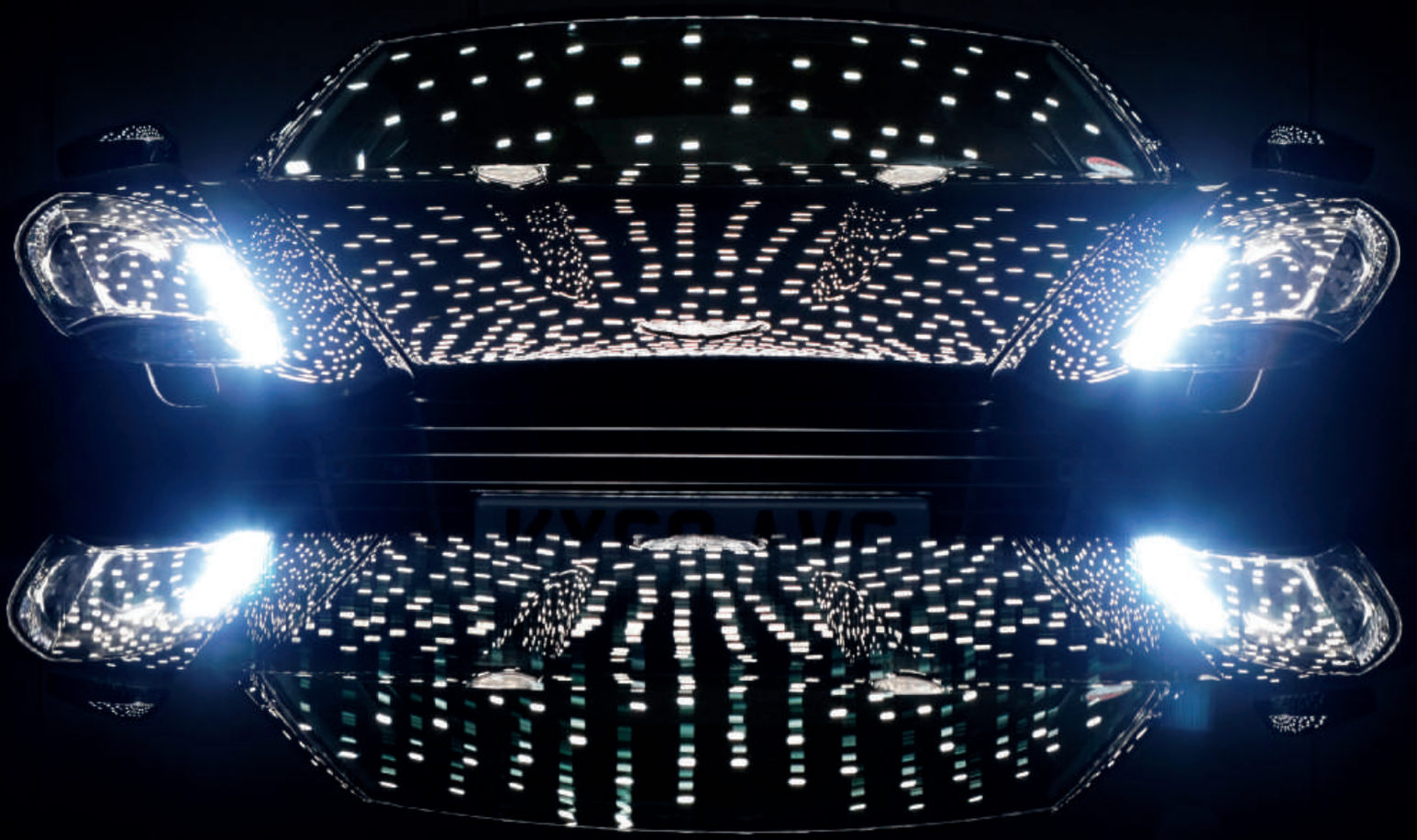
International Lighting Magazine 2012/9 June

luminous

Design Innovations

Lighting-Architecture Integration?
Ludovico Lombardi and Dominic Harris

Organic top light
The way forward for OLEDs



Last month, many of my Architecture students at the Academy of Arts felt they should design their projects entirely by themselves; it's the idea of the 'mastermind' who develops the entire building design in a single holistic - and solistic - gesture. Anything less the students considered a fail. As a result, they coveted their own ideas, competitively protecting them from 'theft'.
What I teach the students however, is that true innovation does not happen in a vacuum. These days, Architecture has simply become too complex to be solved by a single person or even a single discipline. Technology is now a major part of architecture, and moreover, the pace of innovation means that we all have to team up, to design the solutions for the real issues of today: the energy dilemma, mobility, food and urbanisation, sharing of culture, enjoying history, and above all giving people a feeling they are free and inspired.
Innovation does not happen in a vacuum. My talk at TED last november (http://youtu.be/XFNuKqW6TRA) explores how Philips Lighting approaches Open Innovation: teaming up with clients, designers and scientists; creating technical platforms that we share with others; publishing our research, and above all providing our best people in technology, science and art to our clients and to their architects and engineers. The result is that we speed up development of lighting fixtures, and that we apply technology in more meaningful ways. We apply product design to make our technologies meaningful, and our products people centric.
In this issue of Luminous, we explore more relationships that fuel Open Innovation. Dominic Harris (Cinimoid Studio) and Ludovico Lombardi (Zaha Hadid Architects) share with each other and with you their thoughts on design, creation, and innovation. A great and inspiring dialogue! We cover a report on some very inspirational visits to our 'kitchens' at Philips Research, the OLED laboratories and more. And we have a wonderful interview about the magical light art of Glenn Shrum, a designer and artist who fuses technology, art, and craft.
Enjoy all of the inspiration in this issue of Luminous, and when you're working on your next project, think of the Chinese philosopher Confucius, who said "you don't know, what you don't know".

Rogier van der Heide
Vice President & Chief Design Officer
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PHILIPS

colophon

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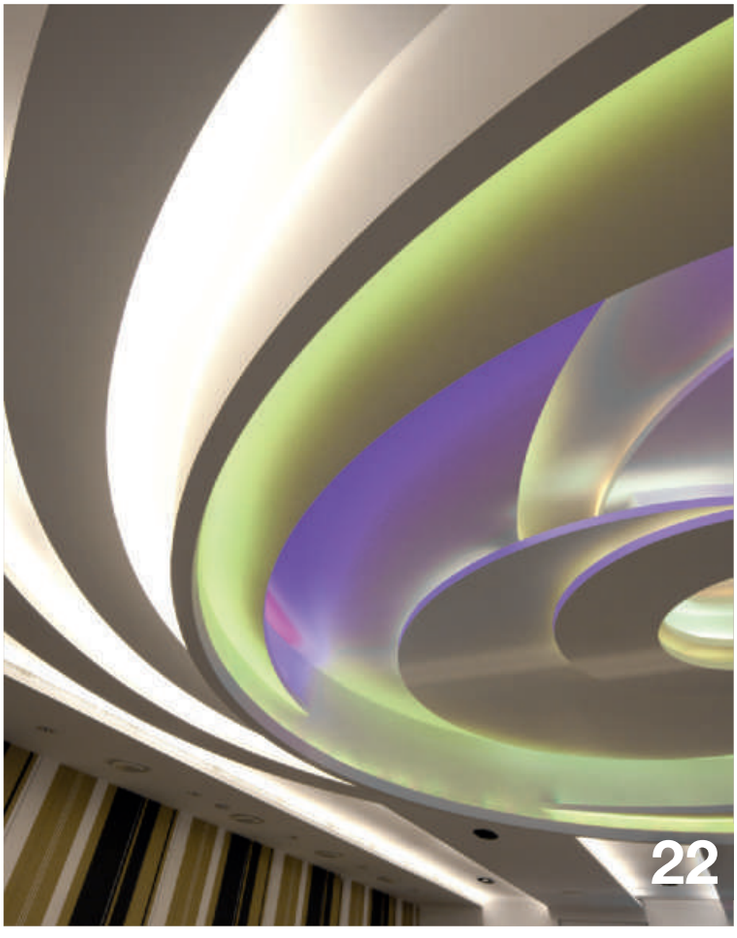
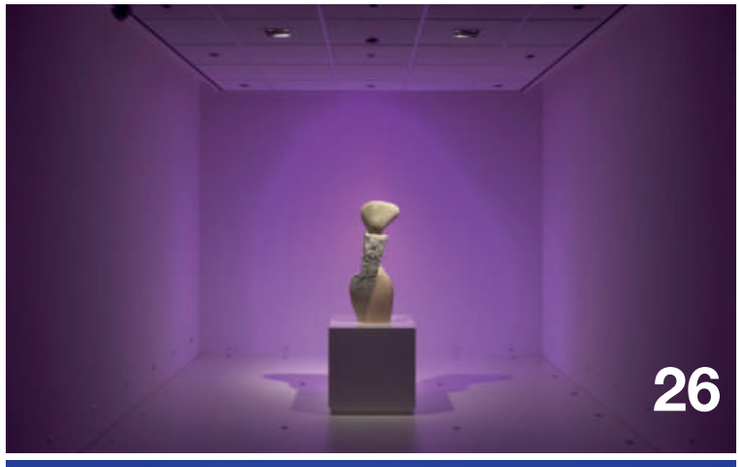
DESIGN INNOVATIONS

Design is a vital factor in the overall lighting effects created throughout the world. How are architects and lighting designers using it? Four projects in this Dossier introduce innovations in lighting concepts which go beyond the employment of new technologies. Please take part in the discussion on the Light Community: www.philips.com/lightcommunity

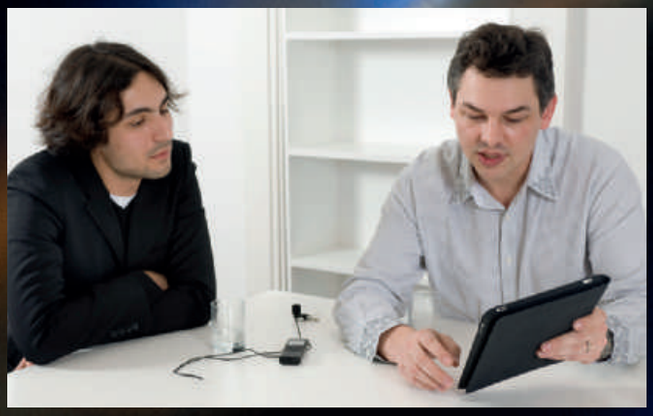




Lighting-Architecture Integration?

By Ruth Slavid

Ludovico Lombardi, architect with one of the world's leading practices, Zaha Hadid Architects, and lighting designer Dominic Harris, founder of Cinimod Studio, met in London to discuss their interest in lighting and how they believe the discipline will develop in the future.



Seeing eye to eye. Ludovico Lombardi (left) and Dominic Harris see a bright future ahead.

Dominic Harris:

“I think that lighting designers will become even more specialised than they are now…”

Ludovico Lombardi: For me, architecture is about the integration of form, function and beauty. I try to be experimental and try to be functional. There is always a lot of research about forms and function. Light is an amazing, powerful tool that can reveal particular colours, materials, shadows and shapes.

We do a lot of work in China, and there are days when there is a kind of unifying fog that melts all the shapes together, and other days when the light reveals the buildings in a different way. It is interesting to have that diversity; the different light reveals different things.

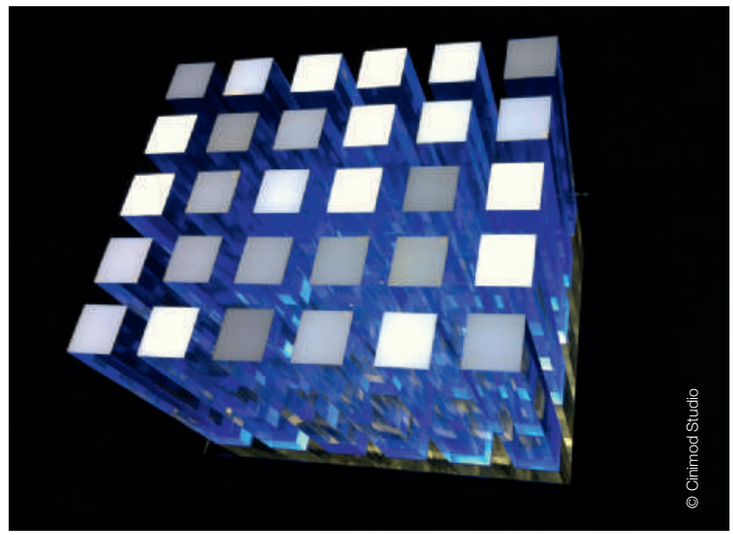
Dominic Harris: I trained as an architect, but I have always been deeply obsessed with light. I worked for four years for Future Systems, at a time when lighting was beginning to be addressable. I felt that lighting consultants didn’t always understand how best to use light. I set up Cinimod to explore the interaction of lighting, architecture and art, and I have found that they can be melded together successfully to create great results.

LL: Architects are realising how important the use of light is, and the technology. As architects, once you design something, you want to control everything. We are scared of having a lighting designer who might collide with our ideas. We would even control natural light if we could.

It is important to get the lighting designer on board when we are still articulating the design of the building. Otherwise they might not be able to light it to give the results that we want.

DH: We like to approach lighting so that it is integrated with the design process. You can immediately tell the difference between a building that was designed first and lit afterwards, and one where the lighting design integrated at the design stage.

Aronas chandeliers by Cinimod Studio were used in an office in Lima, Peru.



Cinimod’s Phable explores the sensations associated with the surface of a table.

Top: DJ Light is an immersive sound and light installation by Cinimod.
Bottom: Cinimod's Snog frozen-yoghurt shop in Soho, London.

Ludovico Lombardi:

“As architects, once you design something, you want to control everything... We would even control natural light if we could.”

Exchanging views on architecture and lighting.

Right and left: Zaha Hadid Architects designed the Tide shelving system for Italian furniture manufacturer Magis.

If the lighting designer is present at the start, they can address client concerns about control and maintenance. More importantly, the client ends up with a seamless design where the lighting is not just enhancing the architecture, but is also very much part of the architecture.

Looking back at nature is becoming more and more important for us – looking at the way that light permeates spaces naturally. In a world where we can do almost anything, it is nice to refocus back to nature inspiration.

LL: I did my masters at the Architectural Association in London, where I was first exposed to digital rendition – the relationship to nature, and the relationship between elements. It has formed the way that I have done design. There is a relationship to nature and to responsive systems, and on the other hand there is materiality, and the process from design to production and manufacturing. It was very interesting for me to do an installation of travelling pavilions, where you are designing a building that has to be staged in a number of environments. You have to keep the building neutral enough to respond

Aldgate compass, designed by Ludovico Lombardi, is a proposal for a visitor centre in East London.

to a number of environments and to different specific conditions.
DH: We worked on the refurbishment of the National Football Stadium in Lima, Peru. Normally the walls of a stadium block off communication from the inside. We came up with a lighting design that is interactively controlled by the people in the stadium. We designed and implemented a system that used sound-level analysis to determine the collective mood of the crowd. This information was used to control the lighting on the façade, communicating the passion and excitement to the outside city.
LL: The idea of responsive architecture has developed so much. We look at knowledge from other fields. We like to integrate with the lighting as much as possible. There is no longer a strong linearity in the design process. It is much more integrated.
DH: I talk very actively to the big lighting companies when we start pushing new designs in our projects. For example, when we designed the Snog frozen yoghurt store in Chelsea, and we wanted to do everything with LEDs. Because the lighting industry is so technically driven, it can be very responsive, which results in positive drives forward. At the moment we are doing a lot of work with OLEDs. They are at a very early stage, but this could be the next industry-leading technology. It will be very interesting for lighting designers. Instead of luminaires and coves, architects will be able to design lighting that forms the fabric of their environment. I'm really interested to see how architects will use it. There will be a temptation to take the design out of the hands of lighting designers.
LL: It's the control issue, how much we can control the type of lights, the way we use light. But the more we are advancing, the more specialised lighting designers are becoming. There will have to be a common understanding, and I think that is the future.
DH: I think that lighting designers will become even more specialised than they are now, because to make absolute beautiful and controlled use of the new lighting technology, the level of technical expertise required by a lighting designer is going to keep on increasing. But I think architects and lighting designers will come much closer together in their projects. I think we will see much tighter integration between the lighting and the architecture.

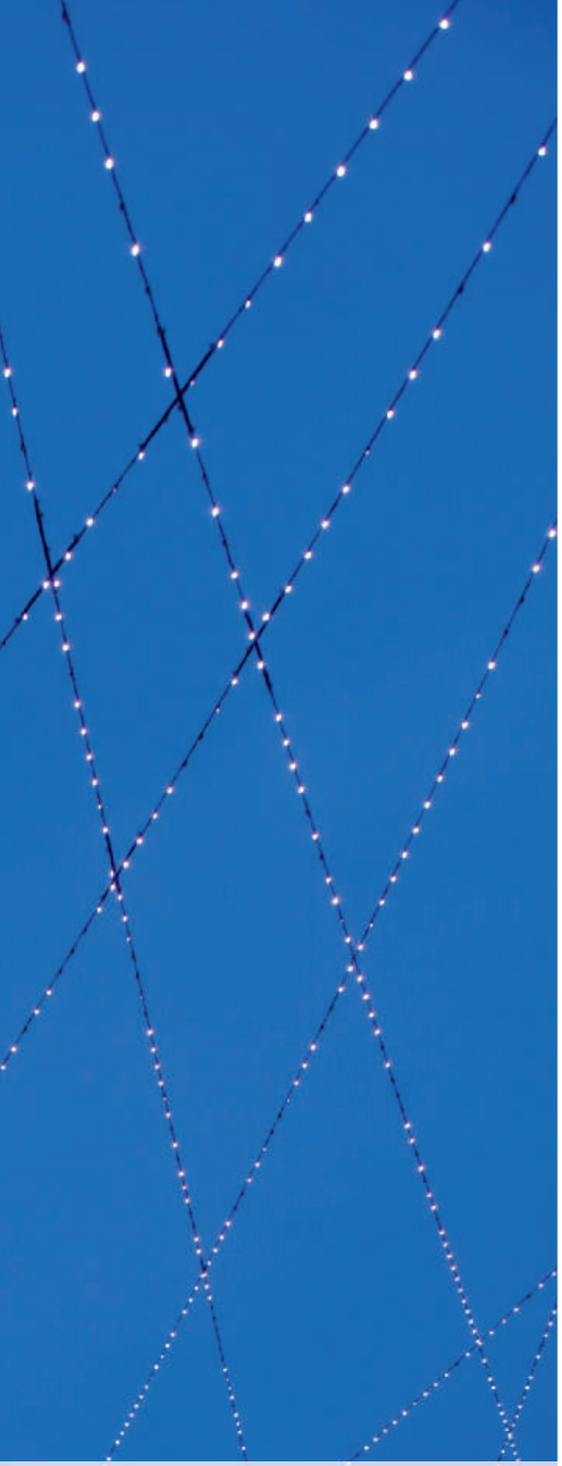
Ludovico Lombardi
Zaha Hadid Architects

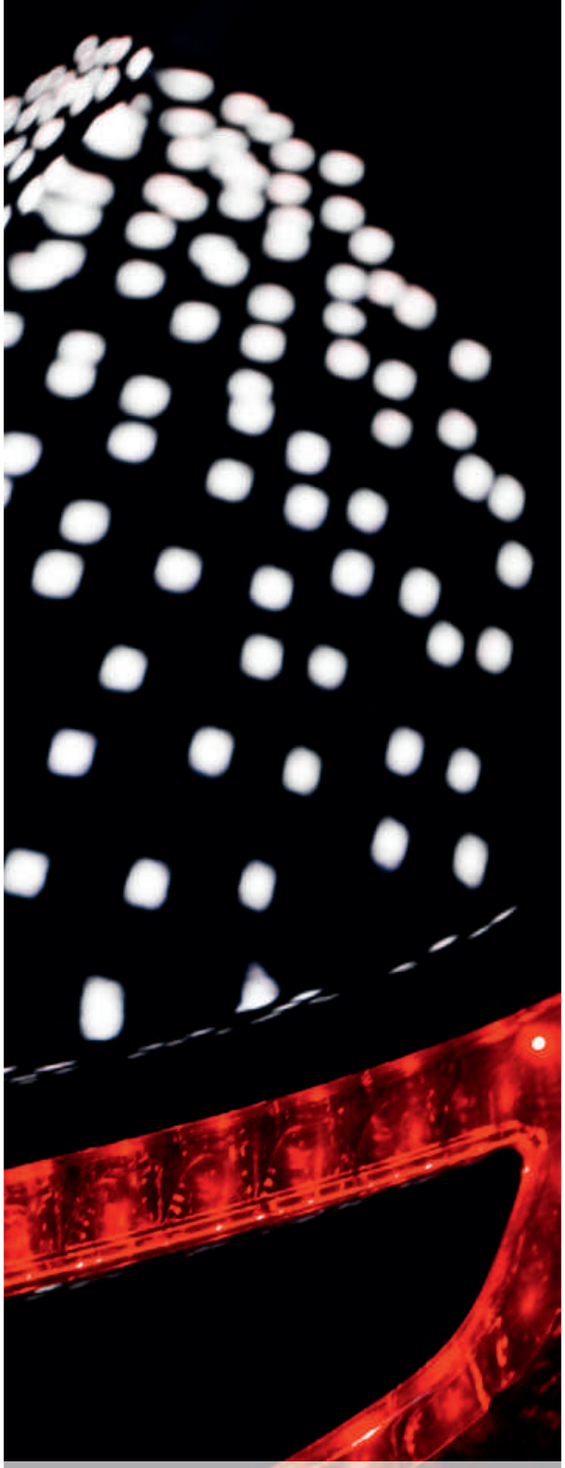
Websites
www.zaha-hadid.com
www.ldvc.net

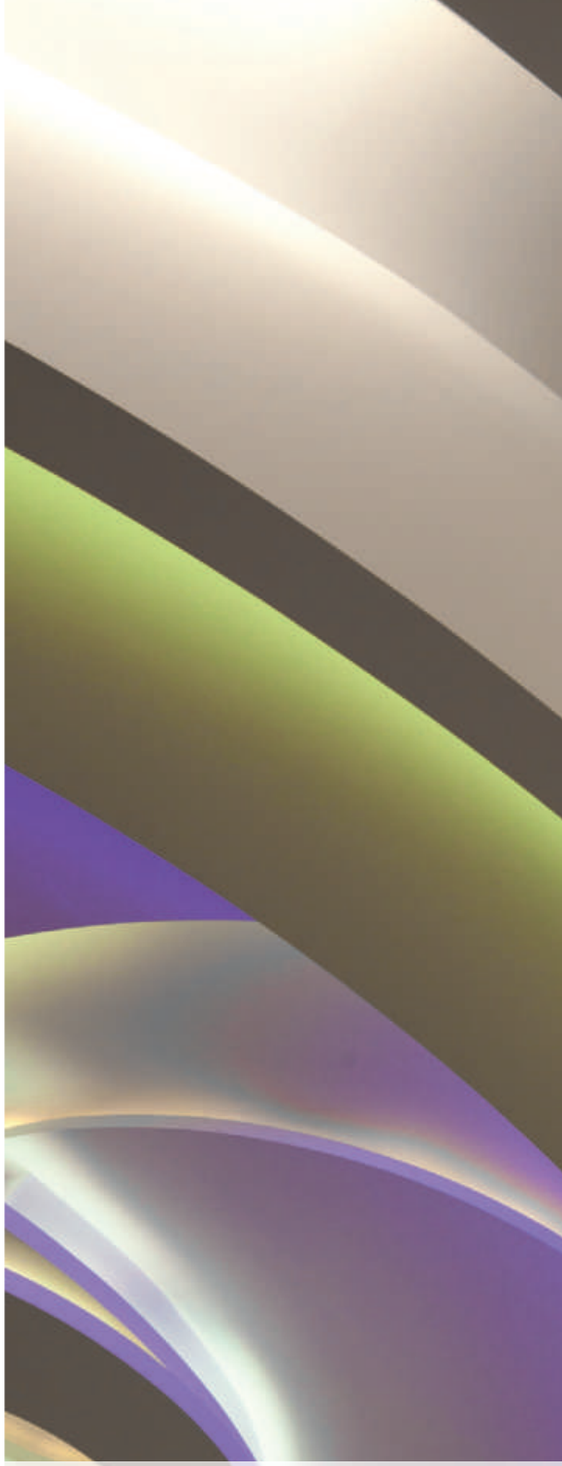
Dominic Harris
Cinimod Studio

Websites
www.cinimodstudio.com

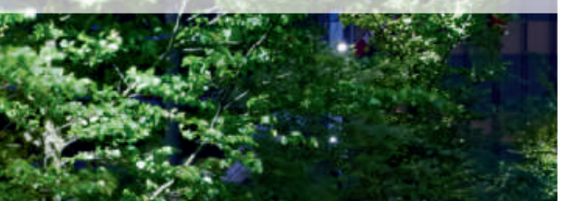
Top: Shanghai Expo pavilion designed by Zaha Hadid Architects.
Bottom: Cinimod designed an interactive lighting system that reflected the mood of the crowd for the National Stadium of Peru.

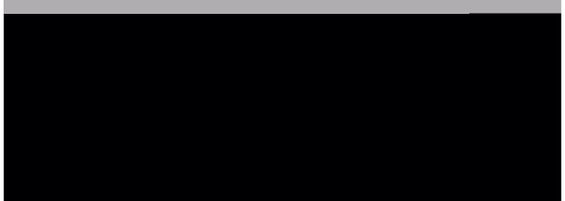




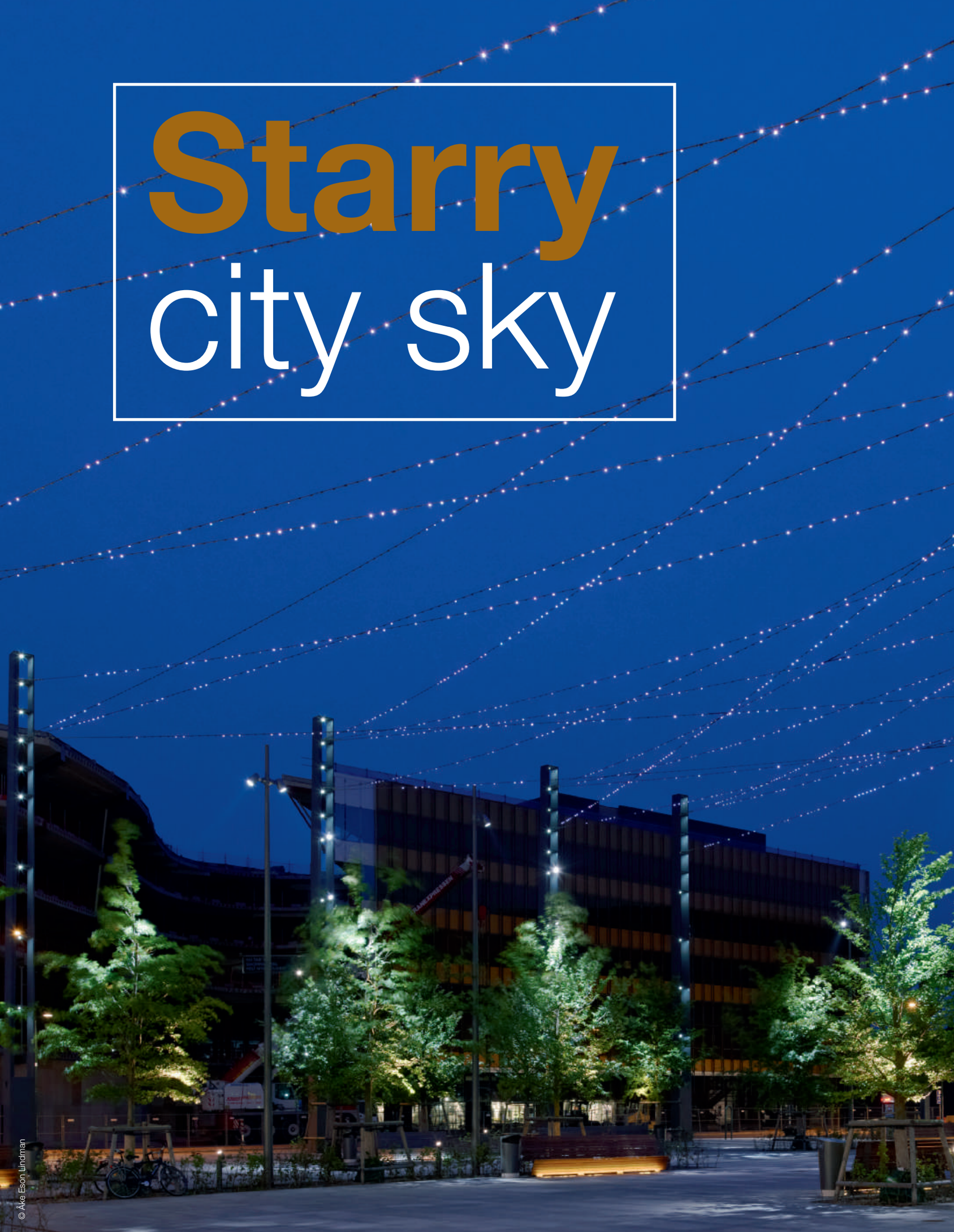


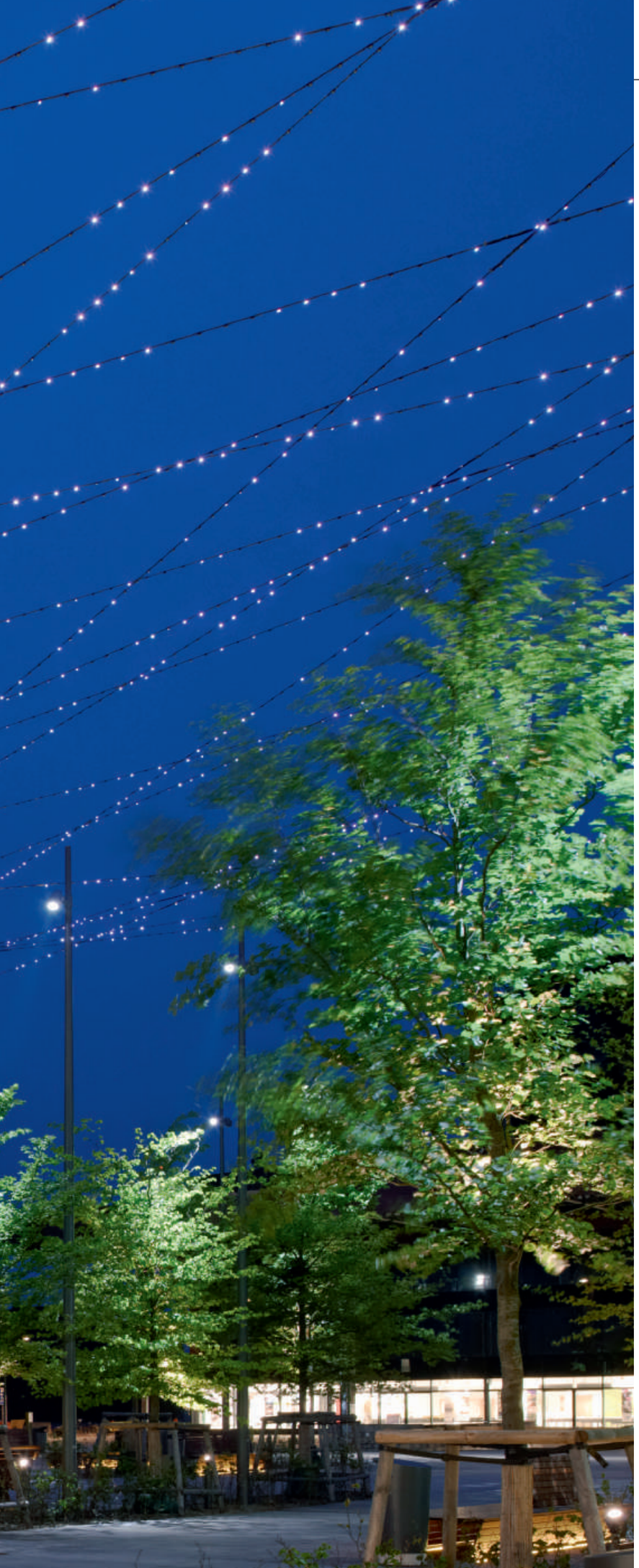
Design Innovations





Starry city sky





HYLLIE SQUARE, MALMÖ, SWEDEN

By Ruth Slavid

LEDs create a starry sky above a new square that brings the magic of a beech forest into the city of Malmö, Sweden. The stars twinkle and change with the seasons as artificial moonlight casts the shadow of leaves on the ground.

Stand in the new Hyllie Square in Malmö, Sweden at night and, whatever the weather, you will be able to see the stars twinkling above you. They will not, admittedly, be real stars, but a twinkling simulation created from LEDs. Wait long enough and, for a minute every hour, you will also see the lighting change to reflect the mood of the season.

This unusual appearance is in keeping with one of the city's most unusual squares developed as a trail blazer for a new area of urban development, so that instead of responding to the buildings around it, it has been put in place before those buildings arrive. Set to the south of the city, the square sites in an area earmarked for development, in front of a railway station that links

Client
City of Malmö

Architect
C.F. Moller Architects
Arrhus, Denmark

Landscape architect
Thorbjörn Andersson
SWECO, Stockholm, Sweden

Lighting design
Niklas Ödmann
Black Ljus Design, Sweden

Associate lighting designer
Deike Canzler
Ljusarkitektur, Sweden

Light sources
Insta Elektro GmbH

Luminaires
Philips Color Kinetics Flex SLX

Lighting controls
Pharos LPC 30

Websites
www.cfmoller.com
www.sweco.se
www.blackljusdesign.se

Left: When night comes, LED stars appear and the wires become invisible.

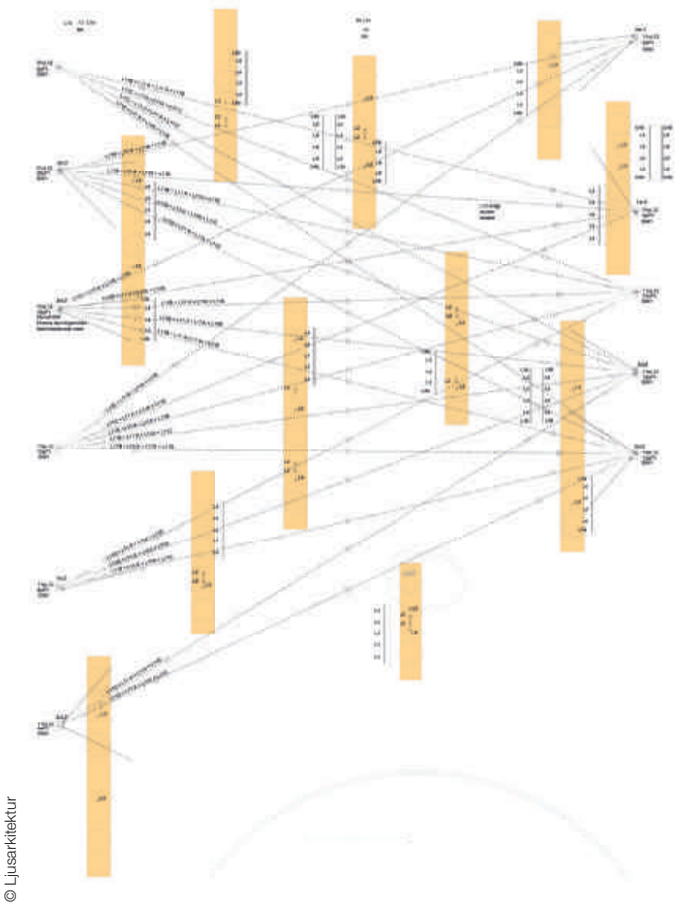
to Copenhagen across the Øresund Bridge. A massive arena is nearby but otherwise little has yet arrived. “It is unique for Sweden to build a square before anything else,” said landscape architect Thorbjörn Andersson who works at Sweco Architects, and won the competition to design the space.

His concept was to recreate an area of beech forest within the square, as the beech is special to the south of the Sweden, the only part of the country mild enough for it to survive. It holds its dead winter leaves, giving a warm brown colour and, says Andersson, has “a beautiful trunk the colour of an elephant’s foot.” Technically, this proved very demanding, as beech trees are among the most difficult to establish in a city and he had to create a ‘structural soil’ beneath the 2m by 1m granite pavers.

Andersson worked with Niklas Ödmann of Black Ljus Design. It was Andersson’s idea to criss-cross the space with wires supported on masts, but initially he intended to unroll thin strips of illuminated cloth along them for special occasions. When this proved impractical it was Ödmann who came up with the idea of a ‘sky’ of LEDs instead, supported on wires so slender that they offer virtually no wind resistance. Lifted just over 15m above the ground, there is a total of around 2km of wires, supporting light chains set as closely together as possible. All the controls are in the masts, and each LED is individually controllable. The standard setting is a white twinkling sky, with different effects representing burgeoning spring, the warmth of summer, the rain of autumn and the cold aurora of winter kicking in once an hour. After midnight there is a peaceful mode known as ‘satellite’.

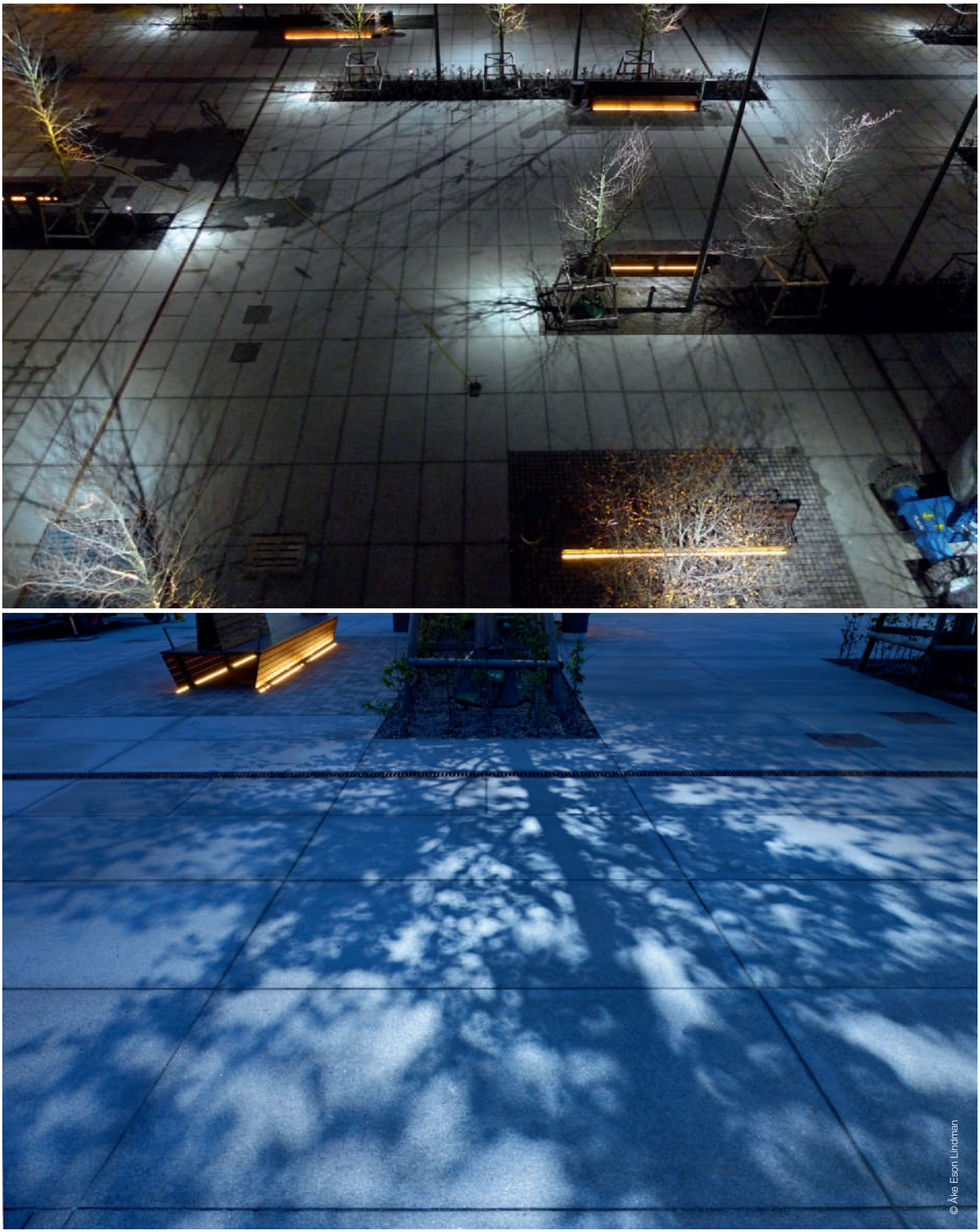
Ödmann deliberately eschewed too much drama. “That kind of installation can be very tiring and short-lived,” he said. He has also illuminated the forest with cool downlights creating leaf shadows and mimicking moonlight, and warmer uplights. And there is lighting around the base of the benches. “The forest is what the square is all about,” he said. “I was very happy to be involved in the project. It’s special.”

So far there are few users of the square after dark, but their numbers will grow with the development of new buildings. They are in for a treat.



Plan showing the position of the wires spanning between the masts in front of the station.

Bases of the transparent masts in which the floodlights are fixed, with wires above.

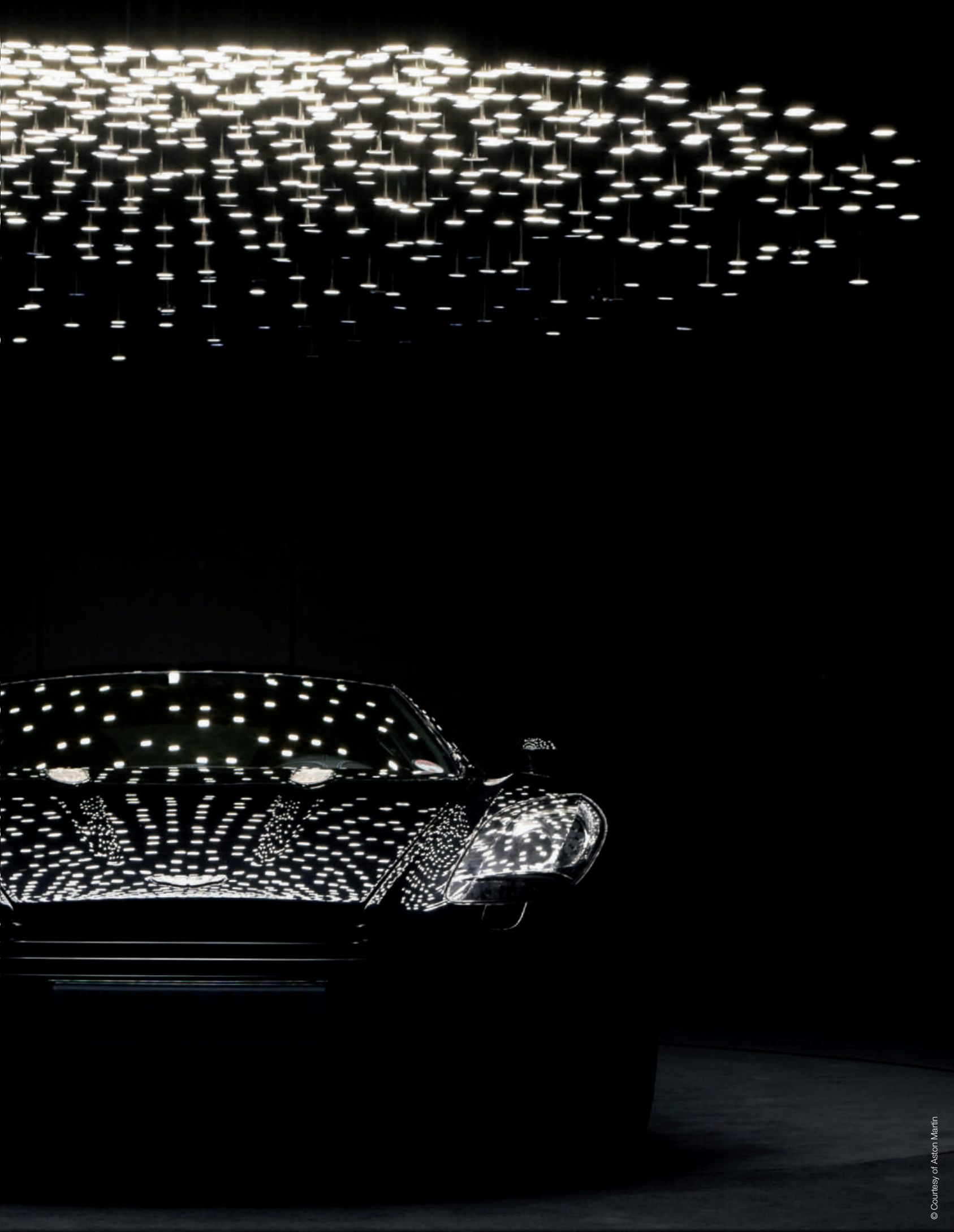


Top: Hyllie Square seen from the top of a mast, showing the landscape architect's pavement grid.
Bottom: The floodlights on the masts make the trees cast shadows.

Organic top light

By Ruth Slavid

As OLEDs become bigger, brighter and cheaper, will they find applications in the ceilings of our buildings – and of our cars?



Location
smart Forvision electric car, Germany

Client
BASF

Lighting Solutions
Philips Lumiblade OLE

Websites
www.basf.com
www.smartforvision.basf.com
www.lumiblade.com

Video
http://youtu.be/QSWlBnc-J4w

OLEDs are one of the newest lighting technologies around but only now is it becoming possible to see how they might find widespread application. While some spectacular installations have given an indication of what is technically possible, we now have the prospect of larger, cheaper and brighter OLEDs which make it possible to envisage their use beyond the one-off.
Many of the original installations were in the form of some kind of responsive wall, but now one can look forward to ways in which OLEDs may be employed in the horizontal plane, either suspended from ceilings or actually forming the ceiling or part of the ceiling. Jason Bruges Studio's first adventure with OLEDs was in the horizontal plane, albeit coming up rather than hanging down. This was Mimosa, the intriguing installation that responded to movement, which it prepared at Philips Lumiblade's behest to showcase the then very new OLED technology. Having had that experience, when the practice was approached by top-end car maker Aston Martin to design a presentation suite for the new

State-of-the-art materials and technologies allow new concepts to be implemented in the smart Forvision electric car that not only save energy, but even generate it.

Aston Martin One-77, it took the opportunity to use OLEDs to create a magical-feeling environment. Customers who come to collect their car are introduced to an almost entirely dark space in which a number of seemingly unsupported lights then come on, reflected in the perfect paint finish of their car which is 'decorated' with light rather like a very high-end birthday cake.

"We were looking for something that expressed the special nature of the car," said Bruges. "The first thing we noticed was the quality of the paint finish – Aston Martin pride themselves on it. So we became excited about the idea of using Lumiblade OLEDs that also have a very shiny finish. They become almost mirror-like when they are off." Bruges took over 700 OLEDs, devised a fixing and clipped them to slender rods of varying heights so that they echoed the shape of the car. Wires run down the insides of the rods and everything in the space, with the exception of the OLEDs themselves, is black. So, until the OLEDs come on, and illuminate the car, it is as if nothing is there.

The car is 'decorated' with over 700 OLEDs, like a very high-end birthday cake.

Transparent OLEDs create a spacious ambiance in the interior of the car.

OLEDs reflect on the new Aston Martin One-77.

Until the OLEDs come on, and illuminate the car, it is as if nothing is there.

Location
Aston Martin One-77 car showroom, UK

Client
Aston Martin

Lighting design
Jason Bruge Studio

Lighting Solutions
Philips Lumiblade OLED

Websites
www.astonmartin.com
www.jasonsbruges.com

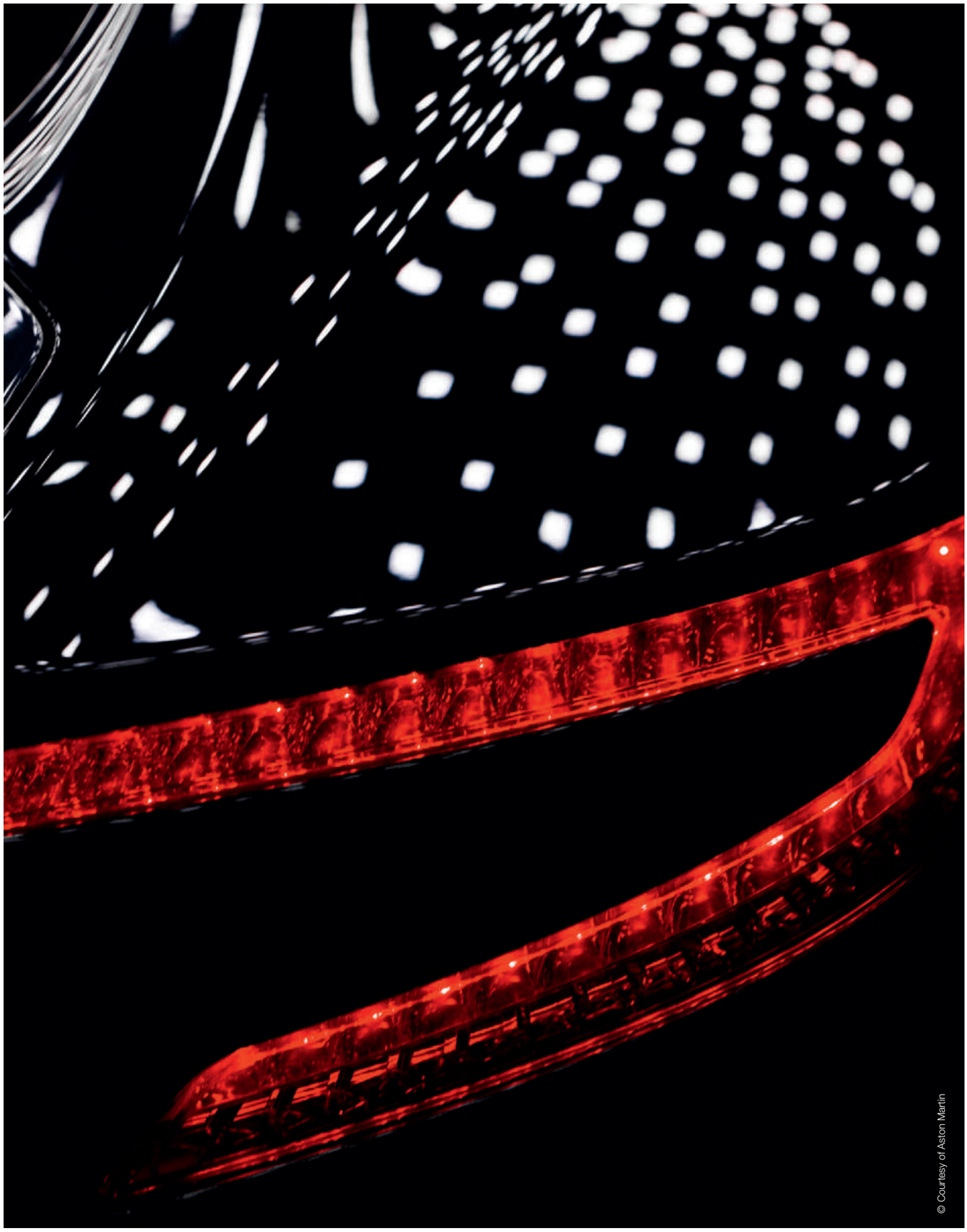
Video
http://www.jasonbruges.com/projects/uk-projects/reveal-aston-martin

Product designer Tom Dixon designed the Flat Lamp with Lumiblade OLEDs, a concept that never went into production, partly due to the price at that time. In the near future, such lamps are going to be affordable, but they miss the main point about OLEDs, which is that they allow an altogether different approach from other light sources. Because they are not point sources, they do not need to be diffused, but create a diffuse light already. They will therefore be able to become part of a wall, a piece of furniture or, indeed, a ceiling.

At present the main limitation in using OLEDs is the size they are available in. Philips took a big step forward when it launched an OLED measuring 12cm by 12cm in April, with a light area of around 10cm by 10cm. To do this its researchers had overcome the 'halo effect' which previously gave an uneven effect on larger OLEDs. Now Philips believes that by 2018 it will have OLEDs that are $1m^2$.

The other great potential lies in translucent OLEDs. In place of reflective aluminium these use a layer of silver which is 80 per cent translucent. Current technical work to improve their durability means they should be commercially available by 2013. Already, Philips has supplied translucent OLEDs for use on the roof of a concept car that was developed by BASF. During the day the roof is transparent, allowing views out and light in, and at night it provides a lovely diffuse light. Even cleverer, translucent photovoltaic panels are layered on top, producing the energy during the day that can be used to operate the OLEDs at night. It is easy to imagine this idea being applied to buildings. Atria are becoming increasingly important as architects and clients recognise the importance of natural light. Roofing those atria with the same combination used on the concept car – translucent OLEDs with translucent PVs above – would provide good natural light during the day, and self-powered attractively diffuse light at night.

The innovative nature of OLEDs means they will challenge designers to think differently about lighting – but it is an exciting challenge and not a daunting one.



Detail of the Aston Martin One-77 car reflecting the square OLED light.

U-PARK MARKETING CENTRE, NEW TAIPEI CITY, TAIWAN

Enter the dragon

By Ruth Slavid

A marketing centre in Taipei, Taiwan, uses the Chinese symbolism of the dragon to create a building that is special both inside and out.

If you are running the most important construction company in Taiwan, producing innovative homes that continue to increase in value even when the market is difficult, then you will want to do something special with your marketing centre. This was the situation for Farglory Land Developments, which not only holds this position within Taiwan but is also expanding its influence to mainland China.

The marketing centre, which it recently commissioned, needed to give a feeling of being special to visitors once they came inside, but it also had to proclaim its special properties from the outside. The architect, Sherwood Design, came up with the idea of the 'dragon's curve', a form that is contained within the overall rectilinear shape of the building, but that also bursts through its boundaries. With translucent walls, and a sophisticated lighting scheme, this dragon attracts people to the building, which is set in Xinzhuang, in the western part of New Taipei City.

Left and right: With clear glazing at the front, and a semi-transparent wall board behind, this curved element is lit with iColor Cove QLX and ColorBlast Powercore fixtures.

Client
Farglory

Architect
ShuHeng Huang,
Sherwood Design

Lighting solutions
Veronica Chang,
Philips Taiwan

Luminaires
Philips Color Kinetics iColor Cove QLX,
ColorBlast Powercore

Lighting controls
Philips Color Kinetics iPlayer 3

The architect's 'dragon's curve' is contained within the overall rectilinear shape of the building.

It also uses the positive associations of dragons in Chinese mythology, where they are seen as symbols of power, strength and good luck.
The main curve of the 'dragon' where it breaks through the wall contains a curving ramp to take visitors up to the floor above. Its U-shape has given the name to the building, the U-Park building. With clear glazing at the front, and a semi-transparent wall board behind, this curved element forms a corridor that is lit with Philips Color Kinetics iColor Cove QLX and ColorBlast Powercore fixtures. These produce a varying cycle of coloured light that is visible from both outside and inside the building. A similar translucent effect is used on the main entrance, to attract visitors into the building. They are then drawn through to the main atrium area, which is used for special events, as well as for circulation.
This has an 'art ceiling' installation, a series of non-concentric circles on a total of seven different levels, which can be lit in a variety of different ways to provide different scenes and moods. The angles and positions of the fixtures had to be worked out very carefully to ensure that there was an even distribution of light. The iColor Cove QLX was particularly suitable to this application, because it is extremely compact and the sculptural form of the ceiling meant that there was a minimal amount of space available. Both the 'dragon's curve' and the atrium art ceiling were designed to make the building into somewhere special, and the lighting plays a vital role in this. But there is another way in which lighting has been used in the building, and this is in the showroom of a smart home, to show the level of sophistication that will be available to purchasers. This area is fitted out to extremely luxurious standards, to give potential purchasers a sense of what will be available to them. The dining room has been constructed in a traditional European style, complete with a central chandelier, while the bedroom is more contemporary with a bed that has a dramatic modern bedhead, and a patterned glazed wall. It has a coved ceiling with colour changing lights, as well as bedside lamps, and a control system that allows users to alter both brightness and colour.
U-Park is a special building, and for Farglory it has to give the same image of quality that it wishes to associate with all its developments. Visitors will not be disappointed.

Top: Series of circles lit with iColor Cove QLX.
Bottom: The dining room has been constructed in a traditional European style.

LIGHTING APPLICATION CENTRE - LAC, EINDHOVEN, THE NETHERLANDS

New museum demonstration

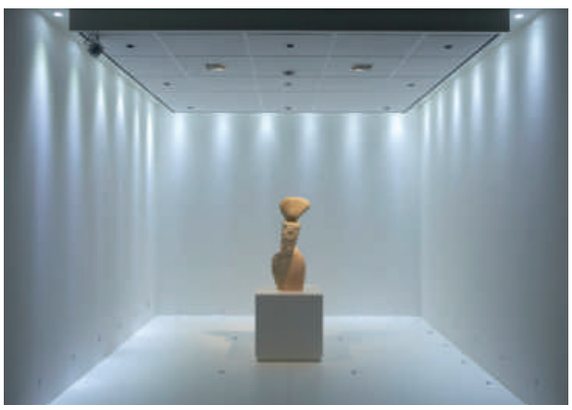
By Luc van der Poel

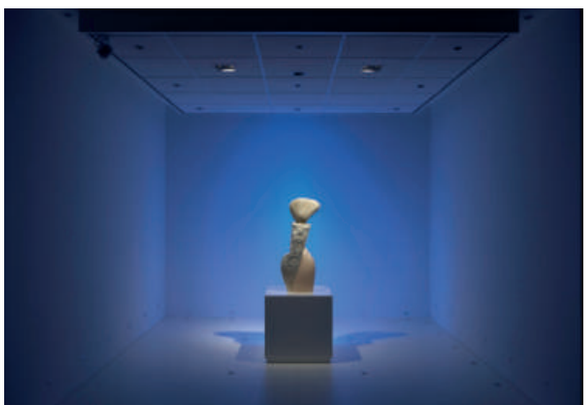
One of the latest jewels in the Philips lighting crown was the acquisition of the Ilti Luce company which is based in Turin, Italy. Ilti Luce started 20 years ago and was the first company in Italy to provide a lighting system that could protect historical artefacts by using fibre optics, so avoiding exposure to damaging UV and infra-red radiation and allowing easy maintenance. Since 1998, LED lighting has increasingly replaced fibre optics in these applications. A new museum demonstration space opened at the Philips Lighting Application Centre in Eindhoven last summer to provide a particular focus on museum and exhibit lighting. Objects ranging from 400 million-year-old fossils to contemporary art such as sculptures by the Italian artist Enzo Torcoletti are on display, demonstrating how lighting can help to reveal form, texture, material and colour while fully respecting the delicacy of the products. This latter issue is crucial since radiation, including light, can damage exhibits. In the case of sensitive products the light level, the time of exposure and the spectral composition of the light will all need to be considered in order to minimise the damage.

Architects, designers, museum directors and conservators who visit the centre can see how artefacts such as archeological objects, statues and paintings can be presented in an attractive and safe setting. Issues explained include modelling (the play of light and shadow), colour rendering and preventing glare on glass covering the objects on display. The way the artefacts are presented will depend on the theme. Extra attention is given to innovations in the field of LEDs. The miniaturisation of LED light sources presents opportunities to take form and design to a new level.

The in-house laboratory at Ilti offers the possibility of working with external creatives to develop and technically validate and produce prototypes for on-site test in museums. This allows Ilti to ensure that the customer's specifications are met. In the museum display at the Lighting Application Centre, a wide overview of the more standard Ilti Luce products is presented. Special demonstrations are also available on request.

Combining the expertise of Philips lighting and Ilti Luce is a perfect match to help create the best in museum lighting.

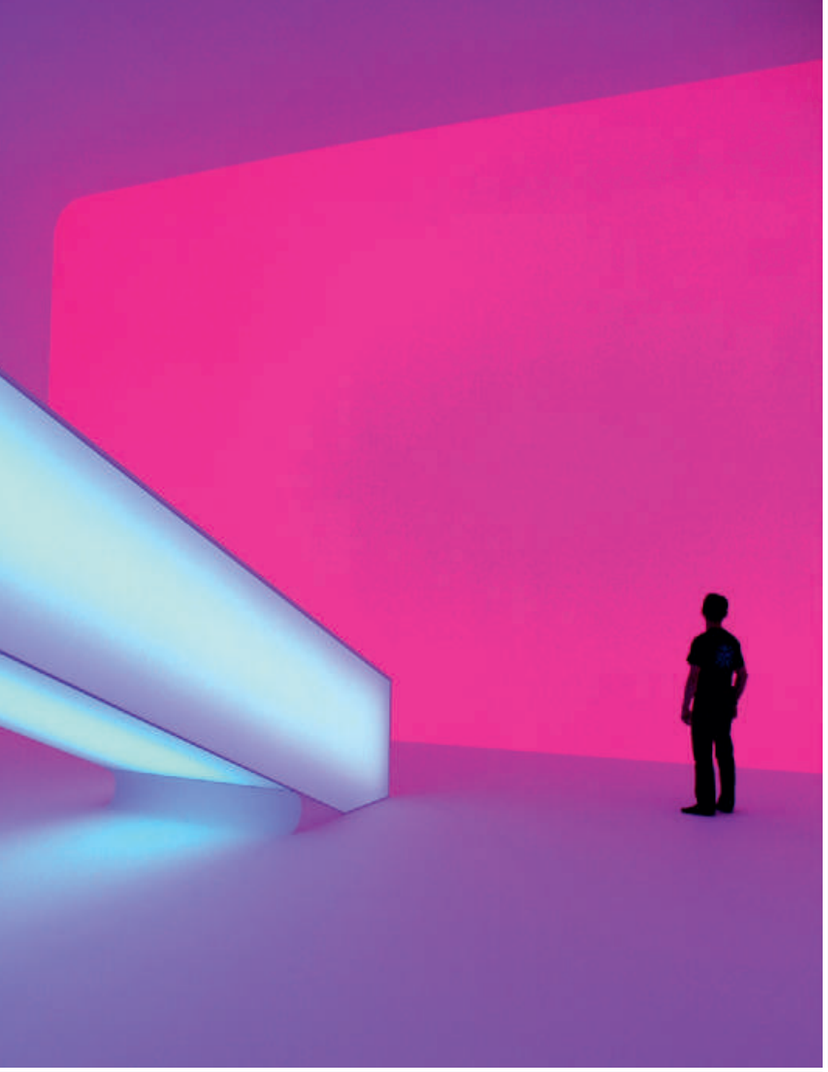


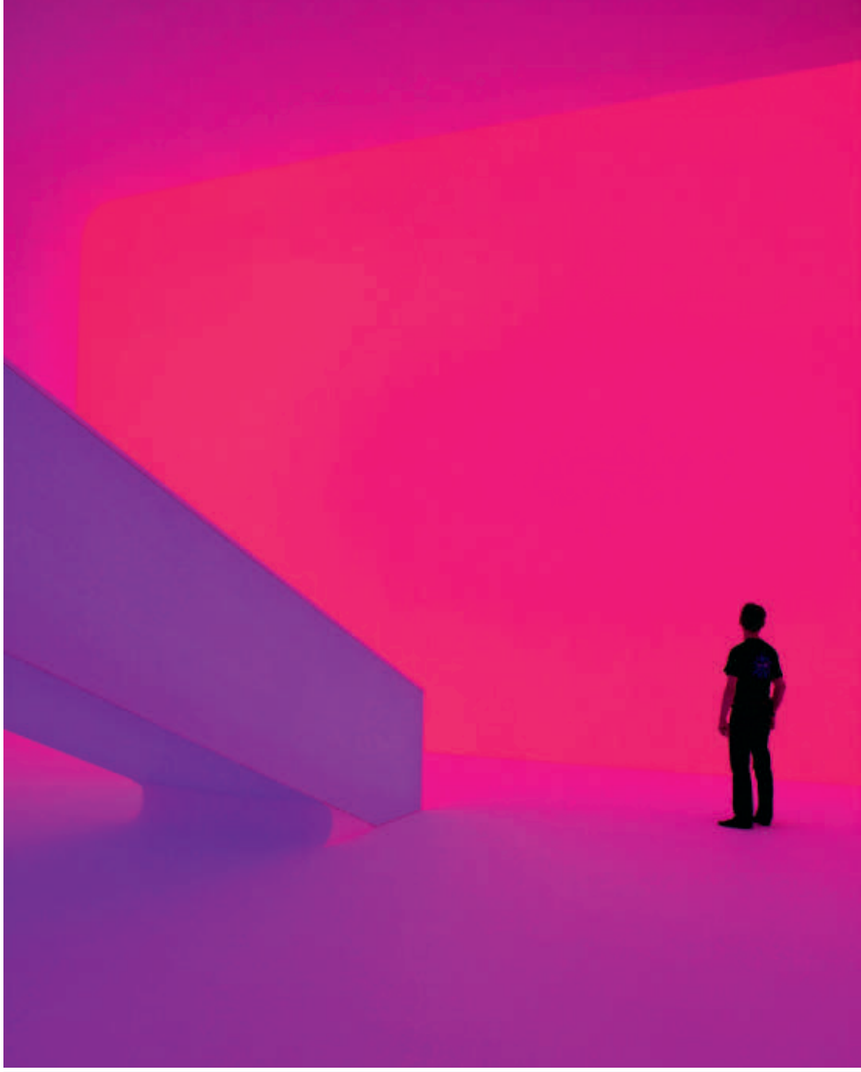


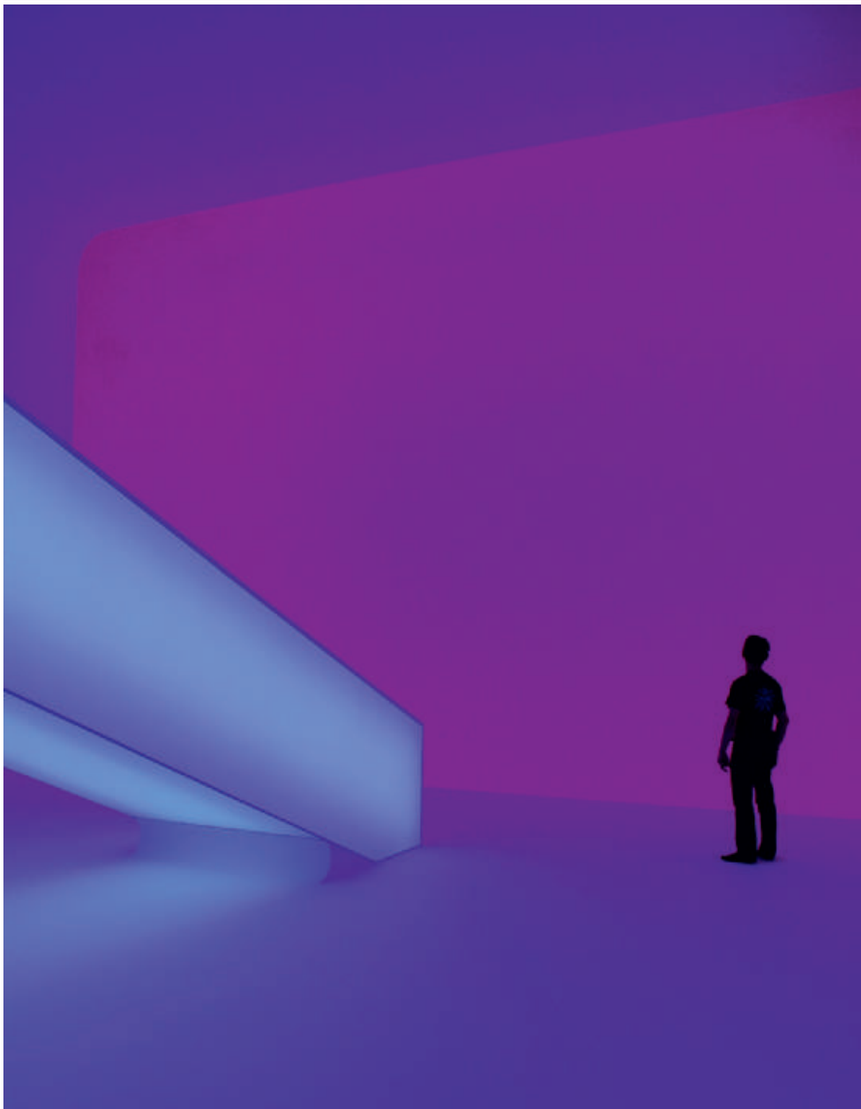
Please contact your Philips representative to visit the LAC

Sculpture by Enzo Torcoletti 'Il Guardiano', shown with decorative wall lighting and coloured back wall lighting.

Vitrine filled with fossils (trilobite, Morrocco, 400 million years old, Mosasaurus teeth, Maastricht, 69 million years old, and a small lizard skeleton).







FLUX STUDIO, BALTIMORE, MARYLAND, USA

Lighting art and lighting design

By Ruth Slavid

Are light art and lighting design two entirely unrelated subjects? Not according to Glenn Shrum, president of FLUX Studio, based in Baltimore USA. Shrum is interested in investigating the relationship between the two, and he is very well placed to do so.

Exhibition
James Turrell 2012
May 26 to September
See Colour, Järna, Sweden

Website
www.seecolour.se

Top: James Turrell - 'OutsideInsight', inside view, See Colour exhibition, Järna, Sweden.
Left: James Turrell - 'Amrta 2011', different colour impressions, See Colour exhibition, Järna, Sweden.

Shrum draws a dividing line between ‘light art and art that lights up’.

Top and right: James Turrell - ‘OutsideInsight’, permanent Skyspace from outside, See Colour exhibition, Järna, Sweden.

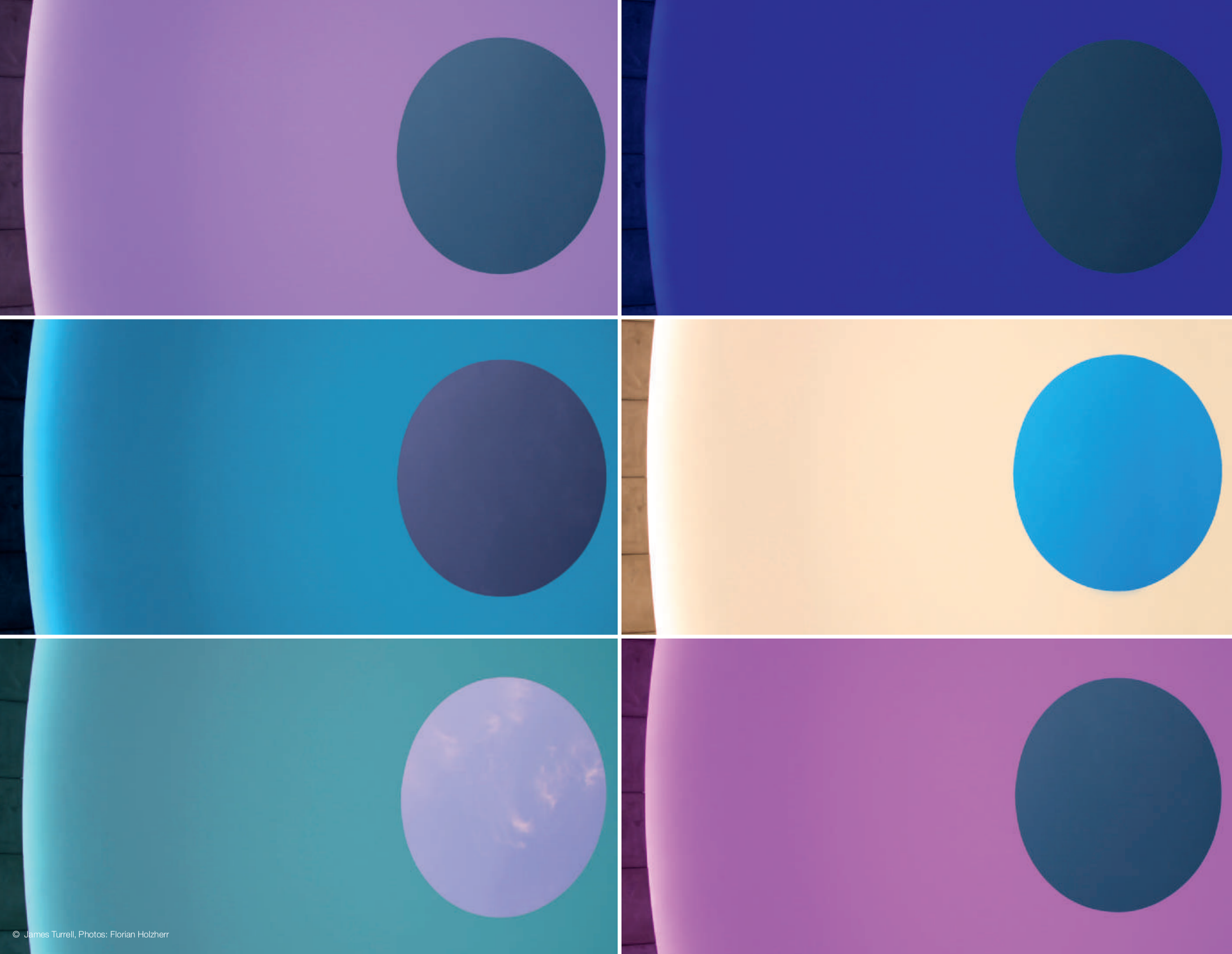
His practice divides its output into ‘extant work’ and ‘ephemeral work’ and the latter category definitely veers into the world of installation and art. This suits Shrum who trained as an architect before becoming a lighting designer and then, after a dozen or so years of working, went back to college to study fine art. “I was interested in investigating the intersection of lighting design and light art,” he said.

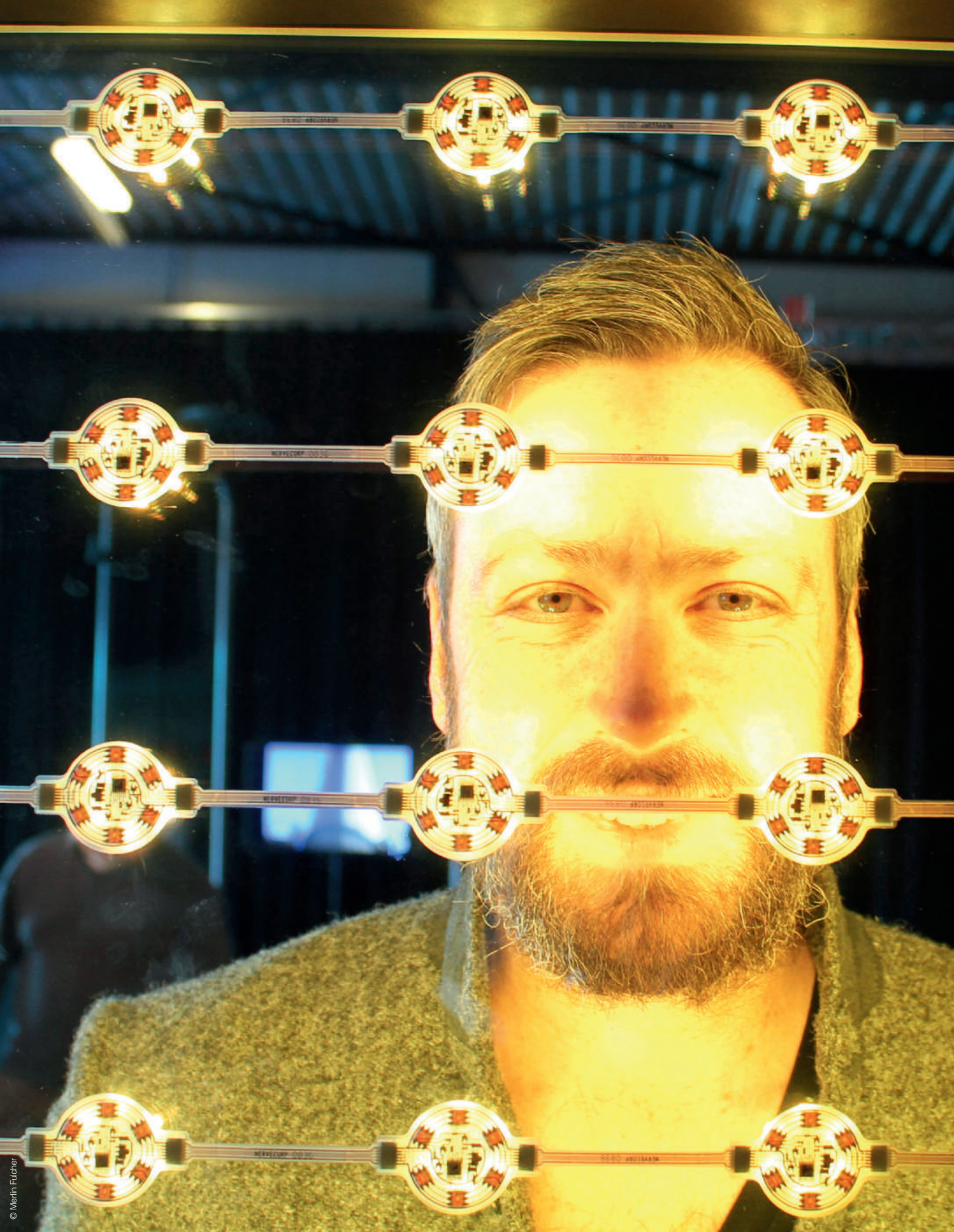
The light artists who most intrigue Shrum are James Turrell, Olafur Eliasson and Dan Flavin, all of whom fall on the right side of a divide he makes between ‘light art and art that lights up’. There is however a great difference in the way that they handle light. Whereas Turrell deliberately conceals the sources of his light, in order to maximise the impact that he makes, Flavin, who died in 1996, deliberately exposed the then ubiquitous fluorescent tubes that were the basis of his work. “Flavin comes from the minimalist tradition of using everyday objects and providing an opportunity for the viewer to see them in a different way,” Shurm says. Eliasson has used both approaches. The Weather Project, installed at Tate Modern in London, created the impression of a giant sun while concealing the workings. But in $1m^3$ Light, he placed fittings at the corner of his cube which lit each other, placing the technology at centre stage.

Shrum is interested in the fact that both approaches are valid, whereas in current architectural lighting design there is an orthodoxy which dictates that the source of light must be hidden on high-end projects. Ironically, this has come alongside a modernist belief in much architecture that elements such as structure must be ‘honest’ and exposed wherever possible. “Many architects are concerned about letting lighting become a foreground element,” he said. “And lighting designers are accepting of the status quo.”

One clear difference between lighting design and light art is that in an art commission the designer sets the problem which they then solve, whereas in lighting design the designer is given a brief that covers the client’s wishes, the architectural design, the functional programme and issues such as energy use. Shrum is particularly attracted to projects that sit somewhere between the two, where the designer has the ability to define the problem to a greater extent.

Light art can also teach us interesting things about technology. Whereas Flavin stuck to his T12 fluorescent tubes throughout his life, Shrum has noticed, by studying the quality of the light, a change in Turrell’s tool kit. About five years ago, he says, the artist moved from neon to LEDs. “The saturation is different, and you can see a bit of flicker,” he says. “What is interesting is that he could shift technology without fundamentally changing the content of the artwork. The same does not apply to a Flavin piece.”





PHILIPS RESEARCH EINDHOVEN, THE NETHERLANDS

Inspirational visits

By Merlin Fulcher

In February this year, UK-based architects and lighting designers travelled to Philips Lighting's Eindhoven headquarters in the Netherlands to pick up some bright ideas. The two-day visit provided inspiration for an initiative by The Architect's Journal to regenerate Rye Lane, Peckham, one of south London's busiest high streets.

Lifting off from foggy London City Airport, Pie's Michael Corr, Joe Morris of last year's Manser Medal-winners Duggan Morris, and Robin Lee from Dublin-based Robin Lee Architecture, were cautious about what lay before them.
As architects, they confessed, lighting design was not always the top of their agenda.
But arriving in Eindhoven they were met by lighting designers Lorraine Calcott from It Does Lighting, Light Bureau principal Paul Traynor and Arup's Dan Lister who made their fact-finding mission a collaborative learning experience.

Top: Aachen, Germany
A green OLED at the Lumiblade Creative Lab in Aachen, Germany.
Left: LED Visual Display Solutions showroom, Eindhoven
Joe Morris up close with a Philips Vidiwall.

Philips' High Tech Campus, Eindhoven. Left to right: Michael Corr, Robin Lee, Paul Traynor, Joe Morris, Lorraine Calcott, Paulina Dudkiewicz.

Michael Corr:

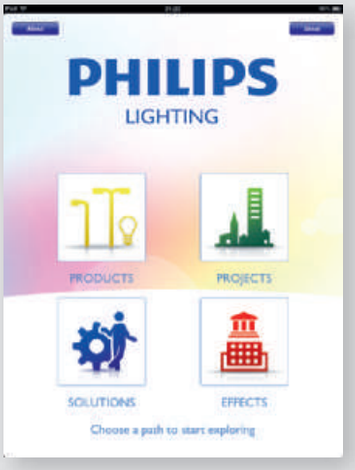
"I don't know whether it is responding to my hands or my personality."

Together they saw interactive products being tested at ExpericenceLAB on the crisp High Tech Campus Eindhoven – where lunch time ice skating is, of course, the norm. Then organic lighting at the Lumiblade Creative Lab in Aachen, Germany.
"I don't know whether it is responding to my hands or my personality," said Corr placing his hands above Jason Bruge's Mimosa installation.
Returning to Eindhoven, Morris said: "You could have a single pixel OLED and somehow it responds to the lighting conditions. This bit of intelligence reacting to absence and to light."

At Philips Lighting Application Centre, the MasterLED caught the attention of architect Kieran Gaffney of Edinburgh-based Konishi Gaffney. "They last up to 25 years, that's as long as some buildings in Japan. The bulbs are also beautiful objects in their own right," he said.
Back in London, the team's new knowledge would be used to help regenerate Peckham. "As creatives, it's about working out what the opportunities are for the system," said Morris. Their design day ideas could shape its future.

Hotel du LAC part of the inspirational visits.

Discover the Philips Lighting hub iPad app



The app contains inspirational projects and also offers you the complete professional lighting portfolio in one go.
The Lighting hub is a great source for inspiration and information.

The quarterly email newsletter
www.philips.com/luminous

Sustainability and city.people.light

is your city a potential winner?

Register your urban lighting project now to enter the 10th international city.people.light award competition

The international city.people.light award was set up jointly in 2003 by Philips Lighting and the Lighting Urban Community International association (LUCI). It rewards towns or cities that best demonstrate the added value that lighting can give to an area's cultural and architectural heritage and night-time identity whilst at the same time respecting the environment.

Three towns or cities will be awarded for their projects and the first prize will be presented with a trophy and a cheque for €10.000. Is your urban lighting project a potential winner? Go online now to see if you meet the criteria and register for the 2012 award. All entries must be received by 30 July, so visit www.citypeoplelight.com/award or www.luciassociation.org today.

The award ceremony will take place in Medellin, Colombia, during the Annual LUCI Forum in November 2012.

Valladolid, Spain
Lighting design: Lara Elbaz and Rafael Gallego
Winner city.people.light award 2011

LUCI ASSOCIATION

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