

# Barbie

F O R Y O U R C O N S I D E R A T I O N

BEST PRODUCTION DESIGN  
SARAH GREENWOOD



# B A R B I E L A N D



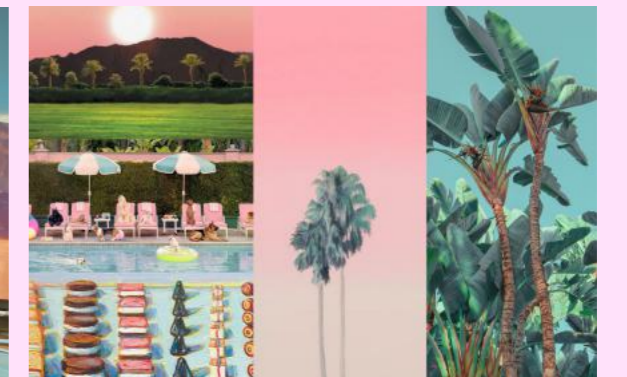
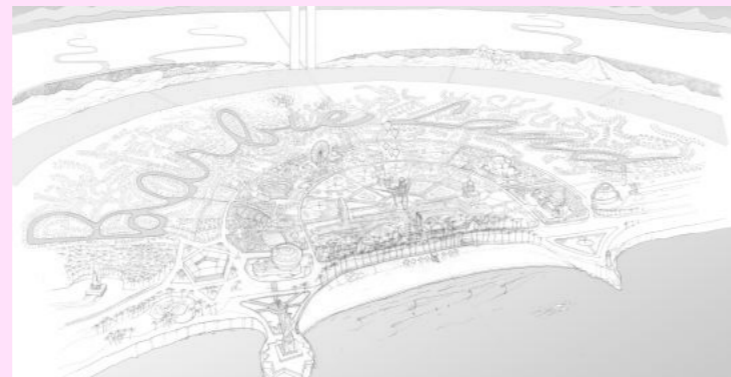
Welcome to the perfect suburbs, a flawless, real, plasticised world where fake is the beautiful reality. To capture this and our everlasting pink “magic hour” sunsets, we needed to create our own environment on a soundstage. Our Barbieland roads spell out Barbieland, with our cul-de-sac being the dot of the “i”.

Barbieland was built within the world of a soundstage, with hyper-saturated colour and paired back detailing. The skies are painted cloths (780ft x 50ft for the Dreamland set), there are painted cut-outs, three-dimensional ground rows, and amazing scenic work throughout. There is a feel of Palm Springs and the paintings of Wayne Thiebaud; it's about investigating the pastel palette in its many forms.

There is a multiplicity of Dreamhouses, predominately in shades of pink, and these Dreamhouses are the same, but different. They are set at differing angles on their plots, accentuating and mirroring their similarities and differences. True to Barbie Dreamhouses everywhere, these buildings have a “reveal” quality to them; there is no architectural logic, and ours is a world that has its own very particular scale.

Surrounding this perfect suburbia is a microcosm of perfect Americana, from the Diner to the Drive-In to a version of Mount Rushmore, to the beach.

B A R B I E L A N D



# B A R B I E L A N D



Barbie Land Full Map (Opening Sequence Only)\_Full Front Elevation



Barbie Land (as seen from Beach & Avenue))\_Full Front Elevation



Barbie Land (as seen from Beach & Avenue)\_Zoomed on Avenue\_Sectional Front Elevation



Barbie Land (as seen fro, Beach & Avenue)\_Avenue Hero Buildings Only\_Sectional Front Elevation

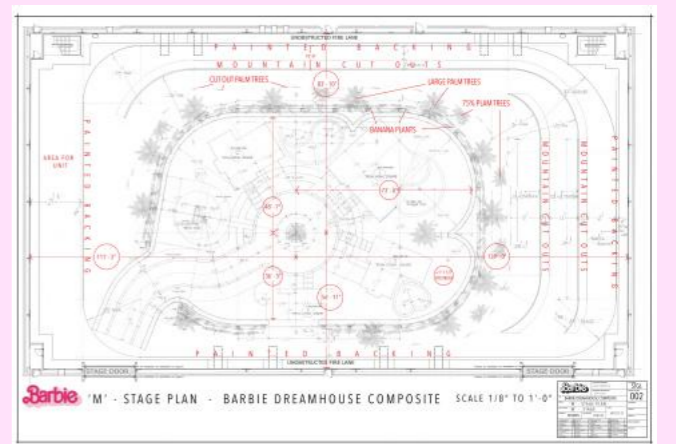
# D R E A M H O U S E

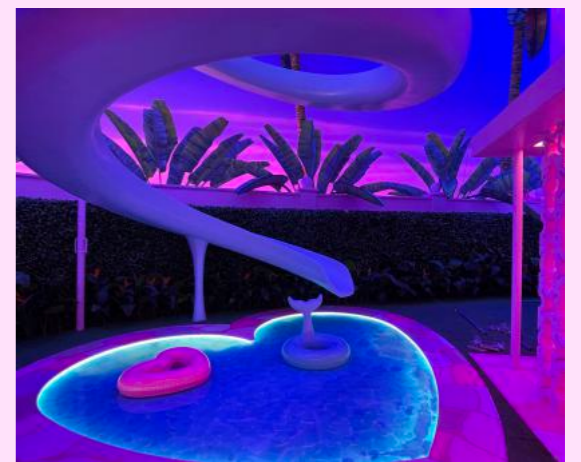
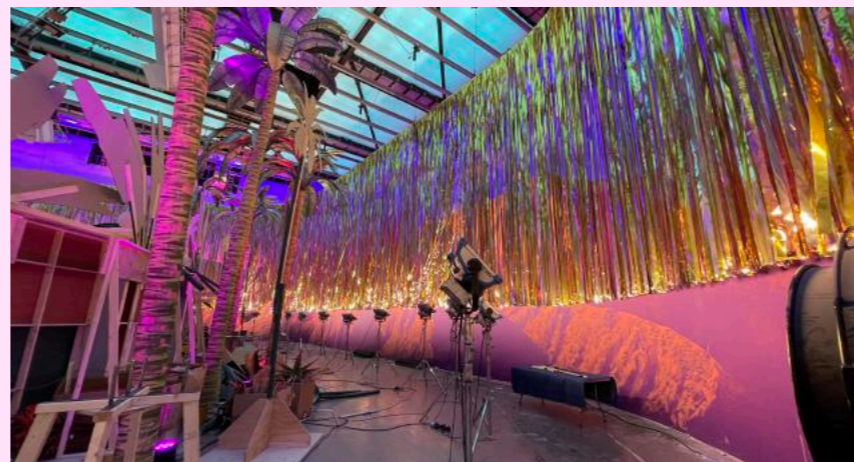
The Barbie Dreamhouse has a resemblance to the Mattel toy, but importantly it is a new interpretation for our story, not a recreation. Houses are scaled down by 23 percent. They are structures without walls, and the painted pools have resin for water.

Decals on the palm trees and in the set dressing (such as in the refrigerator) emphasise the toyetic qualities of the Dreamhouses in Barbieland and of Barbieland itself. Barbie's car is always parked outside and even though Barbie drives, there is a driverless quality about her car.



# D R E A M H O U S E





# B E A C H



Imagine swimming in the sea and never getting wet. Water is not real in Barbieland, and that perhaps best epitomised the challenge. For our Barbie reality, we had to build our beach and ocean on a sound stage. Our sky is a massive, perfect, painted sky. Our sea has perfect rolling waves...but they are static. It really was the beach that had to be everything, but with no real water, sun or sand!

We magnify the make-believe when we contrast it to the reality of Venice Beach in our Real World.



B E A C H



B E A C H



# T R A N S I T I O N S

The script described “A rip in the space-time continuum”. Our transportation sequences were the antithesis of a classic warp speed “Space Movie” transition. Here we could use our love of all the in-camera, almost theatrical conventions.

When we arrive from Barbieland into the Real World, it looks like they are in a completely different movie; it looks as different as Kansas to Oz, except in reverse—we start in Oz technicolour and travel to Kansas.

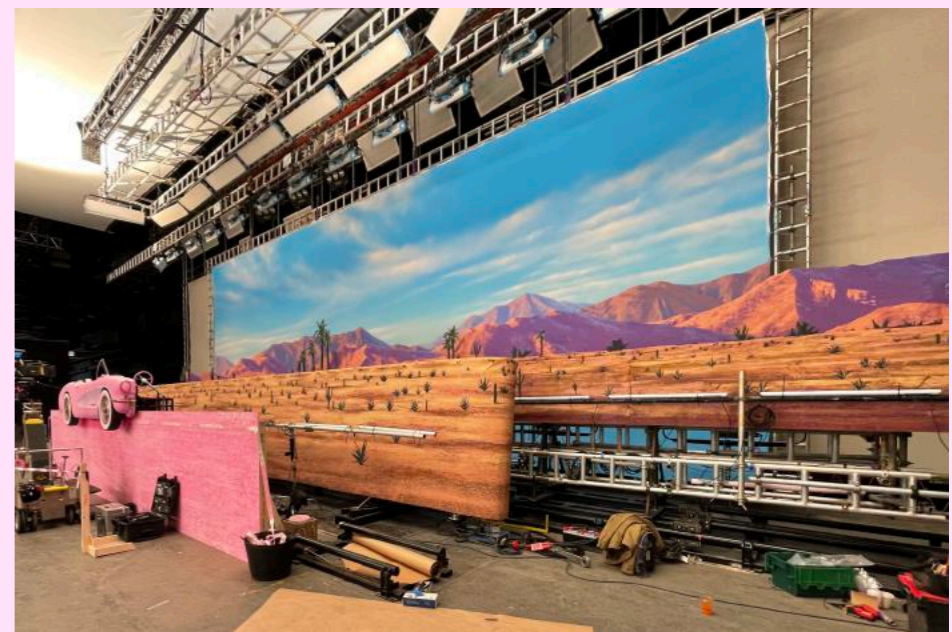
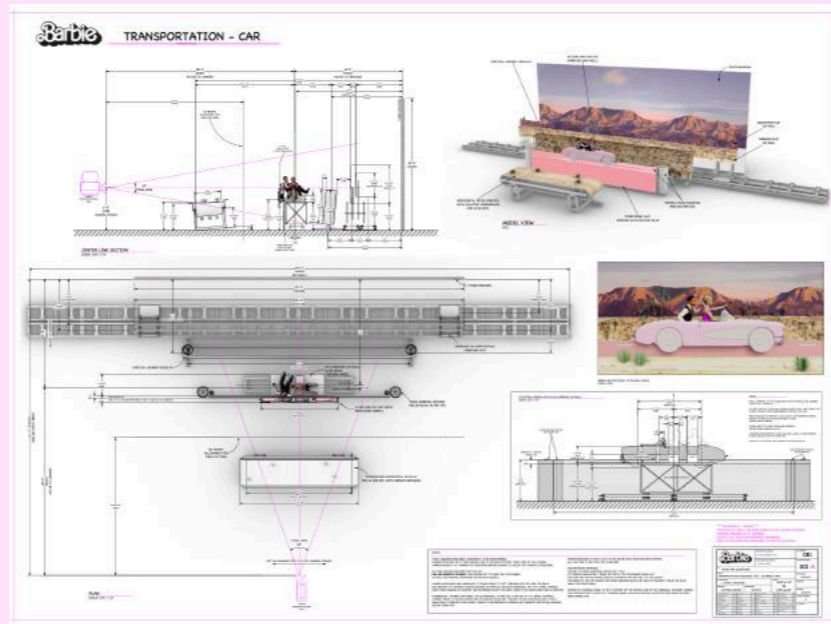
The sequence carries our characters between Barbie Land and the Real World via six environments using six modes of transport. Each has an animated quality, which comes from the in-camera effects.

We took inspiration from museum dioramas and built up each set in layers of cut-outs that were scenically painted. The sets rocked, spun, slid and jiggled past the actors and through the camera's field of view.

We employed a number of theatrical techniques to create movement: spinning helix rigs emulated rushing water and a perception of depth was created; travelator rigs rushed tulips past in the foreground while mountains cruised on the horizon; ice skaters spun on frozen lakes and dolphins leapt in the wake of a boat by way of bespoke mechanisms that joyfully brought the scenery to life.



# T R A N S I T I O N S



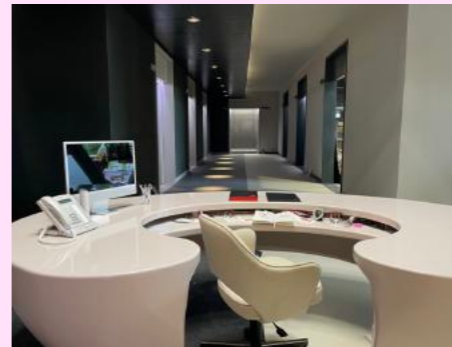
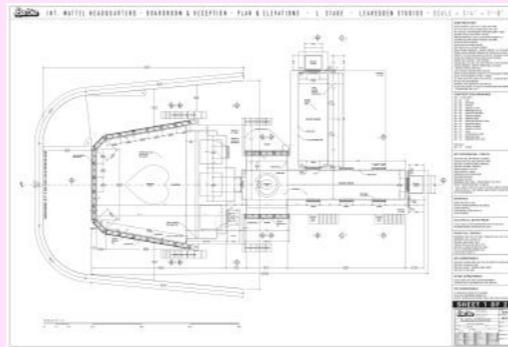
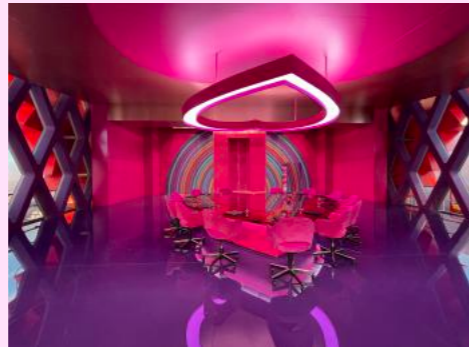
# M A T T E L H Q & 1 9 5 0 s K I T C H E N / B A S E M E N T

In Greta's mind, this set was halfway between Barbieland and the Real World - visually, our Mattel offices were a bridge between the two, described in the script as being a "six-year-old girl's pink and fluffy heart".

We have the ghost of Ruth Handler (the creator of the first Barbie in 1959), who "keeps an office" on the 17th floor.

We wanted the "perfect" representation of Los Angeles outside the windows from the top floor, so (with many apologies to Los Angeles) we played fast and loose with the city's architecture and layout, nudging the Hollywood sign closer and slightly to the left, representing Downtown as the Emerald City and putting the Warner Bros. Discovery lot centre frame!

M A T T E L



# 1 9 5 0 s K I T C H E N



# W E I R D   B A R B I E   H O U S E

One house stands alone, unique and isolated, hiding in plain sight. It is the Boo Radley house of Barbieland, and it is the home of Weird Barbie. Away from the Dreamhouses, on a slight rise, surrounded by a high dark hedge, it is a house avoided by the beautiful Barbies. It is a house of jarred angles, dense with colour and pattern, a ghostly remembrance of a classic Dreamhouse, now distorted, out of kilter. It is the opposite of the perfection of Barbie's Dreamhouse.

As Greta referenced, "It's as if you put Jeff Koons, Murakami and Gaudi in a blender"

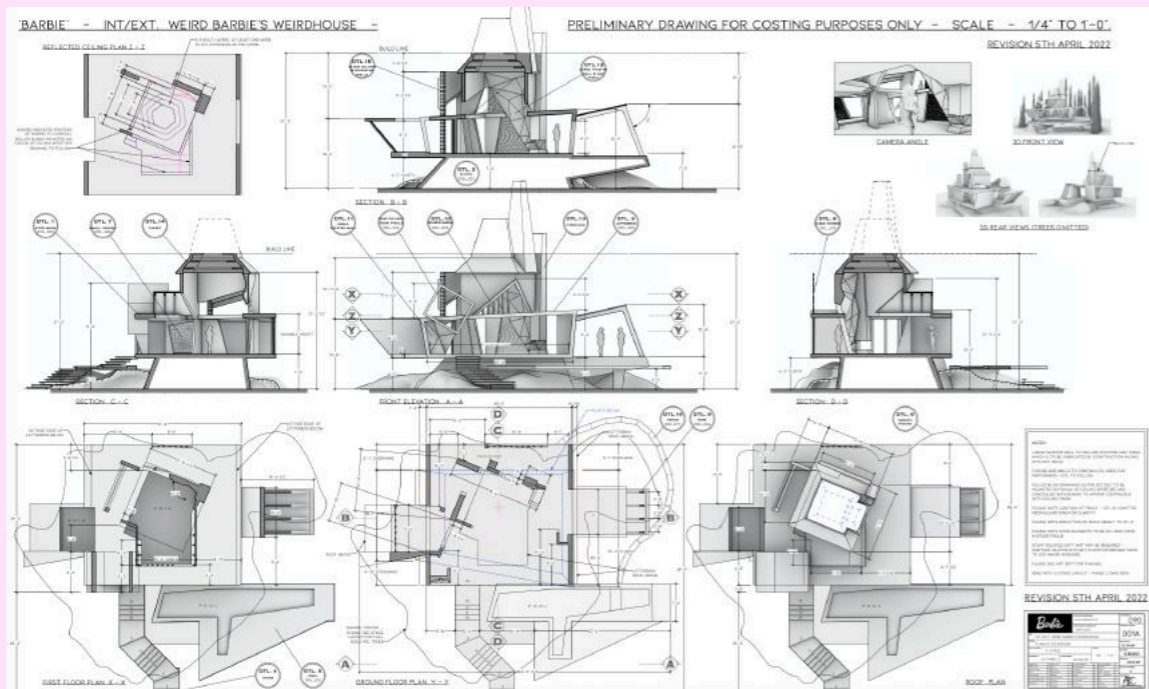
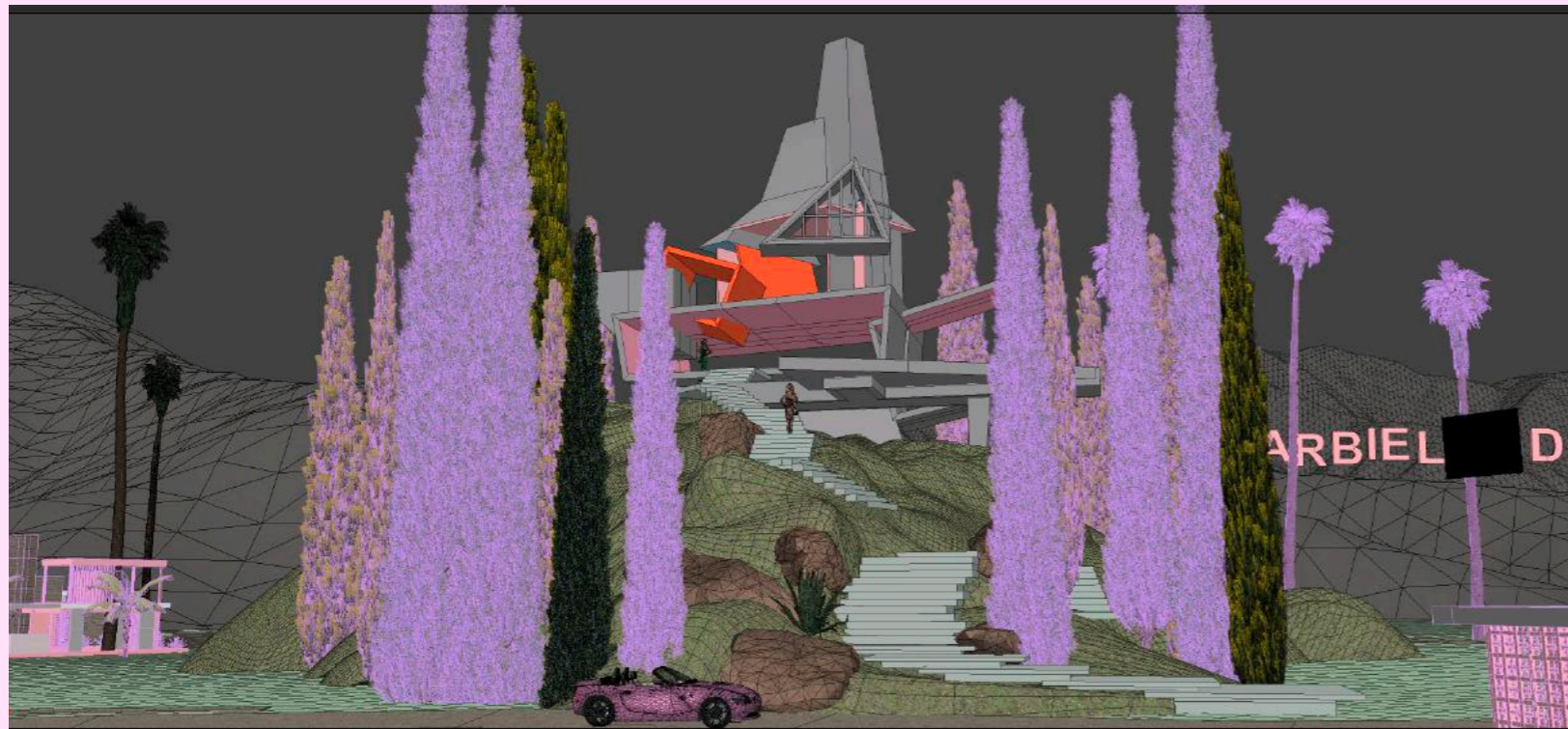
But of course, there is nothing to be afraid of here and there is real heart and community in this Weird Barbie household of Mattel misfits. So, it could not feel gloomy or grim; it is a riot of anarchical fun and colour and abstraction, mixed up and varied but not a horror show.

It still has a patio and a pool, it's just a bit...different.





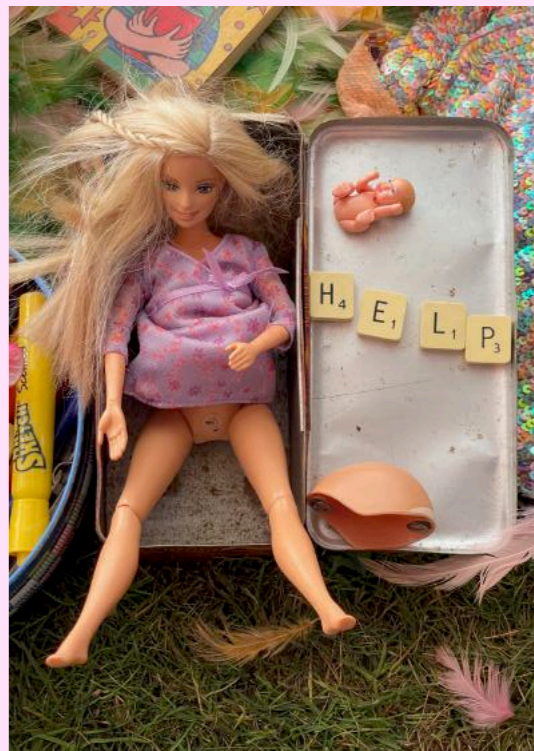
# WEIRD BARBIE HOUSE



W E I R D B A R B I E H O U S E



05/003





After Ken experiences the Patriarchy in the Real World, he returns to Barbieland and turns Barbie's Dreamhouse into his own Mojo Dojo Casa House.

Katie Spencer (Set Decorator) completely understood how this set had to change from perfect to "just Ken"!

This concept is exactly the same as the Dreamhouses, with just surface differences; it is like a Richard Hamilton collage: shiny hard surfaces, high contrast colours.

This is the only time we see black in the design/décor of Barbie Land. Alongside fake furs, horses, BBQs, Foosball Table, mini basketball hoop, chin-up bars, dart board, mini-fridges, crab walking Hummers and... more horses!

The jokes of the Ken House needed to be visually clear because the humour is in Ken's (mis)understanding of our world and the patriarchy. He is the Citizen Ken of Barbieland.

K E N ' S M O J O D O J O C A S A H O U S E





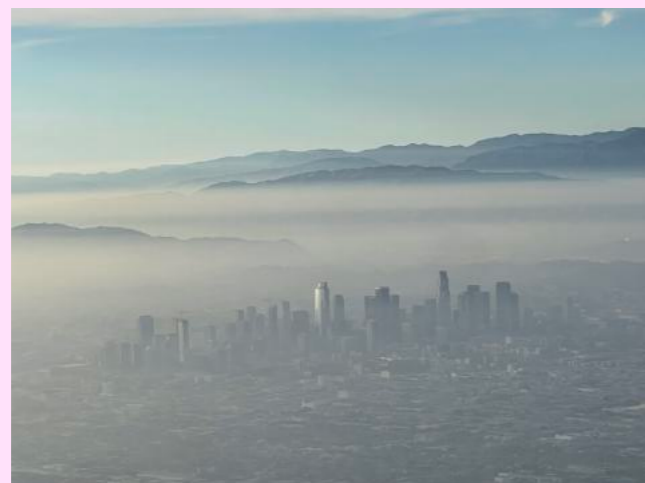
Off to our Real World, Los Angeles, to shoot our US part of the film! Filming here, we were at the Genesis of all things Barbie, just real.

Venice Beach is where Barbie and Ken arrive as complete aliens. I loved the fact that the first things our heroes see are fabulous graffiti palm trees, the complete antithesis of Barbie Land beach.

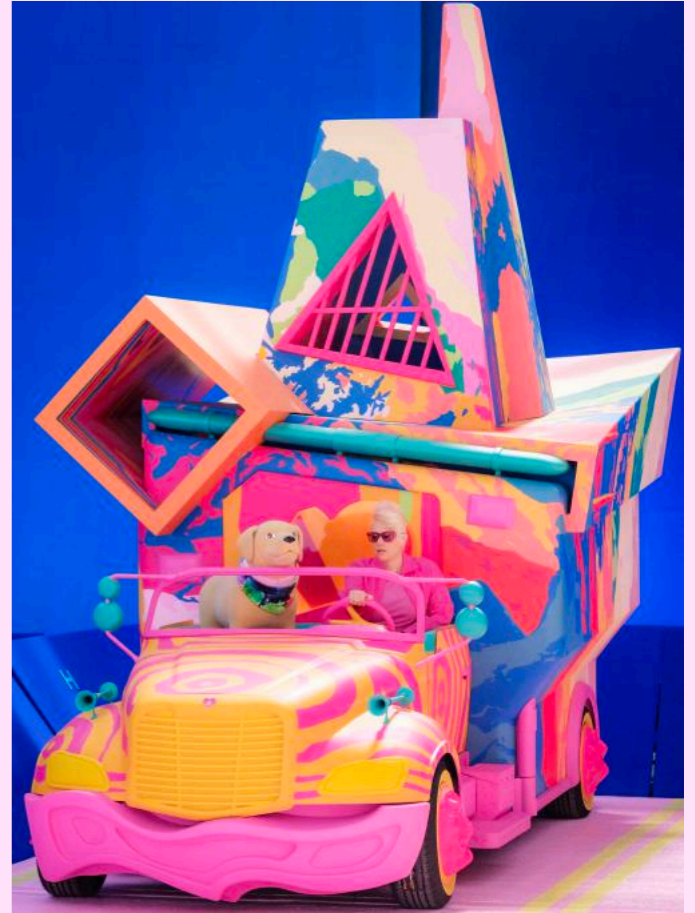
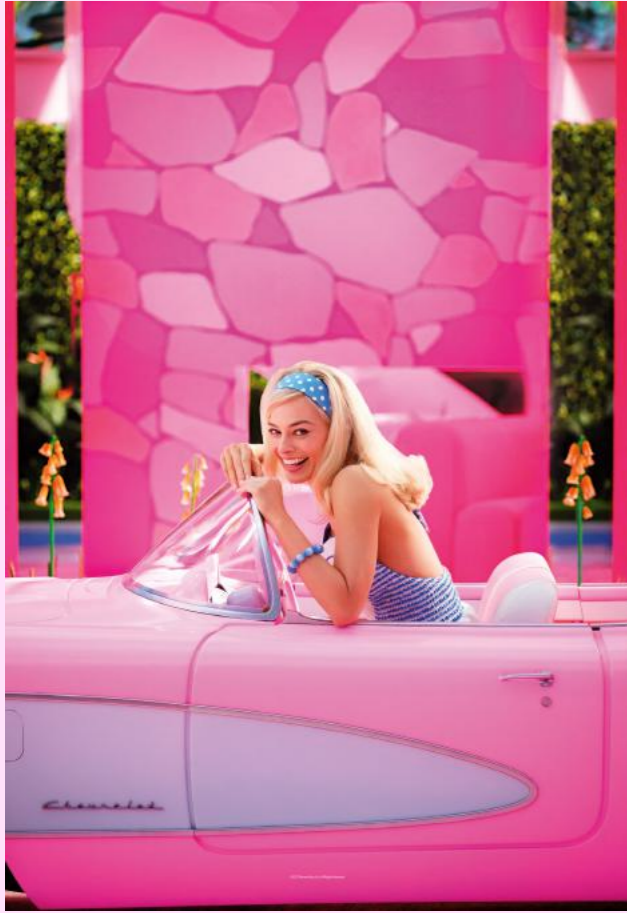
We landed in the most capable hands of Andrew Max Cahn, Supervising Art Director; Gordon Stotz, Art Director; Set Decorator Ashley Swanson; and Location Manager Robin Citrin. They looked after us brilliantly and it was such a great pleasure to work again in the US with such talented, professional, and personable teams.

And it was also such a treat to be able to look at the frame and not to see pink!

L A / R E A L W O R L D



# VEHICLES



# MINIATURES

Creating miniatures for this film was a dream! We used the very particular sensibility of this built craft to assist the process of world building. Here we emulated the idiosyncratic quality of the aesthetic already achieved in the full-scale sets, but at a smaller scale (1:18).

We created the set extensions for the Beach, Barbieland, Open road, Busy town and Weird Barbie. These “cake slices” were then Lidar scanned, providing comprehensive colour, texture and proportional reference for VFX to generate the full environment.

Additionally, we made a 1:12 scale set (Weird Barbie) that was shot via a more traditional miniatures method. It was our way of keeping it toyetic and real!





# MINIATURES



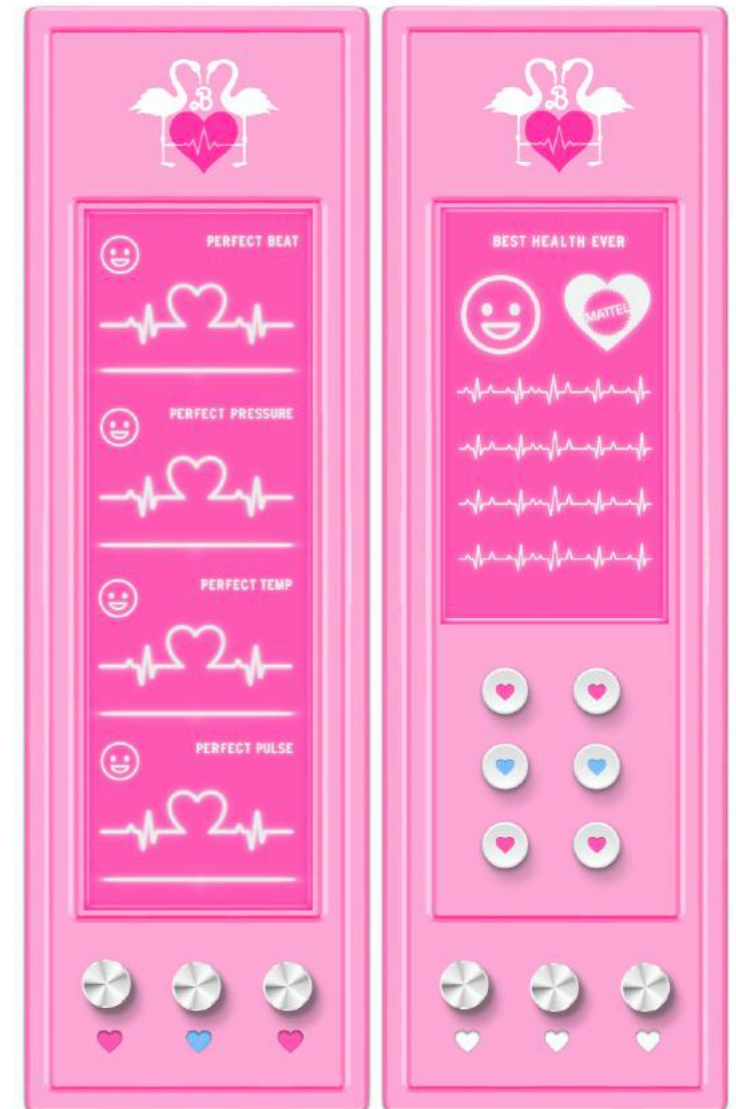


Creating a Graphic identity for this extraordinary world required the combining of the joy and fun of the Barbie toy with timeless elegance.

We drew inspiration from the work of Wayne Thiebaud, as well as type style from 1950s vintage sign-writing books.

To echo the humour of script, the handwriting and type was nothing but dashes, hearts and simple wavy lines. All this was then meticulously matched to the established palette by an amazing team to complete the world.

# G R A P H I C S



# C R E W

## PRODUCTION DESIGNER

SARAH GREENWOOD

## SET DECORATOR

KATIE SPENCER  
ASHLEY SWANSON (LA)

## SUPERVISING ART DIRECTORS

DEAN CLEGG  
ANDREW MAX CAHN (LA)

## CONCEPT ARTISTS

PAUL CATLING  
KIM FREDRICKSEN  
KARL SIMON GUSTAFSSON  
EVA KUNTZ  
SCOTT MCINNESS  
ANDREY RYABOVICHEV

## ART DIRECTORS

MARK SWAIN  
JOE HOWARD  
KATRINA MACKAY  
JORDANA FINKELL  
HUGH MCCLELLAND  
ALEX WALKER  
GORDON STOLZ (LA)

## ILLUSTRATORS

DAVID ALLCOCK  
STEVE FORREST-SMITH

## ART DIRECTORS

EMMA MACDEVITT  
NINA CARROLL (2ND UNIT)

## CONCEPT MODEL MAKER

JACK CAVE

## ASSISTANT ART DIRECTORS

IRENE DIMARCA  
SONIA KASPARIAN  
JASMINE LEAN  
LAURA MILLER  
CLAIRE SHAKESPEARE  
JAKE VOLLMER (LA)

## GRAPHIC ARTISTS

ALICIA GRACE MARTIN  
MATILDA CRASTON  
ELEANOR LAMB  
LAUREN WAKEFIELD  
ADAM TANKELL (LA)  
MAIA KING

## ART DEPT CO-ORDINATOR

TAMARA CATLIN-BIRCH  
STEPHANIE FREY (LA)

## ASSISTANT GRAPHICS

KATE BEARD  
GRACE SHEPHERD  
NINA ATTINELLO (LA)

## SET DESIGNERS

MILLY HANSON  
JACK LEATHER  
HEATHER RACKSTRAW  
DAN WARREN  
EMILY BATES

## ART DEPT ASSISTANTS