

# LA MER

## Introduction

Age is just a number.

Love conquers all.

You're as young as you feel.

It's better to have loved and lost than never to have loved at all.

I could go on, but you get the point.

As a society, we're obsessed with youth and love which makes this La Mer campaign resonate on such a fundamental human level.

## My Approach

As a director and photographer, I'm often inspired by the rich diversity of sights and sounds that nature offers up. The different colors, textures, and shapes.

Whether under an Icelandic waterfall, in the rice fields of the Vietnamese mountains at sunset, alongside a forgotten Hindu temple, in a small village in Greece, or by the ocean, I always try to capture these moments in the most authentic way possible. And this campaign is no different.

As well as embracing the natural beauty of these idyllic landscapes, I want to capture Jay Chou's sensitive, emotional performance with a poetic, sensorial approach that immerses our audience in his world.

## Product

What's unique about this campaign is that we're not listing the vitamins or components in a product. There won't be a demo showing the essences mixing together in a macroscopic world. Instead, we're opting for something more subtle and understated that doesn't emphasise the product but rather the surreal dreamscape it inspires.

# **‘Essence of Youth, Beyond Fantasy’ TVC Script :30**

A card reads: Jay Chou for LA MER

We open in a vast, almost empty white studio, resembling a modern art museum. It's not completely white but is punctuated with a few pillars and interesting architectural elements that lend it character.

At the centre of this expansive area is a stage with an LED screen, curving seamlessly from the floor up to the back. An avant-garde installation. Dark and still.

Suddenly, the screen lights up, revealing the Jay Chou at its heart. Sometimes he speaks to camera, but other times he looks off screen, into the distance, or closes his eyes.

**JAY: Youth is more than a fantasy.**

The combination of an LED screen and projections onto Jay Chou display mesmerising, dramatic, and artful images of the sea in colour and black and white.

**JAY (VO): Youth is in always wanting to be better...**

Ocean waves crash against rocks.

**JAY (VO): ...in passion, in persistence...**

Macro shots of the natural intricate patterns of mineral elements.

**JAY (VO): ... in transforming inner energy into actions.**

Stunning, almost otherworldly, volcanic black sand beaches.

Each striking backdrop emphasising the grandeur, purity, and essence of nature.

**JAY: Youth is condensed into my reality. Every time I look back, I know I've become the person I've always aspired to be. This is my essence of youth.**

LA MER THE TREATMENT LOTION

ESSENCE OF YOUTH

#Youth is more than a fantasy

# **‘Two Hearts, On Infinite Love’ TVC Script :15**

Orange sunlight pours into the sparse white room. The two Jay(s) sit on wooden chairs facing each other.

**Super: Is love a journey or an adventure? Experience infinite love with Jay.**

**Jay 1: Love begins at sunrise.**

**Jay 2: But romance begins at sunset.**

**Jay 1: Gradually refined like a Great Work of Art.**

**Jay 2: Like a Fun Fair with surprises at every corner.**

**Jay 1: It's filled with passion.**

**Jay 2: It feels like a tornado.**

**Jay 1: With no secrets.**

**Jay 2: No excuses.**

**Jay 1: It starts at home.**

**Jay 2: But takes you to places you've never been.**

**Jay 1: Bring La Mer's The Moisturizing Cream on this journey.**

**Jay 2: Bring La Mer's The Rejuvenating Night Cream on this journey.**

**Super: La Mer's limited-edition Valentine's Day gift box. Two Hearts. One Infinite Love.**

## **Technical Notes**

### **Cinematography**

Instead of typical demos, we're focusing on stunning raw materials. Given that Jay Chou's fans often analyse videos and pause on key frames, each shot should resemble a work of art - fusing humanity and nature to create something poetic.

The aesthetic will be monochromatic, leaning toward darker tones with hints of blue in the shadows to evoke the essence of water. The colour palette will be limited, avoiding saturation and warmth, with elements such as the rocks appearing nearly black.

I want to experiment with unique camera angles—nothing too commercial or grandiose. We might frame the character at the edges of the shot or from unusual top-down perspectives, especially if we find a spacious location with clean architecture.

Maybe a wide shot that positions the character as small within the frame to evoke a sense of vulnerability as they are spotlighted but surrounded by darkness.

We can also use the exact same camera angles and framing to create an intriguing parallel between the studio and the shots captured by the sea, making them feel like memories. For example, if we have a wide shot in the studio, we can replicate that in front of the ocean using a body double that resembles Jay from a distance, allowing us to mirror the silhouette and positioning in both settings.

Additionally, we could incorporate shots of footsteps on dark sand, then cut back to the studio as he walks, mirroring that same motion under the LED screen.

We could also use match cuts to echo movements, such as Jay bringing his hand toward the camera in a macro shot. Then we can cut to a close-up of his hand near a grain of black sand, capturing the subtle vibrations.

The beauty of this memory sequence will lie in the close-ups. We can capture numerous cutaway shots of him interacting with the water, rocks, and wind on a mini set in the studio, combining super close-ups with macro lenses to emphasise the intricate details of these natural elements.

Our lighting will be meticulously crafted, focusing on backlighting to create a silhouette of Jay Chou and avoiding any front lighting that feels vulgar. The backlight will form a soft rim around his face, enhancing the cinematic quality. I'm also considering using rotating lights on his face when his eyes are closed, suggesting that he is lost in a deep memory as the light casts dynamic shadows on his features.

Let's capture macro shots of the natural elements against a bluish sun. And, as the sunlight shimmers, we'll approach his hand to create a sense of connection. It will feel real yet surreal as rippling water effects enhance the feeling.

We don't want something too sunny, but rather a sky filled with moving, menacing clouds that allow a hint of brightness but create a grayish-blue atmosphere that adds depth and texture to the scene.

## **Sound Design and Voiceover**

Unlike a typical commercial, we want the sound to feel like a whisper in your ear so the words Jay says carry weight. I'm envisioning immersive sound design, such as the peaceful sound of water lapping, the indistinguishable hum of wildlife, a gentle gust blowing, or a strong breeze whipping. This will be coupled with an ambient musical backdrop that evokes a sense of introspection and self-reflection.

We'll use Jay Chou's distinctive but familiar voice to create a powerful, poetic voiceover that feels emotional and ethereal, taking inspiration from his accomplishments to offer wise, inspiring words for future generations.

## **Jay Chou**

Jay Chou is an accomplished multi-disciplinary artist with a humble energy and quiet passion who lacks the ego you would expect from a star. While we are focusing on Jay Chou and his inner thoughts, this will feel more like an art installation than an interview.

Jay should feel like part of that installation, so at times he might not speak directly to the camera but perhaps look upward or stare off into the distance in a reflective manner.

## **Locations**

Let's look for an expansive studio with pillars and interesting architectural features. Then contrast this with the black sandy beaches of Iceland, littered with shimmering rocks polished by the sea.

## **Editing**

In terms of editing, I envision slow shots gradually moving closer to Jay, creating an intimate feel. For instance, we could project the image of the sea onto one side of Jay's face while the other side remains bare. Perhaps his eyes are closed as he carefully contemplates the words we hear.

Additionally, there will be moments of rapid cuts to surreal imagery, leaving the viewer unsure of what they're seeing. These quick cuts will be accompanied by sound design that echoes the abrupt changes, evoking a rush of memories and sensations that contrast with moments of deep reflection.

## **Thanks**

This is a genuinely original visual concept that not only appeals to my interests but my skillset as a director, so I've loved immersing myself in the creative and sharing my vision.

I can't wait to hear your thoughts and look forward to working closely with you and Jay as we refine these ideas and craft an campaign that brings the premium, authentic La Mer brand to life.