

FOR YOUR CONSIDERATION

FANTASTIC  
BEASTS

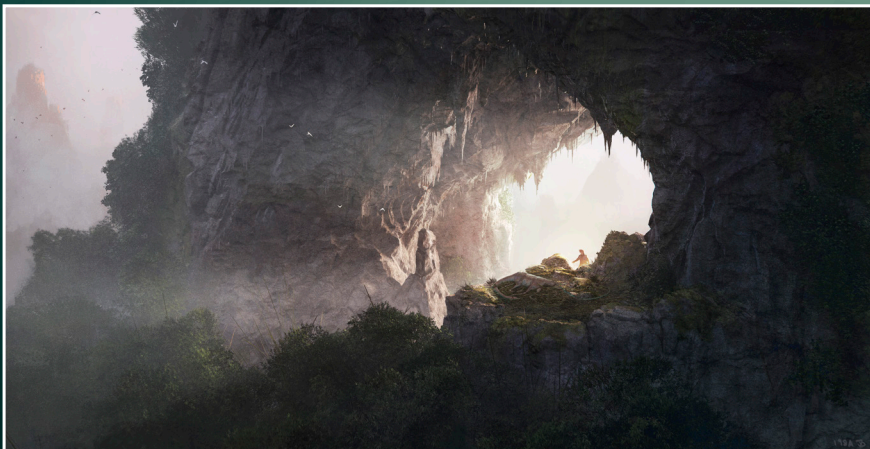
The title 'FANTASTIC BEASTS' is rendered in a dark, gothic-style serif font. The letter 'S' in 'BEASTS' is uniquely designed as a dragon's head and neck, facing right. Below the letters 'EASTS' is a decorative, dark, wavy line that resembles a dragon's tail or a branch. To the right of the main title, there are three dark, curved claw marks pointing downwards.

BEST PRODUCTION DESIGN

STUART CRAIG & NEIL LAMONT



# CHINA





# HOGWARTS

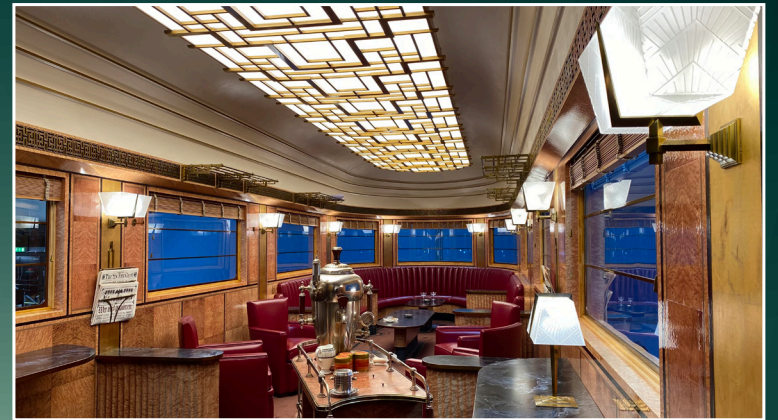


# HOGSMEADE

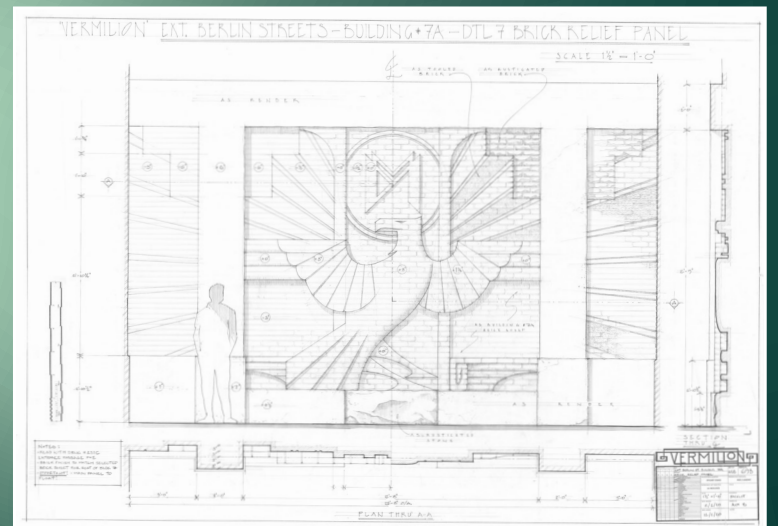


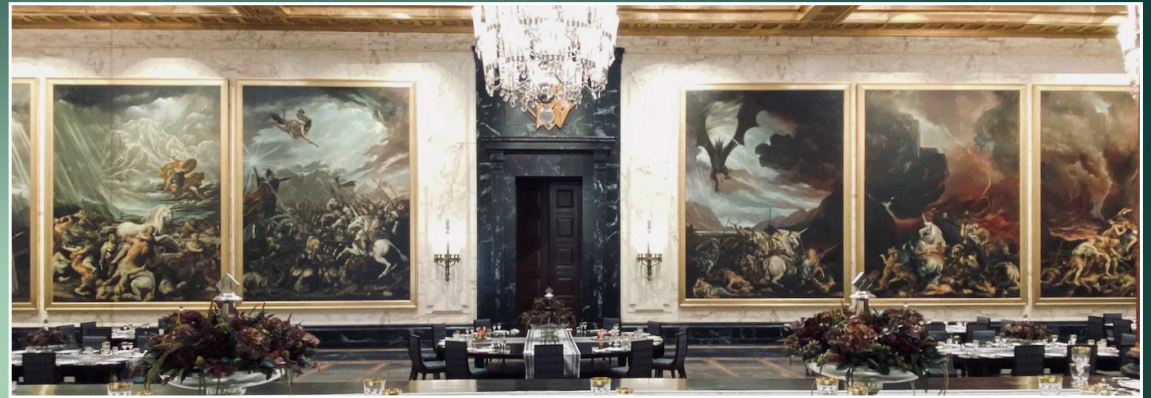
# HOGSHEAD TAVERN

JD\_215C



# GERMANY



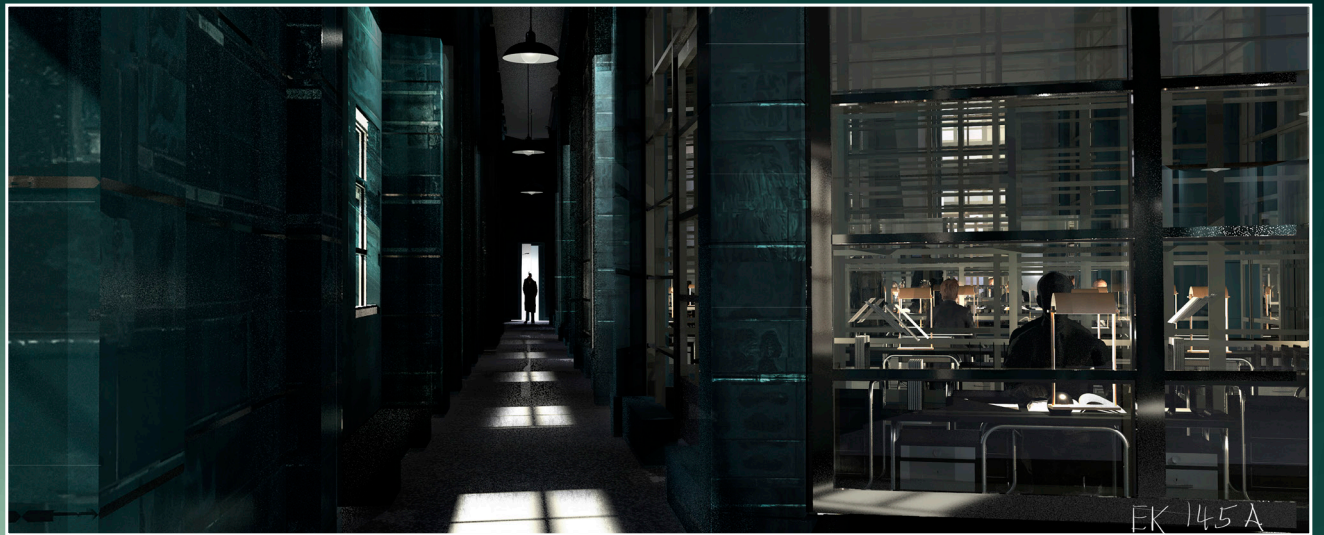


# GERMAN MINISTRY





# MINISTRY OFFICES



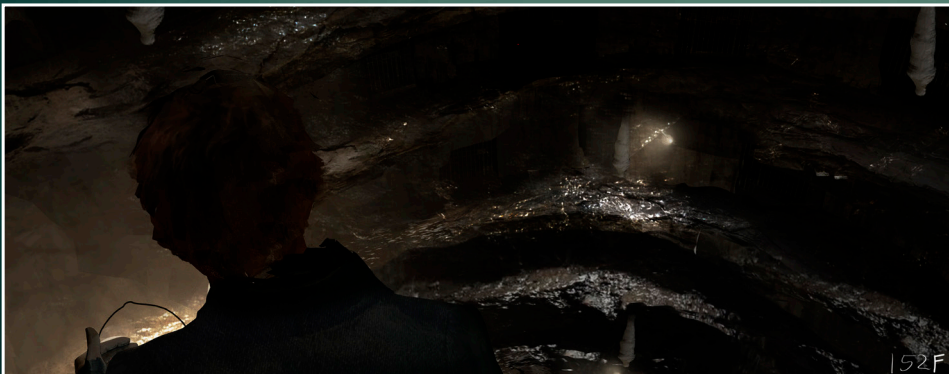
EK 145A



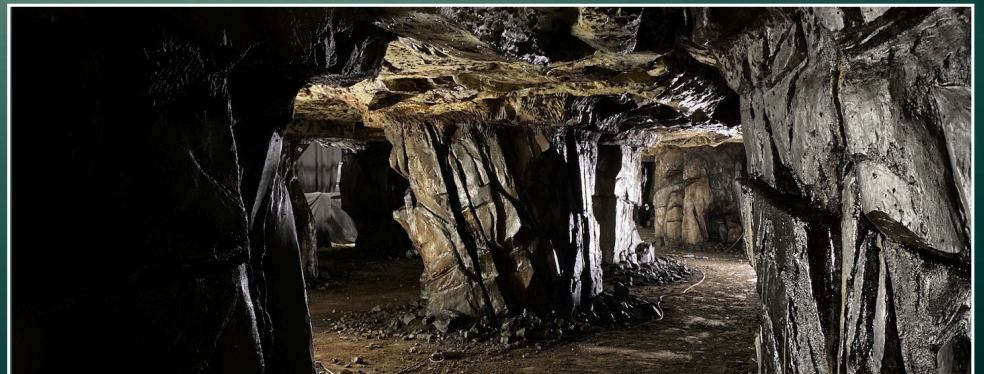
150F



# ERKSTAG



152F

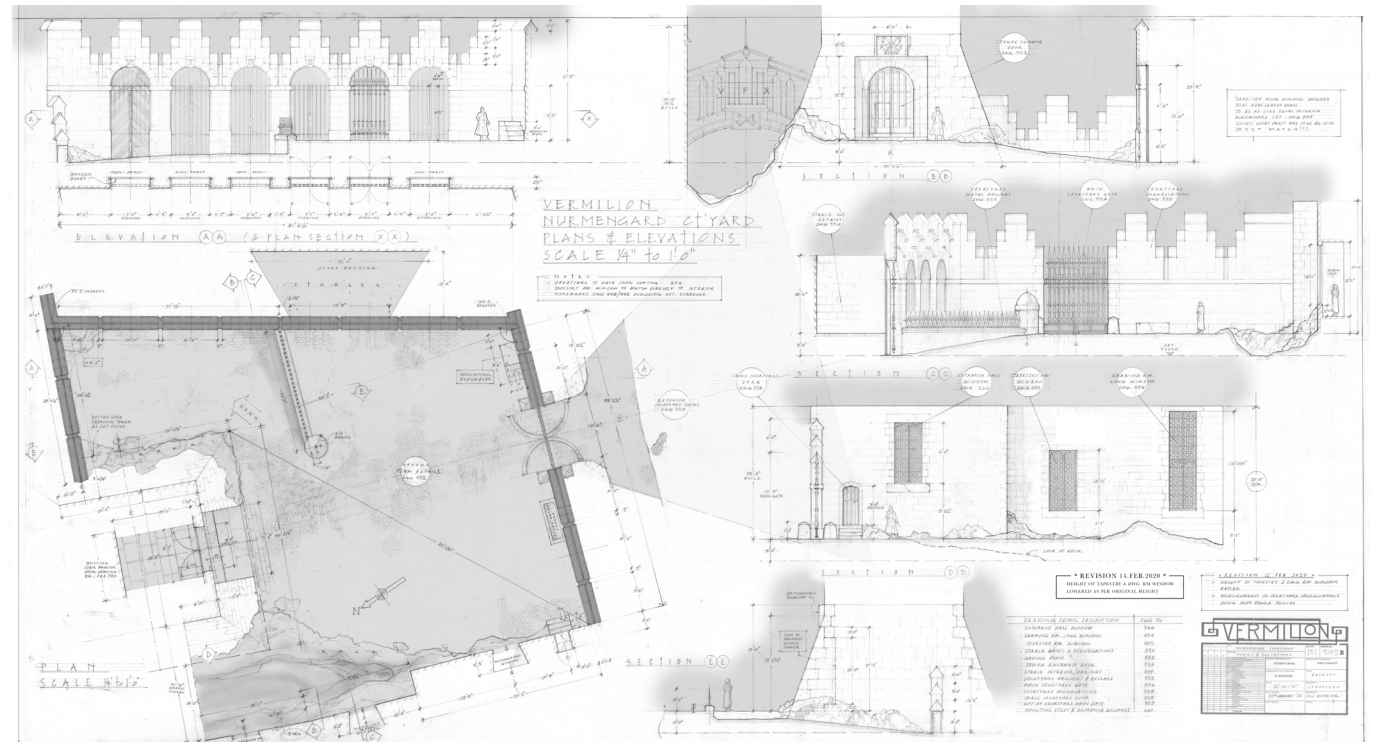


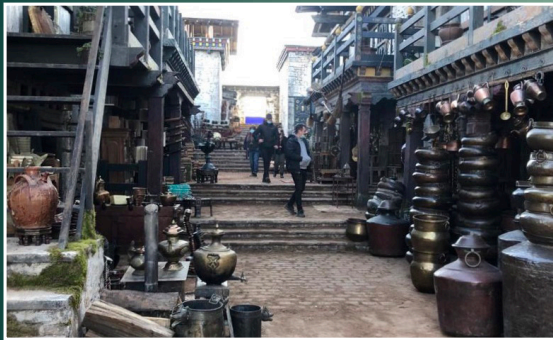


# ZEDEL CAFE

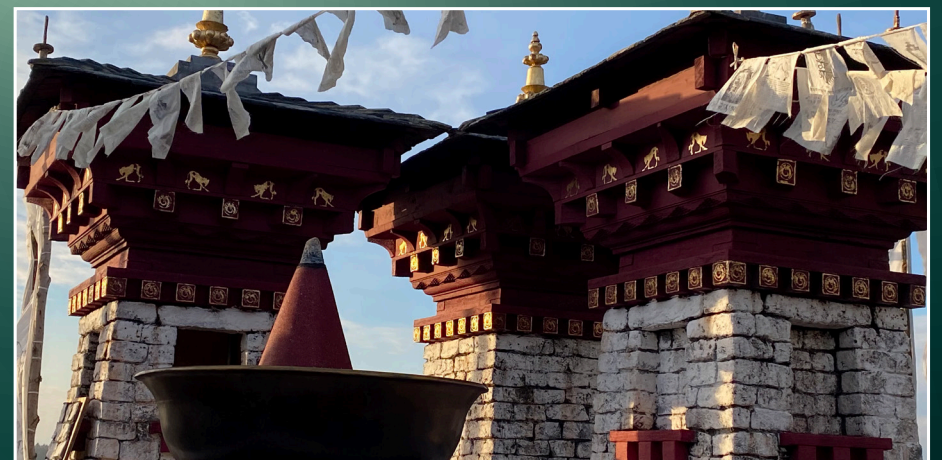


# AUSTRIA





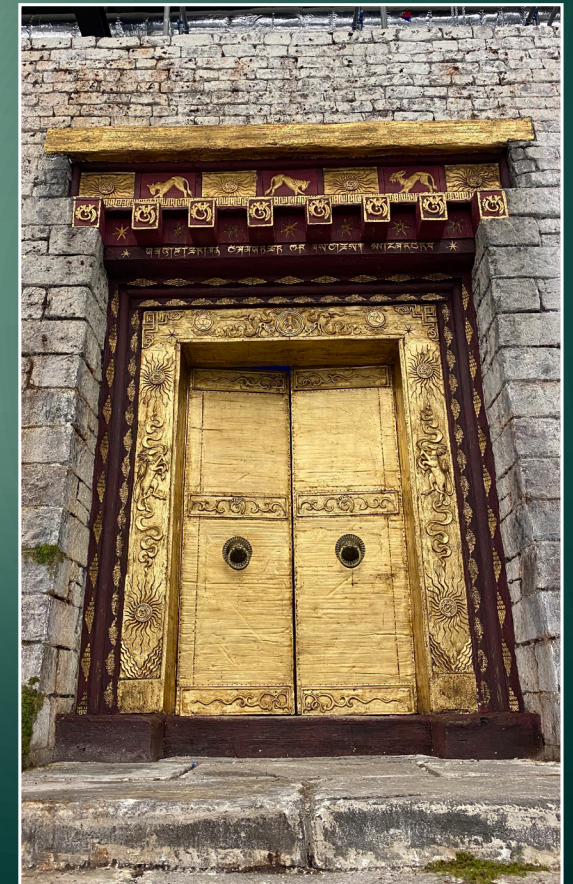
# BHUTAN







# BHUTAN



# BRAZIL



## NEW YORK BAKERY



## DESIGNER'S STATEMENT

'Fantastic Beasts: The Secrets of Dumbledore' is the third instalment of the Fantastic Beasts series, a precursor to the wizarding world Harry Potter first enters.

It is a major motion picture, with a budget of approximately \$200 million.

The brief was to marry together the 1930s period with the magical wizarding world, to enhance and support the worldwide adventures of the characters. We covered a host of sets, including a luscious green bamboo jungle and waterfall, New York during the Great Depression, spiritual mountainous Bhutan, the cold, icy streets of Berlin, as well as re-visiting the beloved Hogwarts.

The natural world was of particular inspiration for the opening sequence in China — from Detian Falls, an amazing multilevel waterfall, the Li River with its limestone karsts and statuesque walls streaked by aging and minerals, and then Moon Hill, a large limestone peak with a moon-shaped hole

in its centre, became the template for the Qilin nest.

For Erkstag, the cavernous underground magical prison, the reference point for the design was an old, disused quarry. Excavations had left square columns in the rock, supporting a very low roof. Stuart has always been fond of this style of set, inspired by nature, and we liked that it was very cramped and compressed. It then takes you into this huge, spiral prison block, which was a composite set.

In-depth research on the period served lots of rich inspiration to work with. For example the exterior design of the imposing German Ministry of Magic is unlike any of the ministries we've seen before. It was heavily influenced by the wedge-shaped Chilehaus in Hamburg, which was built in the early 1920s.

We responded both to the verticality of Bhutan as well as the whiteness of its architecture, which influenced our choice of white brickwork accented with white & multi-coloured prayer flags. Sections of the Bhutan Village set were redressed multiple times to serve as the winding streets and alleyways.

The Bhutan Eyrie was split over two sets — one was built on the backlot and one was on a stage, which married well together and created a majestic backdrop for the finale.

The main challenge, that undoubtedly effected all filmmakers during this period, was the Covid-19 pandemic. Not only did we have new restrictions to adapt to, but our script was rewritten during lockdown, due to travel restrictions rendering all the foreign locations we had planned for inaccessible. This meant some big story changes, to enable building achievable environments within backlot builds in a UK winter, rather than foreign location shoots in summer, e.g. Brazil became Bhutan, which resulted in new sets to be designed and built, in a short timeframe.

By the time Bhutan was part of the script we were in the pandemic, so a location recce was out of the question, however Japan's Chiba Institute of Technology had commissioned a research report: 'Traditional Bhutanese Houses' which was crammed full of vital architectural information, an invaluable source for the design of the Bhutanese hill village.