Exhibit Overview

A moment in a designed atmosphere to create a lasting experience.

Tetra









Instead of designing a trade show exhibit, we set out to design an experience. With multiple layers of silicon-edged graphic fabric overhead, this vibrantly colorful back-lit exhibit appears three-dimensional and constantly “moves” dependent on the individual visitor’s location on the exhibit floor.

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Designed with the perspective of the visitor as the focal point and inspiration, the ambiance of this trade show exhibit creates its own atmosphere, giving each visitor their own unique and individual experience. With layers of fabric graphics overhead, this vibrantly colorful back-lit exhibit appears three-dimensional and shifts along with the viewer’s position underneath. The design was intended to blur the lines between a trade show exhibit and an art installation. Each visitor sees it from a different angle, resulting in as many unique experiences.

From the number of overhead sections to the hues of colors to the letters in company name “AGAM”, the concept revolves around the number four. The four words comprising AGAM’s tag line (Aluminum Modular Display System) are displayed across the four hanging sections. The height difference as each section drops to the floor is four feet. There are even four seats, one in each color, surrounding the custom coffee table designed to mirror the overhead pattern. So it’s only fitting that the exhibit name is “Tetra”, the numerical prefix meaning four.

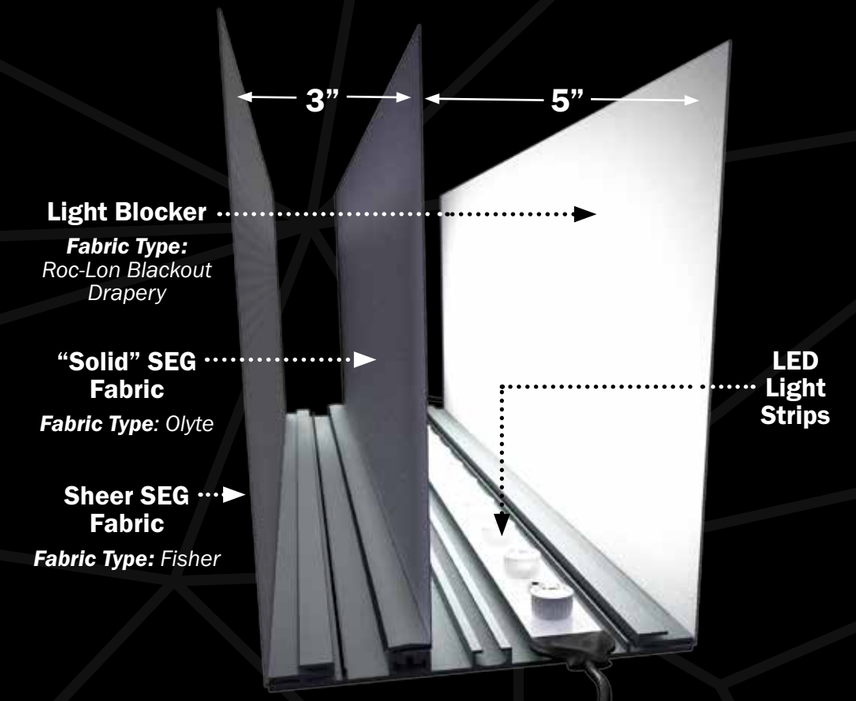
Design: **A Dimensional Experience**

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It’s very difficult to properly show the dimensionality of this optical effect in print. Seeing it in motion tells the real story. We highly encourage you to view the uploaded video.

How do you stop highly distracted trade show visitors in their tracks? Easy. Design a stunning dimensional optical effect that’s solely focused around *the individual’s experience*.

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Trade show floors are hectic and overwhelming. Visitors are constantly surrounded and bombarded with visual messages. Cell phone screens demand visitors’ attention. How do you seize limited attention spans? Simple. You create something so incredibly different that it forces visitors to stop in their tracks with a grand-scale dimensional optical effect. With silicon-edged graphic (SEG) fabric, the optical effect was achieved by layering sheer and “solid” pieces of fabric. A pattern was printed on both pieces of fabric but slightly offset on the sheer fabric.

With all fabric fully assembled, the effect is similar to lenticular (“hologram”) printing. As the visitor moves and views the graphics, the perspective changes and the fabric lines and patterns realign. Suddenly, the visitor feels the exhibit has been designed around them.

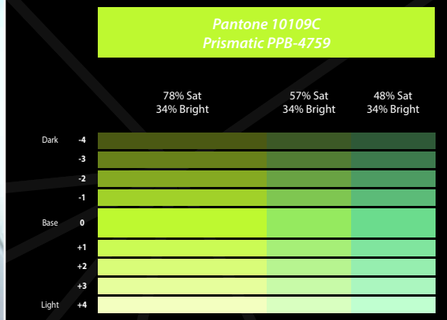
It was critical that the visitor felt an emotional connection unlike anything they had experienced before in a trade show. More importantly, in this age of social media, emotional connections get shared. As a result, we found the exhibit being photographed at an incredible rate.

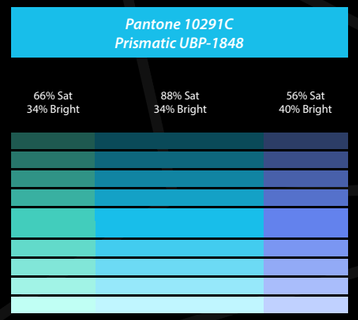
Design: **Color Palette**

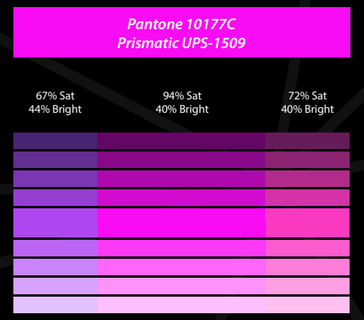
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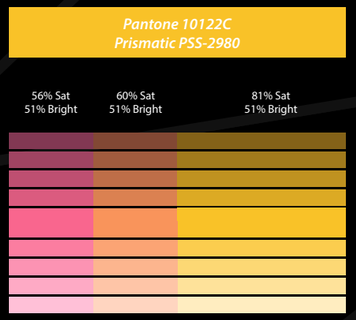
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Following a holistic design approach, the number four became a critical part of the overall concept for both the framework and graphics. There were four overhead structures, each with four main colors. Each main color had four steps from its primary to dark and four steps to light. Therefore, it only seemed natural to name the exhibit "Tetra", the Greek prefix meaning four.



Using a quadratic color palette, vibrantly bold and contemporary colors were chosen. But the real challenge was getting near-perfect matches between vastly different materials: metal, fabric & paper.

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Colors are subjective and trigger emotion. For this exhibit, the color had to be bright, vibrant and contemporary, perfect for catching attention. The challenge was to find colors that not only were "right", but could be reproduced on three very different mediums: metal, fabric and paper.

Starting with metal, the powder coating colors that were chosen required a special dual-application technique to achieve its reflective and bright characteristics. Special back-lit fabric, along with a highly saturated dye-sublimation process, was chosen to match the metallic appearance. And finally, metallic PMS colors where chosen to tie in all printed assets to the exhibit colors. Soon after all these choices were made, what was the unofficial word soon added to the design team's lexicon describing the colors? "Vitallic". *Vibrant* and *metallic*.

From the very first ideas of the exhibit to combine the dimensions of layered fabrics with exquisitely brilliant colors, the visitor experience would be described as standing under a giant kaleidescope with lines and patterns moving twenty feet overhead.

Design: **Modularity**

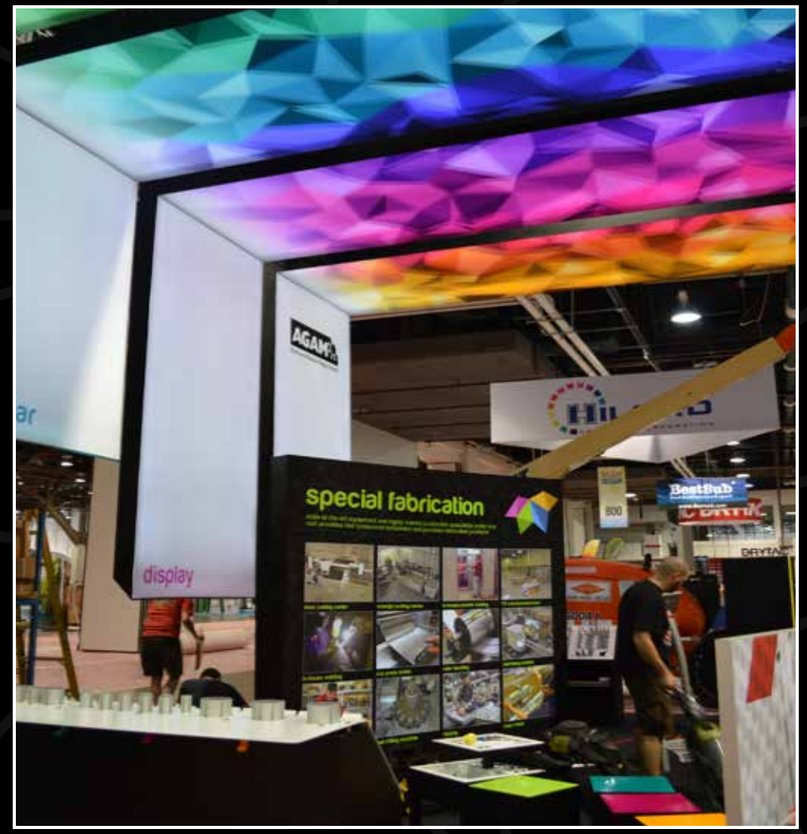
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Budgets and timelines are moving targets that always get smaller. Minimizing the investment of available resources was achieved by relying on the benefits of modularity.

Budgets are tight. Production timelines are short. And expectations are sky high. Maximizing the balance of time, money, and material resources was vital for the overall success of the exhibit. Designing the exhibit from the very beginning with modularity in mind helps offset significant would-be costs associated with the project.

Instead of having two separately sized exhibits, by simply subtracting a few structural bars, the exhibit can be effectively reconfigured from a 20’ x 30’ to a 20’ x 20’. The graphics were also designed to be scaled easily without losing the impact of the optical effect. And a minimal crew of four people was used for primary assembly.

SGIA EXPO
October 22 – 24, 2014
*Size: **20’ x 30’***

EXHIBITOR *LIVE!*
March 2 – 4, 2015
*Size: **20’ x 30’***

GLOBALSHOP
Sponsored by AIRE
March 24 – 26, 2015
*Size: **20’ x 20’***

With just one exhibit that easily scales to different sizes, it can be used for three shows for the 2014-2015 exhibition program. Additionally, the floor plan beneath the structure can be optimized for the audience and message. The entire exhibit was able to ship into storage in September 2014.

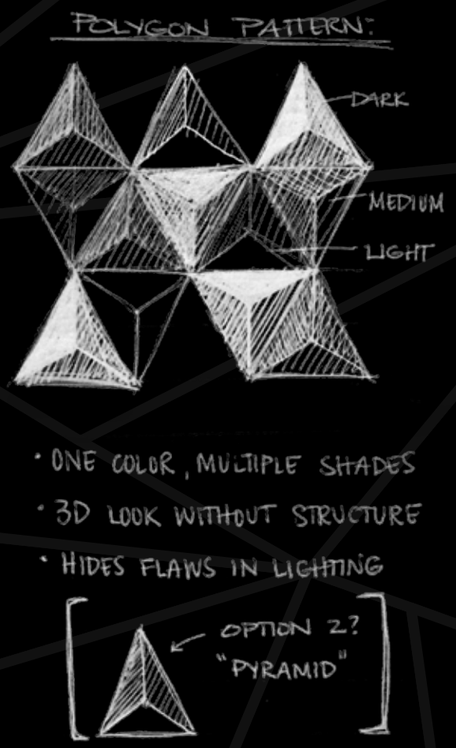
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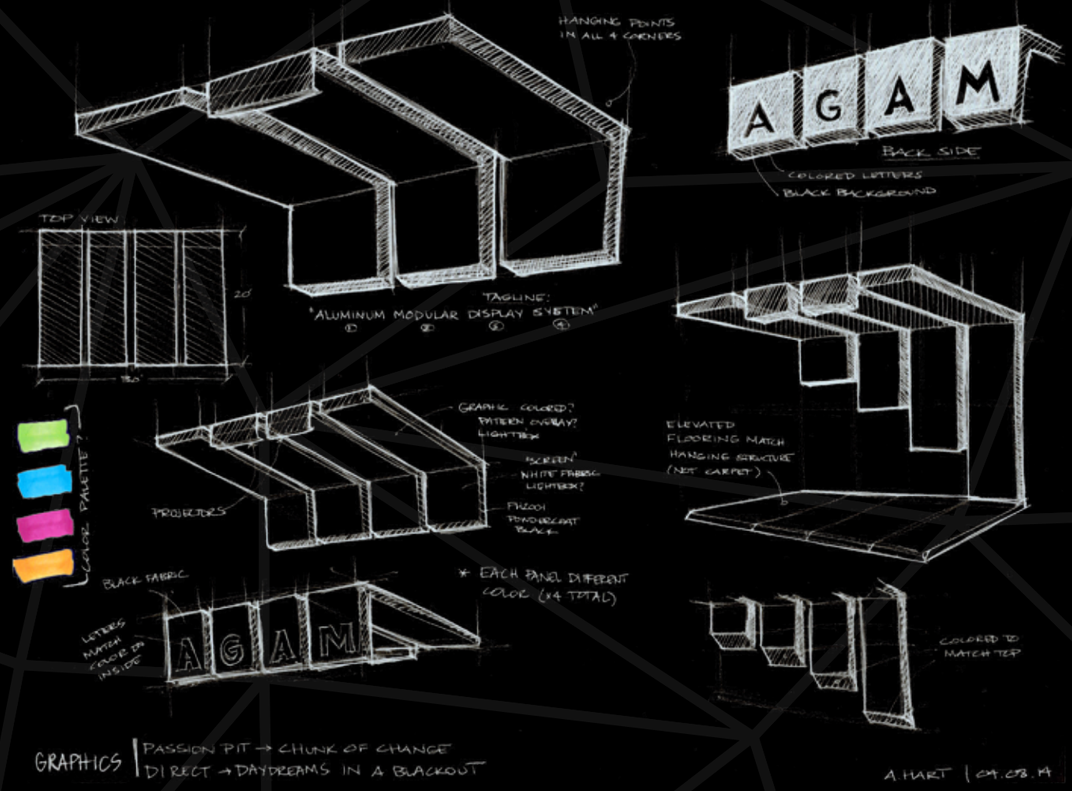
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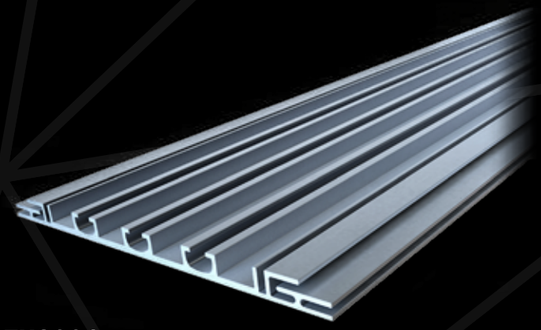
Design: **Concept Generation**

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FH2001

A large 8” wide aluminum extrusion would be the primary component of the overhead structure.



Color Palette

Four vibrant powder coat colors were chosen: PPB-4579, UPS-1848, UPS-1509 and PSS-2980

When handed ambitious objectives of “new, never before seen, and unforgettable”, we knew we had to create something different. Something special. So instead of designing a trade show exhibit, we began designing an experience.

Designing an experience on a trade show floor means creating something no one has seen before. The answer was building an original atmosphere centered around the viewer’s perspective. The ceiling structure was quickly deemed as focal point of attention, and would need to be bright and eye-catching.

Developing the structure and graphics simultaneously, the design revolved around the number four. The AGAM letters and tag line would fit in nicely with the rhythm, as they each consist of four parts too. The challenge became how to create a three-dimensional illusion on a two-dimensional medium. Playing with patterns and varying shades of color was a great start, but did not quite deliver that unforgettable punch we were looking for. So we asked ourselves: why use one layer of fabric graphics when we could use two?

Experience: **Reactions Captured**

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Every visitor has their own perspective, which translates to a one-of-a-kind experience. But the one thing they all share is the initial reaction: stop, stare, then immediately take out camera.

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Even in Las Vegas, a city abundant with light and color, the exhibit seemed to catch everyone's attention. It was literally jaw-dropping in a few cases. No matter what perspective visitors had, the vibrant colors, along with their dimensionality, was clearly visible. But each view was unique because each person related to and interpreted it differently, similar to a piece of art. Some took longer than others to figure out how the illusion works. And some not at all, simply attributing it instead to "magic". But one thing was clear. Everyone was mesmerized by the shifting lines above, which became cause for quite a bit of aimless wandering. People of all backgrounds stopped to take in the exhibit. And camera after camera appeared in attempts to capture each dimensional experience.

Candy, muscle cars, and kaleidoscopes were only a few of the analogies mentioned by viewers after seeing the colors. They also were very quick to share which of the four colors was their favorite. Each person had a different emotional response, adding to the individual experiences.