"I need it for work"

Treatment by
Aladino Debert

ZŌIC

The tagline says it all:
I need it for work.

One computer. Two worlds. Work and play, seamlessly blended into one reality.

The Omnibook makes it possible. Powerful enough for spreadsheets and Teams, flexible enough for dragons and quests.

It's not just a tool, **it is the bridge between our two lives.**
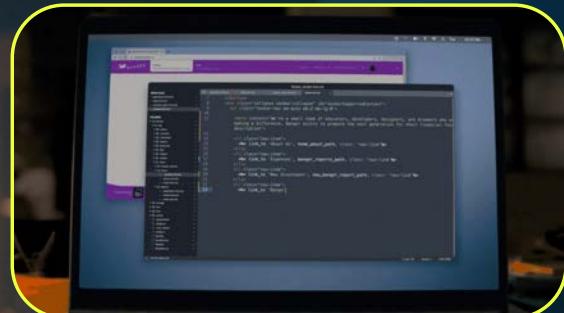
Core Idea

How many times have we used that line to justify the purchase of a new tool or toy? Guilty as charged... cheeky! And that mischievous little wink is exactly what drew me to this idea.

At the heart of this spot is <u>duality:</u> one computer, two worlds, moving between them without skipping a beat. We all live with two personalities, our work life and our home/play life, and now more than ever those identities overlap in surprising ways. What used to feel separate has become one blended reality.

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That is what excites me: the chance to blend the everyday work from home routine with the immersive language of gaming. Everyday productivity like spreadsheets, presentations, and Teams messages collides seamlessly with epic quests, dragons, glowing HUDs, and even pixelated icons. The humor and charm come from seeing these two worlds coexist, not compete, in the same space.

The Omnibook is the bridge that makes it possible. It is powerful enough for both, and flexible enough to handle the switch between closing deals and closing quests. My vision is to make the humor and the reveals feel effortless, so the audience instantly gets the gag and still walks away remembering the Omnibook as the hero.

Bottom line: I need it for work, and the **Omnibook is the glue that holds this whole story together.**

Look & Feel

Based on the latest scripts, visually I want to ground this story in a space that feels both familiar and contemporary: a flex-space office that blends the intimacy of a home setup with the energy of a WeWork.

At first, we only see our worker at their desk, focused, but as the camera orbits we reveal the larger environment — open tables, sofas, and other people quietly working in the background. It's a modern communal workspace, alive with subtle activity.

Into this everyday world, the game-inspired elements emerge as playful intrusions, woven in with a light, almost magical touch. Outside the window, the city view gives way to a shimmering pixel-art landscape. On the desk, alongside the laptop, sits a mace and a wheel of cheese — artifacts that feel both absurd and oddly natural in this hybrid space. A dragon, casual and doglike, lounges beside the desk as though it belongs there. Elsewhere, overlays appear seamlessly: a floating minimap that matches the ambient office lighting, a glowing pixelated Nuka Cola bottle flickering in the corner of our eye. These elements are not clutter but enhancements — blending fantasy with the rhythm of everyday work.

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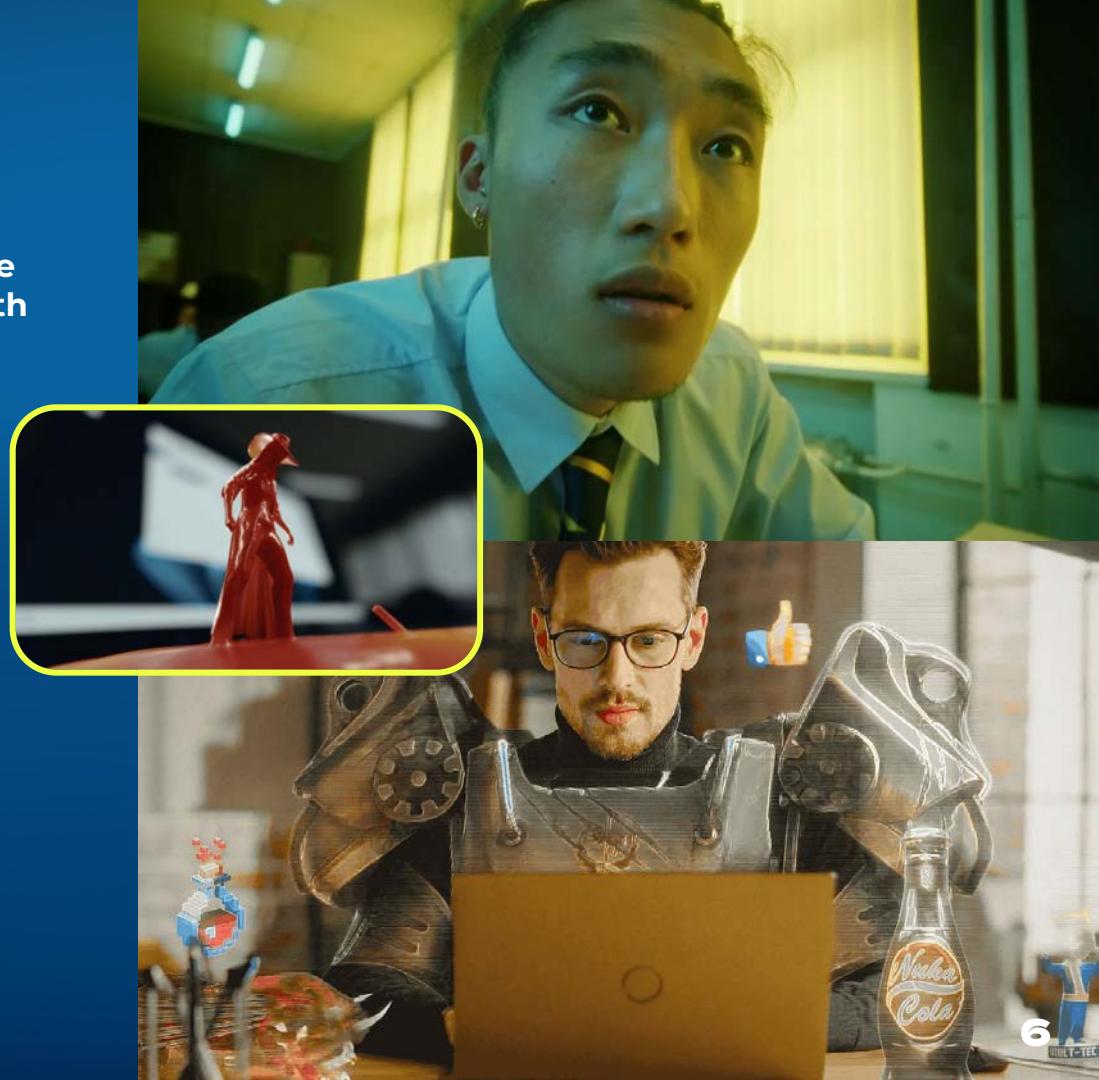
Color and light unify the two worlds. Neutral, natural tones of the office — wood, glass, daylight, and soft lamplight — live side by side with the glowing hues of the overlays. Together they form a balanced, cohesive palette, giving the impression that the Omnibook seamlessly merges work and play into a single reality.

The overall look remains cinematic but never sterile. It should feel aspirational yet accessible — a space that could be ours, just slightly elevated to allow for magic. Our talent and the Omnibook exist within one cohesive world.
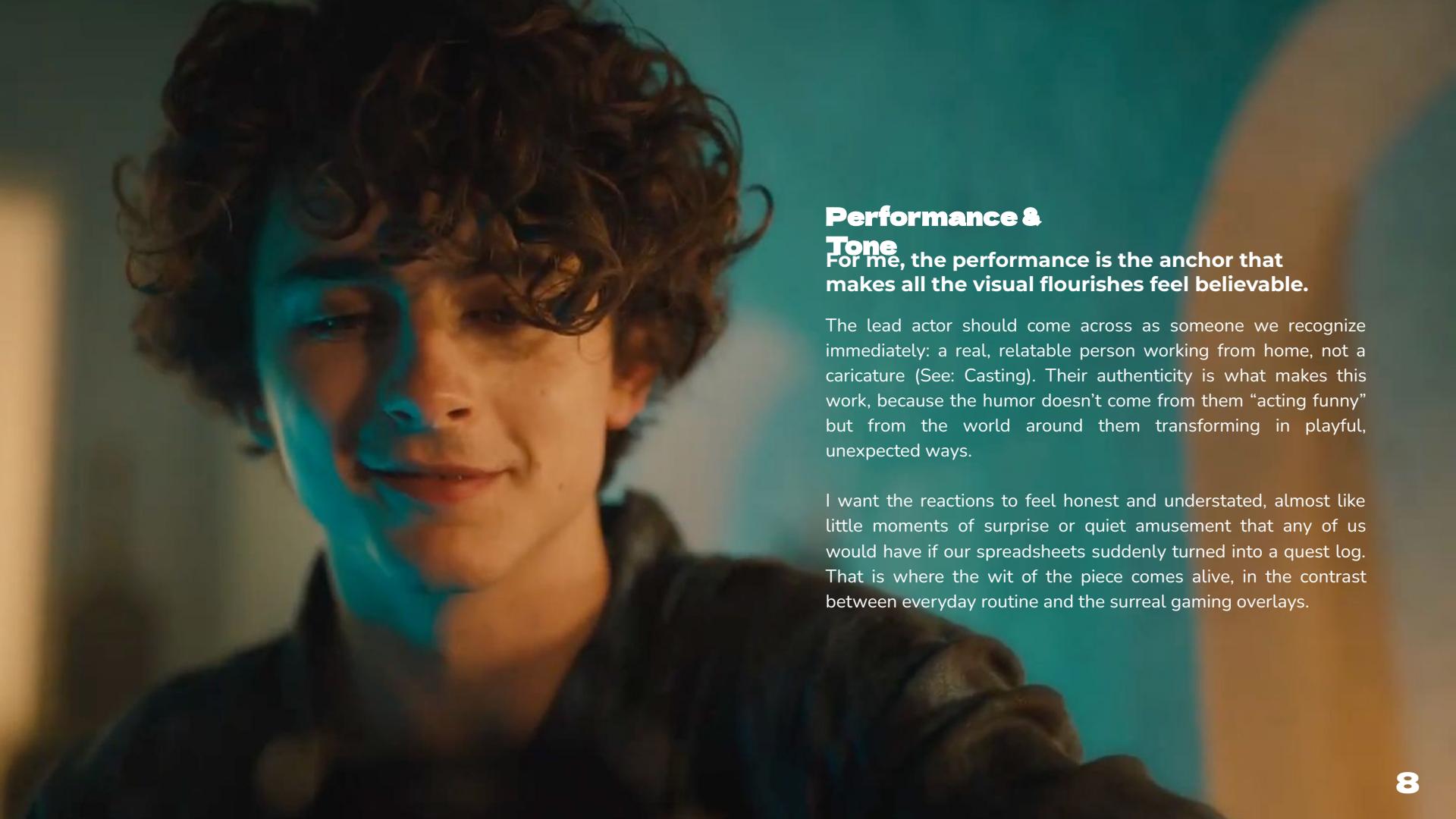
Performance & Tone

For me, the performance is the anchor that makes all the visual flourishes feel believable.

The lead actor should come across as someone we recognize immediately: a real, relatable person working from home, not a caricature (See: Casting). Their authenticity is what makes this work, because the humor doesn't come from them "acting funny" but from the world around them transforming in playful, unexpected ways.

I want the reactions to feel honest and understated, almost like little moments of surprise or quiet amusement that any of us would have if our spreadsheets suddenly turned into a quest log. That is where the wit of the piece comes alive, in the contrast between everyday routine and the surreal gaming overlays.

The overall tone is light and playful. It should feel witty, cheeky, and fun, but always grounded in reality. With dialogue at the heart of the script, we now have two principals sharing the space. The comedy comes not only from the world transforming around them but also from the rhythm of their exchanges and the way they react to each other.

In the end, the audience should see themselves in these characters, relatable and approachable people juggling both sides of life, serious and silly, productive and playful. The humor feels authentic, and the product shines as the tool that makes both worlds possible.

(See Localization Through GenAI for ideas on other markets).

VFX Approach

The game elements will not feel heavy or overly photoreal.

Instead, they will sit naturally in the environment with a touch of translucency and glow, perhaps with a flicker or scanline added for good measure, almost like they are being seen through AR glasses. They light up the space and can even reflect on surfaces, but they will not cast hard shadows. Imagine a minimap floating in the room that matches the lighting, or armor that looks bold and readable without overwhelming the frame.

This is the kind of work I have been doing for years, blending live action with VFX so it feels effortless. I have had the chance to collaborate with clients like Microsoft, Sucker Punch, and Bungie on their IPs, always making sure the results feel authentic while staying brand safe. And with Zoic's long history in the industry, we bring both the technical skill and the creative vision to bring this concept to life at the highest level.

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take our leave and goooooooooo....

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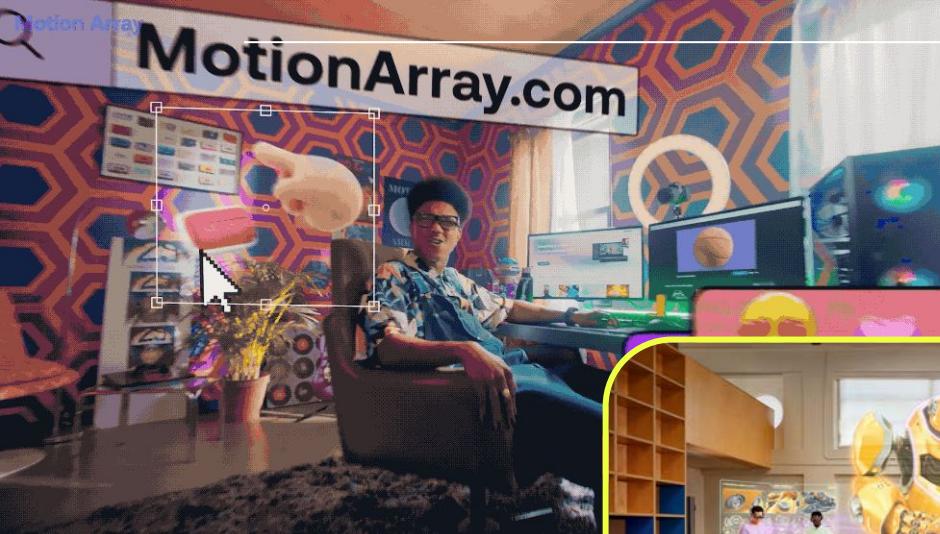
PREVIZ or STORYBOARDS? BOTH!
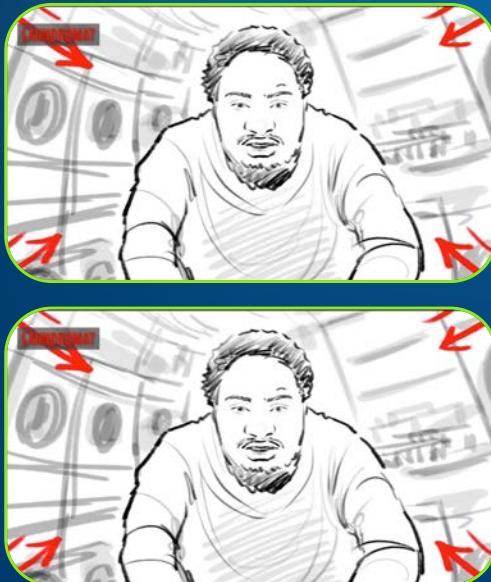
Because so much of this spot depends on the seamless interaction between camera movement, live action, and the AR like game elements, I see previsualization as an essential step, at least in some sections. Using previz early, even in rough form, will let us map out exactly where the camera will be at any given moment and how it will flow through the scene.

This gives us two advantages. First, it helps production on set: we'll know where to place practical cues and lighting shifts so the actor has the right eyelines and the world feels consistent. Second, it sets up VFX for success: the overlays and game assets can be choreographed to the camera's path, ensuring the timing of their reveals feels fluid and intentional.

The goal is not to lock ourselves into one rigid path, especially since I want to give our actor room to breathe, but to equip ourselves with the right tools to be best prepared. Previz, used in conjunction with storyboards, allows us to map the choreography of the camera and the assets while still leaving space for discovery on set. This combination ensures that performance, cinematography, and VFX all work in harmony, so when the shock wave ripples through the room or a dragon stirs on the desk, the moment feels intentional, organic, and perfectly timed.

Cinematography

The spot begins with the most familiar perspective: the locked, straight-on "laptop camera" look. It is the everyday view of a Teams call, flat, unremarkable, even mundane. This ordinary starting point gives us a baseline of normalcy before the world begins to transform.

From here, the camera slowly pushes out, drifting into a wider, more cinematic view. As it moves, layers of game-world elements reveal themselves in the environment. The transition from something plain and workmanlike to something magical and immersive is what creates surprise and delight. The movement should feel fluid and intentional, almost like peeling back a layer of reality.

Much of the journey will unfold as a flowing, continuous take, keeping the audience immersed as the world evolves around our talent. I also want to intercut with purposeful close-ups, moments that allow us to showcase the Omnibook itself. At the midpoint comes the signature moment: our talent flips the device into tablet mode and picks up a controller. This action is highlighted clearly, not just for story but to underline the product's versatility. It triggers a visual shock wave that ripples through the room. Overlays shift and recalibrate, the dragon stirs, icons flicker into new forms, the minimap morphs, and the lighting itself evolves, signaling a shift not just in tone but in time. Within a single spot, we can intimate the passage of an entire day, morning light warming into afternoon or even evening, as the world transforms around our talent, powered by the Omnibook.

For the ending, the camera glides back into the original face-on framing. It's a return to the familiar, but now the space has been fully reimagined. What began as an ordinary work-from-home scene is now a playful blend of productivity and gaming, tied together by the Omnibook.
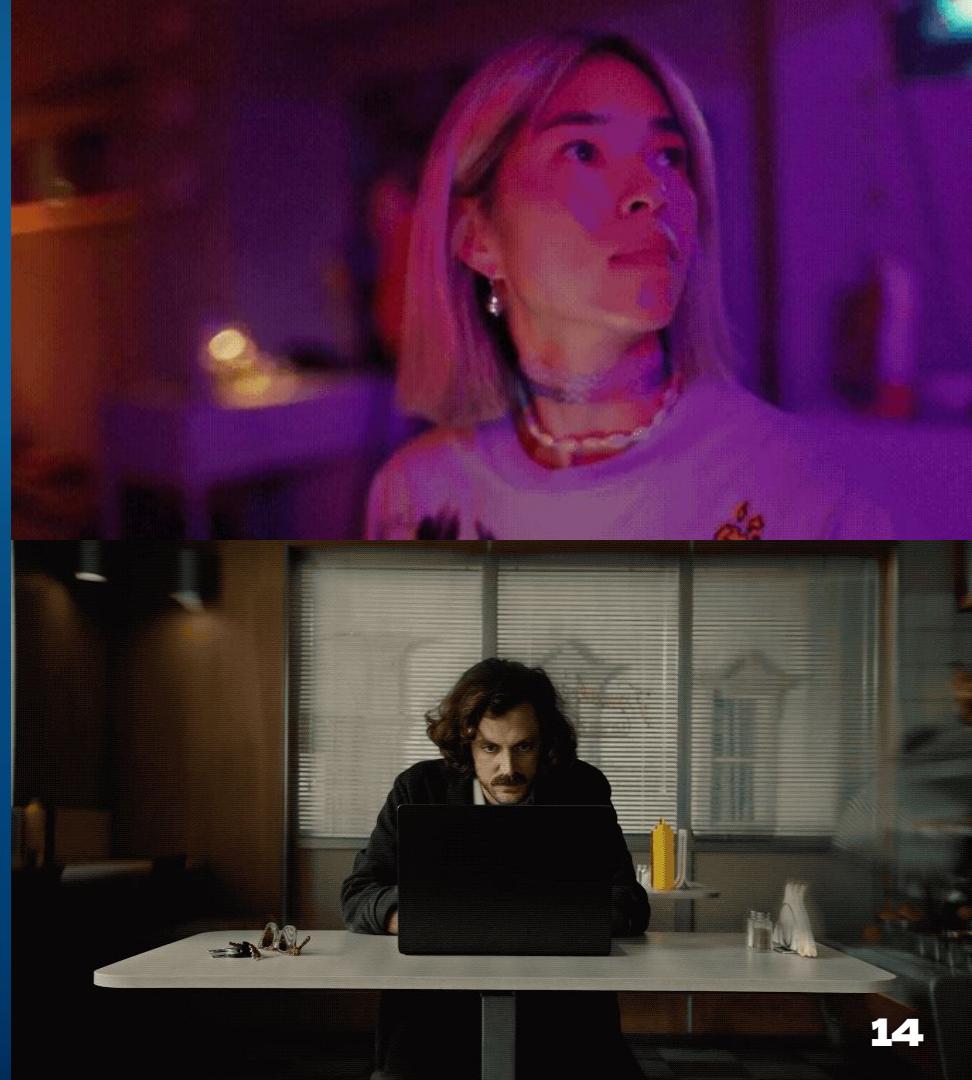
Editing & Sound Design

The editing style will follow the flow of the cinematography: mostly continuous and fluid, with purposeful cuts for close-ups and product highlights.

The pacing starts grounded in the steady rhythm of work, then gradually builds energy as game-world elements layer in. By the time we reach the shockwave moment, the edit can accelerate, playful, alive, and full of surprising reveals.

Sound design will be just as important as the visuals. Every reveal should be punctuated by a cue that helps sell the humor and immersion: the faint rustle of wings as the dragon stirs, the flicker of a HUD element, the glowing hum of an icon. Because we'll have access to the official assets from Skyrim and Fallout, we can use their authentic sound libraries to make the world feel instantly recognizable. The familiar Skyrim quest chime or the subtle Fallout power-armor hum are the kind of details that fans will clock immediately, adding richness and credibility without turning the spot into a game trailer.

The edit and the sound design work together to keep the audience engaged, guide their attention to the right detail, and reinforce the product as the engine of transformation. With the authentic IP assets in play, we can strike the perfect balance of fun, authenticity, and brand storytelling.

Branding & Product Integration

The Omnibook isn't just a prop in this story, it's the glue that holds everything together.

Every moment of transformation flows from it, making the laptop the natural hero rather than an inserted product shot.

Its features will appear organically, woven into the narrative. The flip display becomes a story beat, not a demonstration. When the talent switches it into tablet mode, it triggers the shockwave that transforms the space. Productivity tools like Excel or Teams pop up with the visual language of a game, creating humor while showcasing the device's versatility.

By letting the Omnibook drive the comedy and the transitions, it never feels like a forced placement. Instead, it becomes the bridge between two worlds, work and play, and the reason they coexist so seamlessly.

## Design Language & IP Inspiration

For this project, our design language builds from three complementary influences: the epic fantasy of Skyrim, the sci-fi grit of Fallout, and the warmth of cozy 8-bit game design. Together, they create a layered visual world that feels both cinematic and playful.

We already have two confirmed IP anchors, Skyrim and Fallout. Both bring powerful, recognizable aesthetics: quest logs, armor silhouettes, sci-fi HUDs and props that are instantly familiar. These elements give the visuals strength and credibility, but they are not meant to dominate the frame. This is not a game cinematic but a commercial, so the overlays should function as playful echoes of those worlds, integrated seamlessly into the character's space.

Balancing these epic, battle-driven influences is the introduction of a cozy, pixel-inspired design ethos. The cozy world takes inspiration from 8-bit games but with a modern twist, bringing a tone that is whimsical, approachable, and warm. It may appear as a chunky pixel coffee mug with square-shaped steam, HUD icons hovering near the laptop, or small pixel art props like a wheel of cheese or a mace sitting casually on the desk. The cozy world also extends beyond the character's desk into the outside environment, where blocky clouds drift across the sky, animated pixel birds flutter by, and low-resolution cars and buses pass through the city. These details expand the sense that the entire world has absorbed the cozy aesthetic, creating a visual contrast with the weight and seriousness of Skyrim and Fallout.

The process to achieve this is straightforward and efficient. We would begin with references from all three aesthetics, then develop style frames to explore how they integrate into the office environment. From there, specific designs are refined so that every overlay feels grounded in the space through lighting, composition, and interaction with real objects.
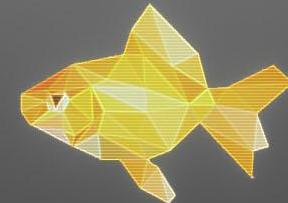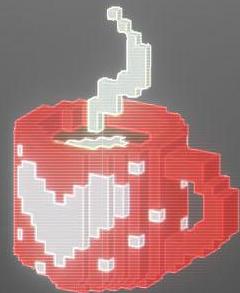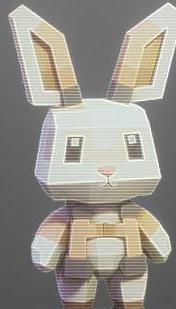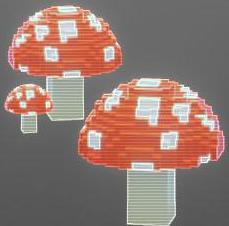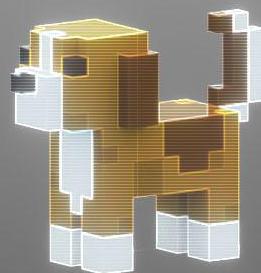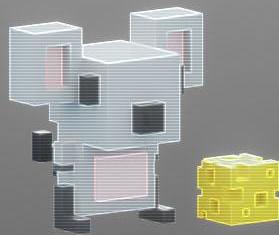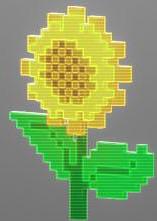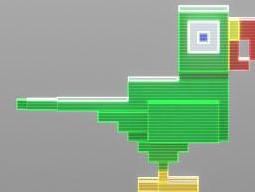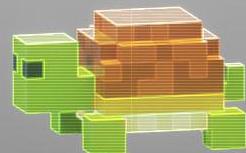
This mix of epic fantasy, sci-fi grit, and cozy charm becomes especially important during the pivotal laptop flip moment. When our talent switches the Omnibook into tablet mode, the transition itself becomes a visual event. Armor may briefly morph into a pixelated version of itself, or a Teams message could trigger the room to flicker from Fallout intensity into an 8-bit glow. These shifts highlight the Omnibook's power, showing it as a single device capable of moving fluidly between vastly different worlds without friction.

Idle Animations

Idle animations are a way to extend the life and variety of our design elements, giving us short looping moments that can be used on social media and beyond.

These are simple, looping vignettes that bring overlays and props to life, but instead of this being a still as tradition dictates, we want to see the talent working on loop. Think YouTube's lo-fi girl.

The process is straightforward. We capture high-resolution mini-loops of our set during production and use them as backdrops. Into those plates, we composite and animate selected graphic assets, creating seamless loops that feel naturally tied to the environment.

Examples could draw from all three design aesthetics. From Skyrim, perhaps a wheel of cheese that glows faintly as though enchanted, or armor plates that shimmer slightly in the background. From Fallout, maybe a Pip-Boy style HUD element flickering with data, or a sci-fi dial gently rotating in place. And from the cozy, pixel-inspired world: a coffee mug with looping pixel steam, chunky birds flapping across the skyline, or a floating icon gently pulsing as if waiting for interaction.

Together, these loops add an extra layer of playfulness and variety. They extend the reach of the campaign, making the overlays feel alive in both the main spot and in the smaller touchpoints that audiences encounter on their feeds.

Locations

The setting is a modern flex-space office that feels authentic.

Think WeWork, functional and lived-in. It combines tables, sofas, and shared areas where people work both individually and in small groups. The design is modern and approachable, clean enough to feel aspirational yet never so polished that it loses its relatability. It should feel like a space where our audience could genuinely spend their day.

Desks and tables carry the essentials such as laptops, notebooks, and coffee cups, but they also include personal touches that make the environment believable. Headphones may hang from a monitor, a controller might be within reach, and a small collectible could sit on a desk. A cool mobile-type art piece hangs from the ceiling. Alongside these real-world objects we see touches from the game world that feel both surprising and strangely natural, such as a mace leaning against the desk or a wheel of cheese placed casually next to a notebook. These details create a balance between professional and personal, showing that this is a workplace where individuality and imagination both come through.

Lighting is primarily natural daylight with a soft warmth layered in to make the space feel open, inviting, and real. The palette should remain approachable, keeping the world grounded in everyday life while still aligning with the brand's aspirational tone.

When the overlays appear, they blend into this environment seamlessly. A dragon may lounge by a worker's side, the window may open into a pixel art landscape, and HUDs or icons may hover subtly in the air. These fantastical elements feel as though they belong in the scene, enhancing the workspace rather than disrupting it, and reinforcing the idea that the Omnibook merges work and play into one unified reality

Casting

The setting is a modern flex-space office that feels authentic.

The brief identifies a male in his mid-20s as the largest audience, but I think there is an opportunity to broaden the casting conversation in a way that could make the spot more relatable to more people. Work and play are not defined by gender or skin color after all, everyone balances those two worlds, and the Omnibook is designed for all of them.

One approach would be to cast someone who embodies that universal quality of "everyday person" rather than a specific archetype. This would let the audience see themselves in the role more easily, and it also gives the spot a modern, progressive edge without changing the humor or storytelling. Another strong approach could be to feature an African American lead, which both widens representation and keeps the character grounded in authenticity.

That said, our fallback can absolutely be the original brief, a male in his mid-20s. Either way, the key is relatability. We want someone authentic, approachable, and natural, someone whose reactions carry the comedy without ever slipping into caricature.

Localization Through GenAI

One exciting opportunity for this campaign is to leverage generative AI for localization.

Instead of traditional dubbing or costly reshoots, we can use GenAI tools to create video-to-video conversions: taking the original performance in English and seamlessly adapting it into other languages.

The process is straightforward: we record the same line in the target language, then feed that audio into the AI along with our original footage. The system adjusts the facial performance and lip sync of our actor to match the new line, creating a natural, localized version of the spot.

The result is a set of spots that feel like they were performed natively in multiple languages, with no awkward dubbing and no distracting mismatches. For global campaigns, this gives us consistency across markets while also respecting the authenticity of the local audience's language.

This approach ensures the humor, pacing, and product storytelling translate across borders without the need for new shoots. It is a modern, efficient way to expand the life of the campaign, and a great example of how the Omnibook itself embodies innovation.

These are quick tests of the technology which, while not perfect, clearly demonstrate the potential of GenAI for localization.

Original

French

German

Why Us?

I have spent many years crafting stories at the intersection of live action, design, and visual effects.

Blending the real with the imagined has always been my passion, making the impossible feel effortless, grounded, and compelling. This project excites me because it plays directly to that strength: guiding performance, pacing reveals, and weaving VFX into a narrative that feels seamless and authentic.

Zoic Studios shares that vision. For nearly 25 years, Zoic has built a reputation as one of the most respected names in the industry, delivering top-tier visual effects for film, television, and advertising. What sets Zoic apart is not only technical excellence but also a culture of creativity and collaboration, the ability to take ambitious ideas and ground them in a process that delivers stunning results.

Together, we bring both the creative vision and the production muscle to bring this campaign to life at the highest level.

Thank you for your trust. Aladino and the Zoic Family.

Let's do this!

ALADINO DEBERT

EXEC CREATIVE DIRECTOR / DIRECTOR / VFX SUP

Aladino is a renowned VFX Supervisor/Director with a remarkable track record, earning numerous accolades such as Clios, Emmys, Tellys, HPA, AICPs, and VES awards. With a solid background as a creative director, his expertise lies in crafting long-form entertainment for features films, episodic, and limited series. Before joining Zoic, Aladino served as the Digital Domain visual effects supervisor for Marvel's "Echo," the first season of the Amazon series "Citadel," garnering acclaim with a 2023 HPA Award. He also contributed as the visual effects supervisor for Marvel Studios' Disney+ series "Ms. Marvel" and many others over 15 years.

In addition to his work as a VFX Supervisor, Aladino is also a director and has created trailers and launch pieces for high-profile clients such as Sucker Punch, and their blockbuster game "Ghost of Tsushima", winner of a Clio and Telly Awards. Other clients include Treyarch, Bungie, Oculus Rift, Nike, Cisco, Pepsi, Audi and BMW. Furthermore, he has overseen several commercial pieces, including Nike's "Biomorph," Pokémon's Super Bowl spot "Train On", Halo's "Master Chief Collection".

Select Credit List

Call of Duty: Black Ops 4	Ryse: Son of Rome	Oculus Rift
Ghost of Tsushima	Battleborn	Audi
Halo: Master Chief	BMW	Nike
Destiny 2: Forsaken	Pokemon	
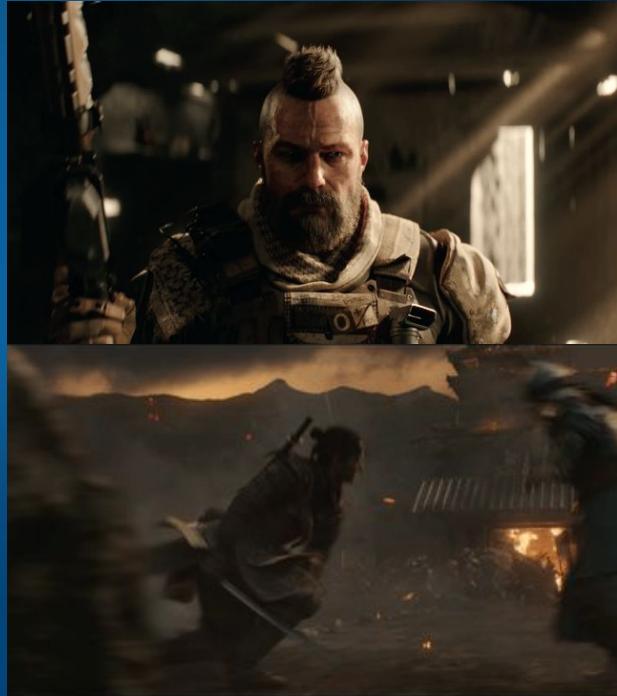
ABOUT ZOIC

Zoic is a dynamic, multi-platform visual effects company that pushes the boundaries of creative expression and emerging technology in the realm of moving images. As an independently owned and operated entity, we adopt a holistic approach that combines cutting-edge R&D, mixed reality visualizations, strong characters, and compelling narratives, catering to a diverse range of entertainment and commercial clients.

Founded in Los Angeles in 2002, Zoic invests in groundbreaking technology and attracts top talent to craft captivating stories and deliver dynamic visual experiences to our clients. With a team of over 350 exceptional individuals spread across our offices in Los Angeles, Vancouver, and New York City, we draw upon our collective expertise in state-of-the-art visual effects for film, television, and gaming. Our work has garnered numerous accolades, contributing to blockbuster movies such as Avengers: Age of Ultron, as well as award-winning television series including Fargo, For All Mankind, Chilling Adventures of Sabrina, Ozark, Sweet Tooth, Superman & Lois, Stargirl, Secret Invasion and Battlestar Galactica.

STUDIOS   LABS   PICTURES

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OUR COMPANIES:

STUDIOS
An independent award winning 3D studio that is creatively led and owned by the founders who started it 22 years ago.

LABS
An innovation lab working within and for the Studios and their clients.

OUR CLIENTS:

MARVEL STUDIOS · HBO max · amazon studios · Disney · Paramount · NETFLIX · tv

∞ Meta · Apple · Microsoft · Google

RIOT GAMES · CAPCOM · EA · EPIC GAMES · SQUARE ENIX · UBISOFT · Xbox

Pfizer · CASHMERE · HAMMER CREATIVE

OUR OFFICES:

172 PEOPLE

29 PEOPLE

101 PEOPLE

LOS ANGELES
VANCOUVER
NEW YORK

ZOIC

Thank you!