



The Production Design of D O M I N I O N



CARLOS BARBOSA

Born in Bogota, Colombia and trained as an architect with a Masters degree from Tulane University, Carlos Barbosa's professional career started in New Orleans at the firm of Perez Associates where he was hired as a staff designer planning the 1984 Louisiana World's Exposition. New Orleans became Carlos' second home and his first in the USA. It was in New Orleans where his love for Blues, Jazz, and Zydeco was ignited, as well as his passion for the local cuisine, native architecture and deep multicultural history.

He was later recruited by architect Charles Moore's Los Angeles firm of MRY. This brought him to Los Angeles where the world of designing for the silver screen became a real possibility and an alternative career.

Today his credits as a production designer include Magic City, season eight and the pilot of 24 for which he was nominated for an Emmy, the pilot for Terra Nova, Lost, CSI-Miami, Studio 60, Action, Coach Carter, The Invisible, and Hurricane Season among many others.

In addition to filmmaking Carlos continues to practice as an architect and has completed projects in California and Louisiana.

Years after Archangel Gabriel's army nearly exterminated humanity, a few scattered enclaves remained. What used to be known as Las Vegas became the walled city of Vega and it thrived under the protection of the only angel that loved humanity, Archangel Michael.

When the phone rings and the person on the other side of the line asks you if you want to go to Cape Town, South Africa to create Las Vegas you laugh at the joke but then you realize they are serious so you say "Sure!" and you go and do it... That is what we do, movie magic in the oddest of places, and all because of decisions made from a strictly accounting point of view fueled by tax incentives. Wouldn't it make sense to shoot Las Vegas for a movie set in Vegas? Why Cape Town? The absurdity of it all... After reality sinks in, you figure out how to create the illusion of Vegas in Cape Town by manipulating locations and combining them with visual effects but the very first task at hand is formulating the look of the show.

The combination of three elements were the key in creating the look of Dominion:

- 1 - Incorporating the glitz and opulence of Las Vegas.
- 2 - Using Empire style with a twist of Versace as the main driving esthetic.
- 3 - Using lots of lights and bling incorporated into the architecture, the interiors, and the furniture.

The blending of these three elements resulted in a new esthetic unique to Vega but derived from Las Vegas.

In terms of color the choice was to paint everything in very dark tones, almost black but to have every surface be ultra glossy with the purpose of catching and reflecting every bit of light and allowing light to paint in the color. The result was a very glitzy and moody atmosphere that echoed the essence of Las Vegas.

The fact that in the story the population of Vega is organized in a cast system and the government is structured like in ancient Rome, Empire style was purposely chosen as a main component of Vega's esthetic, think of it as Greco-Roman revival with the modern take that Versace has, and think of Cesar's Palace as its origin.



The walls of the city are punctuated by four gates, the north and south gates along the axis of the Las Vegas strip and the east and west along the mid point. Each gate is made of corten steel and concrete and is heavily guarded.



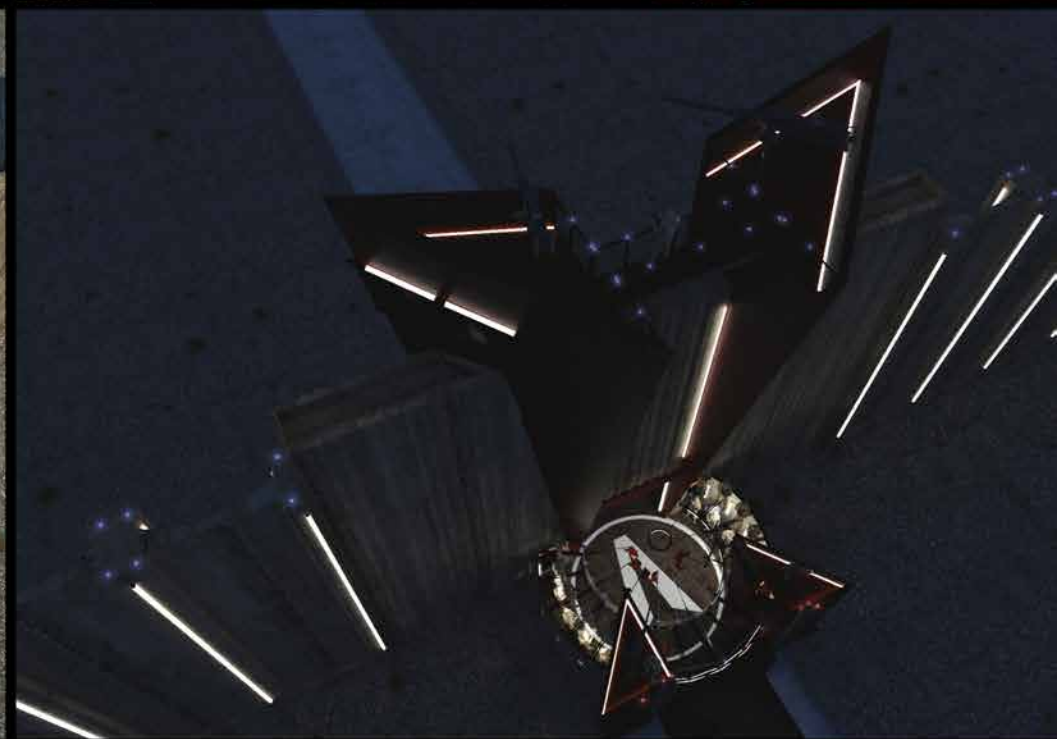
The lighting design of the wall and the gate echoes the brightness of the City off Las Vegas making Vega a glowing oasis in the middle of the desert.



A portion of the south gate and the wall were built to later complete their totality with the use of digital visual effects. The built portion sets the visual tone in terms of color, materials, textures, and lighting.



The partially built wall structure and gate serves as a plate for a Visual effects composite. Setting the lighting cues and elements was a crucial objective of this build.



These renderings above show the protective wall and gate in their totality both as seen during day and nighttime.



Inside the gate is the security check point heavily guarded. The flags with the insignias of the ruling clans fly above. A mesh of steel wire ensures that any winged angel could never escape.



Views of the security checkpoint as you come in through the city gates.



Security checkpoint at the gate.



This is a rendering of the main underground bunker and strategic center of Vega. It combines the Brutalistic concrete structure with Empire style furnishings and details. All paint finishes are ultra glossy and dark to create surfaces that reflect as much of the low intensity lighting as possible.



The final bunker set achieved the goals intended in the rendering, the high gloss dark paint used helps bounce around the low intensity lighting.



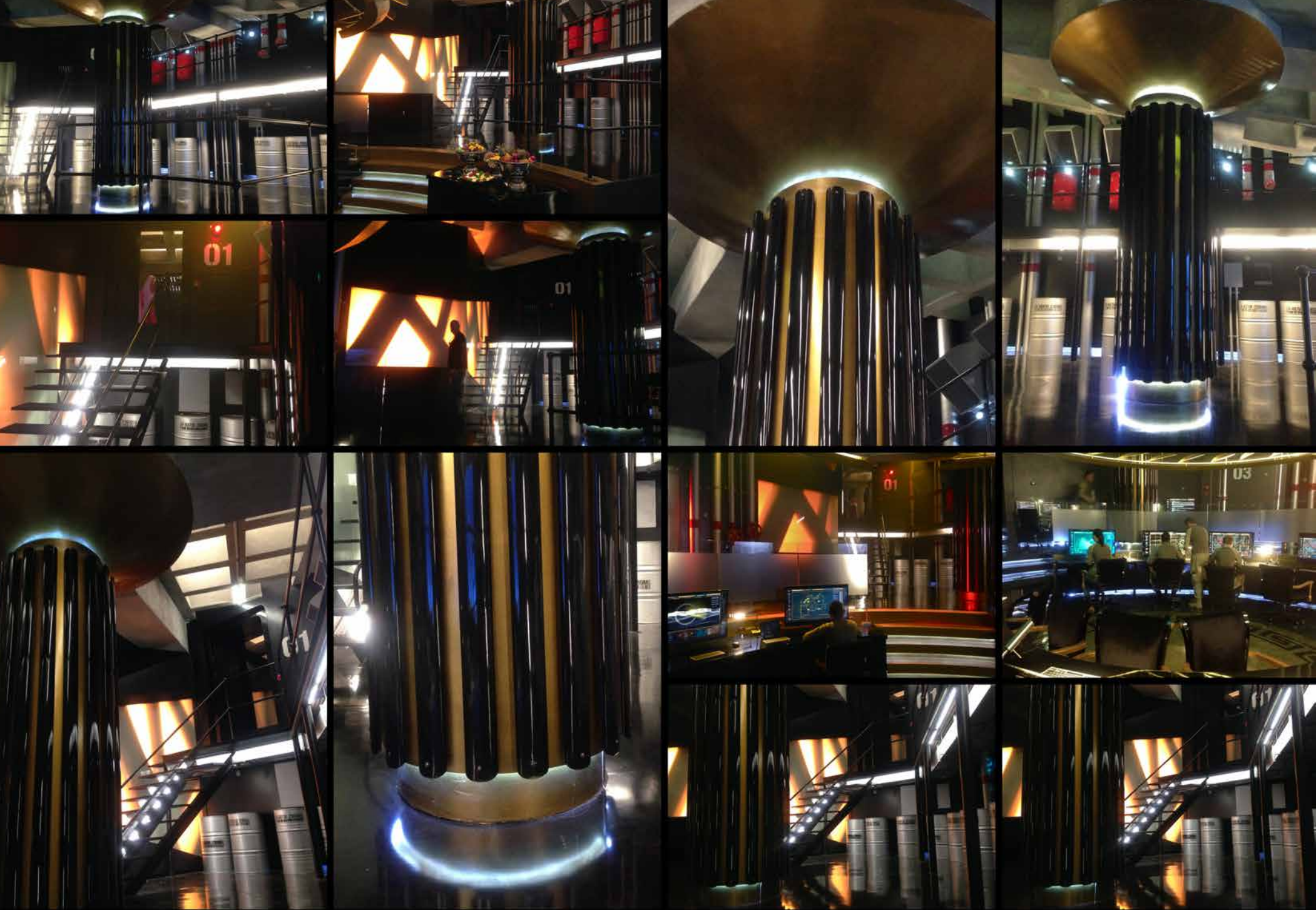
Main underground bunker set and renderings. Note the concrete super structure above intended to give the illusion of being under the arena.



Ultra glossy blacks and dark greys with accents of gold are the main color choices to create a low lit atmosphere conducive to putting the main visual focus on the video screens and monitors.



Empire style columns contrasts the high tech industrial elements of the Bunker creating a unique esthetic for Vega.



Practical lighting combined with dark glossy finishes were key elements in creating the proper atmosphere for video surveillance , intelligence analysis, and strategic planning.



This conceptual illustration depicts the premise for practical lighting and use of ultra low glossy dark finishes that were used to give the interrogation room its unique character.



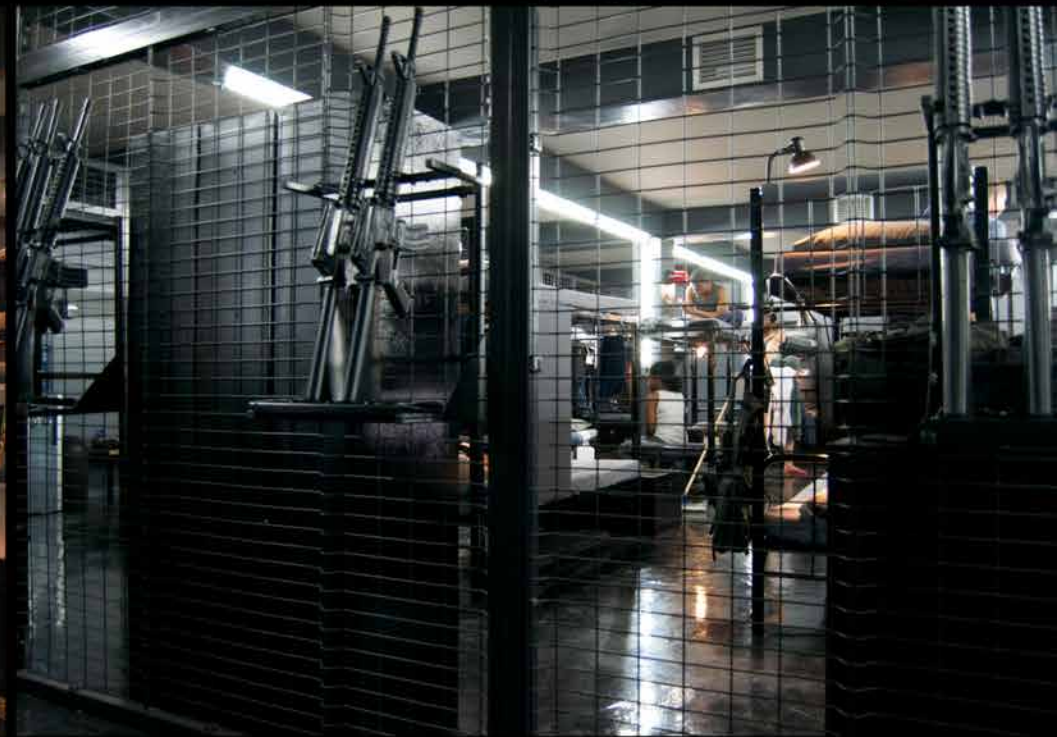
A skylight was introduced to produce a shaft of light over the individual being interrogated in contrast to the moody and dark atmosphere of the rest of the room.



This is the conceptual illustration of the barracks. The premise used was that a whole floor of a Vegas high-rise had been stripped down to its original structure and in it, the soldier's cots have been arranged amidst a dark glossy atmosphere punctuated by harsh fluorescent fixtures.



The soldier's barracks devoid of individual personal objects were arranged in rows of cots in a dark glossy and reflective atmosphere punctuated by small incandescent task light amidst a sea of fluorescent rows.



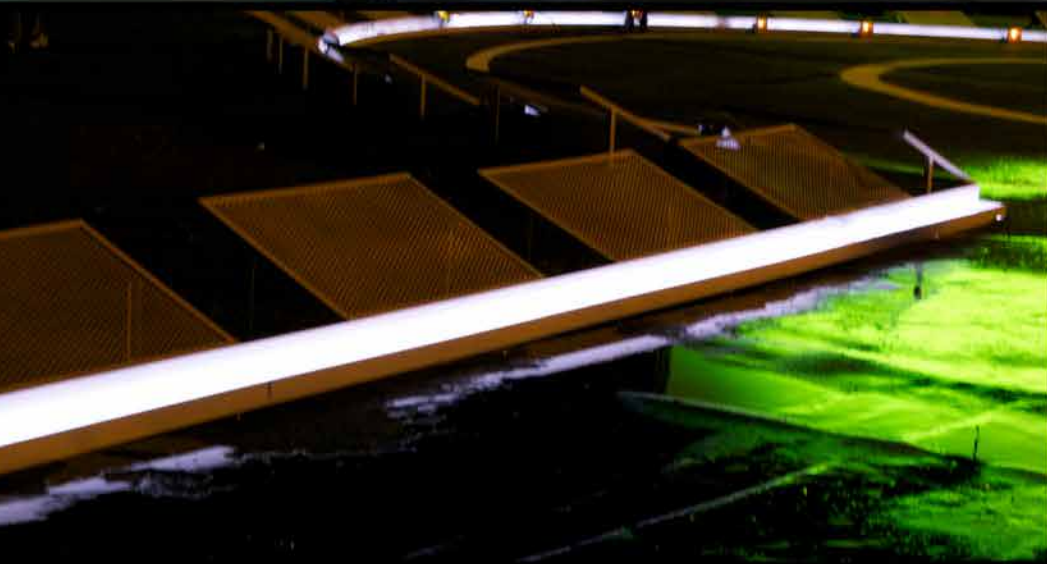
The barracks were meant to be totally utilitarian arranged in a grid of cots and fluorescent fixtures floating in a background of glossy and dark wall and floor finishes.



The coed soldier's showers and locker rooms were meant to be an unaltered old casino spa. Tiles of light are randomly placed along the black and ultra glossy ceramic tile walls, exposed chrome pipes and backlit glass partitions are used to bounce light around and create a reflective atmosphere.



The MGM Grand is the home of “The House of Weel” and it’s building retrofitted with anti aircraft guns to defend against flying angels.



The helicopter pad of the House of Weel is nestled high up amidst the MGM complex. It was built on a parking lot and later introduced as a practical element on a CGI plate. The asphalt was incrustated with glass beads to reflect green light, in theory bouncing off the MGM building.



The Secret Meeting room's furnishings and architectural elements are the result of combining Empire style, Classical Greek orders, a bit of Versace, and the glitz of Las Vegas.



The classical lines, elements, and proportions of Doric style were used but modified by substituting the fluting with elements of light in order to create a new esthetic unique to "Vega."



Perched at the top of the Stratosphere is Archangel Michael, guardian of Vega and humanity. A Greco Roman style was chosen to reflect his ancient origins but adding new elements of lighting to reflect the influence of Vegas. The modern lighting contrasts with the soft and warm glow of candle fixtures to produce a dichotomy reflective of the story.



Although minimal in nature, Archangel Michael's environment reflects his love for antiquity and fine objects of art.



Outside the Vega City limits lies the war torn ruins of the old city of Las Vegas, old casinos once temples of luxury and glitz transformed into ransacked and abandoned vestiges.



A few dilapidated signs and props tell the story of what once used to shine in glitz and lights of a prosperous grand casino floor.



The main Arena at the "MGM" is the venue of choice by the people of Vega to get their entertainment but instead of Christians and lions as at the Roman Coliseum, it is gladiators against possessed angels but not much different at all.



Vegas meets Rome is the best way to describe this Vega events. The elite clans enjoy the slaughter of the show watching high above in their "Greek Style" VIP boxes.



The opulence of the house of Rysen is reflected in the lavish use of materials, furnishings, and classical architecture a la Cesar's Palace.



It is obvious that those who rule at the top live in a luxury unimaginable to the lower casts in the city of Vega.



Archangel Gabriel leads the war to annihilate humanity. He commands from his throne, a monolith of black marble carved out of a mountain into pure geometric shapes. The throne seems to be alive as the blood red veining pulsates in synch with the Archangel's heart.



ADAM DAVIS

Adam is originally from Montreal, Canada and raised in Miami, Florida. He received his BA in architecture from the University of Florida and his Master's in Architecture from Southern California Institute of Architecture (SCI-ARC). He was later recruited by the AIA award-winning LA firm Pugh + Scarpa. Adam's passion led him into the world of entertainment design working under Emmy Award winning production designer Jeremy Railton. His design credits there include Key Club on the Sunset Strip and The Great World nightclub in Singapore. In addition to art directing many music videos, live events and concerts, Adam has also production designed for the international dance troupe Diavolo Dance Theater. He most recently finished designing Fluid Infinities, a Diavolo collaboration with Philip Glass. His film and tv credits include, Super 8, Larry Crowne, The Girl with the Dragon Tattoo, Catching Fire (Hunger Games sequel), Terra Nova, and Magic City, among others. Adam has received two awards for Outstanding Art Direction by the Art Directors Guild and received the 1999 Lester Horton Award for Outstanding Dance Set Design for Diavolo's 'Capture.' Adam has practiced architecture in Miami, Atlanta, and Los Angeles.



RENDERINGS AND ILLUSTRATIONS BY TIM DIXON:

PAGES 10, 12, 13, 16, 18, 21, 26, and 34.