Outstanding achievements by artists, craftsmen and technicians from around the world, combined in a majestic act to provide an overall view of fascinating opulence: the Sheikh Zayed Mosque in Abu Dhabi, the ultimate in religious buildings. Speirs and Major Associates, the lighting designers, opted for vertical illuminance and concealed light sources – a concept that seems made for ERCO lighting tools.
Over the past 75 years, ERCO has advanced from a supplier of individual luminaires for private use to a leading manufacturer of professional lighting systems for architectural applications. Based on our ongoing concept of "Light, not luminaires", we continue to occupy a strong position that will actively enable us to help shape the changes taking place in the luminaire industry. Energy efficiency innovations for lighting installations introduced by combining lighting control systems and LED light systems lead us to believe that there is still a great deal more potential for us to continue to make a relevant contribution to architectural lighting in the future.

Barely 75 years young, we are thus at the beginning of an exciting development that is once again set to change the company over the next few years. At ERCO, we are all the more delighted that we can present numerous new products and technologies relating to LEDs and other major lighting control developments in the year of our anniversary. Under the motto of "efficient visual comfort", these developments excellently complement each other in providing a modern lighting system; both efficient in its use of energy and effective in ensuring visual comfort and all based on cutting-edge lighting technology.

Our products are developed within the conflicting nature of culture and technology. It gets exciting whenever we are involved in technical solutions to cultural challenges of a specific nature. One such example is the Sheikh Zayed Mosque in Abu Dhabi. Even to experienced lighting professionals, the mosque must appear like a dream from the "Thousand and One Nights". Spies and Major Associates have made this dream become a lighting design reality. We were privileged to be involved in both indoor and outdoor aspects of this project.

One of the success secrets of ERCO's founder, Arnold Reininghaus, was his boundless trust in the younger generation. Well trust is good, but education is better. In addition to our own in-house training and further education measures, ERCO has also offered lighting seminars for students and architects in the past few years. One such student workshop of a very special nature was held within the scope of the great Annie Leibovitz Retrospective exhibition in Berlin. Guided by curator Felix Hoffmann and aided by ERCO staff, students here had the opportunity to apply themselves and arrange the lighting for the exhibition. No doubt, an intensive and enriching experience for all those involved.

In addition to many exciting projects, our anniversary Lichtbericht also features an article on ERCO itself. "75 light years" describes the history of change at ERCO: from the basic idea of the industrial production of luminaires to the transformation into an architectural lighting provider and onto a specialist in lighting software and hardware. In the change from the analogue to the digital world of lighting, the chronicles of ERCO present a piece of retrospective industrial history, reflecting the culture of innovation at the company. We have already progressed some distance along this exciting path and we cannot wait to see what is still ahead of us. At this point, I particularly want to thank our custom- ers without whom this development would not have been possible; and a big thank you also to all our staff, who have dedicated themselves to our development with amazing creativity.

Photographs (Page 1): Andrea Richter (1-6), Frieder Blickle (2); Charles Crowell (61-6); ERCO image archive (62-65, 67-69), Andreas Frank (6), Yvonne Huth (6), Beate Jakobi (6), Peter Kotz (6), Jan Pieter Leberecht (6), Michelle Li (6), Nikolaus Lieberenz (6), Andrea Richter (6), Maren Schröder (6), Stefan Ammann (6), Sue & Ed (6), Bernd Hoff (6)

Translation: Lanzillotta Translations, Düsseldorf
**Lisbon**

The lighting design relies on antique porcelain from Asia and Africa who run their own galleries in England and Portugal. In their Lisbon branch exclusive use is made of ERCO Pollux spotlights to add accent lighting to the priceless, unique artworks.

&nb
Bright prospects

Saatchi Gallery, Duke of York’s HQ, London
Photo: Rudi Meisel, Berlin

www.saatchi-gallery.co.uk
The vision of a modern Islamic ruler has become a reality—with outstanding artistic and technical achievements from all over the world: the Sheikh Zayed Mosque in Abu Dhabi fascinates with a cleverly thought-out dramaturgy of daylight and artificial light.

The massive Sheikh Zayed Mosque is located between Abu Dhabi Airport and Abu Dhabi city at the east end of the island in the Persian Gulf that forms the centre of the Abu Dhabi emirate. This house of God, named after Sheikh Zayed bin Sultan Al Nahyan, the late ruler of Abu Dhabi, and founder of the United Arab Emirates, is a building of massive proportions. The complex, clad entirely in white marble, is the biggest mosque in the whole of the United Arab Emirates.

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The lighting designers of British firm Speirs and Major Associates thus formulated a stringent concept based on vertical illumination and accentuated lighting using spotlights, wall-washers and in-ground luminaires. The lighting tools themselves are concealed in niches, ceiling slots or behind lattice ornaments—in line with the design maxims of “light, not luminaires”. The lighting designers were recognised for their work with a range of awards, including the “Middle East Lighting Design Award 2008” as the best lighting project in the whole of the Middle East, and the “IALD Award of Merit 2009”.

The basic lighting in the transition zones from inside to outside is hidden in circumferential ceiling offsets. The brilliant white light of the Lightcast directional luminaires for 35W metal halide lamps puts a sparkle on the valuable marble surfaces. Sculpture lenses spread the beam of the directional luminaires to produce an effect similar to wallwashing. Provided with protection rating IP65 for dust and moisture resistance, their light quality is equal to that found indoors. The illumination inside, for example in the main prayer hall, is based on the same principle, namely concealed Stella spotlights for 150W metal halide lamps and a narrow beam reflector characteristic. These are used in combination with Stella wallwashers with the same lamps providing dramatic lighting effects, composing accentuated lighting and uniform wallwashing. All lighting components share the same claim of precise glare control to ensure maximum visual comfort for all types of use.

The large number of lighting components and the many requirements of use, necessitated a careful conception of the control technology throughout the building. Speirs and Major projected a solution that is as user-friendly as it is flexible. It integrates the different positions of both sun and moon, the totality of indoor and outdoor luminaires and, of course, the different types of application, such as prayer times, public visits or television recordings. To maintain the exact illumination required in the main hall at 150lx, the lighting designers decided during the planning phase to set up a mock-up room on a scale of 1:1 in the theatre of their home town, Edinburgh.

Landscape designers and gardeners are currently working flat out to complete the grounds, which will be equal in every way to the magnificence of the building itself. Here too, an interesting and varied lighting scenario will contribute to a characteristic look at night: several hundreds of spotlights, in-ground luminaires and over one thousand staurd lights with weights 12 tons. Inside, the character is accessed via stairs to facilitate maintenance.

Architects: Yusef Abdelakis; Hazrow (Executive Architects); Spatium Architects, Milan (Interior Design)
Lighting design: Speirs and Major Associates, Edinburgh
Photographs: Charles Crowell, Black Star

For the interior of the new mosque, the principal hired masters of their respective fields from all over the world. Visits to the mosque are open to non-Muslims outside the prayer times—subject to appropriate clothing. Information is available from the tourist office in Abu Dhabi (www.visitabudhabi.ae).

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Sheikh Zayed bin Sultan Al Nahyan Mosque, Abu Dhabi

The massive Sheikh Zayed Mosque is located between Abu Dhabi Airport and Abu Dhabi city at the east end of the island in the Persian Gulf that forms the centre of the Abu Dhabi emirate. This house of God, named after Sheikh Zayed bin Sultan Al Nahyan, the late ruler of Abu Dhabi, and founder of the United Arab Emirates, is a building of massive proportions. The complex, clad entirely in white marble, is the biggest mosque in the whole of the United Arab Emirates.

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modern, energy-saving LED technology have already been shipped to the Emirates and are waiting to be used. The mammoth project will shortly be officially opened; locals and visitors from all over the world, regardless of nationality and religion, are invited to admire the best in tradition and modern art in Abu Dhabi and to enter into a respectful dialogue with each other.

The design of the 23m-high and 50m-wide Qibla wall in the central hall is a veritable treat of skilled craftsmanship and lighting technology. The 99 names of Allah and traditional Islamic floral ornaments are lavishly incorporated into the marble facing. The backlighting is provided by a fibre-optic system produced by Fiberstars EFO. Vertical illuminance also dominates the transition zones between inside and outside. Lightcast directional luminaires IP65 with sculpture lenses have a light distribution similar to wallwashing. Fitted with metal halide lamps, the luminaires are concealed in a circumferential ceiling offset.

The main cupola rises some 70m above the inner courtyard – the largest cupola of any mosque in the world. The whole of the yard, an area of 17,000sqm, is covered with floral marble ornaments.

Speirs and Major Associates

Speirs and Major Associates is a UK-based design practice that uses light to enhance the experience of the visual environment. Their work is wide-ranging in terms of type and scale and includes architecture, strategic projects and innovative product design. Projects include Barajas International Airport, the Sackler Crossing at Kew, Copenhagen Opera House and the interior of St. Paul’s Cathedral, London. They have also developed strategic lighting master plans for several cities and developments including Cambridge, Coventry, Durham, Al Raha, Abu Dhabi and Burj Dubai. The practice has been credited with helping to raise awareness of the lighting design profession in the UK. Today it employs 30 people drawn from disciplines including architecture, art, lighting, interior, graphics and theatre. Its offices are based in London and Edinburgh, UK.

www.lightarch.com

View into the main cupola of the mosque: An elaborate control system and the combination of architectural and stage lighting elements allow light scenes to be recalled to suit the occasion. As coloured light components, the designers used shades of blue to which they ascribe a “spiritual character”. Beamer spotlights for 35W metal halide lamps, hidden from view on the cornices and capitals, accentuate the ornamental art.

From left to right: Keith Bradshaw, Mark Major and Jonathan Speirs, the executive trio at Speirs and Major Associates.
Light follows the curator – not the reverse

by Werner Lippert

Light in an exhibition: today, what we often consider purely the result of architectural and technical possibilities of lighting is in reality based primarily on a curatorial decision. That decision takes shape by exploring and analysing the artwork and thus becomes an aesthetic rather than an architectural decision. At least that is how it should be!

The aesthetics of contemplation is based on the trends and developments of our cultural life and is partly determined by the extent of that which we are prepared to submit under an ever broader concept of culture. After all, the museum itself is no longer dedicated merely to art, but now that the line between high and low has been drawn, it has added a range of other artefacts to its exhibitions (land collections). In addition to paintings and sculptures, we now also exhibit everyday items, automobiles, fashion, videos, light sculptures and much more. This adds to the demands made on lighting. A further contributing factor are modern concepts of presentation; after all, we use terms such as dramaturgy, scenography or even mythical space when talking about exhibitions.

Interestingly enough, light has always had “curatorial” significance, the “lighting” being seen as part of the picture! This even applied to frescoes in the Renaissance period where the “constant lighting of the empty wall needed to be transferred onto the picture.”

A law devised by the painter and writer Cennini, which later was also applied by Giorgio Paolo Lomazzo to paintings. Lomazzo stipulated that light in the exhibition room should continue in the picture.

This example alone shows that the lighting of art is also a product of the respective era. Until the early 20th century, artificial light meant light from candles or oil lamps with poor luminous efficacy. Painters, as well as exhibitors, therefore, were forced to rely on daylight and scarce, by the unchanging light of the north. It was not until the 19th century that a technology developed which produced light from gas or petroleum, by using an incandescent mantle or through electricity.

Only much later however, was artificial light accepted as lighting for artworks. In the first half of the 19th century, public museums still worked exclusively with daylight. Even some time later, every new building continued to be a daylight museum despite the fact that the visitors’ field of vision, as Robert Morris remarked in his essay, “Notes on Sculpture” (1966). The viewers find themselves in a spatial structure they are not used to and have the opportunity to establish different relationships with the work itself. This is aided by the recent studies of the artist Donald Judd, who in close collaboration with his colleague, Thomas Struth, in Düsseldorf, one is firstly impressed by a seemingly endless battery of neon lights that create a thick carpet of light.

The installation of such pictures, which practically negate the light in themselves or at least any form of light dramatisation, requires adequate lighting and this means the lighting of the work when ambling past it as much as the work when beheld, in an environment as that intended by the artist.” Director Michael Govan explains the concept on which the museum is based. In the “new pilgrims’ destinations for global art lovers”, as the New York Times called it, the designers opted to do entirely without electric lighting. Instead, more than 3000qcm of skyblue provide uniform indirect light that is neither too glaring. Consequently, in winter the Dia:Beacon closes at 4 pm, in summer it stays open until 6 pm.

Galleries, collections, exhibitions and museums react to this lighting concept by using their own daylight lighting, or, as an alter- native, a lighting project that met the requirements of the artists in some other way. They, for example, installed rows of industrially produced neon lights in their rooms – a uniform, impersonal and even glarring light.

What was particularly appropriate for the objects of minimal art (How else was one to see the “sculpture” by Carl Andre that is spread out on the floor other than with uniform light from above?) also proved suitable for works that required some form of re-interpretation, namely photography. It was eminently Bernd and Hilla Becher (eagerly received and supported by such as Carl Andre who developed digital photography into an art form. They preferred to take photos of their objects with winding towers, gas tanks and suchlike. All from a slightly elevated observer’s position, in diffuse light, so that the objects were in front of a neutral background.

To achieve timelessness, there could not be a single cloud to spoil the time exposure. “The sky is not blue,” commented Hilla Becher. It only seemed that way. Consequently, colour must never mar the path “to a certain objective truth”. This correlated with the well-known analysis by Roland Barthes in his “Myths of Everyday Life”: “Things appear capable of meaning themselves.” Precisely this was one of the premises of minimal art.

Neutral versus drama

Even an artist from the “successor” generation of Bernd and Hilla Becher, Thomas Demand, ironically answers the question of lighting his own pictures in exhibitions: “I only work with artificial light.” From this he then derives his requirement of “adequate lighting” as which must also be artificial light and flat, and which does not establish a hierarchy or dramatic mood. To achieve this, a collaboration of his colleague, Thomas Struth, in Düsseldorf, one is firstly impressed by a seemingly endless battery of neon lights that create a thick carpet of light.

The Dia:Beacon, the former industrial factory in the Hudson Valley now houses an all-daylight museum with plenty of space to include monumental works (Donald Judd, untitled, 1975). © Donald Judd Foundation/Licensed by VAGA. Photo: Bill Jacobson

Photos by Mario Testino at the NRW-forum, Düsseldorf. Fruitfully accentuating light brings the motifs to life, as intended by the artist.
studies now also demand the same type of light in the museum.

Consequently, the "classic museum" for the prince of artists, Markus Lüpertz, is built as follows: "Four walls, light from above, two doors, one for those entering, the other for those leaving." Thus, the new museum buildings meeting Lüpertz’s (and to some degree also Brian O'Doherty’s) requirements are back – buildings such as the Kirchner Museum in Davos or the Art House in Bregenz, both of which work with daylight, or the buildings by architects such as Herzog & de Meuron (Tate Modern) or Stephan Braunfels (Art Gallery of Modern Art), which operate with an illuminated ceiling. But once again, artists are (re-)acting against them, such as most recently Gerhard Richter in the Ludwig Museum in Cologne, who had the diffusing ceiling covering removed to promptly multiply the luminous efficacy many times over.

From Rembrant to Gursky

For example, we can see that the curatorial concepts change along with the aesthetic developments, or also with the emergence of new artistic views, such as the following: "My first all-digital photography pictured; the light had be identical on all the shots. Before, I had often worked with plate cameras, with heavy equipment. This shot is composed of many detailed scenes and it is a melange of the track at the Nürburgring and in Shanghai. I have eliminated the various perspectives", this is how Andreas Gursky describes one of his new Formula 1 pictures. Gursky is now compared with Rembrandt, on account of the fascinating Chiasmscuro, and also with Caravaggio, the master of light and dark of exaggerated realism. It is uncertain whether this means we resort to a new mode of lighting. So far, however, Andreas Gursky resolutely sticks to a uniform illumination of his pictures, as effectively achieved in his major exhibition in the Munich House of Art. Here, the existing lighting installation had been completely removed and the arched ceilings illuminated with powerful spotlights to show that everything in the exhibition rooms was uniformly illuminated by bright, indirect light. In a conversation, he favoured uniform lighting. In reality, however, he adapts to the local conditions. For example, in his exhibition at the National Gallery of Victoria in Melbourne, it was halogen luminaires that dominated the overall impression. Andreas Gursky then had the light somewhat diminished and, similar to what we had suggested, accentuated aspects such as the pit-stop work using guided light.

Day and night at the museum

Artists such as Jeff Wall make even more distinct distinctions when specifying their demands on lighting. He postulates, "The word ‘museum’ seems associated with daylight, while the cinema requires a dark room. Right from the start, the museum claimed to be a universal museum. If that is true, however, it must include the night as well as the day and then the museum must also have darkrooms.

Maybe we should divide it into a sun wing and a moon tract."

With this, Wall has opened a wide field of discussion: What is worth exhibiting? What is exhibited? How does our canon of what can and should be exhibited widen? After all, it has been widened by including ephemeral aspects, models, projections, light boxes, everyday objects, printed and electronic media or textiles. Objects, though, that are part of commodity aesthetics, such as fashion photography or the works of fashion designers themselves, require lighting that is closer to that of the retail field in shopping malls than a conventionally illuminated museum. This again creates new points of reference. While many artists focus on daylight, others use the media as a reference system, such as the photographer Mario Testino, who takes his cue for the presentation of his pictures in the museum from their representation in printed magazines and who then also draws on the patterns of reception of the visitors: “Beams of light concentrate the eyes of the viewer on the image which is the same that magazines do due to the nature of their sizes and distance between the viewer and the magazine. As most of the images shown were shot for magazines, these lights made sense. On another note, in general when looking at pictures on a wall they tend to lose some of the light that actually exists whilst I take an image. I like life and these lights seem to bring the images to life.”

The curatorial reaction to Testino’s view is to use powerful projectors with a narrow beam light distribution, so that only the picture is illuminated in a relatively dark room. The effect is enormous – the photo takes on the quality of a slide shining from inside and magically captivates the viewer.

That artists specify the lighting required for their works in such detail is quite a tradition. An exception here is Constantin Brancusi, who has left to posterty a photographic documentation of how his sculptures should be presented and illuminated. The photographs are kept in the Musée d’Art Moderne in Paris, but the Zurich Art Gallery also has a selection of these photos in its possession. Of tremendous significance for Brancusi was the effect of his sculptures on the pedestal and in the space. He believed indirect light to be indispensable for the definition of his sculptures and the effect they would have in the space. Andreas Gursky had the differentiated filling effects of sculpture (it artwok or design objects) using light. A first test shows views of the “Bus in four movements” by Ron Arad.

All too often, restorers produce abstracts and guides on the subject of museum lighting based on the basic assumption that light is damaging to the exhibited artwork; or they are authored by architects who ignore their own particular views. One such colleague lamented: “The problem in so many museums of contemporary art is that the architects still think in categories of pictures containing Rothko pictures in London’s Tate Gallery, but once again, artists are (re-)acting against them, such as most recently Gerhard Richter in the Ludwig Museum in Cologne, who had the diffusing ceiling covering removed to promptly multiply the luminous efficacy many times over.

Neutral, virtually shadowless light for an installation by Bruce Nauman at the Konrad Fischer Gallery, Düsseldorf.

Couture by Alexander McQueen at the NRW-Forum, Düsseldorf: Highly focused light produced by projectors; this helps the exhibits stand out in the dark.

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Curatorial light: an object study

From various aspects, light lends itself as a tool for the curator to use. As the most basic of principles, light draws attention and influences the perception. Illuminating an object changes its material effect and its appearance in space. Scenographic qualities can be modulated to range from dramatic and theatrical to neutral and sober, vividly illustrated in this case study using a design object by Ron Arad, taken for the exhibition "U.F.O. – Walking the line between art and design" (23.5 – 5 July 2009) at the NRW-Forum Kultur und Wirtschaft.

**Floodlights with fluorescent lamp from two sides**
Floodlighting from one side creates soft shadow. The object itself is less obvious and vivid due to a lack of brilliance.

**Spotlights with spot reflector from two sides**
The classic form of lighting using two narrow beam directed light sources shows off the materiality and form of the object, but also produces hard, dramatic shadow.

**Spotlights with flood reflector from two sides**
Directed light sources with a wider beam have a similar effect with less shadows and greater illumination of the surroundings.

**Floodlight with fluorescent lamp from the right**
Floodlighting from one side creates soft shadow. The object itself is less obvious and vivid due to a lack of brilliance.

**Spotlights with flood reflector from two sides, wallwashing**
Additional, uniform wall-washing reduces the contrasts and creates a neutral, calm background for the object, which is clearly defined by the spotlights.

**Spotlight from the left, diffuse light from the right**
The combination of a narrow beam point light source with diffuse light also produces pleasantly mild contrasts in the surroundings with sufficient brilliant and vivid illumination of the object.

**Diffuse light from above**
Diffuse lateral light prevent hard shadows, but leaves volumes to stand out due to its direction. Without brilliance and contrasts, the materiality of the object is hardly prominent.

**Diffuse light from the right**
Diffuse lateral light prevents hard shadows, but leaves volumes to stand out due to its direction. Without brilliance and contrasts, the materiality of the object is hardly prominent.

Ron Arad: Box in Four Movements, 1994, polished stainless steel and patinated steel, 42x42x42cm (closed), edition of 20. Courtesy of Designer’s Gallery/Gabriele Ammann, Cologne.

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Lighting Leibovitz

Within the setting of an ERCO Lighting Workshop, students place the great Annie Leibovitz Retrospective in Berlin in the right light.

We are taking care of Berlin," states photographer Stephan Erfurt, director of the privately run institution C|O Berlin. What he and his two founding partners, the designer Marc Naroska and the architect Ingo Pott, are seeking to put across here is their great personal commitment to an unslanted project that, in addition to economic risks and a lot of hard work, is also bringing them much success and recognition. The latest chapter in this success story is an extensive retrospective on Annie Leibovitz, showing private and commissioned work of the world-famous photographer from the years 1990 to 2005. With over 200 exhibits, C|O Berlin is filling its entire "Postfuhramt" building, the historic, former central post office on Oranienburger Straße in the pulsating centre of Berlin. Set between the museum complex and the government quarter, this is the perfect and indeed only venue where this spectacular touring exhibition can be seen in Germany. "We are taking care of your lighting," state 15 students from the fields of architecture and interior design, following an invitation from ERCO to a special kind of student workshop. ERCO has been intensively involved in student seminars for several years now, aiming to convey more knowledge of Architectural Lighting to young, creative minds. At the beginning of the year, an unusual offer was made exclusively to alumni who had already taken part in a three-day foundation workshop in Lüdenscheid: develop a lighting concept for an entire exhibition venue and implement this concept using a concrete design task. Illuminate Annie Leibovitz!

It was quite evident that the students concerned were also of the opinion that this was a unique and special opportunity. Since, thanks to email and telephone, the 15 spaces on the workshop were all gone in less than six hours. Consequently, a highly motivated and competent team was assembled that, supported by ERCO experts, would design and produce a complete lighting concept for the exhibition in just four days. This was a demanding task both in terms of design and logistics, because, parallel to setting up the exhibition itself, several hundred luminaires would require positioning and focusing, sometimes even before the exhibits had found their place on the wall. This was no experimental game, but the everyday reality of top-level design work.

To find the perfect lighting for an exhibition with exhibits measuring between 20cm and six metres, without letting any idea get lost, two design teams worked in competition. Following a detailed introduction to Leibovitz’s work and a tour of the building by curator Felix Hoffmann and director Stephan Erfurt on the Monday morning, there was only about one working day left to design and illustrate each concept. At noon the following day, they had to persuade the critical clients of their ideas in a colloquium session. Working together, the best individual aspects were then identified and integrated into a coherent, uniform overall concept. It was not just the students who showed good nerves, but also the sponsors of C|O Berlin showed courage in entrusting such responsibility to young professionals. Only two days and nights remained before the exhibition would be swamped by 160 journalists – and 4,000 visitors on the Friday evening. But after good teamwork on all fronts, there was unanimity about the result: a subtle, uniform lighting concept for the magician of light.

Light is the fourth dimension of architecture: the proportions are in discussion with the design team directly on location. The moment of truth: presenting the concepts to the client, followed by concentrated debate to quickly identify the best solution. It was not until the lighting was being installed that the 200+ exhibits arrived – a very tense moment for all involved.

The historic gymnasium forms the backdrop for a magical arrangement of large landscape photographs. Uniform light lifts the exhibits out of the darkness.

The historic, former central post office on Oranienburger Straße in the pulsating centre of Berlin.

In the mock-up process, pieces of cardboard are used to represent some of the exhibits that have not yet arrived.

The historical quarter, this is the perfect and indeed only venue where this spectacular touring exhibition can be seen in Germany.

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The lighting of the wall areas creates a clear hierarchy of perception, separating the important from the unimportant. A defined strip of light along the floor directs the visitors into the large gymnasium where the largest pictures of the exhibition are displayed.

A star holds court: having arrived appropriately late, Annie Leibovitz commands everyone’s attention. Over 160 representatives of the press clamour around the photographer as she explains the background to her unusual collection of images using significant events of her biography. 

Further information:
Annie Leibovitz: A Photographer’s Life, 1990–2005
ISBN-10: 0375505091

Annie Leibovitz: At Work
Schirmer/Mosel (2009)
ISBN-10: 3829603827

Annie Leibovitz – Life through a Lens (DVD)
Director: Barbara Leibovitz
Kinoskop Home Entertainment (2008)
New Products 2009: LED technology spotlights

ERCO’s Cantax, Emanon and Optec spotlight ranges already include varychrome versions with LED technology. These ranges have now been extended to include LED spotlights with either daylight white or warm white lamps.

The new spotlights benefit from the greatly improved features of the latest generation of white LEDs specifically in terms of luminous flux and colour rendition. As professional lighting tools, they can now be used for many more applications in architectural lighting and are a valuable alternative to conventional light sources.

The spotlights with LED technology provide all the advantages inherent to the operating principle of these lamps. These advantages include an exceptionally long service life and low IR and UV radiation, while the luminous efficacy of the LEDs is comparable to metal halide lamps. Additionally, they are dimmable and can be re-started when hot just as with low-voltage halogen lamps. Optimised for efficient visual comfort, these new lighting tools integrate seamlessly into the system design of the ERCO Program and match other spotlights in each range through uniform product design.

Thermally optimised high-quality housings provide ideal operating conditions for all components to ensure that the long life advantage of LEDs is achieved.

Spot The spot lens system (beam angle of 10°-20°) features a Softec lens made of clear glass.

Flood The flood lens system (beam angle of 25°-35°) features a Spherolit lens made of clear plastic.

Daylight white LED spotlights in daylight white of 5500K ensure superior efficiency with acceptable colour rendition. The light colour is similar to daylight.

Warm white In warm white, LED spotlights have a somewhat lower luminous efficacy than in daylight white, but better colour rendition. The light colour of 3200K comes close to the light of halogen lamps.

In terms of luminous flux, spotlights with white LEDs are now a useful alternative to spotlights with 50W low-voltage halogen lamps. While the LEDs do not yet match the perfect colour rendition quality of the latter, they provide exceptionally long life and superior energy efficiency.

As they emit no UV or IR radiation, they are highly suitable for sensitive exhibits.

Potentiometer “tune the light!”. The LED spotlights for ERCO’s 3-circuit track feature a potentiometer for individual adjustment of the dimmer output, similar to many spotlights with low-voltage halogen lamps.

LED modules The LED characteristics require new approaches in lighting technology. ERCO has developed appropriate lens systems for accent lighting using LED spotlights. These consist of collimators and lenses. The beam angles of the resulting spot and flood characteristics are based on the familiar spotlight characteristics of conventional ERCO spotlights.

LED System DALI To ensure smooth integration into Light System DALI installations, the LED spotlights are also available as DALI-compatible Light Clients.

Plug and play Due to their factory-set digital code with luminaires ID in the control gear, ERCO’s Light Clients and the Light System DALI ensure true plug and play flexibility.

Lighting control The plastic collimating lens designed and produced by ERCO creates a parallel beam, while a further special lens produces the precise beam angle required.

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Efficient visual comfort

To optimise efficient visual comfort in lighting concepts, ERCO has cooperated with designers and users to formulate five factors which reinforce each other and in practice result in significant increases in light quality, resource savings and economic efficiency.

Lighting requires energy. Everyone involved in an aspect of lighting – from the manufacturer to the designer and the user – should use the limited resources responsibly. Against the background of rising energy costs, architectural lighting has made enormous progress over the past few years and has already achieved a significant level of efficiency. Efficient visual comfort as promoted by ERCO means steadily improving both the energy efficiency and the light quality – through innovative technical and design-oriented approaches.

Efficiency through visual comfort
Man and his perception determines whether lighting is efficient. Irrespective of any technical measure of efficiency, if light produces glare, it will impair vision and diminish people’s comfort, resulting in wasted energy. The eye is forced to adapt and the pupils contract. The result is that even zones of high illuminance is forced to adapt and the pupils contract. The glare, it will impair vision and diminish people’s comfort as promoted by ERCO means steadily improving both the energy efficiency and the light quality – through innovative technical and design-oriented approaches.

Efficiency through visual comfort

Less can be more
The investment in light quality is beneficial from both an economical and an ecological point of view. A carefully planned and implemented lighting concept using high-quality products effectively is more attractive to the client and user. In the long run, it will produce savings in both operating and maintenance costs. Specialised, professional lighting tools are highly efficient in achieving a specific light effect in a differentiated lighting concept. They invariably replace several non-specific, cheap products, which compensates for their higher price. Modern, efficient lamps reduce the connected load of the lighting system and the thermal load – with additional positive effects, such as the size and operating costs of air conditioning and ventilation systems. Intelligent designs and high-quality lighting tools ensure lighting solutions that reduce the operating costs while meeting all the aesthetic, functional and ecological requirements.

5 factors for efficient visual comfort

Vertical illuminance
Qualitative lighting design
Effective lighting technology
Intelligent lighting control
Efficient lamps

Vertical illuminance
Vertical illuminance is a characteristic feature of well-designed, economical lighting concepts. For this reason, ERCO offers a particularly wide range of appropriate lighting tools. Vertical illuminance using special wallwashers is far more important to the subjective perception of brightness than the light on horizontal surfaces. This is taken into account in perception-oriented lighting design as an optimal solution that contributes significantly to meeting the requirements of the users of architecture and can help save energy if used in an appropriate lighting concept. So, for example, the impression of brightness in a room is created more efficiently using a differentiated lighting concept which involves wall washing than a uniform level of brightness resulting only from direct ambient lighting. The average illuminance can be decreased accordingly, reducing the required number of luminaires.

Qualitative lighting design
Careful, perception-oriented lighting design uses light specifically to meet the requirements of the user: vertical lighting, for example, provides a subjectively high impression of brightness in a room. The same applies to controlled accent lighting which is invariably more effective than blanket high levels of lighting. Lighting tools which provide good visual comfort prevent glare and inherently allow the designer to produce an energy efficient solution with lower illuminance levels and subtle contrasts. The variety of efficient and differentiated lighting tools, indeed the scope and structure of ERCO’s entire Program, is orientated towards qualitative lighting design.

Effective lighting technology
Efficient, precise optical systems lower the energy requirement for lighting. A comprehensive toolbox of lighting equipment ensures optimal and thus efficient light distribution for specific lighting tasks. This extends from the asymmetric wall-washer and various spotlight characteristics to the reflector lens system for illumination of product displays in shops. Innovations such as the ERCO Spheroïd reflectors provide both high light output ratios and visual comfort. New light sources such as high-power LEDs with their directed beam require entirely different light guidance systems than conventional lamps, which creates new lighting technology challenges. The result is lighting tools which give the user complete control and allow effective planning.

Intelligent lighting control
ERCO’s DALI technology simplifies scenic lighting and makes it economical. Individual light scenes to suit each situation are selected and controlled by the user. This is in combination with automated light management using sensor systems and timer programs which have the potential for enormous energy savings. Typical scenarios here include the use of presence detectors to dim or switch off the light in unused rooms or else, twilight switches or analogue daylight sensors to call up light scenes depending on the amount of available daylight. Easy installation, setup and ease of operation contribute to the high level of acceptance of these systems among users.

Efficient lamps
ERCO is heavily involved in the development of LED lighting equipment to make practical use of the many advantages of LEDs in terms of luminous efficacy and functional life. ERCO also continues to provide an exceptionally wide range of products for use with economical, long-lasting metal halide lamps and compact fluorescent lamps.

Contact us:
New: Light in the outdoor area brochure
Find information and inspiration on light in the outdoor area on over 60 pages – with focus on efficient visual comfort.
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Lighting design using lumen categories

Designing a lighting system using lumen categories simplifies the process by providing an initial selection of suitable lamps and wattages. Irrespective of the type and efficiency of the lamp, the lumenous flux value indicates the available light output. Having identified the lighting task, the required luminous flux can be derived using criteria such as object size, lighting distance and ambient brightness. The lumen table shows the lamps available in each lumen category. Due to different luminous efficacies, the lamps may produce the same luminous flux but from different wattages.

Luminous flux

The luminous flux describes the total light emitted by a source. It is calculated using the spectral radiant power relative to the spectral sensitivity of the eye.

Unit: lumen (lm)

Luminous efficacy

The relation of the luminous flux emitted to the wattage of a lamp.

Unit: lumen/watt (lm/W)

Examples of application

- Orientation lighting in dark surroundings, identification of architectural lines, directive lighting
- Accent lighting for smaller objects with minimal lighting distances, grazing light, orientation lighting
- Accent lighting for medium-sized objects with medium lighting distances, wallwashing up to 3 m, grazing light, projection
- Accent lighting for larger objects, wallwashing up to 4 m, washlighting, grazing light, projection
- Ambient lighting, washlighting and accent lighting for large objects or great distances, wallwashing up to 6 m, grazing light, projection
- Ambient lighting and wallwashing of very high ceilinged rooms, washlighting and accent lighting of very large objects at great distances

Efficient lamps

ERCO is highly committed to the development of LED lighting tools, ensuring the great advantages of LEDs in terms of luminous efficacy and service life are made practically available. In addition, ERCO also offers a wide product range for metal halide lamps and compact fluorescent lamps.

LED varychrome

- LED warm white
- LED daylight white

Incandescent lamps

- 15W

Low-voltage halogen lamps

- 25W

Halogen lamps

- 22W

Compact fluorescent lamps

- 87W

Fluorescent lamps

- 94W

Metal halide lamps

- 92W

High-pressure sodium lamps

- 49W

Halls, industrial buildings, airports, facades, monuments, towers

Focus

Double focus

Type of lighting

Examples of application

Oriental lighting in dark surroundings, identification of architectural lines, directive lighting

Stairs, pathways, marker systems

Accent lighting for smaller objects with minimal lighting distances, grazing light, orientation lighting

Homes, gardens, pathway lighting, display cabinets, marker systems

Accent lighting for medium-sized objects with medium lighting distances, wallwashing up to 3 m, grazing light, projection

Art galleries, homes, gardens, pathway lighting

Accent lighting for larger objects, wallwashing up to 4 m, washlighting, grazing light, projection

Museums, shops, wide pathways, trees, parks

Ambient lighting, washlighting and accent lighting for large objects or great distances, wallwashing up to 6 m, grazing light, projection

Shops, exhibition rooms, museums, atriums, facades

Ambient lighting and wallwashing of very high ceilinged rooms, washlighting and accent lighting of very large objects at great distances

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Today, Reininghaus & Co. has been registered in our Commercial Register ‘A’ under the no. 1048 as a general partnership with registered offices in Lüdenscheid, specifying as its general partners 1. The merchant Arnold Reininghaus from Bruges, 2. The tool mechanic Karl Reeber from Lüdenscheid, 3. The presser Paul Buschhaus from Lüdenscheid. The company commenced operations on the 1st of July, 1934.

Lüdenscheid, 11th of August, 1934

The District Court

Light years are actually used to measure cosmic distances, not time. But when a light factory celebrates its 75th anniversary, this pun may be excused. After all, it has been a long journey through these years – “per aspera ad astra”, from the vision of an ambitious young man to the company today. ERCO has become a global player and technological leader in the field of architectural lighting, where innovative power, design competence and all the virtues of a family-owned business set the standards for an exciting and successful future.

1934: The beginning

Reininghaus & Co. was registered in the Commercial Register on 1 July 1934 laying the foundations for the success of the Light Factory from Lüdenscheid that continues to this day. Founded by Arnold Reininghaus (1907–2003) with Paul Buschhaus and Karl Reeber, who would later withdraw as partners, the company faced economically difficult times characterised by recession and unemployment. The three partners had raised 6,000 reichsmarks each, allowing the company a working capital start of 18,000 reichsmarks. All three had previously worked in the electrical industry and had experience in commercial and technical fields.

The company initially produced parts for luminaires such as pendulum light fittings and spring balancers for height-adjustable pendant luminaires. At the Leipzig trade fair in 1935 these products were offered to the electronics wholesale sector which promptly placed orders to complement their own lampshades and sell finished luminaires.

The balance sheet of 1934 showed an inventory of 11,056 reichsmarks. The original company name of Reininghaus & Co. was changed to the phonetic abbreviation ‘ERCO’, which was then introduced as the company’s trademark. It was not long before the company offered complete luminaire models to the market. Sales grew satisfactorily with revenues totalling 1.5m reichsmarks by the time war broke out. After only a few short years, the humble 6-man operation had thus developed into a successful mid-sized company that industrially produced luminaires for the home and sold through wholesalers and retailers. With the outbreak of World War II in 1939, the company changed its production to military supplies. Unfortunately in the very last weeks of the war, in March 1945, the business was badly damaged by two direct bomb hits.

In the very last weeks of the war, in March 1945, the production facilities were destroyed by air raids.

ERCO’s presentation of luminaires at the Leipzig trade fair in 1937.

Early luminaire models in a pre-war catalogue.
The 1950s: Reconstruction and economic miracle

Twelve years after its foundation, the company had to practically re-start from scratch. With annual sales of 288,500 reichsmarks, it was difficult to believe in a possible reconstruction. Co-founder Paul Buschhaus had been killed in the war, his heirs asking to be paid out after the currency reform. Arnold Reininghaus and Karl Reeber continued to run the business on their own. The first post-war trade fair in Hannover in 1947 was held in tents. ERCO presented old catalogue pages from pre-war times and attempted to reconnect with former customers who had been scattered to the four corners of the globe during the chaos of the war.

The currency reform rang in a time of reconstruction for the company. In rented factory facilities, ERCO initially produced the same luminaire models as before the war. As the “economic miracle” took its course, fresh orders came in, and ERCO was able to continue its pre-war successes.

The following passages of a letter to customers in 1949 testify to the exceptional conditions of post-war times:

“Due to a welcome change in procurement options with more relaxed conditions in regard to various raw materials, we have been able to relaunch articles which we were temporarily forced to take out of our range because of a material shortage. At the same time, this means that our frequent production changes are a result of this shortage of raw materials and now largely found an end, which allows us in some cases to reduce our prices, applicable with immediate effect.

“(...) One final, brief remark: As in pre-war times, we have always upheld our principles of selling our value for money, high-quality ERCO LUMINAIRES ONLY THROUGH SPECIALIST DEALERS even in the difficult period during and after the war. We are proud to be one of a few factories to have seen through this sacrifice. Based on our principle of SERVICE TO THE CUSTOMER AND FAITHFULNESS TOWARDS OUR BUSINESS PARTNERS, we will continue to make every effort to ensure your full satisfaction.”

“Industrial serial production – the credo of Arnold Reininghaus. An anonymous industrial photographer has captured, in black and white, production in the 1950s.

Light above the kidney-shaped table: shapes and colours typical of the 1950s from an ERCO catalogue of the period.

Reception area at ERCO’s headquarters in the 1950s.

Scenes of ERCO’s production: Despite industrial processes and serial production, the manual part of work remains significant. The company becomes an important and popular employer in Lüdenscheid.

Around 1950 and facing the economic miracle with optimism: Arnold Reininghaus with staff.

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Around 1950 and facing the economic miracle with optimism: Arnold Reininghaus with staff.
The first designer with whom ERCO works is Alois Gangkofner. Originally an expert in glass design, he also began in 1963 to develop for ERCO modern well-proportioned plastic luminaires appropriate for the material involved.

In the era of plastic lampshades, artist Fred Blackhove was a key figure in the company where he worked as a model maker; it was his gifted hands that created the plaster moulds for later production.

The first designer with whom ERCO works is Alois Gangkofner. Originally an expert in glass design, he also began in 1963 to develop for ERCO modern well-proportioned plastic luminaires appropriate for the material involved.

Photography in the New Objectivity style. Contemporary design objects such as vases or the Braun hand blender create an ambiance typical of the 1960s.

The choice of colours in this photo already points to the pop aesthetics of the late 1960s. The design may have become more technical and the lighting technology more sophisticated, but the luminaire is still appreciated mostly as a decorative object.

This trade fair presentation from the 1960s is equally tidy, clear and in a spirit of “international style.”

The range of luminaires increased to include rise-and-fall pendants for the kitchen, bedside lamps and wall luminaires. The biggest revenue drivers, however, were bathroom luminaires. In July 1959, ERCO celebrated its 25th anniversary. It had been 25 long and hard years in which survival had only been possible through intensive work; noted by the founders in their addresses. Export sales began to grow with business relations developed in Sweden, Norway, Belgium and Holland. ERCO was a thriving company that now conceived plans for a spacious new building to combine its production facilities scattered throughout the municipal area of Lüdenscheid.
1963: Beginning of the Maack era

In the mid 1960s, Reininghaus appointed his son-in-law Klaus Jürgen Maack to the ranks of management and put him in charge of market research, product development and communication. Right from the start, the spirited father-in-law also entrusted Maack with the planning and implementation of the new factory building, which was designed on drawings by the architect Ernst Kuhlmann from Hagen and constructed on Brockhauser Ebene north of the city. In the "open countryside", with optimal connections to the brand-new A45 motorway, the Sauerland route that links the north of Germany and the eastern Ruhr area with Frankfurt am Main, the factory was completed in 1969. The production and administrative facilities now available to the company measured some 30,000m².

Parallel to the change of location and despite an already booming business, Maack set about analysing and rethinking the company’s strategy to reinvent a completely new business model for ERCO. The result of his thought process led to a radical change in the production program, which initially shocked the professional world: ERCO changed from a luminaire factory to today’s Light Factory.

Glass and bathroom luminaires were the “cash cows” of the 1960s. Their reliable success ultimately provided the necessary scope for Klaus Jürgen Maack to completely reinvent the company on a solid basis.

Smart planning for the future: the ample company grounds on Brockhauser Ebene accommodate modern production and administrative buildings.

Linestra lamp fixtures for mirror lighting – a classic of superior light quality; once a standard, today a phased-out model facing a ban due to poor energy efficiency.

A familiar picture: These or similar types of mirror lamp could be found in almost every German household. Accessories such as the Braun Sixtant razor lend an authentic flair to the advertising shots.

Glass and bathroom luminaires were the “cash cows” of the 1960s. Their reliable success ultimately provided the necessary scope for Klaus Jürgen Maack to completely reinvent the company on a solid basis.

Op art: ERCO design awareness increases with typographically designed catalogues and through cooperation with designers in product development.
1968: Light, not luminaires
Based on his analysis of the market and its trend in the luminaire sector, Klaus Jürgen Maack was rather sceptical about the prospects of ERCO’s existing orientation. For two reasons: firstly, it seemed that the habits of the Germans and their European neighbours were changing. The increasing options of leisure activities, the growing need for a functional and individual design of one’s living space, the rise in income and the resulting prosperity all pointed to a discriminating luminaire market. Secondly, like most of its competitors, ERCO suffered from rather short product cycles that were at the whim of fashion trends. Due to their short life in the market, new models often did not even fetch their development costs.

His suggested strategy responded to this analysis with five points: firstly, light had to become the central business of the company and the focal point in the development of luminaires. Secondly, individual products needed to be replaced by product systems. Thirdly, the findings of lighting technology were to be intensively considered and implemented in the development work. Fourthly, fashion trends needed to be replaced by a new use of forms that remained current potentially for a minimum of ten years. And fifthly, the company was to commission designers of international standing with the design of its products.

After some serious convincing, Maack’s suggestions were finally accepted within the company, then the sales system, followed by the retail sector, and finally also by the customers. The program structure which has remained in use to this-day took shape with tracks, spotlights and recessed ceiling luminaires. ERCO conquered the new and growing market for architectural lighting and significantly helped to shape it.
1974: Cooperation with Otl Aicher

The crucial marketing idea conceived by Klaus Jürgen Maack can be summarised in a single sentence: ERCO sells light, not luminaires. Maack’s “enlightenment” sprang while he was leafing through a magazine. “When the marketing clubs were still called sales manager clubs, I once read in one of their publications, ‘If the oven builders of old had understood that they were selling warmth, not ovens, they would still be in business today.’” Maack read this and realised that ERCO as a brand would in future have to symbolise high-quality light. This not only meant a break with a product range that had been passed on over the years, but also a new way of thinking: a perception of light, in a medium that makes objects visible without being visible itself.

In 1974, with this concept in mind, Maack met one of the most distinguished graphic designers of post-war Germany, Otl Aicher (1922–1991). The initial meeting was only to negotiate the licensing of Aicher’s well-known pictogram system for a series of directive sign luminaires. But what began as discussions of a more tangential nature revolving around typography and design, soon developed into a mutual respect and appreciation and led to joint projects: a new logo, printed material, a company brochure, catalogues, all of which and after further adaptation, help to shape ERCO’s corporate image today. An image that has won many prizes.

The intensive exchange between Maack and Aicher also defined a design attitude that still pervades every area of the company: communication media, products, trade fair presence and corporate architecture became part and parcel and an expression of the corporate identity, the corporate culture.

At the EuroShop in Düsseldorf: the “Conference of the White Men”, a witty presentation of ERCO’s lighting system.

A cooperation that went far beyond a mere client/service provider relationship: Klaus Jürgen Maack (left) and Otl Aicher at a meeting in 1990.

Downlight with glare-free Darklight reflector: for the first time ERCO uses a computer program to calculate the reflector contour. Lighting technology and visual comfort become central issues in the product development.

Light, not luminaires: The square stele with sphere, reminiscent of the “Stone of Good Fortune” in Goethe’s garden in Weimar, becomes an object of demonstration and a key image for ERCO.

The 1970s see the beginning of cooperation with Otl Aicher as well as numerous designers of international standing, including Terence Conran, Ettore Sottsass and Roger Tallon. The “Tallon spotlight” (right) with its characteristic basket protector becomes a design icon of its time.
Lighting expertise as the deciding factor: ERCO technicians test the ceiling washlight for London’s Stansted airport, a design by Norman Foster.

The Technical Centre in Lüdenscheid is completed in 1988. The design by Prof. Uwe Kiessler caused a stir among architects. The briefing contained only one sentence: The building was to be like an “overall for engineers”.

High-tech of the early 90s: the highly efficient Emanon projector, designed in 1987 by Mario Bellini.

For many years, Swiss product designer Franco Clivio made contributions to ERCO’s design, e.g. Luce (above), Stella (left) and Lightcast (below).

The 80s and 90s: A global brand for light is born
Winning the German marketing award in 1980, the “Light, not Luminaires” concept gained official recognition and acclaim. In practice, the success was obvious: the company was expanding, sales and exports boomed and ERCO was developing into a global brand for light. The cooperation with outstanding personalities in all areas of design, including the photographer Hans Hansen, the advertising expert Thomas Rempen and the designers Mario Bellini and Franco Clivio, to name but a few, inspired and strengthened the company. Many awards for product design, graphic design and corporate identity testified to the company’s achievements in those years. The lighting know-how grew with the requirements of the first major international projects in which ERCO was involved, such as the Hong Kong and Shanghai Bank in Hong Kong by Norman Foster or the Louvre glass pyramid by I.M. Pei in Paris.
The digital age

As the Internet began to gain popularity, the first website was launched in 1996 at www.erco.com. Following the accidental death of Otl Aicher in 1991, however, the development of a presence in digital media became the first design challenge the company had to tackle on its own. Since 1999, after the reconstruction of the Reichstag in Berlin by Norman Foster, ERCO lighting tools have illuminated the new parliament.

The worldwide sales network already covered some 40 countries and continued to expand. The USA joined in 2000 and China was added in 2006. Digital electronics found their way not only into communication and logistics, but also into the lighting tools themselves. Electronic control gear with digital interfaces become a standard, while LEDs as semiconductor light sources have continued to find ever new applications since the turn of the millennium.

In addition to indoor and outdoor luminaires, lighting control systems such as Light System DALI play an ever increasing role in ERCO’s Program.

In 2003, Tim Henrik Maack took over from his father as spokesman for the four-strong management team. He has set new priorities in ERCO’s product policy without abandoning the old principles, because ERCO’s claim of “Light, not Luminaires” continues to apply. The introduction of the digital lighting control system Light System DALI under the motto “tune the light”, which signifies scenographic lighting and efficient visual comfort, is one of the key innovations of recent years. Sustainability takes on an ever increasing role in ERCO’s company policy. The company focuses on new technologies such as LEDs as a maintenance-free and energy-saving alternative to conventional lamps, heavily investing in the appropriate new developments. ERCO looks forward to the next quarter of a century with an optimism forged from 75 years of lighting experience.

Since late 2001, ERCO has offered a growing range of luminaires for the outdoor area — with great success thanks to efficient lighting technology and robust housings.

ERCO’s web presence, the Light Scout, has become the hub of information logistics: all information is available anywhere at any time.

www.erco.com
German football fans in particular will remember Córdoba as a venue in the 1978 World Cup held in Argentina. Second only to Buenos Aires, the Argentine metropolis is located around 700km northwest of the capital at the historic “Camino Real” in the direction of Peru and has a population of some 1.3m. As an economic centre with a huge catchment area, Córdoba has grown rapidly over the past decades, but much to the delight of the tourists has managed to retain its colonial charm in the city centre. Old and new Córdoba merge in the “Nueva Córdoba” district. Here, at the major roundabout of the Plaza España, close to Sarmiento Park, we find the “green lung” of Córdoba, a cultural and museum district whose development takes account of the increasing demands of both population and visitors.

Thus in 2004, the regional government acquired the Palacio Ferreyra, a magnificent neoclassical palace which the patrician family Ferreyra had built in 1916 based on then contemporary French fashion. The Museo Superior de Bellas Artes, which now bears the addition of “Evita” in dedication to Eva Peron (1919–1952), the enigmatic wife of the former President, was opened in the elaborately restored palace in late 2007. Diagonally across it lies the Museo Provincial de Bellas Artes Emilio Caraffa, a further museum building whose main wing dating back to 1915 was modernised and extended over the past few years. With these two art institutions Córdoba, which has always been a cultural centre in South America, now has galleries and exhibition halls whose design and technology hold up well in comparison with leading museums around the world.

In the Palacio Ferreyra, the local architectural firm GGMPU effectively devised the fusion of tradition and future drawing heavily on the “intangible material” of light: only the coloured glow behind the windows of the main facade points from afar to the new use of the palace. But before visitors enter the carefully restored splendour of the main hall and the galleries, they will cross a new futuristic entrance and access zone: black, sculptural stairs and ramps cut through the void connecting the different levels; transparent wall covering gleaming like metal or ornamented with screen prints all but hint at the historical substance. Coloured light from Focalflood LED varychrome facade luminaires controlled by a DALI system turns visitors into participants in a dramatic scenography that deliberately transports them from everyday life into the sphere of art.
Lighting solutions in the exhibition rooms of the museum: Suspended Hi-trac track with uplights for illumination of the ceilings carry Optec spotlights for low-voltage halogen lamps with DALI-compatible control gear. Due to individually addressable Light Clients in Light System DALI, the illuminances can be conveniently and precisely adjusted to suit the exhibits.

The central hall with its lavishly decorated stairs reminds of the glory days of the Argentine upper class in the early 20th century.

The neighbouring Museo Emilio Caraffa also operates an efficient, user-friendly ERCO lighting system with DALI track mounted on a suspended supporting structure; Optec spotlights and wallwashers as well as Light System DALI for lighting control.

The universal use of Light System DALI in this museum demonstrates one of the central advantages of this technology: it integrates classic lighting tasks in the museum, such as adjustment of illuminances to ensure maximum conservation of the works of art, in a most convenient fashion with all the possibilities of scenographic lighting concepts. Using a single system designed for application in architecture and the uniform user software Light Studio, technicians in the museum are able to minimise the work required for operation and maintenance. The use of the DALI protocol as a universal industrial standard for lighting control ensures that the system is future-proof and easy to extend with existing and future ERCO Light Clients, but also with DALI-compatible products from other manufacturers. One of the key aspects of Light System DALI is the systematic and flexible adjustment of illuminances to ensure a reduction in energy consumption – a key step towards achieving efficient visual comfort.

The central hall with its lavishly decorated stairs reminds of the glory days of the Argentine upper class in the early 20th century.
In previous decades, Valencia sought to present itself as a modern metropolis by way of large urban planning projects. In the 1960's, for instance, the city caused a stir when, after repeated horrendous floods, the River Turia was briskly rerouted away from the city and into a new, artificial riverbed. Then in 1984, after intensive political debate, the Catalan architect Ricardo Bofill began creating an attractive park landscape in the former riverbed. It was a well-known son of Valencia, Santiago Calatrava, who is most responsible for giving the modern cityscape its present look. Beautiful in form and content, his "Ciudad des Artes y de las Ciencias" presents a virtual bridge into the future of his hometown. Renowned international architects, such as Lord Foster with his "Palacio de Congresos", have also left their mark where the Turia once flowed.

The other side of Valencia is its rich history. Founded in 138BC, the city was subsequently conquered by Roman, Visigoth and Arabian invaders. It was not until 1238AD that it returned to Christian rule. The construction of Valencia Cathedral, commenced in 1262AD and was erected on the foundation walls of an old mosque. Whenever building excavations are made in the area of the old city it is hard to avoid unearthing ancient relics – as was the case at the Plaza L’Almoina, in the immediate vicinity of Valencia Cathedral.

Its name, which translates as "Alms", goes back to a fourteenth century poorhouse that was demolished in 1910. During further demolition work that began in 1985, the workers uncovered such a rich corpus of finds that it was decided to halt the planned extension to the neighbouring "Basilica of the Mother of God for the Homeless" and instead to secure the excavations and open them up to the public. This decision led to the design of the L’Almoina Archaeological Centre, which opened its doors at the end of 2007.

Today, this special museum allows visitors to take a walk back through more than 2000 years of the city's history. The museum tour begins in the ground-level entrance pavilion and then leads step-by-step deeper into the historical strata of Valencia. A clever architectural feature is the use of a large glass skylight ensuring a constant link to the world above, a world that becomes more and more alienated. The skylight forms the roof above the central hall containing the excavations of Roman baths and at the same time it is also designed as a giant water tank acting as a design feature for the plaza above. While granting a view inside and out, it also creates reflections and distortions that lend a dreamlike quality to the tour of the archaeological site. The city’s entire development from the second century BC to the fourteenth century AD is laid bare in the 2,500-square-metre excavations. The exhibition is divided into five key epochs: "Valencia, The First City", "Valencia, The Roman Imperial City", "Valencia, The First Christian Community", "Balansiya, The Islamic City" and "Valencia, The Christian City". These epochs are represented by original features, both sacred and profane, including town streets, forums with monumental porticos, residential and religious buildings, bathing complexes, fortifications and burial sites. The architect created individual spaces, each tailored to suit the intended impression, from small intimate chambers to high, multi-storey halls. The one linking element is the lighting. This is consistently implemented using DALI-compatible ERCO spotlights for ERCO DALI tracks throughout – technology that allows it to be flexibly adjusted to suit the changing daylight conditions and usage requirements.

The remains of the Roman baths document the earliest phase of Valencia’s history. Visits to the archaeological site give rise to ever changing vistas of the urban surroundings, such as the dome of the “Basilica of the Virgin for the Abandoned” (above) or Valencia Cathedral with its impressive Gothic tower (right). By adjusting the ratio of artificial light to natural daylight, it is possible to control how much can be seen above and below the spectacular skylight that is both window and water basin.

L’Almoina Archaeological Centre, Valencia

Valencia on Spain’s Mediterranean coast owes its attractive lure to an architectural history spanning from the Romans to Calatrava. The redesigned “L’Almoina” Archaeological Centre sets the scene most effectively for a walk into the past.

Architect: José María Herrera García, Valencia
Lighting design: Julià Colomer, Emblemma, Barcelona.
Photography: Thomas Mayer, Neuss
www.valencia.es/almoina
Lofty ceilings provide the framework for monumental ancient artifacts. The optimum lighting tools for projecting across such distances are powerful spotlights from the Stella product range. Mounted on DALI track with DALI transadapters, they are fitted with 100W/12V low-voltage halogen lamps.

In using four hundred Pollux and two hundred Stella spotlights and several hundred metres of DALI track, the lighting designers and building owner not only decided for precise lighting tools but also for a sustainably economical solution. The decision parameters with long-term relevance include reliability, long service life and simple operation in both installation and maintenance.

Presence detectors combined with a DALI control help reduce the current consumption of the lighting system by automatically decreasing the illuminance level.

In the same way as the museum’s interior design and modern additions are delineated from the actual excavations by a clear use of forms, so too the lighting of the architectural elements is distinct from the scenic lighting of the exhibits, forming two distinct levels within L’Almoina’s lighting design. DALI technology makes it possible to treat and control these two design levels differently.

The directed light of the spotlights gives shape to the historic exhibits, while the use of low-voltage halogen lamps provides optimum, natural colour rendition.

Individually addressable via DALI, the spotlights make an atmosphere lighting concept that connects the extensive underground rooms with the museum’s central daylight-flooded hall via soft graduations.

A discreet and flexible system of DALI track and custom-built Pollux spotlights with DALI transadapters for 500W/12V low-voltage halogen lamps provides highly versatile lighting in the various exhibition zones. Thanks to their optical accessories and their vario-reflectors with a beam angle from 11° to 24°, the Pollux spotlights can be individually and flexibly tuned to suit their particular use: “tune the light.”

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The Fine Arts Museum, the Museo de Bellas Artes, is located in the building complex of Palacio Carlos V, part of the Alhambra fortress. The Alhambra is one of the most important cultural monuments of the Andalusia region and was officially included in the World Heritage List in 1984. Lying high above the City of Granada in the foothills of the Sierra Nevada, the city fortress was captured by Spanish kings in 1492 during the “Reconquista”, or re-conquest, of Moorish-occupied territories. The influences of the various rulers are reflected in the different aesthetic styles evident in the building. Moorish and Spanish architecture from various epochs is woven together, making the complex an architectural artwork unique worldwide.

The Spanish King Carlos V demolished parts of the Moorish Palacio Nazaries (Nasrid Palace) and in its place erected a new palace complex, which, although uncompleted, is one of the most important pieces of High Renaissance architecture. The two-storey palace and its facade, which is decorated with countless reliefs, columns and oriels, fascinate hundreds of thousands of visitors every year. The highlight of the palace is the circular inner courtyard with a diameter of 30m, enclosed by a two-tier colonnade with 32 columns each.

The Fine Arts Museum has recently been restored and has undergone extensive renovation work. The new, high technical standard is also clearly apparent in the lighting used. ERCO products, equipped with special filters and lenses to protect the exhibits, illuminate the works. The museum is situated on the second storey of the building and mainly displays works from artists of the Granadine School of the 15th to 20th centuries. In addition, the ground floor accommodates the museum for Spanish-Islamic art, presenting archaeological findings excavated in the Alhambra.

To ensure the preservation of the historical panelled ceiling, the lighting designers used Stella spotlights mounted on Hi-trac tracks. This light structure can span large distances and therefore requires fewer mounting points.

Stella spotlights accentuate individual artworks. Trion uplights with fluorescent lamps mounted in concealed installations atop moveable walls provide diffuse ambient lighting. All the technology is integrated inside these false walls in order to preserve the ancient fabric of the building in tact. In the side AA galleries, windows fitted with UV filter glass and gauze curtains filter the incoming daylight while still permitting a view of the surroundings.

Interior design: Antonio Jiménez Torrecillas, Granada
Lighting design: Juan José Sendra
Photos: Thomas Mayer, Neuss
www.alhambra.org
On the 13th of May 1917, according to their own testimony, three shepherd children from the Portuguese village of Fátima were first visited in the open countryside by the Virgin Mary. Further appearances followed, confirmed by an ever-increasing number of believers. After recognition by the Catholic Church, Fátima has developed into a favourite pilgrimage destination. Today, a little more than 90 years later, the village 80 miles north of Lisbon is one of the world’s most visited places of pilgrimage. Several million visitors make the journey here every year in search of spiritual and physical healing. This flood of pilgrims has led to the construction of the Holy Trinity Church. Dedicated on the 12th of October, the new building offers seating for 8,800, making it one of the four largest Catholic churches in the world. The circular building, following designs by the Greek architect Alexandros Tombazis, measures 125m in diameter. The interior features a column-free sanctuary that gently slopes towards the altar and boasts excellent acoustics and climate conditions. A glazed, saw-tooth roof bathes this whole area in diffuse ambient daylight. Concealed in the roof construction, Trion uplights provide supplementary background lighting for the textile luminous ceiling. This diffuse lighting, which emphasises the sheer expanse of the room, is augmented by ceiling-integrated wallwashers providing subtle additional illumination of important areas such as the large-format altarpiece. IP65 Lightcast downlights emphasise the church’s 13 portals, which represent Christ and the twelve apostles. The design and lighting of anterooms such as cloakrooms, galleries and chapels are given equally careful treatment. For energy reasons, the lighting designers opted for luminaries with metal halide lamps wherever possible. One exception is the vertical illumination for the rear wall behind the altar. The magnificent mural by Father Marko Rupnik from Slovenia is illuminated by Lightcast lens wallwashers for P&H lamps for optimal uniformity and colour rendition. Mounted in pairs in the roof construction, the Trion uplights are equipped with metal halide lamps to supplement the natural daylight and with halogen lamps to provide dimmable lighting for evening occasions. A textile stretch ceiling forms the lower boundary of the roof area. The visual layout of the gigantic luminous ceiling is divided into areas of different colouration using the appropriate filter.

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The esplanade of the Holy Trinity Church, seen from the tower of the old basilica, hundreds of thousands of pilgrims throng here at the height of the pilgrimage year.

The esplanade of the Holy Trinity Church, seen from the tower of the old basilica, hundreds of thousands of pilgrims throng here at the height of the pilgrimage year.
Designer'Saturday, Düsseldorf

“New everyday solutions in architecture and design” were the focal point of the 11th German Designer’Saturday held in Düsseldorf from 26 – 27 September 2008. The now traditional event for designers in every sector – a regular feature since 1985 – combined product displays in the attractive setting of the “Altes Kesselhaus” (Old Boiler House) of the former Böhler factory with an interesting programme of lectures.

ERCO was present for both parts and varied programme of lectures. Aloys F. Gangkofner (from left), the ERCO manager responsible for global sales, and Antonio Merino (4th from right), manager of the Spanish sales organisation, with their team for South America (from left to right): Martirano Legui, Rodrigo Jardim, Ana Altobelli, Martín Zamón, Rodrigo Jardim, and Edgardo Cappiello.

10 years of ERCO South America

On the occasion of its anniversary, the team led by Edgardo Cappiello joined with accredited lighting experts of the region to organise a number of events involving various activities. The highlight was a celebration with cocktail reception on 20 November 2008. Over 200 guests showed up at the “Colección Fortabat” – a recently opened art gallery in Buenos Aires illuminated by ERCO.

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Vicente Labanca (5th from left in photo) gave a talk at the University and state on 29 August 2008, initially a talk at the University and subsequently attended a seminar as an honorary guest and speaker in ERCO’s new premises at the Passeig de Gràcia, Barcelona.

New books

Both designers have had a formative influence on a design era at ERCO: Aloys F. Gangkofner with his glass and plastic designs from the 50s and 60s; Franco Clivio with luminaires such as Lampa, Stella or Lightcast, which were created in the past two decades and are still very much part of ERCO’s Program.

Gangkofner was highlighted in a visually powerful monograph, while Clivio presented his fascinating collection of everyday items with anonymous design in book form.

Kengo Kuma visited the Asian city with much part of ERCO’s Program.

An attractive setting for a talk by a master in manipulating light and shadow: ERCO’s modern showroom in Singapore. In dialogue: Kengo Kuma (left) with Hendrik Schwartz, ERCO’s Sales Manager Asia/Pacific (right).

www.vincon.com

The small but nice ERCO stand offered the right setting and many points of contact for shop talk among the designers.

More on Kengo Kuma and his work on his office website:
www.kkaa.co.jp

La Sala Vinçon, Barcelona

As a company, Vinçon does not merely trade in contemporary design articles for home and living. It also presents exhibitions in its premises at the Passeig de Gràcia, such as photographs of contemporary architecture on the occasion of the Arquiset ‘08 event last October. Polux lights with framing attachments served to provide powerful effects for the illustrated photographs.

www.vincon.com

Seminar by Kengo Kuma, ERCO Singapore

With many buildings to his name, Japanese-born Kengo Kuma enjoys high esteem in the world of architecture. His architectural philosophy is summed up in the catchphrase “anti-object” buildings, which virtually seem to merge with their surroundings. Invited by the Faculty of Architecture of the National University of Singapore, Kengo Kuma visited the Asian city-state on 29 August 2008, initially giving a talk at the University and subsequently attended a seminar as an honorary guest and speaker in ERCO’s new premises. From its showroom and office in Singapore, ERCO has serviced the entire Asian Pacific market since 2007.

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Pergamon Museum, Berlin
On the occasion of the “Babylon – Myth and Truth” exhibition held from 26 June to 5 October 2008, the world-famous reconstructions of the Processional Way and Ishtar Gate were given new lighting. The antique, clay bricks with coloured glazing now seem as vivid and brilliant as once under the Oriental sun in the Babylon of King Nebuchadnezzar II (604–562 BC). The Cantax spotlights for 35W metal halide lamps enhance the light quality while providing a high level of energy efficiency and optimal visual comfort.

Photo: Sabine Wenzel, Berlin

www.smb.museum/babylon