



FACADES

ARCHITECTURAL LIGHTING

ZUMTOBEL Group

CONTENT

Our new guide has been brought together to share our experience and knowledge of working with some of the world's most renowned lighting specifiers.

We wanted to share some inspirational projects across all of the segments that we work in whilst sharing our knowledge of what to consider when designing with light. We will discuss the fundamental factors that should be considered before we even start that first sketch.

This guide introduces the five fundamental methods of how light can be applied or integrated into an architectural façade. Through a series of inspirational case studies (within all segments) we aim to provide a full picture of what can be achieved through a multi-disciplinary design approach.

INTRODUCTION

THE FIVE METHODS

SEGMENT FOCUS

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THE CREATIVE DRIVING FORCE IN ARCHITECTURAL LIGHTING

Front page

Project Title: Oxford Street, London

Lighting Design: Lighting Design International

Photography: Andrew Beasley

This page

Project Title: Kimpton Fitzroy, London

Lighting Design: Lighting Design International

Photography: Gavriil Papadiotis





WE CREATE

AMAZING EXPERIENCES WITH LIGHT

Lighting can turn spaces into experiences.

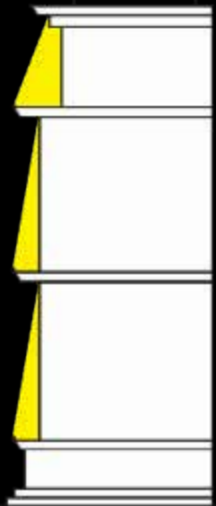
Using the captivating power of light, we change the way people see or react to buildings, environments and the space around them.

Project Title: Serpentine Pavilion, London
Lighting Design: Aecom
Photography: Zumtobel

THE FIVE METHODS

HOW ARE YOU GOING TO ILLUMINATE?

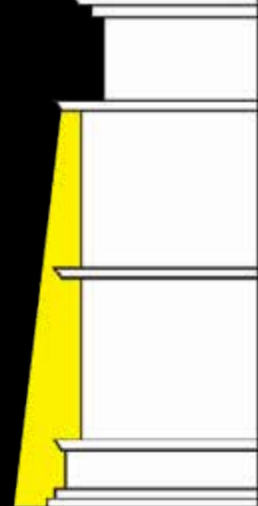
SPOT



Building surface mounted luminaires providing a high contrast solution with a close offset accentuating the material, colour and finish of a building.

The PLAZA family can be installed on multiple levels and between the windows to accentuate the architectural aesthetic and history with a visually comfortable solution.

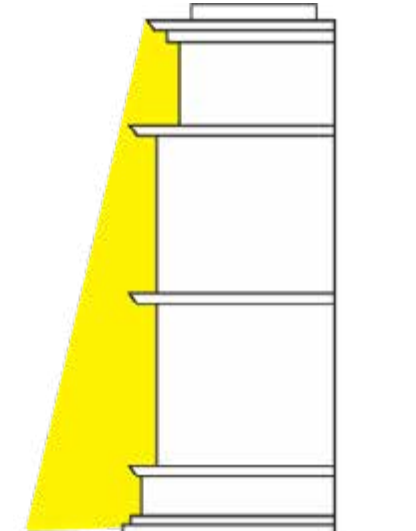
GRAZE



Ground recessed or building surface mount linear luminaires providing a close off set graze seamlessly integrated into the lines of the architecture.

BLADE provides an uninterrupted consistent graze in a choice of outputs and beam angles able to pick out each level or a complete façade from the ground with a low glare solution.

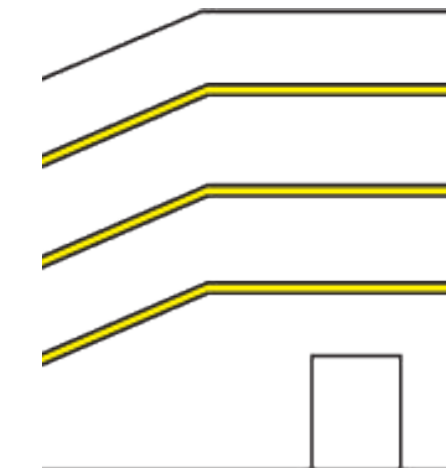
FLOOD



Offsetting from the façade can provide a uniform lit effect bathing the façade in a consistent colour, or with narrow beams enables specific features to be picked out.

Multiple beam angles within the FUSION and PLAZA families enable a balanced lit effect offset from the façade enabling a consistent lit effect or one with more contrast from a more accessible location.

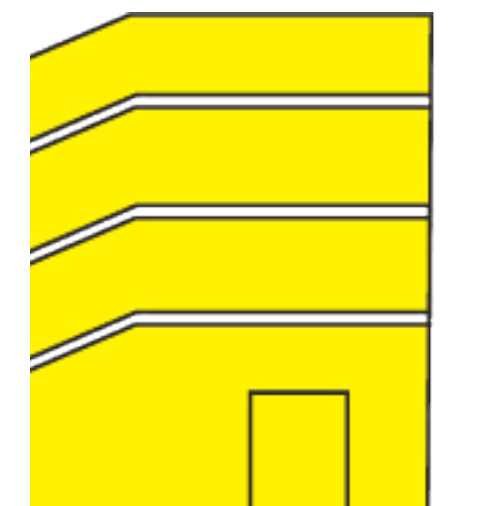
INTEGRATE



Integrating points or lines of light can help to frame each level or specific points of a façade, accentuating the scale and height following the contours of a façade providing a dynamic scene of light.

VISTA and PLAZA R provide specification options for an integrated solution with a homogenous lit appearance from a wide viewing angle enabling a striking lit effect setting the façade within its context.

BACK LIT



Backlighting a glazed façade defines the background to our view establishing a visual reference point within its context. The coordination of the architectural detail and material type is key to the consistency of the lit effect.

The BLADE family provides a consistent backlighting graze for maximum visual impact through a coordinated façade design.



PLAZAS

THROUGH INTEGRATED LIGHT WE FRAME THE PLAZA, THROUGH GUIDANCE WE OPEN UP NEW SPACE, ENABLING YOU TO EXPERIENCE, EXPLORE AND PLAY



PLAZAS

Light is a significant layer in defining new urban design enabling and encouraging social interaction for the ever changing needs and expectations of the community. Light provides a sense of place thereby increasing accessible spaces in the hours of darkness where people can meet, enjoy & congregate.

Creative architectural lighting design creates value by designing a masterplan that encourages social activity – making a space attractive, creating a relationship between the urban setting and the people, encouraging them to spend more time, more money, increasing the ‘dwell’ time in the hours of darkness.

Light shapes our view, our opinion of a space, how long we will stay and can define whether we will come back again, it helps shape our urban space in the hours of darkness, bringing out the materials, textures and finishes of the surfaces around us. New technologies have enabled lighting to be considered earlier in the design process allowing for the luminaires to be integrated providing a seamless and integrated solution so that by day the building is seen in full view and then by night the luminaires and the lit effect bring the building to life.

Page Above
Project Title: Kings Cross, London
Lighting Design: StudioFractal
Photography: Will Scott

Left Page
Project Title: Royal Opera House, London
Lighting Design: StudioFractal
Photography: James Newton



GRAZE

KINGS CROSS, LONDON

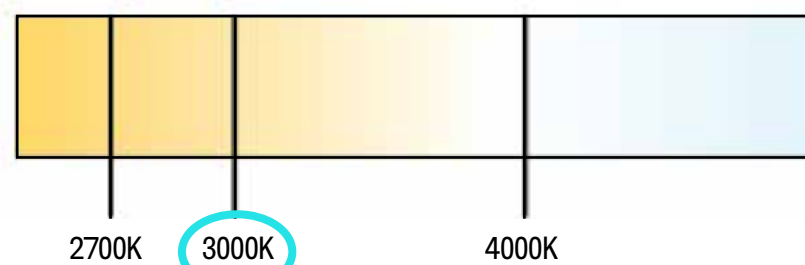
The Kings Cross plaza in central London provides a fine balance of architectural, functional and integrated lighting to reveal a new public space. The balance of layers of light puts people

at the centre of the masterplan with the careful interplay of the façade with the landscape lighting defining the space. The BLADE family was carefully integrated into the architecture to graze up from the

ground, and additional levels, accentuating the warmth of texture of the brick. An end to end installation ensures a continuous warm linear graze.

[FIND OUT MORE ABOUT BLADE](#)

BLADE LRi



Project Title: Kings Cross, London
Lighting Design: StudioFractal
Photography: Will Scott

SPOT

ROYAL OPERA HOUSE, LONDON

London's Royal Opera House was given a new lease of life following a spectacular programme of refurbishment, bringing people closer to the arts.

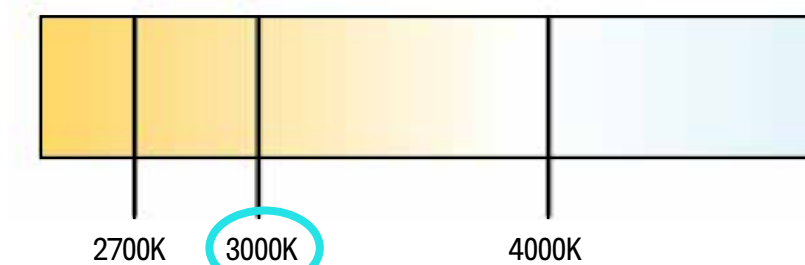
The subtle interplay of contrast revealing the crisp edge of each pillar enables the perimeter

of the plaza in Covent Garden, London to be captured.

The very narrow beam of the PLAZA picks out the edge of each pillar grazing light up each side enhancing the scale and height of the perimeter.

[FIND OUT MORE ABOUT PLAZA S](#)

PLAZA S



Project Title: Royal Opera House, London
Lighting Design: StudioFractal
Photography: James Newton



GUIDE

MARINA BAY SANDS, SINGAPORE

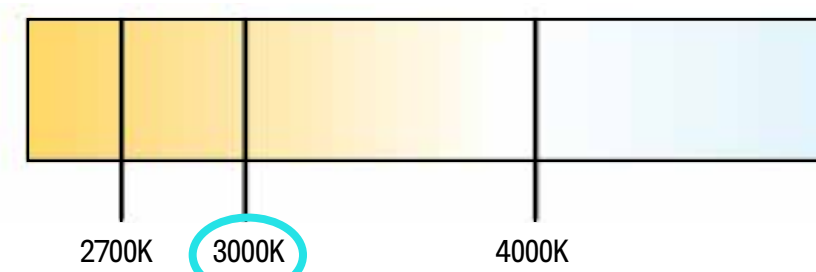
The Marina Bay is a multifunctional waterfront events plaza where guests can sit and enjoy the views of the bay or watch phenomenal night time lightshows. The lighting design comprised a series

of expressed lines of light, arranged to reflect the geometry of the 'circulation', and respond to the dimensions of the platforms. The solution focused on providing direction and orientation, a sense of

special definition and volume, and finally to encourage activity through the dynamic lit effect.

[FIND OUT MORE ABOUT VISTA](#)

VISTA



Above and Right
Project Title: Marina Bay Sands, Singapore
Lighting Design: Project Lighting Design Singapore
Photography: Peter C Schott and OnEvent Singapore



HOSPITALITY

LIGHT THAT DEFINES THE EXPERIENCE AND
WILL BE YOUR REASON FOR COMING BACK





HOSPITALITY

The visitor is the guest at the centre of the hospitality experience, every moment is focused upon their enjoyment of each space. By lighting the façade we begin to define the location and we also capture the moment, the imagination of the guest. Layers of light carefully integrated into the architecture accentuate the colours, finishes and textures determining the look and feel carefully married with the branding of the location.

Whether it is a global or local brand there is an increasing customer expectation that a hospitality space reflects its locality, people want to learn something, the hotel is the social hub encouraging the growth of the surrounding neighbourhood, and it is the lighting that will help form this experience and their opinion.

The method of the application of light will vary depending upon the aesthetic of the building in conjunction with the brand identity. Should the building be an historic façade, then the lighting should look to accentuate that history by capturing the texture and finish of the stonework. In comparison it may be a very modern façade with a glazed finish, so care and consideration should be given to the consistency of the lit effect, no shadow gaps, a consistent colour and lit effect, it's all about that fine detail.



GRAZE

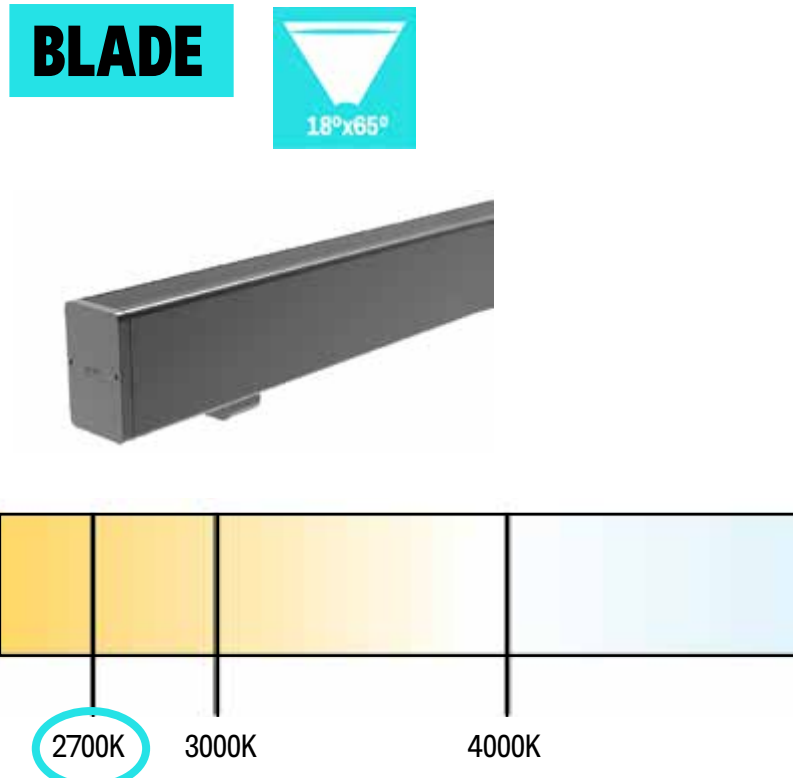
PALAZZO VERSACE, DUBAI

Reminiscent of a 16th century Italian Palace, Palazzo Versace Dubai is a neoclassical masterpiece with subtle traces of Arabian architecture. As in most luxury hotel projects, the design demanded unobtrusive luminaires that complement the true essence of the House of Versace. The

lighting designers Light Touch went for a solution of inconspicuous luminaires that not only blend in with the architecture but also offer best quality lighting with precision optics to deliver light where it is required. The BLADE family was selected for the façade

lighting scheme to provide a glare free uniform wash of the façade and a warm and welcoming atmosphere for arriving guests. Greater contrast is then provided by surface mount floods punching up with a narrow beam.

[FIND OUT MORE ABOUT BLADE](#)



Project Title: Palazzo Versace, Dubai
Lighting Design: LightTouch



FLOOD

DUBAI CREEK GOLF CLUB, DUBAI

Dubai Creek Golf Club is one of the most iconic buildings in the city. Not only does it appear on the 20 dirham banknote, it was created by one of Dubai's most renowned architect practices – GAJ. In 2017, the lighting scheme was reimaged.

FUSION RGBW floodlights were fixed on existing stones and poles. With their neutral aesthetic, they unobtrusively enhance the architecture. Using a Sensa DMX, different moods and schemes can be created.

[FIND OUT MORE ABOUT FUSION](#)



Project Title: Dubai Creek Golf Club, Dubai
Photography: BJ Bova, Aerial Photography



SPOT

KIMPTON FITZROY HOTEL, EDINBURGH

This project's goal was to create a sense of restored grandeur to the historic Principal façade. Part of that meant accenting the façade's architectural elements. Fittings had to be discreet, lighting pollution kept to a minimum and energy savings maximised. The façade is made up

of three tiers, with the family of exterior PLAZA spotlights applied throughout. Starting from the ground floor upwards the PLAZA has been installed upon custom arm brackets to downlight the archways towards the floor welcoming visitors to the hotel by downlighting both sides

of the main entrance. By using a family of PLAZA luminaires, different effects were created across the hotel's frontage while maintaining a consistent look, feel and colour temperature.

[FIND OUT MORE ABOUT PLAZA S](#)

PLAZA S



2700K

3000K

4000K

Project Title: The Principal Hotel, Edinburgh
Lighting Design: Lighting Design International
Photography: Gavriil Papadiotis

Page Right
Project Title: Kimpton Fitzroy, London (Formerly The Principal Hotel)
Lighting Design: Lighting Design International
Photography: Gavriil Papadiotis



PUBLIC BUILDINGS

BY LIGHTING PUBLIC BUILDINGS WE RESPECT THE HISTORY AND THEIR ROLE IN THE COMMUNITY

PUBLIC BUILDINGS

Whether it is an historic building that has stood at the centre of a community for hundreds of years or a modern slick building that is helping to bring a community together public buildings represent and are an essential part of public life.

Public buildings are used throughout the day and into the hours of darkness and as such it is important that the route to and from them is safe, that the entrance is framed, that it is seen as a destination, a point of contact.

Illuminating those key buildings in a community brings pride to many, it defines peoples' view, it brings to life key historic buildings allowing people to see them in a different form, to reveal secrets, to provide intrigue. It enables people to see the form and character of a building that is not seen or maybe understood in the daytime.

The hours of darkness allow the designer to reveal the character, the scale, the size of a building, how it sits within its context, how it plays its part in the history and growth of an urban environment - all through the application of artificial lighting.

Above Page
Project Title: City of Nis, Croatia
Lighting Design: Zumtobel Group

Right Page
Project Title: Stadkamer, Zwolle, Netherlands
Lighting Design: Zumtobel Group





FLOOD

AVALA TOWER, BELGRADE

Standing at 204.5m, Avala Tower is a well-known landmark in Belgrade. It is currently the tallest tower in the Balkan region and the most important telecommunication facility to serve television and radio broadcasters.

The high output FUSION with precision optics picks out the Avala Tower within its protected blackened surrounding landscape, defining its importance in the history of the city. As a symbol of new technologies and prosperity, the 204.5m tall broadcasting tower

is an important national reference point for the people of Belgrade.

[FIND OUT MORE ABOUT FUSION](#)

FUSION



Project Title: Avala Tower, Serbia
Lighting Design: Light Design Centre



SPOT

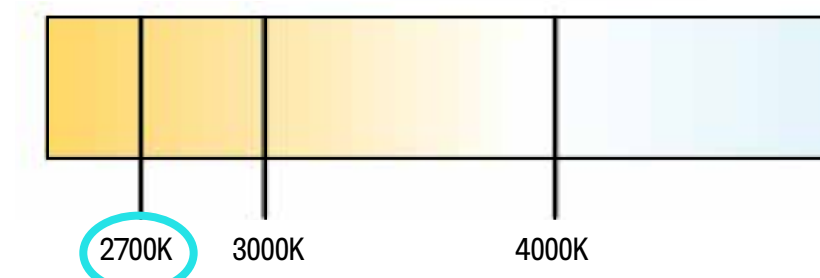
GPO, SYDNEY

Set amongst commercial towers of the Sydney Central Business District is the heritage building of the GPO. It is a prominent piece of Australian architectural history with classical sandstone and granite carvings, statues and ornamental work. The lighting scheme

was designed to ensure that during the day the luminaires are not seen but at night they bring the façade to life capturing the warmth of the sandstone finish and carefully picking out the statues and ornamental work - providing a low maintenance solution.

[FIND OUT MORE ABOUT PLAZA S](#)

PLAZA S



Project Title: GPO, Sydney, Australia
Lighting Design: Point of View



BACKLIT

STADKAMER, NETHERLANDS

Stadkamer is an organisation and hub for information and advice, education and development, language, literature, performances, art and culture. It's a place where families and friends can read and borrow books, study and work, socialise and meet for coffee.

The lighting scheme is a perfect balance of architectural and lighting detailing, enabling the façade and hub to become the centre of the community at night, whereby the subtle movement of colour helps to represent the activity inside the building, allowing a

static colour for an early evening moving to a more dynamic scene when the same building is used for the youth club of an evening.

[FIND OUT MORE ABOUT BLADE](#)

BLADE Sx



Project Title: Stadkamer
Lighting Design: Zumtobel Group

Page Right
Project Title: GPO Building Sydney
Lighting Design: Point of View

RESIDENTIAL

LIGHT THAT CREATES AN EMOTIONAL BOND WITH OUR HOME
AND ITS SURROUNDINGS



RESIDENTIAL

From the external lighting of a country home or to a large development of premium flats, it is the lighting that defines the architecture and the people that live there. Our home is our space, it is where we can ignore the world and focus on us.

Where we entertain, where we sleep, where we're in control.

The control of the lighting is key, not just the dimming, but the high consideration for visual comfort. It is the fine balance between making the building prominent within its context and making sure the light does not infringe upon the individual homes, pouring light into the internal spaces and those around.

Residential architectural lighting is completed in balance with the surroundings, whether public or private, and it is that balance of contrasts that defines our view, our focus. Lighting design may include landscape lighting picking out pathways and steps needing to provide more functional levels of light to define the route or for private space using light to create intrigue through contrast as we move around the space, creating pockets of light for rest and contemplation.

Residential architectural lighting is the fine balance of the architecture, the scale, the texture and materials, the landscape of water and planting to create a warm personal space that we recognise is ours, and represents us.

Right Page
Project Title: Gas Holders, London
Lighting Design: Speirs + Major
Photography: James Newton





FLOOD

BROADCASTING TOWER, LEEDS

At 70m high, Broadcasting Tower dominates the Leeds skyline by day, thanks not only to its distinctive, weathered steel cor-ten exterior but also due to the building's strong

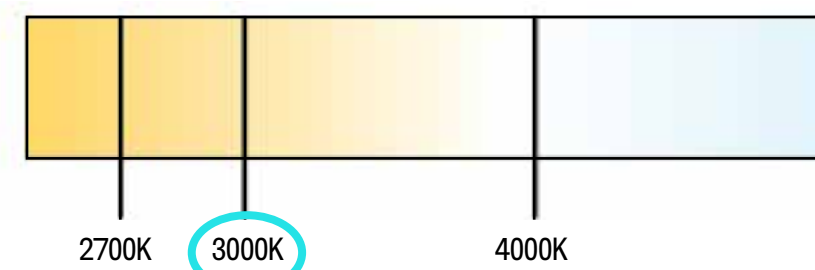
cubic bold angles. Yet by night, this simply stunning structure is unlit and thus, virtually invisible.

A combination of FUSION 24's and 48's enable the different

outputs to capture the varying heights, perfectly picking out the sharp overhanging angles, with the BLADE luminaires grazing the lower levels to ground the building.

[FIND OUT MORE ABOUT FUSION](#)

FUSION



Project Title: Broadcasting Tower, UK

SPOT

PRIVATE RESIDENCE

Woodeaves is a new-build residential project sitting easily in its surroundings, with the lighting carefully picking out the materials such as Cheshire brick, raw oak, grey slate and red sandstone all typical of the area.

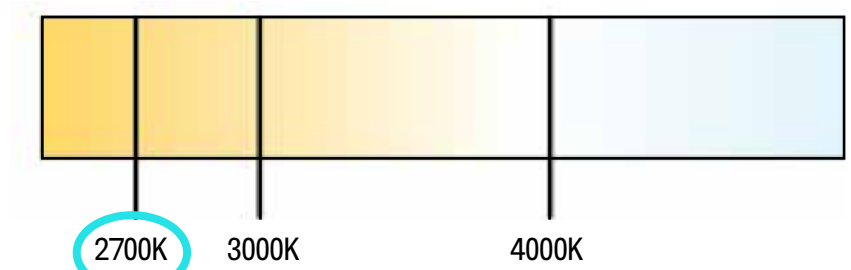
Ground recessed spotlights are recessed into the sandstone flagging grazing up the two storey height with lower output miniature recessed luminaires integrated to pick out the entrance or simply used as marker lights.

Miniature spotlights

are carefully positioned around the landscape for planting and the garden perimeter.

[FIND OUT MORE ABOUT PLAZA R](#)

PLAZA R



Project Title: Private Residence
Lighting Design: Louise Woodfield, ECS Electrical Engineers, E-life Home Automation



Project Title: Gas Holders, London
Lighting Design: Speirs + Major
Photography: James Newton



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OFFICE

LAYERS OF LIGHT THAT DEFINE THE FOCUS, THE JOURNEY AND THE
DESIRE TO GO BACK



OFFICE

The office environment is more than the desk. The importance of external breakout space to provide escapism is key for those that work there to encourage inspiration. The same space and surrounding façades become our route home, they define our sense of orientation and direction, helping to model our bodies and faces in the light defining our sense of safety.

Where there are a number of buildings within a new development, connected by a public plaza below it is the lighting that will make the difference at night, between contrast and colours, of styles of architecture, of different brands occupying the buildings.

The considered balance of the foreground and background, of contrasts between the vertical and horizontal, between integrated lighting to furniture, to uplighting to trees, to grazing light up the vertical to pick out the scale and focus of the external space.

Façade lighting enables us to capture the enormity of a new structure within its context, to make the difference between one building and another, to create the right balance of old and new. Balance ensures that light is not poured into the night sky, that it is the lighting and lit effect that encourage people to be safe, and to spend more time to explore, experience and play.

Left Page:
Project Title: Trudbenik, Belgrade
Lighting Design: Zumtobel Group
Photography: Ljubomir Grgurovic



GRAZE

LONDON WALL PLACE, LONDON

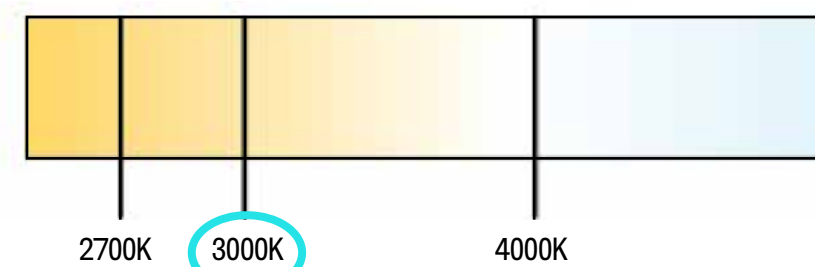
Amidst the hustle and bustle of central London there's a slice of tranquillity – London Wall Place. Commuters and city dwellers can relax in the one acre of landscaped space set between office buildings. Making the area even more enticing is the ruins of

St. Alphege church and the roman London wall – connected by the new lighting scheme. Buried uplights were integrated at the base of columns to highlight the main structural elements of the surrounding building, while lines of light highlight the back

wall within the ramped garden, picking up the textured finish, creating a soft background to the planters.

[FIND OUT MORE ABOUT BLADE](#)

BLADE LRi



Project Title: London Wall Place, London
Lighting Design: StudioFractal
Architect: MAKE UK, Spacehub Landscape Architects UK
Photography: James Newton



GRAZE

BOROUGHMUIR SCHOOL, EDINBURGH

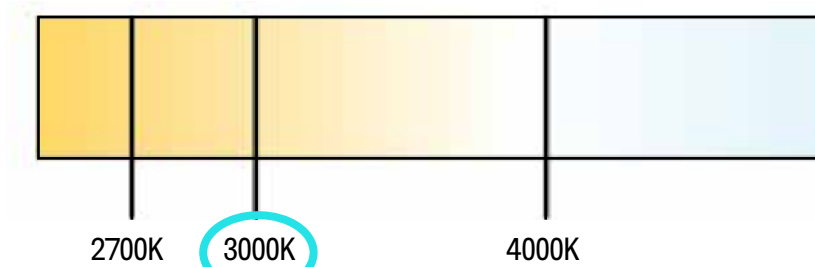
The vibrant colour framing the entrance of the new Boroughmuir school has been picked out within the urban landscape through the detailed integration of linear architectural uplights, grazing up the double height space,

providing a subtle backdrop and defined perimeter view of the newly defined external public space in front of the school. The compact BLADE family provides an even, continuous and powerful output

with excellent colour rendering, installed end to end for a continuous wall wash effect.

[FIND OUT MORE ABOUT BLADE](#)

BLADE LRi AND SX



Project Title: Boroughmuir School, Edinburgh
Lighting Design: BuroHappold



SPOT

TRUDBENIK, BELGRADE

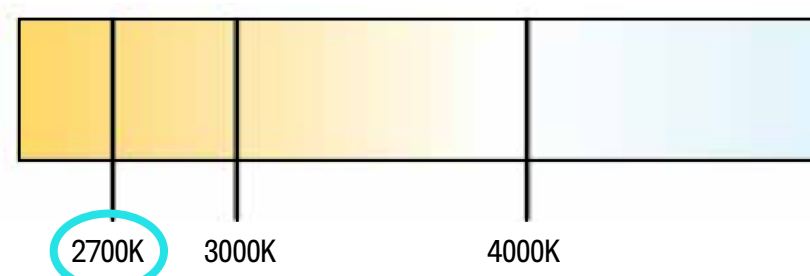
The seamlessly integrated architectural lighting to the fin design of the new office façade in Belgrade has created a new focal point in the centre of the city with the architectural lighting

carefully positioned into the façade so as to pick out the vertical fins at all levels. The PLAZA S is installed on multiple levels to pick out the detail going up and down so capture each soffit level framing the

scale and detail of the new architecture.

[FIND OUT MORE ABOUT PLAZA S](#)

PLAZA S



Above
Project Title: Trudbenik, Belgrade
Lighting Design: Zumtobel Group
Photography: Ljubomir Grgurovic

Page Right
Project Title: Kipco Tower, Kuwait City, Kuwait
Lighting Design: Kevan Shaw Lighting Design





STADIUM

LIGHTING A STADIUM CREATES A STRONG VISUAL IDENTITY. IT IS A DESTINATION WHERE THE EXPERIENCE CONTINUES INSIDE



STADIUM

The stadium is the very symbol of heritage, the history of your club that has for many years been at the centre of so many peoples hearts, through the good times and bad. The first glance of the new stadium shapes those first impressions that last in the memory, defining the status of the stadium in the clubs history - making the fans proud.

The stadium is not only a significant piece of architecture, it is the symbol of the club, the fans and the centre of community. It will be brought to life in the hours of darkness through a considered balance of architectural, functional and entertainment lighting building the anticipation from the moment we leave our homes, the moment we step off the train, we want to be a part of this.

Lighting allows us to capture a moment through colour, contrast and control defining our memories, our images, our time.



GRAZE

TOTTENHAM HOTSPUR, LONDON

The new Tottenham Hotspur Stadium in London defines a new era of stadium design, becoming the centre of the community. The lighting defines that view from afar, the experience of safety and wanting

to spend more time in and around it. The careful and considered application of the linear BLADE luminaire to provide a vertical graze and a colour halo on the roof has defined the key views of the launch of the new stadium. The

BLADE has ensured an easy to install luminaire with a consistent & continuous dynamic lit effect throughout.

[FIND OUT MORE ABOUT BLADE](#)

BLADE Sx



Project Title: Tottenham Hotspur, London
Lighting Design: BuroHappold

FLOOD

BANKWEST STADIUM, SYDNEY

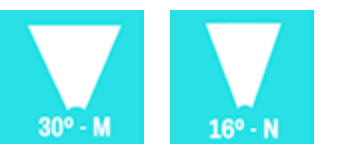
The FUSION RGBW floodlights were installed at the 30,000 seat multi-purpose facility providing creative freedom and improving the fan experience. Supporting the home

team the Parramatta Eels, the façade can be lit up blue, but when the Western Sydney Wanderers take to the pitch in a different season – it's effortlessly turned red using DMX controllers.

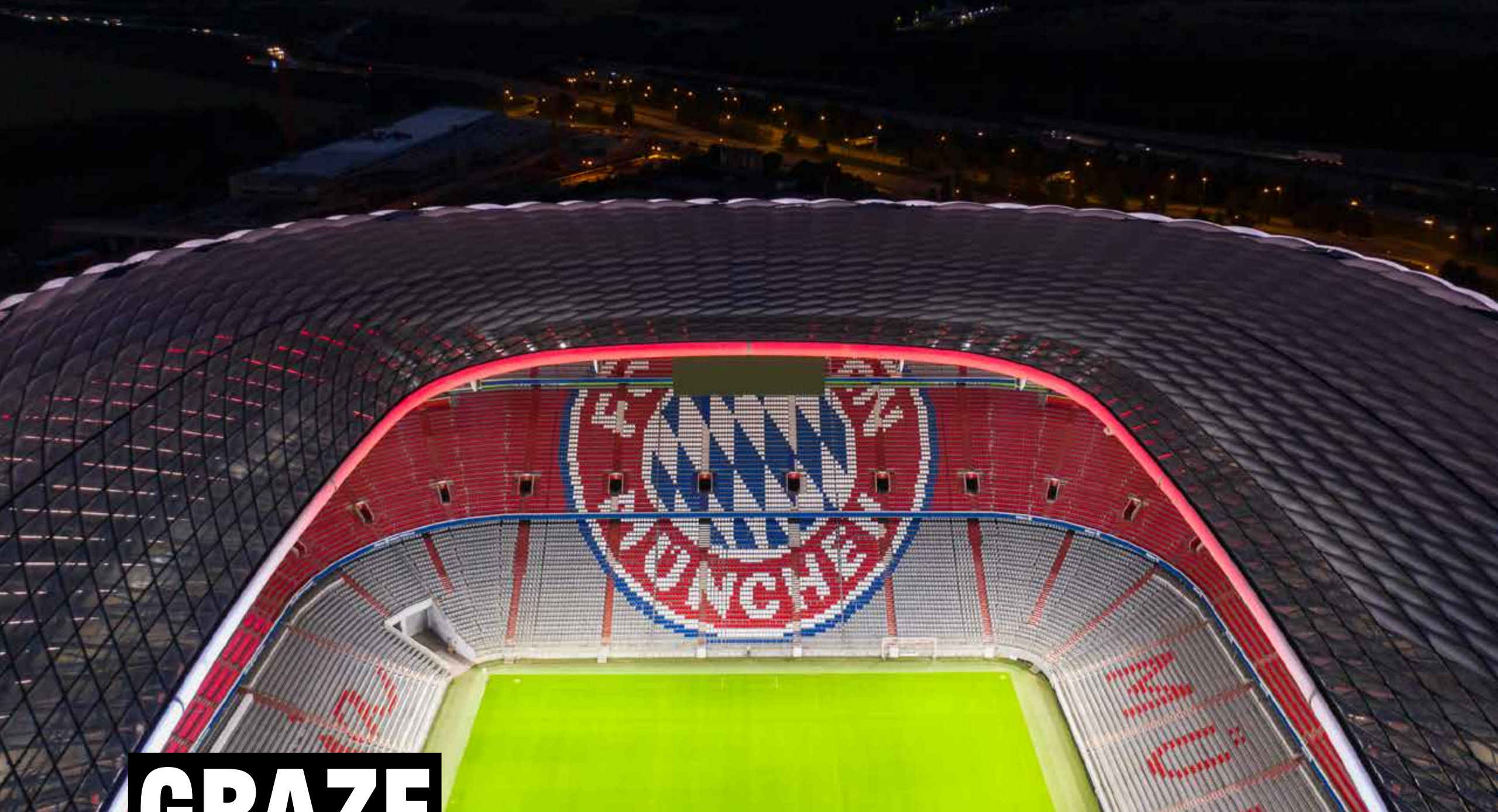
The same can be done for corporate events, with branding colours applied.

[FIND OUT MORE ABOUT FUSION](#)

FUSION



Project Title: Bankwest Stadium, Sydney
Architect: Populous
Design Company: Stowe Australia



GRAZE

ALLIANZ ARENA, GERMANY

With its comprehensive lighting expertise, the Zumtobel Group redesigned the inner roof area of the Allianz Arena, one of the world's most modern stadiums, with new lighting technology.

The lighting group is implementing a complete lighting solution in several areas of the Allianz Arena. The first part, the inner roof area, has now been completed with the lights officially turned on for the

occasion of the game against Belgrade.

[FIND OUT MORE ABOUT BLADE](#)

BLADE Sx



Project Title: Allianz Arena, Germany

Right Project Title: Tottenham Hotspur, London
Lighting Design: BuroHappold





RETAIL

THROUGH LIFETIME, QUALITY AND EFFICIENCY LIGHT THAT CREATE AN EXPERIENCE, DEFINING THE IDENTITY FOR THE LONG TERM

RETAIL

To remain competitive and a place to meet, the retail mall must be seen as an immersive environment that you want to go to from the day and into the evening, stimulating the customers desire to spend time, spend money and then to come back.

The full emotional experience from that first view from the metro or parking of our car to walking through the entrance and inside to each retail unit and hospitality. The lighting must capture that experience, the transition from one space to another, from the car park, to the landscape to the façade and inside, that fine balance of layers of light defining our view and those first impressions.

Lighting provides a retail mall with the opportunity to evolve, to respond to specific events with a dynamic solution, bringing in coloured light to represent for example a charity day or a specific brand colour for a new launch, a dynamic solution provides opportunity and flexibility.

The retail mall is open for many hours of the week and a key consideration for the retail mall is the efficiency and operating costs of the lighting system, including the full lifecycle of the luminaires ensuring that the customer has the confidence in the product performance, their reliability and longevity for maintenance.

Right Page
Project Title: Knightsbridge Estate, London
Lighting Design: GIA Equation
Photography: James Newton





GRAZE

LOUIS VUITTON, CHICAGO

The façade of the Louis Vuitton store in Chicago was part renovation and part preservation, involving the painstaking restoration of beautiful original elements and the integration of new

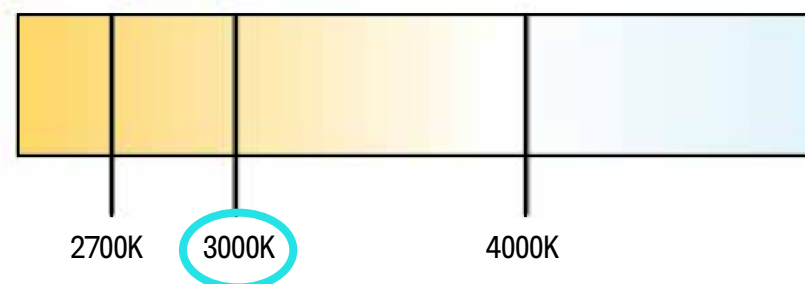
modern glass window bays that maximise retail presence for the client.

Ground recessed linear luminaires reveal the beauty and rhythm in the architecture at

street level, in a manner cohesive with the lighting design for the building facade as a whole.

[FIND OUT MORE ABOUT BLADE](#)

BLADE LRI



Project Title: Louis Vuitton, Chicago, USA
Lighting Design: Schuler Shook
Architect: Booth Hansen



BACKLIT

OLDHAM TOWN HALL, MANCHESTER

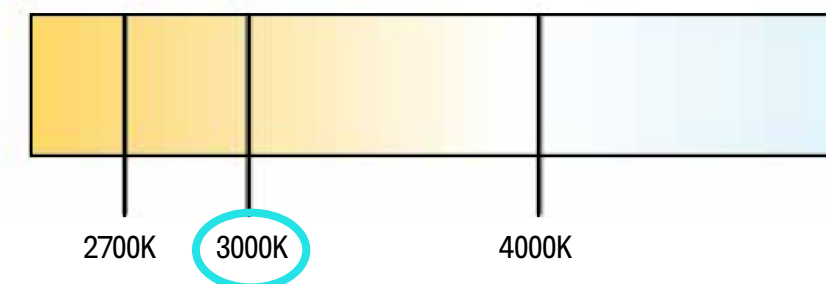
A highly contemporary new illuminated façade comprising a translucent glass light wall has created a new identity for Oldham Town Hall as part of a conversion into a state of the art cinema with new retail units, transforming the building and surrounding public

space into a truly unique experience. The lighting designer (BDP) specified the linear offering enough power and brightness to illuminate each of the 257 translucent glazed panels creating a vibrant, modern landmark and thereby providing a new, exciting and welcoming

public space. The BLADE with a remote driver and linear beam in a single colour white has created a colour consistent lit effect along the complete façade and project.

[FIND OUT MORE ABOUT BLADE](#)

BLADE Sx



Project Title: Oldham Town Hall, Manchester
Lighting Design: BDP
Photography: BDP/Nick Caville



SPOT

OXFORD STREET, LONDON

Occupying 89m of Oxford Street, the combination of façades is situated on one of the busiest and most prestigious shopping destinations in London.

The project brief was to unify the block of buildings through a lighting scheme,

picking out features that would render the façades character best at night.

RAL finished fittings ensured an unobtrusive solution so as to match the various mounting surfaces, ensuring minimal visual impact on the façade by day.

To ensure no glare is experienced by pedestrians or building occupants, the fittings are equipped with glare snoots and louvres where necessary finished in a matt black to ensure glare control is optimal.

[FIND OUT MORE ABOUT PLAZA S](#)

PLAZA S



2700K

3000K

4000K



Above
Project Title: Oxford Street, London
Lighting Design: Lighting Design International
Photography: Andrew Beasley

Right
Project Title: Victoria's Secret, London
Lighting Design: Office of Light

APPLICATION FUNDAMENTALS

CONTEXT AND VIEW

CONTRAST

COLOUR

CONTROL

PEOPLE

GLOBAL



CONTEXT AND VIEW

Lighting external façades brings value and interest to an urban environment - it brings people into a community and thereby brings investment. Architectural lighting can include a complete plaza or a street, it is not always only a single façade, the application of a careful and considered scheme gives the façade and external space an identity in the hours of darkness.

By considering the role the building(s) play in the community and how one façade is balanced with another, we are able to create point of reference within an urban environment, using light as meeting points, points of destination, communal space in the hours of darkness.

Architectural lighting should be seamlessly integrated to enable a building to be seen and appreciated during the day and then bring the building to life in the hours of darkness.

The specifier should consider the mounting options available to illuminate the building and consider the use of the building. How do people use it, interact with it and how should the external lighting consider this?

Left Page:
Project Title: Oxford Street, London
Lighting Design: Lighting Design International
Photography: Andrew Beasley

CONTRAST

Urban design should enable key points of interest to be focal points at night, careful planning with the integration of architectural lighting to a space will encourage people to spend more time outside, to explore, experience, enjoy and play.

It is the play of light and shadow and the ratio between the two that will shape a project, will a façade be lit with a uniform wash of light by fittings that are offset, or have surface mount linear fittings grazing up the façade framing the height, colour and texture? How will this balance with the perimeter public lighting or lighting to the urban streets?

The lighting integrated into a façade can also be a key ingredient in the lighting to the public realm space below and around. Through backlighting or integrated lighting, the direct and diffused light provides a positive contribution to the public realm illumination.





COLOUR

Consideration should be given to the context of the building with regards to colour being applied and a review of the adjacent buildings, to ensure that a competition does not ensue. Consider the type of building, its use, and whether colour should be applied at all. Think of the material specification and finish of the building and how light can enhance this not eliminate.

Looking at the different types of finish; for an historical building the finish is often matt in a warm coloured stone. We can emphasise and bring this to life in the hours of darkness with a warm colour temperature of 2700K or 3000K. Consideration can also be given to a dynamic white solution enabling the specifier to pick 'the right white.' Through the control of the light a specific white can be achieved that brings the texture and form of the building to life. It may also be the case that the scheme itself is dynamic over the period of an evening, or one week and more, changing the way people perceive a building at different times or days.

Modern building techniques have meant that the colour of the light is very important in drawing out the colour and finish of the façade. An example is CorTen steel (weathering steel) with the rusting orange textured finish, but in the hours of darkness if it is not lit it disappears. If warm white light is projected upon the façade the colour and warmth begins to be defined, and if the contrast upon the façade is varied by 'picking out' architectural details by using different beam angles then the character is further defined.

Where colour is required, use it to represent an activity, a movement, a special occasion. Bringing a new positive visual impact to an urban space.

If a façade is glazed further investigation should be given to whether it is clear, opal or frosted in some way, helping to determine a suitable lit effect. It may also be suitable to consider how the internal lighting of a building can express the external appearance at night. Thereby saving on installation costs, energy consumption and further maintenance costs.

CONTROL

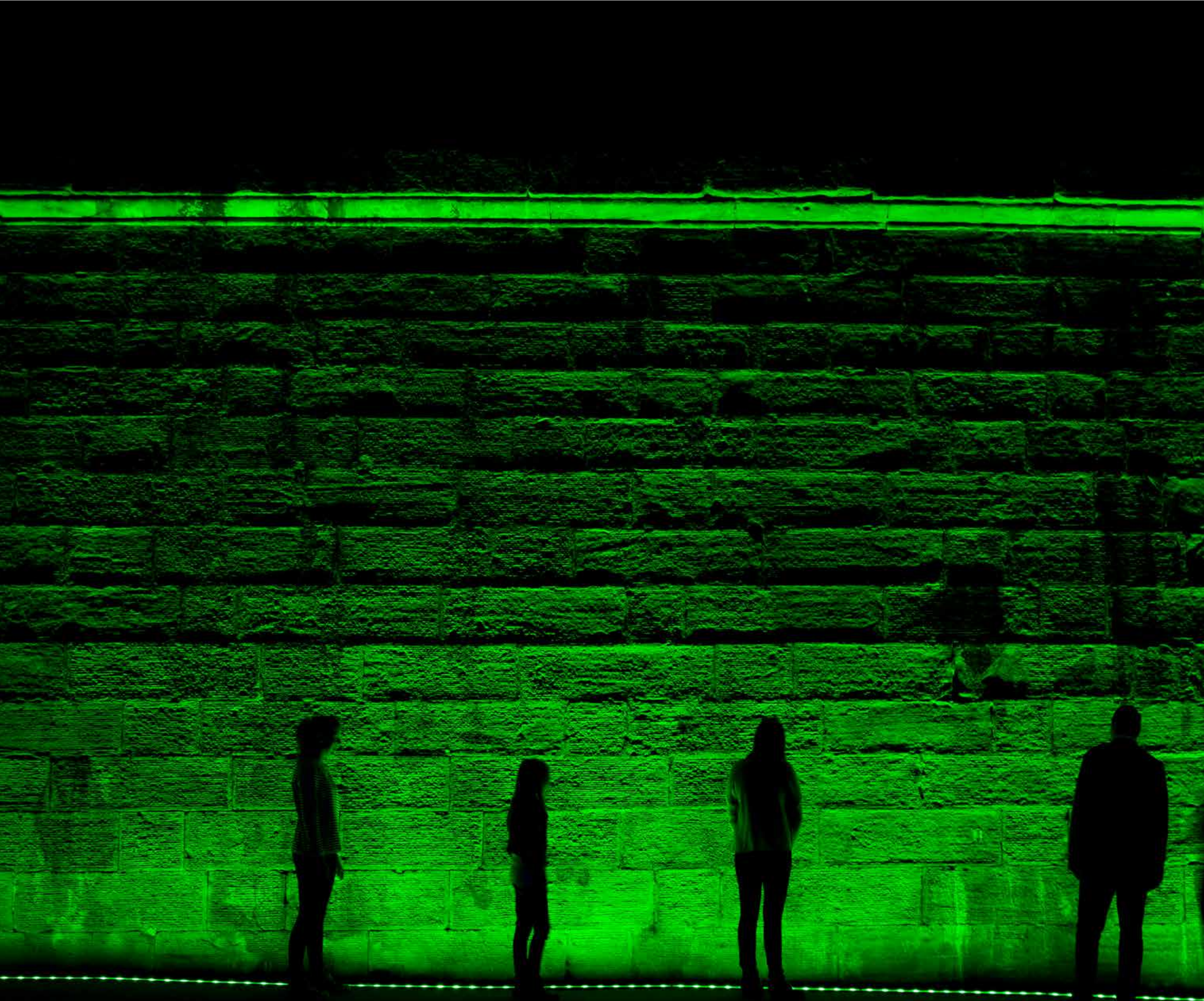
Control doesn't have to mean blue to red to yellow over three seconds, it can be the play of the intensity of the light, a change from warm white to cool white. Having only a few defined scenes of light that change automatically over a year during the seasons.

The control of the lit effect can enable the viewer to have a new experience, a different view of the space around them because of how it is controlled, changing the identity and thereby the look and feel of a space each time they return.

Control can mean the slow movement of light that responds to the movement of people, or changing the colour to respond or pay respect to a global charity day.

How the external space is used at night can inform the control of lighting, as the hours of darkness grow into the early hours of the following day that not all of the scheme is still on, and this control may differ from weekdays to the weekend too as the use of the external space differs.





PEOPLE

People are at the centre of any new lighting design to enable them to have new positive shared experiences in the urban space.

We should consider how people will interact with the space that is being lit, their view point so that they do not see into the light source, the view internally out and vice versa. Fundamentally it is how the light attracts them back to a space, to make them feel safe and at ease in the external environment and being proud.

Light can define a personal space without the physical visual noise of other objects, as the lighting is integrated into its surroundings, enabling an open public realm to come to life in the hours of darkness, allowing people to be alone, sit with friends, enjoy the view around them, making them feel safe.

The control of architectural lighting is key to enhancing this experience, and thereby how accessories are applied or how the lighting is dimmed to create scenes of light to reflect the time of day, or year, a key local event or a national day.

PRODUCTS

OUR APPROACH

acdc are a global leader in outdoor architectural and building surround illumination, with a broad portfolio of luminaires designed using market leading technologies

SPOT



PLAZA S3x



PLAZA S7x



LAUNCH
SPRING 2020

PLAZA S7i



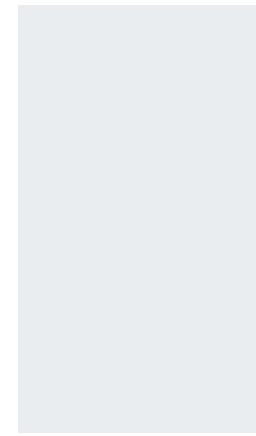
PLAZA S12i



PLAZA S20i



PLAZA S30i



LAUNCH
SPRING 2020

PLAZA R3i



LAUNCH
SPRING 2020

PLAZA R7i



PLAZA R12i

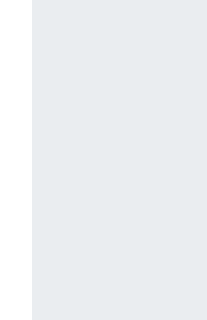
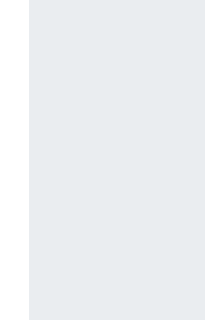
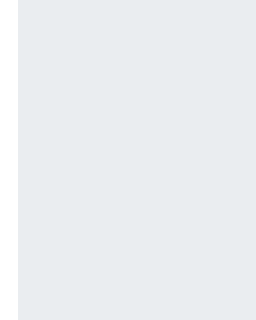


PLAZA R20i



PLAZA R30i

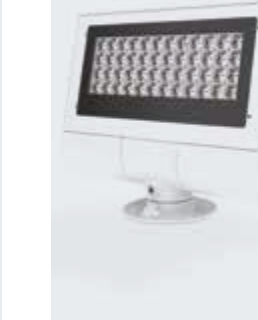
FLOOD



FUSION 12

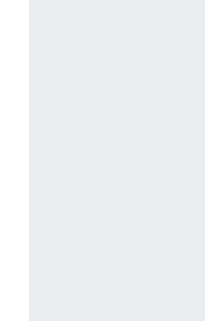
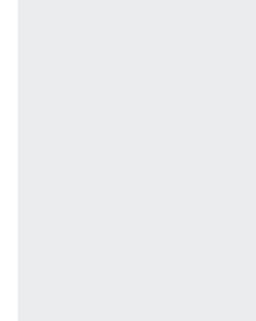


FUSION 24



FUSION 48

GRAZE



BLADE LRI



BLADE Si

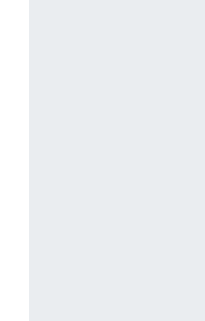
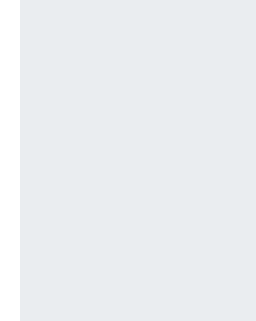


BLADE Sx



BLADE Micro

INTEGRATE



FINO FLEX



FINO



VISTA LRx



VISTA Sx

PRODUCTS

OUR APPROACH

PRODUCT DESIGN EXCELLENCE

Through an uncompromising commitment to design and innovation, we have established ourselves as a global leader in LED lighting.

APPLICATION EXPERTISE

Starting with the application in mind, our multi-disciplinary design team come from a diverse lighting background, developing products that have a consistent aesthetic that complements the architectural landscape bringing it to life at night.

TECHNOLOGY ENGINEERING AND AESTHETIC

Challenging what's gone before is the norm within our design process, in terms of technology, materials and engineering, recognising that today's great is tomorrow's average.

GUIDE



VERTIGO C3x



VERTIGO C7x



LAUNCH
AUTUMN 2020

VERTIGO C7i



VERTIGO C12i | 20i | 30i



VERTIGO W3x



VERTIGO W7x



ORA RC12i



ORA RC20i



ORA RC30i



LAUNCH
SPRING 2020

ORA C12



LAUNCH
SPRING 2020

ORA C20



LAUNCH
SPRING 2020

ORA C30



ECLIPSE W1i C



ECLIPSE W2i C



ECLIPSE W1i SQ



ECLIPSE W2i SQ



MONDO WR1i CF



MONDO WR1i CD



MONDO WR1i SQ



MONDO WR1i VR



MONDO WR1i HR



MONDO WR1x



MONDO B5i



MONDO W5i

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