

SIMES

SIMES
MAGAZINE
N. 01



SIMES

1973 - 2023

In 2023 SIMES celebrates an important birthday with the satisfaction of having drawn a path marked by many conquests and with the determination to achieve new goals.

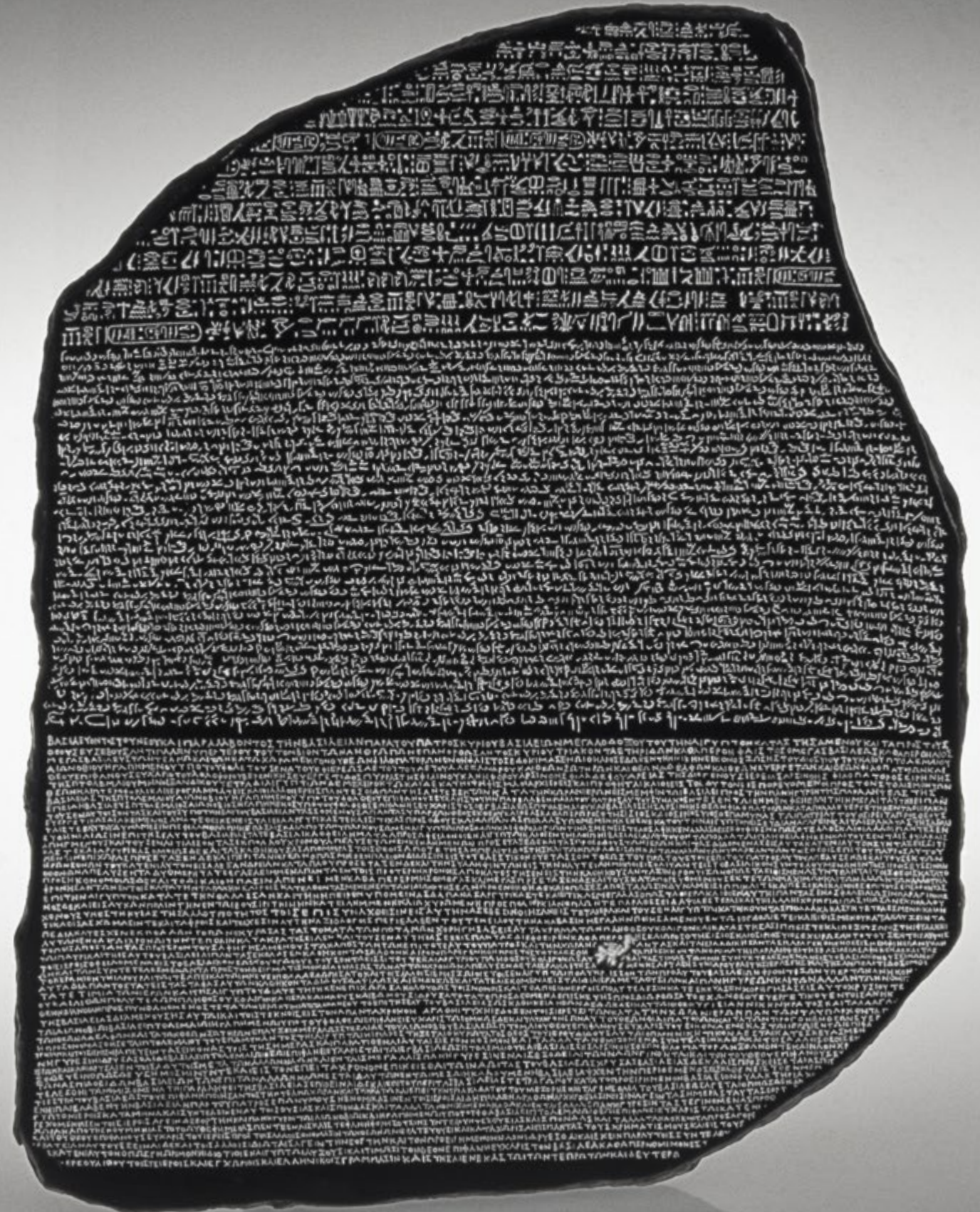
Since over fifty years Simes has maintained a constant intuition in intercepting the needs and the wishes of the designers, the commitment to produce beautiful and reliable objects, the desire to make the spaces pleasantly accessible and to add to the architectures a fourth dimension.

Aware that the light can transform the face of our houses and cities, Simes's goal constantly remains to design light with passion, investing in continuous resources and energies to generate beauty, spreading the culture of light and putting at the service of lighting designers solutions more and more refined and clever.

These 50 years have shown that the result of these choices is a constant growth and a quality destined to last over time. Every single innovation opens up the road to the next one and the experience becomes fundamental to lay the foundations of new interesting scenarios in the lighting industry.



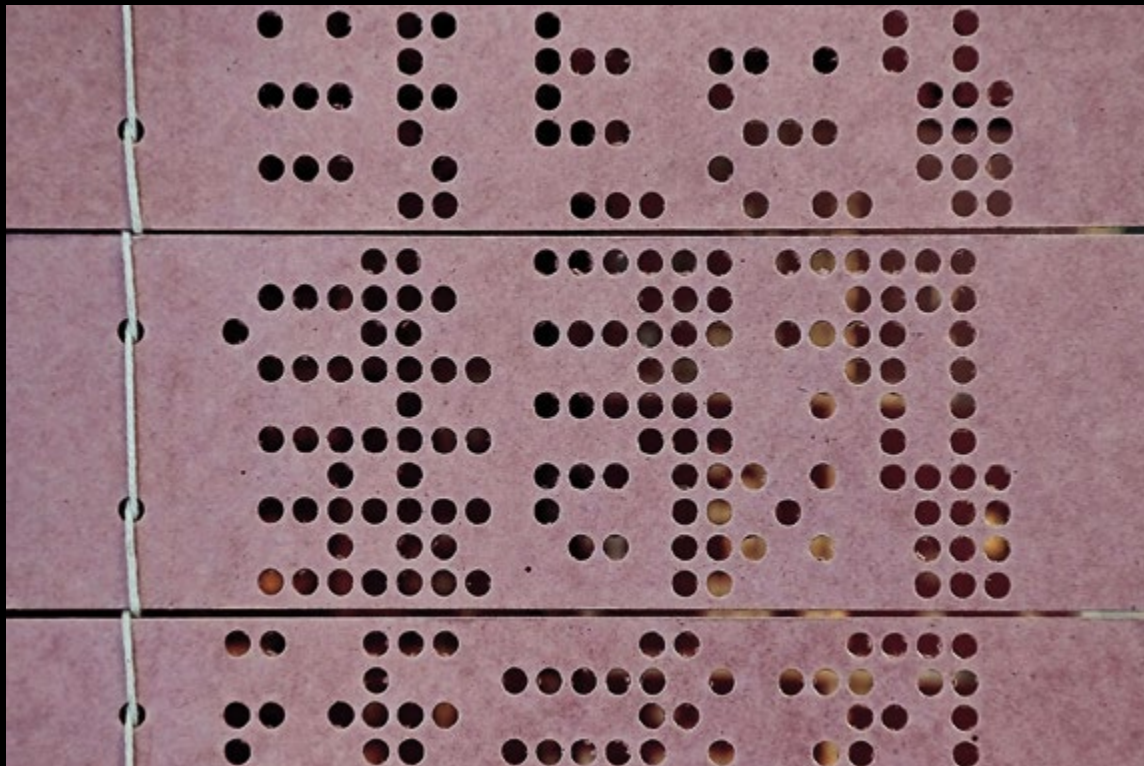
Writing, the representation of language through a system of signs in different human civilizations. It's the encoding of information to be communicated and transmitted. The instrument that has profoundly transformed culture and societies, determining their evolution and their cultural progress. The inspiration to create new codes and means of communication to exchange messages, through time and space.



Rosetta Stone, 196 B.C. (Egypt), the key that allowed to decode Egyptian hieroglyphics.

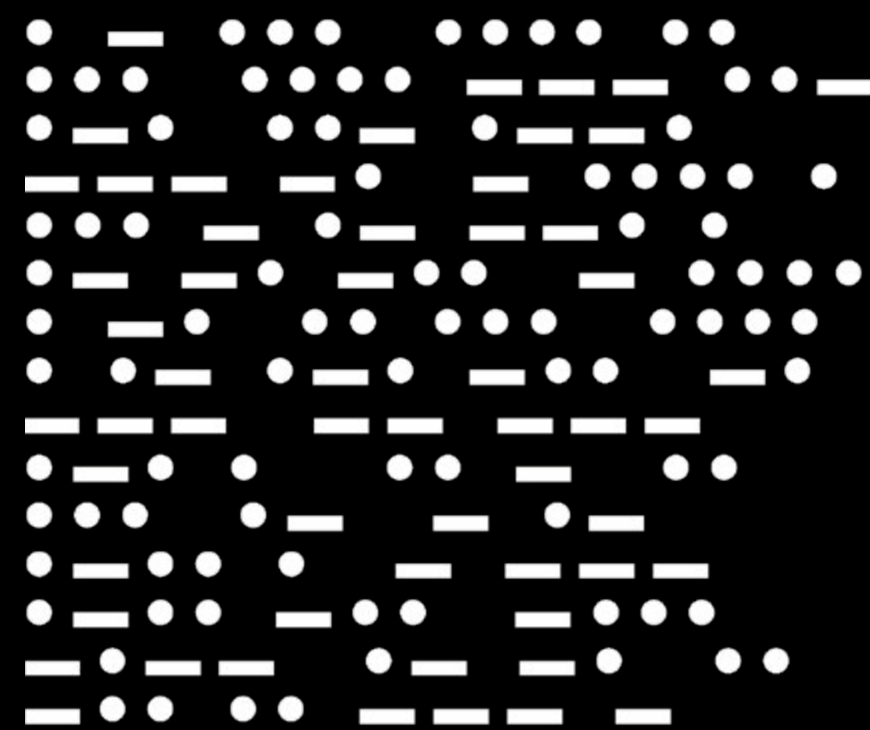
Punch cards for high automation loom

Joseph Jacquard 1801



International Morse code

Samuel Morse | Alfred Vail 1835-1837



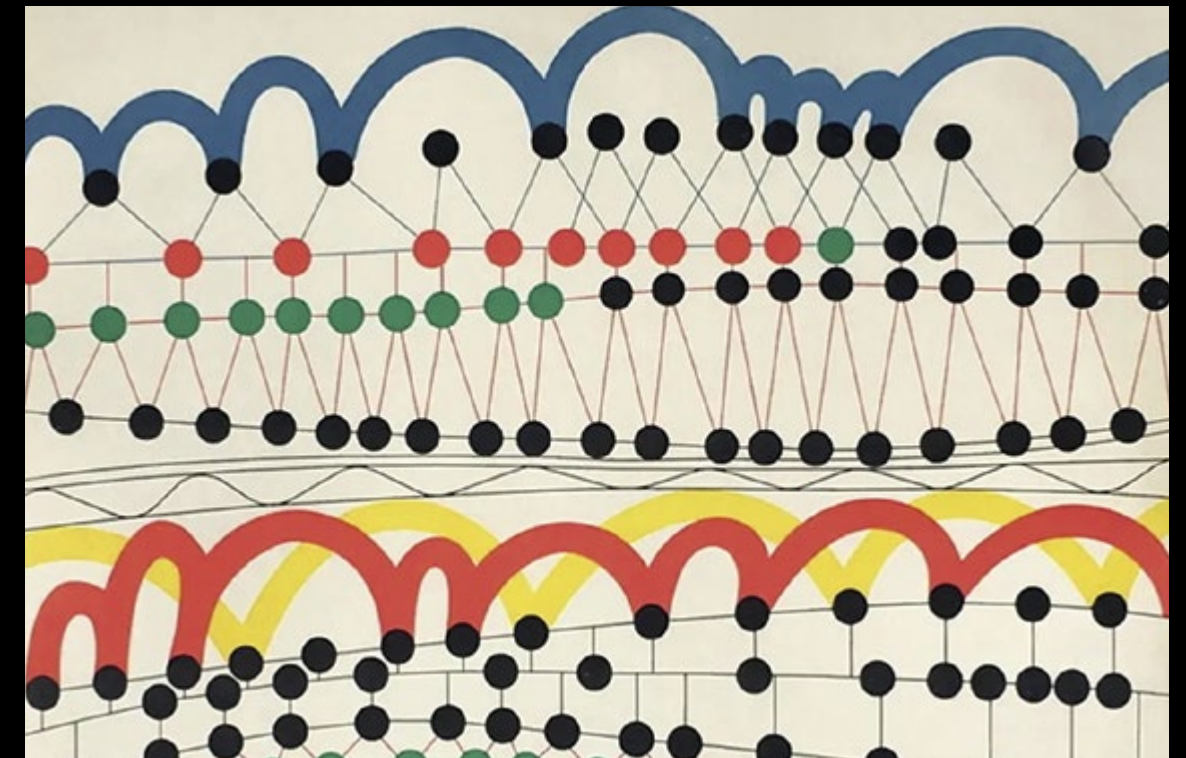
Braille, tactile reading and writing system for visually impaired people

Louis Braille 1809-1852



Visual keyboard code - Manifesto Olivetti Lettera 22

Giovanni Pintori 1956

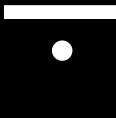


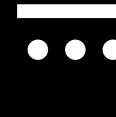
“Point and Line to Plane”
becomes the inspiration
to create a new graphic
system of writing.

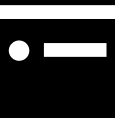
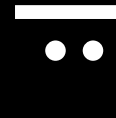
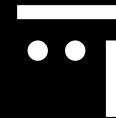


IP System® Code
Simes 2023

					
A	B	C	D	E	F

					
G	H	I	J	K	L

						
M	N	O	P	Q	R	S

						
T	U	V	W	X	Y	Z



*"IP System®, the new
alphabet for writing
with light."*

Editorial

External - Internal. You can observe the street by standing behind the glass of the window: noises are muffled, movements become phantomatic and the street itself appears, through the transparent glass, but firm and hard, as a separate entity, pulsating in a “beyond.”

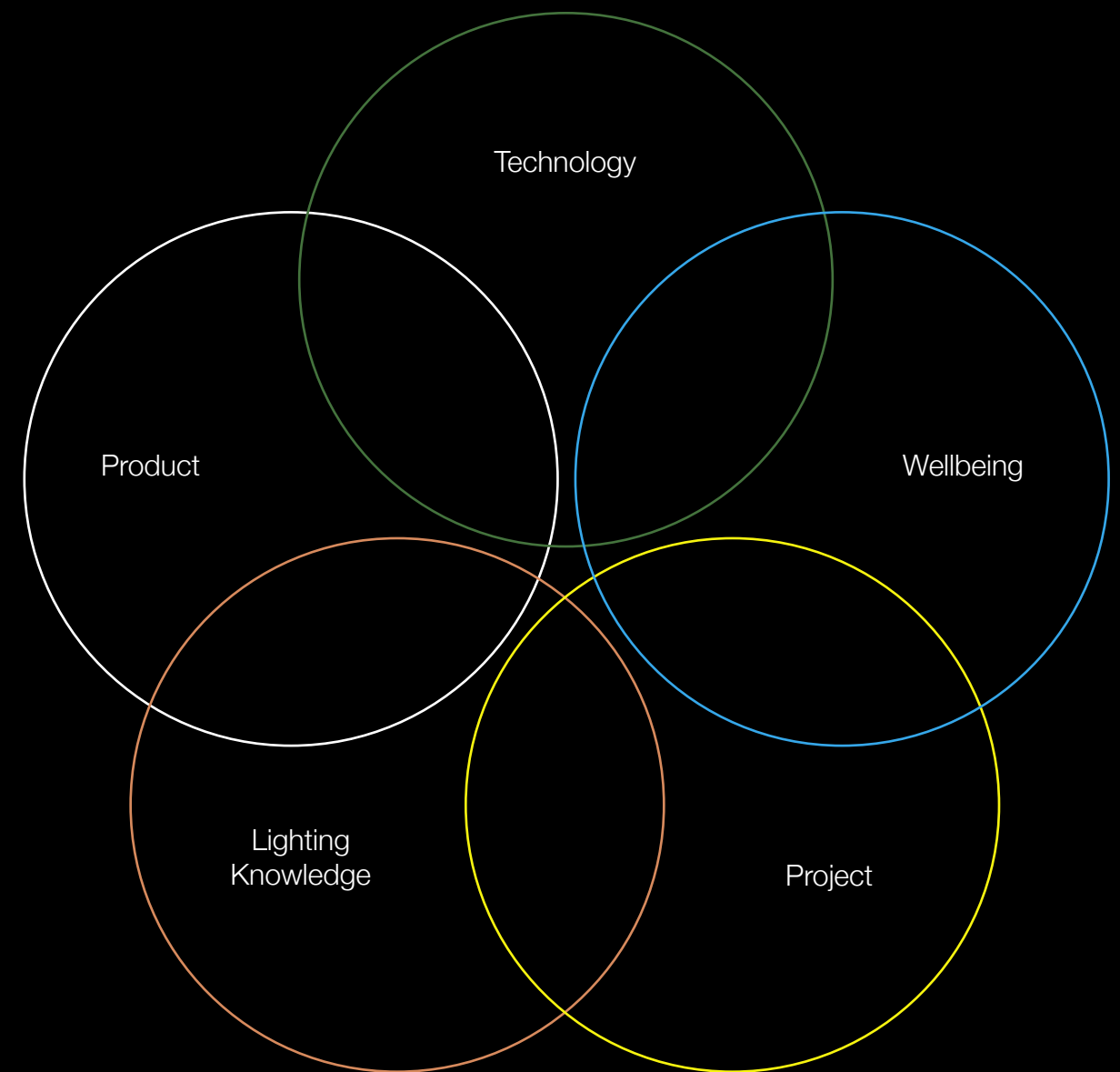
Or you open the door: you come out of isolation, you immerse yourself in this entity, you become active there and you participate in this pulse of life with all your senses.

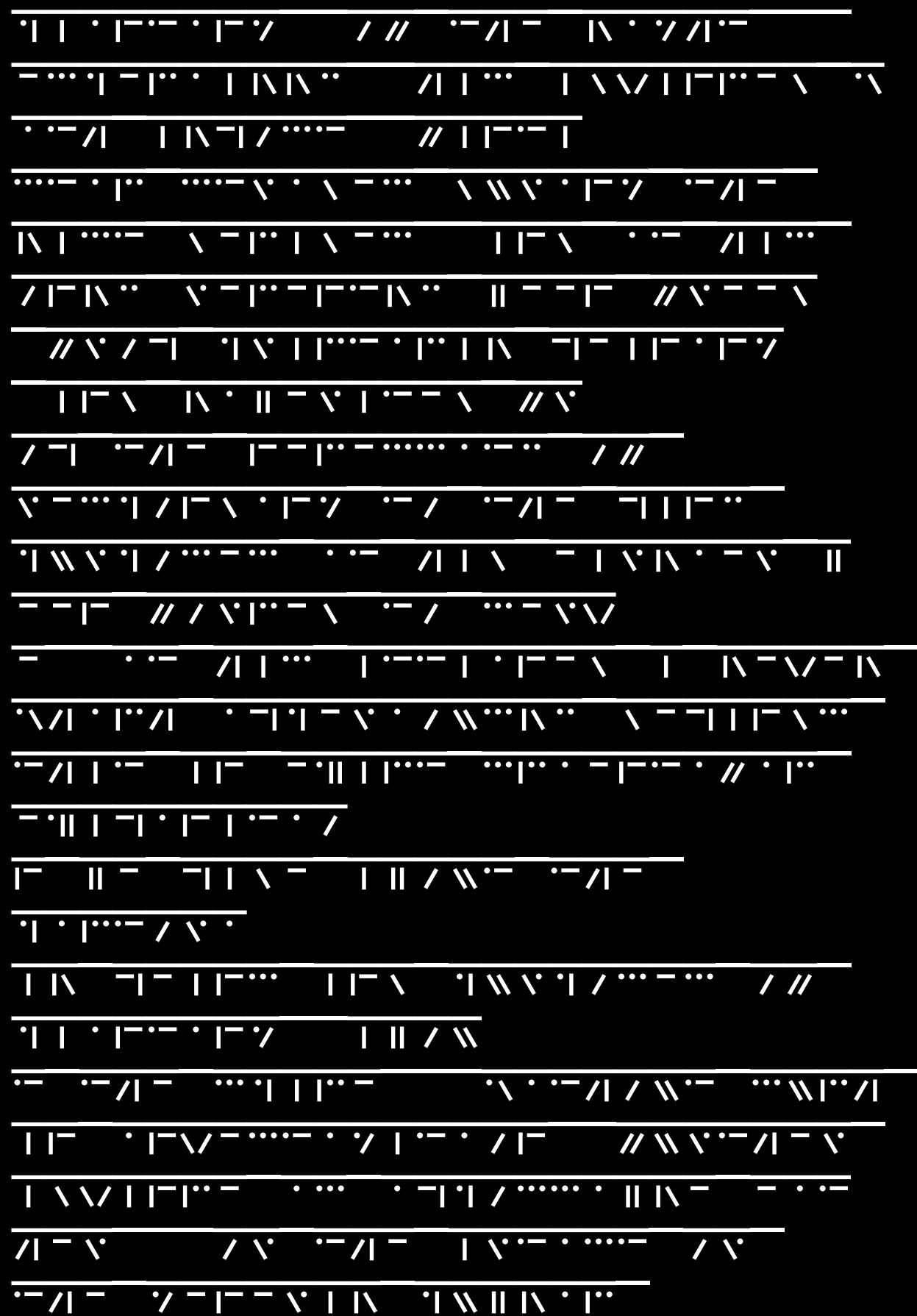
Thus begins, with an invocation to act as artists, the book “Point and Line to Plane” by Wassily Kandinsky. Published in 1926 as the ninth volume of the Bauhaus Bücher series, it was conceived by the author as the basic text of his course of painting, dedicated to illustrating and mastering the key elements of abstractionism. Why choose it as inspiration? Why rediscover an invocation to artistic composition as a reference to present the new Simes lighting system? The reason lies in the “healing” function of light, of “right” light we should say. In this first number of SIMES MAGAZINE we talked about it with architects and experts through conversations that helped us clarify the idea that designing light does not respond to simple functions of accessibility of architectural space.

Rather, it emerges clearly that light is first and foremost an expressive means that coherently arises from stories that direct the creation of residential, living and working spaces, as Nikos Adrianopoulos, Greek architect, a specialist in the design of architectures with great spatialities and in which light is in constant dialogue with space and materials, reminds us. Together light, when consciously designed and dosed, becomes a therapeutic tool, capable of affecting the way we live, feed, act, in fact our first vital trigger. In these pages Shelley Jones, researcher, scholar, lecturer, reminds us of a dedicated life, especially after an accident that has forever changed her way of perceiving light, to study the effects of light on our lives.

So imagining the key to framing the true soul of IP System, it seemed to us that the invocation not to remain secure inside, but decide to act, go out, illuminate with our art the new times that await us, was the right way to conceive a system of illumination that for its flexibility and modularity transforms what we call simply light, into a true design and compositional instrument, able to “write” and “paint” architectural space, offering us the possibility to have light where it is needed and to the extent that our body requires it.

The words of Roberto Botti, founder and leader of the company allow us to understand how detailed and profound the road was that led to the creation and engineering of that perfection that we can admire today, a way of working that places design, care of the form, ease of use at the base of any industrial choice, a process that requires an undoubted ability to invest time and resources by taking as its guide that “dream of light” that has been a central element for the generations that have succeeded each other at the helm of SIMES.

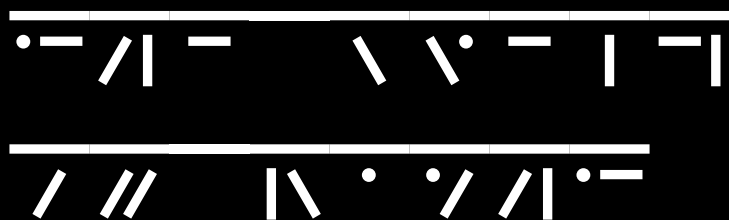




“Painting (of the light), especially, has advanced with almost fantastic strides during the last decades, and it has only recently been freed from «practical» meaning and liberated from the necessity of responding to the many purposes it had earlier been forced to serve. It has attained a level which imperiously demands that an exact scientific examination be made about the pictorial means and purposes of painting (about the space). Without such an investigation, further advance is impossible - either or the artist or the general «public».”

Wassily Kandinsky

The dream of light



“Where does IP System originate from? From a dream, from a vision. But above all from a deep and shared vocation and from having accepted a complex challenge, not stopping at ‘it is not possible’ and ‘you can’t’, but persevering on the way of the continuous innovation. Up to completely rewrite the rules of the game, breaking the boundary between outside and inside and overcoming preconceptions.”

Interview with Roberto Botti,
General Manager of Simes S.p.A.



"I understood how life teaches that each innovation inspires the next innovation; it is a flow, a continuous process, which feeds on its very nature, a nature which profoundly defines our DNA."

Nature

The passion for light and our innate propensity to innovate, to look for fresh, unanticipated, and unexpected solutions, can be said to be two constants in our history. SIMES has always produced waterproof electrical equipment. We are experts in outdoor lighting and only exclusively produce waterproof lighting fixtures. Everyone who looks at our products can immediately recognise the results of our research, the desire to place light quality at the centre of the design, and the understanding that the strength, beauty, and uniqueness of our work lies not only in the products themselves but also in the illumination they enable, in the options and opportunities they present in the contexts in which they are used, and in the potential to directly create architecture with and from light.

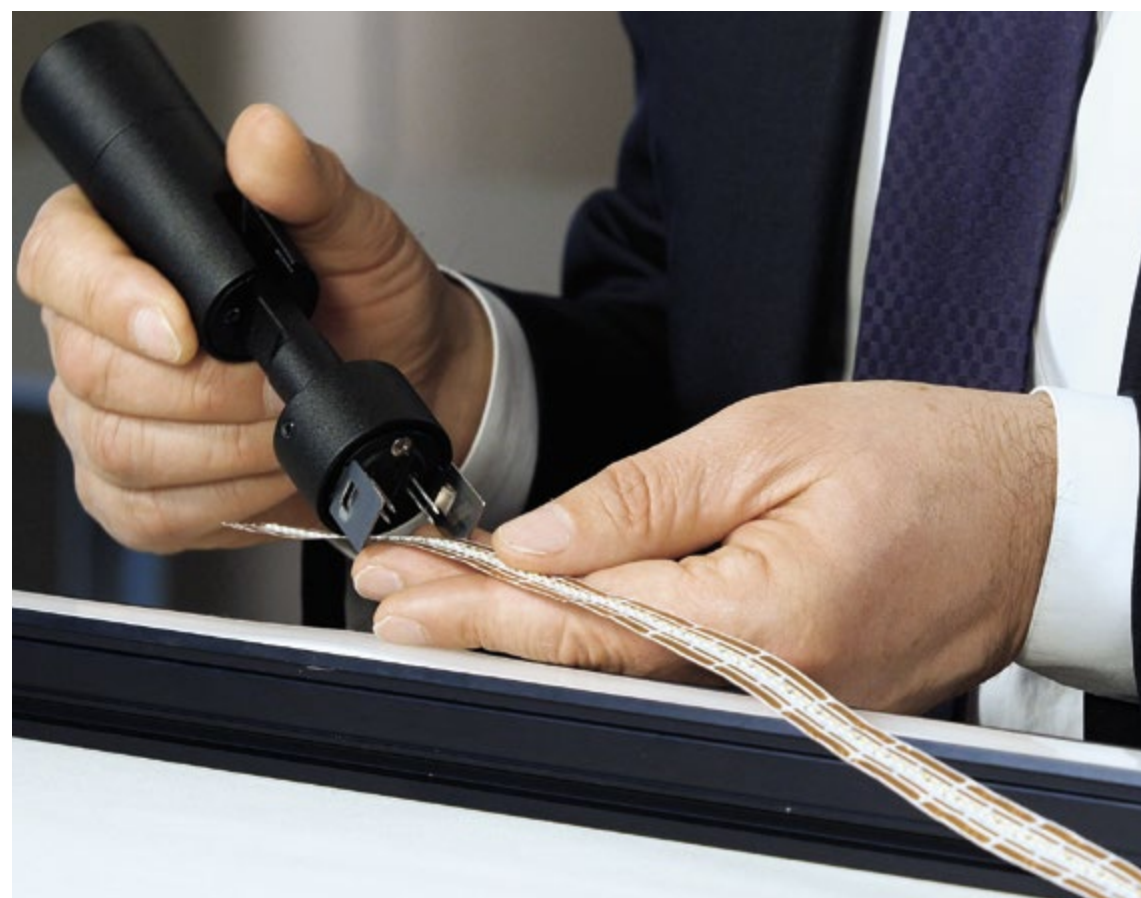
Indeed, innovation. It is difficult to specify, guarantee, and sustain. Will we always be able to innovate is a question we ask ourselves all the time. Then one understands how life teaches that each innovation inspires the next innovation; it is a flow, a continuous process, which feeds on its very nature, a nature which profoundly defines our DNA, made up of a robust awareness and at the same time an ability to look beyond what currently exists.

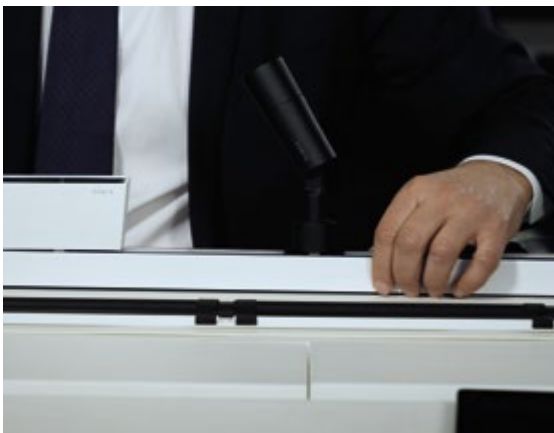
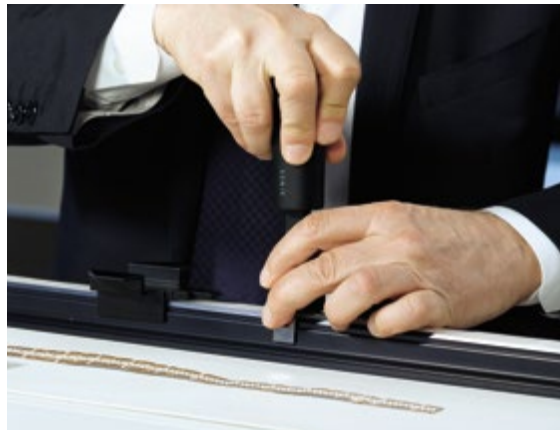
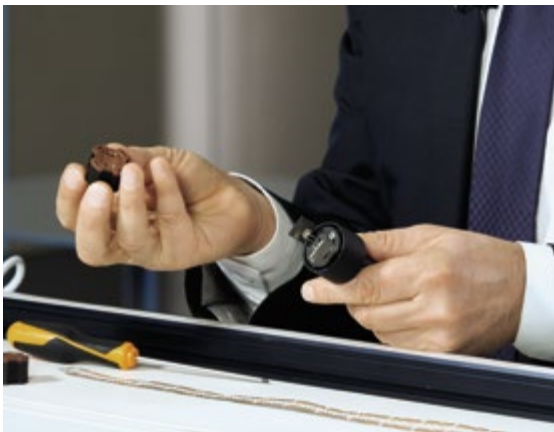
The dream

IP System® was the result of a visionary notion that I had for many years and that slowly began to take shape in a dream. In a way, it was a tribute to the interior lighting sector, where businesses have long offered systems, rails, on which products could be placed as you wanted, and different sorts of spot lights. And for years, I questioned not only whether it was possible, but also how a system, such as an outdoor rail, might be practical. And "no" has been the response for more than three decades.

The challenge

A luminous silicone strip. Here is the intuition: the silicone strip is actually an electrified gasket. We would have had our own waterproof system if we had been able to "collect" electricity using this premise at any location along the strip. When I presented this concept to my technical team, the outcome was, shall we say, quite significant: There was complete silence in the office for five minutes, which felt to everyone like five years. Until the head of the engineering department said, "Yes, it might be conceivable. But, we must create a needle system that can pierce the strip". The idea, or vision, was that this needle system might capture the energy by piercing the silicone and then find itself already wrapped in the material, safe from the water. The prototype, created in just three days in a truly handcrafted manner, was the subject of a frenzied race with staple fragments, resin, and Loctite. The first test, which involved intercepting the copper component by penetrating the silicone strip, was successful: we had our idea.





The development

One issue concerned how to insert the product into the silicone strip by correctly intercepting the copper tracks beneath the silicone strip while preventing the very tiny needles from naturally bending when inserted into a dense substance like silicone. In a space of less than a millimetre and a half, the electrified strip we created for IP System® has a dual power source, one for lighting the LED strip itself and one for powering the spot elements that are placed into it. So, the accuracy of needle insertion is a crucial issue that we addressed with a template-comb that serves as a guide for the needles and that, when put on the IP System®, slides and enables you to choose the ideal location for applying a plug-in element: this helps to guide the needles during insertion so they can connect to the structure.

At the end of the first year of development we realised that if the accessories and plug-ins installed on the track could not be removed, moved and reinserted, IP System® would not fully meet the expectations of the market. The brilliant idea of our engineers to develop, as mentioned, a system of needle connectors has brought with it several consequences and corrections, from the need for special protection of the same to avoid injuries during installation, to the creation of a tool that would allow any crooked needles and therefore not working to be straightened: during the removal of the spot elements from the track, in fact, the needles may become crooked. And with the needles crooked, it becomes impossible, during a new insertion, to perfectly intercept the dedicated copper tracks. It was not an easy issue to fix and yet fundamental in terms of fully developing the features of IP System®. We developed a "needle straightener", in fact a small masterpiece of technology, because in order to guarantee a guide to needles with a diameter of less than a millimetre, the technical challenge was complex. We have developed this accessory consisting of four small components that acts at the same time as a protective cap to avoid injuries during installation, and which becomes a tool that allows you to straighten the needles, realigning and tilting them by half a degree, thus recovering the ideal angle to fit into the silicone track and perfectly hitting the copper strip. A multifunctional cap that I can proudly call a masterpiece of engineering.

The success of the idea

IP System® is technically a IP54 product, therefore suitable for outdoors and all wet environments, such as wellness SPA, wineries, indoor swimming pools. But thanks to its design, details and functionality it can also be used indoors. It is a system that can give continuity between interior and exterior, a perfect hinge that coordinates the internal lighting and ends in the external one. The interior systems I was inspired by are usually lighting track where headlights can be attached. IP System® is a bright strip to which you can add spot elements.

There is not even such a thing for indoors, with incredible robustness, with attention to finish and with above all diversified control.

This is thanks to two independent and separate circuits: the first circuit illuminates the only LED strip, generating a diffuse light; the second allows us to independently power the installed accessory, so we can independently control and dim the two circuits. For getting the "right light" depends to a large extent on the ability to control.

This product paves the way for countless developments, and some have already taken place, such as the introductions of both recessed and suspended options in addition to the originally planned surface mounted solution.

EuroLuce 2023 will be the chance to present this evolution. The stand it will focus on a large training area to manipulate, touch and understand the product. A space for exchange and comparison that I believe is essential for gathering feedbacks of architects and designers.

During Light+Building 2022 we collected the very first feedbacks from the market and they were extraordinarily positive. Now the product is mature and lead us towards a very successful fair.

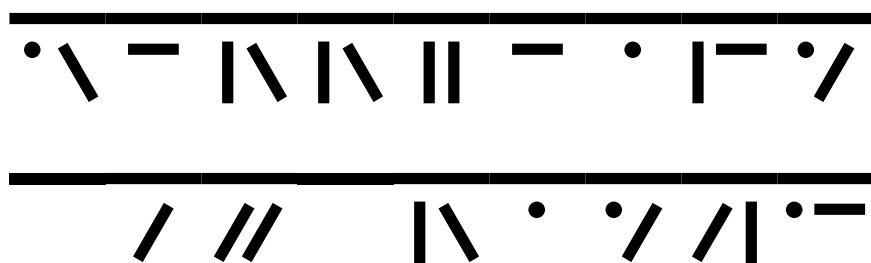


Light+Building 2022 Autumn Edition
Presentation of IP System® at Simes stand





Wellbeing of light



“Too many people have a low-light diet: you can work better, dance better, read better, digest better, sleep better and have a better conversation, thanks to the right light. And the difficult periods lead us to better realize how light is fundamental for healthy development in the important stages of life.”

Interview with Dr. Shelley James,
“The Light Lady” for health and
wellbeing that come from light.



How did the different lights of the countries you visited sound differently in your perception? Did they affect your knowledge of light?

S.J. That's a really fantastic question. I was born in Jamaica and growing up I lived all over the world and I always knew that when I came back to the UK there would be something very different in the quality of environment. Not only because it was colder, but because of the quality of the light. At art school I did my thesis on colour. At that time you could take a train to tour Europe during the summer, and so I went from the north of Norway to the south of Italy, taking photographs, making sketches and gathering information to understand the interaction between the climate, geology, the colour of people and the clothes they wore. And I was interested in the comparison between our personal feeling for light and the way in which institutions tend to direct us in particular types of spaces, with particular colours, also because of their predictive policies. Because there is always a political, or democratic, dimension to our choices, and I was fascinated by it.

I began to understand how temperature affects the behaviour of materials, how temperature and climate affect the types of buildings we build and the types of windows: we have reversed our relationship between the exterior and the interior in a really interesting way. This was to be the beginning of my most intellectual understanding of what I already knew, and what we actually all know. I mean, we are all creatures who perceive light: we do it from the womb, in the first weeks of life, and some recent studies demonstrate how it is the first experience of intense light to trigger the first breath in the newborn child. Just as we can track early dementia, early Huntington's disease through changes in the eye's ability to manage the light of reflexes of people to light. We all do it, we always do it. I cannot see you without seeing, without responding to the light in which you have chosen to be, whether you are actively choosing it or not.

I worked in the branding industry, I collaborated with important companies, to create environments that reflected their logos, organising space and elements that would help communicate their identity. So I had to deal with a lot of consumer research, things like "eye-tracking" and "tachystoscope", where images flash very quickly to understand their visual impact on people and their permanence in memory. I realised how tiny variations in colour profoundly changed people's perceptions. I think I learned a lot about asking questions in a way that would help me understand emotional responses to a physical signal. And then, I fell off my bike, and this accident caused me a head injury.

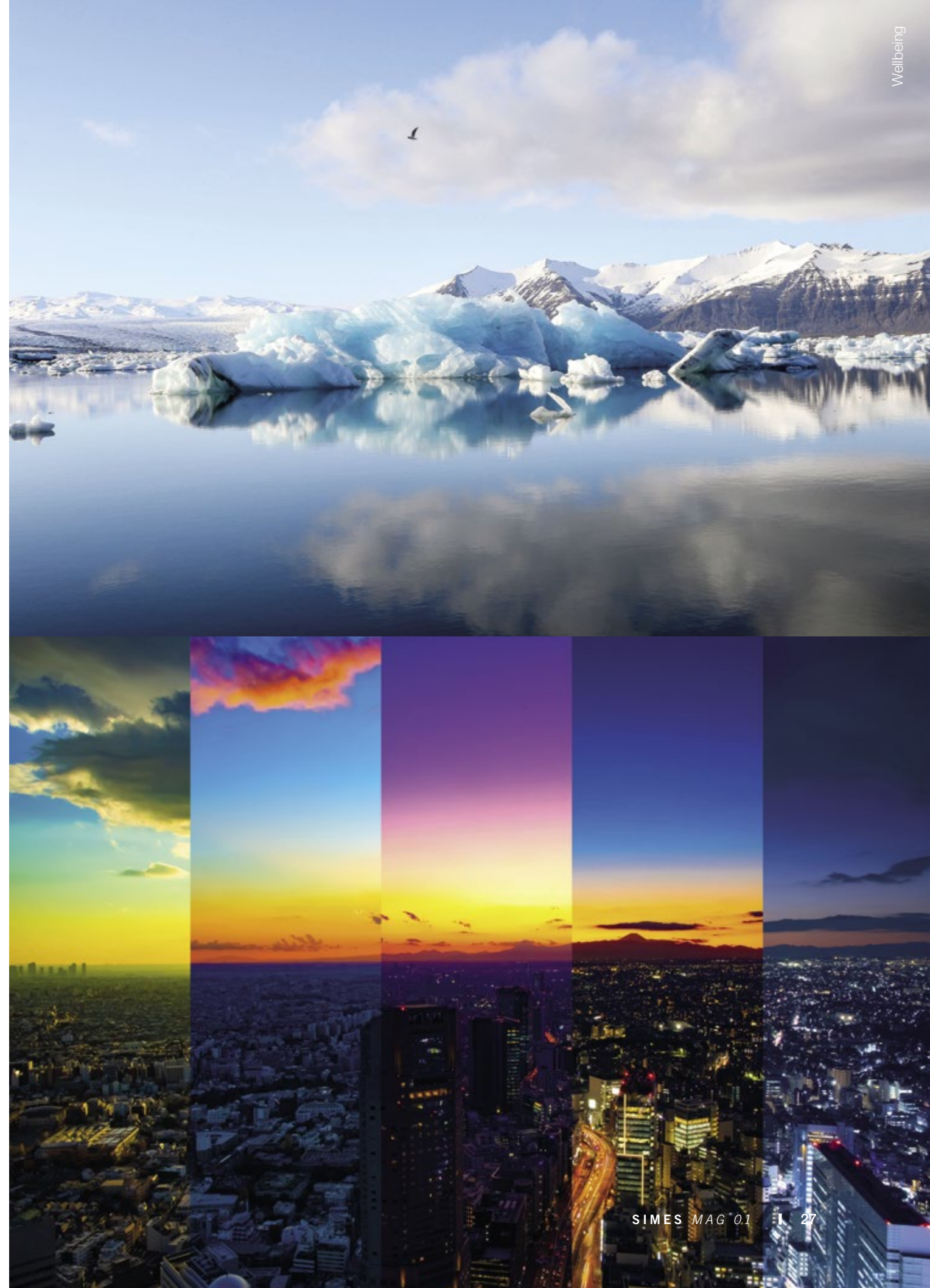
This accident led me to reassess everything, all the things we take for granted, all the predefined choices. I had to choose what to spend my energy on, I had to choose where to look, literally.

Starting off from scratch again, almost stripped of every instrument: I had to choose and organise the things from which to start again.

So, I started using light for figuring out how to use it, taking care of myself to improve, in my struggle with blurring and concentration. I struggle to sleep, I struggle a little with pain and I have learned to use light to help me manage some of these things. I was fascinated by it: I did experiments with the press and the glass to begin to deceive the brain, because when you deceive someone, you can really understand what their unconscious reactions are. Likewise if you can do it with light, you can create an experience.

So I started working with the Eye Hospital, the Royal College of Art and the University to create illusions with glass, because it's a material that the brain can't handle, and it's amazing how we manage it in an extraordinary way.

Working with an important mathematician, Roger Penrose, on the uncertainty principle, I discovered that there is a type of glass, like this one I'm wearing, that changes colour depending on the light. It repels the UV wavelengths of fluorescent tubes, for example. I created a starry dodecahedron (which is one of the signs of ESA) that I wanted to change colour, in a light box where the lights look the same, but they have different wavelengths, and you can't tell what the colour is until the light changes. So until the colour didn't change. I have studied and learned the notions to accomplish this project: the way the brain processes light and the way electrical circuits work is so wonderfully connected. We are all a little wired and, in particular, our senses can be changed according to our sensitivity at different times of the day.





“So I went from the north of Norway to the south of Italy, taking photographs, making sketches and gathering information to understand the interaction between the climate, geology, the colour of people and the clothes they wore. And I was interested in the attention between our personal feeling for light and the way in which institutions tend to direct us in particular types of spaces, with particular colours, also because of their predictive policies. Because there is always a political or democratic dimension to our choices.”

Dr. Shelley James

Your “Luna Project”, the social media campaign on healthy lighting education, has been hugely successful. It has reached more than 2.5 million adolescents worldwide and has raised awareness of the impact of light on people’s well-being. Can you tell us about it?

- S.J. It is only when you cross the default sensitivity curve that you begin to have a problem. And I realised how, because of the isolation caused by the pandemic, the beautiful young people around me were stuck inside. This led me to develop a project for them, using an online platform and an investment of a couple hundred pounds, creating the “Luna Project”: it went viral, it was fantastic! I worked with a team of young teenagers. I always work with my reference audience, because in the field of design it is necessary. We always think we know what’s right, but it’s really only when you see someone else using the product or experiencing it that this becomes true, and teenagers vote with their thumb! They also know how to be very clear. The project then developed involving a different type of interlocutors: incredible and trusted producers, for whom I gathered a number of tools to use in communication to talk to their customers. Because we realised that in this value chain, manufacturers themselves often don’t know what they’re selling, or they’re still selling light bulbs, but they’re talking about the system. By creating specific videos and written resources that could fit into a conversation about the effects of light and what the right light can do at the right time, we made a valuable contribution to their conversations and sales pitches. We ended up working with journalists, with scientists from all over the world to bring their knowledge to a concrete level of understanding for people, to create better information based on real evidence. “Luna Pro” was a way to deal with or start a conversation with a professional buying lights, because most of them don’t know what they’re buying.

You call yourself a “lumenologist.” It’s a very funny thing. If I would ask you to define what light means to you?

- S.J. The first thing to say is that light means nothing without the dark. I think it’s all here. Nothing exists without its opposite. But at the same time, light is everything: we do not even exist if we are functionally blind. We don’t really exist without light. It’s like the philosophical question of whether or not you exist if you’re not seen, but in terms of physiology if you put yourself in a darkroom, you wouldn’t last long, mentally. I believe that light means life, and that it means nothing without darkness, because we all need both, we need balance.

To what extent, how forcefully does light affect people’s lives?

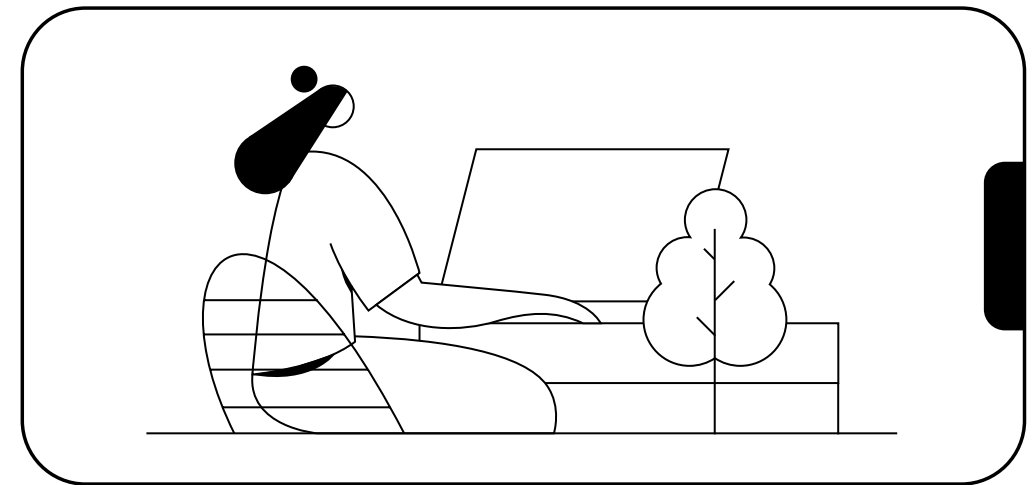
- S.J. I think it affects everyone, always, in ways you just don’t notice. It’s a bit like taking sand off your shoe and realising the relief you feel when it’s gone. I think most people are used to a very poor diet of light. I describe it very often: most people are like living off of cheap bars, snacks or coffee, and only when they taste a delicious meal do they realise it. And what’s really amazing is that every time you start talking to people about light and their experience of light, everyone has a story: someone has migraines, someone has a mother with macular-degeneration, someone has a child who is struggles with sleep, who feels depressed or who has attention deficit/hyperactivity (ADHD) disorder. Every person you talk to has a professional interest in light, because they are designing or building buildings or are trying to rent their home or simply own as many as 40 or 50 lights. We are influenced by lighting very simply, but also in a very complex way and as soon as you start talking about what goes unnoticed, people suddenly understand.

The other aspect of the same question is how much people are aware of the importance of light in their lives. You can live in a place full of light or you can just go to a place with low lights, sharp lights and the atmosphere is totally different. How much can people be aware of the importance of light in their lives?

- S.J. You can work better, or dance better, or travel better, or read better, or digest better, or sleep better or have a better conversation. I have come across a wide range of sensitivities: I think I have met people who are very aware of their environment and who are very sensitive to smell, taste and light. And other people who are unaware, and those who can then become aware. And for some people it’s something like, “Oh yes, I understand why I should do it.” For other people, it’s nothing special. Some people aren’t very visual. It is also interesting that when you collaborate with a company like yours, which produces such beautiful lights, you notice that when people understand, when they value their space, they are willing to spend more. When people find themselves in a world where it is normal to have a well-lit environment, they are ready to invest.

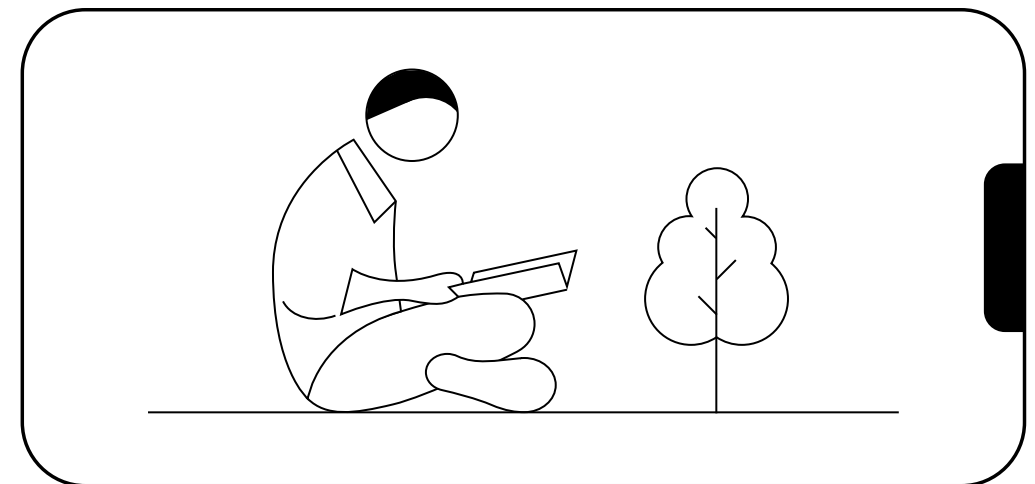
Luna Project | Workplace facts

“Workers are often exposed to just 100 lx, 10% of the light outside on a cloudy day for more than 50% of the day.”



Luna Teens™ Series

“Your eyes keep growing until you’re 18 and need daylight to grow fully.”



I was thinking about how, for instance, a very well-known scientist, designer, and artist like Johannes Itten attempted to paint a hospital differently during the Bauhaus era so that patients would feel better just by gazing at a different colour. So, it was something that design began to consider, having an impact on people. After “Luna Pro Series” have people given feedback on how they perceive light differently?

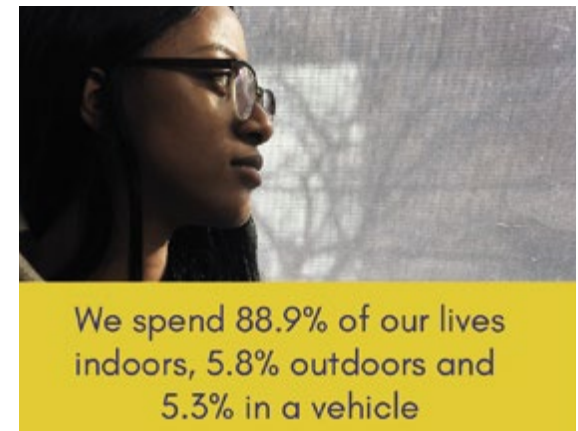
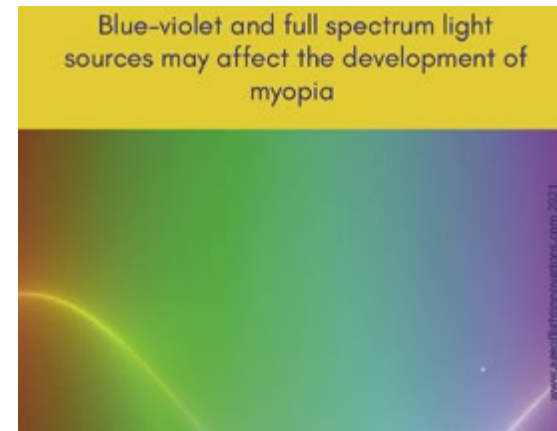
S.J. Yes, the answer is yes. And it's always wonderful when you see someone make a change and find that their situation has improved thanks to it. And one of the things I'm doing is going for examples of people doing it, not necessarily because of me, but because they felt the need. For example, one person I collaborated with had worked on a farm and realised that when he started working at home, he felt really unhappy. So, he found himself suffering from 'Seasonal Affective Disorder' (SAD), deciding to change the lights of his home. Feedback is there, even when people around me say, “Oh, yeah, I understand why” and start spending a little more on the lights of a school or hospital. It is extraordinary, but it does not necessarily have to be very expensive. And I realized that there are people all over the world who have already realised how important light is and what it can do for them, more than it can do for their business. I looked at several areas: I installed better quality lighting in a school with language and hearing problems, and we found that students and teachers could communicate more clearly with everyone, simply by changing the quality of light: students were more confident, and teachers could improve their work. I spoke to an industrialist, who spent a lot of money lighting his new offices, and found that his employees were so satisfied with the lighting that they invited friends and relatives to say “ohh! Look where I work!”. And again, at the nursing facilities I work with, there has been a decline in falls, and the waiting lists for people to move in have grown as a result of the improved living conditions and happier, more comfortable residents. We have brought a different approach to the field that complements the information we receive from scientists. My job is to walk around with a torch and say, “Look!”. A lot of what I actually do is just celebrate people who have made their choices and really see the benefits in human terms, in environmental terms, and because very often the energy saving creates less light pollution. But also for companies, which have more satisfied employees, hospitals with happier patients, homes where children come home early and tidy up their things better. It's a very simple thing to tell when you find people doing it.

SIMES is working to reduce the power of light because it is interested in the wellbeing of people. Simes wants to design the perfect light for people's wellbeing. We start to think of branding as a cultural action, not just as something commercial. Can private companies do more to raise public awareness of light?

S.J. Yes, there are ways that manufacturers can start making a difference in their business but also in the world they want to be in. And one of these is to think about the environment more broadly. Very often lighting organisations are tempted to sell light, but they are actually selling an environment, they are selling a world. And this is one of the problems: very often the initial cost seems to be very high compared to a cheap alternative. I've helped some people create a sort of bigger scenario, to help their customers see the big picture. That's why this magazine will be so wonderful: many big companies talk about these things, but they don't really do it: they don't take care of their surroundings or have a culture where they expect people to respond to e-mails until late at night. You have to do what you say, be credible, and this creates respect and trust over time: there is confidence in evidence. There are scientists and organisations where you can get an answer. I am thinking, for example, of light pollution, and how it affects the ability to sleep, how it affects plants and animals. If you want to make a statement about the effect of your product, then it's really useful to have evidence about it, whether it's your own or someone else's. And that's why working with young scientists, young curious minds is a great thing to do. This is a valid way in which an organisation can create a culture of excellence, always testing the information it believes it knows, confronting new ways of thinking, and finding partners who want to do this: scientists are increasingly aware of the need to outreach for involvement in a kind of translational research.

Imagine that you have a precise idea of light in your mind right now: if we were to compare it to music, what kind of music would it be?

S.J. I think it would probably be something like Bach, not just for its mathematical structure but because it can be compared to a Rubik's cube: you can take it at different levels. You can take it tonally, you can take it rhythmically, you can take it geometrically. It is very intentional music and yet the overall impression is very natural. The wonderful thing about Bach is that there are young musicians playing him. It's a bit like Shakespeare, you can make riffs with it. I often work in many art schools and encourage students to be aware of how light affects how someone understands their work and this can be an interesting trick in Instagram's world.

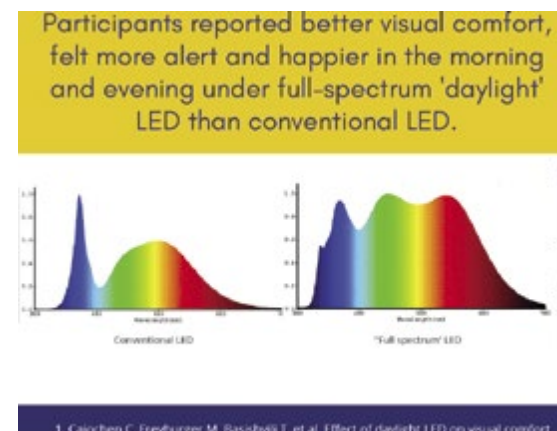


Impact of Morning Bright Light Therapy in elderly people, detail

	Pre-BLT	Post-BLT	Significance
Cognitive State	22.72 ± 6.53	24 ± 5.92	p < 0.001
Immediate Memory	3.50 ± 1.50	4.84 ± 1.89	p < 0.001
Delayed Memory	4.41 ± 3.55	5.33 ± 2.74	p < 0.05
Working Memory	2.25 ± 0.86	2.66 ± 0.88	p < 0.01
Learning	1.08 ± 2.39	0.50 ± 1.56	p < 0.759 ns
Recognition	20.58 ± 2.96	21.33 ± 2.70	p < 0.05
Sustained Attention	2.71 ± 0.05	2.38 ± 0.02	p < 0.08 ns
Selective Attention	3.49 ± 0.08	3.13 ± 0.19	p < 0.074 ns
Divided Attention	3.79 ± 0.60	8.69 ± 0.77	p < 0.05
Functional State	3.10 ± 1.26	2.72 ± 5.92	p < 0.001

All indexes are expressed as mean ± SD. Significant differences are marked in bold. BLT, bright light therapy; ns, non-significant

Rubio José A., Camundí Antoni, Naeiri Mervad, Canelas Francisco, Rial Rubén, Nolasco M., Cristina, Brigit



Nurses value the quality of lighting in the hospital

Table 2. Mean Ranks of the importance of different lighting characteristics

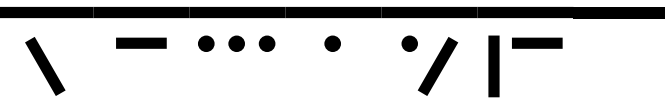
	Attribute
1	Light level in work area
2	Control of lights ^a
3	Color of light ^b
4	Glare from light fixtures
5	Flicker of light fixtures
6	Pattern of light and dark areas
7	Shadows from people and objects

^a "ability to control the lighting through switches, dimmers, and other devices."
^b "how the lighting affects your ability to evaluate skin tones and other colors in the room."



Project

Design with light



“An architectural project is born indissolubly linked to something interesting, like light that can be like a flowing music.”

For Nikos Adrianopoulos, stories, people and places are the essential starting point for any project, where light is not a simple complement, but is at the same time reason and result of architecture. For an authentic sense of the act of ‘giving birth’.

Interview with greek architect and lighting designer Nikos Adrianopoulos.



“It’s not possible for me to live and not care about proper lighting. It’s not just a part of my job, that will naturally make what I do much more interesting. Without light architecture just doesn’t exist.”

What type of architectural practice is yours? How would you define it?

N.A. If I had to sum it up in one sentence, I’d say «I’m interested in anything that’s interesting». I need to find a project, client or location interesting, or all three of these things. There always has to be something to make me feel that the end result will be interesting. One of these three conditions is a pre-requisite, but all three together would be the ideal scenario. Then, it could be a project in the centre of Athens or a villa on an abandoned island, it wouldn’t matter – the important thing is that it must awaken something in my imagination, in my emotions. This is my fundamental rule. I can’t define it in a more precise way, it just has to be something I find interesting.

So, it starts with a story, the story behind a potential project. Could be a story involving people, or the story of a place.

N.A. Precisely. From time to time, when a location is so impressive and extraordinary you just feel you have to take it on at all costs, even though some other conditions may not be optimal. For example, there may not be enough budget, but if it’s a project that you feel you must take on, that’s totally fine. It’s a basic rule of mine that I continue to follow - at a certain point a project will become a necessity, something that I really have to do. There’s no other way. I won’t just do it because I have to. It has to be something that excites me.

Light is very important to you and to your work, so much so that you’ve decided to become a light designer as well as an architect. So, I would like to ask you the following - what does light mean to you?

N.A. Light is everything to me. The most important part of any moment has to do with light. For example, the lighting control that I use to do yoga in the morning must generate light that makes me feel good but there shouldn’t be a huge amount of uncontrollable light. Light that helps me relax, that allows me to listen to the music I like in the right conditions – this is the most important thing for me. It’s all about the moment. It must be felt. When we started this chat, you saw me dim the lights in the room I’m in. It’s always so important – it’s not possible for me to live and not care about proper lighting. I mean, it’s not just a part of my job, it’s not just something that will naturally make what I do much more important, much more interesting. Without light architecture just doesn’t exist. If we talk about architecture, you can like or not like something because its volume, mass and dimensions can be clearly perceived and distinguishable, and basically because light is the link between all of these elements and your eyes. If light is not used in the way it should be, I would argue that nothing is beautiful enough just to exist by itself. It is beautiful because it is lit in the way it is, and good architects make sure of that. Light conditions during the various phases of the day, such as the way a building faces the sun, are key elements to use. Something is perceived as beautiful precisely because someone has thought about what the best views at certain specific times of the day would be. No building is beautiful all the time, some angles and trajectories are not good at all, however what determines its success is the fact that someone has thought of the best possible way to make it look beautiful in different ways most of the time, and for the longest period.





How does light fit into your design process? When do you think about light and how do you model or experiment with it in your design process?

N.A. The interesting part of the unique approach I employ is an acknowledgment that at the very moment I am designing, I am also creating light. It's a very different awareness from thinking about creating a project and then calling someone in to light it. It's a completely different process, which allows me to fully understand the reasons why certain volumes of light have been created. I have researched, defined and modelled them for a reason. I have created them to avoid certain problems or to cover up others. Therefore, I know that these volumes exist, how to manage them from every point of view, and how to take advantage of the characteristics of the materials that I know will be used in the project. And so, for instance, I can achieve the right line in anticipation of lighting that specific material from the proper angle. I always avoid comparisons with those involved in lighting design because that's not quite right as I create and provide light. I design and light anything. It's a different, much more creative approach.

So do you conceive the spatial aspect of your projects through light? When you imagine it, is there already some type of light?

N.A. Yes, this is a fundamental rule. When an idea comes, light is usually one of the strongest elements in the design as when you create something, you know how you will light it, you know how it will be lit in daylight, and you know how you can make it different at night using artificial light. It's something you'll know straight away, not later on. So, yes, when I create, I have a certain type of light in mind. It doesn't always happen like this, but usually this is how I like to conceive light.

How do you define what type of light to include in your projects? Warm light, diffused light, clear light or cold, neutral or artificial light. How deep do you go into the design process? Do you contact possible suppliers to define this aspect?

N.A. After so many years now, this has become an instinct, an automatic impulse. I mean, it's often to do with the mass, volume or material itself being created that will suggest the way it should be lit. A gradient effect or points of light to emphasise a certain feature - the right light is actually the right use of shadow. This is the light. If you respect this basic rule, then you know when to use diffuse light, when to use spotlight because you want or don't want a particular shadow play. If there is a very strong element, there won't be a great contrast with lighting because it is already strong in itself - bright, very shiny and attractive. Lighting expectations will be lowered because this element will emerge by itself. It's a kind of automatic balance. Maybe for someone that's a big problem, but for me it's something really natural, a feeling that guides me in my choices. It's something that just comes together. No, I don't usually go to suppliers to discuss this.

Nikos, do you usually make models of your architecture, or do you only work with 3-D computer and photographic simulations?

N.A. No, no... I don't work with 3D models.

Let's talk about the project we are collaborating on, the Villa in Athens. How did you conceive the type of light for that project?

N.A. It's a detached house, an old house that has been completely renovated and we can say that this was a project that came up at the right time because I'd just visited your showroom and came across the IP System®. At the exact moment I saw it, I imagined I would be able to use it to provide a kind of connection and continuity between the villa's interior and exterior. I usually work on summer villa projects, and in this type of work the connection between the interior and exterior is generally very important for the success of the project and the proper functionality of the house. This connection is always necessary and the IP System® helps to achieve this. I will use these continuous lines of yours, creating something new, which I will make by myself. I'm going to use it, I'll use the external rail, but I'll embed it in the wooden ceiling. This will be a kind of hybrid installation between you and me. I'm very confident about the success of this project. I'm working on continuous lines between the interior and exterior, thus giving the client the opportunity to add a spot wherever they want. The ability I have to control, to have the right amount of light, to create spots anywhere I want is exactly what I need from this specific project. Furthermore, I usually use the ceiling as a reflecting surface, and the IP System® has suggested the perfect solution for me in this case. I have my solution and you'll have a nice project. We'll all be happy.

The nature of any project means that you have to deal with certain challenges and problems. The IP System® is proving to be a truly flexible system that is growing, evolving and able to respond to any unexpected demands.

N.A. Yes, you can see that! I am also curious and happy to say that this is the first time I've used it, and I'm using it on a large scale, that is, as the main element, which is taking up an entire area, so I'm also very curious to see the results.

You are passionate about music? If the light were music what kind of music would it be?

N.A. What question?! Well, you know, it should flow. It wouldn't be stagnant like a lake, it would be rather like a river. A river from flowing slow or fast, depends on the curves and how high it starts, but can range from classical music to classical jazz, hip-hop, anything else... I have a wide variety of inspirations, a large amount of music that I love, so it's not always the same that gets me involved or comes to mind. But the sure thing is that it will flow, it will not remain quiet. My light is a flowing music.

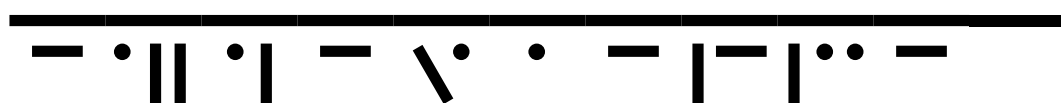
“At the exact moment I saw it, I imagined I would be able to use it to provide a kind of connection and continuity between the villa’s interior and exterior. I usually work on summer villa projects, and in this type of work the connection between the interior and exterior is generally very important for the success of the project and the proper functionality of the house. This connection is always necessary and IP System® helps to achieve this.”



Project of a private villa
with IP System®
Athens, 2022

Lighting
knowledge

The experience of light



With hundreds of visitors a year to its head office, Simes is dedicated to spreading the culture of light. The company is a well and truly thriving education and discussion hub on outdoor lighting topics.

Simes roof garden lit by IP System®,
Flower, Zip and Linea Continua.
Bronze sculpture by Davide Rivalta, 'Gorilla', 2022



For guests and visitors, the Simes headquarters have always represented the first and most effective way of conveying its message. There is more to it than just being a place to concentrate all the intellectual and productive processes of the company. It's about translating a concept of beauty and wellbeing into a way of doing business that is precise and effective.

Simes' corporate offices have served as a hub for strategic importance throughout its history. Ever since the years where the company changed the Simes logo to read "SIMES, light for architecture" and, in doing so, declared that it was closely connected to the design world. Simes' corporate headquarters have evolved into a place of welcome and an expression of a taste for beauty that applies to all scales.

Since its founding as SIMES (società-italiana-materiale-elettrico-stagno) in 1973, the company has grown from a modest machining shop to a cutting-edge reality housed in a cutting-edge production facility that attracts a large number of clients, architects, and designers every year.

Many initiatives for sharing and training have been spearheaded this past year by IP System®. The company decided to create a special format and include everyone interested in specialising in the installation of this new lighting system through a particular training session because this is a very innovative product.

Therefore, IP System® was portrayed as having two souls: the technical and the emotional. The technical soul was portrayed through the practical application of the steps required for a proper product installation, and the emotional soul was portrayed by adorning the business with new lighting effects both inside and outside.

The Simes corporate office is actually a true diffuse showroom, a living organism that changes continuously in response to new product development. A visit to Simes transforms into an aesthetic experience, a chance for renewal and inspiration to be experienced both by day and by night, thanks to its exhibition rooms and the countless pieces of art that occupy the space.

A visit to the company during the day displays all the techniques used in the creation of an outdoor lighting product as well as the vast array of options available to the designer. At night, daily work activities give way to the calm and evocative ambiance of a space where light takes centre stage.

Artworks, roof gardens, hallways, and façades all vary their appearance and drastically alter how space is perceived. The all-pervading charm of twilight enables one to completely comprehend the potential of light and the true effect it is capable of producing when understood and handled with care.

"The idea of bringing art into the company comes from the desire to create an attractive setting full of beauty for myself, my staff and our many guests."

Roberto Botti, General Manager of Simes





SIMES
luce per l'architettura

Product

IP System®



IP System® is the first linear light system for outdoor and humid environments with two independent electrical circuits, one dedicated to supply the linear rod composed of a silicone rod and the other one dedicated to supply all the additional plug-in luminaires.



Spa and
wellness
center

Porches,
outside areas
and
roof gardens

Wineries

...and also
indoors
generally

IP System®

Linear lighting system plug-in IP54

IP SYSTEM® is the first innovative dual power light system for outdoor environment IP54. It is an IP rated system composed by a silicone rod (general lighting) and a number of additional luminaires (spot light for accent lighting, downlights and pendant for wider beam effects). The additional luminaires are connected to the rod through an innovative plug-in electrical and mechanical connection, which guarantees a high protection level on all products. IP System® can be used in any environment, from typical outdoor application (gazebos and pergolas) to indoor humid environments (wellness, SPA and wineries). Its elegant design in surface mounted version, recessed or suspended version, leads IP System® to be perfectly used also in normal indoor application even where the IP rating is not required. IP System® has two 24V independent electrical circuits: one dedicated to supply the silicone rod and the other one dedicated to supply all the additional plug-in luminaires. The latter in combination with single-control plug-in products, allow you to create endless scenarios. Remote dimmable power supplies allow accurate light management.

TECHNICAL DESCRIPTION

Highlighter lighting rod supplied with 5,0m silicone 4-poles cable for two independent electrical circuits: one to supply the light rod and the other specifically dedicated to supply the plug-in fixtures. Continuous light source made of co-extruded opal silicone.

PROTECTION CLASS

LIGHTING SYSTEM IP SYSTEM: IP54
PLUG-IN FIXTURES: IP65

The lighting rod Highlighter without plug-in products installed guarantees an IP65 protection rating.

The lighting rod Highlighter with plug-in fixtures installed and never removed guarantees an IP65 protection rating.

The lighting rod HIGHLIGHTER, after installation, removal and repositioning of plug-in fixtures, guarantees an IP54 protection rating.

PATENTED
REGISTERED DESIGN
REGISTERED TRADEMARK

ISOLATION CLASS CLASS III ⚡

MECHANICAL RESISTANCE IK08 HIGHLIGHTER IK07 PLUG-IN FIXTURES

Remote power supply 24Vdc not included.

The overall consumption of the plug-in fixtures on each lighting rod HIGHLIGHTER (regardless of its length 1, 2, 3 or 4m) must not exceed 60W.

The lighting rod Highlighter can be shortened every 5cm on request with a surcharge (this process must be carried out exclusively by SIMES).

COLORS HIGHLIGHTER SURFACE, SUSPENDED AND PLUG-IN:

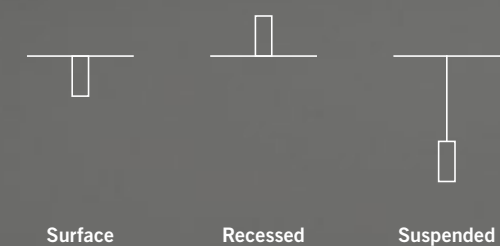
.01 White

.09 Black

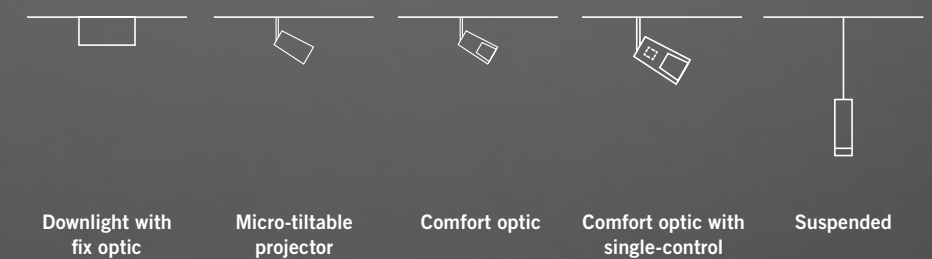
COLOR HIGHLIGHTER RECESSED:

.09 Black

1. HIGHLIGHTER INSTALLATION



2. PLUG-IN FIXTURES



Linking indoor and outdoor

IP System® enriches the architectural project with a new lighting expressions, with a high grade of aesthetic, together with the exclusive capability to maintain the same design language that goes from in - to - out, and vice-versa with a great flexibility.

Electrical plug-in connection

IP System® has been patented for its special electrical connection that allows the installation of plug-in products anywhere in the system and their possible repositioning.

FINGER plug-in



CEILING plug-in



FLOWER 35 COMFORT plug-in



FLOWER ZOOM 60 COMFORT
plug-in with individual control



HIGHLIGHTER



TRENDY plug-in



FLOWER ZOOM 60 plug-in



FLOWER 35 plug-in



The mechanical and electrical connection of all plug-in products to the light rod is via a double installation process:

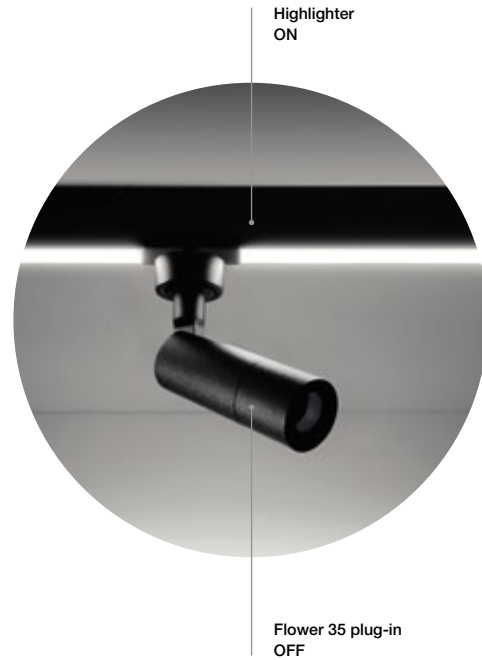
- The **two metal clips** hook the black anodised aluminium profile externally and permanently ensure the product plug-in to the light rod;
- The **four pins**, necessary for the 24V electrical connection, pierce the silicone strip housed in the profile and intercept a dedicated line that has an independent power line from the rod itself.

The **painted aluminium side covers** complete the fixture by hiding the fastening clips external to the profile. The **end caps** create an aesthetic and functional closure as they become an additional safety element for the joining of the components.

Separate lighting and dimming

The presence of two separate and independent power supply lines, one for the supply of the light rod (Highlighter) and the other specifically dedicated to the supply of the plug-in fixtures, allows the two different elements to be either switched or dimmed separately. It will then be possible to create different scenarios and vary them according to the applications.

IP System® therefore needs two separate power supplies both remote (dimmable or ON-OFF), one to control the light rod and one to power the plug-in products. The intensity of the light emitted may be modulated thanks to the possibility of wiring with dimmable 24V remote power supplies.



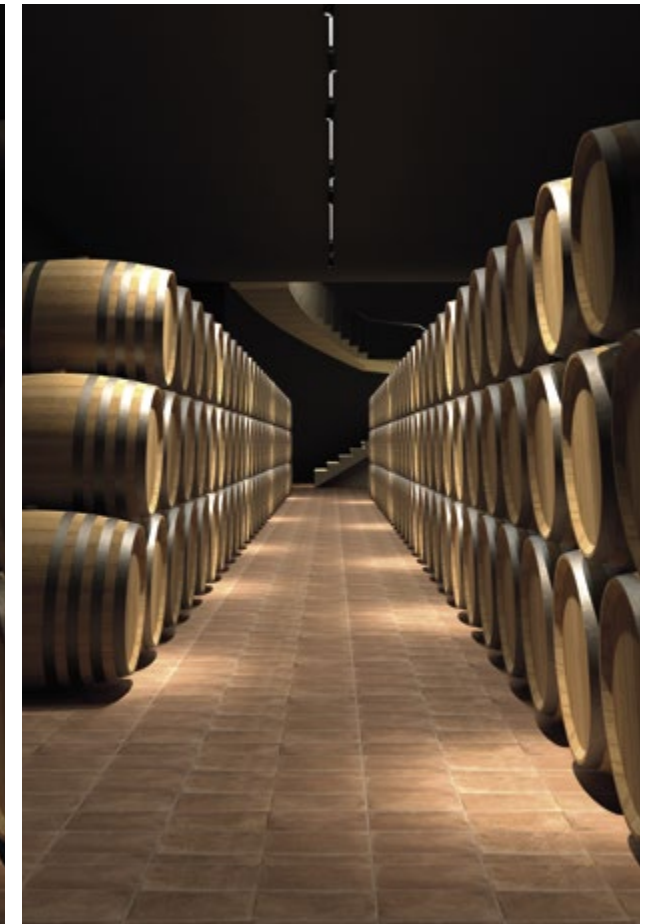
General lighting

The lighting and dimming of the sole Highlighter rod, creates a uniform and diffused lighting suitable for, as example, to perform functional and work activities.



Accent lighting

The lighting and dimming of space-oriented plug-in products alone, creates a theatrical and emotional atmosphere that focuses on specific details.



General and accent lighting

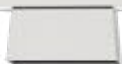
The simultaneous lighting and dimming of Highlighter and plug-in products creates a balance between the two types of lighting and dampens the contrasts of light and shade produced by the plug-in luminaires.

IP System® Surface

Highlighter surface
Black anodized extruded aluminium body 1, 2, 3 or 4m long to be fixed on the surface and painted aluminium side covers.



Flower 35 plug-in



Ceiling 2 LED plug-in



Trendy plug-in



Flower ZOOM 60 comfort plug-in with individual control

IP System® Recessed

Highlighter recessed
Black anodized extruded aluminium body 1 or 2m long. Provided with anodized aluminium housing to be recessed in plasterboard or Aquapanel® panels.



Trendy plug-in



Flower ZOOM 60 comfort plug-in



Finger plug-in



Ceiling 4 LED plug-in

IP System® Suspended

Highlighter suspended
Black anodized extruded aluminium body 2m long, painted aluminium side covers and 1,5m adjustable steel suspension cable. In single-emission version with Highlighter light directed downwards or in bi-emission version with Highlighter light directed one down and one up. The control of the two Highlighters is independent.



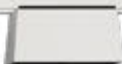
Ceiling 4 LED plug-in



Flower ZOOM 60 plug-in



Flower 35 comfort plug-in



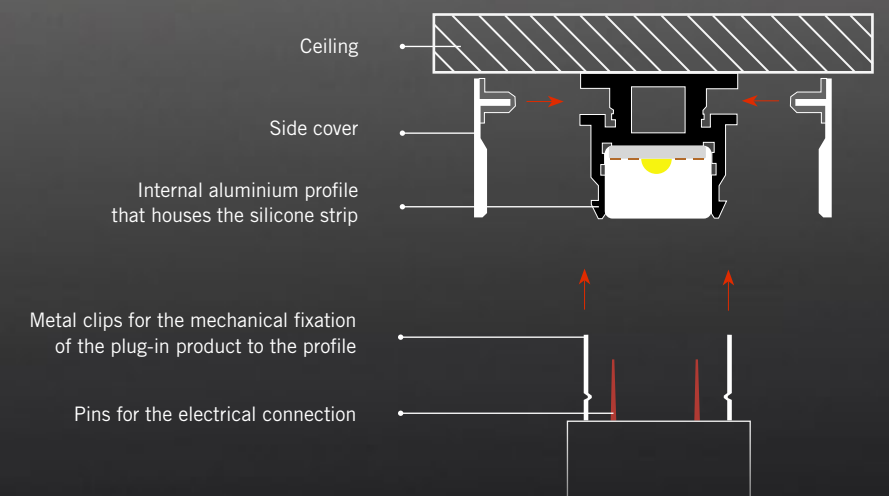
Ceiling 2 LED plug-in



The surface version of Highlighter allows to install IP System® directly on ceilings or walls without the need for any housing. The accessories “90 degree corner Joint” and “Linear Joint” further increase the design freedom giving the possibility to compose the desired IP System® configuration.

Highlighter surface mounted is available in our standard colors Black .09 and White .01 or, on request, in any special colours for maximum design freedom in the project.

IP System® is configurable with additional plug-in products with different features and functions that can be installed and then repositioned at any point of the lighting rod Highlighter, maintaining a high degree of IP protection.

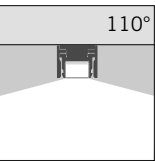
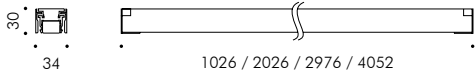


HIGHLIGHTER Surface

HIGHLIGHTER 1m / 2m / 3m / 4m
Lighting rod

COLORS:

- .01 White
- .09 Black



- S.9001W 1,0m length
- S.9002W 2,0m length
- S.9003W 3,0m length
- S.9004W 4,0m length (2 profiles of 2,0m with a unique strip LED of 4,0m)

LED MODULE 3000K CRI90 850lm/1m 15W/1m
(on request 2700K CRI90 800lm/1m)
(on request 4000K CRI90 893lm/1m)
24Vdc PWM

Requires constant voltage 24Vdc remote power supply.

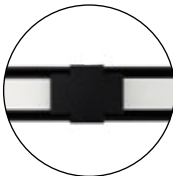
On each lighting rod Highlighter regardless of its length (1,2,3 and 4m) the total consumption of additional plug-in products shall not exceed 60W. The line dedicated to plug-in products need to be powered with a dedicated power supply.

Accessories

JUNCTIONS FOR HIGHLIGHTER SURFACE
In painted steel



S.9090
90 degree corner junction



S.9091
Linear junction

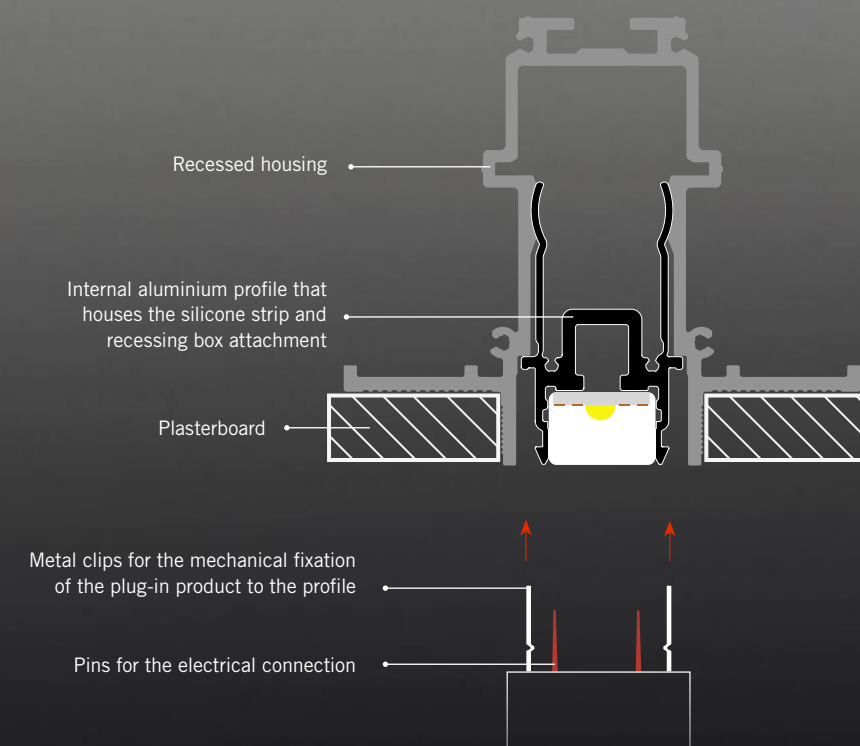




The recessed “trimless” version of IP System® allows to install lighting rod Highlighter totally flush with the ceiling in plasterboard and/or in Aquapanel® panels.

The recessing box is designed for installation on the supporting structure of the plasterboard. It is designed to host the lighting rod Highlighter on which all additional plug-in products will be installed. The built-in IP System® has a body and recessing box in black anodized aluminium, and is available in lengths of 1 meter and 2 meters.

IP System® is configurable with additional plug-in products with different features and functions, which can be installed and then repositioned anywhere on the Highlighter lighting rod, ensuring a high degree of IP protection.

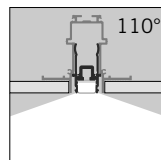
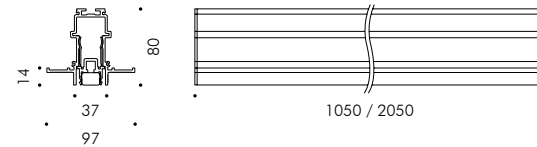
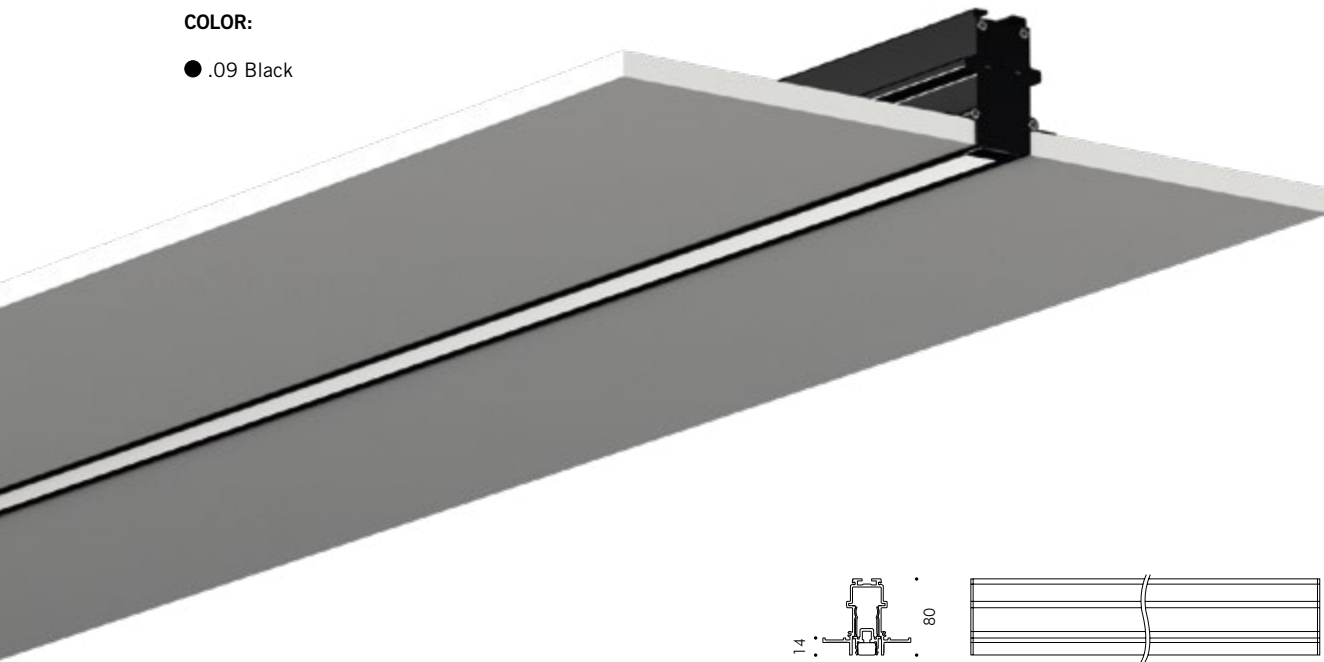


HIGHLIGHTER Recessed

HIGHLIGHTER 1m / 2m
Lighting rod

COLOR:

● .09 Black



S.9005W 1,0m length

S.9006W 2,0m length

LED MODULE **3000K** CRI90 850lm/1m 15W/1m
(on request 2700K CRI90 800lm/1m)
(on request 4000K CRI90 893lm/1m)
24Vdc PWM

Requires constant voltage 24Vdc remote power supply.

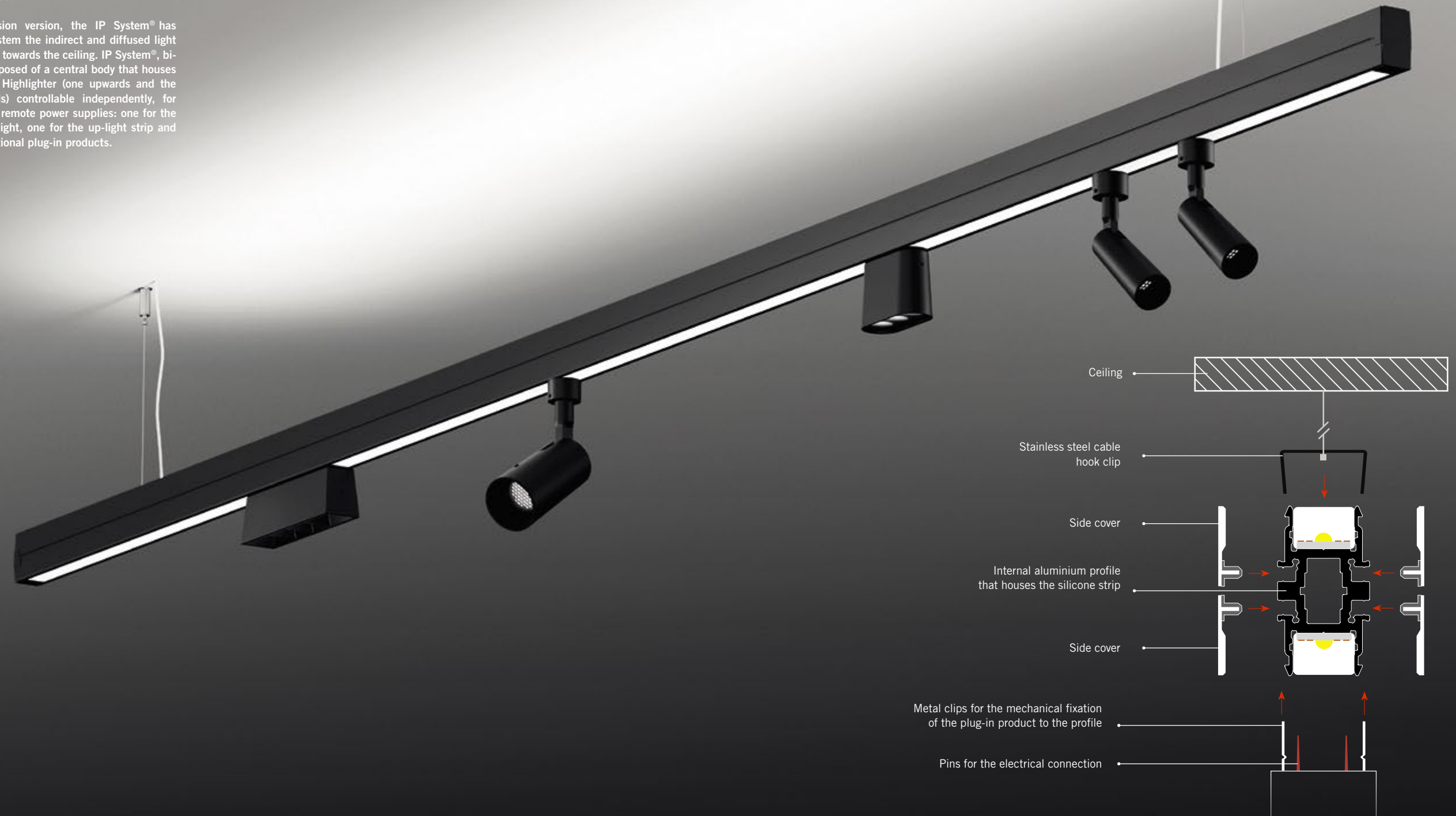
On each lighting rod Highlighter regardless of its length (1 and 2m), the total consumption of additional plug-in products shall not exceed 60W. The line dedicated to plug-in products need to be powered with a dedicated power supply.



IP System® Suspended

The suspended version of the IP System® offers the possibility of anchoring the system to ceilings, porches or pergolas through adjustable steel cables. Proposed in single-emission version (with light downwards) and bi-emission (with light both downwards and upwards) IP System®, suspension is another variant of the system, ideal both in indoor and outdoor spaces.

In the bi-emission version, the IP System® has added to the system the indirect and diffused light component even towards the ceiling. IP System®, bi-emission is composed of a central body that houses two light strips Highlighter (one upwards and the other downwards) controllable independently, for this you need 3 remote power supplies: one for the strip light downlight, one for the up-light strip and one for the additional plug-in products.

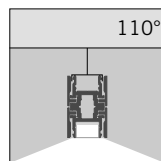
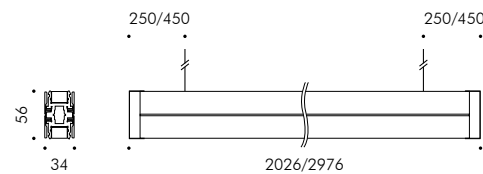


HIGHLIGHTER Suspended

HIGHLIGHTER
Lighting rod

COLOR:

- .01 White
- .09 Black

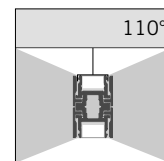
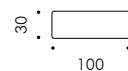


S.9082W 2,0m Single-emission down-light
S.9083W 3,0m Single-emission down-light

LED MODULE **3000K** CRI90 850lm/1m 15W/1m
(on request 2700K CRI90 800lm/1m)
(on request 4000K CRI90 893lm/1m)
24Vdc PWM

Single-emission Highlighter requires 2 remote power supplies in 24vdc constant voltage: one for the down-light strip (2,0m for S.9082W / 3,0m for S.9083W length) and one for additional plug-in products. The product comes with adjustable steel suspension cables (1,5m length) placed 25 cm from its ends. The product also comes with two power cables of 5m length.

The total consumption of additional plug-in products shall not exceed 60W.



S.9087W 2,0m Bi-emission independent up and down-light
S.9088W 3,0m Bi-emission independent up and down-light

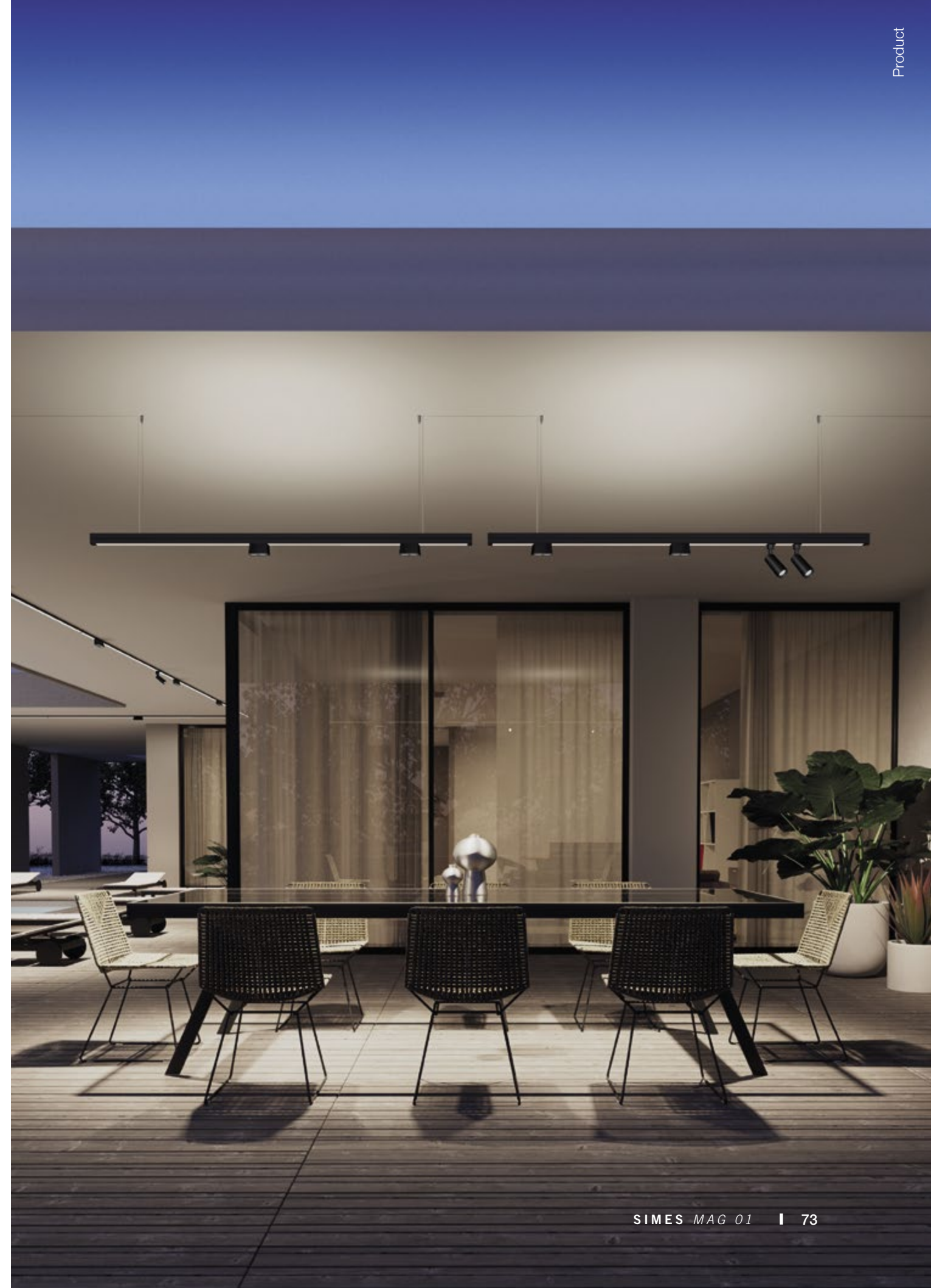
2x LED MODULE **3000K** CRI90 850lm/1m 15W/1m
(on request 2700K CRI90 800lm/1m)
(on request 4000K CRI90 893lm/1m)
24Vdc PWM

Highlighter bi-emission requires 3 remote power supplies in 24vdc constant voltage: one for the strip down-light (2,0m for S.9087W / 3,0m for S.9088W length), one for the up-light strip (1,5m for S.9087W / 2,0m for S.9088W length) and one for additional plug-in products. The product comes with adjustable steel suspension cables (1,5m length) placed 25 cm from its ends. The product also comes with two power cables of 5m length.

You can install the plug-in products only on the Lighting rod Highlighter down-light. The total consumption of additional plug-in products must not exceed 60W.

S.9080 Ceiling Rose

The painted aluminium ceiling rose accessory is useful for masonry installations that need to hide the electric corrugated. The accessory is composed by two ceiling roses.



ACCESSORY Black shielding diffuser



The black shielding diffuser is an aesthetic accessory compatible with all versions of the lighting rod Highlighter.

In smoked black polycarbonate allows you to make Highlighter completely black when turned off and create a screened light effect of about 50% when the light rod is on. Available in lengths of 1, 2, and 3m has a thickness of 1 mm.

The black diffuser accessory can be easily cut by the installer using a circular saw and positioned very close to the plug-in products on the lighting rod Highlighter.

ACCESSORY Black shielding diffuser



BLACK SHIELDING
Available for each version
of the lighting rod Highlighter



- S.9095 1,0m length
- S.9096 2,0m length
- S.9097 3,0m length

Black polycarbonate diffuser must be carefully cut by the installer with a circular saw where plug-in products will be installed.

For transport reasons, the black diffuser accessory can only be supplied when ordering the lighting rod Highlighter.



When Highlighter is OFF

Highlighter off, with polycarbonate black diffuser.
The polycarbonate black diffuser is a screening element. When Highlighter is off, the black diffuser turns the silicone strip into black.



When Highlighter is ON

Highlighter on, with polycarbonate black diffuser.
The polycarbonate black diffuser is a screening element. When Highlighter is on, the polycarbonate diffuser would turns into light grey and the light emitted will be of around 50%.



PLUG-IN FIX OPTIC

IP System® allows to combine a diffuse light effect, provided by the lighting rod Highlighter, with additional ambient and accent light effects provided by the plug-in products who are available with different optic configurations.

CEILING is a linear downlight that thanks to its rearward optics, guarantees a total absence of glare and an excellent distribution of the beam on the ground. The glass is properly interposed between the internal reflectors and the external cowls for even more professional visual comfort. Ceiling plug-in is ideal for illuminating double height spaces or where a good even horizontal illumination is required.

TRENDY plug-in is a downlight with fixed comfortable optics consisting of 3 lenses and its cowls. Despite its reduced dimensions, it ensures excellent levels of lighting and visual comfort.

Die-cast EN AB-47100 aluminium housing with high corrosion resistance. Clear toughened glass 4 mm thick. Comfort optic: clear lenses with the retracted position of the LED. No visible stainless steel screws. Fast clip-on fixation system and pins for the electrical connection. Silicone gaskets. Plug-in fixtures protected against the reverse polarity. Double powder paint. Constant voltage 24Vdc from the electrical connection to the HIGHLIGHTER lighting profile.

The overall consumption of the plug-in fixtures on each lighting rod Highlighter (regardless of its length 1, 2 or 3m) must not exceed 60W

P.N. Removal or replacement of the additional fixtures must be carried out by a qualified professional through the use of special tools.

PROTECTION CLASS
IP65

ISOLATION CLASS
CLASS III

MECHANICAL RESISTANCE
IK07

Remote power supply 24Vdc not included.

PATENTED
REGISTERED DESIGN

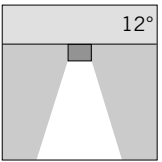
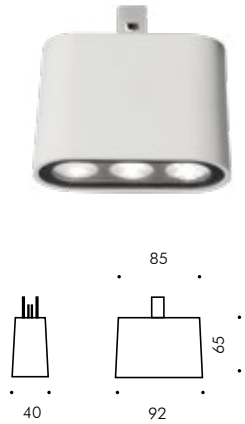
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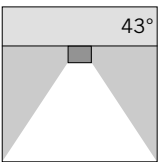
.09 Black

TRENDY Plug-in

TRENDY 3 LED plug-in
Fix downlight IP65



S.9030W Spot beam with lenses
LED MODULE 3000K CRI90 580lm 4,2W
(on request 2700K CRI90 536lm)
(on request 4000K CRI80 714lm)
Rated input power 5,2W 24Vdc PWM.

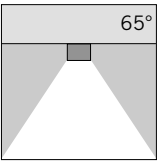
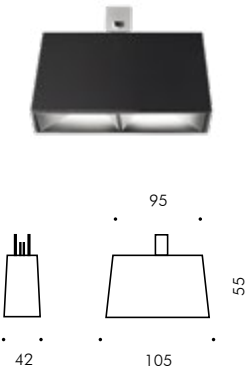


S.9031W Flood beam with lenses
LED MODULE 3000K CRI90 580lm 4,2W
(on request 2700K CRI90 536lm)
(on request 4000K CRI80 714lm)
Rated input power 5,2W 24Vdc PWM.

24Vdc electrical connection from the HIGHLIGHTER lighting profile.

CEILING Plug-in comfort

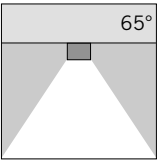
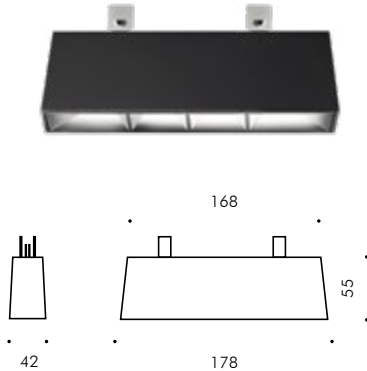
CEILING 2 LED plug-in comfort
Linear fix downlight IP65



S.9045W Wide Flood beam with reflectors
LED MODULE 3000K CRI90 520lm 4,2W
(on request 2700K CRI90 480lm)
(on request 4000K CRI80 640lm)
Rated input power 5,2W 24Vdc PWM.

24Vdc electrical connection from the HIGHLIGHTER lighting profile.

CEILING 4 LED plug-in comfort
Linear fix downlight IP65



S.9050W Wide Flood beam with reflectors
LED MODULE 3000K CRI90 1040lm 8,4W
(on request 2700K CRI90 960lm)
(on request 4000K CRI80 1280lm)
Rated input power 10,4W 24Vdc PWM.

24Vdc electrical connection from the HIGHLIGHTER lighting profile.

PLUG-IN TILTABLE OPTIC



IP System® offers a wide range of adjustable plug-in solutions.

FLOWER 35 plug-in is a micro-projector with IP65 comfortable directional optics engineered to be applied to the lighting rod HIGHLIGHTER. It offers high lighting performance while maintaining minimum dimensions. It's available with fixed Spot optic 14°, with fixed Medium optic 22°, with fixed Flood optic 41° or in the COMFORT version with rearward optic and honeycomb.

FLOWER ZOOM 60 plug-in is a multifocal projector with adjustable beam even when installed. The gradual adjustment that brings the beam from Medium 22° to Flood 43° is always possible and takes place with a simple manual rotation of the front bezel. Also Flower ZOOM 60 plug-in is available in the COMFORT solution, with rear and honeycomb optics.

FLOWER ZOOM 60 COMFORT WITH INDIVIDUAL CONTROL confirms all the technical and lighting characteristics of the similar product FLOWER ZOOM 60 COMFORT, also adding an important electronic component. Through the DALI interface, each element can be controlled and managed individually both in terms of switching on and off, both in terms of flux regulation.

Die-cast EN AB-47100 aluminium housing with high corrosion resistance. Clear toughened glass 4 mm thick. Comfort optic: clear lenses with the retracted position of the LED. No visible stainless steel screws. Fast clip-on fixation system and pins for the electrical connection. Silicone gaskets. Plug-in fixtures protected against the reverse polarity. Double powder paint extra resistant. Constant voltage 24Vdc from the electrical connection to the HIGHLIGHTER lighting profile.

The overall consumption of the plug-in fixtures on each lighting rod Highlighter (regardless of its length 1, 2 or 3m) must not exceed 60W.

P.N. Removal or replacement of the additional fixtures must be carried out by a qualified professional through the use of special tools.

PROTECTION CLASS
IP65

ISOLATION CLASS
CLASS III ⚡

MECHANICAL RESISTANCE
IK07

Remote power supply 24Vdc not included.

PATENTED
REGISTERED DESIGN

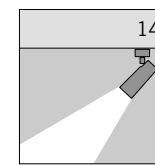
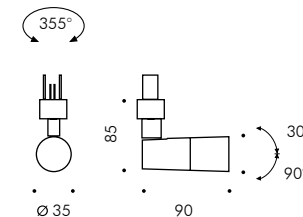
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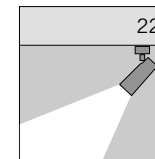
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FLOWER 35 Plug-in

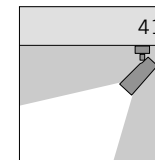
FLOWER 35 plug-in
Tilttable micro-projector with fix optic IP65



S.9010W Spot beam with lens
MODULE LED **3000K** CRI90 492lm 5,4W
(on request 2700K CRI90 426lm)
(on request 4000K CRI80 570lm)
Rated input power 7,0W 24Vdc PWM



S.9012W Medium beam with lens
MODULE LED **3000K** CRI90 492lm 5,4W
(on request 2700K CRI90 426lm)
(on request 4000K CRI80 570lm)
Rated input power 7,0W 24Vdc PWM

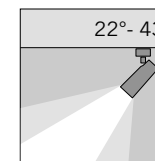
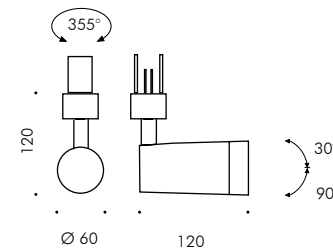


S.9011W Flood beam with lens
MODULE LED **3000K** CRI90 492lm 5,4W
(on request 2700K CRI90 426lm)
(on request 4000K CRI80 570lm)
Rated input power 7,0W 24Vdc PWM

24Vdc electrical connection from the HIGHLIGHTER lighting profile.

FLOWER ZOOM 60 Plug-in

FLOWER ZOOM 60 plug-in
Tilttable projector with adjustable optic IP65

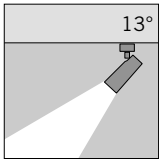


S.9020W From Medium to Flood beam with lens
MODULE LED **3000K** CRI90 852lm 8,6W
(on request 2700K CRI90 807lm)
(on request 4000K CRI80 1056lm)
Rated input power 10,4W 24Vdc PWM

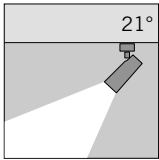
24Vdc electrical connection from the HIGHLIGHTER lighting profile.

FLOWER 35 COMFORT Plug-in

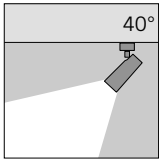
FLOWER 35 COMFORT plug-in
Tilttable micro-projector with fix comfort rearward optic and honeycomb IP65



S.9017W Spot beam with comfort optic
LED MODULE **3000K** CRI90 492lm 5,4W
(on request 2700K CRI90 426lm)
(on request 4000K CRI80 570lm)
Rated input power 7,0W 24Vdc PWM



S.9018W Medium beam with comfort optic
MODULE LED **3000K** CRI90 492lm 5,4W
(on request 2700K CRI90 426lm)
(on request 4000K CRI80 570lm)
Rated input power 7,0W 24Vdc PWM

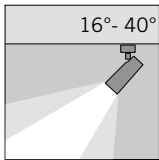


S.9019W Flood beam with comfort optic
MODULE LED **3000K** CRI90 492lm 5,4W
(on request 2700K CRI90 426lm)
(on request 4000K CRI80 570lm)
Rated input power 7,0W 24Vdc PWM

24Vdc electrical connection from the HIGHLIGHTER lighting profile

FLOWER ZOOM 60 COMFORT Plug-in

FLOWER ZOOM 60 COMFORT plug-in
Tilttable projector with adjustable comfort rearward optic and honeycomb IP65

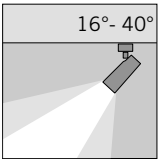
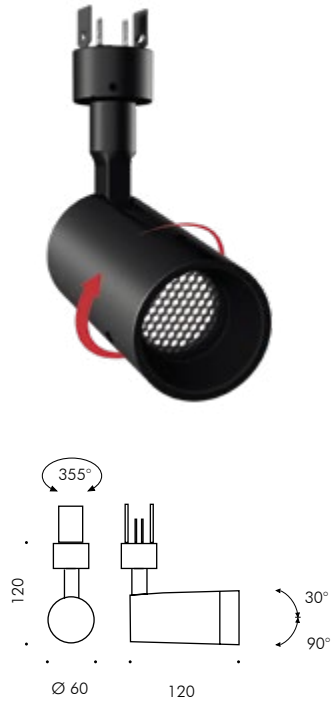


S.9021W From Medium to Flood beam with comfort optic
MODULE LED **3000K** CRI90 852lm 8,6W
(on request 2700K CRI90 807lm)
(on request 4000K CRI80 1056lm)
Rated input power 10,4W 24Vdc PWM

24Vdc electrical connection from the HIGHLIGHTER lighting profile

FLOWER ZOOM 60 COMFORT INDIVIDUAL CONTROL Plug-in

FLOWER ZOOM 60 COMFORT plug-in with individual control
Tilttable projector with adjustable comfort rearward optic and honeycomb IP65

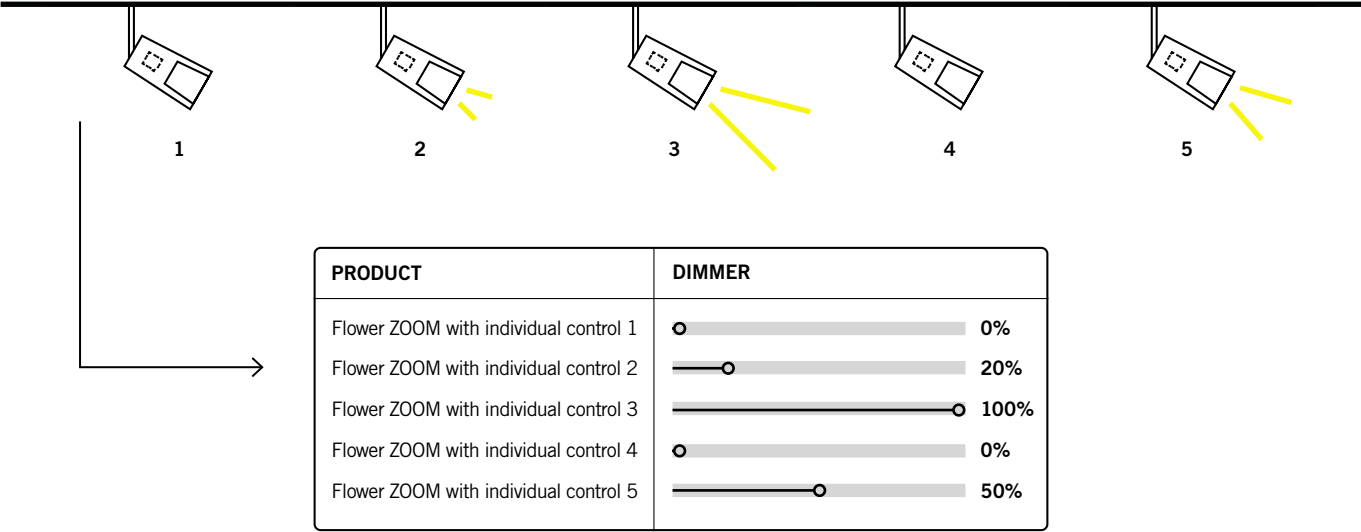


S.9026W From Medium to Flood beam
MODULE LED **3000K** CRI90 852lm 8,6W
(on request 2700K CRI90 807lm)
(on request 4000K CRI80 1056lm)
Rated input power 10,4W 24Vdc PWM

Accessory

S.9099 Master Interface
Combined with a common 60W 24V On-Off power supply, it controls Flower ZOOM 60 products with DALI single control up to a maximum power of 60W total for each Highlighter rod. Only individual-controlled Flower ZOOM 60 products should be used in this configuration.

OPERATING SCHEME OF FIVE FLOWER ZOOM PLUG-IN WITH INDIVIDUAL CONTROL



A maximum of n.5 Flower ZOOM 60 **Individual control** can be installed on one Highlighter, regardless of its length. These can be controlled independently of each other and of the Highlighter lighting rod thanks to the DALI protocol.

Each Highlighter lighting rod, used for the installation of the single control products, needs n.1 master interface accessory (S.9099) for DALI control.

PLUG-IN SUSPENDED



FINGER plug-in a solution with a slim and minimal design, suitable for any environment both outdoor and indoor. The rearward source, that ensures a uniform and comfortable light, together with the chance to adapt the suspension cable for any requirement, means Finger plug-in to be the perfect element to ensure the right atmosphere to any relaxing and social area, with the proper quantity of light perceived from the human eye.

Die-cast EN AB-47100 aluminium housing with high corrosion resistance. Clear toughened glass 4 mm thick. Comfort optic: clear lenses with the retracted position of the LED. No visible stainless steel screws. Fast clip-on fixation system and pins for the electrical connection. Silicone gaskets. Plug-in fixtures protected against the reverse polarity. Double powder paint extra resistant. Constant voltage 24Vdc from the electrical connection to the HIGHLIGHTER lighting profile.

The overall consumption of the plug-in fixtures on each lighting rod Highlighter (regardless of its length 1, 2 or 3m) must not exceed 60W.

P.N. Removal or replacement of the additional fixtures must be carried out by a qualified professional through the use of special tools.

PROTECTION CLASS
IP65

ISOLATION CLASS
CLASS III ⚡

MECHANICAL RESISTANCE
IK07

Remote power supply 24Vdc not included.

PATENTED
REGISTERED DESIGN

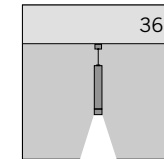
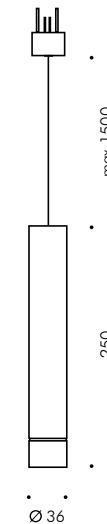
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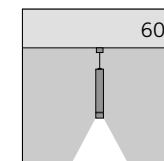
.09 Black

FINGER Plug-in comfort

FINGER plug-in comfort
Suspended fix rearward optic IP65



S.9035W Flood beam with lens
MODULE LED **3000K** CRI90 492lm 5,4W
(on request 2700K CRI90 426lm)
(on request 4000K CRI80 570lm)
Rated input power 7,0W 24Vdc PWM
Supplied with 1,5m adjustable cable



S.9036W Wide beam with lens
MODULE LED **3000K** CRI90 492lm 5,4W
(on request 2700K CRI90 426lm)
(on request 4000K CRI80 570lm)
Rated input power 7,0W 24Vdc PWM
Supplied with 1,5m adjustable cable

24Vdc electrical connection from the HIGHLIGHTER lighting profile.



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