

Production Design Presentation

THE SEED OF THE SACRED FIG

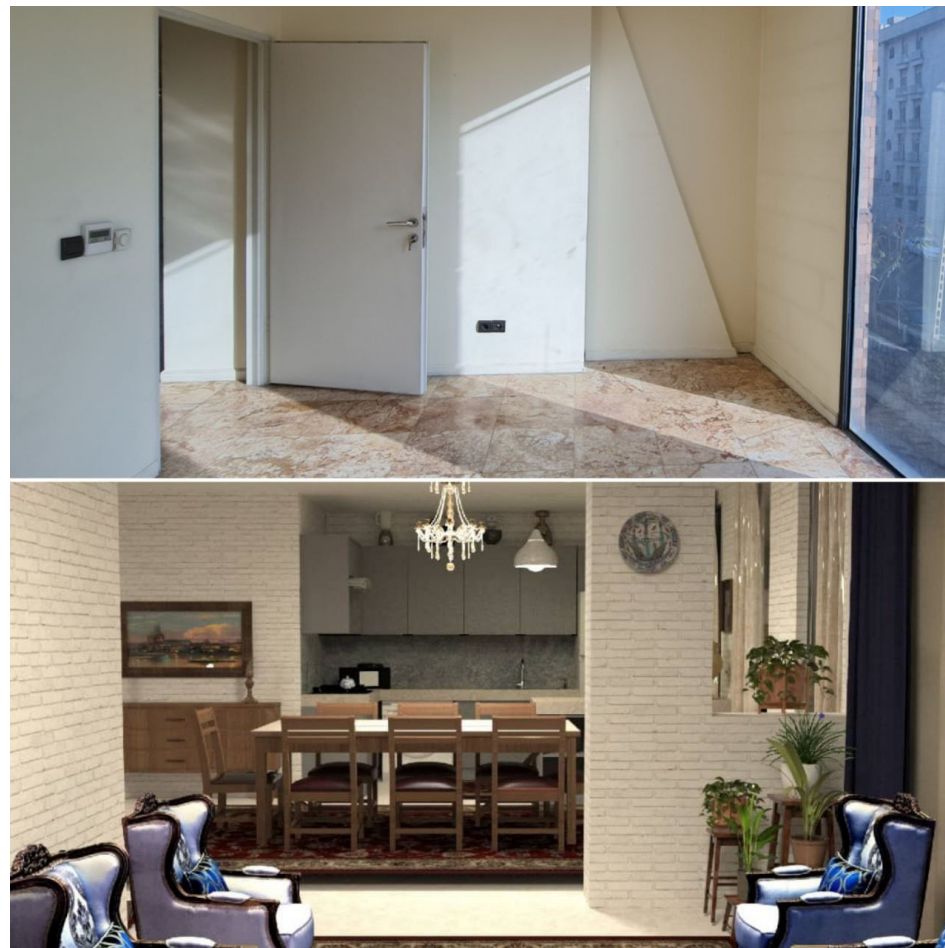
A FILM BY MOHAMMAD RASOULOF

Set Designer: Amir Panahifar

Reading the screenplay of *The Seed of The Sacred Fig* made it clear to me that I was working on a family drama set against the backdrop of the protest events of the Women-Life-Freedom movement. It was a suspenseful, extended narrative written within the constraints of underground filmmaking, designed to be produced with minimal resources, a small budget, and in complete secrecy.

My challenge began with the very nature of this film's covert production, as maintaining its secrecy affected every aspect of the work. After a series of secret and frequent meetings with the director, I developed a clear vision of the locations, many of which were deeply rooted in his personal experiences.

One of the most challenging aspects was the small apartment where the family lived, which the script directly referenced. We had only one available option: an apartment owned by a close friend of the director, on which the screenplay was based. Due to security reasons, there was no alternative, and I had to find a way to transform this space into the family's home.









The only way to make filming possible in this house was by creating gaps in the walls. For example, by drilling a hole between two bedrooms, we were able to incorporate the other bedroom into the shot from one side.

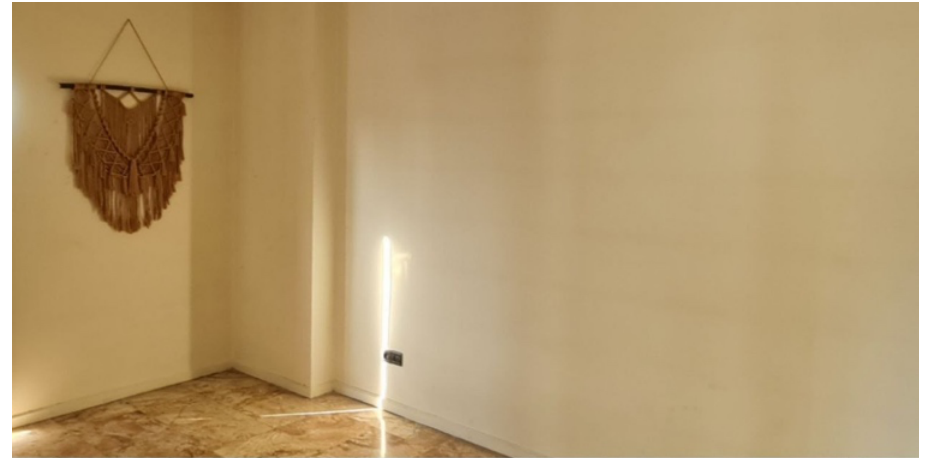


Covering these gaps and integrating them as part of the set design became a constant challenge throughout many of the scenes.





The apartment was completely unfurnished, and over the course of a month, I carefully selected all the accessories, furniture, and even the smallest details to transform it into the living space of this family.





In this story, the divide between the parents and their daughters reflects the ongoing conflict between tradition and modernity in contemporary Iranian history. As a result, I pursued the motif of "contrast" as the central theme in my set design.

The apartment had large, numerous windows, and based on the idea of "contrast," I covered all of them with curtains.



The television (which was oversized and disproportionate to the small apartment) served as the mother's connection to the outside world, imparting a sense of dominance over the space.



In contrast, the daughters' small mobile phones allowed them to discover what was happening outside the house through social media.



The locations for the father, Iman, and Alireza's workplaces (where the family undergoes interrogation) may seem exaggerated or odd in some instances, but they were recreated based on the director's real-life experiences and actual events.



The location of the ruined village had already been envisioned by the director beforehand but the location of the father's house and garden was designed and built based on the needs of the script.



The concept of contrast was once again realized in the garden shed. The items inside reflected the cultural features of several generations within the family, linking the past and the present.



The concept of confinement and oppression was a crucial theme in the screenplay, and I felt it could be amplified through visual elements in the set design. I was reminded of Hamlet's famous line in Shakespeare's play: "Denmark is a prison," a phrase that, in many ways, mirrors the current situation in Iran.









