Coal washery at Zollverein
In its former life, the Zollverein colliery at Essen was the epitome of industrial efficiency and rational-thinking. The IBA Emscherpark international building exhibition (1989–99) gave the site a new lease of life: it now stands as a symbol and focal point of the successful structural change that the Ruhr-Valley region, once so characterised by heavy industry, has undergone. Following an extensive conversion by the joint venture of OMA and Böll & Krabel, the largest individual building at Zollverein, the coal washery, has now become a visitor centre, museum and exhibition hall.
Everything must change, so that it stays the same. These words might well describe our design brief for the Lichtbericht 82. The previously familiar bilingual version has now reverted to a monolingual format, but published in six different languages. As a result, there is more room for editorial contents and the layout has been thoroughly reworked.

In terms of content, the Lichtbericht is now more extensively subdivided into various column headings. From now on each Lichtbericht will feature an extensive project study in the “Report” column, containing more information from very different points of view. This issue features contributions about the coal washery at the Zollverein colliery and the ENTRY international design exhibition held there.

In future, the “Background” column will often contain contributions that are more freely written, project-independent and quite heavily text-based. For example, this issue has a feature on the patriarch of architectural lighting, the American lighting designer Richard Kelly, whose work still exerts a fundamental and substantial influence on contemporary lighting design.

Basic technological principles, product knowledge and teaching on light will be discussed in the “Light & Technology” column. In this issue there is an article on the Light Server 64+ (which allows DALI projects with more than 64 participants to be actualised) as well as two rather more fundamental articles on perception and lighting design.

Last but not least, in the accustomed manner, there will of course be many interesting examples of architectural lighting from all around the world, now integrated within the “Projects” column. The cross section ranges from Iittala’s flagship store to Ascot racecourse.

In summary, it can be said that the new Lichtbericht is faithful to the old, but also accommodates the need for greater informative content covering all aspects of light and lighting technology.

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### Contents

**Introduction**

1 About this issue

2 Keylights

4 Bright prospects

**Report**

6 Coal Washery, Essen

10 The essence of tomorrow

12 Entry Paradise Pavilion

**Background**

16 Richard Kelly: Defining a Modern Architecture of Light

---

### Light & Technology

22 Light Server 64+

The user-friendly ERCO solution for large DALI installations

24 Focus

Seeing and perceiving: the effects of perception in the practice of lighting design

25 Double focus

Seeing and perceiving: the theory of perception

---

### Projects

26 A villa sets sail

Welcome to the captain’s bridge: the seaward orientation is the theme of this villa, built by Lord Norman Foster in Saint-Jean-Cap-Ferrat

30 Rembrandt: the quest of a genius

An exhibition at Berlin’s Kulturforum Gallery

32 Iittala Flagship Store, Amsterdam

Scenographic lighting with Light System DALI lends dramatic qualities to the Iittala store.

34 Ascot

The venue of the famous racetrack has been given a $200M facelift with a new modern grandstand, and refurbished public entertainment areas.

36 Backlights

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Düsseldorf
Known as the “Kö”, Düsseldorf’s Königsallee has worldwide fame as an exclusive high street. The Eickhoff fashion house is one of the top addresses with a long tradition here. Its brands include designers such as Dior, Gucci, Armani or Dolce & Gabbana. The capacious windows set the standard with decoration and lighting. The professional tools for this scenic lighting are Panseean spotlights.
Eickhoff shop windows
www.eickhoff.eu

Dortmund
Since Dortmund made the transition from industrial conurbation to service-provision sector, the working-class atmosphere in traditional areas such as the Weststadt also changed. Residents of very different origins mix freely here and in the summer they take over the public space of Westpark with its green expanses and ancient tree lines. Sensitive designed scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the quality and safety of a stay in this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application, adding much to the scenic lighting using Tesis in-ground luminaries satisfies the needs of this application.
Westpark Lighting
Lighting design: Forum InterArt, Uwe Kwiwit, Dortmund

Stockholm
The new Stockholm showrooms from Kvadrat combine Scandinavi- an loft aesthetics with perfect lighting technology: tracks with spotlightands and wallwashers from the Optec product range ensure optimum conditions for presenting the high-quality domestic textiles from Denmark.
Kvadrat Showroom
Architect: Ronan & Erwan Bouroullec, Paris
Lighting design: Vincent Maruccio, Paris
www.kvadrat.de

Stockholm
The Kungsträdgården is one of the picture-postcard scenes of the Swedish capital. Splendid Wilhelminian palaces line the park-like promenade. To illuminate these historical facades with uniform, colour-neutral and energy-efficient lighting, Beamer spotlights and Pancoop floodlights for metal halide lamps have now been mounted on the lampposts along the entire course of the street.
Kungsträdgården
Architect: Svante Forsström arkitekter, Stockholm
Lighting design: Claes Möller ljusbyggnad, Stockholm

Stockholm
Hand-tied carpets don’t have to be staid and middle-class: as is proven by The Rug Company, an English firm whose splendid carpet-works are styled by well-known fashion and interior designers. In the new showroom in the centre of Stockholm, the designers opted for downlights and wallwashers from the Quadra range.
The Rug Company Showroom
www.therugcompany.info

Zuchwil (Switzerland)
Although the shape of this church reminds some people of a whale, the two concrete shells actually form a gesture holding the church interior like two protective hands. The New Apostolic Church in the small Swiss town has dared to go for contemporary architecture – with success. Downlights with halogen or metal halide lamps are perfectly integrated into the building using concrete housings.
Neuapostolische Kirche (New Apostolic Church), Zuchwil
Architect: smarch arkitekten, Bern

Barcelona
The Catalan top pastry chef Oriol Balaguer has made the manufac- ture of chocolate into an art form. He contrasts the opulence of his exquisite culinary creations with minimalist packaging and an uncompromising modern interior to his boutique at the Pza. San Gregorio Taumaturgo, 2. Under the brilliant light of the Castor spot- lights the chocolates look extremely appetising and the work surfaces shine.
Oriol Balaguer
Architect and lighting design: GCA architects, Barcelona
www.oriolbalaguer.com

New York City
“Vorsprung durch Technik” - this advertising slogan has long been understood in the USA without need for translation. With the new Audi Forum in Manhattan, the German premier automobile marque aims to further strengthen its presence in America. The spa- cious showrooms are located on the corner of 47th Street and Park Avenue. Spotlights from the Stella and Optec product groups provide the optimum scenic lighting for the vehicles.
Audi Forum
Architect: Ortelt Design, Munich; CR Studio Architects, New York
www.audi.com

Frankfurt
A jewel of 1920’s classic-modern architecture – in the form of the restaurant for the swimming baths “Walschschwimmbad” – has gone unnoticed for many years in the Frankfurt suburb of Neu-Isenburg. Following extensive renovations in keeping with its Listed building status and after elegant extension work and new indoor and outdoor lighting from ERCO, the restaurant is once again resplendent in its new finery. The new name also pays tribute to the Bauhaus artist Lyonel Feininger.
Restaurant Lyonel
Architect: Tom Eisenbach, Frankfurt
www.restaurant-lyonel.de

Cologne
The office furnishings branch con- verges at the Orgatec trade fair on the banks of the Rhine every two years. After a difficult period, the industry is again gaining impetus. A series of small but refined and design-conscious firms from Spain now make a joint-presentation on suspended track structures.
SIDI trade fair stand at Orgatec 2006
Stand architecture: Stefano Colli, Barcelona
Lighting design: Stefano Colli & SIDI Team
www.sidi.es

Palma de Mallorca
Contemporary art in an over 100-year-old cathedral: in the past few years the Balaric artist Miquel Barceló has installed a ceramic relief measuring 3000m² in the St. Peter’s Chapel of the Cathedral of Palma de Mallorca. The artwork is illuminated by Tesis in-ground wallwashers and Stella spotlights.
Catedral La Seo, Capilla de San Pedro
Lighting design: Feliciano Fuster

New York City
When it comes to fitting out the stores of its globally expanding chain, the Italian jeans and sports-wear label Diesel has long been relying on ERCO lighting technology. And the New York store at 135 Spring Street in SoHo, is no different: the lighting for the attractive premises with its his- toric cast-iron columns is provided by Optec spotlights and Gimbal recessed directional luminaires for metal halide lamps.
Diesel Store
Architect: Diesel Interior Design Department, Molvena
www.diesel.com

Abu Dhabi
This hotel of superlatives is held to be the largest and most luxurious hotel in the world. Under the management of the Kempinski hotel chain, state guests and members of the jet set find the ultimate in luxury here. With 302 rooms and 92 suites, the entire complex is almost one kilometre long. The diameter of the large atrium dome measures 42 metres and its surface is decorated with silver and gold mosaics. ERCO supplied several thousand downlights and other luminaires to show off such fabu- lous opulence to its best advantage.
Hotel Emirates Palace
Architect: Wimberly Allison Tong & Bos
www.emiratespalace.com

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Keylights
Bright prospects
Coal Washery, Essen

The coal washery, the heart of the disused Zollverein colliery, is both a symbol and a focal point of structural change in Germany’s Ruhr-Valley region. From a heavy industrial complex to a world heritage site, it is now a venue for the architecture and design of the future.

In the years 1928–1932, Fritz Schupp and Martin Kremmer constructed their Pit No. XII at Zollverein, thereby creating not only one of the world’s greatest and most modern coal mines of its time, but also a masterpiece of industrial architecture. The complex’s strictly geometrical layout of frugal individual cubes remains impressive to this day with its rational aesthetic and spartan use of forms. The extraction and subsequent processing of the coal in the coal washery and coking plant ended in 1986 and 1993 respectively. There was practically no public access to the entire complex during the pit’s working life. It was only after the site was redeveloped during the IBA Emscherpark international building exhibition prior to 1999 and had become a listed building in 2000, that the way was finally paved for rededicating this impressive industrial location.

As early as 1996, the DesignZentrum Nordrhein Westfalen moved into the colliery boiler house, whose interior was redesigned by Lord Norman Foster and the Essen-based offices of Böll & Krabel. Future-orientated companies have also successfully moved in; creative companies and design agencies have taken up tenancies in offices, studios and workshops at Pit Shaft XII. In a move aimed at safeguarding the future of the Ruhr Valley region, having proven itself during the ENTRY200, the new infrastructure of the coal washery will host the Ruhr Museum as of 2008 – and act as a welcoming portal for visitors to the Ruhr-Valley from all around the world.

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Initially hotly debated, now widely loved: the ride on the giant escalator makes an exciting gateway for every visit to the coal washery.

The lighting concept of the coal washery

For the ambient lighting in the building, the lighting designers from Licht Kunst Licht came up with what is known as “lighting lines” – a suspended sheet-steel profile, the design of which draws from the familiar canon of the steel skeleton construction used here. It serves as a holder for acoustic and communication elements, as a carrier for indirect illumination components and as the installation level for ERCO 3-circuit track.

The deliberately chosen cold-white light colour of the T16 fluorescent lamps fitted in the indirect units produces a uniform diffuse ceiling of light, which is reminiscent of the original combination of the daylight ingressing from the side and the general-diffuse fluorescent lamps of the industrial lighting. Dimmable electronic ballasts allow the luminance levels to be adjusted to the different room sizes. The warm-toned direct components combine to give a cumulative effect without being dramatic. The illuminated objects are lit with reduced quantities of light from at least four positions in order to provide optimum lighting for any kind of event.

Large dimensioned industrial architecture and miniature exhibition structures; diffuse daylight and concentrated artificial light. The old and the new coupling memories of the dirty, arduous and dangerous working world of yesterday’s industry with the vision of tomorrow’s highly motivated designers – all this presented in full focus here at the Zollverein colliery.

Downward-aimed Parscan spotlights provide flexible lighting in the hall’s interior, while the continuous row of downlights around the eaves produces a carpet of light on the terrace, allowing the glass wall to appear transparent even after dark.

The qualities of the cool, indirect light are clearly distinguished from the warmer halogen tone of the direct, aimed light. The lighting of the defunct machinery is low in shadows to avoid over-dramatisation.

Spatial dramaturgy: visitors leaving the functionally illuminated exhibition areas step into the glowing orange world of the newly added and spectacularly illuminated stairway.

The lighting lines combine installation and lighting functions, plus their technical look allows them to blend seamlessly into the surroundings of the former industrial complex. The integrated track holds spotlights and wallwashers from the Optec series.

Building service components, such as ventilation, lighting and event equipment, plus multimedia elements. Parscan spotlights for tungsten halogen lamps are aimed vertically downwards and can be switched and dimmed in groups as required in order to provide optimum lighting for any kind of event.

The qualities of the cool, indirect light are clearly distinguished from the warmer halogen tone of the direct, aimed light. The lighting of the defunct machinery is low in shadows to avoid over-dramatisation.
The essence of tomorrow

The author Holm Friebe, on the inaugural exhibition at Essen’s coal washery: ENTRY2006 [24 August – 3 December 2006]

The third millennium is ‘up’ but is it ‘running’? Our future is being made – the question is by whom?

Since designers already act as mediators between the different worlds of experts, there is much to say for giving them a key role in shaping the immediate and mid-term future – and to have them cushion this process as humanely as possible. Yet at the same time, within the trade, one also misses a little of the pioneering spirit and the readiness to leave traditional terrain and face the new challenges, whereas the deceptive formulations are undertaken in other fields, e.g. by technology and the natural sciences. Back in 2004, the Canadian designer, Bruce Mau, attempted to use his “Massive Change: The Future of Global Design” project as a vehicle to persuade his partners to commit to imminent massive change by “signing up” to the resultant extended understanding of design – which only in the rarest of cases had any connection with interior design. But the future should be all about how scientific findings and technological innovations can be used for improving human co-existence. One of the core messages is that, in most cases these days, design is and remains invisible – until it goes wrong, of course.

Actually, B.A.N.G. is an acronym for Bits, Atoms, Neurons and Genes, i.e. those microscopic and sub-microscopic levels on which and from which we expect the future quantum leaps and fundamental innovations to be made in that labourious process we call “progress”. As a matter of fact, the fusion of technology and biology – anticipated long ago in the relevant Sci-Fi novels as “Wetware” – is advancing at breathtaking pace. As is impressively shown by one part of the Essen exhibition entitled “Entry Paradise”, curated by Werner Lippert and Peter Wippermann: robots are becoming more and more like humans and at the same time mortal flesh is being upgraded by technological means, with the two sides presumably meeting somewhere in the middle. The progress of information technology promises more artificial intelligence even in this century, while biotechnology and medicine keep tinkering around at trying to make man immortal.

However, despite this promising virgin territory, we must not lose sight of the fact that the most serious problems of design are currently still located on the macro level. Most of these problems concern the fact that people have bodies – bodies that have to be somewhere and preferably somewhere comfortable. Architecture, the cityscape, the public and private spaces still remain the backdrop against which the entire tragedy and comedy of human existence is played out. This compels us to think about how technological progress can also be transformed into social progress, resulting in new forms of shared habitation right here and now – and also spread across the entire planet.

These issues are the focus of the second part of the exhibition, “Talking Cities”, curated by Francesca Ferguson and her “Urban Drift” office. The exhibits assumed here under the subject of architecture, we must not lose sight of the fact that the cityscape, the public and private spaces are back in Essen, the city that is transforming itself into a location for creative industry, lasting well beyond the imminent Cultural Capital Year. Back in the Zollverein mine, which was saved from simply being conserved as an historical monument to a world heritage site, transforming this “junk space” into an open location of the future, thanks to the successful intervention of Koolhaas and his office OMA.

Tradition is seen here not so much as a dead weight but as a source of inspiration, as Andrej Kapetz, President of the Zollverein School of Management and Design makes clear in the accompanying booklet for Entry Paradise: “In terms of Zollverein’s future, we have to consider it a stroke of pure luck of the changing values of society, that the more we post-industrial people are liberated from physical labour and industrial production processes, the more we discover, the romanticism of the mechanised age, a time that smelled of machine oil and tasted of coal dust.” These sentiments are most beautifully summed up by the Norwegian artist Sissel Tolaas in her contribution to “Talking Cities”, which simultaneously also links the molecular level of B.A.N.G. Design with the urban macro-level. For her offactory installation, she has captured the chromatonic fragrances of different cities, synthesized them in the tab and bottled them in scent bottles. In addition, she has had a perfume called “Essence” produced for her in a limited production run of 200 bottles especially for the Essen exhibition. In very post-modern and-novel fashion, she has infused the smells of coal dust and rust, like Proust’s Madeleine cakes, the homemade cakes that conjured up childhood memories, it evokes immediate images of the old Ruhr-Valley in the visual cortex of our Wetware.

Zollverein as a centre of attraction: the Ruhr-Valley seeks its future in the much-quoted “Guerrilla Industries” and its young, academic environment.

Spreading, subversive structures take over the area: impressions from the exhibition section “Talking Cities”.

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Literature

Massive Change – A Manifesto for the Future of Global Design (Bruce Mau, Phaidon)

Entry Paradise – Neue Welten des Designs

Talking Cities – The Micropolitics of Urban Space

Dreiteiler der Ausstellung: Zollverein as a centre of attraction: the Ruhr-Valley seeks its future in the much-quoted “Guerrilla Industries” and its young, academic environment.

Architecture, spectacular enough even for the Swiss Architectural Museum and co-curator of ENTRY, is delighted at the report.

Zollverein as a centre of attraction: the Ruhr-Valley seeks its future in the much-quoted “Guerrilla Industries” and its young, academic environment.

A contribution from the Cooper Hewitt Museum, New York: “Second Skin” is dedicated to new materials for furnishing, fashion and architecture.

Surreal: the lighting effects, using direct light contrasted with the room’s raw industrial surfaces increase the aura of the exhibits.

Talking Cities – The Micropolitics of Urban Space / Dire Mikropolitisk des urbanen Raums

Entry Paradise – Neue Welten des Designs

Talking Cities – The Micropolitics of Urban Space / Dire Mikropolitisk des urbanen Raums

Surreal: the lighting effects, using direct light contrasted with the room’s raw industrial surfaces increase the aura of the exhibits.

A contribution from the Cooper Hewitt Museum, New York: “Second Skin” is dedicated to new materials for furnishing, fashion and architecture.
**Entry Paradise Pavilion**

Computer-generated evolution: a dynamically lit environment whets the appetite for the architecture of the future.

“How will we live tomorrow?” This is the central theme of the ENTRY2006 exhibition. Designers and architects from more than 20 countries gave very different answers to this in the form of innovative products, materials, clothes, houses and ideas. With its visionary exhibits, the exhibition in the former coal washery on the world heritage site of the Zollverein in Essen gave a fantastic glimpse of the future. The “Entry” to the various themed areas took the form of the “ENTRY Paradise” theme world. This took the visitors on a journey from the classical industrial and emotional design of the 20th century to the future design of Bits, Atoms, Neuro technology and Genetic engineering – known as “B.A.N.G. Design” for short. Architect Chris Bosse from PTW Architects in Sydney created the “Entry Paradise Pavilion” for this futuristic reflection.

**Born out of foam**

Inspired by microscopic cell structures and aided by special architectural software, Bosse created structures resembling irregular natural forms such as foams, sponges or coral reefs. In this so-called “Biomorphic Architecture”, the algorithms of growth and optimisation for organic structures are translated conceptually into architectural forms. Using this same method the architect from the team of PTW architects, CCDI and Arup generated the designs for the “Watercube” indoor swimming pool for the 2008 Olympic Games in Beijing – a shimmering blue, transparent, lightweight construction derived from the geometric structure of foaming water. This process was used for ENTRY2006 to create a pavilion with a fascinating biomorphic form made of white elastic high-tech textiles – a material used for creating minimal surfaces by a whole series of architects and designers, including Renzo Piano, Architects Kisho Kurokawa, 3deluxe or Ernesto Neto. Working from the computer-generated cutting patterns, it took Australian sailmakers four weeks to manufacture the form.

The finished pavilion occupies a space of 350m² when put up, yet it weighs a mere 17kg and folds down to fit into a suitcase – which is how Bosse brought it to Essen.

Underwater worlds simulated by lighting

A team from the architectural lighting specialists ERCO in Lüdenscheid added dynamic coloured lighting effects to the pavilion in order to bring the “aesthetics of form” to light – or in fact to coloured light! Ever-changing light scenes with time-controlled colour progressions were projected onto the fabric. In addition, reflected light from the illuminated “mirror balls”, also formed different patterns. In this way the team from ERCO created a virtual underwater world. “The water theme was specified by Chris Bosse,” states Marc Hartings, head of the Entry Paradise Pavilion project at ERCO. “We vary this theme with our lighting system and present the visitor new and ever-changing lighting moods and colour compositions.”

The light was produced by state-of-the-art, DALI-compatible lighting tools from ERCO. The luminaires used were: Focal floodlights with T16 fluorescent lamps in red, green and blue, Focalflood facade luminaires, varychrome LEDs and Stella spotlights with interference colour filters for sky blue. RGB colour mixing technology allowed various colours of light to be produced with the fluorescent lamps and LEDs. The lens system for the varychrome Focalflood facade luminaires were adjusted so that narrow beams of light produced a gentle wash across wall surfaces while at the same time allowing a wider light distribution in the opposite direction.

Every luminaire was individually controlled by the digital lighting control system known as ERCO Light System DALI. Even the mirror balls were connected to the control system via a switching actuator. “We would not have even been able to implement the light scenes in this form with analogue technology,” commented Jens van der Brele, a design engineer at ERCO. “A conventional system would have also required far too much space for the distribution cabinets and time for installation.” Instead of permanently wiring complex lighting installations with a large number of separately controllable circuits, the luminaires in DALI systems are individually addressable. Power supply and circuit control are performed independent of each other. DALI-compatible control gear makes a range of functions available in every luminaire, such as switching and dimming; these functions are controlled by the lighting control system using what is known as the DALI protocol (Digital Addressable Lighting Interface).

The design of the Entry Paradise Pavilion was created on the computer with the help of evolutionary algorithms and sailmaking software. Architect Chris Bosse let the structure “grow” following organic principles.

**The design of the Entry Paradise Pavilion was created on the computer with the help of evolutionary algorithms and sailmaking software. Architect Chris Bosse let the structure “grow” following organic principles.**
As a result, the fantastic flow of colour moods increased the magical effect of the innovative pavilion architecture and prepared the visitors for the exhibition’s challenging themes.
Lighting is such a large part of the visual arts—architecture, most of all—that I’m sure we can do this world without it tomorrow. I can logically project a great many techniques in lighting to improve people’s lives or to make a house more beautiful, but it’s all theory until we have the record of experience, which we are only beginning to write.

—Richard Kelly, 1958

It is difficult to imagine what architectural lighting today would look like without the rich and lasting contributions by the pioneer twentieth-century lighting designer Richard Kelly (1910-1977). His deep influence is so profoundly imbedded in the theory and practice of modern architectural lighting design that it has become almost invisible. Many of us recognize the principles and elements of light that we take for granted as a result of the techniques Kelly innovated even if we are unaware of their attribution. Similarly we are familiar with many of the visual projects for which Kelly contributed although we may be surprised to learn of his involvement with these modern architectural masterpieces such as the Glass House, New Canaan, CT (1949), Yale University Art Gallery, New Haven, CT; the Seagram Building, New York, NY (1958), Dulles International Airport, Dulles, VA (1963), and the Yale Center for British Art, New Haven, CT (1974). The long list of prominent twentieth-century architects and designers with whom Kelly collaborated include such luminaries as Ludwig Mies van der Rohe, Philip Johnson, Eero Saarinen, Louis I. Kahn, L. L. Pei, Eileen Roche, Neutra, Gordon Bunshaft, Alexander Girard, Henry Dreyfuss, and Florence Knoll. With many of these Kelly worked for a short time with a prominent New York interior designer, but quickly moved on to private residences. After graduating from Columbia, Kelly began designing lighting fixtures for various manufacturers. Two projects in particular stand out: his own lighting design office in 1935. This was a frustrating time for Kelly however, as he found himself with three houses whose owners then. Nobody would pay for my idea, but they would buy fixtures, so I designed lighting I designed which I made and sold. In this way Kelly found a means to design light for architecture—by creating new fixtures and urging for their architectural integration.

Expanding his practice and working with various architects and designers in the years leading up to World War II, Kelly developed an understanding of modern architectural forms and materials, especially glass, required new lighting applications. Lighting fixtures then available on the market. However, Kelly stressed that new lamps and fixtures alone would not solve the problem. According to Kelly, modern architecture would only be fully realized, both formally and conceptually, with the careful manipulation of light on the architectural part of the building. Since the introduction of electric light in the late part of the nineteenth century, the relationship between natural light and artificial light has been the core of lighting design.

Kelly was quick to recognize the architectural and electric lighting developed slowly and often antagonistically—some architects and theorists believed that architectural lighting represented a threat to the integrity of architecture and that it had the potential to overwhelm architecture itself. Despite this opposition, Kelly consistently described light as the key mode through which we understand and experience architecture. As the hallmark of Kelly’s approach, he knew that modern lighting design must offer more than functional illumination or decorative embellishment, Kelly knew that it must be addressed equally in the initial design phase with other primary architectural elements such as the ceiling, floor, and window. His perception of lighting design within the architectural community and his work was critical in developing the principles and vocabulary of modern architectural lighting. Kelly, who worked as a lighting consultant just outside of New York City in the 1930s, was also a frequent lecturer and writer who helped define the discipline as we know it today. From here forward, Kelly spoke of light as architecture and the architectural elements of the design—-the principles and vocabulary of modern architectural lighting design.

It is during this period that Kelly also began to develop his unique philosophy of light, which he introduced in 1952 in a lecture entitled “Lighting Architecture.” In this lecture Kelly described his theory of “Light Energy Impacts,” which formed the core of his philosophical and methodological approach to lighting design. He introduced his theory, explaining: “In fact, I see light in a number of elements in the perception of visual design—three elemental kinds of light effect…(1) focal light, (2) ambient light, and (3) luminous walls and perimeter downlighting—all of which facilitated the connection between the interior and the exterior. Similarly, at the Barbizon Plaza, Kelly used strong perimeter downlighting in combination with carefully edited landscape illumination to maintain the transparency of Johnson’s glass-walled pavilion after dark. Looking back at the design of the Glass House in 1979, Philip Johnson commented, “When I first moved into the glass house there was no light—no other than the sun. You can imagine the problem with reflections. If you had one light bulb, you saw six. When it got dark outside, there wasn’t anything a lighting man could do, or so I thought.” Richard [Kelly] founded that name, he designed the lighting for the Glass House.”

In the next two decades Kelly would collaborate on some of the most significant projects in the history of twentieth-century architecture. Indeed, it is hard to believe in the past two decades that one man (who worked very independently and never had a large supporting staff) could have realized so many successful and extensive projects in such a short period of time. Between 1955 and 1965, Kelly completed roughly three thousand projects. Among this extensive list is the Seagram Building and its ground breaking “tower of light” effect, which represents the first monumentally-scaled sample of luminous architecture in the United States.

Richard Kelly (left) and Edison Price, who, as a luminous builder, was often involved in projects with Kelly.
It is difficult to overestimate the importance of the Seagram Building’s lighting program, as one reviewer indicated shortly after its completion, the lighting of the Seagram Building gave, “artificial light an entirely new significance as an element of architectural design.” In a similar tone, Architectural Forum described the Seagram Building in 1958 as “one of the best-illuminated buildings ever constructed.”

In this ten-year period Kelly also completed a series of vastly scaled projects with Eero Saarinen that helped shape the look and performance of a variety of typologies of modern architecture, including corporate headquarters and research laboratories, universities, theaters and auditoriums, and airports. Perhaps most influential were Saarinen and Kelly’s collaborations on a number of corporate research laboratory complexes including the General Motors Technical Center (1956) in Detroit, Michigan, the IBM Thomas Watson Research Center (1961) in Yorktown, New York, and the Bell Telephone Laboratories (1962) in Holmdel, New Jersey. For each of these projects Kelly designed integrated lighting programs encompassing offices, laboratories, lobbies, showrooms, facades and landscape. Kelly’s ideal of the complete synthesis of light with the designed environment was realized on an unparalleled scale with these projects.

Even in the 1950s and 60s, long before daylighting became a buzzword, Kelly advocated for the incorporation of daylight into the architectural and lighting program. He believed that lighting design must holistically address the circadian nature architecture, arguing that, “The handling of forms, the meaning of a room has to relate to day-light.” The sensitivity and sophistication of Kelly’s knowledge and appreciation of daylighting is revealed in his collaborations with Louis Kahn. For Kahn’s Kimbell Museum, Kelly collaborated with Edson Price and the mathematician Isaac Goodbar, designing the now-famous cymatic vault and curved perforated aluminum reflector that channels reflected and diffuse natural light into the museum. Together this extraordinarily talented group created one of the most beautiful and well-documented buildings of the modern era.

Kelly’s many fascinating collaborations from this period are far too numerous to discuss in detail here. The deep and lasting professional relationships that Kelly developed with Mies van der Rohe, Philip Johnson, Eero Saarinen, and Louis Kahn rightfully deserve a volume of their own. Fortunately, the current Kelly exhibition, “Light Energy Impact: The Legacy of Richard Kelly,” hosted by ERCO in collaboration with ELDA, is traveling to six different locations throughout Europe this year and will give many the opportunity to experience and explore a wealth unique of materials drawn from the Richard Kelly archive. This exhibition helps us remember and appreciate Kelly’s enormous contribution to the practice of modern architectural lighting design. His devotion to forging the discipline of architectural lighting design and his relentless efforts to legitimize light as a primary architectural material may serve as an inspiration to us all, and encourage us always to strive for higher levels of excellence in the architecture of light.

About the author
Margaret Maile is an architectural lighting design historian and teacher at Parsons the New School for Design in New York City. Maile’s Master’s thesis focused on Richard Kelly and his pioneering work in collaboration with Philip Johnson and Mies van der Rohe. Currently a Ph.D. candidate at The Bard Graduate Center in New York City, Maile’s publications include: “Spiegelnalgen | Reflections” in Luchteinde Bauten: Architektur der Nacht (Germany: Hatje Cantz Verlag, 2006), “Illuminating the Glass Box: Architectural lighting design and the performance of modern architecture in post-war America” Journal of the Society of Architectural Historians vii (June 2007), and “The Seagram Building: Standing Up to the Test of Time,” Professional Lighting Design no.1 (July/August 2008), as well as numerous articles in Architectural Lighting Magazine.

Van Mier Residency Springfield, Virg, 1940-43 Architect: King & Murphy

Howard M. Brandston
After founding the lighting design practice of Brandston Partnership Inc. in 1946, Howard Brandston has more than forty years experience in lighting design, engineering and electronics.

Howard M. Brandston
Van Mier Residency Springfield, Virg, 1940-43
Architect: King & Murphy
At the moment I decided to embark on a career in architectural lighting, Richard Kelly was nearing the end of his. Naively, I rang his office doorbell to ask for a job, spoke briefly with Kelly, left off a resume, and that was the end of it.

As brief as our personal contact was, the influence of Richard Kelly on my work was enormous in two ways; First, to say that Richard Kelly “created” modern architectural lighting and the idea of a professional design practice that enabled it to be realized, is to say that Kelly is the spiritual “father” of what has now become a world-wide endeavor for many hundreds of lighting designers.

In respect of the fact that Kelly came of age at the same time as a generation of great architects he was lucky; in respect of the fact that he could make architecture sing with light was a great and lasting gift that influences me and my colleagues to this day.

Second, Kelly was fortunate in having a young Edison Price as a willing co-conspirator in realizing new ideas about lighting and the fittings that enable it. Together they invented the techniques of modern architectural lighting (much of it available through Erco today). I was fortunate to be, similarly, a co-conspirator with Price in his later years (his mind never aged).

Recently my firm was happy to collaborate in the restoration of Louis Kahn’s Yale Art Gallery, an early Kelly/Price co-production. There was no question about what needed to be done. Kahn’s vision, brought to life by Kelly, was refreshed but not altered. Anything else would have been a sacrilege.

With training in architecture, architectural history, and industrial design as well as in lighting, Mr. Marantz brings a multi-disciplinary background to architectural lighting. He received his Bachelor of Arts degree from Oberlin College with graduate work at Case Western Reserve University and Brooklyn College. As co-founder of Fisher Marantz Stone in 1979 he is today Consulting Design Principal of this New York-based lighting design consultancy. His lighting designs have received numerous awards and citations.

www.fmsp.com
Light Server 64+

The user-friendly ERCO solution for large DALI installations. By using up to 12 networked Light Server 64+ units, the address capacity of 64 addresses per DALI segment can be multiplied to a maximum of 768 addresses.

The networkable Light Server 64+ DALI protocol limits the number of addresses in a conventional DALI system to 64. ERCO Light System DALI goes beyond this limit with the Light Server 64+, which can be networked with other Light Servers of the same type through an Ethernet interface. The Light Server 64 can handle up to 64 DALI addresses allowing it to cope with many typical smaller lighting control applications. Larger installations with over 64 addresses can be implemented by networking up to twelve Light Server 64+ units via the integrated Ethernet interfaces. This allows up to 768 DALI addresses to be managed, plus the number of connectable Light Changers is also multiplied accordingly. It is important to note that every Light Server 64+ controls a separate DALI line, which still remains restricted to a maximum of 64 addresses. This must be considered when routing the cables, i.e. by ensuring that practical room segments or luminaire groups with up to 64 DALI addresses are connected to one Light Server each.

Light Clients with Luminaire ID

The convenience of plug-and-play connectivity when commissioning via individually coded Light Clients is fully retained in a networked Light System DALI despite its considerably larger number of DALI addresses. When the view is unrestricted, the mounting locations of Light Clients are identified simply by using the “flash” option in the Light Studio software. However, this is not always possible for larger Light System DALI networks. Consequently, all Light Clients now have an additional sticker with a luminaire ID. This individual luminaire ID allows each Light Client to be identified during commissioning and in the lighting control software. The sticker can be removed by the installer and transferred to the appropriate place on the reflected ceiling plan drawing to show the mounting location of each Light Client. In addition to the convenience of plug-and-play, the ERCO concept of unique luminaire identification also ensures a reliable commissioning process due to the uniform documentation on the plan, on the product and in the software.

Data summary

- Up to 12 Light Server 64+ units
- Up to 64 DALI addresses per server
- Overall length: up to 12 x 64 = 768 addresses
- 12 x 31 Light Changers
- 12 x 4 push-button groups
- 1024 light scenes
- 64 zones

For further information, see our flyer on the new Light Server 64+. Please ask your local ERCO lighting consultant for a copy: www.erco.com/contact

Or download the flyer as a PDF from the ERCO Light Scout: www.erco.com/download
Seeing and perceiving: the effects of perception in the practice of lighting design

Some people have perfect pitch and can instantly recognise a note. No similar phenomenon is known for light: the eye’s vision is always relative – the impression of brightness of an illuminated wall greatly depends on the surroundings. A wall illuminated with 100lx can appear very bright in a dark environment, whereas an area with the same illuminance in a foyer flooded with daylight can seem very dim.

Similarly, the human eye never interprets light colours in absolute terms either. If we remain in a given location, the eye will adjust to a constant perception of colour. As a result, if no reference surface is present, both warm-white or daylight white light will appear as neutral white light. Therefore, when choosing the appropriate illuminance or light colour in a real-life situation, the neighbouring areas and spaces should also be included and any varying ambient brightness levels considered.

In addition to the adaptation to both brightness and colour, an important role in lighting design is also played by the shape and brightness contrasts of light patterns. Light patterns can be perceived as spatial partitioning, as an element for focussing the vision or as a decorative feature. It is the designer’s job to harmonise the patterns of light with the architecture so that they are not too dominating and therefore detrimental. By choosing the appropriate lighting technology, the designers can decide to what extent they want to work with striking light patterns, such as beams of light on surfaces, or whether they prefer to emphasise the uniformity of the architectural elements by lighting a surface evenly. Designers can even create a hierarchy of perception by using light patterns with different illuminance levels, i.e. using light to accentuate important objects while allowing unimportant items to recede into the darkness. Spares can be divided into zones of differing importance. The main thing here is to be conscious of how perceptible the contrast ratios are: whereas a brightness contrast between object and surroundings of 1:2 can barely be registered, a ratio of 1:5 can build up a subtle contrast and 1:10 can produce a clear emphasis – this background knowledge makes it clear why it is often good practice to build up a lighting concept starting from the lowest possible ambient lighting level.

The eye can only perceive luminance contrasts to a certain extent. The photosensitive system adapts itself to the surroundings, so the impression of brightness is always relative.

The accent light on the objects allows the room to recede into the background. In this way, the lighting can help to focus our attention.

The contrast between cooler and warmer colours of light creates permanent tension within the room. In fact, coloured light by contrast is virtually perceived as neutral after a short while.

For further information on the topic of Seeing and perception, please refer to the Basics chapter in the Guide.

The laws of gestalt are not only applicable to the position of the beam but also to the luminaire layout; the gestalt law of proximity understands luminaries as pairs.
Panoramic glass fronts are the dream of many private home owners. The living area seems to open up and extend to the horizon – or at least to the plot’s boundary. The unfortunate fact that the transparent panes of glass rapidly turn into a one-way mirror with the onset of darkness was something that even Phillip Johnson had to concede with his self-designed experimental home, the “Glass House”. So he commissioned the pioneer of lighting design, Richard Kelly, to solve this problem. More about Kelly elsewhere in this Lichtbericht, but here’s his trick in brief: he avoided any dazzling light sources in the interior of the house and then scenically lit the view outside by illuminating the lawn and shrubbery.

The latter is unfortunately not a viable option with this villa because the view through its glass front actually does extend to the horizon, stretching, unhindered, out across the cliffs, rocky beach and the Mediterranean. Yet the architect Lord Norman Foster found a technical solution even for this. As if by magic, the facade – which is 18 tons of glass and steel don’t forget – glides to one side under electric power at the touch of a button. This makes reflection a thing of the past. The mild climate of the Côte d’Azur makes it possible to implement the ultimate fusion of indoor and outdoor areas. The natural light sources of the moon and stars, coupled maybe with some light from a passing yacht, is the only illumination for this particular view.

While making use of references to the maritime theme of the yacht, Foster follows classical modernism, proponents of which, Le Corbusier and Eileen Gray, also built holiday homes on the picturesque coast of Cap Ferrat. It is not just the stainless steel railings and the ubiquitous white finish that are reminiscent of a luxury ship, but also and especially, the spectacular solution for solar protection. Vaulting over the entire building, which is a terraced design on the escarpment, are two huge steel arcs between which steel cables are spanned. Stretched across these cables are textile sails acting as a sunshade – in naval white of course. An interesting point worth mentioning is that this villa is, strictly speaking, a conversion, as there have not been any vacant plots of land in this highly desirable location for a long while and strict preservation orders are in force. On the other hand however, hardly anything can be recognized of the original house – its inimitable cool and debonair elegance has now become a typical Foster design.

Huge sails are spanned between two giant steel arcs. Under this sunshade the villa nestles into the cliffs.

Debonair luxury: four-storey living space with an open view of the Mediterranean can be perfectly unpretentious – if the architect’s name is Foster. Concentrated lighting, restricted to just a few accents with Jilly spotlights for low-voltage halogen lamps, decisively contributes to the comfort.
The villa's furnishings are reduced to the bare essentials: with designs from the architect or design classics like this chaise longue by Charles Eames.

In such an environment characterized by understated technical aesthetics, accents such as the open fire or candlelight on the dinner table are more pronounced. The rear wall of the living room features a “mud painting” by Richard Long.

The glass banisters are typically Foster – the stainless steel staircase railings on the other hand allude to the steamship look that has characterised the appearance of modern architecture since Le Corbusier.

The view from the master’s workplace can compete with the captain’sbridge of an ocean liner – except that this interior has more style.

The pool is located on the roof, where it contributes to cooling the whole building in the heat of the summer.

Access to the building’s many levels can be gained quickly via a glazed lift or, more adventurously, via the zigzagged steel stairway.

Optoe wallwashers mounted on tracks along the bookshelf-lined side walls provide subdued vertical illumination, giving a feel for the dimensions of the living space and producing a pleasant ambient brightness.

Architect: Foster & Partners, London
Photographer: Richard Bryant / arcaid.co.uk
2006 was the Year of Rembrandt. The 400th anniversary of the birth of the artistic genius was celebrated with a veritable cavalcade of events and exhibitions. One definite highlight had to be the great Berlin exhibition, created in cooperation with Het Rembrandthuis, Amsterdam, and the Rembrandt Research Project.

Even in non-anniversary years, the Staatliche Museen zu Berlin (Berlin State Museums) are in the fortunate position of having one of the most important collections of Rembrandt’s works. The curators brought together 82 paintings for the exhibition, including loans from museums and private collections from all around the world. The exhibition focussed on Rembrandt’s post-1642 creative crisis and on his restless quest for a new style in the early 1650s. Despite his popularity, much about Rembrandt and his biography remains an enigma. Ever-changing opinions about which works are to be attributed to the artist keep art historians on their toes, although the sheer numbers of students and assistants in Rembrandt’s workshop means that the authorship of some of his works will forever remain in the dark. In fact, the exhibition even uses this as a theme: its crowning conclusion is an illustrious symposium on the latest developments in research on Rembrandt.

In contrast with the Kulturforum’s parallel exhibition of drawings and prints from the Dutch master, known as the “Rembrandt-Block”, the gallery’s hall for rotating exhibitions was darkened and provided with installations for the occasion by the stage designer and exhibition architect Hansjörg Hartung. Coloured wall surfaces in dark green and red brought a touch of Baroque to Berlin. When it came to the lighting, the exhibition designers saw that it was important to illuminate these coloured walls softly and uniformly as a background and to add brightness to the paintings themselves with exactly placed spotlights in as neutral white as possible. The lighting engineers achieved this using Optec spotlights and wallwashers for low-voltage halogen lamps on 3-circuit track. The spotlights were fitted with honeycomb anti-dazzle screen accessories for maximum glare protection and with conversion filters for correcting the colour temperature. The effort and attention invested in the lighting resulted in optimum visual conditions and an emotive interaction of light and dark: the exhibition lighting uses modern means to interpret the lighting moods in typical of Rembrandt’s work.

To achieve optimum viewing conditions, the designers have carefully balanced out the brightness contrast between coloured walls and accentuated paintings – a task helped by the Optec spotlights, which can be individually dimmed by transformer-mounted potentiometers. Conversion filters even out the shift in colour temperature of the dimmed halogen lamps into warm-tones so that the illumination of the paintings appears exceptionally neutral and analytical. The high ceilings allow an optimum angle of incidence of approx 30° for the accentuating beams.

Mysterious Rembrandt: even the young visitors cannot escape the fascination that the paintings themselves emit down through the centuries – like the “Girl in a picture frame” from 1641, a loan from the Royal Castle of Warsaw.

Powerful, dark colours and an emotive interaction of light and dark: the exhibition lighting uses modern means to interpret the lighting moods in typical of Rembrandt’s work.
When cool Scandinavians get emotional it might have something to do with the Northern Lights: scenographic lighting with Light System DALI lends dramatic qualities to the Iittala store.

The Dutch interior designers Carlijn Kriekard and John Maatman who have been jointly running “Bearandbunny” design offices since 2002 designed this in cooperation with Iittala’s in house retail experts. Some elements of the classic-modern look of the existing Iittala stores in Scandinavia have been taken over, but the young designers from Amsterdam were also given the chance to make their own fresh and contemporary contribution.

The store offers the attractive products a neutral stage with great dramatic potential. However, this emotional element is not created by using expressive fixtures and fittings – the shelving and display tables are simple, rectangular and black or white – but by using light. Everything is aimed at optimally showcasing the articles made of glass, porcelain and stainless steel. Thus, the tables and shelves are diffusely backlit. The necessary accent lighting with brilliant directed light is provided by DALI-compatible Optic spotlights with black housings on DALI track, also in black. Together with the black-painted ceilings and walls, the technology and the spatial borders are practically blended out of our perception so that all attention is diverted to the presentation of the goods. The highlight however, is a large-format lighting installation on the room’s rear wall that attracts attention even from outside through the panoramic glass front. The “Northern Lights” are a giant luminous case where light colour can be adjusted as desired via ERCO’s Light System DALI. A superimposed grid containing differently coloured drinking glasses from the Iittala collection acting as ‘colour pixels’ additionally influences its appearance. Thus product, presentation and lighting all merge into one overall scenographic concept with stunning aesthetics.

If you’re looking amongst vases for a true classic of the Modern Age, it would probably have to be the Savoy Vase by the architect Alvar Aalto. The nice thing about it is that not only is it on display in all the world’s important design museums, but, since its launch in 1937, it has also been an immensely popular everyday object, representing the Scandinavian feel for life in thousands of households. Its unpretentious, simple organic form is also highly functional and fulfils its task perfectly, i.e. displaying cut flowers to their best advantage. At ERCO, Aalto’s vase has, for many years now, been part of the canon of decorative objects allowed in the corporate design manual – in opal white, of course, as to keep within the reduced corporate colour scheme.

Behind the Savoy Vase is a company that encompasses much more than just this one bestseller: the Finnish Iittala Gruppe. It defines itself as the “Scandinavian design company” and, with various brands, covers the entire range of household goods, such as glass, porcelain, kitchen utensils and cooking implements. The most well known of these beyond Scandinavia must surely lie Iittala itself, for glass and crockery, and Boda Nova for utensils and metal goods; although the other companies within the group are also strong providers with a long tradition in their home markets. In economic terms, Iittala positions itself distinctly within the design quality sector. As a result, the corporate group can look back on solid growth over the last ten years and in 2006 reported a respectable turnover of EUR 190M. Against this background, Iittala is now stepping up its global expansion – with measures including the opening of brand-name stores in major international cities. The company sees particular growth potential in this sales market and has therefore set itself high targets: Iittala shops are destined to be the most exciting and at the same time the most efficient within their branch.

The "Northern Lights" are a backlit glass wall. Equipped with DALI-compatible fluorescent inserts with lamps in red, green and blue, the installation allows any colour of light or brightness level to be conveniently set via the Light System DALI.

Iittala stores are destined to be the most exciting and at the same time the most efficient within their branch. And at the same time the most efficient within their branch.

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Ascot

In September 2004, Ascot Racecourse closed for major redevelopment. The £200 million project, completed in June 2006, is one of the most extensive of its type ever witnessed in Europe.

“Ascot is so exclusive that it is the only racecourse in the world where the horses own the people.”

When renowned American columnist, Art Buchwald, wrote his satire, ‘I chose caviar – ordeal at Ascot’ in 1957, the racecourse was deemed a place where only the upper classes were allowed to frequent. Fifty years on and Ascot breaches social and economic divisions. It is a place where the great and the good of society happily blend with a ‘common man’, enjoying the special hospitality while cheering on their equine heroes with mutual gusto.

Owned by the Crown and nestling in the beautiful county of Berkshire, Ascot racecourse, founded in 1711, annually hosts 26 top-level meetings. In June, Royal Ascot, held over five days, is attended by more than 300,000 racegoers and is one of the major events in the British sporting calendar.

The striking centrepiece of the 2006 development is the 6-storey grandstand designed by HOK Sport. Its lightweight parasol roof structure consisting of 54 roof trusses has been constructed to compliment the town’s natural avenue of trees. An arc-like curvature of the roof and nearly 10,000 square metres of glass permit a significant amount of daylight to pass through, offering spectators a superb and unobstructed view of both racecourse and the beautiful surrounds of Windsor Great Park.

Over 1,000 luminaires from ERCO, including Lightcast Downlights, Focal Floods and Optec Spotlights are installed throughout the Ascot complex contributing to a superb balance of natural and artificial light.

Architect: HOK Sport
Lighting Design: Buro Happold
Photography: Rudi Metel
www.ascot.co.uk

In 2006, 6 million racegoers passed through the turnstiles at 59 racecourses. Whether a bloodstock dealer or owner, a professional gambler or a humble once a year punter, everyone loves a day at the races.
Switched on London
(8–16 February 2007)
One of the projects for this lighting festival along the Thames was a new interpretation of the London City Hall by Foster + Partners. The lighting designers specifically illuminated individual elements of the building in bold colours. The power consumed equated to less than that of a domestic hairdryer!

Lighting design: Inigo Light Planning, London
www.switchedonlondon.co.uk

Tempo Shop, Berlin
(15 Nov 2006 – 10 Jan 2007)
The “Tempo” publication characterised a new style of magazine in Germany in the years from 1986 to 1996. In parallel with a unique special edition ten years after the paper was discontinued, a temporary shop on Berlin’s Chausseestraße presented devotional objects bearing the Tempo logo. The shop’s opening became a get-together for Berlin’s artistic and journalistic communities.

Architect: Susanne Raupach, Berlin
www.tempo.de

Spectacular City
NRW-Forum, Düsseldorf
(27 January 2007 – 6 May 2007)
The exhibition put together by Rotterdam’s NAI (Netherlands Architectural Institute) showed the highly varied strategies with which contemporary photographers approach the phenomenon of the “city” – ranging from a documentary style shot to artistic montage – all optimally presented under the unerring light of ERCO.

www.nrw-forum.de

Richard Kelly: Selected Works, Stockholm
ERCO jointly presents this touring exhibition together with the PLDA (Professional Lighting Designers Association) for the first time ever in Europe. First stop was our Stockholm showroom from the 9th of February to the 2nd of March 2007. The exhibition includes a total of 37 framed works and photo boards with original drawings, prints and photographs from the Richard Kelly archive. It provides an exemplary illustration of both the philosophy of the famous American lighting designer/architect and also his visionary approach to architectural lighting, daylight usage and luminaire design. For information on the current venue, please see the Light Scout at: www.erco.com.

Further venues:

Monograph: Otl Aicher
ERCO takes great pride in the fact that it is one of the few companies that have remained faithful to and further developed the artistic style of the designer Otl Aicher. It is therefore pleasing to see that Phaidon, the well-known New York publisher, is now presenting a comprehensive, deep and excellently designed monograph on Aicher, giving a wider audience a closer understanding of just how contemporary his design approaches are. A must-have for every design library.


Monograph: Kiessler + Partner
The book documents over 40 years of work by this Munich-based architectural design office. Amongst many other buildings, Kiessler + Partners also designed the Technical Centre for ERCO in 1989.

Kiessler + Partner Architekten
Kiesler, Uwe (Publ.), Birkhäuser, 2006, ISBN: 978-3-7643-7627-7
“What’s so provincial about that?” asked an ERCO publication back in 1984. Today, buildings such as the new fire station in Altena-Rosmart, designed by KKW Architekten of Altena, show that architecture with attitude and ambition is not only thriving in Austria’s Vorarlberg or Holland’s Limburg but also in the German “province”, in Sauerland. As befits such a striking building, night time illumination is now provided for by lighting instruments from ERCO’s outdoor product range.