КАК Я СОЗДАЛ 15-СЕКУНДНЫЙ РЕКЛАМНЫЙ РОЛИК LADA NIVA TRAVEL

Идея

Задача была простой: сделать короткий вертикальный автомобильный ролик 9:16, который за 15 секунд воспринимается как законченная сцена дорогой автомобильной рекламы.

Основная ставка — не на большое количество монтажных склеек, а на движение автомобиля, работу камеры, мокрую ночную улицу, свет, отражения и постепенное раскрытие машины.

Визуальный стиль: тёмно-синяя Lada Niva Travel, дождливая ночь, премиальный городской квартал, тёплый золотой свет, мокрый асфальт.

1. ПОДГОТОВКА РЕФЕРЕНСОВ

Сначала были собраны фотографии Lada Niva Travel с разных ракурсов:

- передняя 3/4;
- боковой вид;
- задняя 3/4;
- передняя часть автомобиля крупным планом;
- колёса;
- фары;
- задняя дверь и запасное колесо.

Это понадобилось, чтобы нейросеть не начинала самостоятельно менять форму автомобиля при смене ракурса.

Отдельно подготовили два важных материала.

Карточка автомобиля

На одной карточке показали одну и ту же Niva Travel:

- FRONT 3/4;
- SIDE;
- REAR 3/4;
- FRONT DETAIL.

Главное — одинаковые пропорции кузова, фары, решётка, колёса, рейлинги, задняя запаска и цвет.

Цвет зафиксировали как глубокий тёмный navy blue — не ярко-синий и не голубой.

Карточка локации

Отдельно сделали карточку ночной улицы Morriswald Street:

- общий вид улицы;
- фасад дорогого отеля;
- мокрый асфальт;
- характер фонарей и освещения;
- архитектурные детали.

Таким образом, одна карточка отвечает за машину, а вторая — за окружающий мир.

2. ПОЧЕМУ НЕ СТАЛИ АНИМИРОВАТЬ СРАЗУ ПЯТЬ КАДРОВ

Первоначально мы пытались дать нейросети несколько готовых изображений подряд.

Проблема оказалась в том, что Seedance слишком буквально цеплялся за статичные изображения:

- брызги воды зависали в воздухе;
- колёса вращались, а автомобиль почти стоял;
- здания оставались неподвижными;
- камера перескакивала между заданными изображениями;
- отдельные детали автомобиля начинали меняться.

Поэтому схему упростили.

Финальный ролик сделали из **двух генераций**:

4 секунды + 11 секунд = 15 секунд.

3. ПЕРВАЯ ЧАСТЬ — 4 СЕКУНДЫ

Режим

Seedance 2.5
Keyframe
Vertical 9:16
Duration: 4 seconds

Для первого теста можно использовать низкое разрешение, а после проверки движения сделать финальный рендер в хорошем качестве.

Стартовый кадр

Очень низкая камера около переднего правого колеса. Машина едет по мокрой дороге, из-под колёс летит вода.

Финальный кадр

Камера поднимается к правой фаре, части решётки и бампера.

Главное условие: автомобиль должен двигаться на протяжении всей сцены и не останавливаться в её конце.

PROMPT 1 — 4 SECONDS

Create a 4-second vertical 9:16 cinematic automotive shot using the provided two images as visual reference keyframes, not as rigid frozen frames.

Image 1 is the starting visual reference. Image 2 is the ending visual reference.

Use them as reference guidance only. Preserve the same vehicle identity, proportions, body design, dark metallic blue color, premium rainy-night city atmosphere, warm golden hotel lighting, and wet reflective asphalt.

Reference interpretation

Image 1: a very low camera angle close to the wet road, focused on the lower front-right side of the same dark metallic blue Lada Niva Travel. The front-right wheel is the main subject. The rear-right wheel is visible farther back. Visible elements include the lower side body, doors, wheel arches, lower bumper, and a small part of the right front headlight/fog-light area. The wet black asphalt occupies much of the lower frame with strong golden reflections from city and hotel lights. Water splashes are visible around the wheels.

Image 2: a close-up of the same dark metallic blue Lada Niva Travel front-right corner. The camera has risen upward and forward to a tight close-up of the right headlight, right side of the grille, bumper, and part of the hood. The same rainy luxury night-city environment remains visible with warm golden hotel lighting and wet reflections.

Main action

The vehicle is moving quickly forward through a rainy night city street.

This is not a parked car, not wheelspin in place, and not a frozen-image animation.

The whole scene must clearly show that the car is traveling forward at speed.

The shot must begin from the composition of Image 1 and smoothly transform into the composition of Image 2 in one continuous motion.

Camera movement

The camera starts very low near the road surface, close to the front-right wheel, tracking alongside the moving car.

Then the camera smoothly rises and glides upward and slightly forward along the front-right side of the vehicle, arriving at the headlight close-up shown in Image 2.

The motion must feel like one uninterrupted cinematic camera move.

No jumps, no sudden cuts, no pauses, no freezing.

Vehicle motion

The car must visibly move forward through space during the entire shot.

The road surface, reflections, and surrounding city lights must flow backward relative to the vehicle.

The environment must not feel static.

The vehicle should feel premium, confident, fast, and controlled.

Extremely important ending behavior

The car must NOT slow down, must NOT stop, and must NOT appear to settle or pause at the end of the shot.

Until the very last frame, the vehicle continues dynamic forward movement down the street.

The final frame should still feel like the car is actively driving fast and continuing into the next shot.

The end of the shot must preserve strong motion continuity.

No braking feeling, no stop, no loss of momentum, no visual impression of the car coming to rest.

Wheels and splashes

The wheels are rotating naturally because the car is moving forward.

The vehicle must not appear to be standing still while the wheels spin.

Water splashes under and around the wheels must be fully alive and dynamic, not frozen in the shape of the source image.

Splashes should burst outward and mainly trail backward, consistent with forward motion.

Small droplets may scatter sideways and backward.

Water on the car body

Rain droplets and thin water streaks on the wheel arch, doors, fender, bumper, headlight, and all visible body surfaces must respond to oncoming airflow.

They should subtly stream and slide backward across the vehicle's surface, opposite to the direction of travel, reinforcing the feeling of real speed.

Environment motion

The golden hotel lights, wet asphalt reflections, street lighting, and city background must all move relative to the car.

The environment should drift and streak backward enough to sell speed, while the car remains the hero subject.

Do not keep the buildings or road visually locked in place.

Visual style

High-end cinematic luxury automotive commercial.

Photorealistic.

Rainy night city.

Dark metallic blue Lada Niva Travel.

Warm golden luxury hotel lighting.

Wet glossy black asphalt.

Strong reflections.

Elegant premium atmosphere.

The car remains clear and believable, while the environment supports the sense of motion and speed.

Important constraints

Use both images as reference guidance, not as rigid frozen templates.

Preserve the same car identity and design.

Preserve the same color palette and premium rainy-night hotel environment.

Do not redesign the car.

Do not change the body proportions.

Do not create wheelspin in place.

Do not freeze the splashes.

Do not let the camera stop mid-shot.

Do not introduce abrupt transitions or jumps.

Do not make the motion feel like separate disconnected clips.

Do not make the car slow down at the end.

Do not make the car stop at the end.

The final result must feel like one smooth, continuous, dynamic 4-second shot, with the car still moving strongly forward in the last frame.

4. ВТОРАЯ ЧАСТЬ — 11 СЕКУНД

После первых четырёх секунд мы отказались от жёсткого финального keyframe.

Вместо него использовали:

@Image1 — финальный стоп-кадр первой 4-секундной части;
@Image2 — карточка локации Morriswald Street;
@Image3 — карточка Lada Niva Travel.

Режим — Omni Reference.

Задача нейросети: не перескакивать между готовыми картинками, а самостоятельно выполнить один непрерывный операторский пролёт, сохранив машину и локацию по референсам.

PROMPT 2 — 11 SECONDS

@Image1 — exact opening frame and starting camera position. Use its exact dark navy-blue Lada Niva Travel front-right headlight area, wet bodywork, rain droplets, warm amber reflections and night lighting. The video begins from this exact visual composition.

@Image2 — Morriswald Street location reference only. Preserve this exact visual world throughout: rainy luxury city street at night, elegant boutique-hotel façades, warm amber

architectural lighting, black wet asphalt, long golden and red reflections, decorative street lamps, deep urban perspective. Do NOT lock the camera to one hotel entrance or one façade.

@Image3 — exact Lada Niva Travel vehicle identity reference. Preserve the same body proportions, grille, headlights, wheel arches, roof rails, dark plastic cladding, wheels, rear-mounted spare wheel position, taillight design and dark deep navy-blue paint throughout. Do not make the car brighter blue or cyan. Do not redesign or morph any vehicle detail.

FORMAT: 11 seconds, vertical 9:16.

ONE CONTINUOUS SHOT. No cuts. No edits throughout.

STYLE: Photorealistic high-end luxury automotive commercial. 35mm cinematic look, professional color grading, realistic motion blur in the environment, sharp vehicle body, realistic wet-surface reflections. Premium, elegant, powerful, controlled — not aggressive racing.

COLOR: Deep dark navy-blue vehicle, nearly black in shadow, with warm amber highlights from the street lamps and hotel lighting. Wet asphalt with amber, white and subtle red reflections. No bright cyan or electric-blue color shift.

ENVIRONMENT: Morriswald Street at night after rain. Wet asphalt, shallow puddles, elegant hotel façades, warm street lamps, glowing windows, distant urban traffic. The street and architecture must continuously move backward relative to the car, with strong natural parallax, proving real forward vehicle motion.

AUDIO: Natural diegetic sound only. No music. No musical soundtrack. Realistic low engine tone, tire hiss on wet asphalt, water spray from the tires, light rain, subtle night-city ambience. Keep audio premium and realistic, never exaggerated.

[0:00–3.5s] REVEAL / FRONT-RIGHT 3/4

Begin exactly from @Image1 with the camera very close to the front-right headlight and grille.

The Lada begins real forward motion almost immediately. By 0.2–0.3 seconds the vehicle is already moving dynamically through space. No stationary wheelspin.

The camera performs a smooth continuous pull-back + slight crane-up, moving backward and slightly upward while staying just ahead and to the right of the car.

As the camera retreats, progressively reveal the front bumper, front-right wheel, fender, right side of the body and then the entire vehicle in a dynamic front-right three-quarter view.

By the time the wheels become fully visible, the Niva is already moving strongly forward.

The road surface visibly streams backward underneath the SUV. Hotel façades and street lamps move backward with strong parallax. The camera never stops.

Water splashes from the tires are fully dynamic: each splash breaks apart, changes shape and trails backward. No frozen splash shapes. Fine droplets on the hood, headlight, fender and doors streak subtly backward under airflow.

A driver is visible only as a soft silhouette through the wet windshield: adult businessman wearing a white shirt and dark tie. He remains secondary and slightly obscured by reflections and rain; never make him a portrait or focal point.

SFX: wet tire hiss, light engine acceleration, water spray, light rain, distant city ambience.

[3.5–7.5s] MAIN PASS / RIGHT SIDE TRACKING

Maintain the same continuous camera move.

The camera now travels slightly ahead and to the right of the Niva at approximately door height, tracking with it. The full SUV is readable and sharp.

The Niva gradually becomes faster relative to the camera and begins to overtake the camera.

As it overtakes, the camera naturally transitions from front-right three-quarter → near right-side profile → rear-right three-quarter, without any jump or cut.

The background hotel architecture, lamps and reflections streak backward faster. The vehicle stays sharp while the environment carries elegant directional motion blur.

The driver remains a subtle white-shirt-and-tie silhouette when visible through the side glass.

No drifting, no braking, no wheelspin, no frozen environment. The car is continuously advancing down the street.

SFX: continuous wet-road tire hiss, engine under load, puddle spray, rain, passing city ambience.

[7.5–11.0s] REAR ORBIT / LEFT-REAR 3/4 / DEPARTURE

Without cutting, the camera lets the vehicle move ahead, then performs one smooth rear orbit around the back of the moving SUV.

The camera passes behind the car and continues toward the vehicle’s left-rear side.

Finish in a dynamic left-rear three-quarter view: the camera is slightly behind and left of the Niva, looking toward the left taillight, left rear quarter, left-side doors and rear-mounted spare wheel.

Preserve the exact rear design from @Image3: same taillights, same spare-wheel position, same body proportions, same bumper and overall geometry.

The red taillights glow naturally and create moving red reflections across the wet asphalt.

The Niva continues driving farther down Morriswald Street. It does NOT slow down and does NOT stop. The distance between camera and car slowly increases during the final seconds.

The city continues flowing past; hotel façades and lamps move backward, wet reflections stretch across the road, and dynamic water spray trails behind the rear tires.

End the final frame with the SUV still actively moving away, leaving visual momentum for the next scene.

SFX: engine gradually more distant, tire hiss, water spray behind the rear wheels, light rain, subtle city ambience.

STRICT CONSTRAINTS:

No cuts.
No camera teleporting.
No frozen background.
No frozen water splashes.
No wheelspin while stationary.
No parked-car pose.
No braking at the end.
No vehicle morphing.
No change of body proportions.
No change of rear spare-wheel position.
No inconsistent taillights.
No random license-plate changes.
No bright-blue/cyan color shift.
No focus on the driver.
No music.

Stable vehicle identity throughout. Stable driver appearance when visible. No morphing. No deformation.

5. ФИНАЛЬНАЯ СБОРКА

В итоге получили:

Часть 1 — 4 секунды
низкий ракурс колеса → движение → подъём камеры к фаре.

Часть 2 — 11 секунд
фара → раскрытие всей машины → проход вдоль правого борта → автомобиль обгоняет камеру → камера облетает автомобиль сзади → задняя левая 3/4 → машина продолжает уходить вперёд.

Общая продолжительность: 15 секунд.

Музыку в генерацию специально не добавляли.

Оставили только естественные звуки:

- двигатель;
- шорох шин по мокрому асфальту;
- брызги воды;
- дождь;

- лёгкий городской фон.

Музыку и окончательное звуковое оформление удобнее добавить отдельно при монтаже в CapCut.

ГЛАВНЫЙ ВЫВОД

Самым важным оказалось не заставлять видеонейросеть буквально переходить через большое количество заранее нарисованных кадров.

Для стабильного автомобильного ролика лучше разделять задачи:

стартовый кадр задаёт точку начала;
карточка автомобиля фиксирует внешний вид машины;
карточка локации фиксирует окружающий мир;
текстовый промпт управляет движением автомобиля и камеры.

Именно после перехода к такой схеме удалось получить цельное движение камеры и сохранить автомобиль узнаваемым на протяжении сцены.