MJZ

SHAPE OF DREAMS

Written and directed by Spike Jonze



Production design - Francesca Di Mottola

Set Decoration - Lotty Sanna

Supervising Art Direction - Jo Riddell



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ON - Shape of Dreams *- Directed by Spike Jonze / Starring Zendaya*

For Shape of Dreams, we wanted to create a world somewhere between reality and imagination: an abstract creative laboratory where scale, perspective and physical reality could all be playfully challenged.

It all started with Spike's idea of a person in a giant blueberry costume!

Getting to the final design was an extensive process of exploration. We initially considered quite a few different directions; playing with primary colours, enormous geometric shapes and the idea of an all-white fashion laboratory, complete with huge rolls of fabric and all the paraphernalia of a working creative studio. We also explored the potential of creating a more graphic black-and-white environment and the possibility of incorporating cut-out figures and silhouettes, positive and negative shapes. All these ideas brought something interesting to the table, but gradually we realised that a much more abstract setting would give us the freedom we were looking for. We wanted a space that didn't dictate what it was but could become a playground for a playful creative experiment.

We settled on a single, vast white space, stripped of conventional architectural references and unnecessary detail. It became a blank canvas, allowing us to concentrate on Zendaya, the objects and all the transformations taking place around her.

The one architectural element we retained was a direct reference to the idea of a lab- a huge lighting grid, which formed an integral part of the main set. We took inspiration from the modular grid ceilings often found in clinical laboratories and enlarged it to a huge scale referencing somewhat brutalist architecture. It was a particularly ambitious build, both physically and technically. Rather than hiding the lighting infrastructure, we wanted to make it an intrinsic part of the set, giving the space a distinctive identity and a sense of scale.

Playing with scale and perspective were in fact one of the guiding aspects of the design. We built a collection of props in both oversized and ordinary proportions, including a giant red paintbrush, ruler and pencil. We also fabricated blue spheres and big cubes in a range of different sizes, alongside a huge six-foot-diameter white sphere. By carefully positioning these objects in relation to one another, the camera and Zendaya, we could play with forced-perspective effects, teasing the viewer's perception of scale and making the space appear to shift and transform. The objects became almost sculptural elements within the white environment, allowing us to create surreal compositions without having to build elaborate scenery.

The space and its objects became active participants in the storytelling, with transformations expressing the creative process itself: ideas taking shape, being tested, stretched and reimagined before eventually finding their form.

We also built a scale miniature of the entire set, including its lighting grid, populated with miniature figures replicating Zendaya and the dancers. This extended the play with scale into a miniature world within the larger one. The film culminates with giant Zendaya reaching into the miniature set, picking up the tiny version of herself and placing her on a shelf alongside the other dancers and an assortment of white objects one might find in a fashion atelier or laboratory.

The sets and props were developed in close collaboration with Spike and the wider creative team, with the camera's point of view always very much part of the design process. It was important to us that these illusions retained a tangible, physical quality. Rather than relying on visual effects, we wanted to find inventive practical solutions that would allow the camera to capture the various creative beats. The production design needed to feel effortless, even though there was a great deal of thought, fabrication and precision behind it. Looking back, what I find most rewarding is that we created a world that was deceptively simple. A single white space and a big lighting grid, a collection of objects and a few shifts in perspective were enough to open up an entire universe of possibilities.



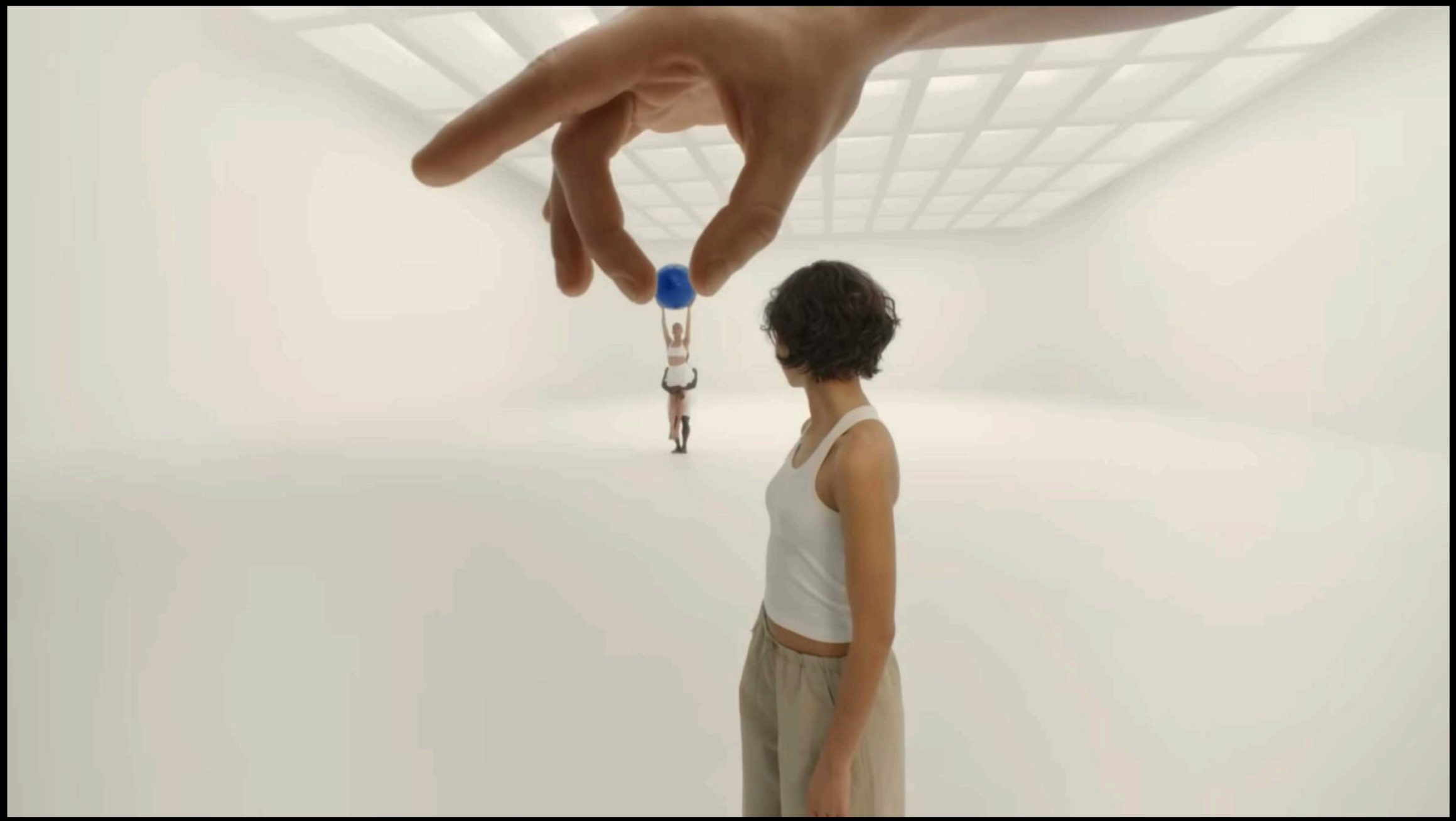




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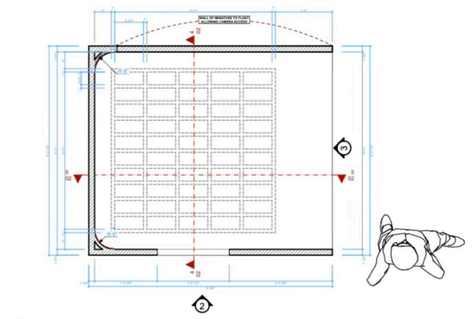
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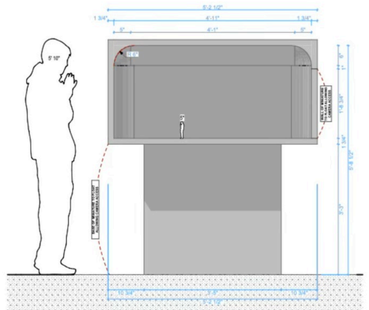
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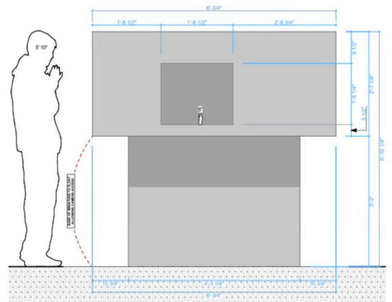
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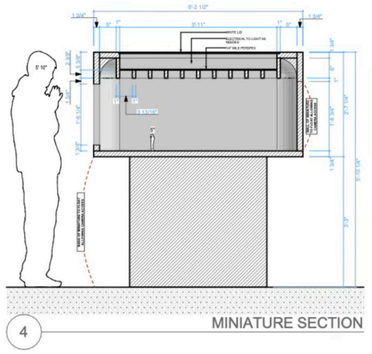
1 FIRST FLOOR PLAN



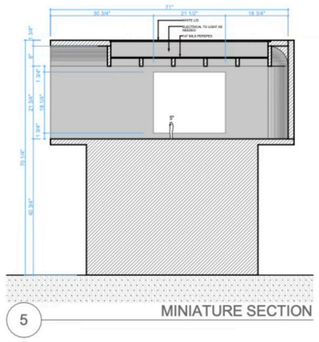
2 MINIATURE ELEVATION



3 MINIATURE ELEVATION



4 MINIATURE SECTION



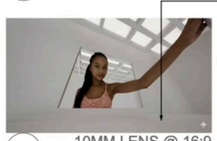
5 MINIATURE SECTION



6 14.5MM LENS @ 16:9



7 14.5MM LENS @ 16:9



8 10MM LENS @ 16:9



9 18MM LENS @ 16:9



10 18MM LENS @ 16:9

02. MINIATURE





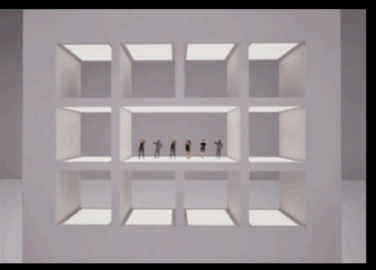












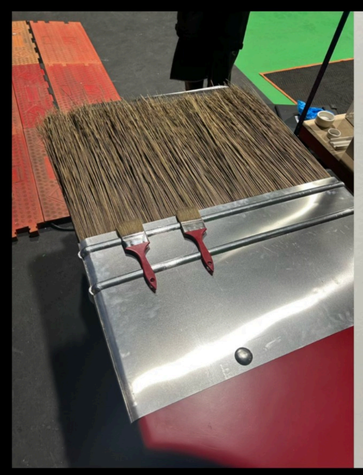
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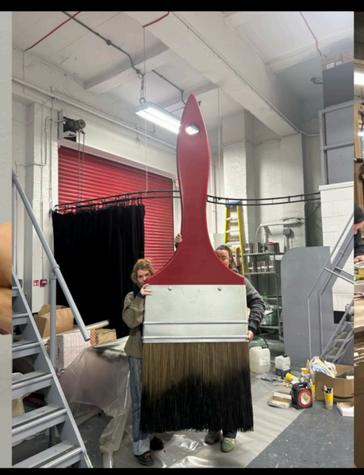
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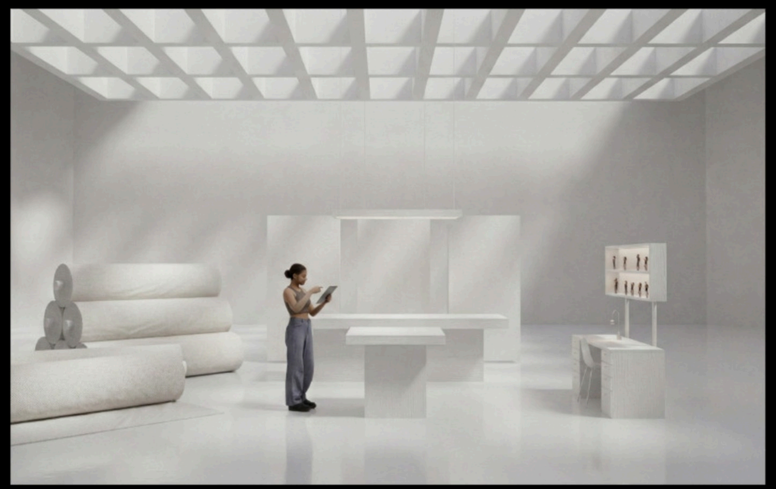
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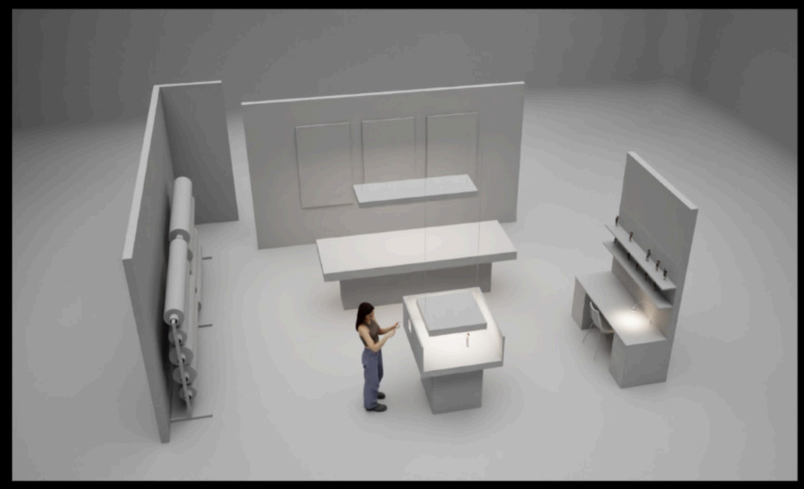
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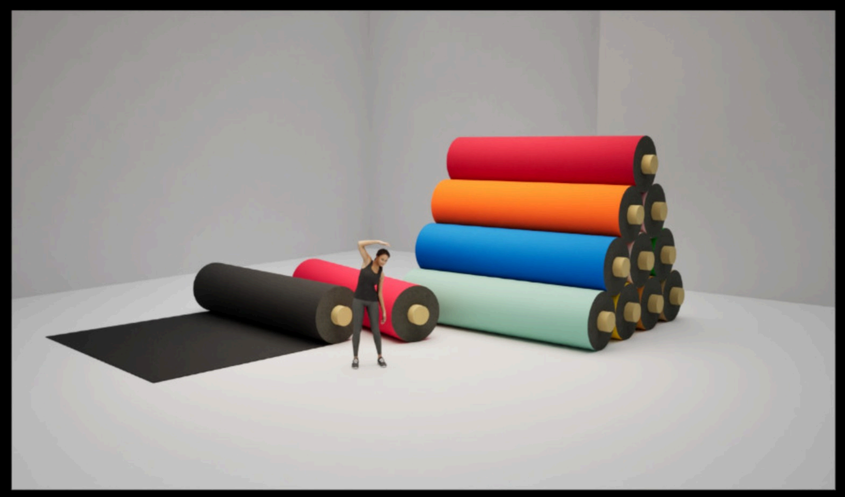
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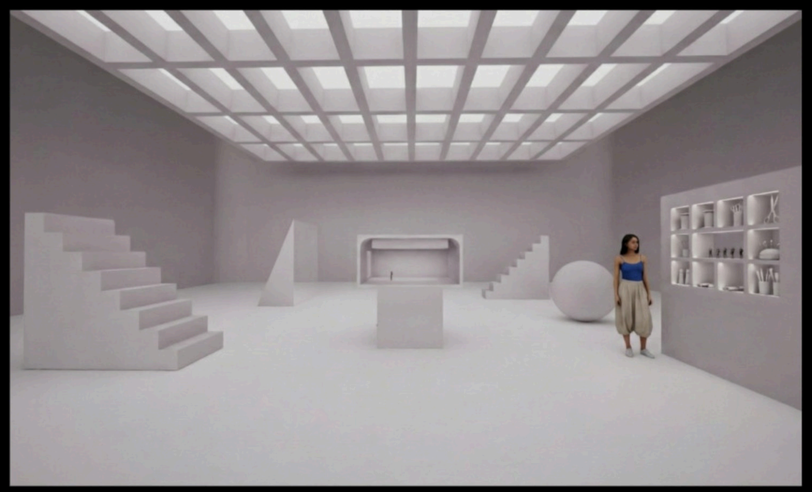












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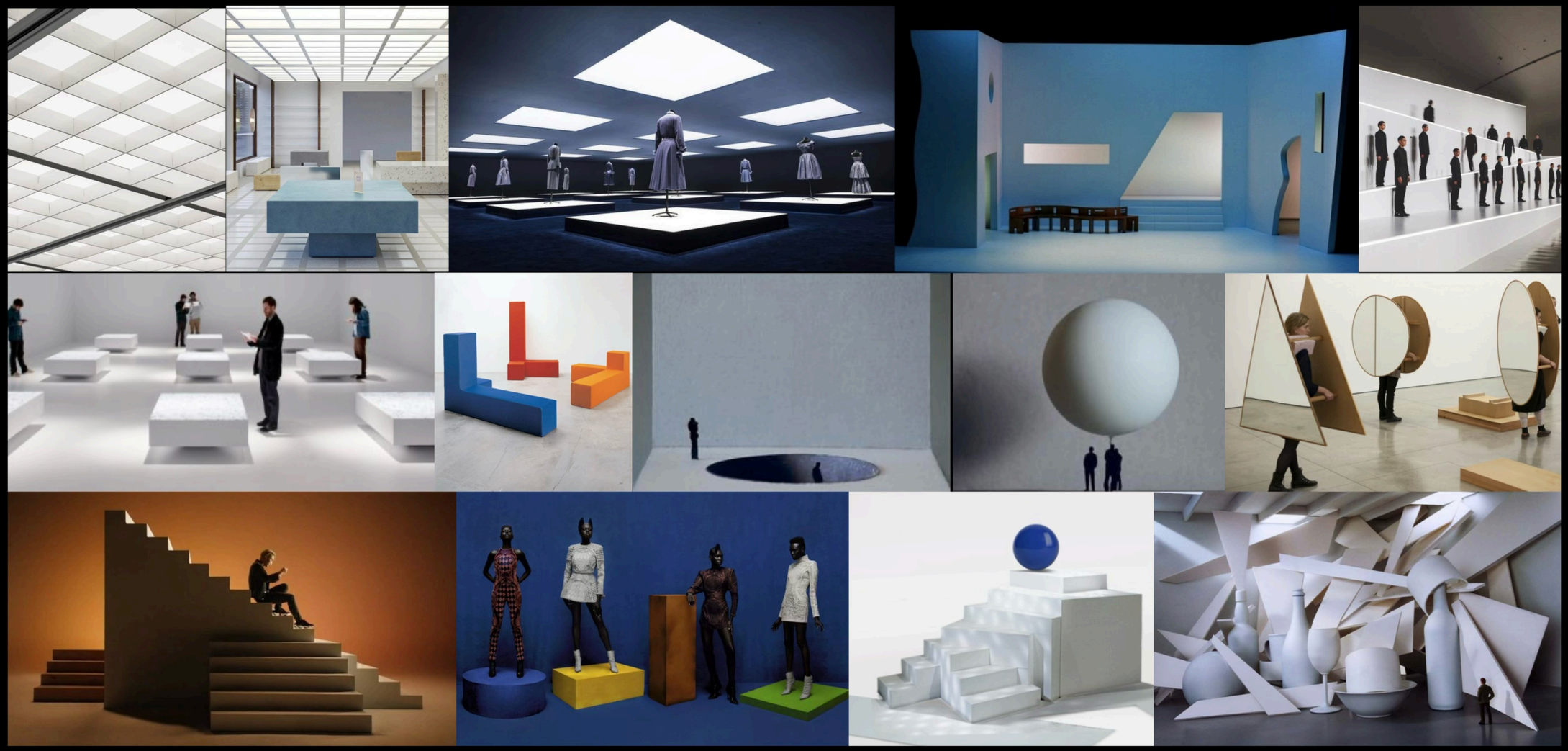


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THANK YOU

