



## **Intro**

This Lancôme campaign goes beyond the typical beauty commercial, challenging expectations and pushing the boundaries of what has come before.

I want to create a festive, optimistic New Year journey that captures China's epic natural landscapes and rich cultural heritage as we celebrate the year of the Loong - a mythical, legendary dragon that not only represents abundance and luck but symbolises China and its people.

## **Director's Note**

Commercials centred around beauty can often look fake or overproduced, but I want to make a film that is grounded in reality. Finding luxury in natural elements and beauty in landscapes. Creating a world that empowers our actors and elevates the product.

We'll combine these organic components with subtle visual elements, such as stars, silk, and shadows - feeling the unseen Loong as it moves around our protagonist. These dreamlike visuals will be complemented with a sense of joy, hope, and togetherness as our protagonist and her friends celebrate the year of the Loong.

## **Blooming Concept**

Instead of a literal blooming flower in each scene, let's re-create that blooming effect or pattern in different elements across each scene. For example, the circular ripple of water outwards, the formation and movement of stars flying around Ni Ni, or the wave-like flowing of silk. This subtle, bordering on subliminal visual concept will connect our scenes and give the film an aesthetic coherence.

## **Cinematography**

Like the Loong, our camera will fly through the air as if caught by a breeze. Never static but always on the move, capturing dynamic yet poetic shots of our characters as they interact with the world around them.

We'll combine natural and practical lighting effects when capturing our characters and their environments, using subtle but noticeable changes in light and shadow on the face of Ni Ni to make the lighting look and feel real at all times.

This carefully crafted lighting will create captivating effects on her face and help illuminate her sublime, seemingly flawless skin.

## **Colour identity**

Green, cyan, and red will form the colour identity of our film, contrasting and complementing one another to give the film a rich and varied palette.

From the location scout to our characters' wardrobe, these colours will be a leading consideration. While we'll always look to find these colours occurring naturally, we'll also use tools in post-production to enhance them.

## **A Journey Over China/The Natural Landscape of China**

What separates this commercial from others and makes the journey so unique is the epic, authentic landscape of China.

From the stone beam bridge in Xiandu City to the Big Bamboo Sea in Anti, these beautiful natural landscapes will allow us to present an alternative to the stereotypical, cliched vision of China.

Sometimes we'll fly over these incredible landscapes from the POV of the Loong, either capturing the shadow it casts or its raw power as it rustles the grass and trees it passes over.

## **Emotion and Togetherness**

We want authentic, emotive performances from Ni Ni and her friends. That emotion will manifest itself in subtle facial expressions and understated gestures, capturing the joy and excitement they feel as they interact and connect with one another and the world around them.

## **Set Design**

This desire for authenticity will also be present in our set design. We'll look to use real props and design elements, such as the giant silk scarf with the Loong on it and light touch CGI if needed to embellish its texture and details.

This attention to detail and respect for Chinese culture means that every symbol will be carefully reviewed to ensure that it makes sense and has meaning to the audience watching.

## **Graphics**

I love the graphic at the end of the film and the way it embodies the Loong in a unique, vibrant way. I want us to stay true to this design and elevate it where possible, with even higher quality definition that shows off its different details. I would also suggest animating these elements, such as the flowers blooming in a loop, to bring the graphic to life.

## **Creative Transitions**

In the same way that our camera will move seamlessly through the air, the shots in our scenes will cut seamlessly together to give this dynamic film a fluid look and feel.

Examples of this effortless match-cutting style include the transition from shot 10 to 11 as we pass over the water and find ourselves travelling along a vast valley or shot 19 to 20 as detailed Loong graphics on the scarf give way to a starry sky.

## **'The Blooming Legend' Script :30**

A part-glass, part-metallic navy blue bottle of Lancôme Génifique sits on a stone surface with an out-of-focus mountain in the background.

Ni Ni graciously reaches out and picks up the bottle, holding it from the top with one hand and from the bottom with the other.

Ni Ni looks to camera and smiles with excited anticipation, ready to set out on her journey.

We push in from a wide shot toward Ni Ni as she walks along a traditional pontoon spanning the length of a still, silent body of water with a vast mountain range in the background.

We cut to a close-up of the water, capturing Nina's reflection, but this dissipates as an orange carp breaks the surface.

Ni Ni stops to study the carp. The gentle wind flowing through her hair.

We cut to a wide shot, revealing a number of carp swimming around Ni Ni and creating that blooming effect/pattern in the water.

Impressed by what she sees, Ni Ni looks up as a giant shadow passes over her face.

From an aerial shot, we watch Ni Ni walk along the pontoon as the shadow of the Loong appears overhead, twisting and turning elegantly.

The camera travels over the still, silent water, following the shadow of the Loong as we seamlessly match cut to...

...Ni Ni walking through a vast valley toward the sun dipping over the horizon, casting a long shadow in the foreground.

Ni Ni gracefully unties a red silk scarf wrapped around her neck.

We circle Ni Ni as she continues to untie the scarf.

As Ni Ni does so, the scarf gets bigger and bigger, gradually engulfing her.

Using a technocrane, we capture the silk scarf re-creating that blooming effect around Ni Ni.

Then cut to a close-up of the silk scarf rippling in the wind as we start to make out the dragon design on it.

A close-up of Ni Ni as she takes in the giant silk scarf in all its glory.

A top shot of Ni Ni surrounded by her friends as the silk scarf floats through the sky overhead.

A drone shot capturing the vast, stunning valley and the giant silk scarf floating above Ni Ni and her friends as they head into the distance. We match-cut from the yellowy-gold Loong design on the scarf to...

...a drone of the star-filled night sky as Ni Ni dances playfully among them.

We cut to a close-up of Ni Ni surrounded by the stars. The light illuminates her face and flawless skin.

We cut out wide to reveal Ni Ni surrounded by her friends.

Then cut between Ni Ni and her friends dancing joyfully around the stars.

We cut to a top shot of Ni Ni looking up to camera as her friends exit the frame and the stars surrounding her realign, creating the blooming pattern.

As the stars realign they pass by the lens in a close-up, filling it with light.

The camera pulls back to reveal Ni Ni looking at us as the stars re-form into another shape in the sky over a city in the distance.

We cut closer to a wide of the city. Through an anamorphosis effect we see the stars settle into a multicoloured, graphical Loong in the sky above the city.

The city disappears but the Loong remains, framing a bottle of Lancôme Gentrifique as we finish on a pack shot.