

24 May 2007

site search log out Edit your details

shots advertising and creativity worldwide

shots 100

showcase

new directors

music videos

country focus

short films

cut & paste

contenders

news

upload work

subscribe

makings of

shots idents

shots archive

directory



- Home
- shots Archive
- Categories
- Submit your work to shots
- shots Directory
- shots News
- **This week's news headlines**
- Register for free newsletter
- Contact the newsdesk
- shots Shop
- Advertise in shots
- About shots

**LONDON CALLING: ON SET WITH FORD** 11 April 2007

Floating cars, an abundance of caffeine and lost teenagers. shots.net met up with Ogilvy and Bikini director Philippe Andre on location in Shoreditch to get the inside story on what to expect from Ford's change of creative direction.

The surreal sight of several hundred balloons attached to numerous cars is not the sort of thing you see every Sunday in the trendy backstreets of London's Shoreditch, no matter how much you had to drink the night before. So either it's the look of absolute bewilderment or, just as likely, the early morning pre-coffee haze, but within five minutes of arriving on set Bikini's Jodie Brooks is whisking us off to a nearby patisserie to meet Ogilvy producer James Brook-Partridge to get the low-down and a latte.

"This has been a massive undertaking," Brook-Partridge explains, running through the details of the ambitious shoot for Ford's forthcoming Mondeo spot, due to screen during the Champions League final in May. "We've been shooting all over London for the past week. The City. Trafalgar Square. Piccadilly Circus. It's been really exciting cos the spot's not your usual Ford ad. And it's not what you'd necessarily expect from Ogilvy either. It's a big creative shift for both of us. Plus it's unusual for a shoot on this scale to take place in London."

It's the last day of location filming before the shoot wraps and Ogilvy's creative director, Greg Burke, seems pleased with how things have gone. "On my way in this morning I was reading the paper and I saw the latest print ad for Ford. It's exciting because it feels like the agency and the client are going through a process of upheaval together. It's great to be working with a brand like Ford that's starting to take more risks and explore new creative avenues just as we as an agency are thinking about how we need to develop to reflect the changes in the market."

And risky it is - not least because today's shoot involves lifelike fibreglass replicas of cars being hoisted into the air by crane in unpredictable winds. Director Philippe Andre is taking it all in his stride, however, and chats to us about the project as several weather balloons are attached to a vehicle for the next shot. "For the spot to work and feel believable we need to shoot as much in camera as possible and not rely too much on post. We're using familiar sights from all round the city so the look and feel has to match that realism. If it doesn't people won't have an emotional investment in the spot. And that's really what it's all about."

As the next shot is set up Andre laughs and jokes with the crew, explaining the look of confusion on the faces of passers-by when they see four men lifting what appears to be a real car into position. "The fibreglass replicas only weigh about 40kg each," he reveals, lifting one as a demonstration. As he does so three teenagers stagger past wearing shades, evidently on their way home from the night before. "Great timing," he laughs.



NEWS HEADLINES

- Wall Leaves Fallon London
- Scandinavia Joins Viral Club
- Teng Sets up Shop in Bangkok
- HOTSHOT** Ford's High Society
- Cut & Paste
- Goodall Goes it Alone
- Golden Square Names Green Winners
- Peepshow Follows Chaos
- News In Brief
- On The Move

-- sort by month --