



IDRIS ELBA

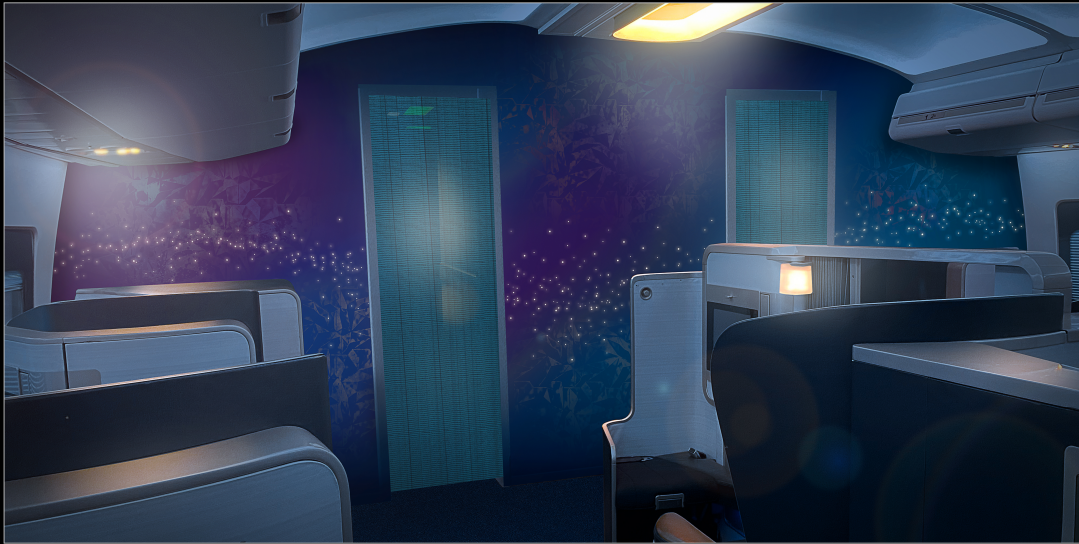
H/JACK

Production Designer **ANDREW PURCELL**

Supervising Art Director **ED TURNER**

Set Decorators **ALICE NORRIS | ANNALISA ANDRIANI**

H/JACK



AL25 FIRST CLASS INT - CONCEPT 21
DATE: 17/03/2022

PRODUCTION DESIGNER: ANDREW PURCELL
DRAWN BY: LEWIS PEAKE



AL25 FIRST CLASS INT - CONCEPT 23
DATE: 17/03/2022

PRODUCTION DESIGNER: ANDREW PURCELL
DRAWN BY: LEWIS PEAKE

FPS 23.976 SHUTTER 172.6 IRIS T 1.4 2/10 EI 1600 ND 0.6 WB 5000 K +0.0 CC B

SDI
LOG

LDS^x

WRS

CAM
4.5K
RAW



UDM 6' 2"

FOCUS 6' 1"

ROLL +00.0°

TILT -00.9°

FCL 25.0mm

BAT 28.7V

B004 C016

REC

MEDIA 0:04 h

TC 12:30:51:14



UDM 6' 10"



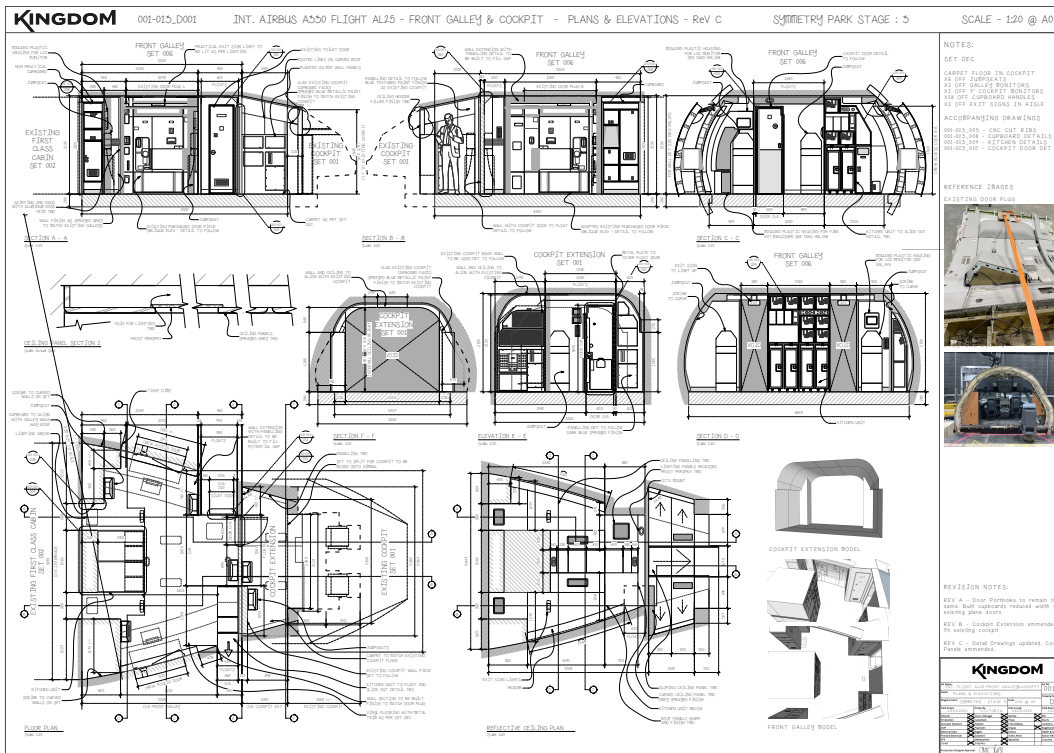
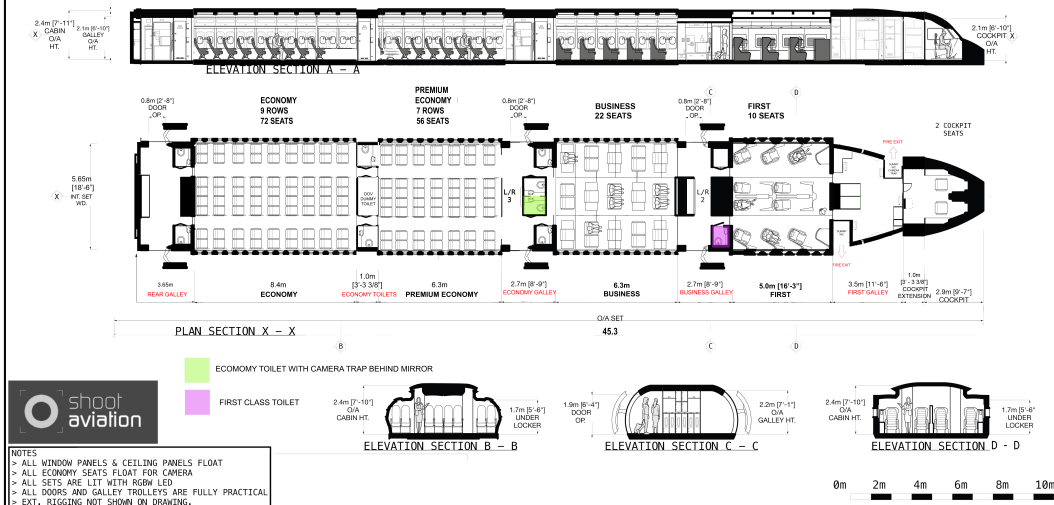
UDM 5' 6"

H/JACK

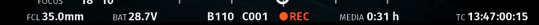
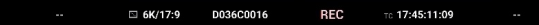
KINGDOM - AIRBUS A330 KA-17 INTERIOR - PLAN & ELEVATION v14

DWG: 17

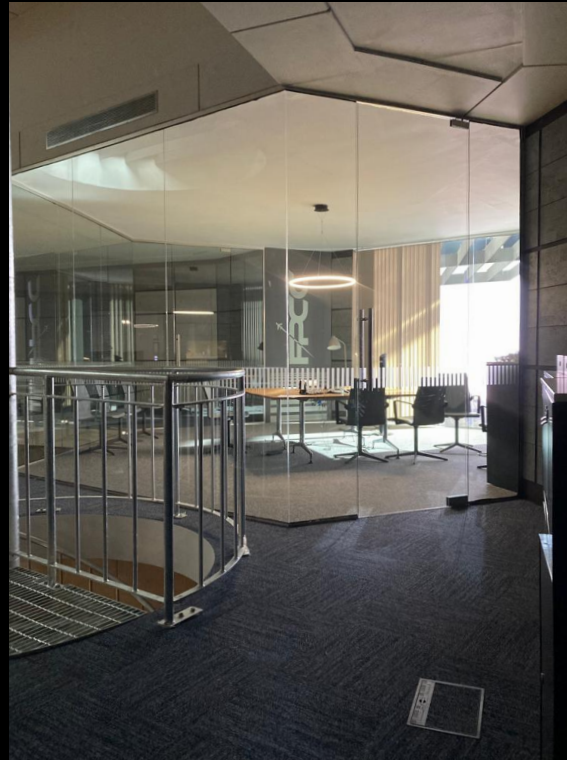
28/04/2002



FPS 23.97 IRIS F2.2 Δ172.6° ND 4(0.6) EI 1600 WB 5600K 25mm



H/JACK



FPS 23.976 SHUTTER 172.6 IRIS T 2.0 0/10 EI 1600 ND - WB 5600 K +0.0 CC **A** LDS

SDI
LOG

CAM
4.5K
RAW



UDM 37' 11"

FOCUS 40' 5"

FCL 16.0mm

BAT 27.5V

A095 C003



REC

MEDIA 0:30 h

TC 15:09:44:05

16_26-27_D017

INT. DUBAI AIRPORT SECURITY / ATC / BAGHDAD - AIR TRAFFIC CONTROL - PLANS & ELEVATIONS

SYMMETRY PARK STAGE : 1

SCALE: 1:50 @ 914 X 1500

SECTION A - A
DOOR 100

SECTION B - B
DOOR 100

SECTION C - C
DOOR 100

SECTION D - D
DOOR 100

SECTION E - E
DOOR 100

SECTION F - F
DOOR 100

SECTION G - G
DOOR 100

SECTION H - H
DOOR 100

SECTION I - I
DOOR 100

SECTION J - J
DOOR 100

SECTION K - K
DOOR 100

SECTION L - L
DOOR 100

SECTION M - M
DOOR 100

SECTION N - N
DOOR 100

SECTION O - O
DOOR 100

SECTION P - P
DOOR 100

SECTION Q - Q
DOOR 100

SECTION R - R
DOOR 100

SECTION S - S
DOOR 100

SECTION T - T
DOOR 100

SECTION U - U
DOOR 100

SECTION V - V
DOOR 100

SECTION W - W
DOOR 100

SECTION X - X
DOOR 100

SECTION Y - Y
DOOR 100

SECTION Z - Z
DOOR 100

SECTION AA - AA
DOOR 100

SECTION BB - BB
DOOR 100

SECTION CC - CC
DOOR 100

SECTION DD - DD
DOOR 100

SECTION EE - EE
DOOR 100

SECTION FF - FF
DOOR 100

SECTION GG - GG
DOOR 100

SECTION HH - HH
DOOR 100

SECTION II - II
DOOR 100

SECTION JJ - JJ
DOOR 100

SECTION KK - KK
DOOR 100

SECTION LL - LL
DOOR 100

SECTION MM - MM
DOOR 100

SECTION NN - NN
DOOR 100

SECTION OO - OO
DOOR 100

SECTION PP - PP
DOOR 100

SECTION QQ - QQ
DOOR 100

SECTION RR - RR
DOOR 100

SECTION SS - SS
DOOR 100

SECTION TT - TT
DOOR 100

SECTION UU - UU
DOOR 100

SECTION VV - VV
DOOR 100

SECTION WW - WW
DOOR 100

SECTION XX - XX
DOOR 100

SECTION YY - YY
DOOR 100

SECTION ZZ - ZZ
DOOR 100

SECTION AA - AA
DOOR 100

SECTION BB - BB
DOOR 100

SECTION CC - CC
DOOR 100

SECTION DD - DD
DOOR 100

SECTION EE - EE
DOOR 100

SECTION FF - FF
DOOR 100

SECTION GG - GG
DOOR 100

SECTION HH - HH
DOOR 100

SECTION II - II
DOOR 100

SECTION JJ - JJ
DOOR 100

SECTION KK - KK
DOOR 100

SECTION LL - LL
DOOR 100

SECTION MM - MM
DOOR 100

SECTION NN - NN
DOOR 100

SECTION OO - OO
DOOR 100

SECTION PP - PP
DOOR 100

SECTION QQ - QQ
DOOR 100

SECTION RR - RR
DOOR 100

SECTION SS - SS
DOOR 100

SECTION TT - TT
DOOR 100

SECTION UU - UU
DOOR 100

SECTION VV - VV
DOOR 100

SECTION WW - WW
DOOR 100

SECTION XX - XX
DOOR 100

SECTION YY - YY
DOOR 100

SECTION ZZ - ZZ
DOOR 100

SECTION AA - AA
DOOR 100

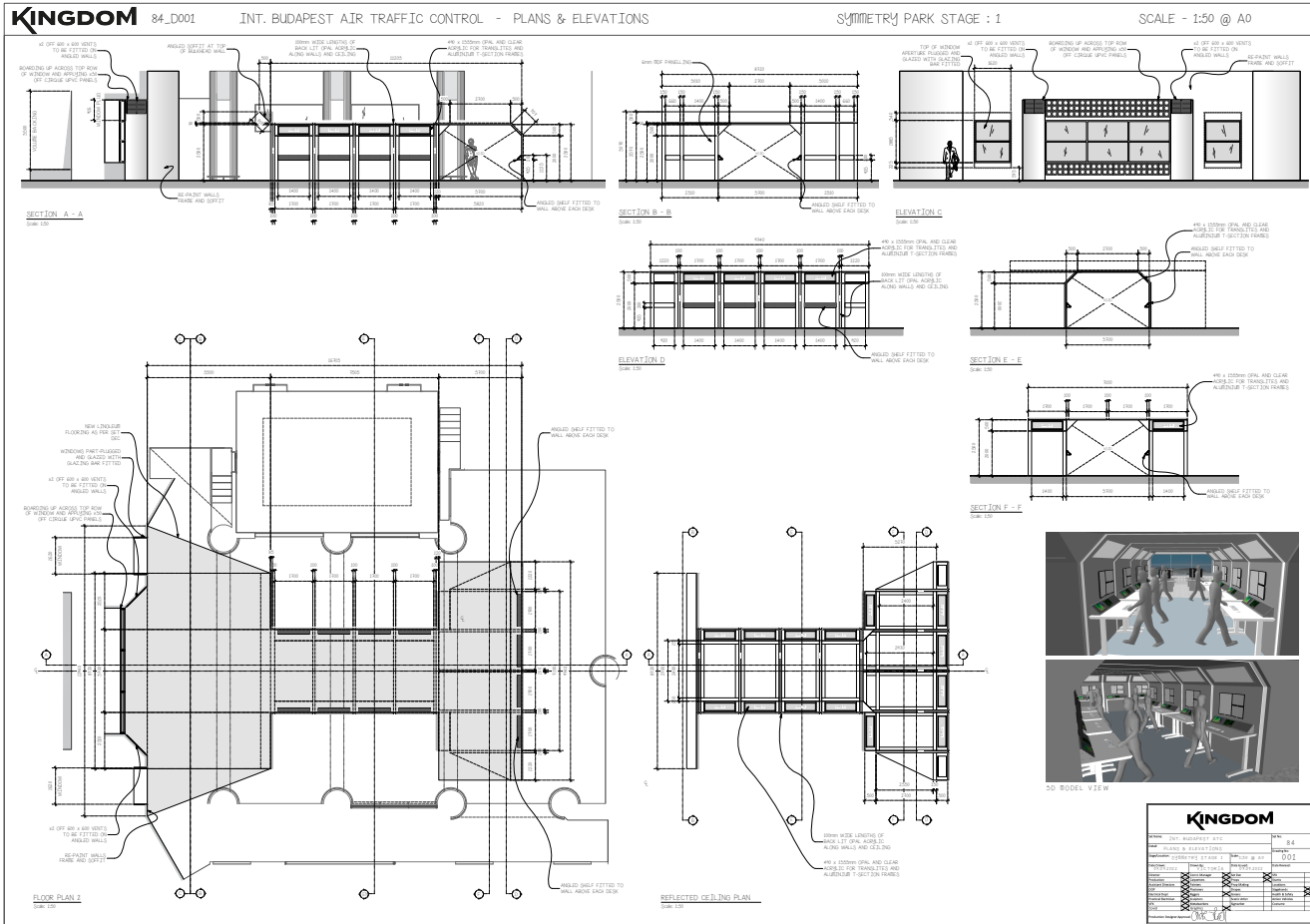
SECTION BB - BB
DOOR 100

SECTION CC - CC
DOOR 100

SECTION DD - DD
DOOR



H/JACK



H/JACK



H/JACK

FPS 23.976 SHUTTER 172.6 IRIS T 2.0 0/10 EI 1600 ND - WB 5000 K +0.0 CC B

SDI
LOG

LDS*

WRS

CAM
4.5K
RAW



UDM
FOCUS 012' 7"

FCL 40.0mm

BAT 28.7V

B394

C003

REC

MEDIA 0:26 h

TC 09:59:41:02

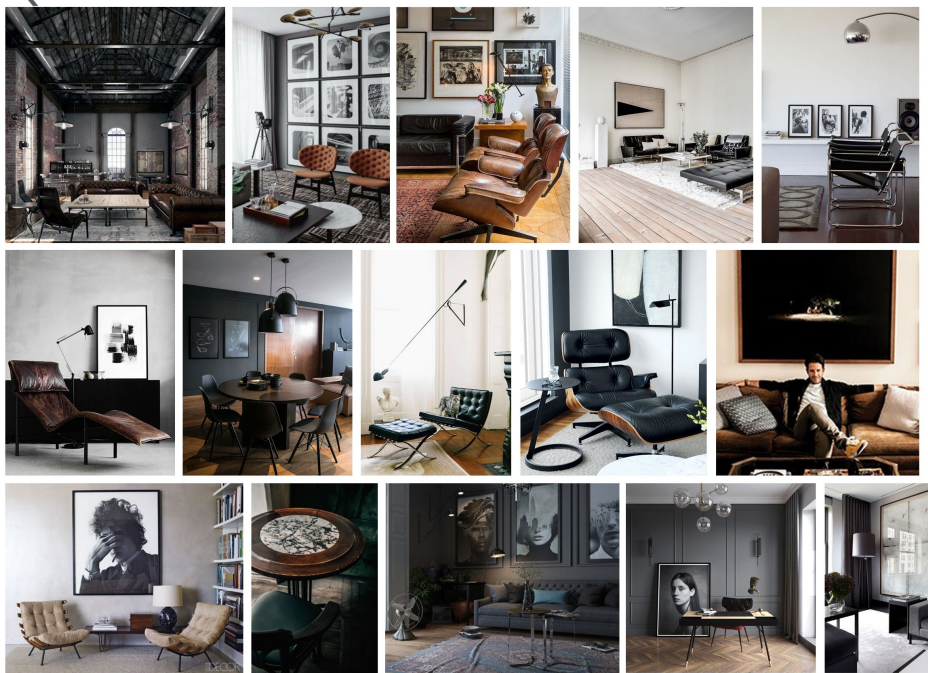
KINGDOM

SAM'S FLAT








KINGDOM

SAM'S FLAT



H/JACK

RESTRICTED (when complete) PND Search#72/PSG

Case No. C91836013	OP: Operation Carousel	DCI: Zahra Gahfoor	D81992/01
LEWIS ATTERTON			
DOB: 23/03/90	Listed on Terrorist Database? NO		
Record ID: E7871630583			
Nationality: BRITISH			
Ethnicity: White			
STUART ATTERTON			
DOB: 08/01/79	Listed on Terrorist Database? NO		
Record ID: E5611960994			
Nationality: BRITISH			
Ethnicity: White			
JAMIE KONSTANTINOS			
DOB: 28/08/94	Listed on Terrorist Database? NO		
Record ID: E3619260926			
Nationality: BRITISH			
Ethnicity: White			
TERRY RIED			
DOB: 12/12/60	Listed on Terrorist Database? NO		
Record ID: E1146830193			
Nationality: BRITISH			
Ethnicity: White			
JADEN DAHIR			
DOB: 24/07/93	Listed on Terrorist Database? NO		
Record ID: E2959360082			
Nationality: BRITISH			
Ethnicity: African			

Affiliation(s): Organised Crime

Please note: These files are strictly confidential

Page 1 of 7

KINGDOM AIRLINES

FLIGHT NO. **KA29**

DEPARTURE TIME **09:12**

GATE **15**

SEAT **13K**

NAME: **KHATUN/MOHAMMAD**

FROM: **DUBAI/DXB**

TO: **LONDON/LHR**

ETKT 70251859359259

PLEASE REPORT TO THE GATE NO LATER THAN THE BOARDING TIME INDICATED

THANK YOU FOR FLYING WITH KINGDOM AIRLINES

KINGDOM AIRLINES

FLIGHT NO. **KA29**

NAME **KHATUN/MOHAMMAD**

GATE **15**

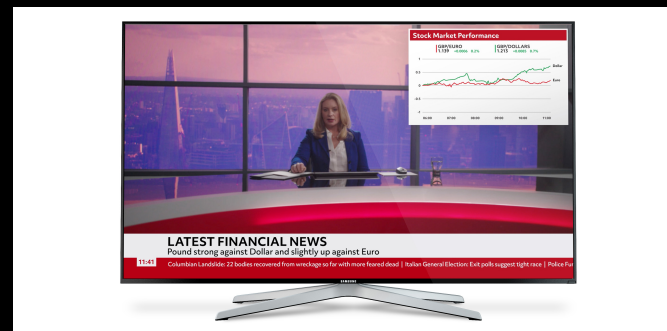
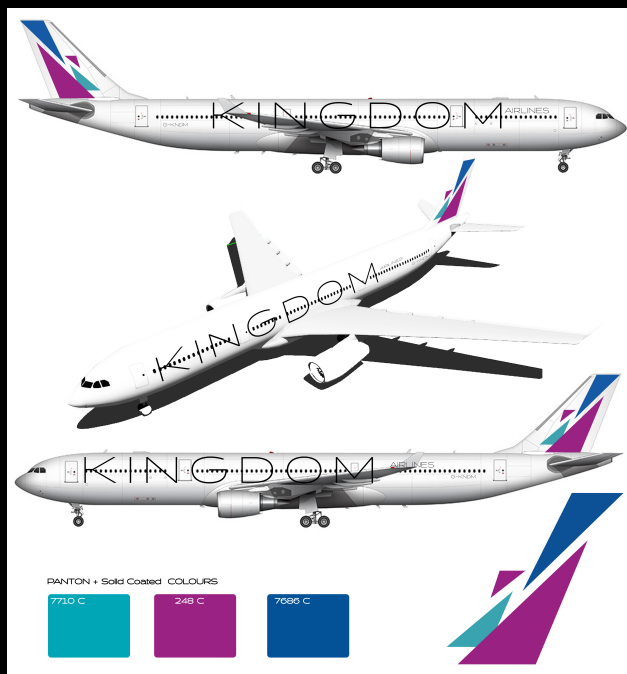
SEAT **13K**

ZONE 2

DATE **25 APR**

0065

PCS CK.WT UCK.WT SEQ
1 25 103



PRODUCTION DESIGNER SUPPORTING STATEMENT

'Hijack' a Band Three Thriller. Seven episodes, over seven hours, as if in real time. No flashbacks, no fast forward, no jump cuts, seven hours of direct continuity, with no hiding place.

The concept was to keep an audience engaged with 'real time' events as they unfolded moment-by-moment, in authentic, credible and convincingly real interiors in the air and on the ground.

A complete suspension of disbelief over seven hours of storytelling.

The brief from Director Jim Field Smith was to create a really constrained setting, and wring every last piece of possibility from it.

Then to ask ourselves, how do we make this as real as possible and as authentic as possible? How do we bring the audience onto the airplane with us? How do we sustain a sense of reality all of the time, as if in real time?

His answer was; in all intents and purposes, to build a real airplane. That was our brief.

The same level of scrutiny had to be applied to the Collingwood and the FPCC sets. All completely grounded in an architectural reality.

An early decision about the airplane interior was to never to break the fourth wall. To accept the constraints of a real interior with only necessary easements on its size for the practicalities of scripted action and camera requirements.

Many interior lighting requirements were tailored into the build to allow complete flexibility and control from off the set.

There had to be a holistic approach from the Art Department to accommodate all the needs of all departments involved. From a colour palette that would not constrain the choices for costume, and be sympathetic with all skin tones for make-up, to bespoke technical inclusions for camera, lighting and sound.

All on-screen technology had to be practical and shot 'in camera' without the use of green screen. Mobiles, laptops and computers had to be live, with 'in the moment' imaging and messaging.

All on-board monitors were installed. Practical, interactive and be able to stream from a library of material including: films, cartoons, games, maps, safety procedure videos and constantly changing In-flight information, all created within the Art Department for playback. A complete branding of Kingdom Airlines throughout the airplane.

The cockpit was an aviation reclamation acquisition. It was refurbished and extended into a 'flight deck' practical for filming purposes. We furnished the empty dashboard with the appropriate practical instrumentation and made them interactive for all pilot procedural action. All our avionics were linked to a flight simulator, programmed with the flight plan from Dubai to London, so that at anytime in our journey they would show the appropriate readings.

This was to give Jim Field Smith complete freedom to be in-the-moment, without ever having to cut-away from anything that was fake, or needed separate staging.

This was one set, allowing the camera to roam freely. 360 degrees from rear galley to flight deck, with the detail to sustain 70 days of filming.