

QUEER

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Directed by Luca Guadagnino
Production Design by Stefano Baisi
Cinecittà, Roma, Italy
May/June 2023

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Directed by **Luca Guadagnino**

Screenplay by **Justin Kuritzkes**

Production Design: **Stefano Baisi**

Supervising Art Director: **Monica Sallustio**

Set Decorator: **Lisa Scoppa**

SHIP AHOY







LOLA'S





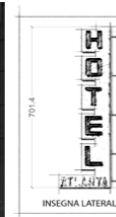
LEE'S APARTMENT







DINGY HOTEL
&CHIMU BAR





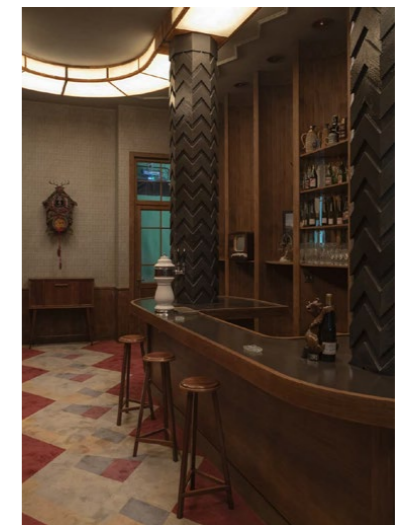
KC STEAKHOUSE
& ALLERTON'S NEIGHBORHOOD





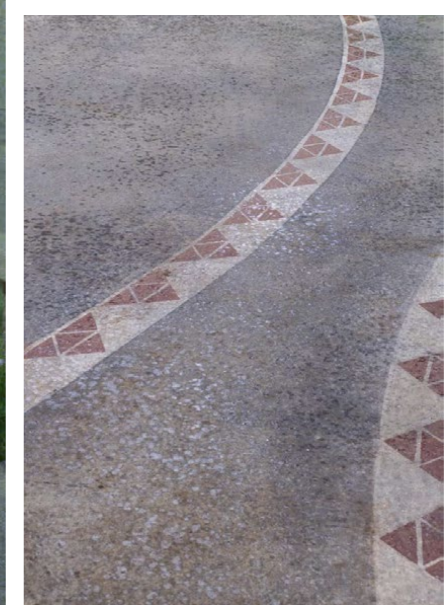
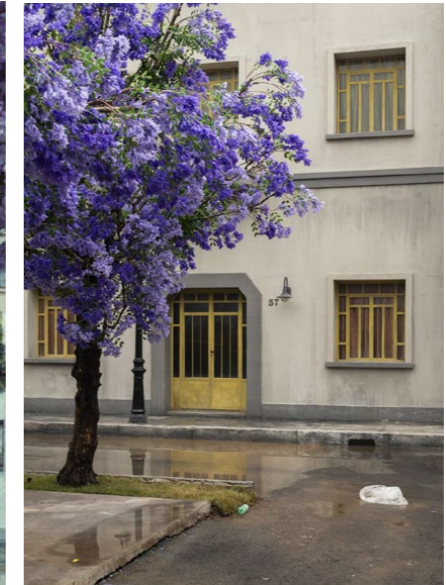


RATHSKELLER



PARQUE MEXICO
& VARIOUS STREETS







PANAMA CITY



Concept Art



Concept Art

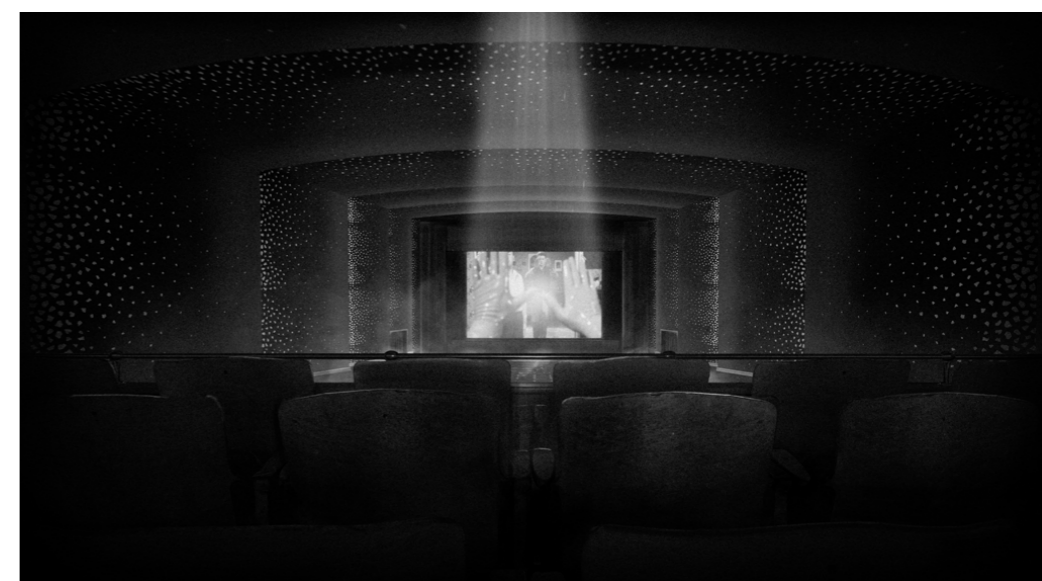
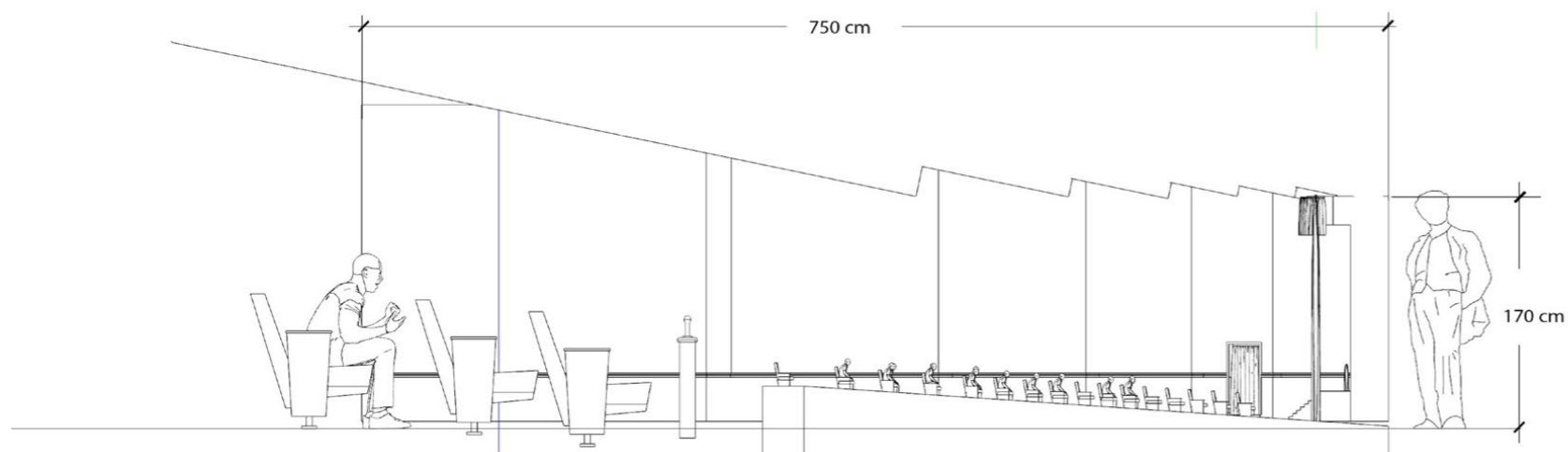
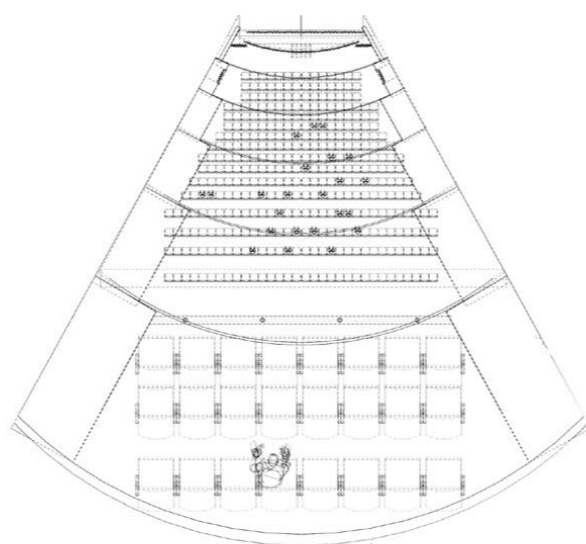
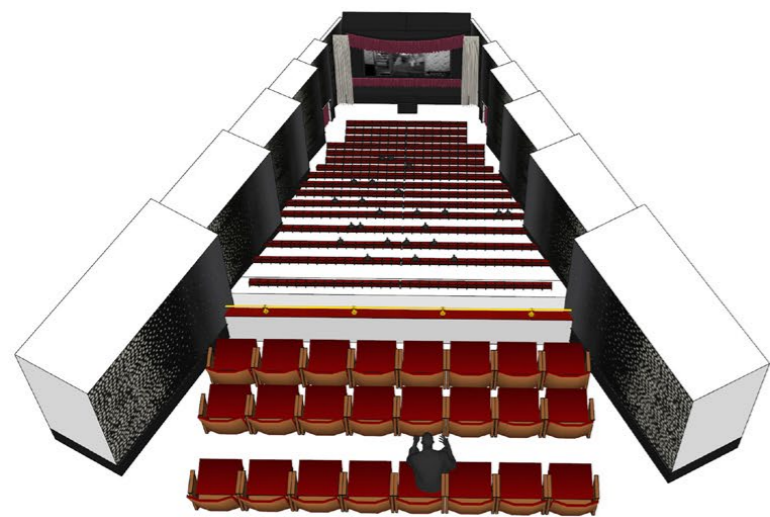
QUITO

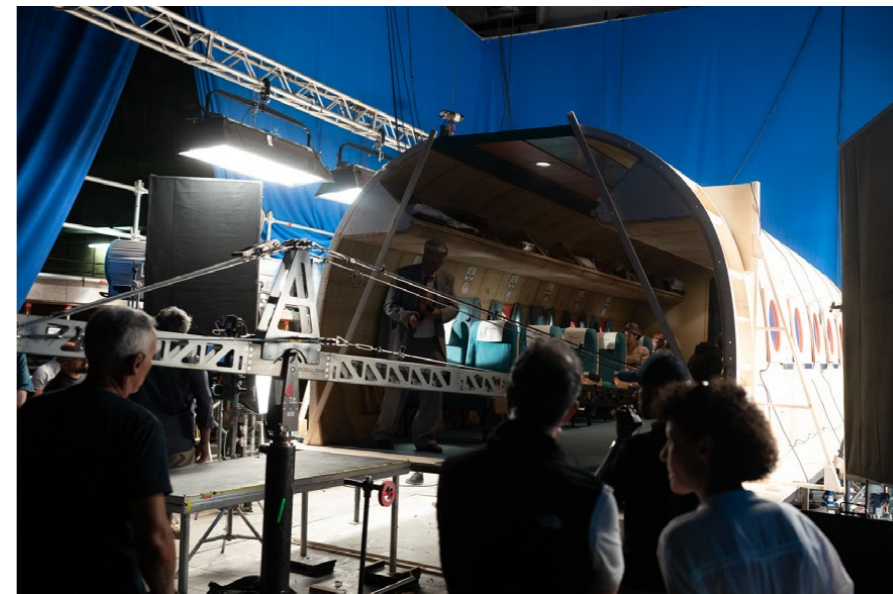
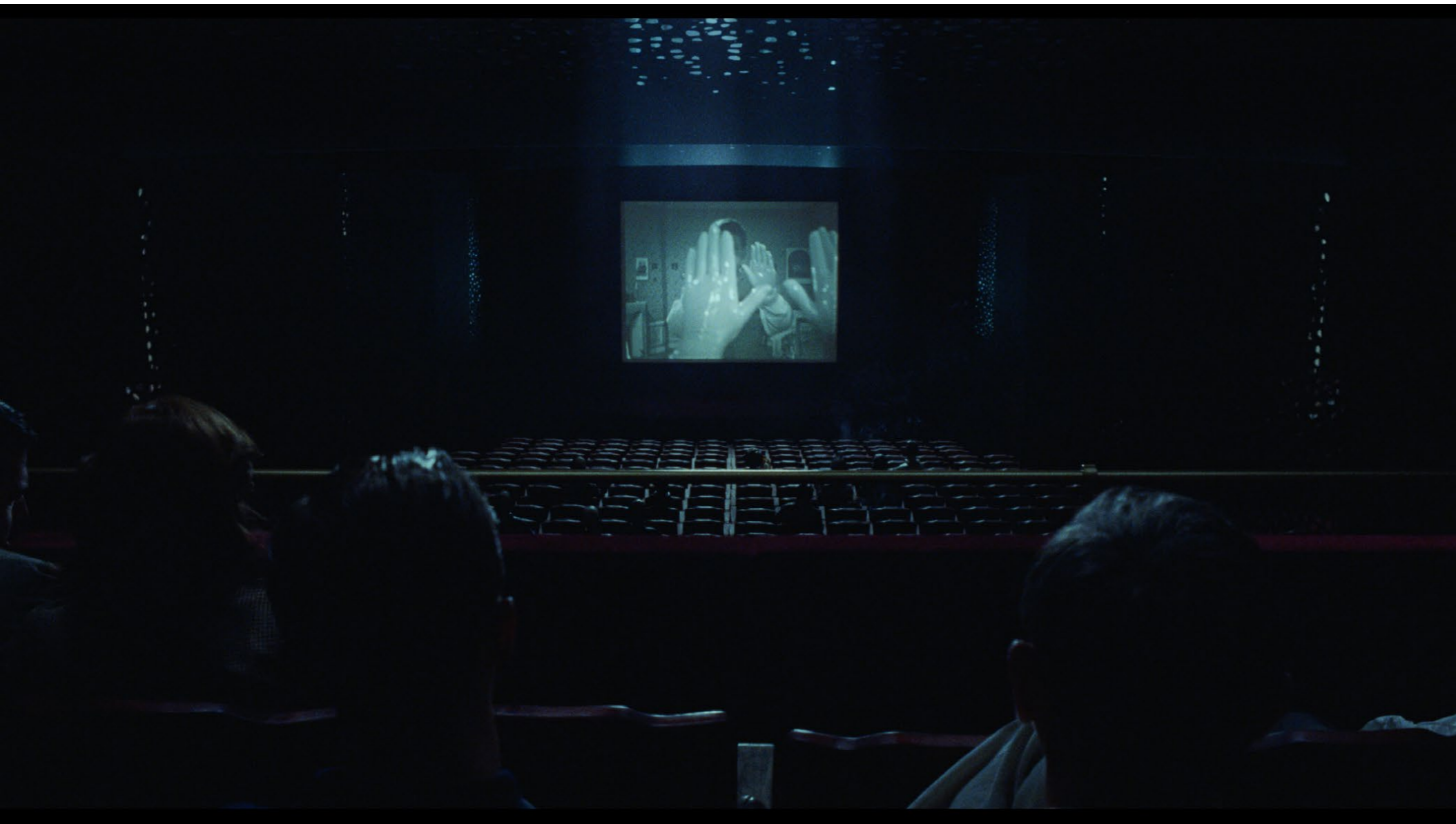






MOVIE THEATRE
& AIRPLANES



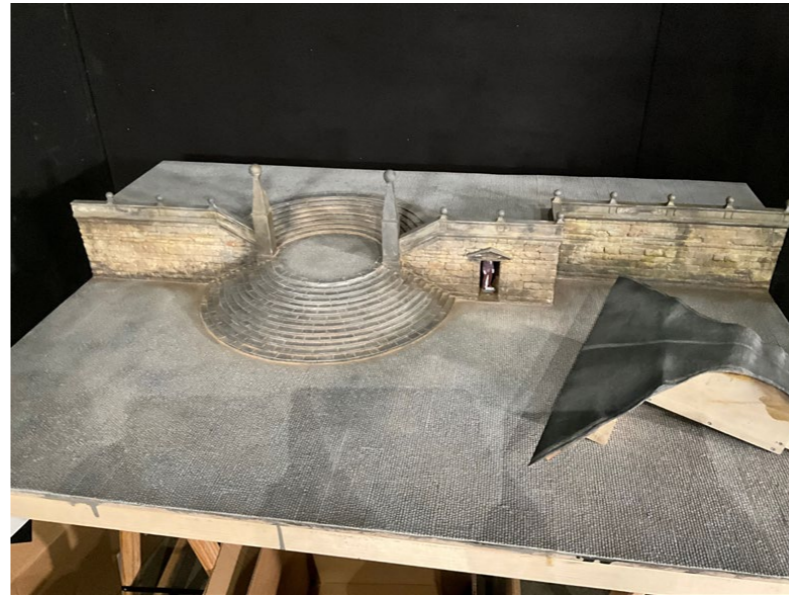


JUNGLE

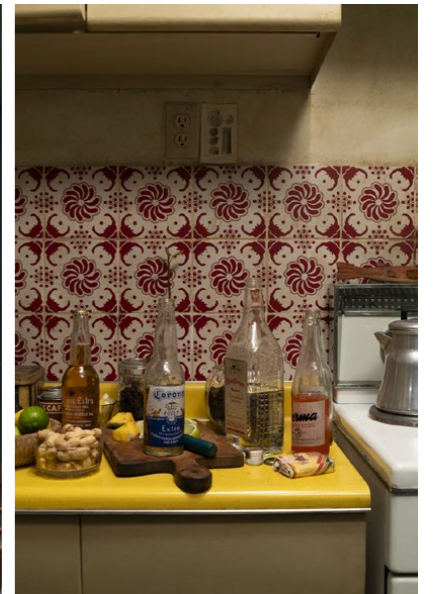




MINIATURES



OTHER SETS



QUEER

Queer – Production Design Statement

Production Designer: Stefano Baisi

Queer, directed by Luca Guadagnino, transforms the surreal, fragmented landscapes of William S. Burroughs' novel into tangible and evocative environments. Through a meticulous combination of historical research and symbolic abstraction, the production design reflects the themes of alienation, desire, connection, and disconnection central to the narrative.

Establishing the Design Language

The production design draws heavily on 1950s Mexico City, Panama City, and Ecuador, blending authentic references with deliberate departures from realism. Archival research formed the foundation, but the visual language intentionally references the classical cinema of the Golden Age and the works of Powell and Pressburger. The use of acidic colors and painterly textures amplifies the dreamlike quality of the world. The concept of the double is central to the design, with mirrored layouts and dualities embedded in the sets, reflecting the emotional and relational dynamics between the characters.

The Ship Ahoy bar became a pivotal set, establishing the conceptual DNA of the film's visual world. Inspired by nautical motifs and the aesthetics of third-class transatlantic liners like the SS Normandie, the Ship Ahoy reflects a space of yearning and disconnection. Elements like its "phony lamps," maritime decor, and symmetrical layout emphasize its liminal, dreamlike quality. The windows, filled with small objects and plants, contribute to the sense of a space where individuals are free to express themselves.

Challenges and Achievements

Recreating the streets of Mexico City and Quito at Cinecittà's backlot required integrating diverse architectural styles—colonial, Deco, and modernist—within lush tropical settings. These sets balanced historical references with symbolic abstraction necessary to reflect the characters' feelings.

Miniatures played a crucial role in expanding the world of Queer. They were particularly effective in creating locations that could not be built at full scale. In one notable instance, the miniature of the movie theatre was seamlessly integrated with the real set, blending physical and scaled environments. Miniatures were primarily used to enhance the fantastical aspects of the film, extending the scope of this imagined world beyond the boundaries of physical construction.

The Ecuadorian jungle set, including Dr. Cotter's hut, fused indigenous architectural elements with industrial remnants inspired by the abandoned Shell facilities described in the novel. This blending of textures emphasized the interaction between nature and human presence, adding depth to the visual storytelling.

Artistic Influences

The production design drew on a wide range of artistic and cinematic references, including Powell and Pressburger's vivid compositions, the matte paintings of Albert Whitlock in Hitchcock's films, and the visual language of Fassbinder's Querelle de Brest. The works of artists such as Michael Borremans, Francis Alÿs, Francis Bacon, Wolfgang Tillmans, and Tina Modotti further shaped the design, inspiring spaces that intertwine realism and abstraction.

Final Reflection

Queer represents a bold exploration of the intersection between historical and psychological realities. By combining meticulously crafted sets, miniatures, and symbolic visual choices, the production design amplifies Guadagnino's vision, creating a layered and immersive cinematic experience.

QUEER

Production Designer: **Stefano Baisi**

Set Decorator: **Lisa Scoppa**

Supervising Art Director: **Monica Sallustio**

Prop Master: **Matt Marks**

Graphic Artist: **Giulia Severini**

Miniature Unit Supervisor: **Simon Weisse**

Stand by Art Director (Art Director in portal) & Concept Artist: **William Perera**

Junior Art Director (Assistant Art Director in portal): **Virginia Granata**

Junior Art Director (Assistant Art Director in portal): **Noemi Tullii**

Ass. Set Decorator #1: **Chiara Brenna**

Set Designer: **Mariarosa Romei**

Art Director Assistant (Assistant Art Director in portal): **Chantal Rivera**