

BUILD THE LEGENDARY CYBORG

ROBOCOP™



Preliminary model. The final version may be slightly different.



FANHOME

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BUILD THE LEGENDARY CYBORG ROBOCOP™

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ORIGINAL VERSION

Editorial Planeta DeAgostini S.A.U.
Avda. Diagonal, 662-664
08034 Barcelona, Spain

ENGLISH LANGUAGE ADAPTATION

USA Published by De Agostini
Publishing USA, Inc.
299 Park Avenue, New York,
New York 10171

UK Published by De Agostini UK Ltd
c/o Royds Withy King, 69 Carter Lane,
London EC4V 5EQ

DE, HU, PL, CZ, SK, LT, SE Published by De Agostini
Publishing, S.p.A, Via G. da Verrazano 15, 28100
Novara, Italy

Printed in Europe

ISSN 2754-7523

ISBN EE Countries: 978-88-928-3628-0

PICTURE CREDITS: Cover: MGM; p.1: MGM; p.2 top:
Zuma Press / Aurimages; p.2 bottom: MGM; p.4-7:
MGM; p.8 left: Album / Metropolitan Museum of Art,
NY; p.8 right: Album / Rue des Archives / Bridgeman
Images / Tallandier; p.9: DeAgostini Library; p.10:
LightField Studios / Shutterstock; p.11: Shutterstock

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MGM



THE GENESIS OF ROBOCOP

THE BIRTH OF A GREAT IDEA

In the 1980s, a film student named Michael Miner conceived a story he called *SuperCop*. Ed Neumeier, a screenwriter, later came up with a story he called *RoboCop*. The two would merge their ideas to give life to a legendary adventure.

In the mid-1980s, fantastic cinema was in a golden age: a new generation of young talent brought a fascinating vision of a world on the verge of radical change. These were filmmakers who had lived under the threat of the Cold War and been involved in the counterculture. They kicked against the ideas of the previous generation, and created visions of a dystopian future in films of boundless imagination.

THE INSPIRATION

In the spring of 1981, near the office of young Edward Neumeier at Columbia Pictures Studios, a film called *Blade Runner* was being made by Warner Bros. As the two film companies shared sets, the young man took the opportunity to sneak onto the set of *Blade Runner*, which would be released a year later and would

become a cult film. After several very hard days' work, Ed Neumeier had an idea: what would happen if a man were transformed into a robot? He called the idea *RoboCop*, and from that moment on he began to dream of making his own movie.

While at UCLA, Michael Miner was showing intense creativity as a cinematographer and shooting short films and music videos. Miner was not only a militant anti-establishment activist, but also a fan of science fiction, and a connoisseur of the works of Philip K. Dick, Jorge Luis Borges and William Burroughs.

At first he thought of creating a film adaptation of Philip K.

"WHO IS ROBOCOP?
WHAT IS HE? WHERE DOES
HE COME FROM? HE'S
THE OCP'S NEW SOLDIER IN
THEIR REVOLUTIONARY
CRIME CONTROL PROGRAM."

JESS PERKINS, *ROBOCOP* (1987)





The new OCP project demonstrates its effectiveness.



In sleep mode, RoboCop waits in the basement of a Detroit police station.



The secret project of executive Bob Morton (Miguel Ferrer) comes into action.

Dick's *Paycheck*. Miner's version would never see the light of day, although the story would ultimately be brought to the big screen by John Woo in 2003, starring Ben Affleck.

Miner then learned that Ed Neumeier was accepting proposals from screenwriters at MCA. Miner pitched his project, entitled *SuperCop*, in which a police officer became obsessed with a robotic suit to the point of going insane.

Neumeier told Miner about his own idea. It revolved around the circumstances that lead Murphy to stop being a man and transform into a machine. Realizing that the two ideas could complement each other, the pair decided to begin a collaboration.

THE SCRIPT

Miner brought his own political experience to the script, that of a man who had spoken out against the Vietnam War and had been a militant in the 1960s and 1970s. Perhaps that's why *RoboCop* has a sociological outlook, which comes through in the news bulletins. Ed Neumeier contributed the boardroom idea and his knowledge of robotics to the story.

A POLICE THRILLER

The key to the creation of *RoboCop* was perhaps that particular mix between the interests and concerns of both screenwriters, an interaction that was very useful for the development of the story. Michael Miner and Ed Neumeier thus merged their 'Super-RoboCop' into a unique story. In the film, they describe a situation in which the company OCP (Omni Consumer Products) takes over, together with the Detroit authorities, the management of public safety. With the blessing of the media, allies and accomplices, OCP is willing to do anything to ensure that its process of gentrification of the city does not encounter any obstacles.

It is in this plausible and sordid context that the story of *RoboCop* unfolds, the police officer Alex J. Murphy, a human being who has been depersonalized for the benefit of the greed of a few. Murphy will finally regain his humanity in an intrigue that can be described as an action-police thriller. The mixture of a real contemporary problem and the anticipation of an imminent disaster is the main attraction of this futuristic adventure.

DATA FILE

WHERE AND WHEN?

It was Ed Neumeier who chose the city of Detroit as the setting for the action. This choice has no particular impact on the development of the story, but it was no accident. In the 1980s, the city was hard hit by deindustrialization. In its heyday it had been the heart of the U.S. automobile industry, housing the factories of the 'big three' (General Motors, Ford and Chrysler). However, the oil crisis of the 1970s, the progressive introduction of automation and the globalization of production plunged the sector into a deep crisis, it even declared bankruptcy. The first page of the script introduces us to the location and time: "Detroit. The future. New technologies have forgotten Detroit. This economic transformation has left behind a trail of poverty, social decay and crime. This is the story of a cop named Murphy."

"POLICE UNION LEADERS
BLAME OCP, THE COMPANY
THAT RECENTLY SIGNED A
CONTRACT WITH THE CITY..."

CASEY HONG, *ROBOCOP* (1987)

THE HELMET

This issue assembles the internal structure of the head and outer helmet, an essential element of RoboCop, which bears his serial number - OCP Police 001.

PARTS RECEIVED

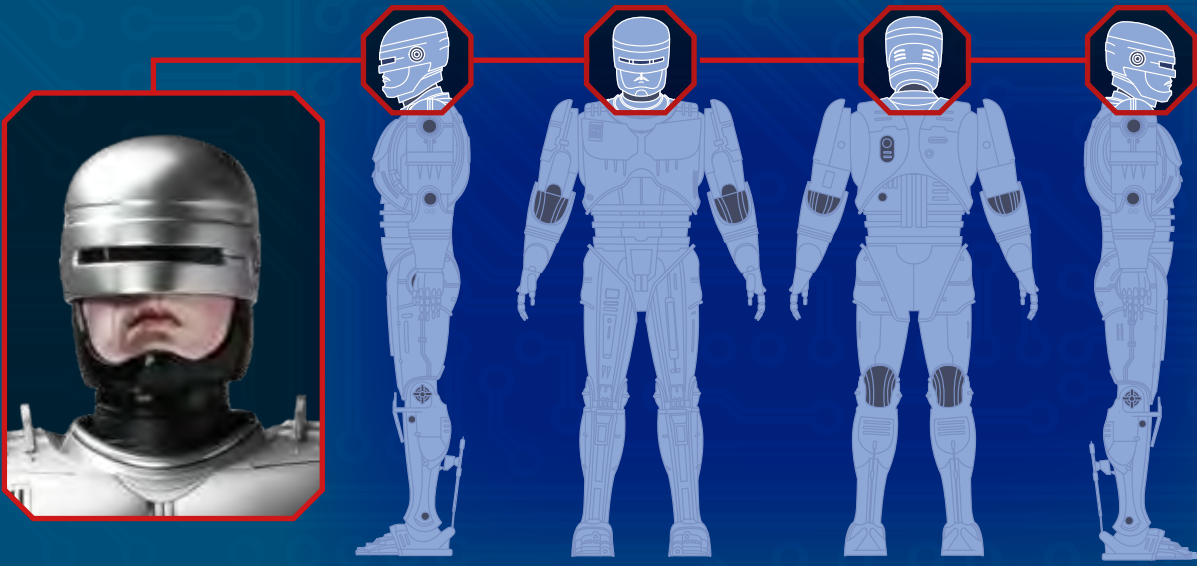
- 1A Helmet
- 1B Visor
- 1C Earpieces (x2)
- 1D Head (left side)
- 1E Head (right side)
- 1F Internal plate
- 1G Collar
- 1H Magnet
- 1I Magnet
- 1J Magnet holder

Screwdriver

- Screws
- EM
- AP
- QP

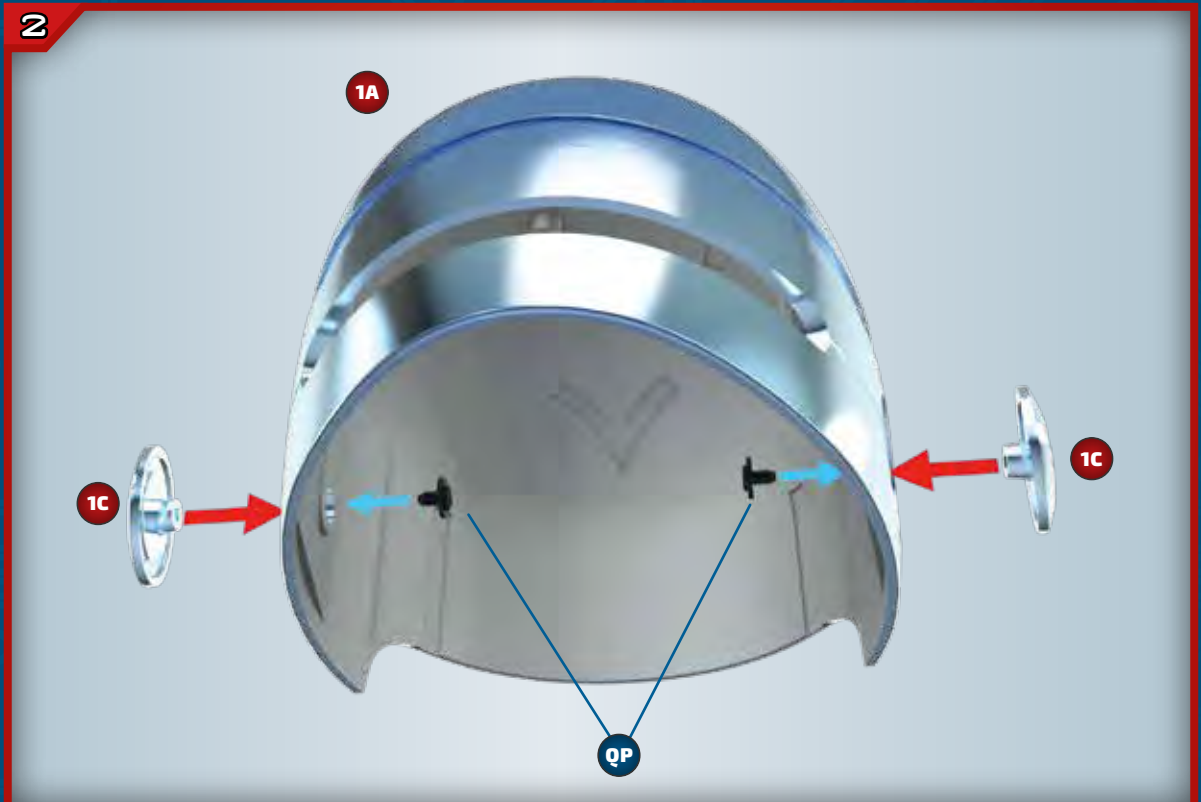


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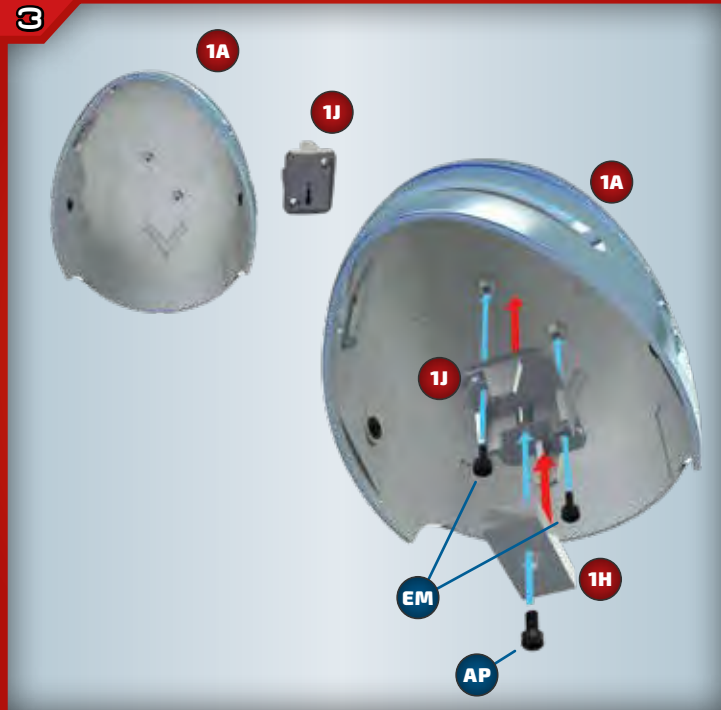


Start by assembling the inner part of the head. Insert the magnet **1I**, the internal plate **1F** and the collar **1G** into the corresponding slots in the right side of the head **1E** as shown. Then fit the left side **1D** and fix the parts together with 4 **AP** screws in the holes indicated.



Continue with helmet **1A**. Mount the earpieces **1C** on both sides and secure each with a **QP** screw.

3



Place the magnet holder **1J** inside the helmet **1A**. To check that the orientation is correct, ensure that the arrow marked on **1J** is in the same direction as the larger one inside the helmet. Fix **1J** in place with 2 **EM** screws. Then place the magnet **1H** in the holder **1J**, located on the inside of the hull **1A**. Fasten it with a screw **AP**.

4



Slide the visor **1B** into the slots on the inside of the helmet and press it in place securely.

5

STEP 4

STEP 1



Finish the assembly of this stage by fixing the helmet onto the head frame.

FINISHED MODEL
Your RoboCop model
is a meticulous
reproduction of
the character as seen on
screen, and accurate in
every detail.



SIDE VIEW



Photo of production model - final version may differ slightly.

ROBOTS IN THE ANCIENT WORLD

ARTIFICIAL BEINGS WITH A KEY FUNCTION

Although modern robots controlled by computer brains are a recent creation, since the origin of civilization humans have had a fascination with creating artificial beings, often in their own image and likeness. Perhaps it is an attempt to avoid being alone as a rational species? Or an attempt to achieve divinity through the creation of a life form?

Although they were not known as 'robots', because the term was not coined until 1920, we find examples throughout history in which different cultures developed stories and real examples of artificial beings.

In Ancient Egypt, there were more than two thousand divinities represented by colossal statues made of different materials. According to the French Egyptologist Gaston Maspero, some were 'talking statues', but, in reality, the priests, who believed

that the deities had souls, gave them voice and movement.

In Greek mythology, Cadmus, founder of the city of Thebes, planted the teeth of a dragon as if they were seeds, and soldiers grew from the dragon's teeth. The legend of Galatea also tells the story of that statue that Pygmalion created and later fell in love with.

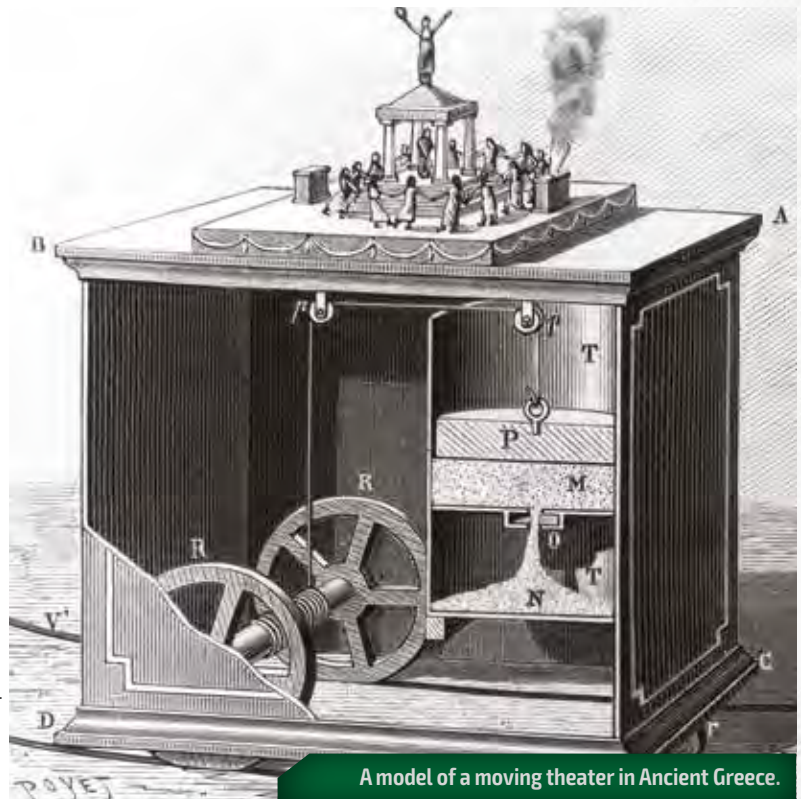
Hephaestus was the only deformed god among the beautiful immortals for whom he worked. In his smithy he was assisted by mechanical maidens. Zeus himself commissioned Hephaestus to build

a bronze giant, whom he called Talos, to defend Crete from pirates. In the East, in the 10th century B.C., during the Western Zhou dynasty, the craftsman Yan Shi made humanoid automatons that could sing and dance. It is said that these machines possessed real organs, such as bones, muscles and joints. This is told in the *Liezi*, a classic compilation of Taoist texts. The story tells of King Mu of Zhou, who asks the master craftsman Yan Shi, "What can you do?" The latter appears at the royal court with an artificial man indistinguishable

The elephant clock of Al-Jazari.



Album / Metropolitan Museum of Art. NY



A model of a moving theater in Ancient Greece.

Album / Rue des Archives / Bridgeman Images / Talandier

from a human being which performs various tricks for the king and his entourage. The king is furious when the automaton flirts with the ladies present, and threatens to execute him. Yan Shi then opens the automaton and reveals its inner workings. The king, fascinated, experiments with the automaton, removing different organ-like components. Amazed, Mu asks himself, "Is it then possible for human ability to reach as far as that of the Creator?"

HERON OF ALEXANDRIA

Back in the West, when the Greeks controlled Egypt, a succession of engineers capable of building automata settled in Alexandria. Beginning with the inventor Ctesibius (285-222 B.C.), Alexandrian engineers left texts detailing functional automata driven by hydraulic or steam systems. Ctesibius built human-like automata, which were used in religious ceremonies and in the worship of deities. One of the last great Alexandrian engineers, Heron of Alexandria (10-70 B.C.) built a theater of automaton puppets, in which the figurines and sets were moved mechanically and he described the construction of these automata in his great treatise on pneumatics. The Alexandrian engineers built automata as reverence for the apparent dominance of humans over nature and as tools for priests, but also for entertainment.

MORE AUTOMATA

The first known post-classical society to build automata was

the Byzantine. They inherited the knowledge about automata from the Alexandrians and developed it further. Details of how to build automata was also passed on to the Arabs. Harun al-Rashid had a water clock with complicated hydraulic jacks and moving human figures. Arab engineers Banu Musa and Al-Jazari published a treatise on hydraulics and further advanced the art of water clocks. Al-Jazari built automated moving

peacocks powered by hydroelectric power. Al-Jazari also invented a hand-washing automaton that incorporated a flushing mechanism used in toilets today. It featured a female automaton standing next to a basin with water. When the user pulled the lever, the water drained and the female automaton refilled the basin. Today's robots are fortunate to perform somewhat more glamorous tasks.



De Agostini Picture Library

A Crater (large vase) showing the death of the giant Talos

TRANSHUMANS

THE ROAD TO IMMORTALITY

Transhuman culture aims to leave behind the biological limitations, both physical and intellectual, of the average human being. While the realization of these aspirations remains in the future, the ethical debate about 'augmented humans' and the dream of cyber-immortality is already unfolding. Competition with machines or legitimate human aspiration?

Although the concept of transhumanism is inherent to the development and evolution of the human being, as a movement it took off in the 1960s, parallel to the emergence of new technologies applied to the improvement of humanity.

This social and philosophical movement aims to research technology that can replace damaged organs and become part of the human body itself, instead of seeking biological solutions or prostheses for

certain human disabilities. In the face of criticism, proponents of this movement argue that this is not an alteration of the human body, but an improvement similar to the evolution that human beings have undergone over the years. This yearning for human enhancement has historically followed two paths: eugenics, based on biological (genetic) enhancement, and transhumanism, based on technological improvement.

In both cases, the argument is to take control of natural

evolution, and to overcome its current limits. The idea of directed (purposeful) evolution has profound ethical and also practical implications, because who decides what humanity should evolve towards? What is the ultimate purpose of that evolution and what is the method to achieve it?

IMPROVEMENTS FOR HUMANS

The adoption of technology within the human body is nothing new: from a pacemaker



Imaginary cyborg with implants for 3D navigation.

LightField Studios/Shutterstock.com

to correct coronary problems to dentures to compensate for wear and tear due to age, from an insulin pump for a diabetic to a knee prosthesis that restores mobility to a leg. All these examples are improvements to the condition of a human being who was suffering from deficiencies. Even so, much more striking recently are the practical cases of cybernetics that have been given for the compensation of disabilities with sophisticated prostheses: robotic hands such as Bebionic (2010) or Luke (2014), so named as a tribute to Luke

Skywalker; or the use of TMR (Targeted Muscle Reinnervation) technology that allows prostheses to be controlled with the brain, and which has existed since 2003, although it was not until 2012 that it could be applied to a leg. All of the above ultimately have something in common: cybernetics does not drive a human forward, but stops them from 'falling behind'. It corrects but does not improve, and this is not the essence of transhumanism. When we create voluntary technological improvements for the human

body that endow us with new or above-average capabilities that we are entering the realm of practical transhumanism.

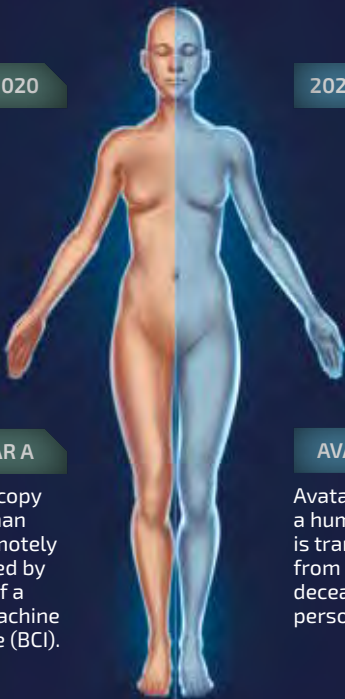
PUSHING THE LIMITS

Among the most prominent advocates of cyborg culture are Neil Harbisson, the artist who had a cranial antenna implanted that allows him to detect colors, something that was impossible for him since he suffers from achromatopsia (colour blindness); or the dancer Moon Ribas, who developed and had seismic sensors implanted

AVATAR 2045

Devised by Russian tycoon Dmitry Itskov, this plan proposes that consciousness as algorithms can be embodied in holographic or silicon supports. If the body can die but the mind lives on in another medium, this would be a new interpretation of reincarnation. The phases of Avatar 2045 are as follows:

2015-2020



AVATAR A

Robotic copy of a human body remotely controlled by means of a brain-machine interface (BCI).

2020-2025



AVATAR B

Avatar to which a human brain is transplanted from a deceased person.

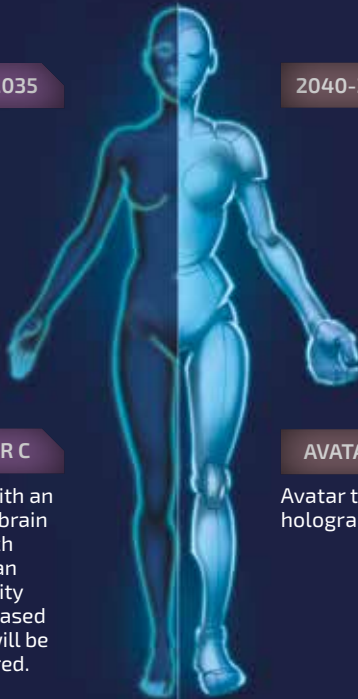
2030-2035



AVATAR C

Avatar with an artificial brain into which the human personality of a deceased person will be transferred.

2040-2045



AVATAR D

Avatar to be a hologram.

in her feet. Neil Harbisson is the first cyborg to be considered a citizen by law, in this case, by the British government. Together with Moon Ribas, they have created the Cyborg Foundation, an organization that upholds the freedom of people to incorporate technology into the human body, and defends their rights. Other recent advances include RFID (Radio-frequency identification) implants in the hand or in the ear, but these first steps, like the idea of location tracking chips for children, raise much controversy, and show that the debate, for the moment, is still in the realm of the theoretical.

TRANSCENDING DEATH?

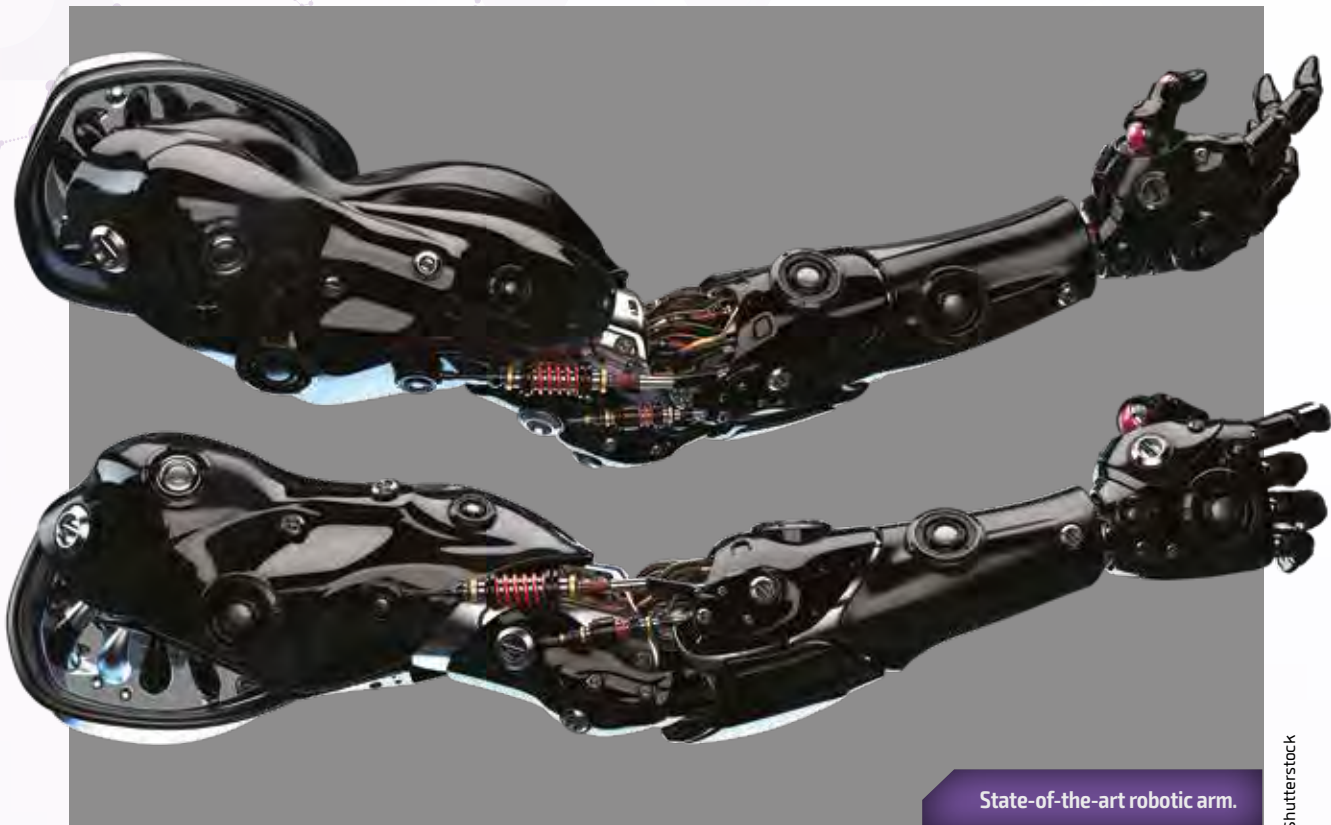
Still, the main aspirations of transhumanism are to overcome

some of the ultimate limits of the human condition: our own mortality. Our physical body constantly oxidizes and degrades, and that gives us a limited time on the planet. But science already knows about these degenerative mechanisms and is striving towards one day being able to reverse them.

On the other hand, there are already those who are investing huge sums of money in researching how to maintain a copy of human consciousness in an artificial construct. If something like this could be achieved, it would uncouple the concept of humanity from the physical body, something that undoubtedly prompts ethical debate as to how it should be used.

"I STILL CAN'T SEE COLOR, BUT I CAN PERCEIVE IT. I CAN EXPERIENCE IT IN A WAY THAT ALLOWS ME TO BE PART OF THIS REALITY, FROM WHICH I WAS PREVIOUSLY EXCLUDED."

NEIL HARBISSON



State-of-the-art robotic arm.

Shutterstock



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