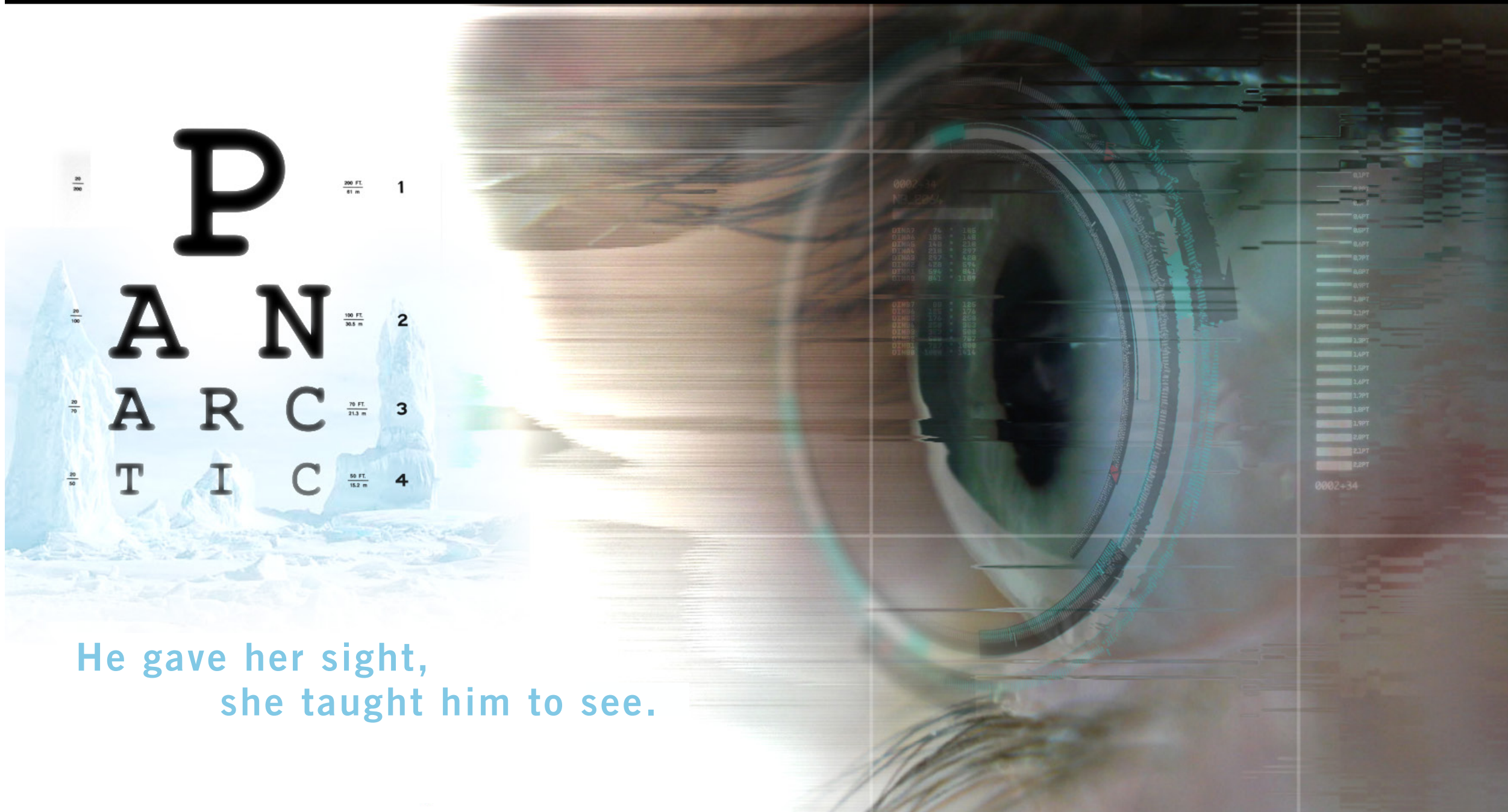


A stack of dark, smooth stones is positioned on the left side of the frame. The background is a soft-focus scene of a sunset over the ocean, with a large, faint image of a human eye overlaid in the center. The overall color palette is dominated by blues and purples, creating a serene and contemplative atmosphere.

# PANARCTIC



He gave her sight,  
she taught him to see.

Artificial eye implants enable a scientist to see the world through his patient's woman's eyes without her knowing.



## Dr. Alexander Hew:

Hew is a leader in artificial eyesight. He likes to believe his work is morally centered on curing blindness, but he goes where the funding is, and much of his work has been supported by the American military. He struggles with the fact that while the military pursues artificial eye development for the benefit of soldiers wounded in combat, it is also necessary for them to develop technologies that give them advantage in war.



## Susan:

Susan suffers from retinitis pigmentosa, a degenerative eye disease. She lives on government support in the arctic hamlet of Barrow, Alaska. Desperate to improve her life, she is held back by low self-esteem and a diagnosis proclaiming her clinically blind. She dreams of being a teacher's assistant, but believes her blindness is an insurmountable obstacle.



## Synopsis:

Susan, an introverted, visually-impaired woman, struggles on government assistance in the arctic town of Barrow, Alaska. She is fired from her volunteer job because of her failing eyesight and spirals into depression.

Dr. Alexander Hew, a leader in artificial eyesight technology, is unable to fund his research due to a military injunction. He accepts a contract with a secretive branch of the government on the condition that he adds spy hardware to his artificial eyes.

Susan volunteers to be a test subject and Hew travels to Barrow to assist with her rehabilitation. Unbeknownst to Susan, her eyes also act as hidden cameras that let Hew see through them.

As Susan's sight improves, so does her confidence. While Hew outwardly maintains a professional distance, he secretly becomes drawn into her life due to the intimacy the eye-cameras afford. He begins to act behind the scenes to help build her self-esteem.

Susan is confused by Hew's continued guarded distance and researches information about him online. Watching her makes him feel vulnerable and his walls begin to erode. A delicate friendship develops, until Susan uncovers his betrayal when she discovers the monitor playing her vision.

Looking into her own vision on the monitor causes Susan's eyes to begin to malfunction. Terrified of being blind again, the little confidence she's gained is stripped away. Distraught, she tries to commit suicide, but Hew stops her and finally drops his guard and opens up.

The government agency asks Hew to escort Susan south to their facility for further testing. In an effort to protect her, he refuses, even though it means losing his contract. Susan feels supported by Hew's sacrifice and asks him to remove her eyes, embracing the possibility of building the life she wants regardless of her handicap.



## Director's Statement:

By using artificial eyes that literally allow someone to watch the world through another person's eyes, we can explore the ways in which the technology can bring them together, and conversely, drive them apart. Through this device we can discuss the positive and negative aspects of how science and technology can answer to the central question of emotional connectivity in our lives.

Logistically, the intent of the script is to present the story on a universally appealing platform; a unique twist set on the arc of a classic love story. While films like *ETERNAL SUNSHINE OF THE SPOTLESS MIND* speak to the sci-fi elements of the script, our film also uses technology and science as the connective thread between characters to create a humanistic romance. In that sense, it is similar to how astrology allows the protagonist in *ADAM* to experience love, and how a robot leads to human connection in *ROBOT & FRANK*.

Personally, we feel that technology has equally positive and destructive influences on our lives and are choosing to tell a story of hope. Our thematic conclusion is that love can bring happiness to our lives if we have the courage to open up to it. The arctic landscape serves as an interesting metaphor to this conclusion; at once barren, isolated and desolate – and yet it flourishes with life after the thaw.

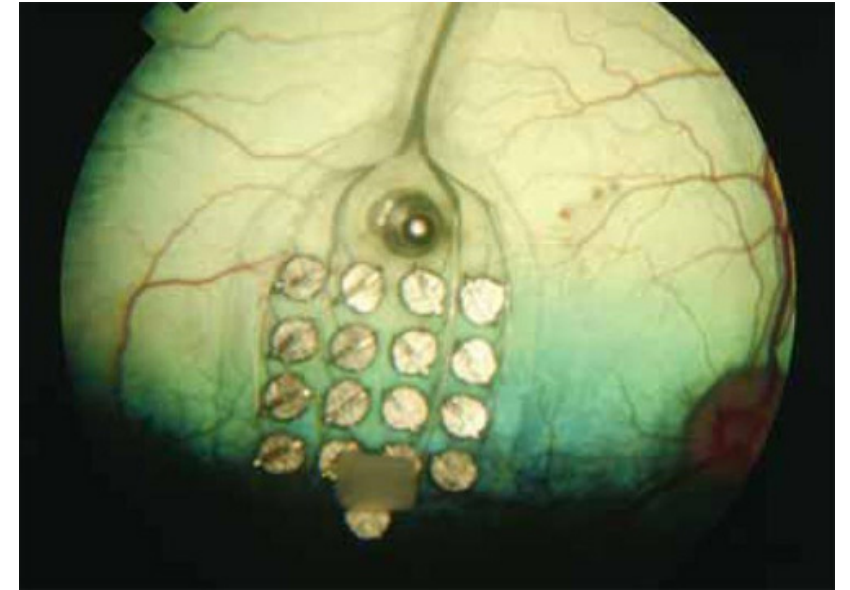
## Eye Technology:

The technology is centered on the Argus Retinal Prosthesis, produced by the California-based company Second Sight. The Argus II consists of two pieces: a retinal implant and an external eyeglass-mounted camera. The camera records images and sends them wirelessly to the implant. The implant then uses 60 electrodes to stimulate the remaining healthy retinal cells and send visual information to the optic nerve, thus restoring the ability to discern light, movement, and shapes. In February 2013 it became the first commercial visual prosthesis to be approved for use in the United States.

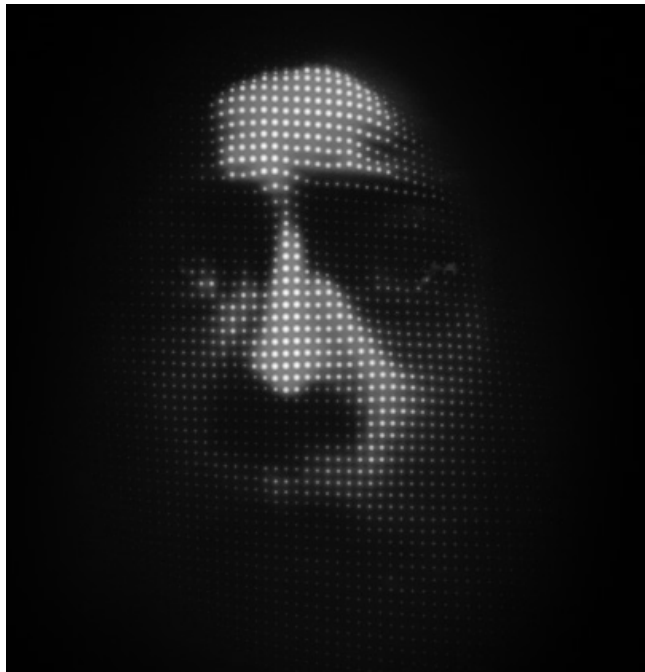
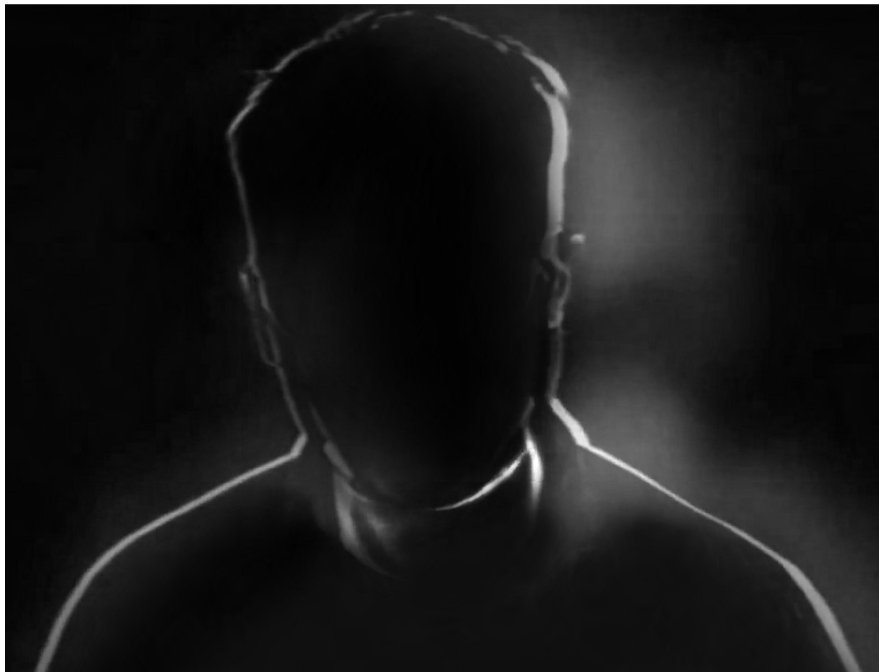
The Argus II retinal prosthesis system:



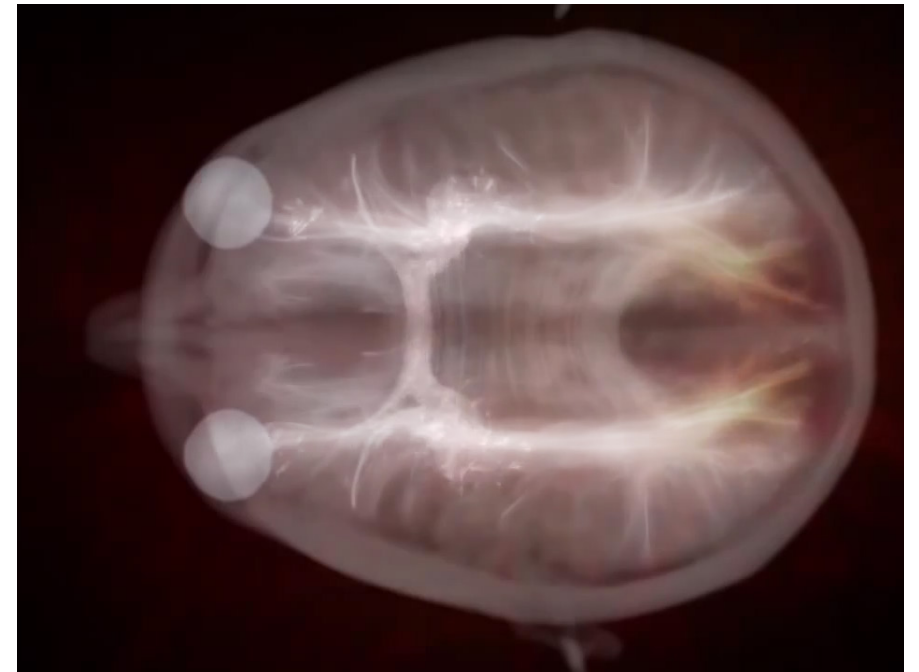
X-Ray image of Argus I retinal implant:

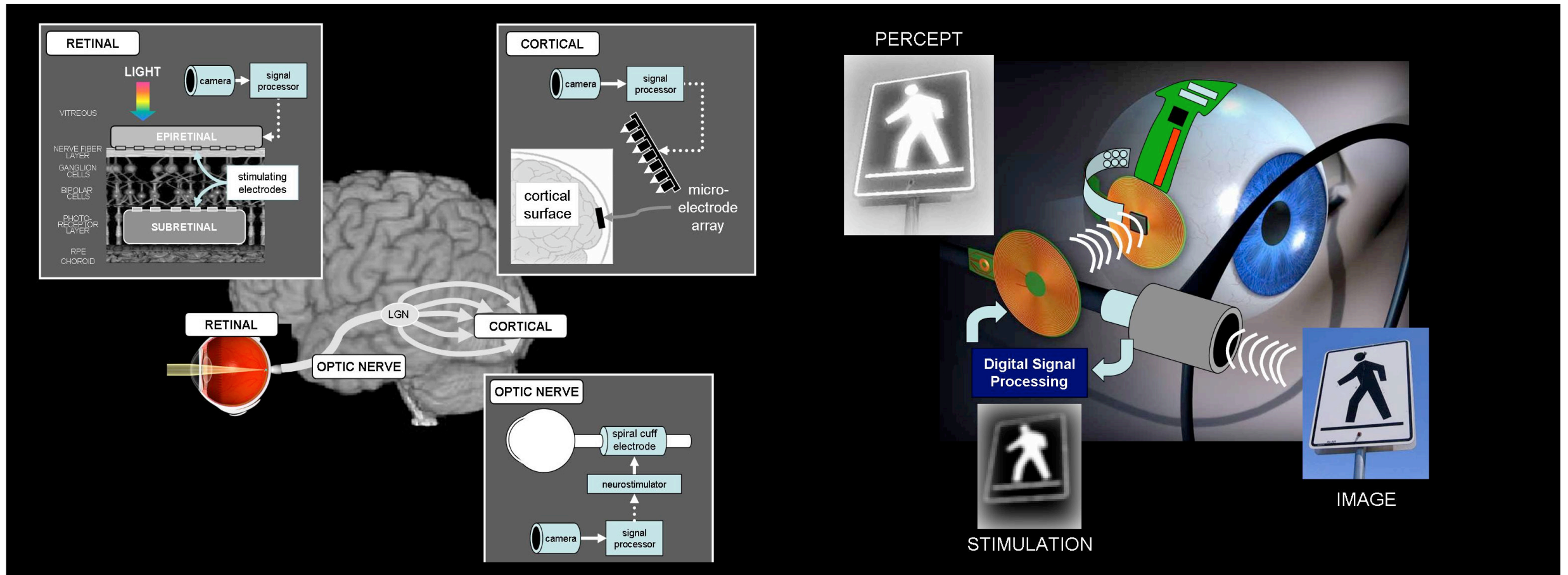


Examples of Susan's visual world with the implants:



Electrodes stimulating the brain:





## Audio:

Sound will play a vital role as it has been Susan's primary mode of perception, shaping her interaction with the world long before her new found sight.

The sound design will accentuate the rhythms of "quietness" and ambient sounds of the Arctic. At times it will mutate into a music-like synthesis that accompanies the disoriented and sometimes hallucinatory experience Susan has with seeing.

Traditional soundtrack music (songs) will only be used when it appears practically in a scene, such as when she DJ's at the radio station.

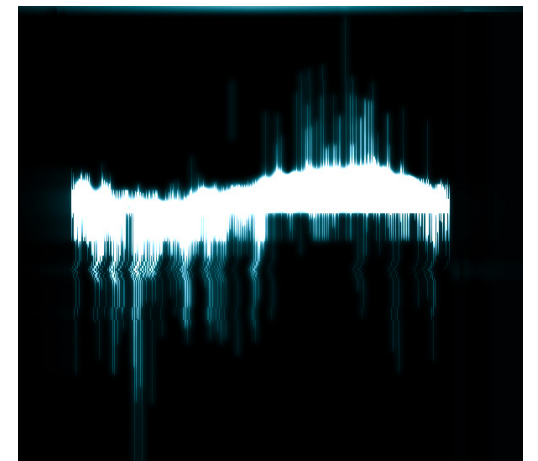
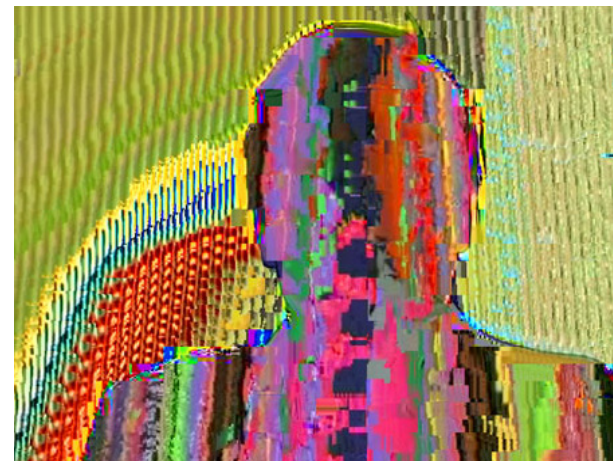
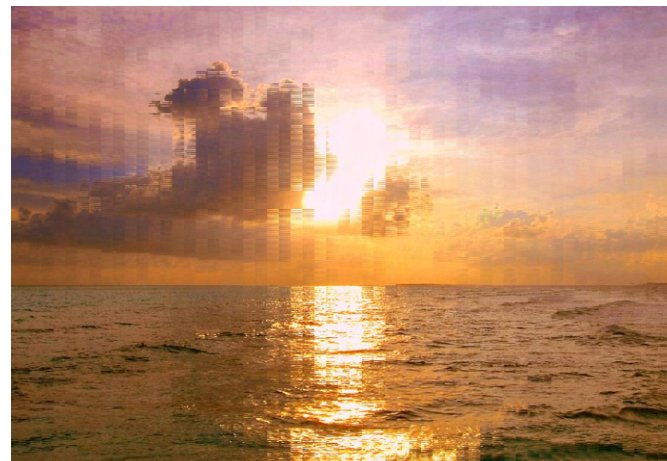
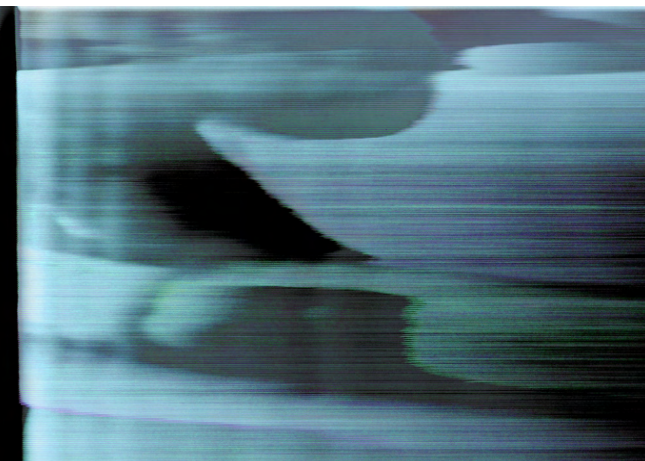
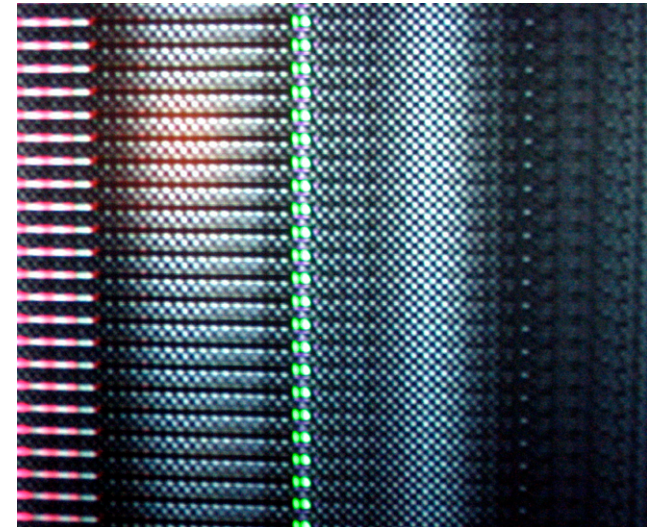
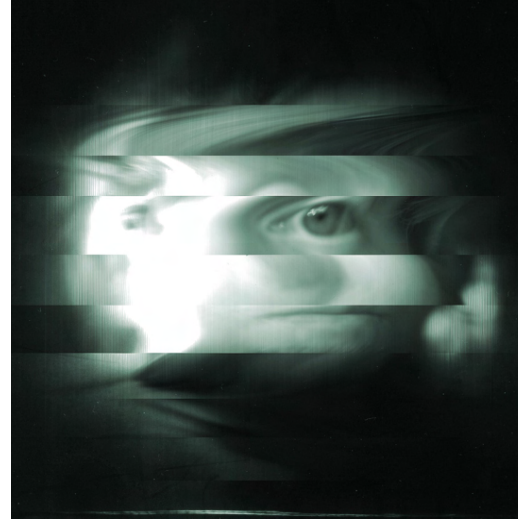
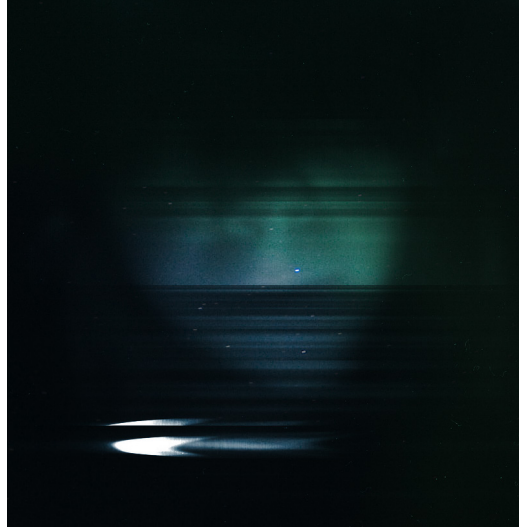
["Click Here"](#) to hear sound references inspired by PanArctic, created by composer [Drazen Bosnjak of Q Department](#).



# Distortion:

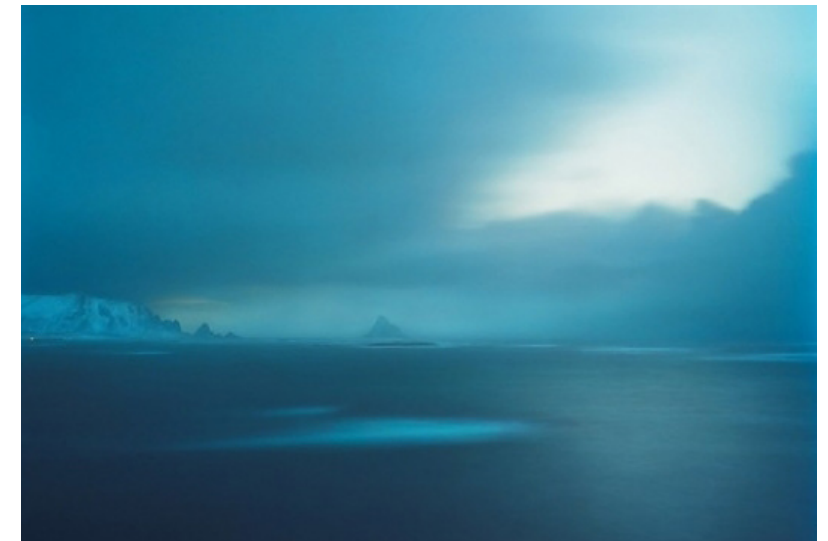
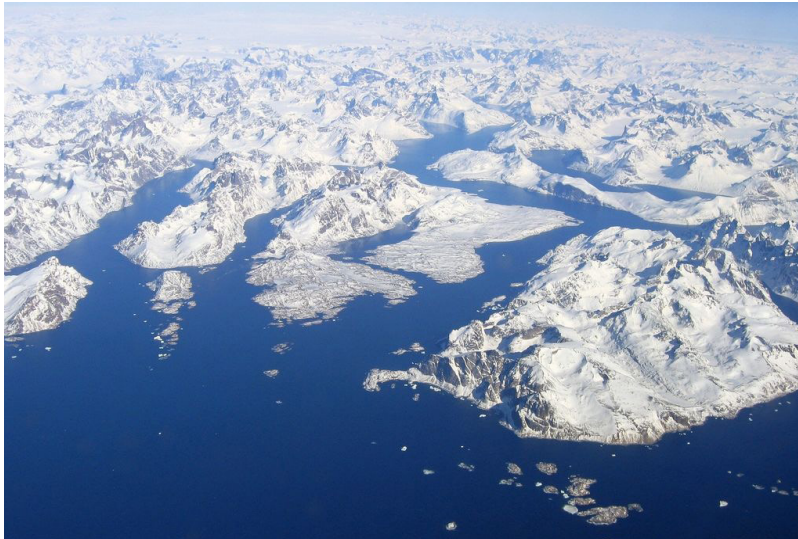
As the story unfolds, Susan's eye implants begin to malfunction and her vision becomes increasingly plagued with digital distortion. Not only does she and Hew see the flicker and interference patterns we recognize as digital signals on the fritz, but her memories and imagination eventually work their way into her broadcasted sight, as though the eyes have become a portal into her subconscious. Audience members are now accustomed to the gimmicky use of TV static and digital distortions as a way of trying to make commercials and movie trailers more exciting. For PanArctic we will create a new aesthetic which will be visually interesting and also integral to the telling of the story.

**“Click Here”** to see a reference for this unique animated technique.



## Locations:

**Barrow**, the northern-most city in the United States, sits atop Alaska on the shores of the Arctic Ocean. It contains a majestic frozen landscape of countless islands, fjords, and glaciers.



# Cinematography:

PanArctic will be shot on a combination of film and a high resolution digital format (RED camera). Susan's POV will be digital and hand held, contrasting with the external world's balance of fluidity and stillness, which will be shot on film. For the film's primary look, the work of Harris Savides in some of Gus Van Sant's films such as *Elephant* and *Gerry* will be an inspiration in terms of using natural light to a simple, beautiful effect.



## Cinematography: Cont'd

Cinematic negative space will speak for itself on the tundra where the use of wide-shots will allow the environment's innate expressiveness to come through. The grand scale of the barren landscape will be used as a metaphor for the isolation and loneliness of the character's inner lives. To further separate the two different ways the characters see the world, long lenses will be used to shoot the environment and wide lenses for Susan's POV.



An aerial photograph of a small coastal town, likely in a high-latitude region. The town consists of numerous small, colorful houses (red, green, white, and grey) scattered across a flat, sandy or rocky area. In the background, there are large, rugged mountains under a cloudy sky. A body of water is visible to the right of the town. The overall scene is captured in a cool, blue-toned color palette.

**THANK YOU**