LIGHT, THE ENERGY THAT FREES MAN FROM OBSCURITY,

THE ENERGY THAT BRINGS LIFE, BOTH BIOLOGICAL AND SPIRITUAL,

AND LIGHTS UP THE SOUL. LIGHT, THE THING THAT,

AS LUCRETIUS CARUS WROTE IN HIS

ARTE& CULTO

“DE RERUM NATURA – ON THE NATURE OF THINGS”

ALLOWS US TO DISTINGUISH THE NORMALLY INVISIBLE PARTICLES IN THE AIR.

LIGHT THAT ALLOWS US TO IDENTIFY MATTER,

EVEN INVISIBLE MATTER.

Fox Belysning AB Tellusgången 8 Telefonplan 126 26 Hägersten 08-440 85 40

Your Light | Future Proof

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THE BEST LIGHT

“ART ENLIGHTENS THE MIND, LIGHT ILLUMINATES ART”

There is a close relationship between light and art; Linea Light Group interprets it by making available its know-how. It isn’t just lighting that we provide, but also the highly reliable expertise gained from many years of experience in the field.
We work alongside designers providing tailored solutions that satisfy even the most specific creative needs. Our aim is to make readable art, museums, sculptures, paintings, frescoes, architectural forms, the artistic treasures stored in holy places, in churches, cathedrals, shrines and even small places of worship that are often rich in hidden artworks. We believe in enhancing and improving the benefits offered by cultural heritage. We have to rethink light as a tool enhancing visitors’ appreciation and thorough enjoyment of a work of art.

Loggia dei Lanzi | Florence (Italy)
Project: Arch. Claudio Dini | SILFI S.p.A.

TECHNOLOGY AT YOUR SERVICE

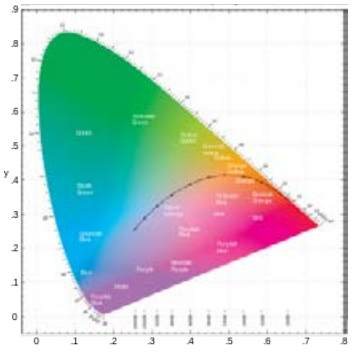
DEDICATED TOOLS

LED technology has made the achievement of a lighting project much simpler and more precise; we can offer immediate savings in energy costs consumption with clear benefits in terms of colour rendering and protection of artworks, thanks to the absence of harmful emissions. We have developed ad hoc, efficient lighting fixtures capable of solving the problems traditionally associated with installation and offering the versatility that is an absolute requirement for lighting projects created for this type of environments. By using latest-generation light sources we can greatly reduce the size of the luminaire casing thereby eliminating their visual impact while ensuring high CRI and state-of-the-art luminous efficacy.

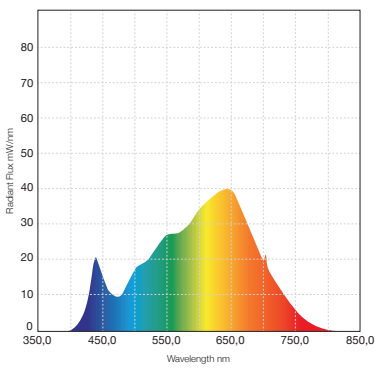
Höchberg Chapel | Höchberg (Poland)

The importance of colors.

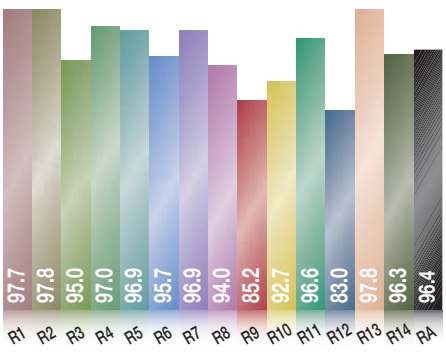
The color rendering index of a light source (CRI) is the measurement of how natural appear the colors of objects illuminated by it. The reference for correct color reproduction has always been the best light source known to man: the sun. During the day, sunlight has different color temperatures, offering a CRI 100. For this reason the LED sources we propose for the illumination of valuable artworks have all CRI 95, guaranteeing a faithful reproduction of the real colors.



CIE Chromaticity diagram with Planckian curve



Emission spectrum of a CREE CXA CRI>90
3000K Led source

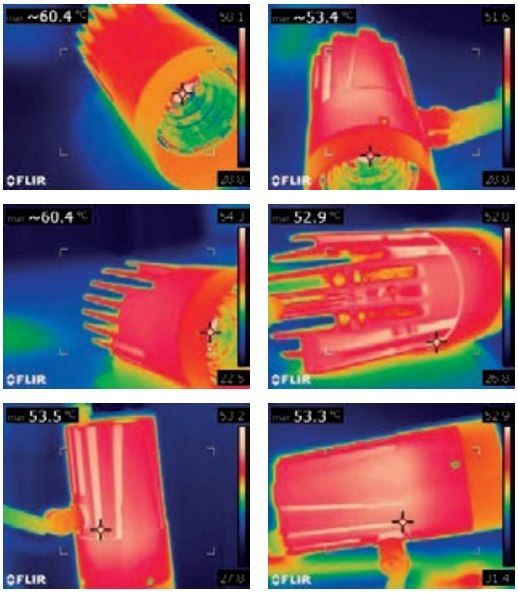


Color Rendering Indices Detail Report - CREE CXA CRI >90
Correlated Color Temperature 3026K

DESIGNED TO LAST

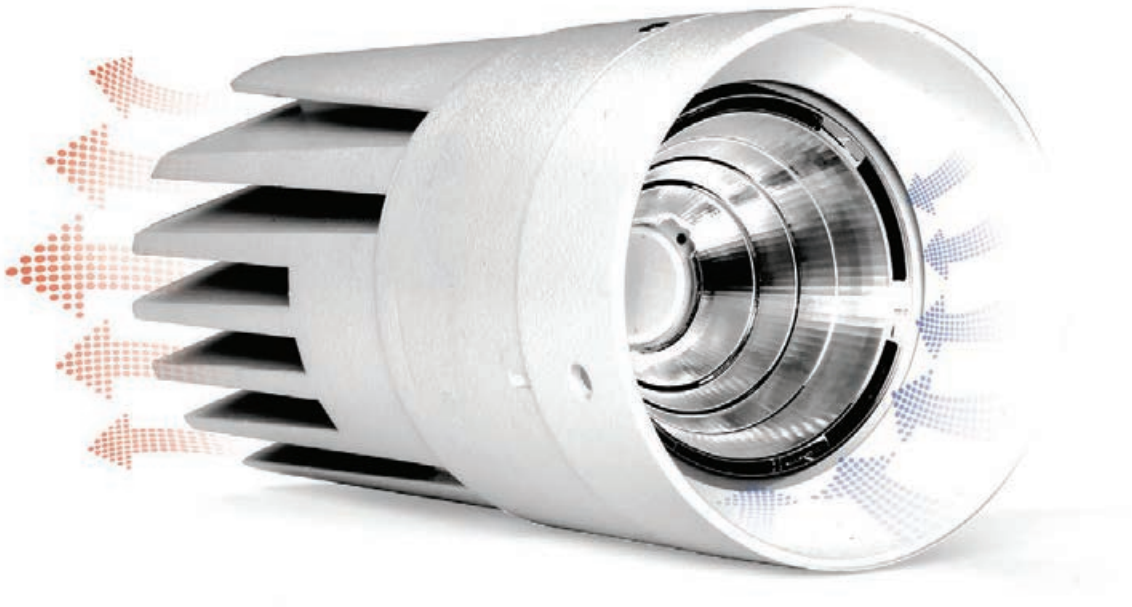
LIGHT DISSIPATION ACCORDING TO I-LÈD

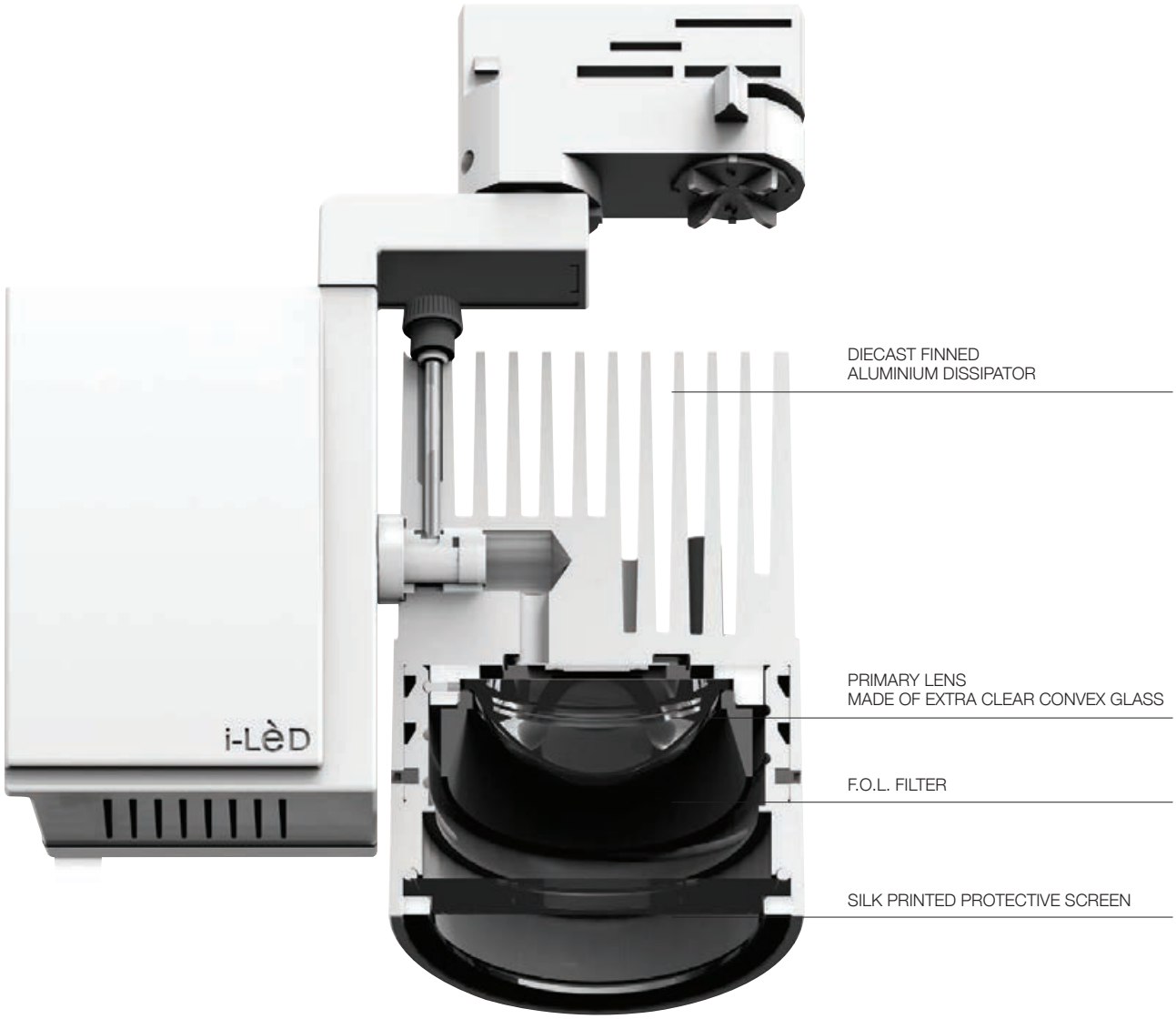
A quality product needs to be reliable and last over time. For years. Each product is designed and created to express the full potential of the light source. When it comes to designing the structure of a luminaire, appearance is not all: the main role of the casing is to ensure that the operating temperature of the lighting fixture stays constantly below a certain threshold.
An operating LED can easily reach high temperatures capable of altering its performance and life-cycle, which is why we must design an effective heat sink element on which will depend both the quality of the performance over time and the duration of the installation. Our lighting fixtures provide passive heat dissipation: this allows the casing to keep temperatures consistently below 60° C, optimizing heat transfer from the printed circuit housing the LED to the external environment. The absence of active dissipation systems, such as a fan, simplifies the mechanical and electronic structure of the products, thereby ensuring greater overall reliability in time.



| 29° 52°|

Thermal test | Thermal camera views





Optic group with dynamic focus

Technical development and optical research.

Every LED is configured to emit a certain amount of light, but the output actually obtained varies depending on the optical system used. The task of defining the light beam output from the lighting fixture is entrusted to a dedicated optical system, whose proven efficiency optimizes the light generated from the source.

The continuous research and the development of lenses and reflectors conceived and designed around LEDs thanks to the know-how acquired over the years allows us to offer new technical application that will maximize the experience of the lighting project in a simple and effective manner.

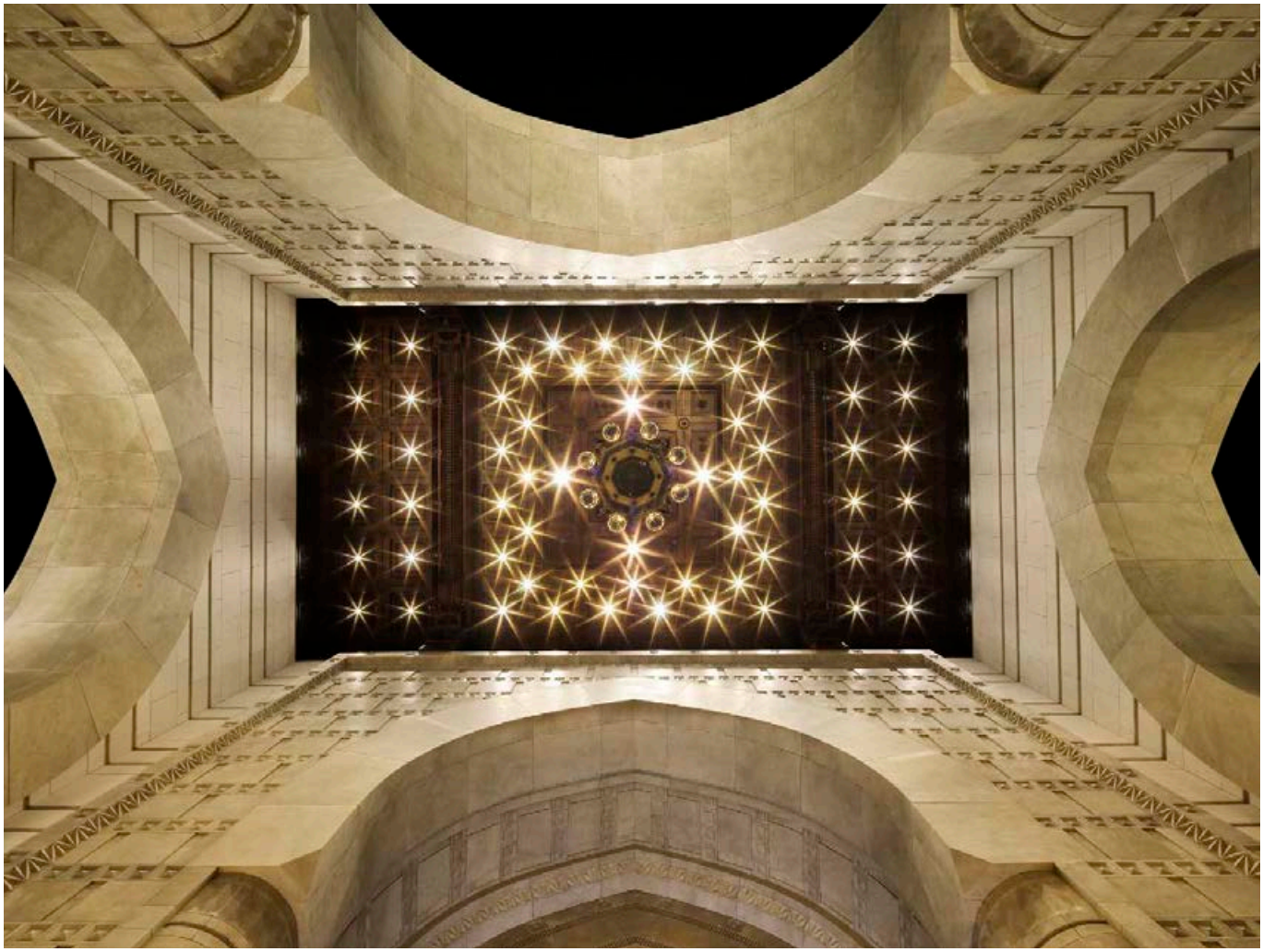
LIGHT SERVES FAITH

Lighting places of worship involves many aspects of perceptual and functional order. Lighting has contributed through times to positive but also negative characterization of interiors with a rich artistic heritage that sometimes become difficult to visit and understand. The new design themes, associated with different approaches on how to use the space , are geared to comprehensively enhance the spiritual and cultural experience through architecture, art and liturgical function in a harmonious integration through the different times of the day, week and months.

Cattedrale San Giovanni Battista | Ragusa (Italy)

Project: dott. Angelo Sanzone, In Sensu srl

The control of a lighting scenario is a capital gain that allows people to play with ever-changing atmospheres in order to shape the perception of the environment and the pieces of art contained therein. The choice of LED technology poses a significant turning point in this design direction; Using less bulky systems and small-sized sources, we can achieve capillary light distribution, with luminous fluxes reaching remote spots or surfaces that are otherwise too far from the lighting fixtures and technical systems.



Parliament Building - Muscat (Oman)

Project: Visual Energy

CAREFULLY TAILORED DESIGN

Achieving the best results and do justice to the marvels of artistic and architectural heritage is our mission, and it is accomplished by building a strong collaborative relationship with the designer. Linea Light Group firmly believes in this relationship and is ready to add its know-how and technology to the creative process. We study solutions working side by side, in the conviction that this synergy generates flawless results.

Chiesa San Giorgio | Piacenza (Italy)
Photography: Fabio Gambina

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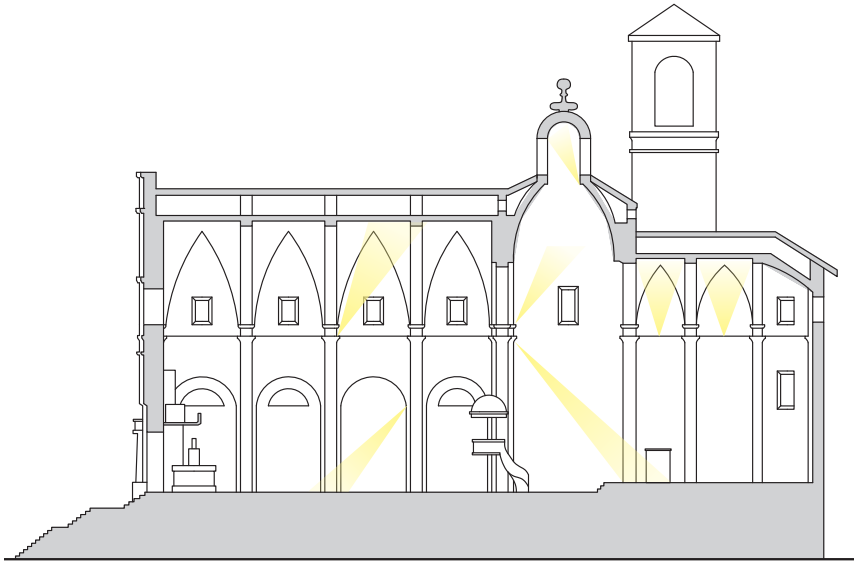
CALIBRATED LIGHTING SCENES

In an environment where lighting systems are added as a new and previously unplanned element, it's mandatory to carefully plan their physical, formal and functional placement in the building so that they are of service to the celebrations that take place in the church and to the artworks it contains.
Through the meticulous control of the LEDs we can guarantee compliance with the conservation standards set for works of art, especially paintings on canvas or on panels, as well as enhance architectural details and beautiful mouldings.

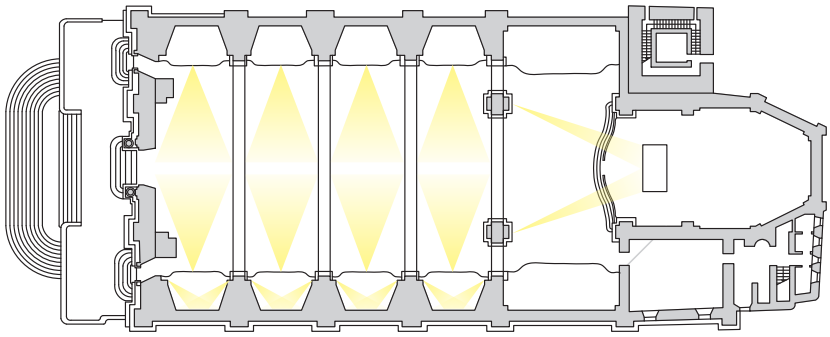
In this respect, the essential role of lighting is to integrate spaces where moments of visual contemplation and spiritual devotion can alternate, fully respecting the history and the symbolic value that permeate a church.
Light can be the ideal tool, with its multiple expressive potential, to interpret symbolic and emotional values.
For a correct approach to the illumination of a place of worship it is important to take into account some basic elements such as the role and significance of natural light in the sacred space, the

Cattedrale San Giovanni Battista | Ragusa (Italy)

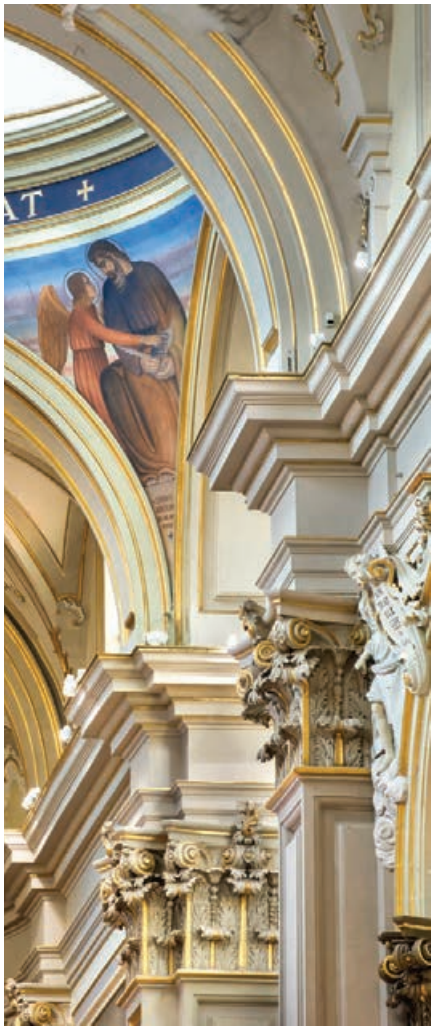
Project: dott. Angelo Sanzone, In Sensu srl



Catholic church, general lighting scheme | Longitudinal section



Catholic church, general lighting scheme | Floor plan



Cattedrale San Giovanni Battista | Ragusa (Italy)

Project: dott. Angelo Sanzone, In Sensu srl

integration needed between natural and artificial light and finally the liturgical moments and the places where it is appropriate to emphasize a dynamic use of light (ignition, dimming...etc).

Codega
INTERNATIONAL LIGHTING DESIGN PRIZE
Winner **2014**

CASE STUDY: SAN NICOLA IN NOCIGLIA

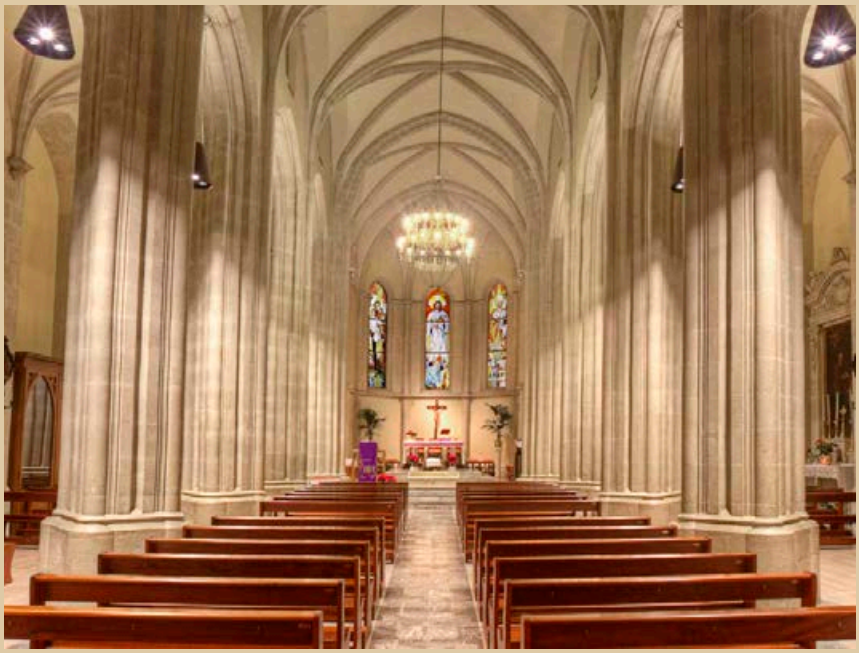
The Church of San Nicola in Nociglia, near Lecce, was built in the neo-Gothic style in the second half of the nineteenth century. Architect Andrea Ingrosso's project required careful study of the most appropriate technical lighting solutions. The goal was to achieve an evocative atmosphere and find solutions that could highlight the elements of the liturgy as well as the existing architectural structures - naves, vaults and groins - and especially the stained glass. Indeed, windows are one of the most important sources of light in monumental churches. In Nociglia, the lighting designer was able to successfully combine the effects of LED sources with the shadows, surfaces and volumes of the church. Functionality, flexibility and energy efficiency blend effectively with bright, dynamic light shapes that animate the space, contributing to its strong identity. The project is exemplary of how, through careful technical lighting design, light can become an element of communication and enhance architectural structures, as well as accompany the various uses of a place. This project earned architect Andrea Ingrosso the Codega Prize 2014, the international award dedicated to the best LED lighting installations realized during the year.

Project: Arch. Andrea Ingrosso

Church standard lighting | Indirect lighting + Accent lighting

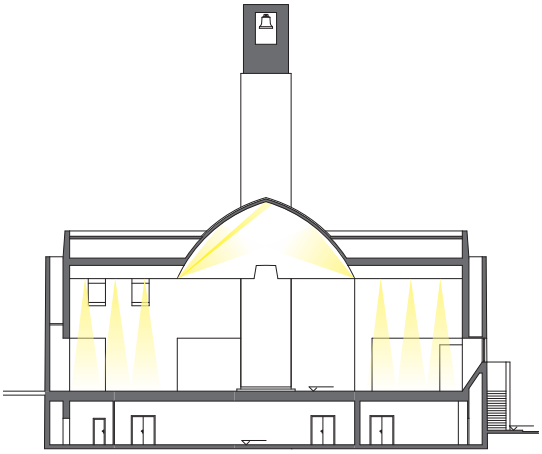
Church Mass (liturgy) lighting | Direct - Indirect lighting

Church Mass (celebration) lighting | Scenographic lighting



LIGHT BECOMES PROPHETIC

The relationship between lighting and places of worship is confirmed even when the sacred place is a mosque.
For Muslims, the mosque is a reproduction of Muhammad's Arab home. It is characterized by highly symbolic architectural elements including the "minaret" (meaning "lighthouse"), which embodies the oneness of God: the reflected metallic light is the light of heaven and earth. In Arabic, minaret means "place of light", from which emanates the word that illuminates the soul, like the light that dispels darkness. Similarly, the many domes that characterise Islamic architecture let the light fill the room evenly and without contrasts, creating a serene atmosphere which deepens the feeling of a "divine light" that reaches the faithful.
The concept of light is therefore extremely important for Islam and for the places where it is professed. A true awareness of all religious aspects and their symbolic values allows us to offer optimal lighting solutions, tailored to support the ritual activities and highlight the historical and artistic value of the building.



Mosque general lighting scheme | Longitudinal section

Majlis Oman | Muscat (Oman)

Project: Visual Energy

Majlis Oman | Muscat, Oman

Project: Visual Energy

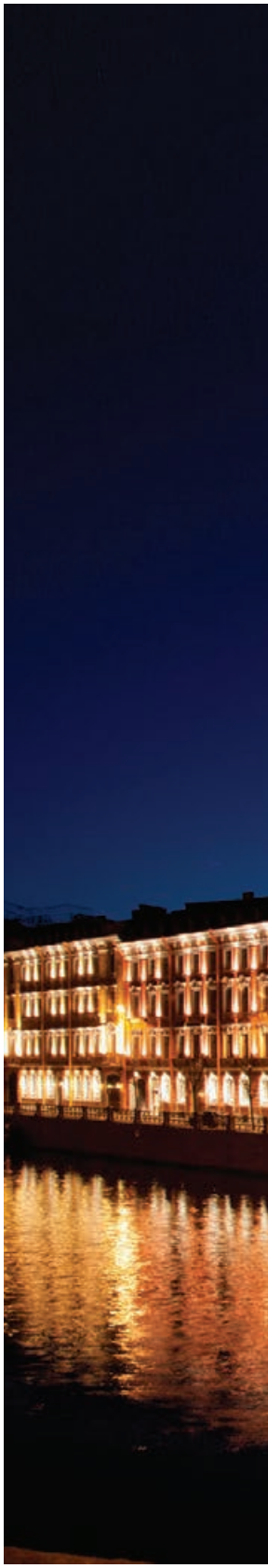
HISTORIC BUILDINGS

Italy boasts around 8% of the world's historic buildings. (source: Report CRESME SAIENERGIA on ENEA research data).
Historic buildings require special lighting systems that can give prominence to their features, while ensuring full compliance with architectural standards, whether highlighting the external façade, emphasizing decorative and aesthetic aspects or enhancing the interiors making them accessible and suitable for the activities that will take place in them, including in terms of safety.
For these reasons, historic building lighting must strike the proper balance between aesthetic and functional aspects: only a fruitful relationship between the designer and the manufacturer of lighting systems can produce the right solution.

Accent lighting

Grazing light

Back lighting



Au Pont Rouge | Saint Petersburg (Russia)

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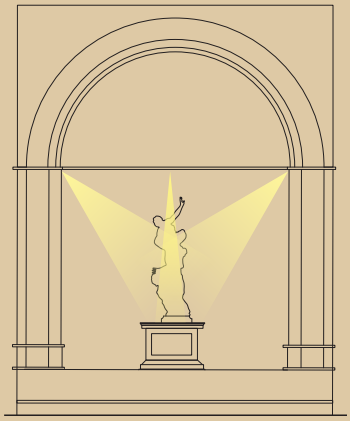
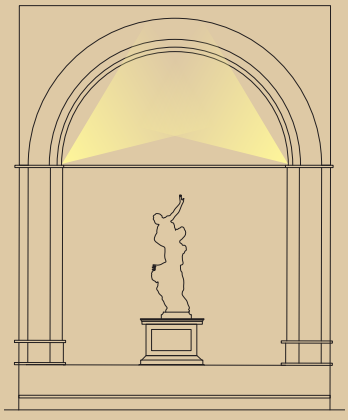
CASE STUDY: LOGGIA DEI LANZI - FLORENCE

There is a key place in a city of art like Florence that does not go unnoticed. Close to the Galleria degli Uffizi in Piazza della Signoria, next to Palazzo Vecchio and in front of the Fountain of Neptune. It is the Loggia dei Lanzi, or Loggia della Signoria or dei Priori, built between 1376 and 1382 by the two artists Benci di Cione and Simone Talenti. The exterior is made up of three arches resting on pillars, with two marble lions at each side of the staircase, the right one an original ancient Greek sculpture, and the other the work of Flaminio Vacca. Inside is the triumphant Perseus, majestically looking downwards towards the viewer and holding the severed head of Medusa in one hand and a sword in the other. It is a bronze masterpiece by artist Benvenuto Cellini.
On the opposite side you can admire Giambologna's sculptural masterpieces the Rape of the Sabine Women and Hercules and the Centaur Nessus. The structure of the Loggia is a perfect example of the Gothic style of the time, although the use of the round arches anticipates the Renaissance style. The building houses many more works of art, including ancient Roman sculptures such as Menelaus supporting the body of Patroclus, a Flavian-era copy of a Greek original from 230-240 BC, donated by Pius V to Cosimo I, and the six female figures near the back wall.



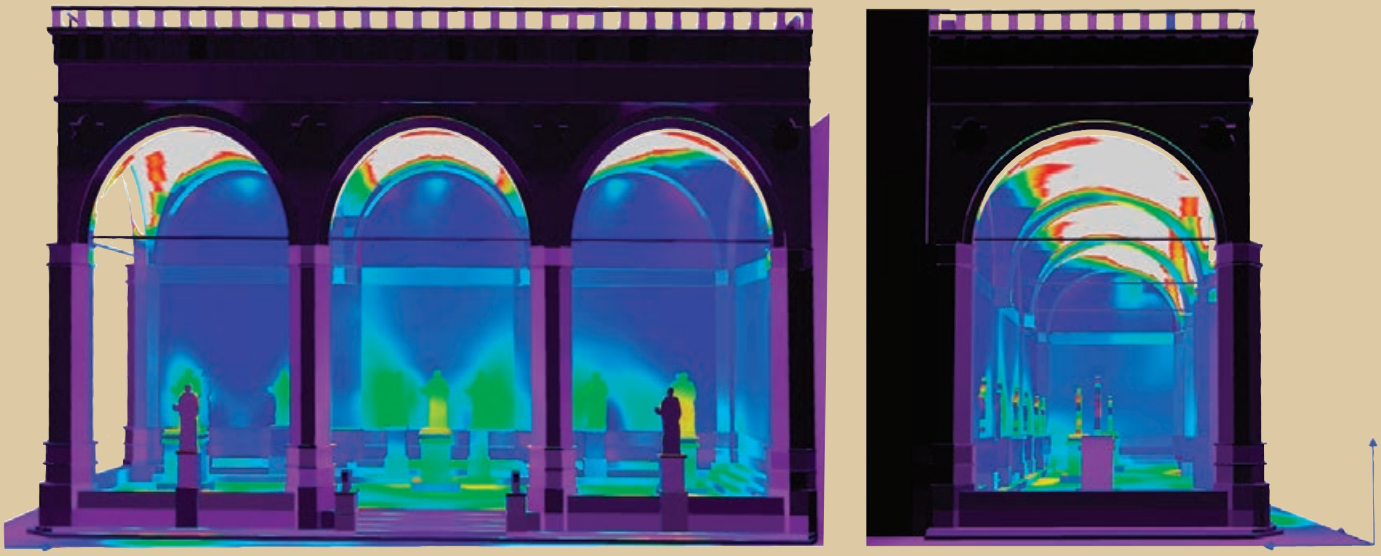
Accent lighting



Indirect general lighting

Loggia De' Lanzi | Firenze (Italy)

The artistic and architectural lighting project for the Loggia was designed by architect Claudio Dini, Professor of Architecture at the University of Florence, thanks to the contribution of the Florentine fashion designer Stefano Ricci. Inaugurated on the occasion of the Light Festival 2012, the project enhances the gallery of sculptural masterpieces housed in the building, and is particularly relevant in view of the celebrations for the 30th anniversary of the inclusion of Florence in the UNESCO World Heritage Sites list.Emphasizing lights and shadows allows the viewer to properly appreciate artistic and architectural details that are otherwise hidden to view; to enjoy the harmonious plasticity of the marble decorations as well as the monumentality of the cross vaults. The new, artistic lighting project was implemented using Linea Light Group's cutting edge LED technology. A computer programme is able to handle a countless number of light combinations. For example, the programme can be set to select different lighting in some hours of the day, or give the Loggia greater visibility or even plunge it into darkness for special events and exhibitions. Compared to traditional lighting fixtures, our system allows energy savings of around 75% while providing the same illuminance. Maintenance costs are almost absent. The increase in LED light points from 4 to 91 was realized by Società Illuminazione Firenze S.p.A. (Silfi). With 50 years of experience in the private sector, the company also works for the Municipality of Florence offering a vital, modern and efficient public service that greatly benefits from Silfi's advanced technology and professionalism.



Loggia Lanzi | Firenze (Italy) - 3D pseudo color lighting calculation

Codega
INTERNATIONAL LIGHTING DESIGN PRIZE

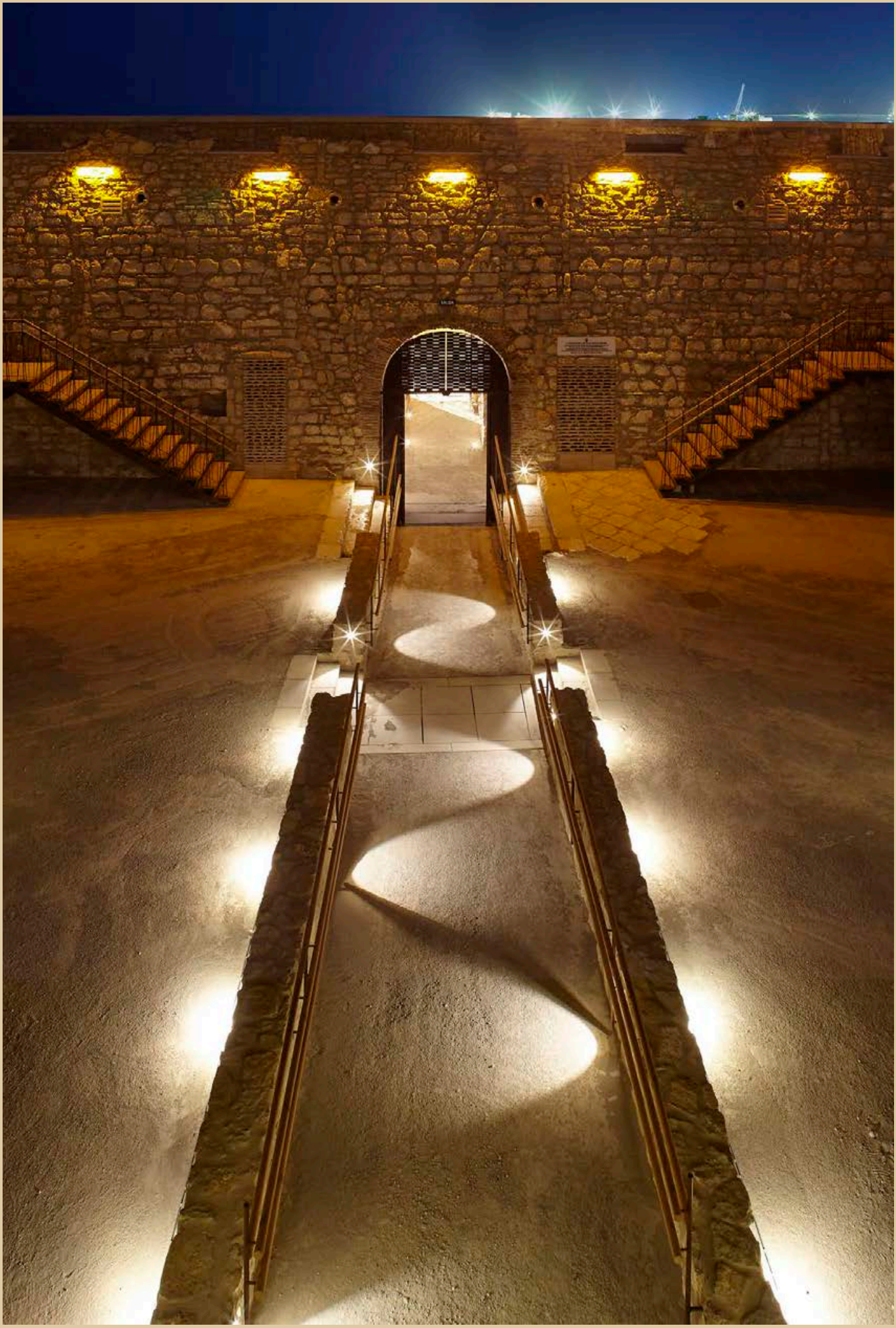
Winner **2015**

CASE STUDY: FUERTE VICTORIA GRANDE MELILLA

The fortress was built in 1736 by the military engineer Juan Martín Zermeño (later he restored the Montjüic Castle in Barcelona). This bastion in triangle-shape was, in the beginning, a place where you cannot enter, later used as a prison (the place you cannot escape), and turned into a ruin for the lack of use. Now, it is a public space open to the visitors and shapes the identity of Melilla, in the North of Africa.
The lighting design of the project is the result of the careful application of LED technologies in terms of integration in architecture, in the sense that the luminaires have disappeared or become transparent not to interfere visually in the contemplation of the environment. We can find a number of imaginative solutions about linear elements integration, all of them equipped with high quality LED sources. Sometimes they fly under the vaults drawing swift lines that uplight the ceilings, or create a play of dramatic backlights in the stone blinds when they are observed from outside the faces of the fortress.
All the perimeter is lit from the moats, washing the walls with a play of color temperatures, recreating the fire glows, and that fade smoothly up the vertical plane. A uniform wash would have created a flat and boring image of the building, but in this fashion, the result is eloquent without whimsicality. The light variations in color temperature achieve a pictorial effect, and the accents punctuate the reading of the whole façade. On the sidewalls, the battlements are shaped vertically by light, giving order and rhythm to the image of the fortress, and the volume is then outlined clearly. This project offered many good opportunities to give bright and smart solutions, and the results talk themselves about the synchronicity between architect, engineering and lighting design. The access ramp, built to assure mobility has been turned into a lighting integration element that gives the ambiance to the interior of the patio. This kind of applications allows to respect faithfully the image of the building during the day and sets interesting nocturnal displays at nights. The light sources, hidden from direct vision, draw smoothly curves of light and shadow. The ventilation chimes were discovered during the restoration and now they work as lanterns, lit from the interior, a true eye candy when visiting the terraces of the walls. The result is full of this kind of subtle details, fruit of the application of technique and imagination.
The architects, the engineer and the lighting designer have developed an autonomous battery-driven luminaire with the shape of a primitive candlelight. Fitted with three LED of different tones of amber and warm color temperatures, and controlled by an implementation of the ZigBee protocol, integrated with the rest of the installation, controlled by a KNX system, through a Printed Circuit Board bridge specially designed for this application. With this development, the oil candle has been transported to the 21st century, that of the hyper-connectivity and the Internet of things.

Fuerte Victoria Grande | Melilla (Spain)

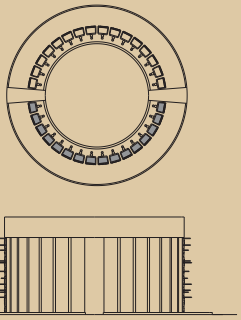
Project: Chacel 8 Architecture
DCI Lighting Practice

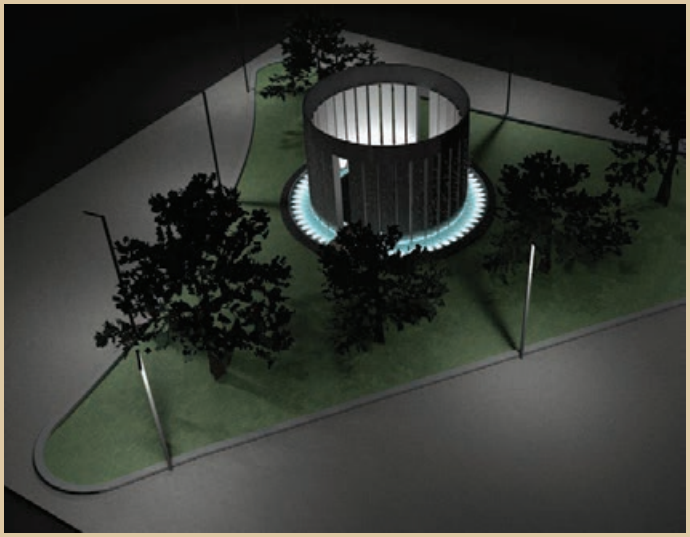


Fuerte Victoria Grande | Melilla (Spain)

CASE STUDY: KOZARAC MONUMENT

Kozarac, a town in the northwest of Bosnia and Herzegovina, sadly infamous for having registered the highest number of victims during the armed conflicts in former Yugoslavia.
It is here that on July 31st 2010, thousands of people attended the opening ceremony of a memorial dedicated to more than 1,200 victims, including civilians and soldiers. An open-air structure built thanks to the determination of the citizens of Kozarac not to forget, but instead to have a strong reminder of the sacrifice of so many lives. All the lights were designed and positioned so as to give maximum emphasis to the architectural elements, while special solutions were used when required by the particular nature of this environment. A white stone cylinder surrounded by a circle of water and pierced by bars of light, like pins that pierce the raw flesh causing constant pain: the exterior of the monument appears as the emblem of the agony felt by so many mothers for the loss of their children. But the cylinder reveals two gates, an entrance and an exit facing one another, through which not one, but an infinite number of lives pass. Inside the monument everything is quiet, immersed in silence and reflection. White tombstones radiate from the centre and are carved with interminable lists of names and dates. The seemingly endless lists are illuminated by a beam of light projected from the ground upward that makes them the protagonists of this place, showing them the way towards a ceiling made of sky, sun and stars. In this sense, the monument becomes especially significant as the irreplaceable point of contact between those who stayed and those who went away forever. The i-LèD lights are at the heart of this project, capable as they are of expressing pain and invoking peace, eclectic in their shapes, versatile in their uses, able to withstand weathering and provide underwater illumination. The lights make this memorial absolutely charismatic and a true attraction illuminating the night of Kozarac: many lights that light up in the eternal memory of so many lives that were extinguished forever.





Consultant: Arch. Kenan Brckalija (Bosnia & Herzegovina)
Local Supplier of material Level's (Bosnia & Herzegovina)

Kozarac Monument | Kozarac region (Bosnia & Herzegovina)

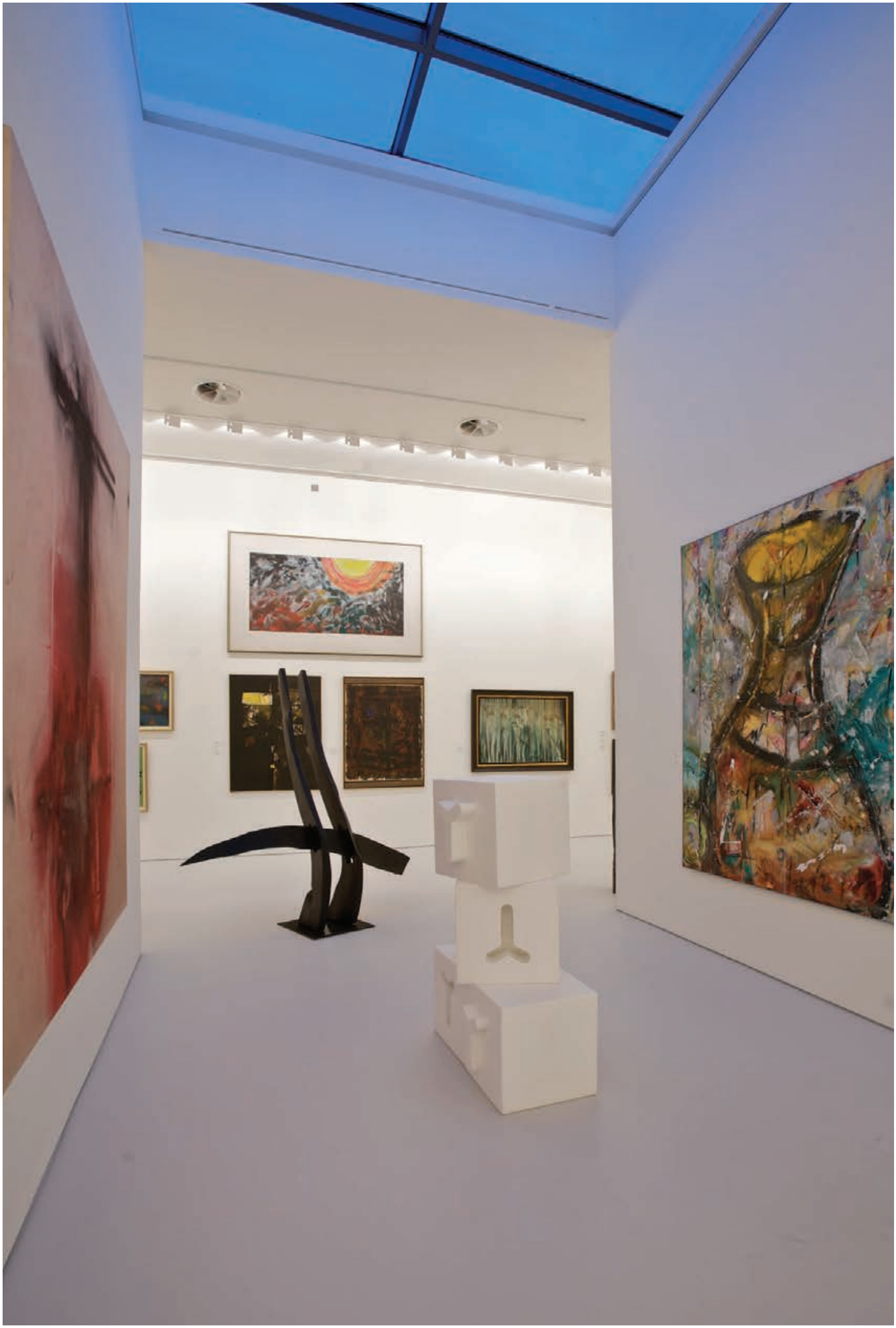

TO THE INNOCENT
KILLED CITIZENS
OF KUZARAC
1992 - 1995

LIGHT PATHS

ORIENTATION AND PERCEPTION INSIDE ILLUMINATED SPACES

Museums can be divided into two main types: those housed in historic buildings such as the Louvre in Paris, the Prado in Madrid or the Vatican Museums in Rome, and those sited in modern buildings, such as the MoMa in New York, the Guggenheim in Bilbao, or, in Italy, the recent Muse by Renzo Piano, in Trento. Each of these two types features different needs. It should also be remembered that natural light may cause adverse effect on the exhibits through ultraviolet rays or uncontrolled changes in the light incidence, for example. The task of a lighting designer is to find the right balance between natural and artificial light and create the right contrast for viewing and interpreting the artwork.

Emphietsoglou Gallery | Athens (Greece)
Project: Diakomidou Katerina & Haritos Nikos



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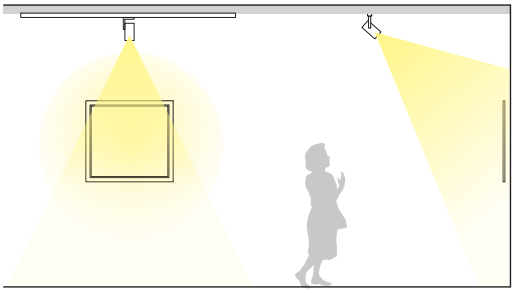
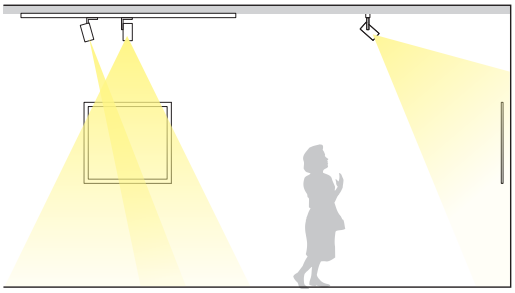
Devoid of ultraviolet or infrared rays, LED lighting is the ideal solution for averting any possible light-related damage to the artwork on display in the museum. Through carefully studied lighting, paintings can be made to stand out from the background. For three-dimensional works, i.e. sculptures, LED technology has the outstanding ability of enveloping matter and creating fascinating chiaroscuro effects, offering visitors new ways to see and appreciate the artwork on display.

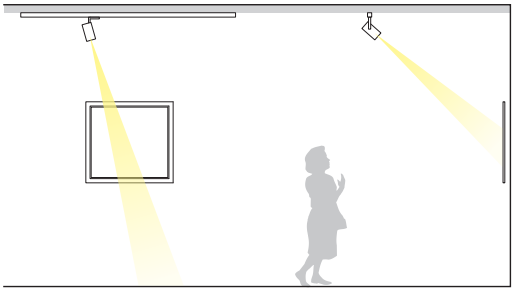
Emphietsoglou Gallery Museum | Atene (Greece)



General lighting | Diffused optics



Mixed lighting | Diffused and intensive optics



Accent lighting | Intensive optics

All display paths in a museum or exhibition owe their success in great part to a lighting project created ad hoc. Only perfectly lit museum rooms will make visitors feel happy and satisfied at the end of a visit that offered them an enhanced experience of the outstanding beauty of the artworks. The light guides, it embraces the artworks highlighting the details. Light emphasizes the materiality of the work. Proper lighting respects natural colours and can also reveal shades that often go unnoticed. It truly acts as a guide. And just like every other person working in a museum, lighting too is in charge of protecting the works on display. A good lighting system must not exceed the limits established for the conservation of artistic works by the rules and regulations set by ICOM (International Council of Museums) and consider factors like sensitivity to light, especially in the case of fragile materials such as fabrics, drawings and engravings.

Palazzo Dugnani | Milan (Italy)
Photography: Notorious Communication Lab

CUSTOM PRODUCT DEVELOPMENT

MUSEUM OF CAVALCASELLE

The Frescoes Museum of Cavalcaselle in Verona, is a complex dedicated to the display of fragments and stone artifacts. The new restoration ended in November 15th 2015, brought to light the massive soffits with 11 portraits of Roman emperors, from the Palazzo Scaligero Cansignorio, frescoed by Altichiero since 1364 and detached in 1967. The support structure created to sustain the ceilings contains the illuminating system of the arches. Such a narrow space serves to accommodate 8 small projectors with adjustable optics providing an even balanced light in 3000 K exhalting the powerful artpiece of the fourteenth century. The result generates a surprising balance of colors and light due to the CRI equal to 95 and the driver that allows to dim the power of the fixtures. This project represents the perfect symmetry between technology and architecture using light as a tool for dialogue between the artwork itself and the viewer.

Museo degli affreschi Giovanni Battista Cavalcaselle | Verona (Italy)

Project | Arch. Valter Rossetto
Realization | OTT ART
Kindly supplied by Direzione dei Musei d'Arte Monumenti di Verona, Riato Andrea

Università Iuav di Venezia

OUR COLLABORATION WITH THE ACCADEMIA

Housed in a historic palace of Venice, the city of art par excellence, the University of Venice IUAV is a place of teaching, higher education, knowledge and research, with disciplines ranging from design and architecture to urban planning, design, visual arts and town and country planning. Linea Light Group has had the pleasure of working in partnership with the prestigious University on several projects, such as "Investigative Practices and Intervention for the Enhancement of the Relationship between Ancient Heritage and Physical Context and Culture: Scientific and Professional Interrelationships on Themes of Venetian Archaeology". Again with the support of the IUAV, a two-day conference was held at the Light Village in Treviso dedicated to lighting in the cultural heritage sector and examining its fundamental aspects. It is worth reminding what Michela de Maria, Massimiliano De Bei, and Fabio Peron from IUAV and Marina Vio from the Studio Associato Vio in Venice have said: "The beauty, the rich color palette and the freedom of interpretation afforded by innovative light sources open up important fields of study both in lighting and art. We can truly transform the lighting of our museums into tools that improve our perceptions and make them consistent or drastically different with respect to the painters' intentions. In order to address all this, we need knowledge and professionalism. Technical lighting design in the context of cultural heritage should therefore be known, studied and implemented by groups of experts with different skills and expertise. They should all work together, addressing and solving the specific issues and problems presented by a museum setting. This collaboration alone will foster new ways of approaching the relationship between light and works of art".






Architectural and museographic project: Serena Maffioletti, Architect, professor of Architecture and Urban Design at IUAV of Venice with Federica Alberti, Architect Lighting design project: Marcello Alderuccio, Architect, adjunct professor at IUAV of Venice with Francesca Cremasco, Architect P.O.R. VENETO F.S.E. 2007 - 2013. Progetto 2122/ 1/37/1148/2013. The project was developed as a part of a multidisciplinary research project entitled

“Practice of investigation and intervention for the enhancement of relations between the ancient heritage and the physical context and cultural interrelations on issues of Venetian archeology for the energy sector and tourism” (project code 2122/1/37/1148/201. Scientific leader Prof. Arch. Serena Maffioletti)

Collège Place d'Armes | Yverdon Les Bains (Switzerland)

Volksbank Offenburg eG | Offenburg (Germany)

Cattedrale San Giovanni Battista | Ragusa (Italy)

Jewish Museum and Tolerance Center | Moscow (Russia)

National Theatre | Athens (Greece)

Karcher | Stuttgart (Germany)

Emporium | Ljubljana (Slovenia)

Gymnasium Bochum | Bochum (Germany)

Faberge Museum | Saint Petersburg (Russia)

Kulturcampus Domäne Marienburg | Hildesheim (Germany)

NAVATA

Professional adjustable projector for indoor applications. Diecast finned body designed to optimize the passive thermal management, powder painted, available in matt black finish, matt white finish, stone grey and cor-ten.

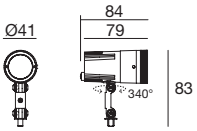
NAVATA_FOCUS | SPOTLIGHTS

Professional adjustable projector for indoor applications. Diecast finned body designed to optimize the passive thermal management, powder painted, available in matt black finish, matt white finish, stone grey and cor-ten. Last generation high power Led array, CRI 95, SDM2. Optic group equipped with dynamic focus, allowing to select different beam angles with a range going from 15° to 60°. Multiple adjustable bracket with three joints and integrated locking system. Rotation of 340° on the axe. Precabled with electrical cable 2x0.5 mm² length 200 mm. To be completed with driver available in on/off or Dali version. Dedicated installation system. Fixing by means of screws.

Passive thermal management
Diecast aluminium body
Light management
Dynamic focus with micrometric light control
Versatile installation
Maximum flexibility of the bracket and integrated locking system for stable professional aiming

Navata_Focus_1 | Projector | 9 V | arrayLED 6 W 700 mA

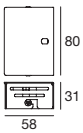
C.C. IP20



type			colour			optic	
White	CRI 80	**91816**	3000 K	760 lm	**W**	16°-52°	**85**
Black	CRI 80	**91817**	4000 K	760 lm	**N**		
St.Grey	CRI 80	**91818**					
Cor-Ten	CRI 80	**91819**					

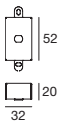
light unit to be completed by choosing between:

	Basetta ON/OFF 6 W
White	**98616**
Black	**98617**
St.Grey	**98618**
Cor-Ten	**98619**



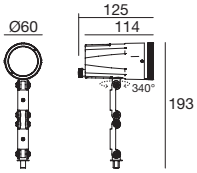
	Staffa
White	**98588**
Black	**98589**
St.Grey	**98600**
Cor-Ten	**98590**

+ Driver ON/OFF 6 W **99243** | Driver DALI 18 W **99345** 1/3 art.



Navata_Focus_2 | Projector | 37 V | arrayLED 15 W 400 mA

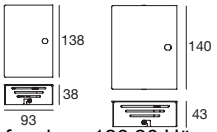
C.C. IP20



type			colour			optic	
White	CRI 95	**91725**	3000 K	1270 lm	**W**	19°-62°	**85**
Black	CRI 95	**91726**	4000 K	1370 lm	**N**		
St.Grey	CRI 95	**91727**					
Cor-Ten	CRI 95	**91728**					

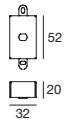
light unit to be completed by choosing between:

	Basetta ON/OFF 15 W	Basetta DALI 15 W
White	**98595**	**98580**
Black	**98596**	**98581**
St.Grey	**98599**	**98598**
Cor-Ten	**98597**	**98591**

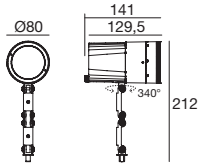


	Staffa
White	**98588**
Black	**98589**
St.Grey	**98600**
Cor-Ten	**98590**

+ Driver ON/OFF 15 W **99150** | Driver DALI 15 W **99151** | Driver EM. 3H 15 W **99095**



Navata_Focus_3 | Projector | 37 V | arrayLED 23 W 630 mA



type

White	CRI 95	**91729**
Black	CRI 95	**91730**
St.Grey	CRI 95	**91731**
Cor-Ten	CRI 95	**91732**

colour

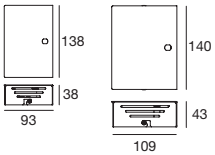
3000 K	2151 lm	**W**
4000 K	2471 lm	**N**

optic

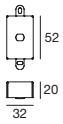
16°-52°	**85**

light unit to be completed by choosing between:

	Basetta ON/OFF 23 W	Basetta DALI 23 W
White	**98586**	**98680**
Black	**98587**	**98682**
St.Grey	**98601**	**98681**
Cor-Ten	**98594**	**98679**



	Staffa
White	**98588**
Black	**98589**
St.Grey	**98600**
Cor-Ten	**98590**



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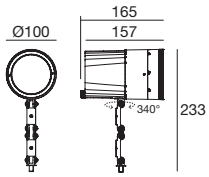
Driver ON/OFF 23 W	Driver DALI 23 W	Driver EM. 3H 23 W
99105	**99344**	**99086**

Navata_Focus_4 | Projector | 37 V | arrayLED 30 W 840 mA



type

White	CRI 95	**91733**
Black	CRI 95	**91740**
St.Grey	CRI 95	**91741**
Cor-Ten	CRI 95	**91742**

colour

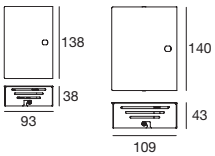
3000 K	2839 lm	**W**
4000 K	3261 lm	**N**

optic

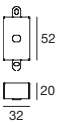
15°-56°	**85**

light unit to be completed by choosing between:

	Basetta ON/OFF 30 W	Basetta DALI 30 W
White	**98582**	**98684**
Black	**98583**	**98686**
St.Grey	**98611**	**98685**
Cor-Ten	**98593**	**98683**



	Staffa
White	**98588**
Black	**98589**
St.Grey	**98600**
Cor-Ten	**98590**



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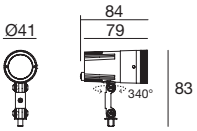
Driver ON/OFF 30 W	Driver DALI 30 W	Driver EM. 3H 30 W
99240	**99345**	**99098**

NAVATA | SPOTLIGHTS

Professional adjustable projector for indoor applications. Diecast finned body designed to optimize the passive thermal management, powder painted, available in matt black finish, matt white finish, stone grey and cor-ten. Last generation high power Led array, CRI 95, SDM2. Optic group equipped with interchangeable reflectors made of superpure aluminium facetted, available with 15°, 30°, 60° beam aperture. Dedicated optical accessories available. Multiple adjustable bracket with three joints and integrated locking system. Rotation of 340° on the axe. Precabled with electrical cable 2x0.5 mm² length 200 mm. To be completed with driver available in on/off or Dali version. Dedicated installation system. Fixing by means of screws.

Passive thermal management
Diecast aluminium body
Light management
Multiple light beam options available in the programme
Versatile installation
Maximum flexibility of the bracket and integrated locking system for stable professional aiming

Navata_1 | Projector | 12 V | PowerLED 6 W 500 mA

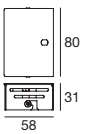


type			colour			optic	
White	CRI 95	**91812**	3000 K	659 lm	**W**	15°	**15**
Black	CRI 95	**91813**				30°	**30**
St.Grey	CRI 95	**91814**				60°	**60**
Cor-Ten	CRI 95	**91815**					

type			colour			optic	
White	CRI 95	**91802**	3000 K	659 lm	**W**	5°	**05**
Black	CRI 95	**91803**					
St.Grey	CRI 95	**91804**					
Cor-Ten	CRI 95	**91805**					

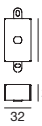
light unit to be completed by choosing between:

	Basetta ON/OFF 6 W
White	**98612**
Black	**98613**
St.Grey	**98614**
Cor-Ten	**98615**

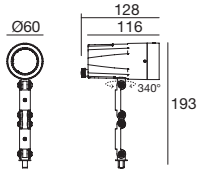


	Staffa
White	**98588**
Black	**98589**
St.Grey	**98600**
Cor-Ten	**98590**

Driver ON/OFF 6 W	Driver DALI 18 W	Driver EM. 3H 18 W
99128	**99114** 1/3 art.	**99089** 3 art.



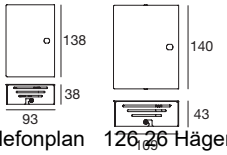
Navata_2 | Projector | 37 V | arrayLED 15 W 400 mA



type			colour			optic	
White	CRI 95	**91614**	3000 K	1414 lm	**W**	15°	**15**
Black	CRI 95	**91657**	4000 K	1522 lm	**N**	30°	**30**
St.Grey	CRI 95	**91658**				60°	**60**
Cor-Ten	CRI 95	**91675**					

light unit to be completed by choosing between:

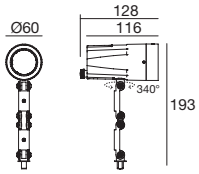
	Basetta ON/OFF 15 W	Basetta DALI 15 W
White	**98595**	**98580**
Black	**98596**	**98581**
St.Grey	**98599**	**98598**
Cor-Ten	**98597**	**98591**



	Staffa
White	**98588**
Black	**98589**
St.Grey	**98600**
Cor-Ten	**98590**

Driver ON/OFF 15 W	Driver DALI 15 W	Driver EM. 3H 15 W
99150	**99151**	**99095**

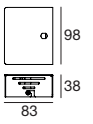
Navata_2 | Projector | 12 V | arrayLED 8 W 630 mA



type			colour			optic	
White	CRI 95	**91676**	3000 K	475 lm	**W**	5°	**5**
Black	CRI 95	**91677**	4000 K (CRI80)	713 lm	**N**		
St.Grey	CRI 95	**91679**					
Cor-Ten	CRI 95	**91686**					

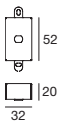
light unit to be completed by choosing between:

	Basetta ON/OFF 8 W
White	**98606**
Black	**98607**
St.Grey	**98610**
Cor-Ten	**98608**

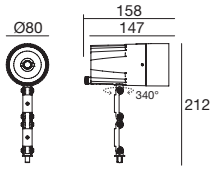


	Staffa
White	**98588**
Black	**98589**
St.Grey	**98600**
Cor-Ten	**98590**

+ **99129** Driver ON/OFF 8 W; **99114** Driver DALI 16 W (1/2 art.); **99086** Driver EM. 3H 8 W (3 art.)



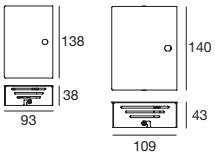
Navata_3 | Projector | 37 V | arrayLED 23 W 630 mA



type			colour			optic	
White	CRI 95	**91687**	3000 K	2151 lm	**W**	15°	**15**
Black	CRI 95	**91688**	4000 K	2471 lm	**N**	30°	**30**
St.Grey	CRI 95	**91713**				60°	**60**
Cor-Ten	CRI 95	**91714**					

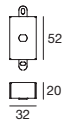
light unit to be completed by choosing between:

	Basetta ON/OFF 23 W	Basetta DALI 23 W
White	**98586**	**98680**
Black	**98587**	**98682**
St.Grey	**98601**	**98681**
Cor-Ten	**98594**	**98679**

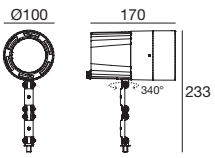


	Staffa
White	**98588**
Black	**98589**
St.Grey	**98600**
Cor-Ten	**98590**

+ **99105** Driver ON/OFF 23 W; **99344** Driver DALI 23 W; **99086** Driver EM. 3H 23 W



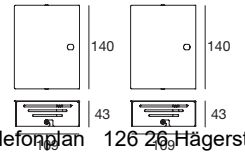
Navata_4 | Projector | 37 V | arrayLED 45 W 1250 mA



type			colour			optic	
White	CRI 95	**91715**	3000 K	4192 lm	**W**	15°	**15**
Black	CRI 95	**91722**	4000 K	4485 lm	**N**	30°	**30**
St.Grey	CRI 95	**91723**				60°	**60**
Cor-Ten	CRI 95	**91724**					

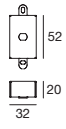
light unit to be completed by choosing between:

	Basetta ON/OFF 45 W	Basetta DALI 45 W
White	**98584**	**98692**
Black	**98585**	**98694**
St.Grey	**98602**	**98693**
Cor-Ten	**98592**	**98691**



	Staffa
White	**98588**
Black	**98589**
St.Grey	**98600**
Cor-Ten	**98590**

+ **99136** Driver ON/OFF 50 W; **99189** Driver DALI 50 W; **99084** Driver EM. 3H 50 W



ACCESSORIES NAVATA* | Spotlights

* not suitable for Navata Focus versions

Navata_2 | Optics

15° optics

Chrome **98666**

Only 15 W versions

30° optics

Chrome **98667**

Only 15 W versions

60° optics

Chrome **98668**

Only 15 W versions

Navata_2 | Accessories

blade

Black **98539**

honeycomb louvre

Black **98540**

cross louvre

Black **98541**

anti-glare tube

Black **98542**

Navata_3 | Optics

15° optics

Chrome **98262**

30° optics

Chrome **98263**

60° optics

Chrome **98264**

Navata_3 | Accessories

blade

Black **98544**

honeycomb louvre

Black **98543**

cross louvre

Black **98545**

anti-glare tube

Black **98546**

Navata_4 | Optics

15° optics

Chrome **98524**

30° optics

Chrome **98525**

60° optics

Chrome **98526**

Navata_4 | Accessories

blade

Black **98521**

honeycomb louvre

Black **98522**

cross louvre

Black **98520**

diffuser

Transp. **98515**

Opaline **98516**

anti-glare tube

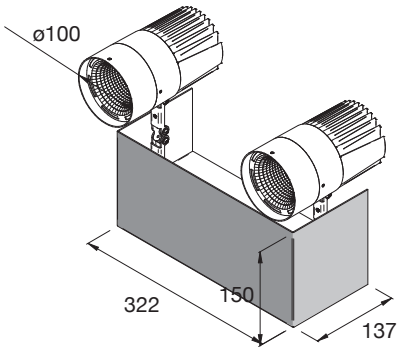
Black **98519**

flap

Black **98523**

anti-glare screen

Black **98518**



Navata | Accessories

98625

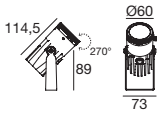
Carter for installation on sight. Pre-set for multiple projectors compositions. Dedicated driver housing separated.

IRIS | SPOTLIGHTS

Outdoor directional spotlights with varying optics, available in three different sizes. The ideal solution to illuminate garden plants: the adjustable light follows the plant growth whereas the adjustable focus illuminates only the desired area.

Varying optics
Beam width ranging from a minimum of 8 degrees to a maximum of 50 degrees by means of an adjustable front ring nut.
Directional casing
220 degree rotation on the horizontal axis

Iris67_1 | Projector | arrayLED 13 W 350 mA

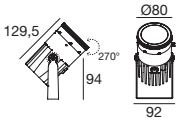


type			colour			optic	
White	CRI 80	**97318**	3000 K	1520 lm	**W**	8°-50°	**85**
Black	CRI 80	**97319**	4000 K	1520 lm	**N**		
Grey	CRI 80	**97320**	5000 K	1636 lm	**C**		

99183

ON/OFF
1 art.

Iris67_2 | Projector | arrayLED 20 W 580 mA

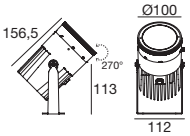


type			colour			optic	
White	CRI 80	**97321**	3000 K	2396 lm	**W**	8°-50°	**85**
Black	CRI 80	**97322**	4000 K	2572 lm	**N**		
Grey	CRI 80	**97323**	5000 K	2572 lm	**C**		

99340

ON/OFF
1 art.

Iris67_3 | Projector | arrayLED 30 W 840 mA



type			colour			optic	
White	CRI 80	**97324**	3000 K	3945 lm	**W**	8°-50°	**85**
Black	CRI 80	**97325**	4000 K	3945 lm	**N**		
Grey	CRI 80	**97326**	5000 K	4220 lm	**C**		

99269

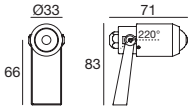
ON/OFF
1 art.

CLIVO | SPOTLIGHTS

A discreet tilting spotlight, mounted on bracket, ideal for enhancing visibility of garden decorative elements such as statues or plants. The perfect solution that adds charm to both private and public green spaces.

Passive heat dissipation
Brass casing or AISI 316 stainless steel casing for high salinity environments
Light management
Varying optics, with adjustable beam width
Freedom of movement
Optimum casing tilting for improved aiming of light

Clivo_2 | Projector | powerLED 2 W 630 mA



type			colour			optic	
White	CRI 80	**97068**	3000 K	208 lm	**W**	8°-50°	**85**
Black	CRI 80	**97069**	4000 K	222 lm	**N**		
Chrome	CRI 80	**97072**	5000 K	253 lm	**C**		
Nickel	CRI 80	**97071**					
Cor-Ten	CRI 80	**97070**					


89420
ON/OFF
1 - 2 art.


99179
ON/OFF
3 - 6 art.

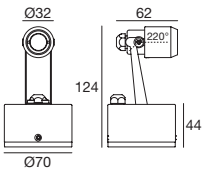
99186
ON/OFF
6 - 12 art.


84890
Pegs


98112
Pegs


98513
Anti-glare

Clivo | Projector | 190-250 V | powerLED 2 W 630 mA



type			colour			optic	
Chrome	CRI 80	**86217**	3000 K	208 lm	**W**	8°-50°	**85**
Nickel	CRI 80	**86218**	4000 K	222 lm	**N**		
			5000 K	253 lm	**C**		


89371
Pegs


98513
Anti-glare

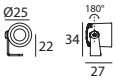
EYELET65 | SPOTLIGHTS

Directional spotlights with an extremely compact size, mounted on a bracket. Available in round or square version.

Compact size
Utmost flexibility of application
Practical installation
Easy installation thanks to the practical directional bracket

Eyelet65_R | Projector | powerLED 2 W 630 mA

C.C. IK03 IP65



type			colour			optic	
White	CRI 80	**91214**	3000 K	208 lm	**W**	15°	**15**
Black	CRI 80	**91215**	4000 K	222 lm	**N**	30°	**30**
Grey	CRI 80	**91216**	5000 K	253 lm	**C**	60°	**60**

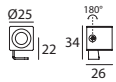
89420
ON/OFF
1 - 2 art.

99179
ON/OFF
3 - 6 art.

99186
ON/OFF
6 - 12 art.

Eyelet65_Q | Projector | powerLED 2 W 630 mA

C.C. IK03 IP65



type			colour			optic	
White	CRI 80	**91217**	3000 K	208 lm	**W**	15°	**15**
Black	CRI 80	**91219**	4000 K	222 lm	**N**	30°	**30**
Grey	CRI 80	**91220**	5000 K	253 lm	**C**	60°	**60**

89420
ON/OFF
1 - 2 art.

99179
ON/OFF
3 - 6 art.

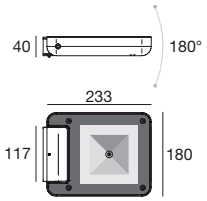
99186
ON/OFF
6 - 12 art.

VUELTA | SPOTLIGHTS

Professional adjustable projector. Diecast body designed to optimize the passive thermal management, powder painted, available in black grey finish or light grey. Last generation high power Led array, CRI 80, SDM3. Optic group equipped with pure aluminium reflector available with asymmetric emission or symmetric 120°. Dedicated optic accessories available. Adjustable bracket with mechanical locking system integrated and rotation on the axe up to 180°. Driver on/off – Dali integrated inside the fixture's body. Fixing by means of screws.

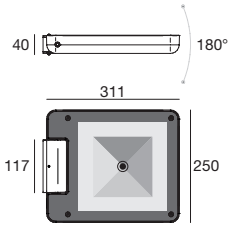
Passive thermal management
Diecast aluminium body
Light management
Multiple light beam options available in the programme
Versatile installation
Maximum flexibility of the bracket and integrated locking system for stable professional aiming

Vuelta |Projector | 220-240 V| ArrayLED 14 W 350 mA



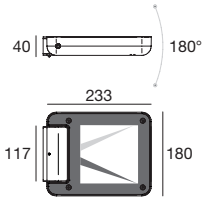
type			colour			optic	
Grey	CRI 80	**64520**	3000 K	1727 lm	**W**	120°	**12**
BK Grey	CRI 80	**64521**					

Vuelta |Projector | 220-240 V| ArrayLED 30 W 800 mA



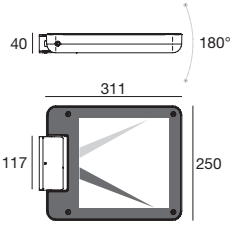
type			colour			optic	
Grey	CRI 80	**64528**	3000 K	3968 lm	**W**	120°	**12**
BK Grey	CRI 80	**64529**					

Vuelta |Projector | 220-240 V| ArrayLED 14 W 350 mA



type			colour			optic	
Grey	CRI 80	**64522**	3000 K	1727 lm	**W**	Asym.	**07**
BK Grey	CRI 80	**64523**					

Vuelta |Projector | 220-240 V| ArrayLED 30 W 800 mA



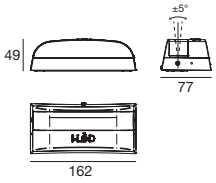
type			colour			optic	
Grey	CRI 80	**64530**	3000 K	3968 lm	**W**	Asym.	**07**
BK Grey	CRI 80	**64531**					

ARCADA | WALL LIGHT

Perfect for arches, lintels or even jambs, statues and reliefs. An indirect lighting with a homogeneous intensity involving the entire structure right from its base can be obtained through a photometric solid that precisely follows the arch intrados, avoiding unaesthetic hot spots and glare and minimizing light pollution.

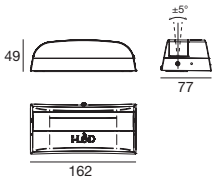
Passive heat dissipation
Die cast aluminium casing
Light management
Arch-shaped emission with a very narrow shape of the photometric solid coming out of the diffuser shorter side
Specialised functionality
Ideal lighting for windows and depressed arches with no glare or light pollution

Arcada | Arc light | 190-250 V | powerLED 4 W 350 mA



type			colour			optic	
White	CRI 80	**95454**	2700 K	484 lm	**M**	180°	**18**
Black	CRI 80	**95612**	3000 K	520 lm	**W**		
Grey	CRI 80	**95619**	4000 K	552 lm	**N**		

Arcada | Arc light | powerLED 8 W 630 mA



type			colour			optic	
White	CRI 80	**95458**	2700 K	780 lm	**M**	180°	**18**
Black	CRI 80	**95616**	3000 K	832 lm	**W**		
Grey	CRI 80	**95623**	4000 K	888 lm	**N**		

99179
ON/OFF
1 art.

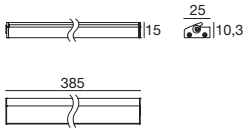
99186
ON/OFF
2 - 3 art.

REIKA | LINEAR PROFILES

Ideal profile for outdoor lighting of architectural features such as niches, cornices and windowsills. A sought-after solution for evocative lighting of prized architectural details.

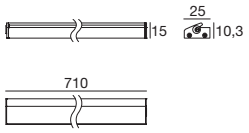
Passive heat dissipation
Anodised aluminium extruded casing
Light management
Asymmetric emission
Practical installation
Mounted on surface or on stainless steel brackets for directional lighting

Reika_Y | Linear profiles | 180-300 V | topLED 13 W 350 mA



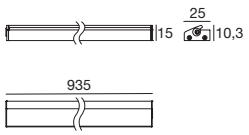
type			colour			optic	
Anod. Al.	CRI 95	**94860**	3000 K	975 lm	**W**	Asym.	**07**
Anod. Al.	CRI 80	**94857**	3000 K	1235 lm	**W**	Asym.	**07**
			4000 K	1300 lm	**N**		

Reika_Y | Linear profiles | 180-300 V | topLED 23 W 500 mA



type			colour			optic	
Anod. Al.	CRI 95	**94861**	3000 K	1775 lm	**W**	Asym.	**07**
Anod. Al.	CRI 80	**94858**	3000 K	2223 lm	**W**	Asym.	**07**
			4000 K	2340 lm	**N**		

Reika_Y | Linear profiles | 180-300 V | topLED 31 W 630 mA



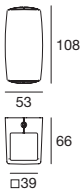
type			colour			optic	
Anod. Al.	CRI 95	**94862**	3000 K	2340 lm	**W**	Asym.	**07**
Anod. Al.	CRI 80	**94859**	3000 K	2964 lm	**W**	Asym.	**07**
			4000 K	3120 lm	**N**		

VEDETTE | WALL LIGHT

A reliable effective wall light with minimalist modern lines featuring low consumptions and a very warm light. Available in the round and square version, wit h single- or double-light emission, it offers a wide selection of optics that will meet the most diverse needs and tastes.

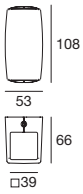
Passive heat dissipation
Anodised aluminium casing or AISI 316 stainless steel casing for high salinity environments
Independent power supply
Resin-potted driver integrated in the lighting fixture casing and neoprene cables
Light management
Versions with single or double emission and up to 5 different optics available

Vedette_Q Single emission | Wall light | 190-250 V | powerLED 2 W 630 mA



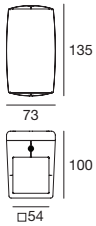
type			colour			optic	
White	CRI 80	**96102**	2700 K	195 lm	**M**	8°	**08**
Black	CRI 80	**96103**	3000 K	208 lm	**W**	15°	**15**
Grey	CRI 80	**96104**	4000 K	222 lm	**N**	30°	**30**
Cor-Ten	CRI 80	**96105**				60°	**60**
						Diff.	**00**

Vedette_Q | Wall light | 190-250 V | powerLED 2 W 350 mA



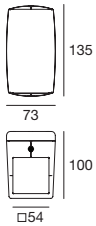
type			colour			optic	
White	CRI 80	**96106**	2700 K	242 lm	**M**	8°	**08**
Black	CRI 80	**96107**	3000 K	260 lm	**W**	15°	**15**
Grey	CRI 80	**96108**	4000 K	276 lm	**N**	30°	**30**
Cor-Ten	CRI 80	**96109**				60°	**60**
						Diff.	**00**

Vedette_Q Single emission | Wall light | 180-300 V | powerLED 8 W 630 mA



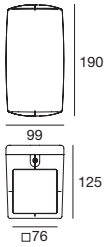
type			colour			optic	
White	CRI 80	**96110**	2700 K	639 lm	**M**	15°	**15**
Black	CRI 80	**96111**	3000 K	674 lm	**W**	30°	**30**
Grey	CRI 80	**96112**	4000 K	745 lm	**N**	60°	**60**
Cor-Ten	CRI 80	**96113**				Diff.	**00**

Vedette_Q Double emission | Wall light | 180-300 V | powerLED 8 W 350 mA



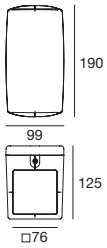
type			colour			optic	
White	CRI 80	**96114**	2700 K	840 lm	**M**	15°	**15**
Black	CRI 80	**96115**	3000 K	886 lm	**W**	30°	**30**
Grey	CRI 80	**96116**	4000 K	980 lm	**N**	60°	**60**
Cor-Ten	CRI 80	**96117**				Diff.	**00**

Vedette_Q Single emission | Wall light | 180-300 V | powerLED 15 W 400 mA



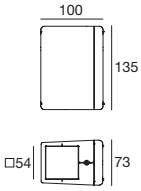
type			colour			optic	
White	CRI 80	**96118**	2700 K	1446 lm	**M**	15°	**15**
Black	CRI 80	**96119**	3000 K	1560 lm	**W**	30°	**30**
Grey	CRI 80	**96120**	4000 K	1670 lm	**N**	60°	**60**
Cor-Ten	CRI 80	**96121**				Diff.	**00**

Vedette_Q Double emission | Wall light | 180-300 V | powerLED 26 W 350 mA



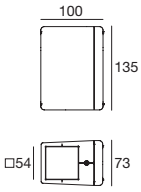
type			colour			optic	
White	CRI 80	**96122**	2700 K	2596 lm	**M**	15°	**15**
Black	CRI 80	**96123**	3000 K	2800 lm	**W**	30°	**30**
Grey	CRI 80	**96124**	4000 K	2994 lm	**N**	60°	**60**
Cor-Ten	CRI 80	**96125**				Diff.	**00**

Vedette_Q blade Single emission | Wall light | 180-300 V | powerLEDs 6 W 630 mA



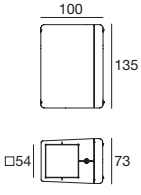
type			colour			optic	
White	CRI 80	**97048**	2700 K	585 lm	**M**	5°	**05**
Black	CRI 80	**97049**	3000 K	624 lm	**W**		
Grey	CRI 80	**97050**	4000 K	666 lm	**N**		
Cor-Ten	CRI 80	**97051**					

Vedette_Q blade Double emission | Wall light | 180-300 V | powerLEDs 12 W 630 mA



type			colour			optic	
White	CRI 80	**97185**	2700 K	1170 lm	**M**	5°	**05**
Black	CRI 80	**97186**	3000 K	1248 lm	**W**		
Grey	CRI 80	**97187**	4000 K	1332 lm	**N**		
Cor-Ten	CRI 80	**97188**					

Vedette_Q blade Double emission | Wall light | 180-300 V | arrayLED 12 W 630 mA



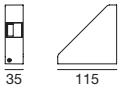
type			colour			optic	
White	CRI 80	**97052**	2700 K	1219 lm	**M**	5°+ 60°	**56**
Black	CRI 80	**97053**	3000 K	1304 lm	**W**		
Grey	CRI 80	**97054**	4000 K	1346 lm	**N**		
Cor-Ten	CRI 80	**97055**					

MYIA | WALL LIGHT

Outdoor triangular wall light, with right angle emission. This innovative luminaire creates original and highly impressive angular light effects giving a touch of style to walls and facades.

Light management
90-degree angle emission for even lighting both horizontally and vertically
Graceful aesthetics
Triangular shape suitable for corner structures from an aesthetic and functional viewpoint
Design: OKAPI light

Myia | Wall light | 190-250 V | arrayLED 8 W 220 mA



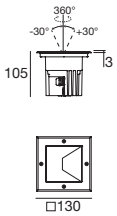
type			colour			optic	
White	CRI 80	**91596**	2700 K	950 lm	**M**	90°	**90**
Black	CRI 80	**91597**	3000 K	950 lm	**W**		
Grey	CRI 80	**91598**	4000 K	1022 lm	**N**		

FASIM | WALK-OVER SPOTLIGHTS

The ultimate cutting-edge uplight, providing maximum rotection for outdoor applications and featuring exclusive optics with 3° beam angle for highly impressive architectural lighting also in extremely tall buildings. Also available in the tilting version.

Passive heat dissipation
Anodised aluminium casing and stainless steel flange
Light management
Black silk-screened glass to minimise glare towards the observer even from a very close distance
Reliable outdoor installations
Maximum resistance against mechanical impacts and a higher cable protection against water and humidity thanks to the Aqua-Stop system

Fasim_2J | Walk-over spotlight | 180-300 V | powerLED 8 W 630 mA



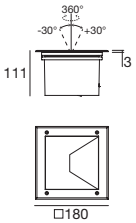
type			colour			optic	
Steel	CRI 80	**95969**	2700 K	639 lm	**M**	15°	**15**
			3000 K	674 lm	**W**	30°	**30**
			4000 K	745 lm	**N**	60°	**60**

type			colour			optic	
Steel	CRI 80	**95968**	2700 K	639 lm	**M**	Asym.	**07**
			3000 K	674 lm	**W**		
			4000 K	745 lm	**N**		

84928

Outer casing

Fasim_2J | Walk-over spotlight | 180-300 V | powerLED 13 W 350 mA



type			colour			optic	
Steel	CRI 80	**95977**	2700 K	1298 lm	**M**	15°	**15**
			3000 K	1400 lm	**W**	30°	**30**
			4000 K	1497 lm	**N**	60°	**60**

type			colour			optic	
Steel	CRI 80	**94415**	2700 K	1723 lm	**M**	Asym.	**07**
			3000 K	1845 lm	**W**		
			4000 K	1982 lm	**N**		

84906

Outer casing

SYMBOLS


Indoor installation


Outdoor installation


Wall mounting


Ground mounting


Ceiling mounting


Ceiling or wall mounting


Ceiling, wall or ground mounting


Ceiling or ground mounting

Protection class (IEC 60529) against foreign bodies and water

Protection degrees (IEC 62262) against external mechanical impacts


Directional light beam


Tilting light beam


Walk-over lighting fixture


Drive-over lighting fixture (2,500 kg)


Power supply cable included


Class I - IEC protection class


Class II - IEC protection class

Class III - IEC protection class


Driver included


Driver not included


Article protected by resin potting

Available in emergency version


Round installation hole


Quadrangular installation hole


Single emission luminaire


Double emission luminaire

Simply Dim

1-10 V

DALI

C.C. Constant Current

C.V. Constant Voltage

Dimming

All articles belong to energy class A++.

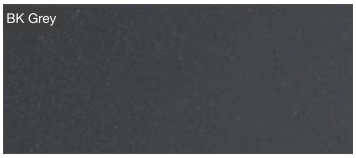
The lumens indicated refer to the light source emission.

The connection diagrams for electronics articles are included in the technical documentation.

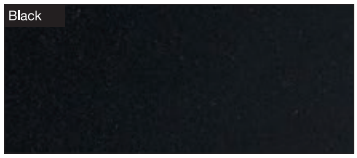
FINISHES

White | RAL 9003 embossed

Grey | RAL 9006 embossed

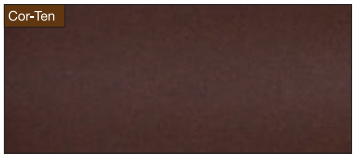


Black Grey | RAL 7021 embossed



Black | RAL 9005 embossed

Stone Grey

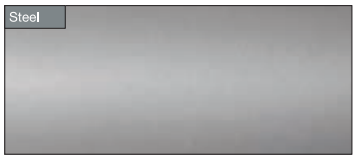


Cor-Ten | Finish

Anodized aluminium

Opaline | PMMA

Transparent | PMMA



Steel

Chrome

other finishes available on request

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