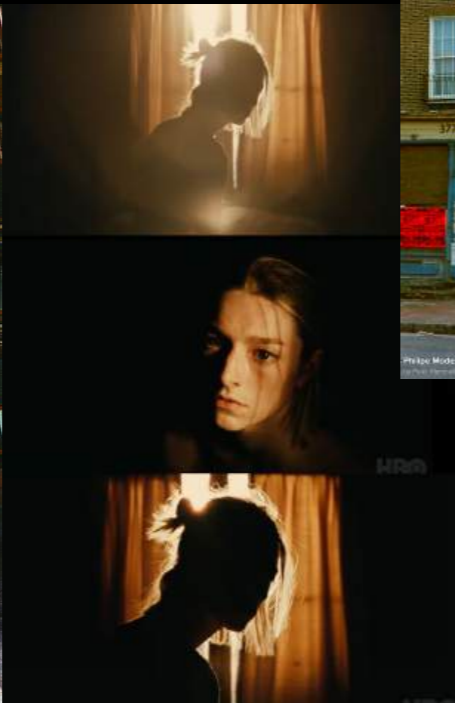
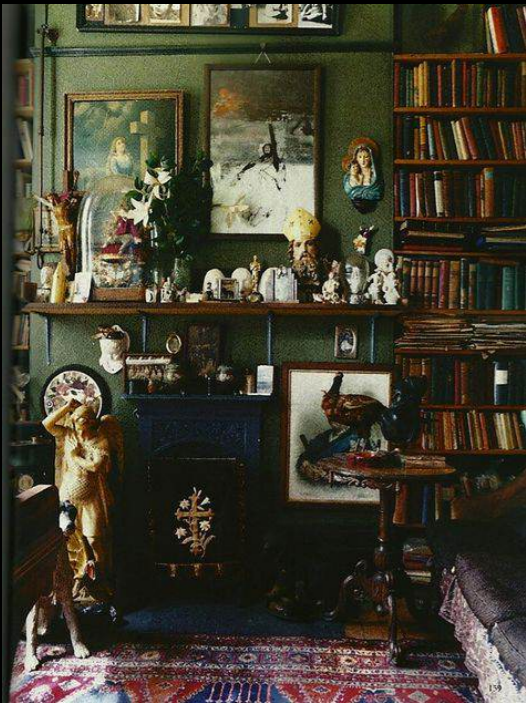
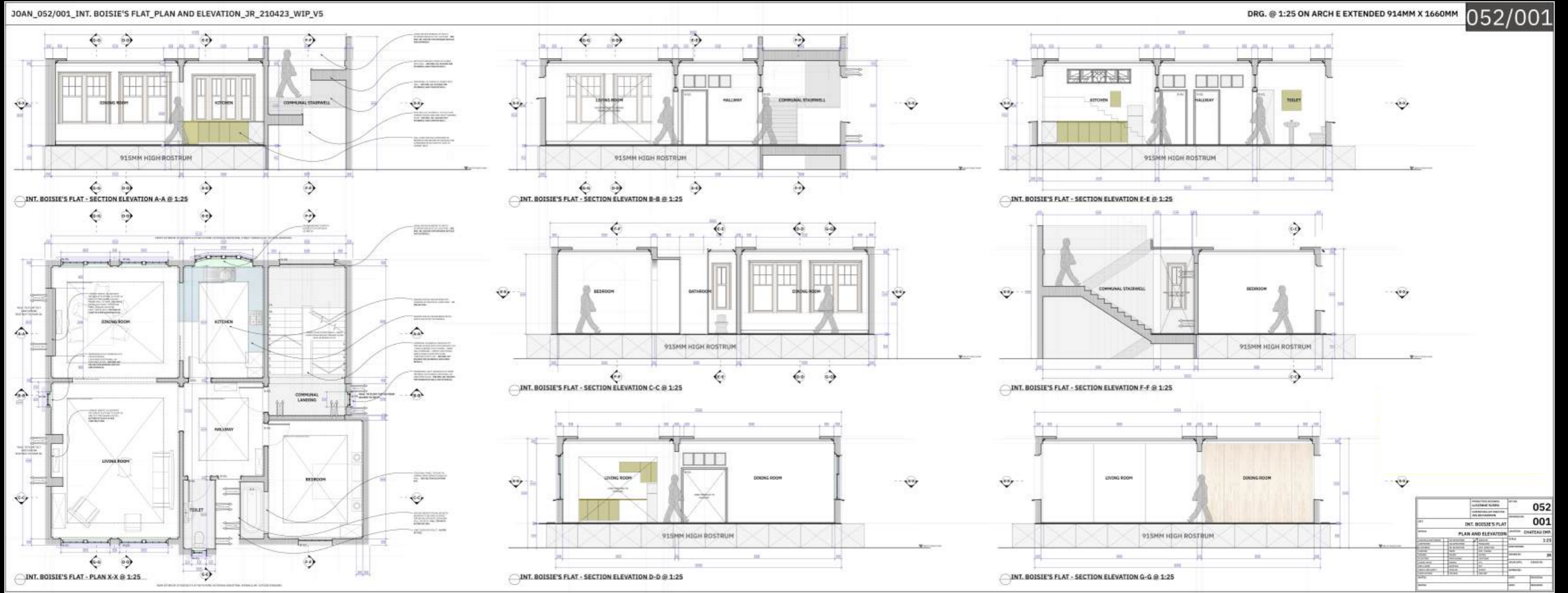


JOAN – BOISIE'S FLAT, LONDON – SET BUILD & EXTERIOR LOCATION: BIRMINGHAM



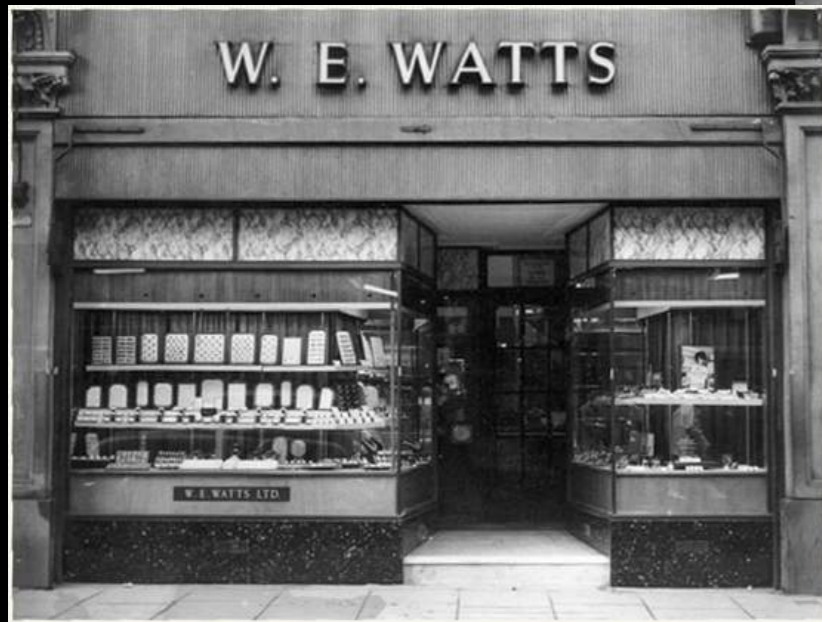
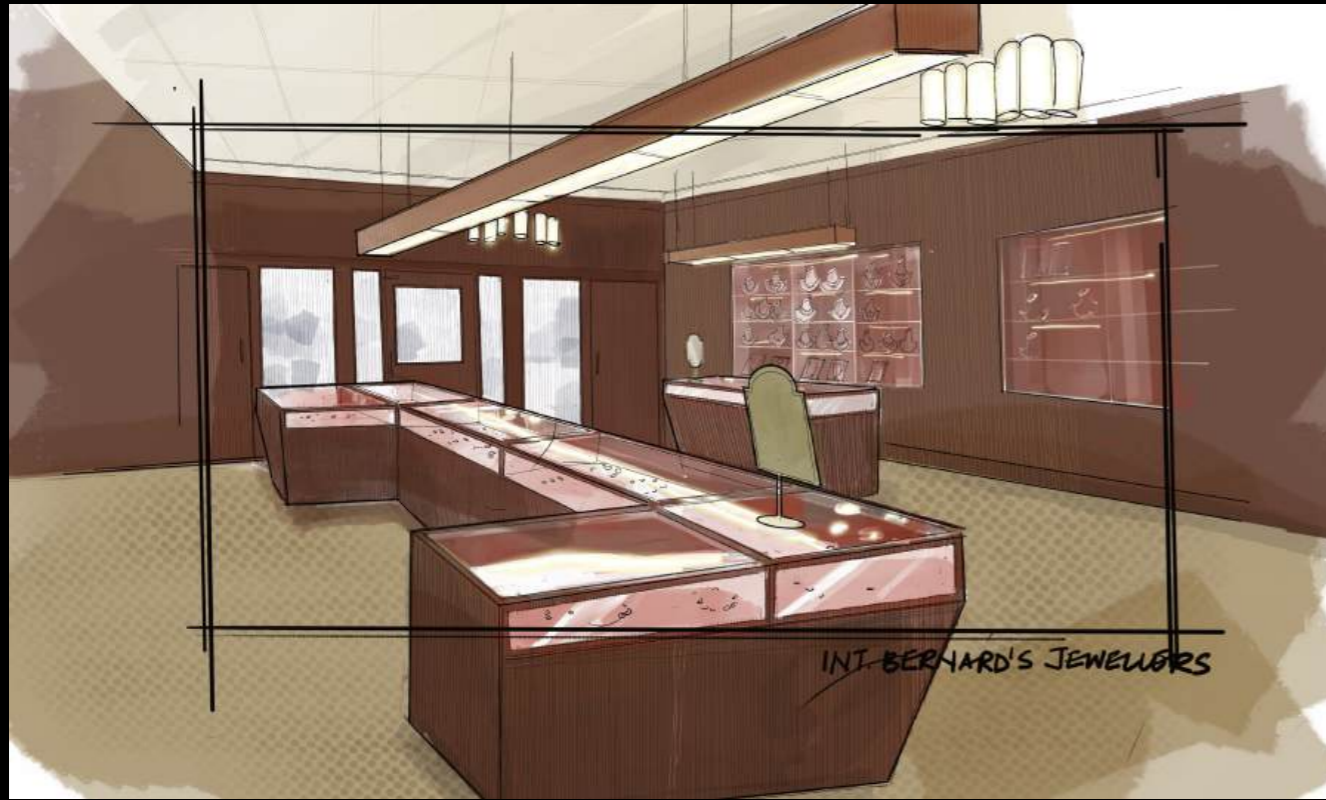
JOAN – BOISIES FLAT – DRAWING & MOODBOARD



JOAN – BERNARD JONES JEWELLERS, LONDON – SET BUILD & EXTERIOR LOCATION: LEAMINGTON SPA



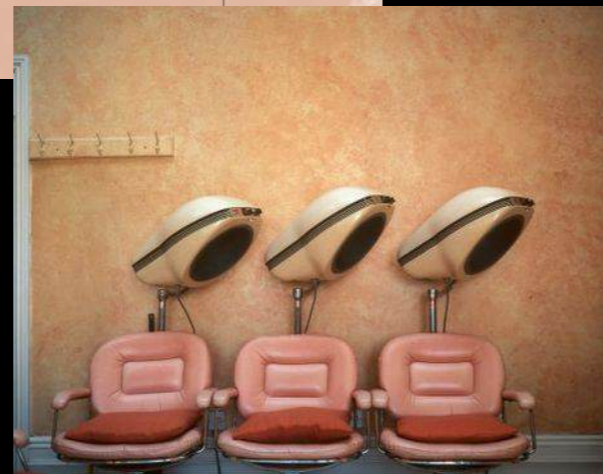
JOAN – BERNARD JONES – MOODBOARD & SKETCHES



JOAN – HAIR SALON – SET BUILD AND EXTERIOR LOCATION: WALSALL



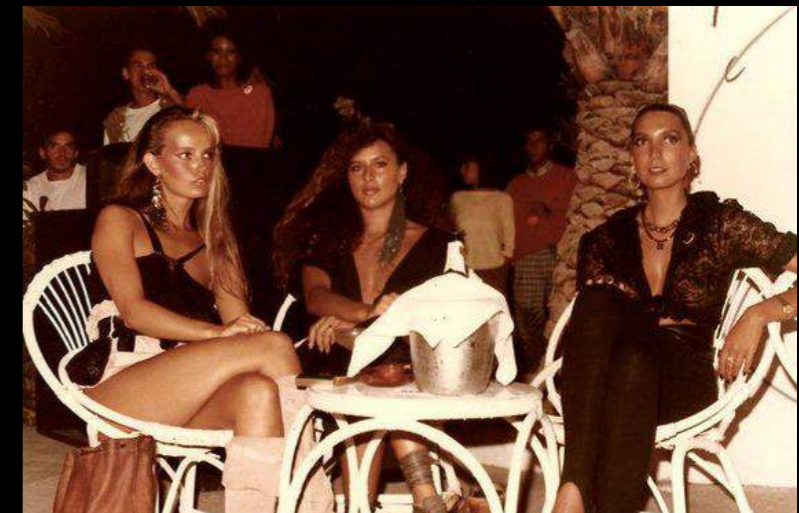
JOAN – HAIR SALON – MOODBOARD AND SKETCHES



JOAN – NIGHTCLUB, SPAIN – LOCATION: WALSALL



JOAN – SPANISH NIGHTCLUB – MOODBOARD AND SKETCHES



JOAN – SAPPHIRE GOLDSMITH'S JEWELLERS – SET BUILD AND EXTERIOR LOCATION: BIRMINGHAM



JOAN – PARK LANE PLAZA HOTEL – LOCATION: EDGBASTON



BFDG Awards 2024 Design Statement

Category: TV Band 2 Programmes

JOAN

Production Designer: Lucienne Suren, Set Decorator: Mike Britton, SAD: Jos Richardson

The challenges we faced when making Joan was making 1980s London in 2023 Birmingham. Initially this felt ok to do, Birmingham as the second city had some big chunky buildings and some of the more rundown areas had potential too. However, since the Commonwealth Games, Birmingham has been super done up and not many businesses were able to close down for the length of time required for filming and roadworks and scaffolding popped up like mushrooms every time we found a great exterior! We used various stately homes and council buildings to get large grand interiors, dressed streets in the centre of town to be central London and used surrounding towns and cities like Coventry, Walsall, Leamington Spa and Wolverhampton to make up the other areas like Islington, Kilburn and er... Spain. Some sets required a patchwork of locations to create one place. One hotel set was made up of 4 different locations to achieve the scale required. The major challenge was however, to create numerous London jewellery stores. It was obvious very quickly that we were not going to get a location for these sets and we had limited build space (initially, only 1 build was in the budget, we ended up with 8) We built one set as the Bernard Jones Jewellery store then flipped it into 2 further jewellery stores by expanding and contracting the walls, adding mouldings, wall finishes and matching the windows to the exterior locations. Similarly, we flipped the Hair Salon set build into a greasy spoon caff. Locations were very challenging throughout the shoot, with last minute changes throwing the old spanner in the works frequently. The sheer amount of sets to create within the schedule was large, a total of 80 sets overall in an 80 day shoot.

I feel that we got as much of the 80s London world in as we could afford, the difference between 1985 and 2023 in locations is huge, to sell our world we needed to get out on the street, the action vehicles and graphics helped so much to get that texture and palette, we did not have any significant VFX budget to help us along on this occasion. I think the final product hit the original brief successfully.

We worked closely with costume and makeup to get our palette just right, we started with the photographic work of Stephen Shore and Sunil Gupta as the basis for our colour palette and created walls of images and colour swatches. It became natural to us as a team and each day the characters looked amazing in each of their environments. Lighting is always a vital part of production design and we built in as much integrated lighting into the sets as possible and worked with the DOP and gaffer to get the shady grimy 80s and the glittering, alluring atmosphere for Joan in her new exciting world.

When I first read the script, I was immediately excited by it. The style, the music, the clothes, the hair, all together, made me feel this was a truly collaborative project for all departments and that is a thing I truly love.