

LANDSCAPERS

Landscapers ultimately examines the truth, is it a real thing, are there many types of truth?

It suggests the idea that there is possibly no actual truth, all can come and go within truth. As Production Designer of Landscapers, my truth is that all versions of events are valid, and need to be presented as the truth. At the same time very different and also part of a cohesive whole.

The visual layering in the series, evolved through discussion, image and location hunting, camera testing using combinations of colour, film stock, shape, back projection.

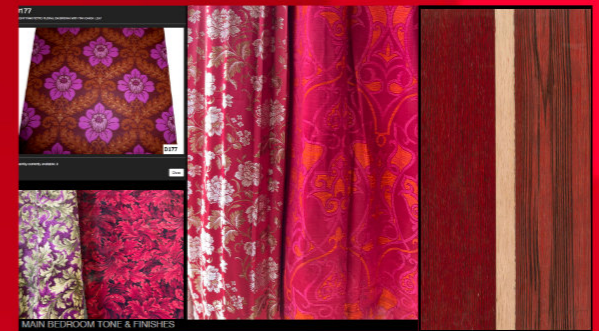
The quantity of scenes staged in the interview rooms is huge, and the scenes appear throughout the 4 episodes. For us, it is a big location. Magical and transformative things happened in these rooms, so the look of them also needed to feed into the layering. I warped the individual shapes of each of the two interview rooms to give something else to the sets. The gridded ceilings were a copy of our court Ceiling which visually helped to link the two aspects of the judicial system together.

MITH is the word we gave to the moments in the series when we are forced to examine this truth, moments where we need to make physical the porousness of truth. Bright Green and bright Red shone out for us in our testing process, together their intensity acted as a beacon.

Susan and Chris's statement to the police concerning the night of the murders was represented by reducing the upstairs of her parents' house to a dogma style representation where size and scale are accurate but everything is representational. The surface treatments are similarly represented, taken to their most basic forms, I stripped back and saturated the texture and colour of the wood panelled doors. I used scenic gauze panels with wallpaper and doors painted on them.

The textiles were chosen to merge tonally to suggest that this is only an indication of the real space, it is a faithful footprint but by constructing gauze wall panels that indicate hallways and doorways that were easy to pop in and out, the detectives could invade the main bedroom in action.

The Dagenham flat was shot in black and white. Colours become tones and the most unlikely colour combinations can evoke interesting atmospheres. So I based my choices on texture rather than colour, relying on gloss, and sat. The complication for me was to design a flat that felt small enough to be realistic, yet expansive enough to observe the couple from afar. Therefore, I designed a small space with multiple camera traps, built in break out panels, tiled the ceiling with pop out panels, made it as versatile working space for the on-set crew as possible in order to quickly achieve the different atmosphere's required and the scheduled redresses to the set, where the walls and carpets were aged and washed down.



LILLE FLAT NIGHTMARE SEQUENCE



IN REALITY, RHODODENDRONS WERE PLANTED TO BE A FLOWER BED, IN ORDER TO DISGUISE THE GRAVES OF SUSAN PARENTS BODIES, BURIED IN THE GARDEN OF THEIR MANSFIELD HOUSE

RHODODENDRONS BEING RED AND GREEN TOOK ON A SYMBOLIC SIGNIFICANCE FOR US

AT ONE POINT CHRIS HAS A NIGHTMARE AND HIS WORLD IS OVERWHELMING HIM .

THE MEMORABILIA CUPBOARD WAS LAYERED OVER WITH RHODODENDRON ROOTS AND SOIL AND THE BODIES PLACED UNDER CHRIS AND SUSANS BED .

THE STARK CONTRASTING COLOURS ARE A SHORTHAND FOR MOMENTS OF EXTREME EMOTIONAL INTENSITY FOR SUSAN AND CHRIS.



POLICE CELLS AND CELL CORRIDOR



POLICE INTERVIEW ROOMS STUDIO BUILD

SARA PARK

THE INTERVIEW ROOMS WERE SEEN THROUGHOUT THE SERIES , I WAS KEEN TO DESIGN SOMETHING SPARSE , BUT NOT EMPTY , BUT VERSATILE TO BE ABLE TO BACK PROJECT ON THE WALLS

THESE 3 SPACES , THE 2 VIEWING WINDOWS IN THE VIEWING ROOM WERE USED A LOT TO SEE ALL THE WAY THROUGH OR TO BE REPLACED WITH MIRRORS

I CREATED ANGLED WALLS AND INTRODUCED VENT UNITS AND TEXTURED CORNERS TO ADD INTEREST AND DEFINITION .

THE CEILING MIRRORED THE COURT CEILING . IT PROVIDED A LINK TO THE TWO SPACES AND IN MY MIND BOTH THE POLICE AND THE COURT REPRESENTED THE OUTER REALITY AND THE JUDICIAL SYSTEM .





MANSFIELD HOUSE PLAN AND FINISHES



THE SCENE OF THE MURDERS . THE MOST INTENSE PART OF OUR STORY , TOLD THROUGH FLASHBACK AND INTERCUTTING HEAVILY WITH THE INTERVIEW ROOM SET , THE INTERVIEWING DETECTIVES ARE REVEALED IN THIS SPACE WITNESSING THE CONFESSION , INTERRUPTING THE ACTION , ASSESSING THE TRUTH .

THE TEXTILES WERE CHOSEN TO MERGE TONALLY TO SUGGEST THAT THIS IS ONLY AN INDICATION OF THE REAL SPACE, IT IS A FAITHFUL FOOTPRINT BUT BY CONSTRUCTING GAUZE WALL PANELS THAT INDICATE HALLWAYS AND DOORWAYS THAT WERE EASY TO POP IN AND OUT, THE DETECTIVES COULD INVADE THE MAIN BEDROOM IN ACTION .

THE LIGHTING WAS TRANSFORMATIONAL ON THIS SET , THE PURPLE WASH PICKS OUT THE LIGHTER COLOURS IN A MORE GRAPHIC AND SURREAL WAY , MAYBE PROVIDING US WITH A NEUTRAL SPACE .



PART MITH

MANSFIELD HOUSE



DOWNSTAIRS IN THE MANSFIELD HOUSE
THIS WAS A SPACE THAT NEEDED TO APPEAR MORE REALISTIC
AT FIRST , BUT THEN BE ABLE TO WORK WITH THE RED AND
GREEN OF INTENSE EMOTION FROM SUSANS CONFESSION .

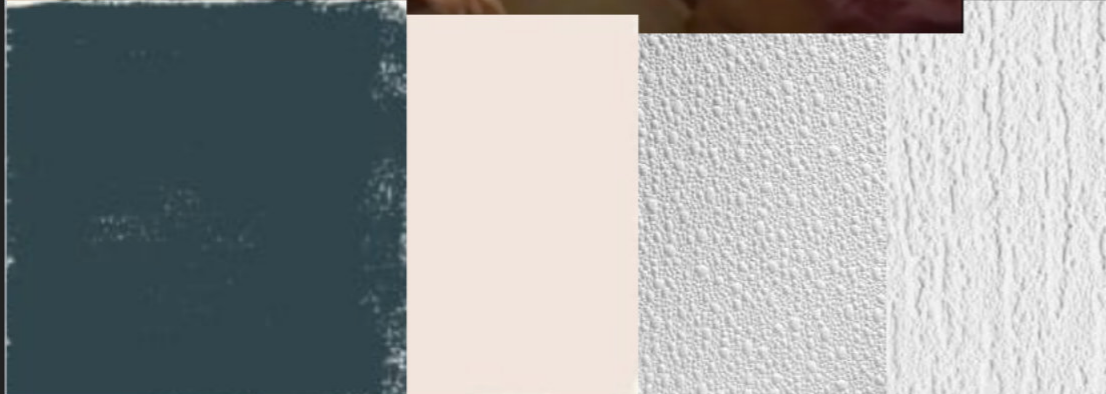
DAGENHAM FLAT - MOOD BOARDS AND COLOURS



BEDROOM



KITCHEN 1980'S



THE FLAT IN DAGENHAM IS GROUND FLOOR, SUBURBAN, RUN DOWN , AND CHRIS AND SUSAN LIVED HERE FOR OVER 20 YEARS .

BASING MY CHOICES ON TEXTURE RATHER THAN COLOUR , RELYING ON GLOSS,AND SATIN SHEENS.

DAGENHAM FLAT SET



THE FLAT IN DAGENHAM IS GROUND FLOOR, SUBURBAN, RUN DOWN , AND CHRIS AND SUSAN LIVED HERE FOR OVER 20 YEARS . I WANTED A SPACE THAT FELT POOR AND HOMELY , LAYERED WITH 1970'S ARCHITECTURE AND FITTINGS . THE COMPLICATION FOR DESIGN WAS THE SCENES THAT OCCURRED IN THIS FLAT DEMANDED THAT THE SPACE HAD TO FEEL SMALL AND CLAUSTROPHOBIC, AS WELL AS EMPTY AND WIDE. DESIGNED A SMALL SPACE BUT WITH MULTIPLE CAMERA TRAPS, BUILT IN BREAK OUT PANELS, TILED THE CEILING WITH POP OUT PANELS , MADE IT AS VERSATILE WORKING SPACE FOR THE ON SET CREW AS POSSIBLE IN ORDER TO QUICKLY ACHIEVE THE DIFFERENT MOODS .

HIGH NOON STRAND

THE WESTERN TOWN STRAND
COMES DIRECTLY FROM SUSANS
OBSESSION WITH CARY GRANT
AND THE FILM HIGH NOON .

THE THREAD WAS FIRMLY
STITCHED IN TO THE STORY ONCE
WE HAD FOUND THIS LOCATION .

