrian route linking up with Hopkins street on either side of the park.

This move divided the park into two components, a hard surface park fronting Raleigh Street and a green park containing the outdoor performance area behind it.



The landscape was in the green park

was bought over the studio workshops to extend the park and make for clear visibility.

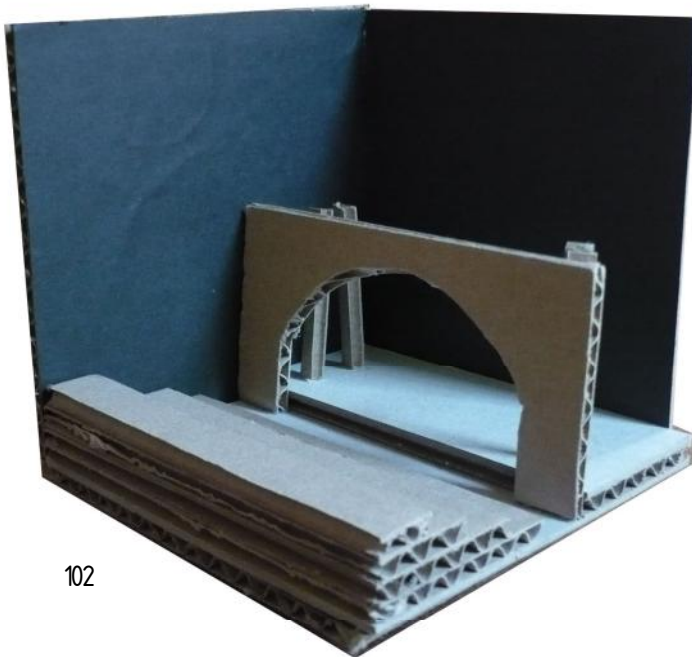
The shortcoming in this scenario, was that the park and the building were still separate entities. There was not edge permeability between the building and the park as expressed in the earlier scheme

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 speech projection, this led to only a small part in the 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 seating arrangement of this stage is perfect for a community theatre as places the performer at the centre of an enclosed seating area. (Barron, 1993)

The comparison between gathering under a tree or around a fire to watch 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 actor as the stage is projected into the audience. This layout has all the perks of a theatre in the round but with one defining difference, it still allows the production a backstage for 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.

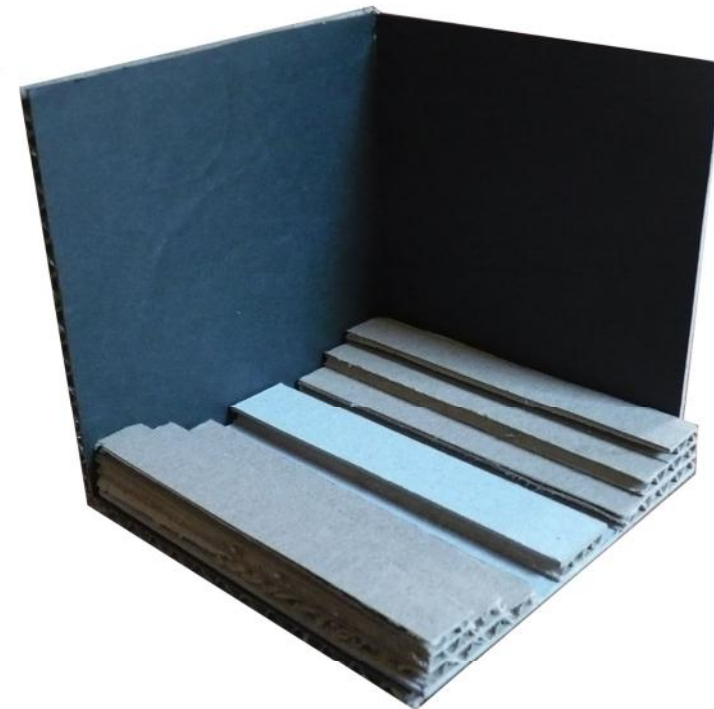


Traverse Theatre:

This layout is reminiscent of a catwalk. The audience is placed along two sides of the stage with the back stage placed on the third side.

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

This stage is suitable for concerts and fashion shows, unless a production has been specifically designed for it. (Francis, 2013)



End Stage:

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

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

Theatre in the Round:

This typology is one of the oldest theatre 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 in terms of natural speech is hard 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 a theatre in the round are challenging, and most often this type of theatre works best in an informal setting with a smaller audience. (Barron, 1993, p. 288)

Experimental Theatre/Flexible Theatre:

This typology, also known as "Black Box Theatre", allows for innovation and creativity around indigenous work. It encourages a new wave of performance to be created through its complete flexibility and un-programmed space. (Francis, 2013)

Here the director has to create a performance to meet the demands of the space, more so than in a defined stage layout, as he must design the audience's movement/layout, production engineering, and performance simultaneously. (Francis, 2013)

The dynamism of an experimental theatre lies in its ability to challenge the relationship between spectator and performer by providing a multiplicity of encounters between them. (Francis, 2013)

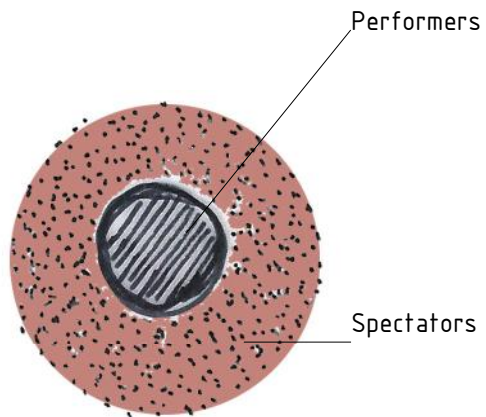


theatre environments

Public:

Relationship between spectators and performers is fluid and partially informal.

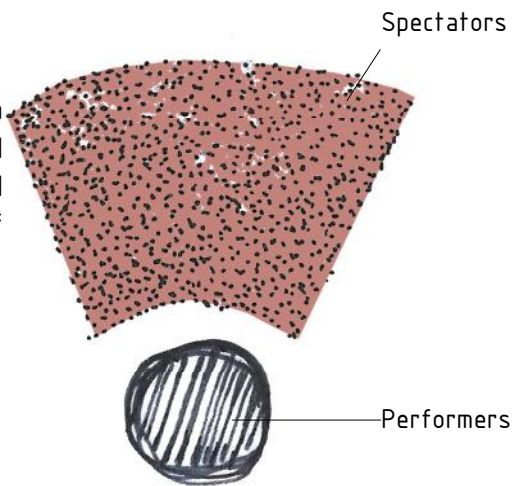
Amphitheatre / Outdoor Performance



Formal:

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

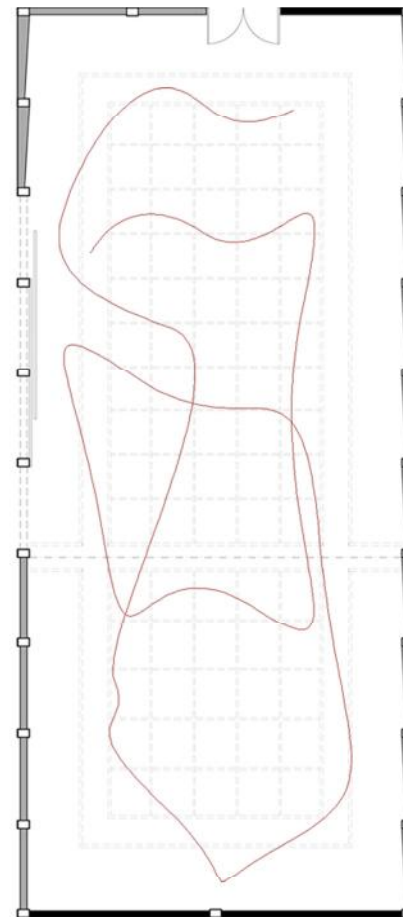
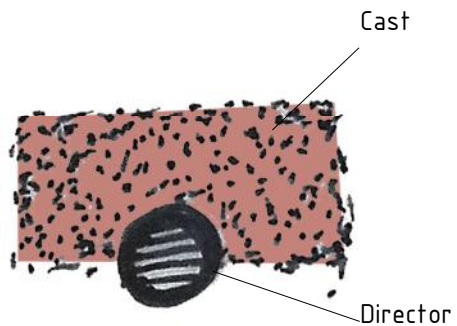
Auditorium/Indoor



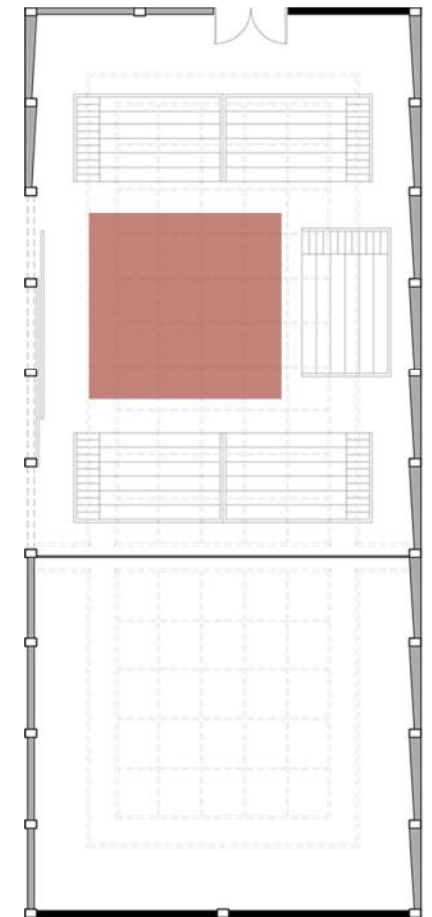
Private:

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

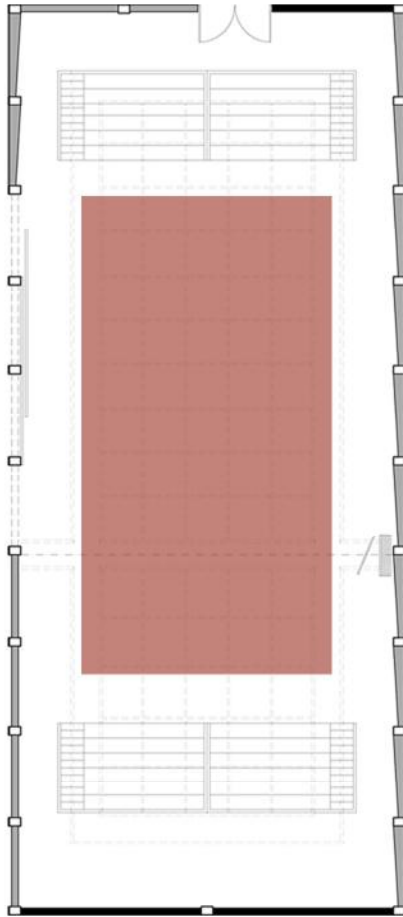
Rehearsal Rooms / Indoor



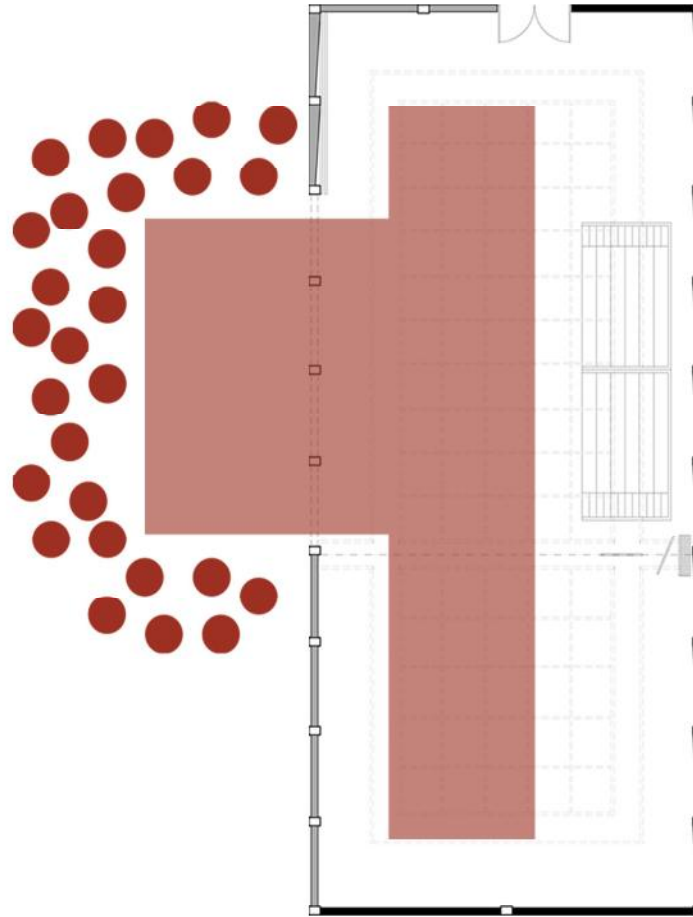
Empty space free for the performers and spectators to move around as one in the space



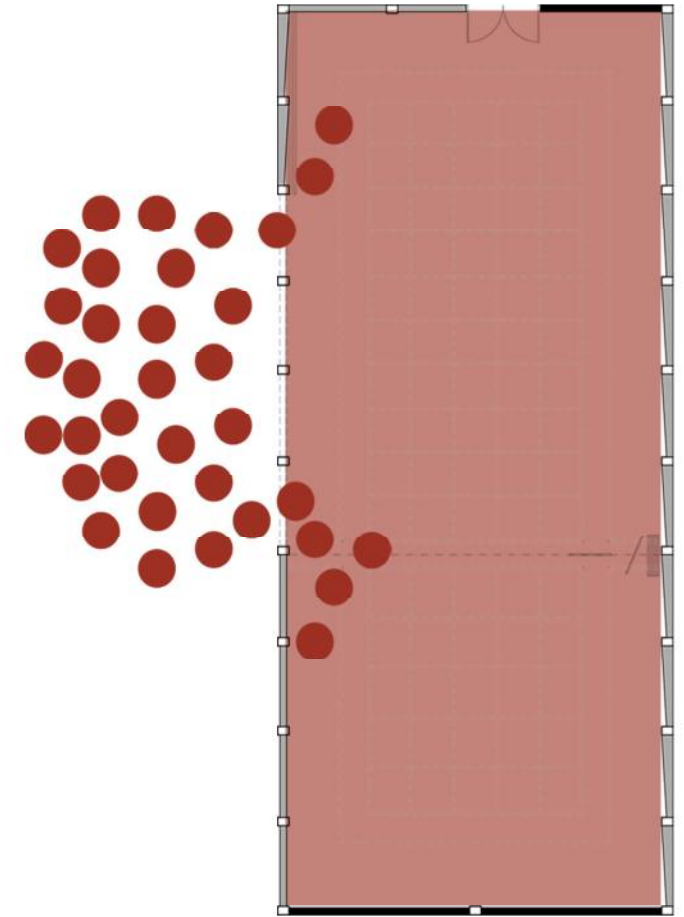
Bleachers arranged around 3 sides of the venue with the partition wall used to make a more intimate performance space.



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 the performance space on the inside whilst the audience gathers in the public space outside looking in.

experimental theatre adaptability



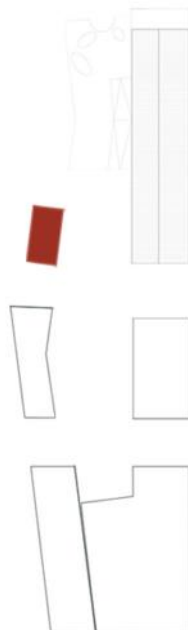
Existing Recreation Centre



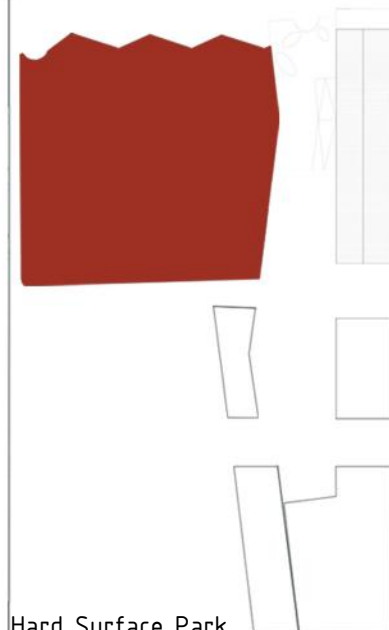
Experimental Theatre



Exhibition/Day-care/Rehearsal

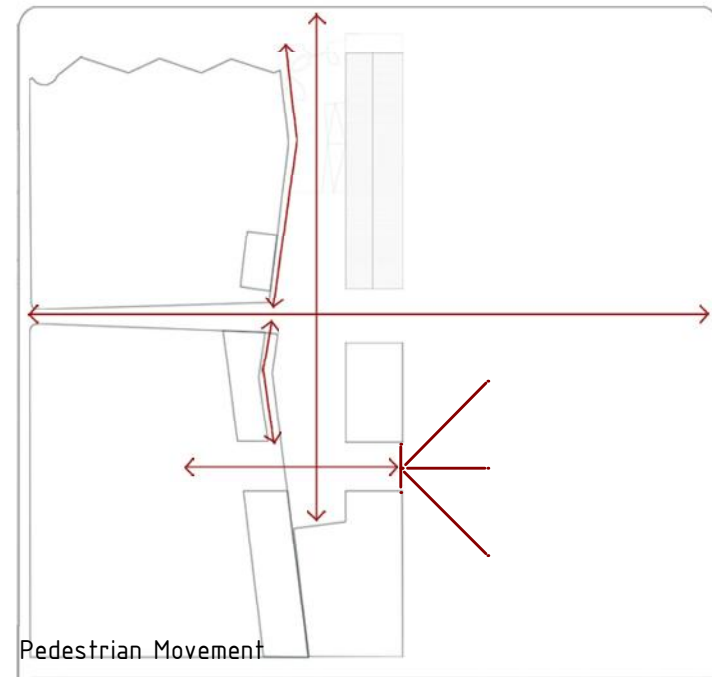
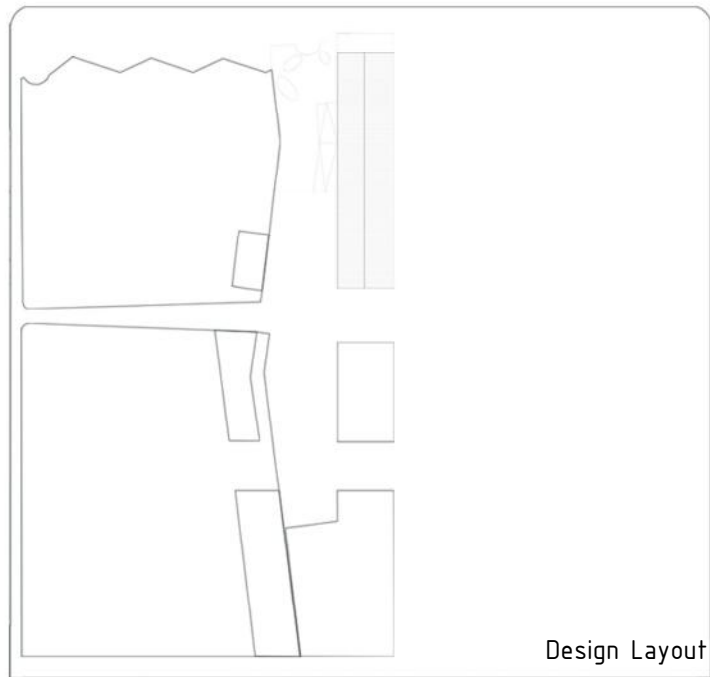
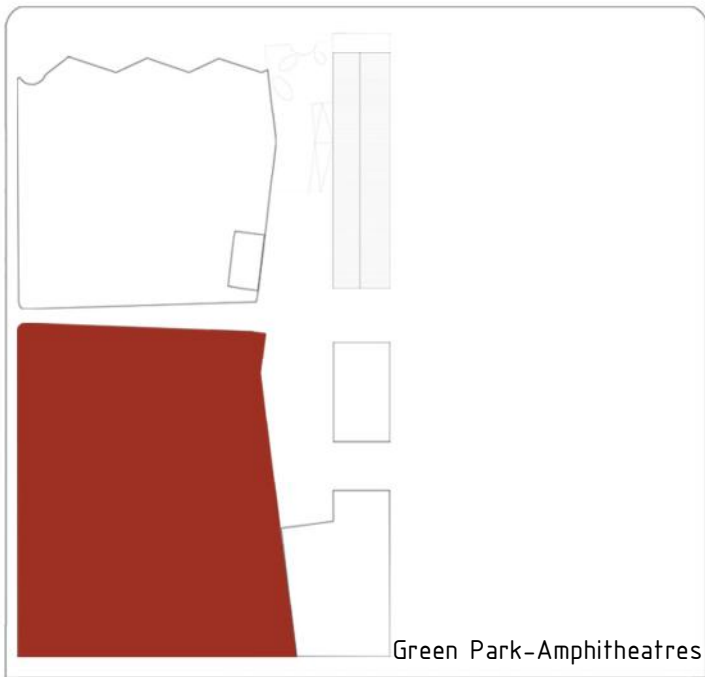
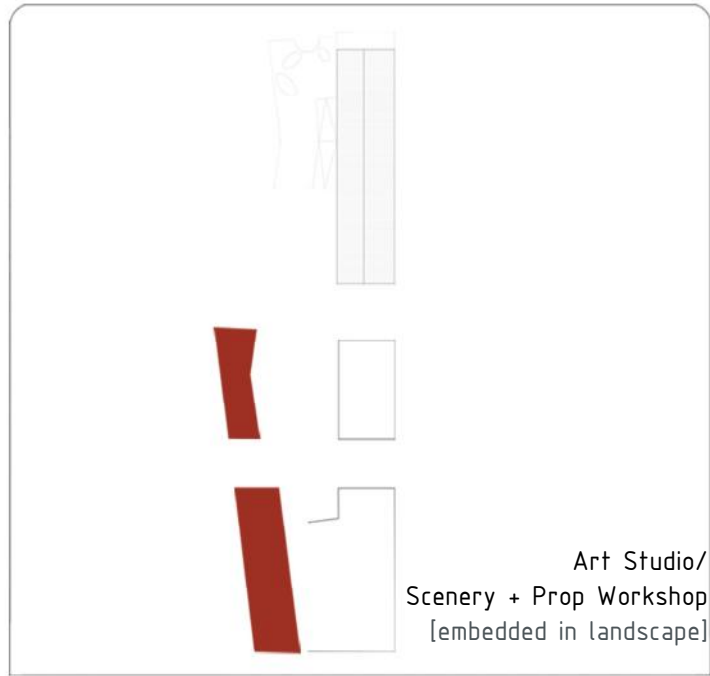
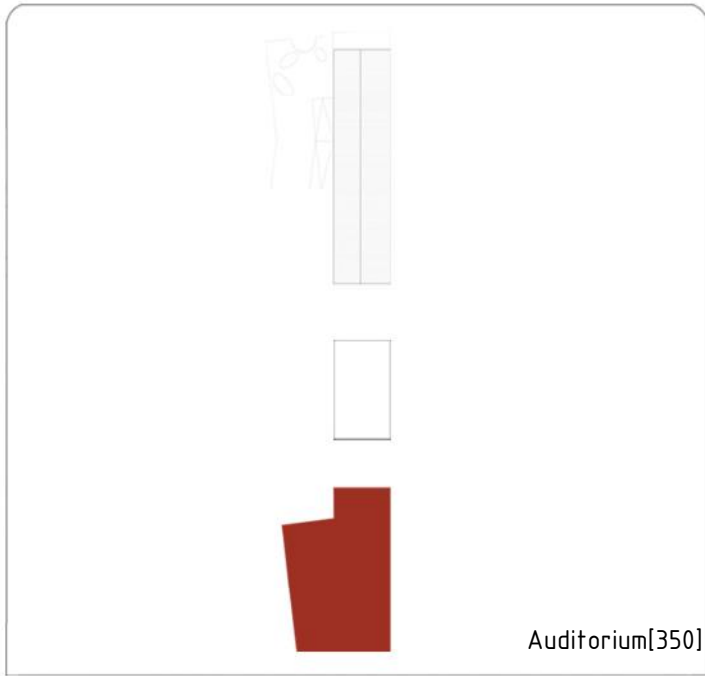


Cafe



Hard Surface Park

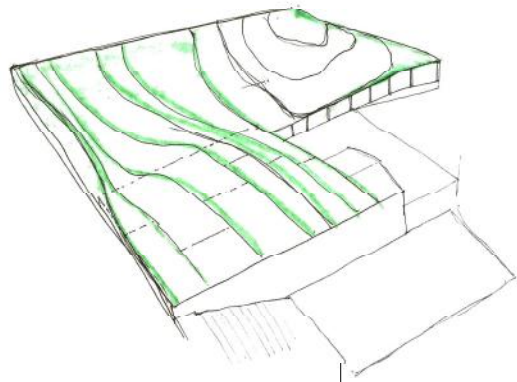
programming the site



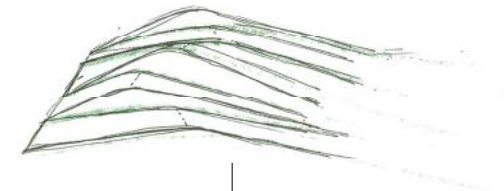
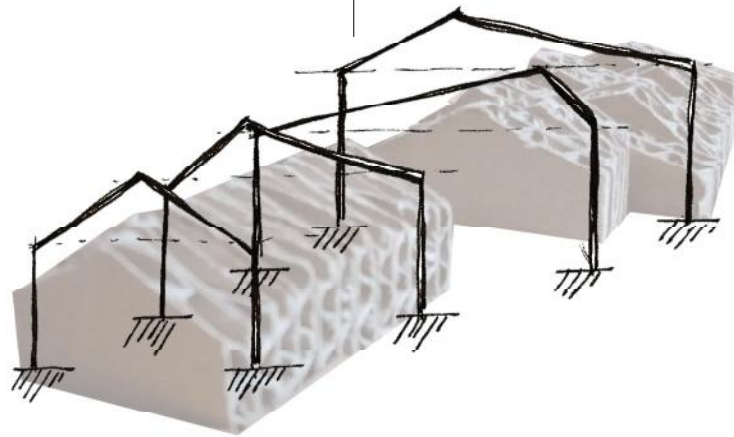
roofscape

Structure:

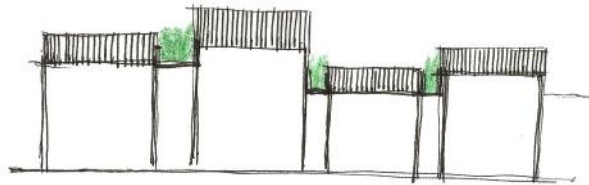
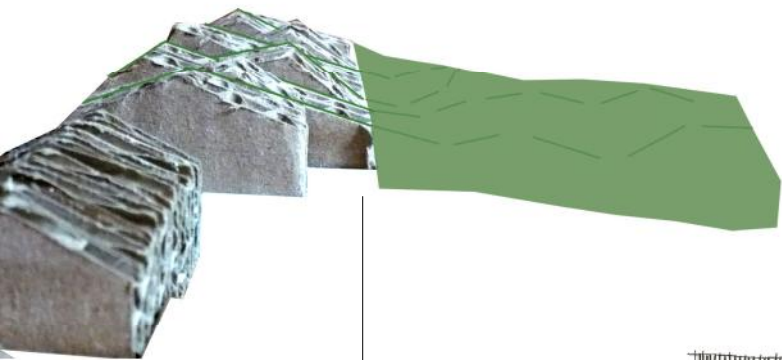
Steel Portal Frames to allow for clear spans within the auditorium. The slopes of the roofs fluctuate within their limitations, to achieve their hill-like-landscape.



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.

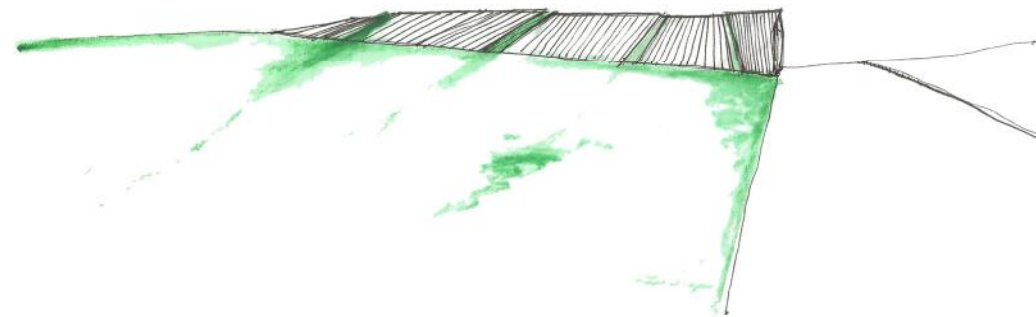


This sketch begins to explore the concept of the roof as a landscape. Undulating roofs becoming mounds.

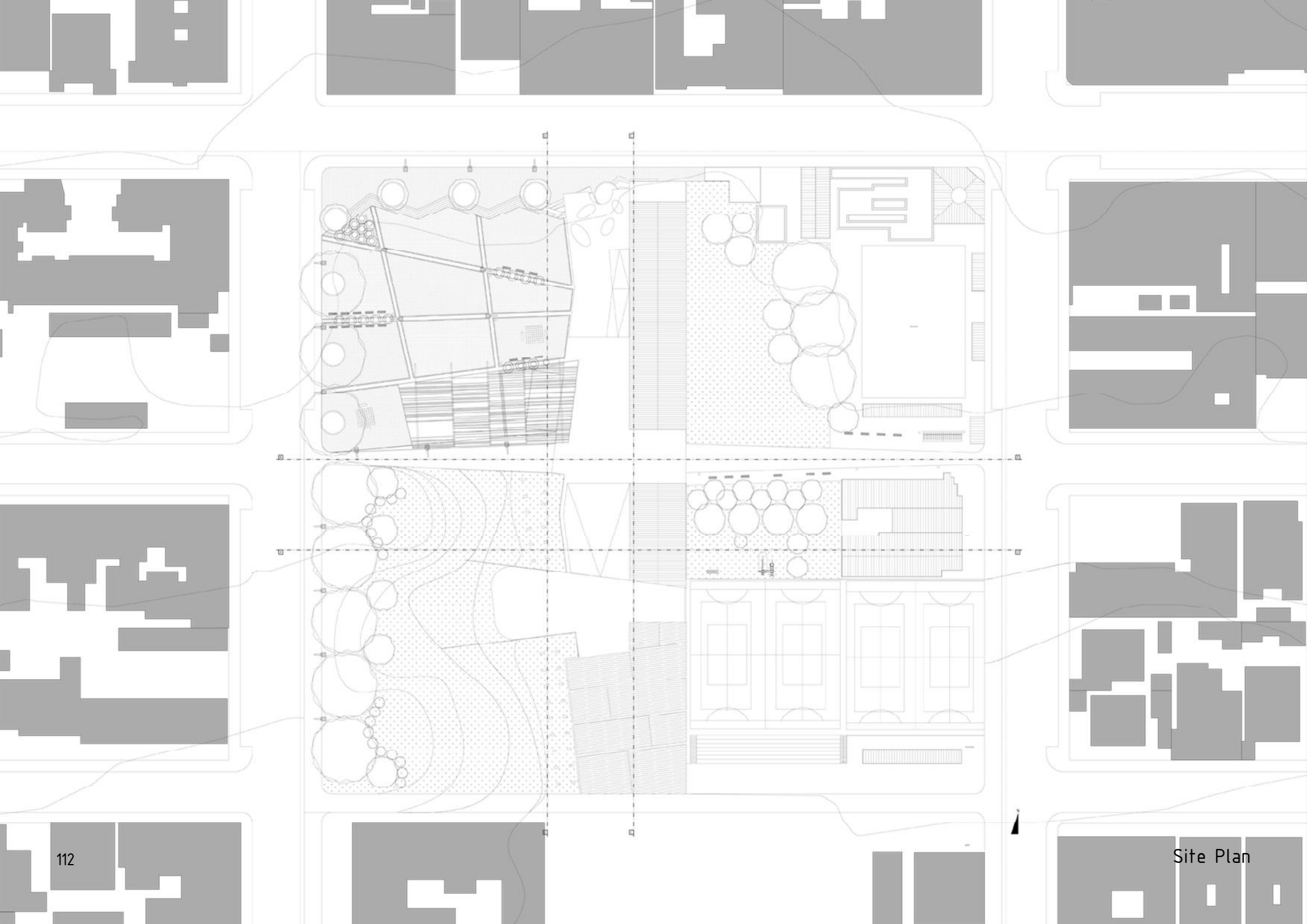


The idea for the structure came from trying to mimic the existing building's profile in order to create some continuity in the built structure of the park. However, the combination of the landscape and the profile lead to creating an undulating roofscape to simulate the land becoming the auditorium.

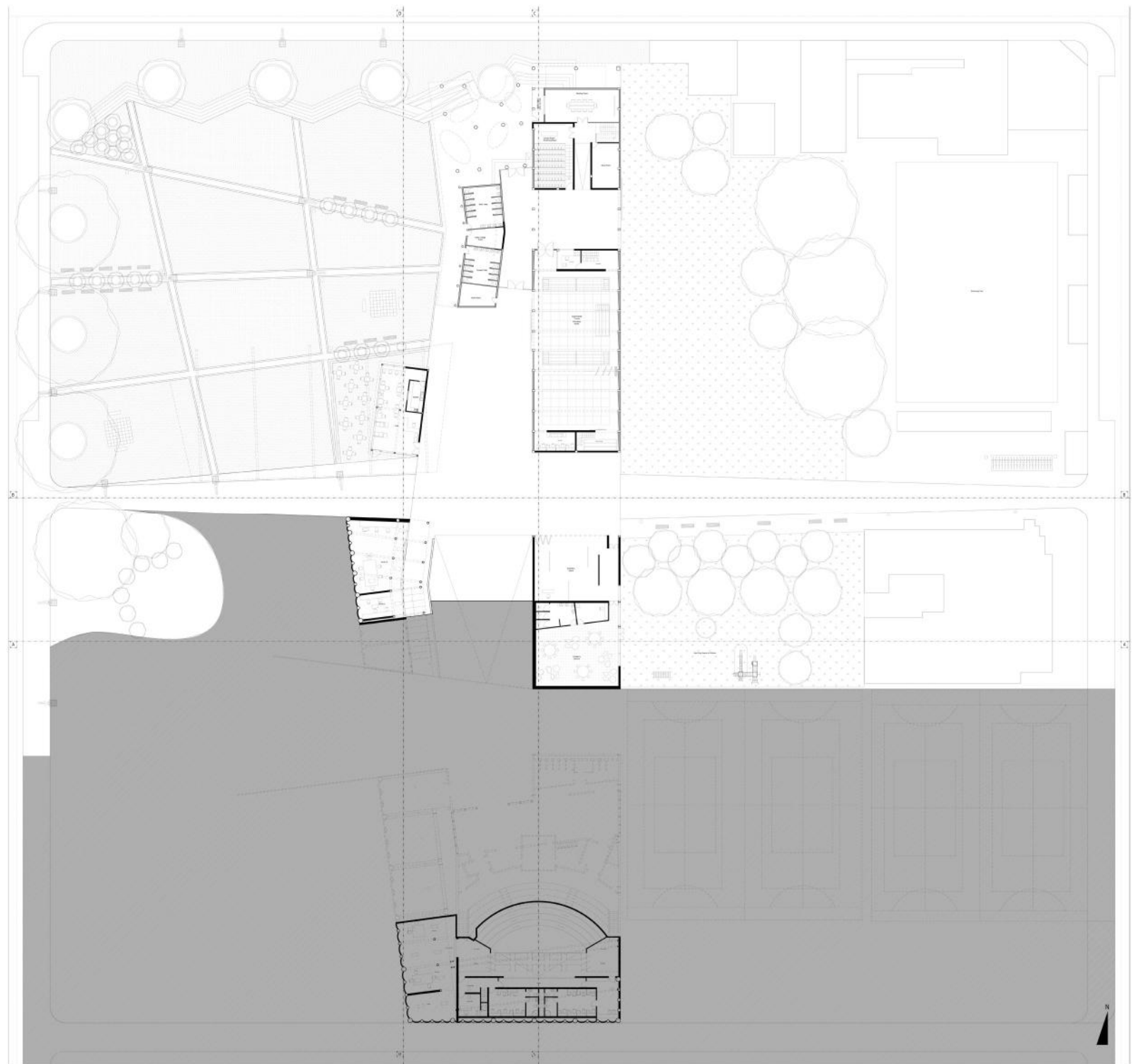
This final drawing is a sketch perspective of the land and roof sloping together creating a harmony between building and nature.

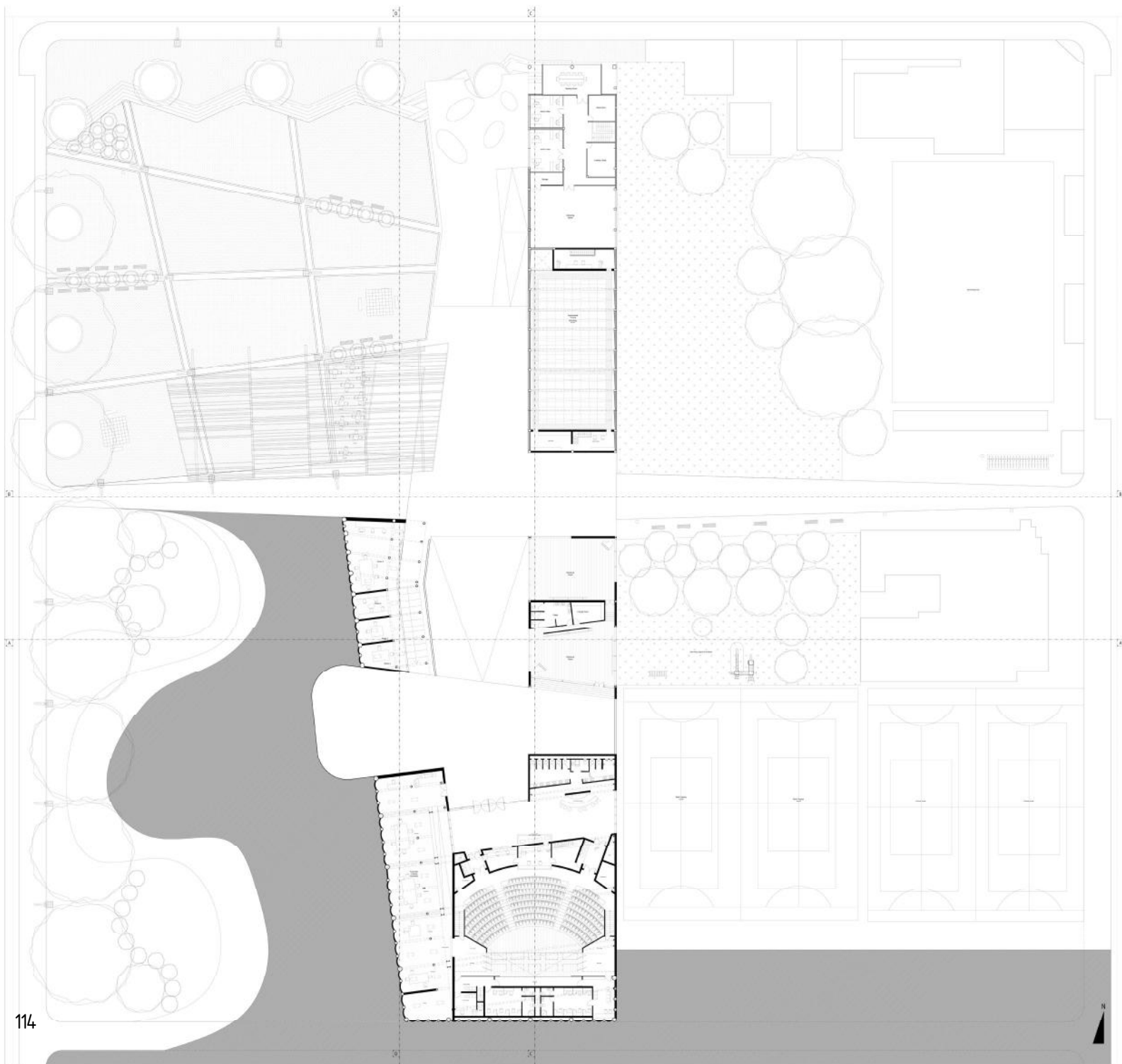


design drawings



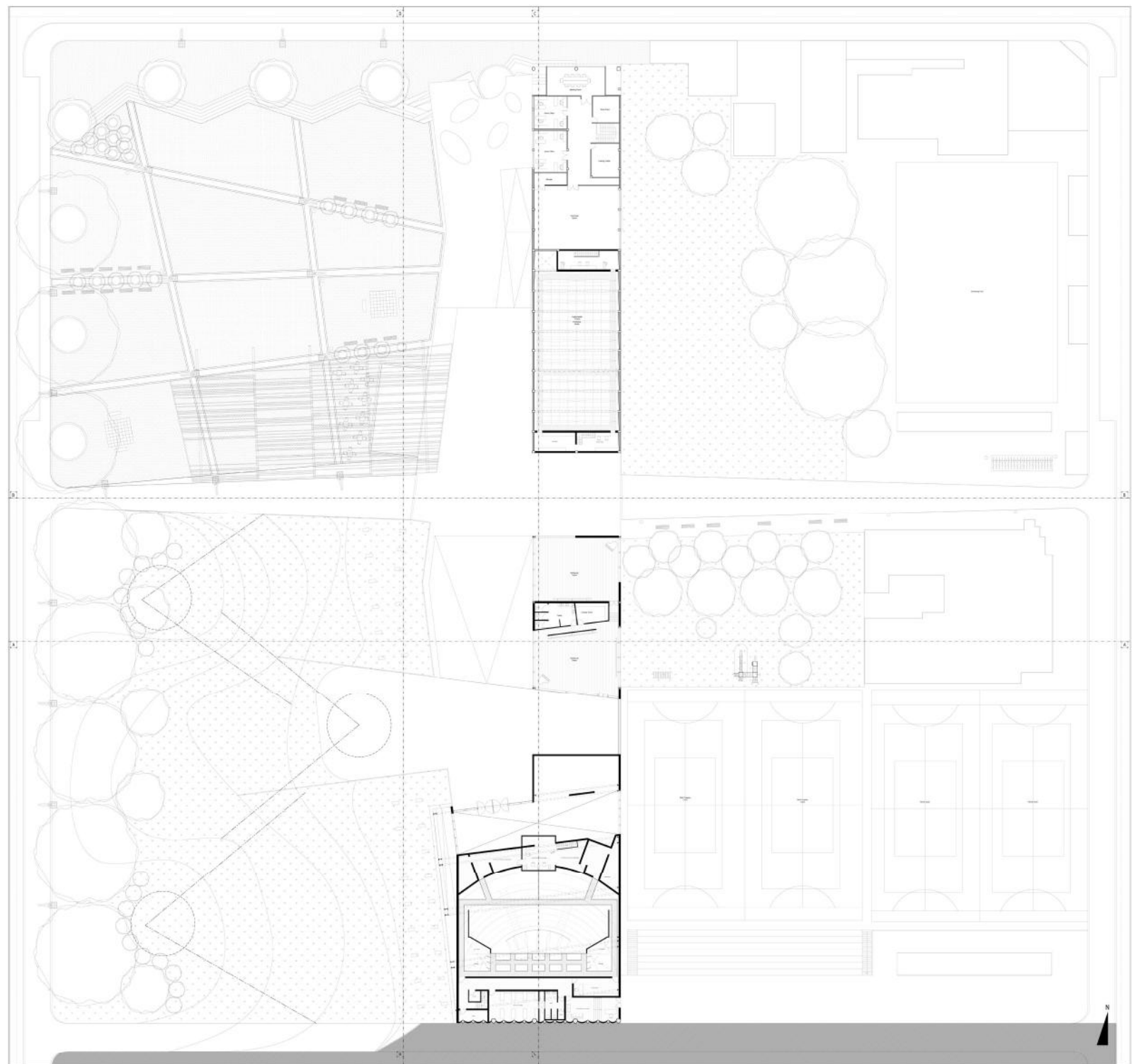
Level 1 Plan

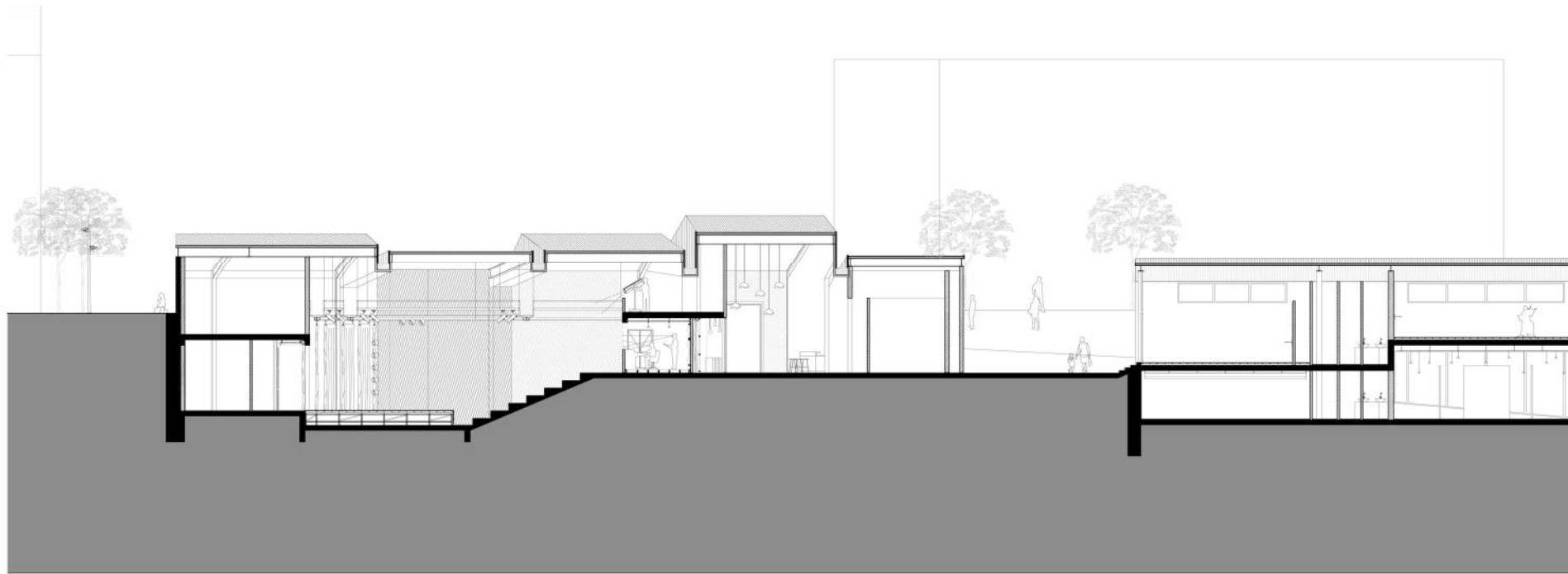




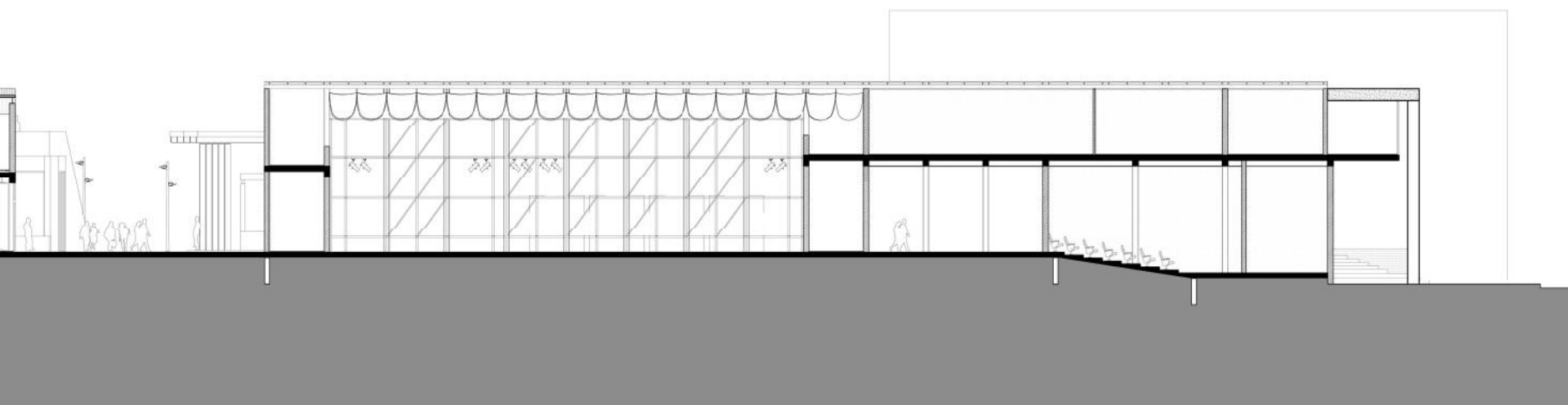
Level 2 Plan

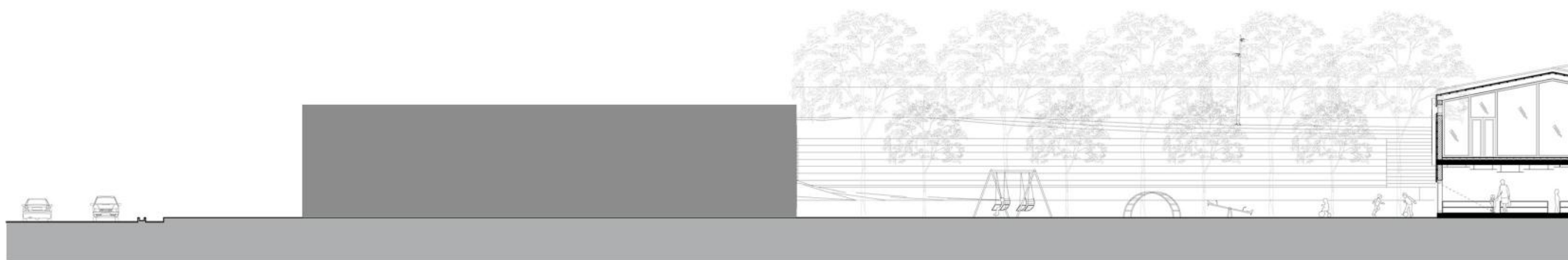
Level 3 Plan



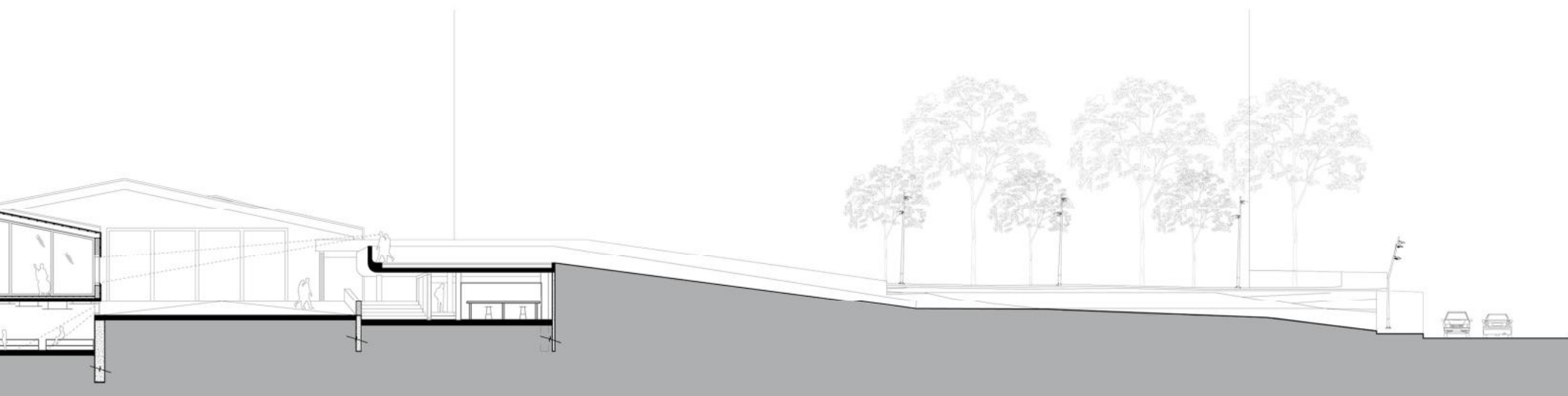


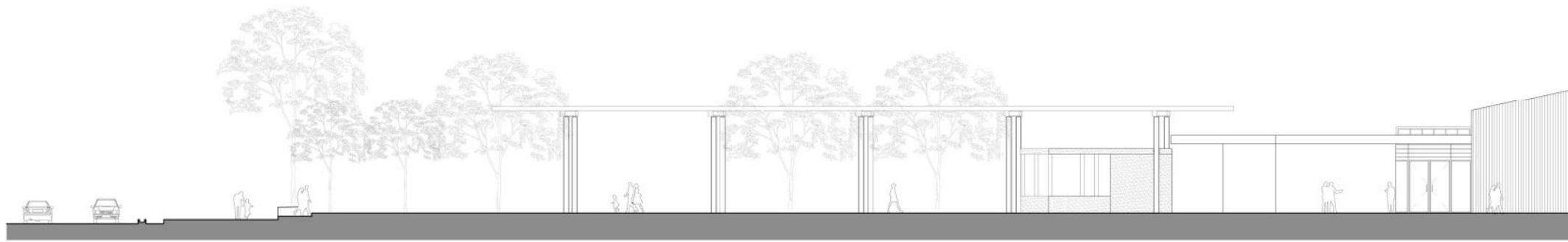
section cc



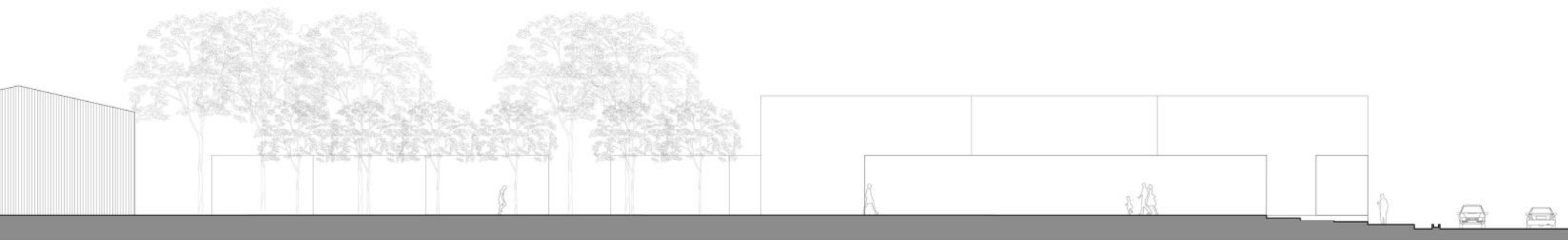


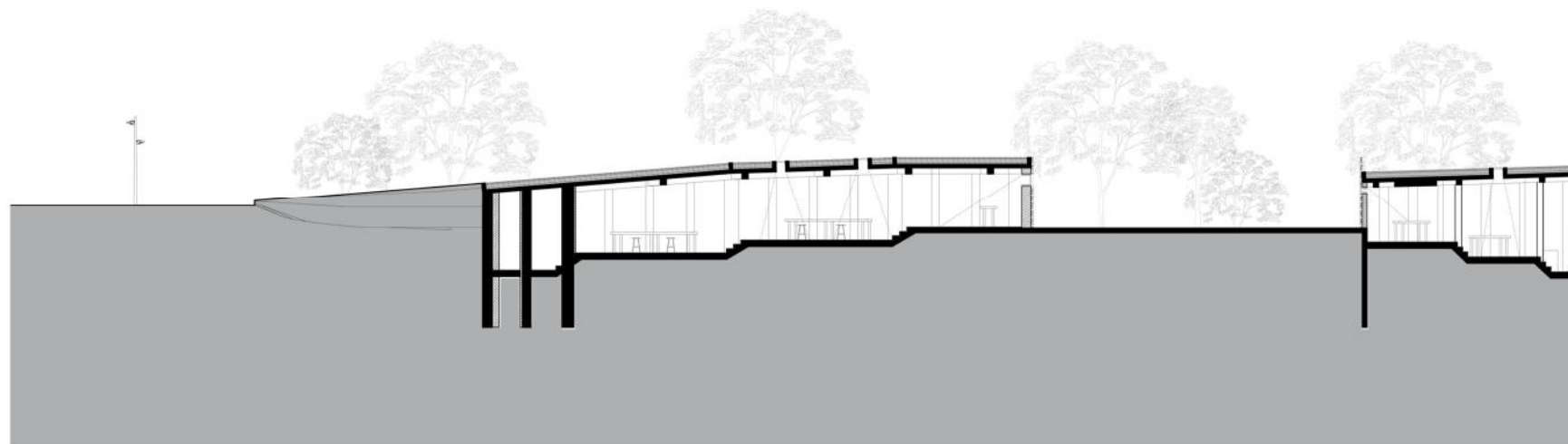
section bb



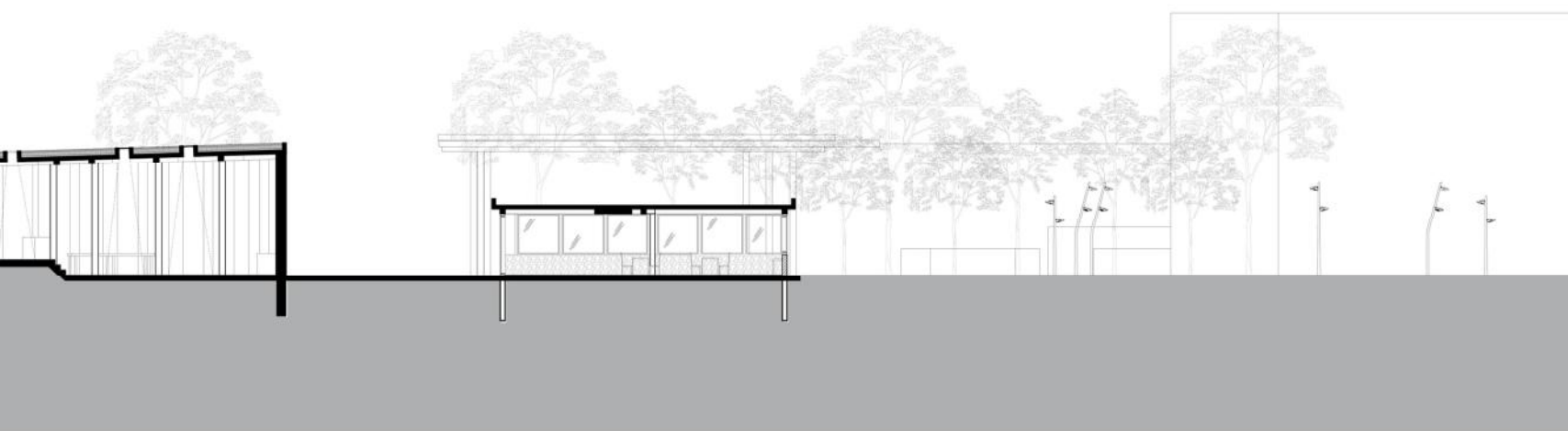


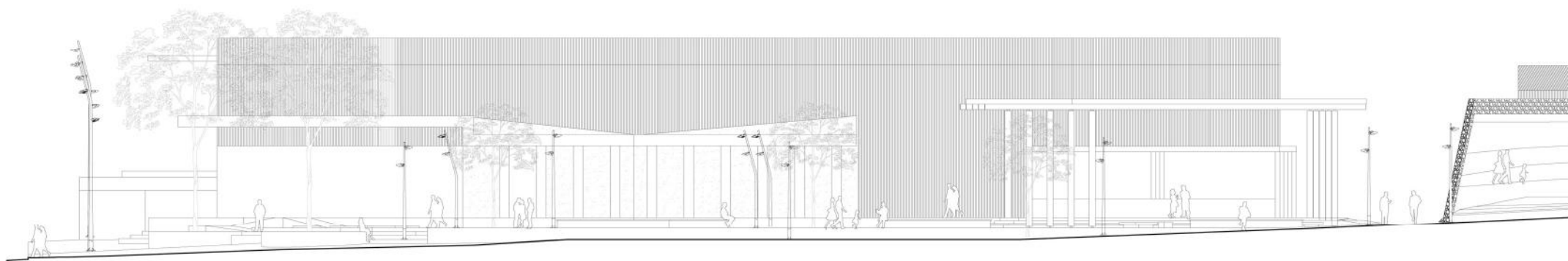
section aa





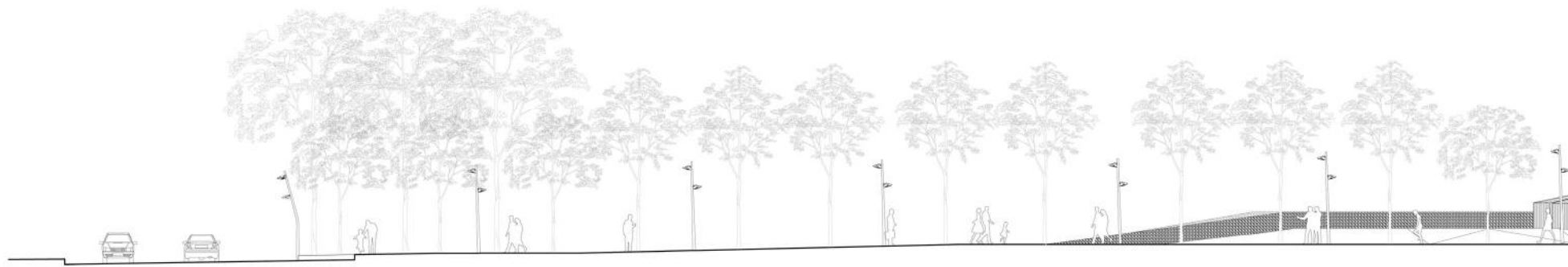
section dd





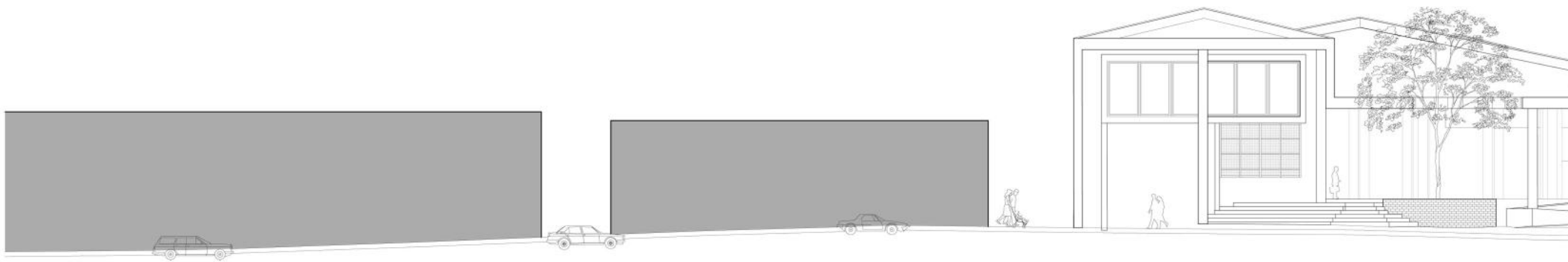
west elevation



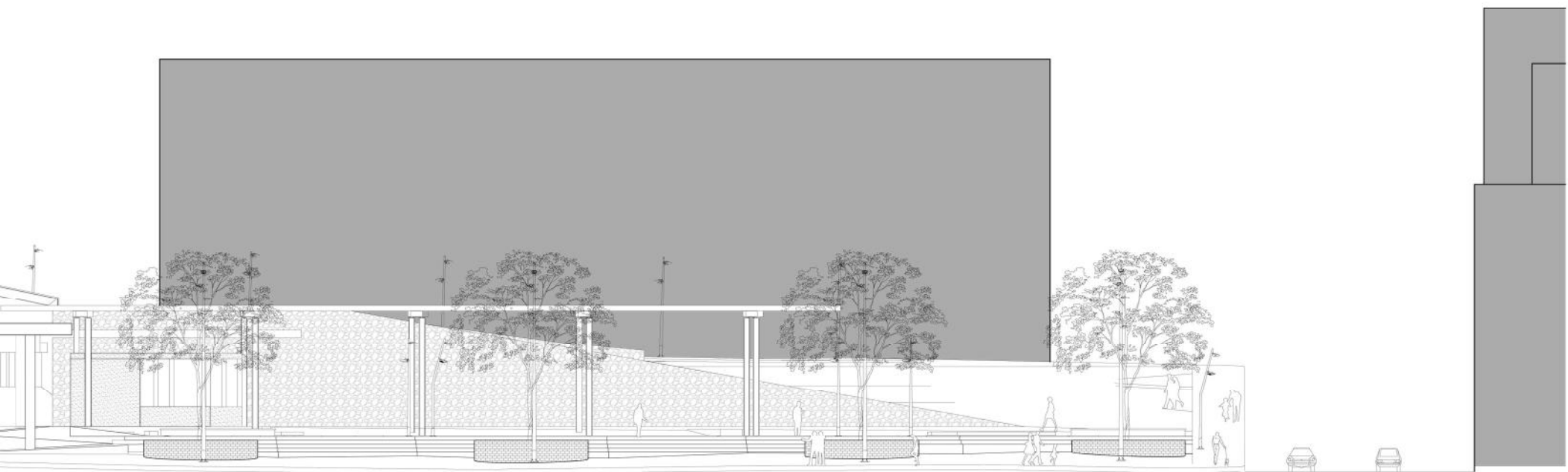


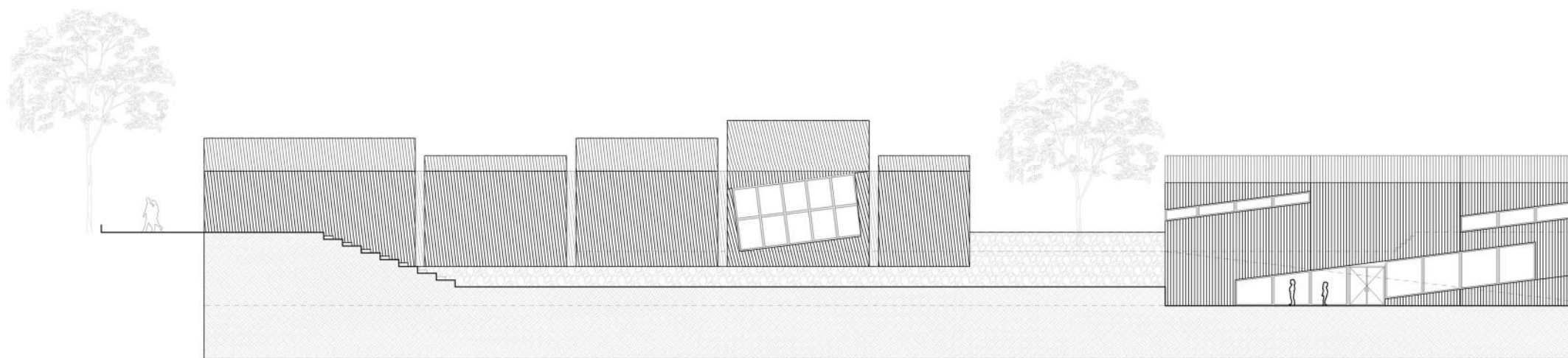
south elevation



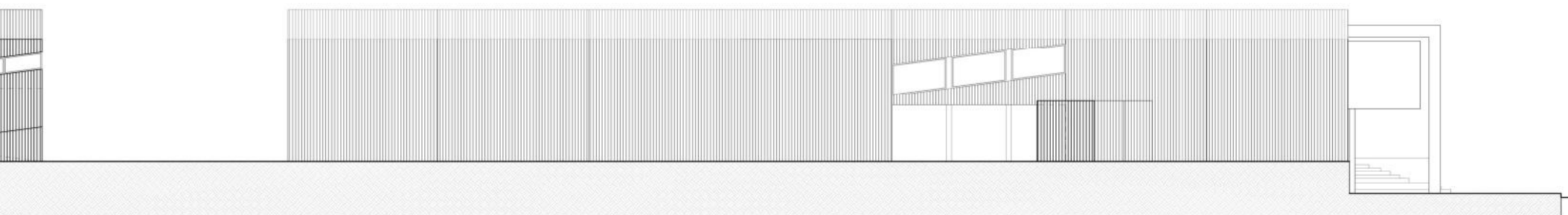


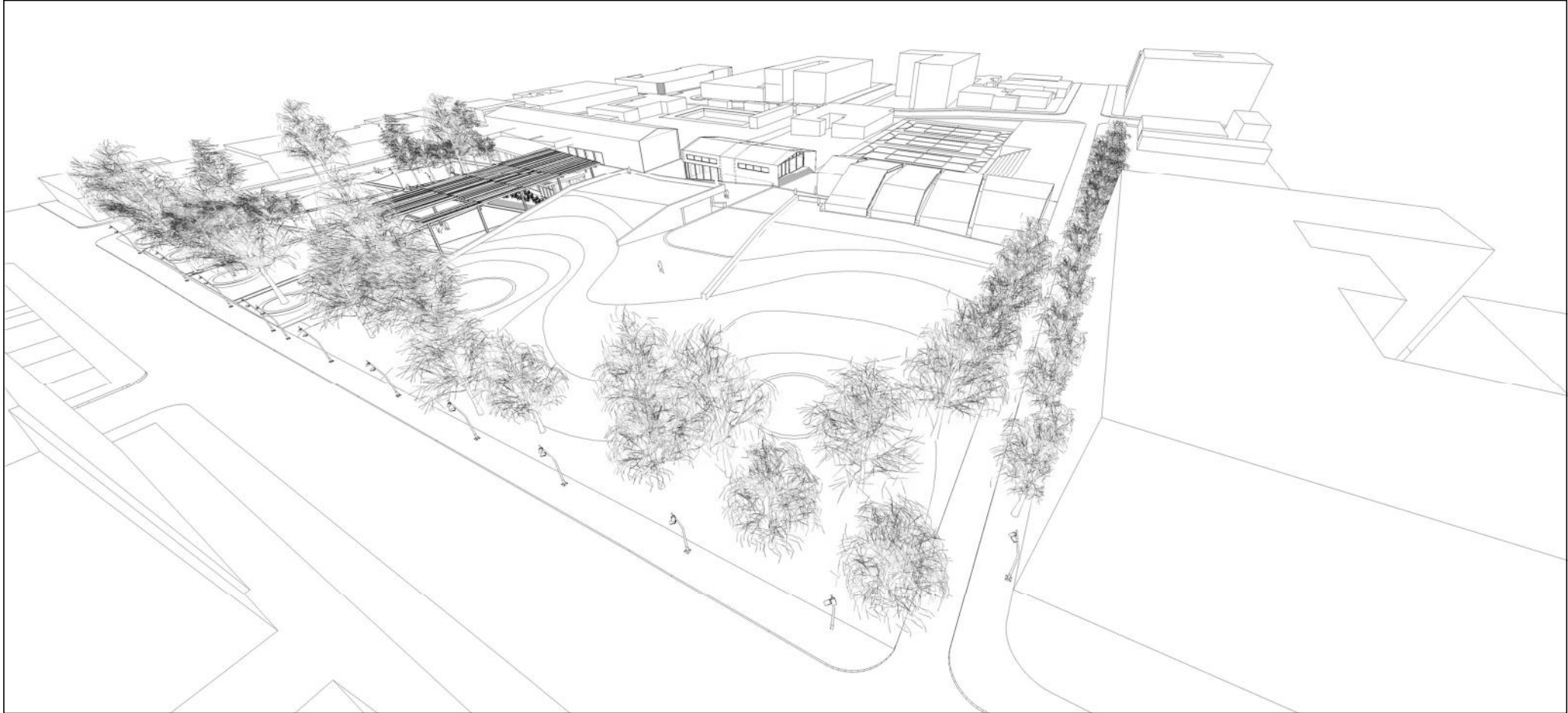
north elevation [raleigh street]





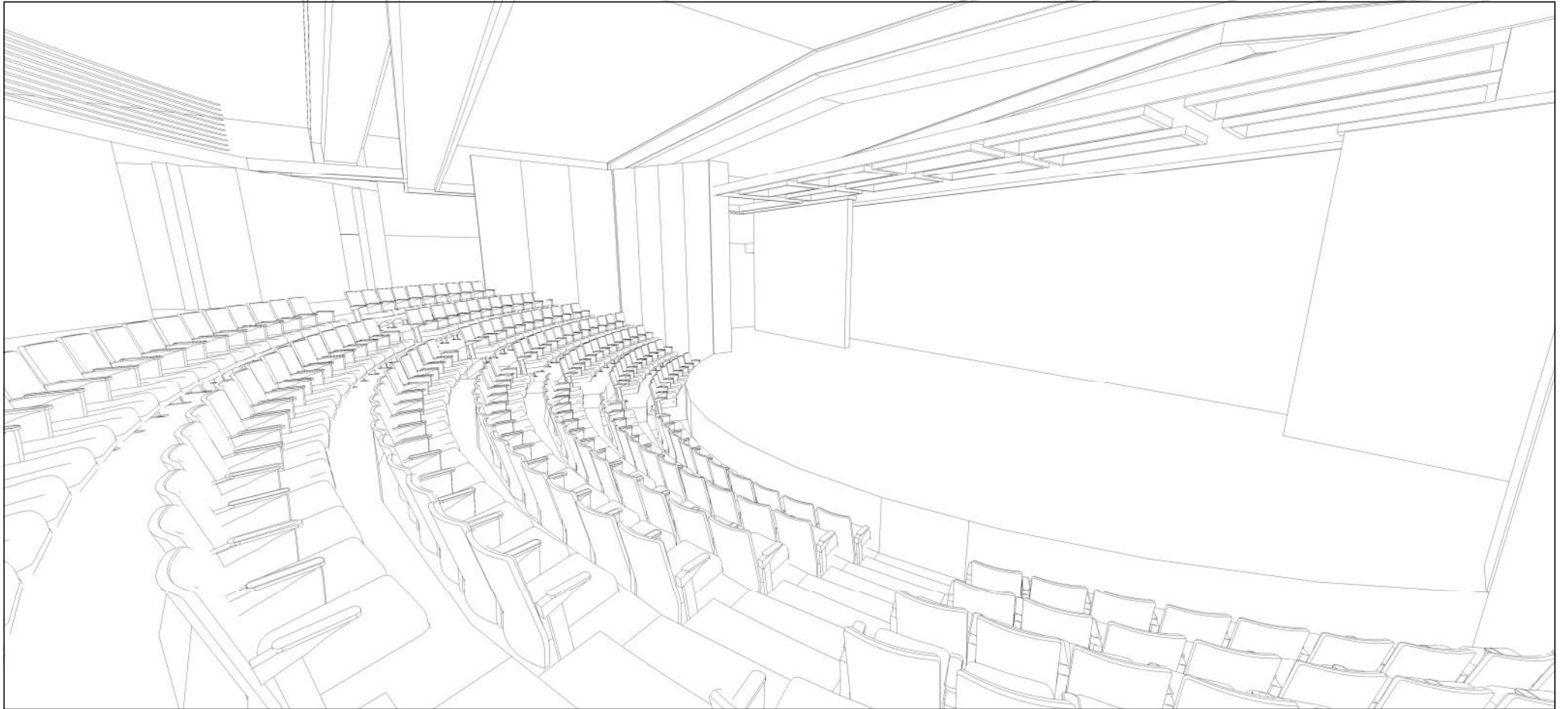
east elevation [cutting through tennis courts]

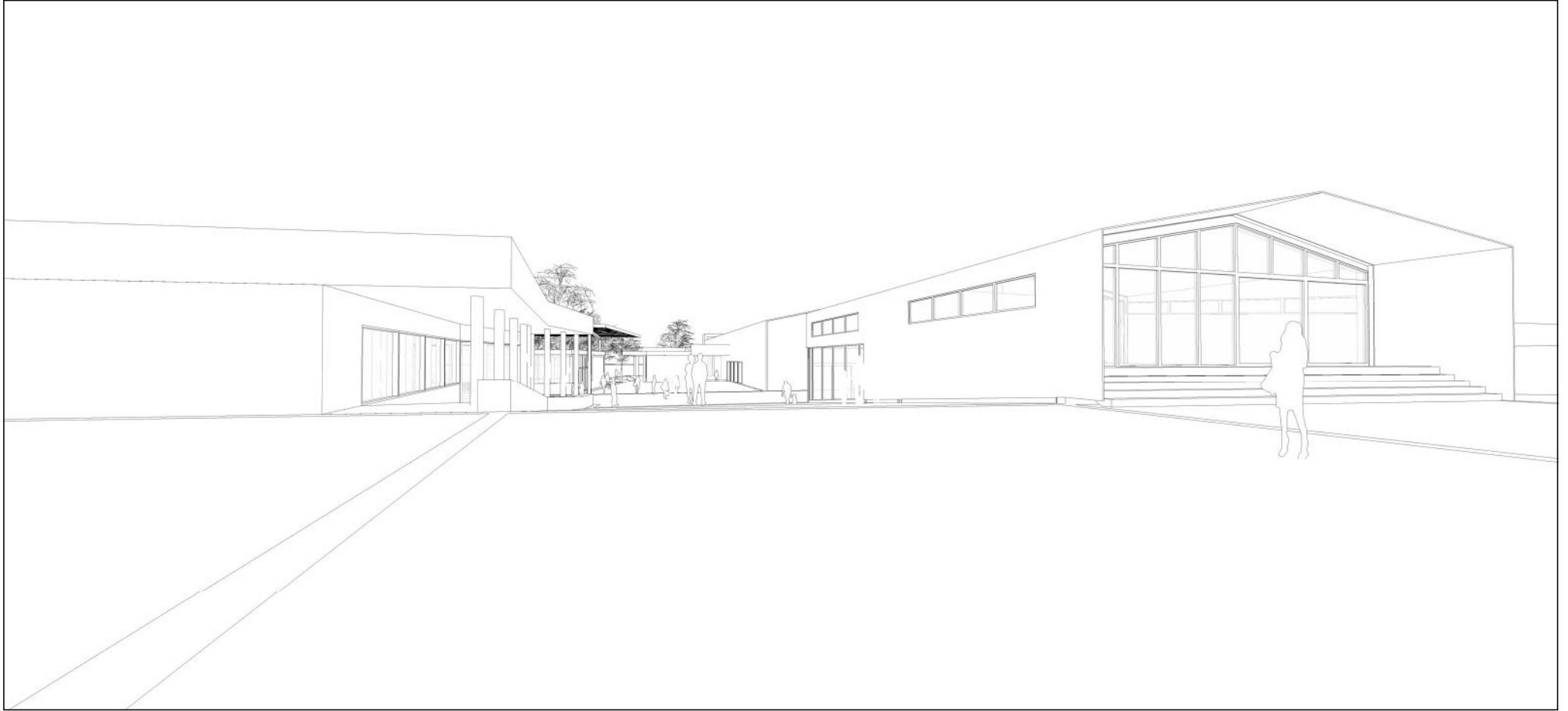






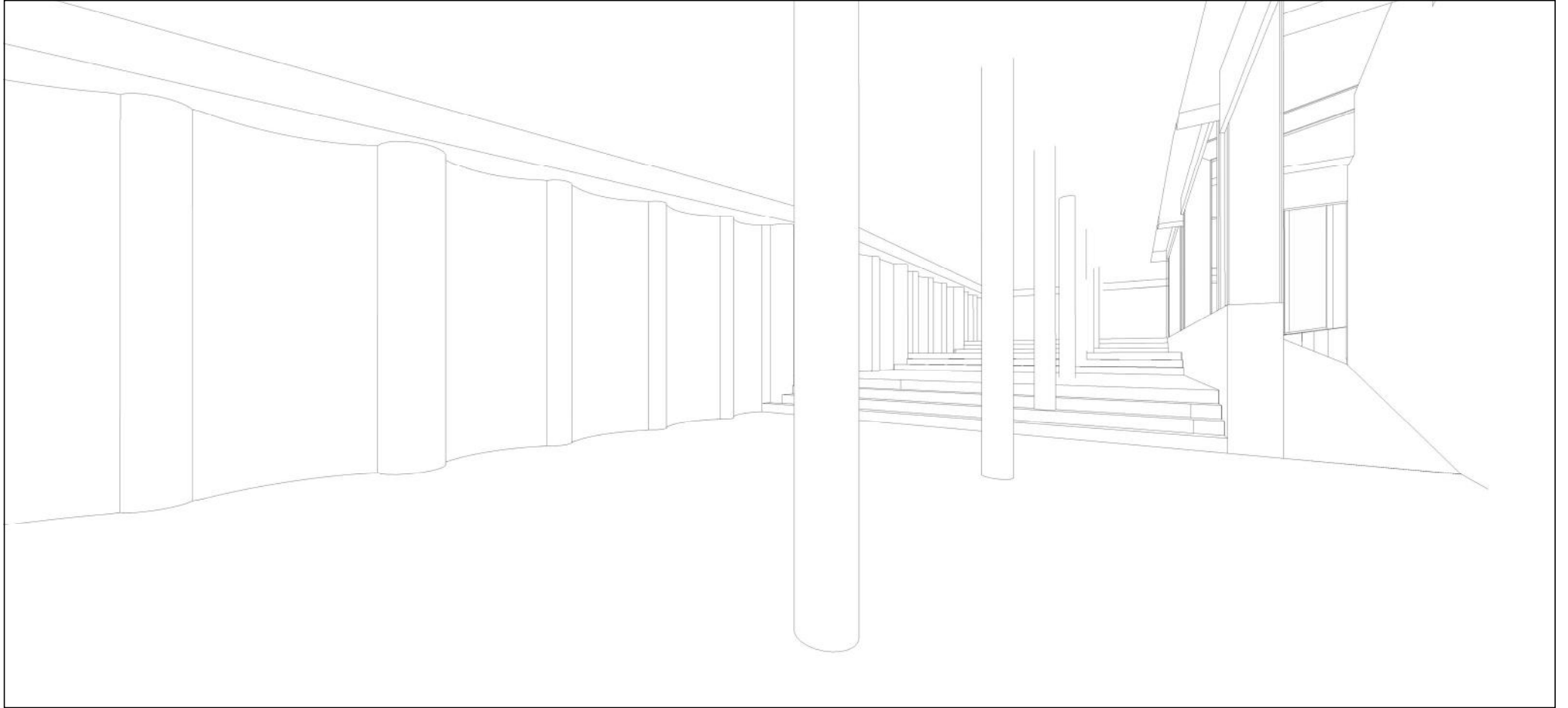






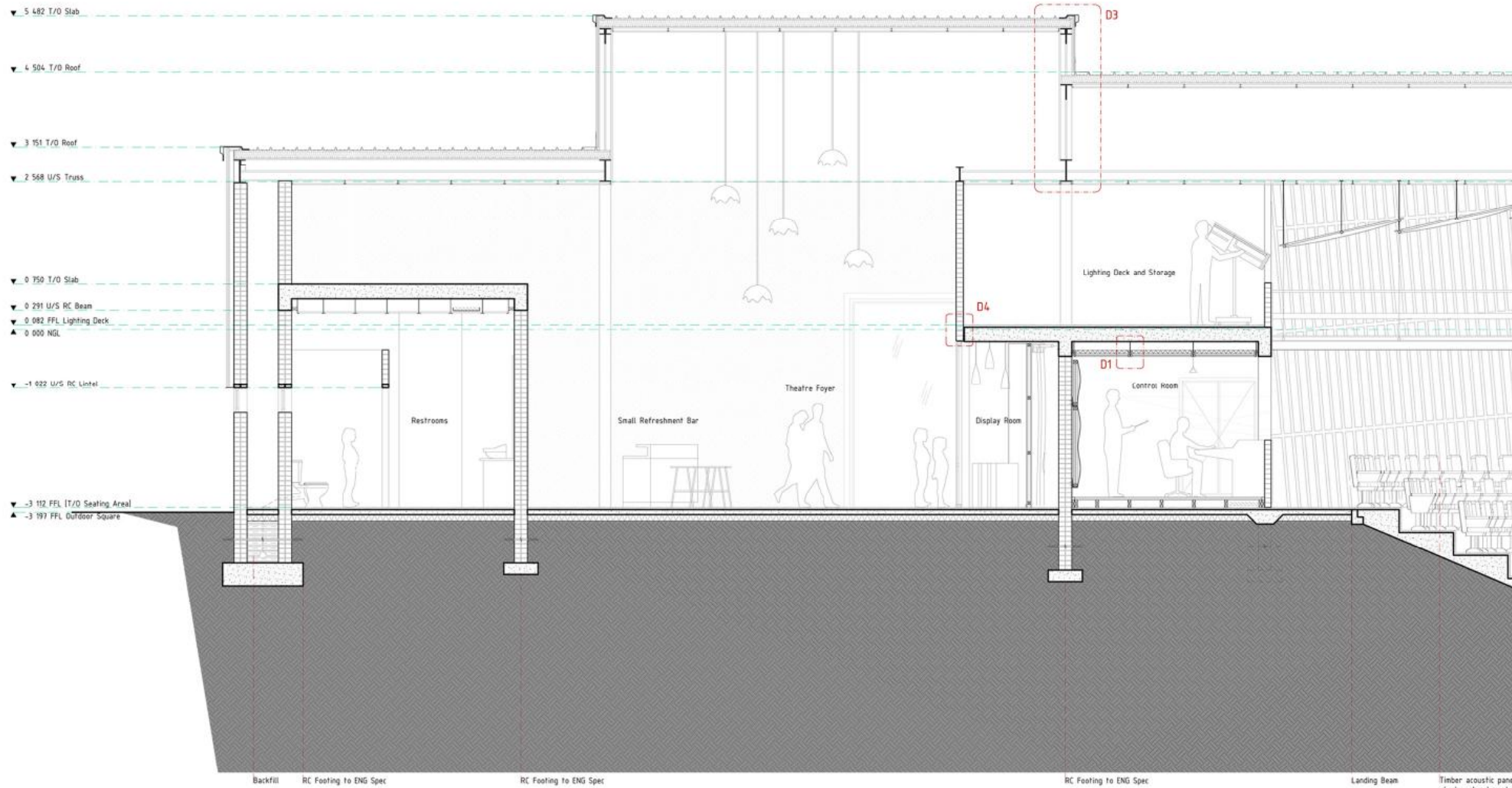
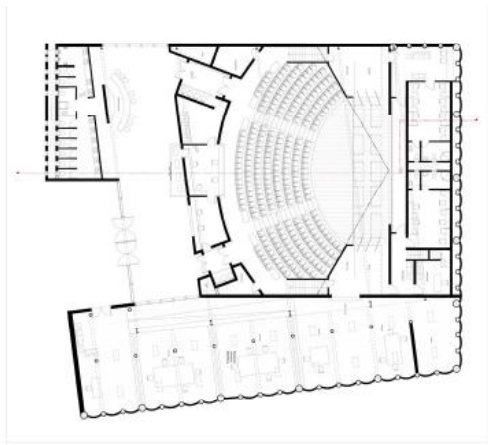


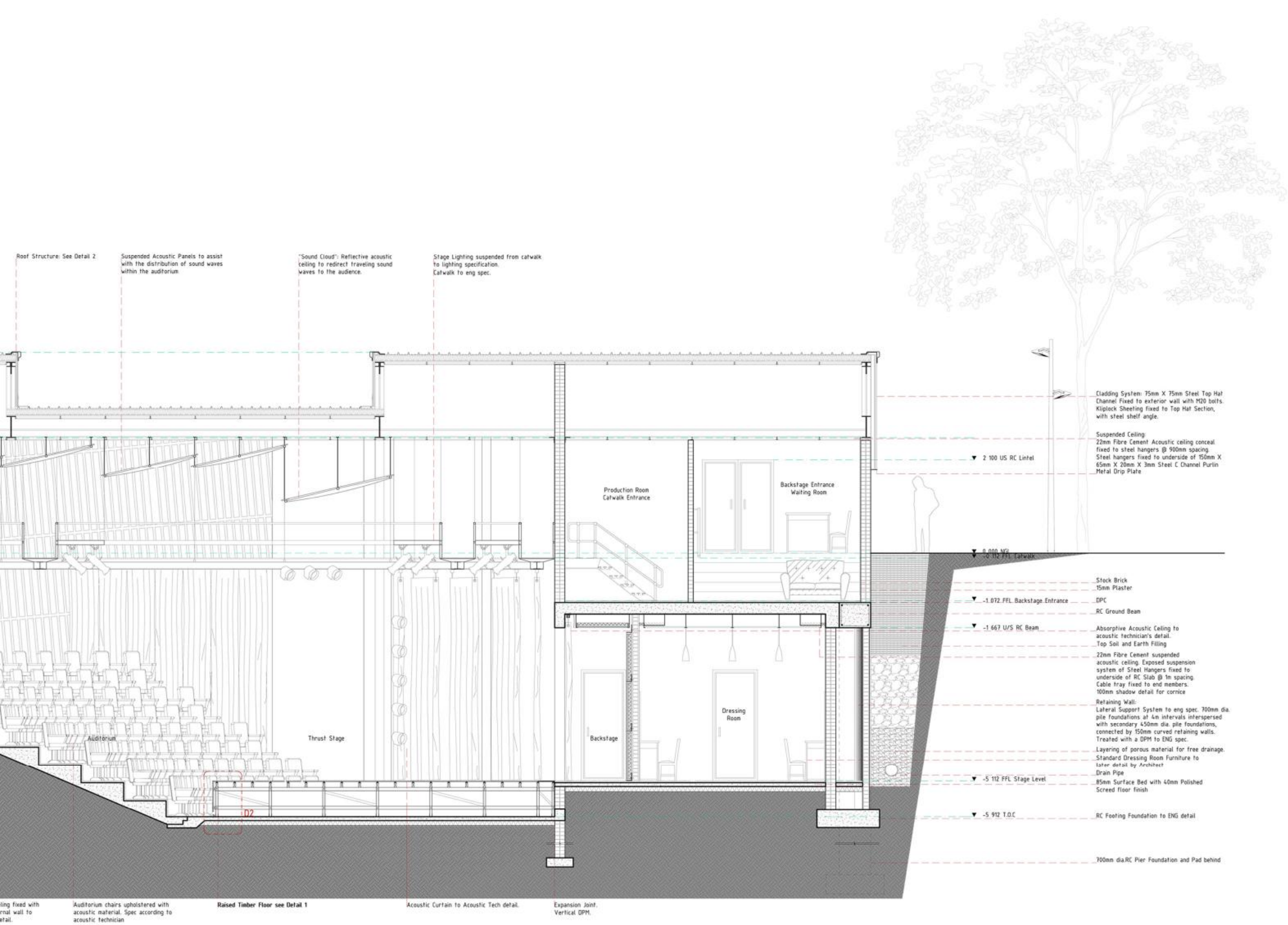




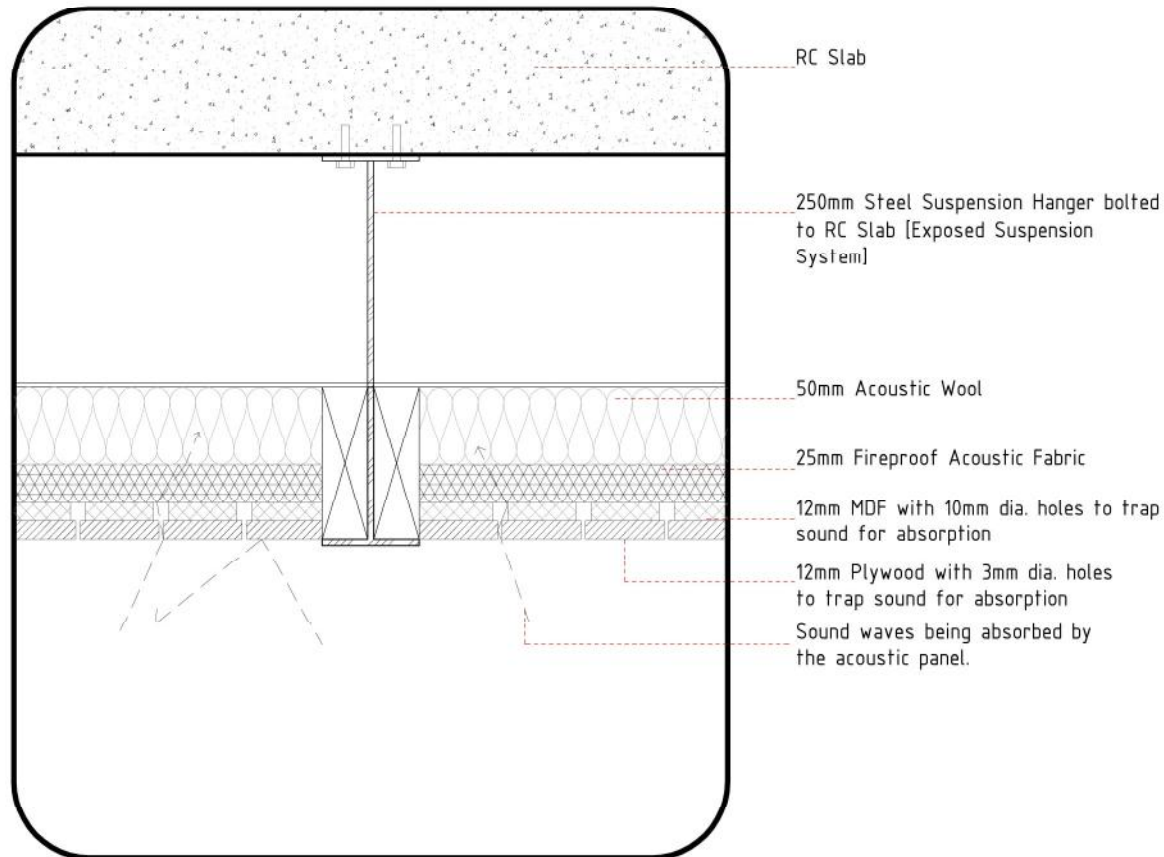
technical exploration

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

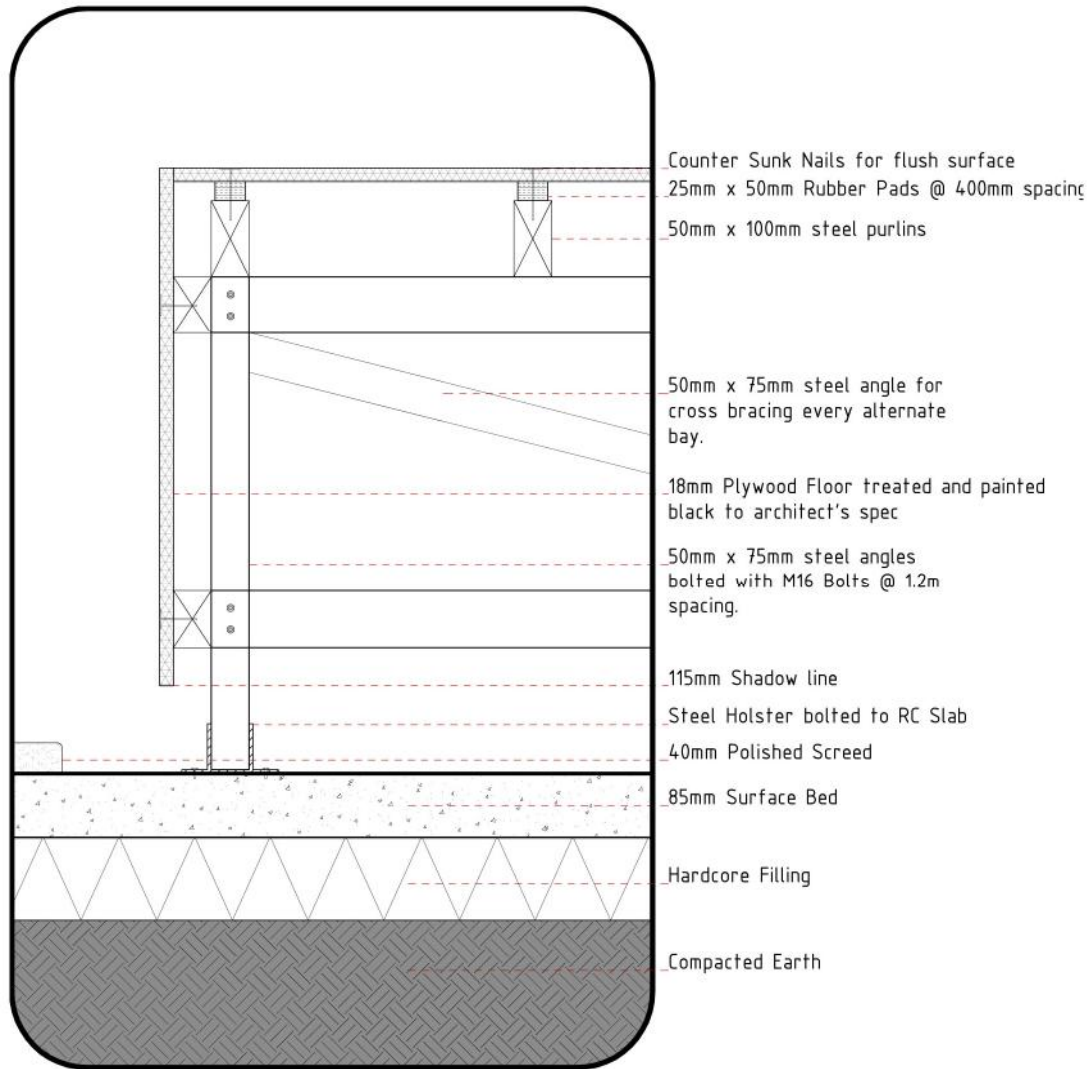




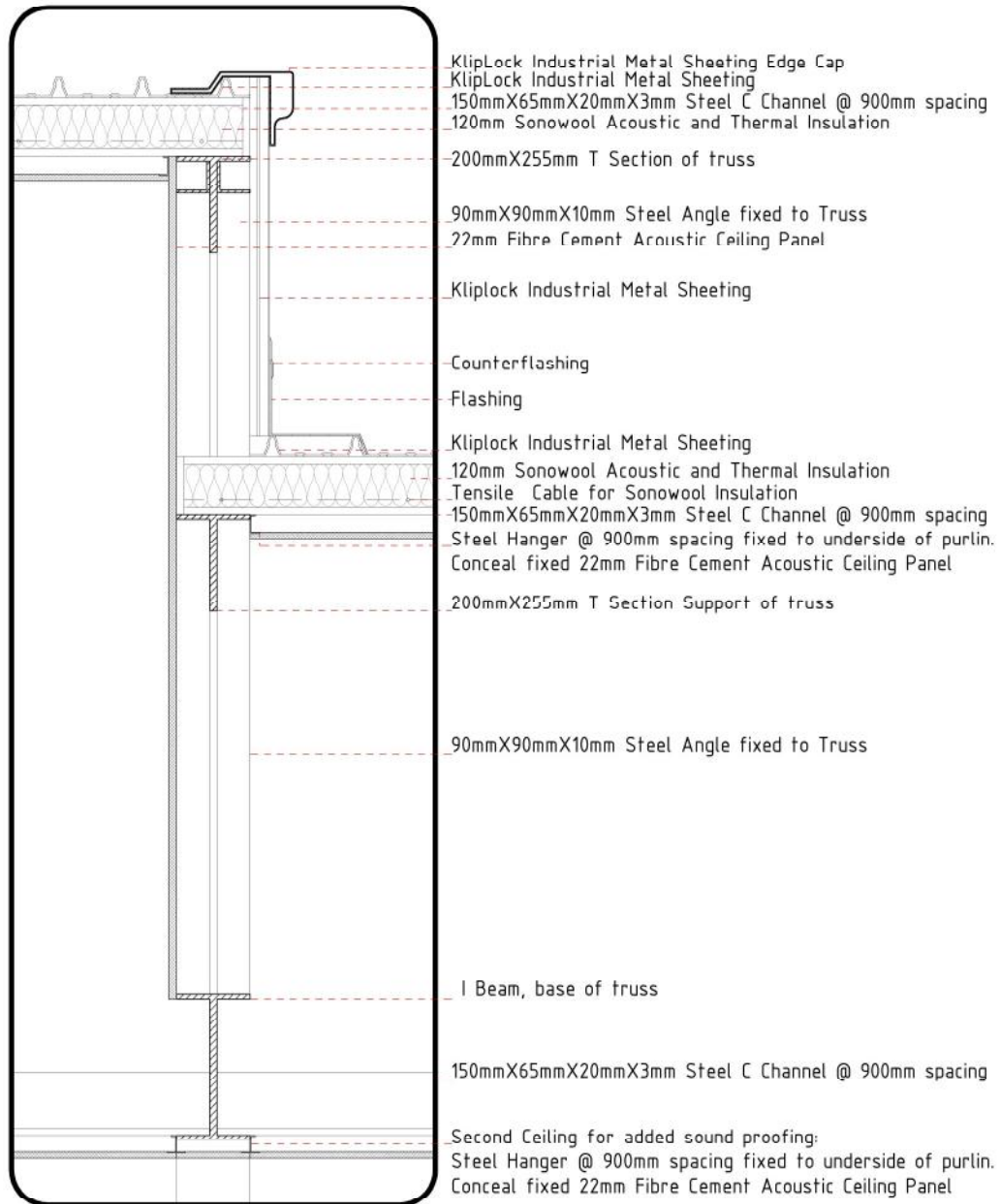
D1 1:5



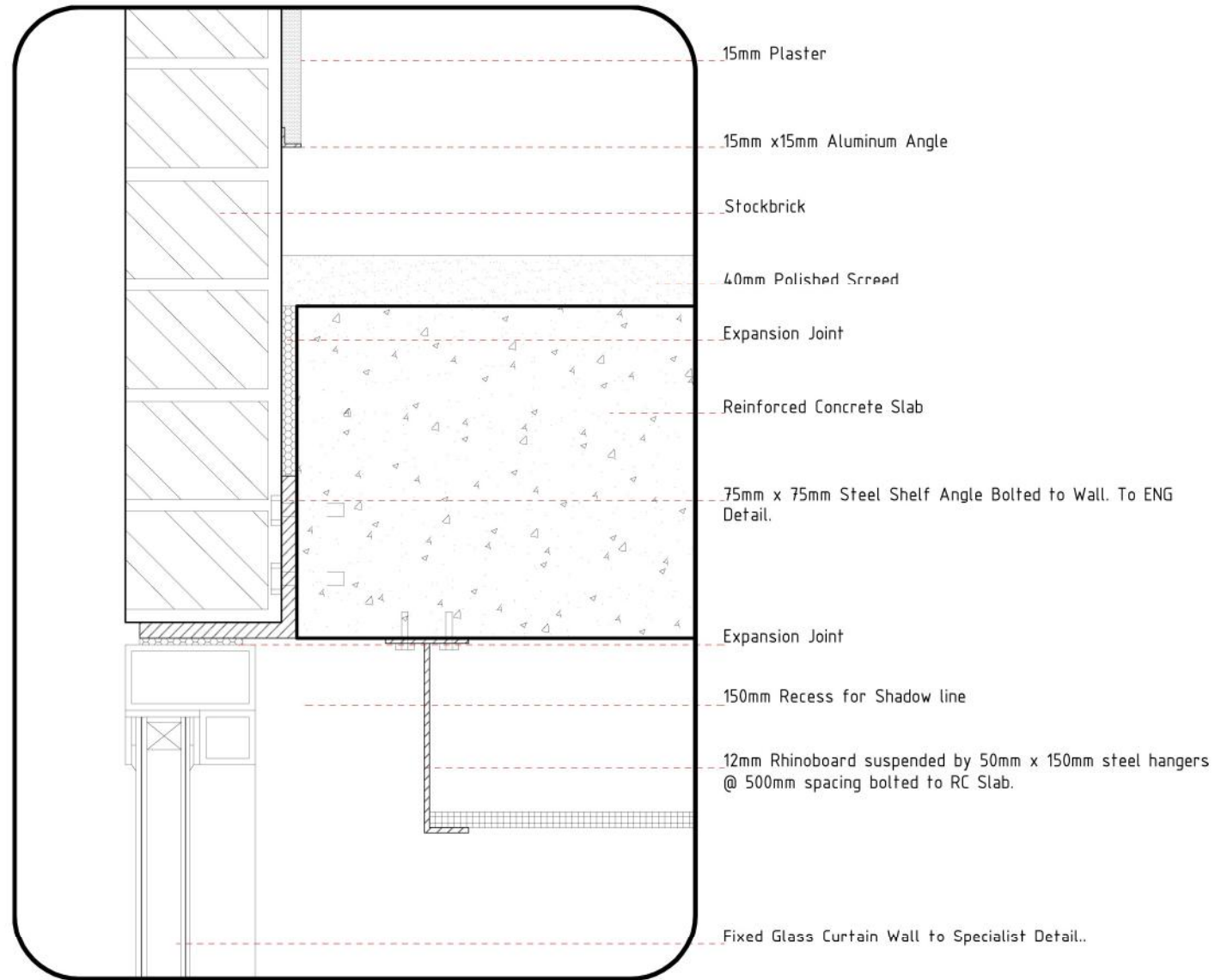
D2 1:10



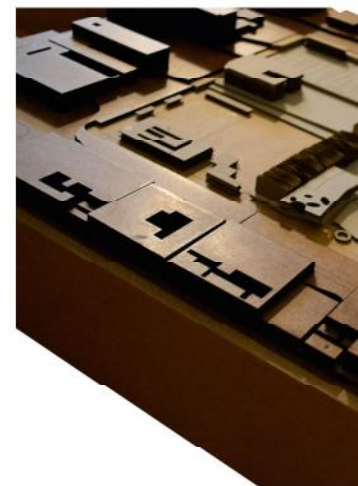
D3 1:20



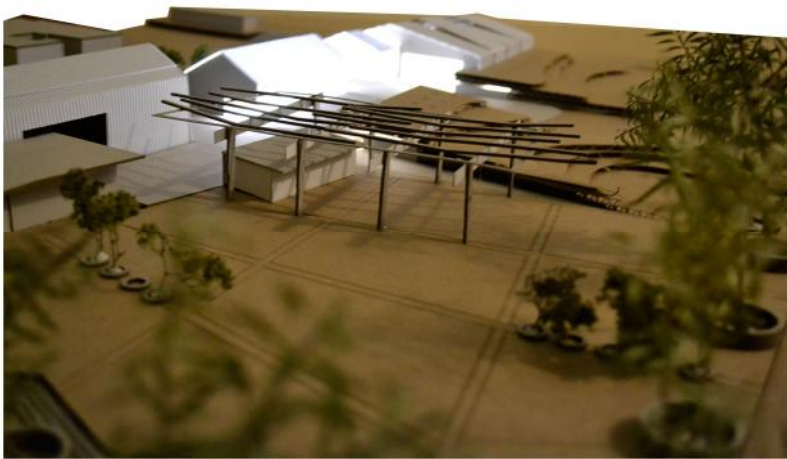
D4 1:5



models









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