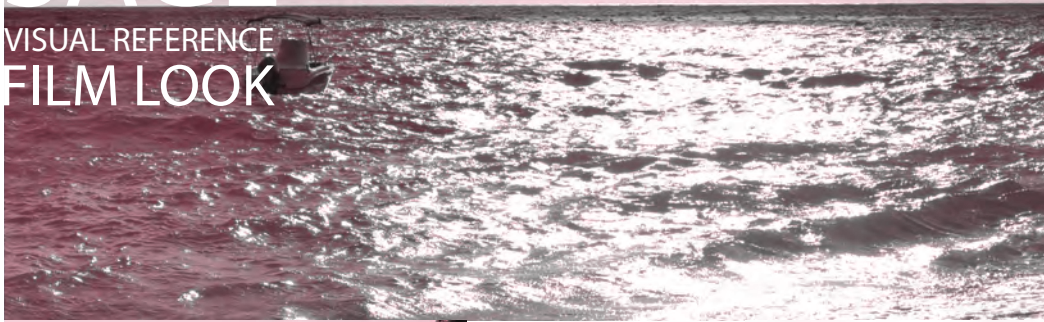




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Throughout the entire script, two very different storylines of action intermingle with each other; the Interview and the Flashbacks. This script structure indicates the pillars for a visual story, emphasizing the core concept of narration, not necessarily in sync with the image. The Interview story is verbal while the Flashbacks are only visual. At times, the narration is illustrated by a flashback (in sync), other times the words did not correspond to the video (not in sync), thus making the story more difficult to understand. We're thrown in a labyrinth of a psychological thought-provoking, challenging ourselves to find the truth.

Misleading is the intention of the main character, so this shift of synchronization between sound (sentences) and vision, in several segments of the film, is paramount. The correct synchronization is kept apart for the most thrilled and important moments of the story; a heroic moment, when the character saves the life of a classmate, and a perturbed, scary one, when he confesses a crime. By that, the scope of the Interview, the confession, is done, verbally and visually, complementing each other.

We're also going to experiment with the difference between the two story-lines through differentiating them via aspect ratio.

We're considering the Interview image to be 4:3 aspect ratio, Standard Definition like, still camera, natural light, desaturated, with a seemingly casual composition.

On the contrary, the Flashback image is going to be 16:9 aspect ratio, High Definition like (or better 35 mm film stock), a slightly lateral camera moves, perfectly lit, colorful, with care and attention to the composition. The scope is to underline the beauty of that particular touristic location while raising the question: "Can this perfect setting be the stage for such a horrible crime?"

There's no music throughout the film, except for the end credits, where we hear an "a cappella" famous piece of a song. Beautifully sung by a girl's voice, it suggests the unaccomplished, interrupted desire of the victim, who once wanted to be a singer.

As for the main character, we will move towards his psychology, analyzing, scrutinizing, unraveling his deeds, thus revealing he's just a kid from a poor family, who's lack of education and deprivation from social relationships made him a disturbed, alienated, dangerous person. We will tend to see him in a different light. We will tend to see him also as a victim.

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THE MAIN CHARACTER, HIS BROTHER AND SISTERS



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THE FATHER, THE MOTHER AND THEIR MILLHOUSE



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ABANDONED HOUSES AND THE ELEMENTARY SCHOOL



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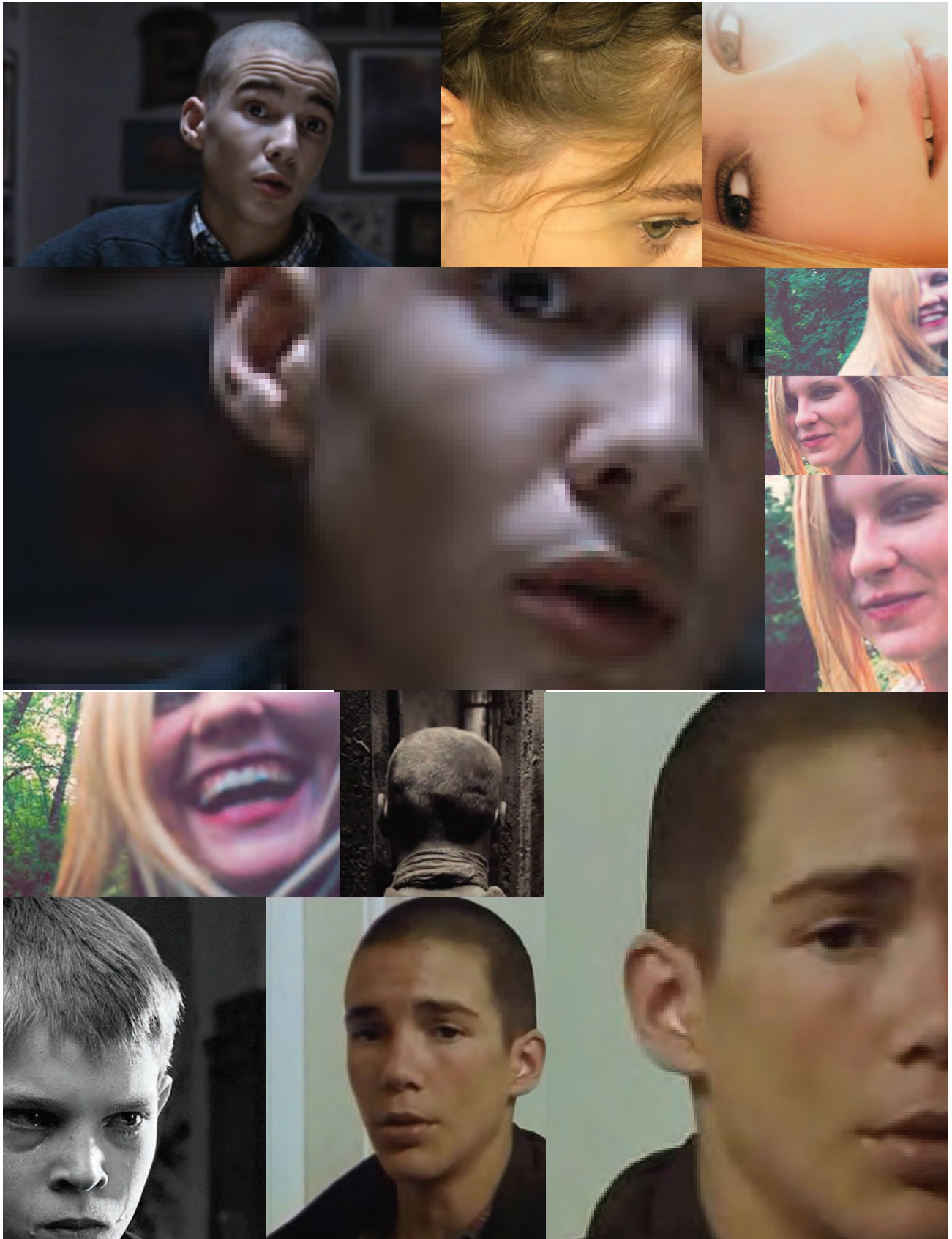
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DHËRMI - A BEAUTIFUL TOURISTIC VILLAGE



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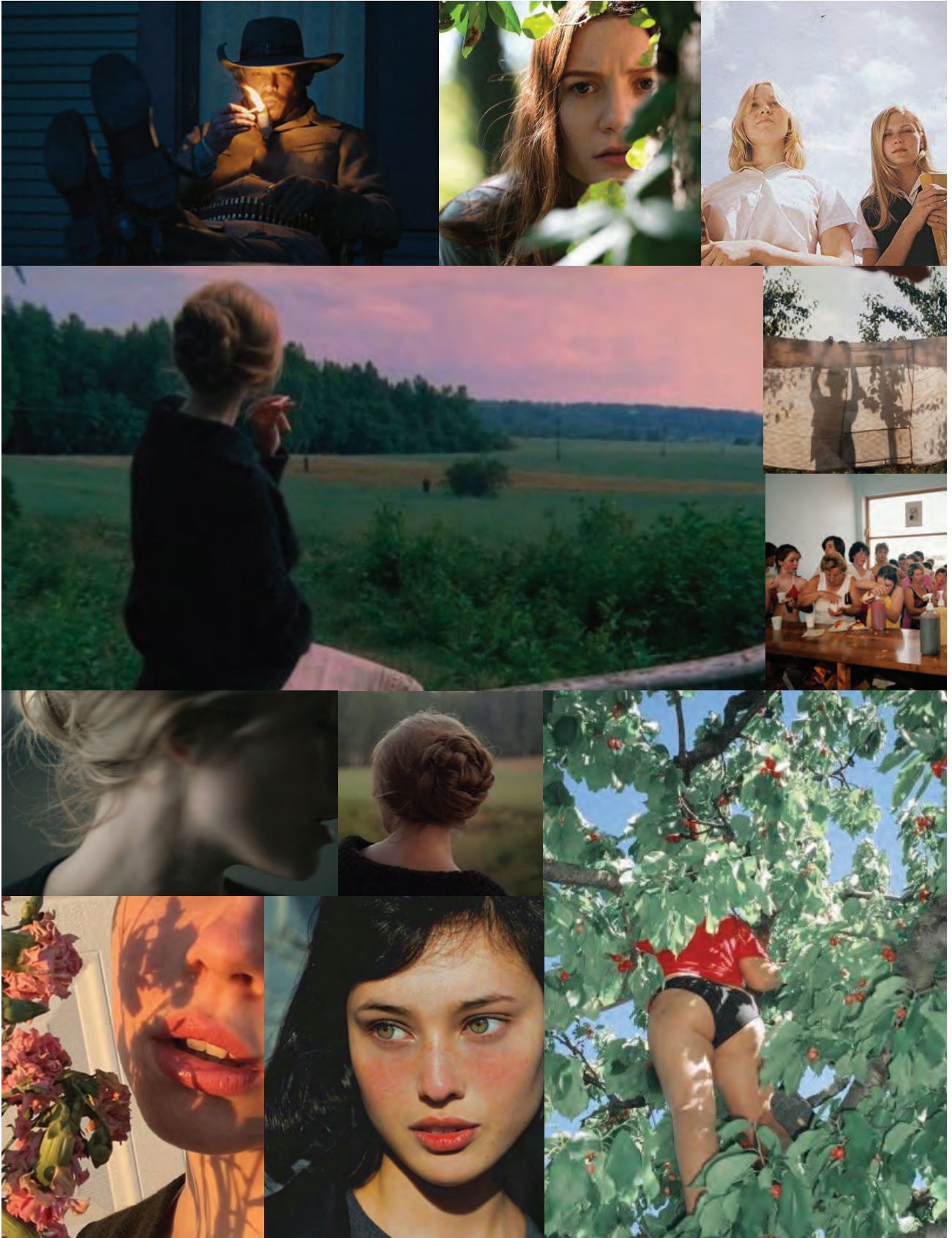
TWO MAIN CHARACTERS, ZABIT AND SOPHIE



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TARKOVSKI, COHEN, COPPOLA, PARK CHAN WOOK, PARR



TARKOVSKI, MALICK, COPPOLA, PARK CHAN WOOK, WONG KAR WAI



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