

LIVE DESIGN

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Love Is All You Need

THE BEATLES MEET
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IN LAS VEGAS

A MONSTROUS AFFAIR:
JULIE TAYMOR'S **GRENDL**

HOW NOW BROWN COW:
HERSHEY'S NEW ATTRACTION

WHAT ABOUT THE
FOLLOWSPOTS?

INSIDE

LIVE DESIGN'S

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The VW team commissioned architectural design firm Graft to envisage living spaces from 2026, research and create computerized photo impressions, and then construct "Life Sets" from them.

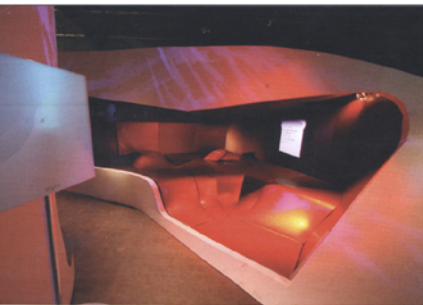
process," says Stefan Beese, Graft's production designer. "Lighting and multimedia fuse together, as architecture and lighting will fuse together to become one element." As examples, there are concrete materials being developed that allow light to permeate and stainless steel façades that consider light as an integral design part of that piece.

"Life Sets were there to show what was possible but wasn't yet functional in the many ways that we know will be possible," Beese continues. "Lighting was really important to help realize a physical set construction into something that needed to appear visually surreal. Paul Dexter's company, Masterworks, provided the lighting design for Sci-Fi Channel's exhibit booth at Comic Con last July, for which Graft won the design competition. It's a very futuristic structure that was enhanced further by a lighting and



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Dexter designed practical illumination solutions using PAR64, softlights, and ETC Source Four ellipsoidals with patterns before layering with special effects.

projection visual fantasy, so we asked him to work with us to help achieve our goals with Life Sets."

The first call I made was to Hollywood Rentals (HR) (www.hollywoodrentals.com) to provide technical assistance, rigging, and a lighting package. Life Sets was created as a private showcase, but staged inside an industrial warehouse in Chatsworth, CA. It's the first time the warehouse was used for "entertainment" purposes. HR is traditionally a movie lighting company that frequently faces unusual location rigging situations. If they don't have the part, they will make it. Their shelves are stocked with theatrical and HMI fixtures, unique clamps with bail block receivers in odd places, and little lighting effect gadgets that may have been used once on a

movie set. I took full advantage of the odd parts of their inventory.

Once the functional issues of rigging were solved, I designed very practical illumination solutions by peppering PAR64, softlights, and ETC Source Four ellipsoidals with patterns, before layering with special effects equipment. The trick for me was to try to make the photo impressions that Graft created and bring them to life. I did this by dividing practical application with natural elements of daylight for the outside areas and where saturated colors would simulate the drawings. I used ellipsoidals to illuminate areas where light could be shuttered off/projection areas and break-up patterns on some of the walls to add some dimension to basic white surfaces. The fun began with arranging a few effects.

"Life Sets showed us that an important part of future architecture was that a lighting designer is becoming more and more a part of our design process."

—Stefan Beese



I am a huge fan of varied color temperature Kino-Flo products and super blue. They are bright, slim, and low power. In this case, I used five 8' 5,500°K tubes to backlight special leaves encased in Plexiglas™ used in the Patio, which accomplished three objectives: conceal the source of light; distinguish the leaves in the glass; and make it look futuristic!

To simulate the waterfall in the garden, I hid a Rosco water effects projector to cast ripples from the front, and you could see it clearly on the Plexi surface, even with the Kino tubes from behind.

In the living room, a phosphorescent QWERTY keyboard was painted on the surface material. A hole was then cut in the set to accommodate concealing a Wildfire Blacklight. With the short light to surface distance, the keyboard really stood out!

From my humble perspective, real life environments and the magic of surreal environments harbored by stage and screen media will continue to merge rapidly. In the future, people will expect architectural designers to create and contractors to construct lifestyle environments with façade and light. Lighting designers beware: unknown creative worlds are about to enter yours. **LD**

Paul Dexter is the principal owner of Masterworks (www.mwld.com). He can be reached at paul@mwld.com.

Moonraker Credits

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LIGHTING DESIGN:

CONSULTANT:

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MEDIA DESIGNER:

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FABRICATOR:

Set Shop

SHELVES CONSTRUCTION:

New Theme

PROJECTION EQUIPMENT:

Background Images

LIGHTING AND RIGGING:

Hollywood Rentals

GLASS SCREENS, 3D FILM

FOR PROJECTION:

Martin Kischkoweit-Lopin

CUSTOM ACRYLIC GLASS

PANELS WITH CUSTOM

CORES:

Lumicor

AUTOMOTIVE FABRICS:

Milliken

SORGHUM STALK BOARDS:

Kirei USA

CELL FUSE LAMP:

Belkin Corporation

GRAFFITI ARTIST:

Slick

SNEAKER CUSTOMIZATION:

Royal Elastics

LEDs AND HOUSE

TECHNOLOGY:

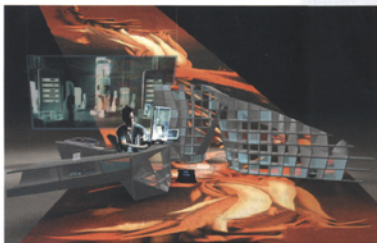
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PHOTOGRAPHER:

Jeff Granbery



With Masterworks providing lighting design consulting, Hollywood Rentals supplied technical assistance, rigging, and a lighting package to VW's Life Sets.



TECHNOLOGY DRIVEN / ADAPTIVE COMPLEXITY

 **GRAFT**