

A HAUNTING  
— IN —  
VENICE









**SEANCE INT.PIANO NOBILE - INC. • 007 MUSIC ROOM • 006 ANTIQUARIUM • 010 DARK CORRIDOR - PLAN & ELEVATIONS Q STAGE PINWOOD SCALE - 1:50 004/001A**



**DETAILS LIST**

1. LION'S HEAD
2. ARCHITECTURAL WINDOW
3. MURAL
4. DOOR ARCHITECTURE
5. DOOR ARCHITECTURE & OVERLOOK PANELS
6. MURAL
7. STAIRWAY
8. MAIN STAIRWAY
9. STAIRWAY
10. STAIRWAY
11. STAIRWAY
12. STAIRWAY
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18. STAIRWAY

**NOTES**

1. READ WITH Q STAGE PINWOOD SCALE
2. READ WITH HALLWAY PLAN
3. READ WITH HALLWAY PLAN
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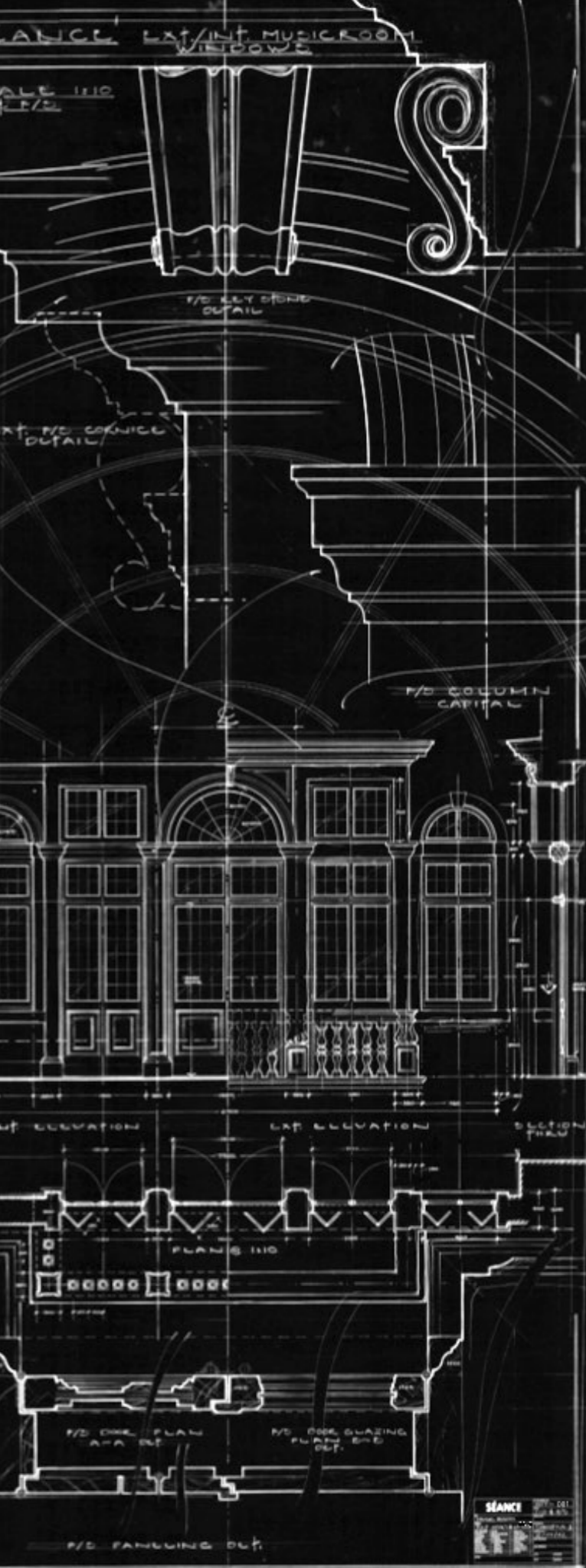
<b>SÉANCE</b>	004/001A
Int. Piano Nobile	19.07.2022
Plan & Elevations	RCS
	13.07.22

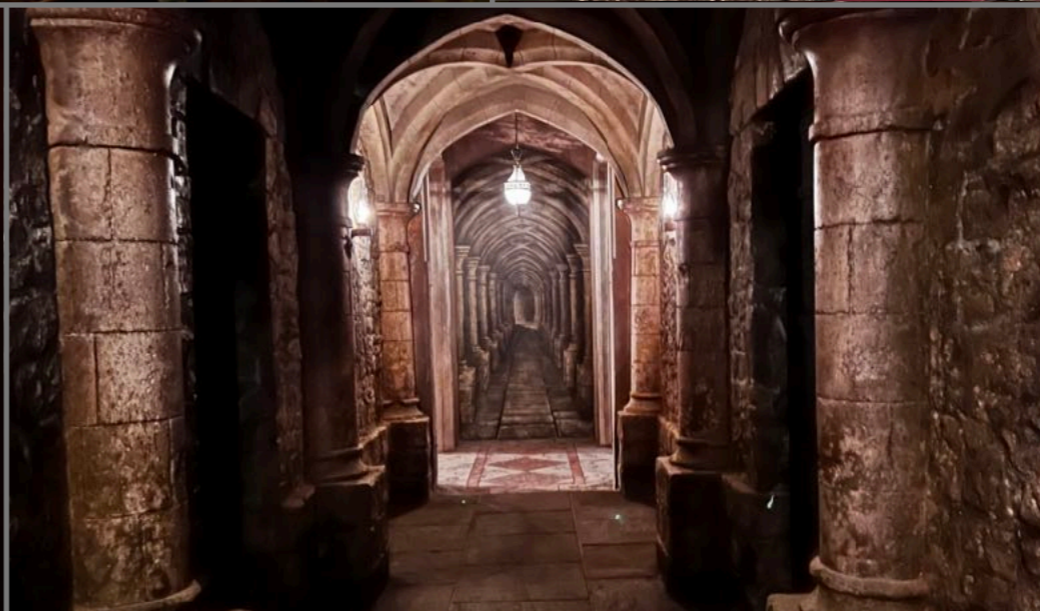
COMPOSITE PLAN SECTION @ 1M & 2M (FOR UPPER HALLWAY)

SECTION II READ WITH Q STAGE PINWOOD SCALE FOR WALLING, ARCHES & CORRIDOR DETAILS

SECTION Y READ WITH Q STAGE PINWOOD SCALE FOR WALLING, ARCHES & CORRIDOR DETAILS



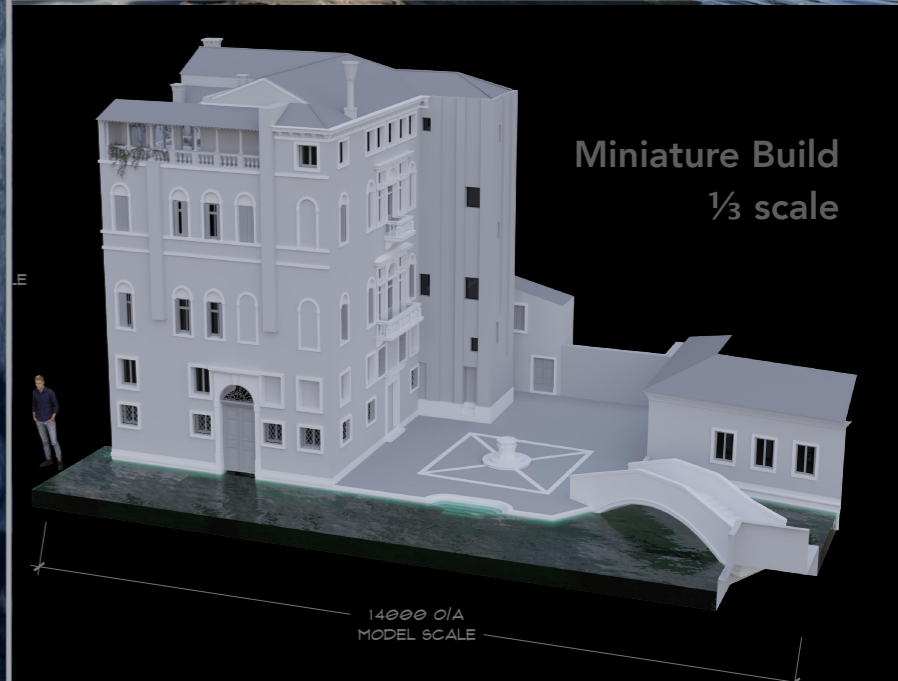












## ***A Haunting in Venice* - Production Design Statement**

*A Haunting in Venice* is mostly set over one stormy night in a huge haunted Palazzo in Venice. No production designer could imagine a more delightful challenge!

Kenneth Branagh and I visited the city and quickly realised that for practical reasons, building the palazzo in a studio would best service the storytelling. The challenge was immense. With a superb world class art department in place, together we had six weeks to research, design and get studio approval for the design which then allowed us a 16 week build time to meet the deadline for rehearsals. The build consisted of three large composite sets on different stages at Pinewood, all headed by Jo Hennessy for Plank Construction.

The first set was an interior and exterior of the palazzo's cavana or boathouse. With the expertise of supervising art director Peter Russell we opted to build from scratch a sturdy concrete tank capable of coping with full size gondolas crashing against its sides. The set itself consisted of a cavernous boathouse with a sweeping staircase to the upper floors. Dark dank and dripping water, the set needed to evoke everything a basement of horrors could throw at an audience whilst still replicating accurately the exterior location we had chosen for the palazzo in Venice.

The second set was the Piano Nobile of the Palazzo. This was the huge cathedral like space which connected all the grand rooms on the first floor. The majority of the film takes place in these rooms and the design connects the spaces to enable the storytelling but also to create a labyrinth of confusion for the characters to interact with. We liked the idea that from 10m up, the frescoed walls and seraph statues would look down judgementally on the potential culprits below. An additional conceit was added as though the palazzo was built on the ruins of an old church or monastery allowing us to add a crumbling antiquarium with cloisters and the scripted secret passages.

The third set build was the piano secondo or the living quarters of the palazzo. Confusing corridors and a shadowy chapel lead to the young girl's bedroom where the séance takes place. This beautiful set encompassed a loggia and secret roof garden. Celia Bobak, set decorator and her team, helped create an enchanted forest inspired space where time stood still, a mausoleum where the child had once lived in her gilded cage.

A fourth backlot miniature build of the exterior of the palazzo was constructed by The Magic Camera Company. At 1/3 scale it covered the area of two tennis courts. Its larger scale allowing for special effects to include wind, rain and stormy water for filming.

A ten day location shoot in Venice completed principal photography. I am truly proud of the world that my amazing team and I created for *A Haunting in Venice*. It felt like the opportunity of a lifetime and one which we will all remember most fondly.

John Paul Kelly  
Production Designer  
*A Haunting in Venice*