

# **CROWDSTRIKE - TROY - Commercial 2023**



**CROWDSTRIKE**

**Directed by Tarsem  
Radical Media**



**PRODUCTION DESIGNER - GED CLARKE**

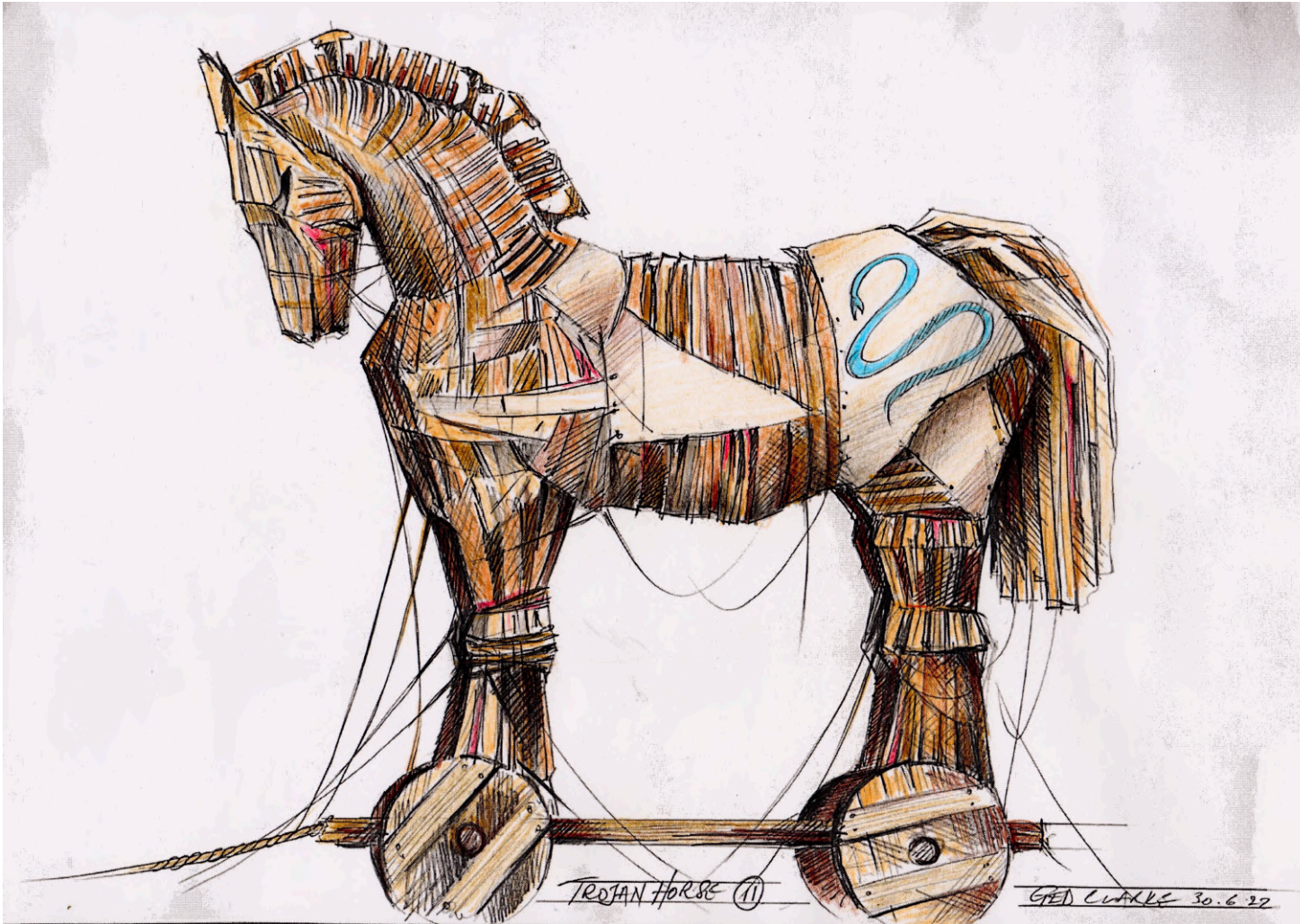
13TH BFDG AWARDS  
BEST PRODUCTION DESIGN COMMERCIAL - GED CLARKE

CROWDSTRIKE - TROY

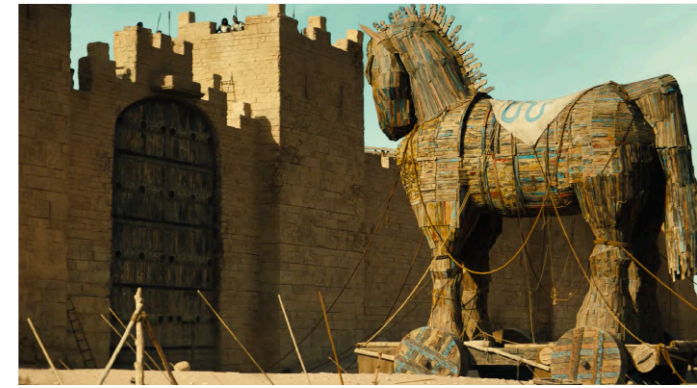
ART DIRECTOR - ABDOU ACHIR/ SET DECORATOR - AMIN RHADA/ DRAUGHTSMAN - FINIAN CLARKE

I received a Script for this commercial and was asked to help put a Treatment together for the Production Company Radical Media, who were requested to bid on building a simple base of a Trojan Horse on wheels to be shot on a stage against green screen, which would be completed in Post. I suggested we instead, build the real thing full scale in Ouarzazate, Morocco. I had shot a commercial there 26 years before, with a crew that had gone on to build sets for Ridley Scott, Gladiator and Kingdom of Heaven amongst many others. I already had a great interest in the Trojan Wars, The Illiad and the Odyssey, with a substantial Library of references to back up this idea and how that would work in Morocco. I was thrilled when the Treatment was approved and won the job. The Director Tarsem, couldn't get a visa in time to recce, so I was sent to cover shoot Locations from Ait Ben Haddou, Skoura , Fint, Backlots and roads throughout the Atlas Mountains. I was able to relay a live FaceTime scout with my Director, together with a Dropbox of 1000's of location pictures and references to share with the Agency & Client. With my draughtsman, we offered three options of Troy, including building the complete Gates as well as the Horse. After 15 designs of the Trojan Horse, #11 was chosen and was to be shot on the Atlas Studios backlot. Once budget was confirmed to go ahead with the build, my local Art Director sent daily progress photos of the horse & gate build, with a separate Interior Horse build set on a simple gimble that I had designed. I spent some time in the UK gathering some specific Bronze Helmets, Swords & Greek Shields for the main cast, as the ones in Morocco were simply not good enough. I flew back again to Morocco with my Props from the UK, to finalise the build and select local Props for all the scenes, which included dressings for the Horse, Battlefield and the ramparts that we had rebuilt, including livestock goats and chickens, plus spears amid the dozens of old dusty prophouses in Marrakech & Ouarzazate. I also worked closely with the Costume department as I had all the required Greek & Trojan references and were able to pick out key elements for each from Helmets to sandals. The Agency also wished to have their Adversaries painted on the invading Greek Shields, so taking their original designs, I converted them to 1200BC Greek designs, which we had painted onto canvas coated wooden shields. The Horse took two weeks to build in a little workshop near the studios and re-erected on the Atlas Studios Backlot, with an amazing Construction crew, who were so enthusiastic about building this project, despite temperatures above 45 degrees on most days and over 50 degrees on the transfer days. A team of Engineers erected the sections using a flatbed truck and crane. The day we added the tail a wind blew through over 80mph and the Horse only wavered slightly as I was on its mane adjusting the sail. We attached a tractor to pull the Horse back and forth, with out any issues and it even creaked atmospherically and was recorded for the sound track. We shot for a day and a half, before a huge sand storm blew through across the plain, coating us with dust into every pore. We shot a final scene of the Cliff edge at Legzira Beach, below Agadir and composited a top drone shot with our Post Supervisor, with all our extras shot from above on the Atlas Studios Backlot. Our Trojan Horse was 40' high and taller than the one built for Brad Pitt in TROY. There was much speculation as to what was to happen to the Horse afterwards. A further budget was put together to deconstruct and ship it to Las Vegas for a CrowdStrike Conference, or burn it. Fortunately, the Horse was saved and is now stored in the Construction Manager's Atlas Mountain store, so I hope it survived the Earthquake. The plan is to leave it mothballed for 2 years, and then the Moroccan Producer has permission to re-erect it in Ouarzazate, so it may become a Tourist Attraction and legacy to our project.

GED CLARKE - PRODUCTION DESIGNER

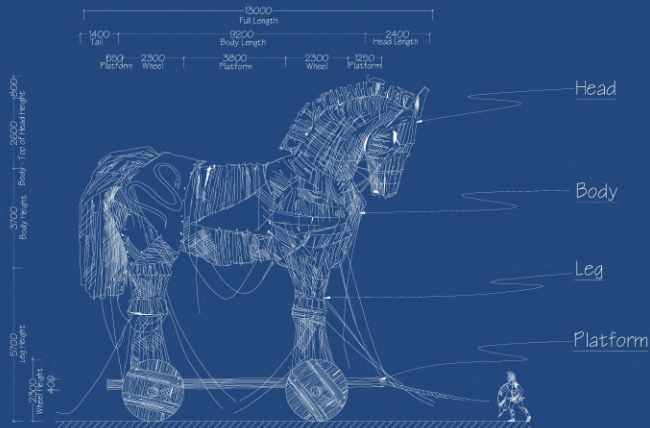


TROJAN HORSE SKETCH #11

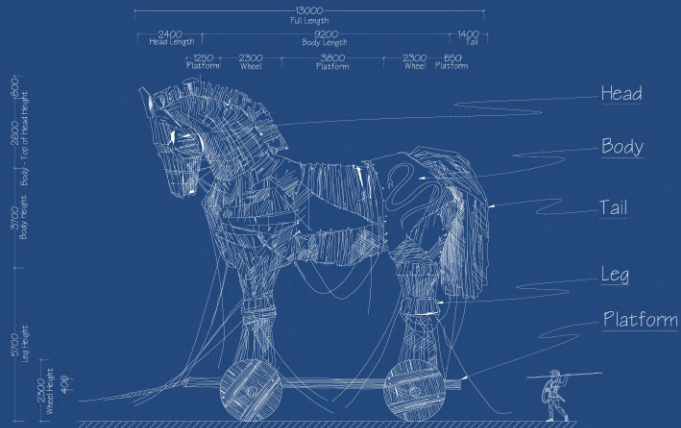


# CROWDSTRIKE TROJAN HORSE: PLAN & ELEVATIONS

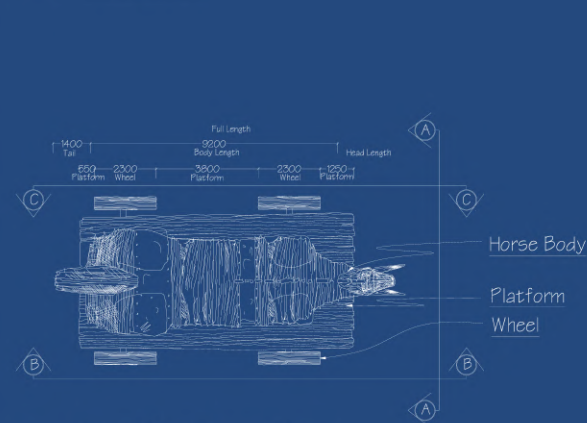
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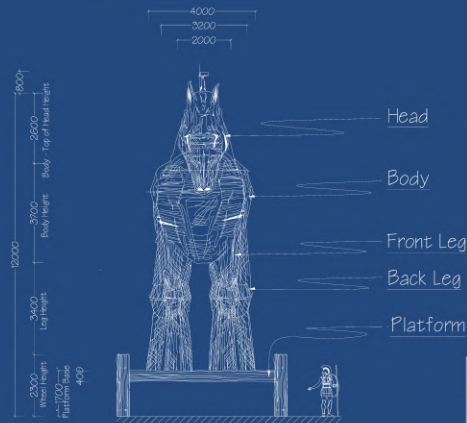
3 Elevation B-B: Trojan Horse  
Scale 1:100



4 Elevation C-C: Trojan Horse  
Scale 1:100



1 Floor Plan: Trojan Horse  
Scale 1:100



2 Elevation A-A: Trojan Horse  
Scale 1:100

### Notes:

- To be constructed in timber
- Interior to be constructed as separate plan.
- Textured to look like an old ship
- For Textures refer to Reference Sheet.
- For Props see Prop Reference Sheet.

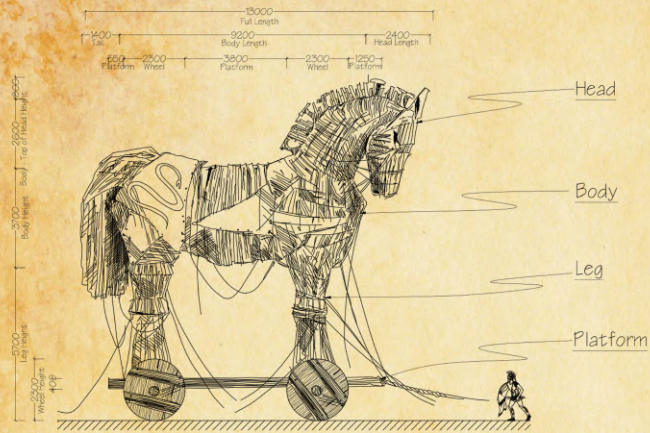
CROWDSTRIKE	
PROJECT: DOMUS VILOY	PROJECT MANAGER: GED CLARKE
PRODUCTION: TRESSE	DESIGNER: FRANK GABER, BENJAMIN
REVISION: PLAN AND ELEVATIONS	LOCATION: STAGE DATE: 2022
SET: TROJAN HORSE	SCALE: 1:100
	REV NO: 01
	DRAWING NO: 1
CHECKED: [ ] PREPARED: [ ] DATE: [ ]	CHECKED: [ ] PREPARED: [ ] DATE: [ ]

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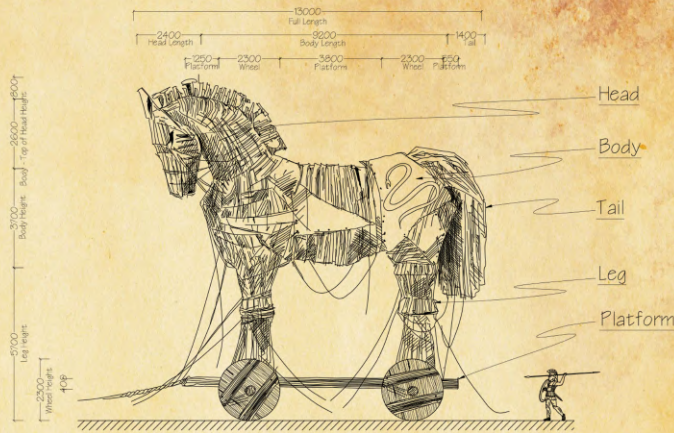


# CROWDSTRIKE GATES OF TROY: PLAN & ELEVATIONS

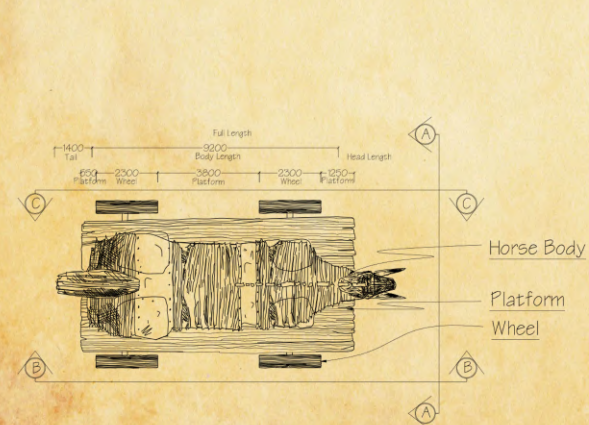
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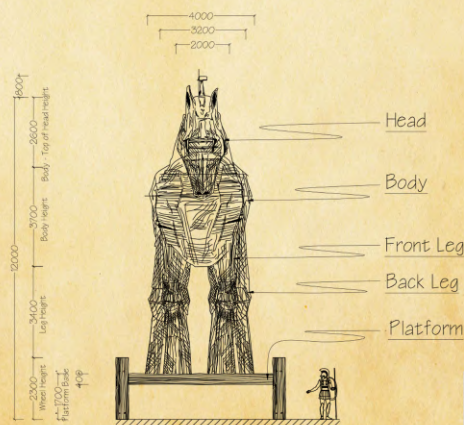
3 Elevation B-B: Trojan Horse  
Scale 1:100



4 Elevation C-C: Trojan Horse  
Scale 1:100



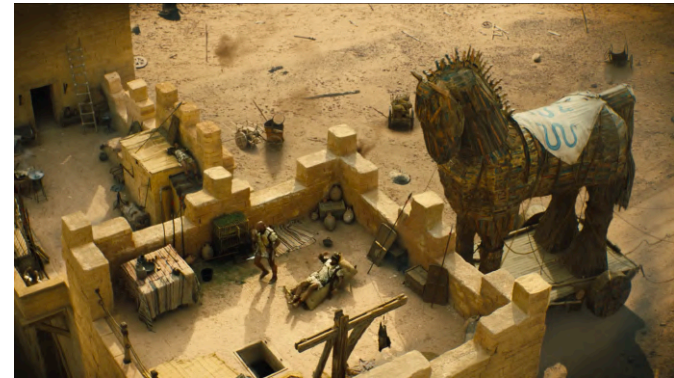
1 Floor Plan: Trojan Horse  
Scale 1:100



2 Elevation A-A: Trojan Horse  
Scale 1:100

- Notes:**
- To be constructed in timber
  - Interior to be constructed as separate plan.
  - Textured to look like an old ship
  - For Textures refer to Reference Sheet.
  - For Props see Prop Reference Sheet.

CROWDSTRIKE	
PROJECT	DATE
PROJECT	2023-07-25
CLIENT	UNIVERSITY OF TROY
LOCATION	TROY, TURKEY
SCALE	1:100
DATE	2023-07-25
BY	UNIVERSITY OF TROY
FOR	UNIVERSITY OF TROY
NO.	1



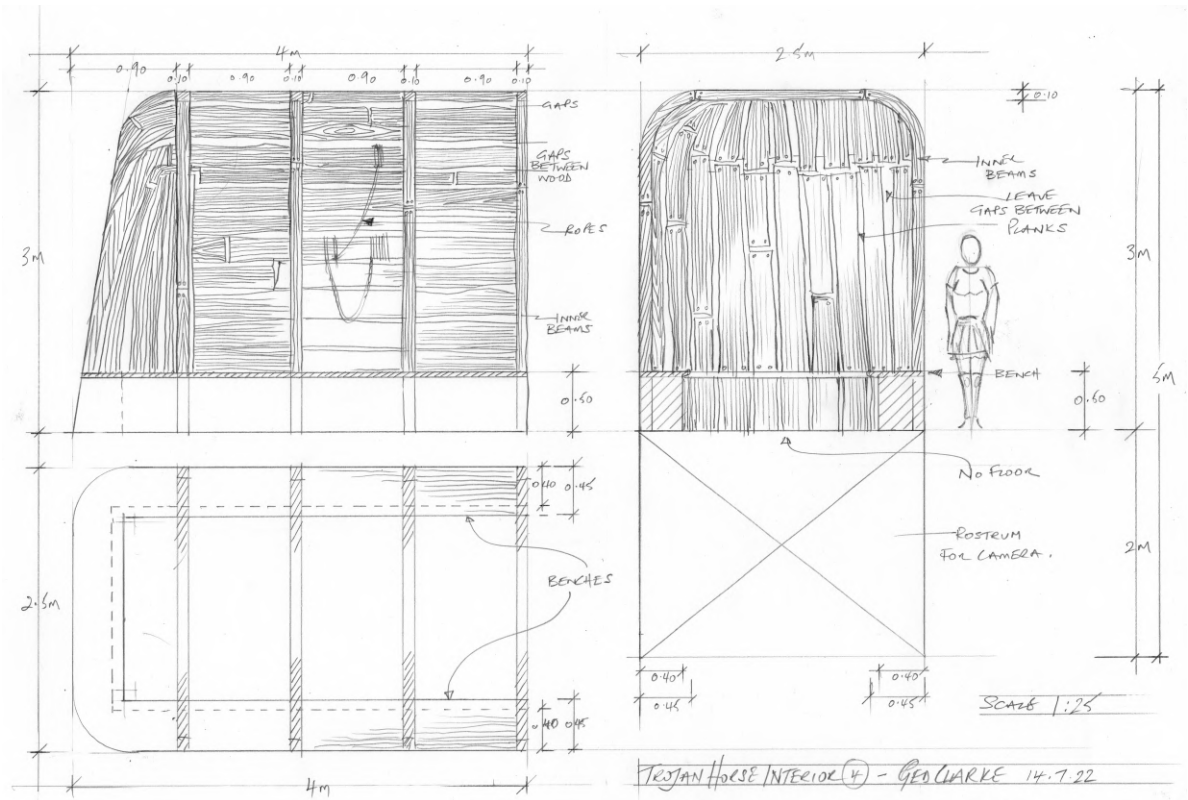
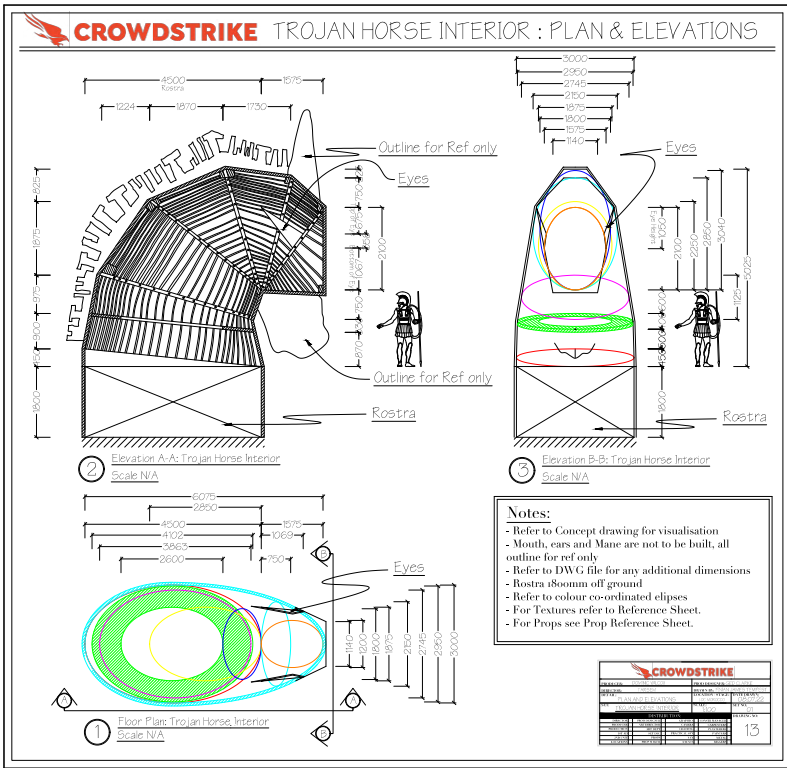






TROJAN HORSE INTERIOR SKETCHES







SET STILLS



GED CLARKE - PRODUCTION DESIGNER  
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