

Hugo Aguirre

Tel: 07545663523 E-Mail: haguirre.design@hotmail.com

EDUCATION AND TRAINING

Wimbledon College of Arts [MA Theatre Design September 2019]

Queen Mary, University of London [BA (Hons) Drama (1:1), 2017]

Lycée Français de Madrid [16.8/20 French Baccalauréat, 2014]

DESIGN

EE/Apple Envy Plan Ad

(Art Department Assistant) / PD: James Hatt

August 2020

Mustard Doesn't Go With Girls

(Set and Costume Designer)

Lyric Hammersmith

March 2020

Snow White - Springboard Charity Panto

(Set and Costume Designer)

Leicester Square Theatre

January 2020

National Lottery 25th Anniversary Ad Campaign

(Art Department Assistant) / PD: James Hatt

August 2019

Mustard Doesn't Go With Girls

(Set and Costume Designer)

Pleasance Theatre Edinburgh

August 2019

Least Like the Other

(Model Maker for Netia Jones)

Irish National Opera

July 2019

The Quest

(Set and Costume Designer)

Arcola Theatre

April 2019

Tokens of Affection

(Set and Costume Designer)

Waterloo East Theatre

5-24 February 2019

Filth

(Set Designer)

Tristan Bates Theatre

10-12 January 2019

My Dad's Gap Year

(Model Maker)

Park Theatre

November 2018

Debris

(Set and Costume Designer)

Theatre N16

21 October - 25 October

The Human Voice

(Assistant Designer for Sarah Beaton)

The Gate Theatre

13 September - 6 October

The North Wall's ArtsLab - Safari - The Wardrobe Ensemble

(Set and Costume Designer)

The North Wall Theatre, Oxford

31 July - 14 August 2018

Asking For a Raise

(Co-creator and designer)

The Space, London

3-7 July 2018

Sugar - Mapping Brent

(Assistant Designer for Sadeysa Greenaway-Bailey)

Tricycle Theatre

6-7 April 2018

Crazy Gary's Mobile Disco

(Assistant Designer for Lauren Dix)

The Landor Space

27-31 March 2018

Corpus Christi

(Designed with Nick Connaughton)

The Arcola Theatre

March 2018

The Woman Who Gave Birth To A Goat

(Co-creator and designer)

Camden People's Theatre

14 March 2018

The Magic Flute

(Assistant Model-Maker for Netia Jones)

Garsington Opera

January 2018

The Lost Lending Library

(Assistant Designer for Naomi Kuyck-Cohen)

Punchdrunk Enrichment

1-2 December 2017

OTHER RELEVANT EXPERIENCE

Work Experience: Royal Opera House - Model Room [1 July - 5 July 2019]

Events Assistant [Picnic Productions Ltd, November 2017]

Deputy Theatre Manager [C Venues, Edinburgh Fringe Festival, August 2016]

Work Experience: V&A Theatre and Performance Department [6 June - 10 June 2016]

Charlie Damigos 'Brainstorm' Creative Development Design Weekend [NT Studio, May 2016]

Creative Development Design Weekend [National Theatre Studio, Nov. 2015]

SKILLS

3D Model Making	Basic costume making	Languages: English, French, Spanish (All Fluent)
Photoshop	Basic set construction	Microsoft Programs (Word, Powerpoint, Excel etc.)
SketchUp		iMovie, QLab, Premiere Pro, Isadora
Vectorworks		
Sewing		
Prop Making		

TESTIMONIAL

"Hugo Aguirre is a creative and original thinker, committed to exploration, with a vivid visual imagination. He is dedicated, hard-working, inquisitive and analytical, able to draw on an array of sources, both British and European, as well as having an enthusiasm to make new discoveries and extend his learning. He has an extended experience of collaboration, group-work, devising and co-working and would be flexible, resourceful and reliable in any environment." - *Netia Jones (Director/Designer)*

REVIEWS

"The company have engaged with the many layers in Kelly's text to create a vivid piece that is beautifully acted and designed and executed with enthralling energy. Hugo Aguirre's set design plays a huge part in this; in many ways, it is the star of the show. From the sounds of the actors walking across stones to the clouds of dust that billow up as they scramble violently through their grotesque world, this highly innovative design evokes more than artificial means could hope to." - *The Spy in the Stalls, ★★★★★ Debris Review 2018*

"There's no doubt that Hugo Aguirre (designer/director) and Franciska Éry (director), ably assisted by Liam Murphy (music), have produced a slick piece of theatre. It is visually arresting and tightly choreographed, with some well-orchestrated set pieces. Stylistically, it is reminiscent of the wonderful formative years of Theatre de Complicité. - *The Spy In The Stalls, Asking For A Raise Review*

"The attention to detail of the design in this play is noteworthy — the greyscale office wear costumes are interrupted by splashes of yellow — a blouse, a tie, a button on a shirt, socks and a vest. The colour unifies the cast and shows how much care and attention has been put into making this production feel whole, which it wholeheartedly does. [...] By the end the cast are dishevelled and exasperated but it's worth it, not necessarily because they get a raise, but more because Asking for a Raise is a feel-good and fun show, injected with wit and unexpected plot twists." - *A Younger Theatre, Asking For A Raise Review 2018*

"Hugo Aguirre's set will stay in my mind for months." - *Rikki Beadle-Blair (MBE), Debris, Twitter 2018*

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