

PROJECT PRESENTATION

# Aari Tari Johari Bazar, Jaipur

Lighting design for a premium bridal and  
saree showroom · 2nd and 3rd floors · 2026

Jainsons Lights · since 1978



AI-assisted 3D design visual from our lighting calculation (indicative)

# The project at a glance

## Project card

|                 |                                                                                                                              |
|-----------------|------------------------------------------------------------------------------------------------------------------------------|
| CLIENT          | Aari Tari, a premium bridal and saree showroom                                                                               |
| LOCATION        | Johari Bazar, Jaipur                                                                                                         |
| SCOPE           | Lighting design for the 2nd and 3rd floors (the 1st floor was already trading)                                               |
| YEAR            | 2026                                                                                                                         |
| STATUS          | Design approved and order placed, October 2026. Installation photos to follow.                                               |
| WE STARTED FROM | The architect's AutoCAD floor plans, the interior designer's 3D visuals and first lighting plan, and the client's checklist. |

## 2 floors

Bridal cabins, sofa pods, rails, mannequins, a lounge and changing rooms

## 8 ft

False ceiling (2.49 m); 7 ft 2 in in the changing rooms

## 0 clashes

Every light at least 150 mm clear of AC grilles, sprinklers, detectors and cameras

## CRI 90+

So reds, maroons and gold zari look true

## 3000 K

One warm white across both floors

## 0 uncomfortable

Glare viewpoints in the final layouts (135 checked on both floors)

### Part 1 · The story

How we understood the store, our ideas, the bridal ramp, the Dome, area by area (pages 3–17)

### Part 2 · The design in detail

Layouts, lux calculations, glare checks, design studies, visuals and the project timeline (pages 18–34)

# The brief, and the limits we designed within

The client and their interior team wanted proper, checked light levels in every section of the store, and lights they could adjust. The building set the limits.

## A low ceiling

About 8 ft (2.49 m) of false ceiling, and 7 ft 2 in (2.20 m) in the store rooms and changing rooms. Lights sit close to people, so aim and glare matter more.

## A busy ceiling

Sprinklers, smoke detectors, speakers, CCTV cameras and AC grilles. Every light had to find its own clear spot.

## Track only in the gutter

Track lights only where the ceiling has a gutter (a slot made for the track). Everywhere else, recessed lights.

## Lights that tilt

The first recessed downlight considered tilted only about 10°. The client wanted adjustable light, so we moved to the tiltable Eliante Dome.



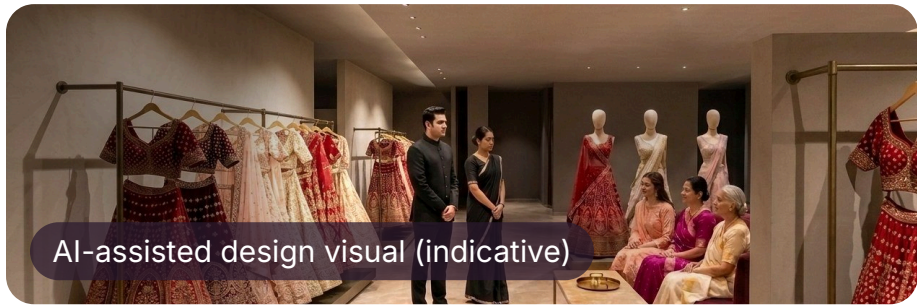
Calculation view of the 3rd floor from above, ceiling removed: pools of light on products and people. Grey stand-in figures; every light at full power (design-stage revision).

# How we design a showroom



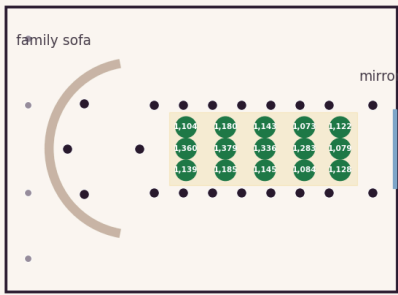
## 1 Understand how you sell

Where the sale happens: the bride, the family, the salesperson.



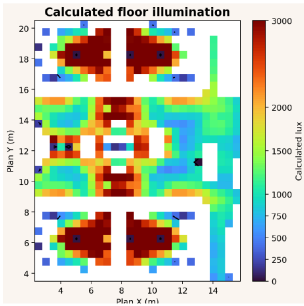
## 2 Explain the ideas

Contrast, true colour, glare and light on people, in plain words.



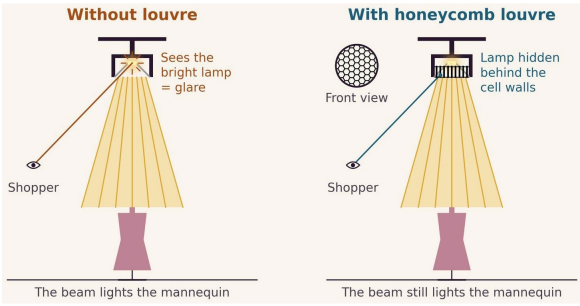
## 3 One sample per area

Test one cabin, one sofa pod, one rail. Show it, get an OK, then repeat it.



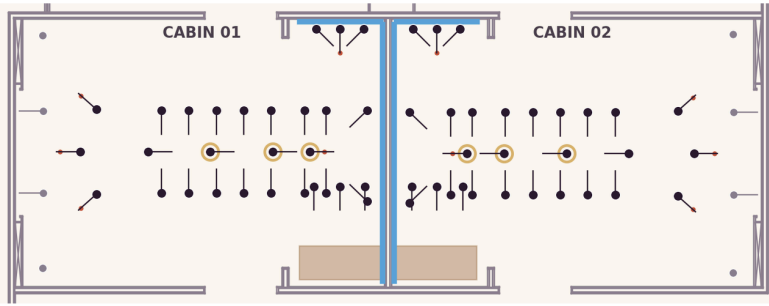
## 4 Calculate the whole floor

Light on people, garments and the floor, with every person where they really stand.



## 5 Check glare last

From the eyes of every customer and salesperson.



## 6 Drawings for site

Layout, aiming, setting-out and switch groups.

3D visuals come last, once the layout is final, so every change stays quick and low-cost.

# First, we understood how Aari Tari sells

A bridal store is not lit like a shop floor. The sale happens in a few moments, and each one needs its own light.



Arrive



Browse the rails



Sit and see



The bride tries it on



At the mirror

AI-assisted 3D design visuals from our lighting calculation (indicative, design-stage revision).

# Each selling moment, answered with light

| How the showroom works                                                                           | What we did with the light                                                                                              |
|--------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|
| The bride is the centre of the sale: she tries the outfit, walks, turns and looks in the mirror. | → A lit bridal ramp in every cabin, with both mirrors lit so her reflection flatters her.                               |
| The family decides, seated on the sofa.                                                          | → Softer light at the sofa, so they see her clearly; every family seat was checked for glare.                           |
| Salespeople show a lehenga standing, anywhere along the sofa pods.                               | → A line of lights in front of where they stand, and one over each pod table.                                           |
| Lehengas hang floor-length on high rails.                                                        | → Spots about 2 ft from the garments, aimed at two heights, so they are lit from top to hem.                            |
| Bridal fabrics are reds, maroons and gold embroidery.                                            | → CRI 90+ fittings and one warm white (3000 K), so a colour looks the same on the rail, on the bride and in the mirror. |
| A premium store must feel rich, but never dark.                                                  | → Products brighter than the walkways, with the client's chosen target of at least about 500–600 lux on the floor.      |
| An 8 ft ceiling, crowded with sprinklers, smoke detectors, speakers, CCTV and AC grilles.        | → Every light placed clear of them. The final layouts have zero clashes.                                                |

# Our design philosophy

Four ideas guide every showroom we light. We explained each one to the client in plain words, with numbers, before they made a decision.



## Product first

Every rail, mannequin and display has its own aimed light, so the clothes are the brightest thing in the room.



## People look their best

The bride's face and outfit, the salesperson and the seated family are lit from the front and sides, not just the floor below them.



## Premium contrast

Walkways get softer light, so the merchandise stands out and the store feels rich, not flat.



## Calculated, not guessed

We put the bride, families, salespeople and customers into the software and calculated the light on their faces and on the garments. Glare is checked last, from every place people stand or sit.

Colour pictures: AI-assisted 3D design visuals (indicative). Grey picture: calculation view from our lighting software.

# The lighting ideas we explained to the client

## Contrast

The balance between the product and the walkway. More contrast feels premium; too much makes aisles feel dark. The client chose: products properly lit, no area dark, and at least about 500–600 lux on the customer floor.

## True colour (CRI)

Reds, maroons and gold embroidery must look true on the rail, on the bride and in the mirror. We specified CRI 90+.

## One warm white

3000 K everywhere, so a colour looks the same in every part of the store.

## Glare

Retail is sales first, but no light may be uncomfortable for a customer or a salesperson. We check it from their eyes.

## Light on people

The bride's face and the family's view of her matter more than the light on the floor.

We showed each idea with numbers from the calculation, so the client and their team could decide with confidence.

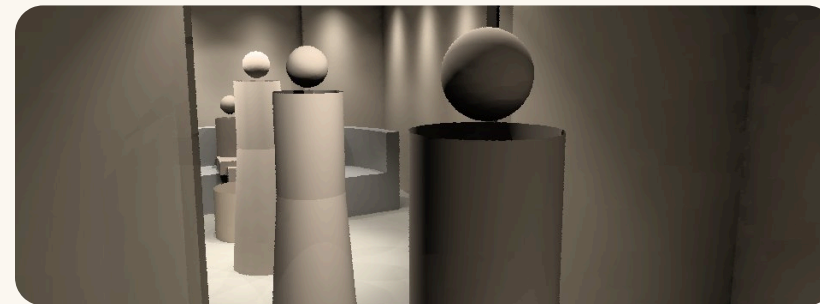
# We calculate light on people, not just the floor



In our lighting software we placed the salespeople, seated families, the bride and customers where they really stand and sit. Then we calculated the light:

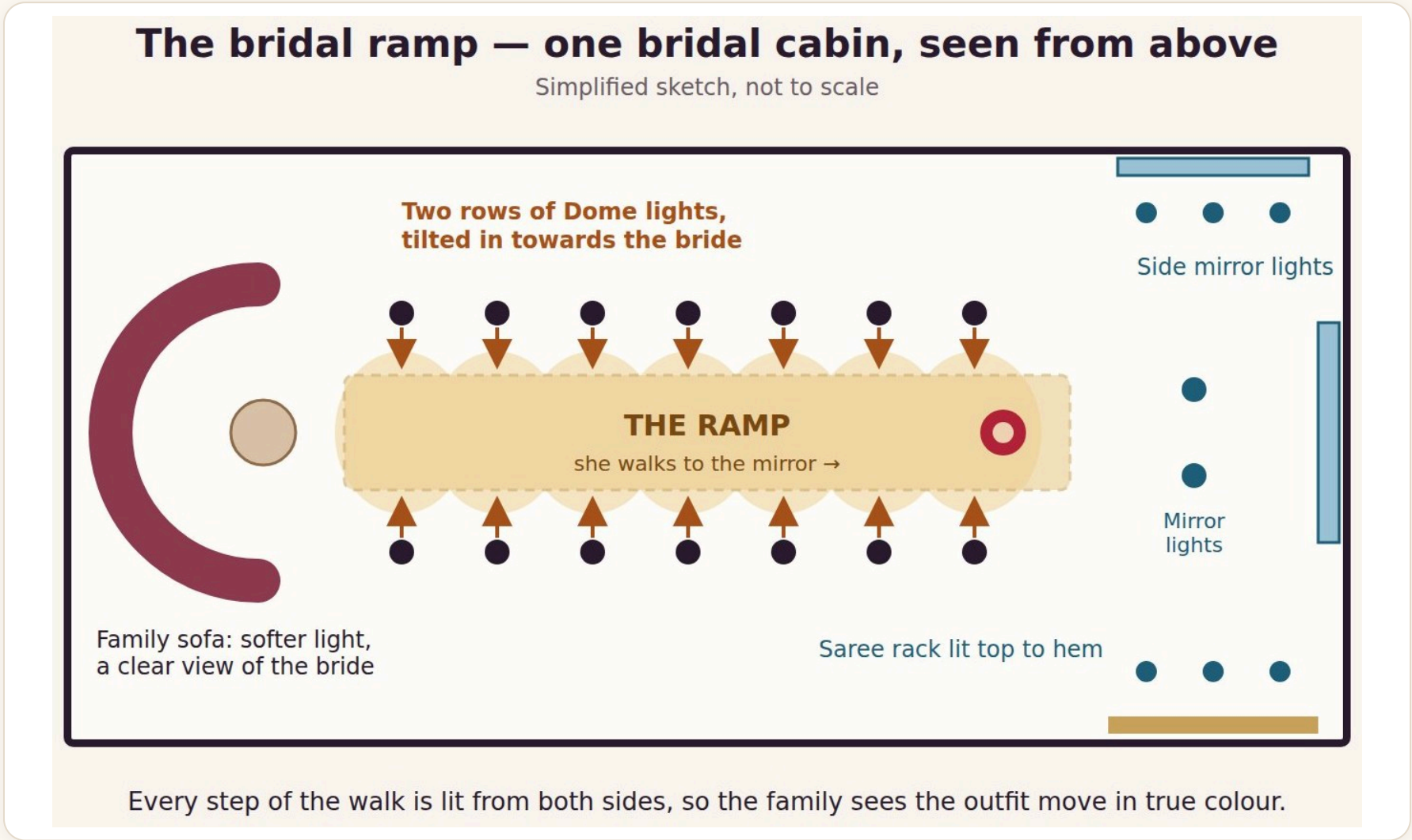
- on their bodies: face, chest and knee, from the front, the sides and the back;
- on the garments: from the top of the rail down to the hem;
- on the whole customer floor.

Every calculation uses a photometric light file for each fitting type (an equivalent file for the Dome, see page 18), and our method was first checked against a hand calculation.



Calculation views from our lighting software: grey stand-in figures, every light at full power (design-stage revision).

# The bridal ramp



Our simplified sketch of a bridal cabin (not to scale).

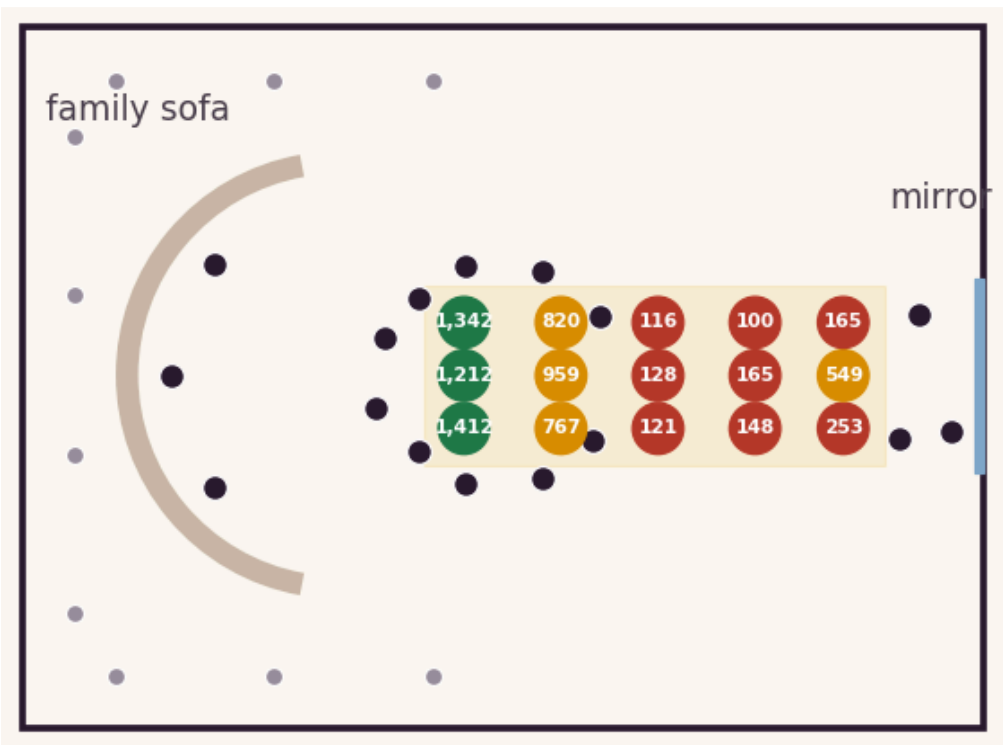
In each of the four bridal cabins on the 3rd floor, we lit a "ramp": the bride's walk towards the mirror, like a fashion runway.

Two rows of Dome lights line the ramp, tilted in towards her, so the lehenga is lit from both sides at every step and the family sees it move in true colour.

**1,000+ lux**

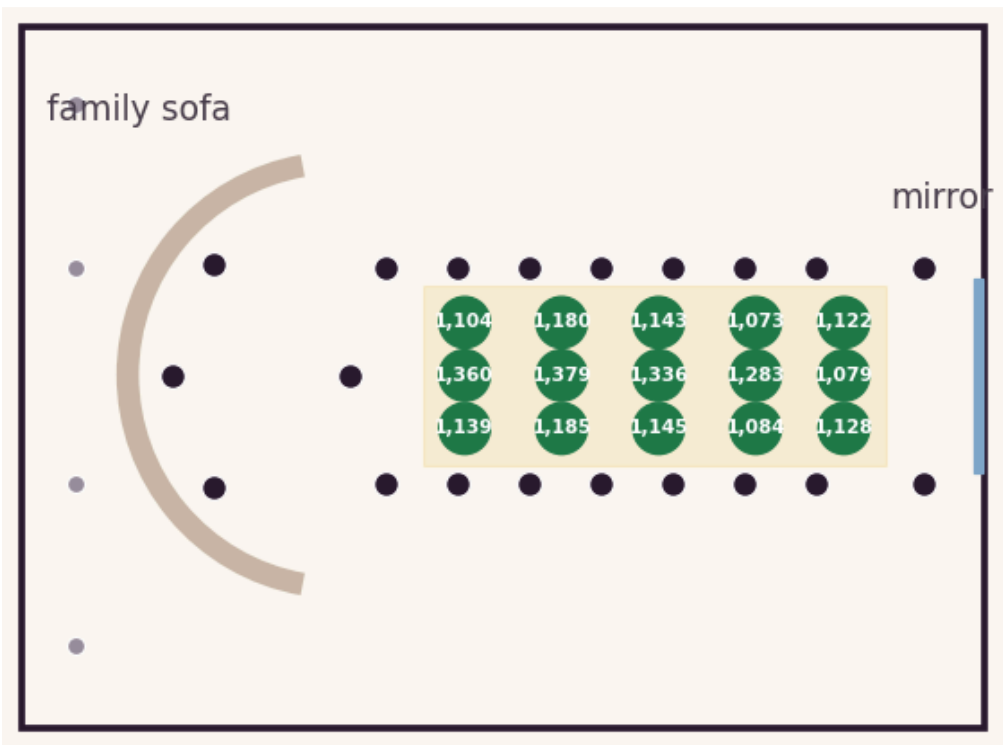
on every side of the bride, at every step from the family to the mirror (calculated, cabin sample).

# How the ramp idea grew



## First design: a ring of light

Bright only where she stands on her mark. As soon as she walks towards the mirror, the light on her drops.



## After the client meeting: the ramp

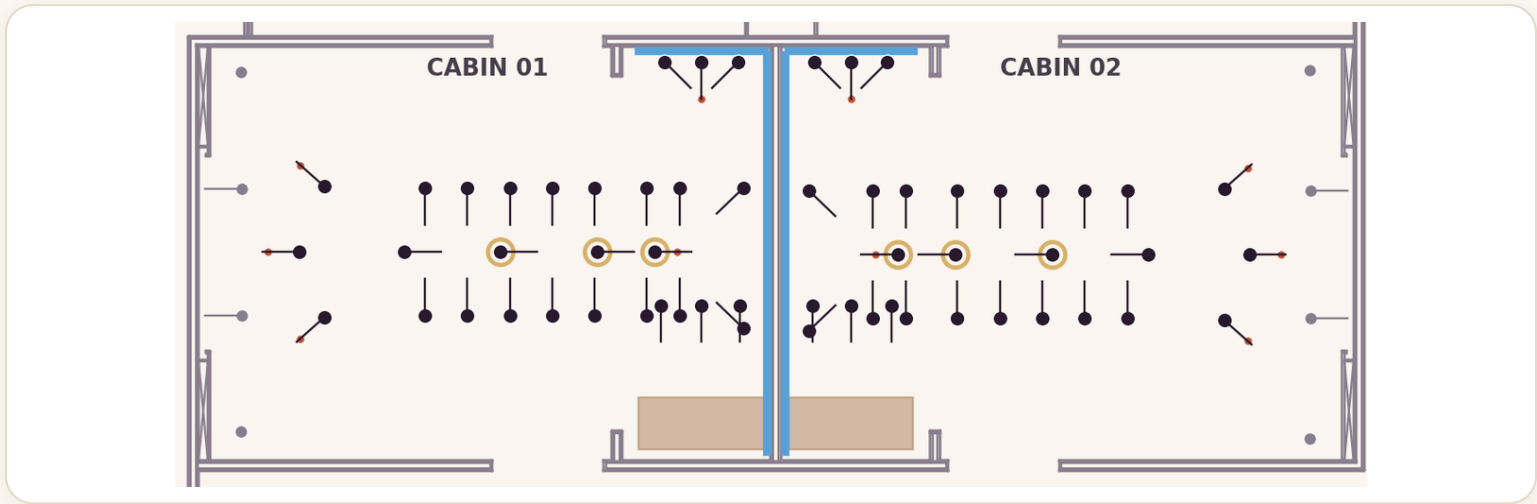
Two rows of Domes along her walk, tilted in towards her. She is lit at every step.

Circles = spots on her walk. Number = the lowest light on her body from any side, in lux, at chest height. Green = 1,000+ · Orange = 500–1,000 · Red = under 500. Dark dots = Dome 30 W, grey dots = Dome 12 W. Calculated, 3rd-floor cabin sample.

# Everything in one bridal cabin



Design-stage revision, before the ramp lights were added.



Our layout for cabins 01 and 02: each dot is a light, the short line shows where it is aimed.

- **The ramp:** two rows of Domes along her walk.
- **Main mirror:** lights for her face and reflection.
- **Clothes rack:** lit from top to hem.
- **Centre line:** on its own switch.
- **Side mirror:** three Domes close to the mirror.
- **Back wall:** a soft wash, and a light over each corner planter.
- **Family sofa:** softer light, so they see her clearly and comfortably.

Switch groups in every cabin: Ramp Family seats Back wall + planters  
Mirrors Centre line Clothes rack

Staff can switch each part of the cabin on its own.

# Why we chose the Eliante Dome



The Eliante Dome (range photo).

The first recessed downlight considered for the store tilted only about 10°. The client wanted lights they could adjust, so we moved to our Eliante Dome. It became the main light on both floors, with the smaller 12 W Dome for soft washes, the reception and the waiting lounge.

**30 W**  
main Dome

**36°**  
beam

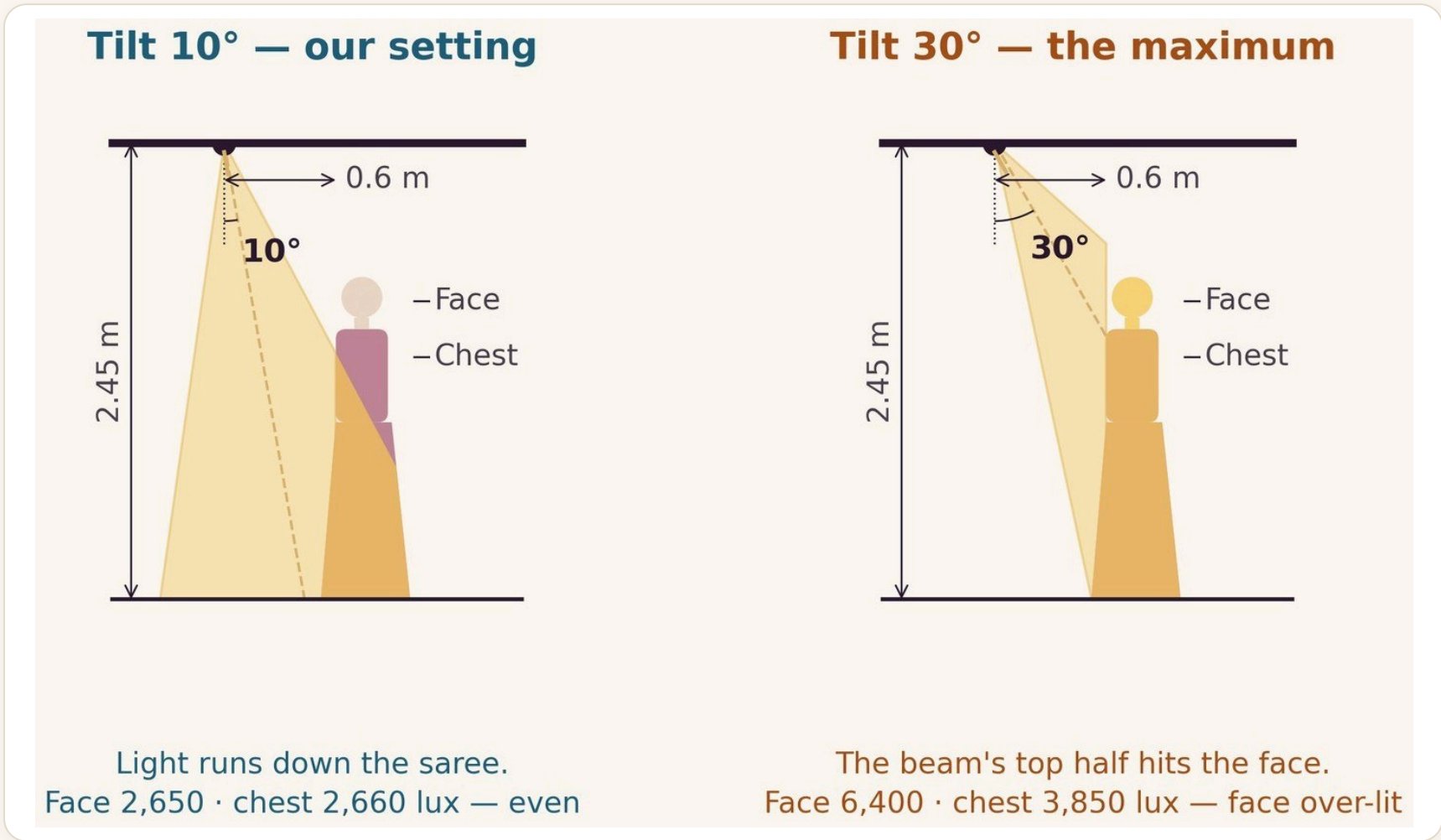
**0–30°**  
tilt

**Black**  
anti-glare  
reflector

**Recessed**  
clean ceiling

[See the Eliante Dome on jainsonslights.com →](https://jainsonslights.com)

# More tilt is not always better



Our simplified diagram (not to scale).

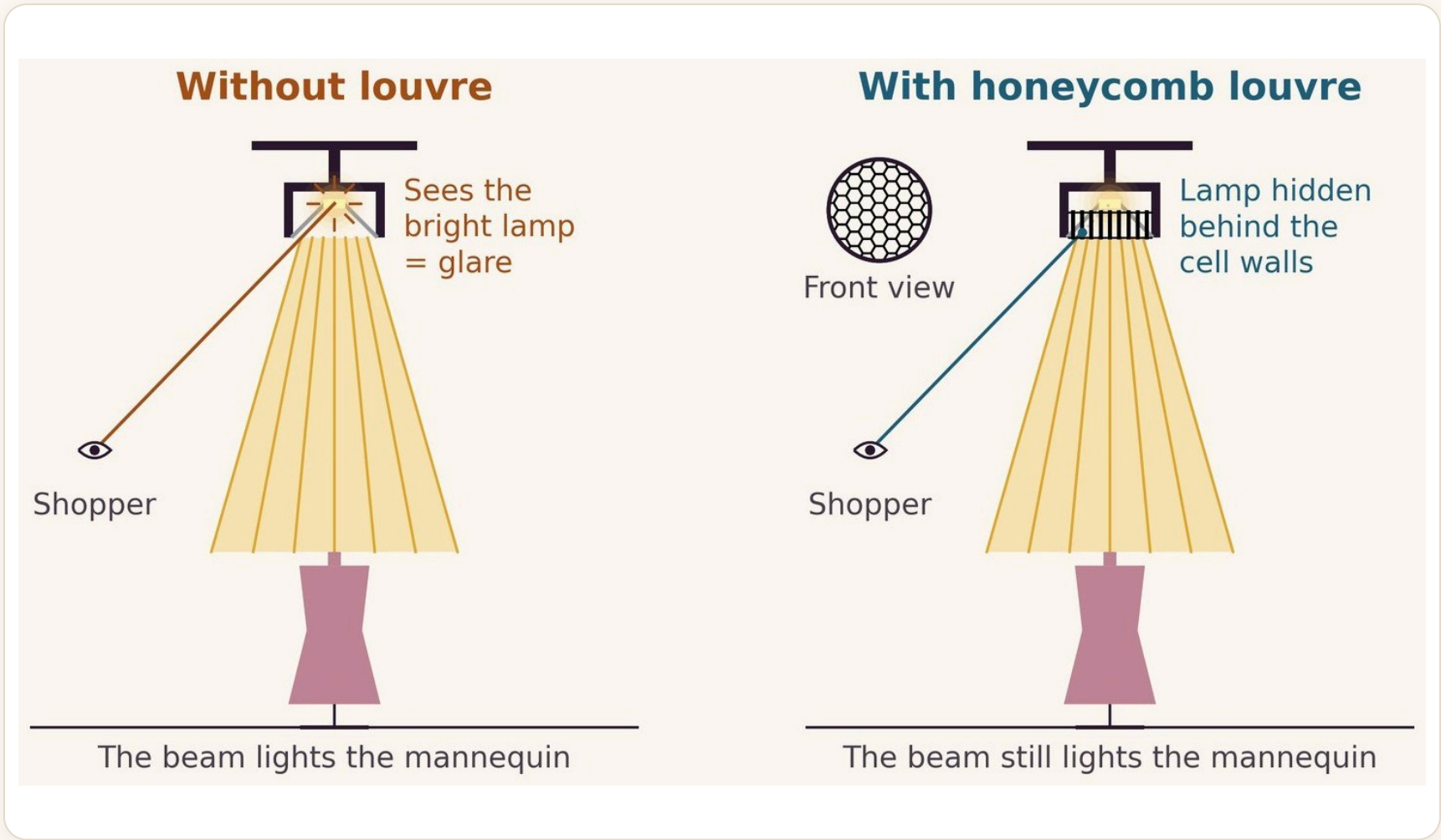
We tested the Dome at 10°, 20° and 30° in the software. Under an 8 ft ceiling, with the light about 0.6 m from the person, a steep tilt throws the top of the beam onto the face.

| Tilt              | Face (lux) | Chest (lux) |
|-------------------|------------|-------------|
| 10° <b>chosen</b> | 2,650      | 2,660       |
| 20°               | 5,430      | 3,720       |
| 30°               | 6,400      | 3,850       |

Calculated light on the front of the bride, one sample cabin, every light at full power.

At 10°, the face and the chest get about the same light, so the outfit stays the star. Lights close to a standing person are set at about 10°. The rest of the tilt is kept for fine-tuning on site, and for the ramp lights that lean in along the bride's walk.

# Glare: the honeycomb louvre



Our simplified diagram (not to scale).

The mannequin spots in the centre of the 3rd floor were the main glare problem: shoppers walking past could see the bright lamp. Honeycomb louvres on those spots hide the lamp behind small cells, while the beam still lights the mannequin.

6 ➞ 0

uncomfortable views on the 3rd floor (45 checked at that stage)

We also moved the front spots of the centre platform closer to the mannequins and aimed them lower, so a shopper facing one mannequin does not look into the spot of the one opposite.

# Area by area

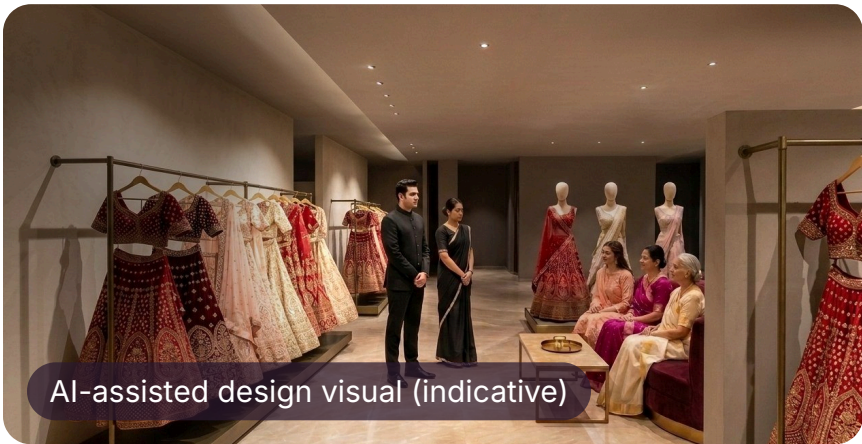
We made one sample for each type of area, showed it to the client, and repeated it across the floor only after approval.



## Sofa pods

A line of lights in front of the salespeople, who show the lehenga standing anywhere along the sofa. Seated customers get about half to three-quarters of the product light, so the outfit stays the star.

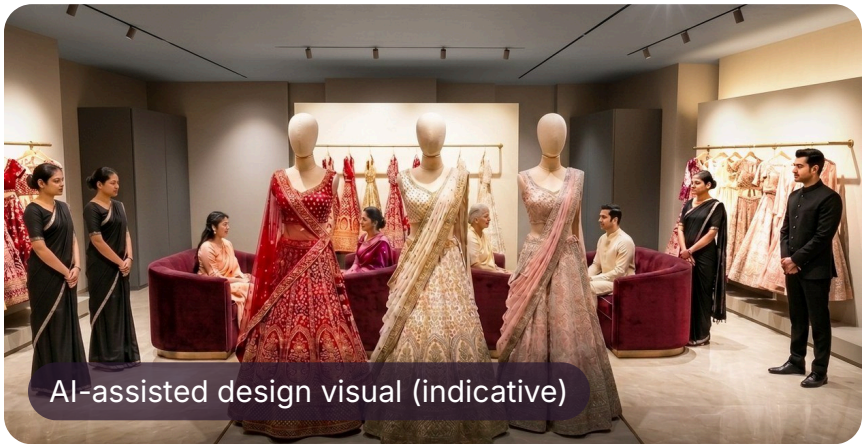
Salespeople, chest: about 1,830–1,970 lux



## Lehenga and saree rails

Spots aimed at two heights light the full length of a floor-length lehenga, and the rails stay brighter than the walkway.

3rd-floor rails, average: about 1,900–2,400 lux



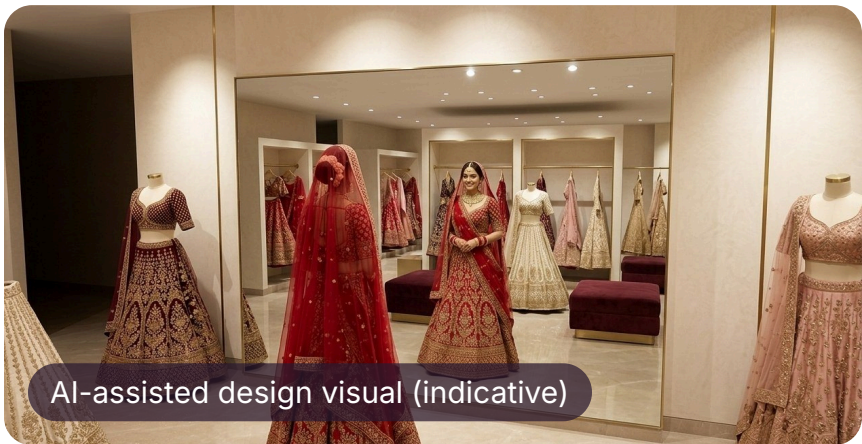
## Centre mannequins

Seen from every side, so lit from the front and the back, with honeycomb louvres against glare.

Mannequins, chest front: about 2,670–3,180 lux

Calculated values: every light at full power, final 3rd-floor layout. Pictures: design-stage revision.

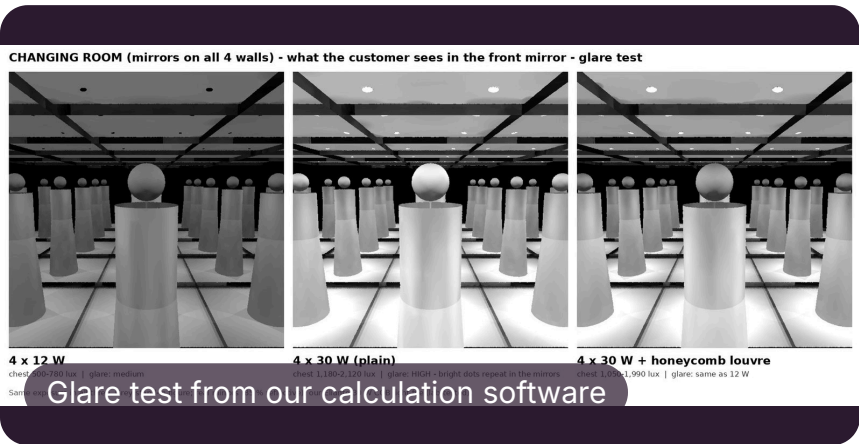
# Area by area



## Mirrors

Light on the customer's face and outfit from the front, so the reflection looks as good as the garment on the rail.

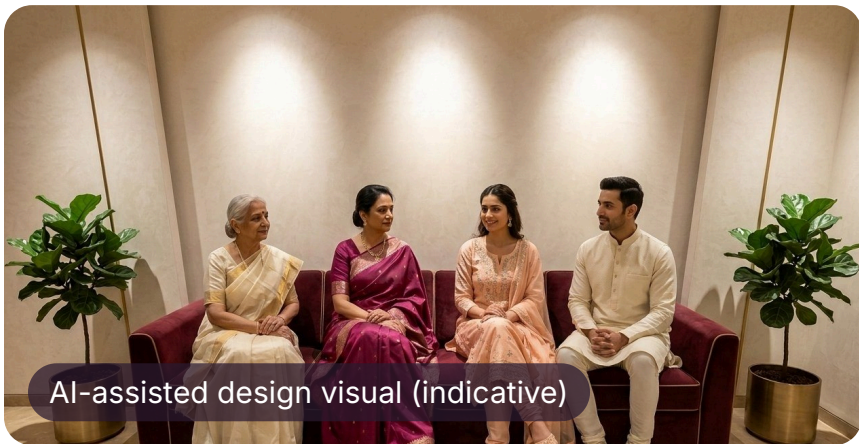
Cabin mirrors, customer's chest: about 1,510–1,530 lux



## Changing rooms

Mirrors on all four walls, so light all round the person. We tested three options for glare, as the customer sees them in the mirror, before choosing.

Changing room 1: at least about 2,340 lux on every side of the chest



## Waiting lounge and reception

A lounge feel with soft washes on the walls. A soft wash on the wood panel behind the reception desk means the arrival point is never dark.

Lounge floor average about 930 lux; reception about 1,050 lux

Calculated values: every light at full power, final 3rd-floor layout. Pictures: design-stage revision.

## PART 2

# The design in detail

Layouts, lux calculations, glare checks and design studies, as we prepared them for the client.

Lighting layouts, both floors

Calculated light on the floor, people and products

How we check garments and salespeople

Every change tested as a sample first

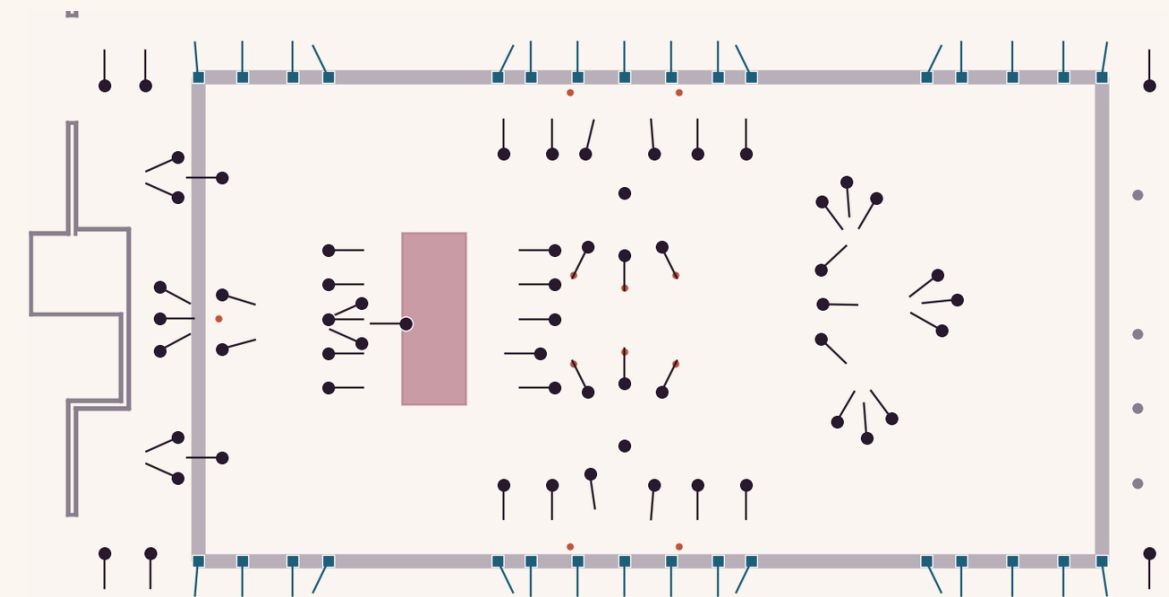
Changing rooms, lounge and reception

Glare, checked from every eye

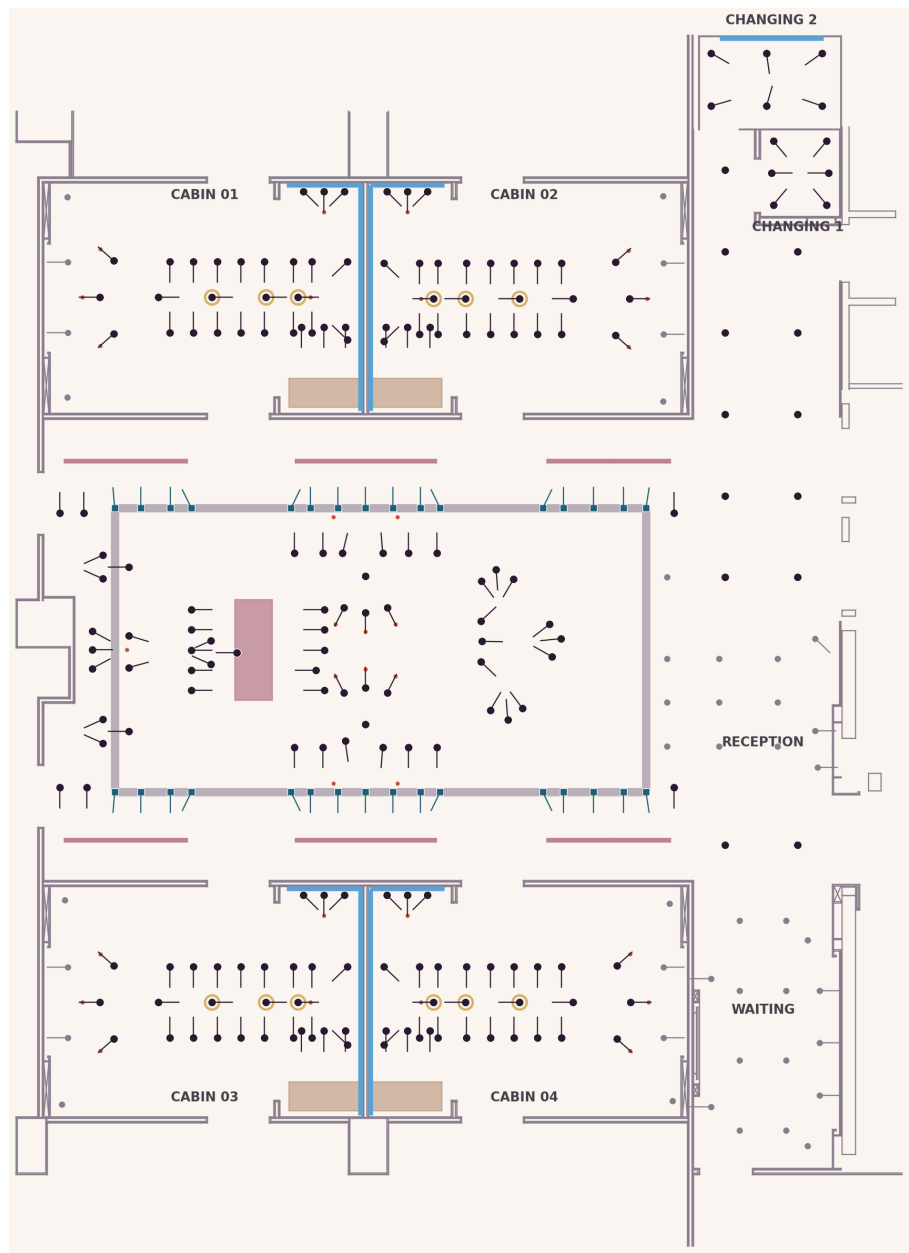
From calculation to design visual

Timeline and what we delivered

All lux values are calculated in our lighting software with every light at full power. They use a photometric light file for each fitting type (an equivalent file for the Dome until the maker's file is final), and can differ on site by about  $\pm 10\%$ .



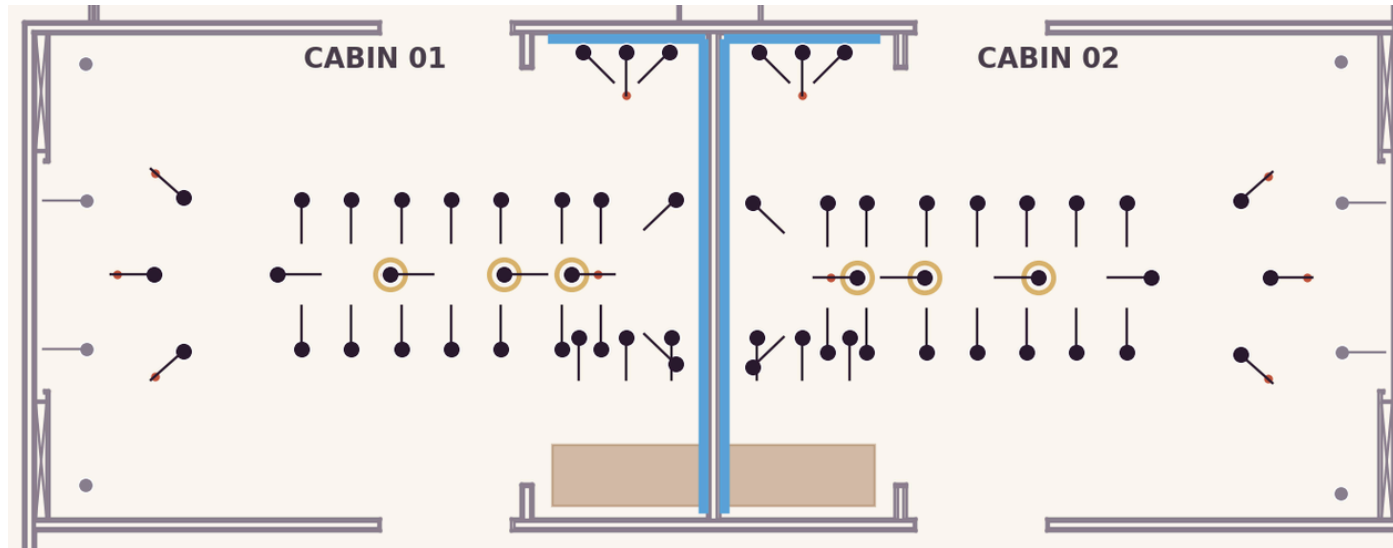
# 3rd floor: our lighting layout



- Dome 30 W
- Dome 12 W
- Track spot 30 W, in the ceiling gutter
- Ceiling gutter (track channel)
- Aiming direction
- Cabin centre line (own switch)
- Garment faces on the rails
- Mirrors
- Clothes rack
- People placed in the calculation

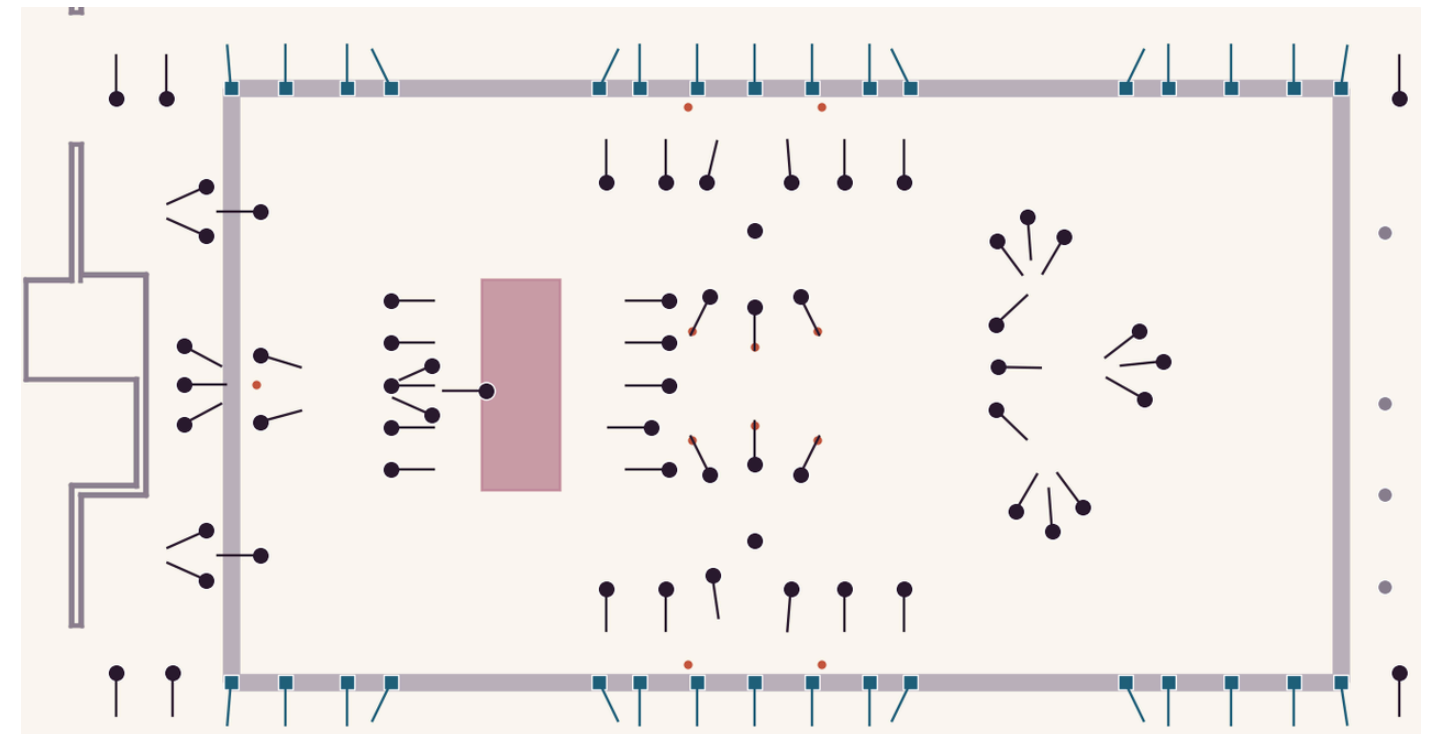
Four bridal cabins, two sofa pods, rails along the cabin walls, mannequins in the centre, reception, a waiting lounge and two changing rooms.  
Every light is at least 150 mm clear of AC grilles, sprinklers, detectors and cameras.  
Track only in the ceiling gutter; Domes everywhere else.  
Our own drawing, simplified for this document (final layout, 19 October 2026).

## 3rd floor up close



### Bridal cabins 01 and 02

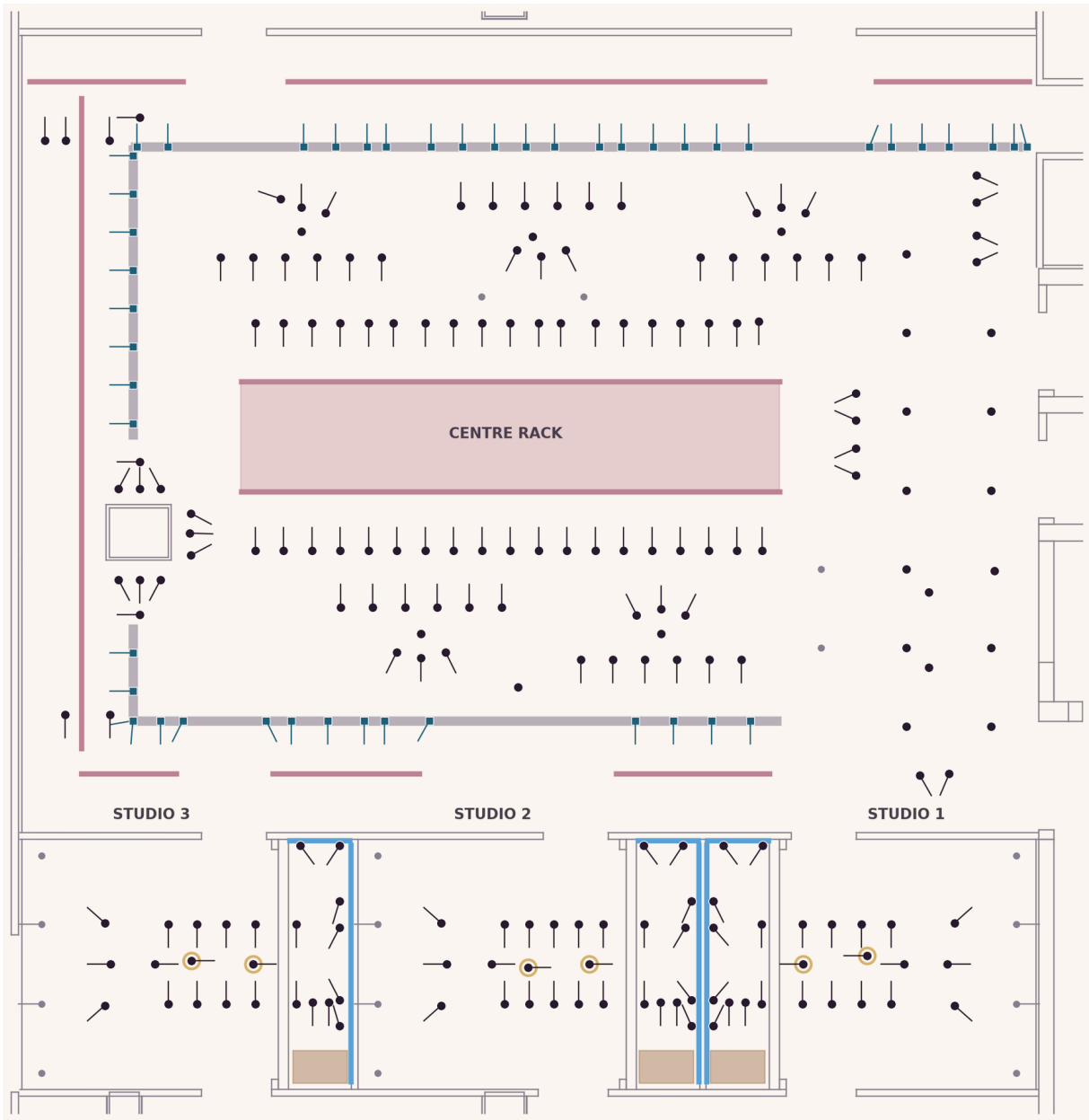
The ramp rows, the centre line (gold rings), mirror lights, the clothes rack and the back wall.



### Main floor

Track spots in the gutter for the rails, the two sofa pods with their light lines, and the mannequins lit from every side.

# 2nd floor: our lighting layout

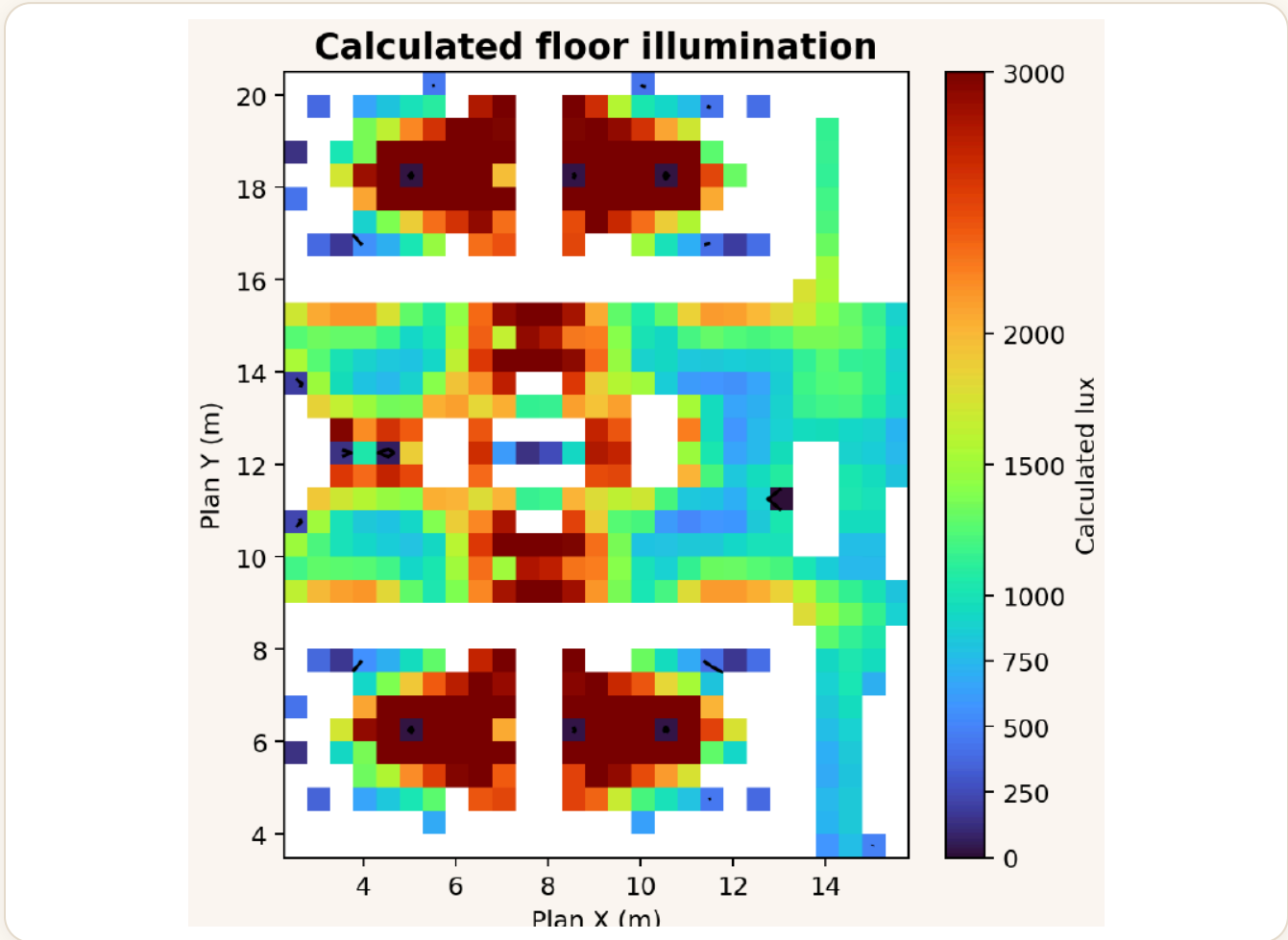


- Dome 30 W
- Dome 12 W
- Track spot 30 W, in the ceiling gutter
- Ceiling gutter (track channel)
- Aiming direction
- Studio centre line (own switch)
- Garment faces on the rails
- Mirrors
- Clothes rack

Three bridal studios with their own ramps, a centre rack lit from both sides, sofa pods, wall racks, mannequins, pillar mirrors and three changing rooms.  
The same method as the 3rd floor, and the same clearance rule around the ceiling services.

Our own drawing, simplified for this document (final layout, 19 October 2026).

# 3rd floor: calculated light on the floor



Colours = lux on the customer floor, every light at full power. White = not part of the customer floor.

| Customer floor area                     | Average lux | Points at 500 lux or more |
|-----------------------------------------|-------------|---------------------------|
| Cabin 01                                | 2,534       | 87 %                      |
| Cabin 02                                | 2,603       | 84 %                      |
| Cabin 03                                | 2,550       | 89 %                      |
| Cabin 04                                | 2,580       | 87 %                      |
| Main floor (aisles, island, mannequins) | 1,566       | 97 %                      |
| Arrival and reception                   | 1,054       | 100 %                     |
| Passage to the changing rooms           | 1,327       | 100 %                     |
| Waiting lounge                          | 932         | 97 %                      |

Customer floor only. Left out: store rooms, toilets, the floor under hanging garments and a 0.3 m strip along the walls. The few points under 500 lux are corners behind sofa ends or at the end of a rack.

# 3rd floor: light on people and products

| Who or what                  | What we measured        | Our target            | Calculated (lux) |   |
|------------------------------|-------------------------|-----------------------|------------------|---|
| Brides, 4 cabins             | Chest, front            | 1,500+                | 2,145–2,157      | ✓ |
| Brides, 4 cabins             | Chest, lowest side      | 1,000+                | 1,459–1,518      | ✓ |
| Bride along the ramp         | Lowest side, every step | 1,000+                | 1,073 or more    | ✓ |
| Cabin mirror customers       | Chest, front            | 1,000+                | 1,511–1,527      | ✓ |
| Cabin side mirror            | Chest, front            | 1,000+                | 1,315            | ✓ |
| Changing room 1 (4 mirrors)  | Chest, lowest side      | 1,000+                | 2,342            | ✓ |
| Changing room 2              | Chest, front            | 1,000+                | 1,175            | ✓ |
| Salespeople at the sofa pods | Chest, front            | 1,500–2,000           | 1,827–1,971      | ✓ |
| Mannequins                   | Chest, front            | —                     | 2,667–3,184      |   |
| Family on the cabin sofa     | Chest, front            | softer than the bride | 556–593          |   |
| Cabin and pod tables         | Table top               | —                     | 3,132–4,051      |   |

Calculated, every light at full power, final 3rd-floor layout. Lowest side = the darkest of front, back, left and right.

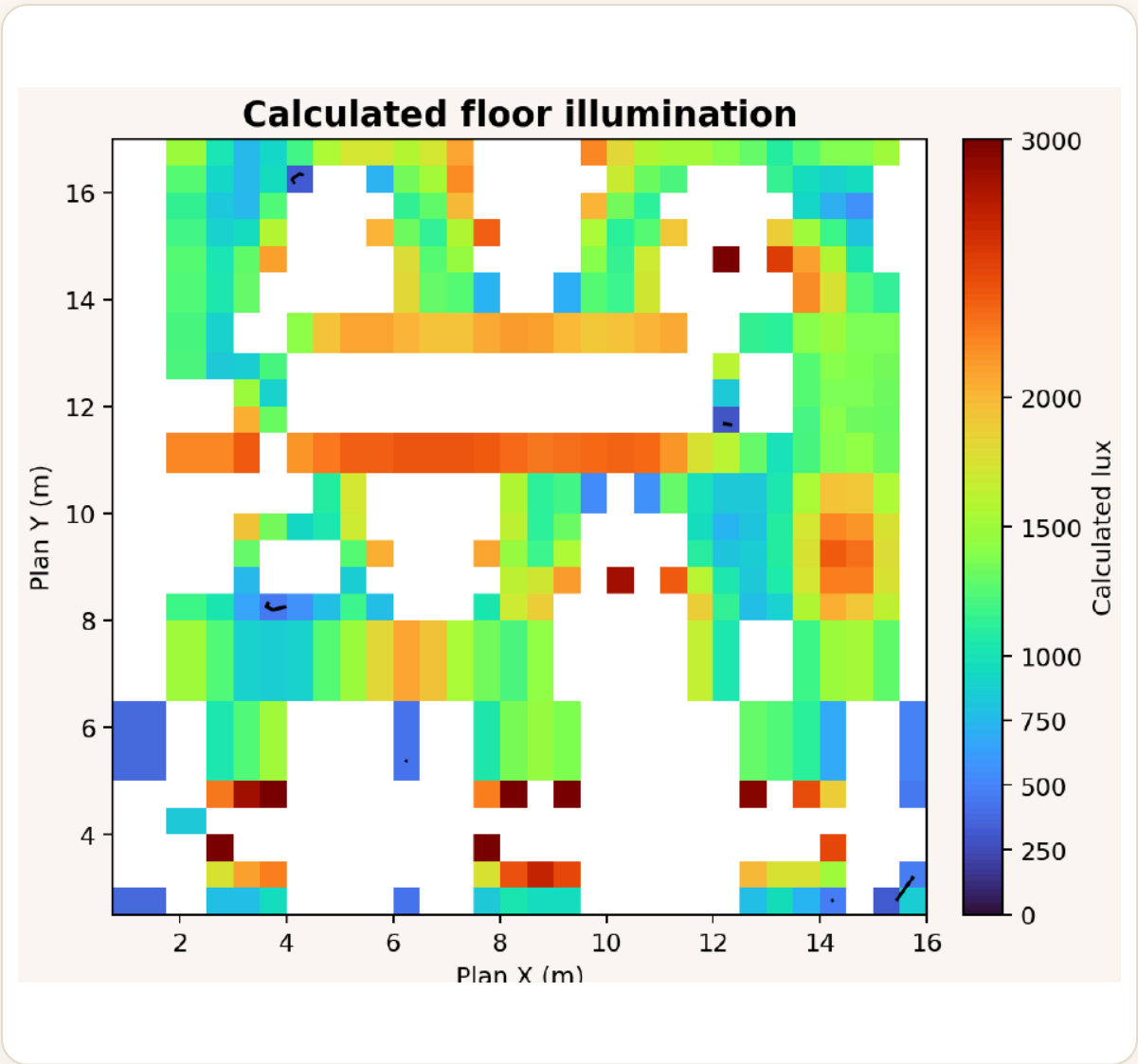
# 3rd floor: the rails, top to hem

Targets for every rail: average at least 1,500 lux, hem at least 1,000 lux, and the top no more than 3 times brighter than the hem.

| Rail                      | Average | Hem average | Top average | Top : hem | ✓ |
|---------------------------|---------|-------------|-------------|-----------|---|
| Double-sided rail, side 1 | 2,309   | 1,234       | 3,458       | 2.80      | ✓ |
| Double-sided rail, side 2 | 2,132   | 1,286       | 2,757       | 2.14      | ✓ |
| Rail B1                   | 1,930   | 1,170       | 2,412       | 2.06      | ✓ |
| Rail B2                   | 2,045   | 1,133       | 2,771       | 2.45      | ✓ |
| Rail B3                   | 2,339   | 1,476       | 3,041       | 2.06      | ✓ |
| Rail B4                   | 2,381   | 1,496       | 3,104       | 2.08      | ✓ |
| Rail B5                   | 2,026   | 1,139       | 2,737       | 2.40      | ✓ |
| Rail B6                   | 1,932   | 1,118       | 2,544       | 2.28      | ✓ |
| Rail A1                   | 1,950   | 1,185       | 2,444       | 2.06      | ✓ |
| Rail A2                   | 1,992   | 1,102       | 2,709       | 2.46      | ✓ |
| Rail A3                   | 2,363   | 1,486       | 3,077       | 2.07      | ✓ |
| Rail A4                   | 2,344   | 1,475       | 3,058       | 2.07      | ✓ |
| Rail A5                   | 2,047   | 1,141       | 2,791       | 2.45      | ✓ |
| Rail A6                   | 1,899   | 1,095       | 2,510       | 2.29      | ✓ |
| Clothes rack, every cabin | 2,003   | 1,485       | 2,220       | 1.50      | ✓ |

Rails A1–A6 run along the cabin 01–02 side of the main floor, rails B1–B6 along the cabin 03–04 side. Calculated lux on the garment face, every light at full power, final 3rd-floor layout.

# 2nd floor: calculated results



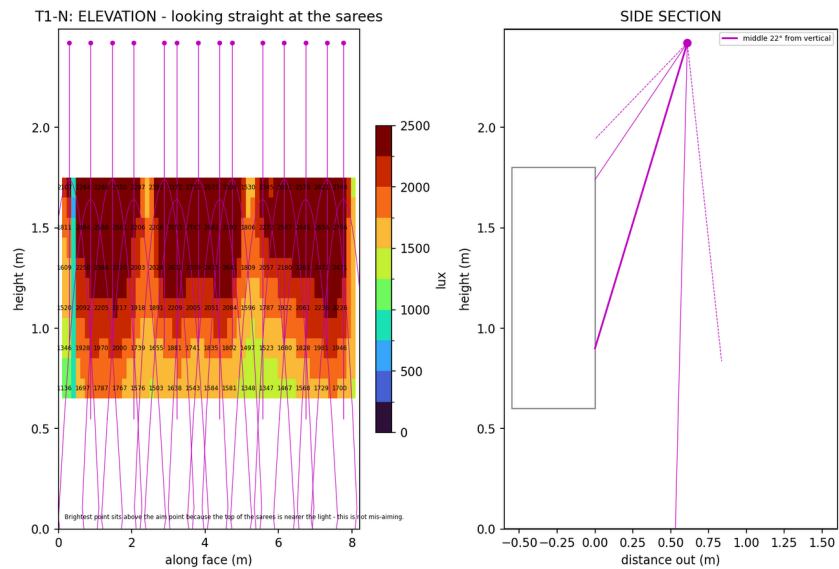
Colours = lux on the customer floor, every light at full power. White = not part of the customer floor.

Calculated, every light at full power, final 2nd-floor layout. The few points under 500 lux are corners behind sofa ends or at the end of a rack.

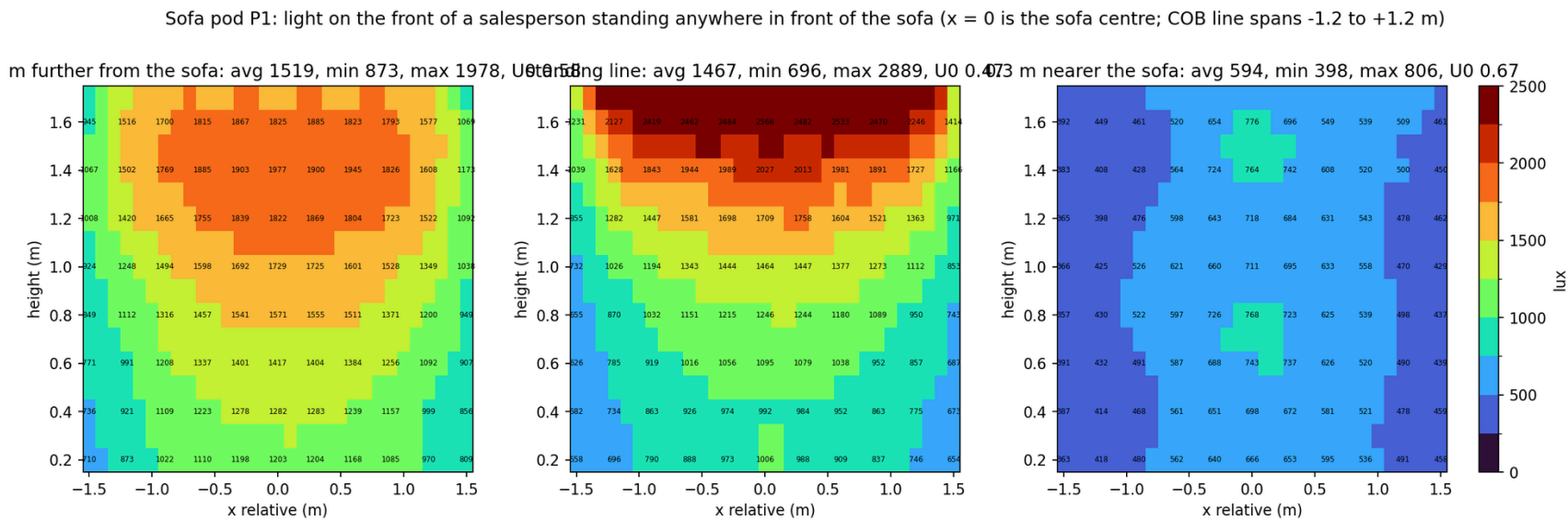
| Customer floor area            | Average lux | Points at 500 lux or more |
|--------------------------------|-------------|---------------------------|
| Studio 1                       | 1,265       | 76 %                      |
| Studio 2                       | 1,722       | 89 %                      |
| Studio 3                       | 1,595       | 88 %                      |
| North aisle                    | 1,372       | 99 %                      |
| South aisle                    | 1,391       | 99 %                      |
| Centre (rack, pods, east side) | 1,678       | 99 %                      |

| Who or what                          | Calculated (lux) |
|--------------------------------------|------------------|
| Racks, average                       | 1,522–2,344      |
| Brides, chest front                  | 2,181–2,790      |
| Salespeople, chest front             | 1,767–1,863      |
| Pillar mirror customers, chest front | 2,395–2,435      |
| Changing rooms, chest front          | 912–2,035        |
| Mannequins, chest front              | 2,829–3,051      |
| Family on the studio sofa, chest     | 621–885          |
| Pod tables                           | 3,500–3,617      |

# How we check garments and salespeople



**Light on the garment, top to hem.**  
Left: the rail seen straight on; colours show lux on the garments, from the top of the rail down to the hem. Right: a side section with the aim of each spot. Spots sit about 2 ft from the merchandise and are aimed at two heights, so a floor-length lehenga is lit along its whole length.



**Light on a salesperson, anywhere along the sofa.**  
Salespeople can stand anywhere in front of the sofa. We mapped the light on the front of their body for every position: further from the sofa, on the light line, and nearer the sofa.

Examples from our 2nd-floor calculation report (design-stage revision). Colours = lux.

# Every change tested as a sample first

After each client meeting, we tested every change on one sample, showed the before and after with the lux, and only then repeated it across the floor.

2nd floor

**Track moved to 2 ft from the merchandise (it was 3 ft).**

**What we found**

The top of the rail got brighter and the hem dimmer.

**What we did**

More spots, aimed lower.

**Hem 1,330 → 1,430 lux; top 2,090 → 2,600 lux.**

2nd floor

**Salespeople moved 1 ft further from the sofa.**

**What we found**

Their light line moved with them, but the seated customers lost about 20 % of their light.

**What we did**

One light straight down over each pod table.

**Seated customers now get about 1,020–1,320 lux.**

2nd floor

**Three lights on the edge of the family sofa instead of two.**

**What we found**

A sprinkler sits on every middle seat edge.

**What we did**

That light moved about 0.3 m forward, clear of it.

**Family chest 380 → 770–960 lux.**

3rd floor

**Mannequins in the centre lit from all sides.**

**What we found**

Opposite mannequins' front spots shone into the eyes of a shopper in between.

**What we did**

Front spots moved closer to the mannequins and aimed lower.

**That view went from uncomfortable to comfortable.**

3rd floor

**Lighting the side mirror in every cabin.**

**What we found**

The side mirror got only about 15 lux of stray light.

**What we did**

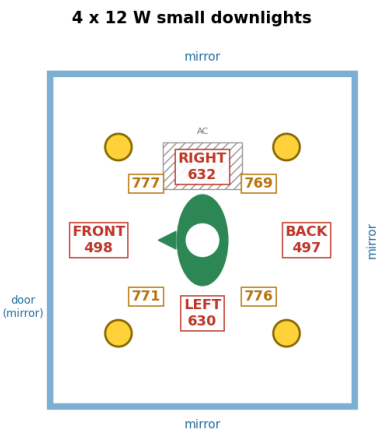
Three Domes close to the mirror.

**About 1,315 lux on the customer's chest.**

Values from the sample test at that stage (design revision). Final results are on pages 23–25.

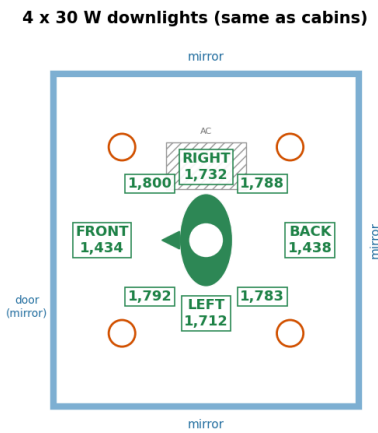
# Changing rooms: light all round, checked in the mirror

CHANGING ROOM - mirrors on all 4 walls - light on the customer at CHEST height (lux)  
green = 1,000+ (target)    amber = 700-999    red = under 700    (real mirrors counted, 85 % reflective)



Light on her body (lux), all 8 sides:

|       |     |   |     |
|-------|-----|---|-----|
| knee  | 359 | - | 392 |
| waist | 465 | - | 568 |
| chest | 497 | - | 777 |
| face  | 369 | - | 739 |

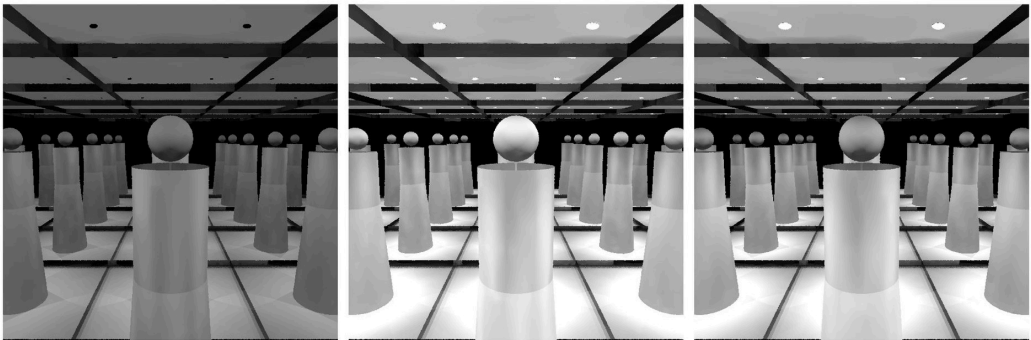


Light on her body (lux), all 8 sides:

|       |       |   |       |
|-------|-------|---|-------|
| knee  | 1,832 | - | 1,136 |
| waist | 1,234 | - | 1,272 |
| chest | 1,434 | - | 1,800 |
| face  | 1,489 | - | 2,439 |

Changing room 1 has mirrors on all four walls, so the customer is seen from every side. In an early study, four 12 W lights gave only about 500–780 lux on her chest; four 30 W lights gave 1,430–1,800 lux, against a target of about 1,000 all round.  
The final room has six Domes round her: at least about 2,340 lux on every side of her chest.

CHANGING ROOM (mirrors on all 4 walls) - what the customer sees in the front mirror - glare test

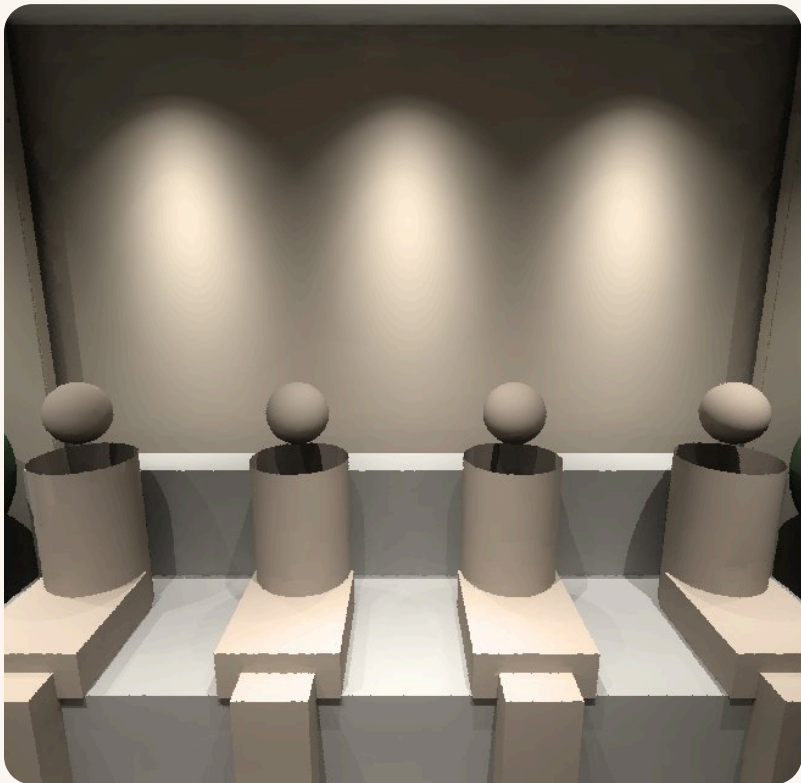


**4 x 12 W**  
chest 500-780 lux | glare: medium  
**4 x 30 W (plain)**  
chest 1,180-2,120 lux | glare: HIGH - bright dots repeat in the mirrors  
**4 x 30 W + honeycomb louvre**  
chest 1,050-1,990 lux | glare: same as 12 W

Same exposure in all three. Grey stand-in figure; real mirrors (85 % reflective); our Eliante 30 W COB light file (lab-tested).

Glare test from our calculation software: what she sees in the front mirror with 4 × 12 W, 4 × 30 W, and 4 × 30 W with a honeycomb louvre (early study). Grey stand-in figure; the mirrors repeat every light. In a room lined with mirrors, some brightness is expected. Our final check rates this room "noticeable — normal in a bright showroom", not uncomfortable.

# Waiting lounge and reception



Calculation view, grey stand-in figures  
Design-stage revision, before the final symmetric grid.



We tested 10 layouts for the lounge. The ideal spot for a light in front of each seat was blocked by a sprinkler, a smoke detector and a speaker, so we worked around them. To keep the ceiling neat and symmetric, the final lounge uses an even grid of small 12 W Domes, with soft washes on the wall behind the sofa, on the TV wall and over the planters. At reception, a soft wash on the wood panel behind the desk lifted the panel from about 120 to about 430 lux, so the arrival point is never dark.

**Lounge floor average: about 930 lux. Reception: about 1,050 lux.**

# Glare, checked from every eye

We put a virtual eye where each bride, family member, customer and salesperson stands or sits, and along the walkways, with a real human field of view. Each view is rated comfortable, noticeable (normal in a bright showroom) or uncomfortable.

3rd floor · 71 viewpoints



0 uncomfortable

2nd floor · 64 viewpoints



0 uncomfortable

Comfortable

Noticeable — normal in a bright showroom

Uncomfortable

## Changes we made because of glare

- Honeycomb louvres on the centre mannequin spots: uncomfortable views 6 → 0.
- Front spots of the mannequin platform moved closer and aimed lower.
- Back spots of the oval-carpet mannequin aimed lower, so a shopper beside it is not looking into the beam.

The "noticeable" views are mainly the brides on their ramp and the mirror-lined changing rooms, where bright light is expected.

# From calculation to design visual



Calculation view



AI-assisted design visual (indicative)

Every design visual starts from our calculation: the light pools, positions and brightness come from the software. An AI-assisted step then adds the materials, fabrics and people.

On this project, these visuals were made for an earlier 3rd-floor revision. We then paused 3D until the layout was final, because changing 3D costs time and money.

Bridal cabin



Calculation view



AI-assisted design visual (indicative)

Design-stage revision; the final layout was refined after the client's review.

Sofa pod

# Design visuals of the 3rd floor



Arrival from the stairs



Reception



Sofa pod, the family's view



Mannequin platform



Trying a lehenga at the mirror



The bride, as her family sees her



Cabin mirror



Rails, pods and mannequins

AI-assisted 3D design visuals made from our lighting calculation (indicative, design-stage revision). Photos of the finished store will follow after installation.

# From first plan to approved order

|               |                                                                                                                                                                                 |
|---------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Early October | We reviewed the architect's plans and the interior designer's first lighting plan, and showed the client where the lighting could work harder, with a basic plan to improve it. |
| 11–12 October | We met the designer and wrote a clear brief with pictures.                                                                                                                      |
| 12–13 October | We built the 2nd-floor calculation, drew our own layout and sent the first lux report.                                                                                          |
| 13 October    | Client meeting. Every change was sample-tested and shown before and after. A setting-out drawing was made for the site team.                                                    |
| 14–15 October | 3rd floor, with the same approved method: glare checked from every eye, honeycomb louvres, mannequins lit from all sides, and the Dome tilt test.                               |
| 18 October    | Client meeting: tracks only in the ceiling gutter, Domes everywhere else, the bridal ramp, at least about 500–600 lux on the customer floor, and switch groups in every cabin.  |
| 19 October    | Side mirrors and clothes racks lit. Final layouts for both floors, glare-checked, with site drawings and a bill of quantities.                                                  |
| October 2026  | The client approved the design and placed the order.                                                                                                                            |

# What we delivered

- ✓ Our own lighting layout for both floors (AutoCAD and PDF), with the aiming direction of every light
- ✓ Aiming details for every area
- ✓ Setting-out drawings: the distance of every light from the walls, so the site team can mark the ceiling
- ✓ Lux reports area by area: rails, people, tables and the floor
- ✓ A glare report, with every viewpoint rated
- ✓ Switch groups, including separate groups in each bridal cabin
- ✓ A clearance check: every light clear of AC grilles, sprinklers, detectors and cameras
- ✓ A bill of quantities
- ✓ 3D design visuals

## Planning a bridal or saree showroom?

Send us your floor plan or AutoCAD drawing and your ceiling height on WhatsApp. Our team will help you with the lighting design.

Message us on WhatsApp

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