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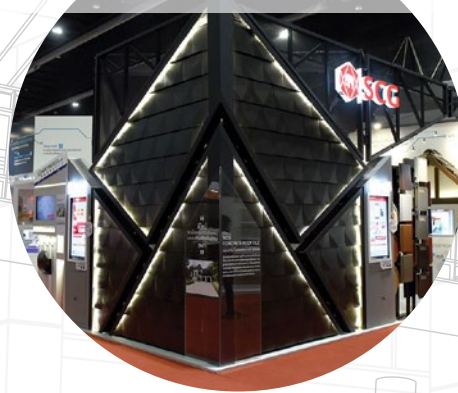
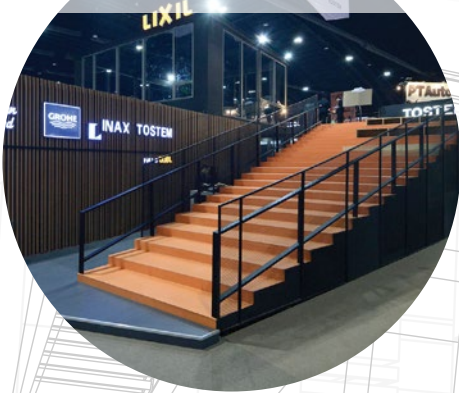




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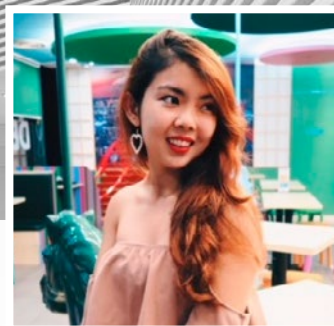
We've once again come to the end of a spectacular year. 2018 has seen our sister magazine (Bathroom + Kitchen today) go through a crisp face lift. It got us wondering - is it time for Lighting Today to don a new façade? Let us know your suggestions!

Our cover story reveals how Speirs+ Major uses a balance of light and darkness to create a spectacular immersive experience, unveiling their lighting design for The Macallan's new distillery and visitor experience. Hop over to our cover story to uncover more.

Have something lighting related to share? Send it in! We welcome submissions and would be happy to feature pieces from loyal readers. Till then, happy reading!

Nicole Lee

Nicole Lee
Editor



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LIGHTING DESIGN OF THINGS

Future proofing the world of tomorrow...

The world around us rapidly changing; driverless cars, drones, robotics, artificial intelligence, virtual reality, 3-d printing, cashless shopping, the list goes on and on...and if you thought that lighting is spared from the IoT onslaught, think again!

The lighting industry and lighting design profession are on the verge of becoming irrelevant if not, relegated even further down the hierarchy of importance if we don't accept that the lighting functionality is changing. The best way to understand what is happening is to use the mobile phone as a metaphor. Ten years ago, the mobile phone was just that, a mobile phone with some texting functions. Today the mobile phone is everything else, you can video chat, take pictures, surf the internet, find your way through maps, pay your bills, get your boarding pass, translate foreign languages, play games, there are virtually apps for anything you can imagine...and oh yes, it is still a mobile phone...!

Lighting is poised to go the same way. While LED technology has already made the lighting systems of today a digital hub, it is not difficult to imagine that in a few years' time most of the functions of a lighting point will have nothing to do with lighting. Bluetooth communication, beacon networking, sensor driven data measurements, etc., will soon take up the majority of the lighting point's functions.

In order to understand how most commercial decisions are made, those by developers, those by our clients or the end-user, it is important to understand that nearly all decisions are driven by two key factors only. One is how do I minimise costs, the other is how does it improve the human experience. It's that simple...

Let's elaborate a bit further on the first one...costs. In lighting, energy saving has long been the leading sales pitch in the lighting industry, but really, now that everyone is using LED technology the savings are becoming marginal and mainly achieved through smart(er) lighting controls. With presence detection and daylight sensors the usage of lighting (read energy consumption) can be made more efficient. Continuing the thought from a lighting perspective, the second point, the human experience, is being addressed by tuneable lighting and other "human centric" applications. The problem is that the lighting industry is caught within their own little fantasy lighting world...

To further optimise costs and improve the human experience we need to step out of our little lighting world and look what is going on outside and understand where the real costs are and how better experiences are created...and as it turns out, that has little to do with lighting... Developers and real estate big boys around the world have since long realised where the cost saving is and that is in managing space utilisation and human capital.

To put things in proportion, real estate developers like JLL and CBRE found that for every 1 dollar saved on energy, 10 dollars can be saved through more efficient usage of space and 100 dollars can be saved on human capital (people efficiency). That is big...! That is where the focus is and this is where the IoT and data analytics come in.

Today's sensor, beacon and Bluetooth technologies can accurately measure where people are in space, measure environmental statistics (temperature, humidity, air quality, etc) and facilitate interaction and communication for way finding and data transactions. This is what the IoT is... connecting everything with everybody at any place in real time with the aim to reduce costs and improve the human experience.

Let's take an office space as example. If occupancy of meeting rooms is measured and mapped you may find out that one or two meeting

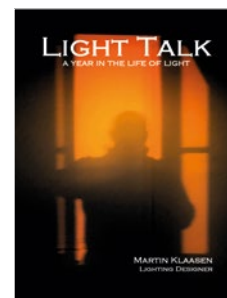
rooms are seldomly used, so why have it? Reconfiguring (or reducing) the space to more efficient usage will save on space costs (rent for instance). Many corporate offices have un-used desks. It is not surprising that today co-working spaces are taking off like a rocket, exactly for the same reason. More efficient use of space with a reduction of space costs as a result.

By understanding, planning and coordinating events, tasks and activities, people's time can also be made much more efficient, more productive. Just think of wasted time in meetings, waiting for people, having problems setting up the computer, projection equipment or tele conference facility. In hotels for instance, if housekeeping knows which rooms are occupied, they can go direct to the empty rooms for cleaning, rather than having to knock on each door separately first. Understanding customer behaviour in retail and commercial outlets will also greatly enhance customer satisfaction and sales! Similar applications can be done for exteriors.

So, if all this is happening using our lighting points, we should know, don't you think? I am already faced with projects where "smart" consultants are issuing me plans with lighting points showing what these points will be measuring with their sensors, what the WiFi coverage will be, etc! In this scenario I have been moved down the pegging line to become just an executor of someone else's design! My point is that traditional lighting design is slowly becoming a small element in the scheme of things. The entry point for lighting design will soon no longer be at architect's design level as decisions about IoT and data infra-structures are being taken way earlier, much further downstream...

With our Lighting Design of Things (LDoT) platform we move back to being in control of lighting design by becoming the facilitator for the integration of IoT and data analytics into lighting! At the end of the day it is still a lighting point, we still need to create mood and ambiances and make sure we comply to lighting standards and building codes, only an experienced lighting designer should be doing that!

Follow Martin's daily blog about lighting, Light Talk, at: <http://lighttalk.via-verlag.com>



Martin's Book, '**Light Talk, A Year in the Life of Light**'

(ISBN: 978-981-07-0120-8),

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A soft copy of the book is now available for download from Martin's blog site.

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NICK GLEN BALANCES COMEDY AND DRAMA IN YOUNG FRANKENSTEIN WITH CHAUVET PROFESSIONAL

The New Mel Brooks Musical Young Frankenstein (more commonly called Young Frankenstein) has been a popular staple in regional theatres across the globe since its 2007 Broadway debut. At a recent production of the musical comedy at the Devonport Entertainment & Convention Centre, designer Nick Glen supported the fantastical story of an American doctor who finds his body parts in Transylvania with a lighting design that smoothly balanced comedic and dramatic elements.

Glen, of Nick Glen Lighting Design, was aided in his effort by a collection of CHAUVET Professional Maverick MK2 Spot and COLORdash Par-Quad 18 fixtures, supplied by Show Systems Australia. "The performance features of the Mavericks and colors of the COLORdashes allowed me to create a range of looks," he said. "We needed this diversity to support the show, both as a comedy and as a more straightforward story."

Hung from upstage and midstage electrics, the 12 Maverick MK2 Spot fixtures in the rig were controlled wirelessly through CHAUVET DJ D-Fi Hub units. The 440W LED fixtures were moved throughout the show, their quiet operation eliminating concerns about distracting noise.

Drawing on the wide beam angle (13° to 37°) of the Maverick MK2 Spot, Glen had them fill a variety of roles during the freewheeling musical comedy, from creating broad crisscrossing patterns for show-tune-style dance numbers to more focused down spots for dramatic moments. The dual rotating gobo wheels of the Maverick MK2 Spot also came into play, as Glen relied on speckled gobo patterns to underscore a lurking sense of danger during some of the "monster" scenes.

The Maverick fixture's variable frost feature that allowed it to transform from a spot to a wash helped Glen convey a variety of moods. "The frost feature is absolutely top as far as I'm concerned," he said. "Being able to quickly flip between wash and spot effects was incredibly useful for particular scenes within the show that called for sharp changes in energy, such as the musical numbers."

Color also played a key role in conveying different moods. Glen set an ominous, but playful tone by colorizing scenic elements with murky shades of greens and purples, dark yellows and similar hues. At other times, he lifted the mood with bolder, brighter colors.



To create this color-scape, he relied on the CMY +CTO color mixing capabilities of his Maverick MK2 Spots, as well as the eight RGBA COLORdash Par-Quad 18 fixtures in his rig.

"It's great to have such faithful color representation on stage," said Glen. "Moreover, we didn't have to sacrifice any brightness for it! Of course, I was also most appreciative of the versatility of my rig. I used the MK2 Spot to create all manner of looks, from very soft and subtle textures on stage to full on energy. In a musical such as Young Frankenstein, having this visual flexibility is truly paramount."

For more information, visit www.chauvetprofessional.com.

FARO BARCELONA HAS RECEIVED THE PRESTIGIOUS REDDOT AWARD IN THE PRODUCT DESIGN 2018 CATEGORY FOR THE HOOK LIGHT FIXTURE

Faro Barcelona's Hook model was given the Reddot Design Award at the latest edition of these renowned international awards that are given by an independent jury made up of 40 reputed experts from around the world. With a total of 48 categories, the Reddot Awards are divided into the following modalities: Product Design, Communication Design and Design Conception.

Hook constitutes Faro Barcelona's most Ecological and Socially Conscious project. Produced entirely in Spain from recycled bottle caps, its design optimised every phase of the lifecycle of its components in order to reduce environmental impact. Its casings are made of recycled polypropylene, a sustainable plastic that is also present in the diffuser to encourage recycling. The result is a light fixture that is totally PVC-free, a material present in most cables and plugs.

Faro Barcelona's social commitment with this project is evidenced not only by the fact that it employs disabled people from Fundació El Marseme to assemble Hook, but also that it works with the NGO Mary's Meals España, donating €15.60 from each light fixture, which is the cost of feeding one child for an entire school year.

For Hook's design, Faro Barcelona this time commissioned OiKo Design Office, the design studio headed by Salva Codinach and José López-Aguilar, engineers and designers who prioritise ecodesign, sustainability and the search for materials to minimise environmental impact.

For more information, visit www.faro.es.



FLEXIBLE LIGHT FOR FUTURE-PROOF, FLEXIBLE OFFICE CONCEPTS: SKIM DOWNLIGHTS FOR TRACK FROM ERCO

Work in offices is changing and with it the design of corresponding rooms and workstations. Key terms such as desk-sharing and co-working point the way: fixed concepts and structures belong to the past and modern offices score with high levels of flexibility and diversely designed work environments. Zones for various uses, ranging from concentrated individual work to creative teamwork, productive meetings and relaxing breaks, also need to differ in their atmosphere. Such new demands can only be fulfilled with equally innovative approaches in terms of lighting. ERCO has achieved this with the new Skim downlight for track that brings together the benefits of spotlights and downlights.

A New Class Of Lighting Tools

The first thing noticed is the unmistakably smooth design, enabling these new types of luminaires to blend into highly diverse interiors in the form of technical details. The flat cast aluminium housing accommodates two LED lens optics that are characteristic for the Skim range. The luminaire is on an ERCO track adapter which is rotatable through 360°, enabling flexible positioning to suitable track. In this way the luminaires offer the neat appearance and visual comfort of downlight illumination without the complexity of recessing into ceilings. Added to this is the freedom to reconfigure the lighting at any time if the office layout or room use changes.

Trusted Lighting Technology Intelligently Applied

Various light distributions are needed in office applications



according to the specific use of a room zone. Skim downlights for track with the rotationally symmetrical characteristic wide flood (beam angle approx. 70°) ensure standard-compliant illumination of VDU workstations with UGR < 19. For other areas such as foyers and cafeterias, the extra wide flood (beam angle approx. 95°) is a comfortable and especially cost-efficient alternative for uniform illumination with wide distances between the luminaires. In a room with a ceiling height of 3m and a wide luminaire matrix of 2.4m for example, lighting designers can achieve uniform horizontal illuminance exceeding 300lx – more light with a few luminaires.

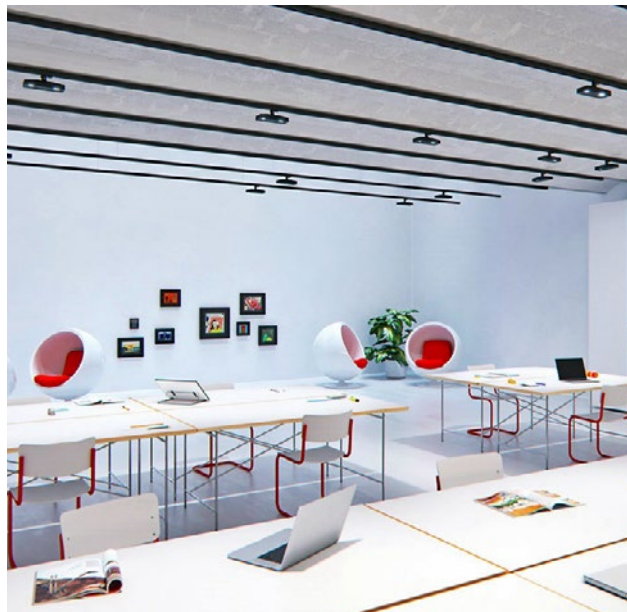
Further flexibility is provided with the axially symmetrical light distribution oval flood (beam angle approx. 95° x 50°). This enables not only random positioning of luminaires on

the track and rotation through 360°, but the lens optics themselves and therefore the axes of the oval light beam can also be rotated through 90°. Thus circulation zones such as corridors can be effectively illuminated and defined islands of light created in a room, e.g. above seating areas or meeting tables.

A Wide Selection For Lighting Designers

In addition to various light distributions, with Skim downlights for track designers can select between two wattage levels with 1260lm or 2460lm luminous flux and between the various LED light colours contained in the ERCO luminaire systematics: warm white 3000K Ra≥90 and neutral white 4000K Ra≥80, and upon request warm white 2700K Ra≥90 and neutral white 4000K Ra≥90. Housings are available in either white, black or silver and include control gear that is optionally switchable, phase dimmable or DALI dimmable. Phase dimmable models have a potentiometer for configuring settings directly on the housing. In addition to the diverse applications of office lighting, Skim downlights for track are of course also suitable for creative retail architecture and public building lighting concepts

For more information, visit www.erco.com.



SEEN IN THE BEST LIGHT: TUNABLE WHITE LIGHTING FOR BUDDING INTERIOR DESIGNERS



“Tunable White? – we’ve already got it!” That’s the proud boast of the Lucerne School of Engineering & Architecture. There were several good reasons why the School became an early adopter of the new lighting technology with which the luminous flux and the colour temperature of the light can be changed to suit demand. The Tunable White lighting was installed in the Interior Design Studio. Thanks to appropriate LED light engines and associated control technology from Tridonic, the colour temperature of the LED luminaires can be smoothly adjusted between 3,000 kelvin (warm white) and 6,000 kelvin (cool white). Preprogrammed colour temperature curves can also be selected and run.

From Too Little Light To Dynamic Light

Eight years ago the School of Engineering & Architecture at the University of Lucerne set up a course in interior design and had a studio building constructed specifically for the purpose. With its 70 workstations, a large presentation area and an impressive collection of material, the building provides ideal facilities for project work, modelling and lectures. There was just one problem, however. The illuminance from the luminaires was too low for the demanding work in the studio and had to be replaced. “It quickly became clear to us that we could

use the situation as an opportunity to install innovative pioneering lighting”, explained Professor Björn Schrader, senior lecturer and head of the interdisciplinary Licht@hslu platform at the Lucerne School of Engineering & Architecture.

Tunable White For Human Centric Lighting

It was not difficult to convince the Facility Management of the University of Lucerne about the merits of a Tunable White solution because the university is constantly having to address the question of optimum lighting for the various rooms and areas at its various premises. “In recent times we have received an increasing number of research requests on this subject. This was a good chance to set up a pilot system”, he added. The requests relate primarily to the possibility of using Tunable White in connection with Human Centric Lighting. This involves simulating the changes in natural daylight using changes in colour temperatures and illuminance levels in order to boost the well-being of the people using the rooms.

The Interior Design Studio is now being used for studies that can be integrated in the students’ normal timetable and their typical activities such as lectures, coaching sessions and creative work. The colour and intensity of the light can be individually adjusted at any time, or they can change gradually and automatically throughout the day in a preprogrammed sequence that can be activated at the touch of a button.

Light As A Teaching Tool

Lighting solutions with Tunable White functionality will feature in many areas of application in the near future. Thanks to the system installed in the studio the interior design students can have hands-on experience of the effects that different qualities of light can have on the users of a room. An initial bachelor thesis on "Human Centric Lighting" has been produced at the commissioning stage at the Institute for Building Technology and Energy. For the budding interior designers a knowledge of the visual effects of different light spectrums, in other words an appreciation of the interplay between light, colour and texture, is absolutely indispensable. The samples from the material collection in the studio and the models produced by the students themselves can be investigated under different lighting conditions in terms of the atmosphere created and the overall effect of the room. This process is a valuable method for expanding the students' skills and an important didactic element within the bachelor course.

Technology Under The Ceiling

Linear pendant luminaires were chosen to provide the illumination in the studio. Swiss luminaire manufacturer MOOS licht ag slightly modified a standard luminaire by adding an indirect component to the luminaire's direct lighting in order to emphasize the effect of the spatial effect. The 32 luminaires are equipped with Tridonic's linear LED light engines (LLE) with Tunable White functionality. Measuring 24 x 280 mm they deliver up to 3,500 or 6,000 lumen depending on type. Tridonic offers the LED modules together with the associated LED driver as a precalibrated PRE KIT. This ensures colour consistency among the LED modules and high quality of light across the entire colour temperature range from 3,000 to 6,000 kelvin.

The kits are impressive for their colour rendering index of $Ra > 90$, fine LED binning (MacAdam 3) and the absolute stability of the selected colour temperature throughout the dimming range from 100% to 10%. The most recently launched second generation Tunable White LLE PRE KITS can even be dimmed from 100% to 3%, exclusively through amplitude modulation. The drivers comply with the IEEE1789:2015 standard and avoid disturbing flicker phenomena. The colour location that has been precisely defined in the kits is retained at all dimming levels thanks to the use of DALI Device Type 8.

Technology In The Switching Cabinet

The basis for Tunable White is the combination of warm white and cool white LEDs, with their light mixed in different proportions. Smart LED drivers with a digital interface are used to vary the proportions of the luminous fluxes from the two types of LED and still be able to dim the overall luminous flux. In this case, Device Type 8 DALI drivers are used. They receive their control commands from Tridonic's connecDIM Gateway which forms the powerful interface between the DALI universe and the internet (TCP/IP). This means that switching and control commands can be sent from appropriate apps on PCs and mobile devices. The connecDIM Gateway then forwards these commands to the relevant address as DALI commands. There are also apps for PCs and tablets for configuring the lighting system and programming lighting scenes. Alternatively, connecDIM offers a cloud-based web interface.

The lighting in the Interior Design Studio can also be operated conventionally. Standard pushbutton switches have been incorporated via two DALI XC control modules each with four freely programmable inputs. The system can be expanded at any time with actuators and sensors to provide additional lighting functions. Space for sensors is already reserved in the luminaires.

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ANONY IS THRILLED THAT HIGHWIRE HAS BEEN RECOGNIZED BY THE PUBLIC AND PROFESSIONALS

Launched at the 2018 Interior Design Show (IDS) in Toronto, ANONY's Highwire pendant has been well received by the public and design professionals alike. Co-founders Christian Lo and David Ryan are thrilled with the positive response and plan to expand their line.

Highwire is a gravitational balancing act, created by tension between two points and a weighted centre. Its luminaries are composed of anodized, machined aluminum and laser-cut diffusers. These elegant, individually-weighted disks rest on taut electrical cables. By loading the cables with the luminaries, the cables lightly trace shapes in three-dimensional space, allowing the fixture to frame any setting. These shapes are further accentuated by the light emanating from both sides of each disk, which illuminates the surrounding area and also the fixture itself. Up to five luminaries can be added to a single power drop.



Highwire has been recognized with the 2018 Darc Awards 'Best Decorative Chandelier' award, the 2018 Azure Awards 'People's Choice in Lighting' award, and most recently the 2018 L A M P 'Emerging Designers' award. Highwire was also featured in the Aya Kitchen Booth at IDS 2018, which won a Silver Award for its designers U31.

by such an incredible panel of judges, whose work we greatly admire. We are honoured to win the Emerging Designers Award; it's very encouraging for us as we hope to expand the ANONY line," said Christian Lo.

ANONY is a lighting and product design studio founded by Christian Lo and David Ryan in 2015. Their first collection won 'Best Collection' at the 2017 Interior Design Show. Based in Toronto, ANONY makes minimal lighting fixtures utilizing the latest technology and manufacturing processes, with an honest and timeless approach to product life cycle, use of materials, and ease of use.

"We are excited to be recognized For more information, visit www.anony.ca.

THE MONTREAL-BASED BRAND D'ARMES, BEHIND WHICH STANDS THE DUO OF ALEXANDRE JONGCAS AND GILDAS LE BARS, UNVEILS ITS LATEST CREATION

Cé audaciously blends fringes and solid bronze revealing a well-rounded wall mounted fixture. The unique movement of the fringes brings a fluid effect, distinguishing this piece from previous collections, all the while remaining faithful to the minimalist look of candid lines present in each of d'Armes creations. By dimming the light, the fringes create a plush atmosphere. Cé will be presented to the public at Archiproducts Milano during the Fuorisalone, April 17 to 22, 2018.

Alexandre Joncas, designer and co-founder of d'Armes, describes the inspiration which led him to imagine Cé. "The inspiration came from Cécrops, who would be the first native, the founder of Athens according to Greek mythology. A way to honour First Nations."

Cé jostles the obvious association between fringes and lighting by unveiling a classic revisited.

For more information, visit www.darmes.ca.



BOVER LAUNCHES ITS OUTDOOR COLLECTION



Maybe because they are from the Mediterranean, the outdoors are one of the areas in which Bover is best known. Thanks to their decorative look, the Bover's Outdoor collections can equally be placed both in exterior and interior environments.

In addition to design, their durability also make them perfect for commercial spaces. This collection's common denominator is the combination of resistance and sensitivity.

Resistance since it is designed to be able to live comfortably outdoors, and sensitivity expressed in the delicacy with which it sifts the light and the general warmth of the lamp. These features mean that both the inside and outside of an architectural space help to create a sense of continuity.

For more information, visit www.bover.es.

SWISS HELICOPTER IS BREAKING NEW GROUND WITH THE HELP OF ZUMTOBEL GROUP SERVICES (ZGS) BY RELYING ON LIGHT AS A SERVICE



With 14 locations, Swiss Helicopter AG is Switzerland's leading helicopter company. As well as classic transport and passenger flights, Swiss Helicopter also offers sightseeing flights, which give customers the chance to experience the Swiss alpine landscape from above. Above all, Swiss Helicopter stands for Swiss precision. In order to stay true to the company's mission, the Bern-Belp site has decided to modernize the lighting in its hangar.

The new lighting solution should help take some of the strain out of the challenging work employees carry out on the machines, as well as providing them with improved visibility and therefore higher levels of safety. To make the lighting renovation as straightforward as possible, Swiss Helicopter AG opted for the NOW light contracting service offered by ZGS. As part of a flexible service contract, ZGS will fully cater to Swiss Helicopter's lighting requirements for a fixed monthly rate. The helicopter company will therefore continue to benefit from the latest lighting technology, including all installation and maintenance tasks, for the duration of the contract.

The aim of the upgrade was to provide more light in the almost-650-square-metre hangar and to distribute it in the best way possible for the work carried out on the helicopters. The 6.75-metre-high ceilings posed something of a challenge here. However, it wasn't just the height that proved problematic: during planning, ZGS also had to take into account the ceiling-mounted crane track used to lift heavier machine parts from A to B. ZGS carried out a lighting assessment to determine where new lighting should be installed. The optimised solution enables higher illuminance with less level of power (3192 kW and 550 lux instead of 6887 kW and 280 lux). The solution uses the proven TECTON C industrial luminaire by Zumtobel, as well as a light control unit for improved ease of operation.

"We opted for the NOW concept from Zumtobel Group Services, because this not only gives us modern and improved lighting in our hangar, but also the long-term



support of an expert partner. A partner that will take care of the upgrade in its entirety and guarantee us ideal lighting conditions in the years to come", says Markus Epp, Head of the Base in Belp, about the decision in favour of ZGS.

From planning to project management through to after sales service and annual maintenance, ZGS has taken on all tasks relating to the upgrade and will act as general contractor. The lighting solution will be monitored by way of regular inspections to ensure it continues to operate in line with the agreed service during the contract term of 36 months. There is also a further bonus for the helicopter base: thanks to the exchange of the inefficient, old light sources, Zumtobel Group Services calculated that the customer would also benefit from incentives amounting to CHF 3000. The potential savings determined during the planning phase were sufficient to obtain approval for the Optimo Plus 2015 programme as part of the "ProKilowatt" incentive initiative run by the Swiss federal government.

For more information, visit www.zgsservices.com.

ARTISTE PICASSO™, DARTZ™ LIGHT AT&T AUDIENCE NETWORK MUSIC CONCERTS: DOP/LD VICTOR FABLE MEETS CHALLENGE TO CUSTOMIZE LOOKS FOR EACH ARTIST UNDER STRICT TIME CONSTRAINTS

One of America's top lighting designers for television, Victor Fable, knows how to make top acts look good on a tight schedule. For AT&T Audience Network Music Concerts series performances, the designer lights up to 18 different acts over a hectic six-day taping period in Los Angeles.

The concert series are quite the challenge with artists across all genres of music performing on two different stages – a private studio stage and a club stage with live audience. So far this year, Fable has lit two series of shows, one taped in early March at Red Studios in Hollywood and another taped in July at MBS Studios in El Segundo. The musical performances, which also include in-depth interviews, air Friday nights on DIRECTV, AT&T U-verse and DIRECTV NOW.

Elation lighting fixtures have featured in AT&T Audience Network Music Concerts the past few years and this year the designer has turned to two of the company's newest LED moving heads to help differentiate looks – the full-featured Artiste Picasso™ and the compact DARTZ 360™.

Finding Ways To Customize Looks

Fable uses an overhead base truss lighting system as part of the standard design for all performances yet needs to find ways to customize looks for each artist on a very tight schedule. Although the overhead system changes little from performance to performance as time is limited, the designer finds unique ways to make variations using discreetly placed floor lights and finds other places to hide luminaires. "You don't see the overhead rig as much as you see the lights in the lower part of the rig," he explains, "so that's where the challenge lies. I try to find lights that haven't been used too many times on other shows and like to mix automated lights with traditional film and movie lights."

Always up for a challenge, Fable finds ways to customize each performance on an extremely tight schedule. There are a lot of factors to consider and the designer does what he can to accommodate each artist. "If the band sends a set list with color signatures, I'll incorporate it" he says. "Another determining factor is the band set up and what equipment they might bring. Sometimes they bring in their own stuff and we have to think fast, work quick or work around it. It's very much something that comes up the morning of the shoot or right before the band comes on."

And, of course, there is an artist's LD to interact with although Fable doesn't always know if they will be on location. "You want to give them as much as you can," he says, although he admits with so many artists to deal with there is little time for nuances and he often paints with big, broad strokes. "The most important thing is trying to get a good blend of different looks so when the show's there everybody feels like they got something that is special and unique to them. The DARTZ are great to do that with because they work well as a single light but you can cluster them together and they look like an ACL bar. They were crucial as floor units and because they're not big they would fit between things and not be standing out."

DARTZ

The compact beam/spot DARTZ projects a powerful three-degree beam that is comparable to larger discharge lamp fixtures but also houses an effects package that includes



two prisms and gobo projection capability. "I love the DARTZ and have used it on a lot of shows," Fable says. "It's a great little light and fills a hole for me. It's a little smaller than the Sharpy or the Platinum Extreme; it's lighter with a nice beam. You can cluster them together and they do some really cool effects even without having to use the 360-degree movement." Fable says he didn't use the DARTZ's 360 continuous rotation on any of the last 18 shows but did use it to add dynamic movement on a Stone Temple Pilots performance during the first series of shows earlier this year. "It's a good light that makes some really pretty pictures and when you manipulate the prism you get a good beam spread."

Picasso

On the July series taping, which included a performance by KT Tunstall, Fable hung Elation's new Artiste Picasso™ LED moving head and says they looked great. "They paint beautiful pictures and are really bright. In fact, a couple of people on the set didn't know they were LED until we told them," he said. "It's a good broad light you can use to do a lot of different things. The colors are gorgeous, they are rich, and the internal effects are good. And one thing I absolutely love having is a wide zoom range for blowing out gobos wide and soft." Fable also praises the fixture's CRI adjustment filter, which worked well on camera. "I honestly didn't think it was going to look as good on camera as it did so I was happy with that." Part of Elation's award-winning, theatrical-grade Artiste series, the 23,000 lumen Artiste Picasso houses a 620W cool white LED engine and advanced optical system for a powerful, crisp output and extremely uniform field of light.

The designer has used a slew of other Elation lights on AT&T Audience Network Music Concert shows this year (Satura Profile, Platinum SBX, Platinum FLX, Fuze Wash 120, Fuze Wash 350, and Platinum Beam Extreme) but has a favorite lineup. "If I could choose an arsenal that I would use on every show I think it would be the DARTZ and Picasso working with the Fuze," he says, adding that he would throw in some Platinum Extremes for big punch looks. "You can do a lot with that combination."

It's a lot to handle in a busy 10-12 hour day and Fable is thankful for the support he has had in lighting the music series. "There are a lot of challenges and pitfalls but I have a really good crew that works well together," he concludes.

For more information, visit www.elationlighting.com.

SINGAPORE

25. - 27. OCTOBER, 2018

28 paper presentations

4 Keynote speakers

Manufacturers' exhibition

Pre-convention meetings

Cities' Forum

Moderated discussions

Excursions

Workshops

Gala dinner + After Show Party

Initiated by: PROFESSIONAL LIGHTING DESIGN



Steering Committee:
Joachim Ritter
Alison Ritter
Martin Klaasen

The lighting design community soon to meet at PLDC in Singapore: "We like to move it!"

East meets west – technology meets design – newcomers meet experienced specialists! PLDC 2018 in Singapore is not only a further step towards defining the profession and the lighting design market today – PLDC 2018 is also an expression of a new movement within the profession that we know to date. There is a lot of talk of "nothing will ever be the same as it was before", but who really knows what it is likely to turn out to be? Debate is very wide-ranging and intense.

There are already some very clear indications on the market as to where this could be leading. Interdisciplinary structures involving related disciplines could well be one of the keys to success. And there are two ways of realizing this: either lighting designers take it upon themselves to pursue training in all fields of practice that appear to be relevant for state-of-the-art lighting design, starting with urban planning, and moving on to communication design, and light and health, and gaining know-how and expertise in the digital realm;



a second approach comprises rebuilding the team that forms the basis of the design practice, involving specialists from different areas of expertise and with different skills, or working in close cooperation with such qualified experts.

But there is a further – and third – way of approaching the forthcoming challenges and being able to work successfully in future: continuing professional development on an individual basis and collaborating with experts. Those who are prepared to rise to both challenges, have an excellent chance of realizing successful design solutions in the future. These two components are what it will take to make a real and responsible change in society.

PARTNER ASSOCIATIONS TO DATE

ACE – Association des Concepteurs lumière et Eclairagistes/FR
AIDI - Associazione Italiana di Illuminazione/IT
APIL - Associazione Professionisti dell' Illuminazione/IT
ARI - Asociatia Romana pentru Iluminat/RO
AsBAI - Brazilian Association of Lighting Architects/BR
Assodel – Associazione Nazionale Fornitori Elettronica/IT
BNCI - Bulgarian National Committee on Illumination/BG
CICAT – Clúster de Iluminación de Catalunya/ES
CLDA - Chinese Lighting Designer Association/CN
DiiA – Digital Illumination Interface Alliance/US
ILA - International Light Association/CAN
ies - The Lighting Society/AU/NZ
Lonmark International/US
LUCI Association/FR/INT
The Institution of Lighting Professionals/UK
Israel Lighting Society/IL

SLG – Swiss Lighting Association/CH
SLL - Society of Light and Lighting/UK

PARTNER UNIVERSITIES TO DATE

Aalborg University/DK
Brunel University London/UK
Eastern Mediterranean University/TK
ITMO University/RU
Karlsruhe Institute of Technology/DE
King Mongkut's University of Technology Thonburi/TH
Parsons the New School for Design/US
Politecnico Milan/IT
The University of Applied Sciences Wismar/DE
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University of Applied Sciences Kaiserslautern/DE
University of Cambridge/UK

University of Idaho/US
University of Nebraska/US
University of Rome La Sapienza/IT
University of South Wales/UK
UCL Bartlett/UK
Vilnius Gediminas Technical University/LT

PARTNER INSTITUTES TO DATE

LiDS – Lighting Design School/RU
Lighting Design Academy/NL
The Lighting Education Institute/US
The Lighting Institute/AE
Lighting Research Centre/US
VNISI– Russian Lighting Research Institute/RU
MARKHI – Moscow Institute of Architecture/RU

PARTNER EVENTS TO DATE

Balkan Light 2018
ELA Expo Lighting America 2018
LED Forum 2018
Lights in Goa 2019
Thailand LED Expo 2018

The PLDC organisers have all the papers that will be presented at their disposal: "The content is of exceptionally high quality and provides many valuable pointers for the future of lighting design and the market," Alison Ritter, member of the PLDC Steering Committee comments. "There is a strong awareness of the need for change – and how to go about it."

At PLDC 2018 in Singapore, the global Continuing Professional Development platform for lighting design will also be presented for the very first time: PLDCPD. The platform enables lighting designers at all levels of their career to continue to expand their knowledge and skills individually, gaining confidence and recording evidence of their learning progress, which in turn can be regarded and acknowledged as professional quality. The PLDCPD project is backed by a Supervisory Board which comprises experienced lighting designers, educators and researchers as well as leaders in the lighting industry.



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PLDC 2018 in Singapore will give everyone present the opportunity to mix and mingle, listen and learn, discuss and debate – and underscore their relationship to the lighting design community and their role within it.



PLDC

PROFESSIONAL LIGHTING
DESIGN CONVENTION

2018

www.pld-c.com

Speakers:

Akari-Lisa Ishii, Brice Schneider, Chris Lowe, Chris Mok, Dr. Don Slater, Dr. Emrah Baki Ulas, Francesco Iannone, Greta Smetoniute, Iben Winther Orton, Johanna Enger, Juan Ferrari, Kaoru Mende, Linus Lopez, Marinella Patetta, Martin Valentine, Matt Waugh, Michael Beckert, Michael Grubb, Nour Moussawi, Philip Rafael, Rick Morrison, Sara Leino, Serena Tellini, Silvia Tripsa, Stephan Horn, Ta-Wei Lin, Tapio Rosenius, Thorsten Bauer, Ya-Hui Cheng



World Cities Forum 2018

PRINT MEDIA PARTNERS TO DATE

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Compolux/IT
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Bloom and Desert Breeze

Las Vegas, USA



Girardin is best known for architectural installations made up of hundreds or even thousands of individually crafted pieces that come together in larger-than-life compositions. Her work can be found around the world in luxury retail, restaurant and hospitality spaces, for clients such as the Four Seasons, Peninsula, Nobu and Harry Winston.

For this year's HD Expo at Mandalay Bay, the artist unveils a new original installation that will take the form of a lush alcove. Bloom will be assembled exclusively for the event using suspended glazed, unglazed and gold-lustre ceramic botanicals set against a verdant backdrop. Within the booth, visitors can also explore Girardin's smaller-scale personal artworks. Each of her one-of-a-kind vases and





clay benches are wheel-thrown and hand embellished in nuanced brushstrokes whose colouration evokes stone, water and sand's rich tonalities.

Bloom serves as a counterpoint to another new work from Girardin's studio: Desert Breeze, on permanent display in the lobby of Four Seasons Hotel Las Vegas (first floor of the Mandalay Bay Tower).

Here, Girardin has created the illusion of wildflowers set adrift on a gentle wind, evoking the austere vegetation of the Mojave Desert. Each of the nearly 500 flowers, petals and leaves, which flow gracefully across the three walls of the hotel's grand staircase, was created by hand in delicate white bone china so that no two pieces are alike. Desert Breeze is destined to become a focal point for the hotel and a timeless photographic backdrop from which to capture guests' milestones and celebrations.

About Pascale Girardin

Pascale Girardin is a Montreal artist who has contributed to the dynamism of contemporary ceramics through her large-scale architectural installations. Luxury, harmony and balance are the quintessential qualities which define her unique artworks. The exclusive spaces that she invests are inspired by the expression of pure form and her creations subtly highlight our essential relationship with the world around us. Whether her works are suspended in mid-air, gracing a wall or floating in water, they always evoke nature's ubiquitous presence and organic structure.

Originally trained as a painter, Pascale Girardin's interest in both art and science led her to study biology (Université de Montréal), design (Certificate in Digital Technologies, Concordia University) and visual art (BFA in Studio Art, Concordia University). It was only natural for such a multifaceted personality to further pursue a Master of Fine Arts (Maîtrise en arts visuels) at the Université du Québec à Montréal, with the goal of enhancing her ability to conduct thoughtful research and to continue nourishing her work.

Pascale Girardin's inquisitive mind and relentless urge to explore have driven her to develop a significant and constantly evolving body of work. In the past few years, she has broadened her practice with new materials such as aluminum, cast resin, polycarbonate and wood. Not least, in keeping with her belief that the art of life and the life of art are inextricably linked, she has further expanded her repertoire by designing and creating dishware for the North American high-end restaurants J&G Grill, Nobu and Toqué!

Pascale Girardin has gained international recognition for her creation of unique artworks for high-end interior design projects at such venues as Nobu Broadway Restaurant in New York, Clement Restaurant in New York, Four Seasons Private Residences in Pudong, Printemps Department Store in Paris and Al Badia Golf Club in Dubai. She has won numerous awards and distinctions for her work as a visual artist and designer, including the Pierre-Pagé Prize and repeated recognition from the Canada Arts Council.

For more information, visit www.pascalegirardin.com.



FunambOule

Montréal, Canada



Project name: FunambOule
 Location: Montréal (Québec) Canada
 Year: 2017
 Client: Société de Développement Commercial (SDC) du Village
 Architect: Architecturama
 Engineer: Latéral (Structure)
 General Contractor: Infravert
 Photo Credit: James Brittain Photography, *except as indicated*

The result of a multidisciplinary collaboration between architects and engineers, FunambOule is a self-supporting footbridge spanning a pedestrian portion of Saint-Catherine Street, in Montreal, Quebec. Designed by Architecturama and Latéral, the footbridge allows visitors a new vantage point where the famous multicoloured suspended balls by Claude Cormier et Associés are at eye level. FunambOule was conceived as a self-standing span that can be disassembled and reassembled at a new location each year.

A Sensory Experience

Reminiscent of tightrope walkers, visitors float six metres above Saint-Catherine Street, blending with the multicoloured plastic balls. Walking on the open grating is akin to birds perching on a wire. Visitors may even be able to experience the suspension bridge effect and fall in love! (Capilano Suspension Bridge experiment study, Donald Dutton and Arthur Aron, psychologists, 1974)

Creativity and Technical Know-how

Being a creative architectural installation as well as having an inherently marked structural expression, FunambOule is the result of a strong collaboration between architects and engineers. Architecturama and Latéral worked jointly to define and optimize the shape and architectural expression of the project, as well as the overall constructability. Curved and lightweight steel trusses are suspended from two independent towers. The curvature of the trusses is the same as that of the suspended balls. The steel members used were optimized for transport and ease of manipulation—the entire construction being assembled like a giant Mecano.





Architecture and Structure

Several major constraints needed to be considered during design:

- The entire structure needed to be self-supporting. Fixing into the road or sidewalk was not permitted. Counterweights had to be used to resist wind and earthquake conditions.
- The shape of the bridge deck need to follow the catenary shape of the suspended balls. Enough clearance for a firetruck was also required, as well as clear height and dimensional requirements for the stairs and landings.
- FunambOule needed to be assembled and disassembled easily. The structure is stored during the winter. The footbridge was therefore designed as individual pieces with specific dimensional and weight restrictions.
- Architectural expression: the goal was to create an interesting, impressive and playful installation, that fits in well with the ludic language of the multi-coloured balls.

A repetition of triangular shapes formed the basis for the structural and architectural expression of the footbridge. Triangulation is a simple and minimalist articulation while structurally effective. The diagonals and horizontals for the guard and handrail were designed as elegant thin tubular steel elements. For structural minimalism, the handrail acts as a horizontal truss. The steel elements that make-up the footbridge all act together as a coherent whole, combining architectural expression, structural efficiency and constructability.

FunambOule is a finalist for the 2017 Awards for Excellence of the Canadian Institute for Steel Construction.

About Architecturama

Architecturama is an architectural firm. In their buildings, Architecturama is concerned with the way spaces are occupied and perceived, a concern that is not confined to visual perception, but to all senses, and takes into account phenomena influencing physical and psychological comfort.

Through installations, they study concretely the architectural notions of perception, materiality, movement, memory, meaning, spatiality, etc. Their projects explore the affinities between art and architecture.

Architecturama develops an award-winning, award-winning practice and recently won an Award of Merit at the AZ Awards and two honourable mentions at the American Architecture Prize and was a finalist at the Prix d'Excellence of the Ordre des architectes du Québec. Two of their recent projects have won Best of Canada Design Competition awards. They were selected in 2014 for a research residency where they designed 5 temporary installations in situ in the south of France.

For more information, visit www.architecturama.ca.

Shadow Play

Shanghai, China

Duration: 5 minutes + 20 minutes
Production: Lucion Media in collaboration
(Visual Content and Narration) with
Audio Z (Sound Design, Music and Interactive Sounds)
Dimensions: 5460x1080 pixels for the screen and
1280x800 pixels in the sphere.
Projectors: 4
Lumière: 4x514 adressable LED
Sound: 1 sound system, from 4.1 to 10.1
MDF cut outs: 67

The Idea

Since 2012, Lucion Media works with light and shadow theatres hosted into vinyl spheres: an installation called moonGARDEN. Since its creation, more than one million people have been amazed by its luminous shadows. From here came the idea to take them outside of the spheres, expose them upon light, ally them to LED lighting and micro-mapping and tell a good story.

Shadow Play

Shadow Play premiered at the Shanghai Museum of Modern Art on January 25, 2018. For this representation, Lucion Media reproduced the city of Shanghai with its parks, its bridge and its buildings. Nevertheless, this installation is completely customizable. It is also possible to create a glass brand, Harry Potter or a natural park universe. It served as a sample of interactive volumetric cinema technology and it was meant to show how it could transform a garden, a lobby, a public space into a story.

A Dual Organization

The show lasts 5 minutes and is followed by the interactive 20 minutes scene. The volumetric decor turns into a giant interactive shadow garden where people are using the light of their mobile phones to reactivate a few moments of the movie and to discover the city noises. These two parts allow to reach a wider audience, from the most thoughtful to the most active.



The Story

At night, an artist living in Shanghai takes the subway back home. Finally arrived, he hurries upstairs, changes clothes, grabs a pair of scissors and starts cutting up paper frantically. What is he doing? He is shaping tiny paper characters. Once complete, he places them onto the set and their shadow comes alive. They run, they heckle, they climb onto buildings, they take over a city—a fantastic forbidden playground.

A knock on the door interrupts their euphoria. They freeze. The owner is screaming from the other side of the door. He is here to collect the artist's rent. The moment he is gone, joyful bliss seizes them again. They grab the artist's paint pots and pour them all over the city.

About Lucion

Lucion has been active in the field of multimedia production for 18 years. The company develops narrative environments with the help of visual artists, urban designers, interactive developers, space designers, screenwriters and musicians.

Their aim is to combine leading-edge technologies with traditional craftsmanship to create theatrical experiences with a strong human dimension.

In 2017, Lucion contributed to the illumination for Montreal's Jacques-Cartier Bridge. It also produced "Three Seconds of Light", a cinematic sound and light extravaganza using 26 4K projectors onto Place des Héros in Arras, France. In 2016 Lucion designed the stage and all visual content for Dream Theatre's "The Astonishing", an animated rock opera world tour.

Since its creation in 2000 Lucion has played a role in producing more than 400 cultural, museum and corporate events.

For more information, visit www.lucion.ca.





A photograph of the exterior of Storey's Field Centre at dusk. The building features a textured, brick-like facade and a large, illuminated window. The courtyard in the foreground is paved with light-colored gravel and contains several young, bare trees planted in circular beds. Two large, cylindrical stone pillars are visible in the foreground. The sky is a deep blue, and the building's interior lights are visible through the window.

Storey's Field Centre

London, United Kingdom



Sound Space Vision (SSV) lived up to its highly-respected name when its team of acousticians and theatre planners worked as consultants with architects, MUMA, to provide an elegant, innovative and sustainable community space in their vision for Storey's Field Centre at Eddington, on the University of Cambridge's North West Cambridge Development.

Storey's Field Centre is the dynamic and welcoming hub of the community of Eddington, a new neighbourhood under construction as part of the North West Cambridge Development. The Centre is a civic building in the heart of the new development and encompasses meeting rooms and a large multi-purpose hall for exercise classes, lectures, music of all genres, local festivities and events alongside a nursery.

SSV joined the project to support the range of uses both in the acoustical design and the noise isolation and the activity-led design and specification of the technical fit-out of the building.

MUMA designed the main hall with a high level of design and finish, and SSV created several bespoke technical solutions to optimise the hall and contribute to its overall aesthetic. At once dramatic and pragmatic, the hall is the Centre's primary public space, holding up to 275 standing and 180 seated.

Given the hall's rectangular shape and the Centre's mandate for a varied and active schedule, SSV envisioned a space that was adaptable, flexible, and, crucially, easy to operate by its users. It is a stylish, light-filled, three-storey



space with refined acoustics and production fittings and fixtures that are well-detailed, discreet, adaptable and hidden within the architecture.

SSV began with the staging potential by specifying technical and production equipment as well as adaptable acoustics to facilitate multiple seating and staging formations. A combination of LED and tungsten lighting was chosen to provide lighting angles for any stage configuration, and is integrated on motorised bars which also include house lights and moving lights for special events.

Unusually, the main hall has daylight on all four sides with views to a garden and high-level windows on the remaining three sides. This gives an ever-changing atmosphere to the space. The intricate brickwork modelled on the walls is an elegant solution for satisfying sound diffusion, while reviving a well-loved and underused craft. From a production design standpoint, the hall's neutral colour palette is easily transformed by coloured and varied lighting.

The main hall benefits from several bespoke features including individually-sized acoustic banners created for SSV by a specialist manufacturer, and a one-of-a-kind solution for opening and closing them allows the bottom third banners to move up, and the upper third to move down. Irregularly-spaced timber 'fins' extend to and across the ceiling serve to diffuse the daylight and sound in the room as well as hide the lighting positions and banners. There are two production consoles – one located on the floor level cleverly concealed in a cupboard, the other built into a specially-designed desk in the balcony which runs across the hall's main entrance. The large projector is hidden on a small lift that vanishes into the ceiling when not in use.

The University's brief for the Centre included high performance qualities for the main hall, with a requirement for the acoustics to accommodate a variety of events from chamber music to rock concerts. SSV designed a space with an acoustic flexibility that spans every requirement from very dry, clear sound to live, resonant acoustics, with architectural and design features that double as sound dispersive, absorptive or isolation solutions. For amplification, SSV chose to use three beam-steering



column array loudspeakers which have substantial output over a wide frequency range, and are ideal for a space of this scale.

Using passive air ventilation, the entire hall sits between two labyrinths made of sound-absorbing baffles which act as natural ventilators with air flowing in from a 'sunhole' in the adjacent walled garden through the basement plenum and flowing out through the attic. Given the natural ventilation, fans are not required, which in turn means no noise in the hall and no maintenance required, simultaneously satisfying acoustical and sustainability goals, while reducing the Centre's overall costs.

“Our vision at SSV is to complement the architecture of a space, and to give clients a very high level of design, finish, and functionality at the lowest possible cost – usually well beyond their expectations.”

Anne Minors, Design Principal, Sound Space Vision

The two smaller multipurpose spaces in the Centre – one 20-seat, and one 50-seat space – used primarily for meetings, gatherings and classes both have full-screen projectors and screens, stereo sound systems, acoustic curtains, control racks and facilities panels, and are fitted with the links for inter-room connectivity.

Across the entire Centre sound isolation is achieved with multi-layer windows, doors and vestibules that prevent outside noise from entering activities in the rooms, while ensuring neighbouring residents are not disturbed from the noise levels within the building.

MUMA with SSV assistance have demonstrated that architecture, inclusive and encompassing of exceptional theatre planning and acoustics consultation, can elevate a building beyond its original, perhaps more modest, intentions.

In Storey's Field Centre, the SSV team have achieved a venue which embraces its multi-functional and diverse purpose, fulfils its responsibility to sustainable building practices, and provides a desired and worthy destination for educators, artists and residents, and a warm, inviting and supportive environment for its new community.

For more information, visit www.soundspacevision.com.



The Renaissance Man

Surrey, Canada



“The Leonardo 1482 is like nothing ever seen. It very much reflects the Renaissance era, but uses technology that wasn’t in existence even a few years ago.

The same way Da Vinci used magnifiers and mirrors to project candlelight, we’re projecting energy-efficient LED light through a magnifier, onto a mirror, and then transferred onto a wall (or the ceiling or floor). The methodology is identical. The technology? 500 years apart.”

Maurice Dery, Designer

If the Renaissance Man were alive today, how would he use his body of work to design a lighting collection? This is the inspiration for Maurice Dery’s latest avant-garde luminaire series.

The Da Vinci collection is inspired by one question: If Leonardo, the great Renaissance man, were alive today, how would he incorporate 21st-century technology into his designs? Over the last ten months, this has been Karice’s inspiration and guide in creating this handcrafted luminaire series.

In the fashion of Leonardo da Vinci, the theme revolves around machine gears, along with magnifiers that are used to intensify the light sources to mirrors, that can then redirect the light to the wall or floor. Using the latest in lighting, machining, and metalwork technology, the Karice’s Da Vinci collection brings the Italian Renaissance back to life, in avant-garde form.

The light was designed, developed, and manufactured in Surrey, BC by the father-son design team at Karice Enterprises: Maurice and Jordan Dery.

Design Story

Finding Leonardo in the 21st century

The Da Vinci collection is based on the challenging premise of using modern technology to create an original avant-garde suite of luminaire pieces that accurately portray the spirit of what Leonardo was doing in the late 15th and early 16th centuries. Specifically, the objective was to reflect the mechanics of Da Vinci, and to reflect his approach in magnifying and projecting light.

Unlike anything Maurice Dery and his award-winning team at Karice have created in the past, the Da Vinci collection demanded a reverence for history, and a resurrection of centuries-old lighting methodology.



“I have a mind for innovative, efficient engineering. For decades, that’s what people have come to me for. But at heart, I am a traditionalist. I have great respect for the past and for the classics. I believe this is what we see when we study the life of Leonardo da Vinci. He wasn’t only a forward-thinker. He also had a firm handle on the past, which is why he was so effective in helping bridge the gap between the Medieval and Industrial worlds.”

Maurice Dery, Designer



The task was not easy. Karice has taken on many “impossible” projects, but epic pieces like the Sprocket, for example, were purely from the heart of Maurice. But with this series, Maurice was searching for what inspired Da Vinci alone.

The Collection: Honouring A Lifetime Of Ingenuity

Honouring the Renaissancian tradition required months of historical research. This was followed by extensive prototyping and development, beginning with the design and experimentation of the intricate gear components that form the core aesthetic of the collection’s feature piece, the Leonardo 1482.

The Leonardo 1482 poetically resembles a rising sun, borrowing heavily from Renaissance-era mechanics, and is appropriately named for the year Leonardo da Vinci began designing and developing his inventions.

The Vitruvian Table Lamp complements the 1482, with correlating expression. In honour of Da Vinci’s Vitruvian Man, the Table Lamp speaks to the geometric purity and deconstructed anatomy this series reveals.

To complete the collection, the Infinity 1519 is an avant-garde luminaire symbolizing a setting sun, as 1519 was the year Leonardo da Vinci passed away. The ringed capsule has a seemingly endless horizon, so the sightline is infinite. It can be displayed as a hanging pendant or suspended within a half-moon table lamp.

Together, the corresponding pieces honour the story of history’s greatest designer: A mechanically-minded, artisan inventor—Leonardo da Vinci.

About Karice

Bringing even the most ambitious vision to light, British Columbia-based Karice Enterprises has enormous passion for creating beautiful lighting products, pushing creative boundaries to craft the unimaginable with their cutting-edge, custom lights. Founder, Maurice Laurent Dery believes aesthetic beauty is the by-product of intelligent design and dreaming up what has never been done before is just a part of daily life at Karice. Following a minimalist approach, Karice strives to refine their products to be as simple and efficient as possible. Each piece follows this passion for doing the seemingly “impossible”, and reflects a creative, practical solution to a complicated design challenge.

While their focus is collaboration on custom projects, in 2014 Karice began designing their own product line and now carry 30 unique products designed and manufactured at their plant in Surrey, Canada. Their recent lighting fixture releases are the result of new innovative designs curated by lighting designer Maurice Laurent Dery. What sets Karice apart from the competition is their state-of-the-art lighting and metal work facility. This allows them to specialize in artisan manufacturing; making prototypes, drawings, and concepts and creating one-of-a-kind masterpieces.

For more information, visit www.karice.com.



Permasteelisa

Once again Permasteelisa brings “Made in Italy” to London with an ambitious project, “Battersea Phase 3A”, part of the bigger transformation of Battersea Power Station. The contract, worth more than 70 million euros, involves the design, supply and installation of more than 27,000 sqm of extremely complex façade that will define the buildings designed by the Gehry Partners architectural firm.

Inspired by London’s typical regency style, the façade has been designed to take full advantage of the brightness of the buildings, thanks to the special undulating shape created by the protruding and receding volumes of winter gardens and terraces. The choice to use white aluminum panels for the façade allows filling the common areas between the buildings with a warm and enveloping light coming from the sun’s rays reflecting on the façade. Finally, its undulating shape evokes the flowing sails of ships that has inspired many of Frank Gehry’s works, the most important of which is perhaps the Walt Disney Concert Hall, which was also created by Permasteelisa.

“We are proud to continue our long collaboration with Frank Gehry,” said the CEO of the Permasteelisa Group, Riccardo Mollo, “demonstrating once again our ability to turn the ideas of the most visionary architects into reality by applying innovative technologies that also allow us to uphold the highest standards in environmental sustainability.”

Permasteelisa has put in place its know-how and expertise to fully satisfy all the architectural and performance specifications that characterize this project, confirming once again the company’s proven experience in transforming even the most complex architectures into reality, through the advanced engineering of forms .

Battersea Phase 3A represented a great challenge for Permasteelisa’s designers and engineers, in particular:

1. The project aims to achieve the BREEAM “Excellent” certification, so the visible panels are equipped with low-E coated, extra-clear glass with high thermal and solar performance to maximise the light coming in, while preserving energy savings;
2. The innovative design has required the engineering and production of 2,900 units, with aluminium profile equipped with double-glazed or opaque infill, all different from each other and openable both with a folding or sliding panel;
3. The undulating shape of the façade required about 3,000 aluminium closed infill “boxes”, characterised by a unique and non-repetitive, customised shape. These boxes create the undulating and sinuous shape desired by the Architect.

The design and production of the façade will take about 18 months, and will involve about 70 professionals from the technical office in Italy, for a total of about 600 drawings and numerous 3D studies. The installation of the first panel is planned for the second quarter of 2019, and the installation will take about one and a half years.

Logistics will play a fundamental role. In fact, the construction site is hard to access and is also very “crowded” due to a number of buildings being constructed at the same time.

Situated along the south bank of the River Thames, Battersea Power Station was designed according to strict principles of environmental, economic and social sustainability, with the aim of offering high quality residential solutions in the centre of the Nine Elms district. With about 4,000 residences, as well as 250 shops, offices, leisure facilities, bars, hotels and restaurants, the area will be a city within a city with seven hectares of public space.

For more information, visit www.permasteelisagroup.com.

A long, brightly lit industrial corridor with a wooden ceiling and large stainless steel tanks. The ceiling is made of light-colored wood panels, and the walls are also wood-paneled. The floor is polished and reflects the overhead lights. On the right side, there are large, cylindrical stainless steel tanks with various pipes and valves. A metal railing runs along the edge of the walkway. The lighting is warm and focused, creating a clean and modern industrial atmosphere.

The Macallan

Speyside, Scotland



Speirs + Major have unveiled their lighting design for The Macallan's new distillery and visitor experience on the Easter Elchies estate, Speyside, North East Scotland.

The design references the dynamic light qualities found in the local landscape and the world's leading single malt whisky that is produced on the site, while shaping a unique experience of the complex distilling process at the heart of the brand. Speirs + Major bring their extensive experience in illuminating a wide range of architectural settings to this project and have collaborated closely with the client, Edrington, to create an engaging atmospheric design that encapsulates the spirit of The Macallan.

The design uses a balance of light and darkness to:

Create A Sense Of Theatre

The ability of light to transform our perception of scale and space is expertly employed, building a sense of revelation into the visitor journey. From the dramatic first glimpse of the illuminated undulating roofline and the mirrored reflection of trees and path lights, light itself leads the way into and through the visitor experience. Inside, skilled choreography of the lit effect creates layering and depth. Light is used to celebrate the impressive scale and unique form of the architecture, while simultaneously evoking the subtle alchemy within the pipes and distilling equipment. The experience culminates with a spectacular immersive experience in the Cave Privée – a unique circular whisky store – where programmable dynamic light combines with black polished surfaces to create stunning kaleidoscopic effects.

Showcase The Product

The magical play of light on liquid and glass is used to reveal the true colours of The Macallan. Different qualities of light are deployed throughout the bar and visitor experience, alluding to the breadth of tasting notes that characterise The Macallan.





Providing the flexibility, by day and after dark, not only to support the visitor experience but also the operational requirements of a working distillery presented a significant challenge – but one that we found both exciting and inspiring. The vision for the project afforded us a remarkable creative opportunity.

We carefully crafted the balance of light, darkness, colour and texture not only to respond to the narrative of the project but also to the special quality of the natural light and the way it reveals the whisky-making process and the architecture in its landscape setting.



- Mark Major, Principal, Speirs + Major





“

It has been a unique and exciting project to work on given not only the impressive architectural design but also the beauty of the objects within it.

Working with The Macallan and their design team to explore how light can be used to reveal the narrative of their product, as well as to enhance the architecture itself, has enabled the lighting to become an inherent part of the whisky experience.

The Macallan's passion for creating something really special has allowed us to choreograph an experience that is truly unprecedented, and it has been so rewarding to see how positive their response has been.

”

- Clementine Fletcher-Smith,
Associate Partner, Speirs + Major

Light reveals the depth and purity of the liquid when nosing, and backlit bottles glow jewel-like against dark backgrounds to entice customers. A soaring brand wall made of hundreds of bottles forms a dynamic tapestry of light, glass and liquid, in dramatic contrast to the quiet shadows of the bar where customers can experience the quiet pleasure of an exceptional dram.

Support The Brand Story

The Macallan combines tradition and a commitment to quality, while embracing innovation. The lighting design draws on this dialectic to generate a strong sense of narrative through the revelation of surfaces, textures and space. Within the main production facilities, light highlights the sculptural forms and characteristic materials of the process equipment. Colour provides visual cues; cool blue for the stainless steel cold process equipment, and amber red hues for the hot copper stills.

Programmed scenes enable a strong focus on a single entity, or a full revelation of the space. Lighting cues allow these scenes to evolve over the course of a tour, to support and enhance the telling of the whisky-making story. Working closely with the exhibition designers, light is meticulously integrated into the experience of each display: from backlit text, to orchestrated shafts of 'sunlight', to an illuminated single drop of liquid.

In parallel to this creative and dramatic light, simple efficient operational light is added as a layer within the design. This light accommodates the stringent working requirements of the facility, without compromising the visual impact of the visitor experience.

The distillery designed by Rogers Stirk Harbour + Partners (RSH) – and the associated visitor experience designed by Atelier Brückner – are scheduled to open to the public in the summer of 2018.

About Speirs + Major

Speirs + Major are an independent, award-winning design practice that uses light and dark to enhance the experience of the built environment. The practice's output is wide-ranging in terms of type and scale and encompasses lighting for architecture, urban design and strategic branding, as well as innovative product development. Speirs + Major work in close collaboration with their clients, and with their architects and design partners. Light and dark reveal the core principles of the design, often creating a strong visual narrative, while becoming an integral part of the final built form.

This approach combines creativity with pragmatism, ensuring their solutions are both sustainable and easy to manage, and has guided the practice through hundreds of successful lighting projects around the world. These include: creating the external identity and interior ambience of Copenhagen Opera House, supporting the spirituality of the interior of St Paul's Cathedral, London; designing at an industrial scale whilst revealing and enhancing the architectural form for Barajas Airport, Madrid; masterplanning the public realm experience at King's Cross after dark; and using light as a fundamental part of brand identity for Armani's flagship stores and buildings.

For more information, visit www.speirsandmajor.com.



I Mannheim Business School

Baden-Württemberg, Germany





Opened in October last year, the study and conference centre in the western courtyard of the Mannheim Palace has quickly become the new architectural centrepiece of the Mannheim Business School. A disused boiler room and the adjoining coal cellar have been completely rebuilt to create the new lecture theatre complex. Arranged behind an expansive glass façade that looks out onto the gardens behind the west wing of the palace, the study and conference centre incorporates two semi-circular lecture theatres, a flexible conference area, ten seminar rooms and a spacious barrier-free foyer.

The lighting solution had to satisfy a series of special requirements. The new installation needed to provide uniform illumination of the arched and shell-shaped ceiling in the lecture theatres, while also meeting all the relevant standards and delivering glare-free light throughout the centre – ready for a future in which paper is completely replaced by touchscreens. Zumtobel solved these varied challenges with the help of a new calculation method, using the HiLite programme to precisely calculate the reflections of the vaulted ceiling. The multifunctional SUPERSYSTEM II lighting tool from Zumtobel proved to be the ideal solution, incorporating an oval-outline film with a very narrow distribution to gently illuminate the concave-shaped ceiling.

Each LED spotlight from the SUPERSYSTEM II maxi range was then carefully positioned and directed in line with a detailed set of calculations. Zumtobel chose a solution for the foyer that simultaneously reflects the historical background of the building and creates a transition into the old palace. The vaults in the former kitchen now



benefit from the soft and uniform light of the CRAFT S high-bay LED luminaire. This small industrial fitting with big performance blends high resistance, maintenance-free operation and low energy requirements over a long service life.

The compact high-bays are installed as direct uplights to illuminate the vaulted ceiling in a balanced way with minimal shadowing, generating a brilliant lighting atmosphere in the entrance area. Seite 2 / 4 A special version of the frameless Zumtobel PANOS evolution LED recessed downlight with a concrete inlay has been developed for the ceilings in the corridors. Great care was taken to achieve a clean transition between the luminaire and the acoustically effective ceiling by integrating the plaster ring into the concrete housing. The PANOS downlight series is characterised by high luminaire efficiency and powerful lumen packages – for the very best lighting quality.

For more information, visit www.zumtobel.com. ■



A Modern City of Light

Frankfurt, Germany





In March 2018, at the Light + Building Fair in Frankfurt, Germany, Louis Poulsen will welcome visitors into a uniquely Scandinavian urban environment shaped, above all, by light. Designed by the renowned architectural firm Henning Larsen, the life-size model of a modern city will showcase how the integration of indoor and outdoor light as an essential component of architecture enhances the urban experience.

The space will present Louis Poulsen's newest indoor and outdoor lighting designs – including the LP Capsule post top by Henning Larsen and the new Ripls and LP Slim Round fixtures – as well as exciting new autumn 2018 releases. Titled *Humans, Light, Rhythm*, the stand design explores the role of light in diverse urban environments, from city parks and streets to homes and workspaces.

Henning Larsen – a firm well-known for creating innovative relationships between space and light – found a mesmerising way to bring visitors' attention to urban illumination. The flow of light through the mini-city is controlled in part by perforated steel walls on many of the cube-

shaped buildings. Light channels freely through these openings and lands in changing patterns on surrounding surfaces, mimicking the dynamic effect of city windows at night – and encouraging people to reflect on how light affects everyday experiences.

Louis Poulsen + Henning Larsen: A Union Of Two Bright, Scandinavian Legacies

Humans, Light, Rhythm brings together two major Danish design players with common values and a shared focus on lighting innovation. Louis Poulsen first established its reputation with the ingenious work of visionary lighting designer Poul Henningsen. Similarly, the architectural firm Henning Larsen was founded by legendary Danish architect Henning Larsen, known for making light to the essence of his architecture.

Echoing the principles at the heart of Louis Poulsen's work, Signe Blomquist, Design Lead and Project Manager at Henning Larsen, says, "Our architectural process is rooted in the question of how we can shape room and space with light. Based



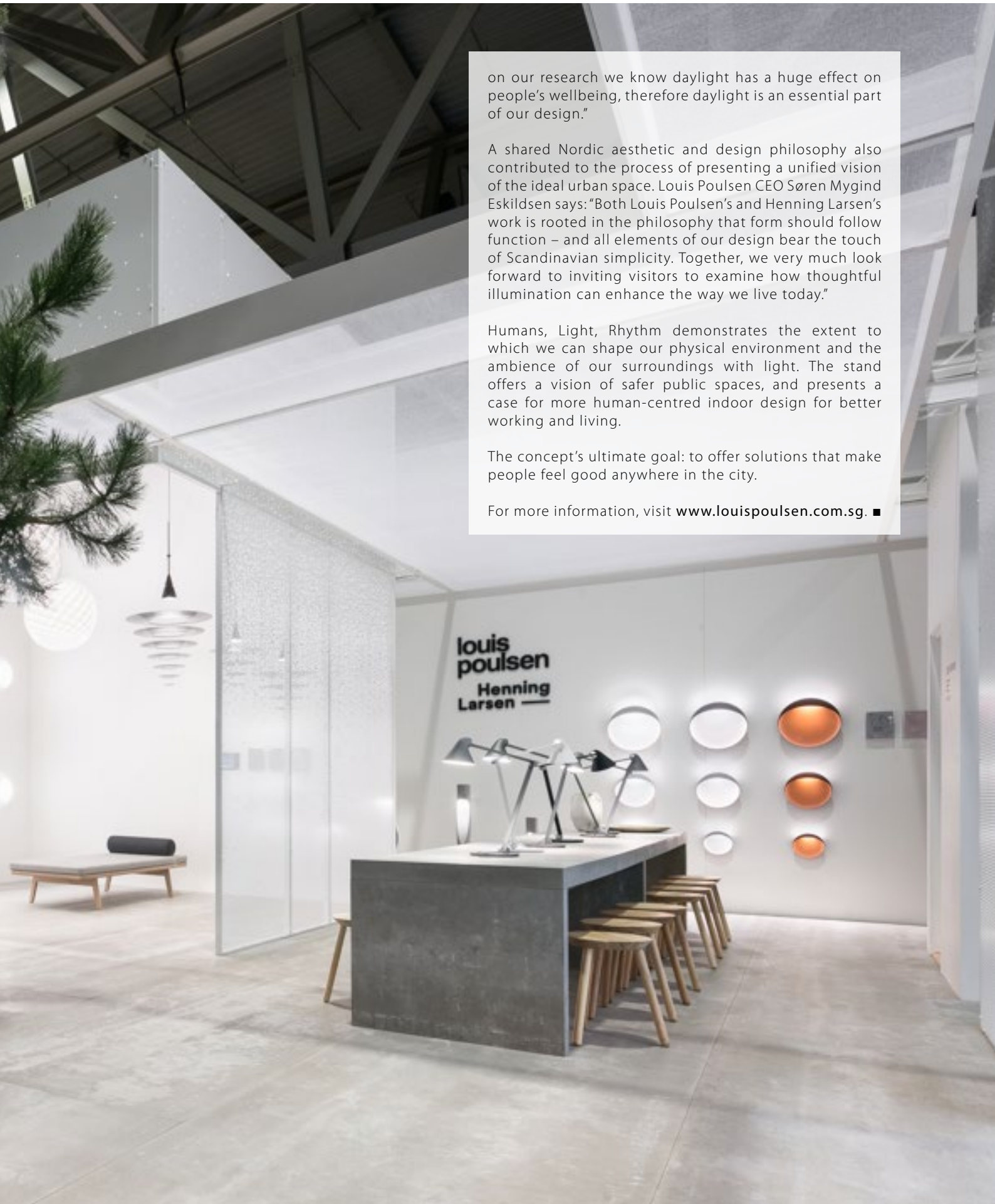
on our research we know daylight has a huge effect on people's wellbeing, therefore daylight is an essential part of our design."

A shared Nordic aesthetic and design philosophy also contributed to the process of presenting a unified vision of the ideal urban space. Louis Poulsen CEO Søren Mygind Eskildsen says: "Both Louis Poulsen's and Henning Larsen's work is rooted in the philosophy that form should follow function – and all elements of our design bear the touch of Scandinavian simplicity. Together, we very much look forward to inviting visitors to examine how thoughtful illumination can enhance the way we live today."

Humans, Light, Rhythm demonstrates the extent to which we can shape our physical environment and the ambience of our surroundings with light. The stand offers a vision of safer public spaces, and presents a case for more human-centred indoor design for better working and living.

The concept's ultimate goal: to offer solutions that make people feel good anywhere in the city.

For more information, visit www.louispoulsen.com.sg. ■



spatial envelopes

Grand Hôtel Stockholm

Stockholm, Sweden

Client: Grand Hôtel Stockholm

Lighting Design: ÅF Lighting

Photographer: Åke E-son Lindman





Oscar Nyström is a world renowned lighting designer with over 25 years of experience within the field of light. His project references cover three continents and he has designed lighting for everything from public buildings, offices and gardens to luxury hotels, palaces, restaurants and private residences.

The five-star Grand Hôtel in Stockholm is one of Scandinavia's most renowned luxury hotels. Since it opened its doors in 1874, it has been host to many Nobel laureates, royalty and celebrities. Its spectacular festivity hall, the Winter Garden, is a high-ceilinged, glass topped space with balconies and pillars reminiscent of a grand Italian piazza, and is booked year round for various events.

To match the wide-ranging lighting needs of the modern day, ÅF Lighting was asked to design a versatile new lighting solution - naturally, while respecting the heritage of the historic building. The 19th century venue has now been stripped of its previous electrical fixtures and instead provided with a modern lighting solution where even the antique luminaires have been updated to LED.

ÅF Lighting has designed all the different types of lighting for the Winter Garden - the overall lighting,





the highlighting of architectural features, and the stage and event lighting. The result is a versatile and efficient system with numerous luminaires, seamlessly integrated into the historic interior. Its many classical architectural details, such as arches, pillars and balustrades, have all been highlighted, without the use of visible fixtures.

The new lighting can be customized for any occasion. For instance, for a sophisticated relaxed atmosphere, the room can be lit with a warm white light, or in cooler shades for a sense of Swedish winter.

- We wanted to create something truly unique - a solution worthy of such an iconic building. With a generous budget and an open-minded client, we managed to push further than ever before, says project leader and chief lighting designer Oscar Nyström.

Video mapping is used to great effect in the Winter Garden. Together with interactive video technique specialists 3dsense, ÅF Lighting has developed eight scenarios that can be projected three dimensionally onto all the walls. Four architectural worlds - allowing visitors to experience a jungle, the Swedish archipelago, an Italian piazza or a winter wonderland - and four abstract scenarios, all with matching audio atmosphere.

For more information, visit www.afconsult.com/lighting. ■

I Stovner Tower

Oslo, Norway

Client: Link Landskap

Status: Completed 2017

Lighting Design: ÅF Lighting

Photographer: www.tomaszmajewski.no





Morten Jensen is the Country Manager and Head Designer for ÅF Lighting in Norway. He is an highly respected award winning lighting designer with more than 25 years of experience in the field of lighting. As a member of the Norwegian Lighting Committee, Morten has headed major assignments for local authorities, developers and architects.

Stovnerårnet is a newly opened scenic tower located in The Grorud Valley in Oslo. This unique and eye catching viewpoint is designed by LINK Arkitektur and includes several observation decks. LINK Arkitektur is well-known for their ability to merge modern architecture with natural landscapes – and Stovnerårnet is no exception.

ÅF Lighting designed the scenographic and functional lighting for the 260 meter long footbridge. The lighting is designed to emphasize its architectural structure, which is inspired by the way birds circle in the air. The wooden support beams are even designed to accommodate local bird species.

The project was initiated by the district of Stovner and Oslo Municipality, among others, with the intention of adding a unique







destination in the area to attract visitors from near and far, at all hours. The tower is placed on a small hill in a glen, located in the suburb Stovner, to give a stunning view of The Grorud Valley and lookout over the treetops.

The lighting contributes to a sense of security in the local area and facilitates orientation after dark, while creating a stunning landmark at night. Both the bearing structure and the lighting are devised carefully in proportion to the natural surroundings of the area.

The tower is open to the public all year round, free of charge.

For more information, visit www.afconsult.com/lighting. ■

I Aloud Showroom

Stockholm, Sweden

Client: Aloud

Lighting Design: ÅF Lighting

Photographer: Åke E-son Lindman





Kai Piippo is a Stockholm based award winning lighting designer and Head of Design at ÅF Lighting. Kai Piippo is well renowned throughout Scandinavia and the world, and has extensive experience of lighting design. He has an exceptional ability to create strong lighting design concepts and communicate them to all stakeholders, ensuring that joint visions are realized.

ÅF Lighting has designed the lighting for all parts of Aloud's new showroom in central Stockholm. It includes the entrance, exhibition area, reception, conference room and the office space.

Aloud's Showroom is a groundbreaking project and shows brand new potential in integrating functional and aesthetic interior lighting. With a visionary approach to technical solutions and control systems, ÅF Lighting has created an all-inclusive lighting solution that can be customized to any occasion.

Aloud wanted an integrated lighting design system out of the ordinary in order to best present their smart homes. Thus, ÅF Lighting was asked to design an exclusive interior lighting solution with endless possibilities together with the architects and Aloud. In close collaboration ÅF Lighting custom-made an innovative and creative solution to meet the high demands for the lighting. The goal was to create an invisibly integrated lighting design that would work well with Aloud's technical solutions and systems.

The lighting is designed to show off the amazing possibilities that can be created by combining advanced technology with aesthetic lighting. Several light scenarios have been developed and can be controlled through an iPad, an app or through voice recognition. All scenarios can completely change the expression and feeling in the room.

The lighting is flexible and functional and enhances the interior design and architecture in a stylish and efficient manner.

Custom-made LEDs have been carefully integrated along the floor frames, ceilings, walls, windows, bookshelves and in all displays. In order to truly show the breadth of Aloud's technical range, 20 different scenarios have been created, giving the room a variety of moods and expressions with the possibility to change over the course of the day and stimulate our circadian biological rhythm.

Since all lighting is tunable white and RGB, brightness and color can be controlled manually. The many textiles in the room can be illuminated accordingly from glittering silver to shimmering gold. The walls and floors can thus change color from cold blue tones to flaming red and everything in between.

In the center of the exhibition section is a custom made light installation in the form of a thin fabric cloth. The pillar is illuminated with down lights in the form of linear narrow-beam luminaires attached to the fabric.

This gives the interior an exclusive finish that blends well with the rest of the interior.

Throughout the process, ÅF Lighting created several prototypes to reach the desired result in collaboration with Aloud, the architects and the technical specialists, to find the best suited solution.

All possible lighting techniques and control systems have been developed in collaboration with Aloud. The systems that control all lighting and technology are designed by Aloud specifically for this purpose. The control system is custom-made and unique in its ability to control as many zones at the same time. The mixture of Crestron, Lutron, Dali, DMX, 0-10V provides endless possibilities.

For more information, visit www.afconsult.com/lighting. ■



Lucent for Technolite

By Lucent Lighting
www.lucent-lighting.com

Lucent's specification grade architectural and technical downlights service the needs of lighting professionals worldwide. With the introduction of the ProSpex line-up, the company has been catapulted to the forefront of lighting specifications from lighting designers, architects and interior designers around the world as the first choice partner for a number of prestigious projects, internationally.

"It is an exciting era for both companies as throughout Asia, lighting is increasingly becoming one of the industry's most important and exciting areas for design. With an increased demand for authentic, high quality and sustainable lighting products, we are proud to announce Lucent's collection to our ever growing portfolio of cutting edge lighting solutions. Delivering an integrated sales and customer service experience as a global lighting partner is what drives this collaboration," said Alistair Chia, Marketing Manager for Technolite.

For 2018 Lucent will be launching 10 new product families to compliment the globally successful ProSpex range. Including a family of interior and exterior grade miniature InWall and InGround fixtures. Line26, a multi LED linear downlight and TubeLED Micro and Nano, complimentary additions to the TubeLED range of Spotlights.

The Lucent collection can be ordered exclusively at Technolite branches in Singapore, China, Hong Kong, Malaysia, Myanmar, Philippines, Thailand, and Vietnam.



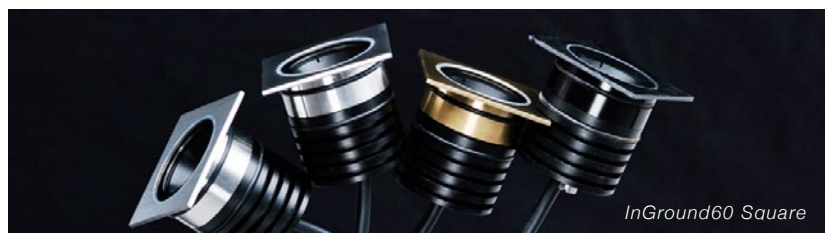
TubeLED Series



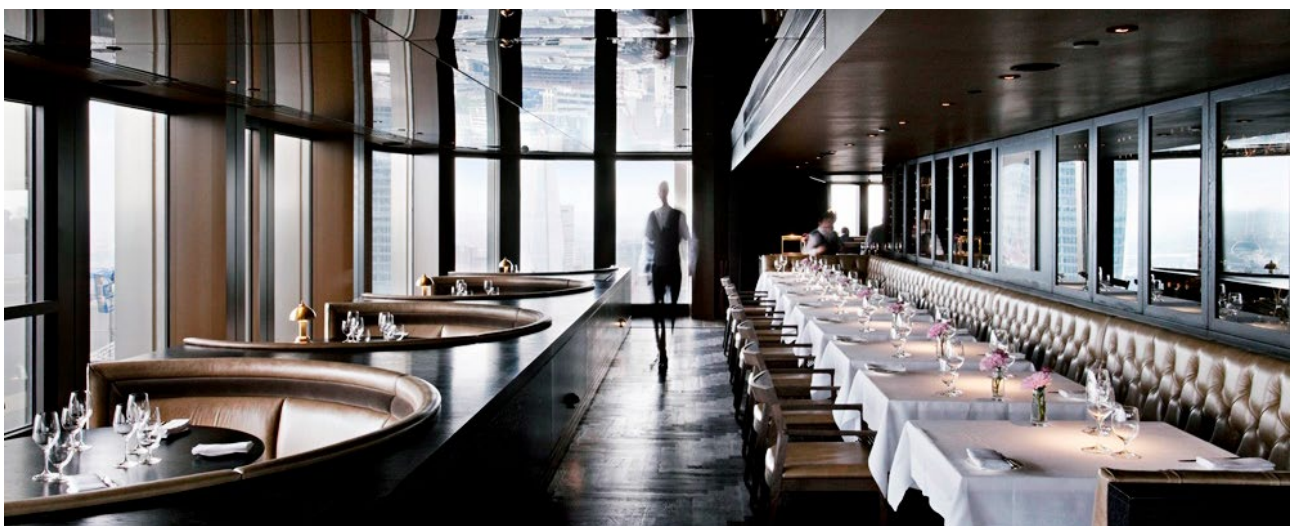
InWall Series



Focus Series



InGround60 Square



A Professional Range of LED Flood Lights for Outdoor Lighting

By YAHAM Optoelectronics Co., Ltd
www.yahamlighting.com

LED flood lights are getting more and more popular worldwide to enhance visibility, improve safety and highlight certain objects in outdoor areas. As a leading innovator, promoter and manufacturer of LED luminaires, Yaham is proud to introduce a wide range

of advanced, energy-saving and eco-friendly LED flood lights suitable for large area lighting, general safety lighting and building facade lighting. For any outdoor area lighting projects, Yaham will always be your reliable and trustworthy solution provider.



Compact S LED High Mast Light

Compact S LED High Mast Light is the first-class high power floodlight for stadiums, harbors, airports, and large squares, wattages range from 200W to 1,200W.

Featuring with specialized lens, tool-less design, high energy efficiency, and super durability, and precise beam angle, Compact S not only provides a brighter and safer area, but also saves significantly on energy bills and maintenance cost.

Lumiway 3 LED High Mast Light

Lumiway 3 LED High Mast Light perfectly combines cost efficiency with ideal performance. Wattages range from 300W to 900W, the integrated design ensures supreme thermal dissipation, ideal performance and extended LEDs lifetime.

Corrosion-proof, wind-proof, and highly energy efficient, Lumiway 3 has been widely used in harbors, stadiums, plazas and highways, and has won great reputation and praise among customers.



Photo Credits: YAHAM Lighting



Rana LED Flood Light

Rana LED Flood Light represents a healthy and eco-friendly living philosophy. Its power ranges from 100W to 300W. With its sleek, stylish design, IP66 waterproof rating and precise lens, Rana is the perfect floodlight to illuminate various outdoor areas, including area lighting, street lighting and building facades.

The compact size and light weight make it perfectly good for wholesalers and retailer to transport, store, handle and install.



TRi LED Area Light

TRi LED Area Light is born to be a desirable area and street lighting solution. Its power ranges from 60W to 300W.

The cobra-head like heat sink design effectively avoids dust and water accumulation on luminaire surface, 140lm/W high efficacy helps to achieve more than 70% energy saving than traditional MH/HID lights, and unique lens design will significantly reduce spill light and avoid light pollution.



Shoobox LED Area Light

Shoobox LED Area Light is ideal for parking lot, sports court and street lighting. Its power ranges from 120W to 400W.

The beam angles and clear-cut looking are specially engineered for parking lots, sport courts and streets. The light sensor will help save more than 70% of energy consumption and contribute to a smarter lighting system.



TOM RAFFIELD HANTER

By Rume

www.rume.co.uk

The Hanter Wall Light is a simple yet elegant design that can be easily installed on any interior wall. The Hanter Wall Light suspends a decorative filament bulb from a gently curving wooden arm, steam-bent from a single piece of solid oak.

Make a statement with a pair above each bedside table. Using traditional steam bending methods in Cornwall Tom designed this light to be simple and honest, and a testament to the beauty of the natural materials and methods used to craft the wooden light. Made by hand in Cornwall, England from sustainably sourced wood and finished with an eco-friendly, non-toxic varnish.



CABLE BLACK

By CROWDYHOUSE

www.crowdyhouse.com

Mooring bollards widely seen on wharves and rope winches seen on boats were the inspiration to create the Cable Light Ceiling Lamp. The cable is wrapped around the light and gives an unique look to the simple but aesthetic looking shade. The metal ring on top makes sure the light is balanced and is a link to the original bollards often created from robust metal.

BULKHEAD LIGHT BRASS

By Abode Living

www.abodeliving.co.uk

Our Oval bulkhead light in solid brass is made in the UK by Old School Electric. IP54 rated, these lights are certified for exterior use which also makes them suitable for bathrooms and utility areas.





80W



100W 120W



150W 200W

TURBO LED HIGH BAY LIGHT GO GREEN & SAVE ULTRA

By Yaham Optoelectronics Co. Ltd
www.yahamlighting.com

Engineered with human centered lighting in mind, Turbo LED High Bay Light combines cost efficiency with supreme performance. Turbo represents the cutting edge of Integrated Driver technology, enabling superior thermal dissipation with compact size.

The high efficiency, great durability, affordable cost and sleek aesthetics make Turbo a wonderful lighting solution for industrial and commercial applications. The compact size and light weight ensures it will be extremely convenient for wholesalers and retailers to transport, store, handle and install.

Choose Turbo, creating a brighter and better working spaces to save significantly on your energy bills.



CYPRES FLOOR LIGHT

By Maison Valentina
www.maisonvalentina.net

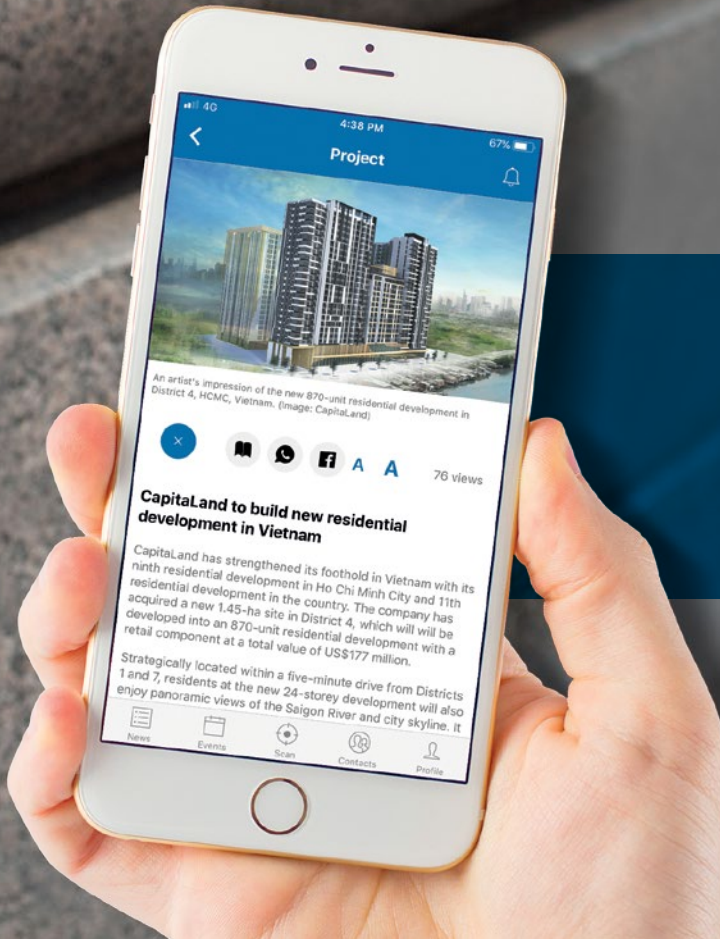
CYPRES, Latin for Cypress, is a tree of many symbolisms and ornamental capabilities, often seen in artistic works and gardens. The unmistakable foliage grows in dense, dark green sprays which lends a full imposing body to the tree. CYPRES Floor Lamp stands strong like the tree with its four gold plated brass sprouts emerging from the Carrara marble base, and the lamps acting as the oblong seed cones fully illuminating your bathroom.

SUSPENCE

By Cloudberry Living
www.cloudberryliving.co.uk

Lightyears Suspence P2 Pendant Light, designed in 2016 by Danish design duo GamFratesi, takes inspiration from natural pulling forces by way of the tip at the top of the lamp. It has a smooth and sleek continuous curve culminating in the tip where the cord leaves the shade, each cord colour coordinated to match the 3 monochrome shades like a continuation of the lamp itself. Suspence features an infinity diffuser which cuts out glare and concentrates the light.





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Singapore

Email: led@cems.com.sg

Website: www.ledlightasia.com

MYANMAR BUILD AND DECOR 2018

October 4 – 6

Myanmar Event Park (MEP)
Yangon, Myanmar

Email: info@icvex.com

Website: www.myanmarbuilddecor.com

PLDC 2018

October 25 – 27

Marina Bay Sands Convention Center
Singapore

Website: www.pld-c.com

KONSTRUKSI INDONESIA 2018

October 31 – November 2

Jakarta International Expo
Jakarta, Indonesia

Email: sales@constructionindonesia.com

Website: www.constructionindonesia.co.id

November 2018

THAILAND LIGHTING FAIR 2018

November 8 – 10

Bangkok International Trade & Exhibition Centre
Bangkok, Thailand

Email: scarlet.mak@hongkong.messefrankfurt.com

Website: www.thailandlightingfair.hk.messefrankfurt.com

MYANBUILD 2018

November 16 – 18

Myanmar Event Park
Mindama, Yangon

Email: darren@ambtarsus.com

Website: www.myanbuild.net

March 2019

MEGABUILD INDONESIA 2019

March 14 – 17

Jakarta Convention Center
Jakarta, Indonesia

Email: megabuild@reedpanorama.com

Website: www.megabuild.co.id

MAY 2019

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April 30 – May 5

IMPACT Exhibition Center
Bangkok, Thailand

Email: info@TTFintl.com

Website: www.architectexpo.com

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