



FOR YOUR CONSIDERATION

**BEST PRODUCTION DESIGN**

PRODUCTION DESIGNER  
**MARK SCRUTON**

SET DECORATOR  
**DAVID MORISON**

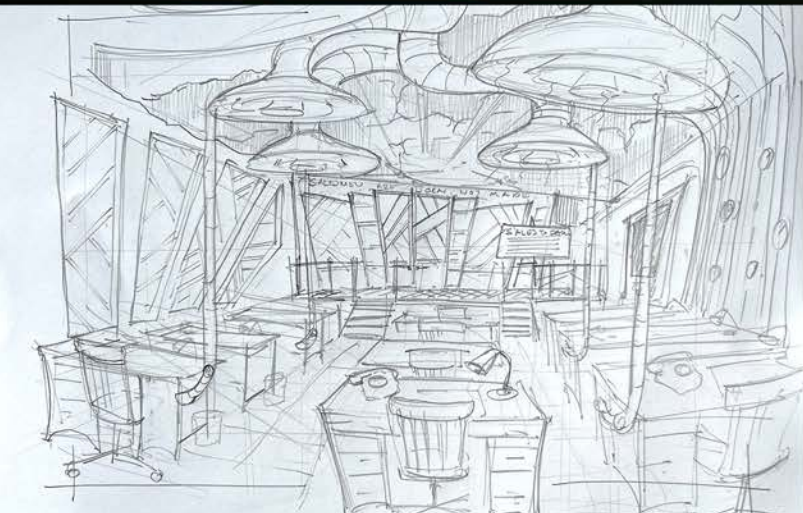
## THE BOILER ROOM

The first set to be designed was the Boiler Room, which served as a pivotal reference point for the direction Tim wanted the overall design to take. For me, the concept of a “boiler room” had a double meaning; it symbolized both the high-pressure atmosphere of a relentless sales environment and the literal industrial feel of a boiler room, complete with massive vents and stalactite-like pipes that heightened the intensity of the space.



## THE BOILER ROOM

Each desk in the set was custom-made slightly oversized to make the "shrinkers" feel closer to a normal scale. The windows were inspired by a 1930s Art Deco motif, adding a fractured aesthetic to the space that mirrored the distorted checkerboard floor. The decor was intentionally chaotic, combining kitschy ephemera with the mundane elements of a typical municipal office to enhance the sense of disarray and contrast within the space.



## THE CHURCH INTERIOR

Intentionally designed as a neutral space, The Church was defined by bold, strong shapes that created a stark contrast to the chaotic underworld, making Beetlejuice's invasion feel more jarring and amplifying the ensuing madness. Built entirely on stage, the set needed to accommodate low-angle shots and flying sequences, requiring a complete build that could handle complex wire and sfx work. This setup included a rig for the tiny cloud and a rain system, adding layers of visual and technical complexity to the space.



## THE CHURCH EXTERIOR

For scheduling reasons, the church exterior needed to be shot in London, so we constructed it in a picturesque, self-contained valley in West Wycombe, just outside of London. The location was carefully chosen to feel as though it was just over the hill from Winter River, seamlessly connecting the settings. The crypt was built, complete with a hidden entrance to the underworld. To enhance the autumnal feel of the scene—despite filming in midsummer—truckloads of autumn leaves were brought in to dress the site, transforming the area and giving it the seasonal feel we needed.



## 1300 FLASHBACK

The flashback sequence was crafted to evoke the aesthetic of an early Italian horror movie, with each vignette presented as a unique set piece designed for a single, striking angle. Classic techniques like cut-outs, scenic paintings, and forced perspective were used to create a dramatic, vintage look. The sets were painted to achieve an optimal effect when filmed in black and white, enhancing the eerie, nostalgic feel. Limited space on stage often required the camera to be positioned between other larger sets to achieve the appropriate distance, adding a layer of technical challenge.



# DEETZ HOUSE

## EXTERIOR

Tim placed great importance on building the Deetz house on its original hill in East Corinth, Vermont, to capture the authentic setting. The house was restored to reflect its colonial grandeur before being shrouded in a dramatic black veil. This transformation required two weeks of careful work, with large quantities of specially chosen fabric draping the entire structure. Sourcing the fabric was a considerable undertaking, as the vast amount needed had to be gathered from suppliers around the world.





# DEETZ HOUSE INTERIOR

How do you top what was done in the first film? Revered for its originality, the house transitioned from flowery chintz to extreme modernism. Exploring ideas with Tim, including some of the more extreme design trends in America at the time, the answer lay, as always, in the story. The house needed to reflect the family's evolution over the past 30 years since we last saw them, maturing the established aesthetic from before. Gone was the post-modern revamp inflicted on it by Otho. Instead, the house was restored to its original Colonial styling with a modern contemporary twist.





## DRY CLEANERS EXTERIOR

One of the initial sets designed, this piece showcases my design approach: preserving the essence of the real world while layering on the surreal aesthetics of the underworld. Constructed as a seamless composite of both exterior and interior, the set was filmed without any digital extensions, embracing a theatrical, authentic atmosphere that grounds the fantastical elements within a tangible reality.



# DRY CLEANERS INTERIOR



DRY CLEANERS  
INTERIOR





## JACKSON'S OFFICE

Jackson's office was crafted as a layered pastiche—a replica of the movie sets the character, a former actor, once inhabited. This nostalgic space was filled with acting trophies and franchise posters, reflecting Jackson's past career and his attachment to his former roles. The set design aimed to evoke a blend of film noir, *NYPD Blue*, and *CHiPs*, via William Cameron Menzies.



JACKSON'S OFFICE  
RECEPTIONIST



## JEREMY'S HOUSE INTERIOR

Jeremy's interior was constructed on stage in London, designed to evoke a slightly surreal, labyrinthine atmosphere. The sets were intentionally crafted to feel as though they were trapped in the past, creating a sense of nostalgia and mystery without revealing the plot twist. This careful design choice helped to immerse the audience in the character's world while maintaining an air of intrigue throughout the unfolding narrative.



## JEREMY'S HOUSE EXTERIOR

The exterior of the house was filmed in Melrose, Massachusetts, chosen for its ideal look and geography to capture the bike crash sequence. Its backyard provided the perfect space to construct both the tree and treehouse in precisely the right positions. For the Halloween sequence, the entire neighbourhood was dressed to set the scene for Astrid's bike ride.





## PASSPORT & IMMIGRATION

This scene was designed as one of our key moments to showcase a grandiose, expansive space in the underworld, inspired by the universally dreaded experience of immigration queues. The setting was envisioned as a massive fissure in the rock, split open to accommodate an endless stack of filing cabinets tended by tireless skeletal clerks. This haunting yet bureaucratic space captured the darkly comic monotony of the underworld, adding both scale and satire to the environment.





# PASSPORT & IMMIGRATION





## CORRIDORS

Already established in the original film, the underworld's corridors draw heavily from German Expressionism, a style we expanded upon by adding Escher-like twists. Mirrors and forced perspective were strategically incorporated to heighten the sense of disorientation, creating a maze-like effect that confuses the audience and deepens the surreal atmosphere of the space.



## SOUL TRAIN

The Soul Train served as our take on a musical interlude, blending elements from iconic train stations in Stockholm, New York, and London to create the underworld's own passage to the great beyond. This fusion brought a distinct, otherworldly character to the train, embodying a vibrant and eerie journey through the afterlife.



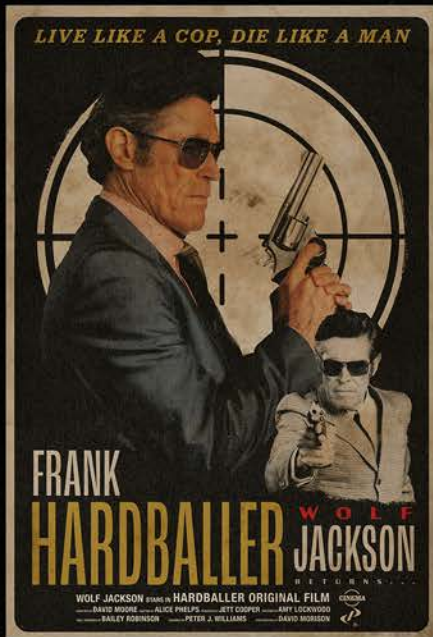
# SOUL TRAIN



## HOSPITAL ROOM

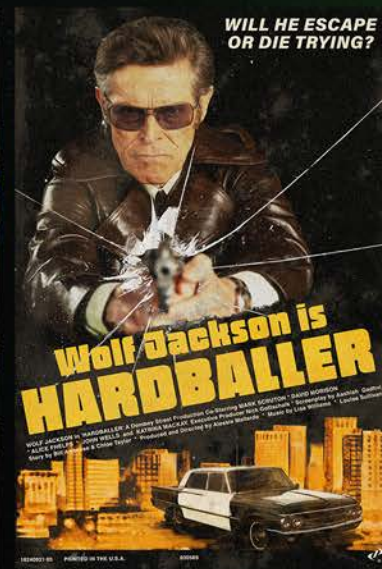
The hospital room, rendered in pristine white, was designed to resemble a princess's bedroom, creating a romanticized, dreamlike setting for the film's ending. This ethereal space offered a striking contrast to the bloodbath that unfolds, amplifying the impact of the final scenes.





# GRAPHICS

Graphics played a crucial role in shaping the design aesthetic, ranging from grimy flyers and morbidly mundane calendars to the chaotic visuals of the Soul Train. These elements added a subtle layer of humor for the keen-eyed viewer and helped convey essential story points, enriching the background with details that were both darkly comedic and narratively significant.



## ART DEPARTMENT

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CONCEPT MODELLER **FRANCESCA TESEI**

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ART DIRECTOR **ALEX BAILY**  
ART DIRECTOR **WILL HOUGHTON-CONNELL**  
ART DIRECTOR (LOCATIONS) **KIRA KEMBLE**  
ART DIRECTOR (US) **PAUL RICHARD**

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CONCEPT ARTIST **ROB BLISS**  
CONCEPT ARTIST **EVA KUNTZ**  
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CONCEPT ARTIST **DERMOT POWER**

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GRAPHIC DESIGNER **MAISIE ROBINSON**  
GRAPHICS ASSISTANT **ZOWIE ROXANNE**

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SET DECORATOR (UK) **DAVID MORISON**  
SET DECORATOR (US UNIT) **LORI MAZUER**