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the excitement of nothingness 空旷的快感

当代建筑的一位大师曾经说过，购物恐怕是最仅存的种公共活动，它已成为城市生活各个层面的一部分，占有甚少成分取代了什么。从机场到学校，从医院到互联网——零售模式及其机制适应各种类型的空间。博物馆也并非例外。

事实上，仔细来看，商业空间与展览空间之间的相似之处绝非仅限于表面，它们之间的联系由来已久：这两种类型常常由同一组商业团队招标，并由同样的设计师完成设计。由于功用要求与品质标准类似，同样需要满足更加都市化、见多识广、要求严苛的公众，因此需要满足类似的要求。所以，方法、形式语言与建筑元素之间产生了不可避免的重合：

如今，博物馆装备电梯已经不是新鲜事，但是，不要忘记，第一次使用电梯曾经引起轰动，因为这曾是零售区域的典型元素，用来连接建筑的不同层次并改善无障碍性。同样，博物馆内的通行设计与大型时尚奥特莱斯也越来越类似。

博物馆商店对博物馆的成功而言至关重要，因为，购物体验能够提升参观体验，在参观之后购物，能够令参观体验得到延伸，成为记忆和激情。此外，购物的目的并非仅局限于购买，而更像一种沟通和娱乐方式。如今，购物的乐趣已超过消费的乐趣，购物的娱乐层面更像是一种能够调动情绪的文化活动。

近年来新增的购物类型采用一种充满游戏和娱乐情调的实验手法。在许多情况中，逛街这一行为已经取代了消费快感，更加提升了购物本身和纵览橱窗的娱乐价值。因此，零售空间这一建筑类型必须采用合理照明，突出展示中的物品，并防止其受损。博物馆完全是同一个道理。

因此，仔细看来，当代商业和展示空间所用的光线和17世纪弗拉芒画家一样：用稀疏而安静的环境来烘托日常物品和姿态，利用光线的优雅与魔力令它们永垂不朽。

如果我们仔细观察维米尔的《倒牛奶的女佣》，从左侧窗户中撒进的日亮点亮了这个普通的室内家庭环境，一束强光透过破碎的玻璃，照亮女佣浆洗过的头巾。观众的眼睛不可避免的被画面上最明亮的这一点所吸引，这一点也成为五颜六色的故事的起点。这幅静物画在破窗光线的活力照射下被定格下来，成为永恒。

因为，光线就是声明。沟通和共享的语言帮助我们看清和学习，展露出风景、城市、建筑、室内环境及其所含物品的形状、表面、色彩，潜移默化的影响着我们的个人感知。如果没有光线，就没有可以看见的形状，因此，光线影响着我们观察和感知世界的方式。

所以，特别是在商业和展示场所，光线定义了图像、色调、材质和细节，这些特性让我们能够发现并理解被展示的内容，攫取它们的不同所在，并促使我们以最合适的方式感知在售物品或被展示的艺术品，理解它们，滋养梦想和欲望。因为，我们在黑暗中做梦，在光明中生活。

one of the masters of contemporary architecture has declared that shopping is probably the last remaining type of public activity and that it has become part of almost every aspect of city life, taking it over and even replacing it. from airports to schools and from hospitals to the internet - the retail model and its mechanisms have adapted to every type of space. museums are certainly not an exception to this. as a matter of fact, on closer inspection, the similarities between commercial and exhibition spaces are a lot deeper and more established: both typologies are more and more frequently commissioned by the same business people and designed by the same designers. similar requirements are met as a result of similar functional criteria and quality standards and in response to an ever more cosmopolitan, knowledgeable and demanding public. it is therefore inevitable that there should be a coincidence of approach, formal language and construction elements: nowadays it is of no surprise that a museum should be equipped with an escalator, and yet it must not be forgotten that the first to have one caused a stir because a typical element of retail areas was used to connect the various levels of the building and improve accessibility. in the same way, communication of museums are increasingly similar to those used by big fashion names for their outlets. a museum shop is vital in contributing towards the success of a museum, because the shopping experience enhances the visiting experience and, when a visit ends with a purchase, this experience is extended and over time becomes a memory and an emotion. moreover, shopping is no longer simply aimed at the purchase, but is more and more frequently a form of communication and entertainment. nowadays, the pleasure of shopping prevails over the pleasure of consumption and the recreational dimension of shopping is becoming an increasingly emotional and cultural practice. the type of purchase that has increased in recent years includes an extremely playful and entertaining experiential approach. in many cases the act of going to the shops has overtaken the pleasure of consumption and this highlights the recreational value of making purchases and window shopping. retail spaces are therefore architectures conceived to be suitably lit, so that they can enhance the value of the items on display and protect them from disrepair. museums are exactly the same. on closer inspection, then, contemporary commercial and display spaces employ light as 17th century Flemish painters did: creating a rarefied and silent environment to frame everyday objects and gestures and sublimate them with the grace and enchantment of the lighting atmosphere. if we look carefully at a work such as vermeer’s the milkmaid, for example, it is evident how the sunlight from the window on the left illuminates a bare domestic interior whose modesty is increased by a broken pane which, letting a stronger ray filter in, lightens the woman’s starched headgear. the observer’s eye is irresistibly drawn by that luminous point which magically marks the beginning of a story comprised of colour. a still life which, thanks to the vitality of that light through a broken window, is suspended in time and consigned to eternity. because light is life. communication, shared language, makes us see and learn, revealing forms, surfaces and colours of landscapes, cities, buildings, interiors and the objects contained therein, informing and educating our individual perception. there is no visible form without light, which therefore conditions the way in which we see and feel our world. so especially in commercial and display places, light defines image, tonality, texture and details, those features that allow us to discover and understand what is on show, grasping their distinctive differences, and urge us to perceive in the most appropriate way an object on sale or an artwork on show, to appreciate them, nourishing dreams and desires. because we dream in the dark, but live in the light.





salon le chocolat, dubai

progetto project: annamaria giangrasso
luogo location: city walk 2, dubai
committente client: meraas
progetto di luce light project: lg studio - davide orsi
rivenditore Viabizzuno retailer: vbomedioriente
responsabile tecnico Viabizzuno technical sales consultant: sabrina canciani, s.canciani@viabizzuno.com
fotografia photography: UpO Viabizzuno
corpi illuminanti light fittings: men sole

将糖果铺变成艺术画廊，将巧克力品尝变成多感官体验，将照明系统变成真正的珠宝匣：在迪拜le chocolat精品店，通过建筑师annamaria giangrasso、lumière studio工作室、lumière group集团和Viabizzuno的合作，这个目标成为可能。这个项目符合“dubai plan 2021”的要求——其目的是推广那些能够提升城市形象的项目，它位于该城步行商业街，其设计施工只用了不到一年的时间。巧克力的展示介于奢侈品商店的魅力与当代博物馆的典雅之间，通过智能照明系统，突出每一个细节，展示国际最著名的巧克力品牌。灯光指引我们首先探索空间，之后才是产品，在充满想象的路线上，首先用散射光覆盖整个空间，邀请我们走进。之后，参观者的目光被产品细节所吸引，环境中的光线更加散漫，为沉思巧克力大师的创意创造理想条件。Viabizzuno men sole系统同时兼具展示和照明的作用，前置灯突出全球最佳精选巧克力，后置照明则提升深度和三维感：就像舞台，展示中的包装成为神秘莫测的明星，充满质感和体积感。金属镀膜立柱采用不同的开关，确保绝佳的系统灵活性，能够令照明架的配置更加多样化能够满足任何展示需求。

raise a confectionery boutique to the level of an art gallery, transform a chocolate tasting into a multi-sensorial experience, turn a lighting system into an actual jewel box of light: at the boutique le chocolat in dubai, this objective was achieved through collaboration between architect annamaria giangrasso, lumière studio, lumière group and Viabizzuno. in perfect harmony with ‘dubai plan 2021’, which aims to promote projects for positive enrichment of the city, the project in the city walk shopping mall was completed in less than a year. the celebration of chocolate suspended between the fascination of a luxury boutique and the elegance of a contemporary museum, with the devising of an intelligent lighting system, bespoke in every detail at the service of presenting the most prestigious international brands of chocolate. the light guides us first to discovery of the space and subsequently to the products in an imaginary itinerary that sets out from a diffused lighting which caresses the space, inviting us to enter. the visitor’s eyes are then drawn to a detailed discovery of the products by a light that becomes increasingly suffused in the environment, to create ideal conditions for contemplation of the precious creations of maîtres chocolatiers. the furnishing system men sole Viabizzuno is at once display and illumination, with a frontal light that emphasises each of the chocolates selected from the world’s best, and a lighting of the backdrop which adds depth and three-dimensionality: as on a theatre stage, the packages on display become sophisticated stars, taking on body and volume. the electrified uprights, cabled with different switch-on, ensure great system flexibility and therefore the possibility of creating increasingly diverse luminous shelf configurations in backup to every kind of display requirement.



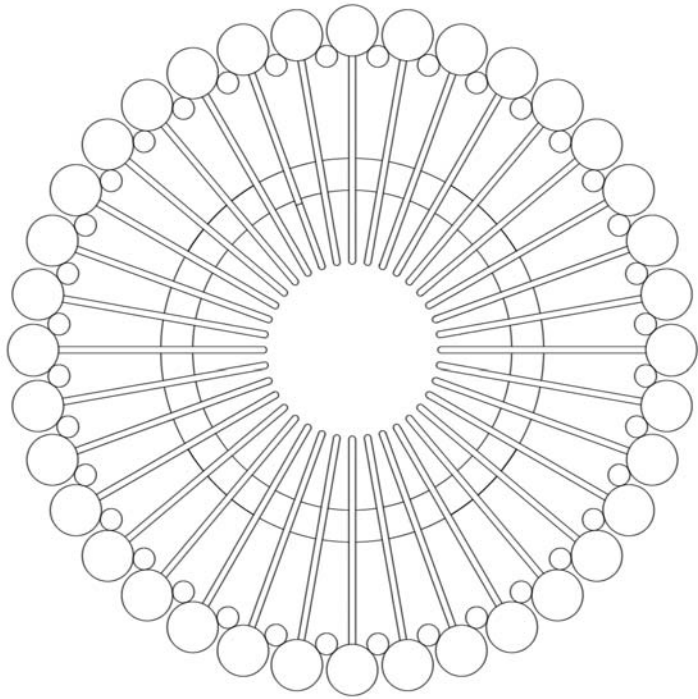
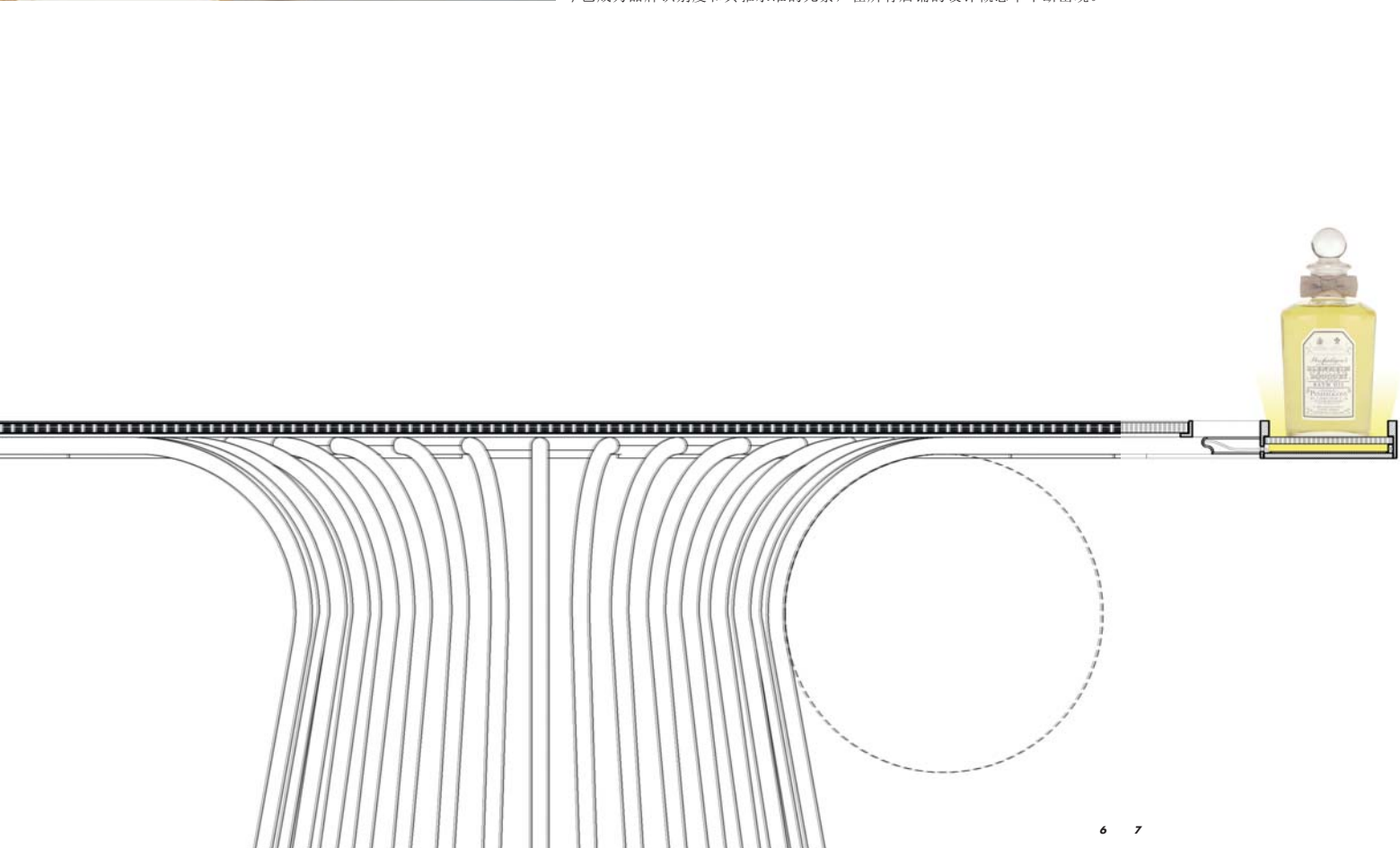
penhaligon’s, rockefeller new york

progetto project: al-jawad pike
responsabile del progetto project manager: k2 consultancy
luogo location: rockefeller, wtc (new york);
shorthills (new jersey), rodeo drive (los angeles);
regent street, canary wharf, covent garden (london);
stanford, westfield (san francisco); honolulu (hawaii),
tsum (russia), doha (qatar), ion (singapore)
committente client: penhaligon’s
responsabile tecnico Viabizzuno technical sales consultant: jonathan morrish
corpi illuminanti light fittings:
n55 sospensione ceiling
displei led
13° angolo, libreria library
13x8, linea di luce tavolo table
porta profumi perfume container table
mensole ovali luminose luminous oval shelves

al-jawadpike与penhaligon之间的合作始于2014年8月，当时，这位设计师赢得了regent street店铺橱窗设计竞赛，从该品牌的丰富历史及香水化学中汲取概念店灵感。之后，这一概念店的提案成为伦敦及全球新店铺总体规划的一部分。

与penhaligon’s这样历史悠久——它刚刚庆祝其145岁生日——的英格兰重要品牌合作，机会难得且充满挑战：建筑师从档案中找到了位于st james’s street的最早一家店铺的照片，并由此汲取灵感，创造出一个细腻典雅的空间，在完全尊重品牌传统的同时注重局部设计，灯光在其中扮演了烘托品牌内涵的基本作用。一些装饰元素追溯本源，与柔和专注的光线轻巧整合：

就像位于店铺中央的展示台，led光源被巧妙隐藏在每个香水支架里，好似在店铺中央跳舞。墙壁展示容器的创意以英式镶板墙作为参考，连续包容整个空间，光线与其完美整合，精确专注的照亮每个展架。作为照明设计的补充，柔和的间接顶灯为产品提供额外照明，为空间提供界限和个性，而玻璃和黄铜材质的装饰灯则与装饰元素采用相同的材质，好像从天而降。这些n55悬挂灯具采用动态推进器，直径65 mm，led灯为3000 VbK，其CRI（演色性指数）为98，采用14+1采样色，因此能够提供更高的明度，特别是高饱和度红色采样色，通常这是最重要的颜色。专用硼硅酸盐玻璃由建筑师专门为此项目而设计，如今已成为品牌识别度和典雅水准的元素，在所有店铺的设计概念中不断出现。



collaboration between al-jawadpiki and penhaligon dates to august 2014 when the architect won the design competition for the shop window in regent street with a concept that drew on the brand's rich history and the chemistry of perfumery. subsequently the proposals for the concept store became the global project for all the new outlets, in london and worldwide. the chance of collaborating with an important english brand with a history as long as penhaligon's, on the occasion of its 145th anniversary, was a great challenge: the architects took inspiration from archive photos of the original shop in st james's street to create a refined and elegant space that fully respected the brand's tradition but with a topical approach in which light plays a fundamental role in the mise-en-scène of the brand's sophistication. some of the furnishing elements were designed by harking back to the originals and lightly integrating them with a dedicated and soft lighting: as with the central display table where the led sources are concealed, perfectly integrated into each individual support element of the fragrances which seem to dance in the centre of the shop. taking english timber panelled rooms as a reference, wall-containers were created that envelop the space in a continuous manner where the light is perfectly integrated to illuminate each shelf in a precise and dedicated way. in completion of the lighting design, illumination of the products is backed up by a soft indirect ceiling light that delimits and characterises the space, while decorative lamps in glass and brass, the same material as the furnishings, descend from above.these are n55 suspension light fittings with dynamic propeller, 65 mm diameter and led 3000 VbK, with CRI (Colour Rendering Index) equal to 98, with reference to 14+1 sample colours, and therefore capable of supplying a high value, especially in the saturated red sample which is usually the most critical. the special borosilicate glass, designed for the occasion by the architects, has now become an element of brand recognisability and elegance, recurrent in the concept of all the shops.





selfridges, londra

progetto project: david chipperfield architects
luogo location: londra
commitente client: selfridges retail ltd.
area area: 5.000 mq
progetto di luce light project: UpO Viabizzuno
rivenditore retailer: Viabizzuno
responsabile tecnico Viabizzuno technical sales consultant: jonathan morrish, j.morrish@viabizzuno.com
fotografia photography: lewis ronald for selfridges
corpi illuminanti light fittings: eco plafone orientabile eco ceiling adjustable
selfri

oxford street街selfridges店铺东侧的配饰部将三栋建筑连接在一起：东侧的传统楼、somerset street连接楼和

swod楼。全新配饰部是这家伦敦百货公司大型重修计划的一部分，因此需要分为多个阶段展开。此次重修中，对朝

向duke street街的一面进行了改造，东侧将开设新的入口，改变内部整体通行，让首层连通为一。新的连接区采用

多层次建筑元素构成的连接结构，构筑统一身份。在这里，照明同样扮演着基础性角色，散射间接光从各个方向包裹

整个空间。立柱和方格天花板的经典建筑风格通过明亮的双重发光球形顶灯获得形状，向上照射体现空间高度，并

通过专业词语是否正确。这些典雅的悬挂灯具是对上世纪20年代经典建筑原始照明设计的重新诠释，带来雄伟宽敞

感，使得顾客们感觉自己好像进入了奢华殿堂，而非一家简单的商店。为了烘托这家全城旗舰购物中心的产品和品

牌，经过多次模拟之后，我们选择了具有杰出技术性能的Viabizzuno eco泛光射灯，它能够确保演色性方面的最高

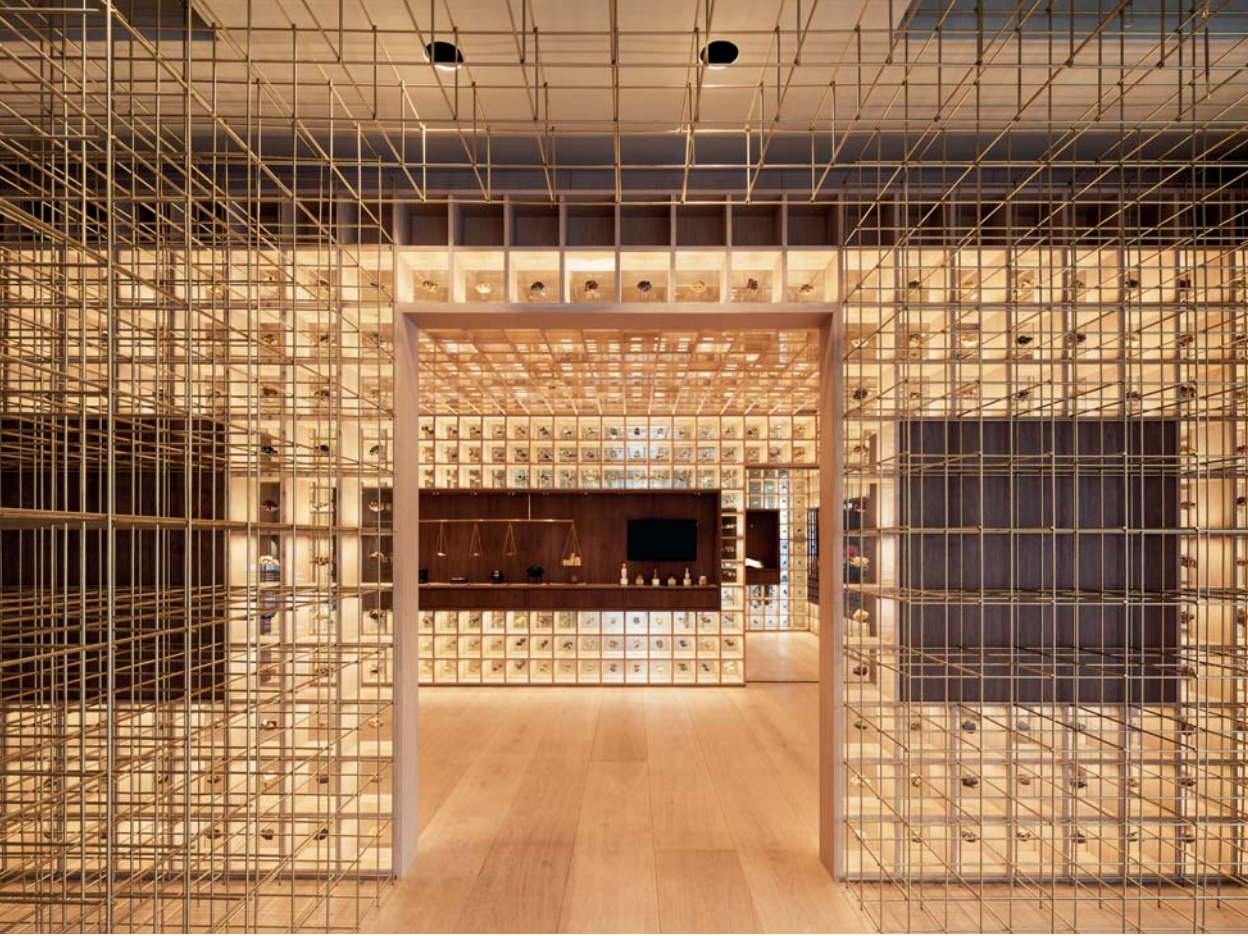
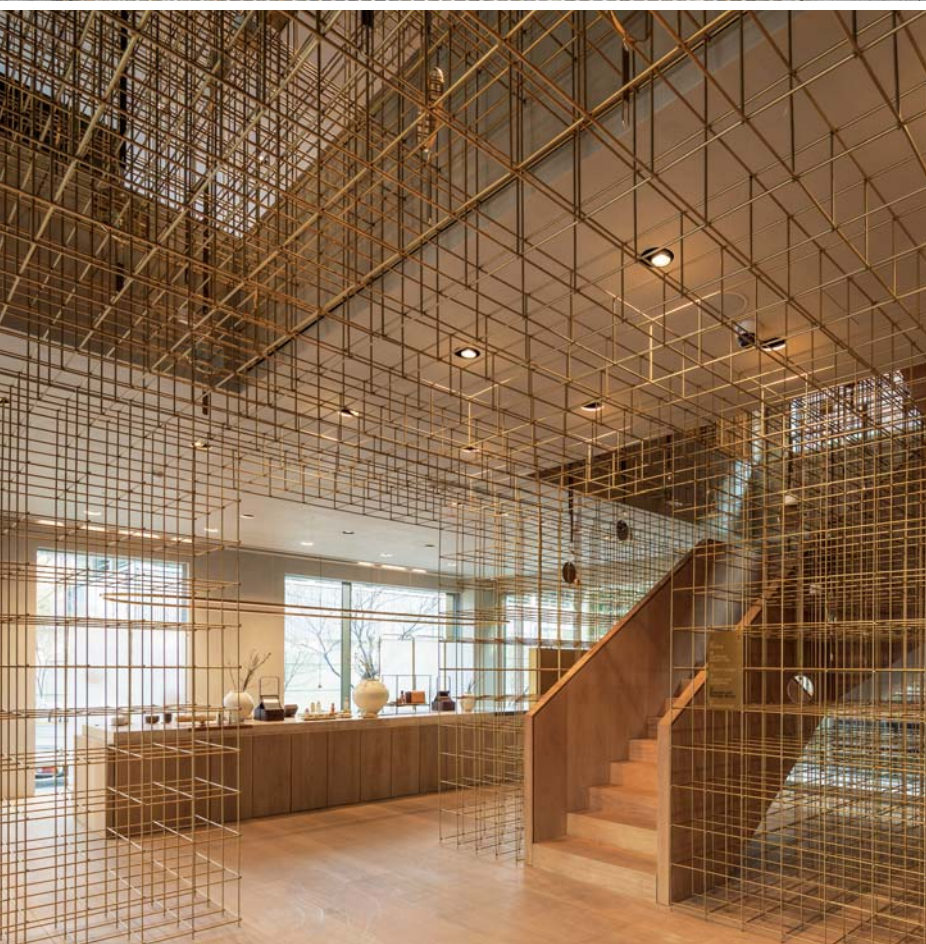
照明品质，同时可以不同的光速角（10°、25°、40°），以满足这片空间的照明需要，将行走路线、共享区域和展

示角落联通成为统一、流动、和谐整体。swod楼的开张意味着配件部第一阶段完工，而整体工程将在2018年完成。

located in the east side of the selfridges oxford street shop, the accessories hall links three different buildings: the classic east building, the somerset street link building and the swod building. the new accessories hall is part of a larger redesign project for the great london store, and for this reason will be developed over different phases. a fundamental aspect is transformation of the prospect over duke street, while to the east a new entrance will be opened which will transform internal circulation by creating a single ground floor. the new connection offers the chance to define a unitary identity by means of a connective structure comprising a hierarchy of architectonic elements. in this sense lighting too plays a fundamental role, with a diffused and indirect light which envelops the space in all directions. the classical language of the columns and coffered ceilings finds form in the luminous ceiling spheres with a twofold emission of light, upwards to emphasise the height of the space, and diffused by means of an opal bowl diffuser. these elegant suspension light fittings, a reinterpretation of the original lighting design of the 1920s classic building, contribute to the perception of monumentality and spatiality, giving the visitor the sensation of being in a great temple of architecture and luxury and not simply in a shop.

to highlight the products and brands in this commercial flagship of the city, after innumerable mock-ups we chose, due to its technical performance, the Viabizzuno eco spot floodlight which ensures maximum light quality in terms of chromatic yield and the possibility of interchangeable optics (10°, 25°, 40°) to meet the lighting needs of a space where itineraries, shared areas and display corners blend into a single, flowing and harmonious whole. inauguration of the swod building part marks completion of the first phase of the accessories hall, while the whole project should be finished in 2018.





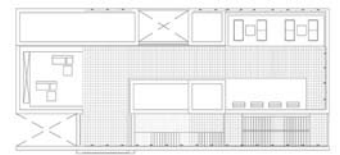
sulwhasoo, seoul

progetto project: neri&hu design
responsabile del progetto project manager: lyndon neri, rossana hu
collaboratori collaborators: anne-charlotte wiklander (associate in charge)
 sela lim, yinan li, kailun sun (design)
 brian lo, nicolas fardet (product design)
 christine neri, haiou xin, litien poeng (graphic design)
luogo location: seoul
committente client: amore pacific
superficie area: 1.949 mq
progetto di luce light project: neri&hu design, mario nanni
rivenditore Viabizzuno retailer: samjin
responsabile tecnico Viabizzuno technical sales consultant:
 Viabizzuno inshanghai, luca chinello, l.chinello@viabizzuno.com
fotografia photography: pedro pegenaute
corpi illuminanti light fittings:
 n55 track, spot, plafone ceiling
 094 system
 microtraccia
 cubo medium
 c1, c2, c2 ip68
 displei led
 arco led
 13x8
 m4
 fi50
 sul
 sole
 va

一直以来，灯笼在亚洲历史中被赋予了极为重要的文学和神话含义。它们是黑暗中的使者，为我们指明正确的前进方向，标志着行程的起点和终点。neri&hu在翻修位于韩国首尔的sulwhasoo五层旗舰店时应用了这一概念。为了庆祝这家品牌的根源，neri&hu开发的设计项目扎根于丰富的亚洲文化和传统，使得顾客们能够了解作为sulwhasoo理念根源的亚洲智慧。neri&hu建筑与Viabizzuno照明之间的结合创造出一片牵动所有感官的空间，从顾客刚进入建筑开始便能攫取他们的目光。这样的体验贯穿整个路线，能够在顾客的脑海中留下深刻的印象，在到访之后久久不能消散。灯笼的概念被重新诠释为包容性的黄铜结构，覆盖整个空间的全部表面，在创造连续性的同时引导顾客，邀请他们与店铺的不同区域进行互动，从首层一直到顶层露台，城市风景被丰满建筑的枝杈所构成的屋顶框了起来。照明项目的挑战在于同时点亮产品和黄铜结构，带来深度和魔力：不但看不出头尾，同时还要成为光源本身，这一切都是通过具有导光作用的电化管实现的，而剩余部分则深藏不露，与结构本身融合在一起。通过由Viabizzuno专门设计和制造的这条隐藏的轨道为sul sole va灯具提供电源；这个全新玻璃、皮革、黄铜灯具系列，由建筑师设计，具有不同的美学和功用特性，能够满足特殊展示需求。Viabizzuno的精湛黄铜和皮革加工工艺是这一珍贵手工灯具的基础。模块化结构照明采用2700K led光源，用来强调黄铜的暖色，环境照明则采用3000K中性色温。产品被当作珍贵宝石般展示，其照明来自3000VbK光源对比，这种高品质白光在TM-30量表（IES光源显色性评价方法）上的Rg值为103（全色域指数），Rf值为96（保真度指数），该系统采用9色样本，包括饱和色及略饱和色。在环境和产品照明中，使用n55灵活天花板系统，即使在最后时刻也能更换推进器和灯泡，在最后的精细微调阶段重新定义电源和光线。因此能够满足所有的展示需求，讲述独特、复杂、美丽产品的故事。



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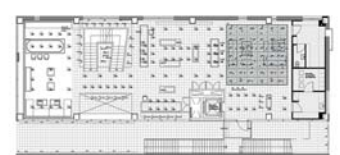
p5



p4



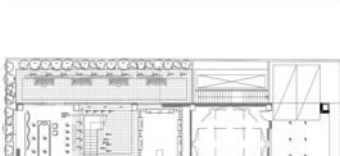
p3



p2

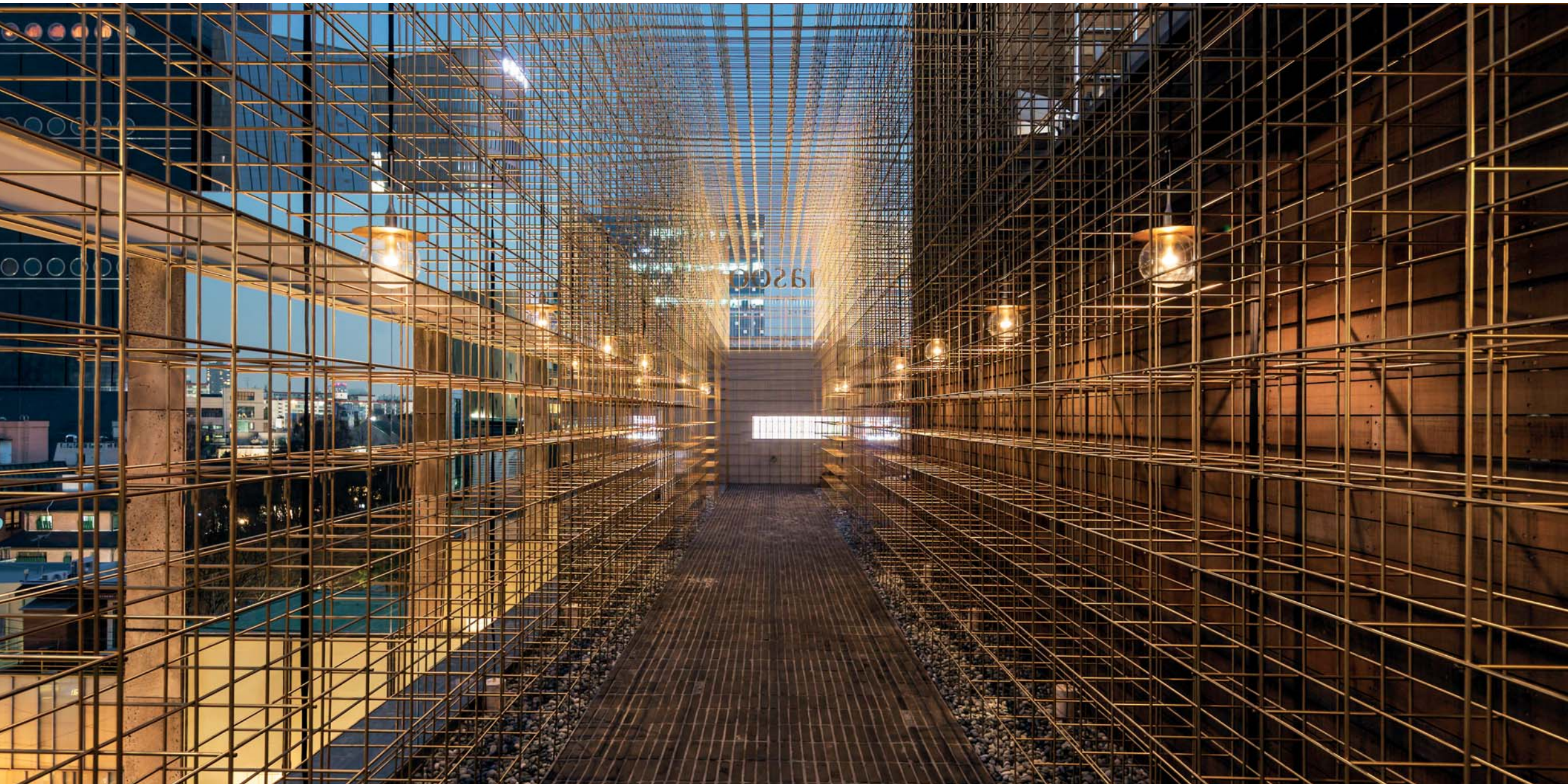


p1



p0

since the beginning of times, lanterns have had a literary and mythological meaning of great importance in the history of asia. they are the guides in the dark that point you to the right path, marking the beginning and the end of the journey. neri&hu adopted this concept in restructuring a five-story building in seoul, south korea, in the sulwhasoo flagship store, a leading cosmetic company in the asian market. to celebrate the brand roots, neri&hu developed a project rich with references to the culture and traditions of asia, allowing customers to discover the wealth of asian wisdom that is at the roots of the sulwhasoo philosophy. the synergy between the neri&hu architecture and Viabizzuno's light created a space that involves all senses, to capture the attention of customers from the initial moment they cross the threshold of the building. the experience then continues along the entire path, leaving a strong imprint in the customer's mind, long after their visit. the concept of the lantern is translated into an enveloping brass structure that covers the entire surface of the space, creating continuity while guiding the visitors, inviting them to interact with the various areas of the store, rising from the ground up to the terrace at the top, where the city is framed by the offshoots of the supple structure that here turns into a roof. the challenge of the light project was to illuminate at the same time the products and brass structure, giving it depth and magic: apparently without beginning or end, it also acts as a light source, thanks to electrified tubular elements that transmit light, while remaining invisible and blending into the structure. through this invisible track, specially designed and manufactured by Viabizzuno, sul sole va lamps are powered; it is a new family of lighting fixtures made of glass, leather and brass, designed by the architects with different aesthetic and functional characteristics to meet the special needs of the display. the result is the creation of precious hand-crafted light fittings, fruit of Viabizzuno's expert work in brass as well as leather. while the illumination of the modular structure is achieved with 2700K led sources, to emphasize the warm colors of brass, ambient lighting has a 3000K neutral color temperature. the actual products instead stand out as precious gems thanks to the contrast of 3000VbK light, in white tones of the highest quality with an Rg value of 103 (gamut index) and an Rf equal to 96 (fidelity index) in the TM-30 (IES Method for Evaluating Light Source Color Rendition) scale, a system based on 99 color samples, including saturated and slightly saturated colors. thanks to the use of n55 flexible ceiling system as ambient and product light, the possibility of interchanging propellers and optics is guaranteed until the very last moment, redefining power and light beam in the delicate fine-tuning final stages of the project. this makes it possible to fully meet all the display requirements needed to tell the story of unique and sophisticated beauty products.





sul



sole



va

aishiti foundation, beirut

progetto project: adjaye associates
luogo location: beirut
committente client: tony salamé
superficie area: 22.500 mq
progetto di luce light project: UpO Viabizzuno
rivenditore Viabizzuno retailer: ariss lumiere group
responsabile tecnico Viabizzuno technical sales consultant: vbomedioriente
fotografia photography: guillaume ziccarelli
corpi illuminanti light fittings: 094
eco system

aishiti foundation是座落在贝鲁特市中心的35000平方米购物中心的一部分，时尚与服装类国际知名设计师品牌在这里齐聚。这个购物中心还拥有一家艺术画廊，展示黎巴嫩企业家tony salamé的收藏。

这片创新空间为该地区注入活力，近年来日益成为国际艺术社区的兴趣所在。购物与艺术之间不同寻常的混搭要求设计师们能够想象出一种全然不同的控件类型，同时满足这两个世界绝然不同的需求。

这一项目的焦点之一在于为建筑提供最大的灵活性，配备进入不同区域的独立入口，同时，在有需要的时候，能够将不同层次的整个表面联通构成一大片独立空间。因此，几乎所有的门、墙、隔断都可以拆除或移动，这样才能适应创新的内部布局。

照明工程计划必须能够保证这里的灵活性，它采用094系统灯具构成屋顶技术沟槽，提升序列化组织空间的层次感，在 annotations注重细节的建筑解决方案及材料的同时，间整个项目变成统一的语言。这里仅采用eco mini射灯，它能够满足该项目的所有需求。由于它尺寸较小，因此能够自由定向，不会造成干扰。此外，eco mini还是一种具有高演色能力的光源，因此能够确保强调独家商业产品及艺术品所需的照明质量。这种灯具是博物馆的理想选择，其led光源的破坏系数为0.150 mW/lm，这是现代技术所能达到的最低水平（日光或传统卤素灯的数值超过75 mW/lm，比Viabizzuno led光源高500倍）。

the aïshti foundation is part of a 35.000 sq.m shopping mall situated in the heart of beirut, a showcase for boutiques of leading international designer brands that specialise in fashion and clothes. the complex also features an art gallery that exhibits works from the lebanese entrepreneur tony salamé’s collection.

this innovative space is designed to inject vital energy into a region that is increasingly becoming the focus of the international artistic community’s interest in recent years.

the unusual blend of shopping and art has required designers to imagine an utterly new spatial type created to converge the often contrasting needs of these two worlds.

one of the project’s priorities was the creation of a building that could offer the utmost flexibility with separate access to the various areas or, when required, even link up the entire surface of the individual levels into a single large space. this explains why doors, walls and partitions can almost all be either removed or are sliding and adaptable to potential innovative internal layouts.

the light engineering project ensures the flexibility required for such a location with 094 system fittings to create technical grooves that design the ceiling, enhancing the perspective of spaces organised in sequence, and arranging, along with the detailed architectural solutions and materials, the entire project into a single homogeneous language. the eco mini spotlight is the only light fitting adopted, which alone has met all project requirements. its small size allows it to be freely directed without intruding. moreover, eco mini also features led sources that have a high chromatic rendering, thus ensuring the appropriate quality of light required to emphasise exclusive commercial products, such as works of art. this light fitting is the ideal choice for museum installations since it is characterised by a led source with potential damaging factor 0.150 mW/lm, one of the lowest levels achieved by modern technology (consider that the sun or a traditional halogen source have a value in excess of 75 mW/lm, which is 500-fold higher than Viabizzuno led sources).



lumière! l’invenzione del cinematografo, bologna

progetto project: gian luca farinelli, cineteca di bologna
a cura di curated by: thierry frémaux, istituto lumière di lionne
in collaborazione con in collaboration with:
museo nazionale del cinema di torino e cinémathèque royale de belgique
luogo location: sottopasso di piazza re enzo, bologna
periodo period: 25 giugno 2016 - 22 gennaio 2017
progetto di luce light project: mario nanni
responsabile tecnico Viabizzuno technical sales consultant:
maicol fedrigo, m.fedrigo@viabizzuno.com
fotografia photography: lorenzo burlando
corpi illuminanti light fittings:
n55 plafone ceiling
n55 track
13° angolo
tubino
cubo 15
c2 led
arco led
mensolona
sempreinfila

作为第30届“il cinema ritrovato”（修复电影）节的特殊活动，“lumière! the invention of cinema”（卢米埃！电影的发明）展览介绍了这个法国家族的冒险史，他们将电影当作生活的目标以及一个具有盈利能力的事迹。卢米埃兄弟是最后的发明者，同时也是最早的电影作者和节目编排者，这里不仅展示电影的发明，同时还展出他们所拥有的大量专利，包括奥托克罗姆——最早的彩色照片——以及3d投影。

由thierry frémaux策划的展览区域将电影发明过程中的技术进步以及卢米埃家族的工业发展交织在一起，从付费展映的开始到随后的全球电影发行，集中了这对法国兄弟的大量绝版电影。展览所在空间位于博洛尼亚市中心，在很长一段时间内都不对公众开放，此次专门重新开放，布展利用灯光将参观者带入一个充满魅力的世界，营造出展览的魔幻体验氛围。灯光与展览设计使用开放式展示柜，通过照明划分每一件作品的界限，将其当作电影史的一个元素加以介绍。Viabizzuno为此次活动定制设计了理想的空间展示架。13° angolo多边形照明条是一种灵活的灯管系统，其尺寸定义度极高，能够完美适应展架的设计。柔和的灯光朝向展柜内部，不会干扰框架的轻盈度。此外还有另一个功用技术系统，通过极高的灵活性与设计思路相适应：mensolona。这一挤出铝元件固定在墙上，作为一种展示系统，能够为展柜布置提供极大的自由度。在这里它与展柜的支架电化结构结合，此外还可通过电化框架用在许多地方，并搭配构成系统的多重配件。

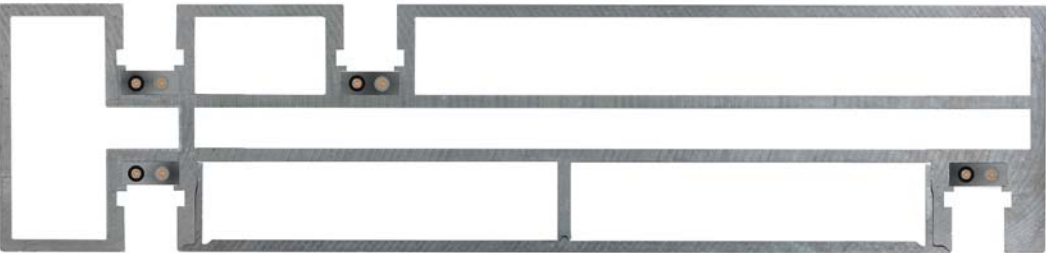
the special event of the 30th ‘il cinema ritrovato’ festival is the exhibit ‘lumière! the invention of cinema’ covers the adventures of an entire french family that made moving pictures the breath of life and, last but not least, a profitable entrepreneurial business. the lumières were the last inventors and at the same time the first authors and programmers of cinema, and not only the invention of moving pictures, but also an extraordinary gamut of patents is owed to them, including the autochromes - the first colour photographs - and 3d projection. the sections of the exhibit curated by thierry frémaux overlap and intertwine the technological evolution that leads to the invention of cinema and its industrial developments to the lumière family matters by covering the débuts of the paid showings and the subsequent distribution of films around the world by gathering together a large part of the exterminated filmography of the french brothers. hosted inside a space in the heart of bologna that has been inaccessible to the public for a long time and is now re-opened for this occasion, the installation makes use of light to lead the visitor in this fascinating world and to define the magical and empirical atmosphere of the exhibit. the light and exhibit design entails using open display cabinets where every work can be isolated by illuminating it and therefore telling its story like an essential element of the history of cinema. these are ideal and spatial cases made to measure by Viabizzuno for this event. these 13° angolo parallelepipeds with luminous profile are a flexible linear light system that offers ultimate personalisation of the size so it is perfectly adaptable to the stand’s design. a soft light turns toward the interior of the showcase without disturbing, retaining the lightness of the housing. another technical and functional system acts as an intermediary by adapting itself to the design with its extreme flexibility: mensolona. this extruded aluminium element fixed to the wall serves as a display system that offers ultimate freedom in laying out the stand. in this case applied as the support and electrification of the showcases, it can be used in a multitude of applications thanks to the four electrified chases it contains and the many accessories making up the system.





mensolona

铝制发光体分为白色喷漆和天然砂洗铝两款，横截面200x48mm，长度2000mm及3000mm。铝条上带有四条沟痕，宽10mm，与24Vdc电化轨道相连，用以提供电源：装有2700K 1W的micromen射灯，长500mm、功率7.5W以及长1000mm、功率13W的直线型LED灯管，2700K 12W/350mA的eco mini LED、可搭配两个尺寸为Ø400x365mm和Ø170x135mm的丝绸灯罩的10.8W 2700K/350mA n55 led，带有玻璃或砂洗散光器及反光窗架异丁烯酸灯罩的n22 2.5W LED。不包括电源，应通过可摘取盖插入轨道灯管内部。还可采用装饰配件配置mensolona功能上取决于使用需求：架板、镜子、容器、塔架、厕纸架、水缸、厨房滑板门、钥匙勾等。illuminating body in alluminium profile available in white painted finishes and natural sandblasted aluminum, section 200x48mm and 2000mm length and 3000mm. on the profile there are four wired 10mm wide grooves with electrified track 24Vdc on which can feed: spotlights micromen wired with LED 1W 2700K, 2700K linear LED profiles 500mm 7.5W length and 1000mm length 13W, eco mini LED 2700K 12W/350mA, n55 led 10,8W 2700K/350mA configurable with two silk lampshades of Ø400x365mm and Ø170x135mm size, n22 2.5W LEDs with diffuser in glass or sandblasted and a bright window shelf methacrylate lampshade. excluding power supplies, which can be inserted inside the profile, thanks to a removable lid. there are also available furnishing accessories that allow you to configure mensolona functionally depending on the requirements of use: shelves, mirrors, containers, towel holder, toilet paper holder, sink, kitchen roll door, key clip etc.





throughout 1924-1936, a residential complex was built to dominate sodeco's intersection. barakat building was composed of two separate asymmetrical structures, each three floors, and linked on the street corner by a common ground floor and entrance. the void between its two structures, veiled by delicately perched arches, brought forth a street view to every room in the six 500 sq.m apartments. its interior was as desirable as its architecture. art nouveau claimed the hand painted ceilings; art deco flooded the floors with colored patterns of marble tiles. wooden frames, lavish doors, flowing arches, and oriental motifs were home to families that represented the progressive era. 15 years of civil war landed the complex on the green line that separated east and west beirut. exploited for its remarkable architecture, snipers adopted the elite gem as a strategic weapon to kill. today it stands as the city's first multifaceted cultural center, museum, and memorial space. - beit beirut - was awarded 'best public lighting project of the year' at light middle east 2016. upon entering the building, you'll notice a central space where the existing structure meets its extension. a versatile lighting layout was created here for the constantly changing exhibitions. track projectors rotating around a circular skylight's center provide accent & ambient lighting. subtle lighting signals across the floor lead to a dominant ramp circulating vertically, linking the old structures to the new, and every floor in between. architect yousef haidar paid tribute to the atypical void by keeping the extension disconnected. the result, a centered atrium and skylight peering into the ground floor entrance first, then basement's theater below. with a narrow beam projector on the third floor directed towards the atrium, we enhanced a moonlight effect. each floor serves as an episode of the city's history; walking through them leaves the visitor emotionally aware of its transition. our expertise came with rendering these different emotions favored, and providing adequate lighting for the different functions. the first floor serves as a memorial, untouched where snipers had positioned their bunkers, means to trigger an uneasy sentiment. our challenge was to subtly dramatize this experience with no false ceiling. we manipulated the raised floors to house linear luminaires, and with warm lighting, washed every scarred wall and bunker. other areas include dimmed incandescent bulbs hanging over remnants of kitchen sinks and toilet seats. half restored, half preserved, a gradual warmth in atmosphere is realized upon arriving on the second floor. beams that run along the ceiling helped create two scenes using indirect light and track projectors. the first related to the exhibition, projectors reveal collected data depicting life and evolution in beirut. second scene's framing projectors accentuate preserved motifs, tiling, and confessions left on walls by militiamen. with a false ceiling, skylights embedded with directed linear lighting give the impression of sunlight seeping through the third floor, while illuminating the rooftop's terrace situated above. the spirit of the old architecture is revived with several of Viabizzuno's fixtures. two wall mounted catena luminaires flood up and accentuate the main entrance of the building. when precisely position next to the arches, they were able to cast a soft wash all the way up to the roof floor. the displei led dn35 scomparsa totale was used inside recycled metal tubes, some from the old pipes of the building, to create a suspended light element that illuminated all the ground floor lobby as well as the library, auditorium 1, and basement archives. the mesh of the plaster kit was kept visible and used as part of the rough design character of the light element. several m4 led 3W, 10° were used under the arches to accentuate and redraw the contour of the internal separation between the internal sections of the museum. narrow beam p1 with a modified base played on the terraces to highlight the columns since digging in the floor was not possible. these were also provided with dimming control to give the exact amount of light in contrast with the exterior lighting. some flood p1 parete were hidden behind the broken steps of the broken staircase to glow from the cracks. the staircase was destroyed by the snipers so nobody can reach the upper floors for their protection. the very sleek 13x8 was hidden on top of the i-beam on every floor to graze the old ceilings with dimmable soft light bringing out the traces of fire, destruction as well as the old gypsum reliefs of the ancient ceilings. the magnificent small size of the 13x8 allowed us to hide it over a ledge of 3cm inside the i-beam, the same 13x8 was integrated in the roof skylight element which was a signature daylight feature of the upper floor allowing us to create a light source for the interior as well as the exterior of the roof terrace. because of its very small size it cannot be seen from any angle above and below. 13x8 was a very handy light tool which we took with us and used all over the place. then p1 topped our story on the roof top. the integrated long arm p1 projector went into the green walls, steel walls and behind the glass balustrades. its significant small size, high power and good light quality made it a universal source that lit up the different areas of the terrace in different effects allowing maximum flexibility for the space that will be used as restaurant in the future.



museo della guerra e della memoria di beirut

progetto project: yousef haidar
luogo location: beirut
committente client: municipalit  di beirut
progetto di luce light project: maurice asso
rivenditore Viabizzuno retailer: ariss lumiere group
responsabile tecnico Viabizzuno technical sales consultant: vbomedioriente
corpi illuminanti light fittings:
catena parete wall
displei led
m4 led
p1 parete wall
13x8

1924到1936年间，sodeco十字路口上建有一栋民宅。Barakat楼由两个独立不对称结构组成，每个分为三层，通过共同的首层和入口与街角相连。两个结构之间的空白由拱门填补，为六个500平方米公寓的每一个房间带来街景。其内部装修与建筑本身一样令人期待。手绘天花板具有新艺术主义风格；装饰艺术以色彩斑斓的大理石砖图案覆盖地板。木制边框、豪华门板、流动的拱门、东方图案为进步时代的家庭带来家的温暖。这栋建筑座落在分割东东西贝鲁特的绿线上，经历了15年内战的洗劫。狙击枪手利用其独特的建筑结构，将其作为战略武器。如今，它已成为该城首要多面文化中心、博物馆、纪念馆。- beit beirut - 获得2016年中东灯光节“年度最佳公共照明项目”奖。

进入这栋建筑的时候，可以留意到中央空间中与扩展结构相连的部分。灵活的灯光布置专门为不断变化的展览而准备。轨道投影灯围绕环形吊灯中心旋转，带来焦点和环境照明。地板上微妙的信号灯引领人们走上纵向斜坡，将旧建筑与新建筑每一层相连。建筑师youssefhaidar保留了扩展结构之间的非典型空白。在这个中庭里，自然光首先进入首层入口处，之后进入下方的地下室剧场。位于三层的细条射灯照向中庭，带来月光般的效果。每一层都展示着城市历史的一个篇章；穿行其间的参观者们可以感受到转变所带来的情绪变化。我们的专精来自渲染这些不同的情绪，为不同的功能提供充分的照明。第一层作为纪念馆，保留了狙击手的地堡，让人感慨良多。我们的挑战在于为这一体验增添戏剧效果，同时避免使用假天花板。我们对地板升高部分进行改造，安装了直线型泛光灯，让暖光铺洒在千疮百孔的墙壁和地堡上。其它区域采用暗光荧光灯泡，挂在厨房水池和厕所座便器残余结构的上方。二层一部分经过修复，一部分则保留原样，整体氛围略显温暖。来自天花板的光线通过间接照明和轨道射灯创造出两个不同的场景。第一个场景用于展览，射灯聚焦于贝鲁特的生活与发展。第二个场景使用框架式射灯，聚焦于军人们在墙上留下的图案、地板和字迹。假天花板上的天窗与定向灯相结合，好像日光从三层透出，同时照亮上层屋顶上的露台。Viabizzuno灯具令古老建筑的精神再次复苏。安装在墙壁上的两个链条式泛光灯扫亮建筑的主入口。它们被精准安装在拱门旁边，为整个墙壁带来一层柔和光线，一直照亮到屋顶。回收金属管中安装了displeiled dn35 scomparsa totale，这些金属管一部分来自建筑本身的旧管道，构成悬在空中的照明装置，点亮整个首层大厅和图书馆、1号礼堂、地下档案馆。石膏结构网依然可见，是照明装置粗糙设计风格的一部分。拱门下使用了多个3W 10° m4 led，突出并重新描绘博物馆内部区间之间的分割部分。由于无法在地板上钻孔，因此，p1窄条灯搭配经过修改的底座，突出照亮露台上的立柱。这些灯具配有明暗控制，能够提供准确的光亮度，与室外照明形成对比。一些p1 parete泛光灯被藏在破旧楼梯台阶之后，从缝隙中提供照明。这个楼梯曾被狙击手破坏，使得人们无法进入上层。典雅的13x8隐藏在每层地板的i-beam上方，通过明暗可调的柔和光线照亮古老的天花板，展露出火药痕迹和残破迹象，此外还有更加古老的石膏浮雕。138尺寸极小，能够藏在i-beam的边沿上，屋顶天窗上也装有138，这是我们独特日光照明装置，能够为室内和屋顶露台室外部分提供光源。由于其尺寸极小，无论从上下任何角度都无法看到。13x8是一种非常实用的照明工具，我们会随时随地使用它。屋顶上使用p1。内置长臂p1射灯进入绿墙、钢墙和玻璃护栏后方。它本身尺寸极小、功率极高、照明水平卓越，因此能够作为点亮露台不同区域的通用光源，带来不同的照明效果，具有卓越的灵活性，使得这片空间在未来可以当作餐厅使用。



fondaco dei tedeschi, venezia

progetto project: oma, the office for metropolitan architecture (aree comuni common areas)
jamie fobert architects (area commerciale retail area)
responsabile del progetto: rem koolhaas, ippolito pestellini laparelli, jamie fobert
collaboratori: francesco moncada, silvia sandor
luogo location: venezia
committente client: edizione s.r.l., dfs lvmh group
superficie: 9.000 mq
progetto di luce light project: UpO Viabizzuno & pjc light studio
responsabile tecnico Viabizzuno technical sales consultant: andrea cinquetti, kurt bruggeman, jonathan morrish
fotografia photography: delfino sisto legnani, marco cappelletti
corpi illuminanti light fittings:
c2 led
sistema 90x45 system
n55 track, vetro sfera oma sphere glass
arco led
cornice led
corrimano in luce 1
cubo bandiera flag
 trasparenze bandiera flag, plafone ceiling, incasso recessed
picchetto p1
n55 sospensione suspension, vetro tubolare oma tubular glass
n55 sistema albero shaft system
n55 p.s. orientabile adjustable
n55 plafone ceiling
fi50



retail project of the year

orna建筑工作室完成了威尼斯fondaco dei tedeschi大楼的修复工作，这栋建筑建于16世纪，9000平方米的空间经过改造成为

奢华购物区域。fondaco dei tedeschi最早建于1228年，位于rialto桥脚下，曾是威尼斯最突出、面积最大的建筑之一。它曾

经是日耳曼商人的交易中心，拿破仑时期被当作海关大楼，墨索里尼时期被当作邮局。它曾两次被炮火摧毁，二十世纪三十年

代用水泥完全重建，是五个世纪以来建筑技术的历史见证。在这一设计项目中，emkoolhaas工作室完全依靠Viabizzuno完成了

所有房间的照明：从主入口到辉煌的中央庭院、外围走廊、主楼梯和紧急楼梯、凉廊、以及可以眺望泻湖独特美景的观景台。

在这一项目中，使用了1200多个n55系统灯具，搭配技术灯泡，藏在每层走廊的木梁中，

公共及连接区域则使用装饰灯（由oma工作室专门设计），这是一个极为正确的决定。

该系统具有多种用途，能够更换推进器和灯泡，因此可以适应建筑师、承包商、店铺的多种需求，直到开业前几天依然可以更换。

色温3000K、macadam值为1，为具有如此规模的建筑带来前所未有的照明质量和色彩统一度。

Fondaco的内庭是整个建筑的中心，这个市镇“空地”向城市开放，覆盖着悬高18米的巨大金属和玻璃顶棚：100

扇镀板装有400个c2 led灯条，长度各不相同，每一个都提供三种不同色温（2700、3000、4000K）。为了给由

philippe starck设计的美食餐厅amo带来更加私密的氛围，可调高度的动力金属射灯系统被插入“fontego”休

息室的中心：充满活力的照明带来风景如画的戏剧氛围，以不断变化的灯具为重心，好似大运河中的粼粼水光。

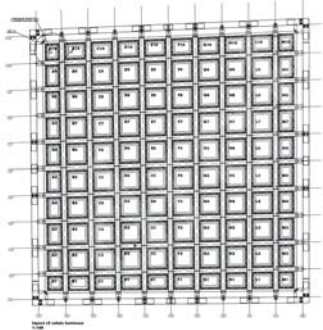
dmx明亮调节系统能够为一天不同时刻带来无穷无尽的动态照明场景，可以根据不同场景和活动进行远程设置。

这些技术细节能够简化复杂照明系统的管理和维护，此外还使用其它方案彰显空间的经典特性和简洁

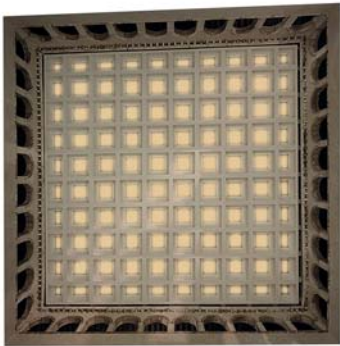
度，例如在古老楼梯上使用corrimano in luce，在提供功用性紧急照明的同时，保护超越时空的建筑。



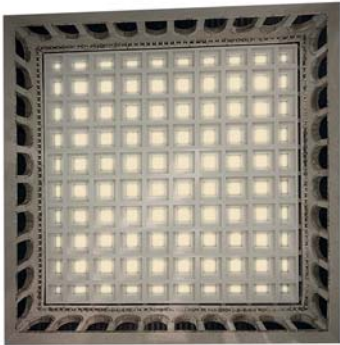
the orna architecture studio has completed the restoration of the fondaco dei tedeschi in venice, a building dating from the 16th century, converting the 9.000 square metres into a luxury shopping area. originally built in 1228, and located at the foot of the rialto bridge, the fondaco dei tedeschi is one of the largest and most distinctive buildings of venice. it was used as a place of exchange for german traders, a customs building at the time of napoleon, a post office during the period of mussolini. destroyed twice by fire and then rebuilt almost completely with concrete in the nineteen thirties, the fondaco is a historic palimpsest of modern substance which has passed through five centuries of construction techniques. for the project, the studio of rem koolhaas has relied entirely on Viabizzuno for the choice of light fittings in all the rooms: from the main entrances to the monumental central courtyard, the perimeter galleries, the connecting and emergency staircases, the loggia and the panoramic terraces offering a unique view over the city of the lagoon. the decision to use more than 1200 n55 system light fittings with a technical lamp, concealed among the wooden beams of the galleries on every floor, and with a decorative lamp (specially designed by the oma studio) in the common and connecting areas, proved to be the right one. the versatility of the system and the possibility of interchanging propellers and optics has made it possible to satisfy the various needs of the architects, contractor and shops in all phases of the site up to a few days before the opening. the colour temperature of 3000K with macadam step equal to one ensures that chromatic consistency is maintained offering a quality of light and uniformity without precedent for a building of these dimensions. the internal courtyard of the fondaco, the very heart of the building, is an urban 'campo' open to the city and covered by a large steel and glass ceiling suspended more than 18 metres from the ground: the 100 ceiling coffers are cabled with 400 c2 led profiles of customised length, each with three different colour temperatures (2700, 3000, 4000K). to create a more intimate ambience for amo, the gourmet restaurant designed by philippe starck freely inserted at the centre of the foyer of the 'fontego' a system of metal beams with adjustable height and motorised floodlights has been installed: its dynamic lighting creates a picturesque theatrical atmosphere with lighting accenting its changing illumination components, like sunbeams reflected in the waters of the grand canal. a dmx dimmer system makes it possible to create an infinite range of different dynamic lighting scenarios throughout the day which can be programmed for every occasion and event, including remotely. these technological aspects, which make it possible to simplify the management and maintenance of such a complex lighting system, are joined by solutions aimed at exalting the classical nature and simplicity of the spaces, such as the choice of corrimano in luce along the historic stairs to provide functional and emergency lighting respecting a timeless architecture.



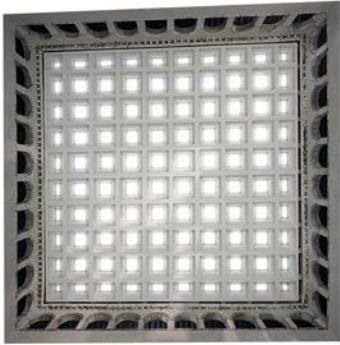
可调色温照明天花板
variable color temperature illuminating ceiling



2700K



3000K



4000K



混合色温
mixed color temperatures





museo delle miniere di zinco, norvegia

progetto project: peter zumthor
luogo location: allmannajuvet, sauda, norvegia
committente client: municipalit 
progetto di luce light project: peter zumthor e mario nanni
fotografia photography: per berntsen
corpi illuminanti light fittings:
n55 parete wall, soffitto ceiling, orientabile adjustable
cilindro p120
campanula

作为挪威游客路线计划的一部分，2002年，建筑师peter zumthor受托在allmannajuvet十九世纪后期的

锌矿中修建一个小博物馆。zumthor传奇的完美主义与当地地质难题相碰撞，设计项目经过多次修改，

尽可能的适应当地的地形特征。这一复杂的工程结构在建筑史上留下独特一笔：带来令人惊叹眩晕的

景色。上方的四个独立结构和剩余矿藏似乎激起了古老结构中的鬼魂，它们好像一直都在这里徘徊。

锌矿建筑外形极为简单，但结构极为复杂，每一个细节都经过专门研究，照明设计不仅需要考虑情感层面，还要

考虑功能层面，与自然光和谐共处。mario nanni和这位瑞士建筑师达成共识，采矿工纪念碑作为挪威历史的一部

分，需要使用写就照明历史的光源来照明：白炽灯。这种光源难以获取，在这个难以通行的地区进行长期维护也难

以完成，因此zumthor决定选择全新LED技术，即n55系统。的确，这一方案能够满足高级技术水准，提供最接近白

炽灯的照明效果。建筑师同时还专门设计了为这个奇妙场所散射灯光的玻璃，于是成为n55系统的新灯具：pz03。

as part of the norwegian tourist routes initiative, in 2002 the architect peter zumthor was asked to build a

small museum in allmannajuvet, in the late 1800s site of a zinc mine. zumthor's legendary perfectionism,

together with the geological difficulties inherent to the site, made it necessary to revise the project several

times, increasingly adapting and molding it to the morphology of the location. the result is certainly

unique to the history of architecture: a complex structural engineering work bestowing a view that is both

breathtaking and dizzying, the four structures positioned above - and yet apart from - the archaeological

mining remains seem to evoke the ghosts of ancient structures, as though they had always been there.

zinc mine architecture is so simple in form and yet so complex in construction, where each and every detail was the

subject of dedicated study and where the lighting needed to be both emotional and functional while remaining in

complete harmony with natural light. mario nanni and the swiss architect agreed on the fact that this monument to the

miners - a piece of norwegian history - was to be illuminated by a light source that had written the history of lighting:

the incandescent light bulb. the difficulty of procuring such light sources, plus the need for ongoing maintenance in a

site where accessibility is arduous, convinced zumthor to choose the new LED technology and, more specifically, to

n55 system. indeed, this solution meets high technological standards, offering light with a quality that reflects that of

the incandescent bulb as closely as possible. the idea of creating, ad hoc, a glass able to diffuse light in this magical

place so intrigued the architect that he designed a new lamp that is now part of the n55 system collection: the pz03.

'my goal was to enable people get out of their cars, to pause a few moments

in a place that imparts a sense of belonging, an awareness of history'. pz

