

|PRODUCTION DESIGNER:WILL HUGHES-JONES|SET DECORATOR GINA CROMWELL|SUPERVISING ART DIRECTOR DOMINIC DEVINE|

VISION QUEST

is the final chapter of the WandaVision trilogy. The story follows the reconstructed "White Vision". His core data and memories have been restored but he is suffering an existential identity crisis because he lacks any emotional connection to those memories. Vision dives deep into his own mind space and programming. With in his mindspace he interacts with human-looking avatars of the historic AI programs embedded in his code including J.A.R.V.I.S., F.R.I.D.A.Y., E.D.I.T.H. DUM-E and U, along with his creator, infamous Ultron. Vision's quiet life hiding in plain site is shattered when a bounty is placed on his head.

The primary challenge was to create "The Mindspace" that Vision retreats to, and lives with his other AI's. This needed to be a space that told the story but also had qualities that were other worldly, i.e. from the mind of an AI. Our approach was to look at what AI gets wrong and put it into the design and look of this Mindspace.

We were looking for sources that portrayed an AI quality but without using AI. Gustave Deutsch's film "Visons of Reality" was a fantastic reference that one of our Assistant Set Dec's Lou Lila Masson-Lacroix found. Along with referencing other artist, film makers, Architects such as Laurie Mallets house in Greenwich village, and Wes Andersons' "The French Dispatch"

With these strong references we built a composite set that had many practical visual tricks built into it. The Mindspace needed to react to Visions mental state and we wanted to push against the idea that it could be done in CGI. Instead of using wallpaper, Lycra was stretched on frames so we could make the walls morph and vibrate when called for.

Visual tricks were employed to create false perspective corridors, mechanised moving walls, revealed the inner workings of the house along with the glitches you find in AI representations.

The Mindspace represented Visions safe space, so what was out of the windows was a conundrum. We settled on a version of a screen saver, as that is what a computer has as its primary visual when in a dormant state. We decorated the house with colours devoid of texture as much as possible, so it created a nod to the original graphic novels but also retain that other worldly feeling.

Repeating props and imagery throughout the set were used as an AI render would. Only 3 types of plants in the house repeated numerous times, as well as pictures of props as artwork beside the real thing. Other prop makes included, a life-size statue of Caesar but with 6 arms, again like an AI glitch. Our aim was to create a house that had a sense of realism but juxtaposed with fantasy. If you took the real humans out of the space and replaced them with animations it would still work.

As well as "The Mindspace" there was the real world to tackle. Taking us from Scotland to London to southeast Asia. Again, reference was key, the forbidden city in Kowloon served as our guide to recreating Madripoor, a set that has appeared in other Marvel shows. The challenge was to repurpose a standing set at the studio. A large portion of the upper section was problematic as it was blue screen, it was also America not Southeast Asia. The solution was to build a large, elevated train track through the middle which served as a framework to hang our dressing off and hide the blue screen section. As you can see from the presentation this was just a small part of the world we created. We are extremely proud of the finished article. it fits very well within the Marvel Cinematic Universe but equally stands alone as its own proud story.

Supporting Statement by: **Production Designer Will Hughes-Jones** Category: **TV Drama Band 4 Programmes category**

|THE MINDSPACE| |KITCHEN |

CONCEPTS|BY PIXOLOID|







CONCEPT ART



CONCEPT ART







CONCEPT ART



|THE MINDSPACE| |SECTION AND DINING ROOM|













|CONCEPTS BY LEWIS PEAKE AND PIXOLOID|





CONCEPT ART





|THE MINDSPACE| |LIVING ROOM |

CONCEPTS BY |LEWIS PEAKE|















CONCEPT ART









|THE MINDSPACE| |ENTRANCE HALL |













|THE MINDSPACE| |ULTRONS LOFT |

CONCEPT BY |LEWIS PEAKE|







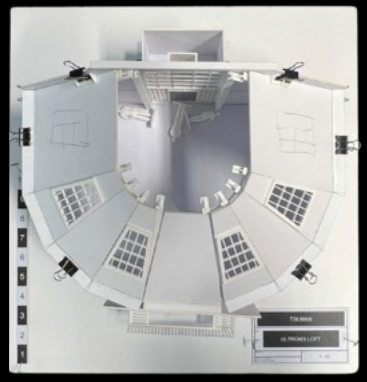




|THE MINDSPACE| |ULTRONS LOFT |

CONCEPT BY |LEWIS PEAKE|

















|THE OLDE SYLKIE|

CONCEPTS|BY PIXOLOID|













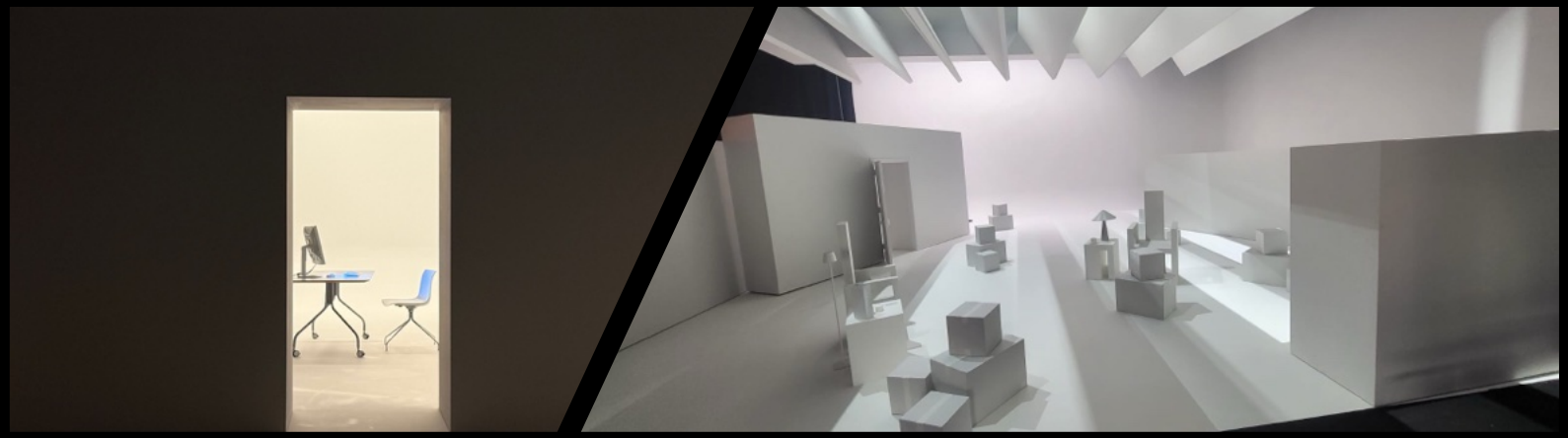


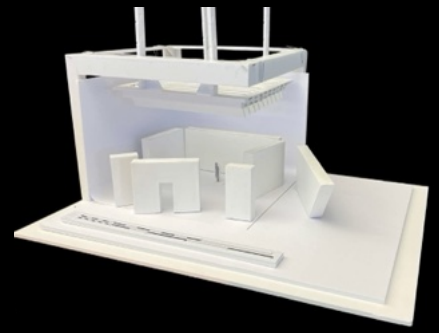


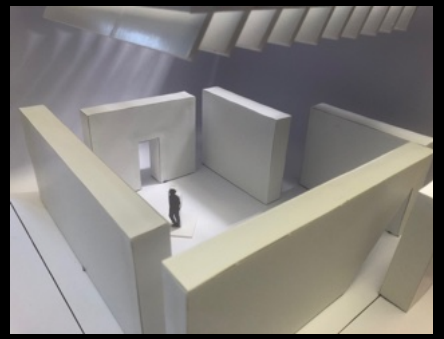




|JOCASTAS MINDSPACE|













|THE LIMINAL SPACE|







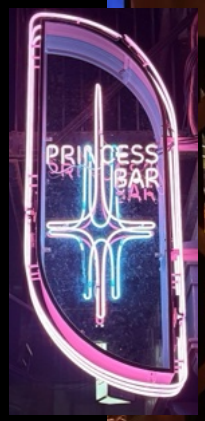
|CONCEPTS BY PIXOLOID|





CONCEPT BY |SIMON McGUIRE|

|MADRIAPOOR|























|GRAPHICS|


THE
OLD
SELKIE


SPAGHETTI
№ 00101
Binary


SINCE 1968
Mindston
ORIGINAL
PICKLE


Scrub Vision




VISION
NITRATE
NEGATIVE
CLASSIFIED:
HACKED
SWORD FILES
16 mm



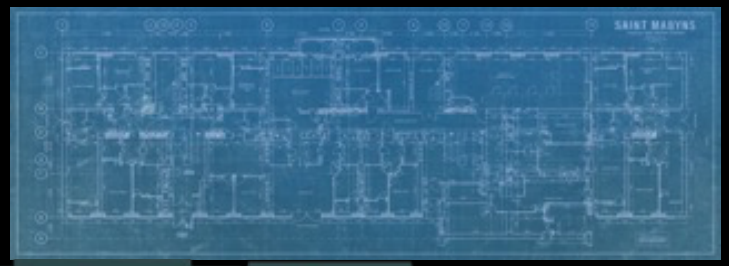

VISION TODAY
Tech giant murdered. 'Shrike wings' burnt beneath victim baffle police
Hunt for stolen adamantium continues
Hammer stocks make suprising comeback as Rand Enterprises rallies
Edinburgh festival saw record turnout last year despite economic pressures
Fat Thor musical panned as 'shameless' and 'insensitive'




FORTIFIED
GeoFence
FIREWALL


Little Vision's Pizza


VISION


SAINT MADYNS


RAM
RANDOM ACCESS MEMORY
90
340g




Vision's
CORE OATS
ORIGINAL
Vision's
CORE OATS
ORIGINAL


Vision's
FIBRICS
Vision's
FIBRICS


Vision's
COMPACTIFIED
Vision's
COMPACTIFIED
MINDSTONE
MADE WITH INFINITY HERBS
MINDSTONE
MADE WITH INFINITY HERBS
SOUP
SOUP

THE MINDSPACE| |EXTERIOR |

CONCEPT BY| PIXOLOID |









