

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 and uminous 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 luminarium 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 luminarium'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 luminarium gives the following benefits:

BROADEST APPEAL - a luminarium is for everyone. Appreciated by all ages, all cultures, all abilities including the elderly and wheelchair users. A luminarium 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 luminarium can be a great platform for raising a sponsor's visibility.



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.

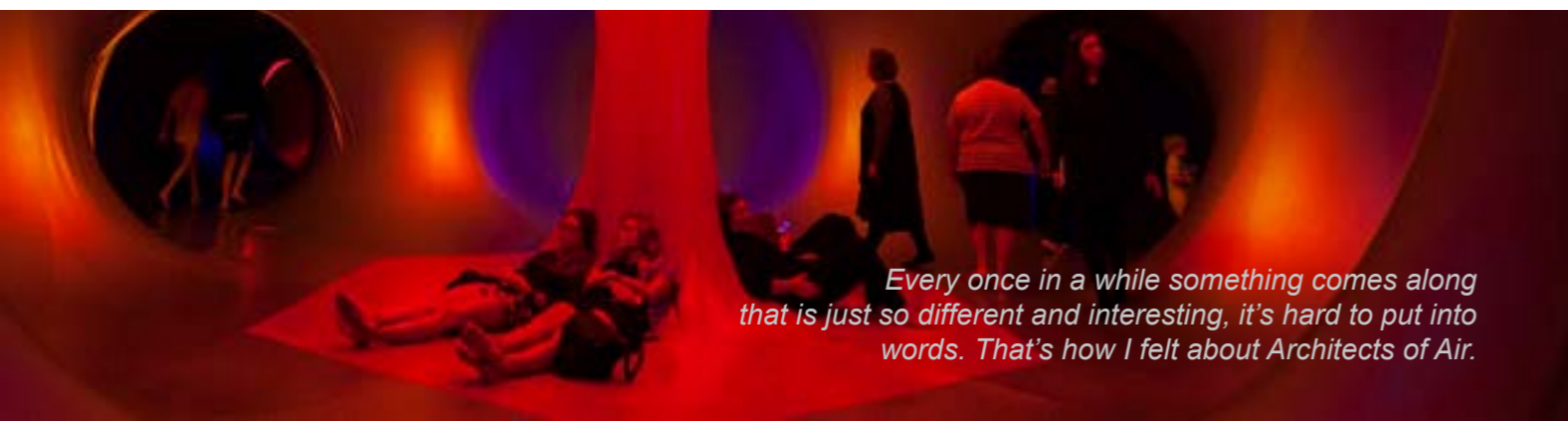
The subtle soundscape created specifically for the luminarium accompanies the visitors in the experience.

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.

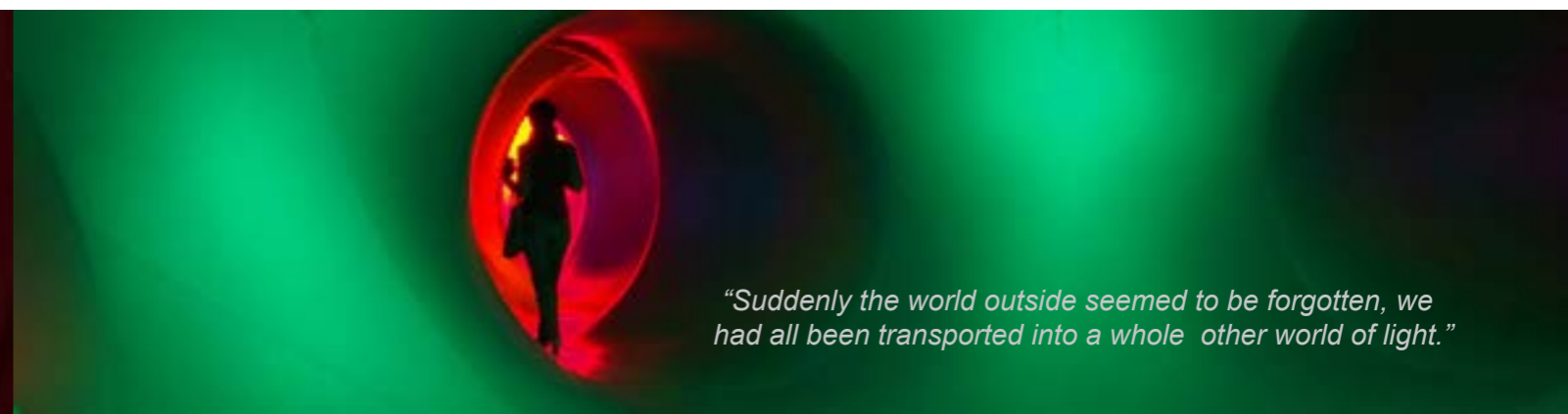
It is a paradox that such a stimulating environment can simultaneously be so calming, comforting and exciting. Many people find the luminaria a place for rest or meditation.

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



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.



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

THE LUMINARIA ON TOUR



Five luminaria are touring : Terceradix, Arborialis, Timisien, Dodecalis, and Daedalum, . Two smaller structures dedicated to schools and projects serving people with special needs are also on tour.



DAEDALUM

Full configuration: Length: 46.70m / 153.2ft - Width: 31.90m / 104ft

Daedalum takes its name from Daedalus. In Greek mythology he was the father of Icarus and the architect of the labyrinth of King Minos of Crete. Daedalum's core element is a maze of 19 egg-shaped domes whose spatial arrangement creates mysterious sight-lines.

Daedalum's Tree is an adventurous assembly of intersecting volumes rising above the visitor with inspiring complexity. The Main Dome features an innovative indirect illumination that varies the colour inside according to the dome's position and the sun's direction. The 600-piece pattern of the Main Dome ceiling was inspired by Rome's Pantheon and the Gustave Doré drawing of angels circling heavenward in Dante's paradise.



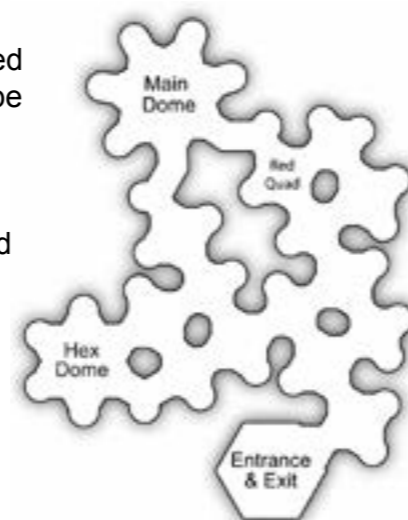
TERCERADIX

Full configuration: Length: 40.10m / 131.6ft - Width: 28m / 91.9ft

Terceradix celebrates 30 years of Architects of Air with a luminarium designed to be brighter and more colourful than its predecessors. Terceradix aims to be as beautiful under night-time illumination as it will be in the light of the day.

The name Terceradix signals that this luminarium commemorates the 30th anniversary of Architects of Air. "Tercera-" comes from the Spanish 'third' and "-dix" from the French for 'ten'. It is pronounced 'Tair-sair-a-diks'.

Terceradix is designed to function for night-time presentation as well as daytime. This is achieved by means of the large translucent 'light catchers' atop its domes that capture more light. The light catchers allow a mixing of coloured light to create quite a variety of hues inside that have hitherto been unseen in a luminarium.

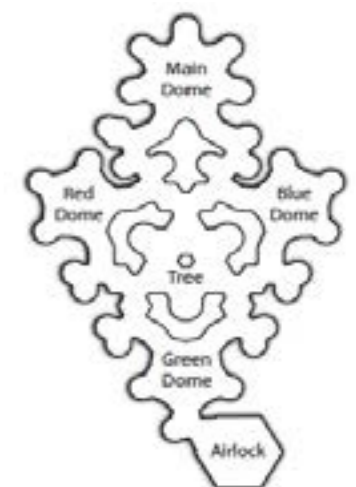


DODECALIS

Full configuration: Length: 55.2m / 181ft - Width: 28.90m / 95ft

Dodecalis is named after the dodecahedron – the 12-sided Platonic solid based on pentagons. Dodecalis' main feature is 3 domes based on a stellated and truncated variant of the dodecahedron. The dome's asymmetry serves to disorientate the visitor in a way to make exploration more exciting and new design techniques enable a fluid breakdown of the form into flowing neon-like contour lines of vibrant intensity. Above eye-level one can see more clearly the dome's pentagonal foundation and can sense what it is like to be inside a Platonic solid.

Dodecalis' tranquil Main Dome carries on with the motif of neon-like tracery and an imposing Blue Tree completes the ensemble.





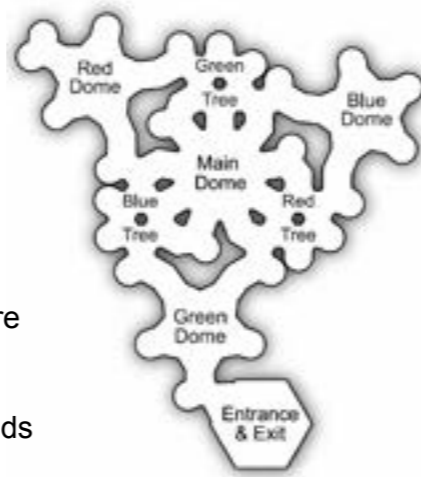
ARBORIALIS

Full configuration: Length: 44.9m / 147.3ft - Width: 34.8m / 114.7ft

Arborialis has the natural world for inspiration. Immersion in an arboreal world of tree-like forms and abundant leaf motifs. Arborialis's aural experience is an immersion in a world of natural sounds that is a homage to the Celtic goddess Danu.

Arborialis is dedicated to the theme of 'trees' in terms of both forms and in graphic representation. It is designed to echo aspects of being lost in a forest – there are radiant canopies of leaves that stretch overhead, there are vibrant tree trunks rising from the ground beneath.

The visual world of Arborialis is enhanced by the natural and spiritual sounds of the Song of Danu created by Irish composer Dr Michael Morris.



TIMISIEN

Full configuration: Length: 47m / 154ft - Width: 30m / 97ft

Timisien takes its name from the Romanian city of Timișoara, whose European Capital of Culture celebration was to have been the Timisien première.

Timisien presents the innovation of multicoloured finials atop the Quadraxial domes. They provide a subtle play of indirect light on the surrounding surfaces. 18 of the 20 domes form the central labyrinth. Colour is brought into these domes via 'skylights', unobtrusive finials surmounting each dome.

The addition of two outer domes is to give visitors respite from their wandering in the maze. Stretching high over visitors' heads the expansive canopy of the monumental Main Dome features a rare heptagonal motif from Islamic traditional architecture. The smaller outer dome is inspired by Gaudi's Casa Guell.



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 |
| Chile | Hecho en Casa |
| China | Lantern Festival, HK |
| Costa Rica | San José |
| Czech Rep. | Prague Castle |
| Denmark | Metropolis, Copenhagen |
| Dubai | Winter Festival |
| England | South Bank, London |
| Finland | Helsinki Festival |
| 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 Cultural Belem |
| Qatar | City of Joy, Doha |
| Romania | White Night, Bucharest |
| Russia | Kolomenskoe |
| Saudi Arabia | Tanween Ithra |
| Singapore | National Museum |
| Scotland | Edinburgh Fringe Festival |
| Slovenia | Exodos Festival, Ljubljana |
| Spain | Guggenheim, Bilbao |
| Sweden | Stockholm Water Festival |
| Taiwan | NTCH, Taipei |
| Switzerland | Fête de Genève, Geneva |
| U.S.A. | The Music Centre, LA |
| Venezuela | Festival de Los Artes |
| Wales | Cardiff Castle |

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 proud 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.

Full list on www.architects-of-air.com/touring.html



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 luminarium managers from AoA. They work closely with the presenter's representative who coordinates 9 to 11 stewards. The luminarium 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** : 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. Fees will be calculated with respect to the presenter's requirements. A 4-day exhibition is normally the minimum booking period.

The daily opening hours may vary according to the presenter's requirements. 2 AoA luminarium managers are provided for 6 hours opening and 3 luminarium 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. AoA would recommend a maximum 30 days duration .

Additional costs:

Transport/travel: Freight of the luminarium and luminarium manager travel
Accommodation: A single en-suite room for each luminarium manager
Subsistence: £40 to £50 per day per luminarium manager (determined according to cost of living)

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

"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

"It was like rolling through bubblegum fields of joy"

Visitor in Sydney, Australia

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

"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