



SELECTED CREDITS

<b>Set Designer - 2nd Asst Art Director</b>	The Boy in the Iron Box - Guillermo del Toro / Netflix	Aug'25 - Jan'26
	The Greatest S1 - Amazon Prime Video	Jan-Aug'25
	Adults S1 - FX Studios	Aug-Dec'24
<b>Set Designer -1st Asst Art Director</b>	My Sister's Dirty Secret - Neshama Entertainment	June-Aug '24
	If I Go Missing - Neshama Entertainment	Jan-March '24
<b>Set Designer -Trainee Asst Art Director</b>	Star Trek: Starfleet Academy - CBS Studios	May 2024-Sept '24
	A Fortune For Christmas - Hallmark	Sept-Nov'23
	Motorheads S1 - Amazon Prime Studios	June '23-May '24
	Ruby and the Well S4 - Shaftesbury	Jan- May '23
<b>Sets Buyer Set Decorator</b>	Billion Dollar Bluff - Neshama Entertainment	Apr-May '24
	Serial Pretender (Independent Web-Series) - BFI Incentive	March '21-May '22
<b>Designer</b>	Dominoes Commercial - Anonymous Content, US	September 2023
	Project Deep Dish- Anonymous Content, US	August 2023
<b>Assistant Art Director</b>	Guinness Book of World Records, Waitrose, The Strand & more.	2021-22

- Delivered 50+ drawing sets across \$50M–\$120M projects; integrated scenic, GFX, VFX, and build notes across departments with 1–3 week timelines. Engineered scale-accurate digital models using Rhino, AutoCAD and Blender.Surveyed locations and adapted designs for constrained builds. Produced construction packages, schedules and scopes of work to coordinate interdepartmental build schedules.

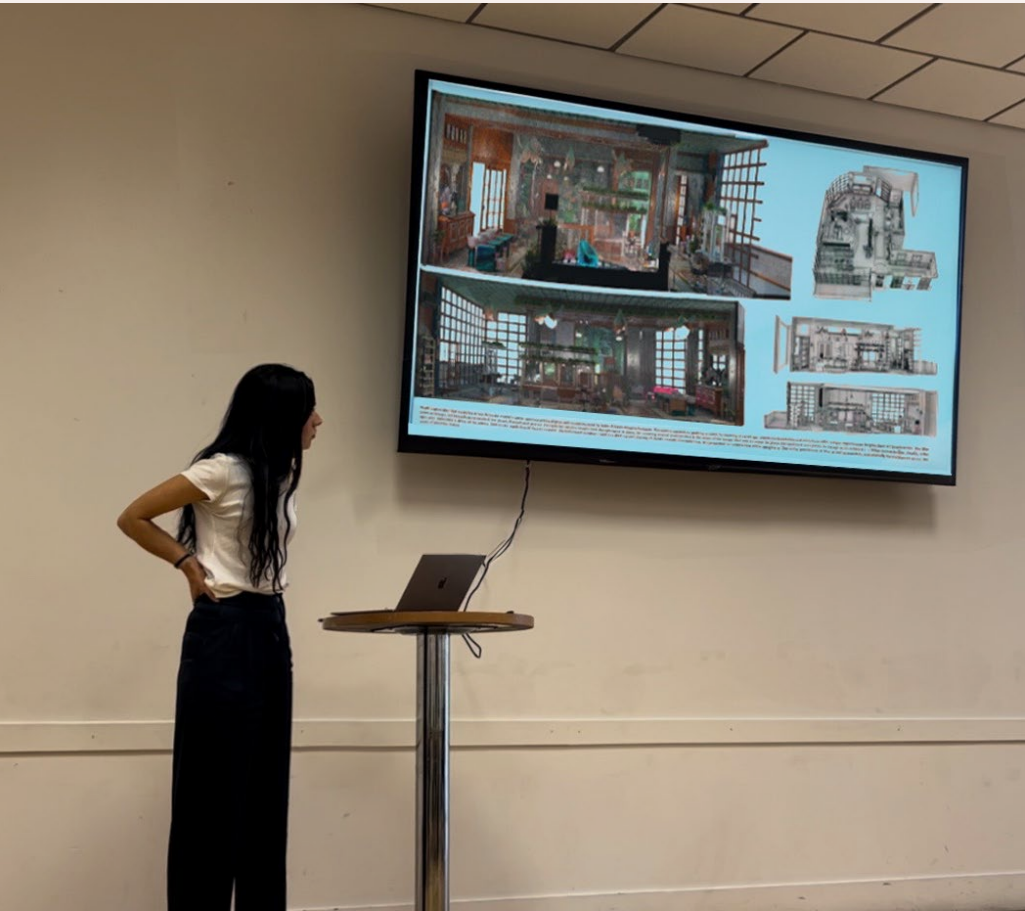
**Coordination Assistant / Analyst** *Rolling Loud, Event Horizon Entertainment* *July 2021- April 2022*  
Tracked, analyzed and reported ticketing and promotional materials for 40+ venues. Pitched and developed campaigns to maintain 250k engagement over 8 media accounts.

**Architectural Assistant** *LLC Interiors / KPMB* *June 2020- May 2021*  
Produced construction drawings and rendered visual proposals. Lead site research, engaging with local communities and clients.

**Festival Director** *Festival of the Moving Image- UCL x BFI Initiative* *2020- 2022*  
Managed festival re-launch, produced screenings, competitions and panels with from top industry talent, Academy Award filmmakers, critics and academics. Grew an audience of over 13k members, a 65% growth from previous pre-pandemic years.

SKILLS

**Digital** | Rhino, AutoCAD, Revit, V-Ray, Enscape, Abobe Creative Suite (PS, ID, IL), Enscape, Unreal Engine, Office  
**Analogue** | Hand drafting, laser cutting, CNC milling, 3D printing, woodworking, physical modelling, sketching, illustration.  
**Technical & Visual Experience** | Construction detailing, measuring and surveying locations, collaboration with construction and engineering teams, FF&E specification, lighting visualization, finish schedules, spatial composition, presentation rendering and lookbook design.  
**Creative Team Work** |Strong organizational and time management skills, experience in high-intensity fast-paced environments and coordinating ever-changing schedules and strategy between teams.  
**Languages** | Portuguese — fluent  
Spanish — conversational proficiency (limited writing)



EDUCATION

**Bartlett School of Architecture, UCL** | BSc Architectural Studies *1st class Hons (4.0 GPA, magna cum laude equivalent )*  
**Suikoushya 翠紅舎** | Japanese Furniture Making  
**British Film Institute** | Film Making Certificate  
**University of the Art London** | Creative AR Certificate  
**Institut Francais de la Mode** | Fashion Culture & Business Certificate  
**Atelier de Arte Realists do Porto** | Classic Landscape / Portraiter Art Resident

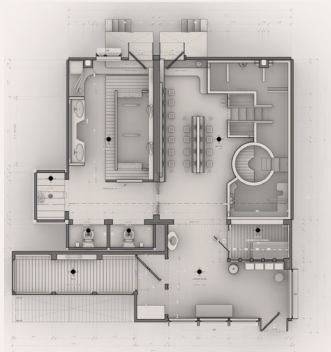
**Awards & Recognition**  
Academic & Research Awards  
• Parsons The New School — Merit Scholarship (2019)  
• Bartlett School of Architecture — Interdisciplinary Research Award (2021)  
• Bartlett School of Architecture — Architectural Research Award (2022)

**Exhibitions & Features**  
• Exhibited at Smithsonian Museum of American Art, Czong Institute of Contemporary Art, Olga Santos Galeria, and the Casa Cultural de Paranhos  
• Featured in CICA's “The 25 Digital Artists of 2025”

**Publications & Conferences**  
• Published in Ways of Working, Era Journal, and UCL Film Society Journal  
• Dissertation published by Bartlett School of Architecture and presented at the Environments/Colonisations/Reclaimings conference  
• Oral presenter at the 2024 International Symposium of Visual Culture



1



**ONSEN ARCHITECTURE**  
Spatial immersion and ritual bathing  
in contemporary Japan  
December - January 2025

2



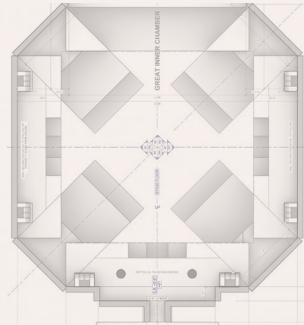
**2024 INTERNATIONAL SYMPOSIUM OF VISUAL COMPUTING**  
Digital surrealism and material experimentation in contemporary visual culture.  
2022 - September 2024

3



**KARAOKE COURT**  
Social architecture and performative light as civic participation  
December - January 2025

4



**THE BOY IN THE IRON BOX**  
Cinematic surrealism and architectural allegory in Guillermo del Toro's adaptation of the horror novel.  
August - December 2025

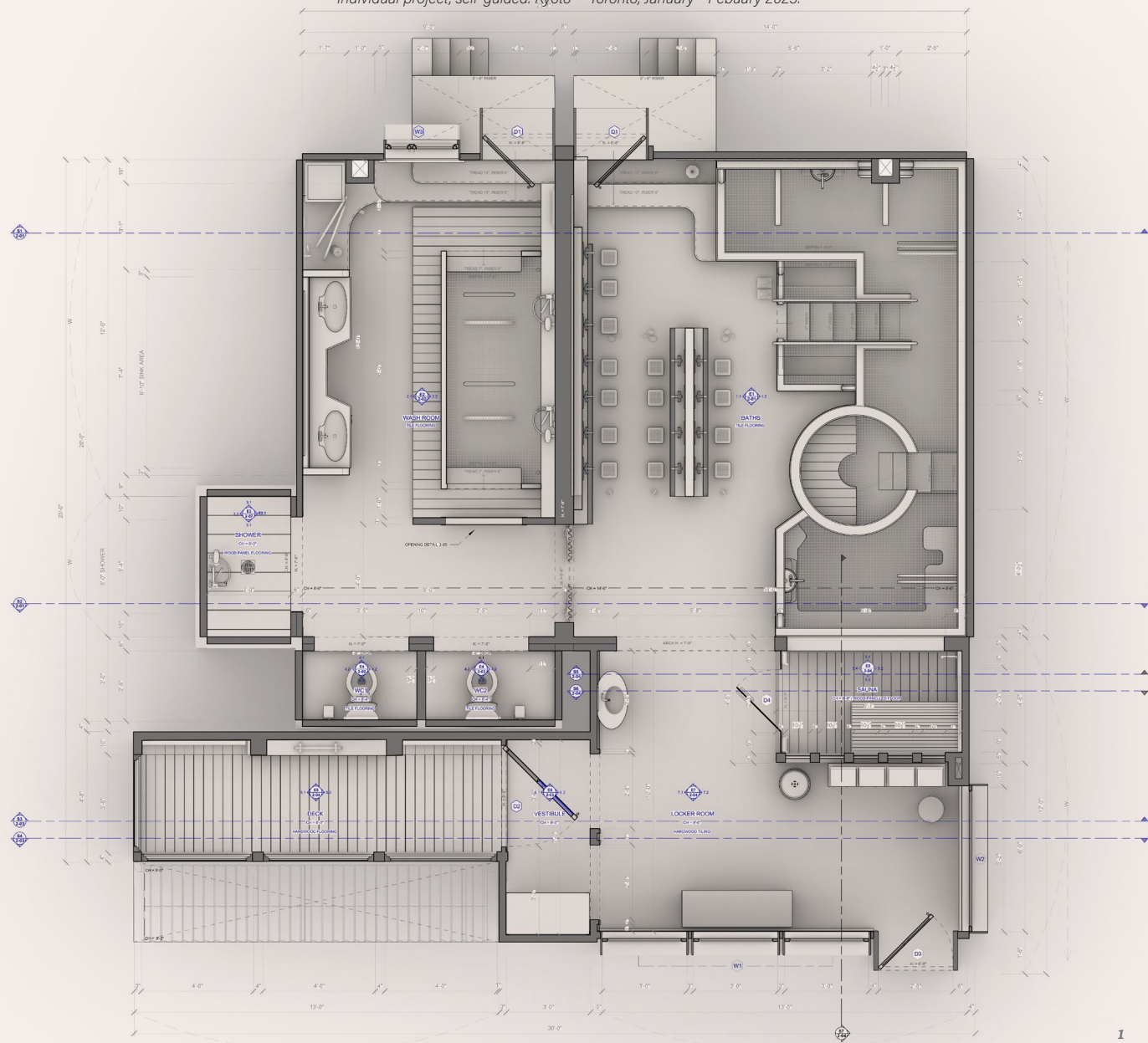




# ONSEN

## MODULATION AND THE THERMAL FIELD

Individual project, self-guided. Kyoto - Toronto, January - February 2025.



1

### CONCEPTUAL FRAMEWORK

The project's spatial system draws on Japanese concepts of *ma* (interval), *mujo* (impermanence), *wabi-sabi* (transience and material imperfection), and *oku* (progressive depth). Movement through the onsen is structured as a sensory gradient—dry to humid, dim to luminous—where each threshold embodies *ma*: an orchestrated pause between climatic states. The gradual loss of clarity through steam reflects *mujo*, asserting a sense of impermanence. *Wabi-sabi* manifests in the unfinished texture of hinoki and volcanic tuff, whose weathering records environmental change. Spatial layering and filtered sight lines enact *oku*, producing perceptual depth through withdrawal and delay. Collectively, these principles form a choreography of temperature, light, and material decay that elevates experience over static composition.

### MATERIAL AND VERNACULAR CRAFT

Material research began through technical apprenticeship at suikoushya (翠紅舎) in Kyoto, where I studied Edo- and Meiji-period joinery under master carpenter Shuji Nakagawa. The curriculum's focus on kumiki (interlocking systems) and ashigata hozo (stepped mortise-and-tenon) joints directly informed the project's structural logic—precision carpentry without adhesives or metal fasteners, designed for expansion under humidity. Visiting Gifu and Nagano, hiking between cedar forests and volcanic valleys, reinforced an understanding of how geography dictates craft: sulfuric steam blackening tuff stone, cypress grain tightening in mountain air, mineral residue acting as a natural sealant.

These observations shaped a bioclimatic assembly where hinoki, with its high resin content and dimensional stability, absorbs ambient moisture and releases aromatic oils under heat, while andesite and tuff stone stores and radiates heat from the geothermal substrate. Joinery tolerances are dimensioned for seasonal movement, with gaps at connections permit swelling without deformation. Surface finishes are untreated to promote capillary breathing, eliminating membranes that interrupt vapor transfer.



2



3

3-5

above; sections and elevations, 2025

onsen references: "Sentō (Public Bathhouse)." Encyclopedia of Japan, Kodansha Ltd., 2002.  
"Inari-yu (Tokyo) – Tangible Cultural Property." Agency for Cultural Affairs, Japan, 2018.

1

onsen floorplan, 2025

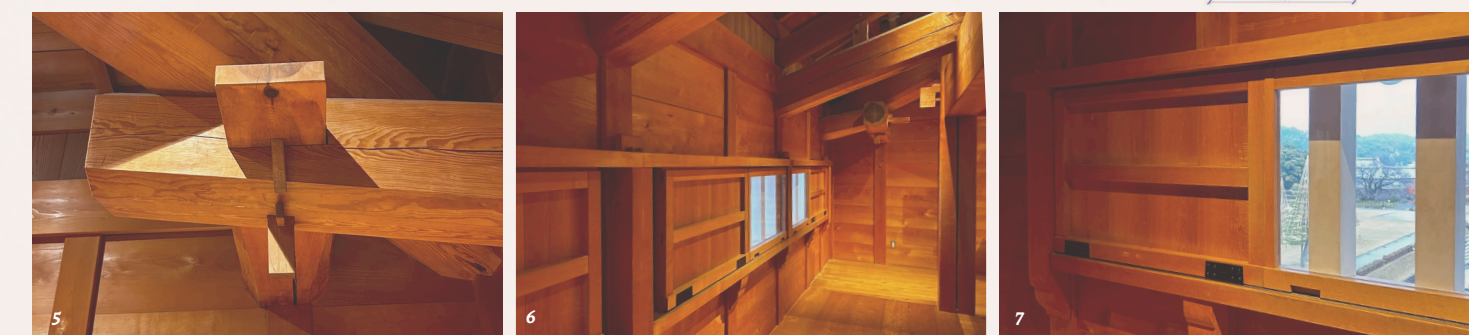
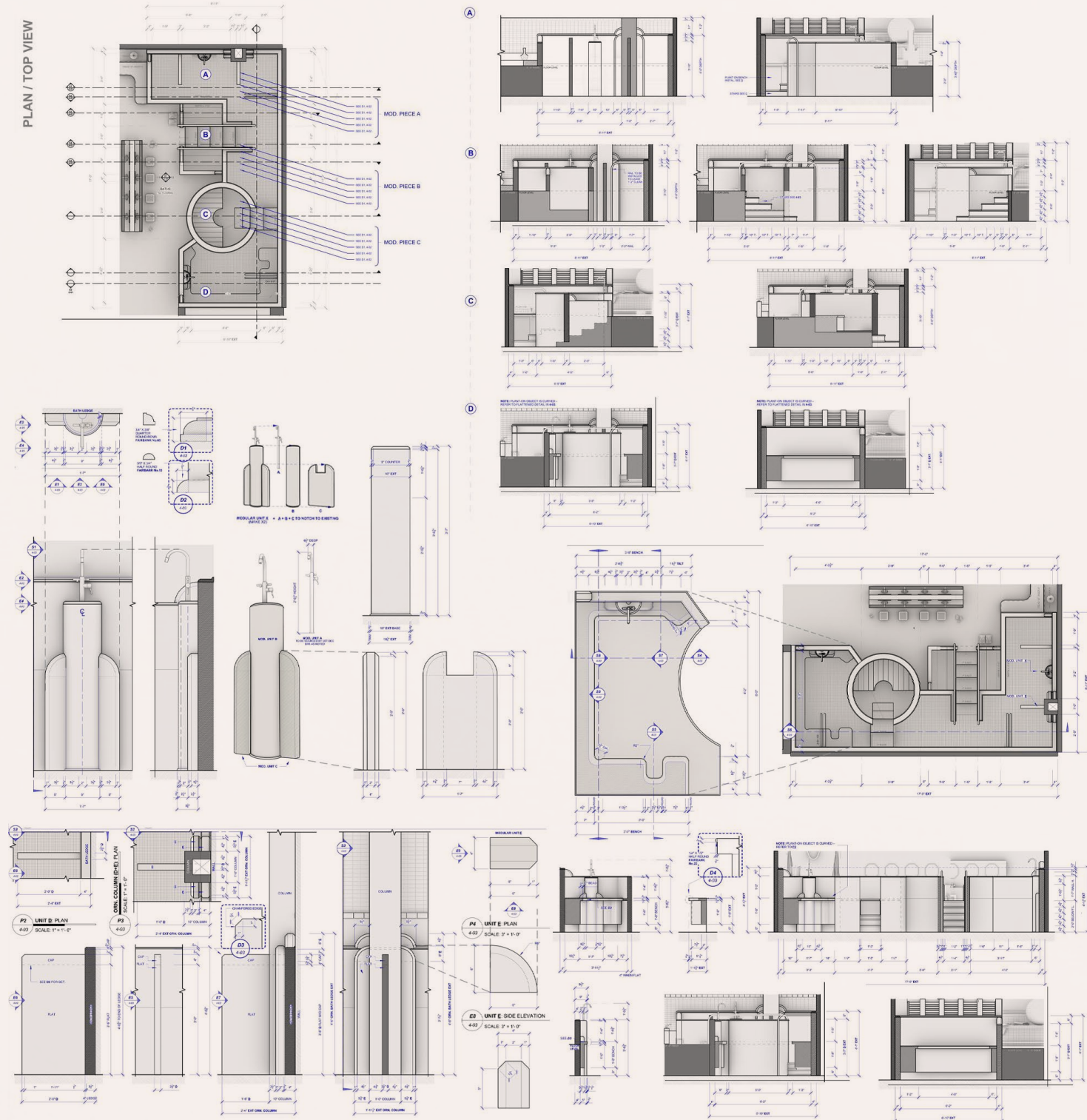








1,2,3 onsen, render view, 2025



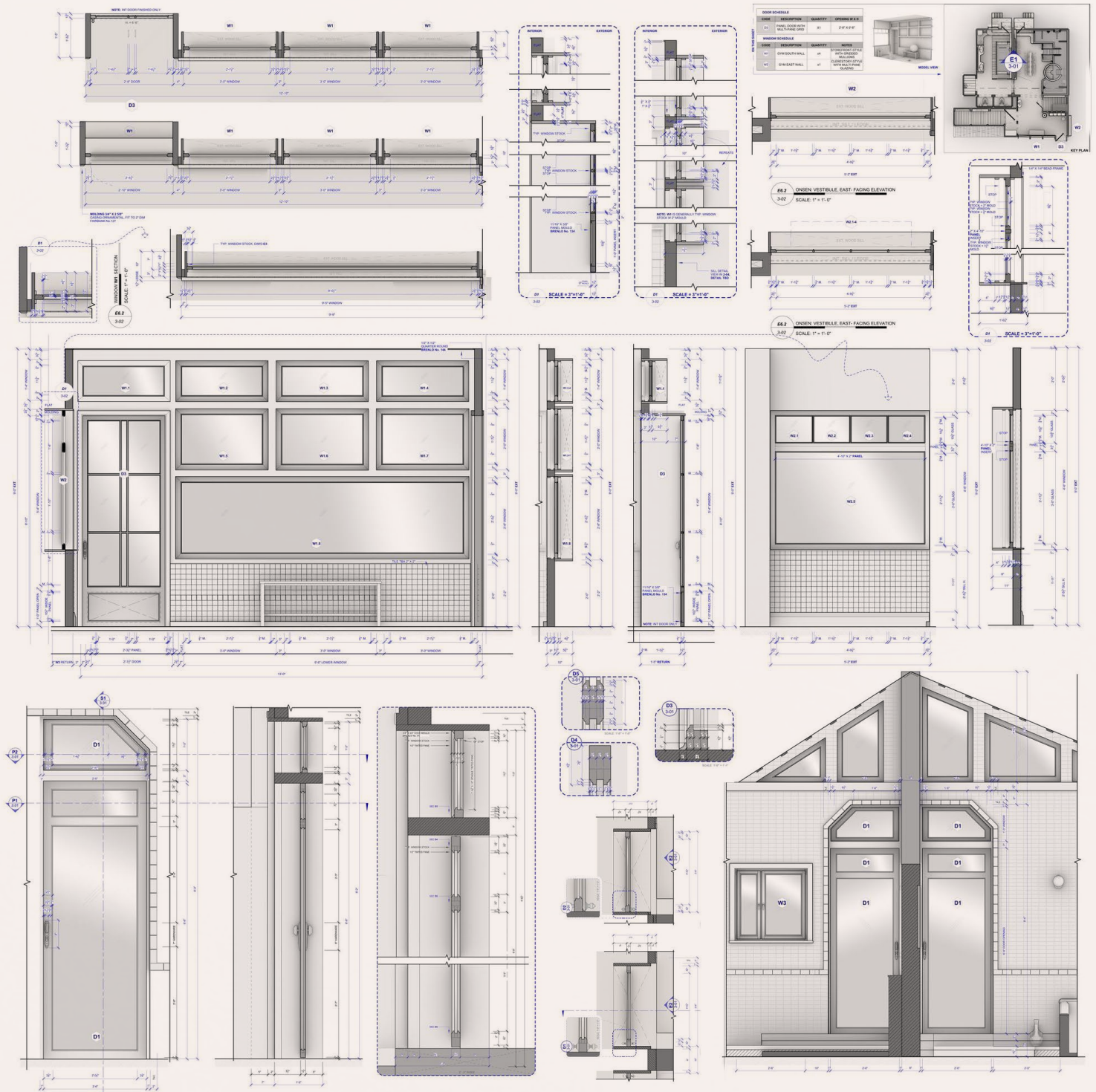
4 onsen details, sections of the pool,  
5,6,7 Maeda era joinery. Kawanza, Japan (2024). Personal photography.





## VISUAL AND REPRESENTATIONAL STRATEGY — RENDERING AS CLIMATIC SECTION

The render expresses both structure and metabolism: ventilation paths, humidity gradients, and light filtration operate as interconnected systems. The outer veranda, shaded by foliage, extends the ritual of bathing into open air, merging rotenburo tradition with environmental responsiveness. The image articulates the onsen as an environmental field. Through rendering, atmosphere becomes measurable: a study of spatial performance under conditions of temperature, moisture, and perceptual suspension.



1, 3 onsen, render view, 2025  
2, 4, 5, 6, 7 Suikoushya Carpentry Apprenticeship, Kyoto, January 2025. Personal photography.

1 carpentry - window panelling and door details - Onsen, 2025.



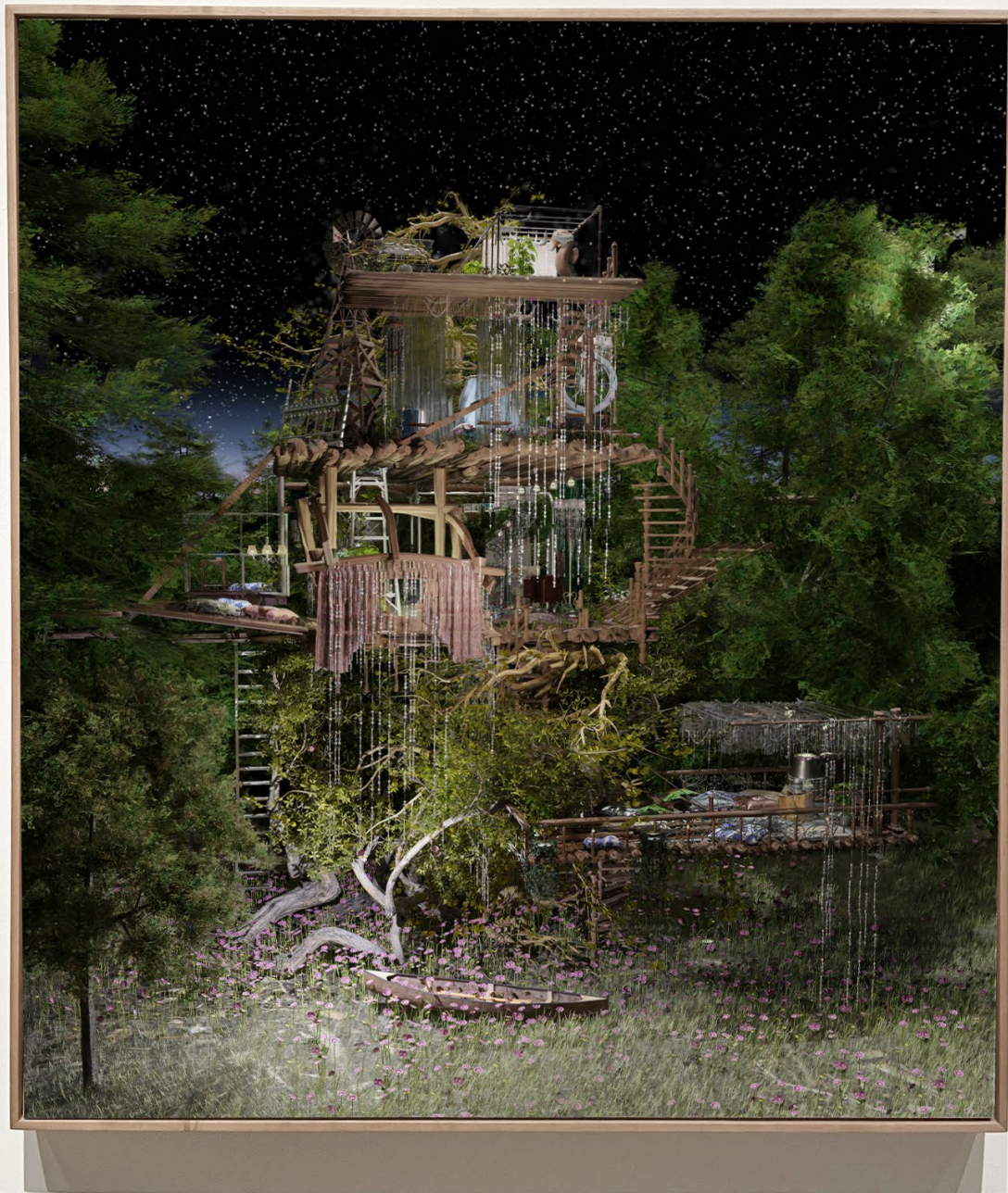




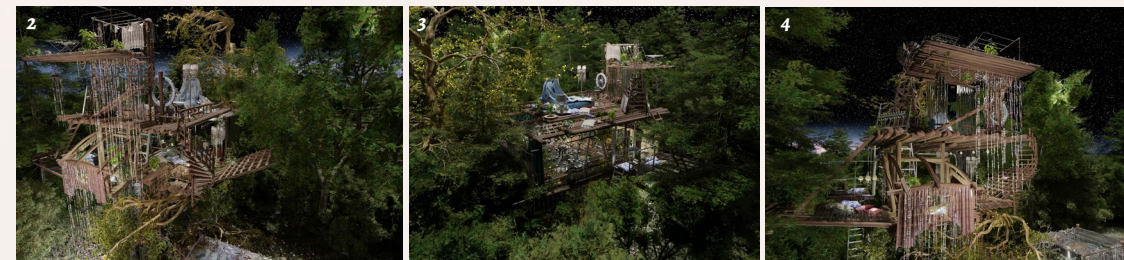
# STAGES

## VIRTUAL CRAFT AND UNREAL WORLDS

Self-guided digital modelling project , 2024.  
Toronto, presented / exhibited in Washington D.C. / Seoul



PRESENTED AT THE ISVC 2024



Stages examines architecture in an age of digital representation. Drawing from Mario Carpo's work on computational authorship, it situates design within simulation, where the virtual and the physical co-exist as equally imaginary realities. The project creates digital environments that blur distinctions between drawing, model, and image — and treats the computer not as a tool for visualization but as a generative site of architecture.

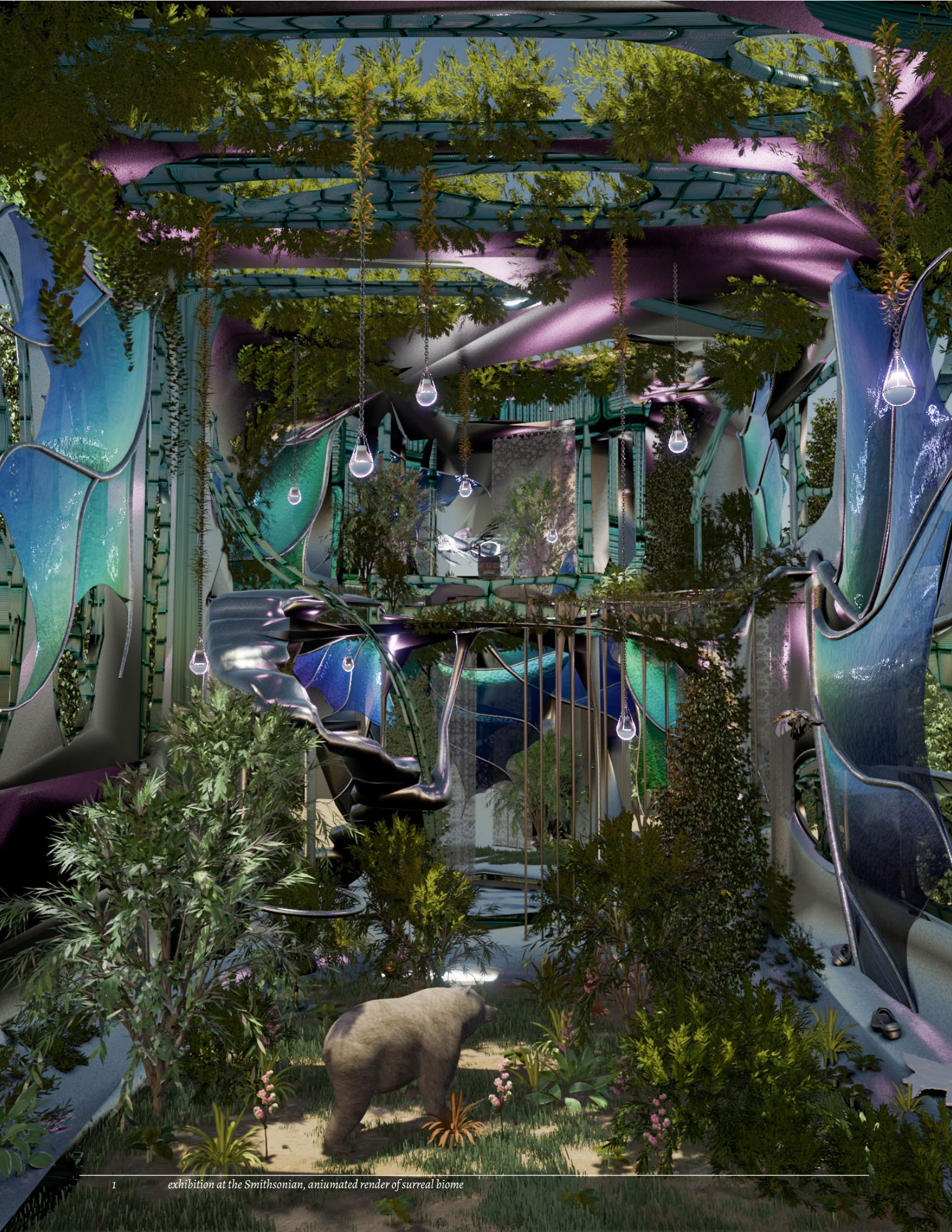
Iterative workflows across Rhino, Grasshopper, Unreal Engine, and Blender create a feedback loop between precision and uncertainty. Systems generate form, while cinematic simulation governs light, texture, and narrative. The resulting environments are hyperreal architecture, where material, light, and code converge to produce what is simultaneously real and imaginary.











1 exhibition at the Smithsonian, animated render of surreal biome



4 still from rendered animation of a 70s inspired leisure space.  
5,6,7,8 render series of a 70s inspired leisure space.



# KARAOKE COURT

## COLLECTIVE PERFORMANCE AND JUSTICE

Group semester-long project, Bartlett School of Architecture - Design and Creative Practice  
Tutor Kevin Green, Freddy Tuppen.



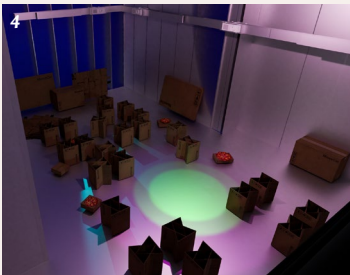
Inuit song duel tradition

The song duel, or pissijuq, is an Inuit form of conflict resolution in which opponents perform improvised songs to ridicule or defend themselves before a communal audience, whose emotional response determines the outcome. This practice favors community, equality and collective judgment rather than hierarchy.

### PROJECT OVERVIEW

Based on Jack Tan’s project of the same name, the karaoke court translates the Inuit practice of the song duel into an architectural setting, re-imagining how space, light, and social ritual relate to justice. A courtroom becomes a performative stage where disputes are resolved through karaoke rather than argument. The work subverts the symbolic authority of judicial architecture — its symmetry, hierarchy and rigidity — and replaces it with a collective, ephemeral space grounded in vulnerability, humor, and exchange.

By re-framing legal procedure as performance, karaoke court dismantles the courtroom’s authoritarian divisions, transforming it into a theatre of participation. The project transfers power from the institution to individuals and transforms the space from a site of surveillance to one of shared experience.



Spatial prototypes explore how seating geometries influence behavior, authority, and empathy. Each arrangement tests the balance between intimacy and control, translating the psychology of judgment into architectural form.

- |   |  |
|---|--|
| 1 | radial assembly - an egalitarian spatial field where performer and audience share visual proximity. authority is dissolved; judgment becomes collective and affective  |
| 2 | encircling arena - collapses the divide between observer and subject, amplifying intimacy. also heightens performative pressure, merging spectacle with vulnerability. |
| 3 | offset gallery - asymmetrical layout introduces directional focus, subtly reinstating a spatial hierarchy reminiscent of courtroom spectatorship.                      |
| 4 | cluster arrangement - lack of conviviality between audience members reinforces adversarial narratives.   |
| 5 | dispersed constellation - the ambient becomes less theatrical, challenges the notion of authority and encouraging spontaneous participation and movement.              |
| 6 | convergent courtroom - less audience forces a forward-facing configuration that recalls the solemnity of legal assembly.   |
| 7 | final event pre-visualization, render  |



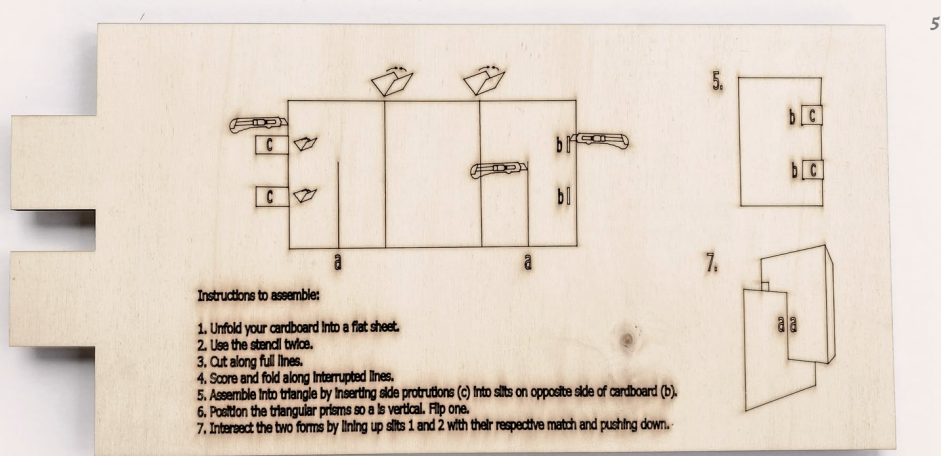
CARDBOARD CONSTRUCTION

In collaboration with Clara Lyckeus

Using discarded cardboard, we developed a modular stool producing less than 2 kg of carbon emission and which can be fully recycled. Each participant constructs their seat on arrival, turning the act of assembly into a ritual of ownership. This process dissolves the architectural hierarchy inherent in traditional judicial environments and replaces it with an evolving topography of self-made objects.



Fabrication methods were adapted for public assembly. A CNC-cut laser-etched drag-blade stencil allowed each seat to be produced and folded in under two minutes. This process transformed fabrication into a participatory performance: a choreography of collective labor that replaced spectatorship with co-creation. The resulting configuration is never fixed, only negotiated through use and proximity. When participants dismantle and recycle their seats at the end of the event, the cycle of use mirrors the temporal nature of the performance itself.

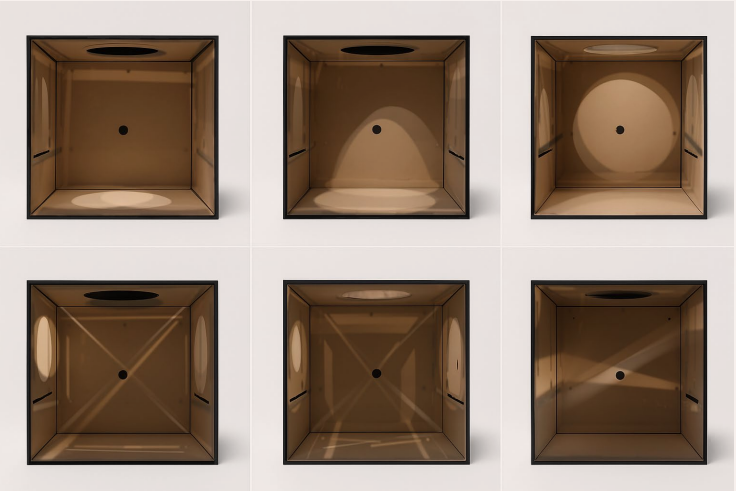


- 1 final design
- 2 assemblage process
- 3 weaving cardboard, a method of finding structural and non-structural ways to enhance the durability of the chair
- 4 designs that converting a standardized shipping surface — the most banal form of urban waste — into a collective seating device
- 5 CNC-cut, laser-etched stencil with for building the final design

LIGHTING DESIGN

in collaboration with alex savova

Drawing from Bernard Tschumi’s Event-Space theory, the lighting affects how the event is perceived, moving in rhythm with the performances that unfold within it. To mirror the Song Duel tradition, lighting was programmed to respond to the cadence and amplitude of karaoke performances. Each song’s waveform was analysed through real-time sound input, with distinct channels mapped to intensity, hue, and direction. Low frequencies generate lateral washes of colour that ground the space, while higher tones trigger vertical pulses from suspended sources. The result was a constantly shifting visual field that mirrors the performer’s rhythm and emotional register. The modulation produced a spatial response: the environment itself seems to react, listen and feel.



The cardboard seating caught and refracted light unpredictably, transforming a low-cost material into a dynamic topography of light and shadow. As light shifted in intensity, the surfaces appear to “breathe”, extending the participatory logic of the project: just as the audience built the physical environment, the lighting system rebuilt the atmosphere moment by moment.

- 6 a lightbox, scaled to the proportions of the event space, simulates how flattening the vertical hierarchy of light could dull the court’s authoritarian edge.
- 7,8 illuminating stage-like orbs within the court seating
- 9 trialling different ways of forcing interaction between spectators includes tying seating to each other - in order to move, so do others.





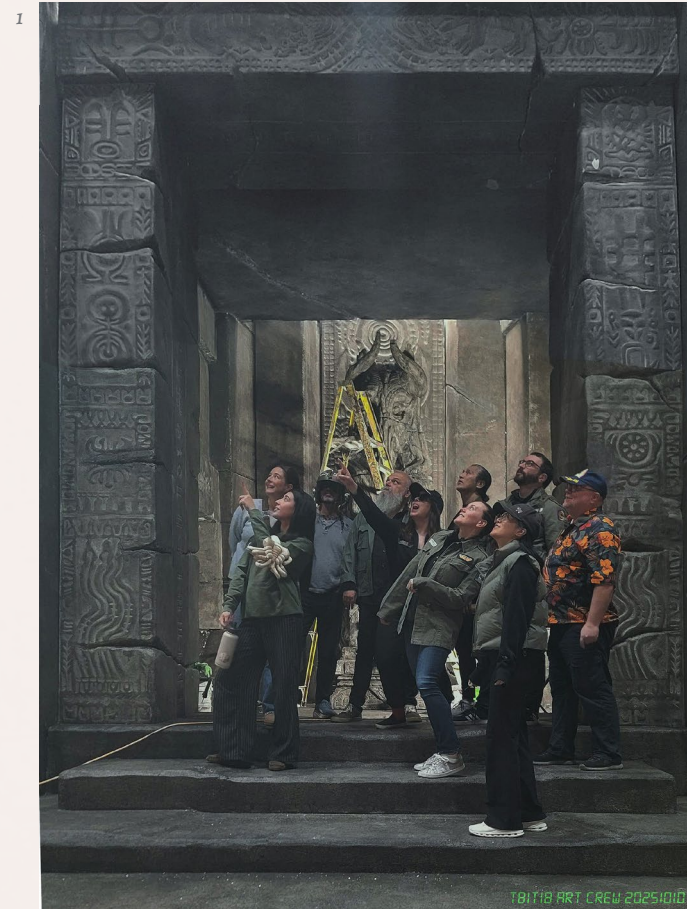
*no final event images are available as the  
karaoke court was postponed  
due to covid-19 related event restrictions.*



# THE BOY IN THE IRON BOX

RUINS, MYTH AND THE CINEMATIC MACHINE

Set Designer, 2025 — Netflix, Toronto



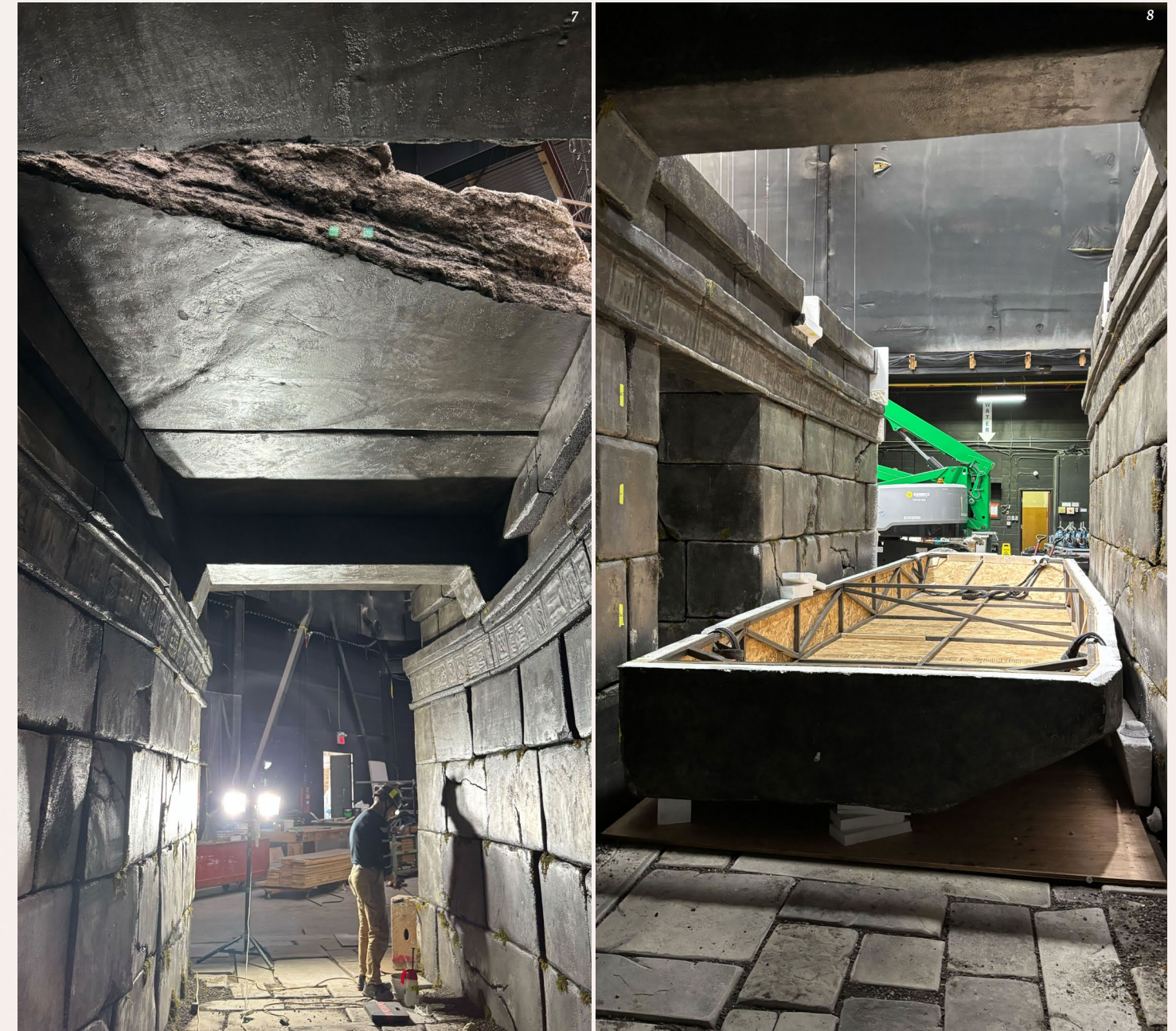
## CONCEPT

The Boy In The Iron Box re-imagines psychological discovery through architecture. Drawing on the megalithic Göbekli Tepe site and the stepped voids of Welsh slate quarries, the set was a constructed ruin — where light breached the mass only at the narrative's moment of truth. Its tectonic weight, eroded surfaces and fractured alignments evoked the endurance of the human psyche and the destruction of time. The fortress operates as an allegory for memory — stratified, unearthed, and laid bare through exposure to light.



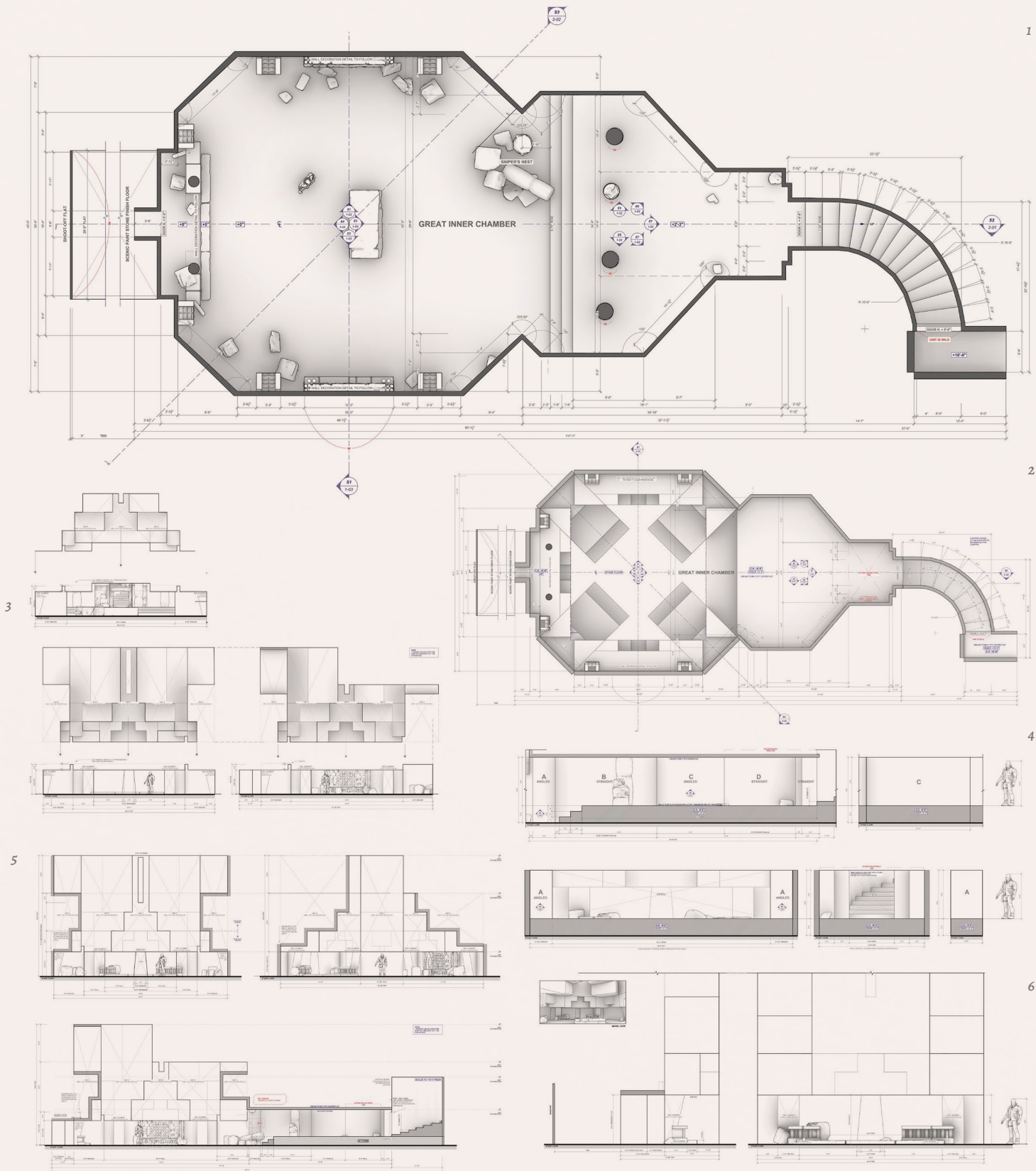
## DEL TORO'S INTERPRETATION

Guillermo Del Toro's *The Boy in the Iron Box* is a psychological narrative disguised as survival horror. A group of mercenaries, stranded in a glacial wilderness, uncover an ancient stone fortress that remembers, decays and reconfigures itself around human trespass. Del Toro reframes horror through architecture: light, fracture, and repetition act as narrative devices, the cracked chambers are layered with the sediment of buried histories. The strata of the fortress's past represent imprisonment, secrecy and transformation.



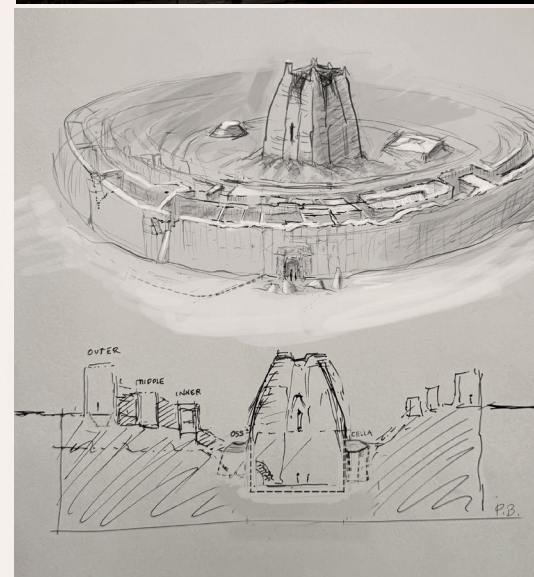
- 2 the Ajanta Caves are an excavated Buddhist monastic complex that inform the project's use of subtractive architecture
- 3 the Chuquicamata Mine's eroded stratification influence the fortress's stepped voids and the sense of mass revealed through excavation
- 4 Petra, Jordan - decorative relief emerging from decay rather than embellishment.
- 5,6 Neolithic ritual site in Göbekli Tepe, Turkey, a reference for the structure of concentric enclosures and the spatial order of the fortress
- 7,8 The in-progress inner ring corridor and a wild wall unit. The stone walls are carved from 6" coat of foam, and scenic'd to simulate carved mass





## GREAT INNER CHAMBER

I modelled and drafted the Great Inner Chamber, the architectural and emotional center of *The Boy in the Iron Box*. Designed as an octagonal volume, it functions as a site of confinement and revelation. The curved stair and axial entry heightens anticipation before arrival. Light enters precisely, everything in the structure leads toward the Great Inner chamber, where isolation ultimately gives way.



## ARCHITECTURAL RESOLUTION

The set is built from scaled foam blocks, cast and textured to resemble calcified limestone, and modeled on construction at prehistoric sites like Knossos. The volumetric sequence moves through compression and release, a rhythm that parallels the protagonist's psychological descent. Narrow vertical apertures admit beams of light that situate the figure within spaces on a geological scale. References to Neolithic lintels and Assyrian reliefs represent the approach to the deep past. This is a translation of archaeological typologies into cinematic architecture.

- |   |   |   |                              |
|---|---|---|------------------------------|
| 1 | Great Inner Chamber floorplan                               | 4 | Atrium elevations            |
| 2 | Great Inner Chamber section plan                            | 5 | Great Inner Chamber sections |
| 3 | Great Inner Chamber sections: removed hanging ceiling units | 6 | Recessed entry section       |

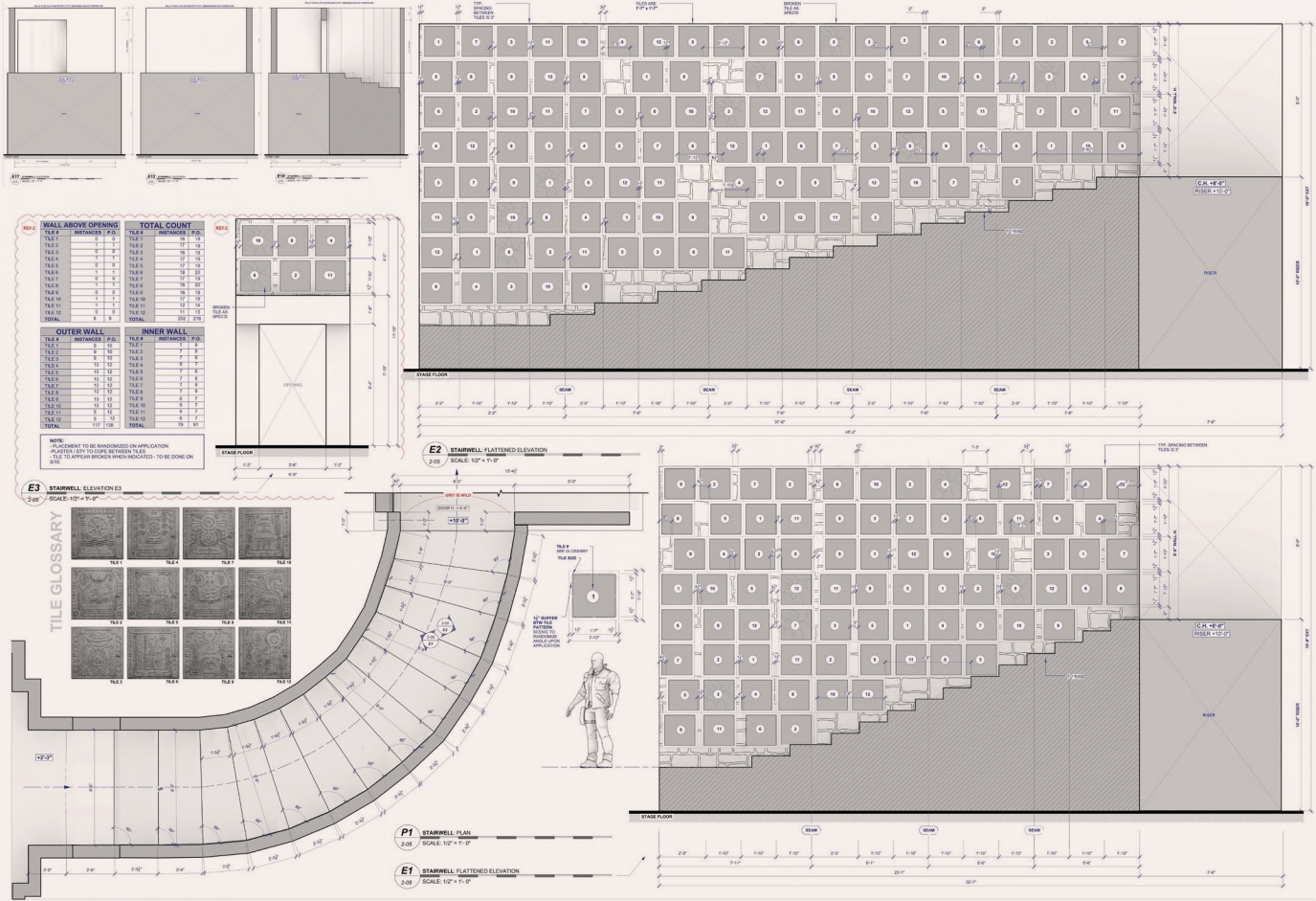








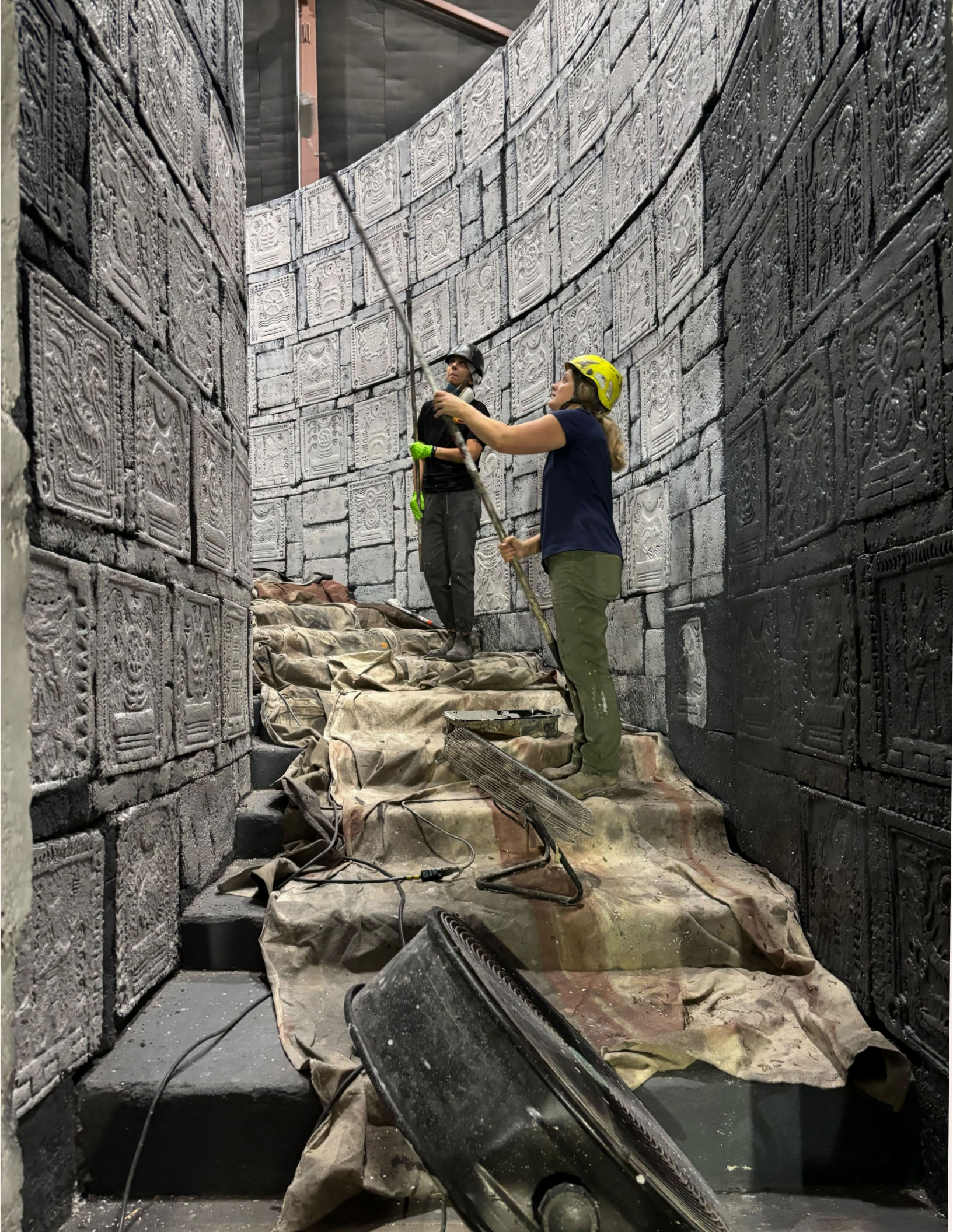
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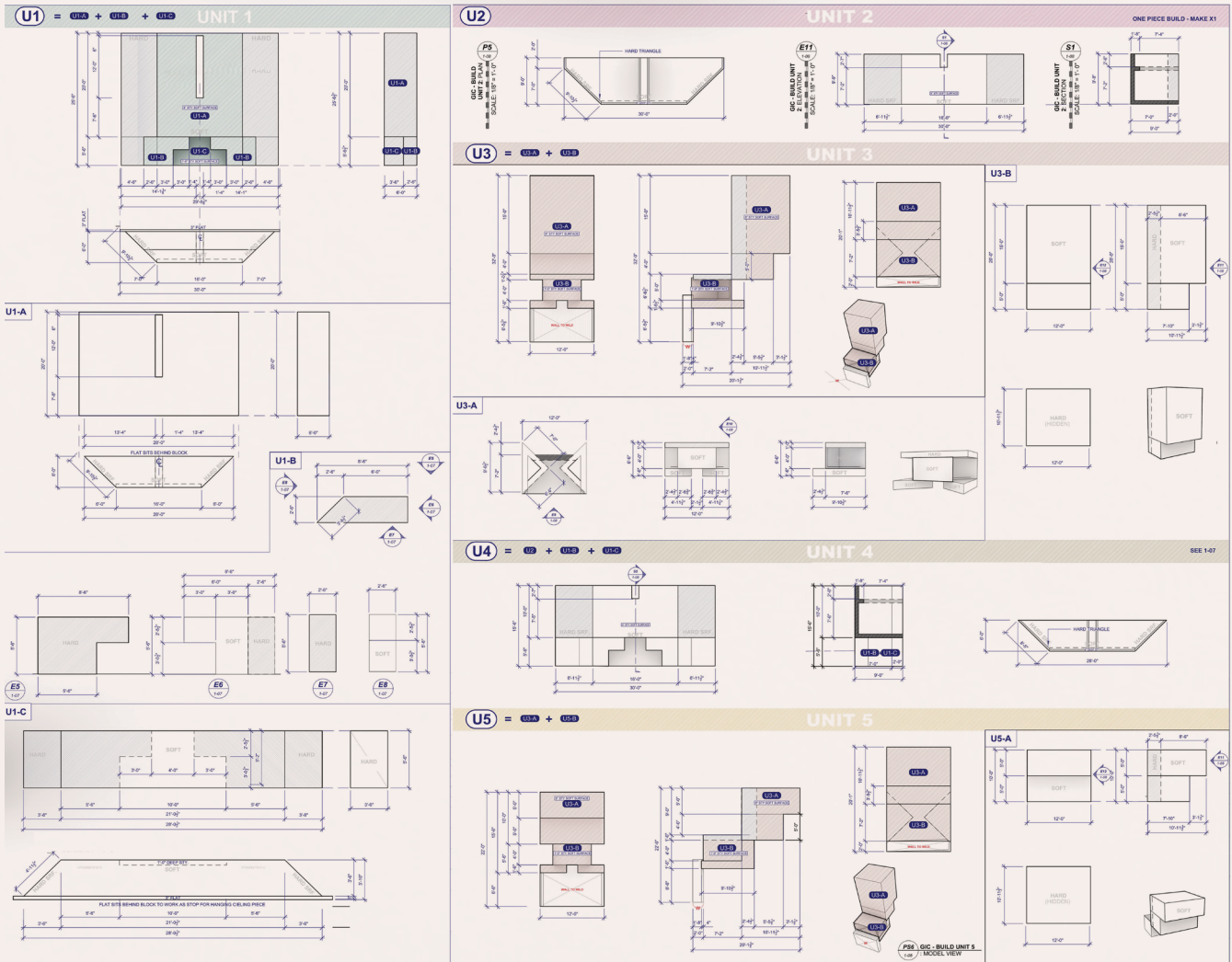
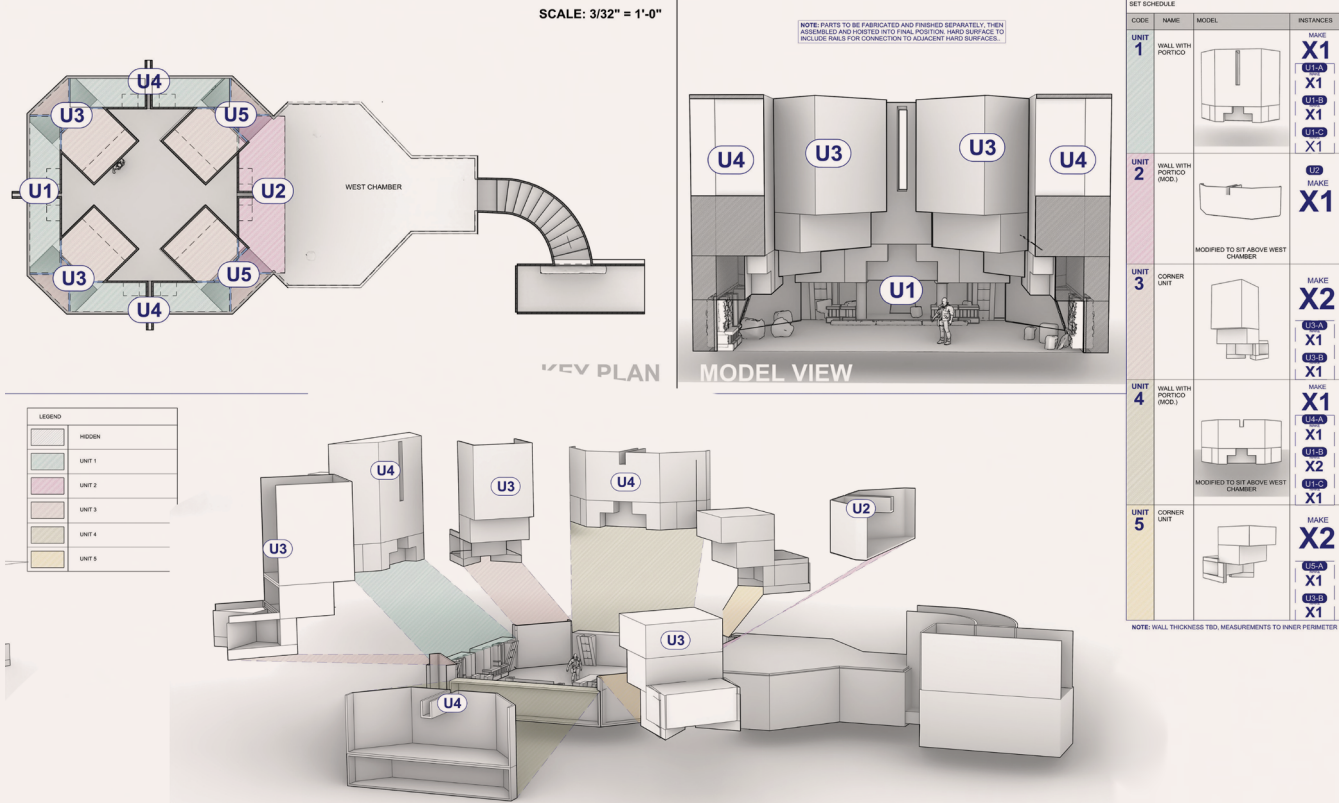
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As the film descends through the fortress, these transitional spaces become key instruments of continuity. The rock type, block scale, and erosion pattern evolve subtly, as descent to the middle of the fortress is measured through layers, descending through the fractured passages.

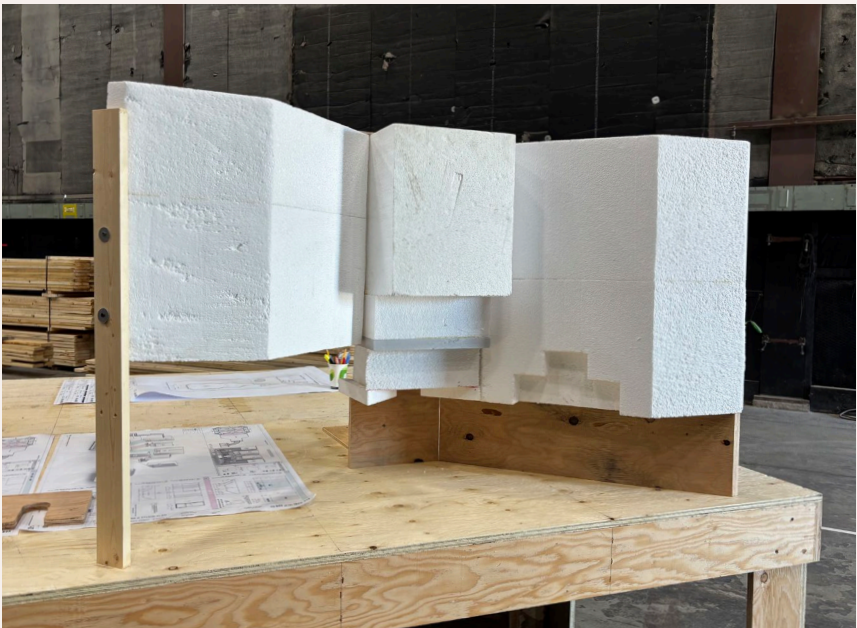
3 Great Inner Chamber staircase entry, view of tiled walls  
4 Great Inner Chamber staircase tile schedule and purchase order





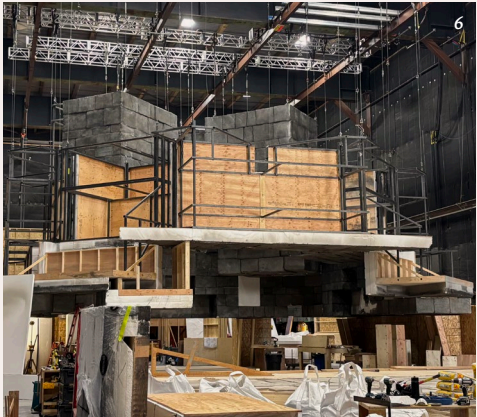


1 Key plan, schedule and model views of ceiling module arrangement  
2 Fabrication drawings for units U1-U5



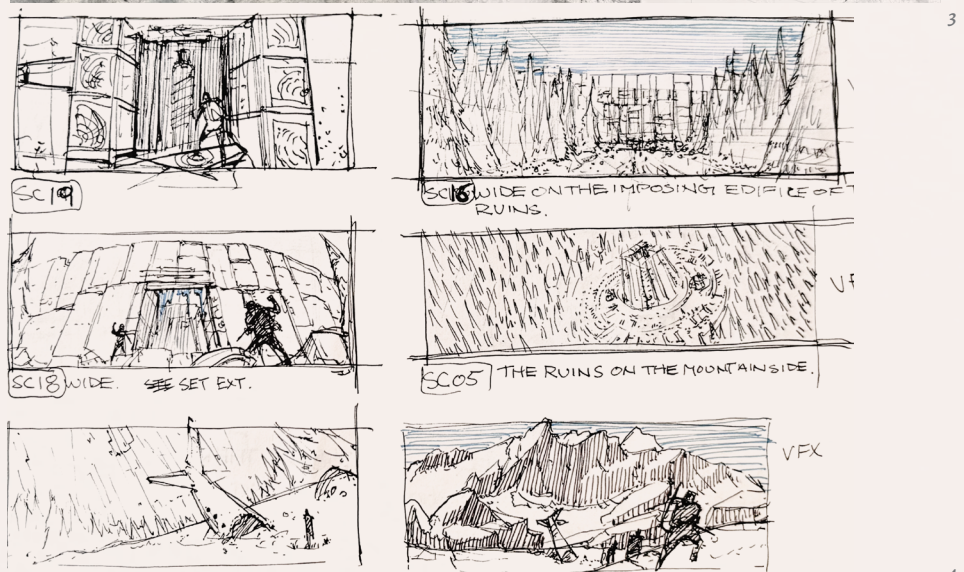
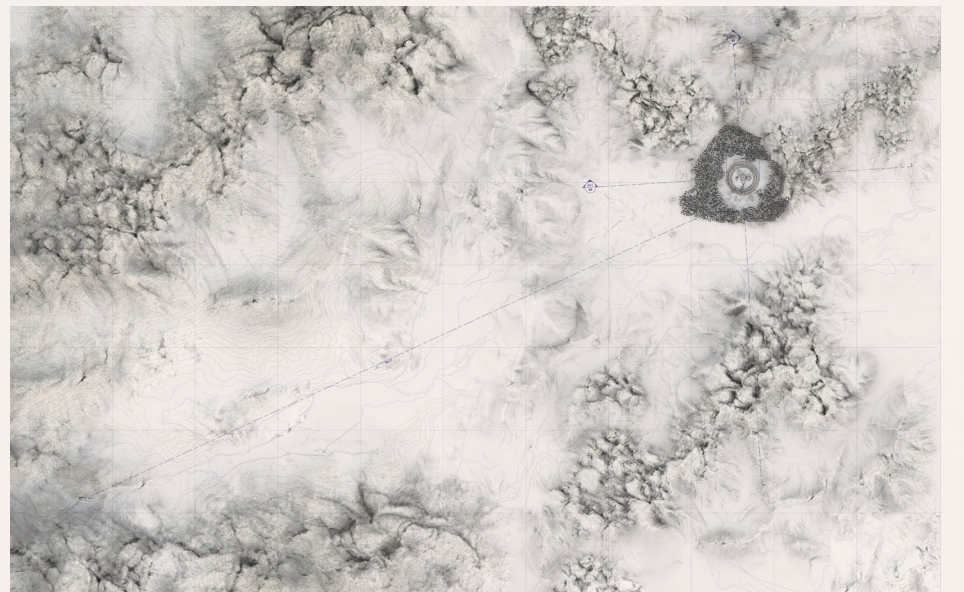
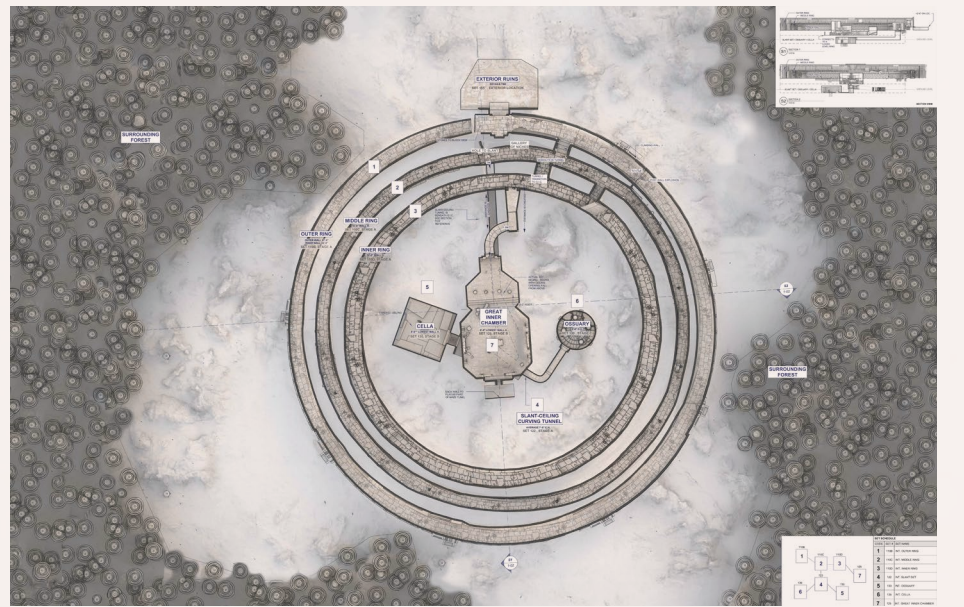
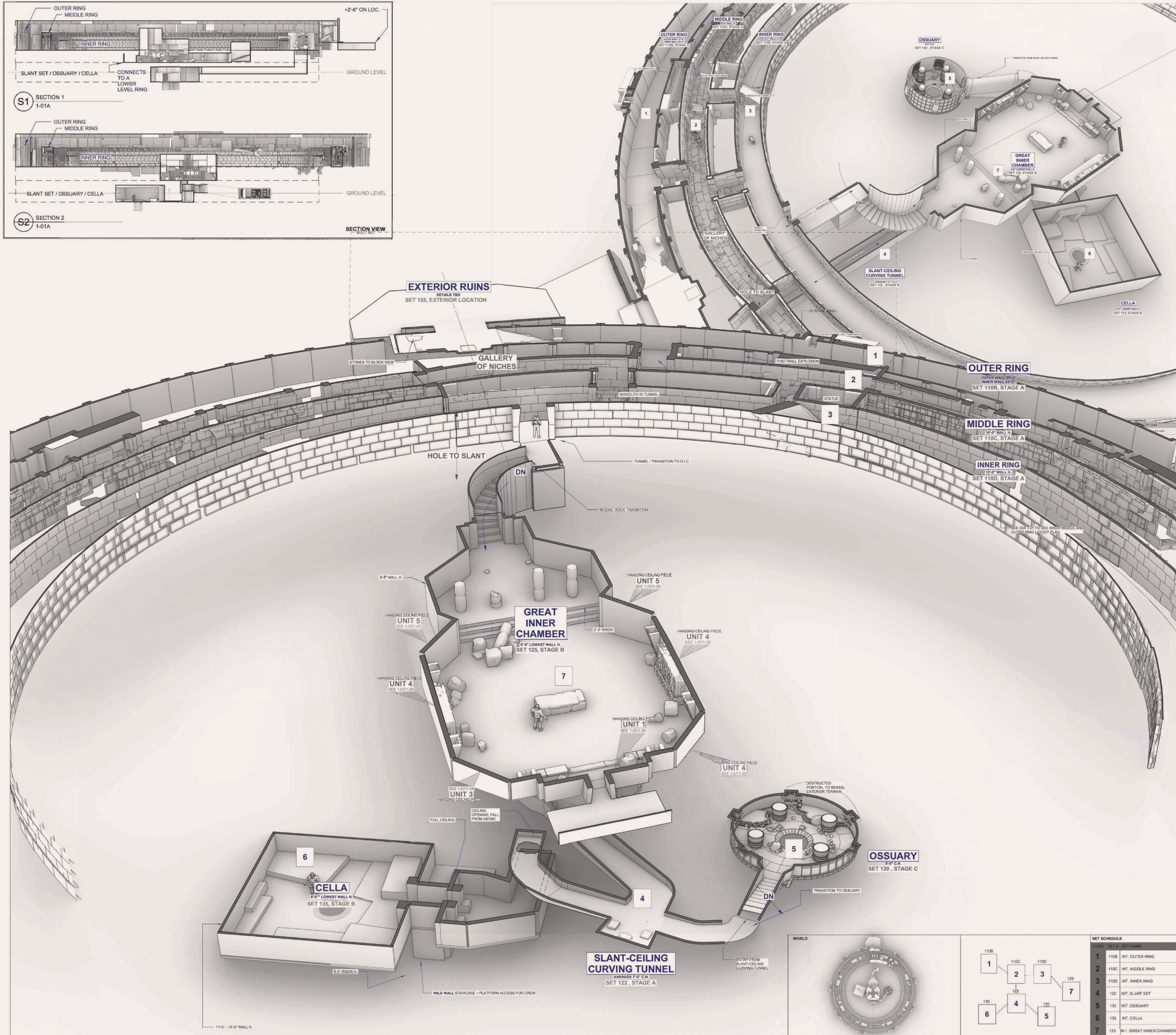
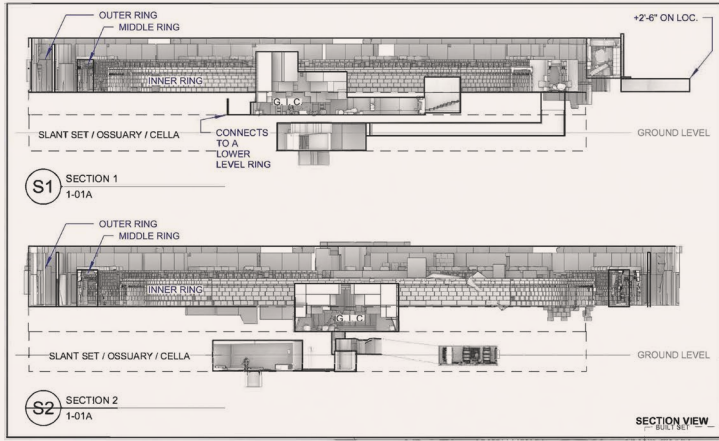
### CEILING UNITS

The suspended ceiling units were designed for the chamber's octagonal volume, leaving space for rigging and lighting for a realistic set extension in post-production. The pieces extend the set's height to 32'-0", with each module hanging independently from the studio grid against the built perimeter walls, that act as a stop and preserve the illusion of a monumental stone vault .



3 Foam core massing model used for rigging mock-up and proportion study  
4 The suspended modules meeting the perimeter stop  
5 Steel frame hold ply and coated styrofoam  
6 Installation of ceiling grid and modules on stage

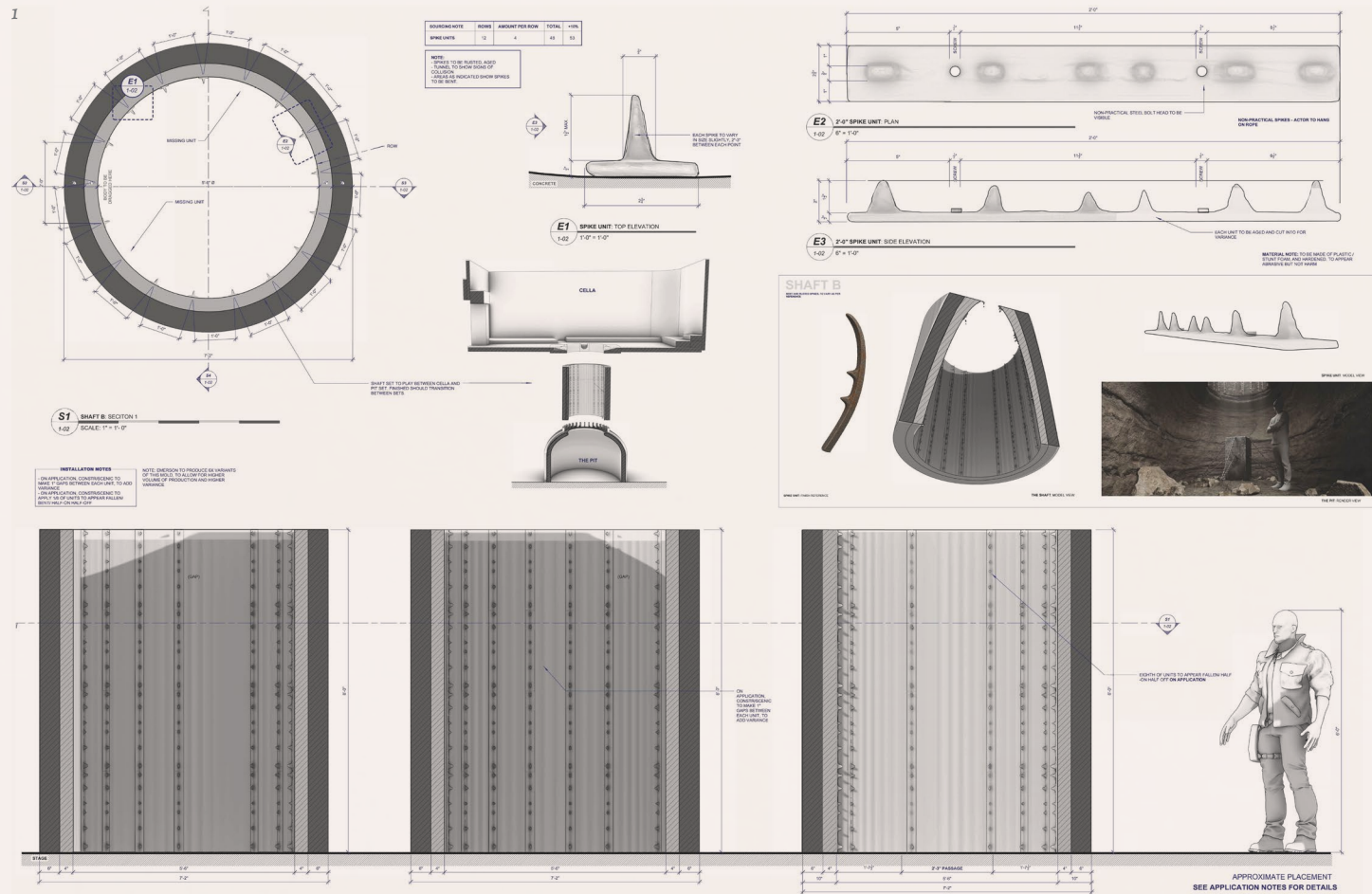




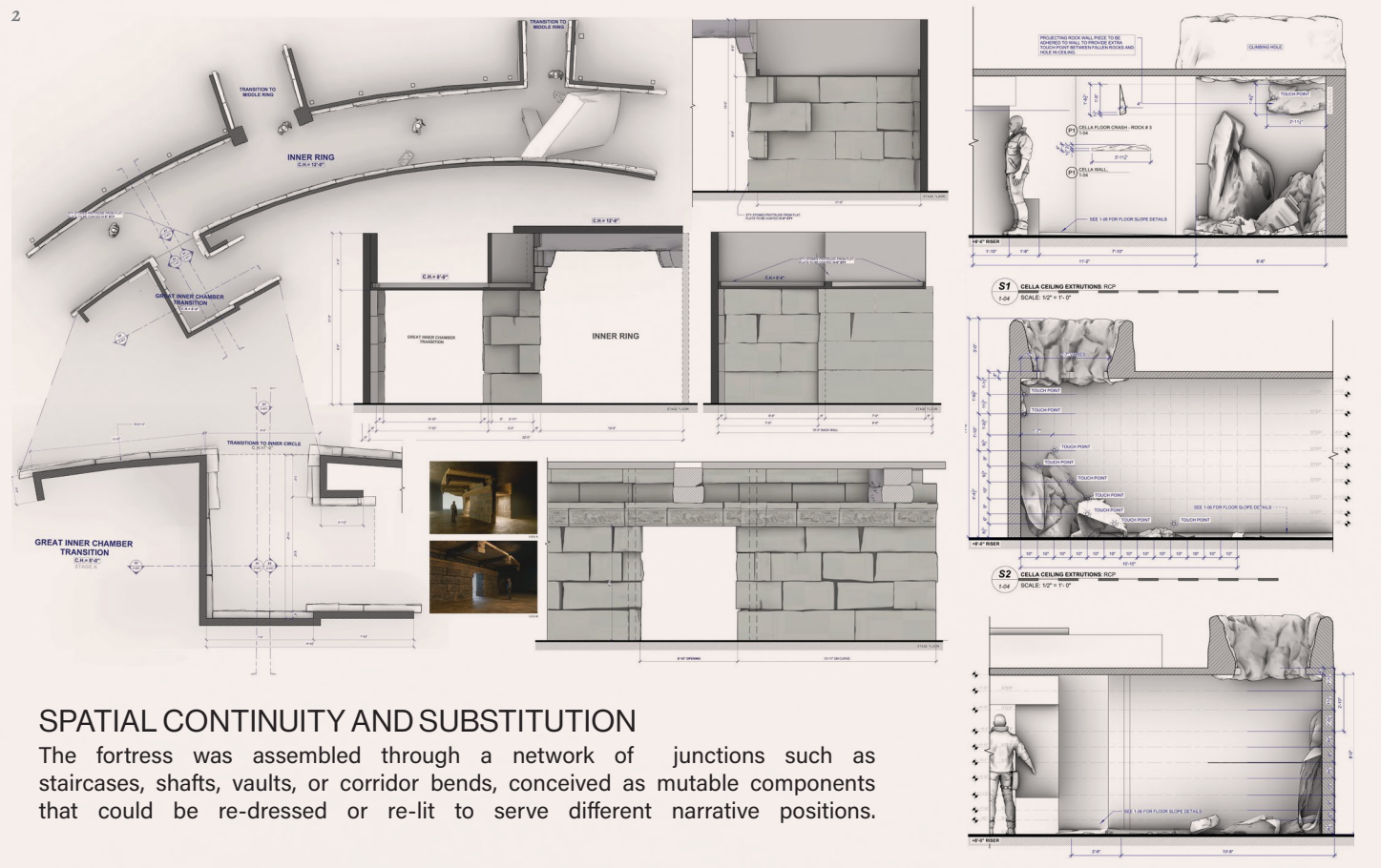
- Composite Fortress Diagram - visualization of constructed sets into a unified spatial organism
- World Map - the maze / fortress
- World Map - the journey from the plane crash to the fortress
- Storyboard sketching the ascent to the fortress



1



2

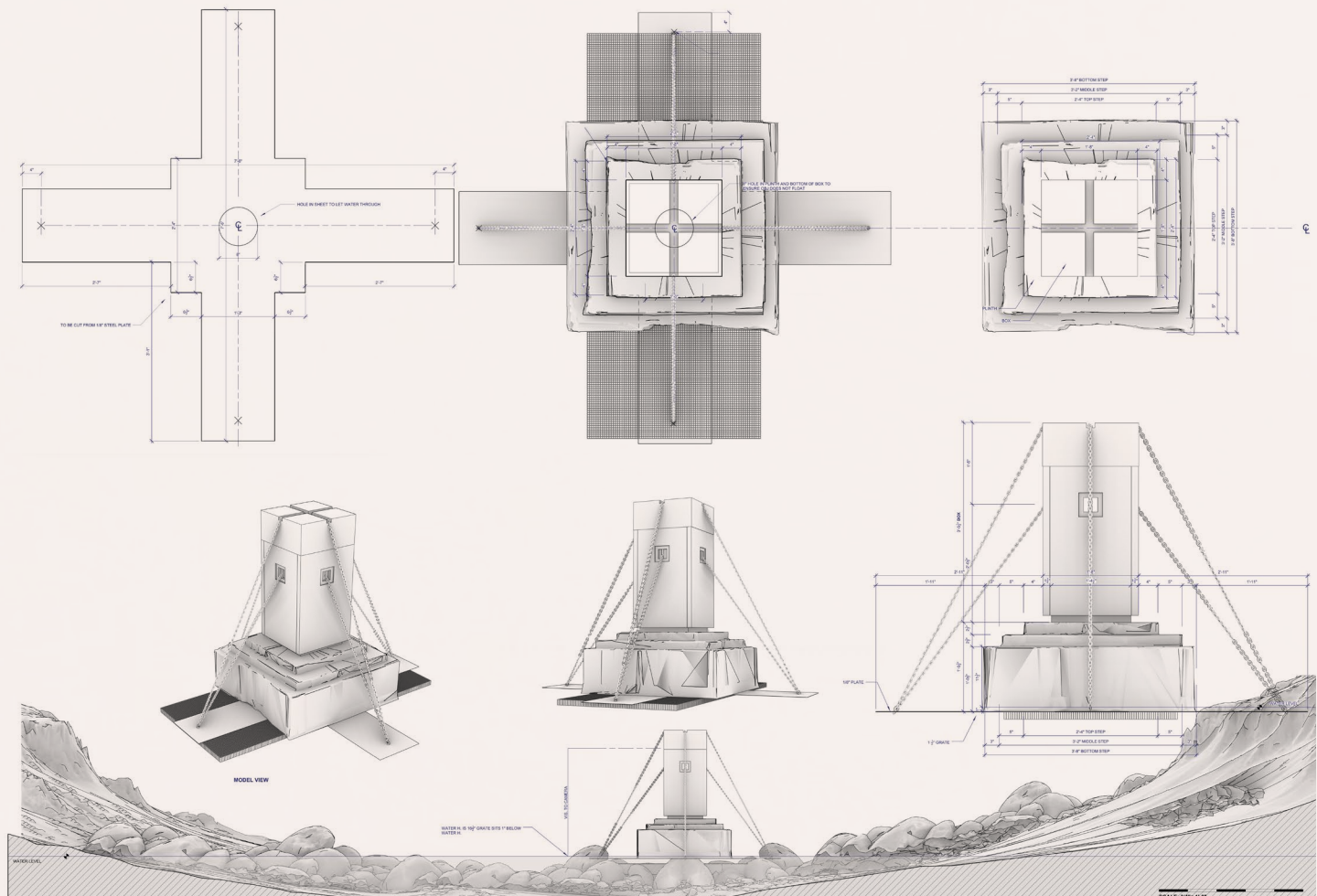


## SPATIAL CONTINUITY AND SUBSTITUTION

The fortress was assembled through a network of junctions such as staircases, shafts, vaults, or corridor bends, conceived as mutable components that could be re-dressed or re-lit to serve different narrative positions.

## MYTH VS BUILT FORM

The natural environment pressurizes the architecture, as snowy wind, wolves, cold and altitude threaten the characters. The location build situated the fortress in the Tienshan mountains. Subsequent studio sets create the impression of a continuous and much larger fortress.



1        *Site Build and Sections Studies - the charecters happen upon the Iron Box in a mythological river*  
2        *Still from scene*









**thank you**

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[isobelrosebinnie.cargo.site](http://isobelrosebinnie.cargo.site)