

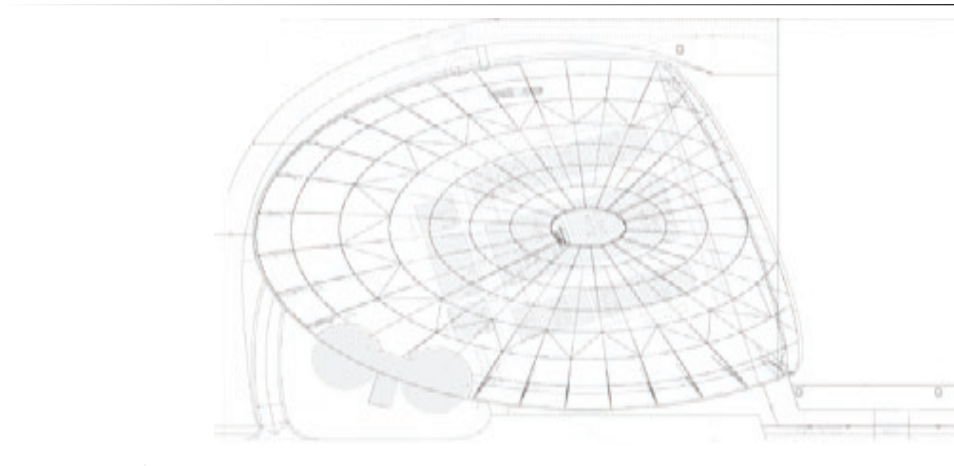


SAUBER PETRONAS

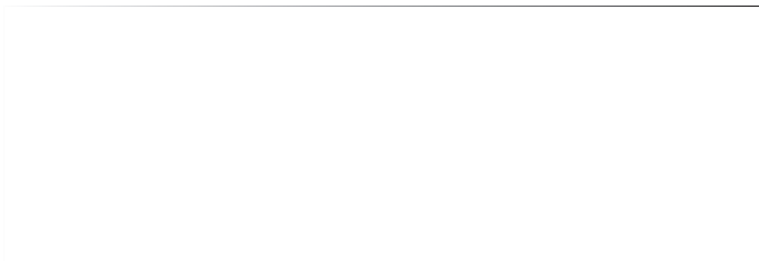
FORMULA 1 PRESENTATION

"Today, Sauber won the race to be the first team to announce the launch date for their 2004 contender. The Sauber-Petronas C23 will be presented at the Red Bull Hangar 7 in Salzburg, Austria on Monday, January 12, 2004"

Jamie Makin, Sportsnetwork (18/11/03)



This event marks the 10th anniversary of the partnership between Red Bull and the Sauber formula 1 team. As such the decision to exhibit the Formula 1 cars of the past decade at this event is a significant one in that it reinforces the connection and history between the 2 entities. Being that there is a definite chronology to this relationship, it is important to incorporate this apparent time element into the overall conceptual, as well as the physical components of the event. This could potentially take the form of something similar to a timeline, used to organize different events and associate them based on their time component. This “timeline” is to be the primary concept used to depict and catalog the partnership of Red Bull with Sauber-Petronas as well as organize the different aspects and features of this event in specific. As an idea this timeline denotes a lasting relationship and in its physical manifestation, it will act as an element used to guide and facilitate the many different parts of the events, such as spatial organization, attendee movement, and gastronomy.



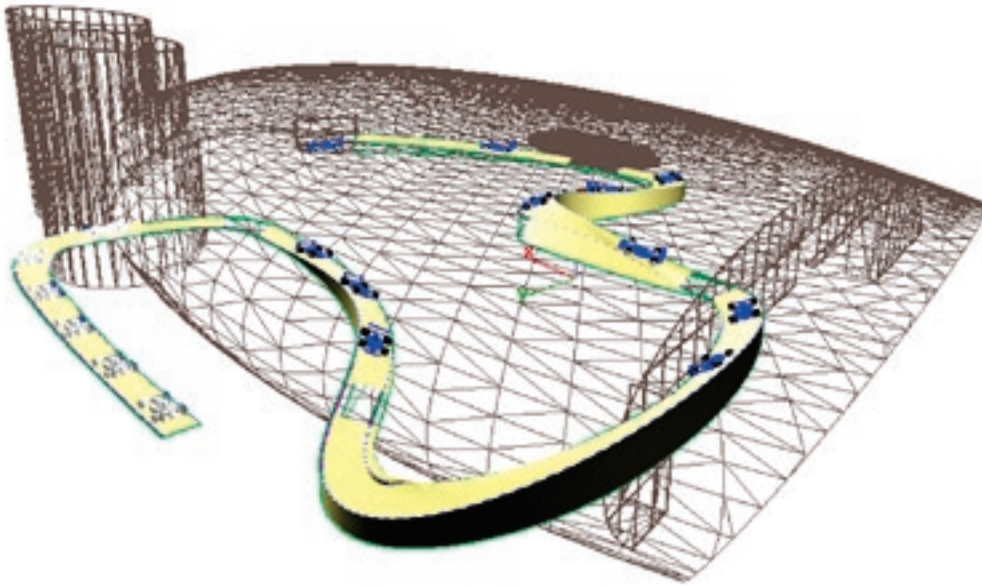


F1 racing is the underlying reason for the activities of this night. The attendees of this event will be racing enthusiasts and racing related media. Thus in keeping with the purpose, spirit and mood of this event, different components of Formula 1 racing should be incorporated into its aesthetics and function. Abstractions of the “pit crew”, “winners circle” and “pit stop” among others, can be fused with the pragmatic elements of the night to form cohesion between form and function. From the outfits of the servers, furniture, and signage, to the performances, visuals, and sounds, all components of this night should work toward delivering a Formula 1 party Red Bull style.

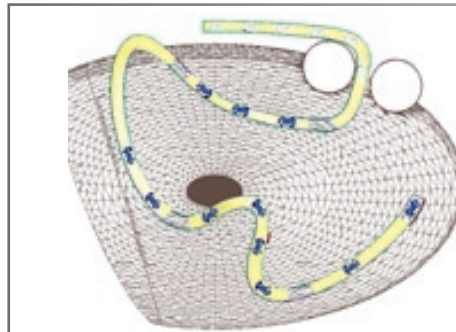


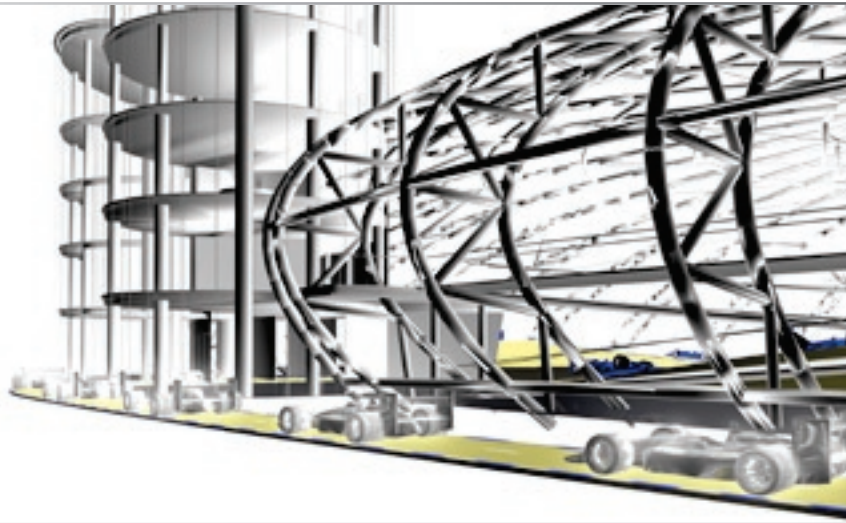
We intend on exploring the re-purposing of tools, parts and equipment associated with F1 racing to perform different functions at this event. Using tool chests as serving carts, stacks of tires as tables, car seats for the lounges, chalk boards as menus and signs and spare parts as table decorations are just a few examples of how we can insert the F1 aesthetic into the aesthetics of this affair.



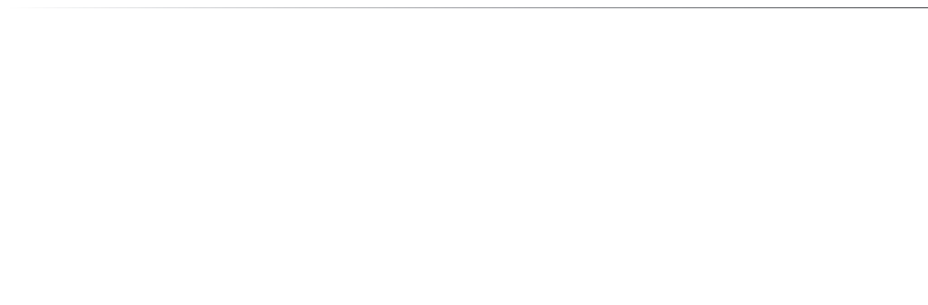
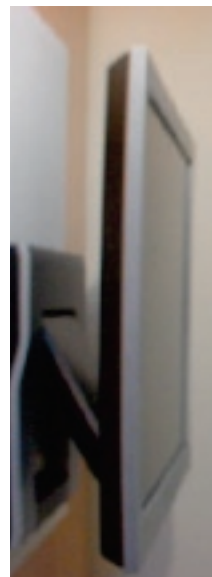


In keeping with the thematic organization of this event as one centered on Formula 1 racing, the concept of the “time-line” is to be realized as a “road” or a “track”. Having its start outside H7, as this road twists and turns inside the space, it will act as a natural and logical platform on which the cars can be exhibited. Conceptually this road represents the 10 years of the relationship between RB and the Sauber racing team.

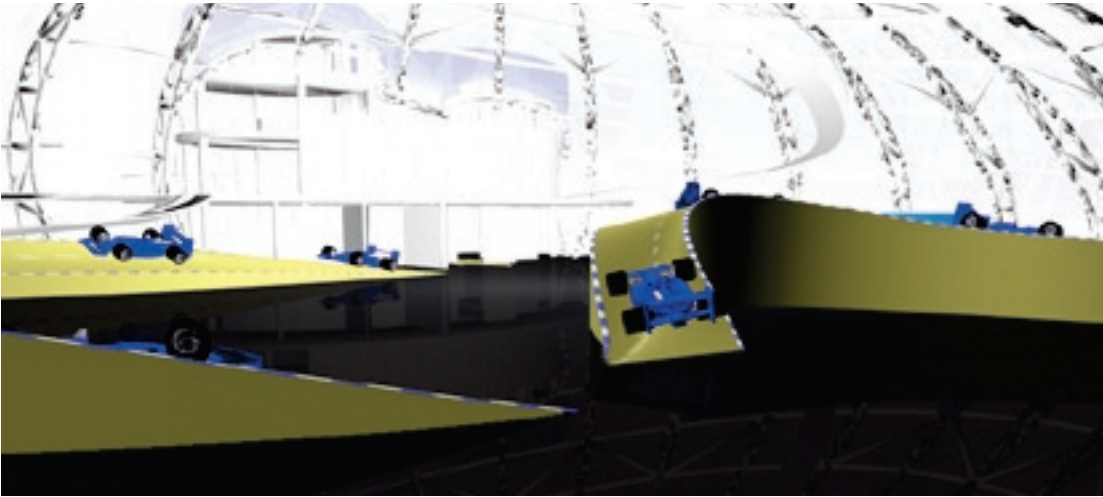




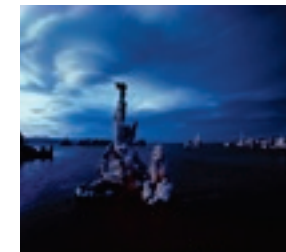
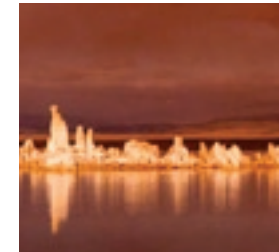
Outside, the initial part of this track will act as the arrival “Red Carpet”. Ice Sculptures of F1 cars placed along the red carpet outside will create a connection between the inside and outside portions of the road allowing a logical continuation of the timeline. The very first car inside, the one closest to the entrance, will be the oldest and the road will end with the newest vehicle which is being presented for the first time. So by following the path of this road, one is presented with an accurate, chronological depiction of the history of the relationship of the 2 organizations as represented by these vehicles and the accompanying presentation material.



Directly below each car, set inside the construction of the road there will be large plasma screens each telling the unique story of the car above. Also there is the possibility of written facts and information to be printed on the sides adjacent to the screens. In addition there is the possibility of having live presenters dressed as Pit Crew standing by each car to inform the guests about the specifics of each car and team.

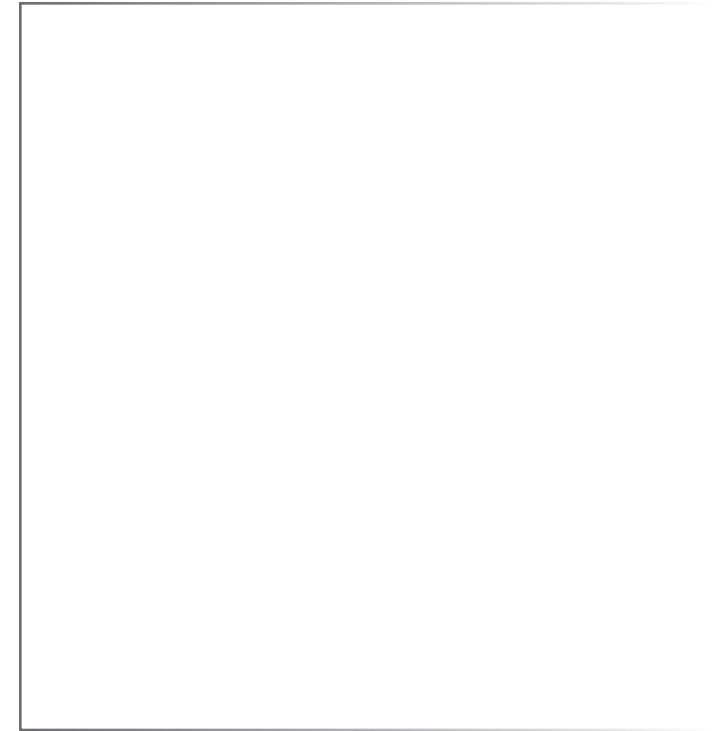


This road will twist and turn, rise and fall as it makes its way through the space carving and shaping areas of service, seating, bars and food service. The road becomes the primary element that determines crowd activity and movement. So that the space does not become separated the road dips below the ground plane disappearing at times and rises above eye-level to offer a unique perspective on the car placed on top. In addition, by taking into account the existing architectural attributes of the space such as the cat walks and terraces, we can provide an interesting vantage points for the viewing of the cars. The continuity of this road is to be broken in places along its path where the road undulates above and below the ground plane, much like a dragon in a lake where only the parts above the water surface are seen. This breaking of the continuity will be done in a way that the visual relationships between all visible parts are maintained. In addition by segmenting the length of the road we can accommodate the needs of the inspectors and facilitate emergency exit requirements.

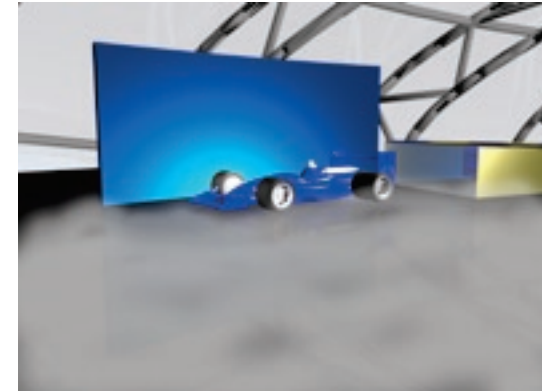
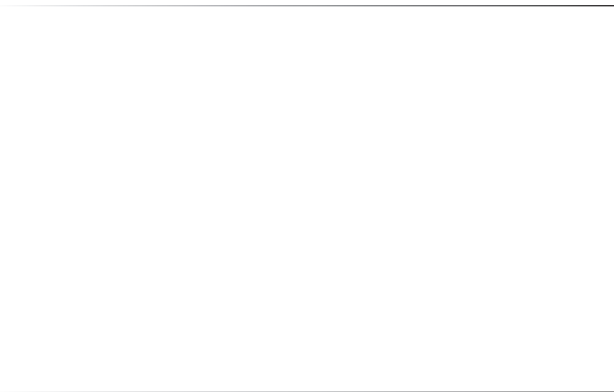




The end of the timeline road conceptually coincides with the new F1 car being presented. This presentation is to be an unveiling with an inherent theatrical component. At its termination, the road form accommodates an area where the new F1 is to be presented. Similar to a stage the specifics of the end of the road will be such that it will accommodate a presenter and whatever means we choose to unveil the car. Also the area for the guests and media will be defined by the shape of the road as it ends. As of now there are 2 options being considered for this theatrical unveiling:



Using conventional theatrical magic technology, a controlled mini-environment can be constructed at the termination of the road to shield the new F1 car from sight. Using mirrors, lighting and appropriate stage construction, it is conceivable to simulate a portion of the road to be empty, where as in fact the new F1 is there but hidden from sight. At the right time, with the right theatrical build-up and performance, the scene is adjusted and the car is visible. In essence this is the same methodology that has been used by magicians for making large objects disappear and reappear again through the use of controlled lighting, silver acetate film and mirrors within a designed controlled environment.



Given the fact that the audience already anticipates the presentation of the new F1 car, another approach can be to not pretend as if the car is not there but rather provide a designed and aesthetic place for the vehicle while keeping it hidden from plain sight until the right time. One such approach would be to create a transparent structure around the car and create a steady stream of CO₂ fog pouring into it until it's filled up and over flowing with fog, creating a pool and waterfall effect. At the right time, collapsing the structure and blowing the contained fog away would reveal the car and accomplish the desired unveiling. This pool and waterfall concept can be built into the set design of the environment. This approach would provide a logical reason for this element and detract attention from its true purpose. This piece then would appear to be a scenic and atmospheric component rather than a means of hiding the car. Projections and other audio and visual material can also be incorporated toward the goal of increasing the aesthetic and design impact of this installation.



Another possibility is to build a hydraulically raised platform into the end part of the track. The car would conceivably be embedded into the track and hidden from sight until the right moment when it the track opens up and the car emerges from within it. This movable platform can then have the ability to rotate and tilt allowing a 360-degree view of the vehicle. Although this is a more conventional approach, the surrounding elements and performances can be tweaked and tuned to enhance the appearance of the unveiling. One possibility is to raise the vehicle and after a few spins allow it to roll off the turntable and end up on the floor level creating a much more personal and approachable relationship between the car and the audience.



If we are to look at this event as one having a stylized Formula 1 race theme, then the services will have a “pit crew” aesthetic. Dresses in the team overalls with their caps and rags, the service staff can potentially add a rouged and stylized feel the atmosphere of the event. Depending on the direction we want to take this idea there are many possibilities ranging from the kitsch and silly, to the tasteful and sophisticated. For instance, there is the possibility of the pit crew pushing around “tool Chests” used in service pits from which food and beverages are served. Other elements such as stylized “oil cans” as drink containers, dipsticks used as picks for eating or skewers for grilled food, and fuel cans for drink service. The bar and seating areas, which are defined by the shape of the track, can potentially simulate a small-scale racetrack.



Stomp is a show / performance that is centered on the utilization of common everyday items as musical instruments. During the past 7 years, this group has held performances worldwide and has received critical acclaim for their creativity and creating a unique experience out of the ordinary. Using things like trashcans, brooms, plungers and oil drums they create a rhythmic sound track which has a captivating performance aspect. A similar spirited act that possibly utilized power tools and objects associated with F1 racing and mechanics would be the perfect addition to the activities of this event. There are numerous other groups that have developed similar acts which may be able to add their skills to this event. Another group has a performance that is entirely based on rollerblades and moving props and equipment. This act could be a wonderful compliment to the speed and motion aspect of this event.





plasis design

At Plasis Design, we're a little reluctant to call ourselves a company. We like to think of ourselves as more of an idea or an approach to problem solving. We started Plasis Design with the intention of creating a place where many disciplines merge to form a cohesive and holistic process for creation. As we continue down this path, we find that one discipline often pushes the boundaries of another, enhances it, and expands it. And vice versa. In short, we believe that designers do their best work when they are in a position to collaborate and experiment with other designers whose skills are a little different than their own. The result is more often that not something new, something better and more interesting than what otherwise would have been.

At Plasis, it is our curiosity that drives us. We do design not just because we want to

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