

International Lighting Design

by V. Lorenzo Porcelli,

Donna Green and the editors of

International Design magazine

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江苏工业学院图书馆
藏书章

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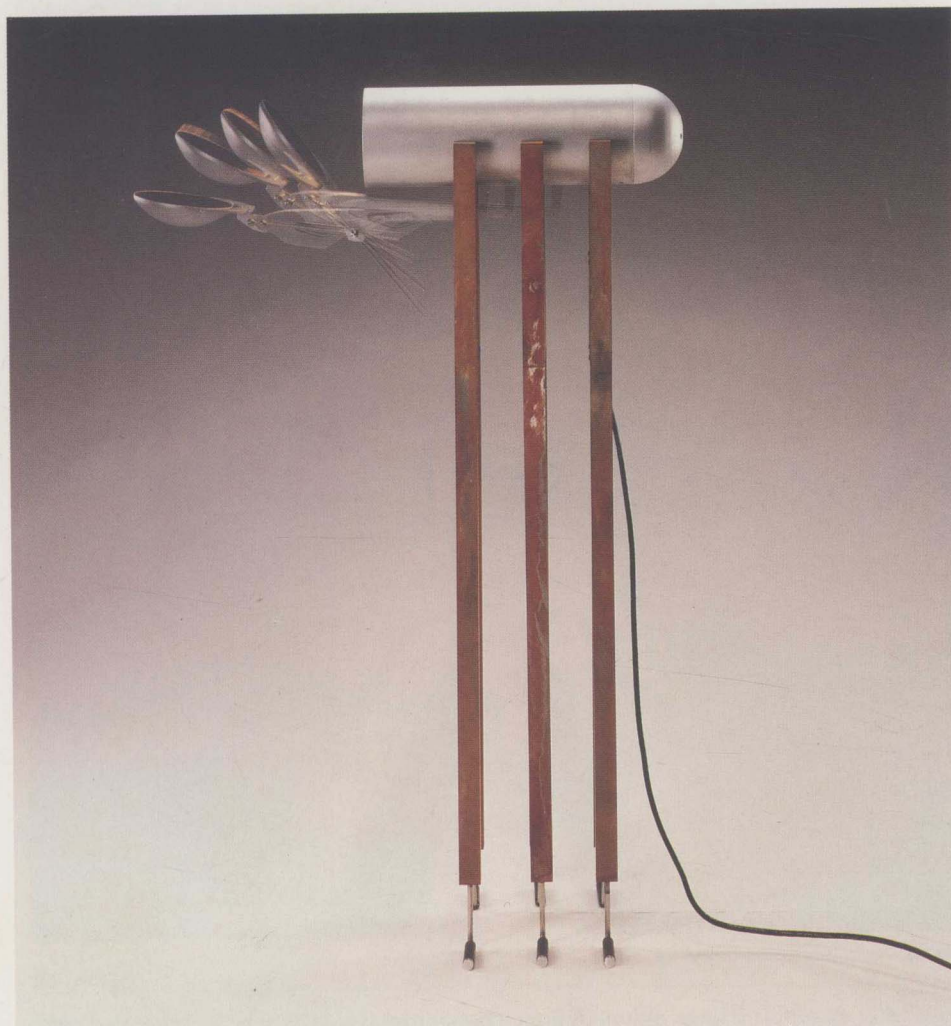
Selected Works

- A26 by Miles Keller
 Acheo by Gianfranco Frattini
 Aerial by Ron Arad
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 Andrea by Andrzej Duijas
 Antinous by Studio Naço
 Ara by Philippe Starck
 Arcade by Roberto Marcatti
 Ares by Roberto Marcatti
 Argo by Richard Sapper
 BaKa-Rú by Ingo Maurer and team
 Bali by Luciano Pagani
 Balisk by Morphosis
 Barking Dog By Morphosis
 Burlington Desk Light by David Morgan
 Café Olé by Roberto Marcatti
 Chicago Tribune by Matteo Thun
 China by Stephan Copeland
 Chip Wall Sconce by Piotr Sierakowski
 Ciclos by Michele de Lucchi
 Circus by Roberto Marcatti
 City View Lighthouses by James Evanson
 Comoda by Eros Bollani
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 Dancing Angel by Morphosis
 Dea by Tiziano Cuberli
 Dede by Enzo Berti
 DeLight by Stiletto Studios
 Dinosaur II by Pascal Luthi
 Dove by Barbaglia and Colom
 Dynamite by Jan van Opzeeland
 Eclipse by Mario Bellini
 Eco by Barbaglia and Colombo
 El Globo by Studio Naço
 Elroy by Liz Galbraith
 Erco Oseris by Ambasz and Piretti
 Ettore by Ernesto Gismondi
 Expanded Line by King and Miranda
 Feather by Robert Sonneman
 Fenix by Garcia Garay
 Floor Lamp by Whitney Boin
 Floor Lamp by Lee Weitzman
 Floor Lamp No. 1 and 2 by Robert Silance
 Flut by Erio Bosi
 Focus by Bruno Gecchelin
 Formosa by Marcatti & Crotti
 Four Button by Mark Parrish
 Frankfurt by Pep Sant and Ramón Bigas
 Galileo by Gavin Steer
 Gavina by Josep Llusca
 Grall System by Ferrari, Pagani and Perversi Assoc.
 Grip 36 by Gary Payne
 Guardian by Robly A. Glover Jr.
 Halo-Click by Sottsass Associati
 Halogen Floor Lamp by Mike Nuttall
 Halogen Lamp by Eric Margry Design
 Hanger by Michael Pinkus
 Henri by Jerry Ketel
 Heron by Samuel Ribet
 Homage To Moholy Nagy by Studio Naço
 Hopper by Peter Krouwel
 Iló-Ilú by Ingo Maurer and team
 Joia by Josep Llusca
 Karl and Freddy by Red Square
 La Lune Sans Le Chapeau by Phillipe Starck
 Lamp #1 by Lawrence Laske
 Lashtal Sconce by Beckmann and Esrafilý
 Lazylight by Paolo Francesco
 Lester 220 by Vico Magistretti
 Light Tapestry by Jerome H. Simon
 Lighted By The Blinds by Terence Leong
 Lighten Up by Mark Parrish
 Lighthouse by Frederic Schwartz
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 Logo by Barbaglia and Columbo
 Lucy and Tania by Harvey Mackie
 Luminous Chair by Kyrre Andersen
 Luna by Josep Llusca
 Luna Pendant by Kevin von Kluck
 Lunatica by Donatella Costa
 Lyra by Giuseppe Raimondi
 M6 by Jan Van Lierde
 Mackinaw 900 by Larry Lazin
 Manhattan Series by Blaich and Van Elk
 Mask by David Potter
 Maya by Daniel T. Ebihara
 Mercur by Vladimir Pezdirc
 Mikado by Ferdinand A Porsche
 Modi: Terra by Toshiyuki Kita
 Moontower by Paul Ruine
 Motorized Robotic by Shiu-Kay Kan
 Motto Yubi by Robert Sonneman
 Ms. Dee Dee Deluxe by David Gale
 Nessie by De Pas, D'Urbino and Lomazzi
 Nest by Kyrre Andersen
 Night Shades by Ulrich Hoereth
 On Taro Giro by Toshiyuki Kita
 On-Off by Meda, Raggi and Santachiara
 Orbit by Peter Krouwel
 Palio by King and Miranda
 Pantograph by Michel Dallaire
 Papiro by Sergio Calatroni
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 Pi by Jan Van Lierde
 Picchio by Isao Hosoe
 Piramide by Marco Pasanella
 Plana by Carlo Urbinati Ricci
 Pocket Lamp by Judith van Brunschot
 Poe by Giugiaro Design
 Polyphemus Flashlight by Emilio Ambasz
 Quahog by Leo Blackman
 Ready Made by David Palterer
 Regina by Jorge Pensi
 Rinascimento by Matteo Thun
 Rock-it by Alex Mayer
 Saeta by Josep Llusca
 Sail by Kyrre Andersen
 Sail by Miles Keller
 Sapiens by Sacha Ketoff
 Sardine by Viemeister and Krohn
 Satelight by Stiletto Studios
 SB-16 Spacebird by Kenneth Kane
 Scaragoo by Stefan Lindfors
 Sciopticon by Hans Ansems
 Serena by Robert Wendrich
 Serpentina by Johannes Peter Klien
 Sette Magie by Lella and Massimo Vignelli
 Shaman by Alex Locadia
 Sigla 1 by René Kemna
 Sini 1 by René Kemna
 SL48 Solar Lantern by Moggridge Associates
 Soffio by Emilio Ambasz
 Squalo by Studio Naço
 Squish by Fabio Di Bartolomei
 Star by Roberto Pamio
 Starry Skies by Frederic Schwartz
 Stasis by Ralph Osterhout
 Strala by Laughton and Deacon
 Swag by Sinya Okayama
 Table Lamp by Trivedi and Munshi
 Taraxacum by Achille Castiglione
 Tata by Eros Bollani
 Tender by Michele De Lucchi
 3i by Thomas Eisler
 Tikal by P.G. Ramella
 Tilt 36 by Doyle Crosby
 Tiramisú by Roberto Marcatti
 Titania By Meda and Rizzatto
 Tolomeo by De Lucchi and Fassina
 Tom by Ezio Bellini
 Tower 001 by Maurizio Favetta
 Transform Lamps by Red Square
 Trio by Vladimir Pezdirc
 Tris Tras by King and Miranda
 Tulip by Ronald Reyburn
 U19 Floor Lamp by Randall Toltzman
 Uchida Lamp by Shigeru Uchida
 Urania by Garcia Garay
 Upside Down by Jan Van Lierde
 Urushi by Toshiyuki Kita
 Ventosa by Roberto Marcatti
 Verte A and Verte P by Sergi Devesa
 Via by Bruck of West Germany
 Victory by De Pas, D'Urbino and Lomazzi
 Vienna 1900 by Robert Sonneman
 Voyagers by Alex Locadia
 Wall Sconce by Kevin Farrell
 Wall Sconces by Margry and Anderson
 Winged Victory by David Baird
 Yanagi by Masciocchi Merich
 YaYaHo by Ingo Maurer and team
 Zag by Paul Ruine
 Zefiro by P.G. Ramella

International Lighting Design is a book that visually celebrates the best and brightest in lighting from around the world. From the boldly futuristic Space II to the ergonomically sound Illuminated Magnifier, from the grandly innovative ArenaVision to the sculpturally poised Fantomas, the lighting presented here conveys the eclectic design spirit of the eighties.

Selected from over 400 examples of lighting submitted to Design Publications in New York over the course of 1989, this book offers a comprehensive overview of contemporary luminaires. Its pages are filled with images of more than 180 outstanding lighting projects designed over the past five years, each one chosen because of its unique contribution to the state of the art. In addition, *International Lighting Design* features eleven behind-the-scene case studies that focus on special lighting projects from the United States, Japan, the

Preface



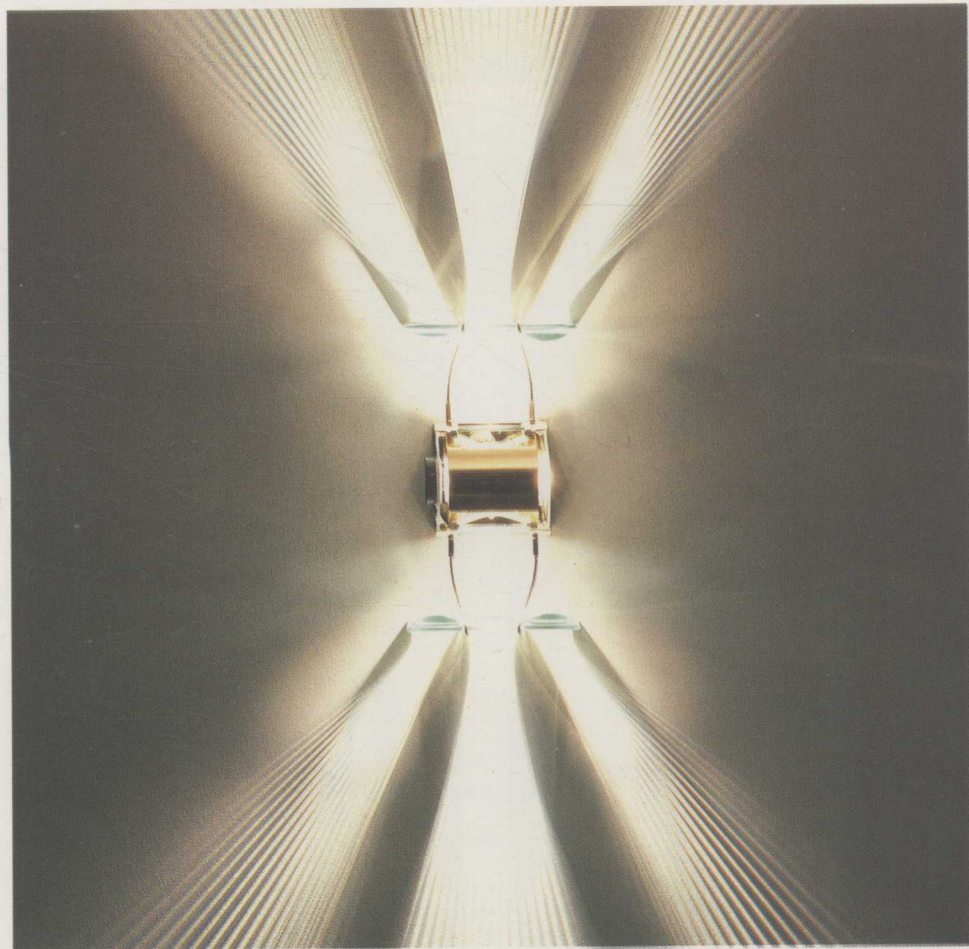
Barking Dog by Morphosis interacts to programmed signals by barking and then opening a flap to expose its light source.

Netherlands, Belgium, Italy and Switzerland. Interviews with the design teams and studies of their sketches and engineering drawings offer unique insights into the creative process.

It is barely one hundred years since Thomas Edison's 1879 discovery of electricity. Since then the light bulb has played a revolutionary role in our everyday lives, illuminating

our homes and workplaces, controlling our moods and perceptions. Yet lighting now has novel connotations and this, in part, can be attributed to significant changes in technology.

Sophisticated remote control systems and sensory electronics, for example, allow designers today to create lights that automatically move, activate, dim and even "talk." Another important new influence is the small but powerful halogen bulb which enables designers to create lamps that burn brightly without necessarily being big, suggesting in some cases that lighting and its electrical components can be touched and manipulated safely. Solid-state electroluminescent panels offer unprecedented dimensions to night lighting and signage; many of today's designers are inventively incorporating this technology in their work. Lasers, fiber optics and holography also offer enormous potential in their ability to



Light Tapestry by Jerome Simon houses a halogen bulb in a tiny metal enclosure.

project and manipulate light, although these possibilities have yet to be incorporated commercially in mainstream lighting design.

But not all the lighting to be seen in *International Lighting Design* is a direct result of fast-paced changes in technology. Contemporary lighting designers are busy experimenting with a variety of unconventional materials to diffuse and reflect light, creating unique environments in the process. Glass, however, remains the material synonymous with lighting and



On Taro Giro by Toshiyuki Kita sets Keith Haring's graphics on an electroluminescent plate, making art that glows in the dark.

numerous designs in this book brilliantly explore its transparency and opacity. Many designers are also producing lamps that follow strict ergonomic criteria derived from extensive research into user requirements, while other designers are creating a wide range of lamps that offer multiple functions. And in the fashionable spirit of historicism, some designs pay homage to past styles, while others take their cue from traditional crafts.

Embracing all these different trends, *International Lighting Design* presents the variegated visions of designers, artists, architects and engineers working around the world. Track systems and spotlights, desk lamps and floor lamps, task lights and sconces: the designs here range from the functional to the avant-garde. Indeed, *International Lighting Design* gives us a glimpse not only of contemporary lighting but also of the work of designers who will be responsible for the way our environments are lit in the twenty-first century.

—Donna Green

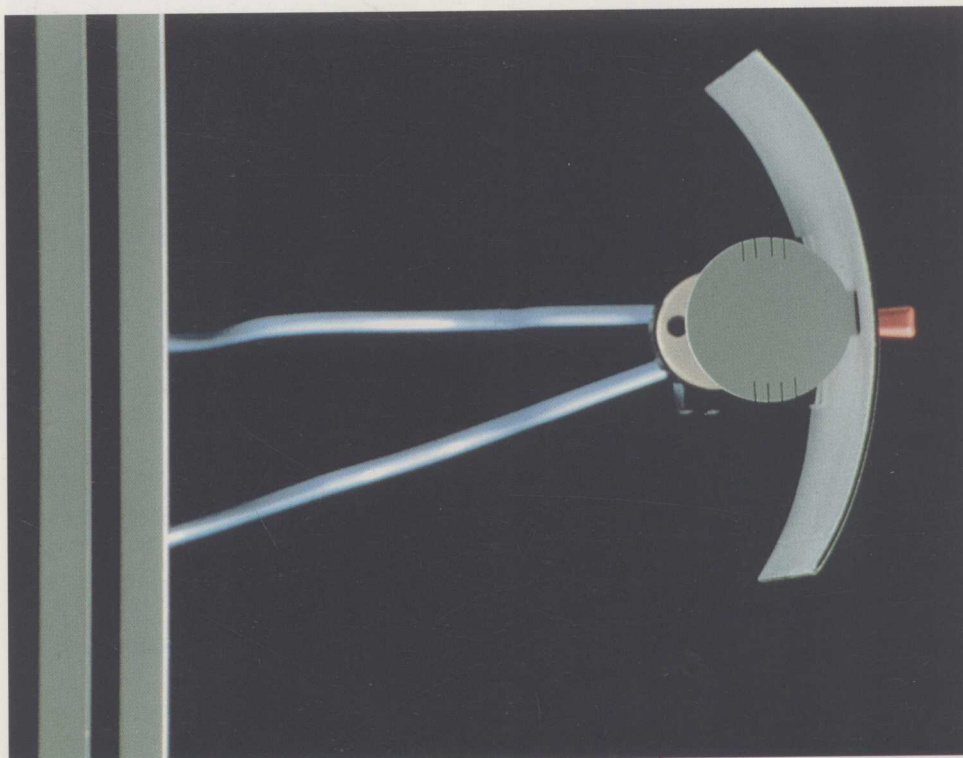
Special acknowledgement and thanks go to a number of people who were involved in putting this book together: to Amy Ancona for her tireless research and caption writing; to the editors of *International Design Magazine*, Annetta Hanna, Chee Pearlman and Nick Backlund; to Jennifer Domer for her innovative art direction; to designer Robert Rainey and art assistant Jacqueline Thaw; and, finally, to Steven Frank for creating the index.

No one I know seriously uses the term “good design” anymore; how quaint that expression now seems with all its precious connotations. Instead, design is perhaps best seen as something substantive, something that belongs to the real nature of a thing. It was with this in mind that we set about compiling *International Lighting Design*, a book about lighting of the mid- to late eighties—so don’t look for any “good design” endorsements in this book. Rather, view *International Lighting Design* as a unique release of design energy that explores divergent directions, contradicting philosophies, sometimes irreverent analogies and metaphors, and makes asymmetrical the boundaries of art, craft and design.

Introduction

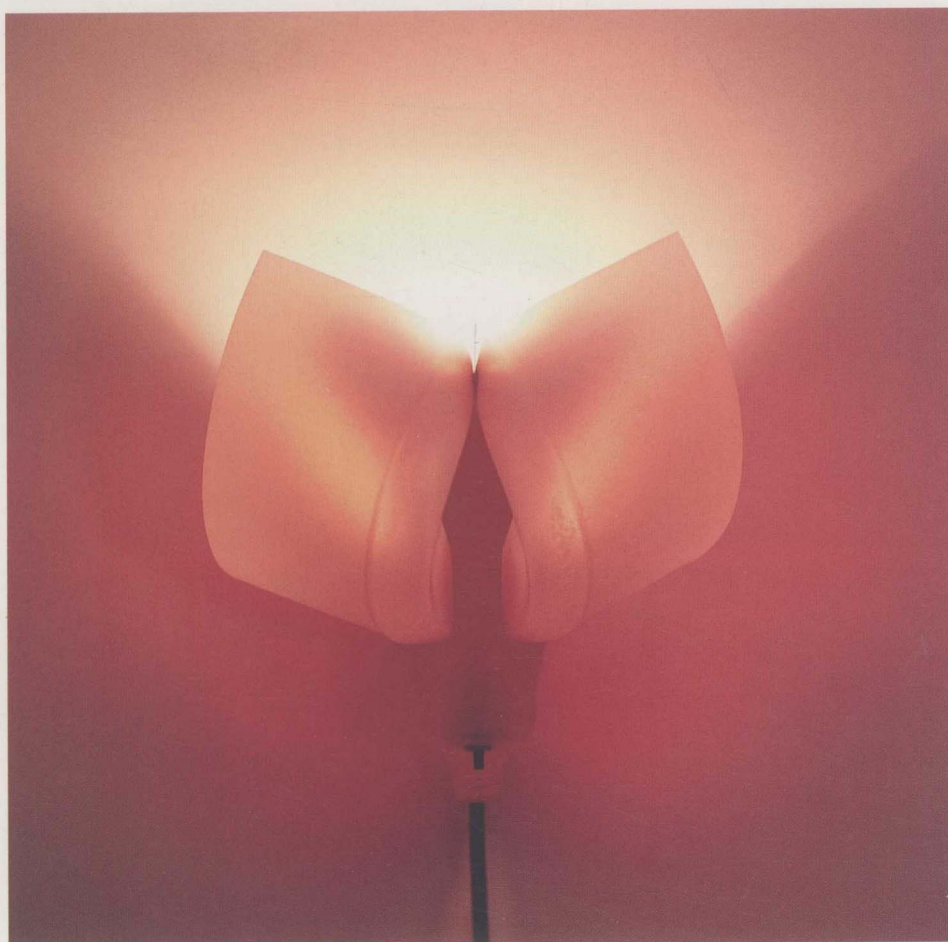
Similarly, *International Lighting Design* is not a critique of lighting nor does it herald any particular movement. It is a book that presents lighting as a collection of ideas, images and philosophies from the present, past and future. On these pages are elements of Cubism, the machine shop ethic, NASA, Shaker design, jazz, Las Vegas, Calder, post-modernism, the Swiss grid, assemblage, Noguchi, performance art and Memphis. Indeed, a review of these pages reveals the multifarious dialects of design flourishing as never before.

Richard Sapper’s 1972 Tizio lamp stands, to some degree, as the genesis of *International Lighting Design*. (Was the genesis of the Tizio the Luxo lamp of thirty-three years earlier?) Spindly, wispy, crisp, black and wonderfully animated, Tizio is an articulated task light with a halogen lamp. The splendid Tizio spawned an entire industry intent on being ingenious, inventive and witty, where the emphasis was more on how you did it (config-



Monolith Light by Brian Stewart

ration) rather than what you did (illumination). The Tizio ushered in an endless array of intriguing mechanisms and devices for articulating light that could support, move, position, diffuse and radiate light in a myriad of gestures. The exuberance of its design spirit comman-



by V. Lorenzo Porcelli

Ruby Begonia by Alec Drummond

deered the minds of designers and encouraged them to explore, stretch and challenge their perceptions of what lighting design can be.

International Lighting Design recognizes the advent of one-off lighting, or art lighting that is constructed not for commercial production but to create visual statements. There was a time, not long ago, when industrial designers were reluctant to accept designs that were not in full production—somehow these were seen as “ringers,” off on the sidelines somewhere, not following the same rules, not accredited players. It is precisely this group that has given lighting design, particularly in America, a jolt of new energy. The question “Is it art, is it craft or is it design?” now elicits the response “Who cares?” as long as the work is substantive. What we call art lighting reflects not so much the entry of art or artists into the lighting design world as it does the inclusion of the rest of the world into what is considered art. Perhaps the only thing that happens in art lighting that isn’t apparent in production lighting is the aesthetics of the actual design process: the very act of creation is essential.



Eco by Mario Barbaglia and Marco Columbo

There are many works in this book worthy of detailed discussion but I will comment on only a few of them; readers will carry on their own dialogues with those designs that correspond to their personal visions as they emerge.

The Cascading Sconce by Thomas Hucker reveals a pure lyricism. Is the form the narrative, or is the light the narrative? Is the light cutting metaphorically through the panels or are the panels shaping the light? The eye is driven relentlessly upwards and downwards in rhythmic succession, trying to determine what the designer's *process of design* was.

Ad hoc design is not a new idea, but when Alec Drummond uses a common and disposable material in his wall lamp Ruby Begonia, he creates a surprisingly voluptuous and organic form. Like a movie with a surprise ending you are captivated initially by the lamp's form and then are astonished to discover what its original life was. (I won't tell you here...)

The passion for design in the Italian national temperament is evidenced in the line of designs by PAF. Most of these designs are by the formidable team of Mario Barbaglia and Marco Columbo. The Dove lamp (probably second only to the Tizio in popularity), the Logo, the Edipo and the Eco testify not only to a love of design but also to the enlightened support given by Italian industrialists, a support that is not matched elsewhere.

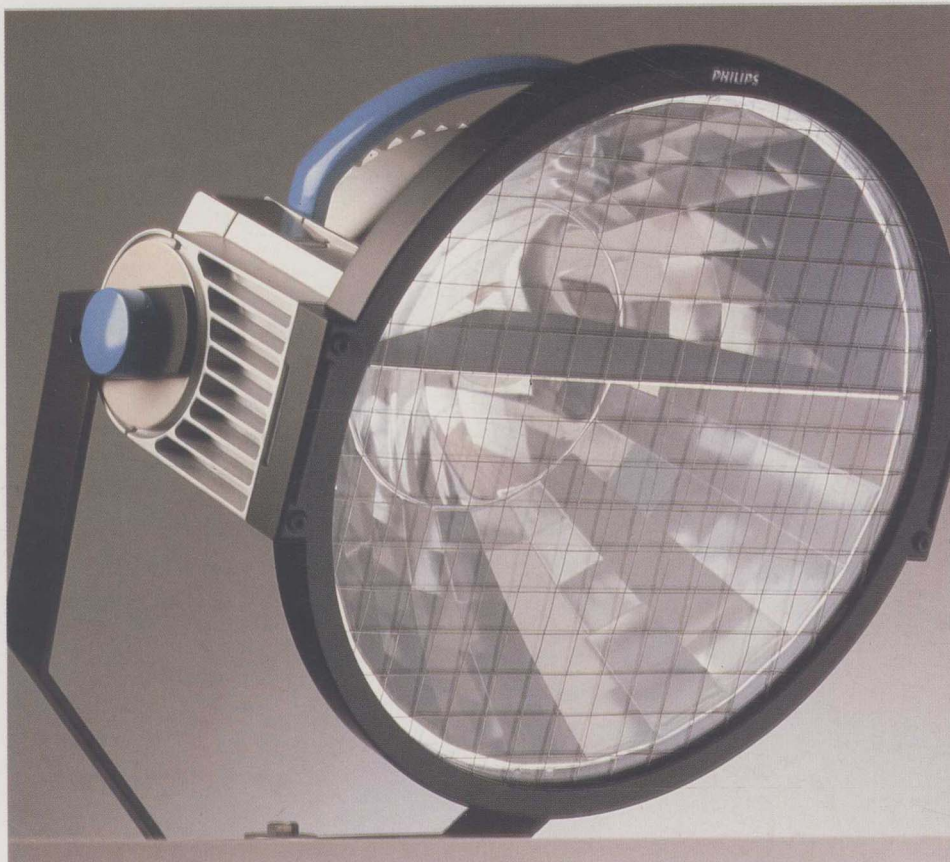
The Monolith Light by Brian Stewart is made up of crisp, machined elements, one dominant, one subordinate. The lamp's low voltage wires are set in a random wavy pattern

that suggests the flow of electric current. This design expresses a mastery of minimalist geometry, yet it isn't rigid or beyond metaphor.

Decorative thrown light is not a new concept in lighting design. This effect is often used by stage designers, for example, but nowhere does it take on the sense of orchestrated visual music more clearly than in Shigeru Uchida's lamp *Dear Fausto*. Even its tripoidal form suggests a music stand.

While there are many remarkable luminaires that are delicate in appearance, it is a pleasure to see something as sleek and muscular as the *ArenaVision* floodlight by Philips. This design is like a great sports car — powerful, well-built and absolutely wonderful to look at. *ArenaVision* is a professional luminaire on a grand scale.

Analogy and metaphor still contribute the most voltage to creativity. The principal for balancing cantilevered weights used in Richard Sapper's *Tizio* lamp, for example, can



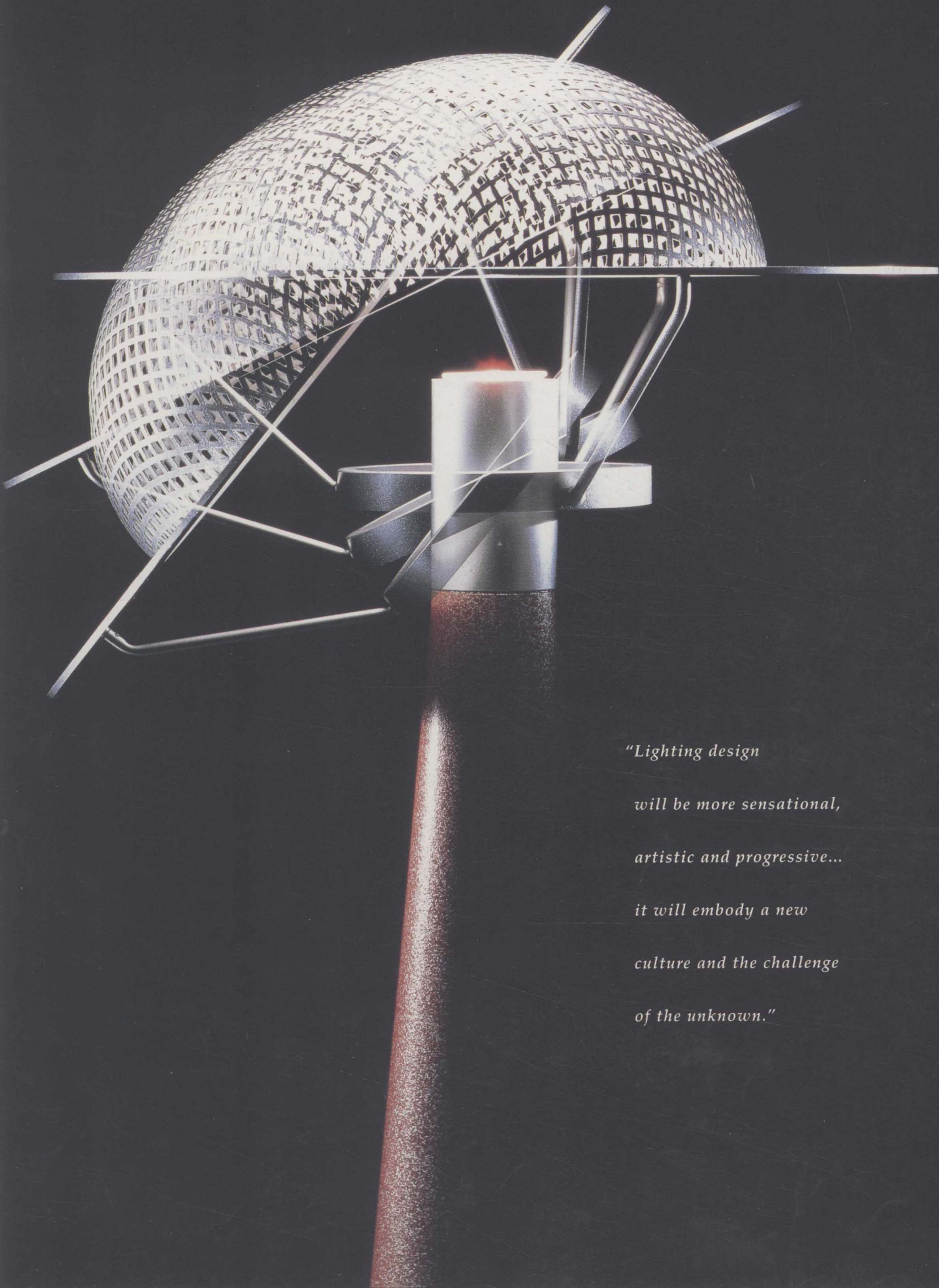
ArenaVision by Gerrit Arts

also be seen in drawbridge design, border guard barriers and construction cranes. The mind works by association. And so, to apply a Japanese adage to the *Tizio*: "To surpass the master pays the debt of what he gave you." I hope you find many lively examples of this process in *International Lighting Design*.

Focus on:

Dear Fausto

by Shegiru Uchida



"Lighting design

will be more sensational,

artistic and progressive...

it will embody a new

culture and the challenge

of the unknown."

