



CHRYSLER

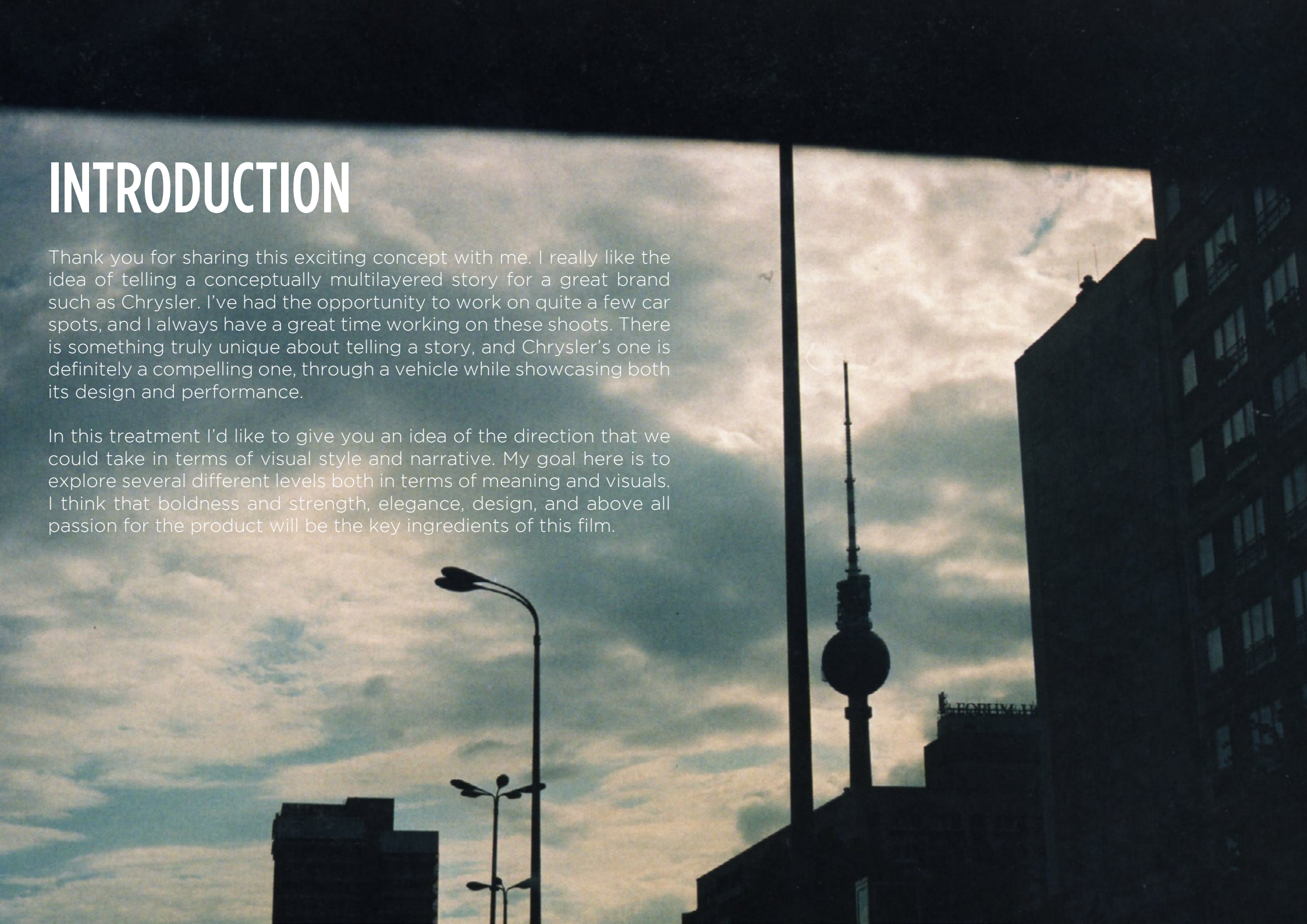
TRUE SUBSTANCE by BRAM COPPENS

CAVIAR

# INTRODUCTION

Thank you for sharing this exciting concept with me. I really like the idea of telling a conceptually multilayered story for a great brand such as Chrysler. I've had the opportunity to work on quite a few car spots, and I always have a great time working on these shoots. There is something truly unique about telling a story, and Chrysler's one is definitely a compelling one, through a vehicle while showcasing both its design and performance.

In this treatment I'd like to give you an idea of the direction that we could take in terms of visual style and narrative. My goal here is to explore several different levels both in terms of meaning and visuals. I think that boldness and strength, elegance, design, and above all passion for the product will be the key ingredients of this film.

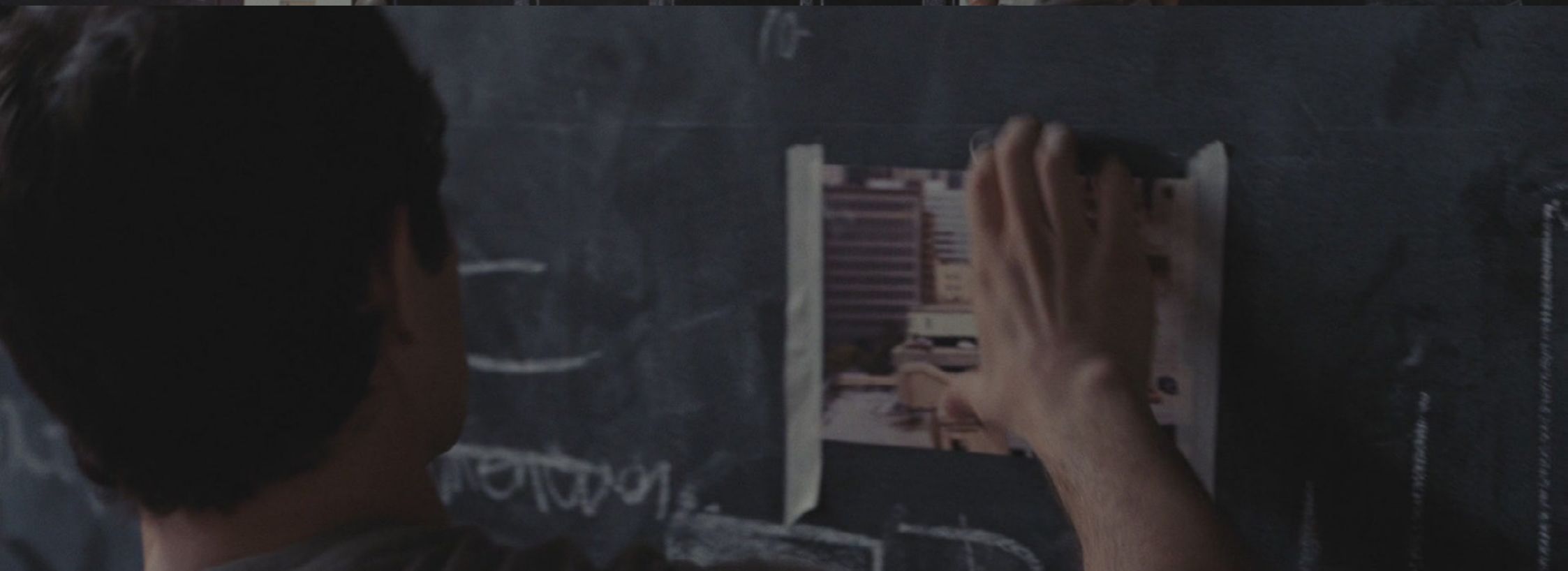
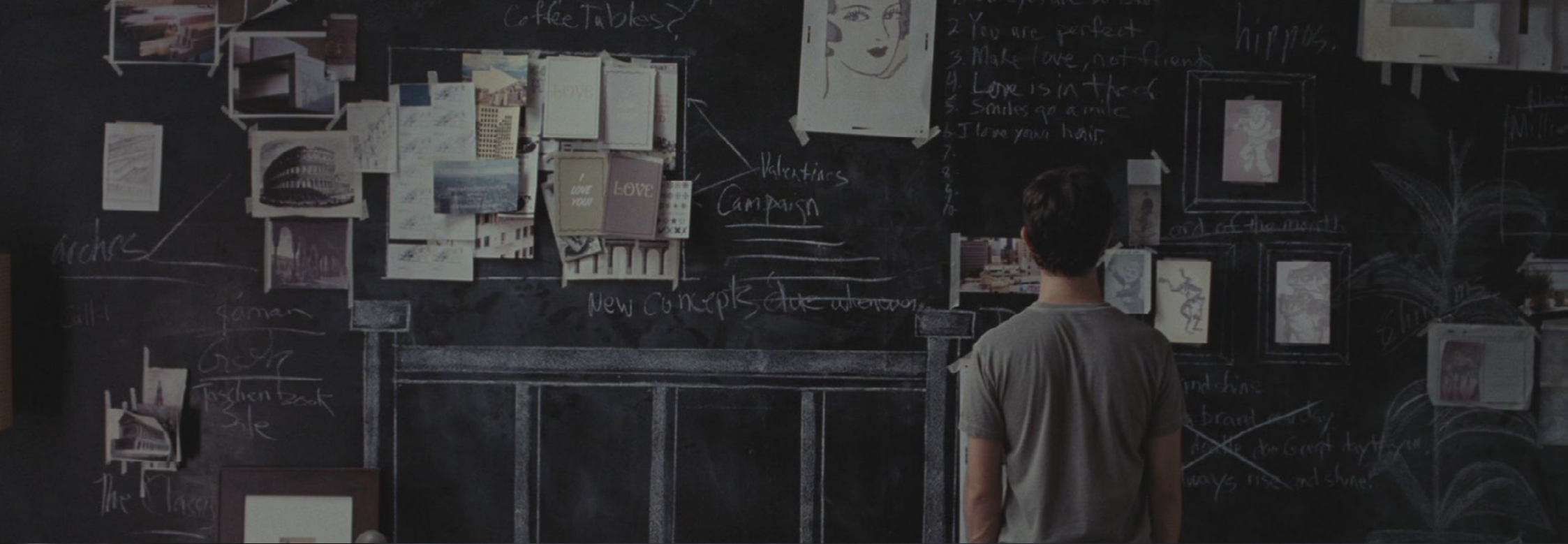




# THE TONE

As I was brainstorming for this project I started thinking of this spot as a journey of sorts. Since we have different environments and few metaphorical levels we need to tease out the elements that will bring together as a cohesive unit this spot. As I said, in my mind the general theme is that of the journey, the journey of a creative individual, of a thinker, of a doer...the journey on which the designers go when they create the car, and ultimately the journey of those who look, relentlessly, for substance and find it in a Chrysler. As a director I hope to take the viewers on a journey that mixes images in a very organic way and that will allow us to play between different visual textures... grainier in the portrayal of people and sharper, crisper, and very graphic when showcasing the Chrysler vehicles at their most flattering and powerful angles.

I think that dynamism and the feeling that the quest for substance (and the commitment to this quest) is a very tangible experience should inform the tonality of the spot. As we draw visual parallels through metaphorical images we want to keep in mind that we need to preserve the sense that the brand is defined by an ambitious spirit that pushes it to achieve greatness. This sense of immediacy and passion for the product can be injected in the images by having the eye of the camera work in a non-intrusive way, close to the action without imposing on it—this is the photographic layer I'd like to add. The camera is nimble, observational, involved, it explores the space and is there to capture the unexpected.

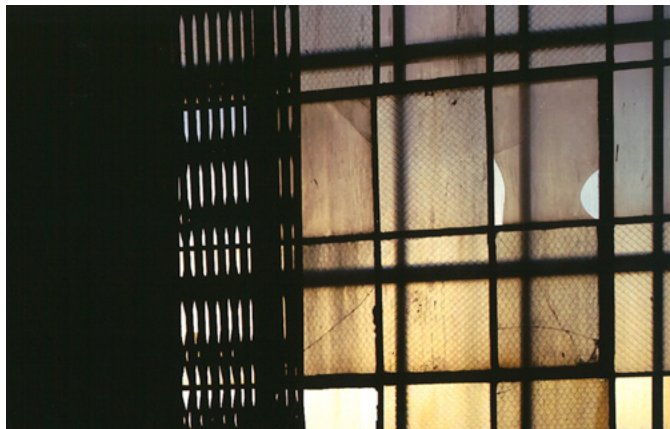


# THE LOOK

Since this spot is will move between different locations and since those are yet to be defined it's hard to go into detail shot by shot but I'm happy to present you with the general flow, rhythm, and visual styles that we can use to shoot it. What I can say right away is that I'd like to shoot both urban environments with great graphic elements for the 300C and the 300S as well as a more natural environment for the Grand Voyager—I think that this approach will balance out nicely and present in a complete way the range of the brand.

So in terms of visuals I'd like to stress the connection of the car with the location; this can be achieved by using close ups of the cars' details and abstract cut-a-way shots of the urban and natural elements to further inscribe the vehicles in the landscape. On a more technical note my approach translates into playing with out of focus graphic shots, a mix of stark and clean photography with stolen documentary shots that will give depth and dimension to the images. This approach adds texture and visual interest especially to the details' shots of the cars, which we want to look powerful and elegant.









This type of style and technique gives us the ability to create poetic and abstract imagery while still being able to focus on the details of the car that we need to highlight. I'm thinking of the design of the headlights, the leather and interior trims, the body of the cars, and any other element that the client feels is relevant to show. What I also think is essential to create in this spot is rhythm, a teasing build up comprised of seamlessly edited close-ups and epic long and aerial shots. We should consider a few helicopter shots to really drive visually this notion of classical elegance as we see the cars drive through the various landscapes.

My goal is to create a sense of cinematic portraits, of both people and cars that will come to life in a very sophisticated way thanks to this strong photographic component. Visually this spot should feel extremely refined and cinematic, a stand out in contrast to what the brand has done so far. I think that we need to show off the design and the lines of the car in an unexpected way for Chrysler, keeping in mind that our goal is to achieve narratively and visually a perfect balance between flair and power.



An aerial, high-angle photograph of a city street. The street is paved with dark asphalt and has a red-painted curb. On the left side, there are several multi-story buildings with light-colored facades and numerous windows. Some buildings have balconies with white railings. In the center, there is a courtyard area with a wooden deck and some outdoor furniture. On the right side, there is a tall building with a distinctive lattice-like facade. The overall scene is urban and architectural.

# LOCATION & CASTING

In terms of locations I'd like to propose Vancouver or alternatively Seattle and Chicago. In my mind choosing a city will come down to finding where we have the best options in terms of urban and natural locations so that we can capture both cool architectural elements and beautiful landscapes. These three suggestions are made with this principle in mind, cities with great history and elegant urban elements surrounded by equally gorgeous natural settings that will really work well with the visual universe of the brand.

As for the characters that will populate our vignettes I suggest charismatic faces, non-model type people who can embody the universe of the brand. I'm thinking of talent with a current, multi-cultural, and interesting look. Above all I'd like to find faces that have and can tell a story, I want memorable faces that inspire a feeling, faces that speak to modern beauty and a sense of timelessness and elegance.



# MUSIC & VO

The deliberately unhurried VO should ensure that each and every word draws the viewer in; as the narration picks up the pace so do the images, increasing the emotional tension and allowing the film to really take off. I like the voice that I've heard in the rip; I think that it has the right depth and texture for the project.

If you are open to it we could consider adding a music score that brings some emotion to the script in a subtle way. I'd rather stay away from overly sentimental music; our score should be something minimalistic and perhaps a touch poetic. It's always hard to think of something very specific at this stage but generally speaking I'd say I lean towards a contemporary music composition that doesn't distract too much the viewers from the VO. We could even look into finding the perfect collaboration with a composer and come up with a track that encapsulates the right atmosphere and that builds on the images in a powerful way.

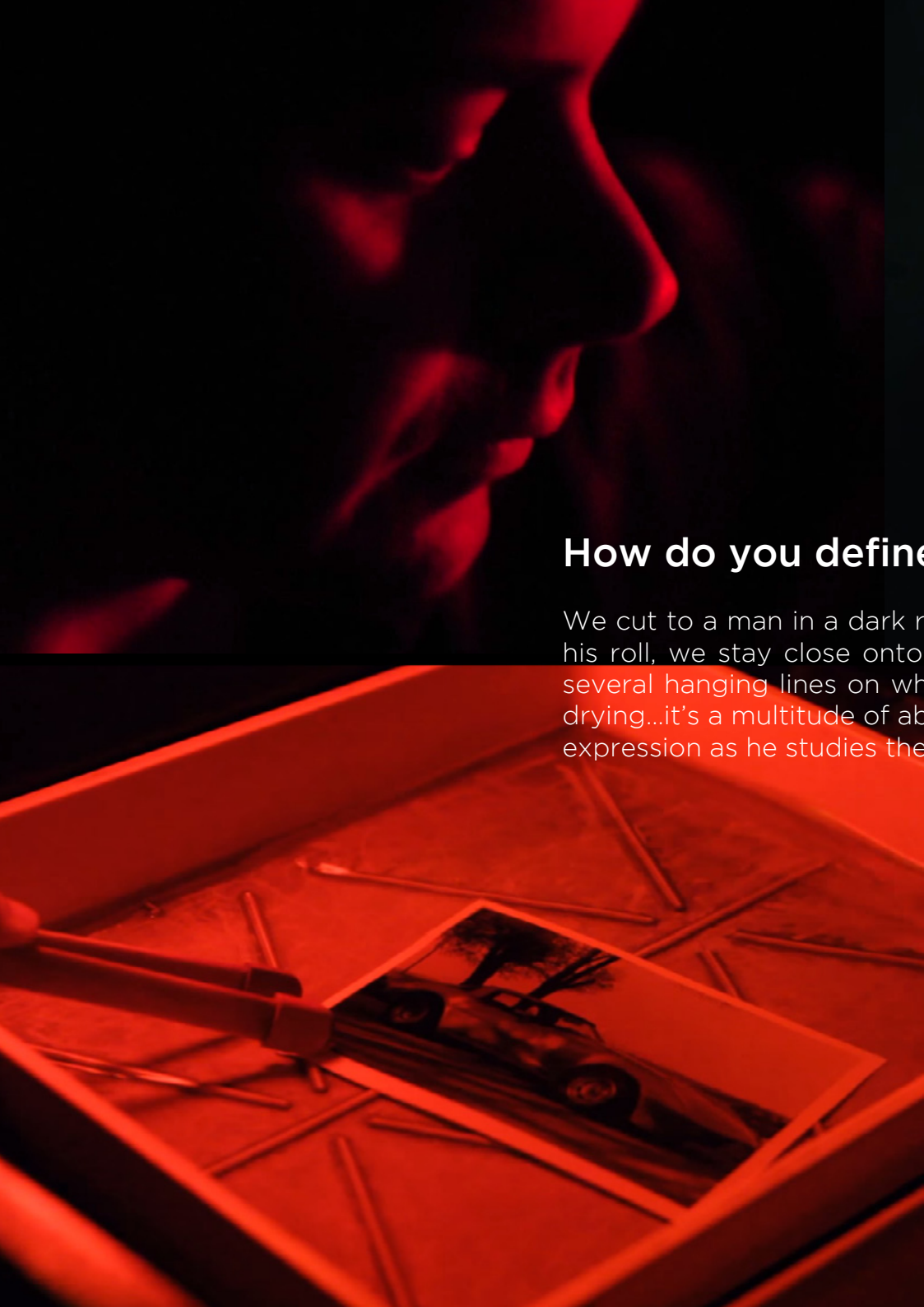
# STORY

At this stage I'm letting the VO being my guide for the images that I think would be most effective. I took the liberty of suggesting more scenes/ideas that include both stock footage and material to be shot that really speak to me.

## **What is substance?**

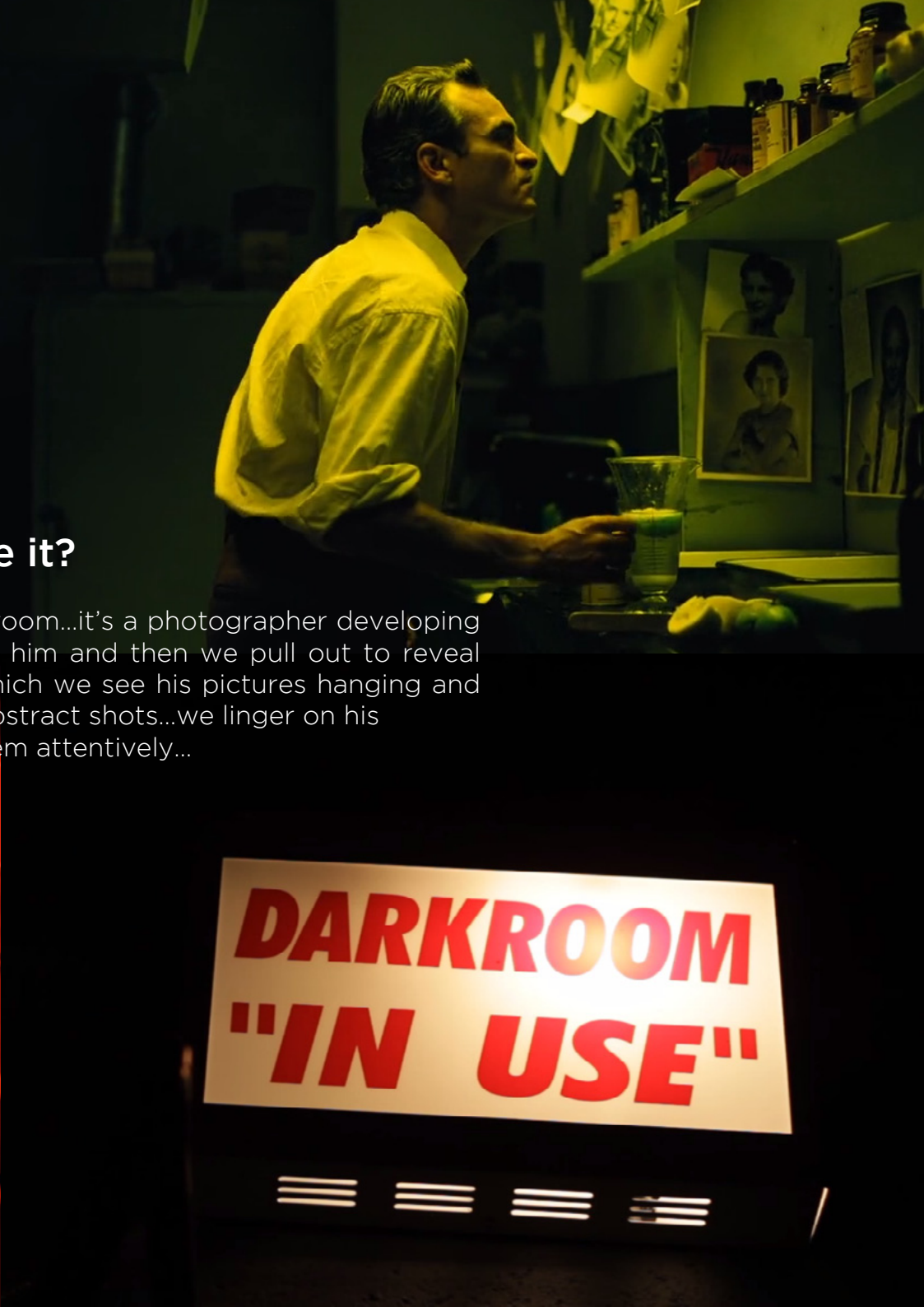
We'd open with a very photographic garage scene. As the door slowly opens we see light falling onto the driver, the camera follows every movement of the car as it slowly exits the garage...we pull closer in and we capture few of its design details...





## How do you define it?

We cut to a man in a dark room...it's a photographer developing his roll, we stay close onto him and then we pull out to reveal several hanging lines on which we see his pictures hanging and drying...it's a multitude of abstract shots...we linger on his expression as he studies them attentively...




**DARKROOM  
"IN USE"**








A silhouette of a boxer in a gym, with posters on the wall. The boxer is in a boxing stance, facing right. The background is dark, with some posters visible on the wall. One poster has the word "WANTED" at the top and "TI LELIA" below it. Another poster to the right has the name "FERNANDO" at the bottom. The lighting is dramatic, highlighting the contours of the boxer's body.

## How do you recognize it?

We cut to a sequence of shots of the 300C/S as it rolls through the city; this is a perfect opportunity to capture some beautiful shots of the city, specifically of architectural elements such as bridges, skyscrapers, buildings etc. the goal is to inscribe the vehicles in this modern and very urban dimension showcasing their power and dynamism as they navigate this complex landscape. We visually answer the question; you recognize it because everything about it from its performance to its design stands out in a crowd...

Another option would be to intercut this “moment of recognition” with another powerful narrative, another vignette, for example we could see a boxer training with a bag, a quick cut will take us to a scene in which he is overlooking all his trophies- this is his defining moment of recognition. Then we see him walk down a long corridor, exiting the training grounds he is backlit and as he come onto a garage we see the 300C appear in all its slickness under the fluorescent lights of the garage.



## What's sure is that it's something that cannot be faked...

Options:

### #1

We cut to another urban, almost industrial scene...we have few tight shots of paint being sprayed on a wall, we can barely make out what is going on...the camera pulls out and reveals one guy putting the finishing touches to a huge wall painted in amazing graffiti, around him we see skaters and bmx riders taking advantage of this abandoned industrial place, the energy is raw and palpable, you definitely cannot fake this kind of cool...

### #2

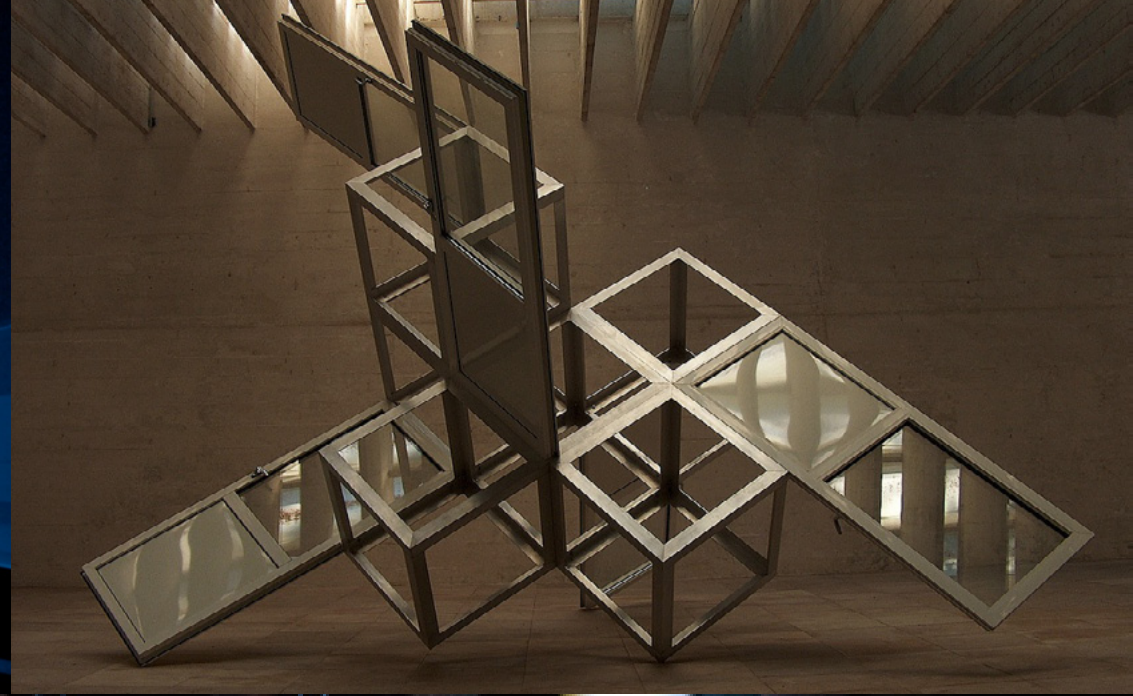
We cut to a mural...a young artist is painting an hyper-real scene, it almost looks like we could walk into the wall, there is precision and intention in his gestures, an intensity that definitely cannot be faked. It's a high-end version of what we



### #3

We could also scout for an urban installation in the location we'll select to shoot the commercial. I like the idea of something that is defined by bold graphic lines and that feels like part of the city.





## Something that you feel in your body and mind

We make a quick cut to stock footage of women jumping from swimming pool trampoline...

## It can be hard or extremely gentle

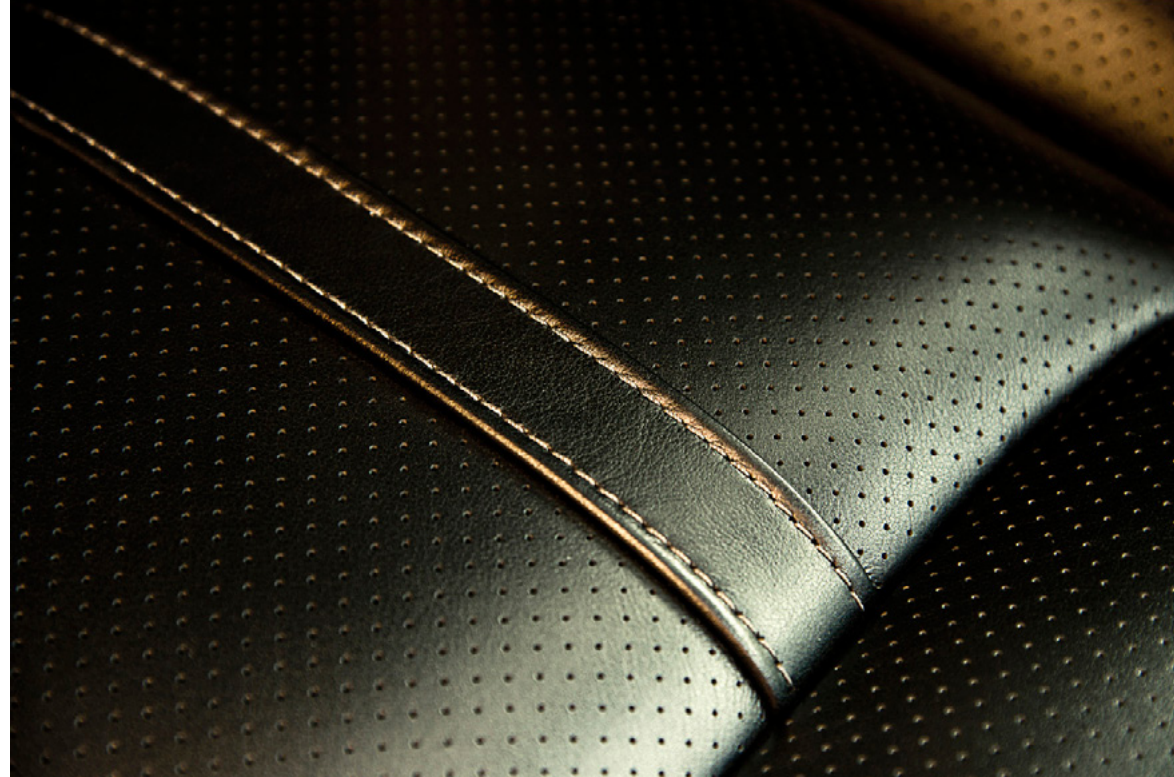
Here we'll combine the stock footage of the car engine with several shots of the interiors. My goal is to allow the camera to linger on the leather surfaces, the dashboards, the lines of the seats...it will take its time to explore the exquisite details of the car in a very graphic and modern way, it's almost a tactile experience the one I want viewers to have.

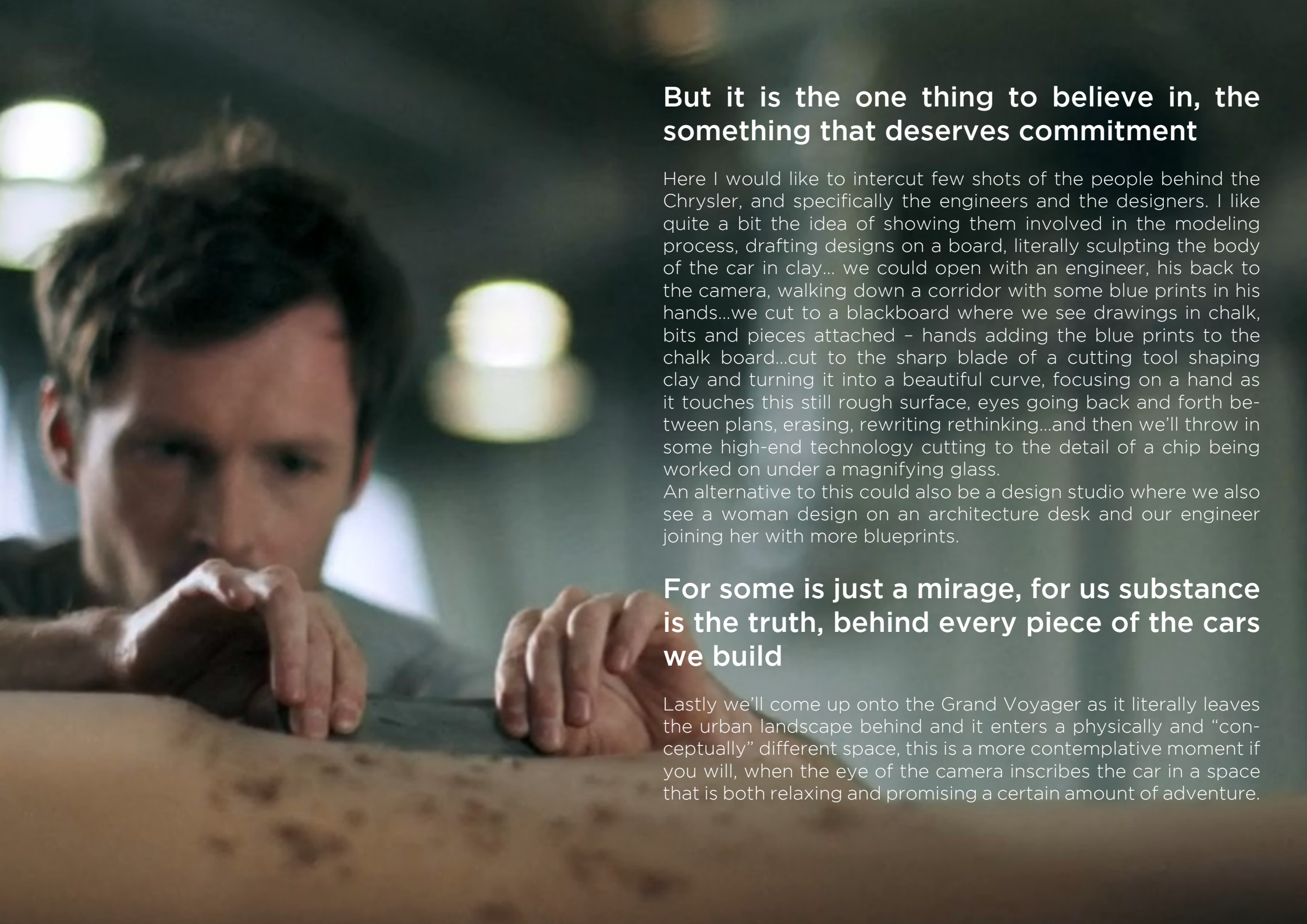
## Cause it often changes shape

We'll linger on the texture of the leather, the shapes of the seats, discovering lines and volumes playing with light, revealing and suggesting.

## And it reveals itself only in the details

Here I'd like to suggest a sequence comprised of very powerful low angles, shots of at least two of the cars to capture not only design but also performance. These could be pretty spectacular night shots, high contrast, and "liquid light" that rolls off the body of the car allows us to explore a very classy and high-end angle of the Chrysler brand.





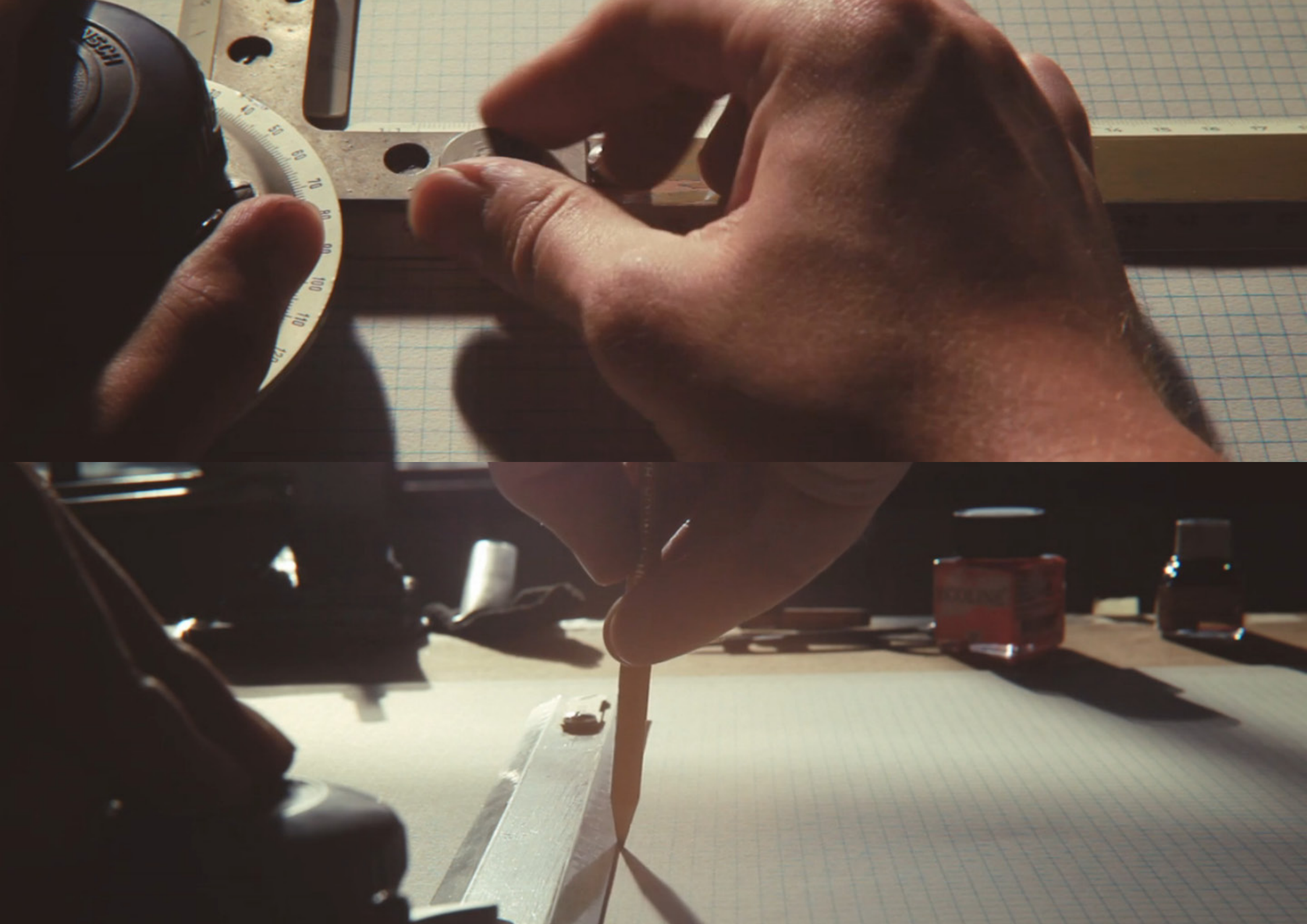
**But it is the one thing to believe in, the something that deserves commitment**

Here I would like to intercut few shots of the people behind the Chrysler, and specifically the engineers and the designers. I like quite a bit the idea of showing them involved in the modeling process, drafting designs on a board, literally sculpting the body of the car in clay... we could open with an engineer, his back to the camera, walking down a corridor with some blue prints in his hands...we cut to a blackboard where we see drawings in chalk, bits and pieces attached – hands adding the blue prints to the chalk board...cut to the sharp blade of a cutting tool shaping clay and turning it into a beautiful curve, focusing on a hand as it touches this still rough surface, eyes going back and forth between plans, erasing, rewriting rethinking...and then we'll throw in some high-end technology cutting to the detail of a chip being worked on under a magnifying glass.

An alternative to this could also be a design studio where we also see a woman design on an architecture desk and our engineer joining her with more blueprints.

**For some is just a mirage, for us substance is the truth, behind every piece of the cars we build**

Lastly we'll come up onto the Grand Voyager as it literally leaves the urban landscape behind and it enters a physically and “conceptually” different space, this is a more contemplative moment if you will, when the eye of the camera inscribes the car in a space that is both relaxing and promising a certain amount of adventure.







# CONCLUSION

Thank you for taking the time to read through this. I hope we'll have the chance to further discuss these preliminary thoughts; please, feel free to get in touch if you have any questions.

grazie!

Bram