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封面 on the cover:

palazzo mondadori, “悬浮在那里，轻盈而不过分”

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## 光产生色 light generates colour

黑色对于白色 black is to white  
就像 as  
彩色对于光线 colour is to light  
就像 as  
生命对于自然 life is to nature  
就像 as  
爱情对于激情 love is to passion  
就像 as  
建造对于设计项目 construction is to design  
就像 as  
我的光线对于太阳 my light is to sun

对色彩和光线的研究超越了特定文化的门槛。在科学、文学、绘画、音乐中生活，与声音、语言、图像相连接。色彩总是处在学者、诗人、艺术家、科学家思维的中心。法国诗人阿蒂尔·兰波在1873年曾经描绘声音：“像黑色，像白色，像红色，像绿色，或者蓝色”。在他之前，1738年，伏尔泰曾经在推广牛顿理论的杂文《牛顿哲学原理》中描述色彩和音乐的关系，之后的1740年，法国耶稣会数学家路易·贝特朗·卡斯代尔也曾在研究音调和色调类比的《色彩光学》中描述该关系，之后由歌德在《颜色论》中重新编辑。1857年，波德莱尔在诗集《恶之花》的《应和》一诗中展现了色彩与声音和香味之间的关系。在中世纪，色彩是艺术技法论文的主角，在文艺复兴时期，绘画大师们探索新路，尝试单色、动感和渐变：红色、蓝色、绿色和烟灰色。

对于皮耶罗·德拉·弗朗切斯卡而言，色彩成为神圣的语言，在他的绘画作品中，光线穿透形状，进入画笔，指引着他。1498年，在著名的《绘画论》中，天才达芬奇用自己的双眼观察并测量世界，制订了他的绘画规则。在这部作品中，他对色彩和光线进行了大量思考，鲜明展现两者之间的关系。“火焰的光线为所有事物蒙上一层黄色，但是，如果与空气照亮的事物相比较，这看上去并不那么真实。光线在沉浮中照亮天蓝色，就像是将天蓝色和黄色混合，构成了美丽的绿色”。色彩代表了构图师的悲欢离合，

是最难理解和估量的要素之一。它是光线进入双眼时大脑对视觉感知的编码。卢克莱修早在公元一世纪的《物性论》中便已清晰阐述为何色彩是一种感觉：“如果没有光线，色彩无法存在，而构成事物的最小分子从来不会出现在光线中，所以你就能明白，为何分子从来不会染上任何颜色。事实上，没有光的黑暗之中，色彩怎会存在？”。1666年，牛顿发现没有任何颜色的白光在通过玻璃棱镜之后分解成光谱，于是写下了关于光线刺激与色彩感知之间关系的科学论证。这位科学家将其分成七种颜色，其中包括介于蓝色和紫色之间的靛色，但是，事实上，人眼视觉感知到的颜色有百万种，可以分成红膜的六个色族：红色、橙色、黄色、绿色、蓝色、紫色。在一天当中，任何物品都不会总是显现相同的颜色：云彩和太阳、冬季和夏季、商店和街道都会折射出次次不同的颜色。这种变化性成为构思工具，因此需要了解并介绍光线的魔力：即使是人造光，也从来不会和本身一样。因此，一周中的每个夜晚，不同的光线照亮由奥斯卡·尼迈耶设计的palazzo mondadori大楼，从破晓的暖色到中午的冷纯白色，还原水泥的真正色调。这一不断变化的虹彩照明设计项目将摄影、音乐、电影、文学结合在一起，如同光线和色彩，结合了艺术与知识。色彩与照明光源一同变化，所有的事物在没有光线的条件下都会变成黑色。黑暗下一切黯然失色。

因此，Viabizzuno从被照明物品的色彩天然度出发评估照明质量，使用Ra或CRI (color rendering index ) 接近98显色指数以及全新tm-30-15方法（由照明研究领域标杆联合会照明工程协会于2015年引入）。该方法科学严谨的评估99色样本光质量，计算两个不同指数：颜色真实度指数Rf和色彩饱和度指数（color gamut index）Rg。高水平设计师找到最佳灯光，而Viabizzuno则为其提供电子光源，满足不同的需求：对于高端时尚领域，使用2700K、3000K和Vb K，这样的灯光能够彰显全光谱色彩。例如位于东京的adeam商店，色温为3000Vb K，CRI极高，达到98，能够展现服装与珍贵细节的色彩丰富度。谈到色彩，我们所说的并非彩色光，而是能够彰显周围天然细腻色彩的灯光。所以，与色彩游戏并非使用色彩，而是强调色彩，例如kvadrat展示厅，在这里，灯光展现全部面料的色彩丰富度，或者garage italia材料厅，在这里，照明能够还原展示漆料、面料和皮革样本的真正颜色，展现车体定制可能性。设计中最重要的是观察同一物体如何在一天不同时间光线变化条件下获得不同的色调：色彩、浓度、实质都会变化。只有在白光照射下这张纸才是白色的，如果是蓝光就是蓝色，每次都会变成照亮它的光线的颜色。光线能够为无生命的物品带来生命，用它的美德、它的能力点亮物品。

bigio（意大利文）：阳性名词，语源不详，代表烟灰色。形容词，比喻意为含糊、不明确：在佛罗伦萨，美第奇家族民兵被称为bigi，尽管反对萨佛纳罗拉建立的政治体制，却保持一个特殊的立场，随时可以与敌对方暂时结成联盟。1435年，莱昂·巴蒂斯塔·阿尔伯蒂在《论绘画》中强调了光线和色彩的关系，将红色、天蓝色、绿色、烟灰色视为四个主要色，以此为基础可以获得所有其它颜色。文艺复兴时期的绘画大师们将烟灰色视为两个颜色之间的过渡色，如今，它是rgb led光源的“缺失白色”。事实上，这一技术无法产生纯白色光。

“这水与其说是黝黑，莫如说是浑浊；而我们，在这烟灰色的水浪伴随下，沿着一条陡峭的道路进入下层断崖”。（但丁，神曲地狱篇第七章）“你在我心中留下深刻的印迹，那印迹是如此明显，即使是勒特河也无法把它磨灭和变成烟灰色”。（但丁，神曲炼狱篇第二十六章）

the study of colour and light transcends the barriers of a specialist culture, it lives in science, in literature, in painting and music, it is connected to sounds, to words and images. colour has always been at the centre of the reflections of scholars, poets, artists and scientists. in 1873 the french poet arthur rimbaud came to paint the vowels: ‘a black, e white, i red, u green, o blue’. before him, others had pointed out the relationship between colour and music: voltaire in 1738, in his popular essay on newton’s theories ‘éléments de la philosophie de newton’ and the french jesuit mathematician louis berstrand castel in 1740 in ‘optique des couleurs’, a study on the analogy between musical and chromatic tones, later reworked by goethe in his famous ‘theory of colour’. in 1857 baudelaire in ‘correspondances’, a poem belonging to the lyric collection ‘les fleurs du mal’, had found a link between sounds and fragrances. in the middle ages colour was the focus of attention of the treatises on artistic techniques, in the renaissance the master painters were looking for a new path to capture passages, movements and nuances: the red, the blue, the green and the bigio. colour becomes a sacred language also for piero della francesca, who would have wanted the light to penetrate the forms in his paintings and enter the brush to guide it. in the famous ‘treatise on painting’ of 1498, the genius of leonardo observes and measures the world with his own eyes and establishes the rules of his representation. in this work, he dedicates many reflections to colour and light, making clear their link. ‘the light of fire tints everything in yellow, but this will not appear to be true, if not to the comparison of things illuminated by air. floating the light illuminates the blue and it is like mixing together blue and yellow, which make up a beautiful green’. a torment and a delight for anyone designing using images, colour is one of the most difficult components to understand and assess. it is a visual perception that our brain encodes when light hits our eyes. lucretius, in his ‘de rerum natura’, in the 1st century bc had already understood clearly that colour was a sensation: ‘beyond that, since colours cannot without light exist and the elementary particles are never illuminated, from here you can understand that they are not covered with any colour. how could, in fact, a colour be through darkness without light?’ a scientific formulation of the relationship between the stimulus of light and the perception of colour came in 1666, when newton discovered that a beam of white light, thus devoid of colour, when passed through a glass prism is decomposed into a spectrum of lights. the scientist identified seven colours, among them indigo, a colour between blue and violet, even if in reality, the visual perception of the human eye can recognise millions of colours, attributable to six chromatic families of the iris: red, orange, yellow, green, blue and violet. no one object ever reflects a colour that is constantly the same throughout the day: the clouds and sun, winter and summer, the shop and street reflect colours to our eyes that differ each time. this volatility becomes a design tool, an incentive for getting to know and for making known the magic of light: even if it is artificial, it is never the same. so every night of the week a different light illuminates the palazzo mondadori, designed by oscar niemeyer, from the warm colour of the dawn to the cold, pure white colour of midday that gives back the true colour of the tones of the cement. this project of iridescent light involves photography, music, cinema and literature. as light and colour do, it combines arts and knowledge, colours change along with the light source that illuminates them, hence all things become black in the absence of light. darkness obliterates colour. this is why Viabizzuno studies the quality of light starting from the naturalness of the colours of illuminated objects, using the colour rendering index Ra or CRI always near 98 and the new method tm-30-15, introduced in 2015 from the illuminating engineering society (ies), a leading association in the field of lighting research. this method evaluates the quality of light on 99 sample colours in a scientific and rigorous manner by calculating two different indices: Rf, colour fidelity index, and Rg, colour saturation index (color gamut index). the good designer identifies the best lamp and Viabizzuno offers electronic sources suitable for different needs: 2700K, 3000K and Vb K for the haute couture sector, where light must bring out all the colours of the chromatic spectrum. as in adeam shop in tokyo, where light with a colour temperature of 3000Vb K and very high CRI, equal to 98, enhances the chromatic richness of the clothes and the precious details. when we speak of colour we do not mean a coloured light, but a light capable of enhancing the natural colours that surround it. playing with colour does not mean using it, but emphasising it, as in kvadrat’s showroom, where light enhances the chromatic richness of the entire range of fabrics, or in the materioteca of garage italia, where lighting returns the true colour of the paint, fabric and leather samples displayed to illustrate the possibilities for car bodywork personalisation. observing how the same object acquires different shades following the changes of light during the day it’s fundamental to design: the colour, the intensity and the essence change. our page is white only when it is struck by white light, it is blue if the light is blue, each time it is the colour that illuminates it. light is able to give life to an inanimate body radiating it with its virtue, and its power.

bigio: masculine noun with an uncertain etymology, it indicates the ash gray colour. the adjective, in a figurative sense, means ambiguous, undecided: in florence were called bigi the medici partisans who fought the regime established by savonarola and maintained however an open role to temporary alliances with the adversaries. in the paper ‘de pictura’ of 1435, leon batista alberti highlights the link between light and colour and identifies the four main colours in red, light blue, green and gray, from which it is possible to obtain all the others. used by renaissance master painters as a tone of passage between one colour and another, today the gray is the ‘missing white’ of the rgb led sources. ideed, this type of technology does not allow the generation of pure white.

‘than much darker was the water; and we, accompanying its dusky (bigie) waves, went down and entered on an uncouth path. a swamp it forms which hath the name of styx’. (dante alighieri, inferno, canto VII) ‘thou leave’st in me a memory, from what i hear, so great ant plain that lethe can neither wipe it out nor make it dim (bigio)’. (dante alighieri, purgatory, canto XXVI)







围着千鸟纹面料精心装饰的墙壁，摆放着一圈书柜，书籍被射灯照亮。由peter zumthor设计的花卉落地灯放在由antonio citterio设计的舒适的阅读沙发和茶几旁边，打印在薄纱上的平面图案作为背景，重现palazzo morando大楼的建筑外观。在“the chef’s table”餐厅，n55吊灯搭配65 750 mA动态推进器以及合适的光学镜片，确保良好的照明水平和极佳的视觉舒适度，展示厨师在半开放厨房中的活动以及他的烹饪秘密。落地灯由neri&hu建筑师设计，是Viabizzuno黄铜和皮革加工手工技术的结晶，照亮了芬芳的花卉市场。当熟练的花匠制作插花时，放在架板上的micromen好似珍贵的珠宝，私密而典雅的照亮一列玻璃花瓶和灿烂的盆栽。在水疗区域，凭借高品质光线和高达98的显色指数（CRI - color rendering index），n55照明灯具彰显天然木材与mathieu lehanneur黑色大理石作品的色彩与材质，可以从面朝via sant’andrea路的大橱窗中看到。这一参观路线的最后一个区域是概念店，men sole家具系统通过正面打光影显珍贵的陈设物品，同时通过照亮背景提升深度和三维度。

accent lighting illuminate the titles in the bookcases along the wall elegantly clad in pied-de-poule fabric. the fiore floor-standing lamps designed by peter zumthor stand alongside the comfortable sofa for reading and the table, the work of antonio citterio, while in the background the graphic presentation printed on tulle replicates the architecture of the palazzo morando. in the ‘the chef’s table’ restaurant, the n55 suspended light fittings cabled with a 65 750 mA propulsore dinamico and a lensoptica lens guarantee an ideal level of illumination and high visual comfort, revealing the chef’s activities in the kitchen and the secrets of his preparations. sul sole va lamps, designed by the architects neri&hu and crafted by Viabizzuno in brass and leather, illuminate the fragrant flower market. while a skilled florist creates his compositions, the micromen on mensolona, like precious jewels, discreetly and elegantly illuminate a series of glass vases and splendid plants. in the spa, the n55 luminaires, thanks to the high quality of their light and their high colour rendering index, CRI 98, enhance the colour and the texture of the natural wood and liquid marble, a work in black marble by mathieu lehanneur, visible from the large window overlooking via sant’andrea. in the final area of the itinerary, the concept store, the men sole furniture system enhances the precious objects on display with frontal lighting and adds depth and three-dimensionality with the illumination of the backdrop.



## grand hotel elle decor

progetto project: studio citterio viel  
committente client: hearst magazine  
luogo venue: palazzo morando, milano  
superficie area: 850mq  
responsabile tecnico di zona Viabizzuno technical  
area manager: matteo vivian  
fotografia photography: pietro savorelli

apparecchi di illuminazione lighting fittings:  
n55 binario men sole  
mensolona n55 sospensione  
sul sole va lanterna  
fiore micromen

the palazzo morando located in the heart of milan’s fashion district hosted the second edition of ‘elle décor grand hotel’ and with its installation ‘the open house’, the studio antonio citterio patricia viel, with its extensive experience in the hotel trade, was aiming to investigate new possibilities for hotels. envisaging that the hotel rooms could occupy the upper floors of the historic building, the design concentrates on public areas accommodating a variety of different functions: from enjoying works of art, to the screening of films not normally seen in the major cinema chains, select shopping opportunities and gourmet culinary events. reinventing the classic sequence of rooms and abolishing the traditional reception desk, each area has been designed as an interior design project that includes custom-made furniture, floor and wall coverings, a carefully selected colour palette and a lighting design using Viabizzuno light fittings. the entrance from the eighteenth-century building’s courtyard, the soft lights of the lanterna lamps and the silver reflection of the bar counter welcome guests in an atmosphere that seems almost suspended in time, far from the noise of the city. the itinerary starts from the library, an intimate environment illuminated by a comfortable general lighting and heated virtually by the video installation that reproduces the flames of a fireplace.

palazzo morando大楼，位于米兰时尚街区中心，举办第二届“elle decor grand hotel”，期间布置了“the open house”，由antonio citterio patricia viel工作室凭借宾馆领域的成熟经验探索宾馆的新可能。想象一下，让宾馆客房占据这栋历史宅第的上几层，整个设计项目聚焦扮演不同功能的公共空间：从艺术品的利用到常规影院渠道之外的电影放映，精选的购物机会，优势的美食体验。重新设计经典的环境顺序，废弃传统的接待台，每一个空间都被当作室内设计计划而构思，包括定制家居、地板和墙壁铺面，精心选择颜色，并使用Viabizzuno照明计划。十八世纪宅第的内庭入口，油灯式灯具或明或暗的灯光，吧台银色反光，似乎让宾客重新回到过去，远离城市喧嚣。路线从图书馆开始，舒适的总体照明点亮这个私密区域，视频影像装置模拟壁炉火焰，带来温暖。





## kvadrat

**progetto project:** sevilpeach  
**luogo venue:** ebeltoft denmark  
**superficie area:** 320mq  
**committente client:** kvadrat  
**progetto della luce lighting project:** Viabizzuno/sevilpeach  
**rivenditore Viabizzuno dealer:** cirrus lighting, london, uk  
**responsabile tecnico di zona Viabizzuno**  
**technical area manager:** jonathan morrish  
**fotografia photography:** ed reeves  
**apparecchi di illuminazione lighting fittings:**  
**n55 sospensione**  
**n55 soffitto**  
**n55 parete soffitto orientabile**  
**n55 terra**  
**n55 binario**  
**c2**  
 **trasparenze**

kvadrat，高品质建筑和设计面料国际市场的领先丹麦企业。

kvadrat的产品体现该企业对色彩、品质、简约、创新的追求。该品牌不断提升其面料的美学、技术、功用属性，与主要设计师、

建筑师和艺术家合作，包括miriam bäckström、raf simons、ronan与erwan bouroullec、thomas demand、olafur eliasson、alfredo häberli、akira minagawa、peter saville、roman signer，以及 doshi levien和patricia urquiola。

伦敦建筑工作室sevilpeach对kvadrat位于埃伯尔措夫特的总部进行改造，该地于1980年由奥胡斯 的poulsen & therkildsen建筑师施工建成。建筑物的红砖令人想起当地的农家建筑，低调的结构外形与周边环境完美结合，这样的结构对kvadrat的色彩使用而言至关重要，光线从新的全高落地窗进入室内。

在重新设计时，sevilpeach发挥建筑潜能，体现企业形象，同时改善室内工作体验：为员工提供现场制作有机菜肴的餐厅是公司总部的核心；用餐大厅的公共区域额外增添了全新的书房区域，长桌可以用于就餐，也可用于会议，柔软的座椅与安静的工作位置面朝周围景色。工作室和会议厅的开放区域能够激发合作，

而新的接待区域、社交区域和书房则能够带来家庭感。



kvadrat, danish company that holds the leading position in high-quality textiles international market supplying architects and designers all over the world. kvadrat’s products reflect the firm’s commitment to colour, quality, simplicity and innovation. the firm consistently push the aesthetic, technological and functional properties of textiles, collaborating with leading designers, architects and artists including miriam bäckström, raf simons, ronan and erwan bouroullec, thomas demand, olafur eliasson, alfredo häberli, akira minagawa, peter saville, roman signer, as well as doshi levien and patricia urquiola. london-based architects sevilpeach has transformed kvadrat’s head office in ebeltoft which was commissioned from architects poulsen & therkildsen of aarhus in 1980. the red brick of the building echoes the local architectural vernacular, while the low profile of the structure sites it comfortably in the surrounding coastal landscape, essential in kvadrat’s use of colour, brought into the building through new floor-to-ceiling windows. in their redesign, sevilpeach unlocked the location’s potential to better reflect the company’s image, while enhancing the working experience on site: the canteen, where employees gather for ecologically home cooked meals, is the heart of the site; the communal space of the canteen has been extended into a new library area with a long table for dining and meeting, where soft seating areas and quiet workspaces look out onto the landscape. opened-up office spaces and studios encourage collaborative working; a new welcome area, social spaces and a library extend kvadrat’s family ethos. fabric and colour are the heroes of the site: high curtains are used as flexible boundaries for meeting rooms, as temporary dividers or to soften large open spaces, while loose families of colours and textures delineate five zones within the site – welcome, management, product, social space and studio – linked by a corridor running through the building. focal point of the headquarters is the spectacular 320sqm showroom, occupying a space formerly used for warehousing, allowing clients to explore kvadrat’s range of high-quality textiles and products, with tones and shades: entry is through an angled curtain wall, seven metres at its highest point, with doorways picked out in yellow trim. the display wall accommodates sixty linear meters of product, while a bespoke wall of retractable three metres curtains allows textiles to be shown as intended for use.





布料和色彩是该空间无可争议的主角：高大的窗帘成为会议室的活动帘幕，可以当作临时隔断，为宽敞的开放式空间增加一丝柔软，此外，数不胜数的色族和面料分割总部内部的五个区域——接待区、管理区、产品区、公共区和研发区——横贯建筑的走廊将其连接在一起。总部焦点在于320平方米的宏大展示厅，之前用作仓库，客户在这里可以探索kvadrat提供的各种色泽和色调的全套高品质面料和产品：入口处是一堵倾斜墙壁，最高处七米，入口处装饰黄色的帘幕；展示墙容纳六十米的产品，而另一堵三米折叠帘幕强能够在需要时展示面料。展示厅内部，Viabizzuno安装了一套智能控制系统，使用定制c2，带有探测器，能够识别被使用的帘幕，并依次调节光线，确保以最佳方式呈现面料。sevilpeach期望对空间光线使用相同的语言，因此选用Viabizzuno的n55系统，作为统一照明方式。n55的灵活性和齐全品种是一个理想选择，同样的灯具可以用于不同的应用类型：吊灯、壁灯、地灯、吸顶灯、轨道灯。n55专用接口能够更换三种类型的灯泡：经典款、装饰款和技术款。特别的，品种丰富的装饰玻璃吸引了sevilpeach和kvadrat，能够强调建筑特定区域，创造光影游戏，适合每个空间的功能。色彩是设计计划的核心所在，所需照明设备必须拥有最佳显色指数。n55系统是一个完美选择，在整栋建筑中使用，突出面料色彩并彰显室内的简洁形状。CRI ( colour rendering index ) 等于98，R9指数等于98，ies tm-30的颜色真实度指数Rf为96，色彩饱和度指数Rg为103，确保光线基本品质，特别是工作室和展示厅中的品质，在这里进行深度测试，确保光线能够还原产品的真实色彩，使得面料设计师能够成功工作。

within the showroom, Viabizzuno installed an intelligent system with a bespoke linear c2 with sensors that recognize which rail is in use and manage the light accordingly, ensuring fabric is displayed in the best way possible. sevilpeach wanted to use a common language of light fitting throughout the space, and chose Viabizzuno's n55 as a unifying family of luminaires. the flexibility and range of the n55 were ideal as the same elements can be used in various mounting positions: either suspension, wall, floor-standing, ceiling and track. the specific n55 lamp-holder allows to change three types of light bulbs: classic, decorative and technical. the extensive range of decorative glasses appealed to sevil peach and kvadrat, as these assist in defining particular areas of the building, with various designs of shade matching the functions of the individual spaces. colour is central to the design, a light with the best in class colour rendering was therefore essential. n55 light source was the perfect choice and was used throughout the building to render the textiles and enhance the clarity of the interior. CRI (colour rendering index) of 98, an R9 value of 98, ies tm-30 with a colour fidelity index Rf 96 and a colour gamut index Rg 103 guarantee the quality of light. indeed it was crucial, particularly in the design studios and the showroom, where extensive tests were undertaken to ensure that the light rendered the real colour of the products, enabling the textile designers to work successfully.





garage italia

restauro architettonico architectural restoration:  
studio amdI michele de lucchi  
luogo venue: milano  
committente client: garage italia immobiliare  
superficie area: 1.700 mq  
progetto della luce lighting project: centropolis design  
referente del progetto project manager:  
andrea castejon—centropolis design  
responsabile tecnico di zona Viabizzuno technical area manager:  
matteo vivian, sabrina de franceschi, massimiliano morace  
fotografia photography: studio pietro savorelli

apparecchi di illuminazione lighting fittings:  
dca incasso a1 system  
cubo medium mt miami  
mt minispot con micromen 16.64  
battiscopa luminoso mt fanale con n55  
n55 parete soffitto orientabile c2  
n55 soffitto luce dell'aria  
mt marmitta con n55 soleluna  
m1 micro scomparsa totale m4  
bacchetta magica led bacchetta magica fluo  
mm parete soffitto p1  
n55 con lensoptica amP180 trasparenze  
lampade customs disegnate da andrea castejon  
con centropolis design

garage italia总部在米兰piazzale accusorio广场开张，利用agip supercortemaggiore五十年代的一个旧加油站的美丽建筑，由michele de lucchi的amdI工作室完成修复。首层的“创意云”接待参观者进入，由lapo elkann和michele de lucchi设计，表达了一个玩闹的世界。这一结构上悬挂了一千余个1:18汽车模型，由纤细的吊灯（micromen）提供照明，彰显细节和色彩，创造神奇的物品，带来童年回忆，令人进入赛车的世界。在这团创意云制下，热情的氛围中，建有一个咖啡厅区域，凭借专门为garage italia设计的mt miami的灯光，似乎让人进入“...南部海滩的日落之中”。柔软的外壳、火烈鸟粉色，笼罩着动态灯光，上午色温2700K，中午4000K，傍晚回到2700K。就像从日出到日落的自然光。

in piazzale accusorio in milan the headquarters of garage italia opens in the evocative fifties architecture of the former agip supercortemaggiore service station, restored by michele de lucchi's studio amdI. the visitor is welcomed on the ground floor by the 'creative cloud', devised by lapo elkann and michele de lucchi as expression of a playful world. a suspended structure of more than a thousand models of cars in 1:18 scale, illuminated by thin suspension bulbs (micromen) which exalt their details and colors, creating a magical object that evokes childhood memories, but also the world of car racing. beneath the cloud, a warm atmosphere envelops the bar area, thanks to the light of mt miami, created exclusively for garage italia, which recalls '...a sunset at south beach'. a soft pink flamingo-colored shell that encloses a dynamic light which passes from the color temperature of 2700K in the morning to a light of 4000K at midday, returning to 2700K at dusk. like the cycle of natural light from dawn to sundown.





通过典雅的电梯，来到夹层，丝绒墙壁和foglizzo 1921真皮座椅充满经典品味，搭配n55创新灯具和lensoptica amp滤镜。这一层洗手间空间独特，采用n55系统照明，添加具有包容形状的玻璃，好似riva游艇的大灯。该灯光专门为这个充满意大利式创意、创新、手工技艺的买家定制。沿着魔幻荧光灯照亮的楼梯继续上楼，来到米兰garage italia的carlo cracco餐厅。mt marmitta灯具围绕n55系统设计，具有排气管的造型，而它所照亮的这片区域的主角，则是一辆改装成鸡尾酒台的ferrari 250 gto。材料厅也选择n55系统照明，这是车壳定制设计计划的熔炉。

灯光质量和显色指数（CRI – color rendering index）极高，达到98，能够表达各种漆料、面料、皮革的色彩丰富度。照明成为一种沟通工具，讲述lapo elkann及其团队在汽车、飞机、船舶定制和创意传达的激情。

materioteca：意大利文，材料厅，阴性名词。专门用于材料尺寸、技术、美学研究的档案馆、材料馆、展示空间。garage italia的创意核心，新理念诞生的灵感场所。在这里可以探索“定制梦想”所需的各种材料。

we are taken to the basement in an elegant lift where the classic taste of the walls in velvet and the seating in foglizzo 1921 leather meets the innovative light of the n55 with the lens lensoptica amp. the exclusive bathroom spaces on this floor are lit by the n55 system to which a glass of enwrapping forms is applied, recalling the navigation light of the riva motorboat. bespoke light for a customer who bears with him italian creativity, innovation and craftsmanship. going to the upper floor, by way of stairs lit by the light of the bacchetta magica fluo, we come to the restaurant garage italia milano by carlo cracco. the mt marmitta light fittings, projected around the n55 system, are reminiscent of the shape of a car silencer, illuminating the space where the star is a ferrari 250 gto transformed into a cocktail station. the n55 system was selected for lighting the materioteca, forge of car bodywork personalization projects. the quality of light and the very high color rendering index (equal to 98) allow the expression of all the chromatic richness of the samples of paint, fabrics and leathers on show. light becomes a means of communication to narrate the passion that lapo elkann and his team transmit during the creation and personalization of cars, aircraft and vessels.

materioteca: feminine noun. archive, library of materials, exhibition space dedicated to the study of matter in its technological and aesthetic dimension. creative hub of garage italia, it is a place of inspiration where ideas come to life. it allows you to explore a vast collection of materials used to make ‘customized dreams’.









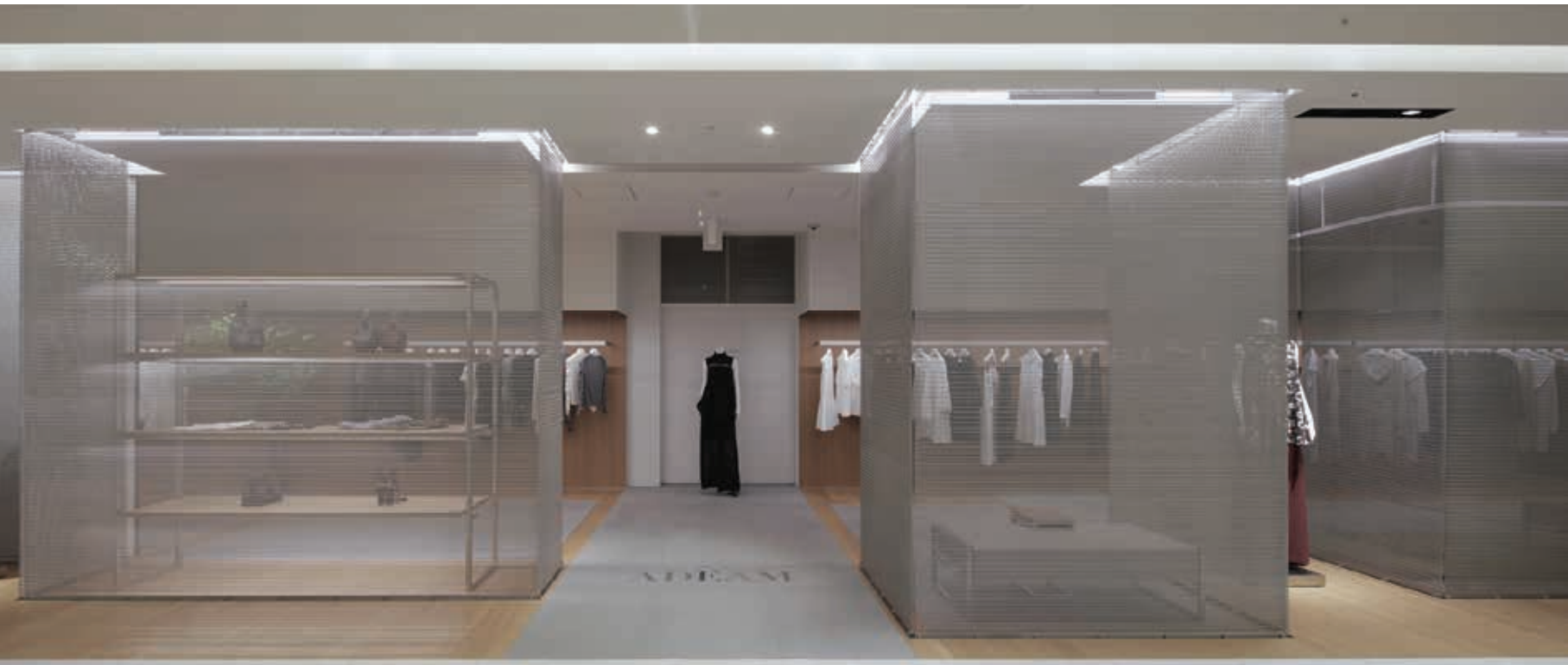


## adeam tokyo

**progetto project:** happenstance collective (javier villar ruiz, tomoki yamasaki)  
**luogo venue:** ginza six department store, tokyo, japan  
**superficie area:** 90mq  
**committente client:** adeam  
**progetto della luce lighting project:** Viabizzuno  
**rivenditore Viabizzuno dealer:** Viabizzuno shanghai  
**responsabile tecnico di zona Viabizzuno technical area manager:** luca chinello  
**fotografia photography:** katsumasa tanaka  
**apparecchi di illuminazione lighting fittings:**  
**n55 system**  
**094 system**  
**m1 micro scomparsa totale**  
**c2**  
**arcoled**

adeam 是一家时尚品牌，特别关注销售点内顾客体验。因此，位于东京ginza six购物中心的新店必须令人感到亲切私密，同时还应具有吸引力和可见度。happenstance collective工作室的建筑设计将店铺与走廊分开，全部使用半透明金属网，并未全部遮蔽，成为该设计的特点之一。特殊布局体现在多个内部凹形空间上，放置着舒适的座椅和用于展示配件的柜子，外部壁龛中展示模特。地板上铺有塞茵那石板，伴随穿越每一个空间。建筑和装修设计在不同元素之间创建连续性，使用相同的材料：地板和墙壁上半部分使用竹木，壁龛和天花板使用灰泥，金属网和活动支架框使用不锈钢。在整个空间中使用的整体嵌入式灯具坚持这一原则。c2线性led灯管隐藏在吊顶槽中，照亮金属网，带来渐变效果，从店铺内部看上去，好似一堵亚光分隔墙，对行人而言，则好似一展背光半透明帘幕。模特以及镜子附近的重点照明则来自整体嵌入式灯具m1 micro，安装在天花板中。arcoled安装在店铺四周。用于陈设服装的壁龛中，强调背景深度和面料质感。n55射灯安装在094小沟槽内，为模特照明。该设计中，灯光是空间的沉默主角。凭借高达98的高品质显色指数CRI ( color rendering index ) 以及3000Vb K 的色温，展示服装和配件的真实色彩，彰显服装丰富度。

adeam is a fashion brand that is particularly attentive to the customer experience within its stores. hence it was important that the new space in the ginza six shopping centre in tokyo was welcoming and understated, but at the same time attractive and visible. the architectural design produced by the studio happenstance collective separates the shop from the general aisle by means of a semi-transparent metal mesh that runs along the entire length, without completely hiding it but rather becoming its characterising feature. its unusual layout alternates internal recesses, where comfortable seats and the furniture for displaying accessories can be positioned, with external niches in which the mannequins are displayed. floor standing panels in pietra serena accompany the visitor through the succession of spaces. the design of the architecture and the furnishings creates a continuity between the elements through the use of the same materials: bamboo is used on the floors and the upper walls, stucco in the niches and the ceiling and stainless steel for the metal mesh and the supporting frames of the furniture. the fully concealed appliances, used throughout the space, adhere to this essential concept. the linear c2 led profiles, hidden within the grooves of the false ceiling, illuminate the mesh creating a gradual shading effect and giving the appearance of an opaque dividing wall from the inside and a semi-transparent backlit screen to the eyes of passers-by. the accent lighting on the mannequins and near the mirrors is achieved using m1 micro scomparsa totale lights positioned in the ceiling. the arcoled lamps, integrated into the niche that runs through the shop and where the clothes are displayed, emphasise the depth of the backdrop and the texture of the fabrics. n55 spotlights inside small 094 grooves illuminate the mannequins. in this design, light is the silent star of the show. it brings out the true colours of the clothes and accessories, enhancing the richness of the garments thanks to the high quality of the colour rendering (CRI of 98), and the colour temperature of 3000Vb K.







## inagawa cemetery

**progetto project:** david chipperfield architects  
**luogo venue:** inagawa, japan  
**committente client:** the boenfukyukai foundation  
**progetto della luce lighting project:**  
**Viabizzuno with david chipperfield architects**  
**rivenditore Viabizzuno dealer:** concentric plug, japan  
**responsabile tecnico di zona Viabizzuno**  
**technical area manager:** jonathan morrish  
**fotografia photography:** katsu tanaka  
**apparecchi di illuminazione lighting fittings:**  
**n55 sospensione**  
**c2**  
**m1 micro scomparsa totale**  
**luciolina**  
**silère**



猪名川町陵园位于大阪以北约40千米的兵库县北木山的陡坡上。墓园普及会委托david chipperfield architects工作室设计灵堂和陵园接待中心。该陵园依地势而建，由通往制高点寺庙的台阶分成两部分，这也是整个项目的轴线。接待中心和灵堂的设计好似外部世界与平静沉思的陵园空间之间的门槛。倾斜屋顶沿斜坡线而行，灵堂、接待中心和悼念厅设在这里，全部围绕幽静的中央庭院而建。

接待中心的客房俯瞰庭院花园，而灵堂则保持独立，需要通过独立走廊抵达，或者从外面直接进入，或从花园爬坡进入。灵堂是一个装饰简约而宁静的房间，采用最少的供暖和人造照明，提供一个适合沉思、形式纯粹的空间。非直射阳光从两侧花园进入，访客在灵堂中获得一丝寂静的祈祷时间，将注意力集中在自然引导下的时间节奏上：每日的光线变化和不同季节的树叶变化。悼念厅可以通过和纸与织物制成的褶皱帘分隔成三个小房间，用于葬礼后的悼念。地板、墙壁和屋顶采用纯粹结构元素构造，使用与土地相同的红色水泥——室内和室外地板采用抛光处理，墙壁和拱腹使用磨砂处理——令整个结构浑然一体。

Viabizzuno和david chipperfield architects工作室为悼念厅创造了一个精致而必要的微妙照明方案。照明解决方案经过多年开发，用于不同建筑，不断发展。尽管接待中心外观一致，但内部空间具备不同功能，需要特定的解决方案。

除需要满足生活和祈祷需求之外，不同照明元素之间必须共同语言。Viabizzuno n55系统被选中用于在所有内部空间提供私密光线。例如，在灵堂里，该系统与建筑空间融为一体，营造出一个舒适安静的氛围。悼念厅需要更加实用的方案，采用n55吊灯，搭配由mario nanni hm02设计的玻璃罩。室外区域需要定制解决方案。david chipperfield architects工作室与Viabizzuno合作，开发了一种新型照明灯具。silère，得名于拉丁语“沉默不语”，与n55灯具相结合，符合空间建筑设计。它的形状能够带来统一亲密的光线，完全符合接待中心的灵活性。

silère：来自拉丁文sileo，保持沉默，保持安静。它积极地将沉默作为一种有意识的沟通形式，作为尊重他人思想的标志，而不是代表强加的沉默。这个词的希腊词源性质不同：根据希腊神话，强盗sileo（旭雷乌斯）是海神波塞冬的儿子，是善良的diceo（迪卡艾乌斯）的哥哥，生活在富饶的奥里斯地区。古希腊文συλεύω的意思是“偷”，暗示他的不端行为：根据神话，任何经过他的土地的人，都必须代替他种植葡萄藤。

有一天，赫拉克勒斯经过这里，和其他人一样，也被旭雷乌斯逼迫去工作。但是，这位英雄却强烈反抗，放火烧了葡萄藤，同时杀死了旭雷乌斯和他的女儿赛内多斯，这次不经意的旅途轶事也成为他的伟业之一。

日本兵库县猪名川町陵园的壁灯，由david chipperfield architects工作室设计，由Viabizzuno制作。室内和室外照明灯具IP55，由粉末涂料铝制主体和透明派热克斯圆柱形玻璃组成，配有3000K Ra 95电子光源，功率高达12.4W 826lm。



inagawa cemetery is located on a steeply sloping site in the hokusetsu mountain range of the hyogo prefecture, approximately 40km north of Osaka. the boenfukyukai foundation commissioned david chipperfield architects to build a chapel and visitor centre for the cemetery. the cemetery is laid out across terraces and bisected by a monumental flight of steps leading up to a shrine at the highest point, an axis that orients the whole project. the visitor centre and chapel are designed as a threshold between the outer world and the quieter, contemplative space of the cemetery. a single sloping roof plane follows the line of the hillside and shelters a non-denominational chapel, visitor centre and a memorial room, all grouped around a secluded central courtyard. the rooms of the visitor centre open onto the courtyard garden, while the secluded chapel remains separate. this can be reached via a discrete corridor, directly accessed from the outside or up a ramp from the garden. an unadorned and quiet room with minimal heating and artificial lighting, the chapel offers a contemplative space, pure in its form. relying on indirect sunlight from the gardens on either side, inside the chapel the visitors find silence and can take a moment to pray. their focus is drawn to the rhythms of time through the natural indicators of fluctuation in daylight and seasonal changes in the foliage. the memorial room, which can be divided into three smaller rooms by pleated curtains made with washi paper and fabric, offers space for formal feasts after rituals. the floors, walls and roof are formed as pure building elements and poured from the same earth-like red coloured concrete –polished for the internal floors and ground and sandblasted for the walkway walls and soffits– giving the overall structure a monolithic appearance. Viabizzuno and david chipperfield architects have created an exquisitely pared down, subdued lighting scheme for this contemplative space. the lighting solutions were studied over a number of years as the building developed, allowing the design to evolve. although the visitor centre has a homogenous appearance, the spaces within have different functions and required specific solutions. combined with this need to accommodate moments of life and prayer, a common language of lighting elements was essential to tie the scheme together. Viabizzuno’s n55 system was selected to provide calm, discreet lighting throughout the interior. inside the chapel, for example, n55 luminaires integrate with the architecture in order to create a peaceful, still atmosphere. the memorial room features a more utilitarian scheme, with the n55 sospensione light fitting, with glass shade designed by mario nanni hm02, adding to the composed, tranquil feel, while ensuring continuity. the exterior areas required a bespoke solution. in collaboration with Viabizzuno, david chipperfield architects developed a new luminaire. taking its name from the latin verb meaning ‘to be in silence’ the silère combines elements of the n55 range with references to the architecture of the space. its form creates a uniform and intimate light, which perfectly matches the spirituality of the visitor centre.

silères: from latin sileo, to be quiet or silent. silère refers positively to an idea of silence as a form of conscious communication, as a sign of respect for the thoughts of others, in contrast with being quiet which implies an impose silence. the greek etymology of the word is different in nature. according to greek mythology syleus, the son of the god poseidon and brother of the good dicaeus, was a bandit who lived in the rich and fertile regions of aulis. the origin of the name, from ancient greek συλεύω which means ‘to rob’, alludes to his bad conduct: according to the myth, whoever passed through his possessions was obliged to dig the vineyards. one day heracles himself passed by there and, like the others, was obliged to work by syleus. the hero however reacted violently by setting fire to the vines and killing syleus and his daughter xenedoce, transforming that chance meeting into one of his numerous demonstrations of strength. wall light conceived for inagawa cemetery, in hyogo prefecture, japan, designed by david chipperfield architects studio and created by Viabizzuno. IP55 rated wall light fitting for indoor and outdoor use, consisting of powder coated aluminium body and pirex cylindrical transparent glass, wired with 3000K Ra 95 up to 12.4W 826lm led source.









## artisti all’opera

progetto project: gianluca farinelli  
luogo venue: palazzo braschi, roma  
committente client: teatro dell’opera di roma  
progetto della luce lighting project: mario nanni  
fotografia photography: lorenzo burlando  
apparecchi di illuminazione lighting fittings:  
tubino terra  
n55 binario

当然，剧院，并不是博物馆。但是，好的剧院也应该是好的博物馆，能够保存其作品的材料和记忆。

《artisti all’opera》（创作中的艺术家）讲述生机勃勃、面向未来的罗马歌剧院如何细心保护自己的历史。该展览设在palazzo braschi这栋辉煌建筑内，，构成具有罕见美感的建筑舞台。急促的开场铃告诉我们，歌剧即将开始：跨过入口帘幕，惊喜地发现我们来到了舞台上。我们在大厅里漫步，演员们准备进场，歌唱家在试音，技师在交谈。我们很荣幸地看到了毕加索为芭蕾舞剧《三角帽》设计的造型，普兰波利尼（prampolini）的草图、考尔德（calder）的家具，特别是从历史档案中精选的华丽服饰。涂有黑漆的铝制线形筒状落地灯（直径17mm，高2000mm）引导我们发现伟大艺术家在这些珍贵服装中留下的印记。这些灯具通过精准定位，从正面和侧面照亮面料和帘幕，显示其丰富色彩。灯光与色彩构成的动态画面向我们展示草图、戏剧布景和历史演出场景，筒状落地灯以背光方式照亮戏服，使它们成为空间主角，创造背景幕布和脚灯之间的正确对话：舞台才有的真正明暗布景。现在进入建筑主厅，里面放置着由乔治·德基里科（giorgio de chirico）为罗西尼歌剧《奥特洛》设计和绘制的帷幕。n55轨道灯清晰而强烈，如同艺术家的画作，凸显其细节，重新讲述这幅布景艺术作品的故事。n55系统旨在提供最大灵活性，动态推进器上可以安装不同类型电子光源和不同的玻璃：经典型、装饰型和技术型灯泡。

a theatre, of course, is not a museum. yet a good theatre should also be a good museum, capable of preserving the material and memory of its productions. ‘artisti all’opera’ is the long story of how the rome’s opera house, vibrant and with its face set firmly towards the future, has been able to become a careful guardian of its past. the exhibition is housed within the splendid setting of palazzo braschi, an architectural stage of rare beauty. the chimes warn us that the opera is about to begin: we pass through the entrance awning and, surprise, we find ourselves on the stage. we wander through the halls while the performers prepare to go on stage, the singers rehearsing and the technicians talking. we have the privilege of admiring close-up picasso’s sketches for the three-cornered hat, the sketches by prampolini, the mobiles by calder and especially the splendid costumes chosen from the historical archive. the filiform tubino terra lamps (17mm in diameter and with a height of 2000mm) in black painted aluminium guide us to the discovery of the mark left by great artists in these precious clothes. precisely positioned, they provide frontal and angled illumination of the fabrics and drapery, revealing the richness of their colours. while dynamic images of light and colour reveal sketches, theatrical scenery and historical representations, the tubino terra light fittings provide backlighting to the costumes, making them the centre of attention of the space and creating the perfect transition between the backdrop and the apron stage: a set design of lights and shadows typical of the theatre. we enter the main hall of the building that houses the great curtain designed and painted by giorgio de chirico for rossini’s othello. the light of the n55 binario, clear and intense like that depicted in the artist’s paintings, highlights its details and reveals a new story about this scenic work of art. n55 is a system designed to allow maximum flexibility, a propulsore dinamico on which to install different types of electronic sources and different glasses: classic, decorative and technical bulbs.







凭借高品质灯光，我们有机会欣赏这位艺术家为帷幕选择的丰富颜色：色温3000K，麦克亚当色差1，颜色真实度指数ies tm-30 Rf 96，色彩饱和度指数Rg 103，带来一致的色彩和均匀的照明。根据德·基里科的说法：“表演为人们提供让精神进入想象、虚构、同时具体而亲密的世界的机会。使我们能够参与某种具体的虚幻”。而照明则在每个展厅里将色彩搬上舞台。

**fondale**：阳性名词，戏剧舞台中是指背景画布上的装饰，代表了视角的极限。同样，在摄影和电影中，它代表或大或小的纸张、塑料或面料表面，当作场景背景或摄影物品的背景。在绘画中，fondale（背景）随着时代和流派而变，拜占庭时期的镶嵌画，整个十六世纪的金箔，皮耶罗·德拉·弗朗西斯卡山峦起伏的背景（今天已确定是蒙特费尔特罗的绿色山谷）。  
。 乌尔比诺大学学者rosetta borchia和olivia nescidue认为，达芬奇的《蒙娜丽莎》画作背后的背景是罗马涅和马尔凯地区之间的马雷基亚河谷，之后则是托斯卡纳和马尔凯地区的丘陵。  
。 在地理学中，fondale（海床）是指海平面或湖面相对于海底的高度，通常以米为单位。

**ribalta**：阴性名词，由平面、轴或活板门构成的元素，可以围绕销或水平铰链旋转，能够升高和降低：例如拉盖书桌所用盖板。  
在戏剧建筑中，是指舞台前部超过场景拱、伸向大厅的部分，边缘处以脚灯勾画。  
它是舞台镜框的同义词，经常出现在一些习语中，在意大利语中，脚灯或者进入舞台镜框意指成为众人瞩目的焦点。  
这个词经过引申之后，也可指具有不同强度和颜色的灯具和背景，用于从下至上为舞台镜框和演员以及舞台提供直接和间接照明。  
另外，《舞台春秋》是1952年的一部电影，由查理·卓别林自编、自导，有巴斯特·基顿的演出。  
这部电影的背景是1914年的伦敦，讲述了一个曾经辉煌、现已沦为酒鬼的小丑的故事，在一次自杀尝试中，救下了一位年轻的芭蕾舞演员。

we have an opportunity to appreciate the richness of the colours chosen by the artist for the curtain, thanks to the high quality of the lighting: colour temperature of 3000K, 1 step macadam, colour fidelity index ies tm-30 Rf 96 and colour saturation index Rg 103 that give consistency of colour and uniformity of illumination. according to de chirico, ‘a show offers people the opportunity to travel in spirit to a world that is imaginary and fantastic, yet at the same time concrete and close. it makes us participants in a kind of concrete unreality’. and so, room after room, the lighting puts colour centre-stage.

**backdrop**: masculine noun, in the theatre scene is the decoration painted on the background canvas which represents the limit of perspective. similarly, in photography and cinematography, it indicates the more or less large surface of paper, plastic or fabric used to make the backgrounds of the scenes or objects taken. in the paintings, the backdrop changes in ages and styles, from the byzantine mosaics to the thin gold leaf used throughout the sixteenth century, up to the hilly landscapes of piero della francesca, today identified with the green valleys of montefeltro. according to rosetta borchia and olivia nescidue, apprentices of the university of urbino, the backdrop that appears behind the leonardo’s gioconda matches the valmarecchia, on the border between romagna and marche, followed by tuscan and marche hills in the background. in italian ‘fondale’ is also the height of the surface of the sea or of a lake basin with respect to the bottom, usually measured in meters.

**apron stage (limelight)**: neutral noun, closing element consisting of a plane, an axis or a door, rotating on pivots or a horizontal hinge that allows it to get up and down: a folding desk. in the theatre architecture is the front part of the stage protruding under the scenic arch towards the hall, along which the light sources are aligned. it is synonymous with proscenium and it is used frequently in some italian phrases like ‘le luci della ribalta’ meaning ‘the limelight’, ‘salire alla ribalta’ meaning ‘to rise to the fore’. in italian, by extension it is also called ‘ribalta’ the luminaire with lights and screens of variable intensity and color used for direct and indirect lighting, from the bottom to the top, of the proscenium and of the actors, or even of the stage. ‘limelight’ is a 1952 american film written, directed and performed by charlie chaplin, where buster keaton also appears. set in the london of 1914, is the story of a clown, once acclaimed, but now a chronic alcoholic, who saves a young dancer from a suicide attempt.







## amorepacific

**progetto project:** david chipperfield architects berlino (christoph felger, hans krause)  
**luogo venue:** seul, south corea  
**superficie area:** 190.000mq  
**committente client:** amorepacific corporation  
**progetto della luce lighting project:** arup berlino (alexander rotsch, joana mendo)  
**referente del progetto project manager:** mario nanni, alessandro rabbi  
**fotografia photography:** christoph felger  
**apparecchi di illuminazione lighting fittings:** n55 sospensione  
**amp**  
**lensoptica amp**

Viabizzuno赢得了国际竞标，为韩国化妆品跨国公司amorepacific总部设计开发并提供照明设备。这栋建筑总面积190,000平方米，所在地曾经是首尔军事区，已经过旧城改造，位于城市现代心脏和龙山公园之间，是技术、人与自然的交汇点。柏林david chipperfield architects工作室负责建筑设计，期望通过灯光强调不同空间的个性。事实上，该建筑集合了具有不同功能的多个区域：博物馆、礼堂、办公室、销售区。音系需要一系列的灵活灯具，具有不同功能，能够提供高品质光线，同时能耗低，特别是维护成本极低。柏林arup工作室的照明工程设计考虑了自然光源和人工光源之间的关系，因此Viabizzuno提供的照明具有高质量和高色彩渲染能力，考虑在建筑中工作的所有人的健康。自然光通过建筑物正立面上的宽大落地窗进入，一系列铝制垂直元素可以有针对性的控制光线，避免任何令人眼花缭乱的效果。Viabizzuno与柏林的这两家工作室密切合作，设计出尽可能接近阳光特征的灯光。amp由此诞生，全球独一无二，改变了光学器件的构思方式。事实上，lensoptica amp专门为该项目而开发，提供高效光源，使用高透明材料聚甲基丙烯酸甲酯，通过反射折射棱镜装置，能够反射90%的入射光通量，允许10%通过，其间接发光百分比是金属反射器所无法媲美的。发光表面由微透镜矩阵构成，能够精确调节光束角宽度。这些透镜各不相同，发射不同的光束（窄、中、宽、椭圆），尺寸也不相同（150mm、180mm）。

Viabizzuno won the international design competition to develop and supply light fittings for the headquarters of amorepacific, a korean cosmetics multinational. with a total floorspace of 190.000sqm, the building is located in a former military area of seoul currently undergoing urban redevelopment, on the border between the modern heart of the city and yongsan park, thus representing the meeting point between technology, human presence and nature. the david chipperfield architects studio of berlin, in charge of the architectural design work, wanted to use light to give a strong identity to the different areas of the building. the headquarters is in fact a composition of areas with very different functions: museum, auditorium, offices and sales area. and so was born the concept of a family of lamps with the flexibility to carry out different functions, offering a high quality of light but with low energy and above all very low maintenance costs. the lighting design created by the arup studio of berlin investigates the relationship between natural and artificial light, therefore Viabizzuno lighting expresses quality and high color performance recognizing the well-being of everyone working within building of artificial lighting having excellent quality and colour rendering characteristics. natural light enters the building through the large windows that are a feature of the façade, where a series of vertical aluminium elements provides a targeted control to eliminate any dazzling effect. Viabizzuno worked in close collaboration with the two berlin studios to create a light that matches as closely as possible the characteristics of sunlight. to achieve this goal, amp was born, lamps that are the only ones of this kind in the world, that revolutionises the way of conceiving optics. indeed, lensoptica amp, developed for this project, endows the light sources with a high level of efficiency, achieved using a very hightransparency material, polymethylmethacrylate which, by means of catadioptric prisms which reflect 90% of the incident light flow and transmit 10%, guarantees an indirect emission percentage that is unobtainable using a metal reflector. the emitting surface consists of a matrix of micro-lenses that precisely regulates the angular amplitude of the light beam. the lenses have different variations in terms of the beam of light emitted (narrow, medium, wide, elliptical) and of dimensions (150mm, 180mm). they are all equipped with n55 quick coupling connectors that allow installation on a propulsore dinamico n55 and guarantee maximum flexibility in managing the light required by the various areas and in accommodating any changes in the arrangement of the furnishings.





lensoptica amp是Viabizzuno针对david chipperfield architects工作室设计项目的研发结晶，同时与arup国际工程工作室合作，为电子光源提供高效光学器件，聚光灯和散射灯兼得。使用极高透明度材料聚甲基丙烯酸甲酯，利用反射折射棱镜反射并通过光线，尽可能减少因吸收而导致的损失，由此获得极高效率：能够反射90%的入射光通量，允许10%通过，其间接发光百分比是金属反射器所无法媲美的。微透镜矩阵能够精确调节光束角宽度。宽大的发光表面能够确保高视觉舒适度且UGR<19。lensoptica amp既是透镜，也是反射器，光线在其内部同时经历折射和全内反射。这种技术特性能够将高效率与高精度光照方向控制相结合。lensoptica amp的发光表面装备有微透镜矩阵。每个微透镜收到一束准直光束，根据曲率有控制的放大其角度。单个微透镜的贡献叠加带来均匀的照明效果。lensoptica amp根据打开角度分为四类：窄、中、宽、椭圆。准确的角度值取决于光源直径。lensoptica amp是Viabizzuno针对david chipperfield architects工作室设计项目的研发结晶，同时与arup国际工程工作室合作，为电子光源提供高效光学器件。聚光灯和散射灯兼得。使用极高透明度材料聚甲基丙烯酸甲酯，利用反射折射棱镜反射并通过光线，尽可能减少因吸收而导致的损失，由此获得极高效率：能够反射90%的入射光通量，允许10%通过，其间接发光百分比是金属反射器所无法媲美的。微透镜矩阵能够精确调节光束角宽度。宽大的发光表面能够确保高视觉舒适度且UGR<19。lensoptica amp既是透镜，也是反射器，光线在其内部同时经历折射和全内反射。这种技术特性能够将高效率与高精度光照方向控制相结合。lensoptica amp的发光表面装备有微透镜矩阵。每个微透镜收到一束准直光束，根据曲率有控制的放大其角度。单个微透镜的贡献叠加带来均匀的照明效果。lensoptica amp根据打开角度分为四类：窄、中、宽、椭圆。准确的角度值取决于光源直径。

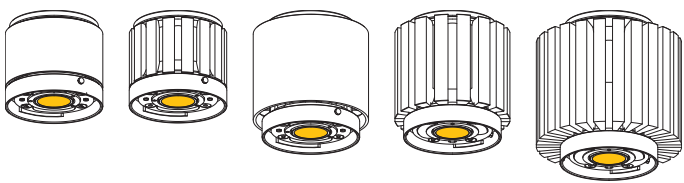
**lensoptica amp** is the result of a long research and development process made by Viabizzuno on a david chipperfield architects with arup, international engineering studio, design to provide electronic light sources with a high efficiency optics that can have either a focused and a diffuse light. high efficiency is achieved thanks to a very high transparent material, i.e. polymethyl methacrylate, by means of catadioptric prisms specifically designed to reflect and transmit light reducing losses due to absorption:these elements, reflect 90% of it, assuring this way a percentage of indirect emission which could not be reached with metal reflector. the microlens array precisely regulates the angular amplitude of the light beam. the large emitter surface limits luminance, ensuring high visual comfort and UGR<19. **lensoptica amp** is both a lens and a reflector at the same time, because the rays of light undergo refraction and total internal reflection. for this technical characteristic it combines high efficiency and accurate directional control of light. **lensoptica amp** emitter surface is equipped with a microlens array.each microlens receives a collimated beam and according to its curvature it enlarges the angular opening in a controlled way. the overlap of the emissions of each microlens creates a uniform distribution of illumination. **lensoptica amp** are divided into four categories based on the angular opening of the beam: narrow, medium, wide and elliptical. the exact value of the angle depends on the source diameter.

透明材料的内部透射率（T）取决于厚度（x）和材料本身的吸收系数（a），符合比尔-朗伯定律 $T(x)=e^{-ax}$  the internal transmittance of a transparent material [T] is determined by the thickness [x] and by the absorbing coefficient of the material itself [a] due to lambert-beer law  $T_{\lambda_0}=e^{-ax}$

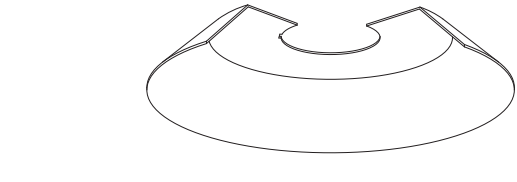
材料	吸收系数a
钠玻璃	0,017 mm <sup>-1</sup>
聚碳酸酯	0,004 mm <sup>-1</sup>
聚甲基丙烯酸甲酯	0,0014 mm <sup>-1</sup>

全部配备n55快速接头，能够安装n55动态推进器，确保不同空间所需的照明管理灵活性，能够适应不同装修环境，确保建筑中工作人员的最大空间和视觉舒适性，灯具上集成电源器，使用明暗调节驱动器，调节范围1-100%，无闪烁。照明技术设计为不同空间提供特定色温：办公室、销售区和公共区域为4000K，CRI为98，餐厅和博物馆为3000K，CRI等于98。所有led电子光源的麦亚当色容差为1。该项目的重要部分之一是安装和布线细节研究，Viabizzuno与建筑师、电工和安装师合作，简化并提高照明灯具的安装效率。amp灯具本体使用叶片式挤压铝散热器，允许三种不同类型的安装：吸顶灯、吊灯、嵌入式灯。此次提供的22,000余件灯具中，大多数为后者。配备机械定心系统的支架可以将灯具固定在天花板上，同时确保每个灯具都处在吊顶板方框的中心。在这种类型的安装中，使用配备罩壳的透镜，避免照亮天花板和上方设备。吸顶灯与嵌入式灯具具有相同本体，只是安装固定方式不同。按照arup工作室照明设计师的要求，透镜发出的光线直接射向地板，此外还增加了间接照明，用于照亮天花板。吊灯采用两种解决方案，包括直接照明和间接照明。在餐厅里，建筑师选择使用n55吊灯，搭配55/350型n55动态推进器，将照明集中在餐桌上。在辉煌的入口大厅中，采用第二种吊灯解决方案，灯具配备直径55mm的灯管，加装散热器，并配备直径300mm窄焦距透镜。这种配置方式能够产生6700lm的有效光流量，有效照亮巨大的中庭。此外还特别关注维护需求，选择使用整体灯体，整个系统只使用三个电源，并使用可更换透镜和易于拆卸的灯具。amp系列的照明技术性能符合可持续发展理念，具有多种特色，包括高效照明，效率达114lm/W，并可以重新使用所用材料。事实上，如果出现故障，无需丢弃灯体，可以再生并再次安装，以最大限度地回收组件。这个设计计划源自Viabizzuno在照明领域的经验。chipperfield工作室的设计专精以及arup在照明技术领域的先进研究，因此开发出灵活的灯具，能够适应光学方面的各种复杂需求，提供高品质灯光。

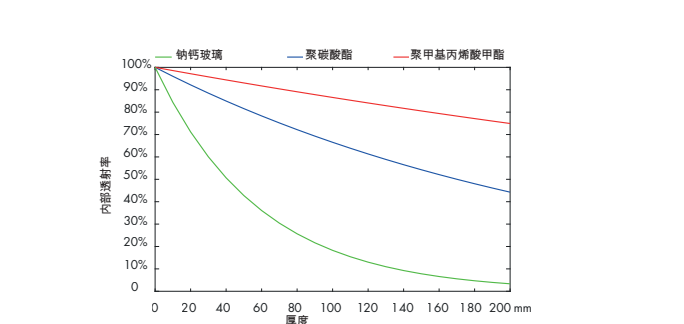
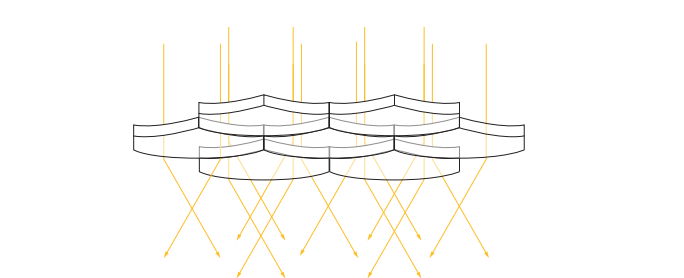
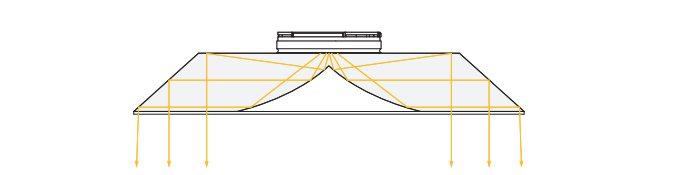
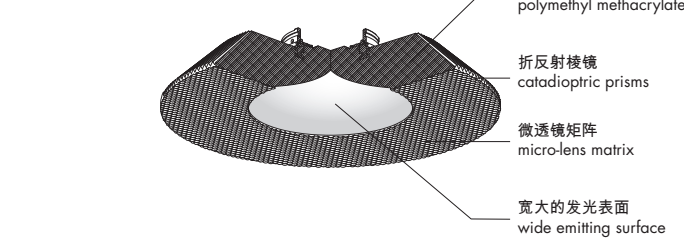
动态推进器n55



金属反射器 - metal reflector



lensoptica amp



to ensure the maximum spatial and visual comfort of those working in the building, the power supplies are integrated on board the lamp and flicker free dali dimmable drivers with a dimming range of 1-100% are used. the lighting design calls for specific colour temperatures for different areas: 4000K CRI of 98 for the offices, sales areas and common areas, while a temperature of 3000K, with a CRI of 98, was adopted for the restaurant and the museum. all of the electronic led sources have a 1 step macadam ellipse. an important part of the project was the study of the assembly and wiring details that Viabizzuno has developed in collaboration with the architects, electricians and installers to simplify the installation of lighting equipment and make it effective. the amp lamp body, consisting of a finned extruded aluminium heatsink, in fact provides for three different types of installation: ceiling, suspension or recessed. the last mentioned accounts for the majority of the more than 22.000 light fittings supplied. a bracket equipped with a mechanical centring system allows the luminaire to be secured to the floor, while at the same time ensuring positioning that is perfectly centred on each ceiling square. in this type of installation, a lens equipped with a casing is used to avoid illuminating the floor slab and the overhead systems. the ceiling mounted lamps have a body identical to the recessed version, differing only in the method of clamping. as required by the lighting designers of the arup studio, the lens emits a light directed towards the floor, to which an indirect contribution is added to illuminate the ceiling. the suspended light fittings offer two solutions, both with direct and indirect light. in the restaurant, the architects chose to use n55 sospensione with a 55/350 type propulsore dinamico n55, equipped with 150 narrow optics, to concentrate the lighting on the table. in the monumental atrium of the entrance hall the second solution with suspended units was adopted, luminaires consisting of a 55mm diameter tube that supports the heatsink, equipped in turn with a narrow optics 300mm diameter lens. configured in this way the lamp produces an effective flow of 6700lm, allowing the large volumes of the atrium to be illuminated effectively. great attention was paid to the maintenance requirements, choosing to use a single lamp body and only three power supply models for the entire system, interchangeable lenses and light fittings that are easy to remove. the lighting performance of the amP family goes hand in hand with the concept of sustainable architecture, thanks to several characteristics including its high illuminating effectiveness, which reaches 114lm/W, and the possibility of recycling the materials used. in fact, in the event of a fault, the lamp body must not be disposed of. instead it can be regenerated and installed anew, in order to maximize the recycling of the components. thanks to the experience of Viabizzuno in the use of light, to the attention paid to the design by the chipperfield studio and to the advanced research in the field of lighting of the arup studio, this project has made it possible to develop lights fittings with the flexibility to meet different needs and with sophisticated optics, that offer light of very high quality.







## ap house

**progetto project:** gga gardini gibertini architetti

**luogo venue:** urbino

**progetto della luce lighting project:**

**rossibianchi lighting design e gga gardini gibertini architetti**

**responsabile tecnico di zona Viabizzuno technical area manager:**

**maicol fedrigo**

**rivenditore Viabizzuno dealer:** Vboriccione / marisa lazzaretti

**fotografia photography:** ezio manciucca

**apparecchi di illuminazione lighting fittings:**

**foro**

**droid binario**

**m1 micro incasso**

**toccamì**

**zero**

**c1**

**c2**

**linea di luce**

**toccamì**

**lampade custom disegnate da gga gardini gibertini architetti**



ap house见证古老乡镇的

再生，它位于乌尔比诺海拔

最高、最美丽的山丘之一。

新的建筑系统建于古老废墟

之上，可追溯到城市公社时

期（十一世纪末）。

两者在地下室层连接，整个

结构坐落在俯瞰四周景观的

红色水泥平台上。

住宅的核心构成统一的居住

单元，重新建立新建筑与历

史建筑之间的直接共通对

话，恢复该地的中心作用。

这些建筑物的石制外壳不含

有排水管或落水管灯附着

物，比例合理，恢复当地乡

村景观的文化归属。

该设计项目通过严格的构造

和尺寸忠实诠释了马尔凯传

统的典型形状主题，在室

内，包括材料处理、平面图

和装修规划，完全依据图纸

制作，彰显其强烈的现代

感。外露的钢筋混凝土周边

结构清扫空间，释放内部其

它承重元素所占用的体积。

材料和光线再次成为原始构

造元素。

照明设计相当激进：它需要

将结构外壳变成空间主角，

突出材料属性。

在内部空间中，天花板和墙

壁所用穿孔蚀刻混凝土本身

已成为照明装置的组成部

分。

照明设计计划分两个功能层

次：一个更加私密自然，一

个更加技术并讲求性能。

柔和的漫射光线以自然方式

强调了空间和表面的节奏。

孔灯由peter zumthor在

2003年设计，嵌入天花板

结构中，好似蜡烛，邀请人

们聚集在家中最私密的空间

里。

droid轨道射灯安装在拱腹

里，由antoni arola于2013

年设计，强调了嵌在墙壁上

的艺术品、摆放在地面上和

家具上的雕塑的细节。

二层围绕走廊而建，专门

为该环境而设计的一系列垂

壁柱灯安装在四周的混凝土

壁龛中，照亮拱腹，为整个

卧室区域带来柔和的光线和

散射照明。

为了避免任何交通工具进入

并停放在花园层，别墅主入

口位于由大车库构成的夹层

上。

在这片空间里，除了技术和

设备区域之外，还有一个影

厅，一个展览长廊，将主建

筑与附楼相连，此外还有一个

健身房及spa水疗厅。

楼梯从下层直接通向主楼中

心，在这里可以欣赏丘陵

景观和室外游泳池区的壮丽

景色。

附楼使用木制框架，好似谷

仓。

在花园里，晚上是一个魔法

时刻：灯光让物品悬浮，令

石头轻盈。

ap house bears testimony to the rebirth

of an ancient rural village located

on top of one of the highest hills

in the most beautiful landscape

in the whole of urbino.

the new system of buildings rises

on the remains of an ancient structure dating back

to the communal age (end of the 11th century).

connected to each other

on a subterranean level, the structures

rest on a red concrete platform dominating

the surrounding landscape, by re-establishing

a direct and empathetic interaction

between the new buildings

and the historical stratification

of the landscape, the core of the houses,

which constitutes a single residential unit,

gives the place a central role once more.

the buildings, in their stone shells,

devoid of superfluous elements

such as gutters or downspouts

and in their measured proportions,

offer themselves to the landscape as pure,

discrete and silent relics, recovering

their identity and their cultural place

within the rural matrix of the area.

if the project, in its compositional

and volumetric severity faithfully

interprets the formal themes typical

of the tradition of the marche region,

inside, in the treatment of the materials,

in the layout of the plan and in the furniture

made completely to design,

it seeks to lay claim to being thoroughly

contemporary. the perimeter wall in béton brut

reinforced concrete, frees up the space

and eliminates the need within

the interior for any other supporting structure.

and so matter and light

become once more

the primordial compositional elements.

the lighting design is radical:

it results in the structural envelope

becoming the centrepiece of the space,

highlighting the nature of the materials.

in the interior spaces the perforated

and etched concrete of the ceiling and walls

becomes itself an integral part

of the light fittings. the lighting design

operates on two different

functional levels:

one is more intimate and natural,

the other more technical and functional.

a soft and diffused light

naturally emphasises the cadence

of the spaces and surfaces.

the foro lamp,

designed by peter zumthor in 2003,

embedded in the structure of the foundation,

is the candle that entices you to gather

around the most intimate spaces of the house.

housed in the soffits, the spotlights on droid tracks,

a 2013 design of antoni arola,

highlight the details of the artistic works

on the walls, the sculptures on the ground

and on the furniture.

on the first floor,

arranged around a large gallery,

a series of vertical pilaster lamps,

designed especially for these rooms

and housed in the concrete in perimeter niches,

illuminates the soffit of the ceiling giving

a soft light and a diffused illumination

of the whole sleeping area.

in order to avoid having any vehicles

parked and visible from the garden level,

the main access to the villa takes place

in the basement from the large garage.

in this area, in addition to the technical

and plant areas, there is a cinema room,

an exhibition gallery connecting

the main building and the outbuildings

and a gym with an adjoining spa.

from the lower level,

stairs lead directly

to the heart of the main building

where a majestic view

opens up of the hilly landscape

and of the outdoor pool area.

the outbuilding, in the pattern

of its wooden external frame,

is reminiscent of a barn.

it is in the garden, at night

the magic takes place:

the light suspends the structures

and lightens the stone.



## motor ranch 46

progetto project: ing. domenico fucili

luogo venue: tavullia

committente client: valentino rossi

progetto della luce lighting project: maicol fedrigo, UpO

responsabile tecnico di zona Viabizzuno technical area manager: maicol fedrigo

apparecchi di illuminazione lighting fittings:

palovr46



2010年，valentino rossi新项目诞生：建立专门用于训练年轻车手 的 r a n c h 。一切始于二十多年前，他和父亲驾驶越野摩托车，在碎石和建筑材料之间，穿过佩萨罗和乌尔比诺省遥远采石场中崎岖不平的道路

这位年轻冠军决定在塔武利亚打造vr46 academy官方赛道，使用1600m的泥土地，坚信“在土地上练习能够增强赛道实力”。这片土地四周被丘陵地带轻轻环绕，经过翻修的小屋里建有博物馆、车厂以及motor ranch的其它功能空间，之后则是车手训练场：规律的弧线和环岛组成有规则的赛道，坐落在丘陵的不同层次上。

其中包括一条软性越野赛道，由两个椭圆形组成，外圈长570m，此外还有一条“tt”赛道，最窄且技术含量最高的上升坡道。这里使用了2.5km的石灰以及石灰岩混合物，经过多年才得以完工；事实上，赛道建造极慢，这样才能获得最佳土壤保水性和最短维护时间之间的完美平衡。

Ranch是vr46 academy的关键项目，这是意大利第一个摩托车学院，帮助年轻车手与大师一同竞技，学习其风格、正确的驾驶方式、数十年竞赛的经验成果。这是一个充满灵感、教学和价值传播的地方，而不是一个排外的圈子，它向急欲挑战valentino rossi及其学生的所有车手开放。该项目对原有房屋进行了历史性修复，如今尚未结束：今天，在赛道附近，建有一间更衣室、一个车厂、车手聚会餐厅、新闻发布厅和比赛管理办公室，不远处还有另一个乡间房屋需要修复，将容纳健身房，此外还有越野赛道、泥地绕圈赛道、田径赛道，这是未来motor ranch的一部分。

第一个目标已经达成，即建造照明技术设备，延长训练时间，并能在缺少自然光的条件下使用赛道。Viabizzuno与该设施技术协调人domenico fucili工程师以及racing apparel和test track执行董事alberto tebaldi合作，完成了高品质照明设计计划。八根灯柱：六根位于圆环中心，两根配有无线电交通信号灯。该结构高达25m，好似八根2度倾斜螺栓，与周围景色有机结合。

研究外圈赛道直线之间的不同数值之后，决定根据不同的轴间距、准直度和倾斜度安置灯柱，获得均匀的照明效果，符合fmi法律的要求：平均照度80lux，均匀度0.5。玻璃纤维彩色光尖塔高1米，耸立在巨大的钢制灯柱上，其上装有rgb系统，为竞技场上方带来光幕。经过全面照明的ranch周围的丘陵山顶显现独特风景：在这个竞技场中，即使没有阳光，车手也可以继续挑战。

flat track：泥地绕圈赛道，赛道比赛的一个类型，摩托车比赛的一种形式，在没有铺设沥青的椭圆形赛道上，每个车手或车队彼此对决，和沙地摩托车比赛一样，可以使用泥土、碎石或沙子铺设平赛道，竞技者利用漂移获得优势，完成受控滑行。与绝对不使用制动器的沙地摩托车比赛的区别在于，泥地绕圈摩托车比赛只配备后刹车。

valentino rossi’s new project was kick-started in 2010: to construct a space for training young riders, the ranch. it all began more than twenty years ago when he rode a motocross bike with his father, among junk and building rubble, along the disconnected paths of an isolated quarry in the province of pesaro urbino. the young champion he decided to construct the official track of the vr46 academy in tavullia, on 1600m of dirt road with the conviction that training on the land helps you to go fast also on the track. the hilly landscape gently surrounds the boundaries of the ranch. in front of a renovated farmhouse that contains the museum, the workshop and various rooms of the motor ranch, a stretch extends where the riders train: tracks that are ordered and designed with a series of regular and rounded bends that lie on different levels of the hill. among these, a soft cross one, formed by two ovals of which the outer measures 570m and the ‘tt’, a narrower and more technical climbing stretch. in total 2 and a half kilometres of limestone and a mixture of calcareous rock fine-tuned over the years; in fact the track grew little by little, to find the right balance with the best road holding and least maintenance time. the ranch is fundamental to the vr46 academy plan, the first italian academy of motorcycling, because young riders can race alongside the master, learning his style and way of driving, the result of decades of competitions. it’s a place of inspiration, teaching and transmission of values. it isn’t an exclusive circle but a space open to all riders who want to challenge valentino rossi and his pupils. the project, an actual historical restoration intervention on pre-existing farmhouses, still hasn’t been completed: today, close to the track, there’s a dressing room, a workshop, a room where riders eat, the pressroom and the office for managing the races. nearby there’s another rustic building to be renovated to house the gym which, together with the track for cross, flat track and athletics, will be part of the future of the motor ranch. the first goal achieved was the creation of the lighting system which permitted prolonging the training hours and using the track even in the absence of natural light. collaborating with engineer domenico fucili, technical coordinator of the facility, and alberto tebaldi, md of racing apparel and test track, Viabizzuno has created a lighting design of great quality. eight poles: six positioned in the centre of the rings and two including remote controlled traffic lights. eight ground anchors inclined at 2 degrees have made these structures, which stand 25m high, elements that are organic with the landscape. by studying the various heights between the straights of the outer ring, it was decided to place the poles in the space in accordance with different centre-to-centre distances, alignments and inclinations in order to achieve a homogenous illumination that reflects the values required by the italian motorcycling federation regulations: average illumination 80lux, uniformity equal to 0.5. one metre high fibreglass spires of coloured light stand on the great steel poles, housing an rgb system that creates drapes of light above the arena. the crown of hills that embraces the completely illuminated ranch creates a unique landscape: an arena where riders can continue their challenges even without daylight.

flat track: variant of the track racing, a form of motorcycle competition in which single riders or teams face each other on unpaved oval circuits, as the speed way runs on flat slopes of gravel, shingle or sand, which competitors exploit to drift, or to get a controlled heel. unlike the speedway bikes, completely without brakes, the flat track bikes are equipped with only the rear brake.





## palazzo mondadori ‘sospeso, leggero ma non troppo’

**progetto project:** oscar niemeyer, 1975  
**luogo venue:** segrate, milano  
**committente client:** gruppo mondadori  
**progetto della luce lighting project:** mario nanni  
**responsabile tecnico di zona Viabizzuno technical area manager:** matteo vivian  
**fotografia photography:** studio pietro savorelli  
**apparecchi di illuminazione lighting fittings:**  
cubo medium  
unaghi  
fi 50  
**bacchetta magica led**  
**meridiana di luce**

*‘haec autem ita fieri debent,  
ut habeatur ratio firmitatis, utilitatis, venustatis.’  
de architectura, liber I, 2*

根据伟大的建筑理论家  
马尔库斯·维特鲁威·波利奥（公元前80年-公元前15年）  
，所有建筑必须坚固、实用、美观。  
palazzo mondadori大楼的设计计划就具备坚固、实用、美观的特点这是战后国际建筑领域最重要的建筑之一，1975年由巴西建筑师oscar niemeyer（1907-2012）在意大利建成。  
坚固。该建筑长203米，沿南北轴线排列，东升西落得日光穿过建筑，内部作息由抛物面拱获得得自然光调节。巴西建筑师将巨大的办公室落地窗悬挂在23个有序排列的钢筋混凝土支柱上，成功为整个建筑带来极度轻盈感，获得形状与结构之间的完美融合。  
niemeyer通过黄金分割控制建筑比例，将第14弧当作黄金分割点，建有天桥，代表入口，从水中跃然而出的自由形状与严谨的几何形状相遇。  
实用。当时这家米兰出版社需要扩大生产空间，而该建筑则成为地标。  
它表达了意大利企业的卓越水平，激发智力和创意生产，带来美感教育。  
美观。永不过时的柱廊无视静力学法则，从水面和大地上升起，俯瞰周围景致，将地平线当作唯一参照物，眺望远方，趋于无限。我的光线修复计划源自实践需求，旨在经久耐用，面对日光、月光、星光，构成建筑与景观之间的深度结合。  
它源自研究、对历史和建筑物材料的尊重与倾听：最重要的是听。  
我将建筑物每个部件的明亮曲线想象成乐谱，办公室不规则拱的垂直结构与谐波以及乐谱低音旋律线相对应。个别部分具有自主性，但它们之间的相互关系是乐章得以完工的前提。

according to the great theorist of architecture vitruvius (80 – 15 bc)  
all buildings must have the attributes  
of solidity, utility and beauty.  
firmitas, utilitas and venustas characterize the mondadori building project,  
one of the most important buildings of post-war  
international architecture, created in Italy in 1975  
by the brazilian architect oscar niemeyer (1907–2012).  
firmitas. the building consists of a body of two hundred and three metres  
set along a north-south axis, crossed by the sun from east and west,  
where the time of life within it is scanned by natural light captured  
by the embrasure of parabolic arches.  
the brazilian architect has suspended the glazed volume of the offices  
within a rhythmic succession of twenty-three pilasters in reinforced concrete,  
managing to give extreme lightness to the whole construction  
and obtaining perfect correspondence between form and structure.  
niemeyer has checked the proportions of the building with the golden ratio,  
by matching the fourteenth arch to the point at which the golden square meets  
the walkway that marks the entrance.  
geometric rigor contrasts with free forms that emerge from the water.  
utilitas. created to meet the milanese publisher's need  
to expand its production spaces, the building becomes an iconic place.  
it communicates the excellence of italian entrepreneurship,  
inspires the intellect and creative production, teaches beauty.  
venustas. the timeless colonnade challenges the laws of statics,  
rising from the water and the earth, it stands above the landscape  
and makes the horizon its only reference: looking far, stretching to the infinite.  
my project of restoration of the light, born from practical need,  
is designed to be long lasting and is dedicated to the magic and to the  
powerful light of the sun, of the moon and stars, blended into a deep synthesis  
between architecture, landscape and light.  
born from study, from respect and listening to the history  
and matter of the monumental building: listening first of all.  
i imagined the luminous modulation of the individual parts of the building  
as a musical score, in which the verticality of the irregular arches  
of the offices corresponds to the harmonic progression while the horizontal  
shape of the low body matches the melodic line.  
all the single parts can be considered independently  
but it is only by their mutual relationship  
that this light symphony could complete itself.





如同乐谱，我设计了乐章和渐强，重音和滑音；静止符，有助于作品节奏，赋予其独特个性。根据我的良好照明8原则，我设计了一种动态灯光，可以改变强度和颜色，为建筑赋予生命。该照明系统完全融入建筑，从支柱底部打光，彰显雄伟性。由于具有高显色性和从2200K到5000K根据时间和季节改变的色温，它能够突出材料质感。该建筑物好似时间轴，而光线则指示时间流逝。一周中的每个夜晚都采用专门的光线：从破晓的暖色到中午的冷纯白色，还原水泥的真正色调。我的设计思想基于笛卡尔坐标系，源自2017年6月21日夏至那一天的光谱，纵坐标对应于太阳光强，横坐标对应每日24小时。我特别重视光污染问题，尊重大区规范，我所设计的向上照明在建筑边框内不超过15lux，对外不超过5lux，午夜之前关灯。只留下地平线，让建筑充满夜间魔力。它是构成建筑节奏感的第24个垂直元素。好似光之刃，轻盈拂过建筑，好似书页。为了庆祝这一灯光交响乐，我想使用的音乐应当来自声学工具，我更偏好金属和木材灯贵重材料。灵活和谐的扩展能够带来空旷的声音和厚重的回声，就像宽敞、高达、生动活泼的神殿。建筑物23根立柱之间的对话，理想显示其关键特点：顽固的重复、尺寸各不相同、垂直、严肃同时轻盈。这样的音乐中使用了中音萨克斯、男高音、女高音、电钢琴和木琴，好似做梦，从拂晓到清晨，从早上起床到中午，从下午到黄昏，从黄昏到夜晚的黑暗。水泥、水、火、光、影都是这长达24分钟的交响乐的演奏者：每根立柱1分钟，地平线1分钟，这就是时间节奏。光与影，坚固、实用、美观的悬浮建筑，轻盈但不过分。

solstizio d'estate：夏至，阳性单数名词，源于拉丁文“solstitium”，由sol-（“太阳”）和-sistere（“停止”）组成。这是太阳在沿黄道移动时达到最大或最小倾斜点的天文时刻：它在北半球达到最大高度，在南半球达到最低高度。对于我们的祖先和古老文明而言，这是宗教仪式和祭祖的重要时刻，提醒着光影之间的联系。我选择这个日期作为palazzo mondadori落成仪式，因为，它不仅是一年中最明亮的一天，同时夜晚时分太阳进入巨蟹座。巨蟹座来自拉丁语cancer，“螃蟹”，是黄道十二星座之一，位于双子座和狮子座之间。最初，地球岁差运动之前，太阳曾在巨蟹座，夏至当日照在同名热带地区。

exactly as in a score, i have designed movements and crescendos, accents and glissandi; rests, which contribute to giving rhythm to the track and give it a distinctive character. coherent with my eight rules for proper illumination, i have created a light in motion that modulates its intensity and colour to animate the building. the lighting project integrates completely with the architecture and, starting from the base of the supporting pillars, illuminates their monumental nature. it underlines the material, thanks to the great chromatic rendering and with colour temperatures able to change with the hours of the day and with the season, from 2200K to 5000K. the building becomes a chronological axis, where light indicates the passage of time. each evening of the week is characterized by a tailor-made light: from the warm one of midday, which will allow proper vision of the concrete tones. following the cartesian reference, my design thought grew out of the light diagram of the summer solstice of june twenty-first two thousand and seventeen, in which the ordinates correspond to sunlight intensity and the abscissas represent the twenty-four hours of the day. i paid extreme attention to the issue of light pollution. in accordance with the regional regulations, i have realized an upward illumination that does not exceed 15lux within the perimeter of the building and 5lux outside, through lighting fixtures that are switched off by midnight. i leave only the sundial of light, which makes the building live through the magic of the night. it is the twenty-fourth vertical element that completes the rhythmic composition of the construction. a blade of light which, lightly, caresses the architecture like the page of a book. the music which i wanted in order to celebrate this luminous symphony, comes from acoustic instruments, favouring metallic alloys and nobler materials such as wood. versatile harmonic extensions capable of airy long-limbed textures and rich auditory openings, with large breaks, suspended, but also alive and vivid. a dialogue with surfaces of the twenty-three pillars of the building which ideally evoke its significant characteristics: persistent reiteration, dimensional heterogeneity, verticality, solemnity and lightness at the same time. a music by baritone sax, tenor and soprano, vibraphone and marimba that evokes the suggestion of the dream, from dawn to sunrise, from the awakening of the morning to midday, from afternoon to sunset, from dusk to the darkness of the night. cement, water, fire, shadow and light are the interpreters of a twenty-four minute symphony: a minute for every pilaster plus one for the sundial of light that beats time. light and shadows, solidity, utility and beauty of a building suspended, light but not too much so.

summer solstice: masculine singular noun, from the latin ‘solstitium’, composed of sol-, ‘sun’ and - sistere, ‘stop’, is the astronomic moment when the sun reaches its maximum or minimum point of declination in its apparent movement along the ecliptic: it has its highest altitude in the northern hemisphere and minimum in the southern hemisphere. for our ancestors and ancient civilisations this was a day that featured atavistic rites and cults that recalled the link between light and shadow. i have chosen this date for the opening of my work because, first of all it is the most brightest day of the year, secondly it is the night in which we enter into the sign of cancer. in latin cancer ‘crab’ is one of the twelve constellations of the zodiac, and it is located between gemini and leo. in antiquity, before the movement of precession of the earth’s axis, the sun was in cancer and shone at its peak precisely on the day of the summer solstice.





1                   n    在黑暗中 into the darkness  
我的讲述总是从这里开始 my tale always begins  
2    夜晚，远远的，一个声音 in the middle of the night a sound from afar  
      你这轮低月 you low moon  
3       触及地平线 who touches the horizon  
      和我绵长的梦 and protracts my dreams  
4       走向我 come towards me  
      当夜晚降临 while the tolls of the night  
      伴随着我们 come with us  
      顽固缓慢 tenaciously slowly  
  
4.57               a    起来，我的爱人 wake up, my sweetheart  
5                    听 listen  
      光的声音 it becomes the light  
  
5.35               a    你这颗显现的红心 you red heart who show yourself  
      从东方来 from east  
6       露出自己，缓慢上升 you reveal yourself and arise slowly  
      若隐若现 you just appear  
      撼动昏暗，点亮一切 blurry, you shake, enlighten it  
7    他，悬浮在那里，轻盈而不过分 him, suspended, light but not too much  
  
8                   m    娇小明亮的夜莺 light small nightingale  
      细腻的情感 tiny of emotions  
9    哀求、呼叫、丝丝作响 beg call sizzle  
      移动、攫取、扩展 move catch expand  
      隐藏在背光中 backlight hide yourself  
10    宁静的来到我身边 placidly come beside me  
11    带着你的回忆品味 with your taste of recollection  
12    你这高原的光 light of high grounds  
13    进入太阳这本大书 you enter into the sun's big book  
  
13.25              m    你这位女王，时间的历史 you queen, history of the time  
      光亮 burnished  
      耀眼 intensified  
      好似正午，带来 burning of midday which tolls  
      圣地之光 light sancta sanctorum  
      直指心田 who touch the heart  
      初夏短小的影子 early summer short shadow  
      你那美丽的斗篷 your mantle is beautiful  
      光之女神 light diva  
      你的地平线 your horizon  
      没有装饰 without decoration  
  
                  p    永远无法到达的发光轮廓 unreachable radiated contour  
14    闪烁的方形光 limber quadrilateral light  
15    时有时无 into the doandundo  
16    漫步世界 of the world's journeys  
      跳跃的弧 dancing arch  
17    欲望的大门 wishes' portal  
      轻盈的条约 weightless you flutter  
18    进进出出 entering and leaving  
19    围绕柱廊 from the columns  
      好似希望之光 as light hope  
      点亮在誓言的祭坛上 on the promises' altar  
20    总是在震动 constantly in vibration  
21    紧凑、结实、耐用 compact solid resistant  
  
21.16              t    连接之光 connection light  
      光之旅者 wayfaring light  
      不再是白天 not anymore of the day  
      还没到晚上 not yet of the evening  
      回响声波 reflection's wave  
      沉浮 oscillating lapping  
      攻击喜悦的心 heart assault of joy  
我再次在水中见到你 i see you again into the water  
      你穿着丝绸 you dress yourself with sink  
      我的爱人 my lovely  
      茶的颜色 in tea colors  
  
21.54              c    你望着水中倒影 you reflect on the water  
      当日下午 while the daylight close  
      西落 you disappear on west  
      好似奇迹 like a miracle  
22    充满活力的黄昏 vibrant dusk  
      热切急躁 ardent impatient  
  
                  s    你离开的光线 light who runs away  
23    然后出现月亮 and then comes the moon  
      巨大的母亲波浪 the big mother wave  
      巨大的母亲巨蟹 he big mother cancer  
      在夜晚篝火中讲述 comes telling stories into the night's fire  
金星在顶，阿佛洛狄特主宰 highest venus, sovereign aphrodite she...  
  
24                   n    看 now  
      看到星星 the stars reveal themselves  
      游荡的星球 the wandering planetarium  
      彗星和流星 of comets and chimera  
      数百万年的发展 trunks tall of millions of years  
      他们古老的声音 their ancient shouting  
      一切都在变化 everything is metamorphosis  
      一切都在流失 everything flows  
      一切都在完成 everything completes  
      并更新 and reinvents itself  
而你永远不会变老 in you who never gets old  
      我最幸福的你 blessedly mine                   mn





