PITCH

CONCEPT

EXECUTION

CAMERA
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.
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
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.
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

RUSSIAN DOLL
PRODUCTION DESIGN PITCH
MICHAEL BRICKER
WONDERLAND

_INT. STELLA’S APT._

RUSSIAN DOLL
Production Design Pitch
Michael Bricker
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

RUSSIAN DOLL
PRODUCTION DESIGN PITCH
MICHAEL BRICKER
THRESHOLDS are key. Elements that provide multiple paths for Nadia.

Patterns and textures should be hypnotic. Disorienting.
DEATH AS ART

DESIGN THEMES

RUSSIAN DOLL
PRODUCTION DESIGN PITCH
MICHAEL BRICKER
Let’s treat each death like an artwork or installation. Perhaps even have similar ones in Stella’s apartment.
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.
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.
PITCH

CONCEPT

EXECUTION

CAMERA
SATURATION
Similarly, if we think of this world as both a set of nested dolls and a snowglobe... the closer we get to the edge of the snowglobe, the more desaturated and black/white the world becomes. The LOFT is at the core of this world, with the most color and texture, while Nadia & Alan’s apartments are halfway out, and Rapid Fire & Beatrice’s at the far edges.
RUSSIAN DOLL IS ABOUT HOW A CHARACTER MOVES THROUGH THE SAME SPACE OVER AND OVER.

- DRAWING PHASE -
THE LOFT FLOORPLAN - RESET POINT
SET DESIGN
PITCH
CONCEPT
EXECUTION
CAMERA
IT’S ALSO ABOUT HOW THE AUDIENCE EXPERIENCES THE SAME SPACE FOR THE FIRST TIME.

- SET DECORATION -
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PITCH
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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...
SATURATION
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CLIP
Our world is a snowglobe. A fish tank. A dollhouse. A maze. A multiverse. There are multiple red herrings spaced throughout the season: Drugs, Artwork, Psychology, Religion, Haunted Building, Video Game, Computer Code. Of all these, the Video Game is the closest to what is really going on - a multiverse where each reset creates a new timeline. It important that we show multiple choices and pathways for our heroes.

Additionally, we will subtly reference Alice in Wonderland, with production design focusing on the following spaces and visual metaphors: Portals, Distorted Faces, Water, Stairs, Games, and Time. We can show this by incorporating fractiles/butterfly patterns, repeating vertical elements, patterned floors, long hallways, concentric rings, clocks, fretted glass, etc.

Nadia & Alan start off in 104 as appearing to be highly contrasted… an odd couple. Over the course of the next several episodes, as they start to understand and help each other, this contrast fades. At times, it even switches, with Alan cleaning Nadia's apartment and subsequently trashing his own.

<table>
<thead>
<tr>
<th>NADIA</th>
<th>ALAN</th>
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<td>RIGHT</td>
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<td>NIGHT</td>
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<td>CLEAN</td>
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<td>BOOKS</td>
<td>MUSIC</td>
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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.