SNOWPIERCER: A CONCEPTUAL DESIGN INSPIRED BY THE MOVIE

by

VIVEK SODAL

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The following individuals certify that they have read, and recommend to the Faculty of Graduate and Postdoctoral Studies for acceptance, the thesis entitled:

Snowpiercer: a conceptual design inspired by the movie

submitted by Vivek Sodal in partial fulfillment of the requirements for the degree of Master of Fine Arts in Theatre

Examinaing Committee:

Patrick Rizzotti, Theatre, UBC
Supervisor

Robert Gardiner, Theatre, UBC
Supervisory Committee Member
Abstract

"The most personal, is the most creative."

- Bong Joon-ho

The above quote is from the director of Snowpiercer while receiving his Oscar for the movie Parasite. I was inspired by this quote when I began the ideation process for my thesis. This movie has motivated me and propelled my interest in the post dystopian/ sci-fi genre. By working through the design for this film, I realized how a whole world could be compressed into tiny film sets that link together to form one extensive self-sustaining ecosystem. The movie was an adaptation of the post-apocalyptic French graphic novel "Le Transperceneige" by Jacques Lob and Jean-Marc Rochette. The film was released in 2013. It was directed by Korean director Bong Joon-ho and the production designer was Ondrej Nekvasil. This paper documents my personal ideas and creative process for designing theoretical sets for the movie “Snowpiercer.”
Lay Summary

This report describes my creative process of developing set designs for a theoretical version of the movie Snowpiercer. This thesis reflects the journey of a production designer who is trying to capture the essence and character of individual spaces into a physical built structure.

This thesis describes the complete process of designing a film set. The visual design is not just aesthetics but is the core of the film’s symbolic life. The design process is described through various mood boards, conceptual sketches, 2d drafting and graphic renders, and detail drawings. The paper also describes the evolution of the design through various stages of conceptualization.
Preface

This thesis is original, unpublished, independent work by the author, Vivek Sodal.
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List of Abbreviations

UBC – University of British Columbia
BC – British Columbia
COVID - Coronavirus disease
Acknowledgements

I would like to recognize the invaluable assistance that the Faculty of Arts, especially the department of Film and Theatre, has provided during my study. I wish to express my sincere appreciation to my advisor and mentor, Patrick Rizzotti, who has the substance of a genius: he convincingly guided and encouraged me to be professional and do the right thing even when the road got tough. I would also like to thank my professor Robert Gardiner without his persistent help, the goal of this project would not have been realized.

Secondly, I wish to acknowledge the support and great love of my family, my mother, Hemlata Sodal; my father, Umakant Sodal and my sister, Shraddha. They kept me going on and this work would not have been possible without their guidance.
Dedication

To all the people and friends in my life that have helped me and inspired me to be a better version of myself. I express my gratitude to you.
Chapter 1: Introduction

My love for films and stories begin from childhood. India has a vast history, and from there came those countless fictional stories that have been passed on through generations. The stories spoke about gods, demons, people with superhuman strength, fictional characters, mythological creatures, etc. My grandmother recited these tales when I was a child and thus began my interest in fiction.

I grew up watching movies by Christopher Nolan, Tim Burton, James Cameron, and Chris Columbus. I particularly love Sci-fi and fantasy movies because they give the designer the liberty to create a world that’s not common to the regular person; hence there is more scope for designing something original and abstract. I wanted to stick to my theatre roots and design a theatre show at UBC for my thesis, but the scenario of COVID steered me towards creating an unrealized production design for a film. I was sure about creating something that would display my versatile design skills through its varied design palette. And thus began my journey in exploring for films that provide the designer with the opportunity to design and build various sets that are different from each other in terms of style, theme, color palette, materials and scale.
1.1 Film Selection

Initially, I began by researching sci-fi movies that had a contemporary requirement for design. The plot took place in a much evolved world in the future where the geometry is more seamless and simplistic. The production design of such films remind me of Zaha Hadid’s futuristic style of architecture which had the same attributes and mannerism. Some of my initial picks were Blade Runner 2049, Star Wars, Tron Legacy, Tomorrowland, and The Fifth Element. Along with the periodic style of décor I also wanted to experiment with different genre of design.

After reading the graphic novel, I was instantly sure about selecting Snowpiercer for my thesis. Snowpiercer is an especially dour piece of Euro Sci-Fi that wears its anger about capitalism and class structure on its sleeve. The art felt closer to the some of the greats of E.C. Comics like Wally Wood, Jack Davis, or Mort Drucker. At other points the reliance on blacks and grey tones drop out, and the linework gets too intense. The black and white really helps the mood of the story, the sort of dystopian apocalypse mood set in the uninhabitable snow. The novel features a number of prophetic scenes. The locomotive itself exudes a sense of retro-futurism — its technology lets it run for a long but indeterminate amount of time without stopping, and its design is inspired in part by armored trains used by Russia in World War II. I think [writer] Jacques Lob’s most visionary prediction was the inequality between the poor and rich in a confined space. This diegesis of the narrative and the bold visuals from the novel inspired me a lot.
The story contains various locations, each drastically different from the other in terms of materials, environment, architecture, and color scheme. Conceiving the individual sets and keeping the film's overall aesthetic in mind would display my versatility as a designer.

1.2 Movie synopsis

The movie "Snowpiercer" is a science fiction post-apocalypse movie based on the French graphic novel Le Transperceneige by Jacques Lob, Benjamin Legrand, and Jean-Marc Rochette. The film takes place in a dystopian Ice Age that has killed most humans and has left planet Earth unfit to sustain life. All that survives from humankind are the fortunate few survivors that boarded the Snowpiercer, a train that travels around the planet on an endless loop. As portrayed in the novel, the train consists of 1001 carriages. From the fearsome engine to the last carriage exists a perfect replica of the social hierarchy present in the world. The train is like a self-sustaining ecosystem that consists of all amenities, including an aquarium, night club, school, nursery, public baths, butcher shops, restaurants, hospitals, farms, etc. The elite travel in extravagance at the front of the train; those in the back live a foul, hopeless, and short life. At the start of the film, unrest is fermenting; the lower-class travelers stage an uprising revolt, pushing carriage by carriage toward the train's front. The film ends with the rebels accomplishing their goal of stopping the train and the train coming to a complete stop. There is a new ray of hope as the survivors witness wildlife thriving outside the train for the first time.
1.3 Script breakdown

The script consists of 3 external locations and 17 indoor locations.

Outdoor:

1. Airforce base
2. Railway Station
3. Snow land

Indoor:

1. Tail section
2. Prison section
3. Guard section
4. Protein block manufacturing section
5. Abandoned section
6. Water section
7. Greenhouse section
8. Aquarium section
9. Abattoir section
10. Classroom section
11. Guest room section
12. Swimming pool section
13. Sauna section
14. Club section
15. Opium section
16. Machinery section
17. Engine section
Chapter 2: Studio and Set selection

2.1 Studio Location

I needed massive studio space to accommodate the huge sets. The film also demands many special effects that needed to be considered when picking an appropriate studio for this production. Hence I chose Bridge studios in Vancouver. Bridge Studios sits on a 15-acre site that is 30 minutes from the YVR airport and 15 minutes from downtown Vancouver, North America's third-largest production center. All major equipment, suppliers, staff, services, and labor are located nearby Bridge Studios.

The Bridge Studios is home to one of the largest effects stages in North America. A clear span area of one acre and a height of 50' to the bottom of the truss system can accommodate large sets and challenging effects sequences. The Sound Stages have extensive acoustical treatment and perform to industry standards. Ample three-phase power is provided to all stages. 75,000 sq. ft. of wardrobe, prop, and shop space are available in auxiliary buildings. All stages are heated. I chose to use studio 10, 11, and 12 for this project.
Figure 2. Interior picture of one of the studios at Bridge studios. Used by permission. [www.bridgestudios.com](http://www.bridgestudios.com)

Figure 3. Graphic render of Bridge studios. Used by permission. [www.bridgestudios.com](http://www.bridgestudios.com)
2.2 Set selection

I began with selecting 5 sets that would be distinctly different from each other. I decided to choose the sets based on their geometry, environment, size, design density, and color palette. I selected the Tail section, Protein block manufacturing section, Classroom section, Machinery section, and Engine section. Each of these sections had its distinct characteristics.
Chapter 3: Conceptualization and Ideation

3.1 Tail section

The tail was the train section where all the people resided who had not paid for passage. These 'unwanted intruders' rushed the train and boarded the train at the last minute. The tail section reflects the image of a modern-day slum which constitutes a long narrow passage with bunk beds on each side. The walls were filled with a maze of iron pipes. The section has no natural light source and has a very dark, dingy, damp feel. The interior space is further divided into personal areas using leftover rags, things, and elements that people had got with themselves while boarding the train 20 years ago. At one end of the tail section resides a massive iron gate that the guards constantly guard, and this seems to be the only point of access between the tail section and the rest of the train.
Figure 4. Graphic render of Tail section at night time by Vivek Sodal

Figure 5. Graphic render of Tail section at day time by Vivek Sodal
3.2 **Protein block manufacturing section**

The protein block manufacturing section is a manufacturing unit where they make protein blocks out of insects and feed them to the tail section. The whole space has a very raw industrial look to it. There are a lot of valves and pipes with giant machines centering the room. There would also be a cart right in front of the big machine used to transport the protein blocks. On one side of the space, we can see old rusty boilers, which depict a fair bit of dilapidation in the unit over time. The sacks of insects hang from a hook from the ceiling. This section as well has no natural light.

![Figure 6. Graphic render of Protein block manufacturing section by Vivek Sodal](image_url)
3.3 Engine section

This section is the most futuristic-looking of all the train cars. This section hosts Mr. Wilford the caretaker of the engine and the owner of the train. The futuristic design approach caters the advanced technology of the engine operation and the minimal interior elements defines the exclusivity of the space for a single occupant. This section is also a symbolic representation of power and nobility. It defines the contrasting lifestyle of people in tail section to the extravagance in the engine section. This section is empty except for a table and two chairs as part of the furniture set decoration. The interior of this section is very contemporary. The walls seamlessly merge with the floor, and overall geometry of the space is very fluid. There are no sharp edges, and the geometry on walls gives a concentric illusion of the space moving towards the front end of the section. The front end is dominated by a massive bullet-shaped metal boulder. The boulder rests on rails which allows it to slide back and forth into to engine section. There is also a hollow space present in one area of the floor as per the script requirement.
3.4 School section

This is the most colorful car on the train and requires the most set decoration. I wanted this section to be a compact classroom, but I also wanted this section to hold the recreation and play areas and encompass the educational space. This area should constitute elements that would represent children's creative minds and display their creativity in terms of artwork and handmade models. The ceiling is an important part of this set. The ceiling will have hanging installations and light fixtures that would emphasize the space's overall learning atmosphere. Since the set is made for a primary school scenario, I planned to use many different colors. The flooring would be focused on cushioning and durable material that would also serve the color palette of the given set.
3.5 Machinery section

The machinery section is the place where the engine of the train belongs. Like the protein block manufacturing section, the machinery section has a very industrial look to it. The machines have been in a constant state of motion for the past twenty years. This section is steamy, greasy, and oily. This section will also have warm lighting that would highlight the hot temperature in the environment. Unlike other sections, this section will be raised from the ground and connected by a central bridge. The material choice in this section is chosen to symbolize strength and durability. I imagine this section to be filled with gears, pipes, chains, wires and industrial fluids. There is a huge iron door at one end of the section that opens up to the engine section. There is also a small side door that is blasted off in the final scene.
Figure 9. Graphic render of Machinery section by Vivek Sodal
Chapter 4: Execution

After conceptualizing all the sets, I wanted to narrow my design derivatives towards 2 sets, the School section and the Machinery section. I plan to explore these two sets further in detail by creating a mood board and drafting the technical drawings. The Tail section, the Protein block manufacturing section and the Engine section will be restricted to conceptualization and ideation stage.

4.1 School Section

I started with analyzing the amount of space I had from the typical set dimensions and zoning the complete set into individual spaces. I constructed the zones based on a standard space nomenclature in a primary school. This section is designated for kids who belong to the 9-11 years age group. The mood board was an amalgamation of all the bigger ideas that I wanted to execute for the school section.
"Color does not add a pleasant quality to design- it reinforces it." The following quote is by Pierre Bonnard, who was a post-impressionist painter and printmaker. His quote brings to light that a design should not rely on its coloring to make it look 'pretty' but should be used to complement the design to its full advantage. The school section is the most vibrant and detailed set of all the other sets. The whole coach is transformed into a colorful studio that has the vibe of a preschool. The set was divided into three zones: classroom area, workshop area, locker room area.

In the classroom area, kids sat on the colorful benches in one row on either side of the set. The walls are filled with handmade arts and crafts. Bulletin boards and cork boards with pinned-up
artwork are placed on the walls, partially covering the window. The floor is made up of colorful rubber tiles that form a butterfly pattern. Several objects and things were added that would signify the different subjects that the kids would be taught. World globes, historical figures, airplane models, books, solar system installations, wildlife charts, plants were some of the set decoration elements added into space. The classroom's topography changes as the teacher's area is placed at a higher level than the students. The walls of this area is filled with tall cabinets of books on either side of the coach. It is followed by the workshop area. The workshop is where the kids get hands-on experience in building models, and this space also serves as a play area. The windows in this section are not blocked like the classroom area, and the window ledge serves as a desk space. The cabinets on the walls are molded according to its surrounding architecture. There is a large red carpet on the floor with the Wilford industry logo embossed in gold. The rear area of the classroom serves as a recreational space and locker room. An array of lockers fill up the periphery of this area, and the central part acts as a seating space/ recreational space. The flooring in this area is hardwood seamless flooring.

One of the biggest challenges for me in the classroom area was to create the ceiling. I wanted the ceiling to be an abstract representation of the sky filled with clouds, birds, plants, and airplanes. I decided to place irregular wave pattern fabrics in a repetitive manner which would represent the sky with clouds, and this would be the canvas on which installations would be hung from the ceiling.
Figure 11. Ceiling fabric pattern in School section
4.2 Machinery Section

The machinery section plays a crucial part in the film. It is this section where the protagonist escapes from the train. I began by researching the aging of materials constantly in motion and their characteristics like durability and malleability. This section represented the train's heart, and it's the only set that had working mechanical elements as part of the set. I wanted this section to be on a higher level than the ground level. Then I composed my ideas in a mood board that would serve as a foundation for my design.

Figure 12. Mood board of Machinery section
There is a crucial scene in the storyline where a big fight that takes place on the bridge in this section. Hence the script demanded a long bridge in this section. From the script, I decided to break down the whole machinery section into 3 parts.

The initial area upon entering would be placed on a platform. After entering through the door, 4 steps of stairs are mounted to the steel fence on either side. The stairs lead the protagonist up and enter into the initial phase of the section. This section is inspired by brutalist architecture. The space is made up of many monolithic blocks pushed in and out with voids for lights in a rigidly geometric style. The flooring for this area is iron grating which is supported by scaffolding underneath. As you move ahead in the section, you enter the bridge area. There are two huge rotating machines on either side of the bridge. The whole structure is supported by metal scaffoldings giving the space a mechanical feel. The walls are dominated by huge pipes that let out steam, and the ceiling is drenched with a large number of electric cables that hang down in bundles similar to that of an un-maintained space station. There are interlocking gears present on the walls that rotate clockwise and anticlockwise, depicting the ever-running engine. The end of the section has a huge iron vault door that leads to the engine section. On one of the walls, there is also a tiny water-tight iron door. The floor is made up of iron grating throughout the section except the bridge. There is a rusted cylindrical structure at one corner. The whole section has 3 groups of pipes at certain places that are projecting out from walls that let out steam.
Chapter 5: Conclusion

As Lorinda Mamo said, "Every great design begins with an even better story." I believe this is where it all started. My initial focus was to search for a great story that would inspire me to push myself ahead of my expectations, and Snowpiercer turned out to be precisely what I expected out of my thesis project.

The movie was already made in 2013, and I had already watched it a couple of times. The story, characters, and the production design were already in my consciousness. I found it difficult initially not to be influenced by the existing award-winning design and start something new from scratch. So, I began with a blank sheet of canvas on my tablet and started sketching all the characteristics that I wanted in the particular sets. This was when the quote by Steve Jobs helped me to navigate further in my design journey. "Design is not just how it looks like and feels like. Design is how it works". I realized that I could not narrate the script through my design by emphasizing the characteristics and features. My design should also describe a story of the people using that cramped up space for the past 20 years. I placed myself as one of the characters, and the design reflected my experience as I traveled through the script. Certain parts of the set need to show aging of materials and elements. It should also depict the culture that the boarded passengers brought with them. The movie takes place in the future, but the technology is of the present.

I have realized the importance of having a team. As much as I liked to work on this project alone, I also missed having constructive input from team members that I usually have access to.
on a project like this. While working solo, I realized that the designer could have a unidirectional approach while trying to satisfy a single aspect of the design highlighted in their mind, often missing out on the bigger picture. Since my thesis was an unrealized project, I have missed out on a few things that play an essential part in design execution on a realized design. There are a lot of alterations that take place on set while building and set decorating. Certain background or foreground elements change their position elsewhere for camera movement or minute set dec changes according to the director's final input. But on the bright side, this opportunity also gave me an infinite budget and the liberty to create anything.

I feel really glad to have the opportunity to execute a project of this level. The completion of this thesis has reinforced my confidence in myself and my capabilities in handling a big-scale project. My final words for my design would be that a successful design doesn't have to come to an end; it can continue and continue being informative. I will forever continue my journey to narrate various other stories through my design.
Snowpiercer, directed by Bong Joon-Ho, 2013

Snowpiercer Vol 1: The Escape, January 28, 2014

Bridge studios facilities and services, 2021 https://bridgestudios.com/facility/

Bechervaise, Jason. _BONG Joon-ho, Director of SNOWPIERCER: PART 2 – INTERVIEW “I wanted to make a very exciting train and sci-fi movie”_. Korean Cinema Today. April 30, 2013

Appendices

Appendix A  Mood Boards

SNOWPIERCER
SCHOOL SECTION FLOORING MOODBOARD

BUTTERFLY PATTERN ON FLOOR
COLORFUL RUBBER TILES
RED CARPET
GOLDEN LOGO ON CARPET
SEAMLESS WOOD HARDFLOOR
SNOWPIERCER
MACHINERY SECTION TEXTURE MOODBOARD

PIPE, GEAR AND WALLS
VAULT DOOR
IRON GRATING FLOORING
BRIDGE TRANSPARENT FLOOR
CEILING
Appendix B  Drawings

B.1  TYPICAL SET
B.2 SCHOOL SECTION

SOUND STAGE 10

FEATURES:
- 17,000 sq ft
- Soundproof - Heavy duty soundproofing
- 4.8留空 DOORS
- 2400 sqft 10,000psf, 14m+ suitable
- 45° to underside of boxes
- 50,000~ exhaust fans
- HVAC to sound stage for 450 capacity
- Automatic demand control ventilation provided by 50c sensors for energy savings

SITE LEGEND

BOUNDARY ROAD

HENNING DRIVE
### Locker Detailed Drawing
**Scale:** 1/2"

**Units:** 18

**General Notes:**
1. All dimensions are in feet and inches.
2. Use only dimensions mentioned on the plan agreed upon with designers.
3. The quality of finishes will be previously verified by the designer.
4. Check texture board for finishes and design board for reference.
5. The drawing is to be printed on 22" x 17" paper size.

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<th>B4</th>
<th>MOVIE: SNOWPIERCER</th>
<th>DRAWN BY: VIVEK SODAL</th>
<th>GENERAL NOTES</th>
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<td>DIRECTOR: BONG JOON-HO</td>
<td>PRODUCER: DESIGNER: VIVEK SODAL</td>
<td>1. All dimensions are in feet and inches</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>2. Use only dimensions mentioned on the plan agreed upon with designers</td>
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<td></td>
<td></td>
<td>LOCKER DETAIL DRAWING</td>
<td></td>
<td>3. The quality of finishes will be previously verified by the designer</td>
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<td></td>
<td></td>
<td></td>
<td>5. The drawing is to be printed on 22&quot; x 17&quot; paper size</td>
</tr>
</tbody>
</table>
B.3 MACHINERY SECTION
MACHINERY SET GROUND PLAN AND SECTION
SCALE: 1/2"

MACHINERY SECTION PLAN
SCALE: 1/4"

SITE LEGEND

1. ALL DIMENSIONS ARE IN FEET AND INCHES.
2. USE ONLY DIMENSIONS MENTIONED ON THE PLAN AND/OR COORDINATE WITH DESIGNER.
3. THE QUALITY OF FINISHED RUGS IS PREVIOUSLY VERIFIED BY THE DESIGNER.
4. CHECK TEXTURE MOUNTED ON DRAWINGS AND DESIGN RUGS BOARD FOR REFERENCE.
5. THE DRAWING SHOULD BE PRINTED ON AS SIZE SHEET.

MOBILE: SNOWPIERCER
DIRECTOR: BONG JUN-HO
PRODUCTION DESIGNER: JU-HO SODAL
DRAWN BY: VIVEX SODAL
DATE:
SCALE: AS STATED

MACHINERY SET SECTION AND VAULT DOOR DETAIL

GENERAL NOTES:
Appendix C  Properties list

C.1  School section

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<td>Mathematics book preferably green color</td>
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<td>Coloue pencils</td>
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<td>Bunches of individual colors</td>
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<tr>
<td>6</td>
<td>Plants</td>
<td>4</td>
<td><img src="image" alt="Plants" /></td>
<td>Indoor plants that are small in size</td>
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SNOWPIERCER
PROP LIST FOR CLASSROOM SECTION

PRODUCTION DESIGNER: VIVEK SODAL
LOCATION: STAGE 10, THE BRIDGE STUDIOS
2400 Boundary Rd,
Burnaby, BC V5M 3Z3
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<td>Paper rolls</td>
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<td>Ceramic pots</td>
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<td>12</td>
<td>Mug</td>
<td>1</td>
<td>frosted glass semi transparent</td>
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<td>13</td>
<td>Table Lamp</td>
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<td>clear plastic bottles filled with different color paints</td>
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<tr>
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<td>Cork board</td>
<td>1</td>
<td>4’6” (wd) x 7” (ht) wooden framed</td>
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<td>Bulletin board</td>
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<td>yellow colour with wooden frame</td>
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<tr>
<td>20</td>
<td>Books</td>
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<td>mix of story books and vintage books</td>
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<td>21</td>
<td>Chairs</td>
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<td>multicolor wooden chairs</td>
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<td><strong>Item</strong></td>
<td><strong>Quantity</strong></td>
<td><strong>Description</strong></td>
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<td>22</td>
<td>Wooden basket</td>
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<td>2’ x 2’ x 2’</td>
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<td>Toys</td>
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<td>Ceramic and handmade statues using recyclable materials</td>
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<td>25</td>
<td>Models</td>
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<td>Easy medium size models made out of lego</td>
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<td>26</td>
<td>Origami models</td>
<td>5</td>
<td>Multicolor models using papers of different textures</td>
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<td>27</td>
<td>Classroom bench</td>
<td>12</td>
<td>Multicolor laminate</td>
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<td>28</td>
<td>Foam stool</td>
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<td>Long seating desk</td>
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<td>Item Description</td>
<td>Quantity</td>
<td>Notes</td>
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<td>30</td>
<td>Corrugated boxes</td>
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<tr>
<td>31</td>
<td>Ceiling bird installation</td>
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<td>Cluster of paper birds hung from the ceiling</td>
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<td>32</td>
<td>Solar system lights</td>
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<td>33</td>
<td>Cotton clouds</td>
<td>6</td>
<td>Hung from the ceiling with strings</td>
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<td>34</td>
<td>Wall clock</td>
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<td>35</td>
<td>Pointer stick</td>
<td>1</td>
<td>Made out of wood</td>
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<tr>
<td>36</td>
<td>Chalk</td>
<td>1</td>
<td>Multicolor</td>
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<tr>
<td>37</td>
<td>Duster</td>
<td>1</td>
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<td></td>
<td>Item</td>
<td>Quantity</td>
<td>Description</td>
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<tr>
<td>38</td>
<td>Chalk board</td>
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<td>chalkboard with tv on opposite side of the board</td>
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<tr>
<td>39</td>
<td>Folders</td>
<td>16</td>
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<td>40</td>
<td>Fake sub-machine gun</td>
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<tr>
<td>41</td>
<td>Dagger</td>
<td>1</td>
<td>old and rusty</td>
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<tr>
<td>42</td>
<td>Violin with bow</td>
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<td>43</td>
<td>Eggs</td>
<td>100</td>
<td>made out of plastic</td>
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<td>44</td>
<td>Metal capsule</td>
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### Machinery section

**SNOWPIERCER**

**PROP LIST FOR MACHINERY SECTION**

**PRODUCTION DESIGNER:** VIVEK SODAL  
**LOCATION:** STAGE 10, THE BRIDGE STUDIOS  
2400 Boundary Rd,  
Burnaby, BC V5M 3Z3

<table>
<thead>
<tr>
<th>Sr No.</th>
<th>Item</th>
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<th>Description</th>
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<td>1</td>
<td>Clay</td>
<td>1</td>
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<td>olive green, used as kronol</td>
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<td>2</td>
<td>Crowbar</td>
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<td>old, rusty, made out of foam</td>
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<td>3</td>
<td>Matchbox</td>
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<td>yellow color box cover with two matchsticks inside</td>
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<td>Cigarette</td>
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<td>Fake herbal cigarette</td>
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<td>Metal cigarette holder box</td>
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