

**FOR FEATURE FILM CONSIDERATION**

WHAT YOU CAN'T SEE CAN HURT YOU

# THE INVISIBLE MAN

WRITER & DIRECTOR: **LEIGH WHANNEL**

PRODUCTION DESIGNER: **ALEX HOLMES**

ART DIRECTOR: **ALICE LANAGAN**

SET DECORATOR: **KATIE SHARROCK**

DIGITAL SET DESIGNER: **PRUE PARSONS**

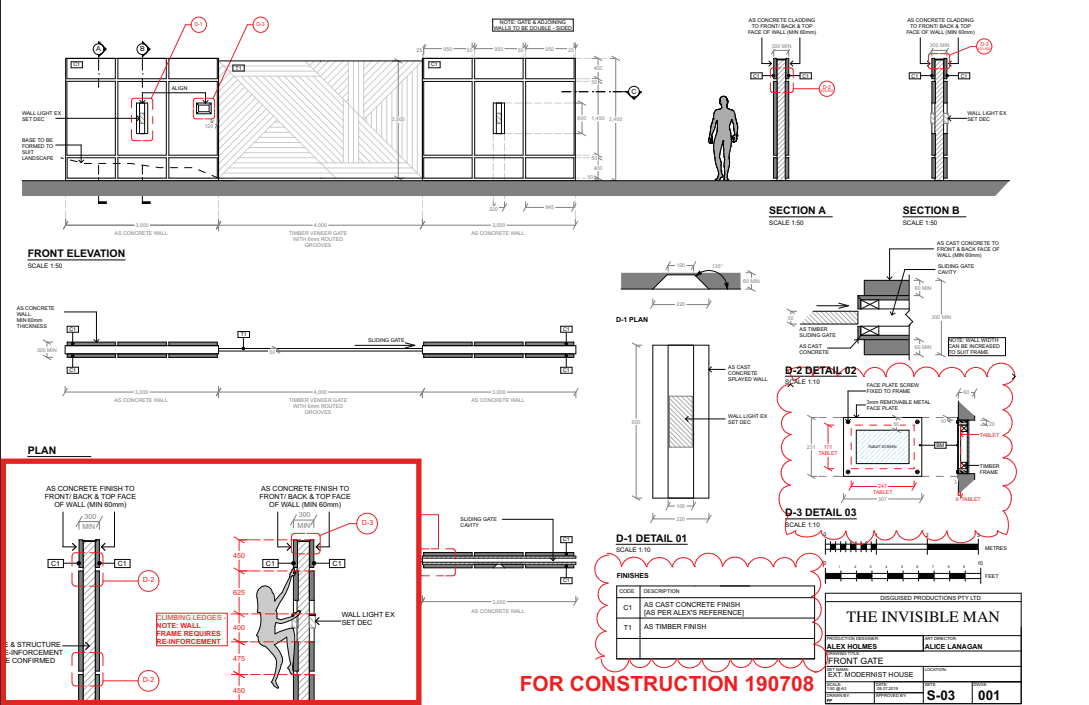
GRAPHIC DESIGNER: **CRAIG MANDILE**

PREVIS ARTIST: **BRIAN CARLIN**

**PRODUCERS:** KYLIE DU FRESNE, GOALPOST PICTURES, JASON BLUM, BLUMHOUSE FILMS & UNIVERSAL STUDIOS

# ADRIAN'S MANSION - exterior

Bespoke sliding door built for Cecilia's entry and exit. Vfx extended in post production. A brutalist cast concrete aesthetic with custom timber sliding door. Grey and black dominate - fortress like.





# ADRIAN'S MANSION - master bedroom

Shot on location with set builds to facilitate the scene.

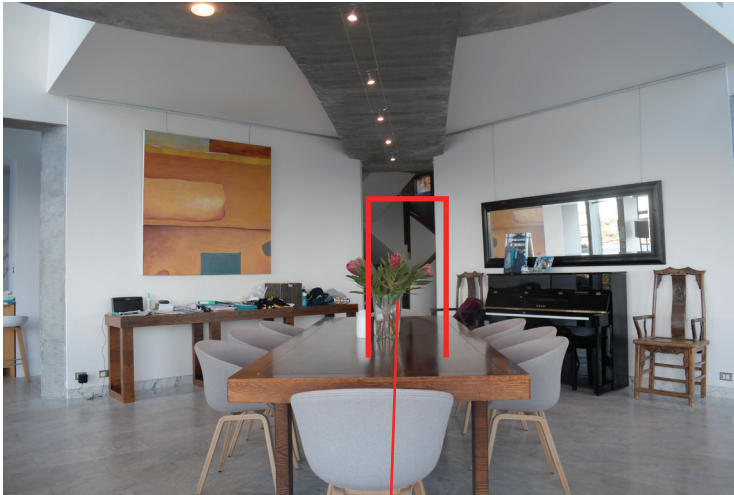


# ADRIAN'S MANSION - master bedroom

Cecelia carefully and silently escapes Adrian's bedroom. A bathroom and walk-in robe with a direct eyeline to the bed was essential to the scene. An existing living / dining room in a large waterfront house in Sydney was used. A robe and vanity built into the space, wall colors changed to mid-grey.



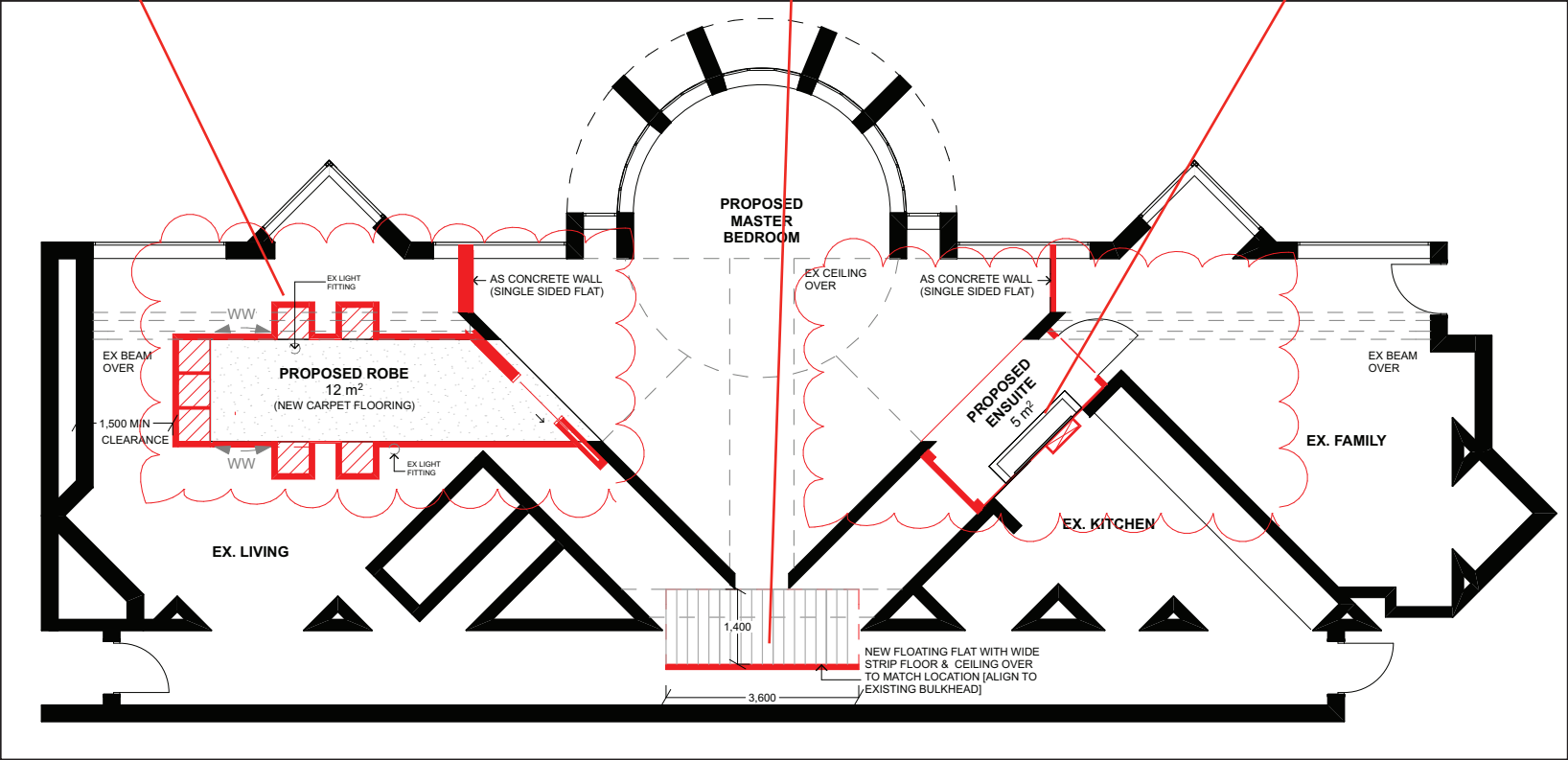
View 1



View 2



View 3





PREVISUALISATIONS - master bedroom

VIEW FROM CECILIA'S BED TOWARD ENTRANCE,  
THE WALK IN ROBE AND BATHROOM VANITY.



THE BATHROOM VANITY



THE WALK-IN WARDROBE



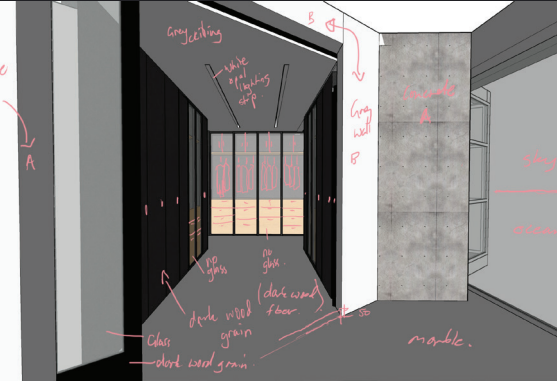


# ADRIAN'S MANSION - master bedroom

Venetian plaster walls, custom designed floating sink, large mirror. Walk in robe constructed in dark stained timber for a bespoke, masculine look. Robe dressed to reflect Adrian's obsessive compulsive character - not a garment out of place.



A series of custom made fine art prints, designed by myself, made to hang throughout the house. They were conceived as architectonic abstractions: brutalist, slightly sinister, minimalistic. Deliberately echoing the style of the house.





# ADRIAN'S MANSION - master bedroom

**Stills 1 & 2:** opening scene when Cecilia creeps out of bed to escape. **Stills 3 & 4:** third act when Cecilia hides from invisible Adrian in the robe.





# ADRIAN'S MANSION - dining / living / kitchen

Dressing of location deliberately sparse and minimalistic with only essential, high-end and expensive furniture. Like a showroom, with no evidence of actual everyday living. Sculptures are strategically chosen to suit the house. Screen prints custom designed to suit the space.

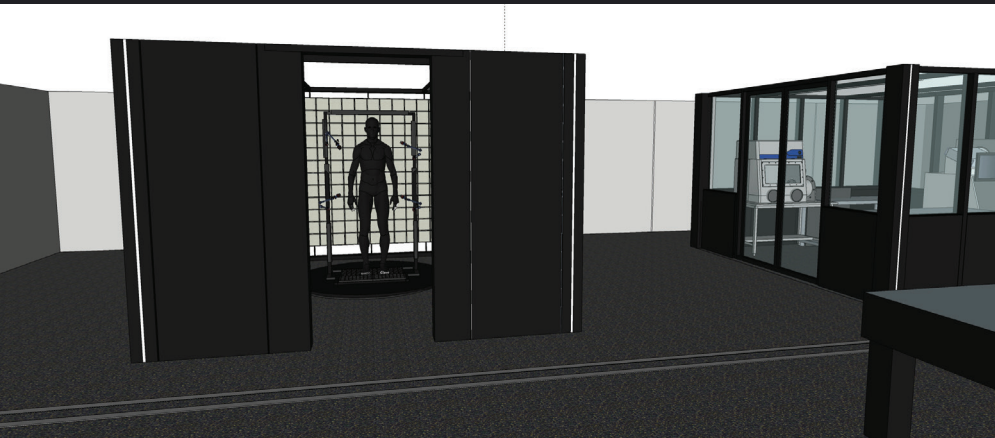
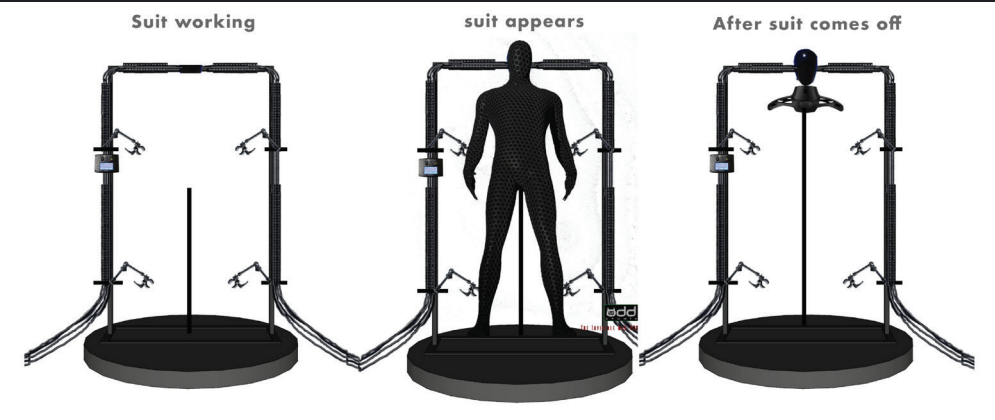




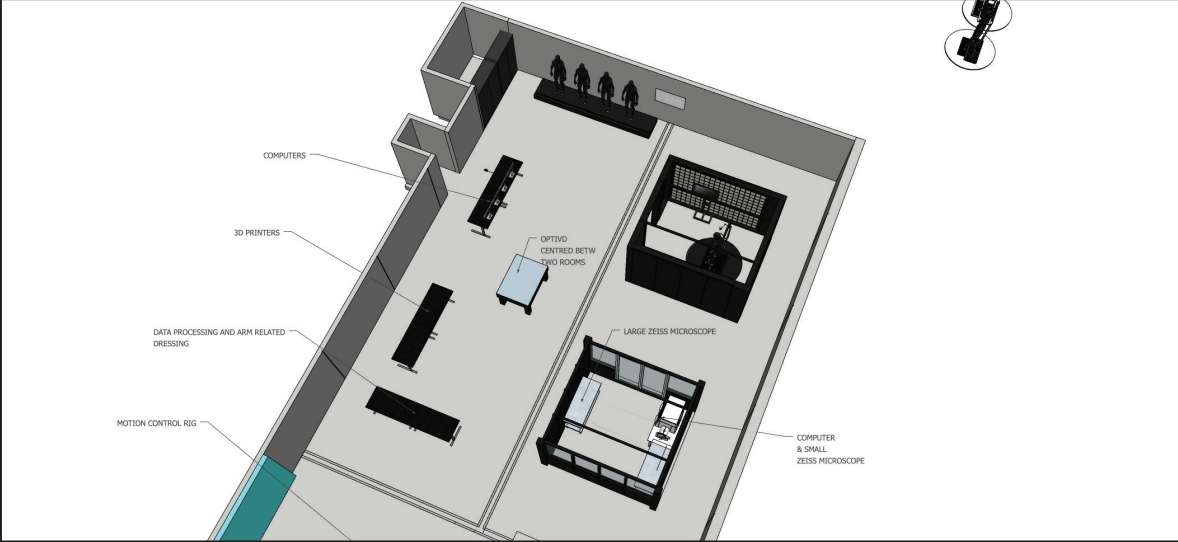
ADRIAN'S MANSION - corridor/ living / garage



ADRIAN'S MANSION - optics laboratory



Nanotech clean rooms drawings and concepts



NEW WALLS  
EXISTING WALLS

ELEVATION 01  
SCALE 1:20

ELEVATION 02  
SCALE 1:20

ELEVATION 03  
SCALE 1:20

ELEVATION 04  
SCALE 1:20

ELEVATION 05 - TYP INT.  
SCALE 1:20

PLAN  
SCALE 1:20

FINISHES

CODE	DESCRIPTION
AP	4mm BLACK GLOSS ALLUPANEL
PS 1	6mm CLEAR PERSPEX
PS 2	10mm CLEAR PERSPEX
DP	500 x 500mm DECORATIVE PANEL PAINTED FINISH

INT. LAB  
CLEAN ROOM - ELEVATIONS

WIP 190722

DISGUISED PRODUCTIONS PTY LTD  
THE INVISIBLE MAN

PRODUCTION DESIGNER  
ALEX HOLMES

ART DIRECTOR  
ALICE LANAGAN

CLEAN ROOM ELEVATIONS

INT. LAB

1:20 @ A1

DATE  
2019/06/14

REVISED BY  
S-06 002



# ADRIAN'S MANSION - optics laboratory

Expensive garage at a separate location to the other mansion spaces. Nanotech clean rooms are integrated into the existing space. Gloss Black was chosen as a suitable colorway for a graphic, high-contrast, expensive look.

BEFORE build & dressing



Nanotech clean rooms built into space





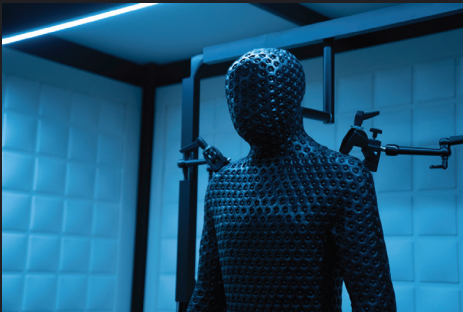
ADRIAN'S MANSION - optics laboratory





# ADRIAN'S MANSION - optics laboratory - the suit rack

In one of the clean rooms, Cecelia finds the suit rack. She turns the machine that is powering it off by mistake and the suit appears in VFX. The rack needed to look like it was feeding power to the suit. The space was conceived as a sort of testing room.





# ADRIAN'S MANSION - The invisibility suit

Concept art created for Universal Studios (in collaboration with Odd Studios). The suit was slick and minimalistic. No unnecessary "sci-fi" design flourishes. Completely utilitarian. Sinister in its simplicity.

## THE INVISIBLE MAN SUIT

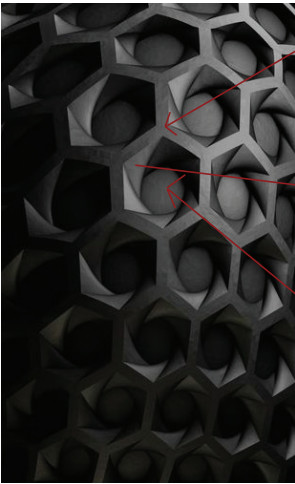
### Technological premise:

The idea is that Adrian has developed a suit made of hundreds of small cameras. They use a combination of optical engineering, fiber optic nanotechnology and holographic technology to simultaneously film and project imagery at the same time.

Each small camera (each hexagon) in the suit films what is in front of it. The suit then sends that image data to its opposite camera on the opposite side of the suit where the imagery is projected as a hologram over that opposite lens. Whatever is behind the suit is therefore being projected from every angle toward the viewer. The holograms complete a perfect rendering of what is behind Adrian which renders him invisible.

Each hexagon will have what looks like a glass lens in the center, housed by an iris (made up of the triangular sections that radiate out from the lens - see reference below).

As the wearer moves, CGI will animate the irises in and out in little micro movements, simulating the effect that each camera is working hard to individually pull focus on its subject matter. Visual effects also animatesh the projection over the top of each camera. Obviously, it will only be when the suit is glitching and breaking down that the audience will be able to discern the holographic tech behind the system.



Skeleton - shiny black metallic

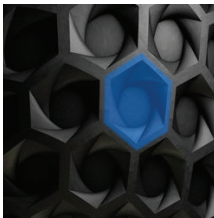
Colour / Texture reference:  
matte black meets shiny black



Iris - matte black metallic



Lens in centre - shiny reflective glass



Holographic image projected over the top of each camera to complete the picture.



THE INVISIBLE MAN V08



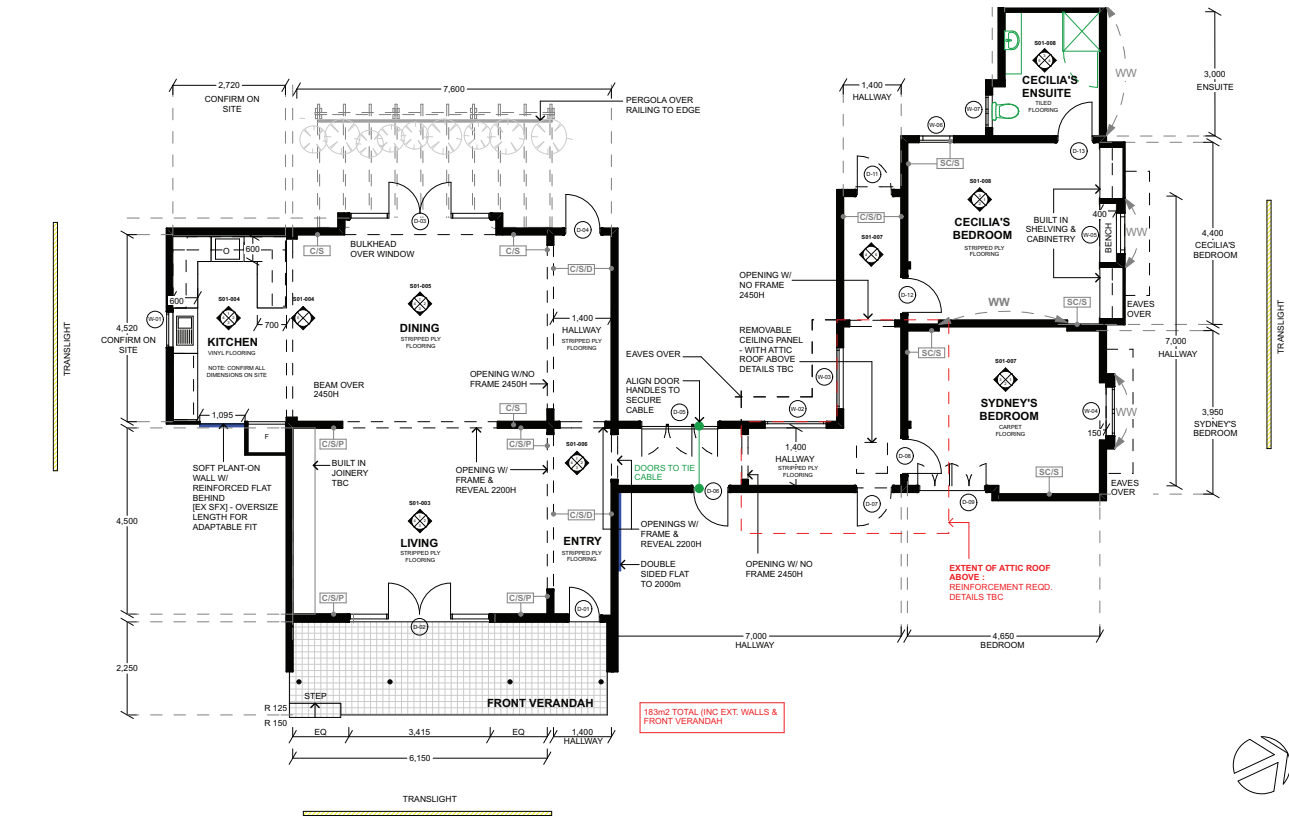
## JAMES' HOUSE - exterior

Cecelia escapes Adrian's mansion and goes to live with her best friend James, a detective, who lives in a humble bungalow in suburban San Francisco. Shot on Sydney's north shore...





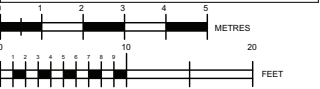
JAMES' HOUSE - interior studio set



INT. JAMES' HOUSE  
GA PLAN

D-08	820(w) x 2040(h) mm	PRAC - Int. Door
D-09	620(w) x 2040(h) mm x3	NON-PRAC - Louvered cupboard doors TBC
D-10	NOT IN USE	NOT IN USE
D-11	900(w) x 2100(h) mm TBC	NON-PRAC - Ext. Back Door Timber with vision panel (Frosted Glass) **
D-12	820(w) x 2040(h) mm	PRAC - Int. Door
D-13	820(w) x 2040(h) mm	PRAC - Int. Door
W-01	820w x 1020h (Sill height 1200mm- Confirm on Site)	NON PRAC - Timber Casement Window
W-02	1500w x 335h (Sill height 2115 mm- Confirm on Site)	NON PRAC - Timber high level window/ frosted or stained glass TBC
W-03	1500w x 335h (Sill height 2115 mm- Confirm on Site)	NON PRAC - Timber high level window/ frosted or stained glass TBC
W-04	1200w x 1000h (Sill height 1000mm) TBC	NON PRAC - Timber Casement Window
W-05	1000w x 1500h (Sill height 810mm- Confirm on Site)	NON PRAC - Timber Casement Window
W-06	850w x 1170h (Sill height 970 mm- Confirm on Site)	NON PRAC - Timber Casement Window
W-07	1200w x 400h (Sill height 2075 mm)	NON PRAC - Timber high level window/ frosted glass

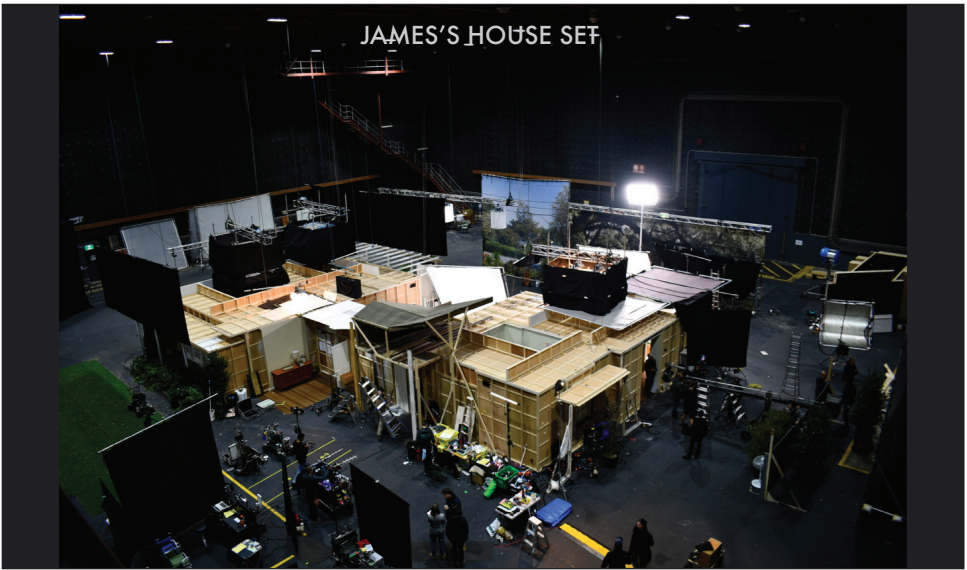
**NOTES**  
\*\* Note External Door Threshold Detail For external doors (S-01 D04)  
\* All other windows/ doors to be reclaimed (painted finish)  
\* Kitchen cabinetry and built in joinery to be reclaimed  
\* Floor Finishes TBC



Update to front entrance kitchen wall bay window and window and door schedule 03.07.2019  
revision date

DISGUISED PRODUCTIONS PTY LTD			
THE INVISIBLE MAN			
PRODUCTION DESIGNER <b>ALEX HOLMES</b>	ART DIRECTOR <b>ALICE LANAGAN</b>		
DRAWING TITLE <b>GA PLAN</b>			
SET NAME <b>INT. JAMES' HOUSE</b>	LOCATION		
SCALE DATE: 19.07.2019	SITE <b>S-01</b>	DWG# <b>001</b>	
DESIGNED BY PP	APPROVED BY:		

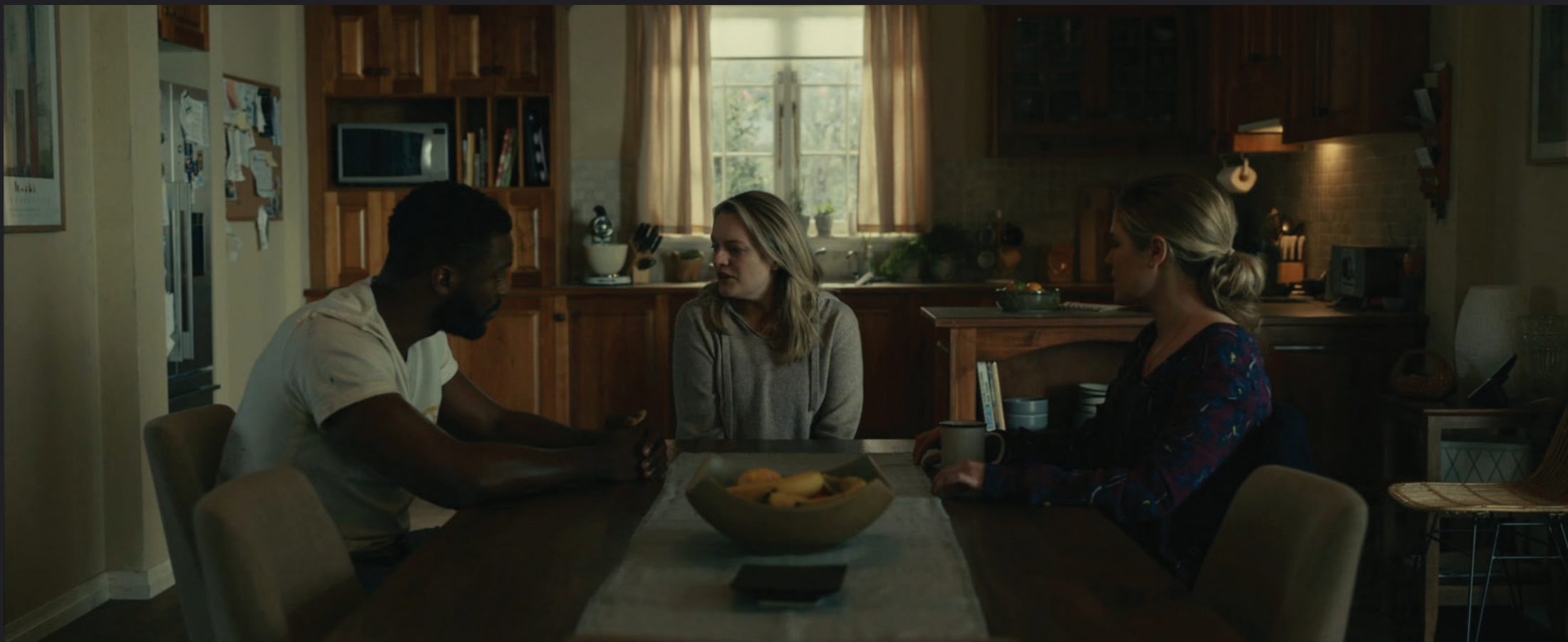
FOR CONSTRUCTION 190715





## JAMES' HOUSE - house interior

James' space designed as complete contrast to Adrian's. Warm colors dominate. Organic, soft, almost folksy textures. A humble, unadorned middle class family home. If Adrian's was completely devoid of the details of real domestic life, we wanted James' house to be cluttered with it. Indoor plants also acted as counterpoint to Adrian's lifeless, spartan abode.





## JAMES' HOUSE - house interior

A deliberate effort was made to eschew any horror film design tropes—no spooky wallpapers or overly dark colouring. We wanted the audience to be able to see everything, rather than search among shadows. We wanted ambient light. The Invisible Man needed no dark corners to hide in...





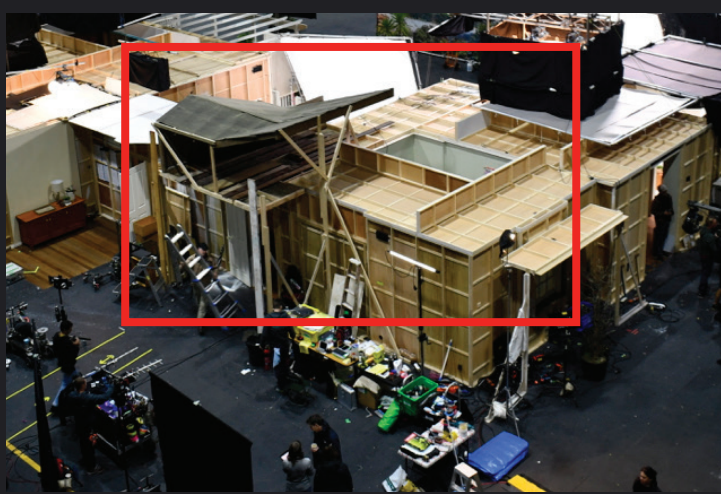
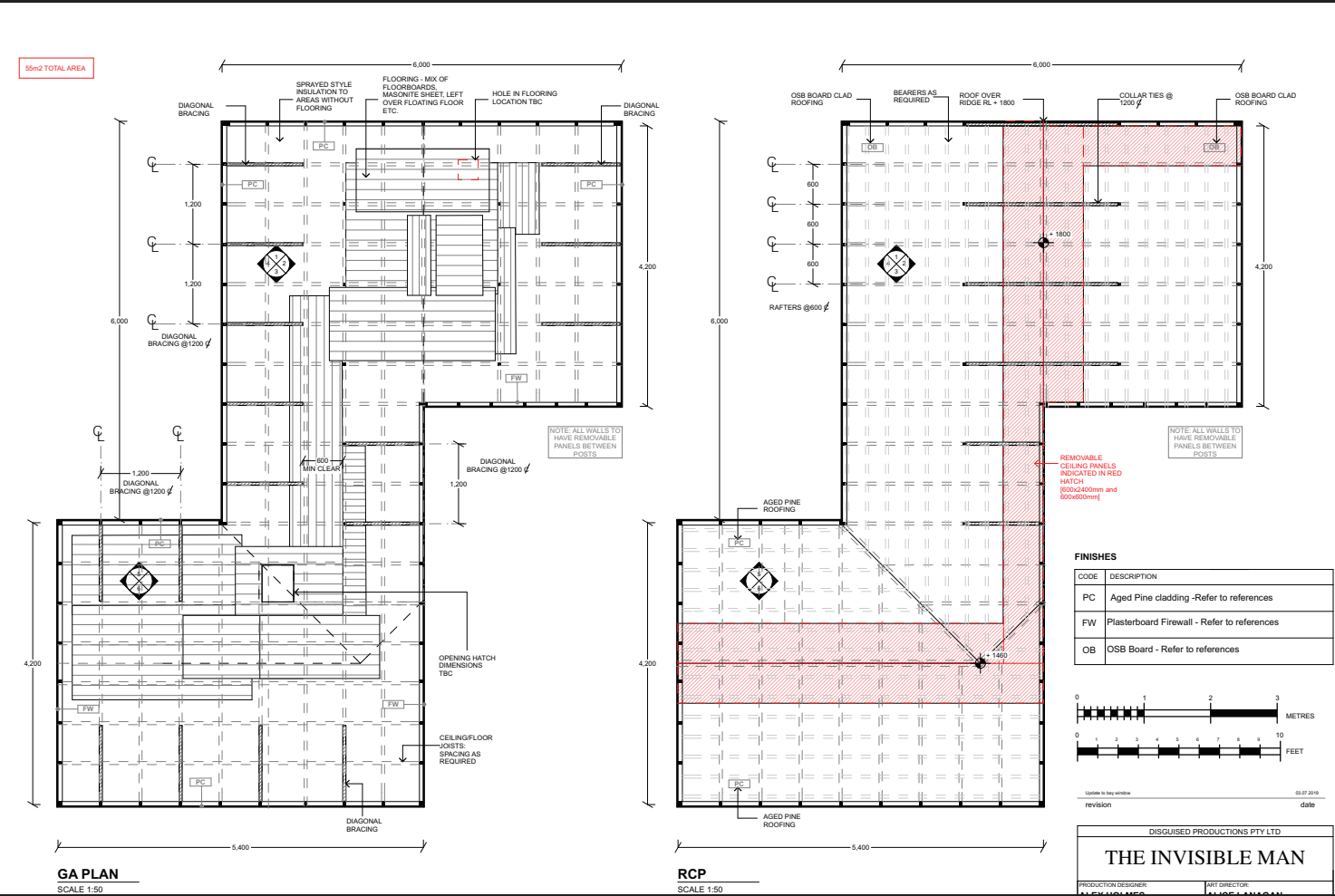
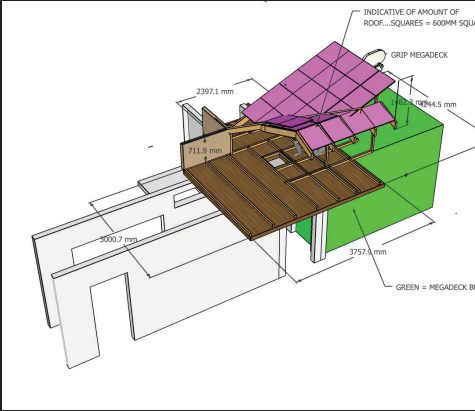
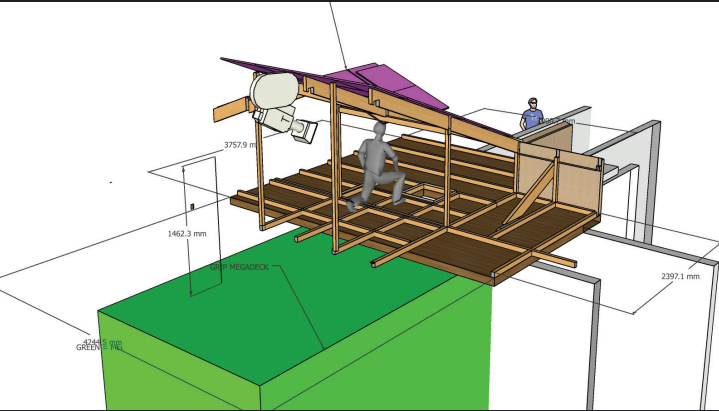
# JAMES' HOUSE - Sydney's room (James' daughter), spare room and hallways

Sydney is a budding fashion design student. Her room rich with design work and fashion photography.





JAMES' HOUSE - the attic





# JAMES' HOUSE - the attic

A cramped crawlspace for an attic. Chipboard firewalls used as a device to contain the size of the attic and create a more labyrinthine shape to increase spacial tension.



Firewalls





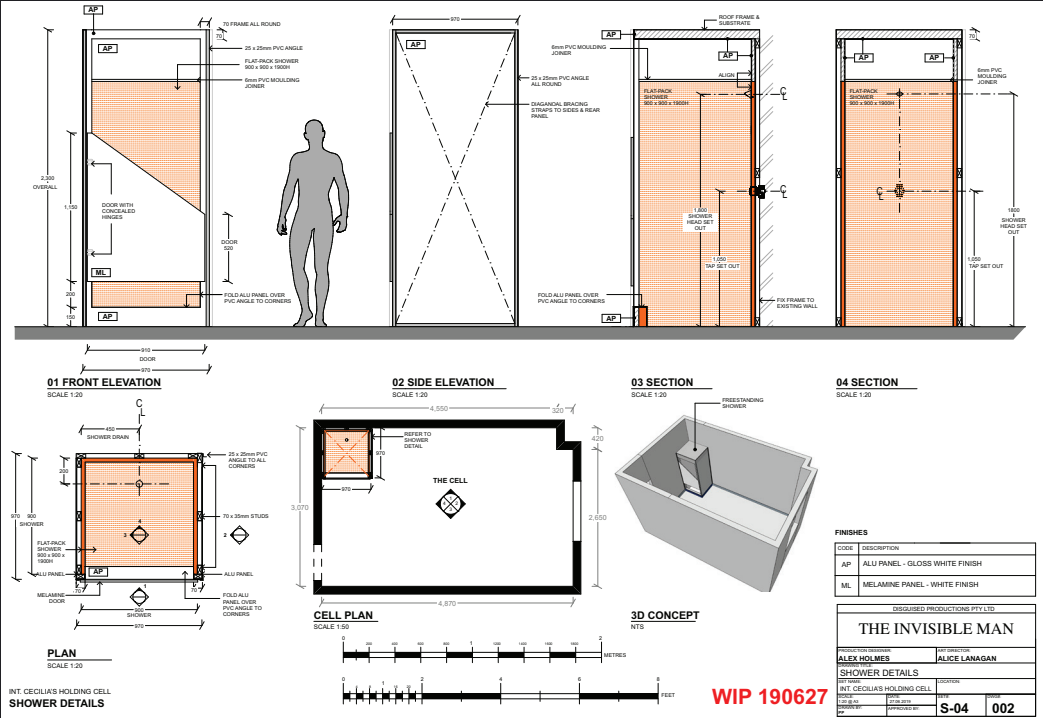
# JAMES' HOUSE - the attic - film stills





# THE PSYCHIATRIC WARD - high security interior

Shot on location in a disused pharmaceutical building. Shower cubicle built into space, high security psych ward dressings added.





# THE PSYCHIATRIC WARD - high security interior

BEFORE build & dressing





THE PSYCHIATRIC WARD - exterior, other rooms

Exterior lighting, benches, light up signage



THE REC ROOM - dressed from empty



THE INTERVIEW ROOM





# THE RESTAURANT & POLICE STATION - locations dressed

Restaurant transformed to feel like urban Vietnamese restaurant. Neon sign, overhead lanterns, floor lights, red & black accents added.



Police office  
dressed  
from empty...

