

Katy Roberts

Experiential Designer

About:

Graduating with a 1st class degree in Design for Theatre from Rose Bruford College I have gained insight and knowledge of the production process from concept to build and delivery.

I pride myself on strong organisational skills which I utilise to manage the intense production process.

My passion is to concept environments and bring them to life, whether for theatre, performance or events. Working collaboratively or alone, I thrive in managing multiple moving parts across projects. I have experience at working with multiple stakeholders throughout the production process from designers to scenic artists, costume designers and more.

In the past two years I have worked closely with the event company DECORDIA. During this time I have worked on multiple event sites- Junkyard Golf, Boardmasters, and others, where I relish being hands on with the install.

Whilst I am still at the beginning of my design journey I am acutely focused on learning, assisting and expanding my knowledge.

I am seeking to work within a fast paced company as a junior-mid designer where I can assist and learn from the best in the business.

Skills:

Set Design + Direction

Procreate, Digital Art and Design

AutoCAD

Modelling

Additional Skills

Costume Design

Moodboards

Scenic painting

Team Management

Budget Management

Scheduling

Microsoft Programs - Word, PowerPoint

Presenting

LONDON ROAD

The Unicorn Theatre

London Road is verbatim musical built on the interviews of the residents of London Road in Ipswich. Chloe and I co-designed this set for a cast of 12 actor musicians, providing the space for 78 costumes and 121 costume changes, along with their multitude of instruments. We explored the textures of this British road and the overbearing shadow that no.79, Steve wright's house, brought the the people of Ipswich.

Director: Luke Kernigan

Designers: Katy Roberts & Chloe Chierico

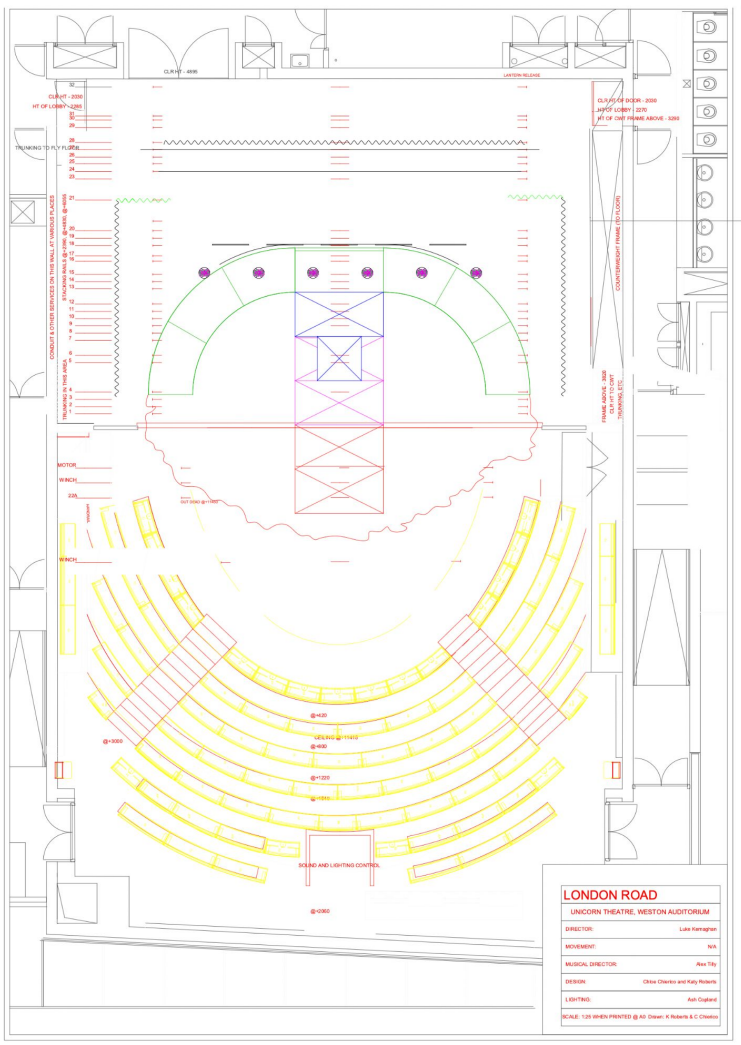
Lighting Designer: Ash Copland



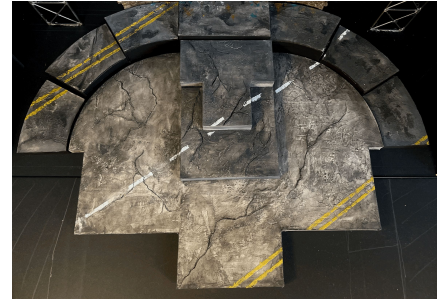
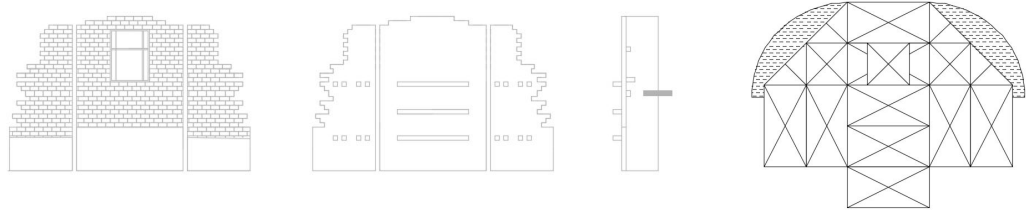
Photographer Craig Fuller



Inspired by the 'classic'
british aesthetic.
A looming sense of
entrapment to those living on
london road
A feature window that's been
vandalised remains for the show



We designed a set that provided space for a drum set, piano, bass and cello to name a few instruments. All props and costumes needed to have designated spaces on the set for easy access. The show is written in a past passed manner, adding to this all of our actors played a multitude of instruments, which we had to consider during the design process.



1:25 scale model

RABBIT

The Studio Theatre

This show was a thirty-minute adaption of the full play. With a small budget of £300 and a small team.

Using RGB/LED research, the set was designed to be an ever-changing space. The lighting allowed the images within the set to change through the different stage of the show. This progression displayed the development of characters and relationships.

Director: Annable Morley

Designer: Katy Roberts

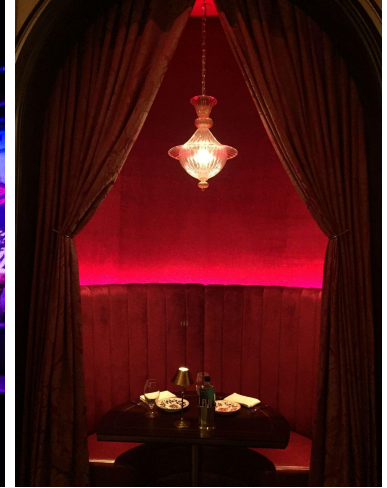
Lighting Designer: Lilli Fisher



ART VS VANDALISM

- Bold
- UV
- Discovery

The design centered around the debate of is graffiti art or vandalism, this is subject to the hand that holds the spray can.



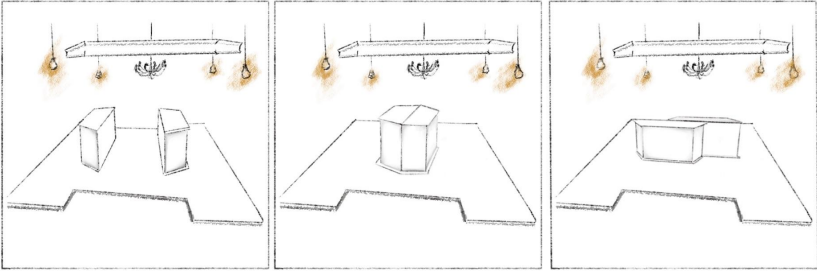
RABBIT



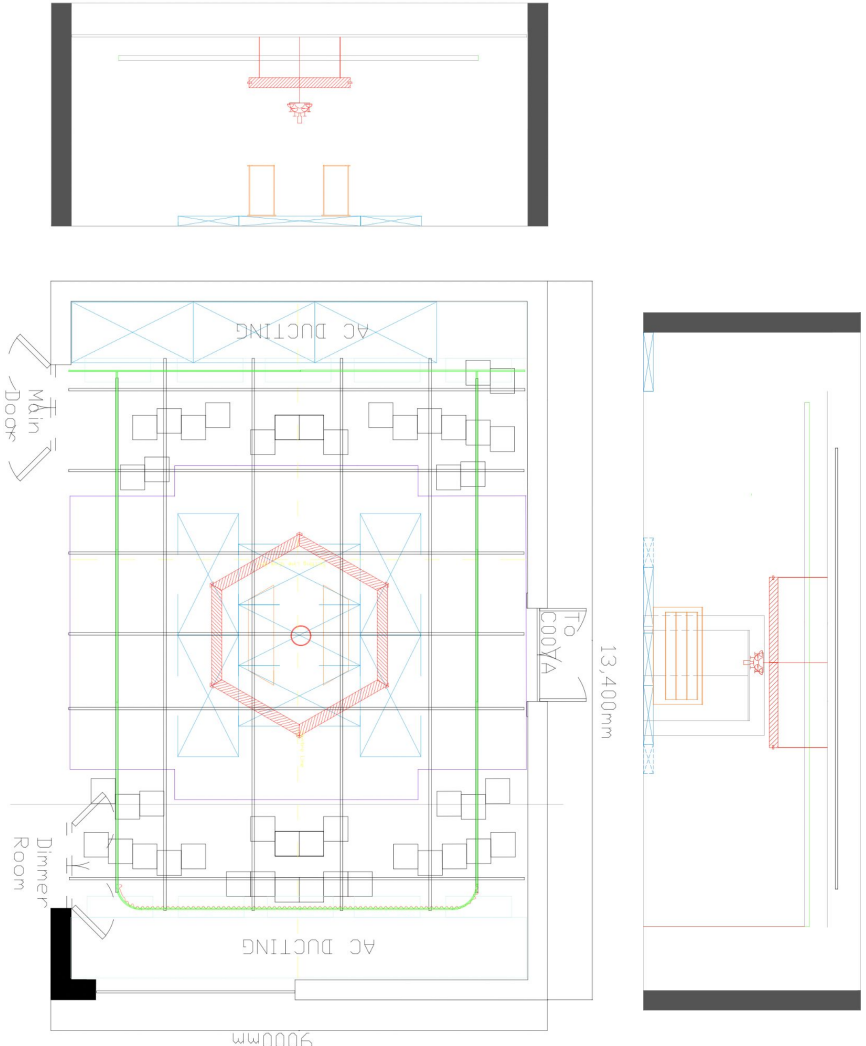
1:25 Scale model

The design for Rabbit was produced with the idea of using RGB lighting to discover new imagery in the set.. The concept came from uncovering the class and snobbery within the characters throughout the play.

Movement of the bar. The bar was designed with carpet attached to the bottom, with a heavily glazed floor, allowing actors to push and pull the pieces into formation

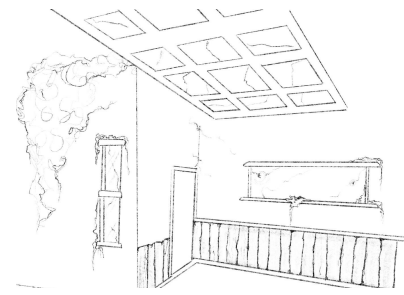
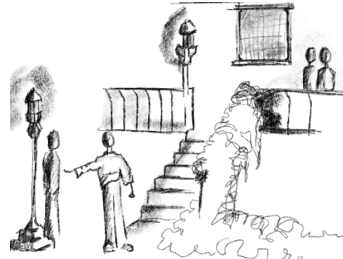
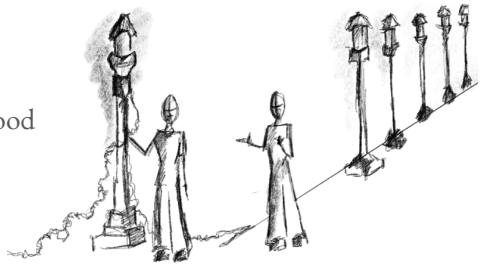


1:25 Scale model



HAMLET

Developing imagery and mood boards from the text



“’Tis Given
out that,
sleeping in
my
orchard

A serpent
stung me; so
the whole
ear of
Denmark”

HAMLET



Costume designs, made with Procreate

“Fie on’t, ah, fie, ‘tis an **unweeded garden**
That grows to seed, things **rank** and **gross** in nature”



1:25 scale model

This Restless House

Stone Nest - Shaftesbury Avenue

Director Anna Ryder, Walter Meierjohann and Gaberial Gawin
Costume Designers Katy Roberts and Chloe Chierico
Lighting Designer Carey Chomsoonthron
Photography Craig Fuller

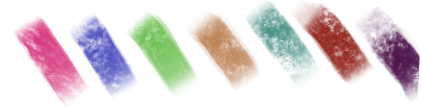
This Restless House is a three part modern adaptation of a greek tragedy. As a co- designer I was responsible for bringing three separate shows, with three separate casts and directors, together in a cohesive image. There was a cast of 25 covering 35 characters, I brought together the wants and needs of three directors in one design which highlighted **modern and abstract** themes.



This Restless House

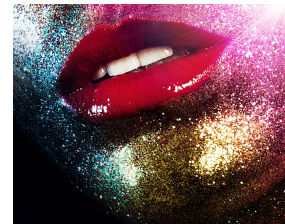
We developed a modern style, capturing the drama and elegance of greek mythology in the cape like jackets. We took inspiration from heightened fashion styles and studio 54 to develop our costume designs.

- Bold colours
- Sex appeal
- Lavish style
- Party
- Rock/Punk



The Party

*mid
dancer
color
mask
hat/skings
glitters
bold*



New Writing Season

New writing Season was formed by 8 plays, 1 musical and 1 song cycle in one space, with 15 minutes turn arounds.

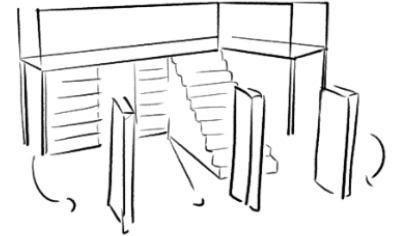
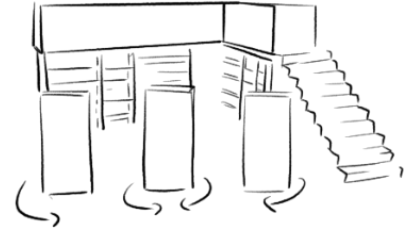
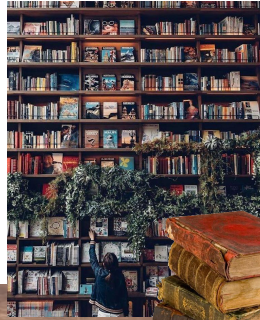
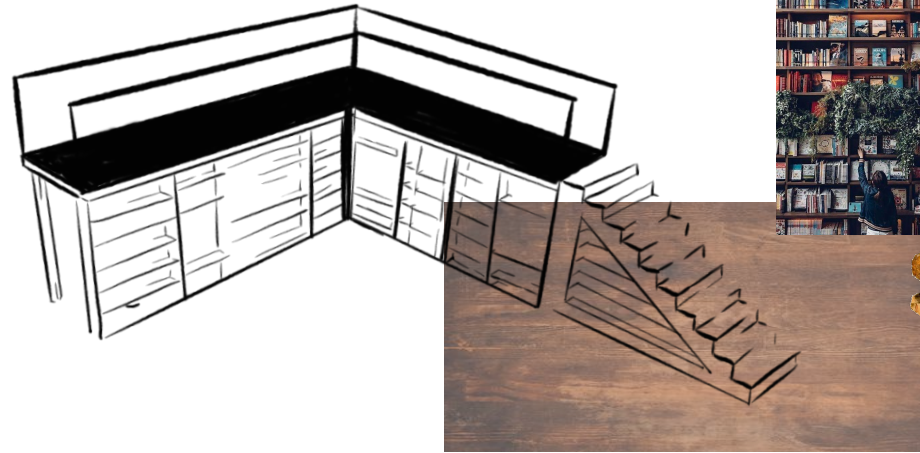
We designed an **adaptable space**, which could be easily transformed through set dressing and simple movements of stairs and bookcases to create to locations.

Director: Ewa Dina, Benji Mowbray, Ben Samuels and Alex Mugnaioni

Set and Costume Designers: Katy Roberts and Kaitlin Duncan

Lighting Designers : Jack Druett, Brett Kaza and Jack Wills

Photography: Craig Fuller



We needed to create a space that had enough diversity to translate **25+ locations**, and a range of time periods. With a variety of entrances and exits, levels and projection surfaces we were able to create an open space for story telling.

