



PRODUCTION DESIGNER:
DREW BOUGHTON

SUPERVISING ART DIRECTOR:
ZSUZSI KISMARTY-LECHNER

SET DECORATOR:
DANIEL VINCENT
PANNI LUTTER

PROPERTY MASTER:
DENNIS WISEMAN

PRODUCTION BUYER:
JADE BATESON RHODES

PRODUCTION COMPANY:
LIONSGATE / STARZ

BFDG PLANET POSITIVE AWARD ENTRY

SUBMITTED BY DANIEL VINCENT SET DECORATOR

SUSTAINABILITY IN THE ART DEPARTMENT

ART DEPARTMENT:

On *The Continental* we had an entirely Hungarian crew except for the fantastic production designer Drew Boughton, who trusted completely Supervising Art Director Zsuzsi Kismarty-Lechner to fill all positions with local talents. We had several trainees as well, as the SAD felt that it is our responsibility to teach future art crew members. Although now there are schools available in Hungary for filmmakers, as in every occupation, you can learn the best way when you start working in the industry.

In the Art Department we collected paper and plastic waste separately and Production has provided a container for sensitive paperwaste and they organised to get it shredded. We designed everything carefully, which started with sketchy visuals and plans for discussions, then design work on the computer, then, for mayor sets, we always built foamboard models (sometimes in-house 3D printed models) before the build, to make sure the Director, the DP and Stunts are happy with our proposal. Because of careful planning, we never had to modify majorly a set after it was built, which is unique nowadays.

SCAFF VS. TIMBER STRUCTURES:

It has been a major change over the years that we used a rental scaffolding system for the bigger builds, like the exterior of *The Continental Hotel* or the streets of Chinatown. It is a much faster method, therefore the rental period is shorter, and there is a smaller carbon footprint on our planet. On smaller sets in Hungary we used timber as a structure, but the majority of wood gets to be reused on various other sets and smaller pieces are donated to workers who use it for heating. Also, on our main set, the *Ext Continental* which was built at Origo studios, we used timber from one of the previous shows, which was struck on the same site, therefore we didn't have to move materials again.

RENTAL OF SETS OF OTHER PRODUCTIONS

Paramount built a huge backlot set for the series *The Alienist*, which they maintained well, therefore we could use it for various scenes/sets for all 3 episodes over the months with multiple returns to the set.

One of the major sets there was the Orphan Master's Street and Restaurant where we used the whole length of the street and added lots of neon signages and did mainly paintjobs. We also shot our Harlem scenes in a different section of the same backlot, where we did bigger adjustments to the existing set, and built a Post Office and a Record Shop inside existing spaces. We used the existing overpass and building facades and shop fronts with some additional 1970s design elements. Apart from these, we also shot here our Abandoned Building Rooftop section set and a Mustang flip in Ep 1 along with various driving scenes and also some flashback elements from the 50s.

We also used the New York backlot set at Korda Studios, which was built long ago for *Hellboy 2*. We had to invest into this set much more, as it was in a really bad shape, however, it worked out well for our two scenes.

REVAMPING SETS:

We were revamping sets where the schedule allowed us to do so. Mayhew's Apartment was turned into Patricia's Apartment, and from Ep 1 we built one Continental Corridor, then we added more to it, till it became an O-shaped set with various exit points. These corridors were changed over with the help dressing into different floors of the building. We have built one hotel elevator that played at 4 locations, so we constructed it in a way that it could be set up and struck fairly easily. We only had to reprint the lino flooring each time, as that had to be glued down.

STRIKE:

The construction companies reuse materials on their projects, such as new timber beams, or beautiful reclaimed timber. Also, the bigger sized timber that has to be imported, is also recycled, therefore there is no transportation needed the second time, which means the carbon footprint is reduced. As I mentioned earlier, in terms of our waste disposal, only styrofoam etc had to be disposed of to the landfill, as we always donate lino and wall-to-wall carpets to people and institutions in need. This time we donated all our linos to a charity for the protection of birds (Madársegítő Alapítvány), as they just built a new building for the birds and the reclaimed lino was perfect for the flooring. The Continental was also shot on a lot of locations in Budapest, and when we built something specifically for a location, we always asked them if they could use it. When and if the new piece has improved the look, the location kept it, like decorative radiator covers etc. As we shot in many abandoned buildings, where other film shoots happen frequently, we managed to convince the owners not to reinstate our paintwork, as the next production would always change it. This also gives a chance to smaller local productions to shoot against a nicely aged wall, without a huge investment, which helps low-budget films. The best example was the BAV building location, where we shot multiple sets like the Morgue, the Crematorium as well as The Continental's staircase for Frankie's escape scene in Ep 1.

SET DECORATION & PROPS:

The Set Decoration Department was lead by BFDG member Daniel Vincent with Prop Master Dennis Wiseman. While The Continental was a show with a large number of locations and studio sets (all requiring heavy and detailed period dressing), we were mindful of reusing our furniture and props whenever possible. One of the best examples are our round tables, as we had three different dining room style locations where a large quantity of seating was required. As a high number of tables was needed for each of these sets, we had to build them from scratch, but we managed to re-use them in the above mentioned three different settings with just the change of table cloths (The Continental Lobby & Restaurant, The Continental Speakeasy and Club Regal. The pneumatic tube system is also pivotal to the plot and several elements can be seen in various parts of The Continental, which means they were required on a large number of sets. We only made a small number of them, and whenever the schedule allowed, we just re-used the ones from previous sets. In terms of our wrap, apart from some hero assets that were retained by the production company and furniture that was purchased by other production companies, prop houses and antique stores locally, we had a very successful crew sale as well.



Examples of the scaffold structures used on the Ext Continental and Chinatown sets



Example of the same section of the corridor dressed in three different ways on the Int Continental Hotel set, to indicate various floors of the hotel in the script



Example of using existing backlot sets and structures for our Ext Harlem scenes, adding signage and graffiti



Example of using the same Set Dec tables for three different sets by only changing the table cloths and top dressing.