

H&M X SUNFLOWER — FILM TREATMENT

S A N D R A M A N S O U R

X

H&M

[Igor Zimmermann]

— Directors Statement,

A dream entails a heightened sense of reality.
It can take us far away or into an inner space,
show us a surprising perspective or bend
the laws of nature...

...Our films lean into all of these possibilities,
in ways which are both sublime and playful. They
will be a trilogy of films marked by beauty and a
positive sense of freedom...

...I want to take our viewers along for a ride and make them feel something by getting them drunk on sound and vision...

...Larger than life moments will manifest themselves elegantly. A delicate attention to craft will be applied to make things invisible and flow rather than to complicate them...

...The tone is poetic with each "emotion" of our campaign having its own specific angle and visual approach — with our model, the collection and the dreamy themes being our throughline...

...Our target group is not homogenous. The variety of flavours within our concept is a clever strategy for reaching a broader appeal and make the campaign richer than a more one-note approach...

...That said — specificity is always key to translating an emotion, and our campaign will need some standout gestures in order to really hit a nerve with our youthful audience. I want our films to land on instagram like heat seeking projectiles locked into the attention and curiosity of those we want to reach.

— Cast,

A sense of agency is a must.



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Our heroine is the life of our ”emotions”.
She needs to sell us on the amazing visuals through
her actions and convey a sense of an inner life.



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Our dreamy moments will be grounded in the authentic reactions of our model and we'll play off her confidence to portray her in a way which feels empowering.

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STRICTLY CONFIDENTIAL

CAST — MALAIKA HOLMÉN



Lucky for us, we have already found our ideal
cast in Malaika Holmén.



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— Style,

The variety of approaches to our ”emotions” will be reflected in every creative decision, meaning — shooting format, light, camera moves, lens selection, editing rhythms, sound design and grade.

The 3 films we make take place at different times of day. Tracing the light changes of a single day, or even the whole season of summer if you will. Starting at its peak and ending with those last mellow rays of summer light . I've chosen to present them here for you in that very order.

Life,

1

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”A film through the eyes
of a dragonfly”

”LIFE” — LOGLINE

H&M

— Angle,

The mood for this film is nature as something amplified. Lets take this to its fullest extent by viewing our model and the collection through the dreamy perspective of a dragonfly.



— Script,

This film takes place in a single take without noticeable edits. Our perspective is an ultra-wide angle view of the world through the eyes of a dragonfly...

We open up with an exciting aerial shot as we dive down between the branches of a tree and level out across the ground as Malaika steps into our view.

We see her in a full figure shot revealing a beautiful outfit. She's soaking up the nature around her.

We fly low and zip between gigantic flowers as we circle the ground around Malaika. Maybe even noticing our own our dragonfly shadow on the ground...

We gain altitude and pass a beautiful billowing handcrafted sleeve as we finally settle into her hand.

She lifts us up to have a look. Her earrings sparke in the sun.

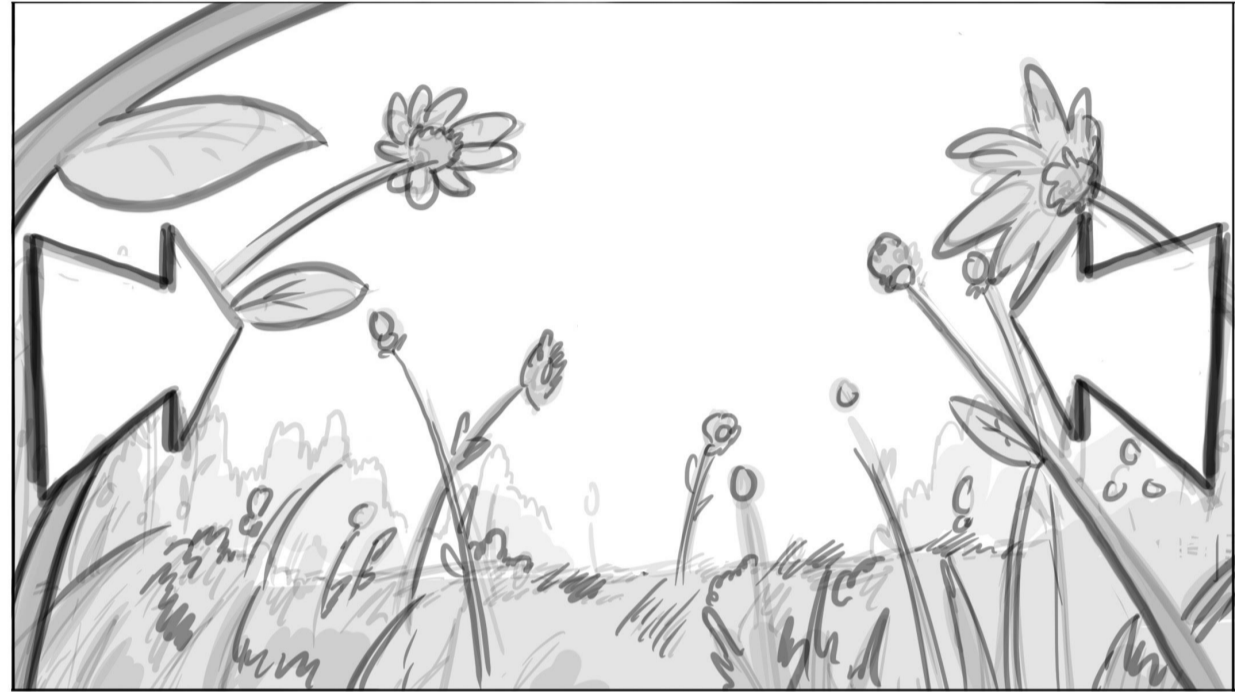
Sandra Mansour x H&M



The camera rushes toward the ground...



To fly past Malaika and...



Go through a field of flowers...



And find her again as we....



Finally land in her hand.



— Character,

Malaika, should be natural and true to the moment we have created for her. Being in nature and taking it all in is a nice feeling.

We will build our scene around our location and what it has to offer. Our model will either be laying in the grass, or engage with her surroundings in a more exploratory way — depending on if our location is the kind of spot where you would rest or just walk on through.

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—Hair & Make Up,

The skin should feel fresh and lively in a naturalistic way, with our model just as much in full bloom as the surrounding nature. Beauty with an invisible ”no make-up” feel to it.

We are chasing a feeling of total immersiveness with nature. Allowing elements such as wind or humidity affect her look will help us convey this. Being in harmony with life is the opposite of being isolated in some kind of untouchable look.

A naturalistic take does not mean we can't have fun with her style or need to play it safe. Lets be creative with our expression and tip the balance in our final touches to make it organic.



— Location,

Lets find a place which ticks as many boxes for us as possible. It would be nice to start our camera move up in a beautiful tree. On the other hand, our ground should ideally be more floral than the terrain you find in a forrest in order for us to get those juicy closeup shots of flowers.



— Technique,

We'll research and workshop a variety of technical solutions to bring this scene alive. Such as shooting with a boroscope lens or putting the camera on a robotic arm.

Our ambition is to cheat a single take by stitching together a number of bits and pieces. But I am open to chopping things up as well if this ends up being too limiting. In that case it would be nice to push the possibility of a jerky irregular dragonfly movement of the camera even further and pair it with a surprising editorial rhythm fitting those kind of visuals.

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— Sound,

The musical elements in our campaign will play out more like sound design as they make our dreamy scenarios come alive in a relatable way. They will be as handcrafted as our collection and tailored to make us feel present in every moment, and colour it with just the right feeling.

The soundscape in this film consists of three key elements:

— First we have the natural sounds from the our environment, but reimagined as to how a dragonfly might hear them.

— Then we have a group of musical sounds which are able to convey the speed, spirit, mind and fluttering activity of the insect in a charming way.

— The third layer will be a musical atmosphere conveying a lofty sense of flight.

Wind,

2

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”In the midst of a dreamy wind”

”WIND” — LOGLINE



— Angle,

The laws of gravity dissolve as Malaika gives in to the dreamy rush of being carried by the wind. This is not a slow film. We are going for a poetic sense of speed and rapture which is both exhilarating and beautiful.

It is definitely empowering in its portrayal of our model as we show her as a confident character who really enjoys the rush of the wind and being amongst the elements.

— Script

A field at the end of day. The sound of an approaching breeze. We open on a closeup of Malaika draped in a warm light. She closes her eyes and leans back...

The wind grabs her and spins her into a new direction. Like an invisible partner in a dance. The dress flows dramatically as we see it from every possible angle. Things go really fast. She gives into the sensation of speed and weightlessness...

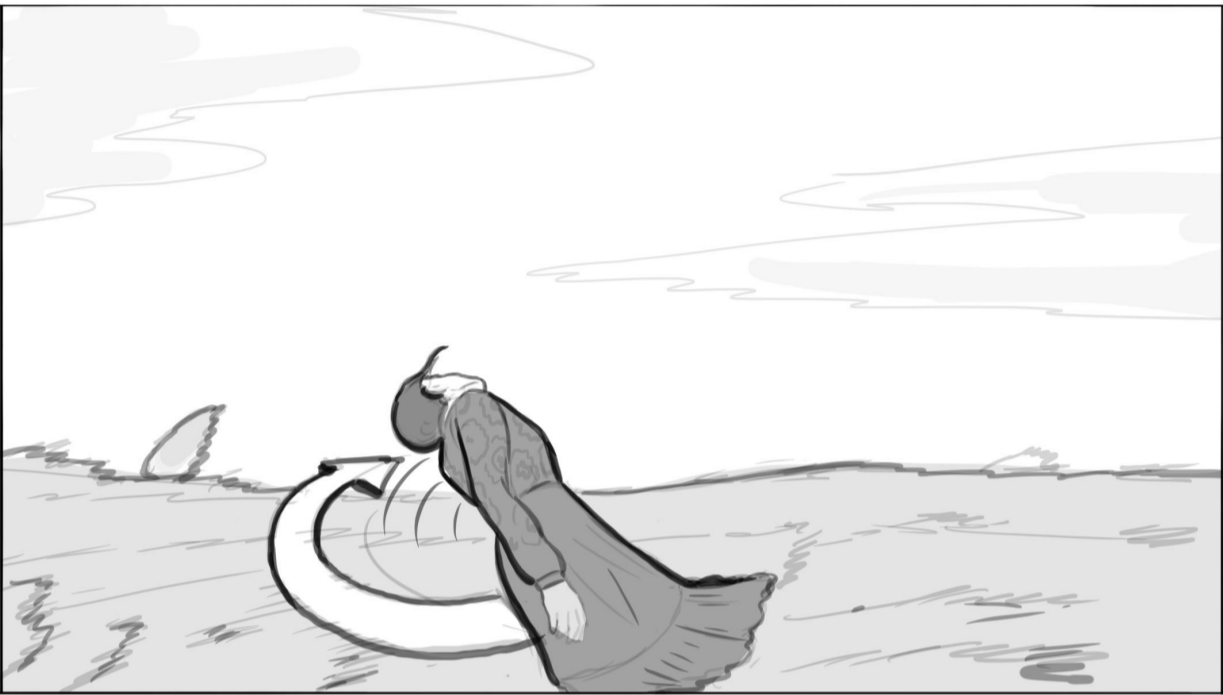
She rises back up. The wind recedes only to tumble her over again...

We track away from her in a crane shot as she leans back with her arms stretched beyond her body in a gravity defying pose, and lets the wind wash over her...

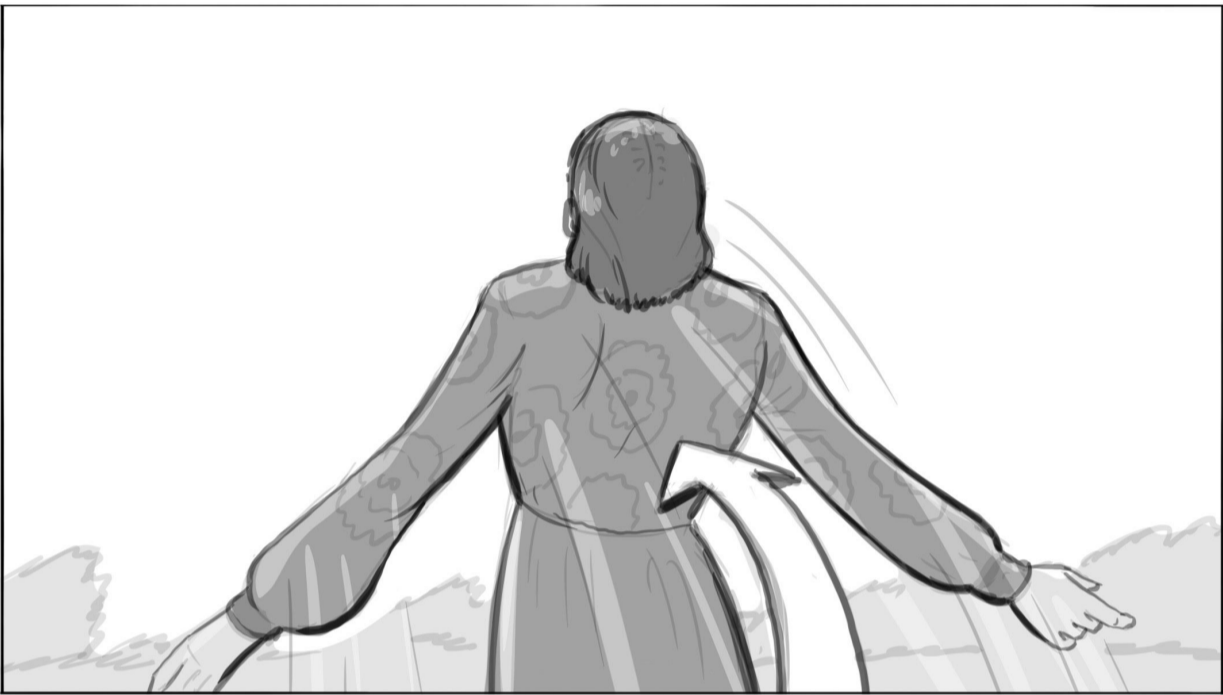
Sandra Mansour x H&M



We move around Malaika as she leans into the wind...



It spins her around...



She rises up again.



Then falls back into it...



In a gravity defying way.

— Light,

It seems fitting for a film taking place in limbo where reality is nudged toward fantasy to be set at a transitional time of day such as at late afternoon or at the end of day.





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— Location,

This film would ideally take place in an open space surrounded by a clean horizon. Lets scout locations with an open mindset for anything which might be beautiful and works for the requirements of our scene.



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—Hair & Make Up,

It want to maximize the visual impression of the wind through how it interacts with our models hair. However, if her haircut is too short for this to be effective — we could instead go for a more strict style to thematically counteract the wild force of the wind.

In terms of makeup, I would embrace whatever we come up with to enhance the dreamy feeling of being possessed by a wind.



— Wind Effect,

We will use a mixed bag of practical effects and rigs to achieve a gravity defying wind effect. I envision the final result as something of an amalgamation of the following references.

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— Sound,

This cinematic poem is mainly carried by sound design, as we let the wind be our soundtrack. It would be a striking choice to have no music at all or at least to be really subtle with it. I want our sounds to capture the life of the wind and its dynamic energy. Our wind is not just a single breezy feeling washing over the whole film. I want to feel the ebb and flow of its force, how it moves through our space, interacts with the clothing and even have it relate to the way our camera moves and the pace of our edit.

Water,

3

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”The model dancing in the water
as she enters a dreamy inner space”

”WATER” — LOGLINE

— Angle,

I imagine that this film is what Rihanna feels like most of the time. The emotion we are going for here is confidence and the freedom which comes along with that. Such as dancing to yourself simply because you're "feeling yourself".

Casting a skilled dancer such as Malaika gives us the chance to build a performance around her talents and find a new angle on how we can manifest the empowering qualities we aspire to lead with in this campaign. Pairing dance with stylized lighting allows us to invoke a relatable urban atmosphere within our natural location.

This film is marked by minimalism done in a grand way. Any moment in this film could be the visual highlight of the piece but we'll keep surprising our viewers by evolving things and stacking new moments on top of each other all the way to the finish line.

— Script,

An ocean at dusk, the atmosphere is suspenseful. Malaika walks toward us in a closeup. Her hair is wet.

We go wide to reveal the ocean and a sunset sky blooming around her — as she seemingly walks on water. She strides across the shallow waters with the vibe of someone iconic entering a nightclub.

We switch to a surprising shot of our model from below. It's as if the ocean floor had eyes and was gazing up at her.

Smash cut to a closeup of her gaze — The light changes.

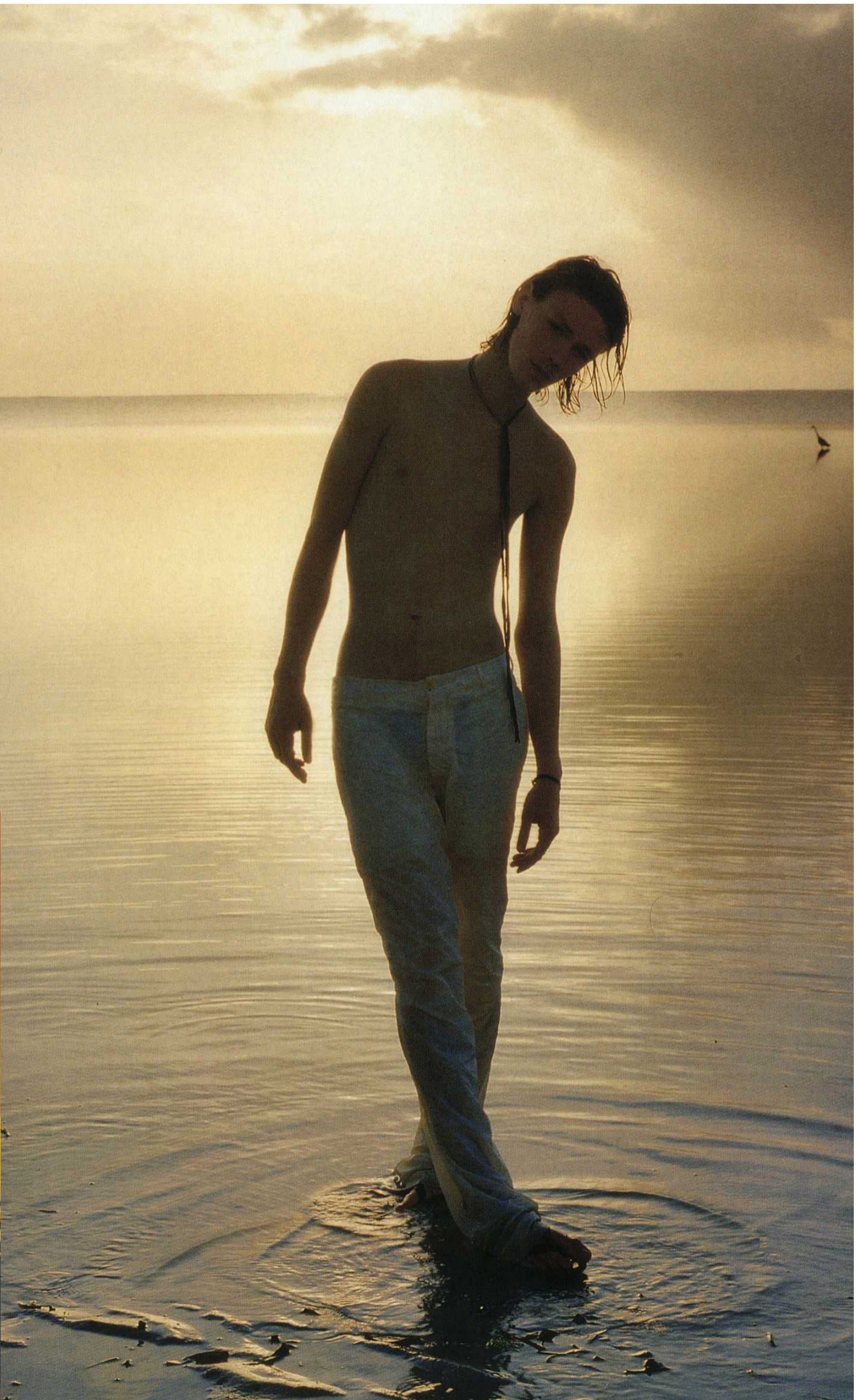
The camera booms up elegantly from her in a wider frame as a heavy bass kicks in and the light changes.

She begins to dance.

The background is now darkened, with only a stylized light from above illuminating our dreamy scenario. Shadows and color play on Malaika as we capture her and the outfit in motion through a variety of angles, camera moves and framerates.

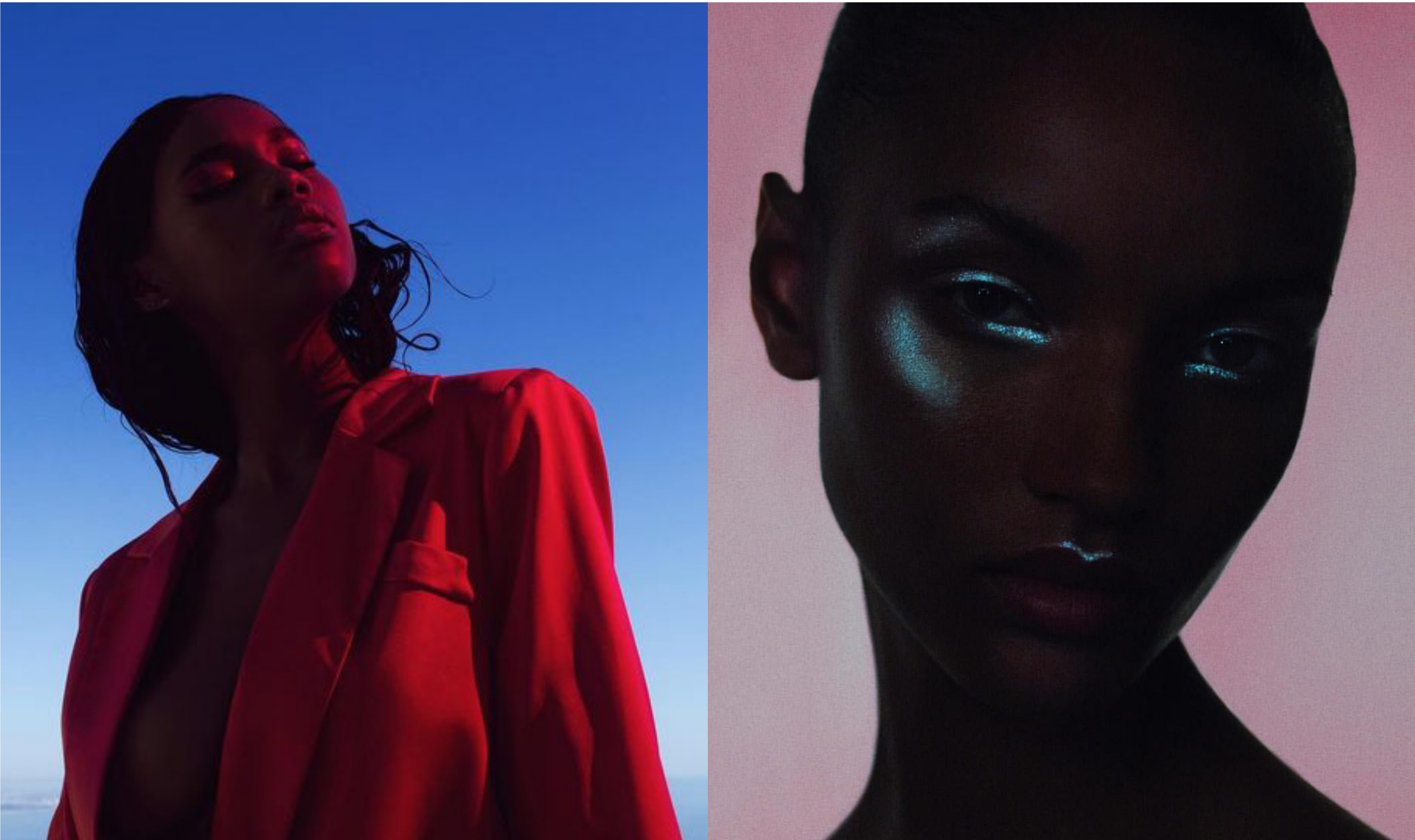
This moment is about the beauty of someone supremely confident in their skin — moving to an inner anthem.

Sandra Mansour x H&M









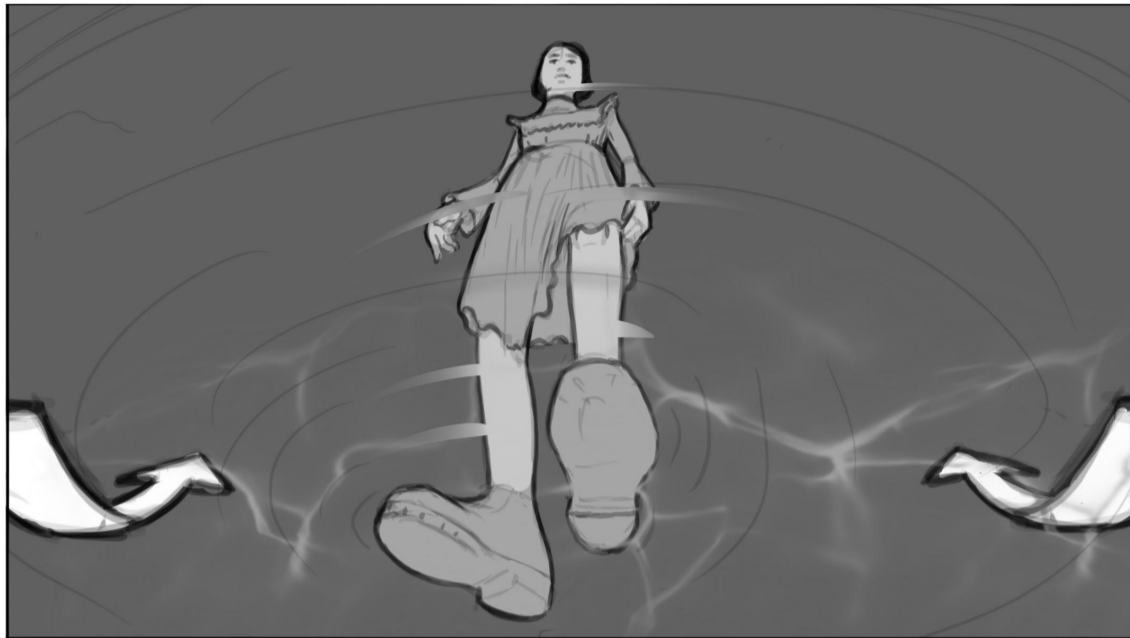
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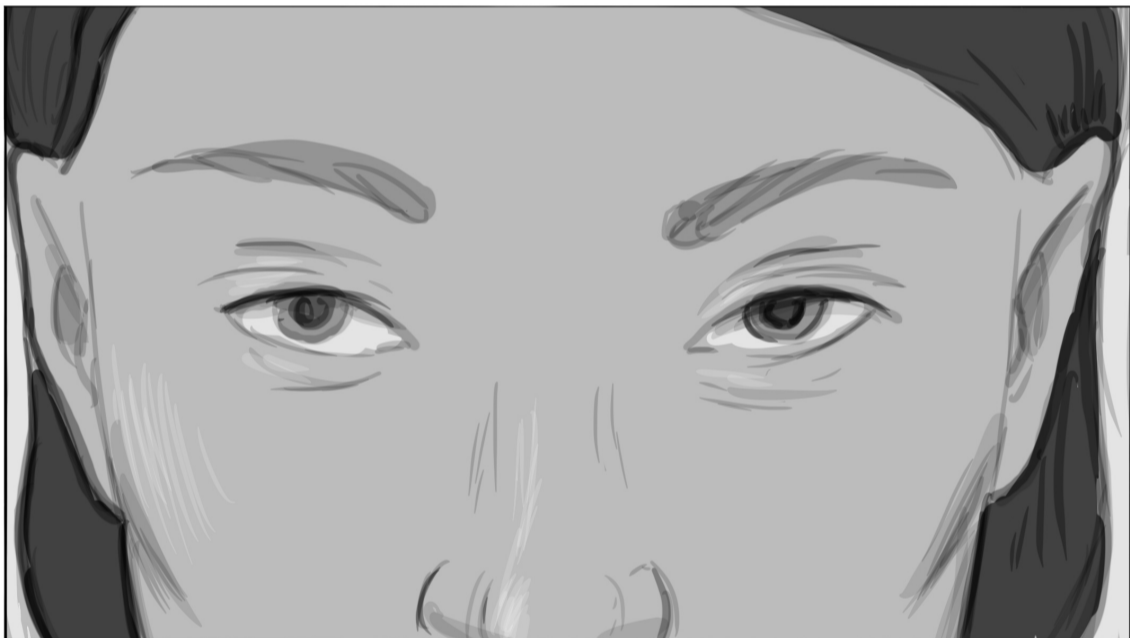
Malaika walks in slight slow-mo...



We go wide to reveal a romantic sunset...



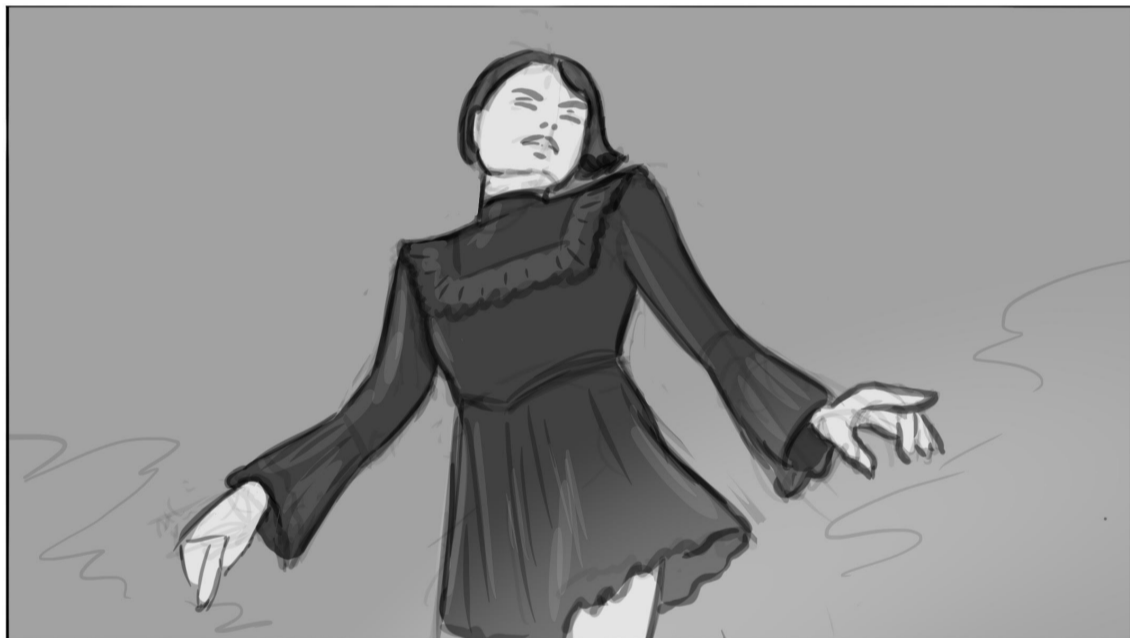
An unexpected angle from below as...



The light changes...



The camera booms up...



As we see her dance in a variety of angles...



Malaika is in a beautiful inner space.



— Lighting

I'm going for something more nuanced, hypnotic and held back than your run of the mill music video. Lets create something marked by both grandness as an aesthetic statement and restraint. Our lighting during the dance is not a typical night club setup, lets explore a more modeled and subtle approach.

—Hair & Make Up,

The hair will have a "wet look" to pick up on both our water theme and to invoke a slick nightlife mood. Sky is the limit in terms of how stylized this can be as long as it supports our idea of the character. After all we, are creating a strong fashion look rather than illustrating someone just having gone for a swim.

In terms of makeup something which allows for shiny highlights might be strong both in terms of giving our model definition both at sunset as well as capturing the stylized lighting during the dance sequence.



— Location,

Treating an actual location like a studio and aiming for the same control of lighting together with the sunset can be truly stunning. Our aim is to search for a location within the vicinity of Stockholm which is not only scenic but also logistically suitable for our aesthetic and technical ambitions.



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— Sound,

We start out silent, but are heavy on a sense of space and atmosphere in order to throw Malaika into sharp focus as our film begins.

After that it's off to the races as she begins to dance. I imagine the music which she moves to as consisting of sounds that cannot easily be decoded as belonging to a dance floor. Something that captures a dreamy underwatery feeling. It will be something epic and awaken your urge to move to it — without being a typical dance track.

The sound design, will just like all the elements of this film stand out with its grand minimalism.

— Q&A / Collection Walk-Through,

— Angle,

Our designer Q&A / Collection showcase will come in the shape of video call between Sandra Mansour and Malaika.

I imagine a layout similar to instagram live where we see the two participants in separate boxes. They will use smartphones — as this allows Sandra Mansour and Malaika to take control of the camera to explore their surroundings in a more free way, or spontaneously flip between selfie mode and the front-facing camera if they want to point things out for us.

Lets keep things loose and charming. It would be nice to allow for off-the-cuff moments to happen, such as a house cat stepping into frame or saying hi to a co-worker or neighbour if they happen to pass by in the background.

— Outline,

We could start out with Sandra Mansour telling us about herself and maybe giving us a quick tour of her surroundings. We think setting it in her studio space would be great..

After a Q&A where we get to know Sandra we'll move on to a segment focusing on the collection. Here we could have Malaika walking around in H&Ms atelier filming it as Sandra gets a chance to comment on both the micro and macro details of it. Maybe we could even show off the collection by having Malaika wear it as she films herself in front of a mirror. We'll edit out the changing clothing moments, but it might be charming to include small details like putting away och picking up the phone when doing so.

If Sandra has some early sketches or inspiration materials in her studio we could throw that into the mix while our other video frame focuses on the actual pieces — allowing one of the screens to show the making of process as the other is showcasing the results.

In terms of length, I think we could make this piece longer than we initially intended. The charm of it does not come from presenting a tight a press release and just sticking to our talking points but from spending some time with these two women connecting and having a fun dialogue.

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—Topics and Questions,

Design + background/

- Can you tell us a bit about your background?
- When and why did you start designing clothes?
- What was the first-ever piece that you designed?
- How has it been to build a global brand as a young woman in Lebanon?
- What is your biggest source of inspiration?
- How would you describe your designs?
- Do you have a favourite fabric/material to work with?
- What is your design philosophy?

Collection + styling/

- Tell us about the collection!
- Which are the key pieces?
- How to style the collection?
- The best style advice you can give?
- How was it to collaborate with H&M?

Other/

- What is your first fashion memory?
- Who is your role model?
- What advice would you give to young women starting their own businesses or brand?
- What are the most exciting and challenging parts of your job?
- What have your days looked like the past couple of (complicated) months?
- What daily rituals or routines have you adapted during these times?
- In what place are you the happiest?
- What's your favourite word & why?
- If you could only eat one thing for the rest of your life, what would that be?
- What makes you laugh?
- If someone close to you were to describe you in 3 words, what would they be?
- What is the one thing you are most proud of in life?
- If you were stranded on an island with one other person, who would you want that person to be?

This or that/

- Dreamy, dreamy, dreamy *or* down-to-earth?
- Swimming in water *or* climbing a tree?
- Early dawn *or* early twilight?
- Cooking *or* dancing in the kitchen?
- Vibrant colours *or* calm neutrals?
- Art exhibitions *or* music festivals?

— Thank You,