

SELECTED PRESS COMMENTS

RAIN AND ZOE SAVE THE WORLD

'...The lavish production, by Jermyn Street standards, features a superb set by Zoe Hurwitz, incorporating a revolve, a lake and a grassed acting area...' (John Groves, London Theatre 1)

'...In a swift, imaginative move, they turn into Rain's motorcycle on the revolving stage (a surprising feat for Jermyn Street!), bobbing up and down with imaginary motion. The production keeps being visually impressive...' (Cindy Marcolina, Broadway World)

'...The production designed by Zoe Hurwitz is one of the most detailed ones to grace the space of this downstairs theatre. A revolve, astroturf, and a lot of imagination conjure up a road trip across America. It's beautiful to look at even before the actors take the stage...' (Paul in London)

'This collision of nature with our man-made world is cleverly encapsulated in Zoe Hurwitz's simple set design. A lush carpet of grass covers the entire stage, while black pipework adorns the dark walls, creating an impactful clash...' (Olivia Rook, The Stage)

'The clear best thing in the whole production is Zoë Hurwitz's intriguing and creative set which pits the industrialised modern world against nature...' (Karl O'Doherty, The Reviews Hub)

'...designed with panache by Zoe Hurwitz...' (Emma John, The Guardian)

DECIPHERING

'...It's easy to appreciate that theatre company Curious Directive's show is the most technically ambitious staged at this super venue. The New Diorama is tiny and what Zoë Hurwitz's set achieves is remarkable...' (Edward Lukes, Once a Week Theatre)

'...Above the stage – in Zoë Hurwitz's packed but nimble set – is a jumble of scaffolding where twentysomething Elise prowls restlessly, unsure of where to land. And deep below the stage lies a dark cave, where a middle-aged Elise will eventually discover a scientific marvel ...' (Miriam Gillinson, The Guardian)

'...Director Jack Lowe weaves together times, places, and languages in a vivid tapestry that's as layered as the visual elements created by Zoë Hurwitz...' (Cindy Marcolina Broadway World)

'...Jack Lowe and Zoe Hurwitz's staging is superb...' (Lucy Popescu, Camden New Journal)

'...brilliant, ambitious set, light and sound design (Zoe Hurwitz (design), Katherine Graham (light), Pete Malkin and Kieran Lucas (sound), all to great effect...' (View From The Outside)

LIVING NEWSPAPER

New York Times Write Up:

<https://www.nytimes.com/2021/04/22/theater/living-newspaper-royal-court.html>

Stage Interview with the Design Collective:

<https://www.thestage.co.uk/features/read-all-about-it-how-newspapers-are-coming-to-life-in-the-royal-court>

MALINDADZIMU

Zoë Hurwitz's set introduces a wall painting of Zimbabwe in the first scene and then brings it to life behind a translucent screen. Cleverly, this masked portion of the stage comes to double as home to the ancestor characters, forming a spiritual realm of sorts...' (Katie Kirkpatrick, Broadway World)

'...The two women get back to basics on a beautifully spare set designed by Zoe Hurwitz that conjures the expanse of the landscape with minimalist panels and painterly projections...' (Caroline David, HamHigh)

'...Zoë Hurwitz's design presents a shimmering horizon of trees, dusty plain and wide, bright sky... it creates a strong sense of place..' (Sam Marlowe, iNews)

'...Zoë Hurwitz's striking cloudy panelled stage design is a wonderful indicator of location change. Versatile, the panels take on a generic, clinical hospital tone, before transporting us to the sunny, elemental climes of Zimbabwe...' (Lucy Basaba, Theatre Full Stop)

THE KITCHEN SINK

'...All of the action takes place in the family's typically working class kitchen, designed in perfect detail by Zoë Hurwitz...' (Theatre Weekly)

'...The set design by Zoë Hurwitz is perfect for the piece: a cluttered kitchen finished to minute detail, presented within a letterbox-shaped rectangle that cuts off the true height of the stage. It looks like a real-life kitchen has been teleported into the theatre, which is very fitting for the intimate, naturalistic piece...' (Andrew Houghton, The Reviews Hub)

TOM FOOL

'...On a naturalistic set designed by Zoë Hurwitz, with brown fold-out sofa and ceiling fan, the realism is interrupted with flashes of projected scene titles. These add another touch of humour to the already sharp comedy of their conversations...' (Kate Wyver, The Guardian)

'...Designer Zoe Hurwitz has carefully constructed the family's flat so we sit with them, aware of carefully chosen possessions, representative of their social status...There is no room to hide; but none of the performers need to...' (Sara West, Everything Theatre)

REDEMPTION

'...The design (Zoë Hurwitz) uses the already atmospheric space artfully, creating a music studio downstairs, up to a littered attic living room where Call of Duty is playing, then back down to the neon glow of a nightclub...' (Kate Wyver, The Guardian)

'...With fine design from Zoë Hurwitz, the space is used brilliantly, whirling you into the thick of high-tension moments and moving onto the next at a meticulously calculated pace...' (Chiara Wilkinson, Time Out)

THE LANGUAGE OF KINDNESS

'...the skilful production features an ingenious design by Zoe Hurwitz, with curtains above polyvalent décor cubicles with accessories at the back of the stage...' (Alexia Irene, West End Best Friend)

'...the technically accomplished production features a suitably clinical design by Zoë Hurwitz that features curtained cubicles at the back of the stage...' (Julia Rank, The Stage)

'...Visually, the show is stunning and efficiently designed...' (Laura Kressly, The Play's the Thing)

MARIE ANTOINETTE

'...If you're going to set a play in the Palace of Versailles, the set design needs to be on point right from the moment the audience enters, and Zoe Hurwitz's design is perfect both in the way that it looks and the way it functions. Glitzy chandeliers are set so high that you almost don't notice them, but if you do look up glittery detail reinforces the feeling of being at the royal court attending an over-the-top party. The back wall of the stage is mirrored glass that evokes the famous Hall of Mirrors at Versailles. Then, when the stage lights are adjusted, the glass becomes a window that reveals the disenfranchised French peasants ominously gathering outside the palace to overthrow the out-of-touch monarchy...' (Andria Tieman, Broadway World)

A PEREGRINE FALLS

'...The scenic design, by Zoë Hurwitz, is cold and ominous and the precisely calibrated shifts in lighting, by Simon Cleveland, reinforce the fitful shifts in mood...' (David Kortava, The New Yorker)

'...Zoe Hurwitz's skeletal box-like set serves as an antechamber for some standard everyday institutions, but the unfolding sequence of medical, legal and workplace settings reveals instead an extraordinary series of unfolding secrets...' (James O' Connor, Riverdale press)

HOPE HYPOTHESIS

'...An exceptional set design by Zoë Hurwitz beautifully transitions between teller window to interview room to employee break room...' (Joe Lombardi, Broadway World)

'...Zoë Hurwitz's covertly modular set is middle-level government-office perfection, with everything in nondescript neutral tones and no frills...' (Adrienne Sowers, The Reviews Hub)

'...The compact, mobile set by Zoë Hurwitz, with its grey walls and windows perfectly evokes the depression of a generic office space. A quick turn of a door handle and one interior space is transformed into another...' (Sarah Downs, Front Row Center)

'...I particularly enjoyed Zoë Hurwitz scenic design with its stark governmental rigidity and its ability to change locale seamlessly and swiftly...' (Jacquelyn Claire, Stagebiz)

'...I do want to call out Zoë Hurwitz for the stage set. She has created a simple but very evocative recreation of a typical government office, all muted colors, straight lines, underfunded dumpiness. The set unfolds to reveal a few different spaces, all depressing. The set successfully relays just how dully denuded these spaces are, as if made for automatons, struggling to maintain social services...' (Jo Mispel, motherhoodlater)

'...I have a personal bugaboo about slow scene changes in multi-scene plays, but The Hope Hypothesis moves quickly due to Hurwitz's scene design and Miller's smooth direction...' (Wendy Caster, ShowShowDown)

WE ANCHOR IN HOPE

'...Wonderful pub set design created by Zoe Hurwitz. You genuinely feel like you are in a pub, and there is the option of sitting in the heart of the action in the pub seats themselves. Hurwitz's design is intricate in its detail and well worth celebrating...' (View from the Outside)

'...Zoe Hurwitz's exceptional, hyper-realistic set design..' (There Ought To Be Clowns)

'...All that takes place in an absolutely wonderful set... I wouldn't be surprised if the fittings on stage come from an actual pub - if not then Zoë Hurwitz has done an unbelievably good job of giving them the scuffs and scrapes that bar furniture develops over years of use...' (David James, London City Nights)

'...The set for the play by Zoe Hurwitz is truly remarkable. It's a functioning pub within the black box space of the Bunker Theatre...' (Heather Jeffery, London Pub Theatres)

'...The real strength in this production is in its subtle details. It's a real fly on the wall investigation and because of the meticulous detail of Zoe Hurwitz's design; you feel totally part of the action...' (Charlie Wilks, Broadway World)

'... Zoë Hurwitz's design has correctly deduced that what an audience would like even more than a story about a pub, is a story in a pub...' (Olivia Kiely, A Younger Theatre)

SIRENS

'...the design is a triumph, filling the studio space with time and life, the sunken area being not just a lifeboat, but the gap always between the characters...' (Paul T Davies, British Theatre.com)

LOVESONG OF THE ELECTRIC BEAR

'...It's all enhanced by a superb design from Zoe Hurwitz which places the audience inside a machine of light-bulbs, ladders, wiring and chalked formulae. It feels as incomprehensible yet tactile as one of Turing's computers, clanking, whirring and glowing all around...' (Stewart Pringle, Exeunt Magazine)

'...It may not be intended to be immersive, but you feel hooked by the action and captivated by the sheer amount of detail poured into the design by Zoe Hurwitz...' (Views From the Gods)

'...Zoe Hurwitz's handsome designs have light bulbs hanging from the ceiling, old wooden ladders used as shelves and mathematical numbers and equations chalked on to the wall...' (Scott Rylander, Time Out)

PECKHAM THE SOAP OPERA

'...Zoe Hurwitz's design transforms the theatre into a shabbily cosy, oversized lounge, where the audience can curl up on sofas or beanbags and the live action plays simultaneously on portable TVs...' (Sam Marlowe, The Metro)

'...Zoe Hurwitz's immersive living room set is a hoot...' (Andrzej Lukowski, Time Out)

'...This omnibus edition comes to a space entertainingly transformed by Zoe Hurwitz. In every corner there is a cosy lounge – with sofa, televisions and ginger biscuits – for the peckish of Peckham. On a central screen, the High Street is projected in all its seedy glory...' (Kate Kellaway, The Guardian)

THE BOYS UPSTAIRS

'...The set design by Zoe Hurwitz was brilliant. Camp, colourful and tasteful...' (Westendwilma)

'...Zoe Hurwitz's design is dazzling...' (Kieran Knowles, Theatre Review)

'...One should also mention Zoe Hurwitz's excellent set design, one of the best I've seen at Above The Stag...' (Greg Mitchell, The Gay UK)