

Bosch puts a brake on the action

"Shooting a 3D film means you have to create a new film language because many of the tools and creative elements used in 2D filmmaking have no relevance. But, on the other hand, 3D can be used as a creative element," remarks Director of Photography David Slama (*The Thief Lord*).

Slama has collaborated with Josef Kluger, Producer and Director of KUK Filmproduktion, since 1999. "We shot a 360° film for the German Pavilion at the EXPO 2000 main show and combined it with other stage elements. It was a very exciting project and the start of a creative period with KUK. I was always close to the development of 3D at KUK and did the first 3D shoot with Super 35 for a dark ride attraction at Space Centre Bremen. In 2006 KUK got the job to produce a 3D film for the automotive engineering division of Robert Bosch GmbH (Agency: Milla & Partner, Stuttgart), so I was brought on too," he says.

"Josef and I did the first stereoscopic test with our '3D brain', Günther Peschke, the stereoscopic specialist who developed the 3D camera rig. It was adapted for the ARRI 235 and, although the camera is small, the rig is an impressive size." The Super 35 3D System used for the stereoscopic shoot produced fascinating spatial impressions on the fast action sequences on Austrian mountain passes, Italian motorways and the high speed oval. For slow motion shots, the High Speed 3D system took up to 1000 HD-quality pictures per second.

The Bosch 3D 'road movie' features two protagonists who face several challenges during a long drive. When the car nearly crashes into a truck which suddenly appears through the fog, Bosch's innovative Predictive Brake Assist saves the day – and the car. "You must always arrange your picture within the limits of the stereoscopic

sensitivity were essential for the indoor shots, because effective 3D shooting requires the cinematographer to stop down. At the same time I also had to create 'beauty light' which was really challenging."

The demonstration of the Bosch Night Vision system was mainly shot in a covered tunnel set. "One day it started raining soon after we began shooting, so within a short time we were able to move the crew to 10,000 feet above sea level where the rain turned into snow," muses Slama.

"The scene at the Espresso Bar was very special," he states. "We shot the arrival in Rome at the original locations, but production decided to shoot the bar's interior and exterior on location near Munich. The post-production team made a wonderful set extension and the front of the building really looked Italian, but we had to be very careful indeed to recreate the Italian lighting situation. In the final film, no one realised that the shots were achieved in two different countries. Josef always wants to go over the limits and that's the way I like to work too," concludes Slama.

The Bosch 3D film was first screened in a purpose-built 3D cinema at IAA International Motor Show in Frankfurt. It has subsequently been presented at the Tokyo Motor Show, the Bologna Motor Show, Autosalon Genf and in a 3D cinema in Stuttgart during FIFA WM 2006. ■



parameters; if things come too close or if the background is too far away, problems can occur," notes Slama. Shot over a thirteen day period in high contrast light situations on highways and mountain roads from Stuttgart and across the Alps to Rome, the weather varied from heavy snow to sunshine. "The special effects crew filled an Austrian valley with fog: a tough test for the stock, but it looks very realistic," says Slama who chose KODAK VISION2 500T 5218 and used a dolly, cherry picker, car cam and trailer. "The combination of reduced grain and high

Right: (L to R) Günther Peschke, stereoscopic specialist and constructor, Tim Mentler Focus-Puller and experienced stereographer, Tim Sedgwick Clapper Loader and David Slama Director of Photography.

Inset: Günther Peschke, stereoscopic specialist and constructor of the camera rig and all special 3D equipment.

