

ICE OF SPECIAL PURPOSE

FILM CRAFT EXCELLENCE

ONE CAR.
FOUR KARTS.
THE COUNTRY'S MAIN ICE RINK.
IT WAS EPIC.



ONE CAR. FOUR KARTS. ONE ICE RINK. MADE TO FEEL EPIC.

**DIRECTING CHOICE → SCALE →
CHOREOGRAPHY → ICE MOTORCADE AS
MOVEMENT → CAMERA INSIDE THE ACTION
→ VDNH + ICE → SCALEЫ → EDITING → ONE
EPIC WORLD**



NOT A SPORTS COMMERCIAL. A CINEMATIC EPIC.

FULL MEANING / WHAT WE PROVE

We moved away from the familiar language of sports advertising and built the film as a major automotive spectacle.

CRAFT MECHANICS / HOW IT WAS MADE

Camera, composition, movement choreography and editing work not as reportage, but as one unified staging system.

ON-SCREEN PROOF / MATERIAL

15-sec commercial format and 48-sec visual version.



SMALL MACHINES. BIG SCALE.

FULL MEANING / WHAT WE PROVE

One executive car, four karts and the VDNH space had to feel like an event of much greater scale.

CRAFT MECHANICS / HOW IT WAS MADE

Scale is created through the relationship between the vehicles, the architecture and the rink surface, together with shifts in camera distance and height.

ON-SCREEN PROOF / MATERIAL

1 AURUS – 4 karts – VDNH ice rink – large-scale shots.



FIVE MACHINES. ONE CHOREOGRAPHY.

FULL MEANING / WHAT WE PROVE

Trajectories, distances and formations were designed as one continuous movement.

CRAFT MECHANICS / HOW IT WAS MADE

AURUS becomes the center of the formation, with the karts as dynamic accompaniment. The vehicles converge, separate, slide and come together again.

ON-SCREEN PROOF / MATERIAL

Speed / convergence /
formation change.



ICE MOTORCADE — A PRINCIPLE OF MOVEMENT.

FULL MEANING / WHAT WE PROVE

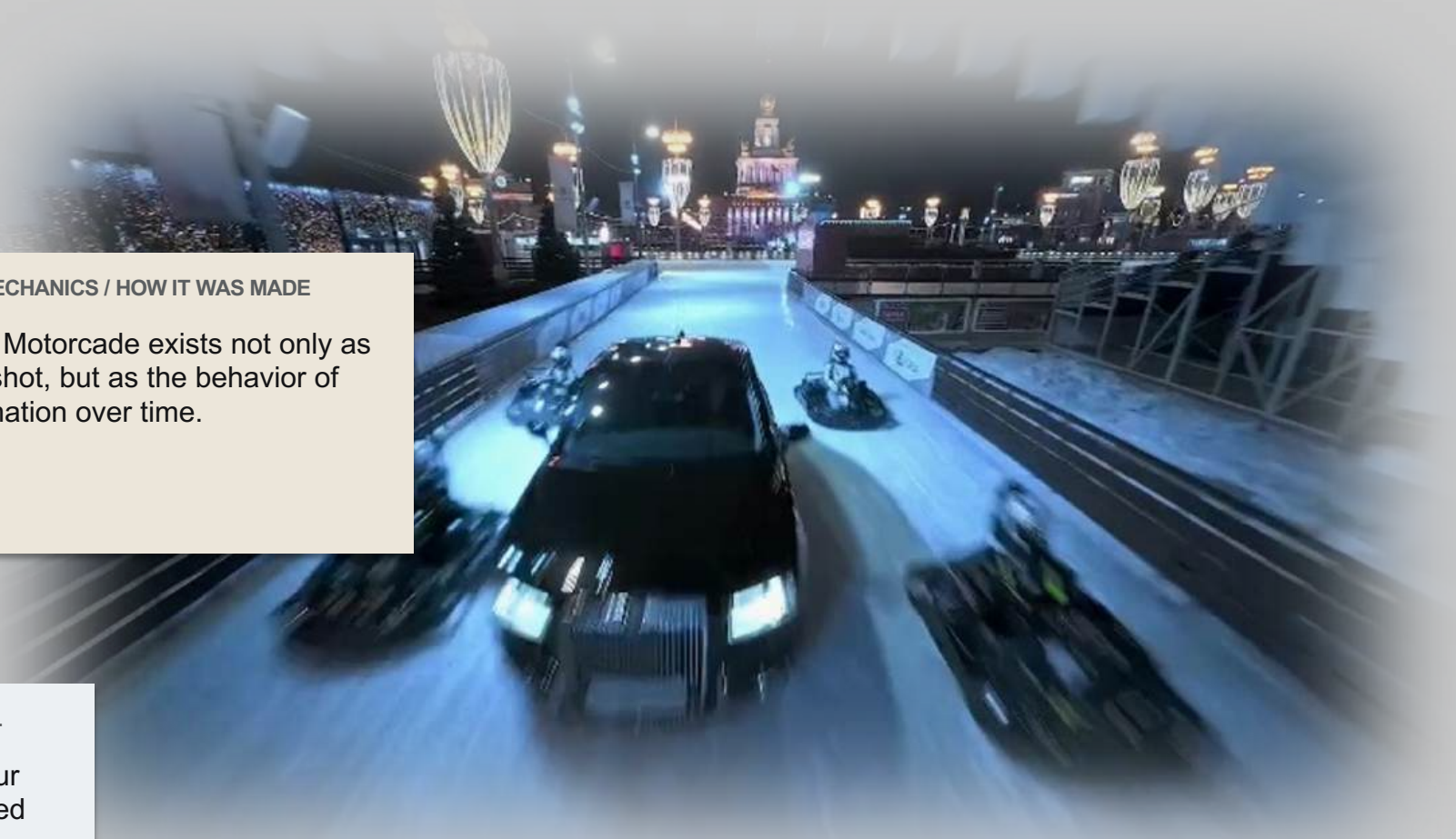
Vehicles differing in weight, dynamics and maneuverability had to move as one formation — precisely, closely and with a sense of visual risk.

CRAFT MECHANICS / HOW IT WAS MADE

The Ice Motorcade exists not only as a hero shot, but as the behavior of the formation over time.

ON-SCREEN PROOF / MATERIAL

AURUS in the center / four karts around it / one unified formation.



THE CAMERA DOESN'T OBSERVE. IT PARTICIPATES.

THE VIEWER ENDS UP INSIDE THE MOTORCADE.

FULL MEANING / WHAT WE PROVE

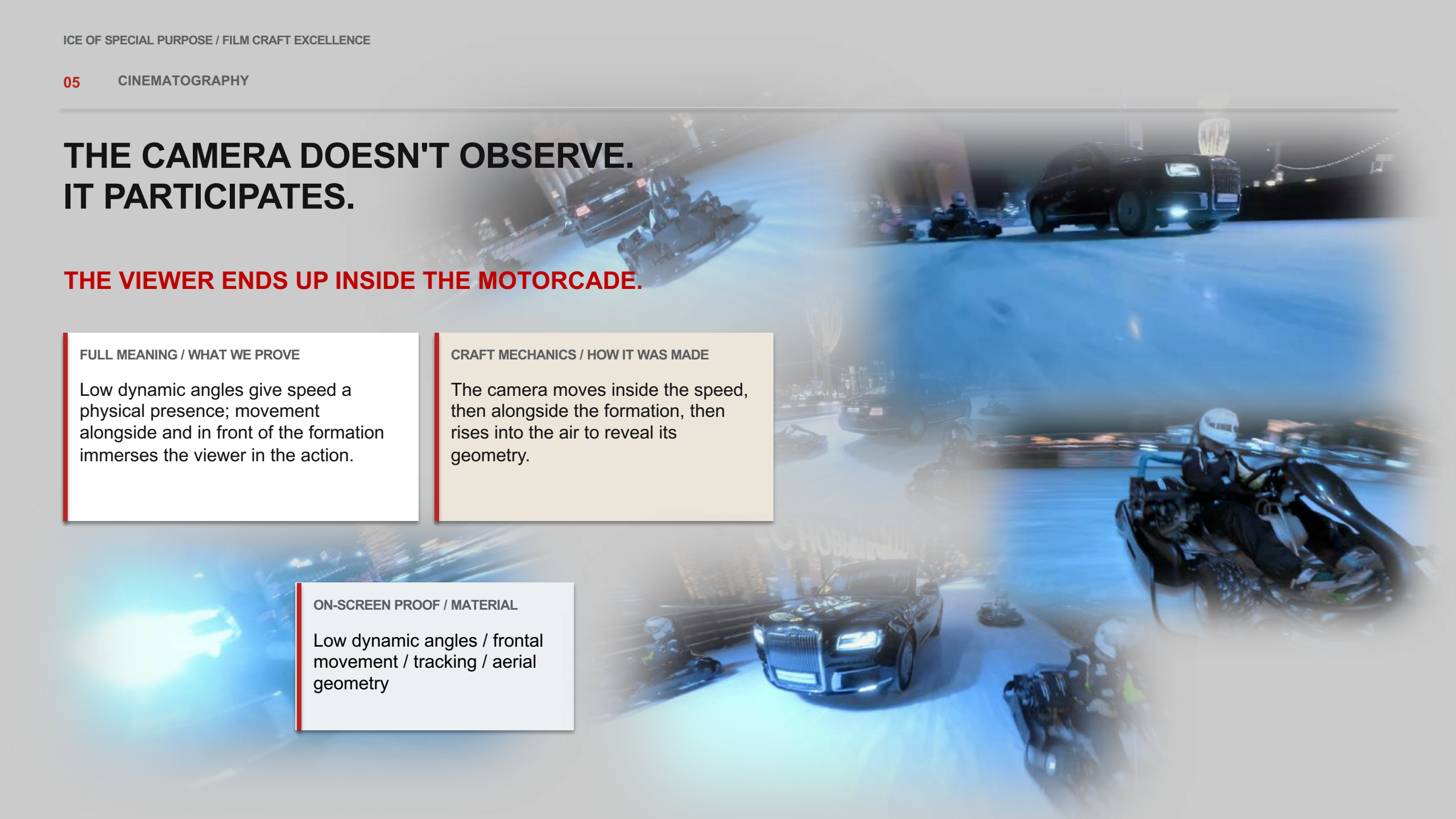
Low dynamic angles give speed a physical presence; movement alongside and in front of the formation immerses the viewer in the action.

CRAFT MECHANICS / HOW IT WAS MADE

The camera moves inside the speed, then alongside the formation, then rises into the air to reveal its geometry.

ON-SCREEN PROOF / MATERIAL

Low dynamic angles / frontal movement / tracking / aerial geometry



VDNH — THE SET. ICE — THE TOOL.

**SPACE CREATES SCALE.
ICE CREATES PHYSICS.**

FULL MEANING / WHAT WE PROVE

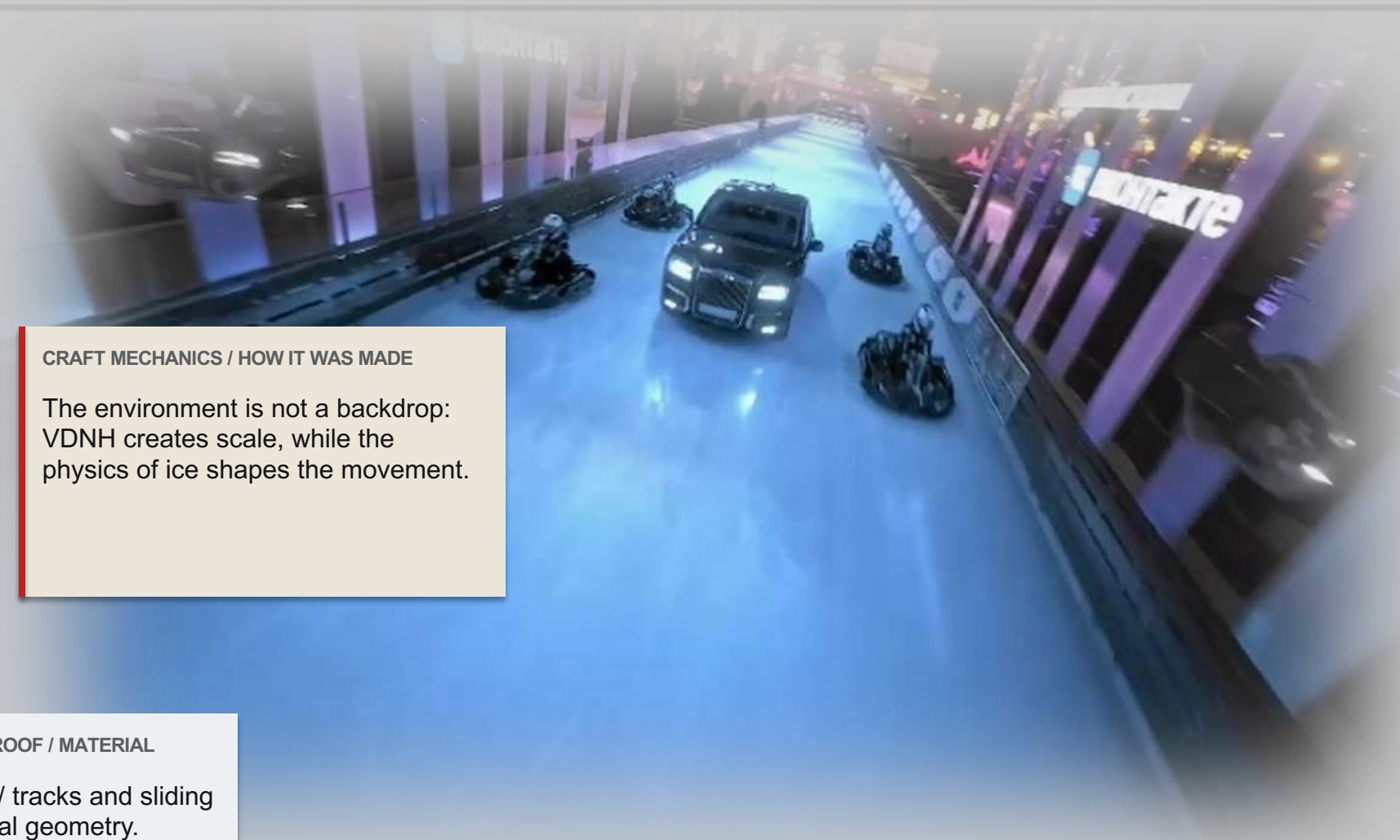
The architecture and vast surface create monumentality. Ice adds sliding, inertia and controlled danger.

CRAFT MECHANICS / HOW IT WAS MADE

The environment is not a backdrop: VDNH creates scale, while the physics of ice shapes the movement.

ON-SCREEN PROOF / MATERIAL

Wide shots / tracks and sliding
/ architectural geometry.



ONE LOCATION. MANY SCALES.

FULL MEANING / WHAT WE PROVE

Close proximity to the vehicles shifts into vast wide shots. Height, distance, geometry and direction of movement create variety.

CRAFT MECHANICS / HOW IT WAS MADE

Instead of changing locations, the system relies on shifts in scale: detail → proximity → formation → architectural wide → aerial.

ON-SCREEN PROOF / MATERIAL

Close distance / VDNH panorama / aerial shot / shifts in height and distance



SPEED IS CREATED BY MORE THAN SPEED.

FULL MEANING / WHAT WE PROVE

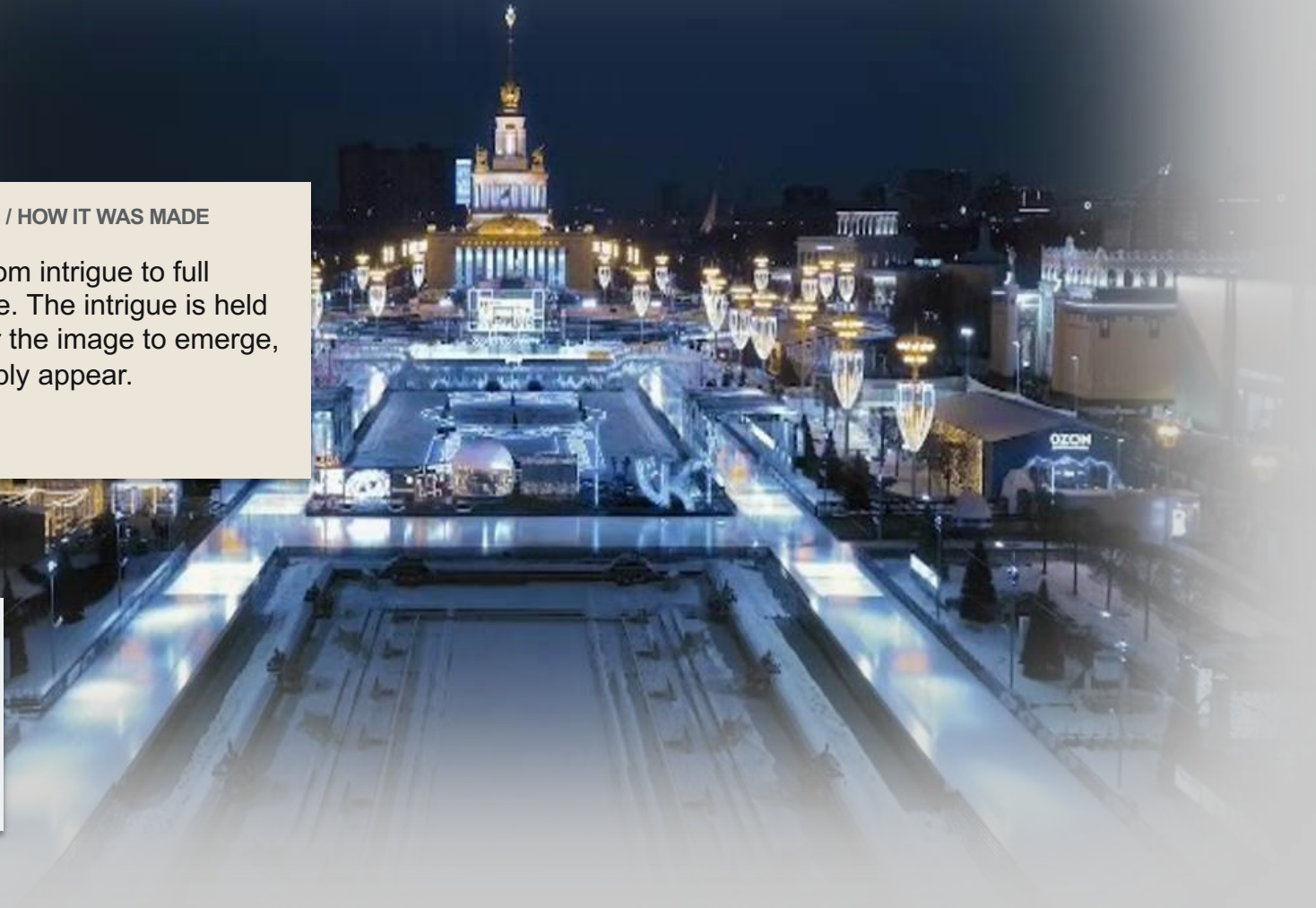
Angle, movement against the background, shot length and changes in scale build the feeling of acceleration.

CRAFT MECHANICS / HOW IT WAS MADE

Editing leads from intrigue to full reveal and scale. The intrigue is held long enough for the image to emerge, rather than simply appear.

ON-SCREEN PROOF / MATERIAL

Intrigue → juxtaposition →
reveal → heroes → scale.



ONE VISUAL LANGUAGE. TWO DIFFERENT EDITING TASKS.

FULL MEANING / WHAT WE PROVE

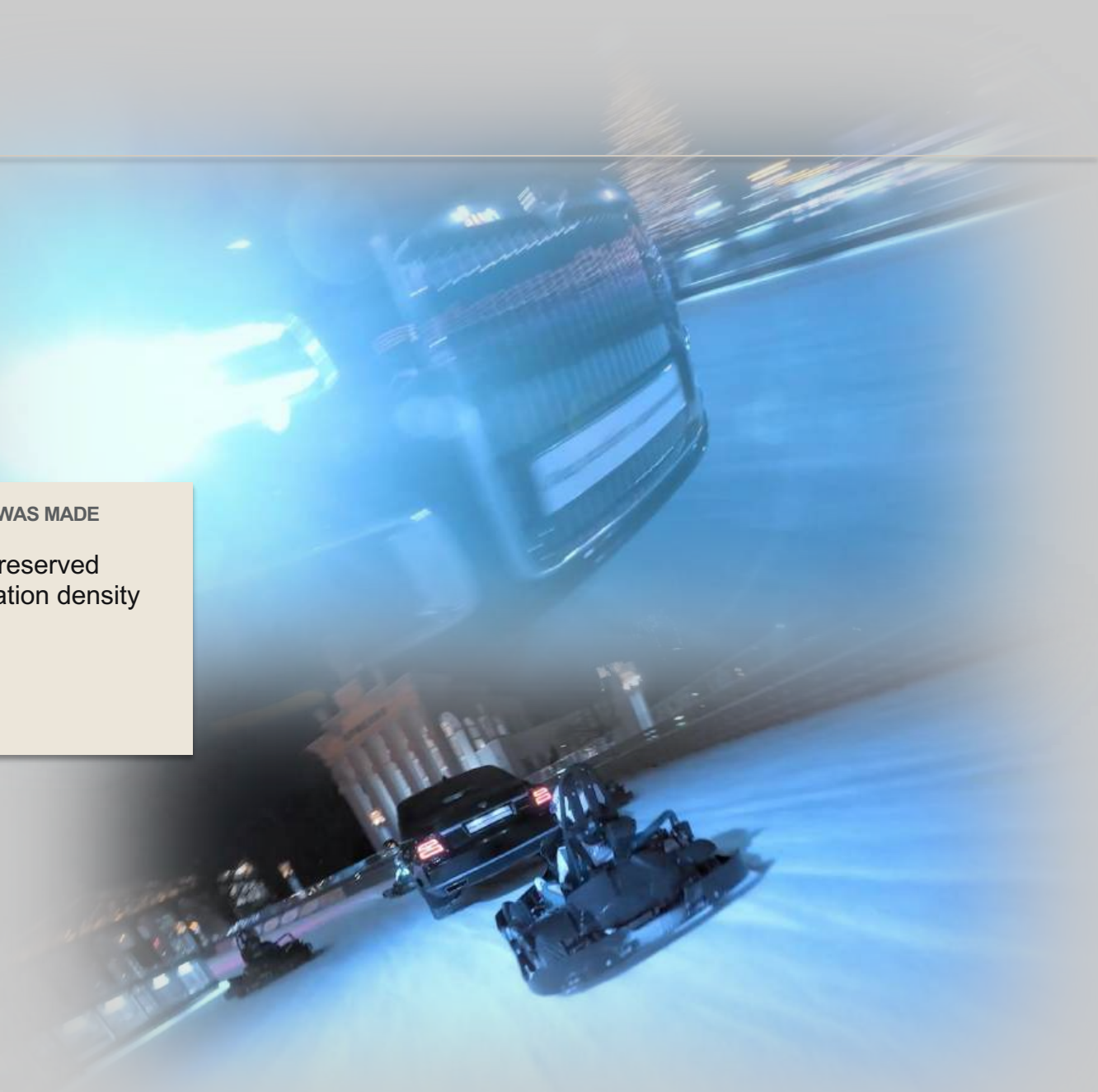
48 seconds provide immersion in the visual world. 15 seconds must take the viewer through space, speed, intrigue, reveal and event.

CRAFT MECHANICS / HOW IT WAS MADE

One craft language is preserved despite different information density and rhythm.

ON-SCREEN PROOF / MATERIAL

48 SEC — immersion.
15 SEC — space → speed →
intrigue → reveal → event.



CONTROL WHAT CANNOT BE CONTROLLED.

FULL MEANING / WHAT WE PROVE

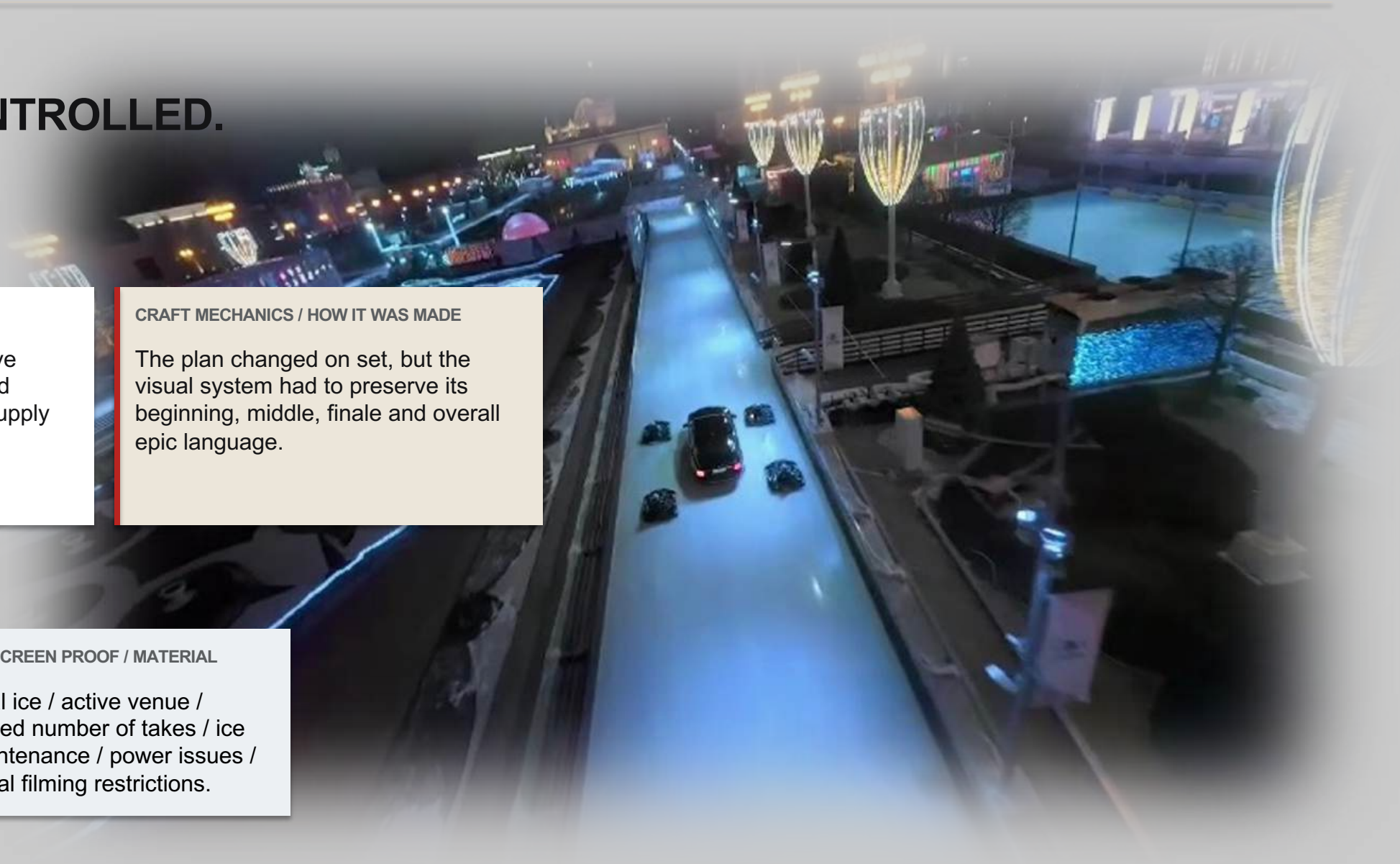
Real ice and an active venue. Five moving vehicles. Limited time and takes. Ice maintenance, power supply and aerial filming restrictions.

CRAFT MECHANICS / HOW IT WAS MADE

The plan changed on set, but the visual system had to preserve its beginning, middle, finale and overall epic language.

ON-SCREEN PROOF / MATERIAL

Real ice / active venue /
limited number of takes / ice
maintenance / power issues /
aerial filming restrictions.



THE LIMITATIONS MUST NOT BE VISIBLE ON SCREEN.

FULL MEANING / WHAT WE PROVE

The viewer should not see the production compromises. What remains on screen is a cohesive, controlled and large-scale cinematic world.

CRAFT MECHANICS / HOW IT WAS MADE

Directing, choreography, cinematography, editing and production work as one system.

ON-SCREEN PROOF / MATERIAL

Final commercial / heroes / VDNH scale.

