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I then took control over the creative and practical side of the project, including Art, Set Dec, Props, Costume, SFX and Hair & Makeup so that would leave Max to focus on the acting and dialogue while I made sure all of the other components would work together well. To that objective I was able to bring on board an exceptional crew of people, most of them I had worked with before on other projects and we managed to push the practical side of this production to the max, by building two sets inside an existing building in Stoke Newington, The Depositories which gave us half of what we needed visually, but I wanted to introduce a brutalist side to the main character's home, to give it more of a feel of a fortress, and separate the living room from his bedroom. The build was achieved by reusing flattage from a previous production, which helped save costs, and then the construction elements were donated to the NFTS, to prevent having to destroy or skip it. Some of the components were made bespoke like the big lit up window at the end of the corridor and the window behind the bed, as I wanted to create a space where the main character could fall asleep while seeing the acidic rain fall on top of him, creating the notion that his fortress is the only thing protecting from the horrible and dangerous world he lives in.

I would say creating the props was the biggest challenge of this project, mostly because I had limited resources, so I couldn't rely on outsourcing them to a prop making company, so I ended up creating most of them at home, using my 3D printers to create the components, assemble them on my kitchen table and using my balcony as a spray station. I collaborated with John Regan, an American filmmaker friend of mine that helped me create concepts for all of the props, so we had a clear vision moving forward with the builds.

Overall I'm extremely proud of this project, we managed to create a sci-fi that feels realistic, using mostly practical builds, props and real special effects, using only VFX to augment what was already shot in camera, which is the way I design my projects, where at the end of the day everything or most of what fills the frame needs to be achieved on camera, specially the snow sequence at the beginning, that was shot in a white studio and it's all done practically with fake snow and wind.