



BEST INTEGRATED CREATIVE CAMPAIGN

Moscow Grand Prix Ice Karting

Creative idea → direction → execution → the journey to the event

16

teams

64

drivers

VDNH

ice track

Not just tell the story of a race

The Grand Prix on the VDNH ice track: 16 teams, 64 drivers.

We needed to reach beyond the motorsport audience and create a desire to see the race with their own eyes.

Every advertising touchpoint had to convey the feeling of scale, speed, sliding and anticipation.

MAKE PEOPLE WANT TO SEE IT FOR THEMSELVES.

The advertising itself had to become the spectacle

Not explain the event from the outside — make people feel it.

That led to the key creative shift: the commercial becomes a spectacle in its own right.

Instead of conventional sports advertising, we created a cinematic epic where the idea emerges through action, not explanation.

DON'T TELL THE STORY OF THE SPECTACLE. TURN THE AD ITSELF INTO THE SPECTACLE.

ICE FOR A SPECIAL PURPOSE / BIG IDEA

Break the expected scenario

Two worlds must collide first, then come together.

AURUS — mass, status, stability.

4 karts — speed, sharpness, maneuverability.

We deliberately don't show them together at first: we make the two contrasts collide through editing, then hold on the shared frame long enough for the viewer to arrive at the idea themselves.

MASS VS. SPEED. STATUS VS. MANEUVERABILITY.

And so the Ice Motorcade was born

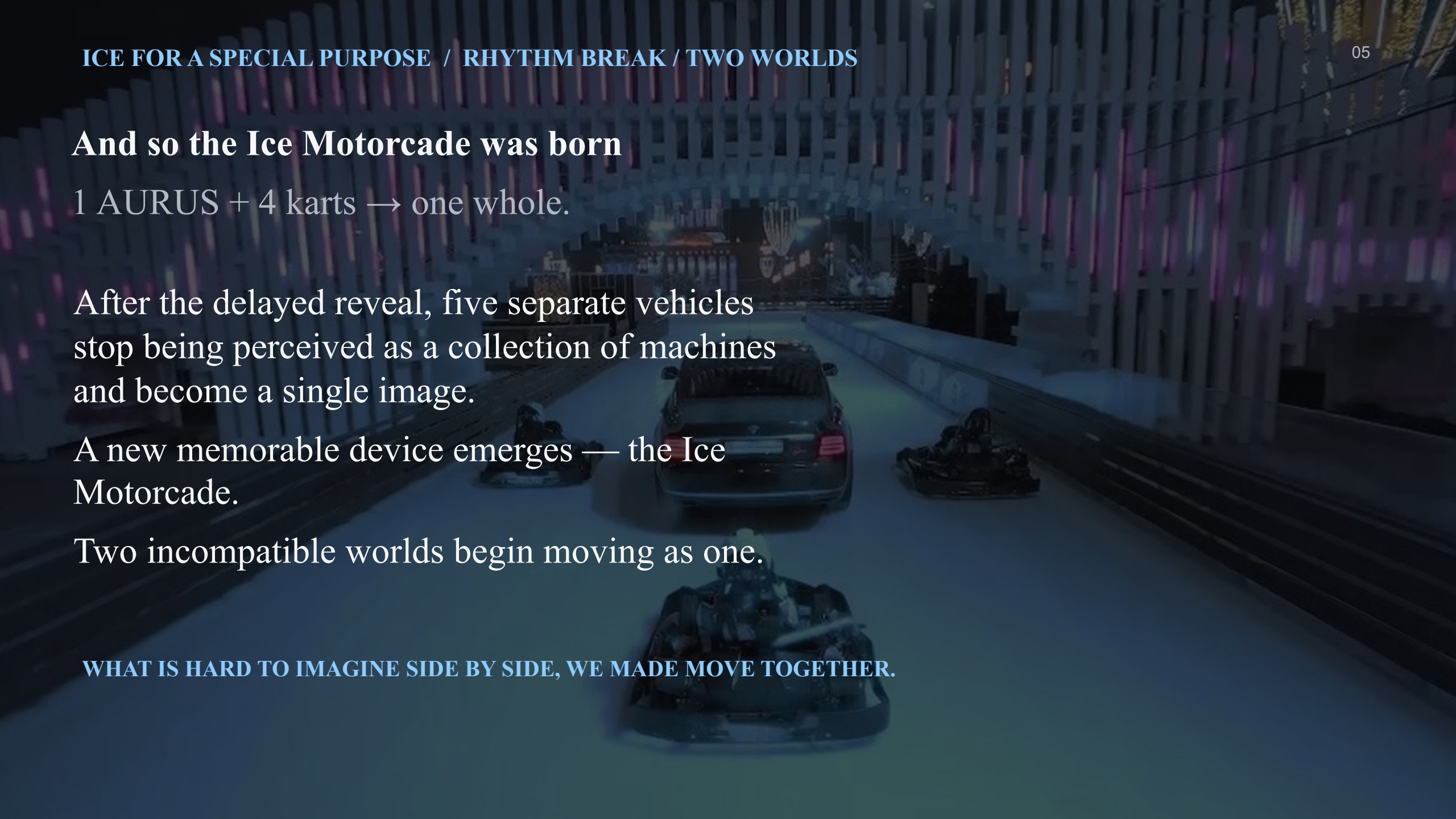
1 AURUS + 4 karts → one whole.

After the delayed reveal, five separate vehicles stop being perceived as a collection of machines and become a single image.

A new memorable device emerges — the Ice Motorcade.

Two incompatible worlds begin moving as one.

WHAT IS HARD TO IMAGINE SIDE BY SIDE, WE MADE MOVE TOGETHER.



**The motorcade gained the speed of a race.
The race gained the scale of the motorcade.**

The two worlds amplify each other.

The formation gains the sharpness, sliding and speed of a race,
while karting gains a sense of scale and status.

Ice brings movement and unpredictability. Geometry brings
scale. VDNH brings space.

This takes us beyond reportage and car demonstration to a
cinematic spectacle in its own right.

FIVE CARS BECAME ONE MOVING FORMATION.

The idea became a real advertising format

The Ice Motorcade had to work not only as a case

but as a real advertisement.

15 seconds — media facades.

10 seconds — digital super-sites.

After the idea is revealed, the viewer should see a real commercial with almost no case-study graphics.

15 sec
media facades

48 sec
Web / social media



But the film was only the beginning

From spectacle to the audience's journey to the event.

After the emotional film, the language of the case changes: cinema → communication.

We didn't repeat the same message across different channels. Instead, we built a sequential audience journey:

ATTENTION → ANTICIPATION →
EXPERIENCE → CONTINUATION.

WE BUILT A JOURNEY TO THE EVENT.



Anticipation became experience

And the event continued to live after the race.

Outdoor advertising and radio created attention and anticipation:
193 digital screens, 36 media facades, 157 digital super-sites,
120 radio spots.

Then the broadcast turned the advertising promise into real
experience — 1.031 million views.

After the race — 123 media mentions.

1.031 million
broadcast views

123
media mentions

From anticipation to experience

The finale brings us back to the big idea.

8.98 million reach · 114.95 million advertising contacts ·
average frequency 12.8.

The advertising created anticipation — communication carried
it through to the real experience of the event.

**WE CREATED ANTICIPATION FOR THE RACE BEFORE IT EVEN STARTED
— AND TURNED IT INTO AN EVENT PEOPLE WANTED TO SEE WITH THEIR OWN EYES.**

8.98 million reach / 114.95 million OTS / 12.8 average frequency