



| LVP | The Probe

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Think completely outside the box



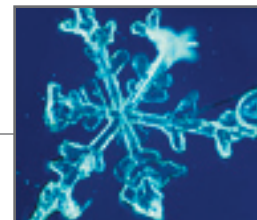
atypical



innovative

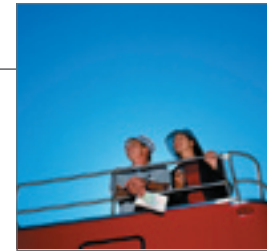


unique



## What

Convert a classic English style double-decker bus into a mobile marketing vehicle that will influence and introduce various aspects of pop culture to Red Bull



The target is everyone in Las Vegas. The city hosts over 35 million visitors annually who are looking to be a part of a unique experience. This vehicle is to make a lasting impression that will stand out and “wow” our guests and spectators

## Who

## Why

The overall objective of this vehicle is to increase brand awareness and gain loyal consumers.







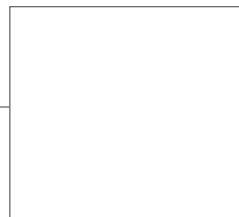
*"A roadway could become a city.  
A building could become a sign.  
In no place at all, someplace  
could be created. That is Las  
Vegas' genius."*

*Robert Venturi*

The 1960's amusement architecture of Las Vegas started a process that has turned that city into a colossal world of simulation. The Flamingo, which cited Hollywood's golden era, the El Rancho, which was based on Wild West themes, and Caesar's Palace, which reproduced the highly iconic roman architecture, are just a few examples of how Las Vegas was set on a path of becoming a theme park of resorts and mega-casinos with a focus on imitating or recreating disjointed times and/or places. Las Vegas is the ultimate Disneyland for adults. The experience of walking along the Las Vegas Strip where the Eiffel Tower meets the Manhattan skyline and Egyptian pyramids, is nothing but pure entertainment.



Recently however, the thin line between culture and entertainment has become increasingly blurry. Las Vegas is now juggling between authenticity and developing personal brands and identities, as consumers have started to demand entertaining, recognizable and celebrated designs. In this context Las Vegas has almost paradoxically started to believe in authenticity. A couple of years ago casino mogul Steve Wynn opened an art gallery in connection with his Bellagio hotel in Las Vegas. Wynn's success also drew the attention of more established cultural institutions, resulting in the openings of a Guggenheim Museum and Guggenheim's and Hermitage's joint museum at the Venetian casino hotel. Both museums were designed by Pritzker Prizewinner Dutch architect Rem Koolhaas. So authenticity is becoming increasingly more important in the development of entertainment aspect of Las Vegas.





This shift in the image of Las Vegas is closely related to the changing demographics of the city's visitors. Annually Las Vegas attracts over 35 million guests, leading to revenue of over \$31.5 billion dollars. Although gaming is the largest percentage of the revenue, around \$7.6 billion dollars annually, it is closely followed by the city's convention industry which generates close to \$6 billion dollars. The old image of Las Vegas, a mafia controlled haven for gambling and a "city of sin", has slowly changed to a more progressive corporate-ran fun park for the whole family. An equal number of men and women visit the city annually. 63% of the visitors have at least a college level education. The average age of the city's visitors is 48, 70% are married and 91% are either employed or retired. So by keeping a close eye on its image and adjusting appropriately Las Vegas now maintains a 79% return rate of visitors. The new path for Las Vegas is one in which cultural authenticity does matter – but it must also be entertaining.



In terms of a designed environment Las Vegas is about attracting attention. Walking down the Las Vegas strip one is bombarded by events and structures that border on the spectacular. The erupting volcano's of Mirage hotel, the battling pirate ships of Treasure Island, the Luxor pyramid and sphinx, the skyline of New York, and the Eiffel tower of Paris Casino all scream for attention in hopes of luring in the passers by. The architecture of Las Vegas is in-your-face extravagance. One after another casinos and resorts try to one-up each other while attempting to simulate a unique and out of reach experience. The Las Vegas strip is a battleground of competition for attention and the race for the winning seat has made Las Vegas into the city as we know it today. This race requires spending \$1 billion dollars for a hotel (MGM Grand) or \$52 million dollars for a fountain (Bellagio hotel) to stay competitive. So how should an entity like Red Bull be represented in the Las Vegas





As an organization Red Bull maintains a unique stance in terms of its philosophy, marketing, values, as well as its business approach. Many of these core elements are contradictions to the modus operandi of Las Vegas. The face that Las Vegas puts forth is one of imitation, fragrance, simulation and extravagance, all of which are a departure from Red Bull as a brand. So to play by those rules, conform to the norms of Las Vegas and present red bull in that light would be a misrepresentation of the company. At the same time it is important to maintain a bold and significant presence in Las Vegas and bring awareness to the brand and philosophy of Red Bull. So inevitably we are in competition with all the multi-million dollar events, structures and installations. In this project, to stay true to our purpose and our philosophy, we need to compete without competing. This in fact is the foundation of our conceptual strategy. In Las Vegas everything is trying to be different, so only that which tries to blend in is truly different. While the rest of the city is trying to stand out and be different we will stand out and be different by blending in.







In nature there are numerous examples of creatures that change the color and patterns on their skin to match their surroundings. Some creatures use this feature to signal emotions such as anger, fear, or desire to mate and others use it to camouflage against detection. In recent years, the military has shown interest in this area and with the advancement of technology, has been developing what is referred to as Optical, or Active Camouflage. Unlike traditional camouflage techniques, which consist of colored static patterns, Active Camouflage essentially duplicates the background of an object onto the foreground allowing a person or object to blend into its surroundings. Although this technology is in its infancy, and the extent to which it has advanced is unclear (due to the fact that the majority of the military research is not available to the public), it is conceivable that these may be the first steps toward realizing the cloaking device of science fiction movies: A device that renders an object invisible by a mere click of a button. It is important to note that at this point, considering the current available technology and other restrictions, a 50 to 60% blend between object and background is the best one can hope for.





The goal of this project is to create a mobile marketing vehicle that will influence and introduce various aspects of pop culture to Red Bull. Keeping in mind our conceptual objective of not being different and not competing with the existing urban fabric of Las Vegas, our aim is to incorporate Active Camouflage technology in the design of the vehicle. Conceptually, just like a chameleon, the objective of this vehicle would be to blend into the background, not compete with its surroundings, and thus not be different: A behavior quite uncommon to Las Vegas. That objective alone will make this vehicle unique and different. Where ever this vehicle would go it would simulate the colors and patterns of its background and blend in and the more it tries not to be noticed, the more attention it would draw to its conceptual representation.





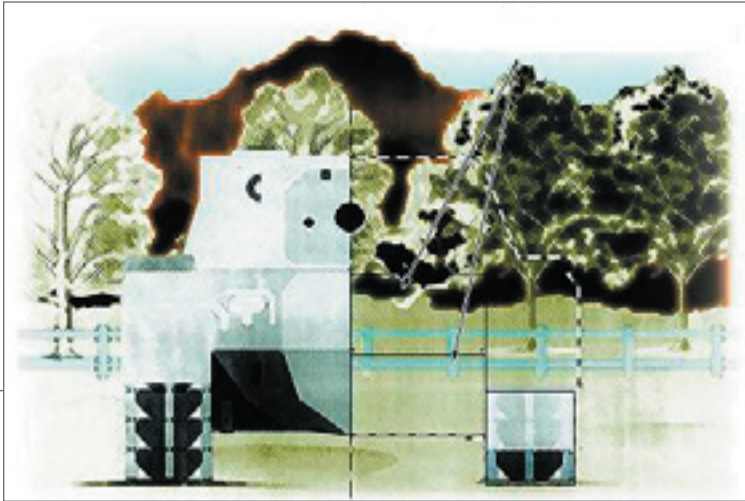
Although the overall objective of this vehicle is marketing and brand awareness, how it engages people and what purpose it serves for the visitor is worthy of consideration. Las Vegas by enlarge is known for it's gambling. Meticulous attention is paid to every detail in order to facilitate that activity. From the architecture and space planning to the acoustics and the food service, every detail of a casino works toward drawing visitors in and keeping them in the game. Consequently 85% of the visitors spend an average of 4 hours per day gambling. An aura of "want" looms over Las Vegas. The city wants your attention, wants your time, your energy, and most importantly, your money, and more often than not it will take all of those things. So what role will Red Bull play in this arena of "want" and "take"? In its design this vehicle is the antithesis of Las Vegas, similarly, its function needs to be in contrast to the purpose of that city if it's to be true to the philosophy of the Red Bull brand. From the outside, at first glance the difference between this vehicle and the rest of Las Vegas becomes evident. On the interior that difference will be maintained and elaborated upon. This vehicle will serve as a power station of sorts to rejuvenate the mind and body and prepare the visitor for another round in the city. The elements of the brand philosophy, mind, body, energy, and wings will be incorporated into the function of the vehicle toward the goal of revitalizing visitors. This vehicle will not take from its guests but will give instead.





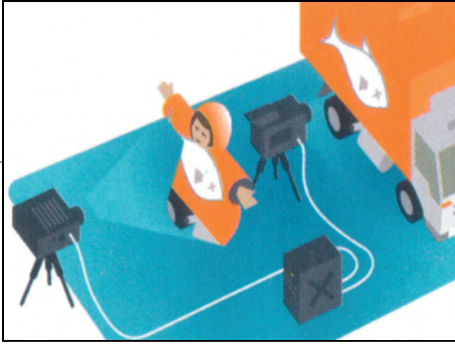
It is crucial that the appearance of this vehicle be developed in harmony and consistency with its function and concept as well as the image of the brand. In its final form, this vehicle needs to possess a unique, never before seen appearance that does not resemble anything else. It should not appear to be a conversion of anything preexisting, but rather a whole new entity unto its own. At the same time it needs to be in keeping with the Red Bull image of something tough, durable and versatile but at the same time pleasant, intriguing and welcoming.





The idea behind Optical or Adaptive Camouflage is very simple. The basic overall function of an Adaptive Camouflage system would be to project on the near side of an object the scene from the far side of the object. This would eliminate any differences between the colors and patterns of the object and its background rendering the object indistinguishable from its surroundings.



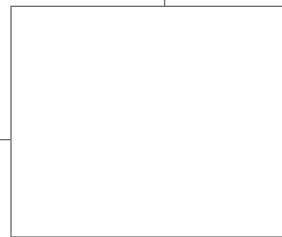


For the past few years, Tokyo university scientists have been involved in optical camouflage research. Using a live video feed and projection technology they have developed a coat that appears to make the wearer invisible. Made with a special type of “retro-reflective” material, the coat acts as a photographic screen allowing the viewer to see a combination of moving images taken behind the wearer, giving the coat a transparent effect. This Retro-reflective material can be applied to any surface rendering it invisible within the projected field. In this example the vantage point of the viewer is critical in obtaining an accurate camouflage effect.

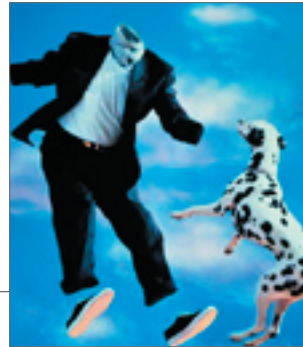




Conceivably an array of conventional displays could be used in adaptive camouflage. A typical LCD adaptive camouflage system would likely include a network of flexible electronic flat-panel display units arrayed in the form of a blanket that would cover all observable surfaces of an object that one seeks to cloak. Each display panel would contain an advanced image sensor that would look outward from the panel through an aperture that would occupy only a small fraction of the area of the panel. The blanket would also contain a wiring harness that would transfer the image from each image sensor to a complementary display panel on the opposite side of the cloaked object.





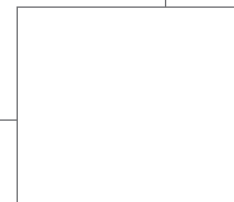


Since the early part of last century magicians have made objects disappear. With the advancement of technology these performers have been able to accomplish seemingly impossible feats, making objects as large as a Boeing 747 aircraft disappear in broad daylight. Although most of these acts require an elaborate and specific stage system there are elements and concepts that could be applied toward our goals. For instance a silver coated 2-way mirror could become reflective or transparent depending on the intensity of the light source shining on its front or the backside. Similar to the angular skin structure of the B-2 fighter which renders it invisible to radar, there is a possibility of using mirrors and focused light in a similar fashion to reflect the light of the surrounding environment, making the vehicle less visible.

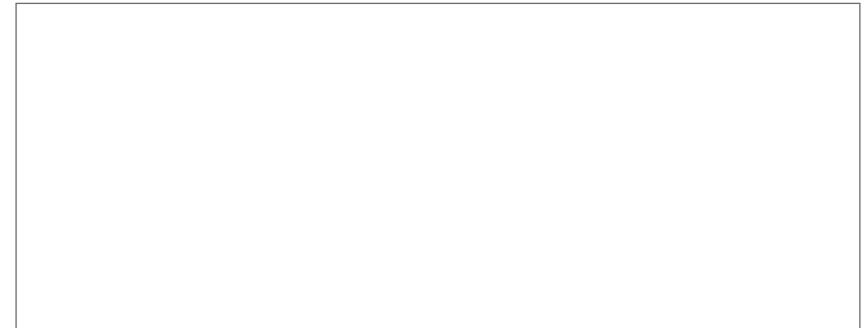




Developed during the mid 1980s for the US Marine Corp., The MK48 Front Power Unit is an enclosed cab, diesel powered, automatic transmission, 4x4 vehicle designed as a heavy tactical vehicle system. It is capable of being connected to numerous rear body units allowing it to perform a myriad of functions from troop transport to vehicle recovery and wrecking. Besides its unique appearance what makes this vehicle attractive for our purposes is the fact that the MK48 comes equipped with a full electric and hydraulic power station to accommodate all of our needs. The container Transporter Rear Body Unit would also provide a durable and stable foundation for the realization of our design.





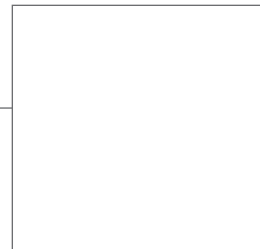


The UK has a strong bus-building reputation extending back many years. The double-deck design, for maximum passenger capacity in a given road space, has long been one of the “hallmarks” of London traffic in particular, and UK companies remain the principal producers of this type of vehicle worldwide. Apart from companies producing complete vehicles, Britain has a number of companies who specialize in building bus and coach bodies for mounting on ready-manufactured chassis. The existing customization possibilities makes this option more economically attractive, but the customized double-decker bus has become somewhat of a cliché and is being used by local tour companies in cities worldwide and therefore is no longer new, innovative or atypical. That is not to say that with the appropriate amount of modifications and alteration it could not become all of those things.



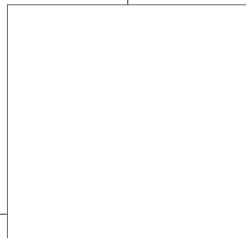
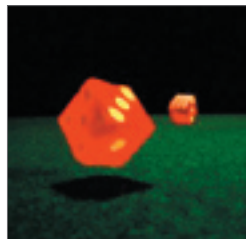


The tour bus is an essential part of a traveling performer's life, providing a mobile home between performances. In addition, full size transportation buses are often converted to meet specific needs and perform tasks ranging from mobile medical facilities to traveling recording studios. In the US there is a large industry currently in existence, which deals primarily with the conversion and construction of these vehicles. The use of such buses as a base for the development of our concepts is a viable option.





If left unchecked, Las Vegas can become somewhat taxing on the body and mind. Gambling, smoking, drinking, dry air and lack of sleep coupled with environmental factors such as noise, light, and the need for alertness can have physiological and psychological effects. Gambling for instance creates a high in the gambler by rewarding 'intelligent' risk taking. Behaviors that involve trying tasks with 50% success rates are rewarded with a dopamine blast. Scientists have found that dopamine levels increased in the brains of monkeys when they were faced with a situation in which they were highly unsure about whether they would receive a reward. Thus the effects of over-gambling would be quite similar to those of taking drugs that release dopamine. This over stimulation and subsequent exhaustion connected with Las Vegas puts the visitor into a rough physical and mental energy state. The objective of this vehicle as a PowerStation is not to CHARGE the visitor, but to give more of a DEGAUSSING to neutralize the adverse effects of the city.





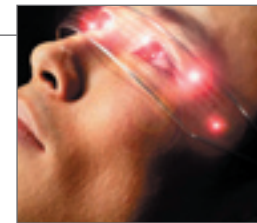
The elements of the Red Bull brand philosophy will be incorporated into the function of this vehicle as a PowerStation. Using medical, technological as well as spatial and spiritual techniques, and focusing our efforts on the Mind, Body and Energy of a visitor, the objective is to bring the visitor closer to the final physical and mental state of "wings": A state of clarity, focus, relaxation, and lightness. All interior components, from the activities, sounds and lighting to textures, colors and arrangements of the interior elements will work in conjunction with each other toward the goal of creating the desired effects on the guests. It is important to note that the general aesthetics of the environment will be in keeping with the Red Bull Brand.

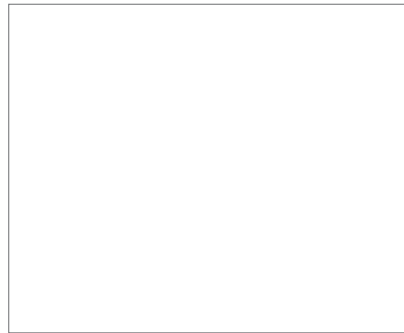
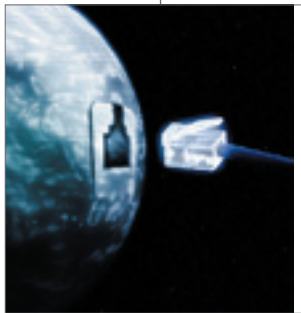


# The Power Station



The mood and vibe of the interior of this vehicle is to be active and lively and yet tranquil and serene. Aboard this vehicle is a place where one can let their guard down, relax, and enjoy a comfortable zone where the usual Las Vegas concerns are non-existent. This is a space where spirituality meets technology.





We need to provide a place for this vehicle's service and storage, similar to a garage or a hangar. In addition to its pragmatic functions, this space could house activities designed for the public not unlike a club or a signature bar. This space could be viewed as the mother ship and the vehicle as a probe, which gathers people on its voyage through the city and brings them to the source. The probe is akin to an ambassador, which is sent out to spread the greater message. In this scenario, every hour or so the probe would return to the hangar carrying those who wish to experience it. Upon entering the hangar, it would "jack in" and provide yet another unique experience for its voyagers. This space could be seen of as a docking station or "bat Cave" of sorts hidden from sight and accessible only to those who seek it out. This dock is completely independent of the function of the vehicle as an autonomous entity with self-contained experiences on to its own.





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 .....

We do it because we have to .....

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