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#29 DECORATIVE LIGHTING
IN ARCHITECTURE

JAN/FEB 2019



ANDLIGHT

MANA RESTAURANT

DUBAI DESIGN REPORT

آموزشگاه انعکاس منبع جدیدترین اطلاعات ، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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MARQUISE

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Welcome

HELEN ANKERS • EDITOR



Welcome to the first edition of darc for 2019! As you will discover, this issue has a strong emphasis on restaurant lighting - starting with our front cover story Mana in Manchester. Brainchild of ex-Noma chef Simon Martin and designed by James Roberts Design, Mana is a unique restaurant that strikes a balance between architecture and nature and features a stunning Brokis installation. It's an inspiring restaurant with carefully considered design - read more on page 22.

Carrying on with the restaurant theme, we have an abundance of dining case studies for you to draw inspiration from, starting on page 63. We had such an overwhelming response, that we've not managed to fit everything in the printed edition. So if you sent me a project and can't see it, head to darcmagazine.com to read the digital issue, where you will find an extended version of our 'Dining with Light' feature.

But it's not just restaurants covered this issue, we also feature the work of Run For The Hills on the new Tivoli Cinema in Bath on page 18; Yabu Pushelberg's work on the SLS Lux hotel in Miami on page 26; and 2LG Studio invite us into their home on page 35, where we discover how they merged vintage and contemporary lighting pieces to create something truly unique and personal to them.

Our main interview this issue is with designers Lukas Peet and Caine Heintzman of Canadian design house ANDlight. We discuss their journey so far and how they continue to perfect the brand's design identity on page 10. We also profile fellow Canadian Maurice Dery of Karice Enterprises on page 57 - who, inspired by Da Vinci, introduces a unique lighting collection that brings to life centuries-old design methods.

As promised in my last welcome letter, new for 2019 is a series of design reports - starting with the UAE. Turn to page 84 to hear how the design market is continuing to grow and how lighting is most-definitely at the forefront of clients' minds when starting a project. Our design report for the March/April issue will take a closer look at the Italian design market to tie in with EuroLuce and as such, we're inviting Italian lighting brands to submit projects and product launches for inclusion in the feature. As well as this, we'll be taking a closer look at hotel lighting projects and bespoke lighting, email me directly should you want to get involved in any of these features. As always, enjoy the read!

Helen Ankers



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084 DUBAI DESIGN REPORT
Over the last decade, design across the UAE and neighbouring middle eastern countries has continued to become more sophisticated. Out of that, an appreciation for lighting and its role in the overall interior design has also continued to grow in clients. Our design report brings you comment from some of Dubai's most prolific figures on how the industry is changing, trends and lighting's role in the market.

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focal point

RADISSON BLU HOTEL

LARNACA, CYPRUS

The Radisson Blu Hotel opened its doors to the public in October 2018. One of the new breed of hospitality venues in the rapidly expanding Cypriot leisure market, this Radisson is actually the first business hotel set in an evolving economy. The influx of ex-patriot investment and the opening of casinos in Cyprus for the first time has created an exciting but competitive market in which the developers must make strong visual statements if they are to stand out in the rapidly changing business landscape. Like most modern hotels, the Radisson Blu has an integrated shopping mall. To succeed, this mall needed a point of difference, both in spectacle and personality.

Working with illumination Physics, the challenge was to design the pendants so that their elegance and function befitted their purpose. illumination Physics had many challenges to address from the designers all of which the team accomplished. Sixty-three groups of fixtures were created, all with individual dimming control. Further to this, illuminated pendants within the chandelier were allocated to these groups so that a sea of slow motion is created. Like a vast inverted forest, both the timber and the illuminated pendants add great interest to a grand space, providing an aspirational design looking to the future.

www.fluid-design.co.uk

archtube.com

www.illuminationphysics.com

Image: UNSEEN VIEWS (Charis Solomou Architectural Photography)





focal point

THE GLADE AT SKETCH

LONDON, UK

UK lighting brand Tala, recently collaborated with sketch and Rebel Rebel on an immersive festive dining experience. For six weeks only, Tala's Basalt ceiling light became the defining feature of The Glade, sketch's 'enchanted découpage forest', situated on the ground floor of the revered, multi-award-winning restaurant in Mayfair, London.

'Under the Mistletoe', the new guise of The Glade, featured a contoured landscape that represented the inspiration behind Basalt, the thousands of extruded basalt rock columns that make up the Giant's Causeway in Northern Ireland. Designed in collaboration with acclaimed florists Rebel Rebel, winter foliage in the form conifer branches, clematis vines and raken were intertwined with the undulating landscape en masse, to stimulate the growth of an ethereal tree within a snowy rock landscape. The Basalt ceiling light spanned the width of the vast landscape in delicate clusters, to replicate the formation of stalagmites that illuminated the room as guests dined. 'Under the Mistletoe' is part of the 'Dulce Domum' installation at sketch which presented six immersive installations www.tala.co.uk

Image: Mark Cockledge







Canada's Brightest

Vancouver-based design studio ANDlight has rapidly grown since its inception in 2013 - quickly making a name for itself as one of the hottest lighting studios in the industry right now.

Images: Fahim Kassan & Jennilee Marigomen

Established in 2013, ANDlight is a collaboration between Lukas Peet, Caine Heintzman and Matt Davis, a team that came together at the end of 2012.

Peet brings to the team international recognition with an award for Canada's Emerging Designer, and a degree from the Design Academy of Eindhoven. He has been practicing design for the last ten years and has developed an aesthetic maturity through his experience. International manufacturers such as Roll & Hill, Umbra Shift, and Karakter have produced his designs. Heintzman was trained in Industrial Design at ECUAD and Kunsthochschule Berlin Weissensee. He owns an expressive command for lighting's technicalities and historic knowledge that aid's the team in design.

Davis brings to the table more than ten years of experience in the lighting industry and business management.

Collectively, ANDlight is a manifestation of everyone's passion for good lighting design and Davis' entrepreneurial spirit and leadership in the business.

Peet and Heintzman sat down with **darç** to share their career history and how they came together to form ANDlight.

Born in Vancouver, Peet grew up in a small resort town in the Rocky Mountains enjoying life in the great outdoors. With a childhood

full of creativity, Peet refers to his father as one of his main sources of inspiration. Rudi Peet was a goldsmith and jewellery designer who allowed Lukas to realise his first artistic creations in silver in his studio. "For as long as I can remember, I wanted to work in a creative field and from the age of fourteen I knew I wanted to be an industrial engineer." After completing high school, he was accepted to the Design Academy Eindhoven in the Netherlands.

"Living in Europe for four years as I attended school was almost like a second education for me, experiencing so many great European cities and countries," he says.

After graduating, Peet returned to Canada to work for an architecture firm, working on Nike campaigns and retail projects in its concept locations, New York, London and Tokyo. He then began working on his own studio, **lukas / peet design**. While working on new designs, commissions and public art installations, his Rudi light (named after his father) was recognised and picked up by Roll & Hill in New York.

"Although I never worked on a light until after I graduated, I have found it to be an extremely interesting segment. I am fascinated by luminaires, as they are the only objects in our environments that can both alter and change the mood of a space but also change with the space throughout

the day. They affect us and our surroundings more than furniture and beyond being functional they can alter the mood of our spaces.

"ANDlight came about when the three of us (Matt, Caine and myself) met through the lighting industry. We all have backgrounds in this industry and all had degrees of success in design, business and production, specifically in regard to lighting.

"When we met and became friends, we quickly realised we had three main building blocks for our own lighting company, (design, business and production). The style is derived from a focus on function executed through aesthetics and material."

Heintzman adds to this, telling **darç**:

"ANDlight came together when Lukas, Matt and I realised there was an opportunity in the lighting market for something new, and additionally Lukas and myself were looking for a creative vehicle, which would facilitate the production of our designs. The idea of a lighting business satisfied these needs and off we went and leased a small studio."

Heintzman's childhood mirrored a lot of Peet's having grown up in Western Canada - also in a small mountain resort town, creating a strong appreciation for the outdoors inside him. Also wanting to pursue a creative career but unsure on what direction to take, Heintzman delved





into numerous artistic outlets to find his way, including painting, photography and sculpture while studying the fine arts at school.

“I became interested in design because of the challenges and opportunities associated with it. I found emerging manufacturing techniques interesting but was also interested in finding ways to incorporate some of the creative processes and ideas I’d learned while studying art,” he explains. On completing school, it became apparent to Heintzman the reality of attempting to work in industrial design in Vancouver. “By this point, I was interested in developing my design process for furniture and lighting; the majority of design work was for outdoor equipment and apparel, i.e. climbing gear and kayaks and technical outerwear as well. These opportunities were set within a corporate environment, which wasn’t of interest to me. Although, eventually this was one of the catalysts we used as motivation to create our own studio, to make our own designs.”

“Light itself is intangible, yet it affects how we are able to view and interact with the world. Its functionality gives us sight - essentially it creates space and adds emotive quality to architecture.

“On the other hand, humans are attracted to objects that intrigue them, so there is also value in creating an object that will be interesting, long lasting and admired for its entire existence. This is a nice challenge in designing for lighting as opposed to furniture. In lighting we need to find the balance between the physical and ethereal.”

Peet believes the products created by ANDlight are made to be “approached, touched and adjusted with the changing situations”. It is also important for the firm to deliver functionality and products that live within the user’s environment and experiences, and not pose as just objects beyond the reach “made possible by their solid yet refined construction.”

The designs’ uniqueness and visual characters also lend themselves to

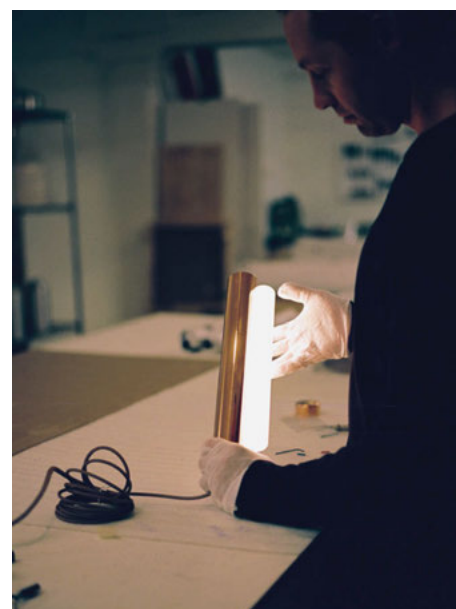
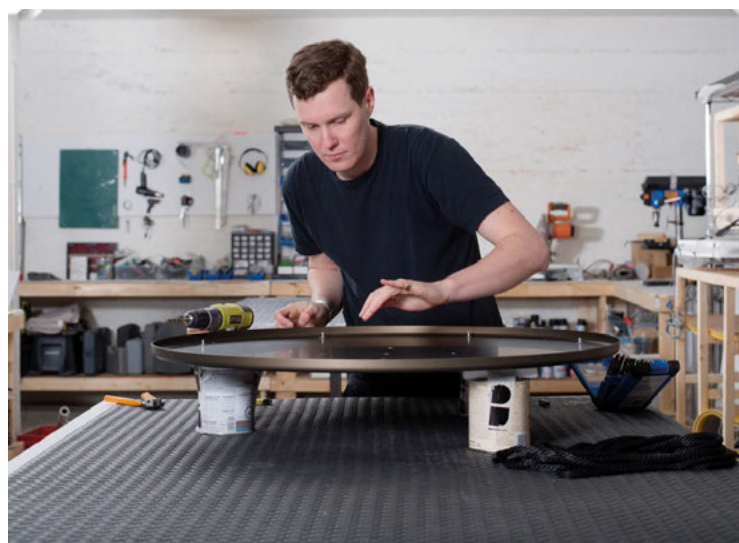
accessibility for audiences to play with personality and playfulness in their chosen environments.

Heintzman regards that when designing a fixture, it is important to imagine what the end use will be and find a good fit, whether it is imagined it will be used in an office space or over someone’s dining table, the needs will be different. While most of ANDlight’s fixtures fall into the decorative lighting category, overall he fundamentally believes lighting’s primary function is to be bright enough to use in an array of scenarios. During the initial set up stages of the design firm, the trio worked to build the branding and image of ANDlight and refine their ideas about lighting, design and business. The following year brought major expansion for the company as they opened doors for business. Working alongside local Vancouver based retail partner Inform Interiors, the firm launched a successful brand in the November. International customers from North America, Australia and Europe appeared on their books, including Google,





TUBE MICRO



Shopify, MIT Boston, AAA, Kit & Ace and lululemon. Quick developments continued into 2015 when the design studio showed at Maison et Object Miami - the SLAB Light series was nominated for AZURE lighting design of the year and an office expansion to a larger floor plan was demanded as the firm grew.

The designers gained further industry recognition when Peet gave a lecture at Maison et Object in Montreal, with ANDlight Toronto launching at the IDS design show at retailer Klaus, alongside Tom Dixon and Lee Broom. The year 2017 marked the launches of the Spotlight Volumes ceiling / wall / table series and the Pipeline table / floor products. Both of these series, plus the SLAB family received new finish options. The first public showing of the brand was at the ICFE show in New York City during May 2017. Last year saw the team working on a variation of new offerings in technologies and form factors as well as the launch of the Orbit and Vine series.

"The studio doesn't subscribe to a signature

style, however the products that we release must satisfy the core beliefs of the brand, which are that the lights will be functional, reliable, approachable, unique, creative, refined and a little bit fun," explained Heintzman.

"ANDlight designs and manufactures functional, refined, unique and approachable luminaires with a solid business infrastructure behind it to confidently offer sales and design support at every level of the design process, whether you're an architect, designer or electrician. We love designing lighting and hopefully it is apparent in our products," he adds. When discussing the current state of the design industry, we asked Peet and Heintzman about the issues they are facing. "Personally, the biggest challenges lie in finding balance in the schedule - being involved as an owner, being responsible for daily operations as well as finding time to design and develop products is difficult. However, I hope that I've improved myself as my experience grows," he explains.

"I think the trend should be to look less at the internet and social media and find other sources of inspiration. Make an effort daily to look less. In this day and age, it is difficult not to be influenced and inundated with media, which undoubtedly spreads the trends like wildfire - these things are short lived, unsubstantial and debased. Regarding industrial design, I have always been influenced in emerging technology and how to make it more approachable, so perhaps this can be a new trend."

Peet adds: "I wouldn't say any particular part is frustrating, as design is ultimately trying to solve problems and all problems are frustrating. It is how you use design to solve these problems that are the most rewarding. For me, solving a problem that addresses all aspects of the product are the most rewarding. When production, material choice, scale, function, quality, final price and shipping have all been considered and solved.

"Due to the mass consumption of imagery in



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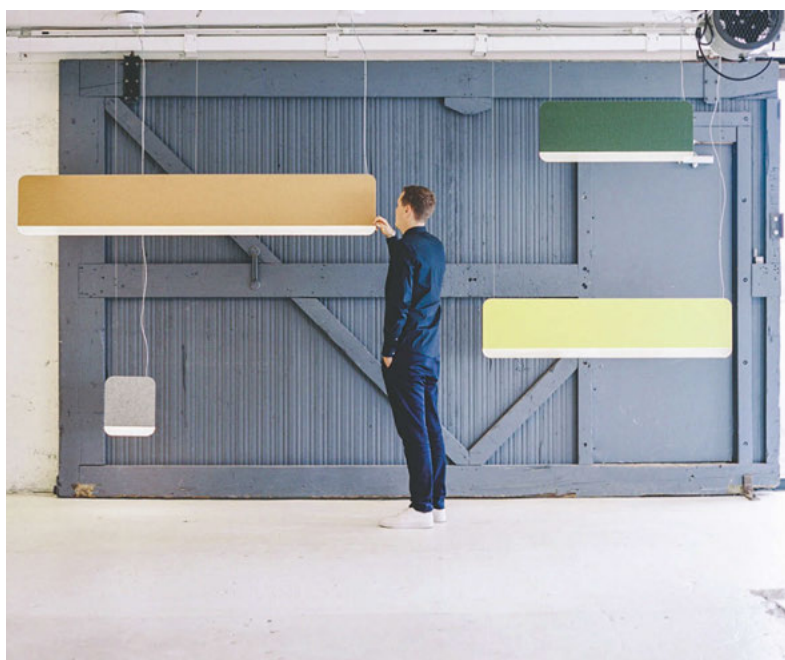


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the last few years for better or worse, the biggest trends seem to be fast paced and wide spreading. To this extent I feel we are losing diversity within the industry and only the ones who shout the loudest are heard. Having said that, I also feel like the awareness of design has never been stronger. "3D printing, I feel, has been the best and worst. It is such an interesting, capable technology and process, but I sadly see it being used in the wrong way. It should be seen as a new tool and not the only tool." For Heintzman, in terms of technology and design, one of the best developments in the industry has been LED, as it has opened up numerous opportunities. It allows for greater energy efficiency, exploration of form, factor, use of new materials for lighting and provides interesting potential for powering. I think there is still lots of room for creative innovation in the area, which can bring good

to the world," he reflects.

Looking ahead, the new year brings the next chapter in the studio's growth internationally as they work on product development for their inaugural launch at EuroLuce, Salone del Mobile in April.

"There is always great importance placed in functionality, but there is also a very important role in the emotive quality and personality these objects can have and bring to a space - loosely said, it's important to consider a 'lighter' aspect while carrying out all the serious illuminating," comments Heintzman.

"A good design should address function and aesthetics with considerations in material, production techniques and scale," concludes Peet.

www.andlight.ca

Opening page and next page The Orbit design created by Luaks Peet is part of the studio's 2018 launch of new series, alongside Caine Heintzman's Vine collection.

Sat in the studio from left, Caine Heintzman, Matt Davis and Lukas Peet.

Previous and this page Heintzman and Peet work closely at maintaining the brand image of ANDlight in their designs, as well as using their creativity to make functional yet aesthetically pleasing decorative lighting. The ANDlight studio is clean and modern, with a Scandinavian influenced aesthetic.

The designs produced by the studio over the past few years have been practicing together as lighting designers. Clockwise, the 2018 Vine collection designed by Heintzman, the Button, part of the Button series, the Slab series and the Spotlight Volumes family.

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The Director's Cut

Run For The Hills brings a new level of luxe to the movie-goers of Bath with its bold, charismatic boutique cinema concept.

Images: Courtesy of Run For The Hills

London-based Run For The Hills has designed the interior of Tivoli cinema's first location, launched in December in Bath, UK. An exciting new breed of boutique cinema, Tivoli is a fantastic screening venue that is also a high-end social and dining destination in its own right.

The design studio's branding team worked first with the cinema to conceptualise a signature brand and visual identity, before Run For The Hills' interior design team dived into the styling of this first location.

Tivoli has four, 50-seat screening studios and a twelve-seat Directors Lounge, offering an

exclusive cinematic and dining experience in a premium environment. The first location in Bath boasts state-of-the-art technology, stylish interiors and an impressive food and beverage offering, with the venue also designed to host parties, events and private screenings.

Creative Director, Anna Burles, of Run For The Hills explains how the project came about: "We were approached by Empire to create their new brand after they had seen our work for Cricket Soho and loved the original and quirky design. The brief was to build a brand from ground up, combining

interiors and graphics seamlessly to offer a premium cinema experience and destination in its own right - in a boutique, out-of-London setting. This is our first foray into cinema design and we've absolutely loved it. "Tivoli is a bold, charismatic new concept, with the overall look and feel laid-back luxe - super stylish but very welcoming and ultra comfortable. Our client had a real vision, and as it's a new venture for both them and ourselves we really had to learn about each other as much as possible to result in a design outcome that worked best functionally and operationally, but that





was also full of character, beautiful and premium.”

Tivoli has an earthy and warm palette, paying homage to the natural world, but with an urban, Art Deco twist. The core colour palette features rich golds, green, ochre and dusky blue tones in slouchy linens, brassy velvets and deeply textured weaves. In terms of materials, chalky and marbled stones and tactile finishes are paired with a strong mix of patinated metals including bronze, antique brass and blackened steel. Visitors are invited in to the cinema through an oversized, dark door leading to a concierge-style lobby. The moody entrance is dressed with beautiful light fittings and softly illuminated decorative signage. A sweeping mesh and brass framed staircase takes you up to the open-plan beating heart of Tivoli, on the light-filled first floor.

Burles tells *darc* more: “We wanted to create a journey with the lighting, so upon entering the building the lobby space is very moody and dark, exuding a premium feel. Walking

up the stairs, guests are hit with natural light, as we have placed mirrors up the staircase to reflect the large windows that run the full length of the first floor where the bar, lounge and dining areas live.” The hospitality space is designed to create natural zones between the bar, café-lounge area and more formal dining areas. The first thing that greets people is a beautiful hero bar, with glamorous bar stools in a mix of antique brass, blackened steel and dark tropical patterned velvet. Bar-top lamps create an intimate glow for guests enjoying cocktails, while an orange/red Tivoli neon sign, designed by the Run For The Hills' graphics team, takes centre stage above the bar, adding a vibrant shot of glamour. Floor-to-ceiling pillars are dotted throughout the space and the columns close to the bar are wrapped by circular drinks tables and upholstered bar stools. Custom-designed black iron and opalescent tube light fixtures wrap around the top of the columns. Beyond the bar is a beautiful, inviting and relaxed

café-bar and lounge area.

As Tivoli is an all-day venue, Run For The Hills styled the space with a morning-through-night feel, as Burles explains: “While having lots of natural light in the daytime, in the dusky evening hours the lighting drops very low and warm, with pools of light zoning cosy tables and corner nooks. The lighting in these areas easily translates from day to night, which was a key element in the brief.” The designers custom designed many of the decorative lights to create an original Tivoli style, with modern features paying homage to decorative old-world chandeliers, juxtaposed with industrial-chic, fixtures, shapes and finishes. The interiors and graphics team also worked closely to merge lighting and creative signage throughout the space.

Commenting on the different lighting elements and the specific choices made, Burles says: “Our decorative lighting scheme is a healthy mix of beautiful ‘off the shelf’ pieces and fully bespoke Run For The Hills





designed larger pieces, all intended to balance each other both stylistically and materialistically. We've mixed metals over modern chandeliers, nodded to the natural world with leaf and petal designs, and contrasted these with urban black steel and tube lamps to create pockets of space that balance old and new design ideas. Rather than using wall lights in the studio rooms we've played with lighting 'scallop' effects over drapes, for a more contemporary and unique-to-Tivoli look.

"We partnered with Northern Lights to manufacture our bespoke lights, which can be seen throughout. Northern Lights provide a great range of finishes, which meant we could mix metals through the space and still ensure they worked together. Mullan Lighting has provided wonderful wall lights, and we sourced oversized textured table lamps from Cowshed Interiors and Shades from Pooky Lights. Overall, lights were specifically chosen for their texture and shape,

something that is reflected in the furniture throughout.

"The lighting at Tivoli elevates the design and ties in key spaces that otherwise are quite far and could be disconnected from each other. We've designed lighting formed of leaves that can be seen on fabrics, and specified simple lamp shades that show off the shape of table and floor lamp bases rather than being the key feature themselves - allowing us to use extremely decorative and textured bases that again tie into the shapes on fabrics, shapes of tables and finishes on the walls and floors.

"We worked closely with the architectural lighting consultant Elektra Lighting to ensure all lamps would be of the same temperature and there was fluidity of lighting throughout the space. Many of our bespoke joinery pieces have integrated illumination that helps to highlight key features and add distinctive layers of light. Most architectural lighting is hidden or integrated, allowing the

decorative lighting to take centre stage."

At the far end of the space is a more formal restaurant area, the entrance framed by curved urban-deco crittal screens that divide the space without closing it off completely. Behind the screens are full height drapes, allowing for more intimate private dining and events, giving maximum flexibility for either private or public use.

Moving through to the four screening studios - glamorous boutique-sized cinema auditoria that use a palette of midnight blue and gold - decorative trims and border details frame bold painted walls and create a powerful backdrop to the relaxing atmosphere. Fabrics and soft furnishings feature block colours, bold geometric patterns and pastels with pops of bright colours and contrasting piping and trims. The velvet-clad, sink-into, two-man and single sofas are paired with decorative cushions for extra comfort. Each sofa has a handy shelf on the back for personal effects and is matched with a table





for in-screen drinks and dining. Inky-blue fabric-draped walls are lit with soft washes of light and low-level bespoke table lamps add to the gentle ambiance.

A decorative blackened steel archway, with globe feature lighting, leads from the auditoria to beautifully light and airy statement bathrooms. The design team created an unusual pivoting window mirror to make the most of the statement windows within the space. The bathrooms are filled with highlight basins, bronze fretwork mirrors and terrazzo flooring. Everything is monochrome with just a hint of colour on the floors.

The venue is finished with layers of accessories to add soul and underline the subtext of the Tivoli story. Shelves are decorated with quirky artworks and decorative objects that are subtly filmic and designed to get people talking. Framed and unframed fine art and prints are woven into the canvas of the overall design, nestled

amongst props and objects decorating walls and fireplace mantels, softly lit by picture lighting.

“The final lighting scheme at Tivoli works beautifully, and is an outcome of the close collaboration with Elektra - us leading the conceptual design, for overall mood and aesthetics and designing the bespoke decorative fittings and Elektra detailing the technical aspects, ensuring they all worked beautifully together on the mood controls system,” continues Burles.

“We continuously developed and evolved the design for the space, it really reflects our original concept, and the ideas of the whole team behind it. We’re really excited by it as it’s our first branch into boutique cinema design. The space itself is especially beautiful, with an abundance of natural light, which is not typical of a film space.”

runforthehills.com

design details

TIVOLI CINEMA, BATH, UK

CLIENT: EMPIRE

INTERIOR DESIGN: RUN FOR THE HILLS

ARCHITECTURAL LIGHTING: ELEKTRA

LIGHTING SPECIFIED: NORTHERN LIGHTS BESPOKE

PIECES; MULLAN LIGHTS WALL LIGHTS; COWSHED

INTERIORS TABLE LIGHTS; POOKY LIGHTS LAMP

SHADES

Whilst having lots of natural light in the daytime, in the dusky evening hours the lighting in the lobby and bar drop very low and warm, with pools of light zoning cosy tables and corner nooks. The lighting in these areas easily translates from day to night, which was a key element in the brief.

The cinema spaces have a very boutique-feel, with velvet sofas and single armchairs each with their own table and delicate lamp that keep the lighting low and cosy.

A decorative blackened steel archway, with globe feature lighting, leads from the auditoria to beautifully light and airy statement bathrooms. The design team created an unusual pivoting window mirror to make the most of the statement windows within the space. The bathrooms are filled with highlight basins, bronze fretwork mirrors and terrazzo flooring. Everything is monochrome with just a hint of colour on the floors.





Dining in Nature

Brainchild of ex-Noma chef Simon Martin and designed by James Roberts Design, Mana is a unique restaurant combining nature and architecture in the heart of Manchester.

Images: Midi Photography

British design studio, James Roberts Design, has completed the interior for Mana, a restaurant experience like no other in the heart of Ancoats, Manchester.

The Chester-based design studio is known for taking on challenging and interesting briefs and this project was no different. The wide open space of the restaurant, with its high ceilings and open kitchen located in the centre, is arguably reminiscent of a place of worship, with an altar of food at its core. Using strictly British produce and with a constantly changing menu, allowing the chefs to create interesting and ever-evolving dishes, Mana has caused quite a stir in the run up to its opening with dishes including fried reindeer moss!

Brainchild of Chef Simon Martin, an alumni of Copenhagen's famous Noma restaurant, Mana is a celebration of British food. James Roberts, lead designer on the project, spoke to **darq** about how the project got started: "We had just finished working on an independent restaurant here in Chester, where Simon had been working alongside the head chef. After seeing some of our work, he asked us to get on board.

"Simon had a clear vision for the project and had identified a location in Ancoats, but needed direction to translate his vision. He

needed a creative team involved to drive it. "He had the brand name 'Mana' with the definition: 'The power of the elemental forces of nature embodied in an object or person,' and he wanted to celebrate British food.

"So we had a definition of Mana but as with a lot of projects, we had to think about where to go with it. Using the background of Noma and Simon's pictures and drawings of the building, we were able to pick up and run with an aesthetic we felt ticked the boxes."

One of the biggest challenges the team faced was the building itself - a huge manmade box of glass, steel and concrete, located in the middle of Ancoats, an area of Manchester that historically became a cradle of the Industrial Revolution and as such, is still quite industrial. This needed to be transformed into a space where people could feel in touch with the elemental forces of nature.

"The restaurant building, the buildings around it, and the apartments above, smacked of new build and we contemplated how we were going to create Simon's vision in this setting," Roberts continued. "It's an impressive eight-storeys high and the red brick reminds you that you are in Ancoats.

It has its own character, its own identity and we weren't trying to address that, we were looking to focus on the definition of Mana, on the food, and create an almost international setting."

In order to create a space that transcends its location the design team had to find a way to shield the diners' eyes from the outside world. Initially, this proved difficult to achieve due to enormous windows that curved along the exterior of the room.

"There was this huge glass window that left the build very exposed and worked against our vision of creating something natural and hidden away. We wanted diners to walk into an intimate space, an oasis, away from it's urban setting. Almost like stepping into a wardrobe and finding Narnia.

"From an early stage we wanted to put curtains in place to make the glass wall translucent enough that you could tell something was going on inside but you couldn't really capture what it was. You had to go inside to experience it. You weren't shut off but it was certainly enough to tease and create privacy once inside."

Installation of the curtains created a private restaurant in a bustling Manchester setting while allowing natural light to pour into the space. This helped strike a balance between





nature and architecture, something Martin was keen for the team to incorporate. "Simon made it clear early on that the word 'cavernous' was something to think about - implying nature and architecture," says Roberts. "This was something we really focused on, but, at the same time, wanted to pay homage to people, and the word 'cathedral' came to mind. By creating this cathedral, this worship of food, we were blurring the line between nature and architecture. The lighting was a huge part of that. Inspired by a friend's work, Roberts had the idea to create a dramatic ball of energy that could help represent Mana and become

a huge feature in the room that created ambient light and drama. "Unfortunately (and fortunately in the end) budget and time forced us to look for an off-the-shelf design. While going around various lighting shows and design festivals I remember seeing the Puro-Single Brokis lights and thinking that I could do something sculptural with them. We decided to hang a large quantity of them in the space and have them cascading down creating shafts of light, almost like laser beams." The Puro-Single Brokis light is a boldly minimalistic variation on atmospheric pendant lights. The collection comprises of a vertical or horizontal light tube where

the vertical tube has a single bell light suspended from it and the horizontal has dual bells suspended from it. The diffused glow of the tubes combines with that of the bells to elicit a dynamic ambience, while the alternating gloss and matte finishes provide a degree of provocation. "We created the ambient light with the pendants; we used them to create the task lighting for the tables, and we created the aesthetic and feeling that we wanted, all from the same pendants. As a result, we were able to minimise the supportive architectural lighting." As such, a simple, clip-in, roof adaptable XAL lighting system has been installed over



the kitchen space, which aligns with the direction of the plank flooring and furniture. “Outside of that, we’ve got some spots at the high level, around the perimeter where the curtain is, to shine down on them and give them a bit of drama. But, largely speaking, at front of house, Brokis is the only light source. “The drama of it all is key. The air conditioning creates a bit of air flow in the restaurant, which moves the lights and the curtain a small amount and reminds you that they are there. That dynamic is the definition of Mana. As you walk around the space, you also notice how all the horizontal lights cross the vertical spaces and create a

place of worship, something of a cathedral feel, with the light installation giving the illusion of religious crosses.” When asked if there was anything he would change about the space, Roberts told darcc: “We definitely had to sway in places but we hit everything that we wanted. I’m really happy with what we’ve pulled together and done. Coming from a product design background, the importance of getting things right the first time is key. We convince the client that if they give us the time to design everything out in the beginning, and consider all the ‘what ifs’, then we can negate any complications further down the project.” jamesrobertsdesign.com

design details

MANA, MANCHESTER, UK
CLIENT: SIMON MARTIN
INTERIOR & LIGHTING DESIGN:
JAMES ROBERTS DESIGN
LIGHTING SPECIFIED: BROKIS PURO-SIMPLE & MONA
FIXTURES

Opening page Brokis Puro-Simple pendants suspended over the dining area, illuminating the space. *This page* Examples of Brokis Puro-Simple lights used in different areas of the restaurant, creating the illusion of crosses and adding to the 'cathedral' aesthetic conceived by Simon Martin and James Roberts Design.



Heritage Revival

Yabu Pushelberg use Latin American influences to create the interiors at the SLS Lux, the latest high-end hotel to hit Miami.

Images: Courtesy of Yabu Pushelberg

SLS Hotels is the brainchild of Sam Nazarian, founder and CEO of global lifestyle hospitality company sbe. A new paradigm in the luxury hotel experience it aims to speak to a global, sophisticated audience, and present an alternative concept of luxury. SLS dares to dream a modern day playground - a place of enchantment, delight and elegance founded on the principles of incredible service, world class cuisine and design. SLS Lux Brickell, situated in the heart of one of Miami's most vibrant business and cultural communities, offers guests an all-suite and

residential experience with heightened amenities and an array of bespoke and personalised VIP services. Designed by Yabu Pushelberg, SLS Lux features world-class art, tennis and fitness centre, a roof top pool, as well as two ground floor dining experiences, Katsuya and S Bar. George Yabu and Glenn Pushelberg talk darc through the project: "We have a long-term relationship with Jorge M. Perez and were glad to hear SLS Lux was looking for a new adventure. Our intent with the interiors of

the Lux was to embrace the cultural heritage of the city and present a new interpretation of luxury to downtown Miami. Tailored Latin American influences infused the choice of colour, materials, scale and form - a counterpoint to the beachy-white modernist influence that's so prevalent in Miami. "We were particularly inspired by the glamour and grace of Havana and created an imagined design narrative of a Cuban-born entrepreneur who builds a clubhouse as a tribute to the fortune they have made in Miami, the decorative lighting throughout





the hotel enhances this narrative. “Good lighting is integral to what we do - it informs how the space feels and sets the tone for the overall guest experience. We play with varying textures and depths of light to inform the intention of each space and to create a visual hierarchy. If the lighting isn’t done well, everything else can falter. We strongly believe in the power of good lighting and have a growing team of internal lighting designers to help bring our vision to life.” Through the SLS Lux project, Yabu Pushelberg has had the opportunity to debut

the first installation from their lighting collection, Cipher, which has been designed for Czech crystal manufacturer Lasvit and is situated in the SLS Lux lobby. “The collection is comprised of a series of delicate hand-blown crystal cylindrical pieces that have been cut with clean, clear lines,” the duo tells darc. “The cylinders are joined together by champagne-gold finished connections that are the hidden sources of light, creating a soft overall effect. The cylinders themselves can be reconfigured into countless horizontal and vertical

combinations making the pendant fit just as appropriately in a hotel lobby as it does in a residential home. “This feature allowed us to alter the natural form of the pendant to create a multi-dimensional starburst chandelier in the SLS Lux lobby, spanning 15.5ft in length. “We aimed to create a hotel that mirrors the liveliness of Cuba and its cultural roots. Exploring our imagined narrative, we balanced expressive pattern with rich jewel tones and residential furnishings to artfully layer the spaces. There is a particularly





playful nature to the decorative lighting used in the hotel, infused with spirit and purpose. Whether it be a rain chandelier in the S Bar from Blackbody to bespoke XO wall sconces carried throughout the hotel, the lighting has been carefully considered to reflect the design narrative.

“Over time, more and more of our lighting has become custom. We have a growing internal team of lighting designers that are involved from the beginning stages of the design brief to lighting installation. We are focusing our efforts on creating bespoke pieces with our internal team and as our

project scope is limitless it becomes more and more essential to have an internal team that understands and contributes to creative direction for lighting.

“Miami has placed itself on the cultural map and we believe SLS contributes to the city’s expanding cultural landscape. The project allowed us to explore the rich cultural heritage of the local vernacular, approaching design in an authentic way that resonates both locally and regionally.”

yabupushelberg.com

design details

SLS LUX BRICKELL, MIAMI, USA

CLIENT: SBE

INTERIOR DESIGN: YABU PUSHELBERG

LIGHTING SPECIFIED: BLACKBODY S BAR CHANDELIER;

LASVIT / YABU PUSHELBERG CIPHER PENDANT

CHANDELIER; YABU PUSHELBERG CUSTOM SIGNATURE

LANTERNS & WALL SCONCES

The design intent for SLS Lux was to embrace the cultural heritage of the city and present a new interpretation of luxury to downtown Miami. Tailored Latin American influences infused the choice of colour, materials, scale and form; a counterpoint to the beachy-white modernist influence that's so prevalent in Miami.

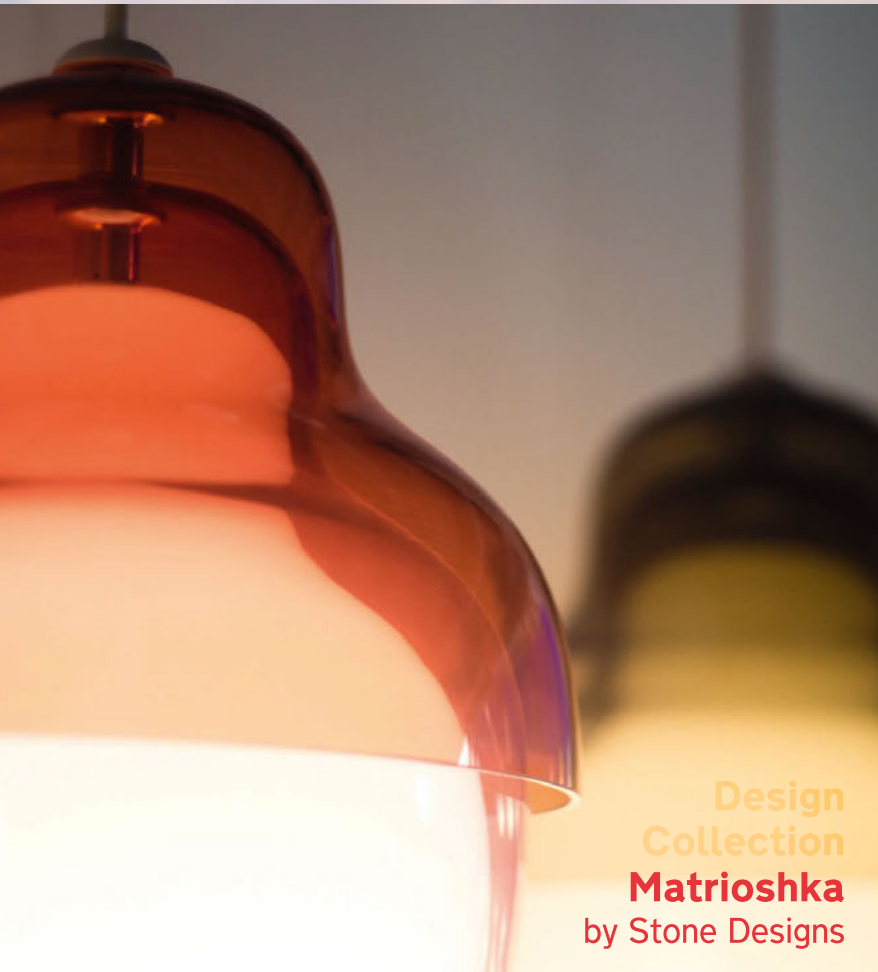




Design
Collection
Latitude
by Flynn Talbot



Large and
Luxury
Brixton Spot
by James Bartlett



Design
Collection
Matrioshka
by Stone Designs



Large and
Luxury
Panel
by Steve Jones



Design
Collection
Doric
by James Bartlett



Large and
Luxury
Beads
by Winnie Lui

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Cultural Fusion

Masquespacio brings Kaikaya, the first tropical sushi restaurant in Valencia, Spain, to life with an intelligent fusion of Japanese and Brazilian interior design.

Images: Luis Beltran

Spain's award winning creative consultancy, Masquespacio, has designed Kaikaya, the first tropical sushi restaurant in Valencia. Inspired by the owner's personal experiences of living in Brazil and Portugal, the restaurant strikes the perfect balance between Japanese and Brazilian culture. At the beginning of the twentieth century the first Japanese migrants arrived in Brazil to work in the coffee plantations and it was clear that the two cultures diets were vastly different. Seeking their own flavours, the Japanese migrants combined the food of both cultures to create the Nikkei Nipo-Brazilian style. This style of cooking reached international

fame and is still celebrated a century later. The fusion of Japanese and Brazilian culture was an important part of the client's brief. They wanted the design of the space to match the fusion of food between the two cultures. Masquespacio's Ana Hernandez told darc: "We connected with the client from the beginning and so it was easy to create the unique design she was looking for. The biggest challenge we faced was in finding suppliers who could produce the custom-made design we needed at a reasonable price." Masquespacio rose to this challenge and in terms of the lighting, managed to produce

all the custom-designed pieces locally. "Decorative lighting was one of the key elements of the project," says Hernandez. "On one side, we have the hanging lamps inspired by Japanese fans and on the other side we have Brazil-inspired parrot lamps. Both show a clear mix between the two countries. "Almost all the lights were designed by our studio for this specific project and produced by local carpenter, Joalpa. The only other lights used were functional spots and LED strips by Onok Lighting." Once you reach the bar you encounter the mix of Japanese and Brazilian culture with a Japanese pattern featured on the bar itself





and coloured patterns inspired by 70's Brazil. The decorative lighting also fits the client's brief of mixing Japanese and Brazilian designs.

Japanese inspired lights surround the bar - raffia circle lights that represent the hats used during Japanese rice collection, while Brazil-inspired parrot lamps light up the counter bar. The upper floor of the restaurant has a mixture of the two decorative light designs.

These fixtures were teamed with architectural lighting so that the space could be illuminated to the exact levels required. "The few interventions with the architectural lighting are mainly in place to add more light for cleaning but it also fits the idea we had from the beginning to create a space with dimmed light to create a warm atmosphere," continues Hernandez. The installation of the fixtures wasn't plain sailing though, as the team were briefed by the client to maintain the original ceilings, beams and brickwork of the building as Hernandez explains.

"As we didn't touch the original ceiling and beams it was not always possible to hang the lamps exactly where we wanted. We needed to have this in mind before starting to draw the layout of tables and seating options." Reflecting on the project, she continues: "We like the mix of lamps that represent Japan and Brazil but maybe we would have made the ones around the seating areas more authentic.

"It was one of our most custom-made, and maybe colourful, projects we have designed this year as the client was looking for something explosive and overwhelming. "We managed to mix Japanese minimalism with Brazilian tropicalism, create custom-made features, use strong splashes and contrasts of colour, maintain the interior architecture and use plants to represent a jungle in the entrance and upper sections of the restaurant."

www.masquespacio.com

design details

KAIKAYA, VALENCIA, SPAIN
CLIENT: KAIKAYA
INTERIOR DESIGN / LIGHTING DESIGN: MASQUESPACIO
LIGHTING SPECIFIED: BESPOKE PARROT AND RAFFIA CIRCLE LIGHTS DESIGNED BY MASQUESPACIO, FUNCTIONAL SPOTS AND LED STRIPS BY ONOK LIGHTING.

The ground floor bar features decorative tiling, Brazilian-style Parrot Lamps and Raffia Circle Lights in the shape of rice farmer hats. Upstairs we see Raffia Circle Lights suspended over tables in the dining space, while plants hang over shoji screens to strike a balance between Japanese and Brazilian living.





NATURE REALISED AS CONCEPT

Serip draws inspiration from organic forms found in nature.
The designs are handcrafted with artisanal time-honoured techniques,
luxurious materials and unparalleled quality.

SERIP

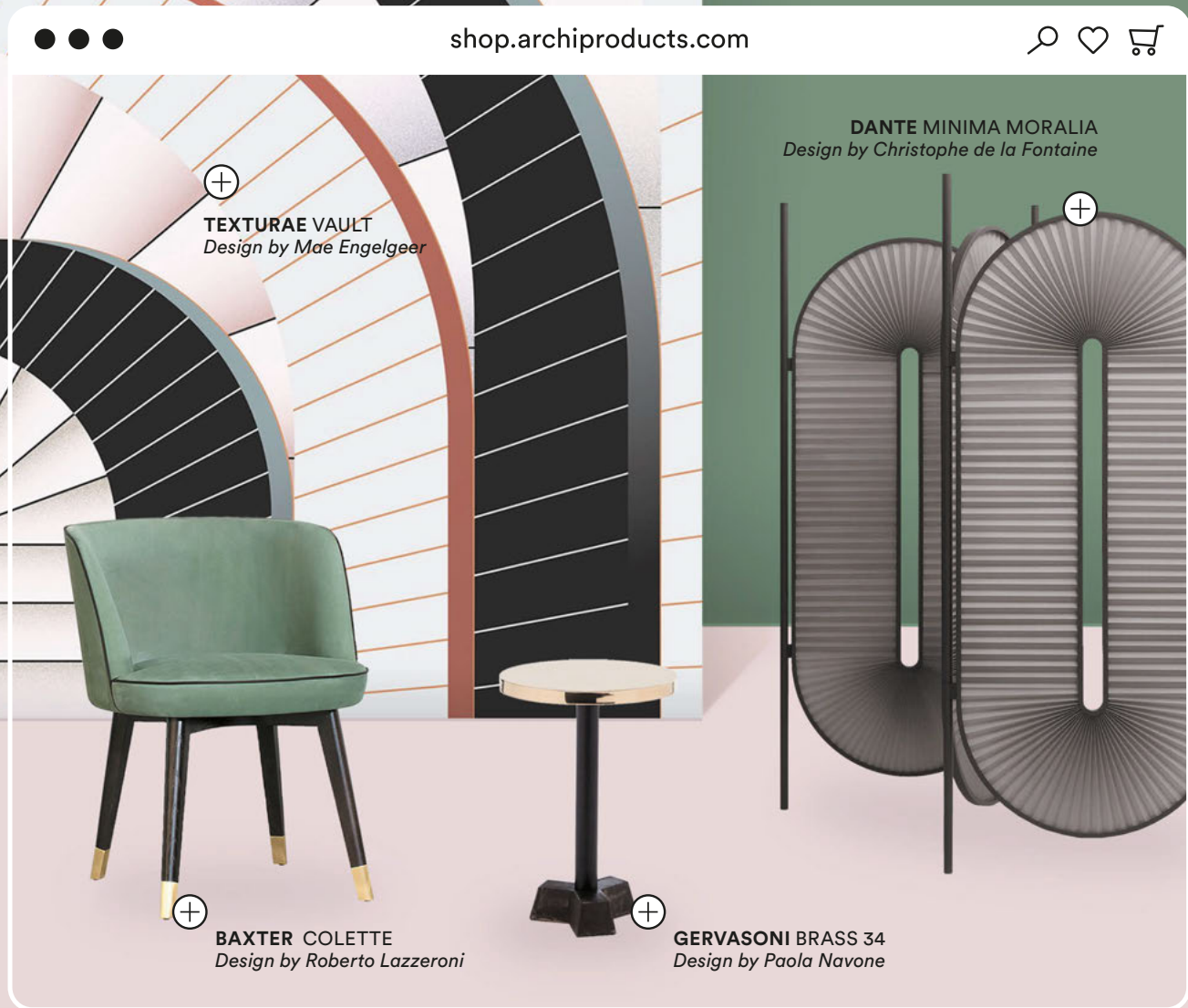
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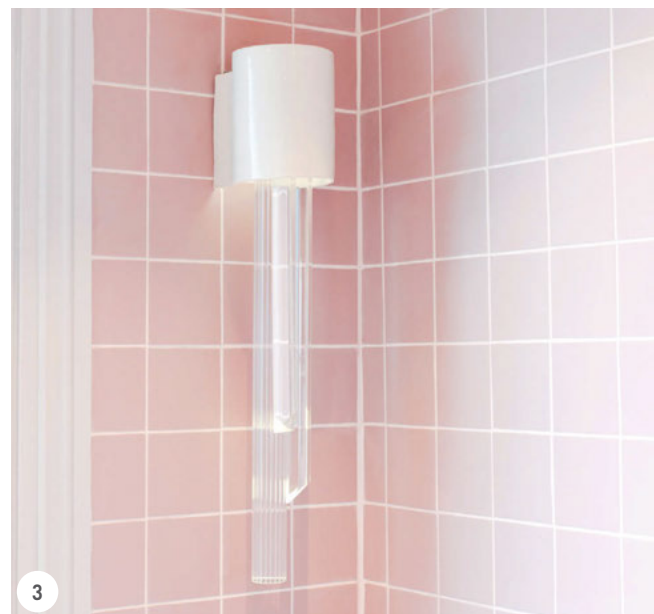
Victorian Transformation

Interior design studio 2LG sensitively renovate a Victorian property, while developing unique spaces for both work and home life.

Images: Megan Taylor

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Interior designers Russell Whitehead and Jordan Cluroe - better known as 2LG Studio - are renowned for their design services - offering simplicity, elegance, functionality and their signature use of colour. One of their most recent (and on going) projects, Perry Rise, is a Victorian detached house in south-east London and just happens to be the couple's live / work space. The challenge for the pair was to sensitively renovate the home while creating bespoke spaces that allow the couple to express themselves and showcase their design perspective. darc spoke with the design duo about the process: "I guess you could say it all started when we bought our first flat years ago - this was our first move into the design world," Whitehead and Cluroe say. "We then did a renovation project on a Victorian terrace and turned it around really quickly - it was amazing and exciting but also the most stressful 18 months of our lives and we always said to ourselves, next time let's spend time on the house - let's have a romantic experience and enjoy the journey. "So really, this house was a deliberate move to allow us to do things differently - we

wanted to express ourselves slowly. We have now owned the property for four years and we've really been luxuriating and spending time on the process. Some of the classic historical interior designers made their name out of working on their own homes, which then became their calling card. Dorothy Draper, for example. We wanted to have that opportunity as well - the house was a business move as much as it was going to be our home. "The day we moved in we sat down with an A4 sheet of paper and planned out our dream version of the house, allowing our initial ideas to be explored on paper in words and sketches... A lot of things have changed since then, but a lot of those initial thoughts have remained. The house itself was very instrumental in the design process because it already had a strong look. Its previous owners clearly had a passion for interiors as the house had pink walls throughout, deep green carpets and William Morris wallpaper in the dining room. In the loft we also found a stash of old interior magazines from the 50's and 60's as well as remnants of fabrics. "Those colour palettes really informed

the new design - we wanted to hold on to the first impact the house had on us, after all it's what made us fall in love with the property. As such, the house took us in a much more decorative direction than we've ever been before in terms of wallpaper and patterns, decorative panelling in the living room and chandeliers. It was a very different move for us, but we felt the house was taking us in that direction so we went with it. "The downstairs toilet was bizarrely the first thing we worked on - probably because it was the smallest and felt like a chunk that we could handle while we were doing the roof and all the windows. We unearthed decorative wallpaper under several layers and it was a love / hate moment... it was the ugliest thing we had ever seen, but at the same time we thought to ourselves 'we love this house, so how do we make that us?' it was a ditsy floral paper from the 50s... this led to our collaboration with Studio Cuthom - we would have never chosen to do a decorative floral if we hadn't bought this house." For Whitehead and Cluroe, using the space as both a home and business premises



required a fine balance in terms of design, making sure they had various spaces within the house that were very much 'theirs'. The bedroom and bathroom for example, are considered their sanctuary - meaning whatever photo shoots or events might be happening downstairs, or whatever rooms they might be prepping, they have always got that space. "We worked on those rooms early on so we could shut the doors on the rest of the house," they say. "Because the house has been chaos for the past four years, we needed a space to retreat to. It's a very hard working house and we have a lot of clients through the doors, so having those break away areas is really important." While the house does take inspiration from its previous owners and its Victorian roots, as you head towards the back of the house the designers have injected contemporary features and an open plan layout to the kitchen that doubles up as a working space day-to-day.

"We have kept the front sitting room enclosed because again, it's our sanctuary and where we spend time in the evenings and then we opened up the back of the house so that we can spread out and in

terms of working life, it feels really nice to be able to use the kitchen throughout the day."

This deliberate shift in design style also informed the lighting specified throughout the house with a mix of reclaimed, vintage inspired and contemporary fixtures. When you first enter the house, CTO Lighting pendants feature in the hallway and a Tom Dixon pendant can be found in the living room, while an original vintage lighting piece hangs in the downstairs toilet.

"The CTO fixtures feature a simple brass rod and globe design and sit very happily within a period setting and provide a new twist on an old classic. For the living room we brought Tom Dixon copper round pendants from our previous property, as we loved them so much. The fixture has become such a design classic that we've only just switched it up - we've upgraded to an electric blue version, which is really striking in the space."

Moving through to the back of the house - this is where the contemporary really kicks in, featuring 2LG's lighting collaboration with Cameron Design House - the Capsule collection. "The guys at CDH have a

different aesthetic to us, which was quite nice and makes it interesting for collaborating... they typically have a more lux, high-end style and we brought them an idea that was a bit more 'pop', to which they added their technical knowhow for the final version of the collection.

"The Capsule collection is the most disruptive element in the house, which was the plan from the beginning. Stanley Kubrick was one of the major influences for the live / work space in the initial story for the house and with this lighting range, it gives the space a really modern and sexy interpretation of the strip light."

Moving upstairs, a refurbished twelve-arm porcelain chandelier is the centrepiece of the master bedroom while the bathroom saw 2LG work on another lighting collaboration with Sarah Colson and William Martin.

"Our initial inspiration for the bathroom was Superman's cave of solitude... I'm sure Sarah and William just thought we were crazy comic book geeks but the thread was really stalactites and the idea of us having our own cave of solitude... a retreat. We wanted to play with the way glass shards can hang



or stand and we designed three different versions of the bathroom lights - a wall light, table light and a double ended version with shards coming out of either end. It's really beautiful and offers a soft, gentle decorative light when you're in the bath." In terms of architectural lighting support throughout the house, despite having used it quite heavily in other projects they've worked on, 2LG reveal it's not something they have really implemented at Perry Rise. "It's a funny one," they say. "We did a project in Blackheath at the same time as doing our own home and there was quite a lot of architectural lighting in that and we got really excited about it... but in this house we've just not gone there and it hasn't really been a conscious decision. We do have some recessed spotlights in the office and kitchen that highlight specific points, but other than that, it's all decorative - wall lights, pendants, table lights. We allowed the house to take us in a

more retro direction and it worked. "Our approach to lighting is very instinctive and we've used our project experience from the past five years to make informed decisions in this house. The kitchen and lounge are good examples of how lighting can create different ambiances... generally when we're not working we prefer a much more diffused light. It's very atmospheric and relaxed in the lounge compared to the kitchen where we spend a lot of our time working. "I think looking back on the work we've done so far, one thing people always say to us is 'wow it's all happened so quickly' - people don't realise the amount of planning and hours that have gone into making it 'look quick'. It's all been about making sure all the bits fit at the right time and giving ourselves enough time to plan it and be happy in it."

www.2lgstudio.com

design details

PERRY RISE, LONDON
INTERIOR DESIGN: 2LG STUDIO

lighting specified

ADAM NATHANEIL FURMAN BRASS LAMP
CAMERON DESIGN HOUSE CAPSULE COLLECTION
CTO LIGHTING PENDANTS
MADE.COM HALF BALL WALL LIGHTS
PLUMEN HIGH-HAT PENDANTS
RESTORED ITALIAN CERAMIC CHANDELIER
SARAH COLSON & WILLIAMS&CO SILICA WALL LIGHT
TOM DIXON COPPER PENDANT
VINTAGE OPAL GLASS PENDANT

Opening spread Tom Dixon's copper pendant takes centre stage in the living room.

Previous page 1. Ditsy wallpaper uncovered during restoration inspired 2LG's wallpaper collaboration with Custhom. 2. Plumen High-Hat pendants hang either side of the bed. 3. The Silica light from Sarah Colson & Williams&Co. 4. The Capsule range from Cameron Design House. 5. A reclaimed chandelier hangs prominently in the master bedroom.

This page 1. The kitchen takes on a more contemporary feel and features strong lighting elements from the Capsule collection.





The Dorval Collection by
SCMP DESIGN OFFICE

Photography: Arseni Khamzin

lambert&fils

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1

Delicate Delineations

Manouche is a French bistro and bakery in the heart of Malta. Designed by DeMicoli & Associates, the bakery and bistro are subtly divided into two spaces, each complementing the other perfectly.

Images: Alan Carville

Designed by DeMicoli & Associates, Manouche in Malta, is a craft bakery and bistro that pays homage to the traditional bakeries and bistro restaurants of Paris. The client's brief was for a design that re-created the ambience of a classic French

bistro, with an element of finesse that echos their creative menu. The brand's ethos is to have handcrafted food made from the highest quality ingredients that use a mastery of both French and European techniques.

"Alongside our sister fabrication studio DFAB, we were equipped to take on the client's unique brief for a bespoke and handcrafted design," said Rebecca DeGiorgio, lighting designer for DeMicoli & Associates. "However, achieving the client's





expectations for a high-level design, with several detailed and bespoke elements, was challenging given the tight timeframe and budget.”

In order to achieve the concept of a bakery and bistro in one space, the design team had to create a subtle divide between the two. “The bistro and bakery kitchens are divided via a central service pass that allows for ease of operations,” DeGiorgio explained. “The restaurant and bakery seating areas, however, are divided by the fixed banquette seating. The primary lighting in each area can be set and dimmed to delineate between their varied operational hours, Decorative lighting not only played a role in the division of space, it was integral to the

Parisian bistro vibe the client was looking for.

“Decorative lighting was used to create the mood of the classic French bistro and enhanced the brand identity,” she continues.

“The brief required a careful balance of warm, ambient lighting, in order to create a welcoming and relaxed environment for clientele. Introducing attractive focus lighting accentuated the food and handcrafted architectural details.

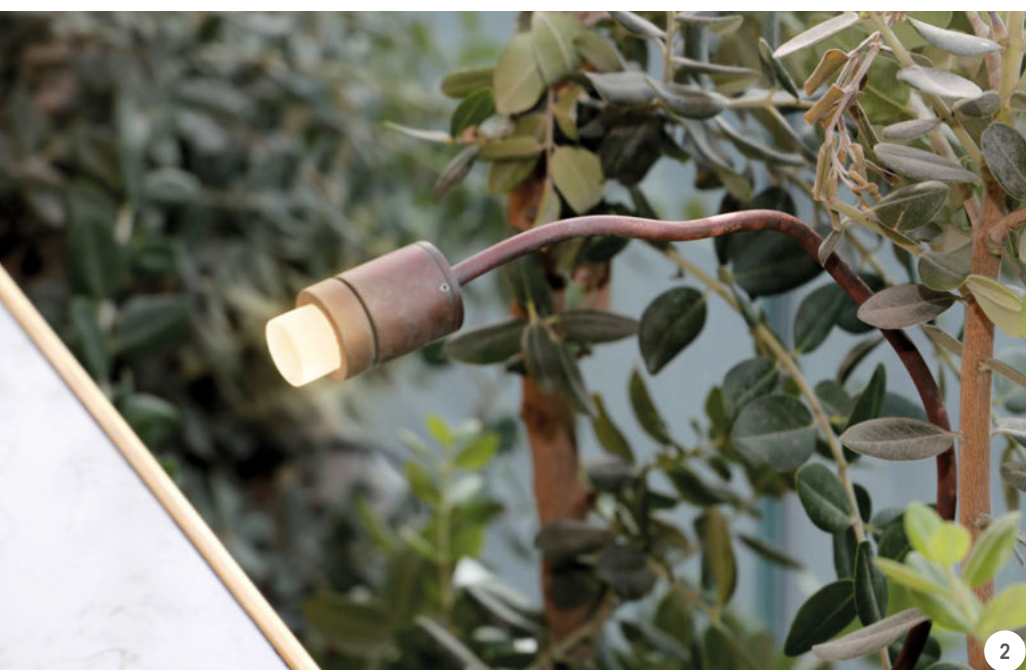
“The fittings also needed to encapsulate the combination of traditional and modern, and the main colour temperature was based on the palette of finishes and materials.

A reduction in budget halfway through the design meant that the team had to prioritise

which lighting was integral and which fixtures could be let go. Once this was done the team managed to achieve the lighting they desired and the build went forward as planned.

“The Faro Marlin pendant light struck an aesthetic balance between the traditional and modern bistro, while its shallow shade gave us the opportunity to choose a decorative filament lamp,” DeGiorgio explained. “We tested a selection of lamps to find an appropriate model and settled on an incandescent filament lamp that was aesthetically pleasing yet comfortable on the eye of diners.

“In the bakery area, the Vistosi Futura pendant fitting was placed over the bar



area. A seemingly unusual choice over a bar counter, the Vistosi Futura was chosen for its handblown aesthetics, which complements the uniqueness of the food on display. These decorative fittings were teamed with Delta Light's subtle rotational spotlights, Boxy RB, to provide focus lighting on displays and menu boards. Smaller Vistosi Futura pendants were added over the tables to further enhance the subtle division of space between the bistro and bakery.

"The main entrance was designed to juxtapose its surroundings, with wood cornices and paneling that pay homage to the traditional bistros and bakeries of Paris. The lighting choice of the Mullan Dyra Swan Neck wall light further complements this theme. The material finish of brass was chosen, not only to complement the palette

of materials inside, but as it was well suited to an outside environment, where over time its beauty would increase as it weathers. Architectural lighting at Manouche played a supportive role in highlighting architectural features, as DeGiorgio explained: "One example would be the solid milled walnut wall, reminiscent of melted chocolate, working as a backdrop to the entrance and window display," she says. "The fall of light over these undulations creates an exquisite play of shimmering edges and deep, soft shadows that invite spectators to dip their fingers in. The fitting used was Luce & Light Snack 1.2 with a colour temperature of 3000k and a narrow beam of ten degrees. A soft spotlight was then added to accentuate the display. We opted for the versatile Neko Fusion and subtly integrated it into the

Opening spread 1. Vistosi Futura pendant lights are suspended over the bar area. 2. Smaller versions of the Vistosi Futura pendant lights are suspended over the tables in the bakery. 3. Marlin black pendant lamps by Faro illuminate the tables of the bistro, giving it a different feel from the bakery.

This Page 1. A closer look at the Vistosi pendant lights over the bakery's bar area. 2. Sami Copper LED floodlights, designed by Bel Lighting, extend from planters to light the tables. 3. Solid milled walnut wall reminiscent of melted chocolate.

Next page Two Mullan Dyra Swan Neck IP65 hang either side of the entrance to pay homage to the traditional bistro and bakeries of France.

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joinery of the front façade.

“The main ceiling treatment in the restaurant featured a system of walnut panels and acoustic tempering. This called for a subtle and integrated lighting system that would keep the ceiling uncluttered. Due to the limited headroom, a shallow fitting, with a good UGR rating to ensure visual comfort for diners, was chosen. A warm colour temperature of 2700k, together with a 60° beam, ensured that a soft glow was cast over the dining area.

“Architectural lighting was also used to create nestled spaces inbetween columns, forming a series of fixed banquettes. The feature walls in these areas were accented with linear LED strip lighting, embedded in the furniture, to enhance the vertical walls within the bistro. The limited headroom below the bulkheads provide an intimate feeling for gathering and eating, along with the opportunity for decorative focus lights on tables using pendant lighting.”

Reflecting on how the design process went,

DeGiorgio put much of the success down to the collaboration between the parties involved.

“What made this project so unique was the collaboration between the architects and lighting designers from DeMicoli & Associates, the sister fabrication studio, DFAB, and the talented owners and chefs of Manouche on their first restaurant venture.

A close working relationship between the team and the client established a dynamic design process that allowed us to assist not only in the design of the restaurant but in establishing their brand identity.” Throughout the space, the design, furniture, lighting and materials echo not only the classic French Bistro, but the handcrafted, creative and innovative work of the talented chefs. Manouche blurs the boundaries between food and art and so the design has strived to take their food as a material for artistic production.

danda.com.mt

design details

MANOUCHE, SPINOLA PARK, MALTA
 DESIGN TEAM: DEMICOLI & ASSOCIATES
 LIGHTING SPECIFIED: FARO MARLIN PENDANTS;
 VISTOSI FUTURA PENDANTS; MULLAN DYRA SWAN
 NECK WALL LIGHTS





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Creative Colour-Schemes

Roar's design of Edelman's Dubai office uses colour and zones to create individual work spaces, complimented and defined by intricately placed lighting fixtures.

Images: Pankaj Anand

The new headquarters of PR agency Edelman in Dubai has been thoughtfully designed by Roar (formerly Pallavi Dean).

The Dubai office, a 1,000sqm-space located in the prestigious DMCC ONE JLT building, is the hub for Edelman's creative and commercial teams; and builds on the success of Edelman's Abu Dhabi office, which Roar designed and delivered in 2016.

"One of the big design challenges with Edelman Dubai was to create a link to their Abu Dhabi office, and yet give it a distinct character," says Pallavi Dean, Founder and Creative Director of Roar.

"They loved the 'Cultural Villages' concept

we developed for Abu Dhabi: the idea of creating separate cities-within-a-city, such as Soho, Wall Street and Harlem in New York. But we couldn't just repeat it. So, we took it to the next level in Dubai, adding layers of colour, texture and furniture to give each village more personality."

'Civic Square' - the main reception zone - has a rich hospitality look and feel while the main work zone, where most staff sit, is more playful, rich with a vibrant ombre colour scheme. The 'Urban Park' is different again. This is a public space with an amphitheatre and cafe-style seating.

"The brief was to create a story for the

office," Dean tells **dar**. "They wanted a place clients could visit. A space that could showcase Edelman as a brand, while being a point of attraction for employees. They wanted people to walk in and be wowed, something they could really own and be proud of."

Edelman straddles two worlds, working to attract young, millennial creatives while appealing to its high-paying clients who are senior managers in banks, large companies and the government. Roar managed to bridge these two demographics with its 'City Lofts' space. This is the most mature, sophisticated space in what is otherwise a





quite playful project. It's a flexible hybrid of a meeting room, co-working space and a private office.

The client also wanted the office to have a feeling of Dubai, which the team achieved by commissioning various pieces of Emirati art. "It's not very literal, and we didn't put many patterns on there, but in the reception we commissioned an Emirati artist whose main installation is made out of the headgear that Emirati men wear, in the Edelman brand colours," continues Dean. "Throughout the space we also commissioned other Emirati artists who used satellite images of the UAE Downtown Dubai area to form amazing graphic artwork within the space. In the 'Urban Park' area we have this wallpaper made of palm leaf and you have to squint really hard to find the connection as it isn't literal. The joinery features arches, as do many other forms in the space, and this is a subtle nod to Islamic architecture."

The success of this project was no fluke, rather the result of rigorous planning.

"Whenever we start a project, we use a unique process called UXD, 'User Experience Design'," says Dean. "We feel that if we invest a lot of time doing the proper research and needs-based analysis for the client we won't have that many changes through the course of the design. Before we even hit pen to paper, we spend two weeks in different focus groups, middle management, employees, and even other stakeholders in the business, to really understand how they work and what they want the space to do for them. Roar also worked with Herman Miller's workplace psychology team on the project, using their 'Living Office' process. The result was a deep understanding of the needs of senior and junior staff, and a thorough, research-based set of guidelines to frame their design decisions. The psychology was based primarily on the use of colour after a study conducted by the University of Texas showed how colour impacts mood and wellbeing.

"We used a lot of colour in the space,

which was very considered and responded to the creative team's requests, such as a space where they could rest, and looked at how yellow can support productivity and creativity," continues Dean.

"For the finance team we used baby pink, if you look at all the research that's coming out on colour psychology, it says pink calms people down. Therefore, if you are looking at big bills for the end of the month it helps that you're in a baby pink space."

Blue is the dominant colour in the entrance, reflecting Edelman's branding, and green and pink are used in the Urban Park area. In between the two, gradient colour transition takes place, which serves as a wayfinding device and gives each department an identity.

Despite the extensive planning, as with all projects, there were still issues the team had to overcome in order to complete the project as Dean explains: "I think one of the biggest constraints, which I would actually say turned out to be a great opportunity, was the budget. If you have an unlimited





piece of string, you can weave an amazing story and you can do limitless things with it, but we had to really consider our design decisions.

“We didn’t compromise on the ergonomic furniture, we got the latest and best chairs and Herman Miller desks. For the breakout spaces we found a really cool Danish brand that was very economical and cost-effective. We had a lot of the joinery custom-made here in the UAE, which was another saving point.

“We were very clever about how we used the lighting as well within the space. We had decorative feature lighting from Petite Friture and we found a really economical Spanish brand, Aromas, which makes beautiful lighting pieces.

“I think this is where we came in as designers. We didn’t compromise on the aesthetic of the project but we were clever about how we sourced and procured things.” The lighting of the space, which includes pieces from Flos, Estiluz, Studio Italia,

Aromas del Campo, DCW Editions, Seletti, Excloosiva, Petite Friture, Vibia, Zerolighting, Axo Light, and Mathieu Challieres, was as rigorously planned as the rest of the project. The Roar team knew exactly how to combine the artificial lighting with the office’s natural light.

“All the studies we looked at talk about how important the role of artificial lighting that supports natural lighting is to worker productivity. We worked very closely with a lighting consultant and before we even started with the decorative fittings we worked out all the lighting levels and the bare minimum there should be at any point in the workspace depending on where you are.

“We did the overall lighting strategy first and placed the lighting a good distance away from the windows in order to light the areas untouched by natural light. Then we looked at decorative fixtures that would support the overall lighting strategy. They looked stunning but weren’t going to provide enough

light for an office space so we went with a track system throughout. We then added decorative lighting features purely for that reason, decoration.

“The lighting was also integrated in some of the art. We had made use of some fish wallpaper in one of the individual workspace rooms and in the eye of the fish we put a light. It’s not just thinking of lighting and how it can fit in the space, it’s how we can incorporate it with the design of the artwork. “There’s another space that features monkey wallpaper from House of Hackney and we used a monkey light to give a strong connection between the two. In the urban park area we used umbrella style pink and green lights - the whole room is pink and green in fact, to give it an outdoorsy, beach feel. We also have palm leaves in that space and the lighting compliments that.”

In the ‘City Lofts’ area, a more sophisticated use of lighting was implemented, to counter-balance the more playful areas and to entertain their high-paying clients.





“We ordered some beautiful Studio Italia Nano fittings for the reception area but then we commissioned an artist who needed a completely different lighting system. He wanted spots to drop over the reception, so we re-used the fittings and created a chandelier with them for the ‘City Lofts’.

“We also have a lot floor lamps and spotlights that are positioned over some of the work stations. People work differently, some people might like the generic overview lighting and some people like task lighting. We took this into account and it affected the variety of fittings we used on the project.”

The finished product was a space clearly situated in Dubai and the perfect place for the PR agency to entertain clients and attract potential employees.

“We’ve had really positive feedback,” continues Dean. “I looked at my Instagram page recently and the CFO had written a comment saying: “Thank you so much, you made all our dreams come true,” and I thought “wow, I can do that?” All they asked

me to do was make sure that clients can come for meetings and now their clients bring their own clients into the office space. For a PR agency, what more could you ask for?”

“I think traditionally, with my own design aesthetic, I’m usually cautious about using colour. I like minimal palettes but we went all out with colour on this particular project. The carpet is colour co-ordinated with the furniture. We were way out of my personal comfort zone and I really enjoyed it and learned a lot about how colour can really impact how people feel. It’s not done in a kitsch kind of way, the transition of colour was interesting.”

The variety of lighting used for this project is vast and the placement concise. From spots and task lighting to decorative pieces selected to match the feel and design of each section, Roar has created a uniquely lit space for Edelman to be proud of.

designbyroar.com

design details

ONE JLT BUILDING, DUBAI, UAE
CLIENT: EDELMAN
INTERIOR DESIGN: ROAR
LIGHTING SUPPLIER: HUDA LIGHTING

lighting specified

- AXO LIGHT
- AROMAS
- DCW EDITIONS
- ESTILUZ
- EXCLOOSIVA
- FLOS
- MATHIEU CHALLIERES
- PETITE FRITURE
- SELETTI
- STUDIO ITALIA
- VIBIA
- ZERO LIGHTING

Each zone of this impressive office space has been co-ordinated by a colour psychologist to either calm workers down, as seen in the baby pink sections, or to increase productivity. The decorative lighting compliments the interior design and is balanced against the natural lighting of the space to provide a beautiful, eco-friendly workspace.



Britain's Finest

Renowned chef Tom Kerridge opens his fourth restaurant at the Corinthia Hotel London - with new interiors from David Collins Studio and lighting by dpa lighting consultants.

Images: Cristian Barnett & Kensington Levene

Beginning his ventures with a Michelin Star rated traditional British pub in Marlow, Tom Kerridge continues to earn the respect of the hospitality industry through the opening of his fourth culinary space in the heart of capital, at the Corinthia Hotel London. Originally the site for the Massimo Restaurant and Grill designed by David Collins Studio, the interior design team returned seven years later to give the grand space a face lift for the new Kerridge's Bar

& Grill.

Along with David Collins Studio, dpa lighting consultants was brought in to complete the architectural lighting design. Having previously worked with Corinthia Hotel London on different projects, the team were asked back to create a design that met the needs of the hotel's overall aesthetic, budget, timeframe and ease of use. The original design for the Massimo Restaurant and Grill was pastel toned

with a central line of giant glass bauble chandeliers in the centre of the vast room. Kerridge had a clear vision to create a much more personal, intimate and romantic environment for his diners. Aware that the weight of bearing a Michelin status can put some potential customers off from visiting, Kerridge felt it was key to draw inspiration from his pub in Marlow that welcomes all into its comfortable dining experience. Upon entering the Corinthia Hotel London





restaurant, designers are welcomed by large barrels of real ale that presents a sense of familiarity through scent and sight and immediately sets the tone for the dining space.

Simon Rawlings of David Collins Studio described their aim to “de-emphasise the structure of the room by pairing back columns, painting the ceiling very dark and creating an engulfing layout so you feel cosy everywhere you sit in the space.”

Taking historical inspiration from the Victorian aesthetics, the interior design team decided to paint the vaulted ceiling a deep green, which draws the high ceilings down to a more comfortable human level. It is also in keeping with the architecture of the Corinthia Hotel London.

In order to gather the vision Kerridge was

proposing to the design teams, Rawlings visited the Hand and Flower pub in Marlow to get a sense of the interior and lighting design in situ. Creating a similar mood evoking “heart and soul” was very important to Kerridge, as well as making a strong link with food and its preparation.

Rawlings explained: “The brief was to create a very welcoming space; a room that reflected Tom’s personality and food, with a nod to the Hand and Flower in Marlow. The restaurant needed touches of nostalgia but still needed to reflect the building’s grandeur and feel very British.”

Throughout the cosy and rich interior, chunky dark furniture complements the dark green ceiling, creating an intimate dining experience. Sunken wine fridges are spot lit alongside open rotisseries

and red meats hang in contained display cabinets. Alongside, pieces of artwork that are personal to Kerridge are illuminated as points of interest, including the work of Kerridge’s wife, Beth Cullen Kerridge.

Shayne Grist of dpa lighting consultants explained to **darc** their involvement:

“We needed to liaise closely with David Collins Studio to ensure that we were complementing the vision they had developed with Kerridge and his team.

The key aim for the refurbishment was to bring the scale of the space down to a more human level; with a ceiling height of almost eight metres, the intention was to create a more personal dining experience and the lighting design therefore needed to support this concept.

“Our design work started at the end of April,



the existing restaurant closed on June 9 and the new restaurant officially opened on September 10, so an exceptionally short timeframe.

“Changes to the decorative lighting from the existing restaurant played a very important role in achieving the concept of bringing the scale down to a lower level,” explained Grist. “The previous lighting scheme included four oversized globe chandeliers, which helped express the large volume above the dining and bar area. These were removed in the new design and replaced with ceiling apertures for discreet narrow beam spotlighting. Several existing decorative luminaires were retained in the new scheme, which utilise tungsten filament lamps producing a very romantic warm light.” Retaining this warmth in the lighting was very important to both David Collins Studio and dpa, in creating the intimate

atmosphere.

“New gantry style structures were introduced at the bar counter and also for the new rotisserie counter, which were both functional and decorative,” continues Grist. “Both structures feature globe tungsten filament lamps hanging behind reeded glass. At the bar, miniature recessed downlights in the underside of the structure illuminate hanging glasses, which create a sparkle as though they are purely intended to be lit. New floor lamps located on plinths and table lamps to booth seating were introduced into the dining and bar areas to further enhance the atmosphere at low level.” Each area of the restaurant space was carefully identified and allocated a specific lighting fixture to suit its needs. Ceiling spots were integrated into large openings to allow each table to be individually lit, ensuring the food and service look good at

all times. The architectural spotlighting was provided with narrow beam lamps and existing spotlights were re-lamped to narrow beams to allow focus on dining, artwork and counter tops at low levels.

“I created a colonnade of torches through the room, which really, I believe, give the overall lighting scheme grounding and add a very unique aesthetic to the room,” adds Rawlings.

Working within an old building did bring some architectural constraints to the project, as you would expect. A structural engineer was brought in to advise the design team on issues such as providing power from the lower level to the new floor lamps. This complicated process required the installation of new cabling to be placed in advised locations avoiding structural columns. Grist explained the installation of the new ceiling fixtures: “It was not possible to confirm





Collection Fleur de Kaolin
Designheure studio & HAVILAND

designheure

Design

www.designheure.com

Made in France

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if the new ceiling apertures, introduced in place of existing chandeliers, could be realised until the chandeliers were removed. Once this had happened, we discovered that there was an existing structure holding the vaulted ceiling in place that clashed with our proposed depth requirements to ensure the spotlights were concealed. We were able to work with the contractor to create the necessary space around the structure, keeping these luminaries as discreet as possible.”

Each component is separately controlled and dimmed to create the ideal visual balance throughout the restaurant during both day and night. “The whole space has a beautiful softness and warmth both during the day

and at night,” comments Nick Hoggett, dpa lighting consultants partner.

The British style that heavily influenced the Marlow pub has been successfully carried through to Kerridge’s new location and has been vamped into a sophisticated dining experience in this central London hotel. The rich colours, fabric textures and lighting all reflect the decadent yet hearty food Kerridge’s team serve up.

“The success of the lighting is a direct result of the rich colour palette of the interiors, vibrant new art and dramatic sculptural pieces,” concludes Grist.

www.davidcollins.studio

www.dpalighting.com

design details

KERRIDGE'S BAR AND GRILL, LONDON, UK
CLIENT: CORINTHIA HOTEL, LONDON, UK
INTERIOR DESIGN: DAVID COLLINS STUDIO
ARCHITECTURAL LIGHTING CONSULTANTS:
DPA LIGHTING CONSULTANTS

Opening spread The rich red leather seating and green ceiling create the warm and intimate atmosphere Tom Kerridge worked hard to bring across from his first restaurant in Marlow. The bar area incorporates multiple lighting features, from hanging spot pendants above the bar counter, illuminated glass cabinets and trim lighting underneath the bar itself, emphasising the curved linear forms. *Previous and this page* Kerridge felt it was very important to incorporate food and preparation into the restaurant setting. Warm lighting makes freshly baked breads look inviting and comforting. Tungsten halogen lamps emphasise the warmth in the booth dining areas for a romantic feel.



Owalo 7000 pendant



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Resurrecting Da Vinci

Karice Enterprises introduces a unique lighting collection that brings to life centuries-old design methods.





The Da Vinci lighting collection from Karice Enterprises in Canada is inspired by one question: "If Leonardo were alive today, how would he incorporate 21st Century technology into his designs?"

Developed and manufactured in Surrey, BC, by father-son design duo Maurice and Jordan Dery, the Da Vinci collection demanded a reverence for history and a resurrection of centuries-old lighting methodology. Unlike anything the designers had created in the past, the collection's theme revolves around machine gears, along with magnifiers that are used to intensify the light sources to mirrors, which then re-direct the light to the wall or floor. Karice Enterprises was born in 1993 after Maurice grew tired of working for other people and while at first he concentrated on architectural metalwork for the hospitality industry it wasn't long before he took Karice into the world of lighting.

"I was approached by Robert Clark of CLO Design in Seattle, Washington, who insisted I go into lighting," Dery tells *darç*. "We had worked together for years in architectural

design and fabrication and there was a market for custom lighting in restaurant chains - such as Milestones and Earls, so I made the move and it captivated me. Working with restaurant chains, conceptual sketches were supplied to me, which I would then engineer and design to be physical manifestations of the concept, while still being a fully functional fixture." As a child, Dery was always building and designing and had a knack for fabrication, albeit an industrial one. Born and raised in Edmonton Alberta, once Dery finished high school he followed in his father's footsteps to become an iron-worker - advancing quickly, he was one of a few first year apprentices to climb the columns - a job usually reserved for the more experienced. While slinging iron and walking beams was a fun vocation, it was also dangerous and so he decided to switch professions to a machinist.

"In my own small way I have always related to Da Vinci," Dery says. "He wasn't just an ideas guy. He was a creator, a builder and it's because of this that I have always

related to him - I am both a designer and a builder. I was trained as a craftsman; I am an ironworker and a machinist. But at the same time, I have always been an inventor, with an unquenchable passion to create challenging, awe-inspiring pieces. Call it 'functional art' if you will.

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

Using the latest in lighting, machining and metalwork technology, the Da Vinci collection brings the Italian Renaissance back to life, in avant-garde form. "The Leonardo 1482 is like nothing ever seen," Dery says. "It very much reflects the Renaissance era, but uses technology that wasn't in existence even a few years ago.





The same way Da Vinci used magnifiers and mirrors to project candlelight; we're projecting energy-efficient LED light through a magnifier, onto a mirror, which then transfers onto a wall, ceiling or floor. The methodology is identical... the technology, 500 years apart."

Honouring the Renaissance tradition required months of historical research from Dery, which was followed by extensive prototyping and development - beginning with the design and experimentation of the intricate gear components that form the core aesthetic of the collection's feature piece, the Leonardo 1482. This piece poetically resembles a rising sun, borrowing heavily from Renaissance-era mechanics, and is appropriately named after the year Leonardo began designing and developing his inventions. Complementing the 1482 with correlating expression and in honour of 'Vitruvian Man', the Vitruvian table lamp speaks to the geometric purity and deconstructed anatomy this series reveals. To complete the collection, the Infinity 1519 is an avant-garde luminaire symbolising a

setting sun - notably 1519 was the year Da Vinci passed away. The ringed capsule has a seemingly endless horizon, so the sightline is infinite. It can be displayed as a hanging pendant or suspended within a half-moon table lamp. Together, the corresponding pieces honour the story of history's greatest designer - a mechanically minded, artisan inventor.

Be it nature or his industrial background, Dery's designs always flow from something tangible in life. The Da Vinci collection makes use of brass and aluminium - brass for its undeniable old world look and aluminium because of its lightweight characteristics. Making sure the light is interactive was a big part of the design process and as such required moving parts - in Da Vinci's day; he used spoked gears versus modern day involute gears.

"One of the challenges was trying to get the spokes on the wheels to mesh properly," says Dery. "Unlike modern gears that mesh very well, we had many trials to get the gearing to function. The finish of the aluminium was a challenge also. Typically

Using the latest in lighting, machining and metalwork technology, the Da Vinci collection brings the Italian Renaissance back to life, in avant-garde form. The collection's feature piece is the Leonardo 1482 - it resembles a rising sun, borrowing heavily from Renaissance-era mechanics, and is appropriately named after the year Leonardo began designing and developing his inventions. Complementing the 1482 with correlating expression and in honour of 'Vitruvian Man', the Vitruvian table lamp speaks to the geometric purity and deconstructed anatomy this series reveals. To complete the collection, the Infinity 1519 is an avant-garde luminaire symbolising a setting sun - notably 1519 was the year Da Vinci passed away. The ringed capsule has a seemingly endless horizon, so the sightline is infinite. It can be displayed as a hanging pendant or suspended within a half-moon table lamp.



we might powder coat, or anodize the aluminium in our fixtures. This wasn't a finish we were looking for, so a hand applied antiquing solution was used to give the look of old black iron straight from the forge.

"The brass was antiqued with a similar solution to give it that old world appearance. The illumination of the light is where the use of modern-day technology really came into play though.

"Uniquely designed COB holders had to be custom machined out of aluminium and brass. Using vintage styled magnifying glass, the COB shines up onto a magnifier, which is then directed to the mirrors. The main chandelier was the zenith of all these aspects wrapped into an elegant framework of world design and radiant modern technology.

"A simple pull of the brass chain moves eight spoked gears simultaneously to adjust the mirrors and re-direct the light onto the walls or the floor - all of this making it an

elegant, interactive, and fully functional lighting fixture.

"At Karice, we believe as per Steve Job's quote on design 'Most people make the mistake of thinking design is what it looks like. People think it's this veneer - that the designers are handed this box and told - make it look good - that's not what we think design is. It's not just what it looks like and feels like. Design is how it works. So it's the same with lighting. Much design work must go into the process of creating a light.

"Back in the day, the lighting was all incandescent. The warm glow of incandescent is hard to replicate with today's LED technology, although the LEDs are improving continuously. LEDs have been a game changer for lighting design. Without this modern innovation, the designs of today wouldn't be possible. Giving more freedom into the form of the design lets us play with the new dimensions and aspects of the art of illumination. Everything we

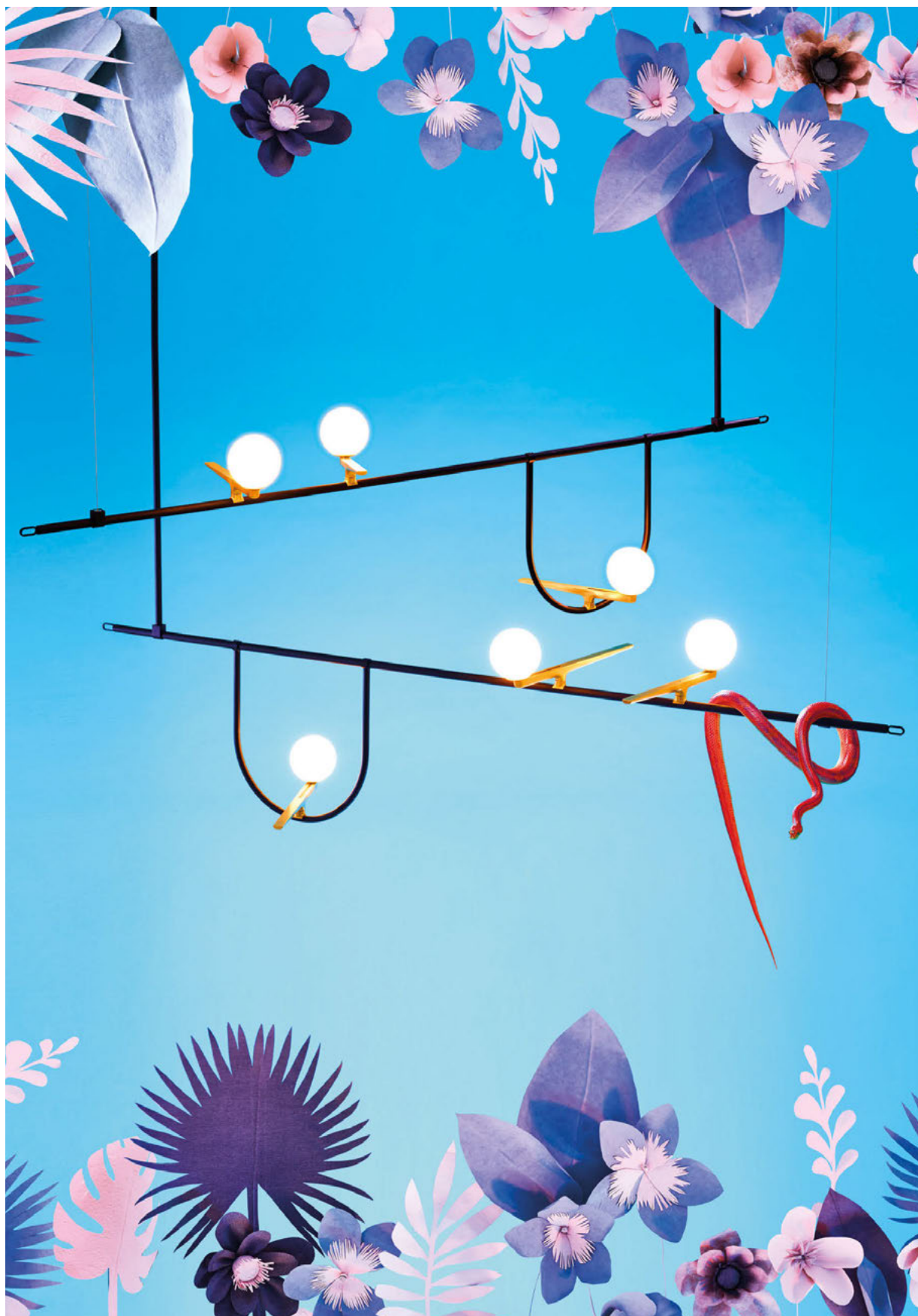
see and do is affected by light - our mood, our thought patterns, even how we interact with others. Lighting can make or break the ambience and design of a space. Lighting almost seems alive to us here at Karice. Consequently that's where I end up drawing my design inspiration from, life itself." With the Da Vinci collection, Dery knew from the beginning and was clear in his mind - that he wanted to create something different from everything else in existence, something that had never been done before.

"I wanted it to be complicated, because I wanted to show the world that Karice can design and create lighting fixtures that are popular in today's market - but not everyone can design and create the Da Vinci Collection. I wanted to show the modern world that lighting can be more than a light source on a stick."

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Dining with Light

Decorative lighting should complement the food, interior design elements, and mood of a restaurant. Lighting is important in most spaces but especially in a setting where customers spend hours soaking in the decor from starter, to mains and through to dessert.



Tuscan Table
Maine, USA

Tuscan Table, located in South Portland, Maine, is the latest venture in a trio of restaurants including Tuscan Bistro in Freeport and Royal River Grill House in Yarmouth. As with the other restaurants, Tuscan Table's interior design was created by Nicola's Home, a design company dedicated to injecting warmth and comfort into every space they design. Tuscan Table fits this remit perfectly with its use of wood, lighting that illuminates but isn't overpowering, and seating conducive to conversation and relaxation. The restaurant serves classic, simple Italian food with a menu designed by executive chef, Lee Skawinski, using the restaurant's two rustic wood ovens. "The restaurant location was a little out

of the way so had to be a destination that attracted patrons," said Nicola Manganello, Lead Designer at Nicola's Home. "The light fixtures were design elements that reinforced and helped drive the business goal of attracting customers and enticing them to keep coming back."

The Kōura family of fixtures by David Trubridge were used to light the new restaurant. Six different sizes of Kōura lights, all hung at different heights, enable variety whilst maintaining a cohesive style. The fixtures are made from bamboo plywood resulting in lightweight fixtures that don't require ceiling reinforcement or specialised hardware. Kōura is part of the Seed System family, a design philosophy developed by David

Trubridge to minimise the effects of shipping on the environment. On average every Seed System kit set is 1/30th the size of a fully assembled light and are easy to construct by following printed instructions included with the kit set and an online video.

"There is a fantastic notion at play in this project; Kōura is the Māori word for New Zealand's native freshwater crayfish which are found in rivers and streams," says Trubridge. "Kōura was a nourishing food source for early Māori people, even the traps used to catch them were woven and looked very similar to our lights. So it's great to see them used like this in a restaurant."

www.davidtrubridge.com





Beaumont Kitchen
Toronto, Canada

One of Oliver & Bonacini's latest projects, the beautiful Beaumont Kitchen at Saks Fifth Avenue in Toronto, has been designed by Mondur Design Associates in partnership with VISO lighting designers.

This fashionable all-day dining lounge was built around a central column, which the design team decided to highlight due to it being a load bearing structure that could not be removed. The chandelier attached to the column is composed of 53 brushed metal arms, each holding an LED Edison lamp by VISO casting a soft, warm ambiance throughout the restaurant. To attach it to the column, the VISO industrial design and

production teams designed it with a metal cuff that is fastened to the column with LED strips, thereby lighting the top and bottom rim for an additional design detail to the chandelier.

All of VISO's custom fixtures for this project have been made from high-end materials such as smoke glass, hairline bronze plated metal, frosted glass domes, optical lenses, and high-end polycarbonate to finish the custom restaurant lighting. These materials were incorporated into the main chandelier as well as the other custom pendants designed for the establishment.
visoinc.com





Brasserie Prince
Edinburgh, UK

Brasserie Prince, inside Edinburgh's famous Balmoral Hotel, was designed by Martin Brudnizki Design Studio with lighting from Dernier & Hamlyn. This restaurant signifies an alliance between the Forte family and legendary father and son chefs Michel and Alain Roux. It is a classic eatery inspired by the French Bistro scene and is the design studio's first foray into Scotland. Its menu offers classic French dishes made with the finest Scottish ingredients.

Brasserie Prince comprises a restaurant, lounge and bar. It has a striped coffered ceiling, high-gloss lacquer, timber panelled walls, traditional banquettes and room-

length mirrors. The dining space is flushed with soft blues, green and blush pink. Natural timber, soft leather and mohair wool have been integrated to reflect the rich history of the building.

The lighting was designed to flood the room with subtle light and cleverly combines understated glamour with stunning design. This can be seen with the two-tier chandelier, almost 1.5m in diameter, made in London by bespoke lighting manufacturers Dernier & Hamlyn.

Finished by hand in antique brass and fitted with ribbed, curved translucent panels, the unusual light fitting was the

result of close collaboration between Martin Brudnizki's team and Dernier & Hamlyn. This partnership ensured that the aesthetic requirements were met and that this unique chandelier was manufactured using materials that were practical to maintain and meet the designers' visual and budgetary needs.

Martin Brudnizki has commissioned Dernier & Hamlyn for a range of projects previously such as Jamie's Italian and Scarfe's Bar.

dernier-hamlyn.com



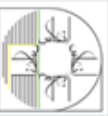


KFC Various locations, Italy

Innermost lighting fixtures have been used as part of the refit at KFC locations in Italy, providing dynamic and exciting lighting for their fresh and informal restaurant design. The iconic fried chicken restaurant has refurbished select outlets across Italy, KFC Padova Stazione, KFC Venezia Santa Lucia and KFC Genova Fiumara, to create an updated style lit by Innermost's contemporary lighting pendants. Working with architects ea3 ingegneri architetti, the interior of the restaurants have been transformed with a modern industrial aesthetic using concrete walls and colourful signage with abstracted graphics taken from the famous logo. In contrast to the overly-lit fluorescent fast-

food interiors we are used to, the designers created more of a boutique cafe ambience throughout the serving and eating areas. One of the pendants used, Latitude, is a decorative directional and dimmable LED pendant spotlight designed by Flynn Talbot for Innermost. Transforming the average spotlight to make it the centrepiece rather than mere support lighting, this simple design has a cage-like structure. A clever suspension cable allows the pendant to be pointed in any direction, creating a flexible light that activates the surrounding space. Multiple units in black have been used as spotlighting to illuminate the famous KFC slogan from Colonel Sanders. Another Innermost fixture, Circus designed

by Corinna Warm, has been installed in various colours and sizes to highlight areas of the restaurant and illuminate dining tables. This modern pendant lamp is made from spun aluminium with a beautifully classic shape. These pendants were inspired by the shape of Victorian Circus Fair tents. Along with the low hanging lighting fixtures, the design incorporates butcher block style tables and eclectic seating, elements not usually associated with fast-food. www.innermost.net



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Private Residential
Essex, UK

When architect Leigh Bowen and wife Charlotte began the renovation of their 1960's bungalow in West Wittering, they worked with lighting designer Richard Fallows to choose modern, energy efficient light fittings that would complement the clean and contemporary interior scheme. A bright, open plan kitchen and dining room was created to provide a fantastic social space for the family to spend time together. Astro's Ginestra pendants, in matte white finish, were chosen to hang directly above the large breakfast bar and family dining table to illuminate the space perfectly and add an element of interest against the contemporary scheme. An Atelier desk lamp was also chosen to provide efficient task illumination on the kitchen worktop, helping to keep the area well-lit for preparing and cooking meals.

www.astrolighting.com



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Eevert
Helsinki, Finland

Design restaurant Eevert, located in the neighbourhood of Punavuori, Helsinki, has been created in a building designed in 1952 by architect Alvar Aalto.

The interior design of the restaurant reflects Aalto's functionalism and modernism combined with fascinating contrasts of colours, materials and shapes. Eevert's founder, Tarja Martiskainen, has an appreciation for Finnish design and has

included signature pieces of Alvar Aalto, Seppo Koho, Harri Koskinen, Yrjö Kukkapuro and Lars Sonck in the interior design.

The lighting of the restaurant is eye-catching. The dining area is lit with handmade wooden lamps by the Finnish lighting company Secto Design. The black Octo pendants hold the key role in the lighting design of the restaurant bringing structure and playful drama into the space.

Another interesting lighting solution provided by Secto Design can be spotted in the lounge area where a cluster of Petite pendants create an impressive installation by the fireplace. The contemporary design and clear lines of the Secto Design lamps suit the restaurant's interior perfectly. www.sectodesign.fi





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Proxi
New York, USA

The Proxi restaurant in Brooklyn was designed by New York-based design firm Meyer Davis who collaborated with lighting designers Juniper to complete the project. The restaurant is a spin-off of the Michelin-starred Sepia, owned by Chef Andrew Zimmerman and Emmanuel Nony, but with a more casual dining experience. Proxi's menu draws influence from Asian, Indian, and Mexican cuisines in an unimposing setting.

The restaurant's windowed façade lends itself to a modern-industrial aesthetic and entices passers-by to peer in. Once inside,

guests are faced with a rounded reception desk, which opens up to a large dining area, filled with simplistic wooden tables and chairs. Blue and white tiled floors line the entire space, completing a palette of oranges, blues, and light and dark neutral tones.

Custom dome pendant lights by Juniper are suspended from beams across the ceiling, aligning with tables in a grid below. The pendants showcase a matte black finish and a white reflective interior to diffuse light evenly. The exterior walls of the dining room are lined with booths to seat larger parties.

Adorning the centre of each booth is an aluminium-domed swivel pendant, custom designed by Juniper and Meyer Davis for Proxi. The pendants offer industrial motifs through refined metal finishes, brass pipe joints, and a minimal swivel handle. The custom pendants are then contrasted by natural elements found in camel-coloured leather seating and rich wooden tabletops. With a private party room and lounge area, Proxi offers much more than a relaxed dining atmosphere.

www.juniper-design.com



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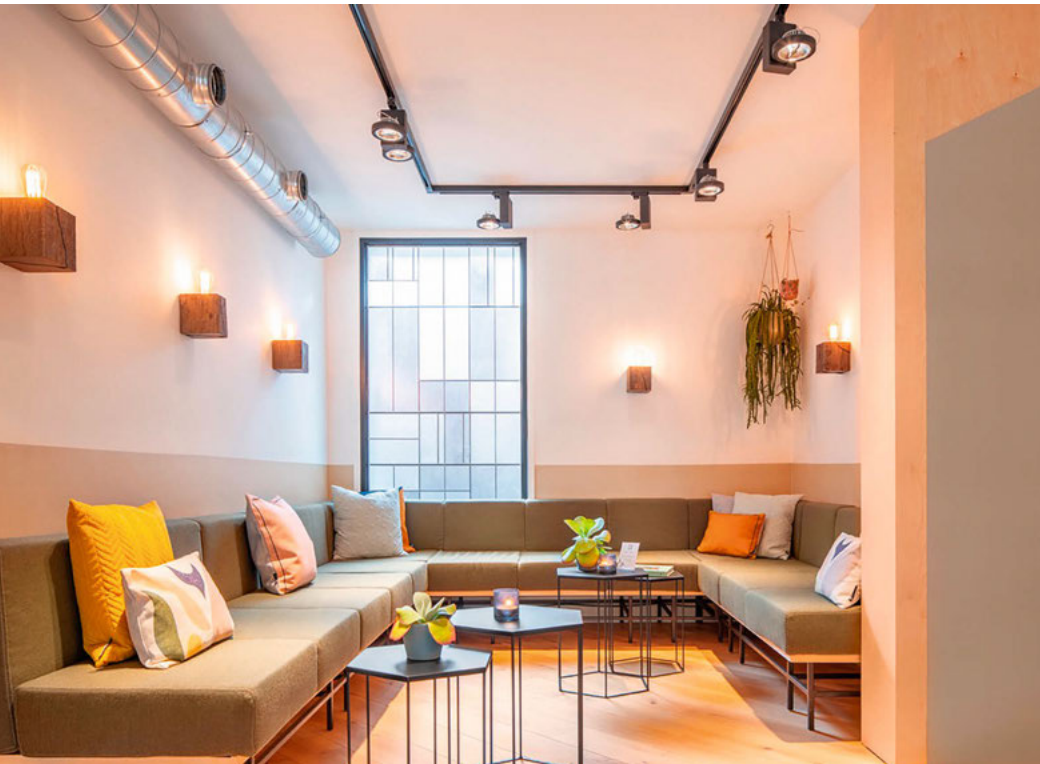
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SLA Rotterdam, Netherlands

Six years after the introduction of their salad bar in Amsterdam, SLA recently opened the doors to their twelfth location, and first in Rotterdam. Interior design firm Standard Studio was asked by SLA to create a recognisable interior that naturally conveys the 'pure and healthy' identity of SLA and reflects the industrial character of Rotterdam. Standard Studio turned to industrial artefact specialists Blom & Blom, to craft bespoke lighting fixtures that deliver a distinctive ambiance for SLA's newest salad bar.

Blom & Blom's lighting concept for SLA makes use of sustainable and organic materials. They designed a bespoke lighting installation of massive wooden beams, suspended by thin steel cables above the salad counter. These impressive beams are made from discarded pilings that had been in the water for over 50 years and were originally used to support the docks in the harbour. A slim LED channel runs the length of the beams for a minimalistic effect, balancing size and elements in striking contrast.

Blom & Blom's Giant Copperhead ceiling lamp hovers gracefully above the communal table. It is constructed with sleek copper piping encircling a rectangular core crafted from recycled textile waste. The front window and walls are illuminated with lamps from Blom & Blom's Fox line. These lights have a base made of discarded dragline mats and rugged beams, embellished with an exposed electrical cable set into the outside surface. blomandblom.com





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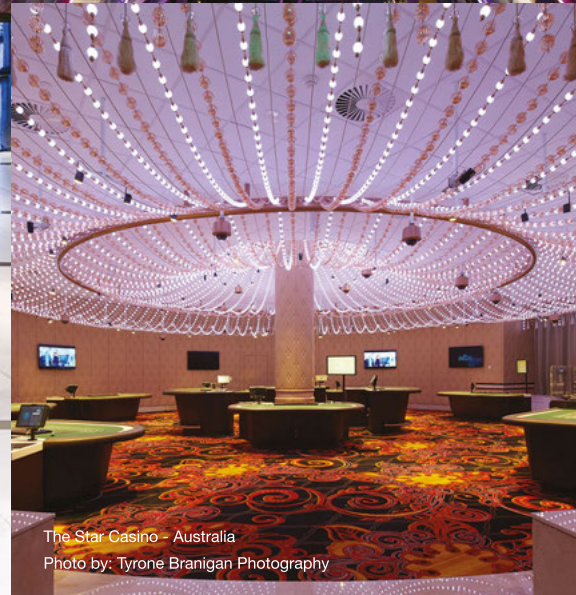
Radisson Blu Hotel - Cyprus
Photo by: UNSEEN VIEWS (Charis Solomou Architectural Photography)



UJI Luxe Berlin - Germany
Photo by: Illumination Physics



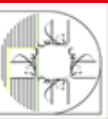
HSBC's Headquarters - Hong Kong
Photo by: Illumination Physics



The Star Casino - Australia
Photo by: Tyrone Branigan Photography



City of Dreams - Macau
Photo by: Illumination Physics





Nishiki
Scalo Romano, Italy

The complete refurbishment of the Milan-based Nishiki restaurant has created an expertly lit romantic setting thanks to lighting solutions by Linea Light Group. The restaurant has a modern and glamorous style that blends Japanese cuisine and minimalism.

The newly installed lighting significantly contributed to the intimate, reserved mood requested by the client. The products selected by Linea Light Group, all equipped with LED and dimmable sources,

are managed through a home automation system that allows the creation of different lighting configurations for each individual environment. The project features lighting fixtures with impressive visual impact and discreet lighting fixtures that blend perfectly with the architecture and furnishings.

Elegant baton lighting fixtures were placed above the small teal-coloured tables to create an intimate and romantic atmosphere. All the suspensions, in a matte

black finish with golden interior, were installed in clusters of three, creating a wave effect. The sinuous shapes in the ceilings are backlit by Pound floodlights for a striking effect. The same projectors were used to illuminate wooden venetian bounds and white curtains that act as partitions between the various rooms. Epitax down lights were seamlessly integrated into the architecture.

www.linealight.com





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Private Residential Israel, Middle East

Studio Erez Hyatt is a design studio known for creating residential, luxury apartments. They focus on minimalist and functional creation, based on a complex and precise design that matches the Estiluz suspension lamps used in these builds. For the design of the projects, Studio Erez Hyatt chose the Estiluz Volta and Revolta suspension lamps to illuminate the dining

areas. Both families of lamps make the most of the dimensional limits of the space with minimal formal expression. The environments created by the Israeli studio employ the essence of their signature design. The skill with which they combine geometric shapes and rounded edges, along with tones used to suggest a recurring colour scheme, achieve an atmosphere

both serene and elegant. The resulting atmosphere fits perfectly with the warmth of wood and different elements in satin gold metal, making the apartments the perfect place to dine privately with loved ones and family.
www.estiluz.com



archilume





Artipelag
Stockholm, Sweden

Artipelag, an international venue for high-quality art, events, and food, is one of Stockholm's largest art galleries. The final creation of Johan Nyrén, this 32,000sqft property is intended to make guests feel as though they are indoors and outdoors at the same time. Thoughtfully designed with the incredible landscape in mind, the museum truly creates harmony with its surroundings and has much to offer to those who are interested in the alliance of art and nature. Named after the massive, two-billion-year-old rock erupting through the floor, the Bådan Buffet & Cafe offers museum-

goers delicious lunches and freshly baked treats. In this room, handmade Solitaire pendants from niche hang above custom-made furniture. The Edison lamp at the centre of the signature Solitaire pendant and the cylindrical shape of the glass body harmonise to create enduring quality and beauty. The honey-colored hue of their Amber glass complements the light wood tones and creates a warm, inviting atmosphere for both visiting tourists and locals.

Situated above Baggensfjärden bay, the Artipelag Restaurant can be found two

floors up from the Bådan Buffet & Cafe. Here, Solitaire pendants in crystal glass hang above guests in the dining room. This minimalist silhouette provides the perfect accent lighting in a space where natural light shines through large panoramic windows. The wood interior beautifully mimics the elements found just beyond the restaurant, showcasing another way in which the designer's vision was fully realised.

www.nichemodern.com



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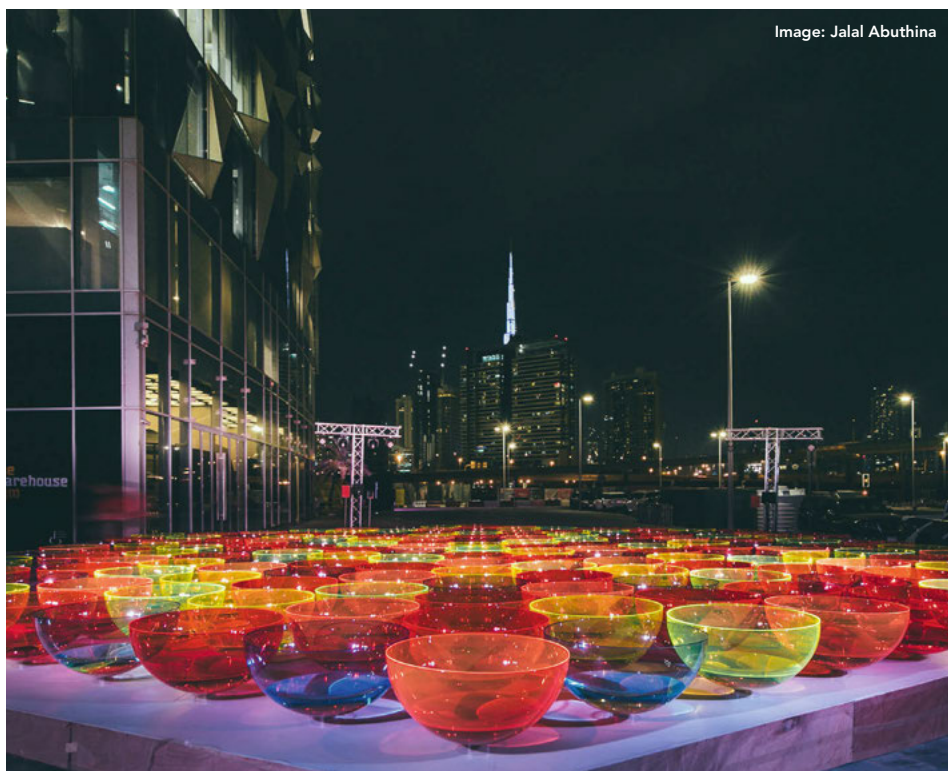
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Downtown Design Review

November 13-16 2018, Dubai, UAE



Aglow by Liz West for Nemozena
Dubai Design Week

Nemozena partnered with acclaimed female artist Liz West to present an immersive and energising installation.

Aglow is a work consisting of 169 hemispherical fluorescent coloured acrylic bowls arranged on the ground in a hexagon shape. The edges of these multiple 'unplugged' fluorescent bowls in six neon colours glowed as if charged with electricity. These 'live' rims and choice of components embody West's interest in the relationship between colour and light and her obsession with material that enhance the viewers perception of her work. The piece reflects Nemozena's aim to showcase the creativity and brilliance of female individuals around the world.

www.nemozena.com

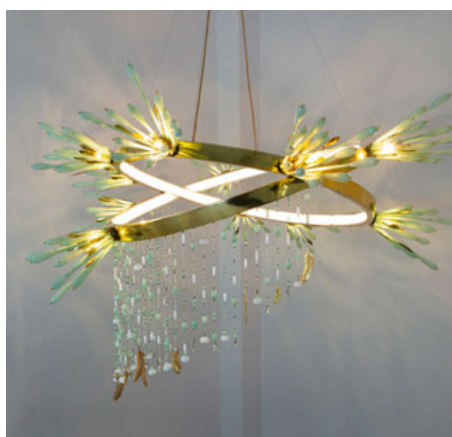
www.liz-west.com



Umbra
Bomma

Designed by Dechem Studio and inspired by the relationship between geometric objects and their shadows, the Umbra collection features elegant pendants in sophisticated detail. Its metal plate derives from the perfectly elliptical shadow cast by a side-lit ball, mirroring the colourful mouth-blown crystal piece.

www.bomma.cz



Dreamcatcher
Klove

Dreamcatcher is part of the Shamanic Soul Collection, which is a window into the world of travellers and Shamans. Different forms of symbols and textures in glass, tango with a variety of light sources - LED, fibre optic and halogen - to create surreal effects. Attention to detailing is showcased in the light fittings and fixtures.

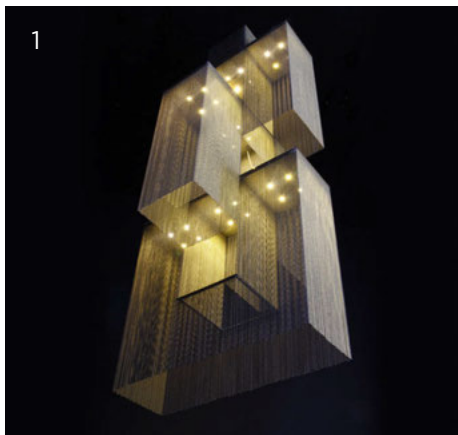
www.klovestudio.com



Rhombi
Kocowisch

The Rhombi is the Kocohedron collection's crown jewel. Its wireframe with integrated LED lighting plays tricks on the eye when viewed from different angles. Dimmable and with a colour temperature of 3000K and a CRI of +90, it can be used for mood as well as technical lighting. The Rhombi is hand built to order in The Netherlands. kocowisch.nl





1. The Link
Willowlamp

A dramatic and sculptural geometric design resembling giant abstract chain links. The Link features two different metallic tones to enhance the sense of three dimensionality. Customisable, the fixture is illuminated by an array of G4 UFO LEDs and comes in a choice of eight different colour options.
www.willowlamp.com

2. Dipping Light
Marset

This collection is available in two sizes and several colours: green, amber, pink, white, black and blue. Each lamp illuminates with different shades of light depending on the paint colour. Through paint, Jordi Canudas turns his design into much more than form and function; the Dipping Light has a soul, and its light conveys poetry.
www.marset.com

3. Nappe XL
Masiero

The Nappe pendant & XL lights are part of Masiero's Dimore collection. The tassels give a very modern and minimalist design, intensified by the touch-effect matt pastel finishing, even in the completely white finishing. In short Nappe is consists of a painted metal frame with metal beams or glass diffusers and use LED lighting.
www.masierogroup.com

4. Breath of Light
Preciosa Lighting

Breath of Light is a dynamic, interactive lighting installation that showcases Preciosa's technical expertise as well as its creativity and passion for design. The whole animation and movement of light is calculated in real time, meaning every time you blow into it the computer finds its own path for the installation.
www.preciosalighting.com

5. Flower
Sans Souci

Designed by Jiri Svoboda, the application of the golden metallic finish on the hand-cut components of Flower brings a truly luxurious feel and highlights the fragile beauty of crystal. The individual pieces are meant to enact precious stones, while the whole composition produces the idea of a jewel embellishing the interior.
ss-gd.com

6. Refuge Lamps
LJ Edition

The Refuge Lamps are the natural evolution of the ever-popular Le Refuge. Available in a variety of colours they feature giant palm leaves and a marble base. Designed by Marc Ange, who's objects, places and furniture pieces are all balanced between real and unreal, perfection and mistake, harmony and chance.
www.ljedition.com



Delectable Dubai

Over the last decade, design across the UAE and neighbouring middle eastern countries has continued to become more sophisticated. Out of that, an appreciation for lighting and its role in the overall interior design has also continued to grow in clients. Our design report brings you comment from some of Dubai's most prolific figures on how the industry is changing, trends and lighting's role in the market.





PAUL BISHOP BISHOP DESIGN

Founded by Paul Bishop in 2004, Bishop Design has continuously completed projects across the entire MENA region as well as internationally. With an award-winning portfolio of commercial, hospitality, retail and residential projects, Bishop Design has also been named Interior Design Boutique Firm of the Year at the Commercial Interior Design Awards for two consecutive years.

Commenting on the use of light within interiors in the UAE, Paul Bishop tells **darc**: "I've always tried to use light with my interiors... it's 90% of designing an environment and I feel clients in the UAE now want to use light to create space, which is great. I think in the UAE light has been overlooked in the past, but it's coming to the forefront and the market is really embracing it. I've been here 22 years and lighting is all I've ever wanted to do - introducing visuals through light - but in the past we were limited to what was possible. There were only a handful of suppliers available in the region - all of them technical rather than pieces that enhance the physical space. This is changing and I think we're going to see more of it... installations like 'Breath of Light' from Preciosa Lighting on show during Downtown Design. Installations such as this, certainly give clients that 'instagram moment' that a lot of them are looking for currently, but it also has that beautiful sculptural element to it, lending itself nicely to a lobby installation or a hotel where you actually animate the space and you get that interaction with the public and clientele coming through the space. It's something people can take home with them, it's a memory, you establish a narrative and people keep hold of these memories to evoke other things.

It's been an incredible year for us, we've got around 50 projects on the go at the moment and we're continuing to grow outside of Dubai - we're in the Bahamas, Paris, London, Marritius and India with projects, but are

developing everything from Dubai... there's a lot of food and beverage projects as well as hotels, in Muscat we've got five hotel projects in progress.

We have heard grumblings of a decline in the industry, but we're personally seeing a lot of refurbishment opportunities with existing brands looking for a change and for something more dynamic. Dubai is also becoming more accessible to a wider audience with home-grown three star brands now popping up - hotels like the Rove brand, which engage with the general public... It's happened in Europe with brands like CitizenM, Aloft and so on... gone are the days where everyone wants a five star environment, but this shift comes with a flipside because it reduces the amount of staff you need to operate a space like that. Rove was one of the first to introduce this into the region and its set a precedent to move forward. In terms of style, Dubai has a universal appeal - everyone wants to be current. In the past we've looked to design cities such as New York for inspiration and what's happening now is New York is looking to Dubai to see what we're doing. People's mind-sets, attitudes and expectations are changing - they're a lot more open, more dynamic and universal in what they want. Dubai and more widely the UAE, is a unique place to be. We're learning from what we have done here so far while also looking to Europe and the USA - a balance has been established.

Looking ahead I think the industry is going to roll, it's all there to succeed... we've seen an influx of clients in the last twelve months and there's more to come. I think it's all about reuse and repurposing and bringing something more dynamic and that, I feel, can only be done by using light. You can put surfaces into places and design into places, but you've got to activate it, it is an equilibrium between design, style and space the light then holds it all together."





MARK VOWLES STUDIO N

Established by lighting designer Paul Nulty, Studio N is an architectural lighting design and supply consultancy based in Dubai, delivering creative, simple lighting solutions to the interior, architecture and landscape sectors - from bars, restaurants and hotels to private residences, offices and retail spaces.

Studio Director Mark Vowles, tells *darc*: "The design industry has come under a lot of pressure over the past few years in the region. The demand for housing has slowed and therefore developers have had to reduce their prices - this has resulted in a decline in the quality of finishes as well as design. Consultants' fees are being squeezed and it is becoming more difficult for the larger, international practices to be awarded

profitable projects.

"In terms of style, the UAE is a very multicultural market and the design sector is quite sophisticated, so it's a great mix, which is part of its appeal. We are however, seeing a trend towards decorative lighting with more modern, minimalist features. Statement decorative pieces continue to dominate the living rooms and entrance halls of homes but have started to find their way into bedrooms and dining spaces too.

"The use of materials such as ceramic, copper and brass have also been very popular, as have the move towards more personalised and bespoke lighting pieces. Statement lighting pieces should be as unique as your home's interior."

Commenting on driving forces behind design and awareness of lighting in a project, Vowles says: "There is a drive by the UAE government to make sure exterior lighting schemes are delivered with quality products

in order to reduce failures and a poor external appearance, but there is nothing similar for interiors. At the moment, the bottom line is driving the design and it is having a detrimental result on the quality of the projects. This is where Studio N comes in - we have the ability to deliver great projects on tight budgets. As such, we're lucky there are so many amazing lighting brands to choose from depending on the needs of the project. At Studio N we always choose the best solution for our client regardless of the brand.

As we continue to look ahead, the trend of people looking for good value may well continue for some time. This is another reason we brought Studio N to the market, to try and accommodate that without compromising on design quality. I'm optimistic though that the UAE is embracing design more - buildings such as the Jean-Nouvel designed Louvre have helped."



DAVID MCNEIL DPA LIGHTING CONSULTANTS

Established in 1958, today dpa lighting consultants has offices in the UK, Japan and UAE with a team of more than 53 people focusing their energy on all aspects of lighting. Completed projects number more than 7,000 across 80 countries, providing the practice with a wealth of experience.

For dpa's UAE studio Director David McNeil, while clients in the region have always understood the importance of good lighting, the perception of successful projects and the connection with excellent lighting is now becoming more the norm, with clients understanding that care and attention has to be given to light.

"Decorative lighting has always played a major role in the region's projects in order to convey the opulence and grandeur of interior spaces," says McNeil. "However, we are now seeing a move towards

modern, textured oversized pieces with more sophisticated and integrated lighting solutions. I believe that the UAE has always been rich in cultural diversity - taking design cues from many nationalities and regions. But it does so in a way that is very much turned up a notch.

"We are seeing a trend in the UAE for simplicity and elegance, which of course has to be translated through to the lighting - soft washes, precise accents, warm colours and simple to use controls.

"Moving forward I can see flexible and adaptable spaces playing more of a part in projects and simplicity of design as a returning trend. Lighting is going to become an even more important part of new designs in terms of how it is integrated, its intelligence in being able to adapt and respond, as well as being controlled."





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ISABEL PINTADO, WILSON ASSOCIATES & MAYA GHARZEDDINE, PSLAB

Wilson Associates is a collection of global studios and design-minded creatives providing interior and architectural design, art consultancy, concept development, branding, and f&b design. Known for creating current, iconic, must-experience spaces, Wilson Associates has been innovating hospitality design for luxury and boutique brands for nearly 50 years. Isabel Pintado, Senior Vice President and Managing Director of the Dubai studio, is a seasoned architecture professional, with an invaluable familiarity of the region's culture and business landscape, combined with an in-depth knowledge of the industry. Together, with Maya Gharzeddine, Senior Brand & Project Manager at PSLab Dubai (one of Wilson Associate's main lighting collaborators), Pintado discusses with **darc** changes in the UAE design market: "It's matured enormously in the last ten years. Where in the past, established traditions and styles were the norm, we now see a clear move towards exploring other styles that have been tried and tested in the main cities around the world.

Having said this, there is also in parallel, a movement that draws and celebrates the region, where local product and interior designers have been given a voice and are celebrating what the Middle East has to offer. Some very exciting and original designs are coming through led by this movement.

The UAE is an eclectic country, full of residents from very varied backgrounds, which reflects in our designs. This aspect makes the UAE a melting pot of trends and designs and funky Middle Eastern f&b outlets are one of the products we can safely say are original to this region and have been extensively exported elsewhere. In terms of lighting, as the design community has evolved, so has our appreciation of lighting. Gone are the days where lighting was limited to the large central chandelier and a number of spotlights. We are moving towards celebrating more and more lighting installations where technology, interaction and materiality form the basis of the design intent.

For PSLab's Maya Gharzeddine, sometimes, decorative products are selected for a

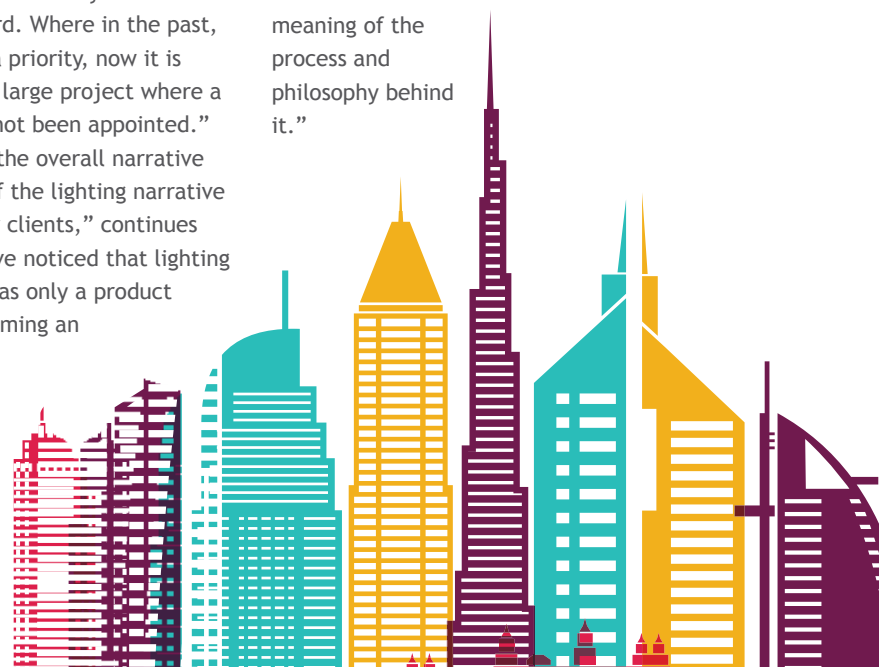
project mainly for aesthetic and decorative purposes without any regard for their correct placement and use within a space. "A big chandelier for example, would be located in a hotel lobby as a statement piece to fill up the entry," she tells **darc**. "What we're seeing as a change in the use of decorative lighting though, is that products being selected or designed, are context-specific and the resulting look and feel expand on the design of a space instead of obstructing or taking away from it. "In terms of trends, of course there are always beautiful ideas when it comes to lighting materials - from glass, wood, concrete - and those are very important 'ingredients' for any product, but what we are noticing is that trends are starting to focus more on the technology and characteristics of the product, which are equally as important. Glare control, colour temperatures, optics, beam angles and so on are characteristic trends that we give a lot of thought and attention to because those are the factors that will essentially light up the spaces that we design and give them the complimentary look and feel that we are aiming for."

Pintado adds to this, saying: "As we have evolved towards a more and more eclectic design vocabulary, so has our choice in materials. Randomness, experimentation and creativity form the basis of how the region and ourselves select lighting for our projects. Lighting has definitely taken a successful step forward. Where in the past, mood setting wasn't a priority, now it is rare to come across a large project where a lighting designer has not been appointed." "We're slowly seeing the overall narrative and the importance of the lighting narrative change in projects for clients," continues Gharzeddine. "We have noticed that lighting is no longer regarded as only a product or a fixture, it is becoming an experience. At PSLab, we believe lighting should celebrate the texture of materials and make both the form and construction of a space as effortless as possible.

Lighting should evoke human emotions and experiences and the design of lighting should be regarded to as both an art and a science, but most importantly, lighting is for people and therefore crucial to understanding what visual quality people need for their health, safety and enjoyment. Ultimately, we want people to love spending time in our lit spaces time and time again." Looking ahead, for Pintado, the design community in the UAE, as well as the consumers, will continue to value quality over quantity and as the general appreciation for culture and knowledge of design grows, so do the priorities over all aspects - including lighting. "Overall exposure to materials, design language and trends have by far been the main drive leading our growing maturity in the design fields," Pintado says. "And I believe design will continue to evolve in the region as rapidly as it has done in the last few years."

For Gharzeddine, as we see lighting shift from being product based to being experience based, and as new LED technology becomes more available, lighting in the UAE will be regarded as an interior design element within a project and will work simultaneously within an overall design concept of any project.

She concludes: "In the end, light plays a dominant role in our perception of people and spaces and it is important to build on that and make meaning of the process and philosophy behind it."



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RUE KOTHARI DOWNTOWN DESIGN



The 2018 edition of Downtown Design grew in size once again, presenting its largest showcase to date - more than 175 contemporary design brands from around the world, including 40 regional designers, the largest showcase of regional talent so far. The event also saw some of the region's award-winning design firms such as H+A, Bishop Design, Wilson Associates and Desert Ink partner with the show to design key fair elements, with H+A acting as consulting architects for the fair masterplan. In addition, leading regional design studios such as ROAR partnered with brands to design their booths. Rue Kothari, Fair Director of Downtown Design, shares her thoughts on the current trends in the Dubai design industry: "In the fifteen years I've lived in Dubai, I've seen a seismic shift in the region's understanding and appreciation of design. Taste has evolved to be more discerning, the market is maturing, and clients and consumers are demanding more diversity. From the handful of young designers I met when I first arrived, we were able to curate a large showcase of 65 regional designers for our limited edition show, Editions this year.

We are still a very young market, and education plays a key role in ensuring the client understands the importance of the choices they make. The region is so culturally diverse that it's hard to apply broad trends. Here in the UAE there is always the need to bring natural elements, warm material and biophilic design into spaces, with pops of colour and metallic elements to counteract the neutral palette of the environment. The approach is often heavily layered, with multiple textures,

patterns, objects new and found, to synthesise the feeling of a lived-in space. As many of us live and work in relatively new communities, far from our countries of origin, the need to feel at home is important.

In Dubai, we're slowly establishing our own design narrative. It's mostly a virtue of so many different nationalities coexisting and wanting to both preserve their own culture while reflecting the one around them. So you often find a very exotic mix of modern and vintage, rich colour schemes and reflective materials.

In terms of lighting, brands from the Czech Republic are extremely active here and play a very important role in driving awareness of both the creativity and versatility of lighting concepts. From Preciosa and Lasvit, which are well established here, to Bomma and Brokis which are relatively new to the market in the UAE, they are all incredibly well received by the buyers here.

We've seen such massive growth in the number of lighting brands looking to expand their business into the Middle East, using Dubai as the gateway hub. From decorative brands like Klove from India, and industry favourites like Artemide, to smaller design studios like Willowlamp from South Africa and Mae Walkens from Belgium, there is a wealth of choice and opportunity for new brands.

As well as this, technological advances in lighting design have definitely fuelled the demand for energy efficient lighting and fixtures with intelligent features, sonic elements and wireless control. Clients want something unique and customisable."





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ALJLOUD LOOTAH INDEPENDENT DESIGNER

Aljoud Lootah is a multi-disciplinary designer based in Dubai, with her work exploring the realms of product design. Having established her studio with a keen interest in the idea of contrasts in form and function, she composes her creations by mixing traditional silhouettes and concepts with modern elements. Patterns, folds and geometric shapes are at the heart of her inspiration. Her creative drive comes from a passion for detail, aesthetics, and experimental approaches to materials and techniques.

Off the back of Downtown Design, in which Lootah took part, the designer shares her thoughts on the development of design in the region. "The design scene has definitely continued to evolve and the industry matured in recent years," she tells darc. "There are numerous design exhibitions, programs and events now, which are great platforms for existing and emerging designers in the region. Through these showcases and educational talks, designers are given the chance to present their latest creations while discovering new ideas and taking part in a wider global community. "Designers are also supported by various Governmental and private entities such as

Dubai Culture, Ministry of Culture and Knowledge Development and Tashkeel, which provide them with opportunities to showcase their creations at local and international exhibitions.

This gives the designers a boost and motivates them to further explore in this industry."

Talking general trends, for Lootah, there has been a lot of focus on sustainability and eco-friendly décor in the region and more specifically, among the younger generation, an exploration of colours and patterns.

"I don't think there's a particular design style in the UAE - more that each designer reflects on their own personality and design aesthetic. I've noticed that many designers in the region often explore materials and focus on storytelling through modern design.

"In terms of decorative lighting, there is a definite increase in interest and awareness around it. It's a key component in creating an appealing interior that doesn't go out of style. I've noticed a plethora of Emirati designers collaborating with major lighting companies to create lighting installations and decorative lighting products for commercial and hospitality projects, along with private commissions. Crystal and glass are also getting a lot of attention and focus in the lighting sector. Minimal designs, cleaner lines and a prominence of form over extravagant aesthetics are also becoming more popular.

"Lighting is a key element in any interior project as it changes the mood in the space. The placement and type of lights are well thought of to complement the size of the space, ambience, furniture used and colours, by enhancing the aesthetic appeal. Clients are definitely becoming more aware of lighting's role in a project."

Looking forward, for Lootah: "Year-after-year I notice how designers in the region focus on exploring materials, form and functionality. The designs are focused on a culture and context, and designers are pushing the creative frontiers with a modern approach and solid know-how. Lighting is of course a key element in the design industry and will continue to be a focal point in projects and interior design."



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PALLAVI DEAN ROAR

Pallavi Dean is Founder and Creative Director of ROAR (formerly Pallavi Dean Interiors). Before setting up the firm, Dean spent a decade working for top international firms in Dubai and London including GAJ, PRP and RMJM. ROAR is a small team, with a powerful creative punch and upbeat energy.

Speaking with **darc**, Dean says that for her, the key change in the UAE has been a move away from the biggest, boldest, shiniest structures and a focus more on what can be done to provide a design identity and create a conceptual narrative for the project.

"There's also a strong link to the region and its heritage, but not in an overtly obvious way," she says. "It's all about considering how people live, work and socialise here, how the climate affects the region and then the design comes from that."

"One of the biggest movements I've seen is local craftsmanship - there's been a splurge of Emirati designers coming out of the region and the website Make Works is a really useful tool if you want to find a product or material locally produced in the region. As designers, we're pushing for this - we want locally produced products as well as things

imported from Europe and the industry and factories are catching up."

One thing the UAE is sometimes accused of in terms of design, is not having its own identity, for Dean, this is a frustrating situation as she explains: "We have a wide demographic living in the UAE and designs have to appeal to the wider audience. We get criticised for not having an Emirati identity and that visitors could be in Hong Kong or Shanghai, with their tall skyscrapers, but Dubai is new, if you look at Singapore 20 years ago it was similar. We are now finding our design identity and whenever anyone starts out with something, they experiment, figuring out what works and what doesn't - there's nothing wrong with that."

"Yes, Dubai is very global but it does now have its own identity in my opinion. Little nuances that are specific to the UAE... It's funny to me that we get so much criticism for this as I feel cities like New York or London could be accused of the same thing. Also, from a revenue perspective, if you're a hotelier you want to appeal to the mass traveller rather than a small group of people looking for something very specific and niche. The majority of hospitality venues, wherever you are, are designed to appeal to a larger audience."

In terms of lighting, for Dean there has been a big shift in the region. "It's a two-fold

thing," she says. "Traditionally, having a beautiful chandelier was a sign of luxury, but now it's moved away from that and we're looking at things that are more technology-based, or are more interactive. Technology in my opinion is really driving how we use lighting - a light sculpture that creates movement in the new opera house for example. Lighting is a big feature but not in an austentatious way, it's about what's clever and innovative."

"As well as this, people are experimenting with different materials for lighting now as well - unexpected materials to see how the light filters through differently."

"We work very closely with I Light Q and Huda Lighting on projects as they represent so many brands. It's easier if you're based in Europe because you will have a direct relationship with the big lighting brands, but for us it's nice to have a one-stop-shop that imports brands that we love, such as Moooi, Flos, Artemide and so on."

"I think moving forward it's going to be about having an authentic voice of Dubai - creating a design identity for the region, that's what's next. We've got to really refine it and lighting is fundamental to this, as is sustainability. The UAE is making a huge shift towards sustainable design and every project is being designed around this ethos as a result."



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On Show

A look ahead to forthcoming design shows with a strong lighting element.

IMM COLOGNE • COLOGNE, GERMANY

14-20 January 2019 (www.imm-cologne.com)

LIGHTOVATION • DALLAS, USA

16-20 January 2019

(dallasmarketcenter.com/markets/lightovation)

MAISON ET OBJET • PARIS, FRANCE

18-22 January 2019 (www.maison-objet.com)

JANUARY FURNITURE SHOW • BIRMINGHAM, UK

20-23 January 2019 (januaryfurnitureshow.com)

ARCHITECT@WORK • LONDON, UK

23-24 January 2019 (www.architect-at-work.co.uk)

SURFACE DESIGN SHOW • LONDON, UK

5-7 February 2019 (www surfacedesignshow.com)

STOCKHOLM FURNITURE FAIR

• STOCKHOLM, SWEDEN

5-9 February 2019 (www.stockholmfurniturelightfair.se)

DESIGN SHANGHAI • SHANGHAI, CHINA

6-9 March 2019 (www.designshanghai.com)

IFFS SINGAPORE • SINGAPORE

9-12 March 2019 (www.iffs.com.sg)

EUROLUCE • MILAN, ITALY

9-14 April 2019 (www.salonemilano.it)

ARCHIPRODUCTS MILANO • MILAN, ITALY

9-14 April 2019 (milano.archiproducts.com)

RETAIL DESIGN EXPO • LONDON, UK

1-2 May 2019 (www.retaildesignexpo.com)

WANTED DESIGN • NEW YORK, USA

16-21 May 2019 (www.wanteddesignnyc.com)

ICFF • NEW YORK, USA

19-22 May 2019 (www.icff.com)

CLERKENWELL DESIGN WEEK • LONDON, UK

21-23 May 2019 (www.clerkenwelldesignweek.com)

DARC ROOM • LONDON, UK

19-22 September 2019 (www.darcroom.com)

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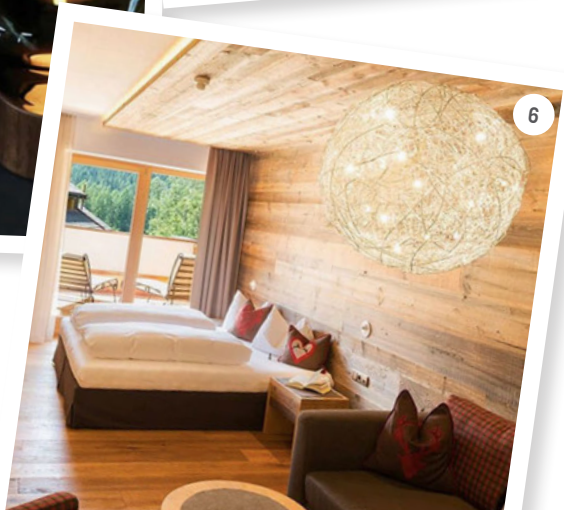
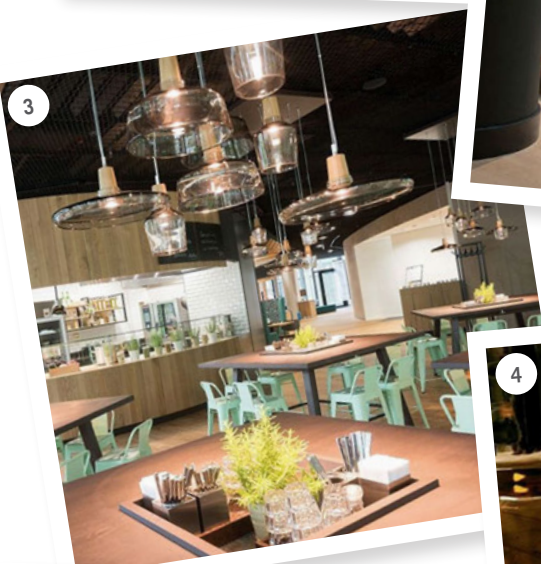
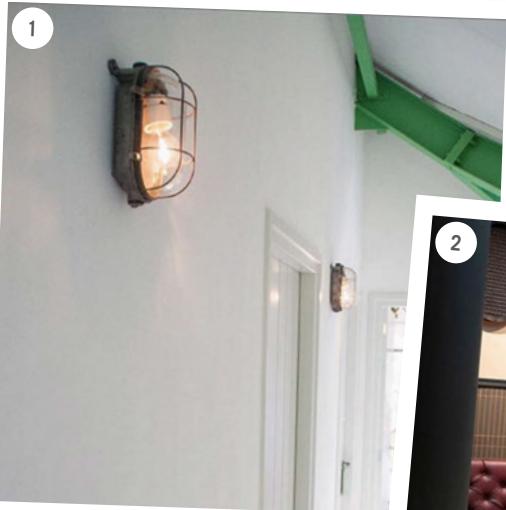
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#readinginthedarc

A roundup of **darc's** highlights from Instagram's world of decorative lighting and interior design!



1. @blomandblom

❤️ 67

This little wall light is called the 'Baby Slender Turtle'. We salvaged these from the premises of a former refrigerator manufacturer in East Germany.

#lightingdesign #interior123 #topstylefiles #eclecticdecor #modernhome #sodomino

2. @louispoulsen

❤️ 1632

The magnificent Panthella Floor Lamp • Designed by Verner Panton • Credit: @carlhansenandson

3. @dreizehngrad_lights

❤️ 89

Lots of Industrial lights in beautiful arrangements in this restaurant - contemporary, fresh and comfortable. photocredit: @ud_photography

#dreizehngrad #lighting #handmade

4. @nichemodern

❤️ 92

Get a look into our Cold Shop within these chocolate solitaire pendants that are waiting to be cold-worked. Try to spot one of our marketing team members too!

5. @brokislighting

❤️ 429

Subtle lines in glass. Solid wood. Masterful craftsmanship. Not only will the Muffins Candleholder reveal something of your sense for detail and exquisite design, it will also lend your room a festive air.

6.@catellanismith

❤️ 331

The timeless elegance of Fil de Fer complements the warm colours of natural materials at Hotel Alpenblick, Trentino-Alto Adige. Fil del Fer > #catellanismith

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