

A woman with long dark hair, wearing a black long-sleeved shirt, is working on a stage set. She is holding a dark fabric or curtain. In the background, there are stage lights, cables, and equipment. The scene is dimly lit, with some bright light sources creating a hazy atmosphere. The image is partially obscured by a dark red diagonal overlay on the left side.

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Design Portfolio for Stage and Screen

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Film Work

The Hand that rocks the Cradle

Time: January 2021

Position: Production design
and Concept Artist

Type: Major Project

Text: 'The Hand that Rocks
the Cradle'

Writer: Amanda Silver

Table top Design Project

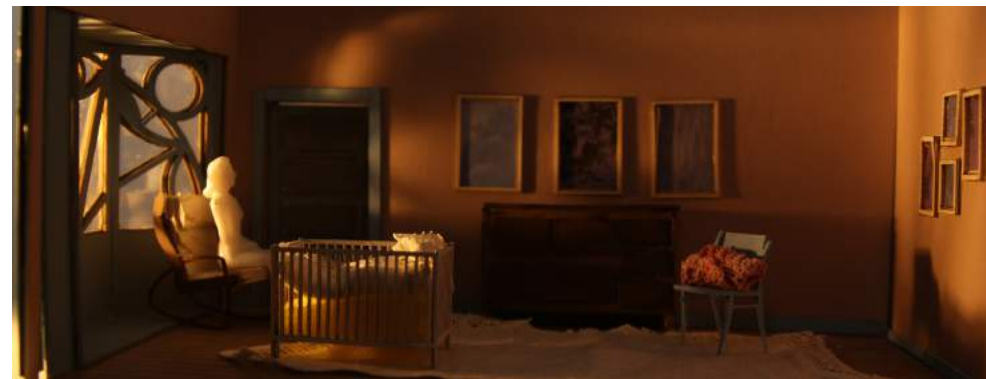
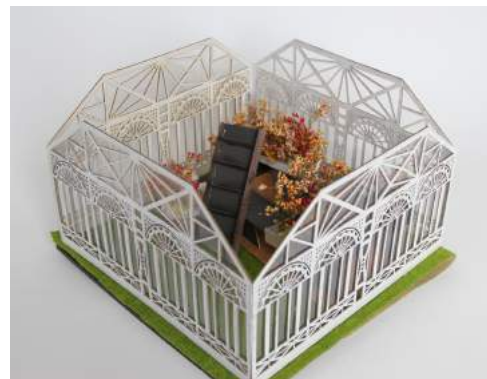


fig 1-7. Stills from realised model

The Hand that rocks the Cradle

Time: January 2021

Position: Production design
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Type: Major Project

Text: 'The Hand that Rocks
the Cradle'

Writer: Amanda Silver

Table top Design Project

'This story tackles to idea of family and motherhood facing a threat, when the vengeful nanny 'Peyton plots to ruin the maternal figure of the home. As its set in Seattle I started researching the architecture of the area and choose to look at this style because the elaborate features mirror the perfection of the Bartel family.

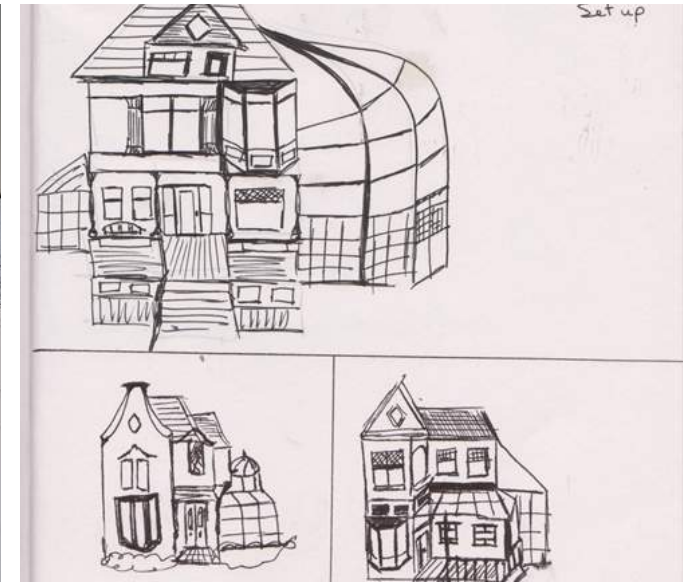
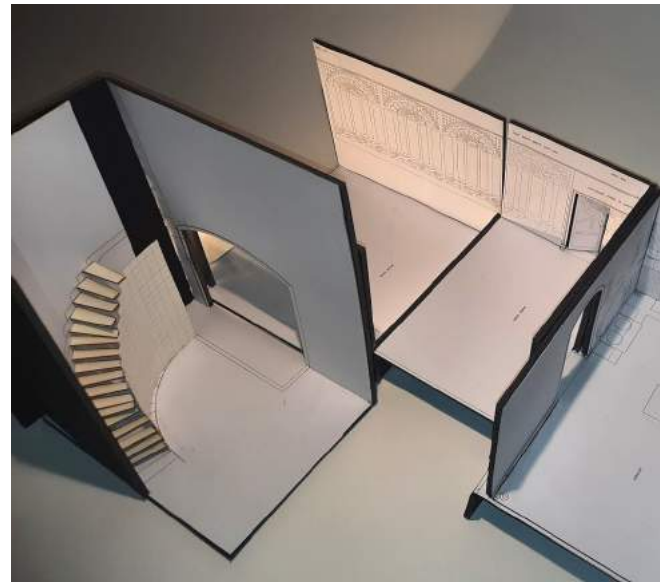


fig.7-10. show the start of my process with my first sketch model, concept work and final sketch model

The Hand that rocks the Cradle

Time: January 2021

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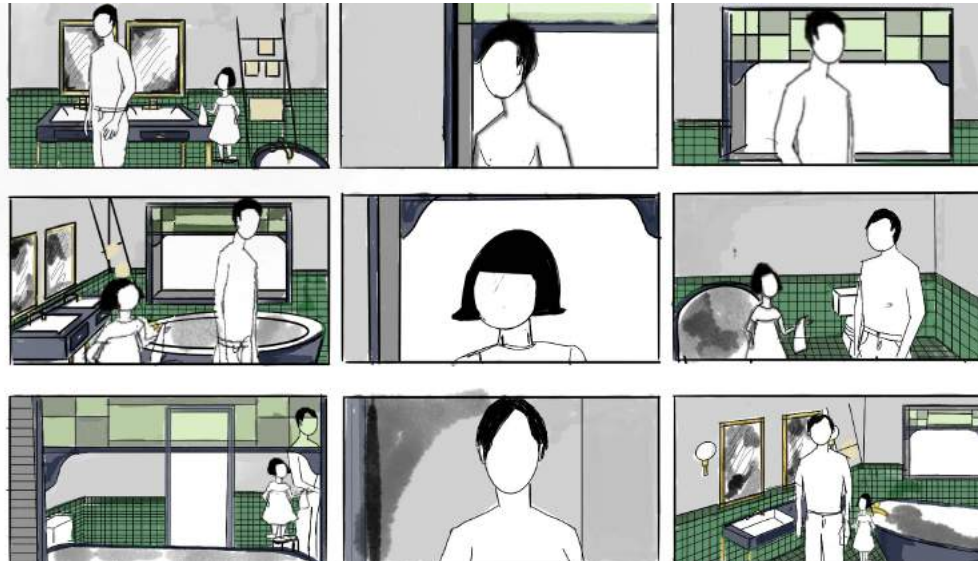


fig.11-12. Concept sketch and Storyboards for bathroom



fig.13-14. stills of the rendered 1:25 model

'From the original film my opinion was that I felt the house could have added to the drama of the film if it was more visually stimulating and rich in colour palette as the house is depicted as a lavish home. I began conceiving this idea through white card models, AutoCAD 3D work and both physical and digital sketching. These processes led me to the end result of the model.

The Hand that rocks the Cradle

Time: January 2021
Position: Production design and Concept Artist
Type: Major Project
Text: 'The Hand that Rocks the Cradle'
Writer: Amanda Silver
Table top Design Project



fig.15-19.. Design concepts for some of the rooms within the house

The Hand that rocks the Cradle

Time: January 2021

Position: Production design
and Concept Artist

Type: Major Project

Text: 'The Hand that Rocks
the Cradle'

Writer: Amanda Silver

Table top Design Project



A major downfall from the original film for me was the unelaborate greenhouse. The space is pivotal to the film as it is the sole reason a nanny is brought into the home in the first place. It is also used as a trap for murder in a later scene. Therefore I felt it should be a lot more ornate to give it an overwhelming factor.

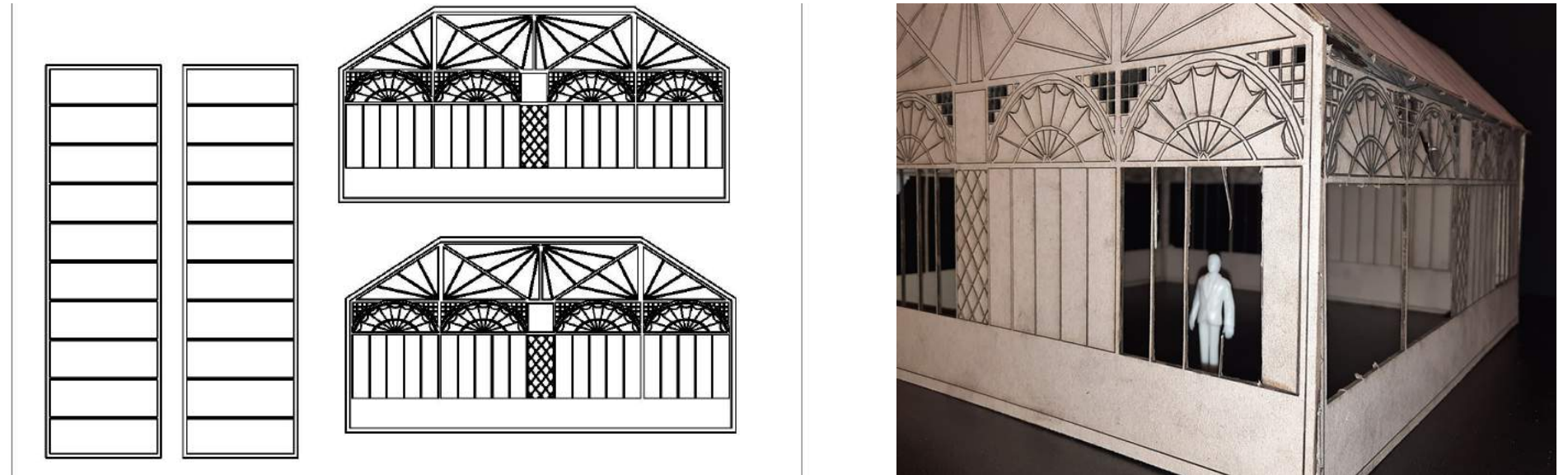


fig.20-23.. Concept sketch, tech work and sketch model of greenhouse

The Hand that rocks the Cradle

Time: January 2021

Position: Production design
and Concept Artist

Type: Major Project

Text: 'The Hand that Rocks
the Cradle'

Writer: Amanda Silver

Table top Design Project

One of the major successes of the film was the work from technical drawings that informed the realised model. This worked immensely well with a special focus on the first floor due to the varying levels within the home.

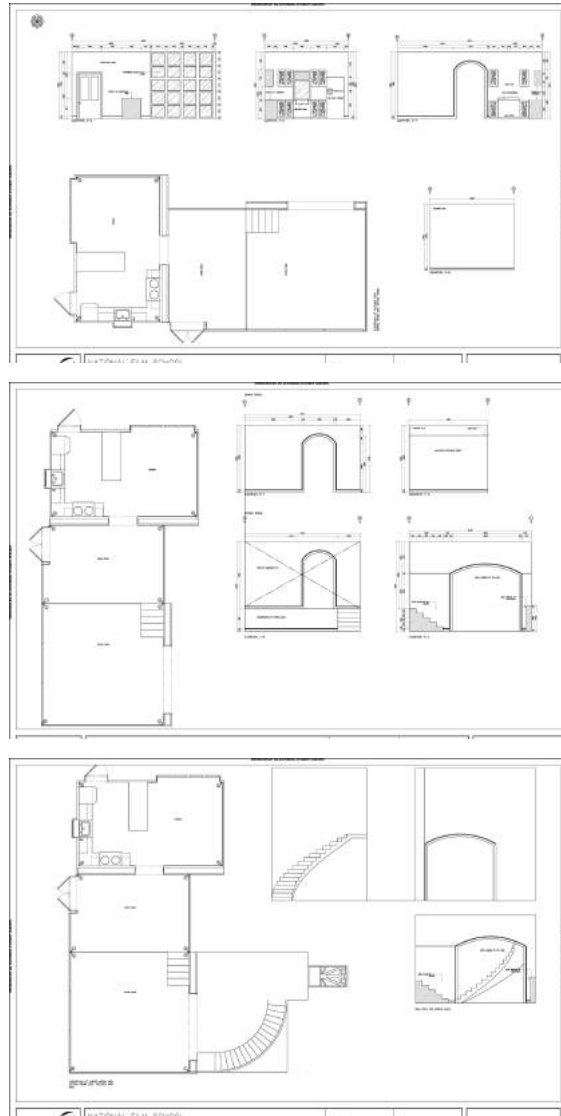


fig.24-26.. Construction drawings of first floor



fig. 27-30. final model of the first floor



Stay Home

Time: May 2020

Position: Production and
Costume designer

Director: Rachel McGill

Type: Graduate short film

Aspect Ratio: 4;3

Film Synopsis: During a global pandemic this young couple are confined to their home. When Moya's health starts to diminish, it's clear all is not right within the home or the mind of her husband. Has the fear of the virus or the loneliness in isolation driven him to madness.



fig.1. Film still from 'Stay Home' Director. McGill. Rachell

Stay Home

Time: May 2020

Position: Production and
Costume designer

Director: Rachel McGill

Type: Graduate short film

Aspect Ratio: 4:3

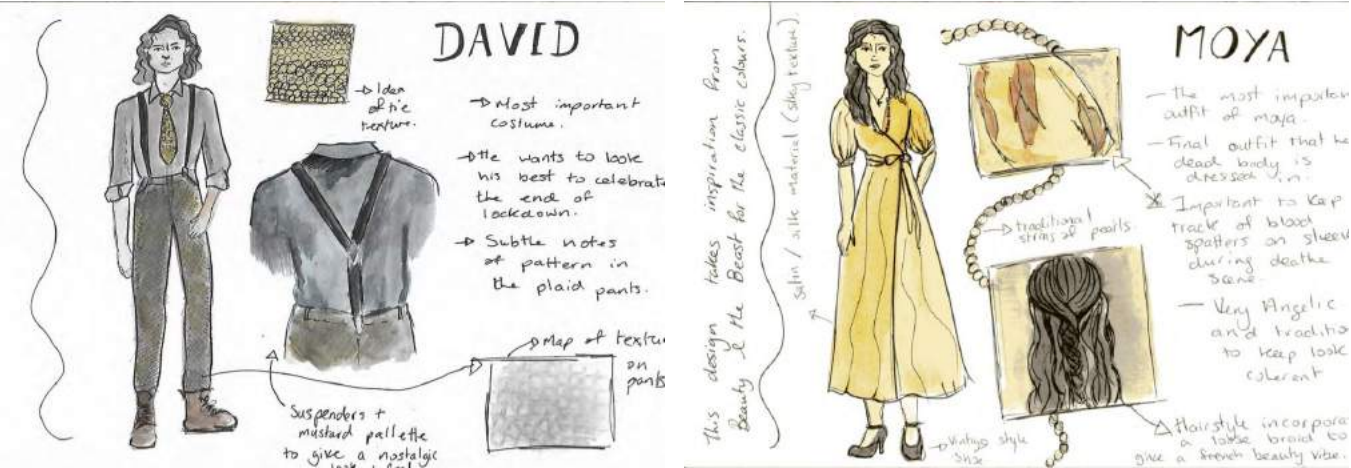


fig.2. Costume sketches for 'Stay home'



fig.3. Film still from 'Stay home'



fig.4. Poser for 'Stay home'

Stay Home

Time: May 2020

Position: Production and
Costume designer

Director: Rachel McGill

Type: Graduate short film

Aspect Ratio: 4;3

The main challenge was to take a disheveled home and two non actors and create this otherworldly eclectic style with a vintage aesthetic to work with the religious and traditional values of the characters. For some scenes it was only a small amount of dressing as pictured with the bathroom but other rooms had to be fully wallpapered and dressed.



fig.5. Film stills from 'Stay Home' showcasing the costume development



fig.6. BTS of Bathroom scene



fig.7. Film still from the bathroom scene



fig.8. Costume concept sketches

Stay Home

Time: May 2020

Position: Production and
Costume designer

Director: Rachel McGill

Type: Graduate short film

Aspect Ratio: 4;3

One area I gained a lot of experience in was from a graphic design perspective. It was important to create a variation of signage regarding a global pandemic that featured in the film. I wanted them to look official and relay information as well have a shock factor

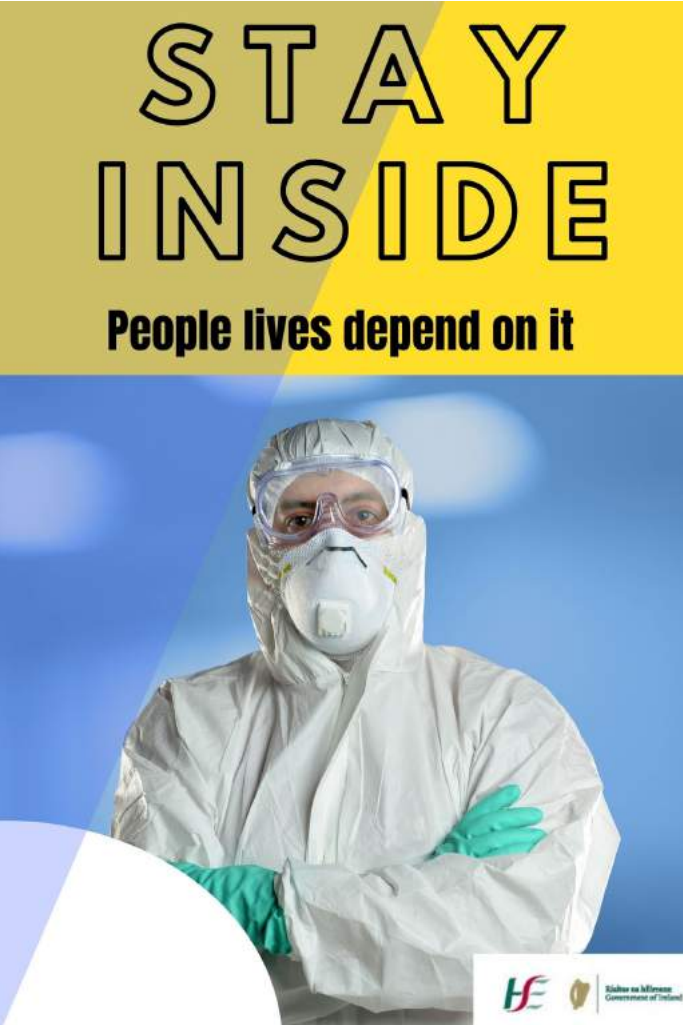
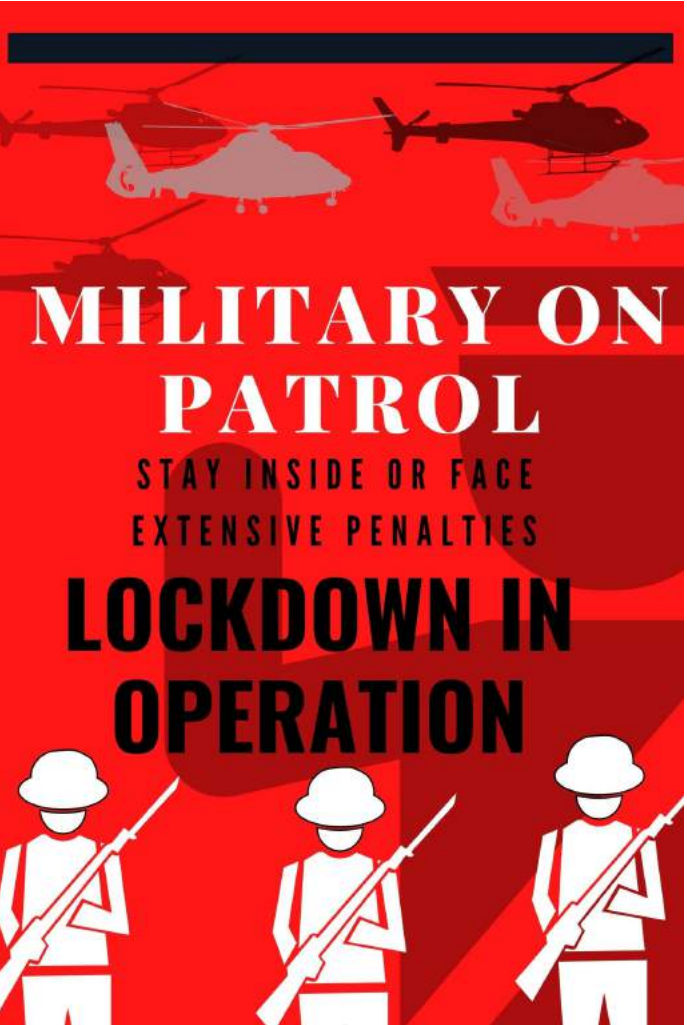


fig.9-11, Poster designs for 'Stay Home'

Viewfinder MA Project

Time: Sept-Dec 2019

Position: Production designer

Directors: Nikita Karmen, Nana Gardin, Vivek Jain

This Project consisted of three short films that were created in collaboration with the cinematography masters students of IADT. The first and last frame of each of the film's was a recreation of Edward Hopper's 'A Room in New York'. One of the main aims of the project was to match the frame to the painting as close as possible while still allowing three different stories to take place.



fig.1 film still from viewfinder. Sitting Room.

Viewfinder MA Project

Time: Sept-Dec 2019

Position: Production designer

Directors: Nikita Karmen, Nana Gardin, Vivek Jain

The challenge for me in this project was to create one space that remained the same for each director but also a space that could transform to meet the needs of each story. Although the first space remained the same, the actors, paintings and tone differentiates in each film to showcase a different atmosphere.



fig.2. Painting 'A Room in New York'. Edward Hopper

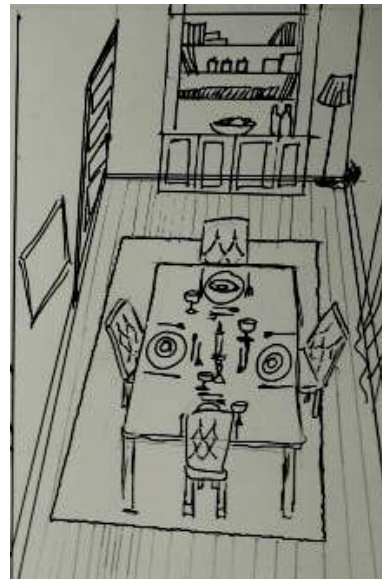


fig.3. Concept and Mood sketches



fig.4-5. Film stills from Viewfinder Project

Viewfinder MA Project

Time: Sept-Dec 2019

Position: Production designer

Directors: Nikita Karmen, Nana Gardin, Vivek Jain

For the Project we worked alongside the cinematographers with digital modelling and white card models to establish the shots.

When we had a form that suited everyone I drafted construction drawings for the skeletal form of the space however rooms changed configuration over the course of a few days e.g turning a dining room to a kitchen. A great skill I picked up during the project was food styling as 2 of the 3 films included edible food.



fig.6. AutoCad model of the space



fig.7. Film stills from Viewfinder

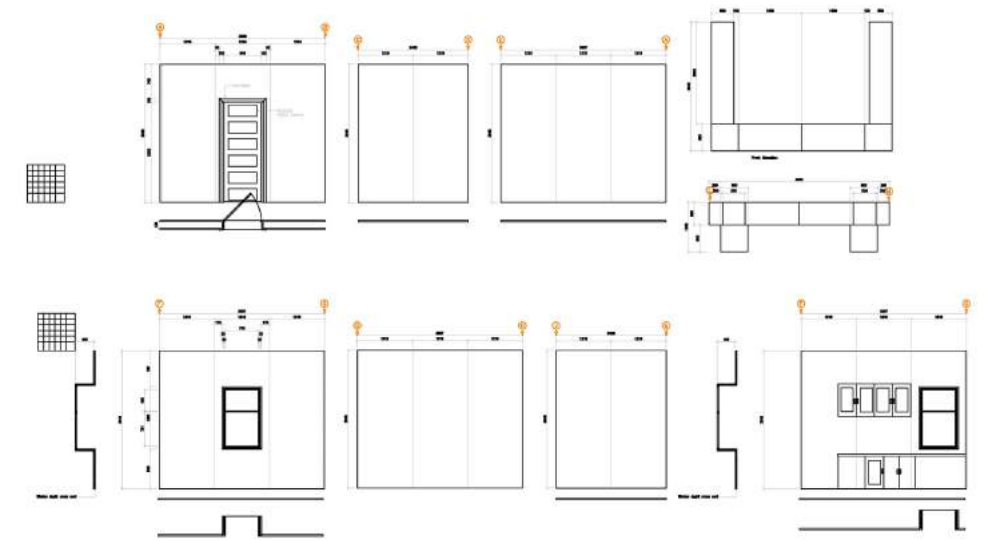


fig.8. Construction drawing from Viewfinder



fig.9. Film still from Viewfinder showcasing my food styling

Viewfinder MA Project

Time: Sept-Dec 2019

Position: Production designer

Directors: Nikita Karmen, Nana Gardin, Vivek Jain

It was inspiring to see the progression from the painting given to us to the white card model to the building of the set. Two of the cinematographer's envisioned a tracking shot in through the window that meant the exterior ledge had to be built on wheels and had to be able to split in two and make room for the camera to track through.

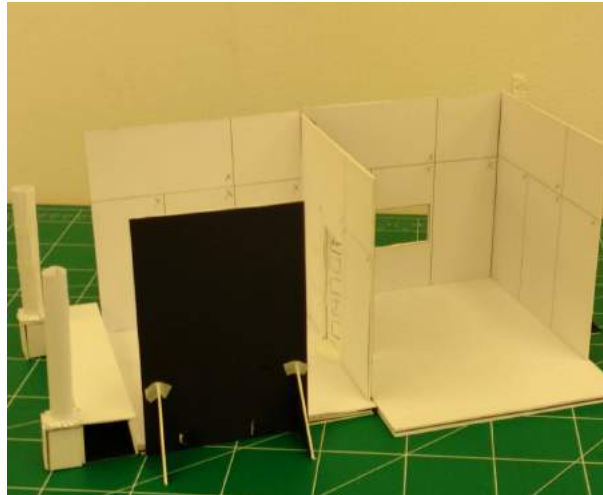


fig.10.-11. White card model of the space



fig.12. Pillar and Exterior ledge build in progress



fig.13-14. Final stages of dressing from BTS

To Fire

Time: Dec 2019

Position: Production
designer

Director: Rachel McGill

DOP: Fionnuala McCormack

Type: Experimental short
horror

This short film set at Christmas time deals with grief and death with a focus on grief imitating horror. In this film we visit a crematorium and the films of the fire are mirrored in the flames of the Christmas trees. My main focus was on the lighting to juxtapose the warm familiar Christmas tree with the sharp, saturated light from the fridge and the green lamps. I also had to ensure the fires were lit in a safe and efficient way.



fig.1-4 Film stills from 'To Fire' showing the contrast within the lighting

Cillin

Time: Nov 2018

Position: Production
designer, Costume Designer

Director: Karin Pritzel

DOP: Ronan Cooper

Type: Period Short Film

This visual drama takes place in 18th century Ireland and looks at the subject of sexual assault within the catholic church and unplanned pregnancy. This was a challenging due to the historical accuracy and the high production value but I was very happy with the result. This film was also screened recently at the Jim Sheridan film competition.



fig.1. Film still from 'Cillin'

Cillin

Time: Nov 2018
Position: Production
designer, Costume Designer
Director: Karin Pritzel
DOP: Ronan Cooper
Type: Period Short Films

One of the most challenging parts of this short film was to find costuming and locations that were cost effective and historical accurate. Thankfully I was able to dress a room within the Kilbride Manor that matched the time period. The costumes were sourced from both Abbey Costume hire and charity shops being very selective of what was seen in close ups.



fig.2. Shotting location, Kilbride Manor



fig.3. Film still of 'Cillin' with location in the background



fig.4-5. Film stills showcasing the priests rectory.

Cillin

Time: Nov 2018

Position: Production
designer, Costume Designer

Director: Karin Pritzel

DOP: Ronan Cooper

Type: Period Short Films

Our secondary location took place in this quaint cottage in Rathdown Wicklow. It was very important to create the somber atmosphere while the birth scene was taking place. I felt it necessary to showcase religious symbols like the St. Bridget's cross to show the family came from a religious background



fig.6. Shooting location in Rathdown



fig.7. Film still from outside the cottage



fig.8-9. Film stills showcasing the family home.

The Ban

Time: May-August 2017

Position: Production designer,

Costume Designer

Director: Rachel McGill

DOP: Tiernan O'Rourke

Type: Short Film

This short film was funded by the Arts Council for the youth ensemble scheme. We collaborated with the county limerick youth theatre. The members of the youth theatre acted as part of the cast and crew both in pre production and post. This was to give them a hands on experience in film-making. This film went on to screen in the NFFTY film festival in Seattle and at the Palais of Cannes film festival in 2018.



fig.1. Film still from 'The Ban'

The Ban

Time: May-August 2017
Position: Production designer, Costume Designer
Director: Rachel McGill
DOP: Tiernan O'Rourke
Type: Short Film

Film Synopsis: This dystopian film takes place in a world where relations between races were outlawed and the bi-racial population were being hunted down and imprisoned. This leads to a group seeking refuge in a forest. One of the sets called for a wood cabin that I built in the forest. We decided the set and costumes should be expressive and abstract to give a visually stimulating look on screen which is why they are exaggerated and tribal



fig.2-3. Film stills from 'The Ban' showcasing the hut EXT

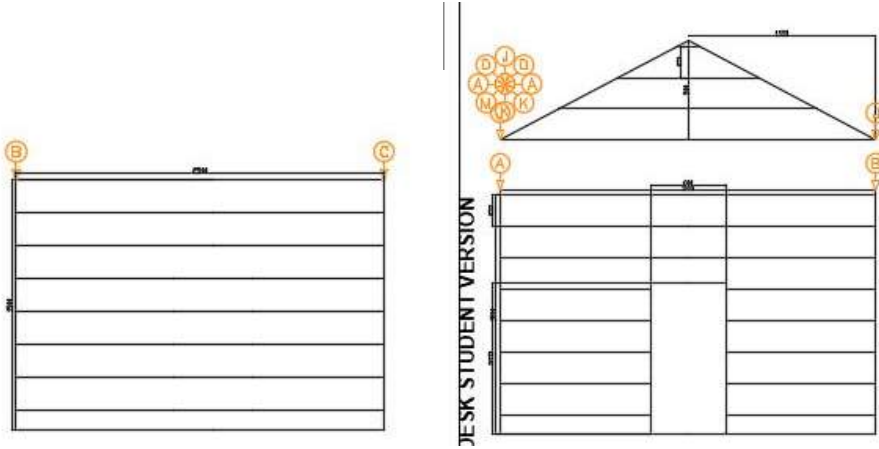


fig.4. Preliminary Tech drawings of the hut



fig.5-7. Concept drawings of the family in the forest with tattoo design and costume references

The Ban

Time: May-August 2017
Position: Production
designer, Costume Designer
Director: Rachel McGill
DOP: Tiernan O'Rourke
Type: Short Film

Although the EXT of the cabin was built in the woods, We decided to build the INT in a different location so it could be lit and shot with ease. The INT utilised wooden palette like walls and contained a wood burning stove, basin for a sink and make-shift bunk beds. It was shot in a cow shed giving us the perfect muddy concrete with sparse hay to provide warmth. The shed also helped with keeping everyone dry in the unpredictable weather



fig.8-10. Film stills from 'The Ban' showcasing the hut INT

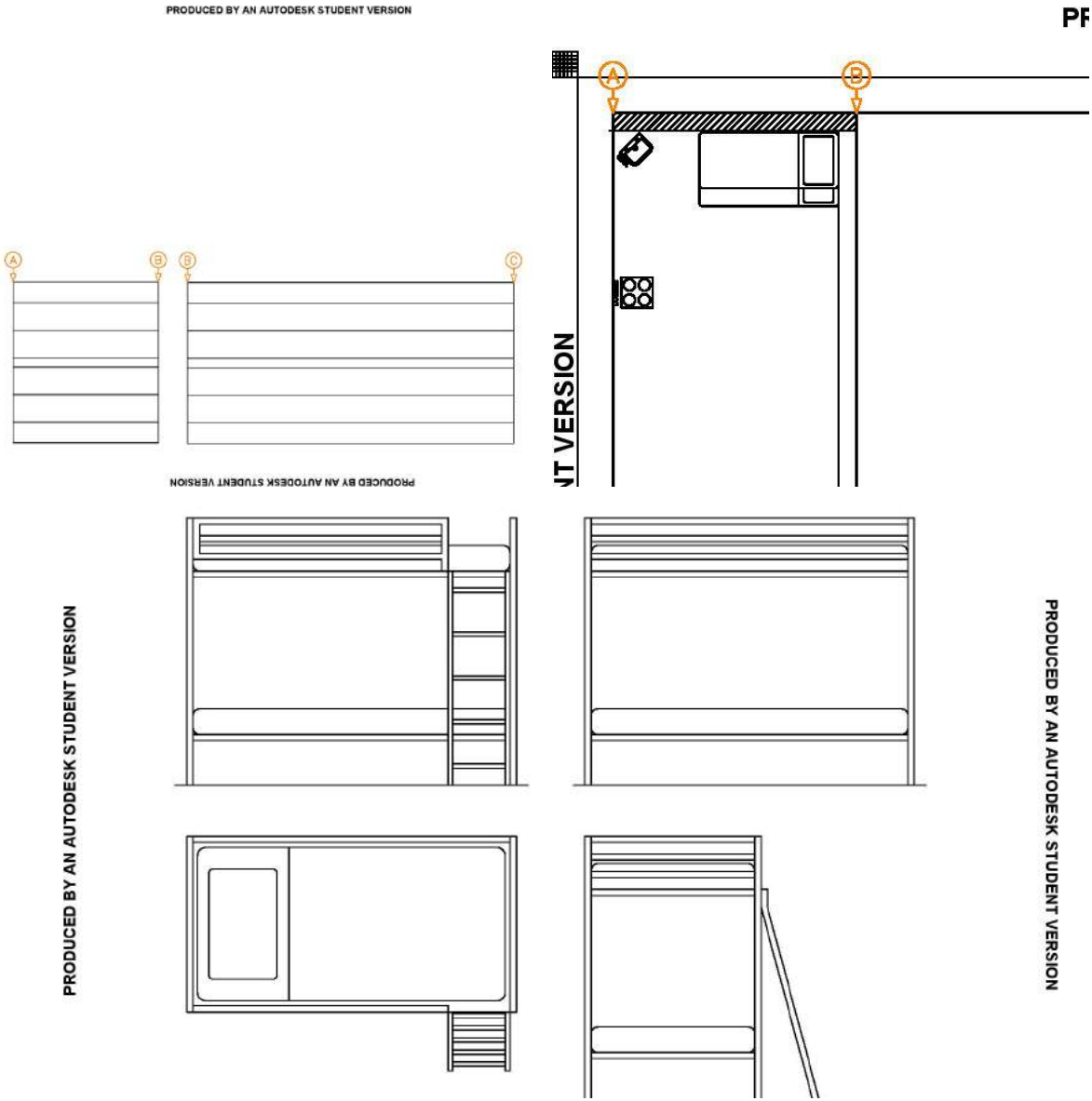


fig.11-13. Tech drawings for cabin walls and bunk beds with basic floor plan

The Ban

Time: May-August 2017
Position: Production designer, Costume Designer
Director: Rachel McGill
DOP: Tiernan O'Rourke
Type: Short Film

One of the largest costume challenges was to create an intense look for the upper class society who were in power in this world. Because the film was so abstracted and expressive already, the Director and I decided that this dramatic visual aesthetic should go a step further. These costumes and character designs, adopted a steam punk aesthetic and a bronze or gold palette for the most regal. Each costume had unique details created by me and the costume team



fig.8-10. Film stills from 'The Ban' the steam punk inspired costumes

Hygge

Time: May-August 2017
Position: Production designer, Costume Designer
Director: Rachel McGill
DOP: Tiernan O'Rourke
Type: Short Film

Film Synopsis: This short film was created under the RTE hothouse initiative and was screened on RTE 2 in January 2019. This story follows the friendship of Paddy and Aamira, two young neighbor's who lead very different lifestyles. The story takes place at Christmas to showcase a difference in ritual and religion between families. Overall this lighthearted film highlights the need for racial equality



fig.1-5, Film stills from 'Hygge'

Theatre Work

The Rise and Fall of the city of Mahagonny

Time: Sept-Dec 2020
Position: Production designer, Concept Artist
Type: Opera
Librettist: Bertolt Brecht
Table top Model-making Project

This table top design project doubles as my minor project for my BA degree in Design for Stage and Screen at IADT. This opera focuses on the idea that civilisation can begin and end as a result of money. In this opera we see the formation of a town ran on the consumption of sex, alcohol and gambling that eventually leads to the towns demise. It is understood to be a social commentary on the great depression in America.



fig.1 Still of completed model box

The Rise and Fall of the city of Mahagonny

Time: Sept-Dec 2020
Position: Production designer, Concept Artist
Type: Opera
Librettist: Bertolt Breacht
Table top Model-making Project



fig.2 Still of completed model box

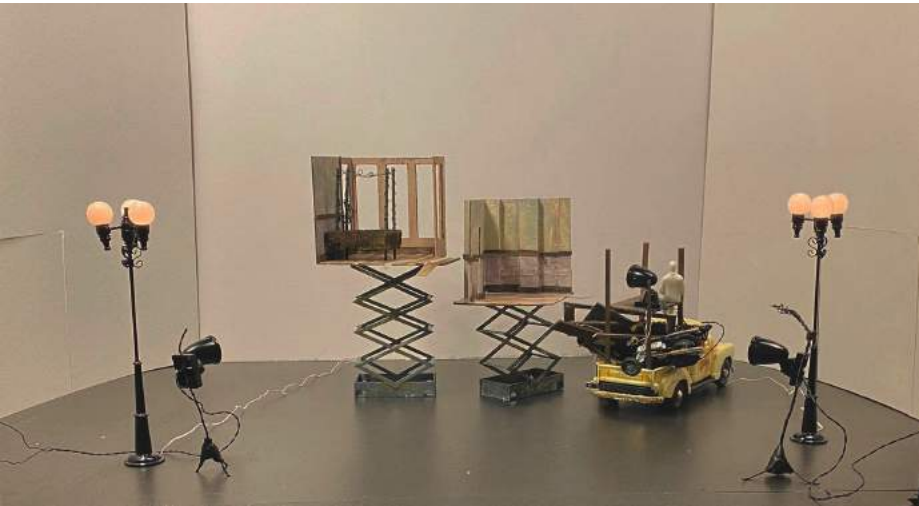


fig.3 Still of completed model box without lighting

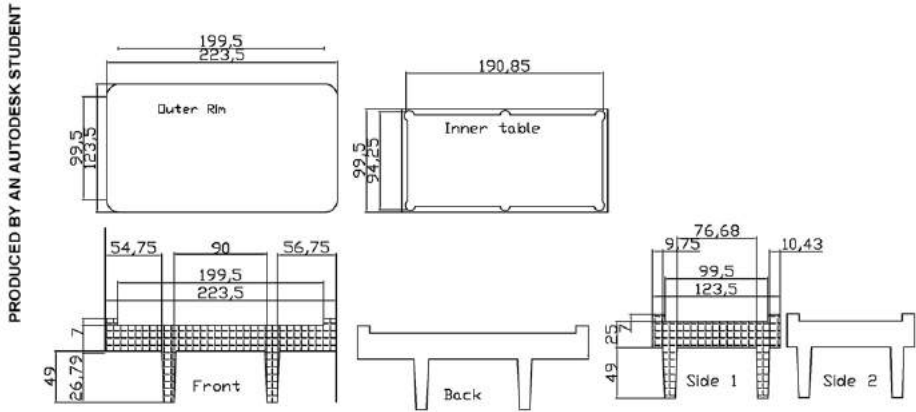
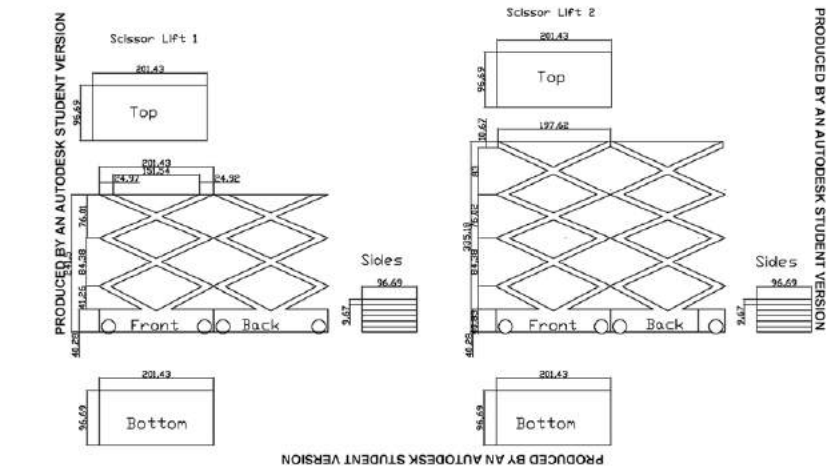


fig.4-5 Tech drawings of the scissor lifts and pool table

The Rise and Fall of the city of Mahagonny

Time: Sept-Dec 2020

Position: Production designer, Concept Artist

Type: Opera

Librettist: Bertolt Brecht

Table top Model-making Project

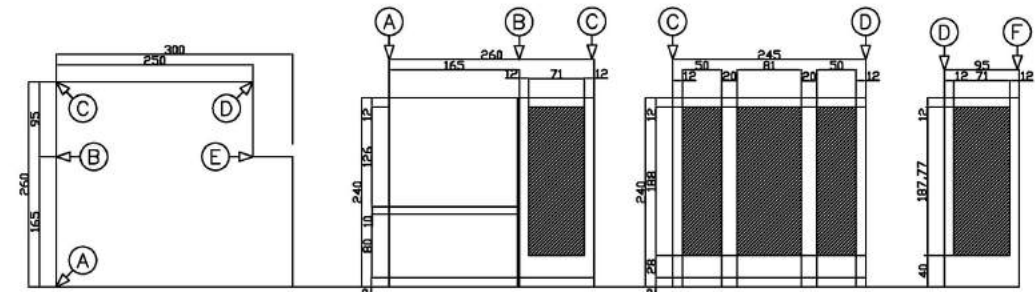
The spaces I created on stage move and turn throughout the piece to signify different spaces. In the opera there is a bar, a hotel, a brothel and main streets discussed at length so I had to be creative with how I wanted to the space to be laid out



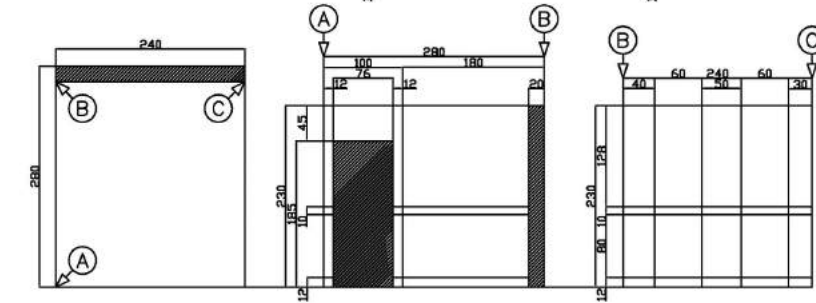
fig.6. Architecture concepts

PRODUCED BY AN AUTODESK STUDENT VER

Room 1



Room 2



UCED BY AN AUTODESK STUDENT VERSION

fig.7. Tech drawings for the two spaces



fig.8. Storyboards of key scenes to show different set ups

The Rise and Fall of the city of Mahagonny

Time: Sept-Dec 2020
Position: Production designer, Concept Artist
Type: Opera
Librettist: Bertolt Brecht
Table top Model-making Project

When thinking about the world in which the opera takes place I looked to staged photographers for inspiration to create an magical feeling. These cloud imagery and burnt orange sunsets helped aid this dreamlike state of mind. I opted to have a wrap around projection to really enclose the viewer in the world on stage.



fig.9. Animation for the projection



fig.10. Concept drawing regarding atmosphere and mood



fig.11-12. Sketch model set ups and tests

Translations

Time: March 2020
Position: Production
designer, Concept Artist
Type: Irish drama
Table top design project

This project helped me strengthen my 3d modelling skills and rendering. Due to the hedge school discussed, the play required a figurative space that matched the 1800's time period that could also speak to the concepts of Irish culture and loss of identity. With the slightly tilted thatch roof to symbolize the fate of the characters hanging in the balance and the staircase to exemplify a hierarchy of power I felt I achieved my concept



fig.1. Final model of Translations set

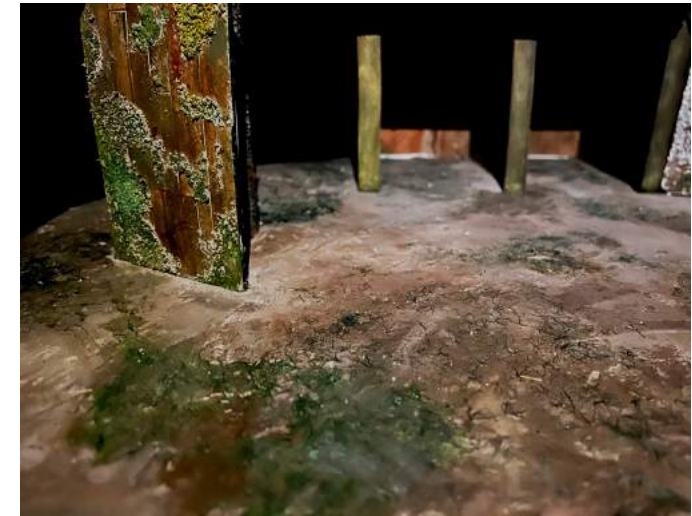


fig.2-3. Close ups of Final model

Translations

Time: March 2020
Position: Production designer, Concept Artist
Type: Irish drama
Table top design project

This piece was designed for the Abbey theatre and I really enjoyed the process from the moment drawings to the sketch model to finally laser cut the finished piece. Originally I had conceived the to have a lower pitched roof with a moss texture but the window and slats would allow more creativity with the lighting designer

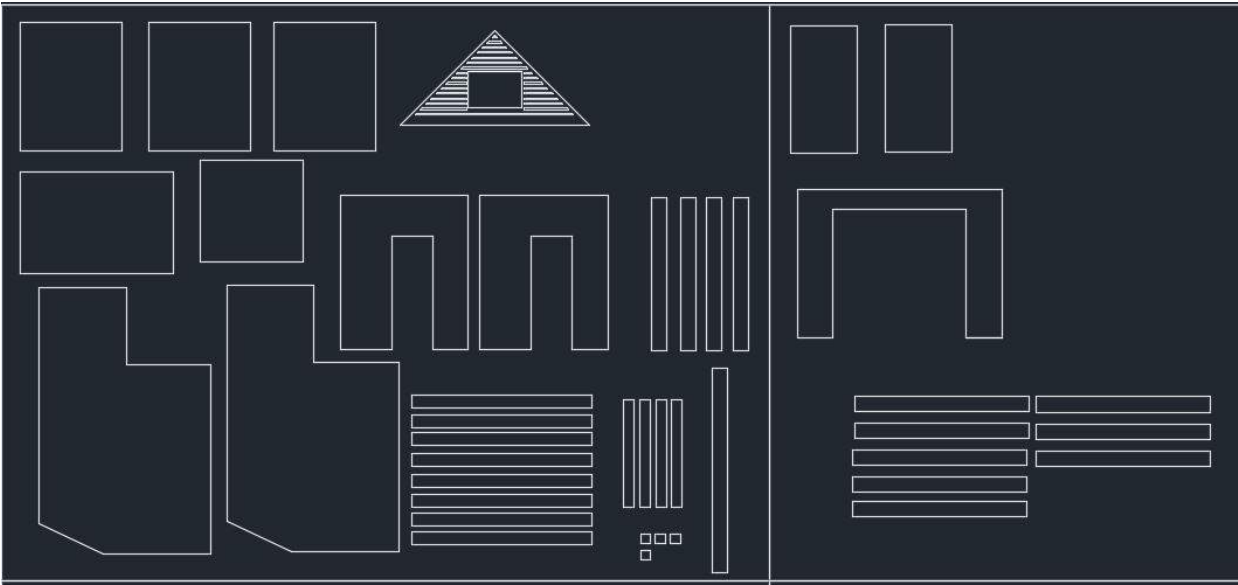


fig.4. Illustrator drawing for lasercutter



fig.5. Sketch model testing



fig.6. Assembly process of Final model



fig.7-8. Concept work for the hedge school

TV Work

Fearz

Time: March 2020

Position: Production
designer

Type: Graduate TV show

Dir: Daragh Pyne

This program followed a game show format with 3 contestants facing their unique fears in order to win the prize. The directors vision for the design was to have it give the effect of a children's tv show with wacky props and an intense colour scheme.



fig.1. Film still from 'Fearz'

Fearz

Time: March 2020

Position: Production designer

Type: Graduate TV show

Dir: Daragh Pyne

The fears of the contestants consisted of rats, fish and clowns . The goal was for the contestant to enter a fear zone and collect as many fear disks as possible. Two contestants will go onto the ultimate 'Fear Zone' which is the final obstacle style challenge complete with a tyre tunnel, snakes and creepy crawlies. One of the major challenges was the set change during the commercial break



fig.2-4. Stills from each fear zone

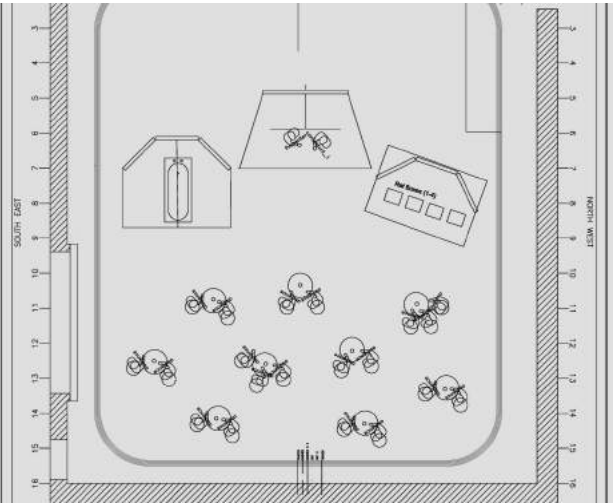


fig.5-6 AutoCad 2d and 3d set ups



fig.7. 'Fearz' graphic title

Fearz

Time: March 2020

Position: Production designer

Type: Graduate TV show

Dir: Daragh Pyne

Between the prop sourcing from 'Farmaphobia', creating the signage and consulting with the director, carpenter, studio floor manager and lighting designer this gave me a lot of responsibility and I feel I learned a lot. Watching the process from a simple doodle of a director to a full scale show was very fulfilling and We were delighted with the nomination from the Royal Irish Television society in the non fiction category this year.



fig.8-10. Stills of the Fear Zone

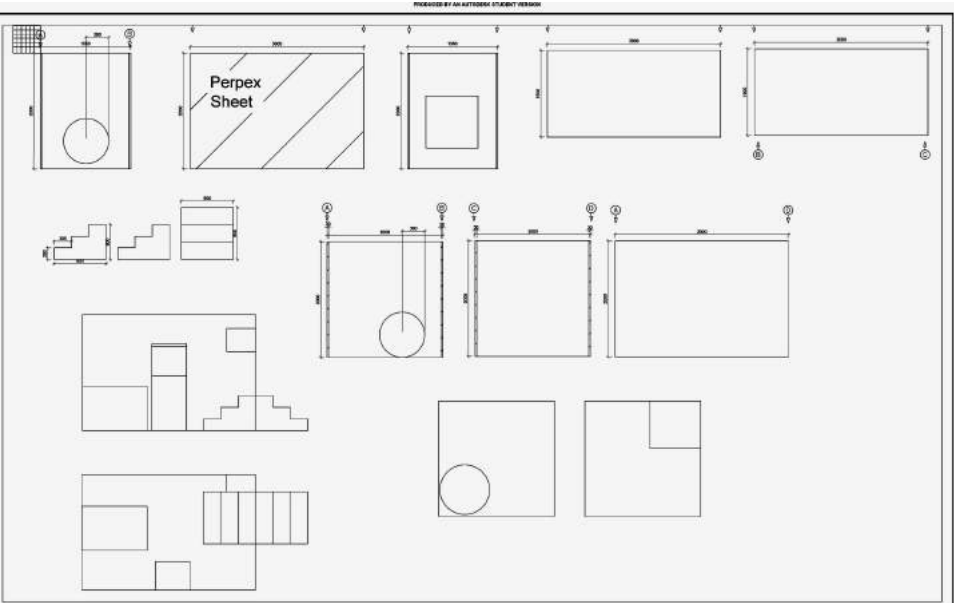


fig.11. Tech drawing and elevations of the Fear zone



fig.12. Fear Zone during construction

Guess Who

Time: February 2020

Position: Production design
Assistant

Type: Graduate TV show

Production Design: Niamh
Lynam

Dir: Hannah Keagan



fig.1. Stills from 'Guess Who'



fig.2. BTS still during the assembly

'Guess Who' was a comedic panel show that was inspired by shows such as '8 out of 10 cats'. On this show my main responsibilities were to assist the designer in the building prep and painting as well as the assembly on set. The greatest challenge on set was to create the screen backdrop as the fabric used could crease very easily. I really enjoyed this project as I found it refreshing to work so closely with a like minded designer.