

BRITISH FILM DESIGNERS GUILD
PRODUCTION DESIGN AWARDS

BLACK MIRROR

SEASON VI

UDO KRAMER

SERIES PRODUCTION DESIGNER

MIKE BRITTON

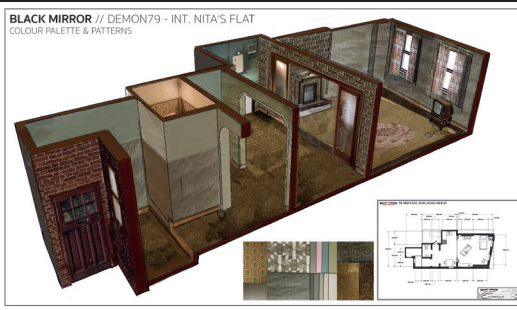
SET DECORATOR

PHILIP BARBER

SUPERVISING ART DIRECTOR

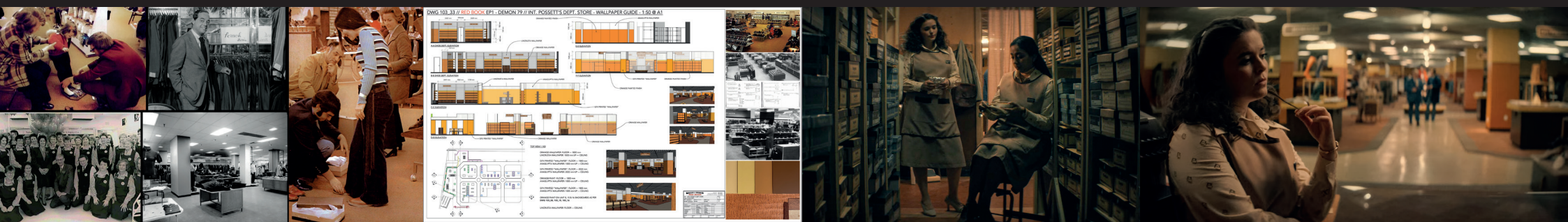
PETER FINDLEY

SAD EP MAZEY DAY



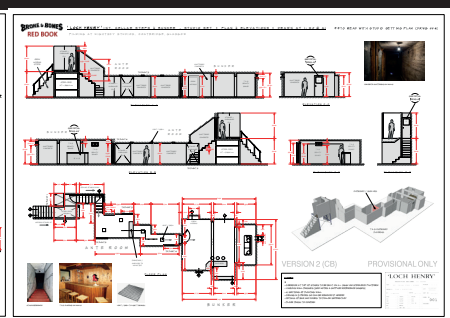
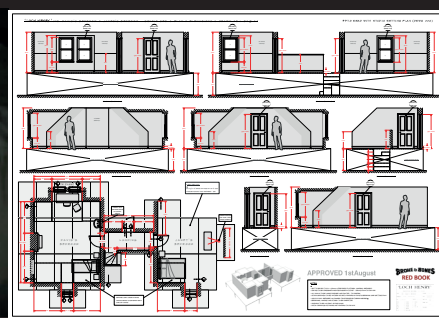
DEMON 79



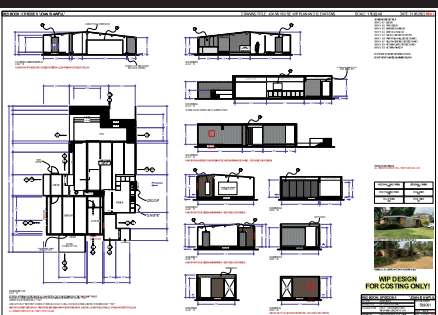




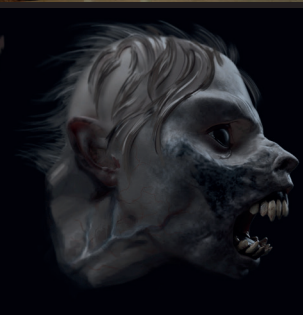
LOCH HENRY



LOCH HENRY



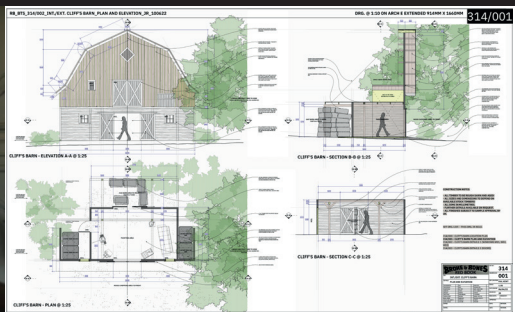
JOAN IS AWFUL



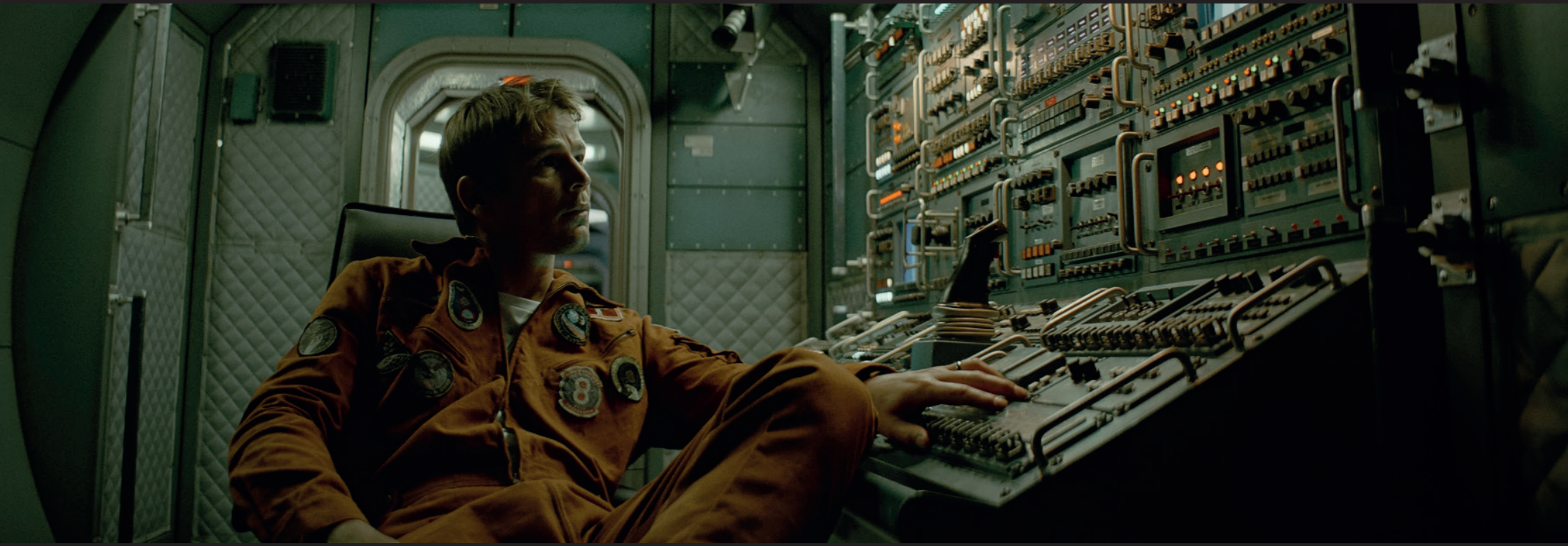
MAZEY DAY



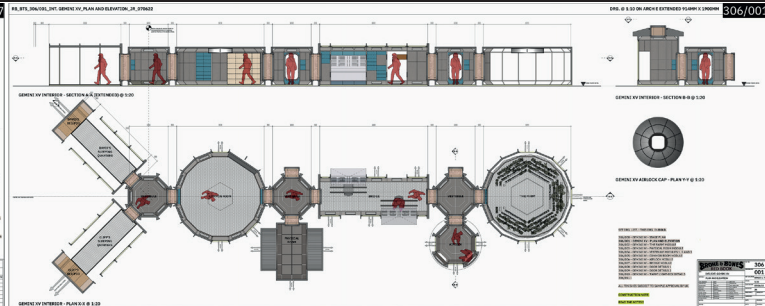
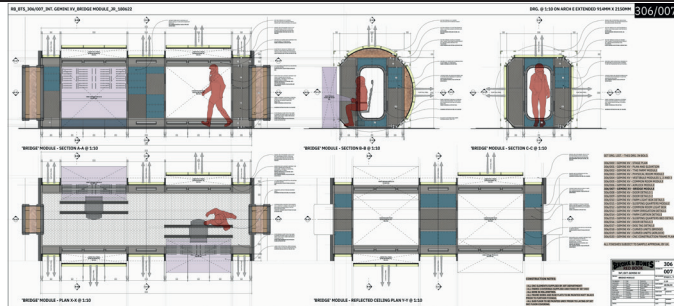
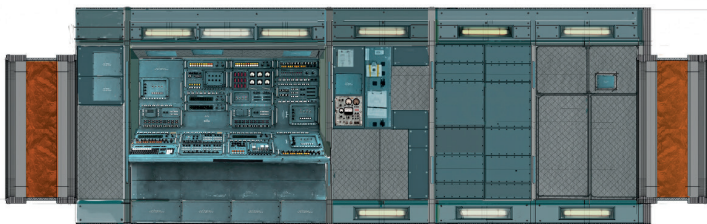
BEYOND THE SEA



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BEYOND THE SEA
INT. SPACE SHIP - COLOR CONCEPT - 3.0.22



BEYOND THE SEA

Working on an anthology series as Series Production Designer is a very special challenge in many ways and I was excited when Charlie Brooker offered me the job for 5 new episodes of Black Mirror's 6th season. Every single episode has a very special, distinguish look and after studying the scripts, it became clear that we would need to approach each episode on several individual design levels.

Not only the episodes are set in different genres, they are also set in different time periods and countries. Mazey Day plays in Los Angeles in the early nineties while Demon79 is set in a typical northern town in England in the late seventies. Loch Henry on first impression is a contemporary Scottish show but is recreating a crime scene that happened 15 years ago. Beyond the Sea is set in the late 60s in California and Massachusetts but explores live on board of a spacecraft as well. Finally Joan is Awful has a north American story background projected a couple of years into the future.

The art department as a whole played a very special role on realising this project supporting showrunner Charlie Brooker and his team as one of the creative constants. We were lucky to work together with five incredible directors, producers, DoP's, costume designers and makeup artists. Everyone has contributed their creative potential through the art department into the development and realisation of each individual episode.

Here I would like to emphasize the very special performance of each art director and their teams. Coming in for just one episode (except Nick Murray who did two) they had to focus on their individual episode and at the same time integrate into the basic art department that went through all of the episodes. Thanks to Set Decorator Mike Britton and Philip Barber supervising all episodes as SAD this was a great creative experience of mutual exchange and team spirit although the schedules and budgets were challenging.

Everyone working on BLACK MIRROR was thrilled to create new types of episodes which could expand the cosmos of the Black Mirror in the future, maintaining the original vibe which is characterised by dark humour and a fable for our time with unusual stories and plot twists, produced with great care to detail and cinematic love.

Season 6 was shot in and around London, Scotland, Spain and at Twickenham Film Studios.