

Halo is set in the 26th century and follows the conflict between humanity and a formidable alien alliance known as the Covenant. The story is centred around Master Chief Petty Officer John-117, a super-soldier of the Spartan-II program, and several other major characters from the HALO video game series, originally created by Bungie, now made by Microsoft / 343 Industries.

Season 2 aired on the 8th February 2024, picking up from season one after a few months time gap in the story, with a new showrunner and key writer David Weiner, Featuring practically all new sets, the aim for this next instalment was to emphasise the terrifying threat of the alien force now in the process of wiping out remote human planetary colonies in preparation for the main assault on the Planet Reach, humanity's oldest and most established colony beyond Earth, and home to the largest U.N.S.C military base. Of the total 133 sets delivered, 3 were existing sets from season 1, The Reach city digital environment was given an additional finish pass, the Rubble exterior establisher was from S1- otherwise all new.

Though based on the well established game series, the storyline itself cut a streamlined path through several parts of the back story to the game's actual game play environments, more often than not areas that have not been seen before. Referencing had to be taken from quite disparate versions of the game environments themselves as there have been many versions, also from books, and through a series of Halo 'Boot Camp' meetings with 343 to gain an understanding of the tens of thousand's of years of history within the canon's story to bring us to the current 'period's' core aesthetic. The aim was to entertain both fans of the game and a new audience. While absorbing certain recurring principals found in the game design, these had to be interwoven with real world referencing in order to avoid being too fantasy orientated, to keep the drama grounded in an original, story led, immersive cinematic experience.

Shot at Korda studios Budapest, between September 2022 and April 2023, technically our biggest issues revolved around a limited amount of stage space and viable locations for otherworldly environments in the Budapest region. Our story line involved the complete destruction of the existing planetary environments so all sets had to be struck and turned around mid season which was a huge undertaking. The whole ART team pulled out all the stops to make this happen, Art Department, Set Dec and Props and Practical lighting teams went above and beyond to get the information out fast enough to pre-build as much as possible in order to fit builds and dressing into the designated schedule gaps on the relevant stages. Our Construction teams - there were several companies employed by the production at once, performed miracles in the time. The Covenant ship set seen in this deck of images was essentially assembled from an incredibly complex pre built kit in 8 weeks.

In the absence of enough stage space, we turned to a disused power station just beyond the edge of the production's travel radius and had to do some major renovations to make certain areas safe to build in, but as a result we ended up with a brilliant environment into which we could build our Reach Undercity set, we also used the same space for the battle sequences and a residential building we fought through during the epic ONER in episode 4. A disused water treatment plant became an interplanetary comms relay.

David Weiner, our showrunner and key creative writing producer gave us an amazing, ambitious set of scripts to realise, and was a consistent source of encouragement to me and all our team throughout.

For a number of reasons I chose to put illustrations together for all our key environments in advance of final set design. This show had to be integrated with certain VFX elements throughout, alien creatures or set extensions. I would start with sketches, and references and then work on a detailed pass with illustrators to pin down the look of the sets in advance of the build process so that all other departments could be informed as early as possible in prep as to which way we were going tonally. Our practical lighting team was brilliant, integrating all the pre-designed lighting into the sets. The episodic format also required me personally to be in two places at once while there were two directors in action, one pepping, one shooting so clear illustrations were vital. I also wanted the artists on stage to be able to see what lay within the blue screen when we were extending a set digitally. This was important to me as I like to be able to provide as immerse experience as possible for the performers on stage.

All our Art Department teams took it all to the next level pushing the 2D illustrations into reality with creative flare and attention to finish and detail. Our Set Dec team and Art Directors went through the mangle getting the sets finished in time and in such fine style.

Though blessed with a sizable budget, the reality of depicting the destruction of cities within an interplanetary war meant we had to be as clever as possible with how our budget was used, wherever possible we re-vamped sets to speed up turnaround and keep cost down, and did our best to keep 'in camera' angles available even in the most exposed environments. Our set list grew considerably throughout the writing process from around 60 sets to 133! essentially squeezing the budget as we went through the shoot. What you see here in this next few pages are just a few of our key sets.

Big thanks to our core Art department team for bringing this to life, Matt Hywel-Davies -supervising art director, Guy Potgieter - set decorator, Andrew Orlando -prop master, art directors - Catherine Palmer, Francesco Masso, Kriszta Szilagyi, Aron Horvarth, Gergo Rieger, Attila Illes, and lead Graphics, Willi Hartmann, Jim MaCallum standby Art Director - were all super heroes in their own right, along with all the extended teams involved.

Designing this show was such an amazing creative experience on so many levels!

James Foster - Production Designer. Oct. 2024

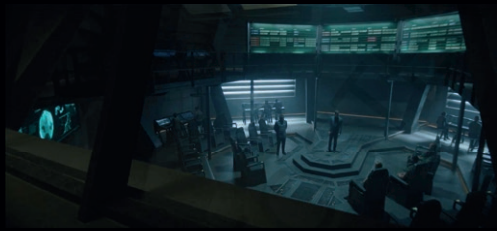
THE STORY SO FAR.....



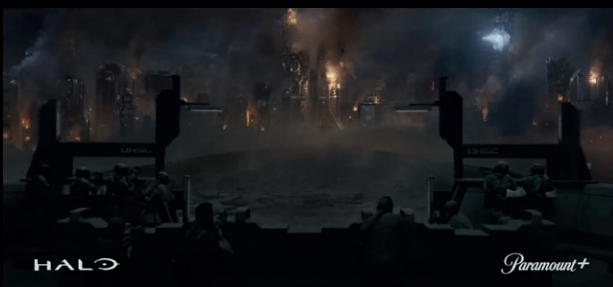
RUBBLE - SOREN AND LAERA HAVE BEEN OUSTED FROM RULE AND HAVE LEFT IN SEARCH OF THEIR SON - KESSLER



PLANET REACH



.....HAS FALLEN



AFTER TAKING SHELTER ON PLANET ALERIA....



SOREN AND LAERA GO IN SEARCH OF THEIR SON, KESSLER, ON THE PLANET ONYX – HOME TO THE SECRETE ONI TRAINING FACILITY FOR THE NEXT GENERATION OF SPARTAN SOLDIERS, WHERE MASTER CHIEF AIMS TO SEEK RETRIBUTION FOR THE DEATH OF HIS COMRADE DURING THE BATTLE FOR REACH, WHICH THE RULING POWERS THAT BE SAW COMING, AND FAILED TO ADAQUATLEY PLAN FOR ITS DEFENCE.



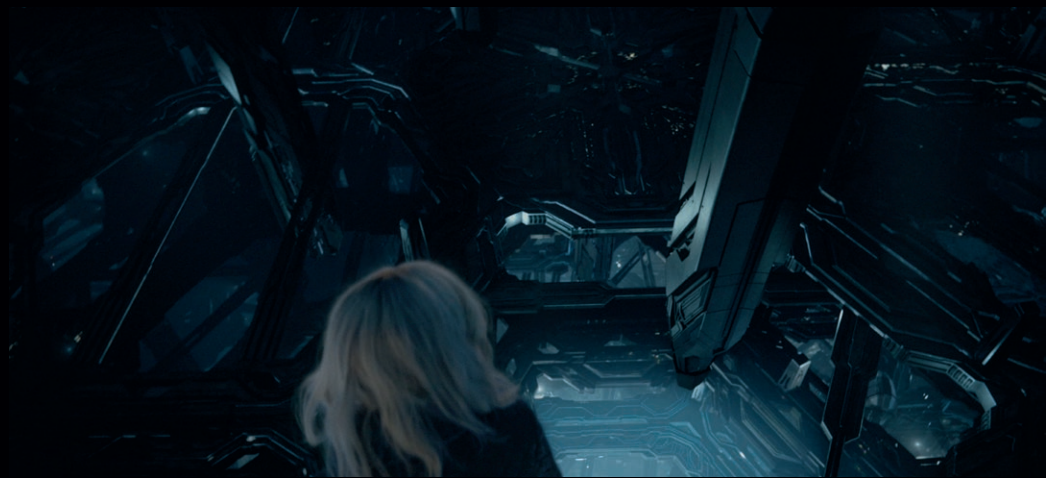
SILVER 2

SET:	ONYX WOODS	DATE:	26.01.2023
CONCEPT NAME:	BLUFF VISTA	ARTIST:	MARCO GORLEI
VERSION:	13	PROD. DESIGNER:	JAMES FOSTER

SOREN, LAERA, JOHN AND KWAN ARRIVE ON ONYX IN SOREN'S CARGO SHIP



THE PLANET ONYX IS NOT WHAT IT SEEMS - BENEATH THE SURFACE IS A WHOLE ANCIENT STRUCTURE BUILT BY THE 'FORERUNNERS'



It has been almost impossible to choose between several of our episodes on this season of Halo, we get our first views of the Halo itself, we see the first glimpses of the main forerunner centre to the Planet Onyx as we run into our explosive final episode, and I think gives a good sense of the kind of range of sets these brilliant scripts required. As I said before, all of our existing sets from the first 4 episodes had been destroyed in an alien attack, except for the Condor cock pit and flight deck, and Soren's cock pit set - which were the only sets remaining from the first season. What was achieved in the time by our Art Direction team, and the extended departments was nothing short of amazing in the time and I am incredibly proud of what was achieved.

Where we might not have shot wide enough to see a whole set, or where we were on the move, or in SFX environments, I have incorporated the concept art to give a sense of the design as a whole, and clean photos where available to see the set's level of finish.

Hope you enjoy!

INT CAMP CURAHEE ARTEFACT ROOM

FINISHED SET







SILVER 2

SET	HALO 7.4	DATE	24.04.2023
CONCEPT NAME	Halo	ARTIST	MARCO GORLEI
VERSION	05	PRD. DESIGNER	JAMES FOSTER

ALL AREAS OF THE HALO ENVIRONMENT HAD TO BE DESIGNED IN ADVANCE OF EP 7 FOR TEASER MOMENTS DURING INTERACTION WITH THE FORERUNNER ARTEFACT.

EXT HALO : TEASER VIEWS START OF EP 7





SILVER 2

SIT	8_51 HALO	DATE	31.03.2023
CONCEPT NAME	CRASH SITE	ARTIST	MARCO GORLEI
VERSION	04	PROD. DESIGNER	JAMES FOSTER



SILVER 2

SET	HALO	DATE	17.04.2023
CONCEPT NAME	LAKE VISTA	ARTIST	MARCO GORLEI
VERSION	11	PROD. DESIGNER	JAMES FOSTER



SILVER 2

SET	HALO	DATE	27.04.2023
CONCEPT NAME	FORESEER STRUCTURE	ARTIST	MARCO GORLE
VERSION	1.3	PROD. DESIGNER	JAMES FOSTER

INT CAMP CURAHEE PROPAGANDA HALL
DESIGN ILLUSTRATION



FINISHED SET



INT CAMP CURAHEE SIMULATION TRAINING ROOM

FINISHED SET



DESIGN ILLUSTRATION





FINISHED SET







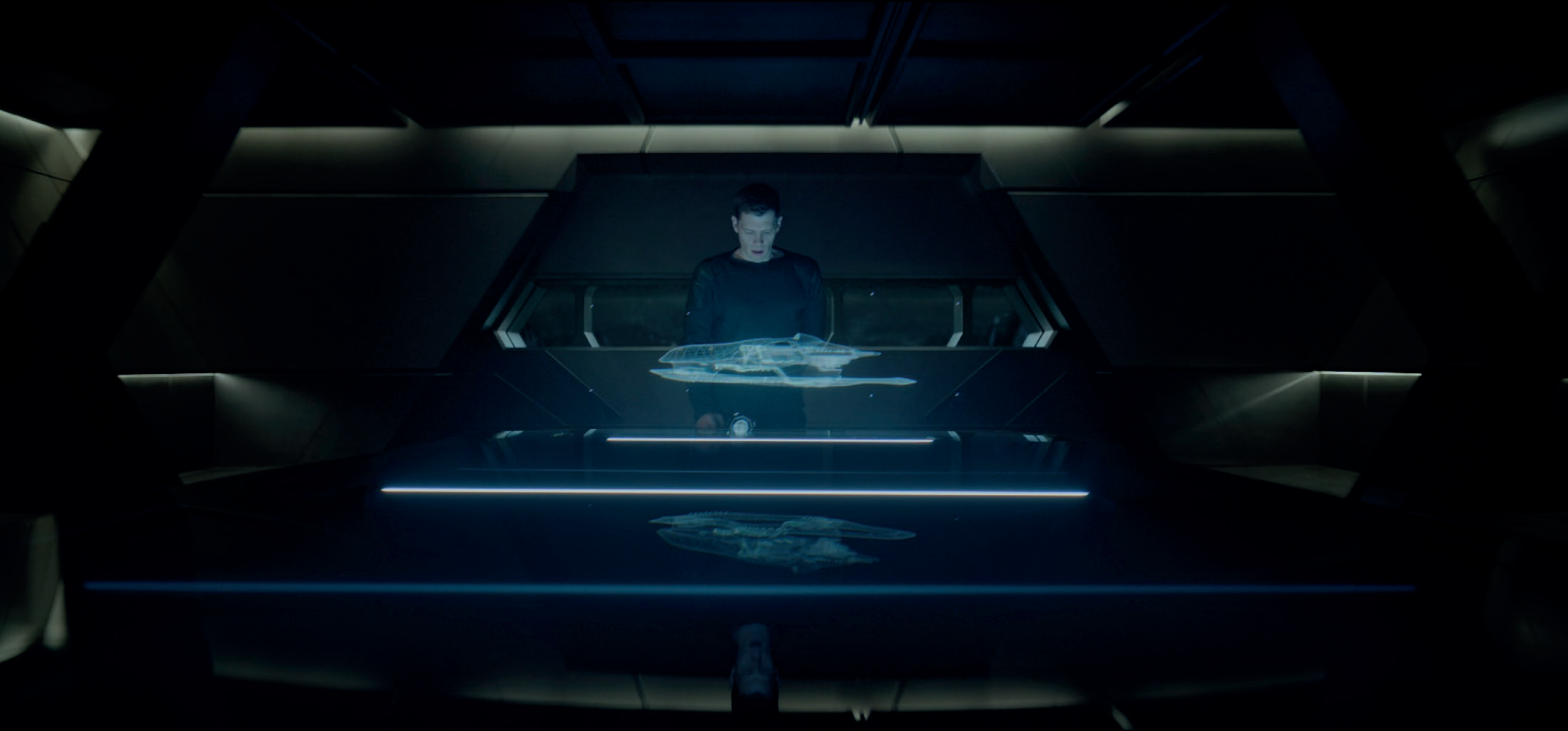


INT CAMP CURAHEE ACKERSON OFFICE

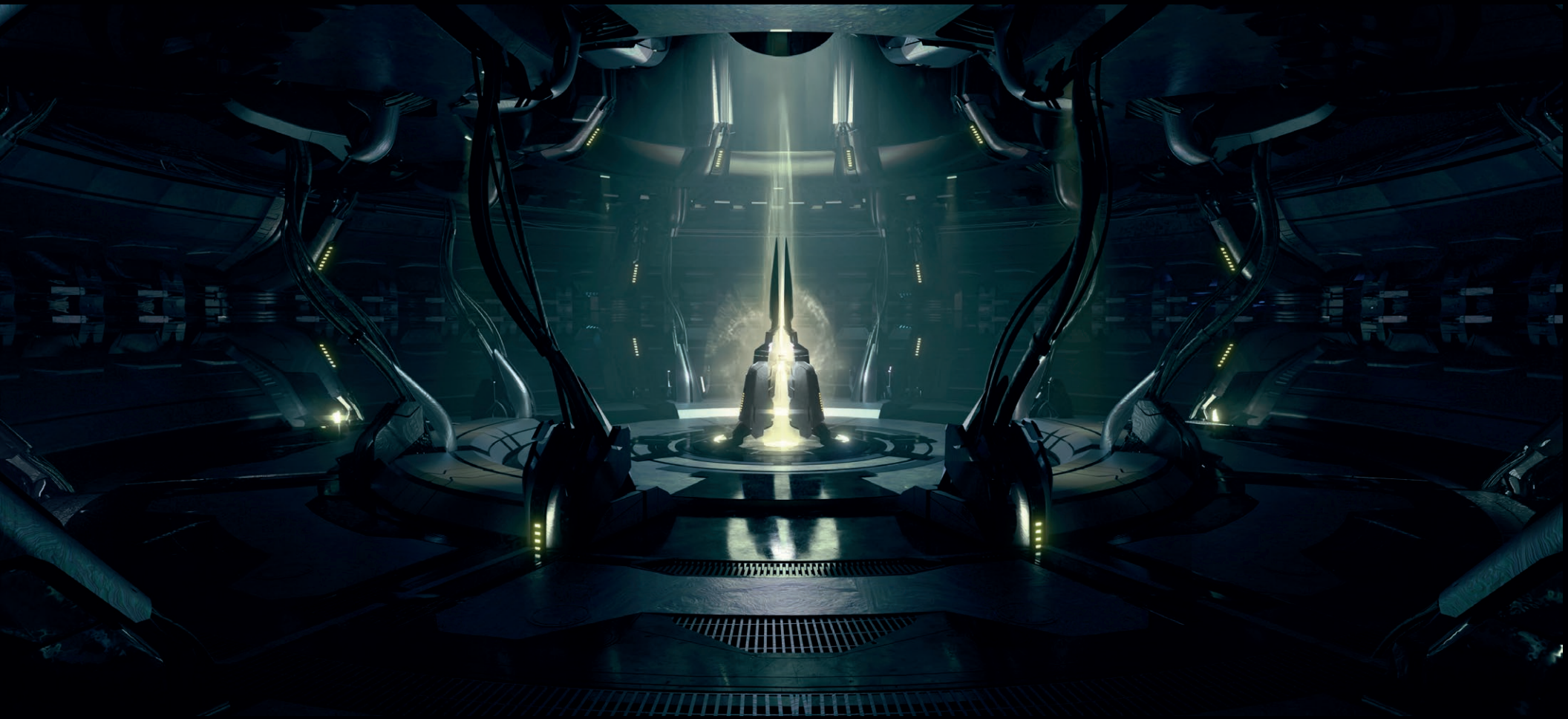
DESIGN ILLUSTRATIONS

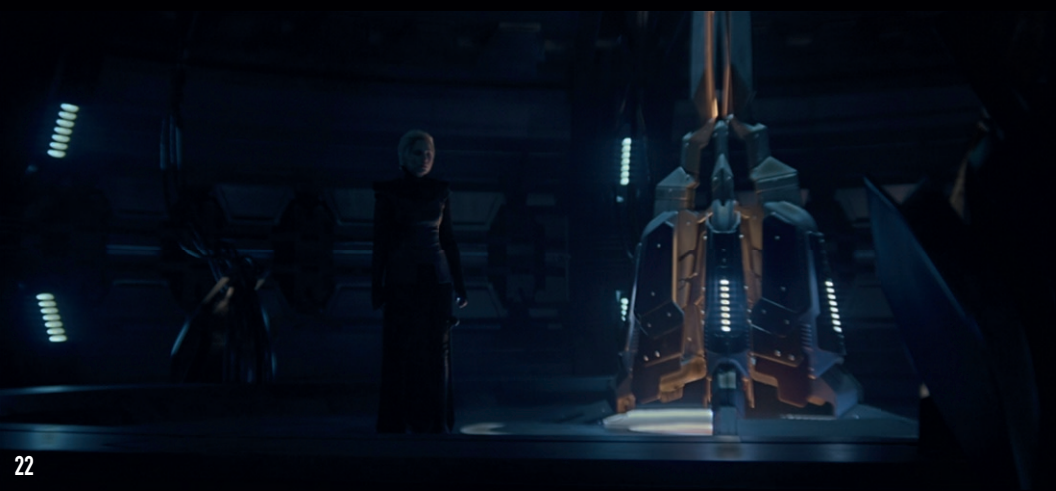
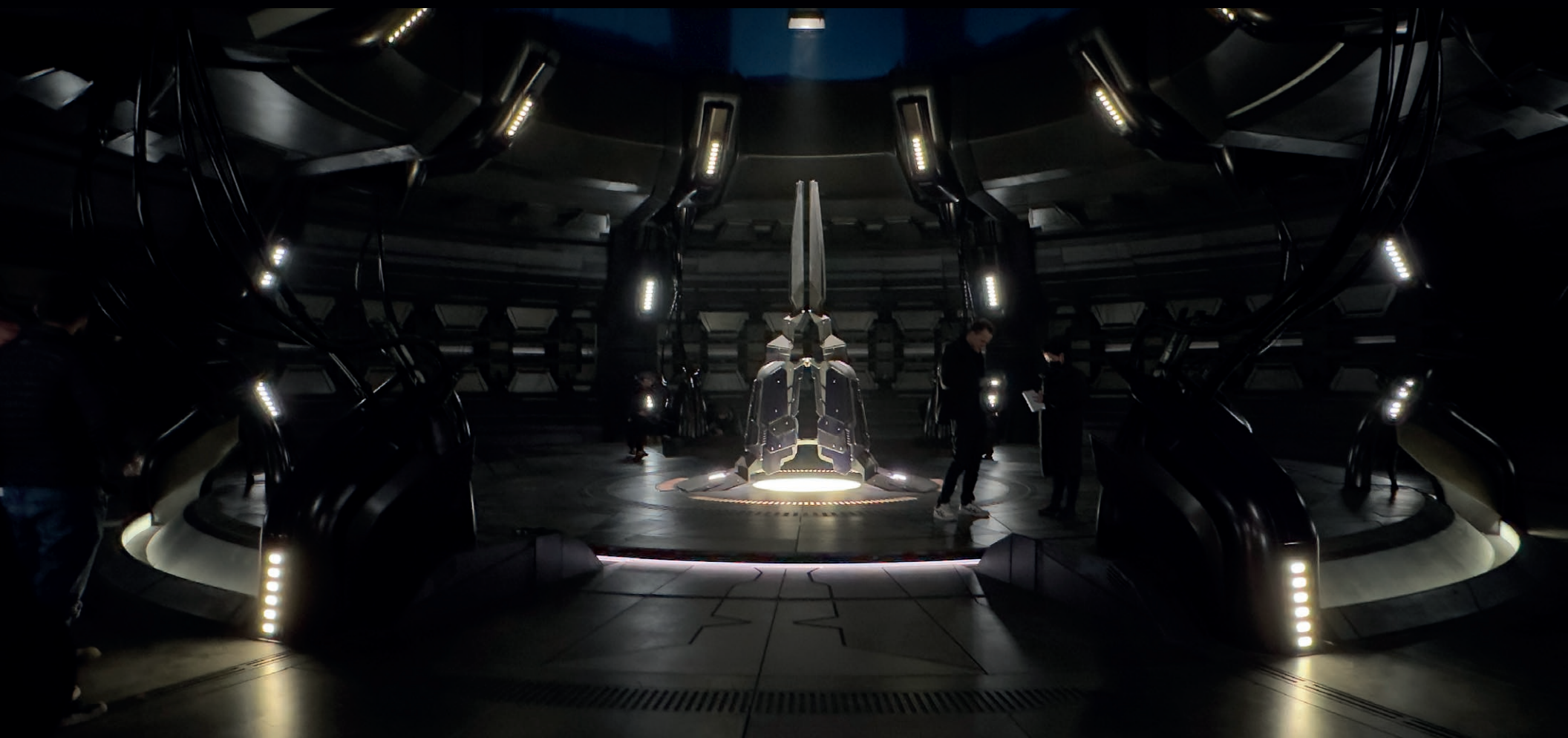








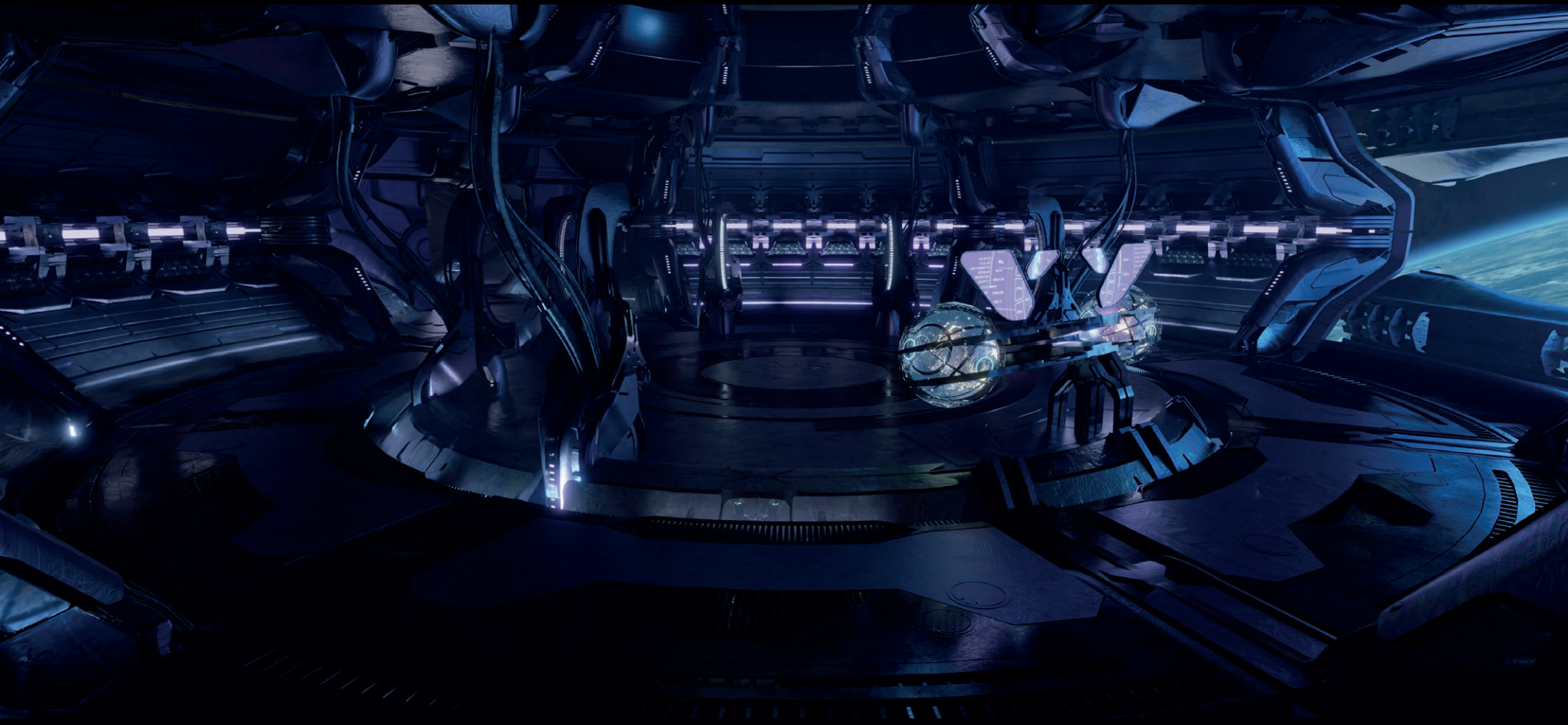


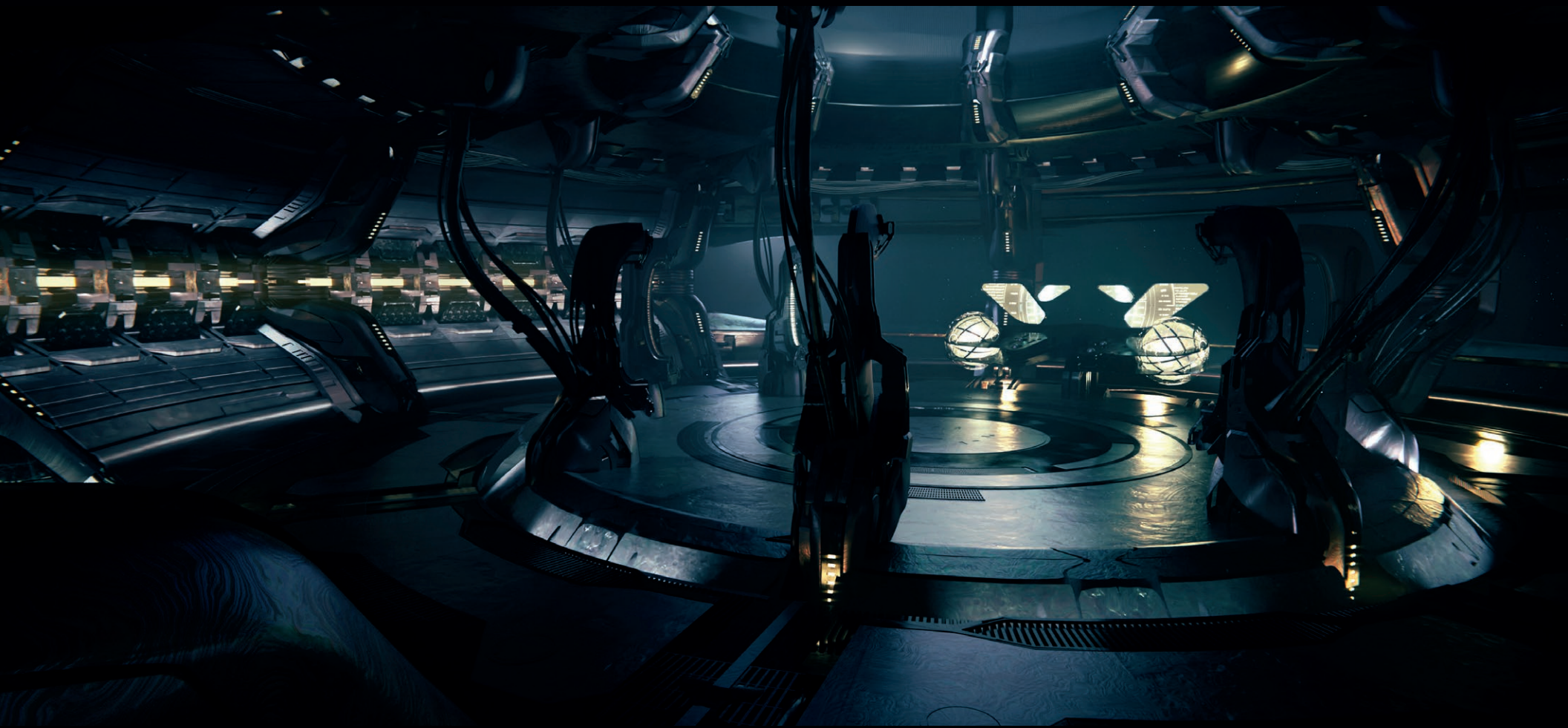




SILVER 2

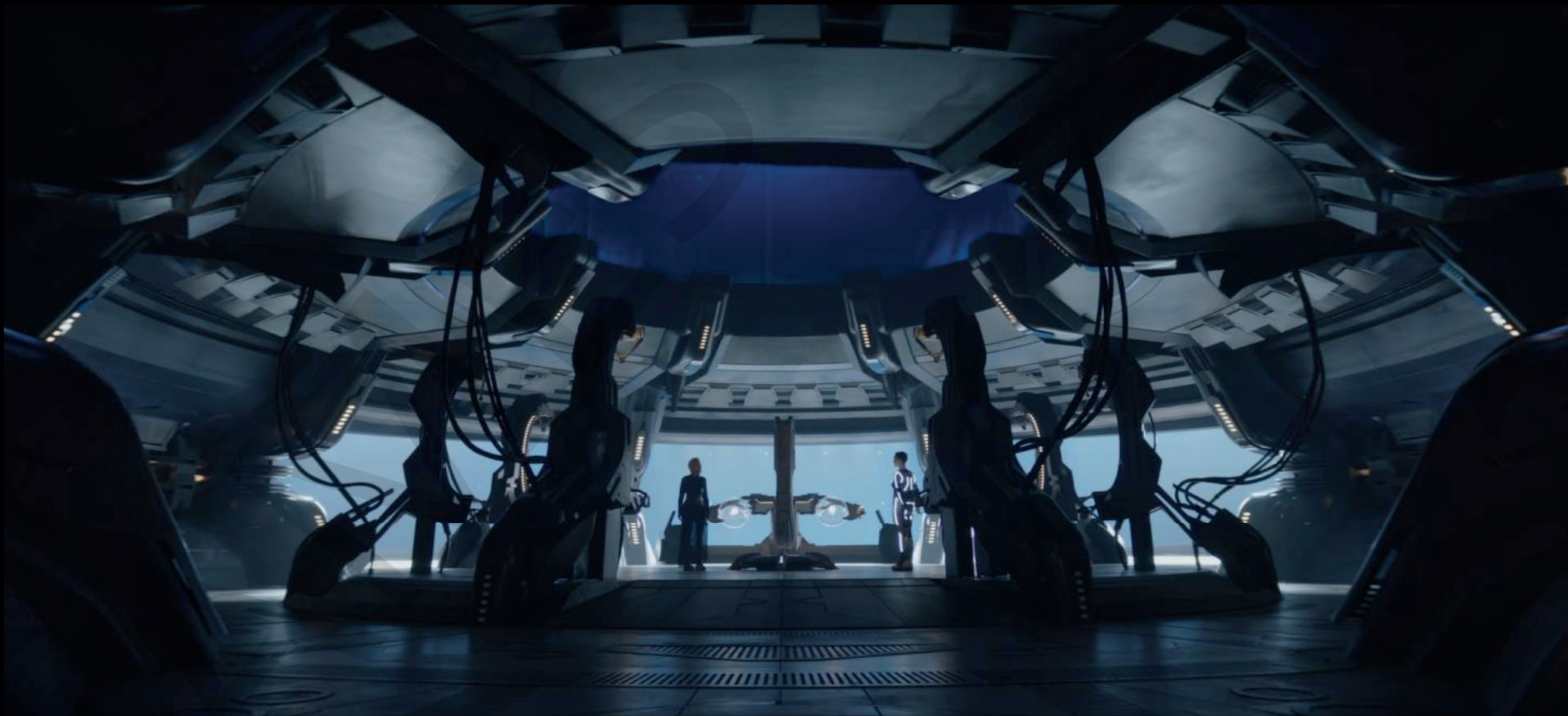
WIP		
SET	Covenant ship	DATE 10.10.2022
CONCEPT NAME	Flight Control room	ARTIST JOAO SILVA
VERSION	01	PROD. DESIGNER JAMES FOSTER





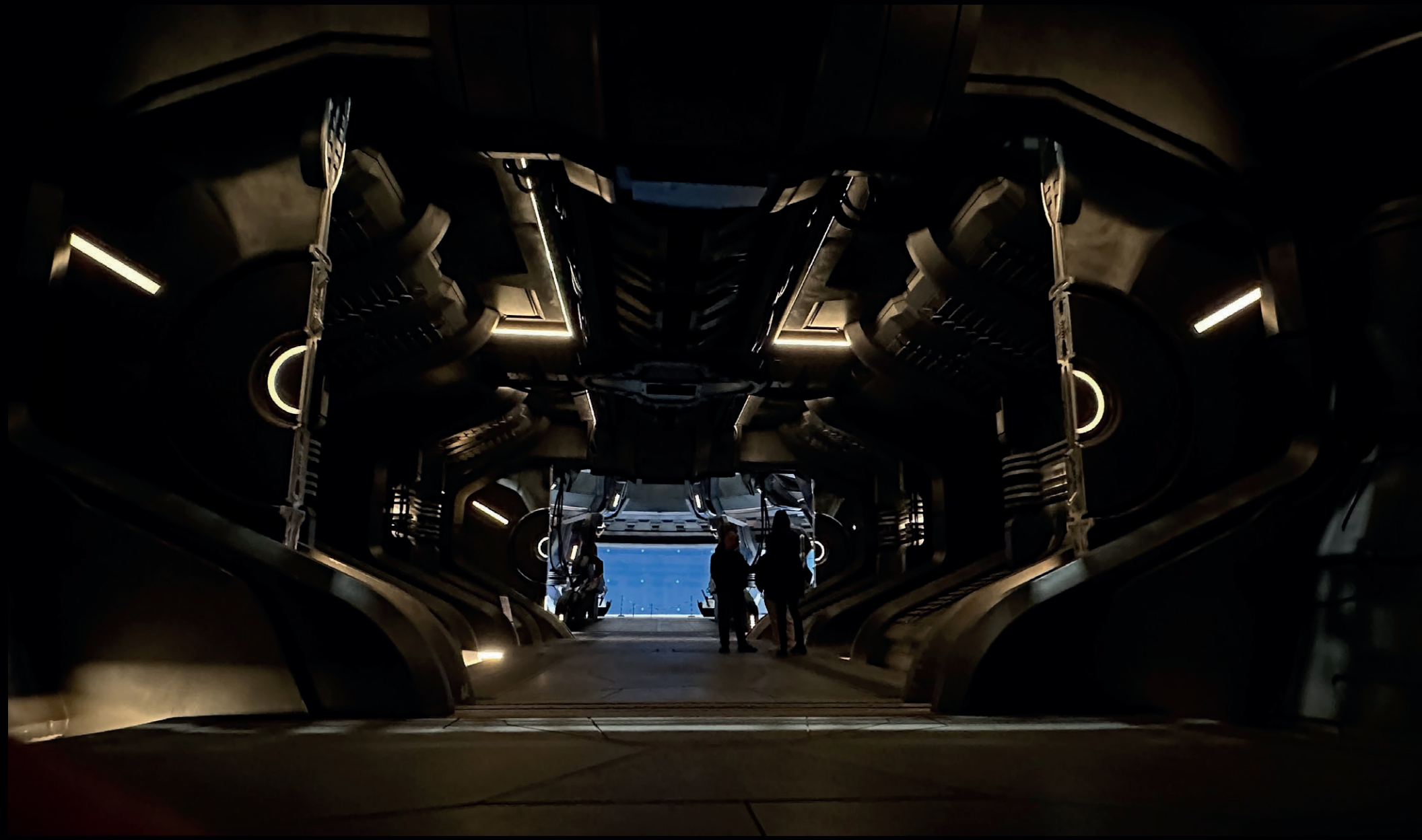












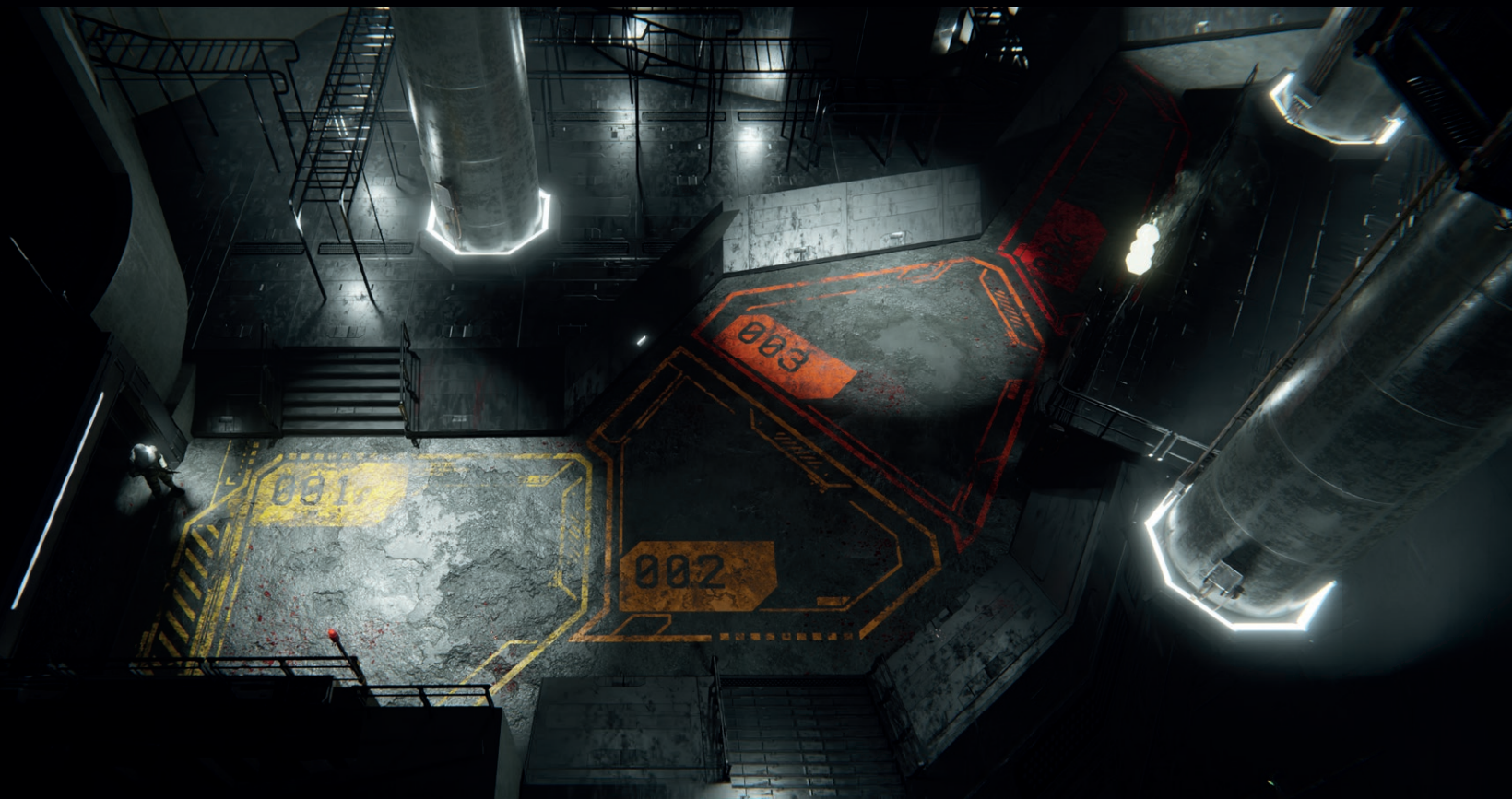
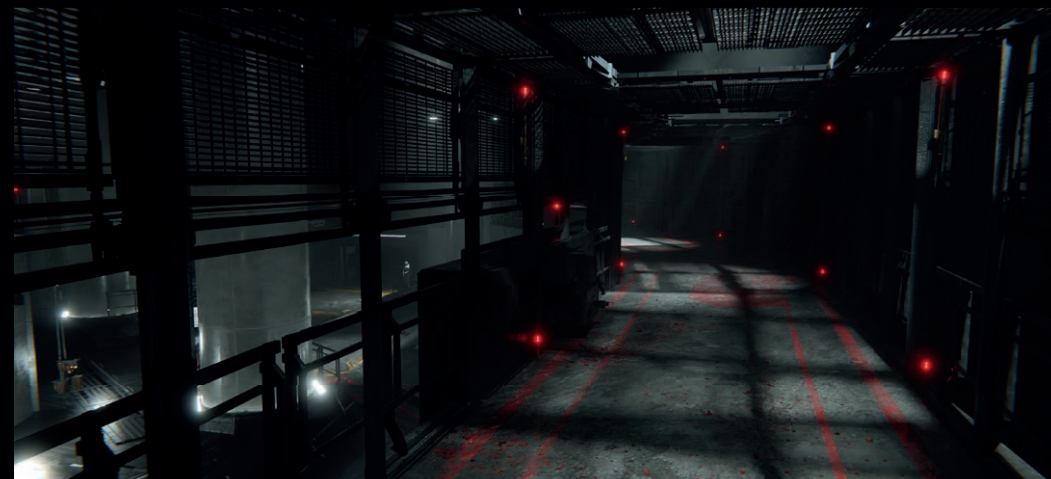
INT. CAMP CURAHEE - SPARTAN TRAINING GROUND

DESIGN ILLUSTRATION

SKETCH

WIP INT. CAMP CURAHEE SPARTAN 3 TRAINING. JF 12.1.23





INT. CAMP CURAHEE - SPARTAN TRAINING GROUND

FINISHED SET











Kwan has had a premonition of certain events about to take place in this episode back in ep 1, we intercut with flash backs from that.



SILVER 2

SET 001 Int Cave
CONCEPT NAME Kwan's Cave Monster
VERSION 04

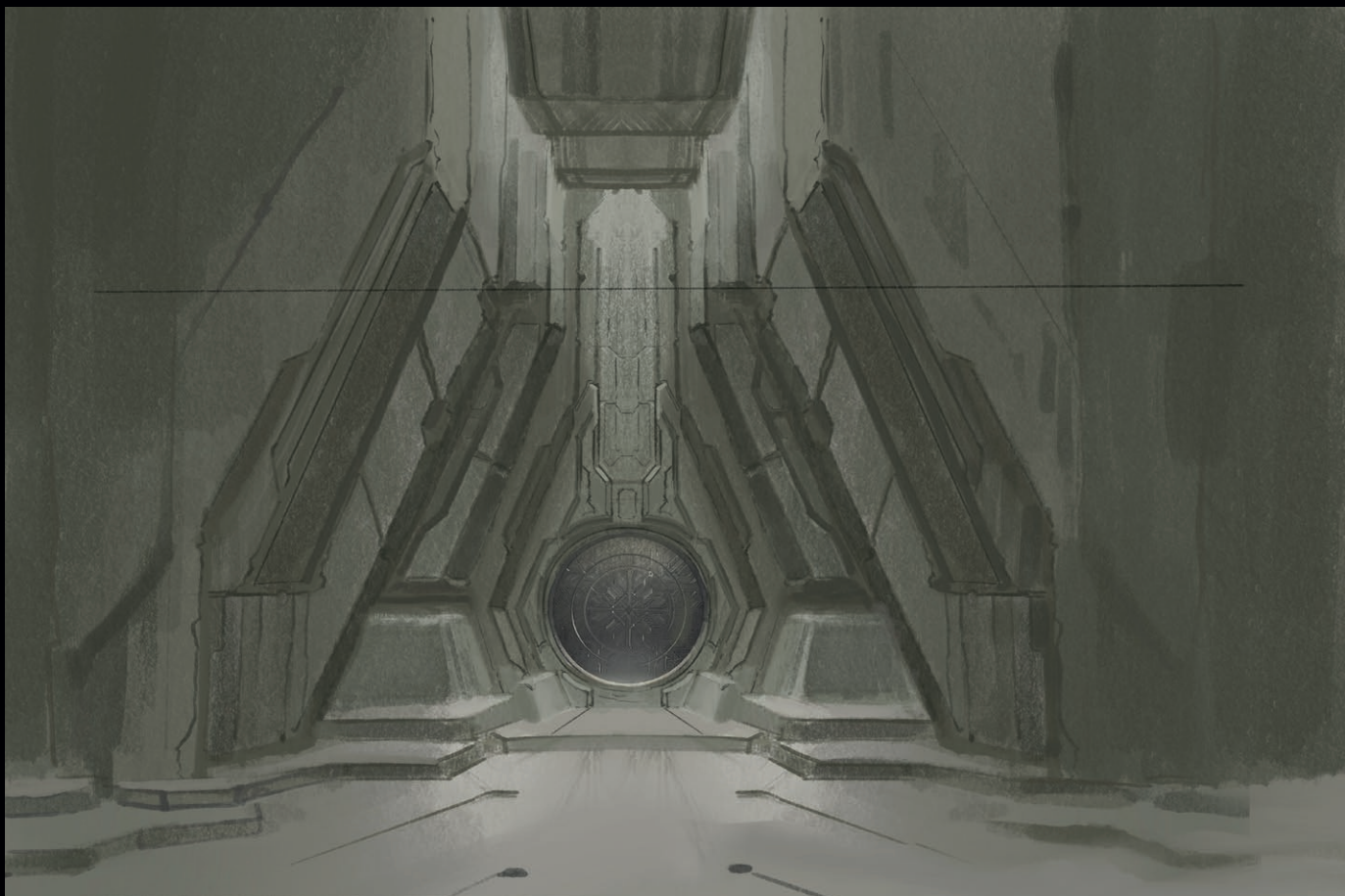
DATE 10_08_2022
ARTIST KARLSIMON (MR REV)
PROB. DESIGNER JAMES FOSTER

JF REV 27 JULY









FORERUNNER NODE WALL MID SIZE TF 24 Nov.







SET
CONCEPT NAME TARNOK FORERUNNER RUINS TUNNEL
VERSION 02

DATE
ARTIST FRANKLIN CHAN
PROD. DESIGNER JAMES FOSTER







INT ONYX - FORERUNNER RUINS

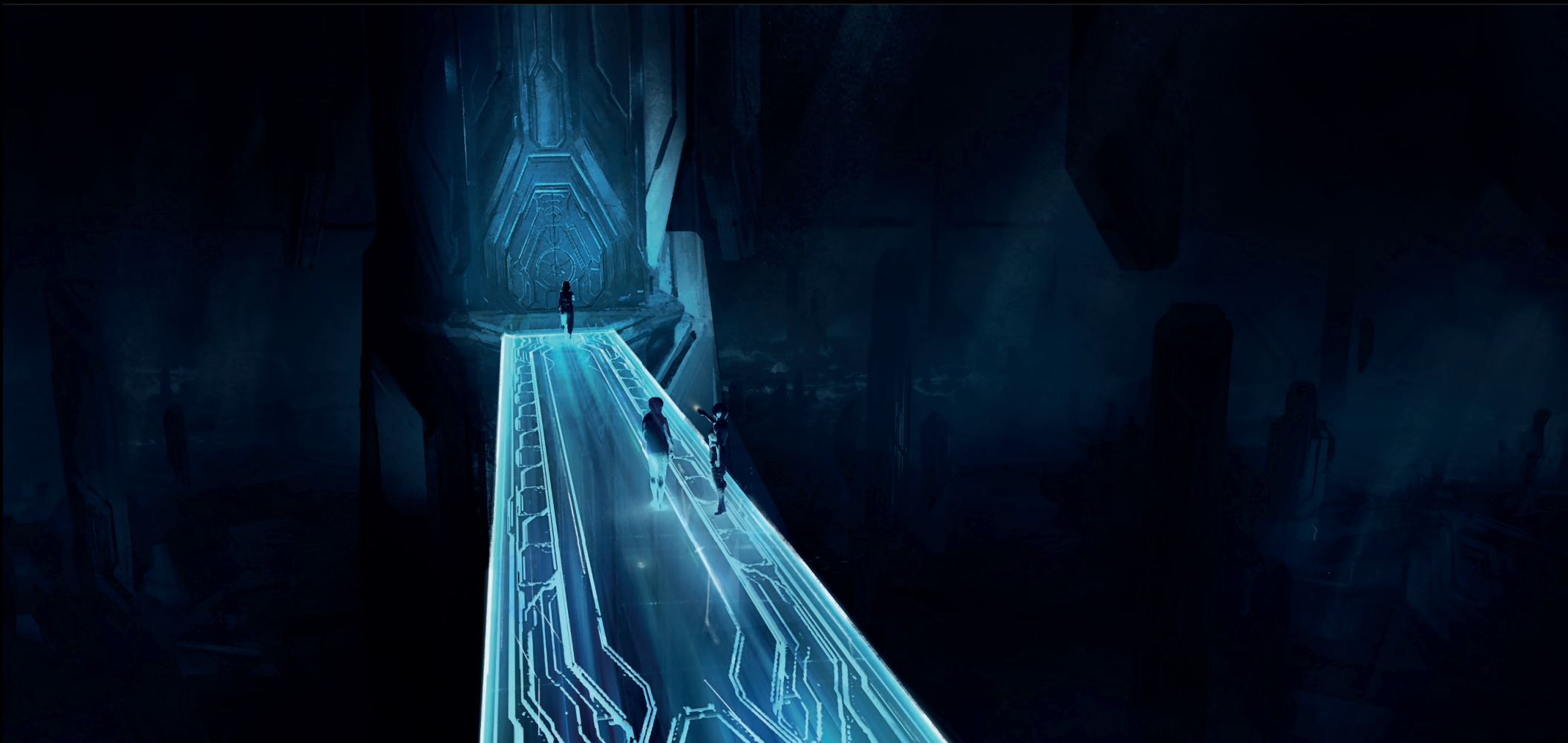
FINISHED SET



INT ONYX - FORERUNNER RUINS

DESIGN SKETCHES FOR PUZZLE SOLVE TO OPEN MAIN GATE.





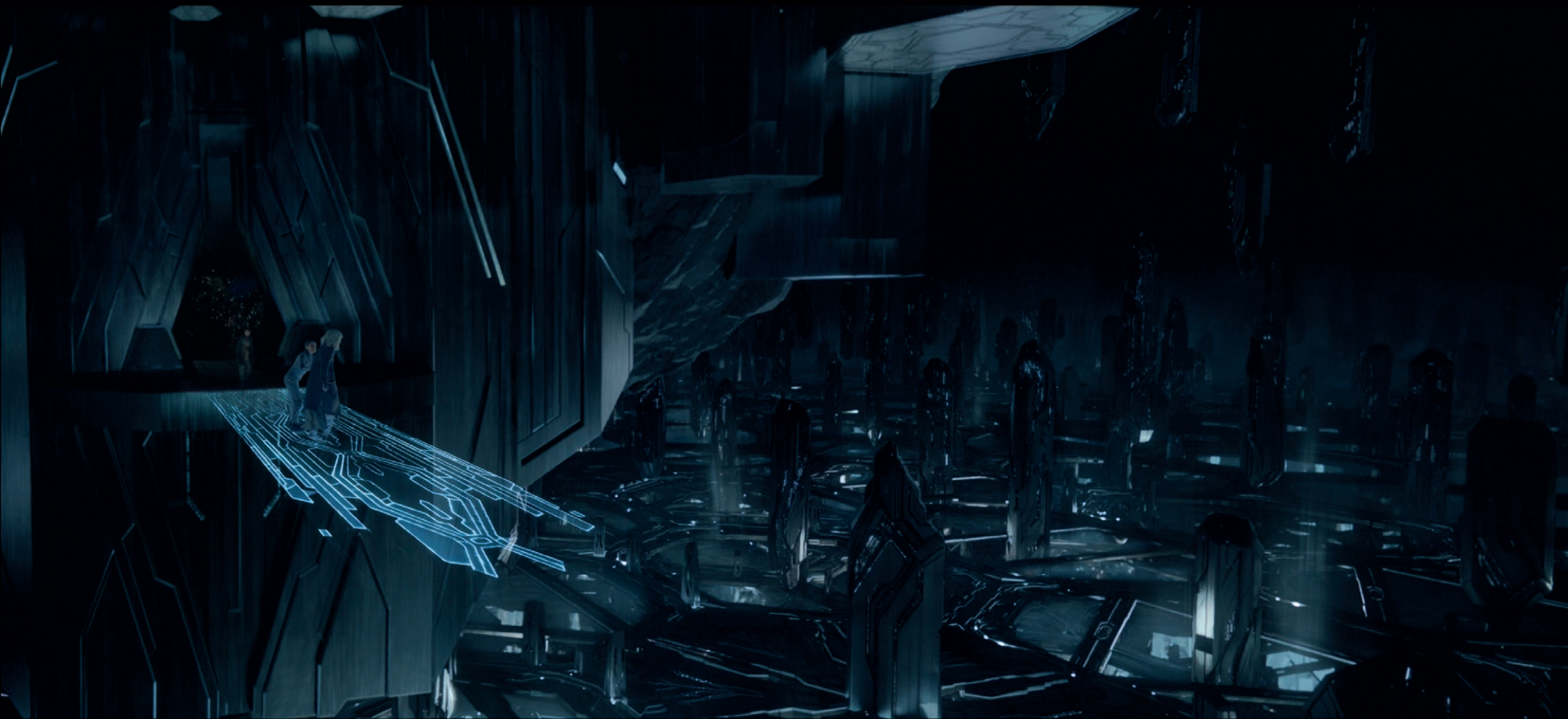


SET FORERUNNER RUINS
CONCEPT NAME LIGHT BRIDGE REVERSE VIEW - WIP
VERSION 02

DATE 28.02.2023
ARTIST FRANKLIN CHAN
PROD. DESIGNER JAMES FOSTER









SET FORERUNNER LABORATORY
CONCEPT NAME FORERUNNER LABORATORY FRONT VIEW
VERSION 05

DATE 06.03.2023
ARTIST FRANKLIN CHAN
PROD. DESIGNER JAMES FOSTER





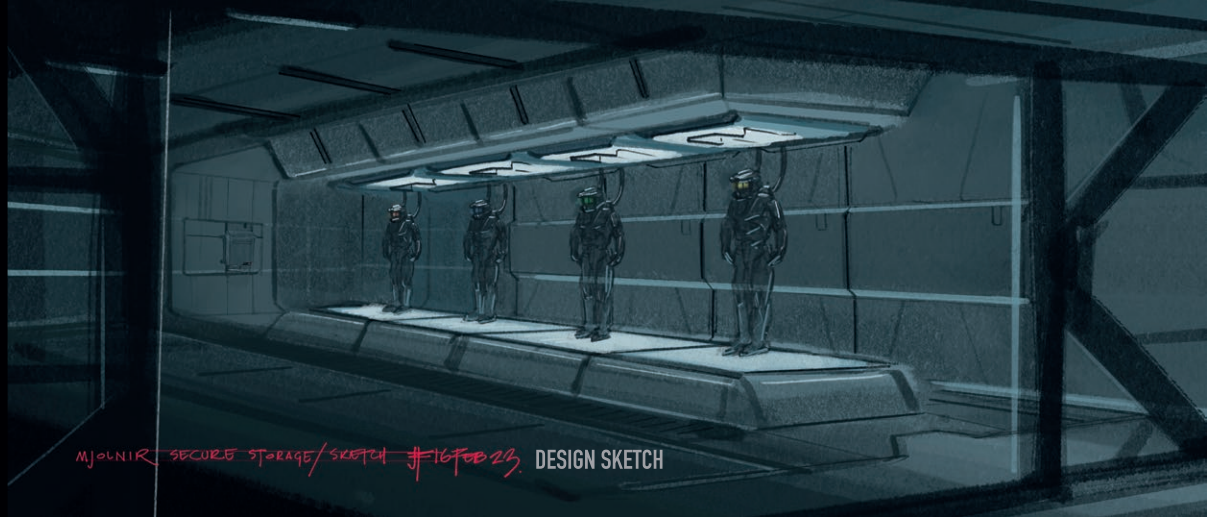


FINISHED SET





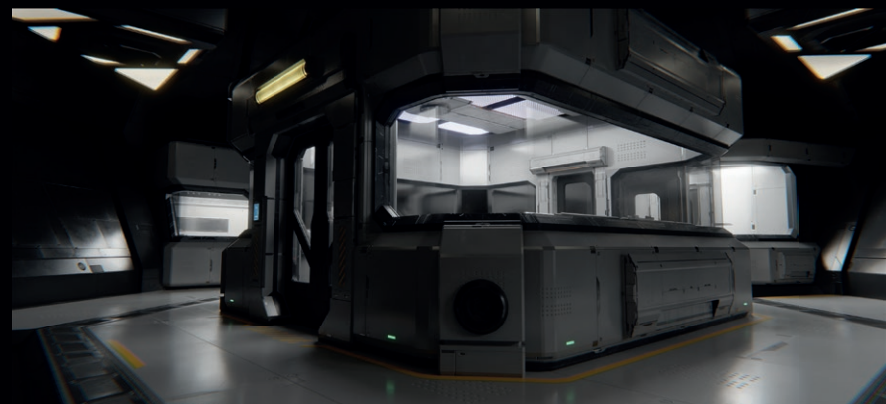
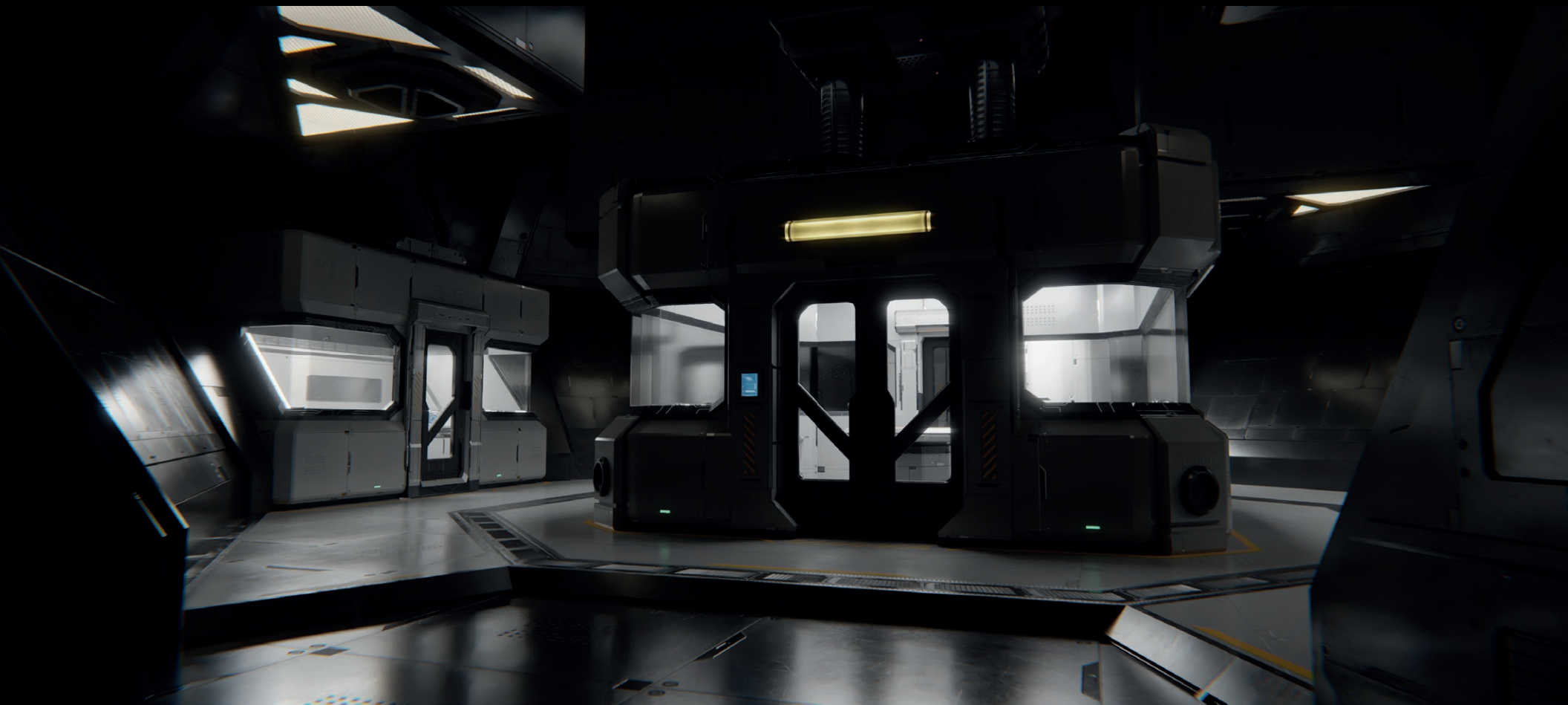


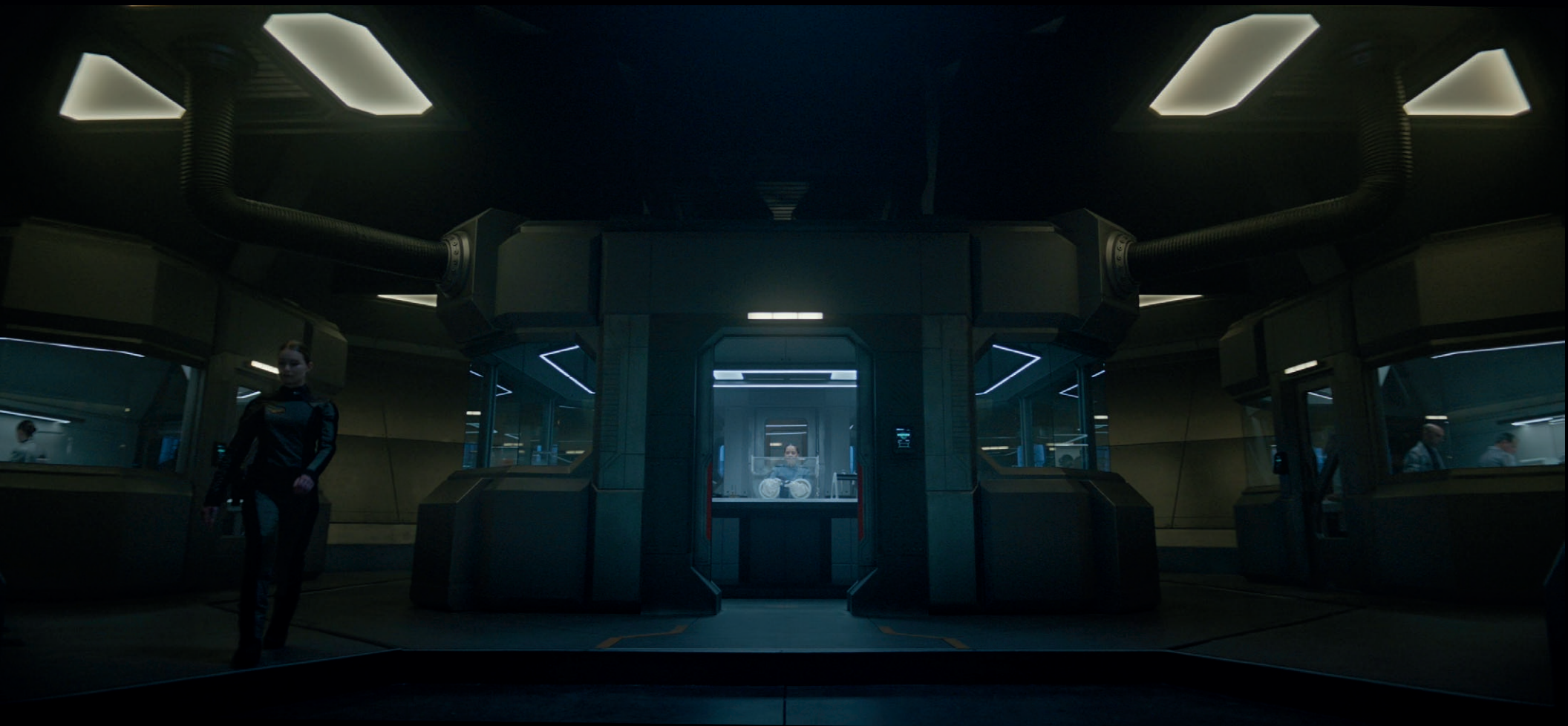


MJOLNIR SECURE STORAGE / SKETCH #16 FEB 23 DESIGN SKETCH

FINISHED SET







INT CAMP CURAHEE SAFE LAB

FINISHED SET



UNLOCKED

INT CAMP CURAHEE SAFE LAB

FINISHED SET



EXT CAMP CURAHEE LANDING BAY

DESIGN ILLUSTRATION



FINISHED SET





SILVER 2

SET	106 EXT Camp Curahee	DATE	30.01.2023
CONCEPT NAME	Landing Bay Night	ARTIST	ANDRE HUMAN
VERSION	01	PROD DESIGNER	JAMES FOSTER



