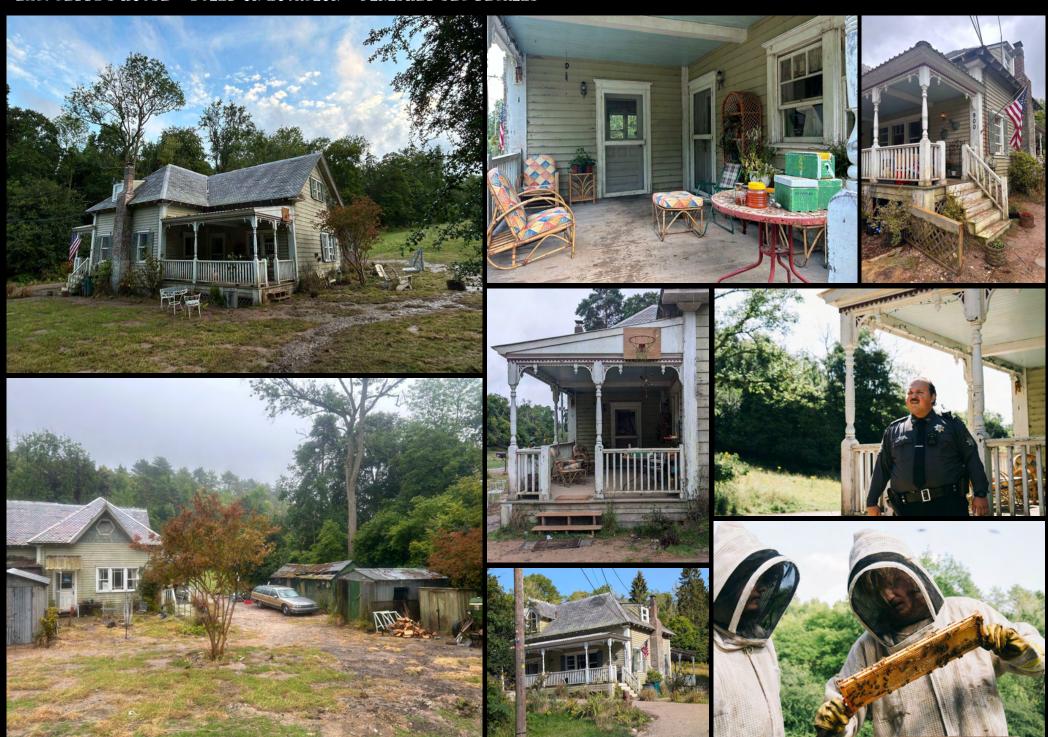


EXT. TEDDY'S HOUSE - BUILD ON LOCATION - BUILD PROGRESSION





INT. TEDDY'S HOUSE - BUILD ON LOCATION - CONCEPTING



















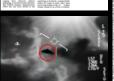
INT. TEDDY'S HOUSE GROUND FLOOR - BUILD ON LOCATION - FINISHED SET DETAILS





























INT. TEDDY'S HOUSE FIRST FLOOR - BUILD ON LOCATION - FINISHED SET DETAILS















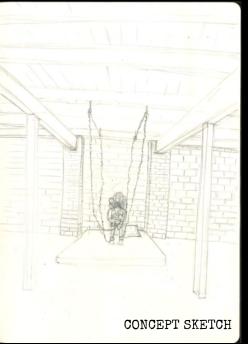


INT. TEDDY'S BASEMENT - BUILD ON LOCATION - CONCEPTING







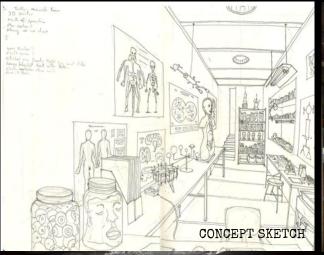




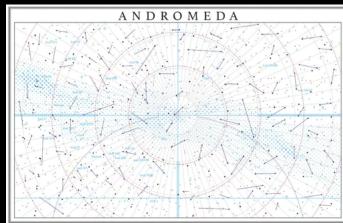
INT. TEDDY'S BASEMENT - BUILD ON LOCATION - FINISHED SET DETAILS



INT. TEDDY'S RESEARCH ROOM - BUILD ON LOCATION - CONCEPTING & FINISHED SET DETAILS

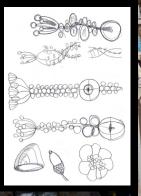




















INT/EXT. MICHELLE'S HOUSE - DRESSED LOCATION - FINISHED SET DETAILS





EXT. AUXOLITH BIOMEDICAL HQ - DRESSED LOCATION - FINISHED SET DETAILS











PARKING

NOTICE:

All vehicles and individuals without a keycard must report to security check point before entry.













INT. AUXOLITH BIOMEDICAL HQ: LOBBY & OFFICES - DRESSED LOCATION - CONCEPTING & FINISHED SET DETAILS









CONCEPT ART







NORTH

- 3 Regulatory Affairs Quality Control
- 2 Leadership Research & Development
- 1 Clinical Development Production

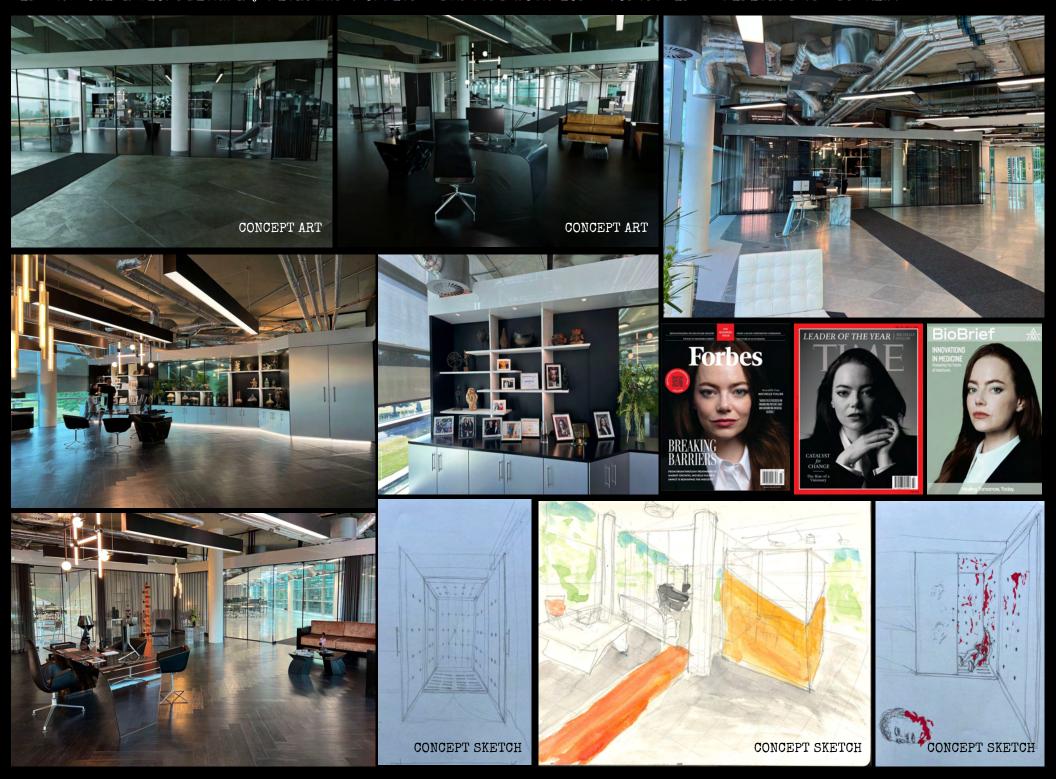
SOUTH

- 3 Pharmacovigilance Medical Affairs
- 2 Legal Finance
- 1 Media Relations Human Resources





INT. AUXOLITH BIOMEDICAL HQ: MICHELLE'S OFFICE - DRESSED LOCATION - CONCEPTING & FINISHED SET DETAILS





EXT/INT. AUXOLITH FULFILMENT CENTRE - DRESSED LOCATION - FINISHED SET DETAILS



















INT/EXT. CARE FACILITY - DRESSED LOCATION - FINISHED SET DETAILS















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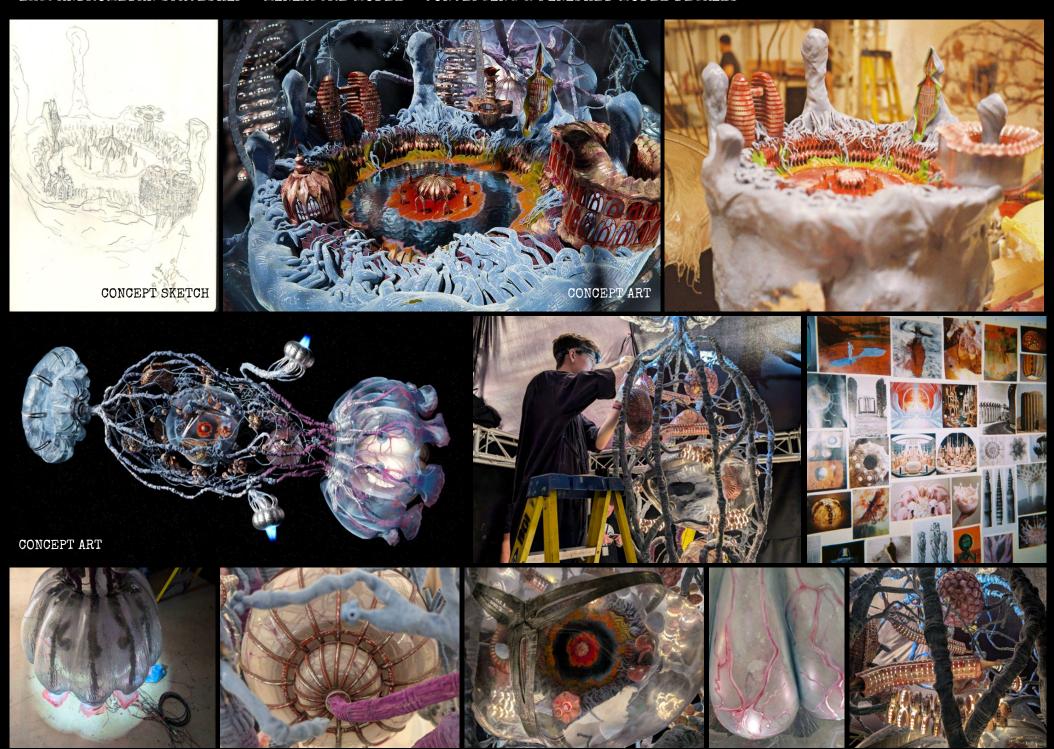
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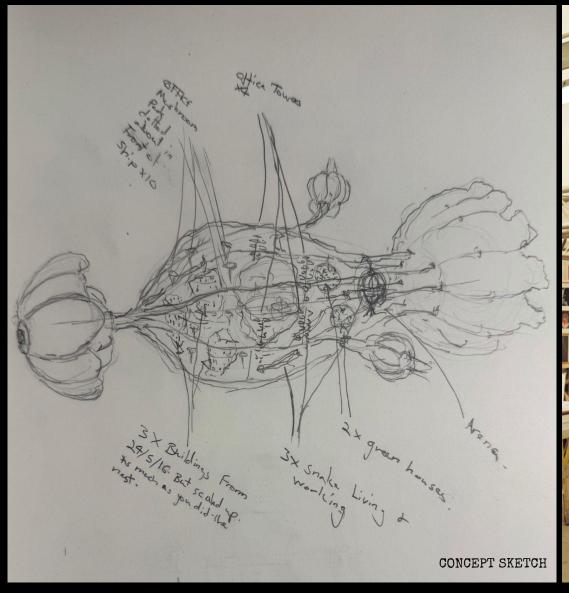








EXT. ANDROMEDAN SPACESHIP - MINIATURE MODEL - FROM CONCEPT TO FINISHED MODEL

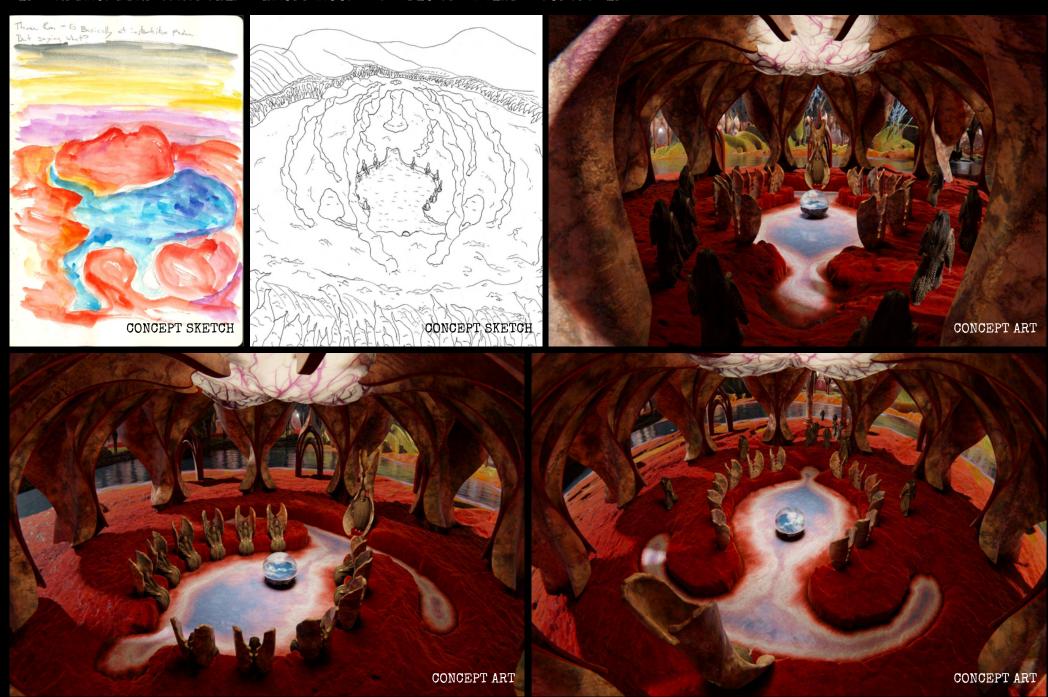




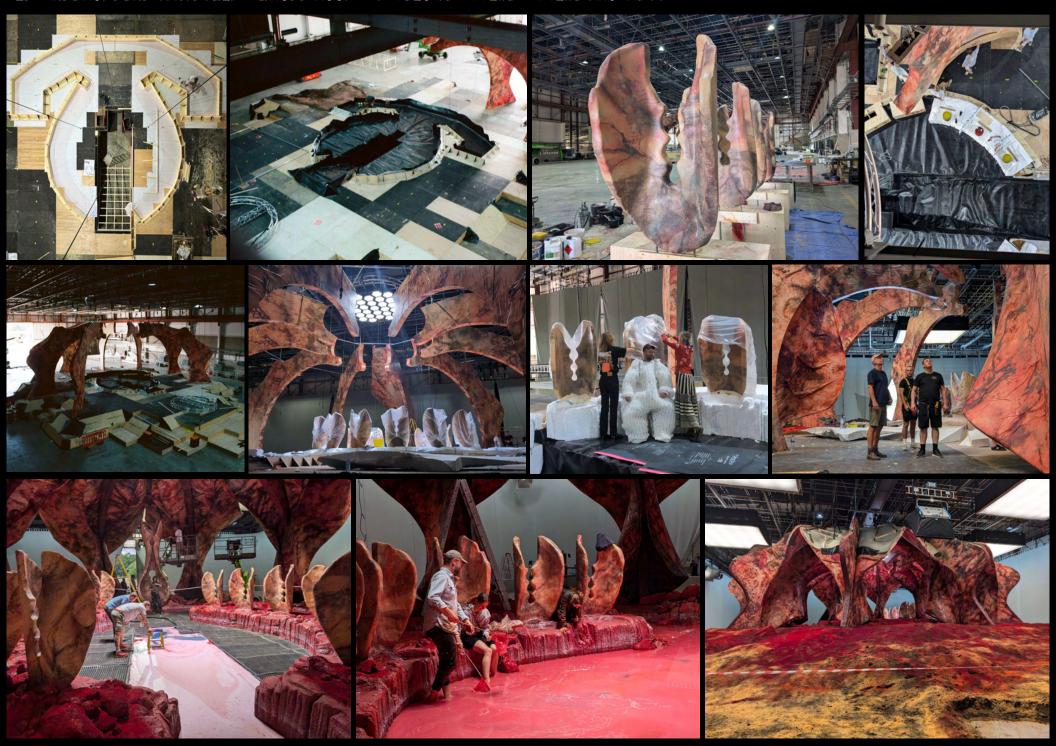




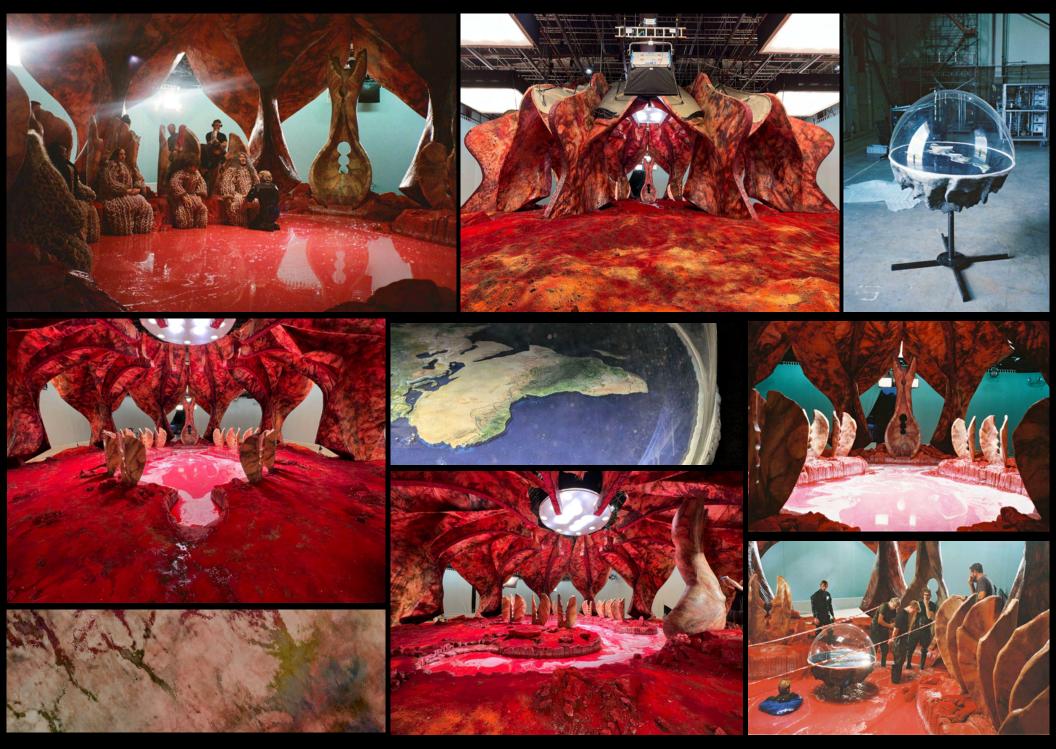
INT. ANDROMEDAN SPACESHIP: THRONE ROOM - STUDIO SET BUILD - CONCEPTING



INT. ANDROMEDAN SPACESHIP: THRONE ROOM - STUDIO SET BUILD - BUILD PROGRESS



INT. ANDROMEDAN SPACESHIP: THRONE ROOM - STUDIO SET BUILD - FINISHED SET DETAILS



EXT/INT. THE END OF THE WORLD

VARIOUS DRESSED LOCATIONS

EXT/INT. THE END OF THE WORLD - VARIOUS DRESSED LOCATIONS - CONCEPTING & FINISHED SET DETAILS

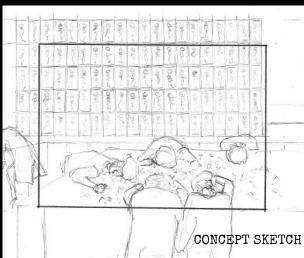












SUPPORTING STATEMENT BY PRODUCTION DESIGNER, JAMES PRICE

'Bugonia' is a 2025 dark science-fiction comedy, loosely based on the 2003 South Korean film 'Save The Green Planet!'. It follows Teddy, an American conspiracy theorist, and his cousin Don as they kidnap pharmaceutical CEO Michelle Fuller, believing she's an alien.

Teddy has long surpassed a healthy interest in fringe beliefs and has descended fully into paranoia and affirmative action. His house is chaotic, even ritualistic, with piles of unfinished projects, unusual organisational systems and pockets of symbolic objects, all features of the conspiracy theorists we studied during our research. The house reflects how trauma can affect personal architecture. Teddy's house is a home designed not for living forward, but for replaying the last moment before everything broke, before his mother got sick. Teddy is stuck in an 'echo chamber', as Michelle puts it, so we decorated the house leaning towards a 90s style. This suggests more than just nostalgia: it becomes a deliberate attempt to freeze time, an emotional stasis, and a way to rebuild a world that no longer exists. The floral patterns, boxy television, and soft amber lampshades become artifacts of a vanished comfort, undercut by a deep mistrust of contemporary technology.

We wanted to transport the cast and crew into Teddy's world of isolated rural America as immersively as possible, creating a fully functional house in a living and breathing environment. We decided to dig the basement and research room into the ground on location for real and build the rest of the house on top, creating a fully functional building with working appliances. Yorgos likes to shoot with 360-degree clearance to maintain the immersion on set, so we built outhouses to hide crew and equipment and furthermore installed utility poles leading up to the house. It was important to me that the house had to be harmonious with the landscape, given Teddy's eco-critical mission. The house is a character in itself, an extension of his neurosis.

By contrast, Michelle's world is completely different. Everything about her character is sleek and stylish, meticulously put-together but with a sense that something isn't quite right. Her alienness isn't hidden, if anything there are clues to it within the design. Auxolith is structured like a modernist spaceship, brutal and antiseptic, the glass box office and foreboding black carpet creating something imposing and sinister. Teddy's world embraces nature, whereas Michelle's is entirely artificial and uncanny.

I knew early on that I wanted to build the Andromedan spaceship as a miniature model, an homage to science-fiction films like 'Star Wars' and '2001: A Space Odyssey'. I wanted to create something beautiful and otherworldly, and the miniature would give us a tangibility that can't be achieved with CGI. Our narrative says that Andromedans created humanity, so I had the thought that maybe they aren't so different from us at all, maybe they are just as flawed as we are? From that, the spaceship became an amalgamation of organic and mechanical elements, inspired by artists like Matthew Barney and Hans Vandekerckhove. The ship bridges the familiar and the foreign viscerally so that it feels alive, powerful, and slightly unsettling in all its alien majesty.

At the heart of the ship is the throne room, our most technically challenging build. It's the spiritual centre, an ancient mythic monument like the pyramids or Stonehenge to reference modern ancient alien conspiracies. Ironically, we found inspiration in human anatomy, which is full of architecture. The thrones are shaped like teeth, the 30ft sails arranged like flesh and bone. Scenic painters added veins, freckles, moles and dimples to everything, all the imperfections we have as humans. Michelle is reborn through the womb-shaped pool, a holy and sacred place where life begins and, for humanity, ends. Translating these biological forms into the set gives the throne room a living, almost sentient quality, and by basing the environment on the human form, we explore the themes of dominance, evolution, and the connection between ruler and subject. There is additionally an element of reverence, a recognition that life, in all its biological intricacy, is worthy of emulation.

The end of the world was not fully detailed in the script, and Yorgos wanted us to think of moments that we felt captured the essence of the human spirit. The sets were designed for a collection of tableaux, momentary snapshots we needed to capture in quick succession due to the nature of our schedule. We dressed a small number of locations in different ways to create a range of vignettes. All the moments we brainstormed become a reflection of humanity, of all of us. Some of them are funny, some are like a punch in the gut, but all of them compel the viewer to introspectively examine the concept of mortality and serve as a poignant reminder of the fragility of human life.