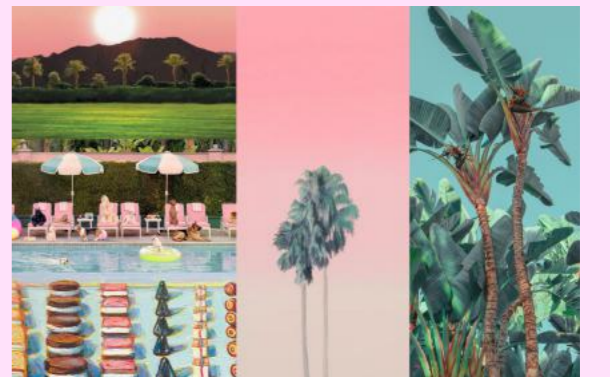
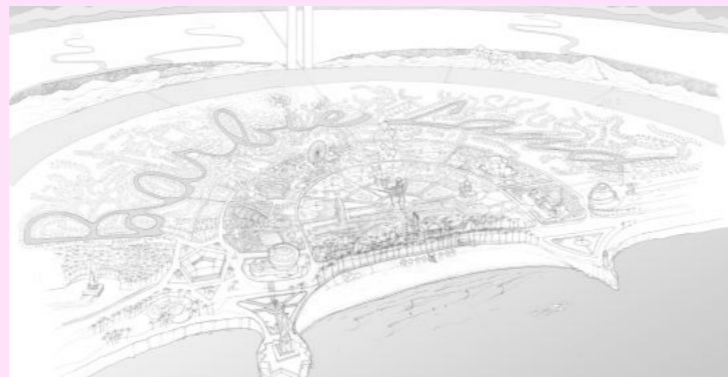


F O R Y O U R C O N S I D E R A T I O N

BEST PRODUCTION DESIGN
SARAH GREENWOOD

Barbie

B A R B I E L A N D



B A R B I E L A N D



Barbie Land Full Map (Opening Sequence Only)_Full Front Elevation



Barbie Land (as seen from Beach & Avenue))_Full Front Elevation

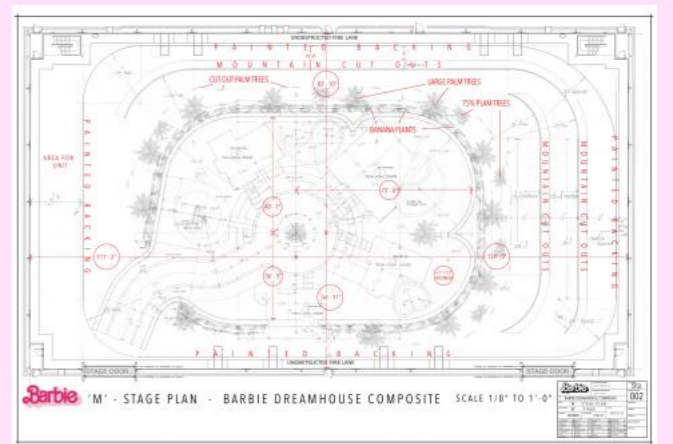


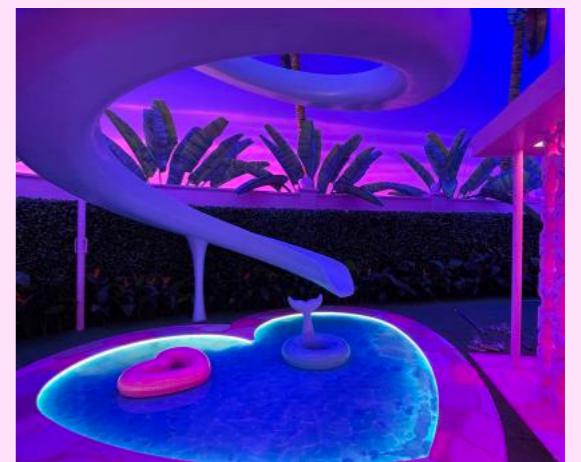
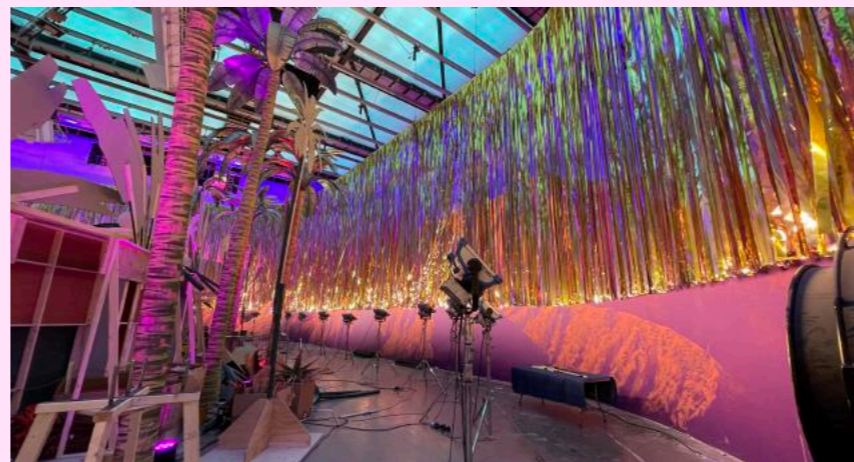
Barbie Land (as seen from Beach & Avenue)_Zoomed on Avenue_Sectional Front Elevation



Barbie Land (as seen fro, Beach & Avenue)_Avenue Hero Buildings Only_Sectional Front Elevation

D R E A M H O U S E

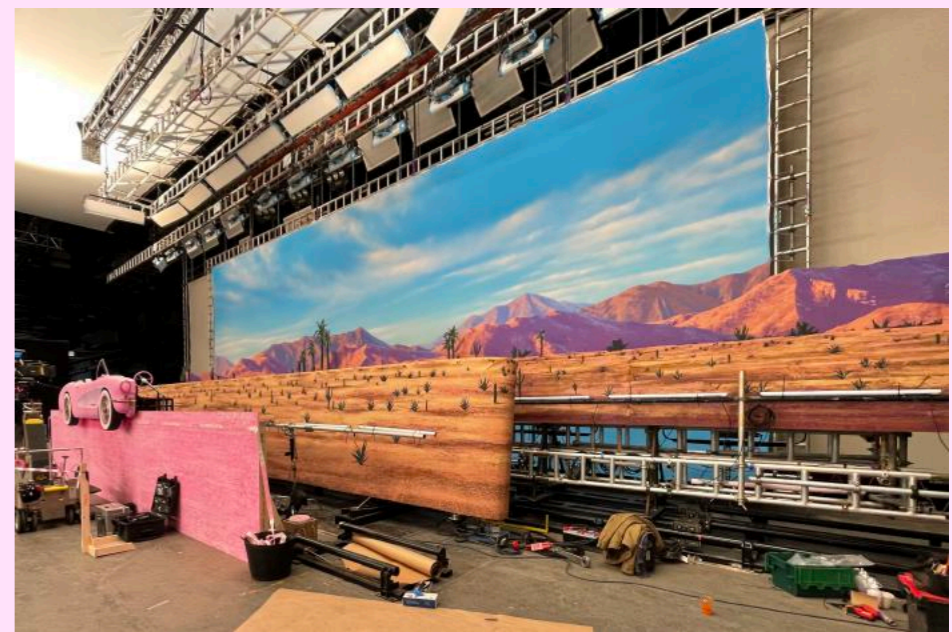
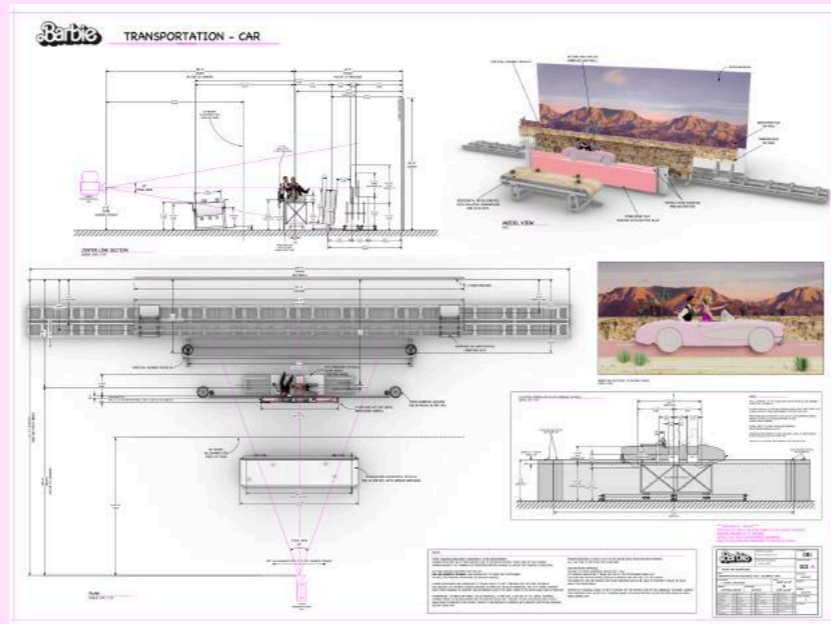




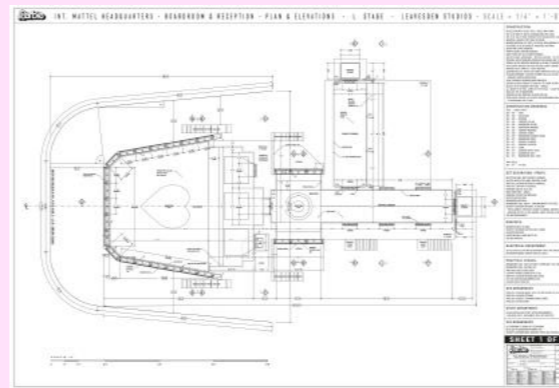
B E A C H



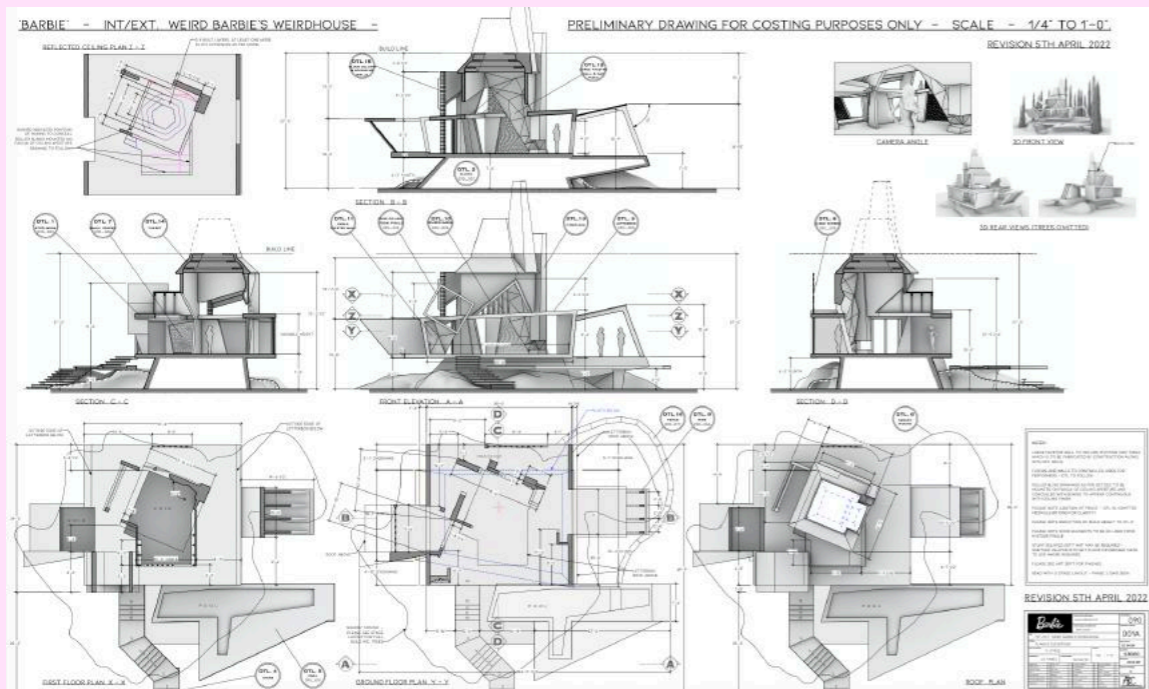
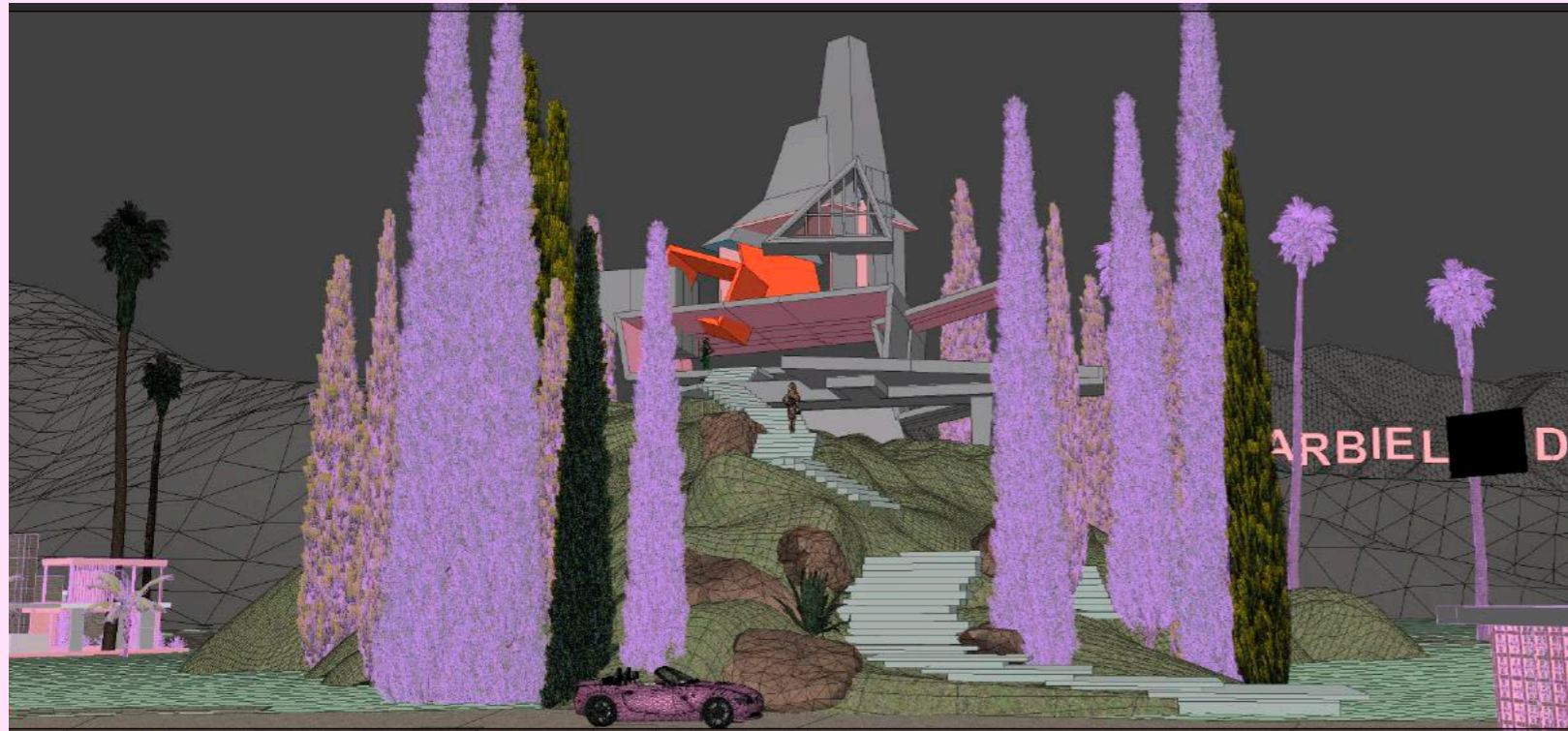
T R A N S I T I O N S



M A T T E L



WEIRD BARBIE



K E N D O M



BARBIE – IT WAS THE MOST COMPLEX JOURNEY TO ARRIVE AT SOMETHING THAT HAD TO APPEAR SO SIMPLE.

HYSTERICALLY FUNNY AND UNIQUE, GRETA GERWIG AND NOAH BAUMBACH'S SCRIPT, WAS SO LAYERED IT ASKED QUESTIONS ON EVERY PAGE, THAT HAD TO BE ANSWERED VISUALLY AND MANY OF THE ANSWERS LAY IN THE CLASSIC WORLD OF CINEMA.

REFERENCING THE TECHNIQUES OF THE TECHNICOLOUR MUSICALS OF THE '50s AND 60s.

THE PAINTINGS OF WAYNE THIEBAUD, THE PHOTOGRAPHS OF SLIM AARONS AND ...PINK.

IT IS A REPRESENTATION OF A PERFECTLY IMAGINED DREAMHOUSE AND BARBIELAND. NOT THE RECREATION OF THE MATTEL TOY.

BARBIELAND WAS BUILT WITHIN THE WORLD OF A SOUNDSTAGE, WITH HYPER-SATURATED COLOUR AND PAIRED BACK DETAILING.

THE SKIES ARE PAINTED CLOTHS (780FT X 50FT FOR THE DREAMLAND SET), THERE ARE PAINTED CUTOUTS, 3D GROUND ROWS AND AMAZING SCENIC WORK THROUGHOUT.

HOUSES SCALED DOWN BY 23 PERCENT WITHOUT WALLS, PAINTED POOLS WITH RESIN FOR WATER.

DECALS ON THE PALM TREES AND IN THE DRESSING EMPHASISED THE TOYNESS

SEVEN SOUND STAGES WITH CONSTANTLY CHANGING SETS, THAT TAKE US FROM A BEACH WITH A SCULPTED SEA AND PAINTED PINK SAND, TO WEIRD BARBIE'S. A HOUSE OF JARRED ANGLES, DENSE WITH COLOUR AND PATTERN, A GHOSTLY REMEMBRANCE OF A DREAMHOUSE WITH A HINT OF THE PYSCHO HOUSE.

IT IS A REVERSE OZ AND THE TRANSITIONS WITH THEIR IN CAMERA THEATRICAL TECHNIQUES OF HELIX RIGS, TRAVELATORS, WHERE SETS ROCKED AND SPUN AND SLID TO TAKE US FROM OUR BARBIELAND OZ TO KANSAS THE REAL WORLD LOS ANGELES.

GRETA WANTED A SENSE OF THE TACTILE AND THE REAL. AN AUTHENTIC ARTIFICIALITY, WHERE THE FAKE IS SO FAKE IT FEELS REAL.

A MAD FANTASY OF GORGEOUSNESS.

THESE SETS WERE BROUGHT TO LIFE HERE IN THE UK BY THE FINEST TEAMS IMAGINABLE.

IT WAS A COMBINATION OF EACH AND EVERY DEPARTMENT WORKING AT THE VERY TOP OF THEIR CREATIVITY AND TALENT THAT BROUGHT BARBIE TO VISUAL LIFE.

SARAH GREENWOOD
PRODUCTION DESIGNER

C R E W

PRODUCTION DESIGNER

SARAH GREENWOOD

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SNR PRODUCTION BUYER

JOHN O'SHAUGHNESSY

PRODUCTION BUYER

DAN PITT

JNR PRODUCTION BUYER

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SET DEC CO-ORDINATOR

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