



Engage your audience in **A WORLD OF WONDER**

A luminarium is a sculpture people enter to be moved to a sense of wonder at the beauty of light and colour.

Since 1992 over 3 million visitors in more than 40 countries across 5 continents have immersed themselves in the spectacular, luminous world of Architects of Air.



Architects of Air

A luminarium meets a need in people, it offers a space somewhere between a womb and a cathedral



A GREAT APPEAL

A luminary is a sculpture people enter for an encounter with the phenomenon of light.

Since 1992 more than 3 million visitors in over 40 countries across 5 continents have been welcomed into Architects of Air's monumental luminaria, immersed in radiant colour that comes simply from daylight shining through the luminary's fabric.

The luminaria designed by company founder Alan Parkinson are inspired by natural forms, geometric solids, Islamic and Gothic architecture. Each new creation is a maze of winding paths and inspiring domes where the visitors may lose themselves in sensory bliss.

The luminaria have been seen in a great variety of contexts: at festivals of music, theatre, science & dance, at arts centres & museums, at community, corporate & school events, architecture & design related events, etc. The luminaria are also presented as a stand-alone event e.g. as part of a civic summer programme.

As well as giving the visitor an awe-inspiring arts experience, a luminary gives the following benefits:

BROADEST APPEAL - a luminary is for everyone. Appreciated by all ages, all cultures, all abilities including the elderly and wheelchair users. A luminary is the most inclusive offering

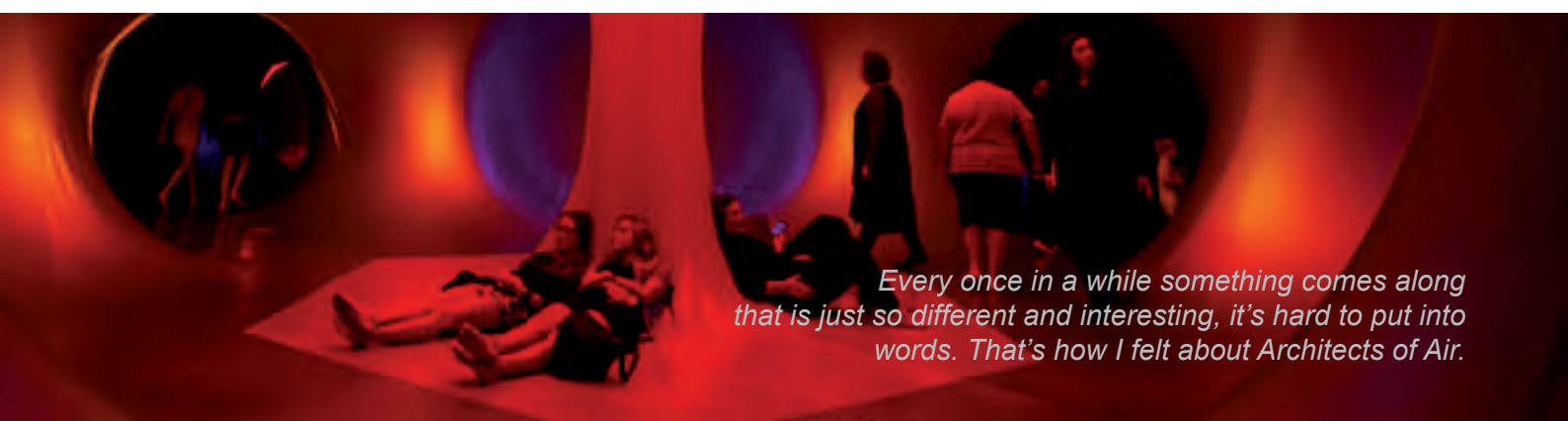
A POWERFUL MAGNET - AoA's luminaria are often a highly visible centrepiece to a festival. The appearance of this ephemeral cathedral of air is a spectacular intervention in the everyday environment and a huge attraction to passers-by.

HUGE MEDIA COVERAGE - The luminaria are enormously photogenic. Most exhibitions will attract TV coverage and often live broadcast. Front-page photos in the press are not unusual.

A MOST VERSATILE FORM OF ART - all luminaria are modular and can operate in most weathers. They are successful in their own right and can also play host to performance and workshops.

PROFESSIONAL SERVICE- AoA has built a strong reputation for reliability over 25 years of international touring whilst maintaining a 100% safety record. Over 50% of all AoA bookings are repeat bookings.

STRONG SPONSOR APPEAL- offering a wide range of possibilities for publicity and hospitality, a luminary can be a great platform for raising a sponsor's visibility.



Every once in a while something comes along that is just so different and interesting, it's hard to put into words. That's how I felt about Architects of Air.



THE EXPERIENCE

Whether it be a cultural centre forecourt, a festival field, a remote mountainside or a city square, wherever a luminarium appears, its intervention in the everyday environment is a spectacle that attracts the curious.

At the reception tent visitors are invited to remove their shoes before passing through an airlock. Once inside they are free to follow their map and explore the installation, or, if they prefer, they can find a nice pod where they can simply sit and lay back to enjoy the ambience .

The first reaction is often one of delight at the unexpected beauty of the light.

The radiance of the daylight transmitted by the coloured parts of the luminarium is surprising in its luminosity and makes a direct impact on the senses. Here the luminarium's pneumatic environment, freed from the constraints of traditional architecture, amplifies the radiance of its translucent elements.

Visitors are excited to discover how the colours blend or resonate; how they transform faces and clothing.

Through labyrinthine tunnels and cavernous domes, visitors move in a medium of saturated and subtle hues. Vivid reflections of liquid colour spill across the curved walls creating a world apart from the normal and everyday.

The subtle soundscape created specifically for the luminarium accompanies the visitors in the experience.

No two visits to a structure are alike as the atmosphere inside alters according to changing weather and changing light outside. The experience is also affected by how the public inhabits the luminarium - each visitor forms part of the living sculpture.

It is a paradox that such a stimulating environment can simultaneously be so calming, comforting and exciting. Many people find the luminaria a place for rest or meditation.

Visitors try to put their experience into words – comparing the experience to like walking through a stained glass window, like a futuristic space station, or like inside a gigantic strange breathing organic but comforting creature.

Sometimes the structure may be animated by a musician or a storyteller but, more often, the space is enjoyed in its simplicity. As such, it is appreciated by people of all ages from all backgrounds



“Suddenly the world outside seemed to be forgotten, we had all been transported into a whole other world of light.”

THE LUMINARIA ON TOUR



Seven luminaria are touring in 2017 - 2018: **Albesila, Katena, Arboria, Pentalum, Miracoco, Mirazozo and Amococo**. Two smaller structures dedicated to schools and projects serving people with special needs are also on tour.

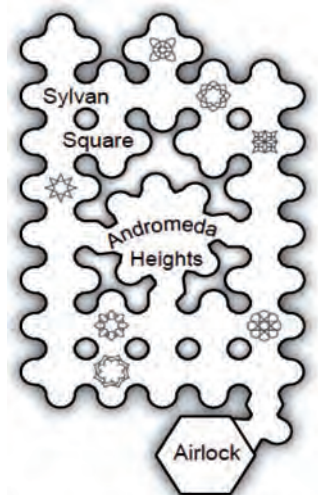


ALBESILA

Full configuration: Length: 48.6m / 153ft - Width: 23.10m / 73ft

ALBESILA takes its inspiration from EGGOPOLIS, the luminarium that launched Architects of Air 25 years ago. ALBESILA is a maze of 27 egg-shaped domes - some featuring Islamic ceiling patterns and some creating the trunk of a monumental tree. ABESILA's centrepiece dome is inspired by the 'Spiral of Life' with a galaxy of 288 stars swirling upward.

Albesila is a fundamentally fresh approach to luminarium design. Previous luminaria aimed to disorientate the visitor but here the grid that gives the paths long sightlines simplifies the journey. The full-colour egg domes are surprising in their brightness but sensory intensity reaches a peak in the expansive main dome where an intricate weave of neon-like seams creates a constellation of stars spiralling upward to the heavens.



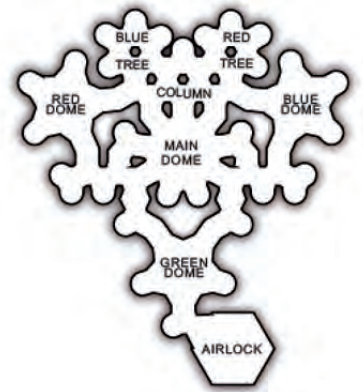


KATENA

Full configuration: Length: 42.5m / 139ft - Width: 36.4m / 119ft

Katena takes its name from the catenary curve - the characteristic shape of a suspended chain, such as was used by Gaudi to design the Sagrada Familia. More than 100 catenary curves are found in Katena.

The first catenary encounter is in the airlock where the windows have the form of an inverted catenary. Entering the Green Dome the catenary appears as a motif generated by displaced seams. The spectacular Main Dome of Katena has been likened to a Hindu temple. Its construction widened the boundaries of our pneumatic explorations with an intricate mesh of riveted and sewn reinforcement defining the shape and over 200 colour spots swirling upward to a green finial.

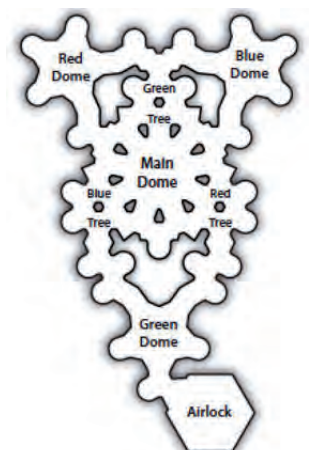


ARBORIA

Full configuration: Length: 52.1m / 171ft - Width: 31.8m / 104ft

Arboria is dedicated to the theme of 'trees'. Each dome bears its own stylised leaf motif rendered in graphic simplicity to fit the underlying shape of a stellated dodecahedron. Travelling on the visitor will encounter three tree-like structures that triangulate the main dome. Each of these combination of cones and spheres give rise to a brightly luminous tree trunk and branches that reach over their head.

The Main Dome takes its inspiration from the Chapter House of York Minster and one can see an interpretation of the original tall Gothic windows and the arching columns that culminate in radiant rib vaulting. Arboria's sound is of the Ecuadorian Cloud Forest, recorded there for biodiversity monitoring by musician & soundscape ecologist, Alice Eldridge (ecila.org)





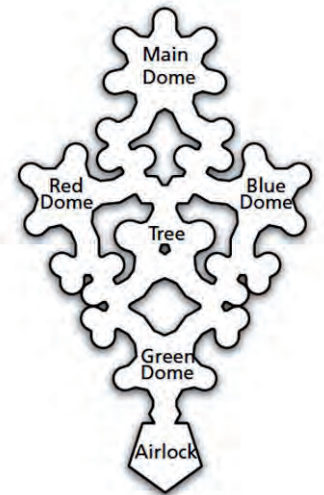
PENTALUM

Full configuration: Length: 55.5m / 182ft - Width: 29m / 95ft

Pentalum celebrates the beauty of geometry. The luminaria have long used forms based on the Platonic solid, the dodecahedron, and the variants subsequently described by Archimedes and Catalan.

The pentagon is the base for the main structure elements, with the exception of the main dome, which, in order to achieve more volume, is heptagonal in form and as such still maintains the sought-after asymmetry.

The main dome continues the endeavour to master the rendering of muqarnas dome-like surfaces that was successful on a smaller scale on Exxopolis. The tree occupies the centre space and this time the tree trunk is also 5-sided instead of the usual six-sided trees of previous structures.



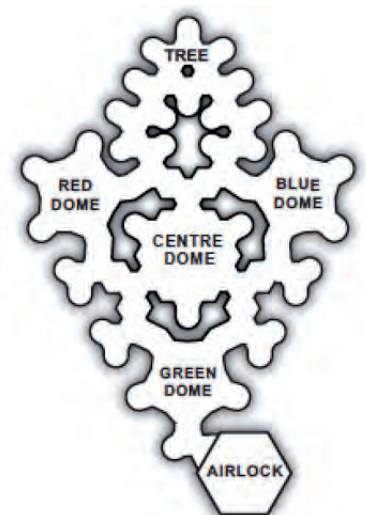
MIRACOCO

Full configuration: Length: 55.5m / 182ft - Width: 32m / 105ft

Miracoco closely resembles its sister structure Mirazozo in terms of the visitor's journey and the arrangement of its spaces.

Its distinctive element is in the rendering of domes. As in Mirarazozo the geometric solid, the dodecahedron, provides the basis for the outer domes but in Miracoco the geometry is made more precise by using reinforced restraints to define the form. The engineered design and the working of the illuminated seams enhance the sense of underlying structure.

Miracoco's Centre Dome features 12 outer domes to create an imposing structure redolent of the Lotus Temple of India. Inside the visitor discovers a spiral lattice of scintillating points of light that shine from a field of shimmering hues.



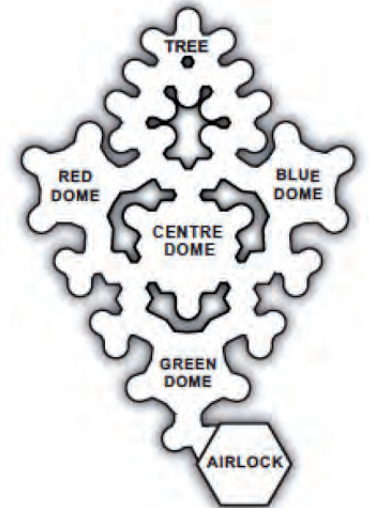


MIRAZOZO

Full configuration: Length: 55.5m / 182ft - Width: 32m / 105ft

The distinguishing feature of Mirazozo is the use of an 'illuminated seam' where luminous seam lines create an exploding lattice of light that has been likened by some commentators to a firework display. The pattern of these neon-like strips induce the viewer's gaze to shift between different perceptions of the same view – an effect one encounters in the contemplative geometric surface design of Islamic art and architecture.

Mirazozo's Centre Dome design was based on the physical principles underlying soap bubbles and how they join. Mirazozo was conceived to be very modular and to permit compact configurations.



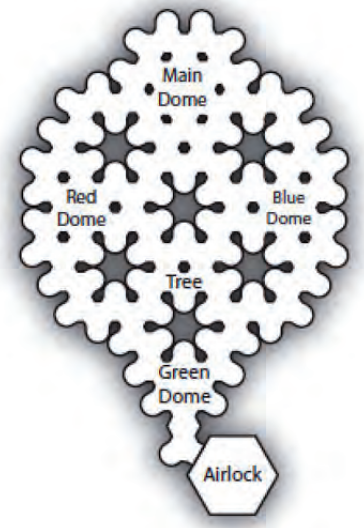
AMOCOCO

Full configuration: Length: 55.5m / 182ft - Width: 32m / 105ft

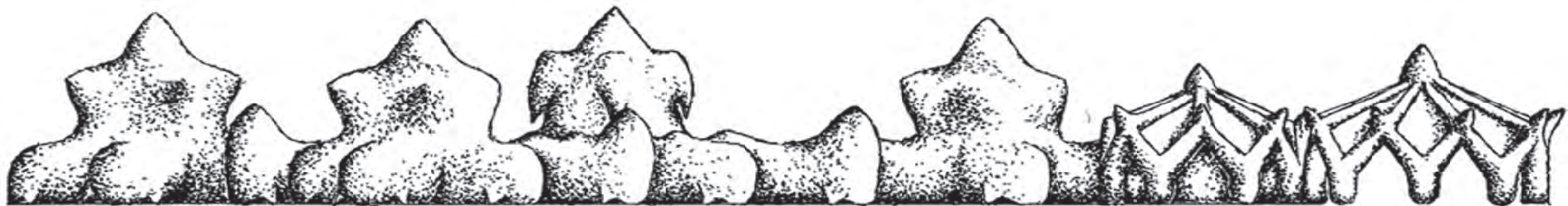
Amococo is based on a hexagonal grid and is the most labyrinthine of the luminaria. In addition to the four large domes it features 86 small 'triaxial' domes and 71 pods that together create a complex of pathways where the visitors may happily lose themselves.

One of Amococo's common visual motifs is the 'oculus' – an ovoid window that allows light to gently diffuse into the domes. This is most subtly effective in the cupola of the central dome where the ceiling resonates with a soft wash of rainbow colours.

Amococo is the largest luminarium and has the potential to be set up in a very long narrow configuration approaching 80 metres in length.



WHERE THE LUMINARA HAVE BEEN



Luminaria are exhibited in a range of contexts: arts festivals, theatre festivals, science festivals and often as exhibits in their own right. Here follows a small selection of the 500+ exhibitions since 1992.

Australia	Sydney Opera House
Austria Vienna	Wiener Stadtfest
Belgium	Zomer van Antwerp
Brazil	Filo Festival, Londrina
Canada	Toronto Harborfront
China	Lantern Festival, HK
Costa Rica	San José
Czech Rep.	Prague Castle
Denmark	Metropolis, Copenhagen
Dubai	Winter Festival
England	South Bank, London
France	Le Quai, Angers
Germany	Laokoon Hamburg
Greece	Tinos Festival
Holland	Oerol Festival
Hungary	Sziget Festival
Ireland	Kilkenny Arts Festival
Israel	Mediathèque, Holon
Italy	Pennabilli Street Festival
Korea	Tancheon Arts Festival
Lithuania	Capital of Culture 2009
Mexico	Zapopum, Guadalajara
New Zealand	Auckland Festival
Norway	Bergen Intern'l Festival
Oman	Muscat Arts Festival
Poland	Non Stop, Wroclaw
Portugal	Centro Culturel Belem
Qatar	City of Joy, Doha
Romania	White Night, Bucharest
Russia	Kolomenskoe
Singapore	National Museum
Scotland	Edinburgh Fringe Festival
Slovenia	Exodos Festival, Ljubljana
Spain	Guggenheim, Bilbao
Sweden	Stockholm Water Festival
Taiwan	'Create Britain', Taipei
Switzerland	Fête de Genève, Geneva
U.S.A.	The Music Centre, LA
Venezuela	Festival de Los Artes
Wales	Cardiff Castle

Full list available on the touring page of our website www.architects-of-air.com/touring.html

WHAT THE PRESENTERS SAY

"Mirazozo was a huge success, possibly the most attended presentation ever at Sydney Opera House (we can't be sure) and certainly one of the projects we feel most proudest of from our Summer season." **Jonathan Bielski, Head of Programming, Sydney Opera House.**

"A sanctuary of the senses in the middle of the Valencia - Levity II proved to be an unprecedented success with both media and the public." **Marivi Martin, Director, Festival VEO, Spain**

"The structures are very unique, not only because of the concept, but also because of the exhibition period during several days. It gives an opportunity for successful marketing and media coverage. We only dealt with happy visitors!!!!" **Reggy Barra, Managing Director, Theater de Stoep, Netherlands**

"Thank you for sharing this spectacular art structure with the world. The Museum staff, the Board members and general public was mesmerized by the experience. Art education being core to our mission, Amococo was the perfect platform for us to demonstrate the heart and soul of our existence." **Debi Gray, Executive Director, Contemporary Art Centre of Virginia**

"A really immersive, inspiring, spiritual and accessible space and a great way to engage a diverse range of local communities as well as attracting the passing tourist trade." **Maria Bota, Director, Salisbury International Arts Festival, UK**

"The first day was thrilling. We had 1438 visitors to Amozozo. Yesterday, despite wet weather we had over 1300 visits. We had good radio and television coverage and the front page of the Otago Daily Times – two magical photos and an enthusiastic story. Thank you so much for your creativity, your team and your co-operation in getting this unique exhibition to our Festival". **Nicholas McBryde, Director, Otago Festival of the Arts, New Zealand**

"The unique quality of the luminarium is to bring a wholly different experience to an outdoor setting. I was surprised by the number of and variety of social and cultural groups of general public who visited the luminarium. It was a great leveler of an experience." **Jon Hogan, Events Manager, Gloucester, UK**

"It really is something; a journey down the rabbit hole, a step into and alternate time/space, a place woven from the fabric of the unexpected. Utterly lovely to have the opportunity to share this." **Christopher Wangro, Programmer for the Lawn on D, Boston, USA.**



KEY EXHIBITION PLANNING ASPECTS

A luminarium is designed to give the visitor an experience of light and colour that will be appreciated for its beauty. Up to 2000 visitors in one day may visit the luminarium, such large numbers requires good preparation. This brochure introduces the elements of a successful luminarium exhibition, one where the visitor experience is the best it can be and where the presenter's investment is fully rewarded.

OPENING TIMES – Opening hours average 6,9 or 12 hours per day with last admission 30 minutes before sunset. To welcome visitors after sunset the presenter will plan for artificial lighting.

STAFFING - The safe operation of the luminarium is the responsibility of 2 exhibition managers from AoA. They work closely with the presenter's representative who coordinates 9 to 11 stewards. The exhibition managers give training in the running of the luminarium to the stewards, who must be mature, willing to do light physical work and, most importantly, communicate well with the public. A reliable, fit, enthusiastic team of stewards is key for a successful event.

CAPACITY / ADMISSION - For the visitor to have space and tranquillity to enjoy the luminarium the capacity is limited to 80 visitors at any one time. Up to 200 visitors per hour can be expected when in full capacity. The admission fee is set and retained by the presenter. The average fee is around £4.00/ €5.00/ \$5.00/ for both adults and children, with infants 2 years and under admitted for free. The tickets can be sold on the door only, or on the door and via a pre-sale system. Once capacity is reached people may enter only as others exit so there is a continuous flow of visitors going in and out of the luminarium.

RECEPTION AREA - Here visitors come to learn more about the event, where to queue, to buy their ticket and prepare to enter the luminarium. AoA provides a reception tent equipped with shoe-racks for 80 pairs of shoes. The presenter will provide the furniture, the signage and the box office to inform and welcome the visitors in the best conditions.

AUDIENCE - The luminaria appeal to the broadest public and is accessible to wheelchair users. To ensure it is enjoyed in peace by all ages, children under 16 have to be accompanied by an adult. Child-free sessions, when programmed, have been appreciated but the luminarium remains a valuable shared space of discovery for both young and old. Audiences out of the mainstream, such as homes for the elderly and special needs institutions especially appreciate the inclusiveness of the luminarium - presenters may consider reaching out to them when anticipating periods of low attendance.

PERFORMANCES & WORKSHOPS - Generally a luminarium is enjoyed simply for the experience of the structure itself but at the presenter's instigation the luminaria have sometimes been a wonderful setting for a large range of performances and workshops from music to dance, story telling, film projections, yoga classes, massage and more.

EDUCATION - A luminarium offers a variety of ways to engage the attention and enthusiasm of the young audience. A luminarium can be used during or after a visit as inspiration to explore a number of curriculum themes in Science, Art, Design, and Technology.





KEY TECHNICAL ASPECTS

The technical requirements are simple and the structures are easy to erect. All the luminaria are modular and can be configured according to different site requirements. Each luminarium is made up of around 20 elements that are zipped together on site to typically occupy an area of 1000 m².

Setting up the luminarium takes between 1 and 2 days depending on the complexity of the installation. Once installed, the luminaria are inflated only during the hours of opening to the public and are deflated overnight.

CHOOSING THE SITE - The ideal site may be chosen for its visibility, easy access for visitors, good drainage, smooth and level surface. To ensure the optimum installation of the structure a site visit is recommended but much can be done with Google Earth and photos. The luminaria are all modular and AoA will suggest the best configuration to suit the presenter's requirements.

WEATHER - Rain is rarely a problem if the site drains well. Wind gusting over 35km/h requires a precautionary evacuation of the luminarium. Luminaria are generally enjoyed in temperate weather but have been exhibited in cold weather down to -10°C and in warm weather up to 40°C. Successful operation in weather extremes requires appropriate technical support - air-conditioning or heating can be connected to the luminarium blowers.

SAFETY - Each luminarium has been evaluated by independent structural engineers and has its own comprehensive Safety Manual. Safety standards vary between countries so the presenter is advised to take whatever steps will ensure there are no unforeseen obstacles.

THE PRESENTER WILL PROVIDE THE FOLLOWING TECHNICAL SUPPORT AND PROVISIONS:

- **Crew** : 6 to 8 fit and strong crew (ideally stage crew) are required for the get-in and get-out.
- **Security** : Continuous security is to be provided at all times when the luminarium is on site but not in use.
- **Electricity** : Access to 32A, single phase, 240v, 50hz (for North America: 64A, 110V, 60Hz)
- **Barriers** : Up to 240 metres are required to surround the luminarium and for crowd management.
- **Reception area furniture** : a table and chair for ticket sales/ visitor reception, 16 chairs to seat visitors taking off their shoes, and a waste bin.

The following provisions will vary according to the exhibition:

- **Anchorage** : for a grass surface pins are supplied by AoA for implantation of 80 to 120 anchor points around the luminarium. For a hard surface 14 to 19 tons of ballast, preferably in units of 20-40 kg will be provided.
- **Site surface** : if the grass provides good cover then no cover is required for events of short duration. Longer events may require a flooring to preserve the grass and the stability of the ground. A hard surface will require up to 1,400m² of flooring. The type of flooring is specified according to site surface and season.
- **Illumination** : A luminarium's simplicity is in the beauty of natural light coming through the plastic but after sunset visitors may continue to enter when artificial lighting is set around the outside of the luminarium. Alternatively the presenter may choose to light it inside as a giant lantern but in this case it is closed to the public.



FINANCIAL ASPECTS

As much as possible AoA will tailor its financial offer to meet the presenter's requirements. The following fee examples are to be taken as a guide:

	Up to 6 hours opening per day	Up to 9 hours opening per day
4 days	£ 13,980	£ 16,020
6 days	£ 19,500	£ 22,140
10 days	£ 29,810	£ 33,600
15 days	£ 41,350	£ 46,400
20 days	£ 51,370	£ 58,220

The daily opening hours may vary according to the presenter's requirements. 2 AoA exhibition managers are provided for 6 hours opening and 3 exhibition managers are provided for 9 hours of opening.

A 4-day exhibition is normally the minimum booking period. The fee examples above are for consecutive days of exhibition and include 2 days for the get-in and 1 day for get-out. In some instances the get-in can also be implemented in 1 day.

Additional costs:

Transport/travel:	Freight of the luminarium and exhibition manager travel
Accommodation:	A single en-suite room for each exhibition manager
Subsistence:	£35.00 per day per exhibition manager

SPONSORSHIP

A luminarium gives a sponsor the opportunity to contribute to a unique, memorable event that is experienced by the broadest cross-section of the community. The luminaria can raise a sponsor's profile by virtue of the exceptional visibility of the luminaria and the media attention they attract. More information is available in the AoA 'SPONSORSHIP' document.

MAXIMIZE ATTENDANCE AND REVENUE

Most presenters book a luminarium with the aim of attracting a large and diverse public. Many different factors ensure success:

- Visibility - The luminarium should be set up on a prominent site with a good existing footfall.
- Media - Luminaria are very attractive to the media. Ensure good coverage as early as possible.
- Intelligent pricing - The entrance fee should be set at a level that promotes accessibility.
- Signage - Well-presented clear and visible signage on the site.
- Point of sale - Selling tickets only at the luminarium at the time of entry is the optimum way to ensure the highest attendance. A proportion of advance sales for priority admission is possible.
- Queuing - A queue is an asset that incites curiosity and excitement.
- Community - Get local people involved as early as possible. Their enthusiasm transmitted by word-of-mouth generates attendance.

“As we stood there, we listened to the music. It was so soothing and beautiful. It was as if time stood still. You wanted to just stand there and look. Your eyes wandered up... around... down... in circles.... People just sat down or layed down to enjoy the experience.”

Visitor in Des Moines, Iowa, USA, 2016

“For nearly an hour I explored my environment in a light that appeared liquid in nature. It constantly blended, radiated, resonated, and transformed my surroundings. The calming effect of the structure was unlike anything I have experienced.”

Visitor in Perth , Australia, 2010

“It was like rolling through bubblegum fields of joy”

Visitor in Sydney, Australia, 2011

Since I was 12 years old I have made several attempts to draw a vision that I had created in my mind. I could never do the image justice. I visited Amococo 5 times because my dream had finally been captured 20 years later. Thank you for making my fantasy land into reality.

Visitor in Mesa, Arizona, USA, 2013

“It was so easy to lose track of time and all other cares inside the structure and just observe the way in which the students - all of whom present with severe and profound learning difficulties - were engaging with this unique environment. Thank you for providing such a rich and rewarding experience for us all.

Jonathan Gray - teacher, Stanton Vale School



MEDIA & BOOKING REQUESTS

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TOURING SCHEDULE

A regularly updated touring schedule is available on
www.architects-of-air.com/touring.html

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