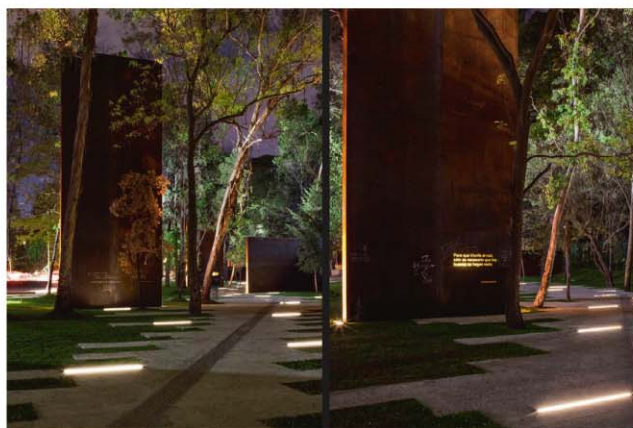


[snapshot]

An introduction to the work of the London based independent lighting designer Anna Sbokou.



MEMORIAL FOR THE VICTIMS OF VIOLENCE, MEXICO CITY

CLIENT: MUNICIPALITY OF MEXICO CITY

ARCHITECTS: GAETA-SPRINGALL ARQUITECTOS

Created in collaboration with Gustavo Aviles and Lightteam, The Memorial to the Victims of Violence was developed to reconcile political and social turmoil in Mexico and is composed of a series of steel plates, some weathered and some reflective, placed on a water mirror. Light helps to create an allegory of absence. Recessed linear LEDs were placed on the site to create a promenade, guiding visitors, while helping to bring a pacifying effect of solace to the memorial. The lit elements reflected on the water compel us to contemplate and reflect on our present, while the interaction between light and the reflecting plates creates an ethereal effect, representing a future with a silver lining. The metal plates are outlined with light projectors creating subtle silhouettes, helping to create an ambiguity between the solid plates, the voids, and the water reflection, bringing materiality to absence. A glint emerges from each metal plate to reveal phrases written out with perforated lettering, while a colder shade of white is used to light the tree tops. Light encompasses the space acting to create a lantern of hope amid the surrounding darkness. The project has been shortlisted for the UK Lighting Design Awards 2014.

'SHAKESPEARE, STAGING THE WORLD', BRITISH MUSEUM, LONDON

CLIENT: BRITISH MUSEUM

ARCHITECT: RFK ARCHITECTS

Created in collaboration with Zerlina Hughes and studioZNA, a design strategy was developed for the British Museum's exhibition about William Shakespeare. The exhibition was compiled underneath the museum's dome, which was lit in a deep blue, giving the gold cornicing a silvery sheen, creating the effect of a twilight night sky canopy, signaling a theme of drama and transformation. The lighting structure acts as a physical link between the different sections of the display. The objects on show were lit with bespoke fibre optic and LED arrangements, creating a narrative, a light journey, reflecting the changing mood of each section of the display. The original library bookcases were lit with concealed fittings giving the space added depth, while in the centre of the exhibition room, shafts of light from exterior radii connect and penetrate into the space. A subtle sense of movement is created in a blue textured floor evoking reflections of light from water, while a strong dialogue is created between the sculptural pieces and the large paintings in the room. In the last section a contemporary look was required. Opaque glass was used to produce a diffused shadowless light, which lit a glowing horizon line around white space, symbolising the new world ethos demonstrated in the Bard's late plays.





PRIVATE SPA, LONDON

CLIENT: PRIVATE

ARCHITECT: LAWSON ROBB

Involving a complete refurbishment of a Grade II listed Georgian townhouse in west London, the project included the creation of a wellness centre, wine cellar and home cinema. The lighting in the wellness centre was fully integrated into the architecture and the furnishing, this was done in close collaboration with the architects, in order to achieve the serene and seamless environment the client desired. Revealing the texture of the finishes, the architectural lines and creating focal points throughout the space. The lighting played a leading role in the overall feeling and use of the space. A flexible control system was used to allow the client operational options to fit each function, be it exciting and elevating or relaxing and soothing.

OLYMPIC CINEMAS, BARNES LONDON

CLIENT: OLYMPIC CINEMAS

ARCHITECT: HENLEY HALE-BROWN RORRISON ARCHITECTS

DIRECTOR ARCHITECTS: SIMONE MCEWAN

Olympic Studios once played host to the recording sessions of The Rolling Stones, Jimi Hendrix, Nina Simone and Pink Floyd. The rebirth of the space generated two cinema screens, a restaurant, a member's bar and function room, while one of the original recording studios was retained. The lighting needed to follow the vintage style of the space and, to accommodate this, numerous salvage luminaires were retrofitted with new technologies prior to installation. In order to achieve the balance between the appearance and the performance of the different spaces, a double system was introduced with the combination of LED sources for a base illumination and tungsten decorative features for the highlights. For the Cinema space the intention was to keep all elements, including the light fittings and the speakers, in the same red colour as the finishes. A carefully random placement of red LED cylinder downlights act as house lights, while low level lighting under the seating aid way-finding in the dark, as well as additional lighting for cleaning and maintenance.



ANNA SBOKOU, INDEPENDENT LIGHTING DESIGNER

• HEAD OFFICE: London, UK • ESTABLISHED: 2009 • EMPLOY: On a project basis • CURRENT PROJECTS: Pobeda Cultural Centre, Siberia, (Russia); Mayflower Grace Hotel, Washington, Connecticut, (USA); Sacca Restaurant and Kuro Club, Ibiza, (Spain); Private Offices Refurbishment, London, (UK); 21 Artists Exhibition, London, (UK); Private Residence, London, (UK). In collaboration with studioZNA: 'Beyond El Dorado: Power and Gold in Ancient Colombia' exhibition, British Museum, London (UK); Upcoming exhibition, V&A Museum, London (UK).
annasbokou.com

"Between the art and the science of light lie an endless possibility to create, reveal and transform. Solutions might be simple or complex, technologies might be old or new but the result must always elicit human appreciation."