

LIGHTLIFE

5

Projects and products
from our international network –
education and science,
presentation and retail,
art and culture,
health and care

Topic:
**WHAT
CONNECTS
US?**



Dr. Harald Sommerer, CEO Zumtobel Group,
about successful cooperation in the international network



Dr. Harald Sommerer in the Zumtobel
luminaire production facilities in Dornbirn
(Photo: Markus Deutschmann)

WELL CONNECTED

The magic word of the new millennium is ‚network‘. Zumtobel has been very enthusiastic about intensive exchange within its international network of architects, designers, planners and artists for many years. We want to develop real, lasting and loyal relationships with these partners – on equal terms. Our networks are more than merely superficial contacts, they are real relationships that are of great value to everyone involved. Together with experts, we recognise and work out trends early, develop and handle exciting projects, explore the limits of feasibility of new products, and create fascinating worlds of light in this way. This is reflected by our organisational structure: every target group has its own designated competent contact partners. We have an international team of specialists to look after large projects and international clients and we have a competent sales team to support our partners in those countries. This is how we make the connection between international brand identity and local market presence.

Creating an internationally recognisable brand is more important than ever in this networked world. Zumtobel stands for high-quality innovative lighting solutions developed in close cooperation with architects and planners – worldwide. At the same time we keep our brand flexible enough to be able to respond to special national features, proving that our brand can adapt to regional conditions. This is clearly demonstrated by our new location for lighting communication in Shanghai, our latest Light Centre.

We understand network partnership to mean that we share our knowledge and new findings about innovative lighting solutions. This, on the other hand, has to be based on trust, which evolves through long-term collaboration. Our employees learn to respect other cultures by working with each other and with our international customers every day. Professional competence is an important prerequisite for this. Of equal importance is however that there is a willingness to negotiate, to reach a consensus, to get involved. This requires a good portion of self-confidence, because we must not be afraid to lose our identity.

The new issue of Lightlife presents some projects of our partners in Europe to Asia. The similarities and differences between Europe and China are considered in a discussion with two leading Chinese architects. Details about the development of Discus with EOOS, our partner of many years, are disclosed. We look forward to an inspiring collaboration with old and new network partners.

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Autumn 2010

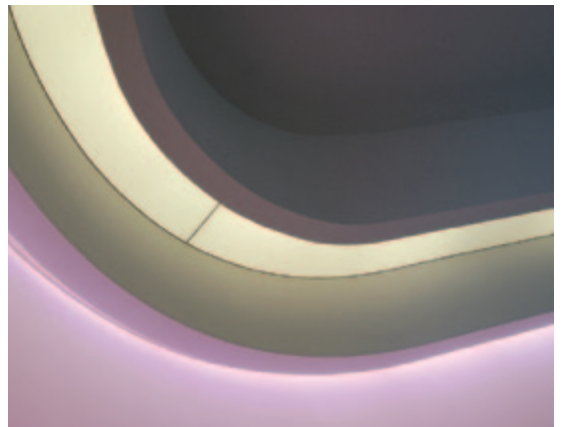


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“You never win alone. Once you start believing something different, you start losing.”

Mika Häkkinen

The installation Cloudscapes, a cooperation project of the Japanese architect Tetsuo Kondo and the German climate engineering firm Transsolar, was one of the most popular meeting places at the Biennale.



Photos: Markus Deutschmann
Text: Kerstin Schitthelm

中国

China – formidable variety and strength **An interview with** **Kai Cui and Sherman Lin**

China's building boom continues - many European offices are also active in the Middle Kingdom. Already very renowned in China, the architects Sherman Lin (bottom) and Kai Cui (right page) are not yet that well-known in Europe.





With more than 1.3 billion inhabitants, the People's Republic of China is on the brink of becoming a global power – in some areas, this has already happened. Sunrise industries such as solar and environmental technologies are clearly among the strategic goals of the Chinese planned economy which is hungry for success. Even today, one third of all solar cells newly installed all over the world are made in China. In 2008, China invested almost \$ 35 billion in alternative energy sources, demonstrating that it has understood the challenges of the future – even if implementation in this huge country is not always successful yet.

No other country has seen so many construction projects since 2000: spectacular buildings such as the Olympic Stadium or the new TV Centre in Beijing, trade-fair halls, sports stadiums, gigantic bridges, impressive museum buildings, even entire cities for hundreds of thousands of inhabitants. Expo 2010, the first world exhibition to be held in the People's Republic of China, which closes on 31 October 2010, was an exhibition of superlatives involving overwhelming architecture and enthusiastic visitor response. This clearly indicates that Zhōngguó (the 'Middle Kingdom' in Chinese) is currently reinventing itself in terms of architecture, setting unique landmarks, while at the same time trying to preserve its national identity. A number of European architects' offices are also busy working on projects in China. What do Chinese architects think about the current situation? What connects and separates East and West? Lightlife asked two renowned Chinese architects to participate in an exciting exchange of ideas on future and tradition in China.

“And this is where the real challenge lies: we have to learn how to use the available space most efficiently”

Sherman Lin

In your opinion, what is the crucial difference between the eastern and western worlds of architecture and design?

Kai Cui: European architectural tradition has brought forth buildings which emanate something solid, lasting, symbolic, something very powerful, which gives people a feeling of battling with the forces of nature – indeed, there is a kind of ‘idea of civilisation’ behind it. It is always a fight with nature for limited resources. Therefore, the most important buildings are churches and public buildings; they use lots of stone, very elegant columns and portals. Asian architecture on the other hand, is very clear and light, based on an intelligent approach to the building and to nature. The preferred building material is timber, everything is functional. They are two entirely different concepts. At present, I can perceive a shift towards European architecture. Clients, developers, even government officials all want architecture that is inspired by European traditions. They want very solid, very elegant, huge buildings, using lots of stone – they want to use architecture to express their ideas of power, importance, wealth. I think there is an interesting exchange taking place on the conceptual level.



The exclusive Chimelong Hotel in Guangzhou is one of Sherman Lin’s most famous projects. (Photos: Newsdays)

Sherman Lin: The entire cultural background is completely different, which is also expressed in architecture. From my experience, Chinese designers are currently learning a lot from Europeans. Many Chinese designers learn from European architects because their way of thinking is – how shall I put it – more contemporary. Chinese design is more traditional. Today, many investors are attracted by this completely new approach – they simply want to differentiate themselves.

Do you expect changes in the design approach?

Kai Cui: In the last century, European architects have learned a lot from Asians – they came to realise that any space that communicates with its natural environment is much more interesting. Therefore I think that in philosophy, we see a shift from European ideas towards Asian ideas, and I think that globalisation, which increasingly spans the entire world, considerably facilitates communication, and that China is now becoming a huge showcase for the architects of the world.

Sherman Lin: I am convinced that in the future, civilisations will re-focus on their own values to a greater extent. In this multicultural age, China should preserve its typical culture and tradition. Yet Chinese designers should adopt some of the technologies and also some cultural elements of European design.

Are aspects like sustainability, protection of resources, or energy-efficient buildings an issue in China already?

Kai Cui: All people are concerned when it comes to environmental issues, we have to join forces to look for solutions. This is not about form or style, but about human civilisation itself. This is something that unites us all. In the last decade, the Chinese government has indeed published a new code for the building and construction industry on the issue of energy saving, which has become part of the procedure for granting a building permit.

Sherman Lin: With the Shanghai Expo, China has demonstrated how important the subject of sustainability is to us. Especially in my work with European architects I have again and again experienced that looking for the best solution in terms of environmental compatibility is a matter of course during the planning process in Europe. In China, we have an incredibly high number of inhabitants who have to share a limited amount of space. And this is where the real challenge lies: we have to learn how to use the available space most efficiently.

Sherman Lin, interior designer and President/Creative Director of Newsdays, one of China's biggest interior design firms, is Professor at the School of Urban Design, the China Central Academy of Fine Arts, Vice Director of the China Institute of Interior Design and provided the design for the Armani shop in Hangzhou, China. Sherman Lin's office engages mainly in projects involving hotels, restaurants and residential buildings. At present, he is working on a project involving a new residential complex in Guangzhou, in collaboration with David Chipperfield Architects.



“I think that globalisation, which increasingly spans the entire world, considerably facilitates communication, and that China is now becoming a huge showcase for the architects of the world.”

Kai Cui

Kai Cui's Shangdong Radio & TV Center combines eastern and western elements. (Photo: Architecture Design & Research Group)



In your opinion, what can European architects learn from Chinese architects?

Kai Cui: At present, it is rather the Chinese architects who should learn from the European architects. If I look at contemporary architecture, I see Chinese architects who work very hard on a number of projects, creating a great number of designs within short periods of time, at a very low price – I do not think that European architects should learn anything of that kind. I think open collaboration is what is required, so that European architects can find out more about Chinese culture through projects carried out in China, to increase their understanding of our way of thinking. We have many methods that are well-suited for dealing with local materials and the local conditions on site.



Kai Cui, architect at China Architecture Design & Research Group, Beijing, Vice President, Chief Architect, National Design Master, has won many national and international awards. He was the Chinese architect in charge of building the new Olympic Stadium, together with the Basel-based architectural firm Herzog & de Meuron.

Sherman Lin: We differ considerably in terms of mentality. For the Chinese, traditional values such as family are much more important – the design elements should reflect this as well as local aspects. This is where we differ from Europeans. I hope that a symbiosis of our attitude and the European lifestyle will result in exciting new designs.

Do you consider globalisation a chance or a risk? Will it result in a loss of cultural identity, or will it enhance our lives?

Kai Cui: The last century has seen a modernisation of architecture and Europe's international style has become a problem in the process. If you create the highest building, it has to look exactly like this or that, always the same, with boxes all over the place, in a 'matchbox' kind of style. Many people complain about this situation and want to change it. Among Chinese architects, we have been discussing the question of how to preserve our identity, our culture, our tradition for many, many years.

Sherman Lin: Globalisation is generally a positive development. It is, however, important for different civilisations to preserve their individual identities. We see a great variety of European styles in China, and I personally think there are too many American style influences here. We have to find our own way. For it is precisely the differences which will continue to make our world an exciting and wonderful place.

Can you think of an example of this development in China?

Kai Cui: The new airport terminal 3 designed by Norman Foster is a project which, to my mind, reflects this development perfectly. It reflects Chinese culture; it has a very beautiful roof and ceiling. I like the colours and the natural lighting. It is amazing – just one look at this building and you know at once: this is China.

“All people are concerned when it comes to environmental issues, we have to join forces to look for solutions.”

Kai Cui

With its expressive structural design, the MAXXI clearly breaks out of the orthogonal urban grid pattern. Its relation to the quarter is maintained by the moderate height development.

“The purpose of all architecture is the framing and staging of social communication and interaction. The purpose of all art is to experiment with new forms of social communication that project an alternative view of the world.”

Patrik Schumacher



Client: Ministry of Cultural Heritage and Activities, Rome/I
Architecture: Zaha Hadid Architects, Zaha Hadid and Patrik Schumacher, London/UK
Lighting Design: Equation Lighting, London/UK
Electrical Design: Max Fordham and Partners, OK Design Group, London/UK
Electrical Installation: Ciel Spa, Rome/I
Photos: Pietro Savorelli / Text: Claudia Fuchs

MAXXI IN ROME

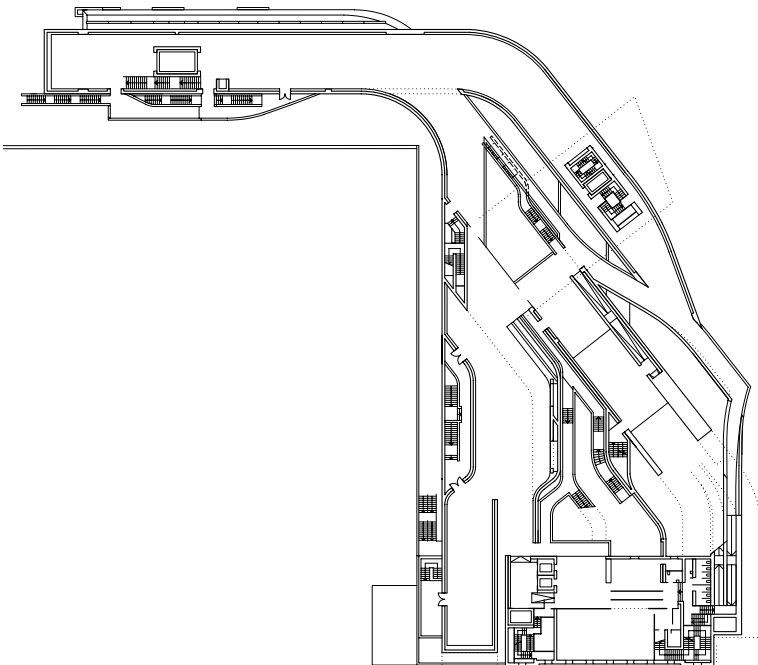
DYNAMIC ROOM SCULPTURE



Italy's first national museum of contemporary art, the Museo Nazionale delle Arti del XXI Secolo, or 'MAXXI', is an expressive architectural sculpture. The dynamic nature of this embodied form of Zaha Hadid Architects' notion of a 'drift' – of masses and spaces that drift – is underlined by the design elements of natural and artificial light.

Located on the former grounds of the military barracks on the northern edge of the inner city, in between Tiber bend, residential area and storage buildings, the light grey structure of the MAXXI is visible from afar. The overlapping, curved contours break out of the orthogonal urban grid pattern, attracting visitors magically.

The exposed concrete building appears like a huge sculpture with decoratively alternating light and shadow on the wide forecourt. Bright patterns are drawn by sunlight shining into and through the structure, shadow lines wander across the area, interior and exterior are connected subtly. The overhanging structures double up as projecting roofs, guiding the visitor into the foyer, a hall as high as the building, interlaced with crossing stairs, passages and bridges – a Piranesi-style space composed of light concrete and black steel. The dynamic stair sculpture not only connects the five exhibition levels, but also acts as a stage for the flow of movement through the 'vertical piazza'. The structure is flooded with natural light from glass roof to floor, delicately balanced by means of a specially developed luminous ceiling containing indirect fluorescent illumination that can be added as required. This combined system ensures a homogeneous basic illumination. The architects also used artificial light as a specific design element: 'In the hall, light is an important design element. All the lighting is integrated in the architectural elements, serving as linear structures to emphasise the dynamic layout', explains the architect of the project Gianluca Racana. The stairs and pathways hugging the walls or freely spanning the room are turned into carriers of light themselves. Their translucently shimmering undersides fitted with fluorescent lamps behind light-scattering foil and acrylic glass take on the appearance of boxes of light.



The soft light not only radiates downwards, but also diffuses upwards through the grating of the steps and pathways. Light bands hidden in the handrails follow the stairs as a source of indirect illumination. Floor plan on a scale of 1:1500.





The generosity of the entrance hall, its flowing lines and dynamic character is continued in the exhibition halls. With straight, curved or inclined walls, with corridors, ramps and terraces, the room sequences are as surprising as differentiated. Some gallery parts are introverted, while others open up towards the outside with big glass walls. The halls are parallel, staggered, they cross each other, form cascading levels, meander on in different directions only to meet up again later. The visitor gladly gives himself up to drift along this flowing trajectory through the generous exhibition landscape. Instead of classical cabinets, the curators have a total area of 10,000 m² at their disposal to exhibit contemporary art in all sorts of media. Zaha Hadid's complex spatial composition challenges the idea of traditional exhibition spaces and the neutrality of the 'white cube'. The MAXXI makes it possible to set up and experience art in dialogue with architecture in a new way, with stimulating cross references and associations.

The lighting design is correspondingly differentiated. As in the stair hall, natural light plays a major role, responsible for the almost studio-like atmosphere of the top-lit halls. 'We wanted to provide as much natural light as possible. Since most works of art are created under daylight conditions, this facilitates the colours and surfaces to be perceived without falsification. At the same time, it was important for us to create optimal artificial light conditions', Gianluca Racana explains. That is what the complex luminous ceilings are there for. All the technical elements are integrated in the narrow roof girders – steel lattice framework girders faced with concrete elements. They also carry the gratings outside, which serve to protect from the sun and to scatter light, as well as the two glass levels and the dimming blinds. Homogeneous basic illumination is ensured by dimmable fluorescent lamps fitted behind light-scattering translucent acrylic glass on either side of the entire length of the rib girders. Aluminium louvers serve as sunshades, regulated by the intelligent light management system Luxmate Litenet in response to the position of the sun and the required lighting. The system also controls the light output of the luminaires. This ensures a perfect mixture of natural and artificial light that can be adjusted according to the existing daylight conditions. A rail system on the underside of the girders allows additional spotlights to be mounted for point illumination. Beamers and lightweight partition walls can also be mounted there.

The exterior lighting design complements the characteristics of the architecture ideally: on the one hand accentuating the MAXXI as a new component of the city and on the other emphasising its connection to the existing quarter.

Lighting Solution

Foyer: TECTON continuous-row luminaires

Exhibition Areas: TECTON continuous-row luminaires, VIVO L spotlights, PANOS downlights, LUXMATE LITENET light management system



Focussed spots highlight the sculptures and make them come to life by the interplay of light and shade (left).

The unusual view of the underside of the parallel roof girders characterises the halls. They look more like lofts than museum rooms. This character is emphasised by the clear light of the fluorescent lamps (right page).



The lighting is integrated in the ceiling as a continuous light band and also provides an even illumination of the walls (top and right).







Short interview with Pio Baldi, director of the MAXXI museum

Although it only opened a few months ago, the MAXXI is already very famous outside Rome and was recently even awarded the prestigious Stirling Prize of the Royal Institute of British Architects (RIBA). What do you think is so special about this museum?

Pio Baldi: The special thing about this museum is its flowing and dynamic character. This distinguishes it from other museums. There are no rooms with pictures hanging on the walls in this museum. There are galleries, spaces for walking around in, with works of art suspended from the ceiling or growing out of the floor. You pass different places at different times, you get lost ... It's a labyrinth, but an aesthetic labyrinth, a labyrinth of art.

What is the deeper significance of the MAXXI for Rome?

Pio Baldi: The newly opened MAXXI is Rome's first venue for exhibiting modern art. It is particularly important for Rome to have a museum of contemporary art and architecture, because Rome is the 'eternal city' and therefore also the city of immobility, the city of the Roman Empire, the city of the popes – but Rome also has to look ahead into the future. It needs innovations. And the MAXXI is one of these innovative places that makes Rome a living city, i.e. a city that also offers perspectives other than a mere contemplation of the past.

What was the greatest challenge during the building phase?

Pio Baldi: As so often, the biggest problem was money really. There was no advance financing, so we were busy with procurement of financial resources by sponsoring again and again throughout the building process. The change in the energy saving regulations was another high impact factor. The planning and realisation phase was very long, so the new classification that came into force during that time was really dramatic and caused a huge increase in the time and cost expenditure.

Do you have a favourite place in the museum?

Pio Baldi: Yes, I love to be in the atrium where all the shapes are soft and flowing – a Grand Canyon kind of feeling, twisting and turning in different directions. A unique experience!

All the technical elements are accommodated in the complex luminous ceilings. The general illumination is provided by light bands with dimmable fluorescent lamps fitted behind light-scattering translucent acrylic glass. Spots offer additional point illumination (left page).

Surprising and diverse room sequences are created by corridors, ramps and terraces. The differentiated lighting concept sparks a dialogue between architecture and exhibits (below).



PROJECTS IN BRIEF

NEW LIGHT FOR NEW OFFICES

World Bank in Bucharest

After destruction of the Millennium Tower – former headquarters of the World Bank – by fire, the World Bank is now based on the fifth floor of the UTI Building. A suitable lighting solution was sought for to make customers feel appropriately welcome. It was decided to consult the highly creative architect Bogdan Tofan, who had been responsible for the design of the premises in the Millennium Tower. Attractive reception and work areas, which merge harmoniously thanks to the lighting design, have been created. To achieve this effect, the architect made use of an exceptionally long version of the re-

cessed luminaire Slotlight. The over 30 m long light lines can be connected to each other without interruption of the flow of light using 90° angle modules at the corners. The general illumination is supplemented by an eye catcher at the back of the office areas and in the entrance area: modular Cielos lighting systems with video-compatible LEDs create a lively atmosphere with dynamic colour sequences and images. Individual batten luminaires and recessed luminaires provide ideal lighting conditions for work.



Client: World Bank Headquarters, Bucharest/RO
Architect: Dr. Arh. Bogdan Tofan/Tofan Arhitekt, Bucharest/RO
Lighting Design: Dr. Arh. Bogdan Tofan/Tofan Arhitekt, Bucharest/RO
Lighting Consultation: Conf. Dr.-Ing. Dorin Beu, Klausenburg/RO
Electrical Design: Dr.-Ing. Mihai Husch/Deco-light, Bucharest/RO
Electrical Installation: Procema Maintenance SRL, Bucharest/RO

Lighting Solution:
CIELOS MOVE lighting system, SLOTLIGHT luminaire (recessed, surface-mounted, suspended), LINARIA batten luminaire, MELLOW LIGHT IV surface-mounted and recessed luminaire, 2LIGHT MINI LED, AERO II pendant luminaire, OPURA free-standing luminaires, PANOS Q downlights, PERLUCE lighting system, DIMLITE lighting control system



Individual batten luminaires and recessed luminaires provide ideal lighting conditions in the offices. Slotlight light lines can be connected at the corners with special angle modules (below). Clients of the World Bank in Bucharest are welcomed in attractive reception areas (left). (Photos: Serban Mestecaneanu, www.meste.ro)

BIG VIEW

Elegance and modern requirements all under one roof

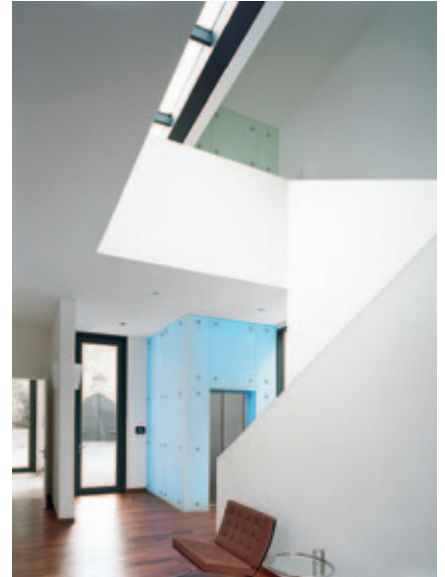
A residential villa with a view of the city of Frankfurt. An absolute dream for many, and yet almost surpassed by the view of the new villa on the old castle hill in the small town of Kronberg in the Taunus area. The serene elegance of the modern building facilitates its integration in the historical surroundings. The three levels of the modern flat block shaped construction illustrate how comfortable unimposing architecture can be. Visitors enter the property through a section of the former and now listed 14th century town wall. This has been lovingly restored by the owners and integrated in the planning. A polished version of the rough travertine used outside can be found inside, conveying a sense of harmony.

The various parts of the building can be accessed via the entrance area. An elevator clad with backlit glass elements is the highlight here. Delicate colour gradients visible from afar through the large windows enliven an RGB LED line structure programmed by the light control system Luxmate Emotion.

The client opted for a very reduced number of different luminaire types and shapes in order to emphasise the clarity of the architecture. An elegant and at the same time very flexible basic illumination is achieved by a clear design incorporating more than 150 2LIGHT recessed downlights. The individual character of different areas of the building is underlined by features such as the colour of the mounting frames fitted in the library matching the nut wood used there. The sloping ceilings of the top floor are illuminated by specially designed lighting fixtures developed for the particular roof slope.

Some of the trees in the garden are over 150 years old. This impressive natural feature also plays a role at night: a romantic interplay of light and shade is achieved by an arrangement of Paso recessed floor luminaires.

Private residence in the Taunus area,
Architect: Meurer Architekten, Frankfurt a.M./D
Electrical Design: K. Dörflinger Gesellschaft für
Elektroplanung mbH & Co KG
Lighting Solution: 2LIGHT recessed downlights,
PASO recessed floor luminaires, special
LED solution with LUXMATE Emotion light
management system



An elevator clad with backlit glass elements is the highlight of the entrance area (top). A fascinating atmosphere is created by the arrangement of Paso recessed floor luminaires in the garden (below). (Photos: Hutter)



PROJECTS IN BRIEF



The restored and extended premises of the Rockbund Art Museum are an elegant venue with enough space for future exhibitions (above).

Generous exhibition areas were created inside the art deco style building (right page). The illumination with the spotlight system Arcos allows realisation of flexible presentation concepts (below).

(Photos: Markus Deutschmann, David Chipperfield Architects)

THE FINE ART OF LIGHTING

Brilliant restoration of the Rockbund Art Museum in Shanghai

The building accommodating the Rockbund Art Museum in Shanghai has a significant history: the former premises of the Royal Asiatic Society also housed China's first modern museum, the Shanghai Museum. The restoration by the renowned architect David Chipperfield has endowed the Rockbund Art Museum with a new elegance. In order to retain the original spirit of the historical building, David Chipperfield decided to maintain the original 1932 design for the main façade renovation. Extension of the building was limited to the east side to provide space for future exhibitions. New exhibition areas have been created inside the art deco style building, which can be adapted to various presentation concepts, as required. The efficient and unobtrusive illumination of the exhibition areas is achieved using the spotlight system Arcos - also a Chipperfield design.

Client: Shanghai Bund de Rockefeller Group Master Development Co., Ltd., Shanghai/CN
Architecture: David Chipperfield Architects
Lighting Concept: Schlotfeldt Lichtplaner, Hamburg/D
Lighting Design: Brandston Partnership Inc. (BPI), Shanghai/CN
Lighting Solution: ARCOS spotlight system





请勿触摸

请勿使用闪光灯

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Client: EFF, Reykjavik/IS
Architecture: Henning Larsen Architects, Copenhagen/DK, ARKIS Architects, Reykjavik/IS
Lighting Design: VERKIS, Reykjavik/IS
Electrical Installation: Rafmiolum hf, Reykjavik/IS
Photos: Rafn Sigurbjörnsson / Text: Burkhard Ehnes

REYKJAVIK UNIVERSITY

NORTHERN CLARITY



Artificial light and an efficient lighting control system play an important role all over the campus because of the typical lighting conditions in northern latitudes (top).

The individual departments are arranged around the central circular hub in the shape of a star. The open fan-shaped floor plan brings the surrounding beach and forest landscape right inside the campus (left page).

Cutting edge, integrated, modular and minimal dimension lighting system for the new campus of Reykjavik University

Located half way between established European and North American academic centres, Reykjavik University is developing into a new top address for research and technology. The star-shaped campus converging on a central circular hub was designed by Henning Larsen Architects, Copenhagen, in conjunction with ARKIS Architects, Reykjavik. It is located between Reykjavik's old city airport in the west, the city's most popular beaches in the south, and a forest area in the north and east. Further building modules can be added to the central circular hall retrospectively. Northward and eastward extensions to the length and width of the fan-shaped building modules radiating from the central area are possible and envisaged. The floor plan is open towards the outside, which allows integration of the beach and forest landscape far into the core of the premises. Apart from endowing all of the rooms with the unique quality of a natural environment, this layout also permits optimal illumination and heating with natural daylight, which is a first significant aspect contributing to the sustainability of the building. The campus design was not only intended to realise cutting edge and sustainable building technologies, but to make it possible to study these technologies themselves as well. Since moving into the premises, students and teaching staff can for example study the phenomena of the special northern lighting conditions using data from Zumtobel's Luxmate daylight sensor, which normally merely supplies the automatic daylight-based lighting and blind control system with measured data.

The lighting management solution developed by the lighting designer Gudjon L. Sigurdsson itself also makes maximum use of innovative technologies for ultimate comfort and flexibility of the building. Litenet with the integrated emergency lighting technology Onlite, permits flexible and conveniently easy response to changing area usage. Most of the luminaires were supplied with Dimming On Demand (DOD) ballasts. The decision whether a luminaire should be dimmable or not therefore only had to be made after initial operation. The large number of luminaires made a considerable cost saving possible. A 'maintenance cockpit' fully integrated in the control interface (Object Linking and Embedding for Process Control) allows optimisation of maintenance intervals. This reflected by lower maintenance costs.



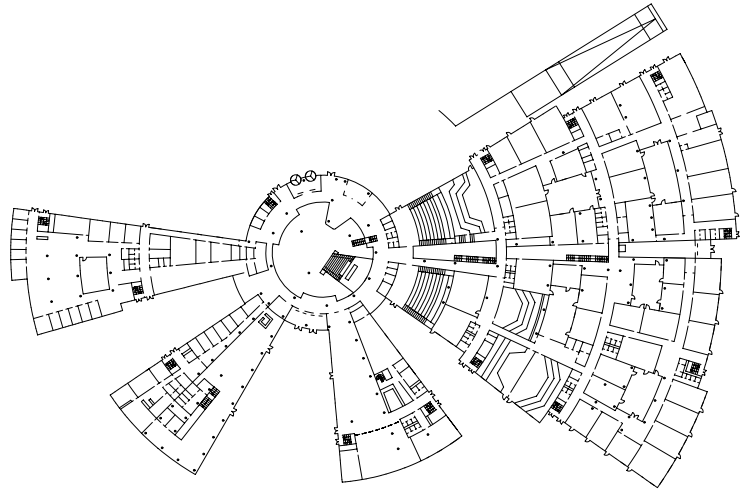
Most of the building has a specially designed ceiling system with perforated slat-shaped sheet metal segments which also integrates the illumination. Zumtobel won the competition for the best possible fulfilment of the diverse illumination requirements initiated by the client.





The modular luminaires can be adapted to the many different illumination situations in the building. As well as being a distinctive feature of the campus design, sustainable and cutting edge building technology is also a subject that can be studied at Reykjavik University.

Floor plan on a scale of 1:2000. The radial arrangement of the individual departments around the central area permits future extensions to the length and width of the building.



The Luxmate blind control system was developed further to meet the special local lighting conditions: in northern latitudes sunlight strikes the earth at small angles for long periods of time. The sophisticated light management system is apparent to the occupants of the building because of touch screens in all lecture and seminar rooms, which control the local automation modules. Staff can save valuable lecture time normally spent adjusting the lighting by storing their personal light settings and selecting these when booking lecture theatres.

For most of the building, the architects and lighting designers opted for a ceiling system composed of rolled and partially perforated, slat-shaped sheet metal segments. These are effective acoustically, allow ventilation from above the ceiling surface, and hide the ceiling installations. All the slats are aligned towards the central circular hall and therefore automatically serve for orientation. The luminaires integrated in these slats are intended to enhance this effect. The client initiated a competition among several lighting system manufacturers for the development of these luminaires, which additionally had to fulfil the illumination requirements of the lecture theatres, seminar rooms, offices, libraries and thoroughfares. Zumtobel's success in this competition is attributable to a concept that offered a number of advantages: high luminaire efficiency despite very small dimensions, complete fulfilment of the anti-glare specifications, simple modularity allowing easy in-situ adjustment to the particular lighting requirements. The fact that 'technology' is the subject of the building is fittingly illustrated by a visible T5 lamp and a visible luminaire interior. At the same time, reference is made to natural phenomena that are unique to Iceland. The crystalline clarity of the luminaire is reminiscent of the typical clear lumps of ice on the Icelandic lava beaches.

It was moreover possible to improve the efficiency of the luminaire by over 15% compared to values expected using standard technologies, by means of translucent side reflectors, optimised mini grids and an optimal lamp operating temperature. The modularity of the design allows free positioning on a carrier section, as well as wallwasher and free illuminating versions. By making maximum use of the still existing advantages of T5 lamps, coupled with staging this lamp as a protagonist, the luminaire became a kind of, 'paean of praise of the fluorescent lamp' in times in which it seemed that innovation simply had to involve LEDs.

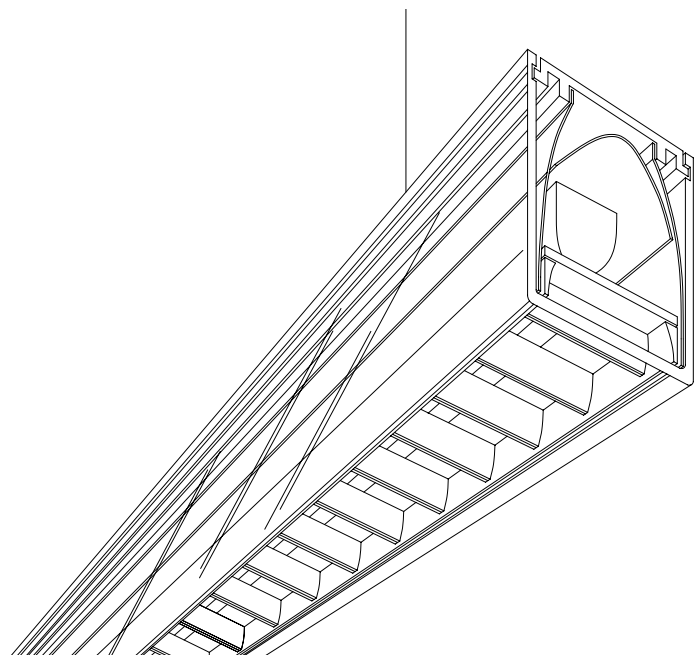
The basic design of Reykjavik University was developed before the world financial crisis, which affected Iceland particularly severely. It was nevertheless extensively realised during the crisis. The special circumstances of the crisis lead to even better and more sophisticated, cutting edge solutions.

Lighting Solution

RU-SLIMLIGHT/Z-fortyfive special luminaire, PERLUCE surface-mounted luminaire, FEW louvre luminaire, VIVO spotlight, LITENET light management system, ONLITE emergency light system



The illuminant specially developed for the building offers a very high efficiency despite its very small dimensions and fulfilment of the anti-glare specifications. The illuminant used is a visible, innovative T5 lamp.



HIGHLIGHTS '10

**New products and additions
to existing ranges**

Autumn 2010

Highlights Autumn 2010

1 **MELLOW LIGHT V LED**
2 **PANOS INFINITY**
Tunable White

Offices and communication

3 **CIRCLE tune kit**
4 **OPURA LED & Hybrid**
5 **PANOS INFINITY 1000 lm**
6 **LITENET blinds actuator**

Art and culture

7 **ARCOS Tunable White**
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11 **ONDARIA LED**
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Health and care

16 **CLEAN LED**

Façades

17 **DMX**



1

MELLOW LIGHT V LED

Recessed luminaire

With a luminous efficiency in excess of 60 lm/W, the LED version of MELLOW LIGHT V is up to 40% more efficient than the conventional version of the previous generation. In combination with its light sources' service life of 50,000 hours, the way is cleared for the economically efficient use of LEDs for general office lighting. The optical system, which has been completely redeveloped for the MELLOW LIGHT V recessed luminaire, ensures balanced brightness distribution with visible illuminance levels, on both walls and the ceiling. The LED lighting points are dissolved perfectly by a primary optic, providing uniform illumination of task areas. LEDs providing stable white light with colour temperatures of 3000 K or 4000 K plus a colour rendition index of $R_a > 80$ enhance the high lighting quality provided by MELLOW LIGHT V LED. Reliable heat dissipation is ensured by a compact passive cooling system. This greatly reduces the maintenance effort for the luminaires while ensuring a long service life of the light source. The replaceable LED unit makes MELLOW LIGHT V LED a future-proof lighting solution in the area of office lighting.



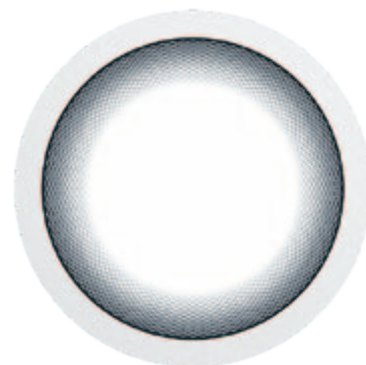
2

PANOS INFINITY Tunable White

Downlight range

The Tunable White PANOS INFINITY LED downlight is unique in that it boasts a dynamic colour temperature to simulate the natural course of daylight. Depending on the application situation, architecture or object to be illuminated, the user can flexibly adjust the colour temperature without replacing lamps or luminaires. In the process, a continuous range of 2700 K to 6500 K not only improves the quality of perception but also creates eye-catchers, highlights colours and enhances the human biorhythm. The high colour rendition quality (Ra 90) of PANOS INFINITY Tunable White ensures that colours are not distorted. The various different white tones are adjusted via the CIRCLE tune control module or the Emotion touch panel. At a colour temperature of 2700 K, the efficient LED downlight produces a luminous flux of more than 1600 lumens while consuming only 27 W of power. With its new member, the Tunable White LED version, the PANOS INFINITY LED downlight range continues to be a pioneer in the market. The luminaire's efficiency, lighting quality and dynamic colour temperatures open up a new dimension for light.

Design: Christopher Redfern, Sottsass Associati
www.zumtobel.com/panosinfinity



3

CIRCLE tune kit

Control point

Easy control of various colour temperatures: with the CIRCLE control point, the colour temperature and lighting intensity can be varied easily. Up to three settings can be stored, and up to 64 luminaires can be controlled in parallel. The CIRCLE tune kit is a complete package including all components required, such as the bus supply, for example. No commissioning is required for the unit, which means that the user can connect the CIRCLE tune unit in broadcast mode and directly start it. Available in a white or silver finish, the control point perfectly adjusts to its environment.

www.zumtobel.com/circletune

3 ↓



4

OPURA LED & Hybrid

Free-standing luminaire

Cutting-edge lighting technology and an upmarket appearance. The design-oriented OPURA range of free-standing luminaires is proud to present two new members: an LED-only model and a hybrid luminaire: OPURA LED boasts separately controllable direct and indirect light components as well as maintenance-free light sources. The hybrid free-standing luminaire combines the benefits of direct LED light and highly efficient TC-L ambient lighting. All models feature tried-and-tested MPO+ technology and a SensControl II control unit. A complete package for perfect lighting comfort at the workplace – efficient and glare-free.

Design: Peter Andres & ON Industriedesign
www.zumtobel.com/opura

4 ↓



5

PANOS INFINITY

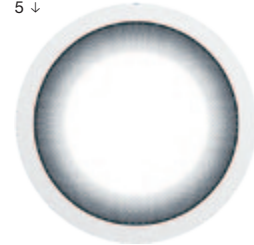
Stable White 1000 lm

LED downlight range

The efficient PANOS INFINITY Stable White LED technology can now also be used “in a smaller scale”: besides the lumen packages of 1800 and 2400 lumens available so far, PANOS INFINITY is now also available as a 1000 lumens luminaire. This makes the LED downlight perfect for use in smaller rooms or in areas with lower ceilings, such as changing rooms, corridors or siderooms, for instance.

Design: Chris Redfern, Sottsass Associati
www.zumtobel.com/panosinfinity

5 ↓



6

LITENET

LM-4JAS blinds actuator

Using the new LM-4JAS blinds actuator, daylight can be used even more efficiently than until now: the unit controls blinds and slats with unprecedented precision, allowing for perfect glare protection and use of incident daylight. In combination with LITENET, new functions are provided to protect the blinds, e.g. an anti-icing alarm, strain relief at the top end position, and a signal function indicating changes in travelling time due to mechanical problems. The blinds actuator can be used as a four-channel unit installed in a switch cabinet, or as a two-channel unit for local installation.

www.zumtobel.com/litenet

6 ↓



7 ↓



7

ARCOS LED Tunable White
Spotlight system

The integration of Tunable White LED technology has made the complex ARCOS range of spotlights complete. With a colour temperature variably adjustable between 2700 and 6500 K, and excellent colour rendition of Ra > 90, the LED module has set standards for high-quality accent lighting in museums and shops. Thanks to the use of innovative technology, subtle shades can be produced easily and quality of perception can be improved. The spotlight is dimmed via DALI.

Design: David Chipperfield
www.zumtobel.com/arcos

8

ARCOS LED Tempura
Spotlight system

Light in dynamic colours, and colour temperatures variably adjustable in the range between 2700 and 6500 K, are typical features of the new ARCOS LED Tempura 25 W spotlight. Implemented in design size 3, the LED spotlights perfectly blends into the previous appearance of the spotlight range. From a conservation viewpoint, complete lighting solutions can therefore be implemented in a consistent design. Excellent glare is possible as the light source is located deep inside the spotlight.

Design: David Chipperfield
www.zumtobel.com/arcos

8 ↓



10 ↓



9

SUPERSYSTEM
Emergency lighting

So far, the integration of escape route and anti-panic lighting into the hybrid lighting system of SUPERSYSTEM is unique in the market. The converter and the battery pack are completely hidden in the H or S sections. Fitted with a 2.4 W high-power LED, the RESCLITE lighting insert preinstalled in the anodised SUPERSYSTEM cover section ensures reliable illumination of escape routes. Thanks to the integrated “maintenance function”, luminous flux is constant throughout the system’s service life. The system is controlled via separate, group or central battery systems by ONLITE.

Design: Supersymetrics
www.zumtobel.com/supersystem

10

SUPERSYSTEM
DALI functions

The new 2.5 or 4.5 W LED spot modules can now also be controlled and dimmed by means of DALI. The converter and the DALI module are supplied on a compact mounting plate, and can be accommodated in the section, separate from the spot unit. This allows for arranging the LED spots completely as desired – even in a row of several modules, with identical spacings in between. Besides extended functions, the lighting heads provide all the technical lighting features familiar from SUPERSYSTEM.

Design: Supersymetrics
www.zumtobel.com/supersystem

9 ↓



11

ONDARIA LED

Opal circular luminaire

ONDARIA, too, is following the spirit of the time: the new LED version providing stable white light cannot fail to impress with its pleasant intermediate white light (4000 K) and high colour rendition quality ($R_a > 80$). The circular luminaire's soft lighting appearance is fully in line with that of its previous models fitted with fluorescent lamps. The opal diffuser renders the individual LED points invisible, flooding the room with soft, uniform light. Due to its long service life and stable colour temperature, ONDARIA LED may be declared to be maintenance-free. Moreover, the installed load of the LED version is reduced by as much as 58%.

Design: Stefan Ambrozus
www.zumtobel.com/ondaria

11 ↓



12

TECTON LED

Continuous-row lighting system

Installation of the LED luminaire is the same as with the standard luminaire – absolutely flexible, without any tools. Hence, a switch to the new technology can easily be implemented, even within existing TECTON projects. The LED's long service life is ensured by optimum thermal management within the entire system.

Design: Billings Jackson Design
www.zumtobel.com/tecton

13

VALUEA LED

High-bay reflector luminaire

VALUEA LED perfectly replaces conventional high-bay reflector luminaires fitted with high-pressure or fluorescent light sources. Without warm-up or re-ignition phase, and with an excellent colour rendition index of $R_a > 90$, the LED model cannot fail to impress with its high lighting quality. VALUEA has been designed for IP 54 protection and works faultlessly, even in case of vibrations. The LED luminaire is designed as a linear luminaire, and is particularly suitable for application areas with cooler ambient temperatures.

www.zumtobel.com/valuea

13 ↓



12 ↓



14

TECTON connector

Continuous-row lighting system

An alternative to the previous L, T and X connectors: the TECTON connector has a flexible central section. This means that it can be used for non-standard angles and also for floor level differences, for instance in staircases. The connector is available in neutral white colour.

www.zumtobel.com/tecton

14 ↓



15

TECTON IP 50

Continuous-row lighting system

The reasonably priced heavy-duty optic with high protection of IP 50 extends the range of components available for the TECTON continuous-row lighting system. Suitable for 1-lamp and 2-lamp standard TECTON batten, the heavy-duty optic with new protection can easily be retrofitted. Maintenance, too, continues to be easy, without requiring any tools. Along with the high-quality IP 60 optic, TECTON now provides a choice of options for any budget.

www.zumtobel.com/tecton



16

CLEAN LED

Clean-room luminaire

The maintenance-free CLEAN LED clean-room luminaire boasts excellent colour rendition: even after a service life of 50,000 hours, the luminaires still provide 70% of luminous flux. This makes sense, especially in operating areas subject to high maintenance requirements. CLEAN LED is available as a recessed luminaire with a very good colour rendition index of $R_a > 90$, providing the requisite protection types IP 54/65. Thanks to its lumen output, which can be compared with that of 2×80 W or 3×54 W fluorescent lamps, CLEAN LED effortlessly meets the high illuminance required for operating theatres. In addition, the built-in luminance-reducing optic ensures perfect glare limitation and light distribution.

www.zumtobel.com/clean

16 ↓



17 ↓



17

DMX

Control system

For large-area lighting scenarios, control systems have to meet special requirements. For that reason, Zumtobel provides DMX solutions to stage creative lighting scenarios. In the process, the customer's wishes are dealt with individually: Professional Zumtobel engineers prepare the Butler XT control unit for the programming of scenes and shows, making sure that everything works smoothly. The customer of a DMX solution is provided with a control system, programming and a control unit (optionally in black or white glass) by one single supplier.

www.zumtobel.com/dmx

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IN SEARCH OF THE SUN



Lightlife met Harald Gründl, one of the creative heads of EOOS, for an interesting exchange about the creation of Discus.

LED-led design – Discus is the first spotlight designed with the specific requirements of LED technology in mind. The innovative design concept developed by EOOS ensures purely passive cooling of the LED module, in addition to very compact dimensions and a distinctive appearance.

While the design is adapted to the special requirements of LED technology, thousand-year-old Shaman sun discs were the inspirational image that lead to Discus (bottom).
(Photo: Museum of National Antiquities, Stockholm)



“Discus is the archaic symbol of the sun, combined with state-of-the-art lighting technology.”

Harald Gründl, EOOS

The new spotlight series Discus is based on an expressive design that manages for the first time to integrate the capabilities as well as the requirements of LED technology. The unmistakable shape reflects our familiar perception of the sun: a disc with radially arranged rays, in this case the blades of a passive cooling attachment, ensuring a long service life of the central high-performance LED module. With only 28 mm, the LED design is extremely flat. The new, compact, unobtrusive design of the track box adaptor conforms to the minimalist nature of this spotlight design. The spotlight series won the iF product design award 2010.

The design of this exceptional spotlight series was developed by EOOS – a Viennese design studio and long-standing partner of Zumtobel. Highly successful products such as the LED spotlight Tempura, the spotlight series Vivo or the first eco-design spotlight Liviano illustrate what these masters of innovation based in the Austrian capital excel in - succinct yet unobtrusive design. Their self-declared philosophy of Poetical Analysis® essentially means that the design process is preceded by an exploration of the corporate philosophy of the partner, in an effort to understand the subconscious identity of the client, and hence to achieve a perfect balance of functional and emotional components. Poetical Analysis® primarily involves the search for an intuitive image, a ritual, a story or a myth.



The spotlight series Discus emerged after a consideration of the new possibilities of designing with LED technology. What challenges did you face during the development process?

Harald Gründl: The idea of developing a really flat spotlight goes back four years to the briefing for our first LED spotlight (Tempura). The advances in LED technology and the greatly increased efficiency of LEDs, have finally made it possible for us to realise our vision of developing a simple disc-shaped LED spotlight. This confirms our conviction that a technological change is really taking place – that the LED can actually meet the future requirements of lighting quality and energy efficiency. So far, LED technology has been integrated in conventional constructional shapes. During the development process we soon realised that we would do this the other way round and integrate conventional illuminants in this disc shape.

The ‚sun rays‘ in the Discus design are very distinctive – are you very fond of unmistakable shapes?

Harald Gründl: We were looking for a powerful image to base the Discus design on. We found this very powerful image of sun discs on pendants worn by shamans. These sun disc images are thousands of years old. In our eyes this archaic and very symbolic shape in combination with modern high technology, is a perfect reflection of today's society in our eyes: as human beings we are influenced by stories, myths and rituals that have existed for thousands of years. But on the other hand, we are also very much influenced by modern technology, which we are not always able to understand fully. The combination of these differing aspects really represented the starting point of the design of Discus for us.



The rays fulfil an important technical function – is the design intended to explicitly underline this?

Harald Gründl: The radial arrangement that you see in Discus calls to mind the symbolic shape of the shaman pendant. In addition to that, the radially arranged blades are cooling fins that help to cool the LED module in the centre of the spotlight. The design of the spotlight ensures that whatever position the spotlight is in, air is sucked in from below, cooling of the LEDs is guaranteed and the hot air is given off to the back. This is an excellent demonstration of our design concept: symbolic shapes should not only stand for themselves alone, but be an integral part of a technical function. We don't consider design to be something that is added to a technical function. The shape that finally emerges is an interaction of a symbolic shape and technical necessity.

EOOS was founded by Gernot Bohmann, Martin Bergmann and Harald Gründl in 1995. The three partners developed the concept of 'Poetical Analysis' to be able to develop holistic concepts for their clients. In the field of brand spaces, EOOS has developed shop concepts implemented on a worldwide basis for customers such as Adidas and Armani. EOOS product and furniture design clients include Alessi, Bulthaup, Dedon, Duravit, Moroso, Walter Knoll as well as Zumtobel. (Photo: Udo Titz)



“We don't consider design to be something that is added to a technical function. The shape that finally emerges is an interaction of a symbolic shape and technical necessity.”

Harald Gründl, EOOS

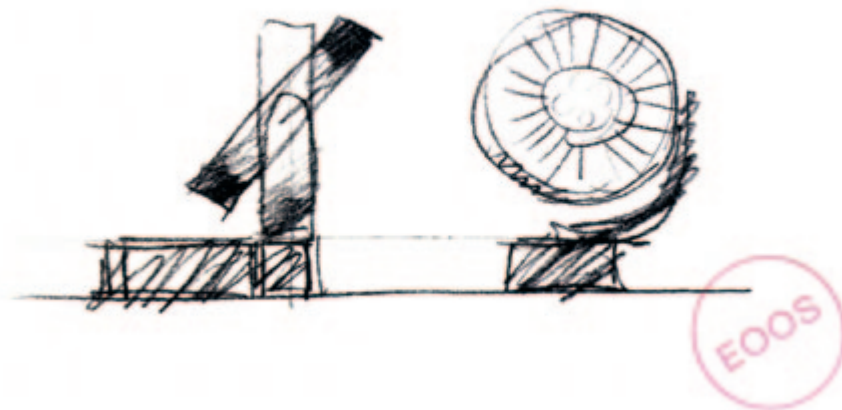
LED technology has resulted in an increase in the importance of the technical requirements of the illuminant, also for the designer – how do you handle that? Do you have to also be a light technology expert now?

Harald Gründl: Although we are talking about a spotlight here, the problem that had to be solved in this case was not based on light technology, but on heat technology. This also illustrates the changed approach to LED technology: it's more a matter of how to get rid of the heat rather than a consideration of light technology aspects. The LED module is as such already optimised from a light technology point of view. It really only needs to be cooled effectively. This means that instead of wrapping up and packaging, in future, design will have to break open shapes to be able to meet the technical requirements of the LED. We hope that this strong archetypal shape of the spotlight will remain, only to be supplemented by ever more efficient LEDs.

The spotlight series Discus is especially suitable for sales and presentation applications – what do you consider to be the major advantages of the spotlight?

Harald Gründl: Our experience as retail designers has shown that it is very important to have a structural design with varying illuminants. So there shouldn't be any different sizes, only variations in light – the angle of radiation or the illuminant. This has two advantages: hopefully only discs will be around in a few years, and, for the current application in the retail sector, various illuminants can still be combined with each other without having to fit different types of spotlights to the ceiling.

The flat and unobtrusive shape of Discus allows perfect integration in any architectural environment.

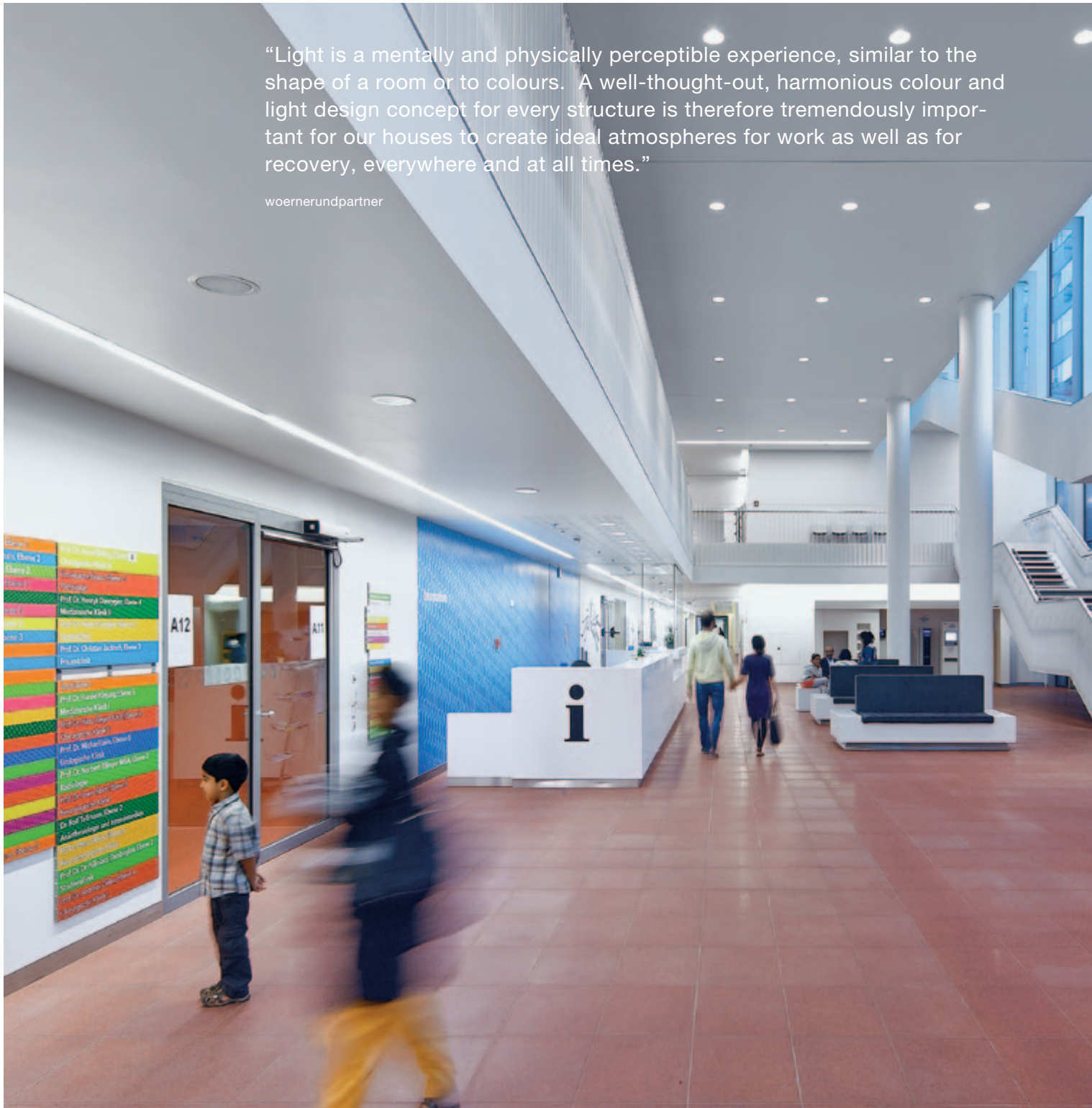




Warm colours and lots of light - these are the central design elements used in the new Offenbach Clinic. Even the façade looks friendly and welcoming (top). Orientation in the two-floor reception hall is facilitated by a harmonious lighting concept and a colour-coded direction finding system (bottom).

“Light is a mentally and physically perceptible experience, similar to the shape of a room or to colours. A well-thought-out, harmonious colour and light design concept for every structure is therefore tremendously important for our houses to create ideal atmospheres for work as well as for recovery, everywhere and at all times.”

woernerundpartner



Client: City of Offenbach/D
Architecture/Lighting design: woernerundpartner, Frankfurt/D
Lighting design/Electrical design: Brendel Ingenieure, Frankfurt/D
Electrical installation: Elektro Bauer, Leipzig/D
Photos: Eibe Sönnecken / Text: Kerstin Schitthelm

OFFENBACH CLINIC



FOCUSED EFFICIENCY

The new Offenbach Clinic ('Klinikum Offenbach') is the most modern of its kind in the Rhine-Main area, offering state-of-the-art medical care and accommodation. Optimised building structures, strong colours, sophisticated lighting solutions and an intelligent orientation concept illustrate how healthcare buildings meet the increasing demands on modern medical care.

The new construction of Offenbach Clinic is characterised by an ideal infrastructure for process-based patient routes, the latest medical technology equipment, a well-thought-out interior design, as well as optimal colour, material, lighting and open space design. All this ensures the very best patient care in the future, while also providing pleasant working conditions for employees and an appealing environment for everyone on the premises. The illumination is a major contributive component: high-quality, non-glare luminaires provide ideal working conditions for staff. The lighting in the patient rooms promotes recovery. Intelligent lighting solutions help visitors to find their way more easily.

With a usable floor area of over 29,000 m² and a gross floor area of almost 60,000 m² the new Offenbach Clinic provides space for six competence centres, areas designated for general care, intensive care, surgery, diagnosis and treatment as well as a technical equipment and installations centre. The new seven-storey building was designed by woernerundpartner. Petra Wörner, architect and managing director of the planning office based in Frankfurt, describes the architecture of the comb-shaped building composed of four wings, as 'disciplined, without pathos, but not without poetry'.

The flexible layout can be adapted to changing work flows, offering conveniently short routes for patients, staff and visitors. Even the structure of the massive building can be adapted to future requirements by adding another 'tooth' to the left and right of the back of the comb structure. The public area includes a generous entrance hall, a cafeteria on two floors, a shopping area, a chapel and a Muslim prayer room. The surgery and diagnostics areas are located in the lower part of the structure. Located on top of this, a comb-shaped arrangement of wards accommodates 724 beds and the associated staff working areas.





This is supported by differently coloured stairwells. Linaria lights follow the course of the stairs, attractively complementing the railings (top).

Sand and earth tones in the patient rooms make the rooms more homely (left page). A public area with shops and a cafeteria is also part of the clinic (below).



Warm colours and a lot of light were the central elements selected by the architects for the design of the public areas of the new building. The rich red tones of the façade itself are lively and welcoming. The incorporated transparency breaks up the massiveness of the building and fills it with light and colour. The two-storey entrance hall which every visitor comes into from the main entrance, features a harmonious lighting concept based on Panos downlights and special versions of recessed Slotlight light ribbons for quick orientation. A soft and friendly atmosphere is achieved by a warm red floor in combination with white wall and ceiling elements. A specially designed system based on attractive colours and patterns helps patients and visitors to find their way to the right ward or unit more easily from all the public areas.

The patient rooms in 13 wards are bright and friendly, with high-quality, made-to-measure fittings that also incorporate the medical supply system Conboard. The adult patient rooms are decorated in warm, homely sand and earth tones, while in the children's ward, a brightly coloured wall dominates each room.

Recessed Slotlight light ribbons ensure bright and pleasant lighting in the corridors – intersections on the way are accentuated by four luminaires forming a square. In the stairwells, Linaria light lines follow the course of the stairs, attractively complementing the railings. Orientation and structuring in this large building is also facilitated by the many different sight lines between various parts of the building and the inner courtyards. The latter vary in design and colour. The red, yellow or green used offers a constantly changing play of colours depending on the time of day and year. The architecture of the new building furthermore allows a view of the surrounding areas of the city and their optical integration in the premises through the many deliberate gaps in the façade.

Lighting Solution

PANOS downlights, SLOTLIGHT recessed light ribbons, LINARIA light lines, ARCOS spotlights, CLEAN SUPREME cleanroom luminaires, CONBOARD medical supply system, PURELINE mounted luminaires

As well as fulfilling a decorative function, a specially designed system based on attractive colours and patterns helps patients and staff to find their way more easily.





Medical technology requirements are provided by the medical supply system Conboard incorporated in the furnishings of the patient rooms (top).

The individual parts of the building are effectively linked by many different sight lines and a consistent colour design (below).



Cultural network

Sandra Hofmeister on the Biennale in Venice as a fixed point on the architectural agenda

Photo: Herbert List

„Salve“ says a Swedish architect to a Spanish colleague as they meet on a vaporetto near the Rialto Bridge. One lives in Beijing, the other in Barcelona. They know each other from their studies at the Massachusetts Institute of Technology in Cambridge and have come to Venice for the opening of the Architecture Biennale. The gathering of the international architectural scene at the end of August imparts La Serenissima with a special buzz. A day may start with a joint morning cappuccino on the Campo Margherita, continue pleasantly with meeting colleagues on the grounds of the Giardini during the day, and finish with a refreshing „Spritz“ enjoyed on the hotel terrace with a view of the Canal Grande on a warm summer evening. For a short period of time French, Scandinavian, Japanese and American lovers of architecture populate the city in the lagoon as if they were at home there. It's a short break from office life, spent exhibiting current projects and installations in the glorious Venetian setting, exchanging experiences and opinions, and discussing the future of architecture in general. Old friendships live up again and some new contacts are made: an altogether inspiring time for discovering new perspectives for future projects.

Language barriers and cultural boundaries are crossed with ease – a simple „Buon giorno“ always works when in doubt. What only takes place in blogs or tweets, by e-mail or skype outside the Biennale months, becomes reality on the picturesque stage left to us by Palladio and Sansovino. National borders have long been overcome by the multi-faceted communication network of the architectural scene, both in virtual and real space. The Biennale in Venice demonstrates at regular intervals that the exchange also functions without digital aids. The tête-à-tête every two years is an opportunity to make surprising observations and take away lasting impressions. Young talents suddenly appear consumed, other formerly unknown artists in the architectural business gain international fame overnight, and normally unapproachable stars of the international architectural scene are often surprisingly open for impromptu discussions with colleagues.

The big world of international architecture shows its human side in Venice - tangible and quite informal. The motto carefully selected by this year's director, Kazuyo Sejima from Japan, „People meet in architecture“ could not have been more appropriate for this year's exhibition. Architecture unites people. It is a constantly changing process in which cultural differences are moderated and overcome. It profits from an exchange between different worlds. The sense of community is big in Venice, so that the emergence of different methods, views and attitudes during that time is almost incidental and makes communication really exciting.

The opening events take up a good week and after that visitors from all over the world can visit the exhibitions and pavilions. The extent of free scope, imagination and new perspectives facilitated by architecture is surprising. This impression is further enhanced by cultural differences. „Alla prossima“ – „See you next time!“ – is the customary farewell greeting of the gradually departing international architectural scene at the end of the event, with the solid ground still seeming to sway a little after a week of vaporettos. Venice is a well-established fixed point on the architectural agenda. During the interval between the Biennale years, the international architectural community falls back on virtual space to continue networking, constantly expanding and uniting the community in the process.

Sandra Hofmeister, born in 1970, is a journalist and publicist focusing on architecture and design. She followed her History of Art studies in Berlin with a doctorate in Romance Studies at the LMU Munich (Ludwig-Maximilians-Universität München). Her German and English language texts can be read in the publications Mark, Baumeister, Architektur & Wohnen as well as at www.stylepark.com. She supports Detail as a freelance editor and is actively involved in the publication of Lightlife.

Meeting place Venice: People have met on the Piazza San Marco for a chat, to stroll around or to feed the pigeons for centuries. During the Architecture Biennale, the digital and virtual exchange between like-minded people becomes a vibrant 'real' experience – just like in former times.

Client: Ušće Shopping Center d.o.o, Belgrade/SRB
Architecture: Chapman Taylor Architetti S.r.l, Milan/I / Light Planning and Design: Voltaire
Light Design, Milan/I / Electrical Installation: BDSP YU d.o.o, Belgrade/SRB
Photos: Alexa Rainer (p 40, p 42–43, p 45 right), Igor Mandic (p 41, p 44–45)
Text: Hildegard Wänger

UŠĆE SHOPPING CENTER IN BELGRADE

MAGNETIC ATTRACTION

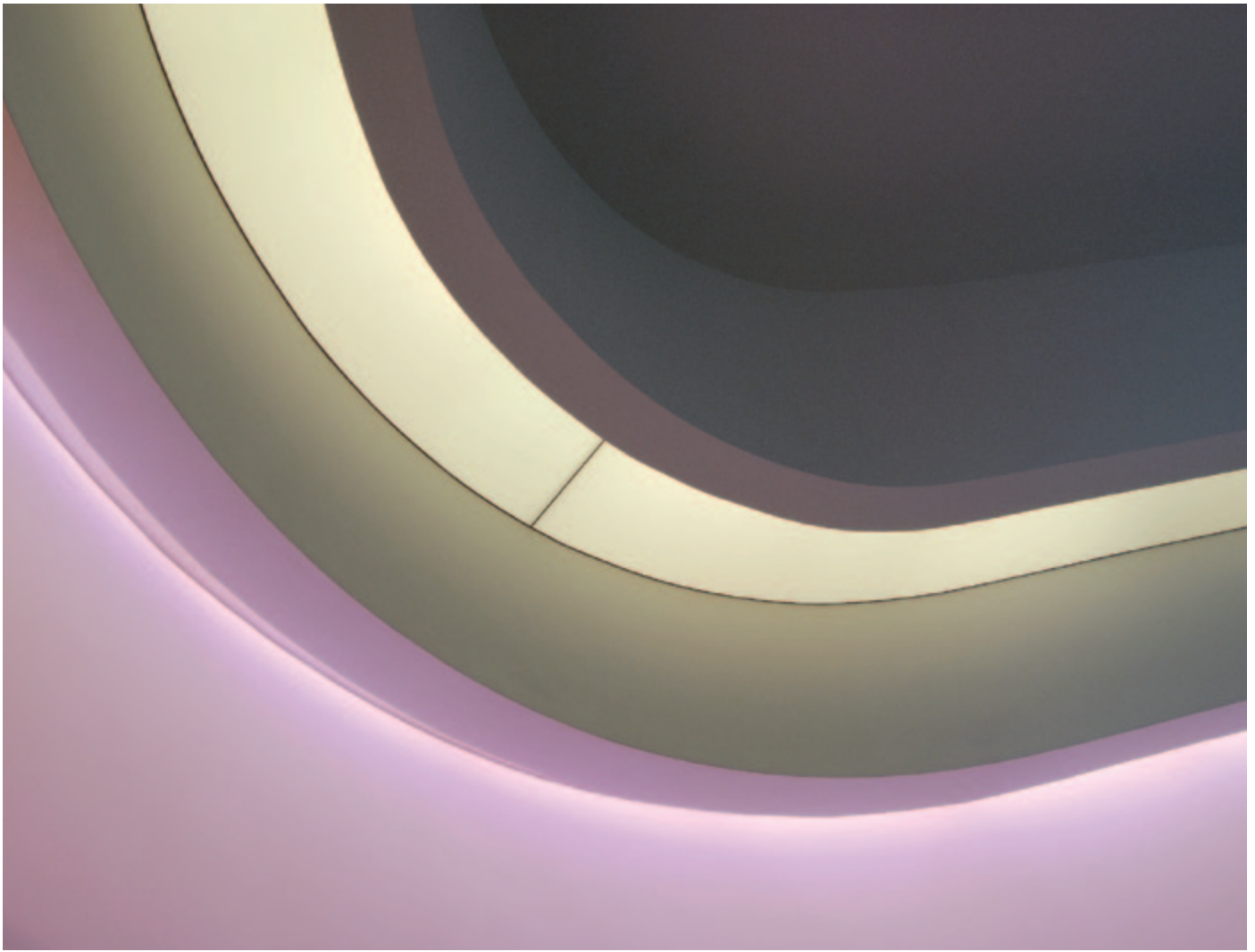
The interior designed by Chapman Taylor is intended to give visitors a special quality to their stay, which goes beyond purely commercial use (right page).

The bright red façade of the new Shopping Center attracts attention and interest (below).

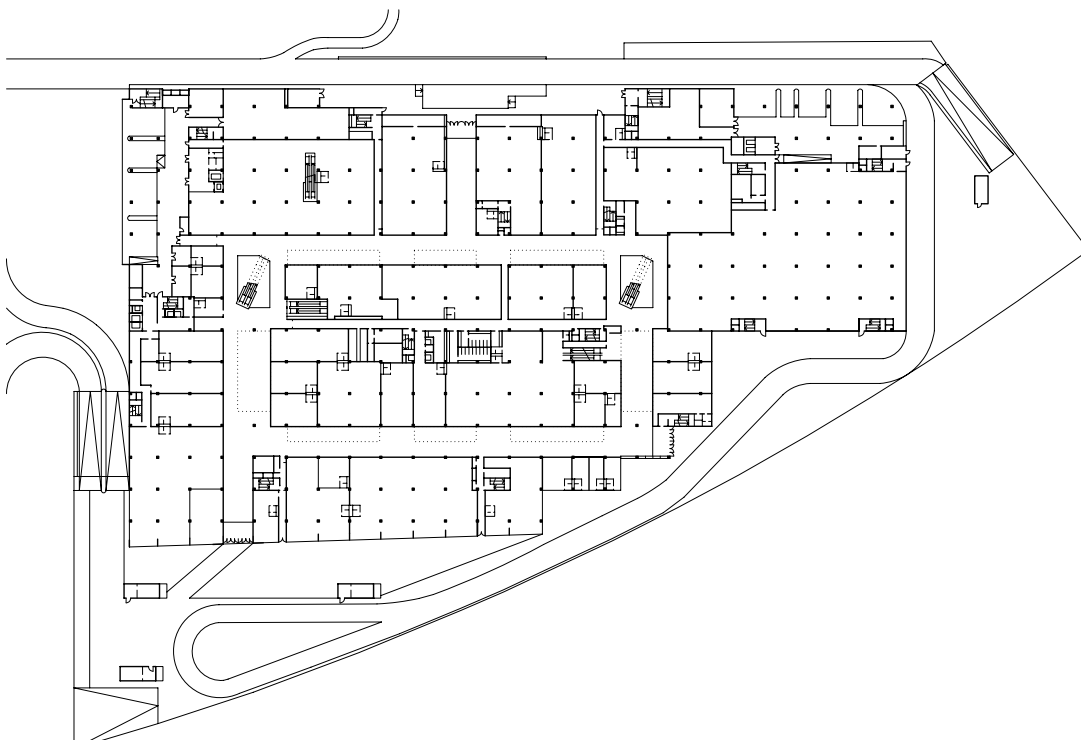


It's big, it's red, and it has the attraction of a magnet. The new Shopping Center Ušće is a landmark, a kind of urban sculpture, at the interface of the old and new city of Belgrade.





The prime consideration during the design process was the complete resultant composition – the interplay of colours, shapes, light and space (top). Floor plan on a scale of 1:1500 (below).



Serbia's latest and largest shopping center, the Ušće in Belgrade, is more than just a consumer paradise. Its bright red façade is a clear signal from a city that wants to grow. Red stands for power, for energy and for attention. The latter is unmistakably demanded by the building created on an area destroyed in a NATO attack in 1999. The ensemble composed of Ušće Tower and Ušće Shopping Center is visible from afar. Tens of thousands of visitors stream inside the building through the three entrances between 10 am and 10 pm every day. After all, one could spend several days or even weeks there in an effort to experience everything. Visitors have a choice of 140 shops selling most major international brands and fashion labels, many cafés and restaurants, a multiplex cinema with 11 theatres, bowling alleys and amusement arcades, as well as a supermarket on an area of 4,000 m². It is a world of its own. There is virtually nothing that's not available, no chance to escape consumerism.

The two investors of the EUR 150 million project had reservations about an excessive emphasis on commercialism at the planning stage. For this reason MPC Holding and Meryll Lynch commissioned the famous architectural firm Chapman Taylor with the design of the façade and interior. They were confident to achieve something special for the city of Belgrade in this way, something beyond the simple idea of a shopping center. The architects had already clearly demonstrated in several international projects, that the two aspects – commerce and architecture – can be combined with great success. Gerardo Sannella, the architect responsible for the project, does not actually see any contradiction in this as such. 'We are particularly good at designing attractive, functional and powerful architecture, without neglecting the commercial aspect in the process. After all, everything has to be commercial nowadays. Every museum has a shop and a café. In a sense then, every art exhibition is an Art Shopping Center', he explains.

Suspended ceilings, recesses and projections create space for differing illumination situations (right). Apart from the 140 shops, many cafés and restaurants are also part of the Shopping Center concept. Perfect illumination for relaxation is provided here (below).





In the evening hours, daylight illuminating the shopping passages is replaced by gentle artificial light from Xeno spotlights and Miros projector-mirrors. Light bands are attractive design features.

Ušće's architecture is based on strong contrasts. The huge signal red façade first attracts visitors, while the clear, peaceful and light interior makes them want to stay there. Gentle, natural tones please the eye and form a neutral space for shops and attractions. 'Our task was to create a setting for different types of shops. So we worked with white a lot – to make sure that all the attention is directed to the products offered by the shopping and food areas', says Gerardo Sannella about the design concept.

The interesting contrast between exterior and interior is continued in the lighting design, which was carried out in close cooperation with the lighting designers Voltaire Light Design/Milan and the electrical engineers BDSP/Belgrade. While the façade of the shopping center is illuminated by strong sources of light, the Zumtobel lighting inside is calm and focussed. The galleries distributed on three 'ships' and four floors are spanned by wide sky-lit areas. In the evening, this natural light source is replaced by a combination of Xeno spotlights and Miros projector-mirrors sending soft light downwards. Suspended ceilings, recesses and projections provide

space for illumination with light ribbons, creating an alternation of lively and quiet areas. Luminous ceilings bathe the main entrance and the central areas in bright warm light. Supplementary downlights integrated in the ceilings emphasise specific areas and guide visitors along the rows of shops. Narrow light lines reminiscent of an illuminated bar code are scattered in between. Most of the luminaires can be dimmed, which is experienced as more pleasant than a constant light intensity. The lighting is completely controlled by the light management system Luxmate professional.

Architecture and lighting are perfectly matched in Ušće and complement each other in a unique manner. 'The emphasis is on the overall result perceived rather than the individual light sources.' Not just a task requiring the necessary technical competence for architect Gerardo Sannella, but a philosophy: 'A perfect realisation of architecture and light is to make people feel the light rather than see it. To make artificial light appear to be natural – that's the real art.'

Lighting Solution

SLOTLIGHT II luminous ceiling and light lines, PANOS Q and PANOS M downlights, XENO spotlights and MIROS projector-mirrors, Tecton-Tetris continuous-row lighting system, RESCLITE and ONLITE SB 128 emergency lighting, LUXMATE professional light management system



Narrow light bands break the monotony of long passages. Arranged a little like a bar code, these motifs are subtle reminders of what this place is all about - shopping

NEWS & STORIES

‘PEOPLE MEET IN ARCHITECTURE’ ZUMTOBEL SUPPORTS PROJECTS IN ARCHITECTURE BIENNALE IN VENICE

Zumtobel was involved in four projects shown at the 12th Architecture Exhibition of the Biennale held in Venice from 29 August to 21 November 2010. The curator of this year’s Architecture Biennale with the title ‘People meet in architecture’ is Kazuyo Sejima. The chief exhibition venues include the Arsenale and the Giardini, the latter accommodating national pavilions in which over 30 nations present themselves.



Met in Venice: Dr. Harald Sommerer, CEO Zumtobel Group talking to the art collector Christian Boros and Olafur Eliasson (top) or to Francois Roche. (Photos: Zumtobel)

An installation by Siegrun Appelt with Cielos Move LED lighting modules in the German pavilion was one of the projects supported by Zumtobel. ‘The building which never dies’ in the Arsenale is the outcome of a study of the subject of radiation by Francois Roche. The results obtained for the project ‘The building which never dies’ inspired Francois Roche to develop a Zumtobel Masterpiece. This was presented to the public for the first time at the Biennale. A mobile sculpture on the subject of space called ‘Kitchenmonument’ was presented by the architectural cooperative ‘Raumlabor’ in the Giardini. In Venice itself, visitors could see an impressive installation by Olafur Eliasson with Starbrick modules – a joint development of Olafur Eliasson and Zumtobel.

Zumtobel masterpieces were presented at the Biennale. They included Starbrick by Olafur Eliasson (bottom) and, for the first time, a new masterpiece by Francois Roche. A lighting installation for the German Pavilion was created in cooperation with Sigrun Appelt (right).





LIGHT IN THE MIDDLE KINGDOM – ZUMTOBEL LIGHT CENTRE OPENS IN SHANGHAI

The official opening ceremony of Zumtobel's first Light Centre on the Asian continent took place on 28 September. Innovative lighting solutions for different application areas are presented on an exhibition and office area of over 240 m². Key areas exhibited in the Light Centre Shanghai include office and communication, hotel and wellness, art and culture, as well as shop and retail. Another important function of the lighting communication locations is the care and development of customer relations by hosting high-calibre architectural events. As a place for clients and employees to meet and work together, the light centres themselves are also intended to emphasise Zumtobel's lighting philosophy: first the application, then the product. Zumtobel's three light forums and fifteen light centres all over the globe offer an opportunity for familiarisation with the company's idea of lighting that goes far beyond product presentation. Fourteen Zumtobel employees will look after the Chinese market in the

Light Centre Shanghai to start with. The growth of non-European markets is a particularly important objective for Zumtobel in the coming years.

Zumtobel has already realised renowned projects such as the Beijing Fine Art Academy, the Huawei Building Complex in Shanghai or the Zhejiang Art Museum in Hangzhou in the last years with high-quality lighting solutions and sophisticated products. The new light centre is intended to strengthen the presence of the Austrian lighting company in this important region of growth.



China is one of the most important growth markets for Zumtobel outside Europe. The new Light Centre is intended to promote exchanges on the subject of light (top).

Sunny Liu, General Manager Zumtobel China; Martin Böwe, Director Emerging Markets Zumtobel Group; Raymund Gradl, Austrian Consulate; Zhu Shao Long, Vice President of CIES China; Rao Liang Xiu, Vice President of Interior Design Association; Martin Brandt, COO Zumtobel Group at the opening ceremony in Shanghai at the end of September (right). (Photos: Zumtobel)



ZUMTOBEL GROUP AWARD – SUSTAINABILITY AS AN IMPORTANT DRIVING FORCE

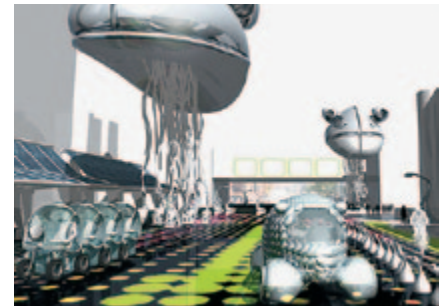
The ‘Zumtobel Group Award for Sustainability and Humanity in the Built Environment’ was conferred for the second time in September. With a value of EUR 140,000, the prize awarded by the Zumtobel Group emphasises the responsibility of the industry for sustainable future concepts. The focus on the built environment particularly addresses architects and engineers, inviting them to consider this issue with appropriate responsibility and to develop approaches based on a combination of scientific knowledge, technological innovation and creativity. The architecture prize curated and organised by the Architekturforum Aedes, Berlin rewards sustainable architectural and engineering approaches that offer a trendsetting contribution towards a more liveable future. The winners of the Zumtobel Group Award were honoured in an event



Jürg Zumtobel, Chairman of the Supervisory Board talking to Maria Aiolova (top). The winners from Tryptique as well as Terreform one and Terrefuge with Harald Sommerer at the official award ceremony in the Festival Hall Bregenz. (Photos: Zumtobel)

in the Festival Hall Bregenz at the beginning of September. This year the two transparent trophies awarded for visionary projects promoting greater sustainability and humanity in the built environment went to the architectural practice Tryptique in São Paulo and the non-profit design group Terreform one + Terrefuge in New York City. The laureates – in both cases young teams who are yet to establish themselves – felt privileged to receive the award: ‘It has been a long and hard journey to win recognition for our projects. That is why this award marks a major turning point for us’, said Mitchell Joachim, co-founder of Terreform one in New York. The 2010 Award in the category ‘Built Environment’ – which carries a purse of EUR 80,000 – went to the Franco-Brazilian architecture practice Tryptique, represented in Bregenz by Carolina Bueno, Gregory Bousquet and Olivier Raffaelli, for the project ‘Harmonia 57’ in São Paulo. The prize in the category ‘Research & Initiative’ went to Terreform one + Terrefuge for an unconventional traffic study of New York City. This prize has a purse of EUR 60,000.

The winner of the award in the category ‘Built Environment’ is Tryptique with the project ‘Harmonia 57’ (below). ‘New York City Resource & Mobility’ is the futuristic research project by Terreform One and Terrefuge – winner in the category ‘Research & Initiative’ (right).



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