

DanceEast and the Jerwood DanceHouse

Press pack

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DanceEast and the vision for the Jerwood DanceHouse

Founded in 1983 and gaining National Dance Agency status in 1994, DanceEast has grown from strength to strength, maintaining its grassroots commitment to the rural communities of East Anglia whilst developing national and international programmes. In 2000, it became clear that DanceEast needed an identifiable home base that it could call its own.

DanceEast's vision was to create a national dance house in the East of England, reflective of its surroundings. Whilst there are large urban areas in the region, it is predominantly rural. DanceEast's work is particularly concentrated in East Anglia, with its seacoast and flat undulating farmlands, areas that are thinly populated and with challenges of transport and access.

Ipswich's location made it ideal for DanceEast. Served with good transportation links locally and nationally, and undergoing major transformation as part of the wider development plans of the town. East Anglia is within easy travelling distance of London, and accessible to artists based in the capital.

The DanceHouse will be one of a growing number of centres for dance globally that have been created to reach out to widespread communities and act as magnets for international artists. Among these are: Jacob's Pillow, Lee, Massachusetts, USA; Centre Choregraphique Montpellier, France; O Espaço do Tempo, Montemor-o-novo, Portugal; Tanzhaus, Dusseldorf.

DanceEast will continue to build partnerships with key organisations, including:

- A strong and well established touring circuit for dance on the small and middle scale;
- A rural touring circuit;
- And links with various districts and counties for special community projects involving professional artists.

Supporting regionally based dance artists, dance workers, teachers and students is at the heart of DanceEast's concerns. The arrival of the Jerwood DanceHouse coincides with the launch of the first BA (Hons) for Dance in the Community at the new University Campus Suffolk. This joint initiative with DanceEast will help the development of a critical mass for dance in the future.

In the opening season some of the world's greatest dance talents came together to celebrate at the Jerwood DanceHouse. From Sylvie Guillem, the Ballet Boyz, students from Cuba, the UK and Berlin, Russell Maliphant and Akram Khan, to The Royal Ballet, Bonachela Dance Company and Wayne McGregor | Random Dance.



The Jerwood DanceHouse opened on the regenerated Ipswich waterfront in autumn 2009. It offers not only an identifiable home for DanceEast but also independence to build a solid, long term profile for itself in the region, nationally and internationally.

'For the first time in its 27 year history, DanceEast will be in control of its destiny. We will double the size of our current spaces and we will be able to present new work and develop new audiences. We want the entire community to have ownership of this facility and to feel that it is theirs whether for a coffee or a class.'

The Jerwood DanceHouse will be beautiful, majestic, practical and comfortable; but most importantly it will be the people that inhabit its spaces that will make it come alive. Raising capital funds is one big challenge that we have now achieved. But, once our doors are open, our biggest challenge will be to ensure this DanceHouse has vibrancy that is infectious and captures everyone's imagination.'

Assis Carreiro, Artistic Director and Chief Executive of DanceEast.

Architectural Statement

Cranfields Mill, the site of the Jerwood DanceHouse, sits on the north side of the Orwell in Ipswich, to the south of the town centre. Until ten years ago it was a working flourmill, receiving grain cultivated in the great East Anglia bread basket, milling it, and sending it out across the world in ships that came up the estuary to the port at Ipswich.



After it closed, the East of England Development Agency (EEDA) bought the mill. Their aim was to commission in its place a high quality civic development that would contribute to the regeneration of this area of river front – the stretch of the Orwell which is closest to Ipswich town centre. So, in 2002 EEDA and Ipswich Borough Council launched a competition for teams of developers and architects to propose schemes to regenerate the Cranfield Mills site. Wharfside Regeneration and John Lyall Architects entered together.

How DanceEast became part of the scheme

As an architect with a long involvement in dance, John Lyall sought out the director of the well-established East Anglian dance agency, DanceEast. It emerged that Assis Carreiro's ambition had long been to deliver a new building for the company. She had already prepared a brief for a notional new dance centre of 1500 sq m (in fact the new DanceHouse is larger, at 2500 sq m).

It was agreed with EEDA and Ipswich Borough Council that the team's competition bid would include a home for DanceEast. EEDA agreed to transfer part of its freehold to Wharfside Regeneration at no cost to pay for the construction of the shell and core of the then unnamed, DanceHouse. DanceEast would be responsible for raising the money for the fit-out.

The Wharfside/Lyall team won the competition and construction began in late 2006. The overall Cranfields Mill scheme is now known as The Mill. The Mill comprises 375 new apartments and duplexes as well as the Jerwood DanceHouse.

The Architecture

When the tin façade was removed from the front of the old mill building, remnants of the 1848 façade were found to be intact beneath. While much of the old building has been demolished, part of this façade is integrated into the new scheme, while the roof line of the lower elements of the new building recalls the rhythm of the roofline of the Victorian mill.



The 1940s concrete grain silos, now gone, also provided a design precedent. Typical of East Anglia's industrial history, the silos were plain and square and the equivalent of about 15 storeys in height. John Lyall, who lives in Suffolk, has longstanding family connections with the county. *'I knew that the Ipswich waterfront had enormous potential. I felt very strongly that our building had to be big and bold.'* He took the precedent and developed it: the new tower is 23 storeys high and is the tallest building in East Anglia.

A further inspiration for the architect was the image of the white lighthouse, typical of the East Anglia coast. The tower, with its white façade and accents of brightly coloured render reflected in the water, is also an echo of the traditional lighthouse that Lyall became familiar with during family holidays in Southwold. *'The building had to respond to the acres of air and water in front of it,'* he explains.

Also reflecting the quite intricate architecture of the old mill is the new development's complex interlocking building masse. In addition, the old mill's colonnade has been acknowledged with a new waterfront colonnade, over which sit the DanceEast offices.

The Jerwood DanceHouse consists of:

- Four studios (including a studio theatre);
- Back-up areas (including Pilates and therapy suites);
- Foyer and reception;
- DanceEast offices;
- danceeats café.

The Jerwood DanceHouse occupies the western side of the site. Above it is the 23-storey landmark tower from which two further residential blocks cascade down. As well as enjoying a prime waterside position, the DanceHouse links well to the town behind it, giving DanceEast a strong street presence.

Cladding

From the corner of College Street, to the north, and along its western elevation on Foundry Lane, the exterior cladding of the Jerwood DanceHouse is dark green-grey zinc panels, with strips of full-height glazing, some of which is clear, some etched. Zinc is a self-healing, naturally weather-proof material, which gives a suggestion of the site's industrial history.

Studios

The old mill contained expansive spaces but, as in all Victorian industrial buildings, these dramatic spaces were broken up with columns. Such spaces are unsuitable for dance, which needs clear, uninterrupted spans. DanceEast's director Assis Carreiro and John Lyall were determined to achieve a purpose-designed new building which would be tailor-made for DanceEast's programme.

All the studios are completely clear double-height spaces, and one also functions as a 200-seat theatre.

It was possible to achieve these very light, lofty and clear volumes within a compact area by stacking the studios one above the other. The studios are daring structural spaces within a complex arrangement.

The studios all contain high quality sprung dance floors, with well-ventilated environmental conditions and lighting, and good changing and dressing rooms, and storage. In line with DanceEast's philosophy and activities, the studios are suitable for all, from professional dancers to school children.

The dimensions allowed for dance studios are also of great importance. A performance area of about 12m by 12m is necessary for dance, and this has been achieved in every studio. The Red Shoe Studio provides almost double the amount.

Acoustics

The studios are constructed as concrete boxes floating on rubber pads. Each is acoustically separated. Working closely with acoustician Paul Gillieron, the design team and contractors created vibration-reducing concrete floors for the ground level studios (Wellbeing Studio and Studio Theatre). These special slabs cut out the low level traffic vibration from nearby busy roads. Air-borne sound from outside is cut out by the wall and window designs, while the apartments above are protected from break-out noise from the studios, above and to the sides, by separation voids.

Detailed description of the four studios



Studio Theatre (16m x 20m)

The double-height ground floor Studio Theatre is an enclosed space: a black-box theatre with seating for 200 and a stage of 15m x 12m. The seating can be folded back to the rear wall to allow the space to be used in the round or for other purposes.

Warm-up spaces and swift access to and from the stage and dressing rooms have been carefully factored into the design. The theatre backs onto a courtyard, which can be used for get-ins. There is also a cross-over wall giving dancers access onto both sides of the stage. The auditorium is lined with birch plywood, acoustically perforated.



Wellbeing Studio (12m x 12m)

This is a square studio at ground level, on the corner of College Street and Foundry Lane. It has a natural wood sprung timber dance floor, wall barres, mirrors and cubby-holes for bags etc. There is natural ventilation with opening windows, plus comfort cooling when necessary. It enjoys both west and north-facing light.



Sir Frederick Ashton Studio (12m x 12m)

This studio sits on Level 2, above the Wellbeing Studio. It has a sprung timber dance floor finished with Harlequin dance lino; wall barres, mirrors and cubby-holes for bags etc. It enjoys natural ventilation with opening windows facing west and north, and comfort cooling is available when necessary. Although of the same shape, height and dimensions as the Wellbeing Studio, the windows are differently proportioned, giving the studio its own quality of light and atmosphere.

Red Shoe Studio (16m x 20m)

Also on Level 2, sitting partly above the Studio Theatre, is the Red Shoe Studio. Long and rectangular, it is the second of the double-height studio spaces and can be divided into two studios by a sliding acoustic partition. The structural supports that frame this studio allow for a long, full height glass wall giving eastern daylight above shoulder level.



The Red Shoe Studio has a sprung timber dance floor finished with Harlequin dance lino; wall barres, mirrors and cubby-holes for bags etc. It enjoys natural ventilation with operable windows, with comfort cooling when required.

Back-up facilities include:

- Changing and dressing rooms around each studio (suitable for students, teachers and professional companies)
- Therapy room
- Pilates suite
- Dance resource library
- Green room

Foyer and reception

Accessed from the main entrance on Foundry Lane, the foyer is a treble-height triangular space. Together with the reception area and shop, this lofty and light space works as an informal gathering area.



The foyer is used every day by students and dancers, but takes on an additional public role for performances in the studio theatre. Thus the public can enjoy the feeling of a working building – unlike the atmosphere of conventional theatres, where the performers and public are more separated.

At ground level there is seating and a bar, and from the top of the void hangs a dramatic dance-themed chandelier created by award-winning artist Stuart Haygarth.

danceeats

Just off the reception space, at street level, is the Jerwood DanceHouse café, danceeats. Facing the quayside, it is the first of a line of bars, restaurants, shops and galleries. With its curved expanse of double-height glazing, danceeats will not only attract those using the Jerwood DanceHouse, but passers-by as well.



The mezzanine level provides a quieter area of the café. Here the views are even better, and internet access is offered from the counter tables.

Offices

As it turns the corner from Foundry Lane onto the waterfront, the tapering building follows the site boundary where the grain silos used to be. This provides an extended glazed promontory over the dock road right to the waters' edge. It is in this space, above the danceeats café, that DanceEast's offices are, with full height glazing and views southwest across the docks.

Courtyard

At the heart of the scheme is a public courtyard which connects the town centre with the waterfront. This area can be used for outdoor events and also serves as a 'get-in' for the studio theatre.



Jerwood DanceHouse Funding Credits

DanceEast is funded by:

- Arts Council England East;
- Ipswich Borough Council;
- Suffolk County Council.

It won a significant Arts Lottery award from Arts Council East, with partnership funding from East of England Development Agency, Suffolk County Council, Ipswich Borough Council, Wharfside Regeneration and the Garfield Weston Foundation.

DanceEast launched the Red Shoe Appeal to secure the remaining funds for the fit-out of the DanceHouse interior, and received a grant of £500,000 from the Jerwood Foundation. Additional funding came from a range of trusts and foundations and private individuals.

- Supported by the Jerwood Foundation.
- Founding Benefactor: Garfield Weston Foundation.
- Major Donors: Foundation for Sport & the Arts, The Foyle Foundation, The Linbury Trust and Biffaward.
- Patrons of Sir Frederick Ashton Studio: Martyn & Pippa Rose in memory of Margaret Craig Rose.
- Founding Donors: Roger & Nina Finbow, Poulsen Selleck, The Rayne Foundation Charlotte & Dennis Stevenson, Tezmae Trust

Jerwood DanceHouse Development Team

Architect	John Lyall Architects
Contractor	Morgan Ashurst (Fit-out) Laing O'Rourke (Shell)
Project Managers	Mouchel Management Consulting
Acoustic Design	Paul Gillieron Acoustic Design
Services Design	Harley Haddow
Structural Design	Walsh Associates and Price & Myers
Theatre Consultants	Carr and Angier

Biographies

Assis Carreiro, Artistic Director and Chief Executive, DanceEast

Assis Carreiro was born in the Azores and raised in Canada. She moved to the UK in 1994, having been Director of Education, Community Outreach and Publications for the National Ballet of Canada for 12 years. Here she led the first education unit in a Canadian dance company. She is now one of the most influential figures in dance in the UK.

From 1994 to 1996 she was founding director of DanceXchange, the National Dance Agency in Birmingham. Assis went on to work for Wayne McGregor | Random Dance, was a Fundraising Executive at The Place. During 1998/99 Assis was Dance Programmer at DasTAT in Germany for William Forsythe's Ballett Frankfurt.

Assis Carreiro was appointed Director of DanceEast in January 2000, and has led the organisation through a period of substantial redevelopment and expansion. Under her direction DanceEast has initiated Rural Retreats, a series of international think tanks looking at key issues facing the dance profession for existing and future leaders; Snape Dances, an international dance series at Snape Maltings; an annual rural touring programme throughout East Anglia and a series of curated evenings of dance. She led the successful campaign to develop the DanceHouse in Ipswich, which opened in October 2009.

Assis Carreiro has taught and lectured internationally, and has been on the Board of Directors of Dance UK, Dance 4, Dancemakers, the Jonathan Burrows Group and the Arts & Business East Regional Advisory Council. She is currently a member of the Dance Task Group for Arts Council England, the National Dance Network (NDN). Assis is also a member of Les Repérages, a dance platform in Lille, France. In 2003, the International Theatre Council nominated Assis for the International Dance Award, and in 2006 she was awarded an Honorary Doctorate in Civil Law from the University of East Anglia (Suffolk College).



John Lyall RIBA FRSA, Architect

John Lyall trained at the Architectural Association and has devoted much of his career to the integration of cultural buildings into commercial development. He subsequently worked for Cedric Price and Piano + Rogers, and then formed Alsop & Lyall with Will Alsop. John Lyall Architects was created in 1991. His practice has gained an international reputation for successful mixed-use urban regeneration schemes and arts buildings. John Lyall Architects' work started on the Ipswich waterfront in 2002.

John Lyall's interest in dance began 25 years ago at London's Riverside Studios, where he was a resident architect with Will Alsop. This was the period when Riverside was leading the way with new contemporary dance in the UK, hosting Dance Umbrella and providing a workplace for Michael Clark, Rosemary Butcher, Gaby Agis and others. While here John master-planned new studios at Riverside that emphasised dance - the scheme was never realised. However, in 1982 he designed and built Sundance Studio, a professional dance rehearsal space in Hammersmith.

During the 1990s John Lyall was invited to collaborate with Rosemary Butcher on *d2*, a dance piece for Christ Church, Spitalfields. This was followed by two other works: *3d* and *Body as Site*, which were performed at diverse venues including: Tate Liverpool, Guildford Cathedral, Tramway Glasgow and in the Gulbenkian Galleries at the Royal College of Art. John Lyall also led student dance and architecture workshops in London and Edinburgh.

John Lyall is a registered Client Design Adviser and also serves on CABE's national Design Review Panel. He is a Design Advisor for English Partnerships, CABE and the British Library. His publications include *John Lyall: Contexts and Catalysts*, published internationally by L'Arcaedizioni and he contributed a chapter to the Architectural Press publication, *Context; New Buildings in Historic Settings*.



Ipswich and the East of England

Ipswich is the county town of Suffolk, and one of England's oldest towns. It lies on the River Orwell, at the point where it broadens into its estuary before flowing out into the North Sea at Felixstowe.

Its industries have included shipbuilding; brewing; agricultural machine manufacturing; grain and oil milling; brick making and sugar beet processing.

The docks were in full commercial operation well into the post war period, and their decline has made way for the waterfront to form a key focus for regeneration. The waterfront is developing as a leisure destination, with organisations including the Ipswich Maritime Trust ensuring that the town's maritime history is remembered.

Regional planning strategies have earmarked Ipswich, with a central urban population of about 120,000 people, as the main cultural, commercial and population growth centre.

Architecture in Ipswich

Ipswich has very fine medieval churches and traditional timber-fronted buildings. The waterfront, in particular, saw the development of industrial and commercial architecture in the 19th century.

Norman Foster's Willis Faber building, completed in 1975, gave Ipswich one of the icons of high-tech architecture. It is also the youngest building in UK to be awarded Grade I listed status. The building sits next to the Grade I listed Unitarian Meeting House, one of Ipswich's oldest surviving buildings. The international architectural practice RMJM, have recently completed the Waterfront Building for the University Campus Suffolk, and further phases are in development.

Arts in Ipswich

The annual Ip-art festival runs for two weeks each July and features dance, visual arts, poetry, music, theatre, literature, opera, cinema and more, in venues around the town. Part of the Ip-art festival is Ipswich Music Day, the largest one-day music event in the East of England.

A 400-seat theatre in the heart of Suffolk's county town, The New Wolsey Theatre was established in 2000, building on the foundations of the regional repertory company that had opened the theatre in the late 1970s. The Sir John Mills Theatre is home to the theatre company Eastern Angles, which was established in 1982. Red Rose Chain, an Ipswich-based film and theatre company, runs an annual festival in Rendlesham Forest, near Ipswich.

A range of dance and drama schools are also thriving in the town.

University Campus Suffolk

In 2007 University Campus Suffolk (UCS) opened, for the first time giving Suffolk its own university, and the town an important new educational and cultural dimension. UCS delivers a wide range of courses at both undergraduate and postgraduate levels. As well as the main centre in Ipswich, UCS is organised in several locations – Bury St Edmunds, Great Yarmouth, Lowestoft and Otley.

Ipswich Library

Ipswich Library is the second oldest municipal public library in the country. It contains an important Benjamin Britten collection and a large collection of the publications of Suffolk poet Edward Fitzgerald – best known as the poet translator of *The Rubaiyat of Omar Khayyam*.

Football Club

Based at Portman Road, Ipswich Town Football Club today plays in the Coca Cola Championship. They won the FA Cup in 1977-78 and the UEFA Cup in 1980-81.

Famous Ipswich people

- The grandfather and family of **Geoffrey Chaucer** (c.1343-1400) lived and worked in Ipswich.
- **Cardinal Wolsey** (c.1473-1530), the most powerful man apart from the king in the reign of Henry VIII, was born in Ipswich.
- **Thomas Cavendish** (1560-1592), known as ‘the Navigator’ because he was the first to set out to circumnavigate the globe, was also born there.
- **Will Kemp** (died c.1603), a partner in Shakespeare's Globe, set out to dance from London to Norwich. It took him nine days and he passed through Ipswich on his way.
- The English painter **Thomas Gainsborough** (1727-1788) lived and worked in Ipswich.
- **Clara Reeve** (1729-1807), author of the novel *The Champion of Virtue*, was born in Ipswich.
- **Frank Leslie** (1821-1880), an English-born American engraver, illustrator and publisher, was born and educated in Ipswich.
- **VS Pritchett** (1900-1997), the British short-story writer and novelist wrote an autobiography that dwells on his birth and childhood experiences in Ipswich.
- **Giles** (1916-1995), the Express cartoonist, lived and worked in Ipswich, and supported Ipswich Town FC. His ‘Grandma’ figure is celebrated in a public sculpture in the town.

- The theatre director **Trevor Nunn** (b.1940) went to Ipswich's Northgate Grammar School.
- The actress **Jane Lapotaire** (b.1944) was born in Ipswich.
- **Mervyn King** (b.1948), the Governor of the bank of England, was born in Ipswich.
- The pop musician **Nik Kershaw** (b. 1958) grew up in Ipswich.
- **Ralph Fiennes** (b.1962) the Hollywood actor was born in Ipswich.
- The musician and composer **Rachel Fuller** (b.1973) was born in Ipswich.
- The footballers **Kieron Dyer** (b.1978) and Titus Bramble (b.1981), were born in Ipswich, and started their careers with Ipswich Town FC.

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