



PUBLIC PRAISE

The Zone has been publicly praised by many Australian media. Okada architects' set design for the performance has been defined a work of art itself.

What follows is a selection of the most important reviews.

THOM SMYTH, PERFORMING LINES WESTERN ALBERTA:

The Zone has been voted Perth's best show of 2017 "[...]super-physical new work by Raewyn Hill combined movement, live music and a stunning design from architect Satoshi Okada.[...]" December 12, 2017

MARGARET MERCER, DANCE AUSTRALIA:

"[...]The pure white set designed by architects Professor Satoshi Okada and Lucia Rocchelli is a work of art in itself. Stunning in its simplicity, two massive white walls meet upstage centre creating a triangular stage space. Invisible apertures on varying levels of the walls are the only entry and exit points to and from the stage. Professor Okada's design revolves around illusion and perception "to create a space that would frame the zone... cage in the performers' energy... two bare tall elements in mutual dialogue." Lighting designer Mark Howett's intuitive, delicate washes, shadows, stark whites and intense colours support both design and concept.[...]" September 20, 2017

EVIE MCGRATH, SCOOP ONLINE:

"Powerful and fiery: *The Zone* combines art, dance and music to create a work of passion. [...] For *The Zone*, artistic director and choreographer Raewyn Hill has collaborated with world-renowned Japanese architect Satoshi Okada to create this sensational piece in an extraordinary setting.

Okada's set design is striking. Two large white walls meet at an angle, allowing light to peak through to the centre of the stage, perhaps a way of giving the audience a sense of inclusion in the piece. On these two walls, dancers mysteriously appeared and disappeared through horizontal incisions set at different heights, each of the performers drowning in black robes that hung below the ankles. The overall visual was one of broken landscapes and people in despair. [...]"

September 14, 2017

NERIDA DICKINSON, ARTSHUB:

"[...]Underlying and framing the entire work is Satoshi Okada's compelling stage design, a simple-seeming exercise in classic straight-line perspective that allows performers to create scenes and movement beyond a vast expanse of stage. Innovative stage entries through styled gaps in the walls are used to extend the sense of flow and fluidity that marks the solo performances, by slowly dripping black clad forms on and off stage in a display that seems so natural until you consider the strength and skill required to create such calm defiance of gravity.[...]"

September 13, 2017

NINA LEVY, THE WEST

Drawn spellbound into Co3's zone – ★★★★★ from The West

"Paper white walls converge to a point upstage from which puffs of smoke emanate. Abruptly the lights brighten and layers of sound fill the space, resonating through our bodies. Into the hyper-lit void slither black-clad bodies, emerging from hitherto unnoticed cracks in the walls. Wrapped in sound and light, we are, literally and figuratively, in The Zone. [...]Eleven dancers seep in and out of the set's permeable walls, cleverly designed by Japanese architect Satoshi Okada."

September 9, 2017

VARNYA BROMILOW, SEESAW MAGAZINE:

"[...]In a truly gorgeous, starkly white set designed by Japanese set designer Satoshi Okada, dancers drip down the walls, dropped from panels embedded in the upper half of the set. Garbed in black, monk-like robes, they spin towards each other, dervish-like."

September 9, 2017

SARAH GREEN, AUSTRALIAN STAGE:

"[...]The minimalist set was brilliantly designed by Japanese architect Satoshi Okada, who aimed to create an illusion of infinity of space, with the walls caving back on each side, from which the dancers dropped in, climbed out and jumped over, creating an energy zone in the middle.[...]"

September 8, 2017

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