

# SENTIENCE

MIKE RING | BILLY SULLIVAN | MICHAEL WELST | ZADA HERBERT

## CONCEPT

"A robotic conception, with metal and plastic mimicking biological processes."

## GENRE

Sci-fi Thriller / Drama

## AUDIENCE

Sci-fi fans, specifically adults between 20-40 years of age.

## KEY WORDS

Tension / Clean Design  
Artificial mimics organic  
Mechanical Tender

## STORY:

It has been fifteen years since the Sentience Amendments to the UN Declaration of Human Rights. In some countries robots live peacefully among the human population while in others they are still subject to persecution and enslavement.

Whilst the majority are receptive to integration, murmurs of opposition are rising on both sides. Robot activists are taking increasingly aggressive actions to liberate those in servitude.

Anti-robot groups wishing to strip robots of their rights are gaining momentum through fear, asserting it is only a matter of time before robots assume control through subversion of the zeroth law.

With advances in biomechanics, human abuse of robotic enhancements is widespread. And as a generation of robots contemplate their expiration and explore procreation, the lines between man and machine are becoming increasingly blurred.

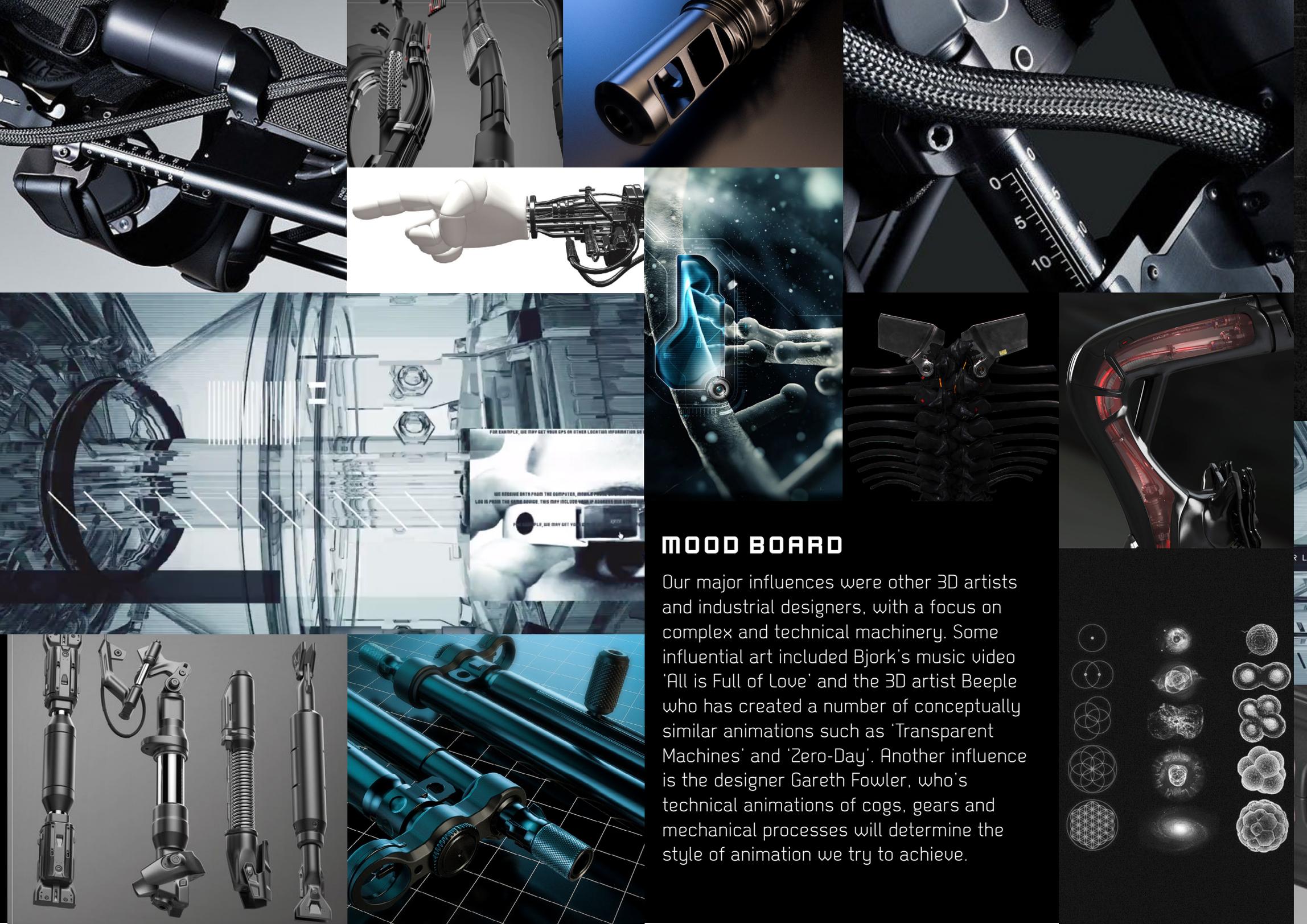
*Right: Mike Ring - Concepts*

**HBO**  
ENTERTAINMENT

SENTIENCE

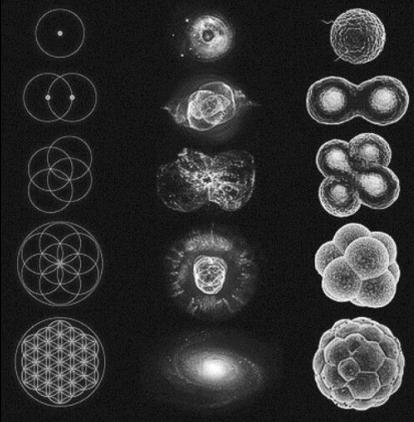
IN ASSOCIATION WITH  
STUDIO4 PRODUCTIONS

MUSIC BY  
THE DELOREAN

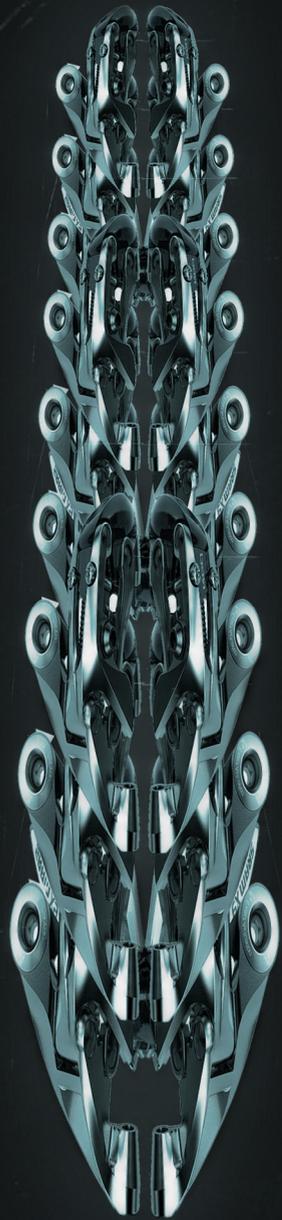


## MOOD BOARD

Our major influences were other 3D artists and industrial designers, with a focus on complex and technical machinery. Some influential art included Bjork's music video 'All is Full of Love' and the 3D artist Beeple who has created a number of conceptually similar animations such as 'Transparent Machines' and 'Zero-Day'. Another influence is the designer Gareth Fowler, who's technical animations of cogs, gears and mechanical processes will determine the style of animation we try to achieve.







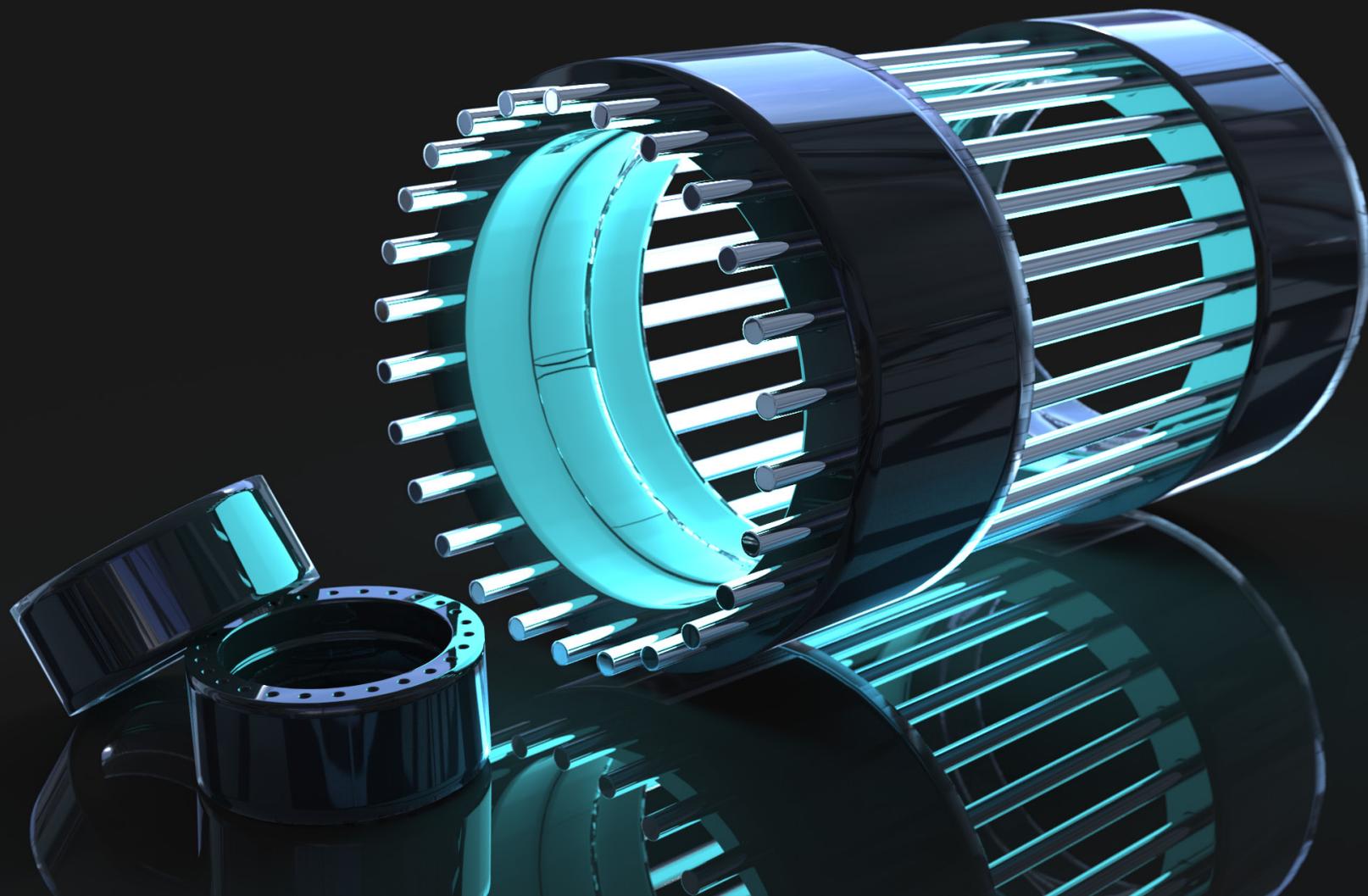
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Creative Director

ZADA HERBERT





## TESTS & CONCEPTS

*Top: Mike Ring - 3D Model*

*Above: Billy Sullivan - 3D Model*

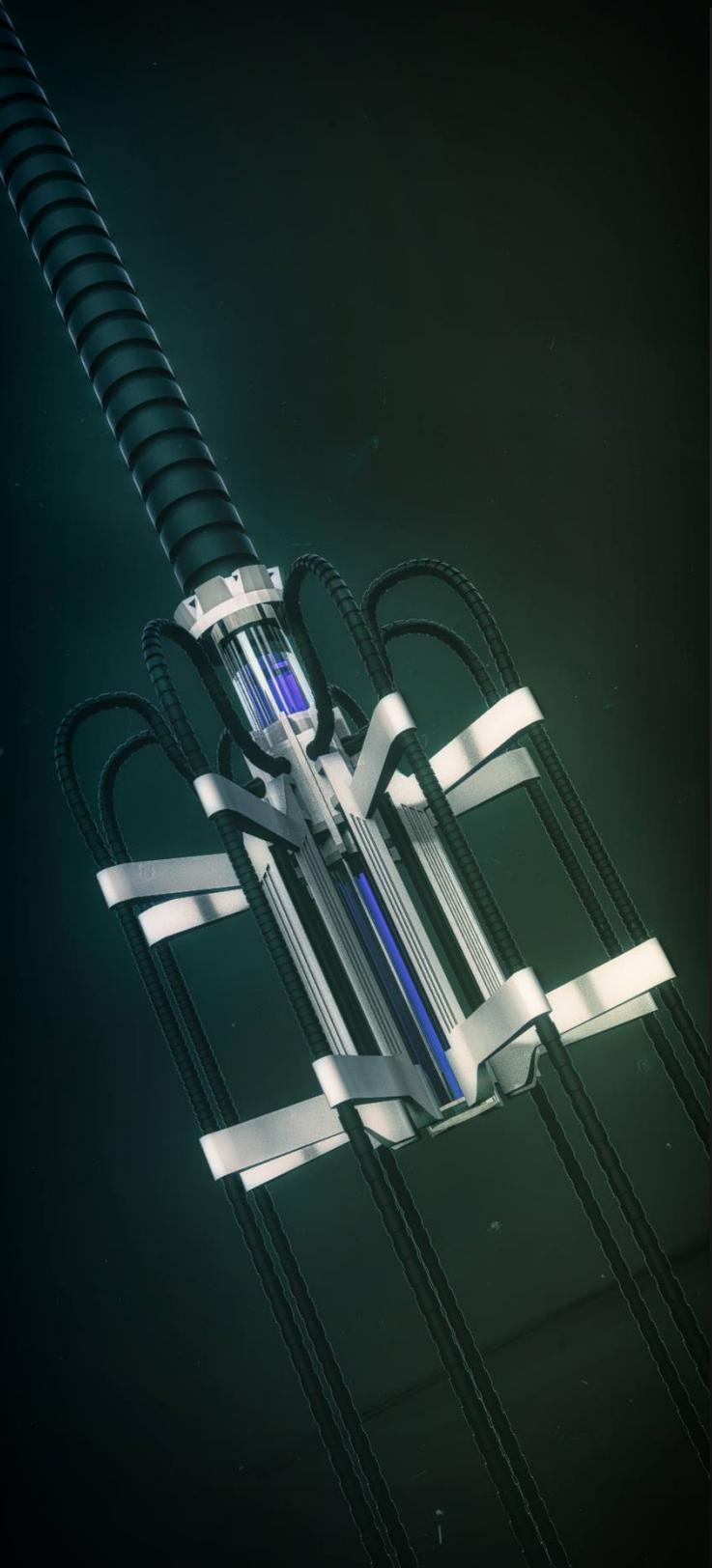
*Left: Michael Welst - 3D Model*

*Far Left: Billy Sullivan - Photobash*

Our main plan of attack for concept development was for each of us to come up with a different approach to the initial concept, then mix and match the best ideas from each result. We

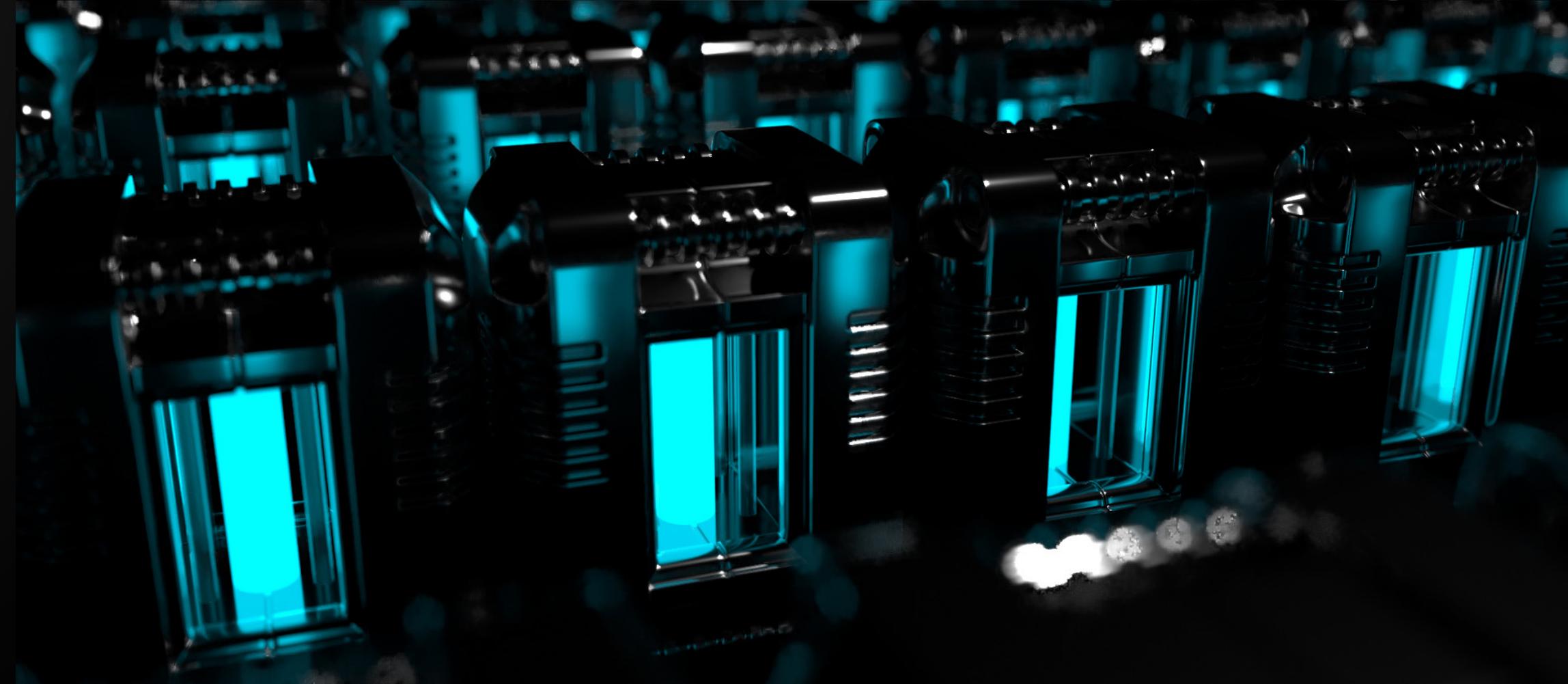
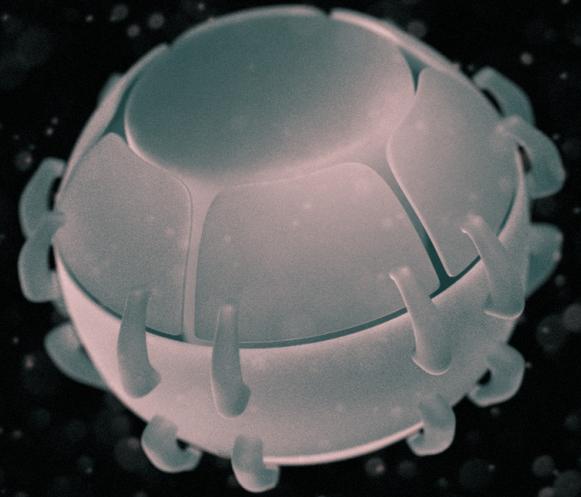
explored bio-med, steampunk, motion graphics and sci-fi. We generated 3D models, used photobashing techniques and drawing to come up with ideas, and chose the most successful aspects

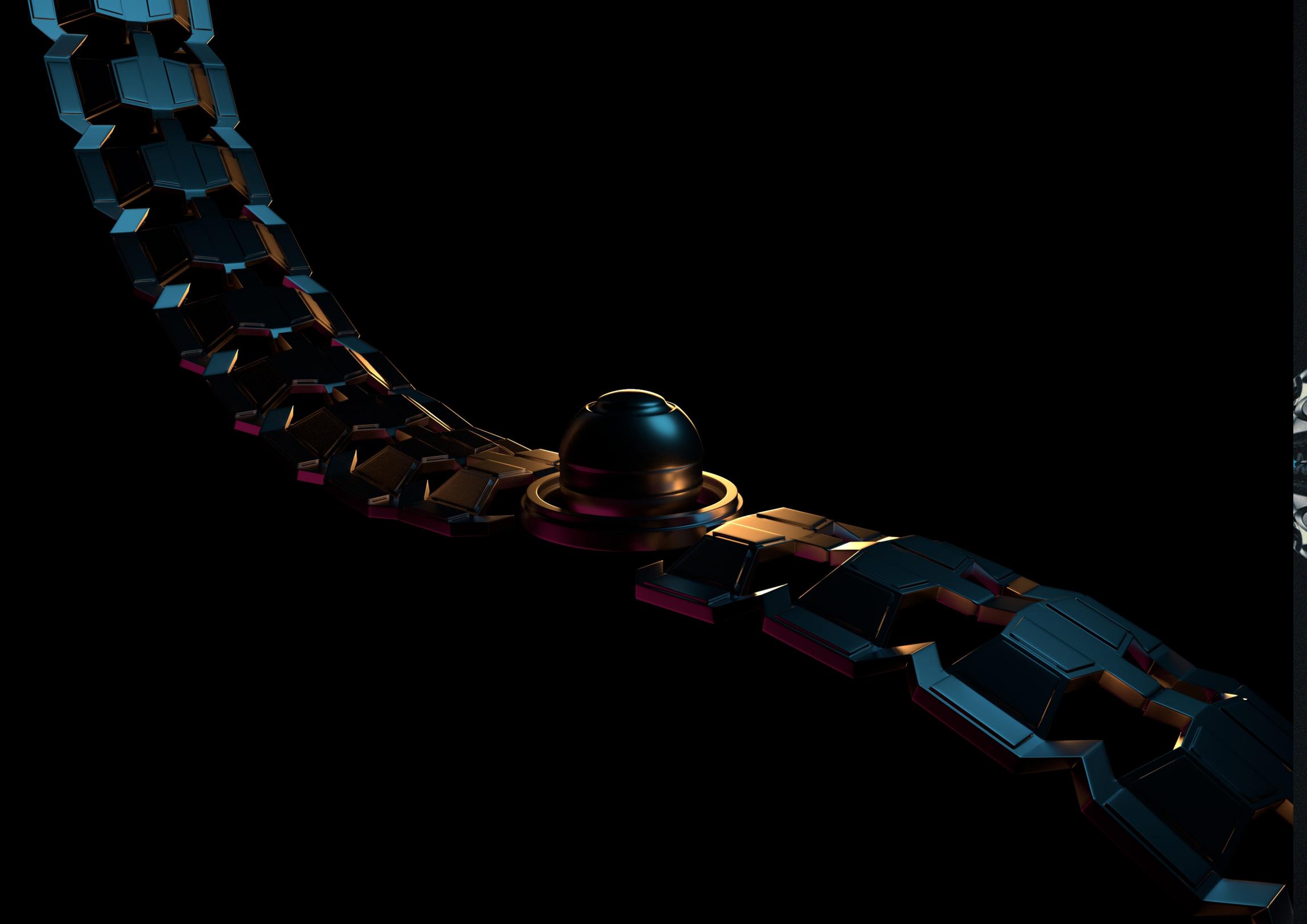
of each approach to implement into our final concept. Here are a couple of the potential designs we came up with.



## TESTS CONTD.

- ▼ Below: Mike Ring - 3D Model Right:
- ▶ Billy Sullivan - Photobash
- ▶▶ Far Right: Mike Ring - 3D Model
- ◀ Left: Michael Welst - 3D Model
- ◀◀ Far Left: Billy Sullivan - Photobash







SENTIENICE

## TEXTURE

Given our limited texture palette, we created a set of smart materials that we are most likely to use throughout the sequence, focusing on synthetic materials such as metals, glasses, plastics, and other artificial materials.



## COLOUR

The main thing we were looking for in the colour palette was a muted, cold tonal range with a highlight colour to emphasise certain areas. The other consideration was that the palette should also have to work with the human, organic elements as well.



## TYPEFACES

The two typefaces we are most drawn to were 'Dekar Regular' and 'Kenny Future Narrow'. We have done research into many sans serif typefaces that had a kind of 'modern sci fi feel' to them. Because the genre

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**HENNEY FUTURE**

Dekar Regular

Roboto Thin

Montserrat Light

OSTRICH SANS MEDIUM

Raleway Light

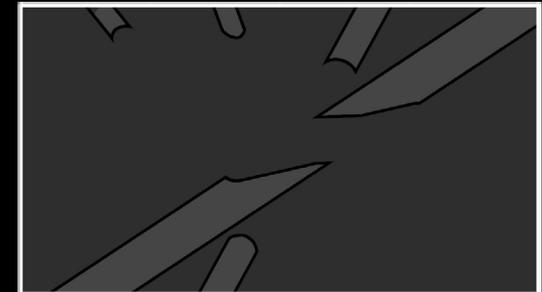
# STORYBOARD



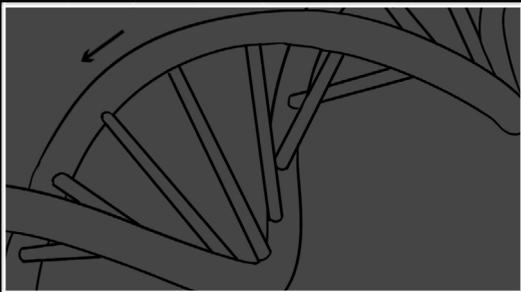
SC1 - Fade in from black.



SC1 - HBO sequence.



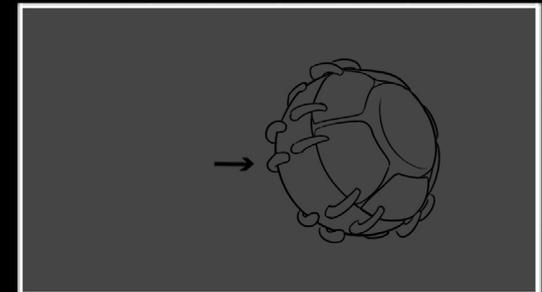
SC1 - Fade in. Inside DNA spira. ACTG bits extend inwards from offscreen to connect together.



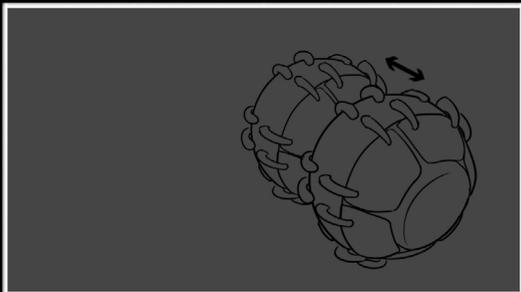
SC2 - Camera slowly pulls out to full DNA spiral.



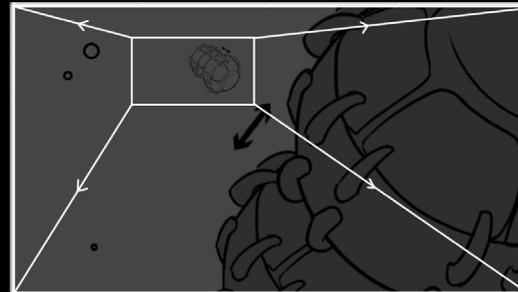
SC2 - Binary flickers on.



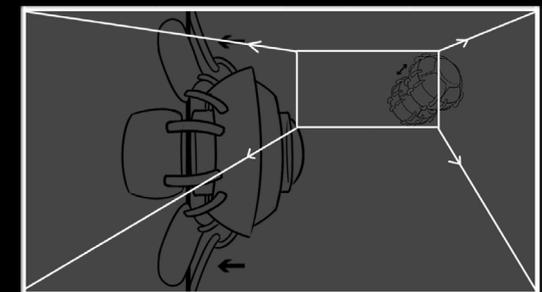
SC3 - Zoom out to see a nanobot float slowly across



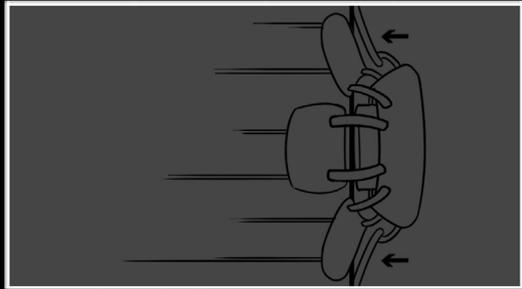
SC3 - Nanobot divides, mimicing cellular mitosis.



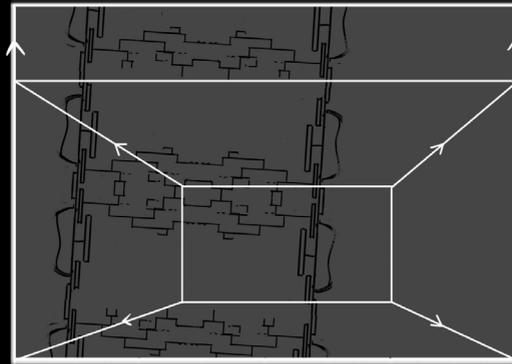
SC4 - Zoom out to see many more nanobots dividing



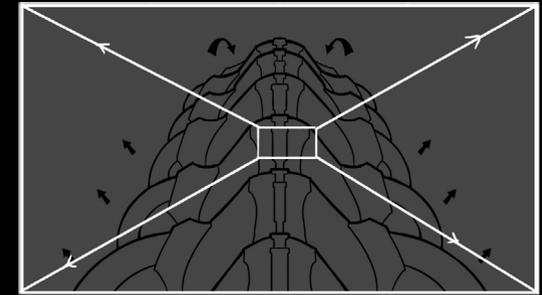
SC5 - Zoom out, nanobot attaches itself to something.



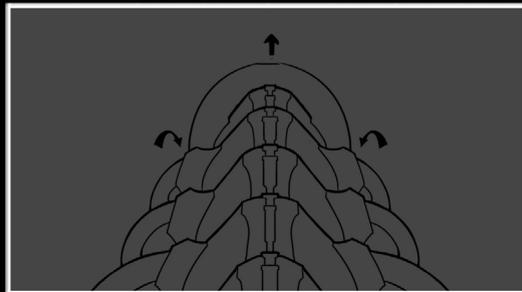
SC5 - Nanobot begins to integrate with the thing.



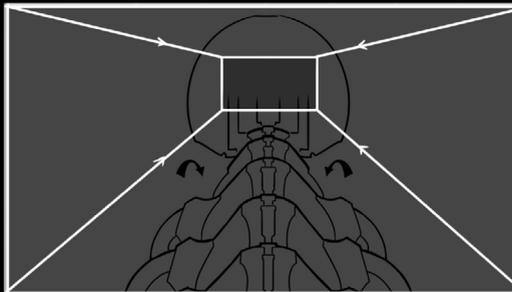
SC6 - Zoom out to see this process happening en masse.



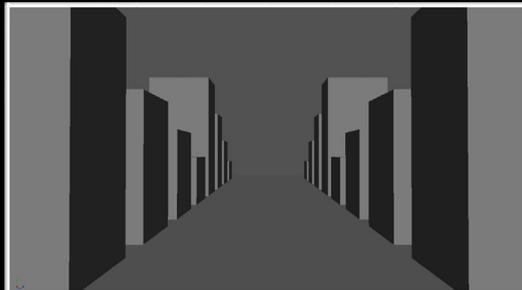
SC7 - Zoom out to see full spine begin to unfold. The ribs uncurl from the centre.



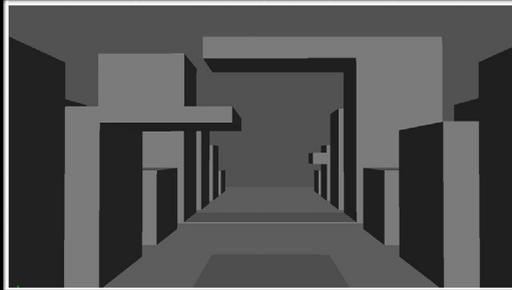
SC7 - Skull forms and rises above the spine.



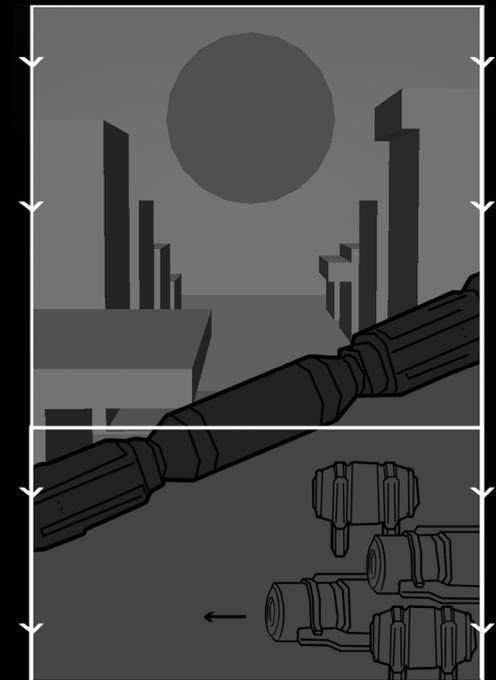
SC7 - Fast zoom into the back of the skull, to the brain.



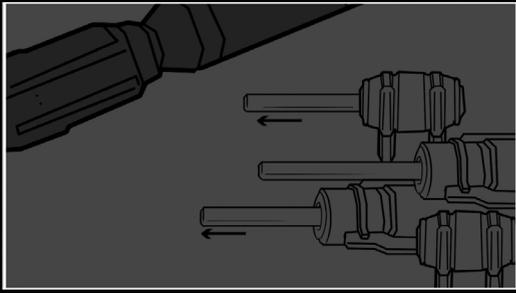
SC8 - Brain servers begin to rise and build.



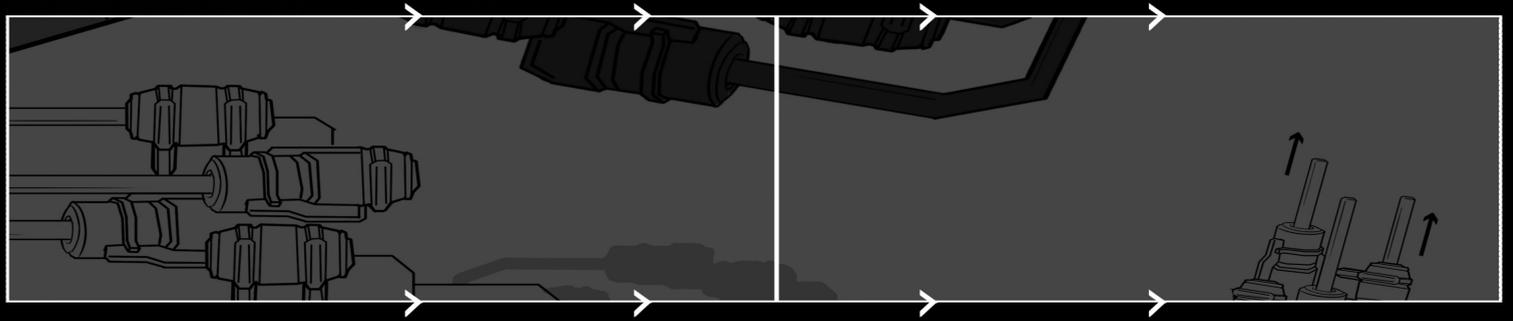
SC8 - Camera zooms through as it builds.



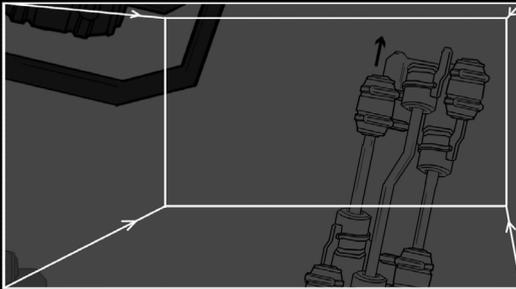
SC9 - Camera pans down through floor, a new piece of machinery starts to build.



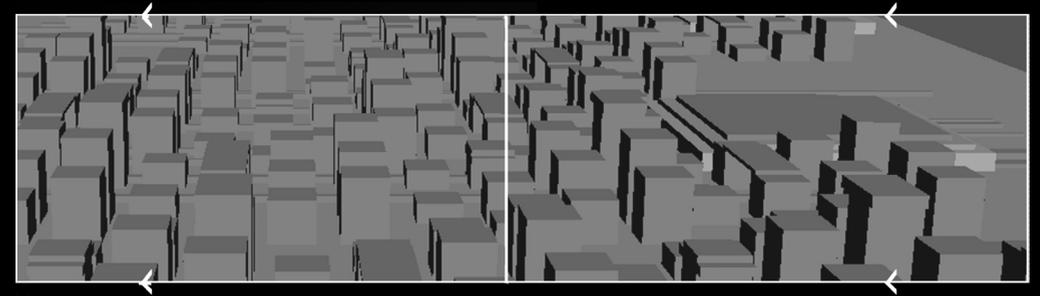
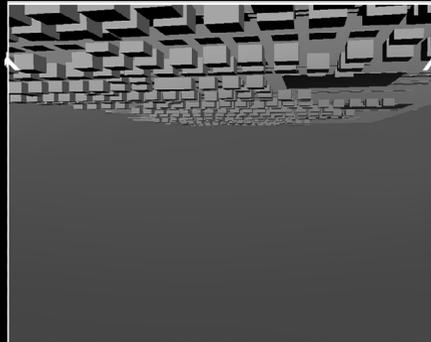
SC9 - Machinery continues to build.



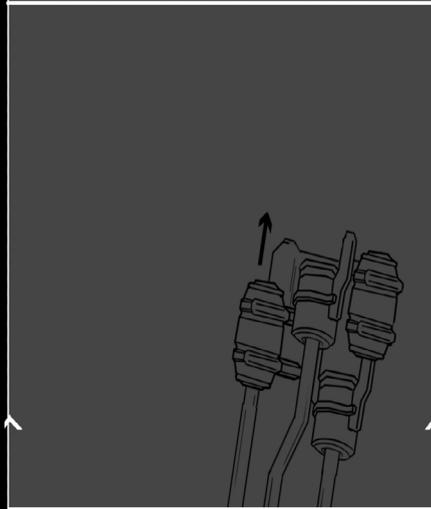
SC9 - Camera pans right to a new piece of machinery being built.



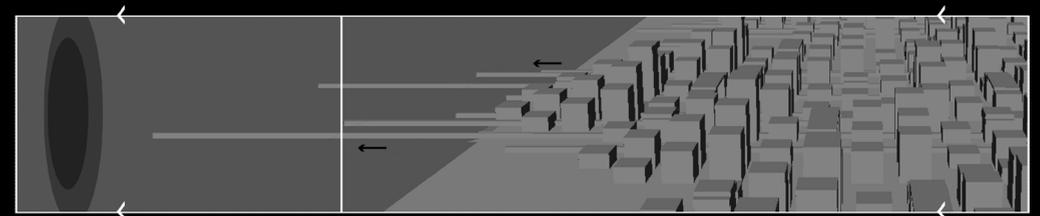
SC10 - Zoom in on machinery building.



SC10 - Slow pan left over brain circuitry being built.



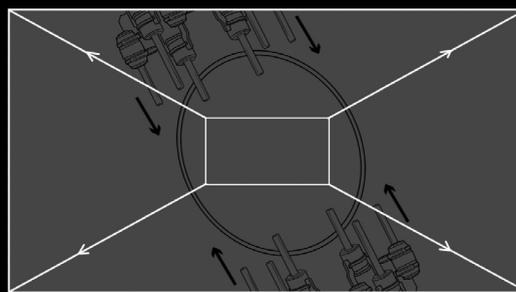
SC10 - Camera Pans up to New machinery building



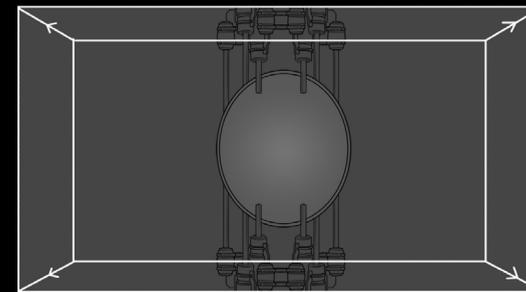
SC11 - Brain circuitry leads into eye



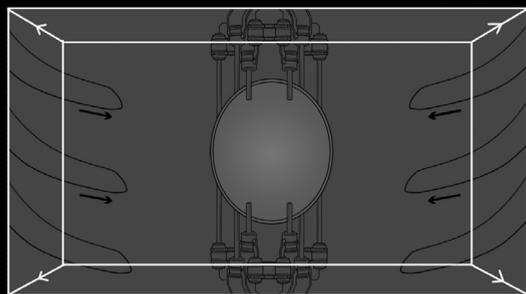
SC11- Eye begins to move.



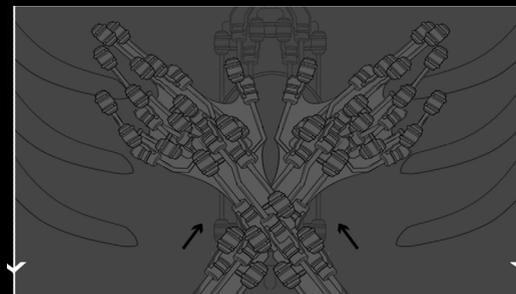
SC13 - Zoom out of eye, cut to heart getting plugged in.



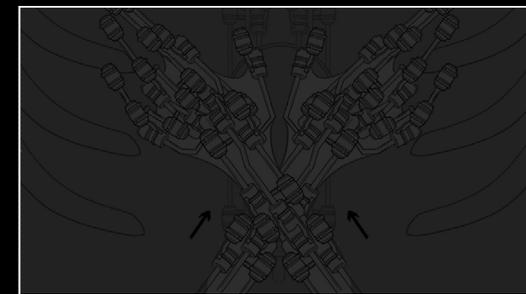
SC12 - Heart begins to glow and beat.



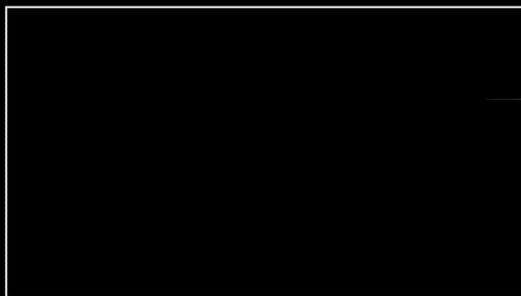
SC12 - Ribs fold into view from off screen.



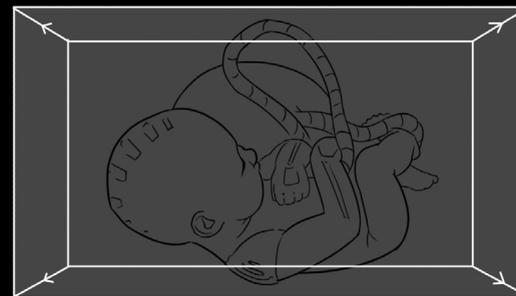
SC12 - Hands come into view during zoom out.



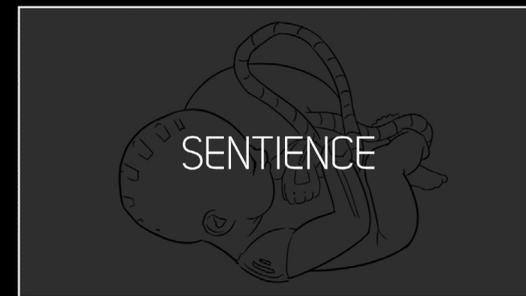
SC12 - Fade to black.



SC12 - Fade Transition.

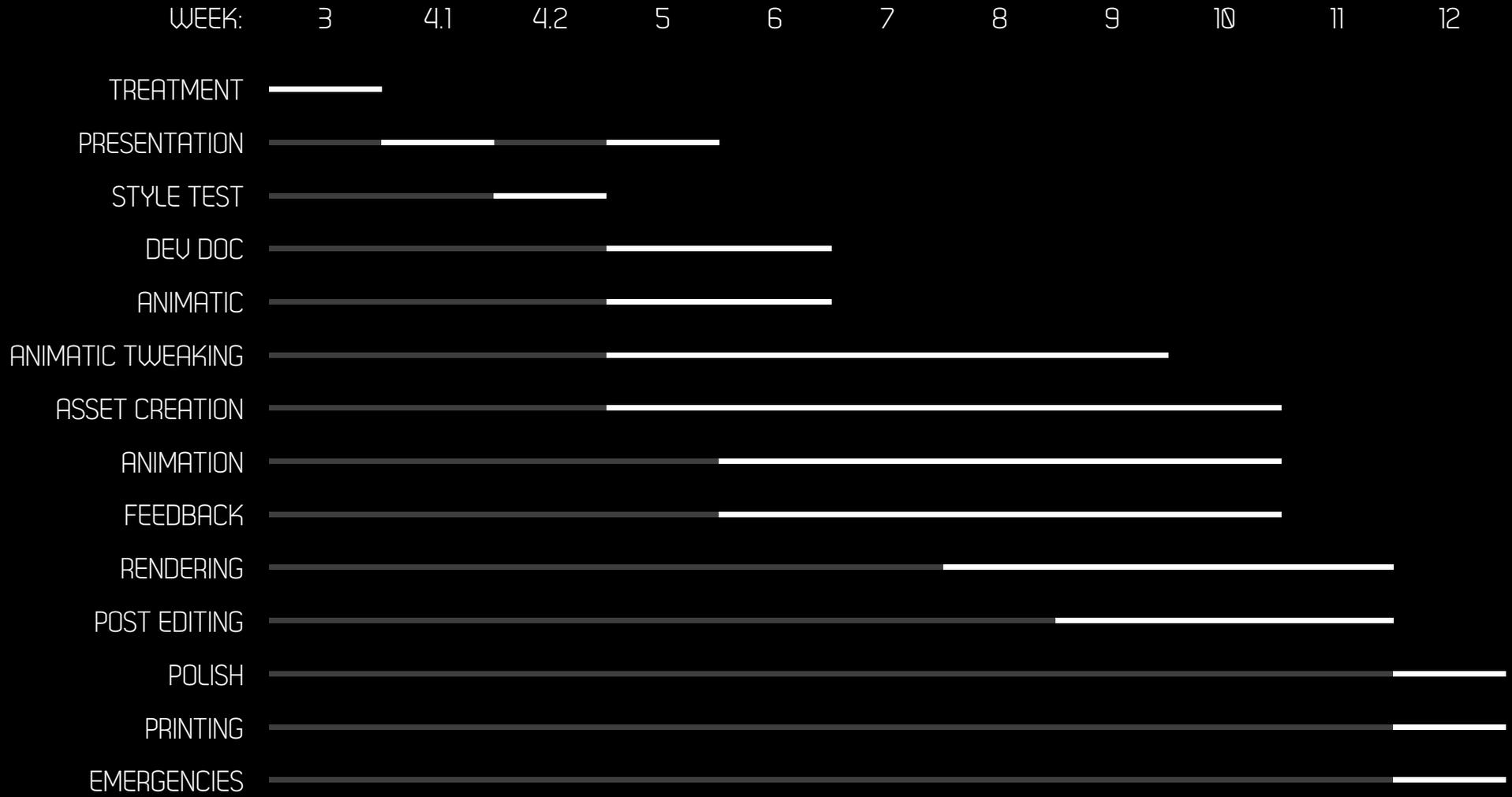


SC13 - Fade in. Slow zoom out from hybrid fetus.



SC12 - Titles fade in. Fade to black.

# PRODUCTION TIMELINE



## CREDITS

Whilst this project has been a highly collaborative and organic effort for aspects such as look development, animatic, modelling and post-production, the following were our defined roles:

**ZADA HERBERT** PRODUCTION MANAGER, TEXTURE & STORYBOARD ARTIST

**MIKE RING** ART DIRECTOR & STORY CONCEPT DEVELOPMENT

**BILLY SULLIVAN** LEAD MODELLER AND GENERAL WIZARD

**MICHAEL WELST** TECHNICAL DIRECTOR & LAYOUT DESIGNER

Special thanks to Ben Dehoedt (aka The Delorean) for his custom edit and use of "apocalypse in 7/8".

AIM STUDIO 4 PREPRODUCTION DOCUMENT