KENOBI

A STAR WARS STORY

It is a dark time in the galaxy. Jedi led rebellions have emerged throughout the galaxy to fight the new oppressive regime; The GALACTIC EMPIRE. Capitalizing on this conflict, the Empire has begun seizing control of star systems and their resources in order to build a new ultimate weapon and bring peace to the Galaxy. These conflict have spurred unrest across the galaxy, forcing many leaders to consider an alliance opposing EMPORER and his Empire.

Obsessed with quelling the rebellions and finding the remaining Jedi, EMPORER PALPATINE has dispatched his most ruthless agent, DARTH VADER, to suppress the rebellions and hunt own the remaining Jedi...

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Introduction BY Val Laolagi

In films all forms of art; paintings and literature, theater and music, comedy and tragedy, come together to create a single story. Filmmaking combines everything necessary to replicate life in its purest form, and I have made my life's mission to tell stories though the lens of film. But film, like every other medium of art must start somewhere. Sometimes it's a sketch, or even a phrase of dialog written down on a napkin. For me however, it started off as a feeling. Film to me had this sense of nostalgia that I was chasing in my art, and it took me awhile of reflecting to figure out why I wanted to be involved in film making so strongly. But one film in particular-with its cumulation of music, visual imagery, drama, and otherworld adventures- has ultimately inspired my direction for my senior project; Star Wars.

Whether or not you like the spaceships, laser battles, or cheesy dialogue, it is without a doubt that George Lucas's passion project changed the script for what it was to make movies. With the desire to make films and a nostalgic lingering, I have set out to make a film pitch in the vein of the Star Wars universe. As a concept artist, aspiring production designer and filmmaker, I tried and utilize any means of visual communication that I can to depict my imagination. In my project thus far, I have used everything from pencil and ball point pens, to 3D Software and the construction of physical models to help convey the visuals, emotions, and nostalgia that I am aiming to capture with my film pitch.

The following pages began as words that ignited into concepts on paper and then an entire rudimentary story. Rather than follow the traditional path of continuing into a full-blown script followed by a graphic representation, the "traditional path" has been reversed as has been shown here to develop in a different way. The story was given to graphics to develop – like a comic book – into a visual story which will be followed by the script. That is the next phase in the process, one to which we really look forward in the coming weeks.

I have tentatively called the film "Kenobi: A Star Wars Story" in hopes that the story may be told in the universe that is Star Wars. But the story and the characters, albeit iconic, do not experience life solely in the Star Wars universe. These characters, and the story for that matter, go beyond Star Wars and reflect the world around us in the same way George Lucas' vision of Star Wars did in the 70's and 80's. And despite all the evil, I have determined to make sure it is light, that the "good guys" triumph over impossible odds, and that the audience leaves with the hopeful message that the good in this world is worth fighting for – for I truly believe that it is. A

I am hoping that once this project is done, that not only will I have a portfolio filled with paintings and models, but a tangible pitch that my dad could one day see on the big screen.

Val Laolagi

Attack on Kashyyyk

The idea for the attack on Kashyyyk stems from the desire to see Darth Vader at his full potential evil; something to make us believe That he truly is the most evil character in the galaxy. I wanted to capture his evil mechanical stature in opposition with the lush peaceful environment of the Wookiees. Plus this gives an cinematic insight to what happened to the Wookiees and Chewbacca before the Solo: A Star Wars movie.

(example script)

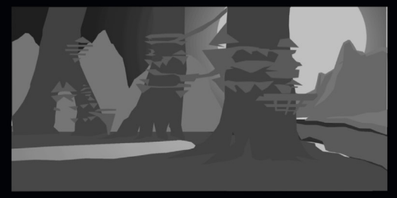
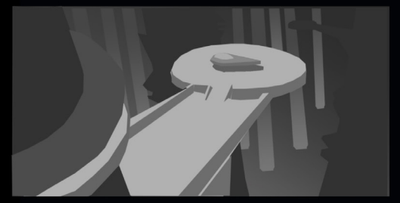
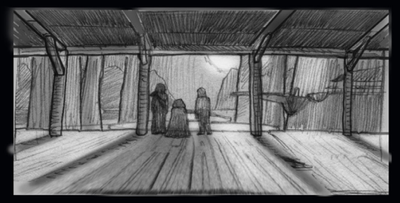
EXT. KASHYYYK – SHORELINE – NIGHT

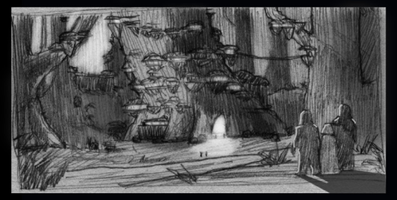
We see CHEWBACCA and TARFFUL scramble to their feet and make a run for cover, and from their view we can see the other Wookiee's making a run for the cover of the forest. With the lightsaber drawn the Jedi immediately begins deflecting blaster fire from the incoming Imperial Stormtroopers. As the fleeing Wookiees begin to approach the tree line, a barrage of blaster fire comes forth from the trees, and the black Death Troopers emerge, killing the fleeing Wookiee's.

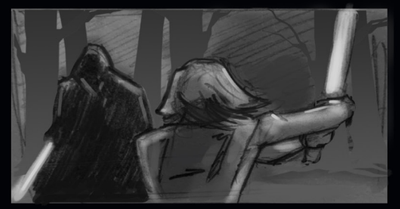
VADER, catching the upper hand, begins to advance on the young and faulting Jedi. VADER gains the upper hand and with a swift upward swing of his lightsaber, easily knocks the young Jedi backwards, knocking her onto the ground and causing the lightsaber she was holding to fall and roll backwards.

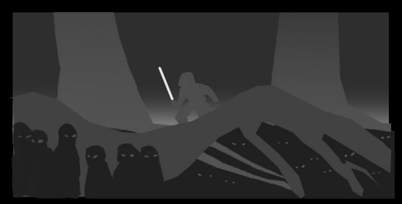
(Upshot of Vader looking down on the JEDI as he draws his lightsaber into camera) But before he strikes he is hit violently with a blast. The camera pans to see TARRFUL roar and continue fire more shots. Vader squares up and deflects the shots and then reaches out and force grabs TARRFUL and begins force choking him.

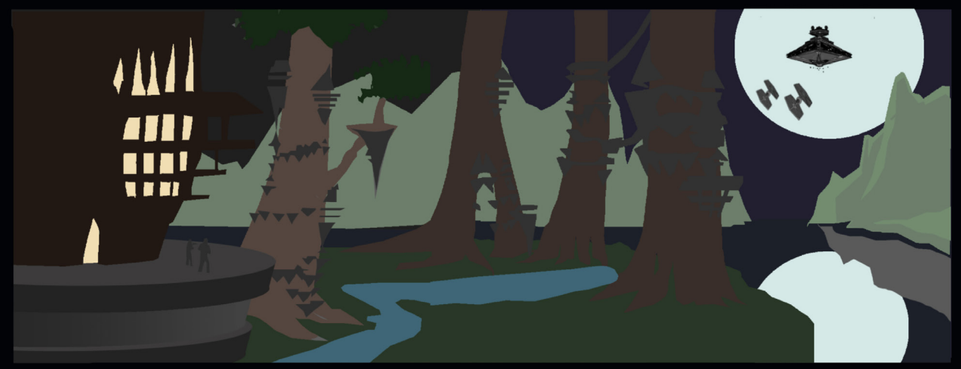
ATTACK ON KASHYKK - Comps/Colored Comps

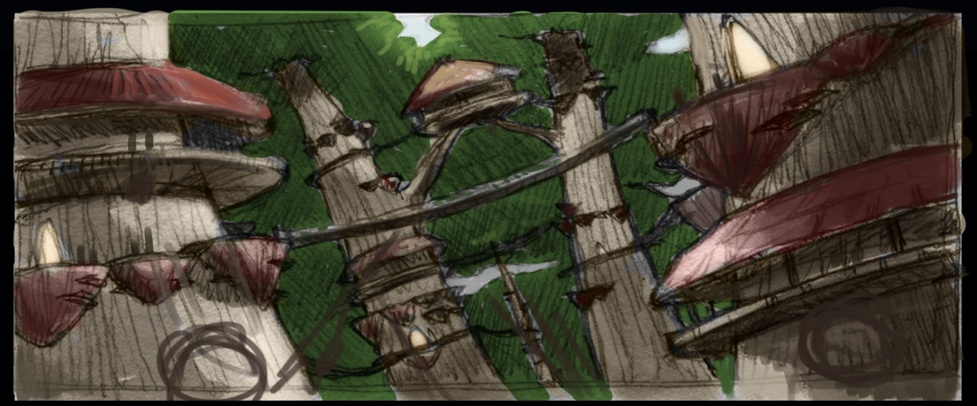






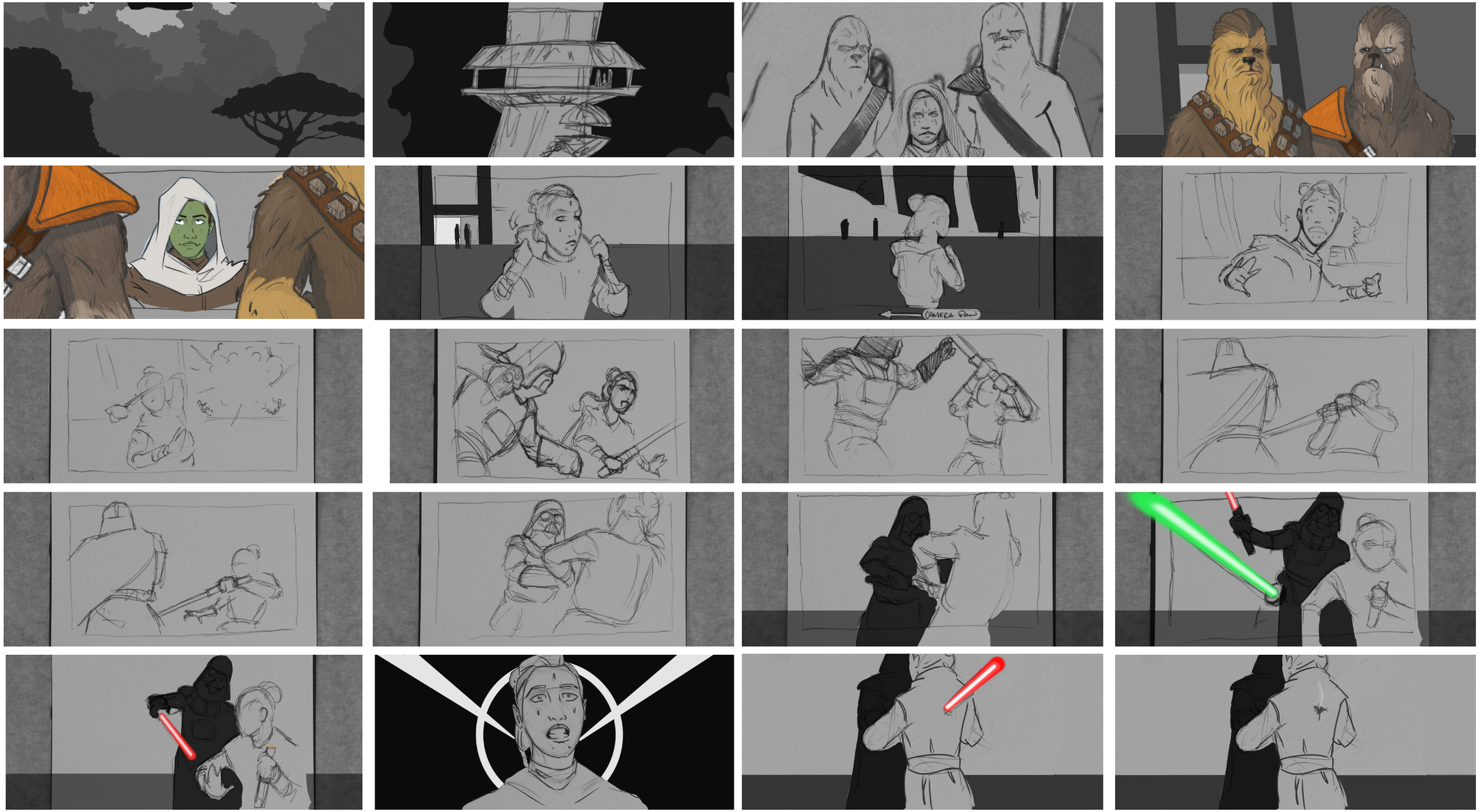








ATTACK ON KASHYYYK : Story/Beat Boards

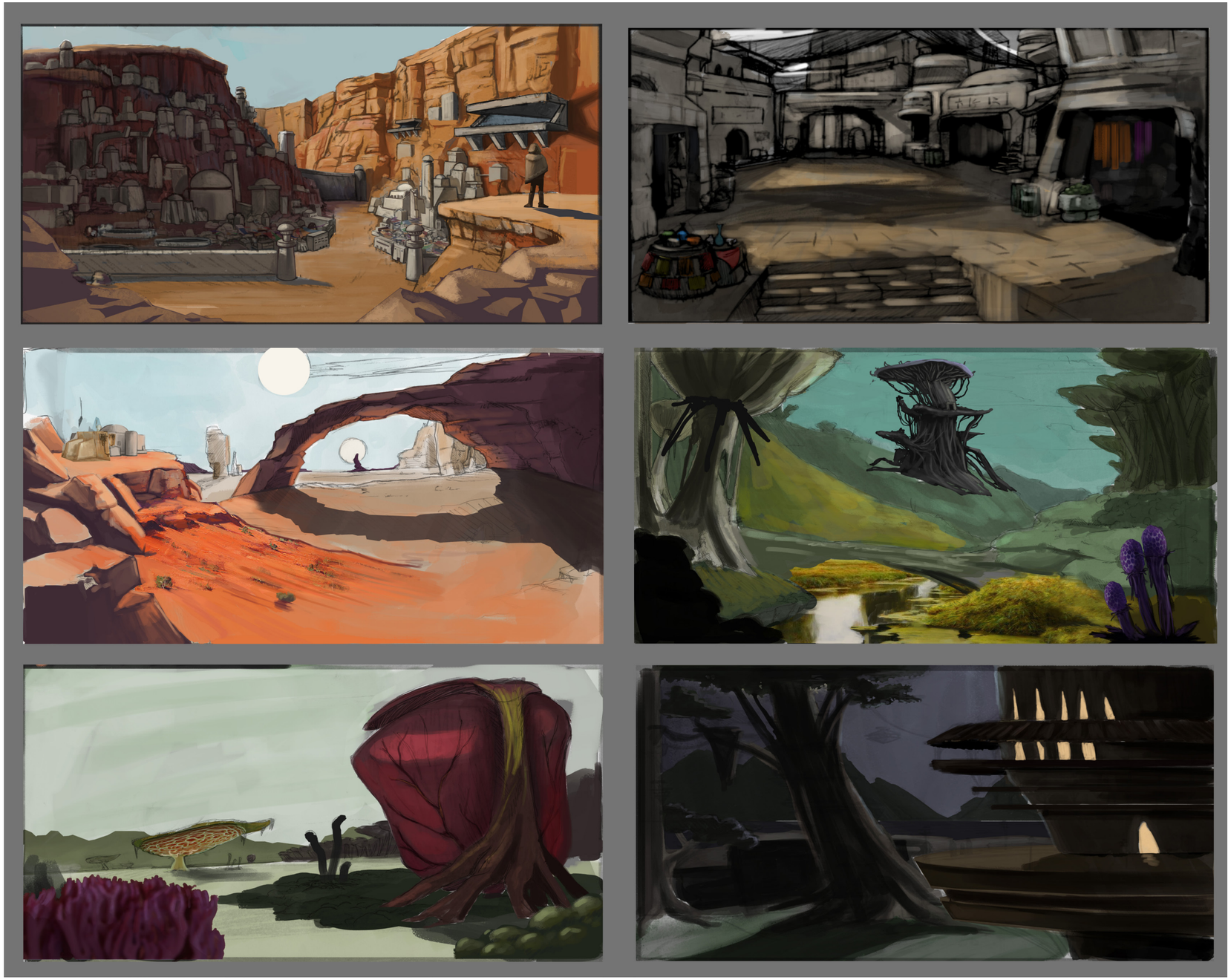


Anchorhead & Tatooine

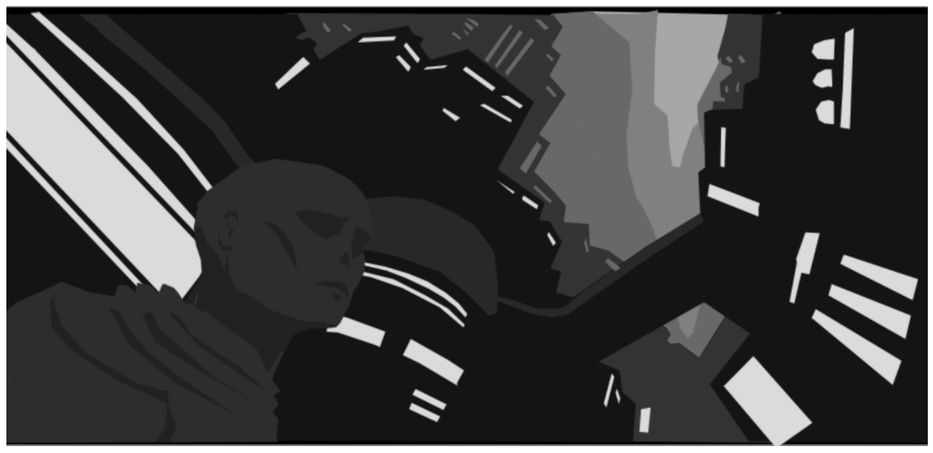
ENVIRONMENT CONCEPT SKETCHES

Tatooine is the current home of both our hero-Obi-Wan Kenobi-and the protagonist of the New Hope film; Luke Skywalker. Fortunately we already know what Tatooine already looks like so the challenge was to create a new aesthetic for a city unseen in previous Star Wars films, while still holding true to the shape language and color pallet of previous visits to the desert planet.

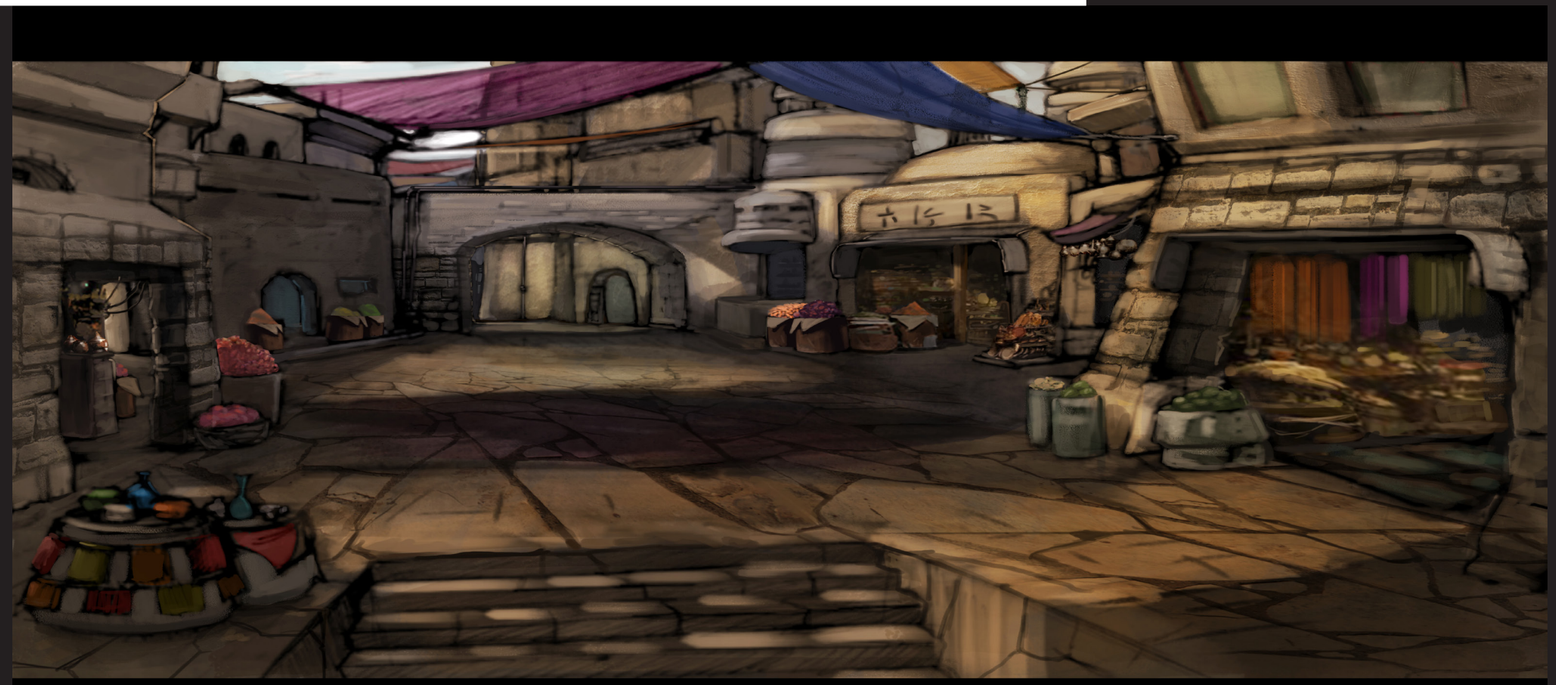
The idea behind Anchorhead was to capture some of the amazing sets present in the original Star Wars trilogy. I wanted to capture the feel of physical models and the worn living feel present in Tatooine under the reign of the Empire.

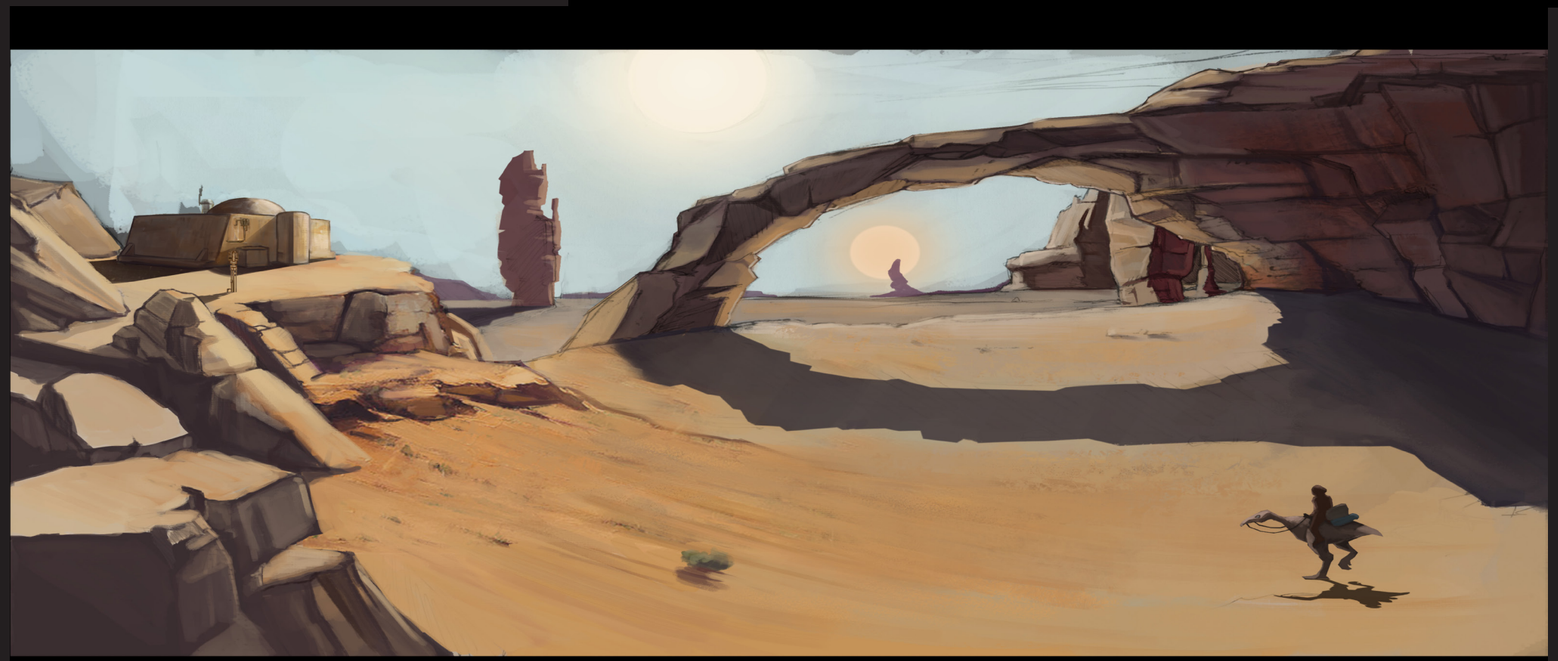


BEAT BOARDS: ANCHORHEAD



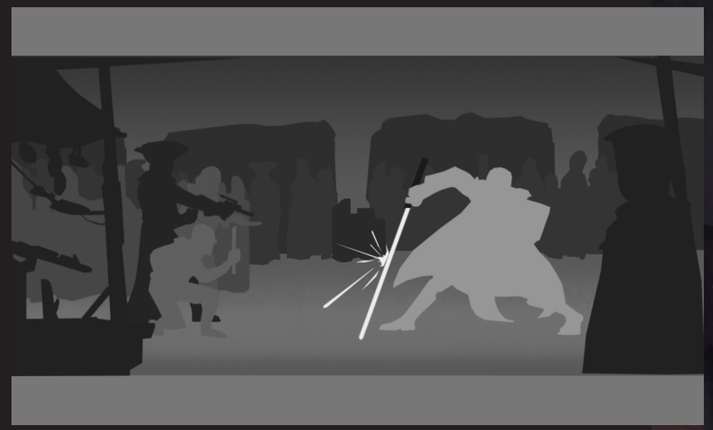
ANCHORHEAD & TATOOINE : Concept Paintings Stage 2





ANCHORHEAD

This scene revolves around the reluctant protector Obi-Wan Kenobi. After sensing some troubles with Hutt thugs and the Larrs family, Kenobi forgoes his secret identity to protect both Owen and Luke from certain danger.

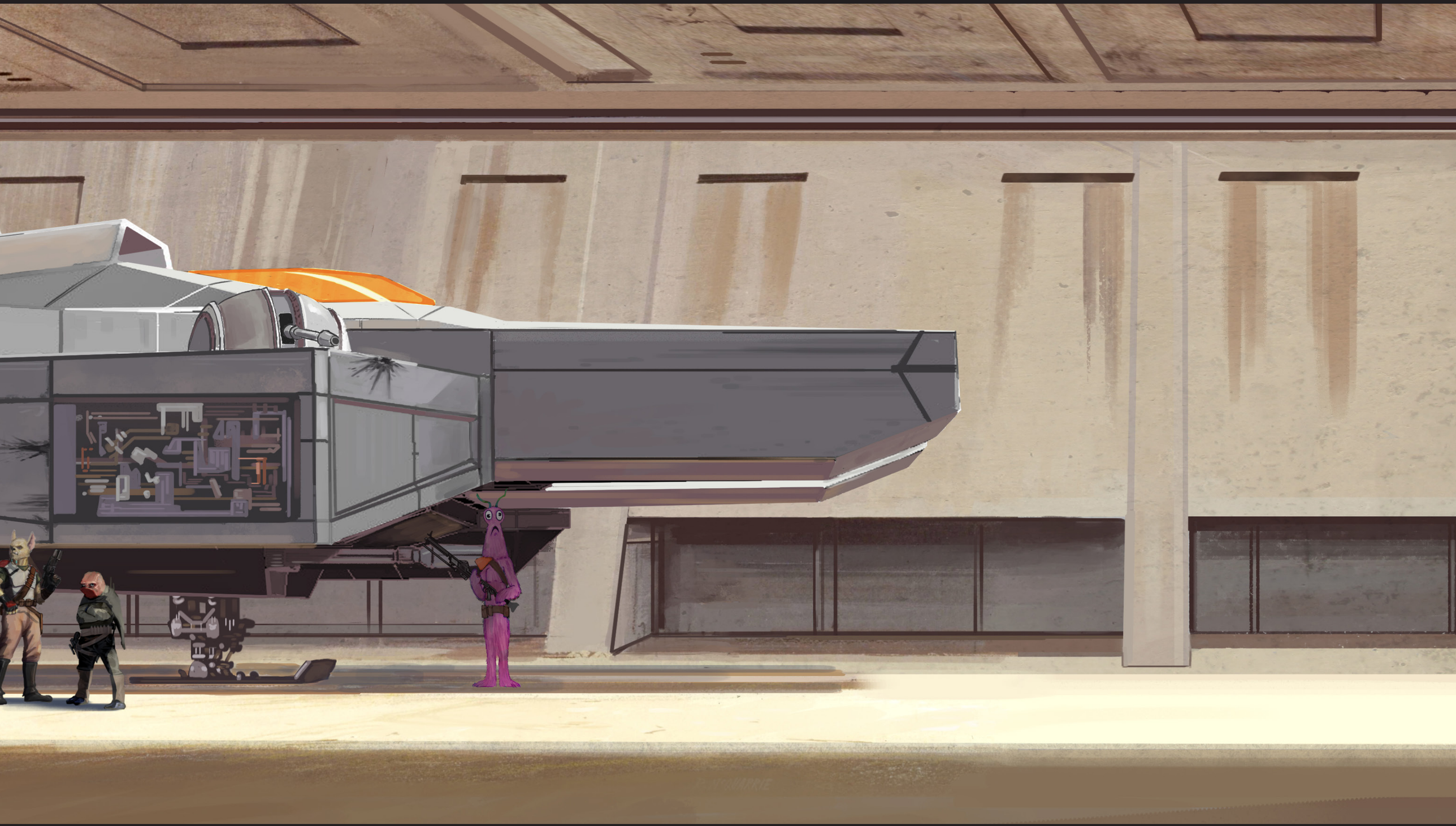


The Hanger Bay

This scene is an obvious homage to Ralph McQuarrie and all of the critical work he did for Star Wars in terms of his wonderful artwork.

The primary inspiration from this scene came from when I was trying to create a new ship that Cody-Governor Bail Organa's Personal bodyguard-would captain. In the story we find Cody in search of Kenobi for a very important mission.

In trying to find a way to showcase the ship, I felt paying homage to Ralph McQuarries Millennium Falcon painting developed for the first Star Wars film would be an iconic and instantly recognizable instance that could play on both nostalgia and the iconography established throughout Star Wars.



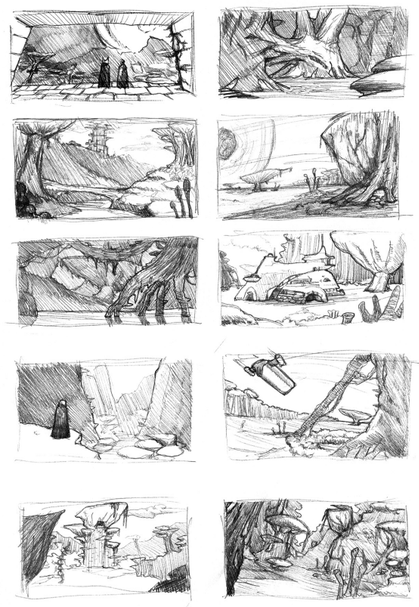
ANCHORHEAD - Concept II

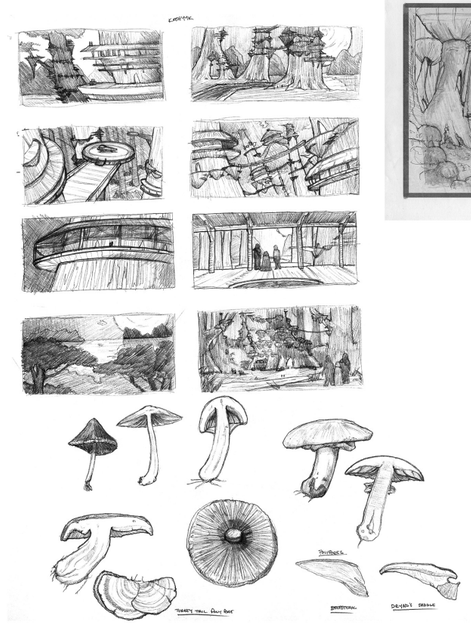
3D MODEL & Arnold Render w/Hypershaders

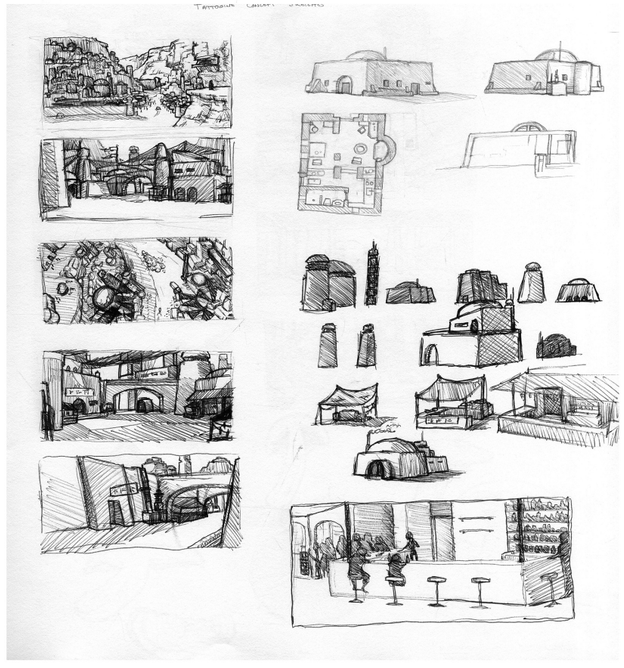
This model and background painting was designed as a potential Matte Painting/Background to be used as the backdrop for what would be a more modeled version of the city of Anchorhead. I was really drawn to the idea of a slot canyon filled with life similar to China's Kowloon Walled City. I first modeled the structure in Maya, then over to Z-brush for the rock faces, and then back to Maya for a quick rendering pass. This was then altered and dropped into a slot canyon that I painted to give the full effect of what I was envisioning for the scene.

TURSET - HOME OF THE REBEL ALLIANCE

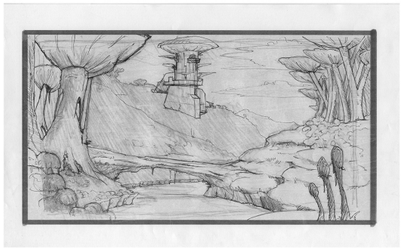
Turset originally started out as a fungal-type planet. But after doing research and discovering Felucia was already a fungal planet, my focus shifted and I began looking at different locations across the world that could inspire a different aesthetic. I envisioned something like the Savannah with open plains and larger mountainous structures. But eventually settled on a futuristic base similar to an ant or termite colony tucked into a mountain side. I found that Vietnam had beautiful mountain ranges with lush vegetation, which inspired the final design of Turset.

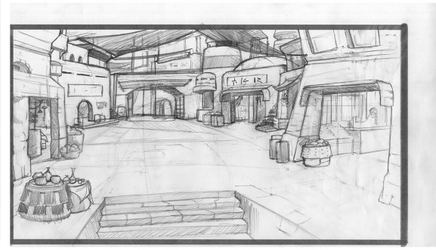


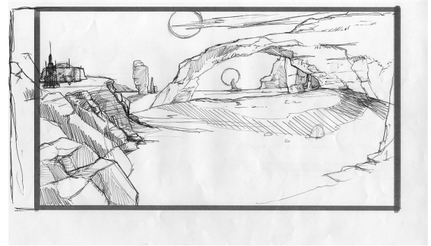


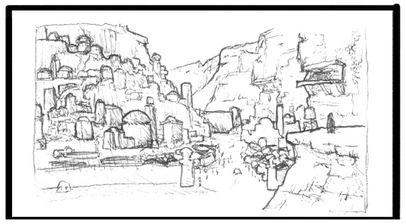


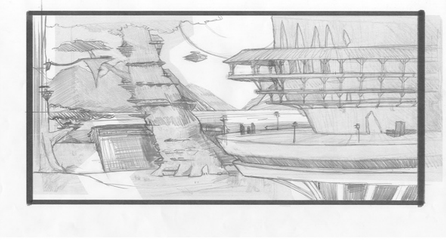
ENVIRONMENT CONCEPT SKETCHES





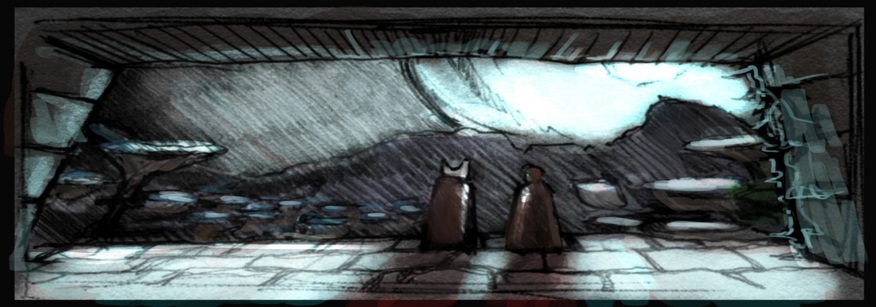


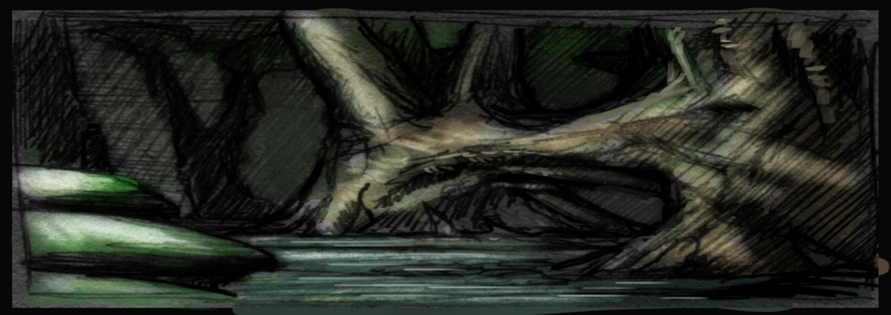


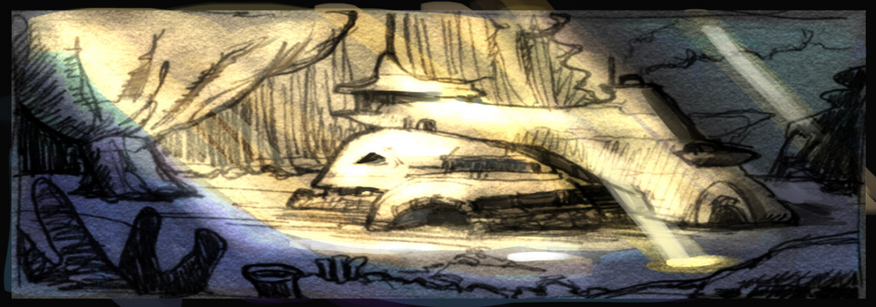


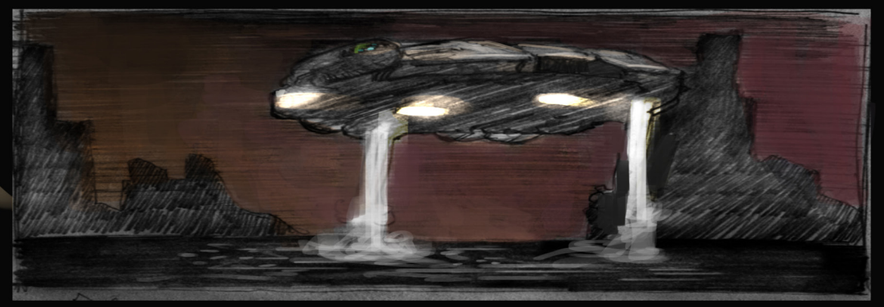
ENVIRONMENT CONCEPT SKETCH - Phase II Exploration

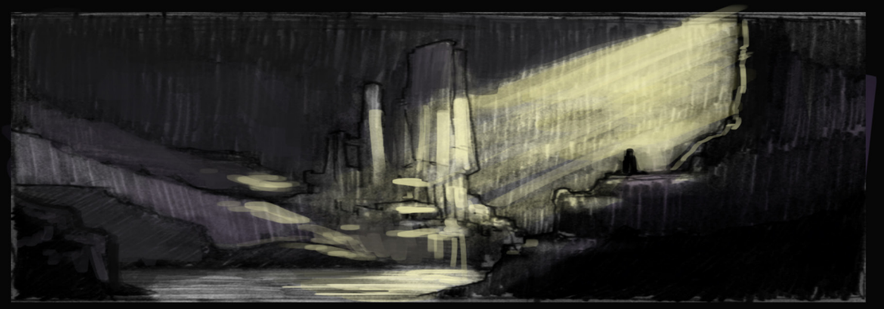
ENVIRONMENT CONCEPT SKETCH - Phase III Exploration

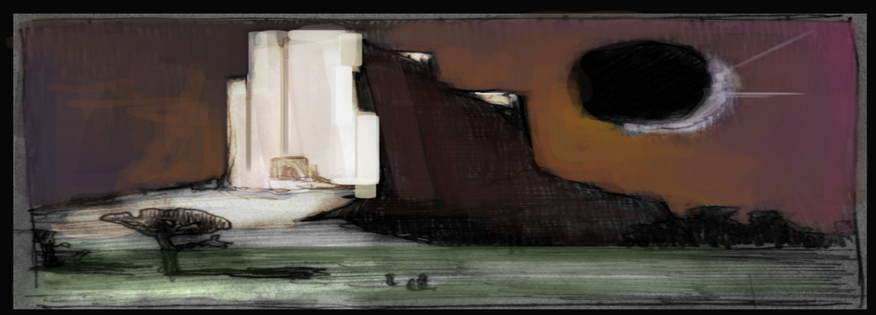












TURSET ENVIRONMENT CONCEPT I

TURSET ENVIRONMENT CONCEPT II

TURSET ENVIRONMENT CONCEPT II - Revised

TURSET STORY BEAT CONCEPT

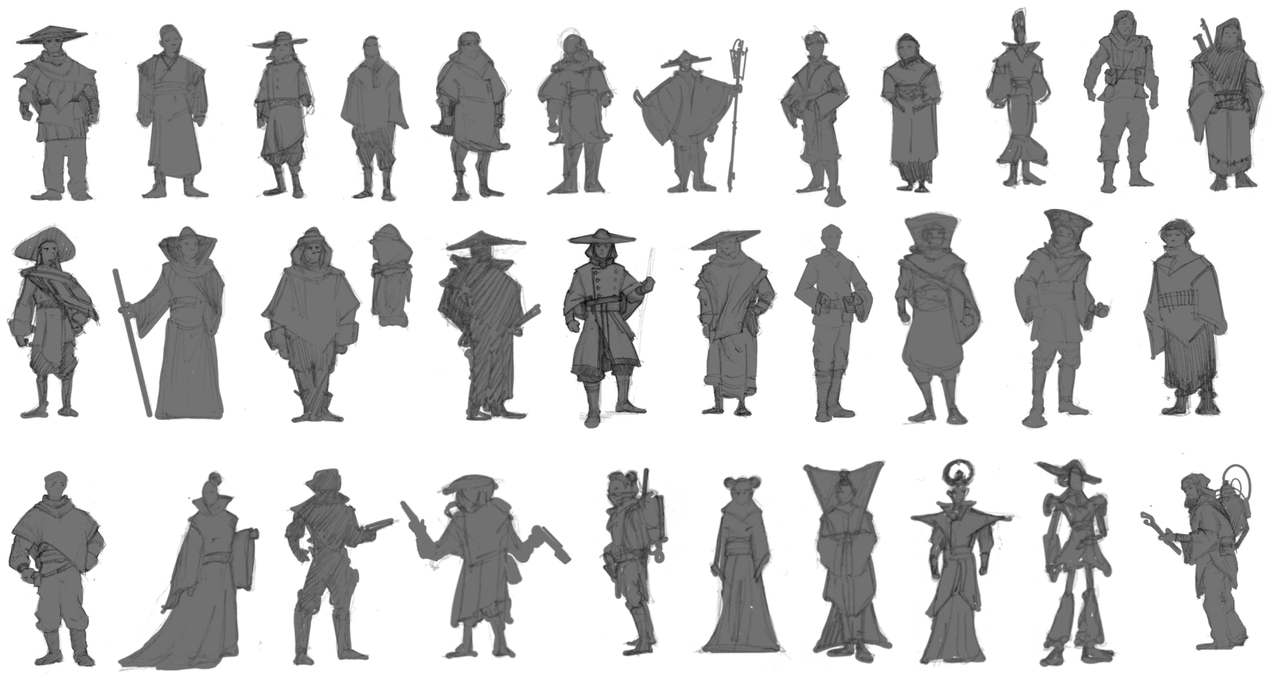
TURSET FINAL CONCEPT I

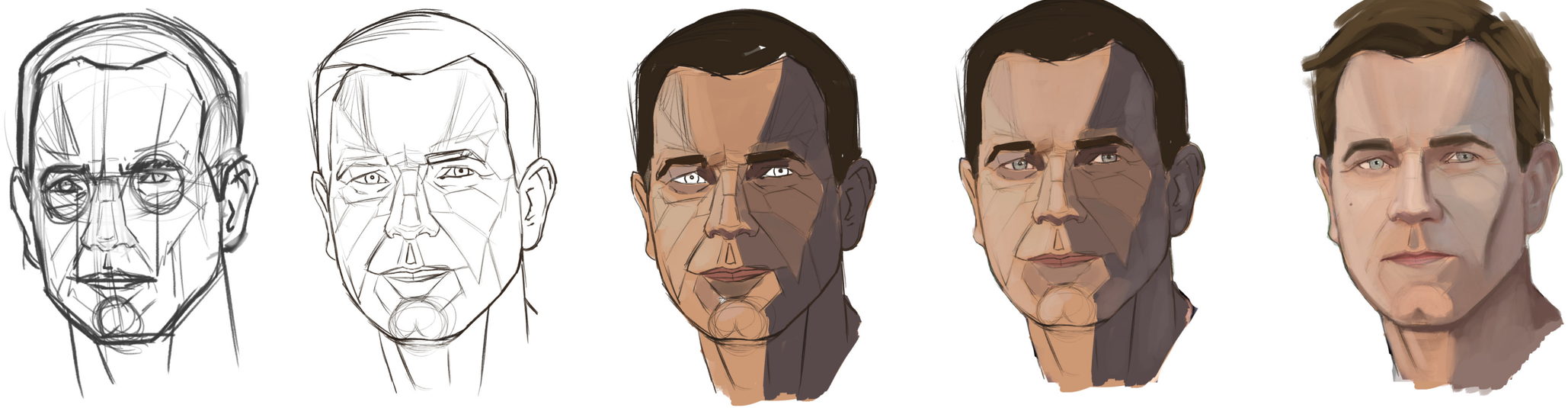
TURSET FINAL
Concept II

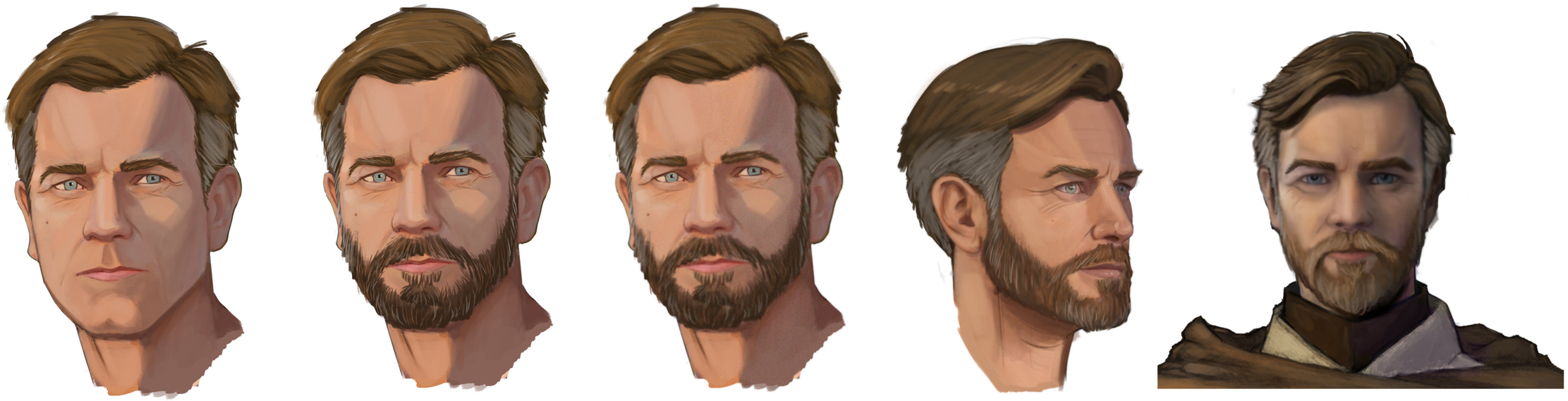
OBI-WAN KENOBI - EWAN MCGREGOR

All alone, Obi-Wan is haunted by the knowledge that his Padawan and best friend, Anakin Skywalker, succumbed to the Dark Side and helped Emperor Palpatine transform the Republic into the first
Galactic Empire. Unable to cope with his failures, Kenobi exiles himself to the harsh desert planet of Tatooine.

Wandering the desert like a lone cowboy in a Western Film, Obi-Wan Kenobi struggles with his innate desire to do good and protect the boy known as Luke Skywalker, while remaining hidden from the Empire.







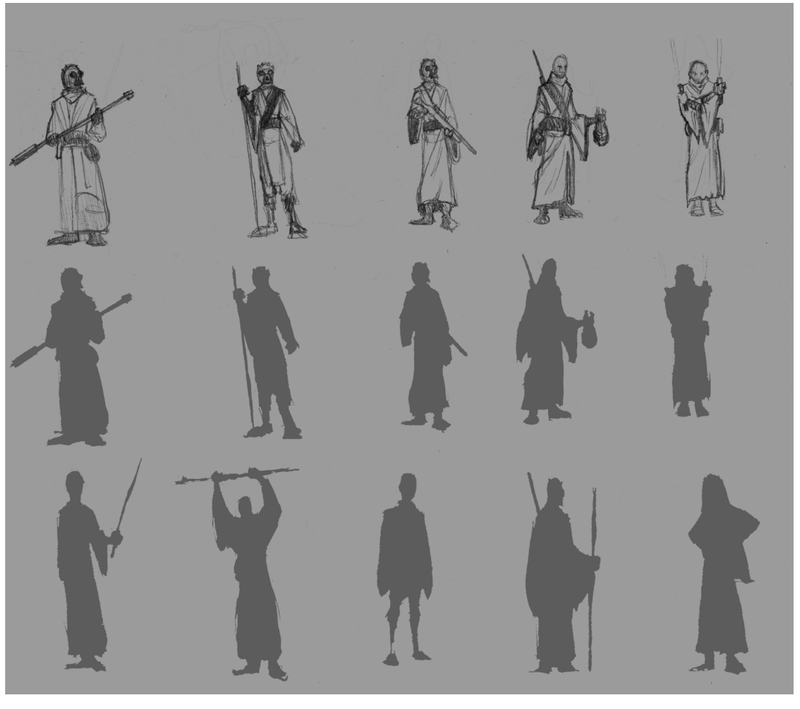
Obi-Wan Kenobi - Costu

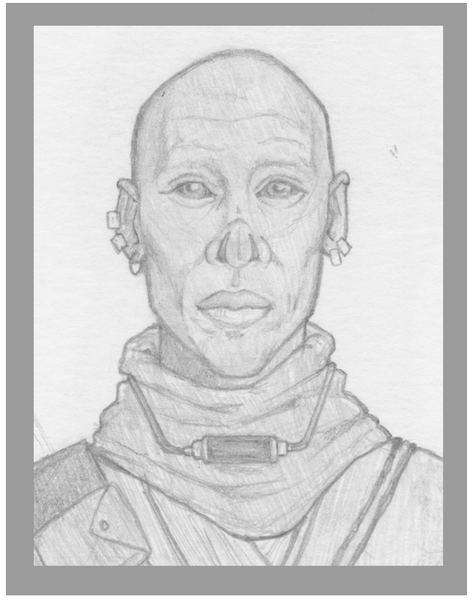
Costume Variants

SHRA'SIM HETT - MAHERSHALA ALI

Although not canonically explored, the Tusken Raiders play a significant role in the Star Wars universe. Being the catalyst of Anakin and his transformation to Darth Vader, I felt it appropriate to incorporate a character who would flesh out the desert aliens.

Shra'sim Hett, is a Tusken Raider from Tatooine who is the coincidental victim of Anakin/Vader's killing spree after the death of Shmi Skywalker. Orphaned and left to the streets, Hett developed a thick skin that saw him eventually lead the life of a bounty hunter doing the Empire's bidding and helping to destroy the Jedi-whom he feels are responsible for the death of his parents and his tribe.





DARTH VADER - CHRISTIAN HAYDEN & JAMES EARL JONES

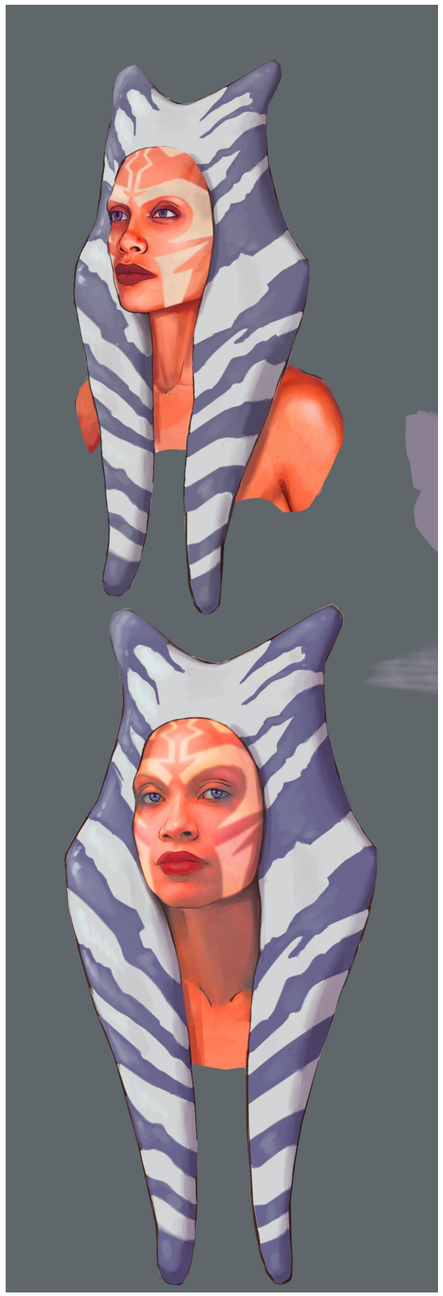
Of course no Star Wars movie would be complete without the titular villain. And I couldn't help but to include Darth Vader. The end scene of Rogue One really helped to reinvigorate the fear I believe Darth Vader embraces. And I felt it opportune that Vader and Kenobi would embark on their own "hero's journey", that would see them fight for their version of a perfect galaxy.

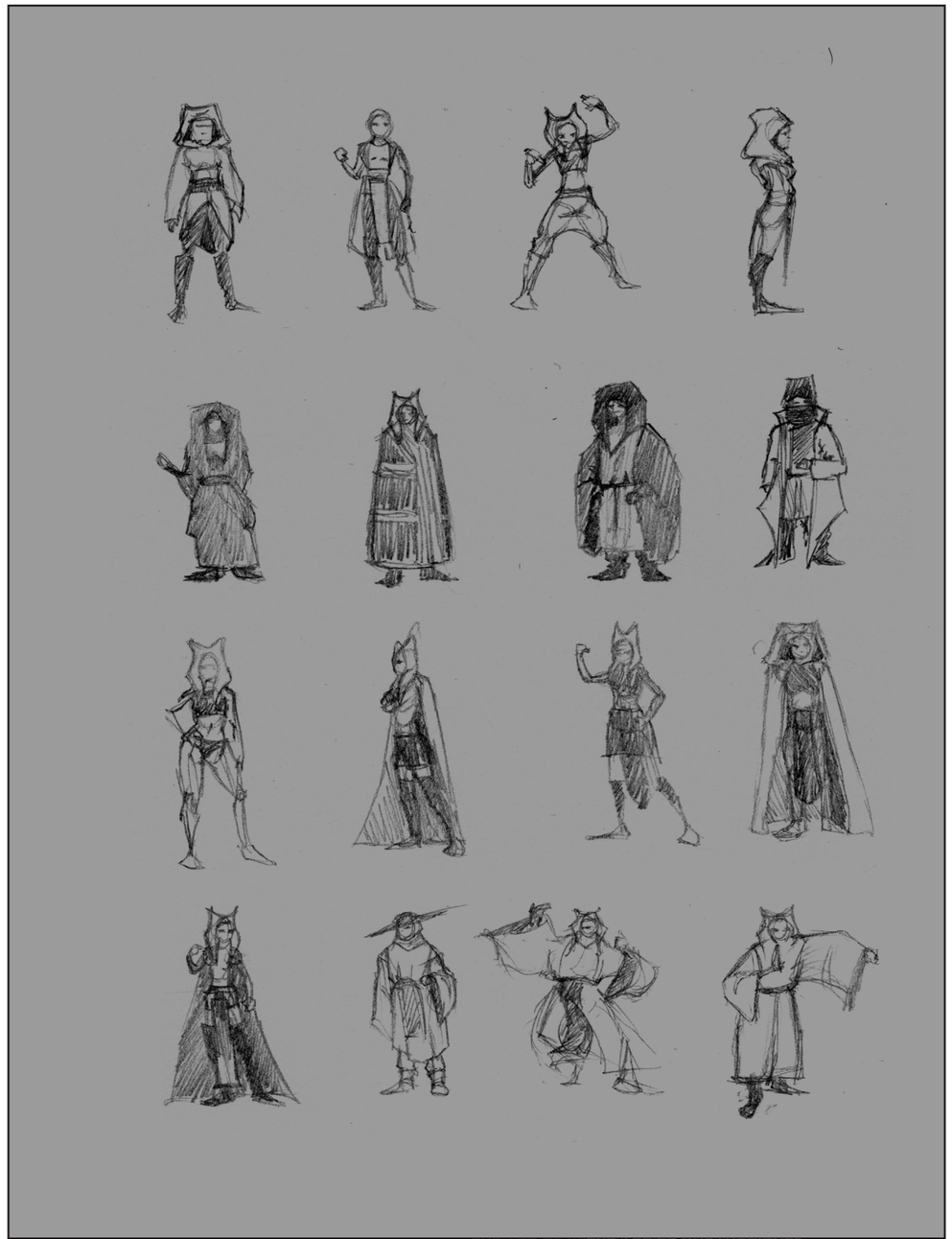
As the enforcing agent of the Emperor, I felt that it was important to show Vader as he traversed the galaxy hunting for Jedi. Even more so, would be the inevitable damage, wear, and destruction that would follow him.

SHAAK TI & AHSOKA TANO - JESSICA CHASTAIN & ROSARIO DAWSON

Both Shaak Ti and Ahsoka Tano are force sensitive Togruta Jedi, who have a major impact on the Star Wars extended universe. In extended cuts of Star Wars Episode III: Revenge of the Sith, we see Shaak Ti meet her demise. However, with the tough Jessica Chastain behind her character, I believe that a more substantial character could be utilized as a leader and organizer of the initial Rebel Alliance.

Ahsoka Tano on the other hand is a heavy hitter in the Star Wars TV shows. Actress Rosario Dawson has expressed great appreciation and desire to play the character, and the character would have a substantial impact on the screen as she helps to lay a foundation for a new Republic in the Rebel Alliance.





Extra Characters, Aliens, and Concepts

Kody - the Mandalorian

disgraced after order 66, Commander Kody embarked on a mission to find himself. following in his "fathers" footsteps, Kody took on the mandalorian trials, and used his skills to become private security.

Skwid

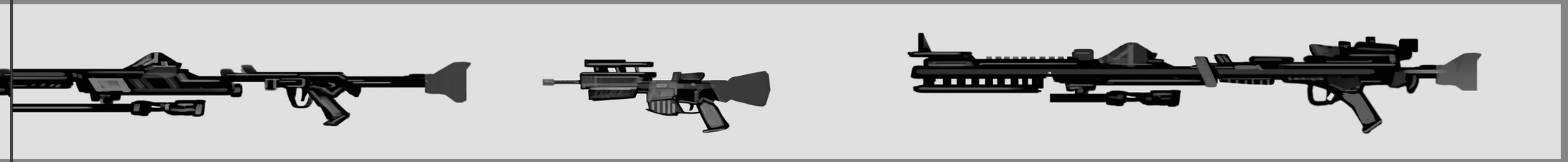
Mouse

Gork

Seb

Che

Gnewt



GNEWT BELLA MEEP AHHEM DEANO COOKIE

Jedi Quinn Bawsii

J0-53

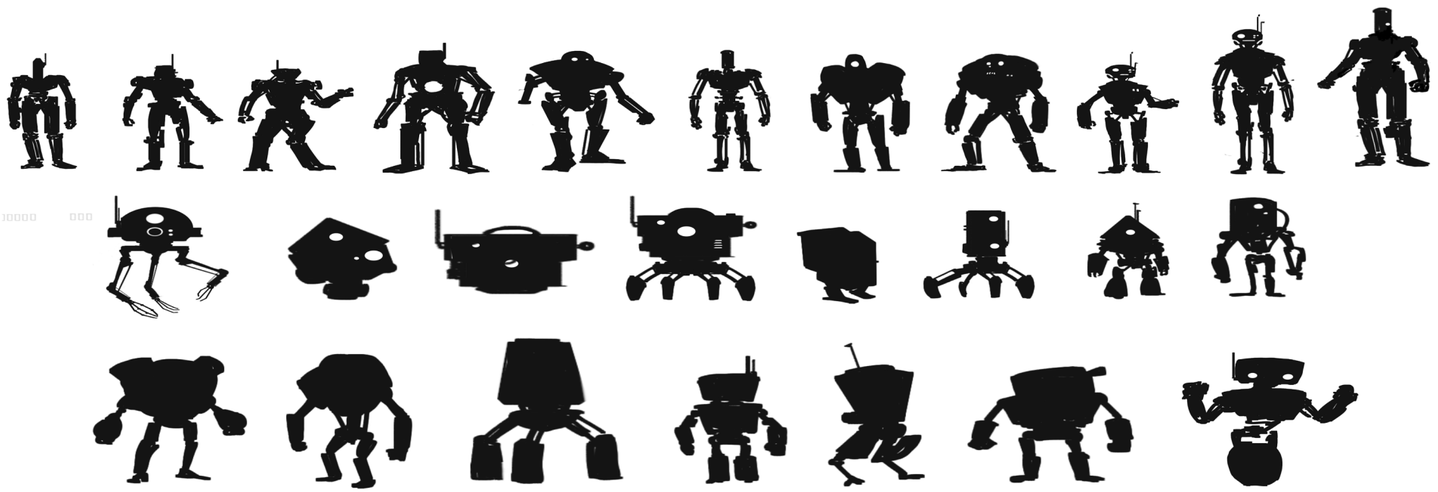
Chewbacca

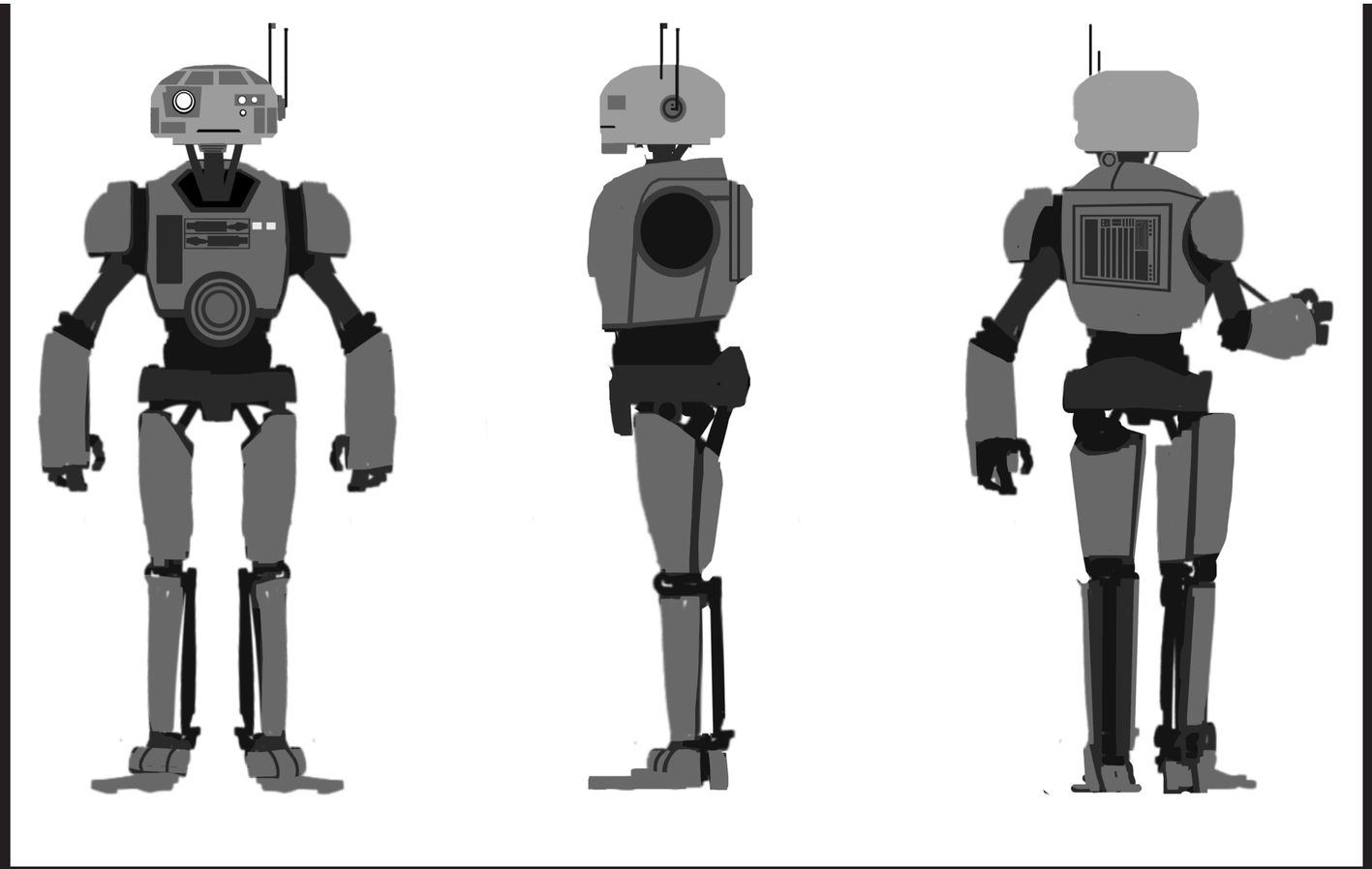
Tarfful

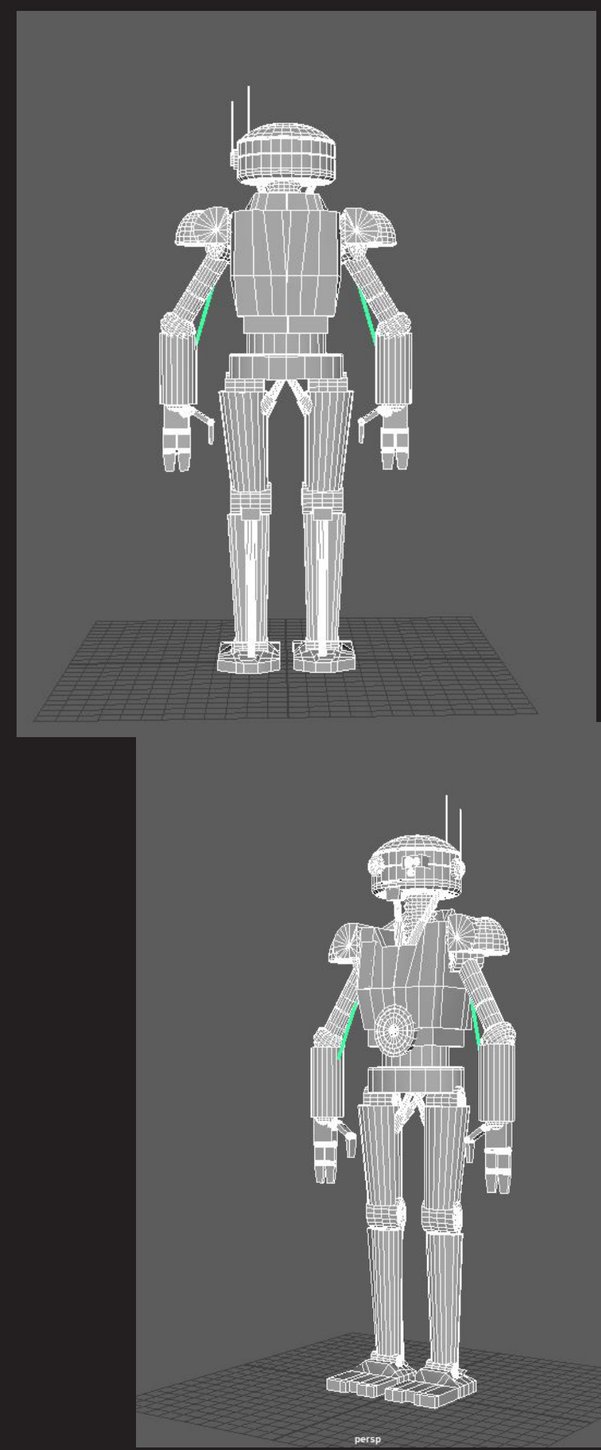
Bail Organa

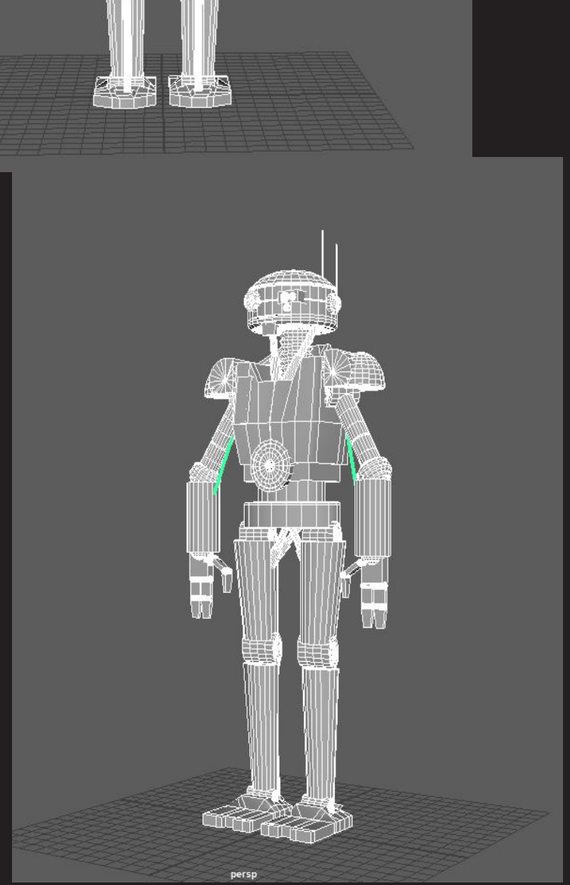
Senator

Governor





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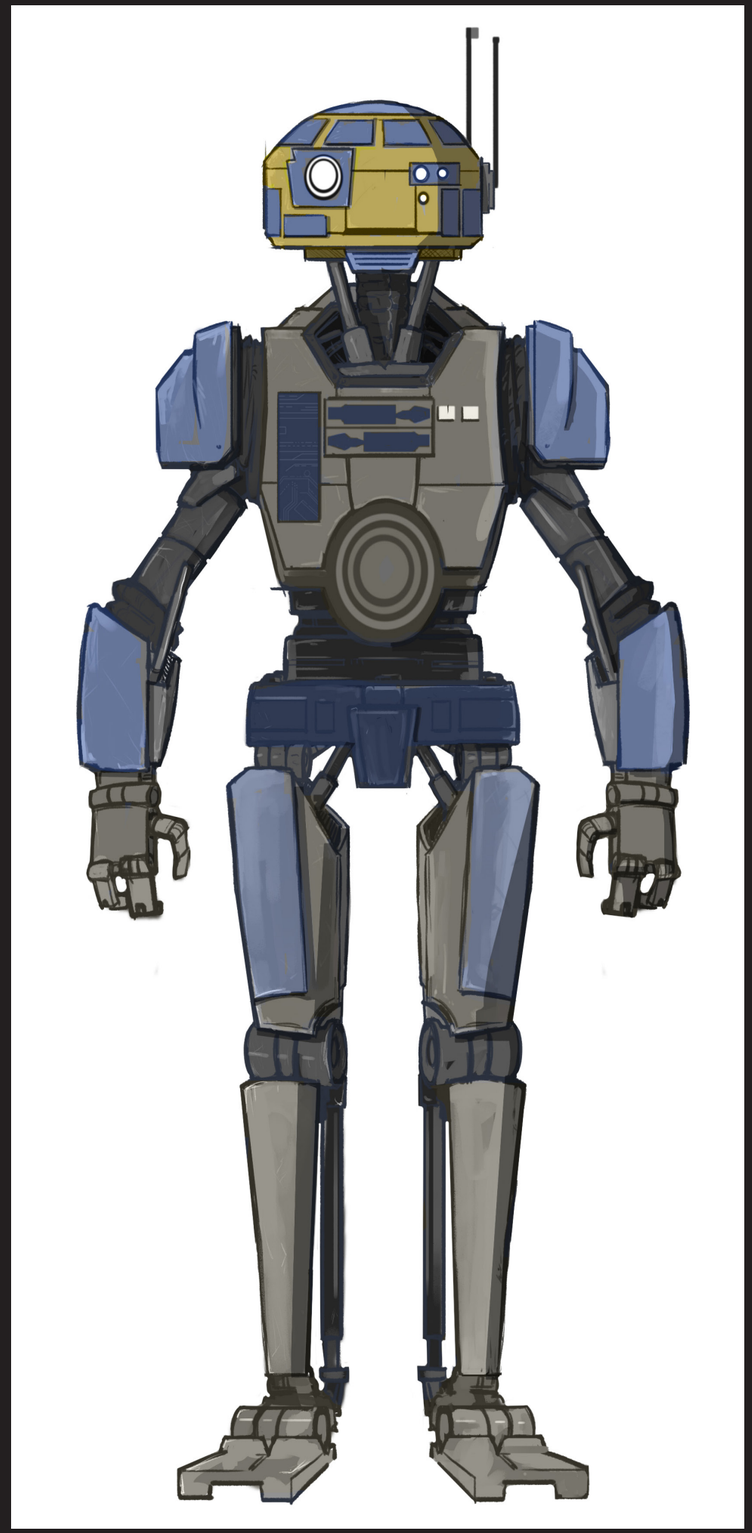
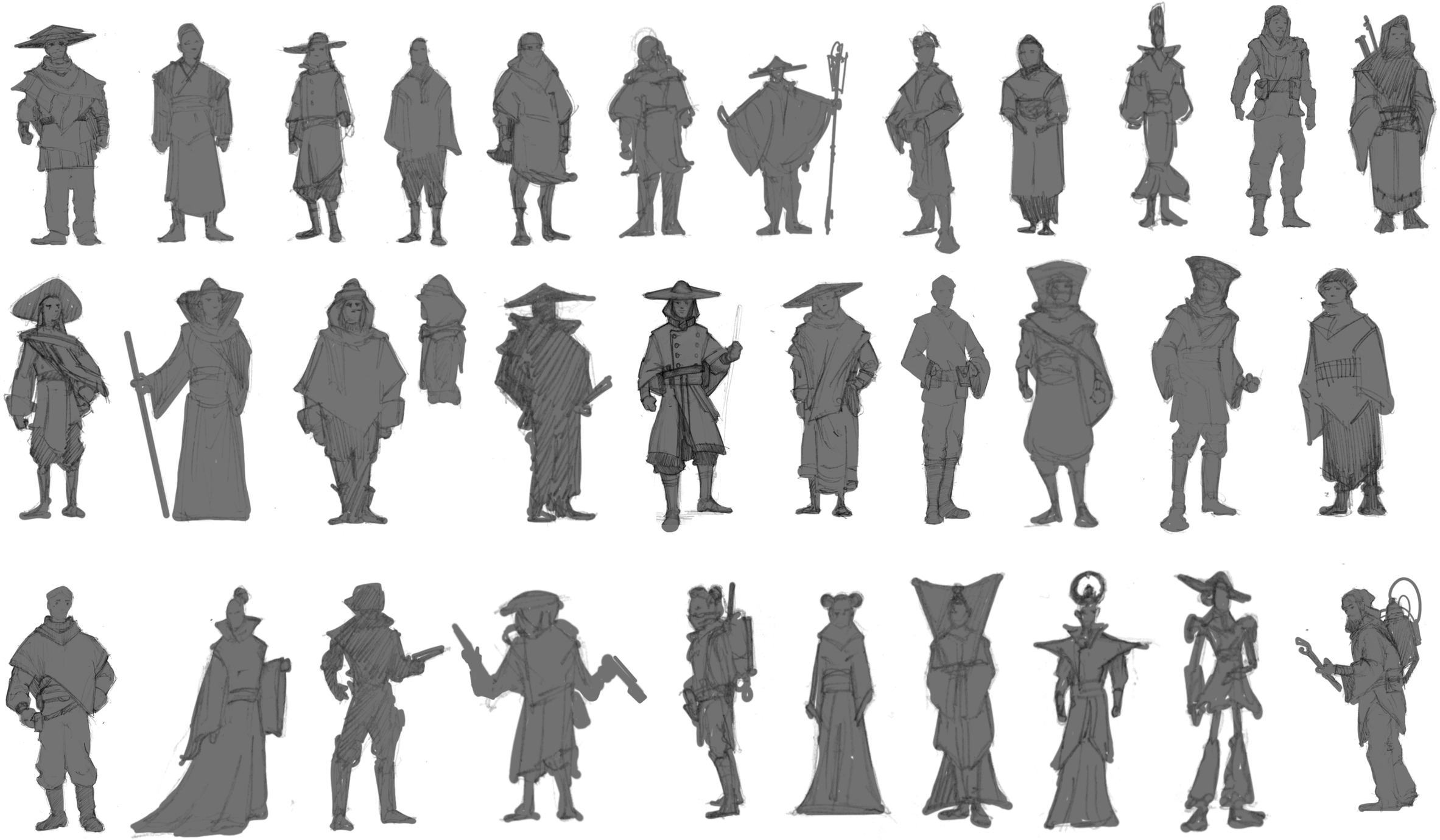
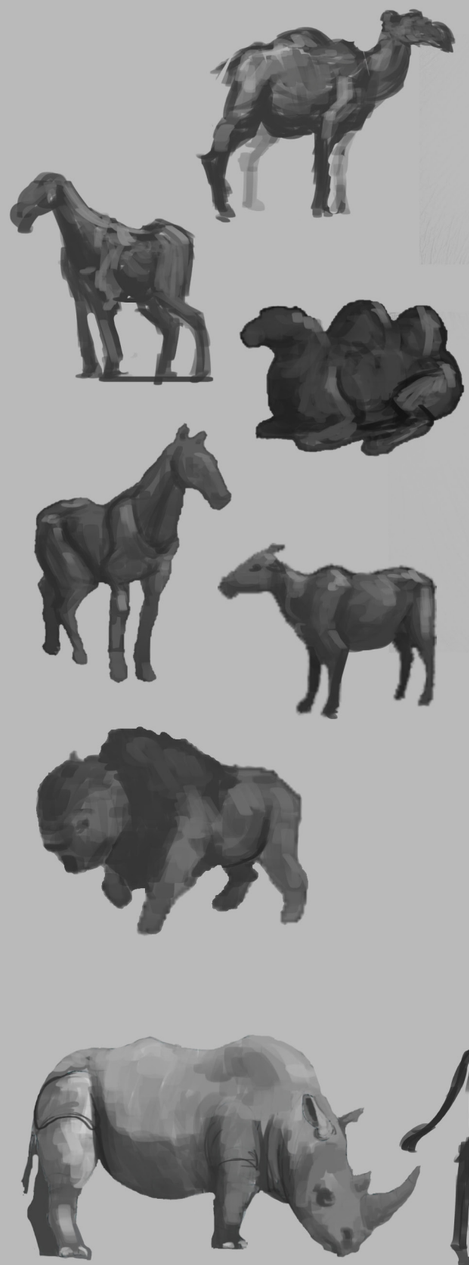
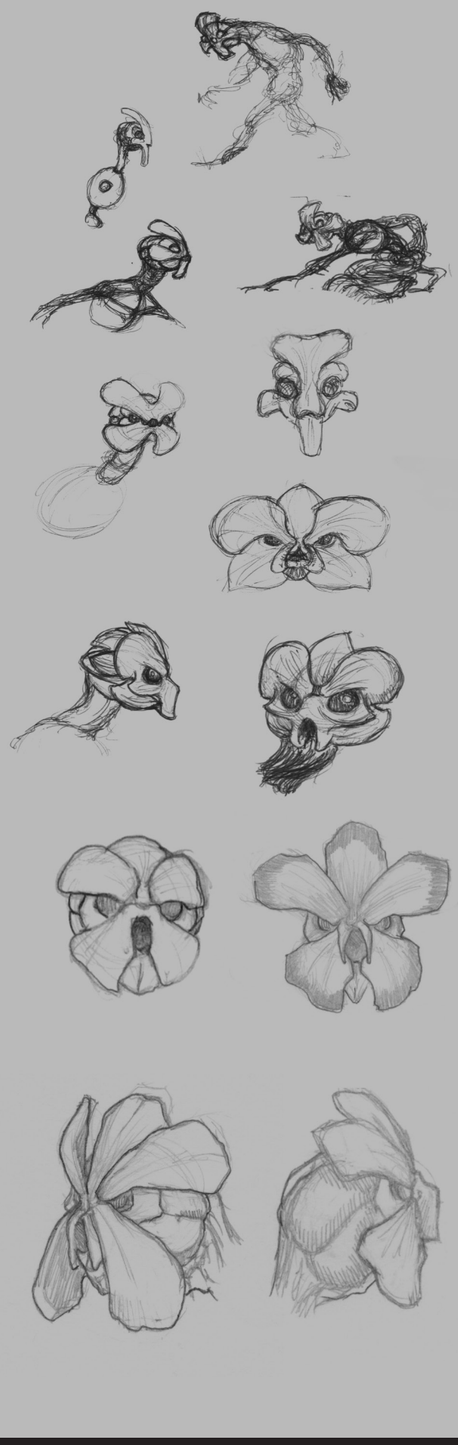


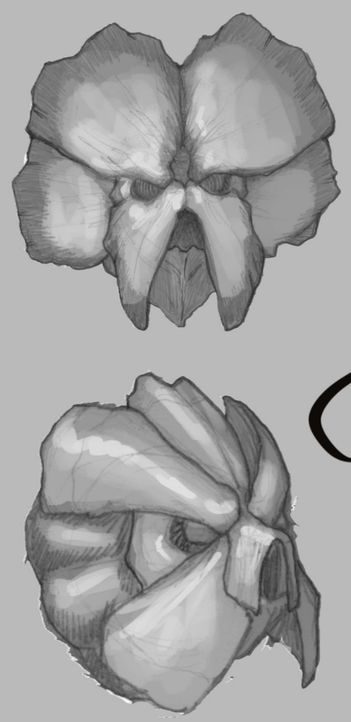


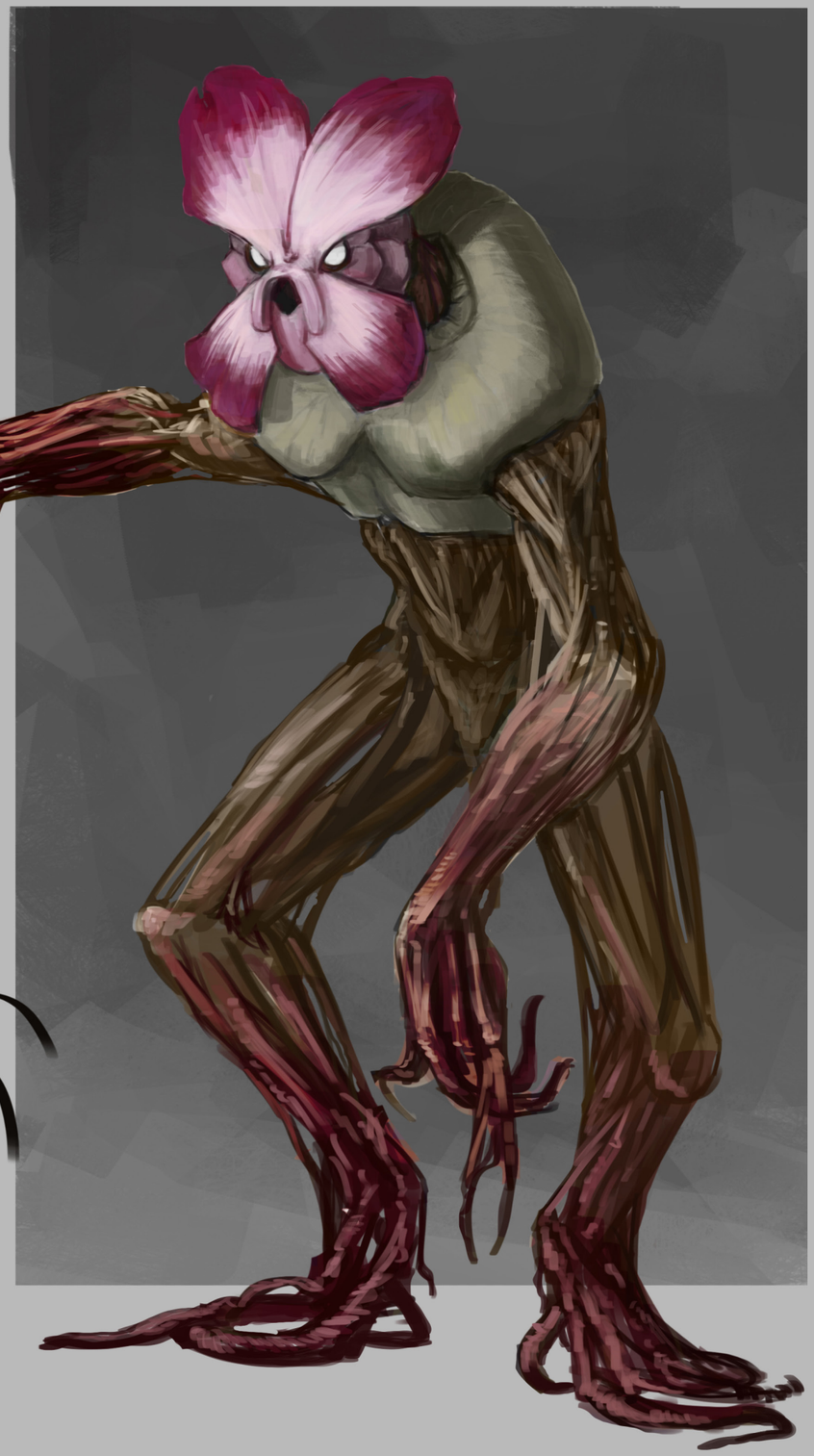
Desert Wallek

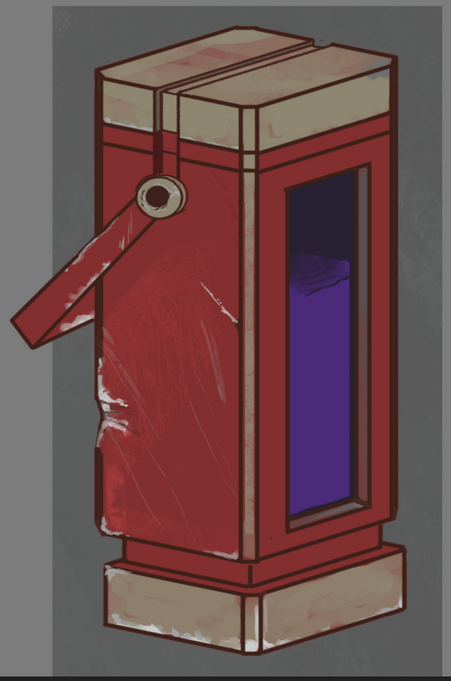


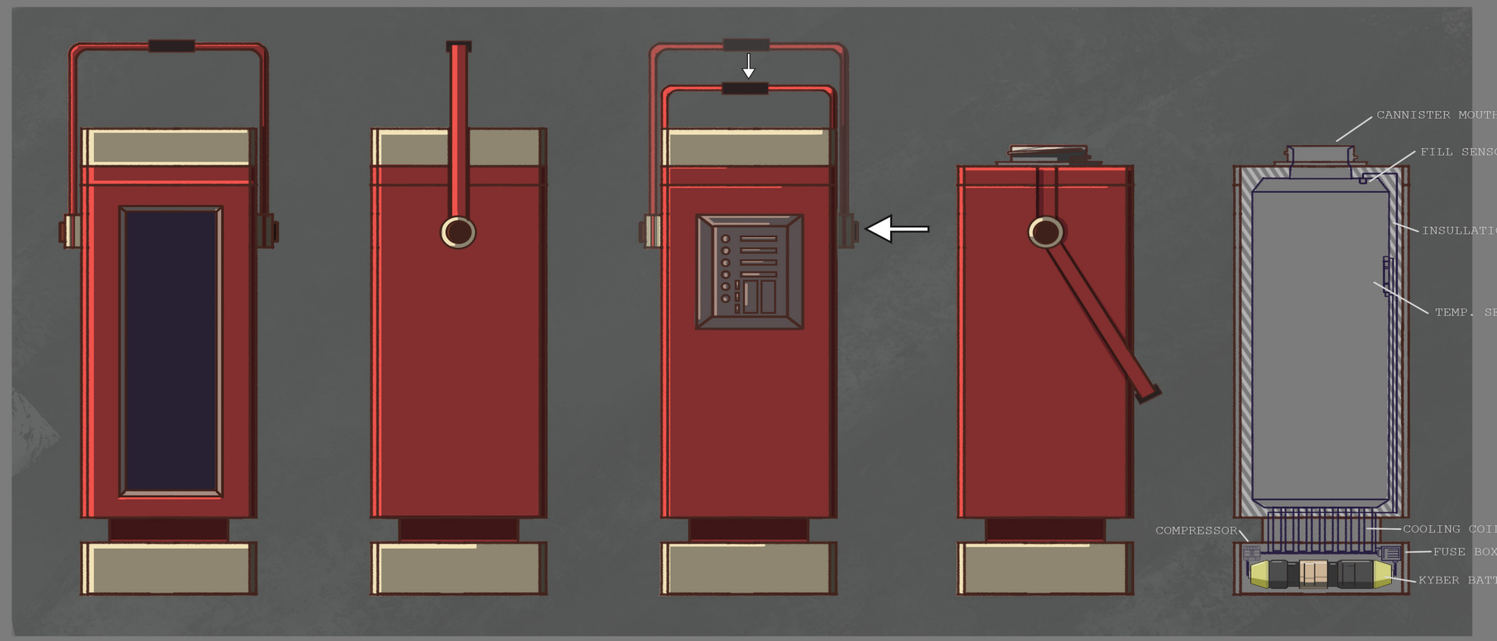
VINILOOR



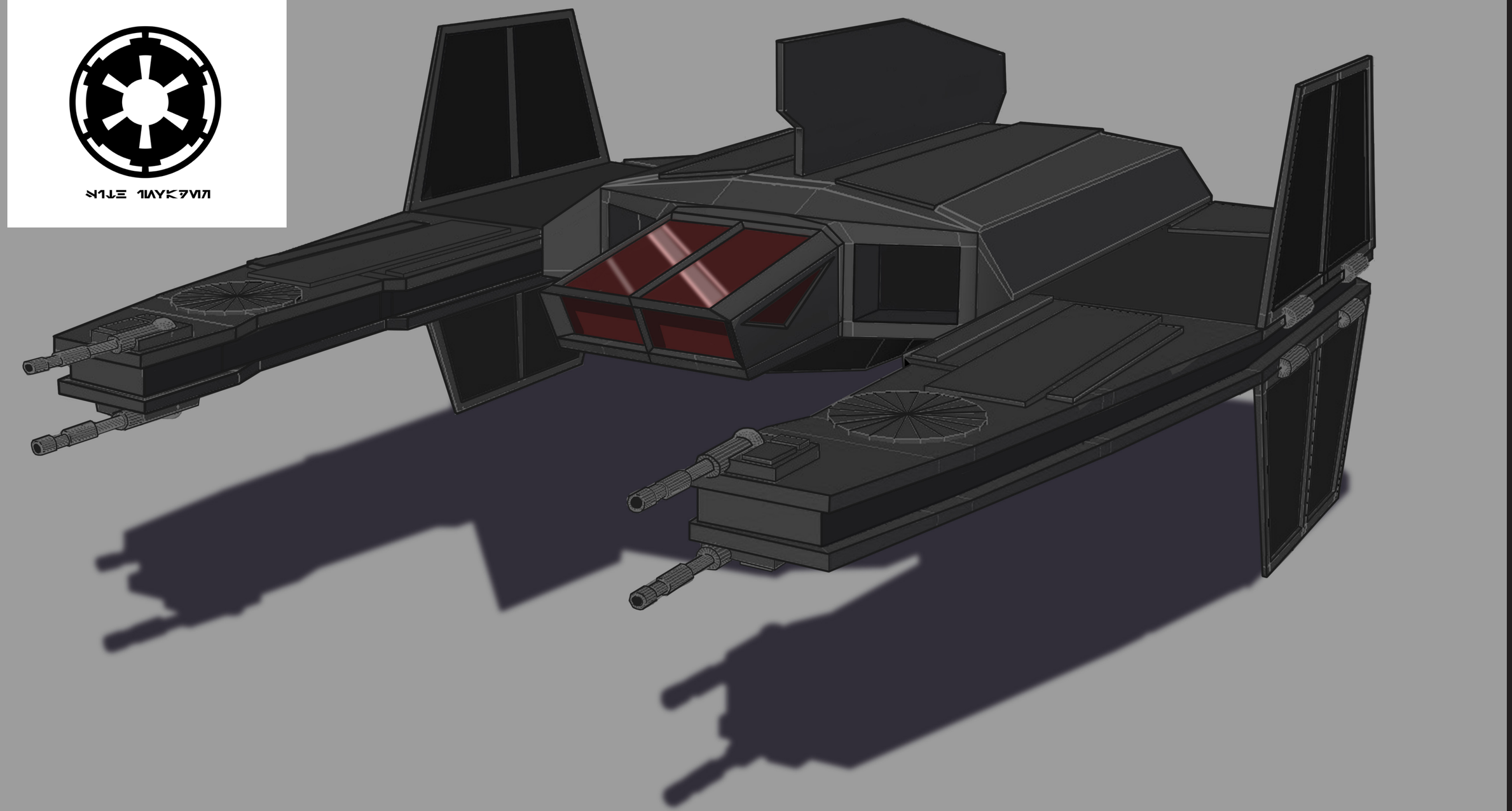




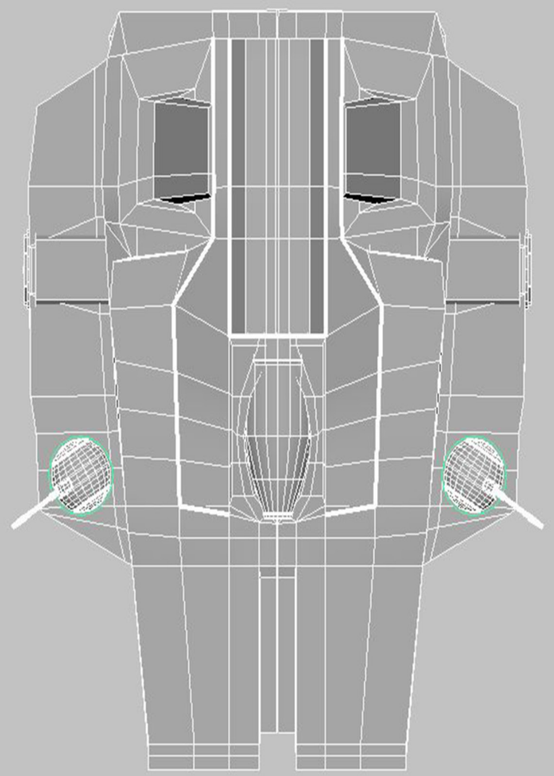


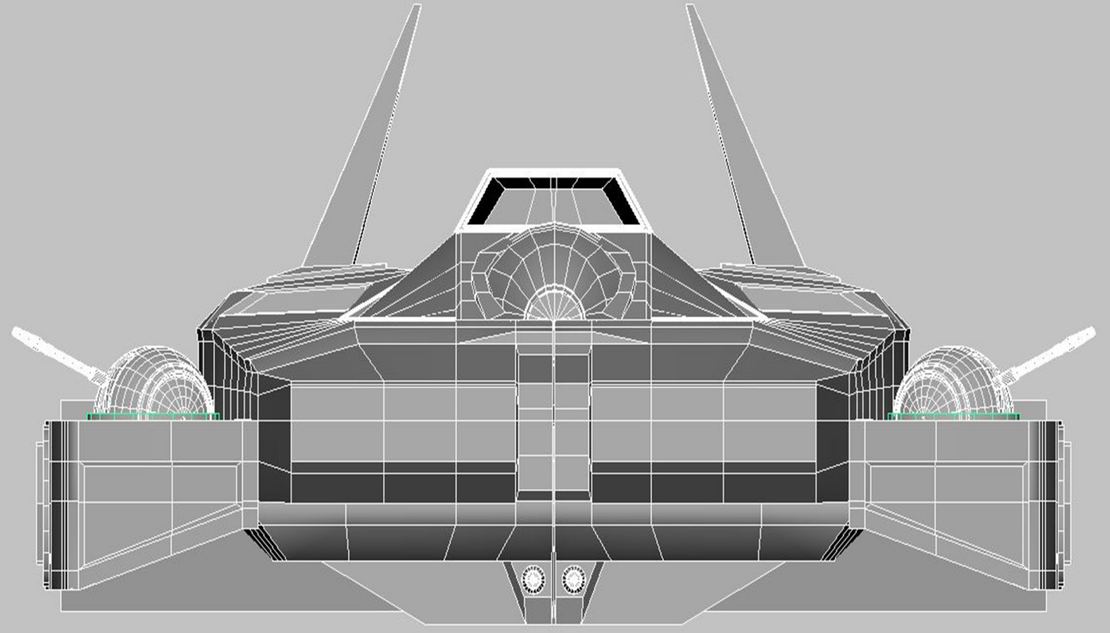

CANNISTER MOUTH
FILL SENSOR
INSULLATION
TEMP. SENSOR
COMPRESSOR
COOLING COIL
FUSE BOX
KYBER BATTERY

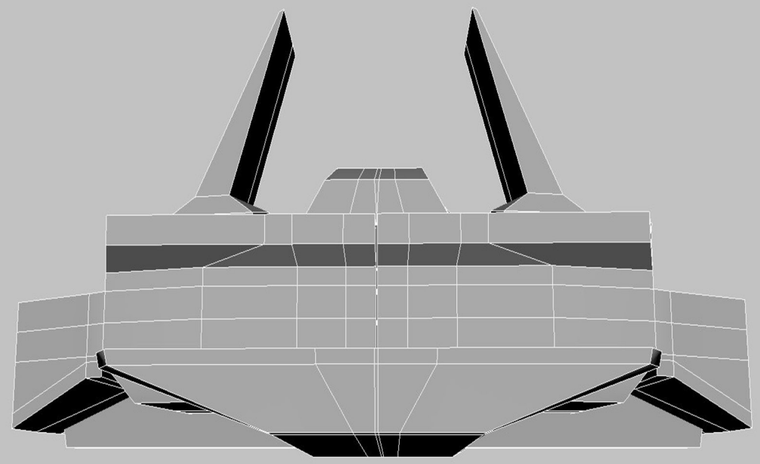
Sith Invader

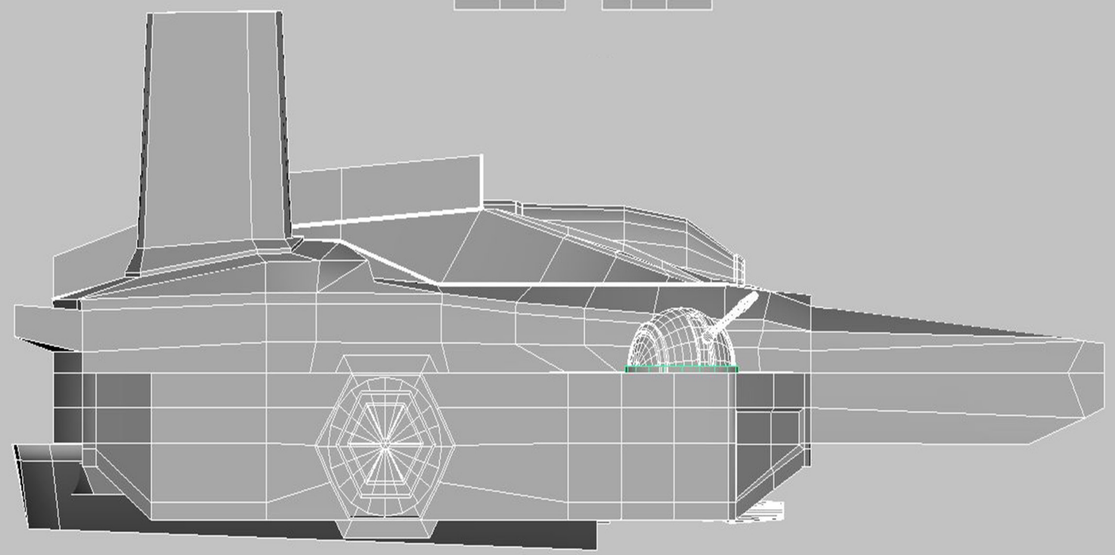


The Aterni Hawk - Rebel Escort









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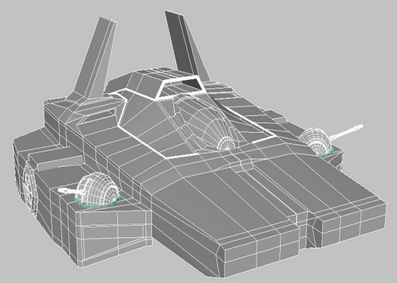

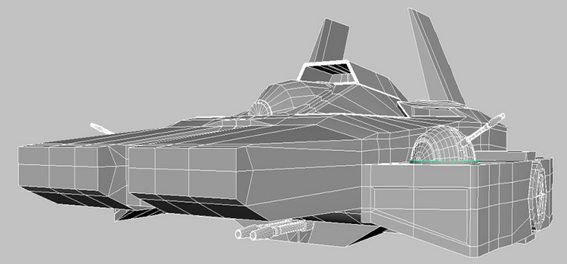

THANK YOU!

Val Laolagi