

Naomi Gonzalez Kahn  
Production Design

# Dr. Frankenstein

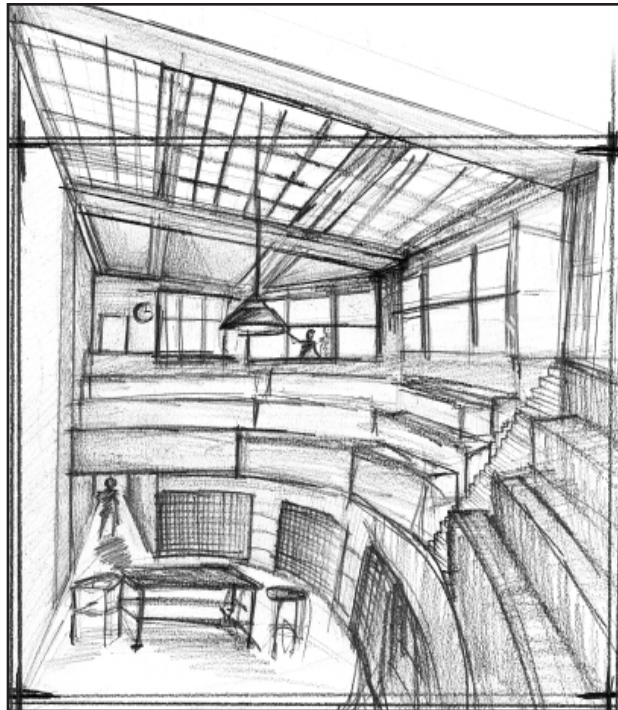
*Based on the Novel by:  
Mary Shelley*

Professor: Mark Worthington  
2017

Production Design:  
Naomi Gonzalez Kahn,  
Elizabeth Sherrier



Above: Original Digital Concept Illustration







A Version of Victor Frankenstein's creation, set in the middle of Mexico City.

In the heart of Mexico City, Walton 'MUNDO' comes across a worn-out Victor Frankenstein. Walton takes him inside, nurses him, and hears the fantastic tale of the human-like monster that Victor Frankenstein created.

His creation attempts to blend himself into the human society. And for that, he has found the perfect place - the Arena Mexico, the 'Lucha Libre' main ring. In the middle of the chaotic Mexico City, here he can hide behind a mask, and his unearthly powerful body is embraced and celebrated.

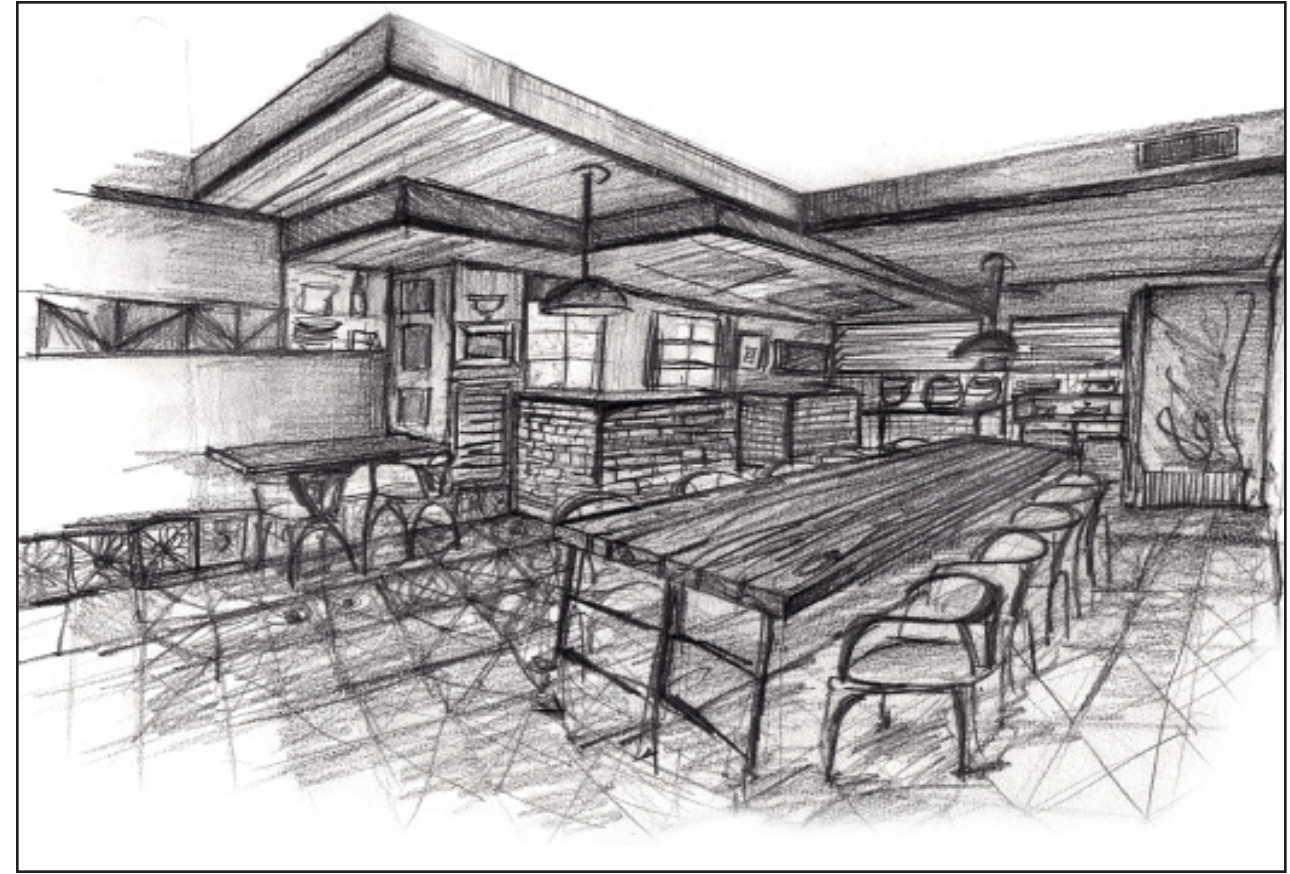
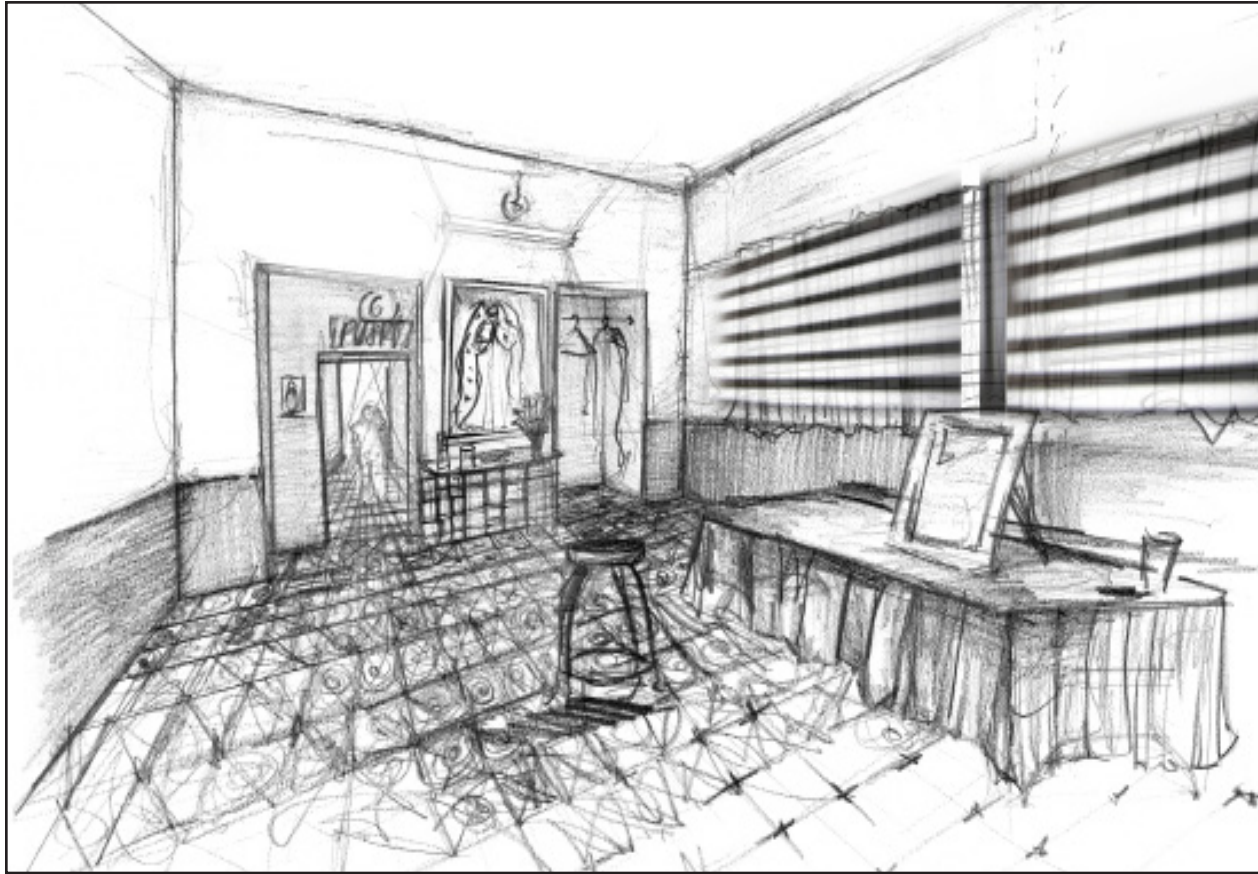
Victor recounts his story. We flashback to his isolated childhood spent in the company of his cousin, Elizabeth, and the days spent at the university, UNAM (The National Autonomous University of Mexico) studying philosophy, anatomy, and chemistry.

One climactic night, in the secrecy of the university laboratories, he brings his creation to life. When he looks at the monstrosity that he has created, however, the sight horrifies him, and he runs into the streets. Wandering through Mexico City, Victor runs into an old friend Henry, whom he takes back to the laboratory to the monster. But alas! The monster is gone.

Hiding behind the Lucha Libre mask, it's not going to be easy to find him...



The Creation passes his days at “Arena Mexico” the “lucha libre” main ring, in the middle of chaotic Mexico City.







Above: Original Digital Concept Illustration

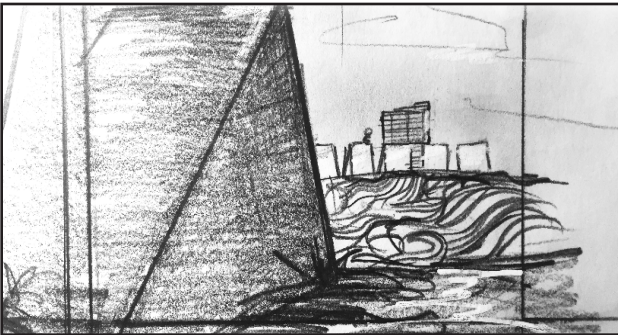
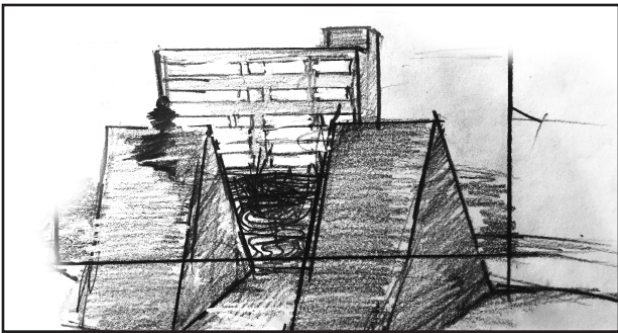
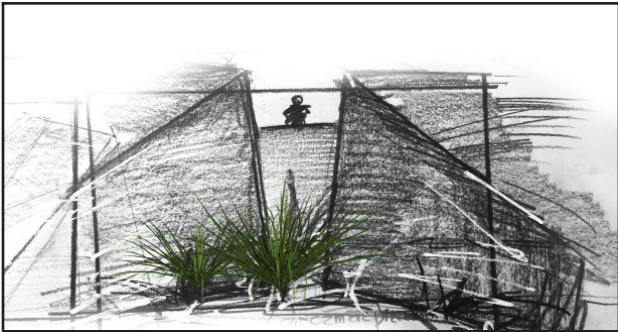
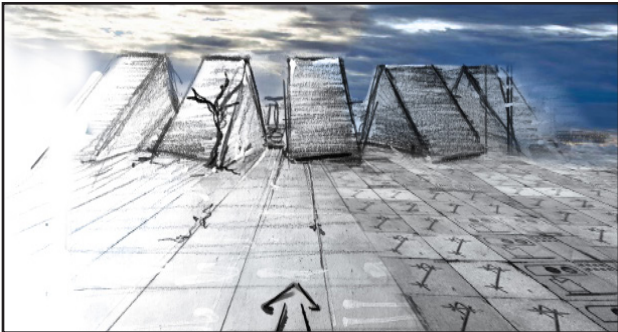
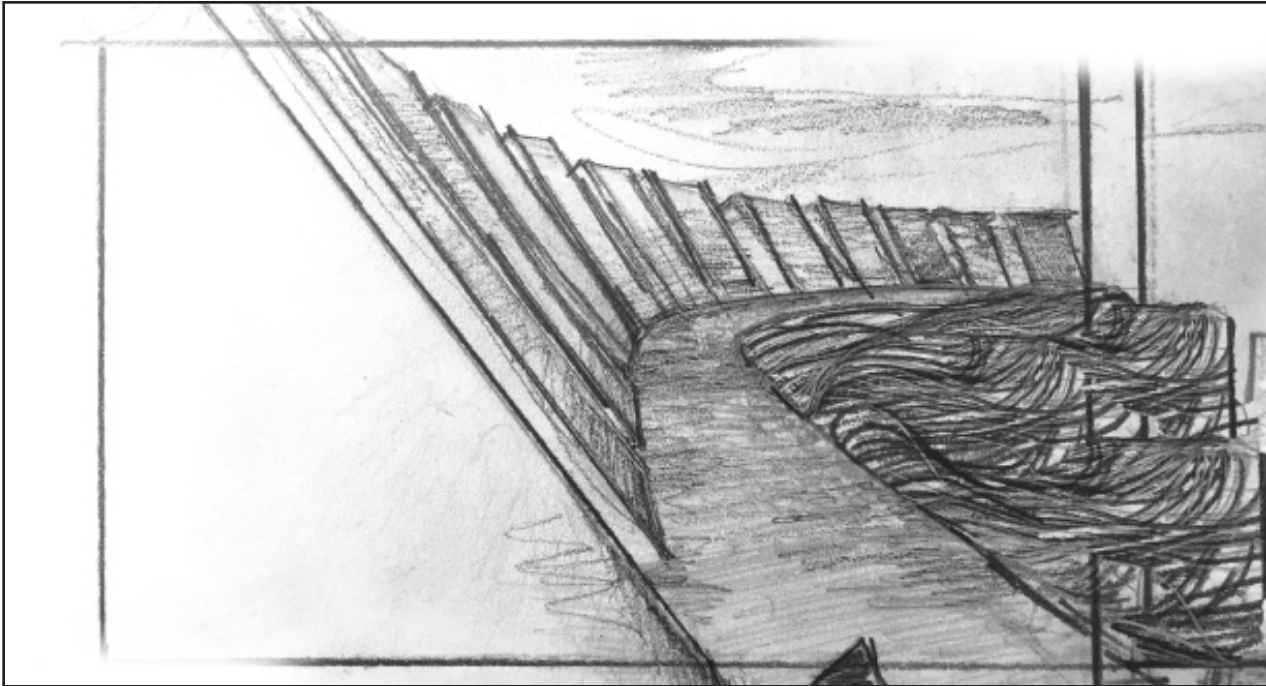
Victor recounts his isolated childhood, spent in the company of his cousin, Elizabeth.





Hoping to ease his grief, Victor takes a walk to the university, the monster approaches him.

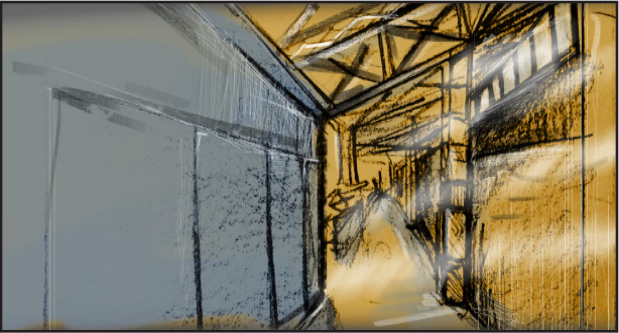
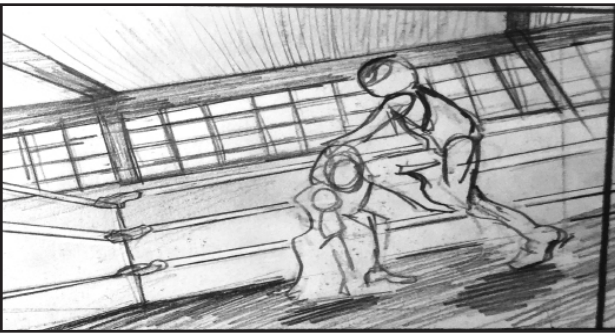
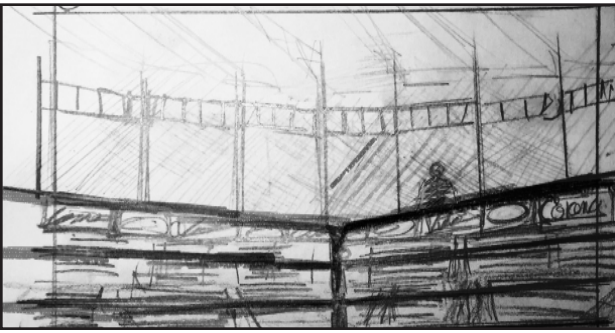
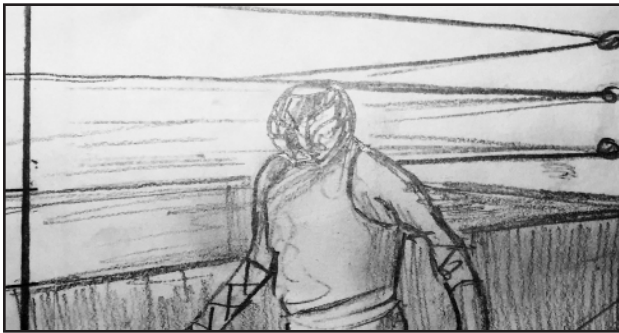
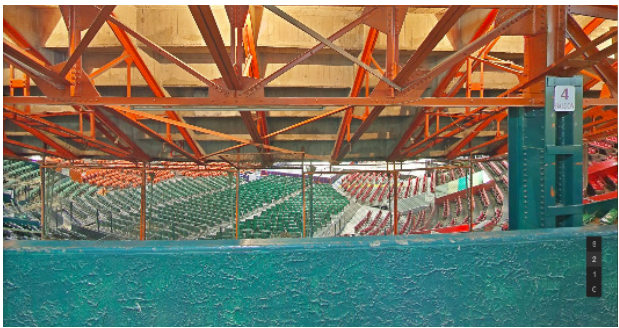
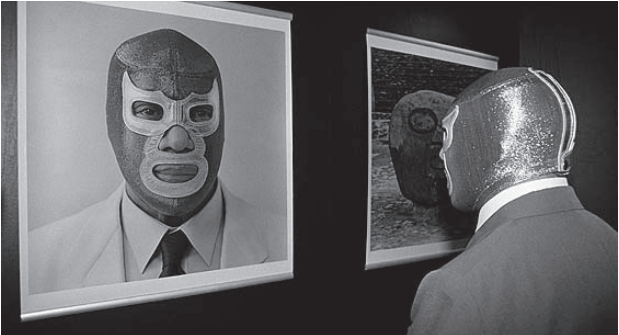
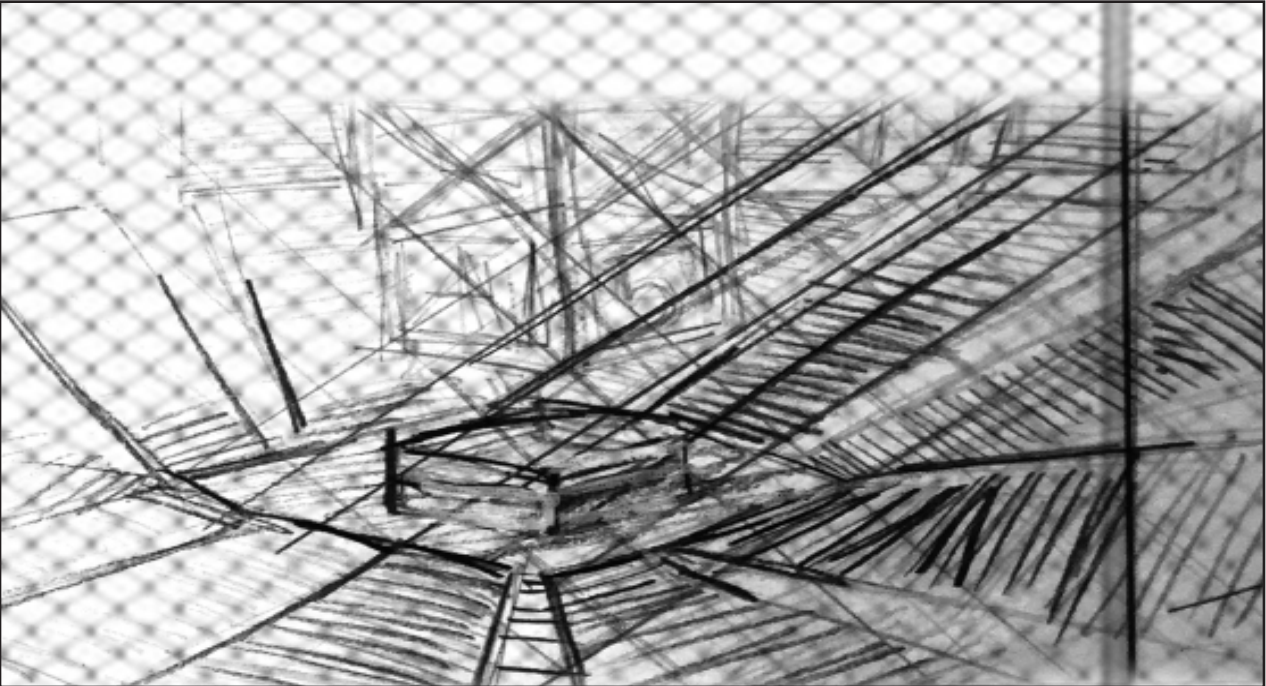
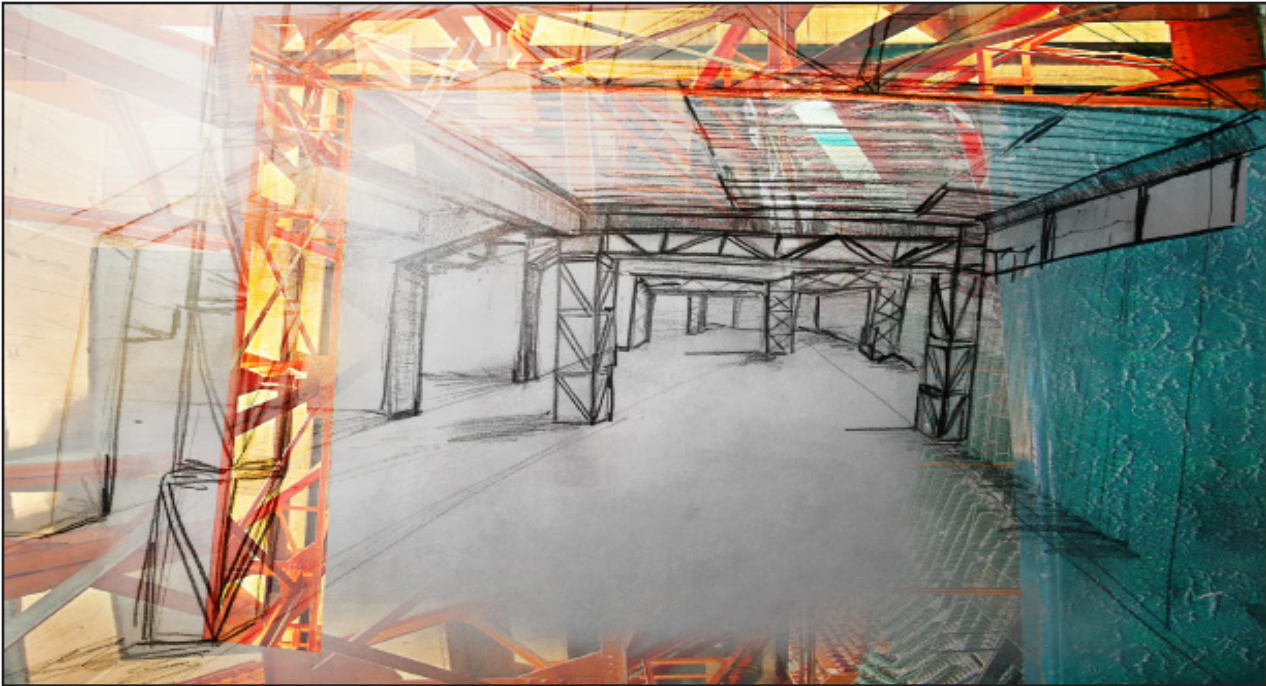
Location: Sculpture Garden UNAM



The monster begs Victor to create a mate for him, a monster equally grotesque to serve as his sole companion.



Behind the Lucha Libre mask, it's not going to be easy to find him.





# Der Lindenbaum

*Independent short Film 2017*

*Director: Arkesh Ajay*

Der Lindenbaum is an absurdist comedy, about the existential crisis faced by the human-kind, but more specifically by a struggling Opera singer, and his septuagenarian father who's in the middle of a suicidal nervous breakdown.

Der Lindenbaum's inspirations lie in the theatre of Samuel Beckett, the paintings of Ed Hopper, and George Tooker, and the cinema of Roy Andersson, and Jacques Tati. It's an attempt to capture the melancholic isolation that seems to lie at the heart of our existence, but do so with a lightness of touch. It's an absurdist comedy, with overtones of dark humor.

The film takes an observational approach, where the camera attempts to create tableaux, only to break this objectivity selectively when the characters undergo a transformation.

At the same time, the compositions are aware that there is life happening outside the frame. The design isn't just for the frame, but also for what surrounds it. The film uses elements of exaggeration; it's set in a quasi-surrealistic realm of heightened emotions.

Visual Principles:

Isolation: Creating islands for the characters. They're lonely, even when around other people. At the same time, isolation in a physical space will force the character's body language to take center stage.

Exaggeration: The world of the film isn't the one we see around us. The film takes place in a quasi-surrealistic realm of heightened emotions.







I believe that there are few realities more constant in life than death and waiting. And between those two is forgetfulness. As we are hurled through space, entranced in the humdrum of our daily lives, we forget that it's all going to end with anonymity. And I don't mean this as a morose diatribe of a cynic. It is precisely because of this reality that I think human beings are free. Because we are so small and inconsequential, we are absolutely free.



# Der Lindenbaum

*Independent short Film 2017*  
*Director: Arkesh Ajay*

A sixty-year-old curmudgeonly widower, George Lockhart.



# CARMEN

scenic design

Directing Thesis: by Brendan Hartnett

A Gypsy, a soldier and a  
toreador form a fiery  
love triangle in this  
adaptation of  
the classic opera.







Scale Model



The Tragedy of Carmen Opera



Act I. Scene I.





# The Night Cleaner

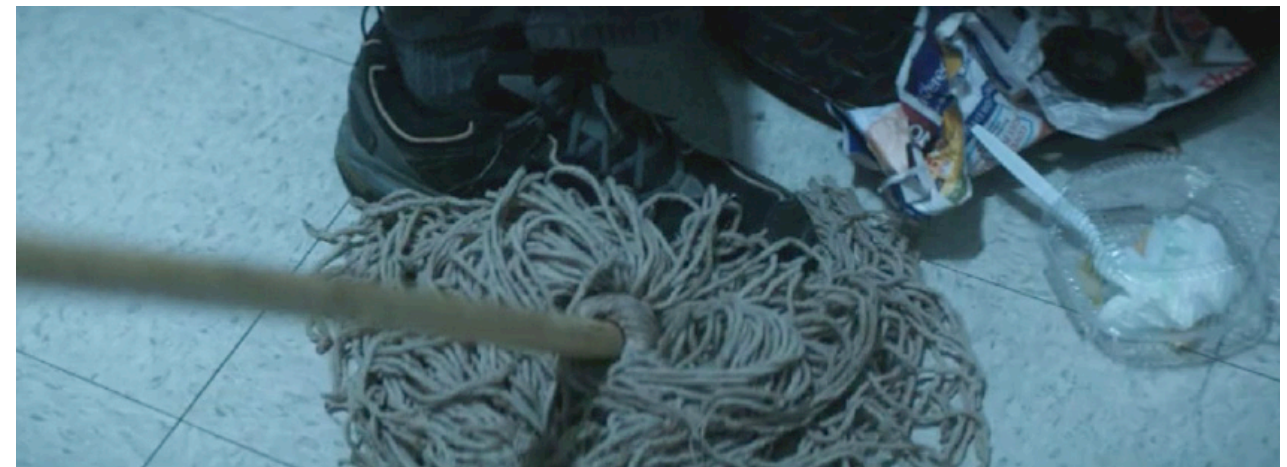
*Independent short Film 2017*

*Director: Zoe Ward*

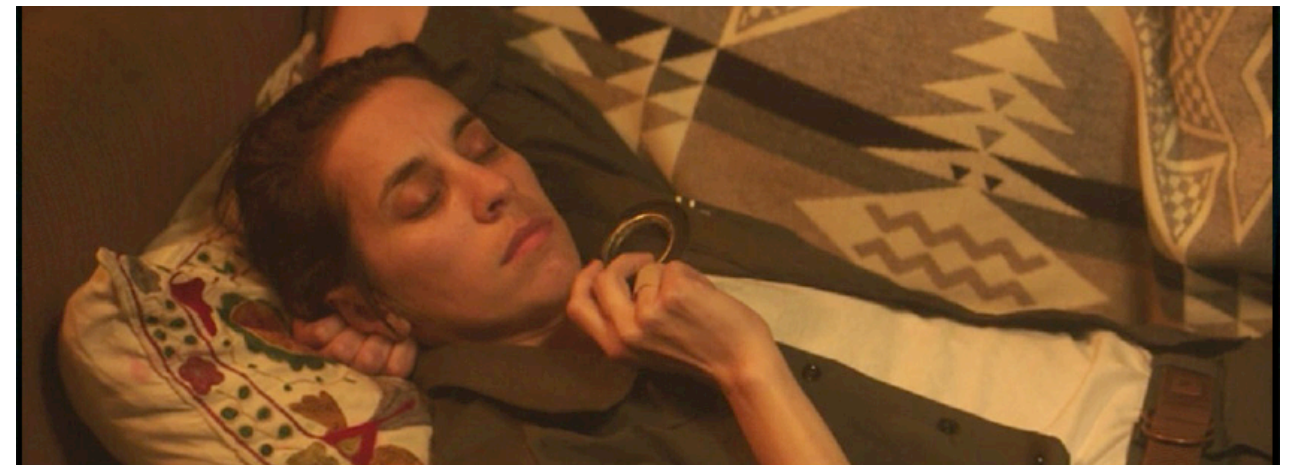
Marla is a night cleaner at a community college. Her only 'friend' is a night time radio DJ who offers odd, existential advice. Marla is content but lonely, and she wonders why she's alive at all. And then, she starts having strange visions. Around the same time, she finds a homeless man lurking around the college.

Alienation: Different people occupy the same places for different reasons. It's almost as if parallel universes existed in the same dimension.

INT. Community College









# Barton Fink

Profesor: Mark Worthington  
Profesor: Tony Fanning  
2016

Set in 1941, an intellectual New York playwright Barton Fink accepts an offer to write movie scripts in L.A. He finds himself besotted with writer's block when required to do a B-movie script. His neighbor, the affable and yet unhinged, Charlie Meadows, tries to help, but he continues to struggle as a bizarre sequence of events unfolds.



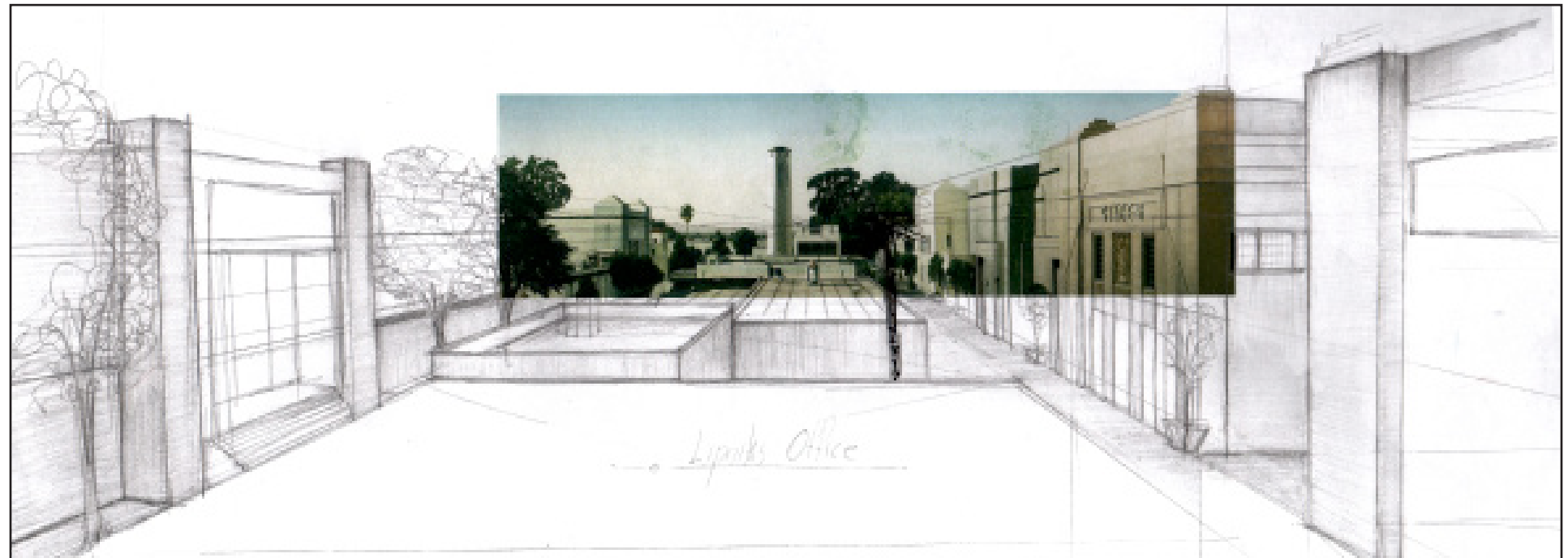
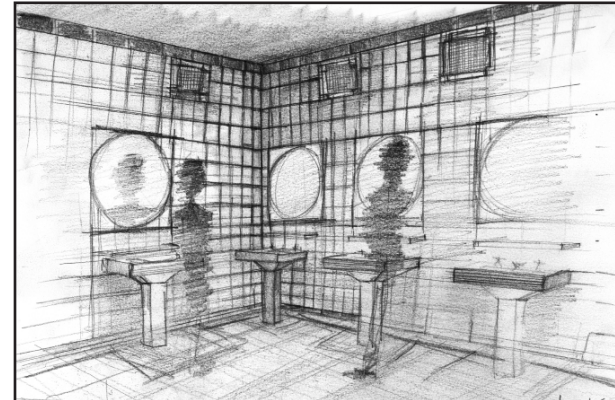
*Analoge Scale Modle –Lipnkis Office  
“that Barton Fink feeling”*



*Int. Bedroom at Hotel Earle*



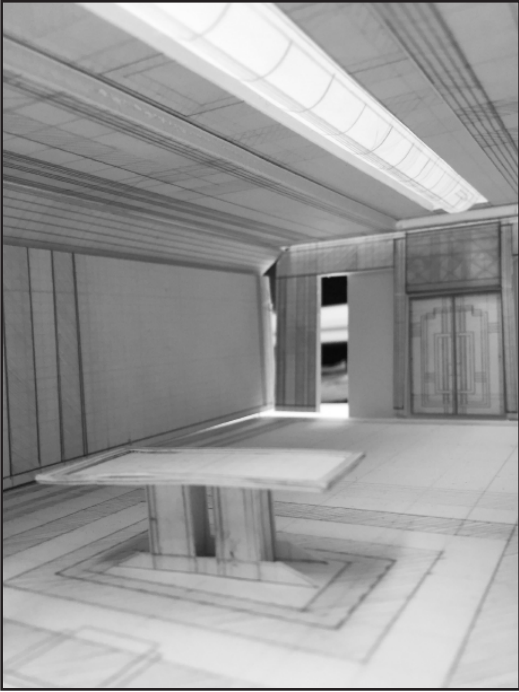
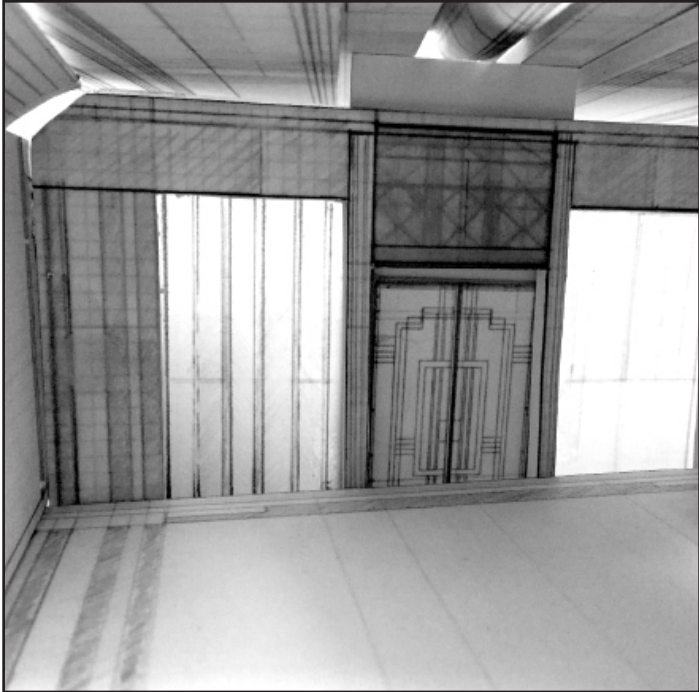
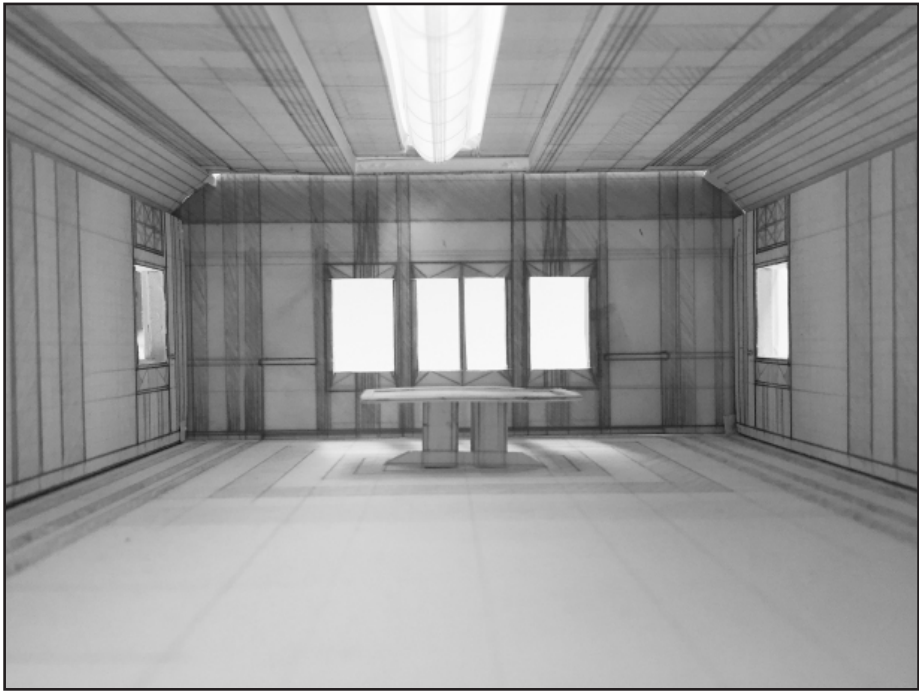
There's a woman, a murder, a mysterious package given to Barton by Charlie, and a pair of police detectives who come snooping around.



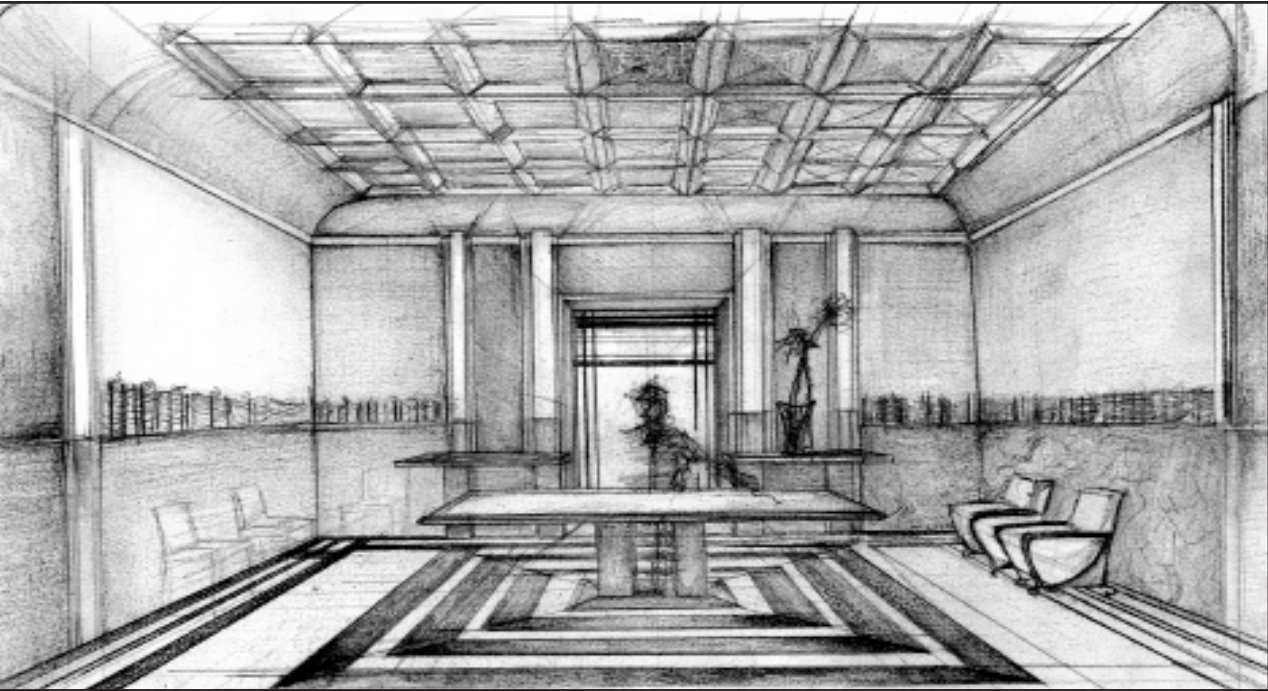
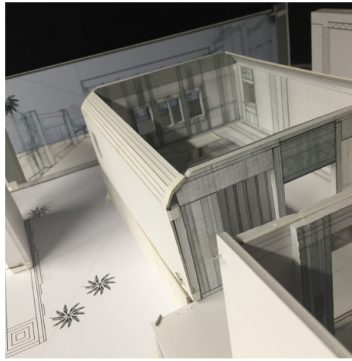
Studio office Exterior. Lipniks Office Window View



*"We're only interested in one thing, Bart. Can you tell a story? Can you make us laugh? Can you make us cry? Can you make us want to break out in joyous song? Is that more than one thing? Okay!"*



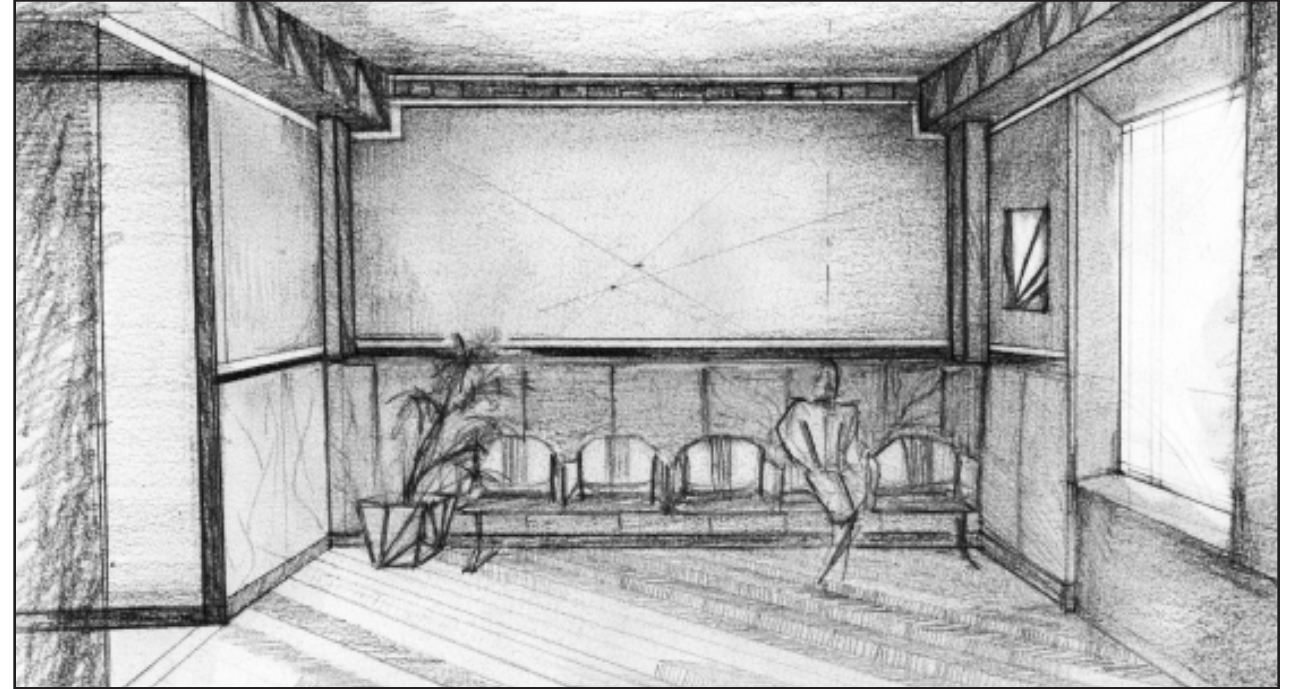
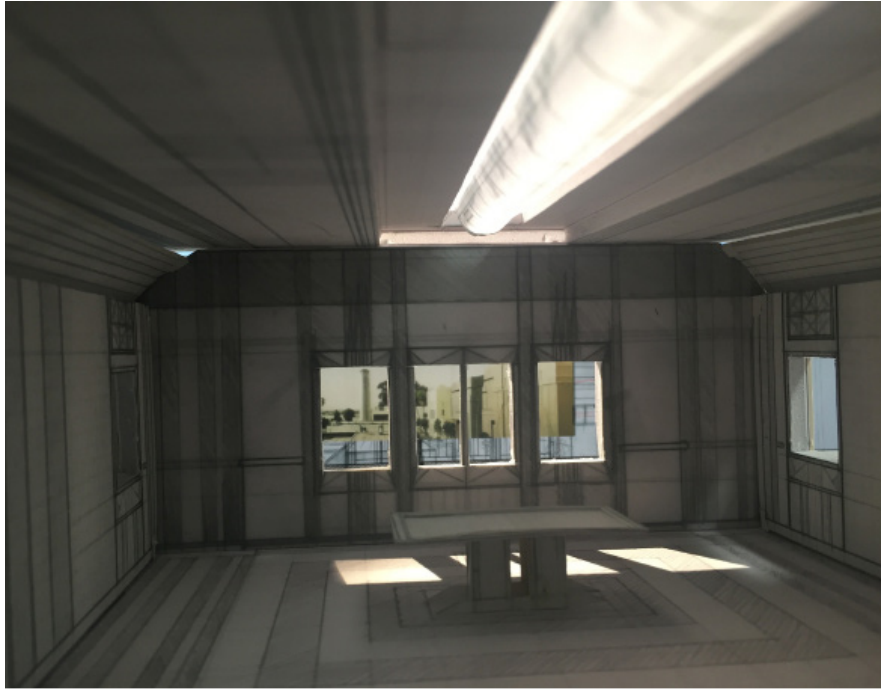
*Analoge Scale Modle  
Lipnkis Office  
"that Barton Fink  
feeling"*



*Int. Lipnkis Office*



*"You think I made your life hell? Take a look around this dump. You're just a tourist with a typewriter, Barton, I live here."*



*Int. Hotel Hallway*



# Orlando

*Professor: Mark Worthington , 2015*

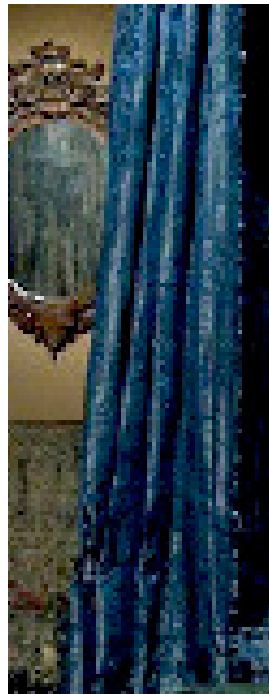
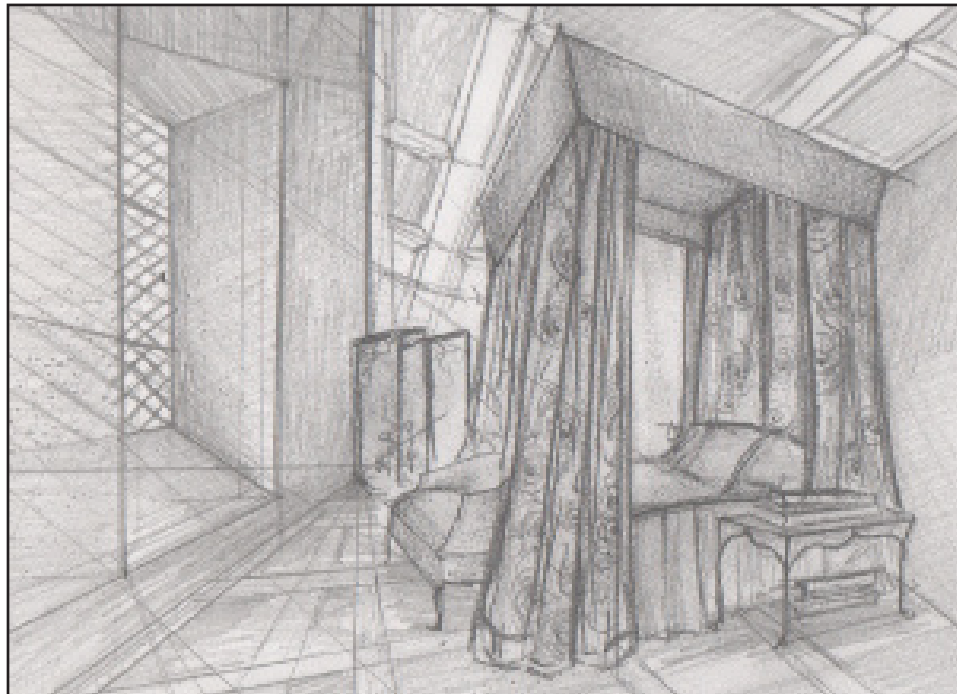
A biography fused with a memoir – Orlando is an ironic and satirical tale that breaks with tradition and convention. It occupies itself with objective reality and subjective consciousness. But reminds us to not take either very seriously. Often the fourth wall is broken and we are invited into the private thoughts of our subject.

We observe a story about personality, in fact an increasingly facetiousness one, in the visually appealing set-up of British nobility. And as we do, what is life, and what merely its details, are examined.

*Scene 25. Int. Day. The Library*  
*Orlando sits in a shaft of dusty sunlight in his library, reading from a volume of poetry.*



*Above & Below Original Concept Rendering of Key Frame*



*Scene 27. Int. Night Great Hall*  
*Orlando and Nick green are seated for dinner at either end of the long table.*