The Care Ballet

THREE YEARS OF GROWTH. THE SAME ATTENTION TO EVERY ORDER.

PROBLEM

FOR ITS THIRD ANNIVERSARY, KORZINKA GO NEEDED TO SHOW HOW CAREFULLY IT PICKS AND DELIVERS EVERY ORDER. THE OBVIOUS FILM ALREADY EXISTED BEFORE THE BRIEF WAS WRITTEN, A COURIER, CLOSE-UPS OF FRESH PRODUCE, A VOICEOVER ABOUT SERVICE QUALITY. IT WOULD HAVE ANSWERED THE BRIEF AND DISAPPEARED INTO THE WALLPAPER OF THE CATEGORY, WHERE EVERYONE MAKES THE SAME FILM. WE TURNED IT DOWN FOR ONE REASON, WE DIDN'T WANT THE VIEWER TO SEE CARE, WE WANTED THEM TO FEEL IT.

IDEA

WE ASKED A SIMPLE QUESTION, WHAT DOES "CARE" PHYSICALLY LOOK LIKE? NOT A WORD, BUT A STATE. PRECISION, FLUIDITY, EXACTNESS IN EVERY MOVEMENT, WITH THE DIFFICULTY OF THE WORK HIDDEN BEHIND APPARENT EASE. THE ONE VISUAL REFERENCE THAT ACTUALLY CAPTURES THAT STATE IS BALLET. THAT'S HOW THE IDEA WAS BORN TO SHOW KORZINKA GO'S DARK STORE OPERATIONS AS BALLET, NOT AS A SCRIPTED METAPHOR, BUT LITERALLY, IN THE FRAME.

EXECUTION

STAFF MOVEMENTS ARE TIMED TO THE MUSIC AND MIRRORED, LIKE A PAS DE DEUX. AT KEY MOMENTS OF ORDER-PICKING, THE CHOREOGRAPHY SHIFTS INTO RECOGNIZABLE BALLET POSITIONS, A PLIÉ AS A HAND REACHES FOR A PRODUCT, A TURN AS THEY PIVOT TOWARD PACKING. THE FILM OPENS ON STAFF "ASLEEP", A VISUAL DEVICE SHOWING THAT CARE SWITCHES ON AT FULL INTENSITY THE MOMENT AN ORDER ARRIVES, RATHER THAN RUNNING AT LOW INTENSITY IN THE BACKGROUND. CHOREOGRAPHY OF THIS LEVEL TYPICALLY CALLS FOR EXTENSIVE PRODUCTION RESOURCES. HERE, THE ENTIRE SHOOT AND POST-PRODUCTION WERE DELIVERED WITHIN A $4,000 BUDGET, PROVING THAT ARTISTIC AMBITION DOES NOT ALWAYS REQUIRE A LARGE PRODUCTION BUDGET

500 000
VIEWS

1000+
LIKES

100+
COMMENTS

100+
SHARES

$4 000
PRODUCTION