

PRODVIZHENIE

FILM CRAFT EXCELLENCE



WE DIDN'T REMOVE THE DIFFERENCE. WE BUILT
THE FILM FROM IT.

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DIFFERENCE → SPACE → CHOREOGRAPHY OF MOTION
→ ENERGY DRAMATURGY → LANGUAGE BREAK →
NEW ACCELERATION → CHARACTER THROUGH
ACTION → ONE COHESIVE WORK

HOW TO READ THE PRESENTATION

Each slide holds every layer of meaning: the approved statement, the full meaning, the craft mechanics, the on-screen proof, and what should remain with the jury.



TOO DIFFERENT FOR ONE FILM.

FULL MEANING / WHAT WE PROVE

Historic cars, supercars, motorcycles and autonomous transport belong to different eras, speeds and visual characters. The craft challenge is to preserve those differences and still create one cohesive work.

CRAFT MECHANICS / HOW IT'S DONE

Space, movement, camera, rhythm, colour, sound and editing adapt to each hero's character, while remaining governed by one dramaturgy.

ON-SCREEN PROOF / MATERIAL

Historic vehicles / Ferrari /
AURUS / motorcycles / Navio.



WE MADE DIFFERENCE THE MATERIAL.

FULL MEANING / WHAT WE PROVE

Each hero gets its own space, movement, camera and rhythm. VDNH and the film's dramaturgy remain the common ground.

CRAFT MECHANICS / HOW IT'S DONE

Each craft decision does not hide the contrast; it amplifies it while holding the overall form together.

ON-SCREEN PROOF / MATERIAL

One territory, several visual languages.



ONE VDNH. SEVERAL ERAS.

FULL MEANING / WHAT WE PROVE

We did not build different worlds. We found them within one real territory. VDNH architecture works as a historical, contemporary and technological space.

CRAFT MECHANICS / HOW IT'S DONE

The location is chosen not as a backdrop, but as part of each vehicle's character.

ON-SCREEN PROOF / MATERIAL

THEN / NOW; real VDNH spaces around different vehicles.



THE MOVEMENT HAD TO BE STAGED.

FULL MEANING / WHAT WE PROVE

Speed is not created by the machine alone. It is created by the choreography of the object, camera and architecture.

CRAFT MECHANICS / HOW IT'S DONE

OBJECT = trajectory.
CAMERA = movement.
ARCHITECTURE = scale.

ON-SCREEN PROOF / MATERIAL

Passes and trajectories of different vehicles; movement within VDNH architecture.



WE DIDN'T EDIT CARS. WE EDITED ENERGY.

FULL MEANING / WHAT WE PROVE

The edit is not built as a sequence of exhibits, but as energy dramaturgy: build-up, break, return and a new peak.

CRAFT MECHANICS / HOW IT'S DONE

Long takes, direction of movement, scale and musical energy work as one system.

ON-SCREEN PROOF / MATERIAL

The edit arc of the full film.



AT THE POINT OF ACCELERATION, WE CHANGED THE ENTIRE LANGUAGE OF THE FILM. THE VOICE OF AN ERA.

FULL MEANING / WHAT WE PROVE

When the viewer expects further acceleration, the film deliberately changes its grammar. The break makes time and era physically tangible.

Sound continues the visual break: for a few seconds, a contemporary commercial speaks in the voice of another era.

CRAFT MECHANICS / HOW IT'S DONE

B&W, a smoother camera, longer shots, observation instead of attack; the sound changes together with the image.

The original Levitan fragment becomes the semantic and rhythmic centre.

ON-SCREEN PROOF / MATERIAL

The Volga episode: B&W, historical space, Levitan.



COLOUR RETURNS WITH SPEED.

FULL MEANING / WHAT WE PROVE

After the semantic immersion, Ferrari brings back colour, speed, movement and energy. The dynamics do not return to the previous level — they rise.

CRAFT MECHANICS / HOW IT'S DONE

The contrast after braking creates a stronger physical sense of acceleration than continuous acceleration.

ON-SCREEN PROOF / MATERIAL

B&W Volga → red Ferrari → further acceleration.



CHARACTER IS NOT JUST A BEAUTIFUL SHOT. CHARACTER IS ACTION.

FULL MEANING / WHAT WE PROVE

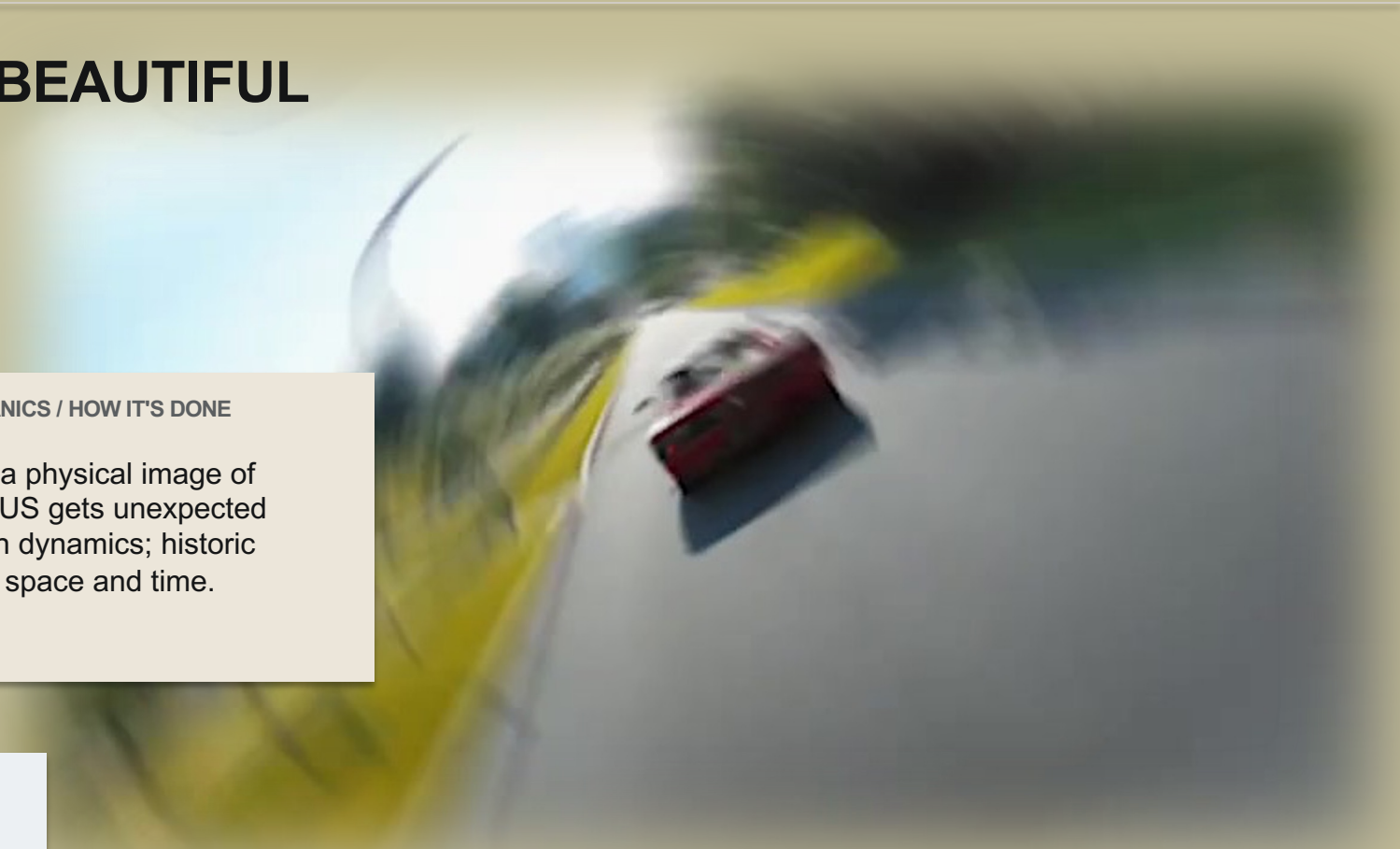
The vehicles are revealed not through the same beautiful cinematography, but through what happens to them and around them in the frame.

CRAFT MECHANICS / HOW IT'S DONE

Ferrari gets a physical image of power; AURUS gets unexpected status-driven dynamics; historic vehicles get space and time.

ON-SCREEN PROOF / MATERIAL

Ferrari + horses; AURUS + fountain / drift; historic vehicles.



THE CLIMAX — AND A RETURN TO THE PLACE.

FULL MEANING / WHAT WE PROVE

After colour returns, the energy keeps rising. AURUS completes the automotive acceleration, then the film returns to the unifying space.

CRAFT MECHANICS / HOW IT'S DONE

BUILD → PEAK → RELEASE. The final structure closes multiple languages into one work.

ON-SCREEN PROOF / MATERIAL

Final AURUS / maximum movement / ensemble of vehicles / VDNH.



WE DIDN'T REMOVE THE DIFFERENCE. WE BUILT THE FILM FROM IT.

FULL MEANING / WHAT WE PROVE

Space, staging, camera, colour, sound and editing work as one system. Different automotive worlds preserve their differences and become one finished work.

CRAFT MECHANICS / HOW IT'S DONE

The craft value lies in controlling differences at every level of production and post-production.

ON-SCREEN PROOF / MATERIAL

Final ensemble / return to the shared space.

