



14 Hills | Roman Klis Office | The Toybox

Modular Lighting Guide | German Design Report | Light + Building Preview | Bar Lighting | Capsule Collection



Capsule Collection

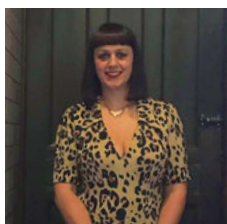
Volume 01



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Welcome

Helen Ankers • Managing Editor

With Light + Building taking place this month, it will come as no surprise that our Mar/Apr issue has a heavy focus on the German design market. Our front cover shows off the collaborative work of interior design studio Ippolito Fleitz Group and pfarré lighting on the refurbishment of the Roman Klis office in Herrenberg, where they worked to create a vibrant new office space for creative people. The brief for the lighting design was to support, strengthen and highlight the colourful interior concept, which is full of plants and fabrics, you can read the full story from page 28 onwards.

As part of our dedicated German design report starting on page 81, we bring you industry comment from Peter Joehnk, co-founder of leading interior design studio JOI-Design, who sat down with contributing editor Maria Elena Oberti to discuss the evolution of interior design across the country and his steady rise to international hotel stardom! On pages 90-91, we also take a closer look at the work of Italian lighting brand Catellani & Smith, on the Audi headquarters in Ingolstadt, which sees the German car giant's façade brought to life with a bespoke Fil der Fer light installation. Then there's our product preview for the main event - Light + Building; starting on page 97 have a look at our selection of decorative lighting launches heading to Frankfurt this year - there will be more to come in the next issue! We also go behind the scenes of the new Capsule Collection by Astro Lighting, which officially launches at the show - you can read all about the collection's inspiration and design process from page 46 onwards.

Outside of Germany, this issue brings you a wealth of stunning projects to cast your eye over, as well as our guide to modular lighting products currently on the market - an area of lighting we saw a big rise in at EuroLuce last year! We also take a closer look at how decorative lighting can bring bar spaces to life through a selection of case studies starting on page 57; and contributing editor Sarah Cullen was recently lucky enough to have some one-to-one time with Giovanna Castiglioni, daughter of designer Achille Castiglioni, at a recent Atrium event, which celebrated the re-launch of the Flos Bulbo57 fixture, turn to the back page for more on that!

Helen Ankers



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Keglen

Design by BIG Ideas

Focal Point

Yellowstone Golf Club

Big Sky, Montana, USA

The exclusive Yellowstone Club in southern Montana recently completed a five-year renovation that sets a high standard for mountain contemporary design. Nestled amidst the grandeur of the Rocky Mountains, northwest of the eponymous national park, this members-only residential resort community attracts top names in business, politics, sports and Hollywood. At the centre of its sweeping transformation is the 2,600sqm golf club house perched above the 18th green of a Tom Weiskopf-designed course. Architect Reid Smith designed the building to echo the topography, seamlessly blending indoors and outdoors with floor-to-ceiling windows and sliding glass walls. With interiors from Denton House Design Studio, the centralised bar area commands a stunning panoramic view, with 70 handblown glass pendants by Hammerton Lighting twinkling like evening stars above the surrounding mountain landscapes.

www.reidsmitharchitects.com

www.dentonhouse.com

www.hammerton.com

Image: Gibeon Photography









Lights, Camera, Action

Designers Light Bureau and Koncept worked closely on two of Scandic's latest hotels - combining Nordic style with beautiful details inspired by each venue's surroundings.

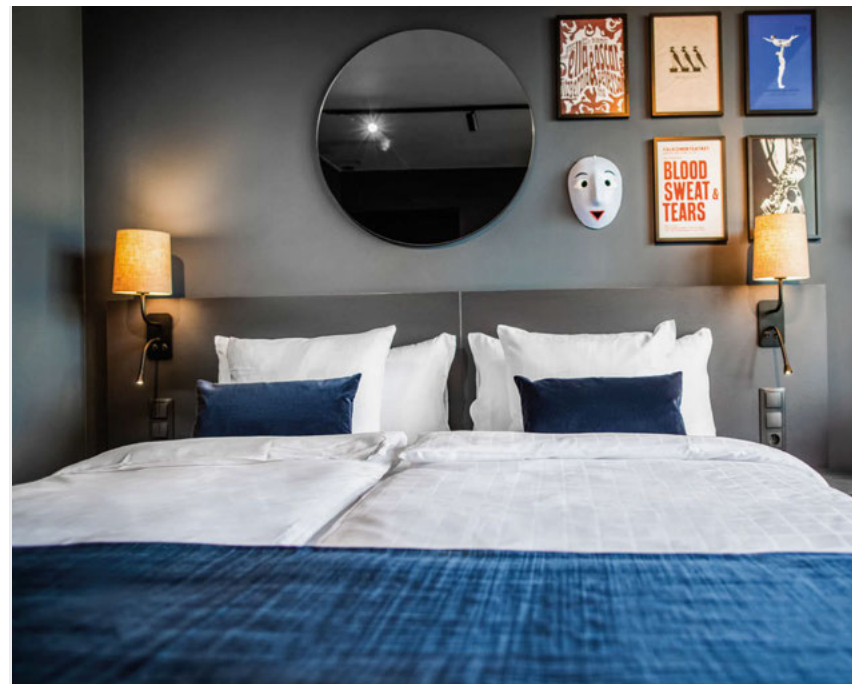
Images: Courtesy of Scandic København and Scandic Falkoner



Scandic is the largest hotel operator in the Nordics, with a network of around 280 hotels across six countries. Two of its most recent projects, Scandic Falkoner, which opened in 2019 and Scandic Kødbyen – opened in 2018, feature interiors and lighting from the teams at Koncept and Light Bureau (formerly ÅF Lighting). Following a two-year renovation, one of Copenhagen's most iconic hotel and event venues reopened in the summer of 2019 under the name Scandic Falkoner. Following a two-year renovation, the hotel, located in the Frederiksberg theatre district, now has twice the accommodation capacity with 334 rooms appointed in classic Nordic style with beautiful details inspired by the entertainment world. Centrally located, the hotel offers proximity to shopping, cafés, restaurants and green spaces. It also features a new restaurant and bar targeting city dwellers and visitors alike. Environmentally certified, the hotel also includes two event spaces – the largest with space for 3,000 people; twelve newly renovated and flexible meeting rooms; restaurants with seating for 350, a cocktail bar, café and gym. Kødbyen is located in one of Copenhagen's most creative and culinary districts and certainly suits its environment. With its low-rise buildings

and distinctive look, the hotel blends into the rustic background of Kødbyen. Designed to embrace everything and everyone, it features a café, restaurant and bar, meeting and conference room, with the guest rooms featuring a cool Nordic décor, designed to make guests feel at home.

While located in the same city, both hotels have their own identity, something which informed the design brief in both spaces. At Kødbyen the initial lighting brief called for something warm and dramatic, with the general atmosphere creating a flirtatious salute to the traditional meat packing district where the hotel is located. Materials used throughout are warm, rustic and rough, using concrete as a continuous unifying element. Glossy tiles and brass mesh details were other elements that allude to the districts and previous butcher history. The materials were used as part of the lighting scheme, with the brass mesh lit to create a warm peripheral glitter, as were the tiles, while the concrete walls served as a soft backdrop. In the restaurant the key decorative features include back-lit meat panels, as well as a bespoke water container fixture – like the type you find in pastures. When it came to choosing the light fixtures at Kødbyen, pricing



was key due to the sheer volume of fixtures being used throughout the venue. The decorative elements are used to give tone while architectural light completes the composition. Thanks to careful consideration, the designers were able to leave room for decorative fixtures and use them in an intelligent way.

With Falkoner, the project started life as a simple refurbishment – the designers were asked to update fixtures in a small part of the venue, with products of the same dimensions as previous products used. However, it soon grew and, in the end, included lighting design and controls of the public areas, the two conference floors and hotel room corridors and taking three years to complete.

The main challenge for the designers at Light Bureau, was working with the 'dark and intimate' backstage interiors created by interior architects Koncept, while at the same time dealing with generous skylights and a wall-to-ceiling glass façade. The contrast in light intensity was a challenge, as was finding a physical place for mounting the general lighting in the atriums without obstructing the daylight.

The main lighting considerations at Falkoner were that it should be intimate and inviting – the designers worked consciously, using



014 | PROJECT | SCANDIC HOTELS



reflections and transparencies throughout, prioritising highlighting features such as tables or posters, to create attractive eye-catchers in an otherwise subdued setting. This created contrasts to the soft backdrop where they made use of the different materials in order to create soft sheer light levels to frame the décor.

In order to create a warm and intimate experience for the hotel guests and concert goers, the designers needed to limit any source of glare, and for this reason, they made frequent use of honeycomb louvres and well shielded fixtures. They also worked with golden reflectors in the main restaurant area to enforce the warmth from the light.

Perspectives were created by establishing different light layers and for this purpose integrated lighting was also used – for example, at the backlit bar in the atrium restaurant.

One of the key general decorative fixtures was a custom-made horizontal suspension piece with visible LED filament lamps. As the general interiors were intimate and dark, finding a decorative lamp of decent size – but with a low light output that was flicker free during dimming – was difficult; the dimming curve of the fixtures was also difficult to predict. In the end, the total dimming span used was only between 63-61% light output; in reality this meant a considerable

PHOTOGRAPHY BY ZOË GHERTNER

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variation of light output but difficult to manage – this constraint was something the designers encountered in many places during the project as the LED lamps were used as a general decorative element. Creating warm, glowing points in the restaurant, while lighting the sheer curtains next to them from track lights, the result is balanced and creates a general glowing sensation and the feeling that all of the light is coming from the filament lamps. This method is implemented throughout the entire restaurant and lobby area.

The remaining decorative lighting elements chosen by Koncept create highlights and focus points in the design, while the architectural lights are hidden and support the decoration. In the restaurant, the combination of the two create colour contrast between the glass lanterns suspended on arches over the tables and the otherwise warm velvety interiors.

Reflecting on the project, for the designers, Falkoner went through a great transformation – from a vast, cold and mineral universe to an intimate setting with many different rooms for guests to encounter.

www.koncept.se

www.lightbureau.com

Design Details

Scandic Hotels, Copenhagen, Denmark

Interior Architect: Koncept

Lighting Design: Light Bureau

Lighting Specified: Frandsen; Klong; David Design

Light Bureau and Koncept worked closely to bring out the individual identities of the two separate Scandic hotels - Falkoner and Kødbyen, lighting was used to highlight character and focal points, while inducing a cozy feeling at both hotels.



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Kitchen Garden

Robert Angell Interior Design and Into Lighting collaborated on 14 Hills restaurant and bar to create a luxurious oasis that celebrates the daylight yet creates dark, warm and intimate spaces in the evening.

Images: Gavriil Papadiotis



14 Hills is a restaurant, bar and deli situated in the heart of London's Square Mile. An all-day dining destination that transitions throughout the day: from the daytime grab and go deli, to lunches in the restaurant, after-work cocktails in the bar, before the sun sets on a sophisticated dinner in the restaurant.

The restaurant's name was inspired by the fact you can see as far as the hills, perched atop the 14th floor of 120 Fenchurch street. City skyline views include The Shard, Tower of London, Tower Bridge, and the Thames. To bring a sense of the hills being alive within the restaurant, interior design studio Robert Angell has created a lush garden style interior. The restaurant has a canopy of evergreen plants and seasonal climbers growing at its centre, with shrubs and several pergolas around the room too. Olive trees with long, organic branches help to enclose and zone the space, while collections of other botanicals feature heavily throughout the scheme to soften the interior and draw the scale down to a more personal level. The concept also looks at deconstructing natural forms to create unique yet simple artistic spaces.

The restaurant walls, for the most part, are glazed windows and therefore form a perfect environment for greenery. The interior designers wanted to tie in the Britishness that is so relevant to both



Giulietta BE... wireless

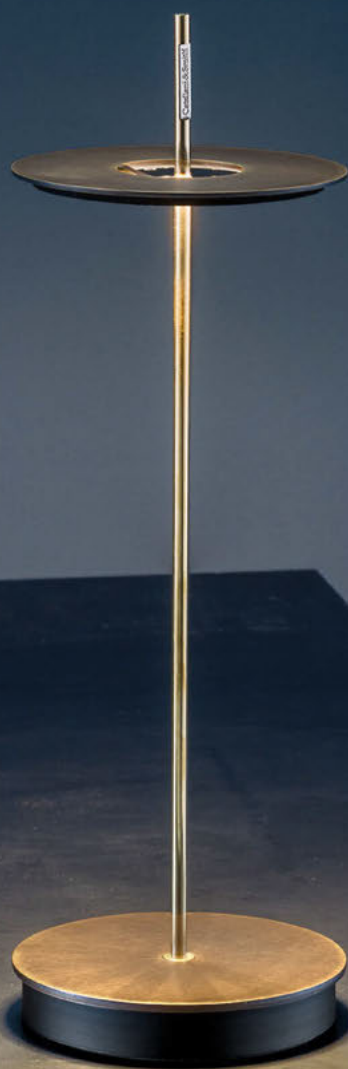


photo by Nava Rapacchietta

www.catellanismith.com



the location and the client D&D. With nods to the English garden, the terrace and the greenhouse are prevalent in this design not just through the use of plants but also in the materials and textures used; elements of rattan and wicker are used in the furniture and throughout. Large overscale pergolas make the dining intimate and add warmth with natural timber finishes.

Light is extremely important in this project and is a big part of what gives the building its identity. Robert Angell studio celebrates light by looking at its effect falling through different materials such as glass, mirrors and metal and how light is refracted and warped dependant on the material it meets, as well as the rainbow of colours it produces.

A two-year project in the making, Robert Angell and Karoliina Laaksonen from Robert Angell Design International, worked alongside Into Lighting's Darren Orrow, Anthony Stead and Rebecca Hines to create an opulent, stylish aesthetic with a warm and inviting atmosphere, conjuring the refined essence of a lush English garden. A relaxed, eclectic atmosphere for any occasion, Robert Angell studio has taken inspiration from the terraces, roof gardens and courtyards and gardens across the UK and created interlinking dining spaces that are welcoming and unique.

"We first became involved with the project in 2017 and worked closely

with the client D&D on ideas for the restaurant, with the scheme evolving along the way," Angell tells **darc**. "We knew we wanted to use the wisteria roof garden as inspiration and incorporate a garden into the scheme. This was developed into a series of indoor gardens capturing how we, as a country, brought amazing plants back to the UK and managed to cultivate them here. It's a celebration of this coupled with an amazing ambience created by people in neighbouring gardens having fun in the summer in London. How we designed the lighting to capture this was crucial."

Decorative lighting was very important for this project, as it is in all of our restaurant projects," continues Laaksonen. "Not only did the lighting need to be functional but it was important to create the right kind of ambience with the fittings – whether it was the warm glowing pendants, beautifully decorated wall lights, column lights or table lamps, which draw the eye with colourful and interesting lightshades that contrast the green backdrop."

Into Lighting was briefed to provide a theatrical and layered lighting scheme in order to complement the function of each space while creating intimacy. The illumination within the venue was key in highlighting the plush and refined finishes of the various materials used by Angell and his team, as well as enhancing the abundance of



planting within the space. A series of bespoke decorative light fixtures from UK-based Illumination Lighting were designed to provide ambient illumination along with key focal points throughout. The control of the lighting was also a careful consideration to ensure smooth and low-level dimming within the various scenes throughout the venue's opening hours; this was provided by a Mode Lighting Tiger dimming system.

The restaurant is accessed via lifts from the ground floor of the development. On exiting the lifts on the 14th floor there is a staircase that leads to the roof garden with the restaurant on the left and deli on the right. To enhance this area, planting is located in front of the restaurant entrance, illuminated via bespoke rechargeable spike mounted adjustable spotlights from Display Lighting.

The reception desk is the first element to greet the customer, this has been illuminated with a series of concealed linear LED fixtures from Enigma Lighting to provide subtle illumination to the front of the desk and provide a gentle glow to the 'meet and greet' staff. Carefully highlighted planting within the threshold is located to mask views to the restaurant beyond and give a taste of what's to come.

A large, welcoming bar with swirls of burgundy and cream marble takes centre stage at 14 Hills with customers drawn to a bespoke suspended light dome with gold leaf lining and Jesmonite finish

hanging above the bar. Taking the nature of deconstruction and location one step further, Robert Angell looked to the classic pinstripes and herringbones as a nod to the banking trade, which Fenchurch Street and the City is famous for. Elements of the pinstripe are seen in abstract forms throughout the venue, with punches of lime greens and tangerines apparent in the upholstery. Abstract art inspired by natural forms and materials have also been commissioned to add depth, interest and something totally unique to this space.

The large bespoke lighting piece above the bar is accompanied by a series of textured bespoke pendants also finished in Jesmonite, which sit perfectly above the glowing bottle steps in the centre of the bar. Concealed linear LED lighting gently washes the front of the bar with further concealed details within the bar top providing working light for the staff. Bespoke hard-wired table lamps situated on the bar top provide a supplementary layer of illumination and add a warmth to this area.

"As they are in the same space, it was important the restaurant and bar had a similar design language," says Laaksonen. "Having said that, the bespoke decorative pieces create a real drama and focal point when entering the restaurant. The private dining room also has a large, custom-made pendant sitting over the long table – it's different to the other spaces but still connected with the concept."



Table illumination comes via discreet track-mounted adjustable spotlights from Enigma Lighting utilising Soraa LED sources (above the timber), while concealed linear LED lighting from Enigma Lighting features within the banquette seating planters to provide a subtle low-level glow and help the areas feel intimate and cosy. The main dining space to the left of the bar comprises tables nestled under pergolas and between trees and planting. Bespoke pendants make use of a mix of Zico and Enigma Lighting LED filament lamps and are scattered throughout to provide a layer of ambient illumination and key focal points, while not detracting your eye from the stunning views across London. The tables are illuminated with narrow beam adjustable spotlights with a series of filters to warm the light and enhance the look of food offering on the plates. Honeycomb louvres help with glare control and a track lighting system from Powergear allows for flexibility when tables are moved into different configurations. As the day transitions into the evening the tables are adorned with bespoke LED rechargeable table lights from Neoz, with the warm 1800K LED light source and ivory fabric shade adding intimacy to the tables and diners. The abundance of planting and trees throughout 14 Hills helps to create pockets of privacy and creates a feeling of the outdoors. Planting is illuminated via a series of Light Graphix spike mounted adjustable LED spotlights at low level with another layer of track spots

providing lighting from above. A slightly cooler colour temperature was chosen for the planting to enhance the lush green colours of the foliage.

As you move further down the restaurant, an internally illuminated wine fridge delivers a point of focus while a series of internally illuminated suspended planters around the perimeter add a further level of illumination and draw the eye to the views beyond the windows.

The cosy private dining room mentioned earlier is situated in the far corner of the restaurant and accessed via a corridor past the kitchen. A series of bespoke pendants that again, use Zico filament LED lamps, lead customers down the corridor to the dining room beyond. Alongside the bespoke decorative feature lighting, this room is illuminated via concealed linear LED within the ceiling coffer with adjustable LED downlights focused onto the tabletop. Low level lighting to the planting and bespoke picture lights from TM Lighting for the artwork add additional layers of light while not detracting from the views through the glass on two sides of the room.

In the bathrooms, concealed linear LED lighting in the ceiling rafts provide a warm ambient glow while bespoke wall lights located between the mirrors provide functional illumination.

"The lighting created by Into is an absolutely vital part of the design," says Laaksonen. "Lighting sets the mood, get it right and you create an



LIGHTSOUND
designed by Moreno de Giorgio



incredible space that just ‘feels right’. We had some challenges on this project in terms of structural restraints – for example, we weren’t able to fix the column lights to the landlord’s columns, nor could we wire them through the cases, so we had to come up with a creative solution of decorative gold flex that hangs from the ceiling, this actually created a really nice detail enhancing the light fittings.

“We’ve also never worked with planting on this scale before. When we initially created the concept, our aim was to have a luscious English Garden and it was stressed that ‘more is more’ in this case. Every seat in the restaurant is full of interest with different details and different experiences – it envelopes you with its warmth.

“We are really happy with 14 Hills – everything and everyone worked towards the same goal and we have created and designed something that is fascinating and an experience to be proud of.”

By using warm, rich tones and materials that allow natural light to flow but glow at night Robert Angell and Into Lighting have created an environment that celebrates the daylight and as the evening comes the interior creates dark, warm and intimate spaces to dine and have fun. A dramatic, sophisticated and layered lighting scheme has been created utilising LED sources that provide a high quality of light with a warmth of colour temperature. Post dusk, the lighting scenes evolve to create a highly theatrical, yet intimate environment.

www.robertangelldesigninternational.com

www.into.co.uk

images: www.gavriilux.com

Design Details

14 Hills, London, UK

Client: D&D London

Interior Design: Robert Angell Interior Design

Lighting Design: Into Lighting

Lighting Specified: Richard Taylor console table lamps;

Melodi Home lampshades; Zico LED filament lamps;

Enigma Lighting LED filament lamps; Neoz Victoria

rechargeable table lamps; TM Lighting bespoke

picture lights; Mode Lighting Tiger dimming system;

Bespoke decorative fixtures from Illumination Lighting;

pendants throughout the restaurant and bar, column

lights, private dining room lights, bathroom wall lights

and deli lights

Light is extremely important at 14 Hills and is a big part of what gives the building its identity. Robert Angell studio celebrates light by looking at its effect falling through different materials such as glass, mirrors and metal and how light is refracted and warped dependant on the material it meets. Into Lighting was briefed to provide a theatrical and layered lighting scheme in order to complement the function of each space while creating intimacy.



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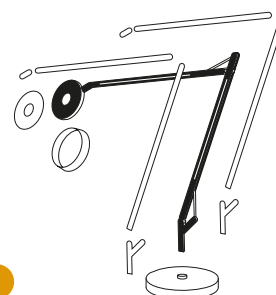
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Choose your favourite colour kit





Inspiring Botanicals

Ippolito Fleitz Group, Porsche Consulting and pfarré lighting design collaborated on the refurbishment of Roman Klis' offices in Herrenberg, Germany.

Images: Philipp Kottlorz

Interior design architects Ippolito Fleitz Group collaborated with Porsche Consulting and pfarré lighting design to complete the transformation project for global design agency Roman Klis' office in Herrenberg, Germany.

The project brought together the agency's brand identity and insight on behavioural science, which brought a substantial contribution to boosting the productivity of the employee workforce.

When Ippolito's team took the brief on, they fully immersed themselves into the science and culture of a working space, claiming that, "Smart solutions require a fundamental understanding of the organisational structure in question: Work worlds only fulfil their objective if they succeed in infusing the space with the spirit of the company."

The success of Roman Klis as a designer is very apparent in his work ethos and commitment to ensuring his team has the best possible environment to work in. As described by the Ippolito team, "his mission is to breath soul into his brands. Klis understands the importance of a thinking space and an appreciative leadership style, particularly when it comes to creative endeavour. Yet, despite his friendly nature, a good entrepreneur is always concerned with strong performance: 'Our claim is Creating Success. Though we live for impeccable, beautiful design, it must be based on a strategy that is on a straight path to success'. All of this should be rendered tangible in the new interior design."

Katja Möbs, Project Director at pfarré lighting design, spoke about her team's involvement in the project with **darc**: "The interior architects,



Ippolito Fleitz Group, asked us to assist them in the refurbishment of an existing design agency on the outskirts of Stuttgart. The aim was to create a vibrant new work office for creative people, with the working title 'The Maldives of Design'. The initial brief for the lighting design was to support, strengthen and highlight the colourful interior concept, full of plants and fabrics. A crucial feature of the design were the huge planted task lighting elements over the work spaces." One of the challenges the teams faced was to completely transform the building without interfering with the existing structure. A lot of this was achieved with the decorative lighting features. "The aim of the lighting scheme was to underline the colourful, vivid and close-to-nature concept of the whole refurbishment," explains Möbs.

"Big pendant luminaires made of bamboo transport a touch of the Maldives, with other decorative luminaires cautiously interwoven within pendant plant containers. This was a new challenge for us, as there was a huge amount of plants partly integrated into the lighting elements."

As part of the design scheme to promote a healthy and inspiring working environment, Ippolito's team introduced Dr Freibichler, from Porsche Consultancy - working with the team's scheme to integrate a success strategy called 'nudging'. As part of this project, Freibichler was responsible for a variety of insights that complement the space. This partnership formed a basis for a holistic interior concept that reconciles the human element with business objectives in a playful



way. 'Nudging', as described by the Ippolito team, is an organisational development that employs findings from behavioural psychology in a subtle yet targeted way. Using minute, yet considered, interventions in daily processes, employees are guided effortlessly towards greater productivity – it works with human instincts rather than against them. The design concept introduced a staggering 2,100 green houseplants into the workspace. "They engender a good mood, lower stress levels, boost creativity and enhance performance," Ippolito's team explains. "Moreover, they improve air quality and overall well-being, as well as diminishing noise levels." As a result, the newly greened interior space was reported to have an increase in humidity from 18% to 44% and a decreased number of employee sick days by 50%.

Sustainability also played a key part in the renovation, so after completing a detailed survey of the existing fixtures at the beginning of the project, the team at pfarré established they could re-use some of the existing luminaires as LED profiles, fluorescent pendants and pendant LED-rings. "The main lighting elements – the custom-made pendants over the spaces – are almost a hybrid between architectural and decorative lighting. The neat white surfaces and slick, round-shaped form, meant the luminaires served as strong decorative elements. At the bottom, powerful LED



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profiles with a microprismatic cover emit uniform, glare-reduced light for the computer work stations," says Möbs. "A variety of artificial plants were placed on top of the luminaires, indirectly lit by a flexible LED strip, which meanders in-between the plant containers. The luminaires were built in three different sizes, making it possible to light two, four or six adjacent workplaces."

Bow-shaped pendants by Estiluz hang among the plant pendants above meeting tables, adding a sculptural element to the space. In addition to the lighting design, colour played an important role in creating the desired working environment. Such colour choices included neutral tones for working areas to promote concentration, pale pink was used for the walkways as a proven mood-booster and has also been shown to increase empathy among employees. Tropical wallpaper is juxtaposed with soft shapes and rounded tables in social areas. One of the 'hudge' insights, according to Ippolito, states that central Europeans only feel part of a group of up to 24 people; a statistic that was taken into account when designing each zone.

Despite this, a lot more space for communication was created overall, which was an explicit request from the client's employees, but also a requirement of a changing work culture in which information exchange and a sense of cohesion and belonging play an increasingly important role.

Furthermore, a different atmosphere was achieved by changing the ceiling landscape. As it wasn't always possible for the teams to change the structural fabric of the building, it was possible to update the existing features, which is exactly what they did with the original grey metal ceiling panels. These were re-invigorated with a gradient of blue-coloured strips, which created a new feeling of spatial depth to the room. The blue tones were chosen for promoting creativity and calmness throughout. The gradual progression into white brought an additional openness and light to the space.

Working closely to choose certain colour palettes, pfarré lighting design had to ensure the lighting quality was to the highest standard in order to portray the correct colours chosen by Ippolito designers.

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"As initially planned, the lighting elements chosen enhance the vivid colourful interior concept by highlighting the surfaces and the plants. To accentuate the coloured surfaces, all luminaires should emit a uniform light with very good colour rendering," expands Möbs. "To avoid competition between lighting and the interior, a small number of decorative luminaires were carefully placed. The bamboo fixtures underline the overall concept, and the seven large apartment 91 custom-made lanterns in coloured textiles in the staff restaurant, situated in a glass annex, makes the space visible from a distance. The pendant LED-lamps give additional light on the tables." The end result of the space directly portrays the positive mood that follows Roman Klis. It is not only a workspace that triggers an immediate buzz among clients and employees alike, but above all, it is a dynamic basis for effective, agile working. Ultimately, the performance of the employees was considerably enhanced.

ifgroup.org

www.lichtplanung.com

Design Details

Roman Klis, Herrenberg, Germany
 Interior Design: Ippolito Fleitz Group
 Lighting Design: pfarré lighting design
 Lighting Specification: Elektro Weippert
 Consultant: Porsche Consultancy, Germany
 Lighting Specified: apartment 91 custom fabric with colour gradient lampshade; Custom pendant lighting element with task lighting and indirect lighting for plants; Estiluz Volta bow-shaped pendant; Moooi Emperor woven bamboo pendant; Philips LED Gold pendant bulbs; Sattler ring luminaire; SLV Medo flat round pendant

The newly refurbished Roman Klis office in Herrenberg, Germany, has received a full make-over that incorporates a huge amount of natural greenery to improve employee wellbeing. A lot of research was put into behavioural science studies to determine the ideal size of zones for communicating and working, as well as the colours, textures and lighting needed for the perfect environment that supports staff and reflects the brand's personality.

TEKNA

Pure Light





Playful Pads

The Toybox is the latest student accommodation to hit Birmingham. Architects 74 drew from the city's rich history in metalwork in order to form the interior's narrative.

Images: Gu Shi Yin

The Toybox is a new-build 15-storey student accommodation block from architects Corstorphine + Wright. A glazed, green brick and zinc-clad block in the Westside area of Birmingham, UK, the interior design – from Manchester-based architects and interior designers 74 – is comprised of 290 student apartments. 74 was commissioned to create the dynamic series of communal spaces that make up the ground floor area, including a reception, lounge, study area, gaming area, kitchenette, staff welfare space, toilets and fitness suite. Toybox is inspired by the location's history and industrial past, including the metalworking and gold-and-silver smithing workshops. The term 'toy' was used in the 18th Century to describe the industry in the English Midlands and could refer to anything from hinges and

buttons, to belt buckles and hooks - it wasn't until years later that the term 'toy' changed to its modern form and definition.

"We drew on the concept of raw, industrial workshops and contrasted that with the decorative and ornate items that would have been produced there," says 74 Associate Bianca Yousef. "This manifested as exposed ceilings and wall treatments, plus tarnished metals and metal tubing, along with laser-cut and geometric patterns, dramatic feature lighting, button references and spindle detailing on the timber furniture."

Students enter the building beneath a cantilevered external canopy through two sets of double sliding doors, with an immediate vista revealed down a central circulation corridor with lounge seating to the



left and co-working and fixed seating areas at the rear. To the right of the entrance is the reception, which wraps around the central inner wall to be visible to those going straight to the lift lobby on the right and up to their rooms.

For the design of the reception space, 74 worked with Newmor to develop a bespoke fretwork-style wallpaper pattern to sit behind a dramatic six-metre-long desk. The pattern is then repeated throughout the scheme, for example the desk-front is laser-cut using the same pattern in blue-grey against a timber background with a grey laminate desktop and a pale blue laminaye base, lit along its entire length. Four clusters of three pendant lights above – the E2 three-light brass tube pendant cluster in brushed antique brass – introduce subtle spindle shapes into the scheme for the first time. Fixed just above head height, these small clusters create an intimate and welcoming feel to reception.

Directly above the lounge seating – suspended through bespoke geometric fretwork rafts - three San Mateo contemporary chandeliers from Mullan Lighting create an eye-catching window display, while further architectural track lighting adds additional light above reception to highlight the wallpaper rear wall and again to light the central walkway. "As the eight-arm chandeliers feature exposed lamps,

geometric pattern shadows are also cast on the pale mint-green ceiling from the rafts and Benjamin floor lamps by Frandsen are used to create a homely feel," adds Yousef.

In the fixed seating area, a raised six-person desk is situated at the end of the corridor space at a right angle, semi-enclosed between dark-grey-painted structural columns. Feature lighting here is a series of eight Eglo Avoltri oak wooden spindle drop pendants, continuing the turned-timber theme.

Beyond the fixed seating area is the study lounge – this is a quieter, carpeted and more decorative area, featuring a variety of set-ups for study. Included in this space is a timber and steel-tubing window table and a row of banquette booths and tables, lit by Anglepoise wall lights, which give a nod to workshop lamps and the area's heritage. Metal steel tubing is used to form a decorative structure above the booths, which continues along the main wall to the rear of the room, allowing for mirrors, clocks and artwork to be displayed. Ball wall lights from Frandsen in petroleum blue are also used to form part of the steel tubing wall, while also featuring in the tea-point area and games lounge.

Pendant lighting in the fixed seating areas comes in the form of a series of Coral pendants in an aqua finish by New Zealand-based



David Trubridge and mint-green pendants from E2 Lighting – continuing the subtle colour palette that is taken through the scheme. Wrapping back towards reception is a lift lobby with dark walls and timber-effect flooring. Pendant lights over the entire corridor section are Anglepoise Giant pendants.

Commenting on the lighting scheme at Toybox, which was supplied by Enigma Lighting, Yousef tells **darc**: “The contrast of the ornate feature lighting against the more industrial architectural lighting fixtures helped reinforce the narrative of the scheme. The track lighting and spots were also used to draw attention to specific elements and key features of the space – for example, in the reception and lobby, spotlights are angled towards the ‘mailbox’ signage, highlighting the metallic detailing of the wayfinding, as well as creating reflections on the adjacent wall – evoking imagery of the glistening ‘jewelbox’.” “The lighting is fundamental to the overall concept of the design as

it brings both industrial and decorative features to each space. The materiality and colours of the fittings all relate back to the key finishes used in the design, creating a continuity that runs through the scheme. Pockets of light also create a hospitality feel that brings a softness and warmth to the entire project. All the light fittings chosen add a contemporary twist to the original historical references that were used as inspiration.

“The initial client brief and narrative for the scheme were extremely strong and didn’t waiver,” continues Yousef. “This allowed the scheme to evolve naturally, while layers were added at each design stage, resulting in a coherent and rich design that utilises every detail to tie the concept and compelling story together. While there were not structural constraints, it was important that we use elements of the building to influence the placement and heights of the light fittings. For example, the external glazing transoms dictated the height of the rafts



to create a more intimate lounge area opposite the reception – this allowed the large feature chandeliers to sit below the rafts and be seen fully from the outside. The pendants over reception were then set to a much lower height so they could also be seen externally, creating a playful and exciting view into the space.

“The powerful and evocative theme we were given from the outset was very beneficial and became a key driver for the whole design. Having this brief early on helped the entire design team to produce a clear narrative that can be seen from the architecture, to the branding and through to the interior design, resulting in a holistic design with a rich story and identity.”

weare74.com

enigmalighting.com

Design Details

The Toybox, Birmingham, UK

Architect: Corstorphine + Wright

Interior Design: 74

Lighting Supplier: Enigma Lighting

Lighting Specified: Anglepoise; David Trubridge; E2; EGLO; Mullan Lighting

The lighting is fundamental to the overall concept of Toybox as it brings both industrial and decorative features to each space. The materiality and colours of the fittings all relate back to the key finishes used in the design, creating a continuity that runs through the scheme. Pockets of light also create a hospitality feel that brings a softness and warmth to the entire project. All the light fitting chosen adds a contemporary twist to the original historical references that were used as inspiration.



Business Class

The recently opened Park Hyatt Hotel in Shenzhen, China, was seven years in the making for Yabu Pushelberg. The design team drew on the city's rich fishing history for their inspiration.

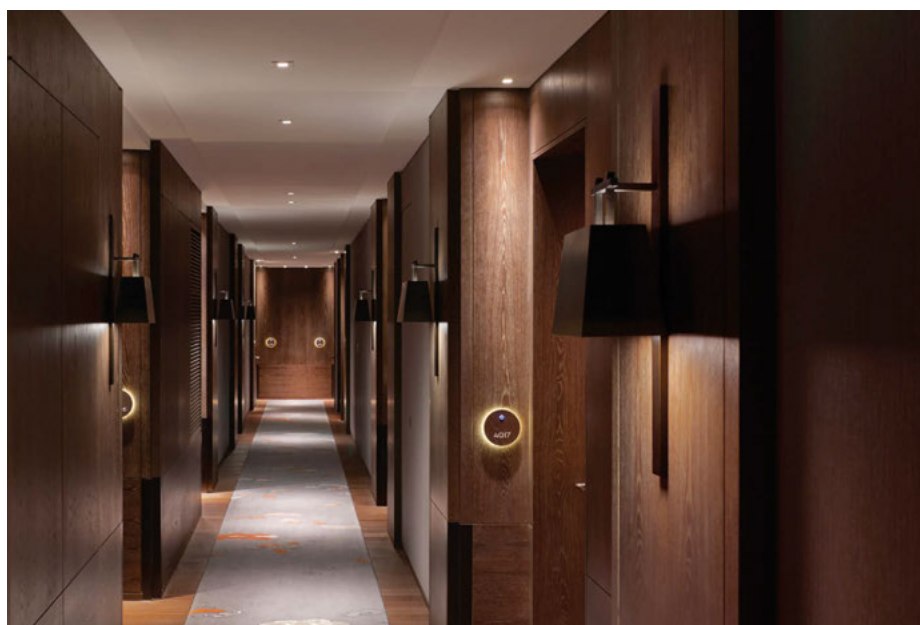
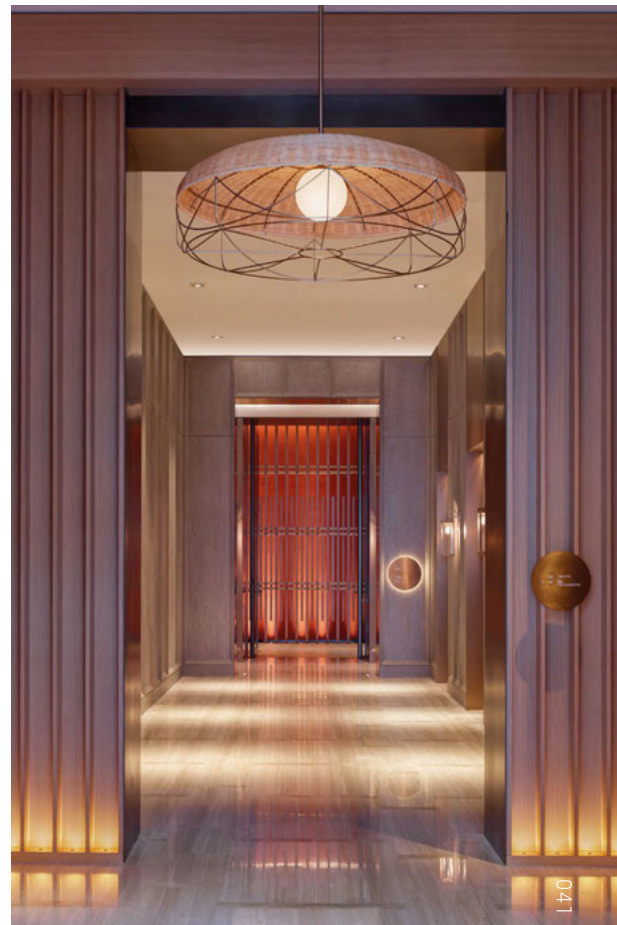
Images: Courtesy of Yabu Pushelberg

Sitting atop a 48-story skyscraper in the heart of the Futian central business district in Shenzhen, China, the new Park Hyatt hotel is designed to provide a luxurious oasis amidst the pulsating energy of this fast-growing city. Within walking distance of Shenzhen Convention and Exhibition Centre and surrounded by corporate offices and luxury shopping, Park Hyatt Shenzhen is ideally located for business and leisure travellers alike. The hotel is located 3km from Futian Checkpoint, and has direct underground access to metro lines, the Futian High Speed Train station, Hong Kong SAR with all districts of Shenzhen accessible near the hotel.

Designed by New York architectural firm Kohn Pedersen Fox Associates (KPF), the building resembles a dynamic glass and steel

butterfly with its wings spread against the Shenzhen city skyline. The elegant and refined interiors of Park Hyatt Shenzhen are designed by George Yabu and Glenn Pushelberg to feel like a home away from home. The hotel's design celebrates the Park Hyatt brand's heritage and creates a haven of tranquility, offering a botanical oasis in the sky blending nature and culture. The moment guests step into the hotel's Chinese-style garden, they will find unparalleled enrichment and a quietly confident stay.

The hotel's 195 spacious guest rooms and suites are designed to create an Asian-inspired sanctuary. Each guest room features floor-to-ceiling windows framing the spectacular sky-high views. In soothing shades of grey, taupe and ochre, the rooms also incorporate subtle



contemporary Chinese detailing, ranging from the artwork to the lantern-style pendant lighting to the minibar resembling a modern Chinese cabinet.

Park Hyatt Shenzhen includes a unique collection of bars and restaurants to showcase its outstanding cuisine accompanied by unrivalled views of the Shenzhen skyline. Flanking an entire side of Level 33, Living Room is a residential-style venue streaming natural light, stunning views and a sense of intimate comfort and timeless elegance, where guests can congregate for afternoon tea or evening drinks.

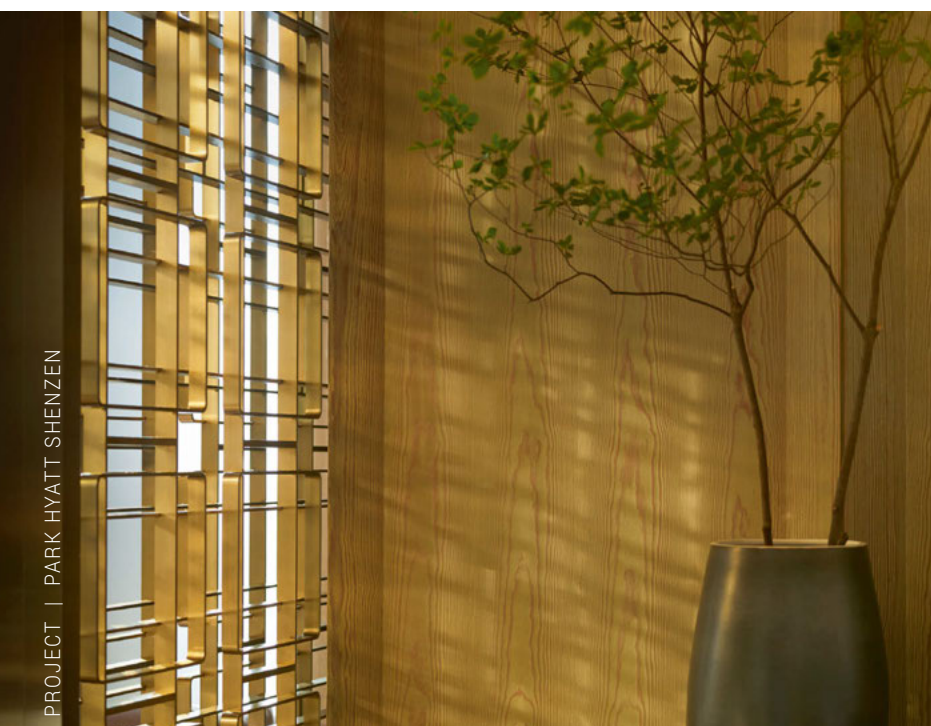
Also on Level 33 is Garden Pavillion, specialising in classic and authentic Cantonese cuisine as well as Sichuan and Jiangnan

specialities. Comprising a series of pavilions immersed in greenery, the décor creates an extraordinary setting akin to outdoor dining.

While on Level 47, The Glasshouse has a contemporary alfresco-dining feel with natural light flooding in from the glass ceiling and wraparound windows, and an abundance of outdoor-inspired whitewashed brick, decking and paving.

Moving up a level, The Attic serves as a penthouse bar that continues with a botanical theme and foliage around a large marble counter bar. Elsewhere in the hotel, guests can make use of the spa, a tranquil, elegant space with floor-to-ceiling brass detailing that emphasises the high ceilings of the space.

As long-time collaborators with the hotel brand, Yabu Pushelberg



design studio looked to the project's surroundings, its history, culture and sense of expression during their creative process, which helped the designers to understand the project and the people, objectives, goals and the role the hotel will play in its city.

The Yabu Pushelberg founders talk **darc** through the design process: "Shenzhen was historically known as a sleepy fishing village, it has however, since been through a rapid urbanisation, to the point where Shenzhen is now considered a business innovation hub for Mainland China," the design duo say. "The city's recent shift in character captivated us, so we set out to create a design language throughout the hotel that would convey the separate identities, while also amalgamating the two, to form one being, one project.

"This approach allowed us to create a successful marriage of past and present. We fused history, culture, identity and the overarching sensibilities of Eastern Heritage into this hotel, which is why we see this as one of our strongest projects to have opened in Mainland China

thus far."

"Decorative lighting provided an additional voice with which to tell the story of Shenzhen and served as an integral medium to the project," continues Pushelberg. "It was generally centred around reflecting on the days of the city's past. One example of how we added this layer, throughout many of the hotel's prominent public spaces, was by using lanterns inspired by fishing baskets originally used by town fishermen to attract those fish closest to the water's surface.

"We intended for the hotel to feel full-circle, to touch on the transformation the city has made in recent decades. Decorative lighting was a mechanism to achieve this; it allowed us to add another layer of creativity to our process, making the story of the hotel feel more integrated, cohesive and intentional."

"The large, raw, open spaces we started with were broken down into a sequence of smaller spaces to create intimacy and allure," adds Yabu. "This sense of mystery was clearly enhanced by decorative lighting,



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which provided a cosiness through warmer colour temperatures. The architectural lighting - although far more subdued - not only filled in the ambient light, but the light levels and lumen outputs also changed from one space to the next and back again. It's not too dissimilarly to imagining sounds or better yet, composing music with high notes and low notes, creating interesting rhythmic visuals and textures."

In terms of challenges on this project, Pushelberg tells **darc**: "There were challenges in occupying and filling in large dramatic spatial voids in the building itself; for instance, the mini ballroom with its triangular high ceiling, but I love the theatrics experienced thanks to our use of light in the public spaces. They were achieved by addressing the unusually large volumes of places with effective lighting. Initially, these spaces were rather austere. We were set on addressing the challenge and creating a warmth and intimacy more commonly found in much smaller, more modest volume spaces."

yabupushelberg.com

Design Details

Park Hyatt Hotel, Shenzhen, China
Interior & Lighting Design: Yabu Pushelberg
Lighting Specified: Bespoke pieces provided throughout.

Yabu Puhselberg used the city's history as inspiration for the hotel's lighting design, with decorative luminaires adding a voice to the story. The main challenge for the designers was to create warmth in the large spaces, for which they used considered lighting effects in order to create intimate spaces.



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**“THE CAPSULE
COLLECTION
PRESENTS PRODUCTS
WITH A STRONG
SELF-IDENTITY BUT
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A SPACE WITHOUT
SCREAMING LOUDLY
TO DO IT.”**







halftone

The Capsule Collection from Astro Lighting is a trio of limited-edition designs that aim to transcend seasons and trends, by being functional yet beautiful. Focused on precision and restraint, products from the Capsule Collection are designed to stand out but also stand the test of time. For the designers behind the lighting line - James Bassant and Riley Sanders – honesty and emotion are key elements to successful product design as they explain further to **darc**: “You have to ask: ‘how does it make you feel?’,” says Sanders. “The answer to this is completely different for each individual... I have no interest in creating for the sake of it but designing a light that I feel has purity of form, proportion and detail brings me joy.”

“Honesty, both in the form, materials and processes used to make the product is key,” adds Bassant. “The ‘io’ from the Capsule Collection is a great example where the material and process used to make the extruded fluted glass, is the hero of the product and every additional component has been designed to accompany the glass seamlessly.” Founded in 1997, John Fearon and James Bassant came together to create Astro Lighting with a shared commitment to British lighting design and a passion for quality and precision. Astro’s creative ethos has remained consistent throughout – that good design demands simplicity. It all began in the basement of a house in Sevenoaks. Fearon and Bassant shared a passion for British lighting design, even

if it meant descending a ladder to get to work!

“Design floated to the top of my thoughts as a career choice during my A levels, I basically lost interest in my other subjects which I subsequently flunked, apart from 3D design, which I then wanted to pursue at degree level,” says Bassant. “I went on to attend Winchester Art School where I did an Arts Foundation course, then furniture and product design at the highly regarded Kingston University; I was very lucky to find a job in design straight after leaving.

“Fortunately, I feel like designing lights is one of my hobbies as well as career; I love nothing more than sitting in the garden with a glass of wine having a doodle.”

For Riley - who has been part of the Astro team for the past three years as Senior Concept Designer – having grown up in New Zealand, where there is a strong design community, has had a major influence on his career choice. “It has a very DIY, hands on approach to design, which encourages experimentation with material and processes, producing some amazing innovative works, from some very talented people,” he tells **darc**. “It seems, through necessity, everybody has their own niche in New Zealand – helping to make it a unique, eclectic design community.

“When I was starting out, I was really influenced by the local designers – a great example is the Resident design collective, which consists



archilume



Orb of Light

The design process for the Capsule collection was completely unique to each product – from the materials and production processes used, through to the individual challenges that had to be overcome. James Bassant's love of lights and fascination with orreries drove him to design the orb - an orb of light at its centre about which a planet mirror orbits.



Ancient Inspiration

The inspiration for the 'io' fixture came from the fluted detailing of the ancient Greek pillars. For the first time, the design team used the unique production process of gravity-fed glass extrusion, which involved taking a circular 2D design and extruding the glass upwards, to create a perfectly ribbed cylindrical form. They could then discreetly hide the luminaire's components within the glass, allowing it to be the hero of the product.



io pendant



of an impressive list of local talent... After completing my degree in Industrial Design, I moved to the UK in search of design (and life) experience and never looked back!

"I started a small label under which I designed, marketed and sold a small range of products, one of which was a flat-pack LED table light made primarily from oak dowel. The designs were produced as a small batch run limited to 50 units per item and was a priceless exercise in fully understanding the entire process of product design and manufacture from start to finish. It was my first experience of that amazing feeling when people buy and appreciate your work. It gave me clarity that I was on the right track with a career in product design." When asked about early influences, Bassant reflects on the "slightly intangible influences that matter and impact design", the detail of a tap, a door handle, half glimpsed architectural motifs, the compound curves of a bottle, a vase... "It is about being open to visual stimuli and enjoying the excitement of using those in a light," he says. "Designers I admire include Jasper Morrison's super normal, Dieter Ram's design purity, Castiglioni's genius lights and Terence Conran's articulation of a contemporary British design.

"I love the specific challenge of designing lights," Bassant continues. "They are essentially a piece of furniture to enhance and add to a

design scheme, but they are being specified for a single reason – to illuminate a space."

With that in mind, for the Capsule Collection, the design process was completely unique to each product – from the materials and production processes used, through to the individual challenges that had to be overcome. "Mechanical machines have always fascinated me," says Bassant. "Gears, cogs, chains and their interactions in analogue mechanical devices. Mechanical perfection seems crystallised in an orrery, a mechanical model of the solar system and at its centre, my other design obsession light, the sun.

"My love of lights and fascination with orreries drove me to design the orb, an orb of light at its centre about which a planet mirror orbits. For years I kept coming back to and refining the design to capture the essence of an orrery into a functional light like the orb."

The inspiration for the io fixture came from the fluted detailing of the ancient Greek pillars, as Sanders explains further: "We used the unique production process of gravity-fed glass extrusion for the first time, which involved taking a circular 2D design and extruding the glass upwards, to create a perfectly ribbed cylindrical form. We could then discreetly hide the luminaire's components within the glass, allowing it to be the hero of the product.



orb in black



orb in chrome

"While the concept for the Halftone began as a basic pencil to paper sketch – focusing on the simple form of a circle. I then started to look at how an engaging, etched pattern could be used to bring translucent, clear acrylic to life.

"The subtle, gradient-like etched pattern we created starts from the edge of the disc and increases with intensity, creating a vivid ring of light. The transparency of the acrylic allows the wall to still be visible, both when the light is switched on and off. Designed in two sizes and depths, Halftone can be layered to produce more intense and striking illumination that adds interest to the surrounding architecture."

As with all designs, there were of course, a number of challenges the design duo had to overcome along the way. First and foremost, the engineering of each product had to be of the highest standard and needed to operate effortlessly. "At the heart of simplicity of form, often lies a complicated engineering solution," says Bassant. "This was true with orb, the delicate moving parts had to be robust, but with a sense of lightness that has been wonderfully executed by our in-house engineering team."

For the Halftone, the particular challenge came down to how the design team could create an engaging piece when illuminated, but which disappears when turned off. "Once the idea of using etched



io pendant

acrylic had been proven, designing the Halftone became as much a graphic design exercise as it was an engineering one," says Sanders. "Balancing the aesthetic of the graphic pattern while maximising the lumen output."

"Much of Astro's ethos and success has been in designing lights that sit quietly but confidently in a scheme," says Bassant. "Casting light where needed but expressing great quality and detail when attention falls on them. There are different requirements for many types of lighting – a bold, statement light can be the star of a space and define it completely. On the other hand, lighting designers create beautifully lit spaces almost without any products being seen."

"Lighting must create an atmosphere appropriate for the environment," adds Sanders. "However, decorative lighting products need to do a little more. As well as providing the right amount of light to a space, a decorative luminaire needs to be a beautiful object, an object of desire and something a customer would be proud to display in their home. They need to have an element of sculpture about them."

"I strive to design lights with a purity of idea that imbues a timeless quality," adds Bassant. "Astro doesn't want to fill the world up with more and more lights just to sell more... we want a light that performs well and looks great now and for many years to come."

And thanks to advances in technology, performance is something Astro customers can be sure of, as Bassant outlines: "In the sphere of technology, the internet of things and in particular, connectivity in lighting is a really exciting area that we are actively developing into our design process at Astro. Trends in lighting seem to proliferate like every area of design, whether that is new styles of decoration

or increasingly becoming more minimal. Keeping a clear idea of the visual elements that constitute an Astro product and designing for longevity must be one of our core principles."

Technology has played a massive role in the direction of product design, especially in lighting with LED technology constantly improving in leaps and bounds. However, for Sanders, with the pace in which it moves and changes, it often makes a product obsolete before they've really had a chance to shine. "I think we'll see a shift," he says, "especially in decorative lighting, back to replaceable light sources. It dramatically increases the lifespan of the product, as the customer can replace the light source when it fails and with all the great new LED lamps out there, it just makes sense. It also challenges us as designers to focus less on following trends and more on creating timeless pieces that last longer than the life of the light source."

Astro Lighting's Capsule Collection presents products with a strong self-identity but with a timeless restraint to suit the specification market; remaining true to Astro's design ethos of enhancing a space without screaming loudly to do it. "We see it not as a change of direction, but further broadening the breadth of our product range for designers," concludes Bassant. "I am always excited by the new. Taking the Astro brand further into more diverse areas of lighting and designing, with a real sense of purpose excites me. The main purpose of any luminaire is to produce light; how the object looks and functions within a given space is the enjoyable challenge of designing lights."

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Measured Design

The Shelby Bar, Nexus Club New York, USA

The NEXUS Club New York is the latest private club offering from the Nexus Luxury Collection. At 34,000sqft, the club includes a gym, spa, bars and restaurants, spaces for children and families, even a golf simulator. New York firm Morris Adjmi Architects were hired to design the build of the club, and the studio's aim was to have the interiors exemplify a simplicity in design, blending warmth and richness with comfort and urban sophistication.

The Shelby Bar at the NEXUS was named after the town of Shelby, Tennessee - hometown of one of the project's investors, popstar Justin Timberlake (who also consulted on the bar's design). The material palette is rich and warm, with dark woods, brass details and deep colours; along one side of the bar is a lounge area with a mix of seating in various upholstery and side tables.

For the lighting, Morris Adjmi Architects included a careful composition of SkLO Float pendants to cascade over the length of the lounge. The opaque white glass and brushed brass hardware palette selected for the Float pendants fits seamlessly within the space and exudes an elegant, sophisticated feel. A combination of both small (25cm) and large (41cm) Float pendants were used in the composition. "Craft is our focus at SkLO, but as designers, we are quite minimal," says SkLO Design Partner, Karen Gilbert. "The Float pendant is elemental – the sphere is the most natural shape to result from blowing air into molten glass. We searched for the right opportunity to express the fact that this is a carefully handmade piece of work, one requiring tremendous skill. We gave the sphere a subtle open mouth, allowing for an uncontrollable rippling technique in the glass.

"Even the decision to suspend these glass spheres on rigid brass tube stems, rather than cable, is something of the greatest importance. When this intense handmade detail in the glass is combined with our brass hardware, the result is still subtle and sophisticated, and I love how it fits perfectly in a space like the Shelby Bar."

The subtle details come into relief showing clearly the handmade origins of the glass. Made to order, SkLO Float pendants are available in two sizes, five colours of glass, and two brass hardware finishes.

www.sklo.com

images: Nicole Franzen





Night Tales London, UK



Night Tales, is a concept bar in London, UK, designed by Sella Concept Design Studio. A challenging project in that the interior design centred around the refurbishment of three railway arches, the designers transformed a former garage into a 300-capacity nightclub and 4,000sqft drinking / dining terrace.

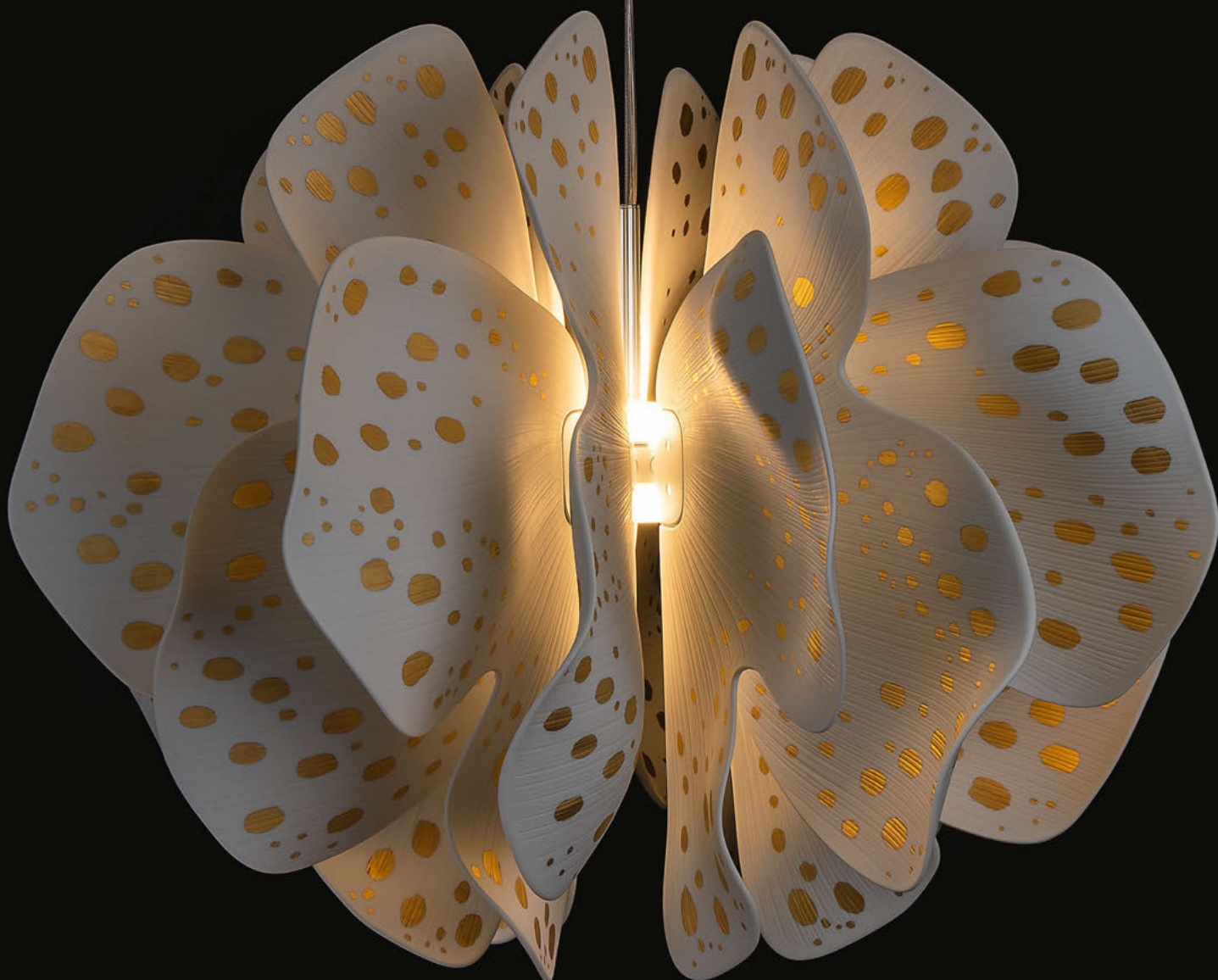
Sella Concept creates interiors, branding, curation and set design for creative-minded clients, dynamic young brands and established global names. The design studio likes to transport their customers and users outside of everyday life, to give them space to breathe and scope to dream. To do this they create spaces that tell stories.

Japanese influences combine with concrete and resin; cherry woods and reflective metals that work with the arches, curves and corners of the space at Night Tales.

To bring the outdoor space to life during the evening hours, Luna pendants from Italian lighting brand In-es.artdesign match perfectly with the style of Night Tales. 'Luna Out' has been designed to create a romantic atmosphere in an outdoor space once the sun has set - creating a warm and cozy light. Made from Nebulite, a special mix of resins and fibers, it is inspired by the Moon and has been created to reproduce the luminescent and irregular surface of the celestial body. In-es.artdesign was founded in 2003 and merges an artistic sensibility with design know-how. Its products are both functional and layered, many of them evoking such natural or existential phenomena as the waxing and waning of the moon, or the passing of time.

www.in-es.com

images: Nicholas Worley



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Images: Florian Pelleat

Le 1900, Le Palace de Menton Lake Annecy, France

Nestled within the banks of Lake Annecy is the five-star hotel Le Palace de Menton. An architectural gem, renovated by Patriarche Agency, it was originally built in 1906 and continues to capture the imagination of the last century.

Following its latest renovation, the hotel is now home to an elegant lighting scheme by Designheure - one that illuminates the restaurant and bar Le 1900 with views of lake Annecy. For the dining area, Designheure was commissioned to create a scheme of decorative lighting features. The brief was to not only embellish the extravagant setting with a contemporary feel, but also to highlight an essence of the historical grandiose that captivates the visitors of this luxurious hotel. The Fleur de Kaolin design collection was proposed, consisting of an installation of 20 custom-sized chandeliers, which are gracefully suspended above the tables as well as the full-length of the dramatic window. This design collection was selected to complement the interior's unique décor, blending Art Deco and Neoclassical

together, creating a festive atmosphere.

For the Fleur de Kaolin collection, Designheure has embarked upon a partnership with French porcelain manufacturer Haviland. The Limoges-based establishment, that dates back to 1842, has a unique know-how and incredible expertise of creating luxury porcelain. Designheure has integrated this into the decorative components that are delicately illuminated throughout all of the various products featured in this design family. From pendant lights, chandeliers to wall sconces, the essence of the Fleur de Kaolin design is adapted to suit a range of environments that desire a decorative solution.

The spirit of this design is centred on the warm, white porcelain components, as well as the graphic verticality that can be seen in brass finishes. Suspended like a mobile, the brushed brass elements fuse these refined materials further. The inspiration behind the collection was drawn from the idea of the carillon or rain stick, which appears as a framework throughout the collection, remaining luxurious yet jewel-like

in appearance.

For this stylish environment at Le Palace de Menton, the materials offered from this collection continue to fuse notions of previous centuries with the modern day, emitting an ambient atmosphere to this Art Deco styled space. The chandeliers have each been calculated and adapted to the different ceiling heights throughout the rooms, highlighting Designheure's expertise and talent for creating bespoke installations. Driven by a two-fold ambition: creativity and innovation, Designheure combines these qualities within its contemporary lighting collections that it launches each year. Inspiration can be drawn from its simple, elegant, yet ingenious approach, the illuminated creations meet the needs of both private and professional clients. Each collection provides spaces such as restaurants, bars, hotels and private residences, with a range of signature lighting possibilities for decorating the interior.

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Buddha Bar Belgrade, Serbia

Blending the east and west, Buddha Bar - located on the Belgrade Waterfront promenade in the Balkans - utilises LLadró's porcelain Belle de Nuit collection of chandeliers for this new chic spot in Serbia's capital city.

The concept of the Buddha Bar franchise was conceived by restaurateur Raymond Visan and DJ and interior designer Claude Challe, who were both inspired by oriental temples. The main idea was to create an exclusive bar-restaurant, with a unique exotic lounge atmosphere, serving Pacific Rim

cuisine while listening to music specifically chosen to suit the orientalist ambience. The first Buddha Bar opened its doors in Paris in 1996 and has since been established in various cities like Marrakesh, Dubai, London, Moscow, Mexico City and the latest one, Belgrade.

Suspended above the guests while they enjoy a moment of relaxation, the Belle de Nuit chandeliers - along with LLadró wall sconces - have been designed specifically to complement the interior design concept at Buddha Bar, utilising the venue's colours:

black, red and gold. The new design explores new paths in the decorative potential of porcelain lighting and offers a delightful socialising experience.

The inspiration for the Belle de Nuit lighting collection was taken from the so-called Beauty of the Night plant, whose petals reflect the moonlight after they bloom during the evening; with the species acquiring the magical property of glowing in the dark.

www.lladro.com

franklite



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Pizzeria Amsterdam, Netherlands

A refined finish, excellent attention to detail and durable materials are the reasons why this Italian restaurant in Amsterdam chose Tekna. They wanted light fixtures that were long lasting, timeless and that represented their methods as well.

As soon as you step through the door, the air is filled with the smell of the authentic wood burning oven. The restaurant is a place where people of all ages can enjoy a classic Italian meal, which is why Tekna recommended Thorn Pete wall and Thorn Pete pendant fixtures.

With these small and easy to place fixtures,

thousands of combinations can be made in order to create the perfect atmosphere. The fixtures are completely made out of brass and are available in chrome, nickel and dark (aged) bronze.

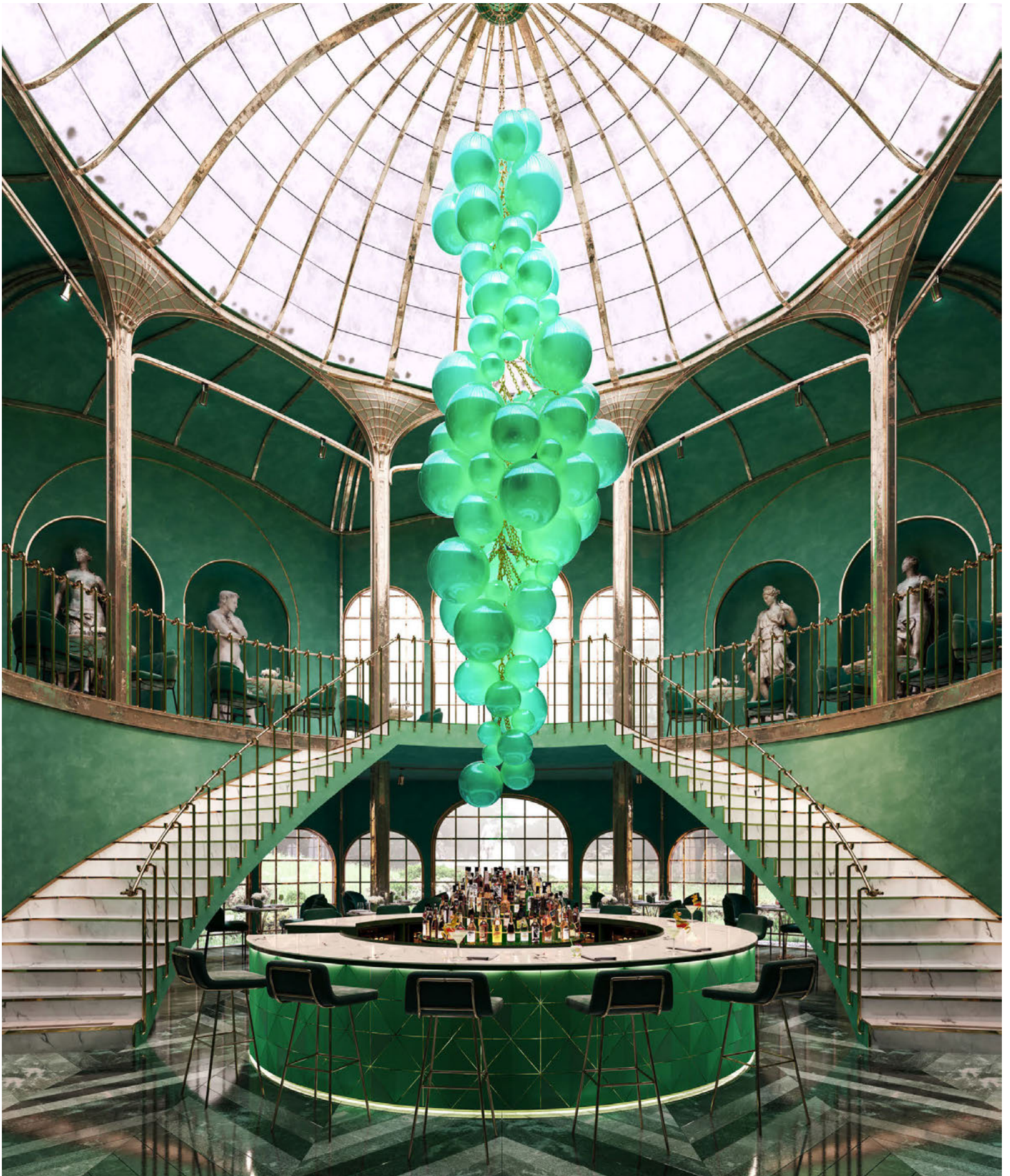
They have become a 'go-to' product from Tekna's Nautic collection, which was originally inspired by maritime influences but has grown to become much more, with everything made from noble materials such as bronze and brass. The best way to describe the iconic style of Nautic is 'an elegant yet sober design'. The fixtures are not made to jump out but rather to blend with the

room's interior design.

The finishing creates a unique patina that changes over the years. Compare it to a Swiss watch or a fine wine, it's the nuances and attention to the details that make it special. The closer you look, the more impressive it becomes.

Participating in this project was inspiring for Tekna, with the team believing they have achieved the perfect balance of light and atmosphere.

www.tekna.be



Kuulas chandelier launching at Archiproducts Milano, opening April 2020

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Bayou & Bottle Houston, USA

Richard Sandoval's chic Bayou & Bottle bourbon bar at the Four Seasons hotel in Houston, Texas, sees a collaboration between Meyer Davis design firm and lighting specialists Hammerton to create a large-scale linear suspension design that anchors the sumptuous space. "The clean-lined rectangular planes echo the bar and nicely offset the busy wall of bottles," explains Hammerton founder and VP Design Levi

Wilson. "The brass mesh and plated brass finish add a subtle element of refined luxury. Utah-based Hammerton Lighting knows a thing or two about illuminating hospitality spaces. Working with leading architectural and design firms, the 25-year old custom decorative lighting manufacturer has created spectacular installations for hundreds of hotels, casinos, restaurants and resorts around the world. But when it comes to bar

lighting, the company finds that less is more. "Cocktail bars are inherently busy," continues Wilson. "The architecture, seating, countertop, tableware, and requisite back bar display of liquor bottles all conspire to visually impact the space. So our approach to designing decorative bar lighting includes a heavy dose of restraint."

www.hammerton.com

images: courtesy of Meyer Davis

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The Lindis Ahuriri Valley , New Zealand

Seen glowing from the distance in the Ahuriri Valley, Cameron Design House created a statement, bespoke sculptural lighting piece for New Zealand's latest luxury lodge, The Lindis.

Working to the brief to create a lighting piece for the bar area that worked with the rugged landscape that the lodge sits within, the client's desire was to create an inviting space where guests could relax and unwind with a drink in a cosy, intimate setting. The end result is a statement lighting piece, which flows through the large room and connects the bar and seating areas.

The lodge, which took two years to build, is

recognised as an outstanding architectural achievement with a roof that mimics the undulating land. The floating placement of the Mahlu lights work in cohesion with the lodge's curvaceous formation.

Set within the New Zealand countryside, the Mahlu circular pendant lights by Cameron Design House can be seen illuminating from the picturesque baron landscape. Hovering from the ceiling of the striking, glass-fronted lodge, the pendants create a warm and inviting glow by emitting light from both above and below the rings.

The bespoke lighting pieces link the modern and sculptural interior of the hotel with the

grate outdoors. The Mahlu's vivid radiating glow can be seen, whether relaxing in the hotel or exploring the surrounding land, projecting the stillness of nature in refined luxury.

The pearlised diffuser and wide profile gives the Mahlu a discerning elegance, allowing it to fit seamlessly into any interior. Available in a polished or brushed brass finish, as a single ring or a combination of rings in a variety of sizes, the versatile Mahlu light from Cameron Design House offers a spectacular statement piece in a residential, hospitality or commercial space.

camerondesignhouse.com



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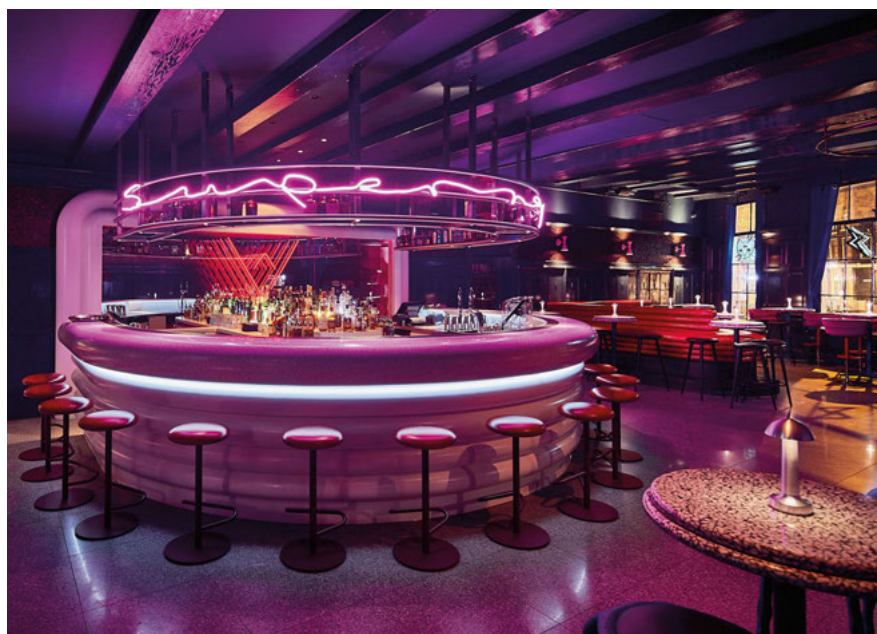
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hudalighting.com



Images: Sander Banks



Super Lyan Amsterdam, Netherlands

When it comes to bartending mixology, Ryan Chetiyawardana, aka 'Mr Lyan', is undoubtedly one of the most forward-thinking and recognisable faces in the hospitality industry - from opening the first cocktail bar in the world using no perishables, to closing the famed Dandelyan mere months after it was crowned the World's Best Bar in 2018.

In collaboration with South African designer Jacu Strauss, the past twelve months have most certainly been an exciting time for Mr Lyan as he unveiled three distinctively unique cocktail bars in London, UK, Washington DC, USA, and Amsterdam, Netherlands - each one featuring a unique Neoz design. With 25 years of experience in commercial cordless lighting, Neoz has been a go-to

solution for designers around the world - providing project consultation through to technical implementation. With that in mind, when expert lighting design, creative genius and a world-famous mixologist come together, you would expect nothing short of spectacular.

Super Lyan in Amsterdam is located in a historic 17th Century building with a covered courtyard. In the words of Mr Lyan: "This stunning space is a juxtaposition between historical and ancient and something kind of modern with a bit of playfulness." For this project, Strauss selected the minimalist Cooee 1c cordless table lamp from Neoz to create a vibrant, fresh atmosphere by day, while in the evening a glare-free downlight design allows guests to

admire the perfectly fine-tuned cocktail, while taking in all the theatrics around them as the artisans work their magic behind the bar. The Neoz team prides itself on delivering tailored, professional lighting solutions of the highest calibre as affirmed by Jacu Strauss: "I love Neoz because it eliminates the need for traditional candles that can be messy and require a lot more maintenance. Neoz lights have a good range for a wide variety of interiors, and that is good for us since we always do a wide variety of interior styles. They are durable and charge well and the light setting options are great. They make a table come to life."

www.neoz.com



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The Bull Hotel Buckinghamshire, UK



The Bull Hotel in Buckinghamshire needed to soften the lighting within the hotel's surroundings in order to create a more relaxed ambience within the public areas, including the bar and dining areas, bedrooms and bathrooms.

Lighting specialist Franklite assisted with the vision of this project and was able to offer a subtle yet contemporary solution with classic fittings and bespoke shades, which transformed the hotel's pre-existing lighting by providing uniform illumination to the hotel and surrounding areas.

Franklite's ideas were able to illuminate the rooms creating a safe and comfortable environment while adding style to the interior décor.

With the hotel's classic interior design of mahogany and deep red accessories, Franklite came up with a few suggestions from the Woburn range that would complement the bar to its fullest potential; the visual aesthetics of the space were transformed purely by using dimmable LED lamps and introducing different shades with colour to help soften the light.

After narrowing down the potentials of over 80 cotton, linen and silk swatches, it was finally settled upon a cream chic cotton shade, highlighting the bar's sleek lines. The Woburn range also offers full emergency functionality.

Franklite has manufactured and distributed decorative lighting products from its purpose-built premises for over 45 years, renowned, both in the UK and abroad, for the quality and versatility of its lighting - a reputation built on using only the finest components in the manufacturing process.

www.franklite.co.uk

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Sound Proof

Buzzispace introduces a new member to the BuzziJet family - designed to enhance acoustics in the workplace.

Due to the success and high acoustic performance of the iconic BuzziJet, the acoustic light family has a new member: BuzziJet Standing. It is a simple and stylish sound-absorbing floor lamp designed with flexible and open spaces in mind. Wide in diameter, BuzziJet Standing's aerodynamic design allows sound waves to bounce back-and-forth within its circular body, in turn reducing noise while emitting warm ambiance from above with its tall, elegantly curved frame. The idea behind this latest addition to the range is to offer a noise-

reducing floor lamp, that is both functional and beautiful, with the unmatched benefit of no installation.

BuzziJet Standing, in cheerful colours and textures, brings personality to any lounge area or break-out zone while reducing noise thanks to its huge upholstered body and aerodynamic design. It is an easy add-on to any setting in order to remedy poor acoustics.

Another feature, which applies to the entire Buzzispace portfolio, is the possibility of matching the colour of the fixture to any interior – going



beyond the conventional black and white options, combining colourful solutions with great acoustic performance. BuzziJet Standing is an all-in-one solution: light source, acoustic performance and pairing features. The wide foam-upholstered body and aerodynamic design is supported by an elegant curved frame to deliver acoustic comfort and powerful light output. The light source is wrapped with an upholstered ring in the same fabric as the foam shade; the PMMA diffuser ensures optimal light spread and efficiency and creates a very diffuse light surface without any dottiness.

During the design phase of the BuzziJet floor-standing version, the steadiness of the large curved frame was a definite challenge for the team, as was the cable visibility, which is intentionally pushed into the curved-shape frame, hiding all the screws and connections. The design team also had to take into account certification times of CE EU six months and UL six weeks.

Like any other BuzziSpace solution, the new floor lamp is a versatile fixture that can be added to any setting: office, social / communal space, and lobbies.

www.buzzi.space



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Master Builder

darc's guide to some of the latest modular lighting designs currently available on the market.

Equalizer - Ladies & Gentlemen Studio

The Equalizer collection is crafted from finely machined anodised aluminium fittings and paired with handblown glass globes by their close collaborator John Hogan, based in Seattle. The glass is given a satin lustre that emits a soft velvety glow when illuminated. Additionally, this collection offers the Chameleon colourway, a special glass effect developed by Hogan. The subtle gradient creates a mysterious yet magical colour changing effect that shifts from sky blue to sunset pinks depending on surrounding light and viewing angle. The Equalizer series is designed with versatility in mind, so it can be easily customised and configured in infinite ways based on the context and needs.

www.ladiesandgentlemenstudio.com



Cherry Blossom - Lindsey Adelman

The Cherry Bomb collection was born of Lindsey Adelman's long-time obsession with the ephemerality of the spring-blossoming Japanese trees that line grand boulevards throughout the world. She has always been captivated by the beautiful contrast between the short-lived whisper-pink flowers and the trees' dark, gnarled limbs, which seem to have a profound story to tell. This is a diverse group of fixtures with dozens of possible configurations and several finishes, unified by the use of small, pale, round globes in yellow, pink, white or blue, burnished with gold foil that gives them a soft, otherworldly glow amid the slender metal branches.

lindseyadelman.com

Vesanto - Cameron Design House

Meticulously handcrafted in Cameron Design House's central London studio, the geometric arrangement of the Vesanto pendant light is formed of simple clean lines, synonymous with the brand's vision for modern design and harmonious living. The result of designer and in-house engineer Simeon Chilvers' study of Buckminster Fuller's geodesic domes, together with hexagonal forms in nature, Vesanto creates an impressive sculptural statement. Taking inspiration from the natural form of Fuller's domes, Chilvers incorporated the basic shape and allowed geometry and aesthetics to guide the outcome to a beautifully balanced yet asymmetric artistic form.

camerondesignhouse.com





Suspenders - Sonneman

Suspenders is a delicately scaled, modular system of interconnected elements and suspended LED luminaires. Suspenders can be configured and customised as individual lighting sculptures or as a tiered web of infinite scope and variety. The Suspenders system harmoniously integrates functional and decorative luminaires, providing the ability to add focused light or the soft glow of indirect illumination to any application.

www.sonnemanawayoflight.com



Mozaik - Designheure

Mozaik is an architectural and moduable collection, designed to suit a variety of spaces; from ceiling installations in chandelier and pendant forms, suspended panel lamps to space separators and decorative backdrops. The graphic lampshades fall like a rain of meteorites, cutting the space with a luminous point. Geometric and mosaic forms have inspired this modular design, which is composed of a luminous surface. In compliance with the DNA of Designheure, this collection continues to offer infinite possibilities of fabric and textile cord finishes, that make this lighting panel customisable, providing clients the opportunity to sculpt their interior.

www.designheure.com

image: Markus Gmeiner Starke Fotografie

Ink System - Linea Light Group

Ink System revises the concept of a luminaire - dismantling and reassembling it to discover new forms. Ink is not a single lamp available in multiple versions, but several versatile articles, all sharing the same concept. The cable, elastic and thin, in textured version, houses a strip LED with high performance. The same cable acts as a conductor on which it is possible to hook different devices: light profiles with diffused emission or UGR<19 thanks to special dark light cells, adjustable spotlights and pendant lamps. The range includes wall / ceiling paths, modular channel-modules with various joints and endings that house the conductor cable and transform it into an elegant graphic sign.

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Germany Design Report

Ahead of this year's Light + Building show we take a closer look at the German design industry. With introductory comment from Peter Joehnk, founder of award-winning interior design studio JOI-Design, we look at the trends and nuances that give the market its individual design personality.



King of Hospitality

Hamburg's Peter Joehnk, co-founder of award-winning design firm JOI-Design, sits down with Maria Elena Oberti to discuss the evolution of interior design in Germany and his steady rise to international hotel stardom.



"I grew up in two places in Germany. I was born in northern Bavaria, in a small medieval town called Kronach. Then, when I was about ten-years-old or so, we moved west to Neustadt an der Weinstrasse. That was also roughly around the time when I discovered interior design.

"My father was a big influence in the beginning. He was an engineer, but his real passion was furniture making. He was always busy making different types of furniture. He didn't do it for money, it was purely a hobby for him. My first lessons in interior design were from watching him work.

"When it came to having to choose a career, I was very undecided at first. I was interested in craftsmanship and art, like my father, but was also aware that the life of an artist was an insecure one. So, I tried to explore some of my other interests. For example, I loved working on my motorbike. I was always trying to make it faster than my friends'. I decided to enrol at a University for Mechanical Engineering hoping to develop this hobby further. I quickly realised that tuning motorbikes wasn't what they did there and promptly dropped out two weeks later.

"From there I decided to try my hand at interior design. I thought it would be a good compromise between my technical and creative sides. It turned out to be a perfect fit. I had never been a good student in the past. Then, in design school, I was suddenly a star student. I was very happy, it was exactly what I wanted to do.

"I began my studies in Kaiserslautern, in southwest Germany, close to where my parents lived. Then, I met a girl. She lived in Mainz, which is a bit further north. Girls were very important back then, so I decided to change schools and study in Mainz instead.

"After graduating, I moved to Hamburg - again following the same girl - to begin architecture school. I had to work alongside my studies to pay for tuition and, well, at some point it all became too much. I decided not to finish the architecture degree and instead went on to become a very happy interior designer.

"I moved to Hamburg in 1982 and opened my studio there two years later, in 1984. Interior design as a profession was unknown back then. When I told people that I studied interior design they were very confused. They'd always ask, "what can you do with that?" They thought all I'd ever do is work as a salesperson at a furniture shop.

"Instead, I was very lucky and found a job with a company that specialised in hotel design. I didn't know it then, but that job would set the foundation for the rest of my career. I worked for the company for two years then went on to open my own practice. I started out like everyone else at first, entering competitions and working on small projects for

private clients. Then, I got my first big project: a hotel for Pentahotels. I was introduced to the Pentahotels group through some British connections. It was a great moment for the studio, which at the time was just three of us. The hotel was a four-star hotel with 200 rooms in Lübeck. It was our big break.

"Our main office is still in Hamburg, only today it's made up of 40 people. We also have two smaller offices in Munich and Mumbai. The Hamburg office is located in an old villa just outside the city in a residential area next to a big canal. I've always enjoyed working in Hamburg, the only downside is the weather. It's very... British.

"I just happened to fall into the hospitality industry, it could have been anything else. Of course, a lot has changed since I started. Back then hotels were designed to be completely accident-proof. Hotel owners wanted to prepare for any kind of scenario. They thought that guests polished their shoes with the drapes. Everything had to be very functional.

"Attitudes have shifted since then. Residential and office designers now look to us for inspiration, not the other way around. There are still limitations, of course, budget being the biggest one. Everything you put into the design has to have a return in investment. This often means having to adjust your choice of materials, you can't always spec everything you want.

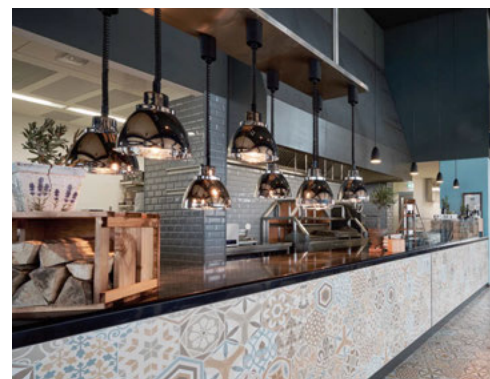
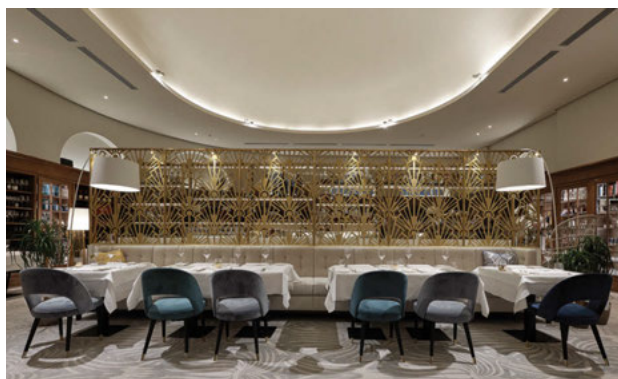
"The project I'm most proud of is one of our latest, the Fraser Suites in Hamburg, which is housed in an old tax office building from 1910. The original building was very dark and formal, very Prussian. When you walked into the building, you felt like a small mouse. It was overwhelming. The British would call it royal, but in Germany we would probably describe it as fascist.

"We used light to offset the oppressive atmosphere and create a more cheerful environment. The main focal point is a playful crystal structure that cascades from the lobby ceiling. We designed it with a lighting designer, but it isn't a lighting fixture per se. It's more of an art installation.

"We try to custom design most of the lighting fixtures in our projects. After colour and form, light is the third most important element in a space. It's so important in creating the right kind of atmosphere. I've always found it very helpful to work with lighting designers. In fact, we hire a lighting designer for almost all our projects. We have a network of freelance lighting designers that we've been working with for many years. I've always enjoyed the collaboration, we inspire each other.

"Design is always evolving, it's never still. Especially in the hospitality industry, things move very fast, which means that designs can look out-of-date very quickly. To think that we used to have to put bottle openers and clothes lines in hotel bathrooms!

"Every trend develops a counter-trend. The only long-term trend that I see, which is really much more than



a trend, is the sustainability trend. It's not only limited to Germany, of course, it's a worldwide trend. It's something that we try to bring into all of our projects, but it's still very often a cost issue.

"People have been talking about sustainability and sustainable design for years, but it has taken some time for the hospitality industry to really believe in it. Sustainability was used as a marketing tool in the past, but now things are starting to change, it's on everybody's mind. We aren't running through open doors just yet, as designers we still have limitations when it comes to budget. When there's a choice between a 'green' parquet that costs €100 and a vinyl plank that costs 20% less, investors still get weak.

"Business in Germany is very good. There are always ups and downs no matter where you are. We had some rough times in 2003, but we've only really had happy times since then. I think the design business is similar across Europe. Things have been difficult in Spain for the past few years, but generally design work has become increasingly more important in Europe.

"In terms of style, there are still nuances between us. You can see the differences, particularly in the colours and patterns. It's difficult to explain, but there is a difference between Scandinavian design and, say, French or British design. We Germans are somewhere in the middle. I don't think there is a specific German style, but whenever we appear somewhere, you know it. I think we are still seen as very technical.

"From a process perspective, there can be significant differences in design scope from one country to the next. In the UK, for example, the designer does the design and then hands over the drawings to a

purchasing agent, whereas in Germany we have interior architects who oversee the entire project, from start to finish.

"The scope of the designer in Germany is much broader, we have more control of our projects. I prefer it this way, it also helps us learn from one project to the next. It can be especially beneficial for young designers to see what really goes on on-site.

"Things start to get very different when you go to places like Russia or India. Often, in these developing countries, clients want to appear very successful or rich, so they ask for designs that are overloaded with gold. They probably didn't hire a German designer for those reasons, but at the end of the day, when you finally sit with them, that's still the picture they have in their mind.

"Where is the design capital of Germany? Berlin. Hamburg is the centre of ship design, but Berlin is where the younger, crazy guys go. Things are starting to level out, though. You don't have to go to Berlin to make it. Hamburg is very creative, but Berlin is bigger.

"In terms of design education, I think the best place to study in Germany is FH Detmold, which is where my wife, Corinna, went to school. It's in a small city, but it has the largest interior design department in Germany at the university level. What makes it so good is that it has specialists of each kind teaching each subject. Lighting design is taught by a lighting designer, architecture by an architect, and so on. That's what makes the difference in my opinion. Size matters in this case."

joi-design.com

images: Christian Kretschmar



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PEARLS FORMAGENDA

Formagenda started life as a personal passion and side project for freelance designer Benjamin Hopf. Having designed both lighting products and furniture for internationally renowned brands including Vibia, Serien, Kundalini, Osram, Ycami, Habitat, Next and more, Hopf used his freelance work experience to create his debut collection of lights. Such was the response to that initial collection of light fixtures, that his 'passion project' quickly transformed into a fully-grown brand under the name Formagenda.

The Formagenda lighting range stands for emotion and character, for a precise language set in a new context. It resists the purely functional and the boringly fashionable without forgetting Hopf's important vision: a love for design.

The Pearls family is a key product line for Hopf – timeless, elegant and offering countless possibilities. By combining opal glass spheres in three sizes, various arrangements and shapes arise. Plain geometric versions or playful combinations can be created, enabling you to perfectly stage every room. Whether it is a bespoke chandelier, unique lighting formations or large-scale installations that are required, the Pearls collection is an eye-catcher in every room.

The handmade, mouthblown glass spheres have a high-gloss finish and are just as precious as a real pearl. The glass is refined with precious metal detailing, rings and caps can be chosen in polished brass or a chrome finish, and the cable is equipped with a high-end textile cover.

"The idea for Pearls was to create a light that is playful and varying in terms of shape; high class in its looks and state-of-the-art in terms of technology," Hopf tells **darc**. "The aim of Pearls was to achieve perfect light distribution and a homogenous light atmosphere, we even developed our own special diffusor-tube in order to improve the basic linear / directed LED light emission. The product-family is suitable for any commercial project as well as for private use.

The first suspended version premiered in January 2015 and new fixtures and applications have continuously been added to the Pearls collection. "We've not finished either," continues Hopf. "We are currently working on technical features that will simplify large-scale installations, as well as new variants of the product.

"Due to the concise form and variety of configurations the product never gets boring. If you place multiple versions of Pearls in a room, the décor is always consistent and never redundant - a compilation of co-ordinated shapes; whether used as a compact pendant, chandelier, as a stylish table lamp or elegant wall lamp."

Precious, iconic, extraordinary, the Pearls collection from Formagenda is a versatile product that provides a solution for every situation.

www.formagenda.com



PEARLS DESIGN BY BENJAMIN HOPF



formagenda

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L'OSTERIA SEGULA



L'Osteria is a gastronomy chain founded in 1999 by FR L'Osteria with branches located in Germany, UK, France, Luxembourg, Netherlands, Switzerland, Czech Republic and Austria.

At L'Osteria the door opens and guests are transported into a typical Italian osteria – here, families, friends, couples, the young and old, come together to eat well. It is loud, lively and above all, the delicious smell of real Italian cuisine hovers over everything. An open, warm place where you can be who you are and feel at home.

The L'Osteria chain chose to work with lighting supplier Segula on its restaurant branches. A perfect replacement for incandescent lamps, characteristically well-known lamp shapes provide a classic appearance, while extraordinary and artistic forms create modern accents throughout the restaurant space.

Since 2009, Segula, together with its Asian partner, has been producing aesthetic lamps made of borosilicate glass. In an elaborate three-step process, every detail is taken care of, with the intentionally long-lasting cooling process of particular importance as it contributes significantly to the adjustment of even refraction of light and thus the unhindered illumination and optimal lighting of rooms. Over the past 10 years, the family business grown steadily and a remarkable portfolio has been developed.

Segula works hard to provide people with the best possible premium quality and timeless aesthetics and from the very beginning, these principles have determined the development of its range of lamps. For many people, the classic 'light bulb' is the epitome of 'good' light; with its uniform spectrum, warm light colour and natural reproduction of all colours, it comes very close to the evening mood in natural sunlight.

With Segula lamps, the pleasant, warm light of the incandescent lamp is brought back to life in an LED filament form. Offering outstanding colour rendering, excellent quality and a decorative appearance - combining energy-saving, long-life LED technology and traditional materials, avoiding substances that are harmful to health, the manufacturer strives for high recyclability and the best possible ecological balance.

Available in various glass coatings and surface treatments, the Segula filament lamp range is suitable for all areas of the home and applications in a professional setting such as hospitality, hotels, retail and so on.

Segula remains deeply rooted in its home country and traditional design language. Thus, parallel to various design classics of its Vintage Line of lamps, the abstract lamps of the ART Line have been created. Also, reproduced materials such as the 'Bottles' collection, which is based on the responsible use of used materials, fit into the existing concept. The results are technically sophisticated functions and a technically appealing ambience, which can be integrated into any style of furnishing.

www.segula.de

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SEGULA



Vorsprung durch design

Luxury car brand Audi brings its headquarters to life with bespoke light installation by Catellani & Smith.

Images: Courtesy of Catellani & Smith

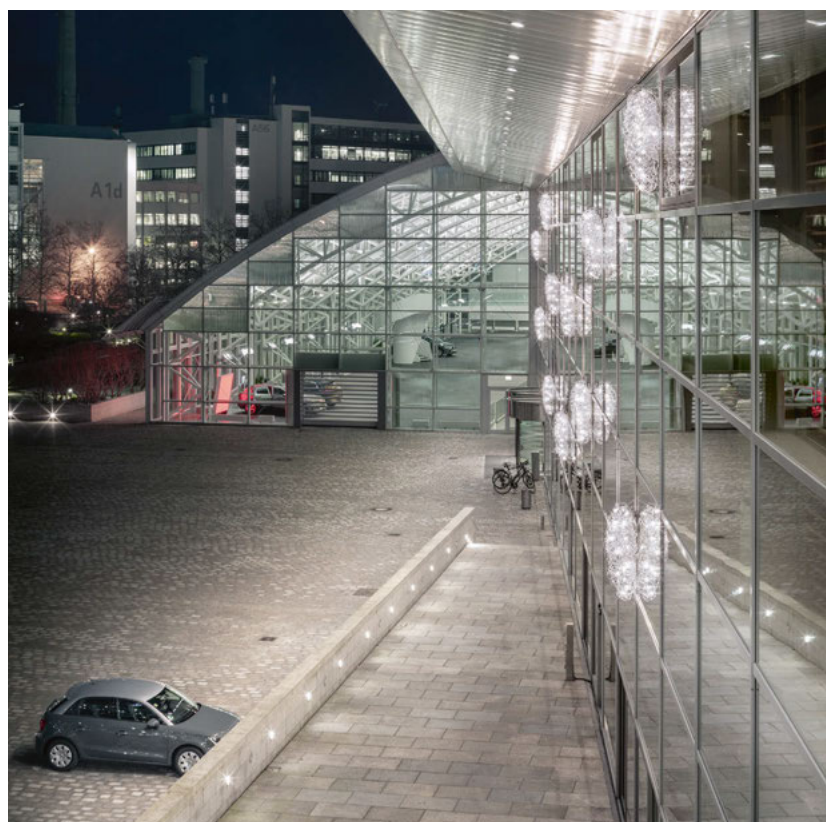
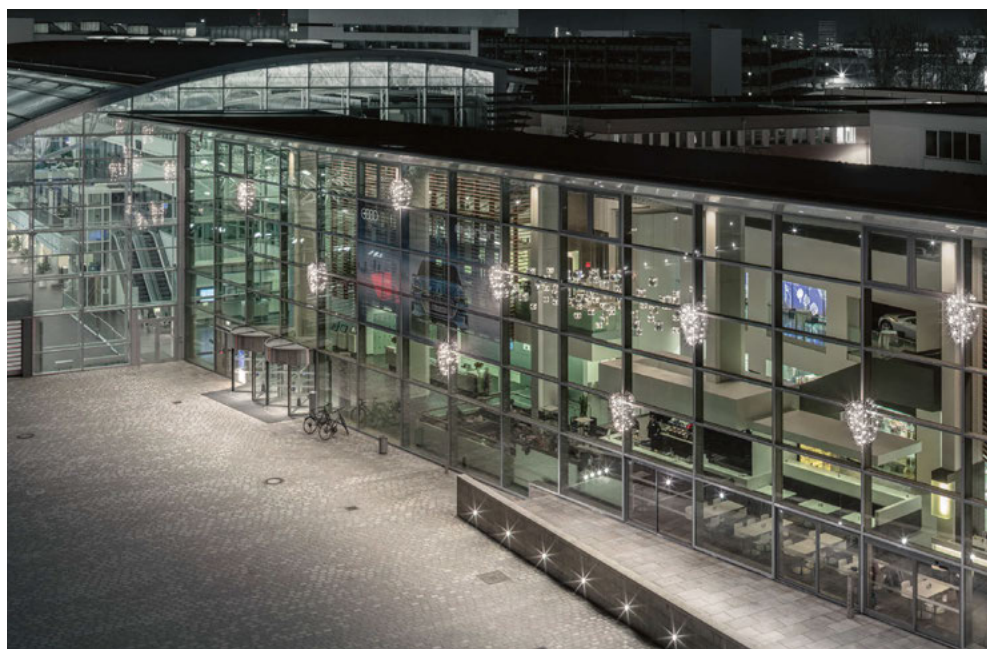
Since last December, cascades of light by Italian lighting brand Catellani & Smith have been shining on the façade of the main building of Audi headquarters in Ingolstadt, Germany. Located in the heart of Bavaria, the huge complex is the largest production site of the renowned car manufacturer.

It houses the factory (founded in 1949), the headquarters, the technical development division and the amazing Audi Forum. Devoted to entertainment and a sought-after destination for many visitors, the

Forum includes the remarkable Audi Museum Mobile, focused on the brand history.

The main building of the headquarters stands out in the Audi Piazza, at the centre of the complex, and features glass façades that allow people to see the working spaces inside it.

During the winter months, the large windows were enhanced by Fil de Fer lights from Catellani & Smith, specially made in a custom 'cascade' outdoor version. Fastened to the windows' frame and set on



the façade following an irregular design scheme, the bright cascades, entirely handmade in aluminium wire and equipped with IP65 LED light sources, are able to create a surprising lighting effect. In fact, the intertwined and luminous structure of Fil de Fer lamps are amplified by effects of reflection on the glass façade and interact in various ways with the different materials, creating cascades of falling light that flows and merges into a suggestive setting.

www.catellanismith.com

Design Details

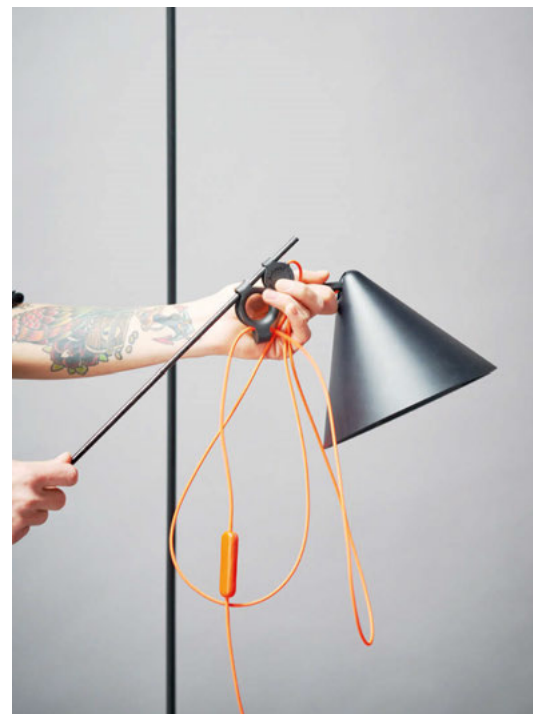
Audi Headquarters, Ingolstadt, Germany
Lighting Specified: Fil de Fer by Catellani & Smith



Image: Jenner Egberts



Images: Jonathan Mauloubier



AYNO MIDGARD

Looking back over no less than 100 years of lighting history, Midgard - inventor of adjustable lighting - is launching a new lamp design.

With Ayno - the first design of a new Midgard lamp since the 1950s, industrial designer Stefan Diez is testing the boundaries between the origin and status quo of adjustable lighting. The draft seeks a formal as well as technical radical approach to the matter.

A central feature of the Ayno lighting family - consisting of a table lamp and a small and large floor lamp - is a fiberglass rod, stretched to the bow by the luminaire cable.

By sliding the two adjustment rings at the top and bottom, the fiberglass rod is bent into the desired position and the light is directed where needed. The fine adjustment is done with the swiveling lampshade.

"A design break of almost 70 years at Midgard was a clear challenge," says Diez.

"And we were very happy to accept it, considering it a call to find a radical solution." Diez and his office have developed a singular range of lights that incorporate the Midgard

DNA: innovative, adjustable and versatile, while, at the same time, simple and of high quality. The design of Ayno is based on the idea of creating an adjustable light that is even more minimalist than its predecessors at Midgard, but that would nonetheless be close enough and characterised by a technical vocabulary.

The Ayno range of lights is based on a sustainable concept: using as little material as possible, saving resources and, additionally, all three materials used – steel, fiberglass and polycarbonate – can be easily disassembled into their pure materials for recycling.

The lamps can be assembled without tools and need no maintenance. Thanks to this, customers can exchange the cable unit including dimmable LED, transformer even after years of use, without having to send the lamp – a concept that cuts transportation and guarantees product longevity.

The standard variant comes with a neon orange cable; an alternative neutral shade will also be available.

www.midgard.com

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LEAVES CORDULA KAFKA

From her Berlin-based studio, Cordula Kafka has, for the past fifteen years, worked to create small editions and bespoke pieces for private residences, hotels and restaurants for clients around the world. Whether it is a one-of-a-kind piece or part of a small series, the products are always made by hand, using traditional techniques, in combination with newly developed manufacturing methods.

The creative idea behind 'Leaves' came from a desire to visualise lightness, dynamics and movement - to freeze a moment in time. Kafka chose the image of flying leaves because it combines all of this. "It is familiar to us, but still leaves enough space for our own interpretation and imagination," the designer says. "Are the leaves carried up, or are they falling down... is it blank paper, or is there a message? Who is the author, finder, is it moving or standing still?"

'Leaves' works as an installation in varying sizes and scenarios – a lamp over a dining table, an extended long light down a high staircase, or spread over a large hotel lobby area. Presented for the first time at Light + Building 2016, the porcelain leaves are cast by hand and fired at extremely high temperatures in a gas kiln for reduction, this gives the porcelain its pure white colour, its translucency and strength despite being a relatively thin material.

The leaves are installed in a room using thin stainless-steel rods and illuminated by high-quality LED spots, which are installed in a canopy above or directly in the ceiling. In longer versions, additional suspended spots in simple metal cylinders help to create an even illumination.

"The porcelain sheets reflect the light and translucent character and the sensitive surface of paper," says Kafka. "The sheets should look as if they're moving, each one independent and unique. The porcelain has been given a slightly crumpled surface and various curves to achieve the desired softness, translucency and individuality. We had to experiment for quite some time in order to be able to produce the porcelain to such a fine and high-quality level."

'Leaves' is suitable for high-end residential projects as well as public areas in commercial spaces. With its clear and poetic language of form, it fits equally well into a modern environment as it does a historically influenced room.

"Leaves puts rooms into a kind of timelessness and creates a poetic silence and moment for contemplation," says Kafka.

"The translucent fine porcelain sheets create a unique light and immerse their surroundings in a warm atmosphere. At the same time, it fulfils its function as a luminaire."

cordulakafka.de



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Our 1 Year Anniversary at **light+building** 2020

The week commencing March 8th 2020 marks the one year anniversary of the global launch of Light Collective's, Women In Lighting project.

INTERNATIONAL WOMEN'S DAY

On Sunday, March 8th join us for a Women In Lighting 'High Tea' from 3pm - 4pm at the formalighting booth B20A, Hall 3.1, to unite the Project supporters, activists and Women In Lighting!

To celebrate all the remarkable achievements the Project has influenced in just one year, and to announce all the exciting initiatives and activities planned for WIL 2020...

**Light Collective, formalighting and Archifos proudly
invite you to the WIL Anniversary Party on**

Tuesday, March 10th 2020

from 6.30pm

at the formalighting booth **B20A, Hall 3.1 at Messe Frankfurt's
Light & Building Exhibition.**

To RSVP for the event, please email federica@formalighting.it, for return confirmation and wristband collection required for entry.

NETWORK WITH WOMEN IN LIGHTING

From Monday, March 9th to Thursday, March 12th, daily between 1.30pm - 2.30pm, Light Collective and WIL Ambassadors will be waiting to meet with you at a dedicated WIL area at the formalighting booth B20A, Hall 3.1

We hope you will JOIN US!

#IAMAWOMANOFLLIGHT #INSPIRATIONISGENDERBLIND

www.womeninlighting.com

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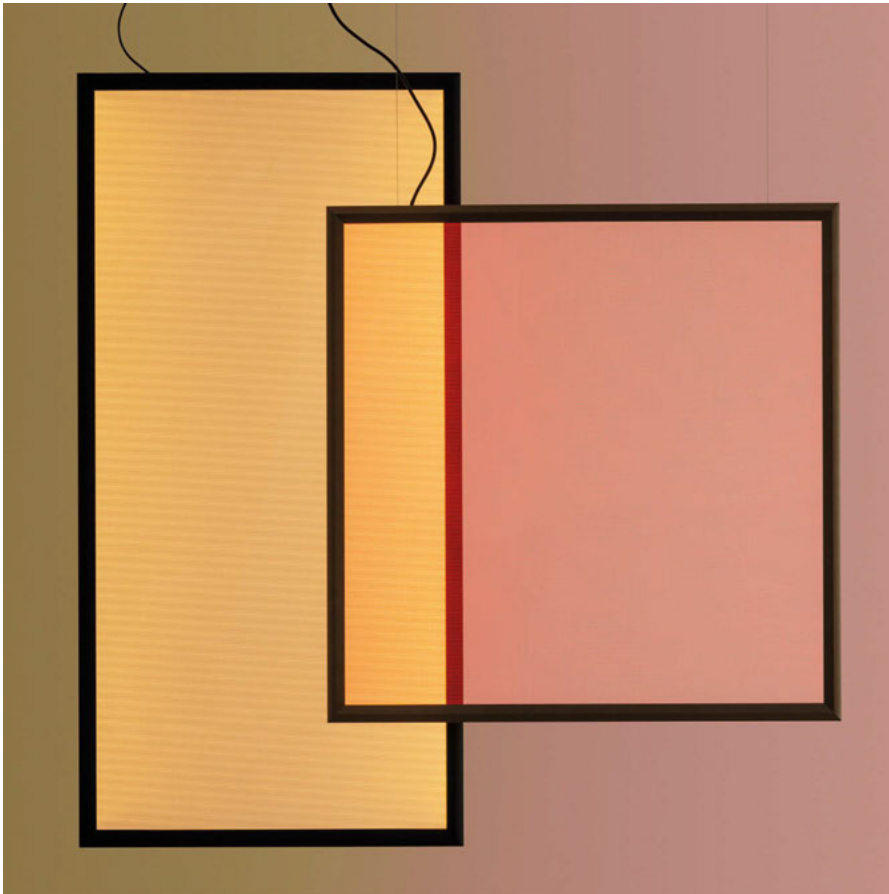
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Discovery Artemide Hall 3.1 Stand E51

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www.artemide.com



Orb Astro Lighting Hall 1.1 Stand D50

Inspired by the mechanical perfection of an orrery, the Orb presents a spherical ball of illumination, with a fully adjustable mirror that 'orbits' around the luminaire at its centre. The delicate moving parts are robust but with a sense of lightness, masking a complex engineering solution behind its simplicity of form. Primarily designed to be positioned alongside a bathroom mirror, the Orb is an illuminated magnifying mirror unlike any other, providing useful task lighting with an appreciable sense of design. The Orb Single offers the same great design, a perfect partner for the Orb, or a standalone piece that will look striking on any wall.

www.astrolighting.com



Marilyn 6
Elstead Lighting
Hall 6.0 & 6.1 Stands A44 & A30

After 50 years of manufacturing and distributing decorative lighting, Elstead will launch a selection of indoor, outdoor, bathroom, portables and ceiling fans at the Light + Building show. Featured is the Marilyn 6 chandelier that is designed by Kichler and brought to the 220-240V markets through Elstead Lighting. The Marilyn range is modern in style with retro inspiration. Its juxtaposing finishes of polished nickel and matte black frame the clear seeded glass globes. Also available in this range is a 4lt chandelier, single pendant and wall light.
www.elsteadlighting.com



Taper Range
Franklite
Hall 6.1 Stand D60

Franklite has seen some great success with its modern Taper range of products over the last twelve months. The large and medium sized pendent glasses have now been joined by the new Mini Taper glass which is much more versatile. The Mini Taper is available in the same three finishes of copper, amber and smoked glass and can be mixed or matched in a series of three or five light drops. For larger interior spaces an impressive ten or 20 light sculpted feature can be created to form a statement in any room.
franklite.co.uk



scabetti

Bespoke Shoal 2m tall. Photography by Alexander Edwards.



shoal

Fine Bone China
Made in England

darc@scabetti.co.uk

scabetti.co.uk

pinterest.com/scabettistudio



Luna Liberty
In-es.artdesign
Hall 1.1 Stand B21

On the occasion of Light + Building In-es.artdesign's company's lead designer Oçilunam, has decided to present a 'restyling' of bestseller product Luna Liberty, inspired by the moon. A tribute to Art Nouveau, the fixture is inspired by natural forms and structures, particularly by the curved lines of plants and flowers. It is available in the 35cm and 50cm, in a table, floor or pendant version. The Nebulite material that has been developed specifically for In-es.artdesign's collections, emphasises the atmospheric and evocative lighting of the lamp. Even the shape evokes the celestial body, reproducing it in every vein.

www.in-es.com



Spot
J.Adams & Co
Hall 6.1 Stand D68

Spot is a new collection of task lighting from J.Adams & Co redefined. Created by Design Director Will Earl, the Spot collection combines slimline and elegant ceiling, wall, table and floor lights machined from solid brass, marble and alabaster. The perfect partner to the brand's Flume collection - accent and enhance your interior architecture with the Spot collection launching Spring 2020. J.Adams & Co showcases craftsmanship, innovative engineering and authentic design made in the UK. Combining an industrial heritage and aesthetic with modern elements, J Adams & Co reimagines classic styles in contemporary form to create its timeless collections.

www.jadamsandco.com



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Topo & Minitopo
Stilnovo by Linea Light Group
Hall 3.1 Stand E91/95

Designed by Joe Colombo for Stilnovo in 1970, Topo is composed of a metal arm with double joint, shaped lampshade and a base made of plastic and metal. The curved lines of the lampshade envelop the shape of the traditional light bulb conjuring up the image of a charming mouse. The diffuser cap has five slots that dissipate the heat while preventing direct glare, in accordance with a stylistic functional choice taken from the automobile industry. A black handle at the top of the reflector makes it possible to orient the light at will, making the lamp ideal for using on desks, tables and night stands. At Light+Building table and clamp versions, along with the Minitopo Gold special model will be on show.

www.linealight.com

image: Olivia Droeshaut for RedinItaly



Hector 30
Original BTC
Hall 6.1 Stand B80

Original BTC celebrates its 30th anniversary with the limited-edition Hector 30. The first light ever produced in bone china, the now-iconic Hector has been updated with a satin brass stem and black cotton braided cable, replacing the original satin chrome, sand and taupe. Hector is still crafted by hand in the original factory where the prototype was produced; the shades and bases of the anniversary edition are slip-cast moulded by hand, then smoothed with sponges before firing, with each component passing through the hands of ten craftspeople over a period of six days.

www.originalbtc.com

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Floating Series
Segula
Hall 6.1 Stand C71

A new range of products from Segula, these LED lamps appear as floating light in mid-air. Equipped with the latest LED technology including the patented soft filament – the Floating Series is not only efficient and economical but also innovative in design. Fully dimmable, creating warm light colours in different glass variations, the fixture size ranges from small reflectors to large globes in stylish smoked glass with 200 mm diameter.

www.segula.de



Twin
SkLO
Hall 1.1 Stand A30

The SkLO Twin sconce / ceiling fixture is brand new for 2020 and suitable for use on both the wall and ceiling. The skill of the glassblower combines two round shapes together while hot in order to make the glass for the Twin – two flattened spheres of glass, each a different colour, each with a light source inside. The back of the glass is cut and polished to sit flat against the solid brass canopy. The glass is held in place by an elegant brass band at the 'waist' of the glass. Twin is available in two glass colour palettes, and two brass hardware finishes.

www.sklo.com



BRINGING ART TO LIGHT

TM Lighting Customised Slim Light Pro Picture Light

Private Residence, London, by Rients Bruinsma

Artwork: Ori Gersht

Photography: James McDonald

TM Lighting produce exceptional LED products that transform works of art within private residences, stately homes, galleries and museums, and high-end contemporary spaces.

Customised Slim Light Pro Picture Light

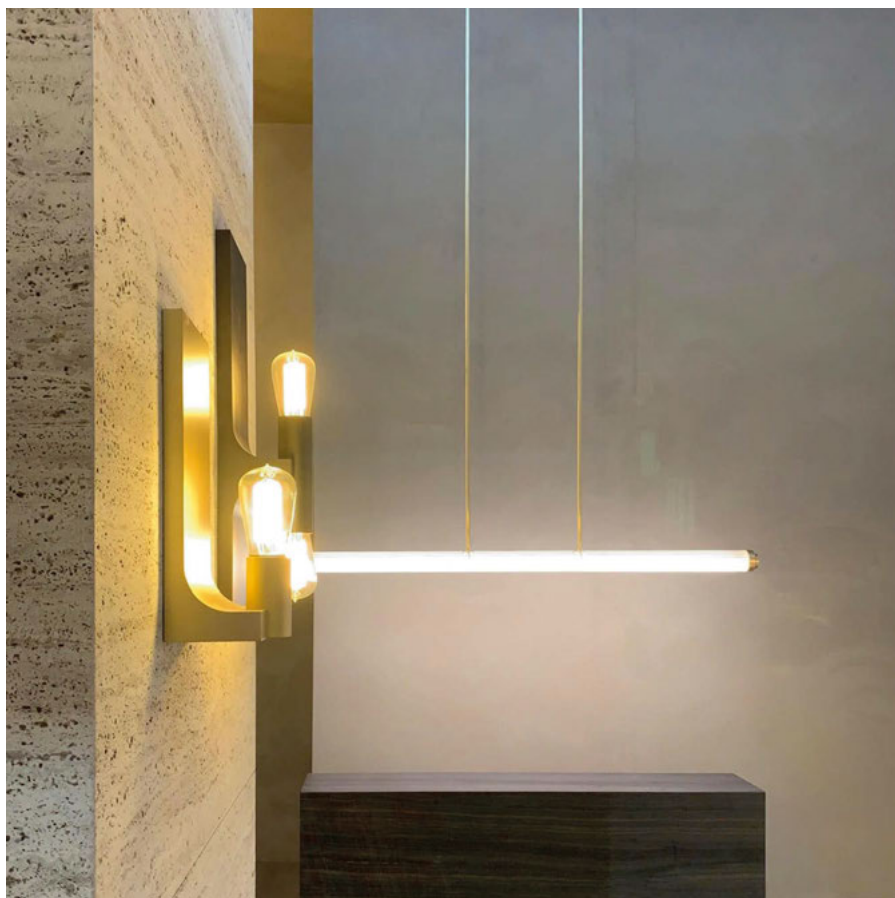
TM Lighting's Slim Light Pro is the next generation in superior LED picture lighting. Designed to offer a minimal aesthetic alongside high optical performance, the Slim Light Pro is ideal for interior designers and clients requiring flexibility to beautifully present an art collection within interior schemes, with minimal visual intrusion.

Available in a range of elegant metallic finishes, the minimal 19mm diameter body is complemented by 96+ CRI LED, excellent glare-control and even light distribution across the canvas. The modular design is suitable for artworks from 200-2000mm width, and can illuminate canvases up to 2500mm in height.

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TMLIGHTING
BRINGING ART TO LIGHT



Kembleford
Tekna
Hall 1.1 Stand F40

Kembleford, one of Tekna's new lighting fixtures, is part of the Arton collection, which focuses on an audience that loves striking, unique design lighting. The dimmable pendant in brass, with glass outer and inner tube, is 154cm in length, with a projection of 74mm - the height at which the pendant hangs can be specified by the customer.

www.tekna.be



Camila 67
Weplight
Hall 1.1 Stand H08

New from Weplight, the Camila 67 - made of flexible wood veneer - is a protagonist in itself with its own independent character. The texture and alternative finishes makes Camila 67 an original; with strong communicative value, high quality, functionality, resistant and lasting in time, it lives in every place, where it gives off its personality.

www.weplight.com



ANGO

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Our amazing craftspersons, all from different areas within Thailand often bring to our workshops their own artisanal expertise, and working in synergy with our design team these skills are brought together and developed to create unique handcrafted pieces for Ango. Requiring time, love and care to make it happen, this is how signature pieces like Double or Triple Orbit alluding to an infinity are conceived and brought into being.

Thank you to all our teams involved for your dedication and endless support.

ABH

Angus Hutcheson
Chief Designer



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On Show

A look ahead to forthcoming design shows around the globe in 2020.

ARCHIPRODUCTS DESIGN WEEK • MILAN, ITALY

21 - 26 April 2020 (milano.archiproducts.com)

RETAIL DESIGN EXPO • LONDON, UK

29 - 30 April 2020 (www.retaildesignexpo.com)

HD EXPO • LAS VEGAS, USA

5 - 7 May 2020 (www.hdexpo.com)

ICFF • NEW YORK, USA

17 - 20 May 2020 (www.icff.com)

WANTED DESIGN • NEW YORK, USA

14 - 18 May 2020 (www.wanteddesignnyc.com)

CLERKENWELL DESIGN WEEK • LONDON, UK

19 - 21 May 2020 (www.clerkenwelldesignweek.com)

CRUISE SHIP INTERIORS EXPO • MIAMI, USA

16 - 17 June 2020 (cruiseshipinteriors-expo.com)

MAISON & OBJET • PARIS, FRANCE

4 - 8 September 2020 (www.maison-objet.com)

LONDON DESIGN FESTIVAL • LONDON, UK

12 - 20 September 2020 (www.londondesignfestival.com)

INDEX • DUBAI, UAE

14 - 16 September 2020 (www.indexexhibition.com)

[D]ARC ROOM @ LONDON DESIGN FAIR • LONDON, UK

17 - 19 September 2020 (www.darcroom.com)

LONDON DESIGN FAIR • LONDON, UK

17 - 20 September 2020 (www.londondesignfair.co.uk)

DECOREX • LONDON, UK

11 - 14 October 2020 (www.decorex.com)

INDEX • DOHA, QATAR

13 - 15 October 2020 (www.index-qatar.com)

HONG KONG LIGHT FAIR • HONG KONG

27 - 30 October (event.hktdc.com)

BDNY • NEW YORK, USA

8 - 9 November 2020 (bdny.com)

DOWNTOWN DESIGN • DUBAI, UAE

10 - 13 November 2020 (www.downtowndesign.com)

SLEEP & EAT EVENT • LONDON, UK

17 - 18 November 2020 (www.sleepandeatevent.com)

[D]ARC AWARDS • LONDON, UK

3 December 2020 (darcawards.com)

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IN FOCUS

Giovanna Castiglioni, daughter of designer Achille Castiglioni, talks about her father's legacy and the newly released Bulbo57 in collaboration with Flos.

Why was the Bulbo57 chosen to be updated?

Bulbo was the first project my father Achille and uncle Pier Giacomo worked on together for the XI Milan Triennale in 1957. A key aspect of the design brief was to create something that, when turned off, became almost invisible. So, they experimented on the bulb first, reducing its construction to the bare essentials. In a small black box at the top of the bulb was the exposed socket. This proved to be quite dangerous so Flos decided to update the fixture and eradicate the safety issue. The new LED filament is very similar to the old tungsten one and, importantly, has the same warm colour temperature.

How did you perceive your father as a designer? Was it apparent in the household?

He was just my father - just a regular dad! He really loved to make a lot of things and to experiment; he used to steal a lot of my toys when I was a child. Every time I got a new toy, he would say 'Ah look at this! It's wonderful!' Then he would take it, pull it apart and start experimenting! It was a wonderful childhood. I never really understood that my father was famous because, to me, he was just my Dad.

What role did your Mother play in your family and what was her relationship like with your father?

She was quite stern and serious and didn't get involved with his designs, but she also didn't hide in the shadows. She was a strong woman. She and my father respected and loved each other very much and I grew up with a great example of love and marriage. She was really strict when compared to Achille's playfulness, but it was a good balance. In the beginning, my Mum was a ceramicist, then she went to work in a showroom opposite Flos - Flos has always been at the centre of our family - and that's where she met my father. Because of her shyness, she didn't want to publicise our family's personal life so asked me instead to keep Achille's heritage alive through the promotion of his studio and his designs.

Describe your work with the Achille Foundation and Studio Museum?

Since 2005, I have been the Curator of the Studio Museum of Achille Castiglioni and in 2012 I was appointed Vice President and General Secretary of the Achille Castiglioni Foundation. Today, I organise and co-ordinate the activities of the Foundation, especially the

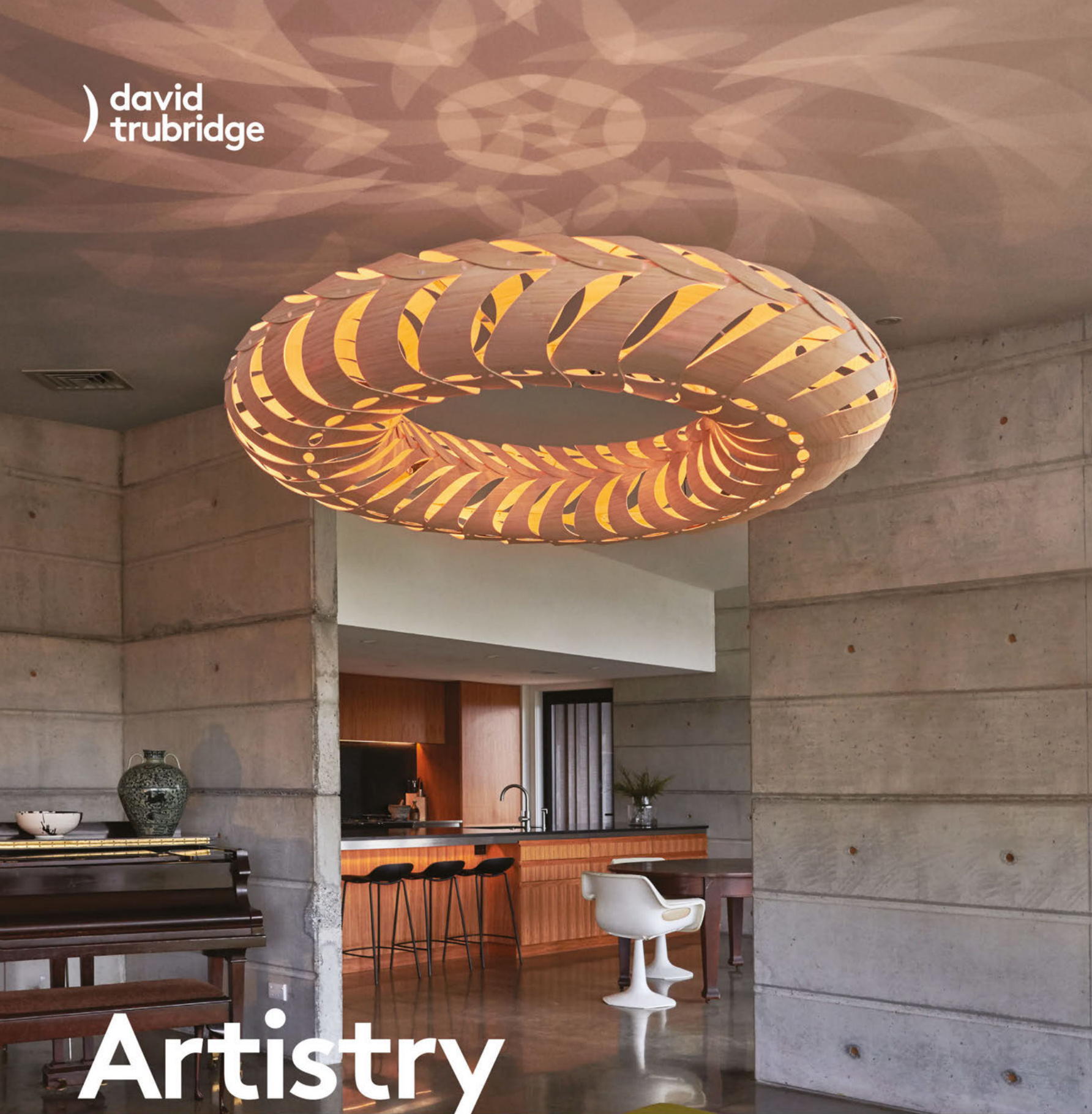
archiving of its unique cultural heritage, and promote the Castiglioni design heritage around the world.

What makes the Bulbo57 technically different to the original?

Bulbo57 is a bulb-shaped lighting unit made of blown borosilicate glass delivering good shock resistance properties and excellent transparency due to the reduced thickness of material. The LED filament is held in position by a molybdenum structure incorporated in a thin borosilicate glass tube, which is also used to extract the air to prevent a build up of condensation. Filaments conveying the power are housed in a dedicated cable gland that complies with safety regulations and standards. The light source consists of a 225mm long, flexible micro LED filament that employs customised electronics capable of managing a light output of 210 - 450 lumens using common Triac dimmers. The light temperature of 2200K has been chosen to replicate the traditional incandescent lamp and an xCRI rating of 95 guarantees a high-quality standard of chromatic performance.

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