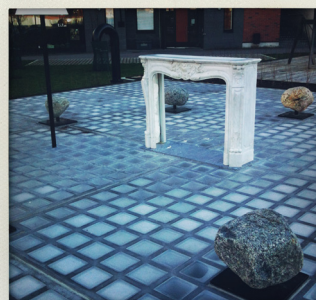
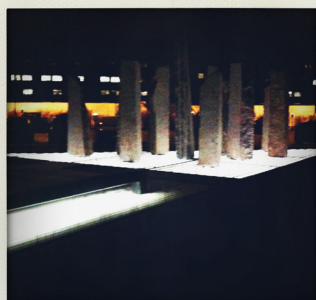
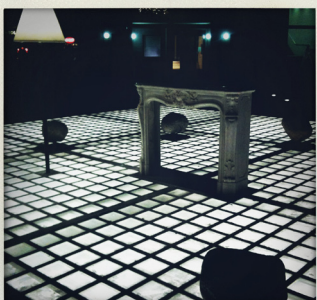
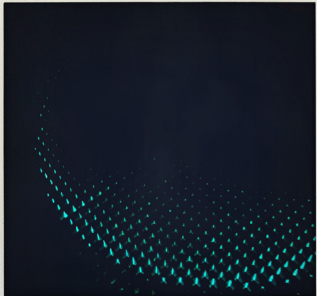


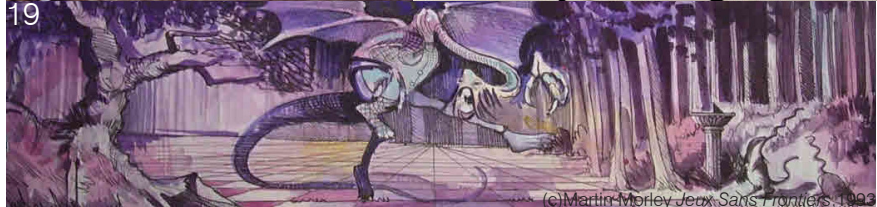
# BLUE PAGES

JOURNAL FOR THE SOCIETY OF BRITISH THEATRE DESIGNERS

no.1 - 2013







# Contents

- 03 SBTD, Blue Pages & Editorial
- 04 World Stage Design 2013
- 07 Honorary Secretary Update
- 07 Head Room: an unlikely party  
*Peter Farley*
- 09 A Bigger Splash: Painting after Performance: a personal response  
*Paul Burgess*
- 11 Scenehouse: A new home for an old idea  
*Francis Gallop*
- 13 Investigation into Collaborative Practice with particular attention to the Design Process  
*Rebecca Healey*
- 16 h2dance and What if: projects Ltd create a new approach to performance development at THE ALBERT
- 19 Musings of a Jobbing Designer  
*Martin Morley*
- 22 Creative Carbon Scotland: What can you do?  
*Ben Twist*
- 23 8 Chairs, Clarke Reilly
- 25 Making A Scene: The Performance Designers' Anatomy  
*Fiona Watt*
- 27 Making a Scene: A RESPONSE  
*Katie Innes*
- 28 Wilson meets Wirkkala and Finnish nature  
*Reija Hirvikoski*
- 30 Good Theatre Design Seen and Not Heard?  
*Francesca Peschier*
- 31 In memoriam: Adrian Vaux

## THE SBTD

Registered office, SBTD  
Rose Bruford College  
Burnt Oak Lane  
Sidcup  
Kent, DA15 9DF

020 8308 2664  
admin@theatredesign.org.uk

Charity No: 800638  
Registered office, as above  
Registered in England No: 2325776

PRESIDENT  
Richard Hudson

HONORARY SECRETARY  
Hansjörg Schmidt

SBTD CHAIR  
Sean Crowley

COMPANY SECRETARY  
Peter Ruthven Hall

COMMITTEE  
Christopher Baugh  
Terry Brown\*  
Paul Burgess  
Kate Burnett  
David Burrows  
Greer Crawley\*  
Sean Crowley  
Peter Farley\*  
Patricia Grasham  
Florence Hendriks  
Sophie Jump  
Iona McLeish  
Fred Meller\*  
Martin Morley  
Roma Patel  
Hansjörg Schmidt  
Ian Teague  
Fiona Watt\*  
Elizabeth Wright  
\* company directors

WELCOME TO NEW MEMBERS:

PROFESSIONAL  
Aleksandra Lloyd  
Archie Dusan Sotak  
Emma Cains  
Jane Wheeler  
Nicola Hewitt  
Kandis Cook  
Andy Robinson  
Alice Hoult

GRADUATE  
Janice Smelt  
Jodie Parkhouse  
Louisa Earl  
Rachael Vaughan  
Sophia Simensky

STUDENT  
Aneta Szpant  
Emily Shorter  
Fiona Rigler  
Harriet Cox  
Jennifer Saunders  
Jessica Bennett  
Stuart Pearce  
Verity Finney-Green

ASSOCIATE  
Dana Pinto

## BLUE PAGES

### CONTACT

bluepages@theatredesign.org.uk  
or  
admin@theatredesign.org.uk

OR POST TO:  
Hansjörg Schmidt,  
Lighting Design Department,  
Rose Bruford College,  
Burnt Oak Lane,  
Sidcup, Kent DA15 9DF

CIRCULATION: - 400

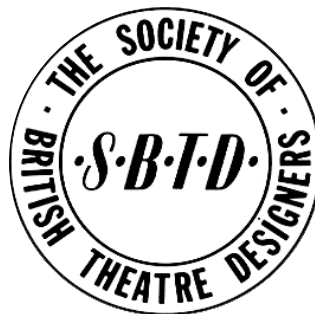
EDITOR  
Greer Crawley  
editor@theatredesign.org.uk

CO-EDITOR  
Sophie Jump

LAYOUT  
Patricia Grasham

DEADLINE FOR NEXT ISSUE:  
26.04.2013

The SBTD publishes information in good faith but no responsibility can attach to the Society or any of its members or employees for the accuracy or for any liability arising therefrom. Opinions expressed are not necessarily those of the Society.



# Editorial

Creative activism: the view from the north

In 2006, we published an article in *Blue Pages* about a student study trip to Iceland. The visit that included meetings with directors and designers, curators and artists gave no indication of the looming economic meltdown. However, in that same year Andri Snaer Magnason published his book *Dreamland – a Self Help Manual for a Frightened Nation* which exposed the Icelandic government plans to allow overseas aluminium smelting companies to build on Icelandic rivers. Magnason proposed a sustainable alternative economy based on stimulating small creative businesses. It turned out to be prophetic as Iceland's economy went into free fall only to be rescued through the creative industries. Magnason has subsequently spoken about how the creative scene became politicised around the time of the crash. For many Icelandic artists it was 'necessary to step out of art and into activism'. Their actions are producing new initiatives safeguarding the environment while encouraging socially responsible economic growth. It is this kind of creative activism that is being pursued with increasing commitment in the UK.

Ben Twist in this issue of *Blue Pages* argues that arts organisations are important social organisations whose role and that of artists is 'imagining different ways of being and leading'. The founder of Creative Carbon was one of the speakers at *Making A Scene : A Performance Designers' Anatomy* at Summerhall in Edinburgh which provided the opportunity to discuss the political, economic and environmental challenges that face Scotland and Scottish designers. Katie Innes another participant at the event believes like Ben that designers can show how theatre can make an important contribution to society. She is an advocate for the establishment of creative hubs and communal working spaces that could generate the imaginative energy necessary for social and artistic innovation. Such environments are being created at Scenehouse in Scotland where an alternative approach to education is being offered and at The Albert project in London where new ways of thinking are making connections with communities.

In our cover story on Tapio Wirkkala Park in Helsinki, Reija Hirvikoski describes how this remarkable public space in a new housing development was realised despite lack of funding, and political inertia. Stories like this combined with glimmers of hope such as Michael Gove's U-turn on the eBacc, which would have had serious implications for all of the arts, or the reduction of Newcastle city council's 100% arts funding cut to a 60% cut show that the voices of the arts community can make a difference. Whilst funding cuts are still severe and we don't know what the future will bring, now is the time to articulate and share the reasons why theatre and performance are situated at the heart of society. The open platforms and collaborative structures of the creative initiatives discussed and proposed in this issue are providing the opportunity for dialogue and debate that can bring political change.

GREER CRAWLEY





How can one simple image reduce carbon emissions, change behaviour and save money? This picture, taken with a basic camera phone during the Edinburgh Festival Fringe in 2011, encouraged the four largest venue managers on the Fringe to reduce their brochure print run by 25% for the 2012 Fringe – thereby saving money and resources in printing and transporting the brochures, time and energy distributing them during the Fringe and recycling and waste disposal costs and carbon emissions when it came to the end of the Fringe. As all designers know, images and visuals can have a powerful effect.

The picture was taken at the end of the first Creative Carbon Scotland/Festivals Edinburgh 'Re-Use and Recycle' day at the end of the Fringe. We realised that at the Edinburgh Fringe hundreds of venues and companies have to dispose of materials and waste quickly or cart it home, sometimes long distances. Much of this material goes into the general waste stream, but could be re-used by others; much of the rest can be recycled (the picture shows me sitting in a lorry-sized skip full of only part of the ten tonnes of unused brochures and print that we collected). So at short notice we organised a venue where people could bring their props, set items, costumes and paper. If anyone saw something they liked they could take it away and the rest we arranged to re-use by taking to a charity shop or recycle by working with Changeworks, a local recycling company. A simple idea, it was so successful we doubled the size of the project for 2012 and now the Edinburgh Festival Fringe is taking on the management and cost for 2013.

This experience is a good example of the things we have learned during the two years of Creative Carbon Scotland's life. The charity is a partnership of arts organisations, working to 'Put culture at the heart of a sustainable Scotland'. Initiated by Festivals Edinburgh, the umbrella group for Edinburgh's 12 major Festivals, and me, and quickly joined by key partners the Federation of Scottish Theatre and Scottish Contemporary Art Network, we soon realised we were pushing at an open door. We held open meetings to discuss the issue of climate change and carbon management in the arts and attracted well over 100 attendees from 70 or more arts organisations. Artists and arts organisations want the work we are doing – they want to know what they can do, how to do it and how they should speak about it. And there is already much work going on – theatres particularly but also orchestras, art galleries and touring companies are measuring, reporting and reducing their carbon emissions. Often our job is simply to put people together to share experiences and learn from each other.

But why should arts organisations and artists - and particularly designers – take on this extra work and responsibility? In fact

artists and arts organisations produce relatively little carbon compared to power stations and car manufacturers. We argue there are five main reasons to get involved:

- For many people the main reason is financial and thrift. Carbon emissions are closely related to energy and water use, resource use and waste disposal, all of which cost money. Less carbon = less waste = more money to spend on the design and execution of your show.
- Reputation is also important. People and companies want audiences, other artists, buyers and friends to know that they care and are green. When big companies like Marks and Spencer, trying to attract the whole of the British underwear-buying public, build their brand on their environmental performance, it is clear that wider public attitudes are changing and green is important. And this works the other way around – increasingly companies will want designers and other artists that are environmentally aware.
- Many arts organisations are becoming aware that they will be asked about their environmental impacts by funders, and they will ask artists and employees to help measure and reduce their carbon emissions. Scotland has the world's most stringent carbon reduction targets and the pressure is on to hit them by 2020. Good design saves carbon, and companies will want to know how you can help.
- We argue too that arts organisations are important social organisations. For years, arts organisations have been told to focus on their financial performance and artistic excellence. Both are important, but this leaves out their role, and that of artists, as social leaders, exploring the future, imagining different ways of being and leading society into a new way of being. Artists are special because they have insight. Environmental sustainability is increasingly important in society and the cultural sector has an opportunity, and we would argue a responsibility, to actively engage in the change that is coming.
- And finally, but perhaps most importantly, artists are ideally placed to wrestle with the topic of the new world we are looking at, one which escapes the 100 years of dependency on coal, cars and oil and seeks a greener, different future. Such a world is very hard to imagine, but that is what artists and the arts *do* – perhaps even what they are *for*. Part of the reason I set up Creative Carbon Scotland is that I worry that theatre is not sufficiently engaged with key areas of public debate – and a theatre that is cut off from what the world is talking about is in danger of losing its place, importance and audience (in one Sunday paper there is a weekly item where a cultural figure is asked for their 'cultural highlights': most weeks theatre isn't mentioned). Our first aim for Creative Carbon Scotland is to engage the cultural sector in this debate, and I believe that theatre, with its ability to use words, visuals, conceptualisation and real-time, real-life people tackling real issues in 3D 'thought experiments' is the artform best suited to it. Designers, who are often most responsible for the conceptualisation of a show, play a key role in shaping the argument of a production and framing it for the audience, asking them to view it through a particular lens.
- My colleague Gemma Lawrence and I have now provided training for around 60 arts organisations in Scotland on top of our work with the Edinburgh Festivals and a group of theatres, theatre venues and the Scottish national orchestras and theatre, opera and ballet companies. In March we will

launch our new website ([www.creativecarbonscotland.com](http://www.creativecarbonscotland.com)) which provides information, suggested 'action lists', contacts and tips for carbon management and reduction. We are beginning to collaborate on national artistic projects as well as organisational ones and we are constantly responding to questions and inquiries from artists and companies around the country. Our intimate knowledge of the arts – my background is over 25 years of directing and producing theatre and music, Gemma's is music and the visual arts and our board members are all from the arts world – gives us unique expertise and sympathy with the aims of artists and the challenges their organisations face. We work in partnership with Julie's Bicycle, the UK's main agency working on sustainability across the arts, who provide cultural-sector specific carbon calculator tools.

- What are the first things to think about?
- Ask your production manager if they have a 'carbon budget' for the show: i.e., what the total emissions of the set construction, lighting rig, travel etc will be. Few will have, but the more people that ask, the more production managers will think about it!
- Travel sustainably. Save time and wearisome travel by using Skype and telephone meetings when possible. Take the train if possible – much better for working, reading or thinking than flying or driving.
- Have your own environmental policy and ask the company for theirs. Sign up at [www.creativecarbonscotland.com](http://www.creativecarbonscotland.com) if you are in Scotland for help or check out [www.juliesbicycle.com](http://www.juliesbicycle.com)
- Reduce, re-use and recycle:
  - in your office, studio or kitchen: turn off heating and lighting when it isn't needed, only boil as much water in the kettle as you really need, print only what you need and recycle your waste. You'll save money as well as carbon.
  - In your designs: what is already in the store that you can use rather than build afresh? The Citizens Theatre in Glasgow re-used the same elements continually under Philip Prowse, and became a powerhouse of British theatre with a strong design aesthetic

Some people worry that thinking green will stop them doing the work they want to do. We argue the opposite. The new sustainable Scotland needs creative thinking and imagination to find new ways of being and doing: artists have those qualities in spades. Throughout history, artists have been there at the turning points, provoking change, responding to it, documenting it. We can do our best work and lead the way to a more sustainable world. In doing so, we can ensure that the arts – and for me theatre in particular – remain central to society.

#### BEN TWIST

*Ben combines over 25 years of directing and producing theatre with carbon management expertise as Director of Creative Carbon Scotland, a partnership of arts organisations putting culture at the heart of a low-carbon Scotland. As Artistic Director of Manchester's Contact Theatre 1994-98 and Chair of the SAC Lottery Committee 2003 – 2010, he has wide management, strategic and capital project experience. He is Chair of Scotland's leading contemporary classical music group Hebrides Ensemble which recently toured Scotland with Peter Maxwell Davies' chamber opera Eight Songs for a Mad King. [www.creativecarbonscotland.com](http://www.creativecarbonscotland.com)*



## 8 CHAIRS, CLARKE & REILLY

14 March -27 April 2013  
 Tuesday – Friday, 11am – 6pm  
 Saturday, 11am – 4pm  
 41-42 Berners Street, London. W1T3NB

Clarke and Reilly, otherwise known as David Grocott and Bridget Dwyer bring together their backgrounds in fashion (Dwyer) and antique furniture (Grocott), to create unique objects that convey their nostalgic, romantic, and slightly eccentric aesthetic. They are known for applying an original perspective to 'lost' pieces of furniture using narrative, historical knowledge, craftsmanship and a rarified sense of colour to redefine the work. For this exhibition, eight historical chairs, selected to represent a specific character in the artists' minds, have been reinvented. The chairs were then installed on the rooftop of a Peckham building to weather the icy winter before being transported to the scorching Californian desert. The consequences of such extremes were documented through film and photography and informed the final process that each chair underwent on their return.

Gallery Libby Sellers was launched in 2007 by the former senior curator of the London Design Museum, in order to offer a platform for the support and promotion of progressive and critical design in a gallery context. Working with some of Europe's most engaging designers – including Formafantasma, Simon Hasan, Stuart Haygarth, Peter Marigold and M/M (Paris) – the gallery has curated many original and innovative exhibitions and site-specific installations internationally.

Works courtesy Gallery Libby Sellers and Clarke & Reilly