



# I DO

DE BEERS *Treatment by* **Jonas Lindstroem** IC)NOCLAST

Just  
two little words.  
An eternity of meaning.  
The experiences that shape us.  
The legacies left when we're gone.  
Yesterday. Tomorrow. Forever. Never. Always.  
To love yourself, for better and for worse.  
No regrets. Never looking back.  
To live, to love, to fight, to grow.  
That's how you know.  
You no matter who.  
I do.



# INTRO

I want to create a film that absolutely no one would expect from De Beers as the brand we've come to know. A film that takes our preconceived notions of what constitutes commitment to a bold new place. A fresh, iconic and very modern new chapter for a name that's long been synonymous with exactly what this film is all about.

This will be a place where celebrating ourselves and what we stand for is just as important as the relationships we form with our loved ones. Where making memories for the future goes hand in hand with living in the now. Where saying no can often be the bolder choice than always saying yes.

We'll present that vision as a breathtakingly evocative journey through what feel like caught little snapshots of life. Everyday moments extraordinary in their subtext. The smallest of gestures, the grandest of intentions. Pivotal moments that spark us to think about commitment and De Beers in a fresh, progressive and bold new light.



# THE FILM

The film for me should be a beautiful tapestry of emotions. Something deeply visceral we feel as much as see. A celebration of the individual as much as a celebration of relationships and love.

It's as much a vibe as a declaration of love. To ourselves, to each other. It's intimate and epic.

A bold kaleidoscopic journey on which we lose ourselves in a series of beautifully conceived moments, each lovingly crafted to be as cinematically evocative as possible.

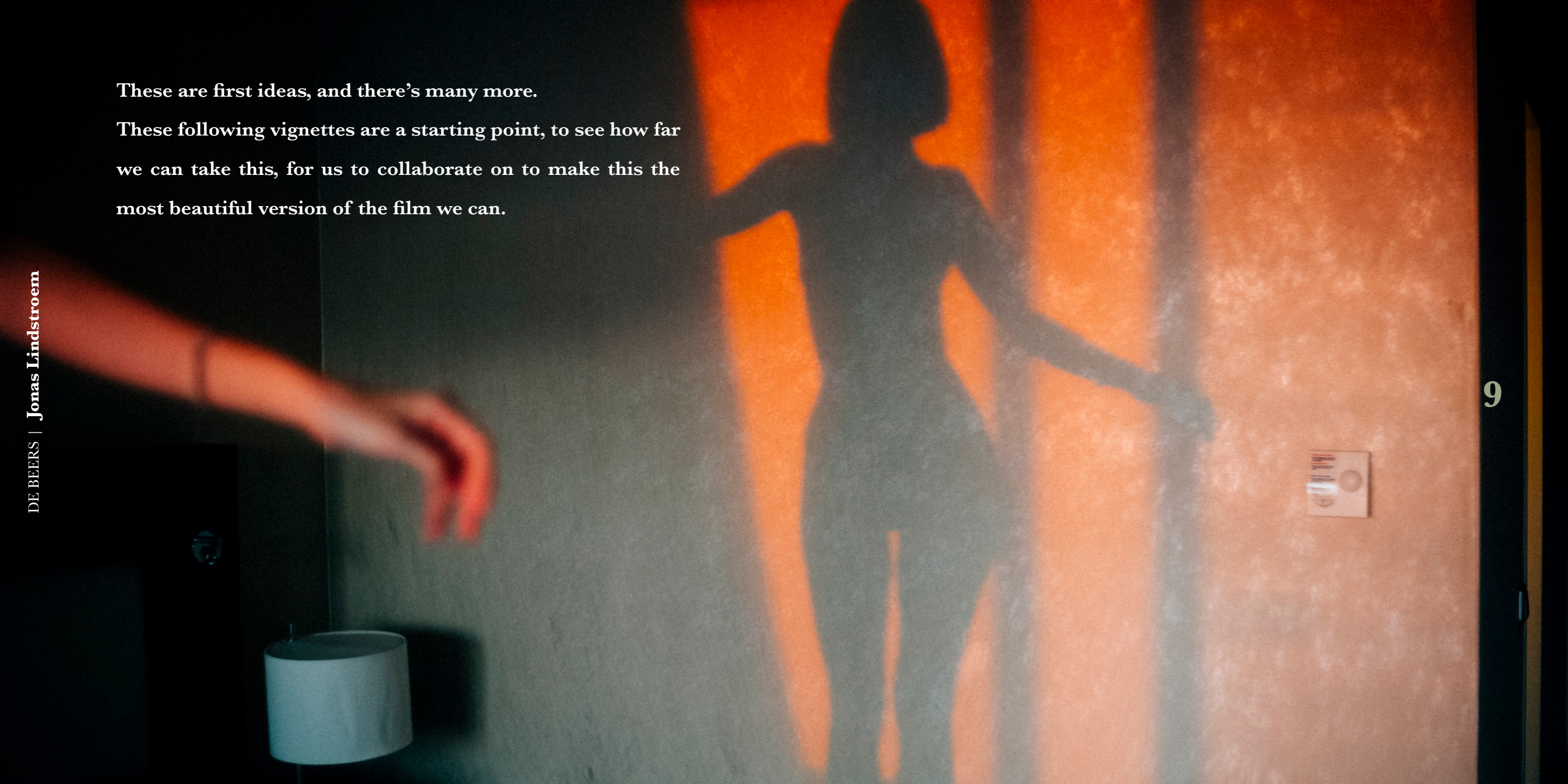
We focus very much on the richness of our characters so each little snapshot feels like a window in on the much bigger stories of their lives. We feel what's important 'at a glance', finding the essence of each story in the smallest of gestures - the nuance of a look or a touch, the warmth in the closeup of a smile, the little things we all know say the most.

The film consists of 15 or so key scenes, driven by a diverse and highly individualistic mix of characters - sometimes in groups, sometimes alone - complemented by more fleeting impressionistic moments too. Regardless of duration, every single scene - every single moment - needs to feel iconic... moments to relate to, moments to aspire to, moments we'll remember all our lives.



These are first ideas, and there's many more.

These following vignettes are a starting point, to see how far we can take this, for us to collaborate on to make this the most beautiful version of the film we can.



**Hands.**

**Young hands in the grass.**

**They slowly, deliberately move towards each other.**

**Hesitant, nervous, but determined.**

**Slowly, gently taking each other, holding each other tight.**





Eyes. Looking up, bright, awaiting. Fulfilled.

Bathed in sunlight. Two faces next to each other, close, their eyes fixed on the camera. A face. A woman overlooking the horizon, her hair billowing in the wind, her gaze fixed - happy, determined, free.

*“I do”*

A couple against the sky at dusk, their heads together, looking at each other. golden light. Only they exist, as they embrace in a gentle, deep kiss. Infinitely close.

*“Not just words you say to someone else”*

Distant laughter. A car parked by the ocean at sunset.

The camera travels out from the back seat, following two figures as they run into the sea, barely anything on. Close ups of their faces.

The ocean roars, splashing, shimmering, foaming at their feet.

*“But words you say to yourself”*

A curvy lady inspects herself in the mirror, happy, proud of the body that carried her through all her life.

*“And to the rest of the world“*

A busy intersection in a modern city in the morning light. Waiting for the traffic light: a sea of grey suits. Men and women in office attire, standing almost comically still, not moving, waiting for the light to turn green. In between, a young girl, dressed in the same attire, but somehow not fitting in, her hair a bit wilder, her expression more alive, pushes her way through the crowd with charm and humour, the people not moving as she brushes their arms, pushes past their torsos. It's like a beautiful little performance - she's having fun, deliberately not playing by the rules. As she arrives at the front, the light turns green.



*“I do is not just saying yes...”*

Sunlight diffuses over soft red hair and pale freckled skin. A wide reveals three women laying in the grass, heads resting in one another's laps.

*“...it’s also saying no.”*

A young man on a tree branch looks down at the lawn below. Kids run through the frame. The rustle of the leaves, their voices shouting. Playful laughter. A woman stepping onto a stage, into the spotlight. Her expression nervous, yet determined. She’s made her choice, against living life like everybody else, and follow her dreams.

*“Fighting...”*

Three men playfully fighting on a field, joyful, sweaty – alive.

*“...for him...”*

Bright sunlight.

A man in bed early morning, the camera a subtle, intimate POV as he turns around and slowly opens his eyes – his look says everything.

Our eyes open.

A shot from above, sunlight streams through the blinds over the two black men now spooning in bed. Eyes closed again, both faces contorted into sleepy looking smiles.



*“...for her.”*

Rays of sunlight dancing underwater.

Air bubbles surge as the camera rushes up and splashes through the surface with a gasp. Our eyes meet the eyes of our partner, who's already there, hair slicked back, smiling right back from the water. A gaze only meant for a single person, that we get to witness.

*“Or just for what feels right.”*

Two women in subtle wedding gowns kissing surrounded by a large group of people celebrating, throwing rice over their heads.



A man bathing his newborn baby in a city apartment at night,  
looking at his son as his eyes tear up, gently balancing his body  
with the tiny hands clinging at his arms.

*“I do is the courage to love and celebrate yourself in every possible way”.*

A woman spins and dances carefree in the middle of a vast field. A beautiful wide. Someone else, a trans-girl laughs almost hysterically, while being carried through a forest in a pretty white dress.



A middle aged man sits on a seawall by another middle aged man. He's nervous. We cut to see the ring-box held behind his back.

In between: portraits, gazes, looks that mean the world. Faces. Eyes. Hands, With rings. Without. Hands touching each other. Kisses. Embraces. Closeness. Friendship, Companionship. At ease. Young and old.

*“It’s more than an answer.”*

A girl looks at her boyfriend, sitting in a park. He’s lost in his thoughts, preoccupied with something, lost in a book. She just looks. Knowing - loving understanding in that moment that this will be the man she’ll be with all her life. He doesn’t notice, but her look says it all.

A man and a woman dancing together in a large circle of friends, a beautiful outdoor wedding in the grass, they twist, turn, kiss, embrace, their friends around them dancing with them under the stars and lights spanning the courtyard.

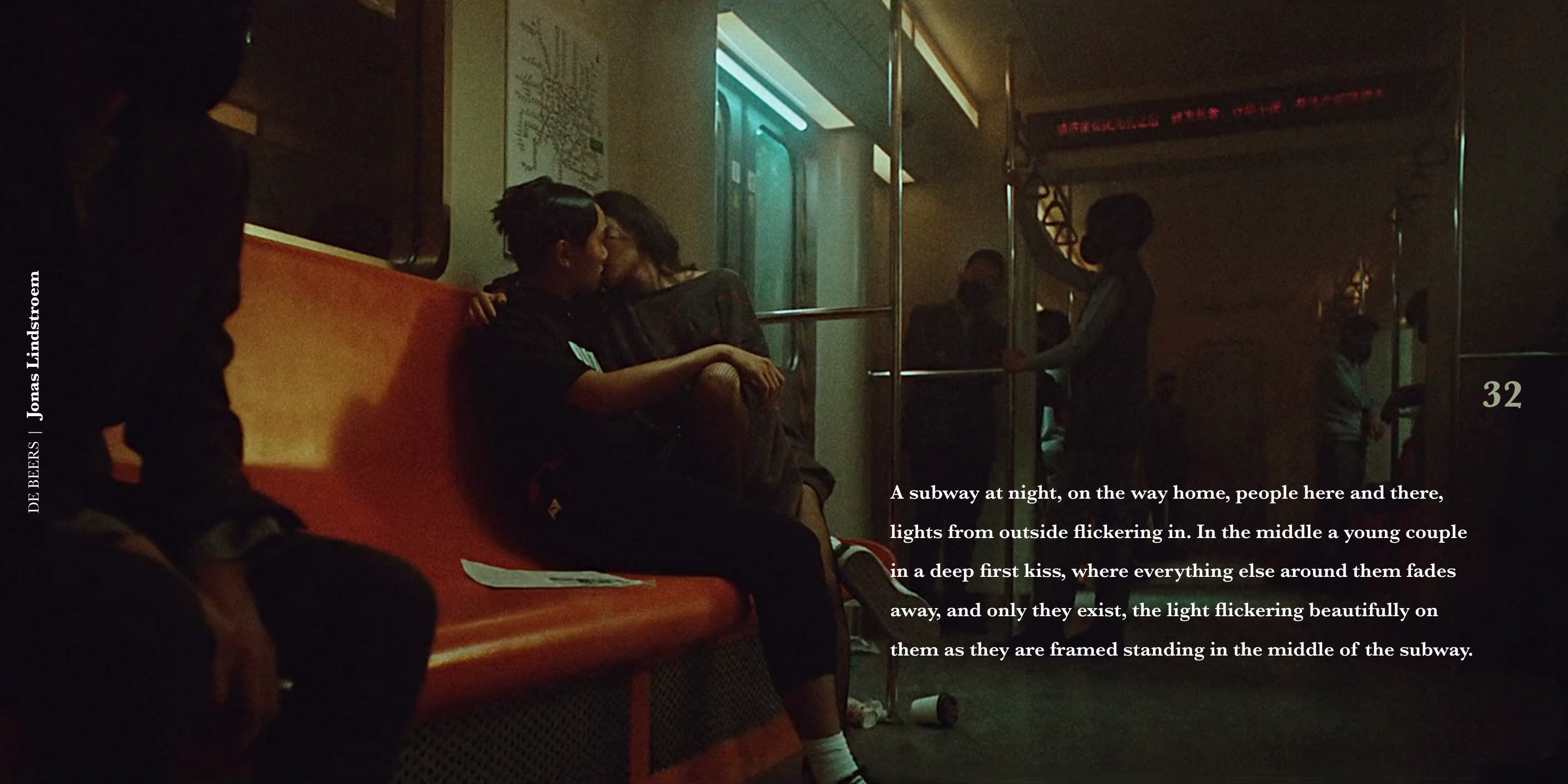
Another man stands behind his moody looking girlfriend in an urban apartment, smudged tears in her eyes, trying to make her laugh. She's resisting, but then caves a little, giggles and gives in. She looks at him, feigning annoyance. A playful embrace.

A woman alone at home in a sun-filled apartment, as she puts on a ring to get ready in the morning. She looks in the mirror with a knowing, self-appreciating smile.

*“It’s a promise“.*

A student in a pristine blue graduation gown stands proud against the bright blue sky. A hand blocking the sun.



A photograph of a young couple kissing on a subway train. The couple is seated on a red bench, and the man is leaning in to kiss the woman. The scene is dimly lit, with a warm, orange glow from the train's interior lights. In the background, other passengers are visible through the glass doors of the train, and a red digital display shows some text. The overall atmosphere is intimate and romantic.

A subway at night, on the way home, people here and there, lights from outside flickering in. In the middle a young couple in a deep first kiss, where everything else around them fades away, and only they exist, the light flickering beautifully on them as they are framed standing in the middle of the subway.



A super stylish older/elderly couple sit in the back of a taxi, him in a tux, her in a ball gown. She rests her head on his shoulder, eyes closed, exhausted. We cut in as she stirs and smiles contently.

*“Staying faithful to yourself”*

A woman in a bold dress at night, walking through vast, empty streets, alone yet full of happiness. We find her face, her expression, confident, her eyes, bright.

*“For better or for worse.”*

Two men next to each other, in suits, holding hands, in front of them, out of focus a good friend of theirs pronounces them husbands, they look at each other, and slowly lean in for a long kiss. Beautifully simple rings on their hands.

*“For now”*

Two girls playing by the shore of a lake, playfully splashing water at one another.



*“And forever.”*

Three old ladies trudge through a field at sunset, laughing together like three little girls.

A man sitting on the top of a highrise, looking at the sunset,  
sitting on an old advertising sign structure, an epic moment all for  
himself.









*“I do.”*

The woman we saw at the start, now revealed to be on a horse overlooking a vast landscape/savannah at sunset.

An iconic portrait, a closeup of her face – a sense of achievement, independence, pride.

The couple from the ocean now simply kissing in the water. A drone shot looks down on the perfect moment seen from above.

**A hand touching a male face, gently. A sweaty  
face at sunrise, overlooking the horizon.**

**A woman and her daughter. Two girls in love.**

**A kiss.**

**Hands.**

**Faces.**











Sometimes many.

Sometimes one.

Young and old.

No regrets.

A ring.

Two words.

I do.





# VOICE OVER

60'

*I do*

*I do is not just words you say to someone else.*

*It is words you say to yourself and to the rest of the world.*

*I do is not just saying yes.*

*It's oftentimes more about saying no.*

*Fighting.*

*for him, for her, or just for what feels right.*

*I do is loving and celebrating yourself in every possible way.*

*It's more than an answer.*

*It's a promise.*

*Staying faithful to yourself.*

*For better or for worse.*

*For now and forever.*

*I do.*

30'

*I do*

*I do is not just words you say to someone else.*

*It is words you say to yourself and to the rest of the world.*

*I do is not just saying yes.*

*It's oftentimes more about saying no.*

*Fighting.*

*for him, for her, or just for what feels right.*

*I do means loving and celebrating yourself*

*It's more than an answer.*

*It's a promise.*

*For now and forever.*

*I do.*

# CASTING

In many ways this film is as much about diversity as it is about commitment and we really need to feel that in our cast. Characters that feel multidimensional - in every sense real and alive. Visually striking and unique. Conventional and iconically un-conventional. Diverse not only in appearance, age, ethnicity, body type - and so on - but also in terms of their energy too.

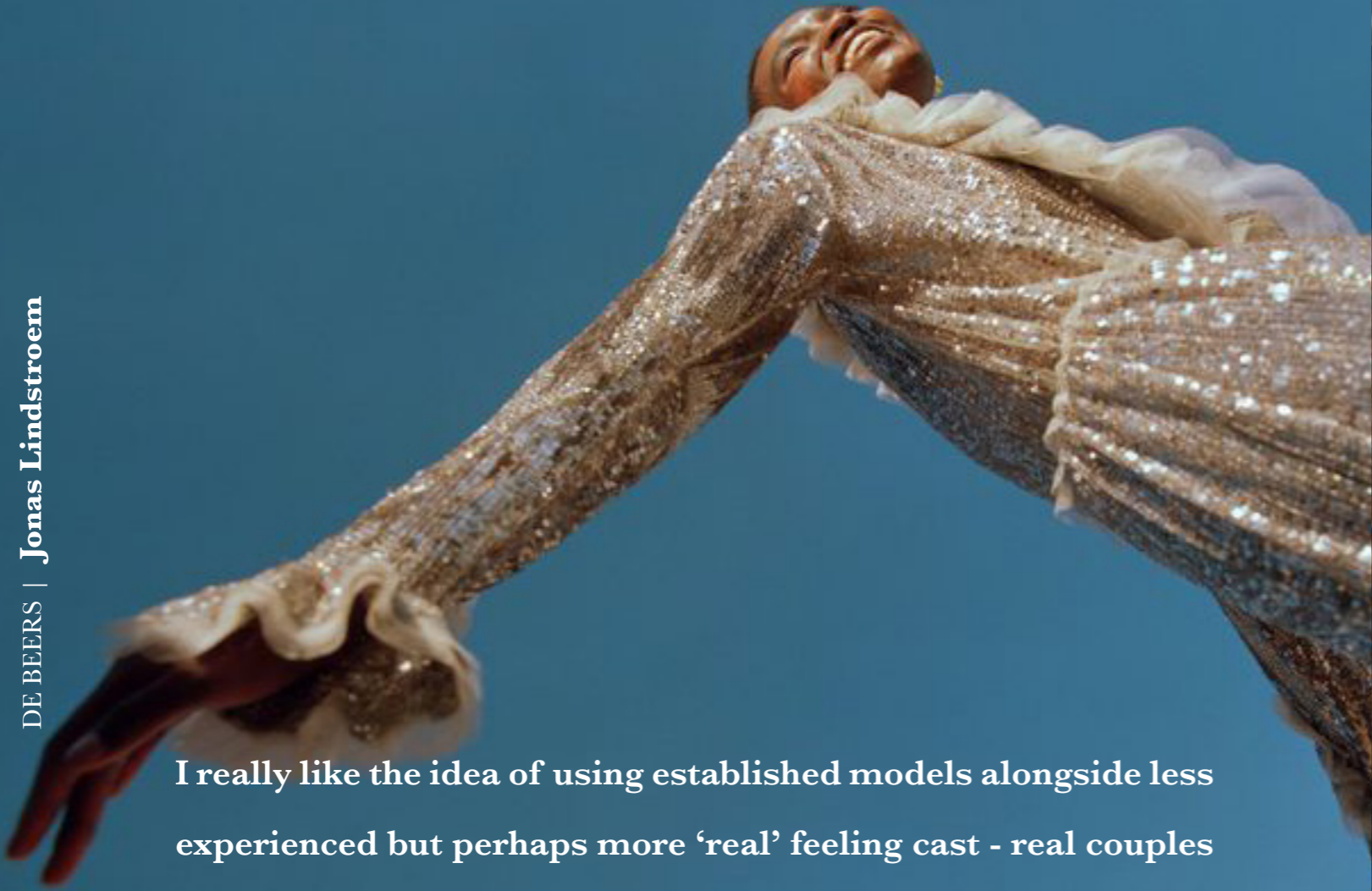








I really like the idea of using established models alongside less experienced but perhaps more 'real' feeling cast - real couples for example and real groups of friends. Maybe some 'known faces' too - Paloma Elsesser, Ash Foo, Aivita Muse, Kevin Bago. Again, it's the diversity across the film that's important, so let's not limit ourselves to any particular group.





What's most important is the chemistry they bring. The way we're able to tease out real, genuine human emotion whether that's the warmth we feel between a couple or the latent sexual tension we might feel between two friends. A moment of joy or a moment of sadness or loss. Again, it's the little things that'll make this, the little things we just can't fake.



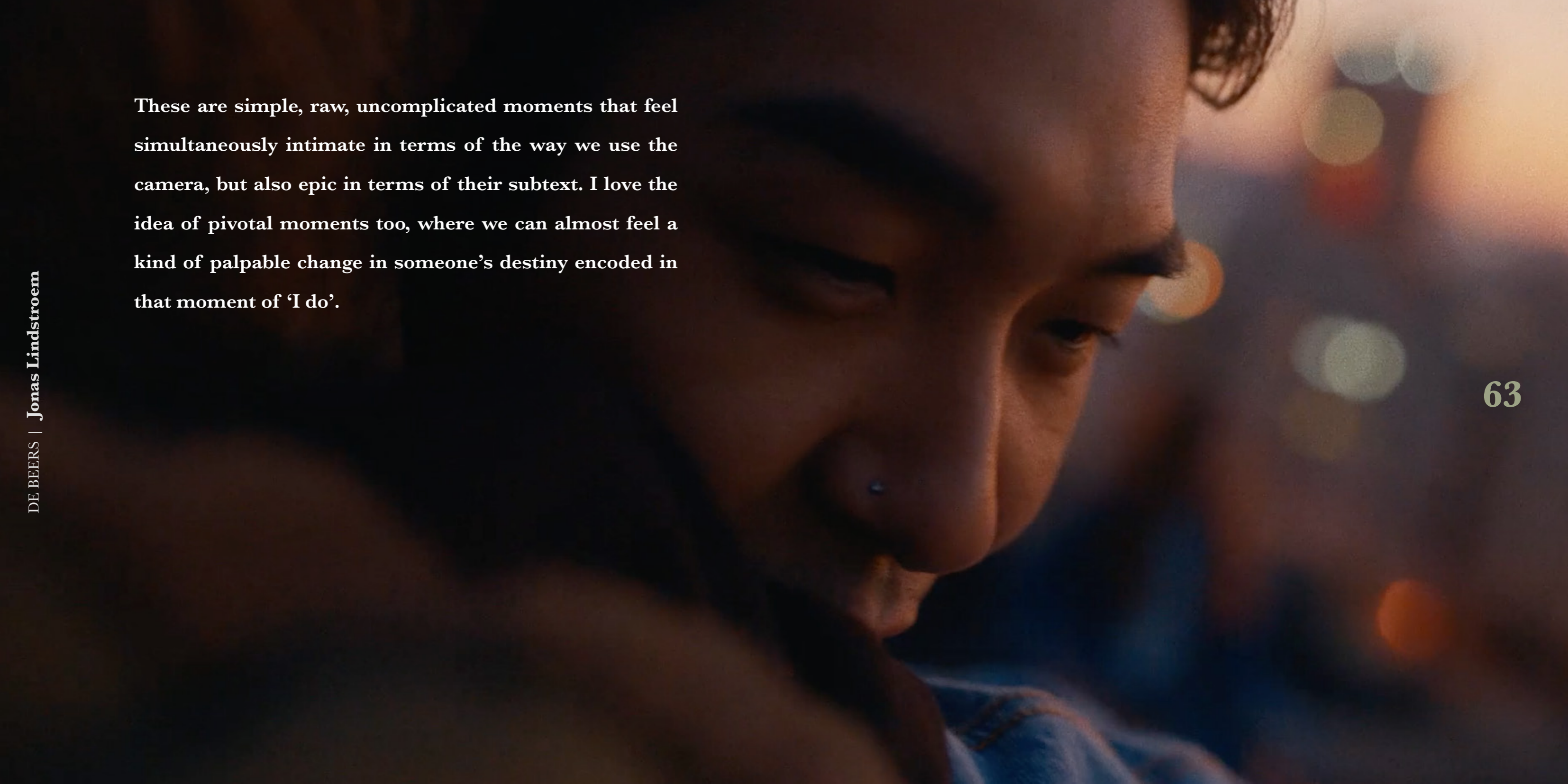


# CINEMATOGRAPHY

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My entire approach rests on capturing moments that feel entirely authentic. Cinematic snapshots of what feels like real life. Again, these should almost feel like memories, remembered in the same way we usually recall our memories - through impressionistic details rather than big set pieces that need to be established and explained.

These are simple, raw, uncomplicated moments that feel simultaneously intimate in terms of the way we use the camera, but also epic in terms of their subtext. I love the idea of pivotal moments too, where we can almost feel a kind of palpable change in someone's destiny encoded in that moment of 'I do'.





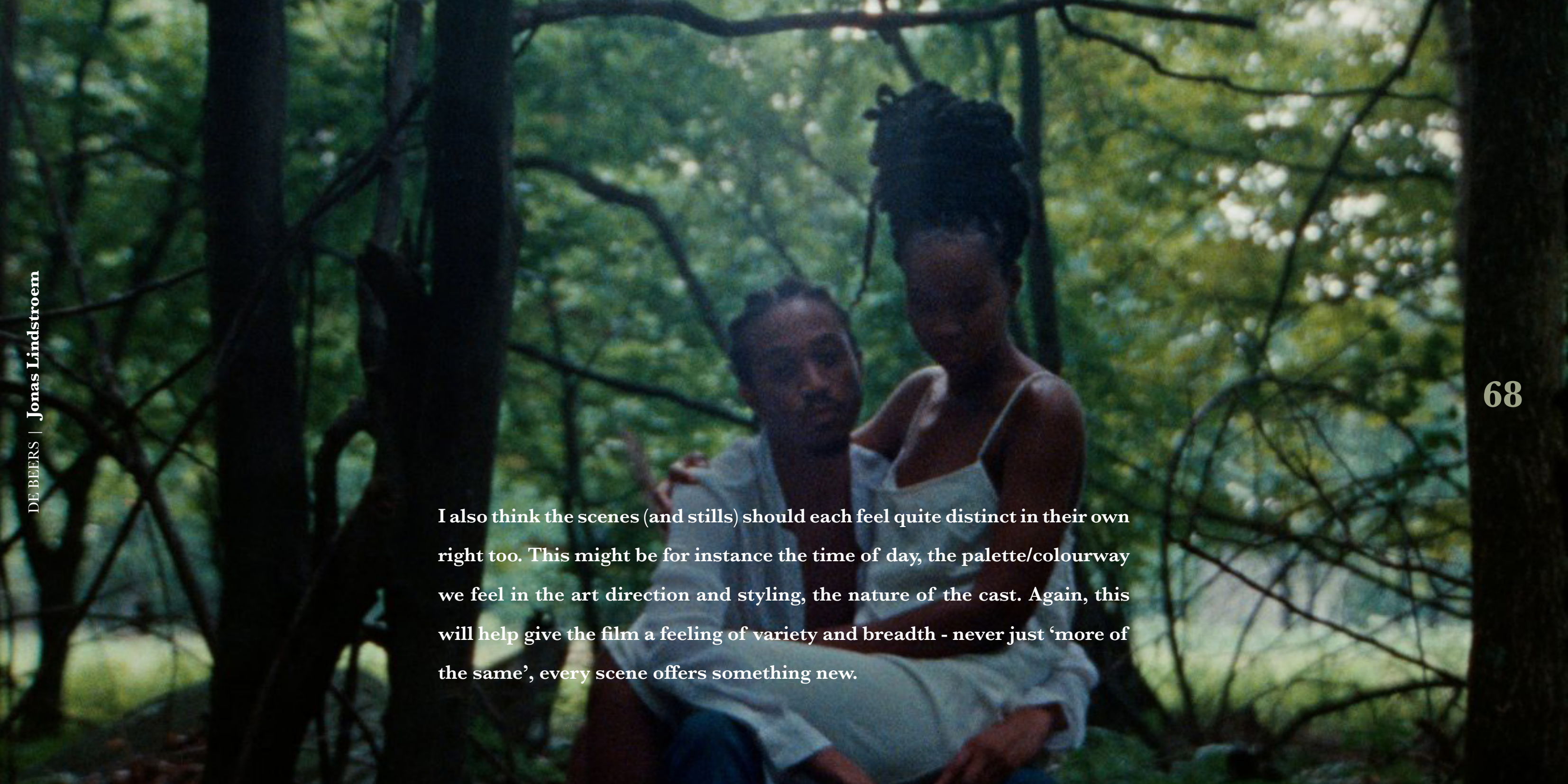


Camerwork should have a dynamic quality, always in the moment with our cast, with our intimate closeup work complemented by a few key bigger shots which aside from being essential to the grammar of our edit will also bring an all important sense of scale to the film... scale I think a brand like this deserves.

# LOOK & FEEL

While I want the film to feel palpably visceral and raw in terms of the emotion, let's not forget this is De Beers, one of the world's foremost names in luxury. Aesthetically, every single shot, every single moment needs to feel sensational in everything from the art direction and styling all the way through to the lighting. 35mm, the best possible available glass, an incredible DoP.

As for the feeling of the film, while we certainly want poetry and grace - I think we also want moments that feel a little more energetic and exciting too. We need imagery that matches the emotional gravitas embedded in the words of our V/O. Evocative images, scenes that reveal themselves in ways that feel fresh, unpredictable, tangible.

A photograph of a man and a woman in a forest. The man is wearing a light blue shirt and the woman is wearing a white dress. They are both looking towards the camera. The background is a dense forest with many trees and branches.

I also think the scenes (and stills) should each feel quite distinct in their own right too. This might be for instance the time of day, the palette/colourway we feel in the art direction and styling, the nature of the cast. Again, this will help give the film a feeling of variety and breadth - never just 'more of the same', every scene offers something new.

# STILLS

The stills campaign should feel indistinguishable from the film. It's all one. The same visual language, the same beautiful on screen world. The same perfect moments, only this time distilled into a single perfect frame. Again, we want these frames to have an almost iconic quality - entire stories frozen in a moment, told 'at a glance'.

The passion burning in the eyes, the smile caught at exactly the moment it spreads across the face - again, the little things, those impressionistic little details we feel as much as see. While they're still frames, they need to feel dynamic. Perfectly framed and composed as photographs, but with a 'caught' quality as opposed to ever feeling like they're posed.

# LOCATION

Iconic spaces and incredible landscapes. Locations that feel just as diverse and exciting as our cast. Not just static backdrops, but real living breathing places that each bring something different and original to our stories so every single scene will feel unique. Even when a moment is experienced entirely in closeup, there still should be a clear sense of place.





It's the feeling of a beautiful sunset, the first light of dawn diffusing through the window of a New York loft. The strobing of lights in a nightclub, the scattering of sunlight in the forest or a park. Elsewhere it might be the sounds of the ocean, the slamming of a door, bare feet walking on fresh cut grass. Small details and feelings, the atmosphere of a place that underpins the mood.

I'd also like to use landscapes as a way to nod to De Beers' commitment to the environment too. We don't need to make anything that feels like 'a statement', but simply by their presence and the way they're treated, we'll subconsciously feel a certain connection with nature. Diamonds afterall for all their glamour, do still come from the ground :)

# PRODUCT

A diamond will always be so much more than just a product and I'd like to cast the diamonds in our film in an almost metaphorical sense. Every time we see a diamond in passing - gifted, casually worn as a necklace, caressed, admired or simply just glinting in the sun - it immediately tells us something important about the significant nature of each relationship/commitment/memory/moment/pledge.

We never go so far as to single out the jewelry in a way that feels distracting, but we nevertheless always notice its presence as something we've specifically considered as part of the styling and/or narrative too. We can use the camera of course to very subtly draw our attention to the pieces through the focus of the framing, a closeup here and there (particularly in our stills) - but only as dictated by our stories.



# STYLING

I wanted to include a quick word on styling which I also think can play an important role in shifting the brand from the classical luxury world we expect into something that at times I think should feel a little more fashion. This is certainly something to discuss in a lot more detail, but I think we can really add some colour to the scenes - and the stills - with a bit more thought on what our cast might wear.

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# MUSIC & SOUND

Music will obviously play a huge role in the film given the emotive nature of the campaign. Like everything else, it needs to feel iconic. This might be something we compose ourselves, or an existing track that can bring something extra to the film in terms of a lyrical connection or simply just the mood.

A photograph of four women embracing on a beach at sunset. The women are in the foreground, their faces partially obscured by their arms and hair. The background shows the ocean and a sky with soft, warm colors of orange and pink. The overall mood is intimate and emotional.

Obviously, whatever we choose will massively affect the overall feeling of the film so while it's good to have some options in mind when thinking about the different scenes, any final decision is really best left until the edit. Again, as with so much when it comes to filmmaking, the best tracks often wind up being those that come as a surprise.



I've already talked a little about how we might use sound to add a sense of depth to our locations. Sound design should be subtle, almost subconscious and impressionistic. Nothing that jars as we cut between the scenes, but rather a single sonic mood that ebbs as much as it flows. A mood that works in tandem with our music and V/O.



# THANKS

I won't go overboard with platitudes, but suffice to say this really does feel like a very special project. The combination of the boldness, the spirit, the visceral nature of the subject and of course the brand is literally the perfect storm. An opportunity to create a landmark piece not only for De Beers, but also for commercials as a whole.

# JONAS LINDSTROEM

*bio*

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