

MARVEL ★ **STUDIOS**

the ***Fantastic*** **4**

FIRST STEPS

ADG Submission Presentation - Fantasy Feature Film Category

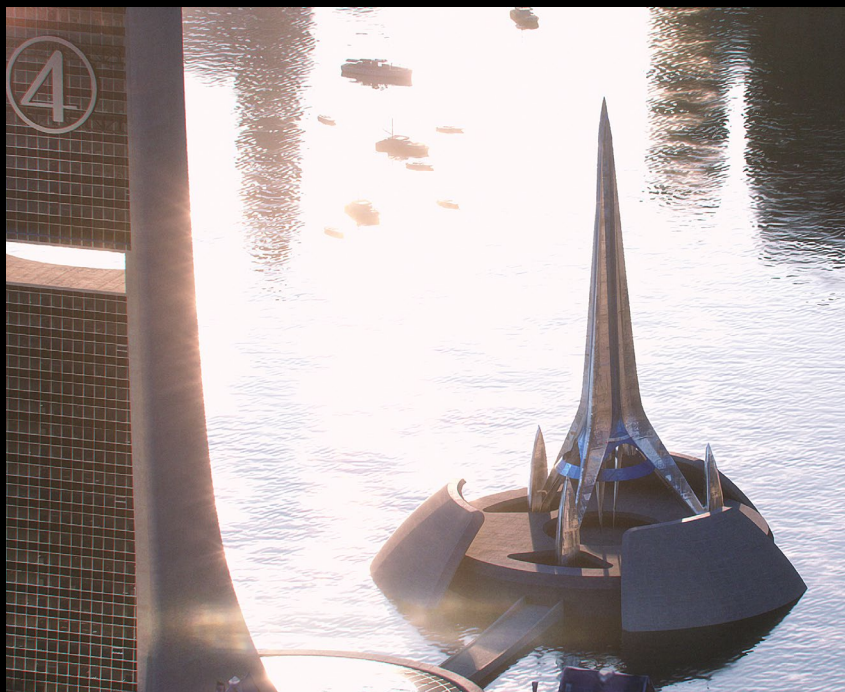
Kasra Farahani - Production Designer

Nick Gottschalk - Supervising Art Director Set Decorator - Jille Aziz



The Baxter Apartment - Set Build. The Baxter Building - VFX Build





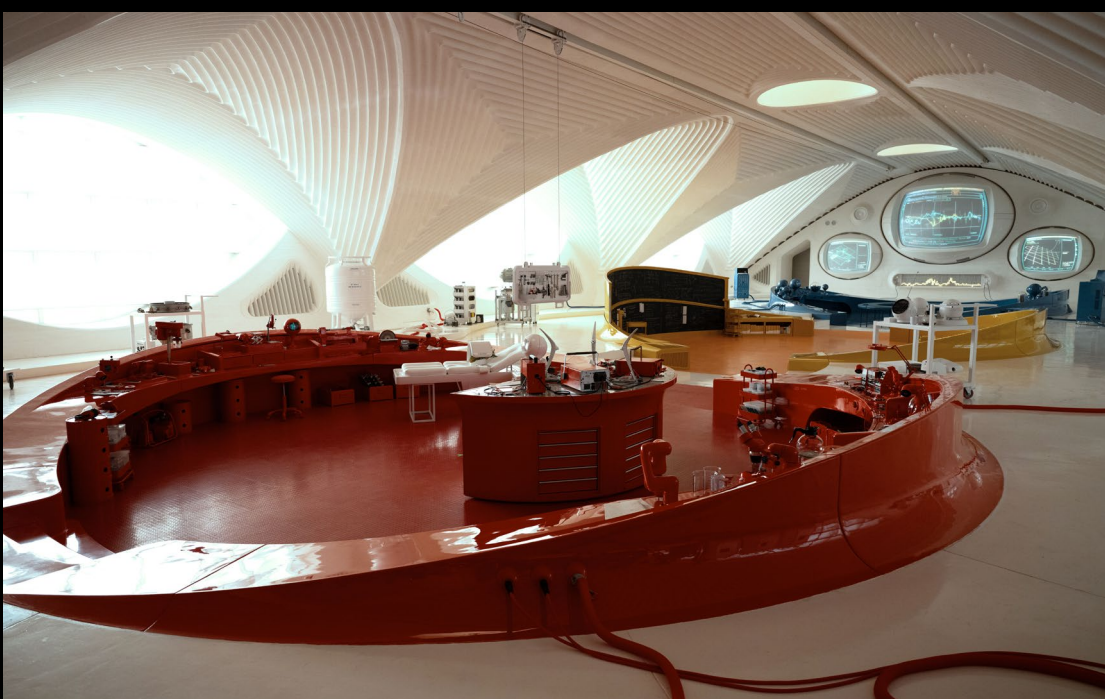
The Baxter Building - Concept Art



The Baxter Apartment - Concept Art

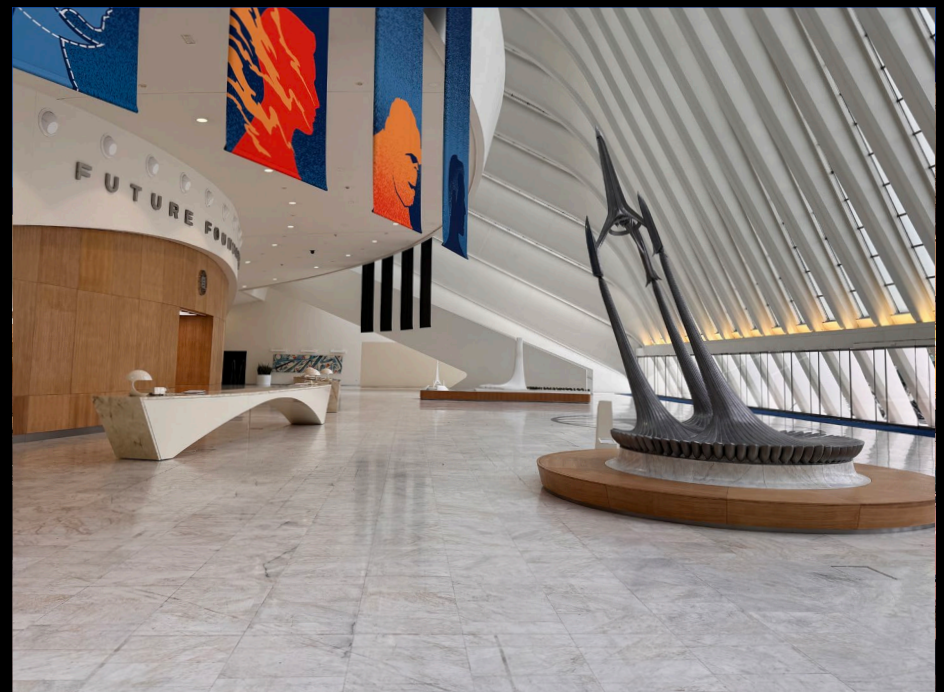


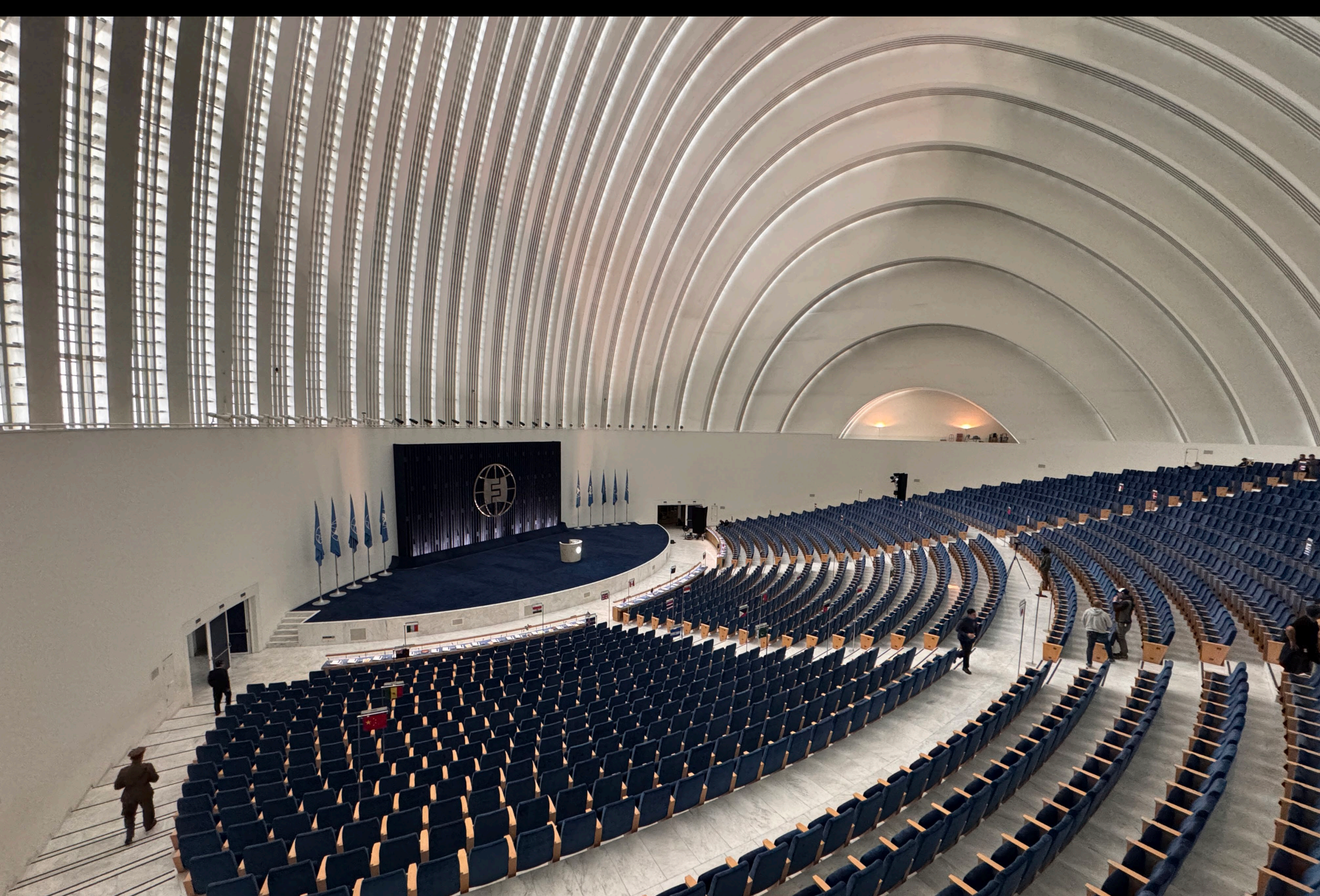
The Baxter Apartment - Concept Art

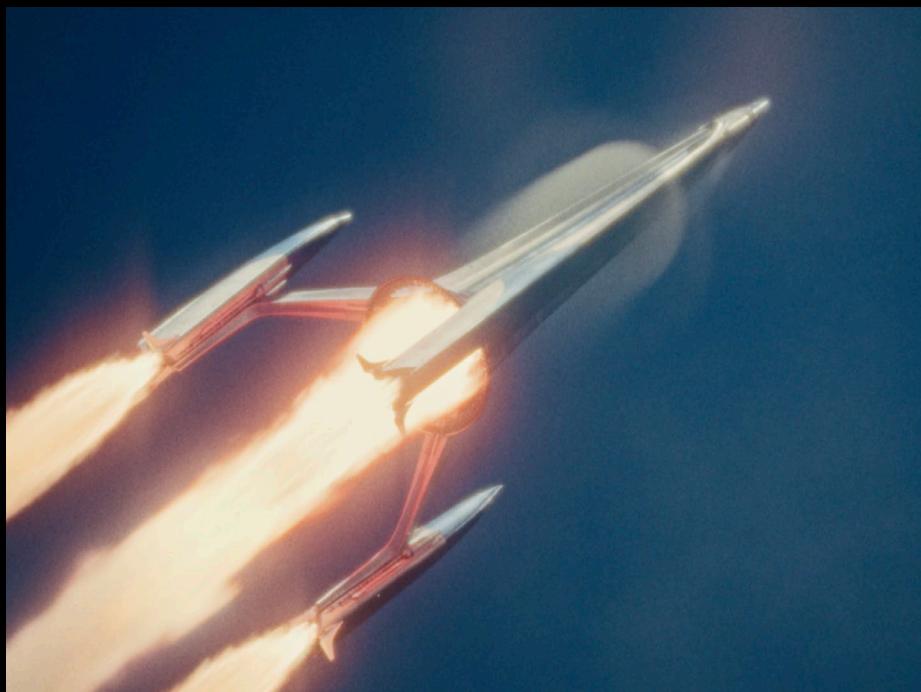


The Baxter Building, Reed's Lab - Set Build







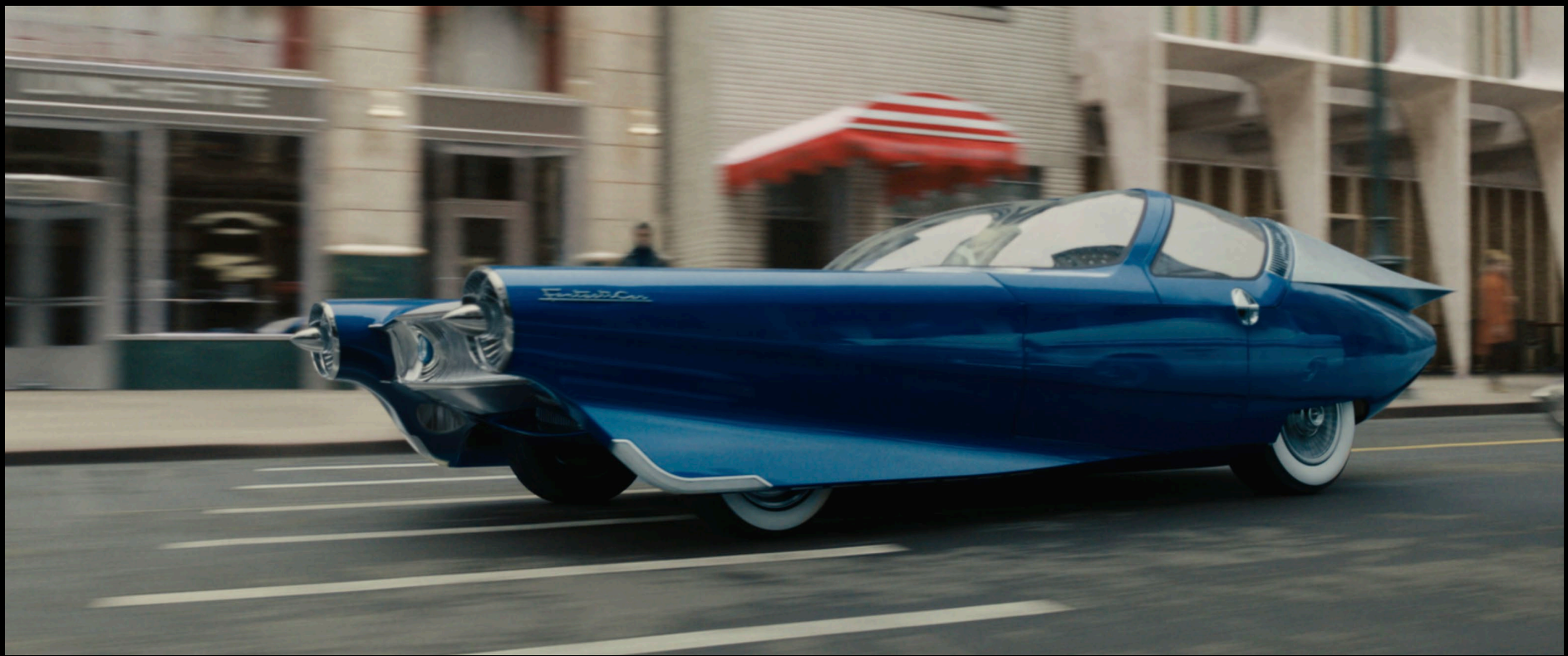


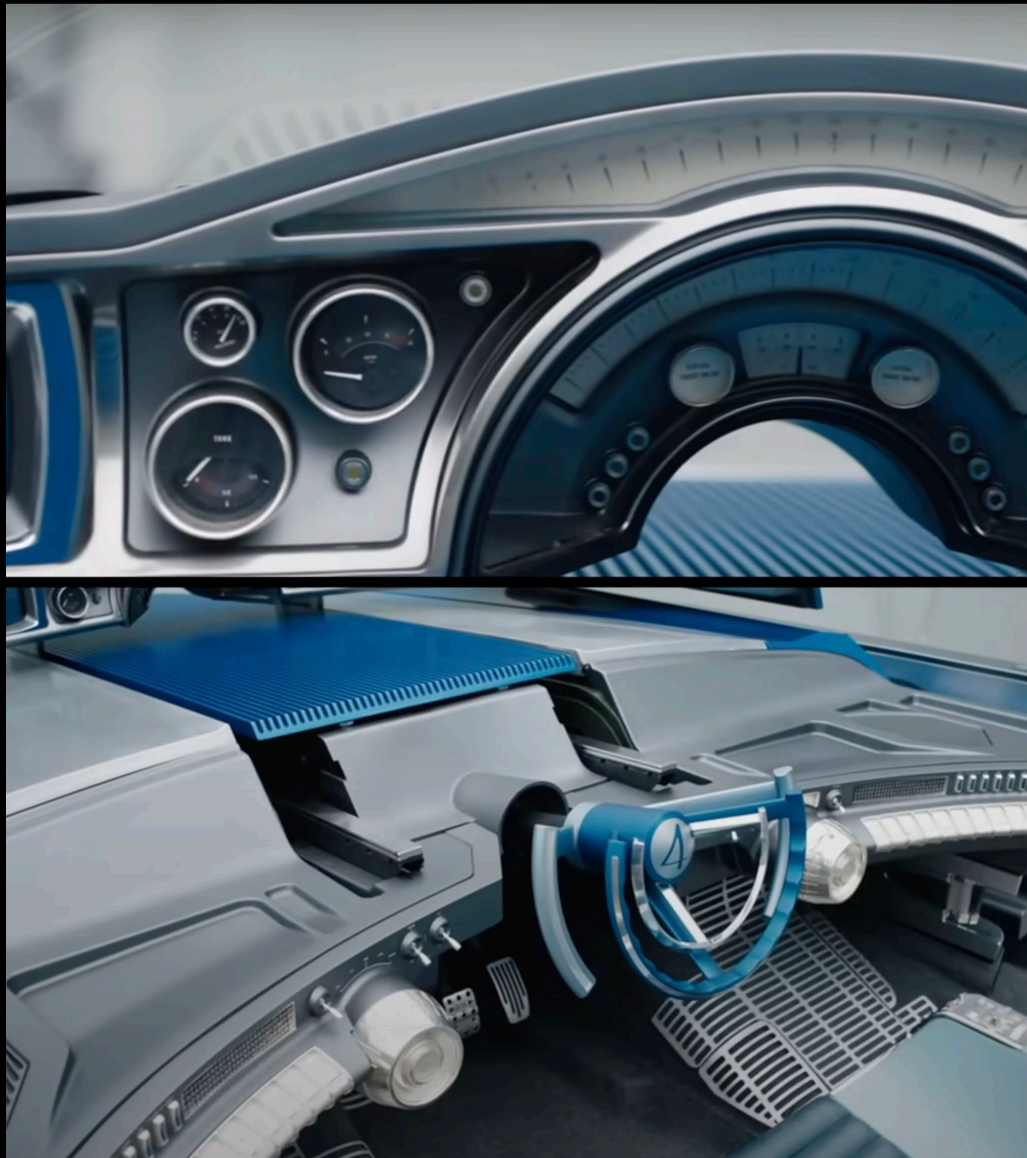
The Excelsior Interiors - Set Builds. The Excelsior Exterior - VFX Build





FantastiCar







Times Square- Set Build and VFX



Times Square - Set Build and VFX Extension

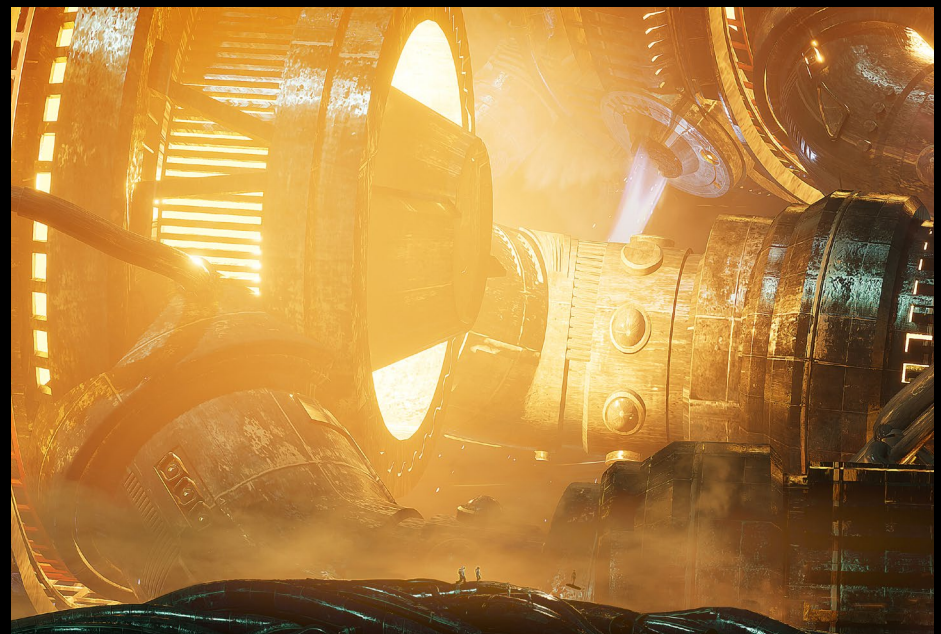
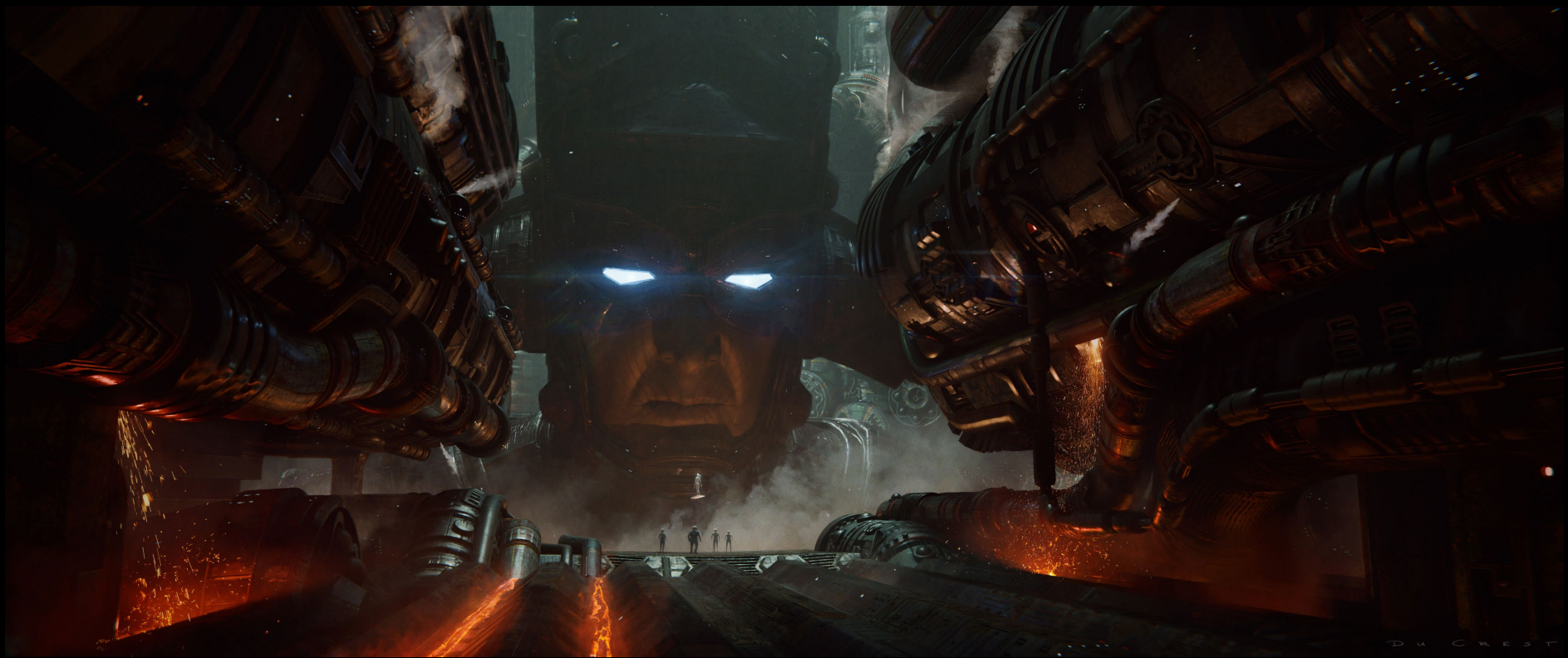


Times Square- Concept Art









SCIENTISTS · EXPLORERS · PROTECTORS



FOUR YEARS
FOUR HEROES

FUTURE
FOUNDATION | 

SCIENTISTS · EXPLORERS · PROTECTORS



4 YEARS

IMAGINAUTS

FUTURE
FOUNDATION | 

ADG Submission Presentation Fantasy Feature Film - Category

Production Designer's Statement

As we built the world of *Fantastic Four: First Steps*, what excited me most was the scale of the canvas and the collaboration required to paint it. From the beginning, director Matt Shakman and I knew we weren't simply illustrating a superhero story—we were conjuring an entire civilization shaped by the mind of Reed Richards, a retro-futuristic America where mid-century optimism had materialized into architecture, vehicles, and urban life. Realizing that vision demanded an Art Department operating at the height of its powers. Set decorator Jille Azis was an indispensable partner in shaping the film's emotional and tactile language, while artists like Joe Studzinski, Tex Kadonaga, Josh Viers, Patrick Dunn-Baker, George Hull, Benjamin Last, Ed Natividad, and Jason Sweers helped me to find the form of the world through rigorous daily explorations. Our UK team, led by Nick Gottschalk and including Tom Whitehead, Guy Isherwood, Alex Baily, Liam Georgensen, Oliver Goodyear, and Charis Theobald—transformed those ideas into physical reality, overseeing monumental constructions such as the two-thirds-scale Times Square backlot, the Baxter penthouse, Reed's lab, and the fully realized Excelsior interior and fully practical, driving *Fantasticar*. Dozens of craftspeople—carpenters, plasterers, modelers, fabricators, painters, riggers, and scenic artists—poured their precision and imagination into every surface, from the shimmering burnished plaster of Reed's lab to the intricate industrial elegance of the spacecraft. Graphic designers, props teams, and the SFX and engineering crews layered in functionality and authenticity, ensuring the world felt truly lived-in. What emerged, in my opinion, was a world both beautiful and wildly ambitious.

Kasra Farahani – Production Designer