



THE IANIRO NAME IS HISTORY, BUT IT IS ALSO
SYNONYMOUS WITH SPOTLIGHTS AND WELL-
STUDIED, BESPOKE LIGHTING SOLUTIONS.
FILM SETS, TV AND PHOTOGRAPHIC STUDIOS.
LIGHT FOR IMAGES, IMAGES OF LIGHT.
TODAY IANIRO IS ALSO IANIRO DESIGN. IT
VENTURES FROM PROFESSIONAL USES,
WITHOUT ABANDONING THEM, TO COME
INTO OUR HOMES WITH THE FIRST
COLLECTIONS DEDICATED TO THE HOME AND
CONTRACT.

GIORGIO TARTARO

It doesn't happen often but when it does, it makes history. The name of a company spreads to identify a type. We can apply such figures of speech as 'metonymy' and 'synecdoche'. For the sake of clarity, let's cut to the chase. For years "Hoover" was synonymous or more used than "vacuum cleaner". For years, "Ianiro" has been synonymous with lights, projectors, spotlights, and other professional lights for cinema, television and photography. Ianiro is the transatlantic vessel of a light that sailed Italy around the world during the economic boom. It's a story of personal skills, insights and relationships with the biggest names in the arts, with places and institutions such as Cinecittà, Centro Sperimentale di Cinematografia and Istituto Luce.

It's world of lighting that coincides with the history of modern Italy. It is no coincidence that after the partnership with the Anglo-American global monopolist of the lighting industry, Mole & Richardson, that precisely in 1954, during the birth of television in Italy (as well as the Golden Compass), Ianiro Srl started up in the San Lorenzo area of Rome). Since then a lot of water has gone under the bridge, with continuous technical innovations and transpositions, including the great revolution of the sources, fluorescences and LEDs. And perhaps it is no coincidence that in this Milan Expo year, almost to follow a historical path that links Ianiro with Italy itself, the company has consciously decided to enter the world of design - if it wasn't there already with its acquired industrial wisdom and results. So we have teamed up with prestigious firms to launch new projects, aiming to bring the entire history of cinema, television and photography into our collections, which reinterpret the scope of Ianiro in full respect but with some necessary updating.

The first results of this "new deal" are the items designed by Setsu & Shinobu Ito: IIIIRO and IANEBEAM. The former is an update of the lighting fixture with formal styling and plays on the lines; the latter takes up again the classic, iconic form of the historic spotlight.

Everything conceived as flexible and transformable on a telescopic rod, which rests on a reassuring, 'homely' wooden structure.

The intentionally-limited materials and colors have been studied and designed to tell the story and re-interpret the present in homes or - more challenging - contract settings.

Giorgio Tartaro



TODAY'S DESIGNERS
REINTERPRET
THE IANIRO TRADITION:
AN INJECTION OF LIFE

IIIRO e IANEBEAM Collection

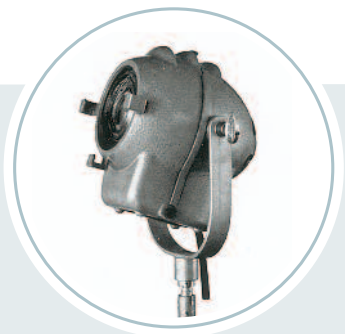
by Setsu & Shinobu Ito

IIIRO THE COLOUR OF LIGHT AND WARMTH IN SPACE

IIIRO means "colour" in Japanese; color produced by light within a space obtained by transforming a professional TV projector into a household item to create a lamp that produces both visual and ambient warmth wherever used.



'50s



As the 'bridge' product between the televisual Ianiro design and the new look, Studio Setsu & Shinobu ITO has developed a brand-new line of lights that is being taking shape between the Euroluce 2015 expo and the end of the year, with a number of standing lamps sporting and elegant, contemporary look and advanced technical functions.

IIIRO finds its roots in one of the most popular historical Ianiro line, dating back to the '60s.

We refer to the small portable projectors with Fresnel lens Inkie Dinkie, evolved in the Mizar range.

In their photo-film original version, these two evergreen Ianiro, thanks to their compact and portable size, were the best selling small spotlights in the world in our sector for over 40 years.



'70s

IIIRO e IANEBEAM Collection

by Setsu & Shinobu Ito

IANEBEAM THE REBIRTH OF TRADITION IN NEW CLOTHING

On thinking about how to initiate our new journey into the design world, we couldn't not start from the most iconic and best-loved product of the Ianiro range: the **lanebeam 3140**, better known worldwide as the Red Head in English-speaking countries, and the Mandarin in French-speaking ones.

'60s



'80s



Our Ianiro design range thus starts from the origins, by reinterpreting the first, only and original IANEBEAM, in a design version conceived by Studio Setsu & Shinobu Ito. It has been a choice to begin a new adventure under the lucky star of the product that still today identifies Ianiro in the world's television industry.

The product was born in 1962 on request of the director of photography Carlo di Palma, for the shooting of Blow Up by Michelangelo Antonioni.

The typical orange colour comes from the plastic material suitable for thermosetting molding and not from a stylistic choice.

But it became its identifying element, imitated in all the word.









STARS COLLECTION

by Marco Bonetto

Marlon•Marilyn

The absence of a material and solid body, replaced by a tubular frame, produces an essential design, but with clear and strong aesthetic reference to the design of the past.

A formal minimalism, stripped of the superfluous, that at the same time preserves the strong character of the product and becomes a real protagonist in every room and setting. The soft materials and warm colors make Marlon and Marilyn perfect complements in the world of furniture and furnishings.



'50s



As in a game on words, the collection of Stars by Bonetto resumes the collection of Stars by Ianiro, the spotlights line called "Sidereal" of the early '60s.

The line sidereal was named after the brightest stars, Mizar, Polaris, Castor, Pollux and Vega.

Marlon, is inspired by the famous Ianiro 2KW Castor spotlight, used on the set of Cartagena with Marlon Brando. Robust but lightweight to be moved around the rough Sardinia's land.

Marilyn takes instead inspiration from the Ianiro's iconic "Blonde", a 2KW diffusing light, the lanebeam 3150. The name Blonde came from its weird yellow-blonde color. One of the most popular and Ianiro's best sellers, that was going steady with another evergreen, the 1KW "Redhead" lanebeam 3140, also this last so called because of its original orange-red color.



'60s

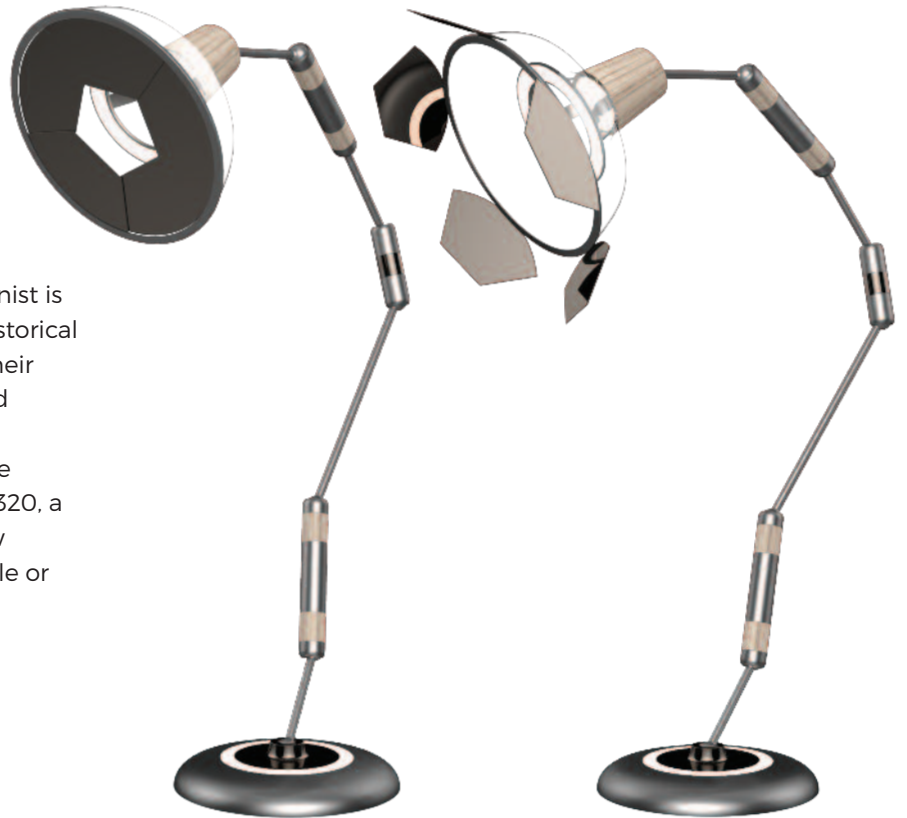
STARS COLLECTION

by Marco Bonetto

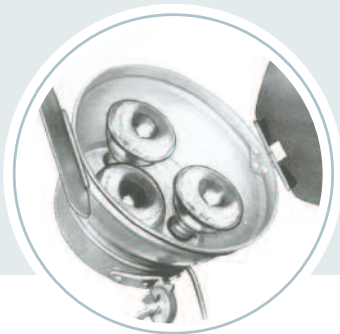
Audrey

A light body where the protagonist is the structure. Inspired by the historical laniro's jointed arms, it keeps their characteristics of dynamism and versatility.

Audrey is a lamp inspired by the unique laniro's articulated arm 320, a functional support which is now emancipated and becomes table or floor lamp.



'50s



'50s



The laniro arm 320, was a very popular support for diffusing veils and black clothes, to control the light on the set. It was designed as a functional evolution of the French Crémère, a black flag 25x40, supported by a flexy arm. laniro redesigned the arm with tubular brass joints, very robust for the Film heavy duty use. It was an immediate success becoming an universal standard of the industry. The sophisticated and slim look of the lamp, together with its large elegant lampshade, recalls Audrey Hepburn iconic image. Another unforgettable Hollywood actress that starred on the Vacanze Romane set, shot on the unique Eternal city settings with laniro spotlights.

STARS COLLECTION

by Marco Bonetto

Gregory

The concept was to reinterpret the tradition of scenic lighting in an elegant object, fluid and dynamic. Designed to be hand-assembled, with fine materials such as wood and aluminum.

LED technology combines power and reduced energy consumption, allowing greater design freedom.

The same dynamic concept can be found on the support legs, which combine solid wood and aluminum.



'50s



Gregory has a slender, elegant structure but also a *Physique Du Role*, standing out in the surrounding ambient. Just as the star Gregory Peck, companion and Roman guide of Audrey Hepburn in *Vacanze Romane*, shot in the Eternal City under the *laniro* spotlights.

The lamp proposes avowedly the shape of a turbine, likewise the *laniro JUNO* of the '50s, a real turbo light boosting 1500W and 10.000 lux at 3 meters. The most powerful mono-lamp source of the industry at that time.

STARS COLLECTION

by Marco Bonetto

Elizabeth & Richard

Also this floor lamps reinterprets a famous Ianiro support system, the American arms 330.

The focal design point was the structure, flexible and dynamic.

The housing fasteners, allow the addition of filters with different patterns so as to create the same suggestions that the photographic filters generate in the film world.

The LED sheets light up the ambience becoming light effects themselves.



'50s



The Ianiro's American arms, were so called because they were first used on the Hollywood sets, to support large veils and black clothes for the lighting photography on the scene. The strong joints stood durably the heavy film gear.

The gorgeous look, the satin finishes, the care for detail, the special visual light effects, all elements recall the luxurious sets of Cleopatra epic movie, shot in Cinecittà studios with amazing scenography Italian craft, where legendary Elizabeth Taylor and Richard Burton starred on the Roman sets, lit by Ianiro spotlights.

'50s











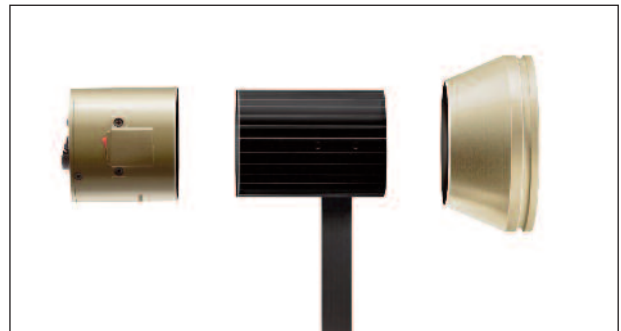




IANIRO CLASSICS IN RESIDENTIAL VERSION

Thanks to LED technology
Ianiro professional lights
find a new home in the
residential furniture market

MINTAKA LED CROSSING OVER VIDEO AND ARCHITECTURE



The composite design of the new Ianiro Mintaka LED series is inspired by versatility and simplicity.

The design of the external body is based on the study of the Open face-Fresnel composite optical unit, which aims at optimizing the threefold use Soft, Hard and Key of mirrors and lenses.

The case design consists of three modules, which can be easily customized in colors, with classic combinations like the standard version (silver/black) or original ones (any color) to meet all the demands of personal taste and especially architectural applications.



PINZA LED DESIGN AND FUNCTIONALITY WHEREVER IS REQUIRED



'50s



A product with unique connotation, distinctive of an entire category of film and television lighting system in the world.

The Pinza Photoflood was the result of a combination of functional elements: the joint arm and the new mirrored bulb R40 Flood by G.E., with E27 socket. It was also ideal for PAR38 mirrored bulbs. The joint arm was designed after the French flag Crémère (black metal flags 25x40 to cut the light beam).

Ianiro modified the joint arm, introducing the first articulated arm of the industry with two brass ball in anodized tube and inner springs calibrated to adjust the resistance.

Now available in different colors and with LED E27 for domestic use.



VARIBEAM IANIRO ICONIC DESIGN IN A NEW COLOR RANGE



'60s



Ianiro was the original manufacturer of the famous Red head light, designed in the early '60, in orange-red colour, from which its nick name Redhead.

All Ianiro were designed on the basis of the production needs expressed by the directors of photography, and to use new bulbs introduced on the market. Their design, dictated exclusively by the functionality, it quickly became typical and unmistakable, symbol for an entire genre of film and television lights.

After fifty years of honorable service, 1962-2012, the original Ianiro Varibeam stands out again, with a fresh look and new led technology. Varibeam led retains its exterior features, which made it famous. These now embrace energy saving, low-consumption, high-efficiency LED but bulse.

