

Toshiba Corporation

Backgrounder on Toshiba's participation at Milan Salone

About Toshiba New Lighting System Business: Who we are

The New Lighting System Business, centering on energy efficient lighting products, such as LEDs, is strategically allocating major resources to support its long-term growth. Toshiba, an innovator that introduced the incandescent lamp to Japan in 1890, ceased production of incandescent bulbs this March, in favor of lower carbon emissions. With the lighting business long centering in Japan, Toshiba is now taking initiatives toward overseas expansion. The initial focal areas are France, Germany and the UK in Europe, and the United States. By further promoting energy sufficient lighting solutions from home, offices up to social infrastructures, the New Lighting System Business targets sales of 350 billion yen in FY2015.

For further information on new lighting systems, please visit:

<http://www.toshiba.co.jp/lighting/>

<http://www.toshiba.eu/newLighting/en/>

Philosophy

Toshiba understands lighting as much more than a means to brighten rooms. Light has an emotional power that can shape moods and atmosphere and enrich lives. Toshiba regards this quality as *akari*, a Japanese concept that conveys the ability of lighting to appeal deeply to our senses and emotions. This concept of *akari*, alongside a commitment to environmental protection, is central to Toshiba's design process as lighting technology makes the transition from incandescent lighting to LED lighting.

About Toshiba's Milano Salone 2010

The reason for the joining Milan Salone

Following the last year's participation under the theme of "OVERTURE", Toshiba is joining this world's major design festivals and exhibitions, Milano Salone for its second time. We continuously create innovative products that offers people "new value in lighting". Our brand concept for new lighting systems, "*Lighting the way to warmth and harmony with people and the environment*", stresses that our concerns are not only technical—power consumption and brightness and the like—but also the "emotional value" of light, and its ability to shape atmosphere and provide comfort. Through this is a golden opportunity to introduce our "emotional value" of our creative design, we aim to expand the continuous understanding and value of LED lightings to not only European, but to the global market.

"Lucèste" (The Sky with Brightness)

In this space we explore the original beauty of light itself. We want visitors to experience our lighting, which is so delicate and gentle but yet so dynamic that it will overturn preconceived images of LEDs. We hope visitors enjoy the amazing feeling of being surrounded with gentle light, which may even recall the feeling of being in the womb, bringing a sense of the beautiful connection between human beings and the ecosystem of the Earth.

Toshiba's approach to business is rooted in a philosophy of commitment to people and the future. In this spirit we create abundant value in product lines ranging from semiconductors, through TVs and notebook PCs to social infrastructure and power generation equipment We bring passion and an unceasing spirit of innovation to our work in lighting, and have done so since developing Japan's first incandescent bulb back in 1890.

The brand concept of our new lighting-system business, "Lighting the Way to Warmth and Harmony with People and the Environment," conveys our changeless determination to enrich and brighten people's lives and to make them more comfortable. As a 'Corporate Citizen of Planet Earth' we seek to create a better global environment, and for this reason, we halted production of general-purpose incandescent bulbs in March this year.

We have entered a new phase in our mission of developing environmentally friendly products. With promoting our new LED lighting and the technical revolutions we will engineer in the future, we are pursuing our dream of creating new lighting values together with everybody.

Press Images

Images for Toshiba's Milano Salone is available from here:

<http://www.toshiba.co.jp/lighting/exhibitions/download/milano/index.htm>

id:press

password:milano

Artists collaborating for this installation

Creative Direction: Nobuhiro Fushiya, Toshiba Corporation

Creation: Makoto Tanijiri (Architect, Suppose Design Office)

Technical Support: Izumi Okayasu (Lighting designer, Izumi Okayasu Lighting Design),
Shinichi Sakamoto (Technical advisor, Graphica Inc.)

[Seigen Ono \(Aural design for invisible space / Saidera Paradiso\)](#)

Events Leading Up to Collaboration

This started off as a subject of discussion posed by our in house creative team. Our brand message is "Lighting the way to warmth and harmony with people and the environment." In order to convey this, we brought out the potential power that LED light sources hold, and express in spaces the attraction of light, soft and delicate while capable of changing dynamically. This overturned the image of conventional LED lighting as being inorganic. What we do is attempt to create spaces to experience light, using use light that seems to take on a life of its own to penetrate into the soul. In order to give concrete form to this challenge, we went beyond in-house resources and elicited the cooperation of cross-border creative people.

We selected powerful candidates from among a wide range of genre and held discussions with them. They were all such unique people, it was difficult to make a selection. Among them was the architect Makoto Tanijiri, and his thoughts and viewpoints with regard to light and ecology were very much in common with ours. He is capable of generating unique ideas which transcend genres. We felt that he was a perfect match for the purport of this project, and asked him to work with us. From that point, through Mr. Tanijiri we started generating ideas and collaborating with creative people in order to give concrete form to our plans.

By Nobuhiro Fushiya (Toshiba Corporation)

Thoughts Regarding the Spatial Concept that Reflected Our Theme

When I first heard about this, it made me think about what light really is. It is something you know as a word, but I have never seen the true shape of light or touched it. I thought hard and deep about light, rather than what type of space we would create. As a result, rather than provide explanations, I proposed that we create a place where visitors could experience light. To achieve this, we would make the space abstract. By eliminating all the various aspects other than light, light and only light rose to the forefront, and I believe we created a place where we were able to come face to face with light in the true sense. I thought that perhaps having absolutely nothing (other than light) would in one sense give us strength. In addition, as an aspect that enabled us to feel or experience light, we used a vaporous or gaseous material which we were not able to control with our own power. With this, we were able to impart a concrete existence to the shape and color of light, in order to create a condition as close as possible to nature.

We are constantly looking at light in the course of our daily existence. We wanted to create a space that would make an association with the appearance of light as each of us has retained in our memories, reaffirming the beauty, abundant qualities, and emotional value that light possesses. I had hoped to make a space where we could feel the true beauty that light holds.

By Makoto Tanijiri (Suppose Design Office)

The Thinking Behind Orchestrating Light as the Heart of the Installation

The space that Mr. Tanijiri proposed is a place void of any sense of our daily existence. It is a space where we can grasp the beauty and delicate behavior of light. It was a matter of what we can express about the beauty of light in that space. How much and what kind of beauty do people expect from artificial light sources? When we think about lighting from now on, there is no doubt that LED will be an extremely effective means of lighting. However, in our hearts we feel a sense of distance with the current state of LED lighting. I think this is due to the differences in the movement and behavior of LED light compared to existing light sources which we have grown accustomed to for such a long time.

The directorial approach we took here involved orchestrating highly delicate color and light with the use of fluids. We eliminated any sense of artificiality from the color and appearance that LED embodies, creating a period of time where you can feel the true beauty that light possesses. With what people experience with this display, we had hoped to close the sense of distance that LED creates and lingers in each person's memory.

By Izumi Okayasu (Izumi Okayasu Lighting Design Office)

The Thinking Behind Achieving the Orchestration of Light and Creating the Space

“Light has no depth.”

With conventional lighting, illumination is achieved by the use of a “light source” and the “distance from the light source to the subject.” Through their sense of sight, humans can easily recognize the presence of light. However, with our Installation, it was necessary to do away with any means of identifying the location or position of the light. In other words, our approach was to try to achieve something in complete reverse to the world of lighting which seeks physical results.

Normally, in order for humans to visually recognize an object, it is said that we have to use two of our five senses. Through Mr. Tanijiri's spatial design, we make the place itself seamless, and therefore lose the sense of visual distance. In addition, with Seigen Ono's installation for sound, we lose audio perception and directionality. Within the space, we can only find a single open hole and that is where we find light. And, of course, this light has no set depth, etc.

The beautiful light that brings out the emotions within you.

The beautiful light that is in the memories of your life.

The beautiful light inside you that you can feel.

In the end, you converse with the sky, become enveloped in light, and are taken in.

This is the scenario painted by this project.

It is extremely difficult to actually express the sense of being “enveloped in light.” The approach this Installation took was not to use light to do something. Rather it was to explore to the limits the possibilities that light itself holds, and this started by finding out what light really is, because after all, light is needed by mankind, as well as all plants and animals. Please note that our approach was not simply to explore the possibilities of a light-related device, in other words, LEDs (Light Emitting Diodes).

“The sense of air,” keywords for “sky of lighting”

Far beyond the Earth where we live is the luminous body known as the Sun (Corona). The outside of the Earth is covered with clouds, formed from the evaporation of the atmosphere and water. Because of this, we view the light from the sun which passes through the atmosphere in an indirect manner, and we look up and see what we call the “sky.” With an LED, light is generated as electricity passes through a semiconductor element. In other words, it is what is known as a “positional light source.” In order to eliminate a sense of depth using that device required a lot of trial and error. In the end, we were able to succeed in light with a soft appearance, but with abundant possibilities for expression, by dispersing through spatial layers a light source which is a combination of white LEDs with color temperatures different from dot RGB-LEDs. In addition, by sending smoke from the fog machine used on the stage through different layers, we were able to realize same cloud density as in the atmosphere.

The beautiful light itself felt as if it were the sky. This project had me using the experience and knowledge on LED Installation that I had acquired to date to express the “acme of light,” and I was able to attempt to converse with light. You can expect to experience a mysterious space which gives you the feeling you are being sucked in. A

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space synchronized with memory and emotion which bring tears to your eyes naturally.
By Shinichi Sakamoto (Graphica Inc.)

Thoughts on the Sound Which Gave Prominence to the Space

"Aural design for invisible space"

I am a musician. Secondly I am a recording engineer. My purpose is to create a unique experience in combining the two to bring about the purest form of audio experience possible to the listener. I am not playing music in this venue. There is no music or context. You are automatically invited to recall and imagine own life time, memory and the future. (My memory about Milan, is all the way back to 1988, a collaboration with Henry Alekan and Peter Lindberg. I played live music under the film light at "Mattatoio".) Here, you are free to think, whistle, whisper or dance in this space. You are the sound source also. I had designed a system that provides you to recreate the space size bigger than actual space size by aural. To adding artificial early reflections and reverberation, it blot out the size of own original space size. And it's an exordial and abstract space that was Mr. Tanijiri, a genius young architect called me to ask about it.

In 16th century Japan, Sen'norikyu created the "Tearoom". People within the space could concentrate, ponder and consider infinite space in this confined area, isolated only by thin partitions. In nature of course, there is no physical partition between the earth and space, or between the ocean and sky. In Japanese we call it "空間"(ku-kan), the space. It means = empty (ku) + the space between (kan / ma). Or as it is understood together, 'negative space'. "ma" is used in every kind of live performance (theatre, dance, music and/or poetry reading, etc.) The conductor does not play an instrument in the orchestra. Why the same orchestra, with the same written score, sounds so much different depend on the conductor? Because how conductor choreographs each section or even each single note. There is "ma" between each end of the note. It used as breath space also. The breath shows the tempo and articulation of next note. So "ma" is empty space but there is so much musical information. How to read "ma" is one of secret factors for all musicians and dancers.

What type of sound or music really connects to you and satisfies you? It depends on your life experience, education, your environment, etc. It is a lot like when one talks about a favorite wine, although there may be many people who have never even tried it, when you speak of the experience, there is a sense of space and being in the 'moment' that can be communicated uniquely from the speaker. In that space, sound too plays an important and pivotal piece of information in the recall and recognition of that unique experience.

In the same way, in the more gentle and delicate light of LED, you feel as though you could be traveling on a time machine.

Seigen Ono (Saidera Paradiso)

<http://www.saidera.co.jp>