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# **DRAINED**

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## SYMPTOM>SYSTEM

LET'S FIND OUT WHERE WE ARE  
HEADED SHALL WE?

**Drained is a research-led speculative project that explores the ethics, systems, and spatial politics of blood plasma donation. Sparked by my brother's regular donations, the project led me into the fragile and largely invisible global network where plasma is extracted from people, processed as commodity, and circulated as both medicine and market.**

**This isn't just a future imagined; it's the present extended. Today, the U.S. supplies most of the world's plasma through paid donations, largely from low-income individuals. In contrast, the UK relies on voluntary systems. But as demand grows and health systems face increasing pressure, when do incentives shift into requirements?**

**Drained traces the spatial implications of this shift. The waiting room is no longer passive but it's a site of quiet extraction.**

**Machines assign value.  
Interiors discipline bodies.  
The architecture of care becomes an  
architecture of control.**

**The project critically examines how survival is mediated through infrastructures, how biology becomes currency, and how systems extract not only from the body, but through it. It questions the commodification of survival, the ethics of compensated donation, and the value we place on human life in a system that treats plasma as both vital and transactional: all through a spatial and emotional lens.**

**Drained explores the psychological collapse of individuals within a system that quietly commodifies bodies. Set in the sterile stillness of a waiting room, the film captures a slow-burning claustrophobia, a space designed to pacify, quietly extract.**

**It's an exploration of obsession, bodily exploitation, and survival within an economy where blood plasma functions as currency, exposing the psychological and socioeconomic ethics of a world that treats humanity as a resource.**

**It's emotionally rooted (my brother's experience), politically charged (bodily exploitation, class violence), and stylistically demanding (claustrophobia, dissociation, manic descent). I attempt to merge worldbuilding, critique, and psychological unraveling in a single-room dystopian thriller.**

**shall we begin?**



C0556 22 352721 3

Canadian Blood Services/Société canadienne du sang  
Ottawa, ON K1G 4J5

Establishment Licence/Licence d'établissement: 100390

Volunteer donor. This product may transmit infectious agents  
See Circular of information for indications, contraindications,  
cautions and methods of infusion. Donneur bénévole. Ce  
produit peut transmettre des agents infectieux. Voir la  
Circulaire d'information pour les indications, les contre-  
indications, les mises en garde et les méthodes de perfusion.

Collected on  
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11 APR 2022 15:27

VOLUNTEER DONOR



E6434V00

THAWED  
PLASMA  
LEUKOCYTES REDUCED

*200* mL from CPD Whole Blood  
Store at 1 to 6 C



5500

Canadian Blood Services / Société canadienne du sang



Expiration  
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Sunnybrook Health Sciences Centre  
Toronto, ON M4N 3M5  
C0001



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## RECEPTION: INTAKE & INQUIRY

HOW DID THIS START IN THE FIRST  
PLACE?

# relationship between space, the social and nature



Figure 1. A research map considering how the entities of space, society and nature interact with one another to gain a cohesive and critical understanding of what form of interiors are needed.

TRADE + NATURE = SUPPLY CHAIN

new diseases forming → effects/solutions → plasma?

discoveries to meet !!

It started off as a **personal discussion with my brother about his regular plasma donations**, which began a deeper exploration into the origins and global use of this life-saving resource.

Blood plasma, a life-saving resource, is at the centre of a global trade that raises troubling ethical questions.

**The U.S supplies 70% of the world's plasma, thriving on economic inequality and exploiting vulnerable populations.** The industry is valued at over 24 billion US dollars, with an estimated 20 million Americans selling their plasma each year (Smith & Simpson, 2023).

Not only does this present the fragility of the system but it suggests potential life-threatening consequences that could take place if the chain is disrupted.

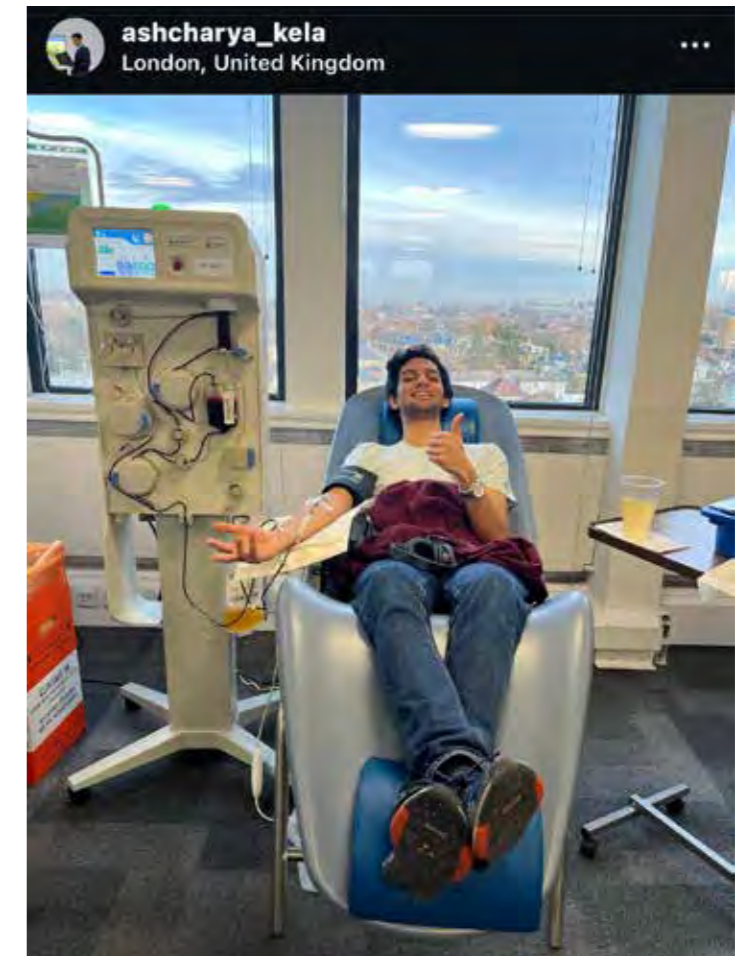


Figure 2. My brother donating his plasma at the NHSBT Reading Plasma Donor Centre. *Images sourced from his instagram.*



**Blood contains invaluable information about our bodies, with a single drop holding thousands of molecules.**

**Plasma, the liquid base of blood, makes up 55% of its composition. It is primarily composed of 92% water and 8% solids (Mathew et al., 2023). Plasma plays a critical role in fighting infections, as it contains antibodies (immunoglobulins) and proteins used to produce life-saving medicines. These medicines are essential for individuals with rare diseases, immune disorders, and genetic conditions (NHS Blood and Transplant, n.d.).**

**For many, they are the only treatment options for serious, life-threatening conditions, with 17,000 people in England relying on plasma-derived medicines each year (NHS Blood and Transplant, n.d.).**





Two Roma boys walk to the plasma donation centre, a regular source of income in Ózd, Hungary, where job opportunities are scarce. All photographs by Béla Váradi

# Hungary's most deprived people donate blood plasma to survive - photo essay

The UK-based Hungarian Roma documentary photographer Béla Váradi spent months photographing the lives of blood plasma donors after he realised several old friends saw payment for plasma donation as a way of getting by

By Béla Váradi

Mon 25 Nov 2024 14:51 GMT

Share

In the rust belt of north-eastern Hungary, a new economy is thriving - one built on human blood. Private companies have found a way to profit from the desperation of the region's most marginalised population, the Gypsies. For many, the act of donating blood plasma has become a lifeline, a grim means of survival in a landscape of chronic unemployment and deprivation.



The global trade in plasma is closely linked to issues of race, class, and inequality. This trade is fueled by two main factors: the rising demand for plasma, especially for medical uses like intravenous immunoglobulin, and increasing restrictions on plasma collection (The Economist, 2024).

So, why don't countries have their own plasma supplies? The answer lies in ethical concerns about paying for donations. Most countries, including the UK, have laws prohibiting payment for plasma donations, considering it morally inappropriate to pay for bodily fluids (The Economist, 2024).

However, a few countries, including the United States, allow payments, encouraging donations through financial incentives and targeting economically vulnerable communities.

Advertisement for The Guardian Weekly, featuring a magazine cover with the text '12 issues for £12' and 'The Guardian Weekly'.

What platform does this all take part in? These are sketches of thoughts when thinking about the issues within the blood supply chain on a spatial level. How do interiors condition the body to respond in a certain way?

**social**

- \* ethical issues with plasma donations
- \* cultural attitudes towards donations?

**technological**

- \* cooling + storage technologies
- \* plasma fractionation or synthetic alternatives

**economic**

- \* plasma products distribution globally
- \* financial pressures on donor

**environmental**

- \* carbon footprint of transport + storage
- \* plastic single-use materials

**political**

- \* laws with plasma donations
- \* trade restrictions + international dependencies

**product** = plasma (source, volume, barcode, expiration date, medical use)

**room** = hospital, collection center, fractionation plants, storage facilities

**state** = policies, global movement, distribution

**product/room:** plasma storage, freezers, transport containers

**state/global:** production facilities, international trade routes, natural ecosystems

**human** = lab technicians, doctors, donors, patients

**non-human** = plasma, fractionation plants, refrigeration

individual donors --> industrial production --> geopolitical landscapes



How does it impact the people who donate plasma for survival? What are ways in which interiors can demonstrate the need of plasma donations?

**Initial Comments of the System**

- \* individual health + global function
- \* rising demand -- restrictions on plasma collection
- \* plasma = natural resource
- \* cyclical dependency
- \* consequences to the system we have set up

**Stats about Plasma**

- \* critical protein components for blood clotting and immunity -- critical medications to treat rare diseases
- \* cellular elements returned
- \* donor -> pharmaceutical company -> patient
- \* natural resource (plasma) -> extraction (collection center)
  - raw material
  - biological resource

**Ideation for film:**

- \* transaction: financial, physical or psychological
- \* advertisement - marketing campaign (volunteer to donate now and get paid with saving another life)
- \* buying plasma in the grocery store as a raw material (processed eg. milk)
- \* discount shelf
- \* routine, clockwork
- \* fragile nature of supply chain: focusing on the human side of the chain and its critical nature

legal framework and complex healthcare infrastructure for collection

regulation for everything that occurs within the manufacture of PMDPs - policy documents

different types (qualities) of plasma

frequent donations reduces quality of plasma

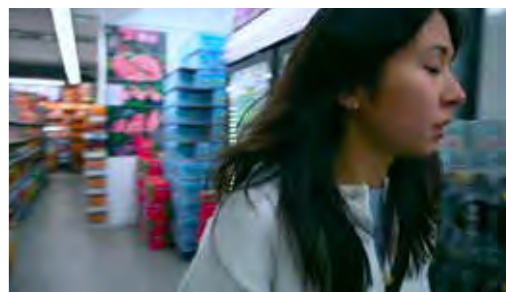
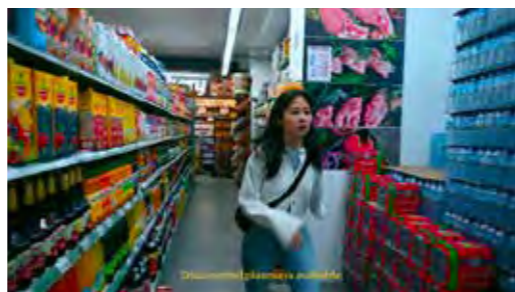
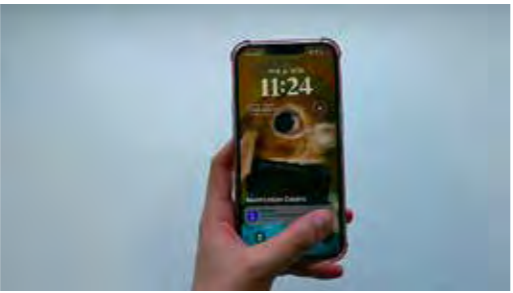
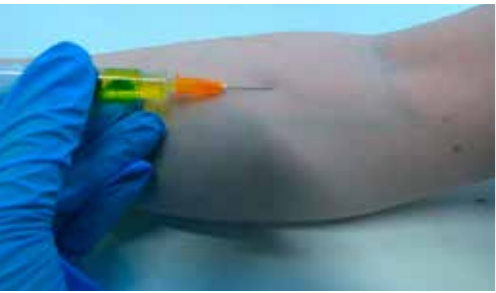
individual donor risk exposure

**Keywords**  
interdependence, complexity, vulnerability, fragility, human impact

### **Will we bleed out?**

Looking to the future, the blood plasma supply chain holds potential for transformative changes, including research into alternatives to human blood. ErythroMer, a new experimental blood substitute, could one day replace human plasma in medical emergencies. Created by Dr. Allan Doctor, this substitute is made from “recycled” human hemoglobin, critical to transporting oxygen—and could help alleviate, the growing shortage of donated plasma. (Zaleski, 2024) But can we truly create synthetic blood? Biotechnology companies are working to replicate human plasma, which could reduce reliance on donations and address the risk of shortages. **Yet, the complexity of blood makes its complete replication in a laboratory highly challenging, and the high cost of production could limit availability, particularly in low-income regions.**

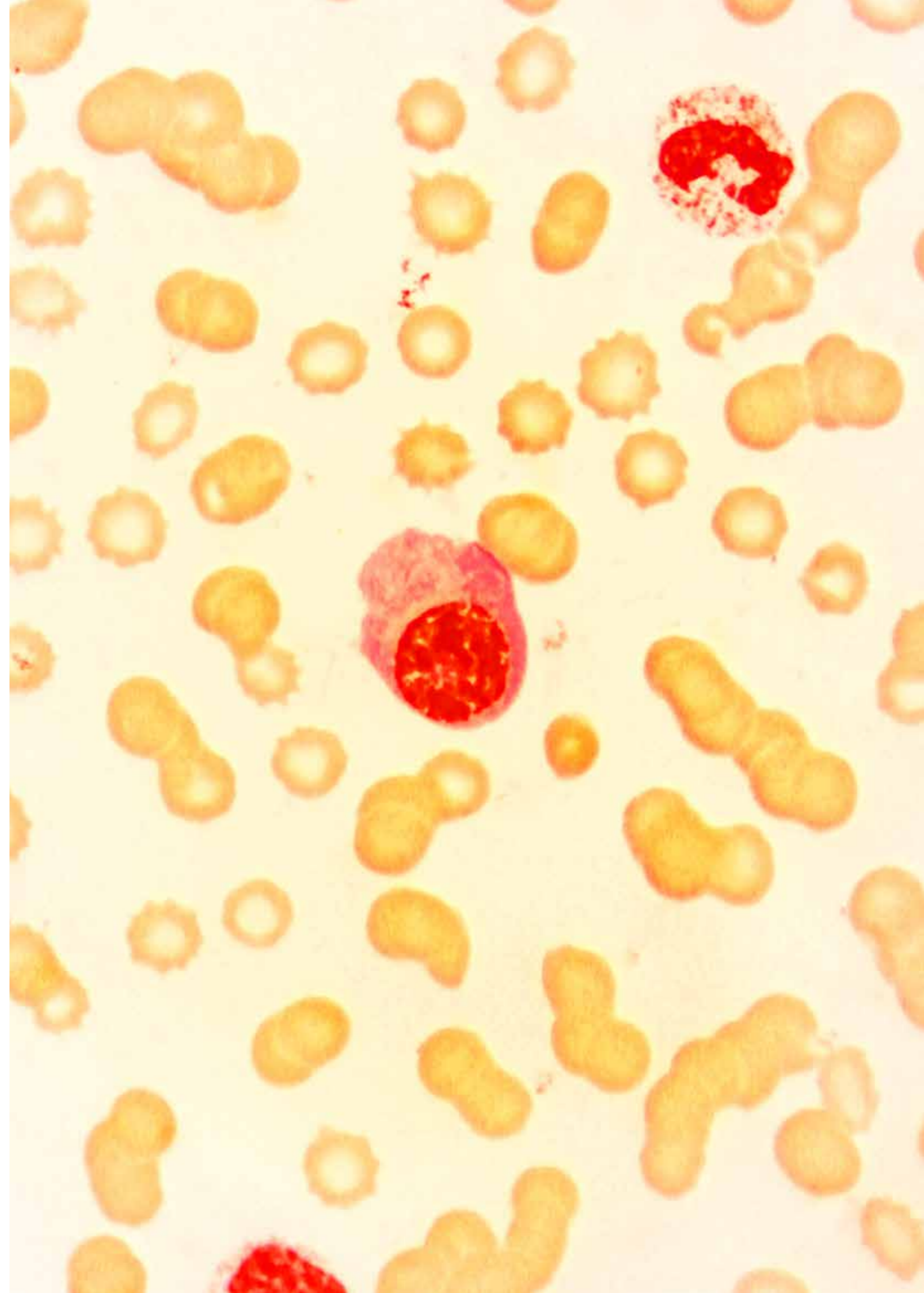
**Out of Stock** is a provocative short film that explores into the fragility of the global blood plasma supply chain, **using the metaphor of a grocery store to illustrate its commodification.** Plasma is portrayed as a raw material, lining shelves like everyday products, to emphasise its vital demand. **The film highlights the human cost of plasma shortages, revealing the devastating impact on those whose survival depends on it.** While the complexity of the supply chain is acknowledged, it attempts to highlight the urgency felt by patients, for whom plasma is the difference between life and death. Blurring the lines between the everyday and the critical, **Out of Stock forces us to question the systems that treat survival as a transaction.**



**Could plasma be physically “hacked”? Advances in biotechnology, such as gene editing, may enable the creation of bioengineered blood components. However, the line between innovation and danger is getting blurry. Will we innovate to save lives or will the greed for money bleed us to death? And when we’ve drained every drop, what will be left of the human element?**

**#plasmainthebloodline  
#bloodismoney**

**#veintochain  
#naturesveintalsupply**



The investigation started off into my interest on how something as intimate and life-sustaining as plasma could be absorbed into global systems of profit, control, and extraction. What emerged wasn't just a story of bodies and fluids but one of architecture, behaviour, and power.

Through research into the global plasma trade, I uncovered an invisible economy where thresholds such as the clinics, the waiting rooms, hold bodies as they are processed and decisions are made.

If this system were to accelerate, what would it look like? Who would be left behind? What would happen to care, consent, and the the spaces that hold these bodies? The world that I want to explore building is where these ideas are exposed and amplified; interiors become a tool for critique, storytelling, and resistance.

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## DIAGNOSIS: EXTRACTION SITES

WHERE DO WE BEGIN NOW?  
WHAT SPACE WILL IT CONQUER  
FIRST?

**WHAT IS THE FUTURE OF BLOOD PLASMA?**

- DRIED PLASMA PRODUCT**
- PLASMA EXCHANGE THERAPY**
- PRODUCTION OF SYNTHETIC BLOOD**
- WHY DO PEOPLE GET PAID TO DONATE PLASMA AND NOT BLOOD?**
- TECHNOLOGIES TO IMPROVE THE PRODUCTION OF PLASMA DERIVED MEDICATION**
- RECYCLING PLASMA**

**TIMELINE MAPPING THE TRAJECTORY OF THE BLOOD PLASMA TRADE – FROM 2015, THROUGH PRESENT-DAY DEVELOPMENTS, AND INTO A PROJECTED 2050 FUTURE.**



**2015–2025:** Plasma is big in treatments. COVID-19 showed us how important plasma can be. Meanwhile, companies like CSL Plasma are offering rewards for donations, and health apps are gamifying it with perks.

**2025–2035:** Plasma becomes more regulated, with private companies offering subscription models and plasma cafes where people can exchange plasma for perks. Plasma identification systems could emerge, making it part of how we access healthcare.



**2035–2045:** Plasma could become its own economy, integrated into healthcare systems and even used for transactions. Your plasma value could unlock things like jobs, housing, and more. The rich might enhance their plasma health, while lower-income groups might rely on plasma trading for survival.

**2045–2050:** By now, plasma could become the new currency, essential for all aspects of life. Need a good plasma credit score. But with that comes huge privacy concerns, black markets and rehab for addiction to donating plasma.

\* COVID-19 demonstrates the potential of convalescent plasma therapies.

\* Biotech companies like Grifols and CSL Behring collaborate with governments to expand plasma collection networks.

\* New plasma-based therapies emerge, including anti-aging treatments and chronic illness management.

\* Initial research into storing health data in biological systems begins in university and corporate labs.

\* Apps like “Give Life Points” offer perks (free coffee, discounts) for frequent plasma donations.

\* Health-conscious populations embrace these incentives, making plasma donation a regular activity.

\* Private companies begin offering plasma credits through subscription models tied to private healthcare.

\* Plasma cafes emerge in major cities, allowing individuals to exchange plasma credits for perks like meals, fitness classes, or health consultations.

\* The first generation of barcode integrated system allows users to scan their card for further perks.

\* Plasma is partially commodified in regulated markets, enabling users to sell plasma credits under government oversight.

\* Plasma-based identification systems are piloted for secure healthcare access, combining genetic data with health records.

\* Ethical debates arise over the potential for plasma to become a tool of surveillance or exploitation.

\* Plasma credits are now integrated into mainstream healthcare systems, allowing users to pay for treatments with stored plasma value.

\* Governments partner with biotech companies to ensure equitable plasma access while profiting from plasma trading.

\* The system expands into a body-embedded barcode that stores unique plasma identifiers.

\* Individuals must scan their plasma barcode to access healthcare, employment, or travel.

\* Wealthier populations enhance their plasma with premium diets and therapies, increasing its market value.

\* Lower-income groups rely heavily on plasma trade to meet basic needs, creating a systemic dependency.

\* Plasma credits become an accepted alternative currency, directly linked to global healthcare systems.

\* Black markets for plasma credits and forged PlasmaSync, undermining official systems.

\* Governments in plasma-scarce regions impose mandatory donation policies, particularly during crises.

\* Resistance movements form, opposing plasma quotas and corporate exploitation.

\* PlasmaSync devices become essential for all aspects of life, from financial transactions to identity verification.

\* Privacy concerns escalate as plasma data is tied to government surveillance and corporate control.

**If plasma is already an economic force, what if it became a currency?**

**A system where plasma determines access to healthcare, labor, and survival?**

**As shortages grow and potential alternatives would remain costly or nonexistent, could we see a future where people trade plasma for essentials?**

**a waiting room is a place of anticipation, tension, and hierarchy = highly performative**

**what if it starts with a regular donation center but transforms into a waiting room of a stock market where plasma is traded?**

**could small, seemingly insignificant details (branding, signage, UI of the plasma scanners, patient interactions) reveal deeper power structures?**

**what does “waiting” mean in this society? is it passive or does it reflect a hierarchy (e.g. those with higher plasma scores wait less)?**

**how does the gamification actually feel in everyday life? does the waiting room have a leaderboard, status tiers, or plasma influencers?**

**does your film focus on a single character’s struggle, or is it more of an observational piece?**

**are there rituals in the space – do donors perform repetitive actions, sign waivers, undergo biometric scans, receive rewards in real-time?**

**how do you frame the camera to place the viewer in the shoes of a donor, a healthcare worker, or an outsider looking in?**

**2047. THE WORLD HAS ADAPTED NOW.  
SO MUST WE.**

Welcome to a society where worth is measured in millilitres. Plasma isn't just a life-saving substance anymore; it's a transactional asset, an identity, a surveillance tool. Surrounded by machines that hum with quiet extraction.

Healthcare = Stocks  
Survival means staying useful.

**WHAT PERSONAL BELONGINGS WOULD  
SOMEONE CARRY IN THIS SYSTEM?**

**WATCH/WRISTBAND  
SCANNER  
RECOVERY SUPPLEMENTS – PILL CASE  
STICKERS FOR PATCH  
DONOR LITERATURE/JOURNAL**

**BIO-CHIP REMNANTS  
BLOOD STAINED WIPES  
SKIN-PATCH ADHESIVES  
DONATION RECEIPTS  
MEDICAL TREATMENT COUPONS**

Figure 3. SAOIRSE is seen rummaging through her BAG.



An early concept exploring a speculative policy where plasma becomes biological capital. It attempts to raise questions about worth, identity, and commodification.

Concept explores the psychological and societal pressure of being biologically valuable

Plasma worth > personal value

Plasma becomes a form of biological capital where individuals are treated as assets or liabilities based on plasma value

System is based on – plasma purity, nutrient levels, donor frequency

Fig 4. Initial mock-up of the potential aesthetic of the plasma patch.

*The exploration was through 3D collaging - finding pieces that could seamlessly intergrate onto the skin. Some thoughts of inspiration were chips embedding in skin and medical jewellery.*

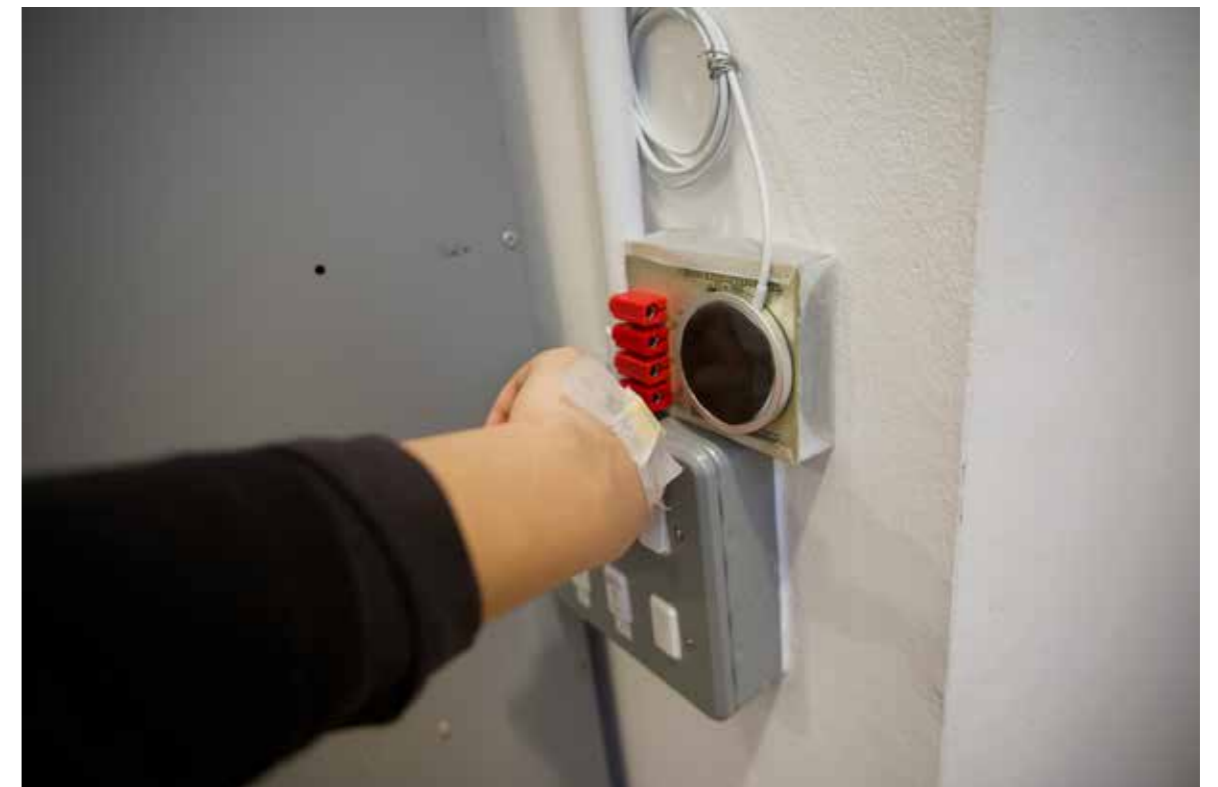
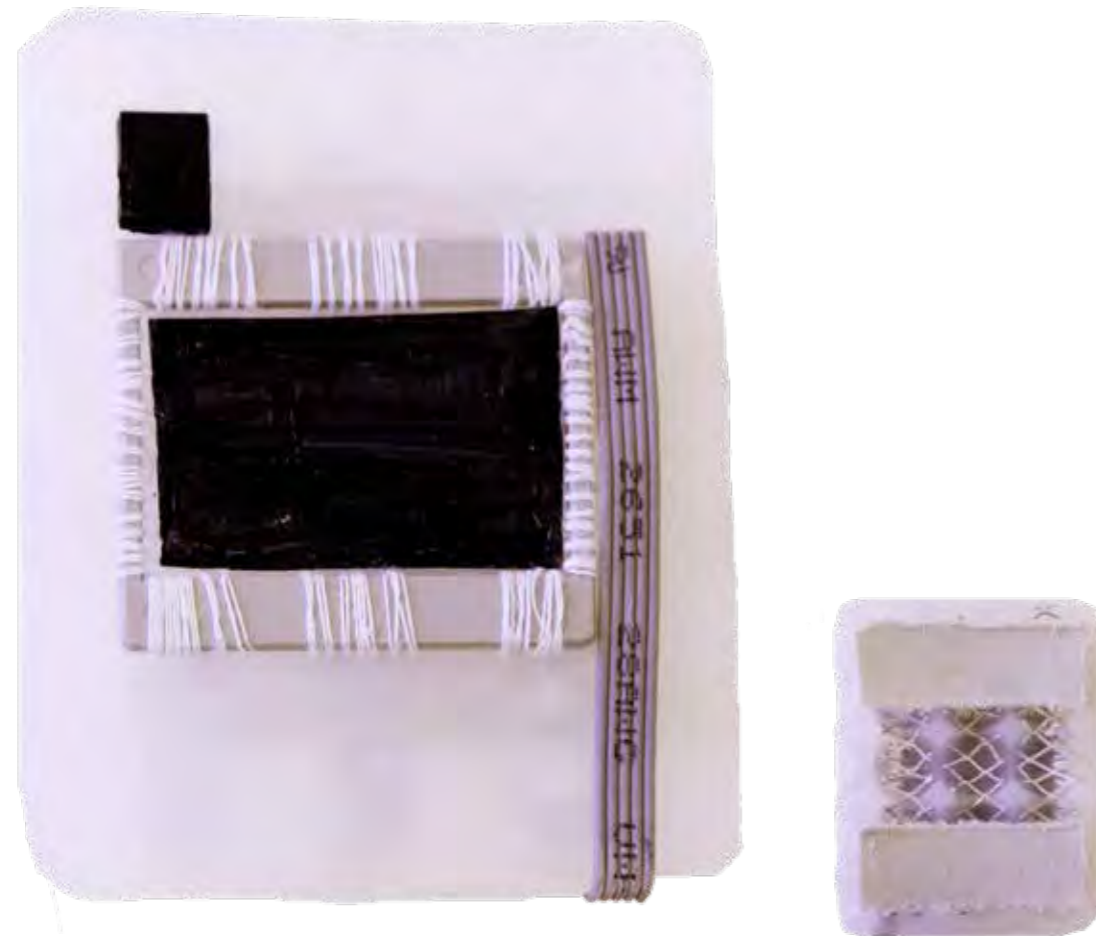


Fig 5. Patch in use – mock-up of scanner integrated into a real-world environment

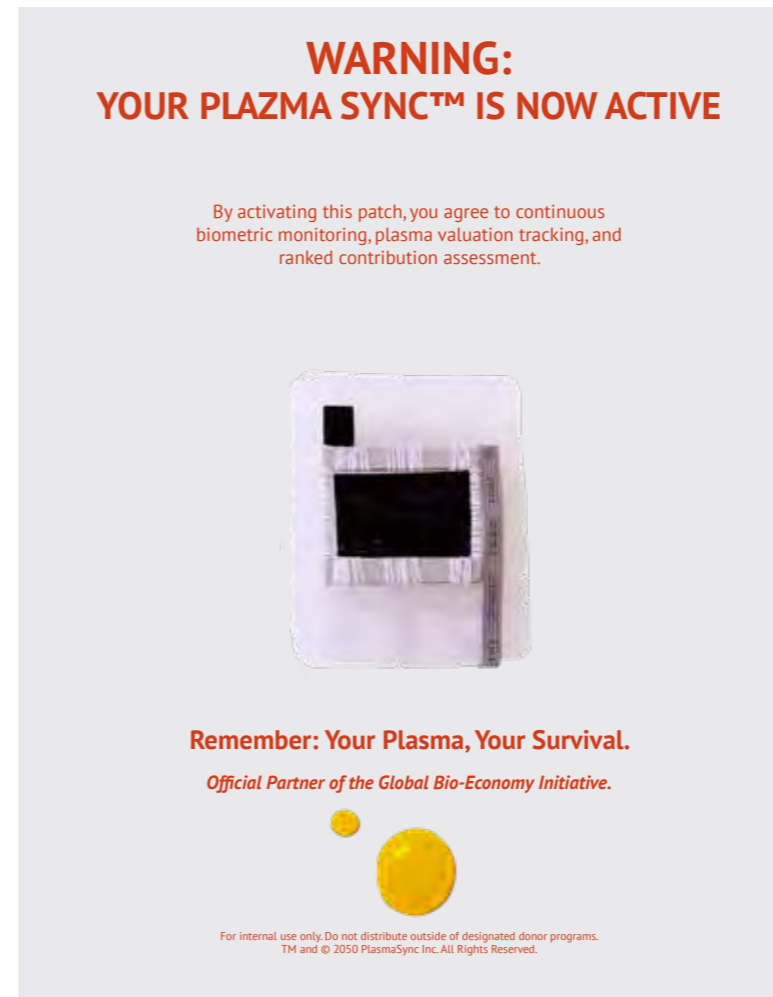
*The scanner was constructed using the same 3D collage technique. Its design and interaction drew inspiration from technologies like Apple Pay on the Apple Watch.*

PLASMASYNC™



**Fig 6.** The patch becomes an extension of the donor's identity, representing their biological data and value within a system that commodifies life itself.

*Upgraded, detailed version of the patch featuring a screen for payment, surrounded by technology for donation logistics and processing. The fabric ensures comfort on the skin, while the metal mesh pricks the skin for plasma quality monitoring.*



**SIDE EFFECTS**

**Platinum Donors:** Increased energy, enhanced social access, premium healthcare priority.

**Gold Donors:** Moderate plasma valuation benefits, access to standard donor services.

**Bronze Donors:** Possible fatigue, mandatory weekly donations for continued service eligibility.

**Non-Donors:** Risk of service restrictions, auto-debit extraction enrollment may apply.

**PLASMA DEFICIENCY PROTOCOL**

**Failure to meet monthly plasma quota may result in:**

- Restricted access to premium health services.
- Travel limitations due to insufficient bio-credit ranking.
- Automated Extraction Debt Enrollment™ (AED Enrollment may begin at any time upon deficiency status activation).

**Your plasma is now a registered economic asset.**

**By reading this document, you have already agreed to the terms.**

**The patch serves not only as a symbol of survival but also as a reminder of how deeply personal and bodily data has been monetised and turned into currency.**

**The aim is to explore how technology and gamification can blur the lines between human identity and exploitation, creating a chilling reflection of a future driven by profit and self-worth based on biological value.**

**World-building piece: A warning manual included with the patch upon purchase, outlining the underlying issues within the system.**

To better envision this speculative world, I experimented with AI image generation to not only to produce visual outputs, but to test what kind of interpretations the system would return. A compilation of prompts used to generate visuals that shape the world-building. Crafting these prompts pushed me to consider the intricate details of the world more deeply.

- LANDSCAPE - STOCK MAR...
- MID SHOT - LEGS
- CLOSE-UP - VENDING MA...

cinematic still of a waiting room and the other on a plain chair. Symmetrical layout, muted tones.

cinematic still of a busy waiting room. A woman in a brown-orange chair and the other is symmetrical, with chairs arranged in a row. Minimalistic setting, soft lighting.

cinematic still of two people sitting opposite each other on a simple brown-orange chair. The setting is symmetrical, with chairs arranged in a row. Minimalistic setting, soft lighting, and muted tones.

cinematic still of two people sitting opposite each other on a simple brown-orange chair. The setting is symmetrical, with chairs arranged in a row. Minimalistic setting, soft lighting, and muted tones.

cinematic still of two people sitting opposite each other on a simple brown-orange chair. The setting is symmetrical, with chairs arranged in a row. Minimalistic setting, soft lighting, and muted tones.

cinematic still of eye-level view of a market exchange waiting room. A woman in a simple brown-orange chair, and behind them is covered with a donation setting. Minimalistic setting, soft lighting, and muted tones.



Fig 7. Final 3x3 images, generated using AI

The final images evoke an eerily absurd atmosphere grounded in the everyday: blurring the line between past and future. It plays with the concept of repetition, suggesting an endless loop where routine becomes ritual in this world.

**ORCHESTRATED**

**Fig 8. Drained is set in one of the most intimate spaces within the plasma economy: the waiting room. It's a space where lives collide, where individuals are reduced to numbers—waiting, donating, sacrificing.**

*AI-generated image exploring the atmosphere and set of the film, highlighting key elements that define it as a stock market-inspired plasma donation waiting room. The style blends past and present, emphasizing the concept of an endless cycle.*

**In 2047, society revolves around blood plasma as a form of currency, essential for accessing basic needs. People are no longer just donors but commodified assets, monitored, ranked, and valued solely by the quality of their plasma. The wealthy optimise their donations for the privilege, while the poor are forced to sacrifice their bodies to survive.**

**Inside a waiting room, individuals sit in tense silence. Machines hum, extracting plasma while flickering screens display rankings, stock levels, and incentives for donations. A vending machine in the corner dispenses plasma-enhancing nutrients, reinforcing the grim reality that even survival is monetised. Here, everyone is reduced to numbers, trapped in a system that turns human existence into a transaction. The room itself is engineered to make each action - waiting, checking scores, purchasing nutrients, into a performance orchestrated.**

THE WAIT

At the centre of this world is Saoirse, a mid-30s regular donor who has spent a couple of years trading plasma to keep herself and her daughter, Mira, alive. After losing her finance job, she turned to plasma stock as a last resort to afford Mira's life-saving treatments.

Quiet and obedient, she follows the system's rules, fearing a drop in her ranking that could push her deeper into desperation. Lately, however, doubts have begun to surface. Is she just another resource? Is there a way out?

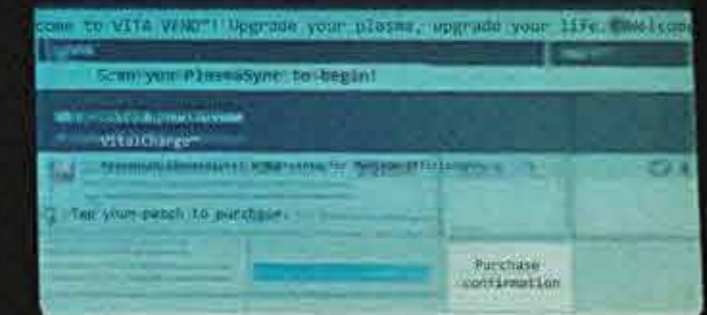
Fig 9. Saoirse's story isn't just one of survival but it's a journey through a system that turns human life into currency, forcing us to ask: How much can you give before the system consumes you?

*Exploring potential shot types to capture the themes of identity and division. A successful attempt highlighting the divide between one person with a skin patch and another holding a plasma bag.*

**VITA VEND!**

Fig 10. The technology that tracks us, monitors our donations, and measures our worth is no longer something we simply use. It becomes something that watches us, constantly reminding us that we are now both the product and the consumer in this new economy.

*One key set to build is the vending machine, an essential element of the film. Featuring an ECG monitor and products that resemble medical items, it holds great potential for further development.*



Her paranoia intensifies. She begins sabotaging others: stealing nutrient packets, hacking donation lines, even disconnecting donors to boost her score. What starts as survival warps into obsession as she destroys her body to meet her plasma goals. The vending machine workers remain detached, their repetitive tasks reflecting the system's indifference to human suffering. Saoirse's journey begins as a routine donation but evolves into an existential reckoning. The room morphs into a cruel battlefield, where every donor is a victim and a competitor.

As exhaustion invades her body, Saoirse finally confronts the machine's quiet cruelty: she's not just donating plasma but she's feeding a system that thrives on her destruction. The climax of the film is revealed when Saoirse experiences a moment of realisation. She's been trapped in a feedback loop where she's not donating plasma; she's feeding a machine that's been using her for years. This realisation comes as a quiet collapse of understanding as Saoirse finally recognises that the system, invisible yet omnipresent, thrives on the illusion of choice, trapping its subjects in a perpetual loop of exploitation.

## what is the waiting room that makes it the waiting room?

- \* Signage ) what are the ingredients?
- \* Screens, vending machines
- \* What if there is a circular moving signage?

W drips – multiple bags with wire stretching

- \* Would it be in a mart?

High-street kiosk – what is the typology?

Power in the space of a grocery store?

Pulling freezers – what does it remind you of?

## body language → action

- \* confrontation

Mini-moment – tension, raw, mundane, everyday

- \* Absurd energy
- \* Change behaviour of society
- \* Relational – disconnect/connect

Behaviour/ Economy – What things do you put in the bin that says about the value of system?

Screen direction to graphically suggest pending collision

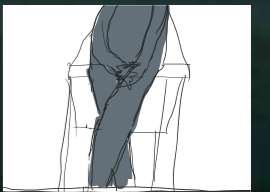
The body will need to be prepared – to retrieve the blood and sever the vein

Artist: Lee hyunkoo

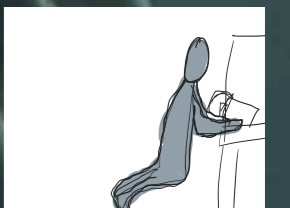
The following pages present a series of test shots exploring camera setup, composition, lighting, and lens selection. Early outcomes revealed that lighting and lens choices still need refinement to fully capture the intended visual tone. However, initial color grading tests proved relatively successful across the images. This process was key in understanding how each shot could be manipulated to better serve the film's intended atmosphere and narrative purpose.

3/Diagnosis: Extraction Sites

*CAMERA (LOW-ANGLE OF FEET TO HANDS): Her fingers fidget in her lap, legs crossed tightly.*



*SAOIRSE scans the area. Satisfied that she is unseen, she rifles through DESSIE'S bag, finger clawing through the CONTENTS.*



*CAMERA (CLOSE-UP OF HER FACE):  
But then she smirks. Her eyes  
gleaming with dark resolve.*



### 3/Diagnosis: Extraction Sites

*Crumbs cascade down her lap. Her mouth chews mechanically, jaw GRINDING, even as her body hesitates to take another bite.*

*Her reflection stares back with her face smeared, eyes wide and FERAL, teeth gnashing as she forces herself to swallow.*



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**TREATMENT PLAN:  
099-SAO-RE1**

**WHERE SHOULD WE GET STARTED?**

**Drained is a psychological thriller that explores obsession, bodily exploitation and survival.**

**Set in 2047, blood plasma has become currency, society is divided by those who can afford to give and those who have no choice. We step into a world where donation isn't voluntary but an economy of survival; where rankings dictate worth, and bodies are mere resources to be exploited.**

**The tension of a dwindling plasma supply, the cold efficiency of extraction machines, the silent desperation of donors all evoke unease, body horror and existential despair.**

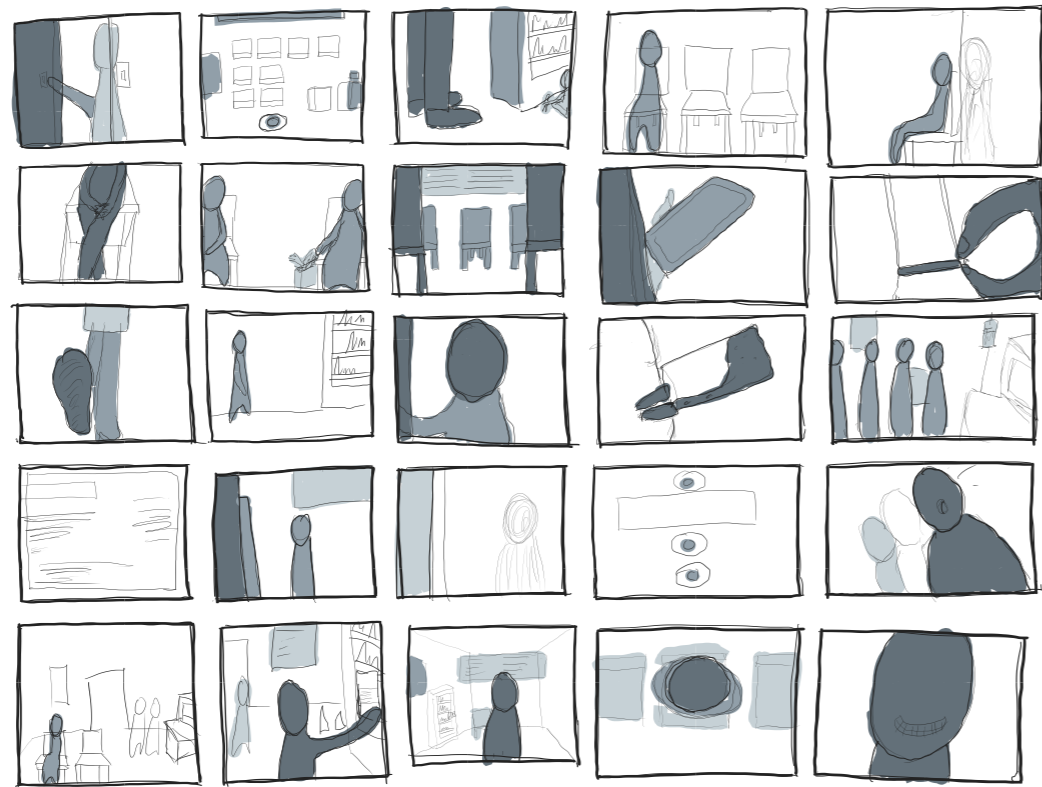
**At the heart of this system is Saoirse, a mother clinging to the hope of a better future for her daughter. But as the rules of the game twist, so does her morality. Sabotage, addiction, and self-destruction become her only tools, leading her down a dark spiral until she uncovers the chilling truth: she's not climbing the system but she's feeding it.**

**Cinematic, haunting, and intimately psychological, Drained is a terrifying reflection of our transactional world, where humanity itself is the final commodity.**

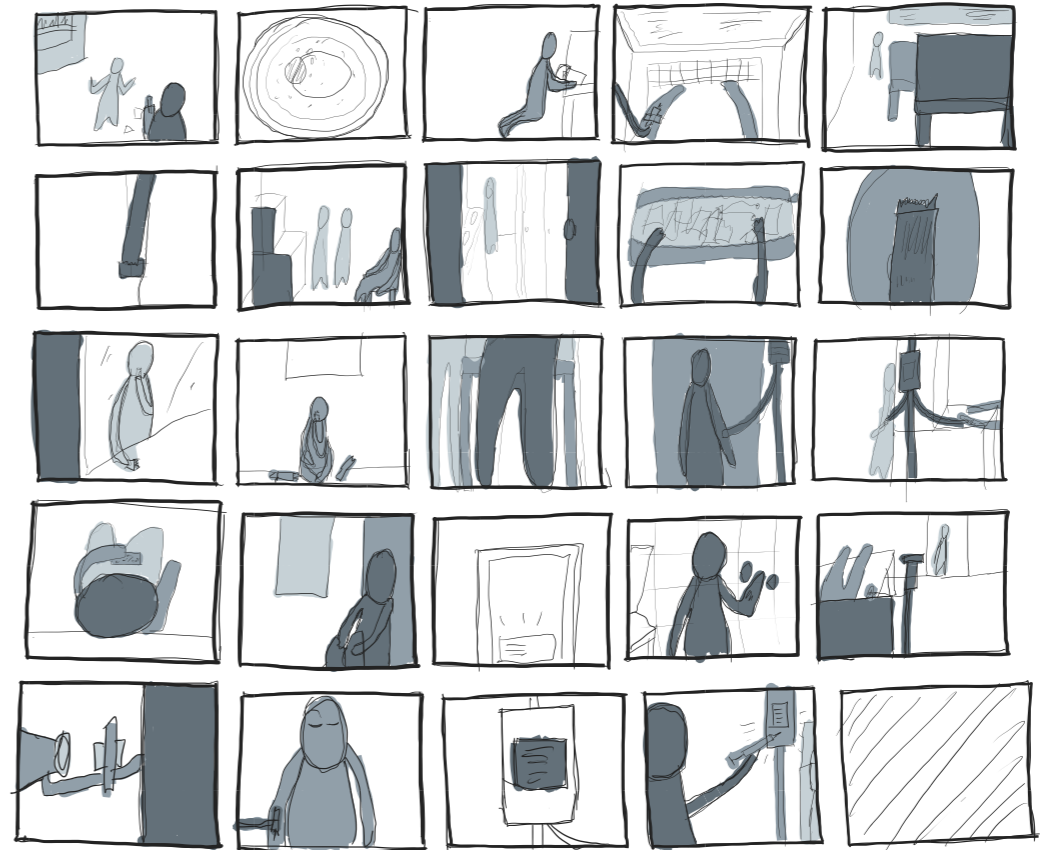
**In a world where every breath feels calculated, what if the angles and shots could reflect the characters' creeping sense of entrapment and obsession?**

**Could the framing of each scene mirror the descent of Saoirse into her own spiraling struggle, drawing the audience deeper into a system that thrives on exploitation?**

### SCENE SETTING



### DESCENT



**The most passive  
room turns into  
the most political =  
WAITING ROOM**

The waiting room, often dismissed as a passive or neutral space, is in fact a meticulously designed apparatus of control. Beneath its calm, it stages the quiet violence of observation, regulation, and extraction. As a liminal space, it doesn't simply hold people; it conditions them, scripting behaviours and enforcing hierarchies under the guise of care. It operates as both architecture and performance: a microcosm of institutional power that encourages dependency, enforces passivity, and normalises surveillance. In exposing its mechanisms, the waiting room is revealed not as neutral, but as profoundly operational.



Saoirse's Journal,  
pg unknown

Her interpretation of the  
waiting room.

4/Treatment Plan : 099-SAO-RE1

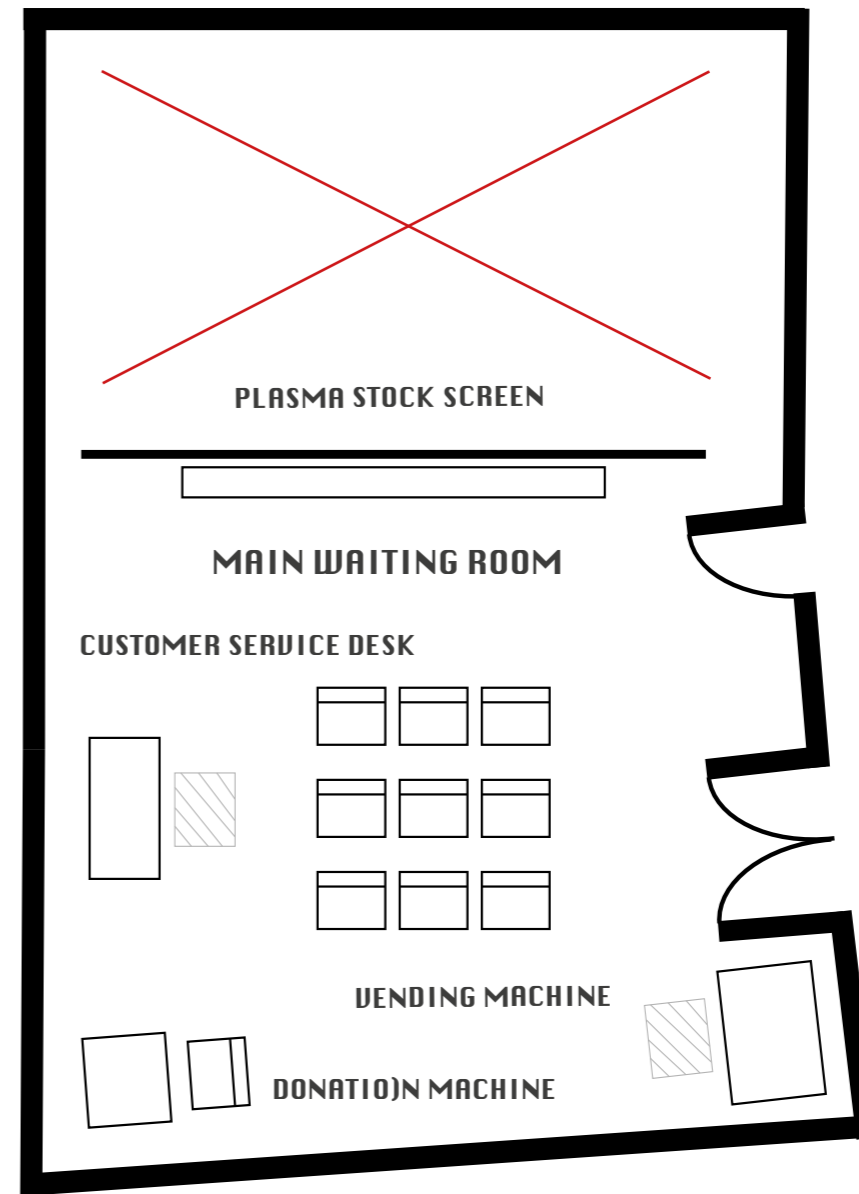


Since the film takes place primarily in a single location, the Animation and Film Studio will serve as the central interior for the set build, which evokes an eerie and absurd atmosphere.

The world will feel cold and mechanical, dominated by a sterile, fluorescent-lit room. This clinical environment contrasts with the raw desperation of the character - lighting will shift between harsh fluorescence and shadowy darkness to reflect the psychological strain on her of living in an exploitative system.

Sound design will also be crucial, as the film contains no dialogue; background noises will be amplified to intensify the sense of isolation and unease.

**A&F STUDIO  
LOW CEILING SIDE  
6.2m x 4.8m  
APPROX 2m HEIGHT**



**A&F STUDIO  
HIGH CEILING SIDE  
6.2m x 4.8m  
APPROX 5m HEIGHT**

**ATMOSPHERE:**

The atmosphere is cold and clinical. Machines hum constantly. No one speaks. People move like parts of a machine, focused, silent, and detached.

**SHOOTING LOCATION:**

Animation&Film studio, Stevens Building

**APPEARING CHARACTER:**

Saoirse Dodd, Mira Dodd, Dessie, Old Man ,  
Wait-ers

**SET PREPARATION:**

Plasma bags, Clock, Receipts of donations,  
Reception desk, Magazines, Advertisements,  
Box of tissues, Screens, Vending Machine,  
Donation Machine, Phone, IV Stand

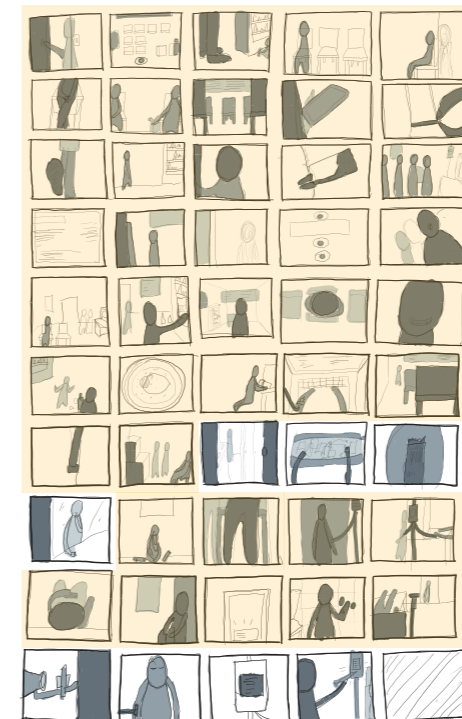
**SOUNDS:**

Machine humming, Shuffling feet

The waiting room is a reflection of how the pressure of survival is felt most in the moments of stillness, when everything is happening, yet nothing seems to change.

*The key was to find a space that felt subtly off: odd, eerie, and disorienting. Fluorescent rectangle lights buzzing overhead with scratched surfaces and scattered mess. It's meant to be an everyday setting, but something's wrong beneath the surface. The atmosphere leans into early 2000s aesthetics, evoking a sense of familiarity distorted just enough to feel unsettling.*

**SCENES**



**ubiquitous in built  
environment**

**all sections of the  
society**

Where do we find them?

How do people use and get to them?

Waiting rooms are embedded across every layer of public and private infrastructure: hospitals, psych wards, blood banks, and welfare offices.

They are thresholds between authority and access, encountered when the body becomes a subject of care, or control. You don't choose to enter a waiting room – you are ordered into one, often through systems or digital portals eg. appointments, referrals, check-ins.

They are pre-arrival and post-power: spatial holding spaces that require compliance before anything can begin. Their function is less about waiting and more about preparing the subject,

**physically, psychologically,  
behaviourally,**

**for submission, selection, or service.**





**active apparatus  
of extraction:  
designed to drain**

The **BATHROOM** is a space where she finally confronts herself in the process. She sees her reality and the obsession that she has now encompassed through the system.

*A key feature of the bathroom scenes is the large mirror: the confrontation to herself and who she has become. The bathrooms are deliberately claustrophobic, reflecting the oppressive, enclosed feeling of the system itself.*



**ATMOSPHERE:**

The bathroom is sterile and cold, dimly light. At the sink, she scruffles through a bag with shaking hands, then tears into a nutrient bar like an animal, chewing fast and hard, as if trying to swallow her hunger whole.

**SHOOTING LOCATION:**

3rd Floor Bathroom, Stevens Building

**APPEARING CHARACTER:**

Saoirse Dodd, Dessie

**SET PREPARATION:**

Needle, Nutrient Packets

**SOUNDS:**

Shuffling in bag, Gasp, Screams

**SCENES**



SCENES



**ATMOSPHERE:**

The bedroom is dim, quiet except for the soft ticking of a wall clock. Everything is still and silent in a way that doesn't feel right.

**SHOOTING LOCATION:**

My bedroom

**APPEARING CHARACTER:**

Saoirse Dodd, Mira Dodd

**SET PREPARATION:**

Plasma bags, Phone, Bed, Medical Gown, Needle, Labels

**SOUNDS:**

Machine humming, Gasp, Ticking



The **BEDROOM** marks the moment of revelation, the true reason behind her obsession with the donation becomes clear. She finally sees that she's caught in an endless cycle of exploitation, chasing meaning in a system designed to drain her.

*A comfortable setting to remind her of familiarity and home - a reason for her to keep going.*

## VITAVEND!

The vending machine offers the illusion of control. It dispenses nutrient bottles designed to boost plasma quality, increasing your potential value to the system. But, access is tiered.

**SIZE:**  
1800mm x 720mm x 400mm

**MATERIAL OPTIONS:**  
EcoBoard, Vinyl Matt Paint, Acrylic, Foamboard

**MAKING:**  
Wood Workshop  
Paint Studio  
Bench Space

### SCENES



*The main structure is constructed using the wood workshop, with only the right side and front being visible to optimise time and materials. The visible surfaces are painted, and key details such as screws and shelves are added. Screens are mounted in the corresponding openings to interact with the system, and a hinged door is installed for access to nutrients.*

### EXTRACT, REPLENISH, REPEAT.

The donation machine is the primary point of extraction. It evaluates, calculates, and assigns worth. It tells you what you're worth today and whether that worth is rising or falling. It doesn't ask how you feel. It just performs.

**SIZE:**

1100mm x 500mm x 500mm

**MATERIAL OPTIONS:**

White Spray Paint  
Collect Found Objects

**MAKING:**

3D Collage  
Spray Painting Booth

#### SCENES



*Collecting machine parts, screens, keyboards, and anything unconventional or unusual. Experiment with a 3D collage approach to explore how each item fits and contributes to the machine's function. A dedicated area will also be required for storing blood plasma bags and tubes.*



These are various different nutrients to enhance the quality and donation frequency of blood plasma. The bottles are branded from the most basic to high-performance options reserved for those who can afford them.

**SIZE:**  
180mm x 120mm ] Largest Size

**MATERIAL OPTIONS:**  
Bottles, Packets and Boxes  
Label Paper

**MAKING:**  
Illustrator  
Print Lab

**B12BYTE**  
Ditamin Bar for Plasma Recovery



# B12BYTE

**SUGAR FREE!!**

Luscious Lemonade

50g

**Nutrition Facts**

Serving Size 2 PIECES 1.8g  
Servings Per Container 1

**Amount Per Serving**  
Calories 414

**% Daily Value**

**PlasmaProtein Complex** 37%

**Iron+ B12 Surge** 52%

**NeuroCharge Adaptogens** 13%

Not a significant source of other nutrients

\*% Daily Value (DV) are based on a 2000 calorie diet

**INGREDIENTS:** WHEY ISOLATE, PEA PROTEIN, COLLAGEN, HEME IRON, FOLATE, METHYLCOBALAMIN, GINSENG, MACA, L-THEANINE

**PlazPass™ Mission Code**



Dist. by:  
Plasma Sync™

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PATCH COMPANY  
526 CLIFTON, MA  
02151  
U.S.A**

[www.plasmasync.com](http://www.plasmasync.com)

PRODUCT OF U.S.A

Consume 30-60  
minutes after  
plasma donation.



**PLASMA/OS**  
**Premium Plasma Optimiser Pills**



4578893

**Plasma/OS™**

Seamless integration. Full compliance.

**Premium Plasma Optimiser/Medical-Grade Nutrient System**

Your plasma is a networked resource: one that needs to stay functional, optimised, and compliant. Plasma/OS is the officially sanctioned nutrient formula, designed for long-term donors and corporate citizens. With a proprietary blend of iron accelerators, oxygen stabilisers, and cellular enhancers, this formula ensures your body meets contribution quotas effortlessly. A connected body is a functional body. Stay in sync.

Dist. by:  
Plasma Sync™  
www.plasmasync.com



Plasma/OS is a sanctioned supplement for Registered Donors Only.  
Ongoing participation required.

# O-POSITIVE TYPE

Universal support. Infinite demand.

Some donors matter more. O-PositiveType is the essential daily formula for those providing the most valuable contributions to the system. Packed with bio-sustaining compounds, plasma-fortifying nutrients, and electrolytes, this formula ensures that every drop you give is optimised for the highest return. Because a universal donor means universal responsibility.

Higher donation frequency unlocks enhanced donor privileges.

Deficiency may result in temporary suspension from Universal Coverage.

INGREDIENTS: IRON, HYDRATION AGENTS, UNIVERSAL BLOOD SUPPORT COMPOUNDS

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U.S.A

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SUGGESTED USE:  
FOR O+ DONORS ONLY. MAINTAIN PEAK  
PLASMA EFFICIENCY & UNIVERSAL DONOR  
ELIGIBILITY.

Donors consuming O-PositiveType qualify for  
priority medical aid.



20 capsules per container

## O-POSITIVETYPE

### Universal Donor Nutrient Capsules

Save Wrappers For Access

Universal support. Infinite demand. Universal support. Infinite demand. Universal support. Infinite demand. Universal support. Infinite demand.

**O+Type O+Type O+Type O+Type**

PLASMASYNC COMPANY PLASMASYNC COMPANY PLASMASYNC COMPANY PLASMASYNC COMPANY PLASMASYNC COMPANY

Save Wrappers For Access

Universal support. Infinite demand. Universal support. Infinite demand. Universal support. Infinite demand. Universal support. Infinite demand.

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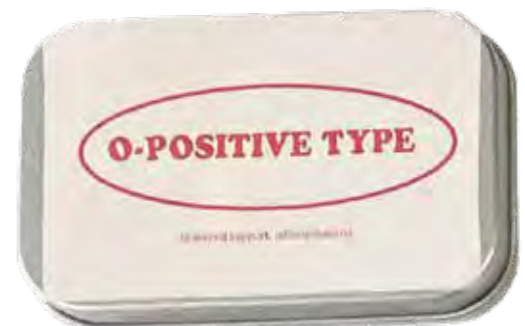
Save Wrappers For Access

Universal support. Infinite demand. Universal support. Infinite demand. Universal support. Infinite demand. Universal support. Infinite demand.

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EXCLUSIVE ACCESS CODE: XLBA7



**PWRCELL**  
Plasma Energy Booster

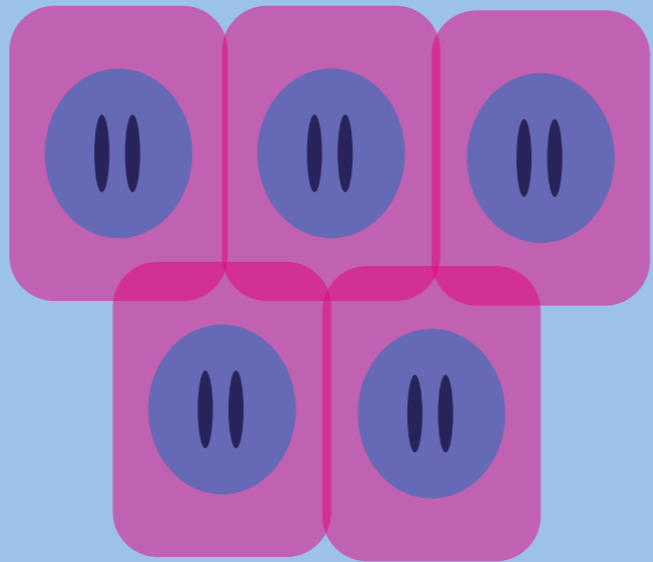


**PWRCell PWRCell**

**PWRCell**

Nutrition Facts	
Serving Size 1	
Servings Per Container 1	
Amount Per Serving	
Calories 52	
	% Daily Value
<b>Electrolytes</b>	76%
<b>Iron B12</b>	33%
<b>Hydration Stabilizers</b>	25%
<small>Not a significant source of other nutrients</small>	
<small>*% Daily Value (DV) are based on a 2000 calorie diet</small>	

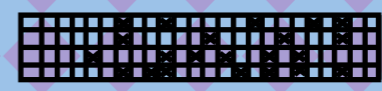
**INGREDIENTS:** HYDROLYZED COLLAGEN, RICE PROTEIN, SPIRULINA, FERROUS GLYCINATE, BETAINE, NIACINAMIDE, CORDYCEPS, RHODIOLA, ELECTROLYTE COMPLEX



Consume before and after donation for optimal plasma restoration.

Failure to maintain recommended PWRCell intake may result in decreased eligibility for Tier-1 Medical Support.

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500ml  
PRODUCT OF  
AUSTRALIA

Power your body. Charge the system.


Recyclable under Corporate Materials Act - Plasma Resource Efficiency Program.

**REDLINE+**  
Extreme Recovery Shots

**REDLINE+**  
Plasma levels dropping? You don't stop.  
Redline+ pushes you through.  
75ml per tube

**Warning:**  
Mild euphoria,  
increased circulation,  
and cardiovascular  
strain may occur.

**Suggested Use:**  
For extreme plasma  
replenishment. Limit to  
1 per 12-hour cycle.



0 11203 20501



**Push past  
the limit.**

Users who consume 5  
Redline+ shots per month  
qualify for Donor Priority  
Lines—reducing waiting time  
at plasma centers.

Mild dizziness, increased  
pulse rate, and euphoria are  
normal. Trust your body.  
Trust the system.

Redline+ is a performance enhancer. Overuse may result in  
temporary cardiovascular strain. Continued eligibility for Workforce  
Benefits requires sustained plasma contribution.

## VITA//X Hemoglobin Booster Concentrate



● **Vitality, engineered.**

# VITA//X

Dissolve in water.

Drink before donation  
for maximum plasma  
extraction.

10 uses per tube

### Nutrition Facts

Serving Size 1  
Servings Per Container 10

Amount Per Serving  
Calories 41

	% Daily Value
Electrolytes	84%
Iron	15%
Oxygenation Boosters	48%

Not a significant source of other nutrients  
\*% Daily Value (DV) are based on a 2000 calorie diet

**INGREDIENTS:** HYDROLYZED COLLAGEN,  
RICE PROTEIN, SPIRULINA, FERROUS  
GLYCINATE, BETAINE, NIACINAMIDE,  
CORDYCEPS, RHODIOLA, ELECTROLYTE  
COMPLEX

Dist. by:  
Plasma Sync™  
www.plasmasync.com

PlazPass™ Mission Code



0 1203120501

# VITA//X

Fluid. Fast. Fully optimized.  
Vita//X dissolves instantly,  
delivering an iron-rich plasma  
restoration formula. Designed for  
donors, enforcers, and high-demand  
biological systems, this advanced  
formula ensures no downtime, no  
fatigue, no deficits.  
Drink up. Recharge. Stay viable.

**CONTRIBUTORS**

**CONNECTION OR CONSEQUENCE?**

Their actions, quiet, each action echoing purpose. Will they survive?

**Saoirse Dodd**  
main lead, Mid 30s

**Mira Dodd**  
Daughter of Saoirse, 6

**DESSIE**  
Plasma donor, mid 20s

**WAIT-ERS**  
ordinary people waiting in the room

**SAOIRSE DODD**

**The Product.**

Saoirse is a mother, a rule-follower, and a meticulous donor. She is fully immersed in the system, seeing her plasma as a life-giving act particularly for her daughter, Mira, who depends on it for survival. But Saoirse's devotion to the system slowly corrodes her.

In her pursuit of optimisation, she begins sabotaging others revealing how care, under capitalism, can mutate into quiet violence.



**MIRA DODD**

**The Silent Catalyst.**

Mira is Saoirse's daughter, sustained by the very system that extracts from others. She is quiet, fragile; a presence rather than a voice.

Her role is symbolic: she is the justification. Everything happens "for her" yet her existence raises the question: at what cost?



**DESSIE**

**The Asset.**

Dessie is everything the system wants: wealthy, healthy, with high-value plasma. She donates out of performance.

To Saoirse, Dessie represents a threat: she ranks higher, gets processed faster, and holds a position Saoirse believes she must claim for Mira's sake.



This section contains a collection of the working documents, plans, and production tools that held the project together: spreadsheets, breakdowns, and tests that made the film come alive. I realised, behind the scenes, these files reveal how much labour, timing, and decision-making is embedded in every moment onscreen.

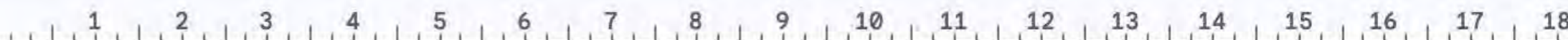
Each full-screen page shows part of the film's architecture: decisions about light, space, props, and casting that shaped the waiting room into something more than a location and into a machine.

By including these raw materials, I'm exposing the operational side of filmmaking.

It was through these documents that helped bring the visioned tone of the film to life. Not just the narrative, but the mood, the waiting, the tension. These weren't just organisational tools but to think critically about how control, care, and inequality can be spatialised and how to show that through the design and direction of a scene.



- [ ] SHOT LIST
- [ ] SCRIPT BREAKDOWN
- [ ] LIGHT TESTING
- [ ] SOURCE PROPS
- [ ] FINAL CASTING - COSTUME + MAKEUP
- [ ] FINALISE DATES
- [ ] INTERIOR - LAYOUT AND DETAILS FOR ROOM
- [ ] FILM SCHEDULE
- [ ] FILMING
- [ ] POST-PRODUCTION: COLOUR-GRADING + FUSION



59



**CAMERA (59-FOLLOWING SHOT):** Following Saoirse as she drops herself toward NIRA'S BED, each step unsteady, LIKE her body might collapse at any moment. She sinks into the CHAIR beside NIRA, her breath shaky, fingers twitching as she reaches out to touch her daughter's cold hand.

60



**CAMERA (60-CLOSE-UP OF NIRA'S FACE):** Her stare is stark & flat. Her features appear like wax. **CAMERA (EXTREME CLOSE-UP OF NIRA'S EYE):** The light in her eye is dead. **SAOIRSE (V.O.):** "Yes." **THE PHONE SCREEN (V.O.):** "Registration Complete. Donor Status: Active."

61



**CAMERA (61-SLOW ZOOM OUT - TRACKING W/ SAOIRSE):** The room is quiet now. The IV BAG continues its slow, steady drip. SAOIRSE carefully pulls a small VIAL from her BAG - a stolen surgical poster. **CAMERA (CLOSE-UP OF NIRA'S HAND AND VIAL):** She presses a button to the vial, her hands shaking so badly she nearly drops it.

62



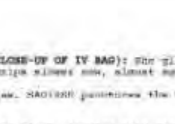
**CAMERA (62-CLOSE-UP OF HER EYES):** Her eyes are wide. Her lips parted. Her finger taps YES. **THE PHONE SCREEN** goes blank for a moment. Then: "Registration Complete. Donor Status: Active."

63



**CAMERA (63-SLOW ZOOM OUT - TRACKING W/ SAOIRSE):** The room is quiet now. The IV BAG continues its slow, steady drip. SAOIRSE carefully pulls a small VIAL from her BAG - a stolen surgical poster. **CAMERA (CLOSE-UP OF NIRA'S HAND AND VIAL):** She presses a button to the vial, her hands shaking so badly she nearly drops it.

64



**CAMERA (EXTREME CLOSE-UP OF IV BAG):** She glances at NIRA'S IV BAG. The PLASMA drips silver slow, almost agonizingly slow. With a clutched jaw, SAOIRSE presses the button into the IV BAG. **THE PHONE SCREEN** goes blank, leaving only the endless HUM of the machine.

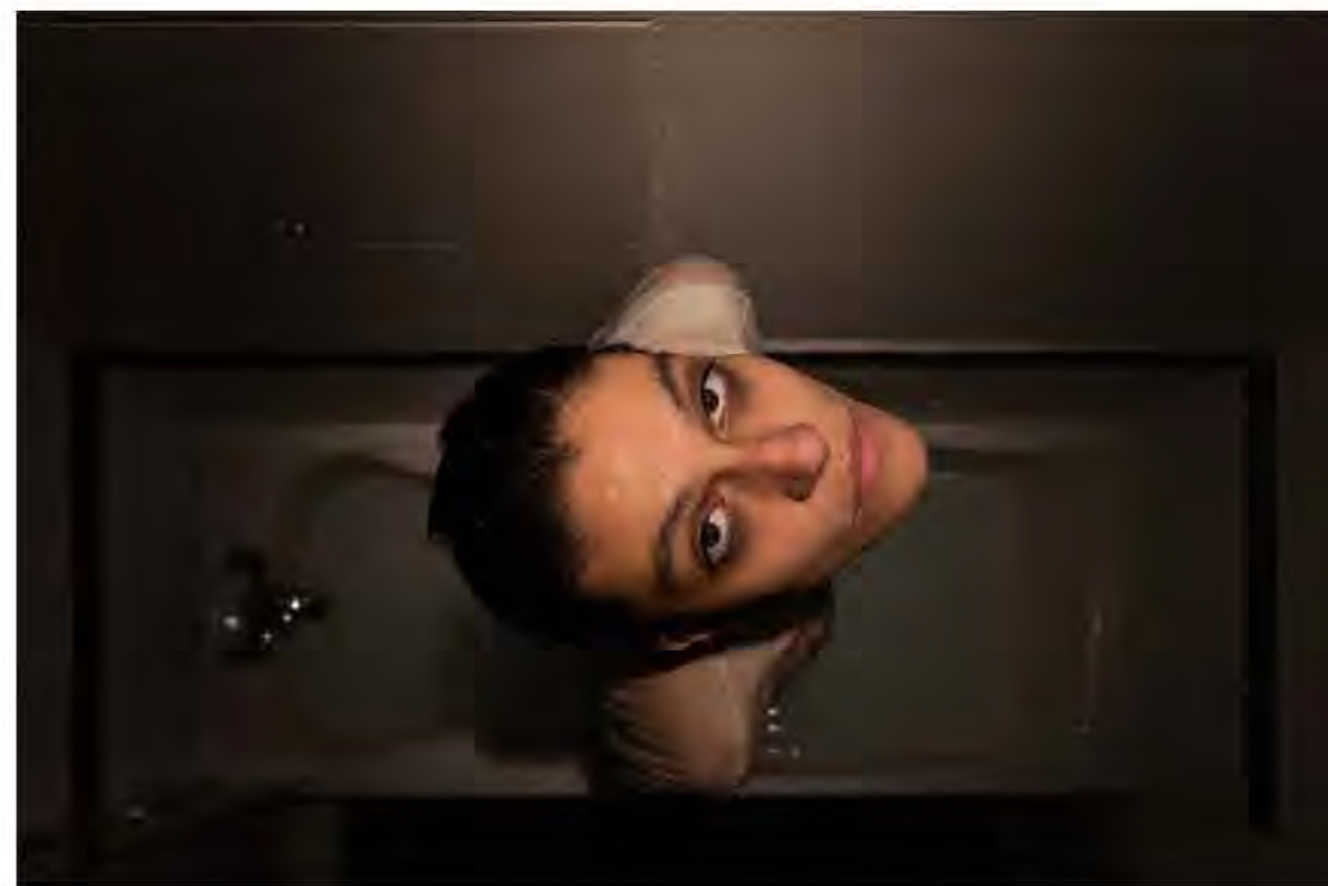
### SCENE 12

#### [✓] SHOT LIST

The visuals were very helpful in understanding the rhythm of the film. This list was used to experiment with stillness, repetition, and subtle shifts to create a sense of psychological weight and passive violence.

Making the shot list became a way to choreograph not just action, but the space between movements.

*All images sourced from Pinterest.com*

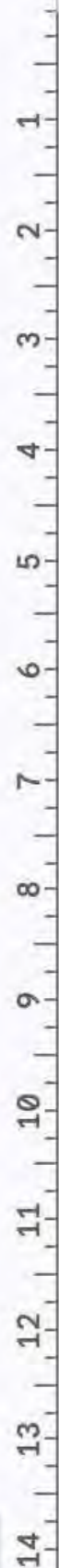


**CAMERA (62-CLOSE-UP OF HER EYES):** Her eyes are parted.

Her finger taps **YES.**

The **PHONE SCREEN** goes blank for a moment. Then:

**"Registration Complete. Donor Status: Active."**



J22 | fx

	A	B	C	D	E	F
1	Scene #	Area	Scene Description	Part of Day	Location Code	Scene Description
3	1	INT/EXT.	WAITING ROOM	DAY	A2	Main character enters the scene and scans her environment.
4	2	INT.	WAITING ROOM	DAY	A1	Main character is noticing the subtle details from her surroundings.
5	3	INT.	VENDING MACHINE	DAY	A1	Main character walks to the vending machine, buys a packet and drinks it.
6	4	INT.	DONATION AREA	DAY	A1	Main character walks towards the donation center and donates blood plasma into a machine.
7	5	INT.	CLAIM DESK	DAY	A1	Main character stands in line and scans the room.
8	5.1	INT.	ENTRANCE	DAY	A1	Main character walks to the exit and turns back.
9	6	INT.	WAITING ROOM	DAY	A1	Main characters descent to insanity, she begins to sabotage one of the other users (Donor B).
10	6.1	INT.	DONATION AREA	DAY	A1	Main character is donating and looks at the donation screen.
11	7	INT.	WAITING ROOM	DAY	A1	Main character steals Donor B's chair.
12	7.1	INT.	DONATION AREA	DAY	A1	Main character drags the stolen chair across the room and sits in the donation center, donating.
13	8	INT.	BATHROOM	EVENING	A1	Main character follows Donor B and steals a nutrient pill from her bag.
14	9	INT.	WAITING ROOM	EVENING	A1	Main character looks at the donation screen, manic.
15	10	INT.	DONATION AREA	EVENING	A1	Main character steals Donor B's blood plasma - the tension between them.
16	11	INT.	VENDING MACHINE	EVENING	A1	Main character is collapsed against the vending machine, with her phone screen unlocked.
17	12	INT.	HOSPITAL ROOM	EVENING	A1	Main character is in her daughter's bedroom.

SCRIPT BREAKDOWN

This process helped me plan more intentionally – using details like scenes to categorise how to film in the most efficient way.

## [☑] LIGHT TESTING

Lighting is a huge part of setting the emotional tone. These tests were a huge learning experience to help determine what the focus should be on, what kind of coldness or softness I wanted the waiting room to carry and the atmosphere I need to create. Lots of research and videos were watched to understand how much impact lighting, eg.harsh shadows, overexposure, was another way to express emotion. In my case: unease or institutional detachment.





Search, undo, redo, print, copy, 75%, currency symbols, numbers, default dropdown, font size 10, bold, italic, strikethrough, underline, background color, grid, zoom in, zoom out

**[X] SOURCE PROPS**

Each object in the film is chosen with care. This spreadsheet was key in identifying each little object needed to present the system in its convincing form. The props are suggestions as to how the system controls us subtly.

I17



	A	B	C	Additional Notes	E
	Item	Description	Quantity	who is getting it? needs to be returned? special care? consumable?	On Set
3	Blood Plasma Bags	plastic zip lock bags with labels of blood plasma on them	7	need to fill with plasma	
4	Plasma supplements (all)	need to redo some so it doesn't look tacky	-	consumable?	
5	Smartwatch	apple watch	1	returned to Cheshta	
6	Donation Machine	-	1	green screen + blood plasma dripping	
7	Vending Machine	-	1	green screen + organise nutrients + glass	
8	Chairs	to be used to create a sense of waiting room	20	to be brought on 22	
9	Large Curved Screen	a large green paper from f&a studio	1	put green screen on 22	
10	Wide-lens for camera	-	1	return to resource	
11	Pile of Groceries	celery, boxes, a bag of oranges, bread	1	consumable	
12	Hair-tie	-	1	returned to Cheshta	
13	Phone	make a green screen size of phone lockscreen	1	green screen	
14	Skin Patch + instruction manual	-	1	need to figure out how it's going to stick to the arm - create a new one?	
15	Plasma supplements - PlasmaOS	can be bought from vending machine	2	check script	
16	Water Bottle	a clear glass water bottle	1	return to Cheshta	
17	Women's Clutch	needs to look as if semi-expensive	1	return to Constance	
18	Needle	filled with blood plasma + empty	5	return to Cheshta	
19	Screen - TV	for the advertisement to be displayed	1	put green screen	
20	Blood Plasma	maybe a thick version + thin version in a bottle	2	create a thick one - cornstarch?	
21	Plasma supplements - Vita//x	this is the paste that will go in	2	crush the tablet and see if it creates the same effect	
22	Plasma supplements - Redline +	tiny bottle	2	need to fill it	
23	Pen	-	2	return to Cheshta - will need to be in womens clutch	
24	Receipt from donation	what did they donate?	1	need to print out - will need to be in womens clutch	
25	Tape	maybe under the table or near the counter	1	return to Cheshta	
26	Tote bag - w contents inside	this will be for dessie - she isn't as rich as saoirse	1	think about what someone would carry in their tote bag in 2047	
27	Plasma supplements (expensive) w bar to chew on	saoirse will stuff her mouth with these	2	i will need to create this from scratch - cannot be found in vending machine	
28	Plasma supplements - B12P...	saoirse will stuff her mouth with these	2	need to find a bar to replace it with or make something?	

A1	A	B	C	D	E	F
	State	Camera Blocks	Look	Scenes	Details	Time Needed to App
1	1	A, C, E	Clean, natural, full everyday makeup - "presentable for society"	Scene 1 (Arrival) Scene 2 (Score drop) Scene 3 (Vending machine use) Scene 5 (Claim desk) Scene 5A (Exit attempt)	Fresh look. Light, everyday makeup. Even skin tone. Slight blush. No signs of fatigue. Hair tidy, clean. Subtle lip tint.	10-15 min
2	2	B, D	Slightly washed out, light smudging, under-eye fatigue, paler lips	Scene 4 (First donation) Scene 6 (Sabotage begins) Scene 6A (Mid-donation sabotage) Scene 7 (Stealing chair)	Slightly pale foundation, light under-eye shadows. Drier lips. More muted, tired appearance. Start emotional breakdown but not fully deteriorated.	10 min
3	3	B, C, D, F	Pale skin, tired eyes, cheekbones defined Minor blood near donation site Tear streaks or sweat near temples Slight bruising/discoloration on hands or under eyes	Scene 7A (Dragging chair) Scene 8 (Bathroom theft) Scene 9 (Score mania) Scene 10 (Stealing plasma) Scene 11 (Collapse)	Heavy under-eye fatigue, pale washed skin, sweat texture, smudged tears, visible needle marks. Optional: blood spots on forearm, jaw tension lines, glossed or glassy eyes.	20-30 min depending on blood use
4	4	G	Dried blood, dark under-eyes Skin almost translucent Injection marks Glossy eyes	Scene 12 (Bedroom)	Extreme pallor, bruised lips, hollow cheeks, dried blood, injection scars. Emotionally and physically at rock bottom.	30-45 min (include prosthetic/needle FX)
5						
6						
7						
8						
9						
10						
11						
12						
13						
14						
15						
16						
17						
18						

FINAL CASTING - COSTUME + MAKEUP

How Saoirse appeared and how the system is affecting her was heavily reliant on her makeup on each of the scenes. This spreadsheet highlights her transitions and what is needed in order to create the intended atmosphere and tone of the film.

# INTERIOR

- Chairs
- Advertisement screen
- Donation machine
- Customer service desk - opposite entrance
- Vending machine - near the chairs and on the left of screens

## [✓] INTERIOR - LAYOUT AND DETAILS FOR ROOM

Since, the location was a limitation in terms of cost and availability - the design of the set was a challenge in order to convince the viewer of how interiors shape behaviours. However, the Film and Animation studio proved to be an adaptable blank canvas. With careful planning, it transformed into an institutional environment that allowed for the psychological weight of the film to come through. The limitations actually helped me in sharpening the spatial choices that have to be made, pushing me to consider how even minimal interventions such as lighting, materiality, layout, could suggest power, care, or neglect.



/  
/  
/ Donation machine

/ Advert screen

/  
—customer service — stock screen —  
vending machine —  
desk

90% 123 | Default... 10 B I A

A1:B1 Block

	A	B	C	D	E	F
1	Block		Camera	Scene	Time Slot	Shot
2	A	ENTRANCE / WIDE ROOM	1-4,13-14, 5-6	1, 5	10:00 – 10:30 AM	Doorway POV shots Wide waiting room shots Saoirse scanning / entering / pacing / muttering same wide/stationary
3	B	MID-CLOSE PROFILE SHOTS	12, 31-34	2, 6	10:30 – 11:15 AM	Saoirse's body language and breakdown moments Emotional cues: her reaction to score drops, collapsing, predatory focus posture tight/medium lenses
4	C	VENDING MACHINE	15-19, 36-37, 48, 53-57	3, 6, 9, 11	11:15 – 12:15 PM	Tablet dropping, fizzing, drinking shots Saoirse collapsing, injecting same prop setup and
5					12:15 – 1:00 PM *LUNCH*	
6	D	DONATION AREA	7-11, 20-24, 38-41, 49-52	1, 2, 4, 6A, 7A	1:00 – 2:00 PM	All donation sequences Score screen reactions Saoirse manipulating tubes use same machine/ screen overlays
7	E	CLAIM DESK & CURVED SCREEN	25-30, 35	5, 5A	2:00 – 3:15 PM	Saoirse reacting to score changes Her horror realisation at the screen Nutrient theft from Dessie mounted curved screen all eye-line shots here
8	F	BATHROOM	42-47	8	3:15 – 3:45 PM	Theft from Dessie's bag Saoirse eating nutrient bar in front of mirror isolated setup - best
9	G	BEDROOM	58-63	12	Separate Day	Final realisation Mira's IV bag Phone interaction separate location - fr

FILM SCHEDULE

The shoot was structured to minimise lighting resets and camera repositioning. Scenes were grouped by location and angle rather than script order allowing us to work efficiently within the tight constraints of time, space, and budget. This approach meant fewer disruptions on set and a smoother workflow.

As I was directing and managing the team, this efficient breakdown allowed me to give clear instructions, stay organised, and make the most of everyone's time on set.

Master / other stuff / v\_machine 00:07:06:01 Exam Cut 00:03:15:20




Transform

- Zoom X 1.000
- Position X 0.000
- Rotation Angle
- Anchor Point X 0.000
- Pitch
- Yaw
- Flip

AI Smart Reframe

Cropping

Dynamic Zoom



00:03:15:20 00:00:00:00 00:01:08:00 00:02:16:00 00:03:24:00 [x] POST-PRODUCTION 00:05:40:00

ST1 Subtitle 1

V2 Video 2 120 Clips

V1 Video 1 288 Clips


A6 Audio 6 - Music 1.0

A7 Extra 1.0

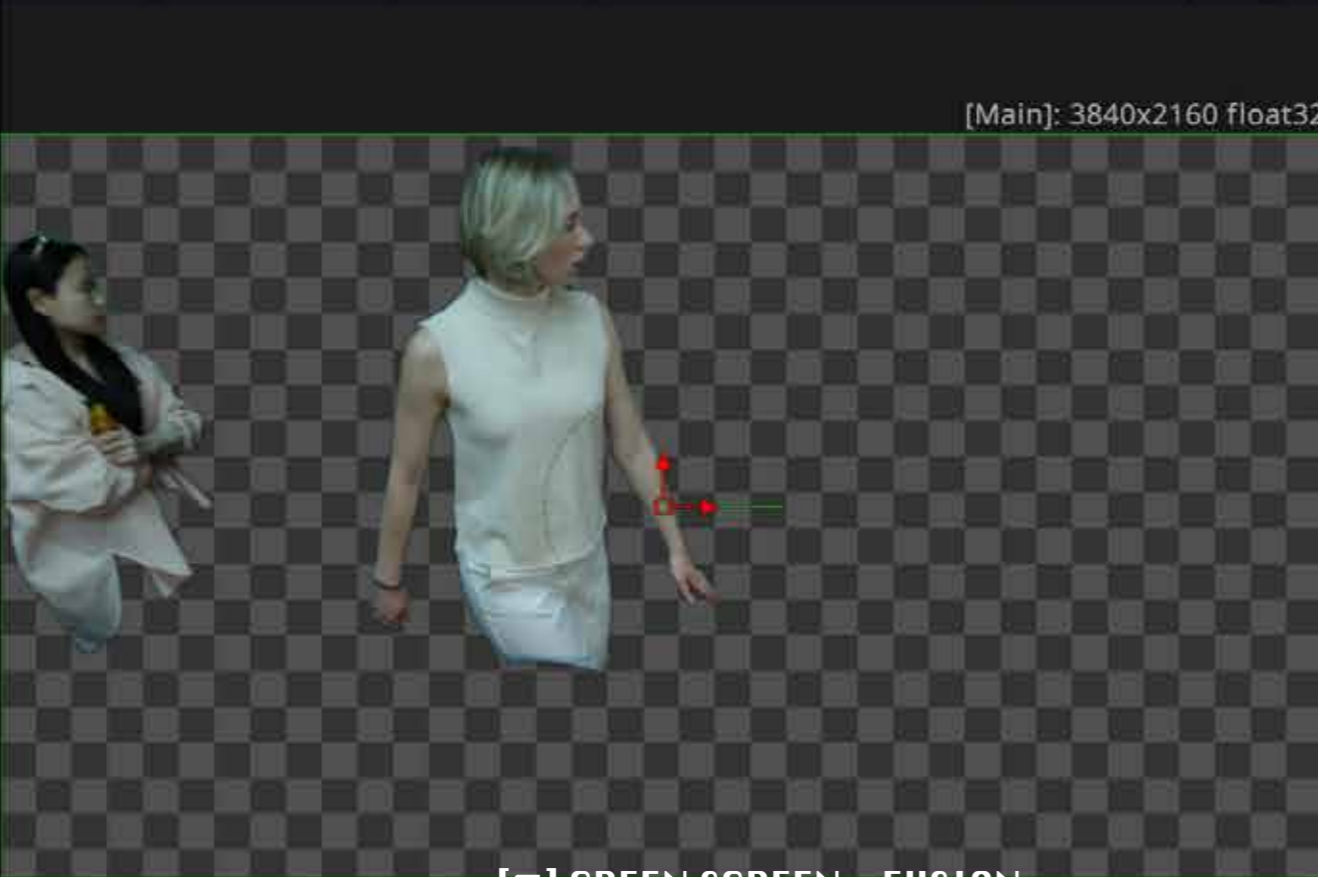
Ambience, R... H...

Human, Heartb...

Electri... Electricit...

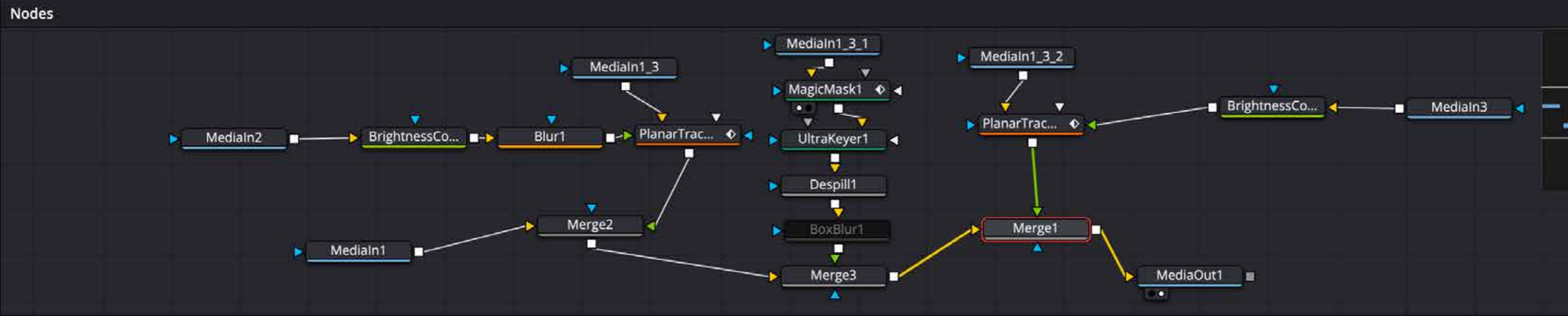


Sound design was something I hadn't experimented with before, but it became a crucial tool in shaping the emotional tone of the film. From the low hum of machines to the distant ticking clock, layering sound helped build an atmosphere of unease and control. This process taught me how deeply sound influences spatial perception in not just what we see, but how we feel in a space.



[x] GREEN SCREEN - FUSION

This was my first time working with green screen, and it proved to be one of the most time-consuming and frustrating parts of the process. From lighting consistency to clean keying, every small mistake showed up clearly in post-production. However, the countless hours I spent learning and troubleshooting were incredibly valuable. It taught me how much planning is required to make artificial environments feel convincing. Despite the challenges, it gave me a deeper understanding of how to integrate physical and digital space effectively.





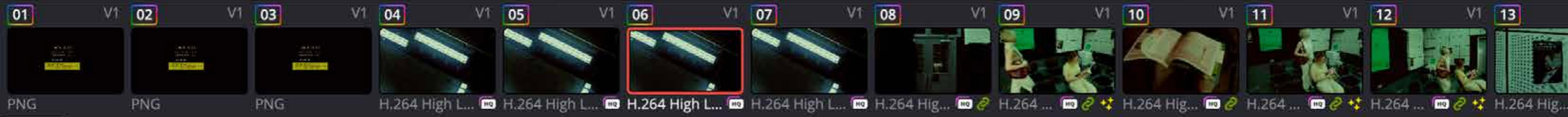
### [x] COLOUR-GRADING

In order to prominently set the tone and atmosphere, colour grading was crucial.

Inspired by Wong Kar-wai, the colour grade leans into saturated greens and digital halation to evoke a nostalgic, Y2K aesthetic. The palette builds emotional architecture where green becomes calm yet suffocating, clinical yet toxic, reflecting the quiet violence of the waiting room and Saoirse's psychological collapse. The visual haze blurs reality, mirroring her emotional unraveling.



00:00:11:17



#### High Dynamic Range - Color Wheels

Dark -1.50

Exp 0.00 Sat 1.00

x 0.00 y 0.00 ll 0.20

Shadow +1.00

Exp 0.00 Sat 1.00

x 0.00 y 0.00 ll 0.22

Light -1.00

Exp 0.00 Sat 1.00

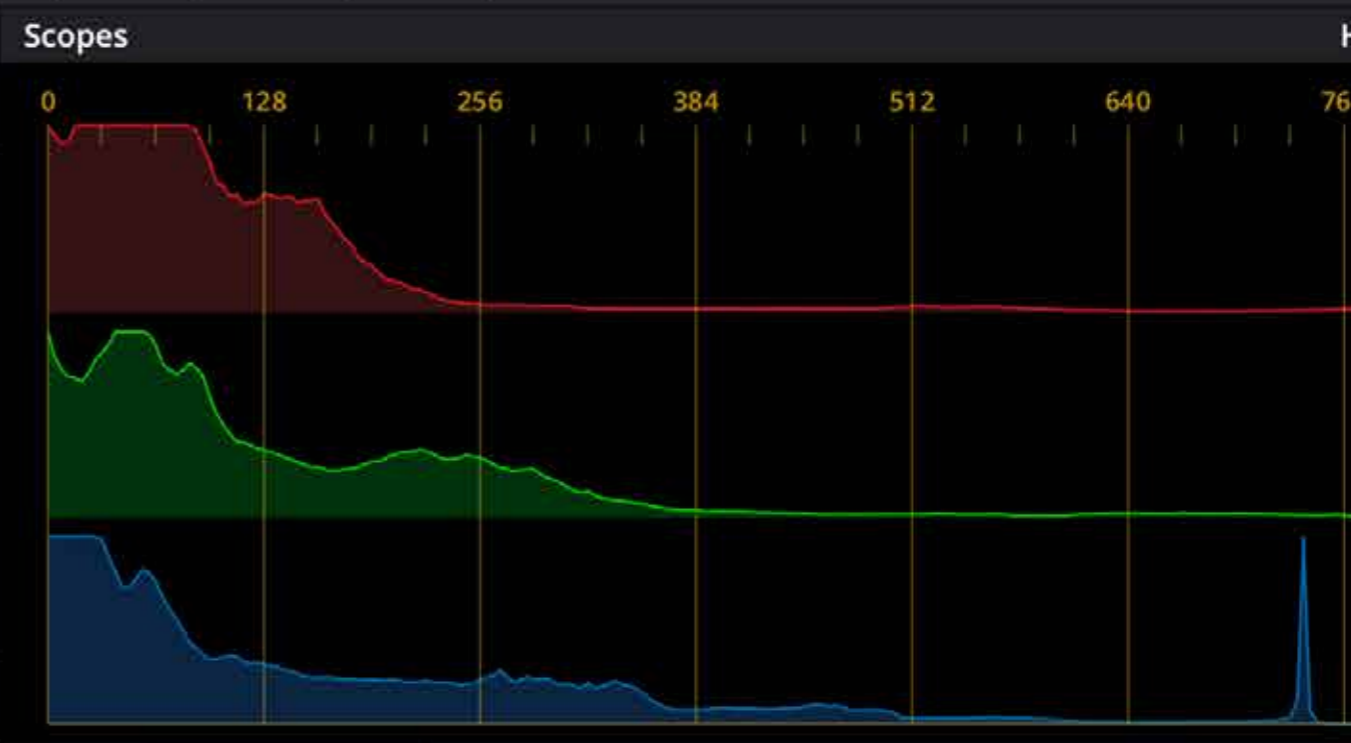
x 0.00 y 0.00 ll 0.22

Global

Exp 0.00 Sat 1.00

x 0.00 y 0.00

Temp 0.00 Tint 0.00 Hue 0.00 Cont 1.000 Pivot 0.000 MD 0.00 B/Ofs 0.000



## WHY DID YOU CHOOSE Y2K AS AN AESTHETIC?

\* recognisable world - recognised  
as could fix everything = a design  
language that believed in the power of  
technology to organise, optimise, and  
fix

my film the optimism is artificial =  
false neutrality of systems

\* subverting nostalgia (digital hope)  
with a quiet cruelty = designed system  
meant to pacify and extract

costume of care that hides a  
deeper violence

## WHY ARE YOU PLAYING WITH PAST AND FUTURE AS A CYNICAL CYCLE?

in-between = past vs present }  
which is what the waiting room  
represents deeper violence

I want the audience to feel  
unsettled + disturbed = confused  
and wanting to watch it again to  
peel the systems layers slowly.

The atmosphere is created by  
micro-expressions + breath  
work + body } posture, gesture,  
movement.

Together Vending Machine +  
Donation Machine = Loop

Waiting Room = caught in a  
machine that never turns off

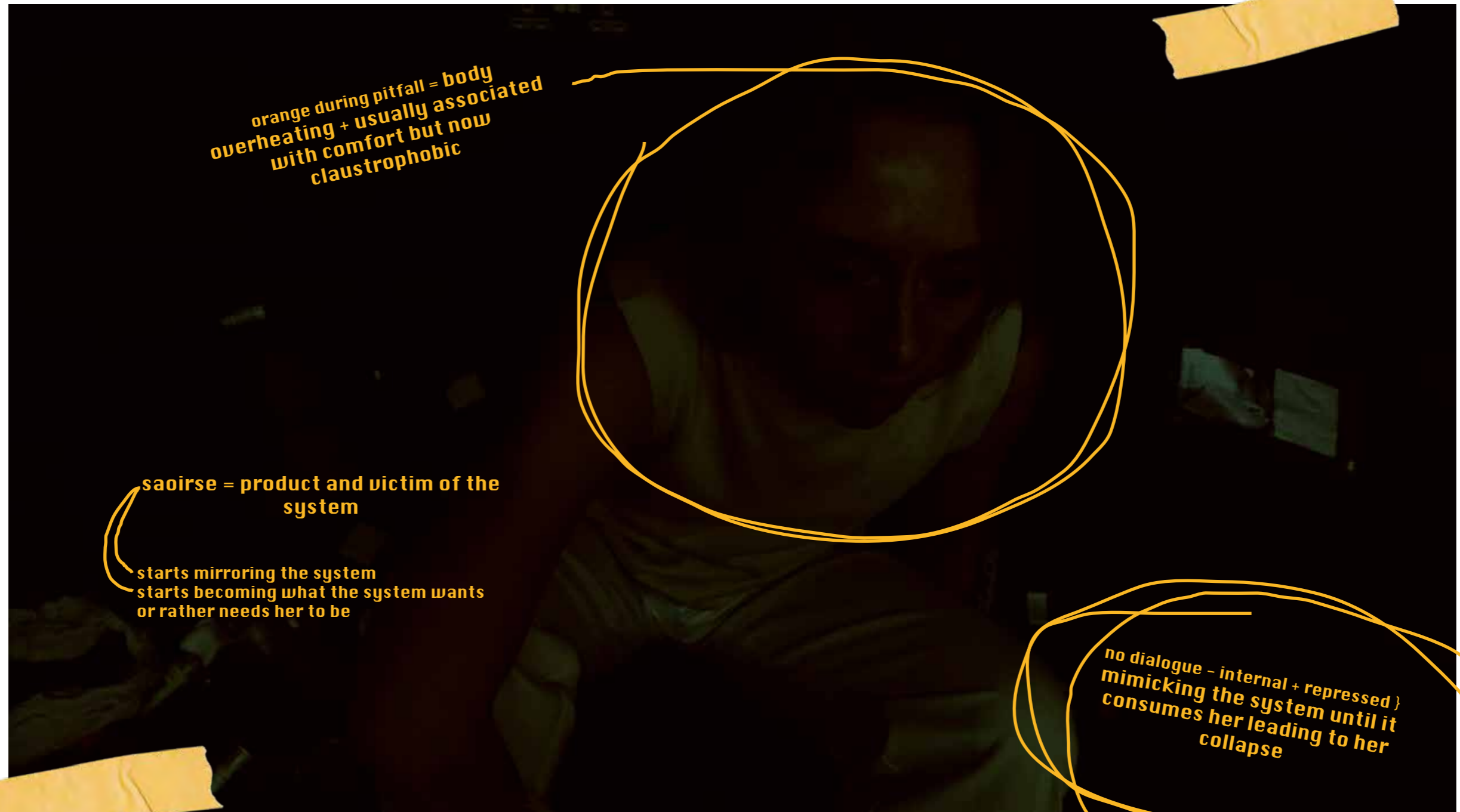
Silence = Violence



heels are a language of her presence and anxiety is masking similar noise of the beep of an ekg + ticking of clock + sound of vending machine = blurred identity }

wearing white = uniform of obedience; dressed to comply

alive or operating?



orange during pitfall = body  
overheating + usually associated  
with comfort but now  
claustrophobic

saoirse = product and victim of the  
system

starts mirroring the system  
starts becoming what the system wants  
or rather needs her to be

no dialogue - internal + repressed }  
mimicking the system until it  
consumes her leading to her  
collapse

**Drained is more than a film about plasma: it's a meditation on the systems we live in and the cost of participating in them.**

**When plasma becomes currency, what have we become?**

**The question isn't whether this future is coming: it's how much of it is already here?**

**Watch carefully:**

**are you the donor... or the product?**

DRAINED - YELLOW REVISION

# PATIENT NOTES/ PRACTITIONERS REFLECTIONS

→ editing  
→ ornaments

arrogant + confidence

1.

1

## 1 INT/EXT. WAITING ROOM - DAY

The room is filled with the soft **HUM** of machines. Fluorescent lights **FLICKER** overhead, casting a sterile glow.

Rows of **CHAIRS** line the wall, occupied by a few silent **DONORS**. The only sounds: the **HUM** of the **DONATION MACHINE**, the occasional **COUGH**, and the **SQUEAK** of a **CHAIR** in the corner.

A **LARGE CURVED SCREEN** flashes plasma credits, scoring like stock prices and the numbers shifting.

**CAMERA (1-MID-SHOT OF DOOR HANDLES)**: Watching the entrance doors as **SAOIRSE (30s)** approaches.

Her breathing is **SHALLOW**, chest rising and falling unevenly.

**CAMERA (2-BIRD'S EYE VIEW OF ENTRANCE TO ROOM)**: **SAOIRSE** crosses the threshold. Her eyes scan the environment.

People sit with dull, sunken faces, some holding their **BLOOD PLASMA BAGS**.

**CAMERA (3-SHOES POV)**: A worker, **LINA**, restocks the **VENDING MACHINE** in rhythmic, robotic movements.

**LINA** glances briefly at the donors, checks her **SMARTWATCH**, and slides another packet of **PLASMA NUTRIENTS** into place.

**CAMERA (4-WIDE SHOT)**: **SAOIRSE** carefully selects a chair, perching on the edge.

**CAMERA (5-SIDE PROFILE OF WALL AND SAOIRSE)**: Her silhouette is stark against the wall as she lowers herself into the seat.

**CAMERA (6-LOW-ANGLE OF FEET TO HANDS)**: Her fingers fidget in her lap, legs crossed tightly.

anxiety starts to set in

## 2 INT. WAITING ROOM - LATER

**CAMERA (7-ENTERING FRAME)**: **SAOIRSE** glances to her right: an **OLDER MAN (40s)** sits with a **PILE OF GROCERIES** beside him, a **PLASMA BAG** hanging from his arm.

His calm nonchalance, straight sullen face with no body movements, contrasts sharply with **SAOIRSE'S** rigid discomfort as she fixes her **DRESS**, crosses her legs and checks on her **EARRINGS**.

**CAMERA (8-SHOT FROM HER BACK IN BETWEEN CHAIRS)**: She looks up to the **LARGE CURVED SCREEN** - her score has dropped by 3 points.

Screen decreasing her point for asthma

overhead

shot of ceiling

close-up of chairs getting in + out of frame

intro to curved screen

beep



perspective background

soundstage - waiting room so it needs time

flicking of newspaper play w/ shadow

after she fidgets her legs

screen - beep movement of it going down

keep of a circle

fingers moving start

insides of the leg

still shot of poster

COUGH

5-5



close-up searching for contents

SUGGEST

2.

**CAMERA (9-CLOSE-UP OF WRIST):** Her eyes widen, panic seems to be flickering as her fingers snap a RUBBER BAND on her wrist. *is this a shot of just the wrist?*  
**SNAP. SNAP. SNAP.**

**MATCH CUT TO:**

**CAMERA (9-CLOSE-UP OF WRIST):** The subtle flick of LINA's wrist as she pushes another PACKET of nutrients into the MACHINE.

**CAMERA (10-BIRD EYE VIEW OF HER HEAD):** She pulls out her PHONE. The lock screen shows a picture of her daughter, MIRA (6), who is frail but smiling.

**CAMERA (11-CLOSE-UP OF SCREEN):** The PLASMA SCREEN flashes again - another score drop.

**CAMERA (12-EXTREME CLOSE-UP OF JAW):** Her jaw **CLENCHES**. *preferred side maybe?*  
A faint BEEP from the VENDING MACHINE.

**CAMERA (13-LOW ANGLE FROM CHAIR):** SAOIRSE stands, looming over the seat, her body stiff. *wearing heels*

**CAMERA (14-TRACKING):** Tracking her movement as she rises and walks away.

3 INT. WAITING ROOM - VENDING MACHINE - LATER **ENTIRE!** 3

**CAMERA (15-ENTERING FRAME):** She walks to the VENDING MACHINE. Looks at her options.

**CAMERA (16-VENDING MACHINE POV):** Her fingers slightly trembling as she **PUNCHES** in a code and presses her **SKIN PATCH** to the SCANNER. *w thumb?*

**CAMERA (17-TRACKING):**  
A **PACKET** *PLASMAOS (mint tablets)* drops. *how big is your bag?*

She rips it open, drops the tablet into her **WATER**.

She downs it in a single painful gulp. *desperate*  
*breaking down ego.*

**CAMERA (18/19-CLOSE-UP OF GLASS):** The liquid slides down the glass, and the camera tilts slightly as it disappears.

**CUT TO:**

4 INT. WAITING ROOM - DONATION AREA - LATER 4

**CAMERA (20-STILL SHOT):** A CHAIR sits alongside a DONATION MACHINE that looks as if it was from the 2000s.

**CAMERA (MID-SHOT OF LINE):** SAOIRSE stands in line, fingers constantly moving, skin looks slightly pale.

She steps forward, but her body hesitates.

**CAMERA (21-CLOSE-UP OF SCREEN):** The SCREEN displays the leaderboard. Plasma values fluctuate like currency.

**CAMERA (22-SAOIRSE'S POV):** Finally, she sits. The CHAIR clicks as it reclines for a suitable donation position.

The MACHINE whirs to life. A NEEDLE pierces her skin. PLASMA begins to flow.

*SHOT OF PLASMA COLLECTED + RECEIPT PRINTED*

**CAMERA (23-EXITING FRAME):** After completing her donation, she moves out of the area and towards the ADVERTISEMENT that has caught her eye.

**CAMERA (MID-SHOT OF AD SCREEN):** ~~Of an ADVERTISEMENT that plays.~~ It shows LUXURY PLASMA NUTRIENT PACKETS.

**CAMERA (TRACKING):** Her eyes dart to the corner of the AD, which shows the logo and slogan of the product.

**CAMERA (24-CLOSE-UP OF REFLECTION):** Her reflection appears on the AD SCREEN, blurring her face and dissolving into the product image - **focus of camera changes.**

She watches, detached.

**MATCH CUT TO:**

5 INT. WAITING ROOM - CLAIM DESK - LATER **ENTIRE!** 5

**CAMERA (CLOSE-UP OF SCREEN):** Her eyes remain on the SCREEN displaying the scores. The SCREEN flashes: **Score dropped to a critical range.**

**CAMERA (25-ZOOM OUT TO WIDE-SHOT):** SAOIRSE stands in line to wait for her turn to claim her plasma credits.

Her breath catches. - *internal gasp*

**CAMERA (26-DUTCH ANGLE):** Her face distorts, lips parted, eyes wide in horror.

**CAMERA (27-TRACKING THROUGH EYES POV):** She looks around the room as if she truly sees the room for the first time. Her eyes track the room from left to right and then to the SCREEN.

*echos*

*close-up of patch on arm* → *blink/quick black screen*

↳ *maybe blink to patch - 1 blw*

**ENTIRE**

3.

*11 donation machine shows hydration + starts with SHOT W/ PLASMA IN THE NEEDLE*

*12 close up of plasma filling the bag everything is distracting you*

*13 close-up of receipt*

*14 pan of 30bit advertisement*

*95 buttons BEEP BEEP X2*

*standing on blue tape TOP-SHOT OF WATER BOTTLE*

*image of her point increasing in large curved screen*

*95*

*4*

*15 plasma screen*

*15.5 sum of patch on front of BREATHER HEAVY*

*16 changes from low perspective to blank? + screen*

*16*

*16*

zoom?

**CAMERA (28-PERSPECTIVE):** The WORKER stocks the machine again, her movements eerily mechanical.

This repeats.

**CAMERA (29-CLOSE-UP OF PRODUCT):** The WORKER'S repetition of stocking PRODUCT, blurs into the rhythmic HUM of the MACHINES.

CUT TO:

5A INT. WAITING ROOM - ENTRANCE 5A

**CAMERA (30-WIDE ANGLE SHOT):** SAOIRSE turns to the exit.

She stops. Frozen. Then silently returns to her seat. *lose lose situation*

*robot*

*resignation*

FADE TO:

6 INT. WAITING ROOM - LATER THAT DAY 6

The room is dimmer, quieter.

**CAMERA (31-BIRD'S EYE VIEW OF HER HEAD):** SAOIRSE appears to be shrinking in her CHAIR - the walls seem to stretch taller.

Her body TREMBLES. *anxious*

**CAMERA (32-WIDE SHOT):** Her PHONE BUZZES. *forced to look at mira!*

**CAMERA (33-DUTCH ANGLE):** She looks at her lockscreen. *stressful than before*

**CAMERA (34-CLOSE-UP OF HER FACE):** But then she smirks. Her eyes gleaming with dark resolve. *overstimulated.*

CUT TO:

**CAMERA (35-TRACKING):** She is walking towards the VENDING MACHINE where she "accidentally" knocks a DONOR, DESSIE (MID-20S), NUTRIENT PACKET to the floor.

As she helps DESSIE, SAOIRSE snatches one of the PACKETS up in a quick sly motion.

**CAMERA (36-TOP-DOWN OF THE GLASS):** The TABLET FIZZES aggressively in SAOIRSE'S WATER. *VITAMIN*

She gulps it down. *drink until drown*

**CAMERA (37-FOREGROUND/BACKGROUND):** SAOIRSE is seen rummaging through her BAG. She finds a PLASMA SHOT. *ROUND*

*19 plasma screen - going up. staying the same } loud cough/sigh slbt*

*B*  
*PIN6*  
*17*  
*black screen - mira's voice - can we handle soon?*

*E*  
*18*  
*close-up of bag + nutrient packet*

She searches for a NEEDLE. She injects herself with a PLASMA SHOT, WINCING as the needle bites her skin.

*SIDE SHOT OF HALF HER BODY*

CUT TO:

6A INT. WAITING ROOM - DONATION AREA 6A

*ENTIRE*

**CAMERA (38-MACHINE POV):** SAOIRSE is donating using the EXTRACTION MACHINE.

The SCREEN refreshes. No change. She SLAMS her fist against the CHAIR.

7 INT. WAITING ROOM - WAITING ROOM - LATER 7

*ENTIRE*

**CAMERA (39-WIDE SHOT):** SAOIRSE, gaunt and hollow-eyed, scans the room with a predatory focus.

She clutches her NEEDLE, fingers stiff. *zombie/dmg addict*

**CAMERA (40-CHAIR POV):** Her eyes lock on a CHAIR from which ~~the~~ DESSIE seems to be getting out.

There is a dent on the armrest and the seat to mark the previous person, suggesting warmth ~~from the previous occupant~~. *landmark*

*TOP SHOT OF DESSIE GETTING OUT OF CHAIR*

SAOIRSE pulls out a PEN and a RECEIPT.

She writes "OUT OF ORDER" on the back and TAPES it to the CHAIR.

*SEPARATE SHOT*

*19-5 Screen shows decrease*

DISSOLVE TO:

7A INT. WAITING ROOM - DONATION AREA 7A

**CAMERA (41-TRACKING OF DRAGGING CHAIR AROUND ROOM):** She slips into the seat, exhales and reclines. *small win*

She drags the chair to the donation area where the extraction machine sits and waits for her turn.

When her turn arrives, she grips the armrest, NAILS DIGGING.

Her chest rises and falls, breathing increasing. *chair on its back*

*mark out mic*

CUT TO:

8 INT. BATHROOM - LATER THAT EVENING 8

*20-8*  
*screen shows increased*

*20*  
*blood in the needle being drawn*  
*desperation*  
*close-up: interaction w/ chair*

f

ENTIRE

6.

**CAMERA (42-MID-SHOT):** SAOIRSE looks to her side and watches DESSIE enter the toilet with her BAG.

SAOIRSE follows the DESSIE inside.

DESSIE leaves her BAG unattended on one of the bathroom counters.

**CAMERA (TRACKING FROM LEFT TO RIGHT):** SAOIRSE scans the area.

**CAMERA (43-CLOSE-UP OF INSIDE OF BAG):** Satisfied that she is unseen, she rifles through DESSIE'S bag, finger clawing through the CONTENTS. *pulling stuff out*

**CAMERA (44-BIRDS EYE VIEW):** She pulls out a NUTRIENT BOOSTER, sleek, minimal packaging. The design matches the ADVERTISMENT from earlier. *EXPENSIVE*

**CAMERA (45-CLOSE-UP OF SUPPLEMENT):** It gleams in her hand, contrasting with the cheap, clinical packets she usually has.

**CAMERA (46-MIRROR POV):** SAOIRSE stands before the MIRROR, hands trembling as she rips open the BOOSTER PACKET.

She bites into the bar like a wild animal.

Crumbs cascade down her lap. Her mouth chews mechanically, jaw GRINDING, even as her body hesitates to take another bite. *gagging*

**CAMERA (47-MIRROR POV):** Her reflection stares back with her face smeared, eyes wide and FERAL, teeth gnashing as she forces herself to swallow. *lipstick on teeth*

FADE TO:

9 INT. WAITING ROOM - LATER

ENTIRE

*dragging the body - tired physical emotion*

**CAMERA (48-FULL SHOT):** SAOIRSE paces near the machines, lips moving soundlessly.

She mutters plasma values under her breath as if whispering.

**CAMERA (CLOSE-UP SHOT OF SCREEN):** Her eyes dart towards the SCREEN.

**CAMERA (CLOSE-UP SHOT OF UPPER CHEST):** Her pacing grows faster. *movement - circles*

Her chest rises and falls.

10 INT. WAITING ROOM - DONATION AREA - LATER

10

ENTIRE

setup!

**CAMERA (49-ENTERING SHOT):** SAOIRSE spots DESSIE and creeps behind her donor MACHINE.



**CAMERA (50-CLOSE-UP OF ARM):** Hands trembling, she subtly loosens a TUBE connection.

The PLASMA flow slows, a barely perceptible change.

She connects the TUBE to her arm.

**CAMERA (51/52-CLOSE-UP'S):**

Saoirse glances at the SCREEN.

Her score rises.

DESSIE'S score freezes.

SHOTS OF

A flicker of triumph gleams in her eyes. She suppresses a GASP.

DESSIE, now visibly paler, watches Saoirse.

DESSIE'S sunken eyes with suspicion flickering beneath the exhaustion.

SAOIRSE catches the stare and immediately softens her expression.

She tilts her head, raising an eyebrow, feigning confusion.

DESSIE eventually looks away, too weak to sustain the suspicion.

Saoirse EXHALES, her fingers twitching.

CUT TO: back of head to screen

11 INT. WAITING ROOM - VENDING MACHINE - LATE EVENING

11

**CAMERA (53-WIDE SHOT OF ENTERING SCENE):** Saoirse collapses against the vending machine, chest HEAVING.

Her fingers claw at a PACKET. *bag contents on floor*

She tears it open, sniffing the inside like oxygen.

She shoves the TABLETS into her mouth.

Her body shakes. *BITE? tablets??*

**CAMERA (54-CLOSE-UP OF FACE):** She slides to the floor, legs sprawled.

don't care if dessie is going long out

cannibal vibes

plasma screen - score predatory going up

close up of chest moving up & down

gasping for air

plasma screen - going down

24

24.5

25

25.5

26

25.5.1

head on machine with blood spurts - close up

dominated machine screen head phone

standing - arm showing blood dripping + faint bruise

plasma screen - score ↓ gaslighting

plasma screen ↑

hear dessie's music or putting ear phones in

**CAMERA (CLOSE-UP OF PHONE SCREEN):** Saoirse refreshes her score with a trembling finger.

Her score moves upward by one point.

**CAMERA (55-DUTCH ANGLE):** Her head falls onto the wall, eyes rolling back as the room spins.

The camera blurs, swaying unnaturally as if mimicking her disoriented state.

**CAMERA (56-BIRDS EYE VIEW OF HER):** She crumples to the floor.

BLOOD pools at her needle site, dripping slowly.

Her body **SHUDDERS**.

Her PHONE flashes:

**"Medical Credit Approved. Payment processed."**

**CAMERA (57-FULL SHOT):** Her bloodied hand clutches her PATCH, chest heaving a single heavy, broken sigh.

Her legs wobble, her lips cracked, her breath shallow.

Silent tears run down her face.

*L EYE DROPLETS*

**FADE TO:**

*SAT* 12 INT. BEDROOM - LATE EVENING } *cut shorter / half* 12

MIRA (6) lies still in her BED, her frail body connected to a plasma IV.

Her skin is pale, lips dry, chest rising and falling in shallow, fragile breaths.

**CAMERA (58-FOREGROUND TO BACKGROUND):** SAOIRSE limps into the room.

Her arm is punctured with multiple needle marks.

**DRIED BLOOD** clings to her skin, a reminder of her sacrifice.

**CAMERA (59-TRACKING SHOT):** Following Saoirse as she drags herself toward MIRA'S BED, each step unsteady, like her body might collapse at any moment.

She sinks into the CHAIR beside MIRA, her breath shaky, fingers trembling as she reaches out to touch her daughter's cold hand.

**CAMERA (60-CLOSE-UP OF HER FACE):** She stares at MIRA'S face, her expression crumbling into anguish.

**CAMERA (EXTREME CLOSE-UP OF LABEL):** The LABEL on the BAG reads:

**"Patient: Mira Dodd"**

The PLASMA drips slowly through the BAG steadily.

**CAMERA (EXTREME CLOSE-UP OF PHONE SCREEN):** Slowly, she pulls out her PHONE. Her lockscreen glows with a notification:

**"New Donor Registered: Mira Dodd - Status: Available for Donation."**

**CAMERA (61-EXTREME CLOSE-UP OF FACE):** Her eyes widen in horror.

**CAMERA (SLOW INTERCUTS - CLOSE-UP):**

SAOIRSE places her shaking hand over her mouth.

The PHONE SCREEN flashes the notification.

MIRA'S IV BAG slowly draining.

Her finger hovers over the SCREEN, trembling violently.

The screen gives her a choice:

**"Accept Donor Registration?"**

- YES / NO -

**CAMERA (62-CLOSE-UP OF HER EYES):** Her eyes are wide. Her lips parted.

Her finger taps **YES**.

The PHONE SCREEN goes blank for a moment. Then:

**"Registration Complete. Donor Status: Active."**

**CUT TO:**

**CAMERA (63-SLOW ZOOM OUT- TRACKING W SAOIRSE):** The room is quieter now. The IV BAG continues its slow, steady drip.

SAOIRSE carefully pulls a small VIAL from her BAG - a stolen nutrient booster.

**CAMERA (CLOSE-UP OF NEEDLE AND VIAL):** She attaches a NEEDLE to the vial, her hands shaking so badly she nearly drops it.

**CAMERA (EXTREME CLOSE-UP OF IV BAG):** She glances at MIRA's IV BAG. The PLASMA drips slower now, almost agonizingly slow.

With a clenched jaw, SAOIRSE punctures the NEEDLE into the IV BAG.

The screen fades to black, leaving only the endless HUM of the machines.

**CUT TO BLACK.**

**END.**

CONTEXT

emphasizing more money } first time she donates!!

stealing the Jessie's donation needs to go before

TARGET FOR RAISING MONEY / between Mira + her collapse



before entering - doors of waiting room

anticipation through context of why she is looking eg. bin

laugh - later! } after the smiling

laughing goes crazy after

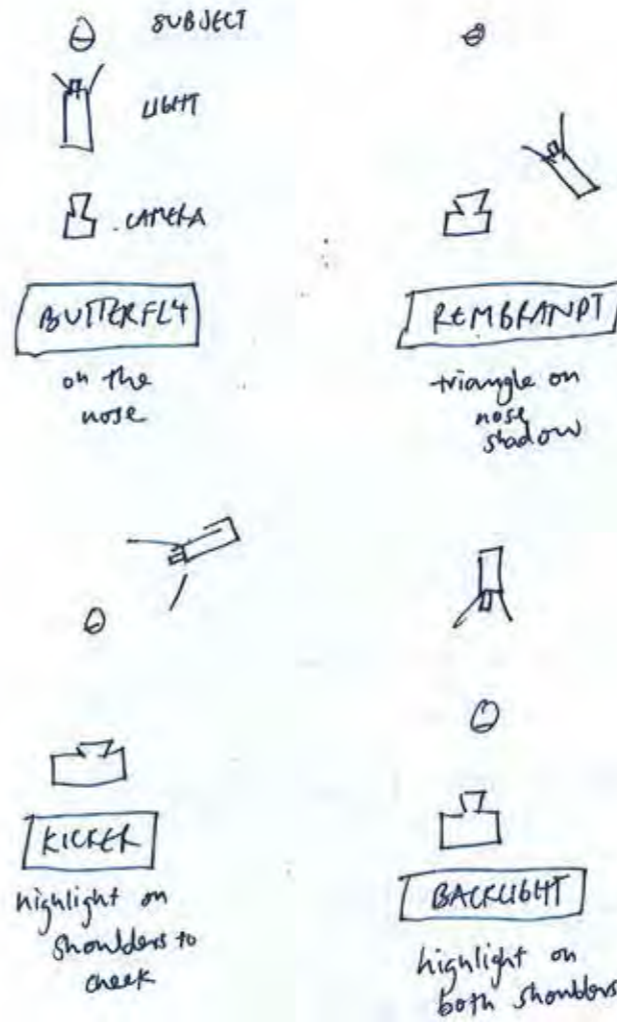
stealing / smiling / chair / laughing / bathroom  
~~stealing / smiling / bathroom~~

goes in shuts the door

mark down irrelevant green screen

REMINDER PICTURE OF VIBES + NUANCES

BEING ALONG



3000K — 7000K  
 red — blue

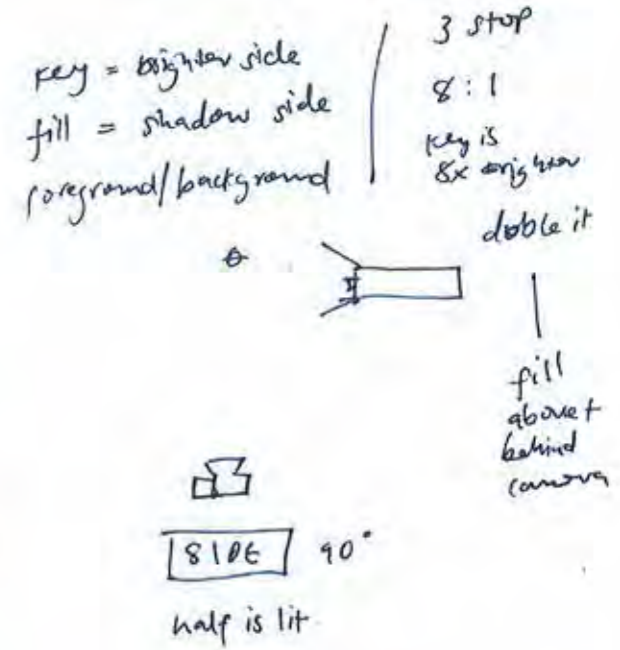
match white balance to temp.

camera is set to key light temp.

bluish moonlight } camera = 4200K  
 key = 5600K

exposure = intensity

Cinematography = interpretation of reality



QUALITY = how defined/undefined is shadow

- hard light = shadow edges defined
- soft = large light source to s.s.
- size of light source to size of object



PHONE SCREEN — scan of how pages

SOUND

familiar with background

chairs moving  
 doors  
 squeak of shoes

waiting room music / tempo } had jazz

**Visit your nearest**  
**NHS PLASMA+**  
**waiting room.**

**click [here](#) to watch**