



SECRET INVASION

Disney+

MARVEL STUDIOS

APPEARANCES CAN BE DECEPTIVE

In the Marvel Cinematic Universe, Nick Fury stands out as an ordinary human, emphasising the potency of intelligence and determination amidst super-powered heroes. "Secret Invasion" introduces an old-school thriller infused with film noir aesthetics. The brief was to design a fantasy, absolutely grounded in reality, like nothing before it in the MCU. Redefining fantastical to factually fantastic was the challenge.

In the intricacy of MCU storytelling, character cross-referencing and visual cues are paramount, but beyond this I wanted to explore other visual themes in my sets, namely the Skrull's shape-shifting abilities and their social dynamics with the human race. The creation of a sense of fakery, through reflections and overlays, highlighting their transience, while their societal role is depicted through themes like coexistence, refugee experiences and the interplay of imperialism and colonisation.

Collaborating with my Set Decorators and the Graphics team, we have tried to give greater meaning to the staging of a scene and utilised the sets to support and expand the narrative. Through dressing and decoration, a subtle but meaningful visual contribution was infused into the subject.

The human face is used as a key device in many scenes. Not only in truthful representation but sometimes seen distorted or decayed, as a reminder of the twisted reality in the story.

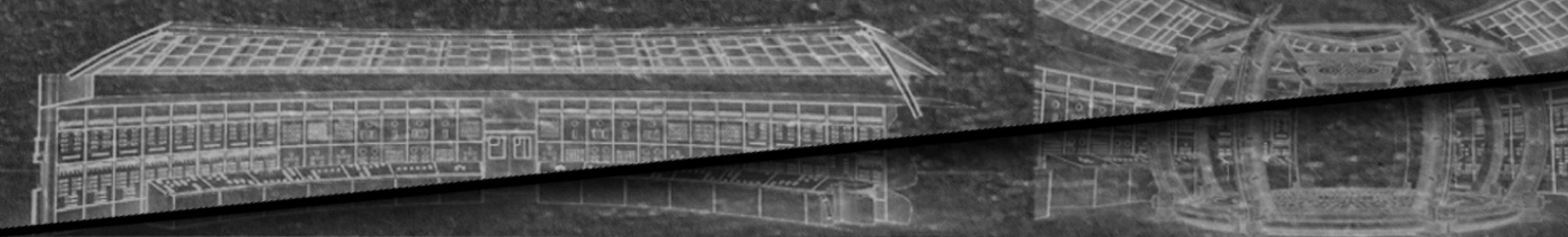
In the scene in a National Painting Gallery, I utilised oversized painted portraits and tapestries to serve as backgrounds, mute observers to the scene being played out, while decorative theatre masks from the theatre of Ancient Greece adorn the home that Fury shares with his Skrull wife. Whilst in the Unity Day celebrations in a Moscow Square, we see the gathering of the numerous Tribes of the Russian Federation in all their differing styles, and the over scale inflatable Russian Dolls, with all the potent symbolism of a distorted form, concealment and disguise.

To underscore their refugee status, especially when they first arrive on Earth, the Safe House created by Fury for them, was set in London's Brixton, a predominantly Black community, the Safe House by my suggestion is reminiscent of a long-disused community centre, created by and for a displaced West African society. Painted wall murals depict naive portraits from their heritage, evoking faded and dusty memories of a bygone era as a counterpoint to their current challenges.

Conversely, in other episodes the concept of Imperial colonisation as the alternative view of the Skrull arrival on Earth, is depicted in murals in an office in present-day Mumbai, decoration on the walls inside an old colonial building.

Also in the sets scripted within the Russian Reactor site, murals and decoration from an earlier Soviet period, fictionalised depictions of a utopian ideal, now reside within a shattered nuclear wasteland.

Working with supportive and adaptive writers, producers and Director, enabled us to develop storytelling, with an approach that explored and depicted deeper themes visually through the set design. Thus making it very relevant to the realities of the times we live in.



COUNTENANCE

The human face is used as a key device in many scenes. Not only in truthful representation but sometimes seen distorted or decayed, as a reminder of the twisted reality in the story. For the design of the Painting Gallery, I utilised oversized painted portraits and tapestries to serve as backgrounds, mute observers to the scene being played out, while decorative theatre masks from the theatre of Ancient Greece adorn the home that Fury shares with his Skrull wife. Whilst in the Unity Day celebrations in a Moscow Square, we see the gathering of the numerous Tribes of the Russian Federation in all their differing styles, and the over scale inflatable Russian Dolls, with all the potent symbolism of a distorted form, concealment and disguise.

Vossoedineniya Square



Priscillas Dining Room



Portrait gallery



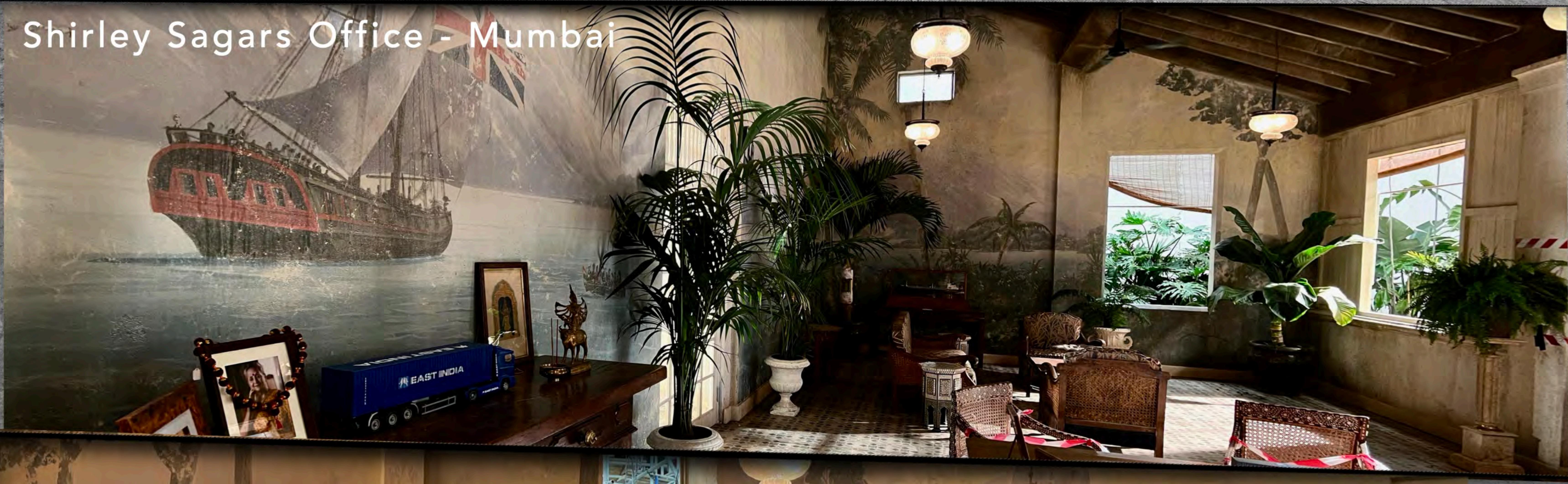
DISPLACEMENT

To underscore their refugee status, especially when they first arrive on Earth, the Safe House created by Fury for them, takes centre stage. Set in London's Brixton, a predominantly Black community, the Safe House is reminiscent of a long-disused community centre, created by and for a displaced West African society. Painted wall murals depict naive portraits from their heritage, evoking faded and dusty memories of a bygone era as a counterpoint to their current challenges.

Conversely, the Skrull office in present-day Mumbai, inside an old colonial building, features a British naval mural from the Imperialist era of the 18th Century, symbolising the darker intentions of the Skrull invasion, is the back drop as a disguised Skrull confronts and brutally overcomes her human protagonists.

The Russian Reactor site utilises murals and decoration from the earlier Soviet period, which is a fictionalised view of a utopian ideal, now residing within a shattered nuclear wasteland. Inside the wrecked Reactor Control Room, where the Skrulls have built a machine to create the ultimate super-being, the set plan was derived from the shape of an eye. The fiendish machine being the spherical orb at the centre of an elliptical space. A tear in the corner exposes the destroyed reactor.

Shirley Sagars Office - Mumbai



DISPLACEMENT



Skrull Safe House - Brixton Club



Bus Stop Skrulltown Square

REACTOR CONTROL ROOM



JAMBALAYA
LOCATION/STAGE: PINWOOD R STAGE
DATE DRAWN: 14/10/2021 DATE ISSUED: 15/10/2021
DIRECTOR: ALI SULIM PRODUCTION DESIGNER:
ART DEPT: 1. ART DIR 1. DIRECTOR
CONT. MANAGER: 2. SET DEC COORDINATORS 2. PRODUCTION
CARPENTER: 3. SET DEC PAINTERS 3. SET DEC
PLASTERERS: 2. PROPS 2. ELECTRICAL
PAINTERS: 2. HAND PROPS 2. PROP SPARKS

REACTOR CONTROL ROOM

Reactor Room Lobby



"ZHELENZNograd" - SKRULL TOWN



"ZHELENZNograd" - SKRULL TOWN

Living spaces



"ZHELENZNograd" - SKRULL TOWN



Pod Room



GENERAL
 - CONCEPT : ALL PARTS HAVE BEEN SALVAGED FROM REAL WORLD
 - PARTS TO LOOK MISMATCHED DEPENDING ON ORIGIN WITHIN REAL WORLD
 - ALIEN TECHNOLOGY RETROFITTED WITH REAL WORLD PARTS

CONSTRUCTION
 - STRUCTURE TBD (STEEL / TIMBER / FLOWN FROM ABOVE)
 - WHERE POSSIBLE VARY LENGTHS OF ELEMENTS & ROUGH CUTS (eg. RIB LENGTHS / I BEAM LENGTHS)

SET DEC
 - CABLES & FITTINGS TO LOOK SALVAGED OR AVAILABLE IN REAL WORLD
 - EYE BOLT RODS TO HOLD PLASMA, ALSO ON FLOOR SURROUNDING PLATFORM AS IF FALLEN FROM ROOF
 - SEE CONCEPT ART FOR CABLES & SURROUNDING DRESSING
 - ADDITIONAL COPPER WIRE WRAPPED AROUND ELECTRO. MAGNET

AMBALAYA
 LOCATION/STAGE: PINWOOD R STAGE
 DATE ISSUED: 15/10/2021
 DIRECTOR: ALISSEUM
 PRODUCTION DESIGNER: JEFFREY HARRIS
 ART DEPT:
 1 X ART DFC
 2 X SET DEC GARDENERS
 1 X PRODUCTION
 CARPENTERS:
 3 X SET DEC PAINTERS
 1 X DOP/CAMERA
 PLASTERERS:
 2 X PROPS
 1 X ELECTRICAL
 PAINTERS:
 2 X HAND PROPS
 1 X FX SPARKS

FINLAND MAUSOLEUM



CREDITS

PRODUCTION DESIGNER

SUPERVISING ART DIRECTOR

SUPERVISING ART DIRECTOR

SUPERVISING ART DIRECTOR

ART DIRECTOR (GRAPHICS)

ART DIRECTOR (SNR)

ART DIRECTOR (SNR)

ART DIRECTOR

ART DIRECTOR

ART DIRECTOR

ART DIRECTOR

ART DIRECTOR (STANDBY)

ART DIRECTOR (STANDBY)

GRAPHIC DESIGNER

GRAPHIC DESIGNER

FRANK WALSH

JOHN FRANKISH

MALCOLM STONE

TIM BLAKE

KAUSH BHARTI

GLEN YOUNG

SUSAN WHITAKER

WILL SMITH

JANE HARWOOD

EMILY NORRIS

AMBER KING

ABBI SNAPE

MIRANDA CULL

CHLOE HARDEY

LAURA WHITEHOUSE

CONCEPT ARTIST

SET DEC CONCEPT ARTIST

SET DECORATOR

SET DECORATOR

SENIOR ASSISTANT SET DEC

SENIOR PRODUCTION BUYER

PROPERTY MASTER

CONSTRUCTION MANAGER

SCENIC ARTIST

GRAFFITI ARTIST

ZANE REICHERT

JEREMY HUNTER

VINCENT JENKINS

JONATHAN WARD

TOM WIGNALL

ROMEK DELIMATA

ELEVATION CC
SCALE 1/4" TO 1'

JEFFREY READ

MEL CUMMINGS

ADRIAN ANDSCOMBE

MARIE ISABEL

SUE JACKSON POTTER

KATIE ADAMSON

EWAN ROBERTSON

EAMON MCLOUGHLIN

JAMES GEMMILL

ELEVATION DD
SCALE 1/4" TO 1'

PAUL SMITH