

SAMSUNG

A TREATMENT BY **MARCUS TOMLINSON**

TEASER

ZERO 2

NOBLE

CLOSING FILM

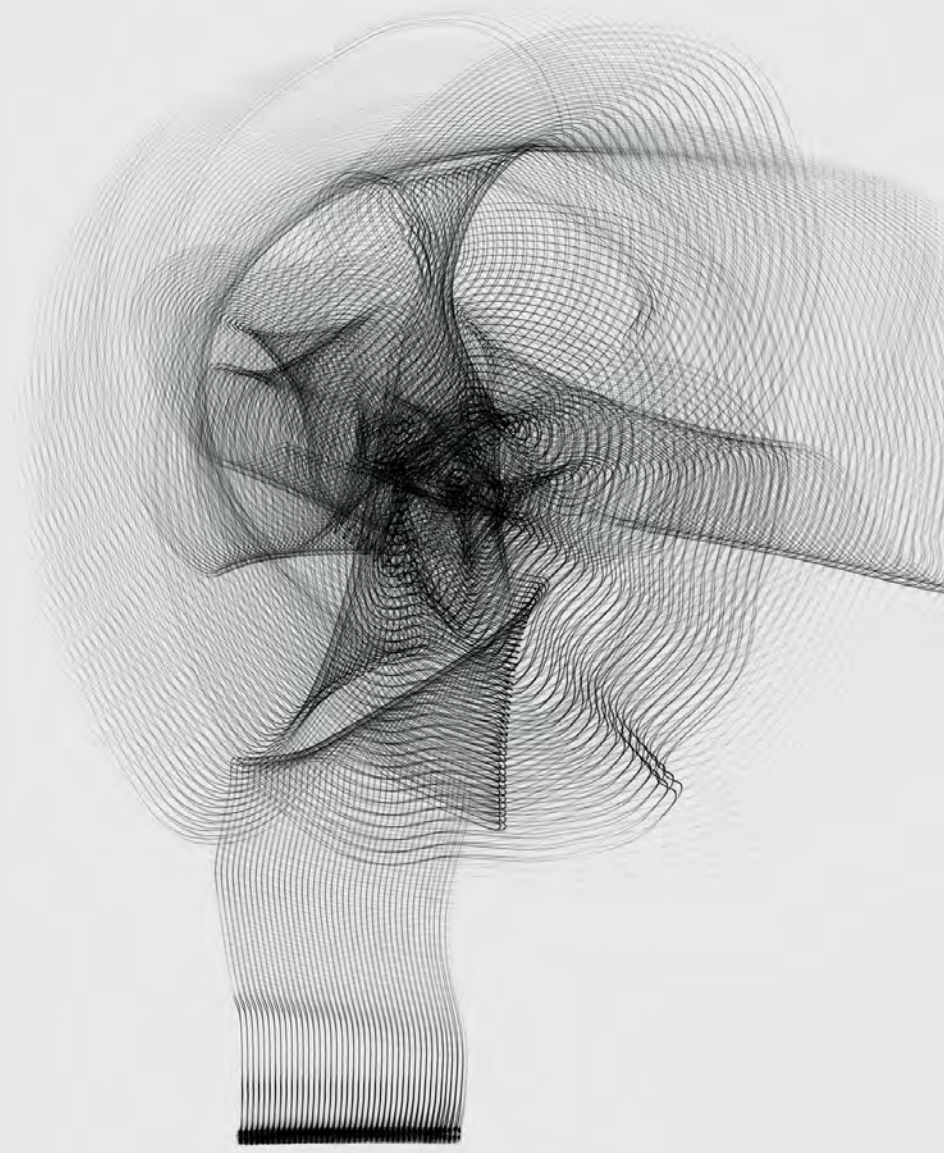




Products that provide a combination of desirability plus difference have the potential for huge success. There's something unexpected about a functional tech device that's also beautiful to hold, to watch and to use. Samsung is the forefront of innovation.

Here, truly, is a company that understands how to stay ahead of the curve. A company that proves you don't get dramatically successful by being average.

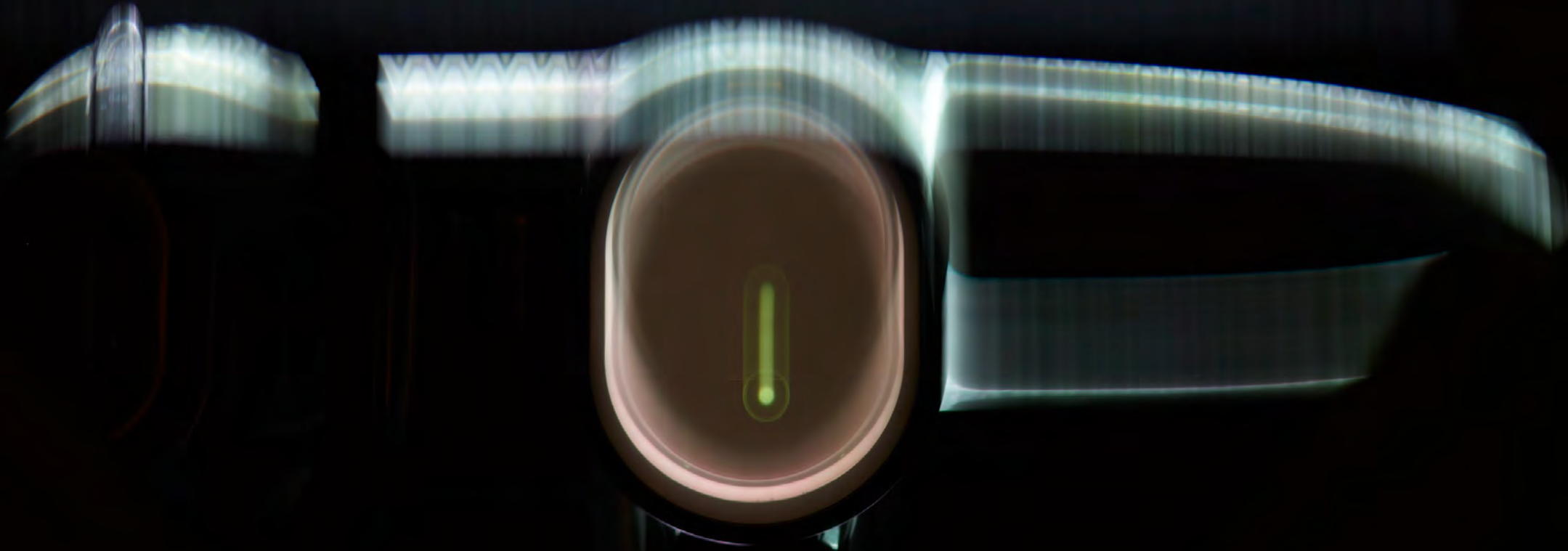
This campaign is an opportunity to take key tenets from Samsung philosophy and condense our understanding of excellence with four compelling, visceral films.



OVERVIEW

What's the idea here, stripped back and at its simplest?

Take a philosophy of innovative excellence. Combine it with specialised state-of-the-art cinematography and world class vfx to capture it in ways never seen before. Tease the audience, draw them in, then leave them wanting more.



OVERVIEW

This is captured in four films:

Teaser

To stamp the philosophy of innovation on the product and tease the audience

Zero 2

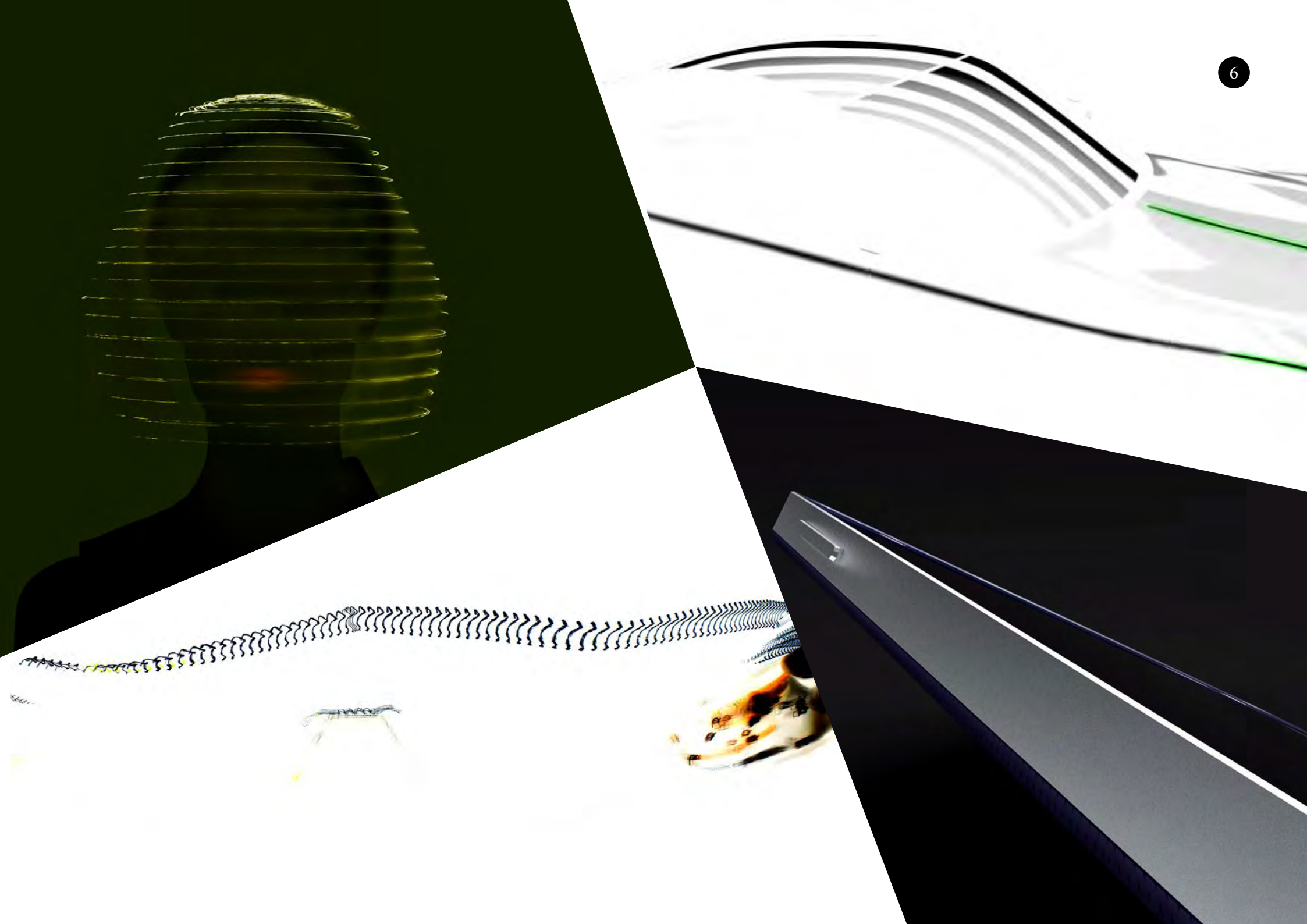
To highlight the Zero 2's design and immersive view multimedia capabilities

Noble

To underscore the design of the Noble and its key feature, the S pen

Closing Film

To summarize the messaging and lay ground for the future of the company's exploration through innovative products that have the power to enrich lives.

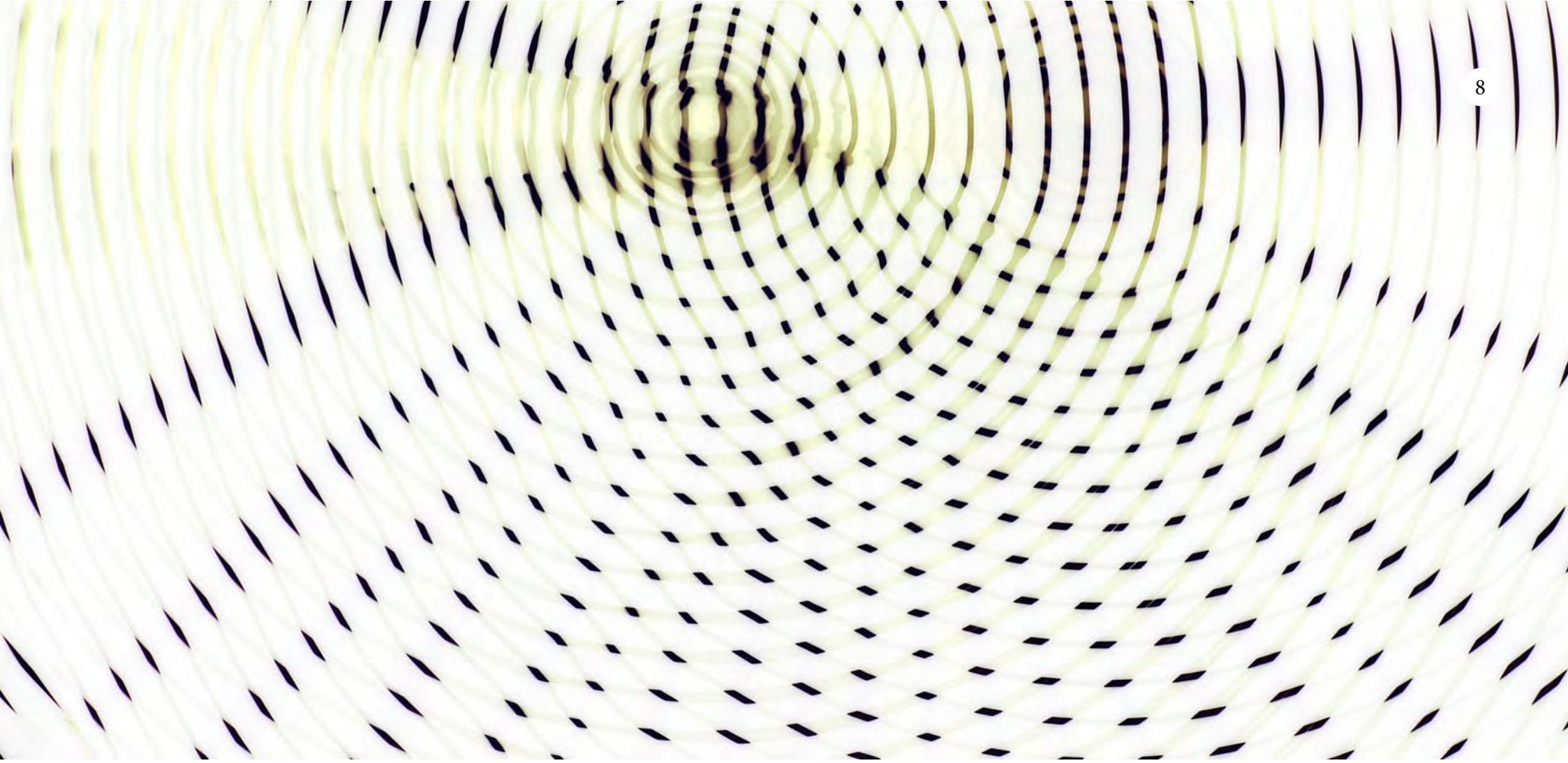


APPROACH

What can I bring to this?

Firstly, as a director, I specialize in understanding the interactions of light on physical objects in an extremely detailed way – it's a beautiful obsession. Second, the experience and ability to deliver material which is on the cutting edge of cinematography with results that have never been seen before.

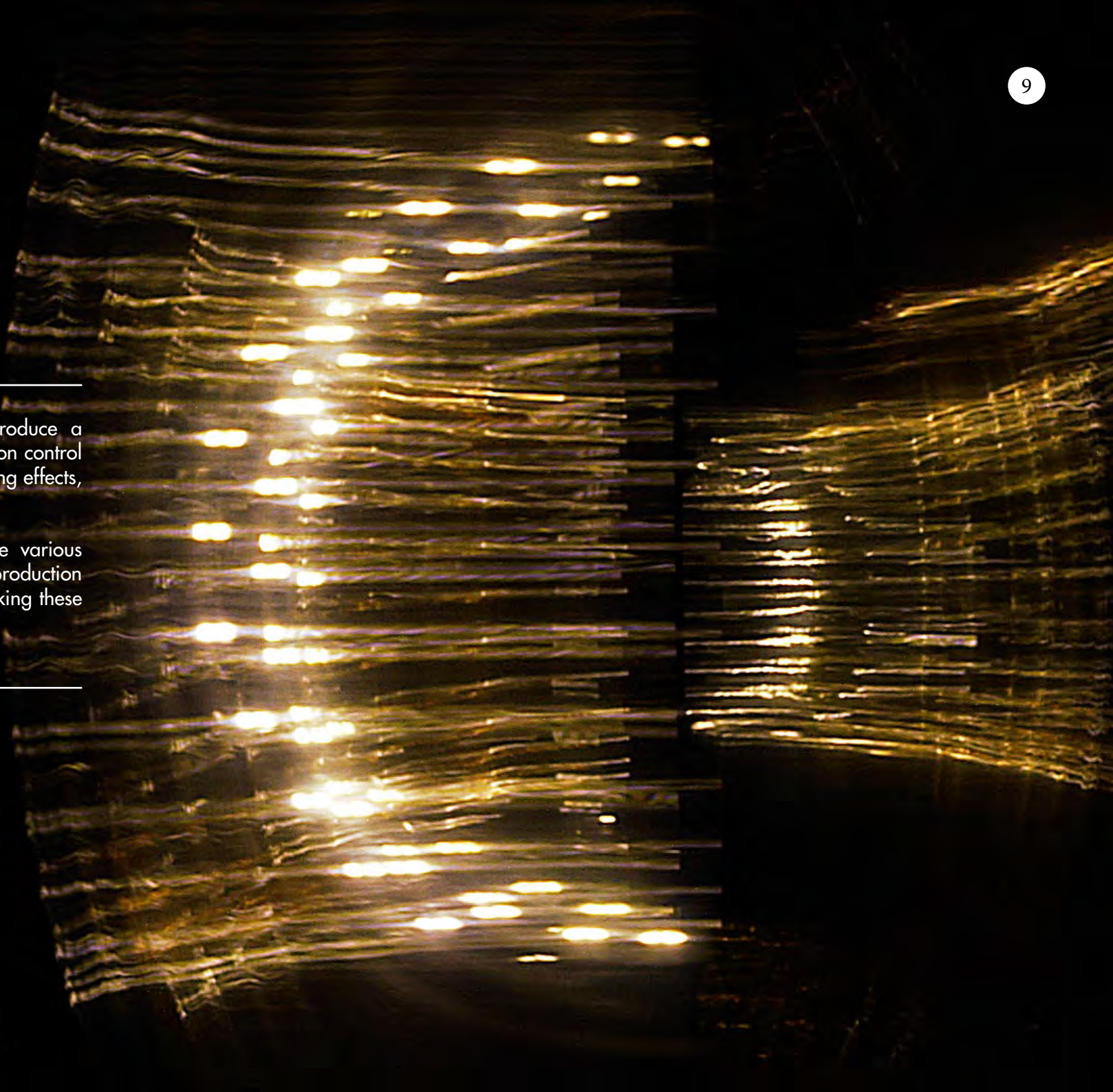
I've been involved in this area for many years, for some of the world's foremost brands, and my knowledge and specialist skills combining in-camera effects and post-production techniques for an 'organic' end-result are second to none.



Next, I tap into a team that I've been consistently working with for more than 10 years in this exact area to deliver those results. Finally, I bring a great level of energy driven by curiosity and the pursuit of the new to get exactly the right image of the brand on screen.

These films need many skills to produce a striking set of imagery including motion control passes, still camera stop motion lighting effects, and moving prop sets.

Set design structures along with the various lighting set ups and multiple post production elements all play a major part in making these films into "never seen before" ideas. Let's dive in.



THE PHONES

Whether overt or covert, the single-minded proposition for these films is to amplify Samsung hardware as shiny new objects of desire - the slick, refined look and feel of the hardware is underscored at all times.

These phones aren't just functional devices - they're damn good-looking slices of tomorrow's technology which are beautifully proportioned, sleek designs achieved through manufacturing processes that are complex and ambitious.

The results are obviously premium, and we'll see them from all angles, taking in the lustrous display elements, the sheen from the polished edges, the detail and beautiful curvature as the light condenses on the edges, and the thin, light, ergonomic designs inherent in each.

This is the base layer.





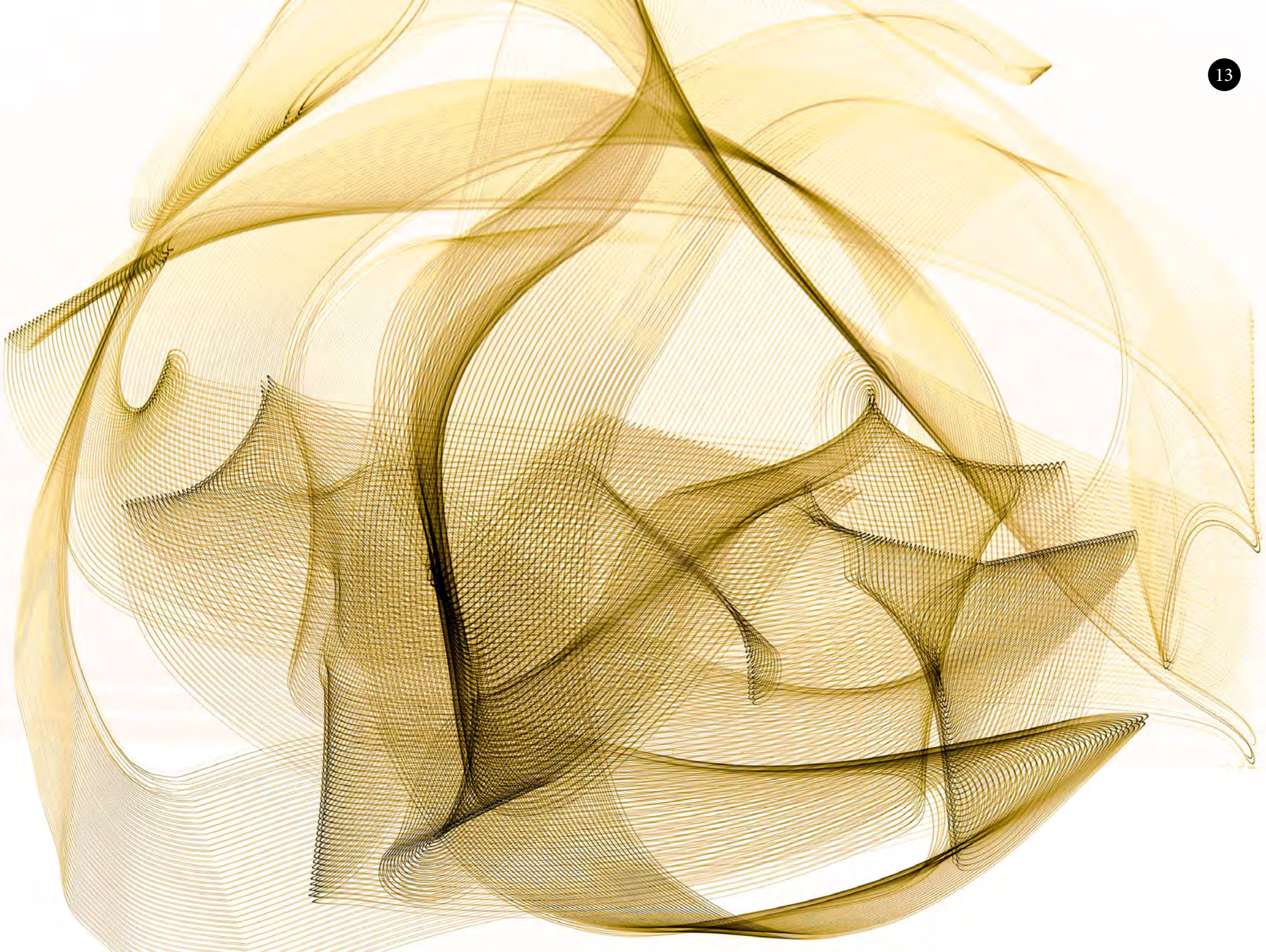
CAMERA

Every frame is lush, rich and composed for maximum visual depth and beauty, every moment a surprise that unfolds in front of us, constantly in motion and transition.

We shoot at super-high definition - we want to separate every element that goes into this composite so each layer is fully adjustable on its own terms.

We're broadly in this zone: [watch here](#)

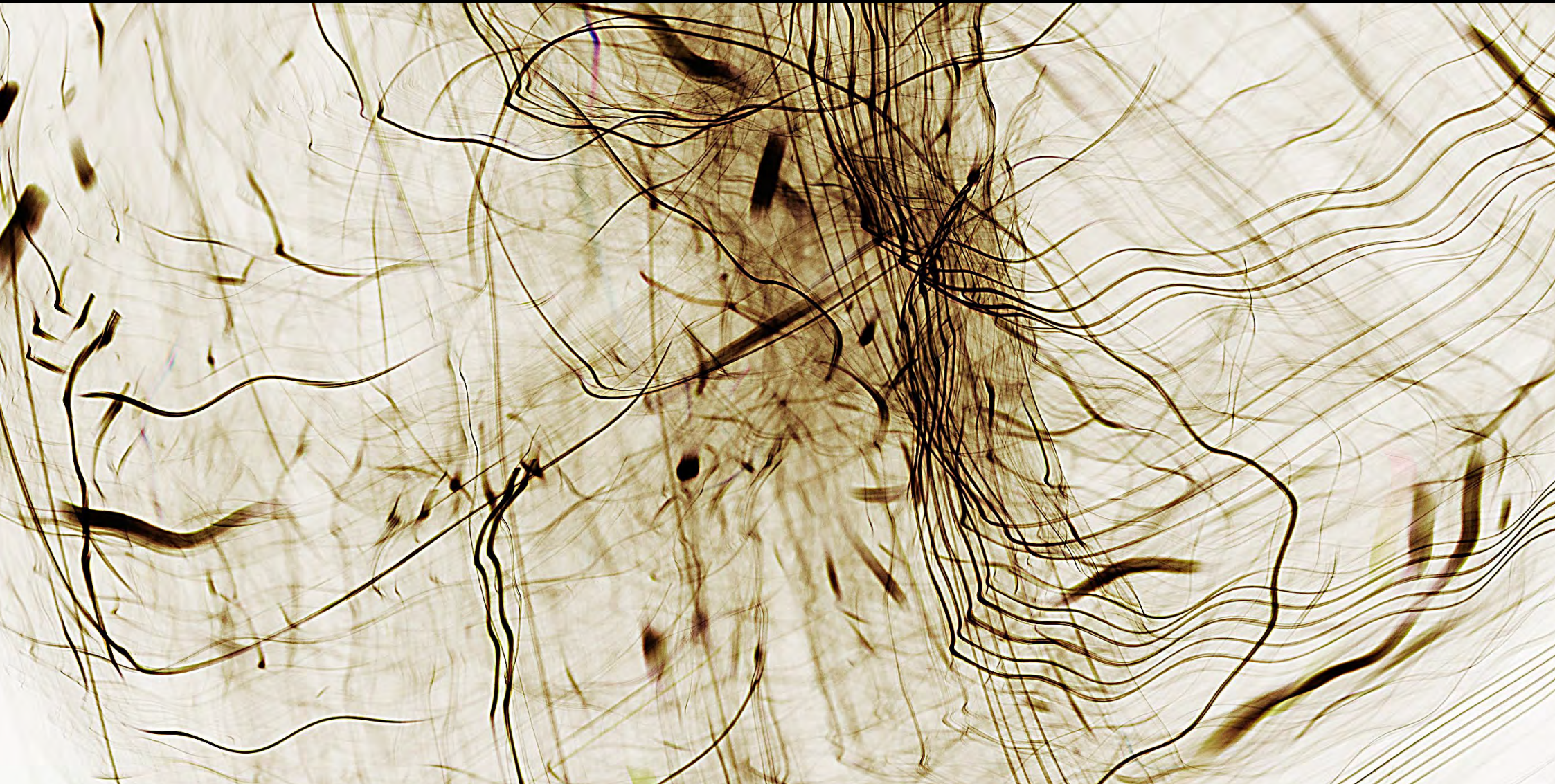




I love the use of light to underscore curvature, texture and spatial definition while still teasing the viewer, bringing them towards the product and keeping them locked in to watching on a 'need to know' basis.

Lighting – pure waves of energy that excite the eye - is an art form in itself. Here I would be playing with a number of disparate light sources to cater for the many facets to this project.

I have a number of speciality set-ups that means we'd go into this project with movements of light, tone and sharpness of light with years of experience and a common language with my specialist team.



The aim is to build and find new territories of my own highly-disciplined lighting arrangements, then taking these to the next level. In this way we can make this campaign a breathtaking experience that's then enhanced with my post production crew for a striking composite in a bold, confident approach.

The way I work is like a painter, taking different mediums and building up layers – for example, using a stills camera with a long exposures and multiple takes built up so you start to get sweep lines and effects you don't normally see in moving image campaigns. The result is a pure, simple approach, yet extremely intricate with a high degree of detail. Mixing disciplines has really taught me this.

The result is to harness this level of detail around the hardware/object itself, showing an inherent beauty, sooner than anything around it which you eliminate because it would be a distraction. There's great beauty in simplicity.





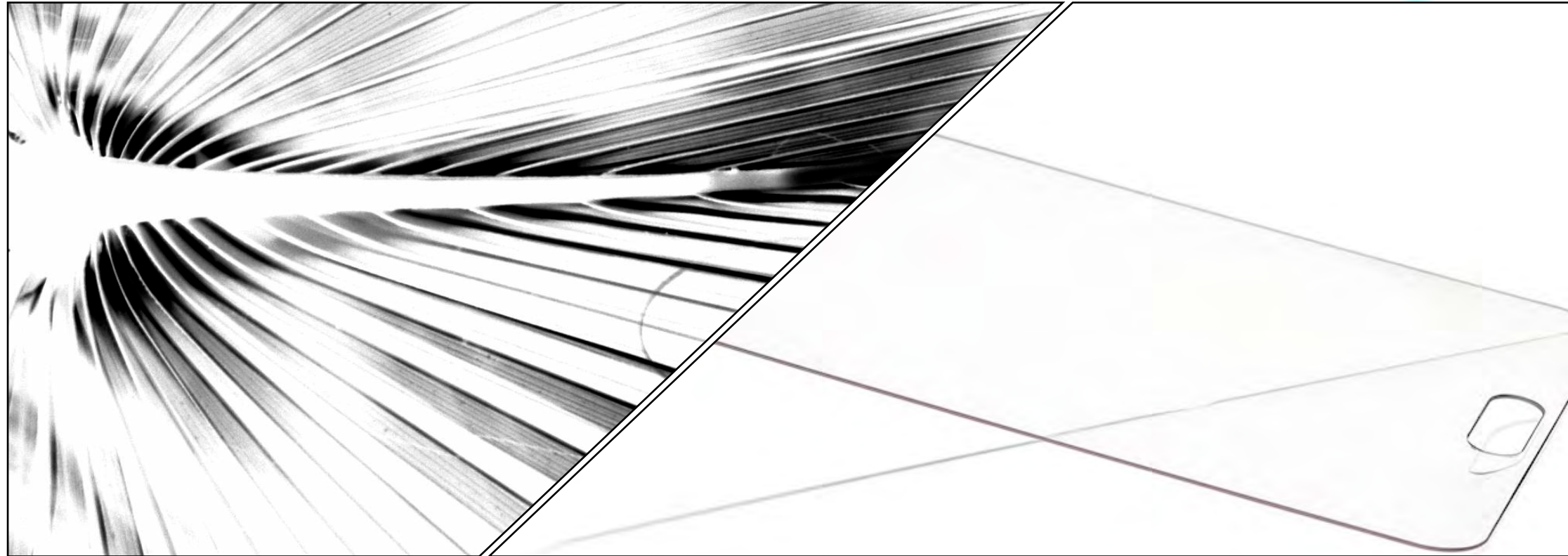
PROPS

My seasoned props team can bring a real edge to the project. We would create devices that can rotate, spin and flip the phone into any position we desire. These same devices could be used to move light set-ups that uses small LEDs.

Miniature set-ups with the glass, metal, magnets, and the S pen will also be made to give those components a multitude of lighting effects that the scripts demand.

A props stylist will be key to find the many components that help with the lighting effects and compositions of some these visual scenes. From my experience the oddest of elements can make the most magical effects.

Metal shavings, metal dust, crystals, polished glass, green glass, liquids, gold threads, fiber optics are just some of the materials we will use for our Phase one digital stills camera.



MUSIC

In this category, the soundtrack and use of music is a critical choice – audio is 50% of the A/V experience.

I really like the way Samsung have been using music and agree with Wayne's take on how he sees it. The music needs to have a humanity, carrying the emotion of striving for achievement, with a dramatic and inspirational quality. It should give warmth and soul to the sharper light moves, beautiful curves created from the product design and the surrounding light.

I'd also be looking at using some world-class audio sculpture/effects work. Each scene has its own inherent specific audio elements that are suggested by light and movement, and this is the instrumentation and the atmosphere that are the raw ingredients of the build.

The acid test? Listen to the combined soundtrack with digital stereo headphones with your eyes shut. In the dark. And if it doesn't make the hairs on the back of your neck stand up with the experience, it's not good enough.

audio elements



I see the Teaser film as the energy and essence of the new Galaxy phone. It's pure magnificent design with the highest quality in materials just hinted at in a provocative, emotive way. It just looks good, feels good and is good. What's great is we never show the product in its entirety – just allude to it.

I love the concept of bending the rules (thinking big) with the curvature of the light and the product in unison, and the subtle touch of the allusion towards a larger screen already at this stage without giving it away. By this token the 'curvature' represents the notion of the brand being ahead of the curve in innovation – the sector leader.

The Teaser and the Closing film have many similarities with the same overall approach with look and feel. Both encompass the study of light, curvature and colour within an overarching brand philosophy behind the products.

Page 1 (storyboard)

Hi-tech sources of light chase the darkness away. Beams of light come together in unison and shape is suggested. Light flows over this curved surface, around it and reflects from it. We see the silhouette of a phone, half-real, half-suggested, the light gradually dispelling the dark.

If anything could bend light, the Galaxy can.

Page 2 (storyboard)

Patterns from its materials are coloured with the new green... as light pulses like a frequency signal.

Inverted multi frame movements of the side of the phone bend light and the phone's space ...

Channels of light created by multiple still images that are filmed on long exposure paint each frame with a pure and perfect flow of light to be animated in post. Everything is filmed with its own essence, its own unique method to make a visual energy that reflects this great "space" the phone exists in.

Page 3 (storyboard)

Panels of screens move to reflect and refract the quality and beauty of the phone's glass.

Light in electro-magnetic fluctuations ... as we use this force to move and bend these energies ... working with the phone's materials. The bend of the signal evokes the curve of the casing's profile.

Every idea is built and worked using a list of tools, lights, objects, special effects prop units to move and bend these elements (light, metal, glass) so the concept of 'curve' is a constant.

Page 4 (storyboard)

The glass reflects patterns - light and matter are in tune with each other - a perfect energy that is a first.

Miniature constructions move as the camera passes through the corridor, light changes to shape the sharp graphic light channels.

Green is Samsung green... an energy movement that pulses like a beating heart in rhythm, like a breath.

A complex electronic iris expands and contracts as if focusing, wheeled components pass through the light in movement to the lens.

Page 5 (storyboard)

Morphing, warping bending of light.

Pure elements shine, form and expand in a crescendo of light and movement.

Vibrations of negative light (the white light is seen as colour and black).

Camera moves stream along the polished metal of the phone.

Horizontal light trails cross the frame and get ever thinner, suggesting slimline shape and form.

Page 6 (storyboard)

Beauty shot. The trails deviate to illustrate the phone's curved profile.



Tech: Alexa shot at around 120 fps as the start up light comes on...

This product intro film subtly suggests the amplification of the curves, which have got even bigger. The cool design is again underscored as the suggestion of an immersive viewing experience via the size of the dual edge display.

Here we would use motion control and our props machine that will give us multiple access points and an overall smooth, slick movement as we get a good eyeful of the product.

I see the editing more closely linked with the music track here, injecting a flow and strong emotional angle.

Page 1 (storyboard)

Working with the negative of our light lines is a great approach visual for the audience. Various methods and products as well as light itself will be used to find what hasn't been found before.

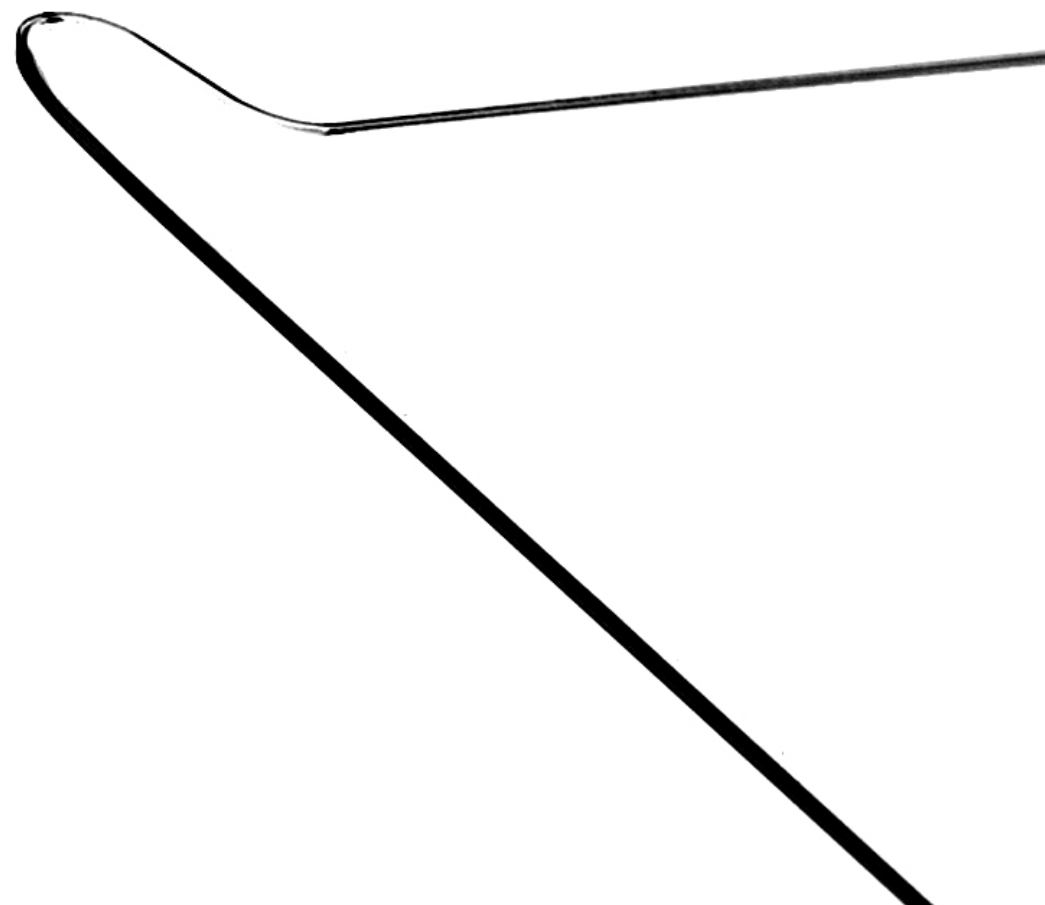
As we enter into the green light, I like the idea of stretching and warping the image to move through the green light. I would like to better understand the green light details, but its simplicity looks modern – I'd also be building other light effects that keep this colour pure.

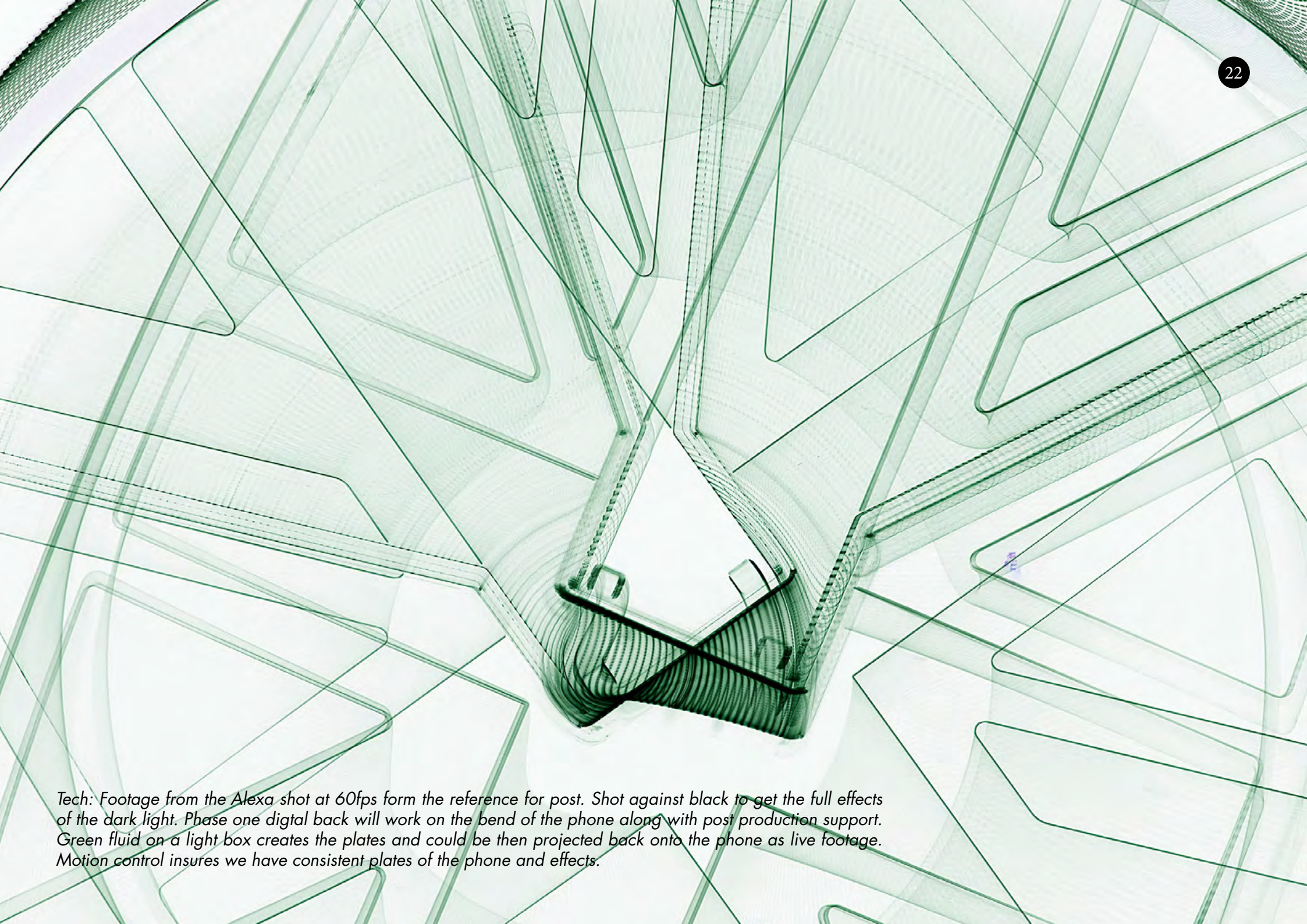
Page 2 (storyboard)

This angle change with the moving green light will work really well with motion control. We can really do some cool things here.

I also love the idea of bringing part of the Teaser into this section. This will give Zero 2 a great energy balance. Music will also be exciting to mix into this film to embed the 'Next is Now' vibe.

Camera passes that track along the fine features of the back and glass front will be magical, and gives us a lot of room to try light ideas with the motion control rig.





Tech: Footage from the Alexa shot at 60fps form the reference for post. Shot against black to get the full effects of the dark light. Phase one digital back will work on the bend of the phone along with post production support. Green fluid on a light box creates the plates and could be then projected back onto the phone as live footage. Motion control insures we have consistent plates of the phone and effects.

This product intro film for Galaxy Noble emphasize the design while introducing the S pen. Sleek, powerful, ahead of the curve.

As with Zero 2 the opening needs a really cool way of seeing this reversed (negative) white line. I like that it converges to a single point that looks like a vortex. Fluids give one the ability to use reflective light lines in the liquid.

As we reverse the tone (film as a black background) I would shoot with grading in mind.

The reverse negative effect will work well if one respects how the effect will look when done in the computer system so the lighting tone will be created to make this look amazing as a final result.

The movement and direction of the liquid version would involve our special effects team to make a mould for the liquid elements. Post-production could alter its shape as it converges into the single point.

Again the idea of scenes from Teaser are really nice as we cut to graphic set ups. Looking at this section it does appear that we could shoot with a white background, but I need to have more information about the phone.

In any case, having plate options covering this several ways is an easy process. Backgrounds, light movements, brighter light changing to almost silhouette could all play a part in transitions.

Filming the display functions with the S pen will have added dynamics through edit and the plated lighting versions. Precisely choreographed macro pans and zooms would be captured in tandem with the special effects props-turning unit.

Sliding the S pen in would sit nicely as the final touch. Things like the phone moving towards the S pen as the S pen entering the phone is just one of the dynamics we can play with. All bathed with an illuminating white light...





Tech: The light line is dealt with in the same way as in Zero 2 but using morphing tools to enhance the creative look. The phone is slick and graphic. Using prime lens and raw files to insure maximum quality. Motion Control will control slick smooth movements and passes to align the on screen features with the s pen. The tracking shot of the phone will be sharp through out. Using bright lights to get a narrow aperture and narrow shutter settings. Post will push the perspective if need be.

This film summarizes the philosophy and the feel of the campaign.

The search continues for new frontiers, new challenges, new horizons. The future belongs to the brave and those that dare to dream. Those who stay ahead of the curve are the ones who will create the world of tomorrow, as the only constant is change.

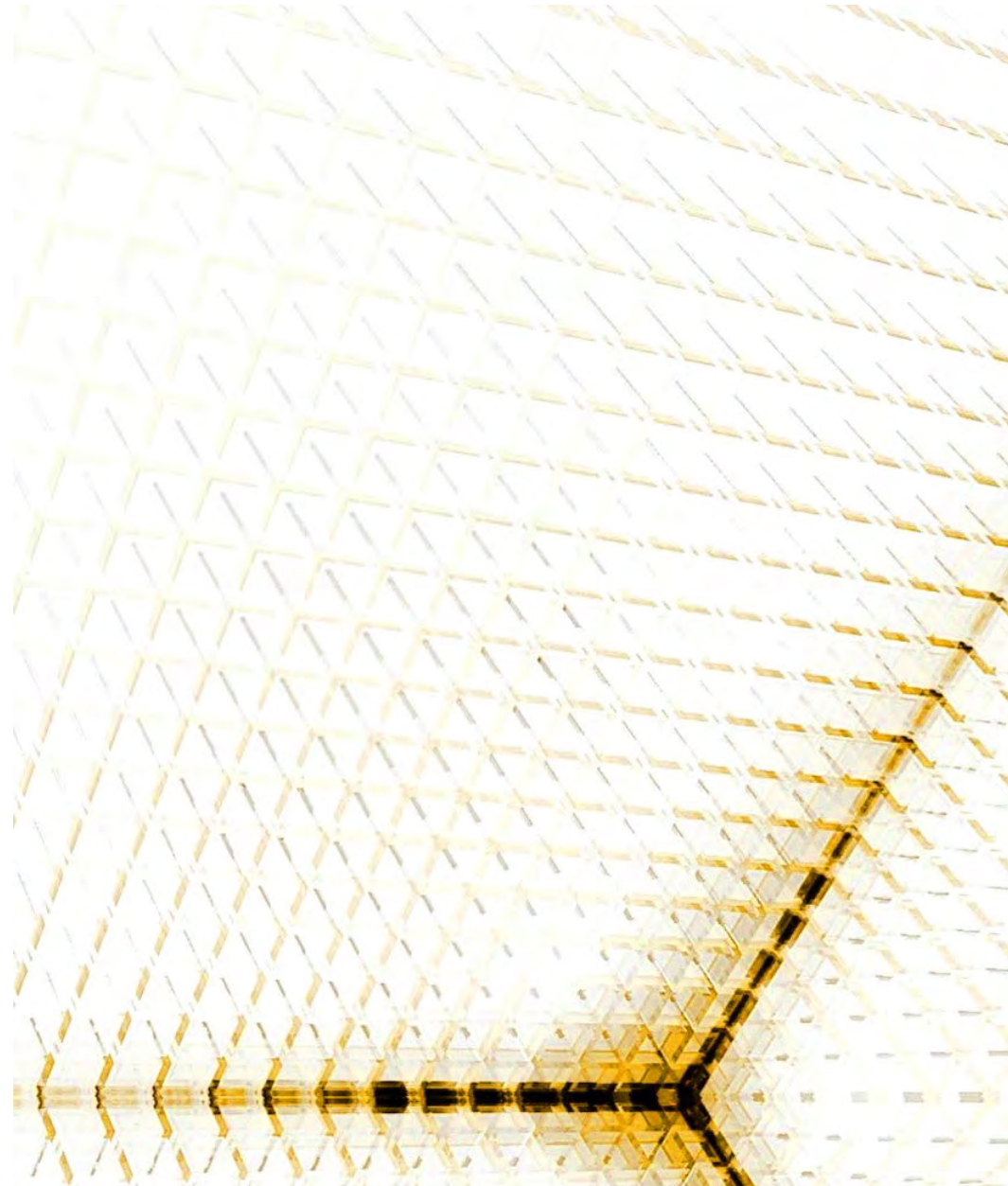
It's similar in tone to the Teaser film with many similar elements and set ups, but again seen in a new way, suggesting progression.

The twisting light lines could be compressed stretch lines of the phone itself, created by the post-production team.

These lines then twist on themselves and transition into the single line, allowing the phone itself to twist as it stretches across the screen. In developing this we will pass through various tangible effects that could play and work in this sequence.

By using different takes to the Teaser film, we can cover a lot of ground and generate tons of options for the Closing film, yet one that's clearly part of a broader, unified approach.

Tech: Using the Phase one stills camera to compress the camera as light to have detail we then make up the string effect in post. In our stills days we will stage this and move gold thread to produce new boundaries through time delay and light only possible through the stills camera. Moving frames and artistry post works will create the bended phone effect.



POST PRODUCTION

TEASER

It will be made up of the beautifully shot elements that Marcus will craft. These would be shot as layers of abstract elements with motion control, using the Arri Alexa, the Phantom and Phase one digital stills camera. This is a very layered piece for post production that will collaborate with the editor to build and create the desired effects.

ZERO 2

This particular film would involve more VFX and CG elements where the starting point would be beautifully shot plates from Marcus. The references do involve big bold camera moves in 3D space so we would reserve that option to create a CG world based on the look that Marcus has set. For this we would use cinema 4D this would give us the option to create dynamic camera moves as we follow the lines that make up the phone. The phone on the last few frames would be shot.

NOBLE

This film would be a combination of shot elements from the Teaser and some extra elements. We would design and add in the screen graphics.

CLOSING FILM

This would be a combination Teaser and Zero

General

There would be general beauty work to do on the phones and also inserting screen elements on certain shots.

To add basic titling, legal's and logos





THANKS

I appreciate the opportunity to pitch on this project - what an opportunity for a standout campaign. Hyper-real. Bold. Edgy. Exciting. Inspirational. Cool. Graphic.

What can I bring specifically to this project? A wealth of experience and my trademark explosive visual style, meshed with precision cinematography/post-production with a team who would bring years of experience to this project for a remarkable result.

Something to echo Samsung's discoveries, inventions and breakthrough products that are helping to shape the history of the digital revolution, while keeping the Samsung brand ahead of the curve.

That's the gig.

MARCUS @ **RadicalMedia**[™]