

# THE KITCHEN

## PRESENTATION

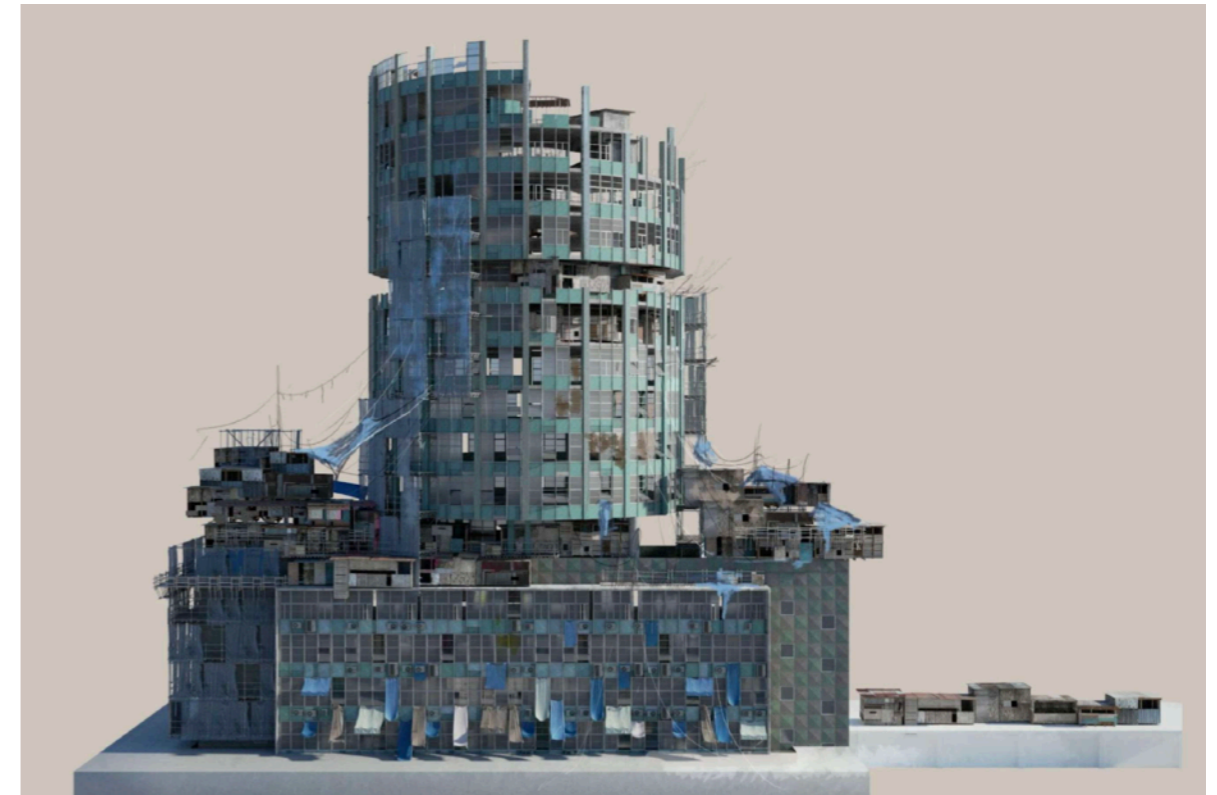


London 2044 - Concept

**NATHAN PARKER**



# THE KITCHEN - CITY AND MARKET CONCEPTS



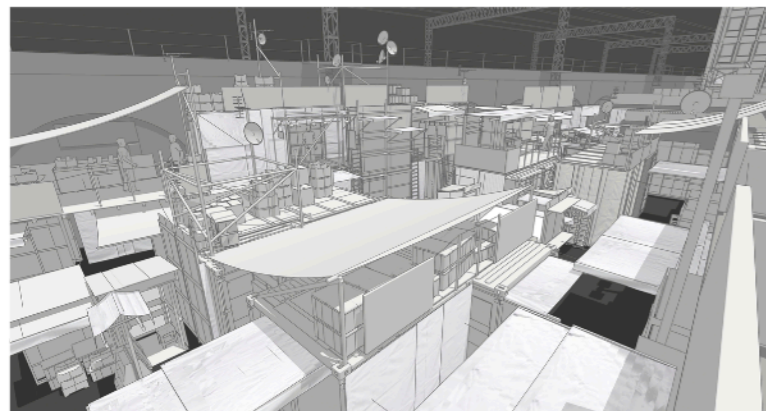
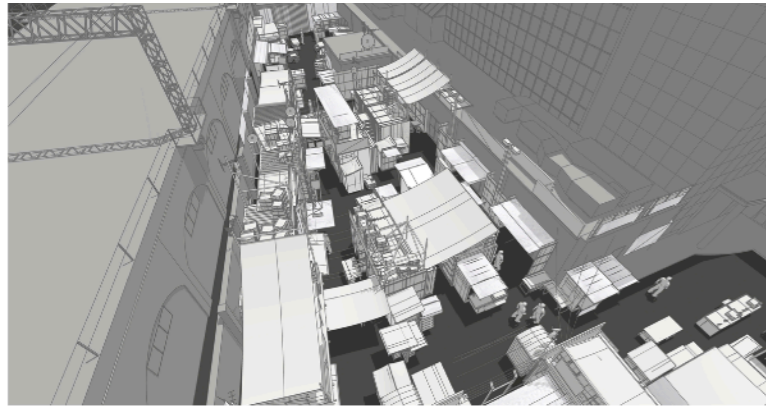


# THE KITCHEN \_ MARKET CONCEPTS





# THE KITCHEN - MARKET CONCEPTS AND BUILD



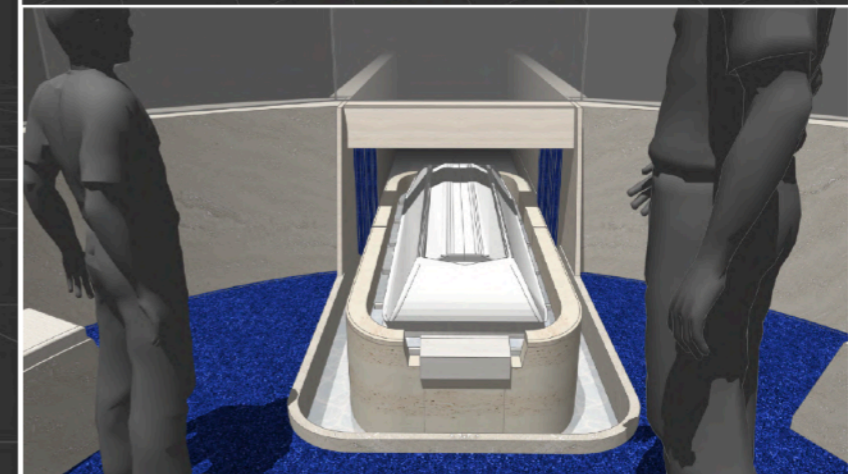
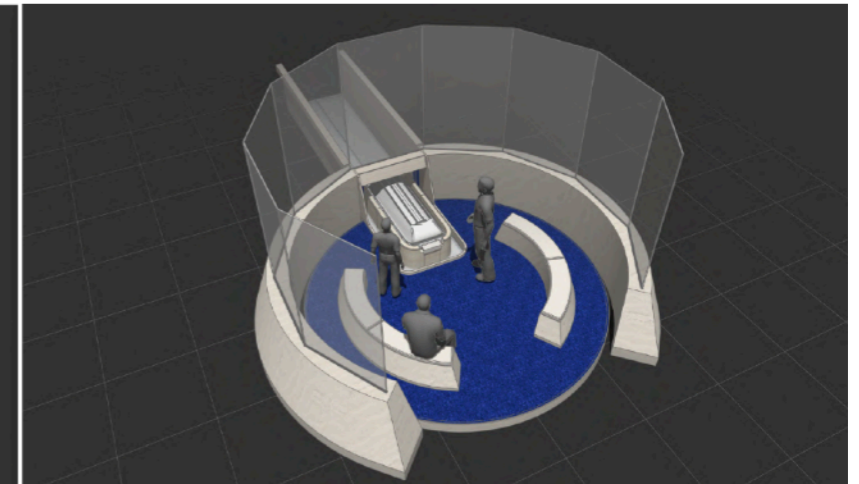
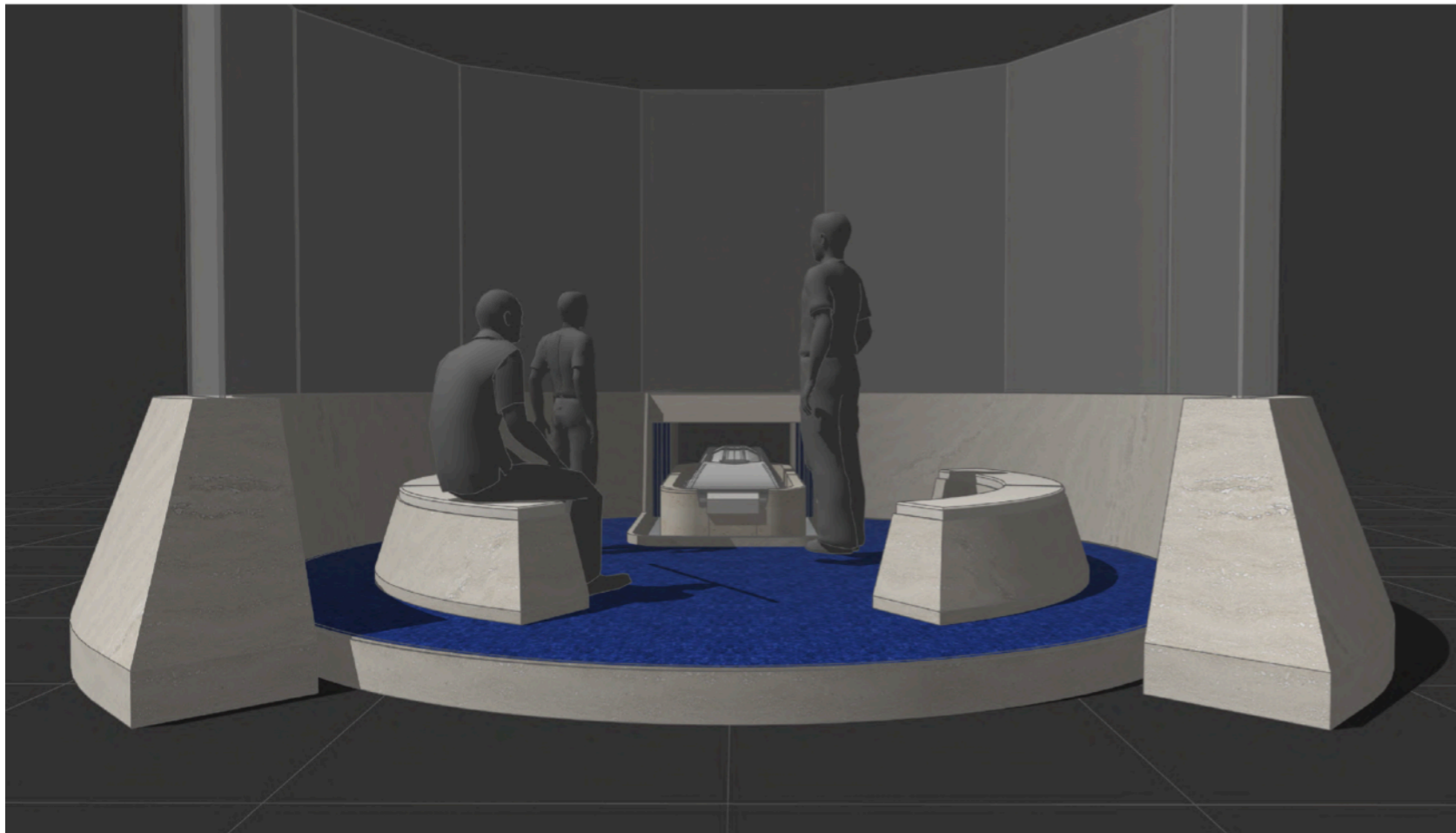
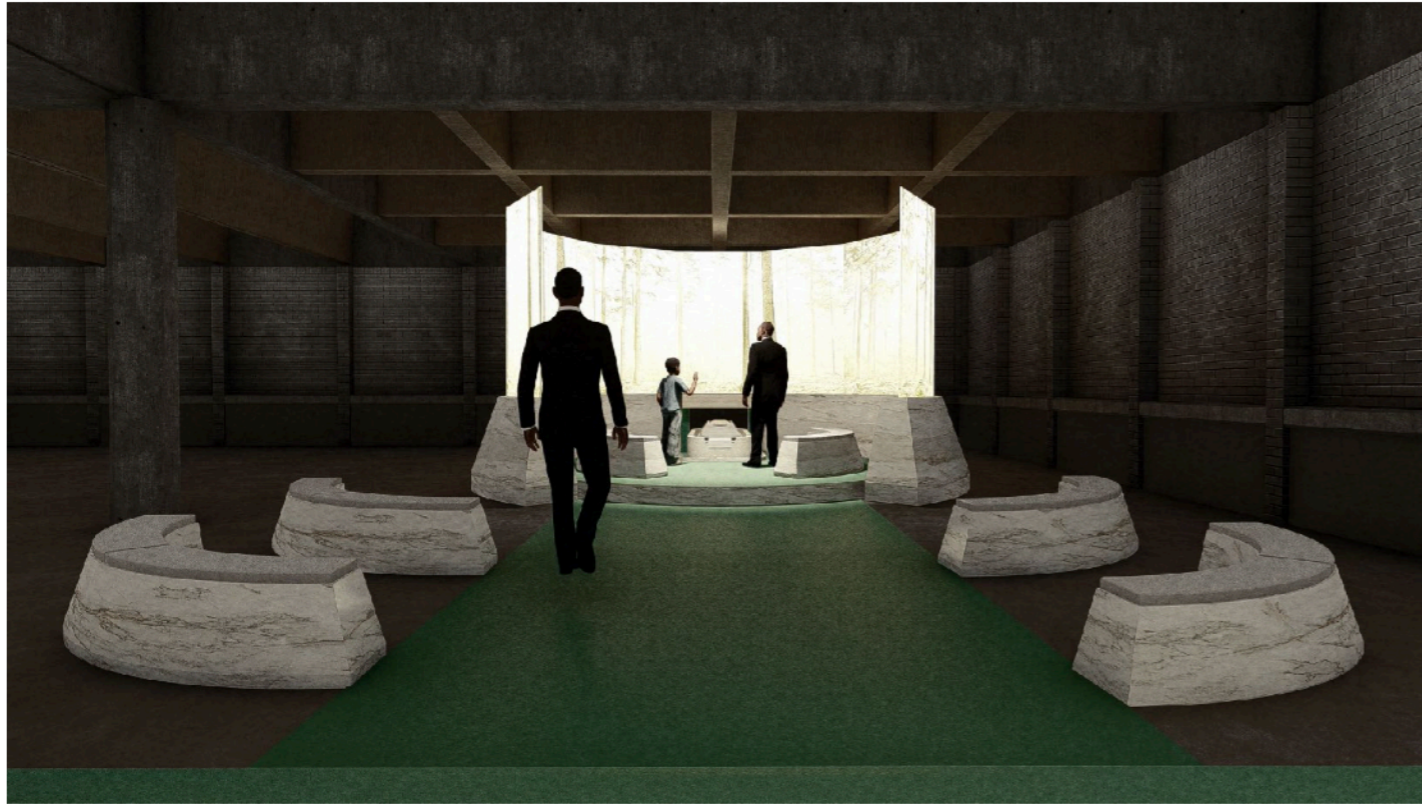


# THE KITCHEN \_ MARKET CONCEPTS AND BUILD





# THE KITCHEN - 'LIFE AFTER LIFE - CHAPEL' CONCEPTS AND BUILD



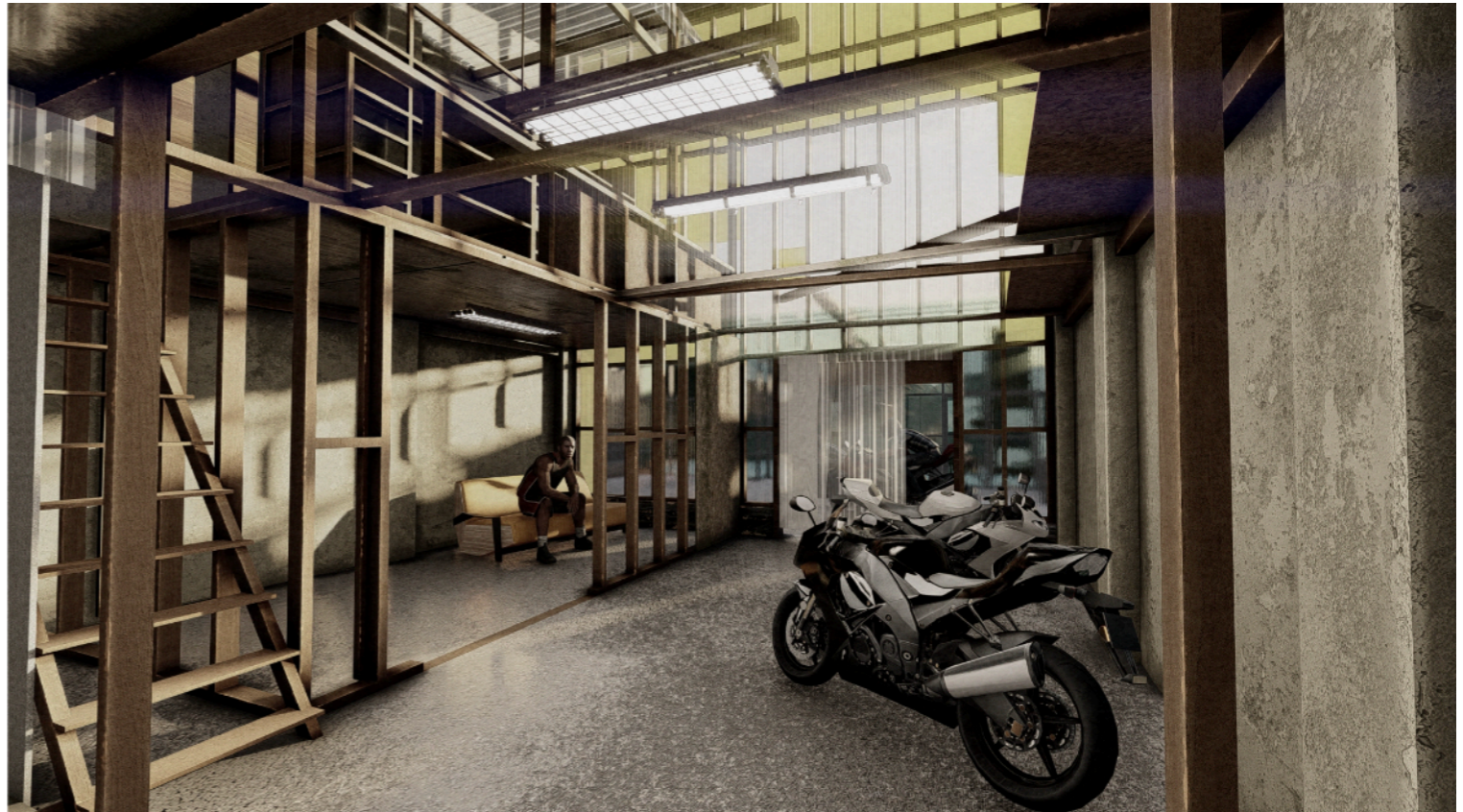


**THE KITCHEN - 'LIFE AFTER LIFE' - INCUBATOR CONCEPTS AND BUILD**





# THE KITCHEN - INTERIORS CONCEPTS AND BUILD





# THE KITCHEN - INTERIORS BUILD AND DRESS





# THE KITCHEN \_ MOTORBIKE CONCEPTS AND BUILD





## THE KITCHEN – DESIGN STATEMENT

What drew me to designing THE KITCHEN was being able to collaborate with Kibwe, who along with being a trained architect was also deeply invested in the the concepts and research of what a city we all know so well might evolve into in the not too distant future  
I was lucky to be asked by Kibwe Tavares to design THE KITCHEN nearly a year before it finally got the green light in early 2022  
Although I produced a few concepts and looked at some potential locations during this time, the most important benefit was that it really allowed me to align my vision with Kibwe's.  
Both the script and existing research gave me a brilliant launchpad for ideas and most of all some time to think of ways we could achieve such an ambitious idea of a future London on a modest budget

The initial budget was due to be around 8M (with an 800K art dept budget inc labour) So I built a crew around that infrastructure, with myself having and an art director having 8 weeks prep and the rest of the crew joining at various periods from 6 weeks out  
During the first few weeks of prep Netflix came onboard and the budget grew dramatically (I think the final budget was around 17M with just under 2M Art Dept) Although this was great news It also provided some problems as we were faced with trying to expand the Art dept at very short notice in some very pivotal weeks of the design process. I was extremely lucky to get Caroline Barclay onboard as supervising Art Director, who managed to pull in some very talented crew and bring a very experienced hand to the remaining 5 weeks of prep.  
I also managed to bring Casey Williams on as Set Decorator who also assembled a great set dec dept  
Luckily the shoot date kept pushing a week here and there and we finally ended up shooting at the end of March which meant we had an extra three weeks of prep, this made a huge difference to what we could achieve with the extra build and dress time

The brief for Designing THE KITCHEN was a fascinating opportunity to show a possible future for the metropolis. Although not born in London I called the city home for over 20 years and had seen radical changes in the area of East London that I lived. The Dichotomy between the affluent and poorer areas which is pivotal to the script could already be seen both architecturally and aesthetically . The challenge was really to imagine how this might progress and look twenty years from now and also how we could tell this story on screen  
Kibwe and Daniel Kaluuya had started on a version of the script nearly eight years prior, so I was very aware how much time they had spent with the project and how close it was to their hearts. It became very important to make sure that the version of the future we were working towards was right for both of them. As two ambitious first time feature directors it was very liberating to design on a large scale whilst also having to bring some practicality to the vision and explain what was and wasn't feasible due to budget and time restraints

Due to Kibwe's background and extensive knowledge of VFX along with invaluable help from Jono Gales (Factory Fifteens) we managed to come up with ways to extend the scope of what we could physically achieve in camera, with a lot of time and effort was put into into trying to make the VFX crossover as seamless as possible. The hardest challenges with the designs were being able to give the city a sense of scale necessary, while not relying too heavily on CG. It felt very important for the Kitchen to be full of texture and detail that could only be achieved in camera so we tried to design with as much built as possible and a layer of CG to embellish what was already there

Apart from the above, perhaps the biggest challenge was trying to avoid the temptation to over future how things might look in the next twenty years. It felt equally important to maintain a feeling of familiarity in the look and feel of the environments. The script gave some great opportunities for us to foreground some of the less obvious design elements that are integral part of multicultural life in London and while although people are living in near poverty, for the design to convey a sense of creativity and community, a place rich in detail and texture. it was ultimately juxtaposing these with some blander futuristic designs that was the key to designing the film and hopefully visually mirrors the themes of the story

Nathan Parker - Production Designer