



PLAYSTATION

# MR. MALCOLM



Almost all of the commercial projects I get involved in are in need of big lavish show-off designs for epic scenes. The beauty of this project is that we had to apply all this and make it disappear. Same as Mr. Malcom does with his secrets. The idea of the whole narrative was to have this character disguised inside a middle-low class neighbourhood. A place where almost nothing happens and where everybody knows each other and about everyone else's life. This is key for him. To be able to live a life and have, at the same time, a hidden secret.



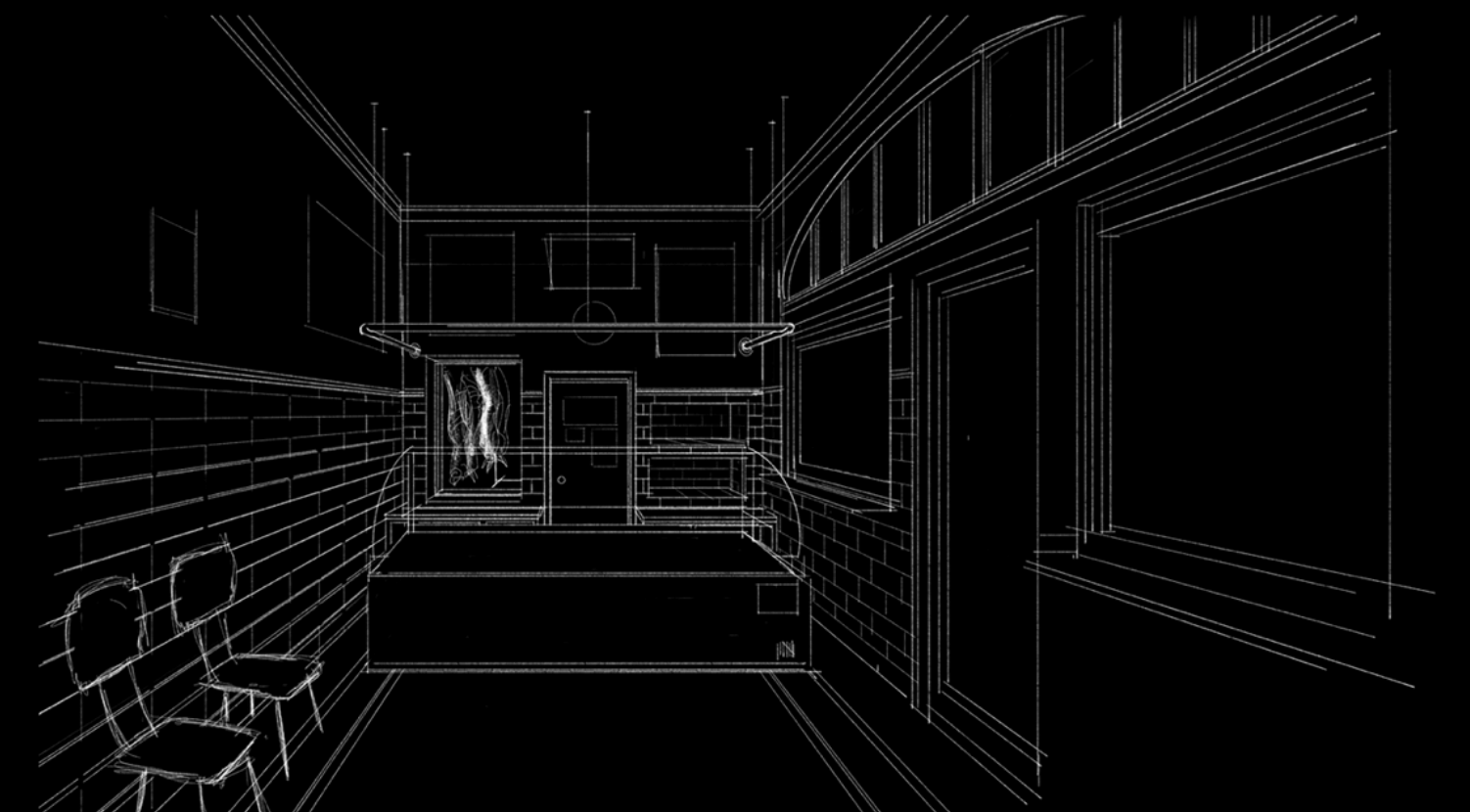


The street scene, his relation with the butcher, the kids, the barber (which is the only who knows about his secret) is all taken smoothly and in low key so he can walk around the neighborhood and talk to everybody without being discovered after many years of coexistence.





The street scene, his relation with the butcher, the kids, the barber (which is the only who knows about his secret) is all taken smoothly and in low key so he can walk around the neighbourhood and talk to everybody without being discovered after many years of coexistence.



The design of his house interior is the bridge from his ordinary life to his private life and secret. His home relates to the character he wants to show to his community but has some hidden details that open the door to his magic, adventurous and hidden world disguised on a regular home. Once inside, behind a hidden door inside the pantry we get into his real world, a place where all the trophies, victories of battles and memories are displayed inside a thoroughly organized vaulted basement.





Commercials have always feature films as reference for their aesthetic purposes but, of course, never have the same time to achieve properly same level of quality and detail. In this case the effort of all the team has been overwhelming. The whole design, build and dress has been done in three weeks plus one last one for shooting. So just one month to get all this done.



It's been shot entirely in Sofia, Bulgaria, with the organisation of Nadejda Pachova as Art Director. The Set Decoration was done by Neil Floyd, who came from London to join the team. We also worked very closely with a whole team of props and dressing coming from Prague who sent three trucks full of details. Props where taken care by Atanas Apostolov. The entire crew for Art Department was more than seventy technicians who made real something almost impossible.



Street had to be redressed to take it to a specific neighbourhood style. Interior house set was rebuild from scratch in an abandoned facility. Basement structure had to be reorganised with fake brick walls and had an incredible amount of dressing and thousands of props explaining who Mr. Malcom really is and which are his adventures. The space was full of hidden details all related to the Playstation world, all built by our team. We also worked closely with Post to achieve some set extensions, among other details. I am very proud of the subtleness we achieved on this project and also proud to hear all feedbacks from people being so aware of it.

Pirra