



hyunjee clara ryu

Production Design, Art Direction, and Illustration
UCLA School of Theater, Film, and Television

Written and Directed by CJ Zepeda

Production Designed by Hyunjee Clara Ryu and Shannon McDonough

MFA Advanced Film Project
UCLA School of Theater, Film, and Television

TEA CUPS AND TETAS

Mimi is happy with her imaginary friends - Ms. Rabbit, Pepini, and Ftluffoloufagus - until she starts wanting boobs. In order to get what she wants, she hatches a plan to murder her friends. She throws a tea party for all of her friends only to poison them. Little does she know that she must be careful what she wishes for ...



Film Stills



Left: Set Photos.

Above: Colour Palette

Below: Concept Sketch





INT. Hotel Earle Lobby // Maya, Photoshop

Based on the story written by the Coen Brothers
 Advanced Production Design
 Instructor: Mark Worthington
 Winter 2023, UCLA School of Theater, Film, and Television



Lobby Research

Inspiration for Hotel Earle: Fremont Hotel

Barton Fink

Barton Fink is first and foremost a story about writer's block. When stuck in a creative block, here are no walls or definition that provides a glimpse of a hint into what may become a storyline; there is only nothingness. My challenge would be creating a space that is true to the period while accentuating that suffocating nature of an emptiness that seems to point to no visible way out.



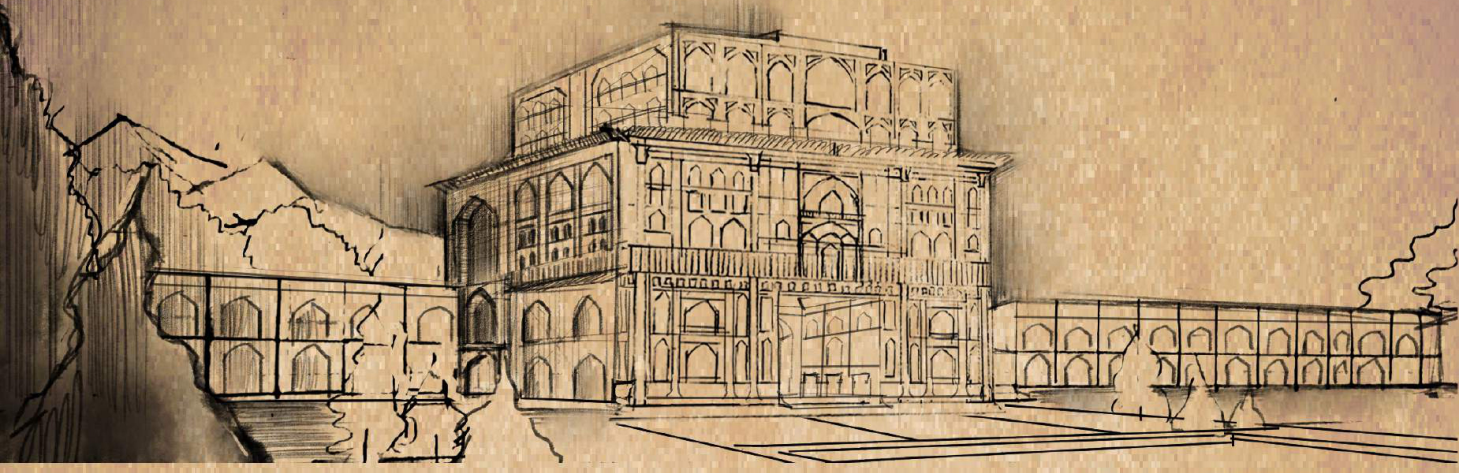
Hotel Wallpaper Design



INT. Hotel Earle Room 621, NIGHT // Graphite, Photoshop



INT. Hotel Earle Room 621, DAY // Graphite, Photoshop



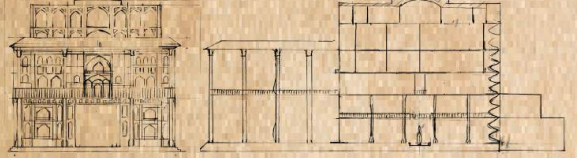
EXT. King Shahrivar's Palace // Graphite, Photoshop



One Thousand and One Nights, or more commonly known as the Arabian Nights, is a collection of tales as old as time.

Persia has long been an object of fascination but has also been often subjected to objectification. To portray Persia with a fairy tale flair while remaining faithful to the original culture and art would still be a worthy challenge to take upon. Often times, regardless of historical period, women are forced to make choices that are not entirely their own. To many's dismay, the enslaved resign to their fate. Scheherazade is constantly faced with not only a dire fate of death but also the possibility of a future with a man she never wanted to be with. Narratives do not always end happily. This is a story about a woman who is objectified as a mere plaything that constantly tries to escape her fate through her imagination, yet fails to do so.

I am interested in portraying a fairy tale that appears happy at first glance, but is in reality unfortunate. The audience will be taken into a dynamic journey that spans across multiple tales representing Scheherazade's troubled psyche, who is imprisoned in a room with no other pleasure but telling stories of people that she wish she were.



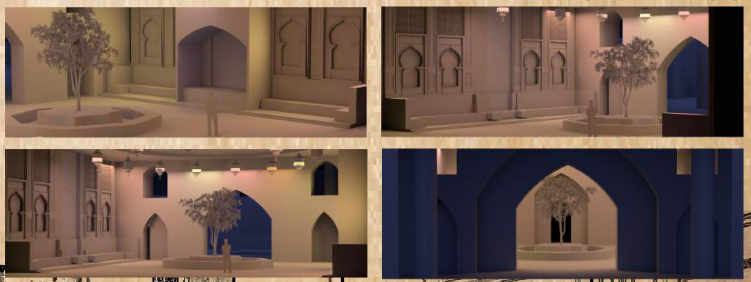
Palace Elevation and Reference

One Thousand and One Nights



Story Arc and Colour Board

INT. King's Chamber Model // SketchUp, Maya



EXT. King Shahrivar's Palace // Graphite, Photoshop

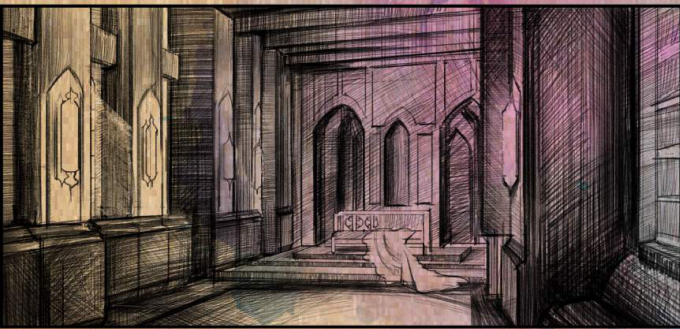


hyunjee clara ryu

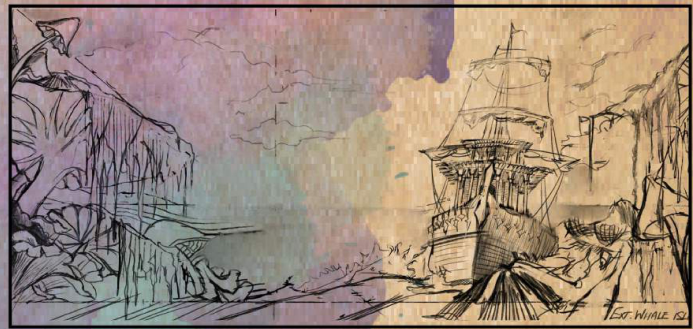
Winter 2023 Maya

EXT The Bazaar // Maya, Photoshop

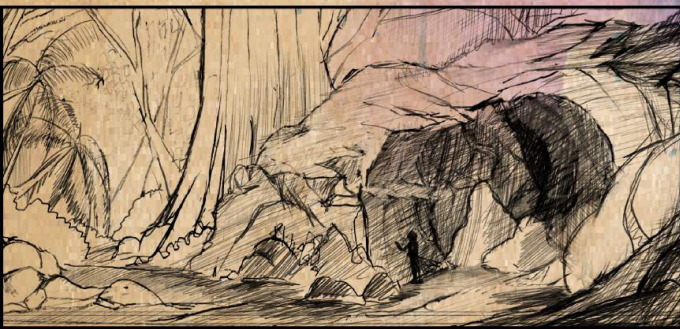
“By Allah, O my father, marry me to this king, for either I will be the means of the deliverance of the daughters of the Muslims from slaughter or I will die and perish as others have perished.”



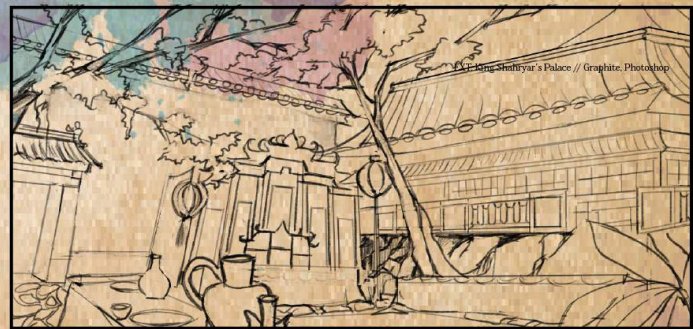
INT. The Haunted House of Baghdad // Graphite, Photoshop



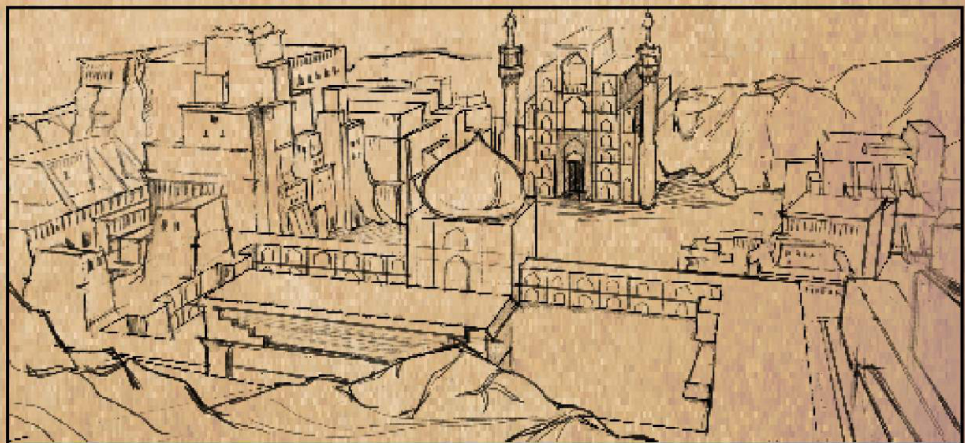
EXT. WYALE 02



EXT. Ali Baba's Cavern // Graphite, Photoshop



EXT. King Shantayur's Palace // Graphite, Photoshop





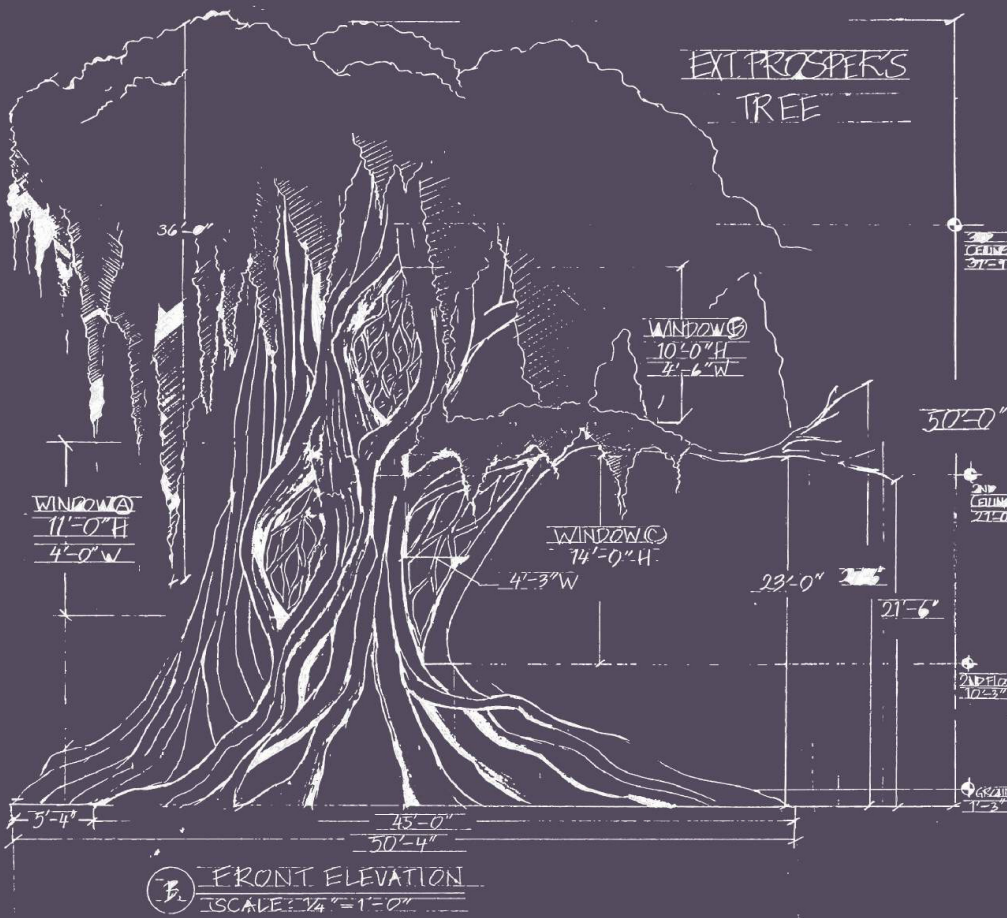
The Tempest

It is no secret that Shakespeare's *The Tempest* is often read through a postcolonial lens. Prospero possesses all the qualities of a traditional colonizer and oppressor who distorts and blurs the identities of those that are colonized. There is not much character development for both Ariel and Caliban, who are entrapped both internally and externally under Prospero's dominion. Therefore, I would like to explore this perspective further by setting *The Tempest* in Louisiana of Colonial America in the 1730s and transforming Prospero into a French magician, Ariel into a fictional Choctaw spirit, and Caliban into a Haitian slave.

Specifically, I would like to explore how Prospero colonises the Choctaw spirit and the Haitian Vodou magic and reclaims them as his own. I would like to explore in particular how Prospero modifies the bayou that Koi so loves. I would also like to design Prospero's cavern in the traditional colonizer's fashion, blending and abstracting Choctaw and Haitian Vodou motifs to his liking and juxtapose that design to Caliban's canopy full of traditional Haitian Vodou elements and interior of Koi's cypress tree full of Choctaw symbols.



EXT. Prosper's Tree

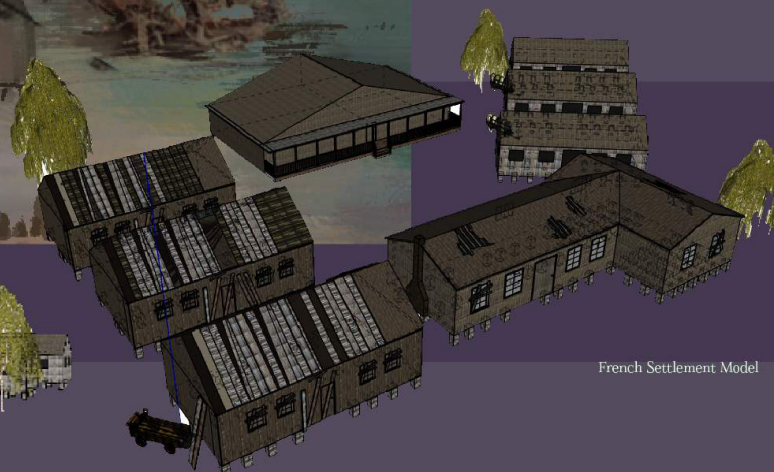


Tonal Collage and Color Story



INT/EXT. Caliban's Tree

I am subject to a tyrant, a sorcerer who has cheated me of my heritage.



French Settlement Model

Koi, the guardian of the Louisiana bayou, aims to use her powers to protect the native people who reside in the wetlands until Prosper, an exiled magician from the French Alsace, arrives at the bayou.



Research Image: Louisiana Bayou



INT/EXT. Koi's Bayou

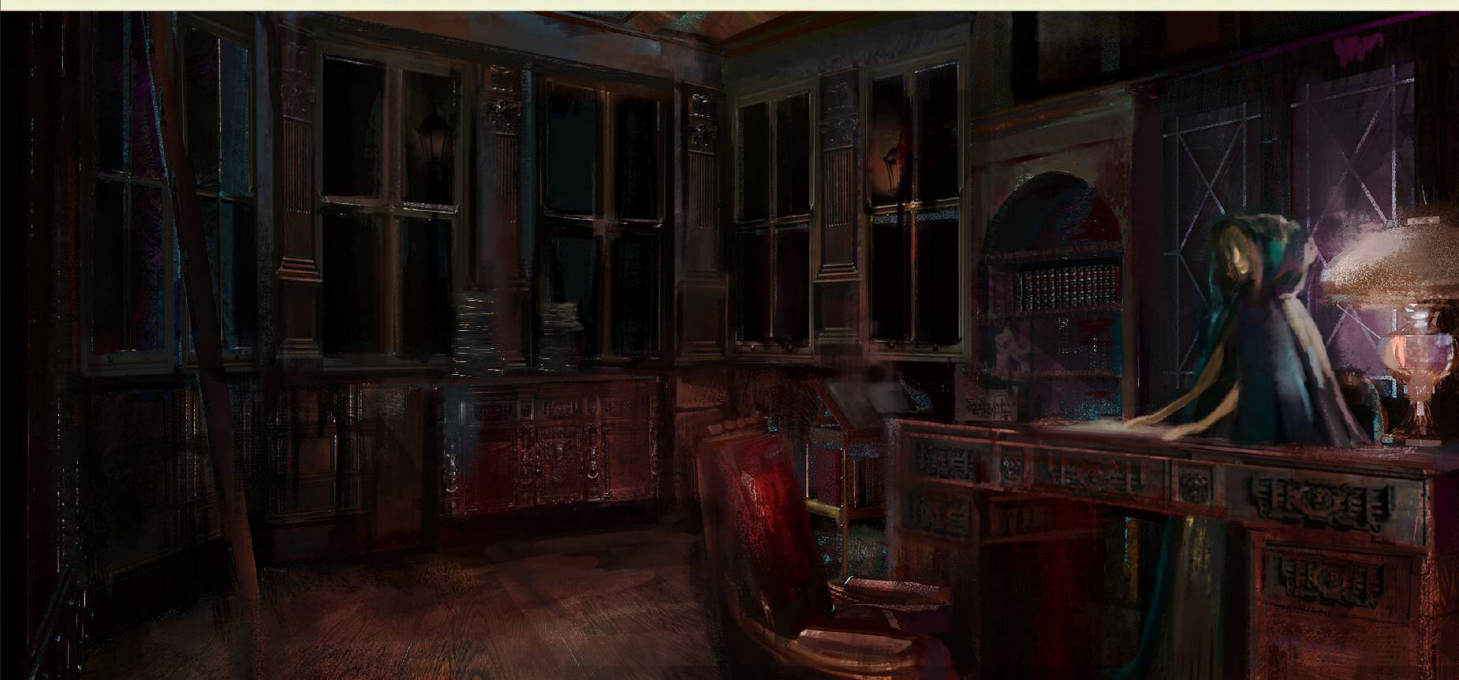


First Drop of Rain tells the story of Frances Burney, a young female author in the 1770s who fights against the constraints of her time to publish her groundbreaking book and blaze a path for those who will come after her (such as Jane Austen). As she writes the epic love story of her heroine, Evelina, she lives out an epic journey of her own. She learns about love, leading by example, and how refusing to change herself for others could make her the first drop of rain in a storm of change.

In Pre-Production

Directed by Madison Goodyear-Brown
Concept Art by Hyunjee Clara Ryu

First Drop of Rain



the octopus

Written and Directed by Sierra Falconer
Production Designed by Hyunjee Clara Ryu
MFA Advanced Film Project
UCLA School of Theater, Film, and Television



When 6-year-old OLIVER finds an abandoned plush octopus doll at the beach, he develops a fascination with the eight-legged creature. His obsession sparks inspiration in his mother, RAINA, a struggling artist and single mom, who goes on to create her best painting to date, earning her a spot at a prestigious art conservatory. But this once in a lifetime opportunity would separate Raina from her young son, forcing her to consider what she is willing to sacrifice.



Film Stills and Set Photos

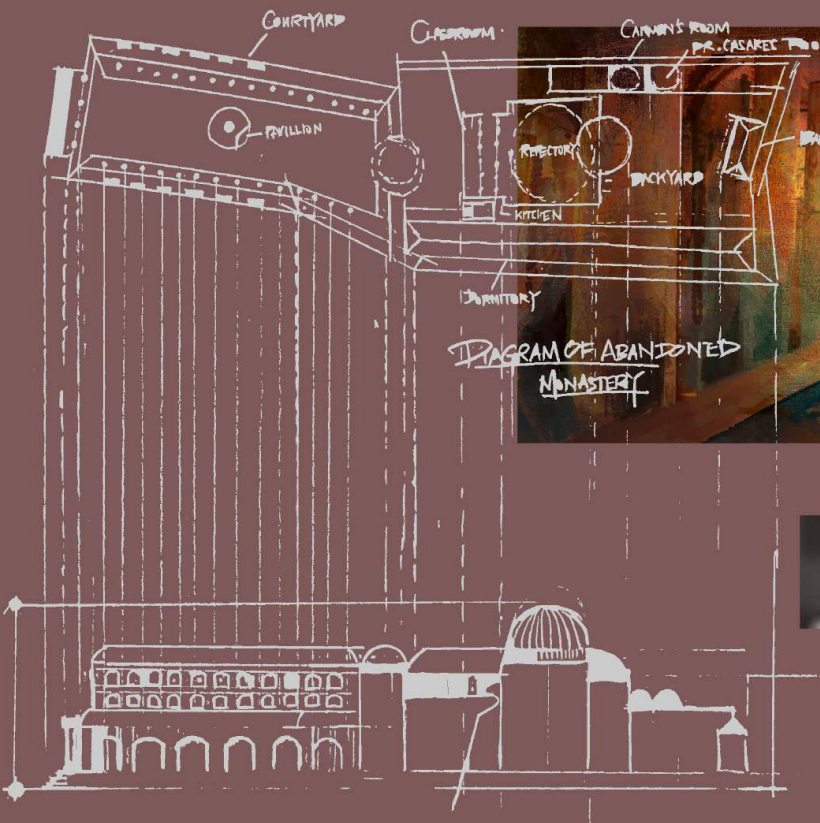


INT. Aya Teslis Monastery Courtyard

the devil's backbone

Silence has been observed in many moments throughout history. Naturally, silence comes in many different forms. While the original by Guillermo del Toro focuses on silence that results from a conflict between two ideologies in Spain, I will focus on a form of silence that arises from the oppression of minorities in Turkey in my design.

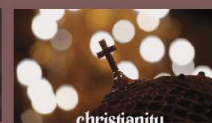
Specifically, my take on The Devil's Backbone will be resituated during the Turkish War of Independence that took place after World War I. Despite its righteous name, the Turkish War of Independence was a series of oppressive campaigns launched by the Turkish Nationalist Movement. The establishment of the Turkish revolutionaries through the Nationalist Movement aimed to massacre and deport Christian minorities in Turkey. From the silence that led the Christians into hiding to the silence that the children were subjected to, exploring different types of how people came to be oppressed in this world is my primary objective.



INT. Basement



silence



christianity



resistance



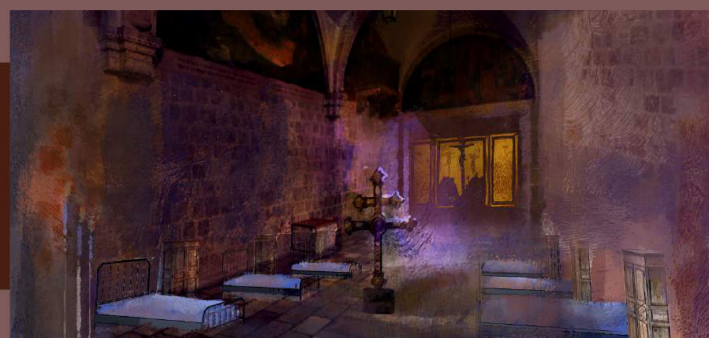
ghost story



concealment



INT. Kitchen



INT. Dormitory

Written by Sierra Falconer
Directed by Christine Zivic

Production Designed by Hyunjee Clara Ryu
Art Direction by Marie Fucile

MFA Theater Film Collaboration
UCLA School of Theater, Film, and Television

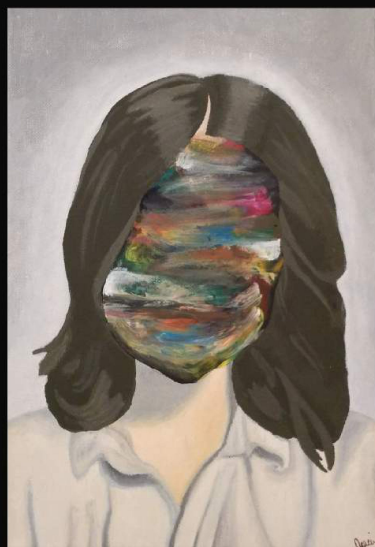


Queen Beilly

Student Academy Award winner, Cmailla Haas must have everything from A to Z on set under her control. Emboldened by her success she decides to try something new: filming a documentary about herself. She realizes, however, that her friends do not think of her the way she thought they did.



Concept Sketch and Set Photo



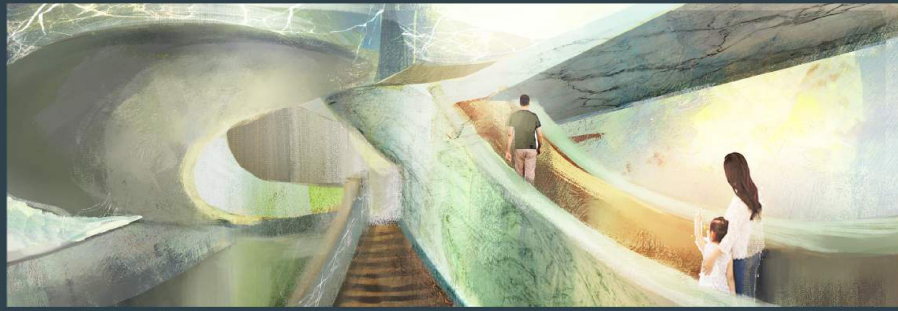
Color Palette and Tonal Research



Based on the script written by Jennifer Phang
 Advanced Production Design
 Professors: Tony Fanning, Rachel R. Kondrath
 Fall 2022, UCLA School of Theater, Film, and Television

INT. Lobby / Photoshop

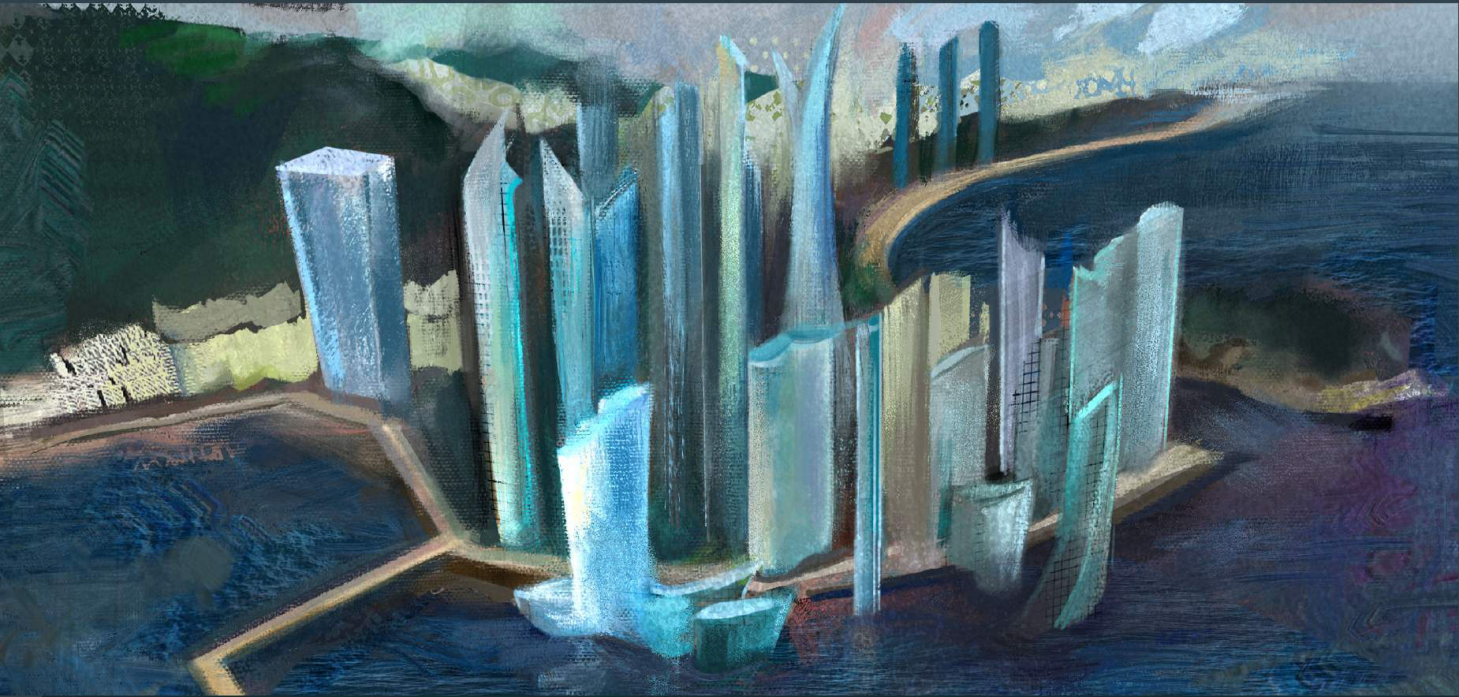
ADVANTAGEOUS



INT. Busan Cityscape / Photoshop



Architectural Research

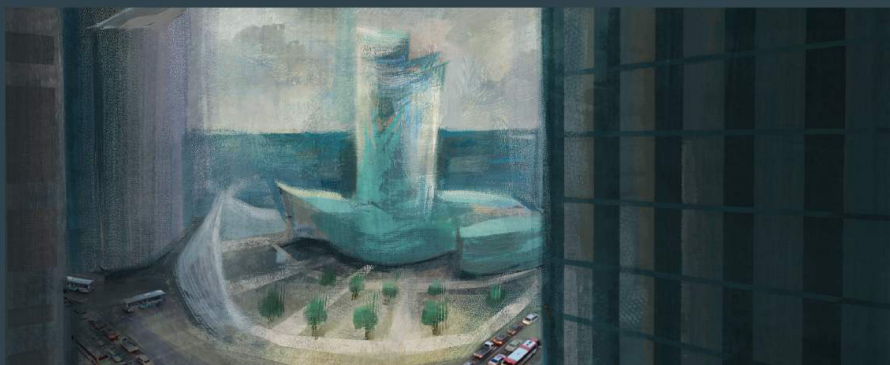


INT. Busan Cityscape / Photoshop

Considering how the core conflict of *Advantageous* stems from Gwen's inability to find a job because of her failings to meet the societal standards of beauty, the world of *Advantageous* is not too distant from that of Korea. Thus, I would like to set *Advantageous* in Korea, more specifically in the city of Busan. While my goal for this project is not necessarily to be site-specific, I will draw inspirations from many of Busan's qualities, including its characteristics of a port city.



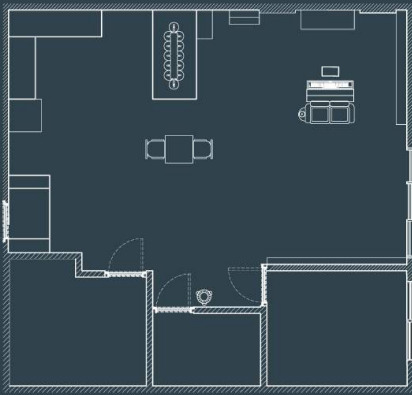
Reference Images: Park Marina



EXT. Center for Advanced Health and Living / Photoshop

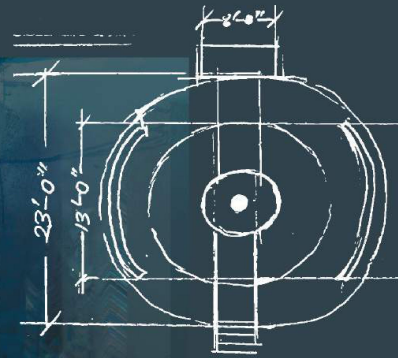


INT. Gwen's Apartment / Photoshop, Maya



INT. Gwen's Apartment / SketchUp, Maya

Gwen lives in an apartment that reveals the mask that society forces everyone to wear to hide their imperfections. Although elegant and beautiful as the face of the company, Gwen is deep down anxious and eventually depressed when she is ousted by her company for a younger face. Gwen's apartment represents the human suffering that we all go through before we are reborn again – for better or worse.



Transference Room
Ground Plan

INT. Transference Room / Photoshop



INT. Transference Room Keyframe / t Photoshop

illustration

adobe photoshop // maya



Atlantan Hall/ Instructor Andrew Leung



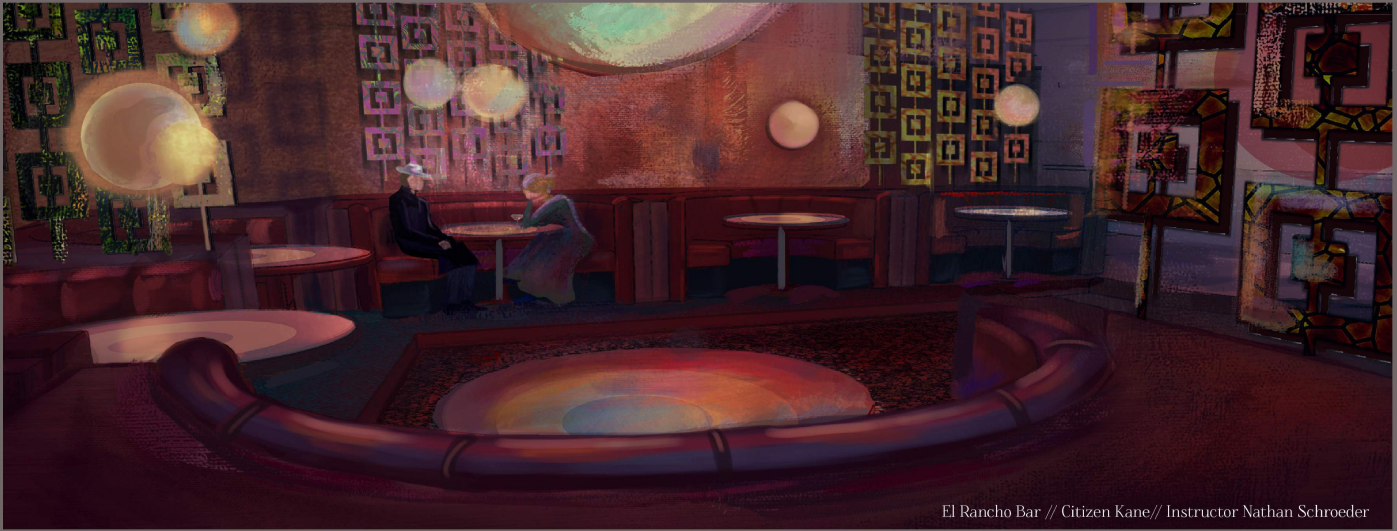
Underground Tunnel // La Jete // Instructor Andrew Leung



The Time Machine // La Jete // Instructor Andrew Leung

illustration

adobe photoshop // maya

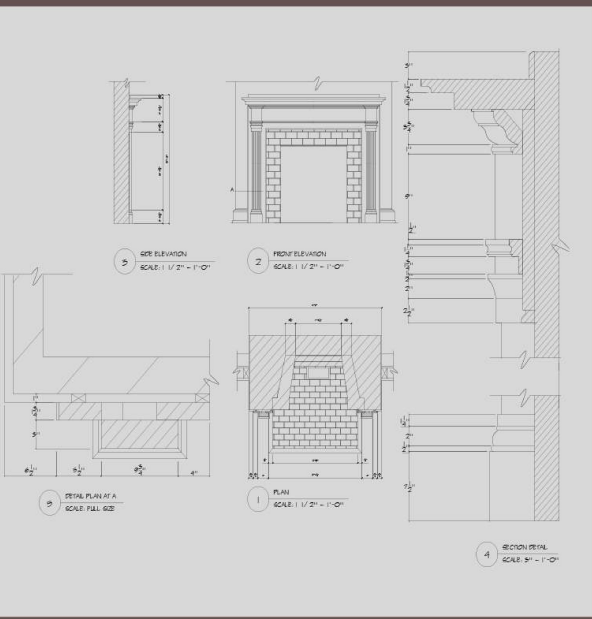
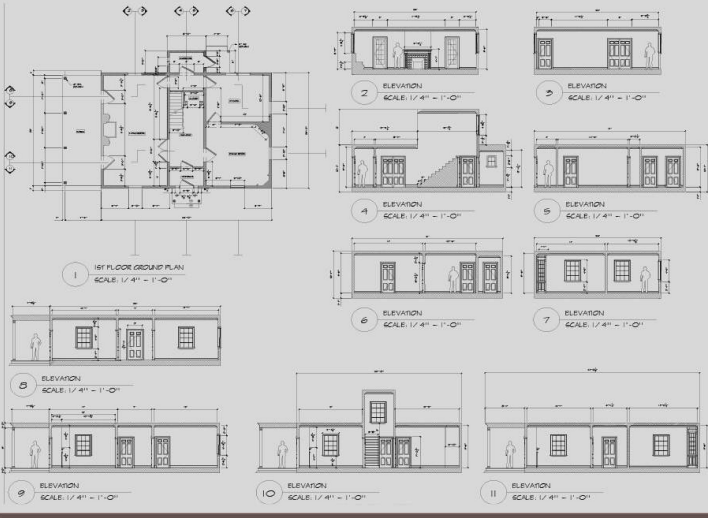


El Rancho Bar // Citizen Kane// Instructor Nathan Schroeder

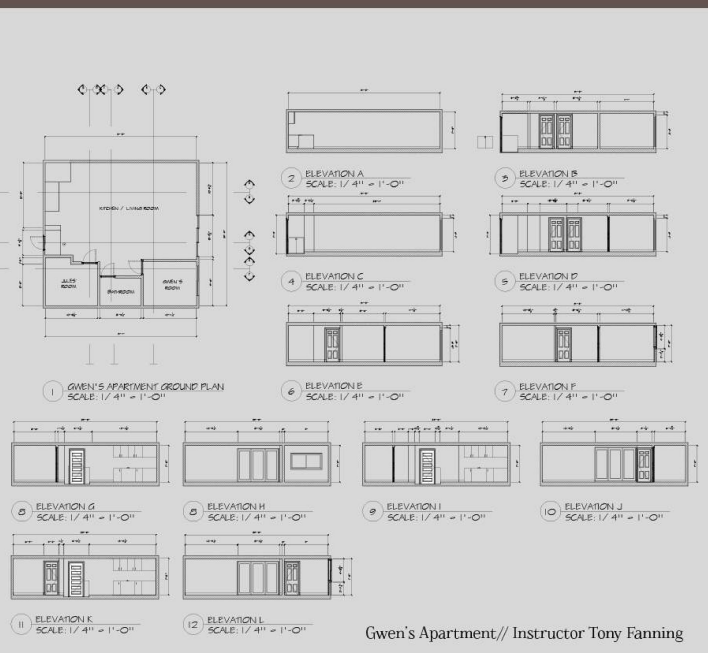


Sunset over the Graveyard // Personal project

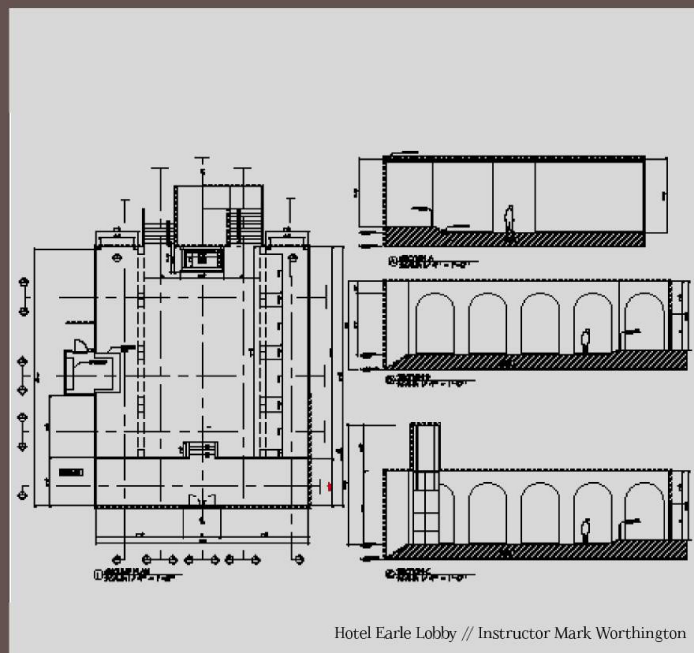




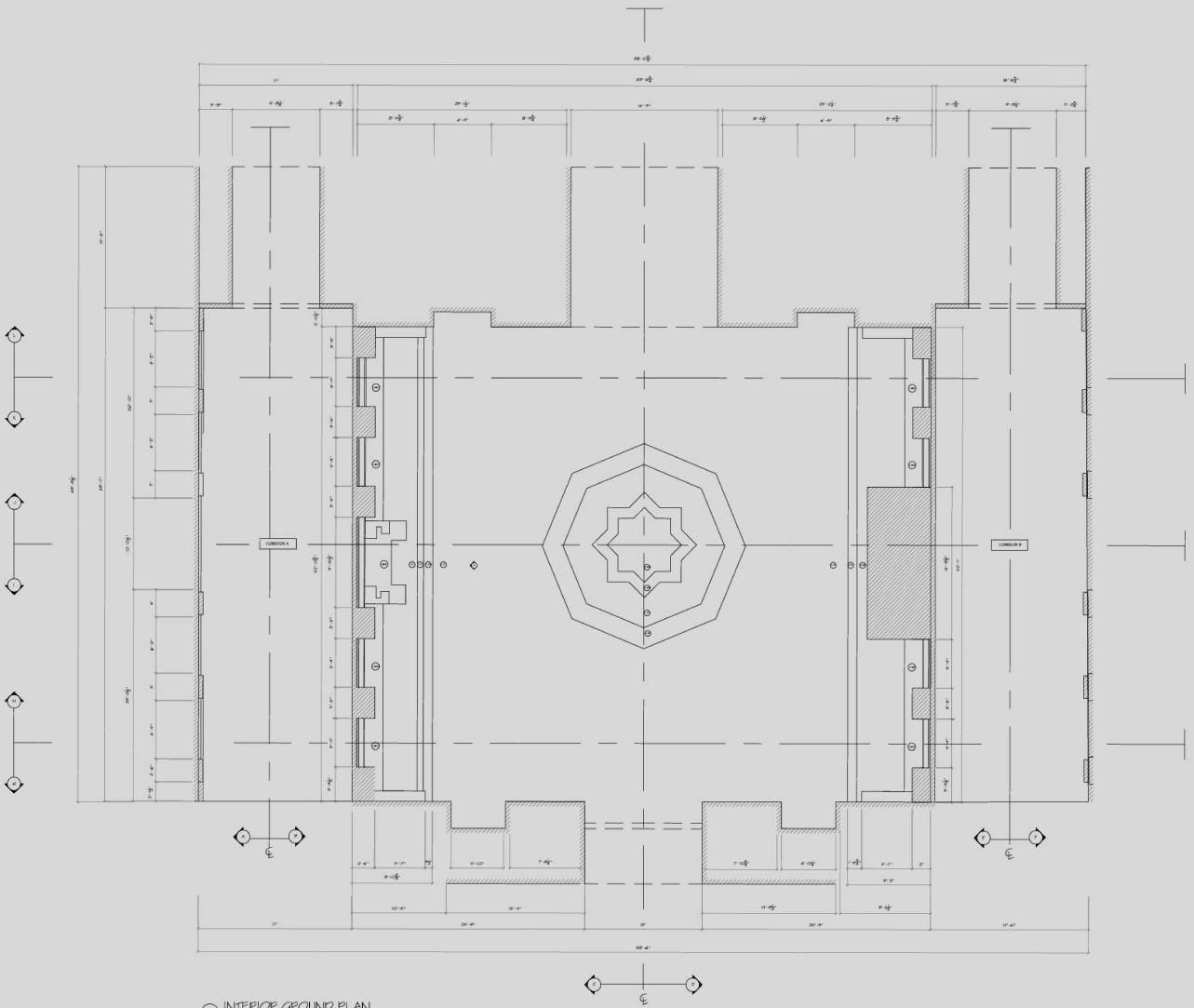
Colonial Cottage// Instructor Tony Fanning



Gwen's Apartment// Instructor Tony Fanning

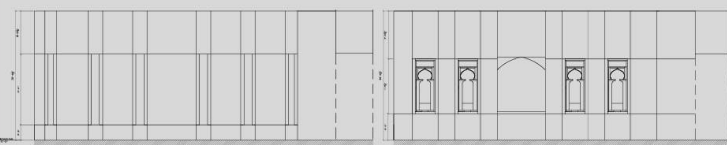


Hotel Earle Lobby // Instructor Mark Worthington



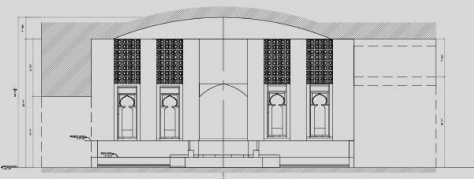
① INTERIOR GROUND PLAN
SCALE: 1/4" = 1'-0"

INT. King's Chamber // One Thousand and One Nights // Instructor Randall Wilkins



② SECTION A
SCALE: 1/4" = 1'-0"

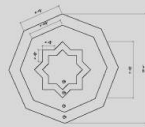
③ SECTION B
SCALE: 1/4" = 1'-0"



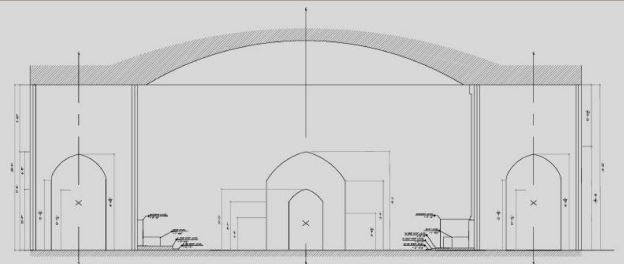
④ SECTION C
SCALE: 1/4" = 1'-0"

⑤ WEST WALL ELEVATION
SCALE: 1/4" = 1'-0"

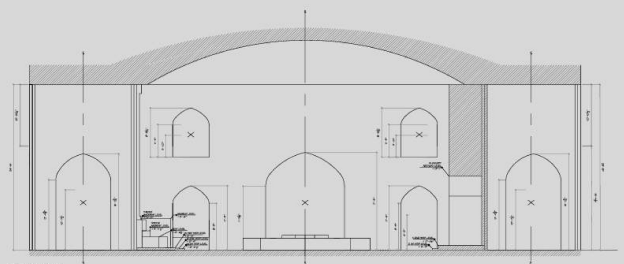
⑥ CENTER PLASTER ELEVATION
SCALE: 1/4" = 1'-0"



⑦ CENTER PLASTER PLAN
SCALE: 1/4" = 1'-0"



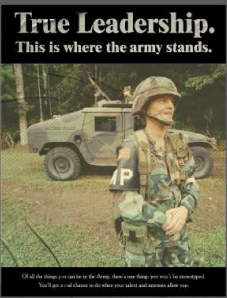
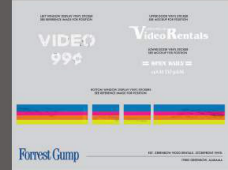
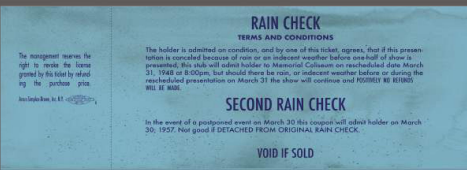
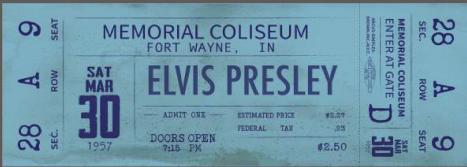
⑧ SECTION D
SCALE: 1/4" = 1'-0"



⑨ SECTION E
SCALE: 1/4" = 1'-0"

graphic design

adobe illustrator



Forrest Gump
 WATERGATE HOTEL BRANDING
 1972 WASHINGTON D.C. - WATERGATE HOTEL

