

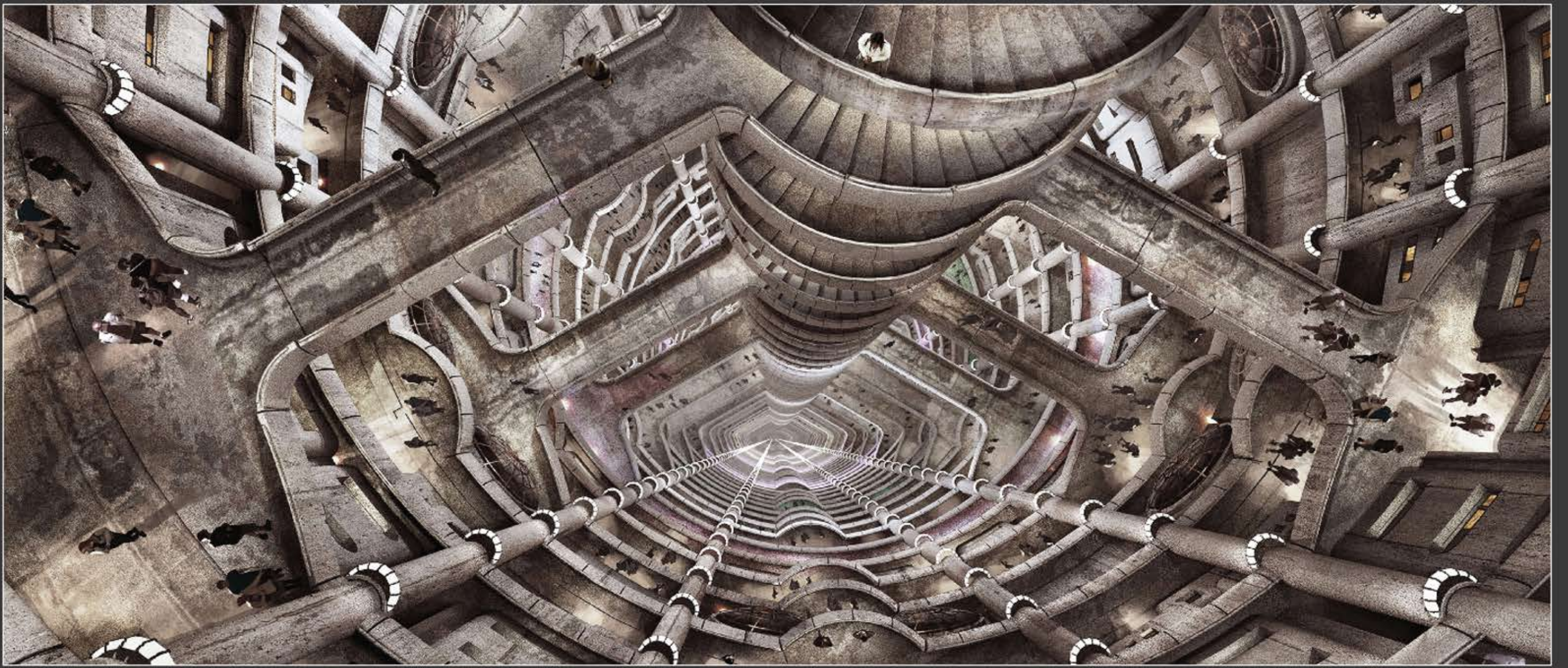
SILO - AppleTV+

PRESENTATION

TV Programme

Band 3 & Band 4

Drama



SHAFT & STAIRCASE Concept Art



JUDICIAL LEVEL - Concept Art

SILO



SET STILLS



ALLEYWAYS & APARTMENTS - Concept Art



SILO



RESTAURANT & PARKLAND - Concept Art



SET STILL



FARMLAND - Concept Art



DARK VOID - DRILLING MACHINE - Concept Art

SILO



SHERIFF'S APARTMENT - Concept Art & Set Still



CAFETERIA - Set Still



SILO



SIM'S OFFICE - Set Still

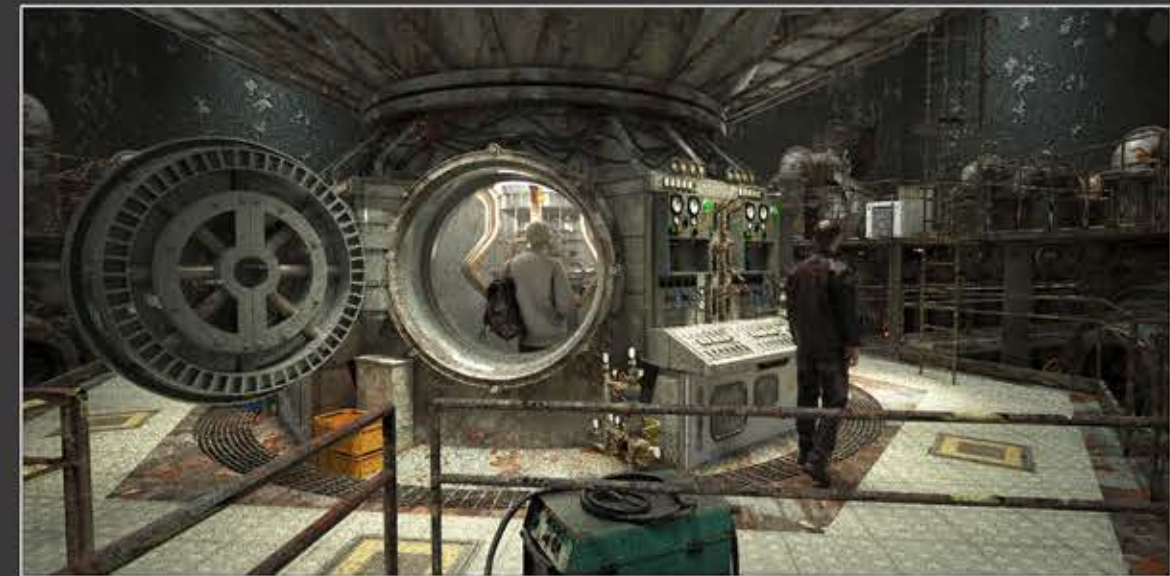
MAYOR'S OFFICE - Set Still



GENERATOR ROOM - Concept Art



SUIT ROOM - Set Still



GENERATOR ROOM - Concept Art



CONTROL ROOM - Concept Art





MARKET - Concept Art

GEORGE'S SHOP - Set Still

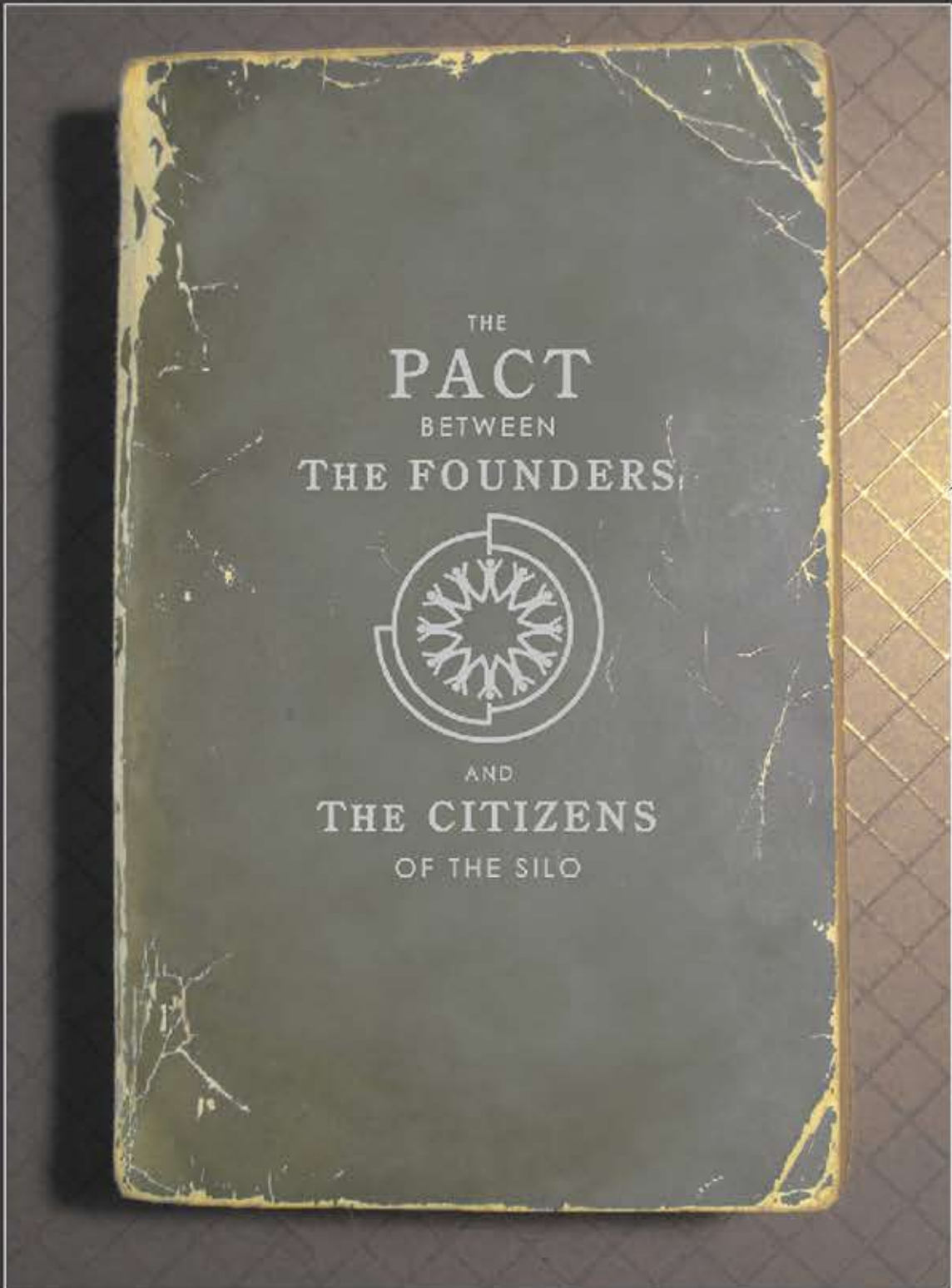


MARKET - Set Stills

SILO

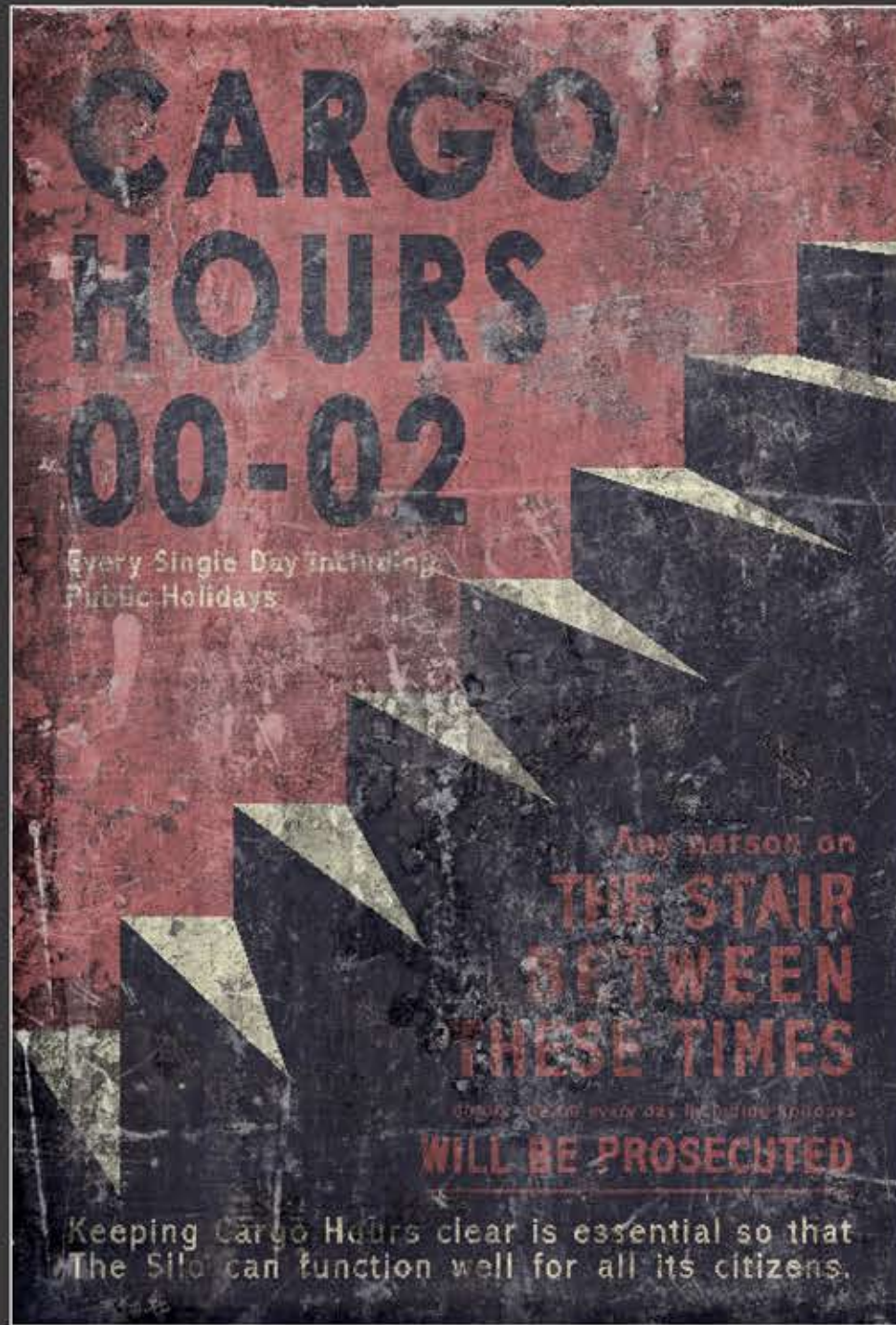


SILO CREDITS

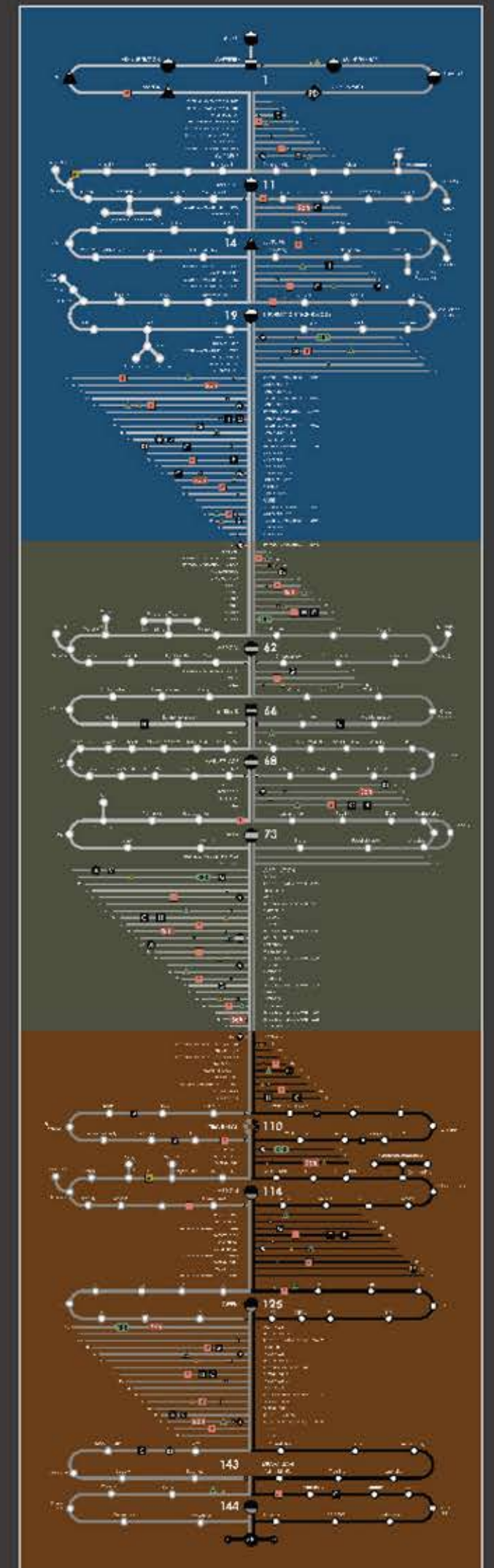


THE PACT

SILO GRAPHICS



PUBLIC SAFETY SIGNS



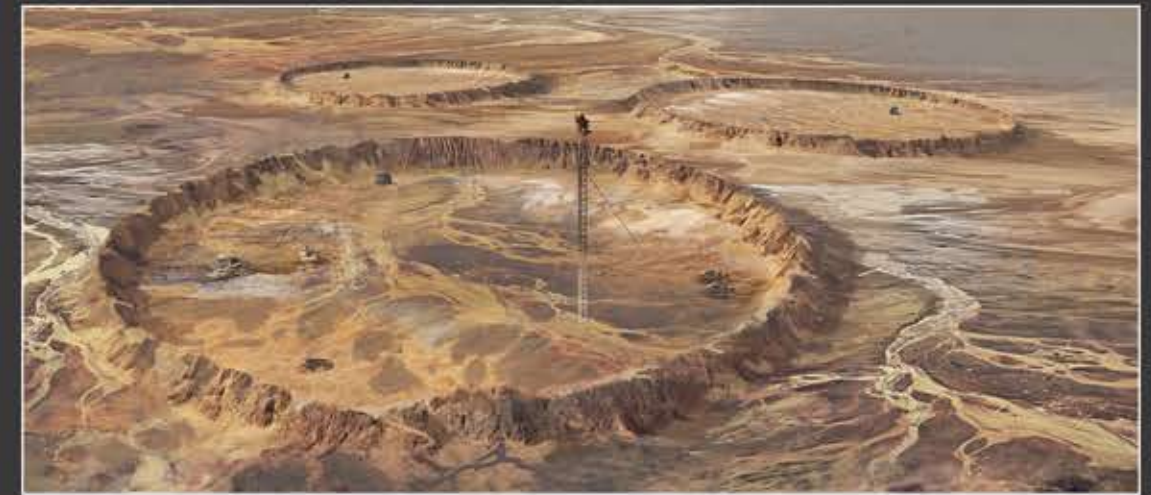
SHAFT LEVEL MAP



EXT SILO - Concept Art



EXIT RAMP - Concept Art



EXIT RAMP - Concept Art

SILO

SILO – PRESENTATION

The first challenge with SILO was to Design and Conceptualise the overall look and style of the Silo. 98% of the story was going to take place in this mile deep Silo, and every Set or Environment would need to fit into this chosen Architectural world. After discussions with Graham Yost, the Showrunner and Morten Tyldum it was decided the Architectural style of the SILO should have the feel of East European and Socialist Architecture of the 30s-80s. Very Functional and Austere, low Technology and often using Concrete as the main Construction Material.

I started to 3D Model my initial Concept Designs in Vectorworks. We had 70+ Sets or Environments to Concept and Design, which all had to relate Architecturally to the overall Design aesthetic of this huge underground Structure. In the early days we did explore finding Locations to use, but in the end it proved impossible to find real Locations that were going to fit visually into the Architectural world we were creating of the Silo. The big challenge was that we needed to produce the 70+ sets in a relatively short amount of time, and probably without enough Stage Space or Financial Resources. So we had to make the best use of the space, time and resources we had available. For instance, we had Apartment Sets that could be reconfigured and redressed into 4 or 5 other Apartments. We also Built Sets within other Sets but using the same Ceilings and Floors. Much like a Russian Doll, Sets within Sets being peeled away

We also often shoe horned Sets into the tiniest of Stage spaces, but always practical to Shoot in. The Supervising Art Director was Phil Harvey and one of his biggest jobs was continually talking to Production and the 1st AD, often every day, about the Shooting Schedule, and what Sets could be ready at what time and in what Stage. We also worked very closely with the VFX Department always making the best and most sensible decisions on what we should build physically and what would be a digital build.

Amanda Bernstein, our Set Decorator, and her team could not afford to hire all the Dressing and Furniture pieces due to the length of the Show, and they also couldn't afford to build every piece from scratch. So Amanda and her team scoured antique markets for old metal and retro furniture, recovered and painted modern furniture and props. There was very much an element of 'real' recycling within the Set Decorating and Prop Departments to produce the dressing we see in the Silo. The Technology in the Silo was very basic, as decided by the Silo Founders. Most communication would be verbal, much like a medieval society. There was virtually no paper or books. There was a basic computer system for the passing of certain bits of information to the SILO population. The Design of the computer hardware was based very much on what you might see in the early 80s, as personal computers were slowly evolving.