

PROSPECTIVE – A Short Horror Animation

Prospective is a short 3D horror animation told from the perspective of a small floating robotic companion inspired by Destiny's Ghost. Alone in space, it follows a cryptic mission across deserts, storm-ravaged ruins, and colossal abandoned structures on a planet called Achlýs. Deep underground it discovers the last surviving human, skeletal and fragile. For a moment the machine extends a gesture of connection, but it is only an illusion. In the final reveal Achlýs is Earth, and the mission concludes with cold detachment, humanity reduced to a specimen preserved in glass. The horror lies not in monsters but in the indifference of time and the realization that humanity is no longer the protagonist of its own story.

Type of Project & Technical Focus

This is a 3D short horror film, presented as a cinematic trailer-style animation.

- Technical focus: modeling, rigging, lighting, and animation in Blender.
- Organic sculpting in ZBrush for detailed characters and ruins.
- Procedural effects in Houdini / Blender Geometry Nodes.
- Motion capture with Rokoko for realistic character movement.
- Compositing and color grading in DaVinci Resolve / After Effects.

Story, Theme & Subject

Prospective is a techno-horror narrative about perception, irrelevance, and the collapse of human significance.

- A cloaked traveler, robotic and faceless (Destiny-style design), follows a mysterious mission.
- They explore vast, oppressive ruins on a storm-wracked planet named **Achlýs**.
- In the depths, they discover the last human being: skeletal, degraded, barely alive.
- A hand reaches out a false promise of connection.
- The twist: Achlýs is revealed as Earth, and the traveler was never human, only executing an objective.

- Horror emerges not from monsters but from time, detachment, and humanity's irrelevance.

Influences: *Blade Runner 2049*, *Dune*, *Blame!*, *Event Horizon*.

Previsualization / Animatic

A complete animatic is in progress covering the three acts:

1. **The Explorer** – desert and colossal monolith.
2. **The Planet Achlys** – storms, ruins, claustrophobic descent.
3. **The Human** – the preserved remains, mission complete.

This allows the full story and scope of production tasks to be clearly understood.

Art Style & Visual Approach

- Dark techno-horror style: vast megalophobic landscapes mixed with oppressive close-ups.
 - Traveler: faceless, cloaked robotic design.
 - Environment: storm-torn skies, rusted machines, monumental ruins.
 - Human: sculpted in ZBrush, skeletal and decayed.
 - Lighting: strong contrasts, eerie minimalism, oppressive shadows.
 - Sound: mechanical drones, distorted echoes, and unsettling silences.
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Preparedness

- Concept art and moodboards already developed in Procreate.
- Main assets modeled in Blender, with rigging tests underway.
- Rokoko motion capture integrated for body language and gestures.
- Animatic shows complete story arc and timing.
- Pipeline: Procreate → Blender → ZBrush → Houdini → Rokoko → Blender Cycles → DaVinci Resolve.

This demonstrates readiness to complete the project at a high level of quality.

LONG VERSION;

THE MEANING BEHIND ALL

Prospective is a title that deceives, just as the narrative itself plays with perception, expectation, and the inherent biases of the viewer. We, as an audience, are conditioned to believe that the protagonist we follow is the hero, the familiar presence in a world of the unknown. We assume that the traveler, with their clear objective and methodical approach, is human or, at the very least, aligned with our moral compass. But this

assumption is a trap. The film dismantles the automatic association between protagonist and righteousness, forcing the viewer to realize too late that they have been following not a savior, not an explorer, but something else entirely. Prospective speaks to the way we tether ourselves to the viewpoint provided, rarely questioning the framework of the story until the illusion is shattered. It is only in the final moments, when the last human being is revealed, not as a survivor but as an artifact, that the perspective shifts and the horror sets in. The title is not merely about perception; it is about who controls the lens through which a story is told. The traveler's mission is clinical, detached, an objective to be completed, not a journey of discovery. There is no awe in the exploration, no reverence for what is found. The human, skeletal and degraded, is not recognized as a relic of something once dominant; they are merely a subject, an organism cataloged for reasons left unsaid. And yet, for a brief moment, the traveler extends a hand, a gesture universally understood as one of connection, of recognition. But this is another illusion. The cut to black erases resolution, leaving only the stark truth: this was never a story of rescue. It was never about hope.

The planet's name, Achlys, further deepens the dread. In Greek mythology, Achlys is the mist of death, the final veil drawn over the eyes of the dying. A fitting name for a world that was once Earth, now reduced to an unrecognizable graveyard of machinery and storms. If this was once home, then what does it mean that the traveler sees it only as coordinates, as an objective rather than a memory? The name suggests not only death but blindness, a civilization that has faded into irrelevance, its significance lost beneath layers of time, observed now only through the indifferent gaze of something beyond it. Humanity is no longer the center of its own story. It has become the past, a curiosity, a specimen. And so Prospective is not just about shifting viewpoints but about the arrogance of perspective itself. It asks: what happens when the observer does not recognize the significance of what they see? What if history is only as valuable as those who remember it? What happens when the illusion of significance dissolves, when the narrative collapses, and we are left staring into the vast, indifferent machinery of something greater than us, something that does not even acknowledge our existence as anything more than an echo? If humanity has been reduced to an object floating in a preservation chamber, a fragment of flesh encased in glass, then perhaps its greatest failure was believing it would always be the one looking, rather than the one being looked at. The horror is not only extinction. It is irrelevance. The traveler never questions their task. The human is never mourned. The past is not honored. It is simply collected.

And as the ship disappears into the void, the mission completed, we are left with a single, chilling thought: perhaps we were never meant to be more than this

REFERENCE

The references in Prospective are not just aesthetic choices; they are carefully selected elements that reinforce the story's themes of perception, dehumanization, and the overwhelming indifference of a post-human world. Each influence is a building block, creating a visual and narrative experience that is both haunting and thought-provoking. The Blade Runner influence is most evident in the office scene, where the traveler receives their next objective. The vast, oppressive space, bathed in deep red light, echoes the corporate interiors of Blade Runner 2049, particularly the Wallace Corporation headquarters. This is not just a stylistic nod; it serves a purpose. The overwhelming scale of the room emphasizes

how small the traveler is within the hierarchy of this world. They are not an autonomous figure but merely a tool within a system. The absence of a human presence in the office, only the massive machine dispensing the mission, further strips the moment of any sense of morality or personal agency. The traveler is following orders, but from whom? Or from what? There is no clear antagonist, no great reveal of who or what governs this world. The horror is in the absence of an answer. The Dune-inspired desert sequence plays into the theme of vastness and insignificance. Unlike Blade Runner, which drowns its characters in neon-lit urban decay, Dune excels at making its world feel ancient and incomprehensibly large. In Prospective, the desert is not a place of spiritual awakening or prophecy. It is a wasteland, leading only to a monolithic structure that offers no history, no culture, only function. The traveler moves through it not as an explorer, but as a figure caught in something much older and more indifferent than themselves. The heat distortions and shimmering mirages reflect not just the physical toll of the environment but also the illusion of purpose. The traveler is heading toward something, but do they truly understand what it is? The megalophobic landscapes draw from works like Blame! and Naissance both of which specialize in presenting worlds that are too large to be comprehended. This contrast between small and large is not just a matter of aesthetic choice; it is fundamental to the film's psychological impact. Humans instinctively fear vastness, not just because it can physically overwhelm us, but because it challenges our ego. We see ourselves as central, as significant, yet when faced with something incomprehensibly large, something that neither acknowledges nor accommodates our existence, we are confronted with a silent truth. We are nothing in the grander scale. This is why the locations in Prospective are terrifying in a passive way. The giant structures do not move, do not chase, do not react. They simply exist, and that is what makes them so threatening. Unlike traditional horror, where fear comes from an imminent danger, here fear emerges from irrelevance. The environment is not actively hostile. It does not need to be. It simply exists on a scale that we cannot process, rendering us insignificant











