

## BANG 2 Bill Bryce Production Design Notes



### Dai's Mountain Bike Workshop Merthyr Mawr

This set was the first main character location to be shot on Bang 2 and I wanted it to really set the tone visually for the series. We had in effect two weeks prep to recce, discuss, obtain all the dressing and then dress the location over three days. At the same time work was taking place at Port Talbot, converting the old school interior into hopefully a believable representation of a Police Station

The barn we were using was completely empty and had no windows, we had to construct two sets of large timber double doors front and back that could be used to provide plenty of natural daylight and add to our detail practical work lights as dressed. This gave us a great contrast between the rich greenery outside and the brooding feel inside. The existing gaps in the lap boarding which covered the barns main timber frame again allowed natural light to add to the atmosphere.

Being our first major location up and such a heavy dress I was conscious of keeping the financial side under control as at that point we only had half the scripts to work with. We had to spend on construction and then used a source of mine to provide most of the furniture. The cycling stock was a mixture of props hired from a real mountain bike business, a council run charity and purchased props. These sources helped provide us with the detail props and some graphics required to help sell the location as a real business. The main body of the biking images and graphics were created by our own graphics designer.

With such a large area to dress, I proposed that we break the space up into about six functional units but still keep the area partition free to allow the Director to use as much depth and foreground as possible. By hanging and

suspending dressing and bikes from the existing beams we gave the camera plenty of options to work with.

The doors were constructed and hung then painted to match the existing barn, coolie lighting was provided inside along with detail lighting and over door lights outside.

During dressing my initial plan had to be re thought with the workshop space and the living area being swapped over as the ground on one side was far too uneven for the actors to deal with. I proposed a change to Phil our Director and by adapting to our new layout it worked out well.





### Police Station and Major Investigation Room Port Talbot School

The proposed Police Station was a disused school which was also our Production Base for bang 2, so allocating the rooms to the different departments and deciding on our required sets was our first task. Apart from the fact that virtually all the rooms we wanted to film in were bright sunflower yellow the corridors gave us great depth the building had character.

Director Phil John, DOP Bjorn Bratberg and I discussed the look and feel of the Police Station, and I liked the slightly retro feel of the series one. I wanted to keep a sense of continuity and carry that on maybe with a few subtle changes here and there, we all liked the idea of combining retro wood paneling with dark wall colour that would add to the brooding feel of the series.

We created two Interview Rooms, a Main Reception Area, DNA Sample Room, Three Corridor Areas, Locker Room and Major Investigation Room. The Main Interview Room was converted into an Evidence Room and our Producer Catrin's office was used as the Locker Room then as a Private Hospital Room.

I decided to utilize existing interview room windows to make use of natural daylight and cover with mesh to give a feeling of a completely secure room. Adapting what we had to work with was demanding but I had designed three Police drama's previously for "Trial and Retribution" and the S4C production "Y Glas" and really enjoyed the challenge as it all unfolded. We had painters working on our set for three weeks solid and had to keep the main shoot serviced at the same time. Fortunately my Art Department team and Scenery Contractors stepped up to the plate when required. Along with Prop master Mike and his dressing crew we moved the dressing along efficiently, and we completed rooms with our schedule requirements in mind finally dressing the Major Investigation Room ready for filming.

I wanted to provide three working areas within the Major Investigation Room.

The Evidence Board, the focus of the room which required detailed scene of crime images from all our scripted murders, some were created as a cheat as they were required in the Investigation Room before we shot the aftermath. Morgan's Office had to be created away from where the other main police cast were located to help isolate Morgan, this was created by screening off the existing school stage with retro timber partitioning and angled glazing, dressed as the script required.

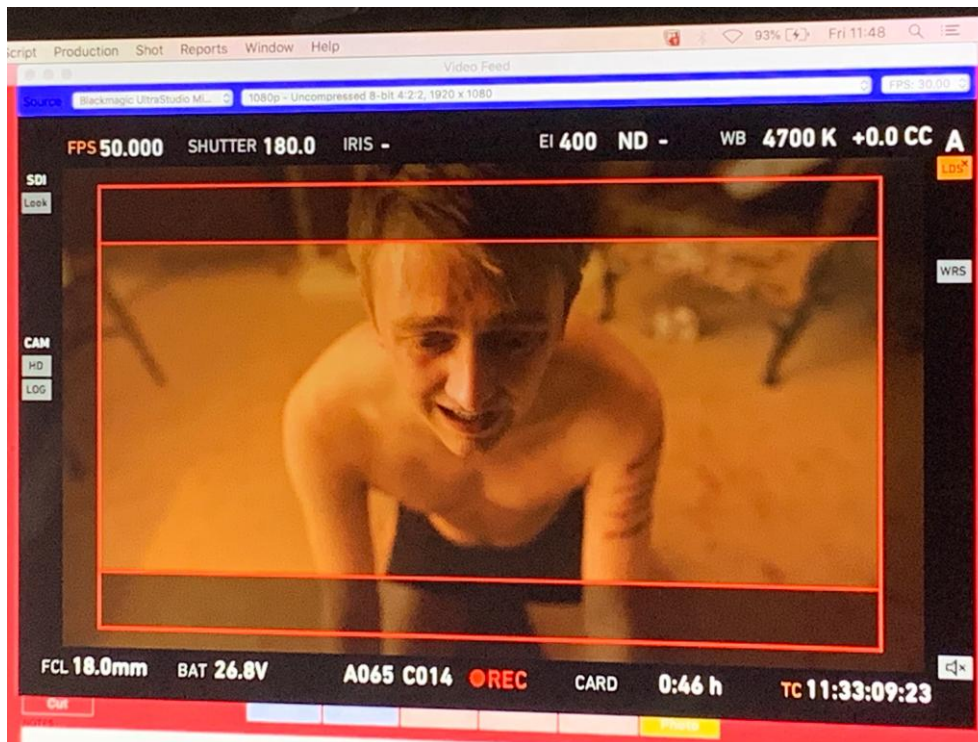
The Main Working Area, I wanted to give the impression of a room that had been well used, again in keeping with the slightly retro feel, well used furniture and detail dressing combined with up to date laptops.

I wanted to give the actors and camera room to move without endlessly moving furniture and dressing around, and we positioned our main police characters where we would make the most of back ground depth.

Controlled lighting was achieved through the existing large side windows by means of daylight lamps set within a huge blackout tent, old desk lamps were used as the main detail light with overhead strip lighting again provided by Bjorn.

All the Police Station areas have been decorated and dressed with one main aim and that was to provide the Actors and camera with a background that doesn't become overbearing and distract from performances. By making our wall colour dark, the Actors become the main focus of the piece.





### Harri's House Port Talbot

In story terms our killer Harri has been living in what was his mothers old home which she in turn had inherited from her parents.

So again this gave us an opportunity to create a slightly odd interior from times past, the location was very plain and bearing in mind we were being asked to treat the living room as a blood room we had to accept that we were using our painters again.

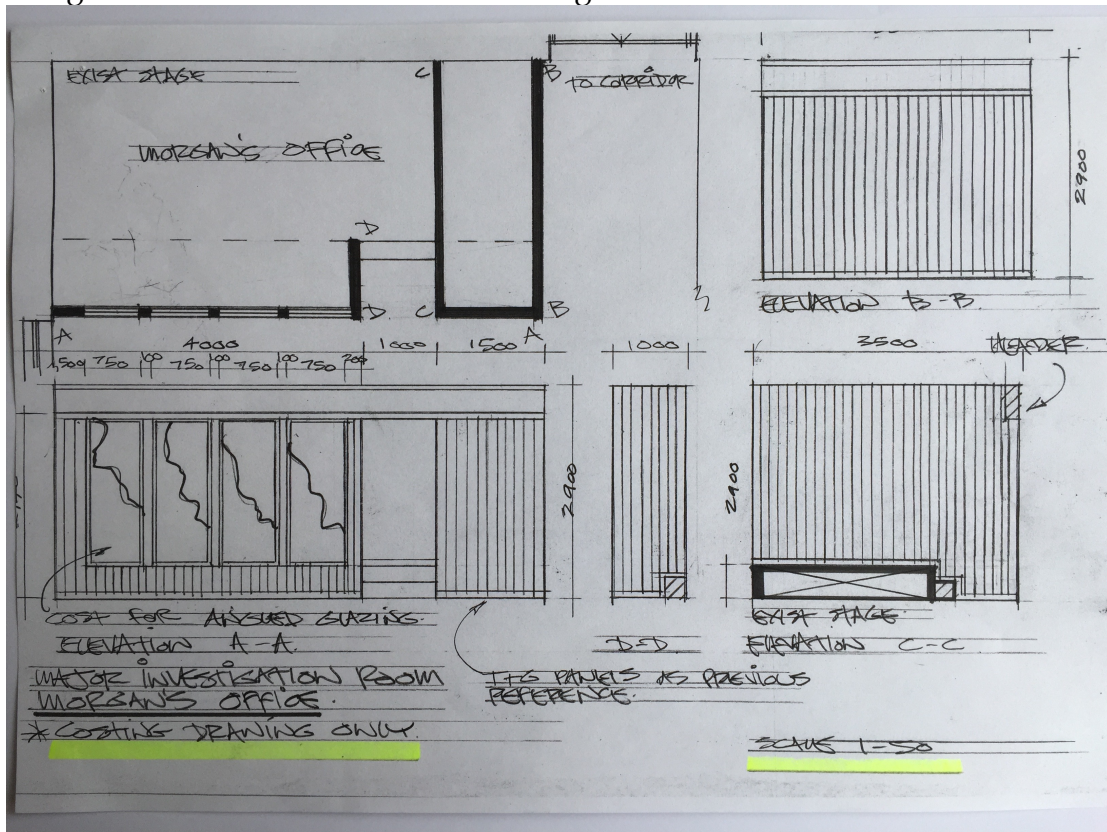
I added period detail in the living room and hallway by applying Arিতে panels cut to size then wallpapered over and heavily aged down along with the now blue walls that would help to show the blood then make re instatement a but easier.

The dressing was chosen with Harri's grandparents taste in mind, very simple props and fabrics with a sixties/ seventies feel. The kitchen and murder/ bomb prep area again were dressed with the old folk in mind and odd animal photos and ethnic tribal face paint images provided to add depth to Harri's look when he retreats into his trance like cutting state.

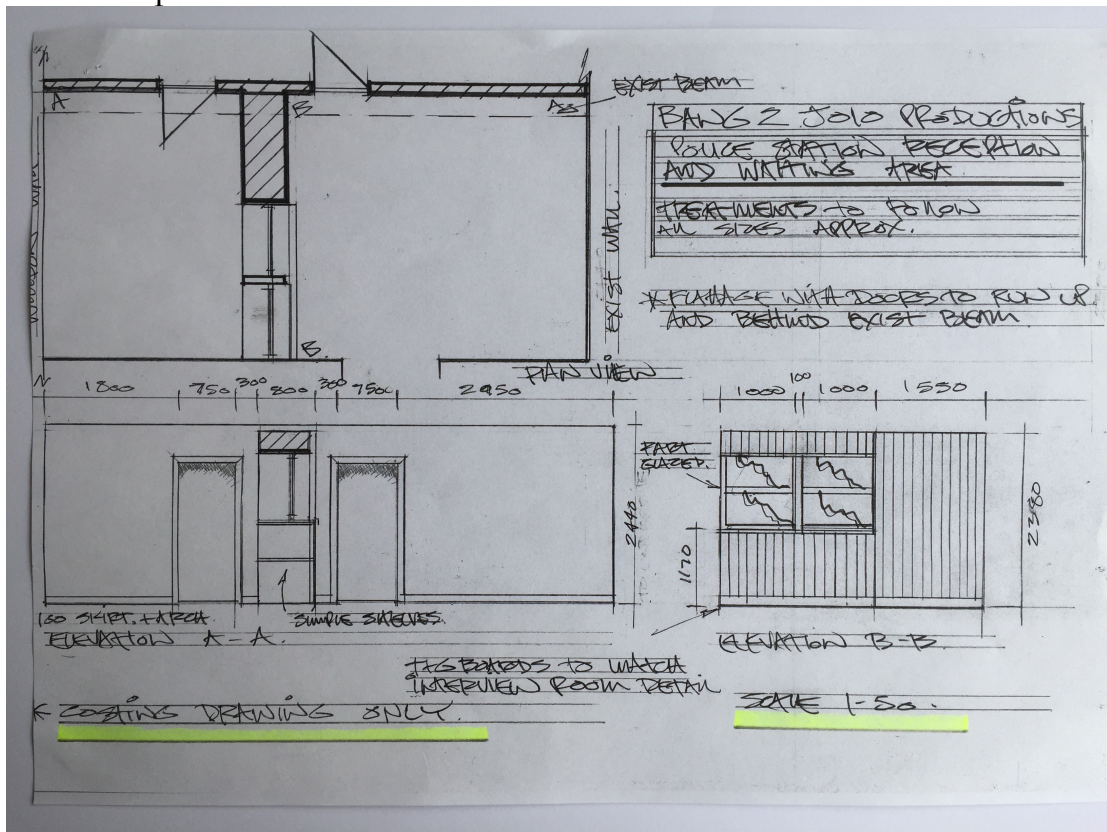
The above two areas within the house were designed as a complete contrast to Harri's Spider Chart Room used to plan the murders of the alleged rapists to be seen in a later episode this is Harri's own creation a labour of love or in this case, hate and revenge. His obsession will have to appear total, every wall is to be covered in rambling notes and scribbles as well as the windows and ceiling.



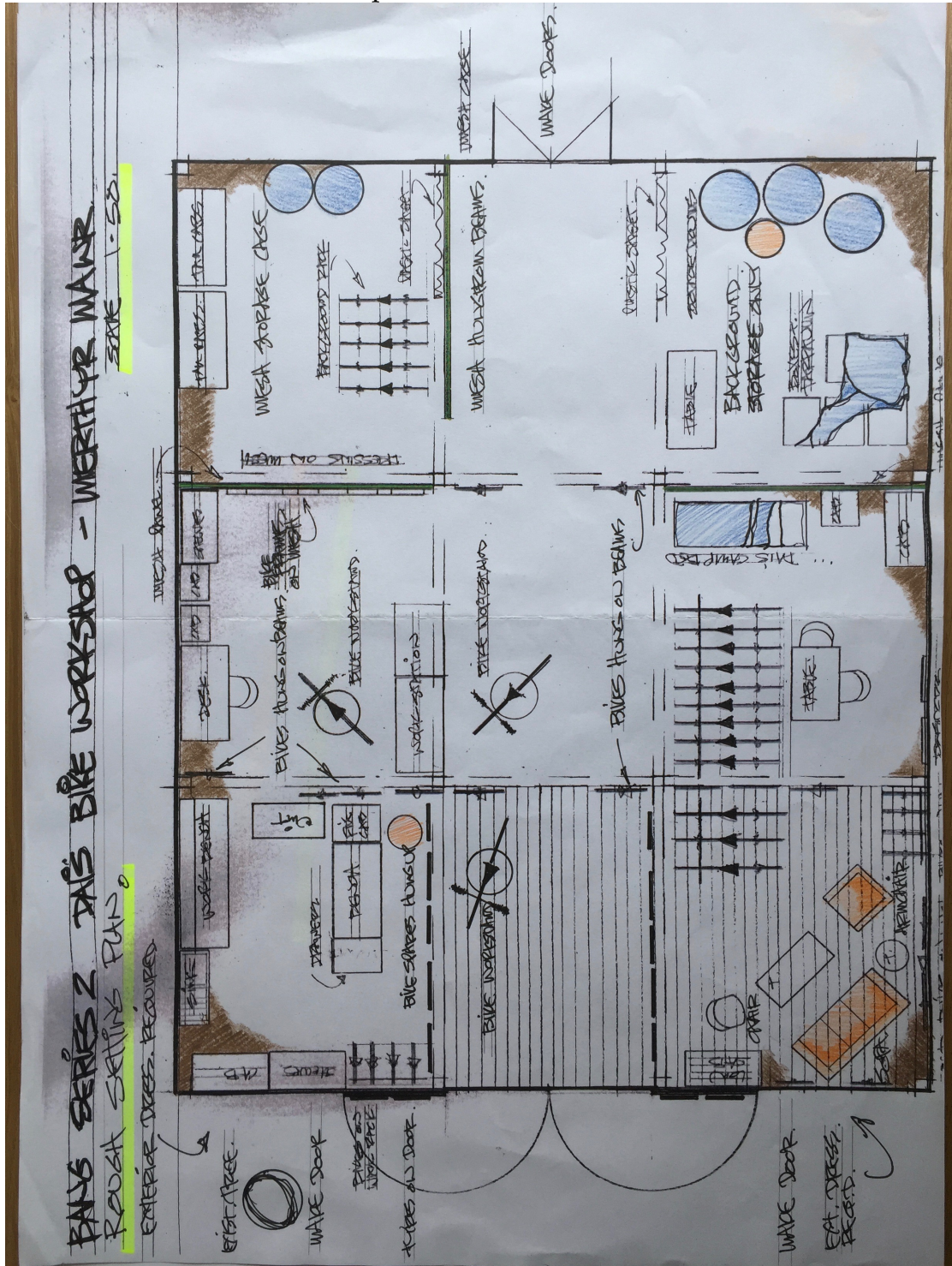
**Rough Sketches and Working Drawings**  
**Morgan's Office within the Main Investigation Room**



**Main Reception**



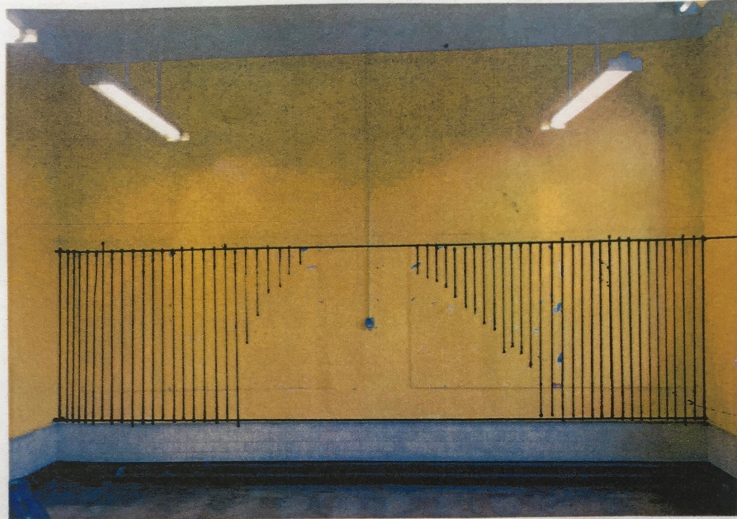
Dai's Mountain Bike Workshop - Forks and Shocks





Main Interview Room

MAIN INTERVIEW ROOM  
WOOD PANEL DETAIL AND WINDOW DETAIL



HIG. PERRO STYLE WALL PANEL.  
TEXT IS REF IMAGE.

BOX IN TOP 2 PANES.  
+ APPLY CHAMFERED  
PANELS

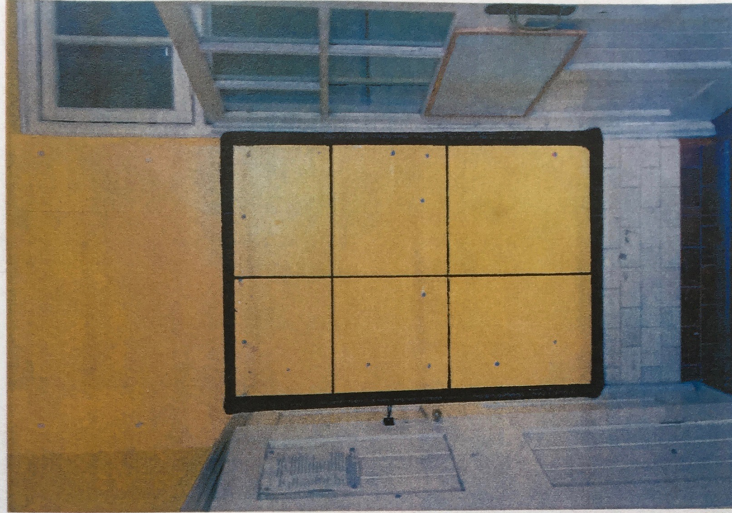
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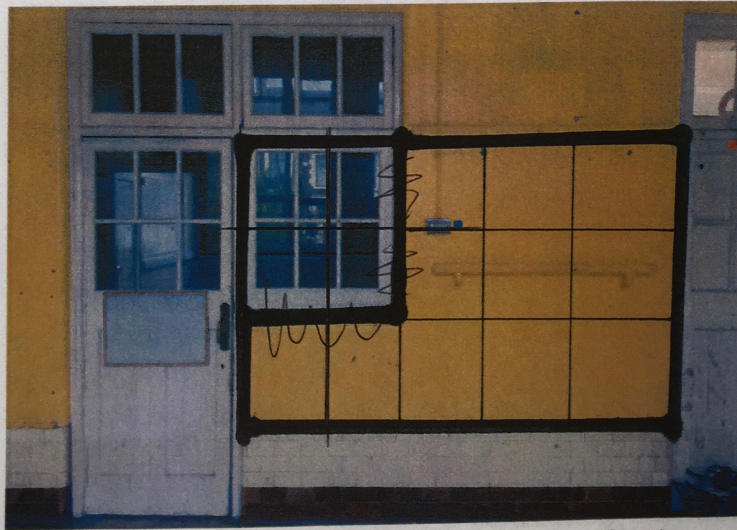
END WALL WITH CHAMFERED MDF PANELS (ROUTED).  
APPLY 2" MESH OVER BOTTOM WINDOWS  
AFTER UPVC IS SPRAYED DARK GREY.

Main Interview Room

MAIN INTERVIEW ROOM  
MOCK ACOUSTIC TIE PANEL DETAILS



ROUTED MDF PANEL WITH  
SHADOW CHAMFERED EDGES.  
AS SOUND PROOFING.



ROUTED MDF PANEL WITH  
SHADOW CHAMFERED EDGES  
AS SOUND PROOFING.

Bill Bryce  
Production Designer  
For Joio (Bang2) Ltd