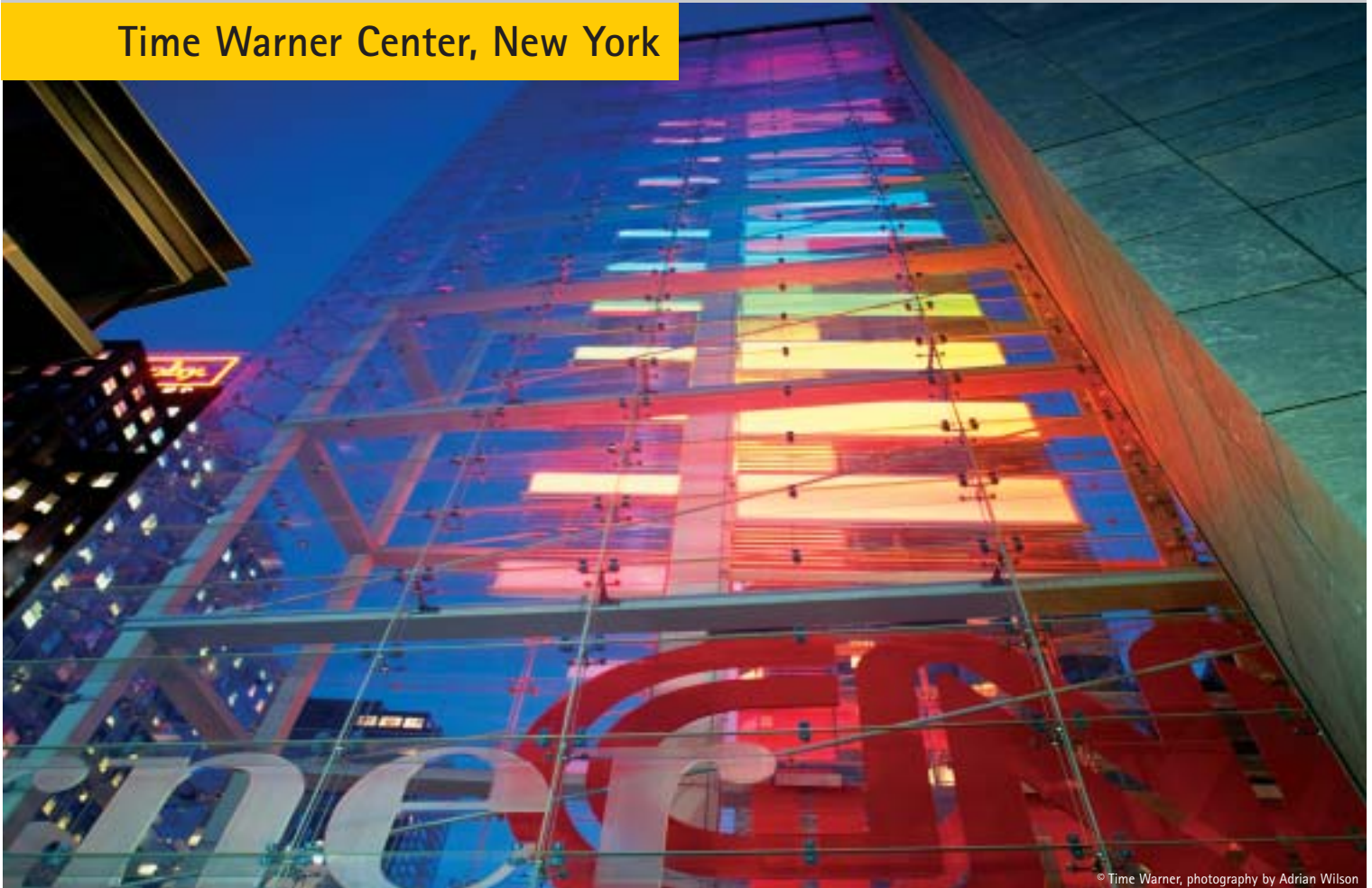


# grandMA Case Study

Time Warner Center, New York



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■ grandMA – total control

# Time Warner Center

extraordinary  
architectural lighting

grandMA multimedia consoles provide unique bitmap effects for the extraordinary architectural lighting of the Time Warner Center in New York



With an area of more than 260,000 m<sup>2</sup>, the Time Warner Center in New York is a unique workplace for 1,700 people, including employees of CNN and Turner Broadcasting Sales. Located at the famous Columbus Circle, the building complex extends from 58<sup>th</sup> to 60<sup>th</sup> Street on the southwestern edge of Central Park and is rightly regarded as a new Manhattan landmark.

Yet the building is far more than a mere place of work. It provides many opportunities for people to communicate, to do some upscale shopping, or recharge their creative batteries by relaxing in the oasis of calm provided. The 37-meter-tall glass "prow" structure on the eastern end of the building is the outstanding design feature of the architecture. It is intended to resemble a ship's bow and deliberately strives for a sophisticated and soft-edged style. To emphasize the statement, a lighting sculpture that would blend well with this design concept and complement its surroundings was installed in the prow of the Time Warner Center.

## The concept

Designer Ted Mather said about the concept: "Time Warner representatives did not want the brightness and glamour of LED installations at Times Square, but to create a sculpture which would be a kind of gateway to Central Park or to the city, depending on which way you are going."

Through virtually unlimited combinations of color and intensity the installation can create different lighting moods, yet it can also serve as a signpost or a clock. Along a vertical linear length of 222 meters, LED color changers were mounted behind 36 translucent light panels of different sizes. A grandMA full-size console was then used to control the sculpture's lighting program.

## The requirements and the solution

To create particular special effects on the surface of the sculpture, programmer Paul Sonnleitner made good use of a feature that is only available on the grandMA consoles: the capability to create bitmap effects without the need for additional hardware. The programmer sets up a virtual LED or fixture matrix in rows and columns in the "layout view". Any show file can store 64 individual layouts; .Up to 999 bitmap images can be assigned to any layout. Additional bitmaps can be imported into the grandMA console from a floppy disk. The bitmaps (including scrolling text) can be moved, rotated and resized. At the same time, all lighting fixtures can still be controlled individually and used in the "normal" manner, thus, for example, a cross fade between CMY colour effects and bitmap effects can be achieved. For the Time Warner Center, bitmaps were created from digital photos taken in Central Park during different seasons. These bitmaps were then loaded into the grandMA console and converted into the appropriate RGB values for the LED fixtures.

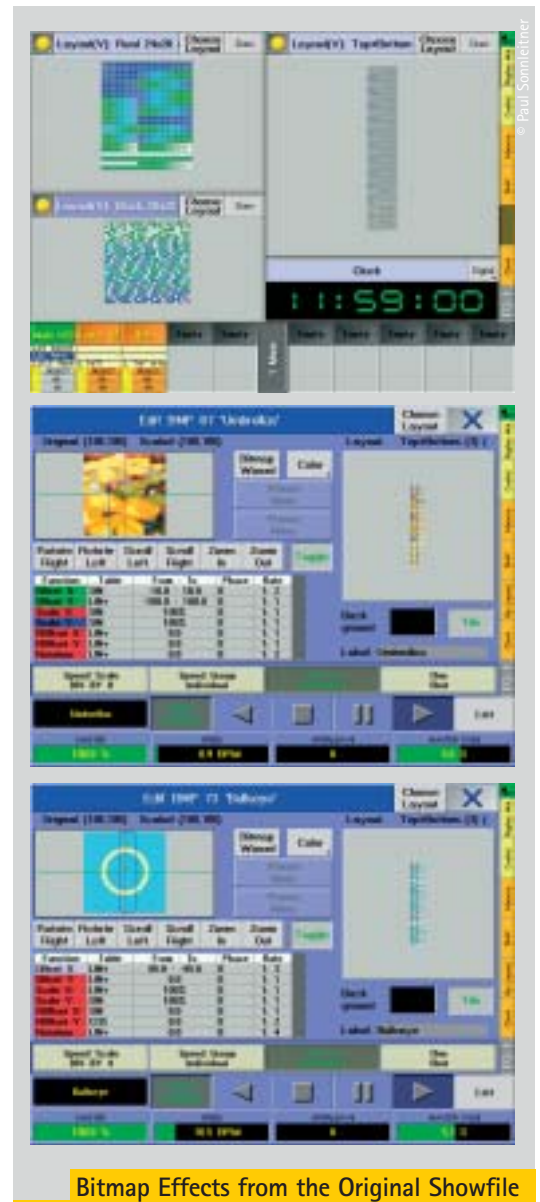
## Project team

Lighting Design:	Ted Mather
Programming:	Paul Sonnleitner
Consoles & Support:	Bob Gordon CEO A.C.T Lighting, technical support manager Mario Collazo and Joe Cabrera II
Project Coordination:	Ron Brodeur for Scharff Weisberg Lighting Systems
Time Warner Creative Team:	George H Ladyman JR, Vice President Time Warner
Production Designer:	Brian Web
Producer:	David Rome, RomeAntics Productions Design & Programming
Sculpture Creation	Cinnabar Sculpture Fabrication
Fixtures:	Color Kinetics

"We initially specified a different console back when the project was in its conception stage, but we couldn't keep that one running long enough without crashing to patch eight universes of LEDs. So we lost confidence and began looking around for alternatives. After doing some research for an appropriate lighting control system, grandMA's track record of stability and reliability as well as the new bitmap effects convinced us to use it for this permanent installation", explains Sonnleitner. "The Sculpture is running every day of the year, from 4 until 11 pm in winter and spring, and from 6 pm until 12 midnight in summer and fall. So we were very interested in a rock-solid solution. There is no lighting console out there currently that deals with LEDs as well as grandMA. The virtual intensity channel, used in conjunction with the color picker, makes manipulating LEDs as simple as any other kind of desk channel.

The networking layer of the console is very well designed. It enables us to change the programming from anywhere in the world, to ftp-transport numerous bitmap files between the programming desk and the playback unit, to keep the file server in the same LAN and also to program wirelessly from a penthouse at the Trump Tower Hotel across the street. The beauty of the bitmap effects is that programming vast color changes and intensity changes for two or three minute loops without repeating itself after ten seconds runtime can be done so easily, which saves a lot of time, too. For instance, I designed a variety of different layouts, and used one for images to scroll smoothly from top to bottom and several others for random applications of color. That allowed us to take Ted Mather's conceptual images and quickly apply a movement effect to get a non-repeating effect of abstract color and intensity nearly instantly. It was brilliant."

An additional function of the sculpture – one which is perhaps not immediately and conspicuously obvious – is that of a clock: The larger, pink light panels indicate the hour, with smaller, yellow rectangles indicating five-minute increments. The sculpture can be streaked horizontally and vertically with color textures or gradients. For a sky illusion, as an example, the panels would reproduce the blue color of the sky and the 12 Vari\*Lite VL 3000s could be used to project suitable cloud gobos onto the panels. The LED panels can be programmed in still more different ways: Mather even used a Kandinsky painting as inspiration for one of the sculpture's lighting designs.



## Company Profile

■ MA Lighting International, based in Paderborn, Germany, is the dedicated sales, support and service entity for the renowned grandMA control systems, digital dimming systems, networking tools and media servers of MA Lighting Technology, based near Wuerzburg (GER). The product range offers cutting-edge solutions for control and dimming and contains the award-winning grandMA consoles, the renowned Light- & Scancommander, but also the reliable digital dimmer racks and packs. With its media server grandMA video MA bridges the lighting and video worlds and integrates media servers like a fixture into lighting control.

Today, MA Lighting is well known for its technical know-how and has achieved a unique international reputation for its operational philosophy. The company looks back with 25 years experience. MA Lighting strictly follows a professional user-centric approach and is getting as close as possible to the market via its own international offices as well as competence and support centres in the UK, North America, Latin America, the Middle East/India and Asia Pacific – supported by an world-wide distribution and service network.



L I G H T I N G

MA Lighting International GmbH

An der Talle 26-28

33102 Paderborn – Germany

Tel: +49 (0) 52 51 68 88 65 –10

Fax: +49 (0) 52 51 68 88 65 –88

[info@malighting.com](mailto:info@malighting.com)

[www.malighting.com](http://www.malighting.com)

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Version VIII.01

All technical specifications are subject to change without notification.

We do not assume liability for any incorrect information in this case study.