



**The Inhumans**

## THE TEAM

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ART DEPT. COORDINATOR:	HALE MAWAE
ART DEPT. PA:	SHANNON KAMINAGA





# The Production Design of The Inhumans

## CREATING AN AESTHETIC FOR TWO WORLDS: THE MOON (ATTILAN) AND THE EARTH (HAWAII)

The objective was to create two looks that would juxtapose each other while best reflecting their own uniqueness and innate character.

The Moon is an environment which has a palette that spans from pure black to all white with a scale of infinite shades of gray in between.

By contrast The Earth and specifically Hawaii, contains a rich and tropical palette of vivid and exotic colors.

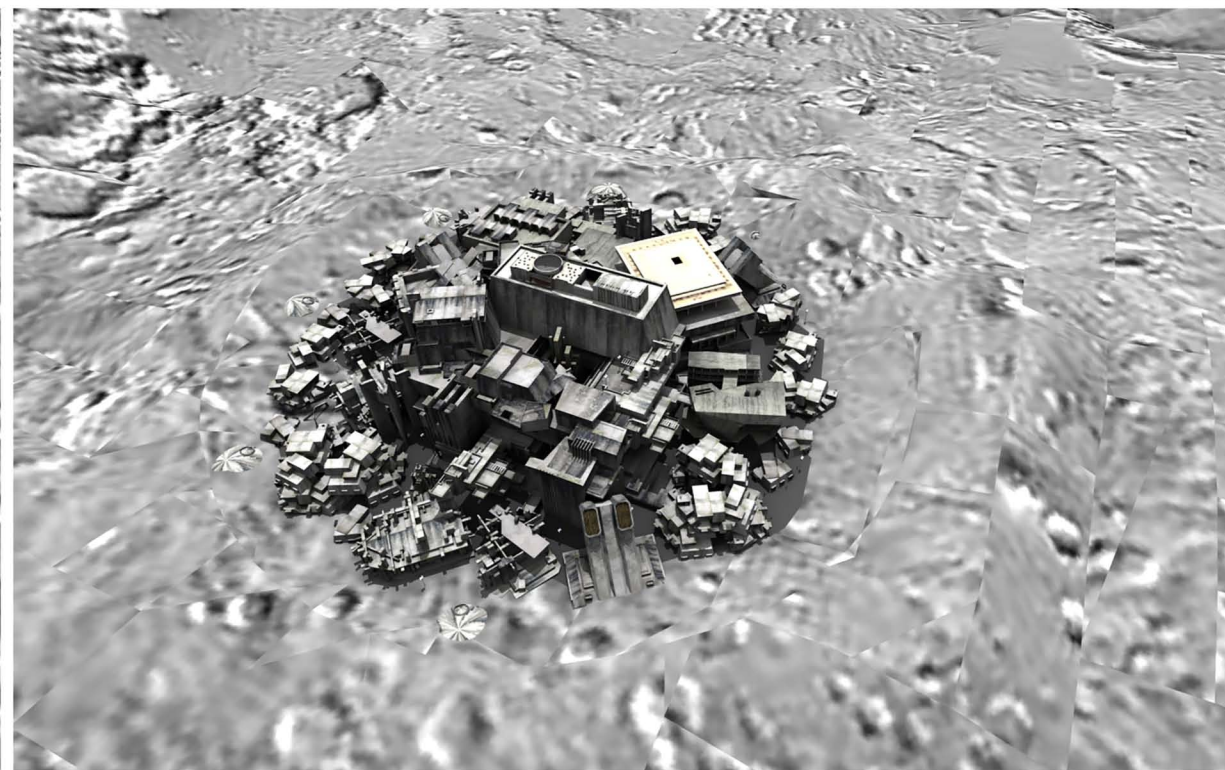
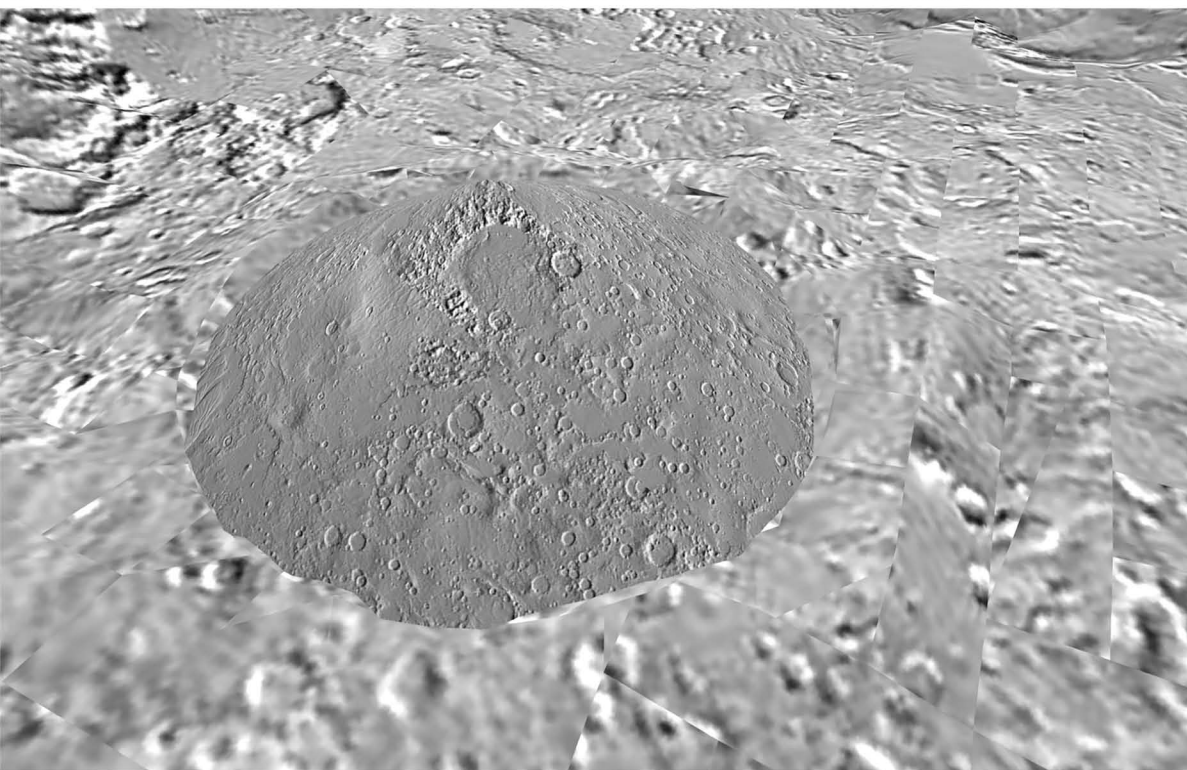
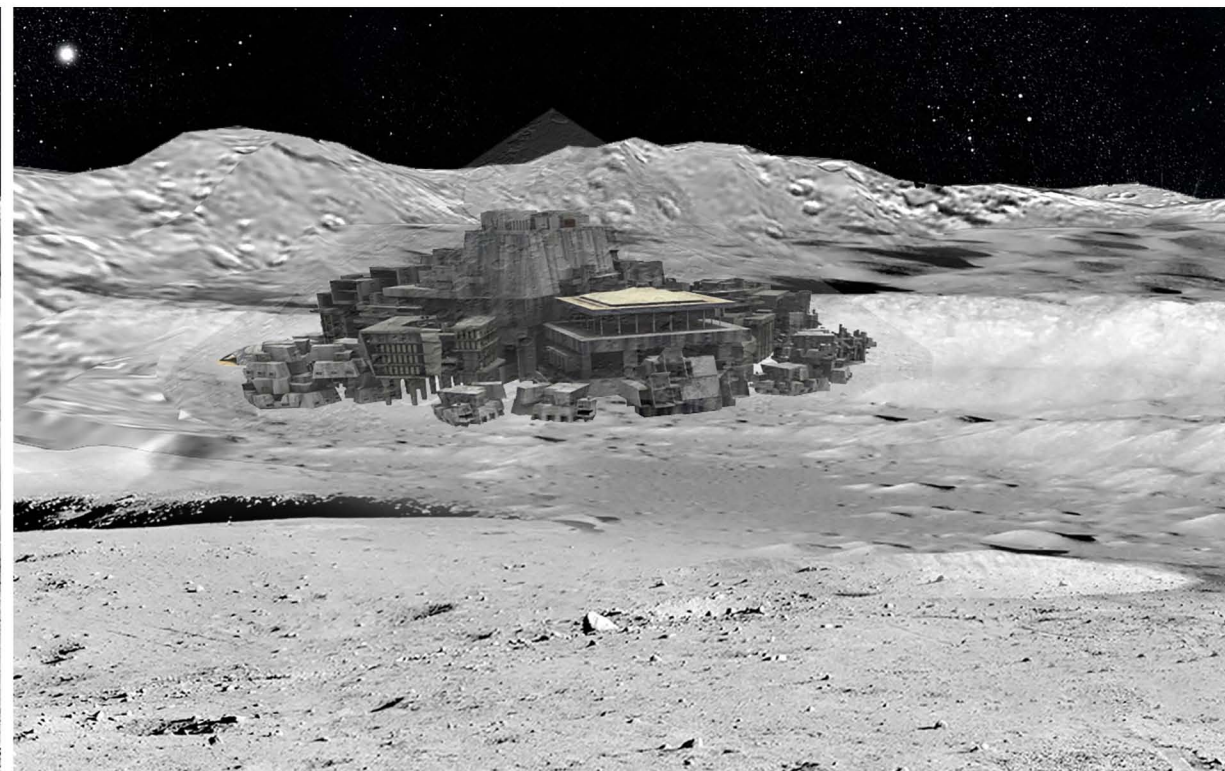
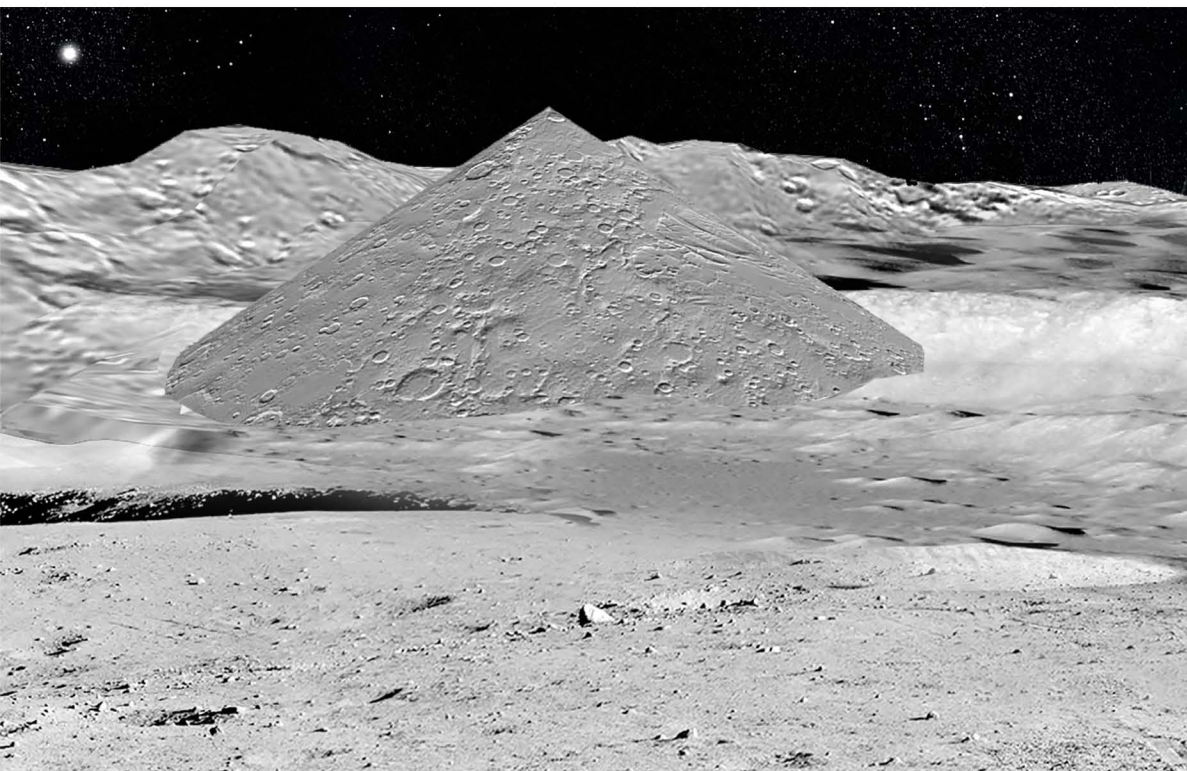
These two worlds couldn't have a more contrasting look and one which is ideal to adopt for Attilan and Hawaii.

The way the sunlight plays on the Lunar surface creates a high contrast between the whites and blacks and helps define the topography and pitted texture of its terrain. It really is all about the light.

Adopting this palette with the notion that light can be purposely used and manipulated to define space and mood was the perfect concept to create a look that is unique and innate to Attilan.

Hawaii was portrayed in a hyperreal, vibrant and colorful manner to create a powerful contrast between it and Attilan.







# The Design of Attilan and its buildings.

Attilan is a small city located on the far side of the Moon and populated by about fifteen-hundred Inhumans. The city sits under a cone shaped energy field which provides a life supporting atmosphere in its interior. It has a camouflaged texture which mimics the crater pitted Lunar surface on the exterior and an Earth-like blue sky with clouds on the interior. Brutalism was the architectural style of choice for the design of all the building structures in Attilan. Brutalism is characterized by the use of bold geometric concrete shapes. Since the Moon is mostly made of minerals, it made sense that a Lunar concrete would have been used as the material of choice to conform to Brutalism. Lunar Quartz (glass beads) were mixed into the concrete to provide a shimmering finish to reflect light and to give it a unique Lunar signature.

In contrast to the Brutalist exterior, the interior spaces use highly polished stone and marble finishes with accents of wood. Wood is not a material native to the Moon so its use is luxurious and reserved for the upper and Royal castes. The Inhumans are technologically more advanced than Earth and their technology is intertwined with their super powers. Attilan's buildings are randomly organized with no particular clear urban intention creating a city that feels Medieval and organic in it's layout but one which is structured in layers by caste. The higher the floor, the higher the caste. At the very top of the city mimicking The Acropolis sits the Royal complex which houses **The Quiet Room, The Hall of Columns, The Grand Hall, and Eldrac's Courtyard.**

**The Quiet Room** is where Black Bolt spent his younger years while learning to never talk again thus controlling the most powerful super power in Attilan, his own voice. It is located at

the highest point of the city and designed as a concrete bowl to withstand the sonic waves Black Bolt could involuntarily unleash and to redirect them into outer space through the conical shield's vortex.

**The Hall of Columns** serves as a vestibule into the Quiet Room and as a transitional space for circulation.

**The Grand Hall** was designed as the center of power and it houses the Royal Throne. It also functions as a venue for the Terrigenesis ceremonies, royal gatherings and banquets.

**Eldrac's Courtyard** was designed as an exterior space divided diagonally into two areas, each with its own polarity functioning as a giant battery and used by Eldrac as a source of energy to enable his ability to teletransport. Eldrac is an Inhuman being who manifests out of a wall when summoned and can change his state from solid to liquid allowing Inhumans to walk through him to be teletransported.

**The Royal Chambers** are contained at the top of a Brutalist massive structure with terraces and views of all of Attilan.

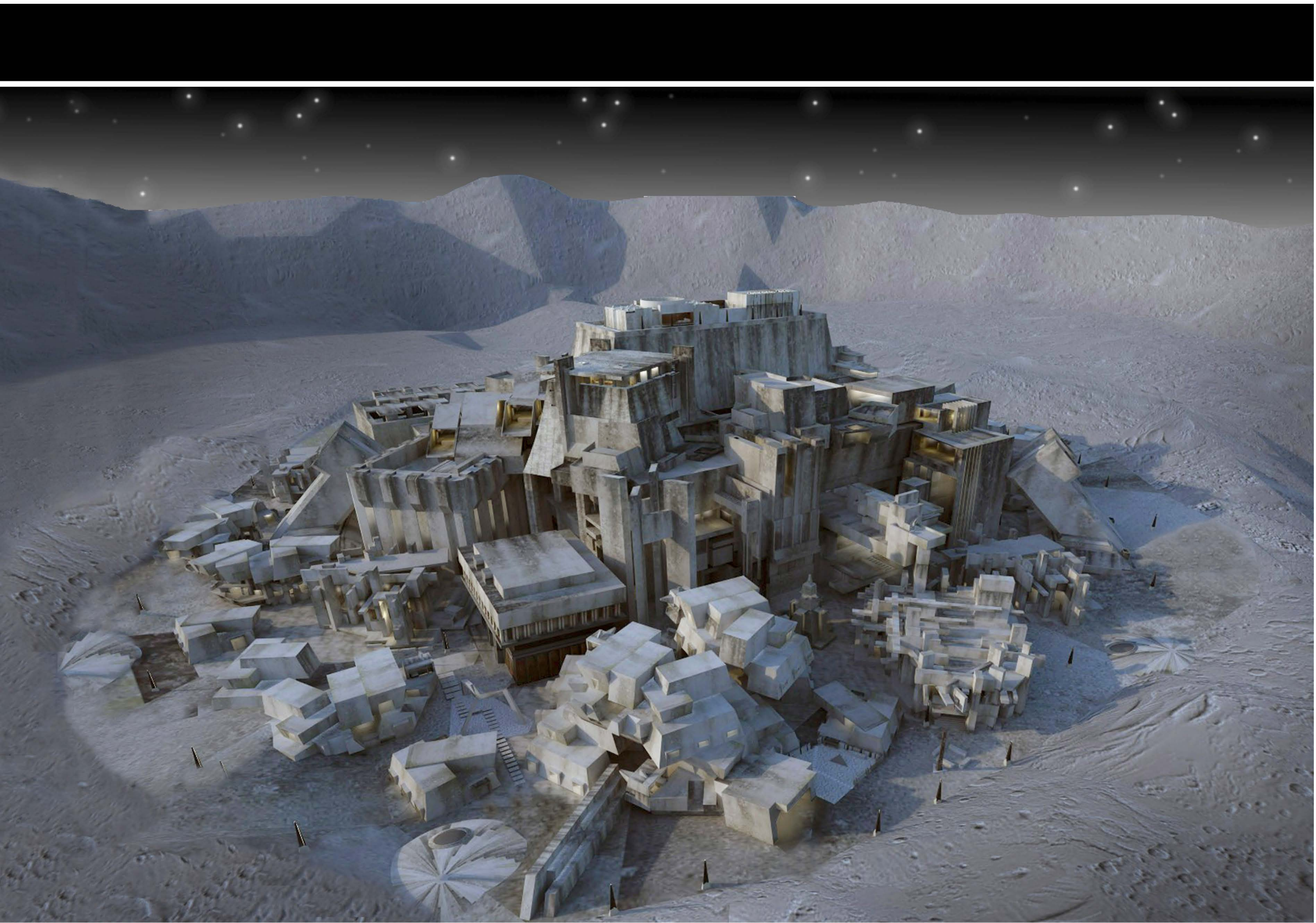
**The Control Room** is located deep under the Lunar surface and accessed only by a stair tunnel. It is the brain of Attilan which controls all power and systems to make the city run. Other public, civil, and support buildings are located midway below and at the base level are the housing structures for the lower castes as well as the entrance to the mines and tunnels. Practical exterior locations for Attilan were selected around Hawaii with the requirement that they be Brutalist concrete structures as to fit into the intended esthetic and were later incorporated into the 3-D model.





A conical shaped energy field protects Attilan and contains its atmosphere.





The City of Attilan and its Brutalist buildings on the Lunar surface shown above without the conical energy field.



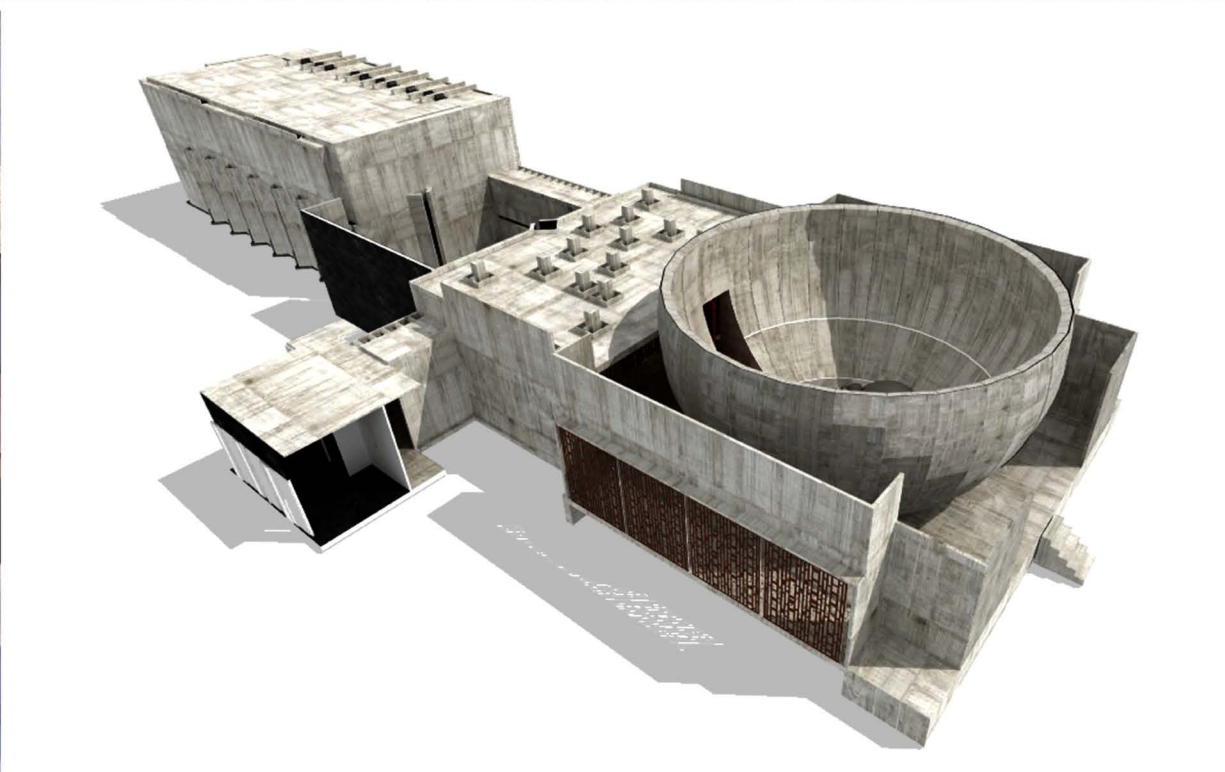
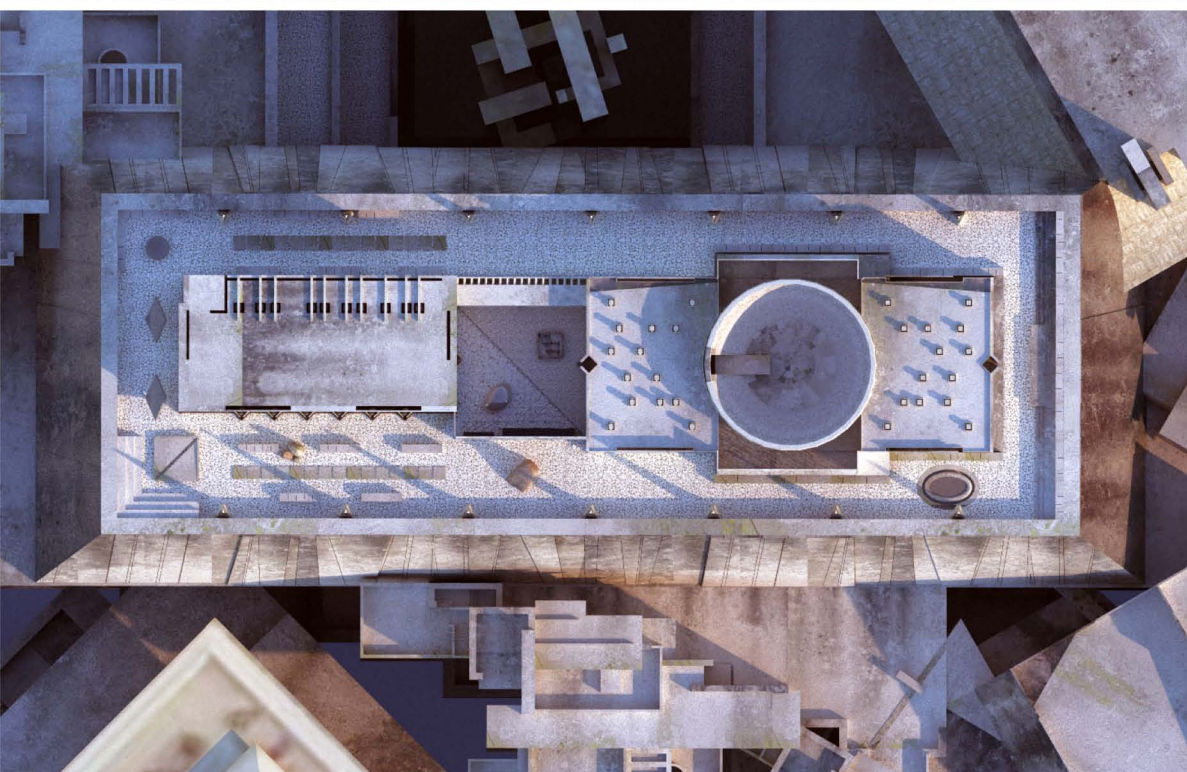
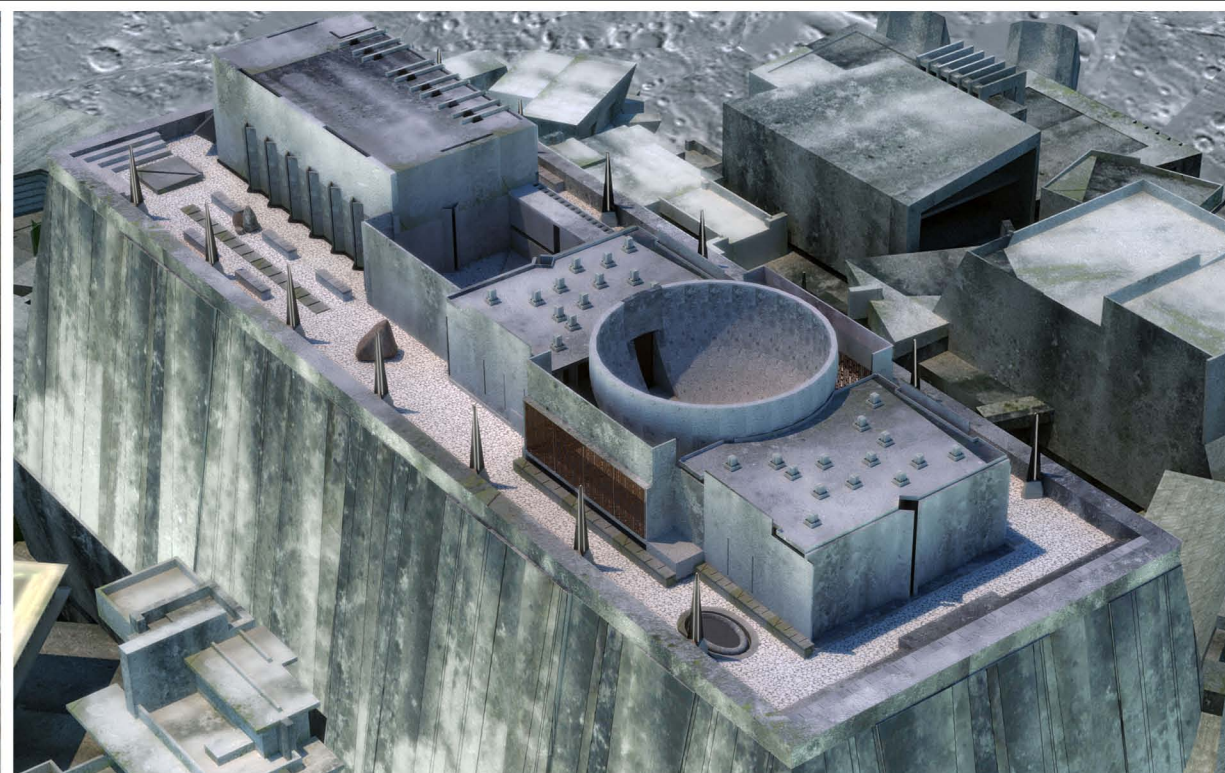
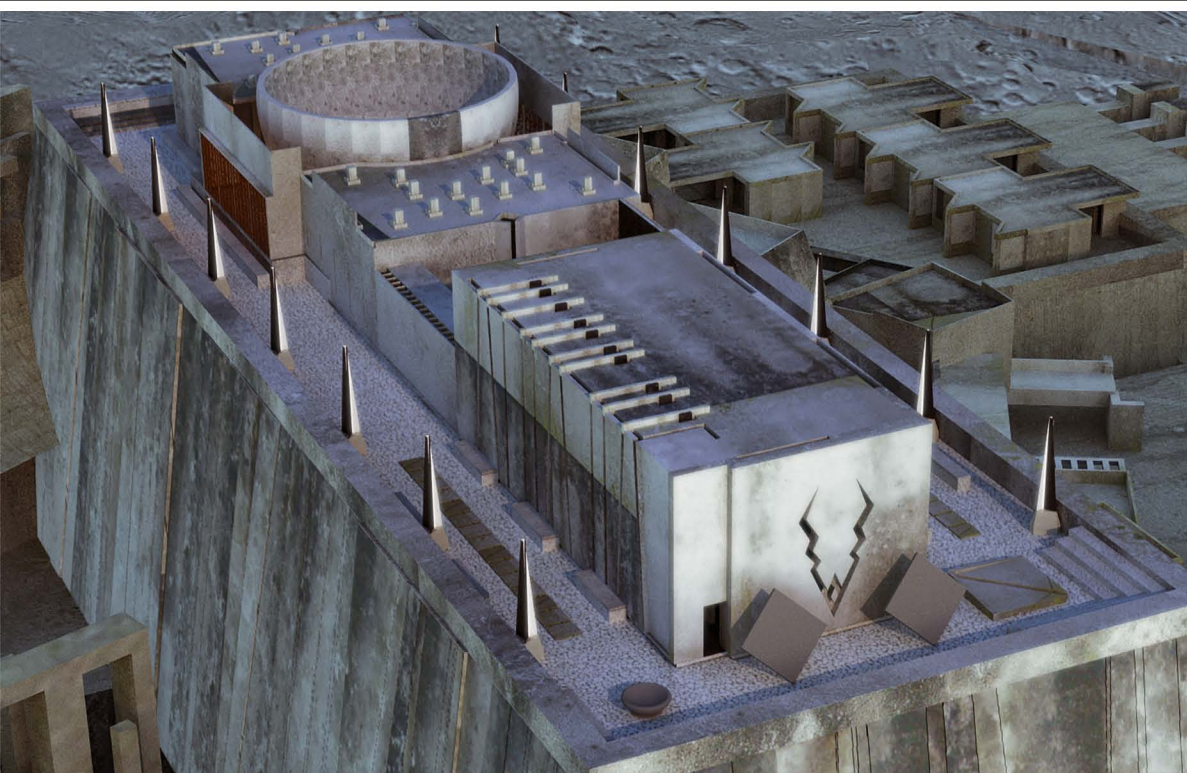






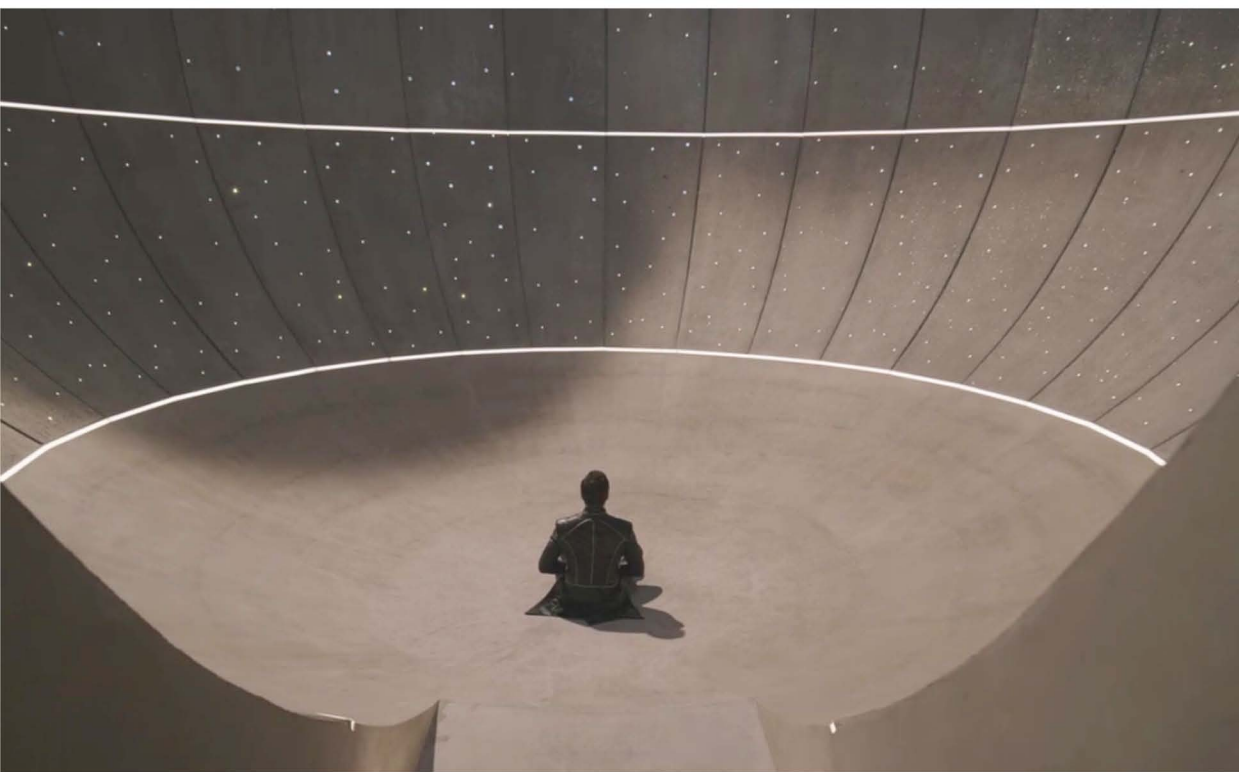
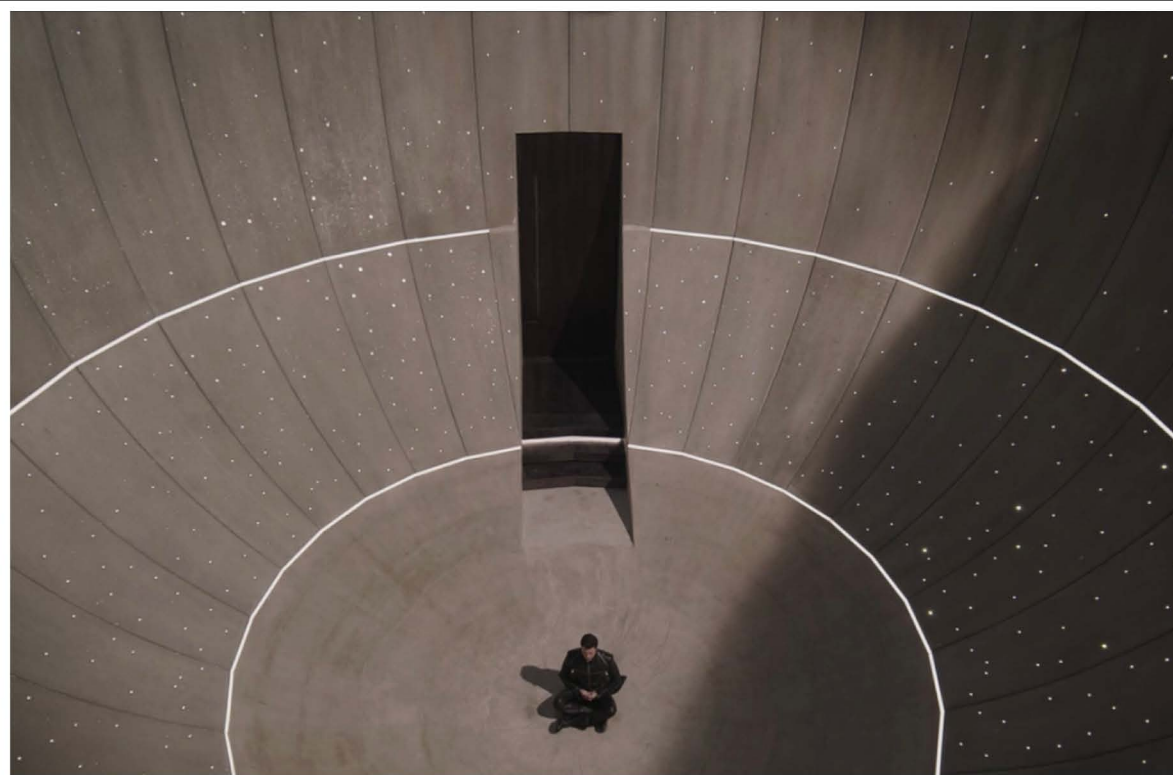
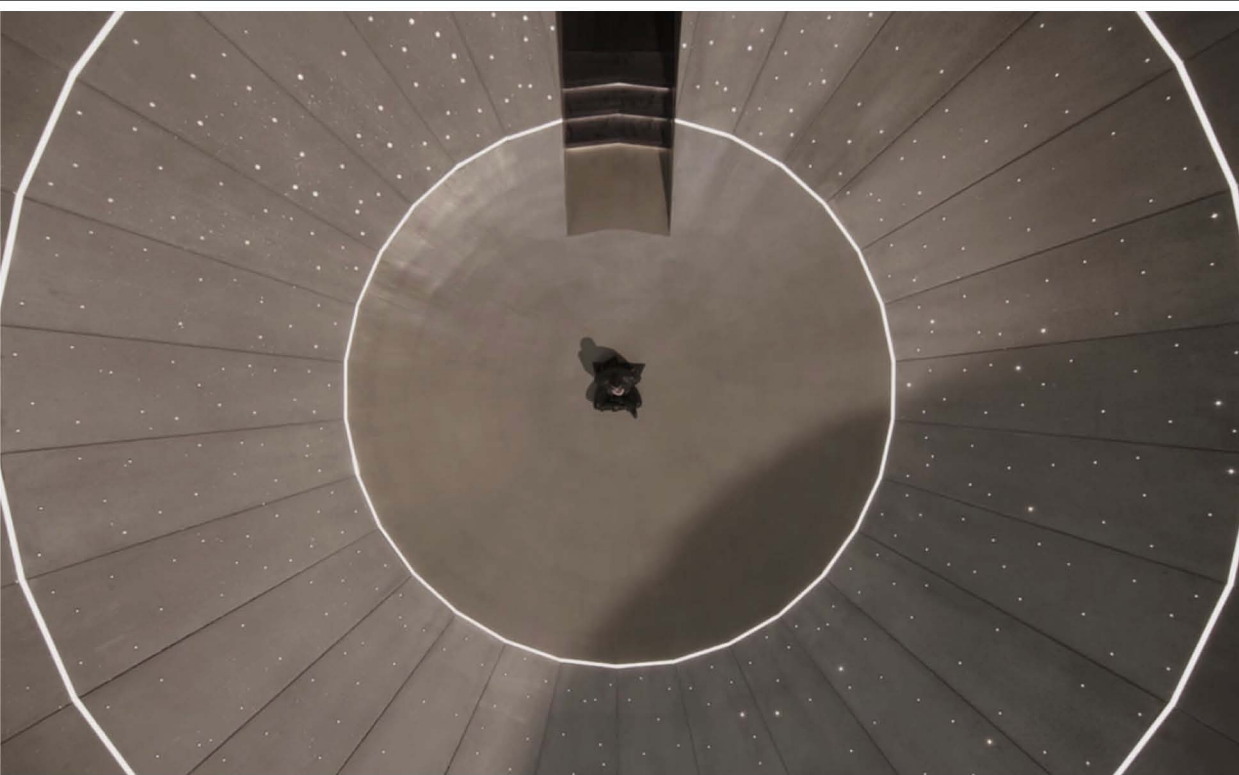
All the exterior practical Attilan locations used for filming were Brutalist concrete structures and later incorporated into the 3-D model.





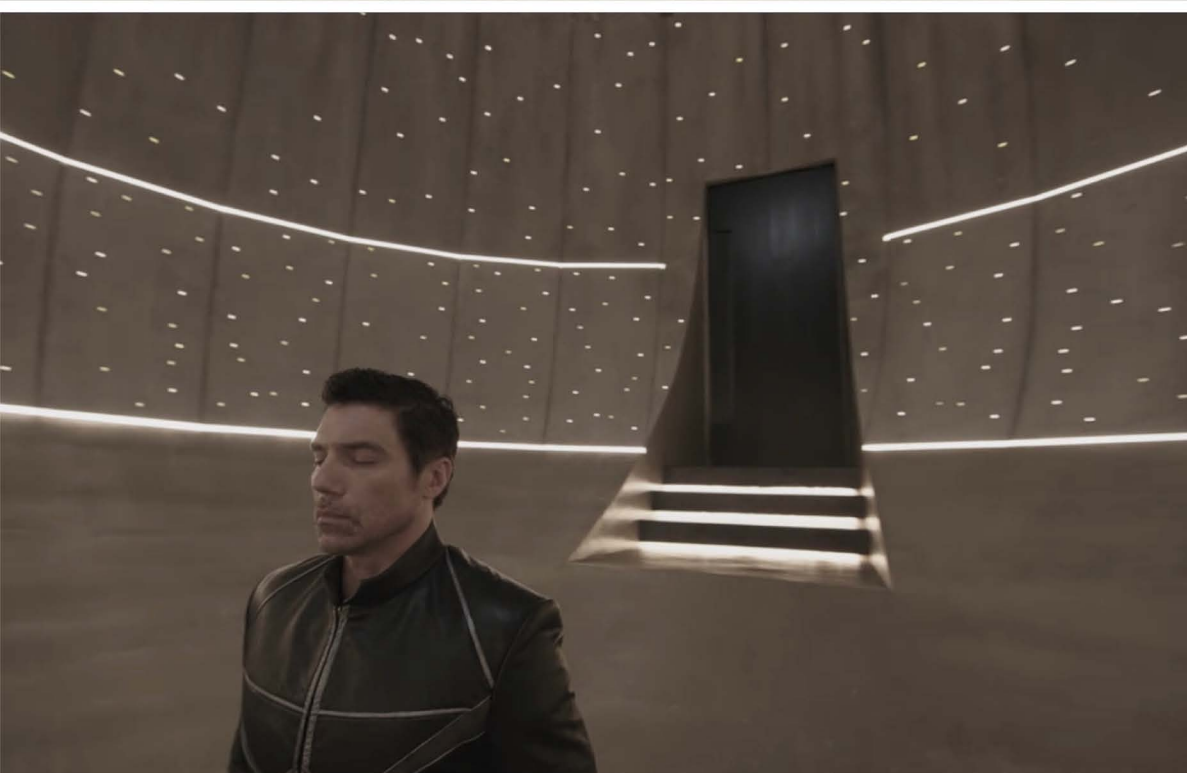
Mimicking The Acropolis, the Royal complex sits at the top of Attilan. It houses The Quiet Room, The Hall of Columns, The Grand Hall, and Eldrac's Courtyard.



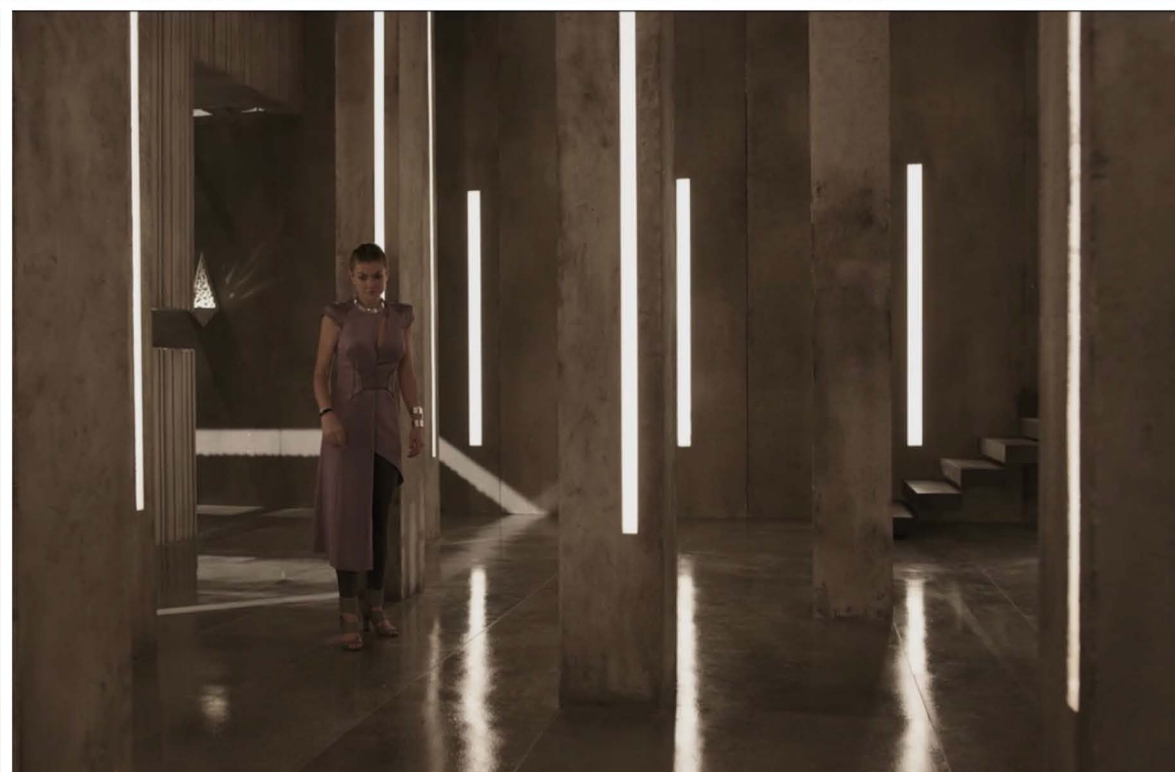
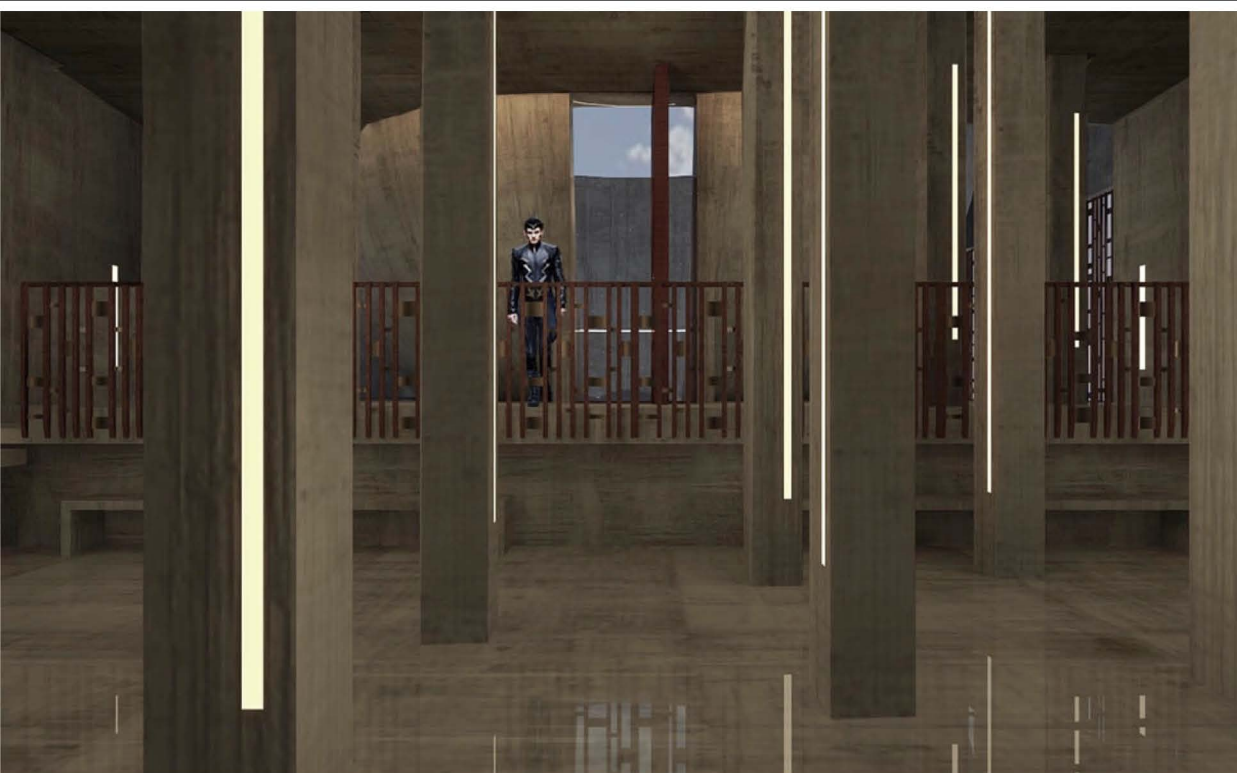


The Quiet Room interior is lit by two LED light rings and by nine-hundred pin accent lights to evoke stars.



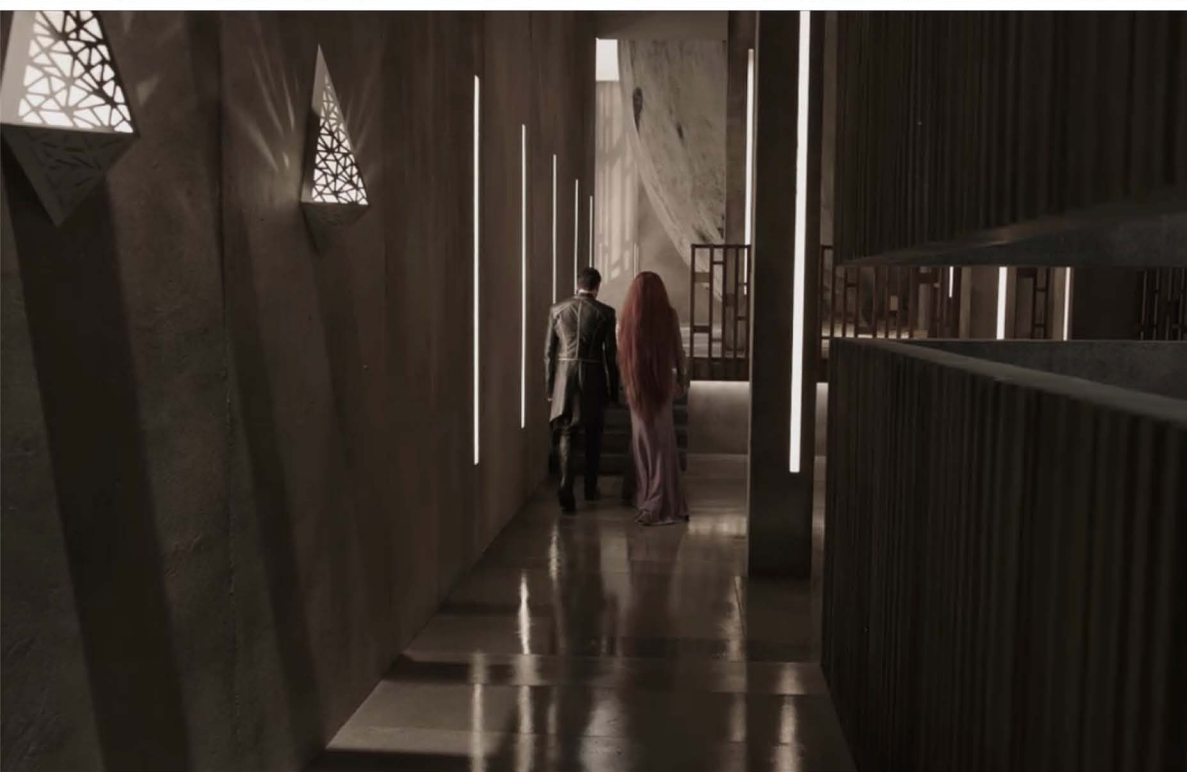
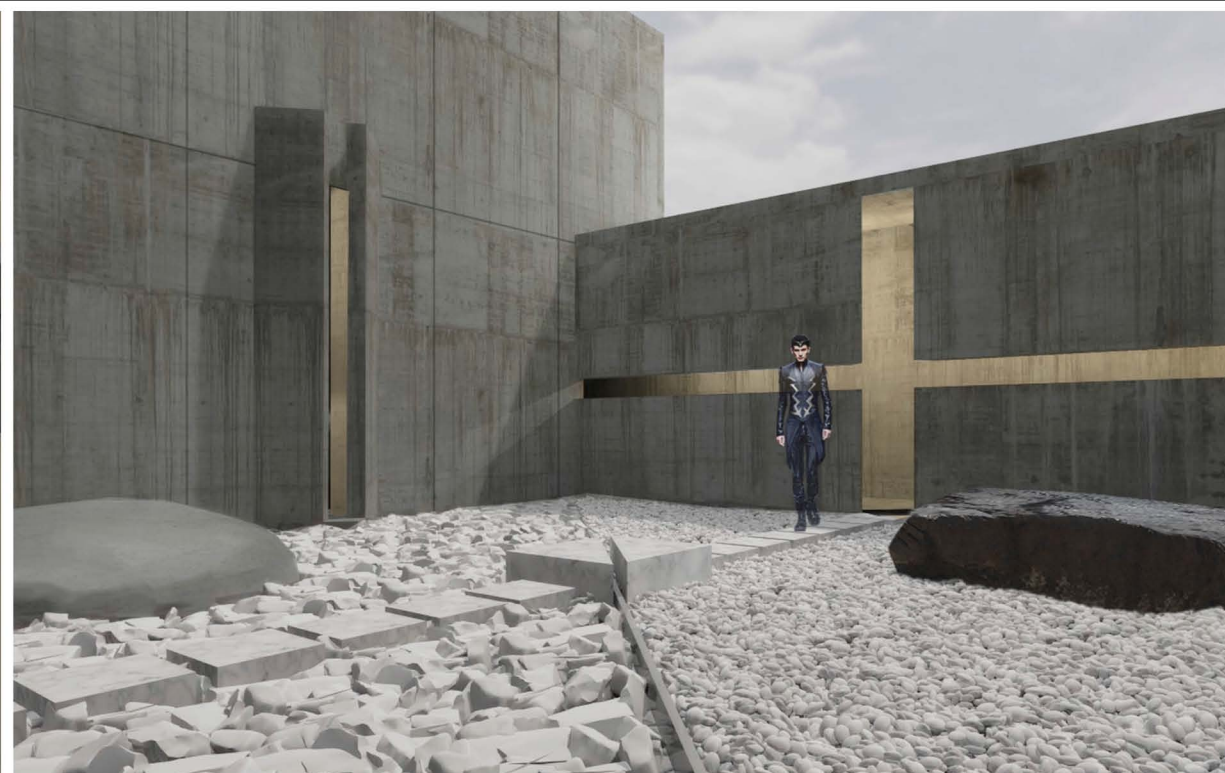




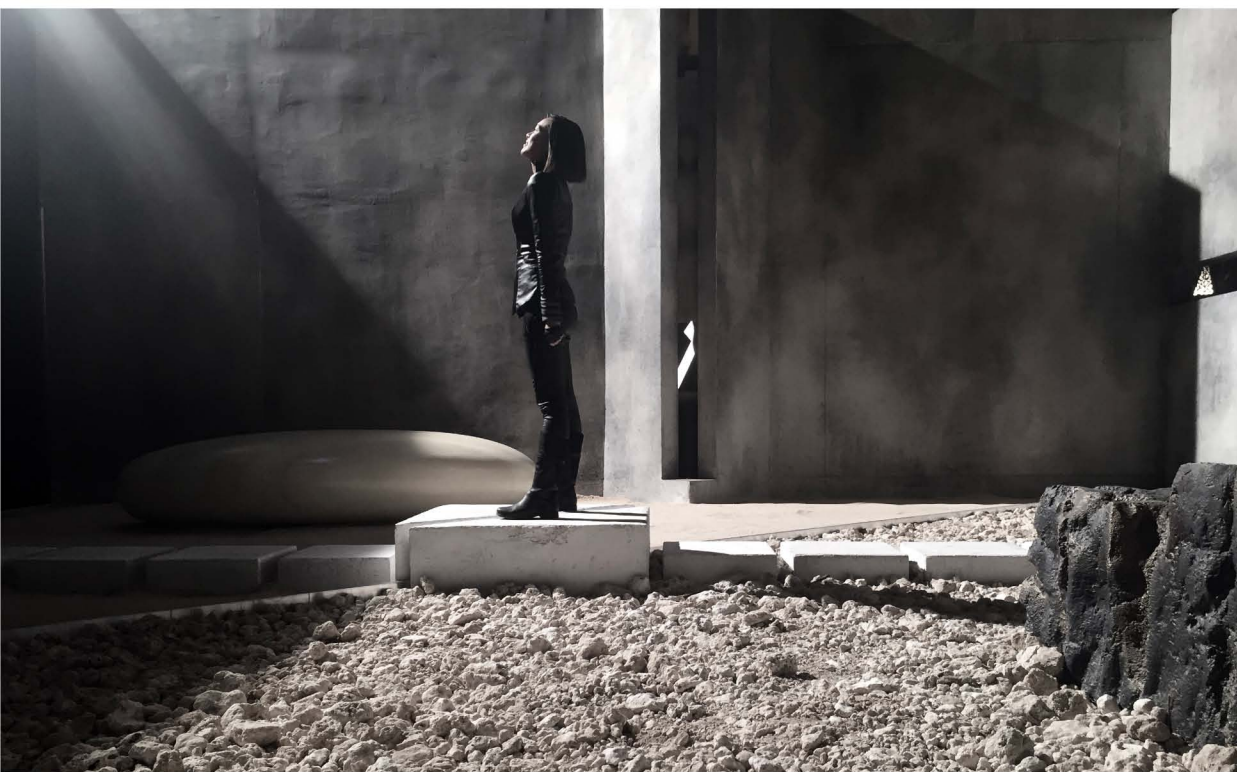
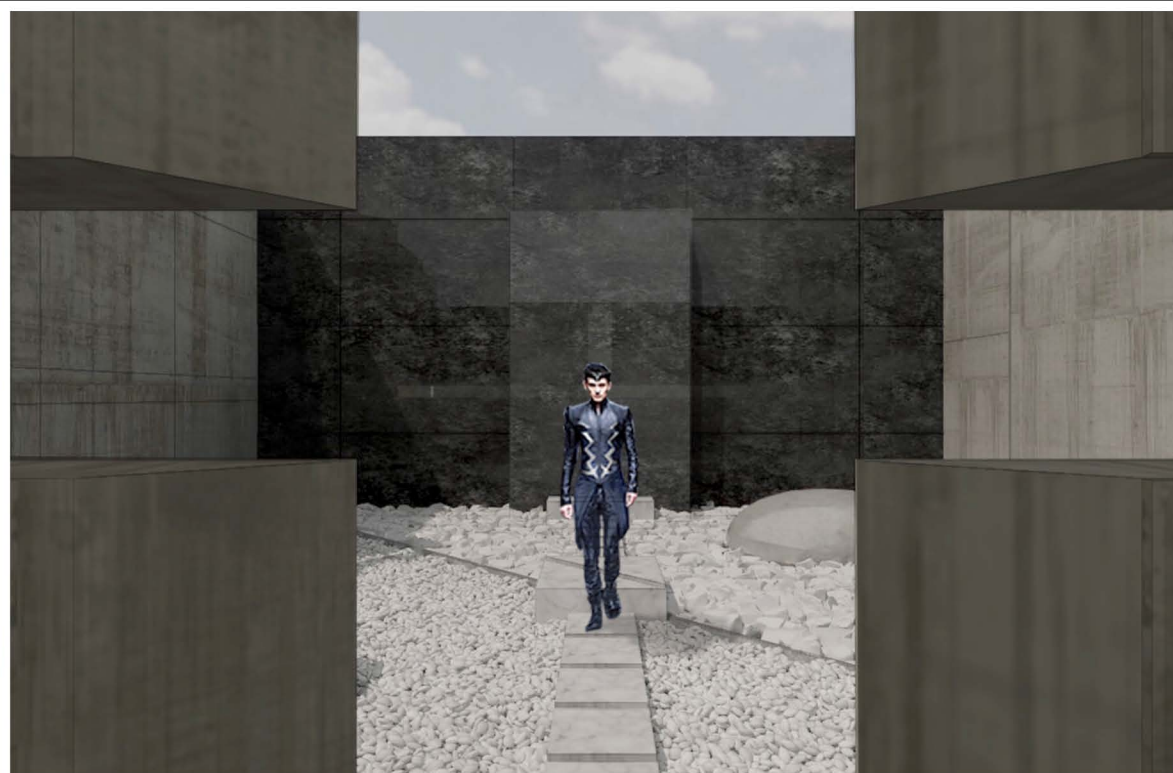


The Hall of Columns serve as a vestibule for the Quiet Room. The concrete columns are randomly placed and used to illuminate the space.



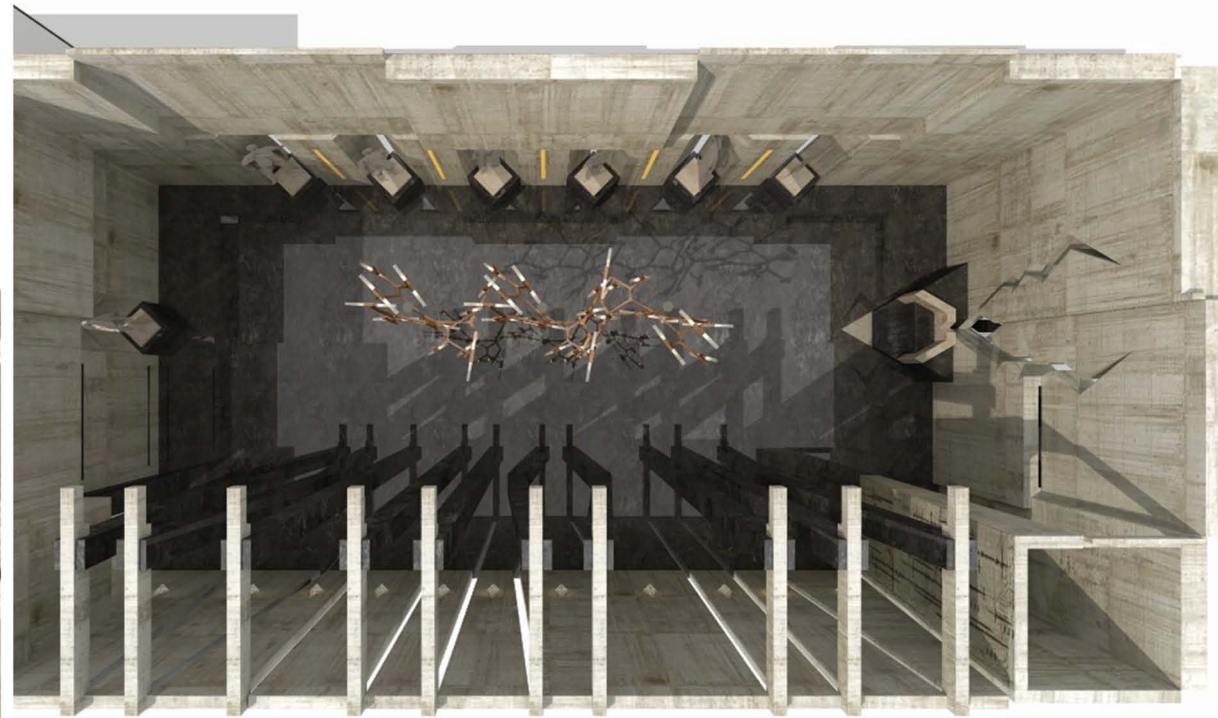
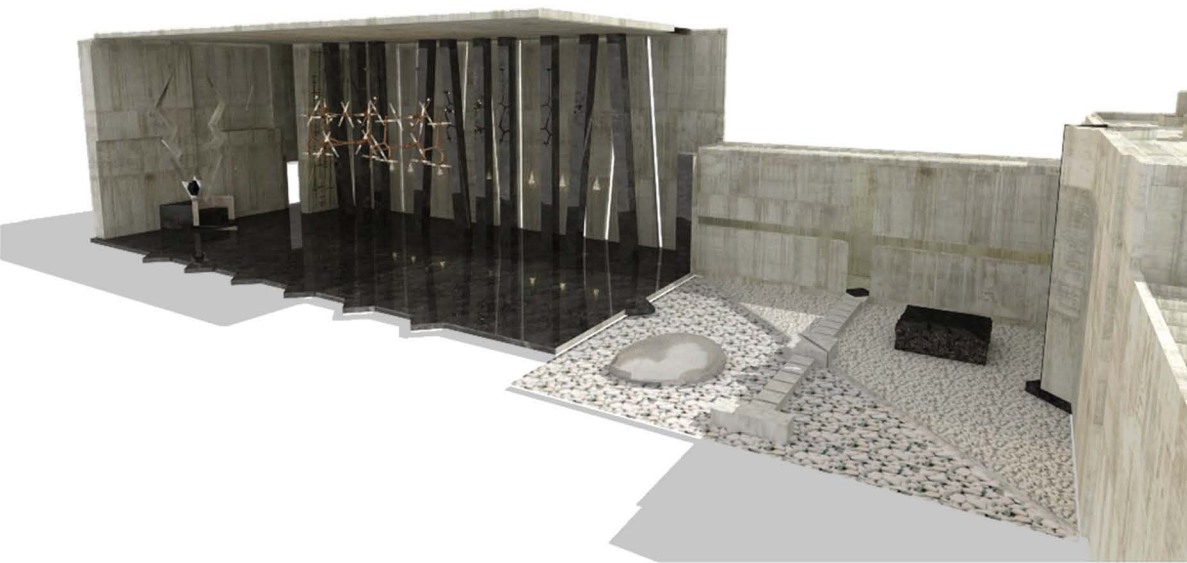
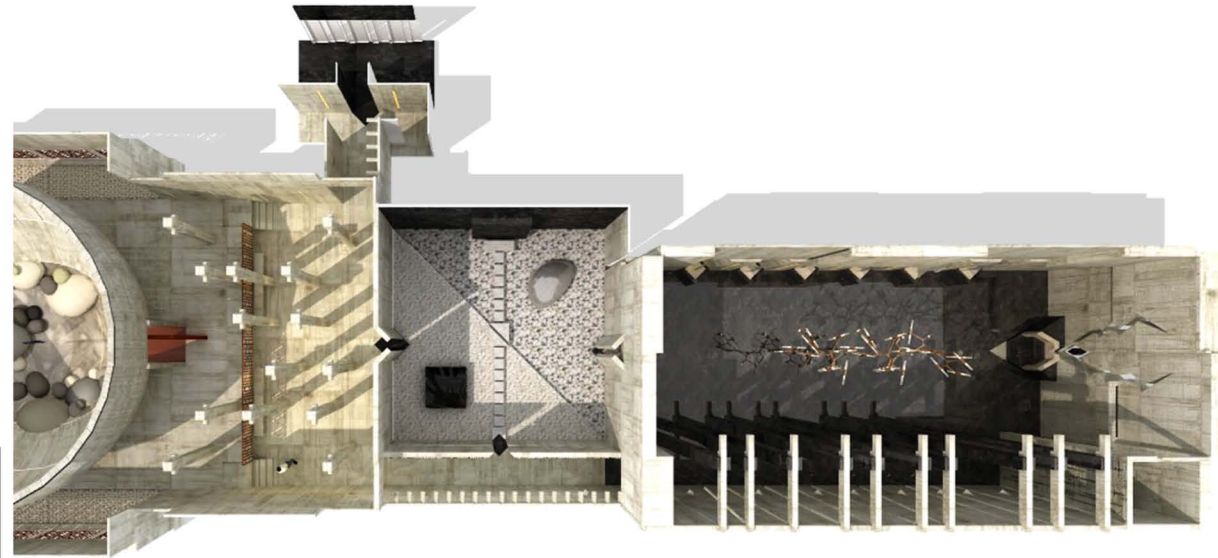




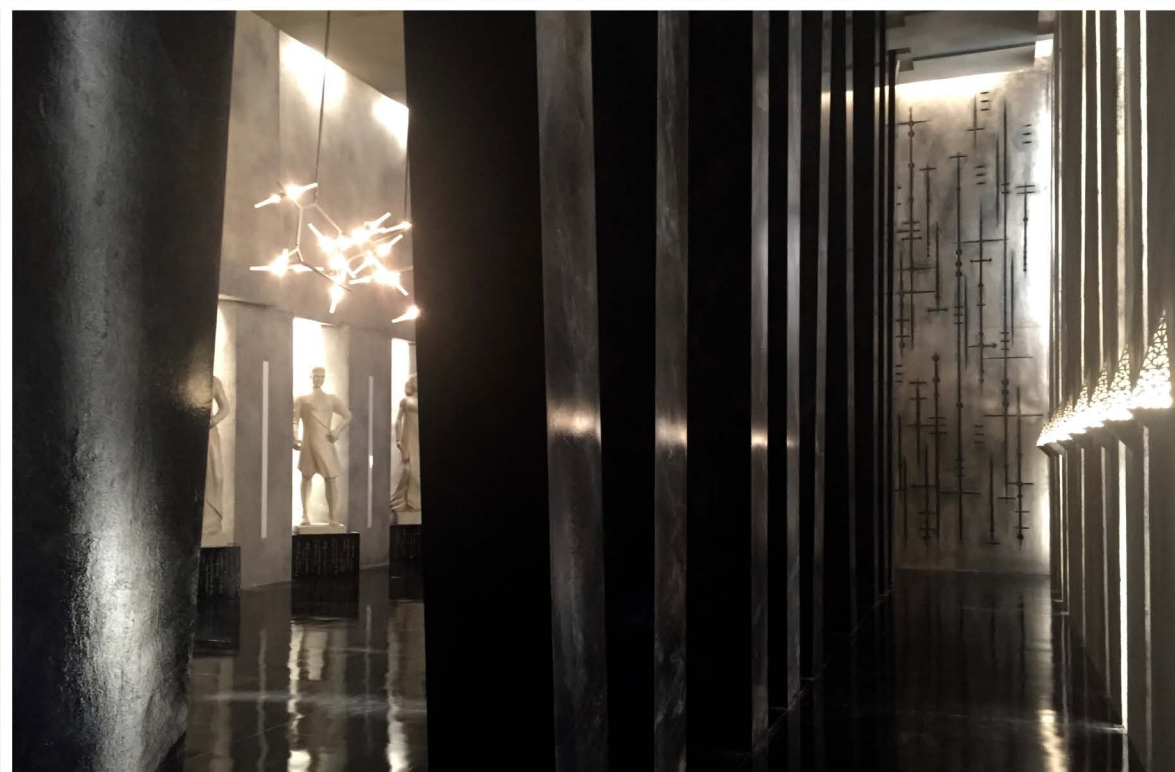
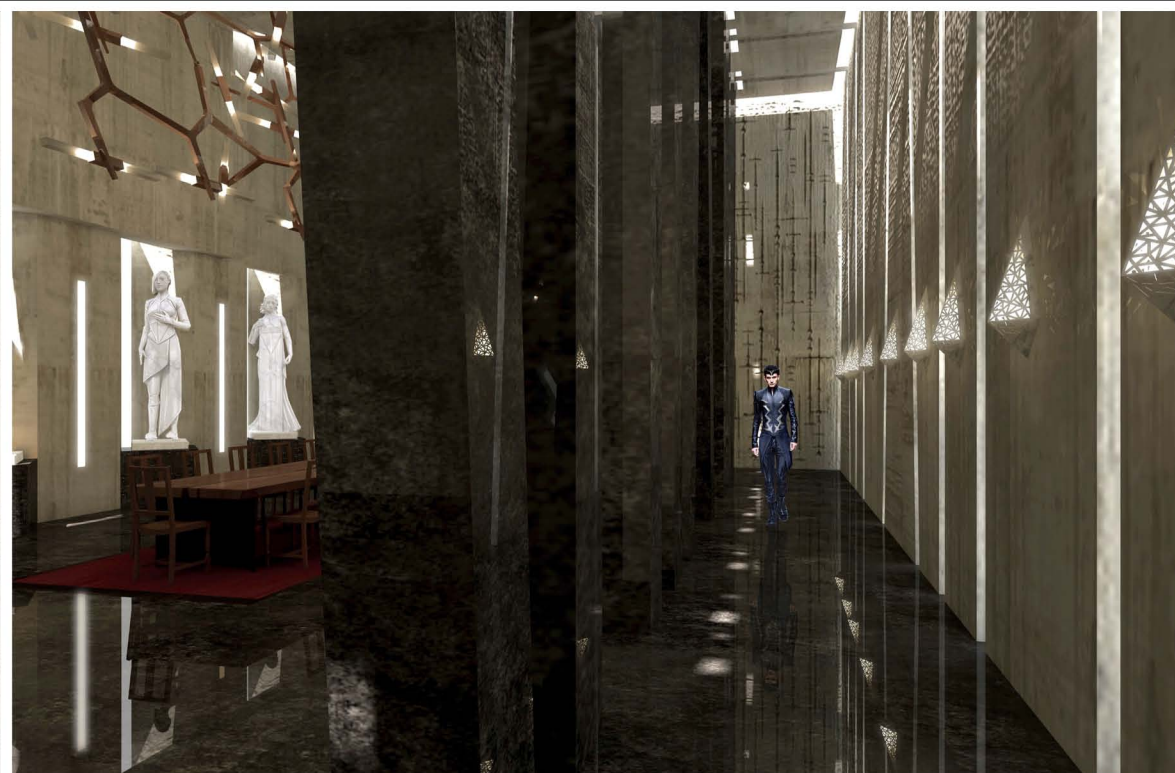
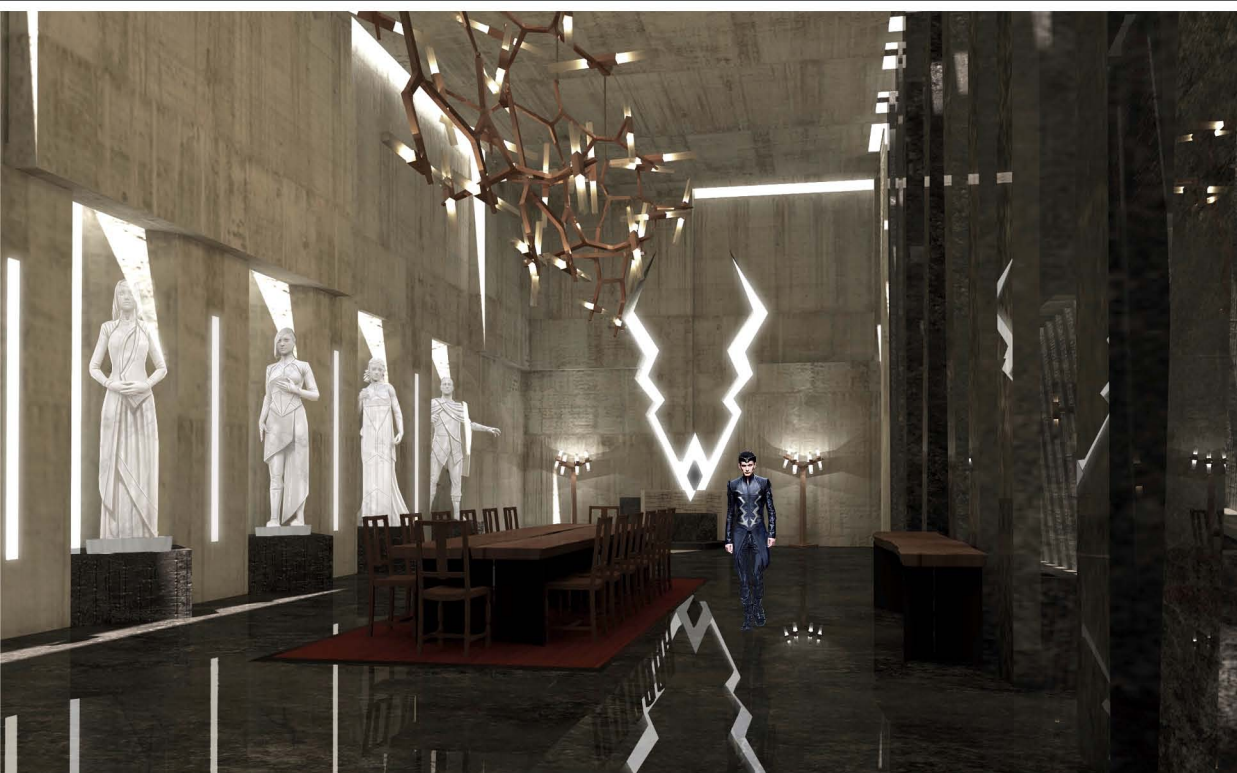


Eldrac is an Inhuman being who manifests out of a wall when summoned and can change his state from solid to liquid allowing Inhumans to walk through him to be teletransported.









Narrow slits were used to backlight the statues, to shape the family crest on the wall, and to randomly allow light in between sections where the walls meet the ceiling.









In addition to housing the throne, The Grand Hall serves as a multipurpose venue for family dinners, ceremonies, gatherings, and meetings.



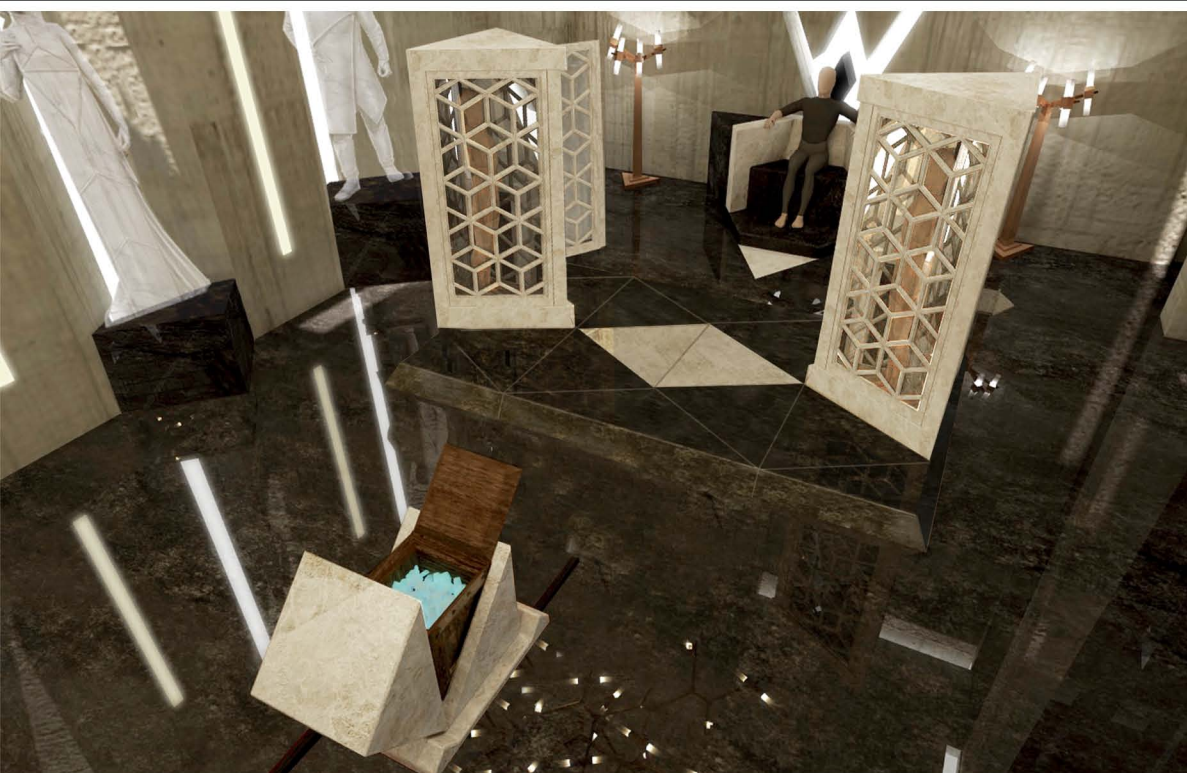






Black marble columns at random angles serve to separate the main nave from the aisle. A series of wall sconces serve to augment the perception of depth.



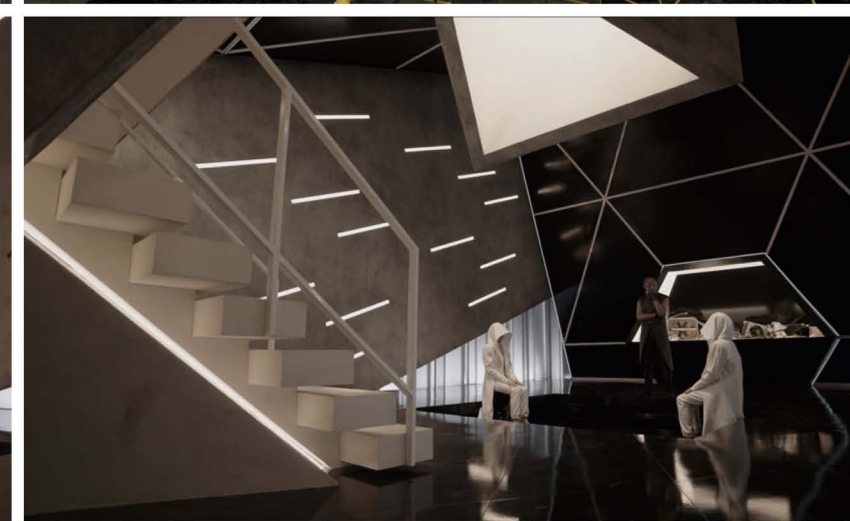
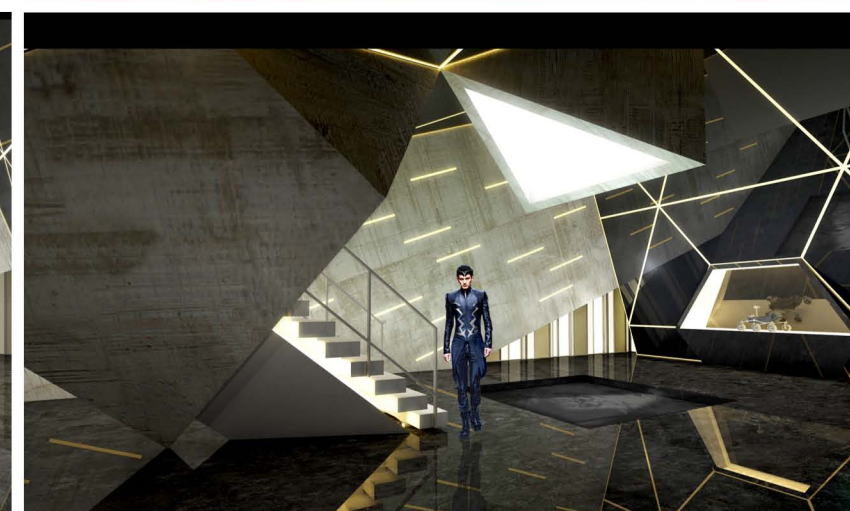
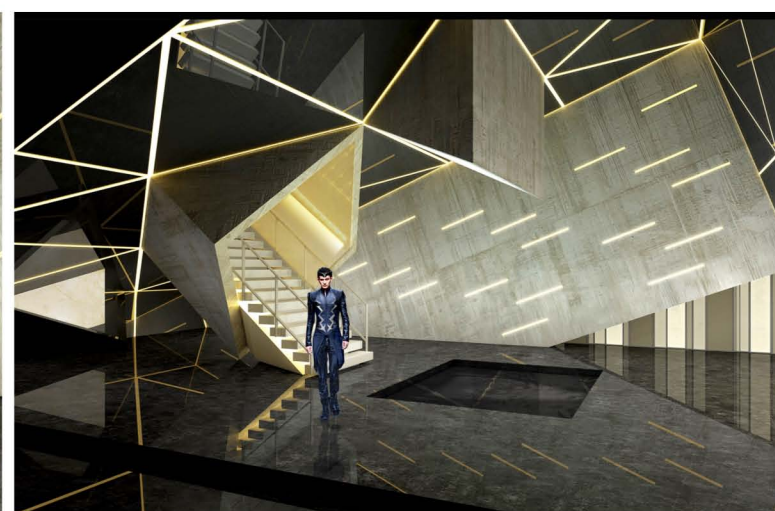
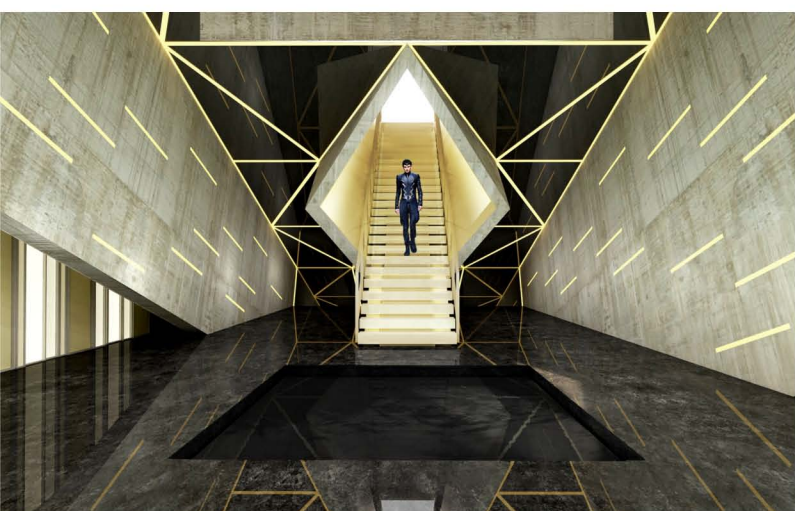
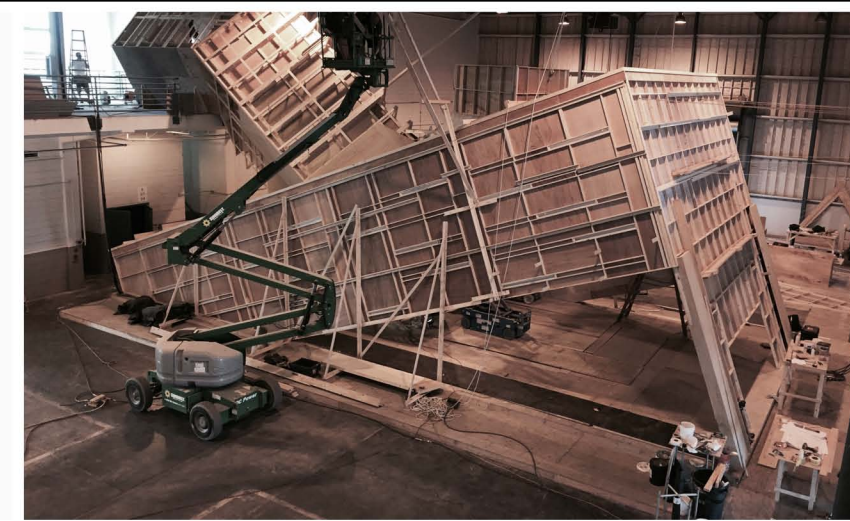
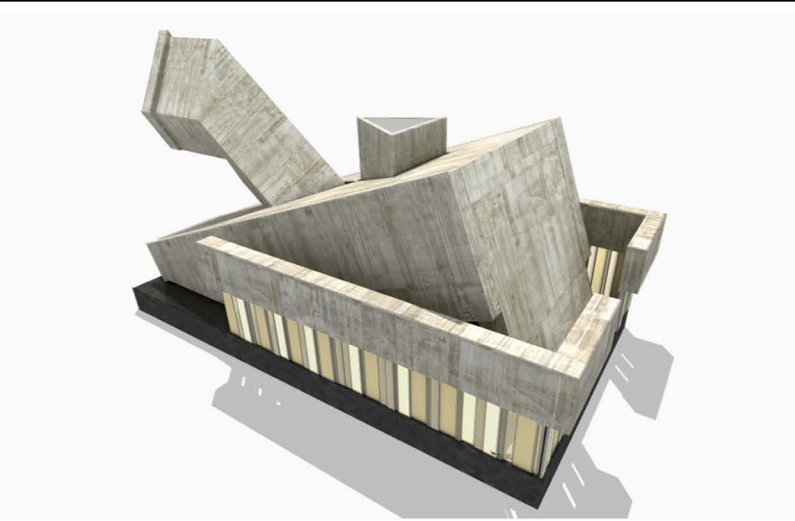






The statues of the Royal Ancestors were carved from foam and finished as marble. They serve to flank the walls of the main Nave in the Grand Hall.



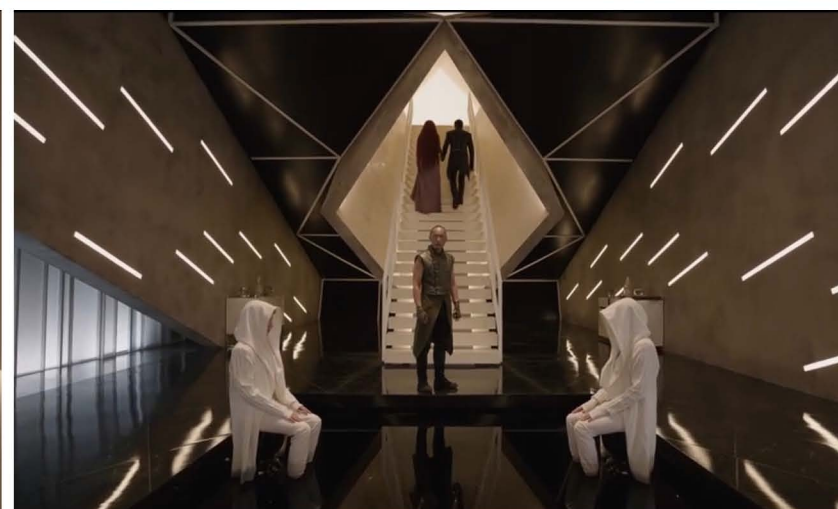
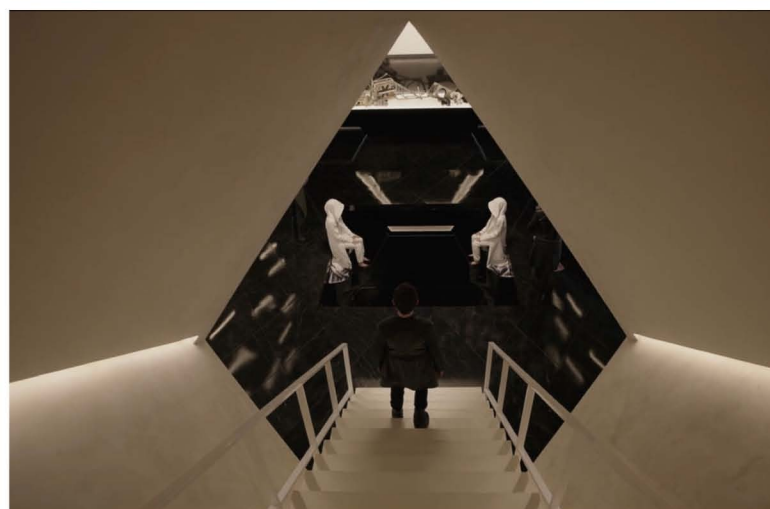
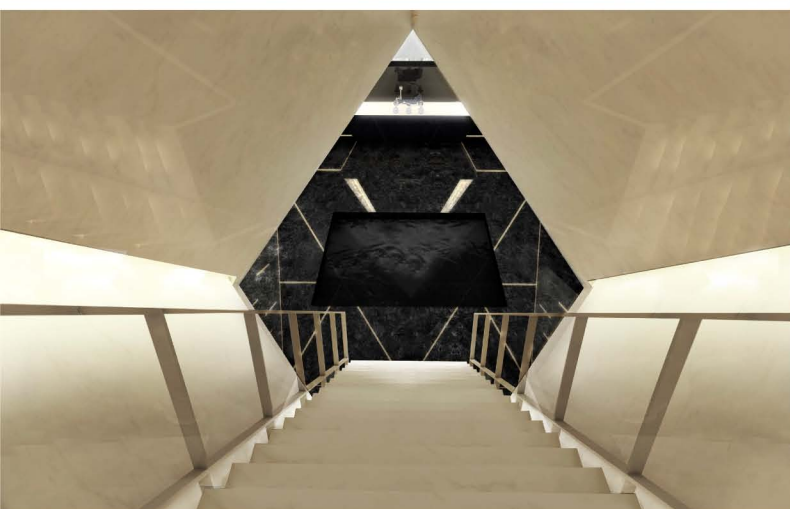
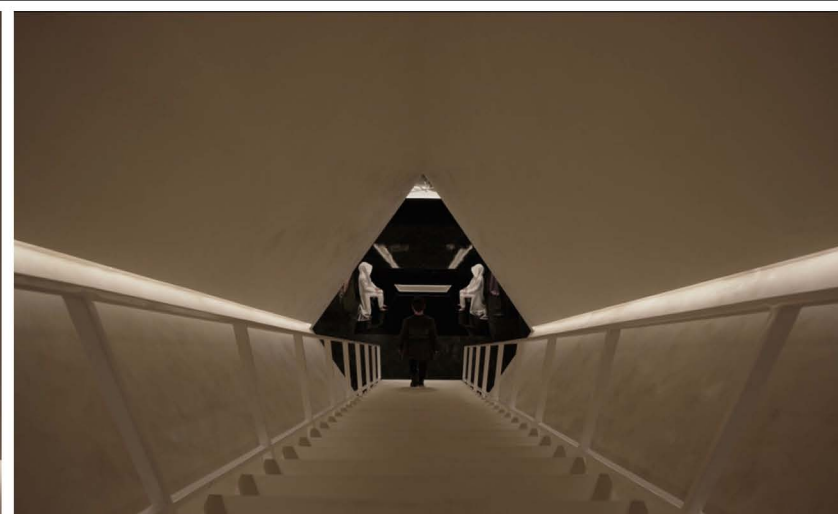
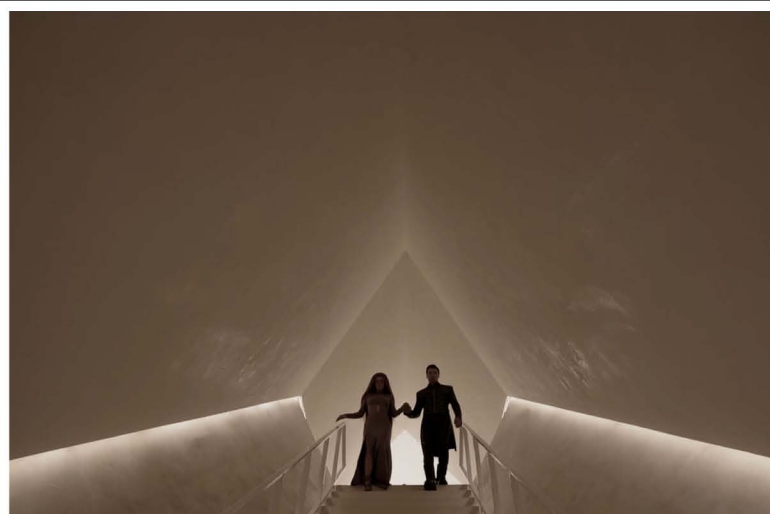
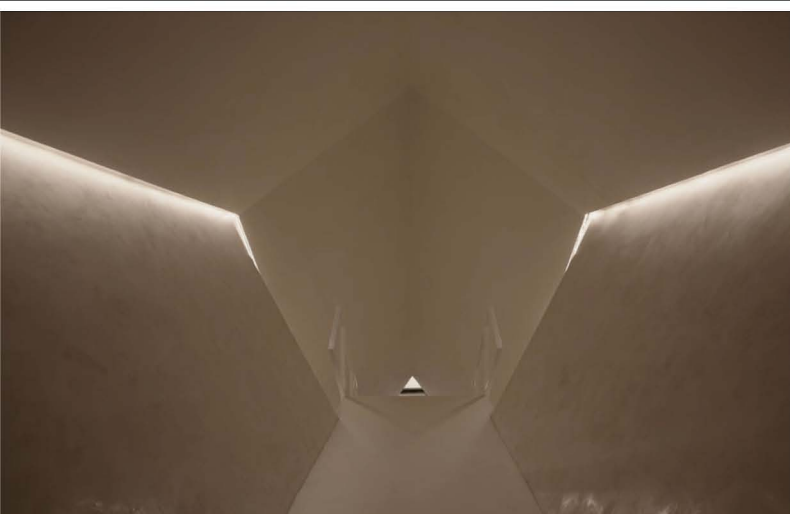






A pair of Inhuman twins sitting in a black liquid pond project 3-D holographic images over the pond's surface. This is a world where superpowers and technology blend.





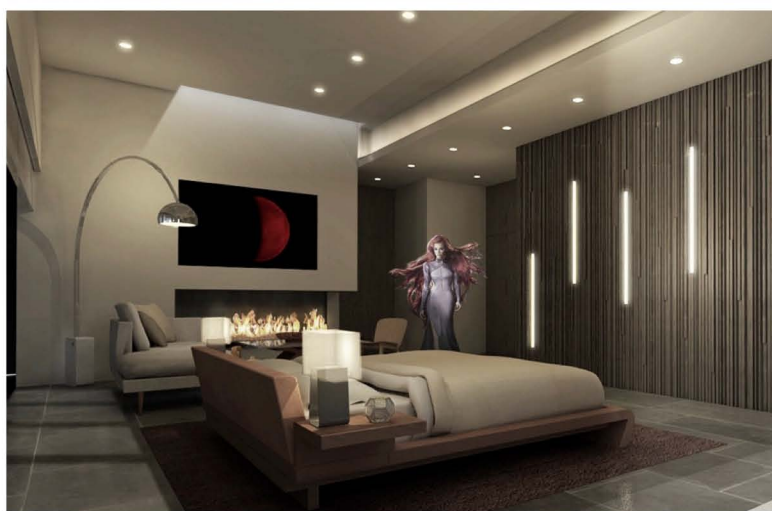
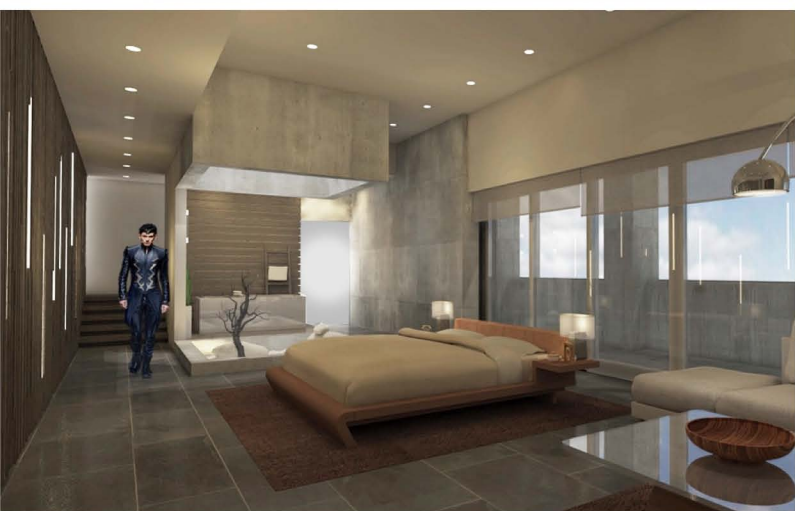
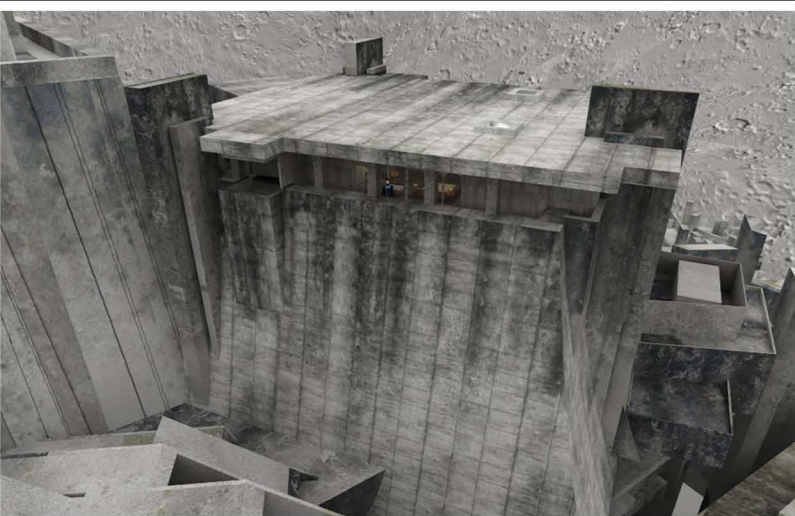
The only way to access the underground Control Room is down a concrete stair tunnel from the Lunar surface.



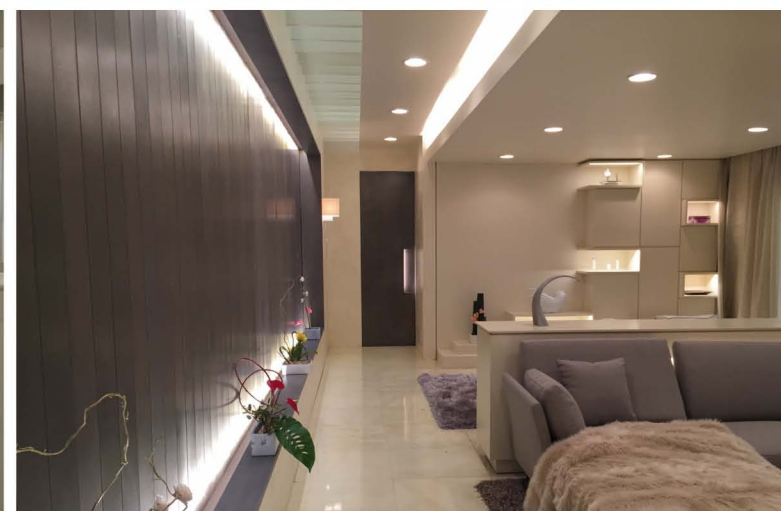
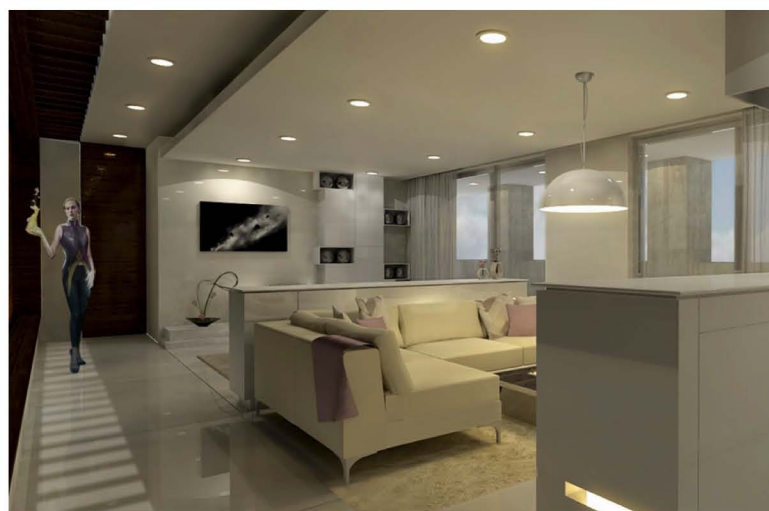
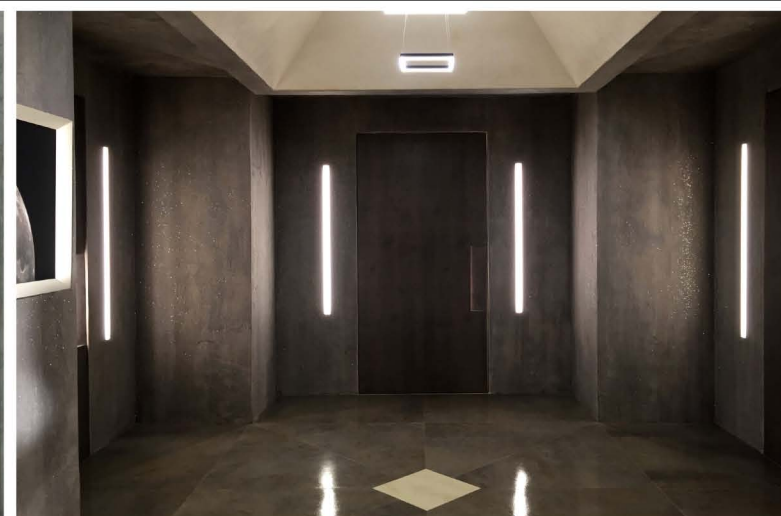
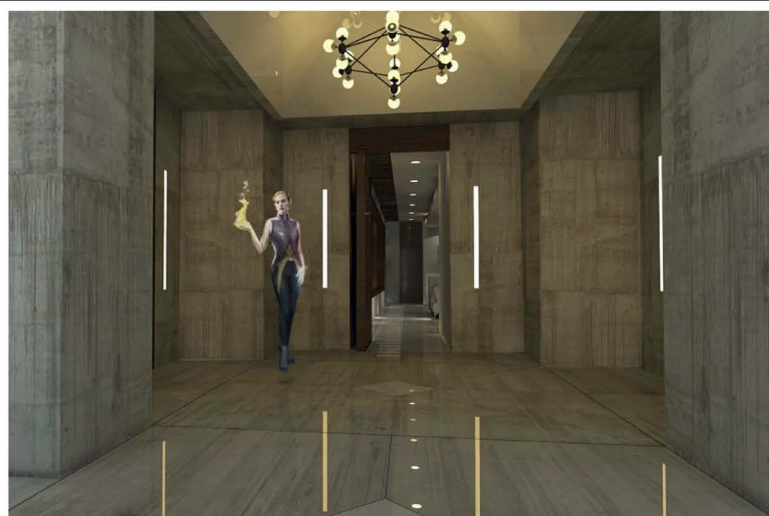
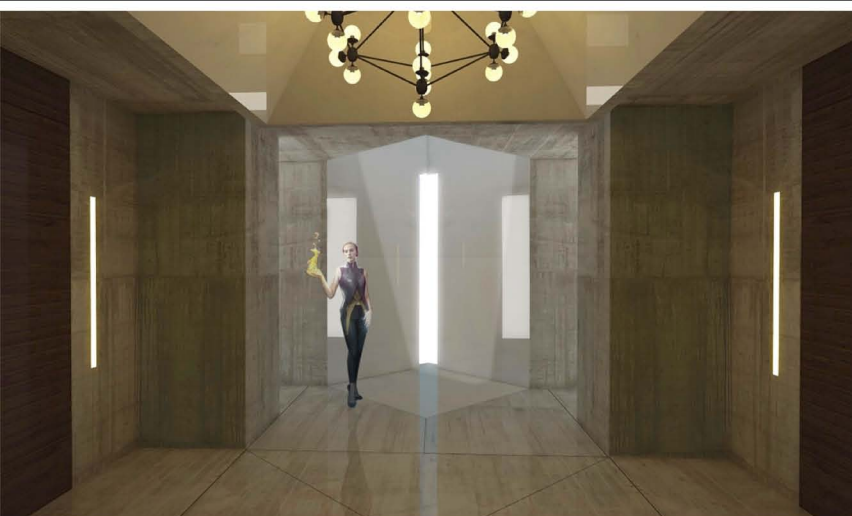


Communications, power, atmosphere, energy shield controls, and water distribution are managed from the Control Room.



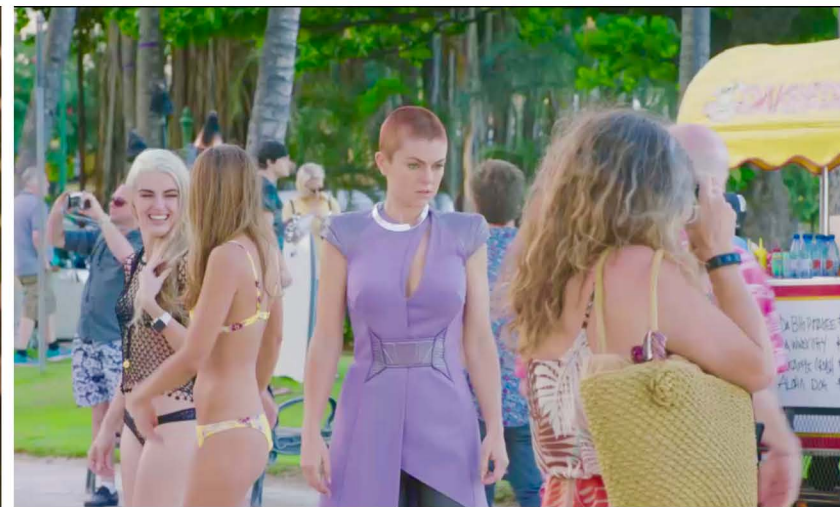
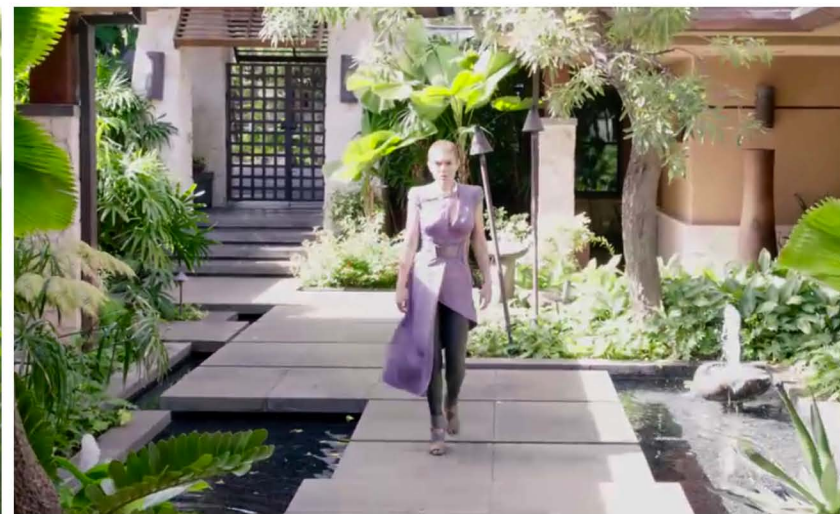






A protective Brutalist massive concrete exterior with a minimalist ultramodern luxurious interior characterize the Royal Chambers.



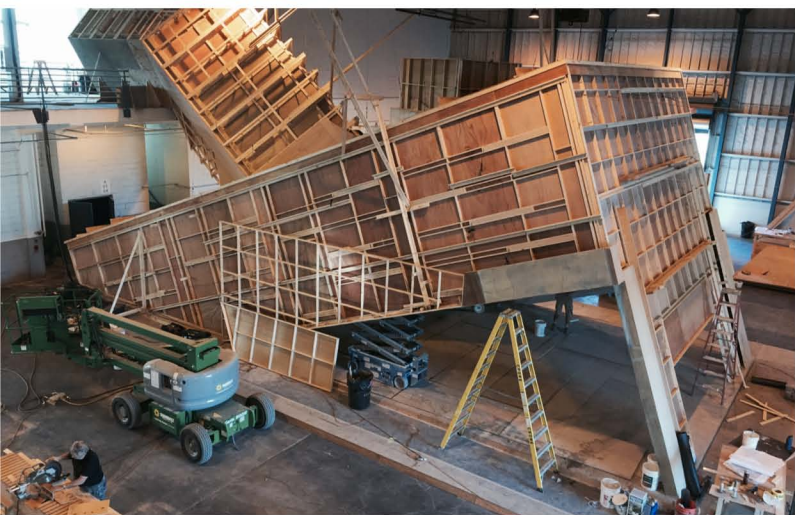
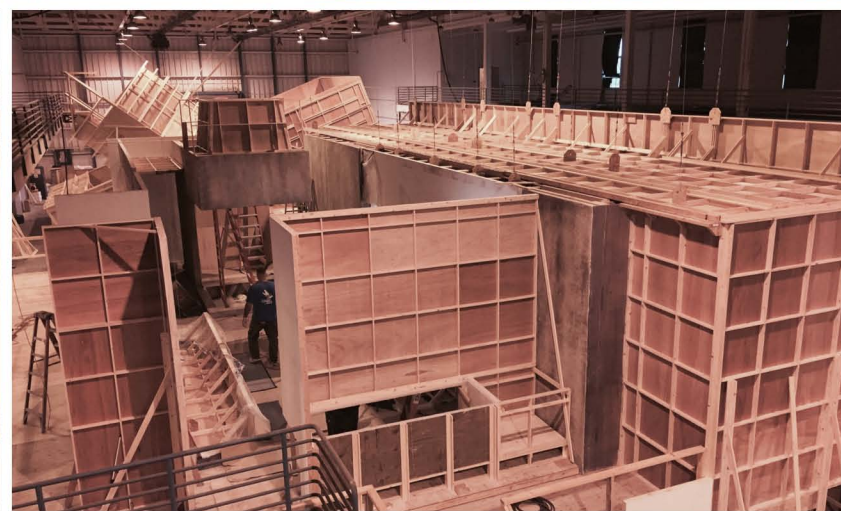
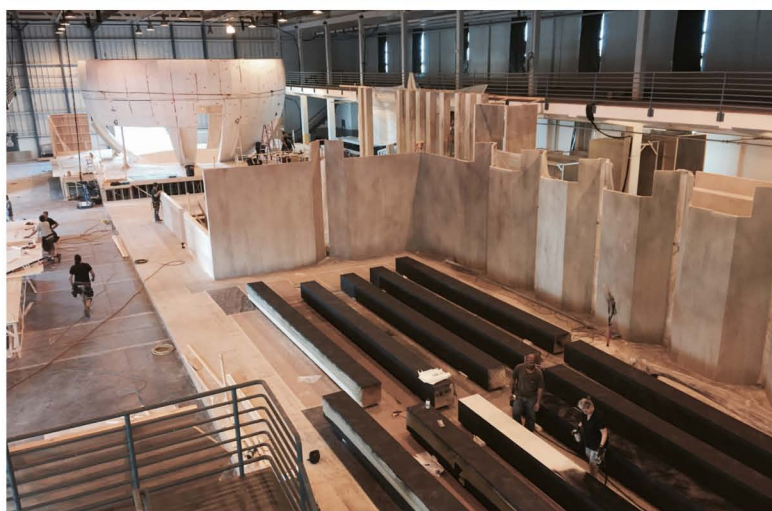
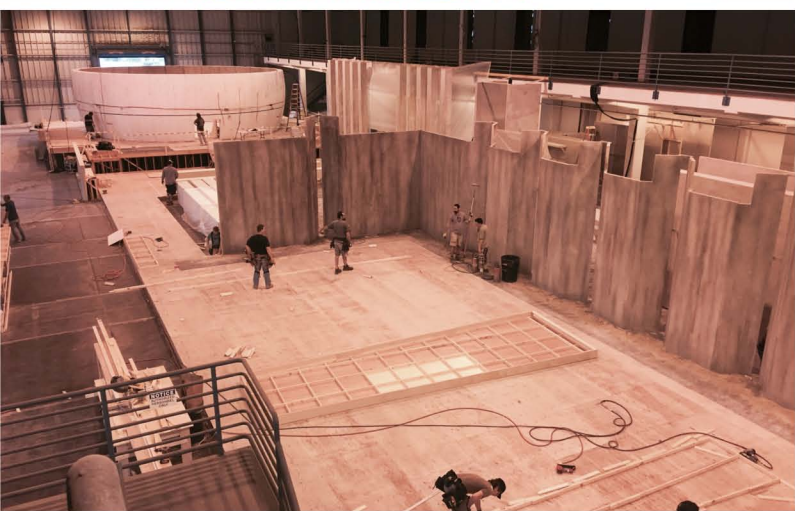
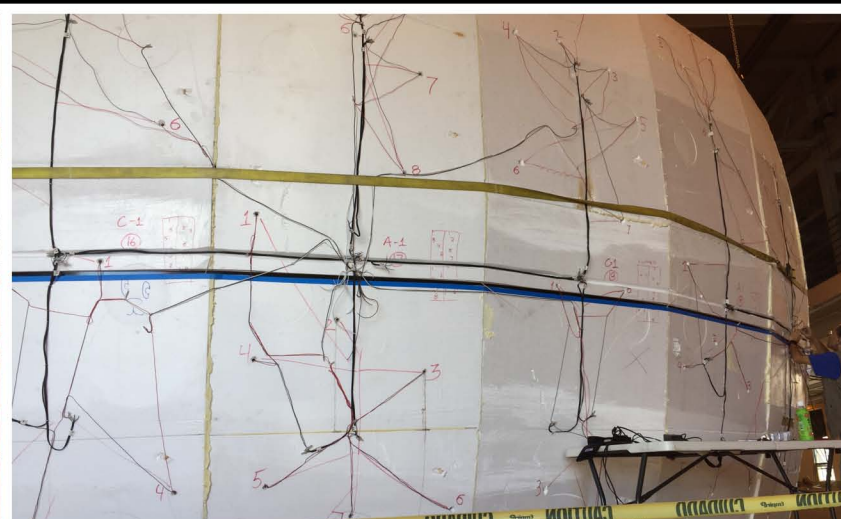
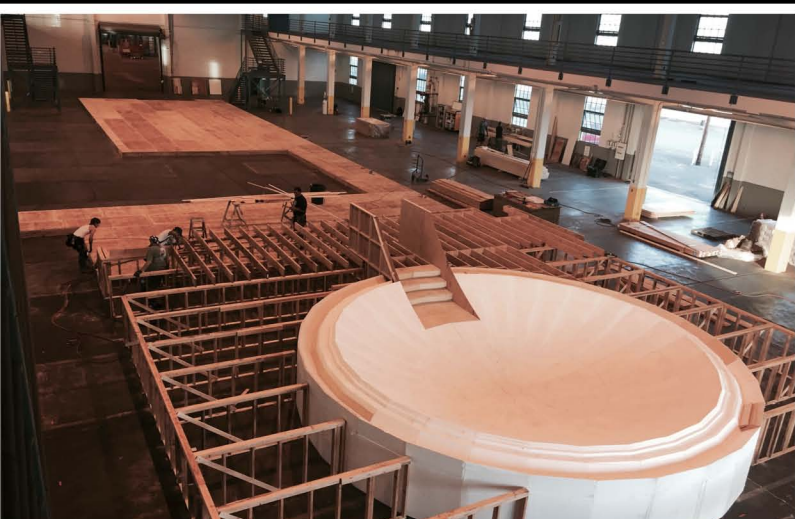






As tropical and colorful, as green and lush, as natural and exotic as possible ... That is how Hawaii was portrayed.









### **CARLOS BARBOSA - Production Designer**

Born in Bogota, Colombia and trained as an architect with a Masters degree from Tulane University, Carlos Barbosa's professional career started in New Orleans at the firm of Perez Associates where he was hired as a staff designer planning the 1984 Louisiana World's Exposition. New Orleans became Carlos' second home and his first in the USA. It was in New Orleans where his love for Blues, Jazz, and Zydeco was ignited, as well as his passion for the local cuisine, native architecture and deep multicultural history. He was later recruited by architect Charles Moore's Los Angeles firm of MRY. This brought him to Los Angeles where the world of designing for the silver screen became a reality and an alternative career.

Today his credits as a production designer include The Inhumans, Godless, Aquarius, Magic City, season eight and the pilot of 24 for which he was nominated for an Emmy, the pilot for Terra Nova, Lost, CSI-Miami, Studio 60, Action, Coach Carter, and Hurricane Season among many others. In addition to filmmaking Carlos continues to practice as an architect and has completed projects in California, Louisiana, Miami, Spain, and Jamaica.



