

Welcome to the creative world of PixelRange

PixelArcs light Nashville landmark



Photographs © www.heathchitwood.com

132 PixelArc Rs have been installed in Nashville's newest landmark, the Demonbreun Street Viaduct. The \$8.3 million project was designed by architects Gresham Smith and Partners, and was a joint collaboration between the Tennessee Department of Transportation and Metro Nashville Public works.

The underside of the bridge incorporates curved perforated steel panels which add creative interest to the design. Originally incandescent fixtures were specified to be installed behind these panels, to allow light to be shone through the perforated holes.

Factory Sales Agency were approached by the architects for their expertise in LEDs, as maintaining the lamp-life of an incandescent light source in a project of this nature would be a big problem - as access to the fixtures would be very limited. The fear was that once they burned out, the lamps would not get

changed as often as needed for maintaining the look.

FSA's Glenn Johnson explains: "When I first saw the drawing, I instantly suggested using PixelArc LED fixtures - as each of the panels weigh 300 pounds and to change the lamps on a regular basis would be a big problem. The PixelArcs would save on maintenance costs, as they would last much longer than the incandescent fixtures - and they would also save on energy."

He continues: "The PixelArcs were designed specifically for the project housing only white LEDs. We utilized a mixture of 3200K and 5500K LEDs to make a light that was not too blue and not too yellow. The result is stunning and the bridge has won many awards for both the lighting and the design."

The beautiful bridge stretches nearly 774 feet across The Gulch and CSX Railroad between 10th Avenue and 12th

Avenue. It provides four lanes of traffic, bike lanes and sidewalks, and includes stylized railroad motifs, lighting and other unique architectural features that pay tribute to the city's historic links to the railroad and music industries.

The PixelArcs for this project were supplied by Bandit Lites, Knoxville, Tennessee.



PixelArt TV debut

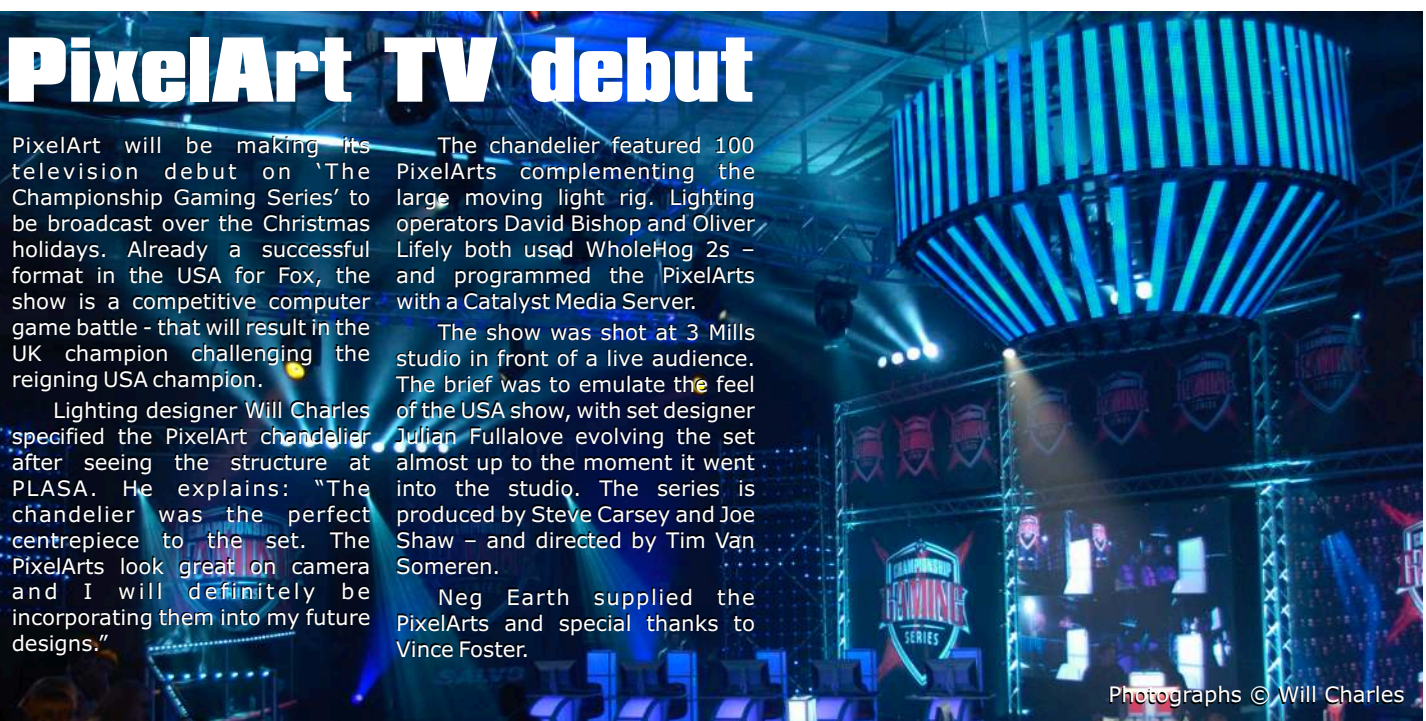
PixelArt will be making its television debut on 'The Championship Gaming Series' to be broadcast over the Christmas holidays. Already a successful format in the USA for Fox, the show is a competitive computer game battle - that will result in the UK champion challenging the reigning USA champion.

Lighting designer Will Charles specified the PixelArt chandelier after seeing the structure at PLASA. He explains: "The chandelier was the perfect centrepiece to the set. The PixelArts look great on camera and I will definitely be incorporating them into my future designs."

The chandelier featured 100 PixelArts complementing the large moving light rig. Lighting operators David Bishop and Oliver Lively both used WholeHog 2s - and programmed the PixelArts with a Catalyst Media Server.

The show was shot at 3 Mills studio in front of a live audience. The brief was to emulate the feel of the USA show, with set designer Julian Fullalove evolving the set almost up to the moment it went into the studio. The series is produced by Steve Carsey and Joe Shaw - and directed by Tim Van Someren.

Neg Earth supplied the PixelArts and special thanks to Vince Foster.



Photographs © Will Charles

PixelLines headline Aste Nagusia



Photos © Louise Stickland

14 PixelLine 1044s featured on the main stage at the 9-day Aste Nagusia 2007 Festival in Bilbao, northern Spain - in front of 15,000 revellers every night. The line-up was an eclectic line up of bands from The Pogues to Spanish superstars Dover and Miguel Bose.

The lighting rig was designed to cater for 13 different bands including 9

headliners, all from different musical genres and with different lighting requirements. Urko Arruza's design involved 7 trusses. Three over-stage trusses featured curved ends, and three straight ones were hung at different trim heights at the back to add dynamics to the upstage lighting positions, plus a conventional front truss.

The PixelLines were rigged to the curved

trusses at varying heights, and used to fabulous effect in front of the enthusiastic crowd. Music is key to the Aste Nagusia celebrations, and the festival features free performances of all kinds on stages and in squares and churches throughout the city of Bilbao across the 9 day period.

Technical production for the event was supplied by Bilbao-based Audiomic, who took care of lighting, sound, video and rigging. It was the first year that Audiomic has won the contract to supply the equipment, and their brief was to increase the visual impact of the gig, and the operation was overseen for them by Juan Resines.

The crew was Urko Arruza, Alex Ampudia, Koldo Belloso and Jon Loiola. All controlled via an Avolites Diamond 4.

Thanks to Louise Stickland and Avolites.

