



DIALOGUES OF THE CARMELITES

by Francis Poulenc

CONCEPTUAL SET AND COSTUME DESIGN

Donald Gordon Theatre, Welsh Millennium Centre

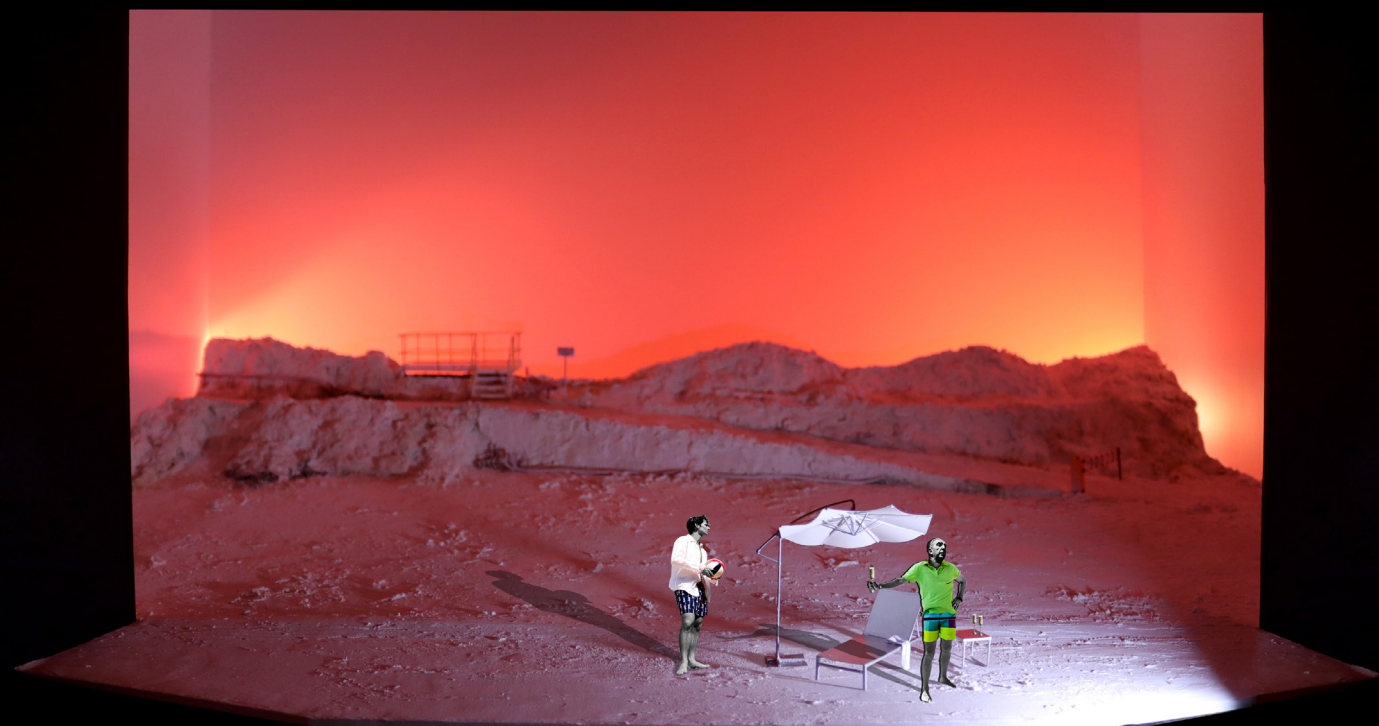
BLYTHE BRETT

Set against the crumbling, stark remains of a lithium extraction site, a dwindling group of female protestors sense an approaching doom. Their faith in their cause is tested as they learn of the collapse of society outside of camp. Drawing inspiration from the *Ende Gelände* and *Greenham Common* protest movements, this is an exploration of environmental martyrdom and the growing forces in action against land-based protest groups.

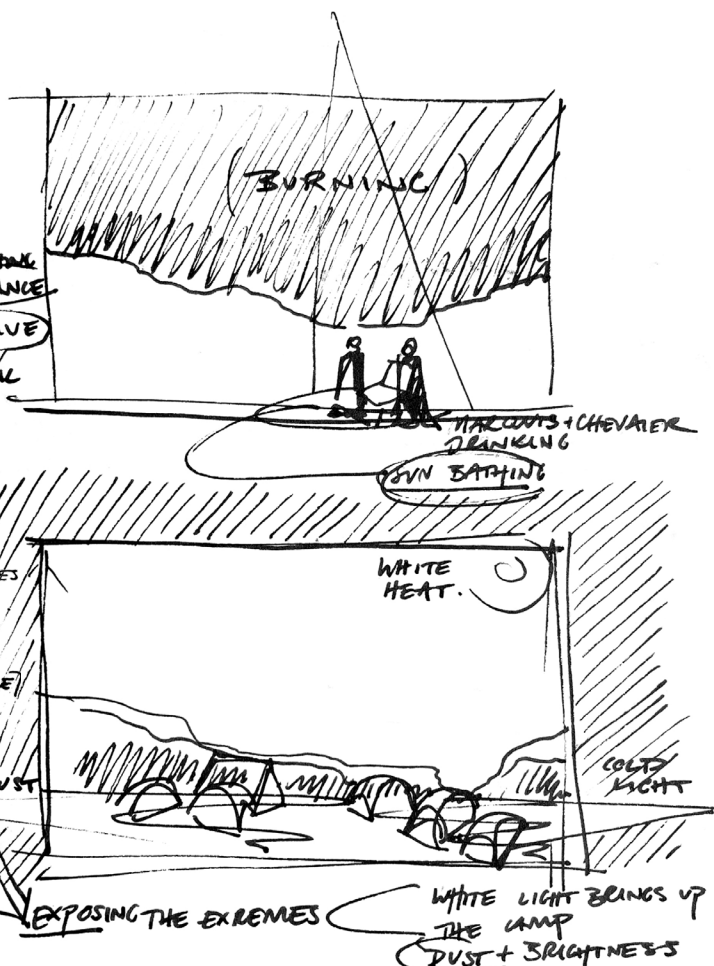
'What is the relationship between the sacrificial figure of the environmental martyr and the proliferation of sacrifice zones under neoliberal globalization? And what is the relationship between the fallen martyr and the felled tree?'

ACT 1 SCENE 1 —

HOUSE OF THE MARQUIS DE LA FORCE
THE CHEVALIER + THE MARQUIS DISCUSS THE REVOLUTION



SUN BATHING
W/ IGNORANCE
THE PASSIVE
IN THE
POWERFUL



A SCAR ON THE EARTH
THAWING / GLACIERS / MINES / CLIFFS / MOVES
ISOLATED COMMUNITIES WORKING / PROTESTING
PROTEST THROUGH ISOLATION

FINDING / PRESENTING
THE PRESENCE OF GOD
IN THE LANDSCAPE

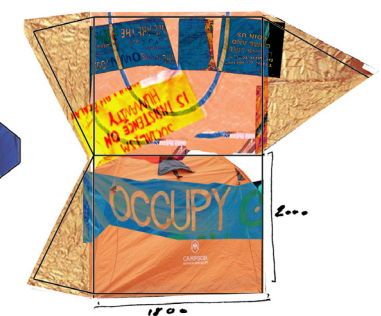
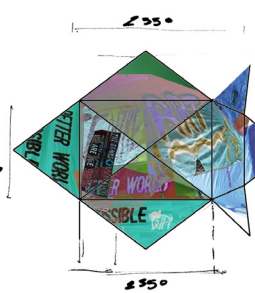
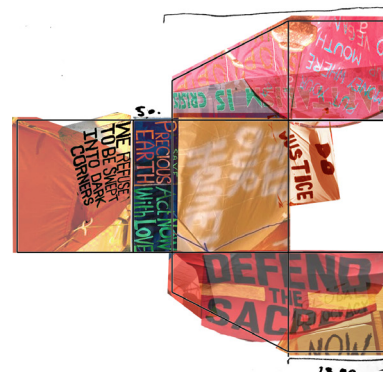
(CULTURAL RELEVANCE)
(TOO LATE?)

MARQUIS
DE LA FORCE



ACT 1 SCENE 3 —

THE WORKROOM OF THE CONVENT / CAMP
BLANCHE + CONSTANCE MEET



PROTEST CAMP
'ARCHITECTURES'
INGENUITY
AGE
WHAT DOES A LONG
TERM PROTEST
LOOK LIKE?
BY HUMAN LANDSCAPE
BUILD UP OF DEBRIS

THE FADED PURPOSE
SAVE BUILDING UP /
CRYSTALLISING THE
CAMP — SEALED
IN TIME?

MOTHER
MARIE



Act 1 SCENE 4 —
 DEATH OF THE MOTHER SUPERIOR (NIGHT)
 USE OF THE BALCONY (USL)



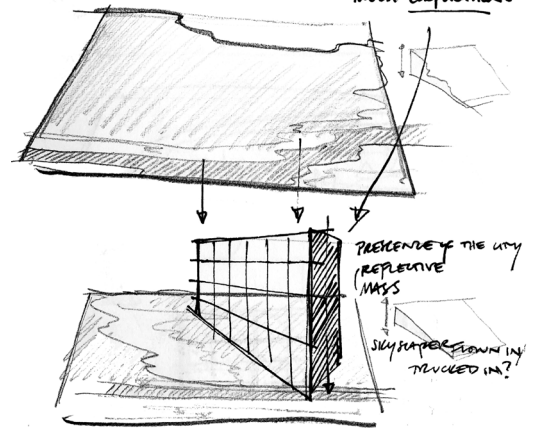
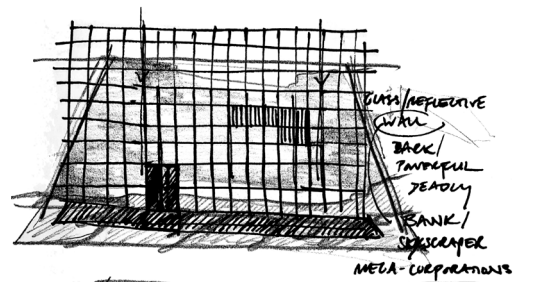
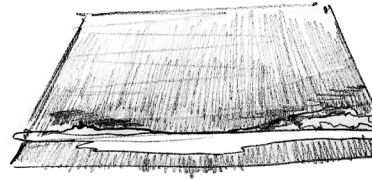
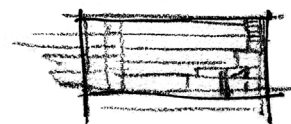
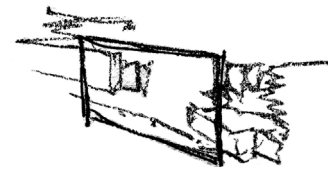
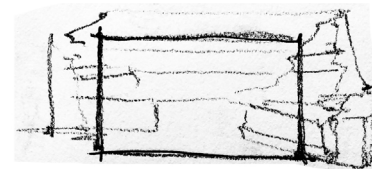
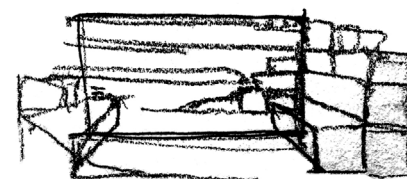
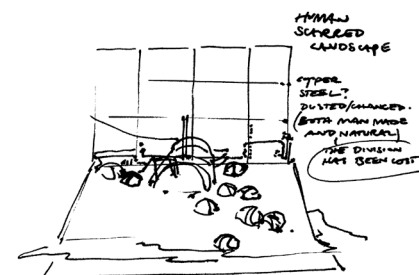
MATHILDE

BLANCHE

CONSTANCE



Act 3 SCENE 4 —
 THE CITY 'THE NUNS ASCEND THE STAIRS'
 THE WOMEN ARE TAKEN
 BLANCHE MAKES HER SACRIFICE



MOTORTOWN

by Simon Stevens

SET AND COSTUME DESIGN

Bute Theatre, RWCMD

Directed by Michael Fentiman

Lighting Design by Nari Smith

Projection Design by Llyr Parri

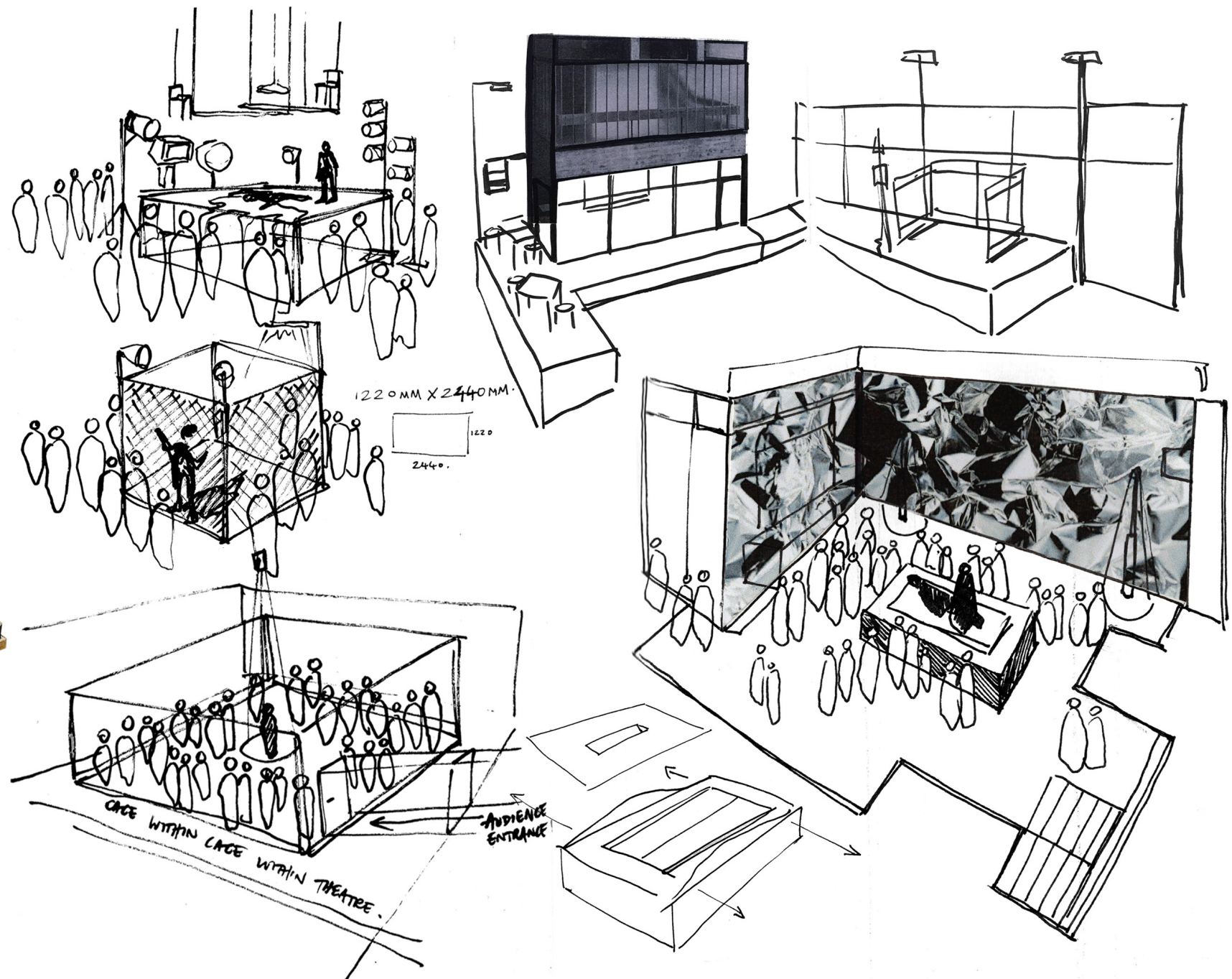
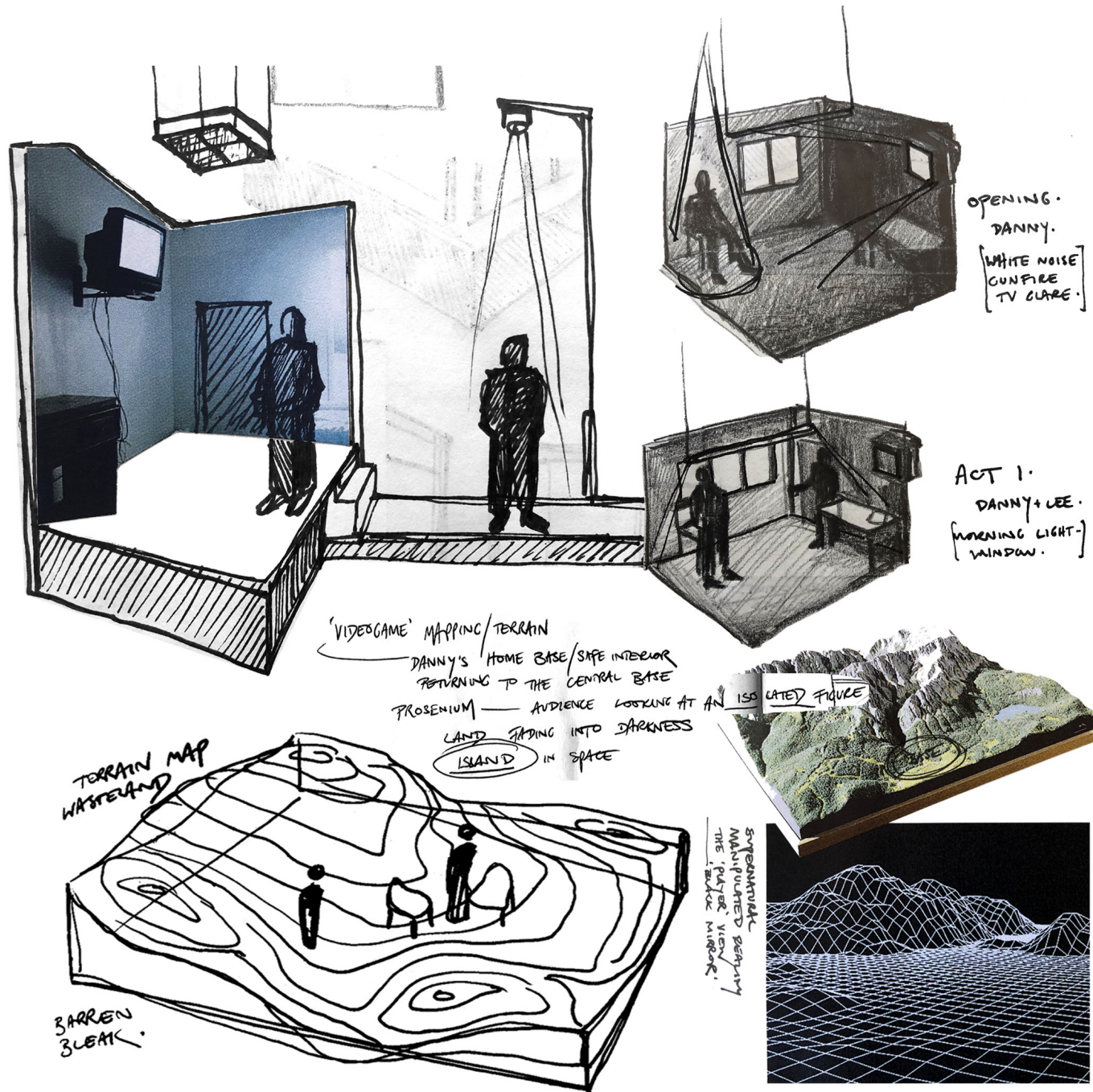
Photography by Simon Gough

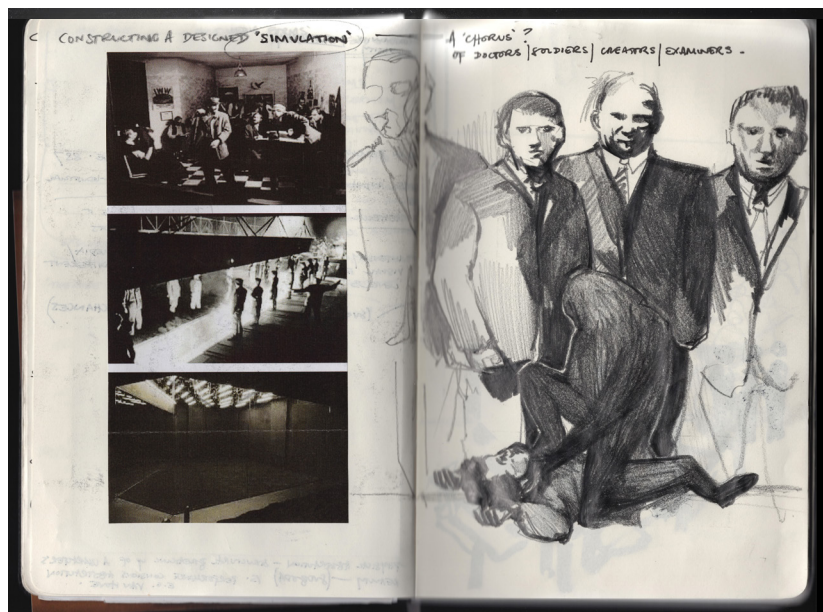
A graphic examination of an early millennium society through the episodic journey of a soldier returning from the Iraq war.

Designing the play on four sides, with performers moving on raised walkways around their audience, aimed to physically enhance the perpetual movement of the protagonist from scene to scene as his mental state deteriorates.

We are fixed in place, only viewing through his eyes, the space acting as his physical stream of consciousness.







THE ARSONISTS

by Max Frisch

SET AND COSTUME DESIGN

Carne Theatre, LAMDA

Written by Max Frisch

Translated by Alistair Beaton

Directed by Fred Wienand

Lighting Design by Neil Brinkworth

Sound Design by Ting Ying Dong

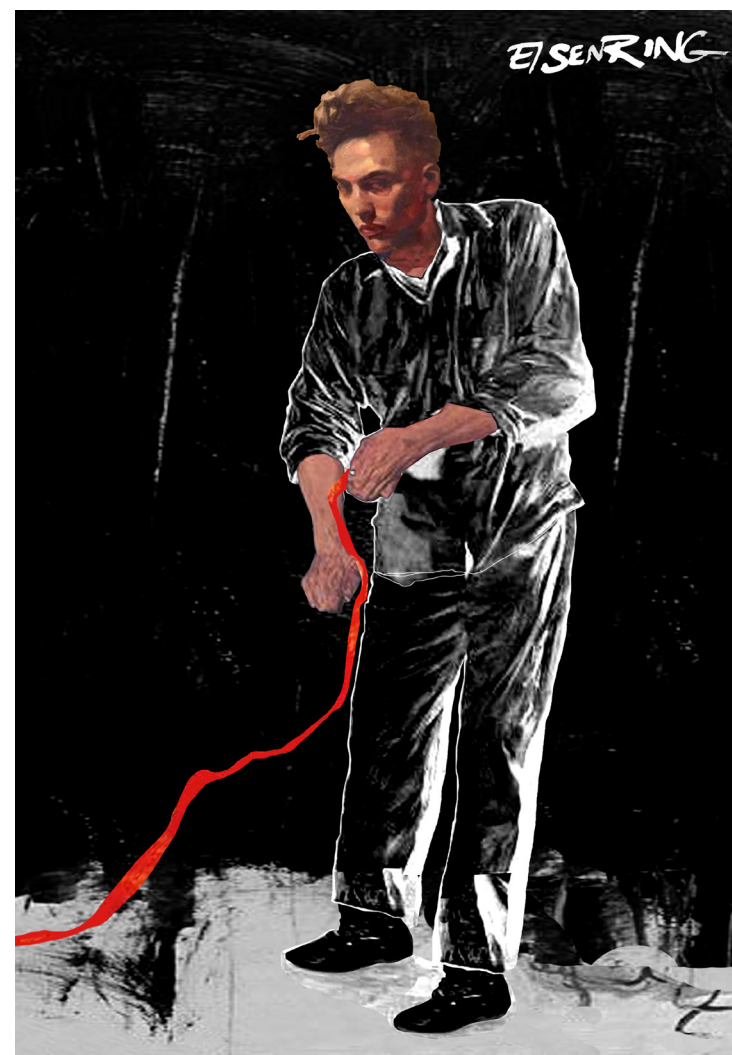
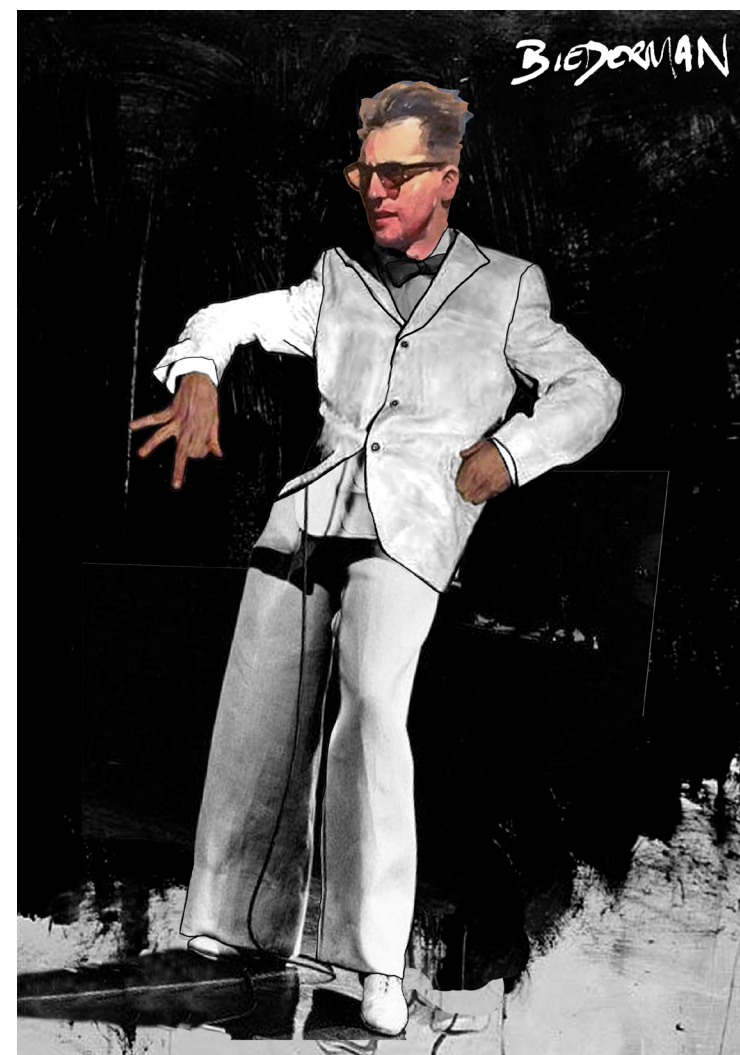
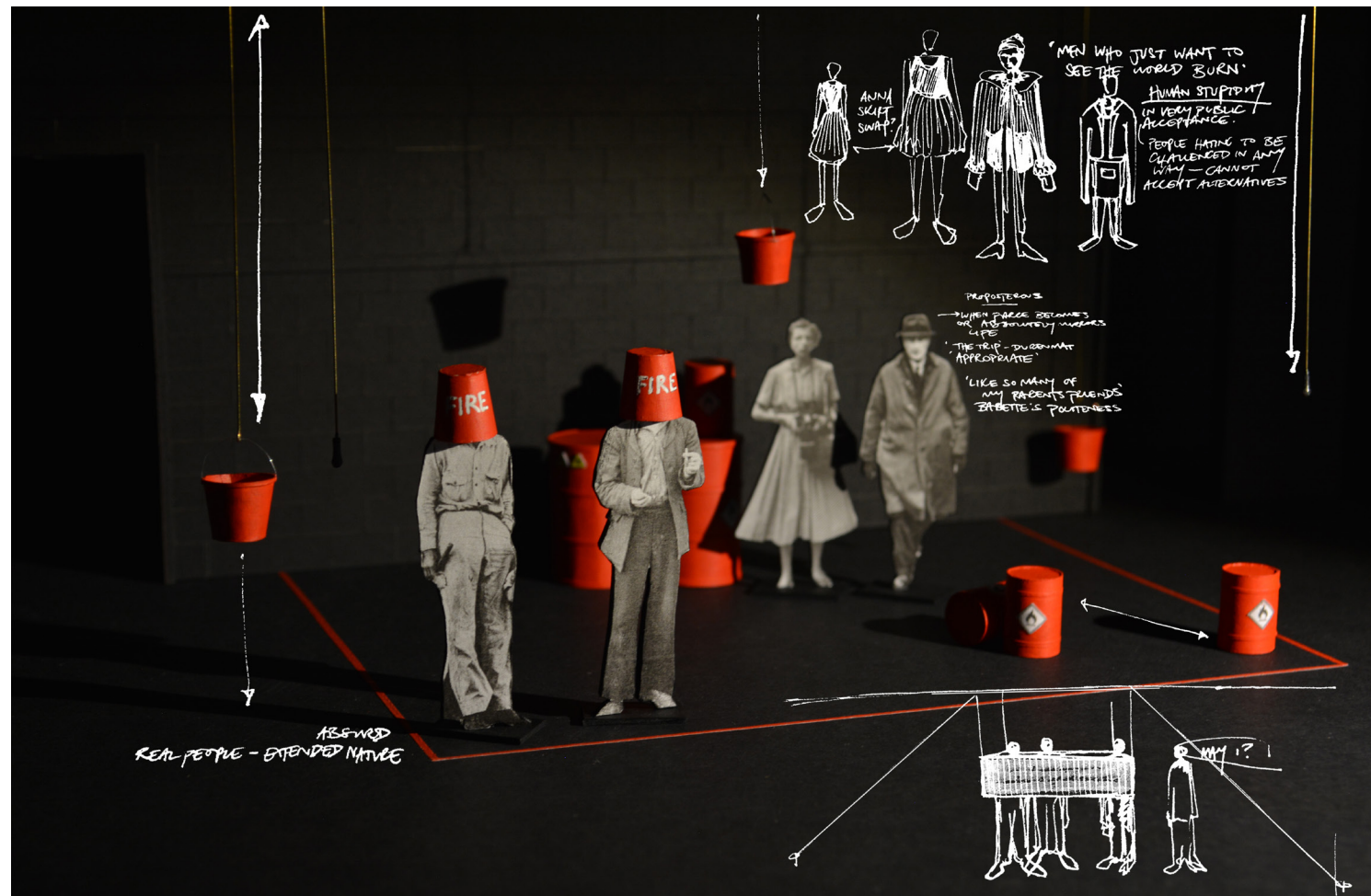
Photography by Alex Brenner

As the city burns around them, a husband and wife are visited by two smooth talking strangers.

A dark, monochromed world mirrors the shadowy uncertainty in Beiderman's mind. No object remains in place, no character is fixed. We realise the role of both the arsonists and the stage space in manipulating the couple into a fatal situation.

An absurd parable of the dangers of shallow pride and passivity in modern society.





'X'

by Alistair MacDowell

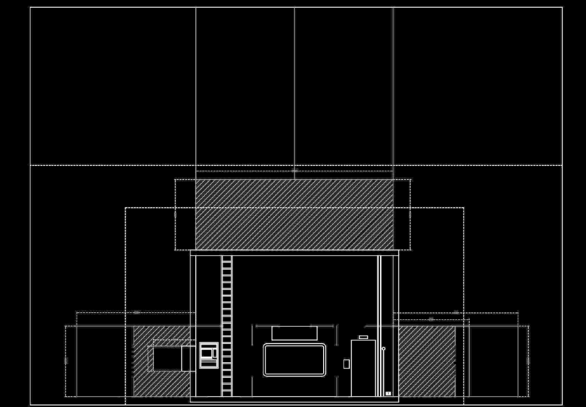
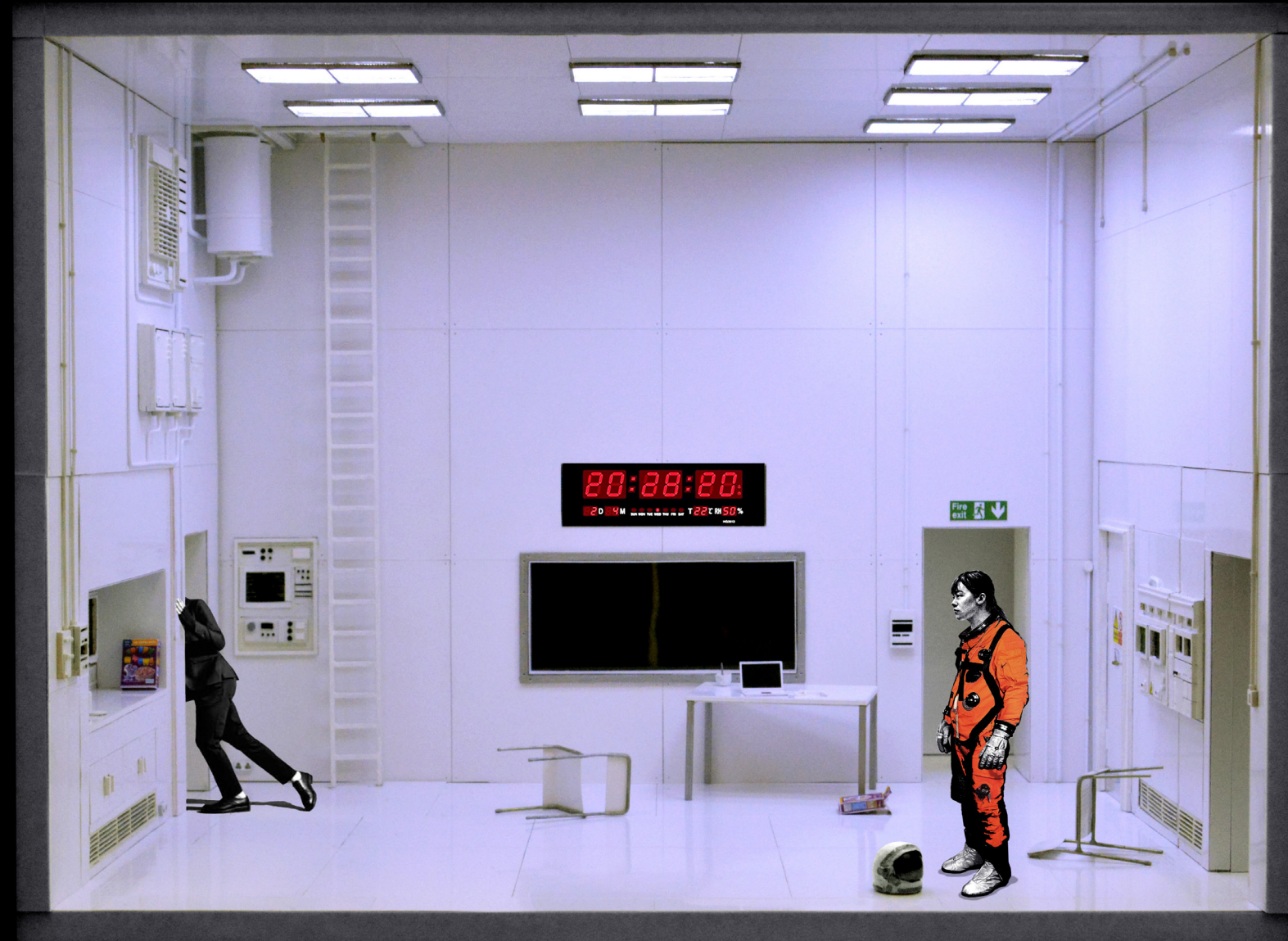
CONCEPTUAL SET AND COSTUME DESIGN

Sainsbury Theatre, LAMDA

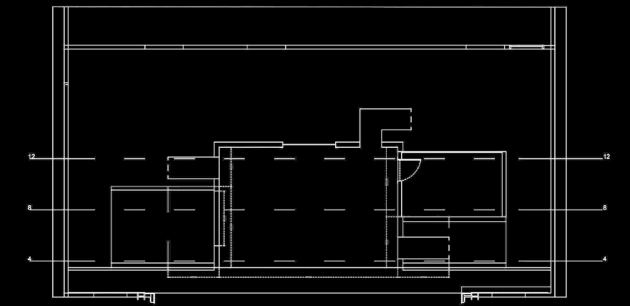
Directed by Frederick Wienand

A small research base on Pluto. Its crew members have lost contact with Earth and remain trapped. The inhabitants begin to deteriorate, their human fragility beaten against the hard, plastic longevity of their home.

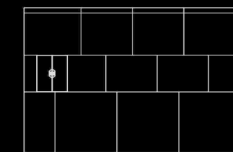
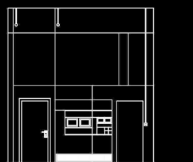
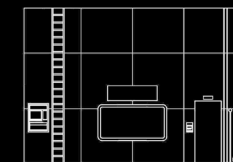
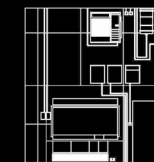
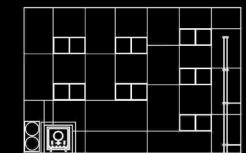
We wanted to audience to be drawn into the centre of this claustrophobic space, but also able to view the pressure applied between dark exterior and bright interior. A tension held in the solid boundary of their sealed environment.



Front Elevation with Masking Sections



Full Stage Plan

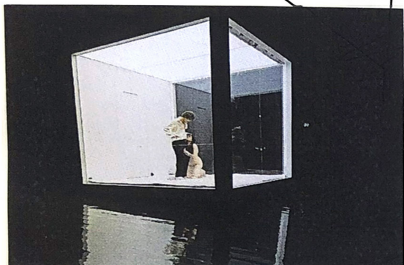


Plan of Interior Cube -
The layout and Detailing





AUDIENCE PERSPECTIVES — PLAYING/EFFECTS FROM THE REVERBERATIONS
ALTERATIONS IN WORKING ON THE SIDES (CHECK SIGHT LINES)



CLEAN CUT EDGES
THINK ABOUT LIFTING ELEMENTS
ROLES OF DIMINISHING
AND GROWING CHANGES
DESCENDING
RISING
CLIPPING
TOUCHPOINTS?
CONTOUR
SMOOTH REVEALS
THE ECHO 'ROOM'
SCENE AND MOVEMENT
PLAY
REVEALING OF
AGEING UNDER
FULL LIGHTS



GILDA'S AGEING PROCESS?
ALTERATIONS IN HER MIND OVER
TIME WHICH WE GROWALLY REAUSE
WE ARE SEEING
'GILDA STANDS ALONE'
AGES OVER I-II-III?
OLD IN THE ECHO ROOM?
ROLE OF YOUNG MATTIE IN THE FINAL
'SHE RUNS HER HANDS THROUGH HER
HAIR, IT GROWS AS SHE
DOES SO'

SPACE!
WHEN IN ITS PHYSICAL
REALITY IT NEVER CHANGES.
TRANSITIONS/BREAKS - ILLUSION
A BUNK IN THE PASSING OF
(GILDA'S TIME)
MASKING — EYE BLINKING
USING THE MOVEMENT/MANIPULATION OF THE DARKNESS TO
MAP THE MENTAL SPACE — (CLOSURES (ANXIETY) / OPENINGS / RELIEF)

