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Stage Design - film and television

**MASTER'S THESIS**

**The artistic concept of the film "The Eyes Of The Dragon", according  
to part of Stephen King's novel "The Eyes Of The Dragon",**

Ways of bringing reality to set design of dark fantasy films.

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**Výtvarná koncepce filmu „The Eyes Of The Dragon“, podle části románu Stephena Kinga „The Eyes Of The Dragon“,**

Použití prvků reálného světa ve filmové fantasy, příklady ze světové kinematografie.

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Praha, 2021

## Declaration

I declare that I have prepared my Master's Thesis independently on the following topic:

The visual concept of the film "The Eyes Of The Dragon", based on part of Stephen King's novel "The Eyes Of The Dragon", Ways of bringing reality to set design of dark fantasy films.

under the expert guidance of my thesis advisor and with the use of the cited literature and sources.

Prague, 30. 8. 2021

.....  
Signature of the candidate

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## Abstract

Fantasy films are a great tool to embody imaginary things on the screen, but various techniques are needed to give them a feel of reality.

This thesis will be covering the creation of my stage design artwork of a fantasy film with a dark mood and vague historical background. It will be focusing on giving the sets a sense of reality. The task is to create a completely unique world. Not one copying real historical findings, neither one completely strange and unfamiliar to the viewer.

The theoretical part of this thesis analyses four dark fantasy films with focus on their medieval background.

The main part of this thesis describes the stage designs of *The Eyes of the Dragon*, the novel written by Stephen King in 1987. The story is set in an imaginary world but heavily influenced by medieval culture with a dark atmosphere. This part consists of a brief summary of the story and its world and mainly presents my own art work of set designs, explaining my decisions and design choices.

The art work's part of the thesis includes the layouts of each scene, pictures of shooting images, and storyboards. All layouts are allotted mood boards showing the stages' colour scheme and atmosphere.

For better orientation, *Script and artwork overview* is included (chapter 2.3), where scenes and artwork numbers are paired together in a table.

## Abstrakt

Fantasy filmy jsou skvělým nástrojem, jak na plátně ztvárnit imaginární koncepty. Nicméně k tomu aby tyto koncepty působily reálně, je zapotřebí využít různé techniky.

Tato práce se bude zabývat tvorbou mého scénografického výtvarného návrhu fantasy filmu s temnou atmosférou a nejasným historickým pozadím. Zaměří se na to, jak dodat kulisám pocit reality. Úkolem je vytvořit zcela jedinečný svět. Ne takový, který by kopíroval reálné historické poznatky, ani takový, který by byl pro diváka zcela cizí a neznámý.

Teoretická část této práce analyzuje čtyři temné fantasy filmy se zaměřením na jejich středověké pozadí.

Hlavní část práce popisuje scénické návrhy románu *Dračí oči*, který napsal Stephen King v roce 1987. Příběh se odehrává ve smyšleném světě, ale je silně ovlivněn středověkou kulturou s temnou atmosférou. Tato část se skládá ze stručného shrnutí příběhu a jeho světa, ale zejména představuje mou vlastní výtvarnou práci složenou ze scénografických návrhů a komentářů k mým výtvarným rozhodnutím.

Výtvarná část obsahuje zejména nákresy rozvržení scén, obrazy pohledů kamery a grafické osnovy příběhu. Všem nákresům jsou přiděleny obrazy zachycující barevnost a atmosféru scén (tzv. moodboardy).

Pro snazší orientaci je zahrnut *Přehled scénáře a výtvarné práce* (kapitola 2.3), kde jsou v tabulce uvedeny scény a k nim náležící čísla obrazů.

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# 1. A Medieval Kingdom Built inside a Dark Fantasy World. Analysis of Selected Films. - Theoretical Part

## 1.1 Introduction

The theoretical part of this thesis is about how to create a reasonable level of reality in the construction of a medieval dark fantasy film world. The Middle Ages was a real period in the history of our world, and we know to some extent how people lived and what buildings looked like at that time. So we have a common understanding of what the medieval world was like, and it is somewhat easy to build a set based on existing historical material and make the audience think that this is a world very similar to the well-known medieval world in which we live. It is also not so difficult to create a world that at first glance is recognisable as a fantasy film, because it is easy to create a situation that is the opposite of the one we live in by making things appear that do not exist in reality. However, what both sides create is either a mundane past or an outlandish fantasy, which is not enough to invite the audience into the imaginary world created in the novelist's mind. The core of the film's design, therefore, is a natural blend of the realism of the Middle Ages and the mysterious elements of dark fantasy, with enough realism to make it seem as if a world of magic really existed.

The more faithful the story is to historical fact, the more bloody the medieval world becomes, with all its battles, executions and duels. One of the characteristics of *Eyes of Dragon* is that it does not shy away from depicting the barbarity of sex and violence in the lives of the people of the time, but rather uses it to add tension and reality to the story. The screams of horror, the tears, the splashes of blood and the corpses that accompany such violence add a rawness and intensity to the fantasy world, and help to shock the audience into thinking that it is more than just a dream story. This is the hallmark of dark fantasy, a demand from those who want their films to be both a visualisation of their fantasies and a genuine emotional experience that goes beyond mere fiction.

There are a number of ways in which realistic and fantastical elements can be blended together to create a world that feels natural, and it is possible to find examples of this in the films made to date. In the next chapter, a few selected dark fantasy films will be analysed in order to show how this issue can be addressed.



## 1.2 Analysis of selected films

### 1.2.1 Pan's Labyrinth

Original name: El laberinto del fauno,

Director: Guillermo del Toro.

Director of Photography: Guillermo Navarro

Editing: Bernat Vilaplana

Music: Javier Navarrete

Production design: Eugenio Caballero

Set decoration: Eugenio Caballero

Costumes: Lala Huete

Runtime: 1h58min

Format: 35mm

Aspect ratio 1.85 : 1

Premiere: France 27 May 2006, Cannes Film Festival

### **Introduction**

This dark fantasy film directed by Mexican director Guillermo del Toro is set in the backdrop of the Spanish Civil War and was shot in Spain in 2006 as a Mexico-USA-Spain co-production. Forced to work on a low budget in contrast to the epic scale of the film he had originally envisaged, the film was always going to be fraught with difficulties, but at its premiere at the Cannes Film Festival it was greeted with thunderous applause and won several prestigious awards. As with all of Guillermo del Toro's films, the narrative is the product of an accumulation of ideas that he keeps in his private notebook of ideas. He is an endlessly curious explorer of religion, history, alchemy and everything in between, and every motif in his films is imbued with a certain meaning.

### **The plot**

The story begins with a fairy tale. Princess Moana, who lived in the land under the earth, came to the human world alone because she longed for the earth. The grieving king, believing that her soul will eventually return to the land under the earth, builds labyrinthine entrances throughout the human world and waits for her return.

The story takes place in 1944 in post-Civil War Spain, where Ofelia, a ten-year-old girl with a thick book of fairy tales and her pregnant and sickly mother Carmen, is on the way to the outpost and home of her new father, General Vidal. On their way,

the car stops and Ofelia, wandering through the trees, finds a stone statue in the shape of a man and an uncommon shaped stick-insect that goes into its mouth. When the mother and daughter arrive, they are greeted by Vidal, a man whose job is to hunt Republican rebels and who immediately gives people the impression of being cold-hearted. He is cold towards both mother and daughter and seems to be interested only in his son, who is in Carmen's belly. When Carmen, who is unwell, is given a wheelchair and Vidal leaves with her, Ofelia finds the uncommon shaped stick-insect again, and the insect leads her to a labyrinth near Vidal's house. Ofelia is near the gate of the stone labyrinth when she is stopped by Mercedes, the housekeeper.

That night, the uncommon shaped stick-insect reappears on Ofelia's bed and transforms itself into a fairy in front of her eyes. The fairy leads Ofelia to the labyrinth, where she meets a faun. The faun, who calls himself Pan, tells Ofelia that she is a princess of the underworld and hands her a book containing three trials to become immortal and return to her kingdom.

The first test is to retrieve a key from the belly of a large toad that lives under a giant tree in the shape of a womb, and she succeeds, but her appearance at the feast inviting Vidal's guests with her clothes covered in mud was sent a cold look by the others, making her feel increasingly uncomfortable.

One night, Ofelia is accompanied by three fairies to the second trial. When she drew a rectangle on the wall of Vidal's house with the magic chalk that Pan had given her, the wall fell away and a passage was created. Inside the wall was a series of medieval cloisters, and there was a room with a long table with various foodstuffs and a Pale Man, a monster who eats children. The Pale Man cannot be awakened unless people touch the food on the long table, so Ofelia seems to have accomplished her second task, which is to retrieve the dagger from his room, but she is tempted to eat one of the grapes on the table. Her mistake woke up Pale Man and the monster started to chase her. Ofelia narrowly escapes from Pale Man's room, but Pan, enraged by the loss of two fairies eaten by Pale Man, refuses to give her the third task.

During this time Ofelia's mother got labor pain and died after her son was born. Ofelia is devastated, but her housekeeper Mercedes is always there for her like a mother. But Mercedes is discovered to be a spy for the rebels and caught by Vidal. She was going to be interrogated and tortured. However, Mercedes slits Vidal's mouth open with a hidden knife, escapes and joins the rebels. Meanwhile, Ofelia is locked in her bedroom as a traitor when Pan appears and offers her one last chance to complete the third task by taking her newborn baby brother into the labyrinth with her. Ofelia uses the magic chalk that Pan has given her to escape from her bedroom. She is pursued by her stepfather, but manages to escape with her brother to the labyrinth.

With her brother in tow, Ofelia meets Pan, who is waiting for her at the centre of the labyrinth. He tells Ofelia to drain a small amount of her brother's blood, as the blood of an innocent person is needed to open the door to the labyrinth, but Ofelia refuses him for the first time. Vidal appears and finds Ofelia talking to Pan, whom he cannot see. After taking his son back from Ofelia, Vidal shot her.

Returning to the entrance of the labyrinth with his son in his arms, Vidal is confronted by the rebels who surround him. He hands his son to Mercedes, ready to die, and asks them to tell his son in the future the exact time of his death, but Mercedes says that his son will never even know his father's name. Then, with a shocked look on his face, Vidal was shot dead by the rebels.

Soon afterwards, Mercedes finds Ofelia lying in the centre of the labyrinth, holding her and singing her a lullaby.

The blood that flowed from Ofelia's motionless but breathing body dripped into the heart of the labyrinth and she found herself on the golden throne, dressed to the nines. Her father, the king of the underground kingdom, told her that Ofelia had passed the third task, as she had sacrificed herself without shedding the blood of innocent people. Pan, who also appeared there, called Ofelia "Your Highness" and praised her decision. Her mother, the Queen of the Underground Kingdom, told Ofelia that she should rule the kingdom by her father's side. Then, in the stone labyrinth, Ofelia dies, smiling in Mercedes' arms.

The epilogue completes the fairy tale of the beginning by telling us that Princess Moana has returned to her kingdom and ruled wisely for centuries, and that she has left a silent trail in the human world that can only be seen by those who know where to look.

## **Analysis of the set design**

The narrative structure of fairy tales and reality blending together, and the gradual blurring of the lines between them, is in line with the theme of my diploma too. The story is also a one which combines a children's fantasy setting of a princess or a prince fighting against evil, with elements of blood, violence and weirdness, which are inseparable from the real world, to create a realistic story. In this section, we will change the focus from the analysis of the scenes in other selected films in the thesis and focus on the production process rather than the finished scene. As mentioned in the introduction to this film, the motifs used in del Toro's films are born out of his own philosophy and his knowledge of all fields and are given some meaning. To analyse the process is very useful to consider the way to give reality to the fantasy film.

## The Faun (Pan)

In Greek mythology, the Faun or Pan is the god of shepherds and sheep. Generally he is thought to have quadrupedal hips and legs and goat-like horns. In the film, he has a unique design: his whole body is made of wood.

"Guillermo was obsessed with the idea that Pan had to look like an animal because he was coming from the forest," says Martina. "When I showed him a design with roots on each foot, he liked it and said, 'Let's cover the whole body with wood'. That's how we finished Pan's design."<sup>1</sup>

The idea of Pan's appearance becoming younger as the story progressed was also adopted during the production process. It was important to the director that Pan, initially an old, trembling, pathetic creature, should become more beautiful, more evil and more untrustworthy as Ofelia suffered through her cruel ordeal. A couple of additional Pan's masks were made to achieve this subtle change, barely noticeable to the audience.



*Image: The concept design by Sergio Sandoval, p59, Guillermo del Toro's Pan's Labyrinth: Inside the Creation of a Modern Fairy Tale, Titan Books*

<sup>1</sup> (p.58, Guillermo del Toro, Nick Zunziata, Mark Cotta Vaz-Guillermo del Toro's Pan's Labyrinth: Inside the Creation of a Modern Fairy Tale, Titan Books, 2017, ISBN 10: 178329969X)

## The Fig Tree

The big fig tree, which Ofelia goes into and under it as her first test, was actually built as a set by the art department from Toro's idea notes, and decorated with both CG and real branches. Throughout the production process, Toro's own handwritten idea notes helped to give the film its philosophy and were often used to share ideas with the production crew.

"The concept art by Raoul Monge was based on Toro's vision of an Alice in Wonderland-like passage. The design of the tree resembles both the horn of a loaf of bread and a woman's fallopian tube. The fallopian tube is a metaphor for Ofelia's subconscious, or as Toro calls it "the womb, the inside".<sup>2</sup>



Image: Right - the sketch of the Fig Tree by Guillermo del Toro from his idea notes, left - the concept design of the Fig Tree by Raul Monge  
p.82, Guillermo del Toro's Pan's Labyrinth: Inside the Creation of a Modern Fairy Tale, Titan Books

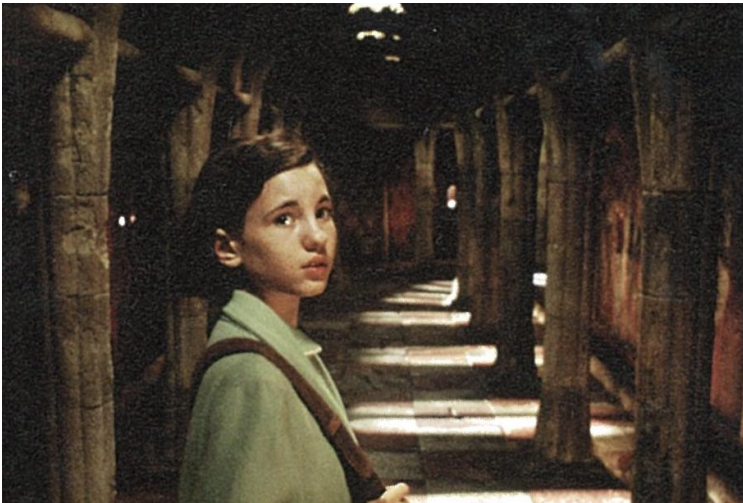
<sup>2</sup> (p.82, Guillermo del Toro, Nick Zunziata, Mark Cotta Vaz-Guillermo del Toro's Pan's Labyrinth: Inside the Creation of a Modern Fairy Tale, Titan Books, 2017, ISBN 10: 178329969X)

## Pale Man

The Pale Man, a child-eating monster, also appears in the scene, with a design that has been created with a variety of meanings. The Gothic styled lair of the Pale Man is decorated with a fresco on the ceiling depicting the monster himself instantly flattening several children offered as sacrifices. The entire wall is painted red, including the columned corridor that leads to the lair, reminiscent of a monastery, creating an eerie, visceral experience, as opposed to the dark tones of a horror film.

Del Toro said, "I used a blood-red colour throughout the scene, to show the insanity of the cannibal, who only eats children when there is plenty of food in front of him."<sup>3</sup>

To visually express the theme of the heroine's journey into the inner world and the subconscious, a corridor of blood-red was used, "like the inside of a human body", according to del Toro.<sup>4</sup>



*Image: The scene that Ofelia going through the "red like inside of human's body"(Guillermo del Toro) corridor to the room which Pale Man lives, p102, Guillermo del Toro's Pan's Labyrinth: Inside the Creation of a Modern Fairy Tale, Titan Books*

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<sup>3</sup> (p.103, Guillermo del Toro, Nick Zunziata, Mark Cotta Vaz-Guillermo del Toro's Pan's Labyrinth: Inside the Creation of a Modern Fairy Tale, Titan Books, 2017, ISBN 10: 178329969X)

<sup>4</sup> (the concept art by Raul Monge, p.102, Guillermo del Toro, Nick Zunziata, Mark Cotta Vaz-Guillermo del Toro's Pan's Labyrinth: Inside the Creation of a Modern Fairy Tale, Titan Books, 2017, ISBN 10: 178329969X)

EL LABERINTO DEL PANNO  
SALON TAMBIEN PALIDO  
(MESA DE CRUZ) 4

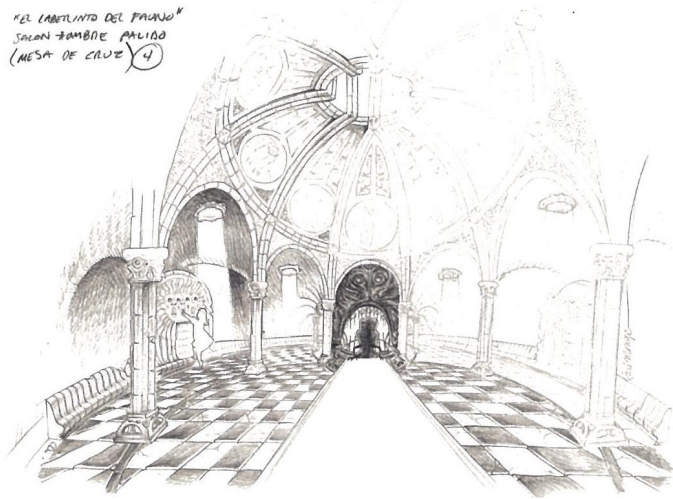


Image: The concept art of the corridor by Raul Monge, p102, Guillermo del Toro's Pan's Labyrinth: Inside the Creation of a Modern Fairy Tale, Titan Books

## 1.2.2 47 Ronin

Original name: 47 Ronin

Director: Carl Rinsch

Writers: Chris Morgan(screenplay), Hossein Amini(screenplay), Walter Hanada(screen story by)

Director of Photography: John Mathieson

Editing: Stuart Baird

Music: Ilan Eshkeri

Production design: Jan Roelfs

Set decoration: Elli Griff

Costumes: Penny Rose

Runtime: 2h 8min

Format: 35mm

Aspect ratio 2.39 : 1

Premiere: Japan 6 December 2013

### **Introduction**

The story of this film is based on The Genroku Ako Incident, which took place in early eighteenth-century Japan, with the addition of fantasy elements such as witches and a child raised by Tengu which are a type of legendary creature from Japanese folk religion. Also known as The Genroku Ako Incident or Forty-seven ronin, it is the story of Takumi Asano, the lord of the Ako Harima domain, who, as the name suggests, was dead after committing seppuku because he tried to kill Kira Yoshio, a native of the noble family, the seat of ritual and liturgy at the time. As the name of the case implies, Takumi Asano's 47 vassals attacked Kira Yoshio's residence to avenge their master's death, killed him, and then reported their actions to the Shogunate, who ordered them all to commit seppuku. The story of the vassals who risked their lives to remain loyal to their master even after his death has been the subject of many stage and screen productions in Japan and abroad, and the fact that it is often obscure in the historical record is another reason why it can be easily reinterpreted to tell a new story. For example, this film takes advantage of the fact that the historical facts are unclear as to why Takumi Asano attacked Kira Yoshio in the first place, to create an element of dark fantasy that it was all a ruse by Kira to get Asano's land, and that Asano was manipulated by the black magic of a witch who is following Kira to slay Kira and be executed.

### **Plot**

At the beginning of the 18th century, Kai was born to English and Japanese parents in Japan, a land of evil spirits and magic. After some years Japan forbade communicating with other countries because of their national isolationism, Kai



found himself an outcast in a Japan made up entirely of its own people and culture, and was forced to flee to Tengu, where he is taught sorcery and swordsmanship in the remote mountains. As he grew older, he began to question the Tengu's teachings and tried to escape. When he collapsed after the long journey, the young Kai was found by Takumi Asano, the lord of the Ako Harima domain, and adopted by him.

As an adult, Kai continues to serve Asano faithfully and falls in love with Asano's daughter, Mika, but despite their differences, he decides to leave her. Meanwhile, Shōgun's master of ceremonies, Lord Yoshinaka Kira, visits Asano just before the grand reception that accompanies General Tokugawa's visit. Kira wants to take over Asano's Ako, and he uses his aide, the witch Mizuki, to carry out his plan to kill Asano. The night Tokugawa arrived at Ako, Mizuki casts a spell on the sleeping Asano to make him see Kira raping Mika, and the enraged Asano slashes at Kira in his bed, but Asano was seeing the Illusion of Kira on Tokugawa. Kira and General Tokugawa's retainers seize Asano. Asano is sentenced to death for the attempted murder of the Shogun, and is allowed to die by honorable seppuku for his services for his domain. His retainers and Mika, believing Asano to be innocent, cried out to see their master off.

After Asano's death, Tokugawa granted Kira the right to marry Mika and take over the Ako clan, while his retainers were forbidden to avenge their master's death, and were stripped of their samurai titles and exiled from the clan as ronin. Furthermore, Oishi was the most loyal to Asano and was imprisoned in a pit on the outskirts of the city by Kira, who feared reprisals.

About a year later, Oishi was released from the hole and returned to his family, as he was thought to have had a mental breakdown and had become harmless. However, Oishi, who still has his powers of judgement, is convinced that Kira is the real culprit behind Asano's downfall and uses his son Chikara to rally the ronin, his former vassals who were forced to disband. Oishi also believes that Kai, who was taught sorcery by Tengu, is needed to counter Mizuki's magic, and goes to rescue him from slavery in the Dutch colony of Dejima. On Dejima, Kai's strength makes him a spectacle in a duel and he loses his self-esteem, but when Oishi tells him that he must rescue Mika and that the one-year period of mourning for his father is about to expire before she is allowed to marry Kira, he regains his wits and successfully escapes from Dejima with Oishi. Oishi and his fellow ronin succeed in escaping from Dejima.

Meanwhile, the surviving ronin, including Oishi and Kai, infiltrate the wedding ceremony of Kira and Mika by disguising themselves as traveling entertainers. Half of the ronin also climb the castle walls and secretly kill Kira's guards while Kira and his retainers are distracted by the festivities. When Kira finally realises that Asano's former vassals have entered the castle, he goes toe-to-toe with Oishi, while Kai,

who is trying to rescue Mika, is attacked by Mizuki, who has transformed into a dragon. At the last moment, Kai defeats Mizuki with the sorcery he learned from Tengu, and Oishi wins the battle and appears before the people with Kira's head. Oishi and his men then surrendered themselves to the Shogunate, and all of them were ordered to commit seppuku for breaking the ban on avenging revenge, but at the same time General Tokugawa, seeing that they had acted out of true loyalty to their master, reinstated their stripped samurai titles. Mika was given back her rights as Lord of Aiko, and Chikara was pardoned and allowed to keep his Oishi bloodline in the country. Asano's vassals, including Kai and Oishi, committed seppuku and died in front of General and Mika.

### **Analysis of the set design**

The film is set in medieval Japan, which was closed off from the rest of the world due to national isolation and has the presence of evil spirits and legendary creatures. In order to make the film work, the filmmakers have combined medieval Japanese culture with costumes and architectural styles derived from many cultures, including those of the West. The following is a selection of scenes in which this attempt is particularly evident.

#### The mountains

There was indeed a time in Japan's history when the country developed with General Tokugawa as its head, and this film, based on historical facts, combines unrealistic elements created by modern ideas and cultural elements from other countries to create a new worldview which has appearance not only a historical film but also a fairy tale. The scene shows a bird's eye view of the Japanese mountains, where a huge statue, which is not known to have existed at the time, stands, creating a mysterious scene in the film, combining the original Japanese landscape with supernatural powers.



### Inside the castle of Asano

In the castle of the lord of Ako Harima domain, samurai in traditional armoured helmets are overcrowded and symmetrical, creating a dramatic and unrealistic scene in a seemingly impossible situation.



### The Japanese Garden

At the end of the story, when the heroine Mika hopes to meet Kai one day in the next life, the film incorporates typical Japanese elements such as cherry blossoms and mountains blocking the horizon, but also uses a larger-than-usual arch bridge which has common shape in East Asia, and a wider-than-usual river running underneath it. It also adds to the sentimental atmosphere of the scene by making it more spacious than is typical in Japan, and by creating a fantastic scene in which the light of the sunset reflects off the vast surface of the water and softly illuminates the whole picture.



## Dejima

The Dutch colony of Dejima, which Oishi visits to bring back Kai from slavery, has an exotic appearance. The huge ship floating in the dark against the moonlight, with several orange lanterns flashing, is like something out of a pirate movie, giving the story a sense of grandeur and an element of fantasy adventure that transcends the boundaries of a historical film.



## Typical Japanese landscapes and monsters

The presence of horrific monsters that mercilessly try to devour the characters and witches who use macabre black magic are important elements that give the film a dark fantasy feel, but they move around in a very typical medieval Japanese landscape, and the combination of the simplicity of the background and their presence is fused naturally. This visual effect plays an important role in giving a convincing reality to an otherwise unrealistic story.



### 1.2.3 The Great Wall

Original name: Cháng Chéng/The Great Wall

Director: Yimou Zhang

Writers: Carlo Bernard(screenplay), Doug Miroi(screenplay), Tony Gilroy(screen story by)

Director of Photography: Stuart Dryburgh, Zhao Xiaoding

Editing: Mary Jo Markey, Craig Wood

Music: Ramin Djawadi

Production design: John Myhre

Set decoration: Gordon Sim

Costumes: Mayes C. Rubeo

Runtime: 1h 43min

Format: 35mm

Aspect ratio 2.39 : 1

Premiere: China 6 December 2016, Beijing

#### **Introduction**

Set on the Great Wall of China, this epic film combining historical fantasy and action elements began filming in Qingdao, in March 2015.

Three walls were built during production as they could not shoot on the actual Great Wall. During the filmmaking, the director said the most impressive part for him was the presence of so many translators to handle communication, as he assembled an international crew for the filming. More than 100 on-set translators worked with the various cast and crew members.<sup>5</sup>

The film combines real buildings with imaginative weapons and gadgets that only a fantasy film can create, creating a film that is both realistic and imaginative.

#### **Plot**

During the Song dynasty in China between 960 and 1279, a group of European mercenaries, including the Irishman William Garin and the Spaniard Pero Tovar, arrived in the Song Dynasty in search of black powder. On their journey, they are attacked by bandits and narrowly escape after a fierce battle. Moreover that very night they face a mysterious monster and William cuts off its arm and kills it. The next morning they are found by the bandits again, and after escaping they reach the Great Wall, where they are captured by the gatekeepers. The gatekeepers see

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<sup>5</sup> The Great Wall (film). *Wikipedia: the free encyclopedia* [online]. San Francisco (CA): Wikimedia Foundation, 2016- [cit. 2021-5-21]. Accessible from: ([https://en.wikipedia.org/wiki/The\\_Great\\_Wall\\_\(film\)](https://en.wikipedia.org/wiki/The_Great_Wall_(film)))

the monster arm William was carrying and ask him how he came to have it. The Great Wall's military commander told them that the arm belonged to a monster called Tao Tie, who came to the Great Wall every 60 years on a meteorite and attacked humanity, and that the Great Wall was built to prepare for this danger. Just as Wang had predicted, the Great Wall is attacked by countless Tao Tie, and the soldiers of the Great Wall struggle with their sophisticated martial arts and Taoist weapons, but as time goes on, they are forced to fight harder and harder. In the meantime, Tovar and Garin are freed by Ballard, an English and Latin teacher at the Great Wall, who is a European who came to the Song Dynasty 25 years ago in search of the same black powder, hoping to help them achieve their goal and return home. Garin and Tovar helped the soldiers at the great wall and showed their incredible fighting skills earned them the respect of Commander Lin and General Shao. They were released from captivity on condition that they assist in the defeat of the Tao Tie. Ballard, Tovar and Garin plan to steal the black powder and escape when the opportunity arises.

At the same time, General Shao lost his life in a trap set by TaoTie, and Commander Lin was appointed as his successor to look after him. After his death, General Wang began to plan a full-scale strategy against the Tao Tie, and told Garin that the monster must be defeated before the Queen of the Tao Tie could breed in this land and destroy mankind. The emperor's envoy appears and hands them a 900-year-old book with a secret plan to stop the Tao Tie from breeding. According to the book, the power of the Tao Tie can be quelled by magnets. In order to prove this theory, Garin joins the Great Wall soldiers in a plan to capture the experimental monster, but this delays the theft of the black powder and his escape plan, and he falls out with Tovar. They seem to have fallen out, but Tovar saves Garin's life in the nick of time during a plan to capture a Tao Tie, and they succeed in capturing one. They were able to place a magnet close to the captured Tao Tie and see its power weaken, but the envoy saw this and took the Tao Tie back to the capital to present it to the Emperor. Later, the discovery of a huge loophole in the wall of the Great Wall, which had been opened by Tao Tie, caused an uproar in the city. At the same time, the Tao Tie were attacking the capital, and Lin and her soldiers rode to the capital in a giant sky lantern to save the emperor. Garin goes after her with Wang to save Lin. In the capital, Garin rescues Lin who is struggling against the Tao Tie, and the two decide to work together to defeat the Queen of the monster. They wrap gunpowder around the body of a captured Tao Tie and aim flaming arrows at it when it approaches the Queen, but other Tao Ties block their way and attack them, so Garin and Lin escape to the top of a tower and fire the last few flaming arrows they have left. After defeating the Tao Tie, Garin refuses Song's offer of a reward, and the two return to Europe with Tovar.

## Analysis of the set design

The Great Wall of China, a precious historical heritage, is the core stage of the film, but because it was not possible to use the existing architecture as a filming location, and because it was necessary to recreate the structure in its original state without the aged texture and to combine fantasy elements. In order to achieve this, the filmmakers designed the set from scratch based on the existing Great Wall and used VFX and partial set construction for the actors' performances to create an image of the Great Wall that blends in with the world of the film. The following are some of the scenes from the film which combine elements of fantasy with the historical depiction of the Song Dynasty.

### The Great Wall

The Great Wall of China is the site where the story unfolds, and as a large-scale device unique to action fantasy blockbusters, the film features a special fighting method called The Crane Corps. Several trained warriors, with lifelines attached to their waists, jump down to the bottom of the Great Wall like bungee jumpers, kill and wound Tao Tie, and then jump back up to the top. About five or six people jump at a time, some of them are eaten alive by the monster below, and the next warriors jump down with a lifeline attached to their waists, leaving a pile of harnesses covered in the blood of dead warriors on the Great Wall.

In the nighttime scene where one of the monsters is trapped and captured on the Great Wall, a huge, ferocious, unidentified creature runs on top of the Great Wall. The combination of unrealistic situations on the well known building in these two scenes plays an important role in making the film a realistic dark fantasy that visually impresses the audience.





### The sky lantern

The scene where the soldiers rush to the capital in balloons to save it from Tao Tie's attack is another example of how the idea of medieval people flying in the sky is quite naturally resolved through the use of giant lanterns, since lanterns are a concept that was well known at the time. The image of the sky lanterns flying over the vast expanse of the Song Dynasty gives the film a sense of grandeur and fantasy, and the bird's eye view of the capital covered in countless monsters makes for an even more terrifying sight.







### The Capital

While the medieval capitals of China were historically very prosperous, with many of their gorgeous buildings still standing today, in the film the palace of the Song emperor's capital is presented as a vast, over-decorated compound, with elements of unreality woven in to make it a natural fantasy film based on real Song architecture and dress styles. The scene in which an ugly, sci-fi styled monster is brought into the glittering palace, trapped in a rough metal cage, is a striking contrast between the two elements.



## 1.2.4 Dracula Untold

Original name: Dracula Untold

Director: Gary Shore

Writer: Matt Sazama (screenplay), Burk Sharpless (screenplay), Bram Stoker (characters)

Director of Photography: John Schwartzman

Editing: Richard Pearson

Music: Ramin Djawadi

Production design: François Audouy

Set decoration: Paki Smith

Costumes: Ngila Dickson

Runtime: 1h 32min

Format: 35mm

Aspect ratio 2.39 : 1

Premiere: Ireland 30 September 2014, Dulin

### **Introduction**

This dark fantasy film set in medieval Europe is based on the gothic horror novel *Dracula*, written by Bram Stoker and published on 26 May 1897. Dracula is the name of the main character, a vampire based on the 15th century Vlad al III-lea Țepeș. Dracula is also known as the Lord of Impaler because he skewered the heads of enemy soldiers and is often portrayed as a symbol of cruelty and madness in later films and dramas based on Stoker's novel. In this film, however, Vlad's human side and the reasons why he became a vampire are explored, based on the facts of Vlad's life, from a new perspective, as expressed in the title *Untold*.

### **Plot**

In the 15th century, the Ottoman Turks enforced a law that required neighbouring countries to give up to 1,000 children a year in order to increase their military strength. Vlad, the monarch of Wallachia in neighbouring Transylvania, was given to the Ottomans by his father when he was a child and he became a feared warrior. After being pardoned for his outstanding performance in the war, Vlad repents of his past cruelty and returns to his homeland to live a peaceful life with his wife and child.

One day, Vlad and his soldiers, fearing that an Ottoman scouting party was preparing to invade the country, discovered a helmet in a stream and set out to investigate the Broken Tooth Mountain, which led to the source of the stream. The ground of the cave is paved with crushed bones and is inhabited by a creature that looks human but is as strong and fast as a monster, and all the soldiers except Vlad are killed by the one creature. Vlad barely survives and is told by a local

priest that the creature is an imperial Roman named Caligula, who has made a pact with the devil to gain power and fame, and in return is trapped in a cave. Some time later, Vlad is celebrating Easter with his family when Hamza Bey, a messenger from the Ottomans, appears at the feast and tells him that the Ottoman emperor Mehmed II has ordered the revival of the law and that he must once again give 1,000 children from the surrounding countries. One of the 1000 is Vlad's young son, Îngeraș, and if he refuses, the people of Transylvania will be wiped out. Vlad's wife, Mirena, strongly opposes the idea of giving up her child, and Vlad is conflicted, but in the end, out of concern for his country, his son accepts to become a slave of the empire himself. However, on the day of the handover, Hamza's rude comments, which seem to ridicule Îngeraș' painful decision, make Vlad decide to break up with the Ottomans led by Mehmed, and he kills Hamza and the rest of the envoys on the spot.

Prepared for war, Vlad decides that he needs a demon to fight the mighty Ottomans, so he heads back to Broken Tooth Mountain and asks the vampires for help. The vampire allows Vlad a temporary grant of special powers and offers him his own blood, but if he cannot resist drinking human blood for three days, he will be forced to live as a vampire forever, and with the birth of a new vampire, Caligula himself will be freed from his curse. Vlad accepted the condition and turned to the vampire. Then he found that he gained the ability to change his shape to bats and incredible strength and speed. After returning to his castle, he single-handedly kills the invading Ottoman army and sends his vassals and family to Cozia Monastery to ensure their safety.

Vlad's victory is overwhelming, but when he realises that his body burns in the daylight, and that his bloodlust has led him to attack his wife Mirena, he is forced to hide his true identity from the people and weaken himself by grasping silver. When Mirena sees her husband suffering, she realises that Vlad has a vampire curse. Vlad's sudden rise to inhuman strength also begins to creep the people out. On a night when Vlad's contract with the vampires is about to end, while he is leading a bat colony against an attacking Ottoman army, some of his enemies invade Cozia Monastery and kill many of the inhabitants and kidnap his son. Before Vlad realised what was happening, Mirena had fallen from the top of the monastery tower in an attempt to save Îngeraș, and in her dying breath she begged her husband to drink her blood to keep his strength and save her son. After a long and painful struggle, Vlad grants her wish, bites down on Mirena's neck and drinks her blood, and at the same time Caligula is freed from his curse and crawls out of the cave. Now fully vampiric and more powerful than ever, Vlad conjured up a black cloud to block out the sun, and, returning to the monastery, turned the rest of his subjects and the people into vampires, forming an army of darkness.

The vampires arrived at the camp where the Ottoman army was based in a huge storm, accompanied by lightning, and while the vampires slaughtered the terrified Ottoman soldiers with the greatest of ease, Vlad went to save his son, but he was met by Mehmed, who knew the vampires' weaknesses and had covered the room with silver coins, armed with silver star armour and a sword. Vlad, weakened by the large amount of silver coins, struggles against Mehmed, who aims at Vlad's heart with a wooden stake. But then Vlad hears Îngeraş's voice cheering his father up and finally kills Mehmed.

Vlad, in the midst of a crowd of hungry vampires, banishes the black cloud and burns himself to death in the sun with the legion of vampires he has created, but a member of the populace, who had long known of Vlad's dark powers and hoped he could use them, revives the dying Vlad by giving him a drink of his own blood. After hundred years from the time, under the cloudy skies of modern-day London, Vlad meets a woman on the street who bears a striking resemblance to Mirena, and they are instantly attracted to each other, and start walking together. A man is watching over them. He looks a lot like the vampire who gave Vlad his powers. The man mutters "Let the games begin." and quietly follows them.

### **Analysis of set design**

As mentioned above, the character of Count Dracula in Bram Stoker's novel is based on Vlad al III-lea Țepeș, a real person in 15th century Romania, and the background of the film is clearly the Principality of Wallachia under the Ottoman Empire. Then it is necessary to design an environment based on historical facts, but at the same time, in order to satisfy the audience of a modern action film by having a scale of grandeur that exceeds reality and the supernatural element of the vampire curse has to be added naturally. It is no exaggeration to say that this is the core of the film, and it is also the direction in which I chose to design Eyes of Dragon as the theme of my diploma. The following three scenes from the film will be used to illustrate how to combine historical fact and dark fantasy in the design of the film.

#### Vlad's Castle

The castle where the main character Vlad lives with his family is modeled on Bran Castle in Romania, which was also used by Bram Stoker as Count Dracula's castle in his novels, and Vlad al III-lea Țepeș actually lived there in a short time. (a) Built on the cliffs to repel invaders, the castle was built by Deutscher Orden and is believed to have been the residence of Mircea the Elder, the grandfather of Vlad III of Dracula, in the 14th century. The filmmakers have described the process of adapting Vlad's castle, which is based on a real castle in the novel, into the world of dark fantasy. The production crews said in the interview:

Overall, the goal is to deliver a very unique take on the Dracula mythology. Audouy noted, “We’ve been architecturally trying to do something that’s more unique than just going to the library and getting all the gothic architecture books.” In designing Transylvania, Audouy aimed to create a world that would have an optimistic tenor at first, but then change right along with the narrative using lighting, angles and the composition of the buildings.

Audouy’s team stayed away from a more cliché look with Western European architecture and instead, embraced an orthodox and exotic style using Eastern European detailing.<sup>6</sup>



### The Cave

The design of the vampire Caligula's lair, Broken Tooth Mountain, which gives Vlad his dark powers, overlaps with the direction of design, Black Mountain () from EYES OF DRAGON which is the theme of this diploma. There is an interview to the production designer, Audouy:

Audouy drew inspiration from Giant’s Causeway for Caligula’s lair, Broken Tooth Mountain, and specifically from the area’s bath salt formations.

While designing the interior of Broken Tooth Mountain, Audouy committed to the idea that this is where vampirism started. He explained, “We created this cancerous spikey growth that we’re infusing into all the architecture as if it were infected ... It gives it sort of an alien quality.”

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<sup>6</sup> NEMIROFF, Perri. Over 50 Things to Know About Luke Evans’ Take on Dracula from our DRACULA UNTOLD Set Visit. *Collider* [online]. Montreal, Canada: Valnet, 2014, July 15, 2014 [cit. 2021-5-2]. Dostupné z: <https://collider.com/dracula-untold-set-visit/>

In order to create this alien-like material, Audouy purchased an enormous amount of pigeon spikes, glued them together, covered them in regrind using spray foam and then painted the entire thing.

That set also has a central pool, which Audouy described as a “Romanesque mosaic pool that collects all of the blood from the generations of hanging bodies, like a Roman abattoir that collects and sort of channels the blood that’s infected now to a central sort of reservoir.” This is where Vlad drinks the blood that turns him into a vampire.<sup>7</sup>

The above setting is not in the official plot, but is based on Audouy's idea, which proves that logical thinking and reasoning are important to make a set design convincing.



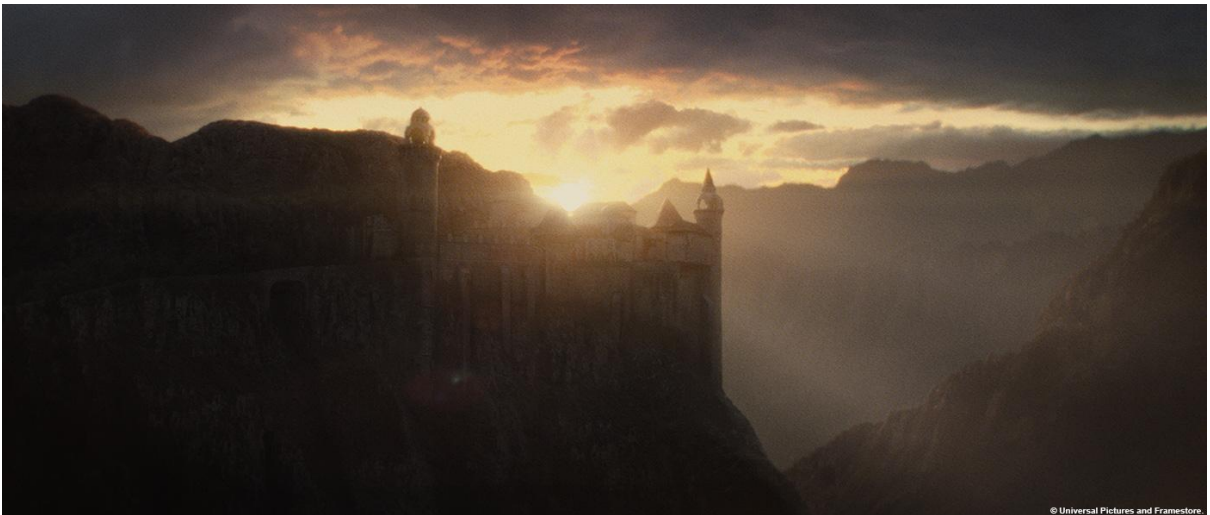
### Cozia Monastery

The monastery, where Vlad's subjects take refuge to escape the Ottomans, consists of two parts: the castle, with its medieval Romanian frescoes on the walls, which is designed to be faithful to historical facts, and the tower, with its piercing, disturbing and supernatural impression, which complements the dark fantasy world. The tower, from which Mirena is thrown to her death, is of a staggering height that would not have existed in the Principality of Wallachia in the 15th century. As Vlad's vampiric powers make him less human than he was at the beginning of the story, the set design becomes more and more unrealistic and dark fantasy. The overall colour palette changes from warmer to dark to match Vlad's monstrous transformation, but this change has a logical basis in the fact that Vlad

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<sup>7</sup> NEMIROFF, Perri. Over 50 Things to Know About Luke Evans' Take on Dracula from our DRACULA UNTOLD Set Visit. *Collider* [online]. Montreal, Canada: Valnet, 2014, July 15, 2014 [cit. 2021-5-2]. Dostupné z: <https://collider.com/dracula-untold-set-visit/>

is less likely to move around during the day as a result of his vampiric aversion to sunlight, and his special ability to create black clouds to block out sunlight.



## 2. Visual Concept of the film “The Eyes of the Dragon” - Own Artwork

### 2.1. Background and Plot of the Film

#### Introduction

For my thesis I chose the fantasy novel *Eyes of a Dragon: The Second Half*. This is the first fairy tale attempted by Stephen King, a renowned screenwriter of novels and films based on horror, and is a fantasy novel written for his own daughter Naomi, who dislikes his horror stories, and for Peter Straub's son Ben, who co-wrote *The Talisman*.<sup>8</sup>

Written by a man who normally specialises almost exclusively in horror films, this is a dark fantasy with plenty of sex, murder, intrigue and other elements that are more suitable for adults.

The world is set in medieval Europe, but there is no clear indication of when or where in the original story, so this diploma interprets it as a setting in which several universes exist simultaneously, including a non-magical modern world in another dimension, set in a magical medieval Europe. The story is long and is divided into two parts, the first half explaining the history of the characters and the world in which they exist. The second half of the story, which is the main focus of the diploma, takes place five years after the first half and shows the changes in the environment, such as battles and natural disasters.

The following is a description of the whole story, but also includes a synopsis of the first half, which was not drawn in the thesis, as it affects the design of the second half.

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<sup>8</sup> ドラゴンの眼. *Wikipedia: the free encyclopedia* [online]. San Francisco (CA): Wikimedia Foundation, 2001- [cit. 2021-8-31]. Dostupné z: <https://ja.wikipedia.org/wiki/ドラゴンの眼>



## **Plot**

### **(First half)**

The story takes place in the Kingdom of Delain, where magic and legendary creatures exist.

For the king's amusement, street performers from all over the kingdom perform their tricks in the castle. Flagg, the young son of one of the performers, is blessed with a talent for magic, and at the request of the king, who recognizes his talent, he ignores his parents' restraint and creates a vision of a dragon. Horrified and the laughing stock of everyone, the king turns against him and feeds Flagg's parents to a real dragon. Flagg was banished from the country, and for the next four hundred years, he returned in a different form each time the Kingdom of Delain prospered in revenge. Minister, executioner, bodyguard. He looked like a different person every time he came back to the kingdom, but his eyes were always glowing red. He had become a confidant of the king, scheming and planning for the complete destruction of the world, including the kingdom, which he would eventually achieve.

Four hundred years later, the weak-minded King Roland is at the mercy of his advisor, the sorcerer Flagg. As Roland approaches the age when he needs an heir, he meets Sasha, a bright girl, and marries her at his own discretion. One day, on one of his favorite hunts, Roland encounters a young dragon in the wild and successfully kills it. At the feast that follows, Roland eats the dragon's heart, and makes a child with Sasha. Then he got his first son Peter, who becomes the hero of this story. The parents are at the height of their happiness, but Flagg, who is not amused by Queen Sasha's growing popularity and threatening his authority, gives Roland a magic potion that he calls a tonic. As a result, Sasha becomes pregnant with Tomas, and is assassinated during childbirth by a birth mother manipulated by Flagg.

The King and Peter are devastated, but the bond between them becomes stronger. As Peter grows up, he realizes that he has the magical power to control nature and heal injuries. He meets his loyal best friend Ben Staad who is the son of a soldier, and his beloved girlfriend Naomi, the daughter of a farmer.

On the other hand, Tomas is shy and inconspicuous, and always feels inferior to his handsome and intelligent brother. Tomas is jealous that his father loves his brother more than him, and becomes dependent on Flagg, who is the only person who understands him. One day, Flagg takes Tomas to a secret passageway for fun. Through a hidden window (peephole) in a small dark room, he sees his father's study. The peepholes were in the eyes of a dragon, the prize of his father's hunt, which hung on the wall of the study. From that day on, Tomas frequented the small room and filled his loneliness by seeing his father's unseen image. He also witnessed the unseen humanity of his father, who was always the king, and gradually felt his awe for his father change to contempt.

It was Flagg's plan to isolate Tomas and foster his rebellion against his father. Flagg killed Roland by deadly poison Dragon Sand, and hides the evidence in Peter's room for letting Dennis the prince's vassal discover. Thomas, who happened to witness the poisoning of the king by Flagg through the eyes of the dragon, did not protect his brother, who was framed for the assassination of King Roland, and took the throne. Peter is sentenced to life in prison and imprisoned for his disappointment.

### **(Second half)**

The coronation of Thomas took place immediately after Peter's imprisonment in the prison. In the prison tower overlooking the city, where the new king is marching, Peter plans to escape from prison and uncover the truth behind his father's assassination. He uses his strength to subdue the guards and force them to deliver a letter to Peyna, the judge who tried him. In the letter, he proclaims his innocence and begs for an item to be delivered to his prison. The items requested were a napkin with every meal, which his late mother had trained him to use, and a dollhouse, a memento of his mother's life. The dollhouse was a gift from Roland when Sasha got married, and all the furniture and equipment were made to work like the real thing by the best craftsmen in the country. The judge agreed to the request and the dollhouse was delivered by Ben Staad, disguised as a jailer. Peter received Ben's unchanging loyalty and his desire to one day help him escape from prison and reveal the truth.

Five years have passed since then, and Tomas, mentally ill from the pressure of the state and the guilt of hiding the truth of his father's death, has turned all state power over to Flagg. Under Flagg's dictatorship, the city is overrun with starving people, many people are put to death in the name of nipping rebellion in the bud,

and the country is in a constant state of chaos with nobles trying to flee the country.

In the midst of all this, Peter pulled a little thread from the napkins he was given every day, and continued to weave a rope on a small loom in his dollhouse, until it was 80 meters long. However, the pressure of the apparent lack of escape from the 100-meter-long tower and the nightmares of the mysterious black mountain and the ghosts of his parents being swallowed by the dragon that he sees every night are pushing his spirit over the edge. In the meantime, Flagg's evil plan is steadily progressing. The mystical energy that emanates from Peter's body during his nightmares is collected by Flagg in an unknown machine in the basement of his prison tower, and used to create a massive force that will destroy the world.

Meanwhile, the situation of his friends was getting worse too. Ben is forced to flee the country with his family due to his unyielding loyalty to Peter, and Naomi was forced by Flagg to marry Tomas. She resisted and escaped, but lost her father who fought to protect his daughter. Peyna's cooperation with Peter was never revealed, but he was forced out of his job by Flagg, who did not want his power to be distributed to anyone other than himself, and was forced to move to the countryside with only his servants. However, when Dennis, a servant who has been tormented by guilt over sending Peter, whom he used to adore, to jail, discovers evidence that proves Peter's innocence and brings it to Peyna. Then Peyna, Ben, Dennis and Naomi unite in a plan to rescue Peter. When Dennis sneaks into the prison tower and exchanges letters with Peter, the four learn that Peter's spinning rope is too short. At the same time, Flagg learns that Peter is trying to escape from prison through a magical crystal that shows the four of them. Emboldened, Flagg grabs his sickle and heads for the prison tower and he finds Peter's rope, which has just escaped from the top of the tower, tied to the ceiling and running out the window. Peter was four-quarters of the way to the top of the tower when the rope was cut and he was lifted into the air, seemingly doomed, but his four friends prepared the huge pile of napkins under the tower and Peter was saved.

Peter and his four friends escape from Flagg's pursuit to a camp for exiles from the kingdom. There, Peter hears the prophecy of an old woman, a doctor and a shaman, and heads to the Black Mountain to find a clue to retake the kingdom. What he witnesses there is the true nature of the "ancient great one" that has been passed down through the kingdom. This was the source of the power that connected countless world lines and made Peter's world exist permanently from an unimaginable time. In the form of a giant machine created by an unknown civilization, it asks Peter, "What is it that burns but does not burn itself?" The power awakened in Peter. When Peter returned to the camp, the people saw the strange aura that resided within him. It convinced them that Peter was the true king. Thus, they united and headed for a decisive battle to retake the kingdom.

When Flagg learns of the exiles' advance through the magic crystal, he has his soldiers fortify the castle, but among them are Peter and Dennis, who have snuck in wearing the armor of the kingdom's soldiers. Dennis's work opens the gates of the castle and the exiles avalanche in. The surprise attack caused the soldiers on the kingdom's side to collapse, and the battle became a 50-50 contest. The soldiers were ready to cut him down, but Peter's call to stop Flagg's tyranny made them hesitate. At that very moment, a powerful red energy was released into the sky from the prison tower, splitting the sky and revealing another galaxy that existed on countless world lines. The time had come for Flagg to execute his plan to destroy the world. The other galaxies approached the kingdom at a furious pace, shaking and cracking the ground and killing many soldiers, friend and foe alike. Flagg was confident of victory, but then the question of the great one he had met on the Black Mountain echoed in Peter's head: "What is it that burns but does not burn itself? At that moment, Peter's eyes glowed the same green as the dragon's in his father's study. He muttered. "Dragon...". And so it was that from the direction of the black mountain, a huge winged dragon appeared over the kingdom. It spat out swirling fires towards the prison tower, destroying the Flagg's machine in the basement. The galaxy from the other world line returned to where it came from, and silence fell over the kingdom. Flagg, in desperation, snuck up on Peter and raised his axe, but Thomas, who had rushed in, fired his father's bowgun at Flagg and turned him to ashes. Peace returned to the kingdom as before.

A man in a suit closes a picture book with illustrations of the Kingdom of Delain after telling the whole story, and a boy listens to the story on his bed in a modern styled kid's room we are all familiar with. The boy is the son of the prime minister, and the man in the suit looks like an SP. The boy, who trusts the man completely, has fallen asleep. The man is out on the balcony, breathing in the night air. He can see the Washington Monument in front of him. It looks a lot like the prison tower of the Kingdom of Delain. Just then, a small dragon cub jumped away from behind the man. The man was startled, but after a moment, a smile appeared on his mouth. His eyes were glowing red in the moonlight.

## 2.2 The direction of the design

In my stage design shown below, I drew the important sets of each scene as a layout. I drew the set design as if it were to be built, and then I drew the figures on the set design to show the scale, and lightly coloured the set to show the colour and atmosphere of each scene using a mood board. Most of the layouts and outlook pictures are painted on bluish grey or brown paper. If the overall colour of the scene is cooler, a bluish-grey paper is chosen; on the contrary, if the colour of the scene is warmer, brown paper is chosen. In some scenes I have also designed props that are essential to the story's progression. As there are many important characters, each belonging to a different set, the design of the character introduction can be seen in *picture #61*.

As for the design of the kingdom itself, there was no description of the appearance of the world in the novel except that it was medieval European, so I needed to design it almost from scratch. The challenge for the film was to combine the historical background with the fantasy element of magic in a natural way, given the existence of magic and legendary creatures such as unicorns and dragons. It was also important to avoid designs that had already been seen in previous fantasy films in order to draw the audience in, and to give the film a sense of reality, without being too far-fetched, as if it seems to have existed somewhere in the world at some point in time. In order to solve this problem, an attempt was made to combine the medieval styles of different countries and to make the story seem to come from a new culture. In order to give the impression of magic, it was decided to make the buildings unfeasible by human means, with massive structures, unstable connections between buildings, super-technical decorations and sculptures, and unknown materials of unknown origin.

In addition to the aim of creating a world influenced by supernatural forces, it was also important to add a touch of the dark fantasy of the original story. This was achieved by a certain degree of faithfulness to the historical facts of medieval Europe, and by half-automatically introducing a gloomy atmosphere, with deep darkness at night due to candles and natural light as the only sources of light, and a somehow dim and eerie atmosphere in the daytime in the rooms with their walls covered with animal trophies hung on a stone wall.

## 2.2.1 Tower of Prison

The Tower of Prison occupies many of the pages of the story. The stone tower is a hexagonal structure, 100 metres long, at the top of which is the prison where Peter is kept, with a simple bed and toilet, a strong iron and wooden door, and two guards outside the room at all times. The only light in the room comes from the sun and moonlight through a window that Peter can barely fit through. In the centre of the room is an elaborate dollhouse, *picture #1*, a memento of Peter's mother Sasha, in which he uses a miniature loom to spin an escape rope, which he then ties to the ceiling to escape through the window.

The second part of the film begins with a contrast between Peter's imprisonment for a crime he did not commit and the situation of his brother Thomas, which takes place right under the tower and gets his coronation. In contrast to the pomp luxuriant coronation at the PLAZA OF NEEDLE, described its design later, the inside of the prison is damp and gloomy, with stone walls and almost no light, reflecting Peter's tragic state of mind. Peter spends five years in this prison, alone and under pressure, before he is able to put his escape plan into action. The *picture #19* shows Peter weaving rope on a miniature loom in a doll's house by moonlight, under the watchful eyes of the guards. *Picture #37* shows the exterior design and simple structure of the dollhouse. This doll's house was made by the best craftsmen in the kingdom of Derain and sent to Sasha on her wedding day, when King Roland learned that Sasha, who had married from another country, had an elaborate doll's house at home which she loved. All the furniture, including the water pipes and the fireplace, worked as if they were real, and the exterior of the dollhouse was made in the style of Sasha's parents' home. It was the first gift she received from the king, who showed his sincere love for her. *Picture #38* also shows the size of the miniature loom. The small size of the loom gives an idea of the painstaking and seemingly endless work that went into making the escape rope.

It is also important to note that underneath the prison is a hidden subterranean space *picture #4*, which contains an unknown device that is at the heart of Flagg's plan to destroy the world. Since his incarceration, Peter has frequently had nightmares of his parents being burnt to death by a dragon living inside BLACK MOUNTAIN, and the green energy released from his body is stored by Flagg in this device and fused with the evil energy to help him plan the destruction of the world (for a full explanation, see FLAGG'S UNDERGROUND CHAMBER).

The *storyboard #69* also explains how Peter manages to escape from the prison tower after five years of hardship: when Flagg learns of his plan to escape, he is forced to carry out his plan before the rope reaches the required length, but before he can reach the ground, the rope is cut by an axe swung by Flagg, who appears in the prison, and he falls far above the ground. The *painting #20* shows Flagg, enraged by Peter's escape plan, running up the stairs to the top floor with his beloved sickle. The axe has a long history, as Flagg, who has been disguised and returned many times over the past 400 years to overthrow the kingdom, used it to cut off the heads of countless inhabitants of the hated kingdom when he was previously supporting the king as an executioner. Falling dozens of feet to the ground, Peter seemed to be in a desperate situation, but a huge pile of napkins carried from the castle by four friends cushioned him and he managed to escape.

## 2.2.2 Flagg's Lair

The room of Flagg, the king's advisor and sorcerer, is located in the basement of the castle. Flagg's lair is not used so often in the second part of the film, but I decided to paint it in detail because it is an important set to show the flow of the story. The *layout #2 and #3* shows the structure and the *picture #72* shows the overall colour and mood. This dark, stone-built residence is divided into four rooms, with a sewer in the basement and a staircase leading down from the door of his room.

The first is the laboratory. This is the room in which Flagg prepares all the curses and potions for the king, with a hearth in the centre of the room and a fireplace against the wall below, in the style of a medieval alchemist's room. On the floor are shelves full of books on all kinds of magic, instruments, glass containers, pots and bags full of materials, and a desk against the right-hand wall, with a bunch of parchment and books scattered about. The *painting #22* shows the details around the desk and the way it looks through the camera. The *sketch #52a* is a design that was never fully adopted, but Flagg's favourite scythe is displayed where he can see it at all times, and this idea is only partially adopted on the wall above the laboratory. The main light sources in the room are the fireplace and the stove, although there are a few lamps hanging from the ceiling.

Behind the entrance at the top of the laboratory is a storeroom for the ingredients needed for the preparation of medicines and curses. The shelves are filled with jars of formalin-soaked offal, eyeballs and other creepy stuff, and bookshelves are filled with books of all kinds, old and new. There is no obvious use of this room in the story, but it would be helpful to show some of the scenes in the laboratory through this store room, as in the *painting #52b*, in order to visually represent Flagg's eeriness and the fact that he is a black magic user.

To the right of his laboratory, a curtained archway leads to his bedroom, which is located on the right side of the layout. An important prop in his bedroom is his two-headed parrots and their birdcage. The *picture #21* shows the design of the birdcage. The bird is the lonely Flagg's companion, but it keeps following him around, throwing out words that make his thoughts more evil. The design of the two-headed parrot is shown in the *picture #44*. There was no detailed description of the parrot's appearance in the novel, but the way he understood Flagg's behaviour and spoke to him gave him the idea shows the possibility that he was ex-human, and the way he repeatedly spoke of evil things that would drive Flagg mad gave us the idea that he might be someone with a grudge against Flagg. In my design, it is hypothesised that the parrots were two ex-humans who had been disguised by Flagg's magic and had been robbed of their sight to prevent them from escaping, and they were gradually going mad. This is why the parrot's eyes



are cloudy, indicating that it is blind. The huge birdcage, made of a series of black iron bars, was designed as a prison to hold the former human parrots.

At the back of the bedroom is a secret room in which a magic crystal is kept. To get to this room, you have to through the hidden door #50b, in *Flagg's bedroom #50a*. At the end of the passage, you will find a small room illuminated by magical crystals on black shelves. Each of the crystals reflects a different part of the castle and parts of the kingdom. This room is Flagg's monitoring room for the kingdom. The *painting #43* depicts the size, colour and design of this shelf. In contrast to all the other furniture in Flagg's room, which is simple and reminiscent of medieval alchemists, the crystal shelves are overly ornate and Gothic in style, with surfaces painted black to reinforce the impression of black magic. *Picture #42* shows the details of the design of each crystal. Inside the cabinet there is a cluster of small rooms separating the crystals, each with a paper tag indicating the region from which the image can be seen. The *picture #42* shows the design of the most important and largest crystal he has. This crystal is used frequently throughout the film and serves to show Flagg Peter's escape from prison and the rebel attack on the kingdom later in the story. Because of its role in sneaking around the main characters and stealing information from them, the stand was designed to look like a snake.

*The picture #39* shows the Dragon Sand and its box, which Flagg hid in his room to kill King Roland. According to the novel, the box had a special key in the shape of a human head which only he could open, so I made it so that when you insert a gold bar key into the dry fig lock, it turns into a human skull, which cracks up and down in a shouting manner, and the ivy which held the box together is released. I made it so that The poison bottle is made of obsidian, as obsidian is the only material that can escape the poisonous effects of dragon sand, which burns everything it touches.

### 2.2.3. Underground Chamber

It is a space in the basement of the Tower of Prison that serves as Flagg's laboratory. There is a huge, unknown, steampunk-style device that collects the mystical energy that Peter emits during his nightmares, as mentioned in the Tower of Prison design description, and mixes it with the red, evil energy inside the machine. *The storyboard #62* shows how the Flagg's device collects the energy that flows from Peter's body at the top of the prison.

In the *picture #4*, we focus on the layout of the set and in *#5* on the design of the device. First of all, the layout *#4* has a similar hexagonal structure as it is under the Tower of Prisons. For the purpose of harvesting Peter's energy, it is decided to work with the concept of an abandoned underground canal or reservoir that has been converted into a laboratory, because it has to be close to the tower but not inaccessible. The stone subterranean space is surrounded by an unusable collapsed spiral staircase which leads to the entrance to a cellar like storm cellar which used to be the floor of the tower but is now closed to the public. The entrance to the underground space used by Flagg is on the right side of the screen, and the *painting #23* shows Flagg walking down the stairs from the entrance to his laboratory. The light source is mainly provided by the light emitted by the central machine and by the oil lamps placed at equal intervals on the walls of the space. While other set designs use mainly torches or candle lamps, the oil lamps were chosen to preserve the somewhat futuristic atmosphere and steampunk style of the set.

On the floor there is a puddle of water, a remnant of a canal. The light reflects off the dirty surface of the water and gives the whole place a greenish tint, creating an eerie atmosphere. Cords and pipes of inconsistent thickness and material are stretched across the space, creating a chaotic Sci-Fi styled space.

In the centre of the room is a spherical laboratory made of thick glass. This is the heart of the stage. It was designed to keep out the dangerous substances emitted by the equipment inside and to protect it from the outside. The entrance to this underground space for Flagg is on the right-hand side of the screen, down a flight of stairs to the front, where there is a strong door into a spherical laboratory. From here, an archway leads across to the apparatus. The *painting #24* depicts Flagg inside the laboratory, watching over the huge apparatus.

The apparatus in the picture #4 was designed with reference to the interior of a submarine. As in the design of the layout, I tried to keep the design of this scene a little rough. In this film, castles and cities are built with magic and sophisticated architecture, but this underground space is an ugly, unbalanced and rough-hewn structure that reflects the evil ambition of Flagg, who built the laboratory with his own hands over 400 years, using materials he gathered from everywhere. The device is also modeled after an unknown device on the *Black Mountain #14*, which will be shown later, so the design is conscious of the ugliness of Flagg's forced imitation of a device created by a non-human force. At the top of the device is a hose that sucks Peter's energy and a glass container that looks like a stirrer, so that it can be mixed with the red energy in the centre. The round window in the centre is designed by the inspiration from the door of a submarine, because the subterranean location, the canal and the green light that surrounds the room remind us of the murky depths of the water.

There is also one more reason why I built Flagg's laboratory on top of the water, which I will explain later in the set Black Mountain.

#### 2.2.4. Plaza of Needle

The plaza where the coronation of Thomas, who has replaced Peter being framed for the poisoning of King Roland, takes place is set at the foot of the prison tower where Peter is imprisoned. The centre, surrounded by a high brick wall, is the setting for the coronation. It is a modest structure with minimal decoration, yet it is tall and majestic, referring to the architecture of the old city of Jerusalem. The flag on the coronation stage is the symbol of the kingdom. The design is based on the novel's description of a dragon pierced by a unicorn's horn. The central stage is reached by a flight of stairs and through three huge arches and gates. As one approaches the centre, the floor rises, suggesting that one is approaching a more sacred place. The *painting #25* shows a coronation scene, with a crowd of people watching Thomas receiving his crown on stage.

The *layout #7* shows the city leading to the PLAZA OF NEEDLE. The king-elect renews himself on the central street, protected by his soldiers, while the crowd watches him from the ground, from the windows of the buildings and from the bridge above. In order to create a medieval fantasy world, it was necessary to incorporate unrealistic elements while referring to the typical medieval European townscape, so all the buildings were made higher than was possible with the actual technology of the time. The setting of these buildings are surrounded by a similar cityscape. Here, only the streets surrounding Coronation road are shown. There are staircases on the inside and outside of the buildings where people go about their daily lives, passing each other's houses and drinking in taverns with balconies. On the ground there is a canal, which shows the water flowing under the city and the richness of the water source surrounded by mountains. The *photo #26* shows Thomas marching in a celebratory flurry of flowers and the crowd cheering him on. Looking up from the corridor of the town, the whole upper part is always hazy because of the height of the buildings.

### 2.2.5 Naomi Reechul's House

Peter's girlfriend Naomi Reechul's house is a husky breeder and next to the house there is a wooden fence around several huskies. The house itself is on two floors and the *painting #27* shows Naomi in one of her rooms on the upper floor, watching some soldiers from a window. The soldiers have been sent by Flagg to take Naomi away to marry the new king, Thomas. At her feet is Frisky, a husky dog who, five years later as an adult, helps her and her owners, Naomi, Peter, Ben and Dennis, to reclaim the kingdom. Naomi's father greets the soldiers downstairs in the entrance hall and tells them to leave, saying that he has no intention of giving her to them, but he gets into a fight with the soldiers, who use force and fight well, but are eventually killed. While her father fights the soldiers, Naomi's mother takes her daughter to the end of the room. On the floor of the room there is a door leading to the basement, and when her mother sends her daughter down there, she hides the door with a nearby bookcase and stays at home. Naomi and Frisky then escaped the house through the storm shelter outside the basement and ran off into the woods. The *picture #9* shows the layout of Reechul's House. On the upper floor is Naomi's room, and on the ground floor is a large entrance hall, a living room for the family, a basement door for escape and a room with a bookcase. It is not an aristocratic house, but the architecture is spacious, warm and wooden, as befits the Reechul family, who raise husky dogs for sledge-pulling in the suburbs and are well-liked.

## 2.2.6 Roland's room

Many of the most important scenes in the story take place here. First of all, the strong bond between King Roland and Prince Peter is shown in the scene where Peter brings wine to the King every night. It is during this time that the King asks Peter about his girlfriend Naomi, showing the closeness of their relationship. Peter's younger brother, Thomas, is shown in this room with a contrasting memory: as a child he gives his father a handmade model of a sailboat for his birthday, but unfortunately his older brother wins first prize in a competition that day, as usual, and his father, full of pride, compares him to his brother, saying "you should be like him" and even making fun of his inability to sail.

The room is Roland's private quarters, but is also the centre of a long table at which he often entertains dignitaries. Surrounded by a balcony connected to the ground floor by a spiral staircase, the walls of the room are made of stone and are covered with stuffed animals which are the fruit of Roland's many hunts. One of the most striking is the head of the green dragon, the heart of the story, which was killed by the king before the birth of Prince Peter. Inside this stuffed head is a secret chamber created by Flagg, which allows visitors to look through the green eyes of the dragon into King Roland's chamber. The *picture #47* shows the inner structure of the dragon's head. From the hidden corridor, open the door leading to the peep room and climb the short staircase to find two windows. These windows can be pulled upwards and opened to reveal Roland's room through the eyes of the dragon. The only light is from outside through the green dragon's eyes, as Roland would not be able to see if the room was lit. Thomas, who was taught by Flagg how to use the peephole, often comes here to watch his father to fill his curiosity and loneliness. He also sees how human his father is when he is alone, and the awe and respect he had for him fades. The whole thing was a ploy by Flagg to isolate Tomas by developing a distrust of his father and brother. However, Flagg made a single miscalculation. Flagg tells Thomas to refrain from using the peephole for the time being, as Roland has begun to suspect that someone is spying on the king but Thomas could not resist the temptation and saw that Flagg poisoned Roland through the eyes of the dragon. Unaware of what he was witnessing, Flagg blames Peter for Roland's death and sets about installing his puppet king, Thomas, who has become dependent on him. Meanwhile, Thomas, who had always hated his brother out of jealousy, spent five years as the new king without ever telling anyone the truth, all the while tormented by a guilty conscience that led to nightmares in which he kept seeing his father struggle and die in the eyes of the dragon.

### 2.2.7 Exile's Camp

After escaping from the Tower of Prisons, Peter and his friends Naomi, Ben and Dennis flee to this camp, which is made up of noblemen who have defected from the Kingdom of Derain due to the oppressive regime after the coronation of Thomas, scattering Flagg's pursuers. Ben's father, Mr Staad, a former soldier in the Royal Army, also ended up here with his family. The *painting #11* is a map of this camp. Each of the noble families, each with its own coat of arms and style, have banded together to separate their living quarters from the rest of the family, while sharing common spaces such as stables and stables, to form a collective for longer stays. In order to avoid dangerous wild animals as well as enemy troops, a fence has been erected around the perimeter, with a watchman near the gate and camp soldiers evenly spaced inside and outside the fence. Each group of tents, divided into houses, is placed at a reasonable distance from each other, to facilitate the movement of horses and men. In front of each tent there is a fire, which is used by everyone to cook and to keep warm in winter. Near the gate at the bottom left is a small market specialising in furs and food, and the *painting #30* shows the life of the people in the area. As can be seen in detail here, each family has its own coat of arms on its shield or banner, a characteristic of the camp, which was founded by different families united by the common purpose of overthrowing the kingdom. Since the beginning of Flagg's oppressive rule, the camp has also been snowed in and furs have become a necessity. The armour and everyday clothes are therefore based on Mongolian and medieval Scandinavian models. The whole camp is closed by noblemen with different style of tents for each house, the upper right side is the stables and the livestock house, the healer's tent is in the centre, protected by two soldiers, the vertical tent at the end of the left side is the command tent where the executives hold their meetings, above it is the stage for speeches and below it is the weapons storage.

### 2.2.8 Healer's Tent

The healer is the doctor of Exile's camp and the shaman who helps the whole group, and when Peter collapses from exhaustion shortly after arriving at Exile's camp, he is taken to her tent for treatment. When he woke up, the tent was dark, with a fire burning for the preparation of medicines, dried herbs of various kinds and ornaments hanging from the ceiling, many jars on the floor filled with the ingredients needed for the preparation of medicines, and lamps hanging in various places, glowing faintly. Peter woke up in bed on a simple wooden platform with cloth curtains and a blanket, and immediately noticed the mixing table in the centre of the room. Then an old woman, a healer, emerged from the gloom and, to Peter's surprise, told him that for the last few years he had been dreaming that his parents, who had died, were burnt to death by dragons inside the Black Mountain. She tells him the secret of his uncanny ability to control nature and heal wounds, and that the clue to overthrowing Flagg and gaining the throne may lie in the Black Mountain, which actually exists on the outskirts of the country. Peter is confused, but he believes her and decides to go to the Black Mountain by himself.

The *painting #54* is an image of a healer. It is a reference to the ornamental standing of the Roma people, a migratory people in Europe.



### 2.2.9 Black Mountain

Following a prophecy from the shaman at the exile's camp, Peter sets off alone for the Black Mountain to find clues to the overthrow of the crown and the truth about his supernatural powers, but Naomi and Ben, who insist on following him, catch up with him on the way and the three of them end up heading for the Black Mountain together. The mountains are steep and rocky, the slopes are icy and the snow is falling, but the three of them continue to climb the black mountain of Peter's nightmares. Then a rock collapses above their heads, separating Peter from Naomi and Ben. But at the same time Peter finds a huge door in the rock wall. The door, shown in the *picture #49*, is black iron with detailed reliefs that blend in with the rock face. The door opens by itself as Peter approaches, and he proceeds into the mountain. The layout of the interior is represented by a *photograph #14*. The archway that leads from the door Peter enters on the right to the centre of the mountain is made of iron, as is the front door, and is clearly man-made or made by some intelligent life form. The arched passage leads to a cylindrical viewing platform. Peter stops here to look at the surface of the lake in the centre, as can be seen in the quick *sketch #31*. The whole space is covered with stalactite caves and is spontaneous, but at that moment the whole space is filled with the voice that Peter heard in his dream: "What is it that burns but does not burn itself?" Then the futuristic gigantic machine rises from the bottom of the lake. This is the Great One, the legendary creator of the kingdom of Delain.

Peter's encounter with this unknown being reveals the truth: there are multiple universes in addition to the one he inhabits, and they are all connected by a machine like The Great One. Peter, who has been interested in history since he was a child, has always wondered about the obscure origins of his kingdom and the permanent, almost unchanging existence of his world. That question has now been answered. Everything that happens in his world has been programmed by someone through The Great One.

And it was Flagg's intention to destroy all such logic. He has installed a machine in the Underground Chamber to act as the new Great One, and plans to remake the entire world line in which the Kingdom of Delain exists into a new world under his control. This is why his Underground Chamber resembles the inner space of the Black Mountain, including this lake. First of all, the structure of the chamber is enclosed, with a passage on a steel tube to approach the central opportunity, and half of the machine remains in the water, and the structure of the machine itself is cylindrical, and Flagg's machine, including the whole Tower of Prison, is long at the top, like the great one. The machine itself is cylindrical in structure, while Flagg's machine, including the whole Tower of Prison, is like The Great One, with a long, pointed top like a needle.

The *sketch #48* explains the design of the great one which is intended to connect multiple universes. Then I gave it a cylindrical shape, like a socket that connects the different worlds in a ring, and then made the top and bottom ends into thin needles, as if they were connected to each other by invisible energy coming from both ends. For the internal details, I was inspired by the idea of a device that manipulates time and space, so I used astronomical models and the mechanisms inside clocks as reference. The material of the machine is an unknown metal, golden in colour, but you can see the electrical energy running inside through the surface.

The moment Peter learns the truth about this world, he is given the power by the great one to prevent Flagg from destroying the whole order of the world. Naomi and Ben join Peter as he emerges from inside the Black Mountain, but they sense in him a power unlike any they have ever seen before.

## 2.2.10 Command Tent

After returning safely to Exile's Camp from the Black Mountain, Peter, Ben and Naomi appeal to the camp's inhabitants to unite under Peter and attack the castle to take back the throne. At first, the exiles don't take kindly to this, but when they see Peter's powerful speech and his true kingly dignity, they finally rise to the occasion.

The *picture #15* shows a painting of the Command tent. In the centre of the tent is a wooden table, on which are spread a bundle of confidential documents and a map of the plan to retake the kingdom. Behind each of them is the coat of arms of the central noble family. The tents themselves are modest, as they have all fled into exile after seeing the treasonous Flagg behead their comrades one after the other, and have set up this camp with not much in the way of supplies. The floor is made of wooden planks and beams, and the whole is covered with thick linen, with a bed for the dignitaries on the right.

### 2.2.11 Castle Battlements

Flagg was one of the first to see the rebels in his magic crystal as they massed and made their way to Delain Castle. He acted quickly and fortified the Battlements with soldiers. As can be seen in the *painting #32*, the marble Battlements appear white in the moonlight. The castle's exterior is almost completely absent from the novel, so the design is based on the typical architecture of medieval European castles, but with a fantasy feel, with excessive use of delicate carvings, half fused to the rock face, as if carved into the relief of a rocky mountain wall. The spontaneous appearance of the architecture is a theme in this story, where the boundaries between magic and science, nature and artifice are blurred.

## 2.2.12 Castle Gate House

The castle, perfectly defended by Flagg's soldiers, had even its gates closed tightly. The drawbridge, which must be passed to reach the gates, has been raised and the army of exiles is stranded in the bushes near the castle. So Dennis and Peter enter the castle through the basement and Dennis sneaks alone into the Gate House underneath the gates to find a way to open the gates and lower the drawbridge. The *painting #17* shows the layout of Gate House. There are several levers and several iron weights hanging from the ceiling. There is a big man who is the gatekeeper of the Gate House and he alone operates the gate. When Dennis sneaks in to operate the lever, he is discovered by the big man. The man chases him around the room, putting the levers back in their original positions, while Dennis runs away, raising the lowered ones and lowering the raised ones. Eventually, after repeatedly raising and lowering the levers, Dennis hooks the big man and forces him to lower the drawbridge and open the gate himself. In a fit of rage, the big man tried to jump over the downward hole in the centre of the drawbridge to get at Dennis, but Dennis quickly pulled the lever and let one of the weights fall on the big man's head, knocking him out.

The *painting #33* is an army of exiles riding on horseback over the drawbridge and attacking the castle. In the moonlight they gallop towards the entrance to the castle of Delain, drilled into the rock face under a white marble roof that seems to float in the air. At last, the battle for the fate of the kingdom was about to begin.

### 2.2.13 Castle Courtyard

Seeing the avalanche of exiles in the castle, Flagg's Royal Army is suddenly frightened. As the soldiers scramble to defend their posts, Peter, pretended to be a soldier of Flagg in full Royal armour, is spotted by Flagg, who immediately orders his men to seize Peter, who, undaunted by their attempts to attack him, denies the allegations against him concerning the assassination of King Roland, and calls on the soldiers not to submit to Flagg's tyranny.

*Photo #18* shows the layout of Castle Courtyard. It shows the gate and the drawbridge at the bottom right. In the foreground is the Courtyard, which is usually used by the royal family for walking. Inspired by the waterfall behind it and its position overlooking the water, as can be seen in the *painting #35*, the Courtyard is shaped like a bow. The building itself has been consciously chosen to have an unreasonable balance and a difficult position to set up, to give a sense of the magic used in the construction.

Peter's speech makes the soldiers hesitant to move, and Flagg, who has lost his nerve, takes his sickle and tries to cut Peter himself. At that very moment, the Tower of Prison, visible from the Courtyard, began to change. Something terrible, something that would lead to the destruction of the world, was about to begin.

## 2.2.14 The World Crisis

From the base of the Tower of Prison, where Peter has been held for the past five years, a bright red energy is rising. The energy was emanating from a machine in Flagg's Underground Chamber beneath the tower, and Flagg's plan to destroy the world was finally ready. Like a *painting #36*, the tower emitted a tremendous red beam towards the sky, which sliced through the heavens to reveal a universe of multiple world lines. Several galaxies very similar to each other and several Earths on different world lines were closing in on Delain. At the same time, violent ground cracks occurred everywhere, and many soldiers, friend and foe alike, were caught up in the cracks, some of them seriously injured and some of them lost their lives. From the Castle Courtyard, Flagg watched with delight as the ground shook. He stomped on the chest of Peter, who had fallen, caught in the shaking of the ground, and was about to swing his sickle down, when the question of the Great One, which Peter had heard on the Black Mountain, rang loudly in his head. "What is it that burns, but does not burn itself? "

The *storyboards #63-66* tell the below story.

Peter opened his eyes slowly and mumbled. "A dragon..." Feeling Peter's change, Flagg suddenly stopped swinging his axe and saw Peter's eyes glowing bright green instead of his natural black ones. They were exactly the same colour as the dragon's eyes that hung in King Roland's chamber. The astonished Flagg then heard the sound of something with huge wings approaching in the distance, blowing in the wind at great speed. The soldiers on the ground also felt the presence of the thing. Those barely standing on the collapsed ground saw a huge dragon above them, flying in a straight line towards the castle against the moonlight. The dragon swung its tail threateningly at Flagg as it circled over the Courtyard where he and Peter were staying. Flagg came to his senses and jumped for cover, but even with the tip of the dragon's tail book touching him, part of the Courtyard was destroyed and Flagg and Peter, knocked unconscious by the impact, were blown several metres away. As Flagg crawled out of the rubble, he saw a dragon flying towards the Tower of Prison, which was still emitting red energy. When he saw the dragon's huge jaws open and the burning flames swelling behind them, he knew what the dragon was going to do. "Stop!" Flagg shouted, but the dragon spat out a huge long column of fire towards the tower. The Underground Chamber exploded with all its machinery and the tower crumbled to the ground, burning furiously. The red flashes ceased, the multiple universes returned to where they came from, and the torn sky slowly closed in on itself. The dragons were gone before we knew it. A silence fell over the ground and the eastern sky slowly began to turn white.

Stunned, Flagg found an axe lying at his feet, picked it up and approached Peter, who was regaining consciousness. As Flagg raised his sickle, he heard a voice behind him shouting "Devil!". Flagg turned to see Tomas gasping for breath across a large crack in the courtyard. He tells Flagg that he knows the whole truth about what happened to his father. Flagg, who looked down on Thomas, didn't care, but Thomas pointed his father's bow, the one that killed the green-eyed dragon, at Flagg. "An eye for an eye," Thomas said and pulled the trigger. The arrow shot the son who is talented in hunting as his father pierced one of Flagg's eyes. Flagg screamed and writhed, and to his horror his body began to twist and contort. As he struggled to hold on to Peter with all his strength, his body began to turn to ashes and finally to smoke. Thomas cried and apologised to Peter for knowing everything and not telling him. The sun rose behind them and peace finally came to the kingdom.



### 2.2.15 Dragon

*Dragon #59* came because it was called by PETER. It burned the tower and the fire destroyed even HOBBS's machine #5.

## 2.2.16 White House

The story is not over yet: the true climax of the film is described in *Storyboards #67, #68*. A man's hand closes a book with an illustration of Prince Peter standing against the backdrop of a city at peace. On the cover is the title EYES OF DRAGON. It is a room in the White House, a child's room in the modern style we are all familiar with. A man who looked like an SP, with dark hair and a suit, was telling the President's son, who was lying on the bed, the story we had all seen. The boy seemed to trust the man completely, saying that his father was away a lot and that he wished the SP man was his real father. The man shushes the boy, puts him to bed and goes out from the nursery to the balcony to get some air. He leans on the balcony railing where a pigeon is perched. As his colleague approached him to say hello and then left again, the SP man gazed out over the balcony at the Washington Monument at dusk. The monument looked somewhat like the Tower of Prison in the Kingdom of Delain. Then he heard the screech of a pigeon, and turned to see a few feathers fluttering and blood dripping where the pigeon had perched. As soon as the man became aware of the presence, a baby dragon with the carcass of a pigeon jumped out from the roof plank above his head. The man's eyes met the dragon's, and it flew away in the direction of the Washington Monument, leaving the astonished man behind. The man's eyes followed the dragon, and gradually a cryptic smile appeared on his face and his eyes glowed red. The sun had set and the moon was shining behind the monument.

## 2.3 Script and artwork overview

int/ ext	location/set	pic #	day/ night	pag es	relative length	props/ enviroment	action
ext	Black Mountain	_	n	1	1/8		
int	Cave	_	-	1,2	3/4		Peter sees Sasha, his mother with Dragon behind her in his dream
int	Tower Prison	1	n	2,3	5/16	a robust door of prison	Beson brings a poor meal to Peter
int	Tower Prison -montage	_	d n	3,4, 5,6	23/32		<ul style="list-style-type: none"> <li>•Flagg hiding the poison somewhere</li> <li>•Peter kissing to Naomi</li> <li>•Sasha died</li> <li>•Little Peter and Sasha's dollhouse</li> </ul>
int	Royal Bedroom	_	d	6.7	6/16		the servants prepare the luxury cloth for Thomas
ext	Plaza of Needle	6/7	d	7	3/8	<ul style="list-style-type: none"> <li>•the city of Delain</li> <li>•the stage for coronation</li> </ul>	Thomas's coronation ceremony
int	Tower Prison	1	d	7.8	9/16		Peter talking with Beson
ext	Plaza of Needle	6/7	d	8	2/8		the coronation ceremony
int	Tower Prison	1	d	8,9	4/16		Peter fighting against Beson
ext	Plaza of Needle	6/7	d	9	2/8		the coronation ceremony
int	Tower Prison	1	d	9	2/8		Peter fighting against Beson
ext	Plaza of Needle	6/7	n	9, 10	7/16		the coronation ceremony
int	Tower Prison	1	n	10, 11	5/16		Peter won the fighting against Bison
int	Peyna's Residence -study	-	n	11, 12	8/16	<ul style="list-style-type: none"> <li>•cracking fire</li> <li>•doorway</li> </ul>	Beson brings a letter from Peter to Peyna
int	Tower Prison	1	n	12	3/18		Peter writing a letter to Peyna

int	Peyna's Residence -study	-	n	12	1/8		Peyna reading a letter from Peter
ext	Staad Farm house	-	n	13	1/8	snowing	Ben's voice
int	Staad House	-		13, 14, 15	18/24		•Ben has an argument with his family •soldiers of Peyna came to take Ben
int	Peyna's Residence -study	-	n	15, 16	7/16		
int	Castle corridor	-		16	1/8		Ben gives Dennis the money
int	Castle-storeroom	-	d	16	1/8	the doll house	woman servant takes cloth off from the dollhouse
ext	Tower of Needle	_	n	16	1/8		Dennis pays money to Beson to cooperate helping Peter
int	Castle-storeroom	-	d	16, 17	2/16		the view of pile of napkins and rolling cart
int	Peyna's Residence -study	-	n	17, 18	11/16		Peyna talking with Ben
int	Tower staies	1	n	18	2/8		the doll house is being bought
int	Tower Prison	1	n	18, 19	7/16		Ben pretending a royal soldier gave the dollhouse to Peter
int	Reechul house -Naomi's bedroom	9/27	n	19, 20	4/16		Naomi writing a letter to Peter and Ben is waiting for her giving him it
int	Tower Prison	19/37/38	n	20	7/8	a loom in the dollhouse	Peter making a rope by the miniature loom
int	Royal study	_	n	21	4/8	the dragon's head	Thomas's nightmare that Roland's head is burning
int	Royal Bedroom	_	n	21, 22, 23, 24	23/32	bed	Thomas was woken up by the nightmare and the servant came to him for helping
ext	farm	_	d	24	1.5/8		a deserted field, suffered farmer and his crying child and wife
ext	street	_	d	24	1/8		royal soldiers put the information about tax decree on posts and people looking at it

int	castle	_	d	24	2/8		Nobles talking a rumour and quickly stopping it when Flagg going to close to them
int	Reechul house -Naomi's bedroom	27	d	24, 25, 26	15/24		Naomi is packing her thing and having argument with her parents
int	Reechul house -entrance hall	9	d	26, 27			royal soldiers coming to take Naomi for marriage with Thomas and her father protect her
int	Reechul house -hallway	9	d	27	5/8	• a bookcase • a hidden passage	her mother let Naomi escape outside from underground
ext	Reechul house	9	d	28	5/8	storm-cellar	Naomi caught by a browny soldier
ext	road	_	d	28	1/8	a smoke rising from Reechul house	Ben coming to Reechul house by a horse, royal soldiers leaving
ext	Reechul house	9	d	28	1/8		Ben shout and call Naomi
ext	Plaza of Needle	7	d	29	2/8	1 year later, poor people around the tower	
int	Tower Prison	1	d//n	29	2.5/8	montage	Peter using the loom from dollhouse
ext	Tower of Needle	_	n	29	1/8	a red energy	
int	Tower Prison	1/6 2	n	29	1/8	a green energy running from from Peter	Peter sleeping
int	Underground chamber	4/5 /62 /23 /24	n	29, 30	2/16	Flagg's gigantic machine	Flagg gathering the green energy by his machine and taking a note
ext	road	_	d	30	1/8		Nobles packing their things to escape from the kingdom
ext	Plaza of Needle	7	d	30	1/8	a headman with his axe	Nobles are cut their heads off
int	royal cort	_	d	30	1/8	a desk and execution order	a hand making signature on the documents
ext int	chopping block/ tower cell	_	d/n	30	1.6/8	headsman's axe and a loom of the dollhouse	their working in same pases

int	royal cort	_	d	30, 31	2/16	Peyna and quil	Peyna is signing on documents
ext	farmer's field	_	n	31	3/8	broken fence is far	Ben working in the field
int	tavern	_	n	31	1.5/8		escaped nobles and Ben are working on the plan to take the kingdom back from Thomas and Flagg
ext	castle	_	d	31	1/8	Flagg and his soldiers	working to catch the rebels
ext	forest clearing	_	d	31, 32	1/8	a long died fire pit	Flagg is trying to curse the rebels
ext	Plaza of Needle	7	d	32	1/8	the buildings getting dirtier, the sky is greyer, people are hungry always	nearly 5 years passed
int	Tower Prison	1	n	32	2/8		Peter calculating the rope he made
int	Underground chamber	4/5	n	32, 33	4.5/16	•energetic reservoirs •arcane books open on the desk	Flagg talking little himself who is the imagination of him
ext	Tower of Needle	_	n	33	1/8	a stormy night	a red energy creep up the side of the tower
int	Tower Prison	1	n	33	1/8		Peter sleeping
ext	Black mountain	_	n	33	1/8		in the dream of Peter
int	Cave (Peter's nightmare)	_	n	33, 34	1/8		Peter in the great ribbed cave and saw his father, a dragon rises up from the lake and it burns hid father
int	Tower Prison	1	n	34	1/8		Peter woke up and crying
int	Royal Bedroom	_	n	34	1/8	hearth	Dennis following Thomas in sleep-walking
int	Castle corridor	_	n	34, 35	4/16	•a hallway between guttering sconces •a stone wall •a hidden and a door	
int	secret passage	47/46/45	n	35	3/8	the light coming from two peepholes likes floating eyes	Thomas still in sleep-walking and Dennis following

int	Payna's farmhouse	_	n	35	2/8		Peyna's servant let Dennis come into the house
int	hidden passage (flash back)	_	n	35, 36	6/16		Dennis heard Thomas said that Roland was killed by Flagg by a poison in the sleeptalking
int	Peyna's farmhouse	_	n	36, 37	11/16		Dennis told Peyna that peepholes are in the head of dragon in Roland's room and Thomas told him Flagg killed Roland
ext	street	_	n	38	1/8	tavern	
int	tavern	_	n	38, 39, 40	20/24		Peyna finding Ben is drinking, told him he found the truth of Roland's dead and offer Ben to join the rebel's camp but Ben refuses it
ext	road	_	d	40, 41	5/16	•a cart of Peyna •snowing	Peyna is attacked by royal soldiers and Ben came to save him
ext	snowy field	_	d	41	1/8		
int	Peyna's farmhouse	_	d	41	4/8		Dennis and Peyna making a plan to save Peter
ext	snowy field	_	d	41, 42	2/16		Dennis accidentally said "Flagg" and scared that the wizard sense it
ext	castle	_	d	42	1/8		the wind bringing Dennis's voice to Flagg
ext	snowy field	_	d	42	2/8		
int	Flagg's lair	21/40	d	42	1/8	•the hearth •two headed parrot	Flagg waking up and feeling somebody calls his name, but changing his mind and back to sleep
ext	snowy field	_	d	42	1/8		
ext	castle	_	n	42	1/8		
int	Castle corridor	_	n	43	7/8		Dennis sneaking into
int	linen store	_	n	43, 44	4/16	pile of napkins and white table cloths	Dennis inspired by the napkins and got idea to save Peter, plans to escape from top of the tower prison by the rope which has too short length
ext	northern forest	_	d	44	6/8		Ben, Peyna, Naomi are going to close to the exile's camp by horses

int	Tower Prison	1	d	45	1/8		Peter sleeping
	tight on a cloudy crystalline surface	21/41/42/43		45	2/8	hazy Flagg's face	Flagg noticing Peter's jailbreak plan is going on
int	tent	_	d	45	4/8		Naomi and Ben are talking
ext	Reechul house (flash back)	9	d	45, 46	3/8		Naomi killed soldier who tried to rape her
int	resume:tent	_	d	46, 47	5/8 8/8		Ben feeling sorry for Naomi from her story
ext	Exile's camp	11/30	d	48, 49, 50	17/24	Ben's mother cooking	Ben has an argument with his families because they push him to stop believing Peter
	tight on a cloudy crystalline surface	21/41/42/43		50	1/8		
int	Peyna's farmhouse	_	d	50, 51	2/16		Dennis writing a letter to Peter
int	Tower Prison	1	n	51	3/8	hidden space to keep things under a floor stone	Peter picked a rope from hidden space and then he got a letter from Dennis confidentially, then he starting write a reply by his blood
ext	Payna's farmhouse	_	d	51	0.5/8		Naomi and Ben's horses resting
int	Peyna's farmhouse	_	d	52, 52, 53	16/24	Frisky, Naomi's husky sleeping on the floor	Ben and Naomi kissed then she immediately feels sorry for Peter
ext	Payna's farmhouse	_	d	53, 54	4/16		Naomi left by riding a horse
ext	Plaza of Needle	6	n	54, 55	9/16	snowing	Dennis looking up the tower and a letter from Peter falling down
int	Castle corridor	_	n	55	0.5/8		Dennis reading the replying letter from Peter
int	linen store	_	n	55, 56	9/16		Dennis, Ben and Naomi discussing how to save Peter
int,	Flagg's lair	41/21	n	56, 57	9/16	•narrow bed, •the two headed parrot •crystal	Flagg saw Peter's plan in the magical crystal
int	Tower Prison	1	n	57	2/8		Peter sensed danger and quickly decided doing jailbreak



int	Flagg's lair	2/3	n	57	2/8		Flagg taking an axe and going to Peter's prison
int	Tower Prison	1	n	58	1/8		Peter standing on his bed to prepare the rope
ext	Plaza of Needle	_		58	1.5/8		Flagg running to the tower
int	Tower Prison	1	n	58	1/8		Peter tying his rope
int	base of tower	_	n	58	3/8		Flagg killed a guard because he did not accept Flagg coming into the tower
int	Tower Prison	1	n	58	1/8		outside snowing
int	Tower stairs	20	n	59	1/8		Flagg running up the stairs
int	Tower Prison	1	n	59	1/8		Peter climbing the tower down on the rope
int	Tower stairs	20	n	59	3/8		Flagg smashing Peter's cell's door by his axe
int	Tower Prison	1	n	59, 60	15/16		Flagg cutting the rope and Peter floating
int	Castle corridor (flash back)	_	d	60	2/8		a cart bringing napkins
int	Tower Prison (flash back)	1	n	60	2/8		Peter's finger making a rope by a loom of dollhouse
int	castle-great hall (flash back)	_	d	60, 61	2/8	a real sized loom	Queen Kyle in the history making people napkins to give them jobs
int	linen store (flash back)	_	n	61	1/8		Naomi, Ben and Dennis bringing big pile of napkins out
ext	Plaza of Needle	_	n	61	2/8		Peter still falling
int	Tower Prison	69	n	61	1/8		Flagg shouting because he could not accept what he seeing. Peter survived by falling on the pile of napkins
ext	castle ground	_	n	61, 62, 63	15/24	•castle doorway •castle gate house, battlements	a half dozen guards chasing them, Naomi riding on a horse and taking Peter, Thomas emerges from doorway and shot a bow to his brother
int	Exile's camp -tent	11/30	d	64, 65, 66	18/24		Peter woke up from night mare, Naomi, Ben and the healer surround him
int	Exile's camp	11/30	d	66, 67	8/16		Peter, Ben and Naomi looking around the exile's camp

int	castle -throne room	–	d	67, 68, 676 9,7 0	23/32		Thomas, Flagg killing Beson because helping Peter
ext	Exile's camp	11/ 30	d	70, 71	11/16		Peter met Ben's families and being blamed by them
ext	woods	–	d	71, 72,, 73	16/24		Peter talking with Naomi
ext/ int	Black mountain (Peter's dream)	–		73	1.5/8		Peter facing Sasha
ext	woods, resume scene	–	d	73	1.5/8		Peter leaving Naomi
int	Healer's tent	12/ 13/ 54	d	73, 74, 75	12/24		Peter getting advice to go black mountain by the healer
ext	forest	–	n	75	6/8	the small hill	Peter going to black mountain by riding horse and Ben and Naomi emerging
ext	boarderlands	–	n	76	1/8	the field	the three going through by horses
ext	desolate expanse	–	d	76	6/8	low cloud banks obscure the horizon	the three deciding the direction they going
ext	ridge	–	n	76, 77	3/16	raining and lighting, a volcano lighting black mountain	the three going to black mountain
ext	Black mountain	49	n	77, 78	13/16	•a rocky slope •a gigantic metal door	the three scrambling up, Peter going inside of the mountain through the metal door alone
int	Black mountain	14	n	78, 79, 80, 80	23/32	•water trickling down the rocks •the "ribs" of vaulted ceiling are made of metal •a space carved out of the rocks	a gold thing is glowing under the lake, ghosts of Sasha and Roland emerging
int	Castle corridor (Pete's dream)	–	n	81	1/8		Peter flying and looking around the castle from the view of eyes of dragon
int	Royal Bedroom	–	n	81	1/8		Sasha giving a birth to Peter
int	castle, Peter's bedroom	–	n	81	1.5/8		4 years old Peter sleeping

int	Master Bradyn's chamber	_	d	81, 82	2/16		5 years old Peter scaring Flagg by his painting which drawn a dragon burning the tower
int	Royal Bedroom	_	n	82	1.5/8		Sasha being killed by a nurse who earned by Flagg when she is giving a birth to Thomas
int	Cave	_	n	82	4/8		the lake lit stronger and stronger as the gold thing rising
ext	Black mountain	_	n	82	1/8		lava flowing like a waterfall
ext	Black mountain (later)	_	n	82, 83	9/16		Peter emerging from the mountain and he going back to the exile's camp with Naomi and Ben
ext	Exile's camp	11	d	84, 85, 86, 87	31/32		Peter having a speech to take the kingdom back and rebels accepting it
int	Castle corridor	_	n	87, 88	4/16		chamber maids gossiping about Thomas's sleepwalking
int	another corridor	_	n	88	0.5/8	a secret stone	Thomas pushes a secret stone and a hidden door emerging, he coming inside
int	castle, dungeon chamber	_	n	88	1/8		Flagg having a nightmare about his child hood that his parents were killed by a dragon
int	Flagg's lair	22	n	88, 89, 90	13/24		Flagg having an argument with himself from childhood
ext	Rebel's camp -establisher	_	n	90	1/8		
int	Rebel command tent	15	n	90, 91, 92	14/24		Peter is making a plan to attack to the kingdom with nobles
ext	Rebel command tent	15	n	92	1/8		Ben and Naomi joining the discussion
int	Rebel command tent	15	n	92	4/8		Naomi worrying about Peter
int	Black mountain (flash back)	14	n	92	1/8		Peter remembering what happening in black mountain
int	Rebel command tent	15	n	92, 93	8/16		Naomi encouraging Peter

int	Roland's study	10/ 28/ 29/ 44/ 45	n	93, 94	7/16		Thomas being reminded the memory about Roland
int	Flagg's lair	22	n	94, 95	8/16		Flagg demanding his guards protecting battlements
ext	Exile's's camp	_	n	95, 96	8/16		Ben and his father understanding each other finally
int	Castle corridor outside armory	_	n	96	1/8	oaken doors	captain of guards demanding his armies to wear armory
ext	edge of royal forest	_	n	96, 97	2/16		Ben's father, Andrew leading soldiers
ext	grove of trees	_	n	97	2/8		Naomi and Ben are ready for attacking castle
ext	castle battlements	32	n	97	1/8		ready for fight against rebels
ext	castle battlements, ground	_	n	98	4/8		Flagg looking at Andrew's soldiers
ext	grove of trees	_	n	98	2/8		Naomi and Ben still staying
ext	nearing the castle	_	n	98	0.5/8		Andrew looking at castle
ext	castle battlements	32	n	98	1/8		the captain saying "fire!"
ext	nearing the castle	_	n	99	1/8		Andrew demanding his soldier to protecting himself
ext	castle battlements	32	n	99	1/8		Flagg telling captain that he never accepting fail
ext/ int	castle gate, gate house	33	n	99	3/8		mounted knights are ready for attacking
ext	grove of trees	_	n	99	1/8		Ben going to the castle
ext/ int	castle ground	_	n	99, 100 , 101	12.5/2 4		Peter and Dennis pretending to be a royal knight by wearing his enemy's armory, and Flagg coming closer to them with axe
ext	grove of trees	_	n	101	5/85/8		Naomi and Ben going to the castle by riding horse
int	gate house	17	n	102	5/8	drawbridge	Dennis sneaking into and found a big man who operating the the gate and drawbridge

ext	outside the castle	_	n	102	5/8		Ben and Naomi arriving to the castle
int	gate house	17	n	102	5/8		Dennis planing well and winning the fight against the big man then drawbridge opens
int	castle courtyard	18/35	n	103,104	9/16		Flagg revealing Peter and they starting fighting
int	Underground chamber	4	n	104	1/8		a giant steampunk machine having a green and red energy
ext	Tower of Needle	36	n	104	7/8		red energy racing up and sending beams to sky
int	Black mountain	_	n	104	1/8		the voice saying "What is it that burns everything up but does not burn itself?"
ext	castle courtyard	18/35	n	105	2/8		Peter saying "dragon..."
	aerial pov	63/64/65/66	n	105	1/8	forests, fields, the castle	the shadow of dragon coming closer to the castle
int	castle courtyard	18/35	n	105	1/8	the giant dragon comes castle	the dragon flying down at Flagg
int	Master Bradyn's chamber (flash back)	_	n	105	1/8		Flagg studying Peter's drawing of the dragon burning the tower
int	castle courtyard -resume scene	_	n	105	2/8		the dragon burning the tower
int	Underground chamber	4	n	105	1/8		the fire burning the machine
ext	castle courtyard	18/35	n	106,107	12/16		Flagg got mad and tried kill Peter but Thomas emerged and shot one of Flagg's eye by a bow
ext	coronation platform	6/53	d	107	2/8		a crown being placed on Peter's head
ext	beautiful hilltop	_	d	107,108	4/16		Ben and Naomi getting married and Peter celebrating it
int	Black mountain (flash back)	14/48		108	3/8		the great one telling the truth of this world to Peter

	close on a book open in a man's hand	67	n	108, 109	7/16		
int	child's bedroom	67	n	109, 110	1/8	the child's room decorated by dungeon and dragon figure	after finishing to read a book, a SP man let a son of president sleep
ext	White house, veranda	68	n	110	1/8	<ul style="list-style-type: none"> <li>•light of capital</li> <li>•Washington Monument</li> <li>•a baby dragon</li> </ul>	a baby dragon emerging, a SP man looking at it and his eyes glowing red

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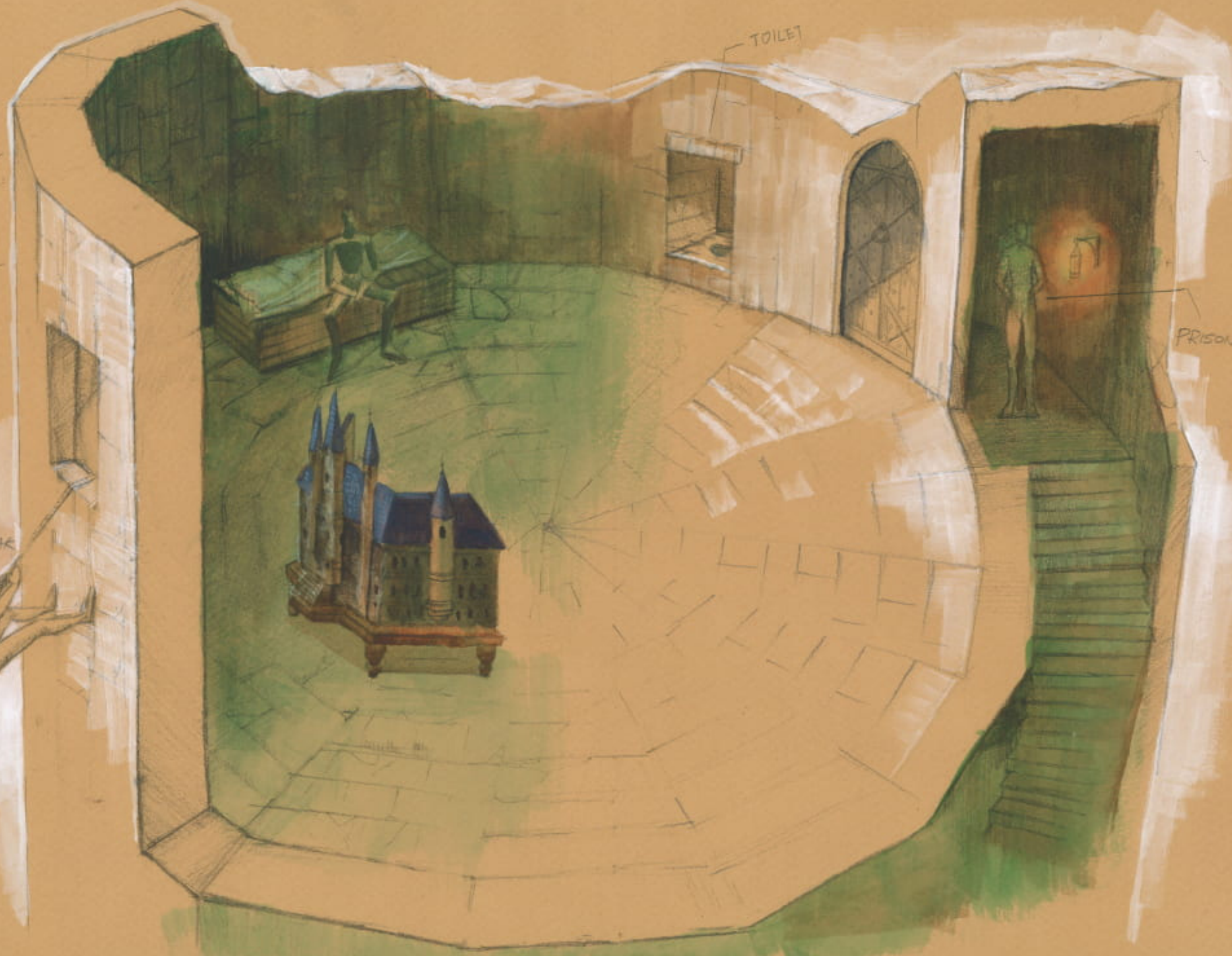
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PETER HIDES A ROPE  
UNDER A STONE WHICH A PART OF FLOOR



TOILET

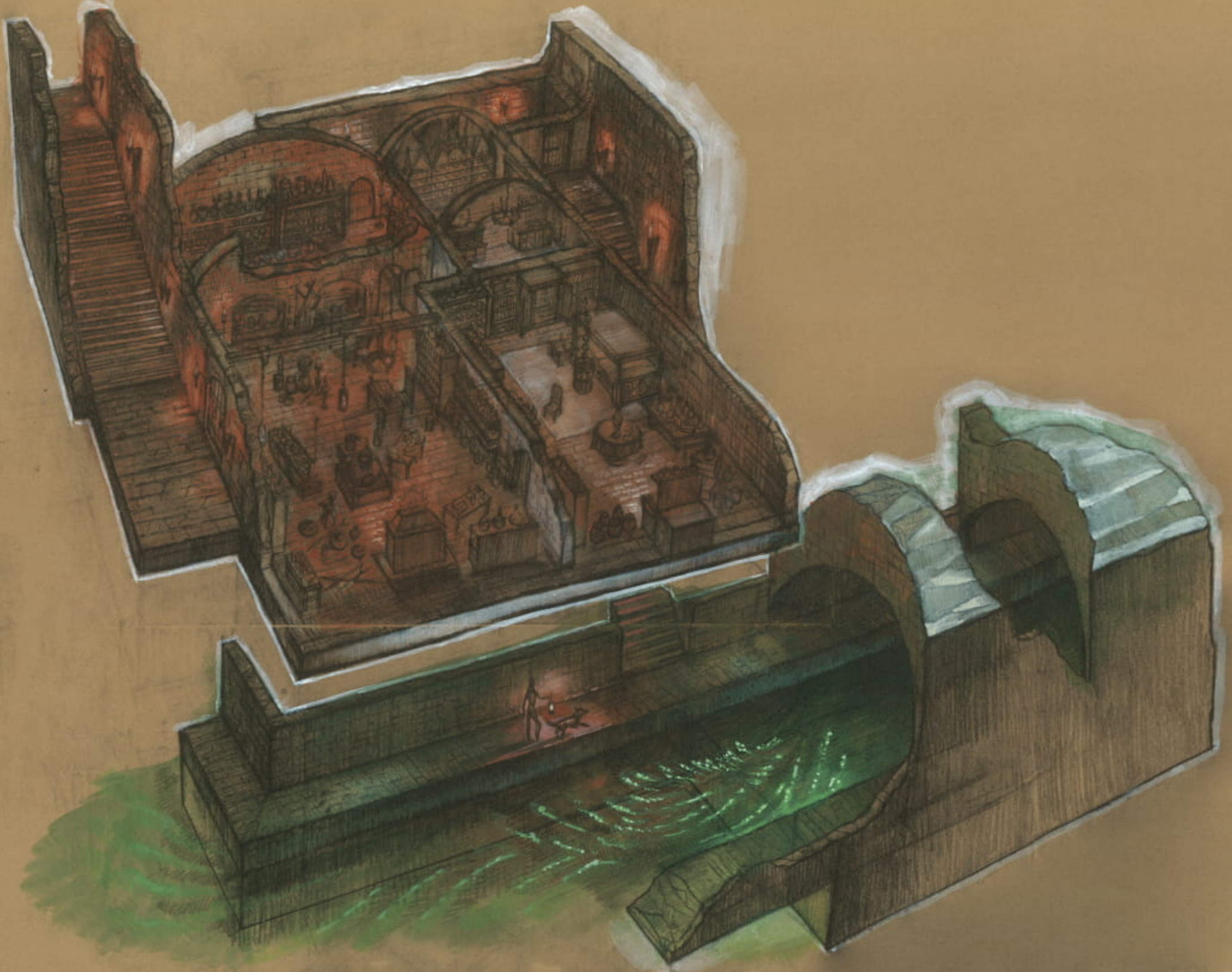
PRISON GUARD

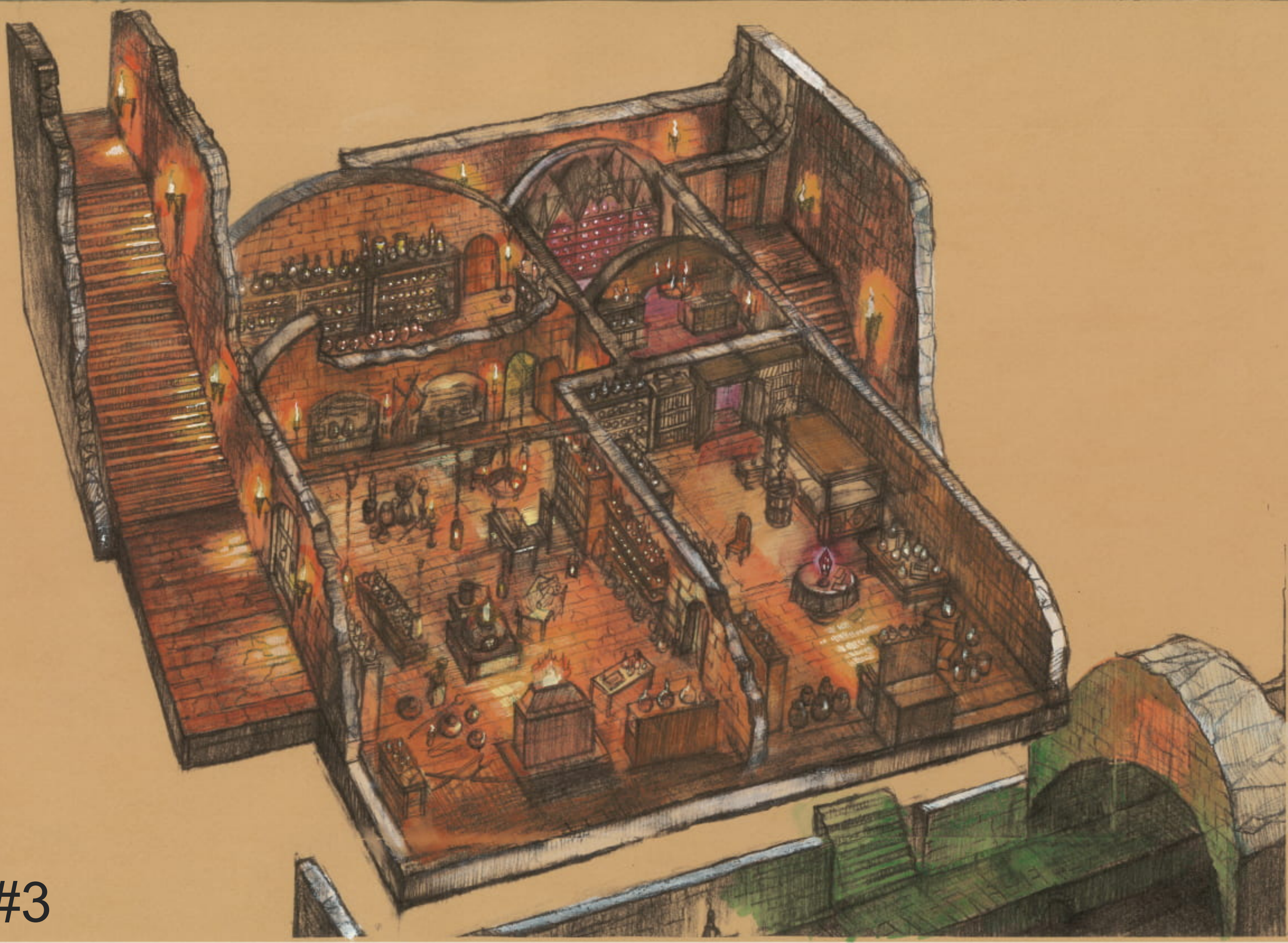
PETER'S  
PRISON BREAK



#1

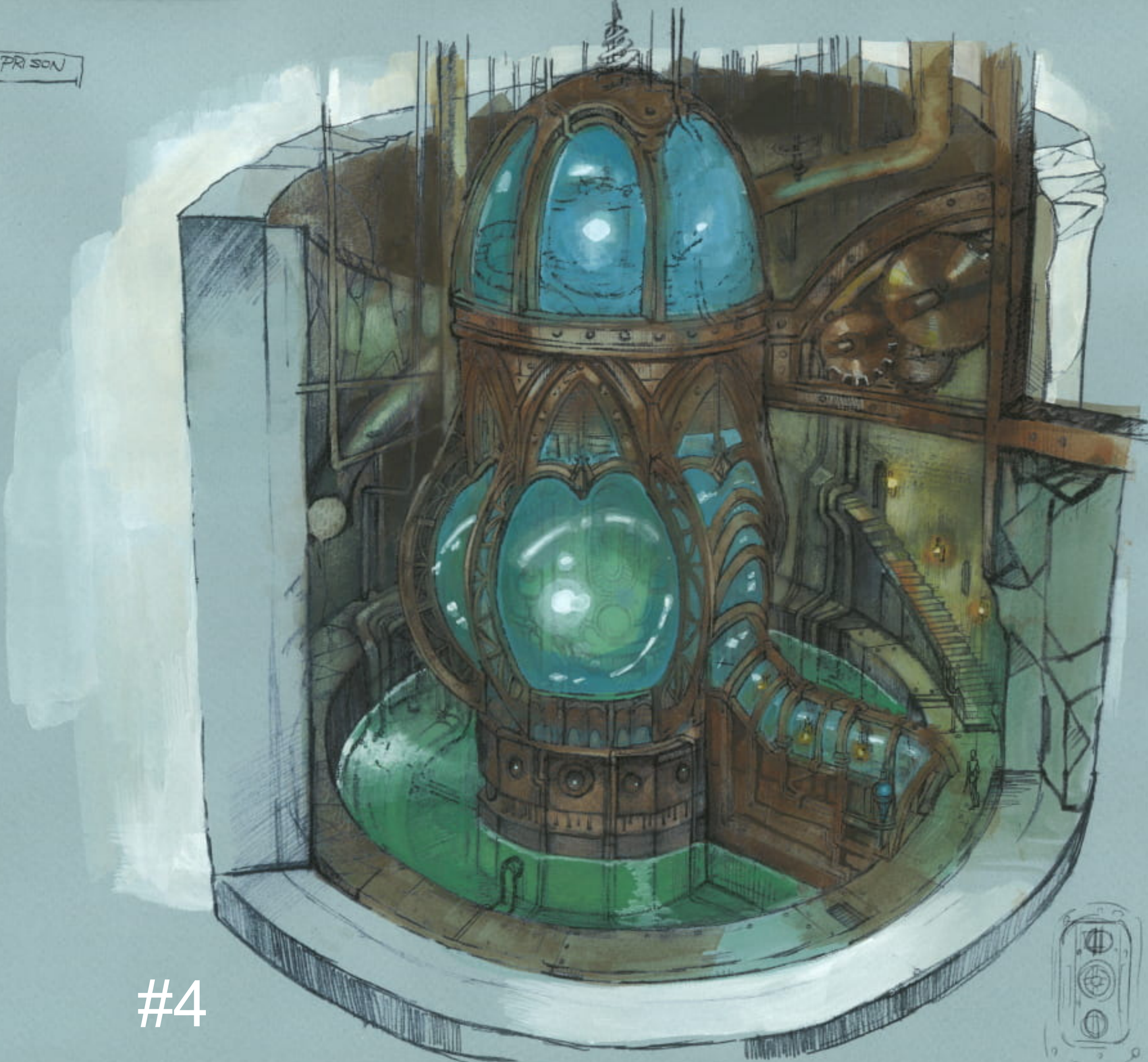
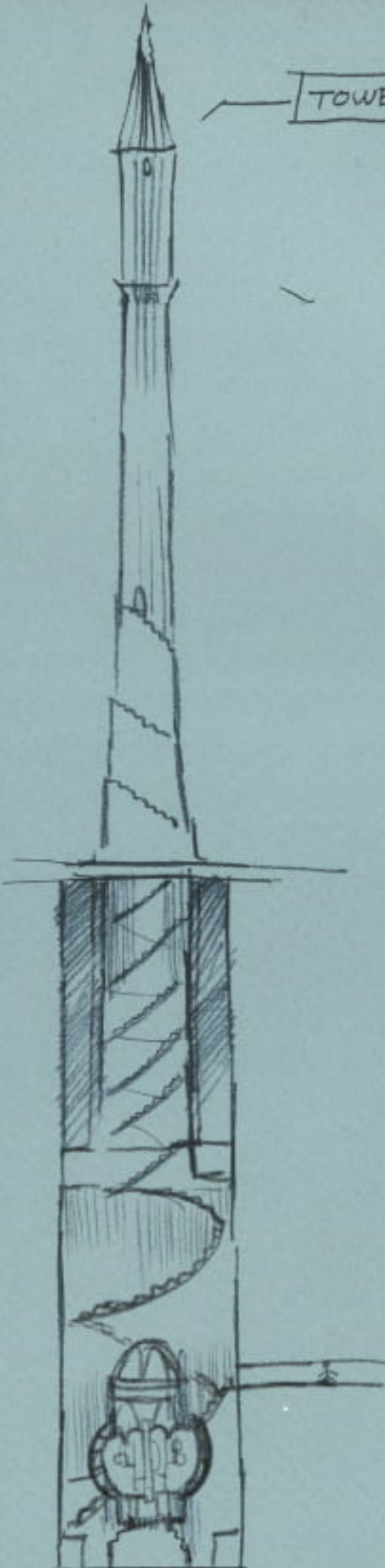






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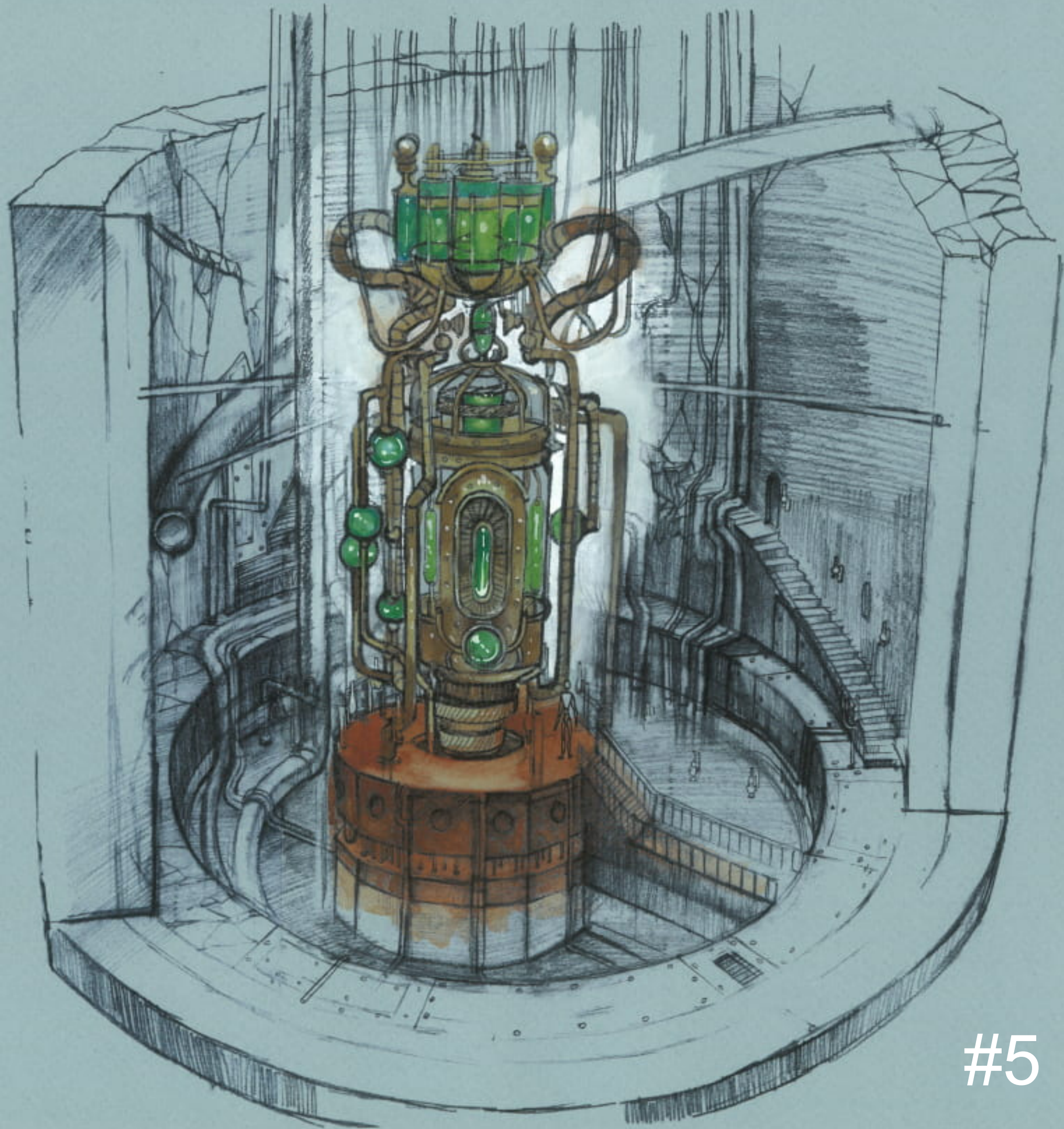
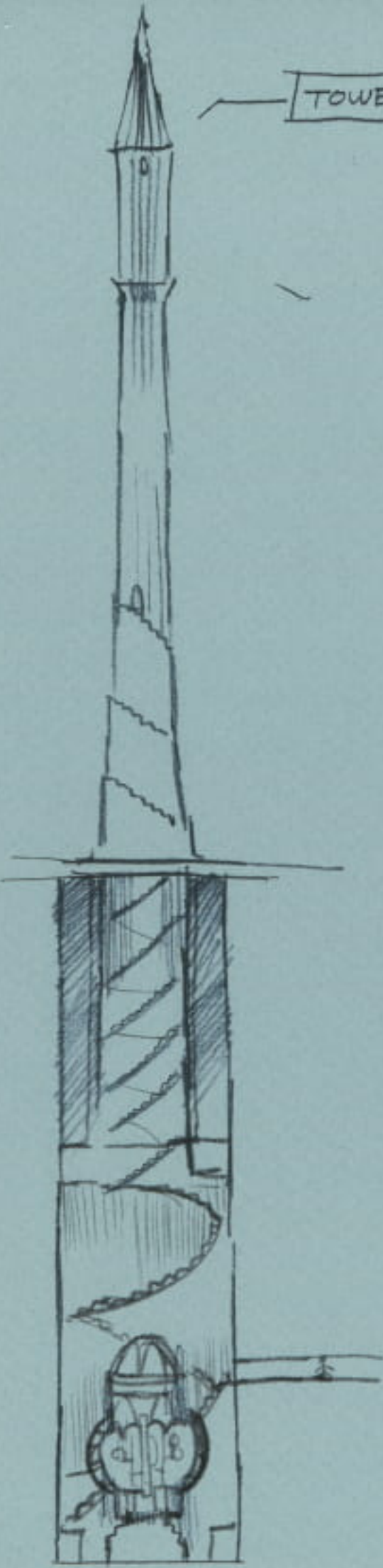
TOWER OF PRISON



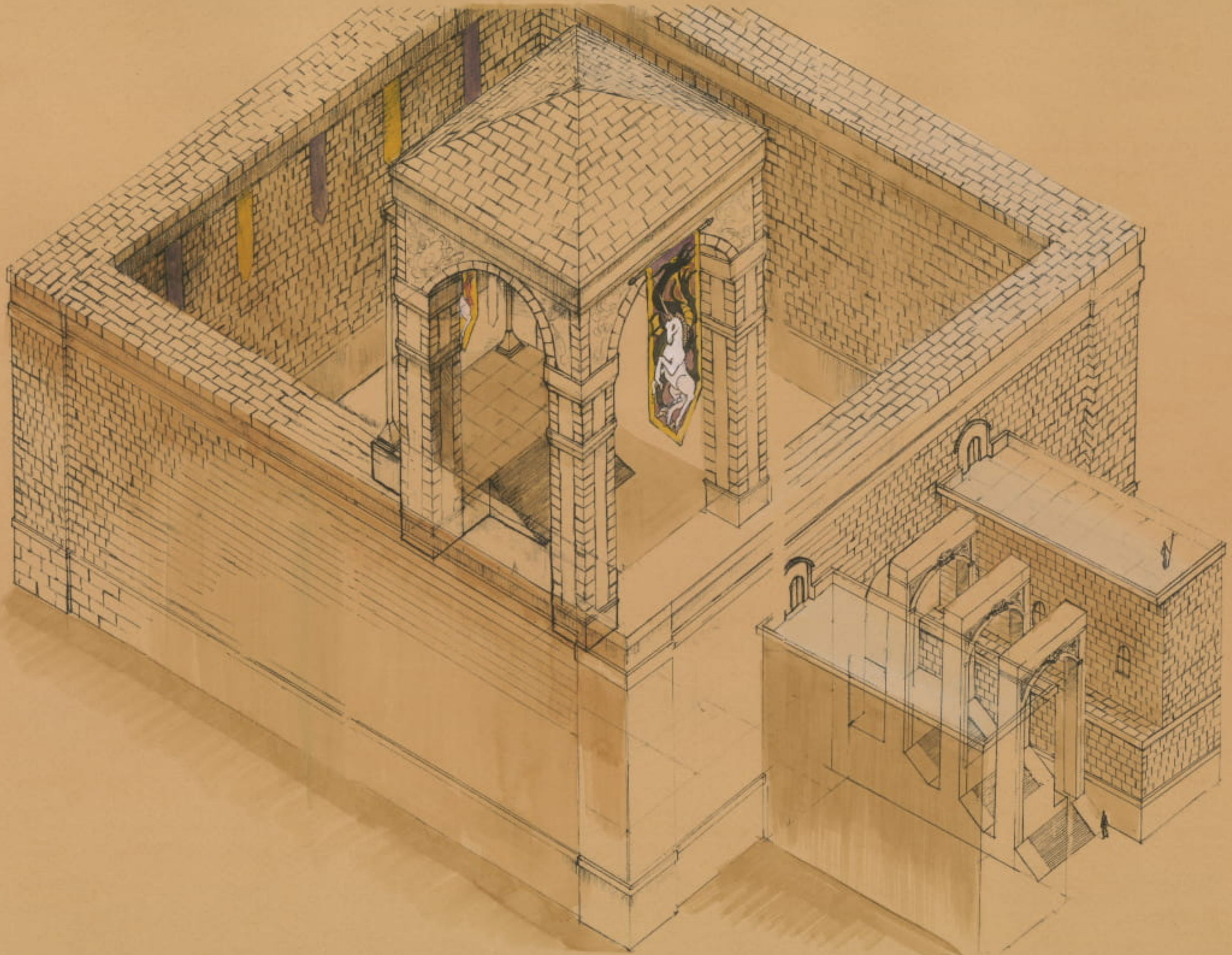
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TOWER OF PRISON



#5



#6



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#7b

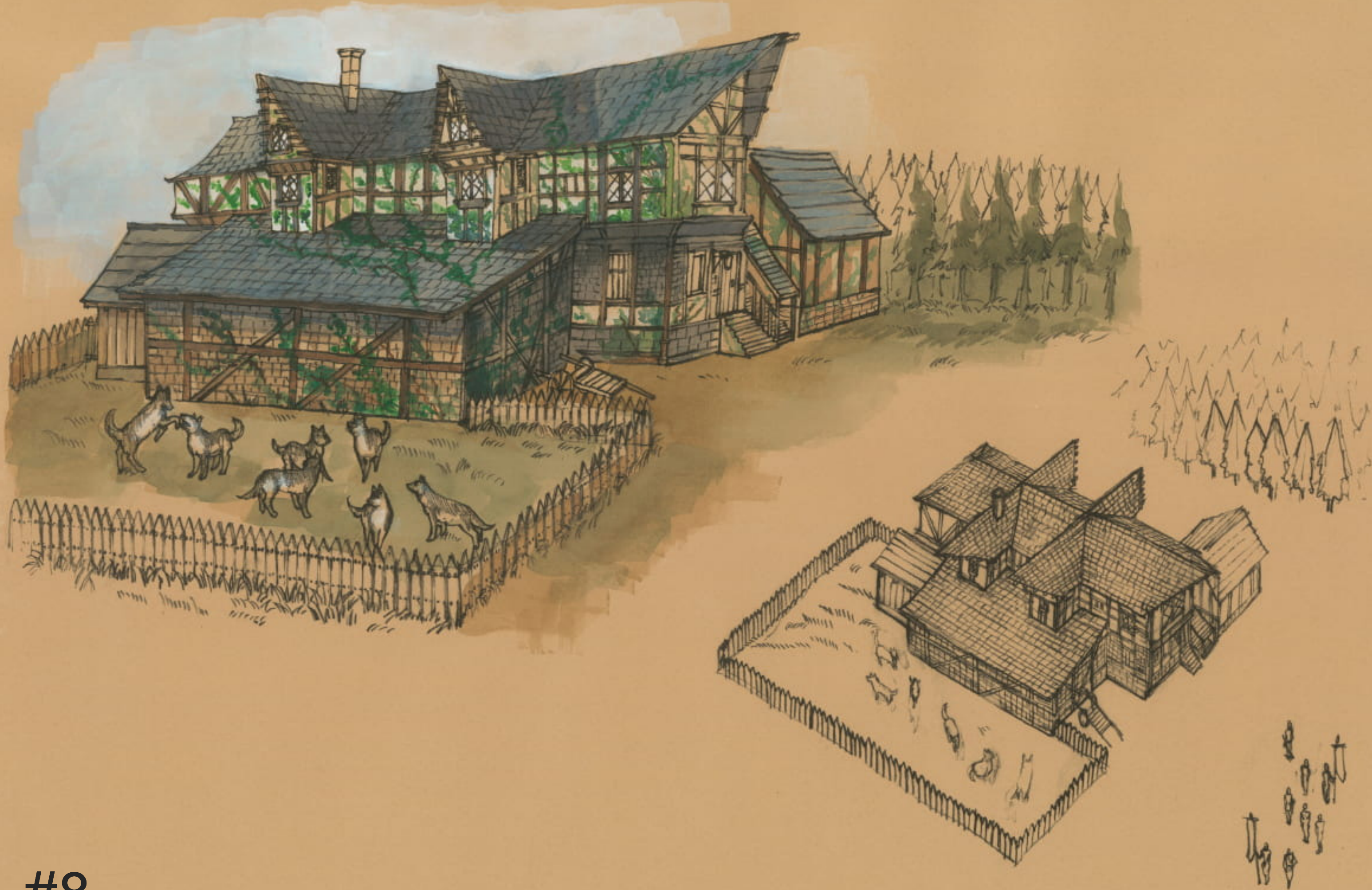




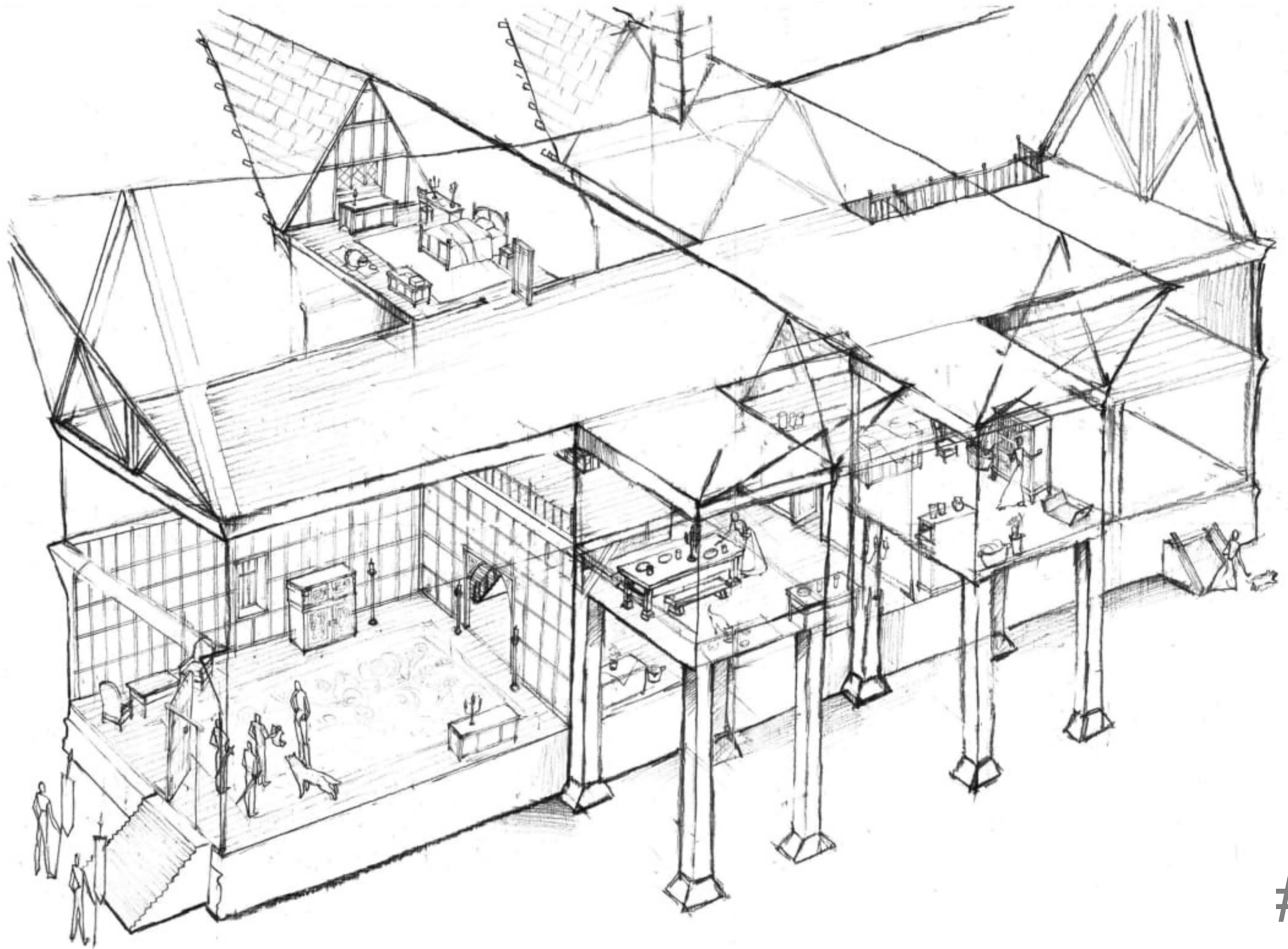
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#8





#10

#11a



Whole image



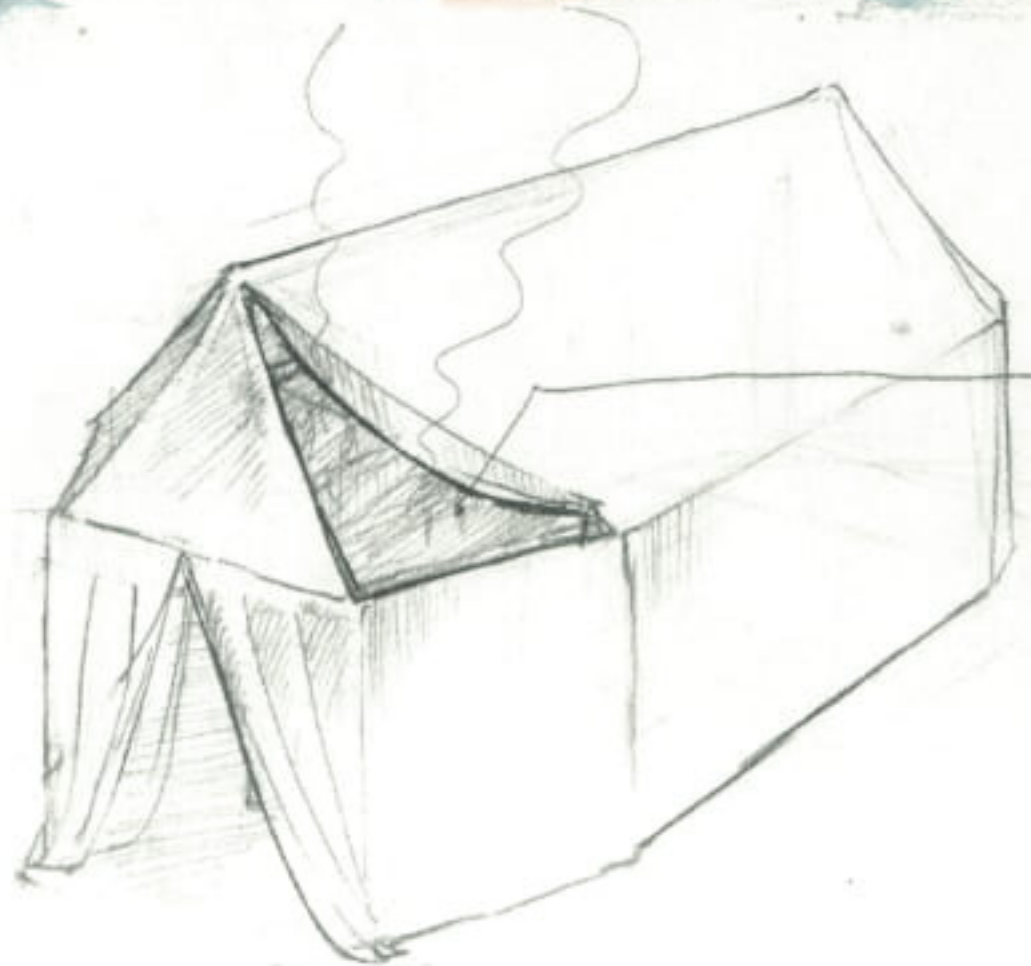
space for live stock

- Rabbit
- Pig
- Hens



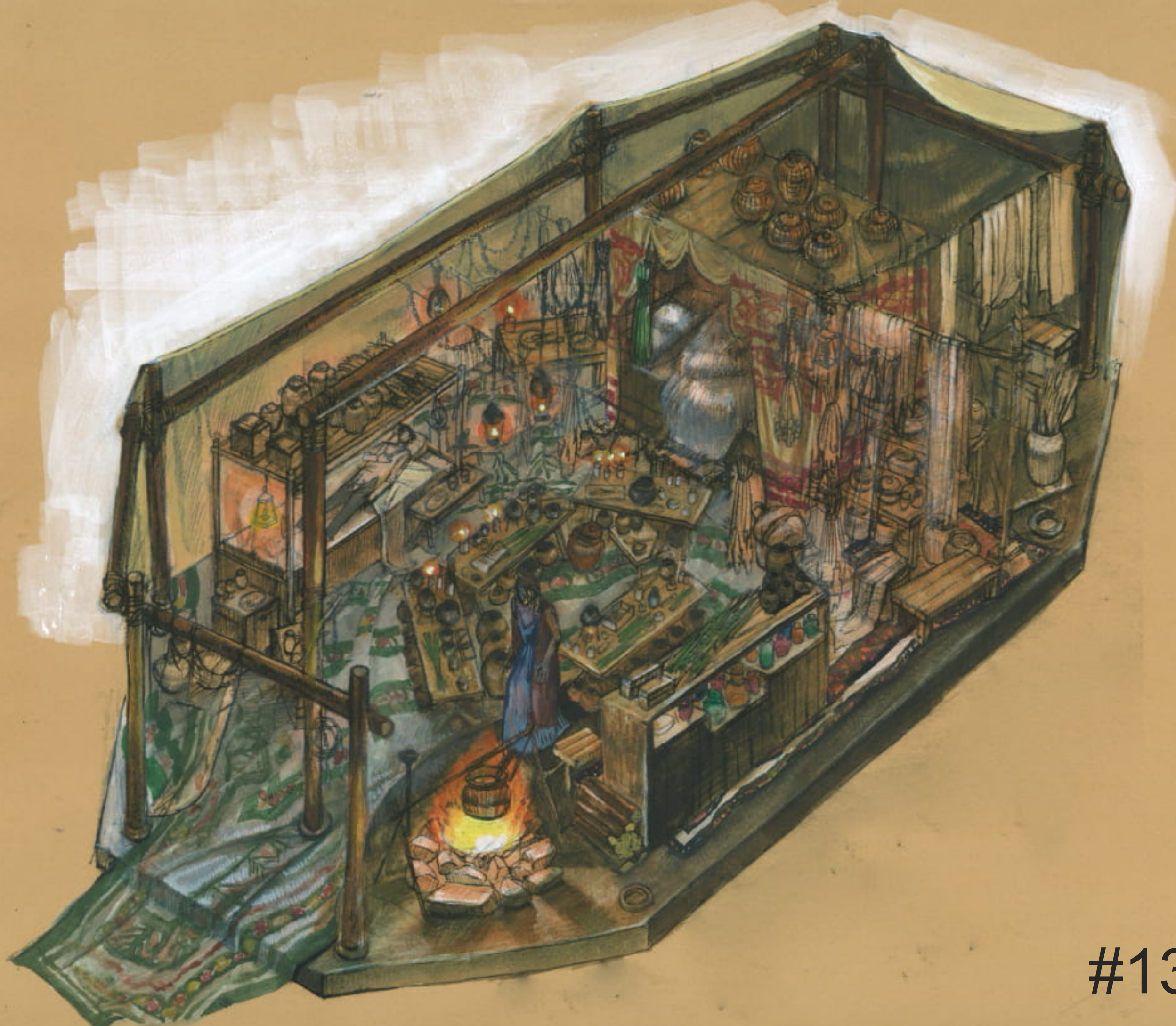
Food Storage

#11b



OPEN A PART OF  
TENT FOR FIRE



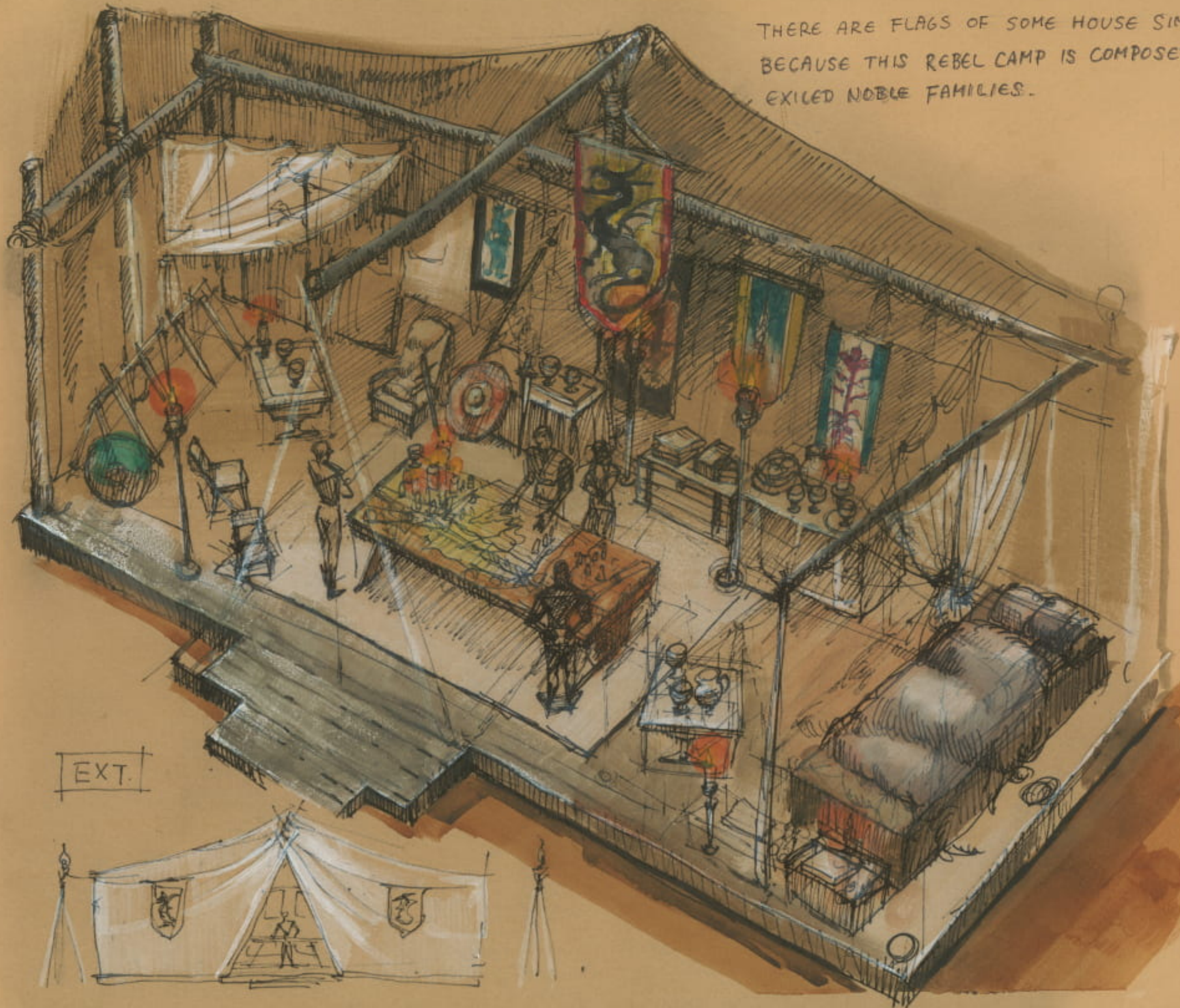


#13

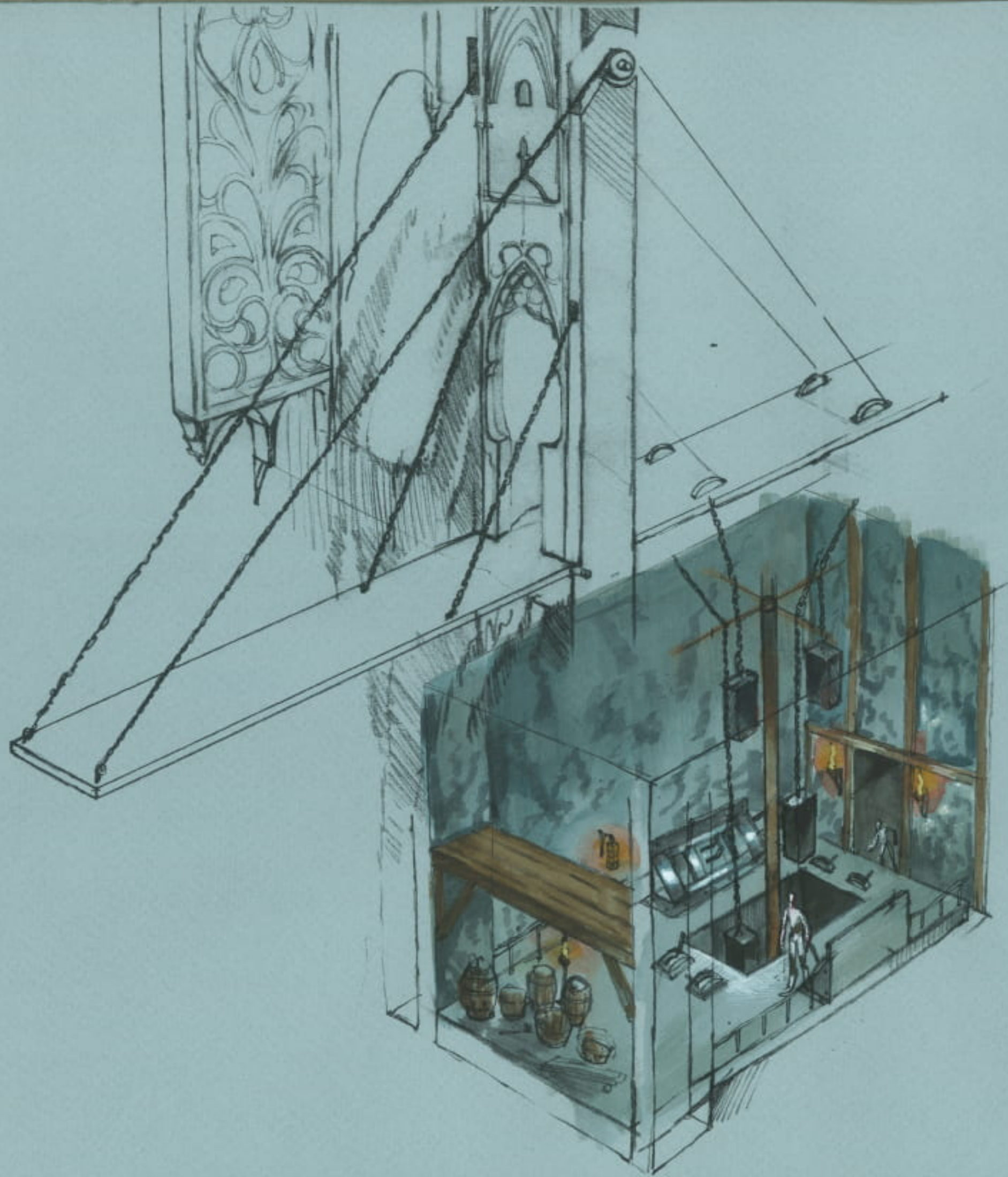


#14

THERE ARE FLAGS OF SOME HOUSE SYMBOLS  
BECAUSE THIS REBEL CAMP IS COMPOSED BY  
EXILED NOBLE FAMILIES.

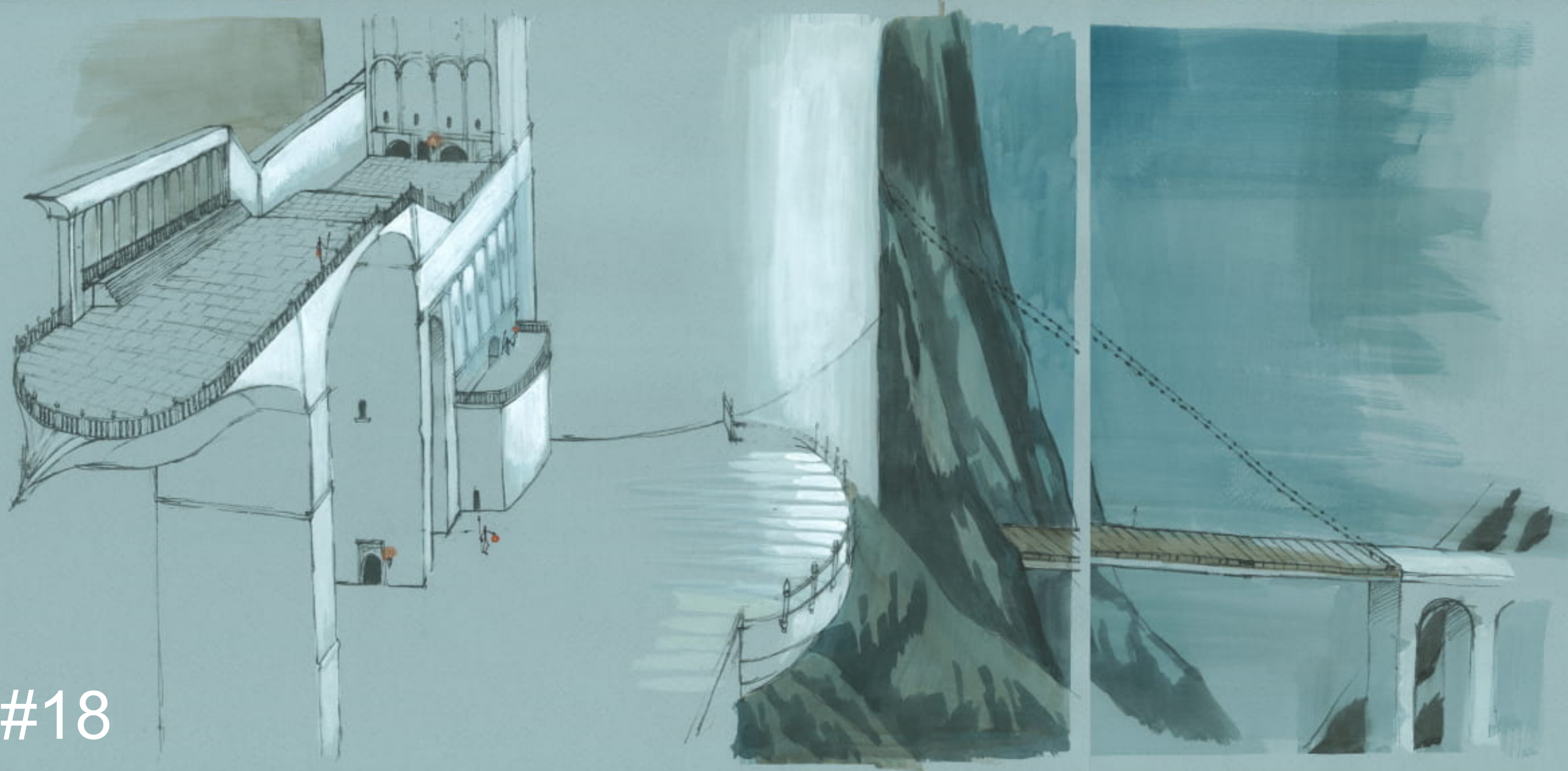


#15



#17

#18







#20

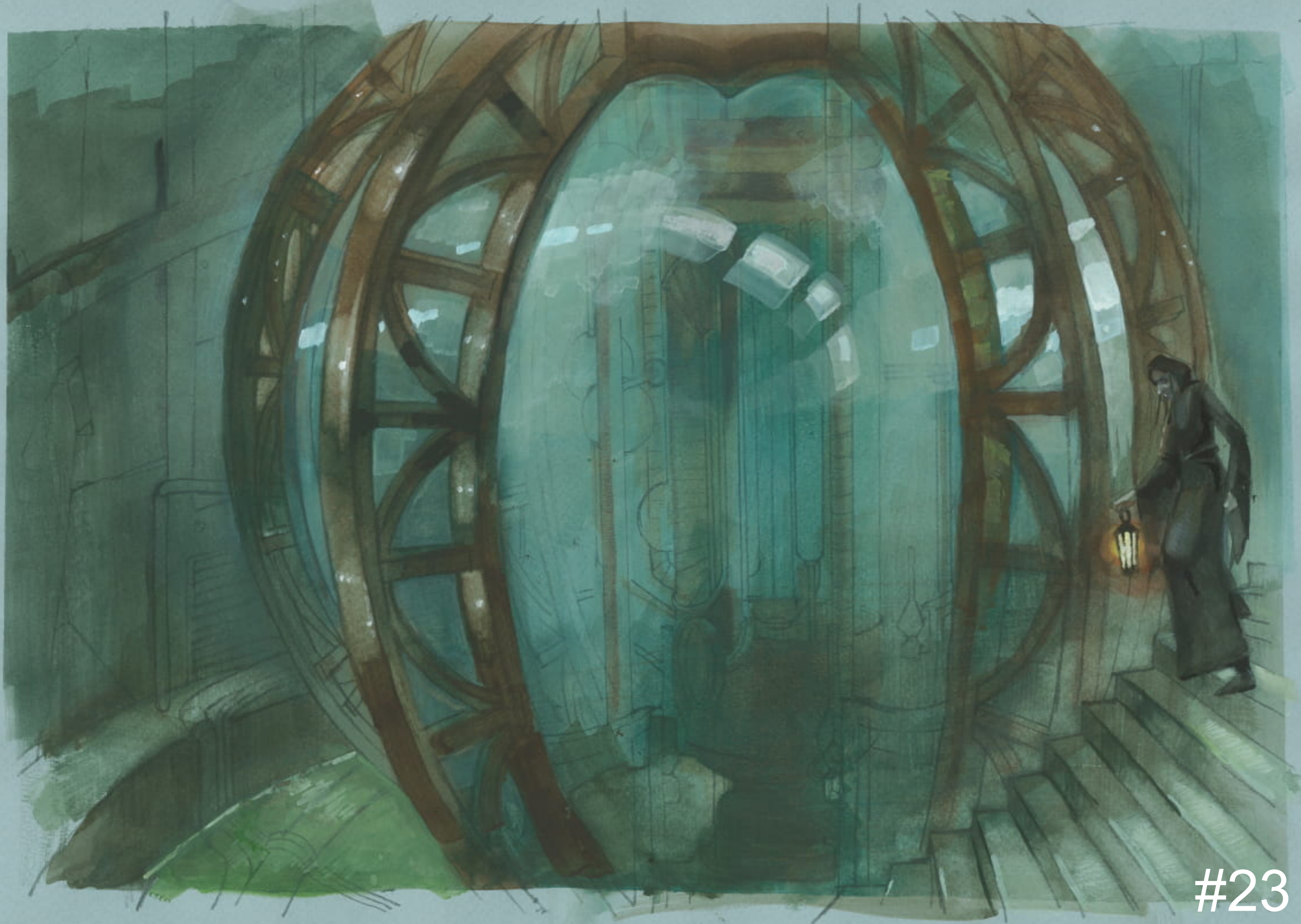


#21

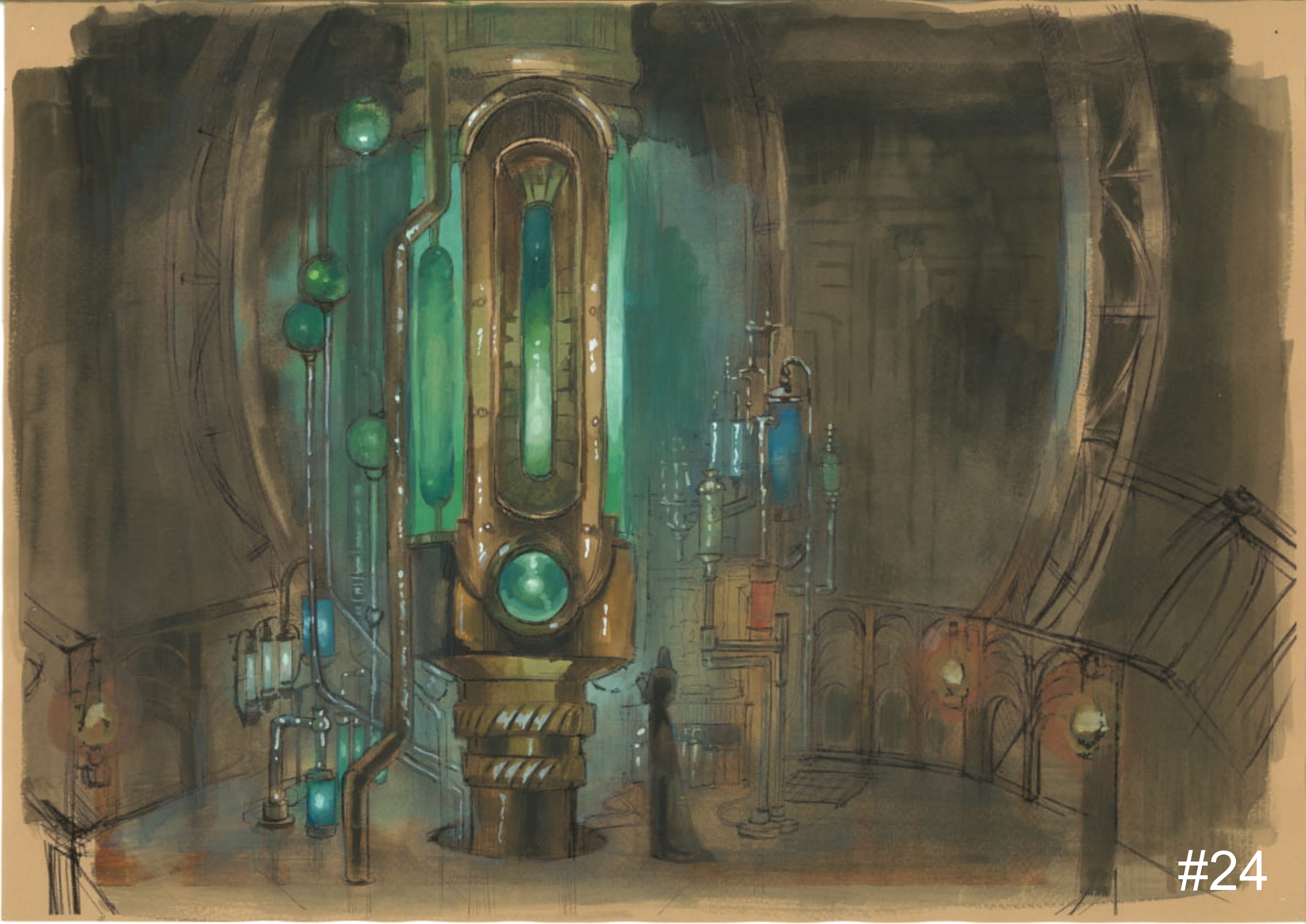




#22



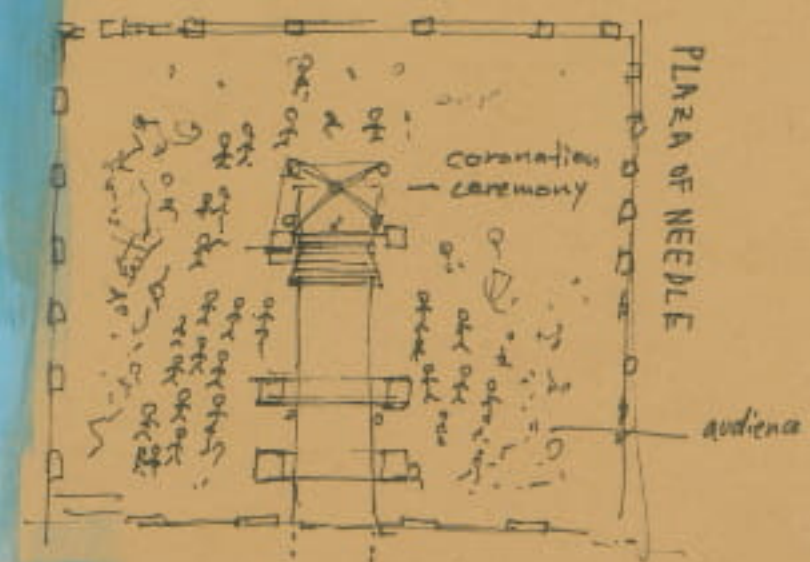
#23



#24

TOWER - 70m  
塔樓 (高70米)

TOWER OF PRISON



↓ CITY OF DECAIAU

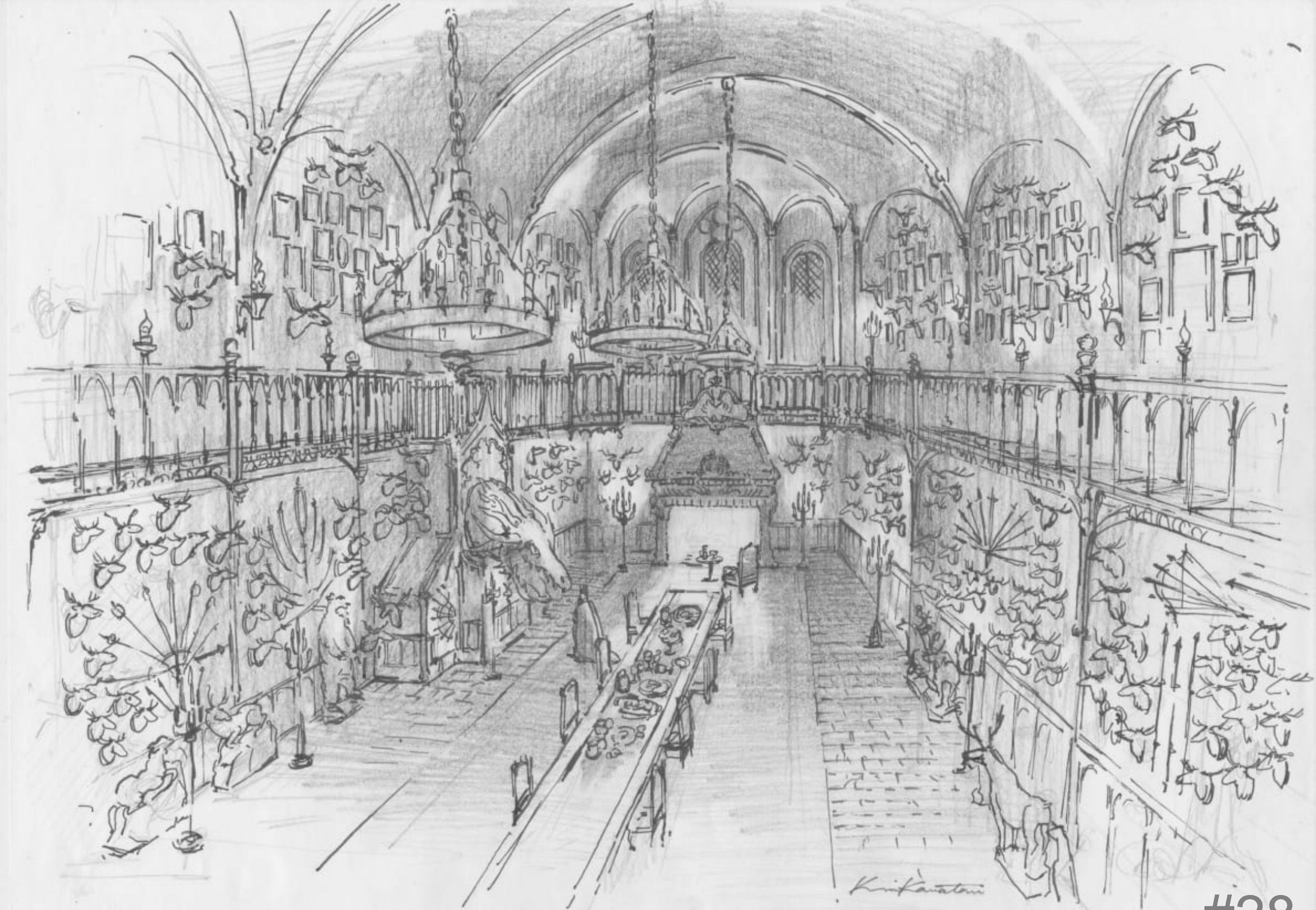


#25



#26





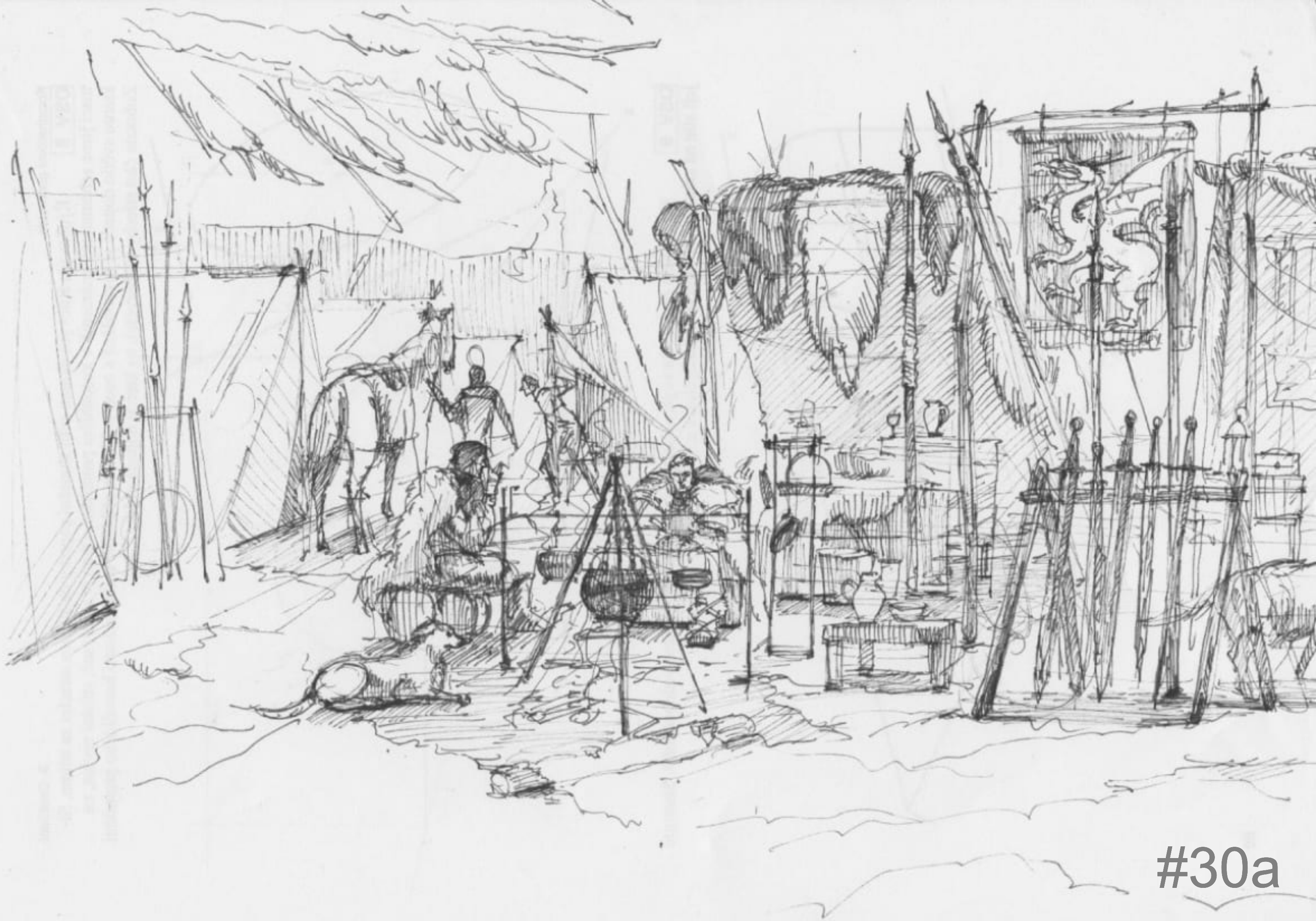
Kirkpatrick



#29

K. Kauter

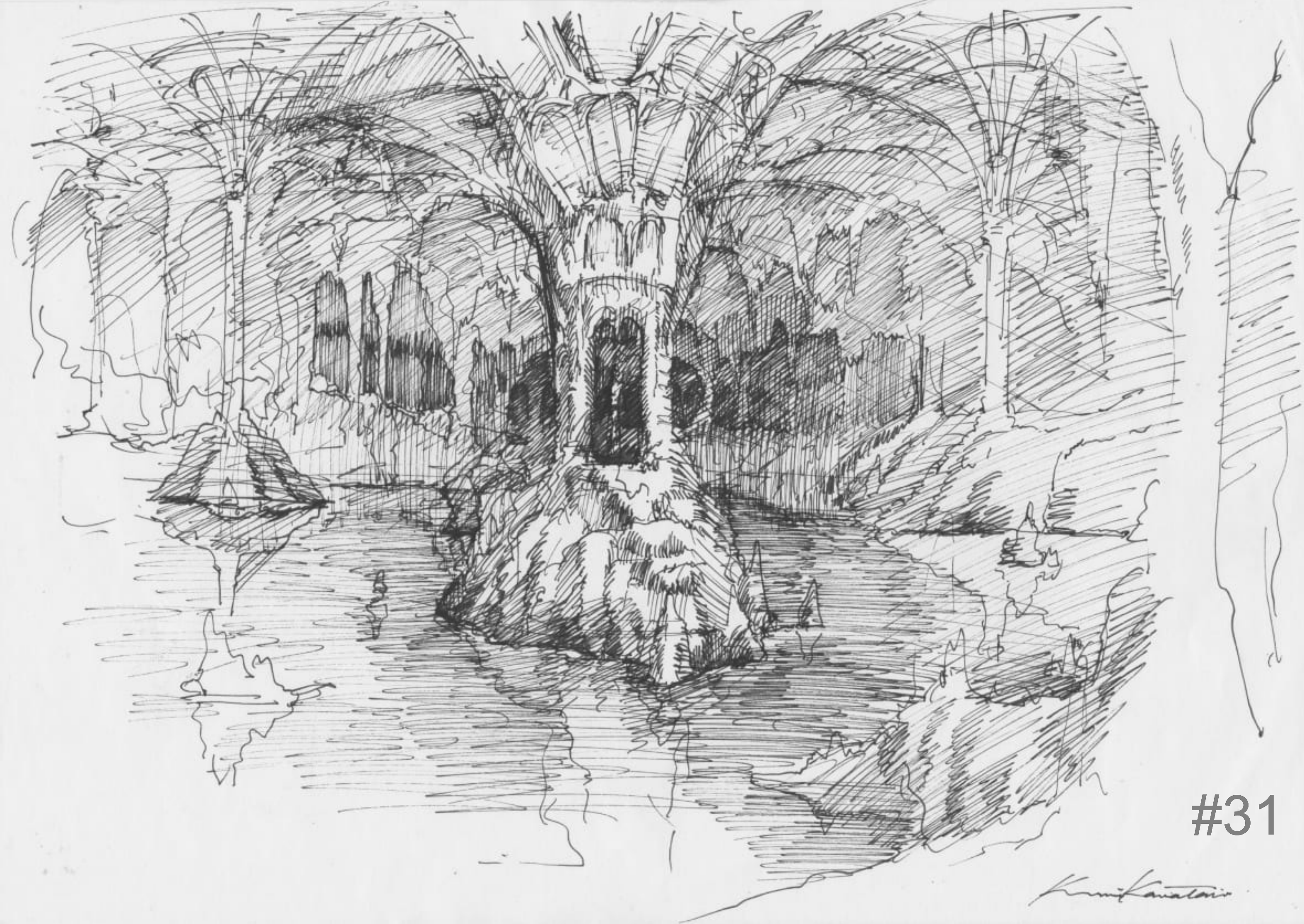




#30a

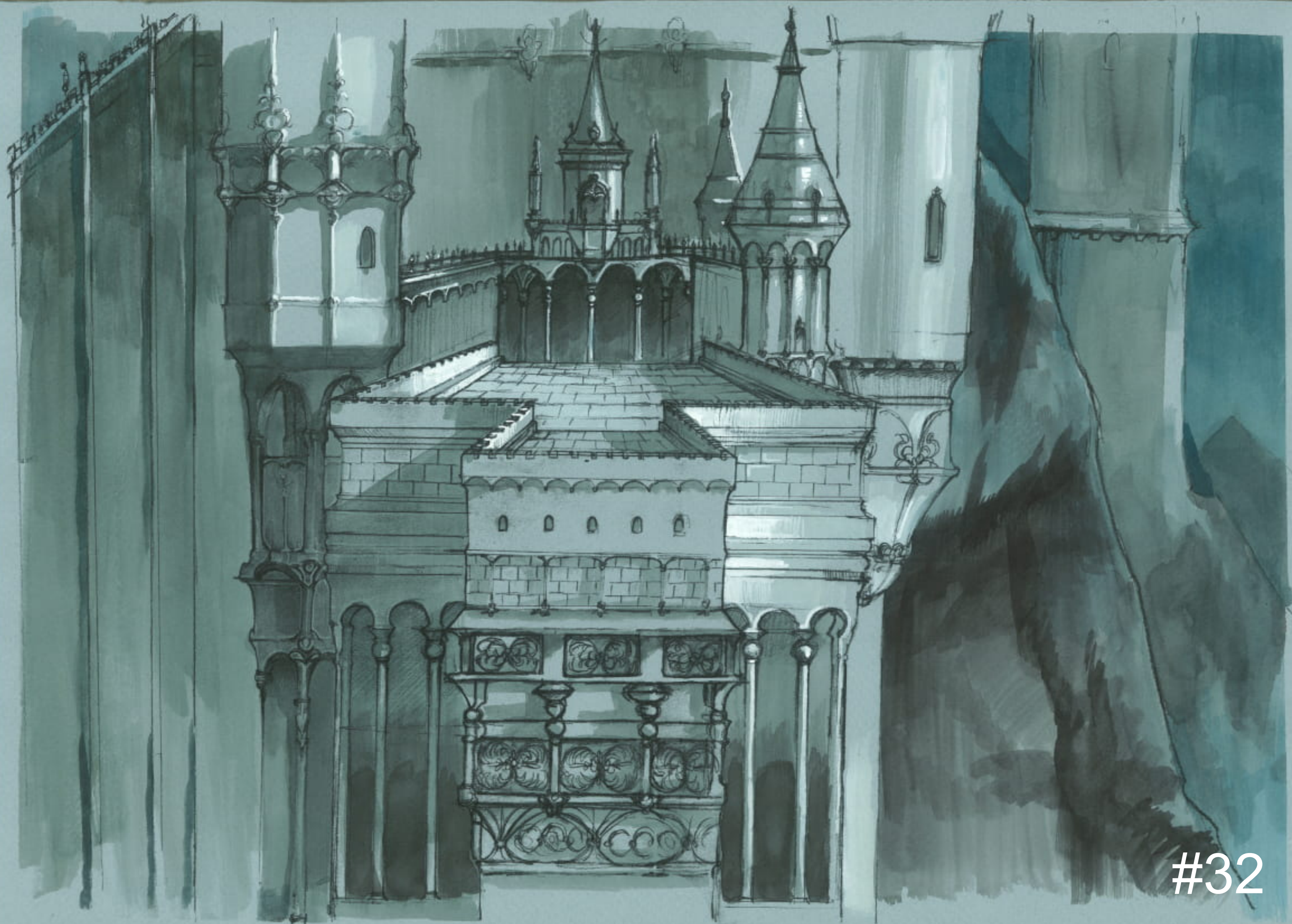


Whole Image



#31

Kuni Kawata



#32



#33

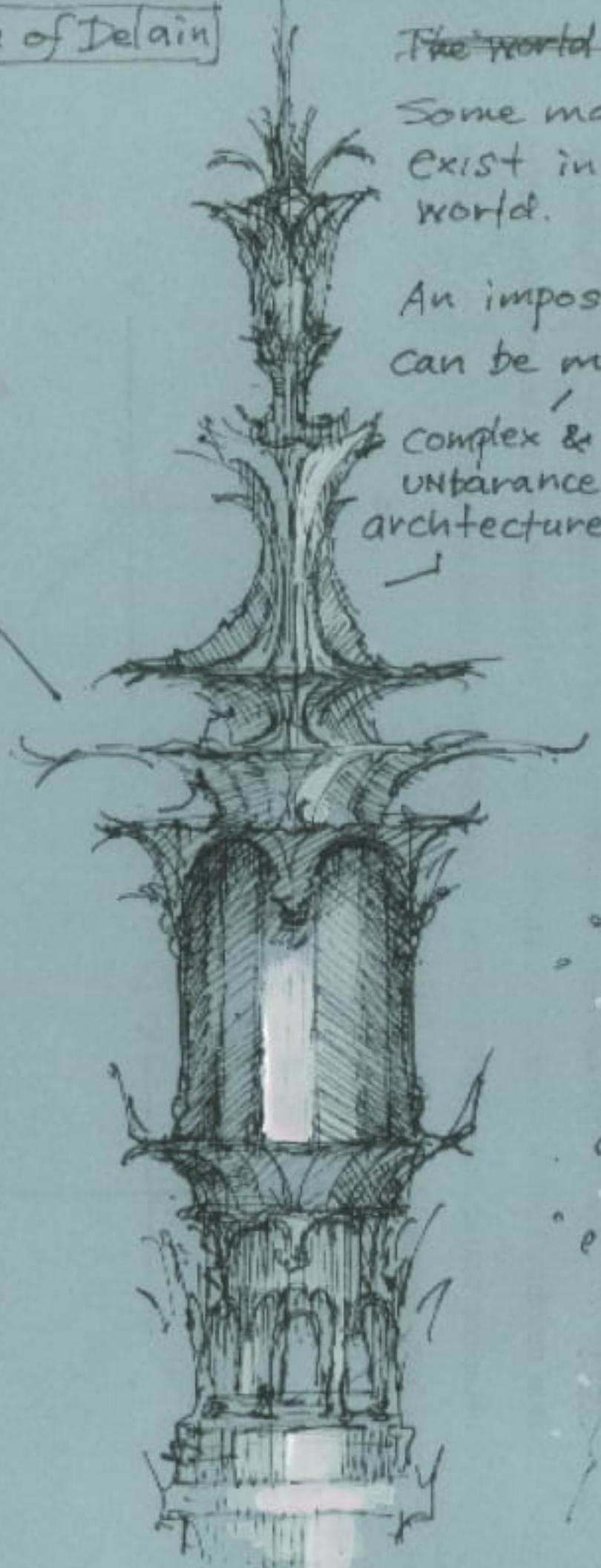
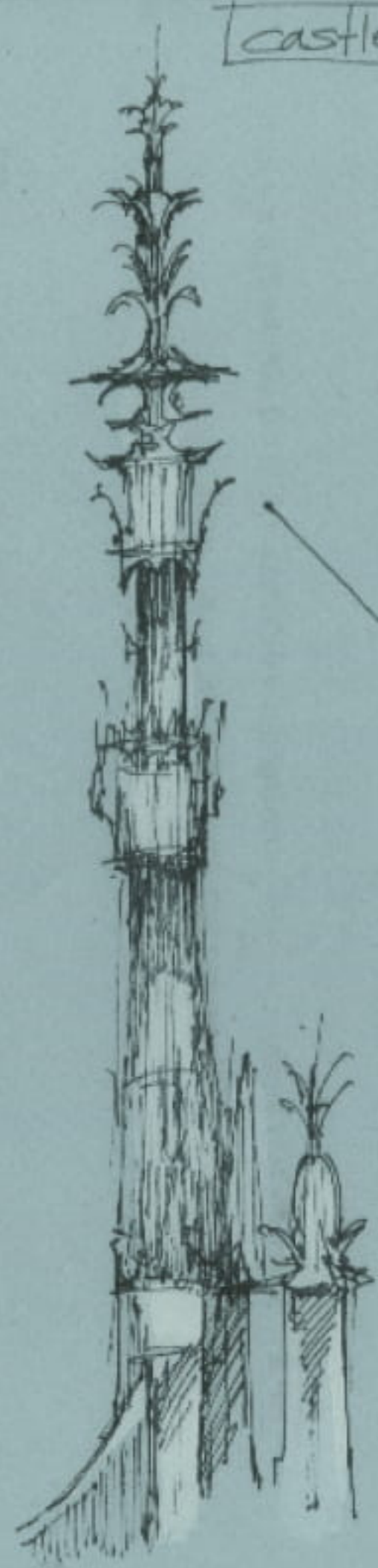
Castle of Delain

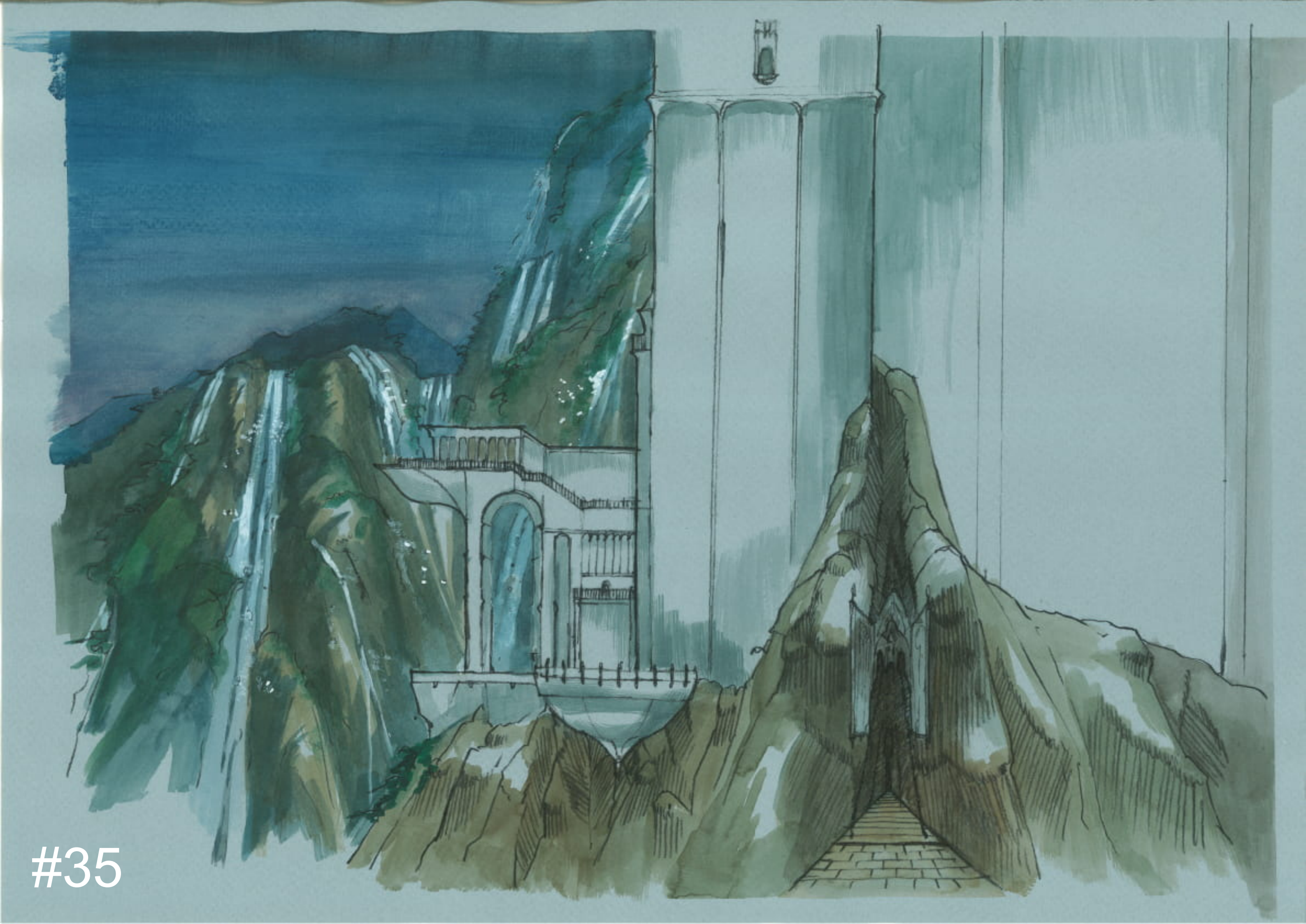
This kingdom is unchanging for many thousand years — nature x man-made

~~The world existing~~  
Some magical things exist in this world.

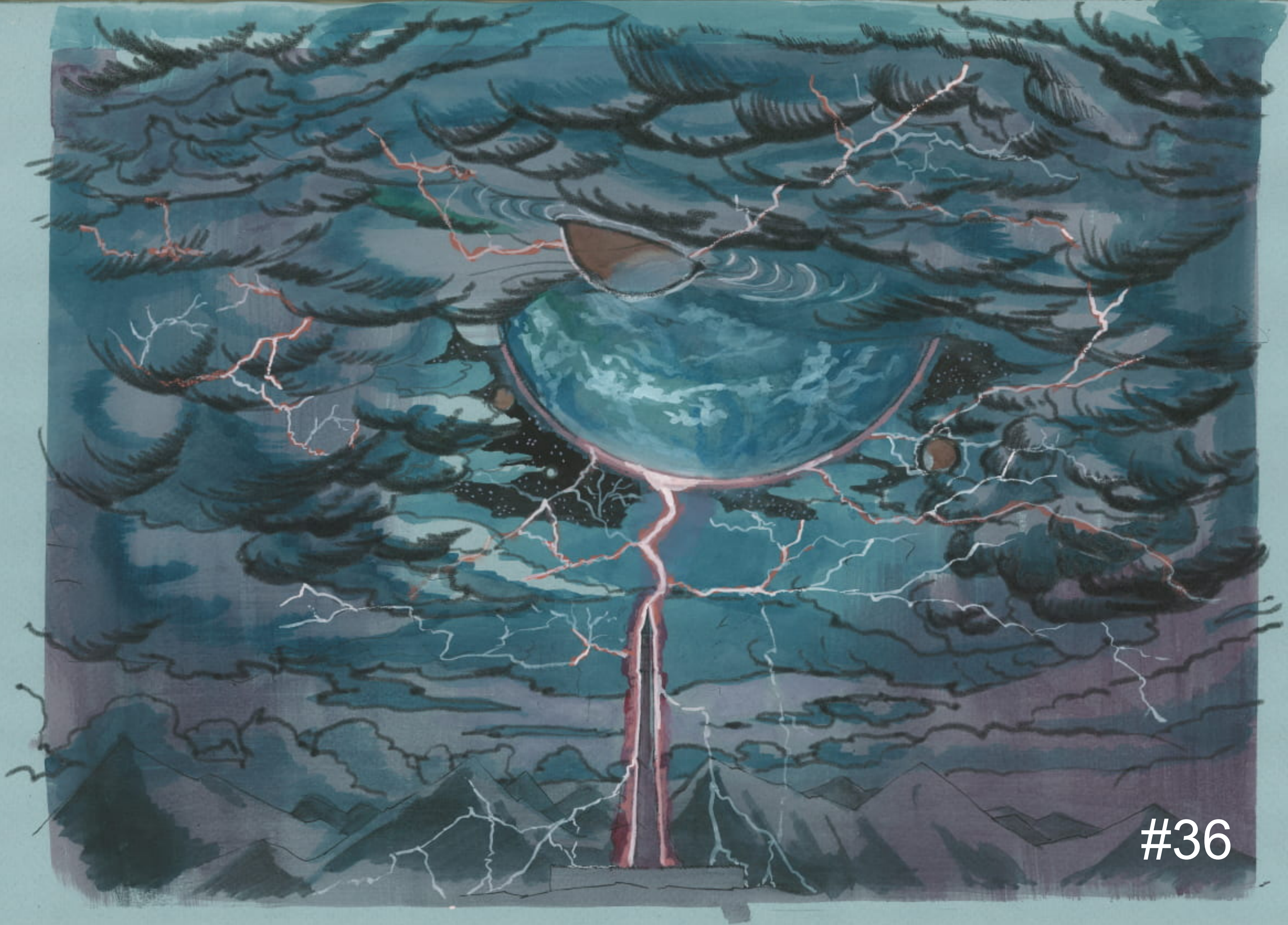
An impossible design can be made.

Complex & unbalance architecture



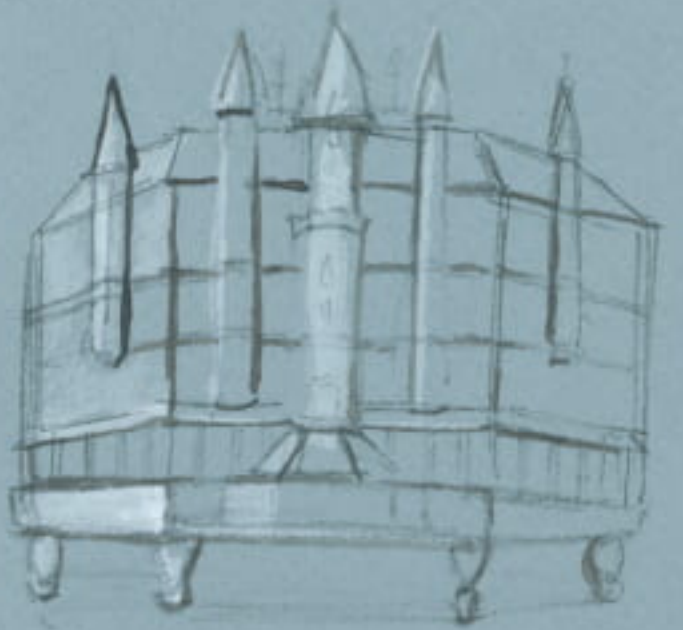


#35



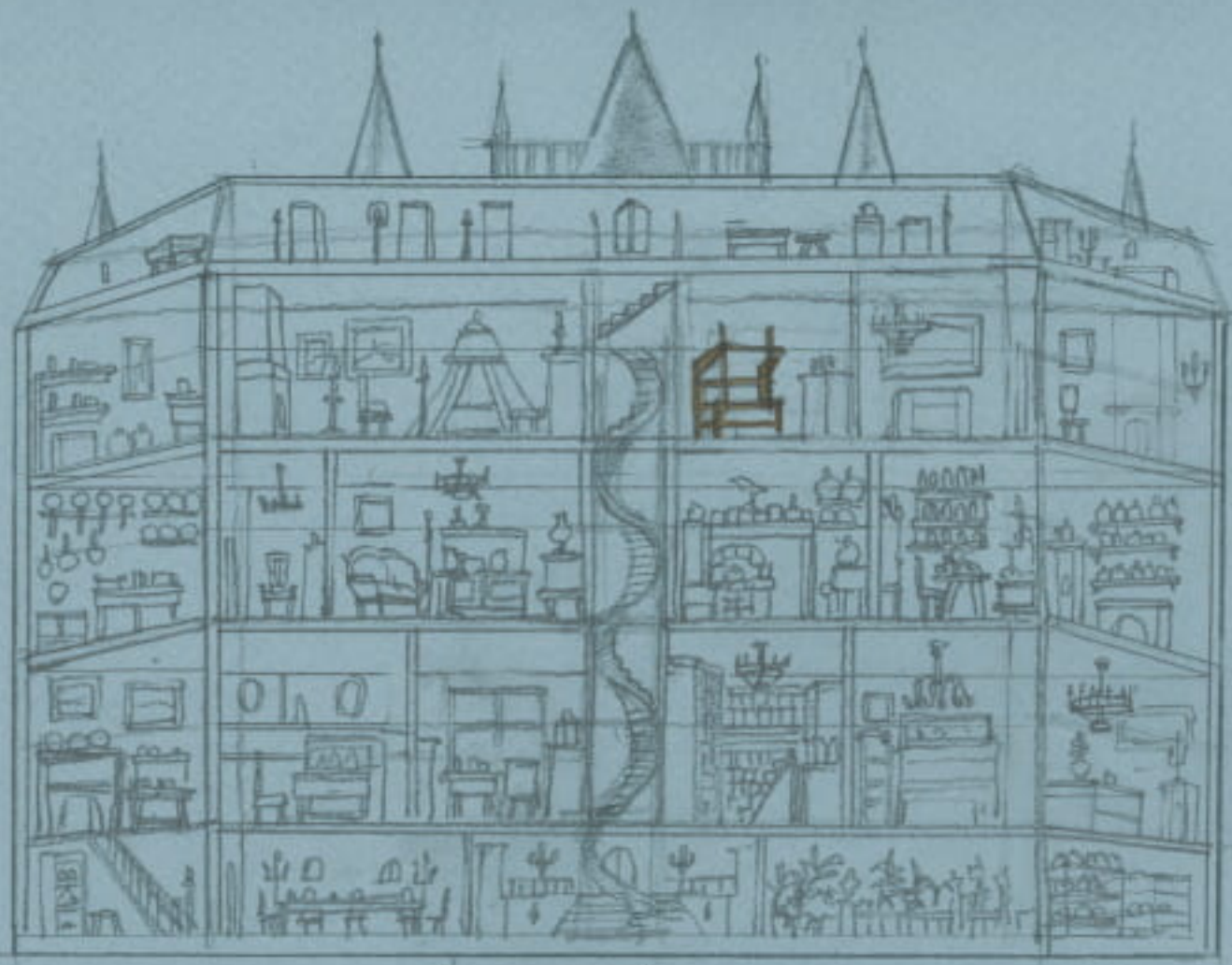
#36





DOLL HOUSE

It was a gift from King Roland to Queen Sasha. It has perfect details like a real house. Everything made from real material such as a window by glass, real bricks wall, and wooden furnitures. Also all equipments in the doll house work like real things. The fireplace can make fire, the kitchen's cooker make water boiled, and the loom can spin and make fallic products.



BACK

THE MINIATURE LOOM



FOR THE ROPE,  
HE TAKES A STRING  
FROM NAPKINS  
ATTACHED HIS  
JAIL FOOD, EVERYDAY





THE BOX



THE THE KEY



DRAGON SAND  
(THE POISON WHICH KILLED ROLAND)



THE POISON BOTTLE MADE  
BY OBSIDIAN





#40

#41





CHRYSTAL  
STAND

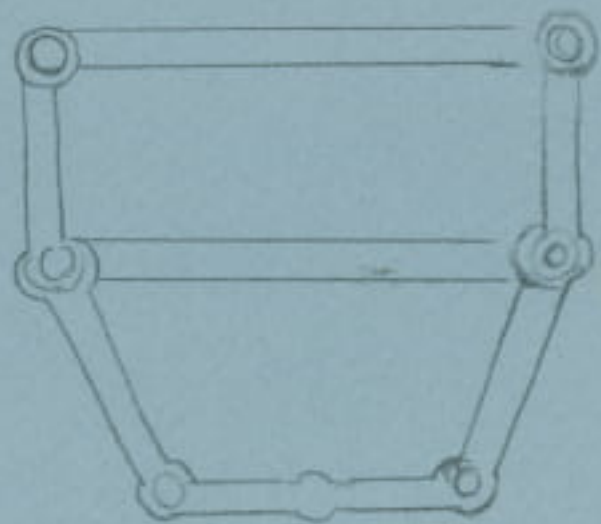
EASTEN CORRIDOR





180

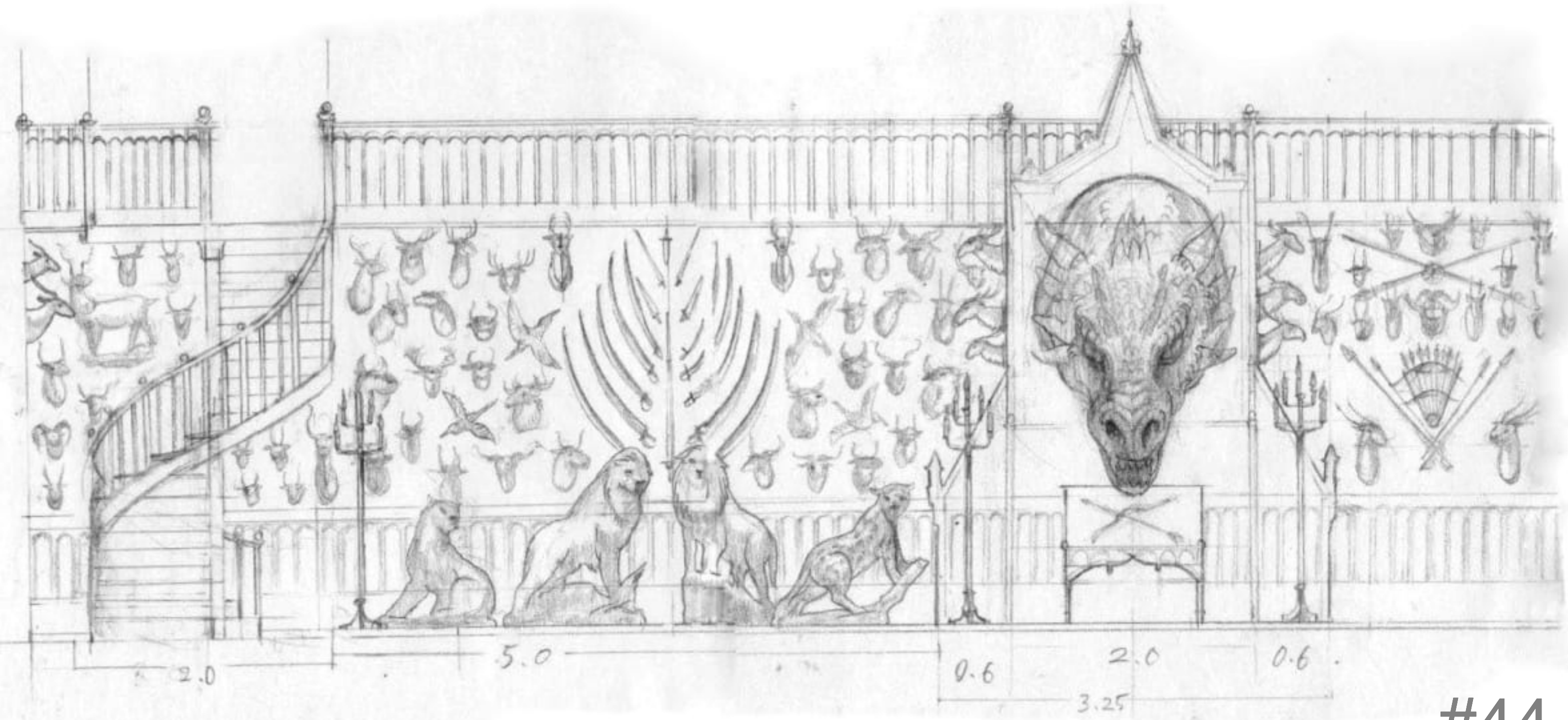
CROSS SECTION



TOP



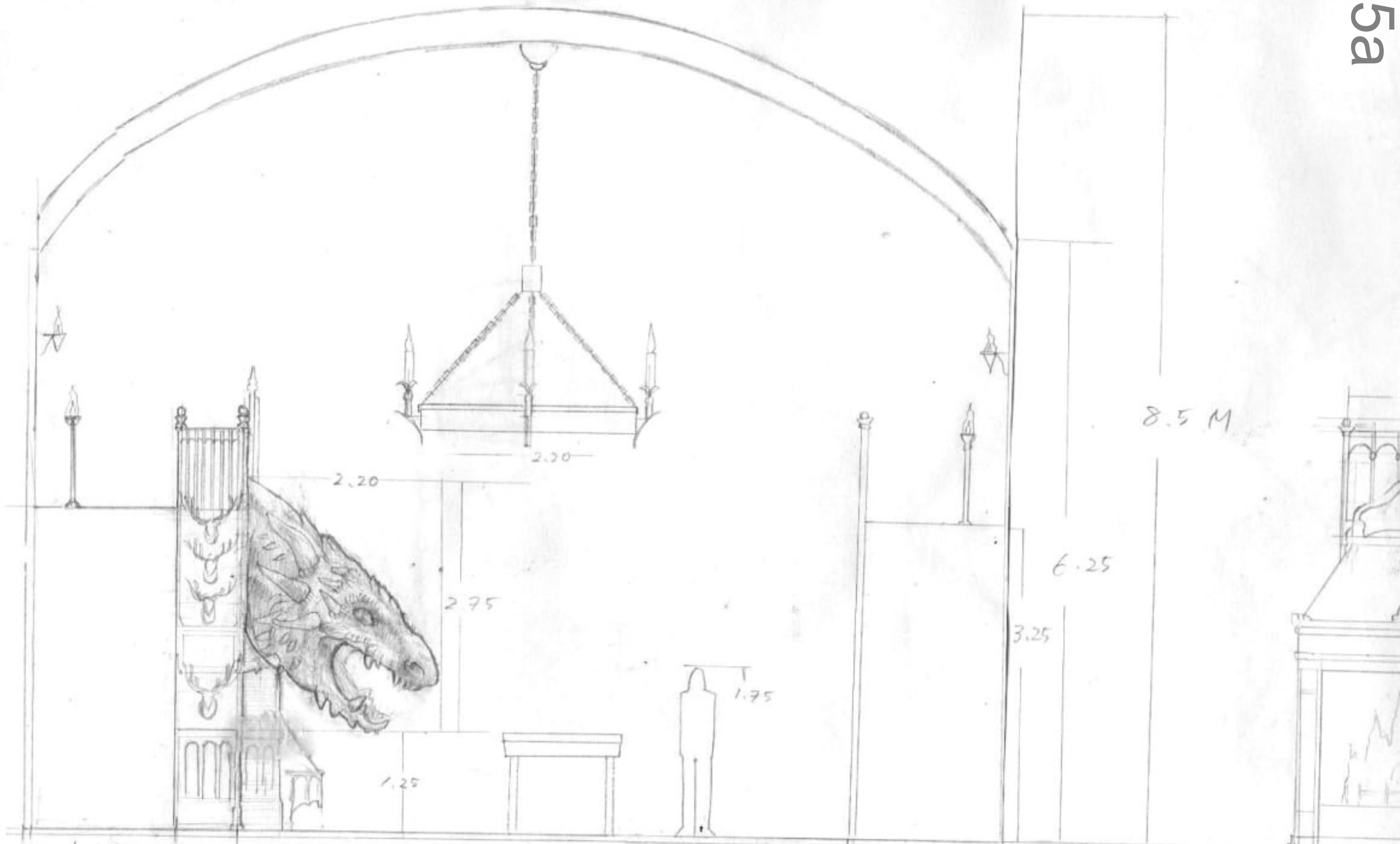
#43



#44



9M



1.5M

7M

1.5M

8.5M

6.25

3.25

1.75

2.75

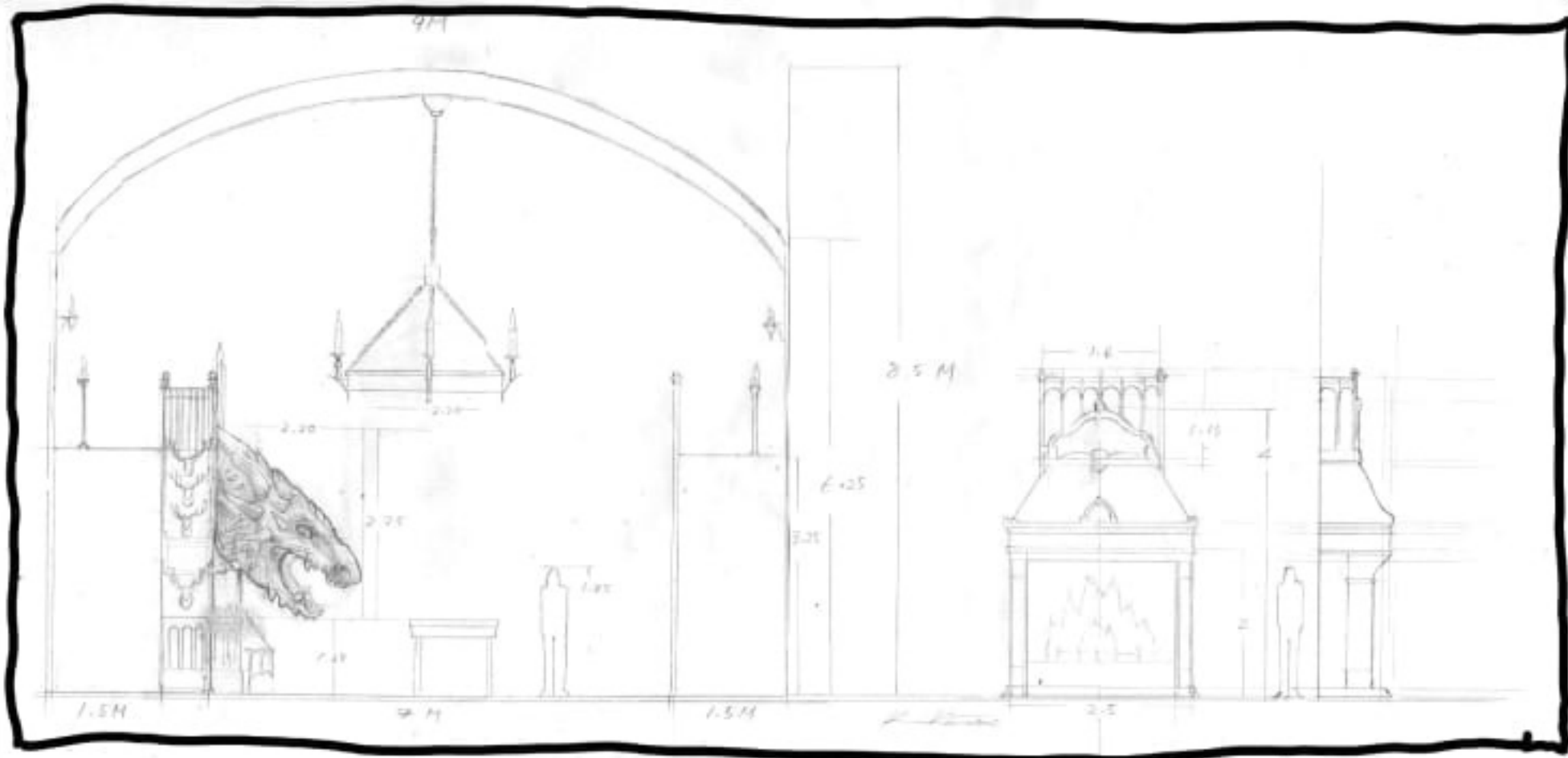
2.20

2.00

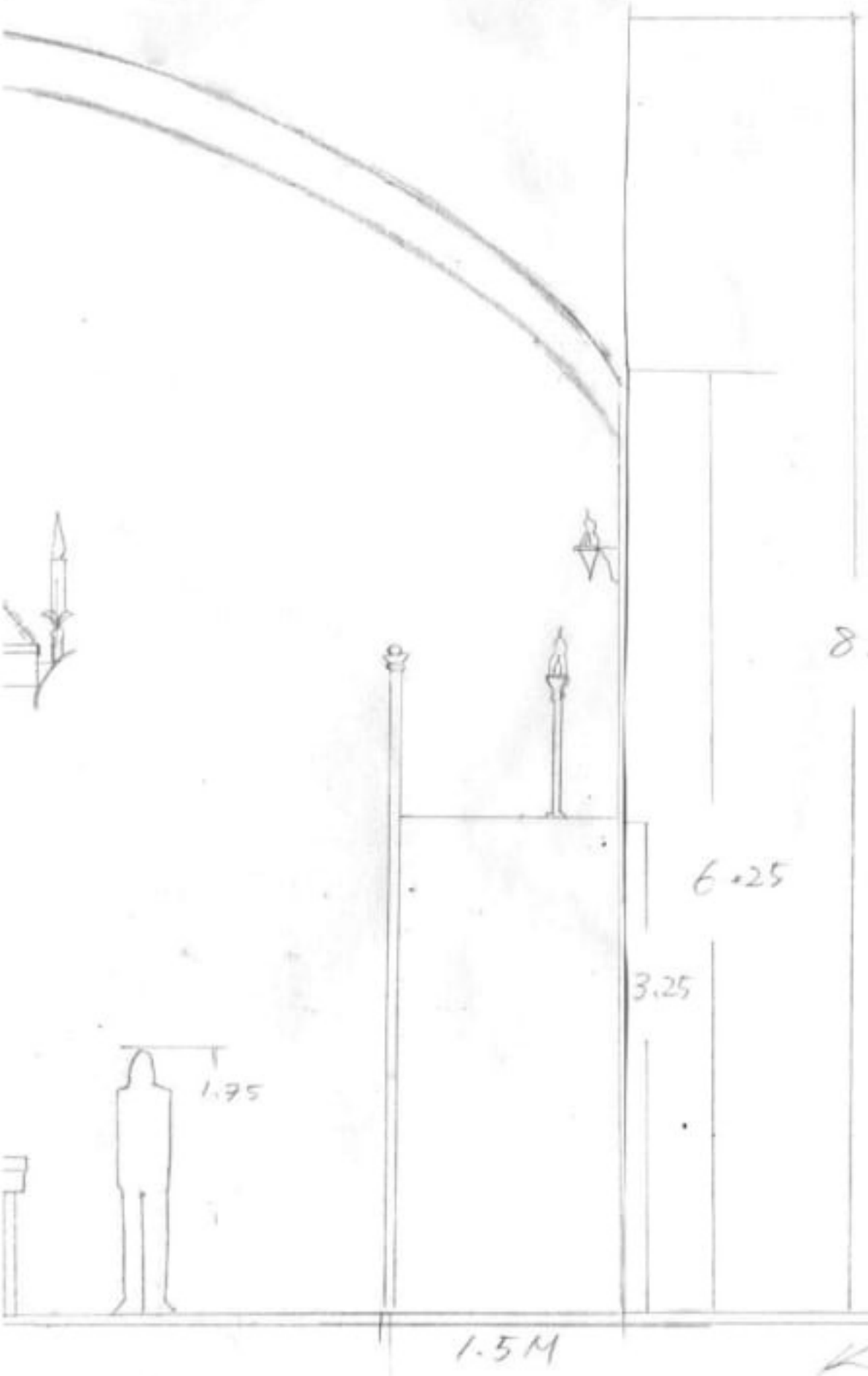
1.25

K. Karanavi

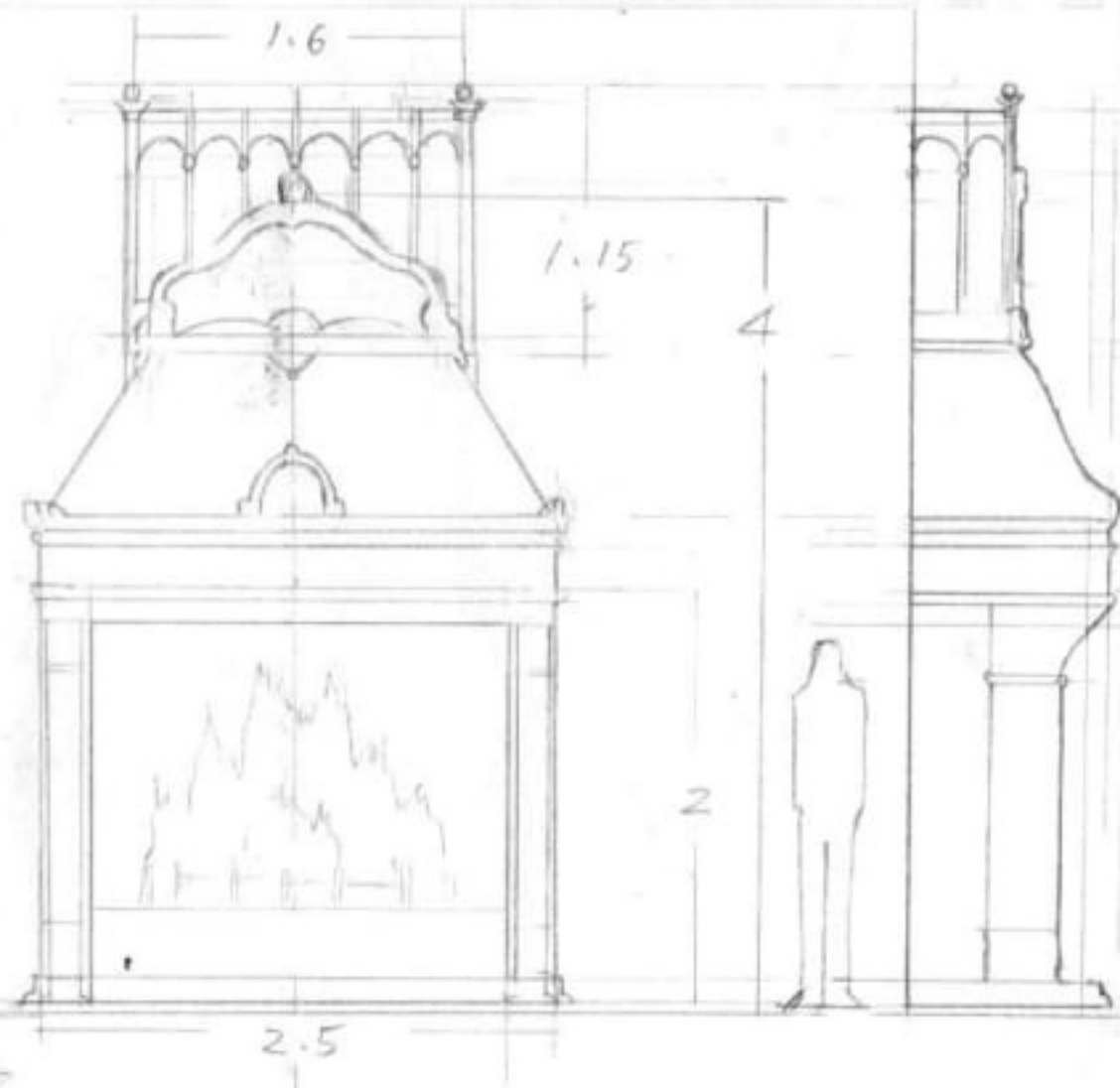
#45b



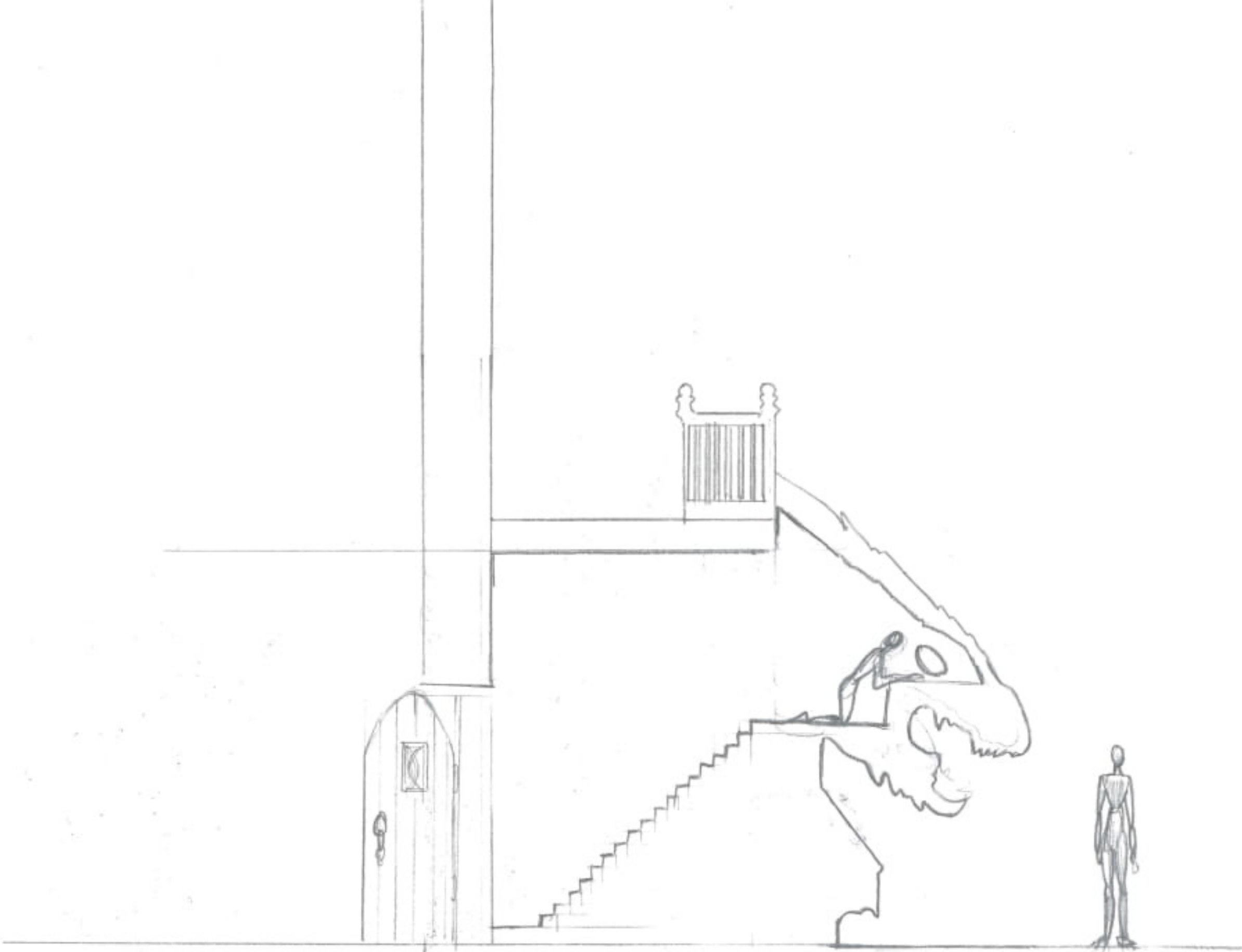
whole image

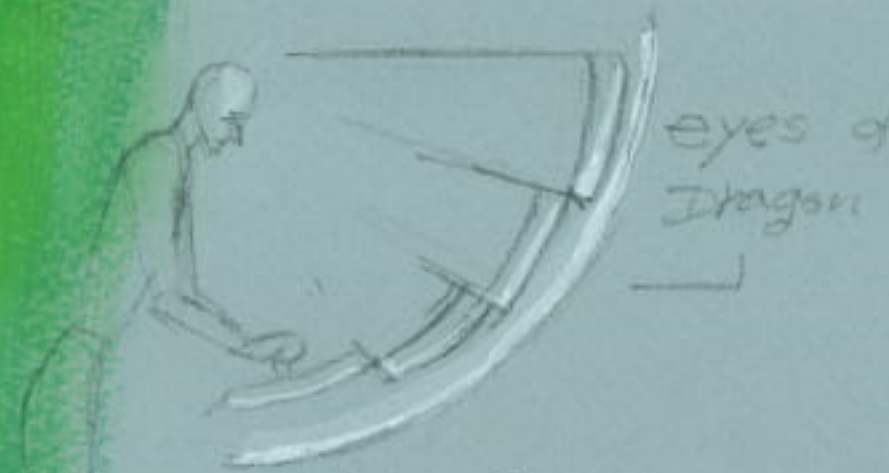


8.5 M



Kinkarator





Bellows

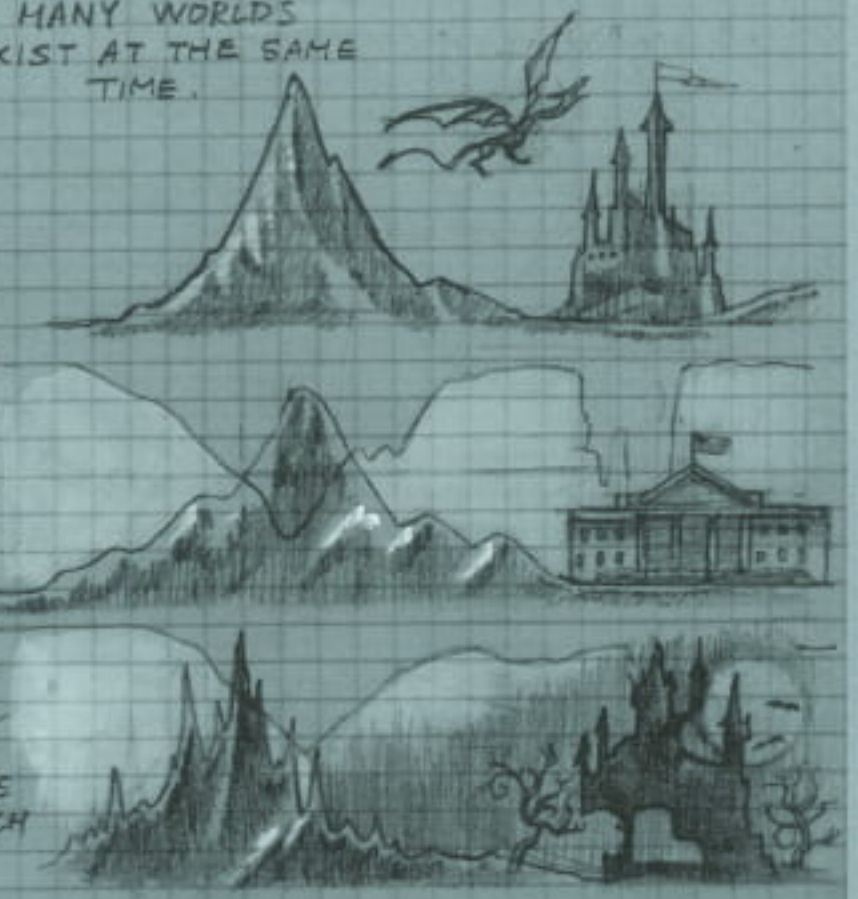
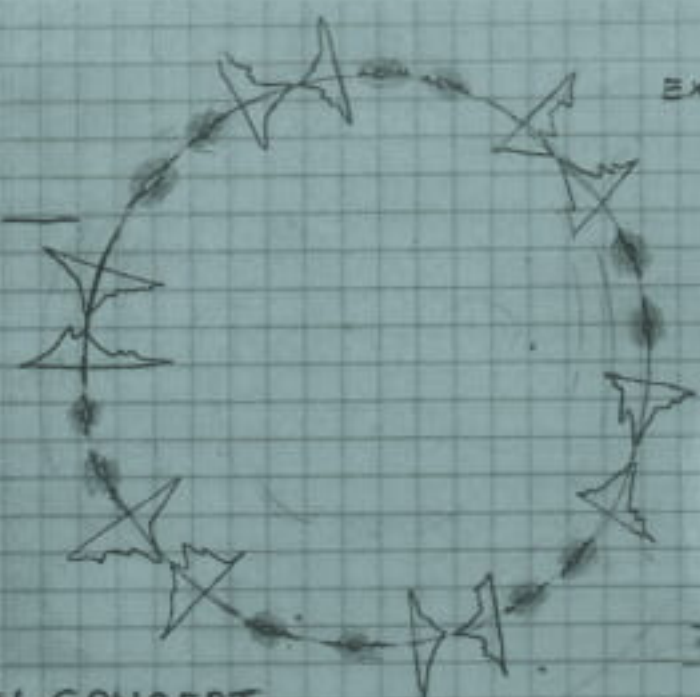
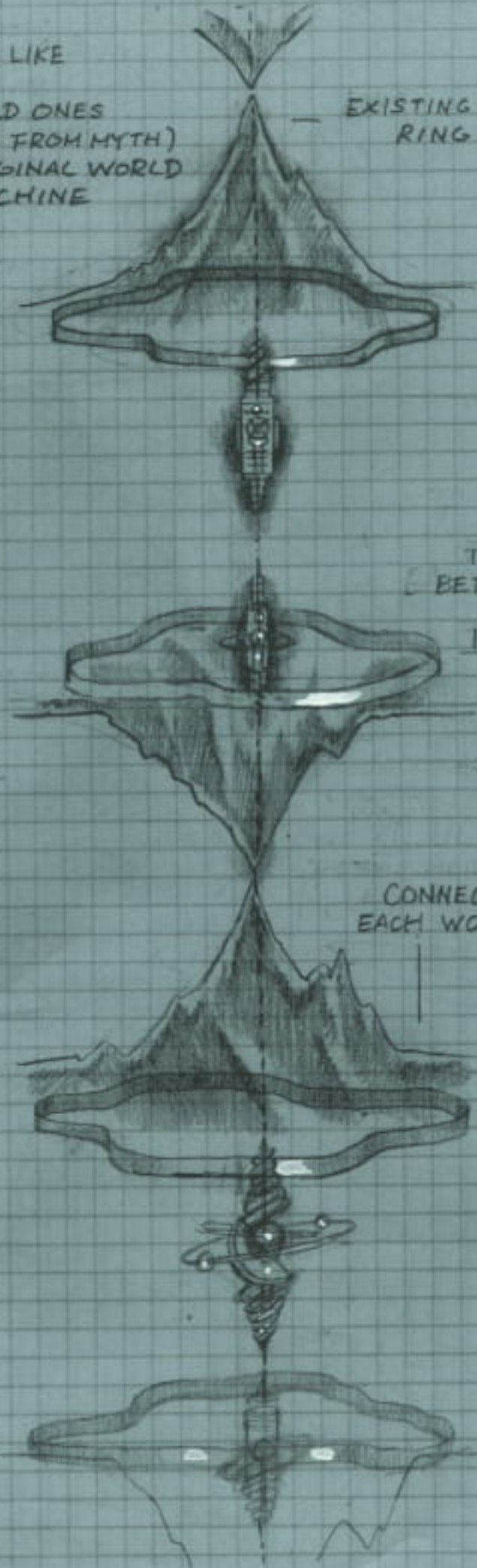
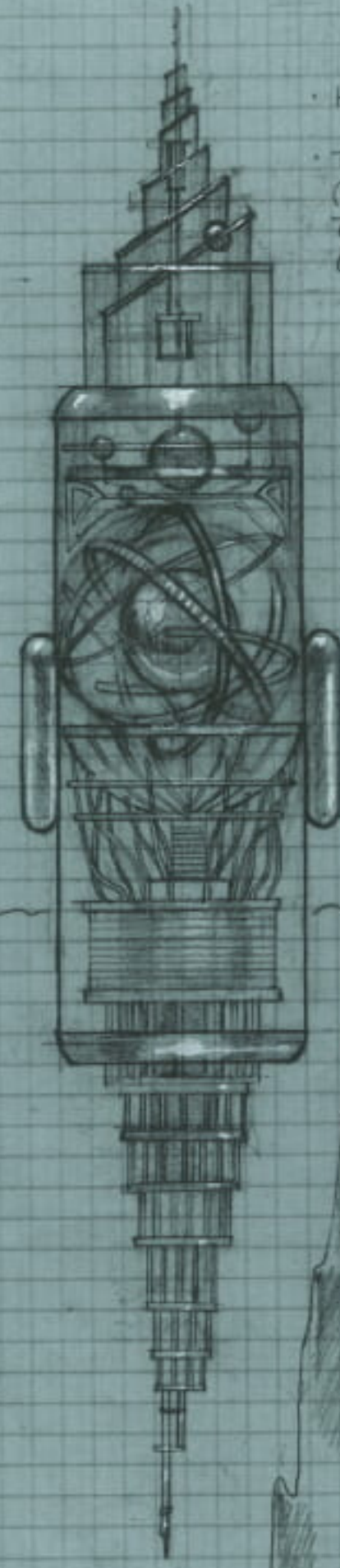


#47

• HIDDEN IN THE LIKE  
 • THE GREAT OLD ONES  
 (KIND OF GODS FROM MYTH)  
 TORE AN ORIGINAL WORLD  
 BY THIS MACHINE

EXISTING LIKE A  
 RING

MANY WORLDS  
 EXIST AT THE SAME  
 TIME.



DESIGN CONCEPT

THE MACHINES KEEP BALANCE  
 BETWEEN THE SOME WORLDS.

THE TIME ARE  
 LINKING EACH  
 WORLD.

ITS SHAPE REMIND US...

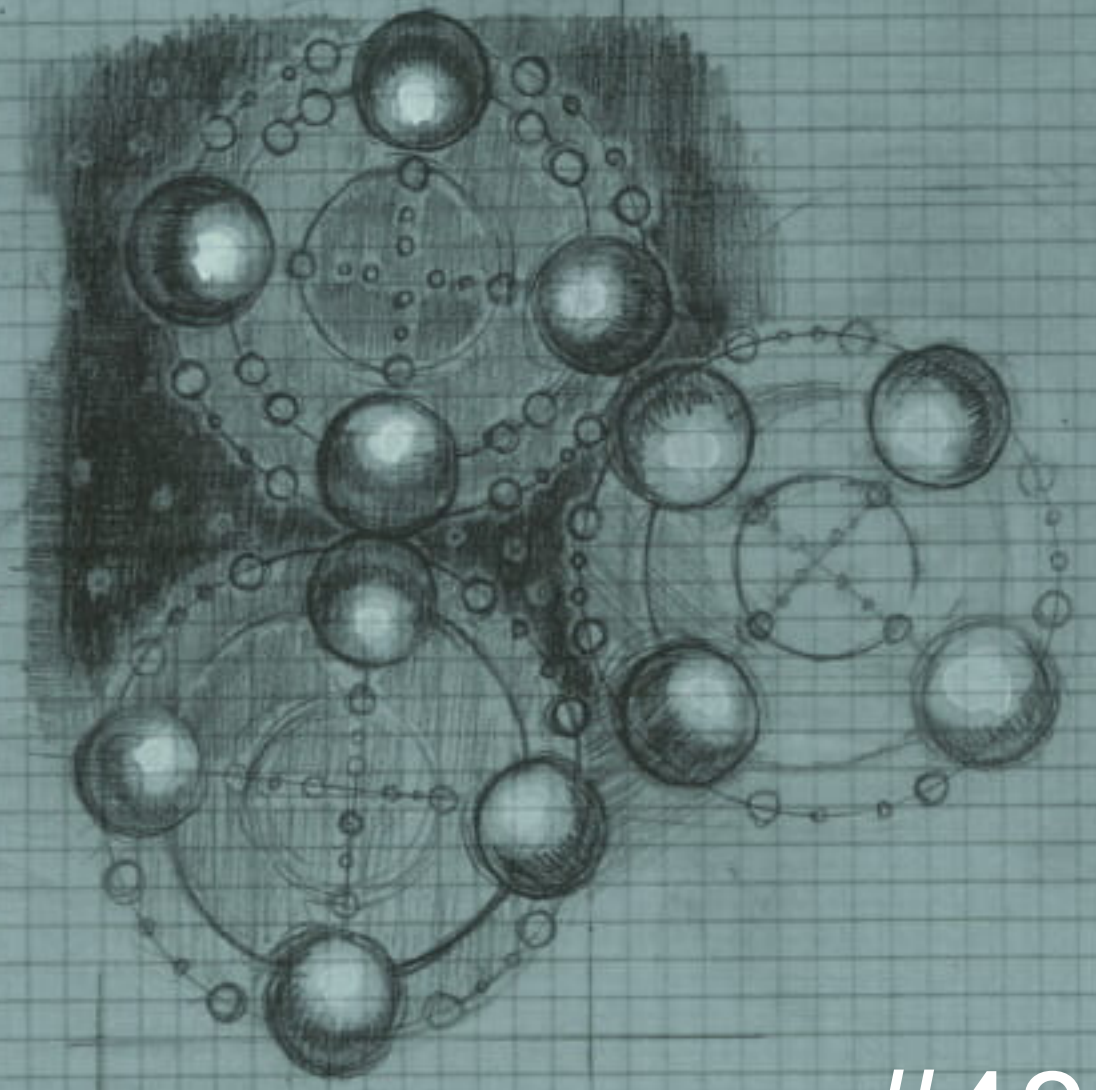
CLOCK

SCREW

CONNECTS  
 EACH WORLD

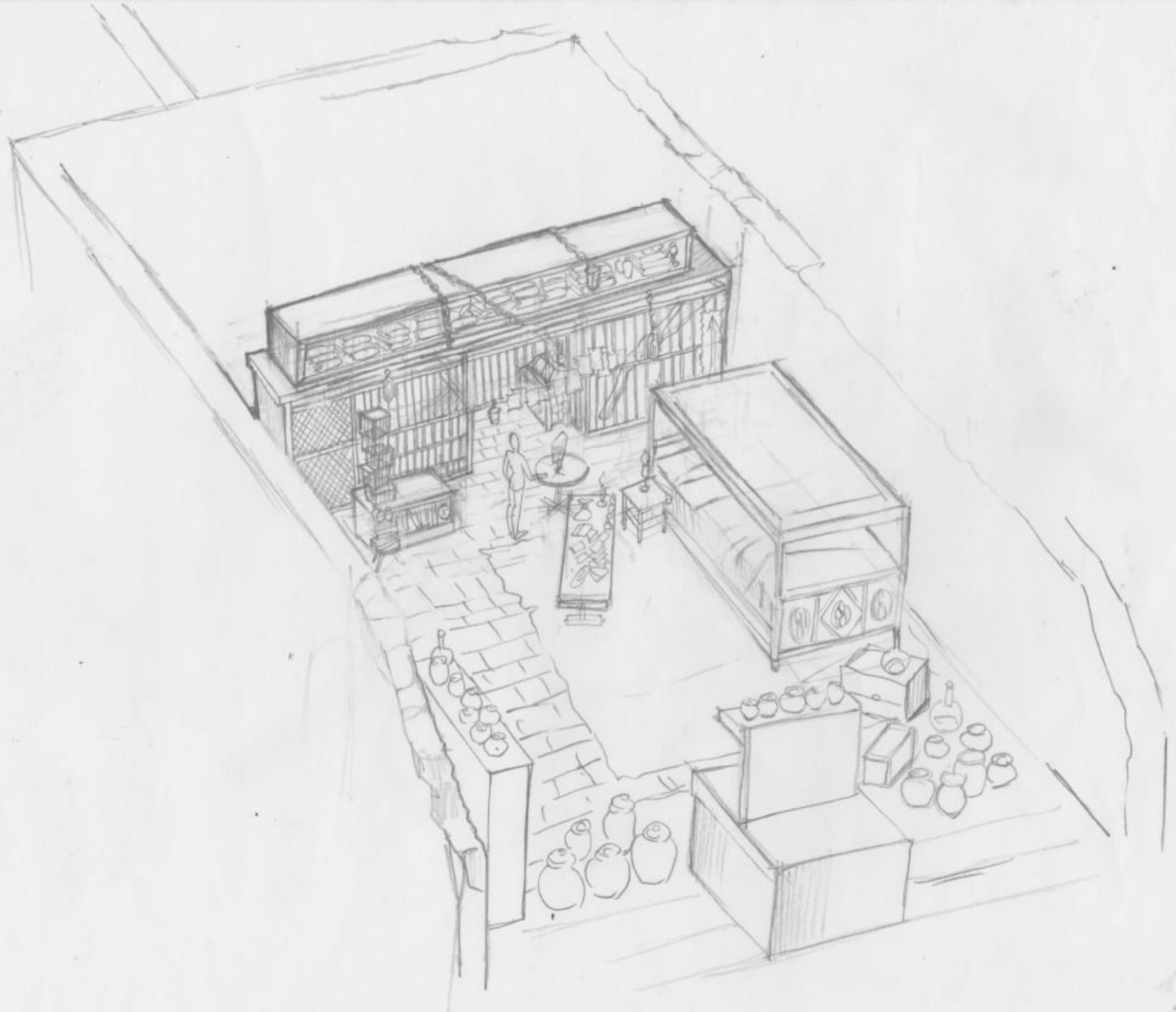
PLANET

MANY SAME  
 SPACES EXIST LIKE  
 A MIRROR



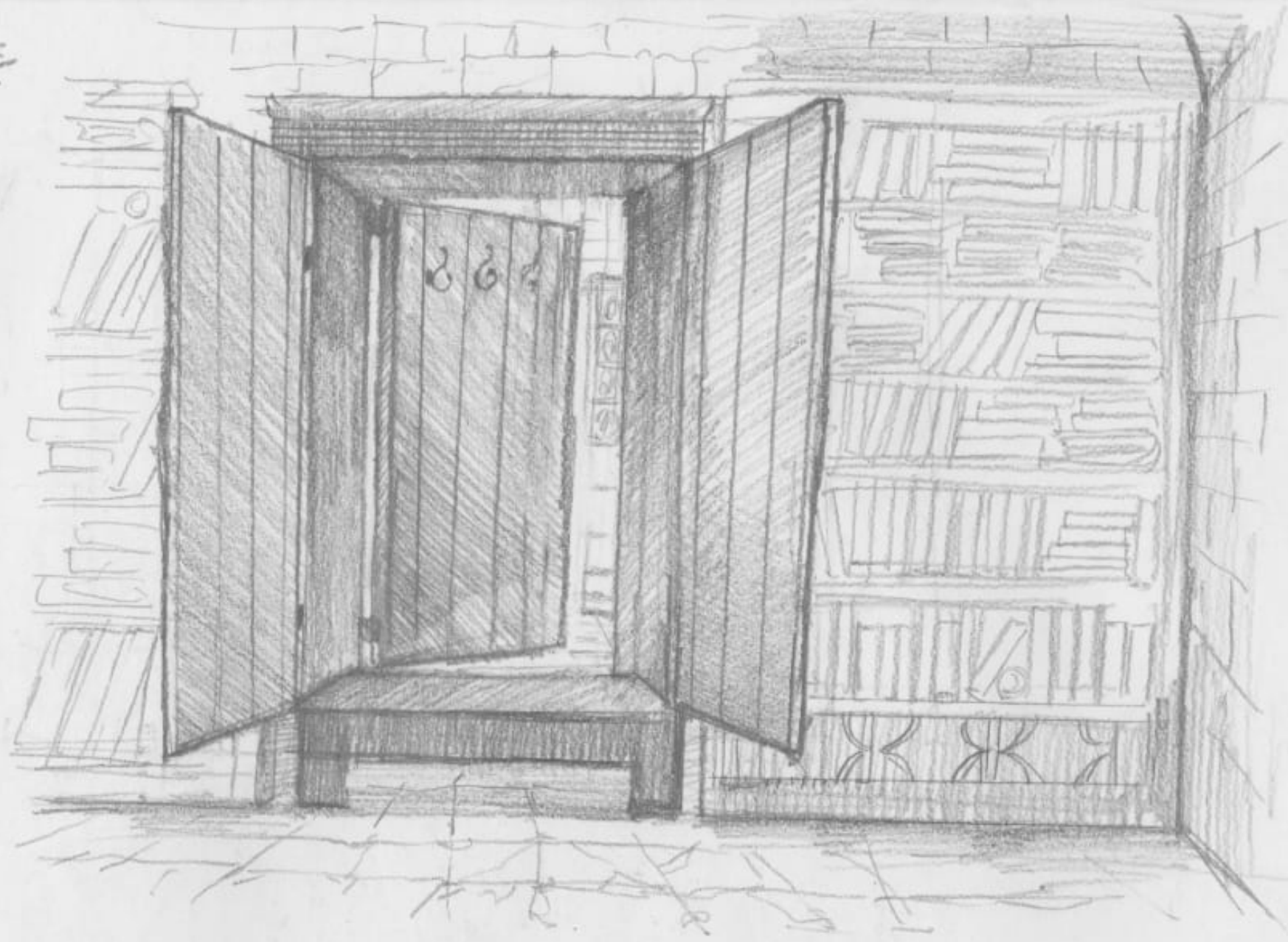
- The Entrance of Inside of Black Mountain -  
The remains of some  
kind of massive metal door  
mostly buried by  
rubble.





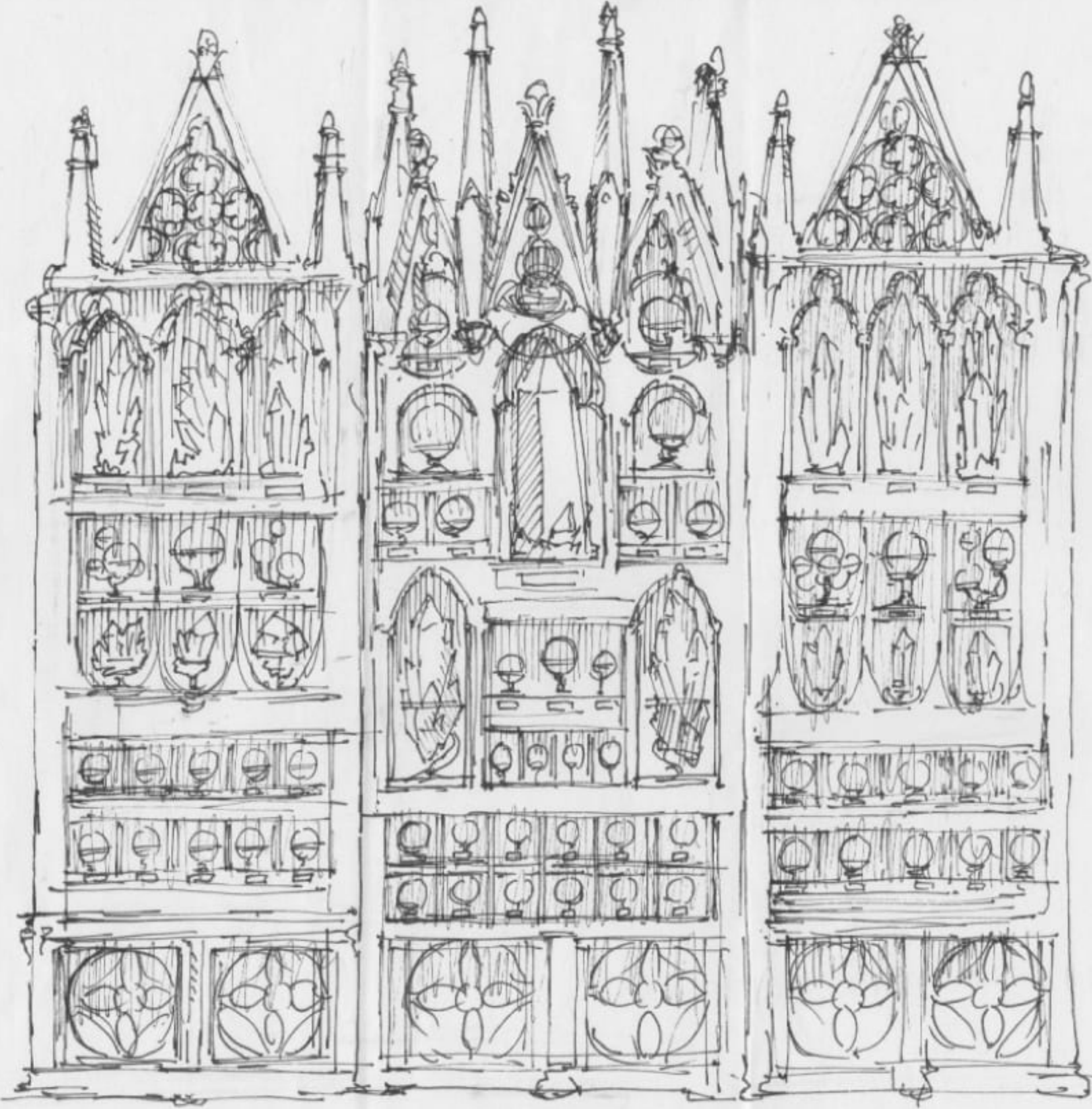
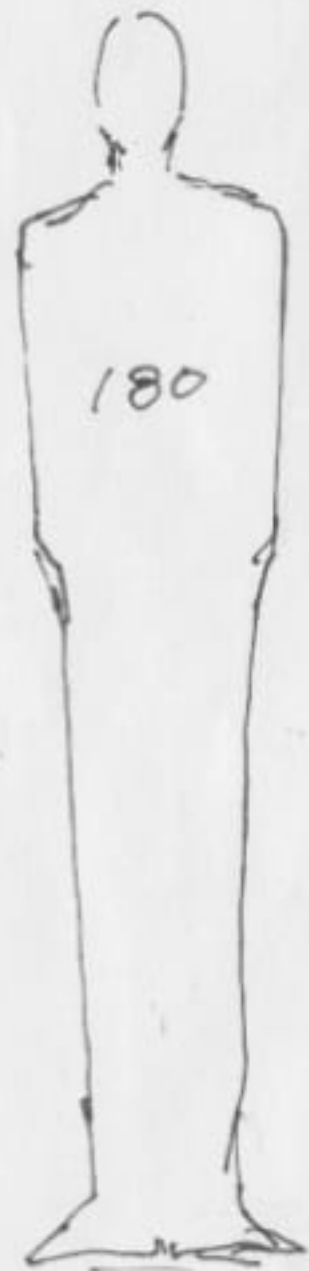
#50a

HIDDEN DOOR IN WARDROBE

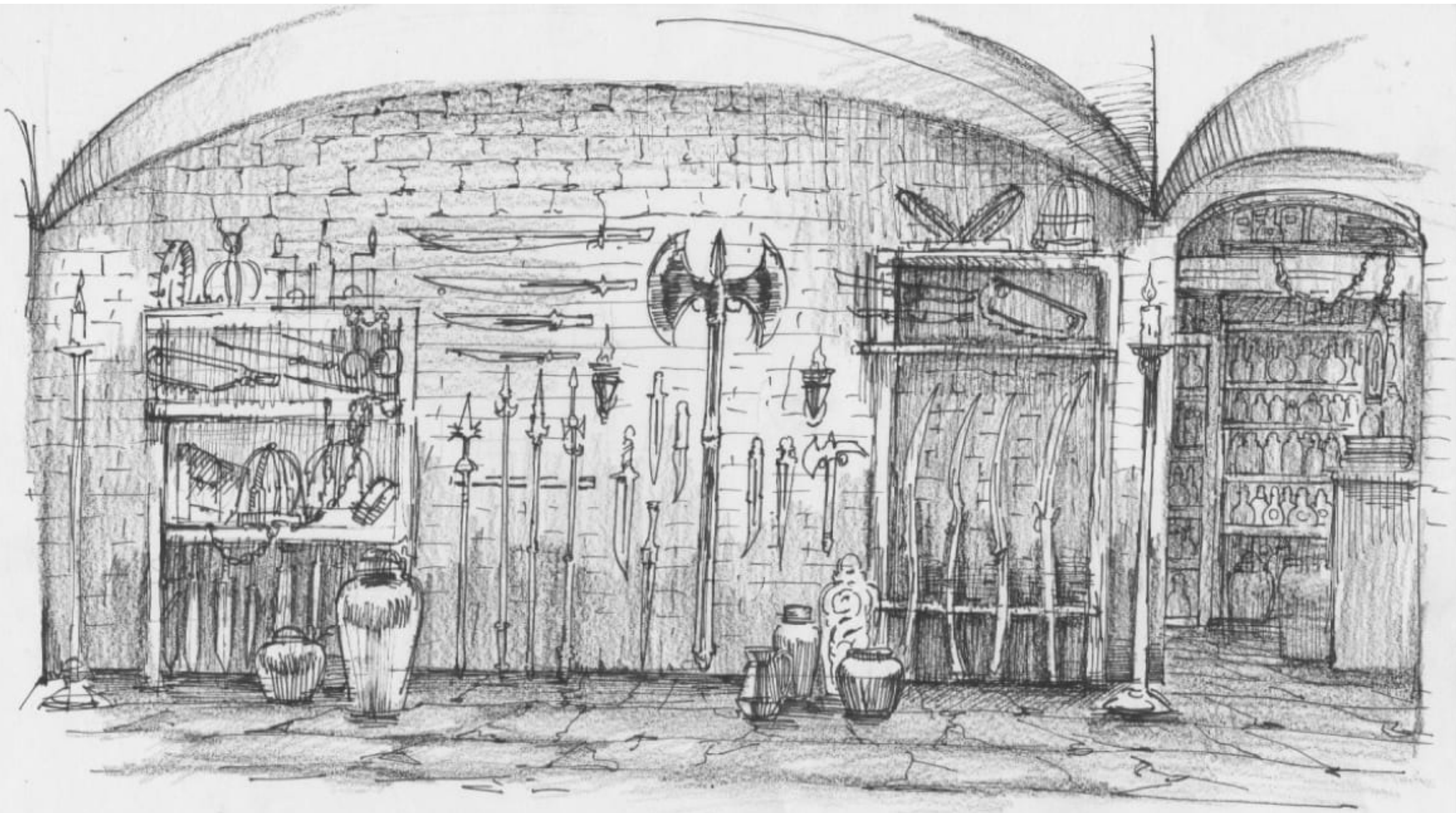


#50b





2000-3000

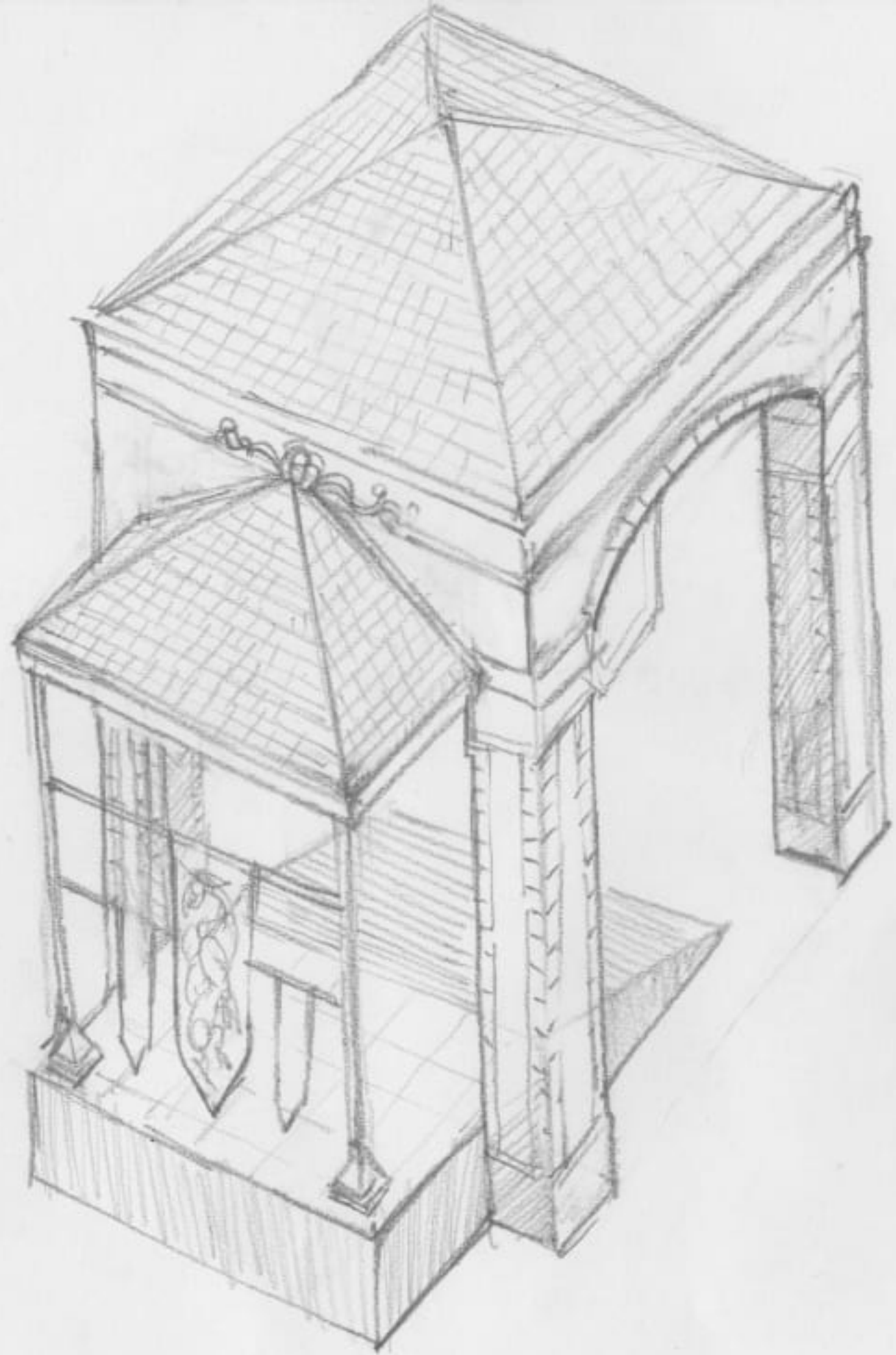


*Kunfanatari*

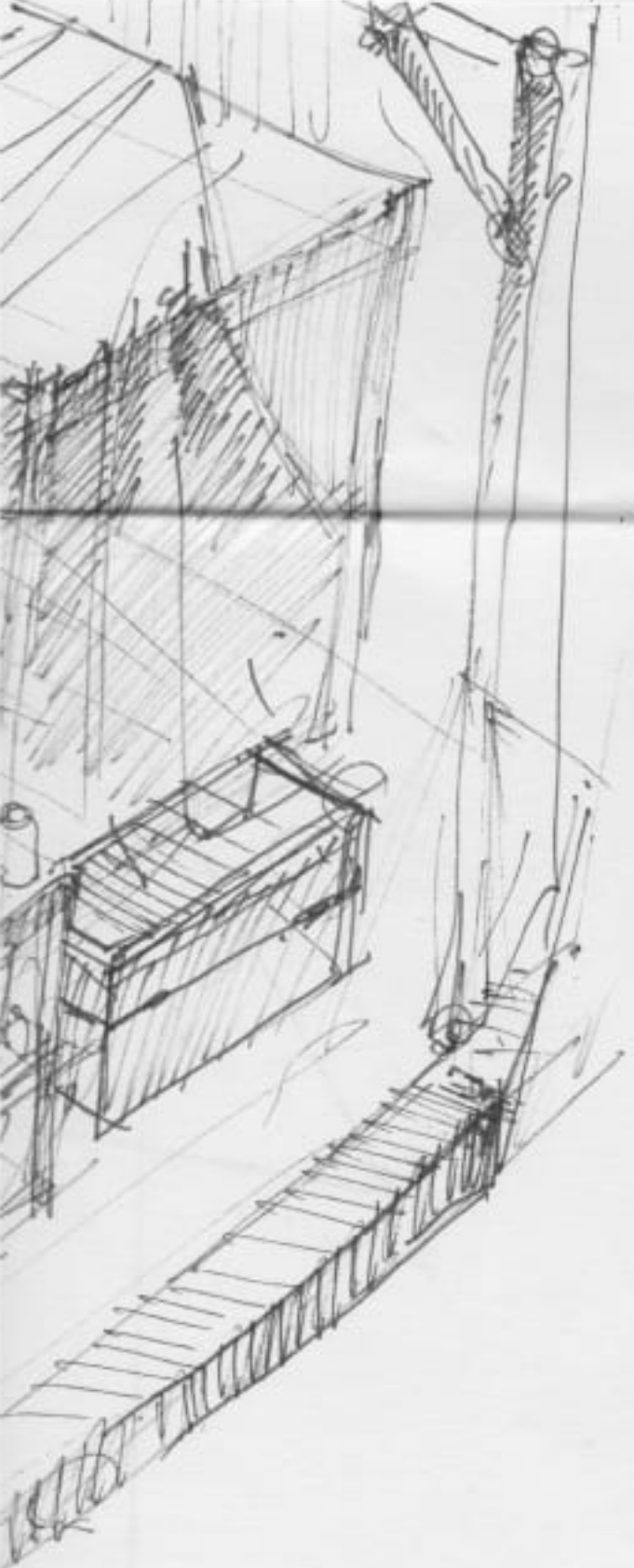
#52a

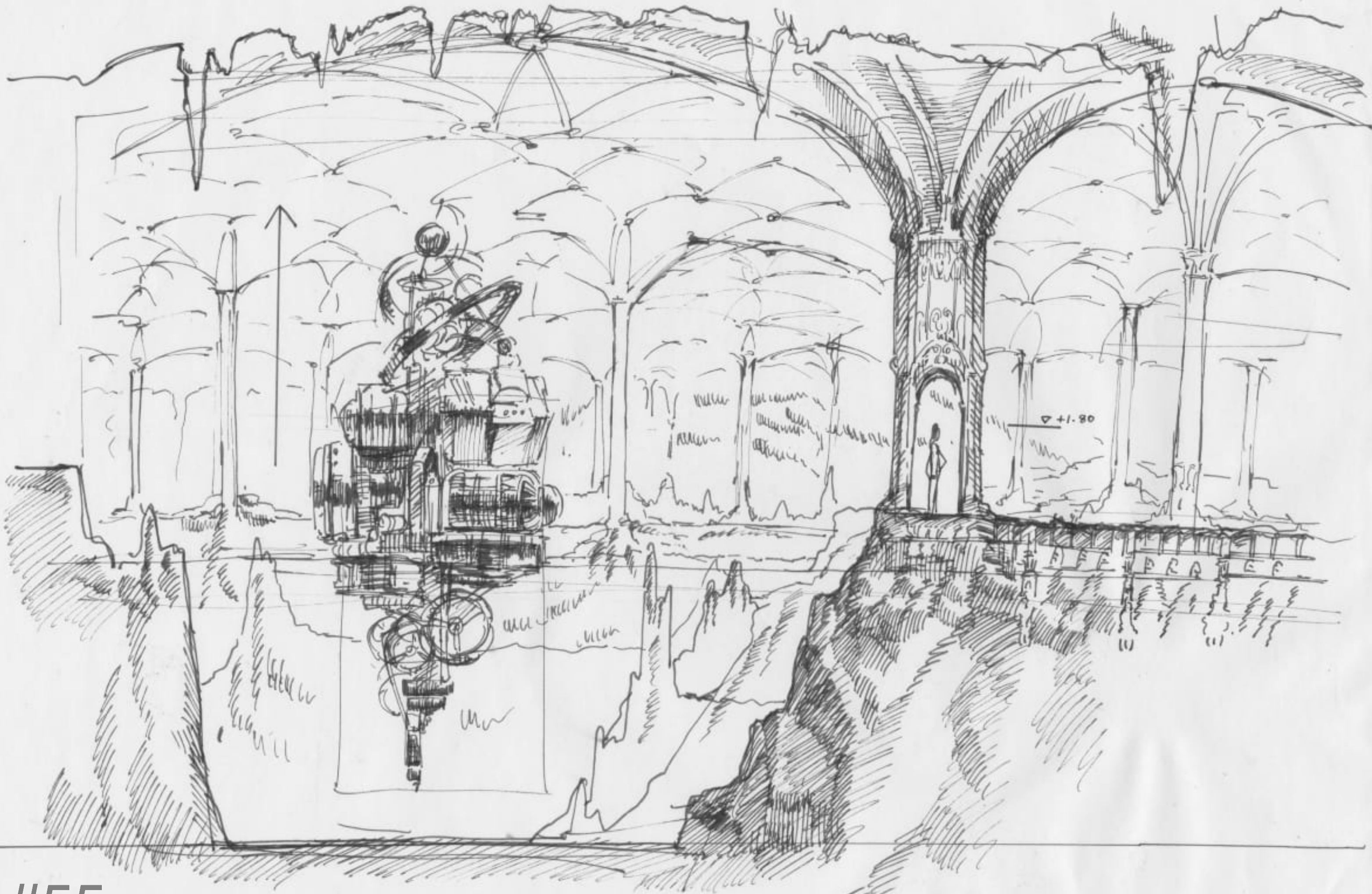


#52b



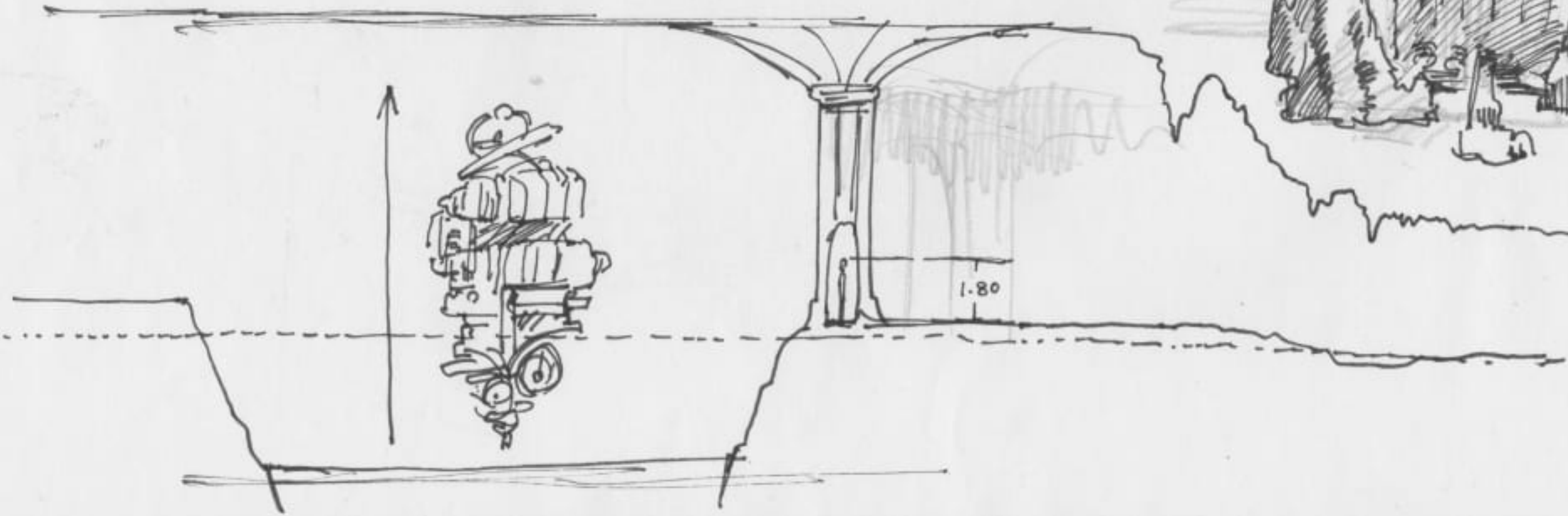
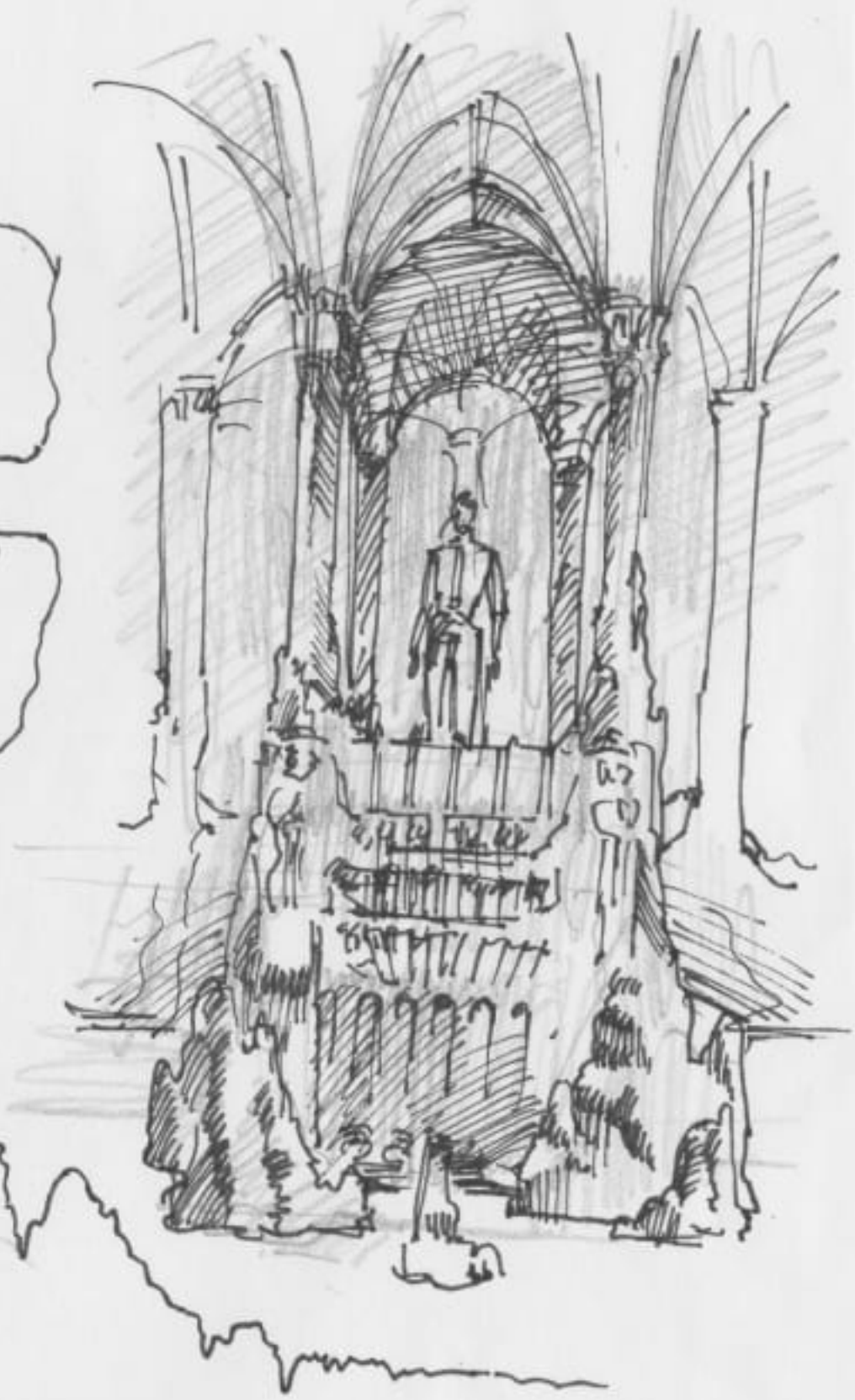
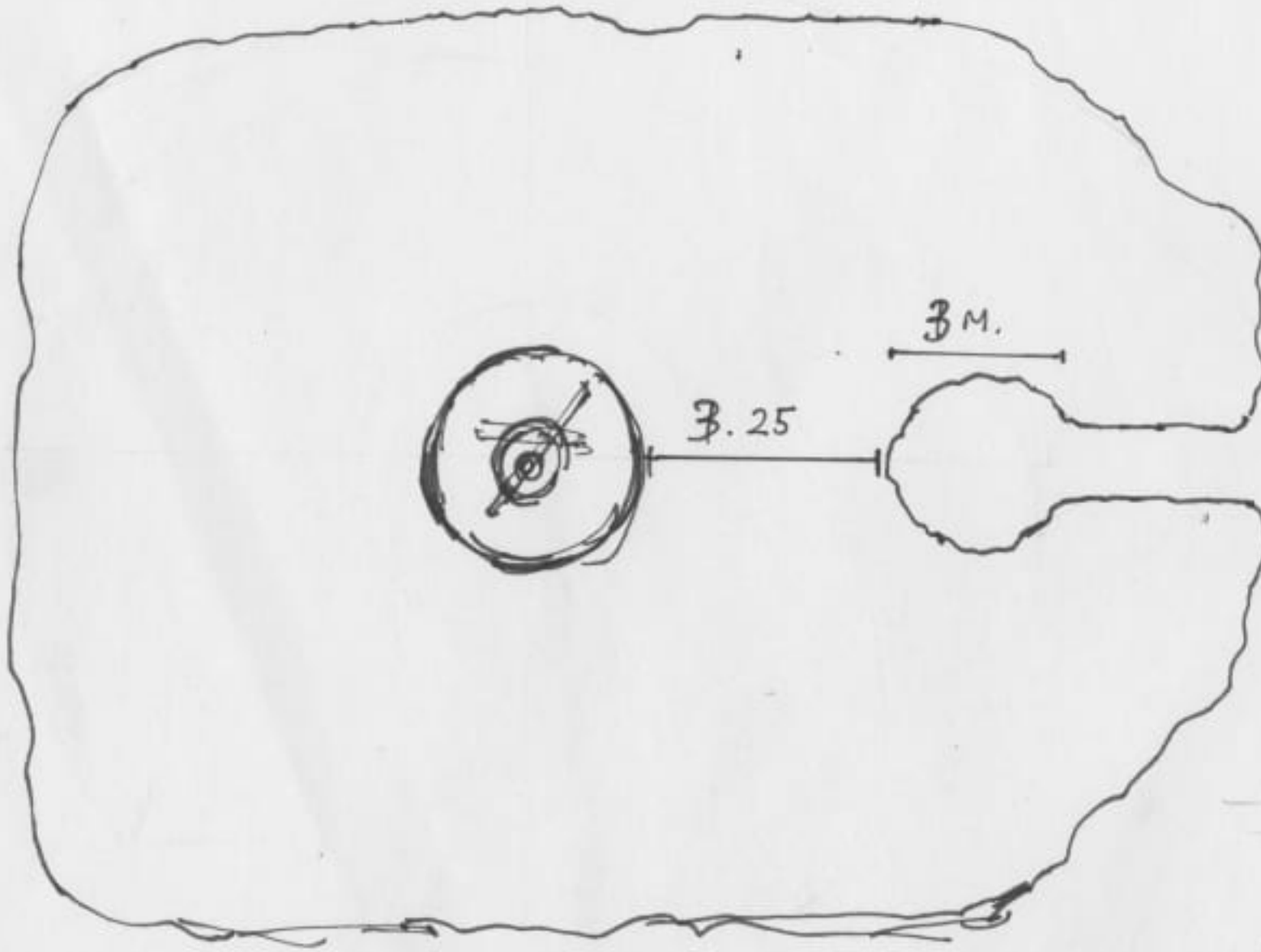
EXT.



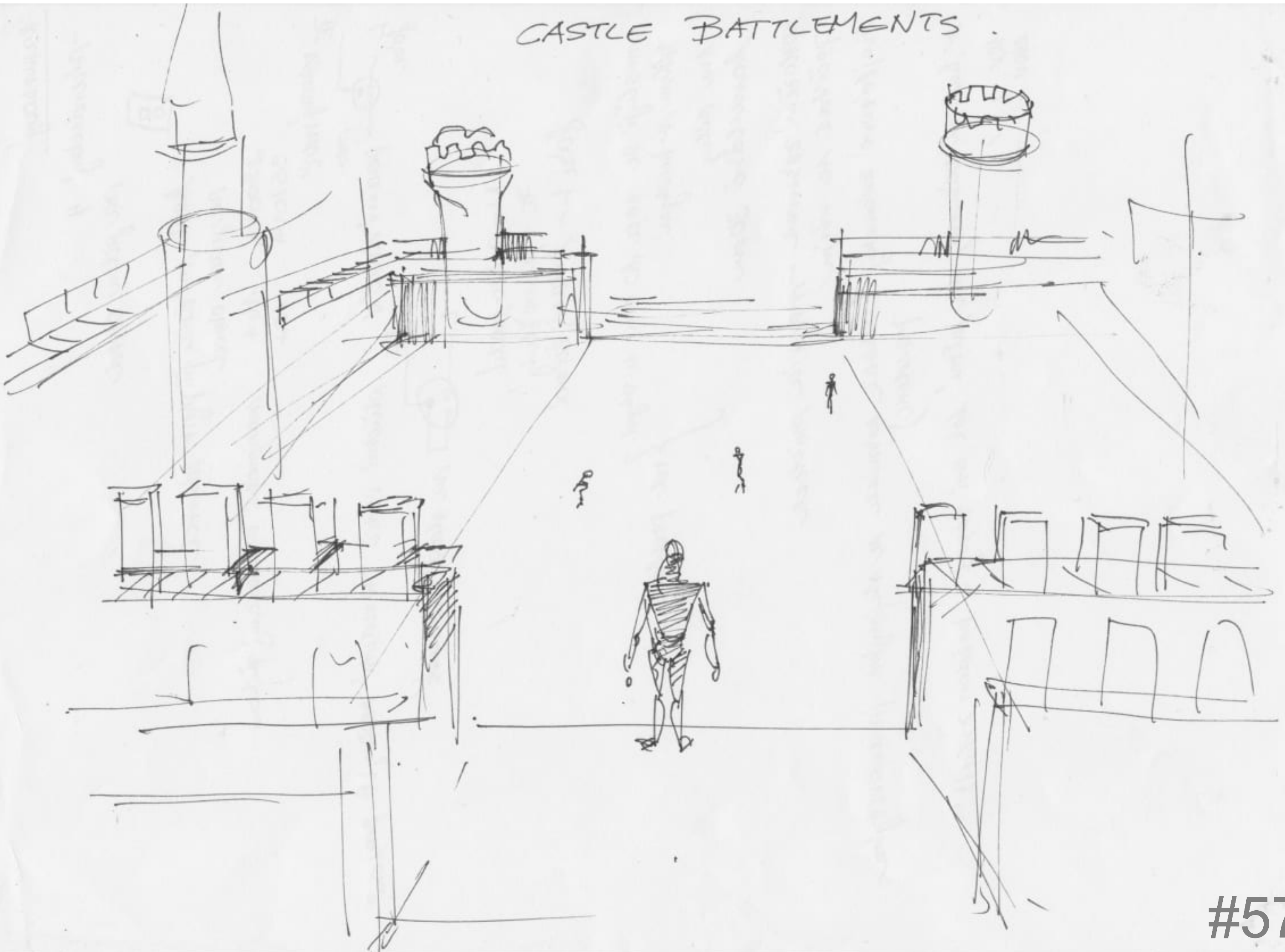


#55

*Kenneth Conant*




# CASTLE BATTLEMENTS .





#58a

90m 

PETER



THOMAS HOPED HIS BROTHER PETER LOOKS AT THE CORONATION FROM THE TOWER OF PRISON.



TOWER OF PRISON.



THOMAS

TOWN OF DELIN

CORONATION CEREMONIES

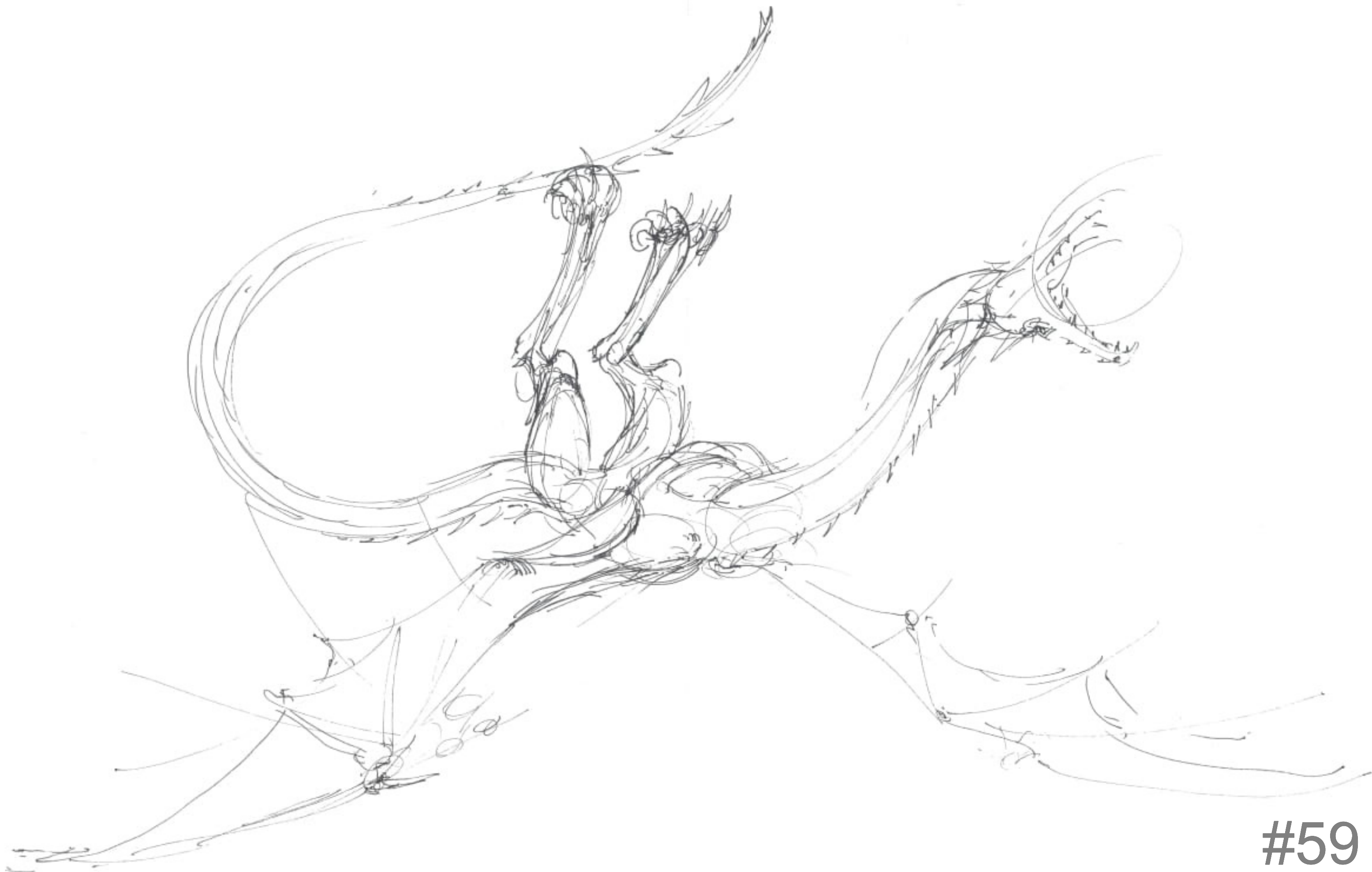


PLAZA OF NEEDLE.

WATER FALL



#58b



#60



*Delain  
Castle*



*Tower of  
Prison*

*Black  
Mountain*



FLAGG  
a bad wizard

TWO HEADED  
PARROT  
Flagg's pet

THOMAS  
younger brother of  
Peter

NAOMI  
Peter's girls  
friend

PETER  
The hero in this story.  
the prince of Delain

PETER'S CHILDHOOD

FRISKY  
Naomi's  
dog

THOMAS  
CHILDHOOD



BEN STAAD  
Peter's best friend



ANDREW STAAD  
Ben's father, a commander of rebels



DENNIS  
a servant of Thomas but helping Peter



KING ROLAND  
killed by Flagg

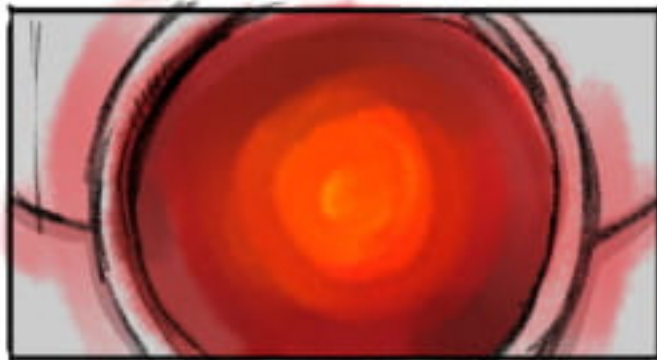
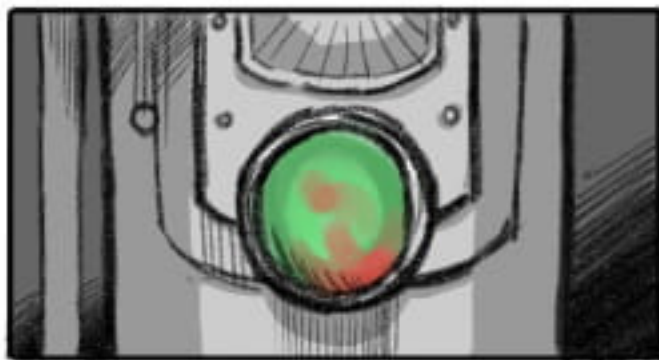
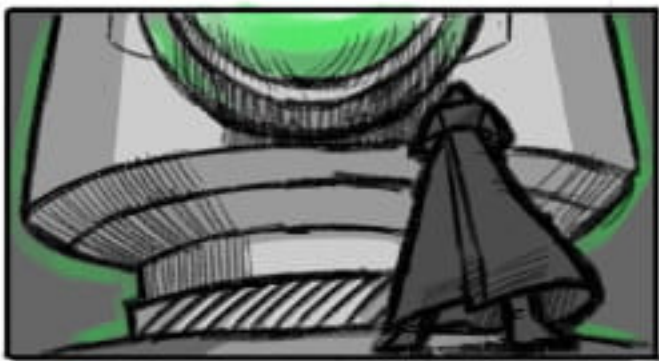
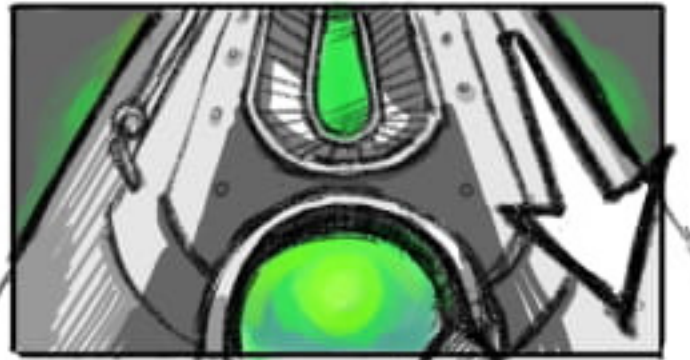
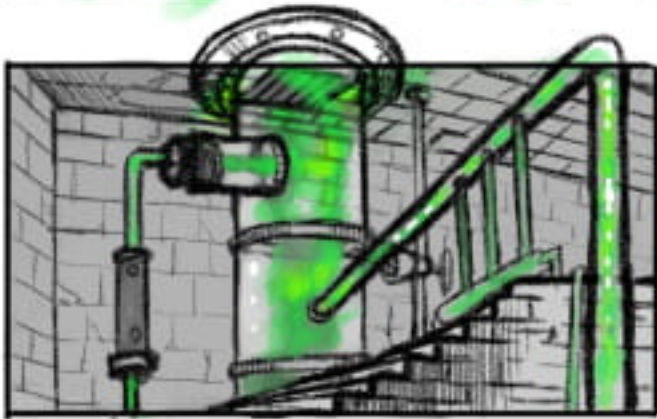
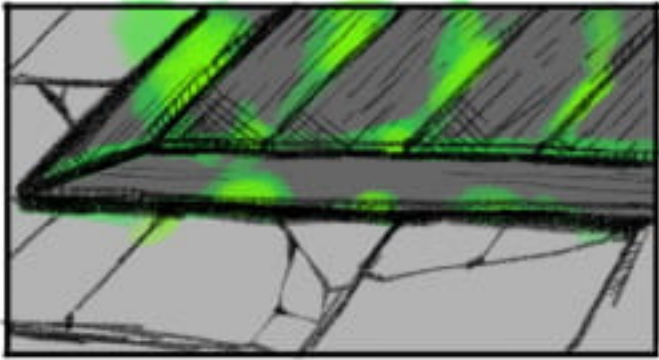
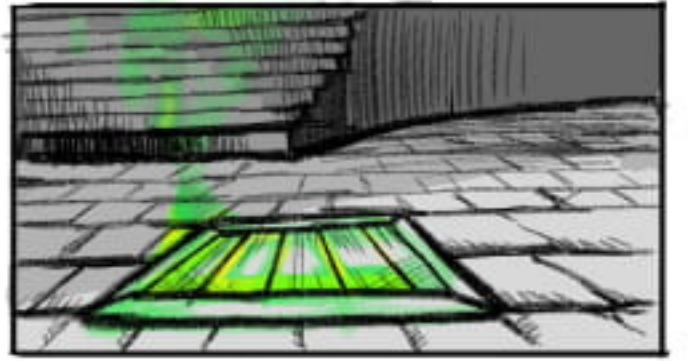
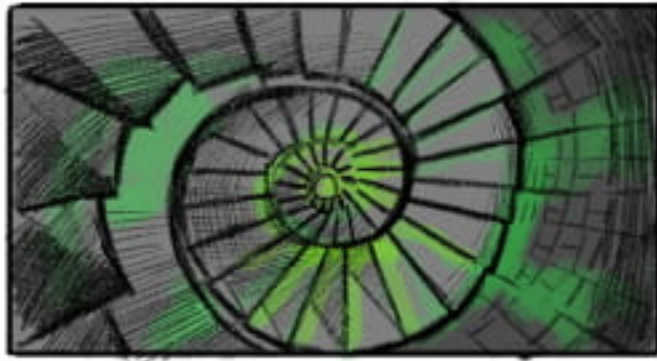
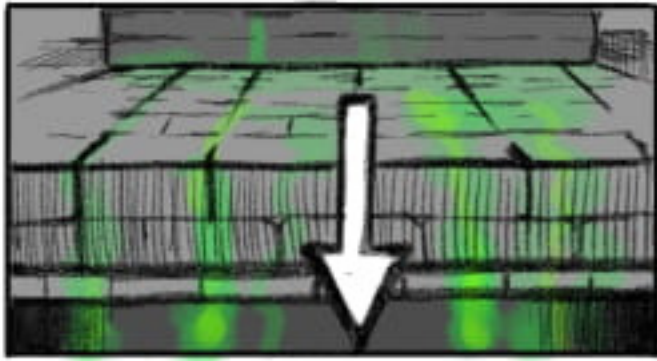
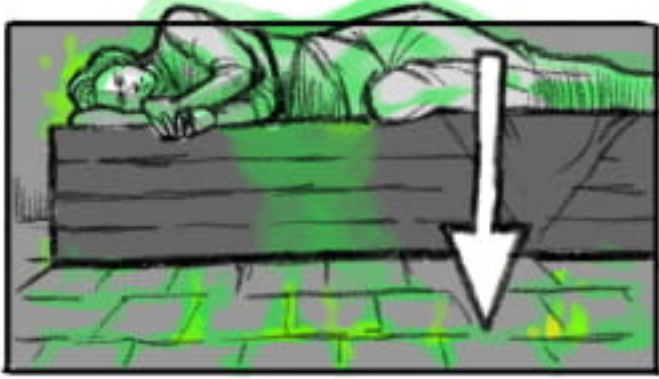
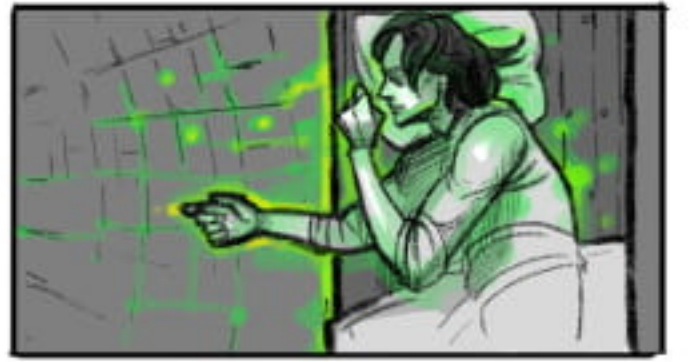
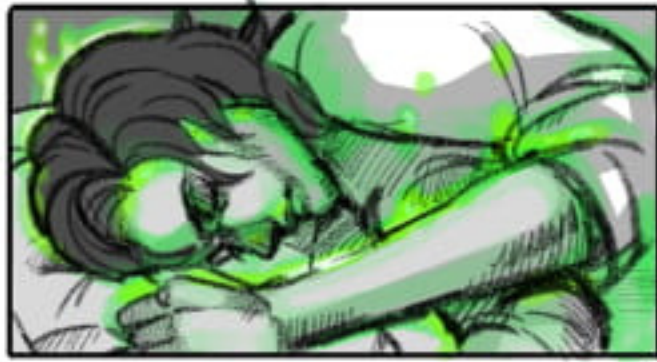
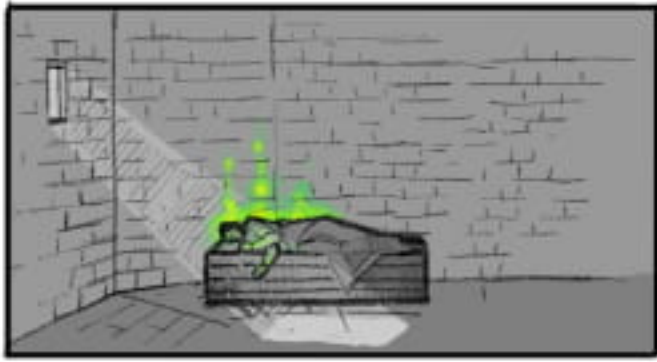
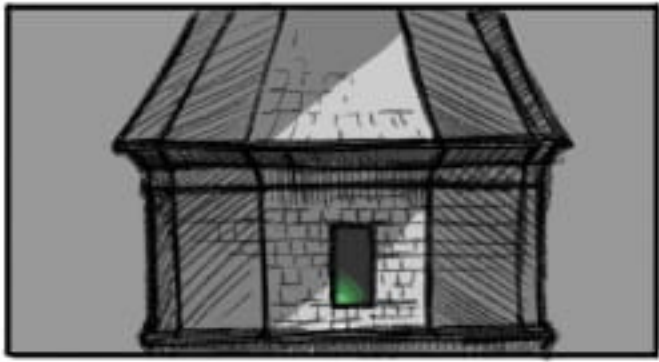


QUEEN SASHA  
killed by Flagg



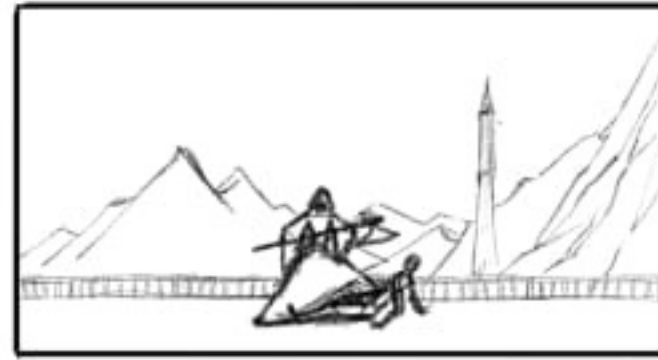
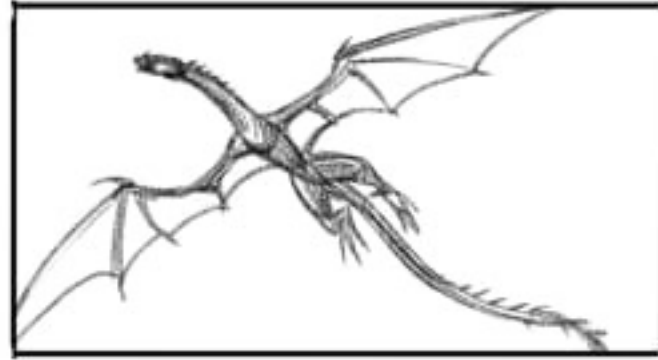
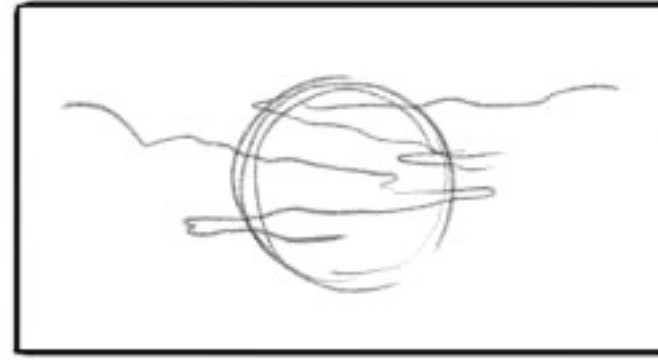
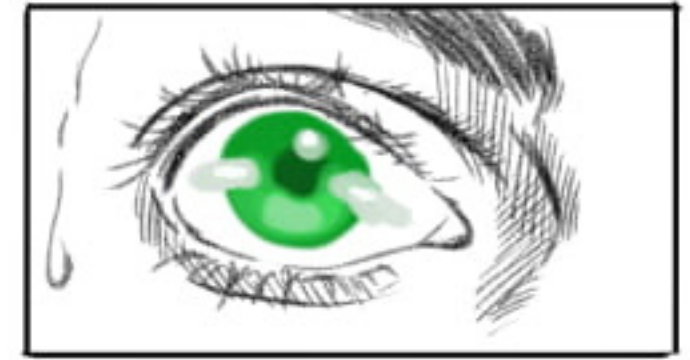
PEYNA  
a judge, helping Peter fighting against Flagg





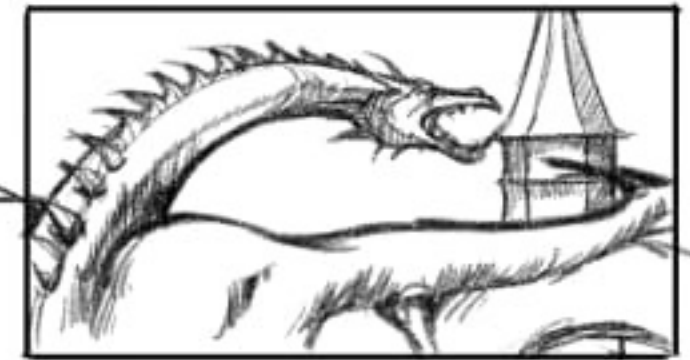
#62

the great one: what burns but cannot itself be burned?! Peter; dragon....

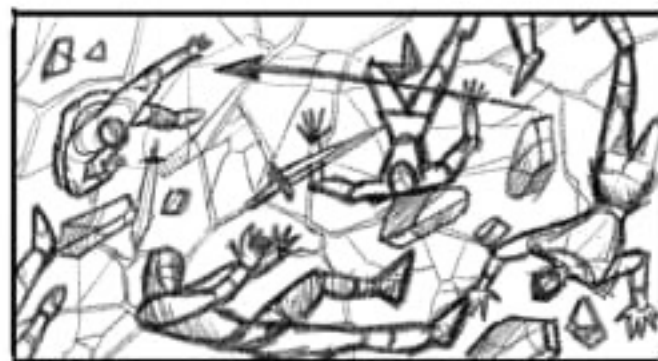
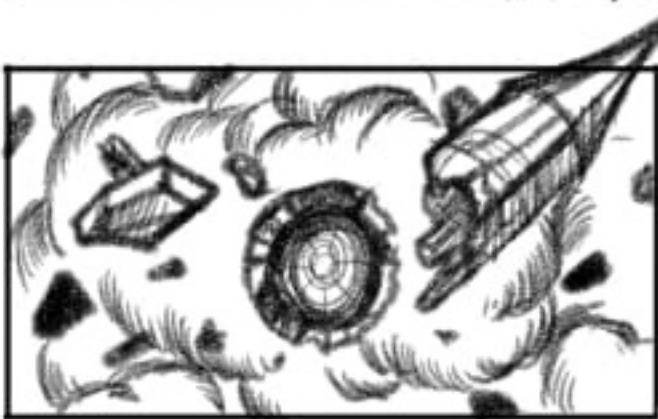
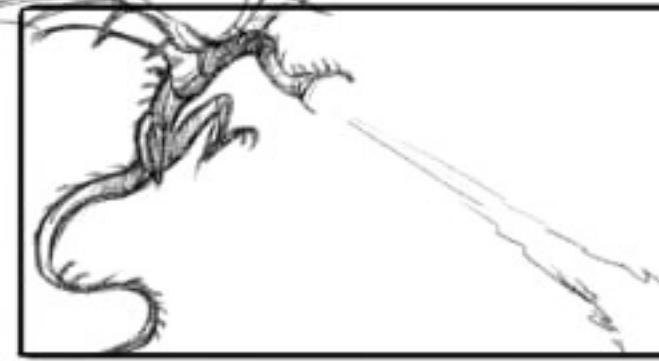


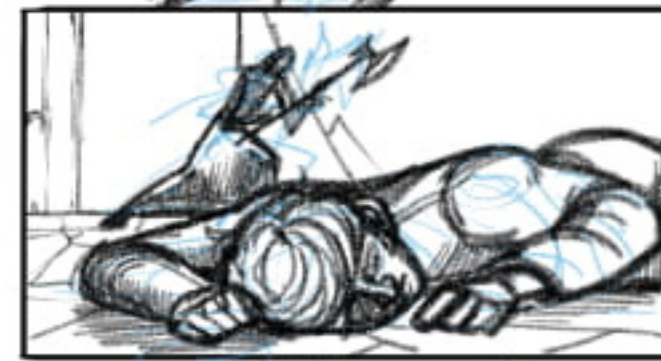
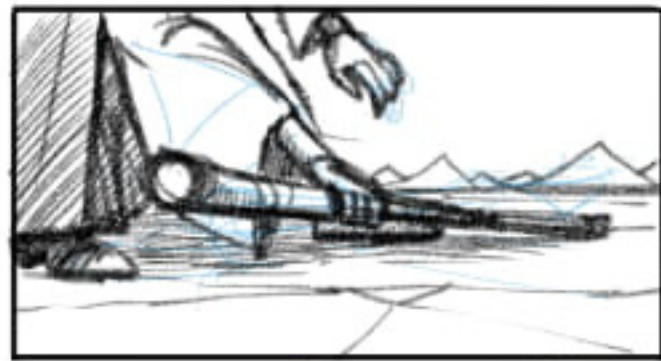
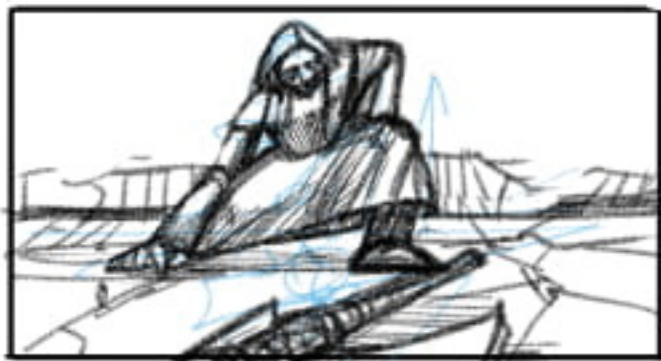
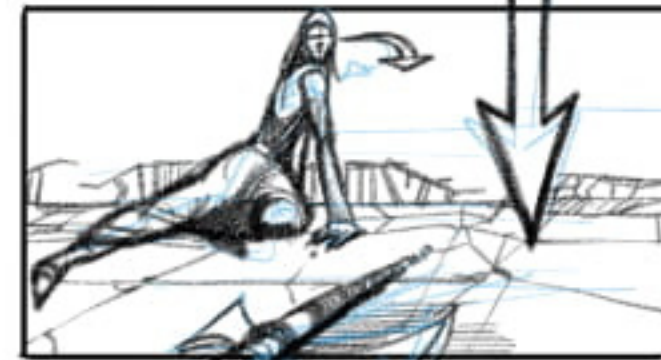
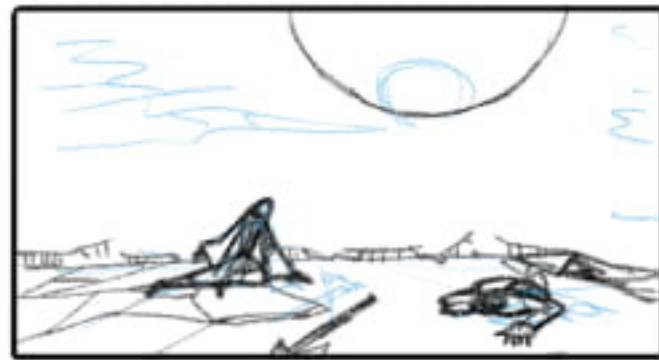
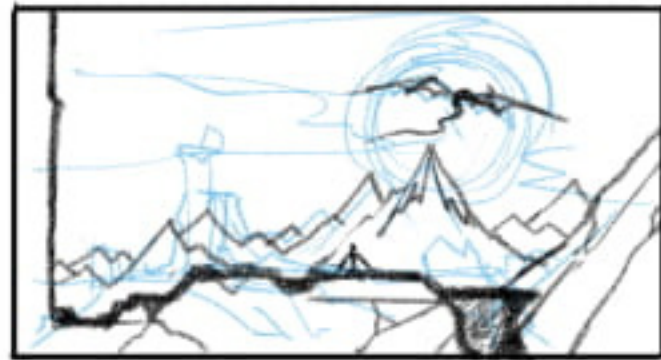
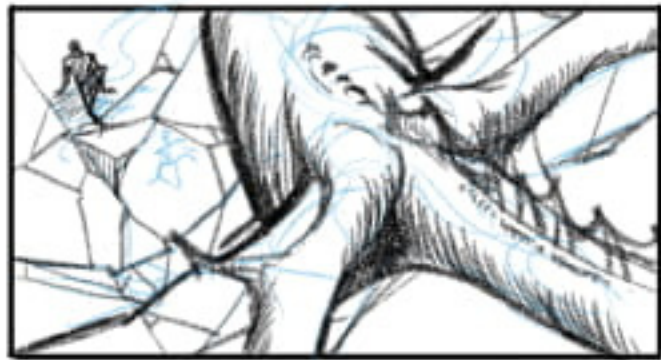
#63





Flagg:NO!!



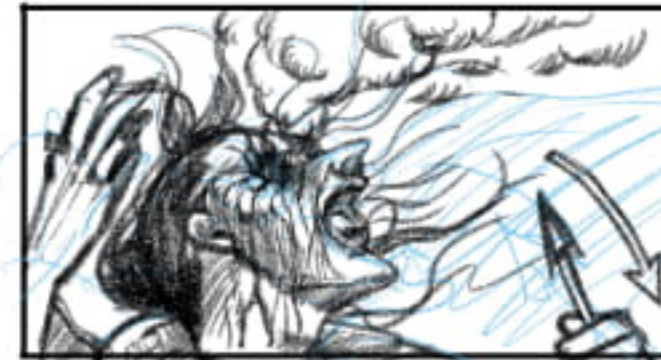
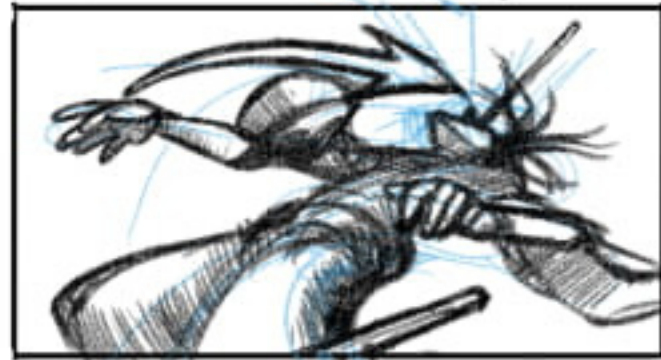
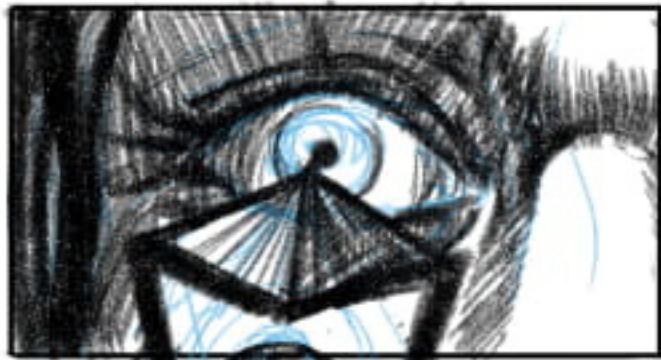


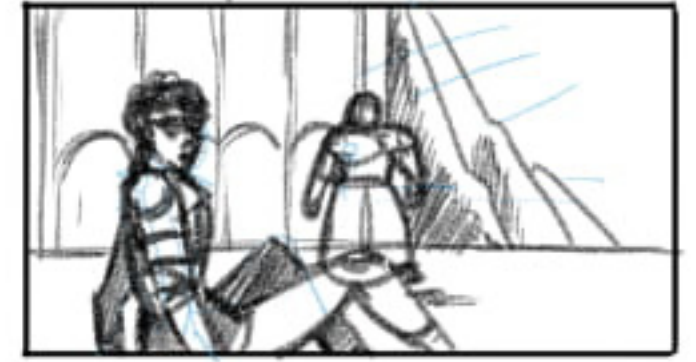
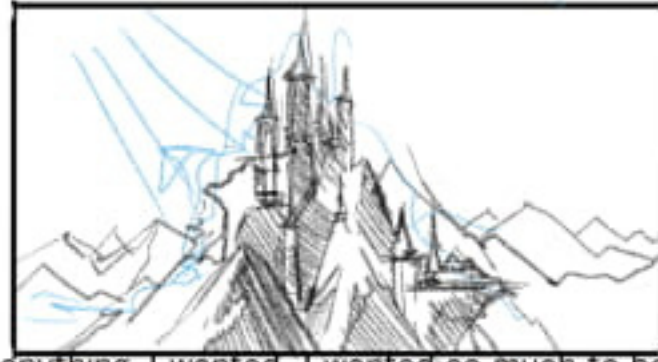
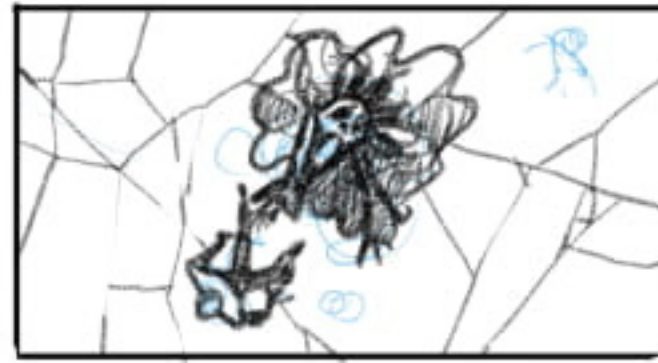
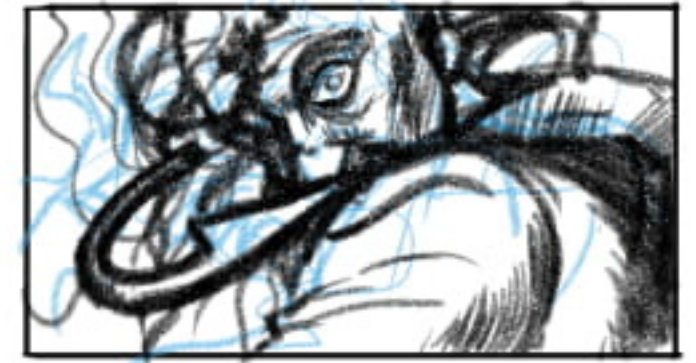
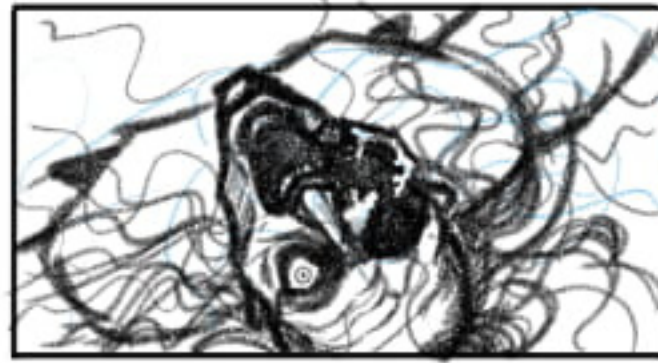
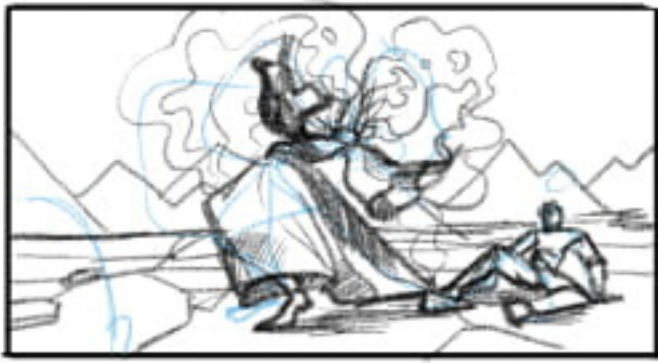
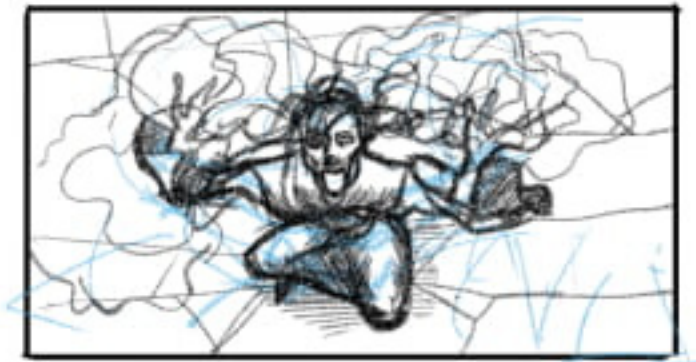
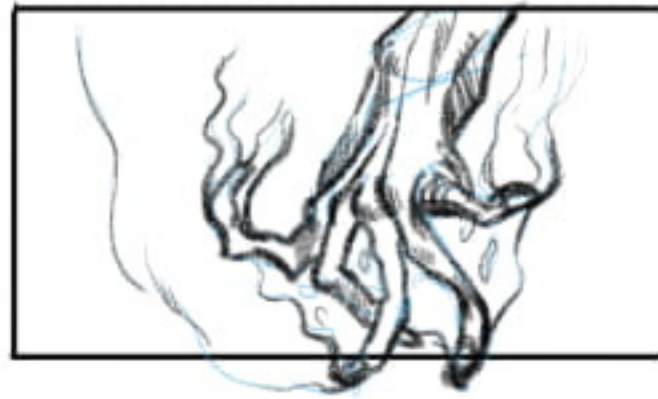
Flagg: Tommy boy, it was your brother's doing...

Thomas: an eye for an eye.

Thomas: demon!!

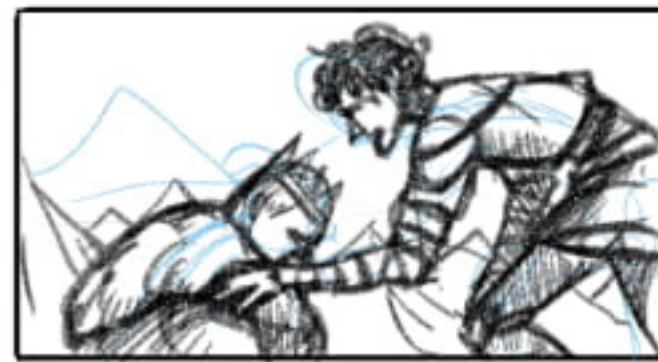
Thomas: you killed my father...





..I'm sorry, I knew. Inside I knew, but I didn't do anything. I wanted... I wanted so much to be... and father. I won't blame you it's what I deserve.

I know that Peter didn't



Thomas: Peter...

倒在地上 朝

soldiers

朝



young boy:is that the end? man: For now.



boy:my dad never read to me anymore...



man:being president is a tough job,Billy.



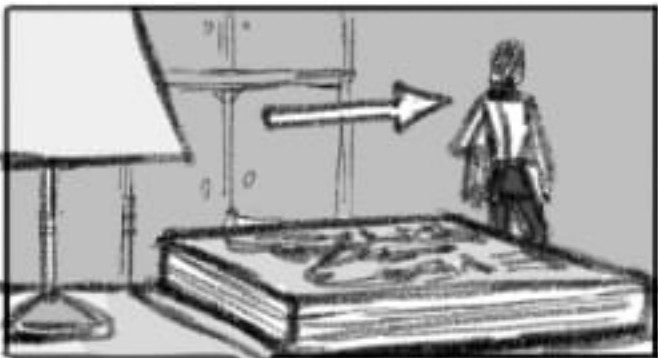
boy:i wish if you're my father.



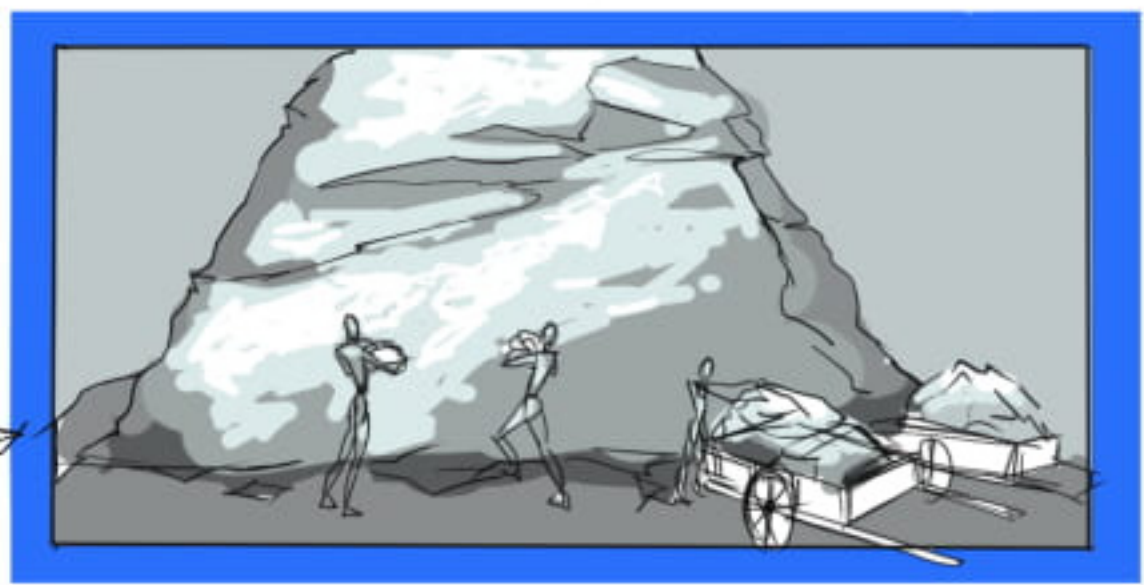
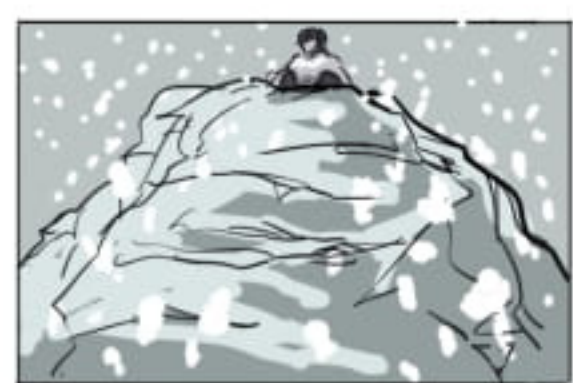
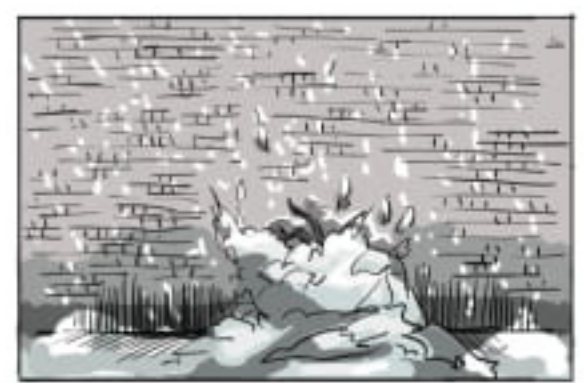
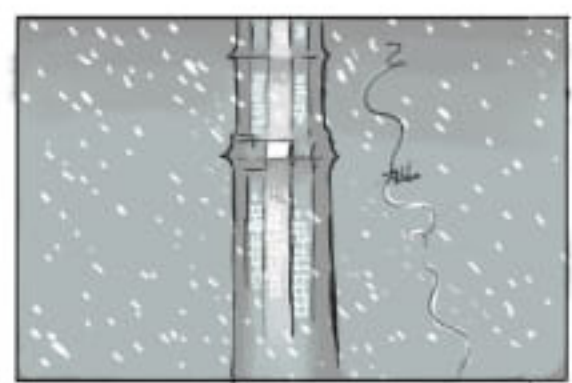
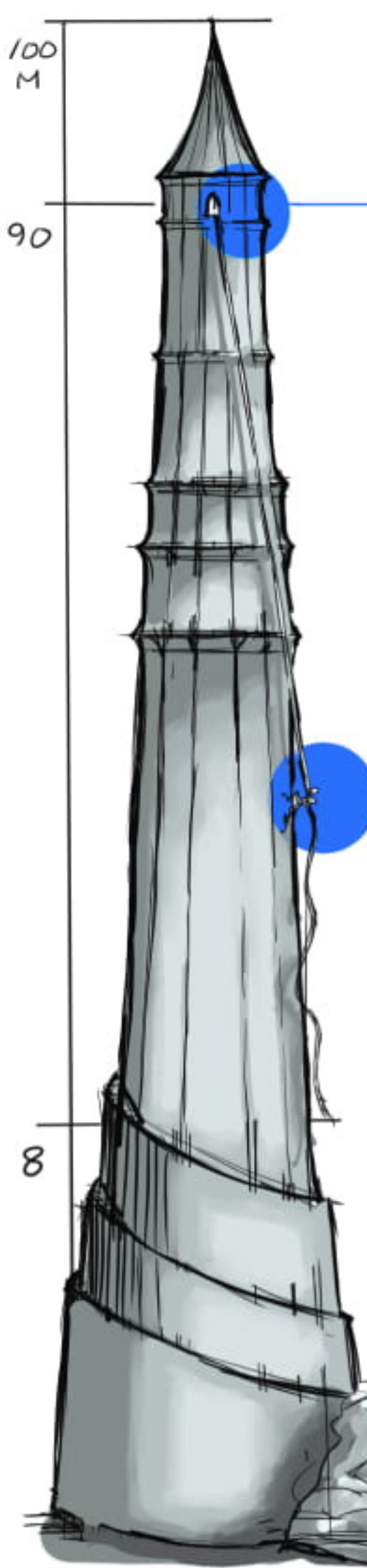
man:don't say that Billy, but i want you know that icare about you too. now go to sleep.



secret servis agent:a beautiful night, isn't it, mr. vice president?  
man: yes it is Roger, yes it is.







*Pile of nuptins*



#69







2

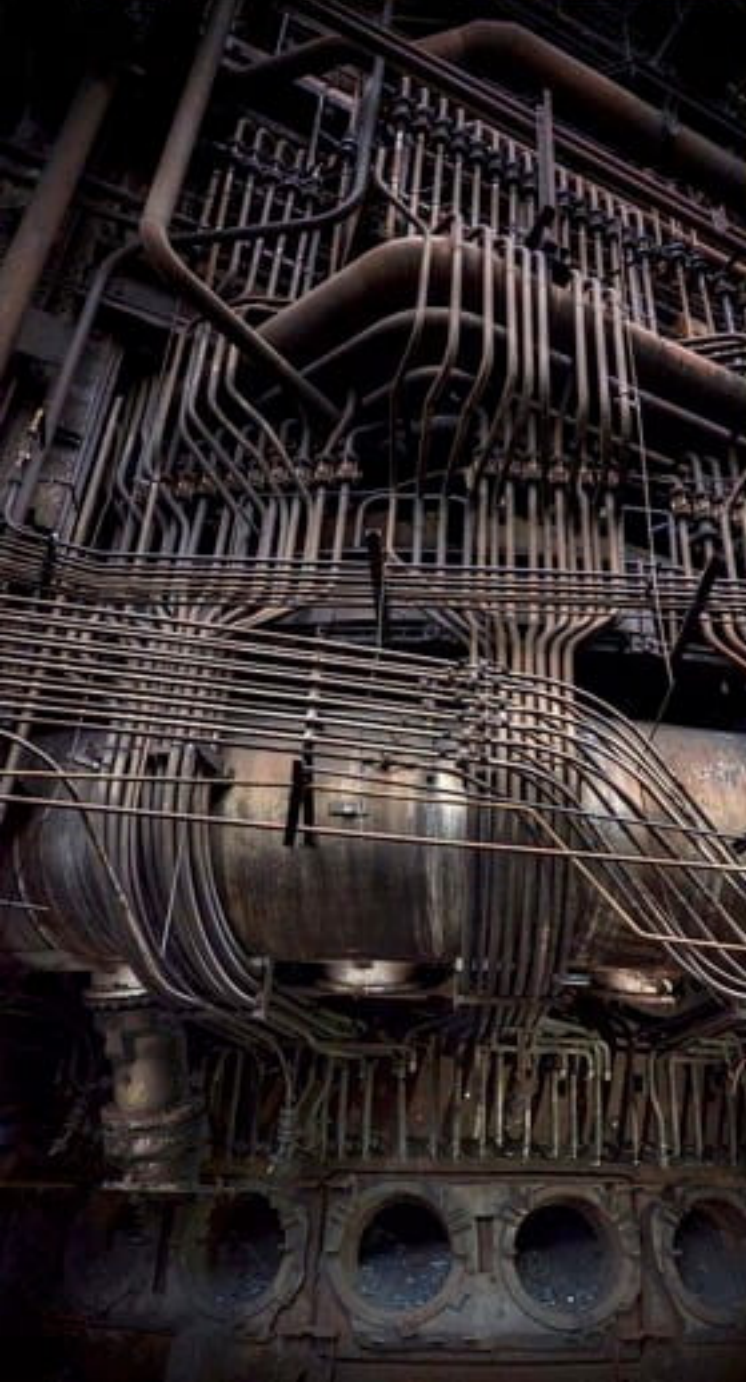
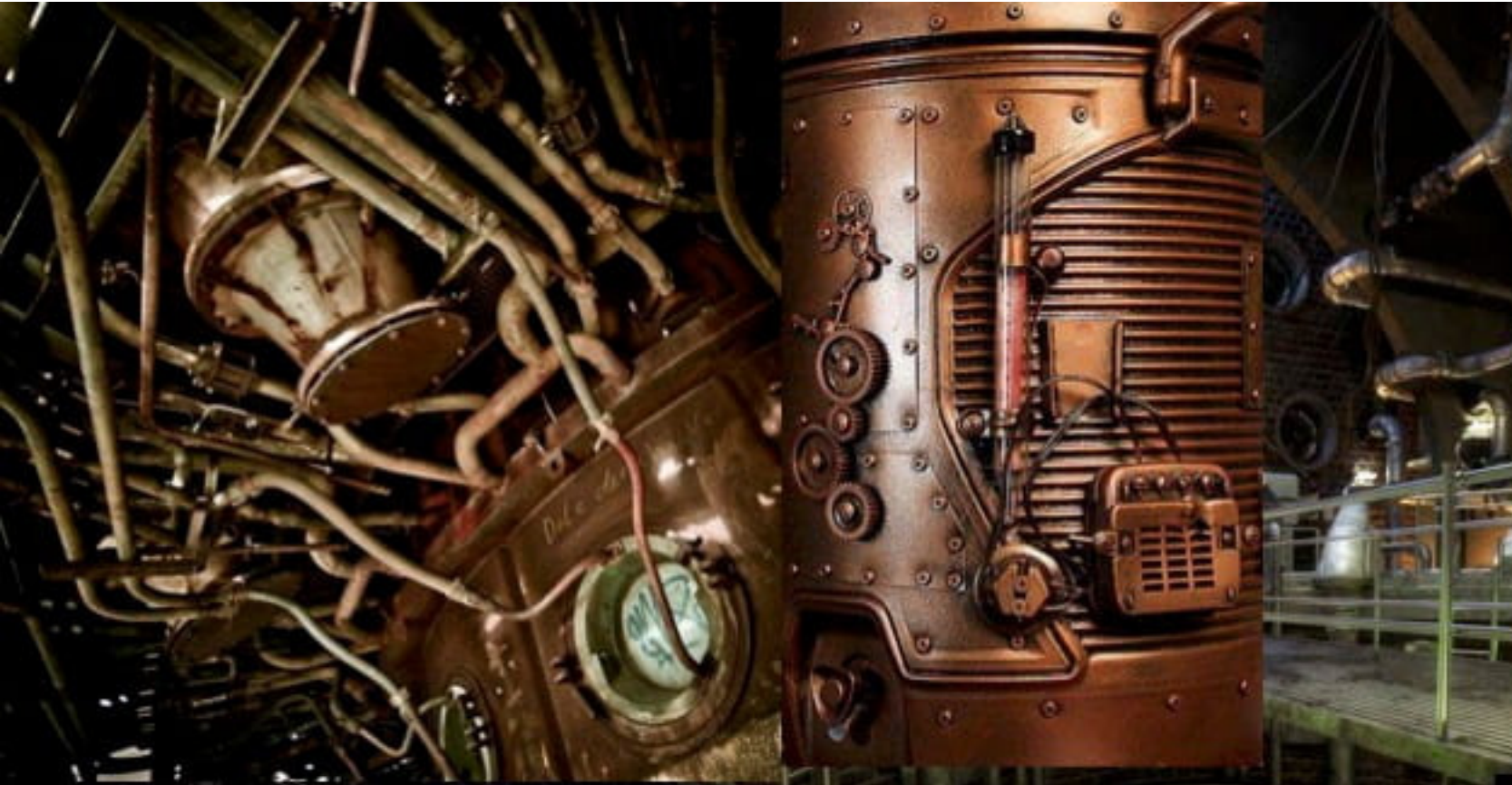


#71



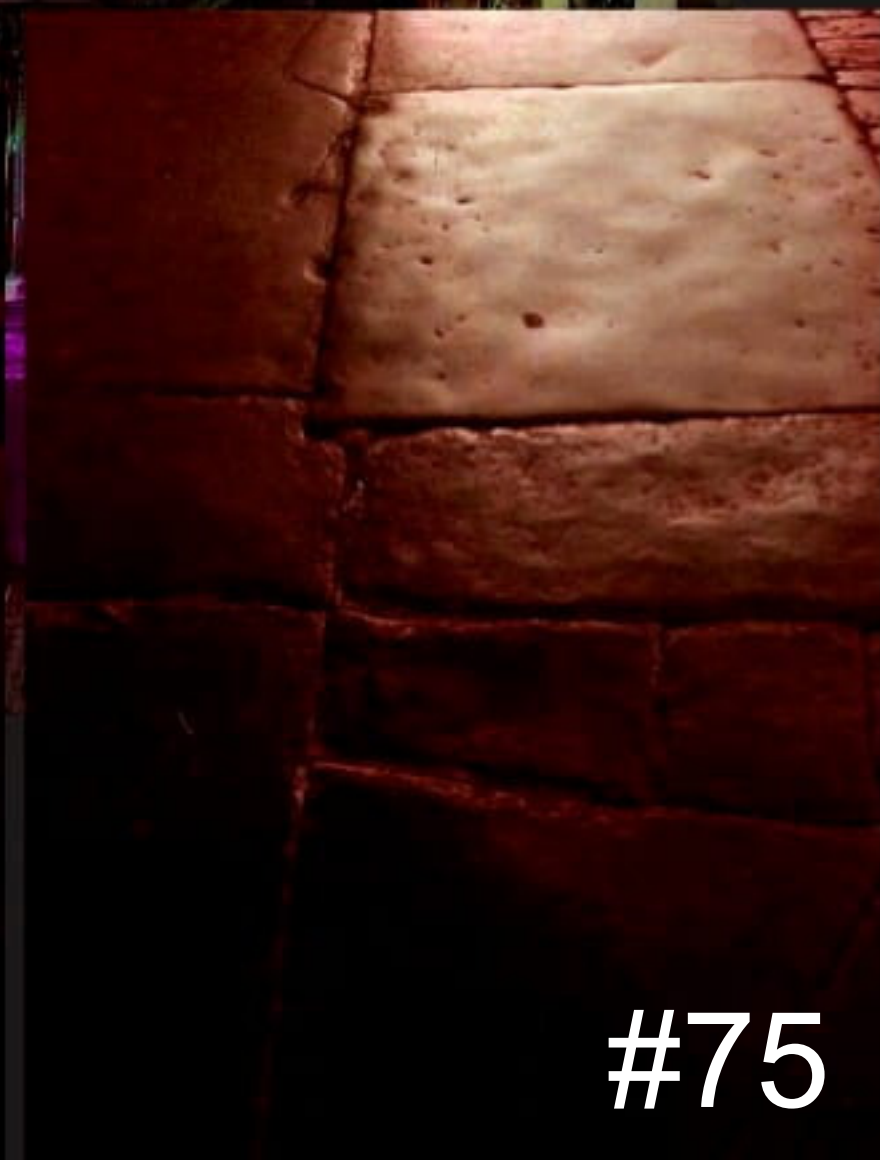


#72





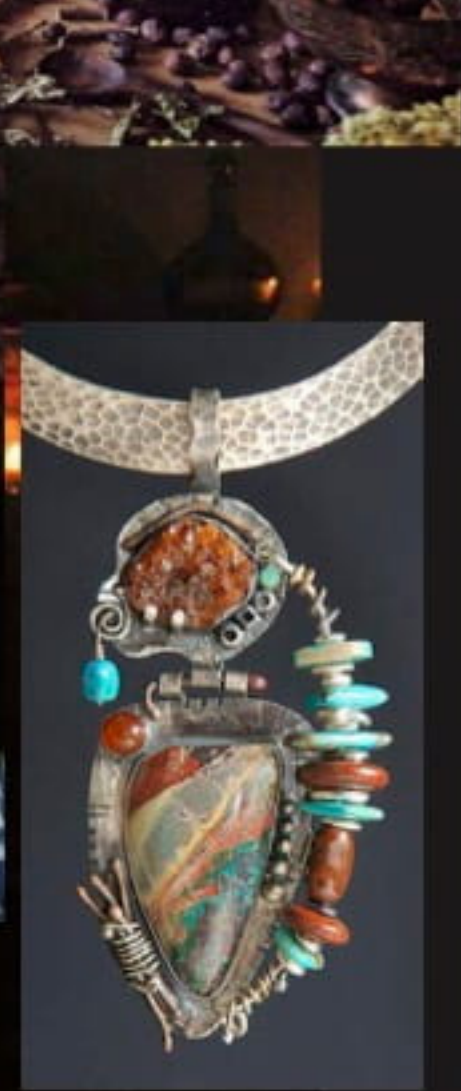
#74



#75

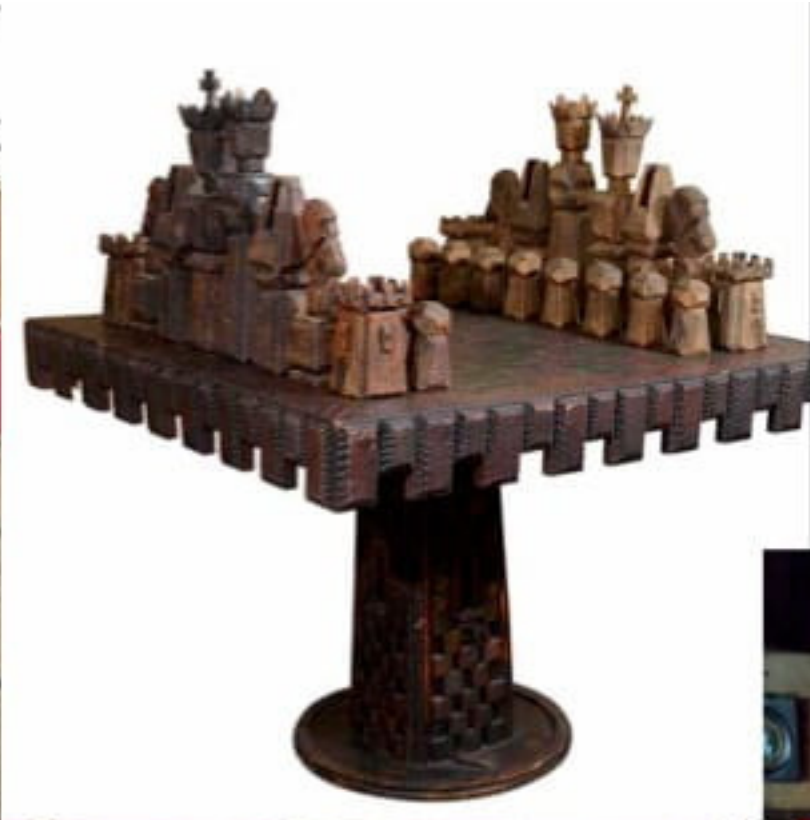


#76



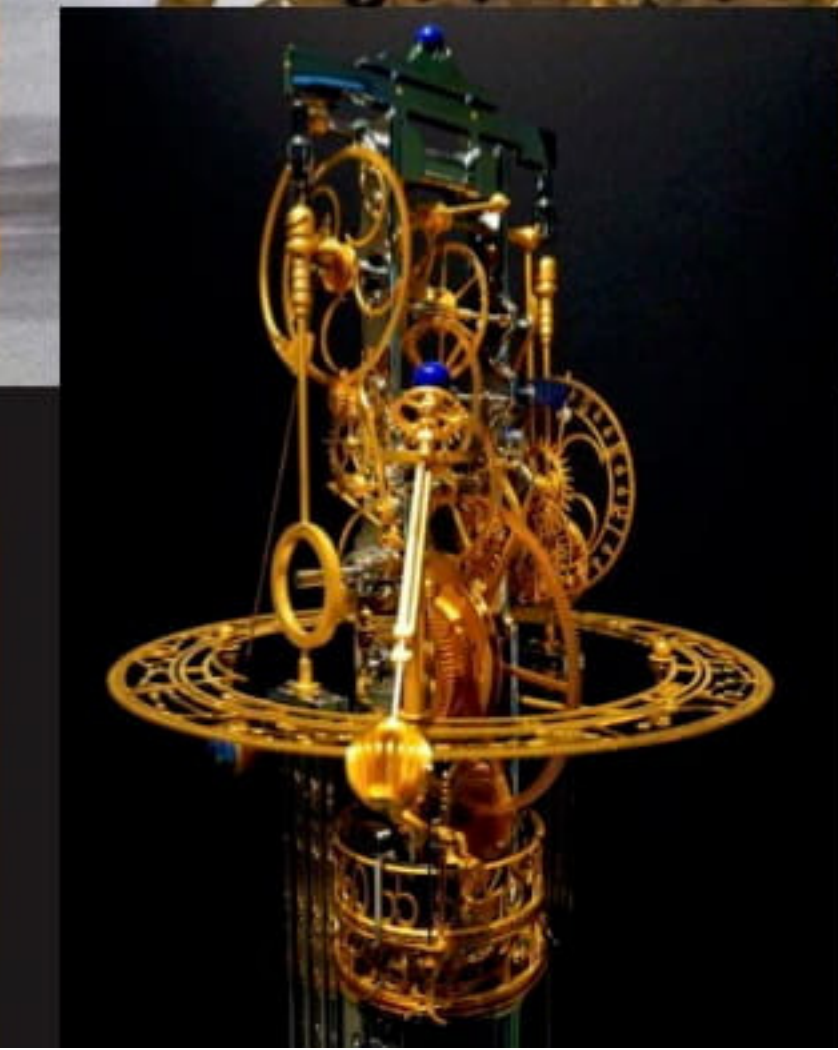
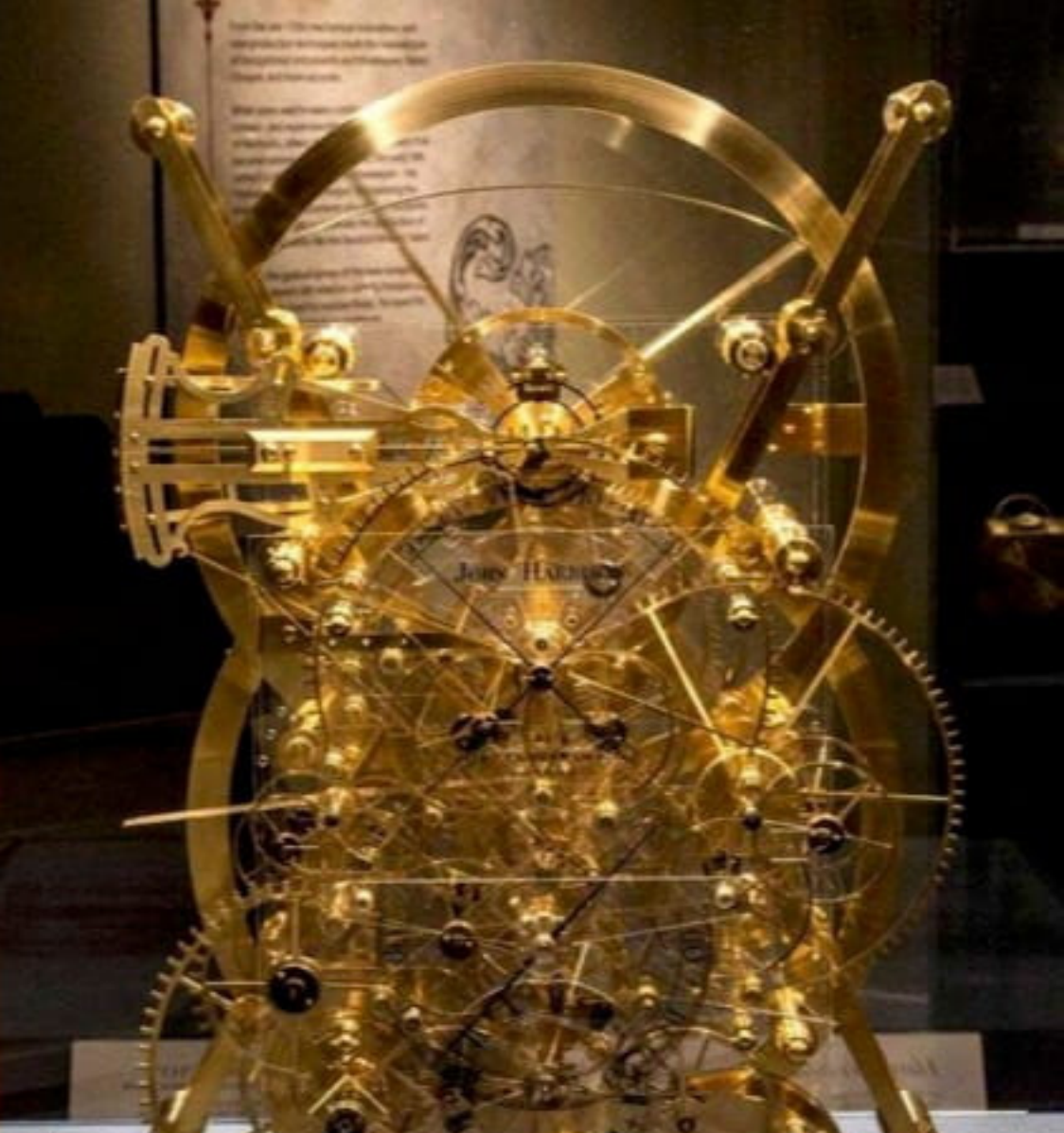
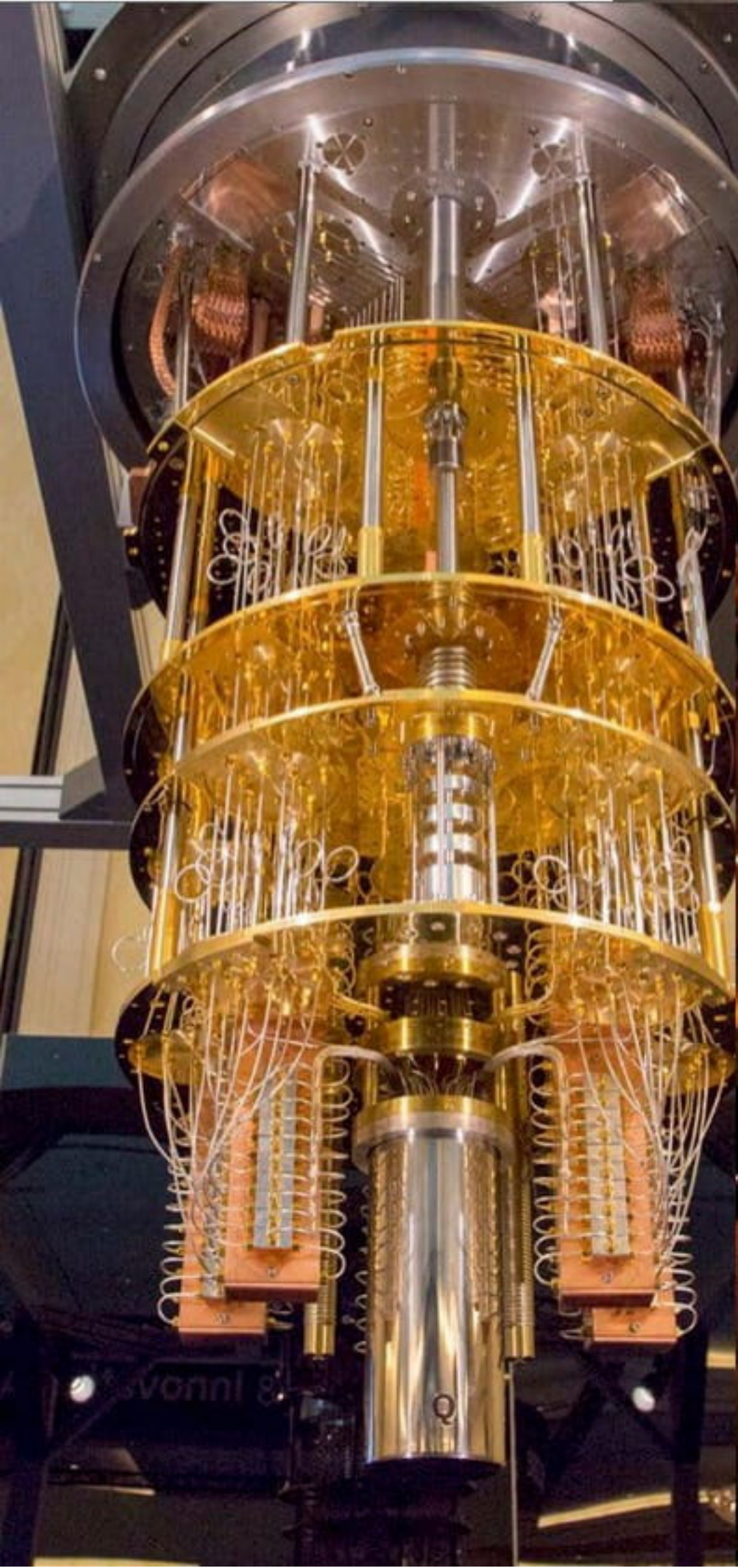
#777





#79a





#79b