

Rhiannon
Binnington

Theatre design
portfolio

2024



Hound of the Baskervilles

Matt Grinter for Red Rope Theatre

Realised project

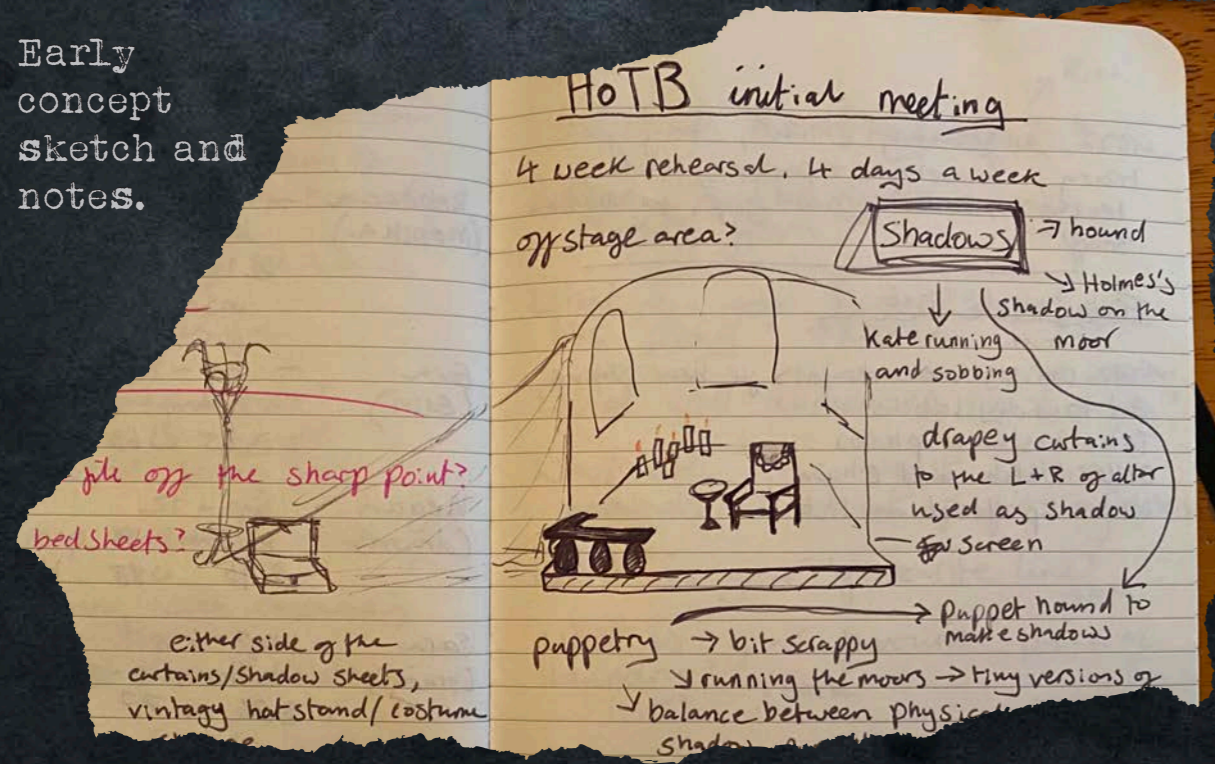
Set and Costume design

Dir. Roisin McCay-Hines

Arnos Vale Cemetery, Bristol



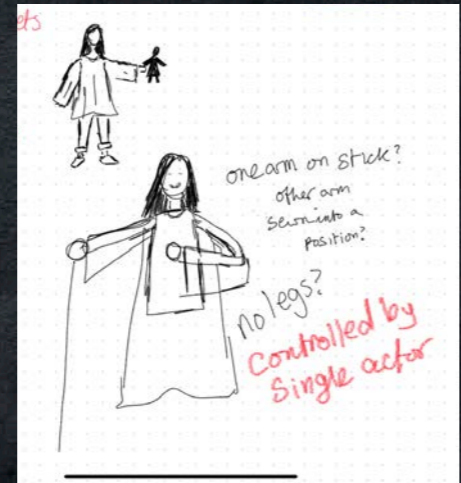
Early concept sketch and notes.



Procreate illustration on top of location photo

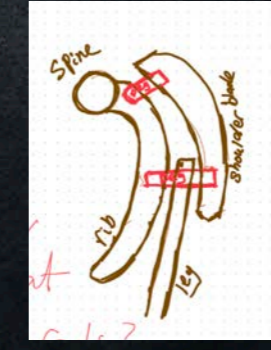
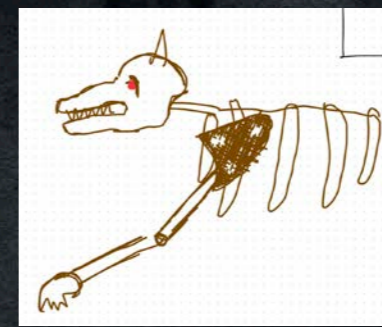


Performance was set in the Grade 2 listed Anglican Chapel of Arnos Vale Cemetery, built in 1839. We focused on playing to the strengths and beauty of the venue.



Digital sketches and scrap macquettes used to help work out scale and what points of articulation were needed for all puppets. Also gave actors a chance to feed back on the control of the puppets.

Puppet macquettes made of tinfoil, newspaper, cardboard, masking tape, clingfilm, elastic bands.



Weight-bearing ledge- wooden platform clad in carved polyester.



Puppets were largely made and dressed from materials found at a local scrap store, both for aesthetic quality and ecological purpose.



Set design incorporated storage areas for frequent costume changes— We embraced this remaining visible to audience. Old trunks placed as set dressing, later used by actors as functional props.

Also placed nods to Sherlockian classics within the set dressing— a deerstalker hat, a violin, a skull with a pipe in its mouth etc.



Platforms were utilised for optimal sight lines down the length of the promenade staging as audience seating was not raked.





A Haunting

Theoretical project

Site-specific horror for The

Mount Without, Bristol

Costume and set design

Developed in collaboration

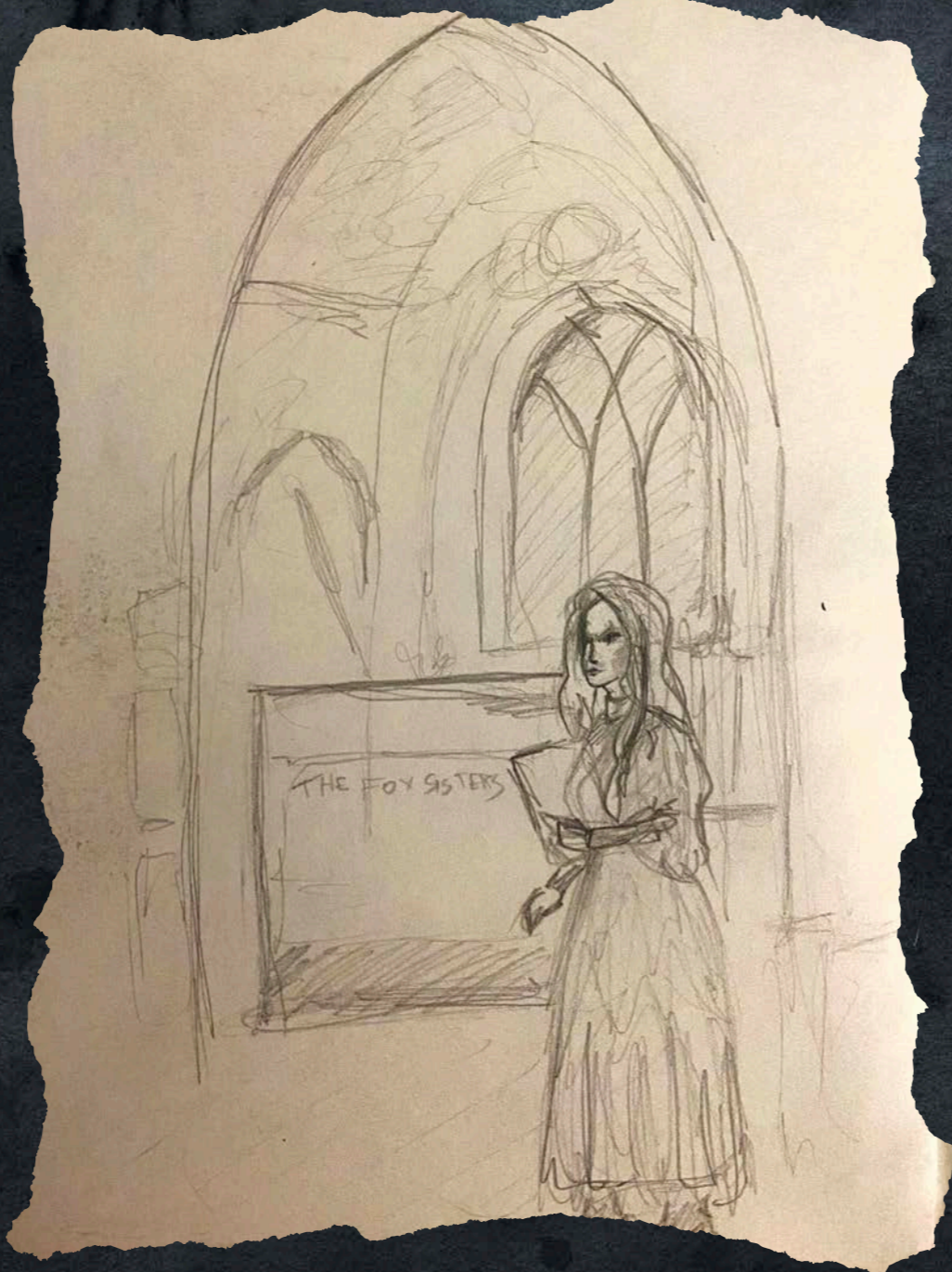
with writer *Madeline*

Farnhill

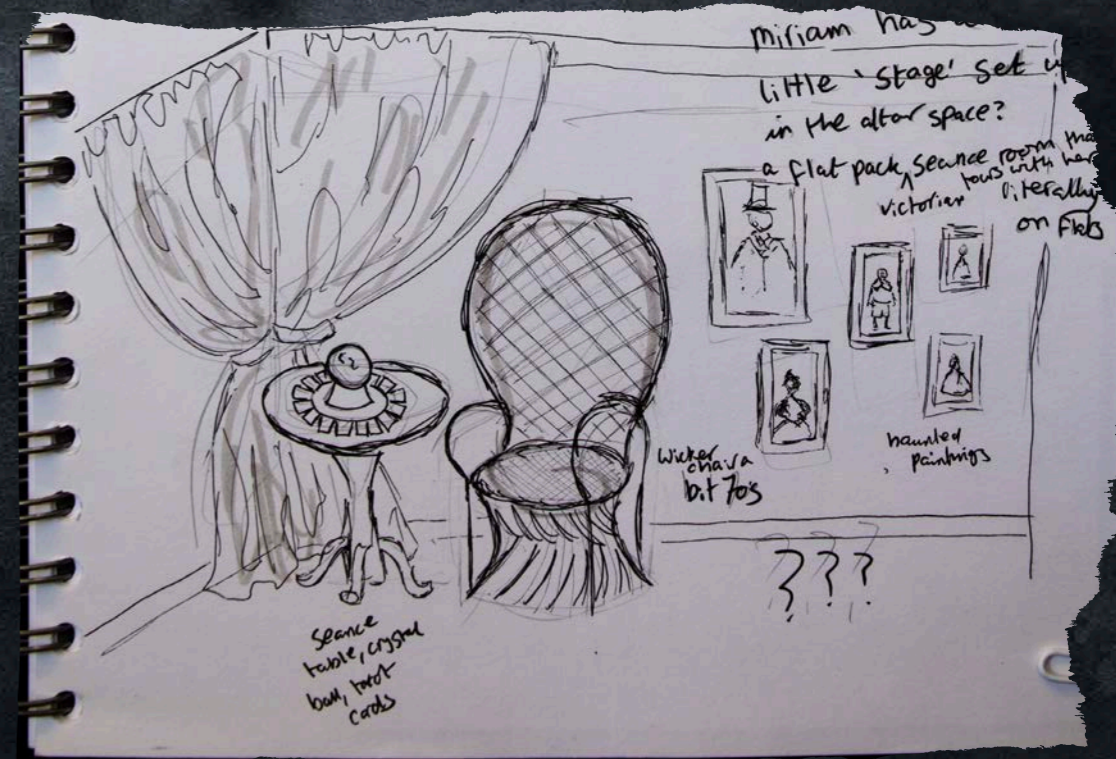




Initial inspiration came from found space, local history and M. R. James stories.



Sketch from private Seance at venue.



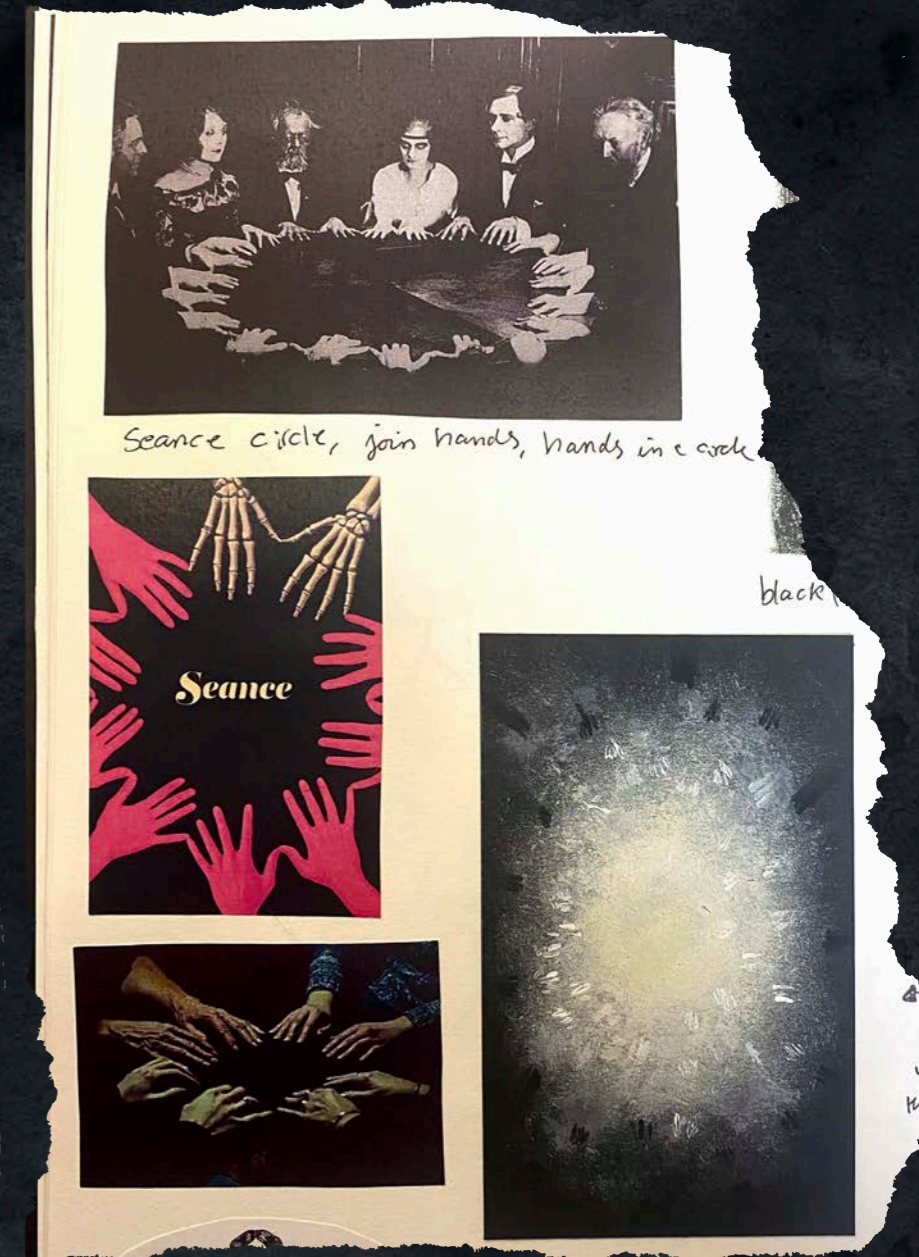
Exploration of seance rooms.



Location photos.



Handprints taken from underground crypt, explored as floor design.





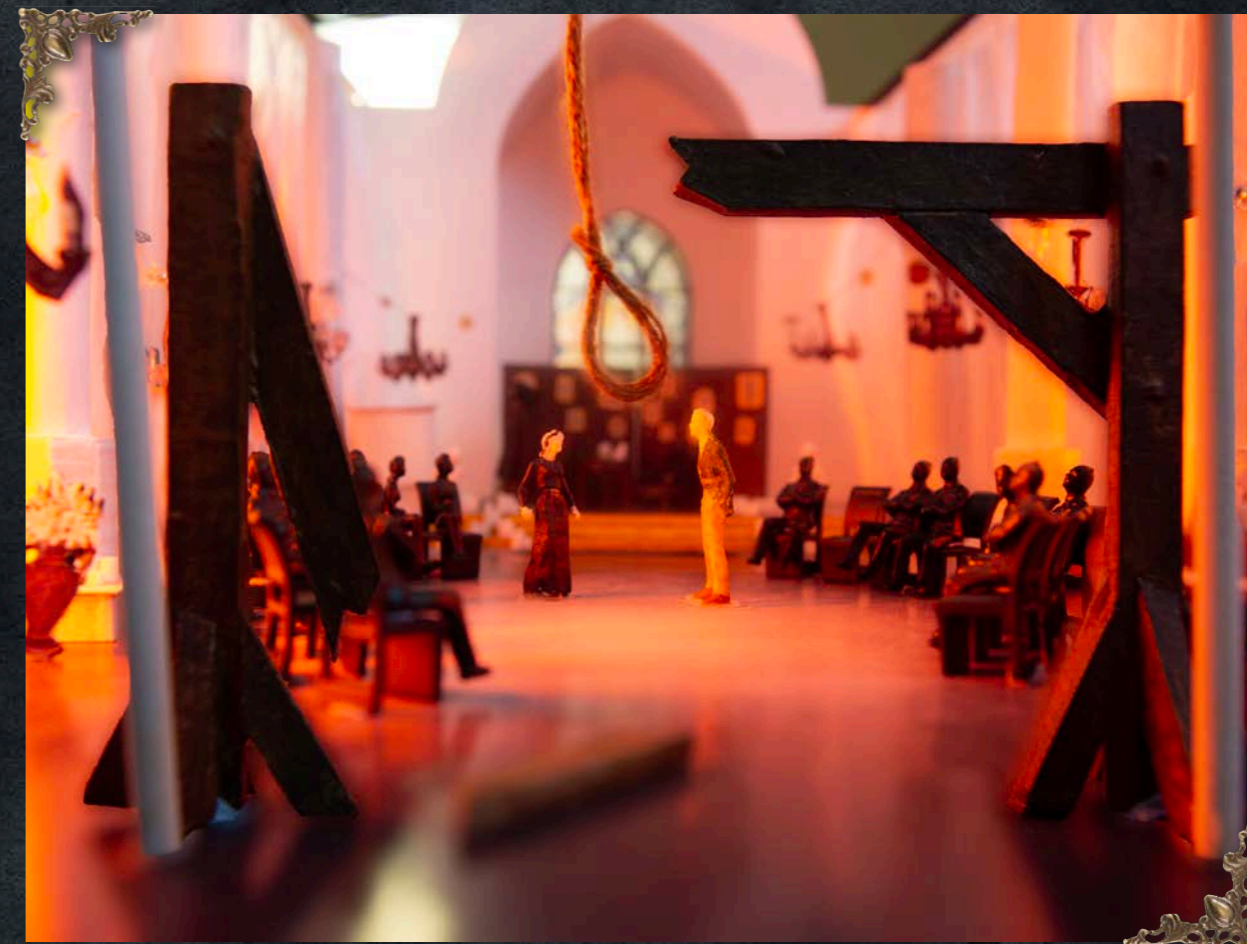
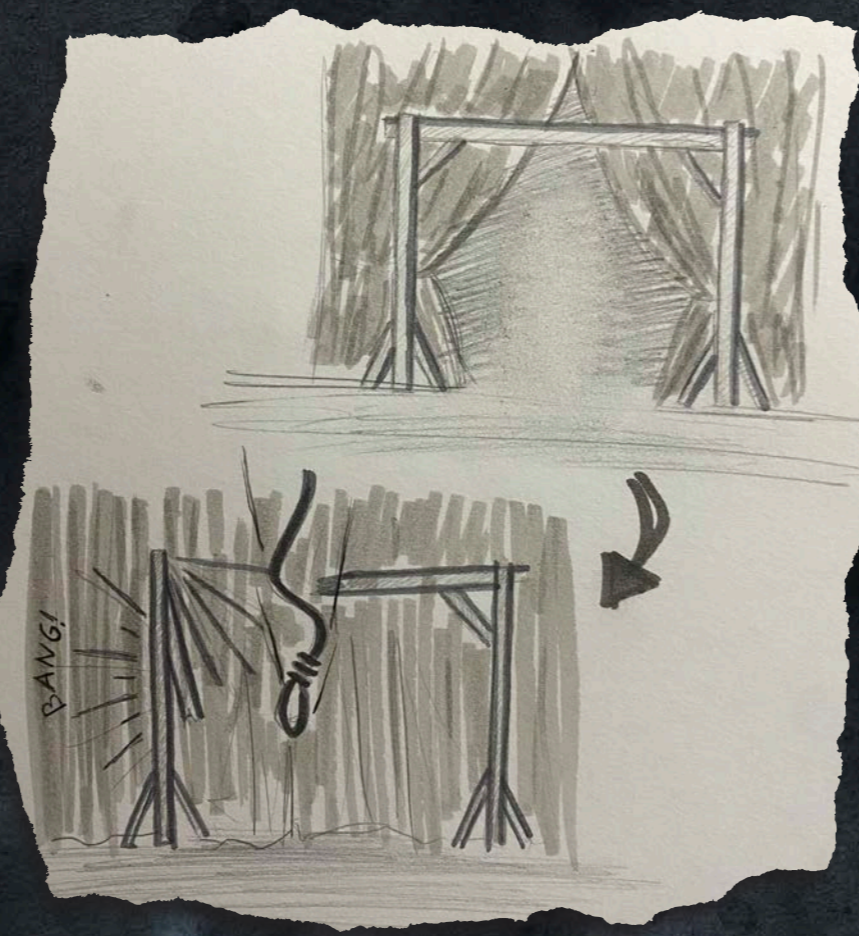
Promenade audience experience.

Classic theatrical trickery blended with modern techniques.



Entry way collapses into a gallows.

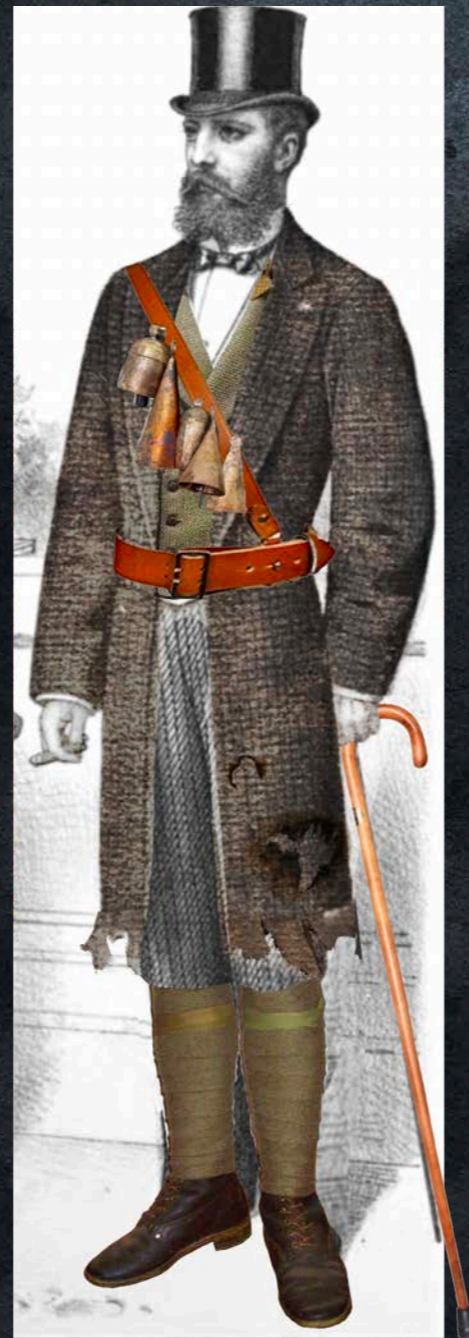
Multisensory horror experience; lights, sound, vibration, temperature, scent.



HISTORY OF THE LOCATION

Costume of Mr Mount draws on the long history of the building

- 1147- first church built on site
- 1460- church rebuilt, current clocktower erected
- 1770's- main body of church rebuilt to increase size
- 1940-41- church damaged by bombs
- 1999- church closed due to dwindling congregaton
- 2016- Roof lost during squatters arson
- 2021- Renovations complete and The Mount Without opens



THE MEDIUM- MIRIAM MURKLIN

VICTORIAN INFLUENCE- ALL PART OF THE ACT

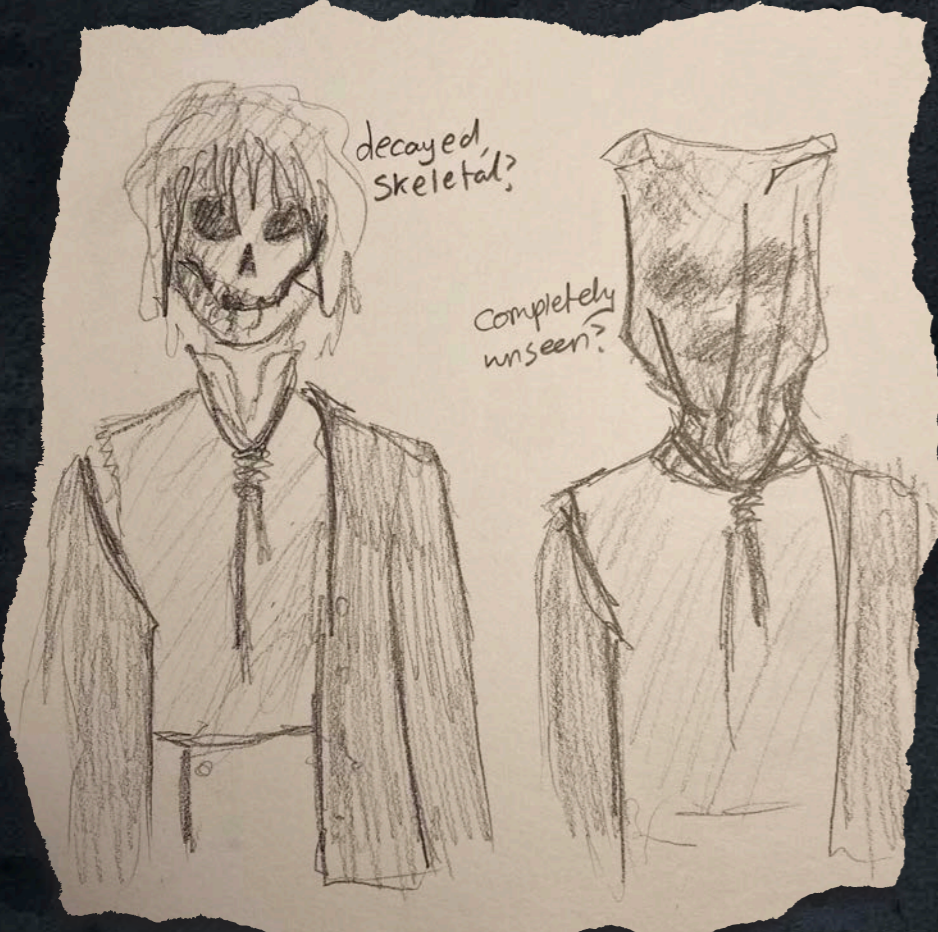


SPIRIT OF THE BUILDING- MR MOUNT

6 BRASS BELLS TO REFLECT THE CHURCH BELLS

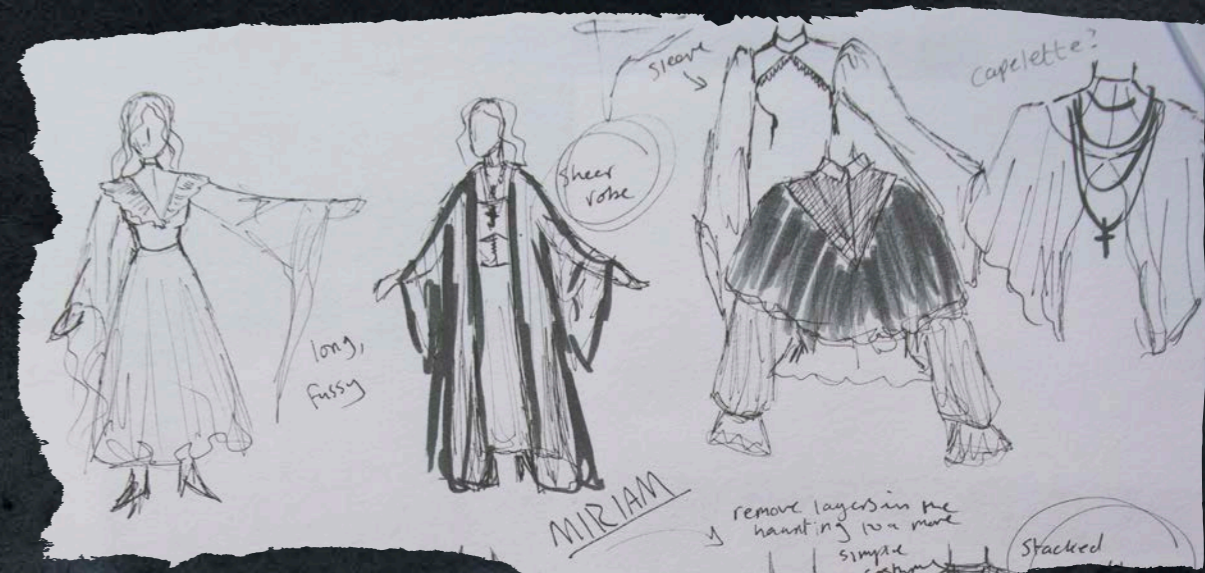


BURNT AND CRUMBLING TEXTURES ON COAT



Ghost, Benjamin Loveday, taken from local history.

John Burke and Benjamin Loveday executed 12th October 1781 for 'the detestable crime of Sodomy' at St Michaels Hill, Bristol. Taken from Bath Chronicle and Weekly Gazette, 18th Oct. 1781.



Scariest thing is the unknown.

Emilia

Morgan Lloyd-Malcome

Realised project

Costume designs

Dir. Sally Cookson

Set designer Alice Sales

Circomedia, Bristol



Key references: Historical fashion and runway interpretations.



Corsets; restrictive or supportive? Emilia's words as her closest layer of support.

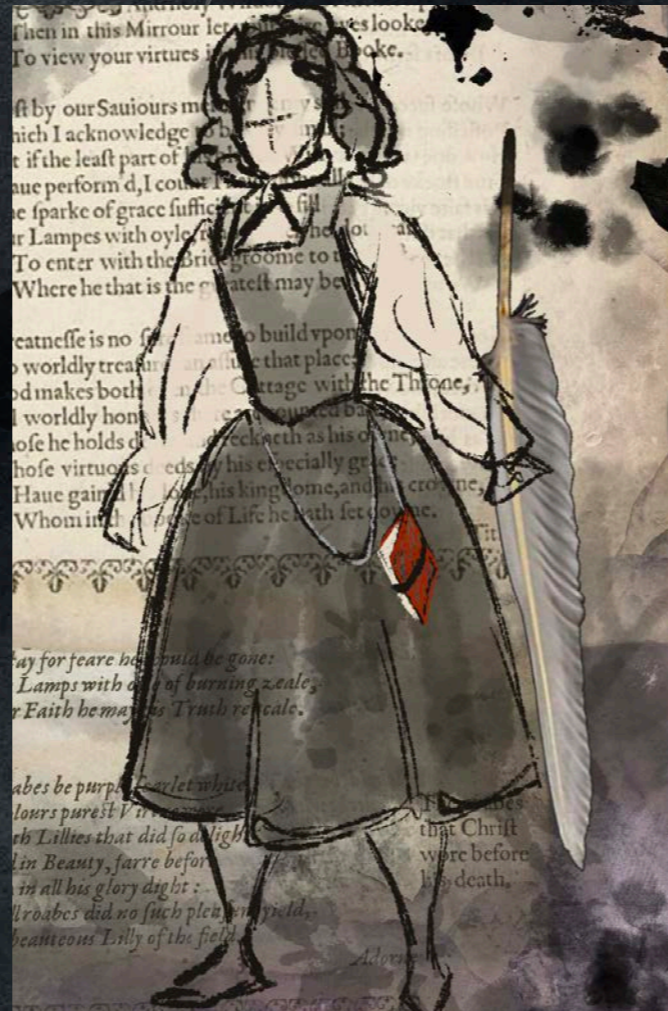


Approach for male costume designs inspired by Drag Kings.



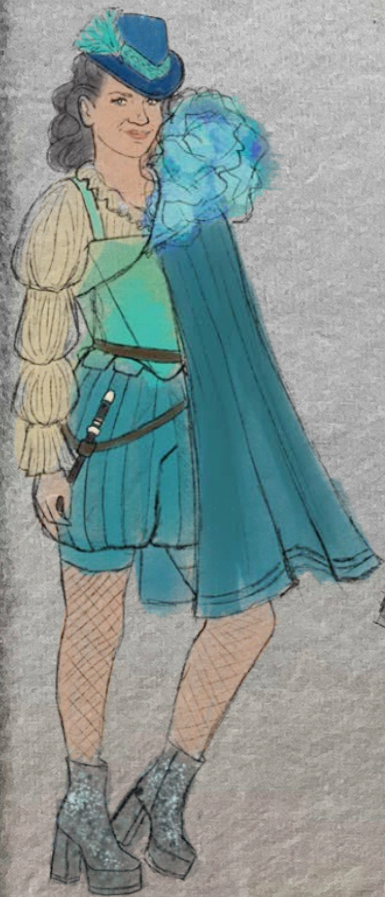
Pecs: Kings of the North

Blending gendered items of Elizabethan costume.



Procreate sketch and collage.

Dress up session as design process.



Ensemble surround Emilia in jewel tones- joyful and jubilant.

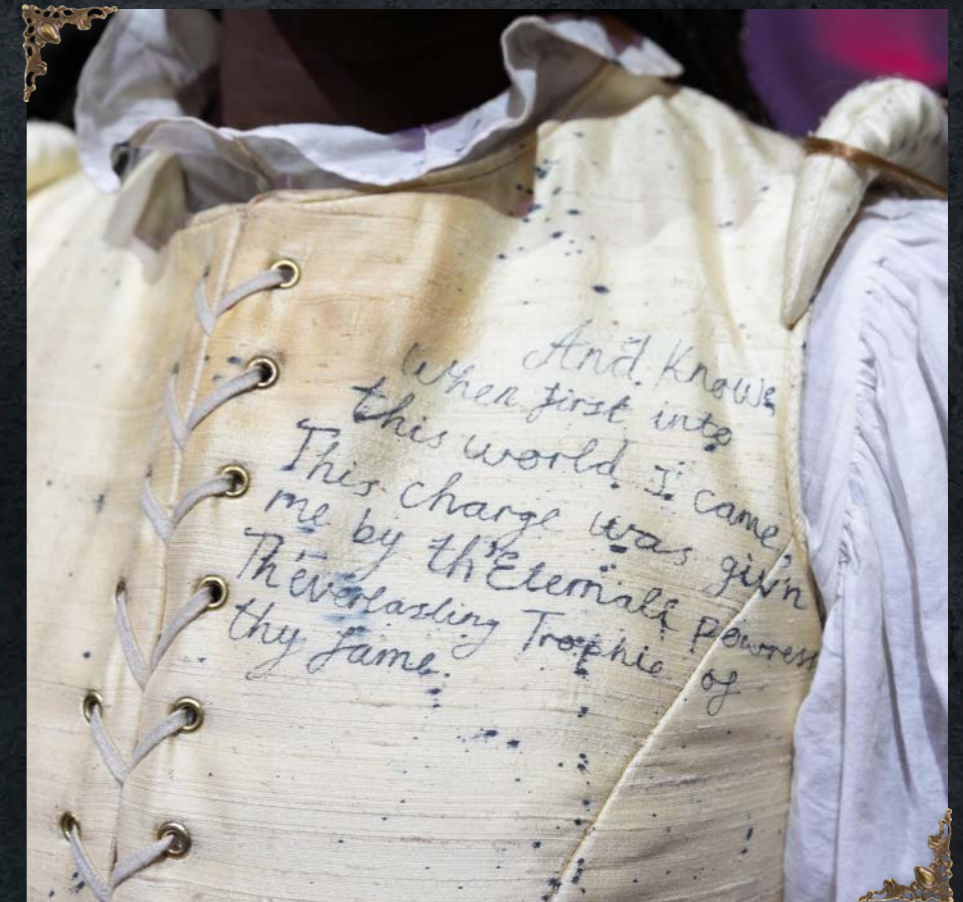


Emilia 2

Emilia 3

Emilia 1

As Emilia matures, her costume is covered with more ink stains and lines of verse.



Chasing Hares

Sonali Bhattacharyya

Theoretical project

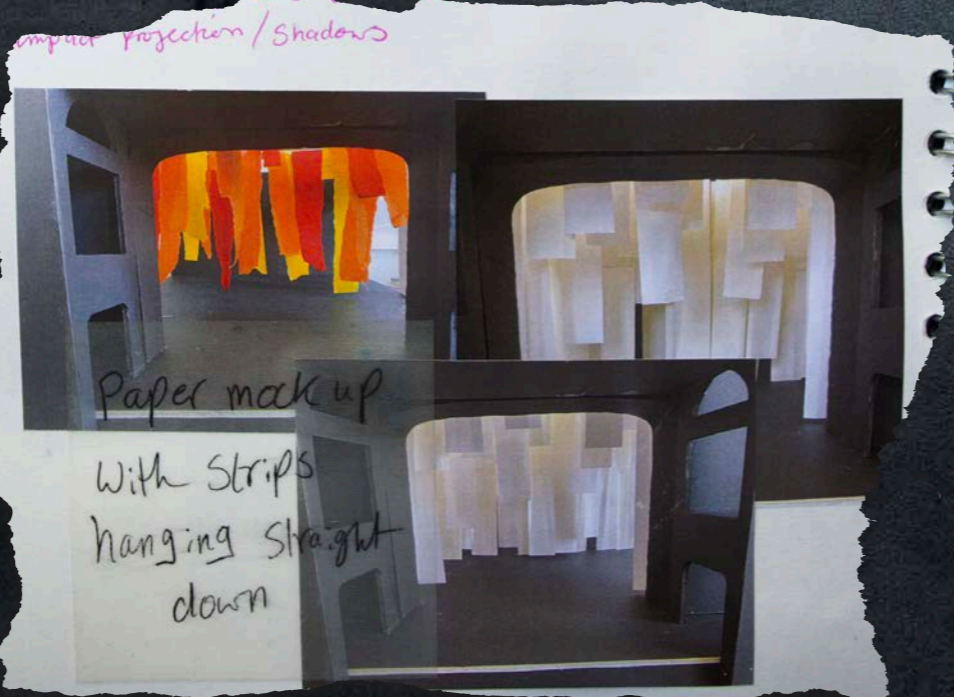
Set and Costume design

Dir. Phoebe Kemp

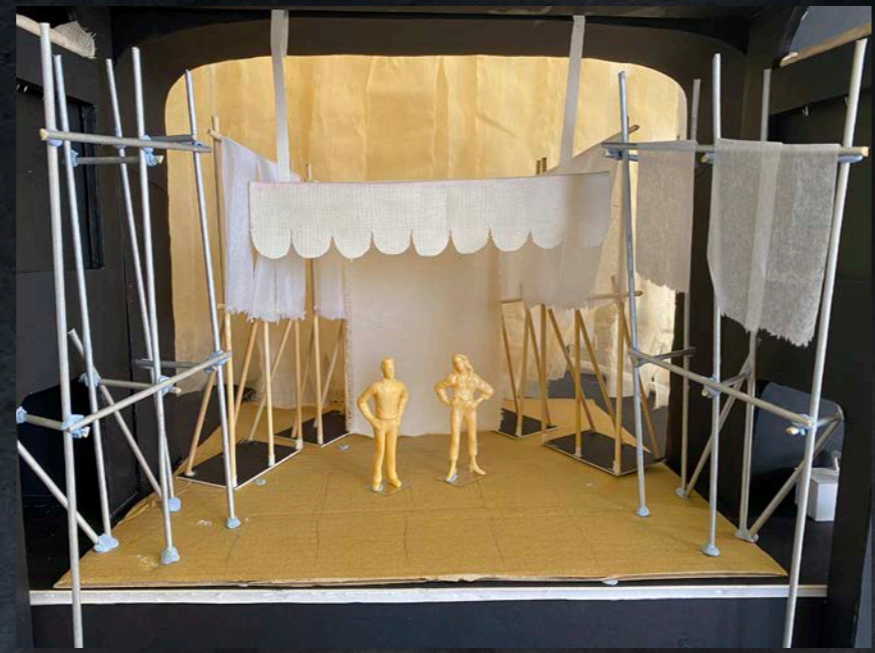
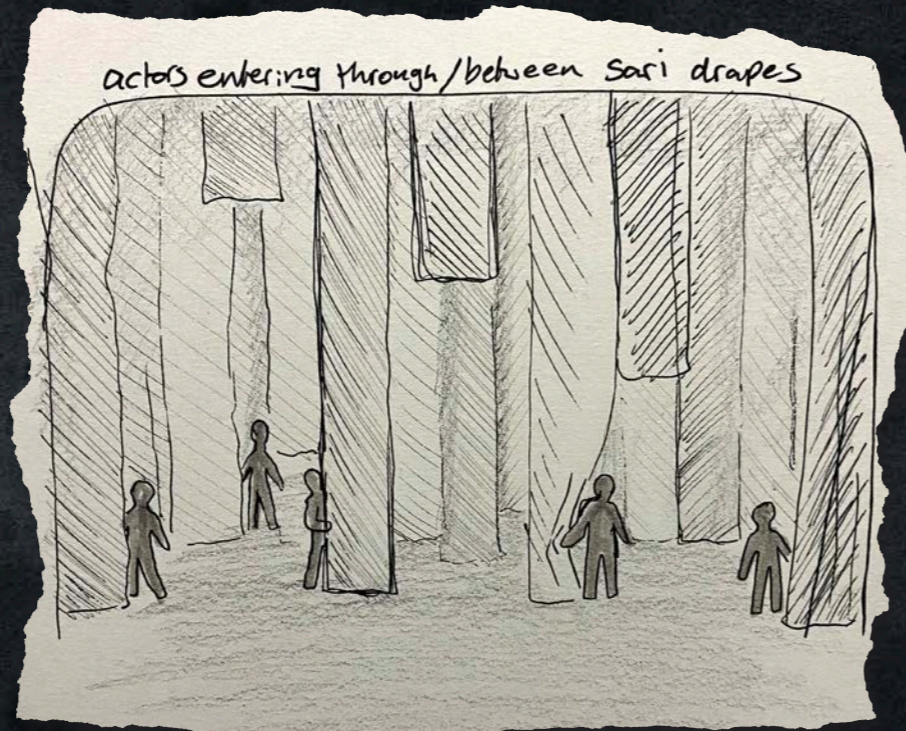
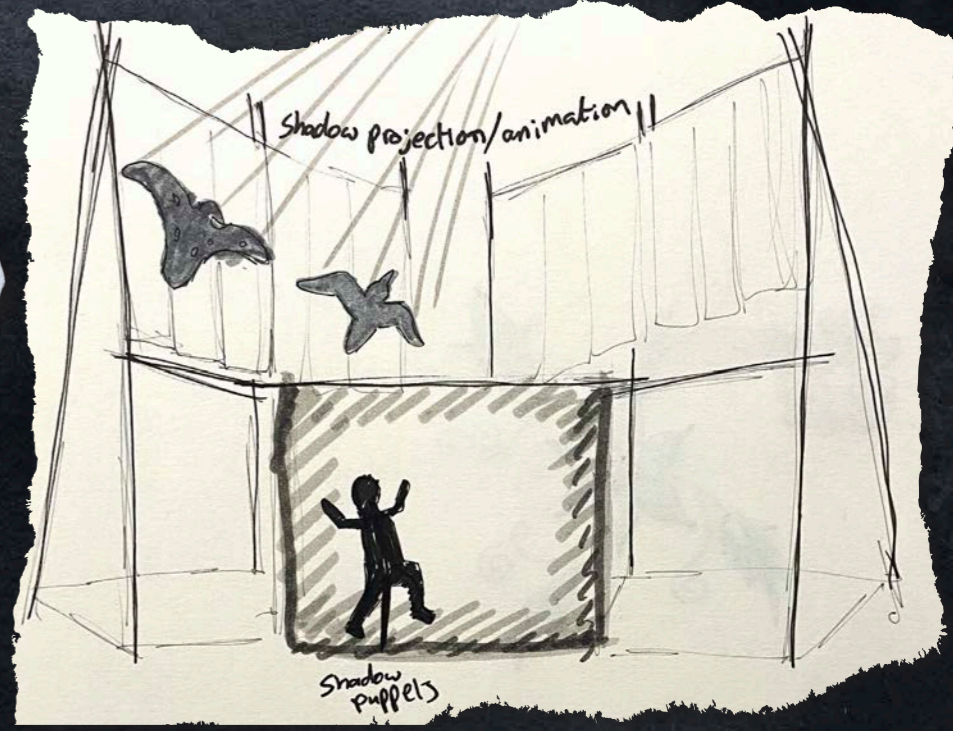
Bristol Old Vic main stage



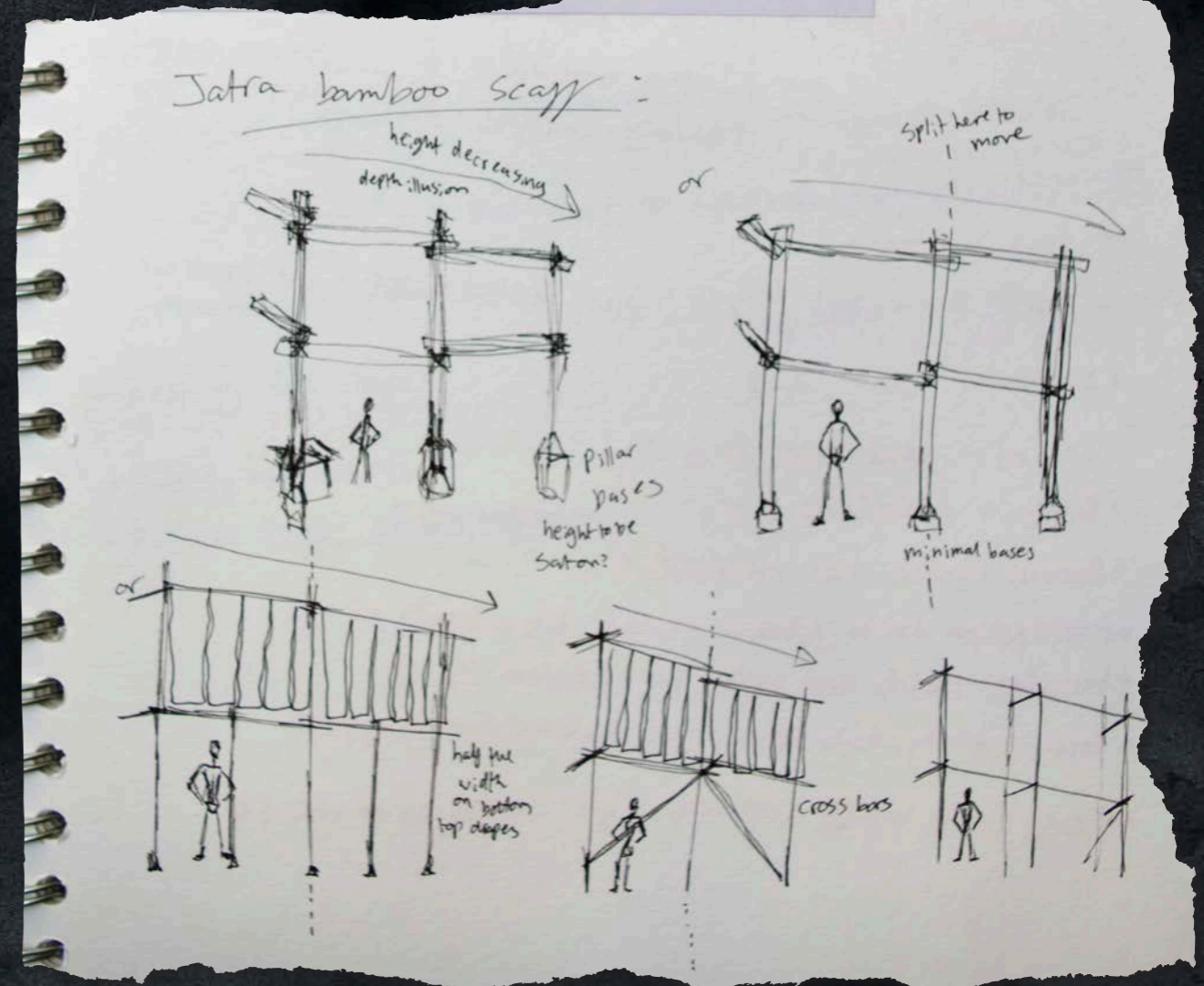
Key inspirations: Jatra theatre, Indian shadow puppets, traditional textiles.



Hanging sari strips as surface for shadow puppets/projections.



1:25 model box.



scaffold structure and canopy exploration.



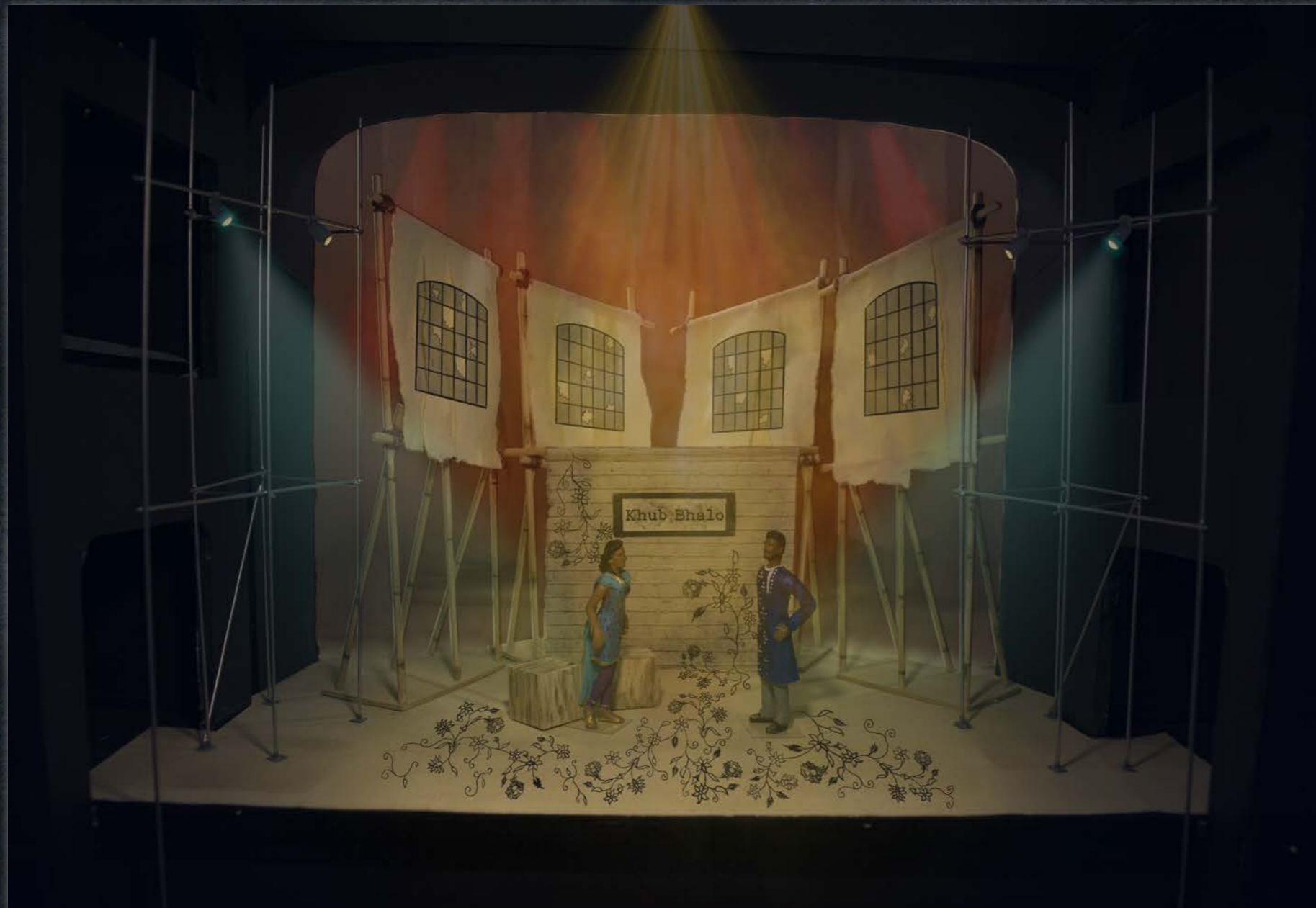
Play is bookened by scenes in modern day Leicester.



Prab and Kajol's cramped flat.



Prab visits the Jatra for the first time.



Prab and Chellam hide from the riot in the factory and dream of a better world.



The audience riots at the Jatra after a child labourer is injured.

The text makes heavy use of shadow puppetry, so the scenic design focuses on shadows.



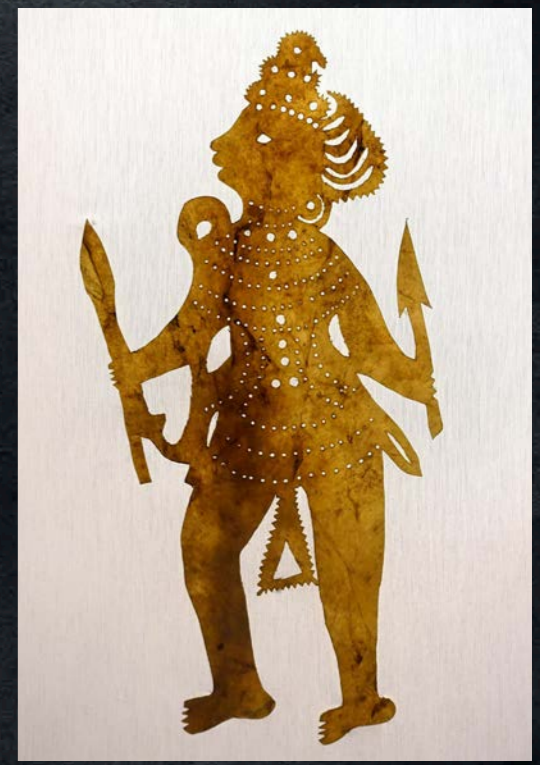
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prab



Bandhani textile chosen for Prab for visual similarity to perforations of Rabana Chhaya shadow puppets, foreshadowing Prab as only a shadow of the past.

Wasted

Kae Tempest

Realised project

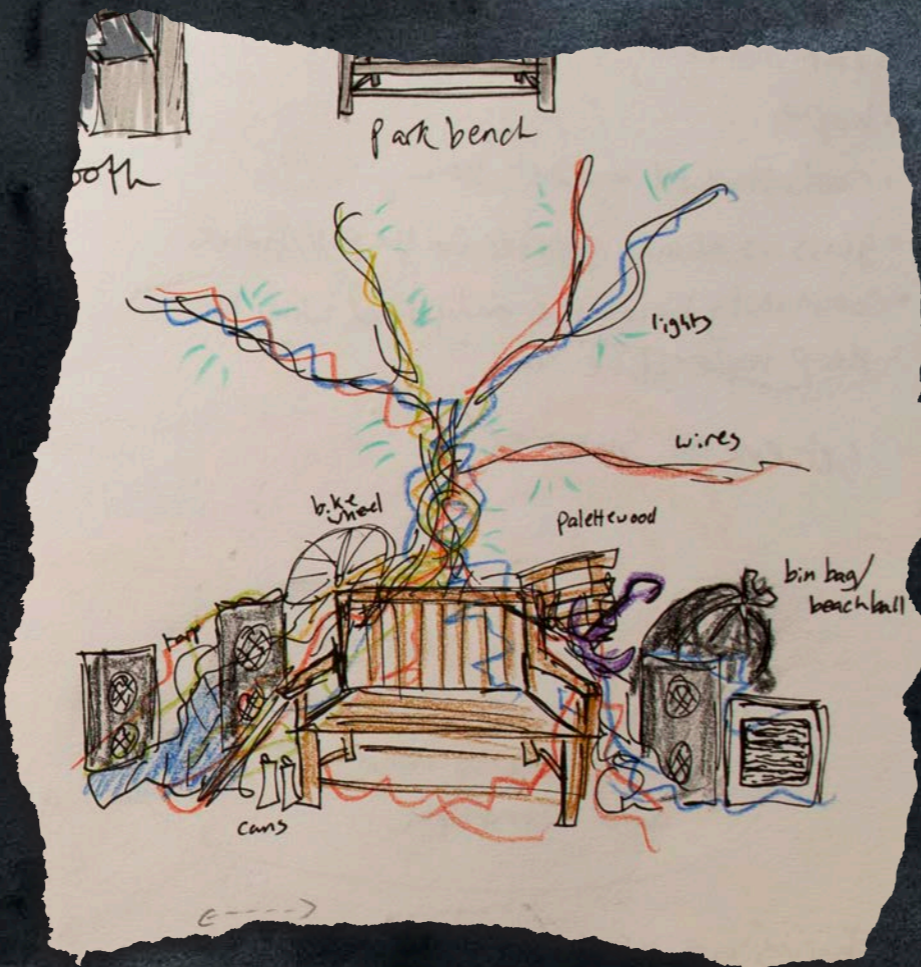
Set and Costume design

Dir. Richard Bland

Wardrobe Theatre, Bristol



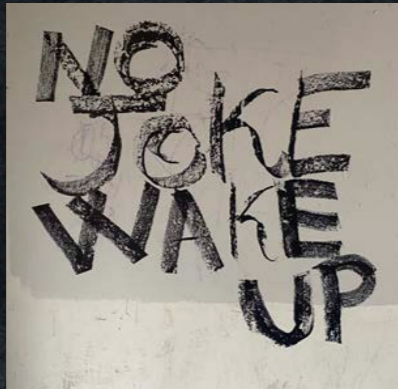
5 pillars of
hip-hop
MC'ing
DJ'ing
Breakdance
Graffiti
Knowledge



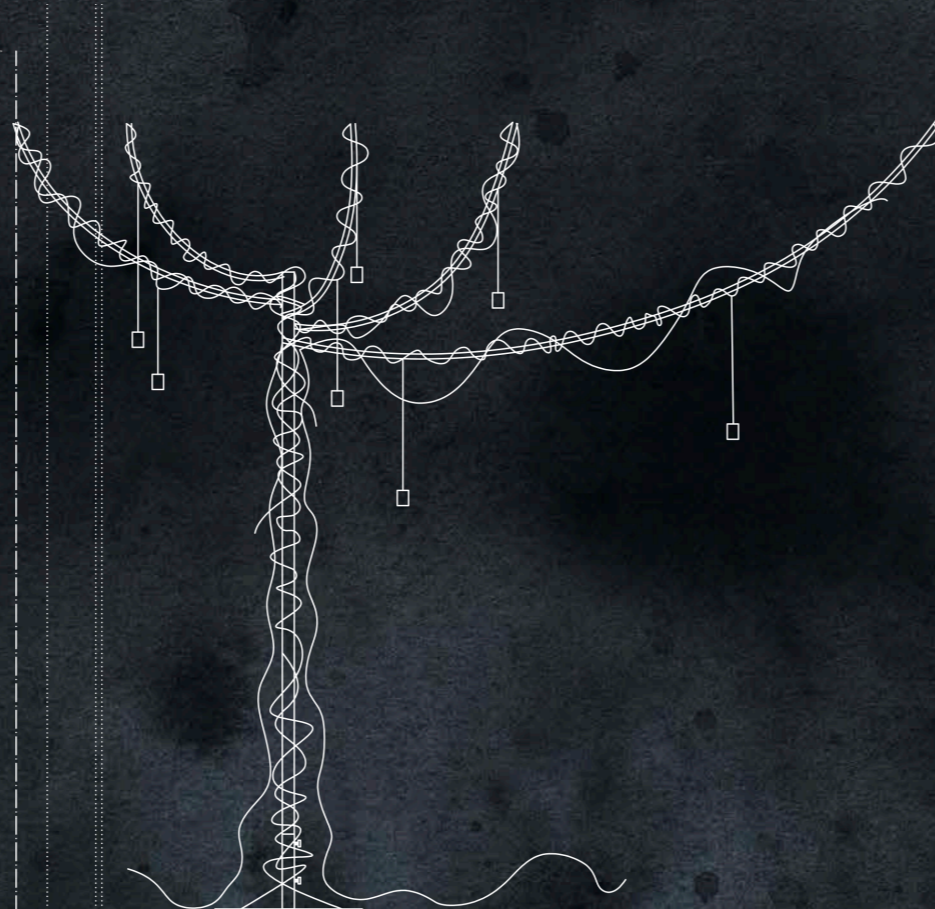
Tony's memorial tree as the centre of the world



concept evolution- chaotic trash to discarded rave equipment



Graffiti for back wall entirely referenced from Bristol graffiti



Autocad drawing.



UV graffiti transformation
1:25 model box with digital enhancement (procreate, phtshop)





www.RhiannonBinnington.com