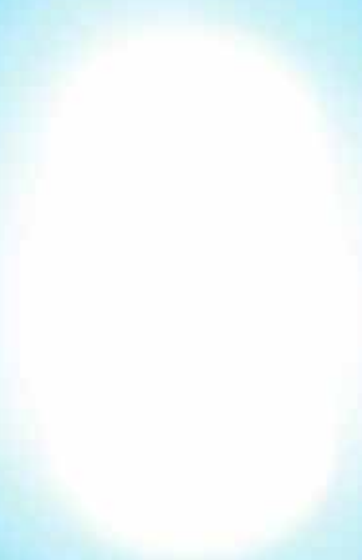


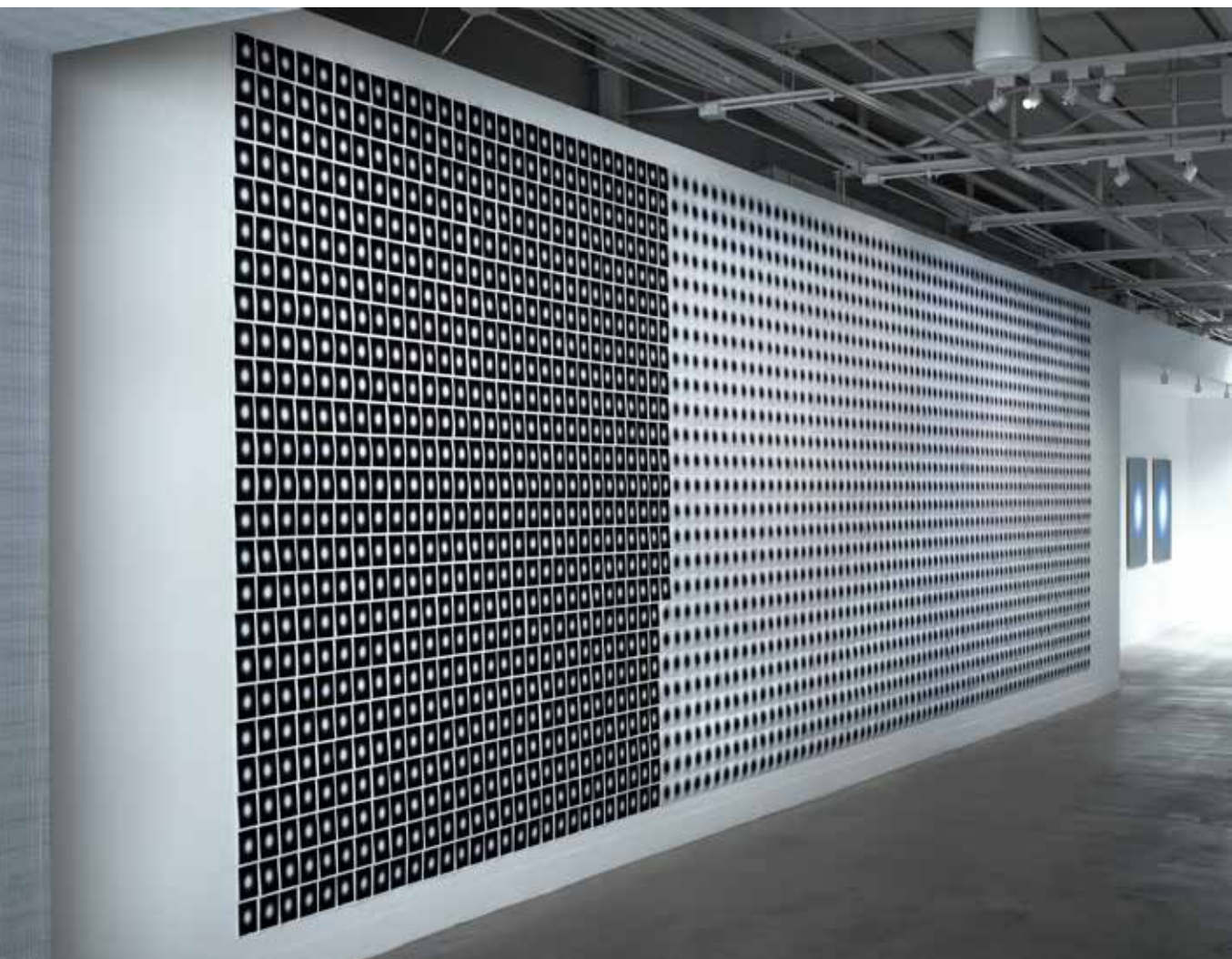
SEEING THE LIGHT

Let there be no borders for light. Artists, immersive-interaction researchers, lighting engineers, designers; together, they have created wonders like never before. New spaces are now here to be experienced emotionally and culturally, morphing our reality into a new light-conscious era.



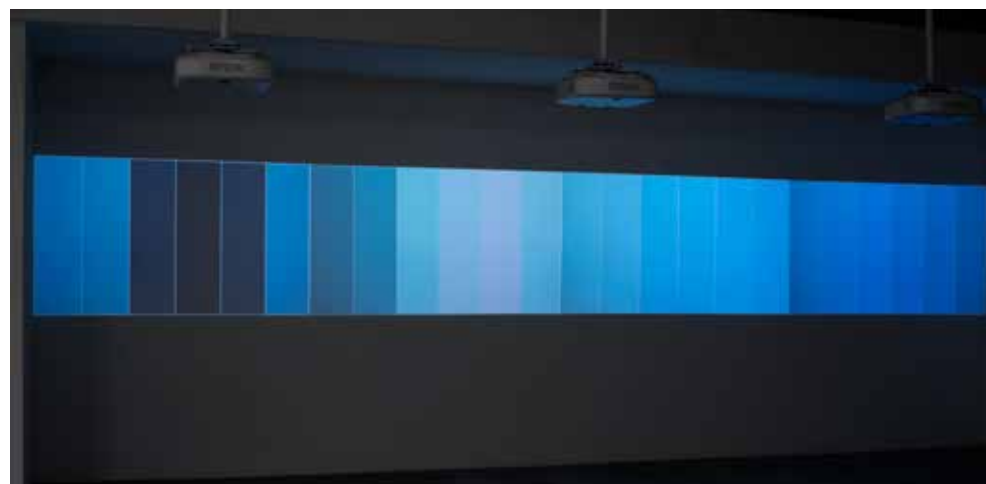
ANTARCTICA series, 2009/2015
Chromogenic print, aluminium, laminating film
127 x 101.6 cm each
Courtesy of Zhulong Gallery, Dallas, Texas, 2015

In *Northerly Light* (*left page*), *Southerly Light* (*this page*), *Easterly Light*, and *Westerly Light*, Blumenfeld oriented herself toward each of the grid directions and recorded the amount of light radiating toward her. Antarctica is the southernmost place on Earth, meaning that our lines of longitude converge, making traditional map navigation difficult. Additionally, magnetic compasses do not work in the polar regions because the magnetic field also converges there. In order to navigate using the traditional north, south, east, and west directions in the polar regions and maintain orientation, grid directions have been developed that correlate to the Prime Meridian, where Grid North aligns with 0 degrees longitude. Blumenfeld's experience of being in Antarctica, where whiteout conditions and the merging of land and sky at the horizon during certain times challenge one's ability to sense direction at all, inspired her to investigate locality and place by recording the light emanating from these grid directions.



2475 Full Moons, 2009/2015
2475 pigment prints on Harman Matte Cotton Smooth 300gsm paper by Hahnemühle, 10.80 x 13.34 cm each, mounted with 2600 L-pins
Exhibition view at Zhulong Gallery, Dallas, Texas, 2015

This work comprises 2475 prints of a single Light Recording that documents the full moon in Antarctica on 09 February 2009 and is printed in both its positive and negative counterparts. Conceptually, the piece acts like a calendar of the 2475 full moons that have and will occur between the years 1900 and 2100, a way of marking the 200-year scientific conversation about anthropogenic climate disruption that began with the first scientific paper published in 1896 and that now projects 2100 as the time of dire consequences for our world. 1900 to 1957 (the period of theoretical scientific modelling) is represented by the positive exposure (black with white centre) prints, and the prints from 1958 onwards (at which point theories were confirmed with actual data collection) are represented by the negative exposure (white with black centre).



Magnetism (Antarctica), 2009/2015
4-channel synchronised video projection with audio
Dimensions variable
Exhibition view at Zhulong Gallery, Dallas, Texas, 2015

This work is a documentation of the Antarctic sky, where a 15 minute video was recorded every hour for 24 hours, beginning at 21:00 on 9 February 2009. During the recording period, the video camera's digital sensor was highly affected by the space weather activity occurring within the interplanetary magnetic field, and this interference produced an unexpected vibration within the colour field image of the sky. The audio records the same solar activity and magnetic phenomena, where the background static, called spherics, is a recording of lightening strikes around the world that are travelling along the path of the Earth-ionosphere waveguide. The sound that is akin to digital water droplets, called tweeks, is caused when the spherics radiation is ducted over larger distances in the Earth-ionosphere waveguide. Occasionally a sound called whistlers, can be heard, which is produced when radiation breaks free from the ionosphere and travels outside the space of the Earth along the magnetic field — upon reentering the ionosphere, it has been substantially transformed. The sound called chorus, which is like birdsong, is from wave-particle interactions within the Earth's magnetosphere and is essentially the sound of the aurora itself.



Mid-Summer Full Moon (Antarctica), 2009/2015
Chromogenic print, aluminium, laminating film
121.92 x 215.9 cm
Courtesy of Zhulong Gallery, Dallas, Texas, 2015

This work recorded the amount of moonlight radiating towards the Earth at the time of the full moon in February 2009.

The Essence of Light

As distilled by Erika Blumenfeld

Erika Blumenfeld records the phenomena of light. She has tracked decades of changes in moonlight and sunlight, apogee/perigee cycles, time variations, and the consecutive progression of rotational movement in the cosmos. Taken together, place, time, polarity, and natural phenomena provide the kind of rich conceptual ground from which an allegorical scene can arise.

TEXT Patrizia Coggiola

Erika Blumenfeld: Light of the Midnight Sun is the title of an exhibition at Zhulong Gallery in Dallas, comprising time-based works resulting from the artist's 2009 residency in Antarctica as part of the project I-TASC, the Interpolar Transnational Art Science Constellation, and her on-going study of light phenomena. Her photo-based pieces document light without the use of a camera, by merely exposing photographic film directly to the light through special handmade recording devices. Blumenfeld's minimalistic style subtly asserts the necessity of environmental and ecological conservation as she pushes to the fore issues of climate change and the significance of the polar regions in regard to our global environmental health. Light of the Midnight Sun provides viewers with the opportunity to experience the Antarctic through her conceptually driven practice of writing in light. "Though seemingly far away from our daily lives", says the artist, "these rare and fragile ecosystems are crucial to Earth's stability and humanity's future. Continued anthropogenic climate disruption and glacial melting will bring unprecedented challenges to humankind and myriad other species worldwide. The polar regions are a part of our natural and cultural heritage, and are essential to our global environmental health."

Continuing her previous Light Recordings series, Blumenfeld also explores the essence of place and polarity, which evolves directly from the medium of photography (writing with light) and the subject (light at the southernmost point on the globe). Photographed through her self-built lensless camera, this series – via its process and conception – distils light to its essence. Of this series, Blumenfeld writes: "The work documents real astronomical phenomena, chronicling both the exact location on Earth where the exposure was made and also the precise time – thus, temporality and locality are caught in an eternal embrace. The work also explores the idea of polarity, an idea that is inherent in the very foundation of the photographic medium, each image having both a positive and negative counterpart wherein one always derives from the other." •

erikablumenfeld.com
zhulonggallery.com

Erika Blumenfeld (b.1971, USA) is a multidisciplinary artist whose work is concerned with the wonder of natural phenomena and our relationship with the natural environment. Approaching her work like an ecological archivist, Blumenfeld has chronicled a range of subjects, including atmospheric and astronomic phenomena, bioluminescent organisms, the polar regions, wildfires, and the natural night sky. Her photo and video-based works have been exhibited at Tate Modern (London), Fondation EDF (Paris), Ballroom Marfa (Texas), Stadtgalerie (Kiel, Germany), and Willem de Kooning Academie (Rotterdam), among many others.

MONUMENTAL, FLUCTUATING, COSMIC LIGHT

Laurent Grasso plays with phenomena

Laurent Grasso is an artist who rather prefers making large-scale work. In addition to his SolarWind project, which paints light onto a surface of some 1600 square metres, he has produced various rooftop and landscape installations that further avow to this penchant. Embroidered within his practice is a fondness for scientific data that he likes to mix with illusion and with references to catastrophe. The visual possibilities related to electromagnetic energy and naturally occurring phenomena provide a fascination that permeates his work. Setting up surreal and ambiguous juxtapositions of time and space, Grasso tends to contort the visuals through particular, prescribed perspectives.

TEXT Anna Sansom

“It’s like a kind of alert in a science-fiction film, because we’re exposed to something that reaches us from far away”, says Laurent Grasso of how he has transformed two concrete silos on the Parisian periphery into a permanent, conceptual artwork. Titled SolarWind, it has been commissioned by the City of Paris together with Ciments Calcia, the French cement company that owns the silos. The piece transcribes cosmic flow and scientific data by projecting coloured light onto the towers, each 40 metres in height and 20 metres in width.

The commission came about after the City of Paris agreed to rent the land to Ciments Calcia on condition that the company co-finance an artwork for the site. A competition was launched, and artists were invited to submit proposals. Funded with a budget of 800,000, SolarWind can be seen every day by thousands of motorists driving between the 13th arrondissement of Paris and the suburbs. The initiative belongs to the Grand Paris project, which is focused on connecting the French capital to the outskirts and thereby spearheading the need for urban renewal in the area.

Grasso is a multimedia artist whose work spans painting, video, and installation. His artistic concepts often involve science, catastrophe, illusion, and fiction. In 2008, he won the Prix Marcel Duchamp, a prestigious contemporary art prize awarded by the ADIAF (Association for the International Diffusion of French Art), and was thus offered a solo show at Centre Pompidou. Making interventions in the public space forms part of Grasso’s practice. He perched a transportable restaurant called Nomiya on the roof of the Palais de

Tokyo art centre, where it remained from 2009 to 2011. In 2008, his work Infinite Light, comprising over 60-metres of fluorescent tubes, illuminated the pedestrian bridge at Hunter College in New York. The blue tint of the neon lights was identical to that of the filter used in movies to film scenes by day that were meant to occur at night. Then in 2012, he installed a red neon, *Du soleil dans la nuit* (Sun in the night), on the roof of La Samaritaine, a former department store in Paris.

SolarWind, 2016
© ADAGP
SEMAPA Paris Rive Gauche /
Ciments Calcia
Production: Eva Albarran & Co
Photo: Romain Darnaud



SolarWind, 2016
© ADAGP
SEMAPA Paris Rive Gauche / Ciments Calcia
Production: Eva Albarran & Co
Photo: Romain Darnaud



Eclipse, 2006
Animation, 10' loop
© Laurent Grasso / ADAGP, Paris, 2016
Courtesy of Galerie Perrotin

The iconography of disasters and shifting temporalities is recurrent. This is exemplified in *Studies into the Past*, an on-going collection of paintings and drawings made using the techniques of Dutch and Italian Old Masters during the 15th and 16th centuries. The illusory pictures look like artefacts into which Grasso has introduced incongruous elements, such as blazing suns. However, they are executed using a scientific reconstruction of Old Master

methods, enabling him to revisit art history, replacing religious symbols with astronomical and natural phenomena imported from his films. The representation of the sun features strongly across his multimedia projects. Grasso's animation, *Eclipse* (2006), uses film technology to stage a beautiful, but purely fictional, solar eclipse at sunset. In 2014, he had an exhibition called *Soleil Double* at Galerie Perrotin in Paris and at Sean Kelly Gallery in New York, where the idea of a double sun was the unifying element between the paintings, a bas-relief, and a neon light. His film of the same title imagines a solar doubling. Grasso shot *Soleil Double* in the Esposizione Universale di Roma (EUR) district in Rome, built for the 1942 World's Fair that was cancelled due to WWII. The blinding rays of the double sun penetrate the empty galleries of the Museo della Civiltà Romana and the Palazzo della Civiltà Italiana, emblematic of the EUR's monumentality and Mussolini's fascist architecture. In the exhibition, he also presented a second film, *Soleil Noir*, featuring a bird's-eye view of the deserted ruins of Pompeii and the spectacular Stromboli volcano. Filmed using a drone, it associates the artificial and the natural, the inert and the active. Earlier this year, in his show *Soleil Noir* (Black Sun) at Maison Hermès in Tokyo, Grasso presented *The Construction of History*, a film based on the funeral of John Paul II, which he shot from the diplomatic cortège.

ELEMENTAL MESSAGING

This fascination in natural phenomena versus human construction is rooted in Grasso's personal history. In Alsace, where he grew up, the walls of his small workshop started shaking one day. His family hails from southern Italy, near the city of Avellino that was destroyed by an earthquake in 1980. Visiting the remains on subsequent family holidays, he was struck by how people were living in caravans since the quake. This, and visiting Pompeii with his parents, made lasting impressions. *SolarWind* fits into this trajectory. "My proposal was to create a language around these quite futuristic towers related to light and scientific data that transmit information from real sources", he says. "It interested me to make an enigmatic artwork linked to the light in the city that is never the same."



Studies into the Past
Oil on wood, 92 x 110 cm
Photo: Claire Dorn
© Laurent Grasso / ADAGP, Paris, 2016
Courtesy of Galerie Perrotin



Soleil double, 2014
8mm film, 11' loop
© Laurent Grasso / ADAGP, Paris, 2016
Courtesy of Galerie Perrotin



Du Soleil Dans la Nuit, 2012
 Installation view: La Samaritaine, Paris
 Neon tubes, transformer, metal structure
 2.5 x 24 m
 © Laurent Grasso / ADAGP, Paris, 2016
 Courtesy of Galerie Perrotin

Indeed, Grasso recalls reading about blackouts such as the one that happened in Canada in 1989 when Québec's entire electricity supply was cut off due to a solar storm. "SolarWind works in relation to distant sounds and catastrophes because there can be solar storms and other effects on the earth. The White House has orchestrated a prevention plan to consider the ways we can protect ourselves from the consequences of solar storms." He worked for several years on a project with the French government agency CNES (National Centre of Spatial Studies), figuring out how to transmit scientific data. "Besides solar activity, we have meteorites, eclipses, and solar nova", he informs, referring to the range of data from natural phenomena transmitted through the piece.



Infinite Light, 2008
 Installation view: Hunter College, New York
 Neon tubes, transformer, metal structure
 300 x 6000 cm
 © Laurent Grasso / ADAGP, Paris, 2016
 Courtesy of Galerie Perrotin

EVERY COLOUR IN THE RAINBOW

So how do the colours correspond to the varying levels of solar activity? "The palest colours relate to the weakest activity; when the activity intensifies, the colours become more saturated and waves of colour appear", Grasso replies. "My objective was to give the impression of a form of code and language that re-transmits the real-time activity of solar winds. Each phenomenon is assigned a type of animation. For instance, red areas arise when meteorites are present."

But conveying the scientific data in this way presented a challenge. "No machine existed on the market that would achieve the luminous intensity and variability in the range of colours I wanted to use", says Grasso. "I did lots of tests with well-known lighting companies but they weren't satisfactory. Then I was introduced to the Optical Institute of Paris, which put me in touch with engineers, and I discovered luminous instruments that I could start to imagine playing with. SolarWind is a commission that will last at least 10 years, so we're at the beginning of the story."

But what if the motorists driving along the periphery fail to grasp what SolarWind is about and think it's just another aesthetic installation? "In any work in the history of art, there are several readings – like with the Mona Lisa, there's a story and a form. If somebody drives past wanting to know what it is, and googles 'luminous artwork silos', they'll immediately find out." •



Soleil Double, 2014
 Neon, 15 cm Ø
 Photo: Claire Dorn
 © Laurent Grasso / ADAGP, Paris, 2016
 Courtesy of Galerie Perrotin

laurentgrasso.com
 solarwind.fr

SolarWind was commissioned by the 13th district council, SEMAPA, and Ciments Calcia, and was produced in partnership with the Space Observatory, CNES art-science laboratory. Location: Silos Calcia 25, quai d'Ivry, 75013 Paris
 Laurent Grasso's inaugural show at Galerie Perrotin's new space in Seoul, South Korea runs from 28 April to 28 May 2016. perrotin.com

NEW

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LET THERE BE DARK

Rogier van der Heide's astute views on light



Darkness is to be cherished. For indeed it is as natural as life itself. To learn that the lack of light is also a quality recognised and appreciated by an esteemed lighting specialist working in the commercial sector means that the matter might just be given enough attention on a large scale. The fact that companies are devising ways that we can illuminate our environments in accordance with our mood or the season or our immediate task or a whim, or all of the above simultaneously, is cause to feel some elation. DAMN° came away from interviewing Rogier van der Heide with a warm, cosy feeling.

TEXT Norman Kietzmann

Rogier van der Heide is drawn into a spell by light. The Dutch lighting specialist worked as Director at Arup Lighting and Chief Design Officer at Philips Lighting before recently taking over the helm as Chief Design & Marketing Officer at Zumtobel Group in Austria. He has worked closely with acclaimed architects such as Rem Koolhaas, Renzo Piano, Ben van Berkel, and Zaha Hadid – to make light an integral part of their buildings. We spoke with him about cathedrals, chips, and scenography.

DAMN°: You have specialised in the lighting industry for more than two decades. What fascinates you about light?

Rogier van der Heide: Light shapes our perception. It defines the way we see. That is something that really intrigues me. When I change the lighting I see something differently. That is fascinating and quite powerful, especially these days. Light is more than just illumination; more and more, it is becoming information. Companies use light to transport data. It is also used to direct people through spaces. Ben van Berkel once said me: "The most relevant light source is my iPhone, because it gives me all kinds of information, like a window to the world." And that's true. But I also like to think about darkness.



MAXXI in Rome, by Zaha Hadid



Vorarlberg Museum in Bregenz (AT), by Cukrowicz Nachbaur Architekten
Light Art Project by Peter Kogler

DAMN°: Why darkness?

RvdH: Because today's architecture is taking away all the darkness. We have so much glass on the façades. Every interior space is fully lit. But the most interesting interiors are not flattered by light, they are revealed out of darkness. Think of cathedrals or buildings like the Pantheon. It is all about darkness. It seems that we have forgotten how intriguing and how visually attractive and intriguing darkness is. Some years ago, I gave a lecture about a topic called darkitecture. This wordplay was intended to suggest that another school of architecture could emerge, one with more respect for darkness. Especially in the lighting industry, as for too long we have seen light as the default solution for everything. It's not like that. We need darkness for our health and for visual appeal. But much more than this, we need darkness for our imagination.

DAMN°: Can you give us an example of how you would implement darkness?

RvdH: I think that light should be more focused and more precise. For ages we thought that having more illumination in the streets brought safety and comfort. But people don't mind darkness at all. In the Netherlands, we turned off all the motorway lights and only left the lights on at junctions. It works very well. The

number of accidents has not increased. That's a good example. But instead of just turning the lights off, we should also think about scenography. At Zumtobel, we put a great portion of our research into the development of control systems that allow the lighting to be orchestrated. In that sense, darkness is not just a way to save energy. For us, it is equally important that the scenography is visually interesting and relevant.



Koncerthuset in Copenhagen, by Jean Nouvel



Credit Suisse in Zürich, by Stuecheli-Architekten AG

DAMN°: In that sense, time also becomes an integral aspect of illumination, does it not?

RvdH: Time has always been a factor in theatre lighting. And it's now very much available in architecture – thanks to the digital revolution. Digital music has made everybody a DJ. Digitalisation in lighting will make everybody a lighting designer. This is the most interesting development. Everybody will be empowered to set the lighting level just how he or she likes it. It is our goal as a company to make that possible and to explore creative possibilities. In order to achieve this, the luminaires have to be connected. LED is a semi conductor, a chip – that is what enables us to control it.



Museo Jumex in Mexico City, by David Chipperfield Architects

DAMN°: How will the field of lighting change within the next five years?

RvdH: I think that light sources will become embedded in building materials. In a shop, for example, the lighting can be inside the shelves; you don't need to suspend it all the way down from the ceiling. In the home, you can also integrate lighting into the furniture. In offices, there will not be a distinction anymore between a ceiling tile or a wall element and a lamp. And in a car, the whole interior can be illuminated. There are so many new ways to use light that have not yet been explored. It is a big shift, so we have to wait to see what happens. But light will also be much more personal and individualised. That's another big trend.

DAMN°: Will OLED soon replace the LED?

RvdH: The LED is a point source. The OLED is a surface that emits light. It is very soft and flattering for the human skin. Very beautiful. A friend of mine is a culinary photographer – he uses OLEDs to light dishes when he takes pictures and doesn't need to correct anything. It is amazing how forgiving that kind of light is. But at the same time, it has not scaled up in the industry. It is still about a hundred times more expensive per lumen than the LED. So even for very special applications, it would be too expensive. That's why at Zumtobel group we don't see OLED as a reliable light source. But we'll see.



Antinori Winery in Bargino (IT), by Archea Associati

DAMN°: In many of today's trendy restaurant and hotel interiors around the world, carbon filament lamps play a key role. What do you think about this sort of nostalgic time-travel back to the 19th century?

RvdH: Carbon filament lamps don't touch me personally at all. It's more of a trend than a real development. I am more interested in the lighting effect; the way light is distributed and manifests itself in space. I'm not too much concerned about the look of the luminaire and how it appeals to us during the daytime. Of course, we take great care about its design and every year Zumtobel wins several awards. Which is good – we have to design it carefully. But what really matters is the lighting effect. The application of the equipment. For me, that is the most important thing. •

zumtobel.com

A Matter of Perception

TRADITION & TECHNOLOGY /

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Formafantasma / Koichi Futatsumata
/ Garcia Cumini / hettler.tüllmann / Jan Kath /
Lanzavecchia + Wai / Alberto Meda / mist-o
/ Jasper Morrison / muller van severen / Francisco
Gomes Paz / Danilo Premoli / Filippo Protasoni
- Claudio Larcher / Francesca Raccolti - Daniele
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Daniel Rybakken / Gino Sarfatti / Vittoriano Viganò

Open each day from 11am to 9pm

Press Preview: Monday, 11th of April, 3pm to 7pm

Opening Party (*by invitation only*): Tuesday, 12th of April, 7pm to 11pm

5 VIE late night: Wednesday, 13th of April, 6pm to 11pm

More info: damnmagzine.net/events + moscapartners.it/en/news-2

Venue: Palazzo Litta, Corso Magenta 24, Milan

Press contact: Stefania Silvestri, silvestri.public@gmail.com

DAMN° **MP** **vie**
MOSCAPARTNERS ART+DESIGN

The best and most intriguing amongst the latest offerings in lighting design have been gleaned and sorted by the DAMN° team over the last few months. Technology meets history on top of dizzy, blurred shadows and nature-inspired lampshades.

PATRIZIA COGGIOLA

HISTORIC

Historic goes contemporary, with the iconic meeting technology and the archetypal holding the attention of designers. On the one side, the great classics never lose their appeal, especially when upgraded with the attributes of efficiency and usability. On the other side, the silence and subtleness of candlelight marks the return of the fragile flickering flame, imbuing interiors with a magical presence.



THORSTEN MUCK

Managing Director at Thonet

Thonet has recently entered the world of lighting with its curvaceous Kuula globe light. In collaboration with lamp manufacturer Oligo, the well established German furniture company presented a product of minimalist design. The spherical, hand-blown glass luminaire balances on a sleek aluminium base, reminiscent of the Bauhaus and of the kind of lamps that traditionally grace Nordic windowsills. Kuula is equipped with an energy-efficient LED that has an output of 1000 lumens. "By virtue of our long history of collaboration, Thonet has a close philosophical connection with the Bauhaus school of design. Now, with designer Uli Budde, the brand has posed a question: If the designers of that iconic era were to explore the aesthetic and functional properties of a lamp using today's technologies, what might the result be? Budde's design immediately fascinated us. The combination of emotional effects created by the lighting, the simplicity of the design, the fascinating technology, and the playful functioning, made our hearts beat a little faster." Kuula means globe or sphere in Finnish, hence the lamp's distinctive appearance. The opalescent, sand-blasted portion of the glass globe is also invisibly coated to prevent fingerprints.

thonet.de
ulibudde.com



SIMON TERRY

Innovation & Brand Director at Anglepoise

Anglepoise has recently launched two new collections, both developments of the most well known Original 1227™ design: a new four-piece Original 1227 Mini collection and a second, brand new nine-piece Original 1227 collection incorporating table, floor, ceiling, and wall lights. "Our story began with a desk lamp. First launched in 1935 as the brainchild of automotive engineer George Carwardine, the original fixture has been sensitively updated for modern life and has become a design classic. So we're delighted to announce that it is now part of a versatile multi-piece collection. The innovative constant-tension spring mechanism ensures that the Original 1227 desk lamp can be moved into multiple positions with the slightest touch, and once in place it will stay precisely where it's put. No fuss, no nonsense, just sheer functionality wrapped in a remarkably characterful form. Our Original 1227 Collection includes two very different wall lights: the standard wall version features a flexible shade with a colour-matched sconce and integral switch and sits neatly adjacent to the wall, while our wall-mounted version comes with an articulated arm that pivots out from the wall, affording maximum flexibility and movement."

anglepoise.com

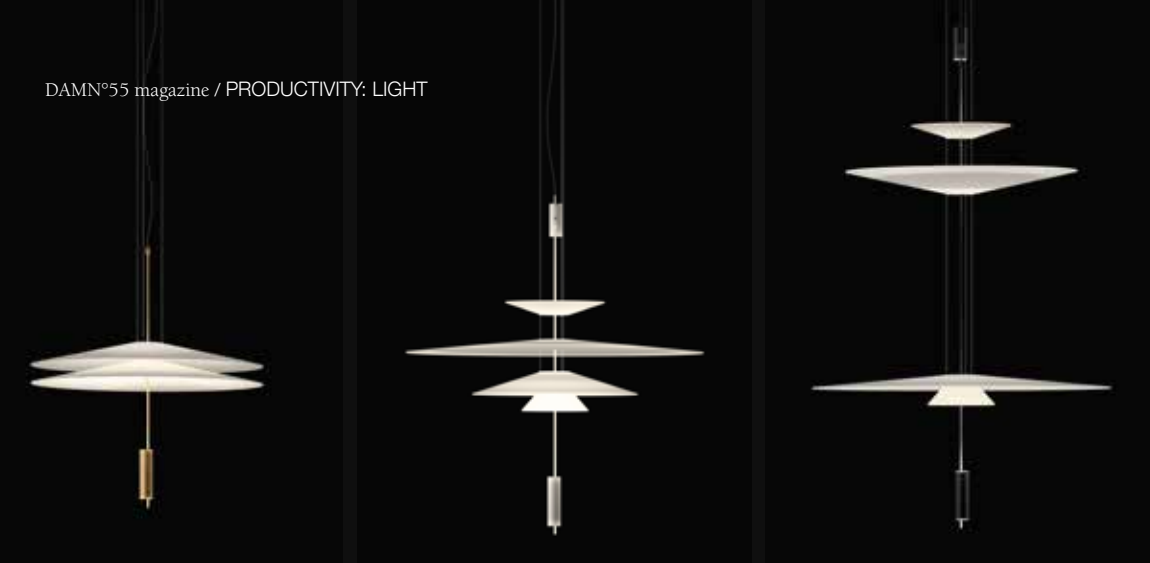


TATO

Giulia and Guido Guarnieri

Beghina is a new light designed by Giulia and Guido Guarnieri for Italian company TATO. Converting a table or bedside lamp into a floor lamp by merely extending its structure awakens the old pleasure of bringing a candleholder into the bedroom. The design of these lamps endlessly changes along with the relationship of the object to the house. The welded brass tubes combine with the aluminium lampshade to form intersections, webs, and constellations. This illusory simplicity has resulted in a mighty design.

tatotato.com



ANTONI AROLA

Designer for Vibia

Created by Spanish lighting designer Antoni Arola, Flamingo is one of the new fittings presented by Vibia in 2016. A deconstructed assemblage, it provides users with a versatile light fixture that allows for radically different sculptural forms and lighting effects. By separating the light source from the diffuser, which is configured with a series of independent conical rings supported by fine metal wires, Flamingo provides indirect, ambient light for living spaces or as a more focused task light over dining tables or other surfaces.

“It all started with the need to come up with an ambient lighting level as per the effect achieved with traditional lampshades, but to obtain this through the use of a point source, an almost aggressive one such as an LED. The special thing about Flamingo is that we worked with lampshades, managing to achieve diffused light. Perhaps the lamp’s main characteristic is the separation of the shade from the light source. We can have indirect light, reflected light, and filtered light. There are numerous gradations. It can work in large open spaces such as halls, or in the corner of a waiting room.”

These LED light sources are placed in different positions depending on the desired lighting effect. They can face upwards or downwards and project light onto the shade, which is made of a translucent thermoplastic material that helps provide a subtle effect. “It’s surprising to have illuminated shades without seeing the light source — which is the normal way of seeing a light. This ‘lightness’, this elegance involving a mixture of reflections, makes for a somewhat magical object.”

estudiantoniarola.com
vibia.com



LE KLINT

Markus Johansson

Danish brand Le Klint launched **Carronade**, its new lamp series made in collaboration with young Swedish designer Markus Johansson. Kim Weckström Jensen, CEO at Le Klint, quickly spotted Johansson’s potential when they first met at the Salone del Mobile in Milan in 2014. The complete series is based on the idea of a table lamp with the distinctive yet playful and challenging shape of a small cannon. In creating the new series, Johansson drew inspiration from the 17th-century cannons on ships.

leklint.com
markusjohansson.com



KATRIINA NUUTINEN

Designer

One of Finland’s leading designers, Katriina Nuutinen specialises in glass and ceramics. Since graduating in 2011 from the School of Arts, Design and Architecture at Aalto University in Helsinki, she has frequently worked with materials such as wood, metal, leather, and textile – resulting in successful collaborations with producers such as Ligne Roset and Kløng. The delicate Hely jewel lamp is a perfect example of her know-how in working with various materials, and of her creative flair. Nuutinen has won several prizes, among them the Interior Innovation Award 2015 for the Candeo bright light therapy lamp produced by Finnish company Innolux. “My inspiration comes from many things, such as everyday life, animal bones and structures, friends’ words, different materials, as well as interesting colour combinations. I am fascinated by complex yet sophisticated technical details, daring combinations of materials, and harmonious mixes of colour tones. My primary material is glass; it has great qualities that reflect light and colour and create optical illusions. It’s a challenge for a designer to work with glass.” In producing her work, Nuutinen calls on the skills of experienced glassblowers.

katriinanuutinen.fi



HIND RABII

The light-design company Hind Rabii was established in 1997 by its main creative soul, Hind Rabii, born and raised in Morocco and now living in Belgium. The brand uses specially handcrafted steel with finishes such as chrome, gilding, and copper, together with blown-glass from Italy moulded with colour inserts. At Light + Building 2016, Hind Rabii is presenting the lamp **Belle d’I**, inspired by the shapes of the traditional tea glasses used in Morocco. The simple shape of the suspension lamp features a decorative band of coloured glass or metal as a diffuser.

hindrabii.net





ALESSANDRO ZAMBELLI

Designer

Alessandro Zambelli designed Lume, a standing lantern, a project that marks the beginning of his collaboration with Bosa, a laboratory specialised in design ceramics. For more than 40 years, Bosa has been producing wholly handmade furniture, carefully refined by craftsmen and boasting decorative elements made of precious metals and glazing. "Lume is a small but luminous portable lantern conceived as a good luck gift. It is a 'travelling companion' symbolising closeness and affection. Its beneficent presence brightens every moment of the day." Lume forms part of Bosa's new Non Ti Scordar Di Me / Forget Me Not collection presented at the MAISON&OBJET preview in Paris. "Lume consists of a cylindrical base that serves as a candle holder, topped by a sweeping parabola upon which the entire design hinges. The look is quite specific; in fact, it's a conscious tribute to the old-style bicycle lamp. The parabola protects the sliver of light and at the same time projects it in one direction. At the back, Lume features an equally singular detail: inspired by the buttons on gas-fired cigarette lighters, the handle allows the lantern to be moved while lit as well as after it's extinguished."

alessandrozambelli.it
bosa.it



MINGARDO

Aldo Parisotto + Massimo Formenton Architeti

Sera, which means evening in Italian, is an indoor candle-lamp: minimalistic and iconic, the sculptural, free-standing floor lamp comes in two different heights (Sera 110 and Sera 90). The dark, matte iron structure combines with a double-faced lampshade in brass or copper: the different materials and surface finishes play with soft candlelight to create emotional atmospheres. It has been designed by Aldo Parisotto + Massimo Formenton Architeti for Mingardo.

studioparisottoformenton.it
mingardo.com



WONDERGLASS

Dan Yeffet

Between 2010 and 2012, Dan Yeffet collaborated with Czech designer Lucie Koldová on various projects, such as the Muffins, Balloons, and Shadows collections for Czech manufacturer Brokis, exclusively distributed in France by Gallery S. Bensimon. During Paris Design Week in January 2016, Yeffet presented a new project at the gallery: the **Calimero** collection in blown-glass and brass, edited by Wonderglass.

wonder-glass.com
danyeffet.com



BENSIMON

Christopher Jenner

South African designer Christopher Jenner established his studio in London at the end of 2010. Over the course of 2016, four traditional English craft techniques will be adopted. A lamp called **The Lighthouse** uses the least energy input to deliver the most reflective output. This hand-blown, cut-crystal table lamp, made in the Lake District, is mounted on a marble plinth. Made in a limited edition of 100, each piece is signed and numbered and available with either a black, white, or red marble plinth and a collar in brass or stainless steel. The lamps were presented at Gallery S. Bensimon during Paris Design Week 2016.

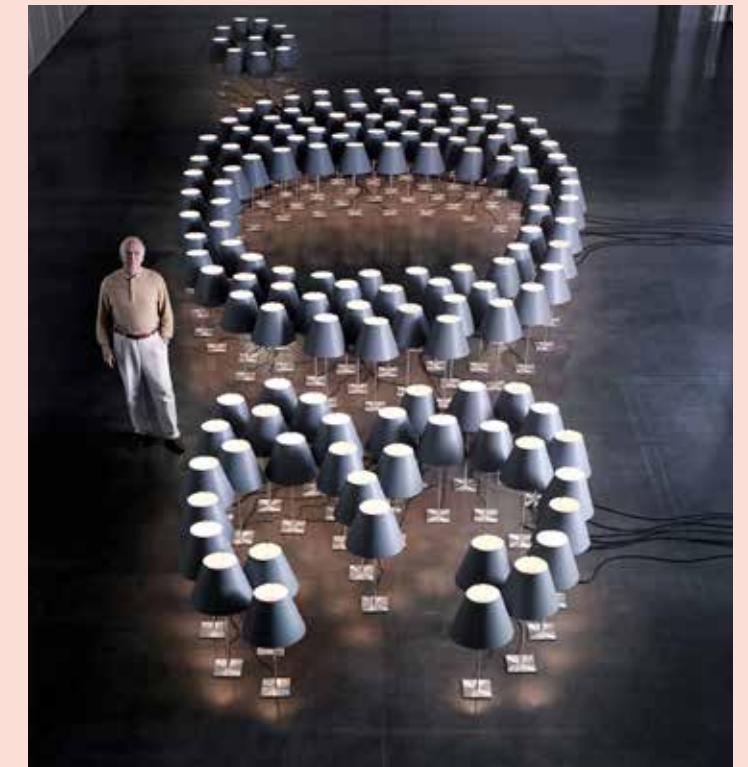
gallerybensimon.com
christopher-jenner.com

LUCEPLAN

Paolo Rizzatto

During Salone del Mobile 2016, from 12 to 17 April in Milan, Luceplan is celebrating the 30th anniversary of the **Costanza** lamp. This sees the start of a series of special events that will continue throughout the year as a tribute to the inimitable lamp designed in 1986 by Paolo Rizzatto. Luceplan's first big success, the fixture springs from a simple yet brilliant piece of intuition: to revise and reinterpret the classic lamp and shade, combining the simple form with highly innovative technological solutions, like a self-supporting lampshade in polycarbonate and a sensorial dimmer.

luceplan.com
paolorizzatto.it



OLUCE

Joe Colombo

Light — The Vision of a Bright Man is the name of an exhibition held in Milan in November 2015, paying tribute to the visionary genius of Joe Colombo through the latest edition of one of his projects by Oluce. Presented in Milanese design gallery Understate, **The Globe**, originally produced in 1964 as a desktop lamp, was a suspended version, and now, on the occasion of the company's 70th anniversary, a brand new wall fixture. The pure geometry of The Globe lives in constant balance between the sphere of transparent, blown glass and the metal cylindrical reflector that projects the light source. Aside from showing the collection The Globe, Oluce selected some of the most significant products with which to tell the story and reveal the character of Joe Colombo.

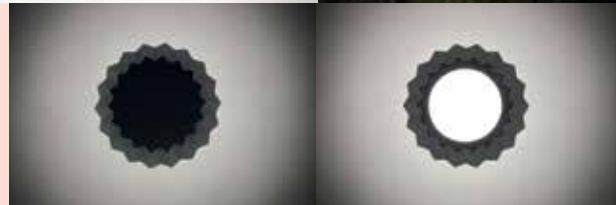
oluce.com
understate.it



ARIK LEVY
Designer for Delta Light

Arik Levy has teamed up with Delta Light to create an indoor-inspired, outdoor lighting collection titled Butler. The Israeli-born Paris-based designer has set out to create a future classic based on the pleated fabric lampshade found in households throughout the Western world. For Delta Light, this collaboration enables the Belgian lighting company to enter the outdoor segment. "What I wanted to create is a metaphor that everybody understands, so that when people look at it they will say That looks like my grandmother's table lamp", says Levy. "When you create such an icon, such a silhouette, it is visually communicating the idea of This is home." The collection is about the domestic, aesthetic outdoors, so that users can feel protected. As Levy holds, "It creates domestic harmony; it's about the emotional ergonomics that connect us to our family and to our cultural identity." Levy has designed two variations: one with a thick steel-and-aluminium pole which comes in two sizes (180cm and 240cm) and another with a thin pole in three smaller sizes (80cm, 60cm, and 40cm), both reminiscent of a standard lamp. The lampshade, with its zigzag profile, is made of acrylic, while the top is of ABS plastic in order to ensure it remains at an ambient temperature. In images shot in the National Botanic Garden of Belgium, the lamps – lit by LEDs – nestle among the plants and trees; one almost expects a sofa to be somewhere nearby. The third model comes as a single or double wall lamp, also with the pleated shade and thus reminiscent of living room lamps. It rather replaces the vernacular lantern with interior iconography. Founded in 1989, Delta Light has a catalogue full of outdoor lighting, but this marks only the second time that it has partnered with a designer, following a collaboration with Belgian fashion designer Tim Van Steenberghe to create the Metronome. What differentiates the Butler collection from Levy's previous outdoor lighting ranges for other brands is that "it connects to the heart and not the eye", he says, adding, "It's a new card, a new joker that Delta Light hasn't played before." The collection is being unveiled at Light + Building in Frankfurt before the company retails the product in early summer. Levy hopes that it will appeal to architects working on shops and boutique hotels. Asked how he'll be further extending the collection, Levy replies that he plans to come up with a chandelier, ambitiously shifting the indoor-outdoor paradigm even further.

ariklevy.fr
deltalight.com
Portrait: Kang Taeuk



Come to the 55th year of wow in design.



**Salone
del Mobile
Milano**

**12/17 April 2016
Fiera Milano, Rho.**

EuroCucina, International Kitchen Furniture Exhibition / FTK,
Technology For The Kitchen. International Bathroom Exhibition.
International Furnishing Accessories Exhibition. SaloneSatellite.



fieramilano

MISTY

All shades, all tones, all hues. Each layer possesses a different opacity, responding to a distinctive shape to create a uniquely layered whole. Light breaks gently on the surface of the lampshade and unusual effects are summoned, such as smoke, fog, and mist, rarefying the atmosphere and welcoming in a hint of mysticism.



FOSCARINI

Marco Zito

Caiigo, designed by Marco Zito for Foscarini, refers to 'caigo', which is Venetian dialect for the mist that rises up from the waters of the lagoon, the rarefied atmosphere that welcomes Venetian fishermen at dawn. That inspiring image led to the concept of this suspension lamp. To bring it to life, the choice of materials was of vital importance; indeed, Murano blown-glass is capable of guaranteeing that shaded nuance effect that distinguishes the diffuser. The glass-working process used for Caiigo is highly complex: it is up to the master glass-blower to capture the exact combination and fusion of white and transparent masses to achieve the desired nuance.

marcozito.com
foscarini.com



FERRUCCIO LAVIANI

Designer for Foscarini

This past February, during the Stockholm Furniture Fair, Foscarini presented for the first time a special installation to communicate its brand identity and the collection's character. The project was interpreted through the vision of Ferruccio Laviani, who designed an extremely evocative presentation that won the Best Stand Editors' Choice prize. "We created an enveloping tunnel structure that hosts the eclectic Foscarini universe", explains Laviani. "With this project, called At a Glance, we let visitors experience Foscarini by walking through an unreal world and being surrounded by the collection, which was displayed in an unexpected way. We invited people to see things from another point of view, to search in a different way, to find originality in a thought, in a shape, in a project. From the central part of the stand, in all shades of blue, you could then access a tunnel painted fully in red from floor to ceiling, a chromatic continuum that created a disruptive effect with unexpected and pleasant perspectives."

laviani.com
foscarini.com



OMER ARBEL

Creative Director at Bocci

A design and manufacturing company based in Vancouver and Berlin, Bocci has recently opened Bocci 79 (1/2/3), comprising 2200 square metres inside West Berlin's historic courthouse, showcasing a decade of work by Omer Arbel, ranging from pieces in progress, prototypes, and ideas, along with a complete catalogue. Arbel explains two of his most successful creations to date: "73 (4) explores a technique whereby glass is blown into an extremely heat-resistant ceramic fabric. The process begins by sewing a loose fabric vessel and blowing hot glass inside, granting the glass a formal and textural expression that becomes permanent as it cools. Forced air pressure creates the final form, while the temporary fabric shell provides both a shape and a texture that is counterintuitive to glass. A flat LED lamp is positioned to fill the resulting volume with diffuse light, accentuating the perceptual dimensions of the piece. Contrarily, 16 (3) is a glass light poured in layers and supported by a modular, tree-like armature. Each layer has a different opacity, which responds to the haphazard shape of the previous pour to create a uniquely layered whole. Two of these layered pieces are then attached together and illuminated with an internal LED lamp. The armature enables unique installations ranging from modest to monumental, simple to complex, in an infinite variety of possible forms."

bocci.ca
omerarbel.com



OZONE

Régis Botta

Ozone has explored forms and lights arising from the sophisticated ideas of two architects, Joseph Dirand and Régis Botta. Along with the realisation of several of their interior design projects, in 2015 came the idea of creating new collections with both Dirand and Botta. For the latter, a series called **Les Parisiennes**, the inspiration came from Paris street lamps. The forms are strong and pure, a reworked and stylised version of same. The aim has been to create architectural objects as interior design.

ozonelight.com
regisbotta.com





JAN PLECHÁČ & HENRY WIELGUS

Designers

Czech designers Jan Plecháč & Henry Wielgus have recently presented a rich range of lighting products. For Lasvit, they have created Polygons (1/3), a pendant collection combining the traditional Czech glass-cutting method with new forms derived via mathematical modelling. As the designers explain, "We were fascinated by working with a huge piece of glass as well as by hand-cutting, which enjoys a long history here. We tried to place this craft technique in the current context." The name of the series refers to the shape of the lamp, which was 3D-modelled on a computer but produced using the glass-cutting technique. "When coming up with the design, we were inspired among other things by the highly decorative, old-style cut vases." The duo's Piano Lamp (2) revived the principle of a piano lamp, transforming it into a universal light fitting for contemporary interiors. The designers were inspired by the classic fixture and proceeded to morph it into a modern version that is simple in shape yet boasts ornamental details.

janandhenry.com



HOPF, NORDIN

The southernmost inhabited island of Finland is home to the highest lighthouse in the Nordic countries: the Bengtskär Fyr. The function and form of this lighthouse inspired the design of a table and sideboard lamp that diffuses light 360°. Created by Hopf, Nordin design studio in Berlin, **Fyr** comprises a crystal-clear pole mounted on an anodised aluminium plinth, which appears to glow from within when switched on. It can also be dimmed using its knurled knob.

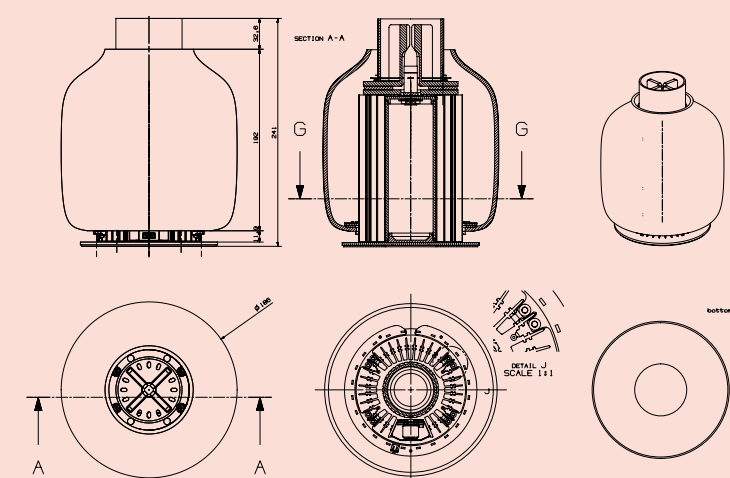
hopfnordin.se

ALESSANDRO SARFATTI

Founder of Astep

Having grown up in a design-driven environment, Alessandro Sarfatti began working at Luceplan (founded by his parents in 1978) immediately after studies. He undertook various roles before becoming CEO in 2005. In 2013, however, he left the company and has now launched a new venture, a lighting design brand. "Astep's mission concerns the capacity to capture the best of what has been done in the past and turn it into the essence of a new evolution. This is a company that looks toward the future yet also continues on the path devised by two great entrepreneurs: my father, Riccardo Sarfatti, and his father, Gino. On starting-up in 2014, the idea was to make accessible the latest digital technologies, to be able to offer something truly innovative. I was joined from the beginning by Nicholas Zambetti." Zambetti was part of the dream team that developed Arduino in Ivrea (Italy) in 2005 and then worked for IDEO and Apple. "We met at CIID (Copenhagen Institute of Interaction Design). He fell in love with the project, dropped out of Silicon Valley, and joined me. We are proud of the fact that Astep products will be produced responsibly in Italy. When it comes to limited, high-quality productions, the Italians are unbeatable. My network of suppliers is a great asset to build on. Charles Eames said that the quality of relationships is the key to quality per se." Sarfatti further clarifies the brand's mission and positioning: "A project with such a strong cultural commitment, while wanting to remain accessible, will naturally reach architects and interior designers. The distribution will be both offline and online, and will start from the northern European countries." Our first piece, Candela, has been designed by Francisco Gomez Paz, with whom Sarfatti has collaborated and shared design visions for the past 10 years. Typologically, Candela is like an oil lamp, but instead of oil it burns environmentally-friendly bioethanol (derived from biomass). The heat of the flame is turned into electricity for LEDs and for recharging batteries, thanks to an energy harvesting process. "Francisco and I exchanged and shared many thoughts. Other projects will come from works done by grandfather and architect Vittorio Viganò, who, besides having worked with my grandfather at Arteluce, also became a family close friend." Astep's first release can be seen at the exhibition at Palazzo Litta organised by DAMN° & Mosca Partners as part of Fuorisalone during the Milan Fair. The installation is curated by Studio Cavalchini and Francesca Molteni.

astep.design
gomezpaz.com





JAIME HAYON

Designer for &tradition

&tradition is a Danish design company established in 2010. At Stockholm Furniture Fair 2016, it launched Passepartout, a new lamp designed by Spanish artist/designer Jaime Hayon. As the name implies, the lamp acts almost like a frame that enhances the visual appeal of the surface it is illuminating. The shade is made of lacquered metal and the diffuser is of moulded polycarbonate. "How do you add a lamp to illuminate a space without the lamp being too anonymous or too imposing?" Hayon asked himself. "The answer came from the picture frame. The picture is the focus and the frame is there to guide your eyes to the picture. Of course, with a lamp you have light, without it you have darkness. So the lamp is actually the unsung hero that brings any setting to life. Place these lamps on the wall or ceiling and they will fit. You can even cluster the various colours and shapes together to create an aesthetic effect." As for the illumination factor, the Passepartout lamp uses inbuilt LED technology that ensures a beam that is soft and soothing, emitting light that is dispersed uniformly throughout the space. According to &tradition's Brand Director Martin Kornbek Hansen, "With the Passepartout lamps, we have combined decorative and technical lighting for use in private and public buildings."

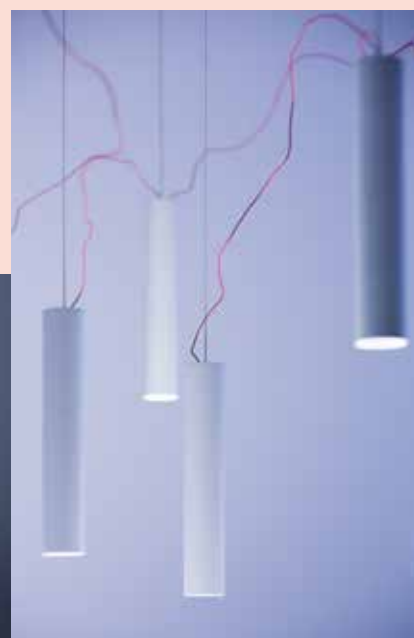
hayonstudio.com
andtradition.com

DAVIDE GROPPI

Art Director at Davide Groppi

At Light + Building 2016, Italian high-end light producer Davide Groppi is presenting a new lamp based on the concept of weightlessness, simplicity, and rhythm. The brand started its story in a small laboratory in the historical centre of the Italian town of Piacenza during the late 1980s. Groppi was inventing his first lamps and simply decided to use his own name for the company. "Emotion and creative invention have always constituted the main ingredients of our work. We are trying to surprise you again this year, while we remain keen on our search for the world's most beautiful light... Simbiosi is all about re-thinking the idea of a chandelier. It represents the synthesis of our poetic vision." This luminaire has been de-structured and can be re-assembled according to the user's aesthetic taste. "It's a kind of conjuring trick that gives you the possibility of connecting the diodes in series using very weak electric currents, with wires that are practically invisible. As a whole, it appears weightless and almost inconceivable. The very thin red wire that connects the light sources and brings them alive, one in relation to the other, is the principle component of this project."

davidegroppi.com



al(1)
Projects in aluminium
by Michael Young
31.01.2016 – 29.05.2016

Exhibition CID
centre d'innovation
et de design au Grand-Hornu
cid-grand-hornu.be

MIMIC

Rocks, crystals, micro-organisms, delicate patterns of wood veining, plant life... Natural forms are reworked into an abstract brilliance. Biologically-inspired graphics turn into motifs of modernity. To emulate the best of what Nature offers remains the paradigm for an interior that speaks to our sensorial self.



PETRA KRAUSOVÁ

Designer for Lasvit

Petra Krausová launched her new piece for Lasvit during MAISON&OBJET. The dynamically-lit sculpture titled *Cassia* draws its inspiration both from the star-studded sky and the organic shapes of flowers in a meadow that gently move in the breeze. The sculpture consists of a group of smaller pendants, approximately 15 cm in diameter, each made of hand-blown glass. Every individual pendant represents a flower or a star, depending on how we see them. Variations are further enhanced by the monochromatic colour scheme that differs in texture from clear, sanded, and opaque glass to pendants with hand-painted gold segments. "I wanted to create a concept where the client can use a single pendant or groups of them spanning across the ceiling, but also spilling onto the walls", says the young designer, pointing out that each glass element has its own light source with a simple, brushed-brass socket or wall mounting. To add a dynamic element, a soft, flowing light resembling movements of flowers in the field or the twinkling of stars has been programmed into the piece. "I conceived this concept as a field of flowers or stars that expand across the interior, where each person can, metaphorically speaking, pick as many as they need to fill their space."

lasvit.com
petra-krausova.com

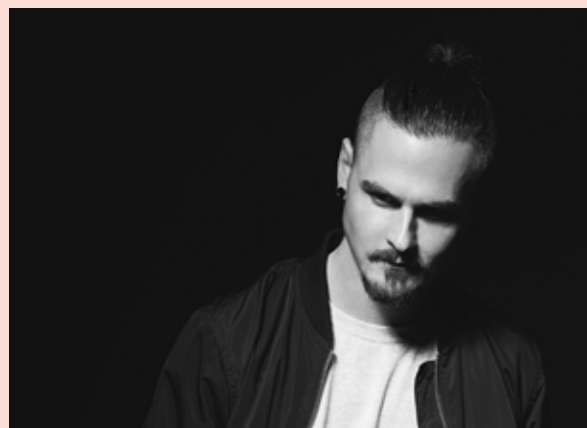


WONDERGLASS

Tao Namura

During the recent edition of Paris Design Week, Gallery S. Bensimon presented the work of Japanese designer Tao Namura, edited by Wonderglass. This collection interprets an immediate dialogue between nature and technology. **Moment**, a light diffuser in pure blown-glass, captures the instant that a drop of water falls from a leaf. It takes this moment of ephemeral beauty and transforms it into a light source.

gallerybensimon.com
wonder-glass.com

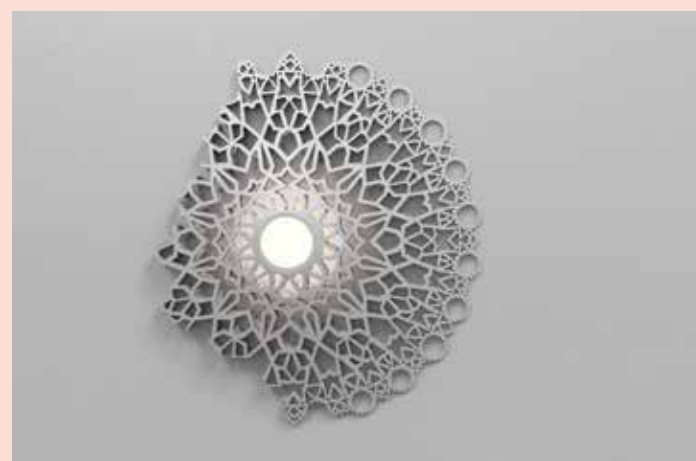


BORIS KLIMEK

Designer for Brokis

The Czech manufacturer of premium hand-blown glass lighting objects is showcasing its current collection at Light + Building 2016, as well as debuting its new series *Night Birds*. The distinctive glass objects, signed by Slovak designer Boris Klimek, are produced with the skill and craftsmanship of Bohemian artisans in the brand's own workshop near Prague. "Like the silhouette of birds in the evening sky, this is the image that inspired the design of these pendant lights. The original *Night Birds* ceiling lamp bestows a poetic charm and unprecedented dynamism to the interior. The lamps do not merely hang in space, they fly. They give you the feeling of freedom in the room, allowing various compositions ranging from several individual lights to entire flocks of birds. The glass shades, formed to depict wings in various phases, together with pleasant, gentle, LED illumination, bring an atmosphere of rare perfection."

borisklimek.com
brokis.cz



KARMAN

Luca De Bona & Dario De Meo

A swinging ceiling and wall lamp designed by Luca De Bona & Dario De Meo for Karman, **Notredame** is being presented at Light + Building 2016. It captures the essence of the filtered light through the magnificent stained-glass rose window of the Gothic cathedral par excellence. The rosette structure of the lamp is realised in white marble powder.

karmanitalia.it / lucadebona.com / dariodeleo.com



ALESSANDRO MARELLI

Cruda (Italian for raw) is a table lamp by Alessandro Marelli based on OLED technology. A pair of copper wires form the stem and carry-out a dual function, supporting the light source and feeding the OLED with a low-voltage power supply. The cables are covered with a transparent polymeric paint to prevent any short-circuits if they are touched. The base is made of river stones that are drilled to house the copper cables.

alessandromarelli.it





FLOS

Michael Anastassiades

Michael Anastassiades has developed two new lights for Flos: **Captain Flint** and **Extra**. Of Captain Flint, he says, "I wanted to design a light that had a dual purpose. As an upright illuminating the space with enough ambient lighting while at the same time able to be rotated and directed downwards to become a dimmer companion for reading." Contrarily, the Extra lamp is, in his words, "a sphere, the purest form existing in nature, multiplied in a reflective precious material and suggesting a space beyond the surface upon which it is placed." michaelanastassiades.com
flos.com



FORMAFANTASMA

Designers

In February, independent Milanese gallery Peep-Hole opened Anno Tropico, the first solo show by Formafantasma in an Italian institution (the exhibition runs until 19 March). The duo, based in Amsterdam, represents an interesting fusion between two schools of design with strong identities: Italian, which is connected to the idea of craftsmanship and tradition, and Dutch, which views design as an artistic discipline based on research and innovation. Peep-Hole reflects the designers' recent interest in the functional and expressive qualities of light, with a series of works made using different techniques and materials, together with a site-specific installation that shifts the pair's experimentation to an architectural scale. Dichroic glass, optical lenses, and a parabolic mirror, assembled with industrial materials like bricks and iron rods, shape the light, generating reflections and shadows in the space. "The gallery has been architecturally modified, with a series of partitions built to modulate the light entering from the windows. Additionally, the opening hours of the show vary according to the seasonal changes in diurnal sunlight." Meticulously constructed on three different levels of media and meanings, the display comprises light objects, drawings on the walls and ceiling, and a video. Models and three-dimensional assemblages of raw materials and LED lights create a direct bridge between newer works and older Formafantasma productions. "Light is designed with the use of custom-made optics, reflective surfaces, interaction with the architecture, and the introduction of new gestures." All the elements that appear at a first glance to be more decorative reveal instead a specific intention. "In one of the objects, a polycarbonate transparent lens, which looks like crystal and is hung under an LED-powered light source, is designed to cast a perfectly round reflection onto the floor. In another case, a sculptural brass form laid on a round plate is constructed in such a way that the light is controlled by differently rotating the piece on the electrified surface rather than via a switch." The designers wanted to re-think the on-off relationship with electricity that elevates the switch to a gesture. Formally, the majority of the objects are based on circles and round forms, reminiscent of the astronomical rings and armillary spheres used in the past to track changes in the cosmos.

formafantasma.com / peep-hole.org

Portrait: Delfino Legnani

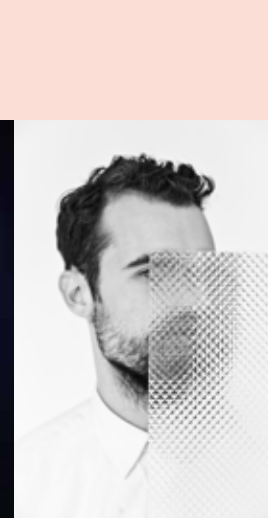
ARNOUT MEIJER

Designer

The primary design focus at Arnout Meijer Studio is light. "I focus on light because I think it's intriguing that it relates to both science and art. On the one hand, light is very pragmatic and fundamental to our daily lives; on the other, it has a very strong seductive power. My fascination for optical physics and digital technology is mostly the starting point for my projects. I believe that the manipulation of optics can have an abstruse and therefore surprising effect on the spectator. The outcomes are not only light fixtures, but sculptures and installations as well. Therefore, the works can be self-initiated objects or industrial collaborations, with light always as the raw material." During Dutch Design Week in October 2015, Meijer presented the installation 16 Feet of Twilight (4), based on perceptual error, or the imaginary version of reality. "It turns out that a deceptive interpretation of your senses constitutes the reality we live in. The movement of the celestial dome constantly changes the colour of the sky. With the reflection and refraction of the clouds, the whole visible spectrum is perceptible in numerous different compositions. But the system of your eye and brain complete the image you see." Last year, as part of his ongoing research into the way we perceive light, Meijer presented Thanks for the Sky (2). "By manipulating the path of light, esoteric effects can be created that deceive our perception of space and our relation to objects. This light-emitting sculpture appears as a real-time light painting, with the lines of light seemingly floating in space."

arnoutmeijer.nl

Portrait: Sophia van den Hoek / Object O. (1) / Every Torus (3)



LUMEN CENTER ITALIA (6)

Gilles Derain

Omega LED, being introduced at Light + Building 2016, is a re-edition of Gilles Derain's table lamp designed in 1983: an essential arc in white or black aluminium. Already innovative in the 1980s thanks to its structure, it hides its light source and power supply. The new version, however, has the advantage of incorporating LED luum®, the 'human friendly' generation of LEDs that exhibit a spectrum very similar to that of natural light.

lumencenteritalia.com

ARTEMIDE (5)

Wilmotte Associés

The **Grafa** system, designed by French architecture firm Wilmotte Associés for Artemide, received the prestigious iF Design Award 2016 in the Products category. "Grafa is the simplest form of an LED suspension lamp, made of sheets suspended by means of small colour clips that give the system a technical, easy-to-interpret look", comments Jean-Michel Wilmotte. Colour clips and a smart power system concealed within its thin edge connect the individual modules of the lighting engine.

wilmotte.com
artemide.com





DAVID TRUBRIDGE

Designer and Founder of David Trubridge design studio

At Light + Building 2016, the New Zealand-based design studio is presenting a theme connected with undersea life. "We are looking at diatoms, microscopic creatures that live in the water everywhere. Individually, their size makes them seem insignificant, but en masse they form a vital part of the global environment, removing more carbon out of the atmosphere than anything else — more than all the world's tropical rainforests. And almost as a bonus, they are stunningly beautiful. Last year at the Milan Design Fair we exhibited At Eye Level. This show explores the critical issue of the rising sea level and what effect that will ultimately have on low-lying pacific islands." Navicula is derived from a microscopic creature. The flowing, segmented form is shipped and assembled on site using push-in nylon clips. The thin, curved pieces of CNC-cut bamboo plywood create a flowing structure that also casts magical patterns. It is lit from within by a row of LED pinpoint lights.

davidtrubridge.com



BERND SCHMALHORST

Managing Director at IP44.de

IP44.de, the German outdoor lighting company, this year presented the luminaire series Gap. Gap is an up-downlight available either in horizontal, vertical, or square format. "Gap is a real lighting tool whose cubic shape creates completely new settings for the outdoors. The tilted surface allows precipitation to drain away through a gap, hence the name, so that it does not collect on the body of the luminaire. The great popularity of the new anthracite, cool brown, and white colour shades shows that we are expanding our portfolio to meet the tones used in recent façade designs. The new materials in golden, copper, and brass colours are an exciting creative challenge for us as a design-oriented manufacturer, and are applicable in public buildings as well as in the private sector. Our luminaires can be used to give a completely new definition to the visual statement of a building."

IP44.de

ZUMTOBEL ^(1/2)

At Light + Building 2016, Zumtobel is exhibiting the versatility of light in professional and residential applications. **Your light for life** is a new concept that provides the right lighting solution throughout the day and night. Light acts as a conductor of the circadian rhythm: in the morning, light helps one awaken and increases a sense of well-being in the workplace; it turns shopping into an event; it positions an artwork at centre stage; it provides orientation and safety in the dark; and it offers peace and relaxation in the evening.

zumbobel.com



DANESE MILANO (Artemide Group)

atelier oi.

The **Decomposè Light** is designed by atelier oi. Besides a floor-standing version, the fixture is also available in the form of a table lamp or a suspension lamp.

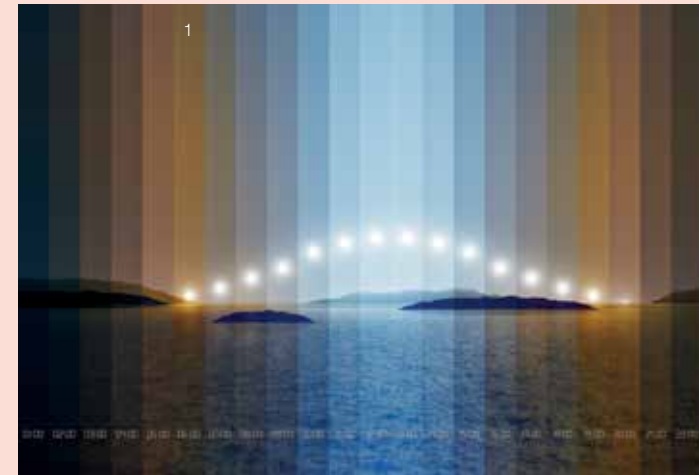
danesemilano.com
atelier-oi.ch

FOSCARINI

Diesel Creative Team

White Noise is the latest lamp created by the Diesel Creative Team, turned into reality through its collaboration with Foscarini. It is also the first LED lamp for the Diesel Living with Foscarini collection (first edited in 2009). Inspired by the galaxies, White Noise enhances light by way of basic graphic treatment: a small metal dome houses the light source, which directly illuminates the floor below it through a central hole. At the same time, the dome cap directs the light upwards where it reflects off of the white graphic that fades out towards the edge of the dome.

foscarini.com/diesel



COELUX ⁽³⁾

CoeLux is a spin-off of Insubria University, headquartered in ComoNext Technology Park, a site created by the Como Chamber of Commerce in Italy. Founded by the European Commission (Seventh Framework Programme / Horizon 2020), the start-up has been able to develop this CoeLux technology and turn it into a product, the result of a 10-year scientific research project by Professor Paolo Di Trapani. As he explains: "For the first time, CoeLux can reproduce the physical effects and optical phenomena of natural light in an interior space; specifically, the diffusion and transmission of sunlight through the atmosphere. It combines three key elements: the latest LED technology that reproduces the spectrum of sunlight; a sophisticated optical system that creates the sensation of the distance between the sky and the sun; and nano-structured materials. Northern European light, Mediterranean light, and Tropical light are the three types of setting that CoeLux offers in a window-like wall light source." Since the presentation of its first prototype (March 2014) to today, CoeLux has received several prestigious international awards, among which is the Technology Pioneer 2015 prize from the World Economic Forum.

coelux.com





TOBIAS GRAU
Founder of Tobias Grau

This year, German producer Tobias Grau presented two new light fixtures, Paris and XT-S. "The combination of aluminium and bone china gives the Paris suspension lamp a very special aura. This round aluminium luminaire combines seamlessly with the bone china diffuser. The light is optimally de-glared, creating a very smooth lighting effect." The second fixture is an office lamp, XT-S. "This new project offers a very slim and elegant design, where direct and indirect light optimally and efficiently cover the surrounding surface. Depending on the time of the day, the light can be dimmed and switched on or off, varying from warm-white to daylight, to satisfy modern demands regarding biodynamic light." XT-S can also be set using a remote control unit and programmed to achieve different lighting requirements. In addition to the floor version, the range includes suspension and wall lights, and table adaptations, all of which come in black and white.

tobias-grau.com



MATHIAS HAHN
Designer for Marset

During Light + Building 2016, Marset is introducing Theia, a new lamp signed by Mathias Hahn. As Hahn explains, "The name of the Greek goddess Theia, the mother of the sun, the moon, and the dawn, lends itself to this lamp because its design primarily seeks to express the beauty of light and the fascination we feel for it. The materials and shapes are merely the means to merge light and shadow in a single piece. Theia has two faces, and to discover these, all you have to do is gently swivel it around its axis. It can be pointed towards the user to function as a reading lamp or it can be pointed towards an object or a wall, creating a subtle, indirect light that immediately warms the atmosphere. This movement shifts the perception of the piece because its metal lampshade is totally opaque." The streamlined design is created by two half-spheres that intersect each other. "Just as in nature itself, these formal elements make it possible for the light to be projected, reflected, and absorbed by objects."

mathiasahn.com
marset.com



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COMPOSITE

We are invited to toy with the lighting element and to take action ourselves. A perfect balance between sustainability and diversity: a range of warm effects accompanies the minimalist lines of new finishes specifically dedicated to improving lighting performance. By using our own creativity and interacting with the fixture, the user experience becomes a playful, engaging one.



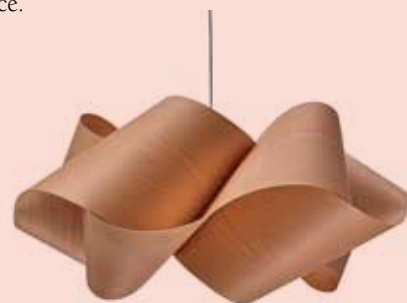
BURKHARD DÄMMER

Designer for LZF

Cervantes, by German designer Burkhard Dämmer for LZF, is a lighting solution that comes in the form of a wall/ceiling sconce and a suspension lamp. This new design, in line with the tradition of LZF latticework, features strips of wood veneer spreading out in all directions, creating a striking concave effect. "I wanted to imitate the winding effect of ruffs, the neck ornaments used during the Baroque period that are often seen in old paintings depicting famous people, such as Miguel de Cervantes himself. The exceptional malleability of the wood veneer allowed me to mimic the ruff pattern to create a unique diffuser. To complete the prototype, I chose a circular, embossed luminaire shaped as a concave lens, upon which the veneer strips rest. An LED system is used as a backlight, providing a lamp of ever-changing appearance."

burkharddaemmer.com
lzf-lamps.com

Swirl by Ray Power for LZF



SIMES

Matteo Thun

The result of a long-lasting collaboration with Italian architectural lighting supplier Simes, Matteo Thun is presenting **Tailored**, his interpretation of an architectural outdoor light, at Light & Building 2016. This newest Simes collection has been 'dressed' in wood, lending the fixtures natural warmth. Also featuring aluminium and glass, the lamp is available in wall, floor, and ceiling versions in white and burnished bronze.

matteothun.com/atelier
simes.com



GIORGIO BISCARO

Art director at FontanaArte

Designer, art director, and lecturer, Giorgio Biscaro has long worked in light design, an aptitude that in 2012 brought him to FontanaArte. His most recent creation, HollyG (3), is an LED table lamp celebrating the art of glass blowing. "When I first started thinking about a table lamp, I thought of FontanaArte and its connection to iconic glasswork. And when I focused on that, an image immediately popped into my mind: all the other glass table lamps I know-of have those ugly rods through which the cable has to pass to reach the bulb on top. The glass's purity is thereby scarred and, more importantly, the trick is spoiled. So I wondered about a lamp where that magic remained intact, where the technology, undeclared, simply made things work and was lightweight and silent. I wanted to place the smallest, brightest LED source at the base: the plan was to cast an uplight and bounce it back onto the table through a reflector, or a lampshade. But the point is that we had to find a way to narrow the beam because otherwise it would be wider than the shade itself. We then had to face another technological challenge, namely finding an optical device to shrink the light. And thanks to the company's great R&D department, we found it. When the first prototype reached my desk, I beheld a wonderful, crystal-clear, hollow glass body through which the light travelled completely invisibly. Then I put the lampshade on so it could reflect all that light downwards. This, to me, is true magic."

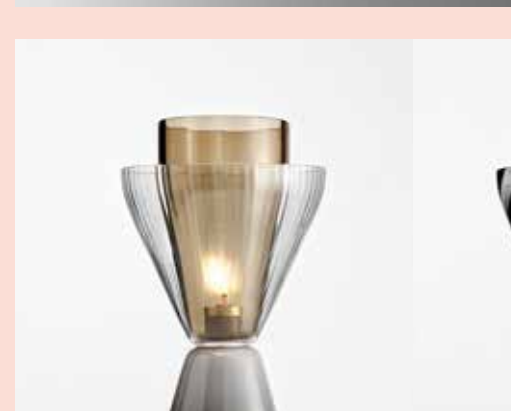
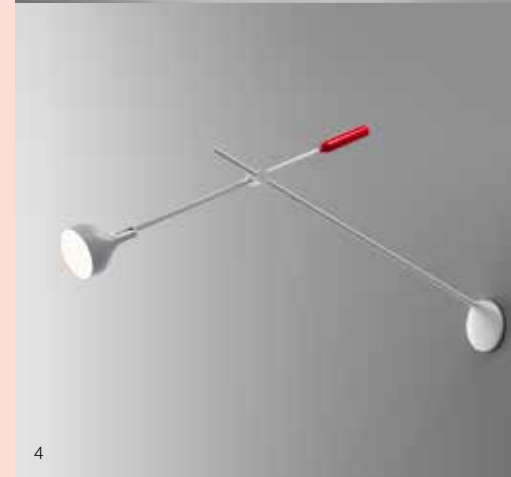
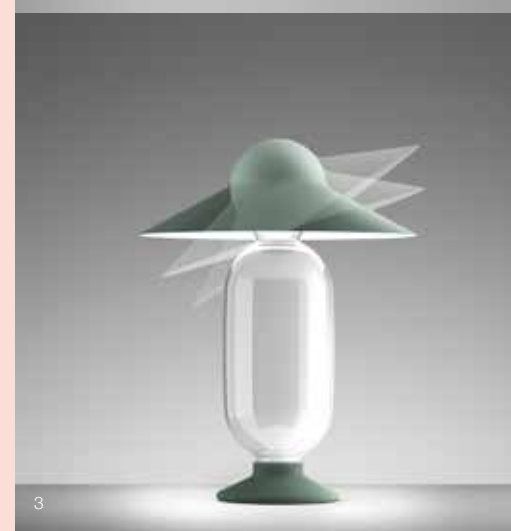
fontanaarte.com
giorgiobiscaro.com

NASONMORETTI

Luca Nichetto

Inspired by the typical Swedish tradition of illuminating houses with a large quantity of candles, Luca Nichetto designed **Halo**, an oil lamp in hand-blown Murano glass for prestigious Venetian company NasonMoretti. The lamp echoes the form of a wine glass: a coloured opaque base sits under a larger transparent top that is available in several patterns. As the patterns overlap, they transform the nature of the light emitted.

nichettostudio.com
nasonmoretti.it



1. Nebra, by Sebastian Herkner for FontanaArte / The solid cast-glass lampshade provides a strong and balanced quality of light. The name is based on the historic bronze disc found close to the city of the Nebra in Germany and dates back to 1600 BC. It was one of the first schematic diagrams of the sun, moon, and stars.

2. Siptel, by Giulio Iacchetti for FontanaArte / An LED floor and table lamp, it revokes the traditional stemmed archetype, thanks to a simple yet effective magnetic system whereby the entire length of the stem acts as a launch pad for the illuminating body.

3. HollyG, by Giorgio Biscaro for FontanaArte / Concentrated LED emissions enable light to pass silently through the entire object, where a mobile disc-shaped element reflects it from its summit and projects it towards the surface it rests upon.

4. Tail lamp, by Carlo Colombo for FontanaArte / Featuring simplicity and purity of form, its illuminating body emerges from a gently swollen volume.



CLARA VON ZWEIFBERGK

Designer for Louis Poulsen

Louis Poulsen has recently launched a new series of lamps called Cirque, created in collaboration with Swedish designer Clara von Zweigbergk. "I don't mind at all if, sitting in their kitchens, people look up and start thinking of hot-air balloons and carousels. Cirque was inspired by a trip to Tivoli in Copenhagen. Tivoli is full of whirls and twirls, carousels, candy-floss makers, and wheels of fortune. When an object spins round very fast, the colours merge and end up being perceived as horizontal bands. All these impressions resulted in a design that unites colours and forms, adding both edge and charisma to their surroundings in daylight as well as when lit." A diffuse, downward light is reflected from the fixture's matte white interior, which is glare-free when hung at a normal height. Made of aluminium, Cirque is a robust lamp designed for use in kitchens, children's bedrooms, bars, and restaurants.

claravonzweigbergk.com
louispoulsen.dk



HEM

Luca Nichetto

For the brand Hem, Luca Nichetto designed a set of modular pendant lamps that can be customised during the online shopping experience. **Alphabeta** is inspired by the way letters combine to form words. There are eight different shapes, each one available in various colours as well as in black and white. Twenty-four different configurations can be created by combining top and bottom lampshades, with the potential for thousands more when four pendants are used together. The shades are made of hand-spun steel, providing bi-directional lighting both above and below the lamp.

nichettostudio.com
hem.com



SCHNEID

Niklas Jessen and Julia Mülling

Junit is a modular pendant lamp designed by Niklas Jessen and Julia Mülling, founders of Schneid studio. The system consists of eight different elements that can create five versions of the lamp. The very pure and clear geometrical shapes are lathed from high-quality ash wood and painted in a German workshop situated next to the designers' own studio. The bulb complements the colourful lamp with its oversized, milky glass that produces warm, ambient light. To complete the individual look of the fixture, one can choose from eight different textile-cable colours.

schneid.org

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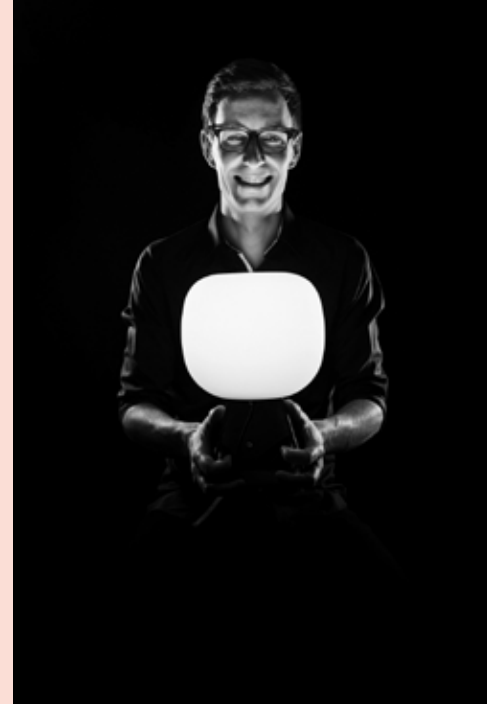
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sains
et sains

TECHNO

The combination of high-end lighting techniques and pioneering creativity is decisive in these fixtures. Technologically advanced, sleek architectural lighting has earned recognition in every arena. Depending on where you are standing in the room, they cause you to look, feel, and think differently.



AXEL MEISE

Designer and CEO of Occhio

Occhio is one of the most innovative and fastest growing companies in the lighting sector. Founded in 1999 by Axel Meise, the Munich based company started out with the mission of creating a multifunctional lighting system with universal design and shape combined with efficiency, thanks to the use of innovative LED technologies. Its Smart Source concept offers a choice of halogen and LEDs to customise projects. A team of lighting planners and consultants provides support for architects, planners, and trade partners. "It's always our goal to look for a new approach in design and technology and to give added value to the user. We offer a variety of recessed and surface-mounted spotlights that cover a unique range of applications. Clean lines represent the unifying element of all the Più Plus models, with the double hull forming their unique design feature." As of this year, the Più RS spotlights complete the Più series. "With Più Plus spotlights, we have created professional light tools disguised as a high-end design products. With the additional Più RS, we have invented a new category of spotlights: it opens the path to completely new applications in lighting. Zoom and 3D kinematics provide maximum flexibility with convincing luminous power. The light is movable in any direction and the integrated zoom function makes the exit angle infinitely variable. Furthermore, intelligent heat management allows powerful 32-watt LED power in a compact design."

occhio.de

OMLED

Thomas Emde

German lighting brand Omled was founded by artist and lighting designer Thomas Emde. Known for his long-term experience in developing high-end and artistic architectural lighting installations, Emde is presenting three unique OMLED and LED lighting families during Light + Building 2016. **OMLED One**, **OMLED Two**, and **OMLED Customised** all display a non-glare, warm, and exceptionally soft lighting atmosphere. The lines of the slim glass body have been fully simplified. One peculiar feature is the glass slab on top that serves as a diffuser and circuit board at the same time.

omled.com

TIMO NISKANEN

Designer and Founder of Himmee

Timo Niskanen's background includes both working as a designer for lighting brands as well as teaching woodcraft. Before founding Himmee, he exhibited his prototypes at international shows in Milan and New York. Helsinki-based company Himmee, characterised by its fresh, young, Nordic design, mixes wood, glass, aluminium, and concrete. Its Loop table lamp was launched at the Stockholm Furniture Fair. "The first prototype of the Loop was created during my studies at Aalto University in Helsinki. I even won a lighting design competition with it and the prototype of the lamp was presented at Milan Design Week in 2009. Since then, its minimalistic design has received wide admiration. But because of the challenges in manufacturing the lamp, it remained at the prototype stage until we found a suitable manufacturing technique. This has been a dream for years, and finally this dream has come true. The idea for the light fixture was born unexpectedly. One winter's night, I was walking my dog when I suddenly noticed a loop obstacle sticking out of the snow on a miniature golf course. I had walked by that course several times earlier but this time I saw the element with new eyes, and the basic form of the Loop lamp was born."

himmee.com



SIEDLE

The audio indoor speaker **Siedle Basic** has been given the internationally renowned iF Design Award 2016. This is the second prominent design prize for the German company since the launch of the product. Siedle Basic's design is a contemporary reinterpretation of a traditional intercom. Made simple, it has slanted sides that lend it a straightforward appearance which contributes to an intuitive usability.

siedle.de



INNERMOST

Steve Jones

Bolt, designed by Steve Jones, CEO and co-founder of British brand Innermost, is a sconce light fixture in white aluminium. Presented at Paris Design Week, the product's strong reference to the industrial environment together with its details, provide a strong contemporary look for this LED wall fixture.

innermost.net



DIRK WINKEL

Designer for Wästberg

At the recent edition of Stockholm Design Week, Wästberg introduced w164 Alto, a high-tech uplighter developed in collaboration with Dirk Winkel, a Berlin-based product designer with a good Design Award (Chicago Athenaeum), Swedish Design Award (Svensk Form), Designs of the Year prize, and the German Design Award 2015. "The w164 Alto is the result of rethinking the essential components of an uplighter in the LED era, rearranging it in a new constellation and lifting the technology to another level through the use of a super compact multidirectional array. The design is meant to be a redefinition of the uplighter typology, with a pure, raw, architectural reference. The pole houses a sophisticated 10,000 lumen, multidirectional LED, creating a very even and super wide-angle light distribution. A special feature is the top disc at the base, which is a large dimming wheel that also includes the switch." The off-centre, cylindrical unit calls to mind brutalist, deconstructionist architecture. Swedish brand Wästberg was only launched in 2008 and has already been honoured with more than 50 awards and nominations for design excellence.

dirkwinkel.com
waestberg.com



MODULAR LIGHTING INSTRUMENTS

Couvreur.Devos

Modular Lighting Instruments presents **Wink**, a semi-recessed ceiling fixture, the result of a collaboration with Belgian designer duo Couvreur.Devos. The straightforward design approach and detailed finish have provided a sleek look. Couvreur.Devos has designed almost a dozen light fixtures for the brand since 2010. Their technologically advanced, architectural light fixtures have earned them five design prizes, including two Henry van de Velde labels and three Good Design Awards. Blending in with the ceiling while standing out at the same time, Wink's smooth contours make it appear different, depending on where you stand in the room.

supermodular.com
couvreurdevos.be



KLAAS ARNOU

Managing Director at Basalte

In February, Basalte introduced the first mount for iPad Pro, also compatible with the iPad mini 4 and iPod touch 6. These wall and table mounts for Apple's newest tablets have a wide range of applications for both private and commercial use. Together with the Eve wall mount, the iPad Pro's larger screen can serve as the ideal control panel in smart homes, hotels, and offices worldwide. "The iPad is the perfect device for application control, enabling you to enjoy multimedia and to browse the Internet. The huge 12.9" display also offers endless possibilities for controlling your smart home, with more space for integrated ground plans to control lights, blinds, and even music. The main reason you would mount your iPad on the wall is to have the control panel available whenever necessary, whilst keeping the iPad Pro continuously charged. The sleek Eve design with its high-grade aluminium finish blends in with any interior."

basalte.be



CHRIS KABEL

This year, Dutch designer Chris Kabel edited a project called **Office Party**, a series of garlands that slide over a standard fluorescent tube, as per the sort used in offices. It serves as the follow-up to an installation he produced for Portikus back in 2013. "Social events at the office can make you feel slightly schizophrenic. You're surrounded by piles of unfinished work and by numerous drinks that are indispensable to feeling relaxed at such occasions. The bleak neon light increases that ambiguous feeling. This strange contrast is the basis for the Office Party lamp. When the garland completely covers the tube, it transforms the harsh fixture into a merry mix of colourfulness."

chriskabel.com

Endless Office Party, photo © Labadie / Van Tour 2015



MAJA PETRIĆ

Artist

A *Panorama of the Skies* is a prototype of an immersive audiovisual installation created through a collaboration between Maja Petrić, artist, and Hrvoje Benko, a researcher in human-computer interaction. Together they have been studying the possibilities of immersive technologies through which a space can be experienced emotionally. For this project, they transformed the experience of an otherwise normal conference in room number 3315 in Microsoft's Building 99, through audiovisual content using a multi-projector, multi-depth-camera framework called RoomAlive Toolkit. This system involves five projectors and eight Kinect cameras, to acquire a detailed map of the room, register the projectors and cameras into a single coordinate system, and enable real-time projection-mapping in the immersive scene. "I am a new media artist working at the interface of science, technology, and art to transform the poetic experience of space. As a creative tool, I use cutting-edge technology and especially light, through which space is experienced emotionally. My focus has been on innovative experiences that engage perception, emotion, and imagination. The nature of the resulting artwork is defined by my fascination with science as the knowledge of the natural world, technology as the application of scientific knowledge for practical purposes, and art as the expression or application of human creativity."

majapetric.com

EMMA SCOLARI

Architect and designer Emma Scolari is presenting her light installation **Noli me Tangere** (Do not Touch me) at the Ventura XV space in the Ventura Lambrate district during Milano Design Week 2016. Noli Me Tangere consists of a series of light tables made of marble sheets split in the middle lengthways and mounted on a powder-varnished steel frame. The gap created along the centre is illuminated by LED lights connected to an integrated movement sensor.

emmascolari.it



space & interiors

by MADE expo

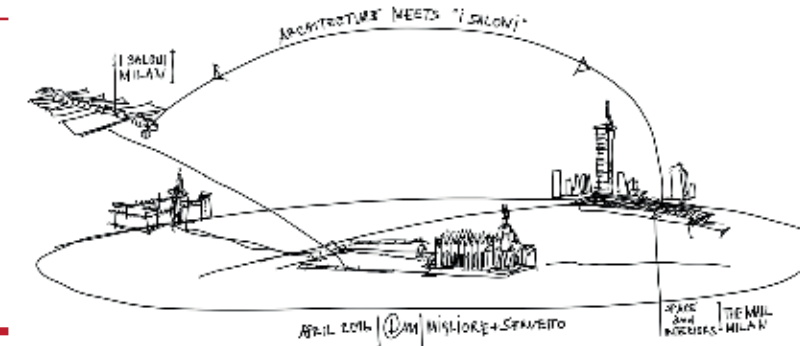
architectural details

12 - 16 April, The Mall - Porta Nuova, Milan

space&interiors is a brand-new event conceived by MADE expo that focuses the attention of architects, designers and Italian/international buyers on the latest trends in finishings for architecture, along with an exhibition – the **New Components Code** – that brings together a select group of the most significant products from each company.

Architecture links up with the Salone del Mobile.Milano

Interest is high in **space&interiors**, the event connected with the Salone del Mobile.Milano which, during Design Week, puts leading-edge materials and ideas in the architectural spotlight



space&interiors explores the narrative interface between a variety of materials offered by a selection of companies specialized in the manufacture of groundbreaking, leading-edge components: surfaces, floors, cladding, paint and decoration, doors, handles, finishes, wall fittings, stairs, architectural glass, cladding for facades, windows and facades, arbours, gazebos, curtains, architectural lighting, home automation and home entertainment.

THE FIRST PARTICIPATING EXHIBITORS

3A Composites, Barausse, Bianchi Lecco, Dierre, Effeitalia, Erco, Fantoni, Fusital, Gardesa, Garofoli, Gypsum, Italserramenti, Knauf, Legnoform, Manital, New Design Porte, Oikos Venezia, Okey, Oli, Opera 3B, Ponzio, Salice Paolo, Sciuker, Secco Sistemi, Tabu, Torterolo & Re, Valsir, Velux, and Virag

SPACE&INTERIORS FACTORY

The **space&interiors factory competition**, conceived in partnership with the Migliore+Servetto practice, is open to **students of architecture and design** enrolled on Italian university courses and aged between **eighteen and thirty**

The Mall, Piazza Lina Bo Bardi, 1

Opening hours:

April 12 4 pm - 9:30 pm

April 13, 14, 15 12 pm - 9:30 pm

April 16 12 pm - 8:30 pm

Free shuttle bus service between the Salone del Mobile.Milano and The Mall
From 3:30 p.m. every 15 minutes from Porta Sud
Last departure from Fiera Milano at 7:30 pm.
Stops: Piazza Cadorna, The Mall

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#spaceinteriors

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A COCKTAIL FOR ARCHITECTS

space&interiors also offers a chance to put questions to top architects – **Migliore+Servetto, Cino Zucchi, Ferruccio Laviani and Tiziano Vudafieri** – who will be discussing the latest hot-button issues in contemporary design. The event takes place on 12, 13, 14 and 15 April at 6:30 pm.



space-interiors.it

Empowering the light

Contriving emotions

What is the role of lighting in the era of the Internet of Things? The first collaboration between Artemide and Mercedes-Benz has made it obvious that light can be a digital source of information and create a dialogue between different spaces and their users, who can communicate and interact in accordance to varying needs and moods. The suspension luminaire Ameluna being released at the Light + Building fair in March, is the first result of the Italian-German team. Carlotta de Bevilacqua, Vice President of Artemide, and Gorden Wagener, Vice President Design Daimler, explain why the project signifies a significant step into the future.

TEXT Sandra Hofmeister

Ameluna uses only 50 watts and produces 4,500 lumens, weighing a mere 6.5 kilos.

Carlotta de Bevilacqua
Vice President of Artemide
Photo: Lea Anouchinsky

Gorden Wagener
Vice President Design at Daimler



DAMN°: Ameluna is the first project by Artemide and Mercedes-Benz Style. What is your impression of the collaboration?

Carlotta de Bevilacqua: The meeting of two partners like Mercedes and Artemide was a fantastic experience. We share the same values, we have very similar DNA regarding research and innovation; our common purpose was to explore beauty and emo-

tion through design. The collaboration was positive in all aspects and had a very human touch regarding ethical and sustainable tasks. Our common claim was to advance towards a bright future. We met last summer for the first time, when Mercedes-Benz was looking for a partner with whom to develop a new project for the Style division. After several meetings in which Mercedes presented its super interesting ideas, we chose to deepen one of them. The Ameluna suspension lamp is the result of this process as well as the start of a longer relationship – you know, it is basically the same as falling in love...

DAMN°: What were the major guidelines for the design of Ameluna?



Gorden Wagener: In a nutshell: timeless fascination. Mercedes-Benz and Artemide are famous for their design exclusivity and the creation of icons. Accordingly, the mission for our collaboration was clear: we wanted to create an exclusive piece with the potential of becoming an icon. The Ameluna perfectly expresses our Mercedes-Benz design philosophy of sensual purity. It combines distinctive forms with sensuous surfaces while offering outstanding functionality. Just like our vehicles, it is a precise combination of emotion and intelligence – it's simply hot and cool.

DAMN°: The lamp has a very lightweight appearance – similar to a celestial phenomenon. Which emotions have contributed to this effect?

GW: Natural attraction and simplicity are some of the core aspects of our design philosophy. There have been two phenomena inspiring the development of the suspension lamp: bioluminescent creatures of the deep sea, on the one hand, and the moon reflecting the light of the sun, on the other. This also explains the name – a combination of Artemide, Mercedes-Benz, and luna, the Italian word for moon.

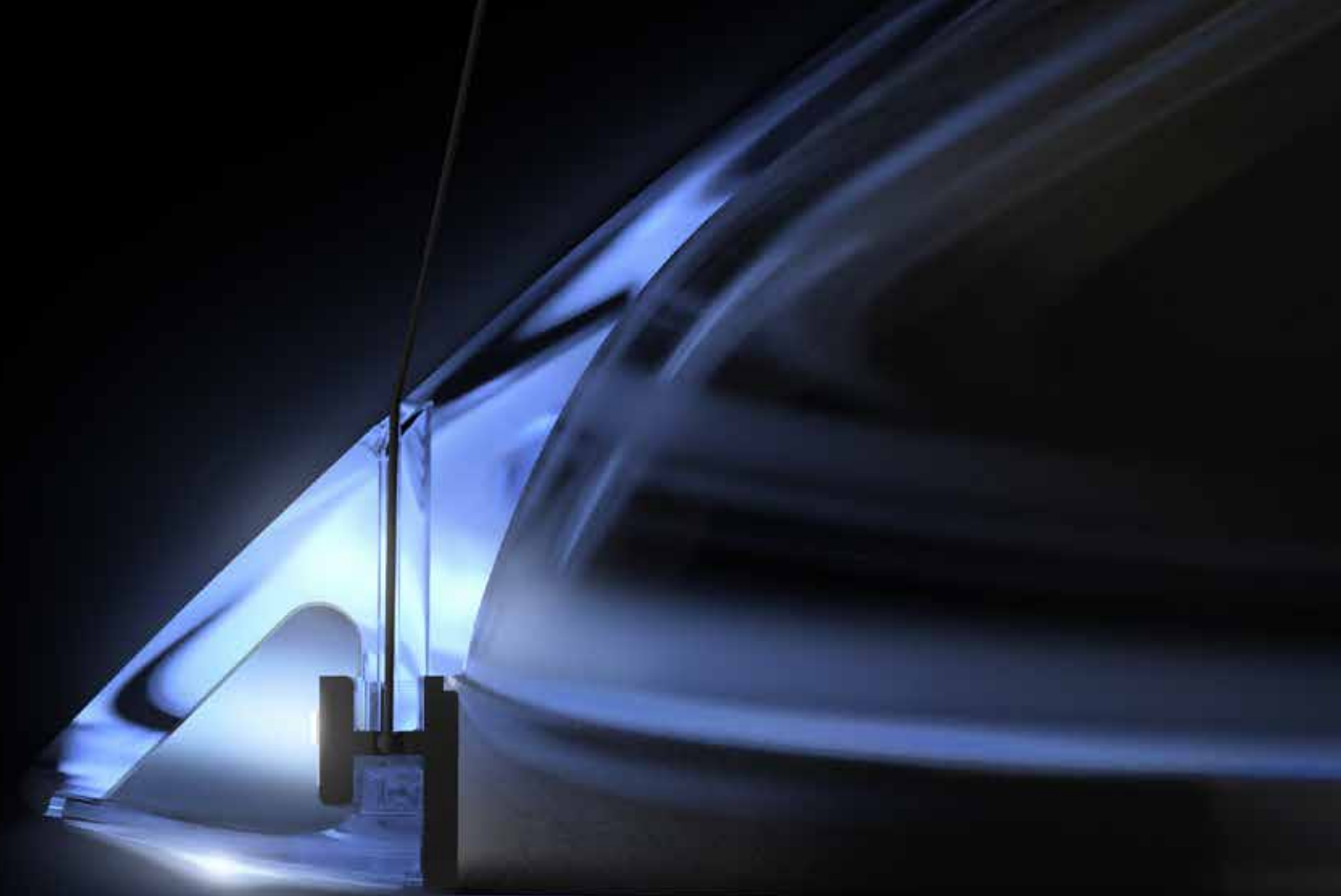
DAMN°: What have been the technical challenges?
CdB: In general, our century is the era of photonics. We have been facing this fabulous revolution in the science of light for 20 years now. With the help of quantum mechanics, we can drive data and interac-

tions through light that have an impact on our physiological and psychological emotions. The power of light has a positive effect, and we have to find new ways of adopting it. Therefore, our collaboration was all about designing a personal and interactive environment that leads to the future of lighting.

DAMN°: Do you refer the effect of the luminaire to the ambient lighting inside a Mercedes car?

CdB: Ameluna is not only a lamp but a project. It's a dynamic light that comes in a dematerialised, totally transparent, dynamic shape, and a device that can create the lighting for specific environments within different spaces. I think every interior, be it a car or a personal or public space, can be part of the Internet of Things and improve our perception of the lighting conditions. The possibility to change colours, scenarios, intensity, and whatever else we want is fantastic! With the help of the new app developed by Mercedes and Artemide, Ameluna can memorise the lighting experience in a new Mercedes E-Class, for example, and provide it in another place. The app can save your personal lighting scenarios and experiences whether at home, in the office, or even in the car, and duplicate those somewhere else. Thus, the story behind the design of the project goes far beyond the object itself – a car or a lamp – and just follows our rhythm as human beings.

Parts of the light emitted by Ameluna's LED crown are injected into the shell, generating diffused luminosity.



About 80% of the emitted light is directly conveyed into the environment, the other 20% is injected into the material, illuminating the environment with indirect light.



DAMN°: What makes luminaires interesting for a car company like Mercedes?

GW: Automotive design is one of the most prestigious fields of industrial design. Hardly any product is as complex and combines so many different disciplines in creating the look and feel of a product. This includes colours and trims, user-interface design, and of course, lighting design. Let's take our ambient lighting: with its adaptable intensity and colours, it provides a comfortable atmosphere inside the car and has a positive impact on the driver's mood. It is intelligent and creates emotion. That's what we want people to experience through Mercedes-Benz Style. In collaboration with selected premium partners, we design products as well as cars. That's the way we transfer the typical look and feel of Mercedes-Benz to other parts of life. With Ameluna you can now experience modern luxury in your living room.

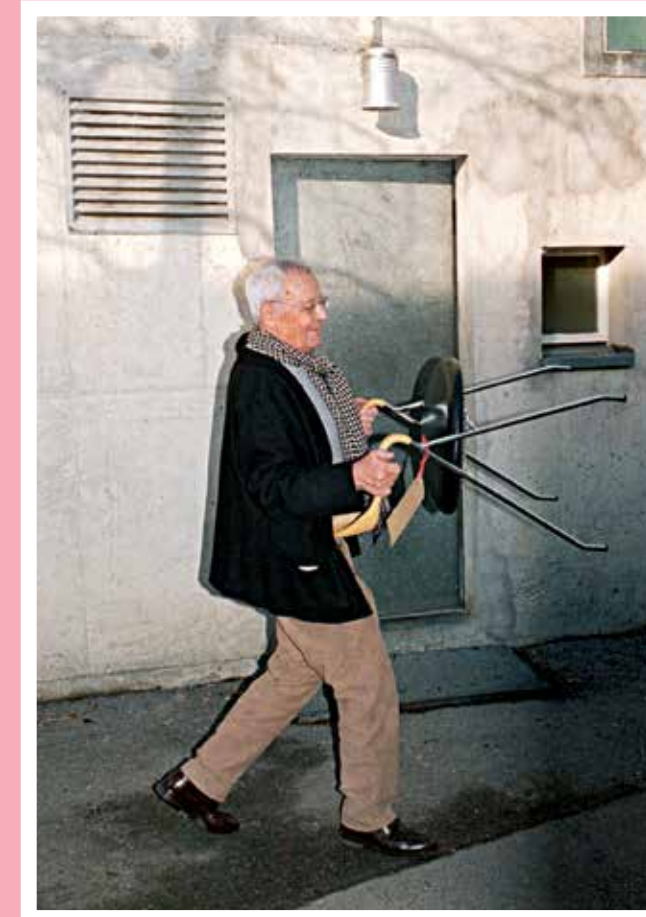
DAMN°: If interiors are linked by their lighting experience, what does this mean for the user?

CdB: The interaction is in real time, which means that one can create a dialogue that has two or even several directions. You can choose the mood you prefer and react to outside phenomena – the daylight or the season, for instance. So the result is a symphony of light composed by the people who are taking part in the dialogue. Light can be shared information and we can design its materialisation. This is the reason why I am so enthusiastic about working in the lighting field.

DAMN°: What are the next steps you are taking towards this dynamic future?

CdB: This is a good question – there are so many things to do. Yesterday I was listening to a recent interview with Umberto Eco. He said that one should take time to answer difficult questions instead of reacting immediately. So in essence, I cannot give you a concrete answer right now, but I have many dreams and I think that the changes in lighting will deeply transform our culture. With the help of this technological revolution, we can find new perspectives to counter important challenges like the destruction of the planet, and we can hopefully provide a better life for all of us, bringing light and information together, along with education and freedom, wherever it is still dark. We can start a dialogue in order to protect the planet through light and emotion. You know, I am convinced that beauty will save us in the end, as Dostoyevsky once said. •

artemide.com
mercedes-benz.com



Swiss Grand Award for Design 2016
at Fuori Salone

Book launch and talk with
Ralph Schraivogel and Jonathan Hares

Istituto Svizzero, Milano
11 April 2016, 6pm

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Swiss Design Awards
2016

14–19 June 2016
Basel
Daily 11am–7pm

New Venue
Hall 3, Messe Basel

Opening
14 June, 6–10pm

Design Day
15 June, 2–6 pm