

# FORD UNLEARN

CHECK IN DOCUMENT

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**UNLEARN:**  
**TO REDEFINE ONE'S**  
**UNDERSTANDING**



# OUR APPROACH

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Changing the way people think about the world around them was a very exciting brief for us to get our heads around. We have spent a long time discussing the UNLEARN concept and the most important factor for us is that our communication is clear. From the vignettes we describe right through to the techniques we implement to help our journey. Everything must lead to the idea of reeducating yourself, UNLEARN.

Because we are visualising a number of different environments it was important for us to us to find a way to link scenes and incorporate typography in a clean sophisticated fashion. At 1st Ave Machine we have experimented with many different visual effects. With this script it was important that the devices we used would help to further establish the concept, not just effects for the sake it. They must help the viewer understand that we are moving in a different direction, changing the expectations of what we understand.

With this check in document we wanted to talk about the ideas that we are excited about and show you some of our initial tests. We will be sharing a lot more information about how we would like to bring each vignette to life but at this stage lets talk about the typography and the narrative thread.

# A FRAME WITHIN A FRAME

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This is an idea that we are very excited about, both with the typography and the way we lead into each different environment. By breaking the frame we are able to reveal typography or travel straight into a new environment.

The concept is realised by working with our camera moves to introduce something new within an existing composition. As these moments happen a number of times throughout the 60 second film we are keen to make sure there is variation within the effect. We want to avoid the feeling of repetition so each reveal is as unexpected as the content of the script.

As we write up the specific transitions within the script this will become much more clear but at this point we wanted to share some content that outlines the direction we would take the story.



[CLICK FOR VIDEO LINK](#)


# TYPOGRAPHY

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We want the typography to live within the content of each vignette. We discussed and explored a number of ways of doing this physically but it seemed to take us into a place that totally dictated the way each scene was shot. This film need to be more fluid, our photography will have a modern, dynamic feeling reflecting the subject matter we are talking about. Our effect is made for this type of camera work and thats why we feel it works so well for this peice.

We have the ability to move the camera in different styles. Movement actually helps our effect as we are able to reveal and conceal the type in a way that mimics our camera movement. The effect came from a discussion about how things change around us all the time. Something new emerges out of the world we know and changes the way we think. This is what we want to do with our type. Creating the possibility to twist reality momentarily and give us more information about what is taking place.



A woman with dark hair pulled back, wearing a white lab coat, is shown from the chest up. Her hands are outstretched towards the camera in a gesture of stopping or warning. The background is a blurred, futuristic or industrial environment with blue and grey tones. Overlaid on the image is the text 'UNIVERSE FEAR' in a large, bold, black, sans-serif font. The letters are slightly transparent, allowing the woman's face and hands to be seen through them.

# UNIVERSE FEAR

[CLICK FOR TYPE TEST LINK](#)

# HUMAN INTERACTION

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Running in conjunction with the frame within a frame concept we are keen to work with cast members as a way to transitions through the different environments of the narrative. These transitions will allow us to move quickly between scenes as a way to inject pace to the film where needed.

By crafting a choreography to the cast members movements we will see a them feature as an extra in the vignette and then bring them into the foreground. By following their movements getting closer to their body we use their actions as a way to focus our attention momentarily creating a seamless transition point for us to move to the next scene.





# MUSIC & SOUND

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We would like to be very involved in this area of the project so we can commission a bespoke sound that brings a fresh exciting feel for the film.

MAXIME to add additional sound ideas we discussed

- We want to find a real concept for the sound: Levi's with drums is a good ref. Something that is purely rhythmic will drive an engaging editing and we will be able to make the repetition of the UNLEARN more powerful.

For me, it will be important to capture a sense of energy within the music that sets it apart from other campaigns. We have not had a chance to discuss the use of a voice over during the film. The fact that we are dealing with typography does help to clarify each message but there might also be an opportunity to look at book ending the film with a few lines of copy at the start and finish of the film.

**THANK YOU**

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