

3 BODY PROBLEM

Production Designer: Deborah Riley

Set Decorator: Andrew McCarthy

Supervising Art Directors: Ashley Lamont, Phil Elton

Ext. TSINGHUA UNIVERSITY - STRUGGLE SESSION 1967



Shepperton Studios - Car Park
Netflix production still

Int. RED COAST BASE - MAIN CONTROL ROOM 1967



Concept by Ryan De Silva

Int. RED COAST BASE - MAIN CONTROL ROOM 1967



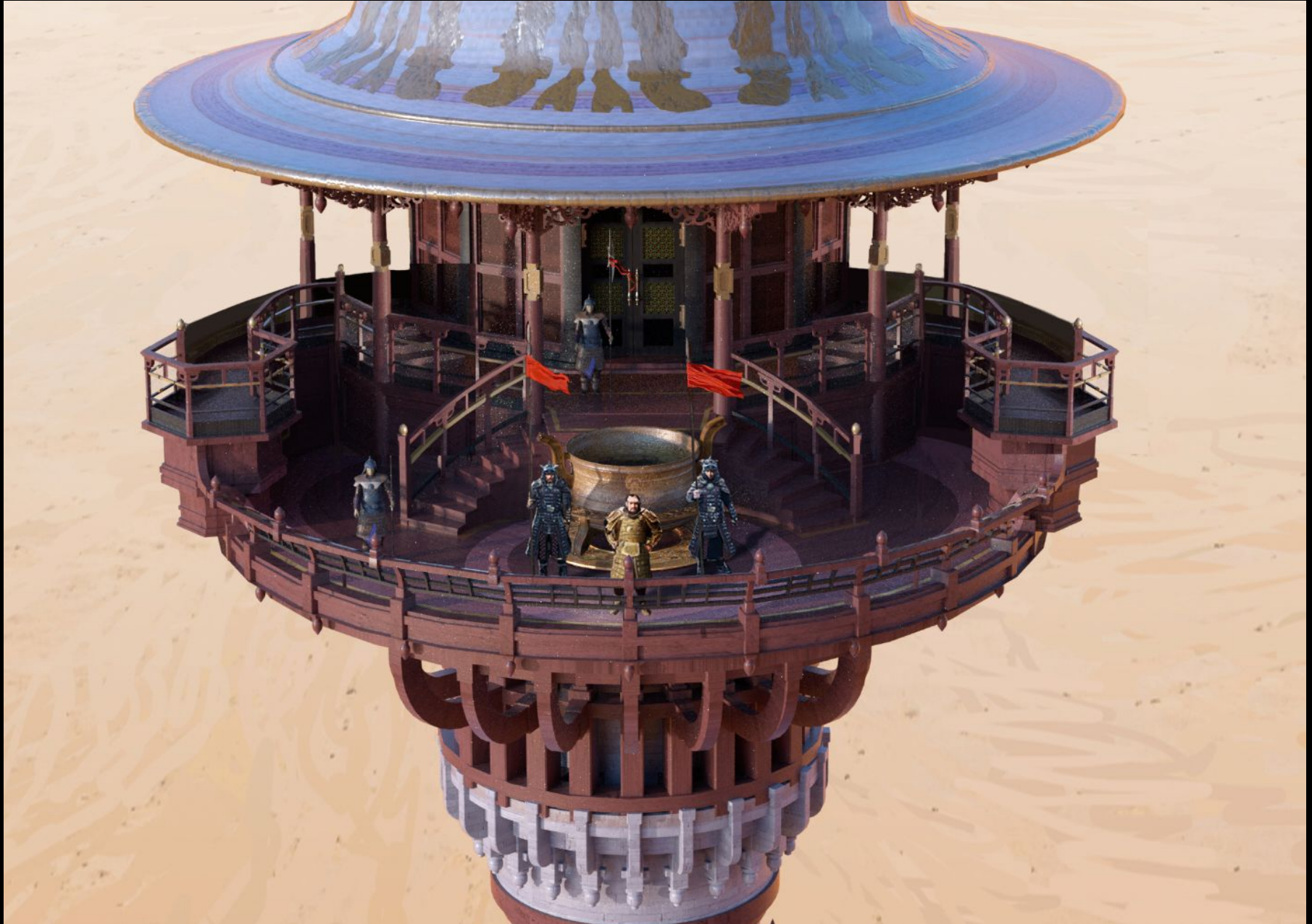
Shepperton Studios - K Stage
Netflix on-set photo

Ext. VR GAME - PLEASURE DOME



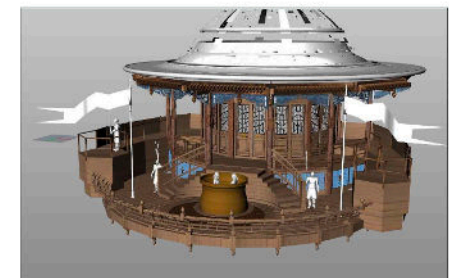
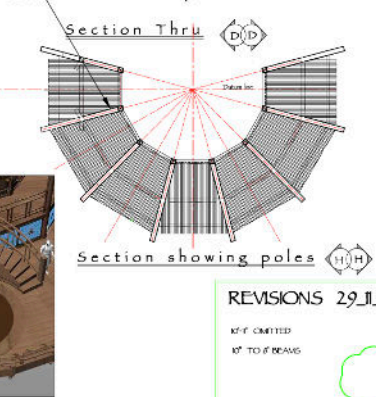
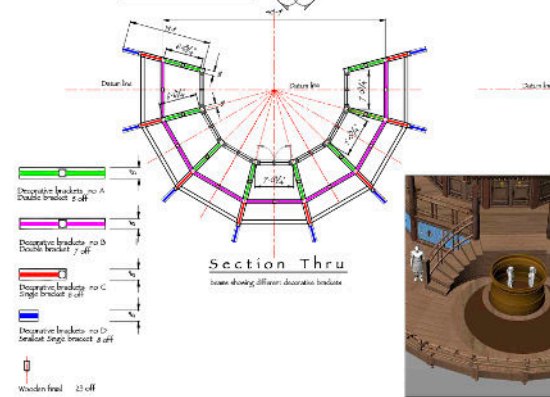
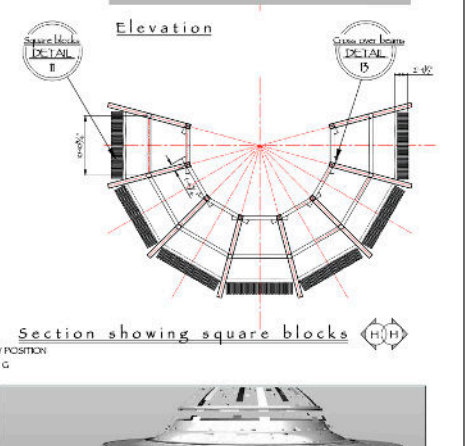
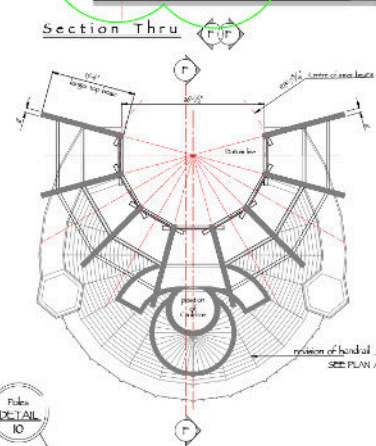
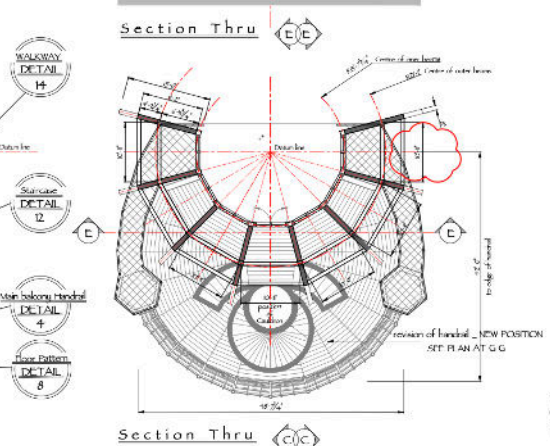
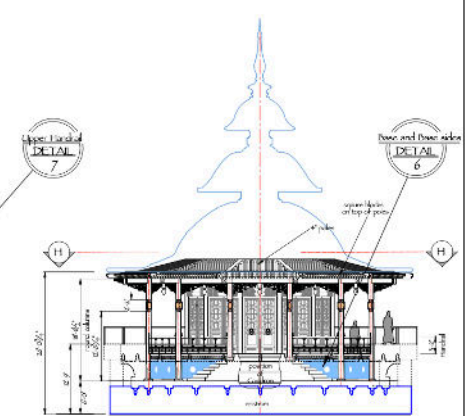
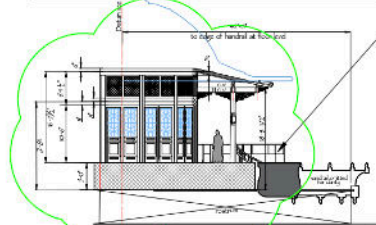
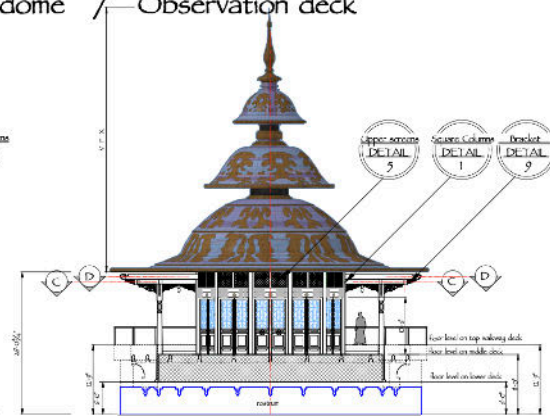
Concept by Julian Caldow

Ext. VR GAME - PLEASURE DOME - OBSERVATION DECK



Concept by Julian Caldwell

Ext Pleasure dome / Observation deck

[illegible]

Ext. VR GAME - PLEASURE DOME - OBSERVATION DECK



Shepperton Studios - J Stage
Netflix production still

Int. NANOTECHNOLOGY RESEARCH CENTRE



Concept by Out Studios



Int. BLACK PALACE - WADE'S OFFICE



Shepperton Studios - D Stage
Netflix production still

Our showrunners on *3 Body Problem*, David Benioff and Dan Weiss promised, “a journey from China during the darkest hours of the Cultural Revolution all the way to the farthest fringes of the universe, in both time and space.” We would lurch from the domestic to the cosmic and from the stable to the chaotic, from the past, the present and well into the future.

We were based in Shepperton Studios, an area not known for bearing any similarity to China. It was there that we filmed the opening scene, which depicted one of the most violent and iconic scenes of the Cultural Revolution, a Struggle Session. With an enormous amount of very dedicated research and under the guidance of our director, Derek Tsang, we worked extremely hard to create a truthful reenactment of history. In order to do this, it was very important that we work with other Chinese members of our team including Chapman Kan, (art director) and Adio Fox Chun Yin (graphics) and also a Chinese Calligrapher who was a boy in Beijing at the time. The stage was built in a car park, while other exterior scenes, including the Greater Khingan Mountains Work Camp, Camp Area and Mike Evans’ Hut were built with extensive help from the Greens Team during the extreme cold of an English winter in a forest outside of Guildford.

The Main Control Room of Red Coast Base was a joy to design and build from beginning to end. When Ye Wenjie finds herself here in 1967, she stands in a room filled with instruments and equipment: signal lights, oscilloscope displays and control panels with operators in military uniforms. Like all members of the art department, we loved a good bit of research and some tech to go with it. Andrew McCarthy’s set dec team sourced the majority of the instruments used on the machines in Eastern Europe

and we carefully designed how the technology would work as a story-telling device.

The environments of the VR Game were the most difficult for all of us to collectively visualise. The art department created many, many different pieces of concept art to establish the tone of the Game, including what was to be either built on stage, on location or what was to be visual effects. The most satisfying stage build belonged to the Pleasure Dome Observation Deck, with the anti-gravity sequences set amongst beautiful Mongolian timber architecture and a giant ‘boiling’ cauldron.

We sprinted through numerous modern-day sets at Shepperton Studios, from the interiors of Black Palace to the debris of a sliced tanker, but it was the Nanotechnology Research Centre, which was built in an abandoned laboratory in Sandwich, which felt like our greatest challenge in making the fictional science feel real. The sequence, which involved a synthetic diamond being sliced by nanofibers, underwent a long research and development period in consultation with a particle physicist from CERN.

With the breadth of *3 Body Problem* being so vast, with such complex locations and varied builds, it often felt like we were in training for all of the disciplines in the art department olympics at once. It started in such a grounded and historical place, raced through the present day, into multiple levels of the VR Game and left us contemplating the edges of the universe.

Thank you for your consideration,

DEBORAH RILEY

Production Designer, *3BP*: TV Band 4