

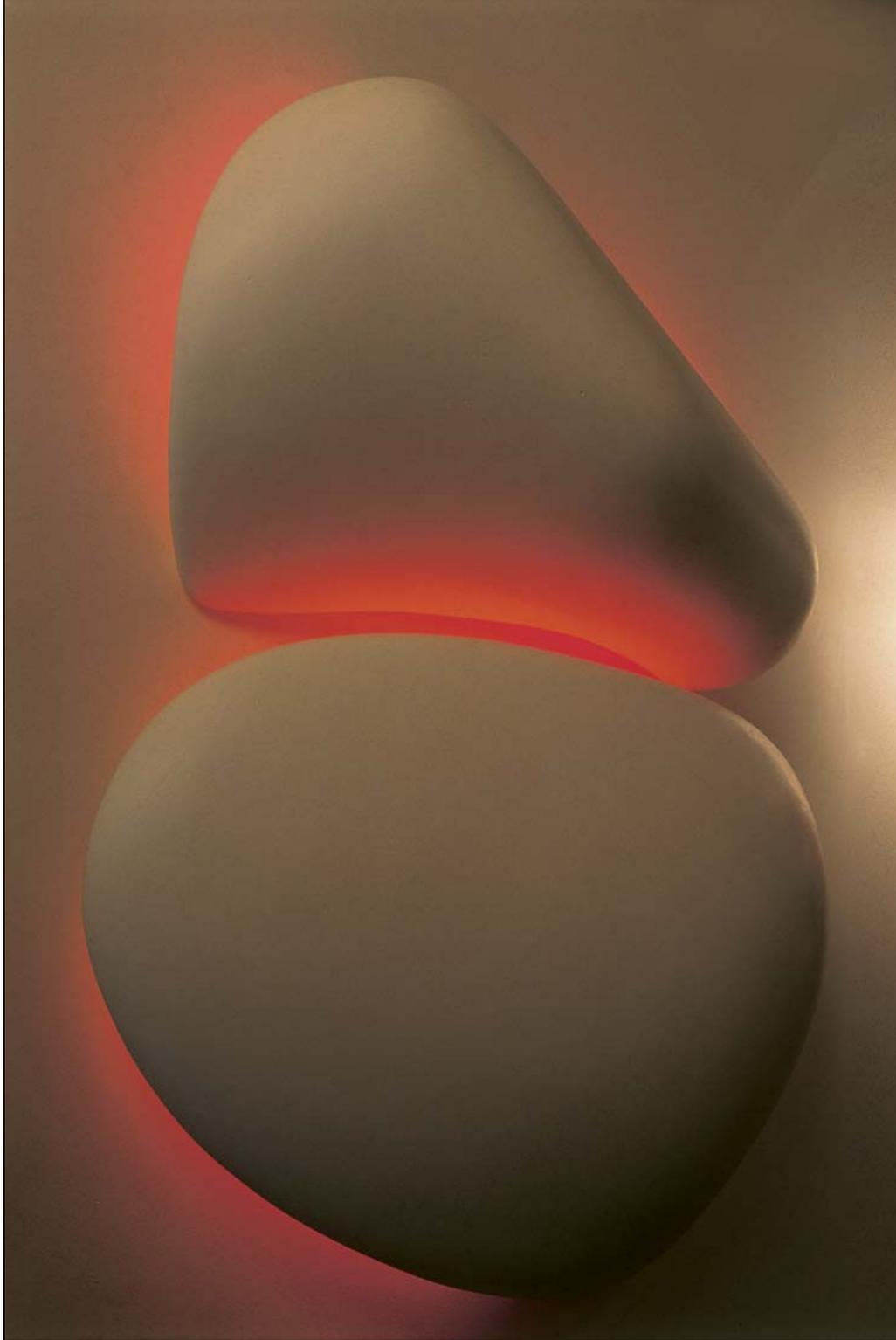


Conch Lantern, Caribbean

Bruce Munro—Maestro of Light

Images Courtesy of Bruce Munro, Rui Cunha & Vasco Celio—Words by Martin Higgins

It is the most vital medium involved in any design. Yet its importance is often overlooked. It can matter little if a colour scheme is perfect and the finest materials have been employed if the light that falls on them is wrong. Enter the lighting designer.



free form wall sconce, Dubai

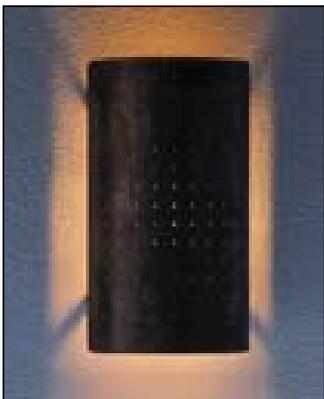
Lighting designer Bruce Munro and his small Somerset based company design complete lighting schemes for houses and gardens. Additionally they create imaginative bespoke pieces intended as the 'cherry-on-top' of a design, and other artistic pieces and installations. "My aim is to create lighting that is art in itself. It's like being a conductor in an orchestra," says Munro, "You bring into play different things when re-

quired. If a client only needs one light bulb, then so be it. If I think a design needs something special, then I will say so. That's the bit that I love doing."

And this area of Munro's work certainly is something special. These bespoke luminaires bless the viewer with something of the mystic's eye, each one bathed in a divine light or glowing mysteriously from the inside. His simple "Icebergs" piece, involv-



illuminated water feature, Southern Europe



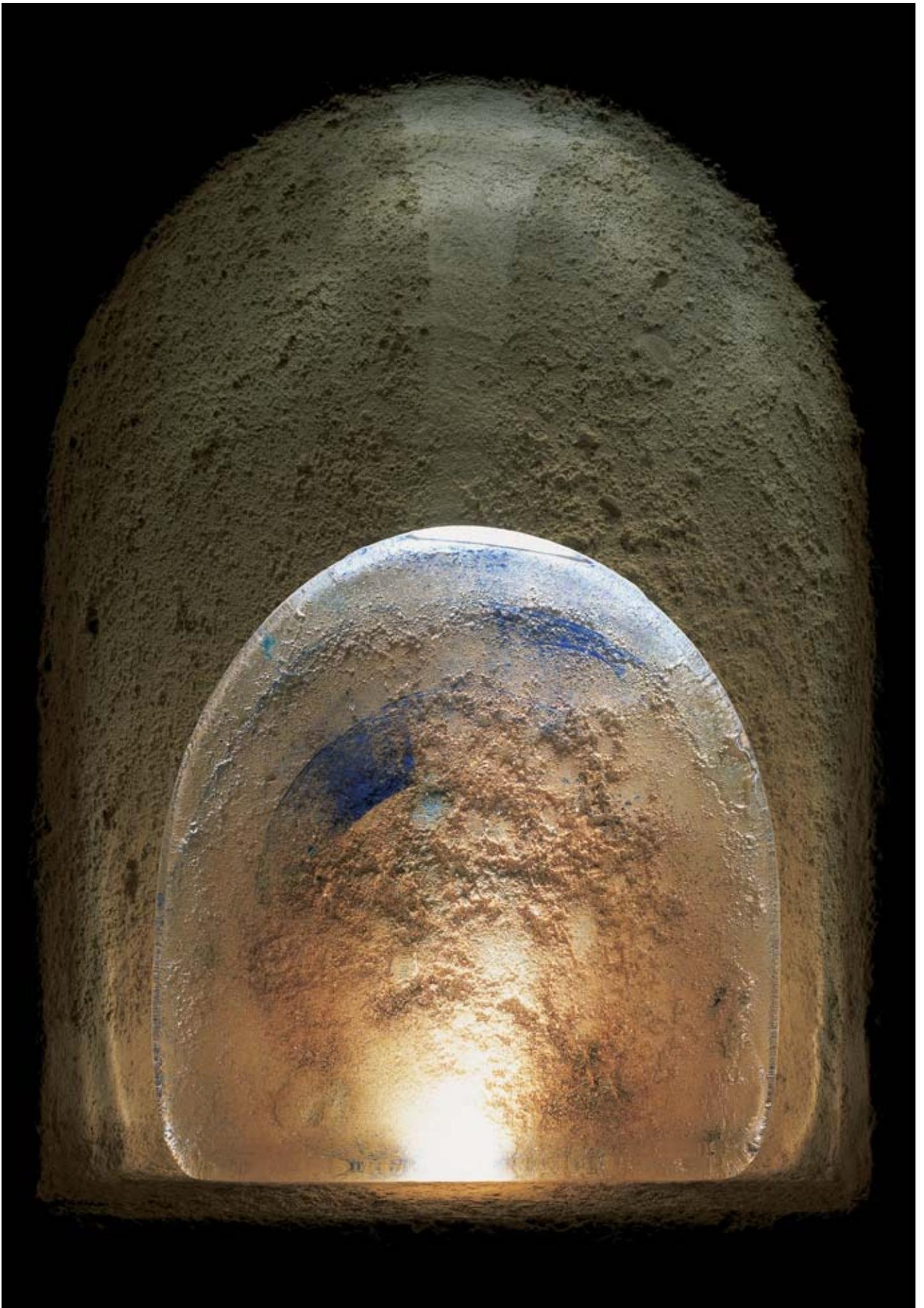
sculptured sconces to provide ambient lighting effects, Dubai



ing a bowl of lead-crystal “icebergs” which diffuse the light from a blue LED (Light Emitting Diode), was commissioned as a centerpiece for a terraced dining area and typifies this mystical effect, radiating a supernatural ethereal glow. An “Iceberg Lantern” and lead-crystal stagmite also feature this enigmatic inner glow, along with a delicate lead-crystal “Reef Sculpture”, inspired by coral formations. A walled garden in Wiltshire features a cherry tree that is positively ablaze, thanks to a skilful and dramatic use of uplighting. Like a modern day “burning bush” it transmits a fiery beauty that only a Van Gogh might normally see. Munro also employs to startling effect hand-cut copper facades married to subtle back-

bottom lit staircase, Southern Europe







Icebergs, South of France

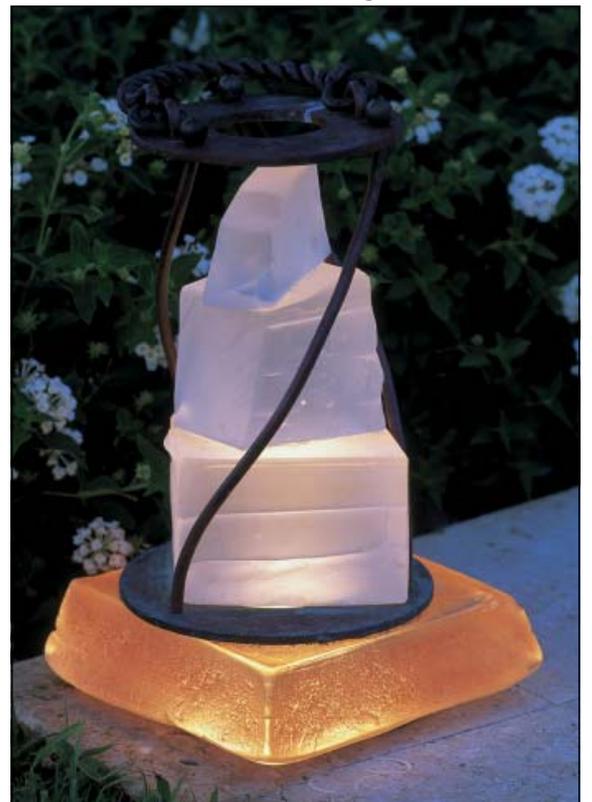


ambient illumination for spa, Spain

lighting which creates warm fire-like centrepieces and a unique mood.

In March 2004 Munro was commissioned to contribute to an exhibition "Brilliant" at London's V&A museum of decorative arts. Munro's most ambi-

Iceberg Lantern, Caribbean

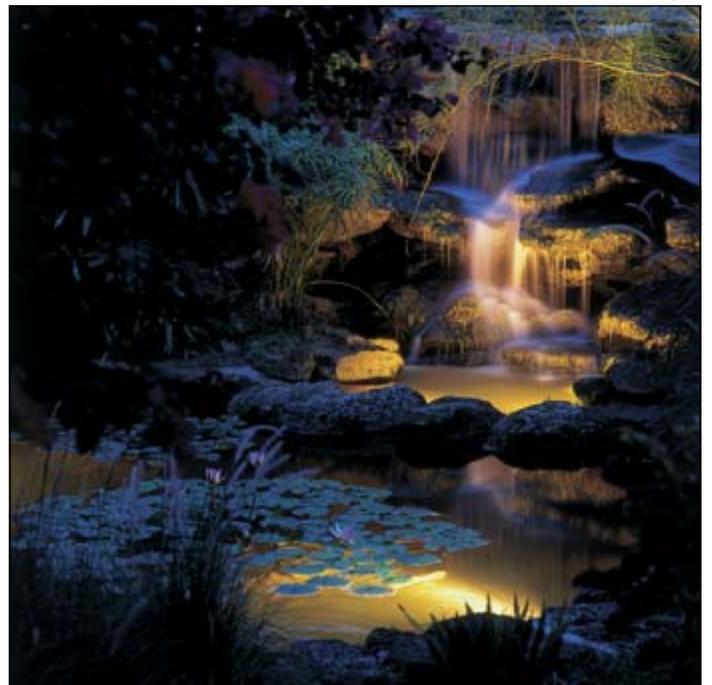




dining room ceiling, Caribbean

tious work to date is his Field of Light installation which will involve 12,500 light diffusers on metre long fibre-optic stems planted across a 40,000 square-metre field in Wiltshire; a collaboration with the landscape and the four seasons. Munro explains: "The idea is to film it through the different weather patterns, while also creating an occasional sound-light piece. There are 25 colour changing projectors that can all be choreographed and synchronised to the soundtrack. Then the idea is to move it to Australia and photograph it on a snowfield and a desert-scape." The design itself with

water feature, Portugal





courtyard and water feature, Caribbean

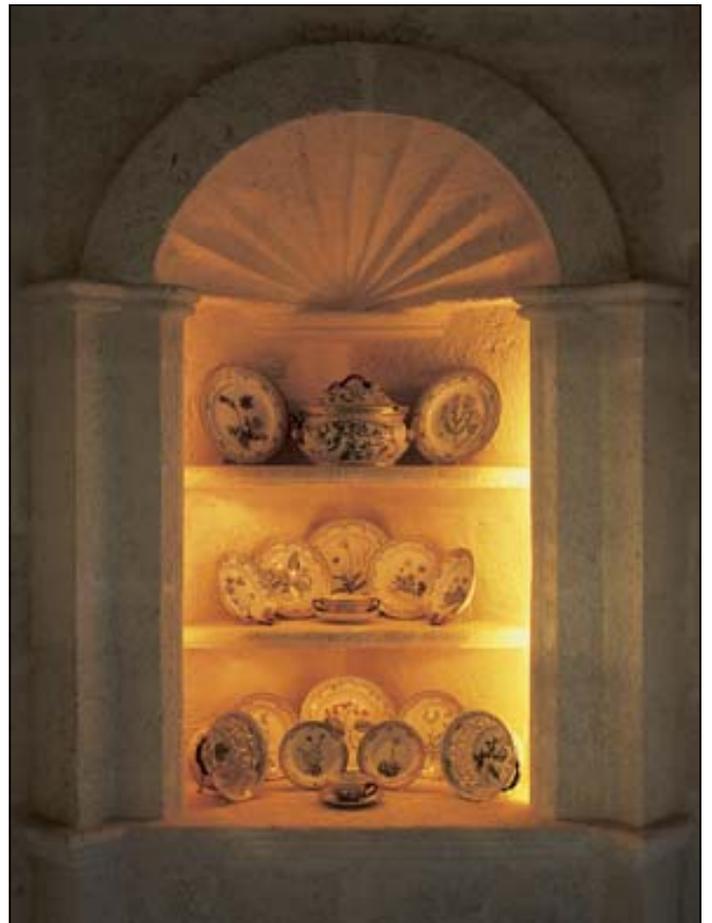


gated entry, South of France

its concentric circles comprised of glowing dots is reminiscent of an Aboriginal design, and the whole idea came during a period living in Australia. These projects Munro admits “are more for the fun of doing it”.

But such works illustrate the experimental, pioneering nature of Munro’s work demonstrating to clients that, at least for Munro, lighting is not just a practical consideration, but an artistic necessity.

coral stone corner cabinet, Caribbean



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