

# TWINLESS

## DESIGN NOTES

This is an intimate, actor forward film and we didn't want to call attention to 'style' so realism and subtlety were at the forefront of the design. At the same time, we worked in two major themes:

**#1 REFLECTION.** We used mirrors and reflections to constantly remind us of the lost double, the twin who isn't there. Triangular spaces allowed us to get the most out of the reflections without exposing the camera. Set dressing and props also worked with the double/single theme.

**#2 THE GIVING TREE.** We worked with plants and Shel Silverstein's book 'The Giving Tree' symbolism, an important theme in the story indicating both growth and loss.

We spent a lot of time scouting to find unique locations that reflected these themes in the 'real' world and dressed to fit the characters.





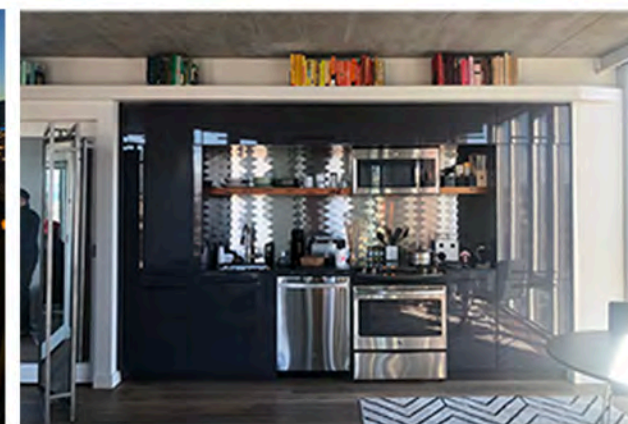
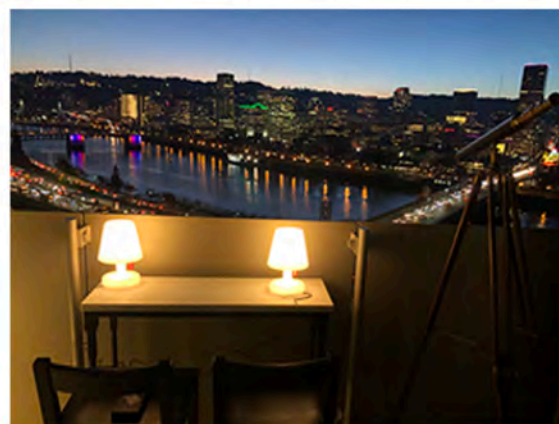
DRESSED SET

DENNIS APARTMENT

FILM STILLS



For Dennis, we found a lonely studio with a cold, beautiful view. The triangular layout enabled us to add full length gimballed mirrors and closet mirrors without compromising sightlines and maximizing reflective surfaces. He had exactly two of everything but was alone.





FILM STILL

MORE MIRRORS

Support group

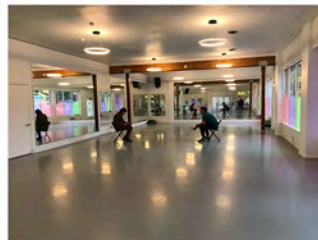


For the support group meeting, we reprised the triangular footprint with mirrored walls. We used a dance studio instead of the usual 'Church basement' because it had these elements.



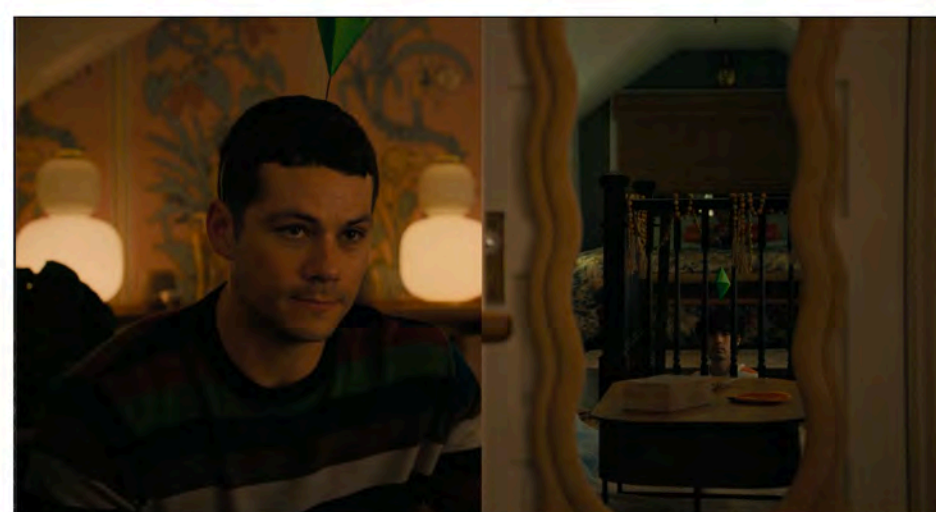
DRESSED SET

LOCATION



FILM STILL

Revolving door reflection

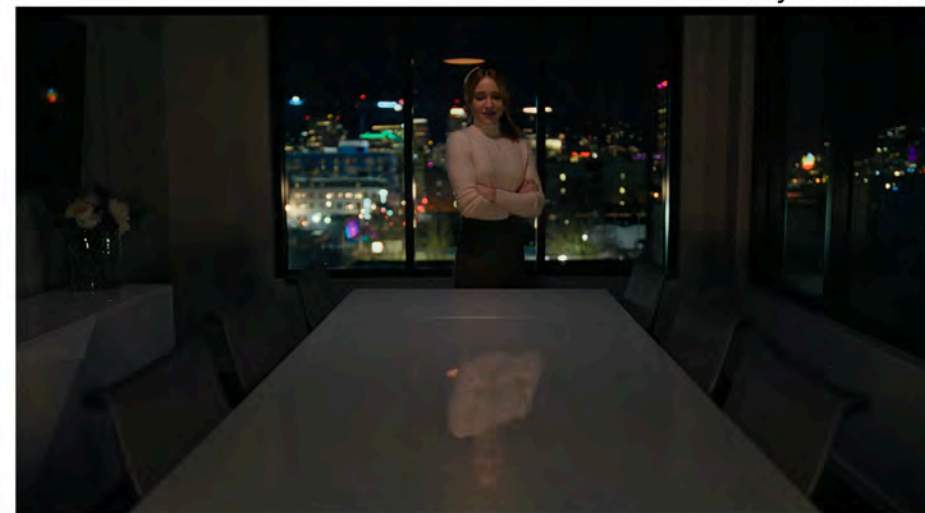


FILM STILLS

Marcie's room -split screen mirror



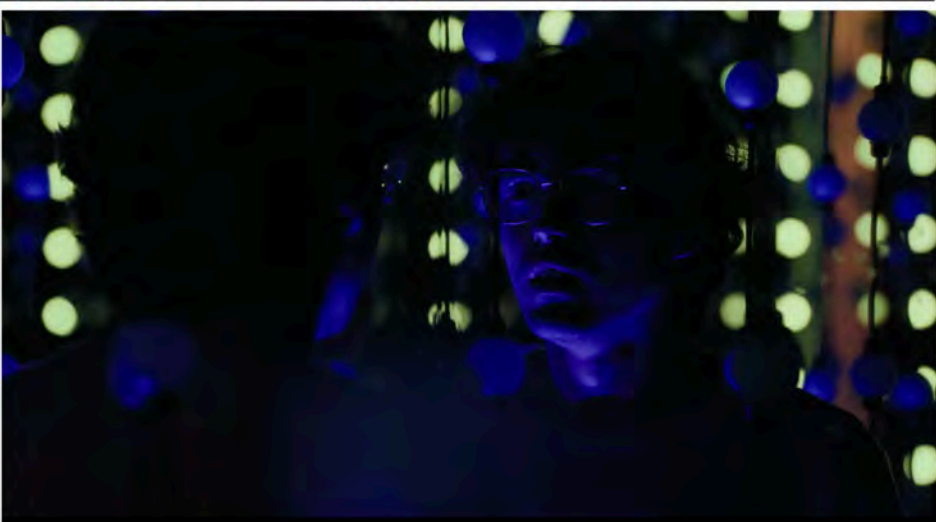
Gym mirrors



Moment of reckoning - reflective table



FILM STILLS



MIRROR MAZE

The mirror motif came to a head when Dennis has a panic attack. We found an interactive art space which gave us the mirror maze effect but also provided a creative improvisation space, enriching the sequence.

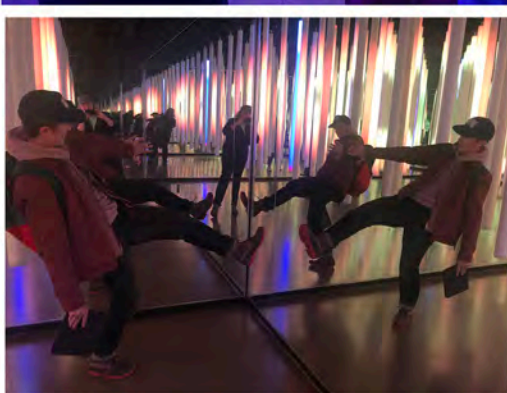
FILM STILLS



LOCATION



LOCATION





## GIVING TREE

Dennis is an aspiring book cover designer and redraws The Giving Tree cover to illustrate the accident he caused. In the film, everyone agrees it's in poor taste, which is classic Dennis. The tree became a sort of character of its own.

### FILM GRAPHIC



### FILM STILL

We built a wall of blossoms behind Marcy's desk -



### DRESSED SET



### ORIGINAL COVER



We made a lot of other covers for the bookstore as well.





Staged date night under an artificial cherry tree -



FILM STILL

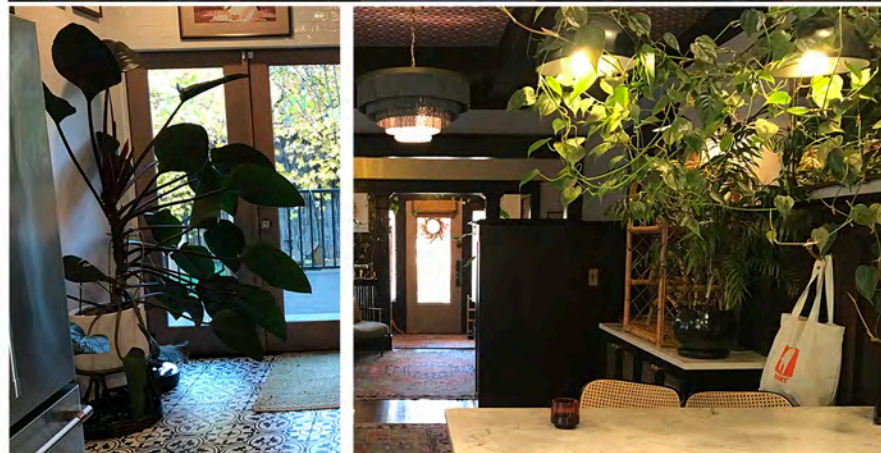
Marcie's floral wallpaper and plants -



DRESSED SET



LOCATION

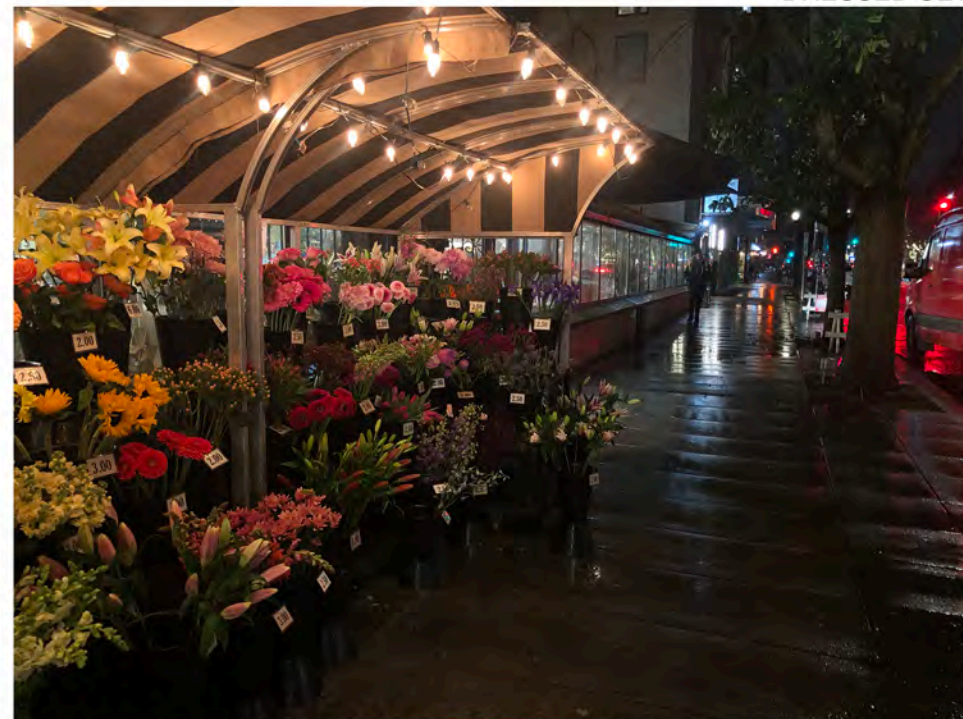


Eventually, Marcie's plants join Rocky's LEGO plant collection.

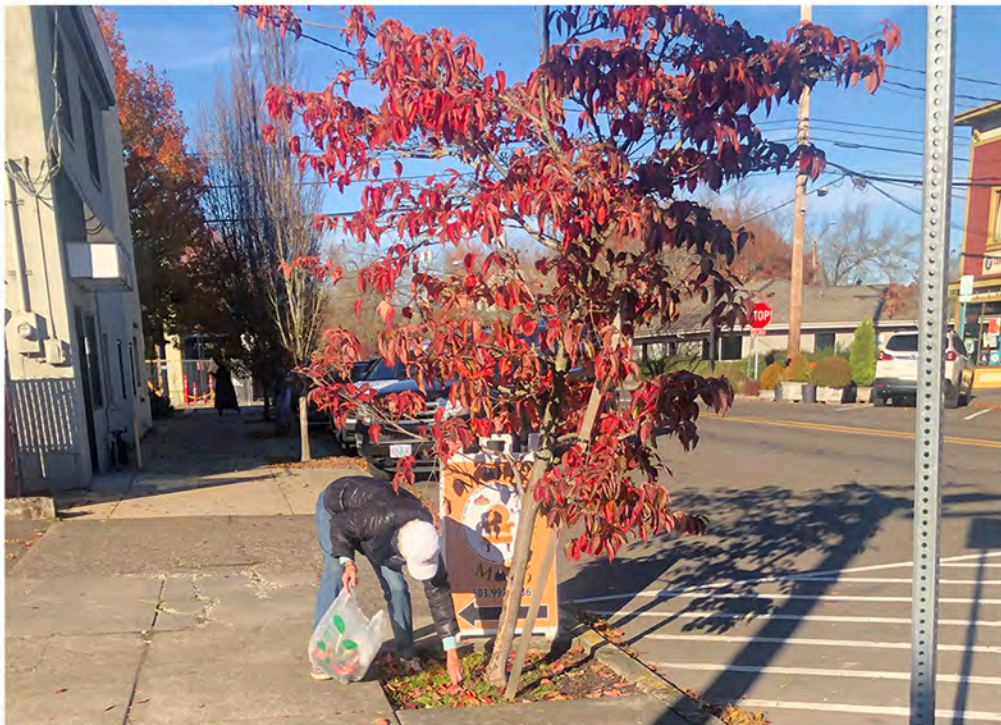


FILM STILL





We shot mid-winter so Chris dressed all the street trees with laurel leaves and brought out flowers for the summer scene. And Mom collected leaves three months ahead of time for the Halloween scene - a family affair!





# ROCKY'S APARTMENT

We wanted Rocky's loft to reflect his personality - a game designer who had spent time in Japan. He was urban, sophisticated, artistic, and immersed in video graphics.

DRESSED SET

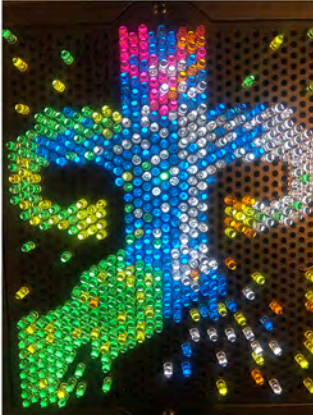


DRESSED SET

FILM STILL



His personal art was pixel-based and disassembling - a person disappearing.





## IDAHO HOUSE

We wanted the Idaho house to feel really different than the Portland city world, found a house that had never been renovated and dressed it to evoke the era of the twins' childhood.

LOCATION



DRESSED SET



One of the points of contention between Roman and his Mom was that there was no Christmas tree.

FILM STILL



LOCATION



DRESSED SET

