



Sanctuary

Visuals Effects Brief 3 – BLAKE’S WORKSPACE

Sanctuary is a re-mixable live action graphic novel

In the near future, Blake is a sixteen year old girl in small town Australia. In the space of 24 hours she goes from being an unruly school kid to one of the State’s Most Wanted. After witnessing the death of her father she adopts his legacy in a way he would never have imagined.

The key is telling the story in a way to make the distinction between real and virtual worlds crystal clear and let the audience follow Blake’s relationship to her father, and follow her adventure like on a roller-coaster. The technology is largely window dressing.

We are trying to communicate to two diverse groups; One that loves character driven narrative and one that loves a high concept idea around virtual worlds and will want to hack the resulting film.

Blake’s space – The Void

Blake’s space is a 3D equivalent of a web home page – her personal virtual world. It is also the springboard from which she launches to other virtual worlds. As a kid, Dad gave Blake virtual worlds to play with, not doll houses. She is more interested in functionality than design so her space has minimal decoration.

Her intelligence and secret access to her (ex-hacker) Dad’s software (including warez), has given her the ability to move effortlessly between the real and the virtual world with the aid of her bedroom RIG (man machine interface).

She uses customised agent software, nicknamed CD, to gain unauthorised access to systems



Blake's space;

A **vid** holding an untidy arrangement of personal icons and computer screens represented by floating panels. It is a largely empty simplistic space unconstrained by physical limits.

What are the Floating Panels

The floating panels are a key element of Blake's space – her personal virtual world. We see Floating panels when the POV of this space is in the virtual world (The Void). Blake watches and treks along with the activists through the bush from this space.

Floating panels are composed of alternating images from footage hacked from surveillance systems run by The State and by The Indys (the activists). The nanobots form a guerrilla surveillance network operated by the activists. The State surveillance system is fed into by more typical-looking surveillance cameras and the troopers themselves (who each have a personal RIG).

With the floating panels Blake can see the perspective of both sides of the conflict:

- watch live and recorded footage from the State (camera and trooper POVs)
- watch live and recorded footage from the Indys (nanobot POVs)

When Blake is in The Void, a number of Floating panels all around her show what she is focusing on (e.g. the bush) as well as. The latter would be swept aside as the crisis develops in the story.

<p>Live action plate compositing into floating panels</p>	<p>Live action plate compositing into floating panels</p>