

JOURNAL

people. planet. perspectives.

PLAY TIME MODES TO PLAY

The artist duo Playmodes transforms the Liquid Line from Lightnet into a play of light, sound and colour.

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BEYOND GRAVITY

The Research & Development Team at Lightnet

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GROWING WITH THE LIQUID LINE TREE

How you can help protect primeval forests with the Liquid Line and the Wohlleben Forest Academy

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ONE OPTIC, ENDLESS POSSIBILITIES

Our new Lenscape product family

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lightnet

The smartest one in the room
might not be human.

Every room tells a story. The new Lightnet Dialogue Sensor helps you to understand and share those stories. How are rooms actually used? Where is more light needed? How do indoor climate and comfort levels change throughout the day? The Lightnet Dialogue Sensor captures valuable data from the environment – from occupancy and illuminance to temperature, humidity and CO2 levels. Connected luminaires transmit this information to linked systems such as heating, ventilation, etc., which then respond – creating spaces that continuously evolve: more efficient, more comfortable and more sustainable.
→ Find the right Lightnet sensor for your project: bit.ly/lightnetsensors

lightnet-group.com

lightnet journal 01/26

PEOPLE. PLANET. PERSPECTIVES.

→ 'People, Planet & Perspectives' describes how we at Lightnet view light: as a living force that extends far beyond its functional purpose. Light illuminates spaces, creates atmosphere and inspires people – just like the sun, which enables growth and brings energy to the world. Creatively designed lighting touches, moves and opens up new perspectives. It connects people and brings spaces to life.

In our new Journal, we explore light at Lightnet in all its facets: from the people who design with passion – in development, in production, and in collaboration with our partners worldwide. From an understanding of the planet that takes responsibility seriously and is reflected in carefully selected materials, energy-efficient solutions and international collaborations. And of perspectives that look beyond the present: through visionary collaborations and bold ideas that constantly reimagine light, such as our inspiring cooperation with the light artists of Playmodes Studio.

We also provide insights into our product range and the ongoing development of our portfolio. With our new

Lenscape product family, we are expanding our range to include solutions that combine the highest level of lighting performance with architectural precision. Our work is also shaped by inspiring partnerships, such as the collaboration between Lightnet France and the organisation Boomforest, which we support in planting mini-forests in Paris.

In the Journal, we showcase what makes Lightnet special – above all, the people whose dedication shapes each of our luminaires and makes them something truly unique. Building on this, we work together with our partners to create more than just light: moments, atmospheres and possibilities. Between the idea and the space, something emerges that cannot be measured – inspiration that carries us forward, and responsibility that endures.

Welcome to the first issue of the Lightnet Journal!

→ Eloi (right) and Santi from the artist duo Playmodes with Petra from Lightnet outside the Playmodes Studio in Girona, near Barcelona.

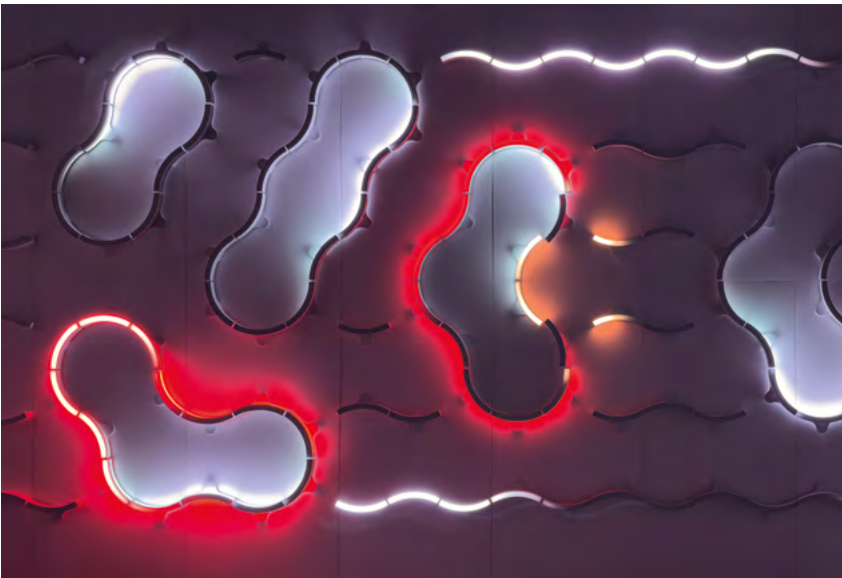


Foto: Kayla Kaufman & Felix von der Osten

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A visit to the Centre for International Light Art in Unna became the unexpected starting point for an idea that would reach far beyond traditional product development. What began there evolved, in close collaboration with Playmodes, into an artistic and technological installation that combines algorithms, movement and light. 'Liquid Tiles' ultimately became one of the most talked-about highlights of Light + Building 2026 in Frankfurt and a compelling example of what can emerge when industry and art come together with a shared vision.



↑ The kinetic audiovisual light installation Liquid Tiles by Playmodes and Lightnet became one of the standout attractions at Light + Building 2026.

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↓ The Lightnet headquarters in Mexico City



← Thomas from Lightnet France (right) and Damien from Boomforest in one of Boomforest's urban mini forests in Paris. Read more on p. 40.

LABOOM

We're celebrating Boomforest and the mini-forests in Paris



Boomforest is a non-profit organisation that creates participatory urban mini forests in Paris and Lyon using the Miyawaki method. Developed in Japan, this approach enables the creation of dense, site-specific and biodiverse forests that develop into self-sustaining woodland ecosystems within just a few decades. As a pioneer of the Miyawaki method in France, Boomforest has already established around 30 mini forests, helping to make cities greener, more resilient and more liveable. Each planting initiative is carried out together with local communities, bringing people of all ages together to plant the trees themselves and create places of ecological and social engagement.

Lightnet France is proud to support Boomforest in its mission. www.boomforest.org/nous-soutenir

boomforest.org



WHEN LIGHT LEFT US IN AWE

Text:
Mathias Siebel

Photography:
Kayla Kauffman & Felix von der Osten

How a visit to a small industrial town in Westphalia inspired one of the most remarkable artworks ever exhibited at a lighting fair.

→ There are moments you never plan for. Over more than two decades, we at Lightnet have seen more light than most people will encounter in a lifetime. You begin to see systems, decisions and compromises. As a lighting manufacturer with more than 600 employees across seven locations worldwide, light is our daily craft, our language and our profession.

And then there was our founder, standing in Unna. The Centre for International Light Art in the small Westphalian town is not a place you simply stumble upon. You go there because you are looking for something. What he discovered that evening, however, was something entirely unexpected.

The Catalan artist duo Playmodes were presenting Signes, a kinetic light installation in which algorithms and motors create a language that is neither writing nor music, yet somehow both at once.

Our founder is not easily impressed. That evening, he was. Not the polite appreciation of a connoisseur, but the genuine sense of wonder that leaves you momentarily speechless. On the journey home, a small but persistent question began to take shape.

What if...?

The Minds Behind Playmodes

→ Eloi Maduell and Santi Vilanova have been working together from their Barcelona studio since 2006. Yet the word atelier describes it better than office. Here, they solder and programme, write algorithms as though they were musical scores, and fine-tune light elements as if they were instruments. Maduell comes from an engineering background, while Vilanova's roots lie in graphic design and sound theory. Together, they describe their approach as Visual Music: the belief that light and sound are, at their core, one and the same – vibration. They develop their own tools. They write their own software.

playmodes.com

↓ From left to right: Santi Vilanova, Eloi Maduell



↑ Eagerly awaited: Playmodes unveils the first prototype of the Liquid Line for Liquid Tiles.

The answer came quickly. The journey, however, led via 126 motors, an industrial hall in Poland and an 18th-century formula before culminating in Frankfurt at the world's largest lighting fair.

One Call. Two Worlds. How a single phone call led Playmodes behind the scenes at Lightnet.

→ Petra Siebel is responsible for marketing at Lightnet. Sometimes, that means bringing the right people together.

She initiated the first contact with Playmodes and arranged a video call. What followed could be summed up in a single sentence: it was a perfect match.

Rather than negotiating, they shared ideas and visions. Lightnet brought more than twenty years of experience in development, production and architectural lighting. Eloi Maduell and Santi Vilanova contributed two decades of work at the intersection of art, science and technology, along with a deep conviction that light and sound are, at their core, one and the same.

The mutual respect was immediate. So was the appreciation for one another's work. It became the foundation for everything that followed.

“When we first visited the Lightnet manufacturing facility and toured the production halls, we felt like Charlie in Willy Wonka's chocolate factory.”

Playmodes

perspectives.

The Initial Idea – and Its Limits

→ The initial concept was ambitious. Using the Lightnet Matric and Ringo Star families, basic geometric forms – circles, triangles and squares – were to create a three-dimensional composition of light and movement.

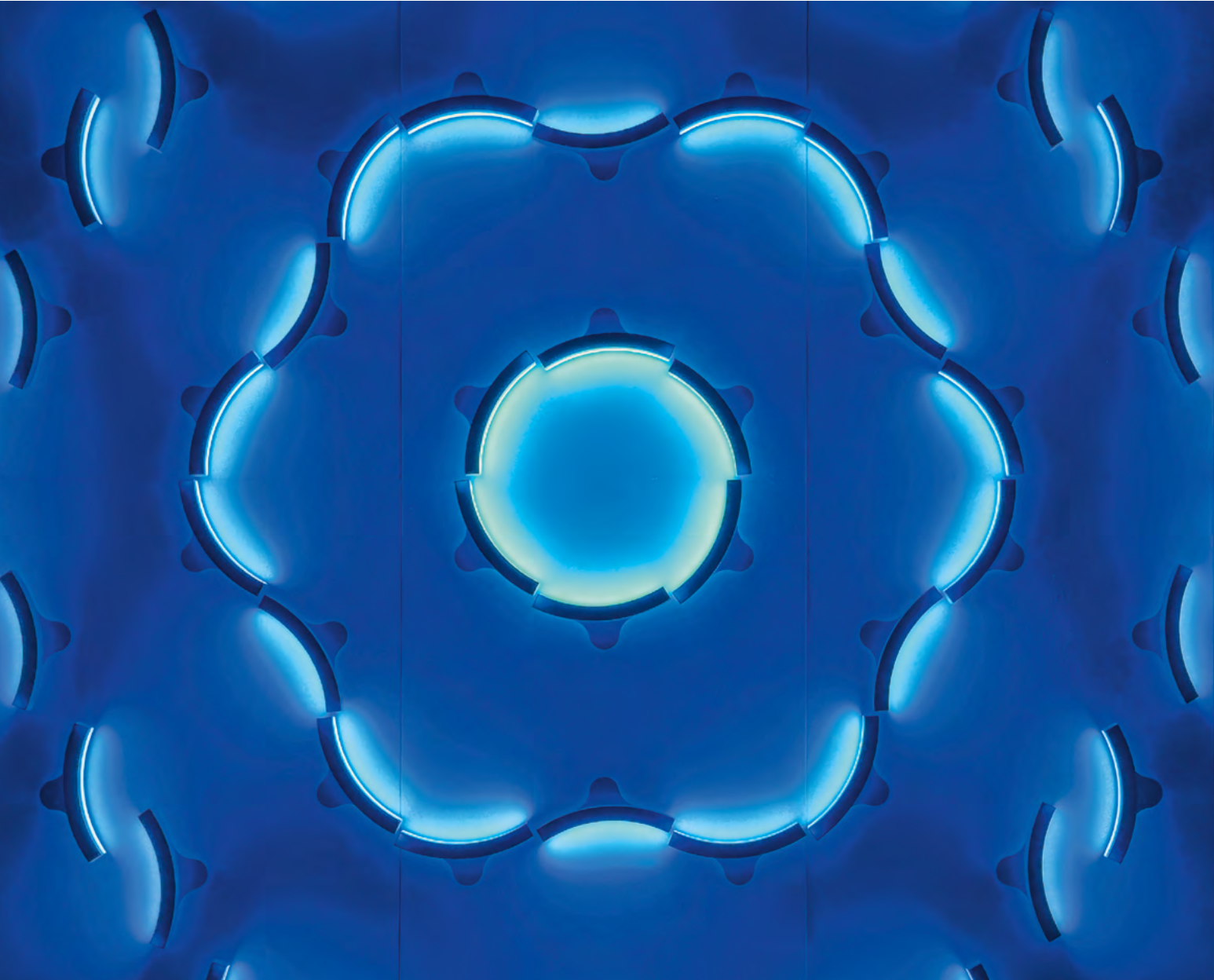
The first few weeks were filled with excitement. Then reality began to catch up with the idea. The safety regulations at Messe Frankfurt were, quite rightly, uncom-promising. The concept would not receive approval.

Time was running short. Ideas were exchanged, concepts refined and countless variations explored, only to be set aside again. What had begun as a clear vision became an intense process of rethinking, adapting and starting over.

The trade fair was fast approaching.

SÉBASTIEN TRUCHET WOULD HAVE APPROVED

↓ Liquid Tiles takes the form of a two-dimensional canvas; a modular wall on which a series of 60° arcs are arranged in a triangular matrix.



Photos: Helmut Henkensiefken

Inside Liquid Tiles

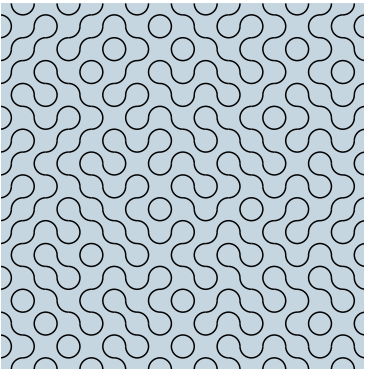
→ 126 rotating light elements – each a 60-degree curved segment of the "Liquid Line" luminaire – are arranged in a precise triangular structure. A specially developed motor system positions each element with exceptional precision, while sensors continuously correct its angular position in real time. Pixel-addressable 16-bit RGB LEDs enable exceptionally subtle colour gradients. The lighting control, motor system and sound engine were developed by Playmodes specifically for this installation.



↑ The dress rehearsal for Liquid Tiles in an industrial hall in Poland.

How a failed plan, a bold change of direction and a pattern from 1704 became the foundation for one of the most remarkable light installations of our time.

→ A decisive change of direction was needed. Lightnet introduced another luminaire family: "Liquid Line", the embodiment of the company's design philosophy. Freely configurable lighting modules with organic, curved forms that combine to create flowing lines of light and sculptural compositions. Fluid. Organic. Precise. The new proposals were sent to Playmodes. The response came almost immediately. "The Truchet principle."



↑ The installation draws its inspiration from the Truchet tessellation, mathematical tiling concept named after the 18th-century French mathematician Sébastien Truchet.

Maduell and Vilanova immediately recognised the potential of the proposal. The "Liquid Line" can be formed in every direction, including as a 60-degree curved segment. Combined in a modular arrangement, these segments create a Truchet tessellation.

Sébastien Truchet was a French Dominican friar and mathematician who, in 1704, described how simple tiles, arranged in different orientations, could generate an almost infinite variety of patterns. From the simplest of rules, complex structures emerge.

The historian of science Cyril Stanley Smith captured this idea in 1987: "There is scarcely any other field where the paths of the artist and the scientist intersect as intimately as in the creation of tiling patterns."

For Playmodes, this was more than an abstract mathematical concept. It was an invitation.

What followed was an intensive, iterative collaboration. Playmodes developed the algorithms that defined how the 126 light elements would interact: their movements, colour transitions, temporal sequences and sound. Lightnet's engineers translated these ideas into hardware, developing the motors, control systems and mechanisms that brought what existed on screen into the physical world.

The result was six distinct behavioural patterns. Playmodes named them as composers name their works: "Fuller", "Spaghetti", "Feather", "Snake", "Kaleidoscope" and "Duality".

Each follows its own choreography. Each has its own character. Yet all are created from the same 126 modules. Simple. Alive.



Photos: Helmut Henkensiefken

↑ A magical moment for Playmodes and the Lightnet team: Liquid Tiles comes to life for the first time during the dress rehearsal.

THE WALL COMES TO LIFE

Poland, February 2026. Frankfurt, March 2026.
126 motors. One industrial hall. One moment of silence
before it all began.

→ Four weeks before the trade fair. Somewhere in Poland. Early February. An industrial hall with ten-metre-high ceilings. Barrels of fire provide warmth. A tarpaulin covers the installation to protect the technical equipment from the freezing temperatures. Maduell and Vilanova sit behind their laptops. The Lightnet Research & Development team, lighting designer Stefan Hofmann, the founder of Lightnet and Petra Siebel have all gathered for the first time in front of "Liquid Tiles". Then, the first sequence begins.

Playmodes are the most critical observers in the room. They immediately notice what is not quite right, where a movement feels too abrupt or a transition needs refining. Yet even they cannot hide their smiles. The installation is coming to life. A toast. Then everyone returns to their laptops. There is still plenty to do before the trade fair. But one thing is already clear: something extraordinary is taking shape.

Frankfurt. March 2026. Light + Building. Hall 3.1. The Lightnet stand. The familiar trade fair chaos gradually gives way to order. Along one wall of the stand, something unusual begins to emerge. The 126 modules are installed row by row, segment by segment. Lightnet engineers Kamil and Damian check every connection. Opposite them, Maduell and Vilanova make the final adjustments to the programming. The Lightnet team gathers in front of the installation. The proportions are right. The composition works. It quickly becomes clear that this will attract attention. Stand builders from neighbouring exhibitors stop in their tracks. Not a crowd that is easily impressed. Smartphones appear. A few photos are

taken. Then they move on. Not a bad first audience.

That evening, everyone involved gathers together: the team from Poland, Playmodes from Barcelona, and colleagues from Cologne and Lightnet's other locations around the world. They thank one another for the dedication, openness and trust that made the project possible. Then Playmodes take over. "Liquid Tiles" comes to life.

126 segments rotate, each following its own rule, yet all governed by a shared logic. Light flows across the wall like water. Patterns emerge and dissolve. Warm amber fades into cool blue. "We feel that light and sound are essentially the same," Santi Vilanova once said. "It's all about vibration." Here, that is no longer a philosophy. It is reality.

The audience at Light + Building stood in awe. First hundreds, then thousands. Architects, lighting designers and designers from around the world witnessed what can happen when industry and art create together.

Videos of the installation quickly spread across social media. Within days, millions of people had watched a wall come to life.

↓ All control electronics and the production of the printed circuit boards were developed and manufactured by Lightnet at its own production facility.

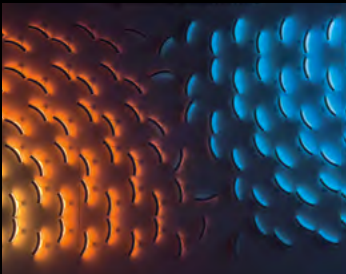


→ Somewhere in Westphalia, in a former brewery, is the Centre for International Light Art in Unna. It was there that an installation called Signes left the founder of Lightnet in awe. Months later, in Hall 3.1 at Light + Building in Frankfurt, he experienced that same feeling once again. What connects these two moments is more than an art project and more than an industrial collaboration. It is proof that the most remarkable ideas emerge when people move beyond the boundaries of their own disciplines and begin to see the world through someone else's perspective. "Liquid Tiles" is a living system. It moves. It sounds. It transforms. And it never ceases to inspire wonder.

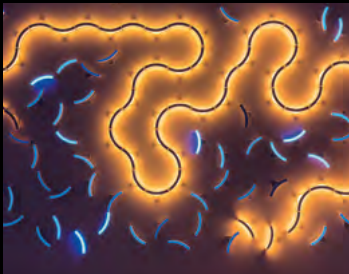
LIQUID TILES

Six algorithmic narratives of light, color, movement, and sound

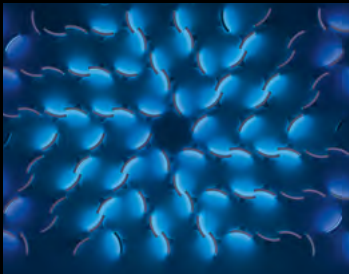
Experience Liquid Tiles live
at the Barcelona Biennial of Digital Art,
from 24 November 2026 to 14 March 2027.



↑ Duality



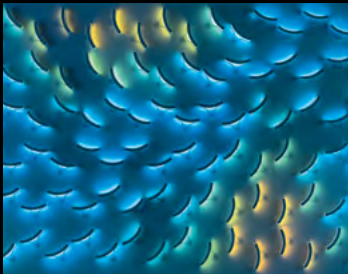
↑ Snake



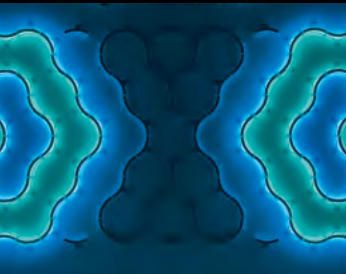
↑ Kaleidoskop



↑ Spaghetti



↑ Feather



↑ Fuller

Or at: playmodes.com/work/liquidtiles, lightnet-group.com und bit.ly/liquidtilesvideo

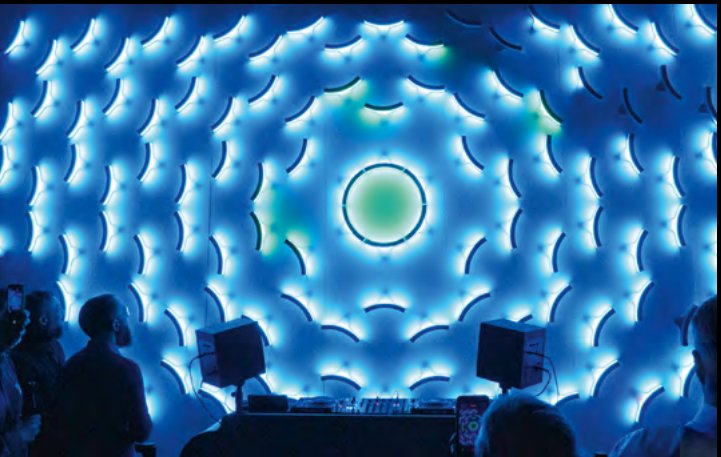


perspectives.

IMPRESSIONS
LIGHT + BUILDING
2026



TIME



TO

FLAY





BEYOND GRAVITY

→ Just as in space exploration, the development of Lightnet luminaires leads to solutions that push beyond conventional boundaries – precise, forward-looking and seemingly weightless. Damian (middle), Kamil (left) and Grzegorz from the Lightnet Research & Development team are among the people driving this process. Combining technical expertise with genuine curiosity, they transform ambitious ideas into practical solutions and continuously expand the possibilities of architectural lighting.

LENSCAPE

ONE DESIGN —
ENDLESS
POSSIBILITIES

perspectives.

Inspired by the precision of modern lens technology and the efficiency of intelligent light control, our new Lenscape luminaire range follows a clear principle: maximum impact with minimum effort. The name Lenscape combines ‘lens’ and ‘landscape’ and represents a new perspective on light. At the heart of the luminaire range is the innovative Microcell optics, whose precise geometric structure ensures maximum glare control, excellent light quality and maximum efficiency.

→ The distinctive **Microcell optical system** forms the basis of the entire range and creates a consistent design language for a wide variety of applications: from linear lighting solutions and spotlights to downlights and integration into acoustic systems.

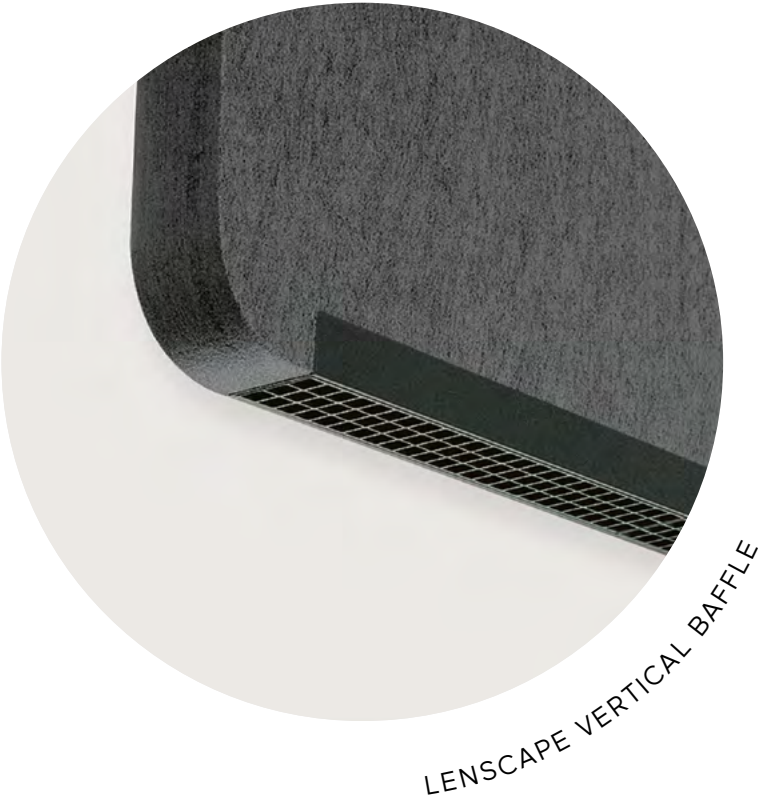
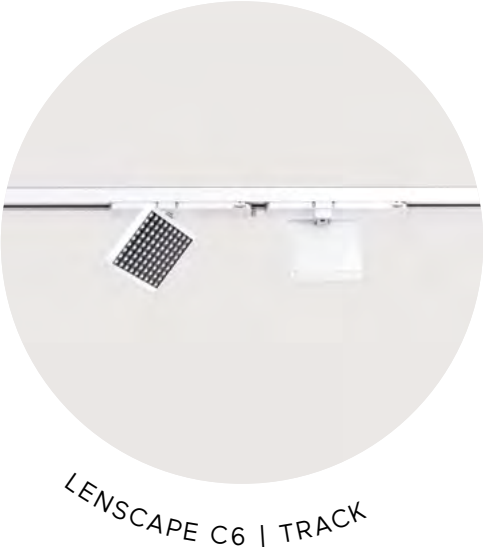
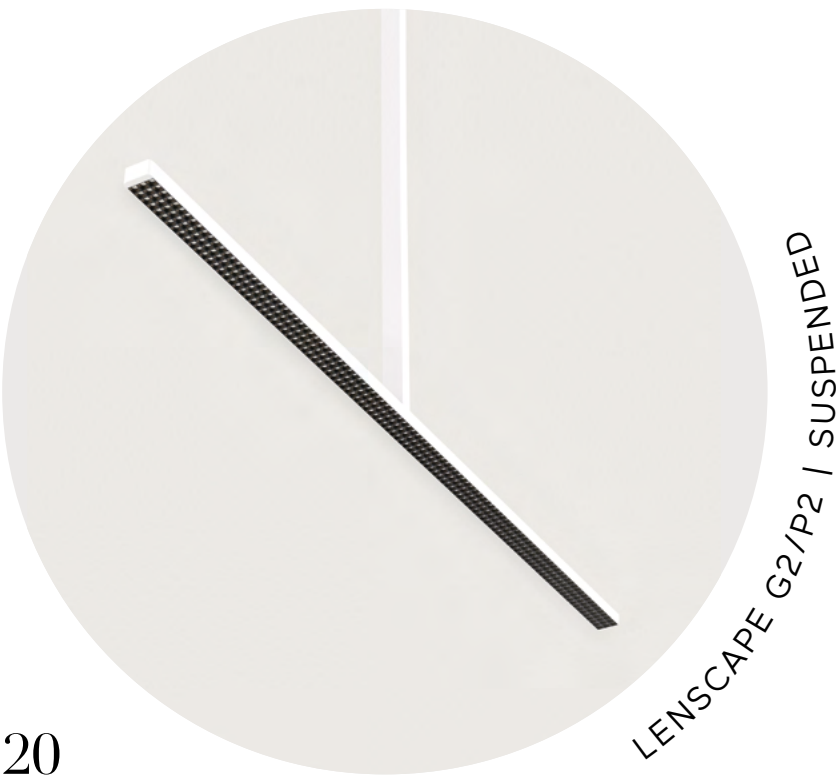
Light is increasingly becoming an integral part of architecture. The challenge: maximum light output with minimum volume and reduced use of materials. With Lenscape, Lightnet presents a new generation of compact luminaires that follow this principle: less material, more possibilities.

With its extremely slim dimensions, Lenscape virtually blends into the architecture: the direct-beam version is just 17 mm high, direct-indirect solutions measure 26 mm, and even with an integrated converter, the visible profile remains exceptionally compact at 46 mm. Three precisely tuned optics enable a wide range of lighting applications:

- **55° Wide Beam** for uniform, comfortable illumination
- **30° Narrow Beam** for targeted accent lighting
- **Power Wall Washer** for the effective illumination of vertical surfaces.

With up to **160 lm/W**, Lenscape combines maximum efficiency with reduced material usage. The flexible family adapts to a wide variety of spatial concepts and supports modern working environments through its easy integration into acoustic solutions.

Lenscape – Inspired by precision. Designed for the architecture of tomorrow.



Less material.
Less bulk.
More performance.

→ **17 mm** Ultra-slim profile for the direct-beam version / **26 mm** Direct/indirect luminaires and floor lamps with a slim 26-mm profile / **46 mm** With integrated converter / Up to **160 lm/W** Maximum efficiency with high light quality / 3 optics: **55° wide beam** · **30° narrow beam** · **Power Wall Washer** / Intelligent miniaturisation and optimised production processes ensure significantly lower material consumption and a particularly sustainable product design. / **Soft Edge & Sharp Edge design** / Two design variants for maximum architectural freedom

LIQUID

BAFFLES

We made the straight line flow

perspectives.

With Liquid Baffles, Lightnet has reinterpreted a classic architectural element: their unique malleability gives rise to organic, flowing structures that combine acoustics, light and interior design, perfectly harmonising with the Liquid Line.

→ The first truly fluid baffle system.

Baffles have been an established design element in architecture for decades. Liquid Baffles reimagine this linear design language.

Thanks to their unique ability to bend both horizontally and vertically, Liquid Baffles open up a new dimension in spatial design: organic curves, fluid geometries and individual forms that integrate harmoniously into modern architecture or can be deliberately staged as a sculptural statement. Combining them with Liquid Line enables a consistent design language: both systems follow the same radii and can be combined to create harmonious lighting and acoustic installations. This results in spaces where function and aesthetics merge.

Liquid Baffles transform ceilings from functional surfaces into three-dimensional design elements.

A new design language for architecture

- Horizontal + vertical flexibility
- Unique bendability along two axes for individual, three-dimensional shapes.

Liquid Geometry

- Organic curves and flowing structures
- New possibilities for a dynamic, architectural design language.



BAFFLE WAVE MODULE + LIQUID LINE



LIQUID BAFFLES



WITH 'MATIC' AS A STRAIGHT LINE



CONSISTENT DESIGN LANGUAGE

Perfect Match

- Same radii as Liquid Line
- Seamless integration of lighting and acoustics within a consistent design concept

Architectural Freedom

- From functional elements to sculptural spaces
- Design freedom for bespoke spatial concepts and extraordinary architecture

Organic curves,
flowing structures



WHITE & CASE, CHICAGO, USA



THE BRIDGE BUILDERS

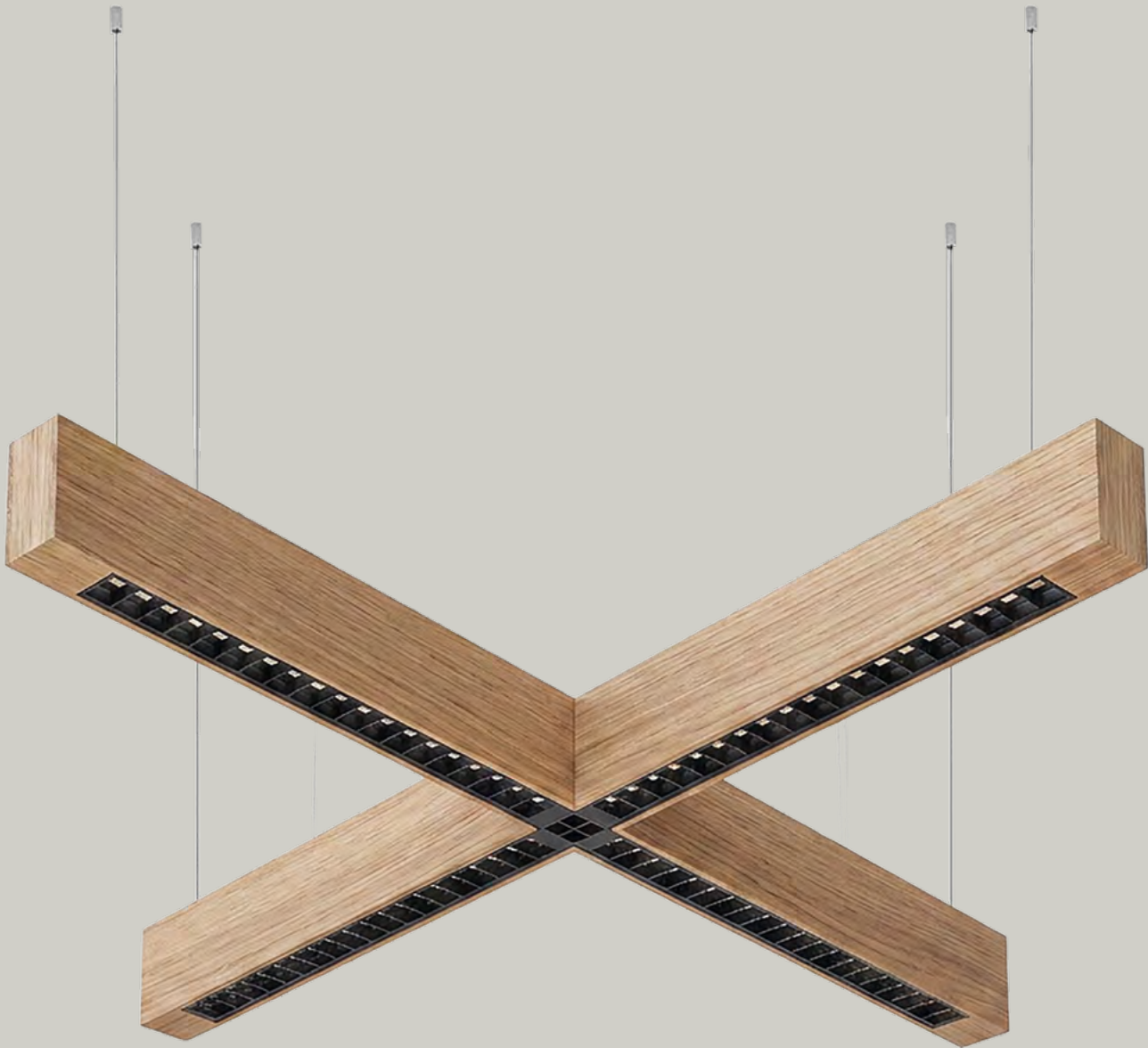
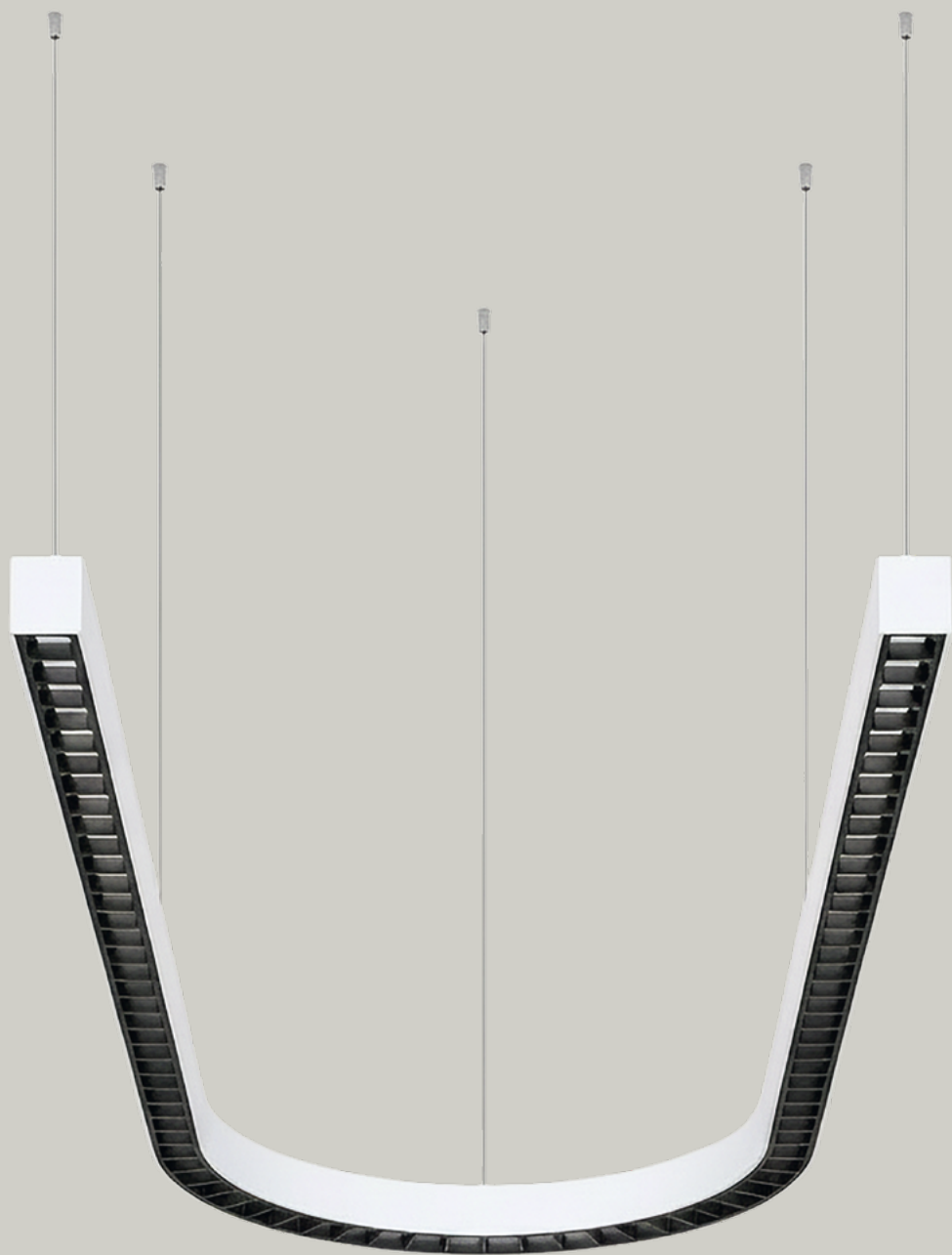
→ At Lightnet, innovation grows from the collaboration between people, experience and technical expertise. Piotr (left) and Damian work at precisely this intersection, connecting departments, systems and processes to create seamless digital workflows.

Their focus is on software development and the digitalisation of internal processes. Working closely with the specialist departments, they transform established workflows into digital solutions that improve efficiency and strengthen collaboration across the company.

Through programming, they build the digital bridges that connect people, processes and technology, while the expertise and ownership of each workflow remain firmly within the respective departments.

perspectives.

Planning geometric light lines intuitively with Lightnet UX



With UX, Lightnet introduces the next generation of digital product configuration. The new configurator combines technical precision with an intuitive user experience, making the planning of complex lighting solutions faster, easier and more transparent. Geometric lines of light with rounded or square corners can be configured, visualised and adapted to the specific requirements of each project. At the same time, UX provides essential planning data, including 2D DWG exports, lighting specifications and other project-relevant information for seamless integration into the planning process. From the initial concept to the final configuration, UX supports architects, lighting designers and planners with intelligent features, intuitive navigation and a seamless digital workflow.

www.lightnet-group.com/en/configurator

Your turn!



LIGHT IS GROWTH FROM ROOM TO WOODS

Text:
Alina Tenberg

Photography:
Marvin Schwienheer, Lisa Vanovitch

The tree is nature's architect. A symbol of growth, connection and well-being. Just as a tree grows from strong roots towards the light, our actions are guided by a long-term perspective. We are committed to helping shape the conditions in which future generations will live, using the resources entrusted to us with care and responsibility.

Our three guiding principles reflect this philosophy of growth: rethinking light, conserving resources and embracing responsibility. They form the foundation of everything we do and inspire the development of lighting solutions designed to endure.



↑ Formo. Frankfurt, Germany

GROWING THROUGH SPACE – THE LIQUID LINE TREE

→ Interior designer Susanne Philippson has brought the concept of the lighting tree to life in two remarkable projects. At the biotechnology company Formo in Frankfurt, the idea of growth becomes a defining spatial principle. "Liquid Line" extends across the full height of the space, creating a gently branching composition of light reminiscent of the limbs of a tree, conveying both openness and a sense of shelter.

A similar idea shapes the foyer of an office building in Berlin. Here, islands of greenery create inviting places to meet, while vertical lines of light connect floor and ceiling, reinforcing the architecture and creating a warm, welcoming atmosphere.

Vertical lines of light
extend from floor to ceiling,
linking lushly planted
seating areas and creating
a warm, welcoming
atmosphere.



↑ The Liquid Line Tree at Lightnet Cologne

HOW LIGHT ALLOWS ROOMS TO BREATHE

Just as a tree sustains life, light brings energy to the spaces we inhabit. It influences essential processes within the body: the release of serotonin, melatonin and cortisol, which regulate alertness, mood and our natural rhythm of activity and rest. A balanced interplay of brightness and colour temperature supports concentration during the day and relaxation in the evening. In this way, light acts as a natural timekeeper, strengthening our inner balance and enhancing our sense of well-being.

Yet light is far more than illumination. It shapes the way we perceive architecture, reveals materials and creates atmosphere. Used with intention, it does more than make spaces visible – it makes them tangible, creating environments that feel vibrant, inspiring and deeply connected to the people who experience them.

↓ Office Building, Berlin, Germany



Photo by Naja Bertolt Jensen on unsplash.com

Anzeige

oeos
one earth-one ocean

There is no Ocean B

Take action!



oneearth-oneocean.com

perspectives.

FROM INTERIORS TO NATURE

→ Just as a tree grows from a tiny seed and develops over time into a mighty structure, the Liquid Line Tree also symbolises growth, connection and resilience. The light installation demonstrates how light can transform spaces and bring people together. This creates a synergy between design, technology and a conscious approach to the use of resources.

That is why Lightnet is going one step further. Inspired by nature, this has given rise to a concrete community initiative – in collaboration with the Wohlleben Forest Academy. Whilst the Light Tree illuminates in-door spaces, Lightnet is working outdoors to protect the forests of tomorrow. We are supporting a primeval forest project that preserves one of Europe’s rarest ecosystems: nature left to its own devices – entirely free from human intervention.

At the offices of Lichtagentur Bamberg, "Liquid Line" extends across the wall and through the entire space. Finished in matt black, the light lines complement the interior detailing while emphasising the clean geometry of the floor plan.



As the "Liquid Line Tree" brings light indoors, Lightnet helps protect the forests of tomorrow.



Every metre of Liquid Line protects one square metre of virgin forest.

→ With Liquid Line, Lightnet brings light into interior spaces while helping to protect nature. In partnership with the Wohlleben Forest Academy, Lightnet is supporting the long-term protection of primeval forests. **For every metre of Liquid Line ordered between 1 October and 31 December 2026, the protection of one square metre of primeval forest for 50 years will be funded.** We invite customers, architects, lighting designers and partners to become part of this initiative and join us in making a lasting contribution to the protection of one of Europe’s most valuable natural ecosystems.



Photo by Landon Parenteau on unsplash.com



planet.

WHEN LIGHT TAKES ROOT

Text:
Mathias Siebel

Photography:
Wohllebens Waldakademie

How Lightnet is supporting the Wohlleben Forest Academy in protecting the primeval forests of tomorrow.

→ At Lightnet, sustainability is more than a concept. It is something to be experienced.

That is why the company supports a primeval forest conservation project run by the Wohlleben Forest Academy, helping to protect one of Europe's rarest ecosystems. An area of 650 square metres of untouched forest will be preserved for fifty years. No forestry. No human intervention. Just time, tranquillity and regeneration.

It is a different perspective. And an important one. In the interview that followed with the bestselling author, this idea was captured in a single sentence: "Fireflies are true masters of efficiency and have been producing light for millennia with virtually no heat loss." For a lighting manufacturer, this is a humbling thought. Nature has solved challenges that engineers have been working on for decades – more quietly, more elegantly and without waste.

For Wohlleben, everything begins with relationships. "For a long time, we believed that species competed against one another. Everyone against everyone else. But that isn't true. They are cooperative ecosystems. And the same should apply to us humans. Where social cohesion and the willingness to cooperate are missing, societies begin to fall apart."

This way of thinking resonates deeply with Lightnet. It is reflected in products inspired by organic forms and the behaviour of natural light, such as "Liquid Line", from which the Light Tree at the company's headquarters in Cologne has grown. It is more than a symbol. It is an expression of a shared philosophy. The partnership with the Peter Wohlleben Forest Academy marks the beginning of a long-term commitment. For every metre of Liquid Line ordered during the promotional period from 1 October to 31 December 2026, the area of protected woodland will increase by a further square metre. Customers thus become active participants in a project that is unique in Germany.

And that, Wohlleben believes, is how nature has always worked: through cooperation.

"For a long time, we believed that species competed against one another. Everyone against everyone else. But that isn't true. They are cooperative ecosystems. And perhaps that's something we humans can learn from."

Peter Wohlleben

Lightnet Cologne invited its employees to experience this idea first-hand. After an inspiring talk by Germany's most famous forester, Peter Wohlleben, we stepped into the forest, surrounded by moss, ferns and centuries-old beech trees. Far away from technical lumen values and colour rendering indices, we encountered the subtle nuances of natural light filtering through the canopy. Light that no one has designed. Light that changes with the movement of a branch. Light that even seems to carry the scent of the forest after rain.

Good to know!



A fully-grown beech tree can meet the daily oxygen needs of around 50 people, whilst absorbing large quantities of CO₂.



Old, near-natural forests can store up to about five times more carbon than managed forests, thanks to their old trees, the forest floor and deadwood.



Trees exchange information – via scents and underground networks of roots and fungi. This enables them, for example, to warn one another of dangers.

planet.

The forester and bestselling author on energy efficiency, biorhythms and the hidden intelligence of trees.



Photo by Quentin Dang on unsplash.com

“Light shapes the way we interact. It creates atmosphere, encourages communication and supports well-being. It is part of this cooperative system.”

Peter Wohlleben

Biophilic Design: How Nature Heals Spaces

“In architecture and interior design, we often talk about biophilic design – the connection between nature and the built environment. In your view, what makes this connection feel truly authentic?”

Bringing nature into interior spaces is scientifically proven to have positive effects. The colour green alone increases pain tolerance and has a calming influence. Real plants enhance this effect because, from an evolutionary perspective, our bodies respond positively to natural ecosystems. Even birdsong has been shown to reduce symptoms of depression – including recorded birdsong.

“Fireflies are true masters of efficiency and have been producing light for thousands of years with virtually no heat loss.”

Peter Wohlleben

→ When Peter Wohlleben talks about the forest, nature comes to life as a network of relationships, cooperation and balance. In this interview with the Lightnet Journal, the renowned forester explains what companies, architects and designers can learn from natural ecosystems: the value of collaboration over competition, the intelligent use of energy and the harmonious relationship between light and life.

Energy Efficiency – Nature’s Economy of Light

Lightnet Journal: “Forests operate with remarkable efficiency. Not a single ray of light is wasted; every leaf makes the most of the available spectrum. What can we, as lighting manufacturers, learn from nature’s economy of light?”

Peter Wohlleben: “Nature always strives to convert as little energy as possible into heat. Technology has only gradually begun to follow the same principle. Traditional light bulbs produced far more heat than light, whereas nature has been doing it better for more than 4.2 billion years. Fireflies, for example, generate light with virtually no heat loss. Trees also store and use energy with extraordinary efficiency. They do not waste it by radiating heat but operate with minimal energy consumption. That efficiency creates stability within ecosystems. We humans still have a great deal to learn from it.”

Do Plants Need Darkness?

Trees growing under streetlights are unable to break down free radicals properly at night. They never truly ‘sleep’. Their leaves become thicker, and their lifespan is reduced. Outdoor lighting should therefore be switched off after a certain time, as it disrupts plants and animals that rely on moonlight for orientation,” explains Wohlleben. This example illustrates just how profoundly artificial light influences biological processes, and not only in plants.

“Our biorhythm is naturally attuned to the changing qualities of daylight throughout the day. When lighting design takes this into account, it can actively support health and well-being.”

Do Plants Like Being Stroked?

Many people stroke their plants, and surprisingly, it really does make a difference. It helps them grow stronger and more resilient. Plants do not perceive touch as affection, but as a mechanical stimulus, much like when an animal brushes past them in nature.

In response, they develop a more compact, robust growth pattern. It is a fascinating example of just how sensitively plants respond to their surroundings.”

How Are the World’s Forests Faring?

“The more natural a forest is, the more resilient it becomes. Unfortunately, many plantations are still referred to as forests, even though they are far more vulnerable to heat, drought and extreme weather. We see the consequences in Germany, Canada, Australia and the Amazon alike. Intact natural forests, by contrast, are remarkably resilient. In Chernobyl, for example, more than 2,000 square kilometres have returned to a diverse wilderness – a powerful reminder of nature’s extraordinary ability to recover.

Forests thrive in cool, moist conditions wherever they grow. If we give them the space they need, they can regenerate. International initiatives such as the Montreal Protocol and the EU Nature Restoration Regulation show that this understanding is gaining ground. Significant efforts are also being made in countries such as China to protect forests. The situation is critical, but it is not beyond hope. We know what needs to be done. Now we have to act.”

↓ Peter Wohlleben (left) and colleagues from Lightnet Cologne during a hike through the Eifel.



Lightnet × Wohlleben

50 Jahre  650 qm²

50 years of protection for 650 m² of primeval forest.



An extra square metre for every metre of Liquid Line ordered between 1 October and 31 December 2026. Partnership with Wohlleben’s Forest Academy.

Become a Forest Guardian:



wohllebens-waldakademie.de

A project recognized by the United Nations





TOGETHER FOR GREENER CITIES

Lightnet x Boomforest

Text and Photography: Petra Siebel

→ As part of its commitment to sustainability, Lightnet France supports Boomforest, a French non-profit organisation that works with local communities to bring more nature into urban environments. Through projects across the Paris and Lyon metropolitan areas, Boomforest is helping to transform cities by creating greener spaces, strengthening biodiversity and improving the urban environment.

At the heart of its work is the Miyawaki method, named after the Japanese botanist Akira Miyawaki. Developed in the 1970s, this planting technique recreates the principles of natural forest succession, enabling dense, biodiverse forests to develop within just a few decades rather than over centuries. It is based on three key principles: the dense planting of native species, a rich diversity of up to 30 different tree and shrub species, and the exclusive use of plants adapted to local conditions.

As one of the pioneers of the Miyawaki method in France, Boomforest has already created more than 30 urban mini forests. These ecosystems promote biodiversity, improve the urban microclimate and help cities become more resilient to the effects of climate change.

For Boomforest, reforestation is also a social process. Every planting initiative is designed as a participatory project, bringing together local residents, volunteers, schools, community groups, researchers and public institutions. Together, they create new green spaces that encourage biodiversity, learning and community engagement. Each project follows a long-term approach, from site analysis and species selection to ongoing maintenance and scientific monitoring. Boomforest also

shares its expertise through guides, videos and training programmes, enabling other organisations and communities to establish their own mini forests. In addition, the organisation contributes to research projects that further develop and scientifically evaluate the Miyawaki method.

As part of the partnership, Boomforest co-founder Damien and Thomas, Managing Director of Lightnet France, visited two planting sites in Paris together. There, they observed the development of the mini forests and discussed the role of urban reforestation in improving quality of life, strengthening biodiversity and supporting climate resilience.

The partnership between Lightnet France and Boomforest reflects a shared conviction: lasting change is created where environmental responsibility, scientific knowledge and collective action come together.



← In Colombes, near Paris, a site that was depaved and planted just three months ago already demonstrates how quickly a formerly sealed surface can be transformed.

→ Near Porte Maillot in Paris, Damien from Boomforest (right) shows Thomas from Lightnet France how a mini forest planted four years ago has flourished.



Planting urban mini-forests together

Everyone can help restore local ecosystems:

1. Raise awareness of the project and involve local people
2. Find a suitable location
3. Coordinate the stakeholders involved
4. Implement the project together, stay committed and provide support.

Boomforest provides all the necessary documentation and materials.

boomforest.org



OF COURSE, THERE'S A BETTER WAY

This commitment is reflected throughout **Lightnet’s 2025 Sustainability Report**. Here, we highlight a selection of initiatives, from reducing CO₂ emissions and eliminating plastic packaging to lowering water consumption.



-80 %

CO₂-Emissions

→ Since 2022, Lightnet has reduced its operational emissions (Scope 1 & 2)* by 80.23%, demonstrating the effectiveness of its energy management. The greatest contribution came from an 85.72% reduction in Scope 2 emissions**, showing how targeted, data-driven measures can deliver measurable progress.

0 %*** Plastic in packaging

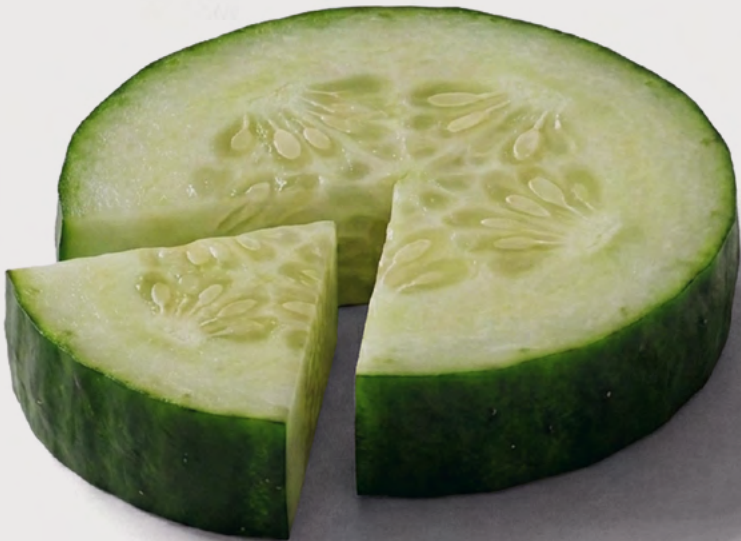


→ Our packaging protects every product throughout transport, ensuring it reaches our customers safely and undamaged. We manufacture our packaging in-house and only as needed. Every offcut is processed directly into pulp and reused to produce new packaging components. The result is a closed-loop process with zero waste and 100% local recycling. All packaging is made entirely from cardboard, without polystyrene inserts or plastic film. Since 2023, 100% of our recyclable packaging materials have been produced in-house at our manufacturing facilities.

-16,7 %

Water consumption

→ Despite increased production, Lightnet reduced its water consumption by 16.7%. A closed-loop water treatment system enables water to be recovered, treated and reused throughout the manufacturing process. At the production facility in Kety, recovery and recycling systems return treated process water directly back into production. In addition, water meters installed across all Lightnet sites allow consumption to be continuously monitored, enabling deviations to be identified early and corrective measures to be implemented.



Read the full 2025 Sustainability Report here:
bit.ly/sustainabilityreport25



* Scope 1 covers all direct greenhouse gas emissions, such as primary energy sources consumed directly on company premises, including natural gas, heating oil, petrol or diesel.
** Scope 2 covers indirect greenhouse gas emissions resulting from the generation of procured energy, such as electricity or district heating.
*** Only the pallet prepared for dispatch to the customer is wrapped in recycled polypropylene strapping and recycled stretch film of certified origin. Paper alternatives to stretch film and paper strapping do not meet our safety requirements and are not weather-resistant – we have tested all the solutions available on the market. We keep a close eye on new developments in the packaging market and are always on the lookout for even better materials.

LIGHT FOR EVERYONE

Text:
Nicole Böttcher, Yvonne Goldschmidtboing

Photography:
Lisa Vanovitch



↑ Uniform lighting and subtle contrasts create a comfortable learning environment, supporting pupils' concentration throughout the school day.

Compliant with standards, yet still unsafe. Why accessibility is a matter of perception.

→ **Light is silent. Yet it shapes everything. It creates atmosphere, guides movement and determines what we see – and what we do not. For people with visual impairments, light is far more than a design element. It is a means of orientation, safety and inclusion.**

In the morning, the classroom is still quiet. The desks are neatly arranged, the blackboard is empty and a grey sky hangs beyond the windows. Then the room comes to life. Bags are set down, chairs are pulled out and exercise books are opened. Eyes move constantly between desk, blackboard and teacher.

For most, this happens effortlessly. For others, this is where the strain begins. Not because the room is too dark, but because it offers too little visual calm.

Reflections on desk surfaces compete with the blackboard. Bright windows draw the eye away. Individual luminaires demand attention. The eyes cannot settle. Seeing becomes work.

It is in moments like these that the true role of light becomes clear. It is about far more than atmosphere. Light determines whether we understand a space instinctively or first have to search for orientation. It can clarify. Or it can overwhelm.

Perception is fragile. It changes with age, with our physical condition and throughout the course of the day. It responds sensitively to glare, excessive contrast and abrupt changes in brightness. What appears clear to one person may remain blurred or confusing to another.

This is where accessibility begins. Too often, it is reduced to standards, regulations and technical specifications. Yet accessibility is not created by numbers alone.

It begins with perception. A truly accessible space provides orientation without overwhelming its users. Many environments are designed for an imagined average. For everyone else, barriers emerge. They are rarely physical. Instead, they reveal themselves in hesitation, uncertain glances and early fatigue.

Accessible lighting is not
an addition. It determines whether
a space is truly accessible.

This is where the real challenge begins. Accessibility is not a special solution but a fundamental requirement of good design. It must be considered from the very beginning of the planning process, taking into account a wide range of needs and abilities.

Spaces are not experienced under laboratory conditions. They are used in motion, under constantly changing lighting conditions and often with divided attention. This is where design must prove its value.

A stairwell may fully comply with technical standards and still feel unsafe. In raking light, the edges of the steps become difficult to distinguish. Shadows obscure the geometry, and glare disrupts the transition from one level to the next. Every step demands concentration. Orientation becomes more difficult.

A similar problem arises in the corridor of a care home at night.

perspectives.



↑ At the Rutheneum School in Gera, Germany, different areas of light give the space structure and make it intuitively understandable.

There may be enough light, yet a clear sense of direction is missing. Carefully defined lighting zones, balanced contrasts and intuitive visual guidance provide the orientation needed to move safely through a space.

This is not an exceptional situation. For many people, it is everyday life.

It is not only the amount of light that matters, but how it is distributed throughout the space.

Legibility is not created by adding more light, but by creating visual order. Contrasts define edges and separate planes. Glare must never obscure information. Transitions between different areas should feel gradual rather than abrupt. It is precisely in places where the eye quickly shifts back and forth between surfaces, levels and the space itself that the lighting determines whether a room can be intuitively grasped or whether finding one's bearings becomes a conscious effort.

Not every surface requires the same level of attention. Not every luminaire should command equal visual presence. Good lighting highlights what matters and

reduces unnecessary visual competition. Only then does a space reveal itself naturally – to everyone.

This is where lighting design proves its value. Standards and regulations provide an essential foundation, but they are only the starting point. Truly effective lighting comes from the deliberate orchestration of luminance, carefully controlled glare and the considered definition of different spatial zones. It creates visual calm, provides orientation through contrast and transforms technical precision into spatial clarity.

Light for everyone does not mean lighting everything equally. It means designing spaces that remain clear and legible for people with different visual abilities. When accessible lighting is understood as lighting for everyone, the result is not additional complexity, but better spaces for all.

“For me, light is far more than a function. It is what brings architecture to life and gives spaces their atmosphere.”

Yvonne Goldschmidtböing,
lighting designer at Lightnet



Visual Principles of Accessible Lighting

- The distribution of luminance within the field of view is crucial to the perception of space. Orientation depends on balanced contrasts, carefully controlled glare and clearly distinguishable transitions between areas of different brightness.
- To ensure that transitions and potential obstacles remain clearly visible, luminaires with a high colour rendering index (CRI >90) should be used. The appropriate colour temperature depends on the application. For public buildings, a neutral white light (3,500–4,000 K) is generally recommended.
- Luminaires with a high proportion of indirect light minimise glare while creating a comfortable, balanced spatial impression.
- Lighting control is essential for adapting lighting scenes, spatial perception and atmosphere to different activities and individual user needs.
- DIN 18040-1 defines the fundamental requirements for the accessibility of publicly accessible buildings. VDI 6008 expands on these principles by describing the visual conditions required for people with different abilities.
- DIN 32975 complements these standards by defining requirements for visual contrast and perceptibility, particularly with regard to the legibility of information and spatial orientation.



↑ Yvonne Goldschmidtböing

→ About the lighting designer featured in this article: Yvonne combines a solid background in architecture with a profound understanding of lighting design. Drawing on her many years’ experience at the intersection of architecture, design and lighting, she devises concepts that not only organise spaces clearly and functionally, but also shape their atmosphere.

As a lighting designer at Lightnet, she brings this expertise to the development and implementation of projects, thereby creating lighting solutions that combine technical precision with architectural quality.



STILL STANDING

Beam Me Up

Lightnet Mexico – Martin Siebel Interview – Cennet Kropf

→ A lucha libre ring in Mexico. The wrestler has given up – but Beam Me Up hasn't. For more than a decade, the conical luminaire has embodied a timeless design principle: a welcoming atmosphere combined with professional lighting performance. Direct and indirect illumination, Tunable White and micropismatic glare control make it equally suited to offices and architectural spaces. Minimal. Precise. Timeless.



↑ Martin with the Beam Me Up S4 at the Zócalo in Mexico City, where he lives and leads Lightnet Mexico and the Latin American region.

As Country Manager for Lightnet Mexico, Martin navigates the space between cultures, projects and day-to-day operations. His working day spans time zones, international clients and unexpected twists, in a country where "ahorita" has a meaning all of its own.

→ **Lightnet Journal: You’ve been managing the Lightnet office in Mexico City since 2015. What does a typical working day look like?**

Martin: The day starts early, usually around 6 a.m., with emails and WhatsApp messages arriving from different time zones. At the same time, I’m coordinating with our colleagues in Cologne and organising day-to-day operations. By around 10 a.m., Mexico is fully awake, and the focus shifts to projects across Mexico, Peru, Guatemala and Uruguay. No two days are ever the same.

What defines your day-to-day work?

It ranges from meetings with architects and lighting designers to presenting new Lightnet products, as well as coordinating certifications, imports and delivery processes. Alongside project work, there are industry events such as Design Weeks and Luzchas.

What do Lightnet and Lucha Libre have in common?

Lucha Libre is Mexico’s iconic form of professional wrestling and an integral part of the country’s culture. In a way, every working day at Lightnet feels like stepping into the ring. Technical requirements, local certifications

and strong competition are all part of the challenge. More often than not, it’s quality that makes the difference.

If Lightnet were a Lucha Libre wrestler, what would its name be?

Sombra Azul – Cool, calm and calculated.

What is the biggest challenge in your everyday work in Mexico?

Definitely the word ahorita. It sounds like "now", but it can mean anything from "right away" to "later" – or, occasionally, "never". In project business, that calls for a fair amount of interpretation and flexibility.

What moments have stayed with you the most?

Heavy rain on the way to the customer’s place, which leaves you soaking wet in a matter of seconds. And then enjoying ‘Tacos de Gusanos’ (worm tacos!) together at Hacienda Morales.

Which is more dangerous: Mexican roads or German lighting standards?

One thing’s for sure: German lighting standards! Mexican road traffic, by contrast, is almost laid-back – whoever’s in front leads the way, a bit like Formula 1 in everyday life. And the amazing thing is: the other drivers actually pay attention and brake.

Do you miss Germany?

Of course. My friends and family.

What is your favourite Mexican dish?

Aguachile. You could describe it as the wilder, spicier cousin of ceviche. Raw prawns are marinated in lime juice, chilli, coriander and cucumber. It’s incredibly fresh, intensely spicy and perfect for Mexico’s warm climate.

What fascinates you most about Mexico from Lightnet’s perspective?

Its architectural diversity. From Mayan and Aztec heritage to colonial architecture and contemporary skyscrapers, the country brings together an extraordinary range of influences. That diversity makes the market especially exciting.

“By around 10 a.m., Mexico is fully awake, and the focus shifts to projects across Mexico, Peru, Guatemala and Uruguay. No two days are ever the same.”

Martin Siebel



↑ Lightnet’s office is located in Coyoacán, the historic and creative heart of southern Mexico City, where colonial architecture meets a vibrant cultural scene.



↑ Lucha Libre is one of Mexico’s most iconic traditions. Its colourfully masked wrestlers combine acrobatics, theatre and symbolism in a unique form of professional wrestling.



↑ Agua Chile, Martin’s favourite Mexican dish: fresh prawns in lime juice with chilli, coriander and cucumber.

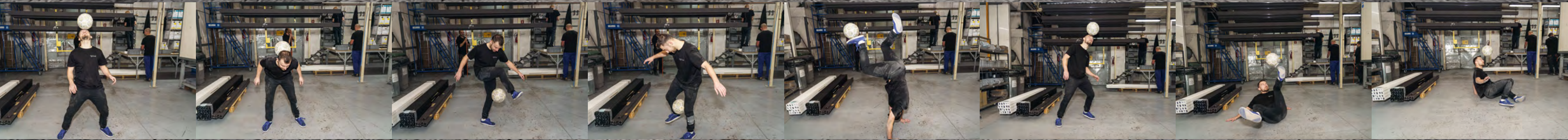


↑ Chichén Itzá, one of the most iconic New Wonders of the World and a significant testament to Mayan culture, is situated on the Yucatán Peninsula in south-eastern Mexico, in the state of Yucatán.



KEEPING THE BALL IN PLAY

→ As a professional freestyle footballer, Lightnet employee Bartłomiej knows exactly what it takes to keep a ball in the air. Today, he brings that same precision to one of Lightnet's production halls, where his colleagues work side by side with the same focus and dedication. The discipline is the same as in freestyle football. The difference is that in production, it takes a whole team to keep every ball in the air.



BEHIND THE SCENES

→ Kamil from Lightnet (left) and Santi from Playmodes during the set-up at Light + Building 2026.



↑ An exciting moment for Playmodes and Lightnet: the launch of Liquid Tiles.



↑ Playmodes and Lightnet are celebrating the success of 'Liquid Tiles' and the new friendships that have been formed along the way.



↑ Marek (left) and Christoph from Lightnet, the technical masterminds behind every Light + Building.

Impressum

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→ The Lightnet UK team worked alongside the Scottish Wildlife Trust to protect and restore Cander Moss, a valuable raised bog near Glasgow in Scotland.



Trust alone won't be enough.



You can make a difference!



scottishwildlifetrust.org.uk

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