PARALLEL-X

Concept

Our world today feels more polarized than ever, shaped by tunnelled visions of reality and the invisible bubbles we each inhabit. Too often, we forget the relativity of our own subjective perception and the consequences of that blindness ripple outward into inequality, division, and misunderstanding.

In Parallel-X, we follow two individuals from dramatically different worlds. Through their respective histories and lived experiences, the audience inhabits each perspective in first person, fully immersed in the emotional and psychological terrain of their realities.

As their paths inevitably converge, the viewer is confronted with both narratives at once, culminating in a transformative encounter that forces each character, and the audience, to confront the limits of their own worldview.

TWO WORLDS - TWO POVS

From Wayne's perspective, Adaline represents the system itself, a structure built to protect the privileged and exert power over those without access. To him, she embodies the economic, judicial, and social forces that have shaped and limited his life.

From Adaline's perspective, Wayne is a man who failed to rise. Someone who lacked the discipline, intelligence, or drive to succeed and who therefore occupies the place he earned. She has carefully constructed a life insulated from people like him, maintaining distance from the realities she prefers not to confront.

Wayne and Adaline move through the same physical spaces yet experience entirely different worlds.

While some films have experimented with a single hero's point of view, often in service of action or thriller conventions, rarely has point of view been used to dramatize the emotional and psychological divide between two individuals experiencing the same reality through fundamentally different lenses.

Our goal is to construct two fully realized cinematic worlds, each shaped by the character's perception. Through their respective points of view, the audience will inhabit not only their environments but also their internal logic, allowing viewers to experience how truth itself shifts depending on where one stands.

We'd like to express this contrast in the perception of two different worlds through visual means. Each time we switch back and forth between the two POVs - the viewer will instantly recognise this. Two different gradings/choice of camera lenses/ grain, etc will be used to create these two distinct worlds.

Wayne looks down, He darts his eyes up suspiciously at the world; he sees things as bleak, and the focus is not always clear. Anger and frustration pressure him.

Adaline, on the other hand, has a clear and colourful picture of the world. Her gaze is calm. Only in times when she neglects situations outside of her comfort zone does a blind-spot appear.

The POV - can vary from being wide-angled, which represents our usual eyesight, taking in everything around us - to a longer 50-80 lens, at times when we want to accentuate that the hero is paying special attention to something in his or her viewpoint. Some scenes can be constructed as one-shots, to give a feeling of the real-time experience of the heroes. Others can have some jump-cut edits, to create tension and beat out the time as perceived emotionally by the heroes.

MOOD

Through the camera movement, music, tone, and atmosphere, there is a constant sense that something is subtly off in this world. An unease lingers beneath the surface, foreshadowing a disquieting outcome. The tension is not always explicit, but it is felt between the lines, creating an underlying psychological suspense.

This is especially pronounced in Wayne's scenes. His darting, restless point of view, combined with his muttering voice and audible breath, creates an unnerving intimacy. The audience experiences his anxiety from within, making his instability palpable.

Yet the unease is not confined to Wayne's world. Even in the lighter or more mundane moments of Adaline's life, the camera's point of view subtly disrupts the comfort of her environment. The framing and movement suggest that beneath the order and polish of her world, something remains unresolved.

Sound plays a crucial role. Dialogue is heard from just behind the camera, as if the viewer themselves is speaking. The protagonist's breath, footsteps, and physical movements are ever-present, grounding the audience in the immediacy of the experience and reinforcing the sensation of inhabiting each character's body.
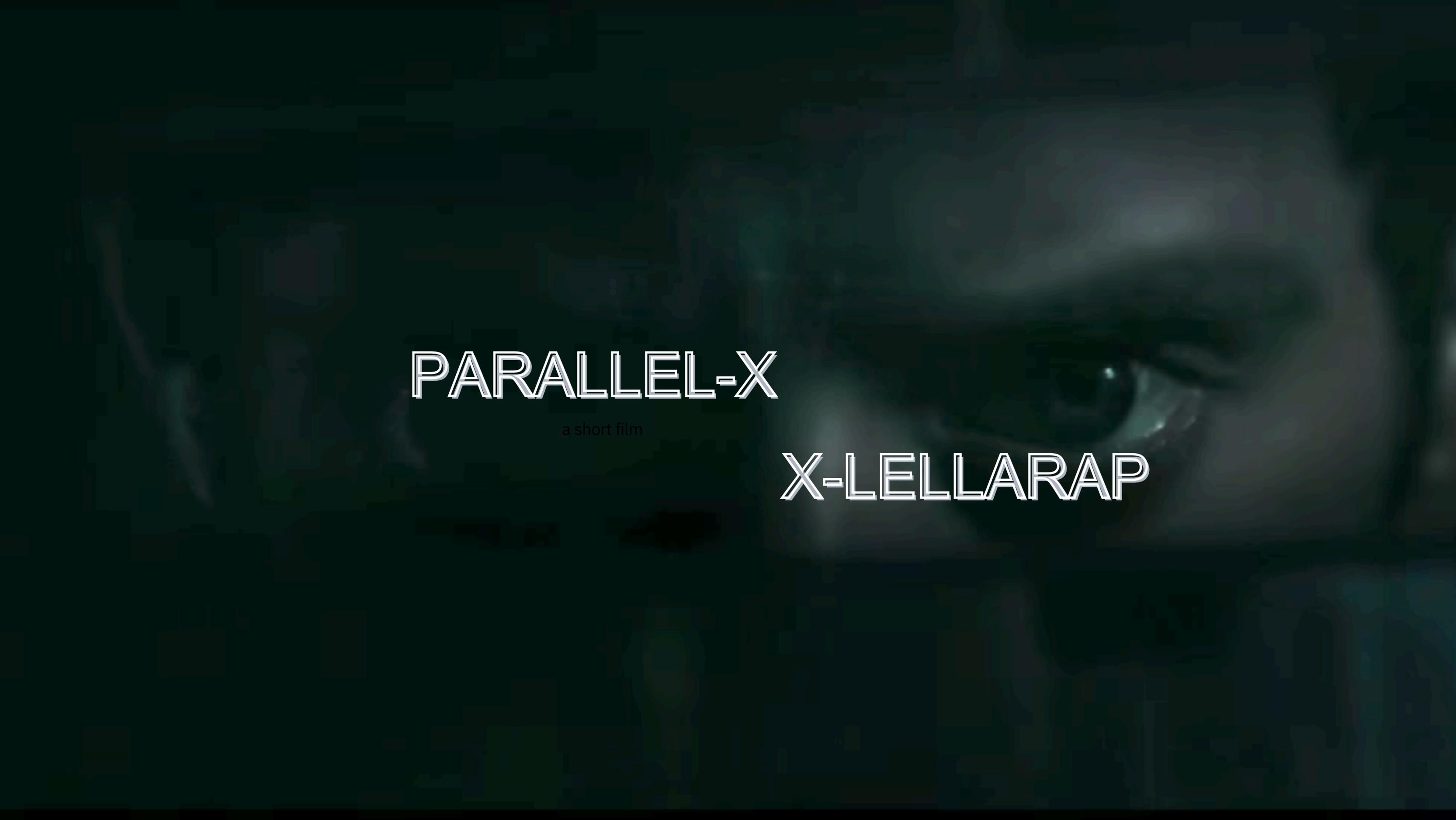
PARALLEL-X

a short film

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