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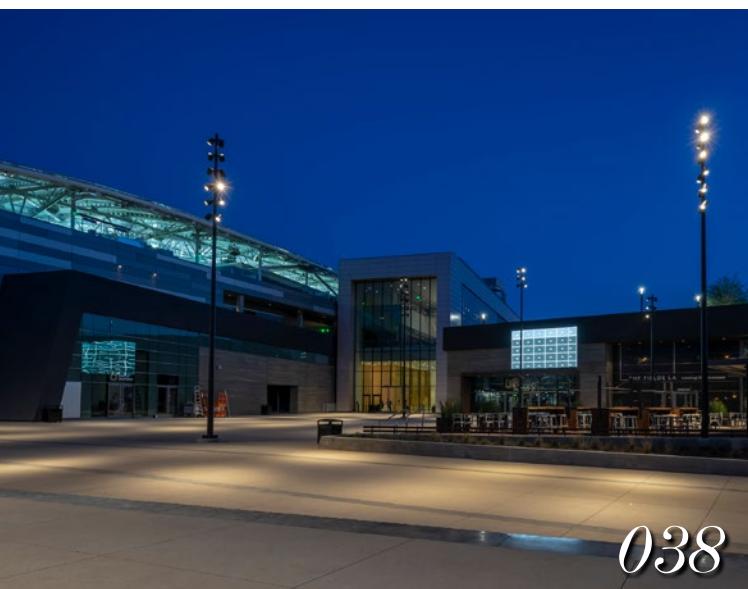


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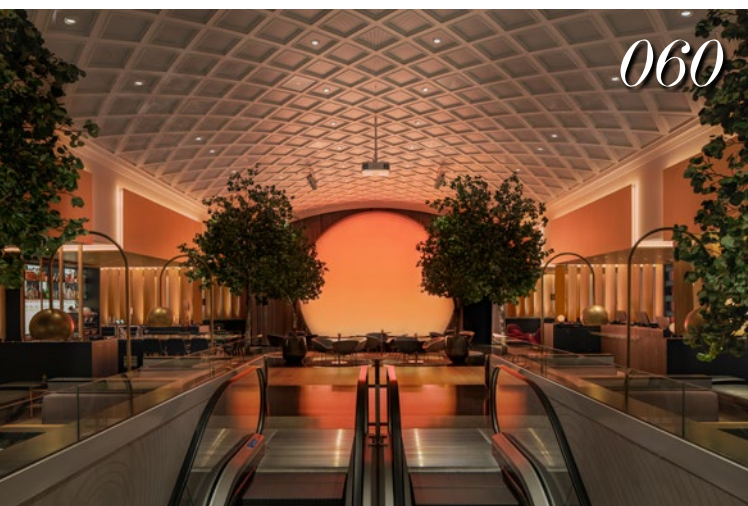
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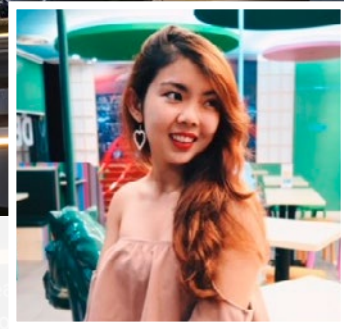
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Dear Readers,

Thank you for ringing in the new year with Lighting Today! We would like to give thanks for a great 2018. 2019 will be the last year that Lighting Today will be printed. Do continue to support us on our website, where articles will continue to be published monthly.

Our cover story takes a look at the Banc of California. Inaugurated in April 2018, it is home to the Los Angeles Football Club, a team that started playing Major League Soccer in 2018. The structure is located in Exposition Park on the former site of Los Angeles Memorial Sports Arena, and was designed to be a LEED silver-certified building. Hop over for the full read.

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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THE LIGHTING INDUSTRY IS CHANGING...ARE YOU?

The changing environment will still need lighting designers!

As I write this column the year is coming to an end, by the time you read this we will be well into the new year, a good time to look back and reflect on the year that was and the future ahead of us.

The economy seems to have taken a beating, the fees and budgets are under pressure, though the number of new projects seem to keep on coming, at least from my perspective. The year ahead seems to progress in similar fashion...plenty of new projects, even in the days around Xmas we are replying to RFP's, never mind the festive season. What underlines the difficult economy is an obvious slow-down in payments. While our standard terms dictate payments within 30 days, the reality of this past year saw the payments delayed to at times to well over 90 days...and that with relentless chasing by our accounts department. We are hearing similar stories from our colleagues in the industry...but somehow the work is still there...

What is changing is the way the lighting industry is moving forward. The world is changing and so will the lighting industry have to adapt to these changes. The shifts are omnipresent. We are moving from analogue to digital, from wire to wireless, from hardware to software, from stand alone to connected, but most of all from owners to users and from products to services! This requires a total change in the way we will be doing business, in other words the business model will have to adapt to these (already happening) changes. Lighting fixtures (LED technology) are becoming digital devices that also produce light. The focus therefore is shifting away from lighting.

The demands for data analytics through the lighting infrastructure as a host is fast becoming a reality and hence a rethink of the business model for the future is a very relevant and valid proposition. The installation of smart infra-structures for data analytics are already happening whether the traditional lighting industry accepts it or not. The industry is moving from being product driven to becoming a platform for services, a platform from which owners and end-users can extract relevant data to improve their experiences and reduce costs.

The majority of the IoT cowboys offering smart devices (read sensors, data) to control lighting and other services, do that just because they can and try to convince you that you need it. But like proper lighting design, data collection and analytics need to be designed and tailored to the owners/ end users need. At this point in time nobody really knows what they want or need...

Not surprisingly therefore in the past year I have mostly encountered "smart" propositions without any justification on why it was actually needed other than the general sales slogan of "saving money" and facilitating "control". Case studies that are supposed to illustrate the savings and making controls more intuitive are mostly hypothetical with little proven merits, all of course with the aim to convince you to become smart...nearly like social pressure...The reality is that most are still working on "proof of concept". But you have to be in it to win it as they say

and there is therefore no doubt that the future is in these smart platforms.

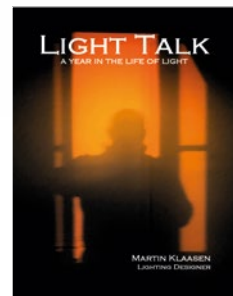
The big vacuum that currently exists is in the control of data. Many in the industry offer IoT components capable of collecting data, but the system integration and curation of the collectable data is what no one yet seems to provide, let alone properly manage.

As lighting gradually moves into becoming a service, the lighting industry needs to prepare for this. In the near future lighting will be selected based on the available applications rather than being a lighting point per se. I have compared this to the mobile phone before...you don't select your mobile phone because of the phone function it provides but because of the applications it offers. It is not too difficult to see that the lighting industry is going to move in the same direction. The software will become more important than the hardware it is sitting on.

There will of course always be a need for lighting design as some one needs to make sure the lighting creates the proper moods and performances. The lighting designer therefore has to shape itself up to deal with this new reality. People love to see magically lit spaces and no-one does that better than professional lighting designers. In order to control the visible, we will need to contain, manage and control the invisible! In this new year the lighting designer will need to step up and stay in charge of the end result, after all lighting designers are the guardians of good quality lighting design even more so in the new age of this changing world!

I wish everyone an exciting and successful new year ahead...

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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THEATRICAL-GRADE LED PROFILE LUMINAIRE PLAYS MULTIPLE ROLES ON NEW DRAMA, DISTANCE



London-based lighting designer Dan Saggars had the opportunity to put Elation's new Artiste Picasso™ LED profile to the test on the new drama, *Distance*, at the Park Theatre in London in September and found the theatrical-grade moving head an effective multi-purpose lighting tool.

Saggars required a flexible light that could both wash wide to cover the stage and isolate for dramatic specials and placed the units in overhead and side positions to achieve the desired result. "I was able to get massive coverage with the overhead units," the designer states, "and then extremely specific specials from the sidelights that were able to perfectly isolate areas, people, even body parts."

Distance, which played September 5–29 in the theatre's intimate Park 90 space, is a powerful examination of the trials and tribulations of mental illness. Male suicide provides the context for the play, an intense dramatic experience played out on an express train and through a series of flashbacks.

With a snug setting and an audience in close proximity to the emotion being played out on stage, an important criterion was a muted lighting fixture. With the low sidelight units placed only about a meter in front of the audience, fan noise was a concern. "I sat as close as I could to a sidelight Picasso unit for one of the performances and was extremely impressed with how silent it was," Saggars comments. "I was very pleased to be able to watch the sound designer put her ear right up against the unit in search of the source of loud fan noise, only to find it coming from the sole projector up in the rig!"

Projecting texture onto the stage and set for greater contrast and depth of look was important and the designer found an array of useful graphics at his disposal. "The variance in different breakups was great and allowed me to really differ looks," he says. "The glass gobos installed allow projection-like clarity and the image engine as a whole had really useful applications, especially when overlaying the first and second gobo wheels."

When laying down colour, Saggars says he was able to

easily shift from the naturalistic tones of a train carriage to the murky, abstract colours that reflect the inside of the protagonist's mind. He comments: "I loved all of the pastels I was able to create - something I really struggle to find with other units. Using the colour and the gobos together produced some gorgeous results with the colour sometimes being split over the gobo, creating a two tone look. I found it quite useful."

With precision of illumination key to a clean look as well as elimination of excess back light, the Picasso's 4-blade framing shutter system allowed the designer to refine both beam shape and angle while creating some realistic effects. "The 'two thrust motors per shutter' system in the Picasso makes it so much easier to deal with difficult angles particularly," he says, "but also the shutters as a whole. I made use of just how narrow the shutters were able to go to make some powerful images. I was also able to swipe the light out using the full blackout functions of the shutters - something that was really useful when dealing with a moving train!"

A smooth dimming curve is essential in theatre and Saggars says the Picasso did not disappoint. "The super smooth dimming meant I was able to easily work in the really low intensity range without worrying about snapping out or jumpy fades. There are whole sections where I didn't stray above 10/20% and the light looked just as gorgeous as it did at 100%."

Ultimately the flexibility of the Artiste Picasso meant that Saggars was able to deal with any situation that arose. He concludes, "They seemed to excel in every situation I threw at them which is exactly what I needed in this production and will need again in many other productions! I didn't feel like I had to succumb to what the unit was capable of doing over what I wanted it to look like. This is a huge deal for me as I feel I'm constantly adapting my vision to what a moving light unit is physically able to do - it was very freeing to not have to worry about that."

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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.

Vaults Live is Dublin's newest and most exciting tourist attraction. Based on characters from Irish history, Vaults Live offers an immersive experience that transports visitors to the centre of six amazing stories. The largest cast of professional actors in Ireland brings those stories to life on an action-packed journey through stunning 360° sets, lavish costumes and brilliantly devised special effects. Set across four floors of a stunning Victorian schoolhouse and with a script written by award-winning playwright Peter Sheridan, the aim of Vaults Live is to make sure that every guest laughs, screams and takes away an unforgettable insight into Irish culture.

Excellent lighting is fundamental to any setting with high production values such as Vaults Live and its creators appointed Peter Canning of High Resolution Lighting as the project's lighting designer. He, in turn, invited one of Ireland's longest established film, TV and events lighting suppliers, Cine Electric Ltd, as its preferred specialist lighting supplier.

In 2017, GDS's ArcLamp Flicker product was unveiled at the international PLASA Show to huge interest. Having been at the forefront of LED lighting development for a number of years, the Bristol-based company, through its ArcSystem range, was globally renowned for producing lamps that could dim perfectly without the remotest hint of flicker... Following an enquiry from a client supplying a large theme park in the Middle East, the GDS team set about, somewhat counter to its principles, to develop an LED lamp that could flicker to mimic the appearance of a candle. This special

project was a huge success and ArcLamp Flicker was born.

Present at ArcLamp Flicker's launch at PLASA 2017 were Director Michael O'Toole and Project Manager David McKeown of Cine Electric. During a chat about the application of GDS technologies, they were introduced to the product. Suitably impressed, Michael and David ordered some demonstration kit on the spot. When David sat in on design meetings for the Vaults Live project, he was able to suggest a number of solutions to address specific issues arising, one of which was ArcLamp Flicker. Cine Electric supplied High Resolution with a sample and the designers were very happy with the effect when the lamps were placed within custom-made fixtures. The client was similarly impressed with the effect and felt that ArcLamp Flicker was a perfect fit for their aim of recreating the atmosphere of a Cromwellian dungeon.

In addition to the use of ArcLamp fixtures as the main source of light in the dungeon, a number of GDS ArcSystem MR16 fixtures were used to light walkways at Vaults Live.

Richard Cuthbert, Managing Director at GDS commented: "The attention to detail in Vaults Live is truly impressive and we are delighted to see ArcLamp Flicker complement the historical themes so effectively. I'm sure the thousands of people who pass through this leading tourist attraction will be equally impressed!"

David McKeown, Project Manager at Cine Electric adds: "Both designer and client are very happy with the outcome at Vaults Live and we are pleased to have brought ArcLamp Flicker to their attention. The lamps succeed in delivering precisely what is required for this outstanding attraction. The visitor experience at Vaults Live is second to none and we're proud to have played a part in helping to create such an authentic and atmospheric setting."

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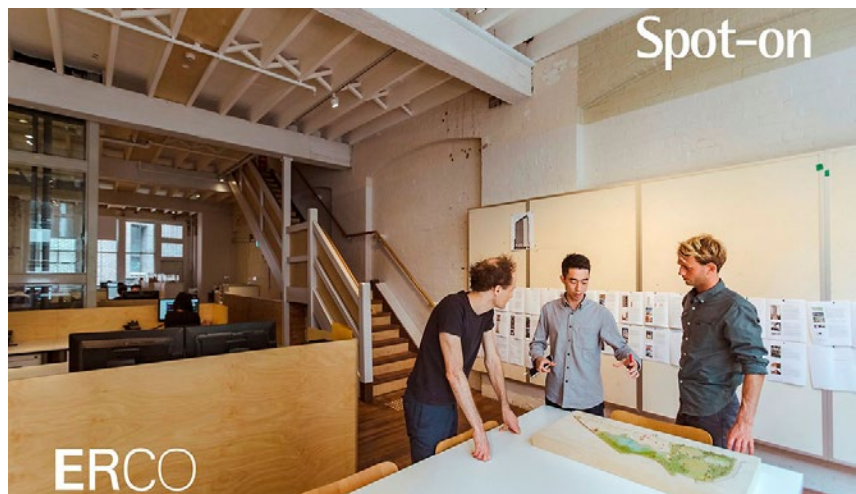
GOOD LIGHTING DESIGN NEEDS PUBLICITY: WITH “SPOT-ON”, ERCO OFFERS YOUNG LIGHTING DESIGNERS A STAGE FOR THEIR PROJECT SUCCESSES

The lighting of prestigious buildings designed by well-known planning offices already attracts attention from the start. Smaller projects by young lighting designers on the other hand often remain hidden from the media, although they inspire with a lighting concept at least as praiseworthy. With the new “Spot-on” format, ERCO supports such projects and their lighting designers with media attention and reach.

ERCO focuses the spot on young planning offices in order to give them a greater public presence. The light factory invites designers of all disciplines to submit their creative lighting projects to the new “Spot-on” programme. The prerequisite is that they have designed the lighting and that this was largely implemented with ERCO.

ERCO features the most captivating projects with a high quality PR package consisting of a professional photo shoot and an editorial report by an experienced architecture journalist. The launch of the first issue of “Spot-on” will be announced in January 2019 in the next ERCO newsletter. Further information on the campaign can be found at: www.erco.com/spot-on

The selected projects will be published in the ERCO marketing channels – on the website www.erco.com, in the ERCO newsletter, in press releases and on social media platforms such as Facebook, LinkedIn and Instagram. The project photos and reports are also freely available as a reference for your PR work.



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It's as easy as this: the ERCO Newsletter enables access to the online participation form. There you can leave contact details, a short description of the project and lighting concept as well as photos of the finished lighting solution. Whether indoor or outdoor lighting, small or large projects – every example of good lighting design can be submitted.

About ERCO

The ERCO Light Factory in the German town of Lüdenscheid is a leading international specialist in architectural lighting using LED technology. The family business, founded in 1934, now operates as a global player with independent sales organisations and partners in 55 countries worldwide. Since 2015 ERCO's portfolio has been 100% LED. Inspired by “light digital” as its leitmotif, ERCO in Lüdenscheid develops, designs and produces digital luminaires with focus on photometrics, electronics and design.

Working closely with architects, lighting designers and engineers, ERCO develops lighting tools used primarily for applications in the following fields: Work, Shop, Culture, Community, Hospitality, Living, Public and Contemplation. ERCO understands digital light as the fourth dimension of architecture – providing highly precise and efficient lighting solutions to support creative designers in turning their visions into reality.

For more information, visit www.erco.com/presse.

OH YES, IT IS PANTO SEASON FOR WHITE LIGHT

With the festive season now upon us, theatre stages up and down the country are being filled with dames, beanstalks, flying carpets and glass slippers. As a leading lighting supplier to West End and UK touring theatre, White Light is once again supplying a range of pantomimes this Christmas.

Pantomimes are many venue's biggest production of the year, with these classic childhood stories often starring household names. An all-time favourite is Aladdin and, this year, WL is supplying several versions of the show, including one at Hackney Empire which is lit by David Howe. He comments: “Hackney Empire's Aladdin evolved a lot in the rehearsal process, with a lot new music being written specifically for this production. My brief, as ever, was to enhance the whole look of the show and help the audience focus on each story-telling moment. When it comes to equipment, it's not actually about the flashiest

new kit or what's just arrived on the shelf. Rather, it's about drawing on fixtures that you know will be reliable and able to cope with 12 performances a week – something WL has in abundance”.

WL is also supplying Aladdin in Cambridge, Crawley, Norwich, Yeovil and Swindon, with the Wyvern Theatre production starring EastEnders legend Adam Woodyatt. The Lighting Programmer for the show is Eden Thornton, who comments: “I've now worked on ten pantos over the last six years. They can often be hard work as you're trying to create a big show in what's not a great amount of time. That said, it's very exhilarating. It's also important to have a good team around you as well as the services of a reliable hire company; hence we try and use WL whenever we can”.

Other popular titles that WL is supplying include Snow White in Bolton and Malvern, along with The Wizard of Oz



at the Birmingham Rep and Bolton Octagon. Cinderella is going to the ball in Canterbury, Eastbourne, Guildford and Portsmouth whereas Jack and the Beanstalk is sprouting on stage in both Epsom and Watford. Peter Pan is also flying into Theatre Royal Portsmouth as well as the Park Theatre, London, where Nic Farman is the lighting designer.

Nic comments: "I've worked on a couple of pantos now and, from my experience, you can really be bold and create beautiful, colourful stage pictures which captivate the audience's imagination. Peter Pan at the Park Theatre is actually a more traditional version of the play and my role is to use light to create the locations that appear throughout the course of the show. We rely heavily on saturated colour and texture from gobo washes to help transform the relatively small stage for each part of the play. The team at WL have been great in providing me with the fixtures I need to take the audience to places such as Neverland, Mermaids Lagoon and Captain Hook's Pirate Ship".

WL also supplied the lighting for Sinbad at the Beck Theatre for BACCES: the British Airways Cabin Crew Entertainment Society which puts on a yearly panto, and in its history has raised over £1M for worthy causes. The Lighting Designer was Jonathan Haynes, who states: "Compared to a traditional play, panto is generally very flashy and colourful, jam packed with fun where anything goes! Basically nothing is off limits, so long as it also helps to tell the story! With this show in particular, as the cast are full-time cabin crew for British Airways, there were only a limited number of rehearsals so I had to have a design that was flexible and could change. For instance, the first tech run was the first time I actually saw the characters' lavish costumes and so I very quickly had to tune the colours to compliment these; hence it was vital I had equipment that offered versatility".

The busy panto season is a fitting conclusion to what's been an extremely busy 2018 for WL, who have supplied the lighting on a range of theatre smashes including Company, The Band, Tina – The Musical, The Inheritance, The Pinter Season alongside long-running hits such as Harry Potter and the Cursed Child, Aladdin, Matilda and Les Misérables.

WL's Managing Director Bryan Raven comments: "It's been another great year in which we've continued working on shows of all sizes all across the country. We are now looking forward to 2019 where we will continue our investment in both the latest technology and expert staff in order to offer lighting professionals the level of service they've come to expect from us".

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THE BIENNIAL MISS VIETNAM BEAUTY PAGEANT DESCENDED ON THE PHU THO GYMNASIUM IN HO CHI MINH CITY IN SEPTEMBER WITH 43 WOMEN BATTLING TO WIN THE CROWN



The multi-part competition was a glamorous affair, with 16 Claypaky Scenius Spot fixtures on lighting duty.

Dominating the stage as the girls strutted their stuff was an expansive wall of LED screens, which displayed the credentials of each contestant and an array of video content.

Showtech Vietnam invested in the 16 Scenius Spot fixtures, which offer a 1400W OSRAM discharge lamp for incredible beam strength, especially for the pageant.

“Our brief was to create a ‘beautiful skylight’ for the entire show, alongside strong keylight for each contestant,” says show director, Mr. Hoang Nhat Nam. “We rigged them on the upstage centre truss, using them to light a diverse number of scenes, including a gobo pattern wash, and a keylight on the finalists as they were announced, as well as the winner.”

Eighteen-year-old university student Tran Tieu Vy, who studies

at Ho Chi Minh City University of Technology and Education, was crowned Miss Vietnam 2018. In her acceptance speech, she urged young people to believe in their dreams and be knowledgeable in way that will improve society.

“The Scenius Spot did a great job of standing out against the LED screens, they have a great beam quality, stability and the new effects are spectacular – they look really good in the air,” Mr. Hoang Nhat Nam continues. “We are happy to invest in top, high-end equipment from Claypaky. We find that Claypaky products meet our clients’ needs in the Vietnamese market.”

Winning Miss Vietnam 2018, Tran Tieu Vy was awarded a cash prize of 500 million dong (£16,400) and the chance to represent her country in this year’s Miss World contest in December in Sanya, China.

For more information, visit www.claypaky.it.

THE NEW EFLA KSLD LIGHTING DESIGN TEAM HAS BEEN AWARDED BEST LANDSCAPE LIGHTING SCHEME FOR LAVA TUNNEL IN THE DARCA AWARDS 2018

24 international projects were shortlisted in the category. Lighting designers: Ágúst Gunnlaugsson from the EFLA KSLD Norway office and Arnar Leifsson from the Iceland office, collected their award at the darca awards ceremony in London on Thursday 6th December.

The darca awards are one of the most prestigious awards in the field of lighting and architecture. The annual awards are hosted by arc Magazine, one of the most widely read and respected lighting design publications in the world.

The award ceremony took place in London yesterday, Thursday 6th December. Ágúst Gunnlaugsson, lighting

designer in the EFLA KSLD Norway office, was the senior lighting designer on the Lava Tunnel project, and was delighted when the results were announced.

“It’s wonderful to get this award, especially in the case of a peer-to-peer award and we’re thrilled that so many lighting designers have chosen The Lava Tunnel as the best project,” said Gunnlaugsson via telephone from London.

The People’s Awards

Once the darca award longlist has been chosen by an international jury of independent architectural lighting designers, around 1,400 lighting design practices and their



designers are invited to vote on their favourite projects, making this the only truly peer-to-peer lighting design award in the world. Architectural entries were in six different categories: exterior, interior, landscape, light art, lighting event and product.

Two darc Awards Nominations

In addition to the first prize for lighting design of The Lava Tunnel, new company partner KSLD was shortlisted for the Best Interior Lighting Scheme – High Budget, for The Scottish Parliament Debating Chamber. The project also won first prize for Lighting Design at the Codega Awards in November this year.

The Lava Tunnel

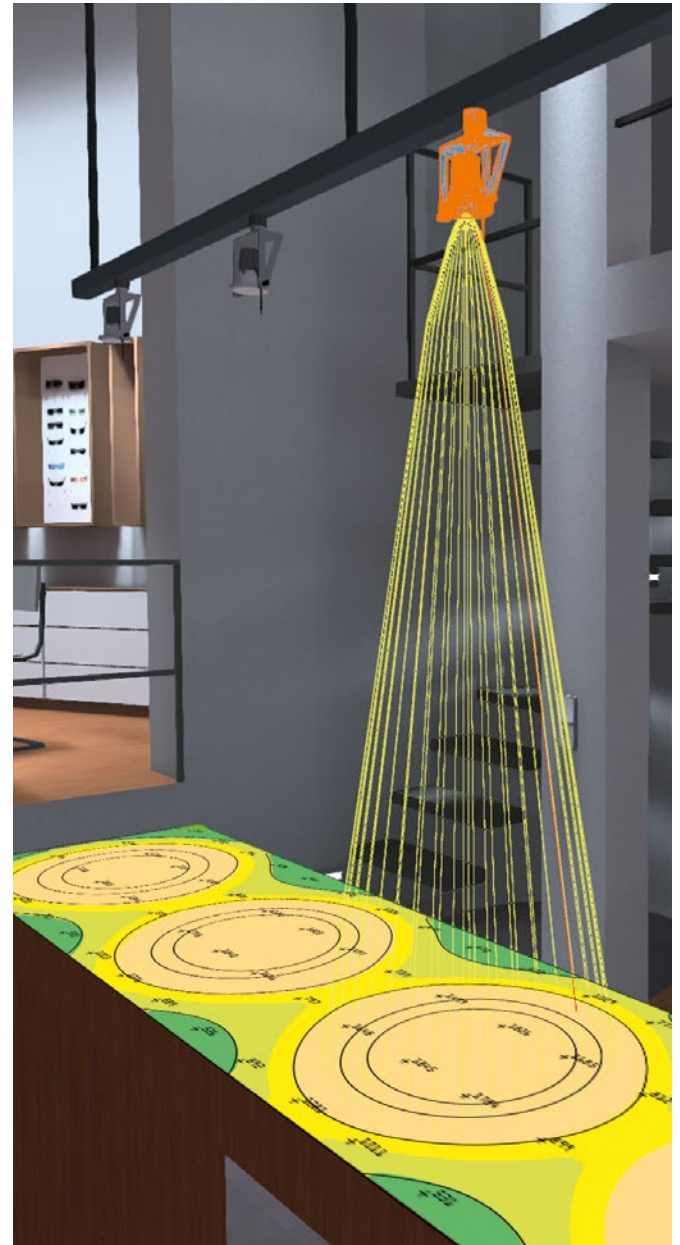
Earlier in 2018, EFLA also received the Icelandic Lighting Design Award for The Lava Tunnel, which has been a popular tourist destination since it opened a year ago. The Lava Tunnel is the result of massive eruptions 5,000 years ago; the dimensions of which have created this impressive interior space. A decorative collage of lighting colours reveals the unique character of the tunnel, telling the story of its mineral origins. The lighting colour palette, taken from nature's magnificent source, gives guests an unforgettable experience with almost no visible lighting equipment or cables interfering with the experience. From the very beginning, the aim of the lighting design was to maximise the visitor experience, developing a strong interaction between contrasts, light and shadow, and to intensify the natural colours.

EFLA Receives A Darc Award For The Second Time

This is EFLA's second darc award this year, and in 2016, the lighting design team were proud to be awarded the Best of the Best for lighting design of the Ice Cave.

EFLA is grateful and honoured to receive this latest recognition and congratulates all winners and nominees for their projects.

For more information, visit www.ksld.com.



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AYRTON'S MAGICPANEL-R ADDS DEPTH AND DYNAMISM TO KEITH URBAN'S 2018 WORLD TOUR

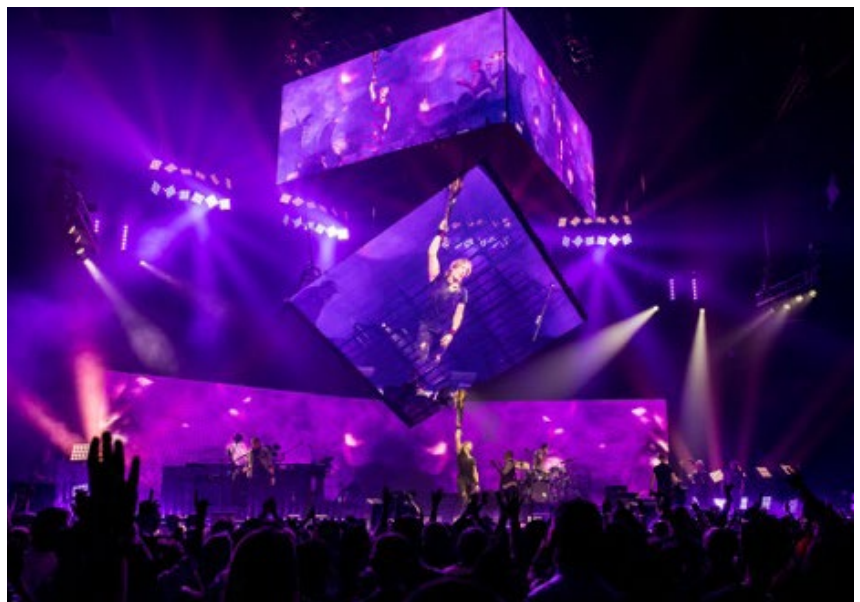
Keith Urban's 2018 world tour in support of his tenth studio album, *Graffiti U*, kicked off in North America in June 2018. Since then the talented country/rock singer, musician, songwriter and record producer from New Zealand has covered fifty-nine venues in six months. The tour's production design firm, FragmentNine, chose no less than 68 Ayrton MagicPanel-R fixtures, supplied by Upstaging, to add depth, dynamism and texture throughout this thoroughly creative and dynamic show.

Video designer, Jackson Gallagher and lighting designer, Jeremy Lechterman of FragmentNine explained that part of the reasoning behind their choice of MagicPanel-R was largely due to its square face and unique abilities, which fit into a mostly geometric and 'square' design. Forty-eight panels were rigged to four custom-built pods which automated as the most upstage visual element on stage, with two more pods left and right at stage level to provide low-level sidelight on the band.

"The MagicPanel-Rs are the workhorse of the show," says Gallagher, who elaborates on the concept behind the design. "Originally Keith, who was quite involved in the design process, wanted a show that was entirely of video, with no lighting, to give a modern look and tone that was a departure from the traditional country style. However, knowing that video only wouldn't provide us with enough key-light to see Keith and his band, we guided him away from this towards some form of illumination, and the compromise was to use non-traditional sources of light, something more atypical, which is where the MagicPanel-Rs came in.

"The MagicPanels helped enforce the architecture we'd designed with the video panels, and pushed us away from some of the things we were seeing other artists do. In terms of the atmosphere and the lighting of the show, we really leaned on the MagicPanels entirely. There are some more traditional wash fixtures for keylights, but a lot of the power of the show's lighting comes from the MagicPanels."

The show's set design is highly mobile and dynamic with a diamond-shaped WinVision 9 Air IMAG screen forming an overhead roof which, like the MagicPanel-R pods, can be raised, lowered and angled. This is complemented by two more transparent video 'walls' set at 90° to each other in front of the band, and a third forming a backdrop upstage. The walls can be dropped in at any



position from grid height to stage level to shape the stage or even 'cage' the band. The multiple combinations of screen positions and MagicPanel-R pods gave Gallagher and Lechterman a huge number of options for different looks and moods throughout the show.

"Having such a lot of automation enabled us to give every song a different life," explains Gallagher. "We even made automation changes during the songs. And by using a transparent upstage video wall instead of a solid LED panel, we could shoot the MagicPanels through the screen, line them up or meld them with the video content on the screen or have strobe effects behind it, which gave us great versatility."

Using this as a basis, Lechterman and Gallagher were really able to mix it up, at times spinning abstract and architectural shapes across the whole spectrum, or mixing video imagery on the higher screens with patterns of intense colour on the lower ones. Fascinating images overlaying pictures of the band in extremely vibrant colours were followed by a change of mood with a soft sepia-like colour and a reorientation of the screen shape from rectangle to diamond. Urban, forest and seascapes challenged the perception of space, depth and colour as moods changed with both image and pulsating colour and moments of almost complete darkness to the final flashing and streaming of stark black and white.

Lechterman says his favourite moments from the show included the "fabulously frenetic" magenta and blue lighting that accompanied the song *Somewhere In My Car*, the second song in the show that "really brings up the energy levels."



“There’s a million things you can do with these fixtures!” he says. “At this point in the show we were running the MagicPanel-R’s infinite tilt feature and then stopping them really quickly, bringing them back and stopping them fast again, and repeating so the whole stage looked like it was being put on pause very abruptly. There are not a lot of fixtures that can ramp down that quickly, nor continue to move in that way. I thought it was an interesting way to use the MagicPanel that was not just making shapes or running chases with the pixels (and believe me, I have done that a million times!). I can’t imagine any other fixture being able to do that.”

Gallagher agrees: “I personally loved any time the MagicPanel-Rs were behind the upstage LED wall. For Parallel Line for example, the video content had a linear element across the upstage wall and the MagicPanels were peeking out above and below it, and they looked amazing. Anytime you can mix those mediums of video and light into something homogenous is something I really love. It’s so much better to use MagicPanels for this than conventional beam lights. A MagicPanel coming through the LED wall is so much more than just a light shining through; it is more abstracted and creates that homogeneity far more successfully.”

The team at FragmentNine has had a lot of experience with Ayrton and MagicPanel-R having first used the fixtures on alt-J’s 2015 tour. “We are quite familiar with the way the fixtures behave,” says Gallagher. “For Grafitti U, we used the MagicPanel-Rs in full Extended Mode with none of the onboard macros apart from creating some shapes. It takes a little more time to programme, depending on what you want to do, but that’s the nature of having something more complicated, but which is capable of so many things. We and our programmer, Bobby Grey, have used them several times, and it is definitely worth exploring the product thoroughly the first time you use it, but having done all that research, the programming is pretty quick.”

“When the MagicPanel came on to the market it was one of the first serious players of the multi-instance dimmer-value fixtures,” adds Lechterman. “Since then, the market has exploded with similar products, so as a programmer you are



expected to understand multi-instance fixtures by now. So it’s no big deal that the MagicPanel has 25 cells - I would no longer call this fixture complex. You just have to understand the concept of it and away you go!”

“The major reason we chose to use MagicPanels in this show is because we always go for structure in one form or another to create an interesting architectural environment on stage and give the audience some sense of location,” concludes Gallagher. “I think the MagicPanel-Rs did a great job on Grafitti U in particular, even during the few times they were off, partly because they were square-shaped, but also because we could make them into rectangular pods that we could use to create hard industrial architecture without having to resort to massive scenic beams, etc. The MagicPanels in combination with the rectangular video screens created an architectural three-dimensional location for the band to perform within. They are great for that – you just need to embrace the square!”

The Keith Urban tour continues in Australia in January/February 2019 and Europe in March, with further American festival dates in Summer 2019.

For more information, visit www.ayrton.eu.

EM POWERLED BASIC 75W LINEAR COMBINES A CONSTANT-CURRENT LED DRIVER WITH AN EMERGENCY LIGHTING UNIT IN A LOW-PROFILE HOUSING

EM powerLED BASIC 75W linear contains a fixed-output LED driver for mains operation and an emergency lighting unit with a manual test function. It is intended for installation in linear and low profile: luminaires with single-battery emergency lighting systems and, as a 2-in-1 unit, offers a simple space-saving solution that is easy to implement and requires minimal wiring.

Output power up to 75 W

In mains operation the 2-in-1 unit supplies LED modules with voltages from 50 to 220 V and offers outputs of 6 W to 75 W. The output current can be set in the working range of 80 to 400 mA via i-select 2 or ready2mains. This flexible setting option and the wide power range open up a broad spectrum of applications in numerous different luminaires.

In emergency mode the integrated emergency lighting converter provides outputs of 2.5 to 4.5 W, depending on the version and therefore the number of NiCd or NiMH batteries. The rated operating time is one or three hours. An optional test button is available for manually testing the integrated emergency lighting converter. The expected life of the batteries is four years. The manufacturer provides a guarantee of one year. For the life of the LED driver of 50,000 hours the manufacturer provides a guarantee of five years.

For more information, visit www.tridonic.com.



ASSOCIATIVE DESIGN PRESENTS A CURATED COLLECTION OF ARTISTIC AND AESTHETIC PORTUGUESE DESIGN AT DUBAI'S DOWNTOWN DESIGN 2018



Associative Design will present a curated collection of artistic and aesthetic Portuguese design at Dubai's Downtown Design 2018. As the Middle East's leading design fair, Downtown Design will welcome a host of design talent from across the region and around the world. Uniting creativity and commerce, this key industry event provides a superlative platform for showcasing some of Portugal's finest design and innovation.

In 2017, Dubai became the first city in the Middle East to join the UNESCO Creative Cities Network, under the field of design. A growing metropolis, Dubai is striving to promote its creative industries, and recognises their capacity to positively impact economic growth, social change and urban development. As an example, the Dubai Design District, developed in consultation with the city's design community, is shaping Dubai's future as a leading destination of design, art



and culture. Now in its sixth edition, Downtown Design takes place in the Dubai Design District, around the theme of “liveable cities”. A key event during Dubai Design Week (12–17 November 2018), Downtown Design will feature more than 175 regional and international brands as well as Downtown Editions, a new component dedicated to bespoke and limited-edition design from the Middle East and beyond.

Recognising the importance of promoting Portuguese design on a world stage, Associative Design was established by the Portuguese Association of Wood and Furniture Industries (AIMMP). Associative Design works to exhibit the best of Portugal at some of the most discerning and distinguished international design shows. With Portugal’s penchant for artistic flair and Dubai’s burgeoning design scene, Downtown Design offers the ideal opportunity to present an imaginative exhibition of Portuguese design, one that promotes Portugal’s wonderfully creative verve. Visitors to Associative Design’s display can expect a cleverly curated mix of playful, novel, deluxe and aesthetic pieces.

Brands and Products at Associative Design’s Downtown Design 2018 Showcase

Beginning life as a family-owned wood workshop in the early 1970s, Defontes was formed in 1989 and today works across the interior design, automotive, nautical and aviation sectors. Skilfully making products from a selection of exquisite materials, Defontes created its Royal Club range. The brand will present Fugu, a sharp dining table (named after the Japanese pufferfish) with an explosive atomic-nucleus-style base, and Tulip, a simple, elegant lamp inspired by the flower of the same name. Designer’s Mint is a collective of architects, designers and

marketers who work collaboratively to create products and brands. One of those brands is Duquesa & Malvada, a luxury Portuguese furniture company whose designs reflect a refined sense of urbanity. The brand will present a number of deluxe pieces, including: Kate, a graceful bar stool inspired by the Duchess of Cambridge, the charming and composed Serenity sofa, the musically inspired Joplin table lamp, and Minerva, a sideboard inspired by the goddess of handicrafts.

Creative studio Emotional Brands champions a group of young, high-end brands, each one created to offer a particular style, vision and personality. Creativemary is passionate about lamps—its Defrost table lamp has a somewhat icy air, one that melts when illuminated. Malabar has a distinctively artistic aesthetic, one that shines through in its maritime-esque Horizon centre table, a piece that recalls the craggy contours of a coastline. Ottiu cleverly reinterprets a mid-century lifestyle in a series of quirky upholstery pieces: there is the buxom, Moulin Rouge inspired Colette stool, the voluptuous Scarlet armchair and the bright Tippi dining chair.

Elaborate, inventive and flamboyant, the collections designed by Fertini Casa epitomise opulence and grandeur. Highly decorative and noble, the brand’s furniture designs are made using superior quality materials and textures, their form bringing a real sense of splendour to the environment. OIA was established in 2017 (in Oiã, Portugal), its formation due partly to the knowledge and experience of BARMAT, a Portuguese purveyor of natural stone products. With a contemporary outlook, OIA creates products that are functional and emphasise the need for emotion and identity. Its designs combine traditional stone craftsmanship with cutting-edge technology. OIA

will present a number of designs, including: the polished Orbiter console and dining table, the balanced Master console and a display of asymmetric mirrors.

OPR—Orlando Pereira Ribeiro—was founded in 1982 and manufactures a range of rustic, classic and contemporary furniture. Its bold Imperial sideboard is art deco in style, with ornamental features that include gold leaf details. OPR's Excelsior bedroom offers a lavishly appointed sleeping quarters, and its Condor and Degrade armchairs are small yet regal in stature. Se7e was established in Lisbon and symbolises the Portuguese capital that was built on seven hills. Se7e's handmade Berço chair is a cradle-like rocking chair designed for both children and adults. Personalised for each individual customer, Berço is numbered with a serial number and the production year. X8 Chairs & Tables has been making furniture since 2009. The brand's growth is based on the quality and innovation of its products, and the company works with a select group of technicians in decoration, design and architecture. X8 will present a number of its contemporary designs.

About Associative Design

Associative Design is a brand by the Portuguese Association of Wood and Furniture Industries (AIMMP). It aims to develop and promote the production of Portuguese products and launch challenges that will contribute to innovation in the use of both technology and design. A brand of excellence, Associative Design will support, represent and promote companies that share this vision, taking their products further into exciting new markets.

Associative Design's partners are brands approved by its Technical Committee (made up of three members of the design and crafts community), for their performance in product design, market alignment, trend standing or design-led re-industrialisation. For more information, visit www.associativedesign.com.

About AIMMP: Portuguese Association of Wood and Furniture Industries

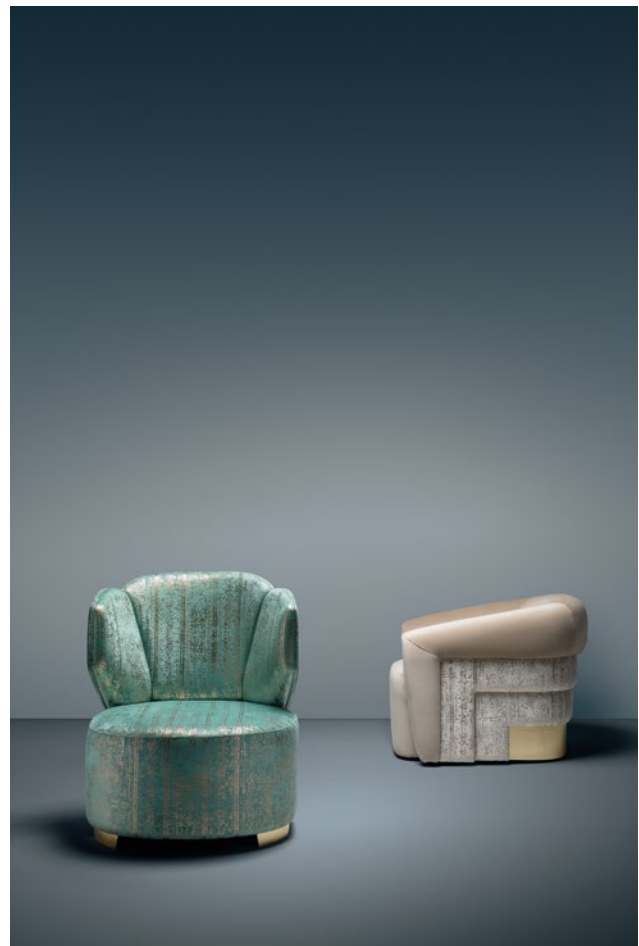
AIMMP's mission is to represent, promote and protect the interests of Portuguese companies from the five sectorial divisions that make up the wood and furniture sector: cutting, felling, sawing and wood packing; panels and panelled wood, carpentry and alike; furniture and alike; export, import and distribution of wood and derivatives. These industries exports €2.5 billion per year. For more information, visit www.aimmp.pt.

About Downtown Design

Downtown Design is the leading platform in the Middle East for the region's trade professionals to discover original, high-quality design from all over the world. Held in partnership with Dubai Design District and supported by Audi, for its sixth edition, the fair will present a carefully edited roster of brands across a range of product categories; including furniture, lighting, bathrooms, kitchens, textiles and accessories. Fostering greater interaction, connectivity and commercial opportunity, Downtown Design is dedicated to providing a dynamic environment for architects and interior designers to network and interact easily and efficiently with local and international brands. Alongside the exhibition, the fair presents a wide programme at "The Forum" including a series of industry talks, panel discussions and workshops, allowing visitors to gain valuable insight into the region's rapidly evolving design industry, innovation in design and market changes. www.downtowndesign.com

Downtown Design is owned and managed by The Art Dubai Group.

For more information, visit www.associativedesign.com.



L A M P WINNERS ANNOUNCED FOR 2018 ANNUAL INTERNATIONAL LIGHTING DESIGN COMPETITION



Celebrating its fifth annual event, L A M P announced its 2018 international lighting design winners and presented the awards on September 18 in Vancouver, Canada. The gala event honoured the best in established, emerging, and student designers from around the globe and kicked off the Offsite Programming for IDS Vancouver.

"BALANCE was a clever subject and we were very impressed by the diversity of lights," said Ingo Maurer. "LED is certainly a big improvement in our daily technical life, but it is very important not to miss the following element of light: The essence of light. Congratulations to the winners. Keep on going and think of the light that pleases its core and our souls!"

This year's first-place winners and runners-up in each category are:

Established

First place - *Mito* by Tom Fereday and Rakumba Lighting from Melbourne, Australia

Runner-up - *Boom* by Stickbulb/RUX Studios from New York City, USA

Emerging

First place - *Highwire* by Anony Studio from Toronto, ON, Canada

Runner-up - *Bolla* by Giulia Liverani for OliveLab from Turin, Italy

Student

First place - *Driftwood* by Nathan Sui from Mississauga, ON, Canada

Runner-up - *Arch* by Noah Howells from Boone, North Carolina, USA



The first place student winner received a \$500 Award & Professional Internship/Mentorship with ANDLIGHT, the emerging winner received the \$1,000 Light Resource Award, and the established winner received Inform Interiors \$2,000 Grand Prize Award.

This year's exhibit featured 20 original jury-selected lighting entries from around the world, including L A M P's 2018's lighting winners. L A M P's gala event was held in Vancouver, Canada. The L A M P exhibit was on display from September 19 to 21.

About L A M P

Established in 2013, L A M P (Lighting Architecture Movement Project) is run by Vancouver founders Annika Siemsen and Nicole Fox. L A M P attracts the Pacific Northwest's top product designers, architects, business entrepreneurs and design enthusiasts to its unique event that celebrates the best in emerging, contemporary lighting design. Now in its fifth year, L A M P looks forward to growing into an internationally recognizable institution for creative minds to showcase their lighting designs.

For more information, visit www.welovelamp.ca/2017judges.

MESSE FRANKFURT SETS NEW RECORD OF €715 MILLION IN SALES



Messe Frankfurt has continued its growth in financial year 2018. All in all, new records were set in relevant parameters, demonstrating the highly dynamic and innovation-led activities of the Group. Messe Frankfurt is expecting sales to be in the region of €715 million. The 490-plus events held around the world under the Messe Frankfurt umbrella were attended by almost 102,000 exhibitors and an estimated 4.5 million visitors.

Peter Feldmann, Chairman of the Messe Frankfurt Supervisory Board and Mayor of Frankfurt, was delighted at the outstanding figures: “As the majority shareholder, we are proud to have a company like Messe Frankfurt in our investment portfolio.” The close historical ties between the city of Frankfurt and Messe Frankfurt have always led to advancements on both sides, not least through the economic effects generated by the events in Frankfurt and throughout the region. In 2018, around 54 percent of overall sales – approximately €385 million – can be attributed to the company’s Frankfurt base.

As Mayor Feldmann stressed: “Messe Frankfurt generated almost €424 million in Germany alone. This is a new record and is roughly equivalent to the overall sales recorded by the next largest German competitors in the past.” Messe Frankfurt continued to build on its leading position in the international trade fair and exhibition sector.

On presenting the Group’s preliminary top figures for 2018, Wolfgang Marzin, President and Chief Executive Officer of Messe Frankfurt, said: “We have further globalised our brands and stepped up the pace of our worldwide acquisition activities. At almost 150 trade fairs, some 102,000 exhibitors – more than ever before – put their trust in us and invested in interaction formats. Messe Frankfurt

is a pillar of strength in the fast-moving digital age.” The strong operating business in the past financial year has also yielded record financial figures.

Wolfgang Marzin: “We expect to generate consolidated sales of around €715 million, which will be the highest level of sales in Messe Frankfurt’s history to date and, at the same time, the highest ever generated by a German trade fair company.” This is an increase of around seven percent on its previous record year 2017.

New records were set in annual net income with some €59 million and in EBITDA (earnings before interest, taxes, depreciation and amortisation) with approximately €133 million. As Wolfgang Marzin emphasised: “We have an expansion strategy tailored specially towards the Group and are taking it resolutely to the next level. A key USP for Messe Frankfurt is its first-class global network.”

Detlef Braun, Member of the Executive Board of Messe Frankfurt, noted: “It is essential to have a target to aim for and, in volatile times such as these, a steady hand. We have achieved this with a new exhibitor record of 102,000 companies and an estimated 4.5 million visitors at our international platforms. I for one firmly believe that the success of our work is best measured in terms of people, who are the focus of everything we do.” The international component at Group events in Frankfurt has also increased. “Roughly 78 percent of our exhibitors and 56 percent of visitors come to Frankfurt from outside Germany”, said Detlef Braun.

With regard to the operating business, he explained: “There is no doubt that there is a need for face-to-face contact – in fact, the key is to find an intelligent way to bring the



analogue and digital worlds together. In this connection, we are pulling out all the stops to prime our events for the future." Messe Frankfurt makes ongoing and sustainable investments in its events around the world, often doing so counter-cyclically to great effect.

With Hall 12 in operation, our entire event portfolio in Frankfurt will be starting the new year with optimised exhibition grounds concepts and clear hall structures, its sights set on further growth. Messe Frankfurt increasingly embraces technological advancements that have the capacity to bring about extensive changes and innovations throughout the industry sector worldwide.

Uwe Behm, Member of the Executive Board of Messe Frankfurt, stated: "With Formnext and SPS, we have two events in the portfolio that illustrate Industry

4.0 in a particularly striking way. With some 280 guest events, capacity utilisation at our Frankfurt base was also very good. The congress and conference business was a great success as well, with more than 170 events playing host to 146,000 participants."

During the construction of the new Hall 5, Messe Frankfurt will be taking the opportunity to revitalise its Congress Center. Uwe Behm: "We have no doubt that this will result in further success for the congress and conference business while also increasing Frankfurt's appeal as a conference centre." Messe Frankfurt operates two congress venues at its Frankfurt base – the Congress Center and Kap Europa – as well as having over 90 congress and conference halls on its exhibition grounds.

In 2018, the Kap Europa congress centre was booked out for the entire year. Uwe Behm: "Our Services business field has reported an extremely positive performance as well. With Messe Frankfurt Medien und Service GmbH and Accente Gastronomie Service GmbH, we are now generating sales in the region of €100 million." Outside Germany, Messe Frankfurt gears its core business closely to its key regions and partnerships.

For more information, visit www.messefrankfurt.com.

show review

Guangzhou International
Lighting Exhibition

9th – 12th June 2018
China Import and Export Fair Complex
Guangzhou, China



Asia's Most Influential Lighting and LED Event Culminates With An Increase In Visitor Numbers

Guangzhou International Lighting Exhibition celebrated another successful edition as more than 165,000 visitors (5% increase from 2017) descended on the China Import and Export Fair Complex in Guangzhou from June 9 to 12. A total of 2,602 exhibitors demonstrated the latest in lighting and LED products and solutions across 19 halls and 195,000 sqm of exhibition space. The main thoroughfare at the exhibition – The Pearl Promenade – was also a hive of activity as the THINKLIGHT: Embracing Changes Forum enticed thousands of visitors to a programme of talks from some of the world's leading

authorities in lighting concepts, technology and design.

While heavy rain and storm clouds greeted participants on their arrival in Guangzhou, spirits could not be dampened inside the fairground as the summer sunshine returned in time for the opening day of the 23rd edition of the show. Adopting a theme of "Embracing Changes", the fair showcased a plethora of innovative lighting and LED products and solutions as the show reaffirmed its position as the most comprehensive and influential lighting event in Asia.

Commenting on this year's exhibition, Ms Lucia Wong, Deputy General Manager of Messe Frankfurt (Shanghai)



Smart lighting, lighting design in smart cities, human-centric lighting, OLEDs, miniaturised LED drivers and horticultural lighting were just a few of the topics broached in the presentations delivered on both stages.

Comments from exhibitors: "Regarding the fair theme this year "Embracing changes", the lighting industry has been evolving at a fast pace. Our team is dedicated to learning about experiences from other industry professionals and by staying in tune with the latest market intelligence. GILE is an important fair to facilitate the development of the lighting industry in China. It is a place where lighting companies of various size and scale gather in one place. By learning from each other, companies are better able to develop innovative products and technologies for the market." Mr Jack Liu, Sales Director, MLS Co Ltd, China

Co Ltd, said: "Embracing change has never been so important for the lighting industry and I am truly pleased to have seen such earnest and forward-looking ideas and approaches on display at the fair. The rise in visitor figures demonstrates the renewed industry-wide confidence and positive future outlook for the lighting community. The global transition to connected lighting has the potential to improve the quality of our lives and it will undoubtedly bring previously distinct industry sectors together. GILE will continue to serve as platform that supports these innovations and nurtures future developments."

One of the highlights of this year's fair was the success of the THINKLIGHT: Embracing Changes Forum. Divided into the THINK and ACT Forums, more than 80 renowned speakers shared their insights into the future of lighting over the first three days of the show. Exploring many conceptual and strategic ideas, the THINK forum examined lighting's potential while those on the ACT stage examined current applications and real-life business studies.

Reflecting on the importance of gathering such influential and highly regarded speakers to the show, Mr Philip Beesley, Professor, School of Architecture, University of Waterloo, commented: "I think that an exhibition like this can not only emphasise industry and commerce but also culture and deeply felt common values in the lighting industry. This forum has brought together a cultural gathering of research and careful thought. It is an extraordinary intellectual festival that could have a tremendous impact on participants."

"Just half way into the show we had already achieved our goals for the fair. GILE is an effective trading platform for us and this year we have found dozens of new customers. The show theme of the fair was very accurate to describe what is going on in the lighting industry. The market environment is dynamic, and while we are embracing these changes, we still want to have fun. As a global company with colleagues based all over the world, this is a good platform for us to engage with everyone in the industry." Mr Eric Teather, President, WhiteOptics LLC, USA

Comments from buyers: "As a lighting wholesaler in Singapore we are looking for industrial and hospitality lighting products which can be used in factories and hotels. Last year we had great success at GILE and we are still working with some of those suppliers that we met. This exhibition provides us with a good opportunity to meet a wide range of exhibitors who provide high quality and inexpensive products. That being said, I am really impressed by the advanced lighting technology in China. I am happy to see there are more decorative lighting products at this edition as its demand is increasing recently, especially in Singapore. I will definitely return next year as GILE is a very professional trading platform to source new products and make connections with new business partners." Mr Y.P. Yion, Founder, YP LED Supplies, Singapore

"Our company provides integrated lighting solutions for human-centric lighting. We joined the show this year as we are keen to see what

is happening in China and we want to get more information about the industry in Asia. We are very happy to have found two serious potential partners to produce products for us. The show is obviously the centre of the Asian lighting industry where you can see the latest trends and technologies." Mr Raimar Geffken, President Director, PT Ralum, Indonesia

Comments from speakers: "I think the show theme and the THINKLIGHT event programme have been set up perfectly. You have to think both strategically about your products and their future potential but you must also act now and build these products before you fall behind your competitors. Having both of these THINK and ACT sections at the forum is really important because businesses need to be thinking carefully about the product and technology selection. Embracing change today has never been so important for device makers." Mr Skip Ashton, Vice President Software, Silicon Labs, USA





"I think the connected city is going to be the next big thing for the lighting industry. Suddenly many different industry sectors want to work with the lighting industry and be involved in smart lighting products. The challenge is how to connect, work together and learn from these experiences. By being at GILE you are able to learn and meet people from all around the world who are involved in similar projects. These events are crucial because you get to meet the right people and the best professionals." Ms Elisa Hilgen, City of Light Coordinator, City of Jyväskylä, Finland.

The 23rd edition of GILE was held concurrently with Guangzhou Electrical Building Technology (GEBT) and, for the first time, the Guangzhou Public Security Technology (GPST) fair. As technology becomes more connected and smart devices proliferate, a diverse array of industry sectors are collaborating and working more closely together than ever before. Visitors commented favourably on the concurrent format of the fairs and praised the synergy that was created by holding the three shows under one roof.

The Guangzhou International Lighting Exhibition is a part of Messe Frankfurt's Light + Building Technology fairs headed by the biennial Light + Building event. Messe Frankfurt also offers a series of other light and building technology events worldwide, including the Shanghai International Lighting Fair, Thailand Lighting Fair, BIEL Light + Building in Argentina, Light Middle East in the United Arab Emirates, Interlight Moscow powered by Light + Building in Russia as well as Light India, the LED Expo New Delhi, and the LED Expo Mumbai in India.

For more information, visit www.light.messefrankfurt.com.cn.



Sunset Lamp

Diameter with 2 Rings: 100 cm

Diameter with 1 Ring: 70 cm

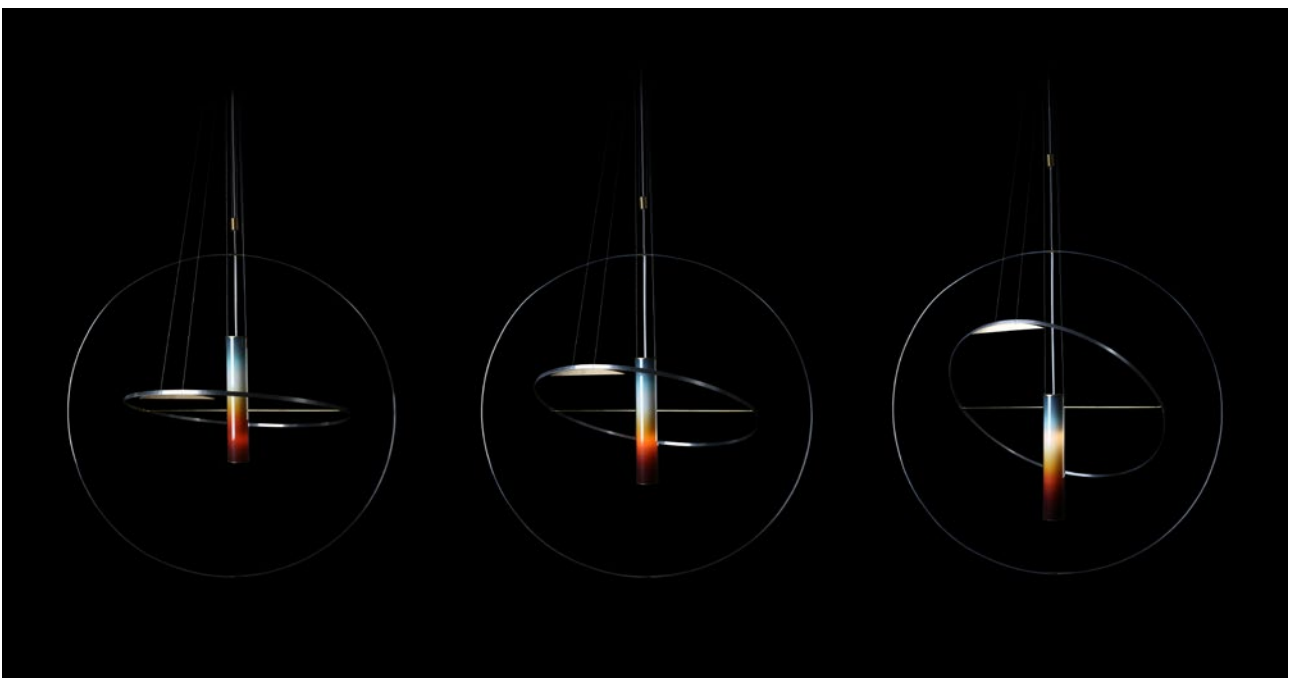
Weight: Approx. 1.5 kilos

The SUNset lamp brings the colours of the sun's life cycle into a living space. By pulling the metal ring, the coloured cylinder moves vertically and changes the mood of the lighting from a bright daylight to a colourful sunset. The lamp has a diameter of 100 cm and is made of brass, aluminum and acrylic glass. It is made to be used with LED lightbulbs.

SUNset is a ceiling lighting device. Its unique features are that the colour of the light is changeable from neutral blue to deep red light. Inside the cylinder is an external LED E14 lightbulb. By pulling or pushing the cylinder the temperature of the light changes from about 3500 to 2000 Kelvin.

It has been announced that SUNset has won the German Design Award 2019 that will be presented in February at the "German Design Award Exhibition" in Frankfurt during the Ambiente Fair.

For more information, visit www.ninalieven.com.





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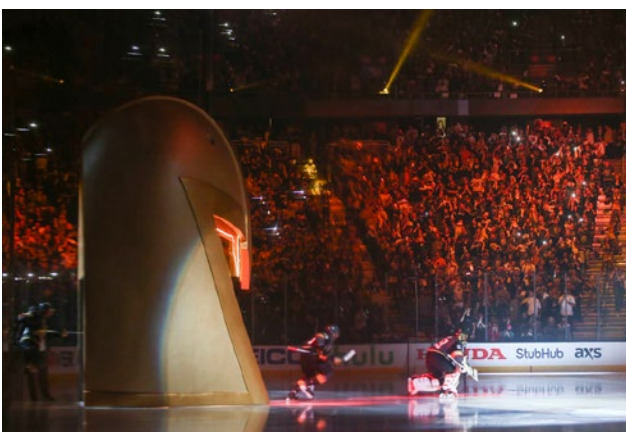
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Great

to One

Vegas Golden Knights

Las Vegas, Nevada



WWith a nod to Game of Thrones, the Vegas Golden Knights hockey team now enters the ice through an iconic 20-foot, 2,375-pound medieval jousting helmet, artfully accented with 60 meters of FloppyFlex Digital LED neon. Originally conceived for the Stanley Cup, the team's exhilarating entrance is now a standard feature for all home games at the T-Mobile Arena. Designed and built by Water FX of Henderson, Nevada, the colossal helmet features lighting by Sean Guarino, with the FloppyFlex provided by PRG Las Vegas.

"Outlining the helmet to create a portal worthy of the team required something cooler than conventional LED tape," says Golden Knights LD, Sean Guarino. "I wanted this to pop, and Tim Brennan of PRG suggested FloppyFlex Digital, which exceeded my expectations. Using the pixelated Digital RGB version, I can create spectacular multi-color chases. The colors are bright, vibrant and warm, and installation was a breeze, especially with the help of excellent support from PRG and TMB."

Sean adds, "We use three ProPlex FloppyDrive Digital DIN Rail units to drive three 15-meter runs of RGB FloppyFlex Digital. This is way more than adequate to highlight the giant helmet; it can be seen from the farthest points of the arena and really stands out in broadcast shots. We use two solo spot washes to create the 'eyes' peering out from inside the helmet. To keep things interesting for the arena's 18,000 fans, we use a GrandMA console to create a different program for each home game."

Lighting designer Sean Guarino's company, Sexy Lites, Inc., specializes in lighting designs and programming for concerts and touring, special events, nightclubs, theatre, corporate events, conventions, tradeshow, and more.

PRG's Las Vegas location is a multi-discipline depot, providing customers with professional production expertise and leading-edge technology in lighting, audio, video, scenic design, construction, and labor. PRG Las Vegas supports the live entertainment and installation markets with an extensive inventory of equipment and expertise.

FloppyFlex, highest-quality, professional grade, flexible LED neon is the perfect and professional replacement for glass neon: Super-bright, easy to use, long lasting, durable and, at 24VDC, safe. Perfect for use indoors, outdoors, and even underwater, FloppyFlex is available in three sizes, in a variety of single-colors and RGB, plus Digital RGB and RGBW with DMX multi-pixel control. FloppyFlex White color temperatures range from 2100K to 5700K and standard colors include Red, Green, Blue, Yellow, Orange, and Amber. For even greater application flexibility, new high-quality, longer lasting IP68 silicone versions round out the range. Side-to-Side and Front-to-Back bend options are both available and accessories include a wide range of mounting profiles.

For more information, visit www.prg.com/locations/las-vegas.



Olah Table Lamp

Vancouver's own international award-winning designer, Maurice Dery, and his team at Karice unveil their newest lighting creation, olaH Table Lamp. The anodized light gold finish blends in perfectly with the gold tones selected by interior designer, Aleem Kassam of Kalu Interiors in an upscale downtown Vancouver Condo

project. Mounted on a stone side table, the lamp becomes a sculptural piece of art.

Olah reveals the depths of refinement. Conceived from Karice's award-winning creations, Olah takes aesthetic inspiration from a previously designed wall sconce to bring



a new luminaire to life. The new table lamp marries technological innovation with sleek and sophisticated design. Like its predecessor (Olah Wall Sconce), the Olah table lamp illuminates on a ring without visible fasteners, giving a clean finished aesthetic. The light was conceived, created, and crafted by Maurice Dery and his team at Karice Enterprises.

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.



Burj Khalifa

Dubai, United Arab Emirates

It has been a little over one year that EMAAR Properties Dubai, the premiere real estate developer in the UAE, and owner/operator of Burj Khalifa, created an initiative to light up the east facade of the iconic building and give it high resolution video capability across the height of the tower.

The LED screen, running up the east side 770 meters of the 828-metre-tall tower, was unveiled at the “Light Up 2018” New Year’s celebration captivating millions of viewers, both live and via live internet broadcasts across the world. The groundbreaking lightshow established a new Guinness World Record for the largest laser light and sound show on one single structure.

“We always immerse ourselves in pushing the envelope and developing solutions that our clients use to express themselves, and there is no other quite like Burj Khalifa, truly one of the most iconic buildings of our time. Our great team of innovators is dedicated to bringing unique solutions to the world. We are very proud to contribute to the Dubai landscape, a hub of ingenuity and innovation, very much like SACO,” says Fred Jalbout, Chairman and CEO of SACO.

EMAAR entrusted SACO Technologies and its local partner, 3S Lighting Solutions, to design and create a system that would seamlessly integrate within the architecture of the building. The initiative took 6 months from design to install and includes over 28 kilometers of SACOs V-Stick® solution and a bespoke carrier that becomes part of the architectural fin detail.

“Integration is key; technology is a tool that should exist to support a vision and it should be flexible enough to remain invisible until the story requires it. SACO strives to create technology based on the requirements of our client. It was a pleasure to work with EMAAR, open-minded and extremely focused, they knew exactly what they wanted. We collaborated closely to make their vision a reality” says Jonathan Labbee, Executive Vice-President & CMO of SACO.

A visionary company, SACO was built upon its leading R&D and manufacturing expertise. The team boasts over 30 years of experience and spans worldwide. SACO has become the technological leader and preferred brand in both indoor and outdoor LED Solid State Lighting and Media Solutions.

For more information, visit
www.facebook.com/officialsaco.



Banc of California Stadium

Los Angeles, California

Architect: Gensler

Photographer: Henri Khodaverdi

Lighting Designer: First Circle Design

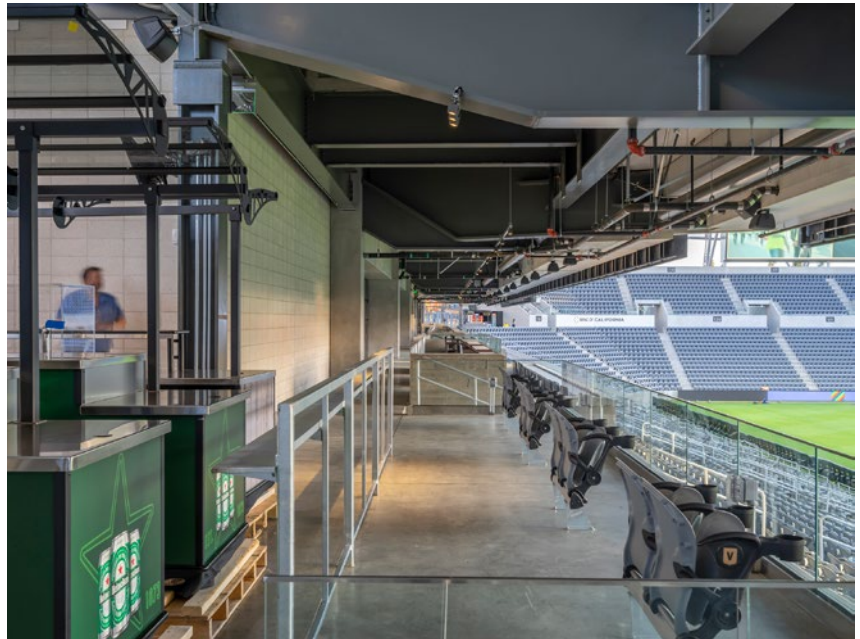


Inaugurated in April 2018 the Banc of California Stadium in Los Angeles is home to the Los Angeles Football Club, a team that started playing Major League Soccer in 2018. The structure is located in Exposition Park on the former site of Los Angeles Memorial Sports Arena, and was designed to be a LEED silver-certified building.

Construction of the imposing 22,000 seater structure required 18 months to complete and an investment of 350 million dollars. The architectural project was managed by Gensler, one of the most important architectural firms

in the world, while the lighting design was followed by the Californian firm First Circle Design who chose Targetti lighting fixtures for the project.

More than 1,200 workers were involved in the construction phases, to create a stadium which is expected to \$129m in annual economic activity and \$2.9bn over the next 30 years. This amazing infrastructure can also host concerts and other community events with special seating expandability to more than 35,000 seats (including the ones on the pitch). The Banc of California Stadium was conceived as a real full entertainment structure, by also including restaurants, retail and conference space, training rooms, bars and locker rooms.









Targetti Products

PYROS projectors mounted on poles outside light access routes to the stadium in a controlled way, while inside the arena they are wall mounted to light large public areas. Using different optics with the same fixtures it was possible to obtain different atmospheres and effects.

DART, high performance compact projectors light walkways, access to service areas and canopies from on high. Every single fixture can be installed directly on the mounting surface and can be adjusted $\pm 45^\circ$ on the horizontal plane and $+ 90^\circ/-45$ on the vertical one. The various versions of the fixtures in the DART range, in terms of size, power and optics make it capable of meeting the different needs of the project.

I Frankfurt Old Town

Frankfurt, Germany





Prior to 1944, Frankfurt had one of the most beautiful and largest medieval half-timbered old towns in Germany. Recently restored to its former beauty, the architectural treasure was opened in September with a cultural program that included a unique nighttime drone show supported by lighting effects from Elation Proteus Hybrid™ moving head fixtures.

The highlight of the three-day celebration was a spectacular production in which drones drew constellations of light in the Frankfurt sky accompanied by a visually stunning light show over the river Main. bright! GmbH was responsible for the concept and technical implementation of the production, as well as the programming of the drone show. Michael Giegerich, one of the managing directors of bright! GmbH and project manager for the constellations, developed the show concept along with Lighting Director Daniel Gündner. Both worked under the artistic direction of Atelier Markgraph.

It quickly became clear to those involved that the project required weather-proof lighting fixtures. “We were looking for an IP floodlight that combines the best possible beam characteristics with the simplest, most robust design,” explains Thomas Giegerich, managing director of bright! “Having worked with A&O Technology and Jerry Appelt on the 2017/18 New Year’s Eve show in Dubai, where hundreds of Elation Proteus Hybrids were used, we were very familiar with these moving lights and knew we could use them.”





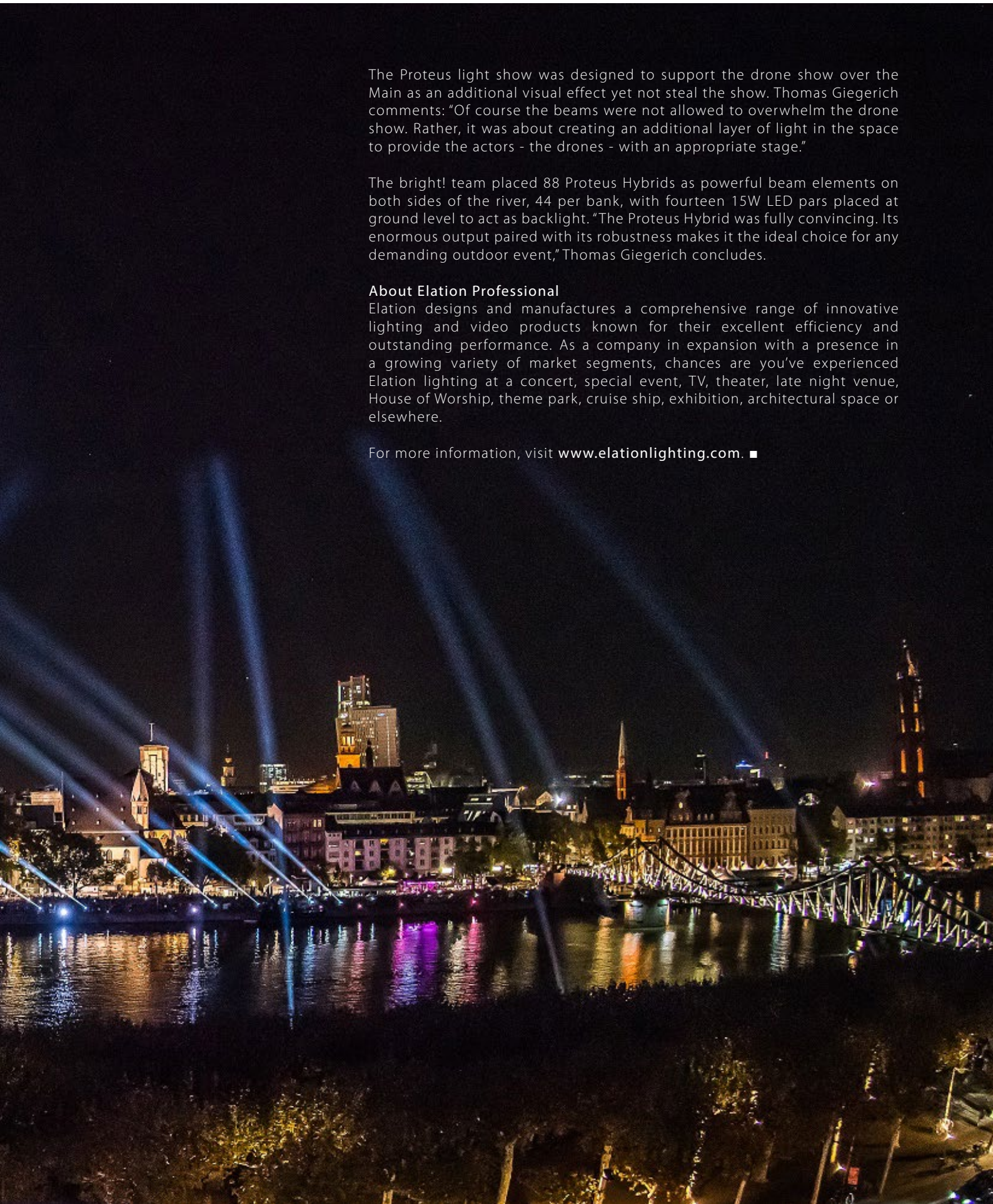
The Proteus light show was designed to support the drone show over the Main as an additional visual effect yet not steal the show. Thomas Giegerich comments: "Of course the beams were not allowed to overwhelm the drone show. Rather, it was about creating an additional layer of light in the space to provide the actors - the drones - with an appropriate stage."

The bright! team placed 88 Proteus Hybrids as powerful beam elements on both sides of the river, 44 per bank, with fourteen 15W LED pars placed at ground level to act as backlight. "The Proteus Hybrid was fully convincing. Its enormous output paired with its robustness makes it the ideal choice for any demanding outdoor event," Thomas Giegerich concludes.

About Elation Professional

Elation designs and manufactures a comprehensive range of innovative lighting and video products known for their excellent efficiency and outstanding performance. As a company in expansion with a presence in a growing variety of market segments, chances are you've experienced Elation lighting at a concert, special event, TV, theater, late night venue, House of Worship, theme park, cruise ship, exhibition, architectural space or elsewhere.

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



Wat Arun

Bangkok, Thailand

Lighting Design & Solution: Lighting and Equipment Public Company Limited (L&E)

Photo Credit: Lighting and Equipment Public Company Limited (L&E)





Wat Arun or Temple of Dawn is located on the west bank of Chao Phraya River. The name is derived from the Sun god in Hinduism. Though its name means sunrise, the most spectacular moment to watch the distinctive spires (Prang) of the temple from another side of the river or when you are cruising along the river is during sunset.

This historical temple was built before 1656 CE. Recently, it was renovated and finished in 2017 and lighting system was also included in the renovation. High-pressure sodium lights were replaced by LED lights. Besides a reason of energy conservation, the selected LED light comes with theatrical DMX512 lighting control system which provides rapid response timer and brightness adjustment as in the theatre. LED light with 2200K color factor from a new technology that provides pearly iridescence gold light is applied to this

project as the old LED technology cannot provide this kind of light. Moreover, this new lighting system also improves color correction index (CRI) from 20 to 70-80. It allows us to see colors of those tiny ceramic tiles and fragments of multi colored porcelain decorated on the spires more accurately.

Lighting design concept of this project was inspired by the temple name. The full lighting simulates stunning view of the spires during sunrise. In addition to the sunrise effect, there are three more effects, including sunset effect, three-layer effect and main and satellite-spires effect. The three effects are designed to be a tourism highlight attractive show in future.

The show can be started with the sunset effect that imitates an impressive silhouette of the spires as if the sun is in the background. Followed by the three-layer effect which highlight each part of the main spire from the base, the second terrace and the top of the spire that furnished with a seven-pronged trident. The latter effect alternates highlight between the main and the four satellite spires.

Not only a tourism aspect to be considered in this lighting design, but also local around the temple. The light can be dimmed during late night time in order to prevent disturbance when people around are sleeping. However, as it is one of Bangkok iconic attraction, the spire should still be seen from far away. To attain that, three different beam angles are used to suit each part of the main spires from base to top. Furthermore, main limitation in this project is that installation points are the same points as previous lighting. Additionally, energy load has to be taken in to account in order to avoid wire rerouting.

Apart from the spires lighting that were improved, lighting for outer were revived either. The concept for this part is to reduce light pollution and make it in harmony with the area so that visitors in that area cannot notice those lamps. What they can see is only light that



guide their eyes to the spires. This was done by replacing a large lamp with smaller ones or applying glare shields. Additionally, lamps were installed at only necessary positions to keep people attraction at the spires.

New lighting system for this historical iconic place was not designed to improve brightness and dimension of the place only, it can also uplift mood and soul of the people who see it.

About L&E

L&E is a lighting equipment manufacturer and lighting solution provider based in Bangkok, Thailand. We have been specialists in lighting for 25 years and engaged in many prominent projects in Thailand and other Asian countries.

For more information, visit www.lighting.co.th. ■



Hôpital Vétérinaire du Parc

Montréal, Canada

Project Type: Renovation / Extension

Function: Veterinary Hospital / Housing

Client: MTLVET / Dr Yves Cloutier

Hospital Area: 345 m²

Building Area: 750 m²

Architect: T B A / Thomas Balaban Architect

Project Team: Jennifer Thorogood, Julia Manaças, Mikaèle Fol

Contractor: Habitations Renaud

Windows & Doors: Alumico

Interior Design: T B A / Jean-Marc Renaud

Kitchens: Cuisines Steam

Lighting: D'Armes

Interior Mural: Cecile Gariepy

Exterior Mural: A Mano

Photos: Adrien Williams / T B A





A mixed-use renovation and extension, HVdP squeezes a state-of-the-art veterinarian hospital, SPCA emergency clinic, and four residential units in and on top of a small abandoned photo studio.

Redefining the veterinary experience for the Mile End neighbourhood, the dilapidated storefront space and dark basement are brought to life with a calming minimal palette juxtaposed against existing raw surfaces and generous glazed partitions. Utilitarian materials work within the neighbourhood's aesthetic and the specific needs of a veterinary clinic. Stone foundations, concrete wainscoting and ceramic tiling protect the lower part of the walls required to be resistant to animal wear and tear, whereas milky polycarbonate ceiling panels hide a complex mechanical system revealing only modest graphic lighting.

Technical spaces are efficiently organized around a central circulation spine, allowing for a spacious reception where animals and owners alike can circulate freely. Friendly custom furniture in Corian and orchestrated glimpses through glazed partitions seek to ease anxiety and subvert traditional doctors/clients/patients formalities.

Building Renovation and Extension

An economical and environmentally sound intervention, the contemporary four-storey mixed use building extends and renovates an existing two-storey structure. The new rooftop and rear extensions maintain a commercial storefront typical of the Mile End neighbourhood while adding four residential units above. The new structure delicately inserts itself into the existing steel frame, using the building perimeter as a guideline for the new form.





Integral to the design is a central courtyard that funnels natural light into the center of the structure and provides efficient access and ventilation for all of the residential units. The upper units occupy two floors. The front unit, belonging to the veterinarian, gives onto a large hidden rooftop terrace overlooking Montreal's Mount Royal.

On the exterior, the building is restrained and monochromatic. The façade is clad in a single material, a grid of local limestone quarried 50 km away. A tripartite stacking plays on the city's layered



façades, delineating the residential units through tiered setbacks over a generous glass storefront. Subtle aluminum details surround windows and doors, and finely perforated guardrails fade into the monochromatic background. Fully glazed balconies are punched into the façade giving tenants added privacy while streamlining the building's form.

About TBA/Thomas Balaban Architecte

T B A is an architecture practice specializing in contemporary design. Established by Tom Balaban in 2009, the office is currently involved in residential, commercial, and small-scale institutional projects that focus on making cultural contributions, while also providing meaningful social and physical experiences.

Stemming from a comprehensive approach and a clear and elegant concept, the studio's achievements are both memorable and sensitive to contemporary culture. T B A seeks to challenge the standards that condition the practice, to develop new conventions and create better environments.

The firm's recent projects, often incorporating the transformation of an existing structure, engage in an open discussion between past, present and future.

Among these, the Saint-Jude Spa, a church transformation into a Nordic spa and gym, won a Canadian Architect Award of Excellence in 2012 and a Grand Prix de Design in 2013. The exhibition design for Mapplethorpe: Focus Perfection at the Montréal Museum of Fine Arts and the Holy Cross Residence also garnered Grand Prix du Design awards in 2016 and 2014. T B A was among the nineteen young Canadian offices represented in the exhibition and book *Twenty + Change 03: Emerging Canadian practices*.

In 2016, the studio was selected as one of 14 emerging talents, by Canadian Architect.

For more information, visit www.t--b--a.com. ■

Oceania by Royal Academy of Arts

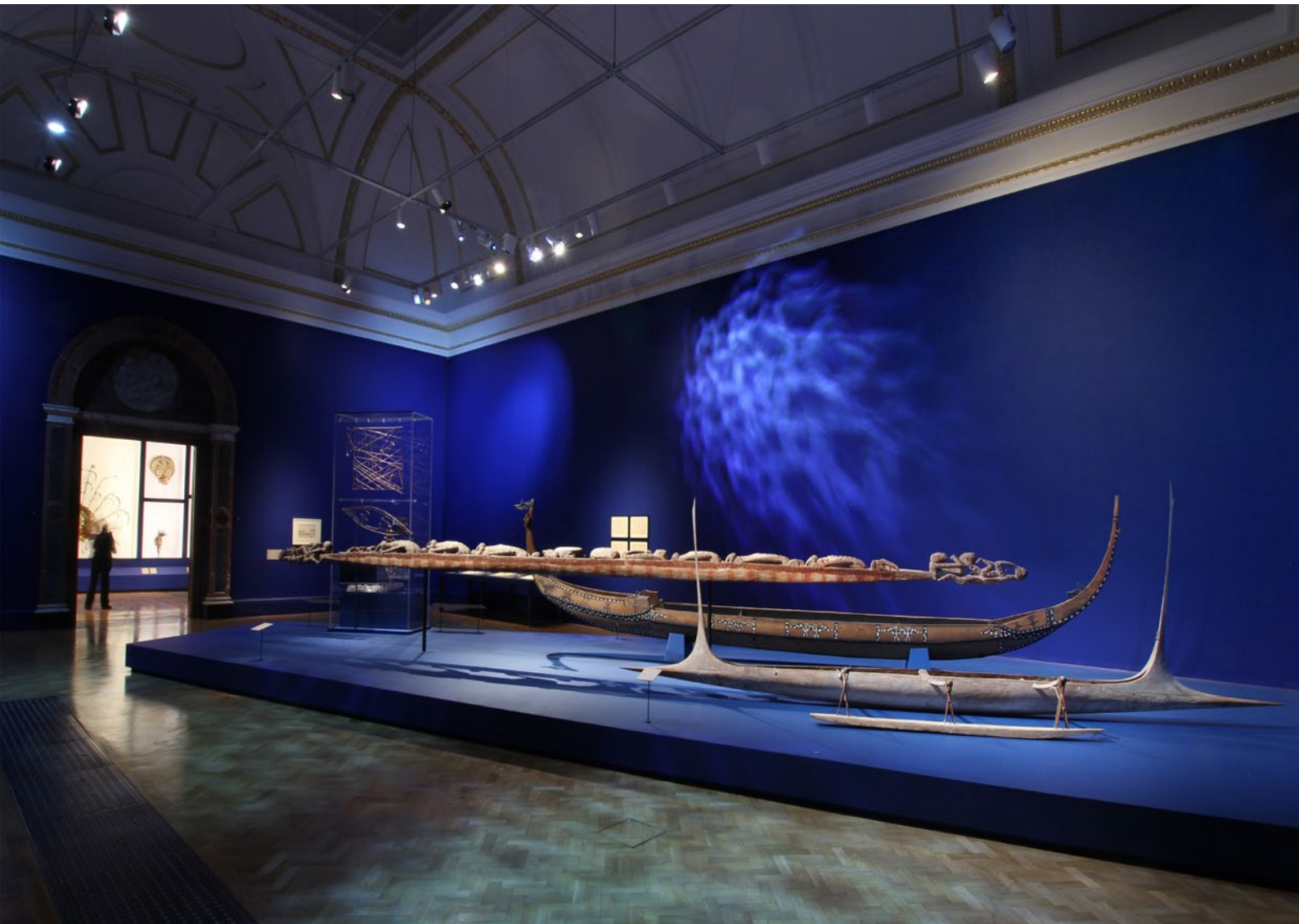
London, United Kingdom

Client: Royal Academy of Arts
Exhibition Design: Real Studios
Lighting Design: David Atkinson Lighting Design
Graphic Design: Tim Harvey
Curators: Peter Brunt, Nicholas Thomas, Adrian Locke
Exhibition Manager: Flora Fricker
Lighting Suppliers: Enliten, MJ Lighting, iGuzzini
Photo Credits: Real Studio



OCEANIA

INTRODUCTION



David Atkinson Lighting Design (DALD) recently completed the lighting design for the 'Oceania' exhibition at the Royal Academy of Arts, London.

Oceania is the first ever major survey of Oceanic art to be held in the United Kingdom. This ambitious exhibition celebrates the art of Melanesia, Micronesia and Polynesia, encompassing the vast Pacific region from New Guinea to Easter Island, Hawaii to New Zealand. Oceania brings together around 200 exceptional works from public collections worldwide, and spans over 500 years. It is a rare opportunity to be immersed in the art and culture of an area that represents nearly a third of the world's surface, a region rich in history, ritual and ceremony. The exhibition marks the 250th anniversary of the Royal Academy, founded in 1768, the same

year Captain James Cook set sail on his first expedition to the Pacific on the Endeavour.

In 1768, Captain James Cook left Plymouth on what was the first of three voyages. Across the Pacific he encountered a world that was both highly sophisticated and, thanks to ocean-going canoes and navigational aids, interconnected despite the significant distances between islands. Oceania draws on rich and well-documented historic collections to explore this history and, in so doing, presents new contexts in which the objects can be better understood and appreciated.

Exhibition designers Real Studios and the Royal Academy's brief to DALD was for the lighting to create a sensitive yet immersive quality to the exhibition, as well as adhering to the strictest conservation constraints.





The lighting design approach for each gallery utilised steep lighting angles to accentuate the form and texture of the large and small objects.

The design of the first gallery "Voyaging and Navigation" gives the impression of the space being lit by moonlight through the use of colour correction filters along with the projection of refracted water on the walls, floor and display plinths of the gallery.

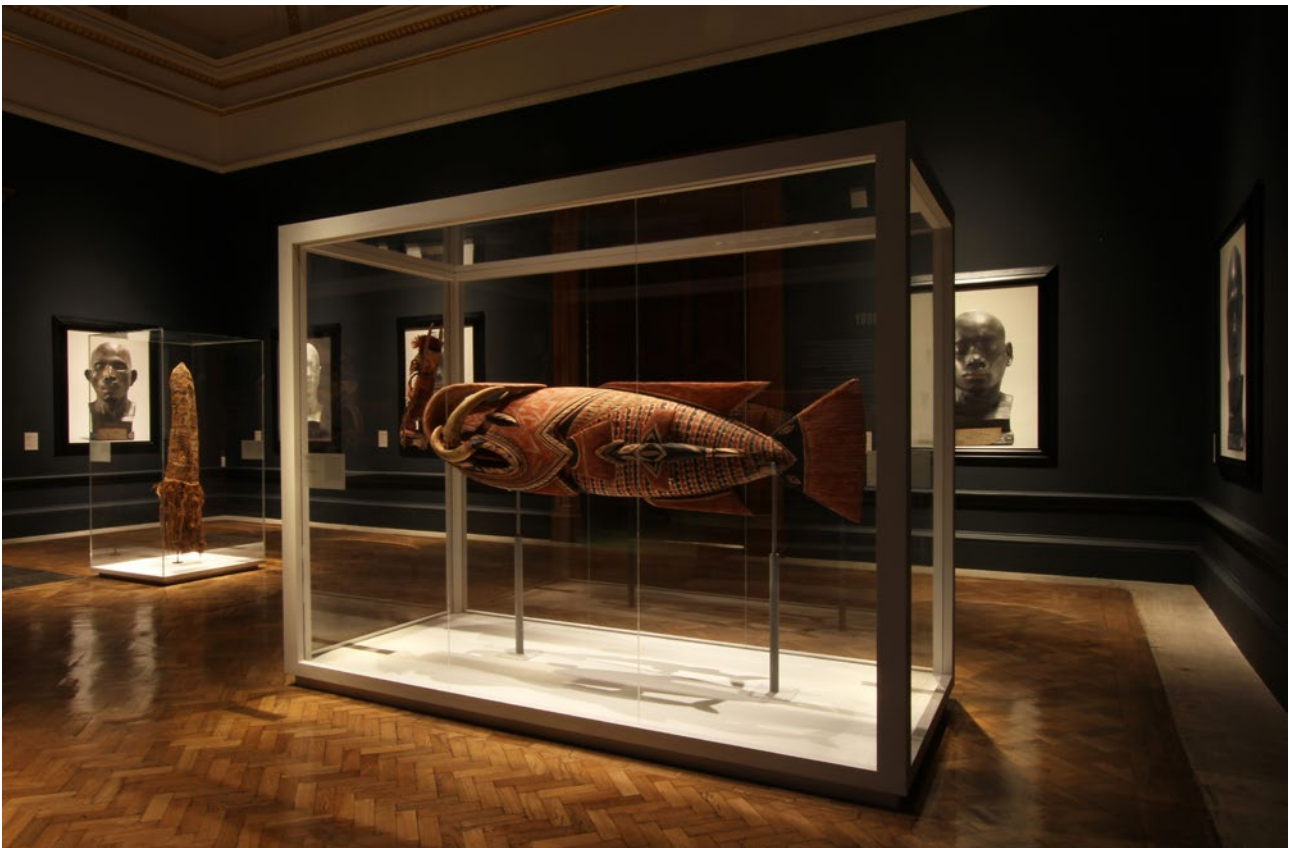
As the exhibition designers chose a different colour finish for the walls in each of the galleries this was enhanced through lighting by projecting soft hues of similar colour to the walls.

One of the final spaces within this extensive exhibition is a large scale Audio Visual experience "In pursuit of Venus [infected]" by the New Zealand multi-media artist Lisa Reihana – the lighting in this immersive space created a sense of being in an external area, through dappled light being projected over visitors.

Control of the lighting throughout the exhibition was critical not only for the conservation requirements but to help offset the exhibits within the galleries.

DALD utilised the Royal Academy's new stock of iGuzzini Palco fixtures with various accessories along with a supplement of LED zoom profiles fixtures, LED strips and customised water ripple FX.

Oceania has received outstanding acclaim from the worlds press for the excellent design and curatorial approach. ■



I Hotel Norge

Bergen, Norway

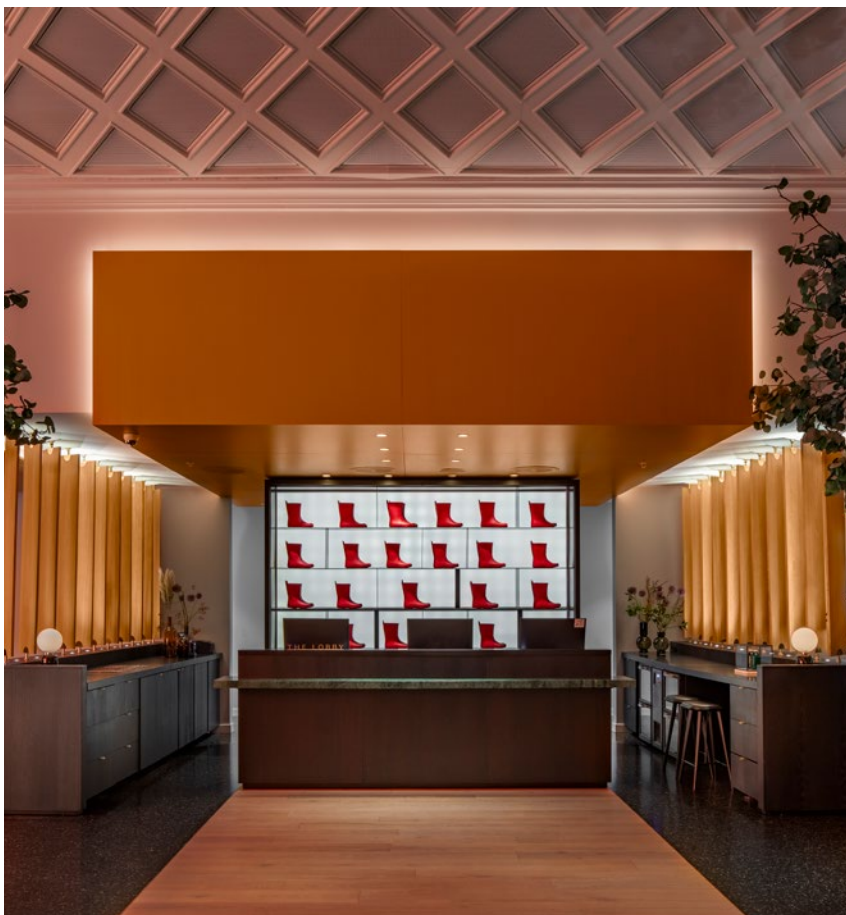
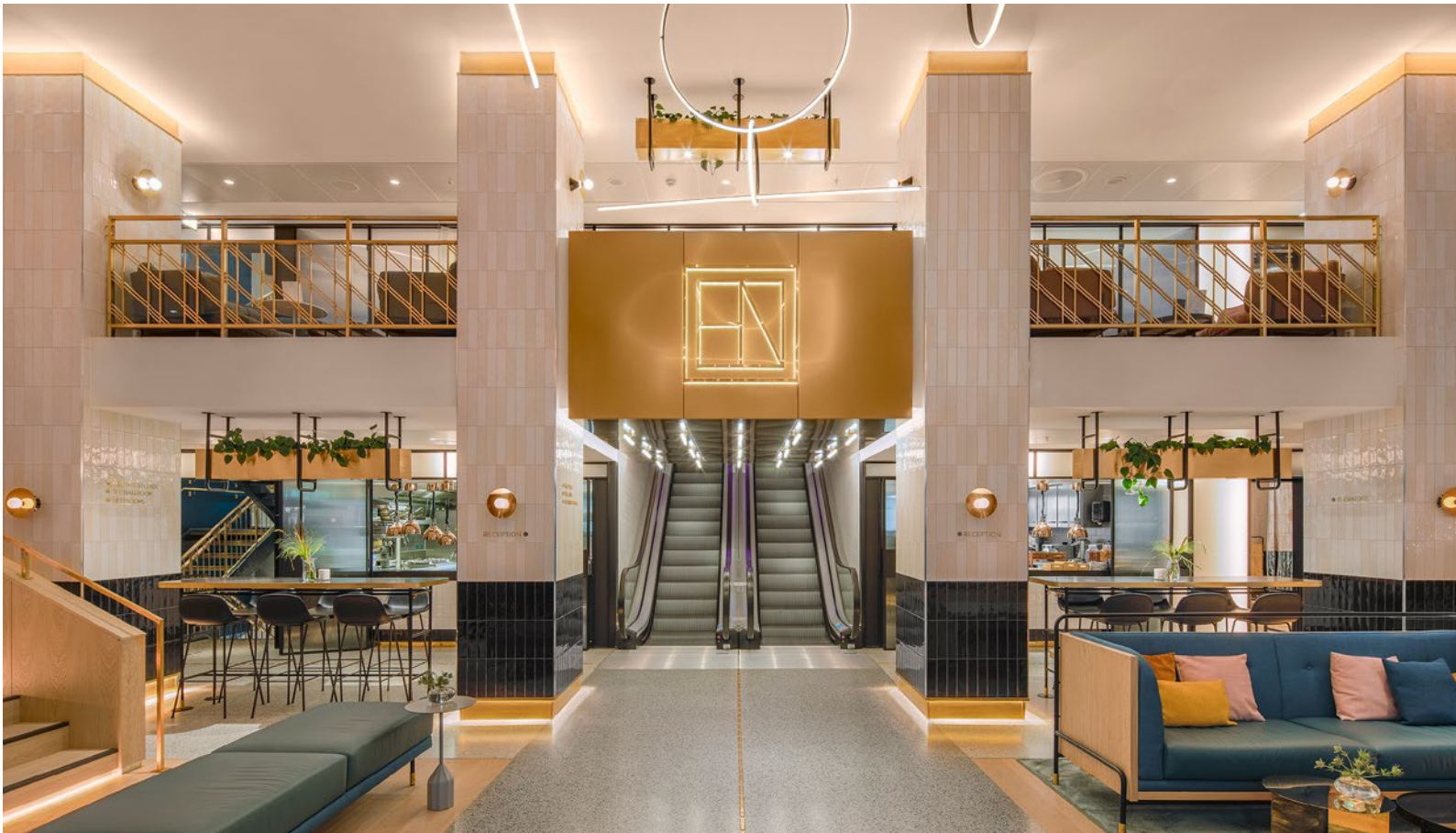
Area: 30,000 m²

Client: Scandic

Team: Rob Wagemans, Melanie Knuwer, Eva Stekelenburg,
Sofie Ruytenberg, Isabelle Bronszwaer, Judy Hanel, Jesse Nolte

Photographer: Wouter van der Sar





Hotel Norge embraces Bergen's history and combines it with an international and contemporary lifestyle. The design is highlighted by the eternal sunshine of the giant sun in the lobby, a surprising feature hidden in the heart of the building.

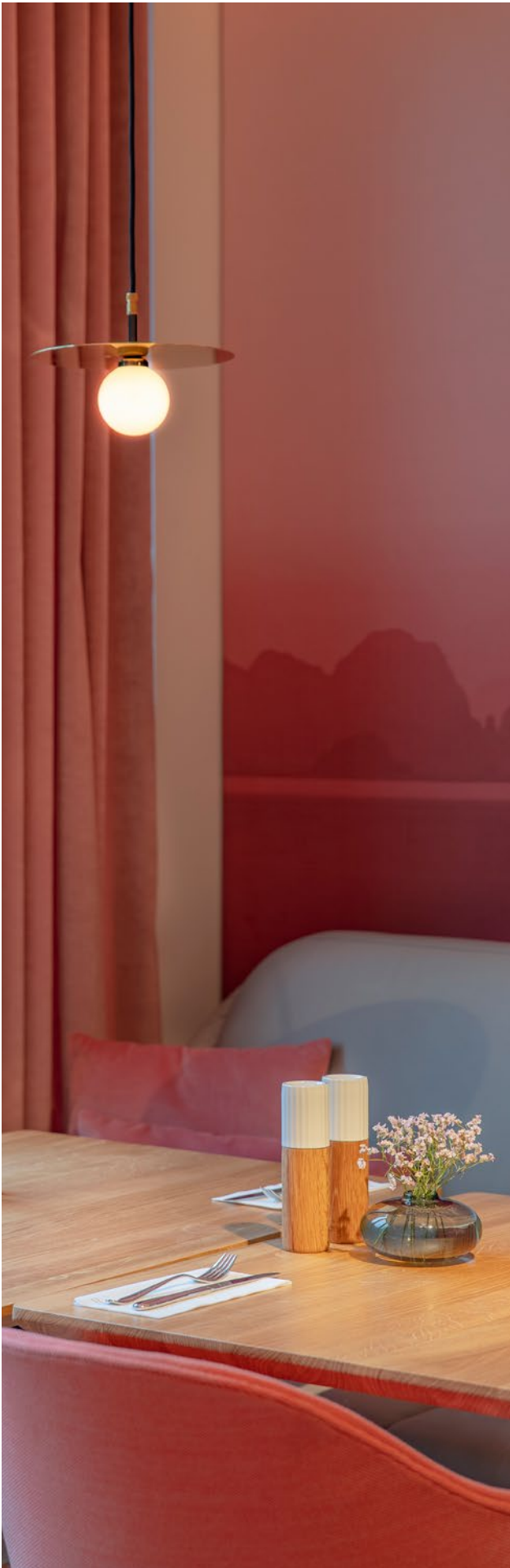
The hotel is a destination in itself, offering an escape from the daily grind for business and leisure travellers alike, without even having to step outside. Designed as a collection of unique curated spaces, with a different array of ambiance that capture the city of Bergen. Staying at Hotel Norge means meeting like-minded people at the bright, urban café Norge and forgetting time because you're having fun. Going up to the Lobby, a more sophisticated and ambient space, lit by the giant sun that changes colour depending on the season and mood.

Discover nature's richest and purest Nordic flavours in restaurant NOVA, explore new urban scenes with the lifestyle concierge, and experience the greatest freedom of the outdoors, away of the hustle and bustle, in the "hytte" inspired guest rooms at the



RECEPTION





end of the day. Staying at Hotel Norge offers a unique travel experience. The hotel allows both locals and travellers to eat, work, drink and sleep in the heart of the city, situated between the mountains and the vast blue sea. Surround yourself with city life, break free into nature when you need it, and stay to escape.

Café Norge

Café Norge is the perfect place to enjoy the vibe of an international city combined with the best of Bergen. Choose a spot to eat, drink, work or lounge and share experiences with like-minded people. The iconic wooden staircase that connects the two floors can be transformed into a stage for lectures and performances, while the central bar serves freshly made breakfast in the morning or exotic cocktails at night.

The Lobby

Since sunlight is scarce in Bergen, Hotel Norge offers its guests eternal sunshine at its core. Catch a glimpse of the light, be drawn into the lobby, and take the escalator up to the 2nd floor to the heart of the building. Enjoy a drink at the bar while you check in or lounge around and enjoy live music with the sun as the backdrop. The sun always shines at the heart of Hotel Norge.

Restaurant Nova

Discover nature's richest and purest Nordic delicacies in the restaurant and broaden your horizon with new flavours based on old traditions. The restaurant features a sequence of rooms that can be connected or separated, each with its own intimate atmosphere. The soft walls display mesmerising horizons that reflect the beauty of nature and its ever-changing scenery.

Rooms

The rooms of Hotel Norge represent a modern interpretation of the traditional Norwegian Hytte. Leave the daily grind behind as you kick off your shoes in the mudroom, close the double doors behind you and disconnect from the hustle and bustle of the city.





About concrete

Since 1997, concrete develops concepts in architecture, interior design, urban development and brand development. We work with a team of 50 multidisciplinary creatives for corporations and institutions. Next to Hotel Norge projects include citizenM worldwide, URBY USA, W Hotels in London and Verbier, Zoku Lofts, Mongkok Skypark Hongkong, Supperclub worldwide, Rituals stores worldwide and we're currently working on W Hotel in Osaka and Mumbai, Manifattura Tabacchi Florence, Virgin Cruises, Andaz München, masterplan for Scitech Scity in New Jersey and more.

About Scandic

Scandic is the biggest hotel network in the Nordic countries, with more than 16,000 employees. It has a total of 280 hotels in six countries, with approximately 55,000 hotel rooms either in operation or under development. Scandic Friends is the Nordic countries' biggest loyalty program in the hotel business. A responsibly run business is part of Scandic's DNA. Scandic is a publicly-listed company on the Nasdaq stock exchange, Stockholm.

For more information, visit www.concreteamsterdam.nl/hotel-norge. ■

Quartier des Spectacles Partnership

Montreal, Canada





The Quartier des Spectacles Partnership is pleased to announce that domino effect by Ingrid Ingrid is the winner of the 9th edition of Luminothérapie. The participatory installation, composed of a set of giant sonorous and illuminated dominos, will be presented until January 27, 2019 at Place des Festivals, located in the heart of the Quartier des Spectacles, Montreal.

Play As A Catalyst For New Encounters

As part of the novel winter experience provided by Luminothérapie, domino effect consists of 120 dominos distributed across several stations. The public is invited to play with sets of 10 giant, brightly coloured dominos in different ways, creating a wide range of sound and lighting effects. Every set features a different sound profile (vocals, percussion, marimba, balafon, flute and so on), and when players topple the dominos in a long cascade, the resulting multi-coloured domino orchestra plays a unique musical work in a colorful and luminous bow of pastel hues!

Ingrid Ingrid delivers a fun and entertaining experience that brings people together and fosters a spirit of cooperation. Players can join forces to set up the dominos faster and trigger the next cascade, or nudge them in the opposite direction to reverse the sound sequence. And since each domino makes its own unique sound, visitors can even play DJ by “scratching” a domino, spinning it at different speeds or drumming on it with their fingers.

The installation is rounded out by an architectural projection on UQAM’s Pavillon Président-Kennedy, created by Nouvelle Administration. The projection



borrowing the installation's colourful hues and pairs that graphic language with visuals that reference the world of dominos. Space, sonority and colour are at the centre of this exploration, where the chain reactions and original decomposition of the dominoes are caused by sound.

With its vintage tropical colours, the interactive and collaborative domino effect experience makes for a positive, energizing outing. Come join us and forget the winter gloom!

The Luminothérapie's Works Around The World

Since the last two years, the Quartier des Spectacles Partnership's program for the export of its public art installations is a clear success: five works created for Luminothérapie and the Quartier des spectacles have been taken to over 25 cities across Canada and around the world through 25 cultural events and festival.

Everywhere they go, the Quartier des Spectacles Partnership's productions are recognized for their quality



and ability to spark the interest of a diverse audience, thanks especially to their participatory nature and their universal and inclusive themes.

They have been seen by millions of people in North America, Europe and the Middle East and for the first time in China where *Îlot de chaleur* is currently presented. Several works will continue to travel to the United States, Canada, Switzerland and the United Kingdom in 2019.

The Partnership's works are highly appreciated by citizens because they create opportunities to meet and share; they also help build the kind of relationship cities want to build with their residents. In addition, associations and collaborations are developing with several cities that host Quebec creators works, including the cities of Lugano, Chicago and New York.

Ingrid Ingrid: Creators Of Domino Effect

Ingrid Ingrid is a Montreal-based design studio that creates and develops innovative interactive experiences at the crossroads of art and technology. Its playful creations, not confined to walls or screens, show particular sensitivity to content. Shaking up old ways of thinking, Ingrid Ingrid experiments with, studies and reinvents our relationships with everything around us.

About Luminothérapie

Luminothérapie is Quebec's largest competition for temporary public art installations. Each year, Luminothérapie presents an original, interactive and captivating winter experience in Montreal's Quartier des spectacles with a major installation at Place des Festivals. Luminothérapie seeks to spur creativity in the design of urban installations and digital art. Several cities around the world have shown interest in its interactive art installations created for public spaces by local artists and creators. In the last two years, five works created for Luminothérapie and the Quartier des spectacles have been taken to over 25 cities across Canada and around the world.

About the Quartier des Spectacles and the Quartier des Spectacles Partnership

The Quartier des spectacles is Montreal's cultural heart, boasting North America's greatest concentration and variety of cultural venues. The district is the year-round host to countless festivals and events, many of which include free outdoor shows and activities. The Quartier hosts innovative urban installations featuring cutting-edge lighting design, immersive environments and interactive digital spaces. Year round, the Quartier presents artistic video projections on building façades. The Quartier des Spectacles is also a showcase for new multimedia technology, making Montreal a global leader in the urban exhibition of digital content.

The Quartier des spectacles Partnership, founded in 2003, is a non-profit organization with more than 80 members active in the district. It is responsible for animating the Quartier des spectacles by programming cultural activities, managing and animating public spaces, providing distinctive illumination and promoting the Quartier as a must-visit cultural destination. The Partnership is supported by the Ville de Montréal.

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



I Warehouse GYM D3

Dubai, United Arab Emirates

Area: 600 m²

Lead Designer: Rania M Hamed

Team: Arianna Cardin & Brian Agujo

Project Manager: Bryan Miranda

Photographer: Nik and Tam



The gym is located in Dubai Design District (d3); home to the region's most growing and vibrant design community.

The client's program included a gym floor, juice bar, cycling studio and circuit training factory all in a limited space of 600 sq m. Working with an irregular plan of 3 separate retail spaces, VSHD Design inserted a semitransparent cube in the center of the space to host the different functions.

The architects' main challenge was to deliver a boutique fitness facility that is inviting, inspiring, authentic, functional and in context with a leading destination for design, art, and culture.

Inspired by brutalism in architecture and underground fight clubs, VSHD was determined to refrain from using the usual materials found in most health clubs. The architects used materials—not in the lexicon of modern—like concrete bricks combined with gold-copper alloy to make it look current, while at the same time creating modes that are elegant, warm and muscular.

Specifically customized LED suspended light used to conceal all the ceiling services while maintaining an overall vibrant lighting mood that can be controlled by the different exercise zones.

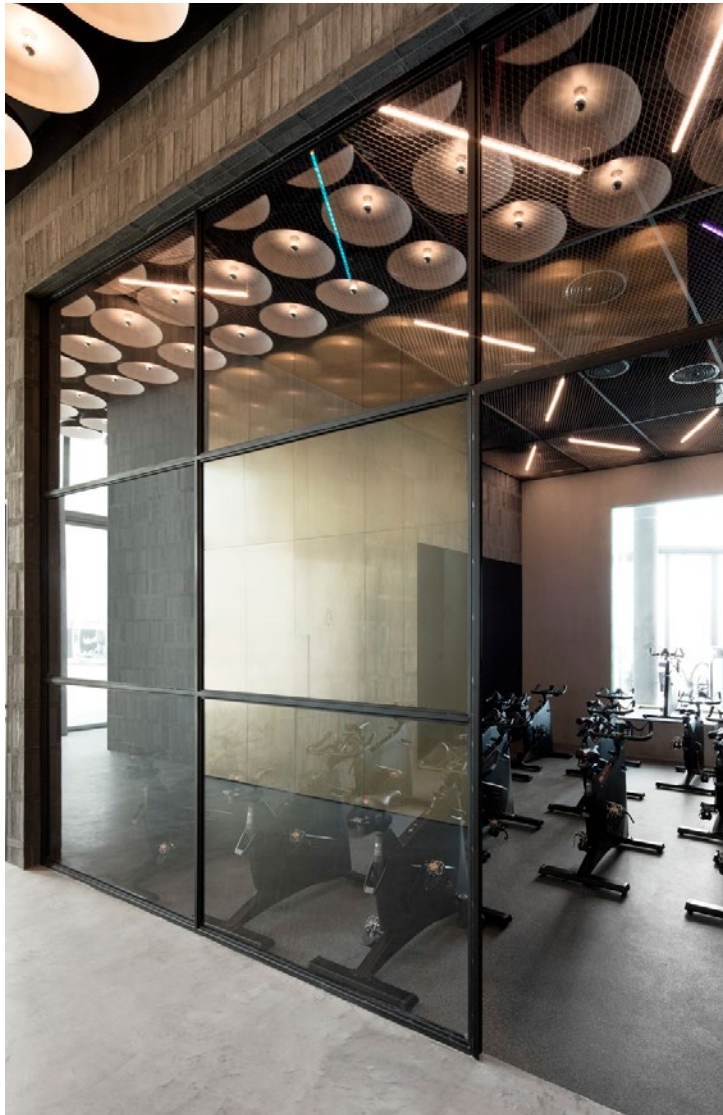
As the Warehouse Gym in D3 is located at the main entrance of the district with views from two main streets, it was essential that the design would capitalize on the view from the street to attract new members from the design savvy community.





The reception/juice bar was designed as a communal space with a 17-meter-long glass façade on the main street creating a meeting point for the design community where they can meet after their daily workout or for non-members to stop by and grab a healthy smoothie or salad while experiencing the ambience of the gym.

While the gym space was originally made up of three separate retail outlets which would have been rented out to 3 different commercial functions, we had to make sure that those spaces flow seamlessly in a very functional manner whereas every type of exercise has its own unique space while they are all still open onto one another to ensure that the different users enjoy the gym's dynamism and vibrancy.



The semi-transparent cube in the center of the space can be combined with the gym floor to provide a large studio accommodating a larger number of users depending on the needs of any given day.

Materials used in the main gym floor and studios like the locally cured concrete bricks, gold-copper alloy and concrete flooring are very resilient to heavy use and develops an appealing patina that gives an authentic feel.

VSHD Design

VSHD is a regional multiple award-winning interior architecture firm founded in 2007 by Interior Architect Rania Hamed. With projects in Dubai, Cairo, London & Florida, VSHD has become a prominent expert in the industry with a reputation for style, functionality, attention to detail and quality.

The Design Group combines extraordinary talent and global experiences to create spaces, nationally and worldwide that can be as "cutting edge" or "timeless" as the exceptionality of each of their clients.

The Design Group's mission is to develop architectural and interior design experiences that are distinctive, compelling and of superb quality and individuality.

VSHD believes that as both, architects and interior architects, their role is to transform and repurpose the space and breathe new life into it. With each project, they combine modesty with elegance, to reach elements of calm, beauty and subtle luxury.

For more information, visit
www.vshd.net/projects/whg-d3/ ■

Safe and Intelligent LED Street and Area Lighting Solution

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

With 16 years' experience, Yaham lighting, as a professional lighting solution supplier, owns himself R&D and sales teams to provide most stable services. In the intelligent street and area lighting area, Yaham lighting adopts the rigorous light distribution design in optical technology and do more testing in kinds of roadways and areas. More and more solutions have applied in all around the world, because of its stable performance of the products and the prospective study.



Edge LED Street Light

Edge LED Street light, with intelligent daylight sensor make it efficient to operate, which is designed by rigorous light distribution to suit for all kinds of roads lighting solution. The driver cavity is fixed with press-studs, which makes it easy to access for maintenance. With Edge LED street light, night driving is safer than ever before.

- » 60W/100W/150W/200W/240W
- » Light efficacy up to 140lm/W
- » Beam Angle: 70°X150°/65°X145°/60°X140°
- » Operating Temp.: -40°C~+45°C
- » IP66 Rating

Tri LED Area Light

Yaham Tri LED Area Light adopts unique elevation angle, it will efficiently avoid light pollution. Further decrease the cost of maintenance when using the streetlight with intelligent control systems.

- » 60W/100W/150W/200W/300W
- » Light efficacy up to 140lm/W
- » Beam Angle: 65°X140°/50°X130°/40°/60°/90°/120°/160°
- » Operating Temp.: -40°C~+45°C
- » IP66 Rating



Photo Credits: YAHAM Lighting



Slim Solar LED Street Light

Yaham solar LED street light is equipped with high-performance silicon solar panels, efficient battery power supply system, can guarantee work for 3 successive rainy days. It is ideal for the remote locations and off-grid areas, cost efficient lighting solution for streets, paths, and parks and so on.

- » 10W/30W/60W
- » Light efficacy up to 140lm/W
- » Beam Angle: 60°X150° / 55°X145° / 75°X150°
- » Operating Temp.: 0°C~+50°C
- » IP66 Rating

Compact S LED High Mast Light

Accurate light control, super durable, and tool-less maintenance, Compact S represents the world class Sports Lighting Solution. Providing with 5 lumen packages up to 170,000lm, it's versatile for almost all small, medium and large sized sports fields, saving up to 70% energy while providing excellent visual performance and ensured safety.

- » 200W/400W/600W/800W/1200W
- » Light efficacy up to 140lm/W
- » Beam Angle: 20° Asymmetric/ 20°/30°
- » Operation Temp.: -40°C~+45°C
- » IP66 Rating



Rana LED Flood Light

Rana means "Tree Frog" in Italian, it represents a healthy and eco-friendly living philosophy. With its sleek, stylish and advanced design, IP66 rating and precise lens, Rana is exactly the future-proof floodlight to illuminate various outdoor areas.

- » 70W/100W/120W/150W/200W
- » Light efficacy up to 130lm/W
- » Beam Angle: Type II/Type III/Type IV/Type V
- » Operation Temp.: -40°C~+40°C
- » Application: Playgrounds, area lighting, street lighting, building facade, etc.



MACO1

By L&E

www.lighting.co.th

MACO1 is a series of outdoor luminaires, consists of floodlight, street lighting, area lighting, wall mount light and recessed canopy light with 50,000 hours lifetime. The luminaires were designed under austere design concept with consonant semblance to one another.

Having two housing sizes, MACO1-M (125W) and MACO1-L (195W) with 130 lm/W system efficacy and variety of optical lens allows MACO1 to suit various applications. MACO1 provides high lighting performance and offers up to 60% energy-saving in comparison to MH and HPS, the conventional lamp systems.



ST IVES BAY

By Garden Trading

www.gardentrading.co.uk

Add an industrial focal point to your outdoor space with the St Ives Bay Outdoor Pendant Light. Spun in Galvanised Steel, it's dipped in molten zinc during production to create the distinctly rustic finish. Taking its name from conventional High Bay lighting used in commercial buildings, the shade features a cylindrical top which is domed towards the base. It fits an E27 bulb, and a flat diffuser seals the bottom of the light whilst giving a soft dispersed glow. It's IP44 rated making it perfect for use over outdoor dining tables, under pergolas, terraces and gazebos.

FINSBURY

By Hurn & Hurn

www.hurnandhurn.com

Eye-catching and unusual, this Garden Trading Finsbury Wall Light in Charcoal is suitable for indoor and outdoor use. The weatherproof caged wall light has a glass shade and is made from powder coated steel in a textured matte charcoal colourway. It is also motion sensor compatible, making it ideal for a bathroom or for use on an external wall near a doorway or in the garden.





TURBO LED HIGH BAY LIGHT

By Yaham Optoelectronics Co. Ltd
www.yahamlighting.com

Turbo is a LED high bay light that combines with cutting-edge integrated driver technology and advanced graphene technology. The outstanding Integrated driver technology of Turbo ensures the best input-output ratio and stable performance that can light up your commercial and industrial environment with minimal cost. Adopting the self-development graphene technology, Hi-G thermal grease, the thermal dissipation and light efficacy of Turbo have been greatly improved.



ARIES METAL PENDANT

By Cult Furniture
www.cultfurniture.com

The large space-like dome design makes this modern Aries pendant lamp feel like a second sun. The grey outside and white inside of this Nordic inspired lamp makes the round design even more eye-catching. Hang this from your ceiling to add global appeal to your kitchen, hallway, bar or modern office space. This versatile lamp comes in a range of finishes, both inside and outside, including copper, white, and grey to set the right atmosphere in any room.

FLOWERPOT VP2 MATT

By Rume
www.rume.co.uk

In 1968 the student revolts in Paris, Rome and the United States were attempting to overthrow the old, bombastic rule and replace it with a younger generation of peace, love and harmony. Witness the unexpected power of flowers. If any one designer could be said to capture the spirit of the sixties then it was probably Verner Panton, his colourful chairs had even been sent to the future, 2001 to be precise, by Stanley Kubrick.

It was in 1969 that Panton came up with one of his most elegant and memorable designs, the VP1 a hanging light consisting of nothing more than two metal semi spheres of different sizes, one inside the other. This was followed by this light, the much larger VP2 and two lovely table lamps one with the semi spheres on a stem and the other with them on a fluidly bent wire frame which allowed the head to be raised or lowered. Available in glossy white, the perfect simplicity of the VP design is still unsurpassed and is appreciated to this day.





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
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
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
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
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
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
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Website: www.cambuildexpo.com

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