

Concept Overview

The entire MV should evoke a sensation of rotation, dreaminess, softness, stickiness, and a pulled-thread texture—a flow charged with rich emotions. The visual style blends Wong Kar-wai's *In the Mood for Love* and *The Hand*.

Lens choices:

For all sequences leading up to the final release, only long focal lengths (50mm and above) will be used, with the aperture fully open. This shallow depth of field isolates the characters' emotions from the world of the MV, amplifying their inner state. In the final "release" stage (the bus sequence), a 25mm lens will be used with the aperture stopped down to T8, rendering the entire frame sharp. This widens the perspective, calms the emotional flow, and provides a definitive closure.

Camera movement:

Fixed shots will be minimized. Instead, the design will feature rotations centered around the tailor (though not necessarily positioning him in the frame's center). During these rotations, the operator's footsteps will intentionally introduce subtle jolts into the stabilized movement—creating a sense of dance steps, rather than perfectly smooth gliding motion.

Angles:

- The girl will consistently appear in low-angle shots, building an aura of distance and unattainability.
- The tailor will consistently appear in high-angle shots, reinforcing his inner sense of inferiority.

Lighting & Color:

- Day scenes: Highly saturated, with rich colors leaning toward a yellow-green filmic tone. Direct sunlight and beams of light across walls will carve out soft yellow contours around characters. Catchlights in the eyes will convey subtle expectation—because in all three day scenes (the first encounter, the button return, the bus exterior), the tailor faces "Miss World" directly. These moments embody a cautious, hazy longing for love.
- Night scenes: In stark contrast, saturation and color intensity will be muted. No rim light around the characters—the background walls will fall into darkness except for the light sources themselves. Lighting will come from the camera's direction or from above, outlining the tailor with a black edge and letting him dissolve into his environment. Catchlights will be designed

as two points—one large, one small—suggesting the manifestation of desire.

Color palettes:

- Green + Yellow: For the tailor shop (first encounter) and nighttime street stalking, evoking “urban loneliness” with a damp, humid texture.
- Blue cold tones + dim orange: For the tailor shop at night, when desire unfolds.
- Neon purple + retro red: For the bar sequence.

Framing:

A strong visual style will be pursued, especially in the treatment of foreground elements.

- In day scenes (between the tailor seeing the girl for the first time and his final release), all shots of the tailor must include a foreground layer.
- Shots of the girl will have no foreground elements—unobstructed and luminous.
- In night scenes, the principle is reversed.

Shutter speed:

All sequences except the final release will be shot at 1/20s shutter speed to increase motion blur, creating a dreamlike texture.

Aspect ratio:

Ideally 2:1. If impractical under production conditions, 2.35:1 will be the fallback.

Narrative Framework & Shooting Style

Encounter and Infatuation (Morning → Night)

Part I – Shooting Content:

1. Encounter at the tailor shop
2. Fantasy of the clothes
3. Searching for the girl

- **Morning, encounter in the tailor shop:**

She brings out an old garment, with a missing button at the collar. Light falls onto the fabric, casting soft shadows.

The tailor's eyes dart away, unable to look at her directly—his world is suddenly shaken.

- **Night, fantasy of the girl wearing the clothes:**

The tailor sits alone in the dim shop, light turning into a heavy amber glow. He stares at the half-finished garment, imagining her wearing it.

Her silhouette appears amidst a blur of light halos, slowly turning.

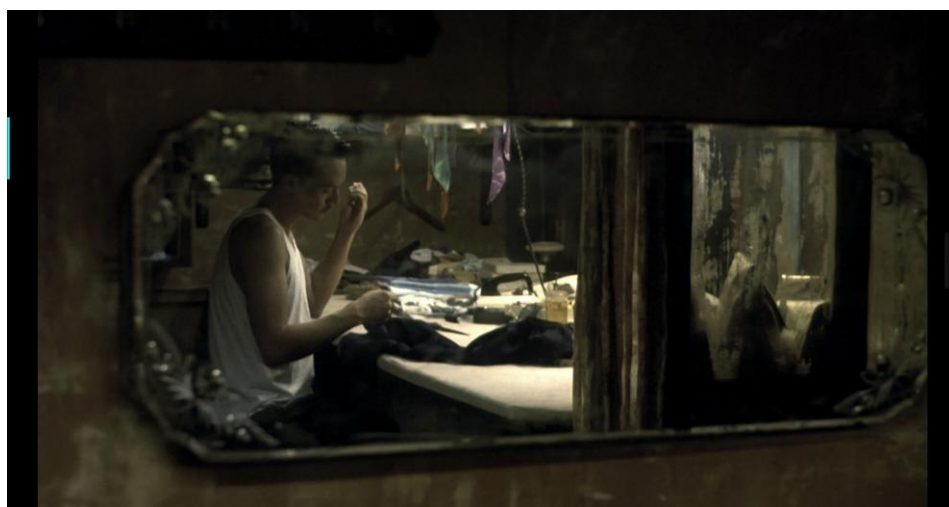
In reality, a button falls onto the table, rolling lightly before coming to a complete stop.

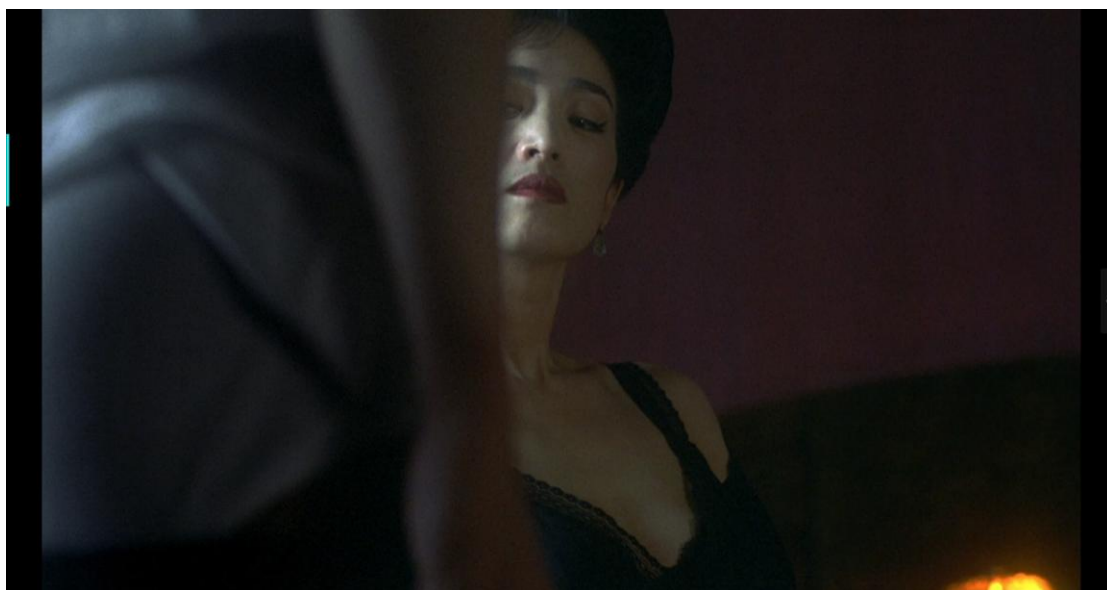
Part II – Visual Presentation:

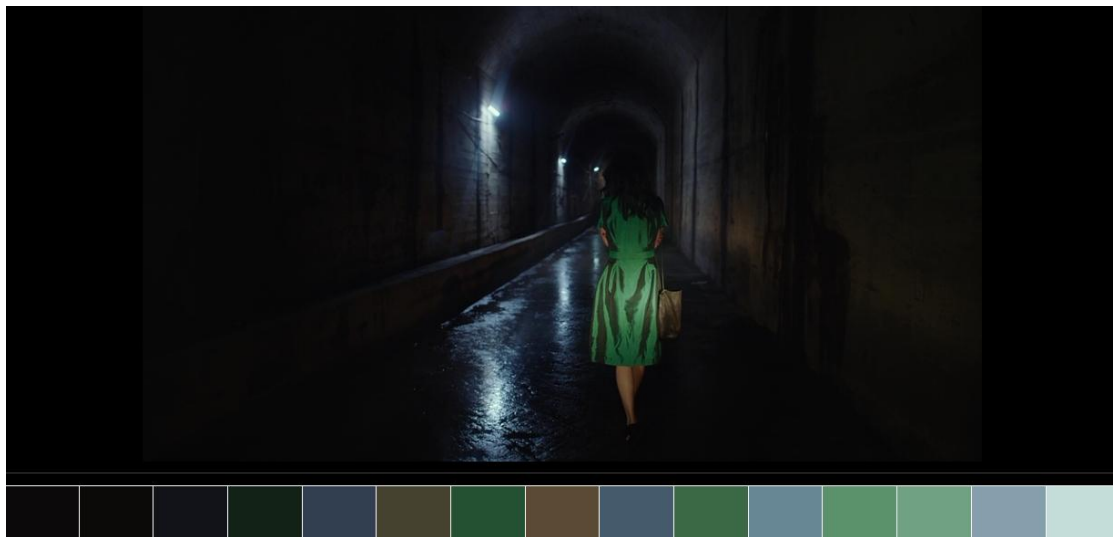
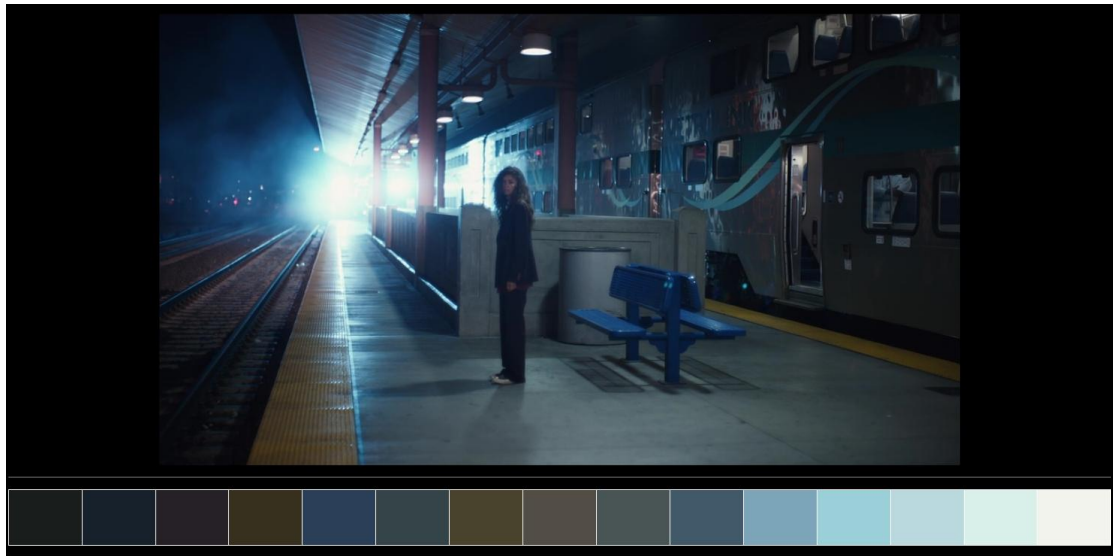
- **Morning:** Cool-toned, bluish light; soft yet distant. The girl appears backlit, with a translucent aura enhancing her mystery.
- **Night:** Warm-toned neon glow; soft-focus, dreamy treatment. The girl's illusion shimmers with unreal halos, blurring the line between reality and fantasy.
- **The Button:** A central visual motif. Extreme close-ups captured with probe lens.

Part III – Reference Visuals

- **The tailor shop:** A suffocating environment. Weak but dense overhead lighting suggests deeper, unspoken desires.







Tracking (Repression → Loss of Control)

Part I – Shooting Content:

1. Bar – voyeurism
2. Park – following
3. Tailor shop – fantasy

- **Bar, voyeurism:**

The tailor stands at a distance, watching the girl laugh with her friends through the glass. The glimmer of clinking glasses flickers in his eyes. His reflection merges with the glass surface, as if he is trapped in another world.

- **Park, following:**

The girl walks under the morning light; the tailor follows from afar, always obscured by tree shadows. His world remains hidden in darkness.

- **Tailor shop, fantasy:**

He sits alone at the sewing table, fingers caressing a button, eyes vacant. The light in the room is dimmed—warm yet suffocating.

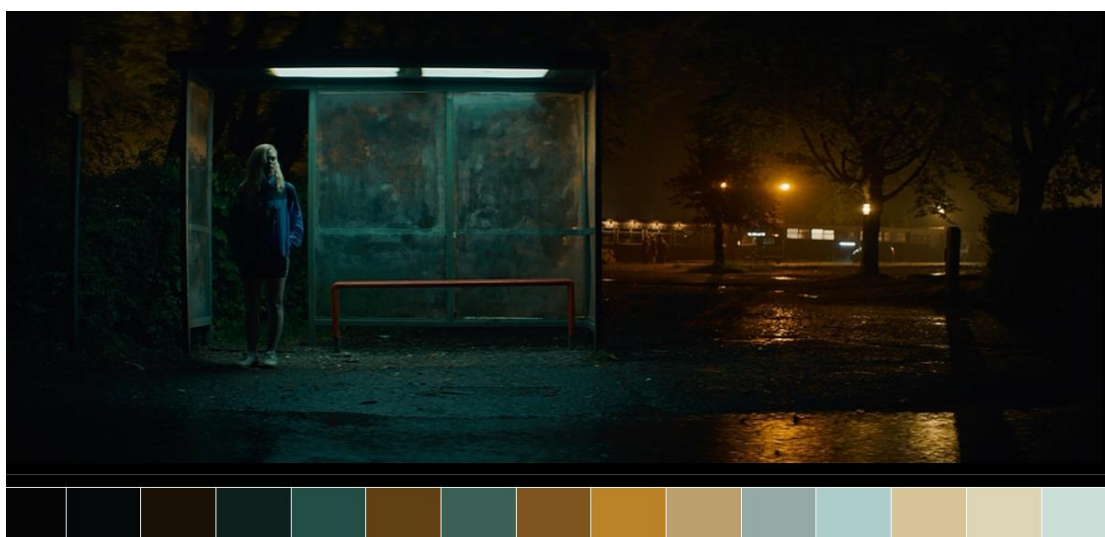
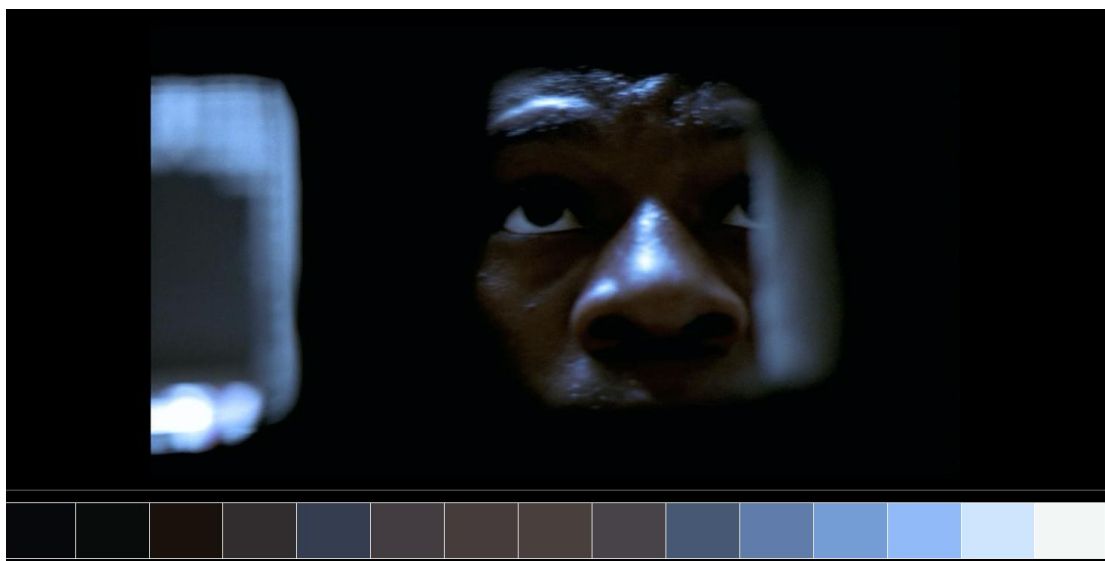
Part II – Visual Presentation:

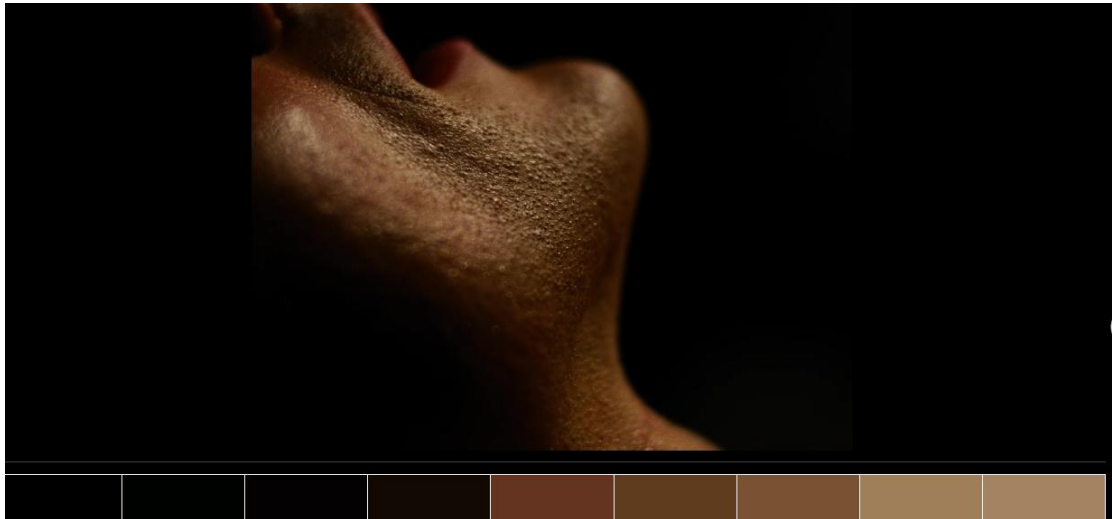
- **Voyeuristic tension:** Long-lens shots, with the girl framed through glass and doorways. She is bathed in brightness, while the tailor is consumed by shadow.
 - **Park light and shadow:** The girl walks along a sunlit path, while the tailor hides in the dark, forming a sharp contrast.
 - **Interior oppression:** The tailor shop is shrouded in heavy, low light. The only glimmer comes from the button reflecting faintly in his hand—a symbol of his fantasy.
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Reference Visuals

- **Bar, voyeurism:** Contrast of warm interior light and cold exterior tones to embody the tailor's desire.







Letting Go – Ending (Indifference → Release)

Part I – Shooting Content:

1. The girl ignores the button – how to express her disregard for the man through image and sound.
2. Time passes – the button is dropped into the bus coin slot (implying he has seen many “Miss Worlds” since).
3. Letting go – the bus drives toward the next stop.

- **The girl ignores the button:**

She takes the clothes and casually places the button on the table without even glancing at it. The tailor stares at the button, finally falling into silence.

- **Time passes, button into the bus coin slot:**

The tailor watches a bus approach. Through its window flows a blur of countless

“Miss Worlds.” The button in his hand is finally dropped into the slot—the sound of its fall is crisp yet fleeting.

- **The bus drives on:**

The bus carries him forward, toward the next stop.

Part II – Visual Presentation:

- **The girl’s indifference:** Her back is blurred in the frame; the button on the table is frozen in focus. Sunlight falls through the window but fails to illuminate the tailor’s eyes.
- **Bus atmosphere:** The color tone is cold and detached. Outside the window, the world appears bright yet unfamiliar—symbolizing the tailor’s return to reality. The bus slowly carries him into the distance.



