PRODUCTION DESIGN PRESENTATION

BRING HER BACK

bring her back

is a contemporary horror film.

design

While directors Danny and Michael Philippou are fearless horror film makers with a strong command of tension and shock, my design approach on Bring Her Back was to deliver a deeper elevated visual interrogation of the narrative's core concepts of grief, loss, truth, trust and mistrust which the four main characters, Oliver, Laura, Andy and Piper, traverse throughout the film. My primary design focus centered on 'blind' Piper, the film's main protagonist, and her transformation from trusting naivety to defiant, resilient survivor.

To counterbalance the film's escalating horror, I intentionally wove visual quirks and moments of levity into the design. These details not only offer the audience brief relief, but also heighten the creepy unhinged strangeness throughout Bring Her Back especially Sally Hawkins character, Laura and her home.

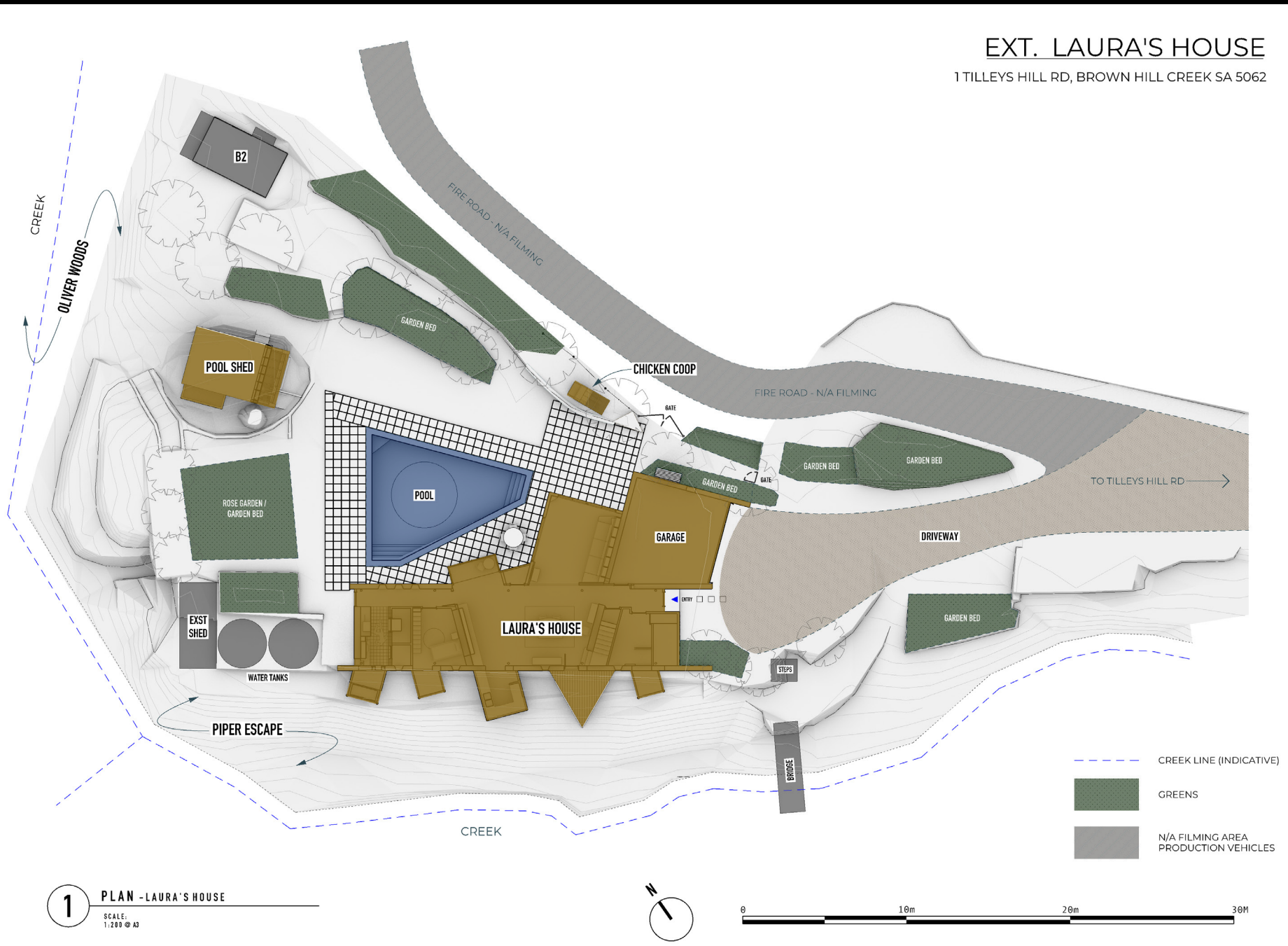
Influenced by films such as *Don't Look Now (1973), Whatever Happened to Baby Jane (1962), Night of the Hunter (1955), The Ice Storm (1997), and I Am Love (2009),* the overall design for Bring Her Back employs geometric structures and shapes as a core compositional framework with vibrant and muted colour playing an equally critical role Throughout the film, the circle becomes a visual metaphor for cycles of life and death. I was particularly inspired by late 1980s and late1990s architecture with its use of bold lines, structural geometry, glass paneling, and an eclectic mix of materials. A key intention of the design was to heighten visual contrasts as a way of reinforcing the theme that nothing is ever as it seems. This deliberate visual discordance creates an atmosphere of uncertainty and dread. Andy and Piper's city house, for example, is almost ascetic, neutrally toned, uncluttered, controlled while Laura's outer-suburban bespoke home is tonally opposite: textured, layered, warm, Autumnal, organic and filled with analogue touches. What initially appears to be a haven that exudes safety, and coziness ultimately ends up being a house of shocking abusive horror.

Most of the film unfolds at Laura's house which was a combination of location and studio build. To create a seamless transition, I conceived the home as a piece of bespoke late 90s architecture, originally built for her blind daughter. I employed materials like rammed-earth textured walls for tactile navigation, expansive glass panels to channel sunlight for sensory orientation, plus furniture and objects selected for their tactile qualities. The house interior is deeply lived-in, layered with Laura's handmade ceramics, books, mosaics, craft and a memorial site with objects once belonging to her dead daughter.

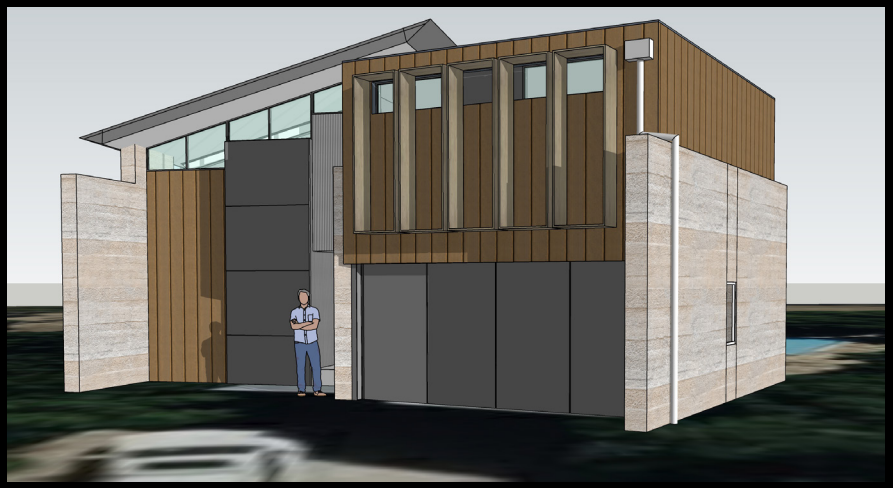
At the centre of Laura's home is the geometric pool, its floor adorned with a circular tile motif. Every window in the house looks toward this pool and the adjacent pool shed. It stands as an ever-present reminder of her daughter's death while simultaneously marking the passage of time through the changing seasons and Laura's fixation on the rising Winter rain line believing it may bring her daughter back. This anchors the pool as both a memorial and a delusion. The extensive use of glass is a device to allow natural light in, but it also symbolises transparency, vulnerability and exposure …. you can't hide from grief.

Stephen King posted ' I saw a wonderfully gruesome horror movie called BRING HER BACK. Thoughtful, textured and scary as hell.'

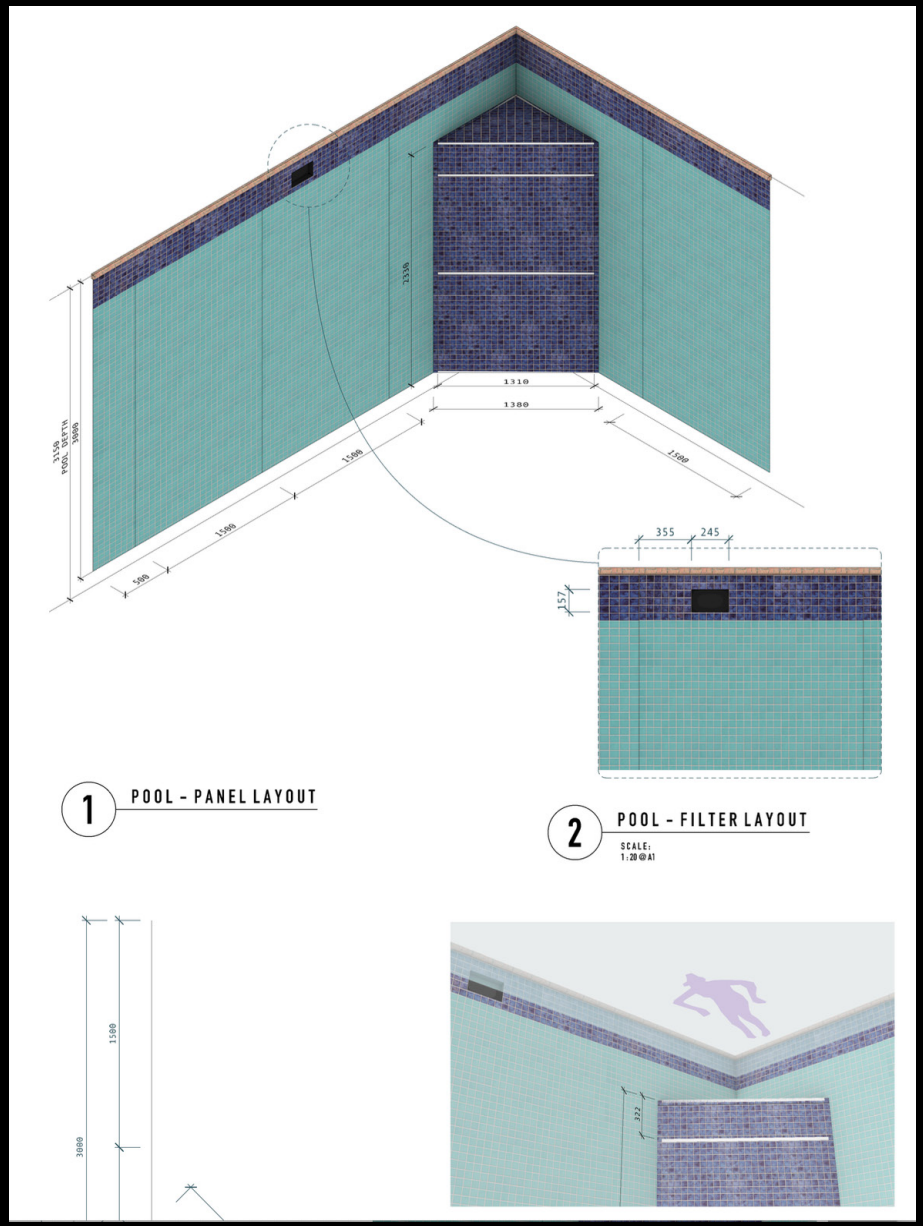
VANESSA CERNE | PRODUCTION DESIGNER



Central Pool Design with the rest of the house, pool shed and landscaping surrounding it.



EXT LAURA HOUSE | BACKYARD CONCEPT & ACTUAL



1 POOL - PANEL LAYOUT

2 POOL - FILTER LAYOUT

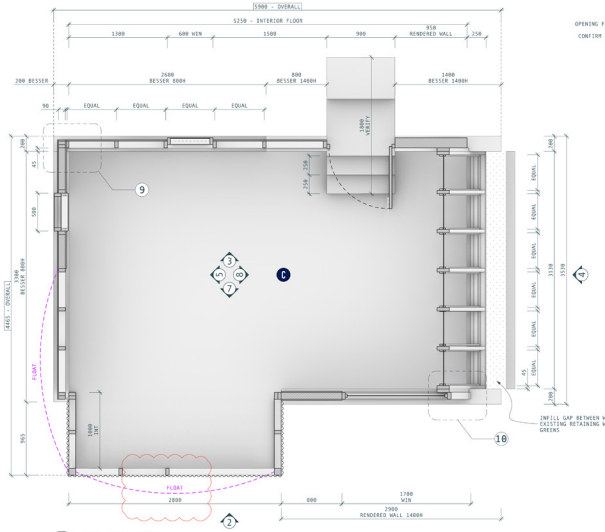
SCALE:
1:20@A1

CATHY WAS HERE

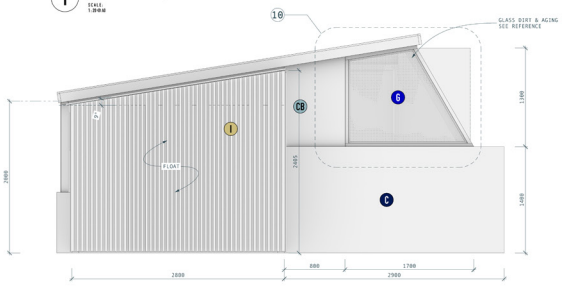
LAURA WITH DEAD CATHY

INT. LAURA'S HOUSE POOL SHED - PLAN & ELEVATIONS

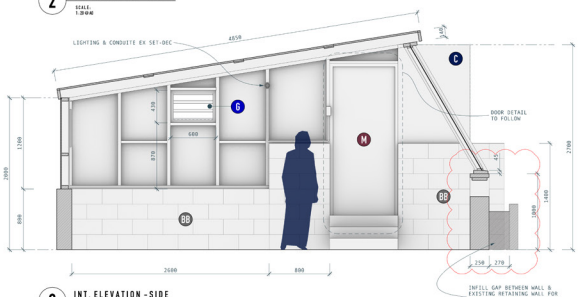
SET 001
DWG 011



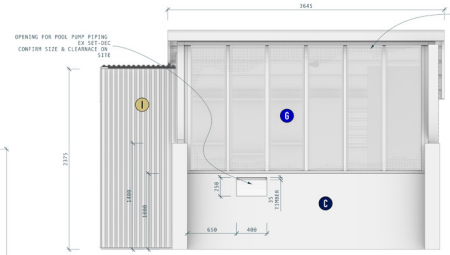
1 POOL SHED-PLAN
SCALE: 1:20@A1



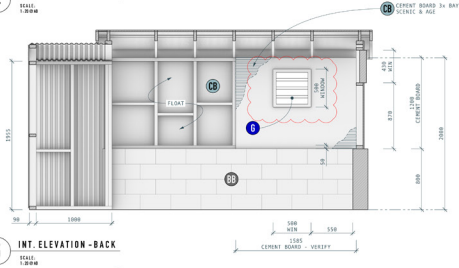
2 EXT. ELEVATION - SIDE
SCALE: 1:20@A1



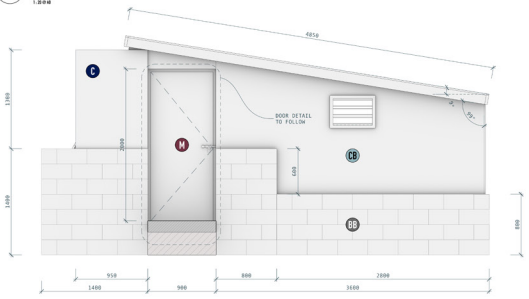
3 INT. ELEVATION - SIDE
SCALE: 1:20@A1



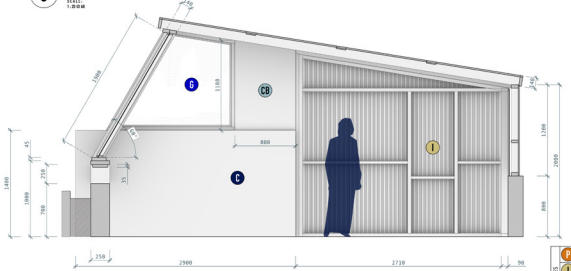
4 EXT. ELEVATION - SIDE
SCALE: 1:20@A1



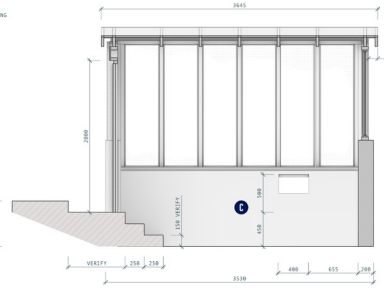
5 INT. ELEVATION - BACK
SCALE: 1:20@A1



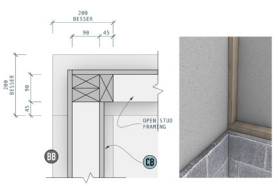
6 EXT. ELEVATION - SIDE
SCALE: 1:20@A1



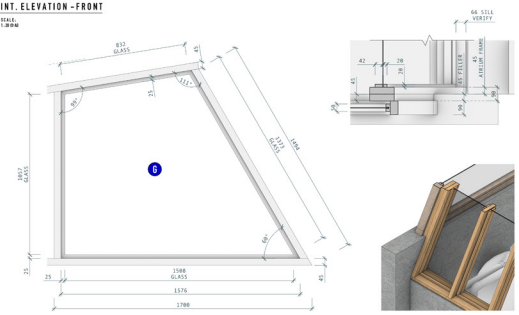
7 INT. ELEVATION - SIDE
SCALE: 1:20@A1



8 INT. ELEVATION - FRONT
SCALE: 1:20@A1



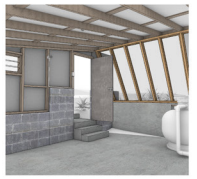
9 CORNER DETAIL
SCALE: 1:10@A1



10 CORNER WINDOW DETAIL
SCALE: 1:10@A1

REVISION NOTES

NOTES



1:20 0 500mm 1m 2m 3M

1:10 0 500mm 1M

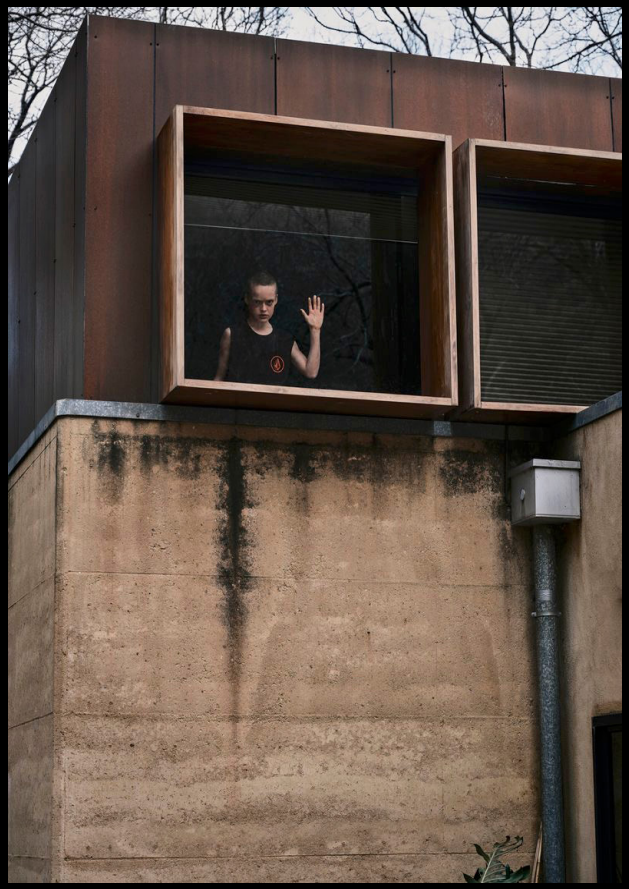
REV FOR CONSTRUCTION 17.05.24

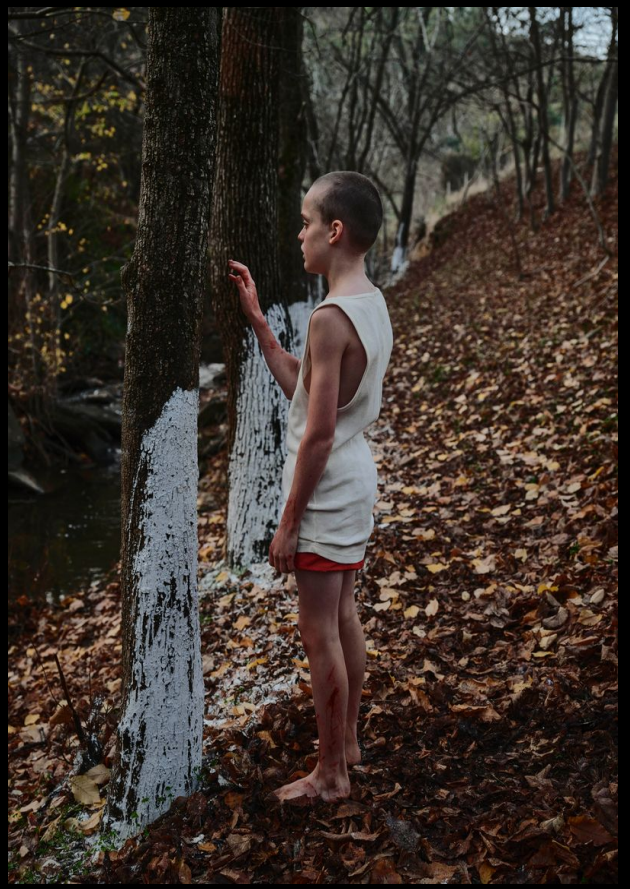
FINISHES			
P	PAINT	CB	CEMENT BOARD
I	CORRUGATED IRON	C	AS CONCRETE
G	GLASS	M	METAL
W	TIMBER	BB	AS BESSER BLOCK

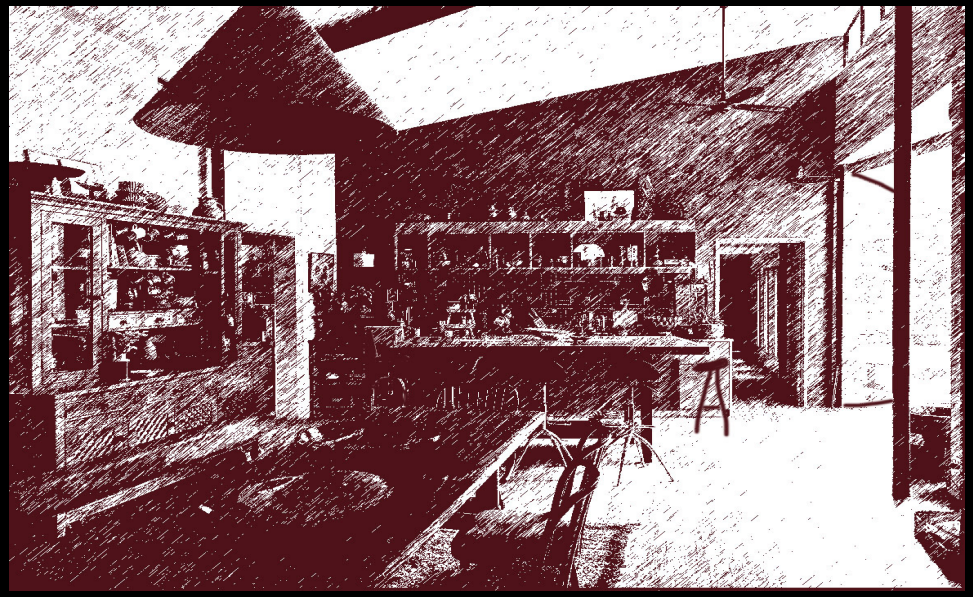
DISTRIBUTION			
DIRECTOR	CONSTRUCTION		STANDBY
PRODUCTION	SCENIC / PAINT		RIGGERS
ASST. DIRECTORS	SET DEC.	X	LOCATIONS
D.O.P.	PROPS		DFX
GAFFER / RIG LX	GREENS		VFX
RIGGING	GFX		
GRIPS	VEHICLES		

BRING HER BACK

SET TITLE		SET No.:	001
DWG TITLE		SHEET SIZE:	A1
STUDIO/LOCATION		SCALE:	1:10 / 1:20
PROJECTION DESIGNER:	DATE:	DWG No.:	011
PRODUCTION DESIGNER:	DRAWN	REV.:	A
SPV. ART DIR.	DRAWN		







INT LAURA HOUSE | KITCHEN

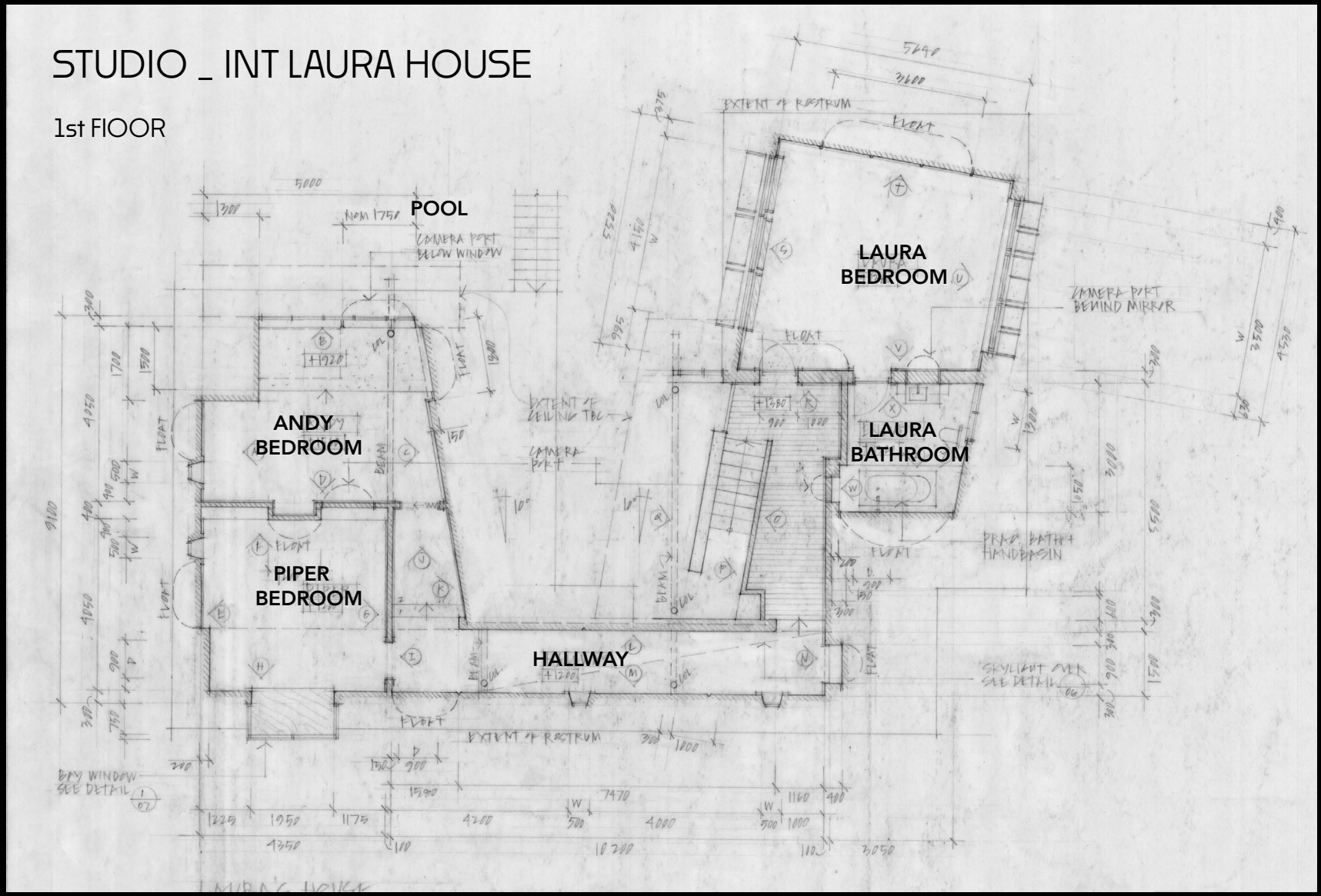
INTERIOR Deep rich earth colour palette

INT LAURA HOUSE | LIVING ROOM

INT LAURA HOUSE | LAUNDRY

STUDIO _ INT LAURA HOUSE

1st FlOOR



INT LAURA HOUSE | PIPER BEDROOM

INT LAURA HOUSE | STUDIO | PIPER & ANDY BEDROOM

INT LAURA HOUSE | STUDIO | LAURA'S BEDROOM

Popular Music The Will Live Forever

CATHY

PRODUCTION DESIGNER | VANESSA CERNE

SUPERVISING ART DIRECTOR | ERICA OCKENDEN

ART DIRECTOR & SET DESIGNER | MICHAEL BELL

ART DIRECTOR & SET DESIGNER | MAX NADIILO

CONCEPT ARTIST | HENDRICK GERICKE

SCENIC ARTIST | JOHN HARATZIS

GRAPHIC DESIGNER | SAM BARATT

SET DECORATOR | MADDY WORTHINGTON

BRING HER BACK

art dept