



# THE ART OF EXPERIENCE DESIGN

Best of Event Design | Vol. 1



Published by

**EVENT** DESIGN™

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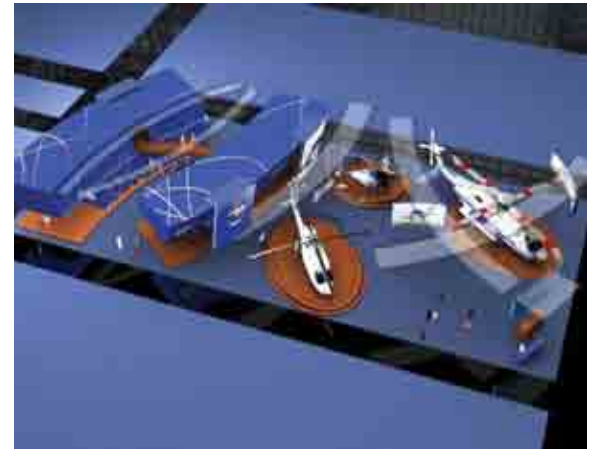
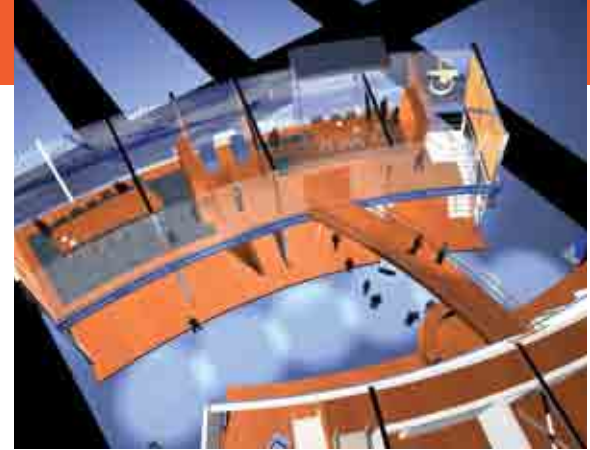
# HELI-EXPO

Designer  
McMillan Group

Builder  
The Taylor Group

Client  
Sikorsky





It was critical for the McMillan Group to create an exhibit that reinforced the message that Sikorsky is a leader in helicopter technology and design. The final design of the exhibit, and specifically the two-story structures within the footprint, expressed rotary winged flight through its form and energy. The structures were designed as two offset, curved and cantilevered conference room structures connected at the second level by a 32-foot custom bridge. The design demanded careful engineering expertise and collaboration. Starting at McMillan Group, a simple cantilevered wedge was developed and engineered that visually defied gravity, but in actuality was ex-

tremely stable. The project managers and engineers at The Taylor Group developed custom details to ensure easy set up and compliance with earthquake codes for California structures. When the final engineering analysis was completed, it was determined that the structure exceeded standards, allowing the second level to safely support the full deck when filled shoulder to shoulder with people if ever required. Entirely built from custom dies, the all-aluminum structure cut weight, reducing shipping costs and allowing recycling of the raw material if it became damaged.

# CES 2009

Designers

Schmidhuber & Kaindl  
and MC<sup>2</sup>

Client

Samsung





The eight huge display “leaves” in the entrance of the footprint were the main attraction from the outside of the exhibit. The 12-foot wide, 23-foot tall fiberglass structures were made up of two sections a piece, so there were 16 halves used to create the structures. Producing them was a challenge because of a tight timeline. Fiberglass was chosen as the building material because MC<sup>2</sup> could create molds and get identical pieces more quickly than custom-building pieces out of wood. One leaf section was built in its entirety out of wood to create molds, then the fiberglass pieces were forged from those molds. The backside of the leaves had a fabric covering to create an air space between the back of the fiberglass and the fabric edge, so it would have more of a soft, organic feel. The

A/V presentation was dynamic and a real crowd-stopper. Designers used high-end audio processors to run panning audio effects in the space, and worked out sections of the audio with time coding of the video with the lighting effects on the floor to create an immersive display. In front of the leaves, an illuminated raised floor ran lighting effects in time with media on the screens, and tied into the whole visual presentation. The client wanted rays of light to emanate from the center point as attendees came onto the floor. A fiberglass shape at the center of the main entrance added drama and tied the scene together. As the video would change colors, the floor worked in concert with it, as would 16 tension fabric ceiling pieces throughout the space that were lit with LEDs.

# ART OF PROGRESS

Designers

Design Company,  
SiiNC Agency

Builders

EventStar, Metron

Handling Agency

SiiNC Agency

Client

Audi







Audi's objective for this event was the world premiere unveiling of its Flagship vehicle, the all-new 2011 Audi A8, coinciding with the automaker's 100th anniversary. Inspired by the guiding principle "The Art of Progress," the Audi A8 was unveiled in the Audi Pavilion, a 45,000 square foot temporary museum-like structure. The pavilion included an auditorium that housed 850 people and an exhibition hall of 22,500 square feet to showcase all the pieces of art and vehicles. The event was in essence a press conference for over 800 international press members and a Vernissage of an exclusive exhibition featuring selected pieces of the Rubell Family Collection (one of the

world's most important art collections), and a commissioned piece of aluminum and LED lights by British top designer Tom Dixon. The event was held on the eve of inauguration of the two high-profiled events of Design Miami and the world renowned Art Basel Miami Beach, both sponsored by Audi and included a three-day program for dealers and art collectors from around the world. The pavilion was located in an environmentally protected area, and the production team was only allowed on site for a total of 13 weeks for all construction, the event itself, and dismantling. This created a high-pressure time line that required unparalleled project management.