

# The Father

Directed by Florian Zeller

Production Design  
Presentation . American  
Art Directors Guild Awards

Production Designer: Peter Francis  
Supervising Art Director: Astrid Sieben  
Art Director: Amanda Dazely  
Draughtsman: Liam Morgan  
Graphics: Kate Trevessey  
Graphics Asst: Katie Dadswell  
Set Decorator: Cathy Featherstone  
Buyer: Oli Novadnieks



## The Challenge:

1. Anthony's apartment, he's been there 40 years. It is set in a Mansion Block in Maida Vale, London. We built the apartment on the stage and shot the Mansion Block stairwell on location.
2. Anne's apartment, she's lived there 4 years, has newly decorated, has a fresh modern albeit classical twist. The spaces and architecture are identical to Anthony's apartment but it should feel different... but the same.
3. The Doctor's surgery. This also uses the same geography, the same entrance, the same corridor and the same details (doors etc) as found in Anthony and Anne's apartments. The dressing and colour treated differently again.
4. The Care Home, The layout again the same but again had to feel different with a cold sterility whilst again being recognisable as the same place.



# Anthony's Living Room





# Anne's Study

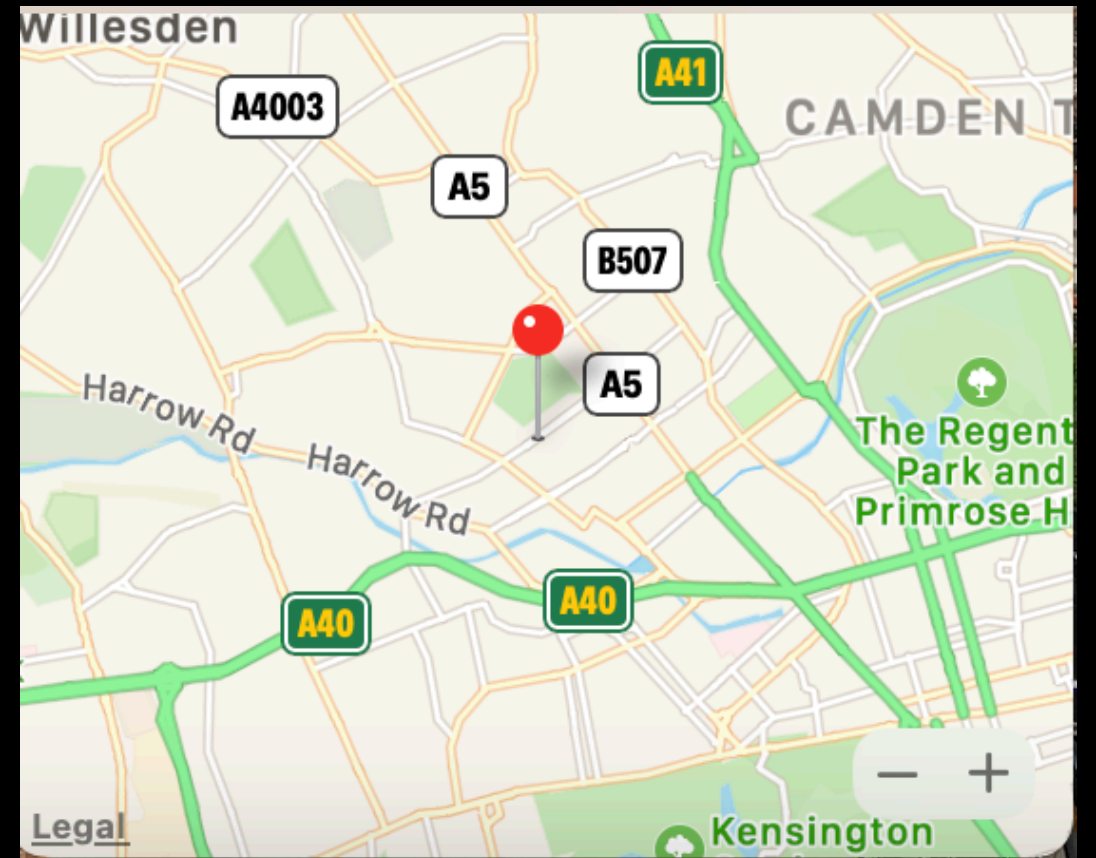




# Exterior Anthony's Apartment . Maida Vale

- Anthony lives in an apartment in Maida Vale in Central London.
- The architecture is Edwardian, built around 1907
- The location has a village feel, local shops outside Anthony's window.
- We chose this particular location as it's an imposing building in a prominent position on a corner, perfect for the atmosphere we were looking to create.
- The character of the architecture needed to reflect Anthony's status in the world, respectful, dignified and strong.







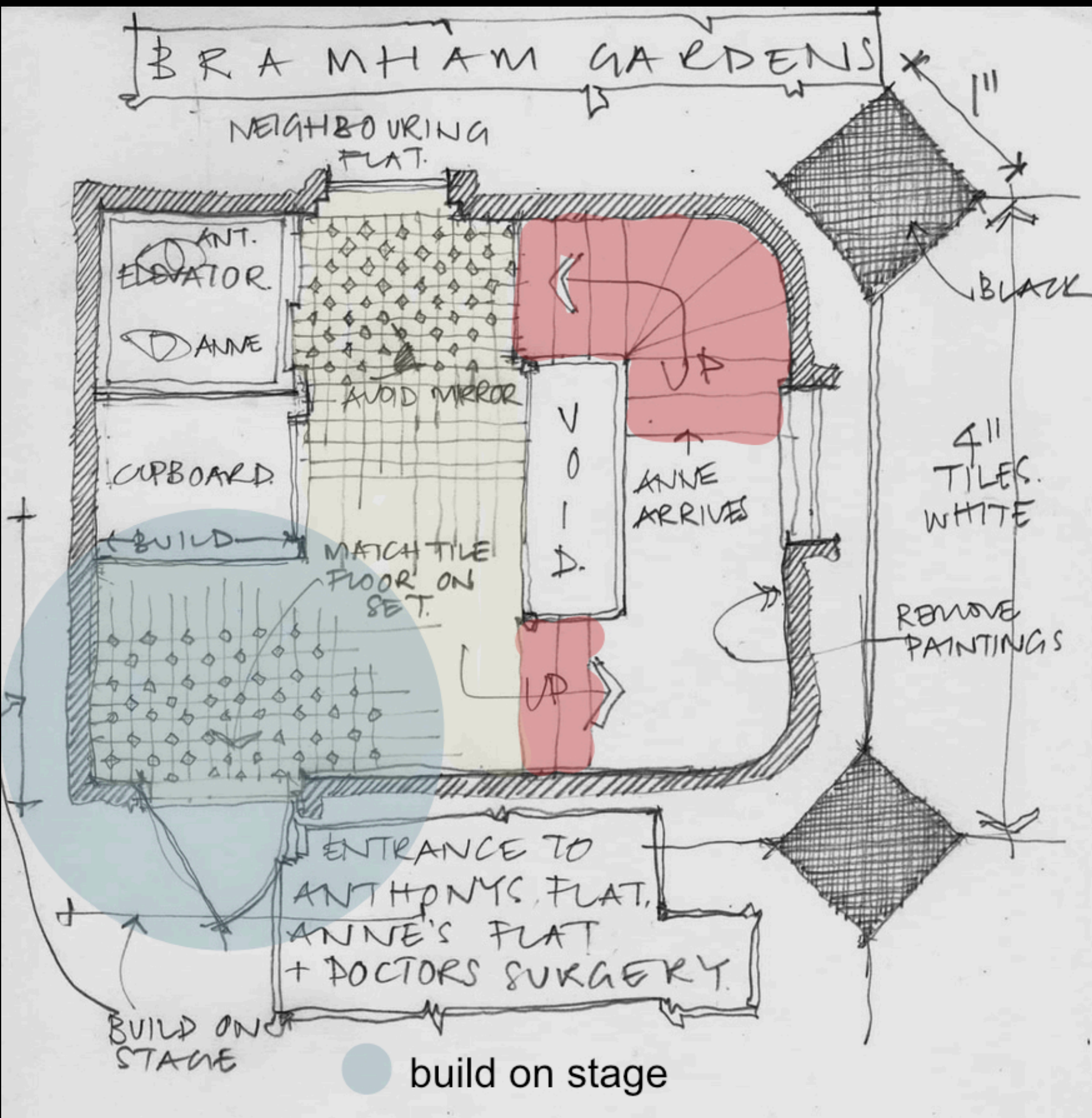
## **Ext / Int Stairwell entrance to Anthony's apartment**

- Whilst our hero building is located in Maida Vale the ext building we chose didn't have a very interesting stairwell so we used this building in Bramham Gardens in Earls Court.
- Anthony's apartment is on the 4th floor, we follow Anne into the building and up a beautiful staircase.
- The staircase and landing outside Anthony's front door is the same for Anne's apartment and also the Doctor's Surgery to add confusion as to where you are.
- There is an elevator in the building which we use in the scene preceding the Doctor's Surgery.











# Mood Board . Anthony's Apartment

Anthony has lived in his apartment for 40 years, it needed to have history, feel eclectic and practical. Faded grandeur with layers of time, different periods of furniture, aged but not unkempt. I wanted this space to feel loved.

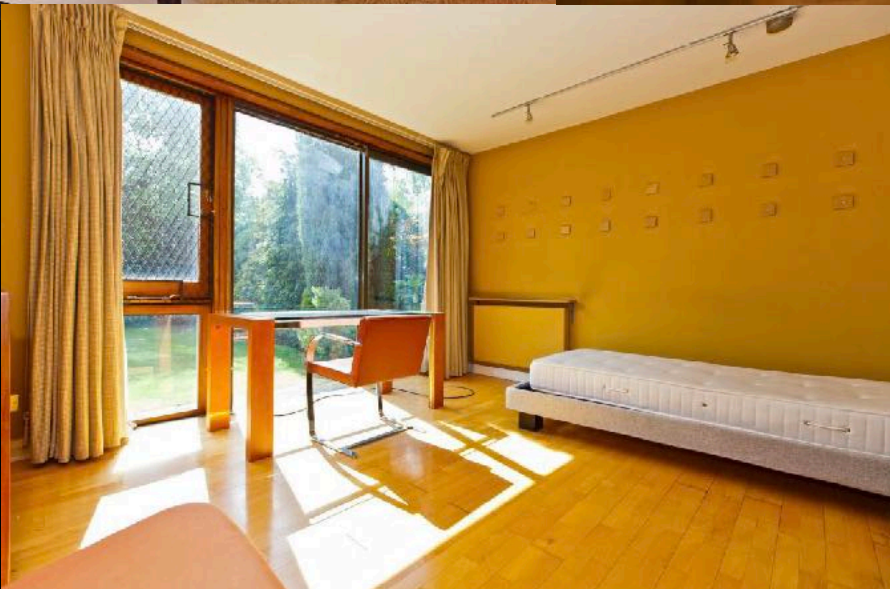
Anthony is a proud man and he values what he has. We decided to go for an ochre palette, the following description of the colour sums up pretty well what we wanted to achieve:

‘An ochre room is a cozy room, even if it’s architecturally large and open. Used in accessories it adds brightness, richness and energy, just like other yellows do, but it’s more subdued. Ochre is a mature yellow. When I look at it I keep coming back to words like “elegance”, “distinguished”, “quality”, “wisdom” and “confidence”. Ochre is the eminent bohemian poet who invites you over to tea and regales you with stories of days gone by.’















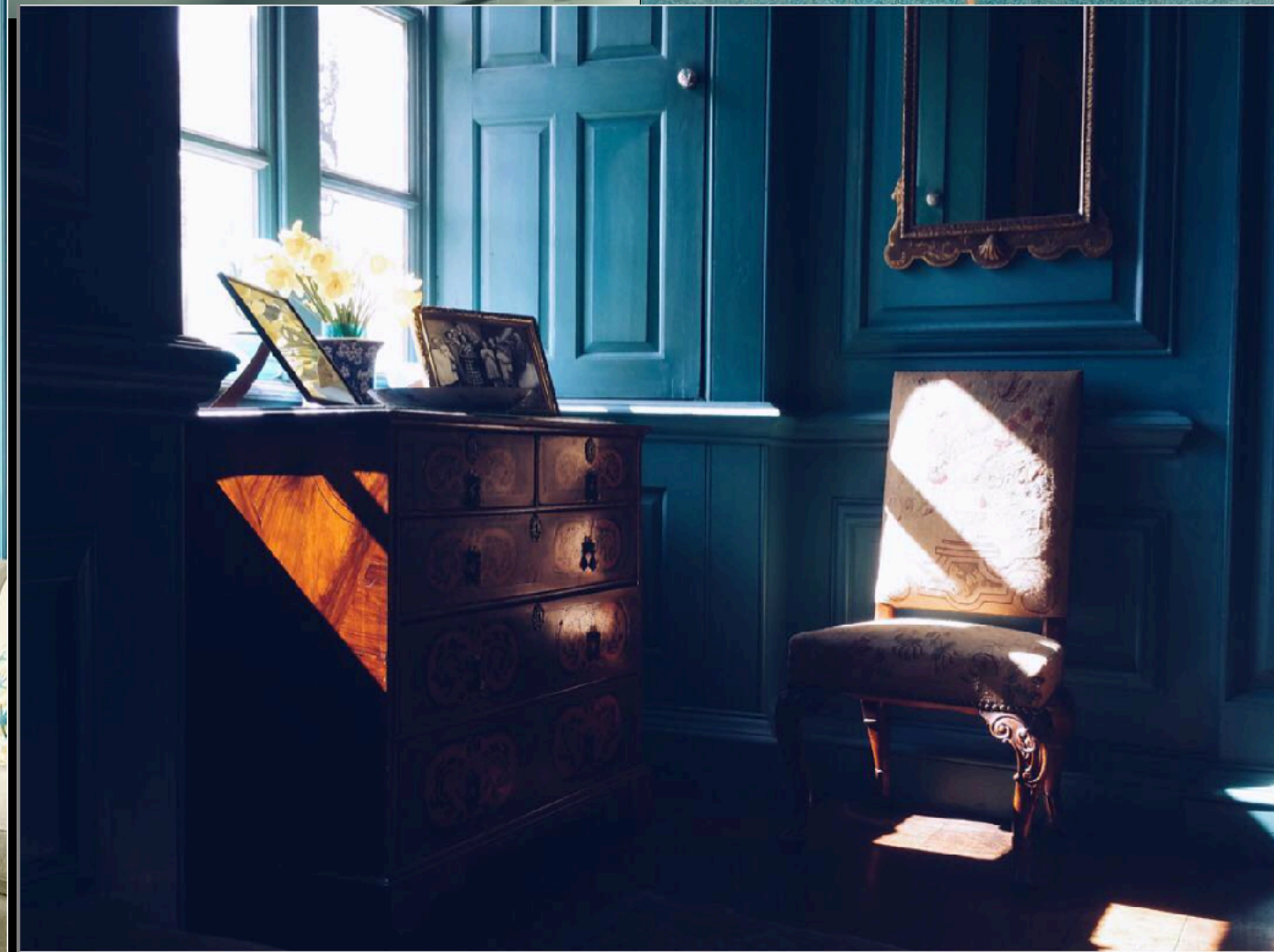
# Mood Board . Anne's Apartment

- Anne has lived in her apartment for about 4 years. Her flat needed to feel contemporary but the spaces and geography of the rooms still identical to Anthony's apartment.
- Her apartment had to feel different from Anthony's whilst also feeling similar and recognisable, as if we'd been there before. But we wanted Anne's apartment to feel fresh and open.
- We gradually need to shift the colour of the set towards the care home which is pale blue so we chose a predominantly dusty mid blue colour scheme.
- The dressing was to be contemporary using pastel colours in contrast to the stronger more vivid ochres and greens of Anthony's apartment, whilst also eclectic with some antique pieces dotted throughout her apartment.
- A key feature is the painting above the fireplace, painted by Anthony's other (dead) daughter, Lucy. We also saw this painting in Anthony's apartment.

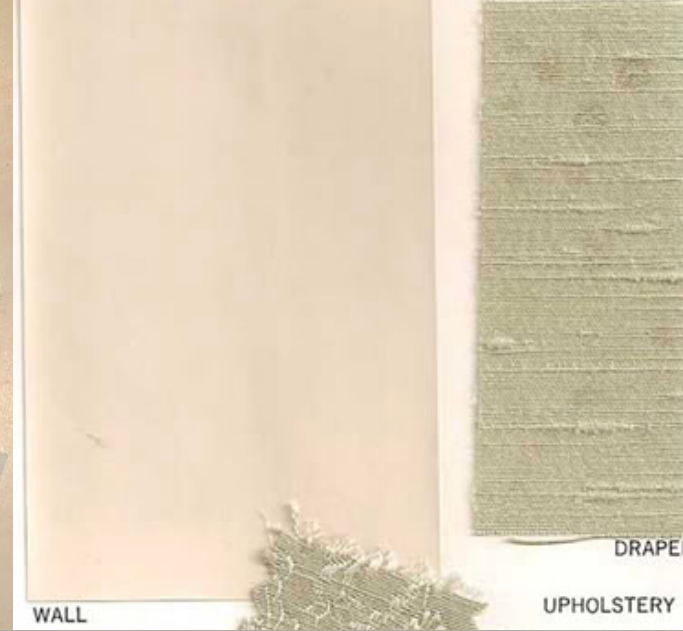
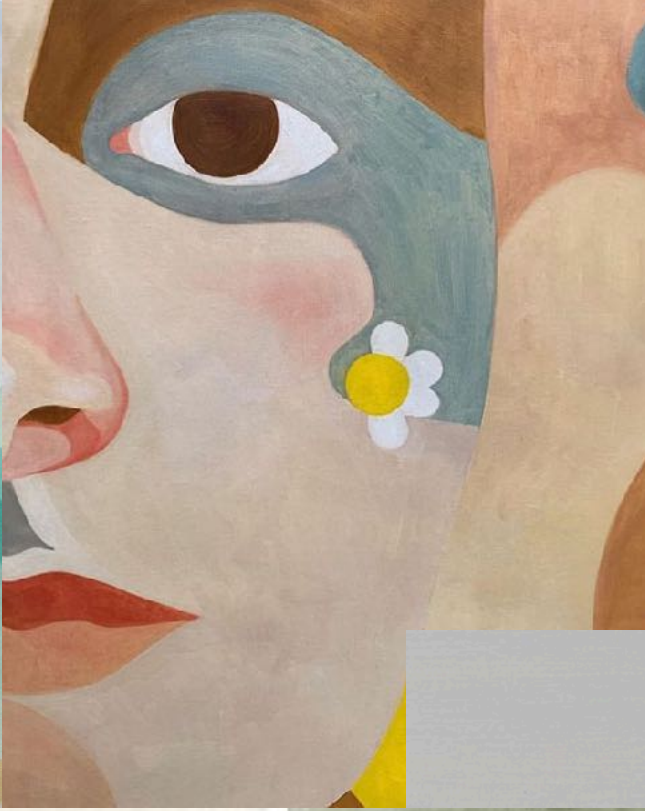














# The Care Home

This is where Anthony ultimately ends up. A cold, sterile end, immensely sad for such a once proud man.

His bedroom in his apartment, his bedroom in Anne's apartment and the bedroom in the Care Home needed to be identical in layout but again feel very different.

The care home and hospital were to feel cold and sterile, we chose a cool pale blue for that and used a cold hard light to help express the harsh reality.

The corridor of the care home, again the same space, needed a totally different feel. The hard cold blue and a bland grey carpet runner really helped change the feel of the space. Lighting helped dramatically too.

Florian and I worked really closely with Ben Smithard on all the colours and tones in each set.















# The Design Process

- Once we had decided on the style of the architecture of the exterior of the apartment I began figuring out what it should look like inside.
- The set had to be many different places whilst seeming familiar.
- Our shooting schedule was very tight so we didn't have time to be flying walls in and out and the time needed for reinstatement.
- I wanted Anthony's apartment to have an element of faded grandeur, reflecting time gone and Anthony's status in the world.
- The main corridor is the spine of the set and indeed an important element in the structure of the film as we see it as several different situations throughout the film. It was over 50' in length.
- Anthony's bedroom needed to be at one end as views towards and from his bedroom door crucial to the story telling. The view from his window crucial to the story too.
- Living spaces needed to inter connect as we travel through the spaces constantly.
- Colour would play a very important part in the film too. Each set reflecting each character whilst also journeying ultimately to the cold blue of the care home.



## ideas for Anthony's dressing

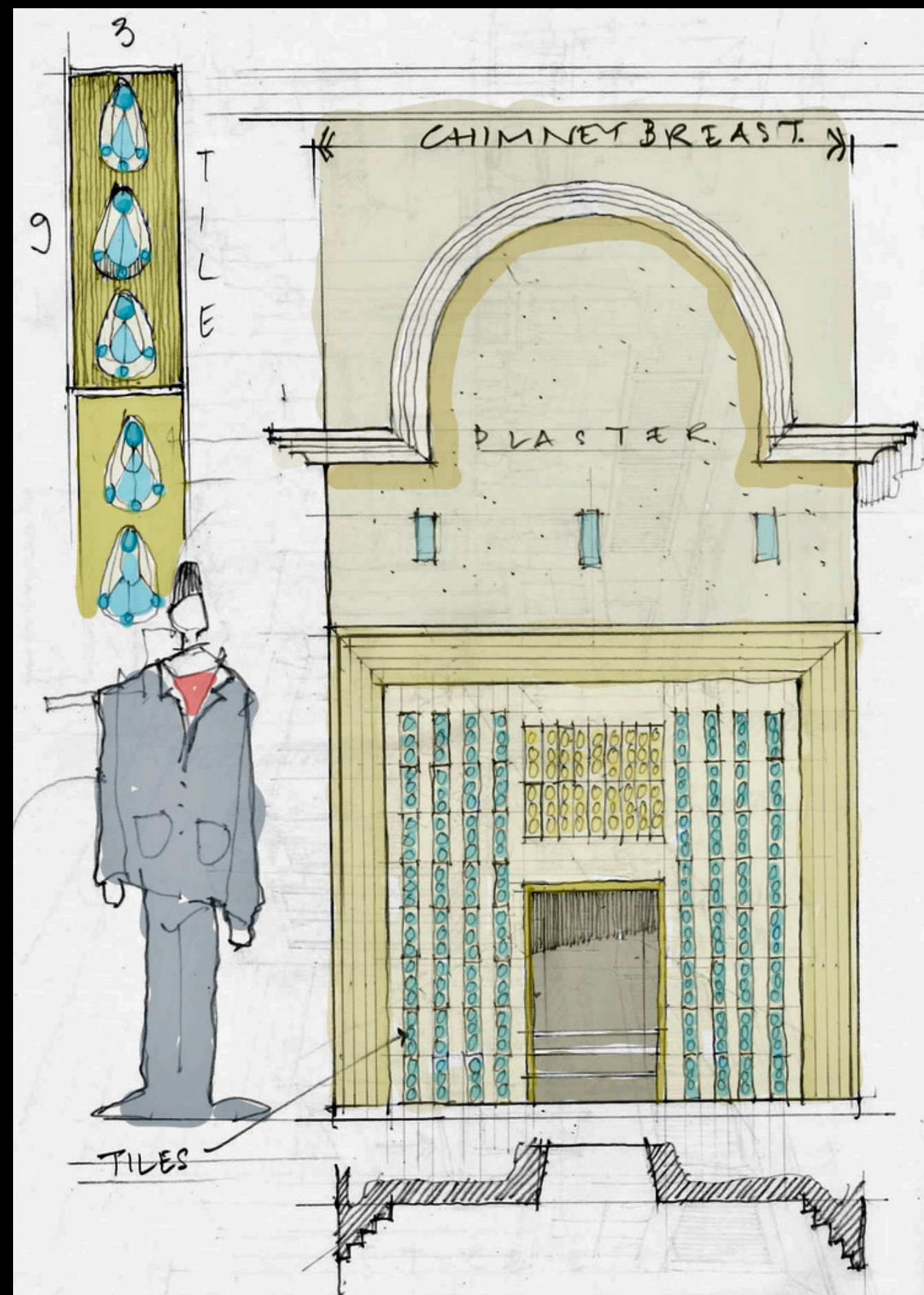
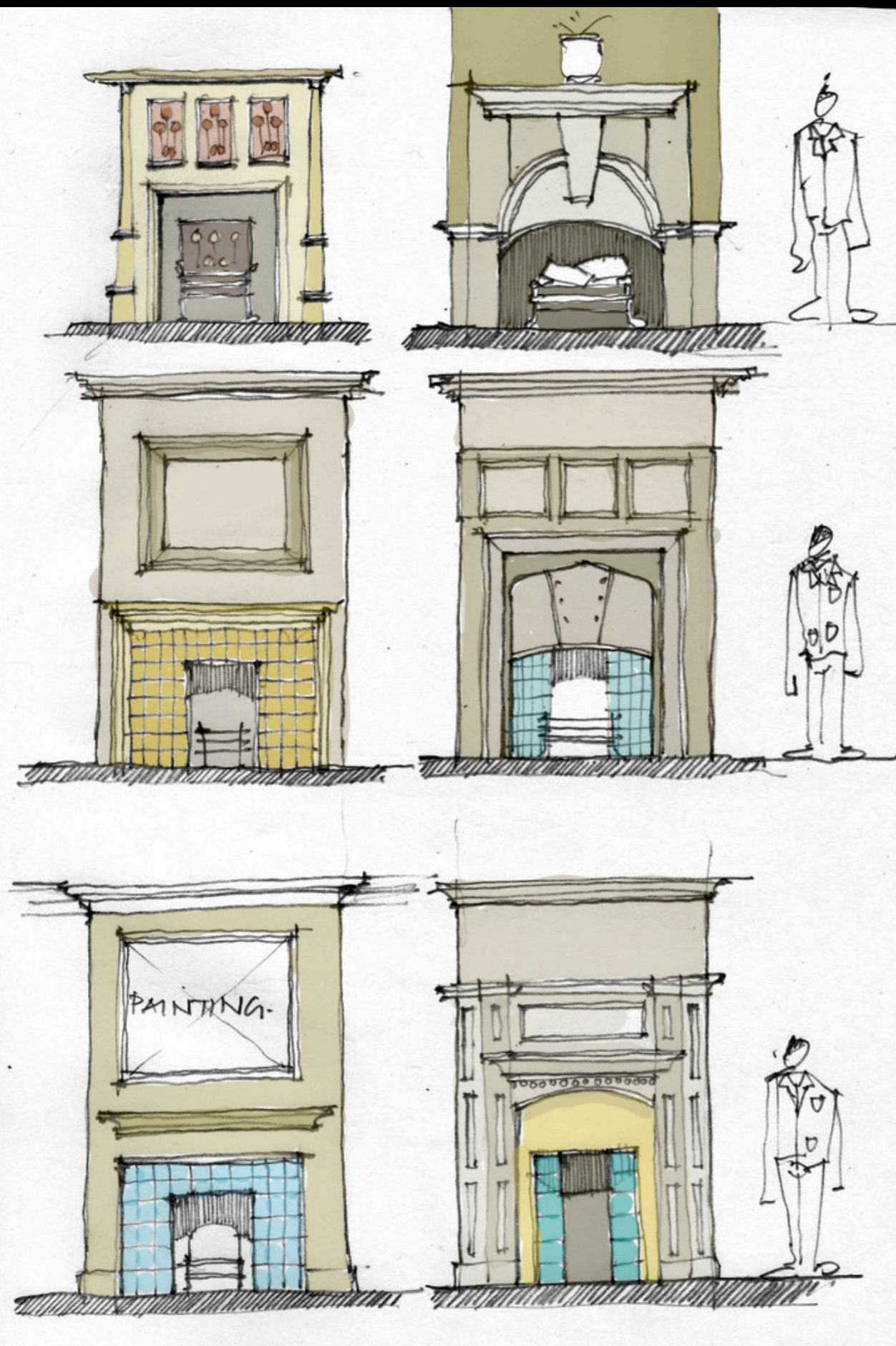




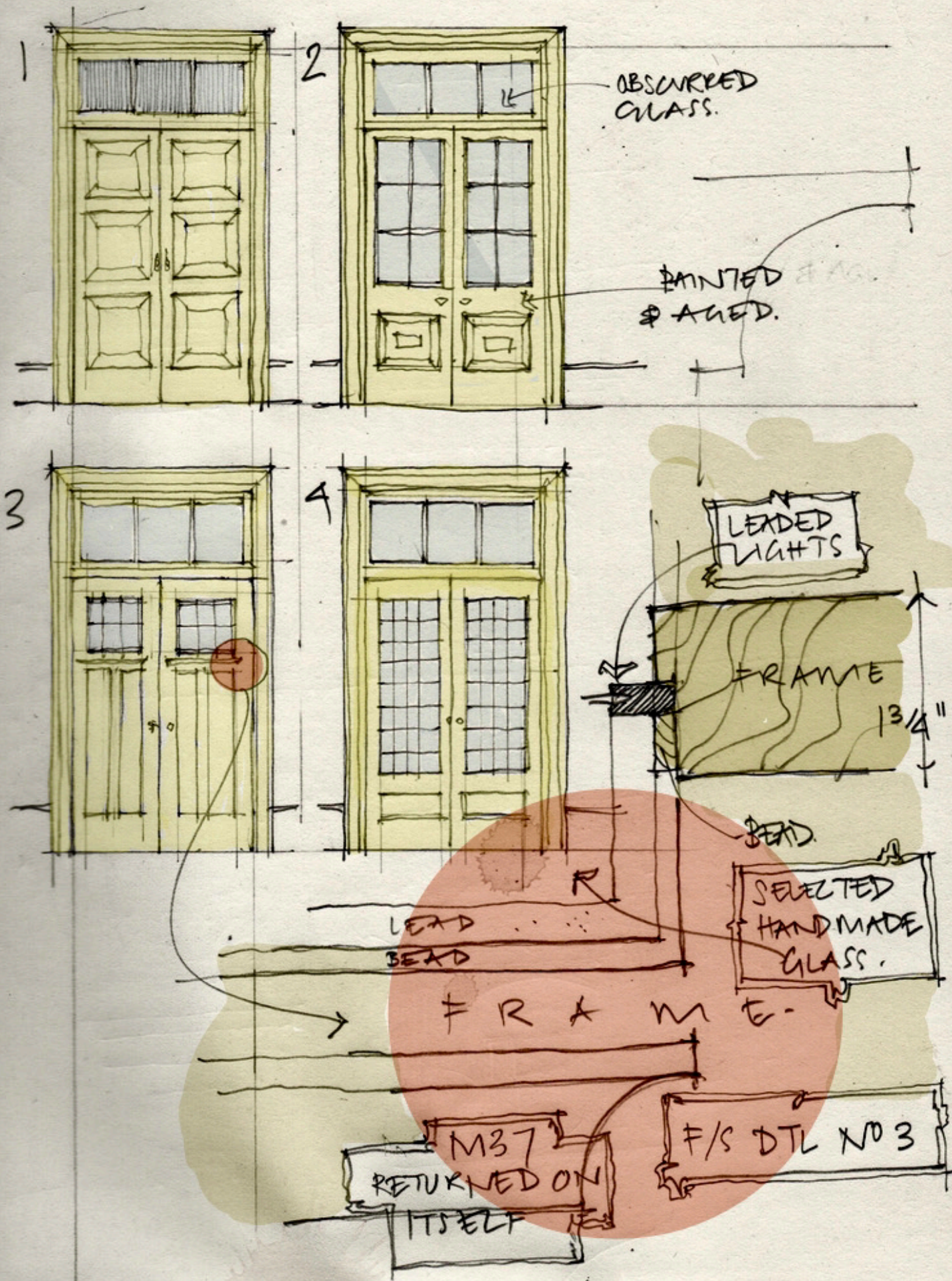
# Doodles















The decision was made to go with one large day and night translight rather than Green Screen. The stage we were using wasn't the biggest in the world and not very high either! This caused numerous problems but one of the biggest was getting the translight far enough away from the windows which left us with very little room for back lighting the backdrop for the night set ups.

We chose a day / night soft drop, a woven fabric cloth which produces an ultra matt finish that's inherently semi-translucent. 'Softdrop' requires less light to illuminate and therefore far less distance is required for placing lights in front as well as behind.

Sarah Horton from Rosco supplied a great service, she took the photos and manufactured the 'Softdrop'. It worked really well and everyone was very happy!

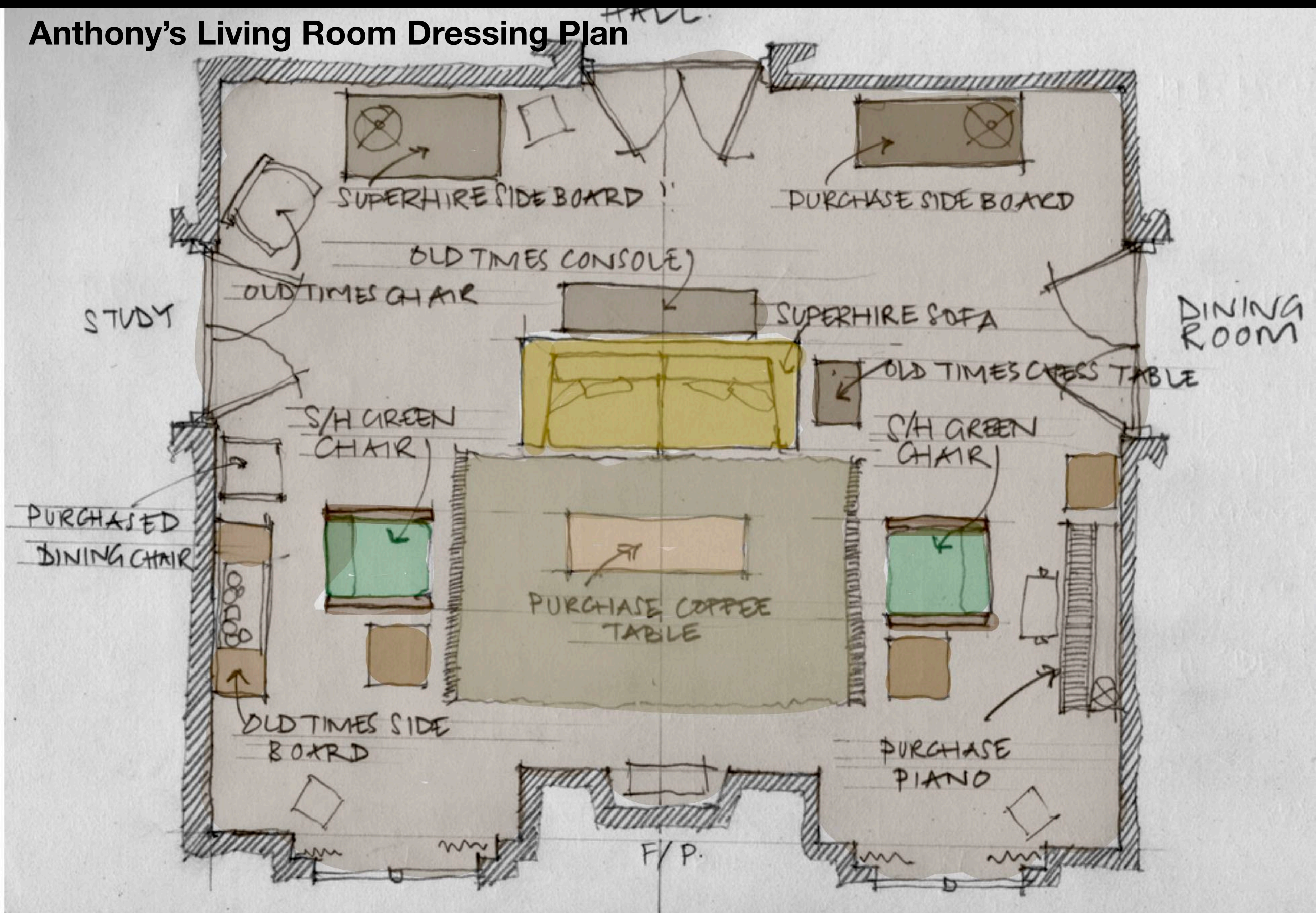


# Interior Anthony and Anne's Apartment Layout



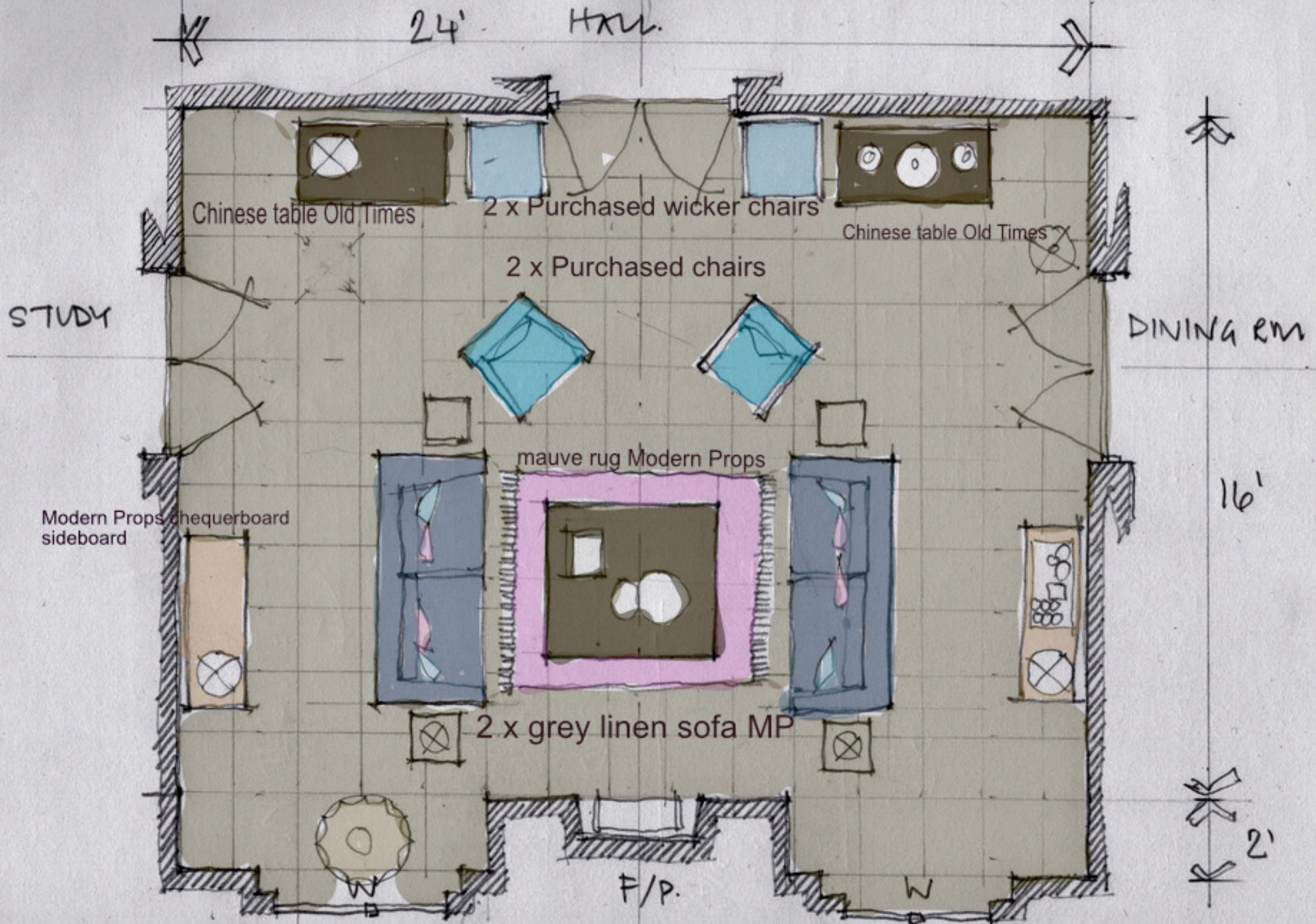


# Anthony's Living Room Dressing Plan





# ANNE'S LIVING ROOM. DRESSING PLAN. 1/4" ~ 1"0"



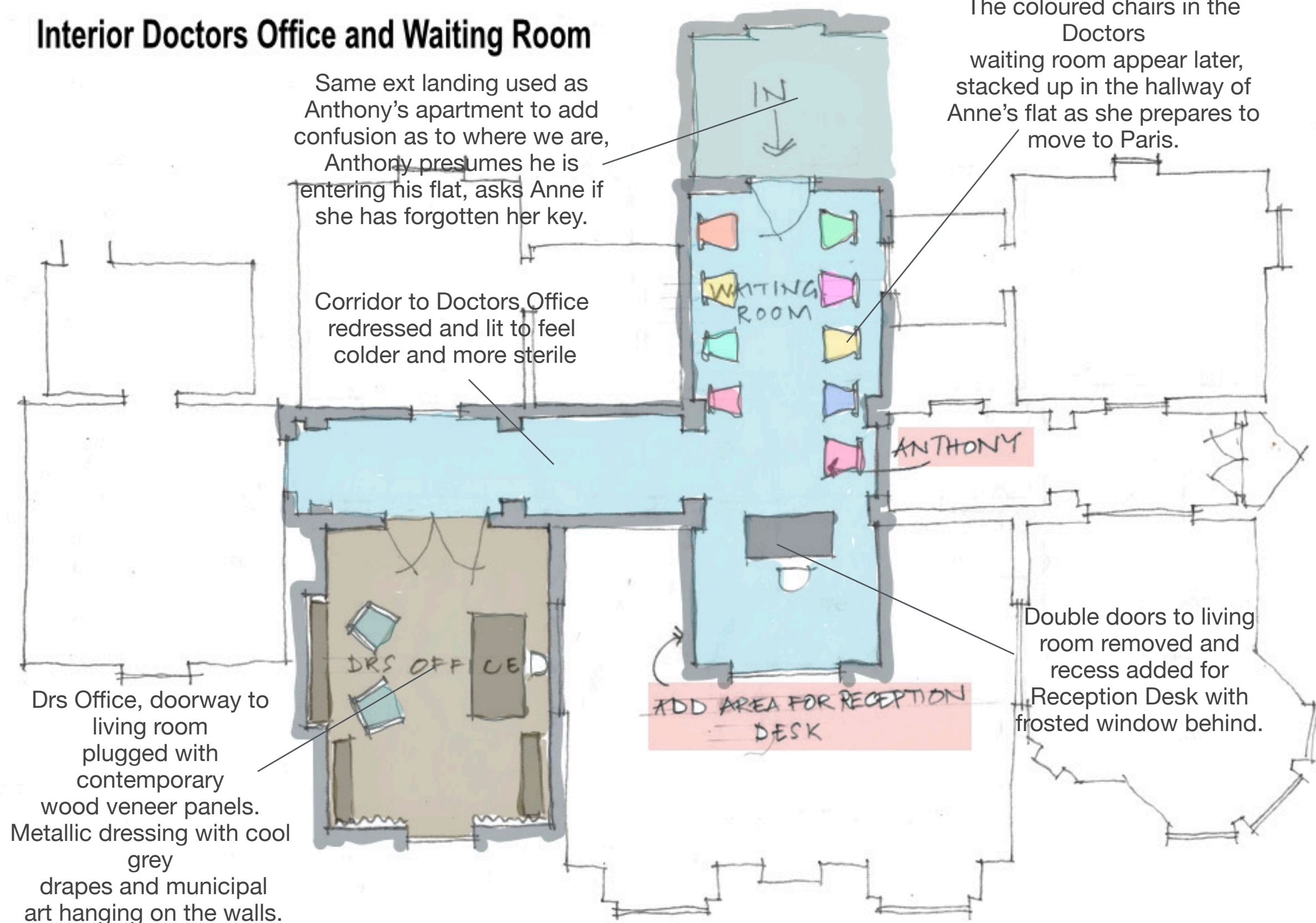


# Interior Doctors Office and Waiting Room

Same ext landing used as Anthony's apartment to add confusion as to where we are, Anthony presumes he is entering his flat, asks Anne if she has forgotten her key.

Corridor to Doctors Office redressed and lit to feel colder and more sterile

The coloured chairs in the Doctors waiting room appear later, stacked up in the hallway of Anne's flat as she prepares to move to Paris.



Drs Office, doorway to living room plugged with contemporary wood veneer panels. Metallic dressing with cool grey drapes and municipal art hanging on the walls.

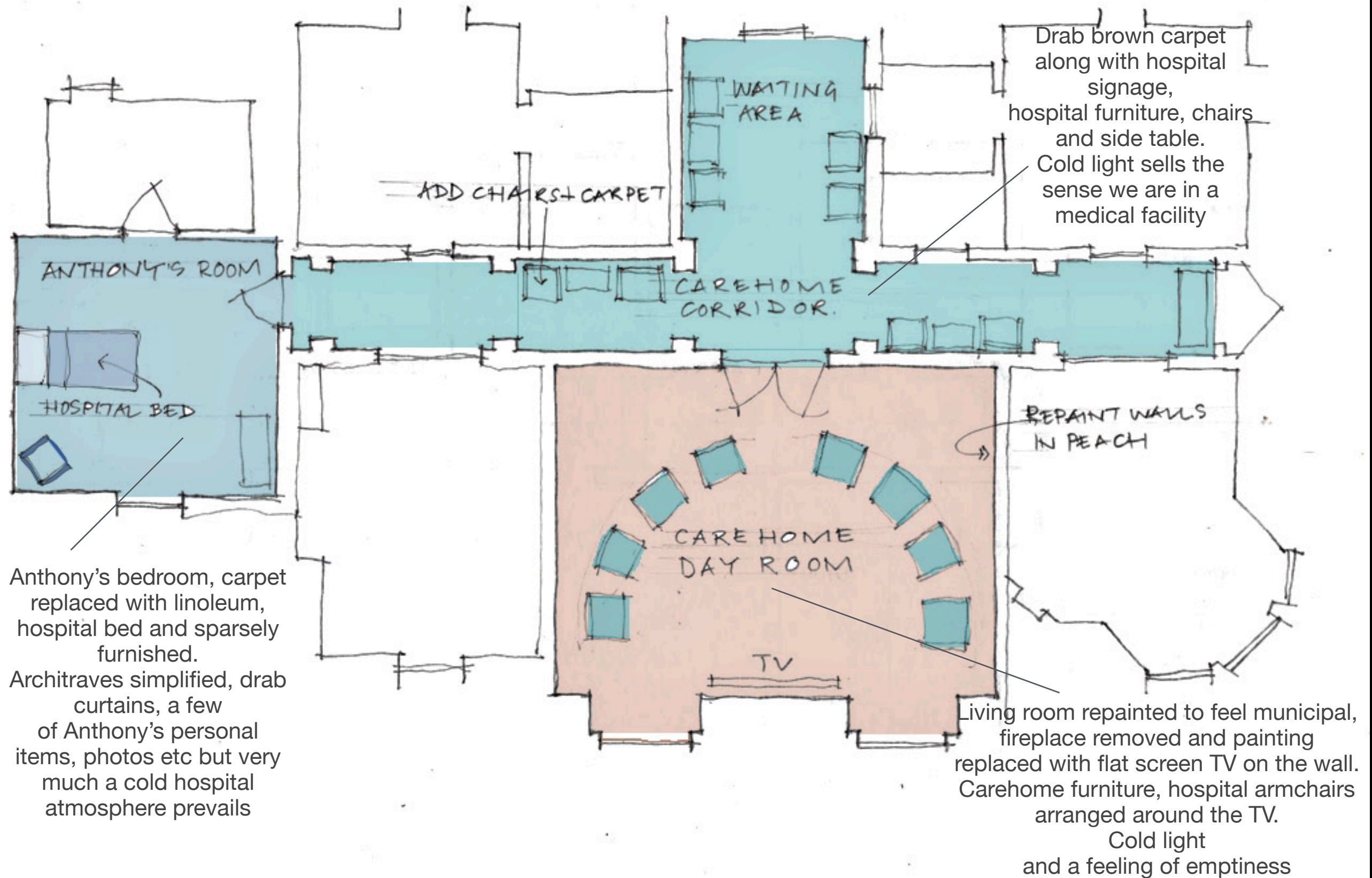


# Doctor's Surgery





# Interior Anthony's Carehome



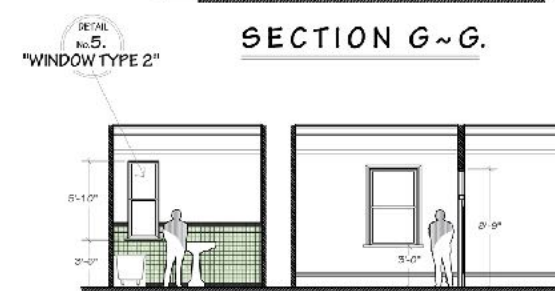
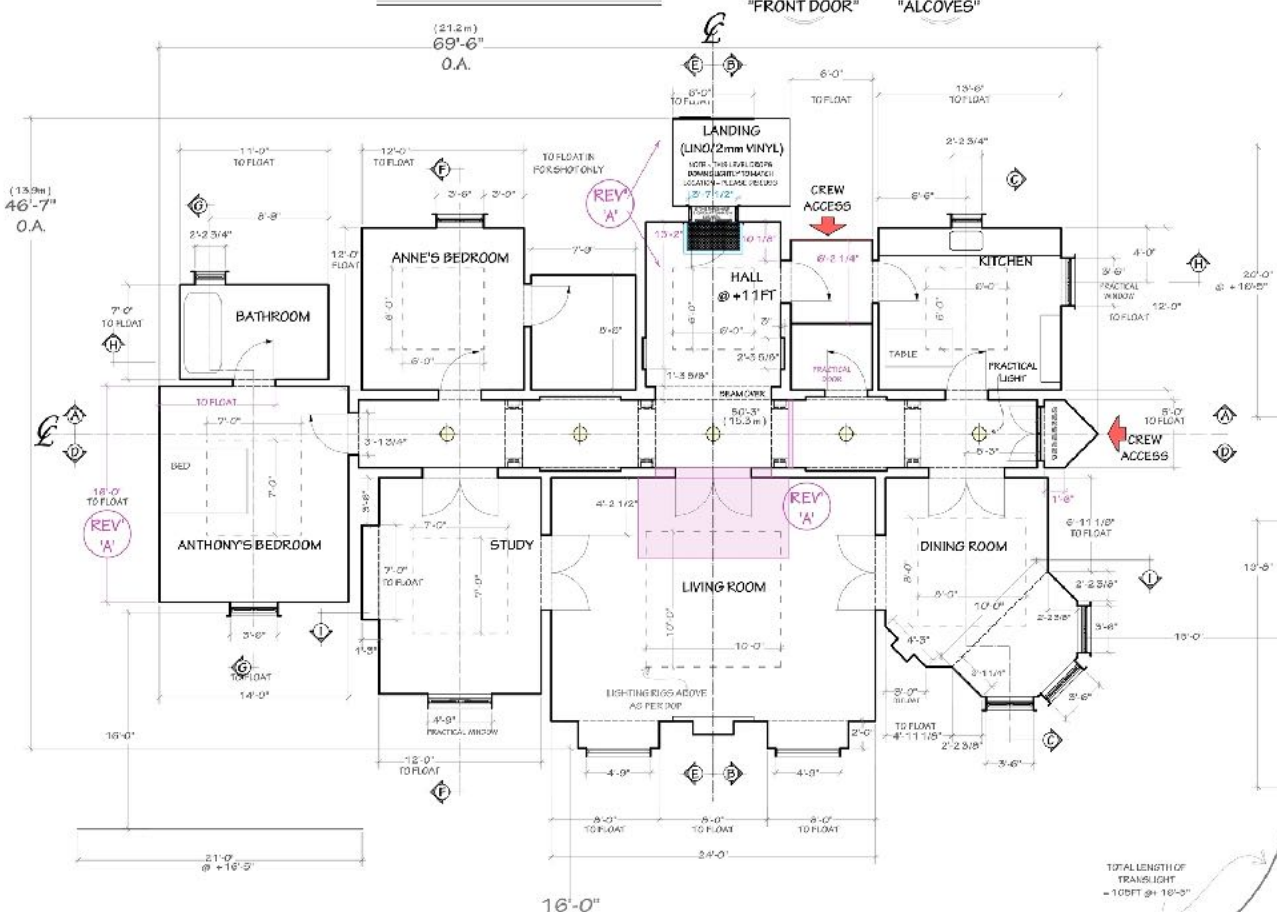
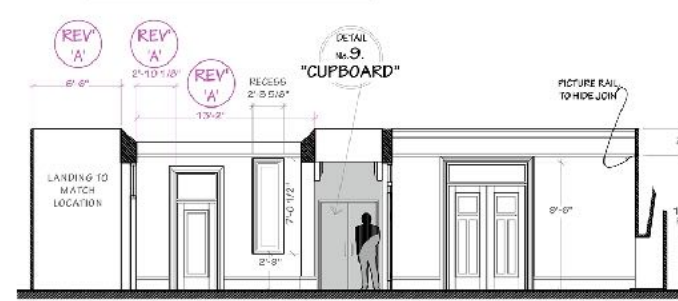
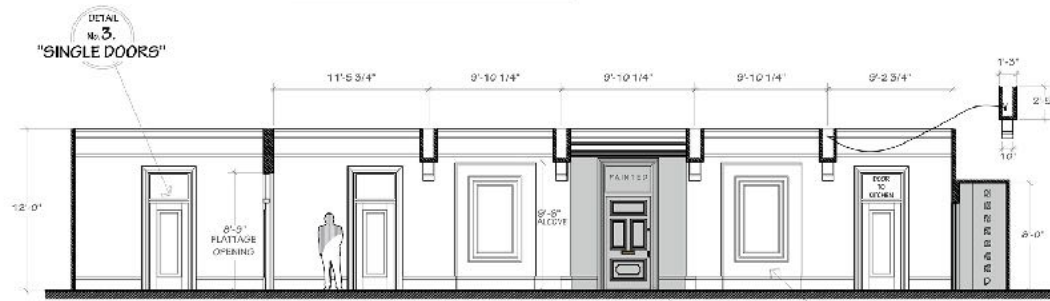
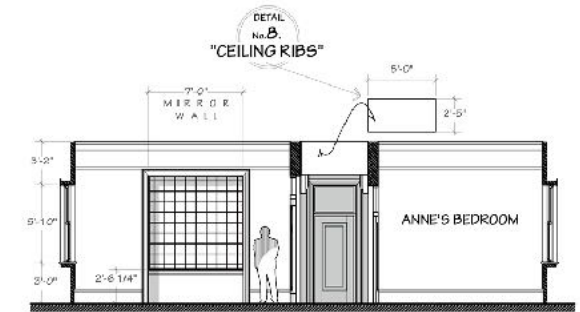
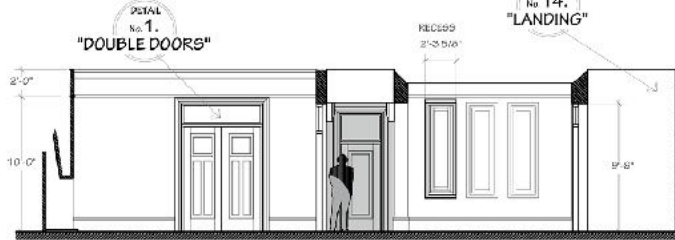
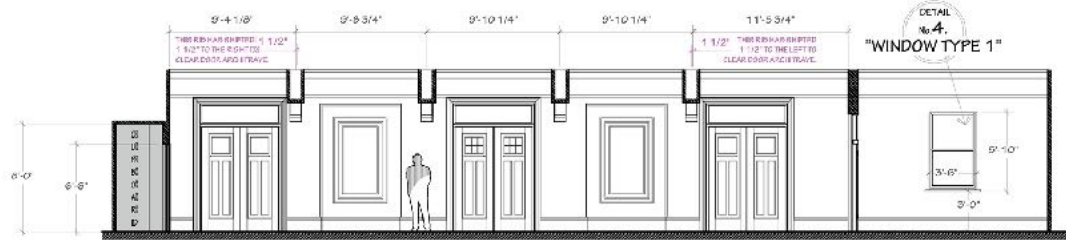


# the care home





# "THE FATHER" ~ INT APARTMENT ~ PLAN & ELEVATIONS ~ 1/4" @ AO.



DRWG No.	DETAIL	
01A	PLAN & ELEVATIONS	
02A	STAGE LAYOUT	
03	DETAIL No. 1 ~ DOUBLE DOORS	X 5 OFF
04	DETAIL No. 2 ~ KEY MOULDINGS	
05	DETAIL No. 3 ~ SINGLE DOORS	X 8 OFF
06	DETAIL No. 4 ~ WINDOW TYPE 1	X 6 OFF
07	DETAIL No. 5 ~ WINDOW TYPE 2	X 2 OFF
08	DETAIL No. 6 ~ WINDOW TYPE 3	X 3 OFF
09	DETAIL No. 7 ~ BAY PANNELLING	
10	DETAIL No. 8 ~ CEILING RIBS	X 5 OFF
11	DETAIL No. 9 ~ CUPBOARDS	
12	DETAIL No. 10 ~ FRONT DOOR	
13	DETAIL No. 11 ~ ALCOVES	
14	DETAIL No. 12 ~ CEILING LAYOUT	
15	DETAIL No. 13 ~ FLOOR LAYOUT	
16	DETAIL No. 14 ~ LANDING	
17	DETAIL No. 15 ~ FIREPLACES	

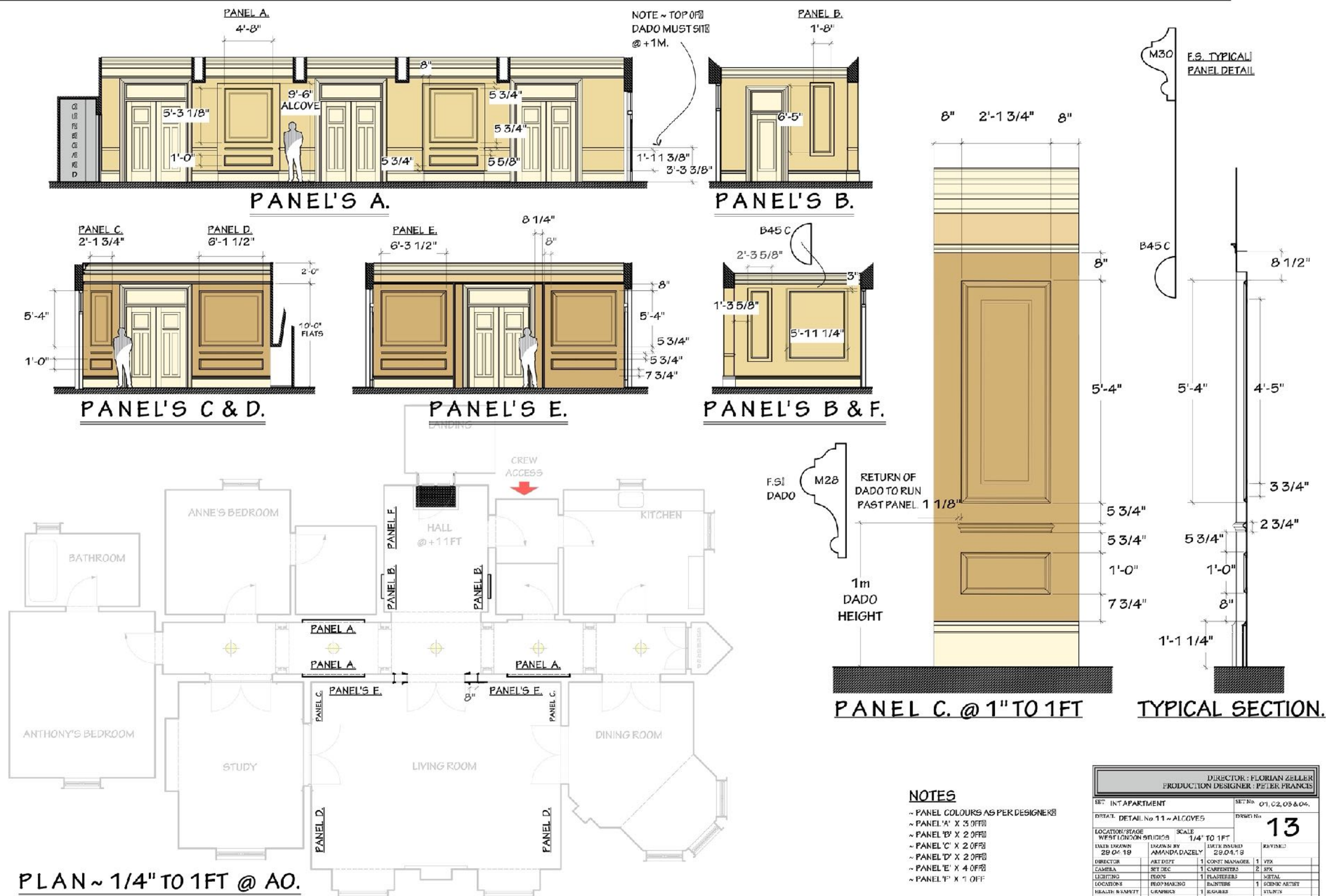
**NOTES**

- ALL CEILING HEIGHTS ARE @ 12FT EXCEPT THE HALLWAY @ +11FT
- PLATTAGE TO FLOAT AT 1'0" BREAK LINES
- PURCHASED WOODEN FLOOR IN MOST AREAS
- PLEASE LAY BOARDS TO MAKE LINO/CARPET SAME LEVEL
- ALL DOORS PAINTED
- REVISION A: PLATTAGE LONGER IN ANTHONY'S & HALLWAY
- POSSIBLE DOOR'S REVAMP (ALLOW FOR BREAKS IN PLATTAGE)
- LIGHTING WELLS ALTERED
- THERE ARE NOW 8 X OFF SINGLE DOORS
- SOFTIT @ 1'0" ABOVE ALL BAY WINDOWS
- REVISION 98 WALLS TO FLOAT HAVE REDUCE 8"
- 8"FT WIDE DOUBLE DOOR OPENINGS
- LANDING & FRONT DOOR ADJUSTED

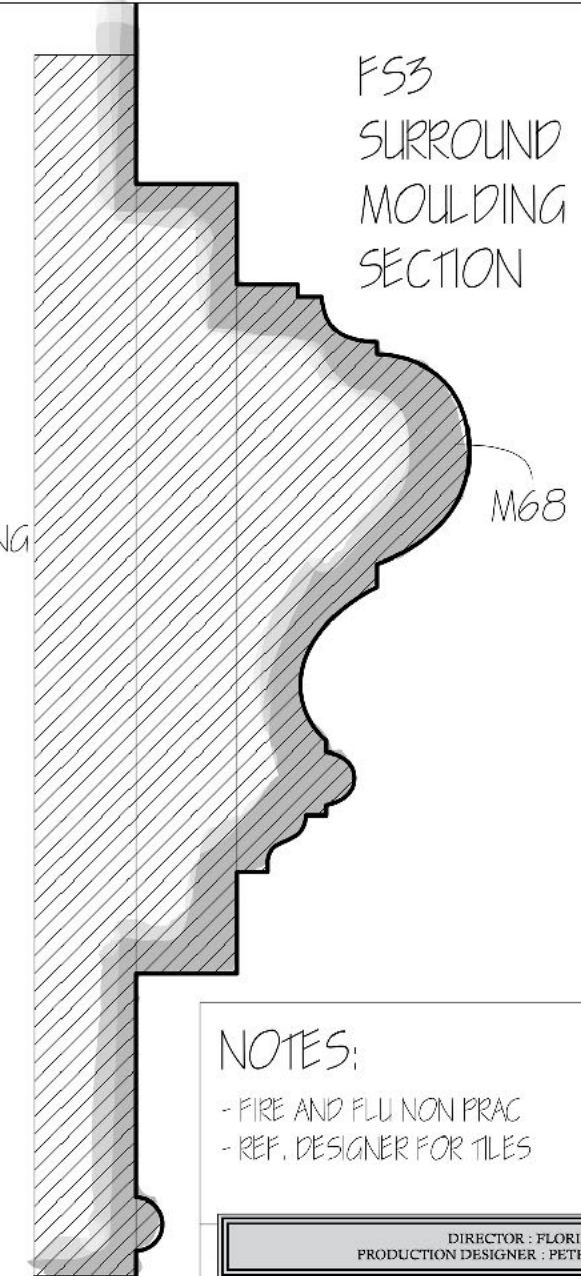
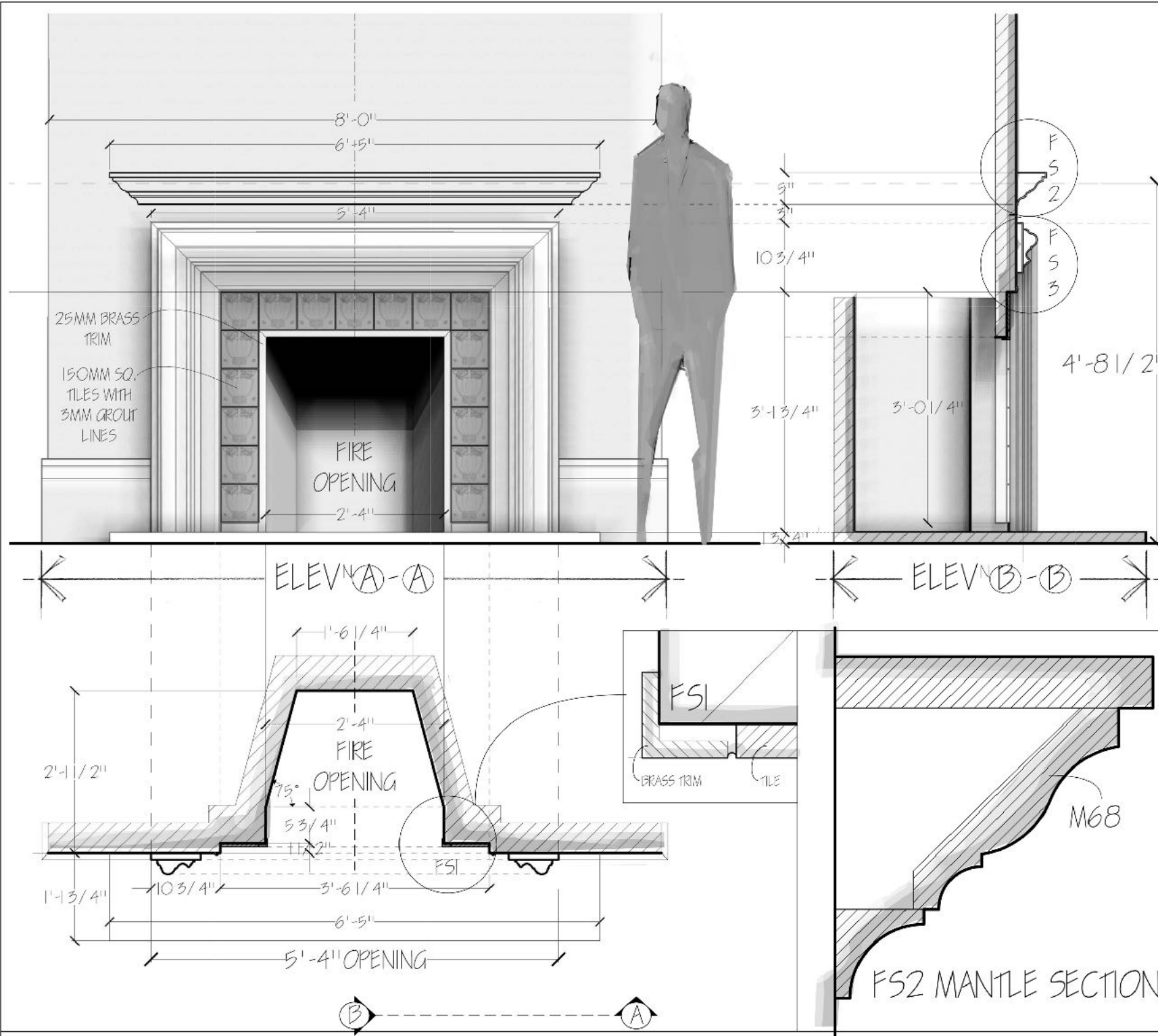
DIRECTOR: FLORIAN ZELLER		PRODUCTION DESIGNER: PETER FRANCIS	
INT APARTMENT		DATE: 01.02.03 & 04	
WEST LONDON STUDIOS		JANU 04	
SCALE: 1/4" TO 1 FT		O1B	
DATE DRAWN: 03.04.03	DRAWN BY: PAUL D. BAZLEY	DATE CHECKED: 03.04.03	CHECKED BY: PAUL D. BAZLEY
EXECTOR: 1	ACCEPT: 1	CONTRACT MANAGER: 1	VIEW: 1
ANALYST: 1	REVIEW: 1	LANDSCAPE: 1	2
ARCHITECT: 1	REVIEW: 1	PLANNING: 1	2
RESEARCH: 1	REVIEW: 1	RESEARCH: 1	2
RESEARCH: 1	REVIEW: 1	RESEARCH: 1	2



# "THE FATHER" ~ INT APARTMENT ~ ALCOVE DETAIL ~ 1/4" to 1ft & 1" to 1ft @ A1.







#### NOTES:

- FIRE AND FLU NON PRAC
- REF. DESIGNER FOR TILES

DIRECTOR : FLORIAN ZELLER			
PRODUCTION DESIGNER : PETER FRANCIS			
SET ANTHONY'S APARTMENT		SET No. 01.02.03.04	
DETAIL 15 FIREPLACE		DRWG No. 17	
LOCATION/STAGE		SCALE 1" = 1'-0" (650 X 420MM)	
DATE DRAWN 25-04-2019	DRAWN BY L. A. WAGAN	DATE ISSUED	REVISED R2
DIRECTOR	ART DEC	CONST/MANAGER	VEK
CAMERA	SET DEC	CARPENTERS	SPX
LIGHTING	PROPS	PLASTERERS	METAL
LOCATIONS	PROP MAKING	PAINTERS	SCENIC ARTIST
HEALTH & SAFETY	GRAPHICS	RIGGERS	STUNTS
PRODUCTION	GREENS	SCULPTORS	

'THE FATHER' - ANTHONY'S APT. FIREPLACE - DETAIL 15 - SHEET 1 OF 1 - SCALE: 1" TO 1'-0" & FS (650 X 420MM)



**the end result...**

**working with Florian Zeller was an absolute delight!**



# Anthony's Apartment



# Anne's Apartment





# Anthony's Apartment



# Anne's Apartment





# Anthony's Apartment



# Anne's Apartment



← Care Home  
Corridor

Doctor's  
Waiting Room →

