

THE ART OF

T H E

O X Y G E N

R E V O L U T I O N

BY

GAVIN TURLEY

MASTERS THESIS PROJECT  
VISUAL DEVELOPMENT for LIVE ACTION FILM  
ACADEMY of ART UNIVERSITY  
GRADUATE SCHOOL of VISUAL DEVELOPMENT

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AUTOBIOGRAPHY & RESÚME

# AUTOBIOGRAPHY & RESÚME

Born in the 1980's and raised in Southern California, my exposure to the arts and entertainment never slowed pace. Art started early for me and was consistently encouraged by my family and educators throughout my life (with the minor exception of the drawings found on quizzes and exams). As an adult, art and design coupled with my honest, fevered and insatiable passion for cinema and film, are inseparable and integral parts of my individuality and character—as well as the anchor to my educational and professional goals and dreams. I love art, I love school, and I *love* the movies; it only seemed logical that these things worked together.

As an academic artist, I have studied for 12 years and have received an Associate of Arts Degree from Antelope Valley College and a Bachelors of Science Degree in Graphic Design from The Art Institute of Pittsburgh online division. Throughout my education I have also studied black & white and color photography; drama arts including screen writing, stagecraft and acting for the camera; as well as a diverse range of fine arts and liberal studies. During my education I have consistently maintained quality work and refinement. I have been a regular participant in shows and exhibitions winning several awards for fine art black and white and color photography, as well as participated in several student exhibitions for fine art. I have also acted in several stage plays as well as directed a stage production of "Ordinary People" for Lancaster High School. As a professional freelance artist I have worked as a graphic designer for 10 years, specializing creating in high profile and professional business packages for individuals and small business owners. I have also held external contracts to maintain graphic databases, create promotional materials and handle branding for corporate environments.

While I was attending the Academy of Art University, I decided to take the opportunity to learn from and use movies and the amazing stories that can be told within them. The real meat of my life is in the world of visual storytelling—my living spaces are stuffed with "The Art Of" books from movies I've fallen for (and even quite a few I shouldn't have), screenplays, novelizations, DVDs, Blurays, memorabilia; and if you ever had to ask me if I had an original *Ghostbusters* Cereal box, I'd have to say yes. As a vivid dreamer, I have always had high aspirations and goals of myself working in the entertainment industry, building worlds and populating them with characters and being member of something that has been a part of me for as long as I can remember.



**GAVIN TURLEY**  
VISUAL DEVELOPMENT ARTIST

661.916.3990  
gavinturley@mac.com

www.behance.com/gavinturley  
www.linkedin.com/in/gavinturley

Passionate, motivated and detailed designer with 8+ years professional and freelance digital design and arts experience. Skilled story based illustrator and visual development artist with an interest in environments and character designs for film, television and video games. Extremely proficient and resourceful with Adobe Creative software, Image Capture devices and wide range of art and design software and real mediums. Thorough communicator with exemplary organization and leadership skills.

## WORK

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<b>IBM Silicon Valley Labs</b> <i>Graphic Designer and Artist. Designed IBM SVL logo and assets, as well as continuing original designs on in-house promotional material and event/luncheon advertising for both web based and print purposes.</i>	External Contract, CA	2015 - Current
<b>Anchor Strength &amp; Endurance</b> <i>Created a dual logo package for an individually run fitness and wellness program. In addition to the primary assets for web use and watermarking business materials, I also created assets for use in printing for various printing needs—business cards, promotional materials or T-shirts.</i>	Freelance, CA	2016
<b>MMSC Sales/Luxury-Lines</b> <i>Graphic Design for a corporate environment. Redesigned and re-branded the Luxury-Lines incentive program, corporate identity and website design. Regularly create image-based e-mail announcements, blasts and notifications; manage, maintain, store and manipulate product images for web and database-use; and create promotional and booth materials for events and conventions (Posters, Banners, Lobby Cards, Pamphlets, Table Cloths). Work done in a fast-paced environment and with rapid turnaround.</i>	Culver City, CA	2007 - 2015
<b>Ellis Miah for Bodega Superette &amp; DWUD</b> <i>Graphic Design for two separate newly formed Record Labels, tailoring design to each label's specific target markets, genre(s) and artists. Designed with a fast turnaround rate in order to supply the client with immediate materials for social media use and promotions.</i>	Freelance, CA	2015
<b>Timothy Armstrong for Cubrix</b> <i>Graphic Designer for brand and company logo, designing a creative, retro inspired 3D logo design with Adobe Illustrator to reflect the product through typography and color.</i>	Freelance, CA	2015
<b>AB Soto Music</b> <i>Illustrated and designed album cover incorporating character design to create a character of AB SOTO that both resembled and captured the performer. Prepared for digital and print use, image and text was also used on T-shirts, stickers and posters as promotional material for AB SOTO's 2015 album release.</i>	Freelance, CA	2015

## EDUCATION

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Educated and skilled traditional and digital artist. Focuses within dry mediums such as pencil, charcoal and pastels, digital painting, and photography. Primary emphasis on concept art and illustration in visual development for animation, film and video games. Well adjusted and adept to criticism and critique. Maintains a fevered passion for storytelling and cinematic arts.

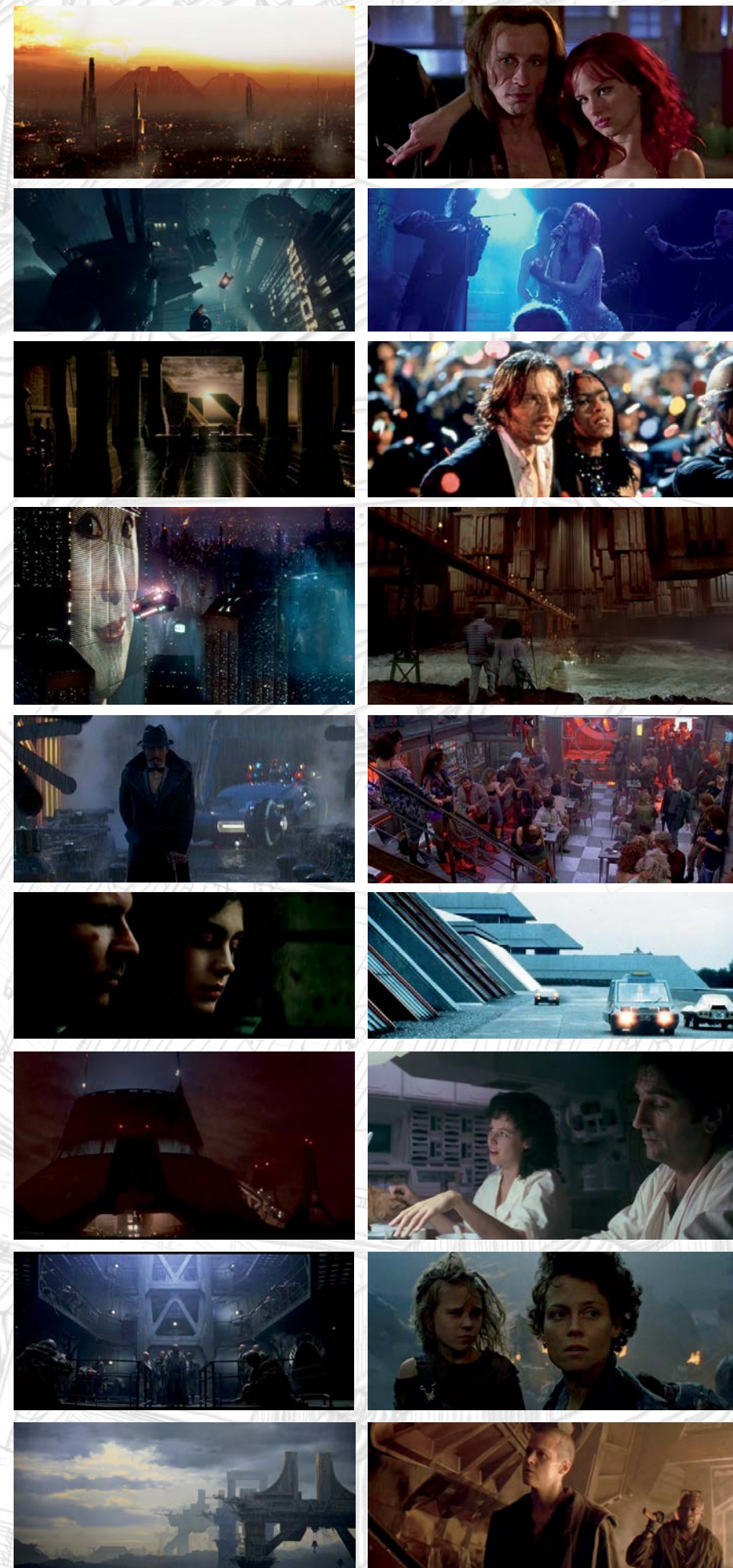
<b>Academy of Art San Francisco: Online Campus</b> <i>Masters of Fine Arts for Visual Development &amp; Concept Illustration Academy of Art University President's Honor List: Fall 2012 - 2015</i>		2012 - 2016
<b>Art Institute of Pittsburgh: Online Division</b> <i>Graduated with Bachelors in Science: Graphic Design, Memberships with National Technical Honor Society and Eta Sigma Chapter of the Kappa Pi Fraternity, 2011</i>		2008 - 2011 September 2011
<b>Antelope Valley College</b> <i>Graduated with Associates in Arts: Liberal Arts &amp; Sciences Antelope Valley Fair 2007-08: 1st, 2nd and best of show in B&amp;W Photography; 2nd in Color Photography</i>		2004 - 2008 November 2007

# CLASSIFIED INSTEAD

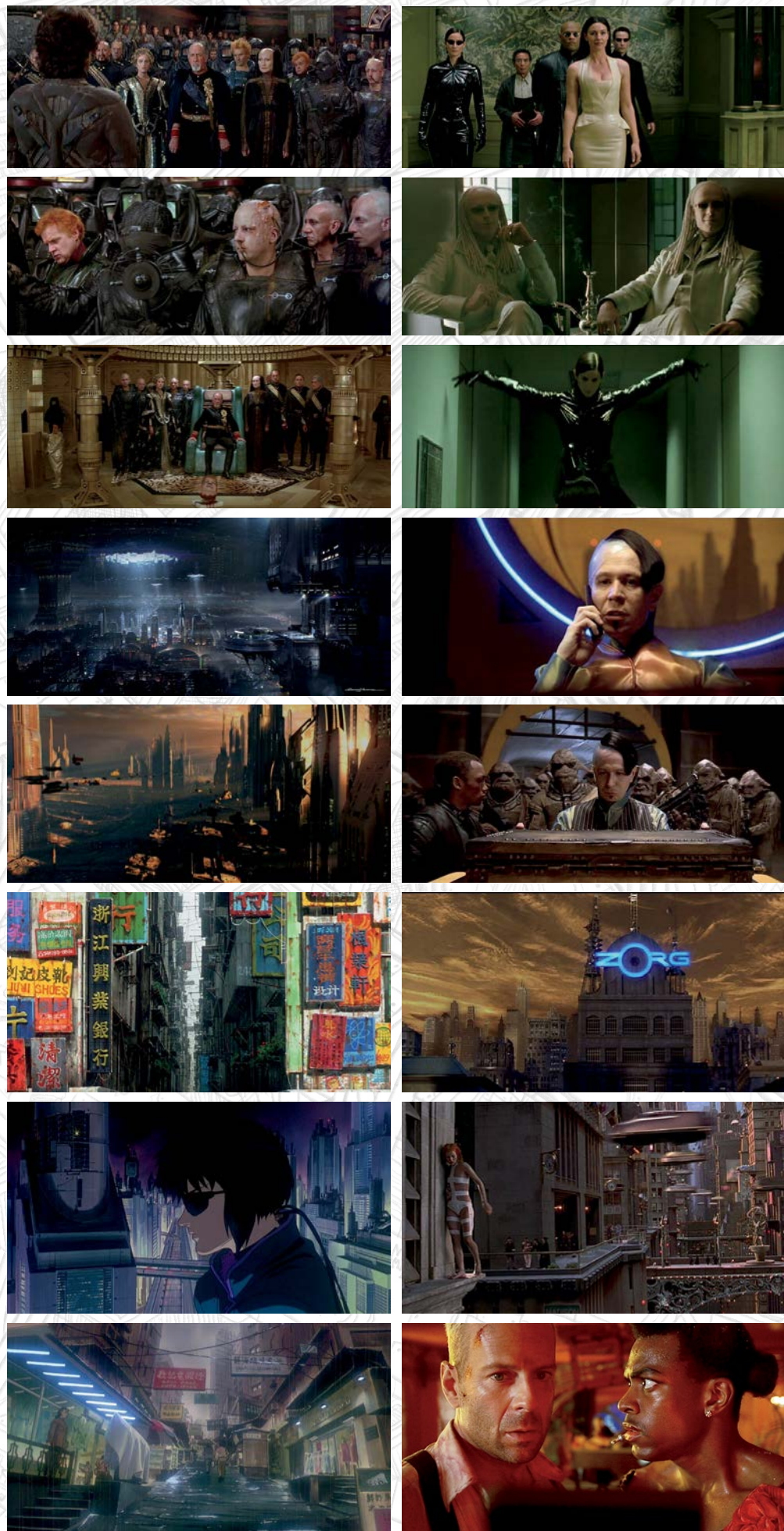
THE OXYGEN REVOLUTION is a very sentimental love note aimed at the science fiction fantasy films genres. The project was initially pitched as *Blade Runner* met *Strange Days* in a bar and had drinks with *Total Recall* (1990); it evolved in to one part cautionary tale about environmental hazards, and one part campy action film that shared with these films the same characteristics and flare story and special effects. A story with a rich, complicated history; that I envision being told and explored through several live action films with a world that is open to expansion in other media, such as animated shorts or video games.

In this original story, the earth is so old it shouldn't exist. Pocketed with holes, scarred by mining and ravished by human expansion; it no longer holds any resemblance to any planet we've seen before, nor any remains of our history. The vast majority of the remaining human life resides in CITY 04--a dense and complicated maze of bridges and tunnels built around a large atmospheric generator, so tall it is never fully captured in frame, that spits out an artificial atmosphere and oxygen helping the population to survive while simultaneously crippling them. The city is old and inhabited by purebred humans, genetically altered humans or humanoids; people with old religions and people with new religions, new legends, new myths; and a new set of political, scientific and political rules. Ruled by city wide warden SEVERN and his public speaker MOUTH; the city's oxygen and atmosphere is taxed, billed and subject to routine operational malfunction, governmental tampering and terrorist attacks. ERROL and GENESIS, an unlikely pairing of characters and atypical set of heroes, lead us through this world; joined in an effort to stop a new threat but an old human adversary, called TRILLIAN, who has come to the city as a hired exterminator.

As an artist and devoted fan of big spectacle movies, I set out to create a world and story that felt like home but also felt like the new movie I've been waiting to see. I also set out to create something iconic and important; and a project that has an unlimited sense of scope and resource. There is plenty of homage to films I love, and are my personal favorites, such as the *Alien* films, *Dune*, *Ghost In The Shell*, and certainly the *Star Wars* universe. In terms of presentations, however, I was looking for something that was riskier with its color and up beat in its handling of serious ideas and heady subject matter. As a fan of performance, with some performance in my background, I set out to present characters that were atypical with room for further characterization through performance. The characters from these movies I love, as well as movies like *The Fifth Element* and *The Matrix*, appealed to me and the characters I set out to create; including characters with small parts but big importance; and strong, transformative



Screen captures from *Blade Runner* (1982), *Strange Days* (1995), *Total Recall* (1990), *Alien* (1979), *Aliens* (1986) & *Alien 3* (1992).



Screen captures from Dune (1984), The Matrix Reloaded (2003), Star Wars Underworld, Star Wars - Episode III: Revenge of the Sith (2005), The Fifth Element (1997) & Ghost In The Shell (1995).

characters. And as a dreamer, I set out to start the project I would call the one project I would most want to see come to life.

Over the course of the last three years I have been toying with the concepts and story ideas of this world and people within THE OXYGEN REVOLUTION. The big idea behind the project was to create a cheap summer spectacle film with big ideas and a big world that would be created and filmed using trick photography, sets, miniatures and rear projection techniques in order to capture special effects and limit the computer generated imagery in order to save on costs, but ultimately to create a project that enlists the entire industry for their creative talents and ideas. This is a movie designed by a movie lover for movie lovers and makers. I find solace in the technicalities and details of a movie, my heart lies in watching movies on repeat and analyzing the construction of the experience, and if I were making films, THE OXYGEN REVOLUTION is a reflection of the kinds of projects I would be most passionate about.

Throughout the work on this project, the primary challenges were finding a story and adhering to the chosen beats. As a writer and creative storyteller, my confidence resides in exposition and back story. Rather than struggle in finishing a completed story, I set out to create a world others would want to play in and characters people would want to meet or be. For THE OXYGEN REVOLUTION, I created several chapters in a wider story surrounding events that I thought would be most interesting and exciting on screen and left several story elements open ended and untied in order to propose the basis of a single story in a much larger arc, and to leave ample room for new ideas and the interpretation of other story tellers and visual development artists. Other challenges faced were time management in completing pieces and refinements; and finding a balance between creating key story moments and environment studies.

As the artwork and story evolved together, they really progressed into something bigger than the story I planned to tell: behind the main players grew small characters with interesting back stories and subplots and in the recesses of the brightest parts of the city emerged dark corners with small mysteries inside. THE OXYGEN REVOLUTION is a personal project, but it is also a project I want to share and build upon. It is a limitless world with limitless possibilities, a strange place full of strange people—a world designed to leave you breathless.

So welcome to the city. I hope you meet someone interesting.  
Just don't forget to breathe...



CITY ON A HILL  
CITIZEN DOSSIER



# GENESIS

The design for GENESIS was always intended to be a lead role. Strong, intimidating, stoic, she is a stern leader and a ferocious combatant. As a genetically enhanced soldier, just recently brought out of antiquated cryostasis, Genesis is a clean psyche with no known past or history other than that she was created for one purpose: to service and protect the city. As an action figure and story device, Genesis needed to be able to act upon her instincts without the physical assistance of a male counterpart. Late in the design process it was decided that this character also needed to be intimidating without the reinforcement of any enhanced weaponry or arsenal, as the genetic enhancements should be intimidation on their own in order to service characterization and allow a more physical performance. As Genesis meets other characters and learns more about the city she protects, her loyalty to it wavers and she finds herself separated from her duties; removing her armor and helmet in order to blend in with the average citizens as she adventures deep into the legends of City 04.





# ERROL

A long time citizen of the city, ERROL is a mechanic, ex racer, but above all he is an honest protagonist. He lives meagerly and carries an assortment of supplies and gadgets that assist him in mapping the city. Errol was designed as an audience surrogate—through whom Genesis learns the rules of the new world along with the audience, Errol's character contains the most relatable human elements: he is a dreamer, he longs for something bigger, something new. With his very human attributes, the character design began as a science-fiction interpretation of what this character would be; and evolved into a design that can be accessed and fashioned, with contemporary materials and designs, to accentuate Errol's normality in a world rich with fantasy and science fiction.



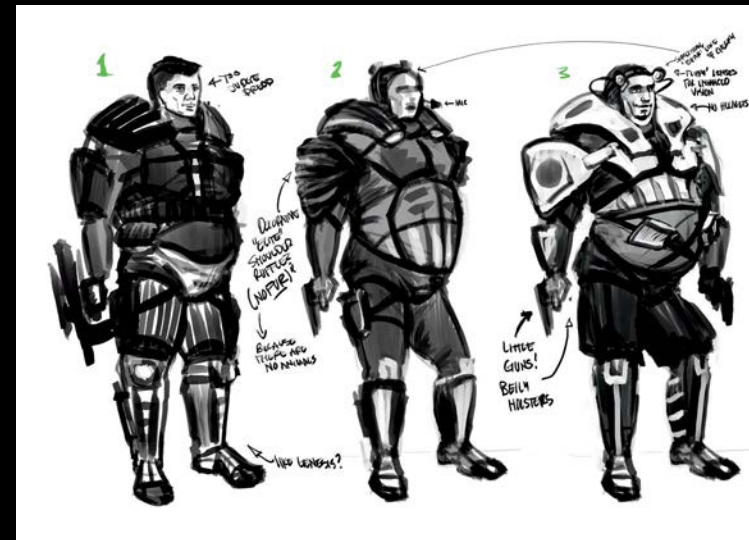
# MOUTH

Guard, presenter, and the right hand man to Severen; MOUTH is a small, androgynous and unassuming character with a big voice. In order to evoke the question of what other kinds of people this world holds, the genetics and gender of this character were left unspecified. In addition, Mouth's main duty is to publicly address the city and speak directly for, and as, Severen. Stripped of identity and outfitted with a headdress, with an incredibly efficient loud speaker, this servant is also a highly skilled observer, regularly spying and acting on their own accord. Giving Mouth their own agenda also introduced the design to several different variations depending on the event or mission, whether it be self motivated or delegated by Severen. As guard to Severen, the character was also outfitted with protective and defensive gear and given a staff for intimidation and combat.



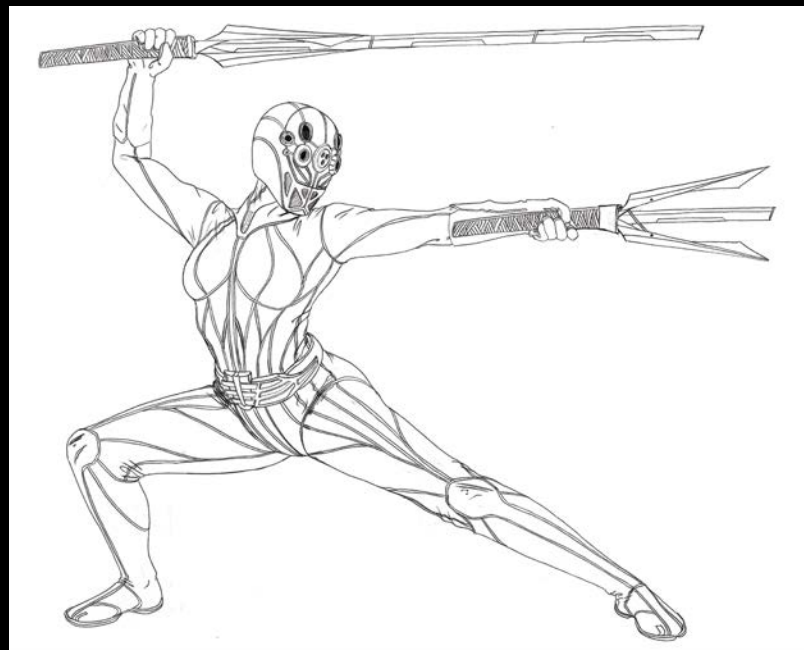
# BEAR

In very early drafts of the story, Errol was given a sidekick, BEAR, who also served as an agent to introduce Genesis to the world and other characters. BEAR was designed to be cheeky: the comedic, the slower counterpart to the faster characters, but also as a large presence to combat the main foe along side our main protagonists as an older, more informed soldier with a similar character background to Genesis.



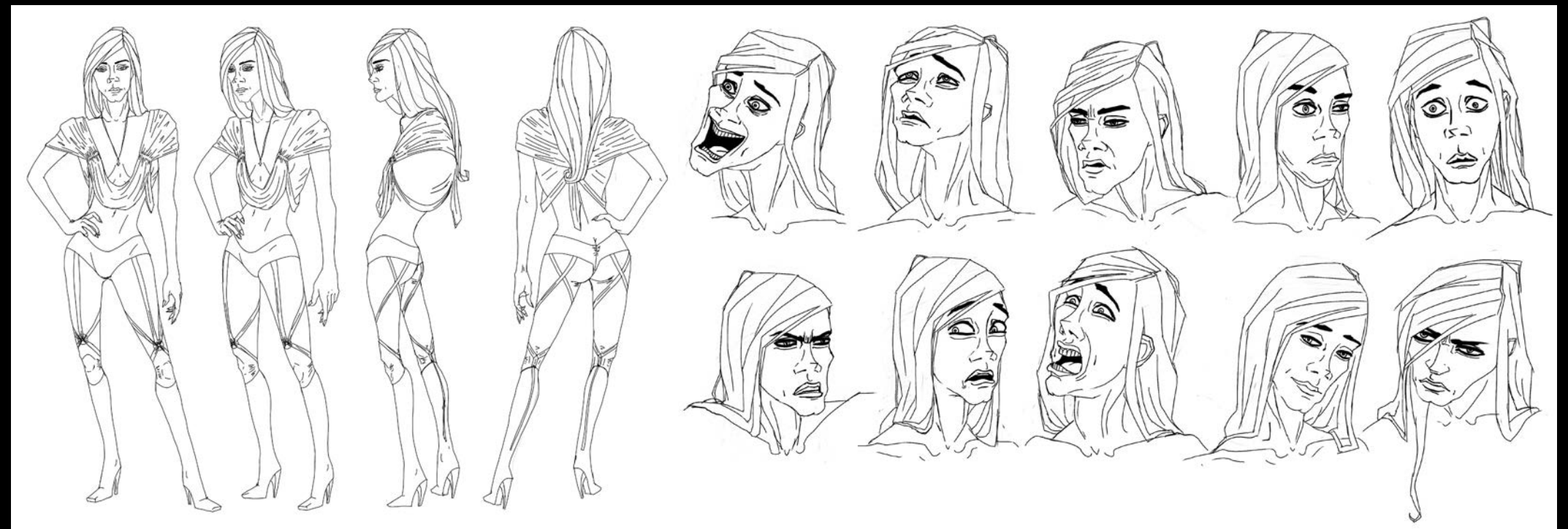
# TRILLIAN

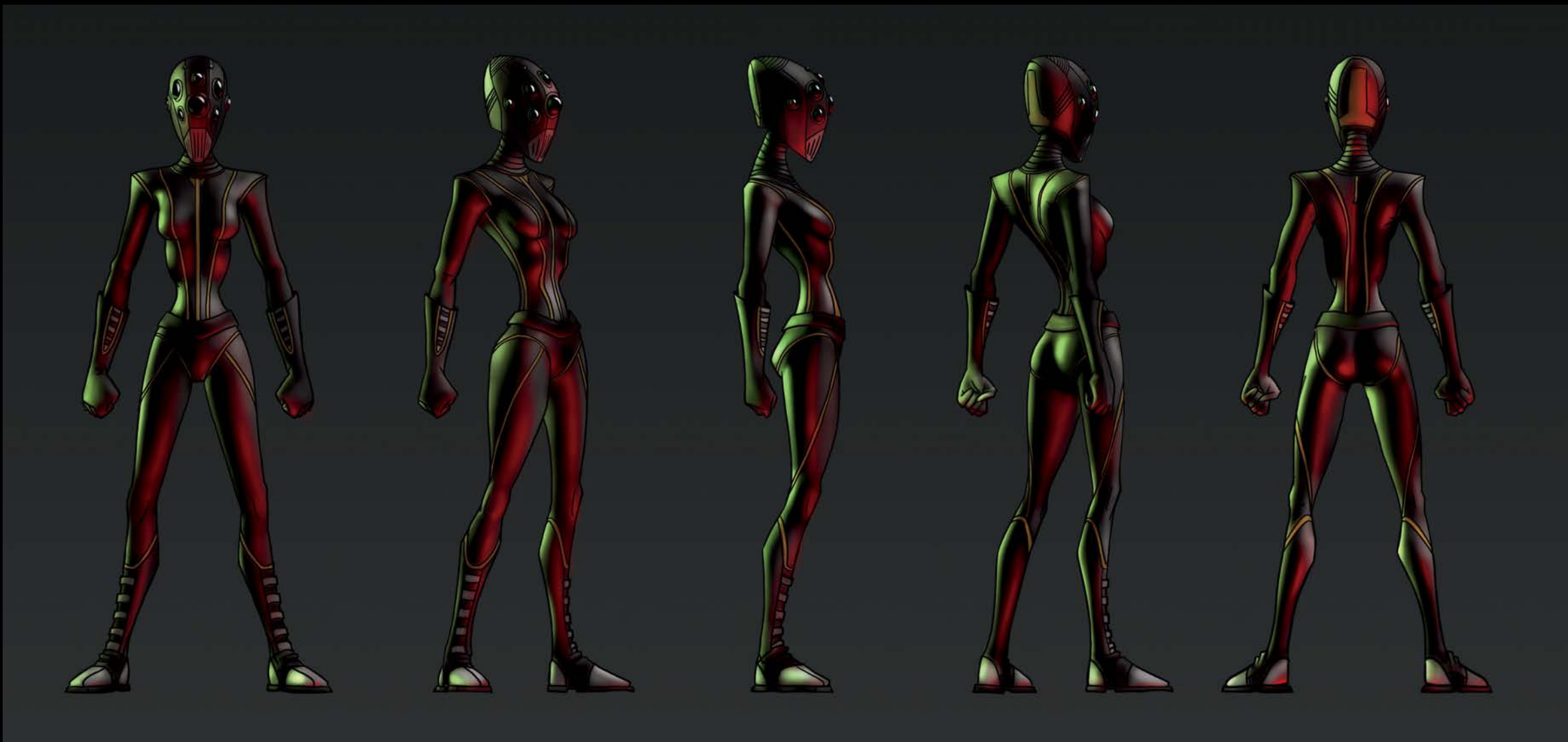
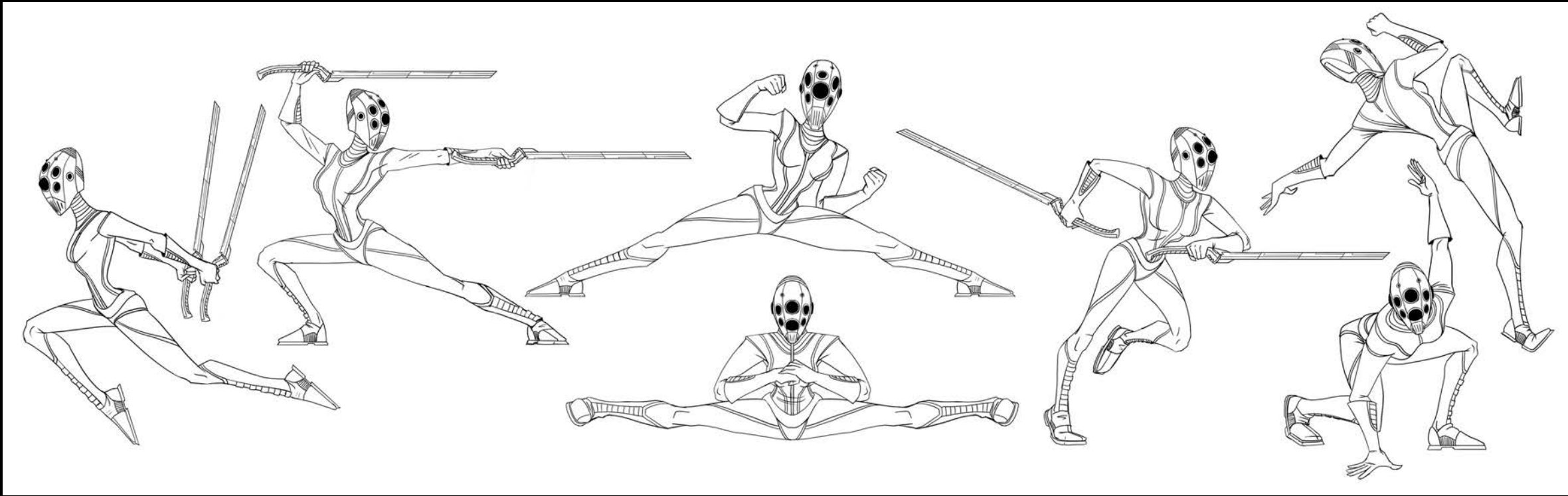
The shark in the water and Superaeon agent with a mythical status in this world, TRILLIAN, was designed to be many things; but also for the love of villains that are duplicitous, unexpected, and illusive. As such a powerful character, Trillian was given a design that offered little answers in the way of what a Superaeon is; where they come from; or what they do in order to allow the long complicated Superaeon history to unfold over several stories. What we see in Trillian for this story is that she is undeniably inhuman; having knowledge, abilities and technologies unavailable to the other characters.



# LENNY & ANIMATED LINE UP w/ TRILLIAN STUDIES

The rock star and performer, the great liar and transformer; Lenny is a bawdy, lewd and toxic character that totes the line of good and really bad. Lenny was designed early in the conceptual phase for THE OXYGEN REVOLUTION for animation, and plays a larger part in the world as an individual that is in flux with her identity and motives. In the THE OXYGEN REVOLUTION she is a central figure in the promotion of Trillian's antagonistic nature as well as having maintained a contentious relationship with Errol through events prior to the beginning of the story, as with the other characters seen in the animated line up below, including Severen who does not make an appearance in the final live action film. Here Lenny is seen both in her performance outfit, as well as her travelling attire. Mouth is also given a more active, casual wardrobe, in order to allow her to travel throughout the city quickly and easily. The remaining trio of leads, Genesis, Errol and Trillian have similar designs and characterizations to their live action counterparts.





Animated Trillian Poses and Turnaround.



Animated Lineup: Errol, Genesis, Lenny, Trillian, Mouth & Severen.





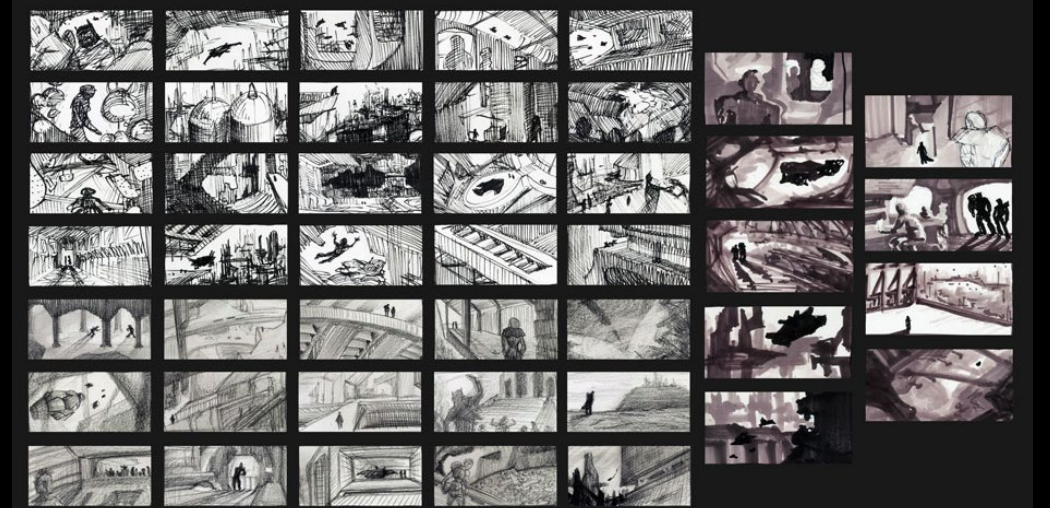
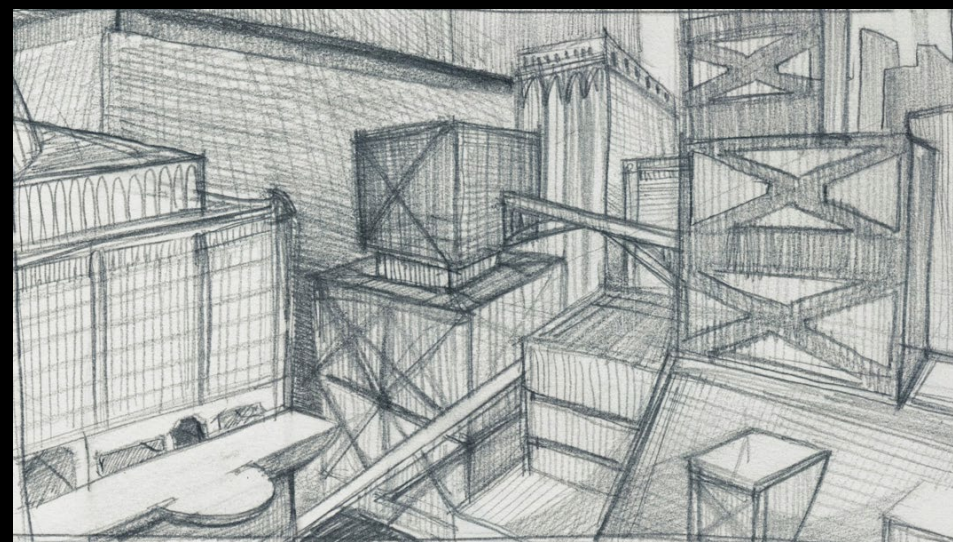
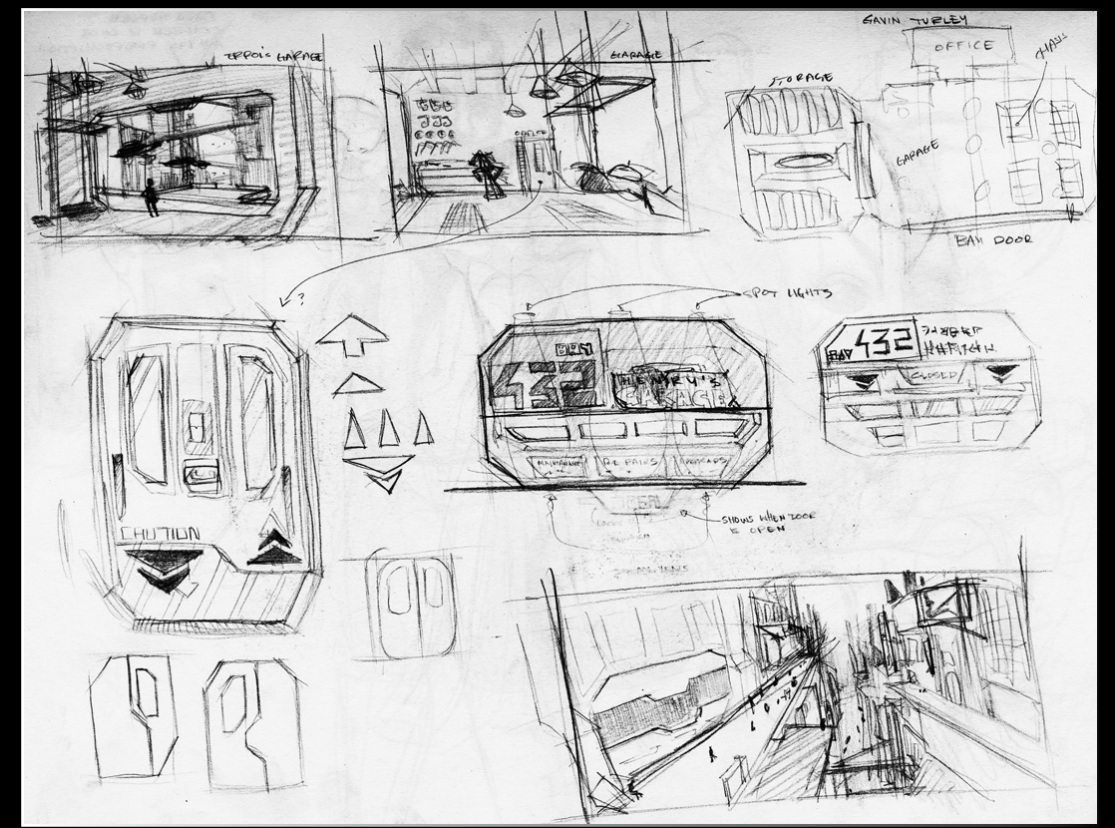
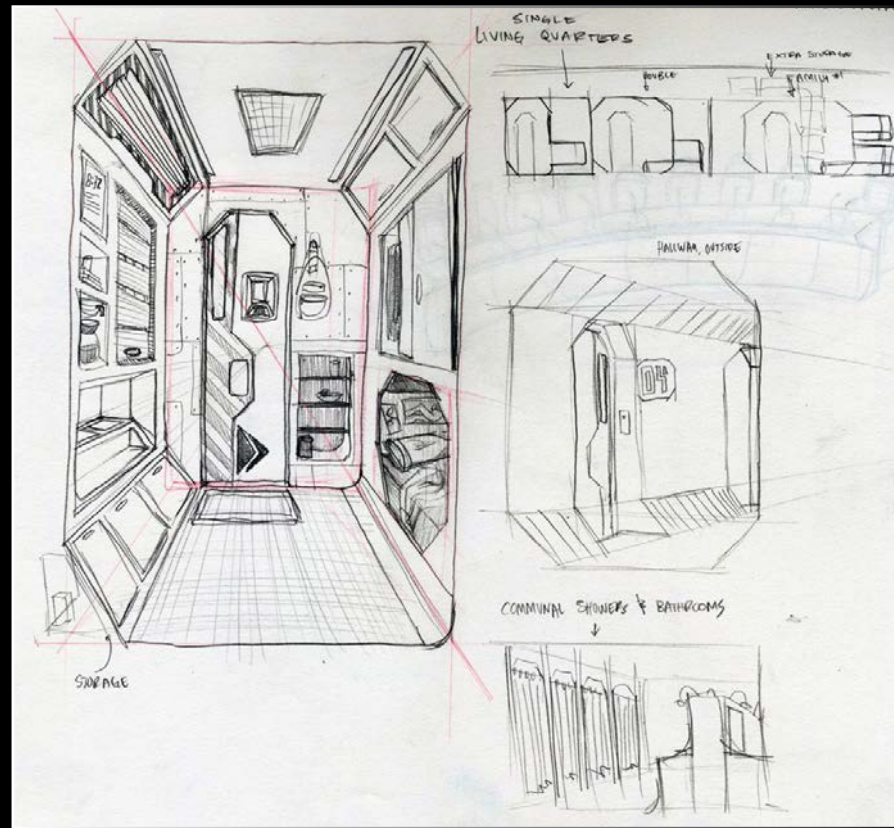
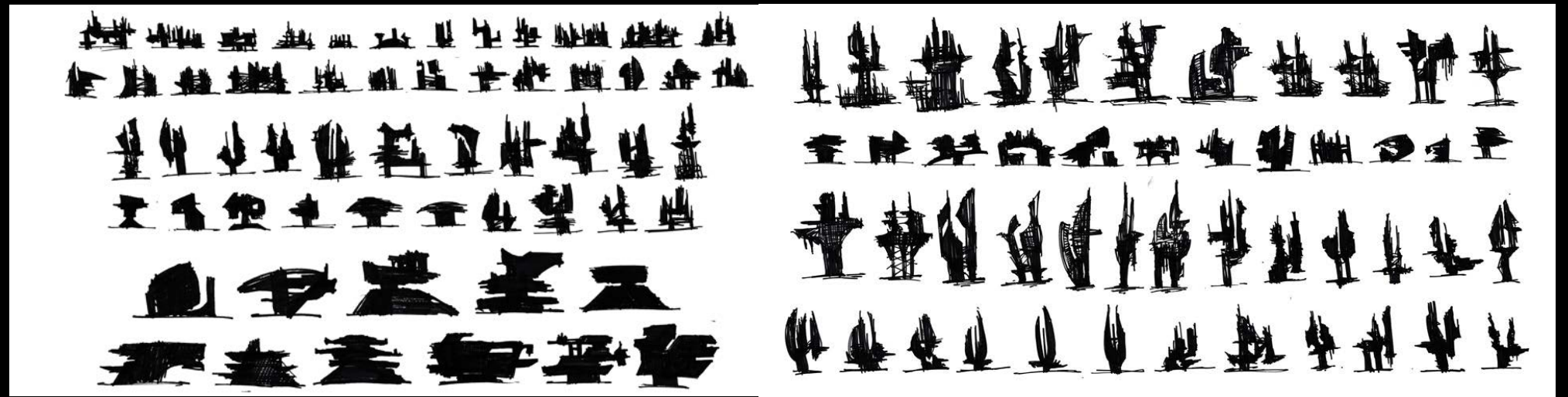
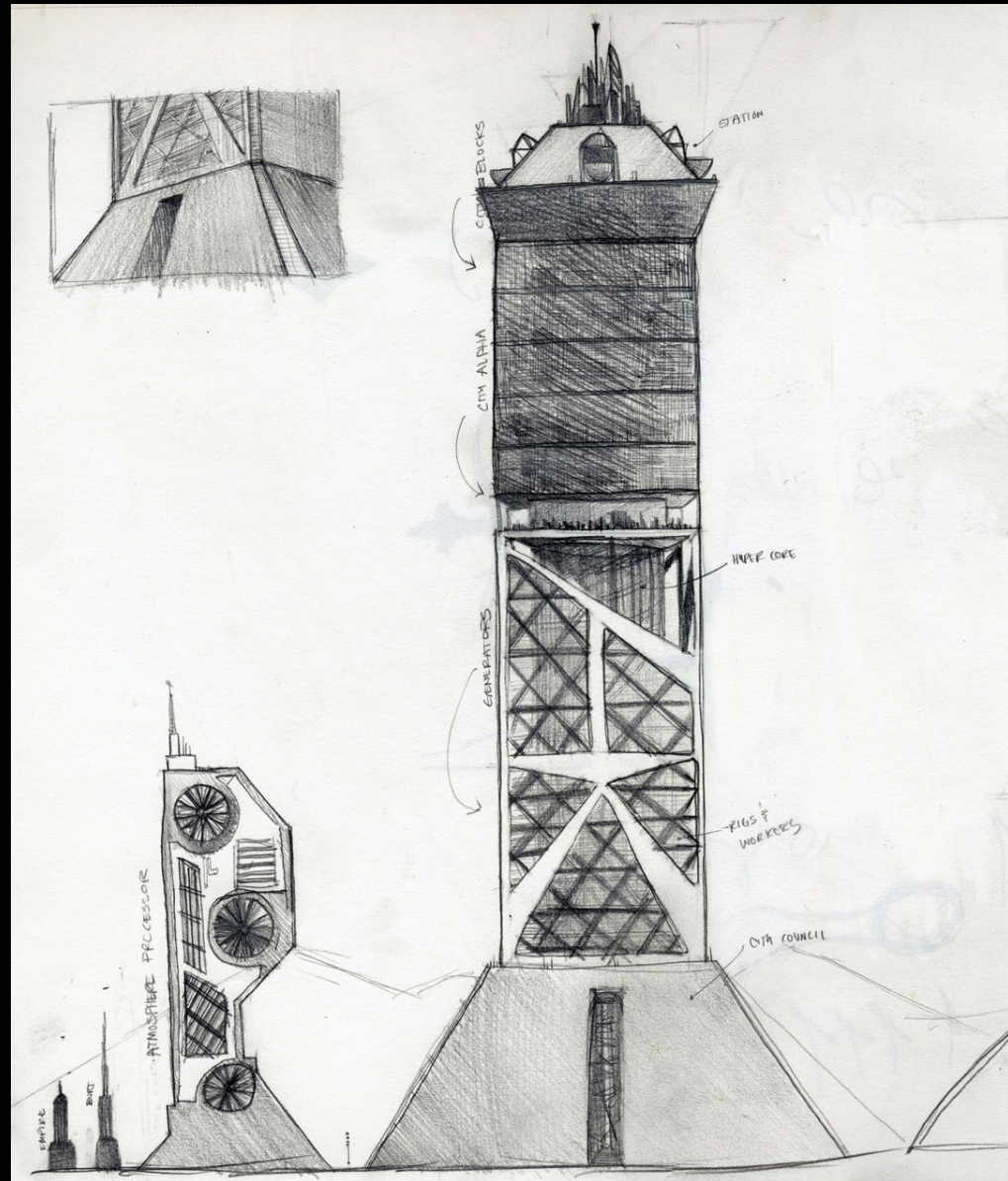
G. TURLEY

A P A T H  
I N T O T H E C I T Y

# ORIGINAL SKETCHES

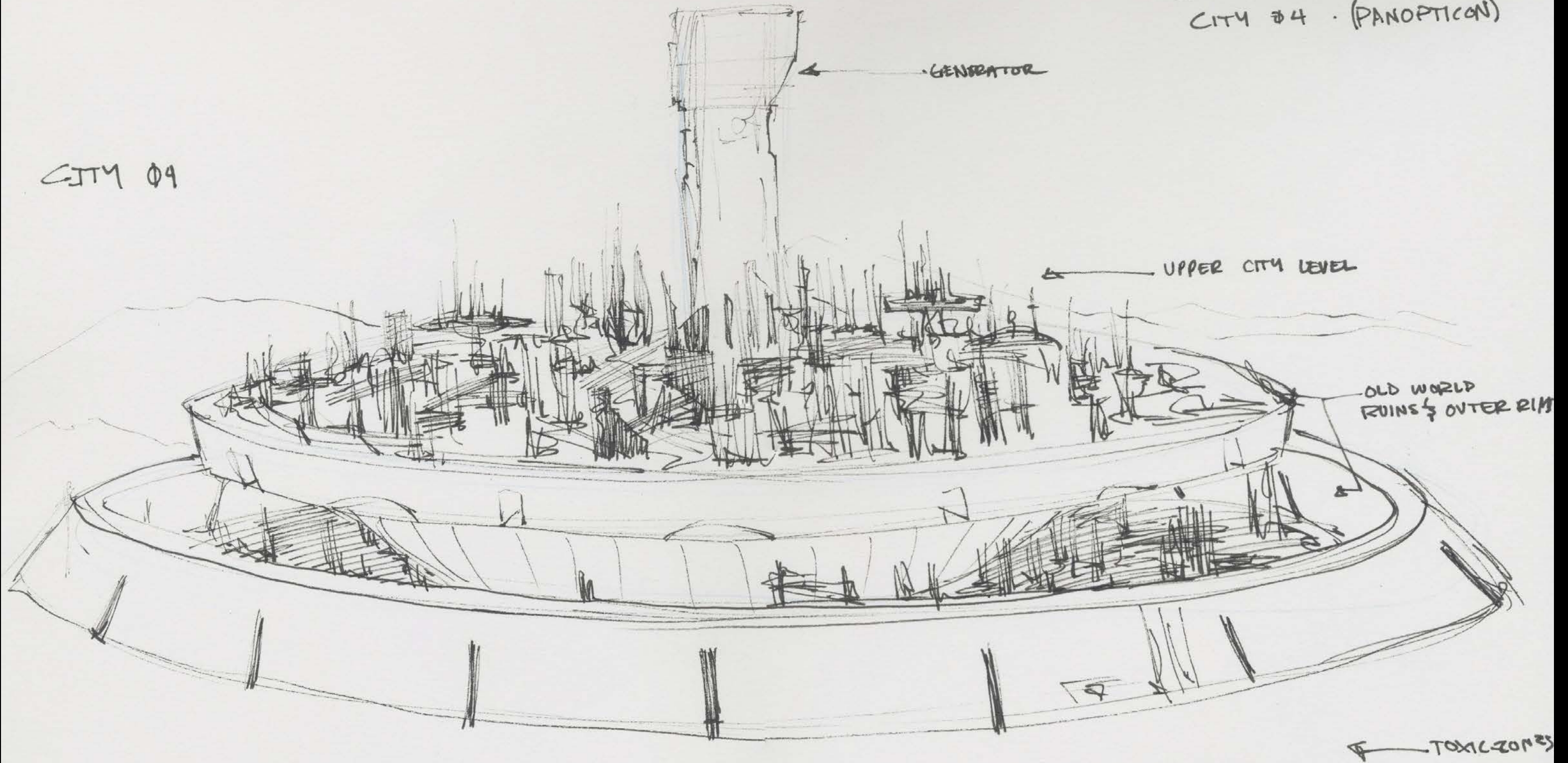
During the earliest stages of conceptualization and world building for THE OXYGEN REVOLUTION, I created detailed notes and sketches, such as the pages presented here, to guide my designs and story telling to reflect the original desires of what kind of world THE OXYGEN REVOLUTION took place within.

Creating several options and ideas for how what structures would look like, as well as the layout of the overall city and the main generator tower that provides the artificial atmosphere. Studies also included what interiors of specific rooms or types of buildings would look like as well as several ideas for key scenes and other varying environments of importance. These concepts and sketches were essential in developing further story devices and composing key scenes.



G. TURLEY | 3.7.2014  
CITY 04 . (PANOPTICON)

CITY 04



CITY 04's original concept sketch.

# THUMBNAILS

Finding my own way into the city and the story of THE OXYGEN CHRONICLES was a process of many ideas and thumbnails. City 04 is as much a character as Genesis or Trillian—and needed to be living. It needed to be breathing.

Creating the thumbnails was part practice, and part research. It was a way for me to explore the concepts and ideas of a city living without proper oxygen and a decaying atmosphere—or a city that was holding more than 80% of the remaining human population in a small, condensed area. It was also a way for me to find my characters and be surprised by what they were doing, where they were going, or discover where they ended up by the final frame.

This very small collection of thumbnails reflect the beginning stages of the final environment and key scene designs where I drew and painted both digital and real mediums, as well as some photo mashing, to create an large database of ideas.



# FINAL SHOTS

Following the initial stages of thumbnails, images were organized and refined at the thumbnail stage. The story I found was an adventure that started from the outside of the city, traveling to the bottom and finally to the very top, allowing viewers to get the quickest, broadest view of the entire city in one story. Servicing character moments, pivotal action sequences, and sweeping establishing shots, these 42 shots reflect the best parts of THE OXYGEN REVOLUTION.





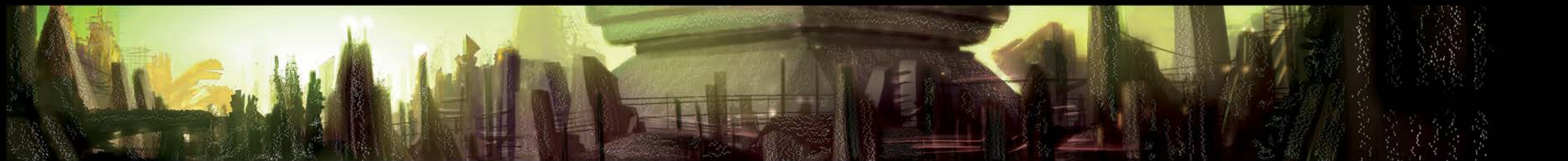
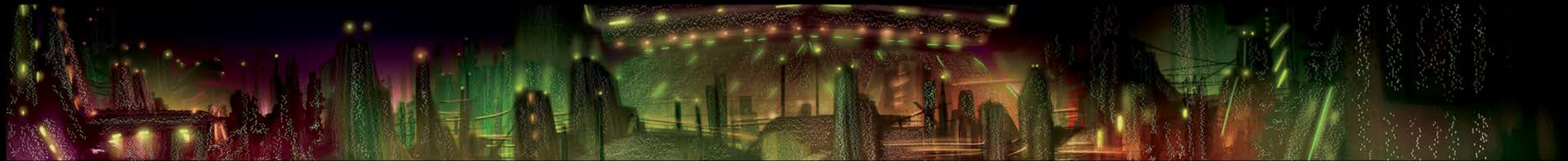
## REFINEMENTS

Once the final shots were chosen, several were picked for further refinement, or further studies to expand the scene or create a better idea of what was happening in the scene. Often thumbs were chosen to further elaborate the scene, advance the characters, or expand the description of the environments.



G. TURLEY

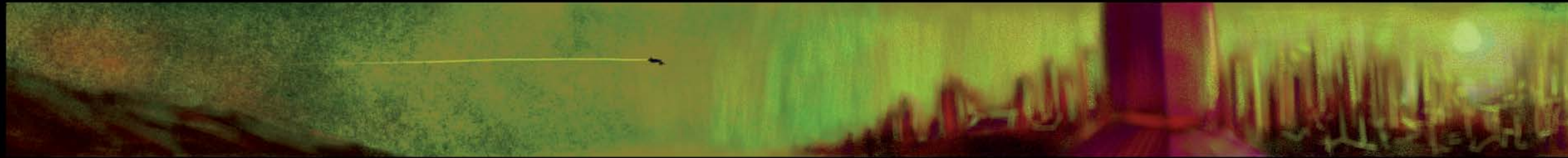
# ENVIRONMENTAL CONCERNS



## UPPER CITY ENVIRONMENT

With an artificial atmosphere that is part breathable and part toxic to its citizens, City 04 has a very unique color palette. Rather than using a post-apocalyptic color palette of earth and dirt colors, City 04's environment and color palette was given a more radioactive, neon treatment. Even the haze of the city smog and dust is an unnatural sickly green to enhance the atmospheric qualities; which are only seen in the portions of the city exposed to the hostile skies and blazing sun. I approached the color scripting in this manner in order for the viewer to know precisely where in the convoluted city they are at any given point in the story. The mixture of Magentas, Reds, Greens and Yellows enhance the harshness of the city's thick layer of artificial atmosphere—while maintaining a very sensual and exotic palette appropriate for the futuristic setting.



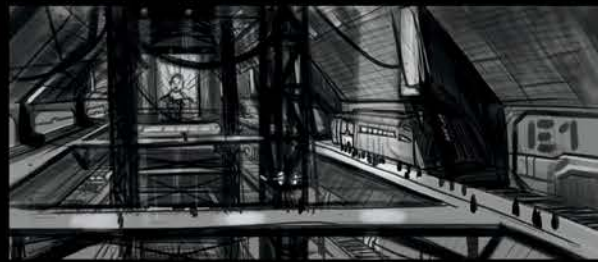


## LOWER CITY ENVIRONMENT

As characters travel below the highest levels of the city, the corridors are cool and soft giving the atmosphere a very enticing and attractive attribute. Don't be fooled, the giant vents and air shafts are pumping the tunnels full of artificial oxygen brought down from the surface. This characterization of the city is to explore the lifestyles of inhabitants as well as the claustrophobic setting of living deep under a massive city. This color palette is utilized in settings where characters are deep within the city. Beneath the lower city, there is a vast underground circuit of old city ruins that are no longer inhabited by any sane or healthy humans, where the color palette is intensely unsaturated and restricted to artificial light sources.

# OUTSIDE & INSIDE

Regardless of being outside the city walls, inside the city, on the strip, or in a maintained facility such as a local Transportation Hub; the atmosphere is thick, hazy and ill. Retaining the atmosphere throughout the upper levels is essential to keeping the city and inhabitants both burdened and enslaved by the atmosphere.



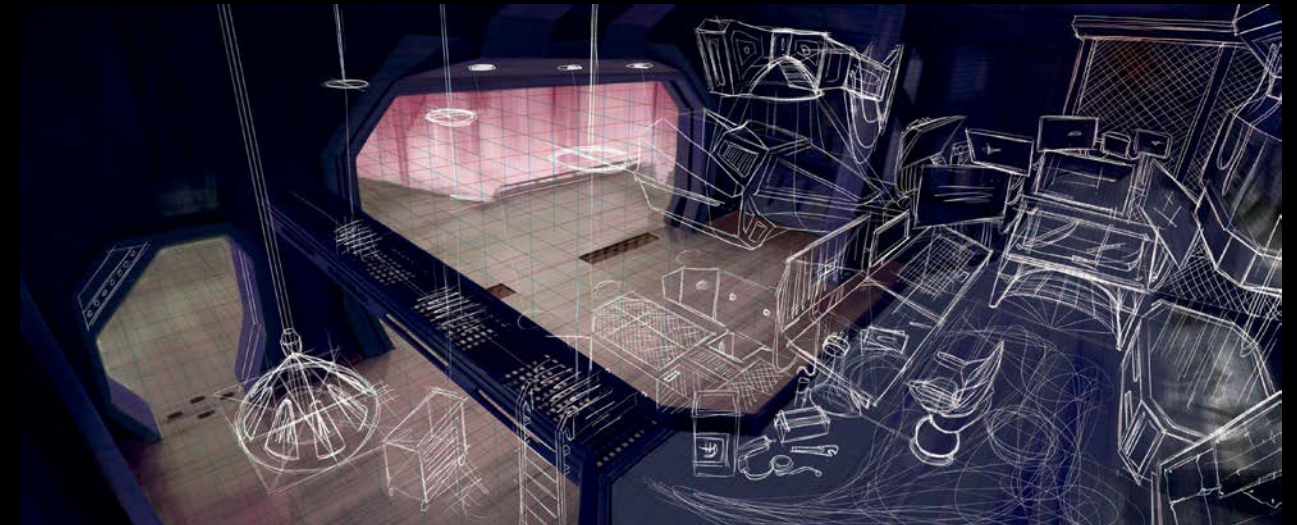
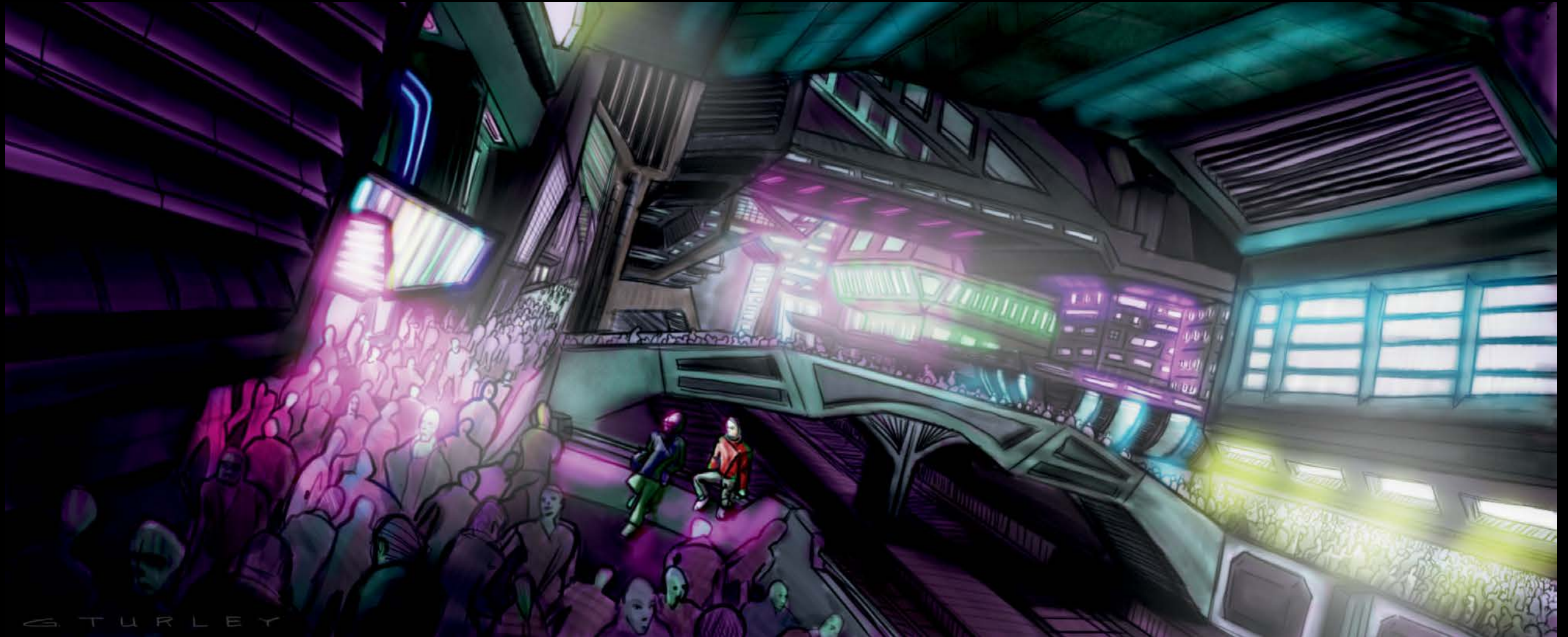


G. TURLEY

TRANSPORTATION HUB

# A COOL PLACE TO BE

Similar to the upper city; the seedy, dark metropolis is designed to be a series of long corridors, hallways and vertical shafts connected by bridges, trains and elevators. Cooling the palette also reinforces the lower location in comparison to the warmer, sharper colors of the upper city. Errol spends most of his time in this area of the city where he visits Lenny in her state room at a local bar and night club called The Steel Factory. This is also where he works as a mechanic and keeps a small laboratory of mapping computers and imaging devices out of sight from prying eyes. Errol's garage sits in the midway point, somewhere halfway between the bottom of the city and the surface levels.



G. TURLEY



ERROL'S GARAGE

# STORYBOARDS: THE BEGINNING

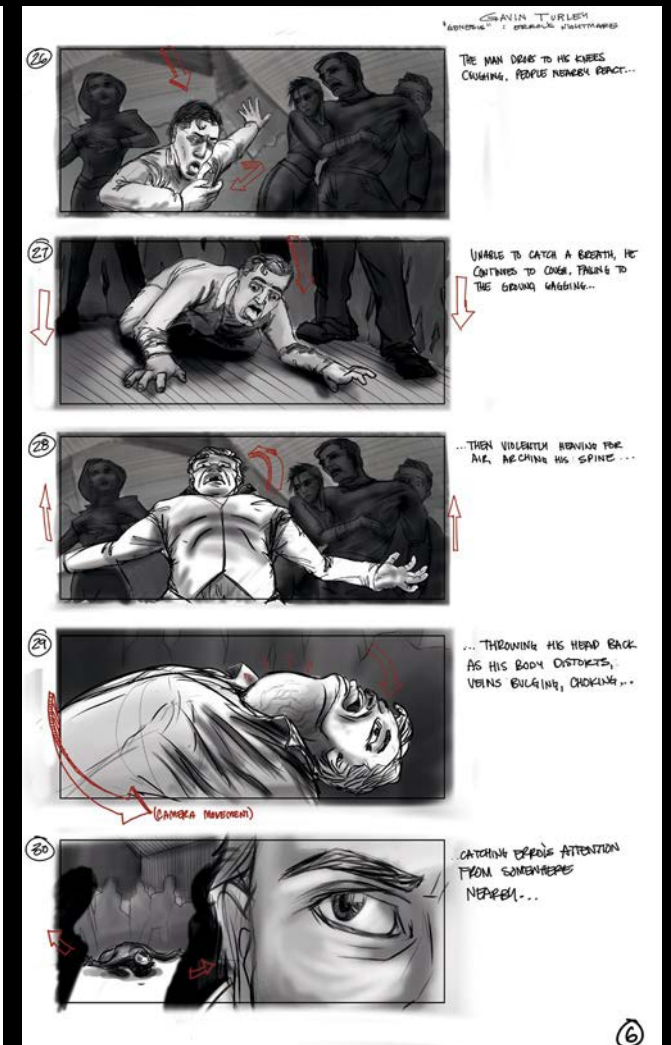
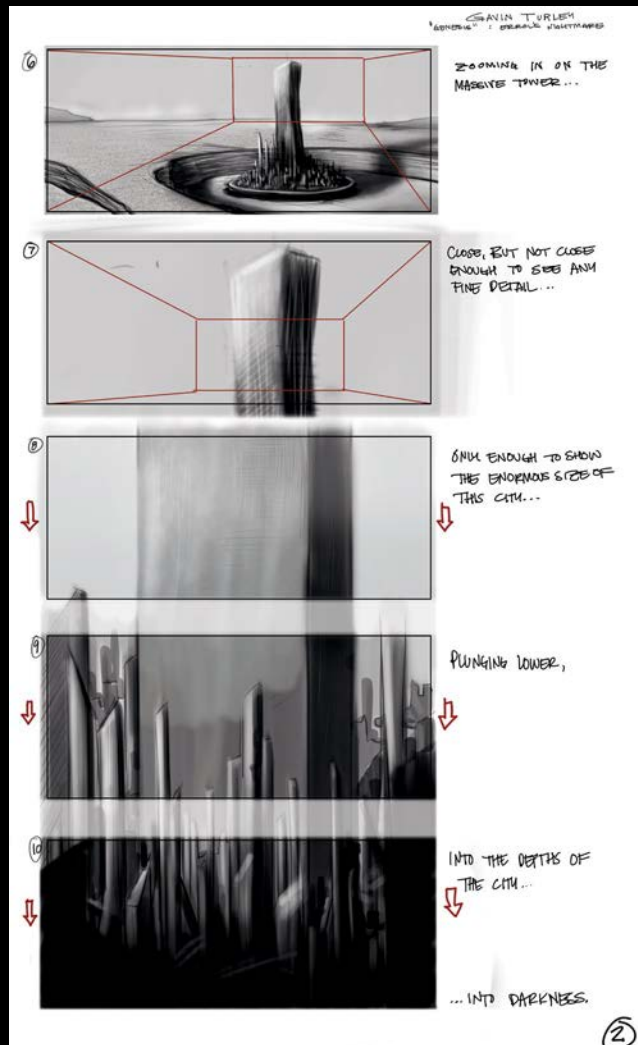
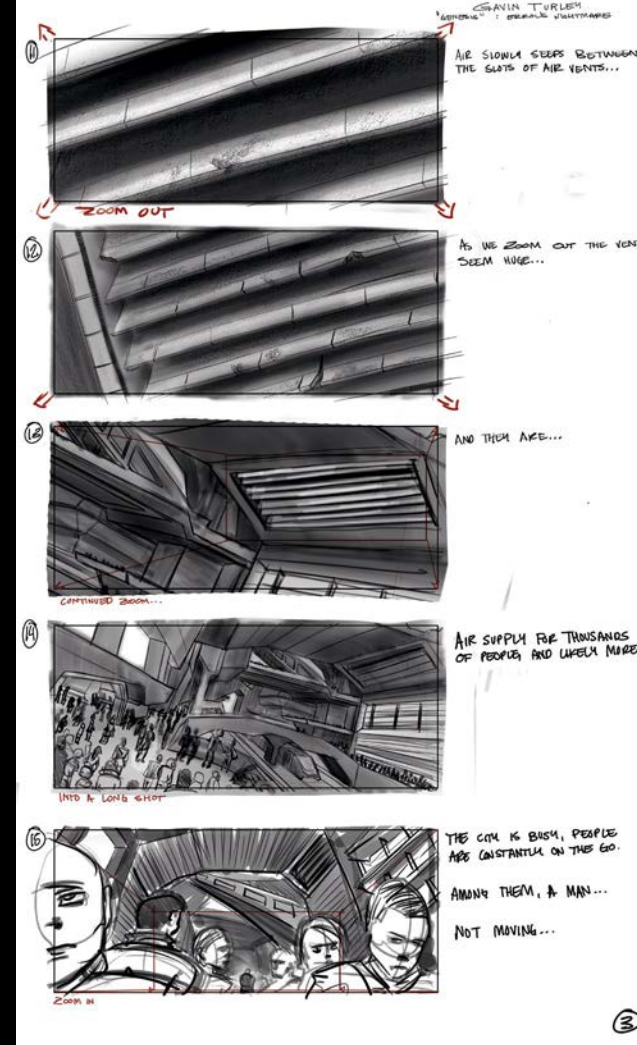
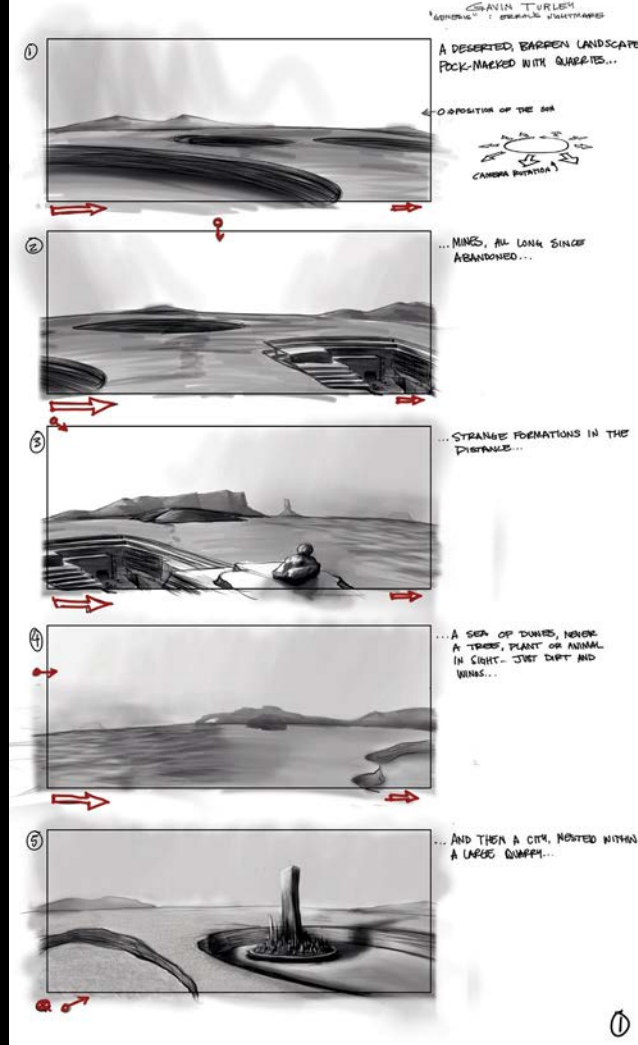
THE OXYGEN CHRONICLES begins with an establishing shot of the dying earth; a futuristic earth pitted with holes that no longer resembles the earth we live on now or holds any trace of our time ever existing. The screen is cut by a line that emerges and widens into a tower so tall it never fills the frame. Huddled tight against the walls of this tower is an incredibly dense city of neon that reaches deep into the earth.

We travel deep into the depths of the city, through an air shaft pushing polluted clouds of artificial oxygen. We emerge from a giant vent and into an underground corridor teeming with thousands of people. An underground mall of transients where the rumble of a million voices disguises the dying hum of air.

A man, paranoid and sick notices, breaks a sweat and begins to panic, gasping for air, screaming for oxygen. Terrorizing the other citizens, the man lurches out, unable to catch a breath and falls to his knees. When he uprights himself, the citizens are horrified by his bulging veins and blue lips. As he continues to gasp for air, his body begins to contort impossibly...

We meet a concerned citizen, ERROL, emerging from the crowd to offer assistance just before the oxygen is violently purged from the corridor. As ERROL succumbs to a similar fate with the other citizens, he is enveloped in shadow just before death. With a blinding flash of neon pink light and the presence of a shadowy silhouette—

Errol awakes in a cold sweat to his alarm within his apartment...







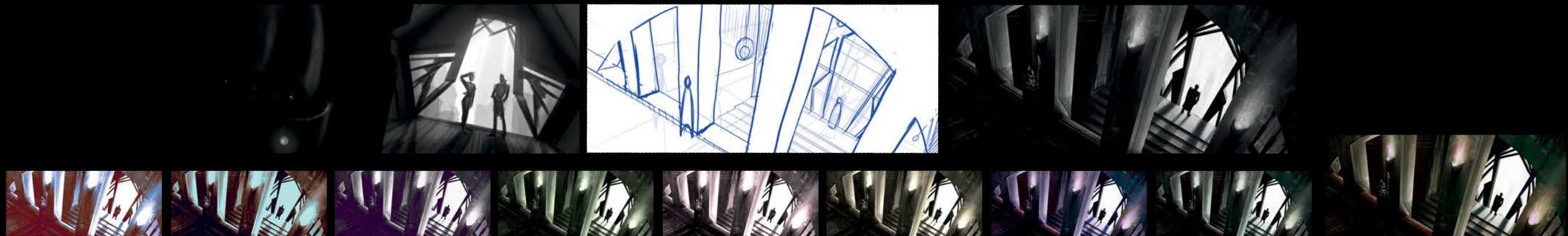
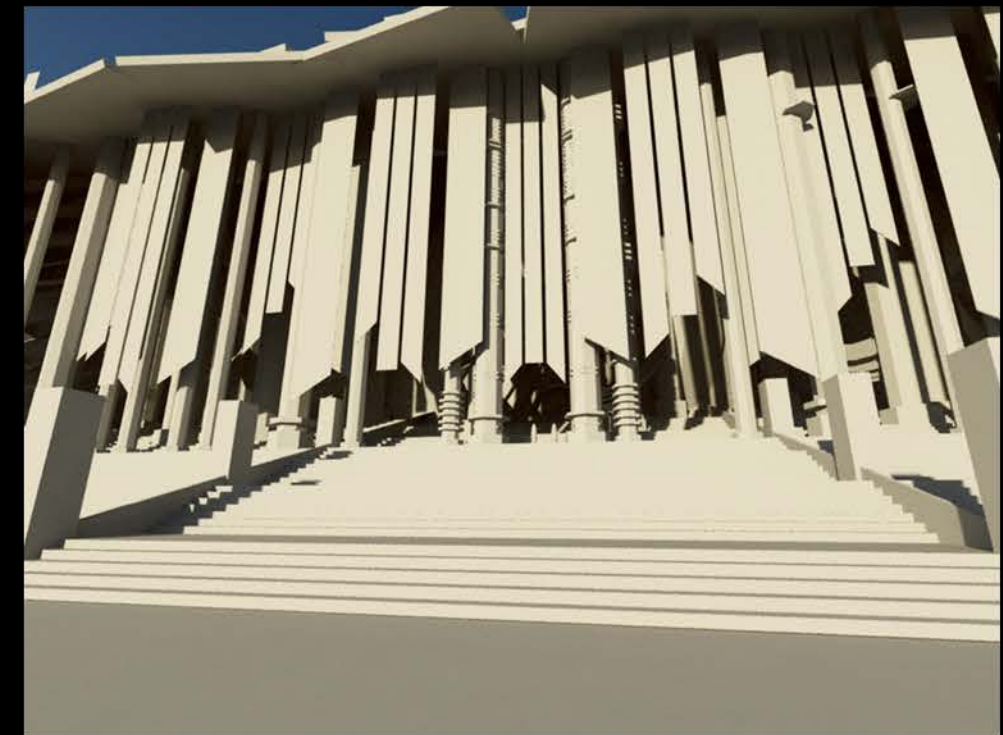
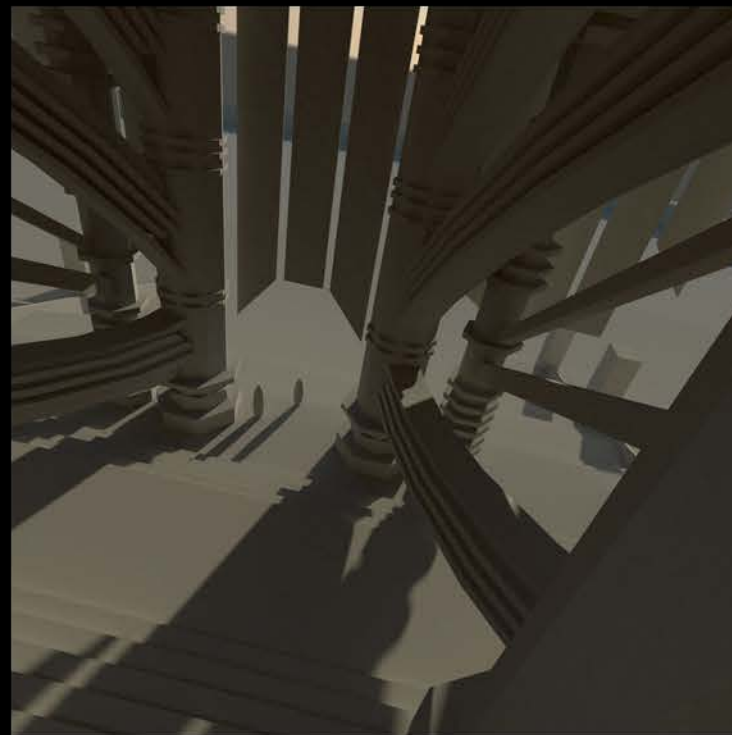
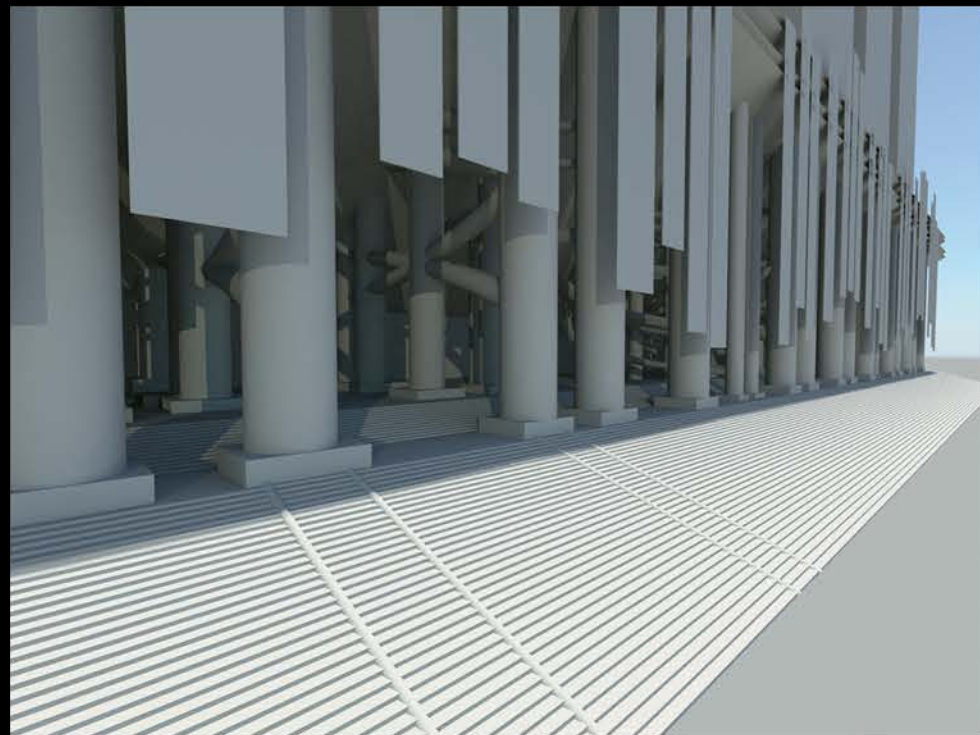
G. TURLEY

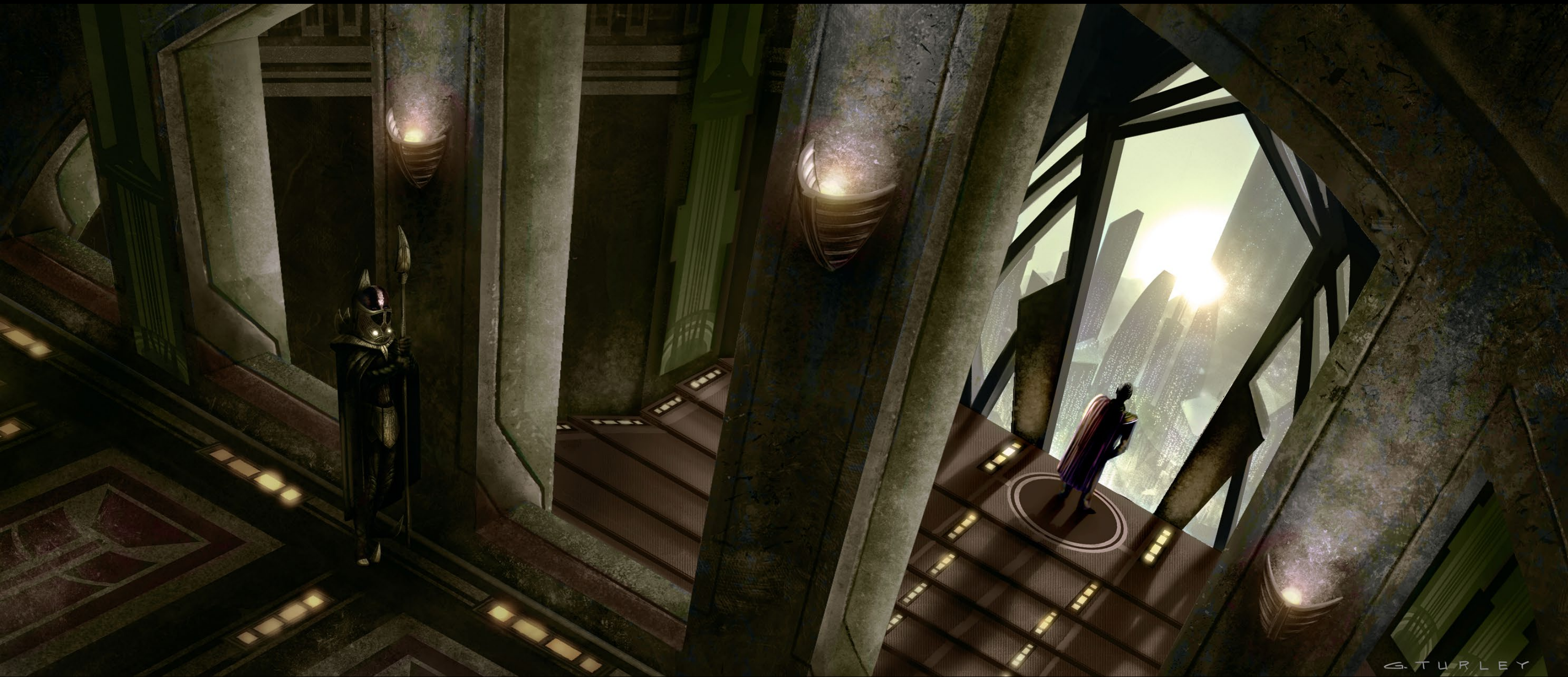
THE CITY IS  
CHAOS



# AND SO HERE WE ARE

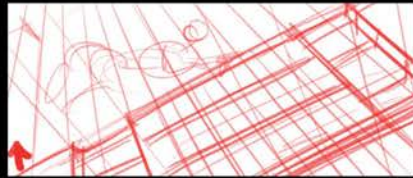
Following Errol's nightmare, City 04 is addressed by Severen, through Mouth, about an inevitable terrorist threat against the city's atmospheric generator. No sooner than the announcement is made, Trillian announces her entry in an explosive fashion, which prompts Severen to enlist the help of an genetically enhanced soldier in order to track down and eliminate the threat. While still exploring the range of color found within the city, 3D software was also utilized to construct and design the front facade of the City Hall of City 04, called the City Center, where Severen stays to do his business. Following Trillian's entrance, Mouth spies on Severen as he makes orders to bring the soldier out of cryostasis.





G. TURLEY





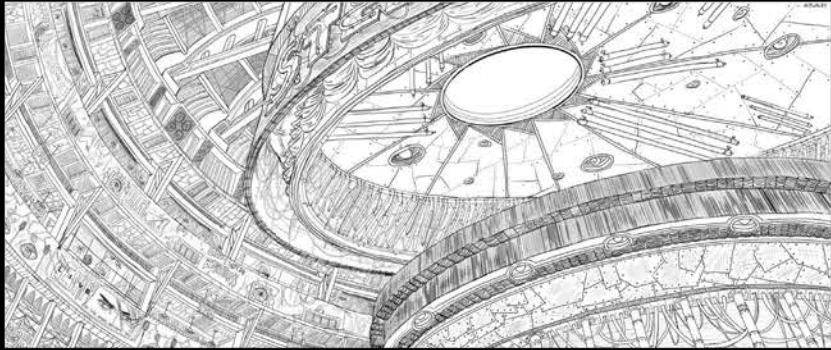
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# THE CHASE DOWNTOWN...

It doesn't take long for Genesis to get hot on Trillian's heels, quickly initiating a citywide foot chase that takes them both into the corridors of the lower city. The city is outfitted with graffiti and clutter to portray it as having always been chaos, and is shown through dizzying angles to enforce the distances from the top most layers to the bottom most--it appears to never end.

Underground, rock star Lenny performs a concert at local nightclub The Steel Factory, where she also has a large penthouse to stay while she is in city limits. The Steel Factory is an establishment that was probably once an actual mill for metals and steels, but has been retrofitted to be a three story bar in the round with a stage in the center.

As an outsider from the last free city and a celebrity within City 04, Lenny requires protection provided by Severen in the form of Mouth, who watches her from nearby at all times. While she teeters on being good and bad, Lenny is always near a collection of neon and surrounded by shadow. When Errol arrives to see her perform, he's also sure that Lenny's appearance is coupled with the appearance of Trillian and Severen's timely announcement.





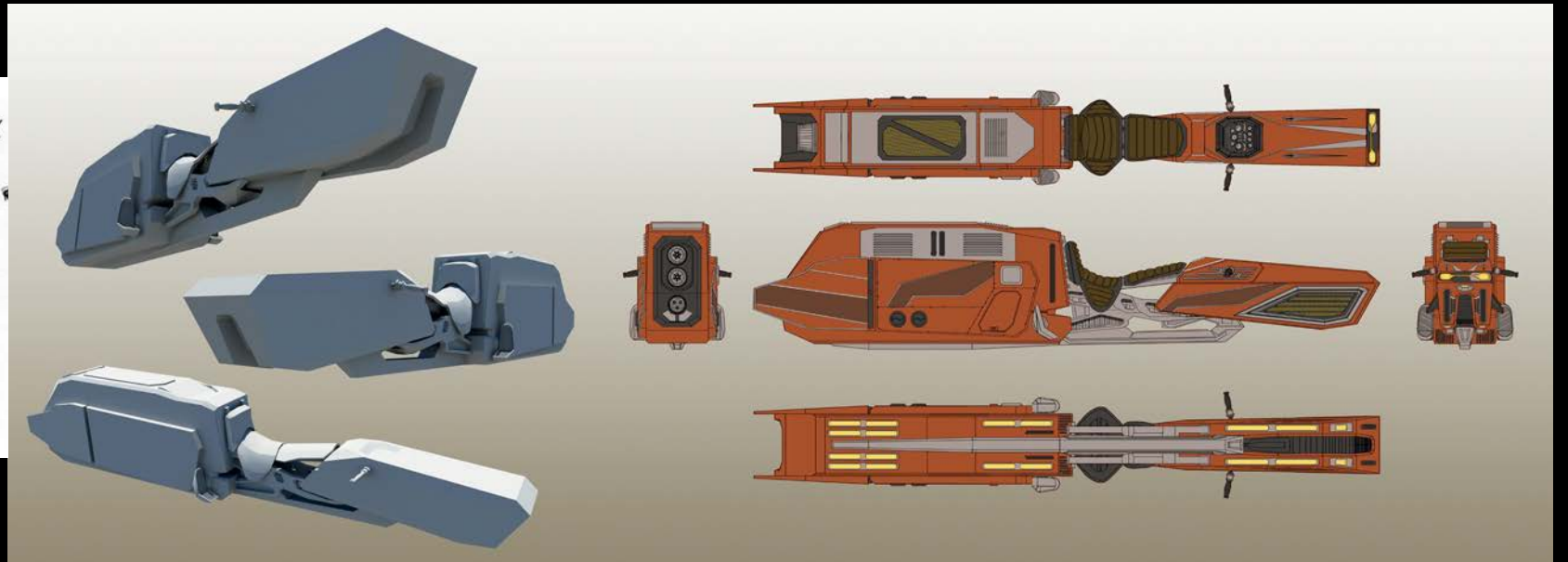
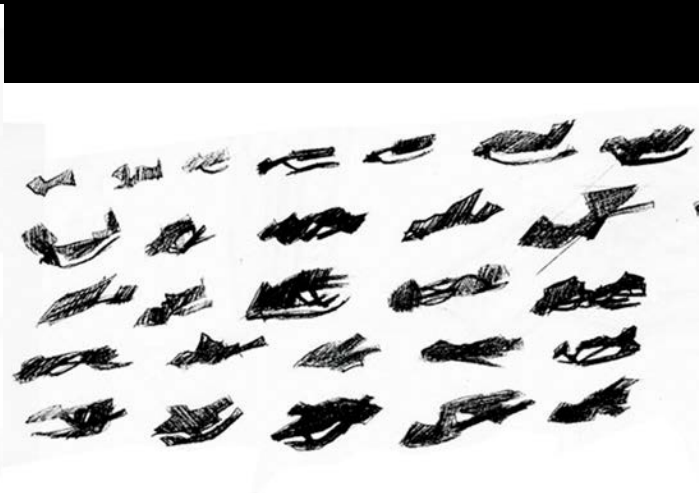
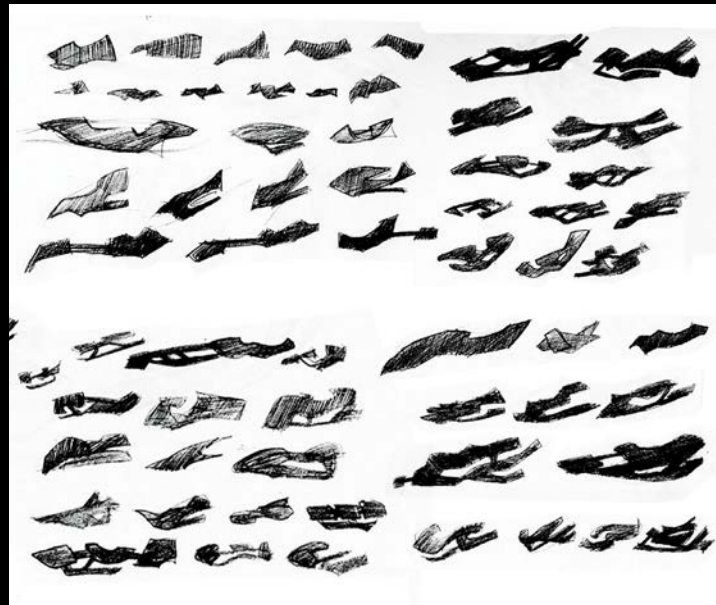
TURLEY

# BACKSTAGE PLOTTING

# THE CHASE GAINS SPEED...

It is during Errol's meeting with Lenny that the story changes pace. This is when Genesis and Errol meet for their first time, and it is also when both characters learn that they need to be active in saving the city. Errol needed a way to get around quickly, and quicker than others. As an ex-racer, he keeps a hover bike in a small storage space in his garage. Utilizing 3D software the base of the bike was designed from ideas studied in small thumbnails to look like a piece of junk somewhere between a toaster and an old toy.





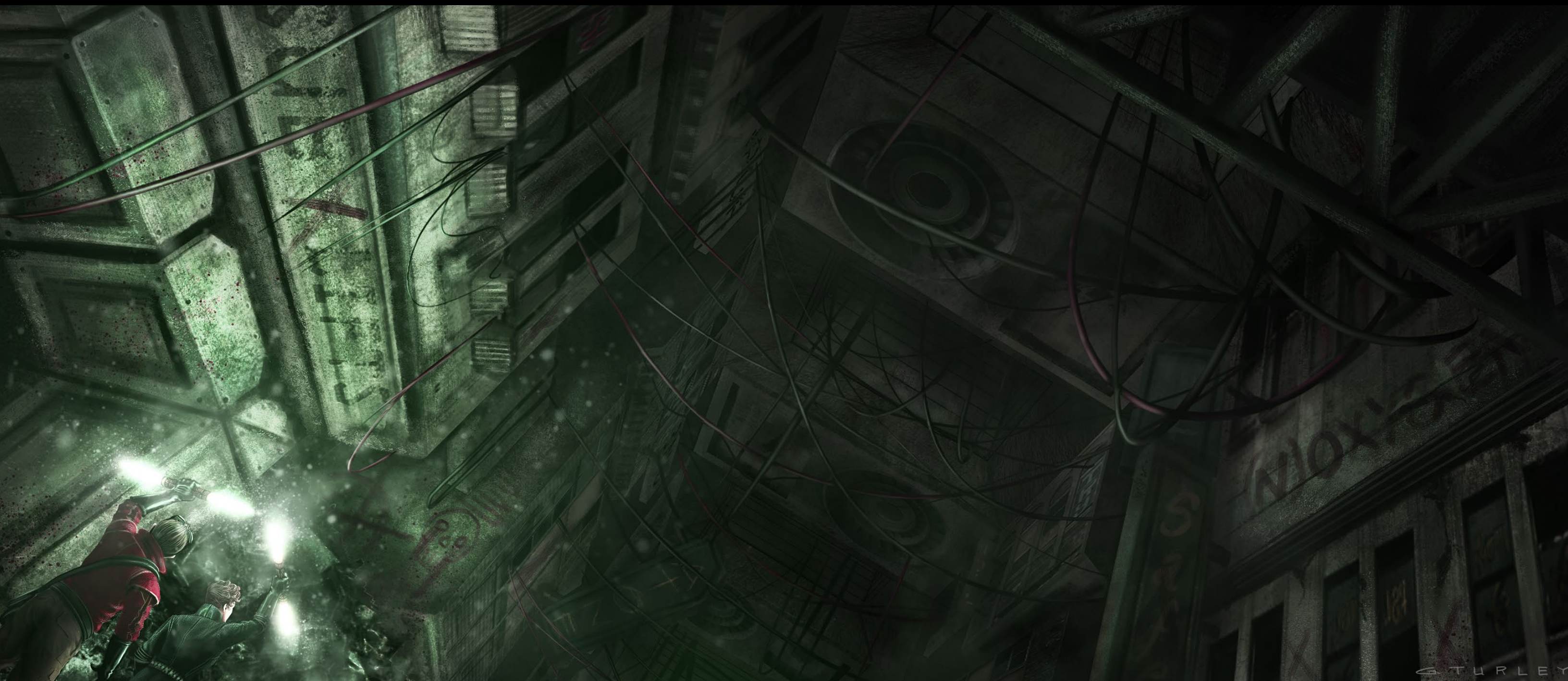


# MEETING HISTORY IN THE RUINS

Following the fateful meeting between Errol and Genesis during the chase to catch Trillian, our heroes make a detour to the underground to learn more about the villain they are chasing and what purpose she serves. Errol knows of places in the city most people don't, including an ancient mystic in the ruins that knows the answer to just about anything. He's old and decrepit, and somehow angelic. The mystic gives Genesis and Errol what they need to save the city.

Deep underground was designed as catacombs for the worlds before, our world might exist under here somewhere, so the design utilized contemporary and modern structures and decorations in order to give it a more recognizable look.





STURLEY

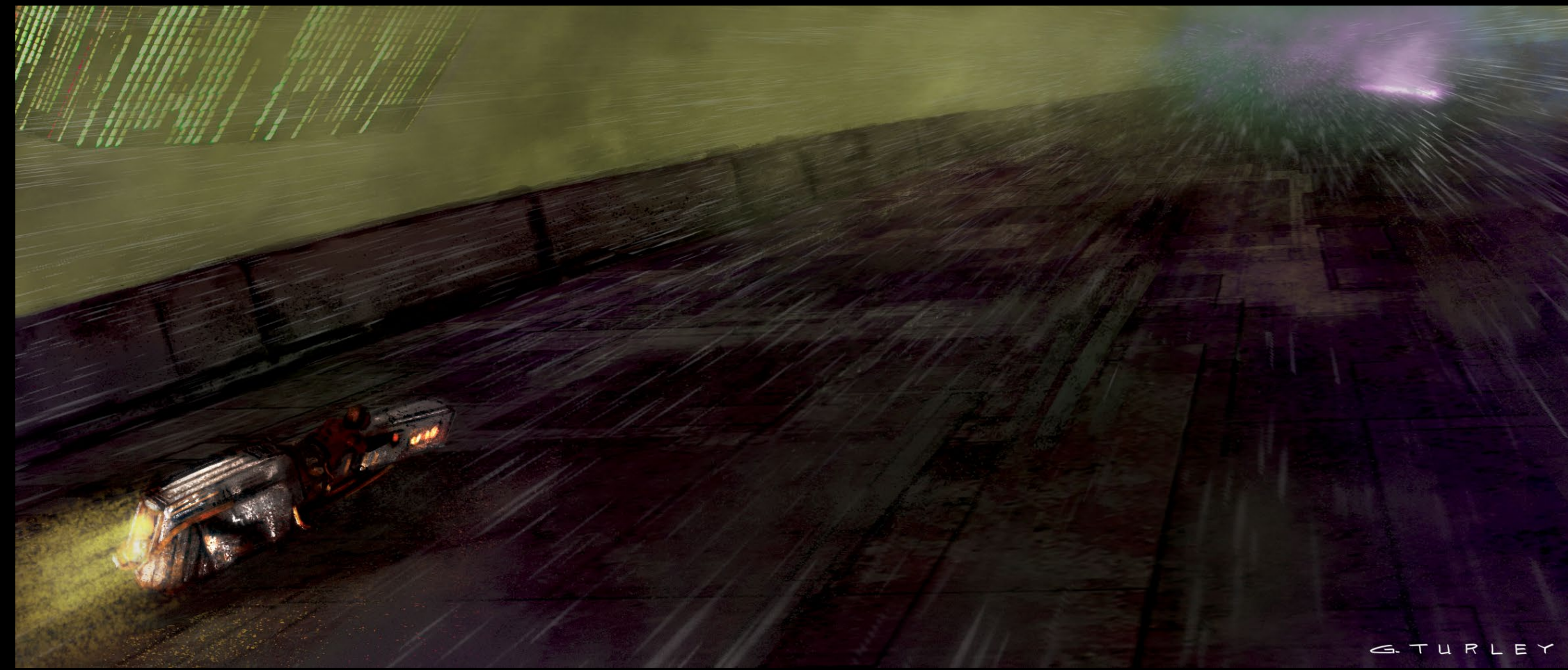
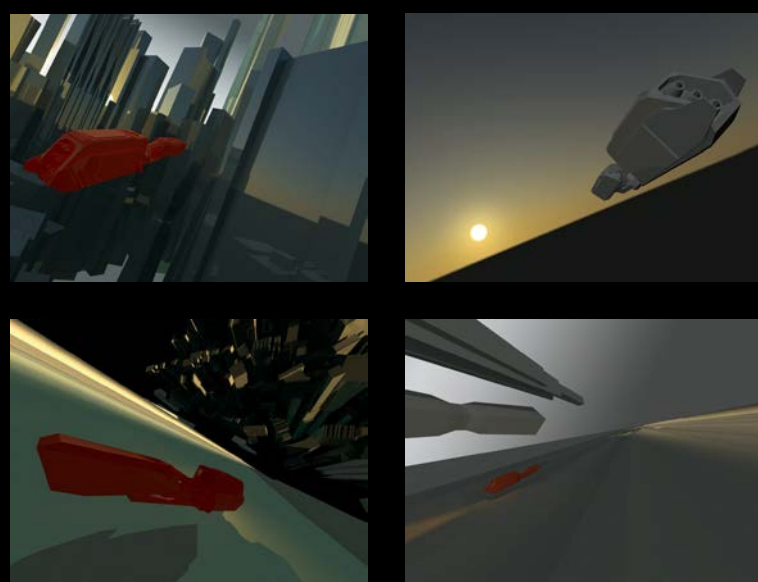
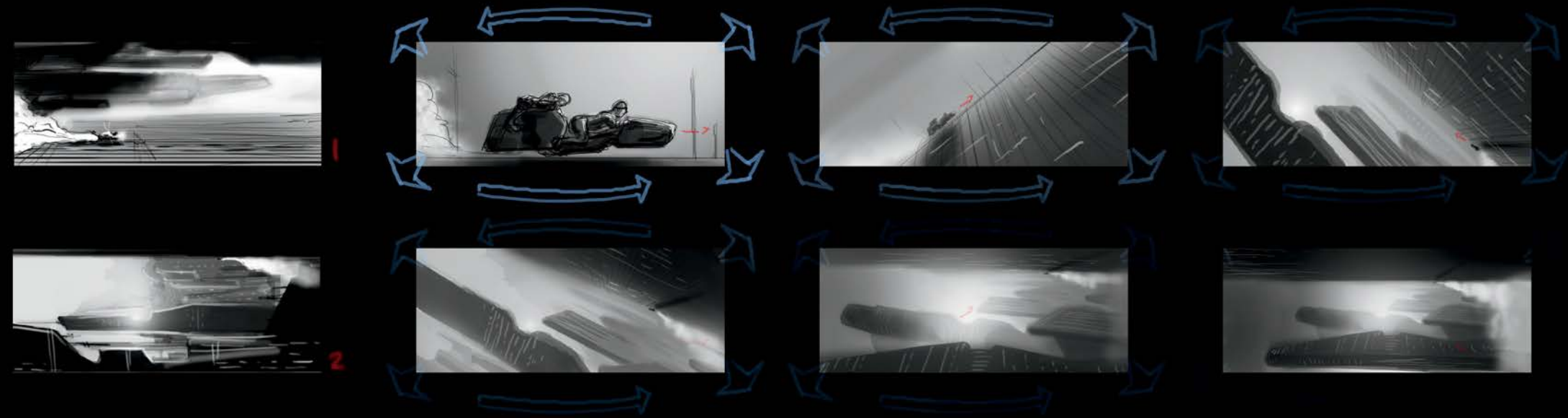


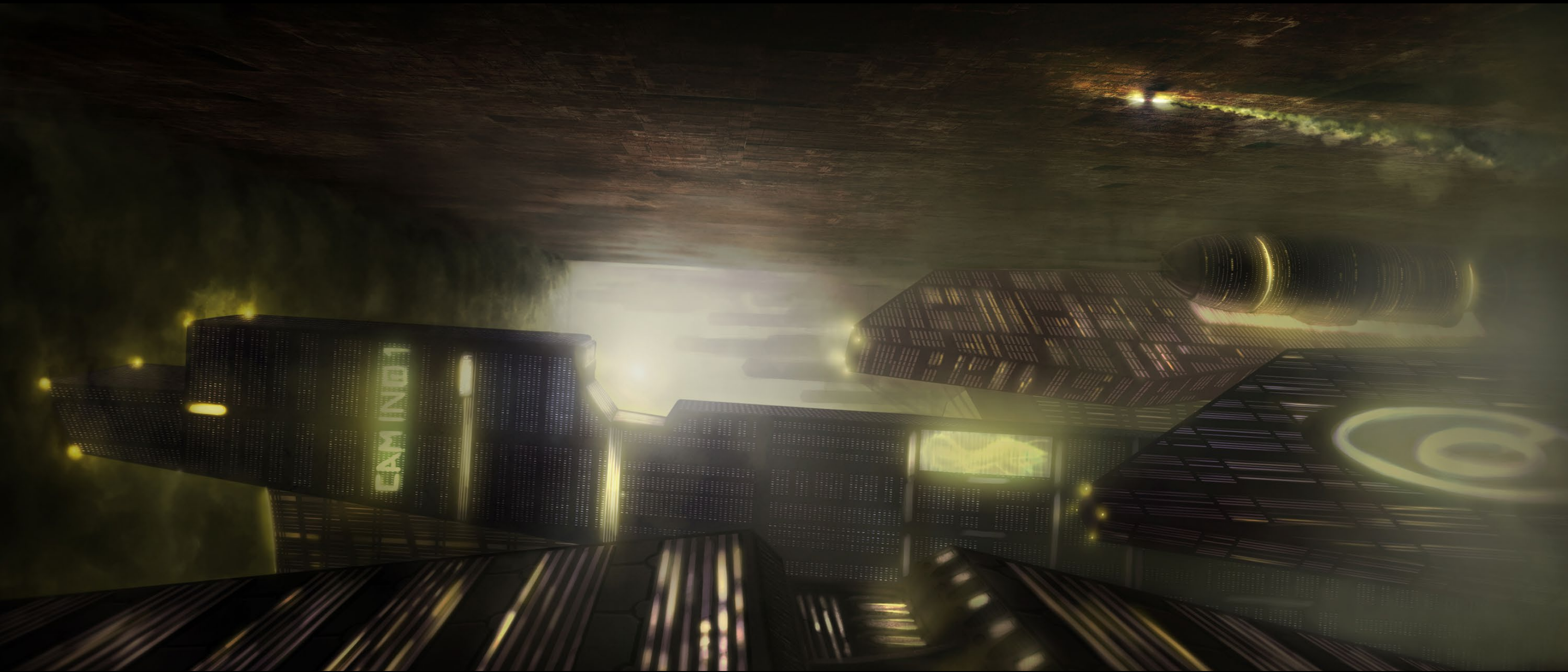
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# TO THE TOP OF THE WORLD

To begin the climax of THE OXYGEN REVOLUTION, Errol speeds ahead of Genesis to the top of the atmospheric generator as it spits out toxic clouds and rain during an unexpected malfunction, where Trillian is headed as well.

Utilizing 3D software and a selection of storyboards, Errol's ascension was visualized as a light speed trip to dizzying heights. The 3D software became essential to exploring the scale of the buildings in relationship with the characters and the city around it. Because the tower is so large and unable to fill an entire frame, I resorted to fancy camera movements and spinning to cover more area of the tower to really give the structure a truly massive scale in comparison to Errol and the structures surrounding it.







TURLEY

ATMOSPHERIC  
**PRESSURE**





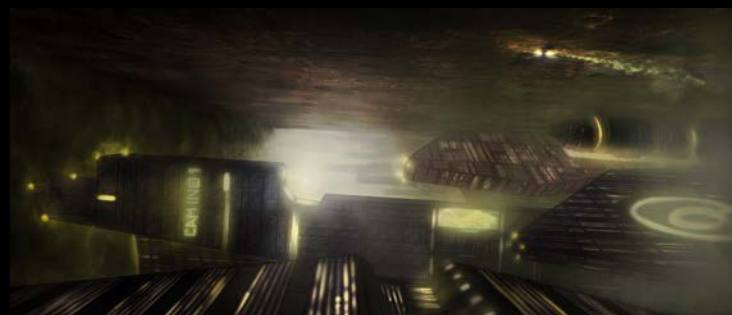
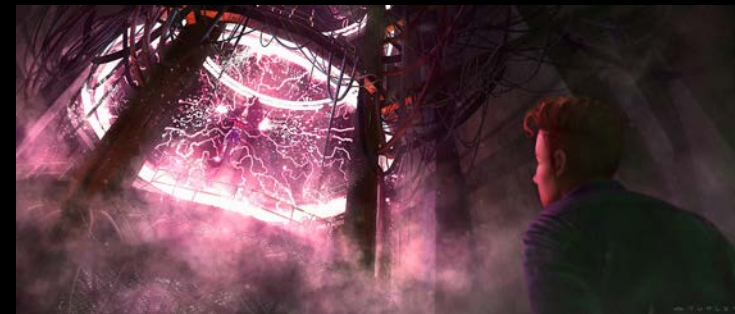




G. TURLEY

# ONE DEEP BREATH

And on the horizon, from the west, a new storm approaches...



ALL SHOTS

