



It was almost uncanny: just around the time the Tears of Steel production was looking for a little costume inspiration, there was buzz around a recent graduate of Amsterdam's prestigious Gerrit Rietveld Academy for fashion and design. The cause was a 2011 graduation show, "Pedes in orbis" (or "Walking in Circles"), which told the tale of seven men looking to survive in style in a postapocalyptic world, set to a catchy hip-hop soundtrack.

There may not have been a robot in sight, but the colorful collection inspired by trash-heap scrounging laid some pretty clear visual groundwork for the Tears of Steel costumes to come the following year. The designer in question was Columbian-born political refugee, raised in Sweden since the age of five, Pablo Londono Sarria.

After finding himself drawn to textiles during his college years in Sweden, he applied to Rietveld to study Fine Art Textiles. Once there, his instructors nudged him toward what he soon realized was his true calling: fashion. And a designer was born. To accompany his hit show, Londono Sarria collaborated with illustrator Job Kind to create a tie-in graphic novel – an excellent source of fodder for the visual style of this film once Londono Sarria joined the team. After going on to get his MA from the highly regarded Central Saint Martins in London and collaborating with his sister and others in several attention-getting international projects, Londono Sarria followed his love of designing menswear in distressed fabrics to Amsterdam-based urban streetwear brand G-Star RAW, where he has been a designer since 2013.

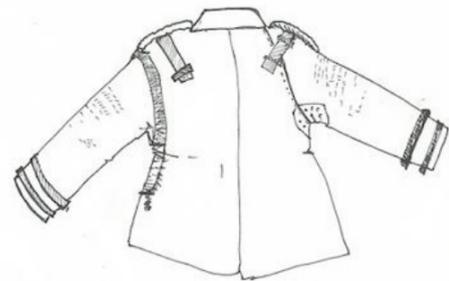


Both pictures from the fashion show in Amsterdam



Barley's costume





### W139 Exhibition

Marking the release of Tears of Steel, iconic indie art gallery W139 hosted an exhibition of Londono Sarria's costumes and props for the film. W139 started in 1979 as a squat, a space occupied rent-free in accordance policies, on the fringes of Amsterdam law at the time, meant to prevent empty buildings from falling into disuse. A space where grunge-inspired postapocalyptic fashion can feel at home.

The exhibition, titled "Warriors at the Edge of Time", was hosted September 14-30, 2012 in the gallery's home in Amsterdam's Red-Light District, very close to the Old Church, where the movie was filmed.



Costume concept art by David Revoy, costume design by Pablo Londono



Tears of Steel Barley's costume

“Visually stunning” and “baffling” were two of the most commonly used terms to describe *Elephants Dream* at the time of its release. A surrealist tale about two characters locked in a struggle between control and freedom in a “machine” of one of their own making, even after a few views the story leaves many questions, and plenty of fodder for thought. However, as the Blender Institute’s first film release, and perhaps the first truly “open” movie in the world, it has made an unquestionable impact on the animation and 3D software industry to this day. A proof of concept, if you will, that made every project that followed possible. Blender Institute: Origins Technically, the Blender Institute didn’t even exist during this project. Jointly funded by the Blender Foundation and the Netherlands Media Art Institute (NIMk), then referred to as Montevideo, Blender’s first film wasn’t made in the iconic studio on the Entrepotdok known and loved by the Blender community today, but rather across Amsterdam’s city center, on the Keizergracht.

“Back then Blender wasn’t thought of as a movie-making tool,” says art director Andy Goralczyk. “People made a lot of stills, but making a film was still the holy grail.” Ton adds: “We wanted to prove that you could use Blender to make a film.” The entire team was young, with more passion than experience. Along with Andy, director Bassam Kurdali was one of the first to experiment with using the software for animation: “I was working as an electrical engineer at the time that the film was first floated,” he remembers. “I was going to work, and then coming home and doing animation at night. So I had about 4-5 hours of sleep every night on a weekday. I was very insistent to tell everyone around me, ‘This is not a hobby, you know, I’m serious about it.’” Ton gave him the chance to prove it. It sounded almost too good to be true. “He said, ‘Let’s make a film,’” Bassam

remembers. “And I had so many memories of other people trying to start up relatively ambitious film projects, and I thought to myself, ‘Oh, that sounds nice.’ Not really believing that he was going to do it. In the back of my head, the voice said, ‘Probably he’ll research it a bit and figure out it’s something too ambitious. So it will be too difficult and he won’t do it. Or it will slowly collapse of its own accord.’ But luckily I didn’t say that out loud.”

Because Ton pulled off the first of many financial feats that would make the open movie projects possible over the 10 years to come: he secured funding, this time in the Montevideo deal. It was intended as an open movie, the first of its kind, from the beginning. “If it wasn’t in the first conversation,” says Bassam, “it very early on seemed to be kind of a *fait accompli*. “Together, Ton and Bassam quickly laid down some ground rules: it had to (1) be made with free and open-source software, (2) be released under a permissive license (“Creative Commons was perfect for that”), and (3) be released with all of the production files, for free use.

“It felt pretty natural.” With that, it was time to decide what exactly this film meant to change the way films are made would actually be about. About That Story To let the film’s director explain it in his own words: “The story is very simple – I’m not sure you can call it a complete story even. It is about how people create ideas/stories/fictions/social realities and communicate them or impose them on others. Thus Proog has created (in his head) the concept of a special place/machine, that he tries to “show” to Emo. When Emo doesn’t accept his story, Proog becomes desperate and hits him. It’s a parable of human relationships really – you can substitute many ideas (money, religion, social institutions, property)





*Code Name: Project Orange*  
*Director: Bassam Kurdali*  
*Art Director: Andreas "Andy" Goralczyk*  
*Producer: Ton Roosendaal (Blender)/NIMk*  
*Length: 1 0:53*  
*End Credits: 1 :28*  
*Web Release: May 4, 2006*

“Visually stunning” and “baffling” were two of the most commonly used terms to describe Elephants Dream at the time of its release. A surrealist tale about two characters locked in a struggle between control and freedom in a “machine” of one of their own making, even after a few views the story leaves many questions, and plenty of fodder for thought. However, as the Blender Institute’s first film release, and perhaps the first truly “open” movie in the world, it has made an unquestionable impact on the animation and 3D software industry to this day. A proof of concept, if you will, that made every project that followed possible. Blender Institute: Origins Technically, the Blender Institute didn’t even exist during

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Concept art by director Bassam





“The fire dragon concept, that was hell for the 3D simulation capabilities at the time.”  
– David Revoy, concept artist & art director

Long before the Blender Institute dove into the Agent 327 project, Ton wanted to work with Dutch comic book writer Martin Lodewijk. He saw the studio’s fantasy-focused third open movie outing as his chance to do so.

So he asked Martin to toss out a few story ideas. “He came up with crazy, crazy stories”, Ton says. “One of the first explains how he came up with the name Sintel – which is Dutch for ‘cinder.’” As in Cinderella (a character normally called “Assepoester” or “Ash Cleanerette”, in Dutch). But with a very memorable twist...

Once upon a time there was a young would-be warrior in a village of warrior women. Virtually enslaved by her wicked stepfamily, with only a small dragon friend for companionship, she was unable to train – except in her kitchen. That was her domain, where she could practice throwing knives, and even fashioned her own “Iron Bra” out of kitchenware to wear to the Big Fight in disguise. There, she appeared as a mystery warrior representing the women, knocking out all the warriors from the neighboring village of men, up to and including the leader himself – who, of course, fell madly in love with the mystery warrior in the Iron Bra.

When she fled after the fight, that is the piece he grabbed hold of to try to keep her from going. That was what was left in his hands once she was gone. And then it was time for the fit-tings to begin... Once his lithe little lady had been found amongst the village of extraordinarily large-chested women, the male leader professed his love and asked to take her away from her kitchen life. Sintel’s response: a simple “no” before walking away. The end. While, as David puts it, “this is the type of idea that stays in your mind,” the team elected not to move forward with it (so there are no “iron bra” drawings



floating around). “When Martin proposed this idea, he also proposed three other story ideas,” David continues, “and the team said immediately that the one with the breastplates was too sexist.” Plus, Ton adds, “It’s a massive story. It would have been 30 minutes, and you have this whole village with dozens of characters.” David instead moved forward developing concept art for another of Martin’s ideas (pictured here): “Sintel: The Dragon Hunter.”

The story opens with Sintel riding on a giant snail (whose shell she’s also made her home, at the snail’s expense). Dragonflies that are actual miniature dragons are buzzing around her head. She reaches out and snatches one from the sky, biting off its head and spitting it out. BAM: the title appears. It turns out Sintel is on her way to a village plagued with dragon problems. She finds out that the local dragon has gotten all riled up by a dwarf named Button who stole a magic ring from his horde, and now he’s terrorizing the town. Sounds like a job for a dragon hater turned dragon hunter. Of course, Button somehow winds up in the snail wagon, and the two are a team from here on out. Finally, Sintel comes face to face with the dragon, using her gypsy background to outwit him in the carnival game with the three cups.

The dragon doesn’t accept this and, wearing the superpowerinducing ring, Sintel finally battles the dragon. And wins, of course.

“This is where I put my foot down in terms of costume design. I was like, ‘No, we’re going too far into the sexy territory.’”

Colin Levy, director



Watercolor sketches



Of all the characters in the film, Victor went through the most dramatic changes during development. As the mysterious figure at the center of the Cosmos Laundromat universe, he was a tough one to get right. He is a man of many contradictions, and with little room to explore his personal story in the pilot, his look needed to say a lot. What exactly that was it took a few tries to get right.



Phase 1 : Soul Man

The original script called for a “Barry White character”, or someone reminiscent of Chef from South Park. Director Mathieu Auvray wanted him to have some attitude and ‘70s swag. The mystical matchmaking demi-god-like figure should be a colorfully groovy guru of love. Concept artist David Revoy tackled the task, creating these tests of this version of the character – frequently seen in a jumpsuit representing his laundromat job.



Researches for Victor “the salesman” guru of love



Watercolor sketches for Victor “the salesman”, guru of love



Watercolor general research after first reading of script



Digital variation of Victor "the salesman", guru of love portraits



Watercolor sketches for Victor "the salesman", guru of love portraits



Watercolor sketches for Victor "the salesman", guru of love portraits