

PERSPECTIVE

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COVER: A detail from Illustrator Steve Jung's Photoshop sketch of the Park Avenue view of Stark Tower, (Iron Man) Tony Stark's headquarters in Manhattan, for THE AVENGERS (James Chinlund, Production Designer). Jung structured his rendering over photographs of the existing skyscraper and Set Designer William Hunter's Rhino model of Tony Stark's "parasitic" penthouse addition.

contributors



Born in Bogota, Colombia, and trained as an architect with a master's degree from Tulane University, **CARLOS BARBOSA**'s professional career started in New Orleans at the firm of Perez Associates as a staff designer planning the 1984 Louisiana World's Exposition. He was later recruited by architect Charles Moore's Los Angeles firm, MRY. Helping a friend design his student film at USC was Carlos' first introduction into the world of entertainment but *Ultraviolet*, a low-budget Roger Corman film, became his first credit as a Production Designer and his hands-on education in filmmaking. His other Production Design credits include *Magic City, 24* (for which he was nominated for an Emmy®), the pilot for *Terra Nova, Lost, CSI: Miami, Coach Carter, The Invisible*, and *Hurricane Season*. In addition to filmmaking, Carlos continues to practice as an architect and has completed projects in California and Louisiana.



JAMES CHINLUND, a native of New York City, has been designing for film since the early 1990s. After studying fine art at CalArts in Los Angeles, he cut his teeth designing music videos and independent films. During this period, he joined forces with frequent collaborator Darren Aronofsky (*Requiem for a Dream, The Fountain*) in addition to many other icons of the New York independent scene, including Todd Solondz (*Storytelling*), Paul Schrader (*Auto Focus*) and Spike Lee (*25th Hour*). James has been very active in commercials and fashion, working with some of the top names in the field (Inez and Vinoodh, Rupert Sanders, Spike Jonze, Gus Van Sant, Lance Acord). In 2010, he won both the Art Directors Guild and the AICP awards for a commercial with director Rupert Sanders. He recently completed work on *The Avengers* and is looking forward to continuing to push the boundaries of his craft in all fields of production.



DAREK GOGOL was raised in Poland and attended the College of Art and Design in Lodz. He emigrated to England in the early 1980s and started working as an illustrator in animation and commercial advertising. He segued into movie production with Steven Spielberg's London-based animation company, Amblimation, and subsequently moved to the United States in 1991 to work on many of the Disney animation classics, including *Beauty and the Beast, Aladdin, The Lion King* and *Pocahontas*. When DreamWorks started up, he was offered the position of Production Designer on their first animated feature, *The Prince of Egypt*. In parallel with his animation career, Darek has also had the opportunity to work as a Concept Designer with many of Hollywood's top live-action directors on movies including *The Matrix, Pirates of the Caribbean, Armageddon*, and *Minority Report*.



MIMI GRAMATKY has done it all: interior and landscape architecture, theater design, visual effects and animation, documentary filmmaking, teaching, and, of course, Production Design. Married for 24 years to composer/arranger/orchestrator Geoff Stradling, and living in Los Angeles, she keeps herself grounded rescuing terriers, gourmet cooking, gardening and doing yoga. A graduate of UC Berkeley and San Francisco State University, Mimi received a Bush Fellowship, interning at the Guthrie Theatre. She made her Art Department breakthrough on *Miami Vice*, but it took years before she got into the ADG on *An Inconvenient Woman* (with Steven Storer), which garnered her a most convenient Emmy nomination. Mimi strongly believes in giving back and is certified as a teaching artist. She has served on the Guild's Board of Directors and Art Directors Council and is a former Governor of the Television Academy.



LEONARD MORPURGO came to the United States 38 years ago after living for ten years in France, Germany and Belgium, picking up a few languages along the way. He was born in London, and went from high school straight into journalism. He started out writing press releases for Rank Film Distributors and was quickly promoted when his boss was fired for being a drunk. Last year, his memoir about his 50 years in the movie business was published, with the intriguing title *Of Kings and Queens and Movie Stars*. It includes stories, humorous and otherwise, about his stints with Columbia, Lorimar, CBS and Universal. A lifelong tennis player, he now keeps to the more sedate sport of golf. He shares his Tarzana home with his wife Elena-Beth and has two grown sons (twins) and a beautiful four-year-old granddaughter. He is currently writing another memoir—about his childhood experiences during the London blitz of WWII.



Designing MAGIC CITY

Flashback to 1959

by Carlos Barbosa, Production Designer

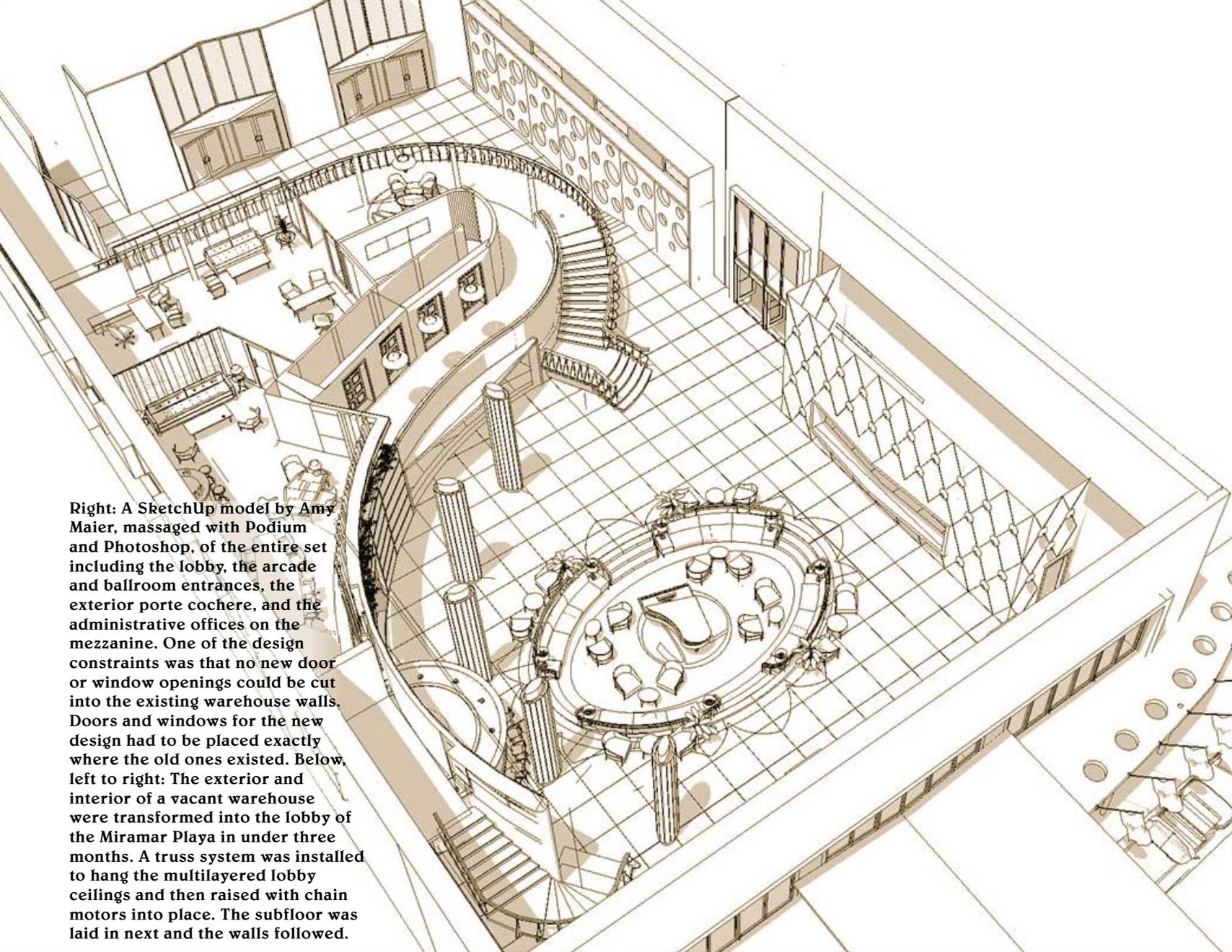
Above: A rendering of the main lobby of the Miramar Playa, created after construction was completed from the original SketchUp file and finished with Podium and Photoshop by Assistant Art Director Amy Maier. By the fifth week on the project, Barbosa and his team had a concept and layout for the complex set that remained basically unchanged until the end. The interior is an original design inspired by the architectural language of Morris Lapidus. Elements in this set are reminiscent of the late 1950s' interiors of his Fontainebleau, Eden Roc and Deauville Resort hotels. Insets: A gold palette accentuated by black was chosen for the lobby. Predominantly white marble floors and walls with black onyx accents were the finish of choice in order to reflect the golden light designed to bathe the interior and evoke the Florida sunshine.



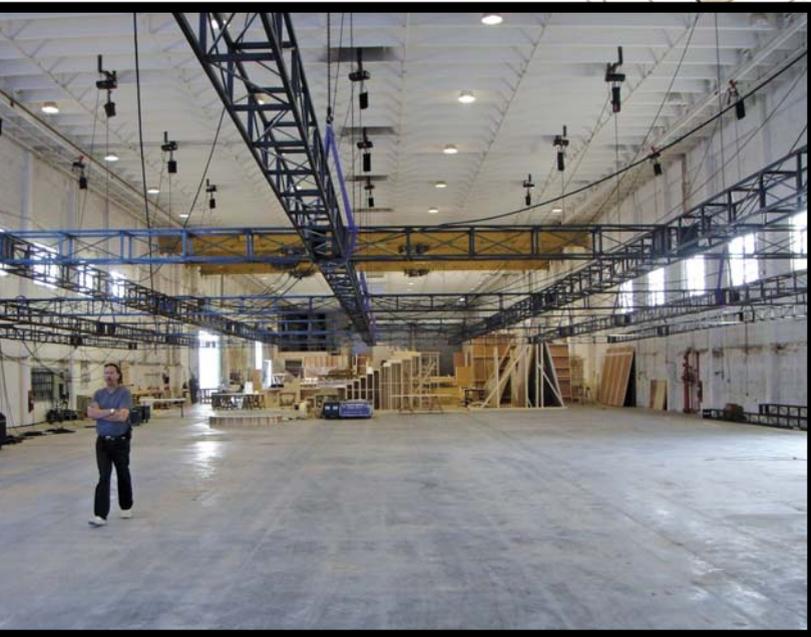
Photographs © Starz Entertainment

Miami Beach, 1959.

As Frank Sinatra rings in the new year in the grand ballroom of Miami Beach's most luxurious dream palace—the Miramar Playa Hotel—Havana falls to Castro's rebels, just two hundred miles offshore. By day the hotel is all diving clown acts and cha-cha lessons by the pool, but at night Miami Beach reveals a darker truth. Dopers, dealers, strippers, gangsters and those who arrest them drift together to hear the top nightclub acts perform. The Kennedys, the mob and the CIA all hold court here. Just beneath the surface, racial tensions stir. It's a turbulent time in *Magic City*, but it's THE place to be.



Right: A SketchUp model by Amy Maier, massaged with Podium and Photoshop, of the entire set including the lobby, the arcade and ballroom entrances, the exterior porte cochere, and the administrative offices on the mezzanine. One of the design constraints was that no new door or window openings could be cut into the existing warehouse walls. Doors and windows for the new design had to be placed exactly where the old ones existed. Below, left to right: The exterior and interior of a vacant warehouse were transformed into the lobby of the Miramar Playa in under three months. A truss system was installed to hang the multilayered lobby ceilings and then raised with chain motors into place. The subfloor was laid in next and the walls followed.



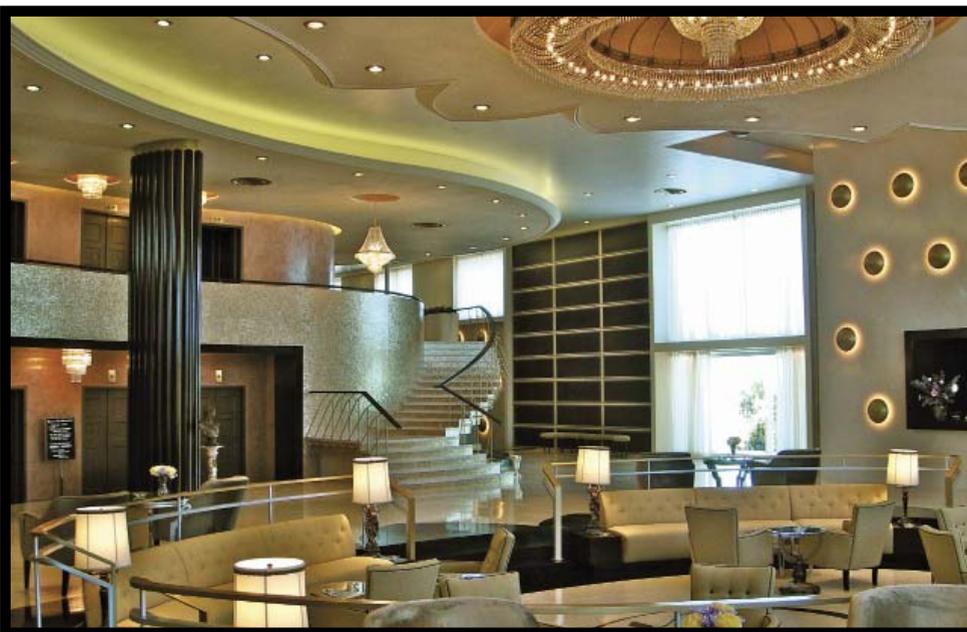
Imagine what it must have been like for architect Morris Lapidus to be commissioned by hotelier Ben Novack to design the Fontainebleau and the Eden Roc hotels in the mid-1950s during that glamorous golden era that brought top entertainers, politicians, mobsters, and their beautiful women to Miami as Cuba fell to Castro.

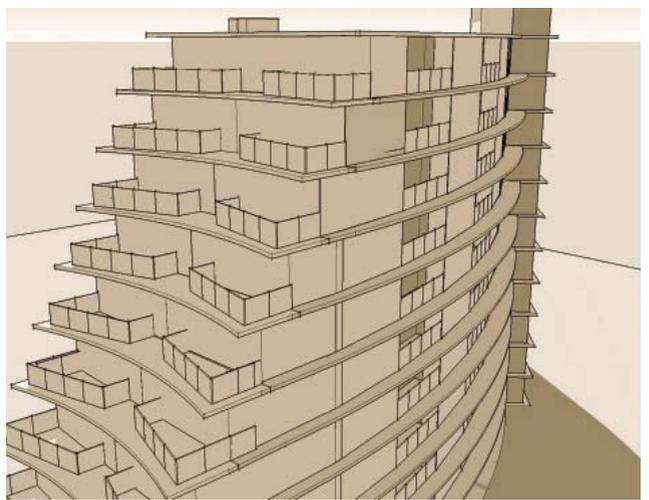
That same experience started for me when executive producer Mitch Glazer commissioned me to design *Magic City* and the Miramar Playa, a hotel to surpass the glory of its predecessors and one that would play a central role in Glazer's portrayal of this new period drama for Starz.

I landed in Miami as if transported back in time to 1959, with all my attention focused on the glamorous and exciting period filled with Miami Mid-Century Modern (MiMo) architecture and a heritage of styles from previous decades like art deco and colonial Spanish. The Fontainebleau and Eden Roc hotels, still standing proud as a testament to the time, would serve now as the inspiration for the design of the Miramar Playa. I had a mojito at the Fontainebleau's bar and, closing my eyes, could hear once again the sound of Sinatra's "I've Got the World on a String" and Perez Prado's "Perdido." And yes, hurricane season was coming soon, the kind of hurricane that sends excitement, inspiration...and panic down any Art Department's spine.

Glazer, a native of Miami, wrote the series around his experiences growing up there. He once worked as a cabana boy in a Miami Beach hotel and his father was an electrical engineer at some of the city's grand hotels in the late 1950s. Many of the incidents in *Magic City*, says Glazer, "are based on stories that happened, that I saw, or older brothers and sisters or my parents told me. There's wiretaps—tapes they've made public now—where the CIA gives Sam Giancana and Johnny Roselli

Right, top to bottom: The centerpiece and jewel of the Miramar lobby is its crystal chandelier, originally fabricated in Cuba before the revolution for the Eden Roc Hotel. It was discarded during a renovation and discovered at a local antique store by set decorator Scott Jacobson. The focus of the space is an elliptical sunken lounge in the middle of the lobby over which a flower-shaped floating ceiling holds the chandelier. Designing the lobby lighting was as important as designing the space itself. Shooting stars, luminescent comet tails, eclipsed spheres, and star constellations are a few of the ways to describe the playful arrangement of the lighting fixtures which delight the eye while bathing the space with golden light.





Top: A complete master plan was created as a 3D model by Amy Maier to be used for visual effects. The design includes formal Versailles-style gardens and fountains, ballrooms and banquet facilities, a swimming pool and cabanas, staff and guest parking, a private beach, and a six-hundred-room hotel tower. **Above, left:** Maier's rendering of the Miramar Hotel in its entirety. The main lobby, canopy, adjacent two-story building, and landscaped drive-up were all built as practical sets, whereas the hotel tower and its beachfront site is a virtual extension. **Above, right:** In the earliest massing models a series of stepping terraces facing the ocean view were introduced to reinforce the iconic Lapidus Hotel shape.

\$300,000 and poison powder in the Boom Boom Room in the Fontainebleau Hotel to kill Castro." That, and similar events, enrich the storylines of the series.

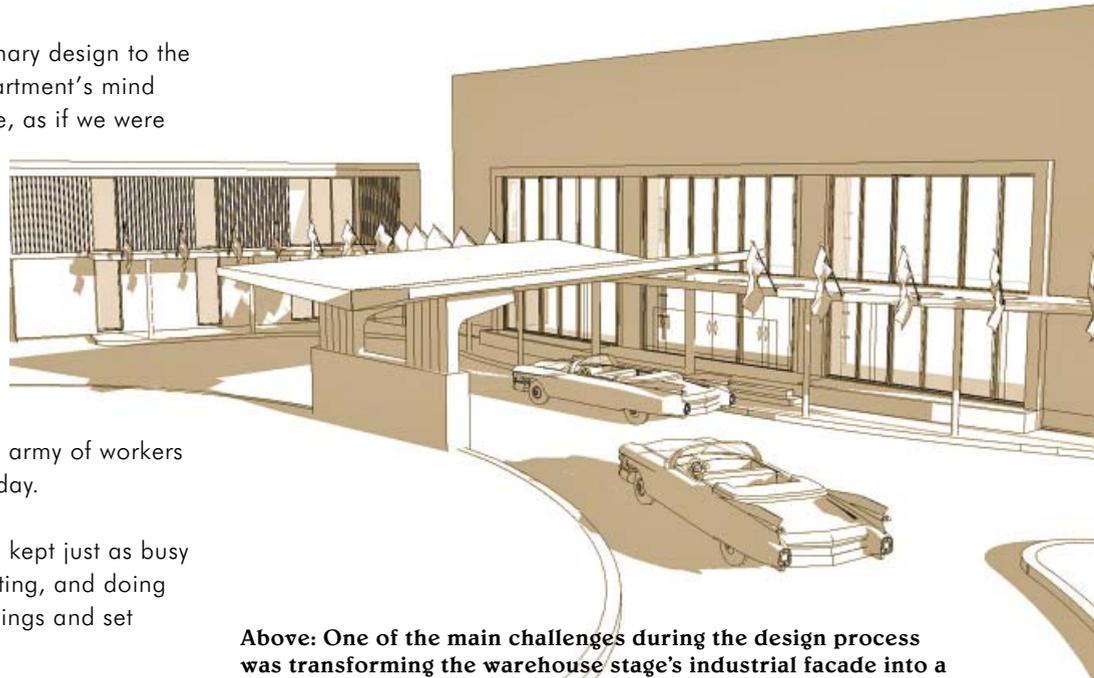
No single designer could accomplish this massive assignment alone in so little time, so I enlisted the help of Art Director Adam Davis and Assistant Art Director Amy Maier, whose contributions were instrumental in achieving the success of the project. In a little less than four weeks, we had produced all the preliminary designs for more than 50,000 square feet of scenery for the Miramar within the spatial constraints of an existing industrial warehouse complex.

Little if anything changed from our preliminary design to the final execution. It seemed like the Art Department's mind and Mitch Glazer's were one and the same, as if we were all back in 1959, intoxicated by the adventure and having a great time.

Set Designers Carl Stensel, John Vertrees, Tim Beach, and Marco Miehe followed next. They produced an astonishing number of working drawings that were devoured on a daily basis by construction coordinator James Harris and a one-hundred-and-fifty-person army of workers laboring in two shifts, twenty-four hours a day.

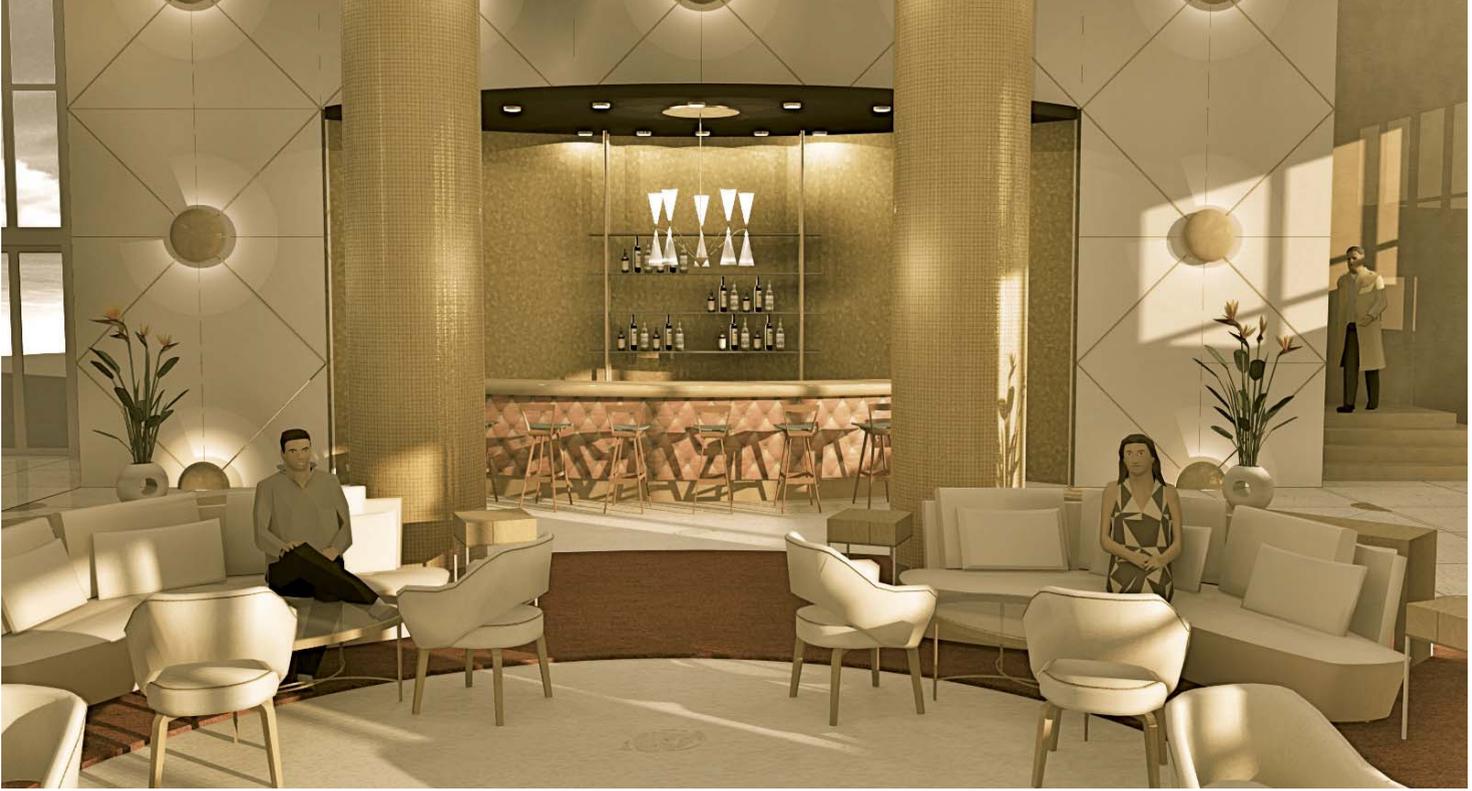
Set decorator Scott Jacobson and his team kept just as busy designing, manufacturing, purchasing, renting, and doing whatever else it took to procure the furnishings and set dressing for a hotel of this grand scale.

In addition to capturing the essence of Miami in the late 1950s, the Production Design challenge was to create a lead actor in the drama, the fictitious Miramar Playa, a grand hotel, the most prestigious, modern and biggest of all the hotels in Miami, surpassing the glory of the Fontainebleau, the Eden Roc and the Deauville complete



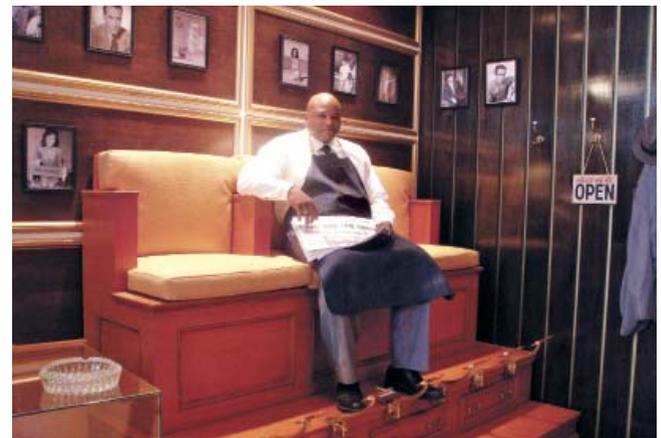
Above: One of the main challenges during the design process was transforming the warehouse stage's industrial facade into a glamorous lobby entrance with a fully landscaped drive-up. The result was a practical environment that could be photographed 360° without having to use any green-screen or visual effects. Only when panning upwards past the roof of the existing stage is there a need to add the virtual hotel tower to complete the frame. Both exterior and interior hotel environments are directly linked making it possible to walk from one to the other in a continuous shot. The SketchUp model at top was drawn by Amy Maier.





with its surrounding environment, the midsection of Miami Beach between the Atlantic Ocean and Collins Avenue.

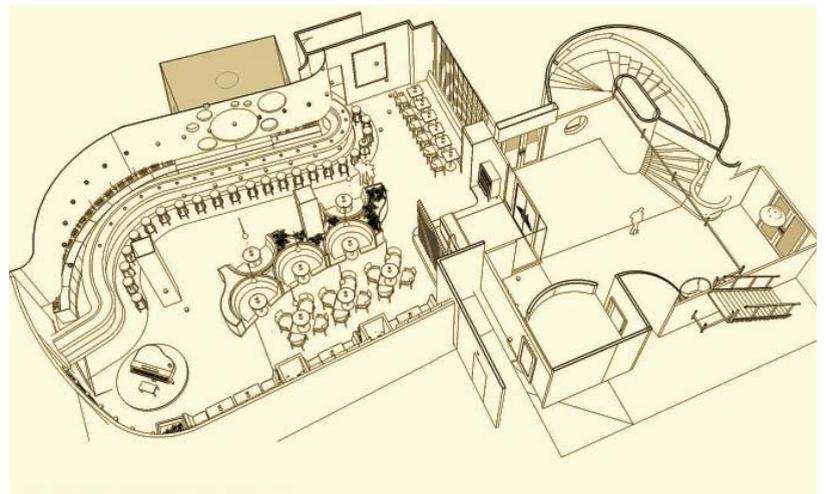
Morris Lapidus' Miami Mid-Century Modern architecture served as the inspiration for the design of the Miramar. Once I understood the way in which Lapidus structured his geometry to create grand scale, how he shifted and used fine finishes to deconstruct surface continuity, the necessary rules were set for our team to create an original design that would capture the style's glamour and glitz and fit flawlessly into the period. The next challenge was to achieve this within the physical constraints of a warehouse that had existing windows, door openings, and limited dimensions and ceiling height.



Top: This rendering of the lobby bar, created in SketchUp, Podium and Photoshop by Amy Maier was one of literally hundreds of drawings for multiple exploratory design solutions. **Center:** White marble and onyx floors with Athenaum motifs lead from the main lobby to the arcade where the entrances to the ballrooms are located. Black mahogany, gold tiles, pink marble, and gold metal mesh are some of the materials used to deconstruct surface continuity and create a rich interior. **Above, left:** The round-glass storefront of the lingerie store allows a visual link between the main lobby and the arcade. **Above, right:** In addition to the ballroom entrances, the arcade includes tobacco, magazine, and shoeshine stands.



After trying a few different design schemes, the Art Department finally zeroed in on a concept that worked perfectly. The mad rush was on. It took just under five months from the moment I was hired to the first day of principal photography. At the end, Glazer had the gleaming Miramar he had dreamed of, complete with a fully landscaped exterior drive, a majestic lobby with a grand stairway (to nowhere), administration offices, mezzanine, arcade, the Sea Breeze Lingerie shop, the Riviera restaurant, the Atelier Maurice beauty salon, the owner's penthouse, the tenth-floor elevator lobby and hallways, hotel rooms and suites, and the Atlantis Lounge with portholes into the swimming pool. The vast set, in addition to existing MiMo, art deco, and Spanish colonial locations, created the universe of 1959 Miami and the world where the story of *Magic City* could be told. **ADG**

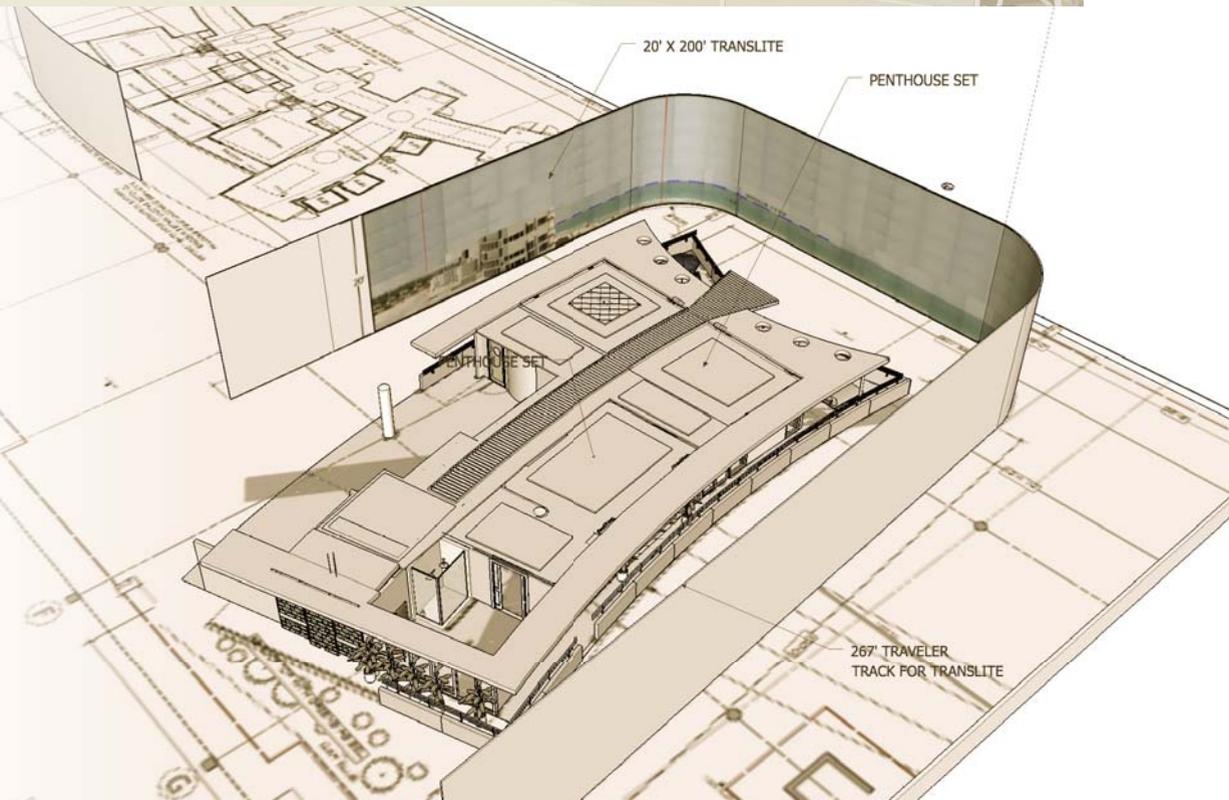


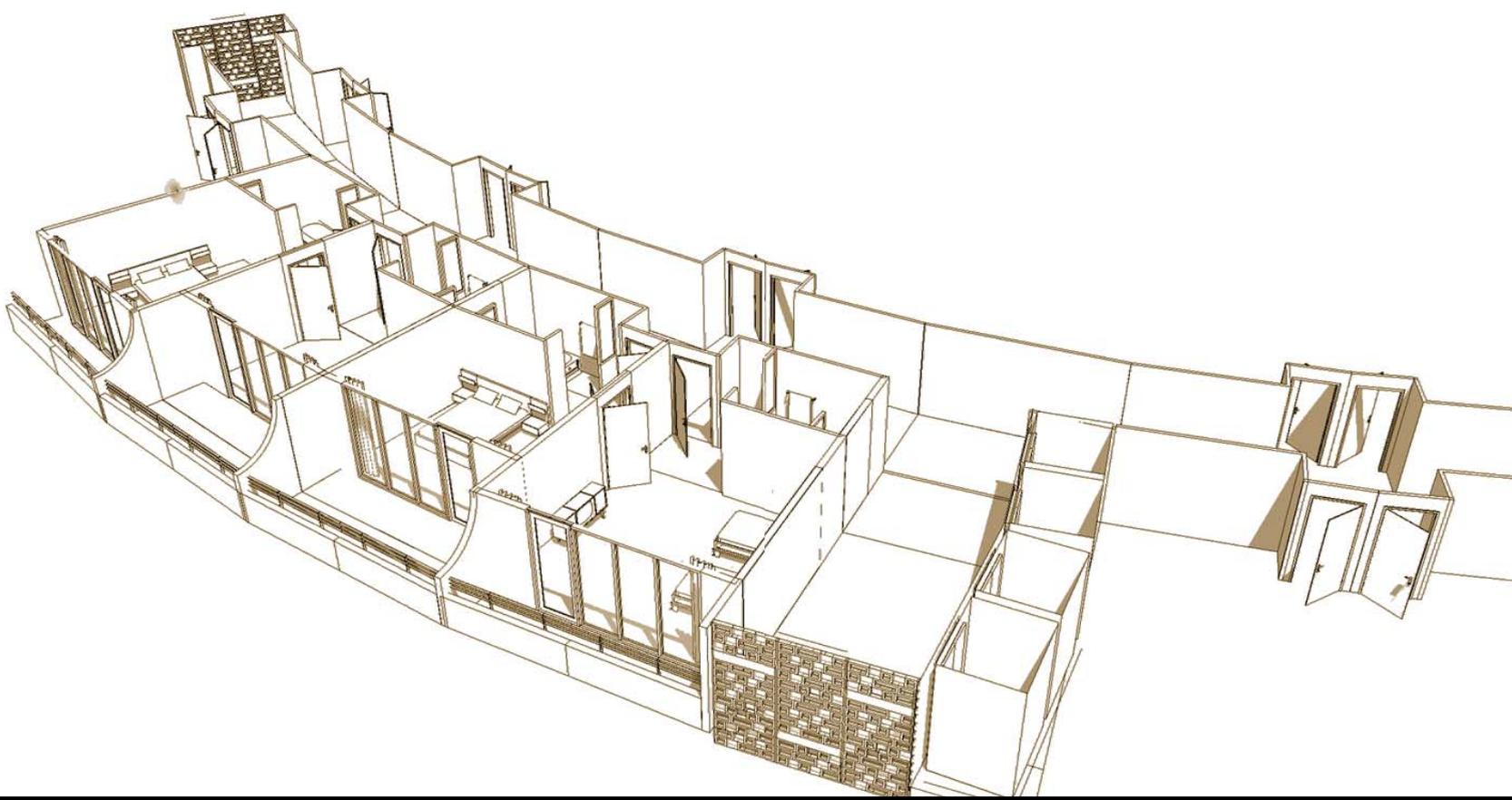
Right, top to bottom: Like its name implies, the Atlantis Lounge is meant to be sunken underneath the waters of the ocean. Located deep in the bowels of the hotel, the lounge's main feature is the bar. Its serpentine wall of glass portholes offers views into the swimming pool as mermaids splash around, blue light filters through thick cigarette smoke, and dark deals are made. All of the drawings were actually done by the entire Art Department. My initial designs are first put into a SketchUp model that is traded back and forth between the team members. Generally, one team member is the lead in charge of a particular set, but the models still get passed back and forth and bounced around. When the design is complete, the basic SketchUp models go through layout and working drawings are generated. Occasionally, VectorWorks is used as well. The rendering at top is based on the SketchUp model (center) that Art Director Adam Davis drew of the set. At the bottom is a production photograph of the lounge, built on another warehouse stage.





Top and bottom: Two sophisticated renderings of Ike Evans' penthouse, sitting atop the Miramar Playa with nearly 360° views of 1959 Miami. Leading from a private elevator foyer, a curved hallway forms the organizing spine of the floor plan culminating in a terrace with expansive ocean views. Often there is no time for fancy renderings like these (and some of the ones on earlier pages) because the construction department is literally grapping the drawings hot off the printers. Once the mad rush is over the team can generate the beautiful renderings for their own portfolios. Center: Amy Maier's SketchUp model of the penthouse, surrounded by a track designed to hang either a wrap-around translight or a blue screen according to camera needs.





Top: A SketchUp model of the hotel rooms, organized along a double-loaded curved corridor reflecting the signature shape of the building. **Center, left and right:** A combination of recessed soffit lighting, chandeliers, and wall sconces creates a rhythm of darker and brighter areas that accentuates depth and helps define the entrances to the rooms. A translucent MiMo-style block wall is featured at each floor's elevator lobby. **Left:** The deck of Ike's penthouse, with careful lighting and a 120-foot-long blue screen, creates a completely believable exterior with realistic views of the ocean.



MAGIC CITY



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