Ballets are another thing. The décor has to answer different requirements: firstly, the stage has to be left free for the dancers; secondly, ballet troupes go on tour, transporting their material from town to town and playing three pieces in one performance, which means three quick changes. You cannot have fixed structures. So you are always limited to the painted fundamentals. The scenery is not constructed so much as evoked by the imagination of the painter. It is more a job for a painter than for a set designer.

The colour element is very important to me, although it comes in afterwards. But I think it is better not to trust colour; it may be a great help, but it may also do a terrible amount of harm. In the theatre everything that is over-coloured acts to the detriment of the ear. You have to bring the same feeling to bear with colour as with architecture, which means that you have to be guided by the play. All the colours must be psychologically implied by the piece.

Next comes the lighting, on the same system. Everything is built up at the same time. It is the action, the work itself which imposes its laws.