



“INFINITE HOME”

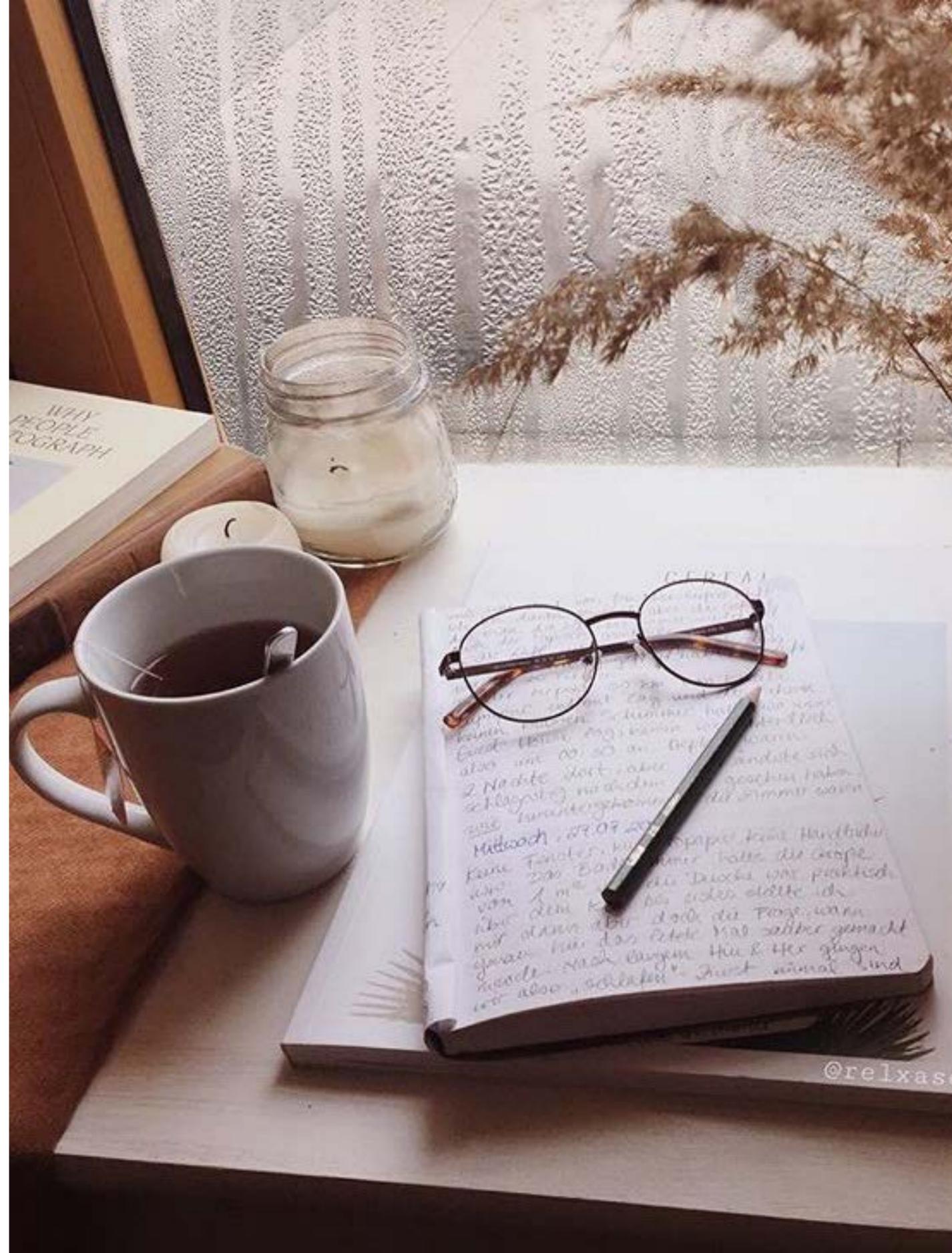
David Stone Design



OVERVIEW

Whatever comfort means to us, Carrier are experts at delivering it, irrespective of seasons, weather conditions, or humidity. This is the key message in this film and we will communicate it through a series of engaging human moments that feel evocative, authentic and beautifully observed.

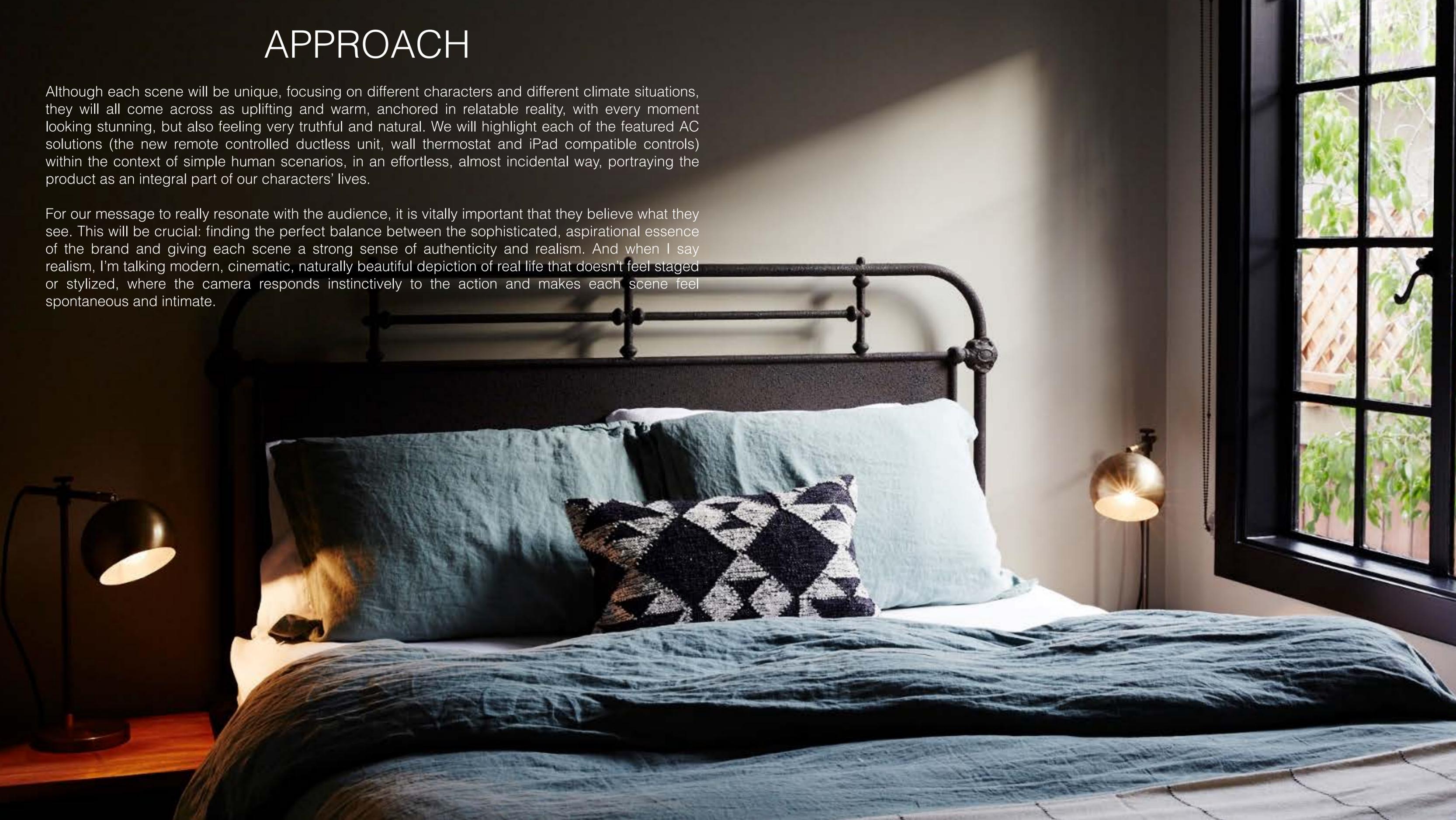
We will explore the emotional dimension of comfort, explore the essence of what makes people feel at home, able to relax and play, to breathe and move with ease, to sleep peacefully and enjoy simple, everyday moments with their loved ones.

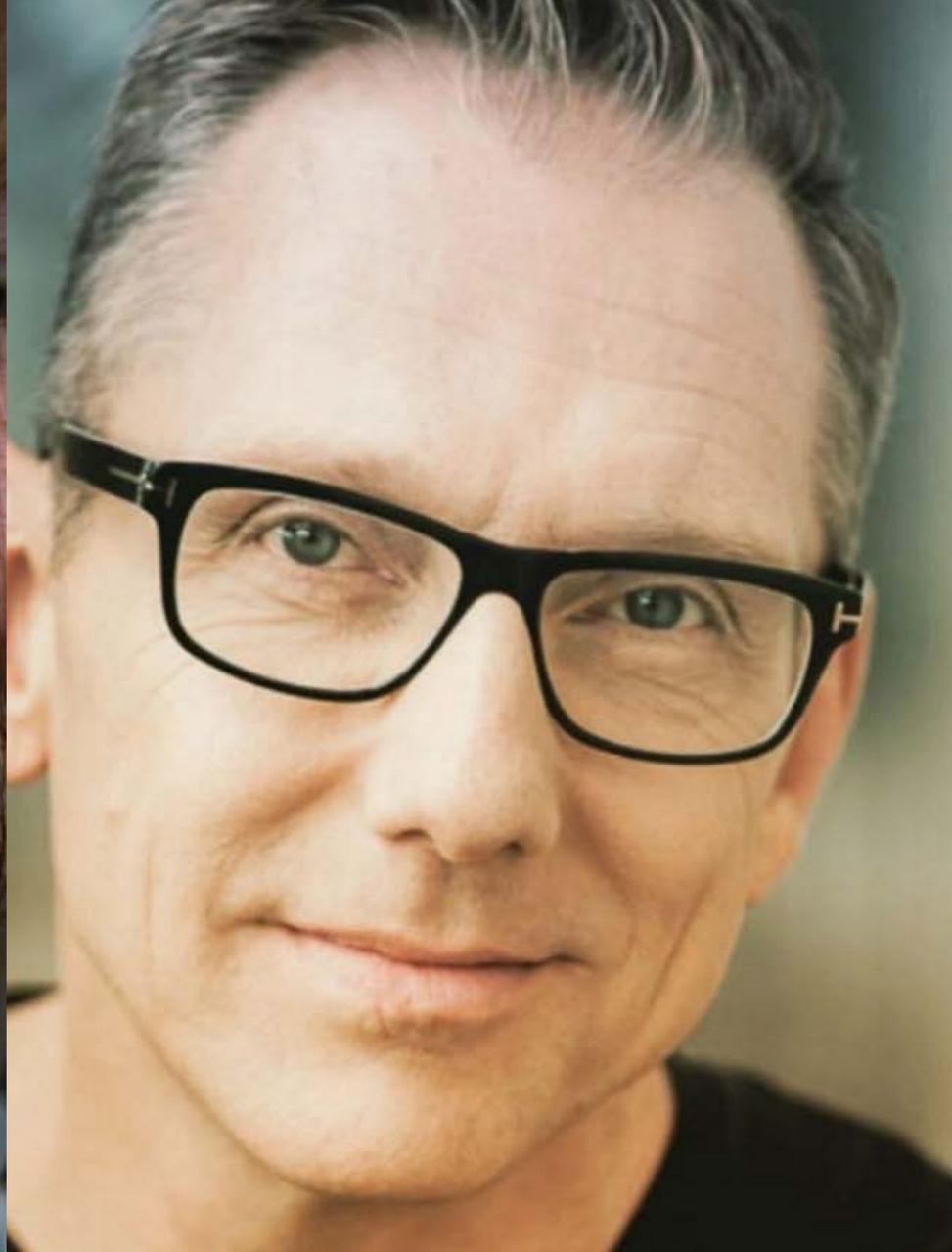


APPROACH

Although each scene will be unique, focusing on different characters and different climate situations, they will all come across as uplifting and warm, anchored in relatable reality, with every moment looking stunning, but also feeling very truthful and natural. We will highlight each of the featured AC solutions (the new remote controlled ductless unit, wall thermostat and iPad compatible controls) within the context of simple human scenarios, in an effortless, almost incidental way, portraying the product as an integral part of our characters' lives.

For our message to really resonate with the audience, it is vitally important that they believe what they see. This will be crucial: finding the perfect balance between the sophisticated, aspirational essence of the brand and giving each scene a strong sense of authenticity and realism. And when I say realism, I'm talking modern, cinematic, naturally beautiful depiction of real life that doesn't feel staged or stylized, where the camera responds instinctively to the action and makes each scene feel spontaneous and intimate.





PEOPLE

Casting is the key element we will build everything around. Instilling each moment in this spot with this sense of reality that you not only can believe in, but will also be charmed by and care about, this always starts with our cast. And the recipe is simple enough: let's be interested in the people we pick and embrace who they really are. For me, it's all about personalities rather than getting people to act for the camera.

What we will be looking for are people whose presence is inherently charming and warm, people who feel engaging and likable, who effortlessly project that positive energy around them. The key thing for me is that the characters we cast feel like authentic friends, a romantic couple or family unit, people whose interaction, emotional bond, the affection they feel for each other always comes across as genuine and inspirational.

Above all, I want to find people who can really make these vignettes their own, bring their own personalities into the scene, little character quirks that will make every moment more truthful, more captivating and memorable. We will then let them simply be themselves in front of the camera rather than pressure them to perform on cue or make them feel like they need to impress us.

The strength of this approach is that it will ensure that every shot, every gesture or reaction feels completely unforced and believable. We'll be also opening ourselves up to things that we might not have previously considered, some priceless little reactions that feel spontaneous and instinctive, beautiful moments we couldn't possibly script.



INFINITE HOME



I love the idea of visually linking different scenes, different rooms and locations to create the impression of one unified space, an infinite home that, thanks to Carrier, satisfies everyone's individual comfort needs. This home will represent a diverse range of architectural styles yet its every room will feel like an authentic, lived-in environment. This will create a world the viewer will be able to easily relate to and picture themselves in, a living, breathing universe that feels tactile and three-dimensional. It will also broaden the film's appeal, making every scene feel as if it could be taking place in a real home, in any part of the US right now.

As the camera travels through the house, one room becomes another. The aim is not to create the impression of one continuous shot, but of infinity, of one continuous space, to create a feeling that all of the rooms are part of the same home: Carrier's infinity home. The transitions will feel smooth, organic and imperceptible, and to achieve them, I will use different techniques to make sure the way we move from one room to another never feels repetitive and monotonous.

We can have the camera tracking subtly through different rooms and as it dollies past existing walls, doorways or glass partitions, we will use these elements to wipe the frame and move into the next scenario. As the sun streams in through the windows, it can hit the lens at some point, creating a gorgeous flare that can again take us seamlessly from one room to another. We can also use characters' movement within the scene to create natural wipes, as they walk past the camera in the foreground of the frame, allowing us to transition smoothly into the next room.

INFINITE HOME



VISUAL LANGUAGE

"It's like watching real life through a lens. It's about creating a world where atmosphere comes first, atmosphere that is inviting, emotive and intimate."



VISUAL LANGUAGE

The tracking shots will be used to establish the scenes and create transitions, but once we are within each scene, we will bring more handheld immediacy to the camerawork and cover the action as it unfolds, in a more immersive and dynamic way. We will cut in to cover all the faces and details, using striking little inserts (like a shot of tangled feet hanging off the edge of a bed or a pair of reading glasses left on an open book etc.) to add more layers to our characters and narrative.

I really think these inserts will bring a lot to the film, they will reinforce the ideas we are trying to convey and add more visual texture to each scene. In the scene with the rain, for example, instead of just having raindrops sliding down the window, we can cut to a close-up of a pair of wet boots sitting by the door in the hallway, forming a little puddle of water on the floor.

Each moment we observe should feel like an authentic glimpse of everyday life, never orchestrated or rehearsed, as if what we are seeing took place for real and our camera just happened to be there to capture it. This evocative visual language will be created through this juxtaposition of wide tracking shots and subtly handheld close-ups, a combination of a more observational point of view with a more dynamic, immersive camera that makes the viewer feel as if they are an invisible participant in the scene.

For me, it's like watching real life through filmic lenses. It's about creating a world where atmosphere comes first, atmosphere that is inviting, emotive and intimate. Emotively intimate is a good way of describing our visual approach. We will focus on letting the action lead the camera, never the other way around. There should also be a distinct calm to how the story is told/scenes are presented. It should feel spellbinding, pulling the viewer in.





LOCATIONS

I imagine the home environments in this film as tastefully decorated, inviting and aspirational, but also lived-in and real. These are homes with a heart and soul, with enough detail to allude to the personalities of the people who live there and, at the same time, have a universal appeal and feel relatable to viewers across the US wherever this spot will be shown.

We should look for architectural details that make each location visually interesting, things like reflective surfaces, shiny floors, large windows or French doors that will give us a deep, rich background, nicely textured walls, even beautiful doorframes. Another important thing to consider is the actual layout of the location, always looking for places that can give more depth to the image.

To create the impression of an infinite home, I propose to shoot in two houses, standing in for a range of different homes all across the country. I imagine a couple of those big houses in and around Pasadena, which usually have one main room with a distinctive architectural style and others that are more non-descript. Having two locations like this would give us the diversity of looks we're after and enable us to convincingly convey the idea of different living environments and climate conditions.



LIGHTING

Lighting will play a huge part in creating this spectrum of looks. In the room with the rain, for instance, the light will have a cooler tone, while in another scene, we will have warm sunlight streaming in through the window, alluding to the scorching hot temperatures outside. The scene with a little girl and her dad in their improvised tent will also have a lovely warm feel coming from their little lamp/light bulb.

Giving a different quality of light to each scene will emphasize the changes in location and climate conditions. It will also enhance the film's overall look, making it more cinematic and richer in terms of texture and atmosphere. This variety of looks will also perfectly complement the performances.

Looking for rooms where we can shoot in all directions will be very important, as it would ensure that the action and performances remain spontaneous and unrestricted. My intention is to light the rooms using big sources, which would give the light a very natural quality and make it feel like sunlight flooding in. This would enable our actors to feel free in their performance and make their scenes feel like glimpses of real life unfolding before our eyes.

For the final scene in the film, I'd like to find a location with expansive, beautiful views, which would allow us to end the film with this majestic sprawling vista seen through the window, evoking frame 10 in your board and subtly alluding to the uplifting emotional takeaway we get from Carrier.

Giving the scene a taste of exterior will enhance the film's overall sense of place and give us more of a context, anchor us even more strongly into a specific climate or space. So instead of just having a burned out window in the back, we can give the image an awareness of depth, scale and location, to help create a subtle impression of life going on outside the four walls of the room.



SOME SCENE IDEAS

These are the types of intimate scenes that will drive the story forward and become the emotional heartbeat of our film.

Two boys stomp with glee on bubble wrap, laughing and yelling at each emphatic “SNAP”

A little girl reaches on her tippy toes to place a sticker on the wall.

Two women enjoy a moment of comfort and friendship in a kitchen.

A wife and husband spend a quiet silent morning moment together.

Mom works on a painting sitting comfortably on the floor, her child; in the background, paints at his easel.

Brother and sister work on a comedy routine that includes home made props.

Work from home man works diligently at his desk.

Dad relaxes on bed and reads a story to the kids in the afternoon.

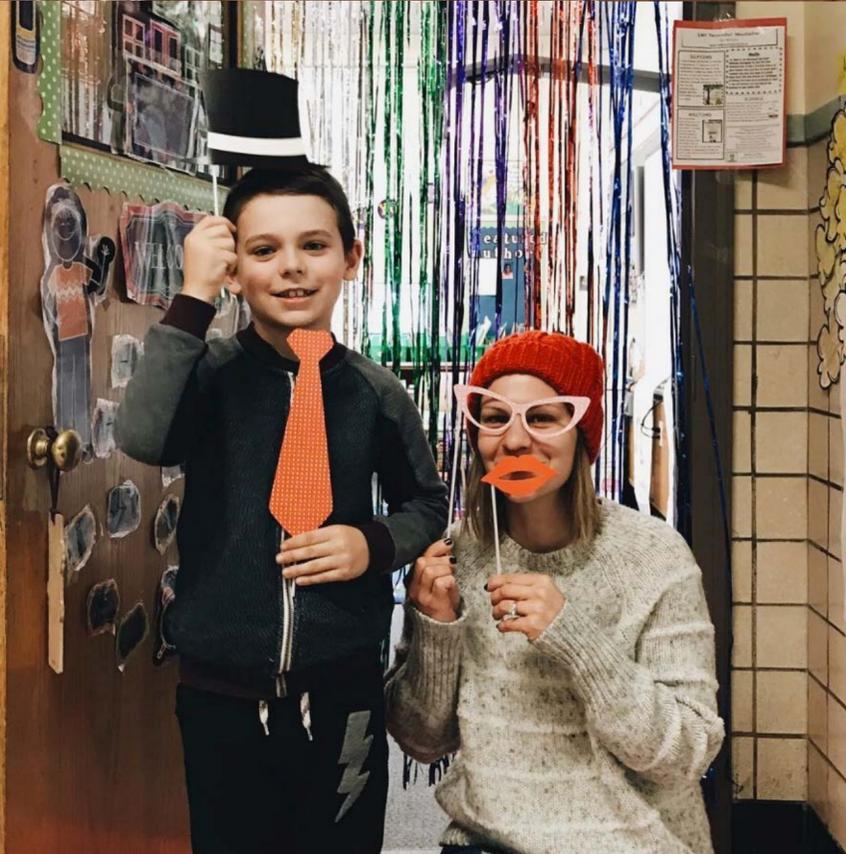
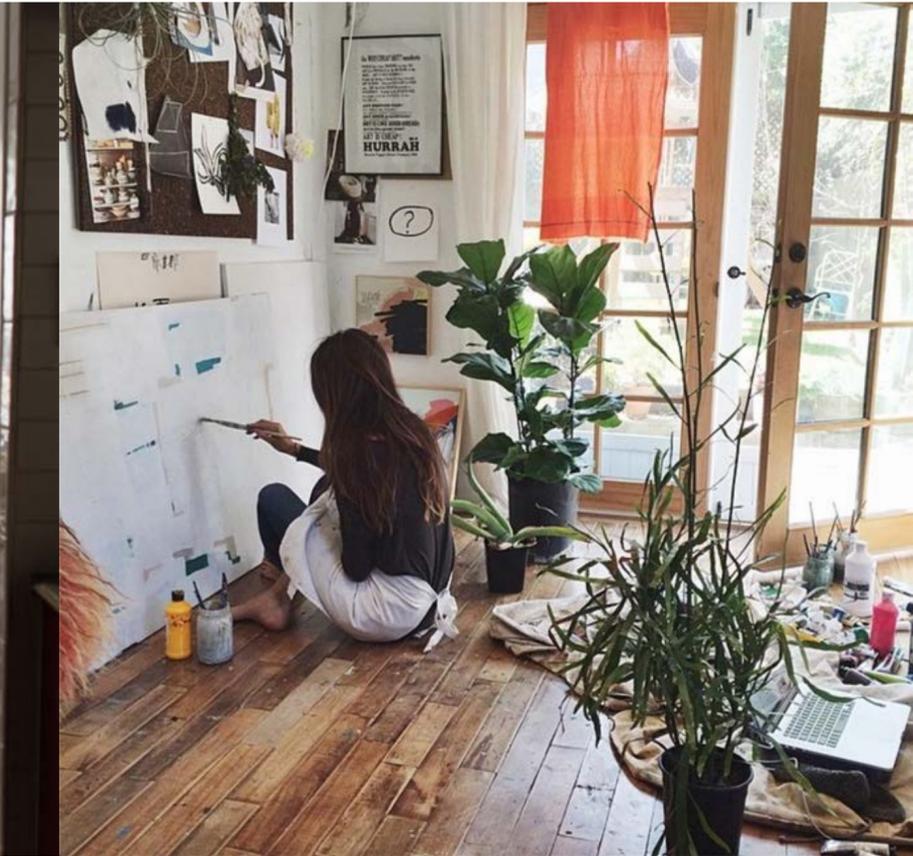
Dad; shaving in the bathroom, when his son comes in, steps up on his stool, and mimics his father.

Young boy puts superman cape on his dog.

Young boy looks out of a snowy window, after coming in from the snow



THE SCENES



Inserts



PRODUCT MOMENTS

The film's cinematic sensibility will extend into the shots of the product, which will be incorporated in a seamless, natural way, sharing the same aesthetic as the rest of the spot. My ambition is to capture the heart and soul of Carrier, but also showcase what the brand is known for, making the new A/C solutions an integral part of the narrative, almost like another character in the story, a trusted friend our protagonists can always rely on. What we are aiming for here is not traditional stylized pack shots, but moments that looks evocative and real, totally effortless yet stunning at the same time. We want to showcase the ingenuity of some of the products' groundbreaking features, while accentuating the sophistication of its design.

FINAL THOUGHTS



I want this film to be powerful, emotive and warm, but always honest and real. This attitude must be reflected in everything we do. I am so proud of the previous Carrier work we have done together and would love to have the opportunity to push and build on that.

Thank you,