

PRECISION LIGHTING TOOL.

Lighting curves, mixed sizes with consistent brightness can be used in straights, curves and corners without dark areas. Dimming is consistent and smooth, even in long continuous runs.

Matsumoto Performing Arts Centre, Matsumoto Nagano, Japan / Photography : Toshio Kaneko



Seamlessline(3000K)

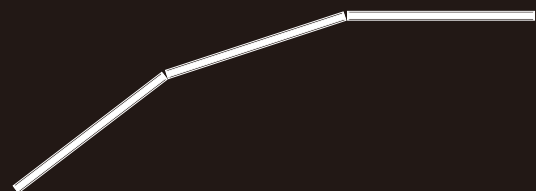


Fixture

PERFORMANCE

5 sizes : 500, 850, 1000, 1250, 1500 mm
120 V and 277 V
Non-dimming and Dimming fixtures
Extruded aluminum body
Electronic ballast
UL listed for dry locations.

curves

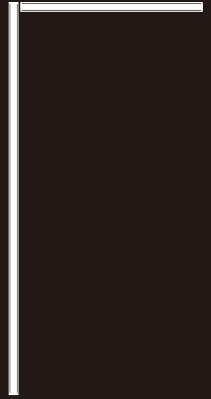


OKIDEN NAHA Bldg, Okinawa, Japan / Photography : Toshio Kaneko



Seamlessline(2800K)

corners



Conrad Tokyo, Tokyo, Japan / Photography : Kunihiko Satake



Seamlessline(2800K)

straights



Color selection

Lamp color is the key to creating a desired atmosphere.
7 white colors ranging from warm to cool temperature + 3 primary colors



Lightfair 2007, NY
Photography : Shunya Takahashi

Seamlessline(2500K)

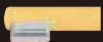


KIKKON, Tokyo, Japan
Photography : Shinji Miyamoto

Seamlessline(2800K)

10 colors

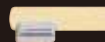
EL25 / 2500K



EL / 2800K



EL30 / 3000K



EWV / 3500K



EW / 4200K



EN / 5000K



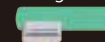
ED / 6700K



ER / red



EG / green



EB / blue



CRI : 88
Average rated life : 25,000 hours



BELLGIO sensi Restaurant, Las Vegas, NV
lighting design : Super Potato & DAIKO

Seamlessline(3000K)



Kansas state University, Seaton Hall Manhattan, KS
Photography : Vladimir Krstic

Seamlessline(6700K)

brix @ 1601

Restaurant
Hermosa Beach, CA
Entry Cove Lighting 2800K
Main Dining Cove Lighting 3000K

Owner: Shook Development Corporation
Architect: Shlemmer + Algaze + Associates - Culver City, CA

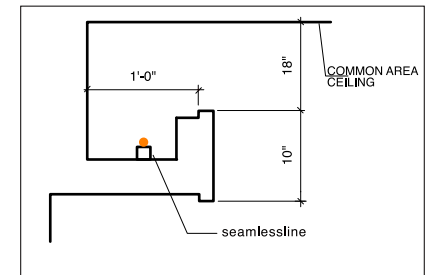
entry cove



main dining cove



section of entry cove



PHOTOGRAPHY: Yoshihiro Makino

Kapolei Golf Course

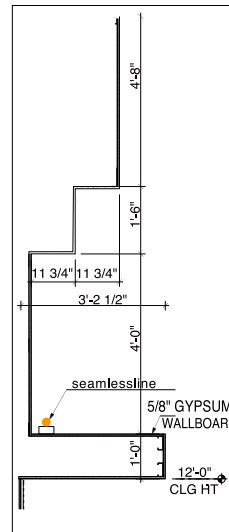
Club House
Kapolei, Hawaii
Cove Lighting 2800K

Owner: Kapolei Golf Course
Architect: Peter Vincent & Associates – Honolulu, Hawaii

Club House overview with NIPPO Seamlessline lighting



Section of COVE



The Kapolei Golf Course Clubhouse was originally built in 1996, designed to emulate Iolani Palace. The layout of the original design created circulation problems for both pedestrians and people in golf carts. The interior spaces of the clubhouse were closed off from the spectacular views of the surrounding golf club. The existing dining area didn't feel connected to its adjacent lanais. The goal of the renovation was to regain the prestige of a world-class golf course by updating and improving upon the existing design. The objectives were to address the function and circulation problems found in the original design of the floor plan, to open the indoor areas to the spectacular views of the greens, and to update the facilities in conjunction with growing trends among a new generation of clientele.

Lobby



Kapolei Golf Course

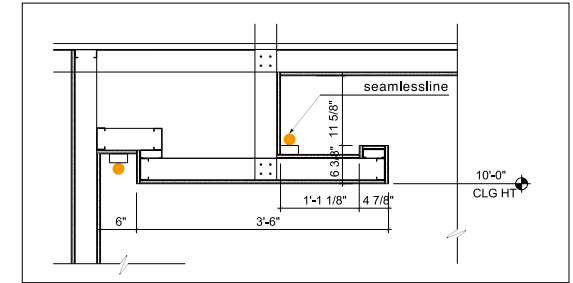
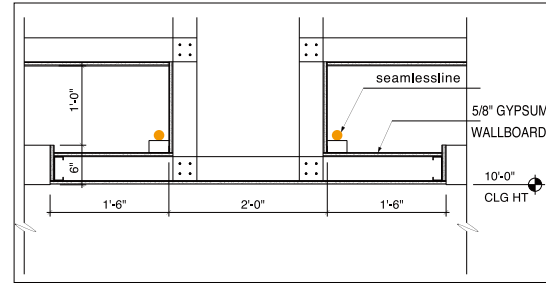
Club House
Kapolei, Hawaii
Cove Lighting 2800K

Owner: Kapolei Golf Course
Architect: Peter Vincent & Associates – Honolulu, Hawaii

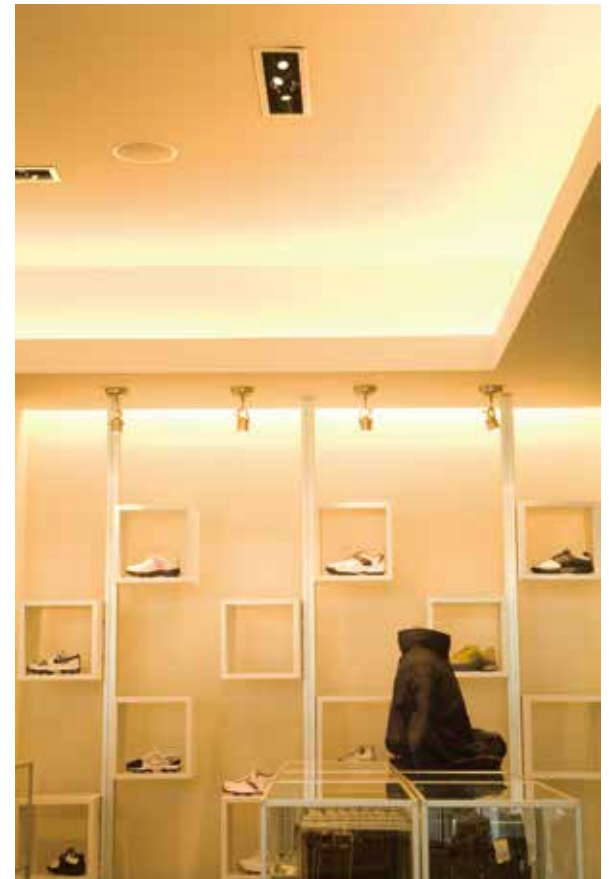
Club House Dining Area



Section of COVE



PRO SHOP



NIPPO seamlessline®

PHOTOGRAPHY: Yoshihiro Makino
NSAKC1008-2

MARTIN + OSA

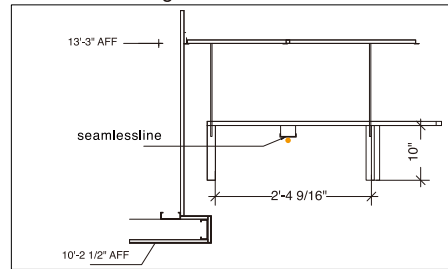
Retail
New York, NY

Ambient Lighting 2800K
Fitting Room Cove Lighting 2800K

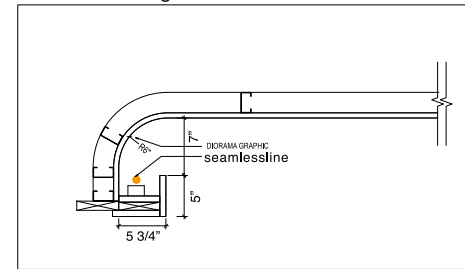
Owner: Martin + OSA (Division of American Eagle Outfitters)
Architect: Michael Neumann Architecture LLC
Lighting Design: Schwinghammer Lighting LLC

“Martin + Osa sells activewear -
Concept was to bring the outdoor experience into a retail/mall environment.
To achieve the feeling of exterior, we used high level / high quality light.”
-Michele Clement - Schwinghammer

section of ceiling



section of fitting room wall



NIPPO seamlessline.

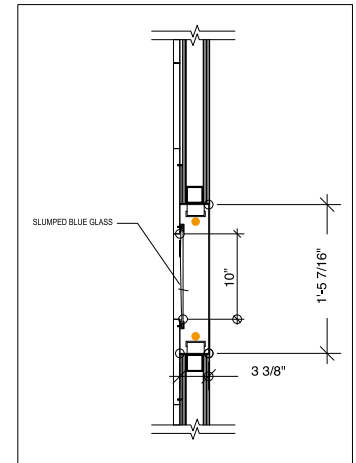
PHOTOGRAPHY: Alan Schindler

NSAMO1008-1

MARTIN + OSA

Retail
New York, NY
Signage Lighting 2800K

Owner: Martin + OSA (Division of American Eagle Outfitters)
Architect: Michael Neumann Architecture LLC
Lighting Design: Schwinghammer Lighting LLC



section of signage



PHOTOGRAPHY: Alan Schindler

INDIRECT LIGHTING

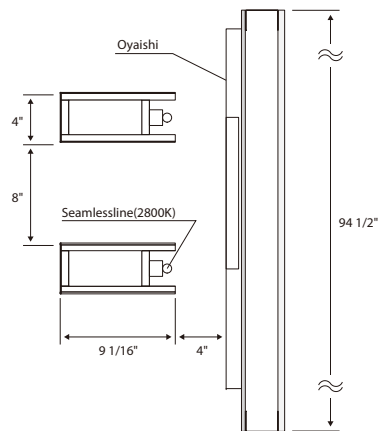
BEAMS HOUSE

architect hashimoto yukio design studio inc.
lighting design Masanobu Takeishi ILLUMINATION OF CITY ENVIRONMENT
photograph Toshio Kaneko
location Tokyo, Japan





A counter located almost exactly in the center of the main corridor creates a stately atmosphere that is reminiscent of a hotel reception desk. Indirect lighting fit into the shelves is cast upon the walls to three-dimensionally highlight items placed on them. And, because the oyaishi stone used in the walls has a rugged appearance, the slightly strong lighting produces a striking scene without reflecting lamp glare into viewers' eyes. Hashimoto was inspired to create this scheme by the oyaishi stone that was used in the Frank Lloyd Wright-designed Imperial Hotel. The scheme's ability to accentuate the expressions of the stone gives this place high symbolism.



PASSENGER TERMINAL 2, Tokyo International Airport (Haneda)

architect MHS Planners, Architects & Engineers.,
NTT FACILITIES ENGINEERING, Cesar Pelli & Associates Japan, Inc.
lighting design Uchihara Creative Lighting Design Inc.
photograph Toshio Kaneko
location Tokyo, Japan

A Light Cone (photo) symbolizing the new airport as a “gateway to the sky” is a large open space that reaches from the first underground level to the fifth floor. An escalator with a total length of 30 meters stretches from the concourse on the underground level to the second-floor check-in counters. It forms an important element of the building and serves as an indispensable “prologue” to flight. Indirect illumination originating from the sides creates a “bridge of light” that ascends into the sky; it is an attractive lighting design that functions as a spatial display and a guide for passengers.



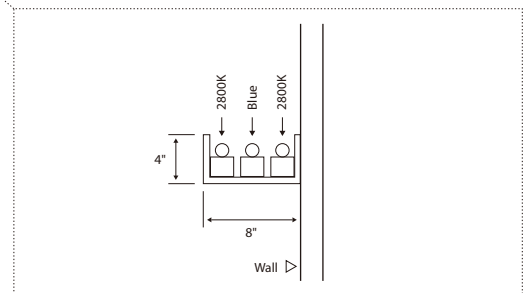
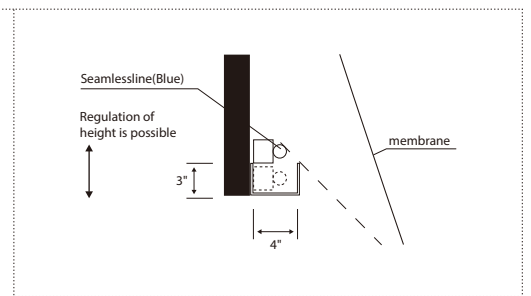
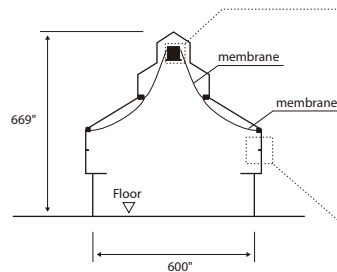
Seamlessline(3000K)



architect Mitsuru Senda + ENVIRONMENT DESIGN INSTITUTE
 lighting design Lighting planners Associates Inc.
 photograph Lighting planners Associates Inc.
 location Gifu, Japan

OASIS PARK (World Freshwater Fish Park)

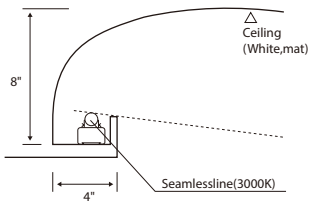
Beautifully illumination of the dome's tent membrane in the middle of the Festival Square, which is located in the center of the park, firmly highlights it as the centerpiece of the facility. In the process of selecting the lighting equipment to shine on the lower portion of the tent, the decision was naturally made to use Seamlessline lamps after considering conditions surrounding the module for lighting the tent membrane from end to end as well as side-by-side installation of two-color lamps in small sectional structures. And use of Seamlessline lamps was the only way of supplying light from a limited space for the upper portion of the tent.



architect MORI BUILDING CO., LTD + IRIE MIYAKE ARCHITECTS & ENGINEERS
 lighting design Lighting planners Associates Inc.
 photograph Toshio Kaneko
 location Tokyo, Japan

ROPPONGI HILLS MORI TOWER

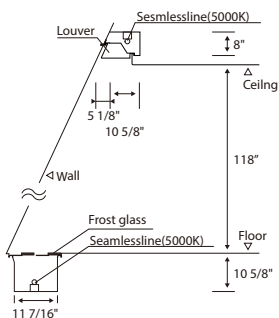
For this scheme, I proposed using indirect lighting of the bold ceiling design to give a feeling of splendor to the wide taxi bay. Small-section Seamlessline lamps were employed so as to create beautiful light gradation within strict conditions presented by a 8" depth. I used mockups to verify the building curvature that would maximize visibility of the light.



URCUS SASEBO

architect AXS SATOW INC.
 lighting design AXS SATOW INC.
 photograph Norihisa Ishii
 location Nagasaki, Japan

With Seamlessline lamps used as wall washers of the diagonal R wall surface, louvers are installed at the top and glass installed at the bottom to disperse light in a way that makes the light sources invisible.



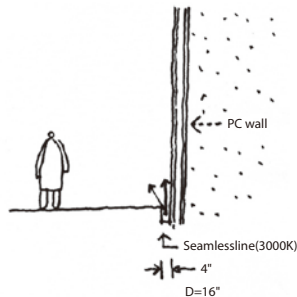


architect TOYO ITO & ASSOCIATES, ARCHITECTS
 lighting design LIGHTDESIGN INC.
 photograph Toshio Kaneko
 location Nagano, Japan

MATSUMOTO PERFORMING ARTS CENTER



Each summer, this hall serves as the venue for concerts of the Saito Kinen Orchestra that are conducted by Seiji Ozawa. The building features irregularly shaped glass that is covered with curved walls made with inlaid pre-cast concrete. Seamlessline lamps having a color temperature of 3000K are installed to fill the space between the interior floor and walls. This design makes it possible to guide people along the continuous curve to the back of the large hall.

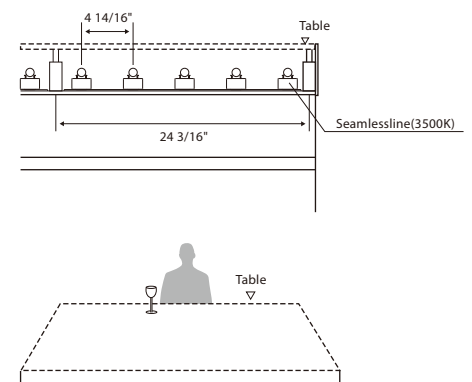


HiRo PRIMO



Although it is said that “food is also enjoyed with the eyes,” the success of a meal depends not only on the food itself but also the facial expressions of one’s dining partners. This point is so important that it is highlighted as a topic in a guidebook called Making Restaurants Attractive to the Eye. An essential element in enhancing people’s attractiveness is illumination that is diffused from below.

This is why I have created an artificial marble table capable of providing this kind of illumination. My use of Seamlessline lamps without sockets is effective in illuminating the surface of the table uniformly with light transmitted from below while keeping table thickness to a minimum. At the same time, rich variation in illumination color is useful in creating a subtle atmosphere of light. (written by lighting designer)



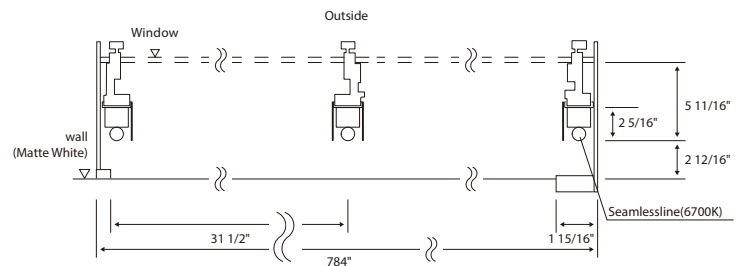


architect SHIMIZU CORPORATION
 lighting design SHIMIZU CORPORATION
 photograph Toshio Kaneko
 location Tokyo, Japan

TV TOKYO



Employing a concept whereby entire walls are illuminated in order to eliminate gloominess in the entrance, I hid fluorescent lights behind mullion so their existence is undetectable. I also installed light reflectors on both sides of fluorescent lights so that unevenness in light reflection does not reach the corridors. Seamlessline lamps are used so that uninterrupted illumination can be supplied from the floor to the ceiling. Maintenance is facilitated because replacement of lamps in narrow spaces is made simple. (written by lighting designer)

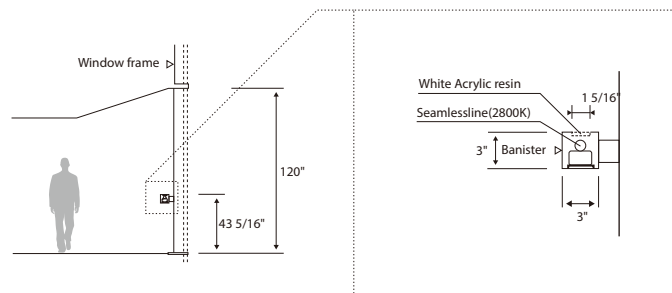


RECESSED LIGHTING

FUJI SOFT ABC INCORPORATED.

architect ODAYASHI CORPORATION
 lighting design Lighting Planners Associates Inc.
 photograph Toshio Kaneko
 location Tokyo, Japan

The northern façade of the building features a large wall of glass that reaches from the floor to the ceiling. During the daytime, the building receives a constant supply of light from clear skies on the northern side. And the view from the upper floors generates a feeling of openness that takes advantage of a bright townscape created by the sunbathed southern façades of nearby buildings. Corridor ceilings on each floor are illuminated so as to highlight the building's features even at night. The method for casting light on the ceilings, which was selected after studying various options, involves upper lighting that is achieved by fitting Seamlessline lamps into banisters. Based on consideration for the function and usability of the building's interior spaces, this method prevents unpleasant glare to the greatest degree possible.

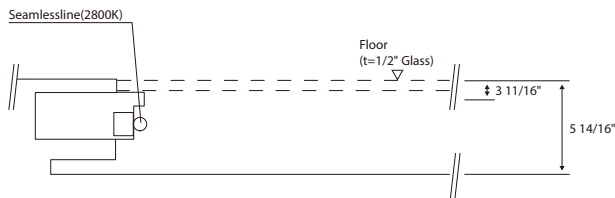




SANKYO TOKYO HEAD OFFICE

architect PLANTEC ARCHITECTS INC.
 lighting design PLANTEC ARCHITECTS INC.,
 yamagiwa corp.
 photograph yamagiwa corp.
 location Tokyo, Japan

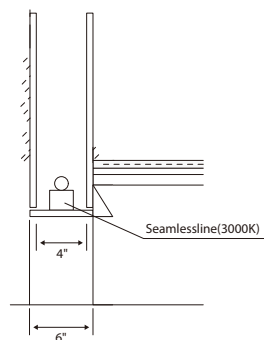
This illumination scheme incorporates extremely easy-to-maintain Seamlessline lamps that supply uninterrupted light to glass hallway floors. It creates a feeling of floating in space.



KIKKON

architect Nariaki Mukasa Phil Design inc.
 photograph Shinji Miyamoto
 location Tokyo, Japan

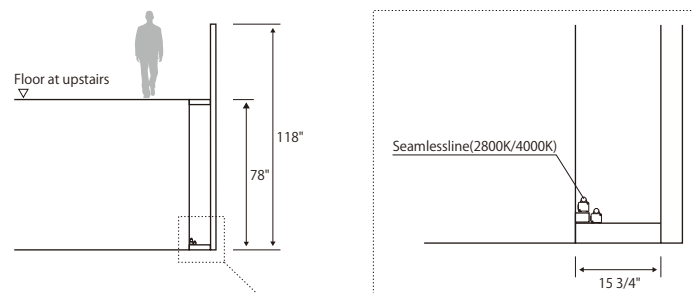
Interplay of light further amplified by changing perspective. Indirect lighting creates a dramatic yet restrained ambience. In the dining room, washi screens interlaid with a grid pattern both partition guest seating and create a seamless space. The screens have an exterior width of 15cm, "enough to accentuate reflected light and project it above the space." Light passes through the washi, creating a private ambience and subtle sense of depth. "Light radiating up from below creates an unusual effect, like light reflected in snow, that I think people find quite beautiful." Light radiating from below when coupled with the softly illuminated light from above creates a three-dimensional effect.



TAMAGAWA TAKASHIMAYA

architect PLANTEC ARCHITECTS INC.
lighting design sola associates
photograph Toshio Kaneko
location Tokyo, Japan

The newly built South Wing features an open space that extends from the 6th to 11th floor, with a top light installed into the ceiling of the top floor. While most sales spaces tend to be closed, this one allows people inside to sense the time and outside conditions. Because open areas are usually segmented by floors, I installed Seamlessline lamps between floors and used light walls in order to construct an airy space in which upper and lower floors are tied together. Color temperature and brightness are adjusted in accordance with the time of day through individual adjustment of each white and bulb-colored Seamlessline lamp. (written by lighting designer)





architect Takahiro Otsuka DESIGN OFFICE INC.
lighting design Takahiro Otsuka DESIGN OFFICE INC.
photograph Nacasa & Partners Inc.
location Osaka, Japan

REFRESH HANDS IZUMINOHIROBA



With triangular ceramic ribs gently wrapped around into a tunnel shape and Seamlessline lamps incorporated into the baseboards, this illumination scheme projects light and shadows onto the ribs to create a soft expression. Brightness and shadow are created precisely because there are obstacles present for the light to strike. The light then gradually disappears from view.

