

BETWEEN DIMENSIONS

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Videos pop up across a black screen. They are excerpts from news reports and documentaries about climate change, climate migration, and climate refugee-ship.

FADE TO: Black

A quote materialises in the centre of the screen. The quote:

'I acutely felt the presence of an otherworldly feeling... it feels multi-dimensional. I feel like I slip into a place where time is a physical landscape, as opposed to something on a clock. So, the past, the present, and the future are something I can move through rather than sit in.'
- Axel Kacoutié

INT. GARAGE - DAY

We hear machines beeping and tools being used; metallic sounds, like a contraption is being built.

As the sounds of machining end, the screen fades from black, and we see a messy workstation, covered with machines, wires and circuitry. (We are seeing through THEY's point of view - They, is the protagonist of this story, to whom we are not formally introduced.) The tired character, They, looks down at a screwdriver they are holding in their right hand. They has finally finished their work.

They looks back up; we see what they have been working on. A TIME MACHINE.

They approaches it, slowly, and walks inside.

INT. TIME MACHINE - DAY

They scans the time machine's interior, and sees a dark control panel, with irregular, jagged-shaped screens above it. In a small dip in the control panel, next to the numerous buttons and switches, is a small, round, green-leafed HERB. They walks to it, and observes it carefully. They reaches down, and picks up the small herb. They takes a bite.

CUT TO: A montage appears on screen:

A) Video of surreal, colour-changing body of water

B) Video of plastic pollution in the ocean
C) Video of acid rain
D) Video of ocean waves rising high
E) Video of surreal, colour-changing body of water

CUT TO: Screen goes black.

EXT. DESOLATE WHITE EXPANSE - DAY

They walks out of the time machine, and sees an expansive, barren white landscape. Empty, but for a large tree-like structure in the centre of it, with see-through plastic rectangular blocks (like vitrines) attached to it.

In one of the vitrines is a yellowed landscape; an acid-rain affected scene.

CUT TO: Zoomed-in pan of Zijie's render.

We zoom out from this vitrine, stare at the tree, and then zoom in to the next vitrine. We see inside: a scene depicting animals amalgamated with plastic in the ecosystem.

CUT TO: Zoom in on this scene, panning, for a while.

We zoom out from this scene. They starts to hear mysterious, unsettling sounds. Whispers, chatters, snarls. A mass of strange creatures appears in the distance, entering the scene. The creatures gather, around the large tree-like structure, all staring menacingly at They.

The LEADER of these creatures, flanked by two other creatures on both sides of them, appears in front of They. The creatures look hostile. The leader begins to speak to They, in an unfamiliar language, represented through symbols.

LEADER:
(Confrontationally)

This is the world you have left us with.

A brief pause. They scans the now creature-ridden landscape again, before looking back at the hostile leader.

LEADER:
(Threateningly)

You do not belong here anymore.

The character, our protagonist They, raises their hands in surrender, and rushes back to the time machine.

INT. TIME MACHINE - DAY

Back inside the time machine, They rushes to the control panel. They grabs the herb, and quickly takes another bite. Their vision fades to black, and then we see surreal imagery materialising on the screen.

MONTAGE: A)
Colour-changing,
mutating body of
water, punctuated
by videos
relating to
climate justice.

Text appears on screen, the character's thoughts. The montage is still playing in the background.

THEY:
(Subtitled)

how the world around me appeared to warp and shift.

I felt myself ascend.

Or so it seemed.

INT. TIME MACHINE - NIGHT

Screen goes black, again, before They reopens their eyes to find themselves in the time machine. It is darker in there, now.

EXT. FLOODED UTOPIA - NIGHT

After regaining their senses, They leaves the time machine; we see the dark interior of the time machine fading, replaced by the skyline of a flooded, water-borne city.

They scans the landscape; we can hear the sounds of rain, and water flowing through and around the city.

THEY:
(Subtitled)

As I stepped out,

gaping at

the uncertainties of this strange, new world.

They focuses on a different part of the city, for a beat.

CUT TO: Pan shots
of the flooded
city, with close
ups and zooms.

They takes a moment to one final look at the city's skyline, as if zooming out, taking in the flooded world's entirety. Before they turn back, returning to their time machine.

CUT TO: The
character
returning to the
time machine.

INT. TIME MACHINE - NIGHT

They walks through the time machine again, to the control panel, and picks up the leafy herb. They takes a final bite.

Their vision fades to black, and a fast-paced sequence of climate justice-related images and videos materialises on screen, layered beneath a swirling, colour-changing, mutating ocean.

MONTAGE: A)
Colour-changing,
mutating body of
water, punctuated
by videos
relating to
climate justice.

The images fade to black, and They reawakens.

After their vision has cleared, They scans the time machine's interior for the last time, before turning, and leaving.

INT. GARAGE - DAY.

We see They back in their garage, returned to their reality, in the present. They is looking back down at their hands, and the floor is covered with wires and metal tools. A quote materialises on screen:

Being more conscious of the steps we take can help build a more positive climate future.

Considered steps, together, to help make the world a more equitable place.

END CREDITS