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WHO'S TALKING IN THIS ISSUE

Scott Chambliss, *Production Designer of GODZILLA: KING OF THE MONSTERS* – page 43

The other three monsters had remained stuck in a distant and mostly hilarious look from decades gone by, which gave plenty of room to work within.



Patricio M. Farrell, *Production Designer of THE HAUNTING OF HILL HOUSE* – page 66

When I presented Mike Flanagan with the last part of the living room's fireplace design, he loved it, but said he had one condition: That I put my face on it. On the right side corner. "You are already part of the house, you should be in it," he insisted.

Rachel Myers, *Production Designer of KIM POSSIBLE on the Shego lair set* – page 62

The design of the super villain lairs was my favorite part of the design process. I tried to distinctly separate and punctuate each location, while also speaking to the larger legacy of action movies.



Michael Bricker, *Production Designer of RUSSIAN DOLL* – page 95

With the Production Design of *Russian Doll*, a balance is struck between the authenticity of New York and the visual thematics of pain, decay and trauma.

Andrew Jackness, *Production Designer of NOS4A2* – page 89

Sketching is one of the languages that I use to communicate with the writers, directors and my team. If we all understand the other's vision, it helps get a cohesive vision onto film.



Googie Girl Power!

KIM POSSIBLE

BY RACHEL MYERS, PRODUCTION DESIGNER



Disney's Kim Possible cartoon is the story of a teenage girl who fights the world's super villains. Kim is a pretty apt and compelling character for our times, so it made perfect sense that a live-action feature from the early 2000s series would introduce Kim Possible girl power to a new generation.

The original cartoon design was heavily stylized, based in googie architecture and retro-modernist shapes. In collaboration with the show's directors, Adam Stein and Zach Lipovsky, I set out to preserve the aesthetic and palettes of the original series in building the new world for the film. The original cartoon set up Kim's story in the

Possible family home, the kid's hangout, "Bueno Nacho," the high school and the contrasting evil villains' lairs. We used these original backdrops as references to replicate the same contrasts and to establish a dichotomy in the architecture and in the visual language, from cheerful mid-century shapes to more brutalist concrete-style slabs for what would become one of the lairs.

At the start of the Production Design process, it was hoped that many of the sets could be built inside the larger architecture of existing locations. In the tight timeframe for construction, I wanted to maximize the scope of the film's design by using spaces as a foundation for the grandiose scale of

A. KIM'S BEDROOM.
CONCEPT RENDERING
BY GLEN SCHROEDER.
RHINO MODEL RENDERED
IN KEYSHOT AND
PHOTOSHOP.

the villain lairs from the original cartoon. With this in mind, I also had to face the fact that Vancouver does not have a plethora of googie or zany, retro, modern architectural shapes. When finding existing locations proved challenging for this vision of Kim's vast world, the production changed course and committed to building sets from the ground up.

With a quick eight weeks of fast and furious preproduction, Kim's world was built. The reference for Kim Possible's family residence was the iconic midcentury home that audiences saw in the cartoon. I scoured the internet for Vancouver midcentury architecture, discovered the work of Canadian architect Arthur Erickson and immediately sent photographs of the perfect Possible home to the directors. The structure, named the Graham House, was glass and wood, sexy midcentury perfection and a ringer for the original cartoon home. When I arrived in Vancouver the following week, location manager Paul Russell informed me that the home had been

recently torn down and that there was virtually nothing of midcentury vintage left in Vancouver. However, a few days later, Paul delighted the team by taking us to the Graham House's kid sister structure called the Baldwin House. It was a miniature lakefront midcentury gem, also designed by Erickson, with the same beautiful lines. Baldwin was perfect, but tiny, so the team got crafty. We combined techniques by using a digital plate for the exterior establishing shot and the lake house as the living room. Kim's bedroom was then built on stage. Because the Baldwin House was cared for by an architectural preservation organization, no modification was allowed. However, amazing scenic tricks were used to change the wallpaper and carpet to give the location a more colorful life that matched the original Possible cartoon house.

Kim's bedroom was the most important set for both Disney and the show's directors because it anchored the character for the audience. With that in mind, the set's design went through many incarnations to find the right elements for the bedroom of a girl



A. POSSIBLE HOME. CONCEPT RENDERING BY GLEN SCHROEDER. PRE-VISUALIZATION OF HOUSE DECOR RENDERED OVER A SCOUT PHOTO.



B. POSSIBLE HOME. SET PHOTO BY RACHEL MYERS.

who can do everything. The challenge was that the room needed to be both accessible for fans and also “the coolest ever.” My initial pitch was that the room should be the teenage girl version of Batman’s closet meets Cher’s closet from *Clueless*. My vision hit home for Disney and the creative team, and some changes were even added into the script to reflect the goal for Kim’s dream room to be both teen girl sanctuary and world-saving command center. Kim is studious and girly, smart and agile, so the right balance had to be found — walls that opened to reveal mission gear, a smart window she could use to vault from off of the roof and a programmed robotic closet. Determining how to balance the logistical technology that Kim would need for her missions with the feel of teen femininity became a central part of the conversation. After all, she is a supergirl, righting the world’s wrongs (after finishing her homework).

In early versions of the design, Kim’s entire room transformed from teen bedroom to command

center. However, through collaboration with our team, Adam, Zach, executive producer Zanne Devine, and Vice President of Original Movies at Disney Channel Lauren Kisilevsky, we landed on a design where both parts of Kim’s life and personality co-existed. Concept Illustrator Glenn Schroeder created countless renderings for what would eventually become the set. The angled upstairs window from the cartoon room was used, and colors and tones based on the animation were extrapolated. Color combinations from the original cartoon provided a continued source of inspiration, with palettes that were originally adapted by the animators from early 1960s Disneyland park posters.

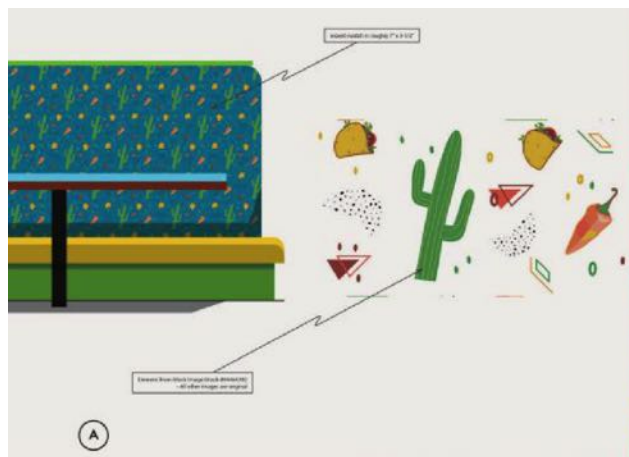
There were initial discussions about building the iconic Bueno Nacho restaurant from the cartoon on stage, but while scouting, the production team stumbled on an abandoned Pizza Hut in a desolate parking lot. The space was gutted and the triangle-shaped windows were used to build Bueno Nacho from the inside out. Arin Ringwald,

C. ATHENA’S ROOM.
CONCEPT RENDERING
BY GLEN SCHROEDER.
RHINO MODEL RENDERED
IN KEYSHOT AND
PHOTOSHOP.

D. ATHENA’S ROOM. SET
PHOTO.

**E. DIRECTORS ADAM STEIN
AND ZACH LIPOVSKY USED
THESE VINTAGE DISNEY
PARK POSTERS IN THE
FIRST PRESENTATION TO
DISNEY. THEY BECAME A
COLOR GUIDE FOR THE
ART DEPARTMENT BECAUSE
THEY WERE USED BY THE
ORIGINAL KIM POSSIBLE
CARTOON ANIMATORS
FOR DEVELOPING THE
COLOR PALETTES.**





A. GRAPHIC ELEVATION BY ASSISTANT ART DIRECTOR ARIN RINGWALD FOR THE SEAT FABRIC AND BUENO NACHO GRAPHICS AND MOTIF DEVELOPED FOR THE FILM.

B. BUENO NACHO. CONCEPT RENDERING BY GLEN SCHROEDER. RHINO MODEL RENDERED IN KEYSHOT AND PHOTOSHOP. THE VIBRANCY OF THE CARTOON VERSION INSPIRED THIS LOCATION DESIGN.

C. BUENO NACHO. SET PHOTO BY RACHEL MYERS.

D. SECTOR 12. SKETCHUP MODEL BY BIANKA BERGSON.

E. SECTOR 12. CONCEPT RENDERING BY GLEN SCHROEDER.

F. SHEGO LAIR. AN ATRIUM LOCATION WITH AN OPEN WALKWAY THAT WAS ENCLOSED TO BE THE HUB OF THE VILLAIN SET. CONCEPT RENDERING BY GLEN SCHROEDER.

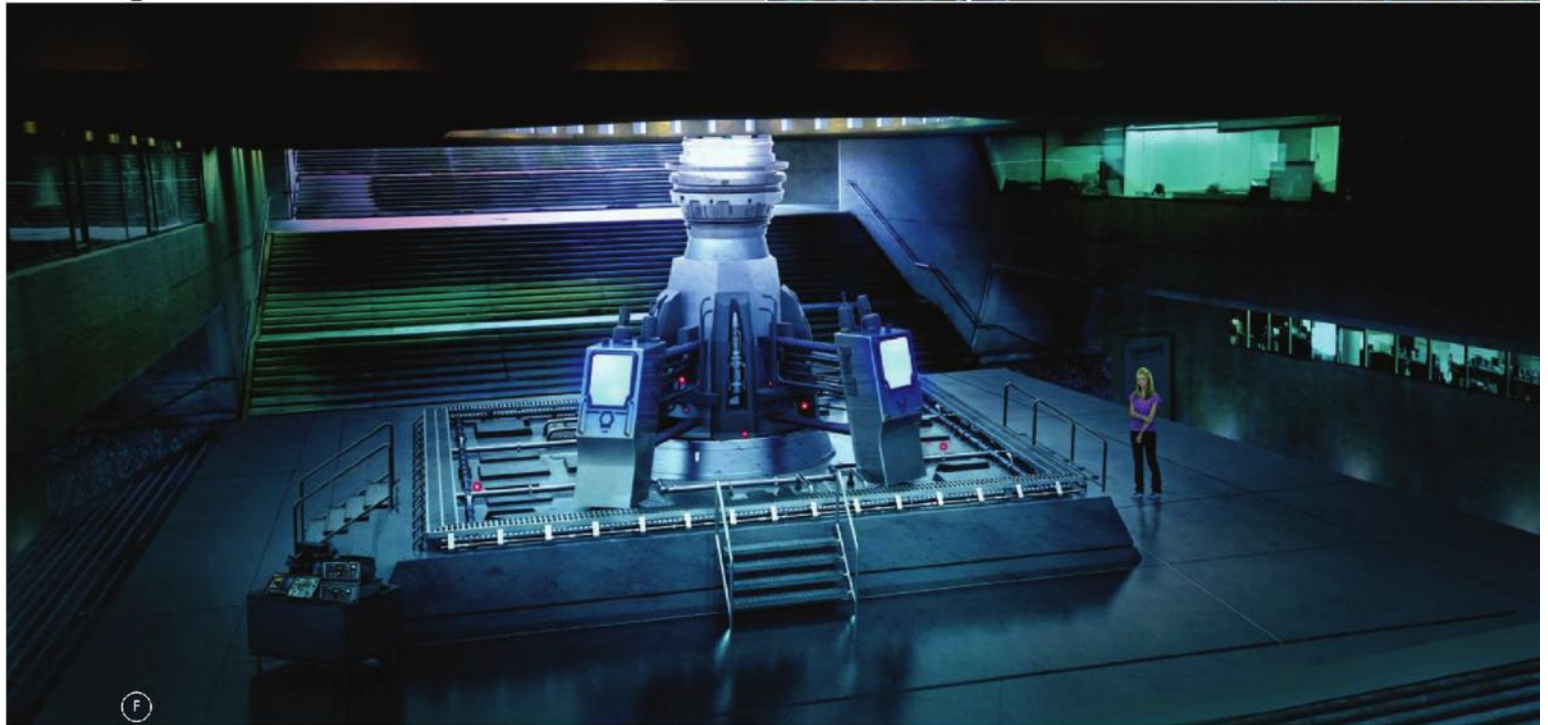
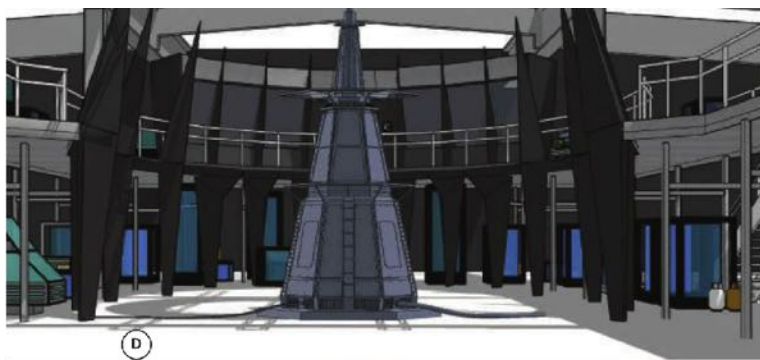
G. SHEGO LAIR, BUILT ON LOCATION AT SIMON FRASER UNIVERSITY. SET PHOTO.



the Assistant Art Director, and Chelsea Brown, Graphic Designer, worked tirelessly to finesse the nuance in the graphics and colors referencing the cartoon. Looking closely one can see mini-nacho designs and cactus prints in the patterns on the backs of the seats in the restaurant. Lead painter Dan Petrescu and his team worked through many different paint samples to find the colors and Pantone matches for the palettes of those prints.

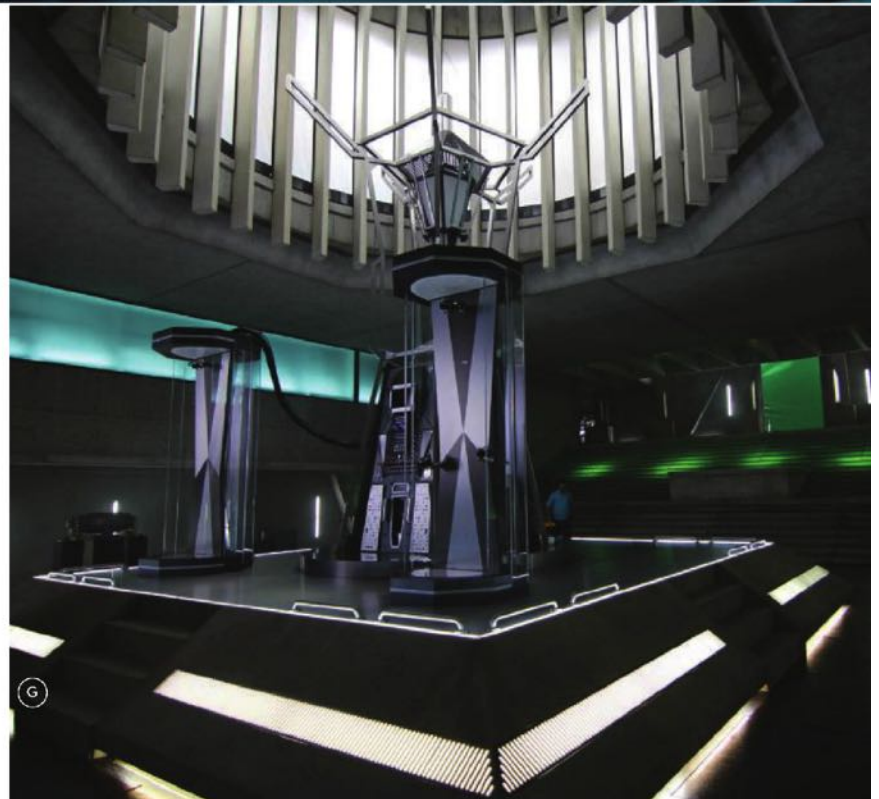
The design of the super villain lairs was my favorite part of the design process. I tried to distinctly separate and punctuate each location, while also speaking to the larger legacy of action movies. It was very important to Adam and Zach that *Kim Possible* felt like a true action picture for kids and that the scale of every frame employed scope, stunts and effects to capture a spirit of grandeur. In an exhaustive search for large and

potentially abstract spaces to house the inside of a slime factory and the secret science lab of Sector 12 for research and brain transfer machinery, I looked through old location files and was gobstruck by an outdoor atrium on the Simon Fraser University campus. The space had a beautiful balance of modern concrete weighted forms and midcentury lines. After scouting the location and immediately falling in love with it, Paul Russell informed me that the atrium was another Erickson (my favorite Vancouver architect!). The space had exactly the immensity of the cartoon lairs to dwarf the characters and it served as a focal point to build an enormous brain transfer machine and transport pods. The challenge was that the space had stairs in every direction and was also open to rain and the elements on all sides. With the masterful planning of construction coordinator Doug Hardwick and Art Director Roxanne Method, a strategy was



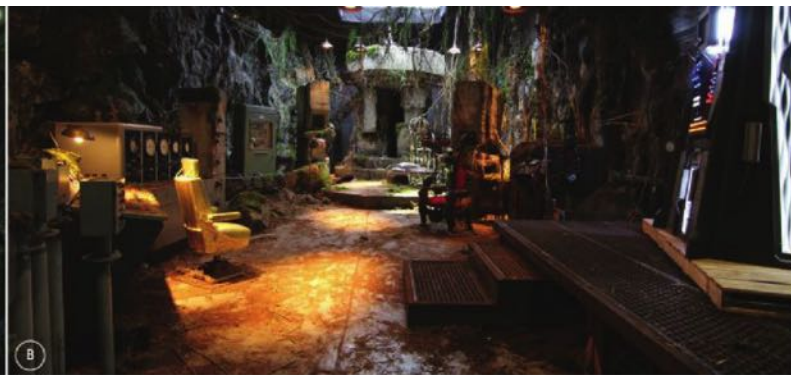
devised for both load-in and construction. It was a privilege to be able to collaborate with such a skilled local team and to accomplish so much in the speedy timeframe. Roxanne magically pushed drawings out the door to the shop floor, and Doug expertly turned around construction in days, employing amazing techniques to transfer the Art Department's 3D model components straight into machine-cut pieces that went up with lightning speed. The scope of talent in the construction department was unparalleled.

For the design of the Sector 12 Lab, I tapped into my theater background to find a language for the giant skeletal shape that felt immense but would also be practical in terms of construction and timeframe. Glen Schroeder's concept render of the set was in fact so beautiful, it set off concerns that it would be beyond a realistic scope, but employing





A. CRUMMY LAIR.
CONCEPT RENDERING BY
GLEN SCHROEDER.



B. CRUMMY LAIR. SET
PHOTO BY RACHEL MYERS.

C. NANA'S DOJO.
GRAPHICS LAYOUT
BY BIANKA BERGSON
AND ARIN RINGWALD.

D. NANA'S DOJO. BUILT ON
LOCATION. THE WALLS AND
FLOORS WERE DESIGNED
AND BUILT INTO THE
EXISTING LOCATION USING
THE ORIGINAL CEILING. SET
PHOTO BY RACHEL MYERS.

E. KIM'S JETPACK.
CONCEPT RENDERING BY
BRIAN CUNNINGHAM.

F. KIM'S COMMAND
CENTER. CONCEPT
RENDERING BY GLEN
SCHROEDER.

G. TRANSPORT POD.
CONCEPT RENDERING BY
GLEN SCHROEDER.

H. INNER SANCTUM.
CONCEPT RENDERING BY
GLEN SCHROEDER.

techniques to utilize the negative space of the empty stage, combined with vast architectural forms, the bones of the set were built. It was a minimalist approach that landed the responsibility to fill the voids of the strange laboratory onto the backs of the set decoration department, helmed by Jonathan Lancaster. In the end, it was a terrific collaboration between set decoration, greens and construction, bringing this creature laboratory to life with fictitious animal habitats for the heroes to discover Rufus, the lone naked mole rat.

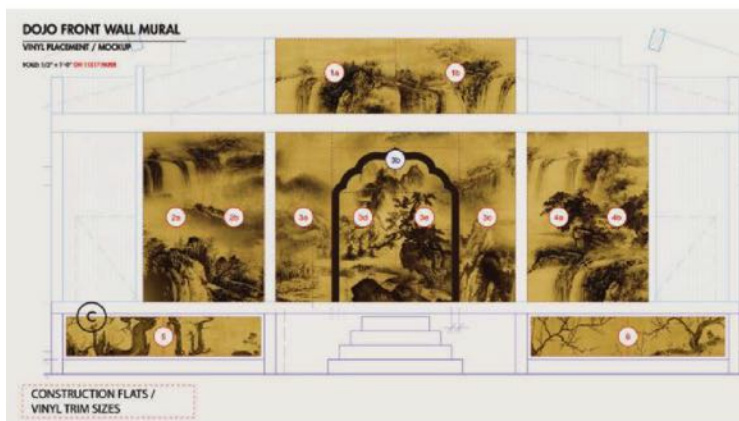
The list of sets goes on, but a last favorite locale in the film was the hidden dojo behind the living room in Kim's grandmother, Nana Possible's house. In the movie, the bookcase on Nana's living room wall slides opened to reveal a state-of-the-art training facility where Kim masters skills of the bo staff and explores life after tea with Nana.

The prop department finished the *Kim Possible* magic by bringing cartoon props to life. With concept illustrations guided by prop master David Dowling, the props team came up with new, innovative solutions for Kim's gadgets. For example, the directors integrated technology into Kim's pendant necklace, an update on her early cartoon computer devices. The intention was to find a style that felt both fun and relevant for kids, but also contemporary and sophisticated.

Every aspect of the set, as seen in my iPhone camera roll, from Kim's bedroom wallpaper to the intricate detail of her pendant, was thoughtfully crafted by members of the Canadian crew. The entire project was an exercise in world building from micro to macro. The scale of talent that went into the art in the film was immense, with over eighty people working between the Art Department, construction, set decoration, greens, props and paints. I've always felt that you're as strong as the people around you, and this Canadian crew was terrific at every turn with their ability, energy and talents.

Designing *Kim Possible* was an amazing challenge during which Disney allowed the production both the freedom to create and run with our ideas, but also supported us in growing the scope and specificity of *Kim Possible*'s world. When the film screened for the first time at the premiere, I felt a wave of awe marveling at everything the art team had built in bringing the story to life. Having grown up on Disney movies, it was special to think that we were giving a new voice to this character for young women.

The work was nonstop and it was amazing to see Adam and Zach's energy, vision and passion actualized on screen. *Kim Possible* is the kind of project I dreamt of when I first got into this business — fantasy spaces, flying and girls who can do anything, and I'm very grateful to have been a part of it. Here's to Team Art Possible! **ADG**





POSSIBILITY - JET PACK
05.08.2018 V5
VETB - BILAN KUPCHENKO

Rachel Myers,
Production Designer
Roxanne Methot,
Art Director
Spencer Louttit, Arin Ringwald,
Assistant Art Directors
Bianka Bergson, Steven Thomas,
Set Designers
Glen Schroeder,
Concept Illustrator
Chelsea Brown, Arin Ringwald,
Graphic Designers
Jonathan Lancaster, Lisa Lancaster,
Set Decorators

