

BA (H) THEATRE DESIGN

This established course covers all aspects of contemporary theatre design practice – set and costume, lighting and audio visual, digital technologies, puppetry, and heritage installation. Graduates go on to work in theatre design, design for performance, set, props, costume, event design and management, teaching, education and digital media.



NTU COURSE PAGE
COURSE SHOWREEL



This highly specialised course covers all aspects of contemporary design practice for theatre and live performance, including set and costume design; construction; digital technologies; site-specific design; puppetry; heritage installation and designing for community and education settings. The course is facilitated by the highly skilled team of staff and technicians who have years of professional and academic knowledge. Despite being in the midst of a Global pandemic, our graduate theatre makers managed to connect, create, play, challenge and agitate, we are very proud of their innovative resourcefulness now ready and prepared for professional life.

Helen Davies
Course Leader, BA (Hons) Theatre Design

ANGHARAD HILL



BA (H) THEATRE DESIGN

Angharad is a creative designer based in Cardiff. Her work ranges from technical theatre, working as a stage manager to performance design and costume making. Angharad is passionate about working on inclusive and accessible theatre. As a graduate from Nottingham Trent University's BA (Hons) Theatre Design course she hopes to continue working on her passion to create performances that are accessible and beneficial to those with additional learning needs.



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ANOUK HUFSCHMID

HIRSCHBUEHL

BA (H) THEATRE DESIGN



Growing up internationally and studying a creative course in Nottingham has developed Anouk's creative identity. Through the course she was able to grow into the creative world of theatre, as well as tackling important themes and topics that shape the society around us. Anouk's interests lie in sustainability, languages, and working with children. The course and the University provided opportunities to further explore and engage with all three, influencing her design outcomes and dissertation research. Anouk will continue her education by studying a PGCE in London. In the future she aims to combine teaching, sustainability, and design in a unique and approachable way.



KING REMLIN



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FINLESS FISH



CRYING CLOWN



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CHARLOTTE KRETZLER

BA (H) THEATRE DESIGN



Charlotte is an international student from Austin, Texas in America. Moving to England and seeing the vibrant art and theatre culture inspired her to pursue a career in Theatre Design. During these past three years at Nottingham Trent University, she was challenged and encouraged by her tutors and peers to push her creative boundaries and produce the best work possible. The culture shock of being in a different country was found to be a bit of a struggle at first, but Charlotte used that to her advantage in her set design process. She used what she knew from her experiences in the states, and in the future, she would like to have more adventures in various different countries around the world. Her time in this course taught her new skills in both digital and traditional art which she will definitely use and develop overtime in her future career and commissions.



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EMILY CASWELL

BA (H) THEATRE DESIGN



Emily is a set and costume designer, model maker, and theatre creative who always ensures she designs with diversity and the wider context in mind, creating impactful visual depictions of the set and costume. This was demonstrated to the highest level within her design projects: 'Das Rheingold' for Birmingham Opera Company and 'The Colour of Love' for The Television Workshop. Emily's work experience includes: Scenic Artist at Nottingham Playhouse, Assistant Stage Manager on 'A Very Expensive Poison' at The Old Vic and Props Assistant on the Broadway transfer of 'A Christmas Carol'. Emily is the co-founder of 'Queer Planet Productions', dedicated to supporting queer artists and voicing queer narratives that are yet to be told, putting her passion for activism into practice by contributing to improving the diversity issues within the theatre industry. Emily is the 2021 winner of 'The Chartered Society of Designers' CEP award for NTU Theatre Design.



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EMILY JAMES

BA (H) THEATRE DESIGN



As a printer I am often drawn to slow, artistic approaches and using still life forms as a way of expression. This frequently involves working large scale, giving each design their own identity and energy. I enjoy utilizing line and texture to arouse the senses and make bold statements, to bring confidence and clarity to the wearer. Inspired by sexual repression, this project aims to celebrate and normalise our natural forms and to enable the wearer to express themselves freely. Pure Sensuality gives you the opportunity to express yourself as much, or as little as you desire, using a combination of digital and screen printing to bring simplicity back to day-to-day life. I am excited to spend time working in the design industry with other creatives and gaining some experience, which will help me work towards my goal of one day starting my own design business.



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EMMA BULLMAN



BA (H) THEATRE DESIGN

Emma's practice is central around working intuitively with the script to create psychological architecture and metaphors. She uses tactile collages and sculpture to inform emotive responses and explore themes and key moments. Emma works notably through illustration where she can captivate emotion and action through expressive costume designs and storyboards with the use of traditional art techniques. Emma uses her passion of environmentalism and is currently being shortlisted for her video on clothing for the Sustainability in Practice Award 2021. She works closely with the SBTD sustainability group where it has encouraged her practices with sustainable materials and upcycling clothing. After a successful placement at Set Up scenery LTD in 2019, she hopes to pursue carpentry and scenic painting further to expand her knowledge in construction and eventually apply it to her future in design for stage, hoping to captivate from a range of current affairs to the joy of music and festivals.



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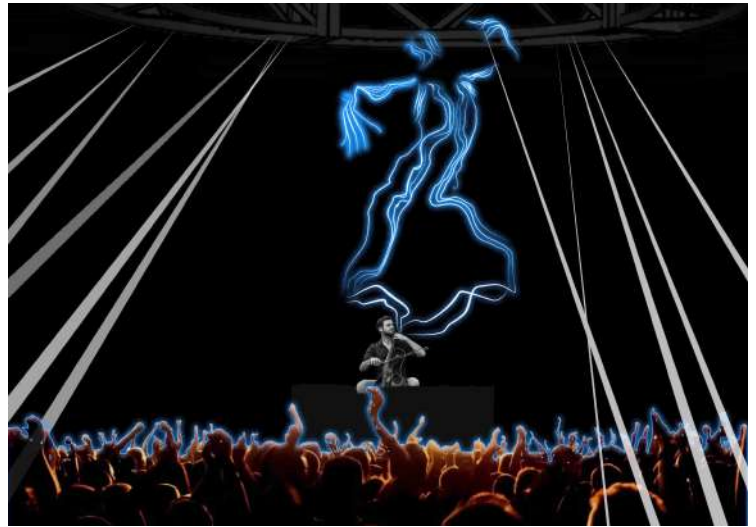
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EVA PITSO THANASI

BA (H) THEATRE DESIGN



I am a Cypriot Theatre design graduate! My skill-set allows me to be adaptable on a variety of scenic projects, as well as working well within the artistic community. I am passionate on exploring how sustainable and innovative designs can be reflected on society. Seeking design experience and opportunities to develop skills in the industry.



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FREYA WILLOWS

BA (H) THEATRE DESIGN



Throughout my studies I have found myself drawn to the exploration of abstract symbolism within my practice to address and represent the meanings and connotations of the given topic. I am particularly intrigued by unconventional, immersive experiences and site specific productions, which I have both created works for in my final pieces.



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HARDY GRU

BA (H) THEATRE DESIGN



London and Midlands based scenographer and artist with experience also in directing and sound design. He is interested in creating theatre that is abstract, highly visual and emotionally charged. Hardy is particularly interested in working in opera, site-specific, site-responsive and contemporary performances where the lines between art and theatre are blurred in order to create happenings that can scar and heal at the same time, performances that can stay with audiences long after they have witnessed them.



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IMOGEN ATTERSON



BA (H) THEATRE DESIGN

Based in Nottingham and Derbyshire, Imogen is a traditional and digital artist. A graduate of Theatre Design BA at Nottingham Trent University, she aspires to continue working within the subject of art and design, teaching it at a secondary school level. Imogen hopes to inspire others to follow in her footsteps and pursue a higher education in art and design. She intends to continue also producing her own art, developing and honing her artistic skills.



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JAMES FISHER

BA (H) THEATRE DESIGN



James is an enthusiastic set and costume designer with an extensive skill base, from detailed model making to being proficient in digital technologies. He expresses interest in the future of live performance aided by the development of modern tech and changes within society of how we experience live entertainment. James thrives to create works that are exciting, shocking, emotive and story driven. A key part of his process is developing ideas in a 3D space and relishes to push design limits whilst maintaining a practical level of understanding. Whilst on placement with award winning designer Leslie Travers, James gained skills in assisting with model making, research and design development. He has attained further collaborative experience working with creatives from Nottingham Playhouse on 'An Octoroon'. More recently designing a new play for Nottingham Television workshop and now realising the design for the production due to premier in August 2021.



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LIBBY ROBINSON

BA (H) THEATRE DESIGN



I studied theatre design because I enjoy theatre and believe that the sets are an important aspect of bringing the performance to life. Studying at NTU has been an enjoyable experience, I've learnt new skills that I can apply to my designs. As well as Working with such talented people who have inspired me to be more creative. In my final year I designed two projects, for the Nottingham playhouse prize, An Octoroon and the Television workshop, Game. Game by Television workshop has been realised into a radio play, film and live performance which I have worked closely on with director Alison Rashley. The performance takes place around a girls football team on their semi final cup match. Designing for this performance caused me to take from my own experiences of being a female rugby player, both sports are very male dominated and I wanted portray a design concept of women being powerful in sports.



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LOUISE WRIGHT

BA (H) THEATRE DESIGN



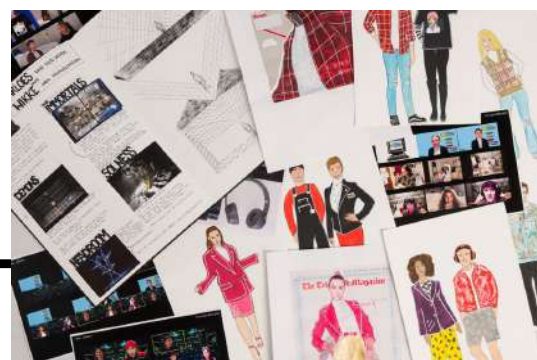
I discovered Theatre Design whilst at UAL during my Art Foundation Diploma, I wanted to develop my skills and feed my creative passion. I have not only learnt technological skills and craftsmanship within the workshop but also collaborative skills and problem solving. I like challenging designs that help me learn and build on my experience from new skills to researching moments in history. This has helped me to develop an individual approach to the design process. Facing the pandemic as a designer has shown me that, even in unprecedented times, expressive designs can always be created. Through the experience of my realised project, 'The DERBs', by remaining positive and adapting my design process we were still able to create a successful online performance. Nottingham Trent University has not only provided me with the skills but also the confidence for my creative future.



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LUCY CARNEY

BA (H) THEATRE DESIGN



As a Theatre Designer and Maker, Lucy Carney is passionate about creating live performance for an audience. Her approach to her designs are tactile as she enjoys working with a variety of mediums, experimenting three dimensionally to develop her ideas.

Lucy has worked alongside Nottingham Castle, PQ, Red Earth Theatre and many more establishments throughout her time at university to create theatrical pieces. In her final year, Lucy has explored the history of Nottingham to create a performance at Nottingham Castle which successfully helped promote the Castles history and envision a story from Nottingham's past. This project has encouraged her love for script writing and exploring heritage work.

Alongside this, Lucy has a passion for working with those living with dementia to help improve their quality of life, using theatre and the arts as a tool. Lucy plans on exploring pathways for both heritage and dementia work in a theatrical way once leaving university.



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LUCY PARKER

BA (H) THEATRE DESIGN

During Lucy's three years studying Theatre Design she has developed a passion for designing for live performance and a wide variety of skills that allow her to work confidently in many different areas of the industry. She has a very hands on approach and as well as enjoying design she is particularly enthusiastic about the making side of theatre, modelmaking, constructing and painting sets and working in 3D in general. During her final year at NTU Lucy feels she has grown as a designer, having the privilege to design, build and see her set fully realised in Nottingham Girls High Schools production of Les Misérables was a huge learning experience and a wonderful moment after the difficult year everyone has had. She is excited to continue learning and growing as she moves out into the industry and is open to any opportunities that may come her way. If you would like to contact Lucy her email is lucyparker338@gmail.com.

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MANON BAILEY-ROSSE

BA (H) THEATRE DESIGN



Pushing the boundaries of the intertwined fields of theatre and art, Manon is predominantly interested in figurative and sculptural sets and costumes that help to elevate live performance. Highly focused on colour and form, Manon Bailey-Rosse showcased her talents in winning Birmingham Opera Prize this year with her design for Das Rheingold. The design highlighted ridiculousness of the opera and art worlds colliding to make something that was a true spectacle to compliment the original libretto. Manon has also participated in the heritage project at Nottingham Castle, creating a design for the story of The Empress Matilda, exploring the hindrances and frustrations in sexism and the gender binary. She hopes to go on to work in the world of site specific and immersive theatre bringing it to all communities as well as creating new ways that museums and galleries will interact with the world.

Fasolt & Fafner



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MEA CATHERINE FENWICK



BA (H) THEATRE DESIGN

I love and am inspired daily by how creative humans can be when it comes to using their minds to create brilliantly unique designs and constructional elements. My love for art came from watching a range of visually impactful films from horrors, to fantasy and indie. I also was first interested in theatre from all the pantomimes and shows my mum took me too as a kid. I then made a promise to myself to make this part of my future by applying to this course. I know from this course I can go into a range of areas I am pulled in by such as decorating/ creating sets or scenes for museums, being in the art department for films and TV , and constructing and designing theatre and other live events. I love to constantly learn to which I will try my hardest to make that my reality.



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SARAH FEASEY

BA (H) THEATRE DESIGN



Sarah is a theatre designer that is passionate about creating designs for performance that audiences can be fully immersed in. During her final year she undertook designing the set and costume for 'An Octoroon' as part of the Nottingham Playhouse Prize as well as designing for Nottingham College's production of 'Top Girls' by Caryl Churchill, while in lockdown. Over the three years she has developed and learnt a range of digital skills in Photoshop, AutoCAD, SketchUp and using a HoloLens, as well as practical skills such as model making, puppetry, lighting, projection, costume design and making, scenic art and construction. She really enjoys designing abstract outside of the box ideas for the stage but also is interested in other potential careers within theatre in the future such as, scenic painting, assisting and prop making.



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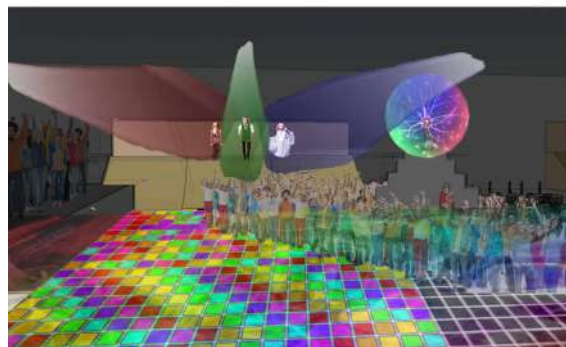
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STUART MCCOMB

BA (H) THEATRE DESIGN



Stuart McComb is a Designer and Maker with interests in Collaborative Design, Technology and the Construction aspects of Theatre Design. He has developed excellent skills with using AutoCAD, Sketchup and Photoshop over the course of his studies and exploring his modern design style. His two most recent projects explored the limits and capabilities of theatre reimagining of the classic Richard Wagner Opera 'Das Rheingold' in a modern context which engages with a local community bringing theatre to them and designing for a devised piece of Theatre over the course of a lockdown which was performed live online in April 2021. The project involved engaging with performers, making props and 50 stands for Birdie Lights and analysing the capabilities of Zoom as a performance platform compared to other types of software. Other experiences over the course of his studies included a placement in the woodwork department of a Scenic Construction Workshop.

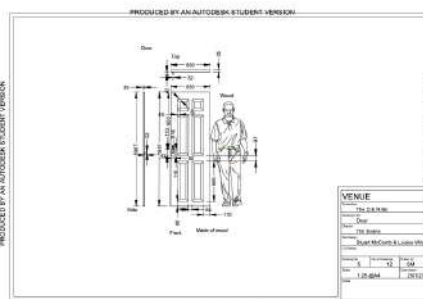
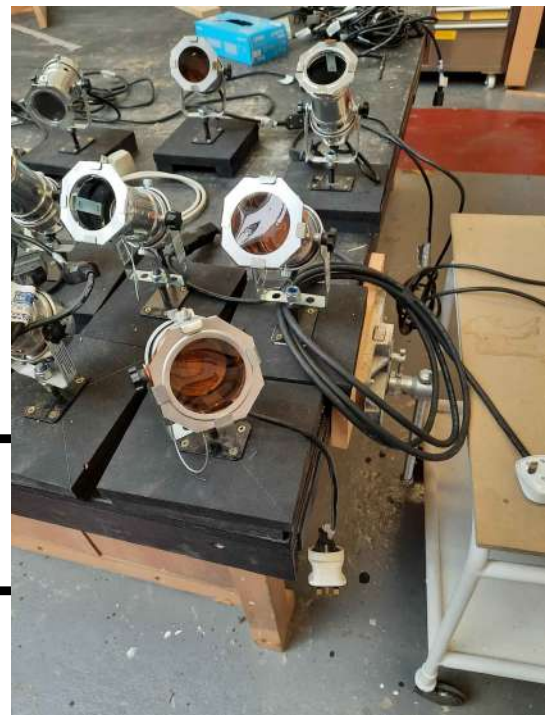


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