

Alison Melillo

Production Design Portfolio

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Commercial

Commercial Design

EOS

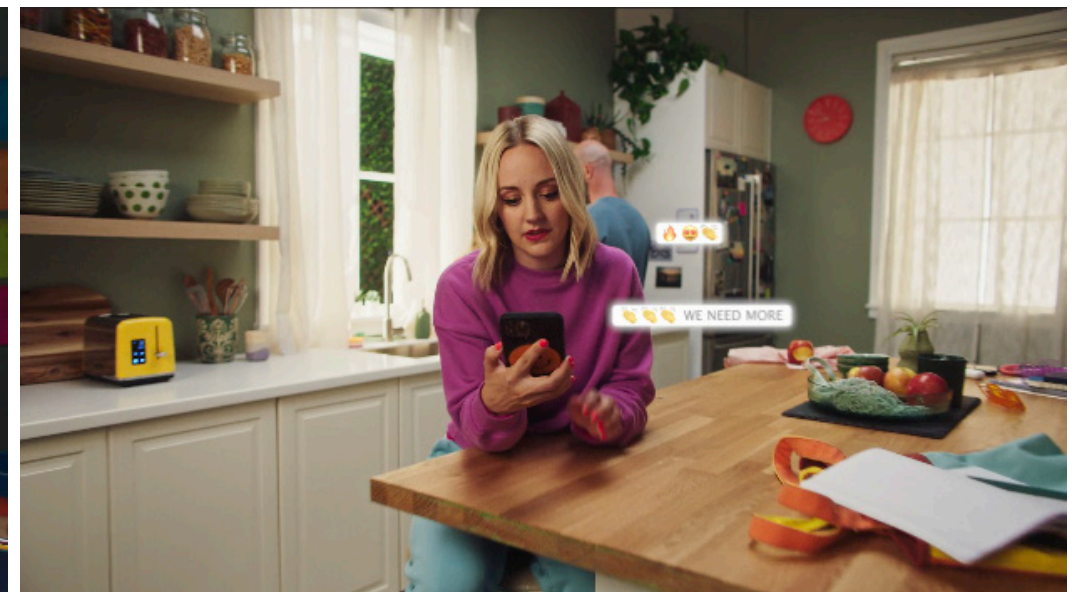
Working alongside Director Pete Marquis, it was easy to establish a look for this client because of their signature colorful, relatable, and eclectic style. They wanted to drive home the many colors of product they offered and we did just that in the small coverage we did for this spot. We shot all on location in one day with only a two day turnaround of booking / prep / execution.



Commercial Design

Adobe

My first job in Los Angeles was made to be a breeze with Dress Code Productions and the amazingly cool and creative director Tucker Phillips. We were tasked with a mighty undertaking, shooting 4 build sets in one day in a small studio space. We creatively designed with this in mind and built sets on casters to roll in and out quickly. I was able to showcase my digital rendering skills to create a frozen in time juice pour that we had 3D printed for the kitchen scene.



Commercial Design

Kodak Moments

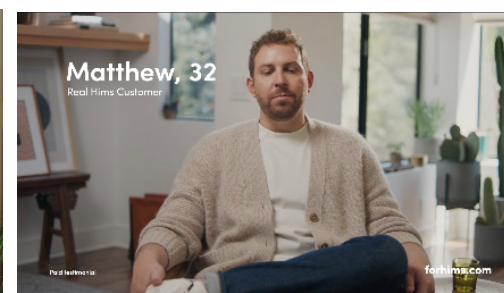
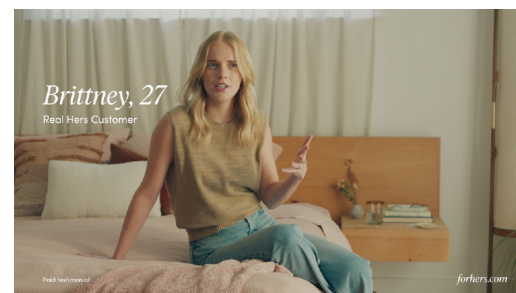
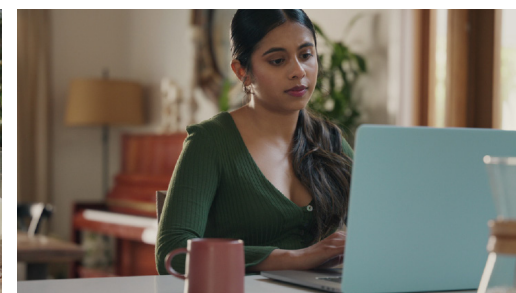
Reuniting with the team at Little Moving Pictures we were given a mighty undertaking. 18 sets in three days! The team on this was incredibly solid and helped us accomplish the impossible. We created all of these sets with incredible detail under a tight budget. The spot is warm, relatable and was led by our fearless leader, director Cali Bondad. We collaborated to fully transform set locations with paint, wallpaper, and furniture and prop elements to jam as much story into each frame as possible.



Commercial Design

Hims & Hers

Shooting on location for four days with Little Moving Picture and the rockstart directing duo Lydia Fine and Tony Bland was an absolute pleasure. We cleared out locations furniture and completely transformed the locations with warm detailed sets that were character driven and filled with personality for the personas we created for each vignette.



Commercial Design

GE Monogram

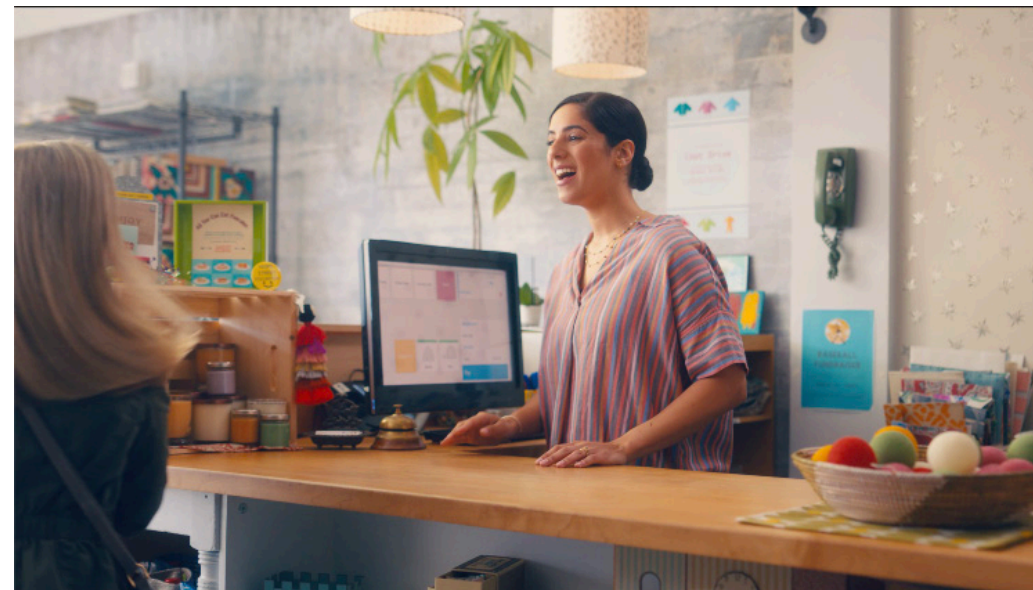
Shipped of to Lancaster, PA with Take Care Productions. I was able to design this kitchen from the ground up. We used all high tech and advanced GE Monogram appliances, therefore chose high end fixtures and materials to match the brands aesthetic. We also created a set to feature the appliances stand alone. These reflective gold pedestals spun ever so slowly to allow the camera to highlight the product features in an elegant way. The GE Monogram logo was printed repeatedly on an clear acrylic surface and was beautifully reflected in the gold pedestals. The still images from this campaign were featured in Architectural Digest.



Commercial Design

Call Joy

This commercial with Nail Agency in Providence, RI was a breeze to work on. We turned around an industrial kitchen to drive in the brand red coloring and create life into a bland storefront location. We wanted personality to be injected deeply into these sets to make the characters relatable since the product was very much for the everyday consumer.



Commercial Design

Eaton

This commercial with New Leaf Productions was a great time! I was tasked with an art department budget of under \$500 and was tasked with pulling furniture and elements from all over this location to turn this artless room that was used as a kids messy playroom into a room with character. I designed miniature elements with the help of an Etsy vendor and was able to create life within the companies brand elements.



Commercial Design

Maryland Lottery

Lottery commercials are the most fun to work on because of how purely ridiculous and creative they can be. For this spot I was able to envision a dreamlike scenario where our lead character imagines herself floating on a buoy in the middle of the Chesapeake Bay. The scratch and sniff lottery ticket smells of old bay of course and she is being fanned, wine'd and dined, and serenaded by Mermen. She is quickly projected back to her office lunch room when her life comes crashing back to reality. I created a miniature for the comp of the background waves as well as all of the mermen handprops and the paper mache moon. The set was fabricated in Maryland by a team of highly skilled professionals.



Commercial Design

Winn-Dixie

During peak Covid times, we were not able to travel to a Winn Dixie store location which left us to bring Winn Dixie to us. Working with Windmill Studios in Brooklyn, NY, I fully designed with great research, a replica Winn Dixie location. We did not have any help from the Winn Dixie location so we were forced to create, source, and replicate the store to a T from local materials and creative build elements. Being a Holiday commercial, I hand cut and created 'A Night Before Christmas' book as well as a foam replica turkey that the characters could throw back and forth to each other in the butcher section. We used all real produce and food and made a massive donation to food shelters at wrap out.



Commercial Design

Bark Box

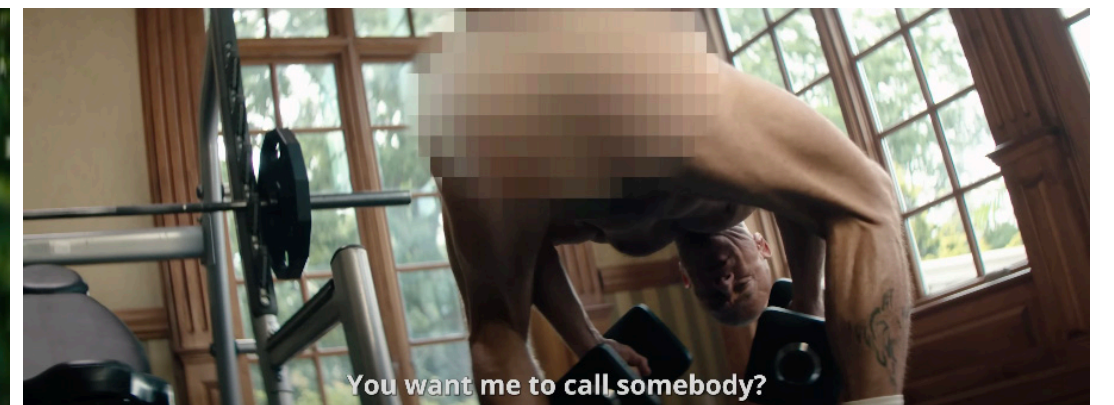
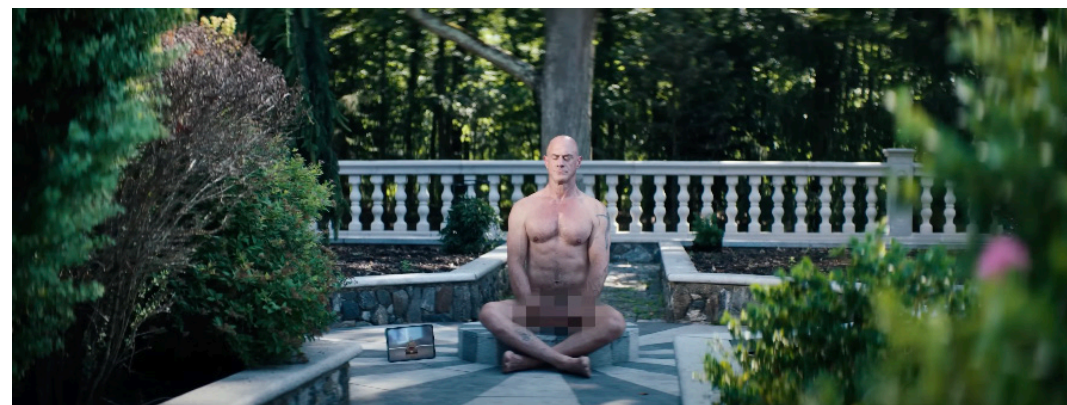
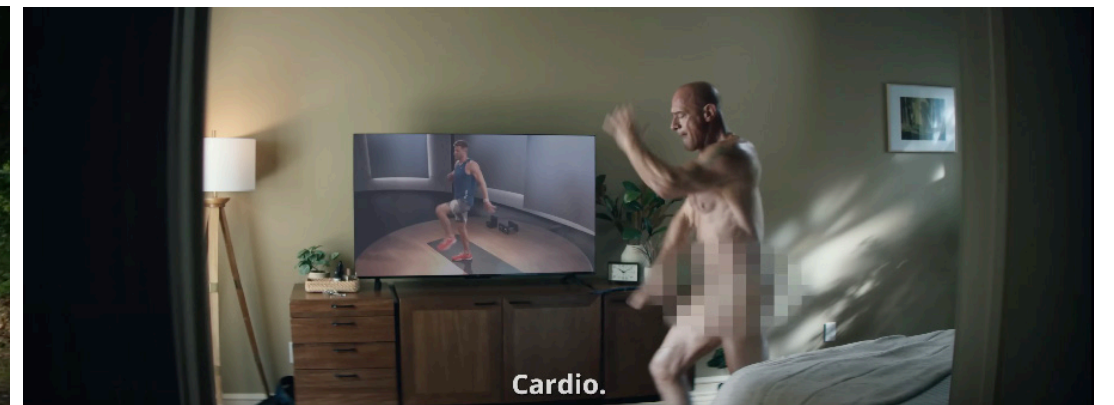
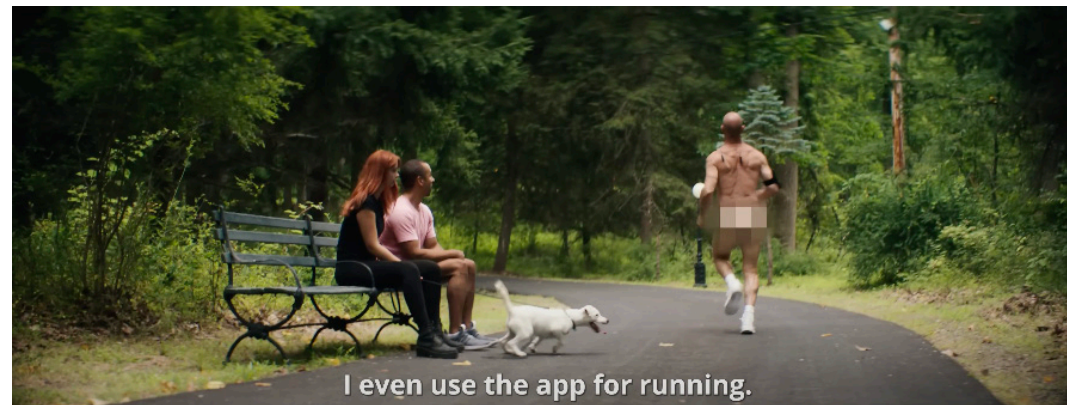
Another peak Covid project gave me the opportunity to flex my stop motion animation skills. I designed, fabricated, and animated these Bark Box dog toys in an environment that replicated a dating show. The 'contestants' were interviewed for their ideal mate, and reacted in fun movements that were illustrated in hundreds of stop motion frames. This entire spot was done bare bones in a room with only two other talented people and one dog.



Commercial Design

Peleton

I think it goes without saying that this job was... interesting. Working with Art Class Content, director Vincent Peone stripped down the idea that working out can be done anywhere with the Peleton app. Christopher Meloni absolutely ripped up this performance where it gained national publicity and was even on the cover on People Magazine. This was shot on location in Upstate New York where we fully transformed a dining room into a gym, an office into a bedroom, and the long driveway into a park running path.



Commercial Design

Pilot G2

Working with Konduit Studios in NYC I designed a Pilot G2 campaign with Priyanka Chopra. The company wanted to illustrate that the G2 pens are unstoppable, just like you

Set in a sort of dreamlike sequence I was able to play with design elements grounded in reality and others based in the characters imagination.

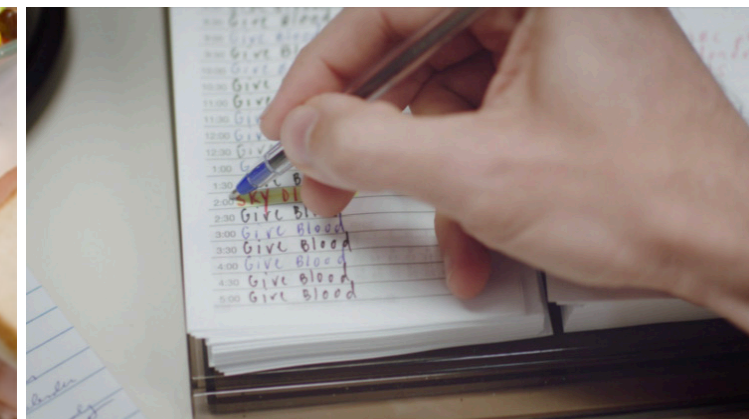
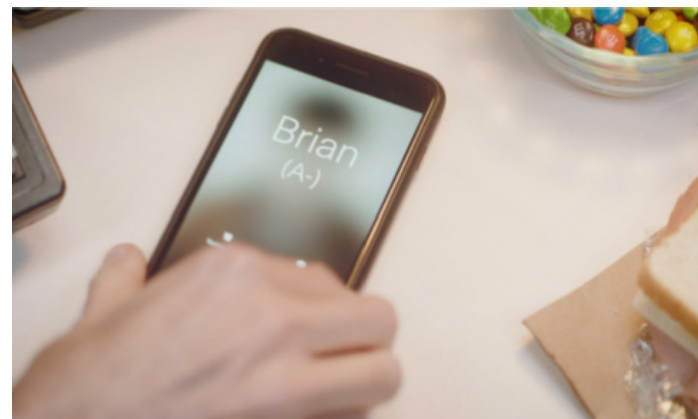


Commercial Design

RI Blood Center

We all are guilty of passing the buck of responsibility where we say 'Somebody' will take care of that. Well, here in the RI blood center office set you meet the companies worker 'Somebody'.

I transformed a drab grey office room with a custom made blue cubicle and filled it with layers to give it some personality. This was a very low budget project and was done entirely by myself.

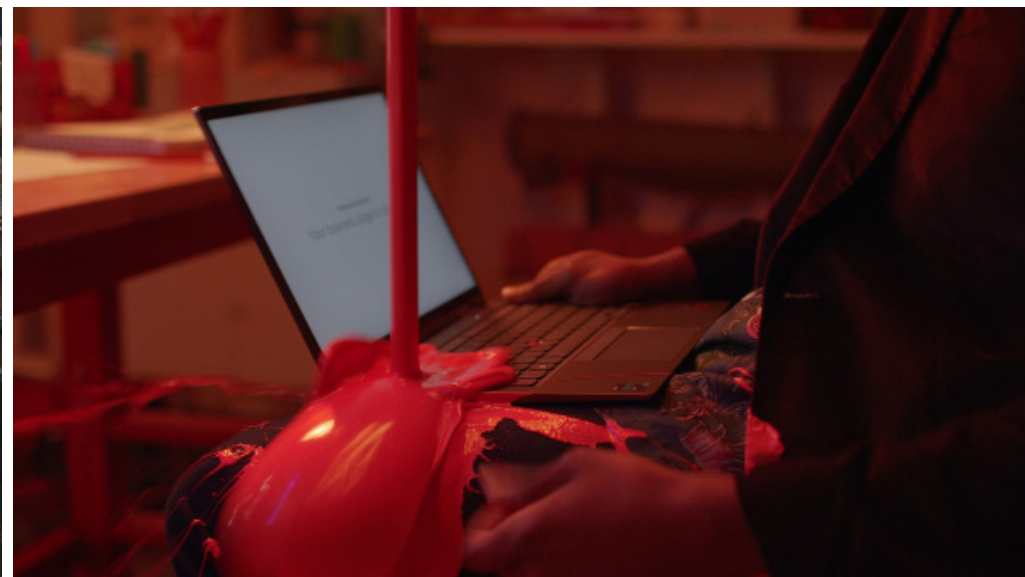
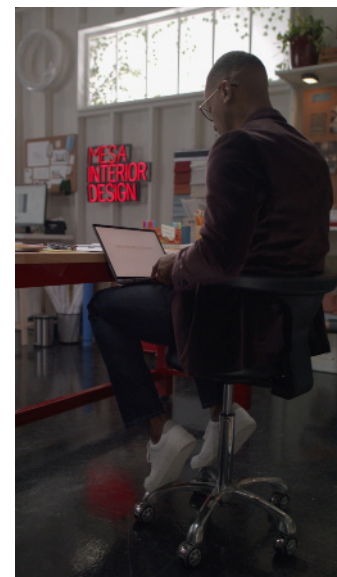


Commercial Design

Lenovo

We have all noticed a shift in work environment post COVID where we found that most of us can work from home. In this spot, Lenovo wanted to illustrate the ability to turn any working space on your property into a fully functioning business with the help of their products.

In a very small studio in Boston, MA I designed and fabricated an architecture's office meant to be inside of the characters garage. I can't say I didn't have a blast dumping multiple gallons of paint over these laptops.



Event & Experiential

Experiential Design

The Home

'In Her Shoes' was by far the most impactful and emotional job I have ever had the pleasure of being a part of. Santander bank partnered with Domestic Violence Awareness groups to create an immersive experience in 'The Oculus' in NYC.

This large house, built entirely up to code, was transported from Austin, TX to lower Manhattan and reconstructed piece by piece. With the help of many set dressers and a very talented decorator, the inside was transformed into different spaces that you were led through with an audio guide. These spaces helped guide the story of our survivors and helped you understand and connect to their experiences.

Lighting, sound, and motion cues brought you through the space and helped you better understand the very common cues and reasons for violence in a domestic relationship. The audio was a collection of 11 different interviews done by our fearless leader Annie Saunders.



Event Design

Arctic Monkeys

Set at the Kings Theatre in Brooklyn, NY my childhood dreams came true. Working with Ways & Means and the bands creative directors we created a concert film where we created a 16' Wide disco ball for the first live performance of 'Mirrorball' a release from the bands 2022 Album 'The Car'. Working with the bands already established 1970's aesthetic. I pulled in vintage speaker systems and color palettes that suited. The film has since been taken offline for copyright infringement, but the memory lives in my head forever rent free.



Event & Experiential Design

Winter X Games : Thayers Skincare

Bigger and better than Summer X Games, we headed to Aspen, CO where we created another immersive experience for the consumers at the Winter X Games. I took an abstract interpretation of the knuckle huck event where you could take a photo and flip it to give the illusion you were an athlete in a knuckle huck moment. The large toner archways were a great entryway into the experience and were loaded with brand messaging for their three step skincare routine. The red reflective wall was fixed with a polaroid graphic as another great 'instagramable' moment. Graffiti artist Nina Palombo and I joined forces again to create a eye catching mural at two points in this activation. A dermatologist was stationed in the activation so we created an area for them as well as an area to highlight key products and messaging about the brand. I made dozens of custom graphics and included them in creative ways throughout this booth.



Event & Experiential Design

SuperBowl: Thayers Skincare

For the Thayers SuperBowl Activation, just a week after the Winter X Games I was tasked with re-using and re-configuring existing set walls from Winter in a new and exciting way. With the creation of some new graphics, I was able to create a new and exciting look that kept in line with the brand's edgy ethos and brought lots of engagement in Vegas for SuperBowl weekend and Thayers new Acne skincare line.



Masterclass

Masterclass

Christina Aguilera

My visions at Masterclass were created entirely from a few words of inspiration and a general mood from the instructor. For Christina, she wanted a cozy spot that gave of a sense of comfort, sacredness, and safeness where she could gather to make music with her collaborators. I envisioned a sunken living room with warm velvet couches and a dark gothic tone to match Christina's new album aesthetic. She loves to fill her space with candles and crystals so we did just that, as well as lined the walls with photos of legendary and inspiring musical artists that came before her. The space became a breeding ground for creativity and she was in awe of the final product.



Masterclass

Michael Twitty

The story of this instructor was one that I knew nothing about prior to landing this job. I began researching his story by reading his book 'The Cooking Gene', where I took in his personal account that the Southern cooking that we all knew and loved was in fact from African roots. I wanted to incorporate both southern as well as African influences in this set to drive home that very messaging. Most of his cooking abilities were taught to him from his grandmother so it was also important to bring in familial ties and a warmness of a grandmothers kitchen.

Designing and building this set was such a pleasure as we were able to source vintage shutters from an old southern house as well as original african and early southern artifacts to populate the set. This brought so much life and texture to the set and Michael was so pleased to see all the details that I incorporated from the writings of his book.



Masterclass

Robin Arzon

Working with this powerhouse was nothing short of inspiring. Upon researching her and learning about her story there was one word that resonated with me. Hustle! Robin's hustle was unmatched and we could not resist plastering it along the back wall with help from the amazing graffiti artist Jason Naylor.

While Robin lives and works as the lead instructor at Peleton in NYC, I wanted to bring her personality and locale into the set design. She mentioned that she runs around NYC and loves that she never knows what interesting locations she will stumble upon on her runs. I imagined an 'abandoned' NYC warehouse, filled with color and grit just like Robin herself and this set the perfect backdrop for her class.



Masterclass

Madhur Jaffrey

When Madhur first started her career in London she was appalled at the terrible Indian food options that were offered. That's where her life long mission began to spread Indian food near and far.

This set design was strongly inspired by the rich colors found in her many cooking books and the eagerness to always have fresh herbs and produce available to you. Incorporating a sun-drenched solarium and an open over flowing spice cabinet backed with rich brushed gold, I created a beautiful stage for Madhur to teach us her secrets of Indian cooking and how it is accessible by all.



Masterclass

George Stephanopoulos

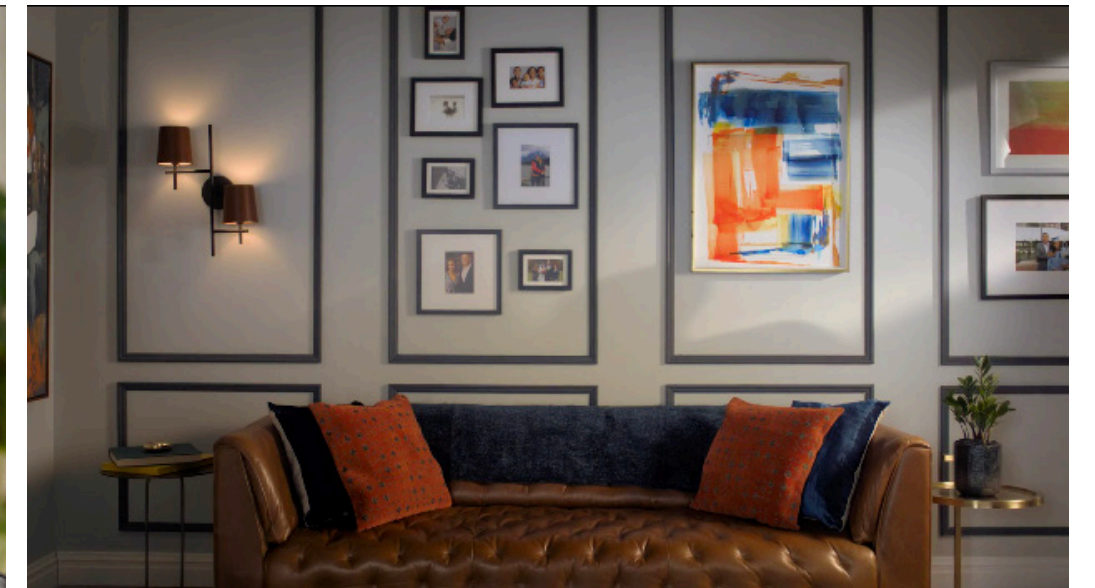
The design process for George was a really interesting one. Originally, the team at Masterclass wanted to go with a very literal approach, filled with TV and media just as George's daily life appears to be. We felt this approach was lacking personality and richness and we needed something more abstract. I threw out the idea to do a monochromatic set and it landed hard and off I went. I wanted to set the scene in a classy upscale NYC hotel lobby and make it a place for easy, comfortable conversation. The elegance in the richness of the greens and the striking chandelier brought forth the perfect setting for this distinguished gentleman.



Masterclass

Robert Refkin

Starting at the bottom and now he's here! Robert Refkin, the creator of Compass Realty not only understands beautiful homes, but he's built his entire living around it. Raised by a single working low income mother, Robert found it very important for me to incorporate the biggest key in how he got to where he was today: his mother. Set in a NYC brownstone, this small build provided a humble environment where Robert taught the lessons about how hard work and determination can truly build you the life you want.



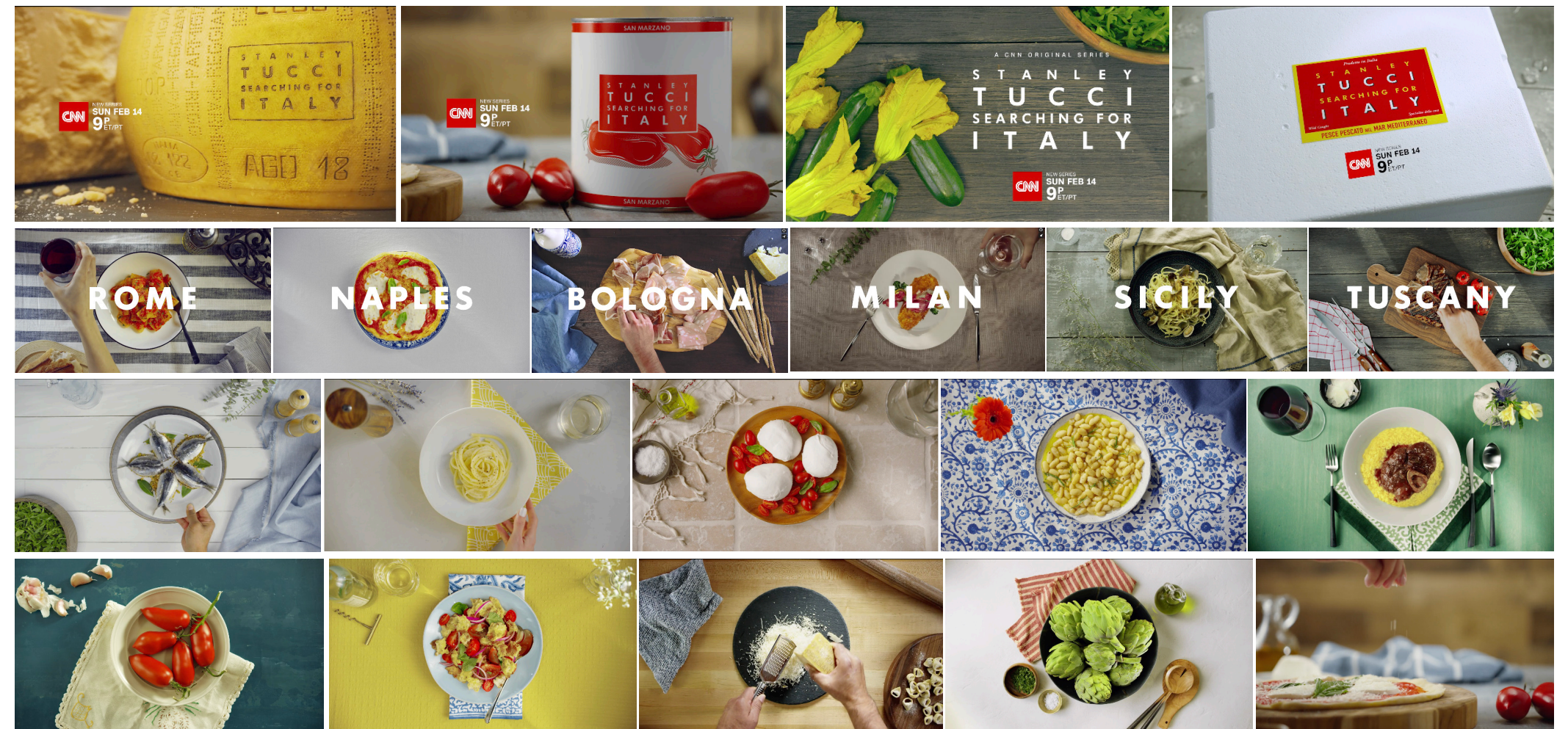
Television & Print

Television & Print

Stanley Tucci: Searching For Italy

I can still smell these photos! For season one of Stanley Tucci's show for CNN, I was brought in to create the episodes entry artwork as well as each segments cover art. This campaign was used in print, online, and in the streaming of the program.

While designing and styling over 20+ tabletop sets, I was also tasked with creating the practical 72 lb parmesan cheese wheel with the show name carved into it and life like San Marzano tomatoes that we sculpted out of clay.



Television | NY Unit

Tokyo Vice

Taking a break from shooting overseas, the team at HBO's Tokyo Vice stopped in New York to create a custom kitchen for two scenes for Season One. I was tasked with creating a set that would transfer over to season two and imagine how it would be incorporated into a bigger home set design for this mid west family. Being a period piece, I got to dive deep into research from the time as well as the characters being portrayed in the scene. I incorporated a pass through window in the kitchen both for allowing the illusion of a space outside of this kitchen set, but also for a voyeuristic feel of the two phone call scenes that we captured here. Jam packed with character, this set is warm and detailed and was an absolute blast to work on.



Narrative

Short Film

Suicide By Sunlight

Stepping into the mind of powerhouse director Nikyatu Jusu was nothing short of magic. We created the backdrop for this vampire short film throughout filming locations in Brooklyn, NY on a micro budget. Hand made art and iconography was created in my back yard and the sets were decorated with the help of some hard working set dressers. This film was an official selection of Sundance Film Festival in 2019.



Feature Film

Spy Dog

Shot in an abandoned, wildly themed night club in Cranston, RI I entirely transformed these environments into something they never imagined they would be. Working on a micro budget, to create the vision I wanted I had to use the resources I had at hand. Since the club was set to be demolished after shooting I had full reign over the space. I cut down pieces of walls, ripped down architectural elements, and dragged things from one side of the club to the other to create these completed transformed sets. Yes, this movie is about a dog who works for the FBI, but even with that absolutely ridiculous premise, I took this job very serious and created fully detailed sets from borrowed props, set dressing, and recycled sets from the looks you will see on different slides. Working with the team at Verdi Productions felt like family as they were the first to trust me with any production design job. For family, you put it all on the line and that's exactly what happened here.



Feature Film

Saving Christmas

Another feature film with the family at Verdi Productions and another magical concept was scripted. Set in the town of Norpole, the boys have converted their parents garage into their science workshop where they make inventions, watch wrestling, and use science to prove Santas existence. The garage was entirely empty and I solely decorated it over the course of three days.

Being another micro budget feature, I was led to re use old set construction materials and borrowed props from friends and family. I created a custom gingerbread house, a 20' Christmas tree, and large gingerbread men entirely by myself for the 'Gingerbread Brawl'. I really drove home red and green in the spirit of Christmas in every frame that I could. I had my first hand at creating a rube goldberg machine for this film that was a series of sequenced movements that led to the christmas tree turning on. I even had the fun opportunity to shoot in my old high school, having a full circle moment to where my passion for film making and design started.



Feature Film

Anders Manor

This horror movie set in East Greenwich RI was the first set building experience I had. I was able to convince the production team that allowing me to build sets in a converted church would be a better idea than settling on mediocre set locations. It was a massive undertaking with a two person art department but myself, friends and family, and even the director showed up and showed off their many skills for a massive team effort in creating these looks.



Featured Content

Featured Content

Nike

This ASMR video for Nike's new tech fabric came together in just under 72 hours. I was tasked with creating a visual interesting concept with mostly rented set elements, some light fabrication, and floral design. The fearless director Phil Pinto led this project and it was truly a feat of determination and quick creativity that led this project to success.

