

THE PRODUCTION DESIGN OF

RUSSIAN DOLL

MICHAEL BRICKER

PITCH

CONCEPT

EXECUTION

CAMERA

A woman with voluminous, curly red hair and bangs is the central figure. She is wearing a dark, high-collared coat with a zipper and a large, ornate ring on her finger. She is holding two strands of her hair, one in each hand, near her face. The background is dark and out of focus, with some vertical lines and warm lighting on the left and right sides.

ORIGIN STORY
NATASHA LYONNE, AMY POEHLER, LESLYE HEADLAND

She stares at herself, eerily still. The water sound continues. There's another KNOCK at the door. Over her indecipherable and placid face, the title card:

RUSSIAN DOLL

PULL OUT to reveal she is washing her hands. She turns off the faucet. The water sounds stop. She goes for the door.

A sculptural papier-mâché art piece covers the door. It resembles a portal or a mouth but it is just art. As she reaches out for the door handle (shaped like a revolver), another KNOCK pounds the door and it flies open.

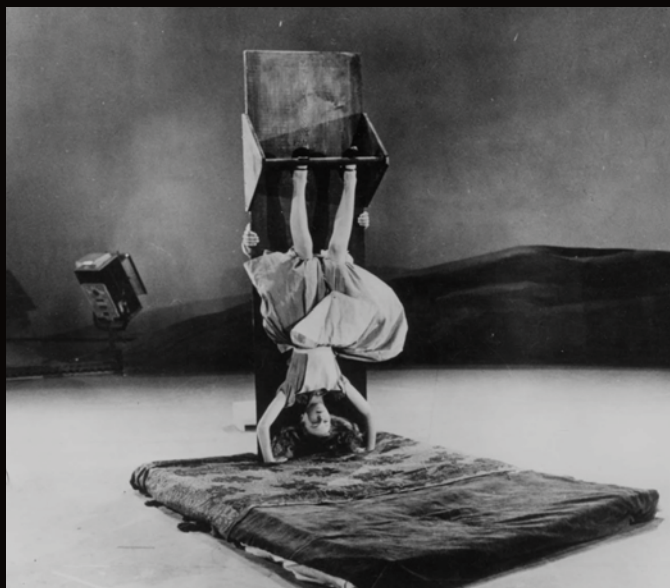
WHAM! Several PARTY GUESTS collide with Nadia and spill into the bathroom. A cacophony of music and conversation fill the empty space as Nadia goes down the rabbit hole into...



WONDERLAND HAS A GLITCH.

THE RABBIT HOLE

INT. BATHROOM





THE MIRROR IS A PORTAL.

Our portal into Nadia's world is the bathroom and the mirror itself. *Both should feel alive, breathing, and could change subtly over the course of the first season.*

references:
JESSICA JONES
THE ORPHANAGE
BLACK SWAN
ENEMY

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THE BATHROOM

Emphasize depth,
infinity. Checkered
board patterns...
*similar to Alice in
Wonderland lore,
Nadia is in a game.
And the bathroom is
square one.*



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THE DOOR

More of a gash
or void than
an extravagant
sculpture. Something
that reveals an
unexpected interior
world. Visceral and
iconic. Bathroom
doorway should be
arched.



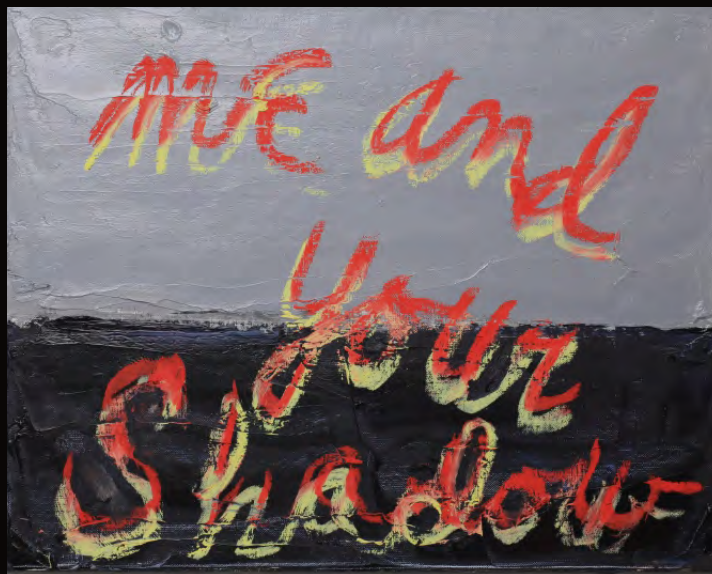
artists:
ANISH KAPOOR
TARA DONOVAN



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WONDERLAND

INT. STELLA'S APT.



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INTO THE LOFT

The rabbit hole continues. We track with Nadia down a HALLWAY, before we reveal the large space beyond. Perhaps she moves through an installation art piece.

artists:
BRIGHT EKE
DAMIAN ORTEGA
BAPTISTE
DEBOMBOURGH

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THRESHOLDS are
key. Elements that
provide multiple
paths for Nadia.

Patterns and textures
should be hypnotic.
Disorienting.

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DEATH AS ART

DESIGN THEMES



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DEATH AS INSTALLATION.

Let's treat each
death like an artwork
or installation.
Perhaps even have
similar ones in
Stella's apartment.



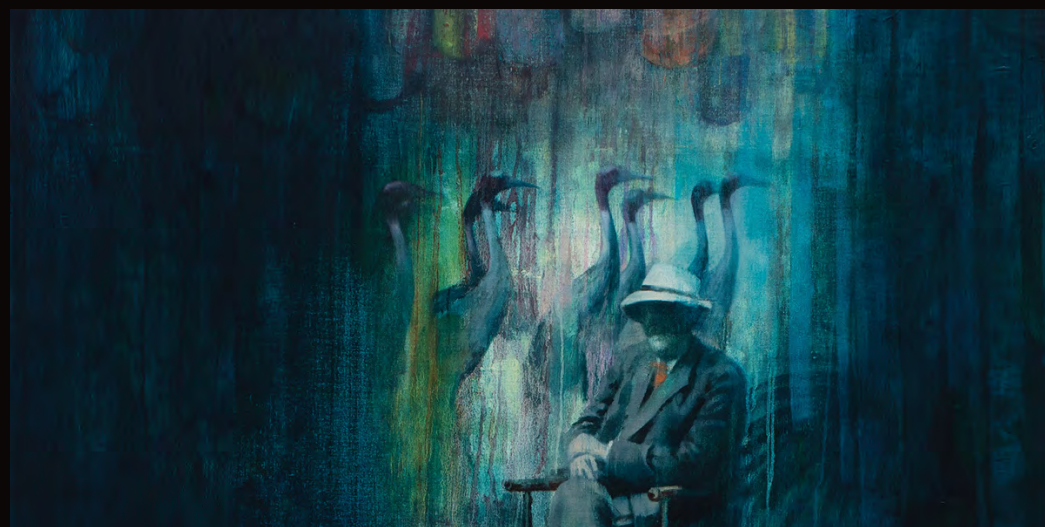
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ARTWORK THAT LOOKS BACK.

In addition to the installation artwork through Stella's Apt, I think we should incorporate pieces with people that look back... who stare at Nadia, at the camera. Perhaps we could create various versions of these pieces so they seem to be moving toward the edges of their frames, about to step out.

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REFLECTION INTO REFRACTION.

I like the notion that something is being copied each time Nadia restarts her evening. There could be a stacking effect... a visual multiplication of herself over the course of season one.



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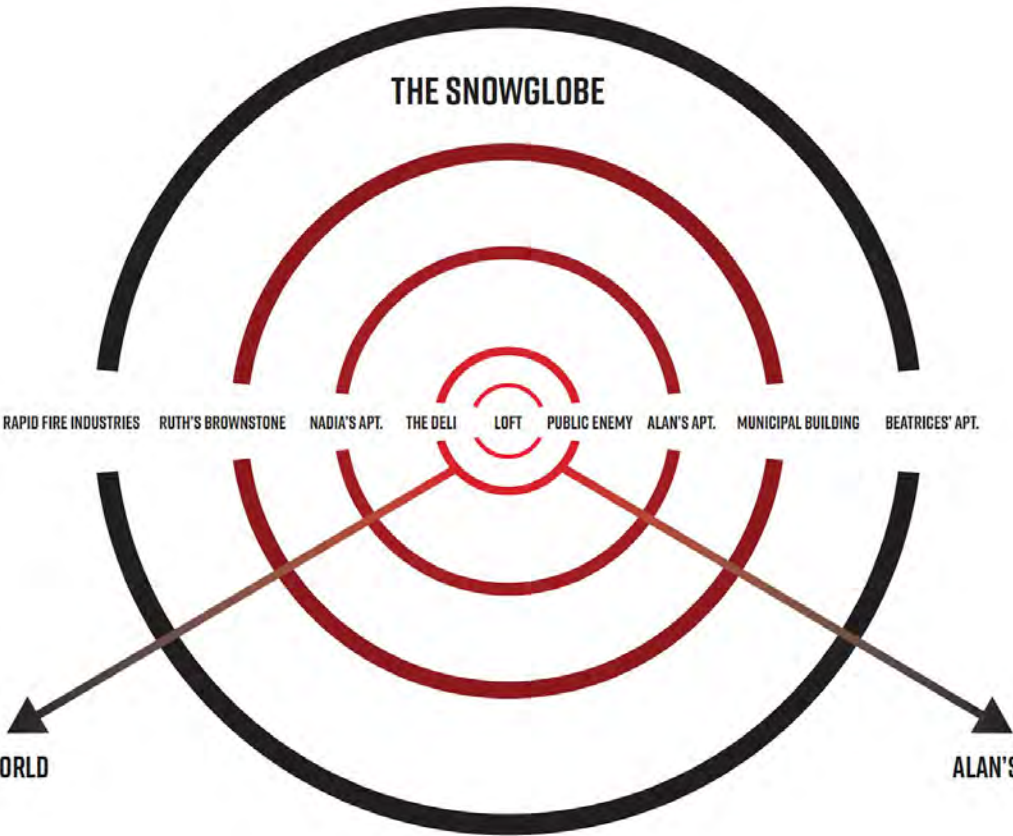
CAMERA

THE SNOWGLOBE

RAPID FIRE INDUSTRIES RUTH'S BROWNSTONE NADIA'S APT. THE DELI LOFT PUBLIC ENEMY ALAN'S APT. MUNICIPAL BUILDING BEATRICES' APT.

NADIA'S WORLD

ALAN'S WORLD



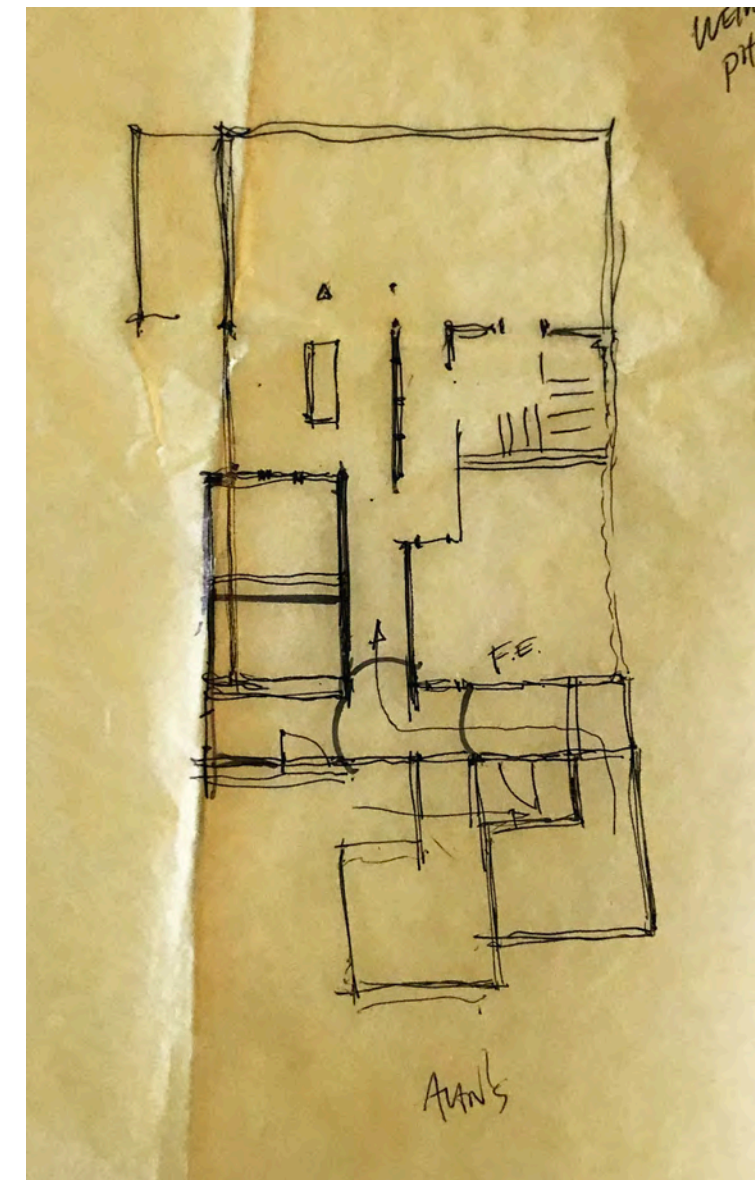
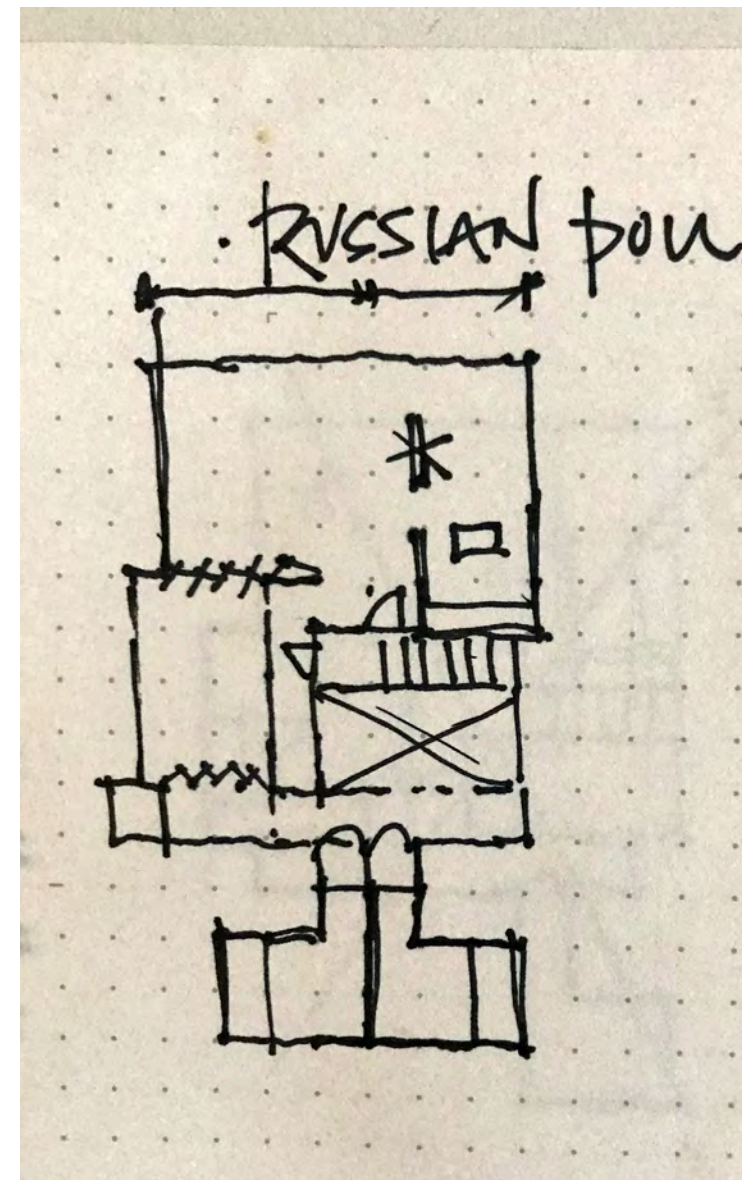
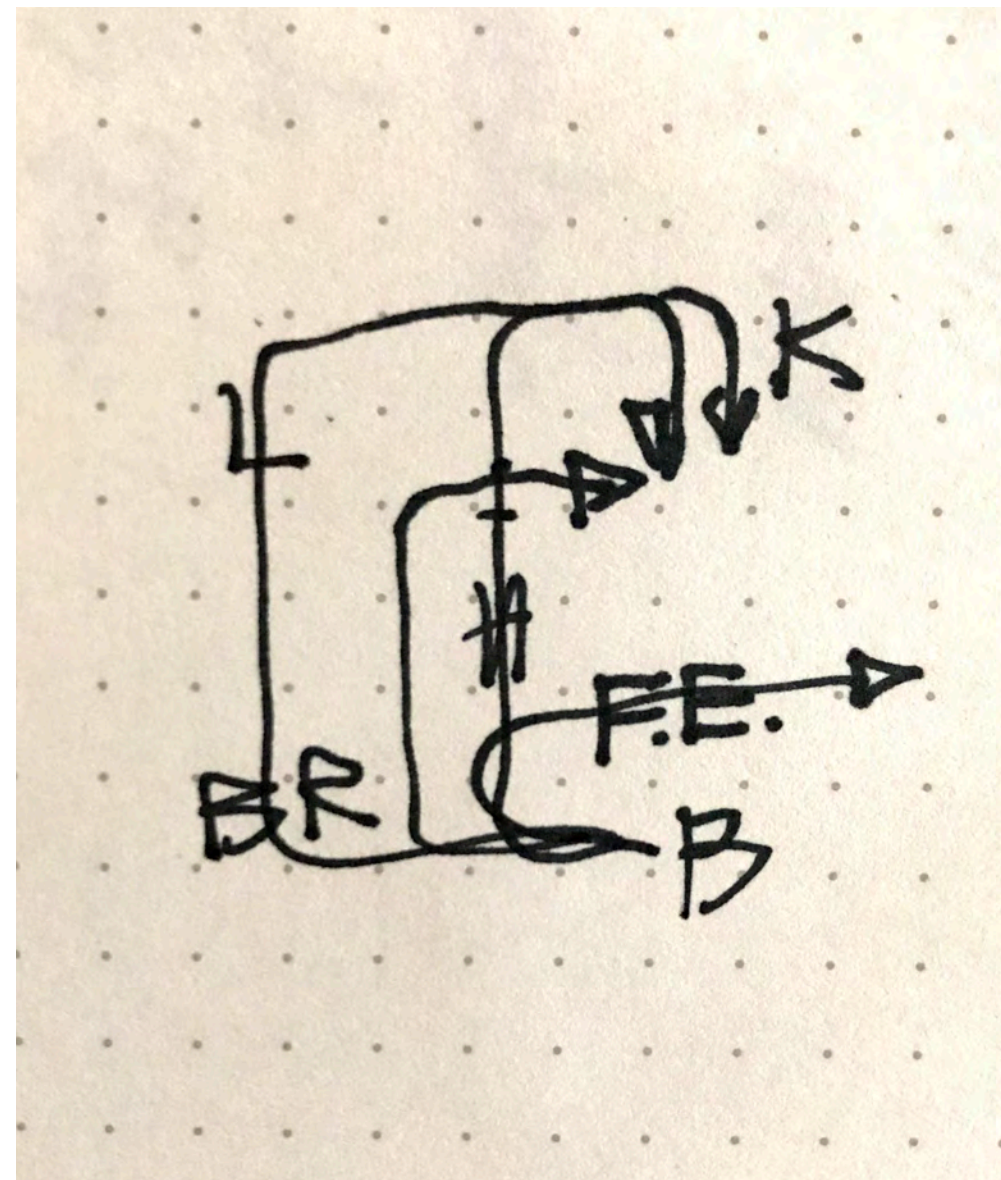
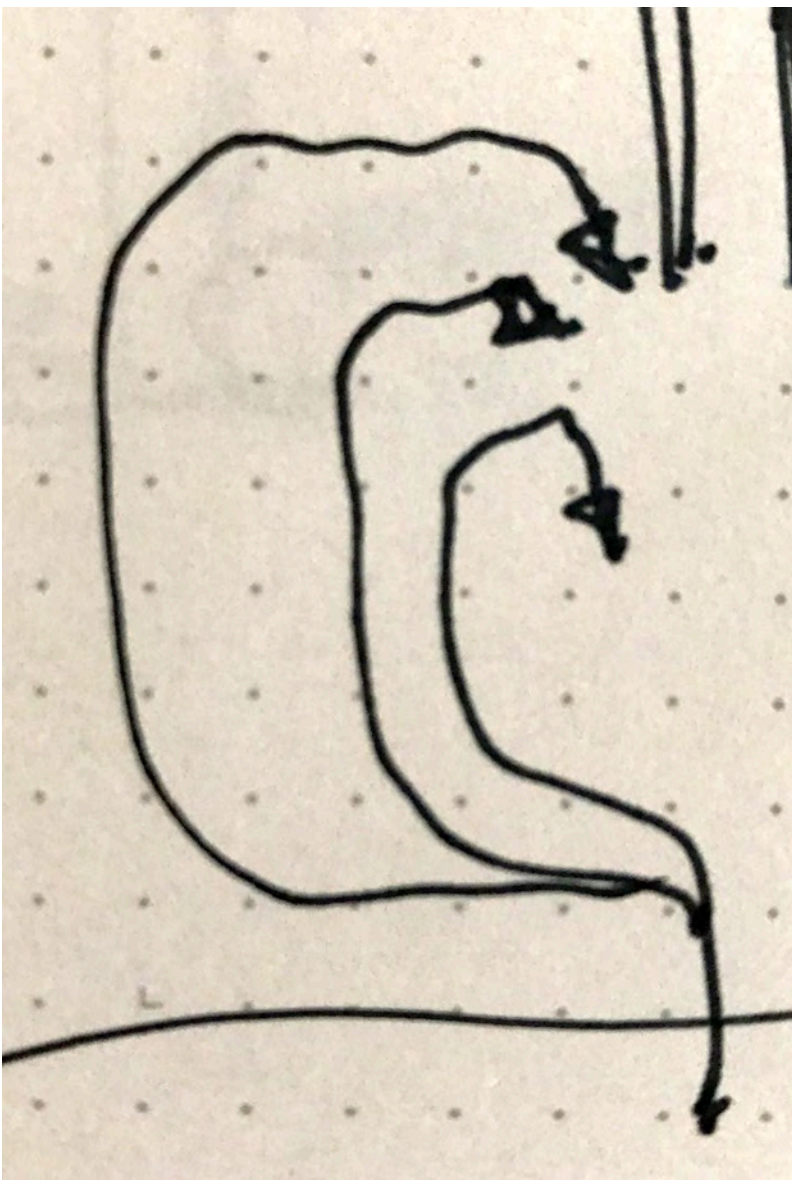


THE LOOPS

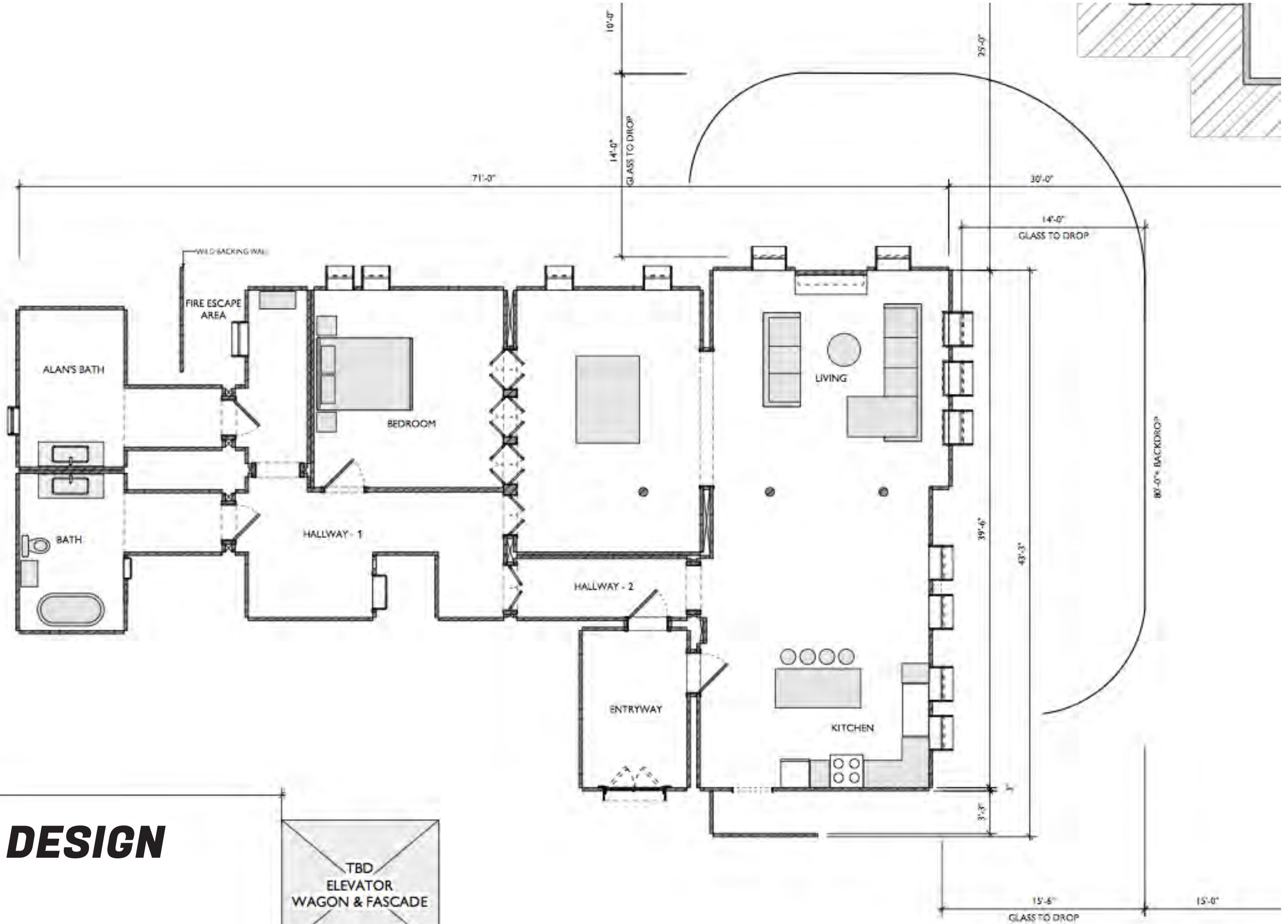


***RUSSIAN DOLL IS ABOUT HOW A **CHARACTER** MOVES
THROUGH THE SAME SPACE OVER AND OVER.***

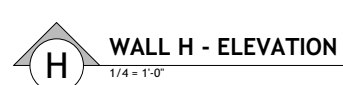
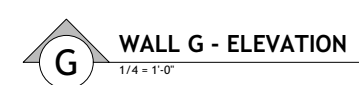
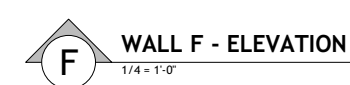
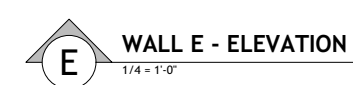
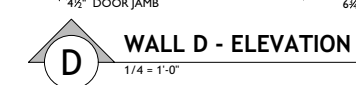
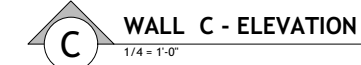
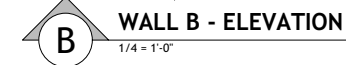
- DRAWING PHASE -



THE LOFT FLOORPLAN - RESET POINT



SET DESIGN



SCALE: 3/16" = 1'-0"

REVISED AS OF:
2/15/18

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***IT'S ALSO ABOUT HOW THE **AUDIENCE** EXPERIENCES
THE SAME SPACE FOR THE FIRST TIME.***

- SET DECORATION -

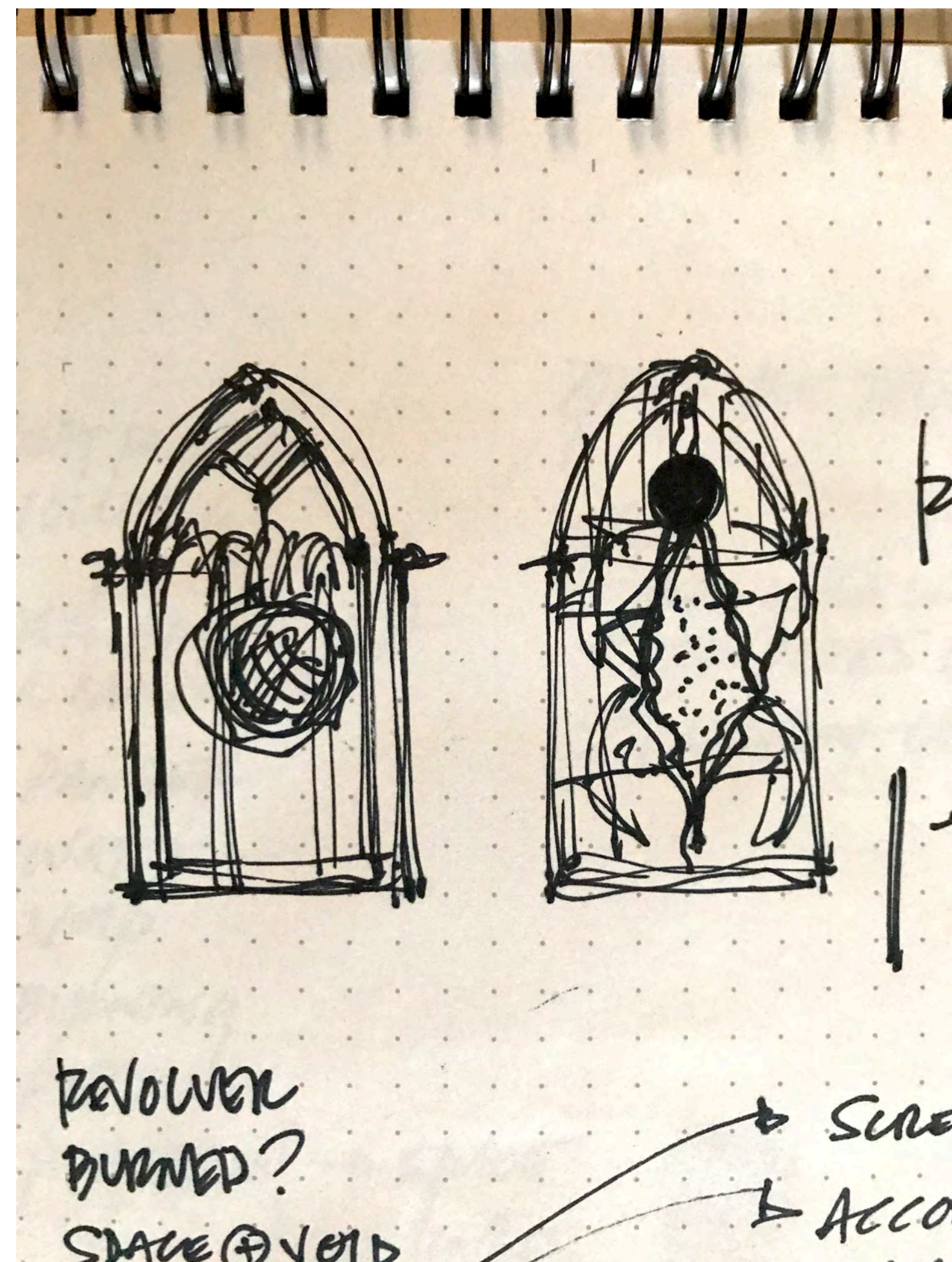
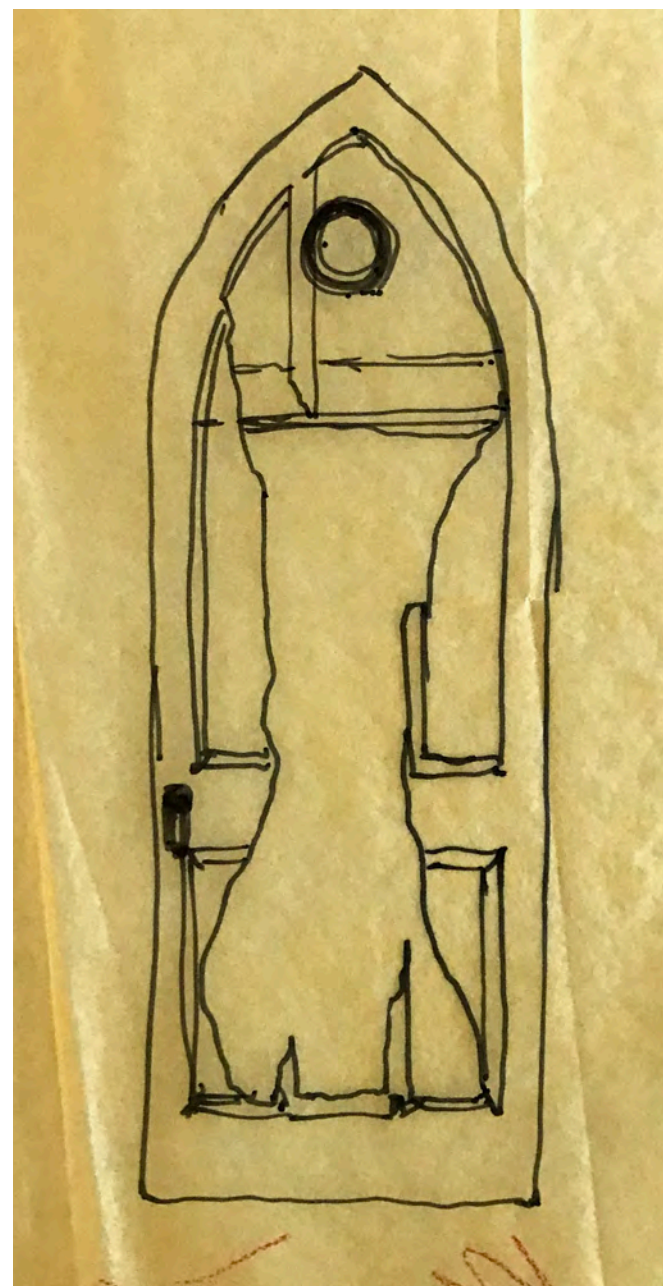
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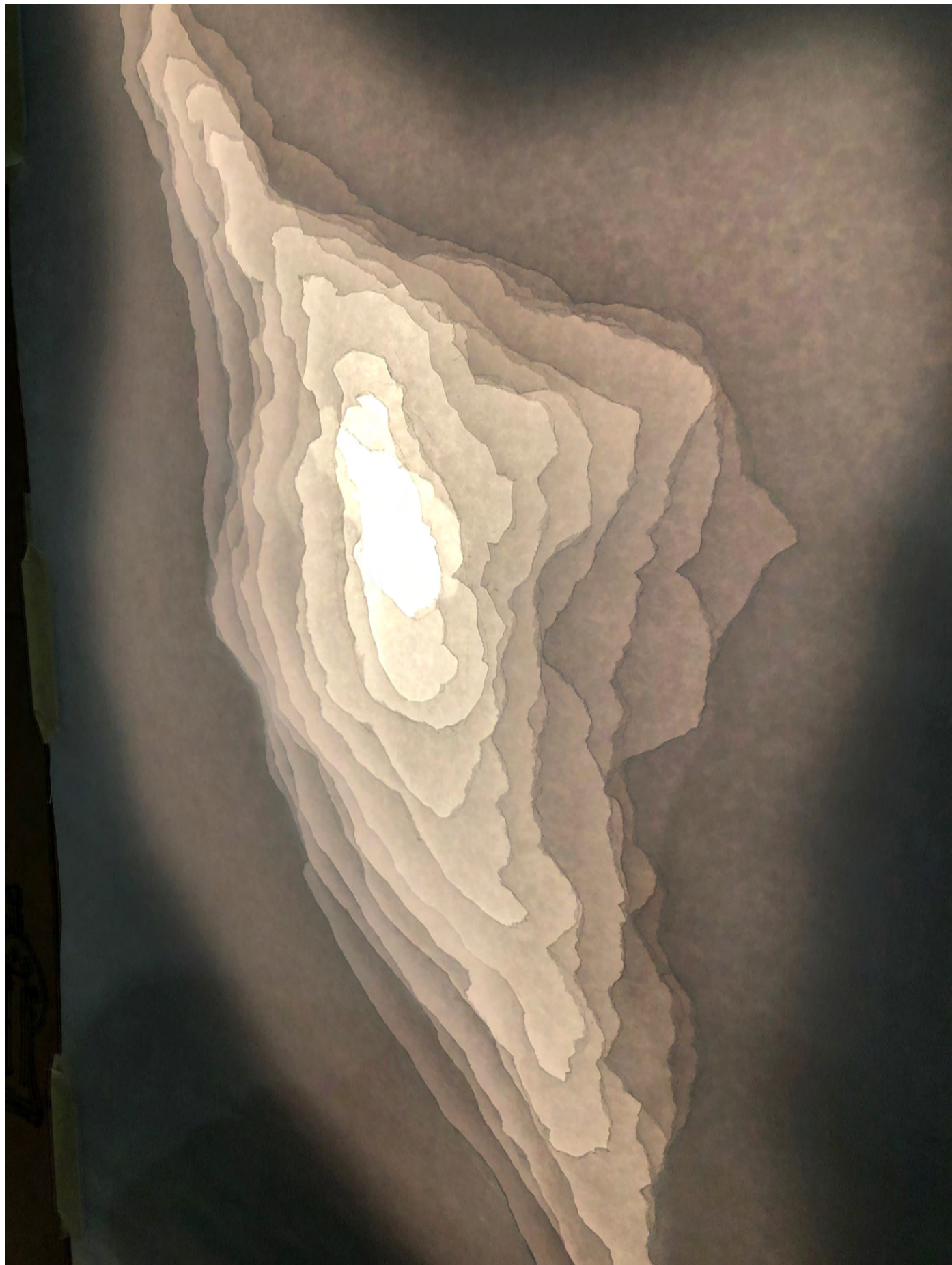
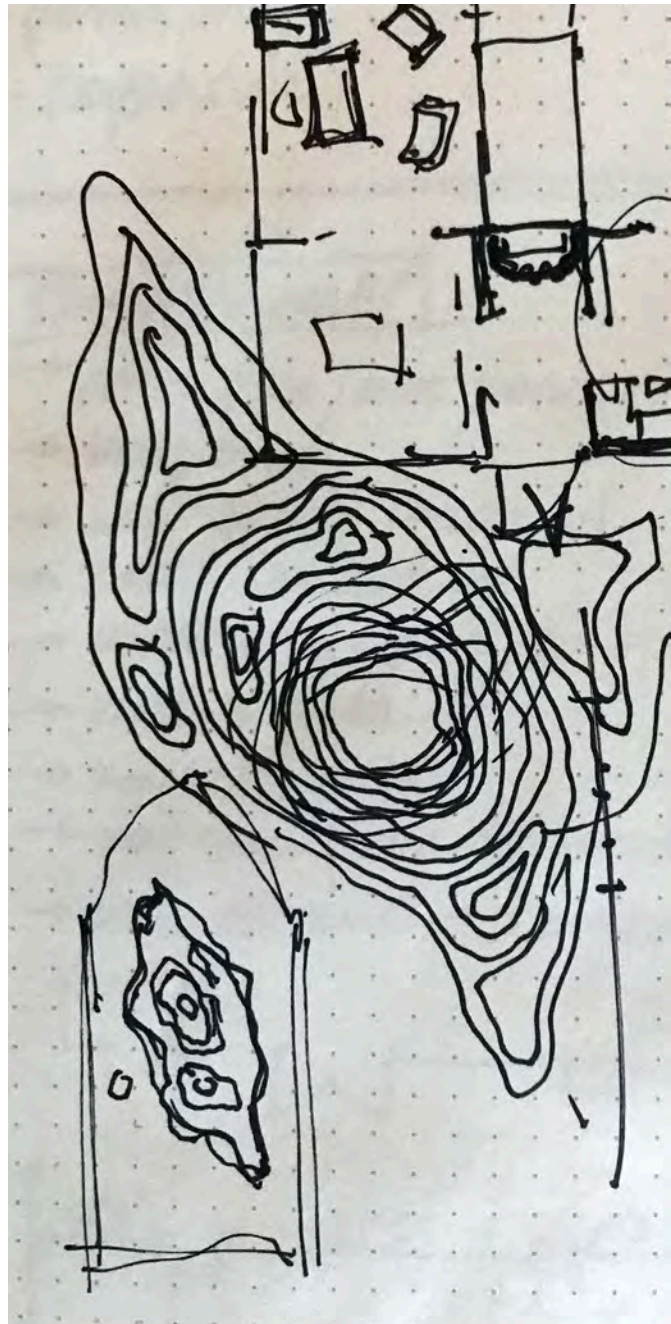
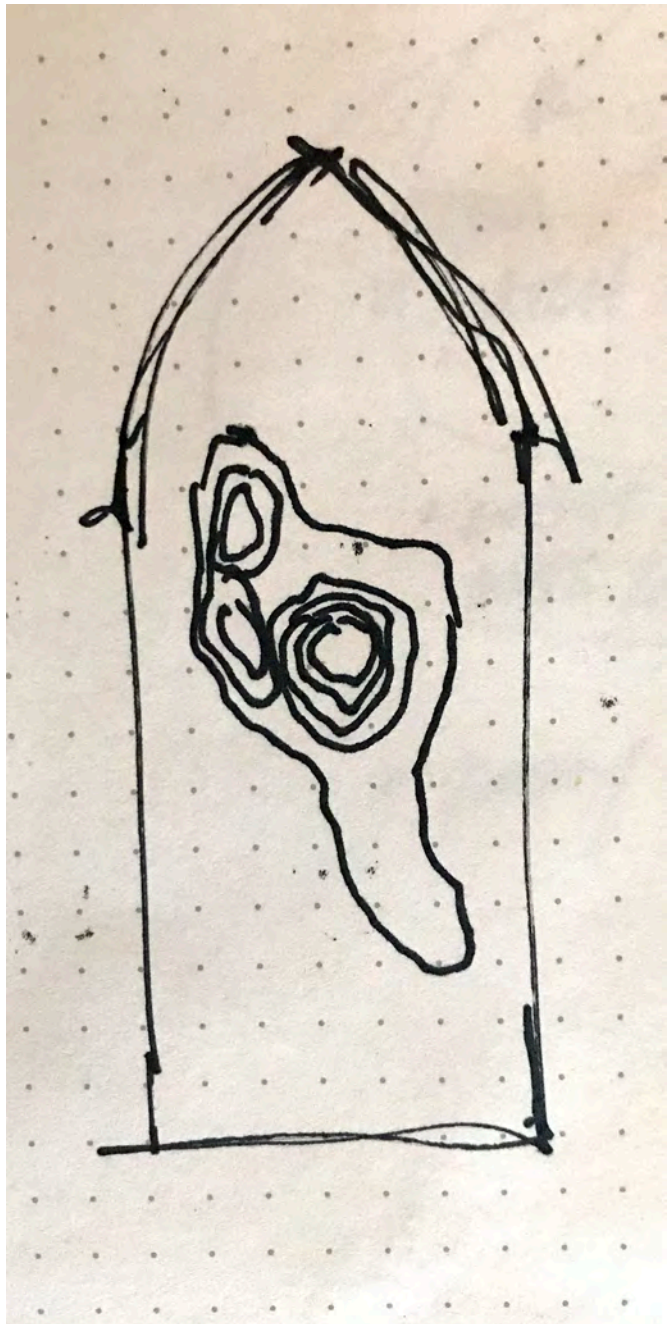
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FREAKTOGRAPHY





















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Painters like Rene Ricard and Brett Whiteley line the walls with photographers like Sally Mann and Helmut Newton. The high brow art mingles with furniture smeared with stains, carpets ripped to shreds and a red/white striped wallpaper. There are also several original art pieces scattered throughout the space. A chair covered in fluffy penises. A mirror with a manifesto scribbled across it. Etc.

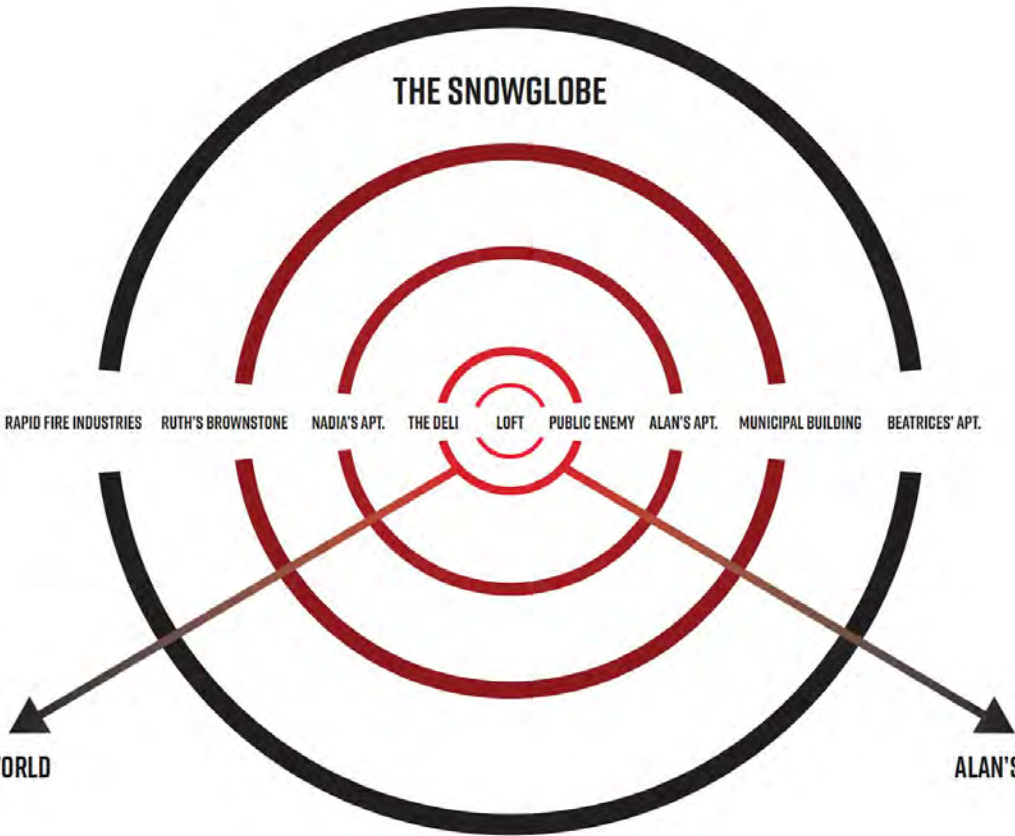
We follow NADIA to...

THE SNOWGLOBE

RAPID FIRE INDUSTRIES RUTH'S BROWNSTONE NADIA'S APT. THE DELI LOFT PUBLIC ENEMY ALAN'S APT. MUNICIPAL BUILDING BEATRICES' APT.

NADIA'S WORLD

ALAN'S WORLD











COLOR / TEMPERATURE / DENSITY / SEQUENCE

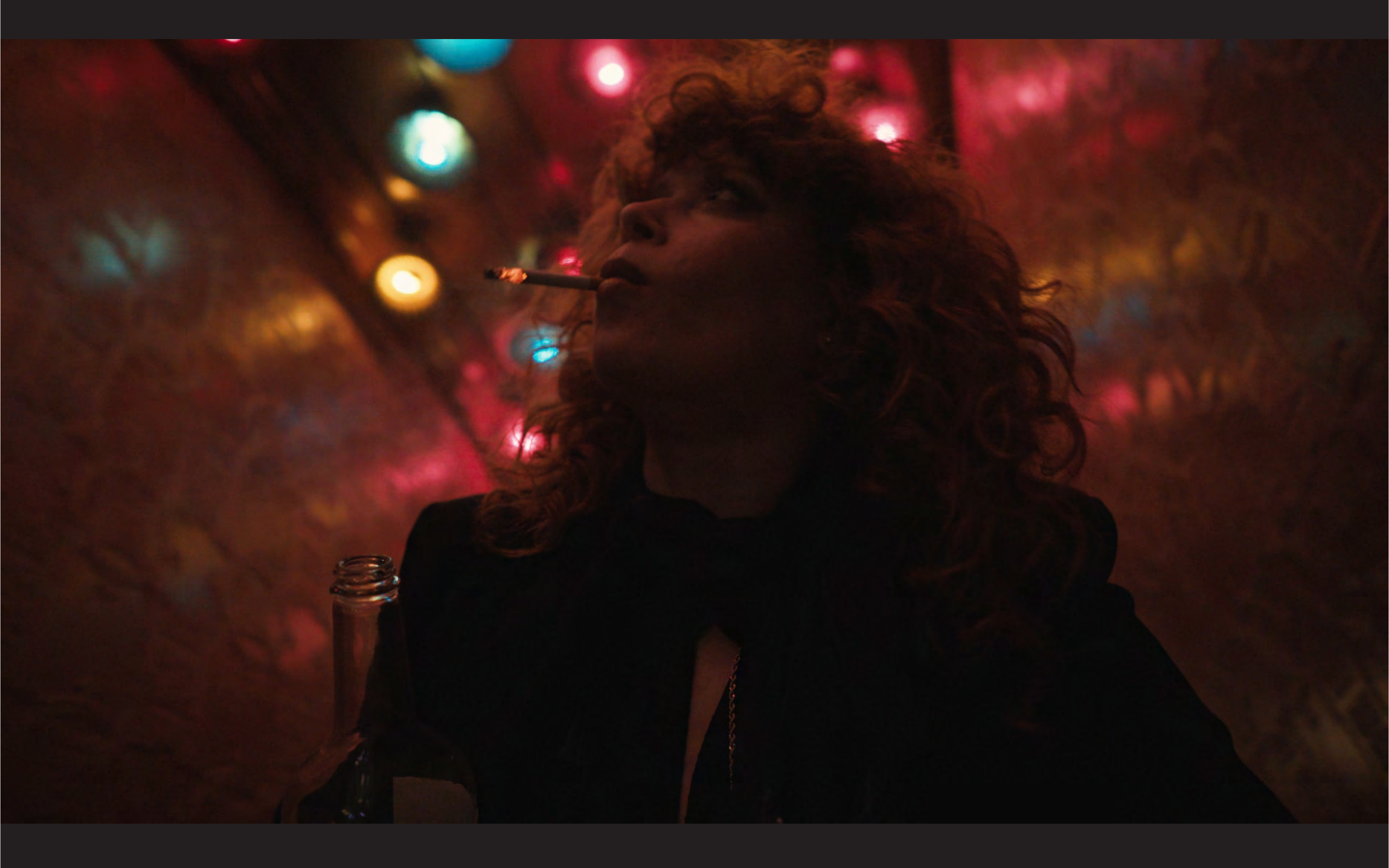
















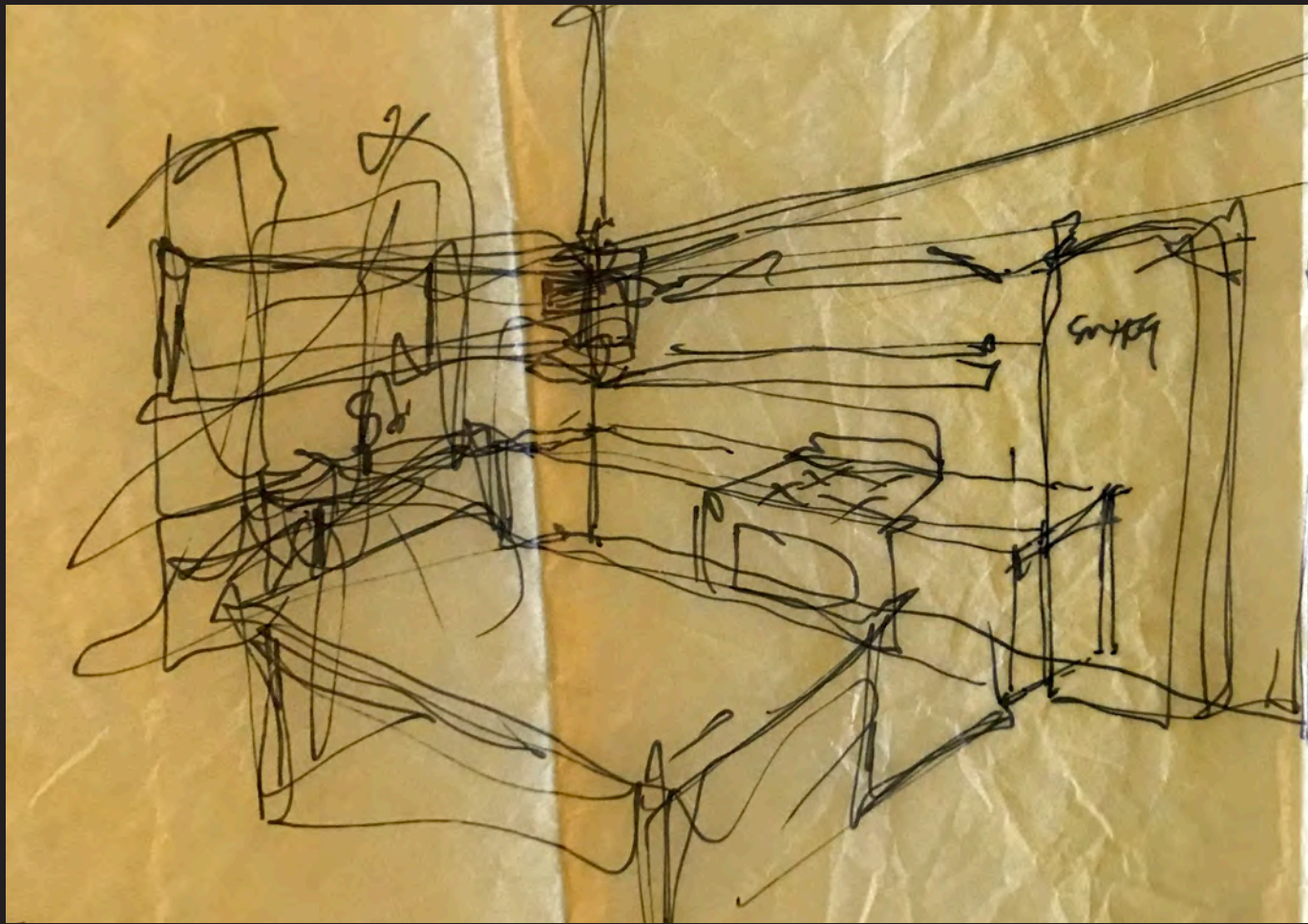
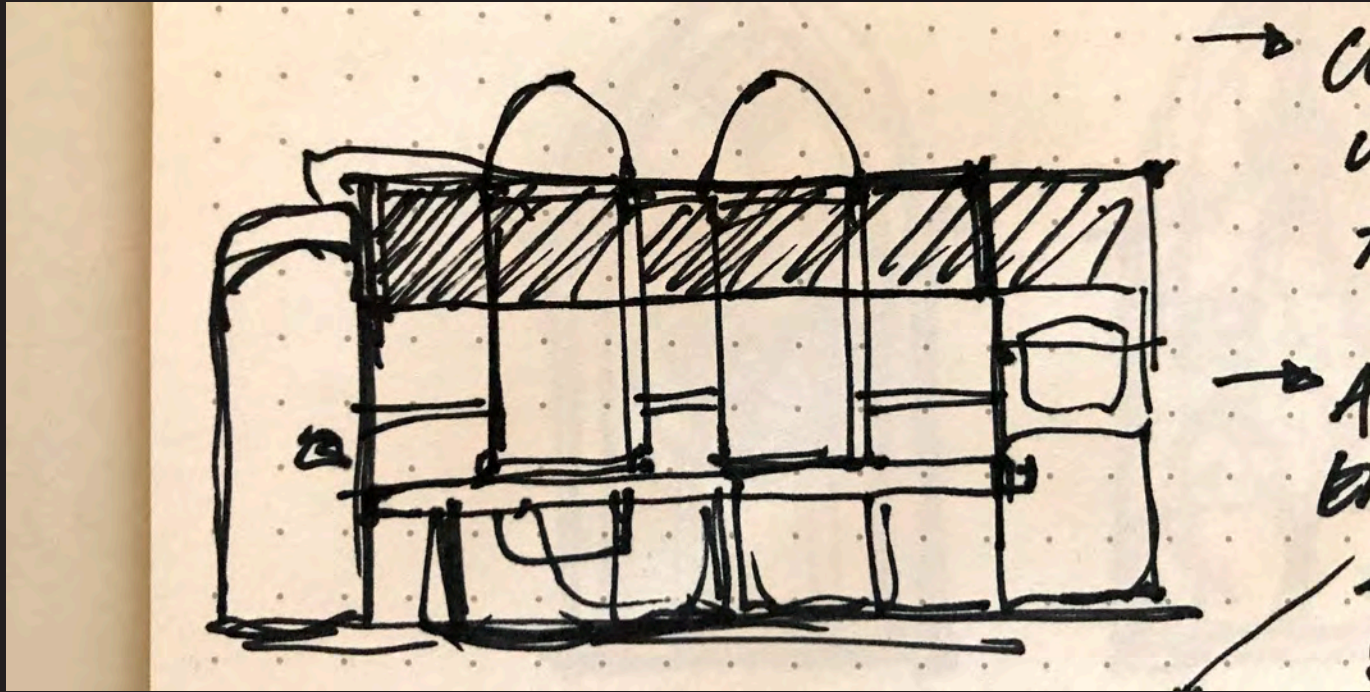










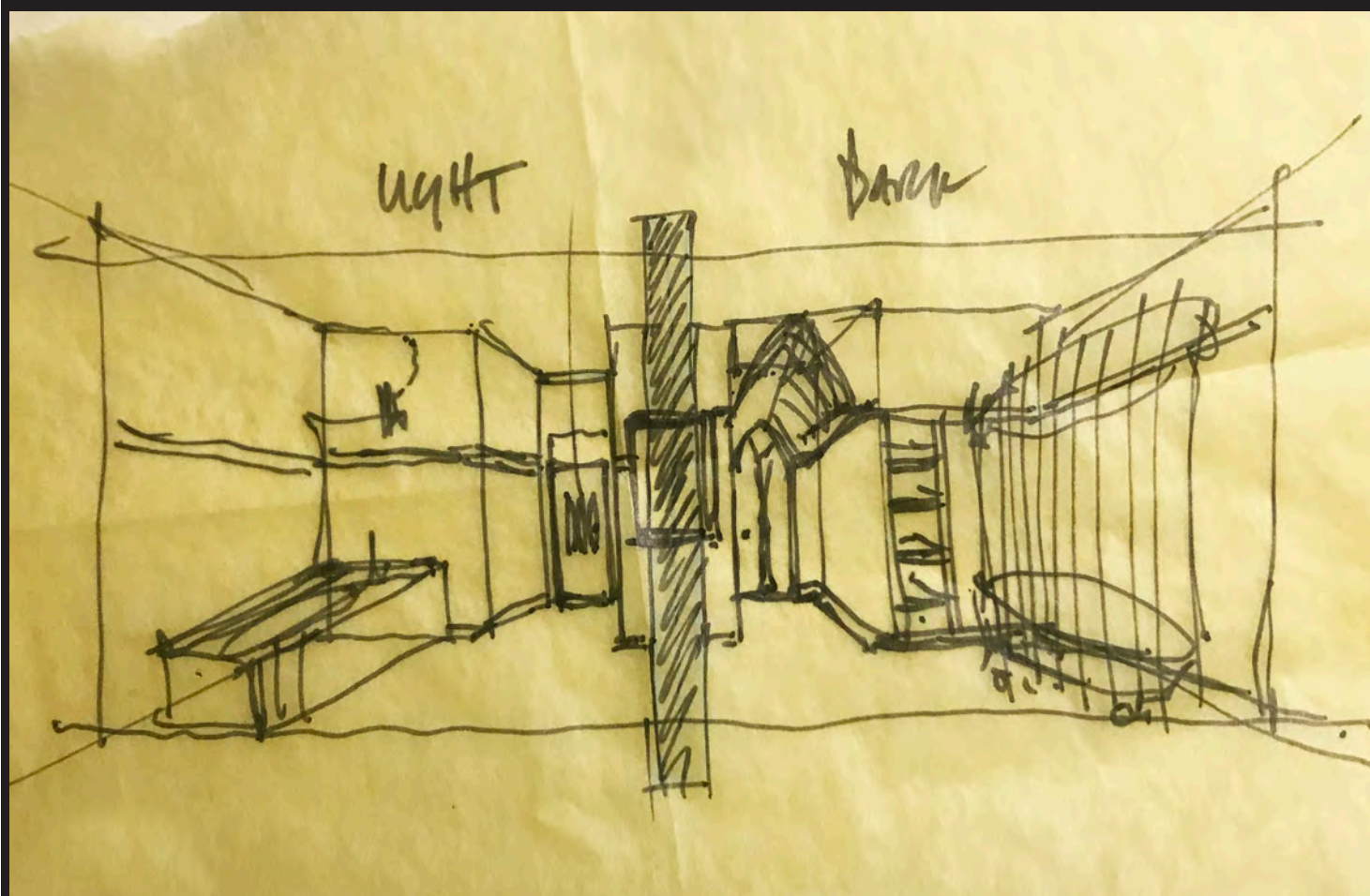








CLIP







NADIA	ALAN
RIGHT	LEFT
NIGHT	DAY
LOW	HIGH
ROUND	SQUARE
CHAOS	CLEAN
BOOKS	MUSIC

Unlike the open space of Stella's loft, Nadia's space is very limited. The walls feel like they're caving in with overstuffed bookshelves. Overflowing ashtrays litter every surface. Her computer, with multiple monitors and keyboards, sits like a shrine on a corner desk. Many programs running. On the wall, a poster of William Burroughs with the phrase:

LIFE'S A KILLER









9PM. Sunday. ALAN ZAVERI (30s), looks in his bathroom mirror. A toothbrush in his mouth. His hair is wet from a shower. He is dressed nicely, button down and slacks.

This is Alan's reset point. Like Nadia, it is in a bathroom. Unlike Stella's bathroom, however, this one is very neat, plain and brightly lit. Like Alan, it lacks personality.

A bland, minimally decorated living space. Lots of Ikea, no personality. He feeds his pet fish, BOBA FETT, a clarion angelfish. Exotic and expensive pet. Think Nemo but brighter.



















