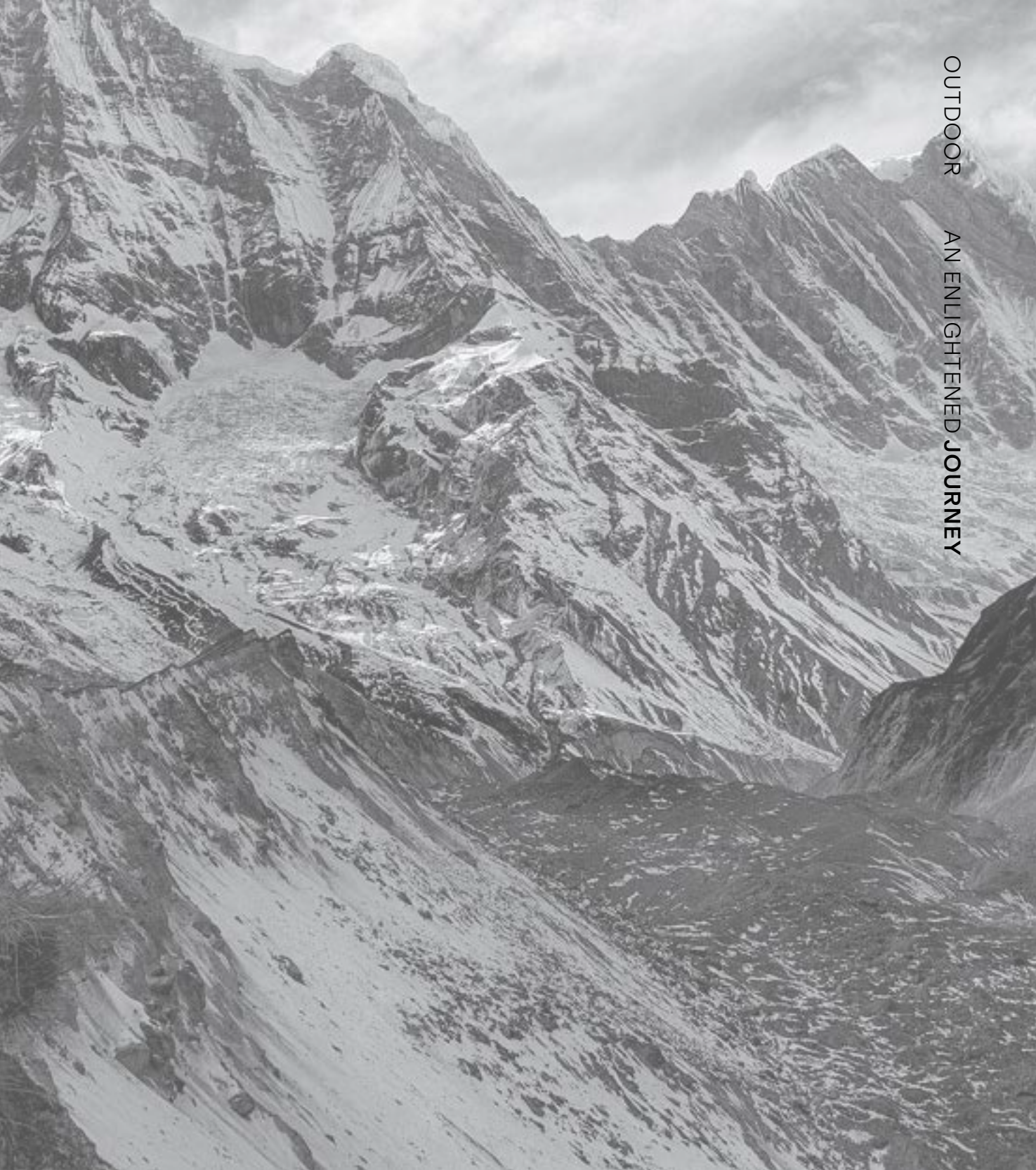


DELTALIGHT

OUTDOOR
AN ENLIGHTENED JOURNEY



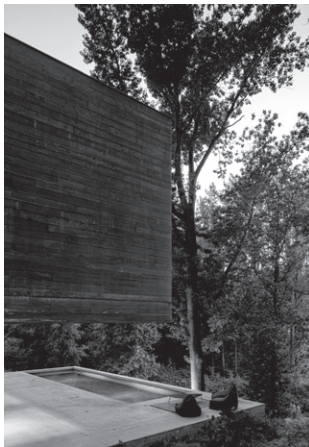
Welcome to our world

The evolution of a promise. Founded in 1989 Deltalight has been designing and manufacturing sustainable and high-quality luminaires since its very beginning. Exterior lighting has been an important part of the collections from the early years, and has evolved to a full range of reliable lighting instruments for any project need. Deltalight caters to some of the world's most renowned brands and architects, providing sophisticated and value-added lighting solutions for a variety of projects. These range from residential, office, and hospitality to retail, landscaping, showrooms, and public spaces, encompassing both small and very large scales. Core values of sophistication, design and versatility unite both our indoor and outdoor collections, pushing boundaries whilst, delivering a feeling of comfort, elegance and purity.

Let's journey into the world of Deltalight's outdoor lighting.

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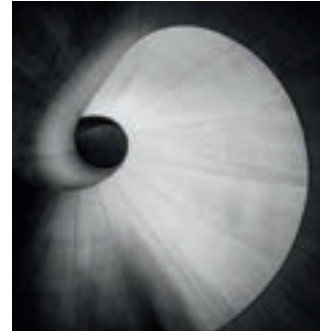
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Light is there to provide comfort, a feeling of ease for the eye and self, during the day or at night.



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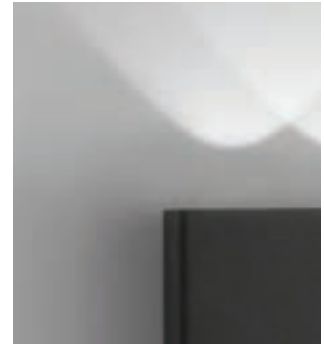
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COLOPHON

Light is there to provide comfort, a feeling of ease for the eye and self, during the day or at night. This way we develop lighting solutions that enhance people's lives, and therefore people's quality of life. We bring our experience in light to the service of architects, landscape and lighting designers, realizing what is in their mind, creating a lighting scenography integrated in the environment and complementing the architecture. Using the right light in the right way to make architectural and landscape concepts stand out.

We make light

INDOOR MEETS OUTDOOR

Imagine transforming your outdoor space into an attractive and inspiring extension of your interior project. With a unified design that effortlessly spans both indoor and outdoor lighting solutions, Deltalight can offer a harmonious aesthetic and experience for the end-user. Product families like the Entero, Nebbia or Oono showcase our belief that form and function can be combined. Deltalight understands the value of blending indoor and outdoor spaces seamlessly. We maintain consistency in design and lighting quality by using the same LED technology for both. This approach extends the sophisticated style, warm light temperatures, and high-quality finishes of indoor lighting to outdoor settings. Through this approach, we ensure that designers can rely on a harmonious aesthetic throughout. By adapting indoor lighting designs for outdoor settings, designers and lighting experts can create beautiful, cohesive spaces.

We PRODUCE

OUR COMMITMENT

SUSTAINABILITY

We live in a world where sustainability creates added value and drives economic growth. It affects everything we do. That's why we at Deltalight are looking for ways to make sustainability an everyday habit and lifestyle choice. Sustainability is not a destination, but rather a path. Each individual effort and every small initiative made over time will make the future a brighter place.

At Deltalight, we recognise that our business activities have an impact on the environment, and we take this responsibility seriously. We place great importance on ecological awareness and sustainability. Our goal is to produce light fittings that are innovative, efficient and above all, environmentally friendly. We constantly strive to improve our products and operations in terms of efficiency, longevity and sustainability.

With each new collection, we use the latest technological developments whenever possible, improve recycling, encourage reuse, and pay close attention to efficient use of materials, low-waste production and low-carbon transport.

Our commitment has been recognised by the 'Lighting For Good Awards' in 2019 and 2020. Beyond production processes, our Belgian headquarters is equipped with solar panels that produce enough renewable energy to power our entire production line and office. We are also quite proud to offer our employees a healthy, safe and harmonious environment, whether abroad or in Belgium.

We also pay a lot of attention to recycling and waste management. Many of our luminaires are made of aluminium profiles and we optimize manufacturing to minimise waste. Aluminium waste is collected and recycled or upcycled. In fall 2022, we partnered with Dutch company MVRDV to launch High Profile, a collection of colourful light fixtures made from scraps of aluminium profiles. This sustainable design was awarded the dezeen award for best in lighting of 2022, an honourable mention we hold dear.

RESPONSIBLE LIGHTING

In the pursuit of sustainability, it's essential to recognize that the responsible use of products plays a pivotal role. Beyond the manufacturing process, the impact of how our creations interact with the environment is equally significant. This principle is especially true in the realm of lighting, where our choices can either contribute to or mitigate issues such as light pollution.

At the forefront of responsible lighting practices there are a few basic principles, a set of guidelines designed to minimise light pollution and preserve the beauty of our night skies. In brief, one must look for light only where it is needed, look how much light is needed, employ warmer colour temperatures and apply dimming and/or presence detection to have the light only when it is needed.

Our commitment to sustainability extends to providing consumers with multiple options to adhere to these principles. By incorporating these guidelines into our designs, we empower individuals and communities to make informed choices that align with a dark sky future.

One notable solution in our lineup is the integration of dedicated LED which lack blue light. This innovation not only contributes to the overall reduction of light pollution but also serves as a crucial element in wildlife preservation.



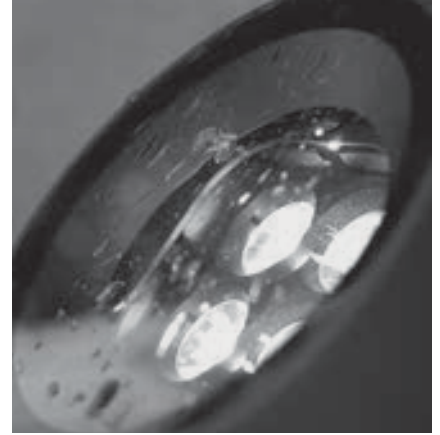
Design & DEVELOPMENT

CONTINUOUS RESEARCH AND INNOVATION

Deltalight has been at the forefront of lighting technology for over 30 years, and continues to push its boundaries, both in interior and exterior lighting.

Our investment in R&D, production and innovation aims to deliver outstanding luminaires, fusing contemporary design with high-quality materials, advanced engineering, the very best performance and a long-term lifespan.

The lighting industry is constantly changing and evolving. We consider this both to be a challenge and an opportunity. It fascinates us to keep on bringing new designs and lighting solutions. You could consider it a passion to surprise and inspire people around the world. We start from our own in-house design team, but also love to explore common grounds with architects and designers, coming from different industries, exceeding the essence of collaboration. Deltalight's extensive R&D team is constantly on the look-out for the trends of the future, both in terms of design and use of materials, without losing sight for the power of imagination. Its creative statement is confirmed by the opinion of several expert panels, resulting in a number of prestigious awards such as IF Design Award, Good Design Award, Red Dot Design Award and many others.



SMART DESIGN

We are focused on the details. The looks, how a fixture moves, how it can be specified and installed, the ease of enjoying the light and so much more. With a surprising visual simplicity, our products are the result of an extensive design and prototyping process, fusing advanced technology with timeless design and sustainable materials.

STATE OF THE ART DEVELOPMENT

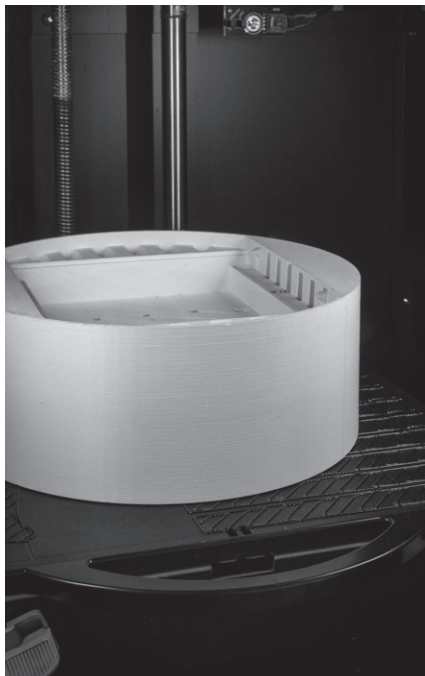
An important feature in Deltalight's creative process is the use of state of the art development techniques. The intensive use of 3D printing, early stage FMEA (Failure Mode and Effect analysis), goniophotometry and in-house third party recognized lab (SMT / CTF / satellite data acceptance / BELAC accreditation) result in a fast, efficient and first-time right development process. As such, an essential attribute in the company's short idea-to-market philosophy. Throughout the entire production process Deltalight distinguishes itself by handling the strictest quality parameters, to ensure products and services are designed and produced to exceed customer requirements. Every step in the production process has a routine quality procedure, covering both product quality and testing. Each product that leaves Deltalight has been inspected and tested thoroughly, resulting in minimal returns and maximum efficiency. Product quality and safety testing according to the international IEC standards is done in our company owned accredited Deltalight Laboratory. The close cooperation with our certifying partner SGS-CEBEC® leads to CE, ENEC and CB certifications for European and IEC member countries (<http://members.iecee.org/>). The laboratory also covers the testing of products for the North American market by being certified as a level 4 satellite laboratory for INTERTEK®. This allows us to obtain the cETLus listing for our products. Our light lab is ILAC / BELAC accredited resulting in the highest possible level of world-wide acceptance.

ADVANCED OPTICS

Deltalight's team of engineers and optic experts is on a continuous quest to match the company's credo for design with energy-efficiency and optimal quality of light. Deltalight's outdoor range is ready to meet the needs of today's landscape design and illuminate with impact. We offer different precision light distributions to fulfil various requirements, with high uniformity, for demanding outdoor applications. CAD-engineered and precision manufactured lenses deliver a tightly controlled light distribution while reducing light pollution to an absolute minimum. The variety of optics, beams and other features enable designers to meet the various needs in landscaping illumination, both in public and private space... from staging of buildings to highlighting decorative elements, create scenic outdoor settings, lighting up trees to staging of pathways, terraces and much more.

OUTSTANDING QUALITY

The development of high-quality LEDs has become one of Deltalight's core competencies. Our LED modules are designed for service lives exceeding 50,000 operating hours. After this period has expired, the module is not ruined; it continues to function, and still shines with at least 90 % of its initial brightness. As luminaire designers and manufacturers, we always strive to create the best possible thermal conditions in the luminaire, to ensure that LEDs operate in the best possible way. From the design of the LED circuit boards and heat sink, to the selection of materials, to the assembly process and installation techniques... all is engineered to reach optimal service life and maximum efficiency. We partner with the best suppliers in the world to ensure a consistent LED selection, in order to ensure colour uniformity in time and across different product ranges. A minimum of MacAdam 3 is a standard throughout the collection.



HIGH QUALITY MATERIALS & PROTECTIVE FINISHING

PRE-TREATMENT AND POWDER COATING

Deltalight luminaires for both indoor and outdoor are produced using a proprietary process based on selected base materials and finishes to give the user the pleasure to enjoy their presence in- and outside the architecture for a very long time. The applied pre-treatment and finish on our products is the result of intensive research, testing and setting up an inhouse surface protection installation. We guarantee a thoroughly monitored process that grants quality for the future. Especially the quality of our outdoor range with respect to corrosion protection can be assured based on a typical surface protection and finish deployed in the following 5 topics:

1. Basic materials (Alloy)
2. Pre-treatment:
 - Titanium based non-organic conversion layer
3. Powder Coating
4. Hardware
5. Process Control

This dedicated treatment is even reinforced by 2 individual trademarks:

Deltalight Quali Protect ©

This trademark is related to topic 1 and 2. It covers the protective non-organic pre-treatment applied to the most suitable alloys to ensure a long-term corrosion resistance.

Deltalight Supreme Texture ©

This trademark is related to topic 3 to 5 and it covers the final finish of the product in terms of both weather and UV resistance.

We achieve this by applying high-end polyester powder coatings resulting in a perfect finish and appearance. Texture stands for the visual or tactile surface characteristics of a surface and the disposition or manner of union of the particles of a body or substance. Texture does not only relate to the powder coating itself, but even more the perfect finish, the appearance and quality of the product.

BASIC MATERIALS (ALLOY)

For aluminium components we use selected alloys with the lowest grade of corrosion inducing contaminants like copper, iron etc., while maintaining the required processability. Non-visible stainless-steel components mainly used



for mounting surface contact are made in 316 grade. Seen the importance of the pure grade of the base material, Deltalight monitors the composition of the supplied alloys by means of non-destructive x-ray photospectrometric analysis.

PRE-TREATMENT

Apart from the pure grade aluminium alloy, a dedicated pre-treatment, is the next step in the finish of exterior luminaires. The pre-treatment applied by Deltalight is a procedure that creates the perfect basis for a high corrosion resistant product and is achieved in 7 steps. The base process is known and proven, but the details are the result of scientific research and process optimization.

1. The base steps are:
2. Alkaline degreasing
3. Clear water rinsing
4. Deltalight Quali Protect Etching
5. Clear water rinsing
6. Deionized water rinsing
7. Deltalight Quali Protect Titanium
8. Passivation
9. Hot air Drying

POWDER COATING

After the pre-treatment, the Deltalight outdoor range is covered by an organic UV resistant polyester thermosetting powder coating, selected and made according to Deltalight Supreme Texture standards. This coating is typical solvent free which makes painted products direct and 100% recyclable. The paint is finally secured after hardening at 200°C. The used powder coatings are certified according to European fire and fume regulations and have specialist certificates.

HARDWARE

Apart from the painted parts that are used for the assembly of our outdoor products we assure that all other components such as bolts, nuts, washers, screws, brackets, fixation plates... are made from the best stainless steel quality. This to assure the entire quality of the outdoor luminaires and to make sure any of the screws can be untightened during the entire lifetime of the product for eventual service. Stainless steel components in contact with aluminium are assembled with protection compound to avoid electrochemical corrosion.

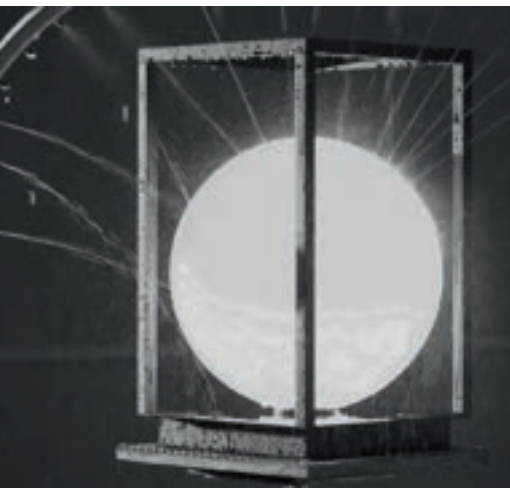
PROCESS CONTROL

All critical process steps in the pre-treatment and application of the finishing layer are monitored using SPC (statistical process control). Deltalight Quali Protect and Deltalight Supreme Texture outperform commonly known quality principles. Stability and effectiveness is on top of the SPC monitored by filiform corrosion tests on production samples. Manufactured with precision The Deltalight collections are the result of handcrafted care and industrial expertise. Each luminaire is designed, engineered and manufactured to guarantee high, maintained IP ratings and a long lifetime. Weatherproof and non-ageing silicone rubber is used extensively in the range. It provides excellent sealing qualities in corrosive and high temperature environments. Depending on the product, its design and application needs, Deltalight uses a 2-component potting substance, combined with glass gluing by robot, to guarantee optimum precision and IP67 rating. Various ranges are further supported by waterproof installation kits, including watertight power supplies and waterproof connector kits.



TESTING

In general, but on outdoor luminaires especially, there are high demands on durability and quality of our product range, therefore it is of main importance that these are thoroughly tested and simulated in the most realistic conditions possible. Hitting the luminaires with an impact hammer, soaking them in water and dust or damaging them to see the effect when subjected to highly corrosive environments. We do not do this just for fun, but to know exactly what the effect on our products will be once they are being installed in harsh environments. In this way we know what our luminaires can endure and label them with the proper classifications.



IP TESTING

Luminaires for exterior use will be affected by different environmental aspects, for example heavy rainfall or dust or dirt particles being blown around by the wind. To prevent these influences from having an impact on the functionality of the luminaire, an IP rating is being mentioned for each type of luminaire. At Deltalight, all our luminaires are being tested according to the specific standards in order to give them the correct IP rating according to the final application purpose.

IP testing (solid particles)

- IP testing according to IEC 60598. The standard specifies all parameters and circumstances to deliver correct test results, depending on the degree of protection against solid particles. The first digit of the IP rating tells the protection rate against solid objects of the following diameters:
 - >50mm: the luminaire can not be entered with a hand or similar for example
 - >12,5mm: the luminaire can not be entered with a finger or similar for example
 - >2,5mm: the luminaire can not be entered with tools or similar for example
 - >1mm: the luminaire can not be entered with a screw or thin wires for example

IP testing (fluid)

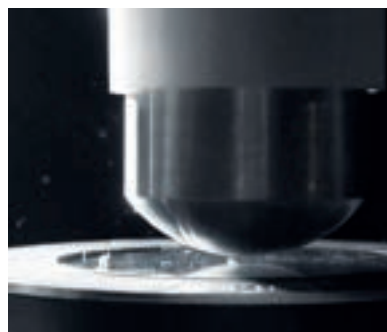
- IP testing according to IEC 60598. The standard specifies all parameters and circumstances to deliver correct test results, as there are multiple degrees of protection depending of the final purpose of the luminaire. Simulations can be done for rain, over spray water to submersion, according to the specific type of installation.
 - Rain (IP X4)
 - Spray water (IP X5)
 - Splash water (IP X6)
 - Submersion (IP X7)

IK TESTING

Next to IP rating, a luminaire can also be influenced by certain large or smaller impacts, for example collision with people, bicycles or cars. Different types of collision can be tested according to IEC 62262, this standard specifies all parameters and circumstances to deliver correct test results, depending on the degree of protection against external mechanical impacts. A hammer is being dropped into the luminaire to create impact. The weight of the pendulum and the height from where it is being dropped can vary to measure different levels of impact. The higher the digit of the IKXX value, the higher the impact it can absorb without preventing the luminaire from losing its protective function.

FILIFORM CORROSION TESTING

Luminaires for exterior use are more exposed to harsh weather conditions and need to be resistant to corrosion. To test coated luminaires on how they react to exterior conditions we test them according to the filiform corrosion test (ref. ISO 9227): the product is being scratched and undergoes a corrosive attack by dripping hydrochloric acid onto its surface. Afterwards the product is being put into the test cabinet for 1000h at 40°C and a relative humidity of 82%. After this test; results are being checked according to ISO 4628-10.



CLIMATE TESTING

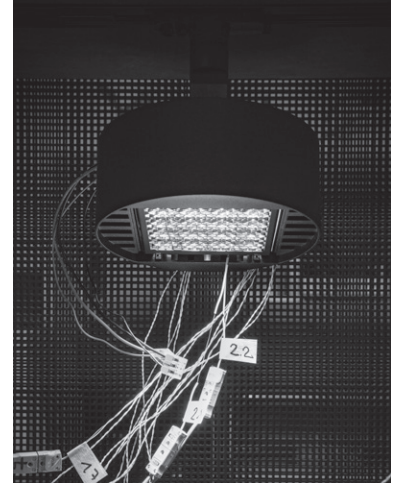
Over time, a luminaire will be influenced by the environment it is installed in, be it by alternating temperatures or changing levels of humidity. By simulating the environmental influences in a climate test chamber, we are able to reproduce the effect on our luminaires but also check extreme stress parameters like rapidly changing temperatures. It allows us to ensure the correct material choice for different types of luminaires and improves the reliability and quality of our products.

COMPONENT TESTING

All luminaires exist out of multiple components, therefor a luminaire is only as qualitative as its weakest component. Quality testing on component level is a constant and essential topic at Deltalight which requires a high level of know-how as all components exist out of different materials, can be electronic or electric and are being used in different circumstances. Looking for the best quality in both components and manufacturers requires a strict policy in testing and supplier selection.

ELECTROMAGNETIC COMPATIBILITY TESTING

EMC testing according to IEC 61547, IEC 55015, IEC 61000-3-2, IEC 61000-3-3 Electrical products can emit electromagnetic waves. When releasing electrical equipment for the EU market, it has to apply to the norms set by EU directives. These tests are done to make sure that there will be no mutual interference from the luminaire towards its environment in order to not hinder the correct operation of the equipment.



OPTICAL SIMULATION

Light quality also depends on the way the light is being controlled by the optics when it leaves the light source. We pay specific attention to the final result when choosing or designing our optics. Using computer simulations allows to check at an early stage how the optics need to be shaped and where it needs to be positioned. By making computer simulations we can already make an accurate estimation of how the luminaire will perform in a final stage. Apart from simulating the final effect of the luminaire, these simulations are also being used to develop the most energy-efficient lighting solutions possible and can be used to see what the effect of an accessory will be when applied onto the luminaire.

OPTICS AND PHOTOMETRY

PHOTOMETRICS

Apart from the lumen output and the power it consumes, a luminaire is characterized by its luminous distribution. At Deltalight® we have the knowledge and infrastructure in-house to determine those characteristics of the luminous distribution.

OPTICAL SPECTOMETRY

Together with the luminous distribution, also the quality of light is of main importance: what is the total luminous flux, how does the spectrum look like, ...? By using spectroradiometers the quality of light from the light source and the complete luminaire can be checked into detail and optimized to our Deltalight standards.





QUALITY CONTROL AND PRODUCTION

At different stages of the manufacturing – during the complete process from components to finished product - routine testing on functionality and safety is being done to assure the highest level of quality. After full assembly, each luminaire itself is undergoing a final test and is being marked, hereafter it is being packed and labeled, ready for transportation. Some examples of this functional testing are checking if the light effect and output is correct, checking if all hinges or other moving parts are working fine or checking if there are no irregularities on the electrical wiring.

Throughout the entire design and production process, Deltalight handles the strictest quality parameters to ensure products and services are designed and produced to exceed customer requirements. Every step in the production process undergoes an extensive quality procedure, covering both product quality and testing. As such, each product that leaves Deltalight, like the family shown here, has been thoroughly inspected and tested, resulting in minimal returns and maximum efficiency. Product quality and safety testing according to the international IEC standards is done in our Deltalight Laboratory. To stand by this quality promise, Deltalight offers a **five-year guarantee** on its entire indoor and outdoor lighting range. Thanks to this initiative, customers can be sure that by choosing lighting solutions from Deltalight, they are investing in the future.

WARRANTY

5 YEAR
GUARANTEE







Our PROOFS

Durable PROOF

As outdoor luminaires often need to withstand harsh weather conditions, Deltalight maintains the highest standards in the material choices for finishing the products, as well as in the technology and the manufacturing process. Each luminaire is designed, engineered and manufactured to guarantee high, maintained IP ratings and a long lifetime.

Durable PROOF

INTEGRATED MOISTURE LOCK

An integrated moisture lock prohibits incoming water from below: in-house designed gaskets avoid water ingress from above to reach the required IP-rating.

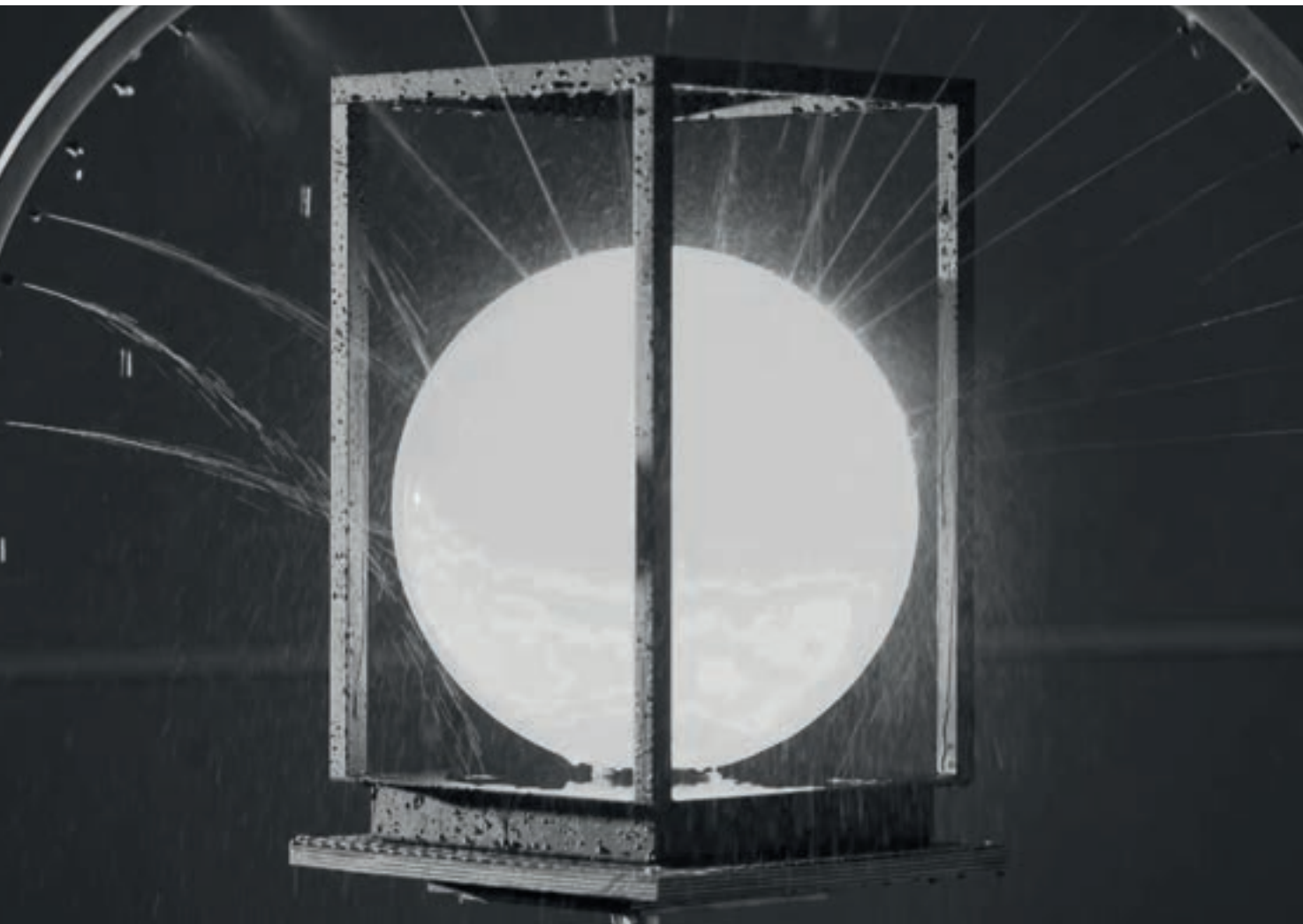
DESIGNED TO LAST

Be it in the choice of material, components or the way it is assembled, our products are built to last. Products that suffer from wear and tear because of their type of installation are from standard available in brushed stainless steel. Thermally toughened glass to withstand high demands and loads offer additional protection and safety. Protective sheets allow mounting on raw surfaces without damaging the luminaire's surface.



DELTALIGHT QUALI PROTECT®

Durability and quality are of utmost importance when it comes to outdoor luminaires. We utilise industry-leading testing techniques, recreating the most realistic conditions possible to ensure our products can withstand anything that comes their way. By boasting only the highest quality materials labeled with Deltalight Quali Protect®, we assure that all outdoor fixtures undergo our inhouse extensive pre-treatment processing with titanium passivation for long term corrosion resistance.surface.





Climate
PROOF

Deltalight outdoor luminaires are engineered to withstand all climate types and conditions. Our improved outdoor range is designed to resist extreme weather conditions: extreme heat, heavy snow or rainfall, ice and cold temperatures, ... nothing our fixtures can't handle.

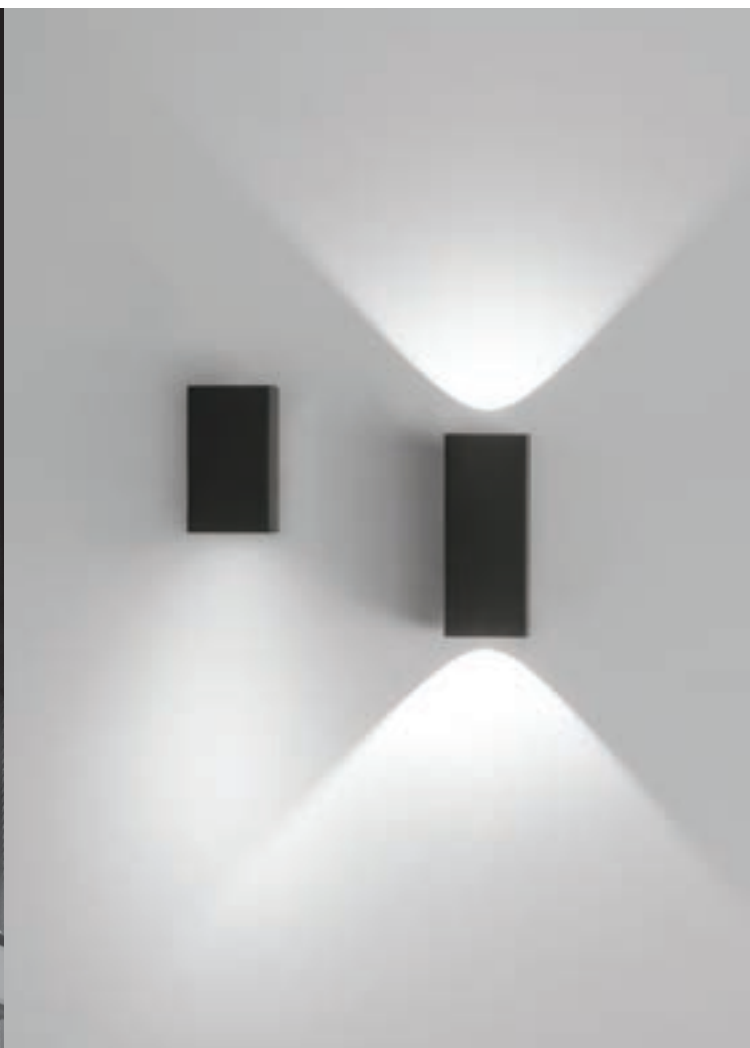
Climate PROOF

DELTALIGHT SUPREME TEXTURE®

A high-end polyester powder coating is applied, resulting in a perfect finish and appearance, guaranteeing both weather and UV resistance.

EXTREME CONDITIONS

Reliable in extreme weather conditions, from -25° up to +45°C. By utilising carefully selected led, electronics and thermal protection.



D-LOCK SYSTEM

To protect the luminaire from harsh weather conditions, the in-house developed D-LOCK system avoids damage by overheating, overvoltage and water ingress.

NIGHT SKIES AND LIGHT POLLUTION

Our commitment to responsible outdoor lighting addresses the critical issue of light pollution. Our solutions prioritize fixtures designed to restrict up-or backlight, shielding and thus minimising excess illumination. Low-glare, dimmable options and specific LEDs with tailored wavelengths to limit blue light proves crucial, sparing our environment from its detrimental effects.





Project & Functionality PROOF

Architect: TETRA architecten

Detalight's outdoor range is ready to meet the needs of today's landscape design and illuminate with impact. The flexible and functional range with a variety of optics, beams and other features enable designers to meet the various needs in landscaping illumination, both in public and private space.

Project and Functionality PROOF

FLEXIBILITY

The flexibility of the Polesano enables to illuminate vertically and horizontally, as the double axis in the connection box allows a 355° rotation from the luminaire vs. the pole and a 180° rotation from the luminaire itself. In this way, any possible set-up can be achieved



LED CASET TECHNOLOGY

Precise optics reduce unwanted spill of light. A set of individual collimator lenses reduce glare and present a multi-layer output. Accessories can further refine the light or improve on visual comfort, an engine that makes a powerful lighting tool. This tool is used throughout a vast majority of our products, delivering a uniform and qualitative light throughout our full outdoor product range. A feature delivering products that work together to bring your project to a higher level while maintaining a uniform look and feel.

FULLY ADJUSTABLE ON SITE

Logic 190 is fully adjustable on-site, without the need of opening the fixture. As such, it can be rotated 360° and tilted up to 25°, without any possible damage by ingress of water or dust. It can be adjusted while installed into the floor, allowing a perfect alignment of light effect on the architecture.



Future and Fun **PROOF**

Deltalight's outdoor lighting range presents a combination of durable and timeless design. Our outdoor lighting range is designed to look stunning, forever. Whether you are lighting cozy backyard nooks or sprawling landscapes, Deltalight's range has you covered with its minimalistic aesthetic. Our fixtures will continue to look great for years to come, making them truly future and fun proof.

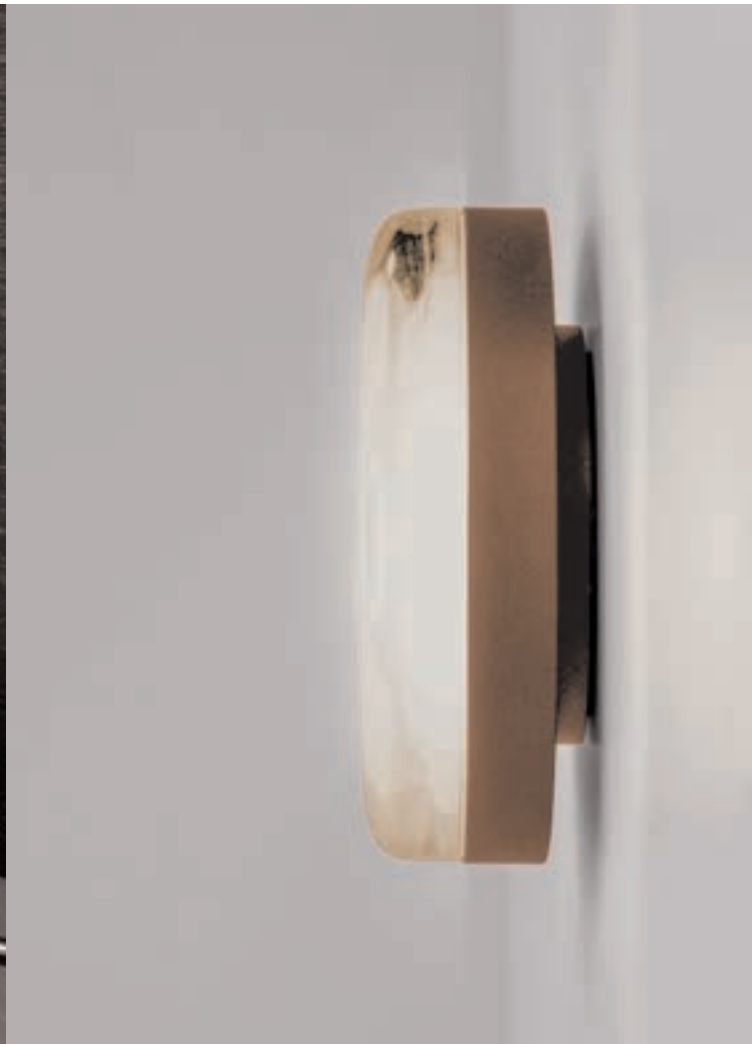
Future and Fun PROOF

DESIGNED FOR THE FUTURE

Parts are designed to accommodate future updates, such as the integration of tunable white or RGBW LEDs, new optics or the use of new or different materials. We try to keep our fixtures serviceable, when designing we keep disassembly (DfD) in mind, therefore we limit glue in our fixtures.

ORGANIC AND PLAYFUL

Playful design involves creating contrast to make the visual fixture exciting and appealing. The combination of inspiring organic shapes and a twist on materials such as glass and aluminium creates tactile elegance and a sophisticated palette of shades.



SIMPLICITY AND PURITY

By working with simple shapes like rectangles and circles, products radiate simplicity and purity, a signature that is peculiar to Deltalight

WORLD IN COLOUR

We understand the importance of diversity in colour choices, which is why we continually expand our palette. Recently, we introduced captivating hues like pine green and flemish bronze, reflecting our commitment to listening and responding to what our customers seek. Our dedication to offering a broader spectrum of colours stems from an ethos of adaptability and customer-intimacy, ensuring everyone finds their perfect shade effortlessly.



We illuminate



AN APPROACH TO
OUTDOOR LIGHTING

The power of light is in its malleability: how it reflects, refracts and sculpts controls and enhances the overall perception of a room and the objects in it. It's the ultimate mood setter, the silent partner in an architectural or landscape design, the hidden force that creates ambiance and brings a room, garden or courtyard to life. Light can shape or envelop a space. It can sculpt and enrich an environment to give the people in it a comfortable, safe and pleasant feeling. Where you focus or direct it guides the experience. The interdependence and integration is key to any successful project, putting the final touches on your nocturnal setting. This requires a holistic approach that combines technical excellence and creativity to put the 'wow' in a perfect nocturnal setting. Make the surroundings glow. Make the people in them shine.

Every landscape project has several components and different functions. Each setting needs to be illuminated in a specific way so that when the parts come together to form a whole, people have the feeling of walking onto the set of a play that reveals itself in different scenes. In short, there's no such thing as perfection, only perfect lighting: the right lighting fixtures for the right effect for the right application. Throughout this process, luminaires are a designer's tools, applied to fit into their intended environment, to enhance it, and to stand the test of time. To achieve this, a project approach is divided in three main acts, each divided but strongly connected with each other:

Illuminating SPACES

Illuminating
ARCHITECTURE

Illuminating NATURE



Illuminating SPACES

Jonathan Ashmore

*'We consider natural and artificial lighting right at the start of our design process.
Exterior lighting not only enhances the building's aesthetics after dark,
it also extends the spaces functionality and helps create a desirable ambience.'*

Read the full interview with Jonathan Ashmore on page 119

Spaces such as parking lots, driveways, squares and walkways, require a specific lighting approach to serve a practical purpose: enhancing visibility and lighting up areas according to what's required of them. Illuminating functional areas plays a crucial role in creating an efficient, comfortable and safe environment.

Illuminating **ARCHITECTURE**

Susanna Antico

'The relationship between architecture and lighting is symbiotic: the architecture allows the integration of the lighting in such a way that the lighting allows the architecture to impact its users in the way intended by the architects..'

Read the full interview with Susanna Antico on page 123

Façades, colonnades, sculptures, building materials are the architectural elements that give a project and landscape its uniqueness. Illuminating these surfaces as an ensemble as well as bringing attention to the smallest details defines the look and feel of a space, directly influencing its perception.



Architect: AABE - Atelier d'Architecture Bruno Ericum & Partners - Photography: Jean-Luc Laloux

Dean Skira

'Our urban nocturnal environment can be compared to an unfinished pointillist painting, because there are so many bright glary dots of lights in our field of vision. My methodology considers avoiding those dots and tries to create a balanced picture throughout our visual frame. I am especially fond of working on lighting designs in landscape where light is not so easily controlled as it is in architecture.'

Read the full interview with Dean Skira on page 115

Bushes, trees, gardens and greenery are obviously an integral part of landscape design. The illumination of each different natural element, throughout its evolution and seasons, highlights the beauty of nature in its darkest hours. When light is properly cast in the natural environment, it heightens your senses and can take you on an enchanting adventure.

All gardens and landscapes, regardless of size, have different characteristics and will only be “well lit” if all these aspects are taken into account. Whether it concerns uplights, flexible spot lighting, linear solutions for mounting on the floor and even bands around the trees... in the Deltalight range you will find all kinds of solutions to emphasize the plant heritage of the place without neglecting important themes as light pollution and wildlife preservation.



Illuminating NATURE

Case

AL FAYA LODGE

The Al Faya Lodge is located at the foot of Mount Alvaah in the UAE's ancient desert, and is a true architectural gem. The resort's captivating blend of old and new buildings set against a mountainous backdrop is a place of pure luxury and relaxation. The lighting project was done with great care, aiming to keep the darkness of the environment while enhancing the unique beauty of the structures. Respecting its natural landscape, light was used only when necessary, making the resort a peaceful haven where guests can unwind and connect with the gorgeous surroundings. This project presents the intertwining of three aspects that were at the heart of how it harmoniously came together way--function, architecture, and nature. Located deep in a desert, this resort offered unique challenges because its functions cannot be easily separated from its natural surroundings. As a result, these aspects continuously crossed paths seamlessly, adding to the resort's charm and character.

This project had one clear intention: minimise artificial lighting and highlight the natural splendor of the landscape at night. Only the trees are subtly illuminated, enhancing their sculptural presence. Guests can enjoy the marvelous view of the landscape, whether it's the deep purples of the dying the sunset, a clear moonlit sky or a moonless night filled with stars.



Architect: ANARCHITECT - Photography: Fernando Guerra



Architect: ANARCHITECT - Photography: Fernando Guerra

Illuminating ARCHITECTURE

Here, functional and architectural lighting come together in a stunning display of elegance.

The lighting fixtures guide visitors along the paths and beckon them towards the entrance of the building, serving a functional purpose with an intriguing ambiance. An overlapping of function and form often happens in projects in which the lighting is almost absent in favor of the preservation of the nightscape.



KIX is a versatile family of adjustable projectors that can be installed on walls, floors, or even strapped around trees to light up your outdoor spaces. With its sleek and subtle design, this powerful lighting solution is perfect for illuminating walkways or enhancing your landscape, like in Al Faya Lodge. Kix's adjustable features make it the perfect addition to your garden or outdoor oasis.

Illuminating SPACES

'The same lantern element also illuminates the exterior space of each private suite, adding a sense of intimacy and warmth in the vast desert landscape.'



The discreet **MONTUR** used in the pool area also serves as an integral part of the architecture. Its lantern-like design recalls traditional desert lighting sources, adding charm and character. This innovative approach seamlessly blends practicality and style, resulting in a warm and inviting atmosphere that's authentic and visually captivating.

Deltalight's Montur is a modern interpretation of a classic lantern design.

The sharply profiled framing, made from seamless aluminium, breathes refinement and sophistication. Both indoor and outdoor versions come with a choice of transparent or opal glass finishing. The opal glass version creates a beautifully diffused light that adds to the lamp's allure. Montur is available in various configurations, including ground and wall fixtures. Its versatility makes it a perfect addition to any indoor or outdoor setting.



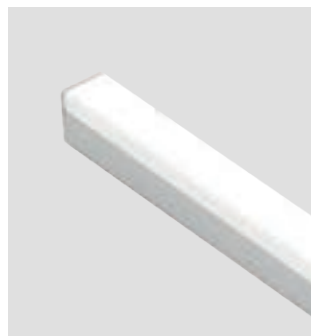




Architect: ANARCHITECT - Photography: Fernando Guerra



The lounge area boasts a serene atmosphere with minimal artificial lighting. A discreet linear lighting installed under the sofas creates a cozy ambiance around the fireplace. This lighting solution is eco-friendly and does not cause glare or light pollution, making it perfect for gazing at the majestic starry night sky over the expansive desert. The restaurant area was lit the same way. The architect's intent was to highlight specific elements while avoiding over-illumination that would clash with the natural environment.



FEMTOLINE 25

To obtain the best possible light diffusion from a cove, Deltalight offers a profile equipped with a U-shape diffuser, an ideal solution for outdoor cove lighting.



Architect: ANARCHITECT - Photography: Fernando Guerra



MONTUR LP

This modern reinterpretation of the lantern archetype provides a subtle and elegant light for the lounge areas, avoiding any kind of glare.



Illuminating NATURE

This project had one clear intention: minimise artificial lighting and highlight the natural splendor of the landscape at night. Only the trees are subtly illuminated, enhancing their sculptural presence. Guests can enjoy the marvelous view of the landscape, whether it's the deep purples of the dying the sunset, a clear moonlit sky or a moonless night filled with stars.



LOGIC is a complete range of water and shock resistant lighting fixtures. Thanks to its multiple reflective options, Logic can be used to accentuate trees or sculptures, but also to light up facades or large garden features to create a sense of depth or provide direction along paths and driveways.

Case

VILLA P

Nestled in the striking natural landscape of Como Lake, this lighting project aimed to create a distinct identity for the exterior while meeting the unique requirements of each zone. The lighting guides guests along paths, highlighting the beauty of the surroundings. However, the primary goal of the project was to preserve the breathtaking natural scenery, including views of the lake, the opposite shore, and the starry sky. With careful consideration of its impact on the environment, this project strikes a perfect balance between aesthetics and sustainability.



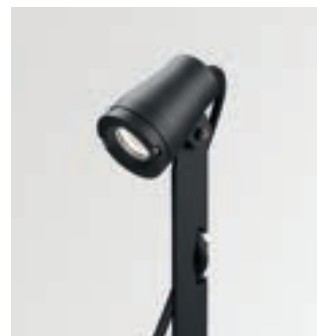
The garden is meticulously divided into three sections: paths, nature, and architectural treasures, all interconnected. The lighting is directed toward the ground or statues, but softly reflects on surrounding elements, such as bushes or stone surfaces, enhancing the garden's natural grandeur and ecologically rich character. This creates an enchanting atmosphere that also allows for unobstructed views of the night sky and its reflections on the water. The garden's elements work together in perfect harmony, making it an astonishing display of nature's magnificence.



illuminating SPACES

The pathway illumination concept is inspired by the pathway's function itself. As guests walk along the paths, the lights create a visual rhythm that is accentuated by the contrasts of light and shadow, revealing the pathway's purpose of connecting various points of the garden. The vertical surfaces surrounding the path are intentionally left unlit to prevent light pollution that may obstruct the view of the night sky. The result is a radiant, dynamic and immersive experience that encourages guests to appreciate the garden's natural surroundings and magnificent nighttime views.

KIX is a family of exterior projectors designed for easy installation on walls, floors, trees or soft green areas using a pin. With its flexibility, elegance, and power, Kix is the perfect choice for illuminating walkways and other landscape features.





Illuminating ARCHITECTURE

Throughout the garden, several unique architectural features have been accentuated, including an historic façade, a water well, statues, and an evocative rock. The lighting effect further deepens the architectural narrative with striking contrasts and beguiling details.

To highlight the architectural beauty of the façade, **FEMTOLINE 25 F** was installed as a cove beneath each window, bringing attention to the intricate wooden structure and low reliefs. The use of this solution has created an enchanting effect, drawing the viewer's attention to the exquisite details of the building.

KIX M highlights a magnificent marble statue to the right of the façade, set in a picturesque grotto. This artistic composition is illuminated from three different sides, with two small projectors carefully placed at the statue's side to softly highlight the cave's features. A small projector is installed under the first-floor window to create an evocative mood by lighting the statue from above. The overall effect is an exquisitely lit scene that is both visually stunning and atmospheric.





LOGIC FAMILY

The Logic lighting fixtures offer a versatile range of water and shock-resistant options, with various reflectors to highlight trees, sculptures, facades, or other garden features. They can create a sense of depth or guide visitors along paths and driveways.

LOGIC 190 R is the perfect solution for those seeking an adjustable projector with optimal beam control. The LED engine can be tilted up to 25° and the fixture can be rotated over 350°, while maintaining its IP67 label, making it ideal for a range of applications.

LOGIC WALLWASH

For a uniform lighting effect on vertical surfaces, the Logic Wallwash with its specialized optical system can deliver the desired lighting effect.









Illuminating NATURE

Through strategic illumination, bushes, trees, rocks, and waterfalls are transformed into a mesmerizing show of colours and shapes. These elements highlight the importance of visual depth made possible by clever lighting design, which brings even more life to the outdoors. To discover more possibilities of the featured products, visit deltalight.com



Inground **LOGIC R A**'s were used for upward lighting of all the backgrounds with bushes and rocks.

KIX PIN projectors carefully hidden among flowers and architectural elements emphasize the trees and waterfall, creating mystical illumination that magnifies the beauty of the outdoor landscape.



Case

CREMONA

The Monastery of Santa Monica, a sprawling complex spanning over 20,000 m² in Cremona's historic center, was once a military barracks before being converted into the headquarters of the University of Sacro Cuore di Cremona. The objective of the lighting project that was designed to highlight the historical and natural significance of this location, brought its rich past and unique landscape to life. Different lighting products and techniques were used to create distinct layers of light: both for functional daily use, as well as architectural appreciation, resulting in a unique and effective lighting design.



© Project: Campus Dell'Università Cattolica a Cremona, Architect: Lamberto Rossi Associati / L. Rossi e M. Tarabella, Client: Fondazione Giovanni Arvedi e Luciana Buschini



Illuminating SPACES

The lighting design for the pedestrian paths at the University of Sacro Cuore di Cremona was carefully crafted to cater to two types of paths. The main walking routes, with a wide roadway for the occasional maintenance vehicle to pass are accentuated with functional lighting that also illuminates the rest areas and benches. The pole light fixtures were chosen to clearly mark the main paths. The lighting is decisive and consistent, allowing for easy orientation. The result is a warm, practical, and visually appealing setting.

POLESANO was chosen for its clean, minimal design that blends well with the environment, without pulling focus. It offers flexibility with multiple optics, enabling different light effects without being bulky. This allows for the same aesthetic throughout the grounds, irrespective of the location it's used in.



Illuminating ARCHITECTURE

To highlight the architectural elements of the former monastery, the lighting project focused on the main portico, the secondary portico, and the central statue in the cloister. Lights shine on the main portico to emphasize the vaults, creating a soft and indirect light that make the space pleasant to use as a passage between classrooms or as a quiet place to gather in the evening. The goal was to make the space both functional and inviting, creating a warm and welcoming atmosphere.

The second type of path is pedestrian-only and runs alongside the green areas and building perimeters. A softer and more constant lighting approach was chosen to light these paths. A small bollard fixture was selected to blend into the surroundings, emphasizing the light's effect on the path. The light functions like a blade, making these areas easily recognizable, even at a quick glance.



© Project: Campus Dell'Universita' Cattolica a Cremona, Architect: Lamberto Rossi Associati / L. Rossi e M. Tarabella, Client: Fondazione Giovanni Arvedi e Luciana Buschini

ELBO's aesthetic design with simple lines matches the Polesano used along the main routes, while its small size fits subtly and naturally into the surroundings. The narrow beam light optic not only brightens the paths, but also provides a pleasant and easily recognizable lighting effect.

FEMTOLINE 25 F

The compact size of the profile enabled it to be discreetly concealed in the vaults' chains. The profile's flat diffuser provided a more prominent light directly beneath the arches, while also diffusing light throughout the entire portico volume, achieving subtle, indirect, yet effective illumination.



The central statue is highlighted from all angles, emphasizing its presence and providing a clear view of it from anywhere within the cloister.

FRAX M

The projector's minimal and clean design, along with its small size, made it an ideal choice for accent lighting at the statue's location. Its precise optics ensured the perfect accentuation of the statue, minimising any unwanted light phenomena. The projector's easy-to-install ground fixing system is practical and discreet.





© Project: Campus Dell'Università Cattolica a Cremona, Architect: Lamberto Rossi Associati / L. Rossi e M. Tarabella, Client: Fondazione Giovanni Arvedi e Luciana Buschini



© Project: Campus Dell'Università Cattolica a Cremona, Architect: Lamberto Rossi Associati / L. Rossi e M. Tarabella, Client: Fondazione Giovanni Arvedi e Luciana Buschini

Illuminating NATURE

Green spaces were intentionally left unlit to draw focus to the buildings, architectural features, and path. This creates a dramatic contrast between lit and unlit spaces, emphasizing the important elements of the site. The absence of light also cultivates a feeling of restfulness in darkness.

LOGIC 40

Using a compact recessed floor lamp made it possible to install these lighting fixtures near the columns. Having a narrow scope, these lights helped emphasize the columns as standalone architectural elements of the portico.



Case

MONTERREY

Nestled at the foot of the Sierra Madre mountains, the garden of this residential project was designed to represent a natural sculpture – a place of joy and relaxation. The project is located near the Chipinque Park, an ecological reserve known for its rich flora, including towering Encinos and Pinus Pseudostrobus trees, as well as smaller trees like El Colorin and Duraznillo. The vegetation lends each season a unique character. The lighting design aimed to balance the natural sculptures of the garden with architectural features, creating a space for evening enjoyment. By enhancing the garden's beauty without overwhelming it, the lighting design aimed for an ambiance that invited residents to bask in the surroundings. With nature as the main attraction, the garden offers a restful haven in the midst of city life.



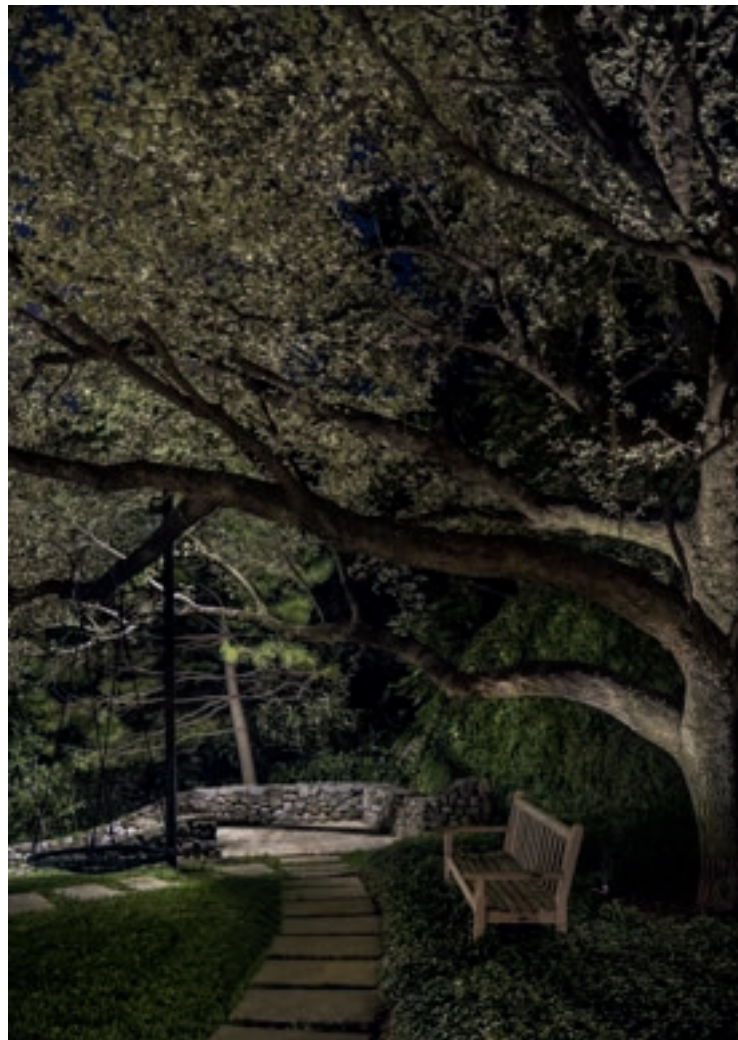


Illuminating SPACES

Functional lighting in essential areas of the garden, such as pedestrian paths, vehicular access, and recreational spaces didn't compromise the natural elements of the garden. Customized lighting was used to illuminate the pathways, so that the lighting design was in harmony with the natural and architectural features. Each path was carefully considered in relation to its location within the garden, resulting in a lighting solution that complemented the overall aesthetic of the space.

To provide ample light and emphasize key areas of the garden, **POLESANO** was used to light up the walkways near the house and frequently used areas. This allowed for a general, brighter light that draws attention to these spaces.

BAZIL floor fixture was chosen for its design and functionality, providing a soft lighting effect on the ground and seamlessly blending in with the plants and trees. It was the perfect choice for illuminating the paths.





Atrio Interiores





Atrio Interiores




The lighting design for the large recreational areas aimed to create a moonlit effect with shadows on the ground. This effect was achieved by combining Kix and Logic fixtures to amplify the surrounding trees, creating a functional and playful space for residents to enjoy.

KIX PIN projectors carefully hidden among flowers and architectural elements emphasize the trees and waterfall, creating mystical illumination that magnifies the beauty of the outdoor landscape.

BAZIL floor fixture was chosen for its design and functionality, providing a soft lighting effect on the ground and seamlessly blending in with the plants and trees. It was the perfect choice for illuminating the paths.





The pool area was given special attention in the lighting design. In addition to lighting up the vegetation, the decorative elements were given prominence using Delta's Montur floor fixture. Placing the fixture next to it made sure the vegetation was showcased, meanwhile casting soft shadows on the surfaces around it.



Illuminating ARCHITECTURE

This project is a charming combination of classic architecture that sets the house and chapel apart. To exhibit the unique features of the arches in both locations, Logic lights were the ideal choice. To ensure the lighting design accentuated the facade of the house, a narrow beam angle was used to give off a soft and alluring light on the arches without any harsh glare or unwanted light spillage.

The chapel's lighting design aimed to create a mesmerizing dual effect with one type of fixture. Recessed ground lights illuminated the vaults from bottom to top, creating a mystical quality. From outside, the chapel appears as a magic box, that glows in the surrounding darkness. Inside, the lighting is soft, diffused, and incredibly evocative, setting the mood for reflection and contemplation. The overall result is an interplay of light and shadow that sets off the classic architecture of the chapel.





Illuminating NATURE

This project's main feature is its abundant and diverse vegetation, which reflect its unique location. To do justice to these features, we researched which fixture and lighting effect would be ideal for each natural element, considering factors such as dimensions, location, and material. The Logic and Kix family was a perfect fit, as their different beam angles and adjustability offered the flexibility we needed to keep the lighting concept consistent throughout. This allowed us to create a lighting design that complemented and accentuated the beauty of nature while maintaining a harmonious flow. To discover more possibilities of the featured products, visit deltalight.com



Certain areas of the garden have unique clusters of vegetation that are lit up by **STIEVIE** fixture, creating eye-catching focal points with its diffuse and gentle illumination of the greenery.



Atrio Interiores



Case

VERUDELA ART PARK

The Verudela Art Park, a project by Dean Skira, is a mesmerizing new artistic attraction in Pula, Croatia. Located on 5,500 m² of land in Verudela, this park features spectacular sculptures and installations. It's a perfect destination for art enthusiasts, as well as anyone looking to unwind and take a leisurely stroll through this captivating space.



© Architect: Dino Krizmanić, Leonid Zuban (Urbis), Lighting Design: Dean Skira

Illuminating SPACES

Illuminating ARCHITECTURE

Illuminating NATURE

The lighting design for the Verudela Art Park goes above and beyond traditional landscape illumination. While creating visual balance between light and shade was important, it was also crucial to highlight the sculptures and Corten lines that intersect with the terrain. Safety was also a top priority, ensuring visitors could move around the park at night without issue. To achieve this, both the park itself as well as the pedestrian paths around it and a portion of the nearby forest were illuminated. The result is a breathtaking experience that showcases the park's natural beauty and artistic installations while providing a secure and enjoyable environment for everyone who visits.



© Architect: Dino Krizmanić, Leonid Zuban (Urbis), Lighting Design: Dean Skira









© Architect: Dino Krizmanić, Leonid Zuban (Urbis), Lighting Design: Dean Skira

The Verudela Art Park is a remarkable project that seamlessly blends three layers of lighting: function, architecture, and nature. There is no clear separation between these different functions; they all meld together. The same lighting fixtures that illuminate the artwork and sculptures also provide functional lighting for the paths. It's a perfect example of how lighting can bring together different elements of a space and create a cohesive, stunning stage for art. To discover more possibilities of the featured products, visit deltalight.com

The installation of 14 **POLESANO** poles, each with 4 lamps providing street, flood, and spot optics, creates a dynamic and compelling lighting grid in the Verudela Art Park. The central control system allows for independent direction of each lamp from a single point, making the lighting design even more versatile. While the sculptures are undoubtedly the stars of the show, the combination of architecture and lighting is equally essential to the overall ambiance in the park, especially at night.



Case

LE GRAND HORNU

Deltalight had the opportunity to install a temporary lighting installation at Le Grand-Hornu, a UNESCO heritage site in Belgium with deep historical resonance. Our approach was not just to illuminate but to revitalise the architecture and accentuate the greenery surrounding it through.



Illuminating ARCHITECTURE

Upon entering you are immediately greeted by an interplay between architectural lighting design and the subtle illumination of the surrounding trees. The in-ground Logic fixtures cast their light on the trees, inviting you to step closer. Our Frax fixtures, discreetly tucked away among the branches, provide an unexpected lighting effect on the central water feature. Here, both nature and architecture take center stage.



NOCTA, known for its diverse lighting effects, was employed to accentuate the red brick walls prevalent throughout this historical mining site, adding a layer of warmth and guidance throughout the UNESCO site.

LOGIC LINEARS outline the beautiful arches with elegance. The multitude of options and accessories this range possesses make it a perfect tool for any designer, whether choosing to discreetly highlight empty space or illuminate architectural eye-catchers.





Illuminating SPACES

FRAX ON POLES stand tall over the expansive square leading to the office building. Their premium features offer trustworthy lighting to guide visitors. Every product incorporated in this special endeavor embodies Deltalight's pursuit of quality and innovation. From the discreet uniformity of the Frax and Logic to the diverse lighting possibilities of the Nocta, every segment of Le Grand-Hornu is illuminated, underscoring the interplay of luminance and shadow, architecture and nature, and highlighting the rich history this site possesses.







Interview

DEAN SKIRA

LIGHTING DESIGNER, FOUNDER OF SKIRA,
AN AWARD-WINNING PRACTICE,
BASED IN PULA (CROATIA)

What moved you to go into lighting design?

DEAN SKIRA

'I wanted to go into a profession related to architecture and form. When I discovered that light has a form which is invisible, but influences our emotions in a powerful way, this really intrigued and attracted me. Evidently, I was gravitating towards light, architecture and interior design so in my twenties I moved to NYC to study these disciplines. Back then, I envisioned that my career would develop in between constant travel and the drawing desk. What I didn't know, is that I would be travelling in light, and walking through shadows. After a while, I met several lighting professionals and started working with light. That's how I became a lighting designer. My professional life is from that moment on based on strong, passionate belief in light, and I feel very lucky to be able to engage in this practice with all of my heart and enthusiasm. What started as design work with tangible forms has, over the past thirty years, developed into building and creating with the intangible and the ephemeral.'

Do you have a design or a lighting philosophy?

'During the years I did develop a lighting philosophy as I had to theorize about lighting to transmit more clearly my ideas to others. I'm convinced that everything we do is not important for the architecture itself but

for the people that live in it. Providing the utilitarian quantity of light is a process that doesn't really depend upon creativity today, it doesn't require an artistic or philosophical approach if we just want to illuminate space for the basic necessity to see at night. Light is much more than that and with light, we can transform any space in the nocturnal setting because it is the light that directly influences our perception, our spatial recognition and all other qualities of the space which can be manipulated, controlled, enhanced or ruined with light. My professional life is obviously the result of my deepest inner self. I needed to physically present my personal approach towards architecture, form, light and design so I built our office building the House of light that literarily speaks about the synergy between these disciplines. When I'm occupied with product design, I actually design the lighting effect I want to achieve. Lighting fixtures are like my paint brush in space.'

Is all architecture as important at night as it is during the day?

'Peter Eisenman once said that 90% of the building isn't really architecture. So if we agree with him, then yes, all architecture is as important at night as it is during the day.'

How do you view the relationship between architecture, lighting and landscape?

'In a successful project, lighting, architecture and landscape are interdependent and integrated. There is a strong bond between light and its forms, and the solid objects it illuminates. I like to use the phrase integration with inspiration when describing this synergy. I always emphasize the importance of integration in lighting design, which assumes a close cooperation with architects, landscape architects and interior designers from the very beginning of the project development.'

What elements are essential to come up with a good exterior lighting plan?

'Imagine being in a museum and looking at a wonderful painting, where the artist showed the perspective of the space, the colours, shadows, people's expression, surrounding landscapes, maybe even buildings. Those paintings from big masters are telling a story from every angle into the smallest details. Everything is in balance, even if that painting has so many elements they are all necessary for understanding the feeling, emotions, the message that the artist wanted to transmit through it. This is how I view our space, our environment and the ecology of all the elements in the space. Every single element in it, at night viewed as a whole, should bring the same feeling as viewing a good painting in a museum. Controlling every

device that is emitting light into that space is important throughout the entire field of vision. That is why this methodology is important, that is why we should not distinguish any element when we paint with light. Our urban nocturnal environment can be compared to an unfinished pointillist painting, because there are so many bright glary dots of lights in our field of vision. My methodology considers avoiding those dots and tries to create a balanced picture throughout our visual frame. I am especially fond of working on lighting designs in landscape where light is not so easily controlled as it is in architecture. Yet at the same time, you can achieve the most romantic, theatrical stage designs. I love these scenographic approaches. Objects you illuminate are already set for you; the scene already exists in its original, natural form!

What is your starting point when you begin to design?

'One of the oldest living lighting designers, Howard Brandston, once said that those who could not visualize the lighting of a space with their eyes closed, were simply not qualified to deal with light. That is, my light and my visualization process, indeed, arise from closing my eyes, imagining the space in the dark, and experiencing the form of light; the way it reveals the form of the object it

illuminates, what happens with the shadow arising from this interaction. I understand that light lives in five forms. Light is invisible, but has form. The first form of light is in the source, the second is the invisible form of light itself, the third is the form of the object revealed by light before it touches it, the fourth is the form of the shadow and the fifth is the form of the consequence that comprises all the previous four forms, as well as the way we feel and experience the space considering the four forms.'

Besides the personal relationships, does your approach and choices differ from one continent to the other? For example, how big is the role of climate, culture and other local elements in your design?

'The phrase integration with inspiration also applies not only for the building itself but naturally for the environment and cultural tradition so the form of the light should follow the form of the object and it should be unobtrusive to the viewer. That means that the deep thought of light is without boundaries. It flows and it should flow globally regardless of cultural difference. But also living in an area where four seasons are clearly changing our daily perception of light, shadow and colour, probably has some influence on my understanding or "learning to see" the light.'

Do you agree that the outdoor lighting design at first needs to be utilitarian?

'Light should be always designed beyond utilitarian, otherwise it's not designed. Name one project where you feel that architecture, landscape and exterior lighting merge perfectly. The technology nowadays permits us to create dynamic public lighting and maybe a very good example would be the illumination of town of Motovun. A project which is in the concept phase but it implements all necessary elements of a human centric lighting design. On a microlevel we achieved this goals in our recently realized project Verudela Art Park in our town of Pula.'

What inspires you?

'In Greek mythology inspiration as an unconscious burst of creativity that comes from the muses. I would agree with that but also add that it's a question of the site-specific relations between the investor, architects and partners in project. For me it happens mostly when the spirit of a place, the Genius loci, brings to me the decisive moment of inspiration. The site usually evokes clear mental pictures in my mind, of what I see on that specific scene during the night, and this applies mostly to all the lighting projects that I've done so far.'



Interview

JONATHAN ASHMORE

ARCHITECT, FOUNDER OF MULTIPLE AWARD WINNING
PRACTICE ANARCHITECT.
BASED IN DUBAI, DELIVERING BESPOKE PROJECTS
FOR PRIVATE AND CORPORATE CLIENTS GLOBALLY.

Is all architecture as important at night as it is during the day?

JONATHAN ASHMORE

At ANARCHITECT we see the architecture, interior architecture and interior design holistically interconnected, to create buildings and spaces sensitive to their location and natural environment. We design projects with a passive design approach with spaces which are human-centric – placing human experiences – whether these are private residents or hospitality guests - at the heart of the design concept. For that reason, the buildings we create have to work from dusk to dawn and throughout the night to create desirable environments and provide ease of use. Especially when designing in extreme weather conditions of the Middle East and Asia, at the start of the design process we take into consideration the natural light - movement of the Sun and the Moon and exposure to extreme heat, heavy rain and driving wind, to orientate the mass of the building in line with the optimum living conditions – a passive approach. This allows us to harness natural sunlight during the day and moonlight at night. After dusk, it's important for us to subtly light the architecture of the buildings and interior architecture of the spaces with carefully considered artificial lighting that creates a gradual transition from day to night light conditions. Not only

does this aesthetically enhance the indoor and outdoor spaces but also retains their functionality throughout the night with a balance of ambient and task lighting custom design to suit each individual project.

How do you approach landscape design and the natural environment as part of your architectural concept?

The natural environment and local vernacular inform our architecture projects in their entirety. At ANARCHITECT we foster the vision of contextual modernism, creating buildings and spaces which whilst globally inspired, deliver 'of place' experiences and truly belong to their location so landscape, context and indoor and outdoor conditions are intrinsic elements to many of our projects. At the Al Faya Lodge Retreat & Spa, set in the crimson landscape of the Sharjah desert in the United Arab Emirates, natural environment informed the indigenous landscaping we commissioned working closely with the client and landscape architects. The natural landscape also informed the use of stone, hardwoods and Corten steel materials which will age well in the extreme weather, with the design of the lodge integrated with the local vernacular. For another destination hospitality project currently under construction, our Harding Boutique Hotel project is set within the dense coconut groves of southern Sri Lanka, a region prone to heavy monsoon

seasons. The hotel's design not only refers to the local vernacular tropical modernism movement, but it is also inspired by the local climate, with the use of natural woods and local timber. We are also translating the vernacular into the bespoke furniture design within the hotel, with ANARCHITECT-designed Coconut Collection.

Do you work on a relationship between the interior and the exterior in your design? If yes, what is your idea about this?

The relationships between interior and the exterior are at the core of contextual modernist architecture which we champion. Buildings have to harmoniously co-exist with the environment they are set within, to provide optimum experiences for their residents and visitors. Especially in the Middle East and Asia, where the majority of our work is located, there's an intrinsic link between the indoor and outdoor spaces as these are often interconnected and lived between throughout the day and night. For these projects, it's essential that as much thought is given to the interior and exterior of our design, and especially to the thresholds at which the two come together – whether that's a contemplative courtyard, a balcony or a material distinction between the spaces.

How important is exterior lighting as part of your architectural concept?

We consider natural and artificial lighting right at the start of our design process. For hospitality projects, exterior lighting not only enhances the building's aesthetics after dark, but it also provides way finding for guests and staff. When designing hotels with outdoor elements such as rooftop bars, outdoor pools and fire pits – all very popular in the Middle East and Asia – exterior lighting extends these spaces functionality after dark and helps create a desirable ambience.

Do you agree that the outdoor lighting design at first needs to be utilitarian?

With all aspects of architecture, interior architecture and interior design, their functionality has to be considered first, to ensure that buildings and spaces can serve their purpose well. It means considering if the outdoor lighting can withstand the weather conditions, how it's operated and what lighting controls are implemented for the ease of use. Creating solutions which are solely utilitarian is not sufficient though – at the same time, the outdoor lighting schemes we commission have to create the right ambience and add to the desired atmosphere of the residential property, a boutique hotel, or a bar and a restaurant.

Besides the personal relationships, does your approach and choices differ from one country to the other? For example, how big is the role of climate, culture and other local elements in your architecture?

Climate, culture and other local elements are the cornerstones on which the design of buildings and spaces we create is based. Understanding the local context is essential to creating 'of place' architecture and interiors, which are locally responsive and sensitively interact with the natural environment and traditions. Whilst our approach remains the same – fostering contextual modernism across the globe and creating locally relevant contemporary buildings; our choices of materials, spatial layouts and the teams we put together on each project vary from region to region, so that we bring together local expertise and international know-how to create unique and progressive pieces of 'destination architecture'. Name one project – by yourself or another architect – where you feel that architecture, landscape and exterior lighting merge perfectly. As per above – The Al Faya Lodge Retreat & Spa, set in the desert landscape of the Sharjah emirate in the UAE, is a great example of architecture, landscape and exterior lighting working together seamlessly to create a unique piece of modernist architecture and a dynamic

intervention in the vast, desert environment.

What inspires you?

With studios based in both Dubai and now London, working internationally really inspires me. Being immersed into different cultures, learning their traditions and vernaculars and studying the geographical and climatic context all influences our work as a design practice. Travel facilitates a physical exchange of ideas, and I love to embrace both global and local perspectives when researching new projects, this duality helps us as a practice to create contemporary architecture and interiors that are relevant to society, culture and context, adding a new progressive layer to the built environment and an international perspective which we like to refer to as a 'Contextual Modernist' approach to our work. Our work at ANARCHITECT is also inspired by detail, craft and materiality throughout each project. We embrace craftsmanship and are now exploring the integration of new technologies that are relevant and non-intrusive without losing the refinement of handmade and bespoke qualities. I am passionate and our practice is passionate about creating architecture that is rich in detail, material and responsive to place and function, the pursuit of which inspires us all as a professional team.



Interview

SUSANNA ANTICO

LIGHTING DESIGNER AND FOUNDER OF SUSANNA ANTICO
LIGHTING DESIGN STUDIO, A LIGHTING DESIGN PRACTICE BASED IN
MILAN. INVOLVED IN ARCHITECTURAL, ARTISTIC, URBAN AND
ENVIRONMENTAL LIGHTING PROJECTS.

What moved you to go into lighting design

JONATHAN ASHMORE

I have an architectural background. At the beginning of my architectural career I got the assignment to do the site supervision of a prestigious, large renovation project. Everything in the project had been taken care up to the smallest details. The historical building had been renovated with a lot of attention, all the frescos and the statues had been redone by professional conservators using the original stones. To my greatest surprise no lighting designer was involved in the project. The more I insisted on the need of hiring one, the more friction and incomprehension raised with the clients. I ended up hiring a lighting designer myself, but not being able to bring the designer to the site I ended up studying and learning so much in those years. When the project ended I sort of got "enlightened". I left the architectural practice and concentrated on architectural lighting design. I actually went to work for that lighting designer - at that time studying lighting design was almost impossible - and so this is how it all started.

Do you have a design or a lighting philosophy?

Our practice believes that the less the users of the architecture notice the function of the light, while enjoying it in full, the better the design. The designed light in architecture is

supposed to induce a mood adapted to the space's function, allow the qualified perception of space and special architectural features, give the viewers and users a sense of safety and security while facilitating their orientation and facilitate the adequate visual tasks required in that space. And all of this while being sustainable. So, the philosophy is that the lighting intervention should be perceived and not seen.

Is all architecture as important at night as it is during the day?

Yes and no: If the architecture retains its functions around the clock, then there is no doubt that its nocturnal importance doesn't change and sometimes actually may increase. Many times, architecture that doesn't retain its daytime functions after dark, but might become an important part in the nocturnal definition of the public space, so the "importance" changes but it is still there. In very few cases, some architectural items, usually badly designed, lose all importance at night and regain it during the day.

How do you view the relationship between architecture, lighting and landscape?

As previously mentioned, lighting is an essential building block in architecture and landscape is an inherent part of architecture. The relationship is symbiotic:

the architecture allows the integration of the lighting in such a way that the lighting allows the architecture to impact its users in the way intended by the architects (and the clients).

What elements are essential to come up with a good exterior lighting plan? Which parameters are taken into account to select the right light effects?

Practically every project is unique in its elements and that is true for interior projects as much as for exterior ones. Because of our approach to lighting, the permanent and/or temporary functions of the illuminated space; the permanent or seasonal climatic conditions in the space's area; the geometry of the space; the vertical surfaces defining the perimeter of the space; the salient objects in the space and their purpose; the materials of the space; its defining perimeter items, and its salient objects, their texture and colours; the definition of the space's expected permanent or temporary users and finally the laws, regulations, standards and norms that can impact lighting choices, are all essential for the success of the design of the lighting and will all impact the choices of intensities, distribution, correlated colour, colour rendering, lighting direction, location and type of mounting and the equipment needed to deliver all above.

The specificities of the project will determine an importance-hierarchy between all these

elements and this will differ from one project to the other, but all of them will be considered and taken into consideration when elaborating the project.

What is your starting point when you begin to design?

Physically experiencing and documenting the space by being there and/or by studying the designed architecture and landscaping. When the space doesn't exist or when its accessibility is restricted for a variety of reasons, communicating and interacting with as many stakeholders, mainly future ones, including the clients, the other disciplines involved in the project and the existing and future users of the space. In parallel, collecting all existing available data, including beyond the one accessible in the public domain. Compiling and analysing all the above in order to reach a point of being able to formulate a coherent concept.

How important is the shape and materiality of a fixture in your lighting design scheme?

The luminous characteristics and performance of the luminaires - including their light sources, optical accessories and electronic equipment - is, and will probably be, the most important features and considerations in our choice of equipment. However, depending on the specificities of the project, the size, geometry,

construction, colour, dimensions and location of the electronic equipment, maintenance requirements and recyclability of the equipment and the ability to integrate it in the architecture, can take a very high importance or a lower one.

Do you agree that the outdoor lighting design at first needs to be utilitarian?

We do not have a rigid rule: once again, the approach will depend on the characteristics of the project, the desires of the client and the users of the outdoor space. In some of them, the function of the space will be the most important feature and then the "utilitarian" lighting will prime while still taking into consideration all other design considerations. In other cases, the aesthetical and mood generating functions will be more important, while still ensuring answering at minimal normative, regulatory requirements, visual comfort and a qualitative result.

Name one project – by yourself or another designer – where you feel that architecture, landscape and exterior lighting merge perfectly

The Onze-Lieve-Vrouwe-kathedraal (Cathedral of our Lady) project we did in Antwerpen and its surroundings. It is a project that changed the perception of the downtown area of Antwerp and its nocturnal skyline. The building is

architecturally so interesting and so nestled into the urban fabric. The landscape, the perspectives and the views created by the new lighting system make the area extremely pleasant to spend time and walk around.

What inspires you?

Our practice is very inspired by the observation of natural light phenomena and their impact on observers: sunlight, shadows and reflections; sunrises and sunsets; moonlight ambiances; reflections of lit architecture in water elements; the perception of materials, finishes, textures and colours in architecture and nature when sunlit, moonlit or lit by diffuse daylight...

On top of that seeing people enjoying the spaces we design the lighting for, hearing how enjoyable and nice they suddenly perceive the built space at night. Or seeing clients coming back over and over trusting us their precious spaces and investing a lot of money in projects dedicated to the inhabitants, inspires us to continue and to enjoy what we do.

Our RANGE

CEILING RECESSED

REO X

SHAPE ●

SIZE 3 SIZES

OUTPUT 1000 lm

CCT 2700 K / 3000 K

OPTIC* FL

IP 44 / 65

IK 03

FINISH ALU GREY / BLACK /
ANTHRACITE / WHITE /
FLEMISH BRONZE X

DEEP RINGO X

SHAPE ●

SIZE 2 SIZES

OUTPUT 1000 lm

CCT 2700 K / 3000 K

OPTIC* FL

IP 65

IK 03

FINISH BLACK / ANTHRACITE /
WHITE / FLEMISH BRONZE X

ENTERO X

SHAPE ● ■

SIZE 3 SIZES

OUTPUT < 1000 lm / 1000 lm / 2000 /
3000 / 4000 lm

CCT** 2700 K / 3000 K / SOFT / TW

OPTIC* SP / M / FL / W FL

IP 65

IK 06

FINISH BLACK / ANTHRACITE /
WHITE / FLEMISH BRONZE X

CARREE X

SHAPE ■

SIZE 1 SIZE

OUTPUT < 1000 lm

CCT 2700 K / 3000 K

OPTIC* FL

IP 44 / 65

IK 03

FINISH ALU GREY / ANTHRACITE /
WHITE



*OPTIC SSP = SUPERSPOT <10° / SP = SPOT 10°-19° / M = MEDIUM 20°-29° / FL = FLOOD 30°-39° / W FL = WIDE FLOOD 40°-49° / V W FL = VERY WIDE FLOOD >50°
**CCT SOFT = SOFT DIM / TW = TUNABLE WHITE

CEILING SURFACE

BOXY

SHAPE ● ■

SIZE 1 SIZE

OUTPUT 1000 lm / 2000 lm

CCT 2700 K / 3000 K

OPTIC FL

IP 53

IK 03

FINISH BLACK / WHITE / WHITE-BLACK

SUPERNOVA XS

SHAPE ●

SIZE 1 SIZE

OUTPUT 1000 lm

CCT 3000 K

OPTIC V W FL

IP 64

IK 03

FINISH ANTHRACITE / WHITE

NEBBIA

SHAPE ●

SIZE 2 SIZES

OUTPUT < 1000 lm / 1000 lm

CCT 2700 K / 3000 K

OPTIC V W FL

IP 65

IK 06

FINISH WHITE / GREY / SMOKE /
GREEN / BRONZE

B-LINER

SHAPE —

SIZE 3 SIZES

OUTPUT 2000 lm / 3000 lm / 4000 lm

CCT 3000 K

OPTIC V W FL

IP 65

IK 03

FINISH ALU GREY / ANTHRACITE / WHITE



WALL RECESSED

LOGIC W

SHAPE ● ■ ■ ■ ■

SIZE 2 SIZES

OUTPUT < 1000 lm / 1000 lm

CCT 3000 K

OPTIC -

IP 54 / 65

IK 03

FINISH ALU GREY / BLACK /
ANTHRACITE / WHITE /
FLEMISH BRONZE X

LEDS C / GO

SHAPE ● ■ ■

SIZE 1 SIZE

OUTPUT < 1000 lm

CCT 2700 K / 3000 K

OPTIC V W FL

IP 67

IK 03

FINISH ANODIZED / BLACK /
ANTHRACITE / WHITE /
FLEMISH BRONZE X

HELI X

SHAPE ■

SIZE 1 SIZE

OUTPUT < 1000 lm

CCT 3000 K

OPTIC -

IP 65

IK 03

FINISH ALU GREY / BLACK /
ANTHRACITE / WHITE /
FLEMISH BRONZE X



WALL SURFACE

OONO

SHAPE ●
 SIZE 3 SIZES
 OUTPUT 1000 lm / 2000lm
 CCT 2700 K / 3000 K
 OPTIC V W FL
 IP 54
 IK 02 / 04
 FINISH ALU GREY / BLACK / ANTHRACITE / WHITE / FLEMISH BRONZE X



STIP

SHAPE ● ■
 SIZE 1 SIZE
 OUTPUT < 1000 lm
 CCT 2700 K / 3000 K
 OPTIC -
 IP 55
 IK 03
 FINISH ALU GREY / BLACK / ANTHRACITE / WHITE / FLEMISH BRONZE X



SKOV

SHAPE ■
 SIZE 2 SIZES
 OUTPUT < 1000 lm
 CCT 2700 K / 3000 K
 OPTIC -
 IP 54
 IK 03
 FINISH ALU GREY / BLACK / ANTHRACITE / WHITE / FLEMISH BRONZE X



VISION OUT

SHAPE ■
 SIZE 1 SIZE
 OUTPUT < 1000 lm
 CCT 3000 K
 OPTIC -
 IP 55
 IK 03
 FINISH ALU GREY / ANTHRACITE



TOPIX

SHAPE ▲
 SIZE 1 SIZE
 OUTPUT < 1000 lm
 CCT 3000 K
 OPTIC -
 IP 55
 IK 03
 FINISH ALU GREY



TIGA

SHAPE ■
 SIZE 1 SIZE
 OUTPUT 1000 lm
 CCT 2700 K / 3000 K
 OPTIC -
 IP 65
 IK 06
 FINISH ALU GREY / BLACK / ANTHRACITE / WHITE / FLEMISH BRONZE X



MONO II

SHAPE ■
 SIZE 1 SIZE
 OUTPUT 1000 lm
 CCT 2700 K / 3000 K
 OPTIC -
 IP 54
 IK 03
 FINISH ALU GREY / BLACK / ANTHRACITE / WHITE / FLEMISH BRONZE X



ULTRA

SHAPE ●
 SIZE 1 SIZE
 OUTPUT 1000 lm
 CCT 3000 K
 OPTIC -
 IP 55
 IK 03
 FINISH ALU GREY / ANTHRACITE / WHITE



FIND OUR COMPLETE OVERVIEW ON DELTAUGHT.COM

WALL SURFACE

NOCTA

SHAPE ● ■
 SIZE 1 SIZE
 OUTPUT < 1000 lm / 1000 lm
 CCT 2700 K / 3000 K
 OPTIC SP / W FL / V W FL
 IP 65
 IK 06
 FINISH ALU GREY / BLACK / ANTHRACITE / WHITE / FLEMISH BRONZE X



BACKSPACE

SHAPE ■
 SIZE 1 SIZE
 OUTPUT 1000 lm
 CCT 2700 K / 3000 K
 OPTIC -
 IP 54
 IK 03
 FINISH ALU GREY / BLACK / ANTHRACITE / WHITE / FLEMISH BRONZE X



WALKER

SHAPE ■
 SIZE 1 SIZE
 OUTPUT 1000 lm
 CCT 2700 K / 3000 K
 OPTIC -
 IP 54
 IK 03
 FINISH ALU GREY / ANTHRACITE / ALU GREY-ANTHRACITE / ANTHRACITE-GOLD COLOURED



MONTUR

SHAPE ■
 SIZE 3 SIZES
 OUTPUT < 1000 lm / 1000 lm
 CCT 2700 K / 3000 K
 OPTIC V W FL
 IP 54 / 65
 IK 07 / 08
 FINISH ALU GREY / BLACK / ANTHRACITE / WHITE / FLEMISH BRONZE X



SPY 39W

SHAPE ●
 SIZE 1 SIZE
 OUTPUT < 1000 lm
 CCT 2700 K / 3000 K
 OPTIC SP
 IP 55
 IK 03
 FINISH ALU GREY / BLACK / ANTHRACITE / WHITE / FLEMISH BRONZE X



KIX

SHAPE ●
 SIZE 3 SIZES
 OUTPUT < 1000 lm / 1000 lm / 2000 lm
 CCT 2700 K / 3000 K
 OPTIC SP / M / FL / V W FL
 IP 65
 IK 03 / 07
 FINISH ALU GREY / ANTHRACITE



SOIREE

SHAPE ● ■ ■ ■
 SIZE 1 SIZE
 OUTPUT < 1000 lm
 CCT 2700 K / 3000 K
 OPTIC -
 IP 54
 IK 03
 FINISH BLACK



POLESANO W

SHAPE ■
 SIZE 1 SIZE
 OUTPUT 5000 lm
 CCT 3000 K / 4000 K
 OPTIC SP / W FL / V W FL / Street
 IP 66
 IK 08
 FINISH ANTHRACITE-BLACK / ALU GREY-BLACK



*OPTIC SSP = SUPERSPOT <10° / SP = SPOT 10°-19° / M = MEDIUM 20°-29° / FL = FLOOD 30°-39° / W FL = WIDE FLOOD 40°-49° / V W FL = VERY WIDE FLOOD >50°
 **CCT SOFT = SOFT DIM / TW = TUNABLE WHITE

LOGIC

SHAPE 

SIZE 2 SIZES

OUTPUT 1000 lm / 2000 lm

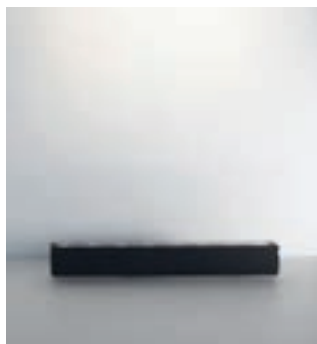
CCT 2700 K / 3000 K / 4000 K

OPTIC SP / M / FL / Wallgrazer

IP 67

IK 07

FINISH ALU GREY / ANTHRACITE /
WHITE / BLACK / FLEMISH BRONZE X



FRAX

SHAPE 

SIZE 2 SIZES

OUTPUT 1000 lm / 2000 lm

CCT 2700 K / 3000 K

OPTIC SSP / SP / M / W FL /
Wallwash / Elliptical

IP 65

IK 06 / 08

FINISH ALU GREY / ANTHRACITE /
FLEMISH BRONZE X



SPIX

SHAPE 

SIZE 2 SIZES

OUTPUT < 1000 lm / 1000 lm

CCT 2700 K / 3000 K

OPTIC SP / FL

IP 65

IK 05

FINISH ANTHRACITE / PINE GREEN



SUPERNOVA XS

SHAPE 

SIZE 1 SIZE

OUTPUT 1000 lm

CCT 3000 K

OPTIC V W FL

IP 64

IK 03

FINISH ANTHRACITE / WHITE



NEBBIA

SHAPE 

SIZE 2 SIZES

OUTPUT < 1000 lm / 1000 lm

CCT 2700 K / 3000 K

OPTIC V W FL

IP 65

IK 06

FINISH WHITE / GREY / SMOKE /
GREEN / BRONZE



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FLOOR RECESSED

LOGIC

SHAPE ● ■ ■■

SIZE 4 SIZES

OUTPUT < 1000 lm / 1000 lm / 2000 lm / 4000 lm

CCT 2700 K / 3000 K / 4000K

OPTIC SSP / SP / M / W FL / Wallwash / Wallgrazer

IP 67

IK 07 / 08 / 09 / 10

FINISH INOX / ANODIZED / ALU GREY / BLACK / ANTHRACITE

LOGIC

SHAPE ■■■

SIZE 2 SIZES

OUTPUT 1000 lm / 2000 lm

CCT 2700 K / 3000 K / 4000 K

OPTIC SP / M / FL / Wallgrazer

IP 67

IK 09

FINISH INOX / ANTHRACITE

LEDS C / GO

SHAPE ● ■

SIZE 1 SIZE

OUTPUT < 1000 lm

CCT 2700 K / 3000 K

OPTIC V W FL

IP 67

IK 03

FINISH ANODIZED / BLACK / ANTHRACITE / WHITE / FLEMISH BRONZE X



*OPTIC SSP = SUPERSPOT <10° / SP = SPOT 10°-19° / M = MEDIUM 20°-29° / FL = FLOOD 30°-39° / W FL = WIDE FLOOD 40°-49° / V W FL = VERY WIDE FLOOD >50°
**CCT SOFT = SOFT DIM / TW = TUNABLE WHITE

FLOOR SURFACE

OONO

SHAPE ●
 SIZE 4 SIZES
 OUTPUT 1000 lm / 2000 lm / 3000 lm
 CCT 2700 K / 3000 K
 OPTIC V W FL
 IP 54
 IK 04
 FINISH BLACK / ANTHRACITE



OUTLINER

SHAPE ■■■
 SIZE 1 SIZE / MADE TO MEASURE
 OUTPUT < 1000 lm/m
 CCT 2700 K / 3000 K
 OPTIC -
 IP 54
 IK 03
 FINISH ANTHRACITE



STIEVIE

SHAPE ■■■
 SIZE 2 SIZES
 OUTPUT < 1000 lm / 1000 lm
 CCT 3000 K
 OPTIC -
 IP 65
 IK 03
 FINISH ANTHRACITE / PINE GREEN



MONTUR

SHAPE ■
 SIZE 4 SIZES
 OUTPUT 1000 lm
 CCT 2700 K / 3000 K
 OPTIC V W FL
 IP 54 / 55
 IK 03 / 07
 FINISH BLACK / ANTHRACITE



ELBO

SHAPE ■
 SIZE 2 SIZES
 OUTPUT < 1000 lm
 CCT 3000 K
 OPTIC Asymmetric Forward / Street
 IP 55
 IK 03
 FINISH ALU GREY / BLACK / ANTHRACITE



WALKER

SHAPE ■
 SIZE 3 SIZES
 OUTPUT 1000 lm
 CCT 2700 K / 3000 K
 OPTIC -
 IP 54
 IK 03
 FINISH ALU GREY / ANTHRACITE



OBLIX

SHAPE ■
 SIZE 4 SIZES
 OUTPUT 1000 lm
 CCT 2700 K / 3000 K
 OPTIC -
 IP 55
 IK 03 / 08
 FINISH ALU GREY / ANTHRACITE / FLEMISH BRONZE X



STRIPER

SHAPE ■
 SIZE 1 SIZE
 OUTPUT < 1000 lm
 CCT 2700 K / 3000 K
 OPTIC SSP
 IP 55
 IK 06
 FINISH ALU GREY / ANTHRACITE



FIND OUR COMPLETE OVERVIEW ON DELTAUGHT.COM

FLOOR SURFACE

MONOPOL

SHAPE ■
SIZE 2 SIZES
OUTPUT 1000 lm
CCT 2700 K / 3000 K
OPTIC -
IP 55
IK 03
FINISH ALU GREY / ANTHRACITE



BAZIL

SHAPE ●
SIZE 3 SIZES
OUTPUT 2000 lm
CCT 3000 K
OPTIC Radial
IP 55
IK 08
FINISH ALU GREY-ANODIZED / ANTHRACITE-ANODIZED



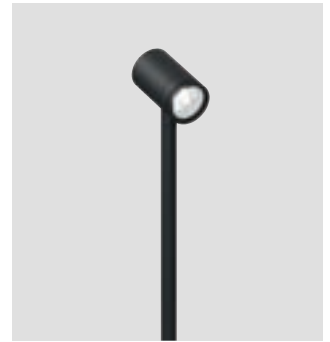
FRAX

SHAPE ●
SIZE 2 SIZES
OUTPUT 1000 lm / 2000 lm
CCT 2700 K / 3000 K
OPTIC SSP / SP / M / W FL / Wallwash
IP 65
IK 06 / 08
FINISH ALU GREY / ANTHRACITE / FLEMISH BRONZE X / PINE GREEN



SPIX

SHAPE ●
SIZE 2 SIZES
OUTPUT < 1000 lm / 1000 lm
CCT 2700 K / 3000 K
OPTIC SP / FL
IP 65
IK 05
FINISH ANTHRACITE / PINE GREEN



KIX

SHAPE ●
SIZE 3 SIZES
OUTPUT < 1000 lm / 1000 lm / 2000 lm
CCT 2700 K / 3000 K
OPTIC SP / M / FL / V W FL
IP 65
IK 03 / 07
FINISH ALU GREY / ANTHRACITE / PINE GREEN



POLESANO

SHAPE ■
SIZE 1 SIZE
OUTPUT 5000 lm
CCT 3000 K / 4000 K
OPTIC SP / W FL / V W FL / Street
IP 66
IK 08
FINISH ANTHRACITE-BLACK / ALU GREY-BLACK



***OPTIC SSP** = SUPERSPOT <10° / **SP** = SPOT 10°-19° / **M** = MEDIUM 20°-29° / **FL** = FLOOD 30°-39° / **W FL** = WIDE FLOOD 40°-49° / **V W FL** = VERY WIDE FLOOD >50°
 ****CCT SOFT** = SOFT DIM / **TW** = TUNABLE WHITE

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