



希望
IKZO

PRODUCTION FILE

P3 -18 CHAPTER 1 : EDITORIAL

Pitch
Casting
The Ikzo Hierarchy
Production description
Note of intent from de production

P19-33 CHAPTER 2 : A COMPLETE UNIVERSE

Pitch
Note of intent from the director
An animation and fiction project
Ikzo logo
Ikzo universe
The president
Video game
Comic strip
Clothes
Shooting photos and posters
Contact



CHAPTER 1: EDITORIAL INTENTIONS

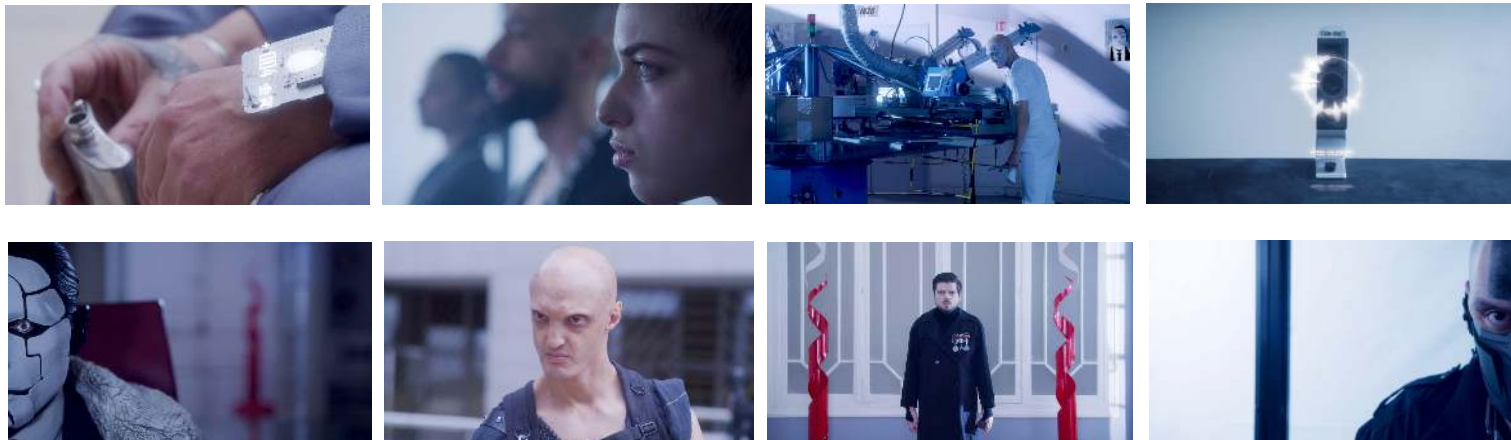


One brand, one president, one state. **The world has changed.** Ikzo is EVERYTHING.

In this sanitized and oppressed universe, **Azema, a simple machinist,** goes in search of **his disappeared friend, Ashita.**

By taking away from him what was most dear to him,

they awakened in him **a power capable of changing the face of the world...**



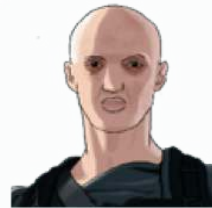
ABDÉ MAZIANE

Abdé is an atypical French actor and model who began his career in 2016.

Always attracted by art and crafts, he constantly explores new horizons.

Present on the big and small screen, Abdé makes himself known on Netflix thanks to the series *Dérapages* but also on Amazon and Canal+ where he appears in *Valerian* by Luc Besson.

In his life as a man, Abdé embodies values of sharing and respect. Photography and cinema remain the indispensable means of expression and freedom.



AZEMA

Azema is a machinist in an Ikzo factory. In this sanitized world, Ashita is the only friend he has ever had. Their relationship is ambiguous, between love and admiration. Azema is the quiet force, which nothing can reach or disturb.

When Ashita disappears overnight, Azema refuses to accept him and an immense anger is born in him. Since that fateful day, he also seems to have inherited a strange power: his voice. The mastery of this power could be the salvation of humanity.

ROMAINE AIASSA

Romaine is a 25-year-old Swiss model and actress.

She loves quirky worlds, streetwear, the 1930s, anything that has anything to do with a radical change in style.

She has collaborated with Jean Paul Gauthier, Swarovski, Air France, Yproject, Maison Margiela, Comme Des Garçons, Lanvin and has published about ten magazine covers.



ASHITA

Ashita, an Ikzo factory engineer, is admired by her peers. Azema is both her subordinate and accomplice. Ashita has strong ties to the resistance: she is the leader.

When she suddenly disappears, the doubt is sown: was she the victim of one of the updates?

Has it alienated some members of the revolution? This is the mystery that Azema will try to unravel. Finally, his disappearance coincides strangely with the appearance of the power of Azema ...

SELIM KARROUCHI

Selim Karrouchi, an exceptional actor, has performed in films such as *Samba*, *De l'autre côté du Periph* and *Intouchables*.

Recently, he has appeared in TV productions or series. The 38-year-old Savignien, with his extraordinary physique and athletic stature, multiplies the roles of villains ...



BAKAM

Bakam is the armed arm of President Byoki, his imposing physique arouses fear among the enemies of the government.

Respect for the order established by President Byoki is his number one imperative.

Bakam controls the Deltas, a ruthless elite unit. He will be one of Azema's main enemies.

GREGORY KRISTOFOROFF

Passionate about theatre and cinema, Gregory is also a sportsman with a rather atypical background.

It wasn't until he was 30 that he decided to give up his job as a journalist in order to realize his biggest dream: to become an actor.

He then joined the actor studio where he learnt the Stanislavski method with Pascale Ruben, then he trained in the Lee Strasberg method. He has been an actor for ten years and has had the good fortune to have several roles in theatre, cinema, series, commercials and short films.

Gregory speaks Russian and English and is fluent in accents (Russian, English, German, Italian). This peculiarity led him to the world of dubbing that he appreciates just as much.



BYOKI

Omniscient humanoid president of Ikzo,
Byoki is a symbol of power, power and respect.

In his turn, the president addresses the people only
through the chiseled propaganda of his second, Yancha.

Byoki is perceived as the saviour of humanity, the one
who, by his radical decisions, saved the world from
"Ghent Overflow".

He's intrigued by Azema, as if they're not so different.
...

FIONA TISSON

She began photography after extensive scientific studies four years ago.

She lacked the artistic side of her everyday life and that is why she chose to focus on her career as a model and actress.

She quickly went through the steps and returned to the agency two years ago. She was able to work alongside different designers and different brands based mainly in Paris.



AKUMA

A prominent member of the resistance, Akuma is infiltrated into a militia cafeteria. She is jealous of her sister, Ashita, and her aura of leader.

The first «victim» of Azema's power, she fears it. Ambitious, Akuma intends to take the first place of the resistance.

CELIA TEXIER

Celia, by her stage name Bambie, is a DJ, hip-hop dancer, actress and model based in Vitry-Sur-Seine.

Curious in nature, she cultivates from a very young age her soul as an artist that she nourishes through theatre, dance, music and all other forms of arts and freedoms of expression.



NAMIRA

Namira belongs to the Deltas, an elite unit under the orders of Bakam. She is his protégé.

We feel her human and full of empathy, despite the daily life imposed on her.

It is both a great strength and an important flaw (for its humanism) in the BYOKI government.

GREG GUILLOTIN

Grégory Guillotin is a French videographer, screenwriter, actor and humorist.

He is mainly known for his humorous hoaxes and pranks videos that he publishes on his YouTube channel, but also for his participation in the show *Touche pas à mon poste!* from 2017 to 2018.

It is at the center of the program of hidden cameras *The Worst Intern*, broadcast on C8, then on YouTube since 2018. In *IKZO*, this is a tailor-made role, that of the ambitious and merciless right-hand, exploring an untapped facet of its large game panel.

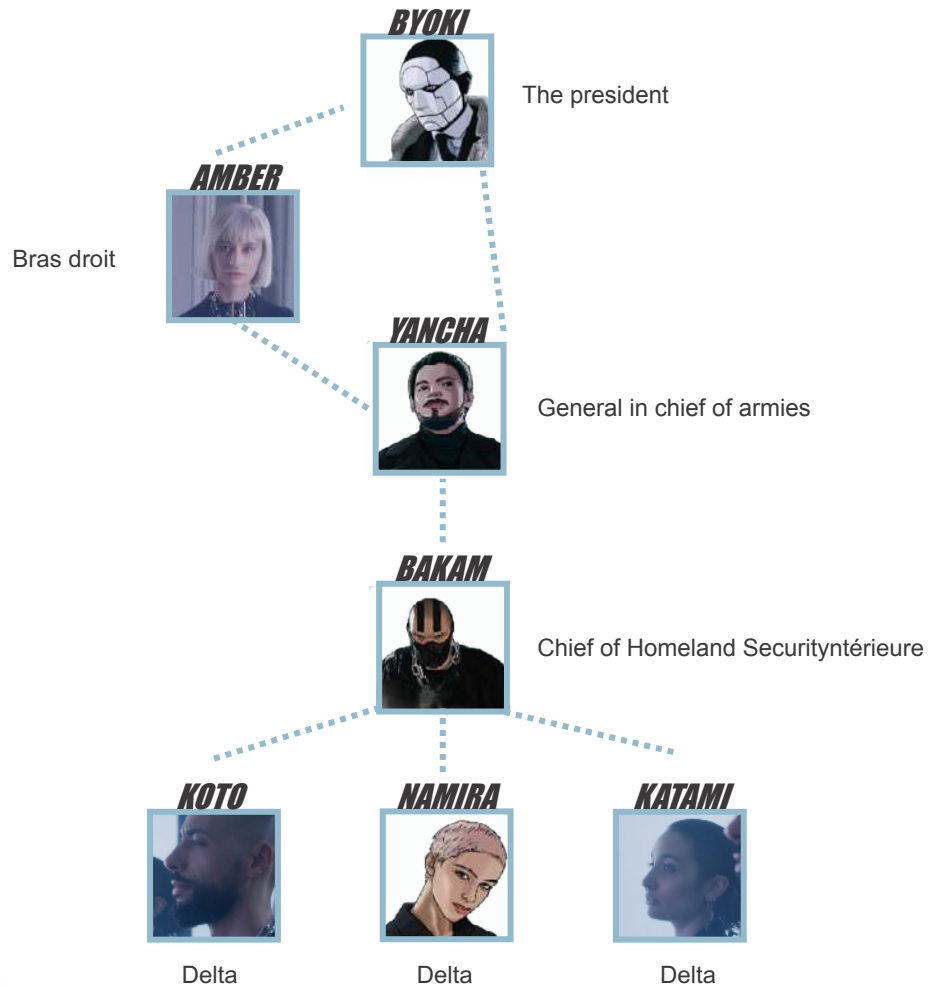


YANCHA

Yancha est l'autre bras droit du Président BYOKI. Contrairement à Bakam, il n'utilise pas de la force mais du mental pour faire régner l'ordre et atteindre ses objectifs. Opportuniste et arriviste, il seconde le président depuis toujours.

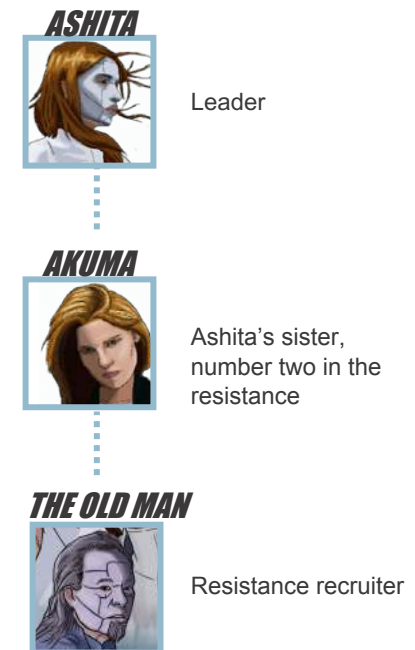
Entre le serpent et le charognard, Yancha est le poison du gouvernement BYOKI. Il utilise des manipulations les plus vicieuses pour écarter ceux qui se dressent contre lui et parvenir à ses fins.

THE GOVERNMENT



IKZO HIERARCHY

THE RESISTANCE



Scene 1: Azema's Apartment

In the dystopian world rule by the Byoki government, Azema wakes up in his austere and functional apartment. It's the 9352nd day under this regime, which also marks the anniversary of the disappearance of the woman he loves, Ashita. Like everyone else, he carefully applies his IKZO makeup to give himself a robotic face, hiding all individual expression under a uniform facade. By losing Ashita he lost the last touch of color and humanity in a world that has become cold and impersonal.

Scene 2: On the Way to IKZO Factory

On his way to the IKZO factory, Azema passes propaganda screens reminding citizens not to forget their "mask," mimicking thus the artificial face of the State Leader. The routine is unchanging, including the moment he gives money to a homeless person via his fingerprint-scanning bracelet. It's a small act of silent rebellion in a world where uniformity is law.

Scene 3: At the IKZO Factory

At the factory, Azema is swallowed up in the monotony of his job, packing IKZO t-shirts. When the foreman announces that the militia visited Ashita's apartment again this morning, Azema is overwhelmed by anger and incomprehension, leaving his post hastily.

Scene 4: Way Back to His Building

Azema runs through the streets, passing by the same buildings and the same homeless person. He cannot understand why the militia continues to search Ashita's place, one year after her disappearance. Something is happening, and he wants to know what.

Scene 5: Ashita's Apartment

In Ashita's apartment, Azema searches frantically. He discovers a map under the bed with a red dot marked in the outer districts and an IKZO USB key. When he is interrupted by the arrival of militiamen, he fights them, steals their clothes, and removes his makeup, revealing his real face for the first time in years.

Scene 6: On the Way to the Outer Districts

Disguised as a militiaman, Azema prepares to infiltrate enemy ranks, realizing he must become one of them to discover the truth.

Scene 7: Control & Security Center

In Bakam's office, the security agents receive a mental message from President Byoki, ordering them to be wary of Azema. The tone is serious, the threat clear, and Namira, Delta number one, seems puzzled.

Scene 8: Outer Districts

Azema reaches the outer districts, hostile and populated by fanatics of President Byoki. He strangely discovers that he can control people with his voice, immobilizing them on the spot, which allows him to escape by stealing one of their motorcycles.

Scene 9: Update Zone - Stairs

Azema rushes to the update area, where he is met by a cruel reality: the sorting of inhabitants. The "corrupted" are sent to the "trash" by an algorithmic decision unknown to all.

Scene 10: Update Zone - Base of the Byoki Tower

During the update, Azema witnesses helplessly the brutal selection of citizens. But his speech, his call for rebellion, triggers an unexpected uprising among the citizens.

Scene 11: The Tunnels

In the underground, Azema faces Bakam. They brutally confront each other. Namira's betrayal changes the course of their confrontation, leaving Azema baffled yet still set on his goal.

Scene 12: President Byoki's Office

The loyal Yancha reports Bakam's downfall to President Byoki, who remains unshaken, anticipating what will come next.

Scene 13: ENDING

The last thoughts of President Byoki reveal a feeling of strange likeness with Azema, possibly signaling the beginning of a mutual understanding, despite their antagonism and mutual hatred.

Abdé Maziane is an atypical French actor and model who began his career in 2016. He has always been attracted to art in the broadest sense, whether it is sport, cinema, photography or even crafts. For him, film art is a means of expression and freedom.

Abdé has had several experiences in the film industry as an actor, for example in a series of sketches alongside Isabelle Adjani and Florence Foresti (Les Césars), or in series like «Armando» available on Netflix and Arte, or «Dérapages» available on Canal+.

He also had the opportunity to make some appearances on the cable, notably in C'est mon choix (Chérie 25), Salut les Terriens (C8) and Scènes de Ménages (M6).

Abdé also participated in various hidden cameras called «prank» as an actor alongside Gregory Guillotin broadcast on C8 as well as on YouTube where he makes millions of views.

“Each individual writes his own story, mine is just carved on my face.”

Simon Rokslowicz is a director from the artistic direction as well as the fashion world. After his studies in audiovisual, Simon returned to Créapôle, a school in which he shaped his graphic universe, largely inspired by cinema.

After that, he throws himself into the big bath of audiovisual (fiction, commercials, clips, etc.) He works with several brands such as Lacoste, The Kooples, G-Shock and Harpo. Simon also had the opportunity to work alongside several artists on their visual identity (photos, clips, etc.)

In 2019, accompanied by the best encounters made by Simon during his career, he created Gorgo Project. More than just a production company, Simon aspires to create a real family of creative talents.

“Science fiction cinema naturally evolves towards anticipation cinema, I imagine tomorrow by dissecting today”

Ikzo was born from the encounter between Abdé Maziane, actor, and Simon Roksowicz, director and designer.

Their common desire to create an original shortfilm located in a post-apocalyptic future, already reveals UFO in the French audiovisual landscape.

Self-funded, this project was shot in six days. Despite a limited budget, through contacts, relationships and friendships formed through shared experiences, we managed to build an experienced and determined team.

The health crisis has obviously handicapped the smooth running of filming but has not begun our enthusiasm, each converging towards the same objective: to give birth to an original project, a concept.

That's why, are condensed in this shortfilm several moments that could actually take place in the feature film version.

This desire to condense several important moments, in a single film, constitutes in a way a mashup of the major events to come in the eventual feature film version.

This is the objective of our approach, to show that with a budget that meets our ambitions we would be able to propose a more successful project that is able to spread over several seasons.

Such film is aimed at many people between 12 and 35 years old, fans of new visual concepts, fans of various animation and manga especially.

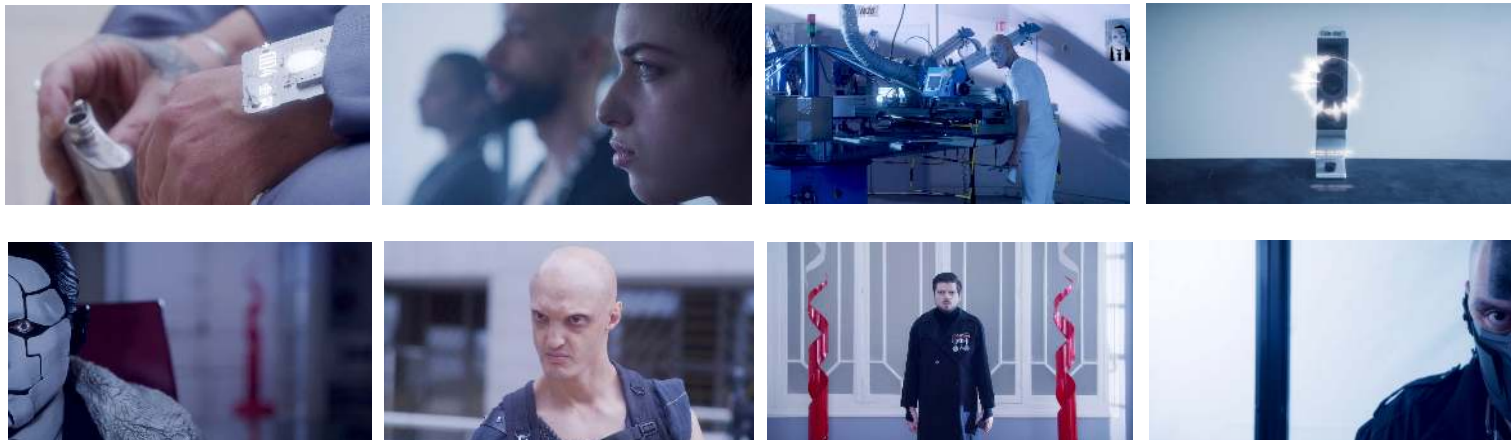
CHAPTER 2: A COMPLETE UNIVERSE



One brand, one president, one state. **The world has changed.** Ikzo is EVERYTHING.

In this sanitized and oppressed universe, **Azema, a simple machinist,** goes in search of his disappeared friend, **Ashita.**

By taking away from him what was most dear to him, they awakened in him a **power capable of changing the face of the world...**



The teaser (english subtitles) : https://youtu.be/2ou_zOSOIQ
Short version (13mn) : <https://youtu.be/156CBxoX188>

We draw our inspiration from cyberpunk universes like Blade Runner for its cold and minimalist scenery, and dystopian like the British series Black Mirror in the themes it addresses (a dictatorial regime).

The character of Azema, solitary, laconic, paradoxically draws its power from its voice, and in reality addresses, through the voice-over, only one person: the spectator. It allows him to understand the universe in which he evolves, to understand his torments.

Azema only opens her mouth when necessary. The nature of her power resonates with her personality. As a result, Azema appears as the opposite of President Byoki. When one pushes people to submit, the other pushes them to revolt.

The aim of the series is to describe a dictatorial society in which President Byoki serves as "Big Brother". By this analogy, it is a criticism of our own society that must be perceived. A society relying more and more on technology, until it ends up submerged by it. By relying too much on it, humanity is slowly disintegrating. Human relationships are increasingly digitized, losing their warmth.

Ikzo's universe is sanitized. Most of the exterior decorations are located in La Défense, a place chosen for its futuristic and clean architecture. Azema's "power" may be reminiscent of superhero films, but it would be a failure to put in place a darker universe, more mature in its themes, less Manichaeian in its approach to morality.

There is, in the rest of the film, this desire to blur the barrier between good and evil. There are in fact two opposing visions, that of humanity, of hope, carried by Azema and that of logic, of reason, carried by President Byoki. Each is justified, defensible, the most determined will prevail.

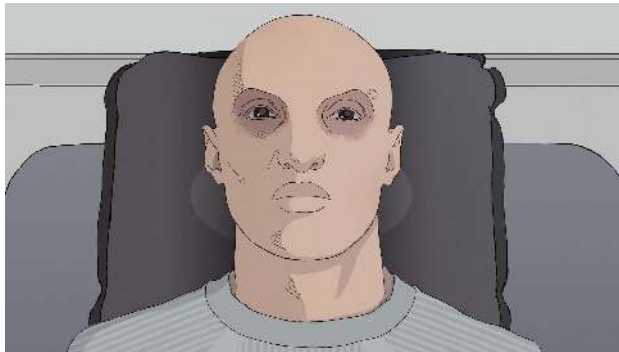
There is therefore no evil or good, only different paths that the characters decide to follow. We find in this the philosophy of Nietzsche and the clash of values: «there is no fact, there are only interpretations», as he writes in the Genealogy of morality. Every vision is an interpretation of «reality».

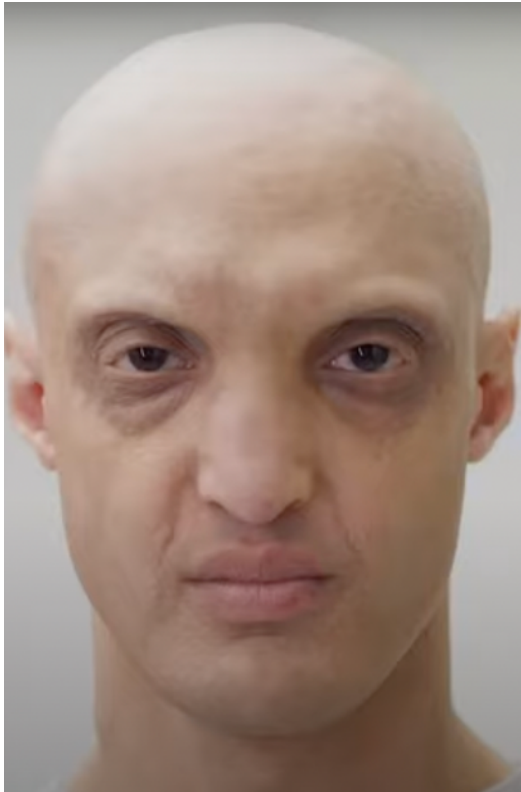
At key moments, the film makes the transition from film to animation and then from animation to film.

This is the advantage of these transitions between fiction and animation, as they allow to address a mature audience for the parts «fiction» and a younger audience for the “animations” parts, the animated series and other mangas getting a growing audience in France at the image of the various broadcasting platforms emerging (Wakanim, ADN, Crunchyroll).

This aesthetic asset is part of a scriptwriting logic since it allows to move from one scene to another or to focus on a emotion, a specific moment.

It is also an obvious tribute to the world of manga that inspired us to write this project.





Today, we no longer want a normalized world, people want to attach themselves to a face, a story, a destiny.

Abdé seduced the young French audience with appearances in the videos of Greg Guillotin but also in the cinema in «Dérapages» alongside Eric Cantonna. He is loved and followed by 35K people on Instagram and stream his stories daily.

A true public figure and symbol of singularity, he enjoys a real influence among 12-25 year olds, he remains very accessible and close to his audience.



LOGOTYPE

The IKZO logo has been thought out so that it can represent a state in full dictatorship. The Japanese word Kibo, which means "Hope" is as if crushed by "IKZO" ("Let's go") a term frequently used within the manga universe) as a phonetic symbol of obligation and duty. The original idea was to plaster the term IKZO on the term hope. It is a way of showing that the government has taken away all hope and all freedoms from the people.



The typography used for the term IKZO is also not chosen at random. "Impact" is a large and very oily policy that attracts attention at the expense of its sisters. Like the IKZO government, the "Impact" police leave very little freedom to their surroundings.



GRAPHIC UNIVERSE



Having been immersed in the world of Science Fiction and Japanese animations since forever, we have chosen to mix these two influences within a single work.



The president imposes on his people a make-up that is supposed to resemble him.

This alienated admiration lulls humans into artificial comfort.

"His eye is everywhere. He sees everything."

Many propaganda posters are present in our pilot. This aesthetic and scriptwriting wish is part of a logic of omnipresence and omniscience halfway between Big Brother and Sauron's Eye.

Inspired by communist propaganda posters of the 1940s, this illustration represents the president in his hypnotising power.

To his left, the message means "listen to me all." an order of concentration centered on his power figure.

Citizens no longer have property or feelings, everything has been standardized, sanitized, with the aim of a utopian peace.

Every citizen, every business, every place has a daily obligation display the president's portrait on the wall.

We plan to use this propaganda poster as the main element our street marketing strategy, an **immersive strategy** that allows the viewer to immerse themselves in this dystopia.

The Ikzo universe extends to video games.

In this Action RPG in the first person the player will have the opportunity to play Azema in an adventure ahead of the event of the film.

He will go through “puzzle levels” to reach his quest.



LINK TO THE GAME TEASER:

<https://youtu.be/DYeld51ubGI>



The IKZO universe being strongly inspired by mangas, it is also found in comics, offering an additional way to make discover the experience to a wider audience.

This trend is accentuated by the increasing number of comic book sales in France. (+50% from 2020 to 2021)

POSTER PHOTOGRAPHY



IKZU



BACKSTAGE PHOTOGRAPHY



BACKSTAGE PHOTOGRAPHY



IKZO



BACKSTAGE PHOTOGRAPHY



IKZU





CONTACT

SIMON ROKSOWICZ

SIMON@GORGO-PROJECT.COM

+33 6 74 59 64 59