

Latest Reviews

ESCAPE ROOM – Production Designer: Edward Thomas

ScreenRant / 4 Jan 2019

'The rooms make for pretty inventive set pieces; each one presents a different challenge (one is upside down, others utilize extreme hot or cold temperatures) and are unique in their design, which allows them to avoid feeling repetitive of one another.'

IGN / 3 Jan 2019

'.....Robitel and co. present more and more outrageous set pieces. These include: a reception area that turns into a giant oven; a snowy vista complete with mountains and ice fishing; and most impressive of all, a brilliant practical set depicting an upside down pool bar. Escape Room's visuals elevate it above expectations of how a movie that cost \$10 million dollars can look. The inverted bar sequence is easily the film's highlight as the cast crawl around the set whilst the ceiling/floor falls away beneath them revealing a 20-story drop.'

IndieWire / 3 Jan 2019

'.....And then there are the rooms. The escape rooms that must be untangled would be daring and clever on their own, but Schut and Melnik's screenplay builds in nods to each player's own traumatic experiences, the full effect of which isn't realized until much later in the film. Ostensibly built around common fears, like burning to death, freezing to death, or being dropped from a high height, each room contains enough puzzles and tricks to account for the film's unnecessarily protracted running time. As claustrophobic and freaky as each room is — and they are those things, enough to let Robitel keep up the tension without resorting to cheap jump scares or needlessly gory injuries — they are so engaging that they prove hard to leave. From an outdoor-set cabin to a billiard bar turned on its head, the escape rooms of "Escape Room" are the film's best asset, and a final sequence hints that there are plenty more where they came from.'

The New York Times / 3 Jan 2019

'..... in spaces that the production designer Edward Thomas clearly enjoyed putting together. (The upside-down bar is particularly gnarly, especially once the ceiling panels start dropping out.).....'

New York Magazine/Vulture / 3 Jan 2019

'*Escape Room's* PG-13 rating doesn't allow for a lot of blood or gore, but it's not missed, and Robitel finds plenty of other ways to keep his finger on the tension button throughout the film's 100 minutes. A lot of that is due to the continuously, pleasantly surprising quality of its art direction. The series of puzzle environments — ranging from a simulated snowy woodland, to an upside down bar, to an abstract psychedelic living room — are clever and atmospheric and look, for lack of a better word, *expensive*. There's real care and attention to detail in all of the wicked little traps of *Escape Room*, where a lesser production might have cut corners.'

Los Angeles Times / 3 Jan 2019

'They will all bring their strengths, such as they are, to unlock the answers needed to flee a series of booby-trapped rooms, each elaborately constructed with their own thematic brand of life-and-death trickery: a generic reception area that turns into a massive oven, a freezing faux forest with a treacherous ice floor, an upside-down pool hall with a hellish elevator shaft, a spooky triage unit that holds more than a few plot-unraveling secrets, and a Victorian library that collapses in on itself — and its unfortunate visitor.

These outrageous sets — benign one moment, terrifying the next — are definitely the picture's calling card (Edward Thomas' production design and the art direction by Mark Walker are highly impressive) and become their own memorable characters, especially given the ample time we spend in most of these spots.'

The Wrap / 3 Jan 2019

'The makers of "Escape Room" deserve a lot of credit for making all the actual escape rooms varied and intriguing. The cast ventures from a chamber that's built like a giant oven to an indoor mountain range where they're going to freeze to death. Another room is built like an upside-down pool hall, forcing them to solve puzzles while hanging on for dear life and listening to Petula Clark's "Downtown" at full blast, which is skipping on the jukebox. (It's one thing to die in a cruel and deadly game, but the thought of dying while annoyed is, admittedly, genuinely scary.) Every set piece is visually distinctive and filled with detail.'