

Sarah Greenwood

shapes the psychological



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In *Hanna*, Saoirse Ronan reteams with *Atonement* (2007) director Joe Wright to play the titular character: a teen trained by her rogue CIA father, actor Eric Bana, as an assassin in the freezing Finnish wilderness. They seek retribution on Marissa, his former CIA handler, a ruthless figure played by fellow Australian star, Cate Blanchett.

Shot primarily on location in Germany, Finland and Morocco, this isn't merely an exercise in globetrotting espionage. The locales and sets are rife with symbolism, emblematic of the characters' journeys and their psychological states. Id and ego become metaphorically translated into architecture that captures the underlying cyclical themes of revenge, life and existentialism.

Production designer Sarah Greenwood visually manifests this at an early stage with the design of a circular CIA bunker and its holding cell, eliciting

a constant reminder of being watched that amplifies emptiness and loneliness. Here Hanna lies trapped, surveilled intently through an inset dado line of fisheye lenses. Behind those cameras, Marissa watches in horror as the young Hanna, once her genetic experiment, assassinates a Marissa doppelganger and flees through a structure of juxtaposing cylindrical forms.

Dropping through a hatch into the bunker's cavernous lower levels, the set transitions to a real-world locale: Berlin's Windkanal, part of an aerodynamic park built in 1932. The pursuing soldiers cast sinister, broken shadows across the wind tunnel's massive vertical louvers, producing a scene that appears like a perversion of Tadao Ando's architecture, where Hanna breaks free from the circular constraints and into the bright Moroccan desert.

Beyond the monumental aesthetic and archetypal geometric shapes, there's an existential quality infused with symbolism, reminiscent not only of Tadao Ando, but more so Louis I. Kahn's work.

His architecture instilled a psychological and metaphysical significance, apparent in the Salk Institute, that transformed the common basement lab into a transcendent space capable of influencing the psyche and inspiring scientific research.

In one scene, a series of stacked, open shipping containers, becomes a makeshift interrogation prison for family members that Hanna traveled with. A hired CIA hitman insidiously whistles as if channeling psychopath Hans Beckert at the storefront windows in Fritz Lang's 1931 classic *M*. Gradually the settings become less subversive, subtly recalling the expressionist sets of such films as *The Cabinet of Dr. Caligari* (1920).

In the film's conclusion, Hanna finds herself in Berlin's abandoned Spree Park amidst a field of derelict dinosaur statues and a Grimm house. Here she comes face to face with Marissa, aptly emerging from the mouth of a wolf. But who is the real wolf?