

cultivated

Light – People – Space

2019



RIBAG



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Our product design is characterised by timelessness. Choosing a timeless lighting solution allows for unlimited flexibility in interior design. For almost 25 years, RIBAG has relied on timeless lighting design that follows function. Lighting design that transmits a wide array of atmospheres and can be combined with the most varied of materials. Discreet lighting solutions ensure unique spatial effects and promote wellbeing in living spaces and public spaces, as well as efficiency and motivation in the workplace. Individual style is literally shown in the best light.

In this issue, we tackle timeless lighting solutions that are consistent with interior design, introduce you to the newest version of ARVA, and much more.

You will also be pleased to find properties from different eras. They all feature a special lighting solution, be it their arrangement or their customised implementation – from a modern family home to a landmarked guesthouse from the 17th century.

We are particularly proud of our recent iF Design Award for VIOR. Together with Cortis & Sonderegger, recently named Switzerland's "Photographers of the Year," we staged the new lamp underground in a very special way.

Join us as we travel through Swiss properties and lighting solutions that put people with their needs and spaces with their special features front and centre.

A handwritten signature in black ink, which appears to read "A. Richner". The signature is stylized and fluid.

Andreas Richner
CEO

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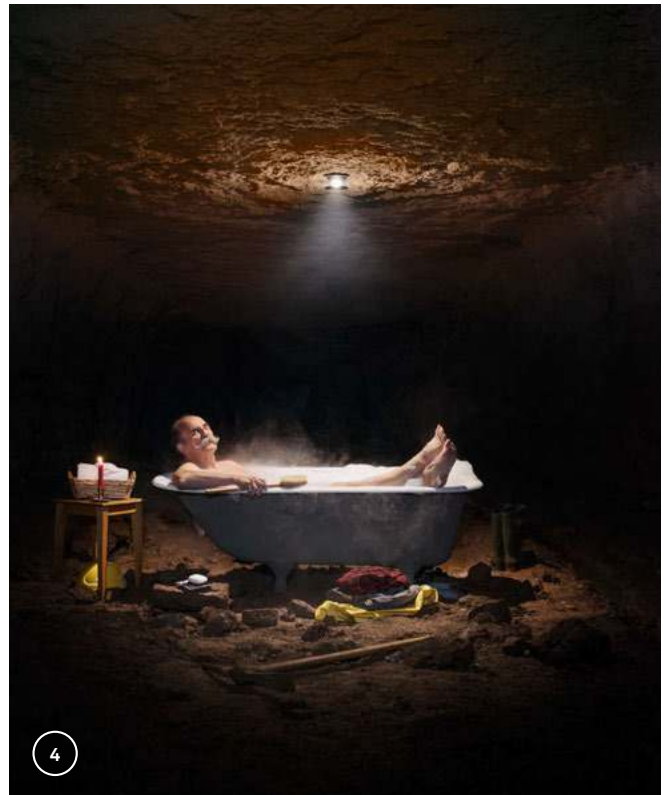
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DREAMING UNDERGROUND

Swiss photographer duo Cortis & Sonderegger are known for their staged photographs. In their work, they consciously mix the real with the surreal. For RIBAG, they mounted the new VIOR lamp in the Herznach mine and created an underground dream world for the first time.

“Our settings always tell a story.
It is not about a purely aesthetic image,
that would be too simple.”

Adrian Sonderegger

Conceptual, elaborate, high-impact productions – hallmark of the artist duo Cortis & Sonderegger, recent recipients of the Swiss “Photographers of the Year” Award. For RIBAG, they staged a “dream” in the Herznach mine for the first time. A peculiar bath scene plays out under the new VIOR lamp.

Text **Melania Gehrig**
Concept and Photography **Jojakim Cortis & Adrian Sonderegger**

The Herznach mine, where iron ore was extracted until 1967, is one of Switzerland's most significant sites for ammonite fossils. The publicly accessible, well-maintained tunnels have a lot to offer photographically. Uniting this dark underground world with a technically advanced lighting solution was a challenge for the duo.

Staging

The idea for the staging came about quite spontaneously: “We have already created so many surreal worlds. Presenting a dream sequence, however, was the first of its kind,” explained Adrian Sonderegger. Their core artistic idea was to create a wellness oasis in the cold, inhospitable world of the mine. With a bathtub as the central subject, simple yet high-impact. The light significantly contributes to the mood conveyed, it “transports” the miner into a world full of physical comfort.

The light from VIOR brings the miner, who works in darkness underground, into such a comfort-

able environment that he surrenders to the situation, falls asleep, and feels whisked away to a place of pure relaxation. His dream world is warm, freshly fragrant, and clean. A surreal site becomes a home.

Both artists find it particularly interesting that the staging contradicts the general perception of a mine: “The scene with a bathtub in a mine makes no sense at all, we wanted to create the greatest possible contrast,” explains Jojakim Cortis. The image is unsettling and intimate at the same time, it emits an aesthetic of calm, warmth, and snug security.

The Effect of Lighting

The VIOR lamp provided the main source of lighting in setting the scene. No additional light was needed for the photo shoot, despite the all-encompassing blackness of the mine.

“The lamp is beautiful as the sole source of light – aesthetic and discreet. Illuminating the roof makes the space appear much higher than it actually is, and the light directed downward makes it clear to the observer: the main scene is what is happening below,” says Adrian Sonderegger, explaining the lighting effect.

As natural light is “unreliable” for staged photographs, Cortis & Sonderegger exclusively use the artificial light of their flash units. The two begin their pieces in a completely dark room and first decide where the light should come from. “The shoot for RIBAG was very exciting for exactly that reason, it matched our style completely,” the artists agree.



The Making Of

The lamp was first installed in the complete darkness of the mine, and then the objects were placed in the cone of light created by VIOR. It was freezing cold and the water had to be warmed with an immersion heater. After all, to create an authentic image, the actor would need to lie in a bathtub that was actually full. Dry ice was used to help create the steam. Rolf Huber from Aargau, a newly-retired RIBAG employee and proud former European Moustache Champion, sat in the bathtub.

“Of course, showing a beautiful woman would have been the more obvious and more aesthetic choice, but that was too simple for us. Besides, there probably were not any women in the mines, and staging a worker was our main focus,” explains Jojakim Cortis.

There were a lot of laughs before the shoot was over. During the shoot, photographers worked side by side as a well-coordinated team – as they always do on their projects.







Adrian Sonderegger

About the Artists

Cortis & Sonderegger met at Zurich University of the Arts, where they studied together for five years and created a practical final project at “staged locations.” This laid the foundation for further examination and immersion into the topic. They wrote their theoretical work on artist duos together and live by this model today. Though the life of an artist may seem unconventional, these family men describe their daily routines as “relatively unspectacular.” “We work like everyone else, we don’t lead artists’ lives. We used to when we worked until late at night and sometimes slept in the studio. Today, we value freedom and independence. Because we both have families, we need set times in which we can see each other and work,” says Adrian Sonderegger.

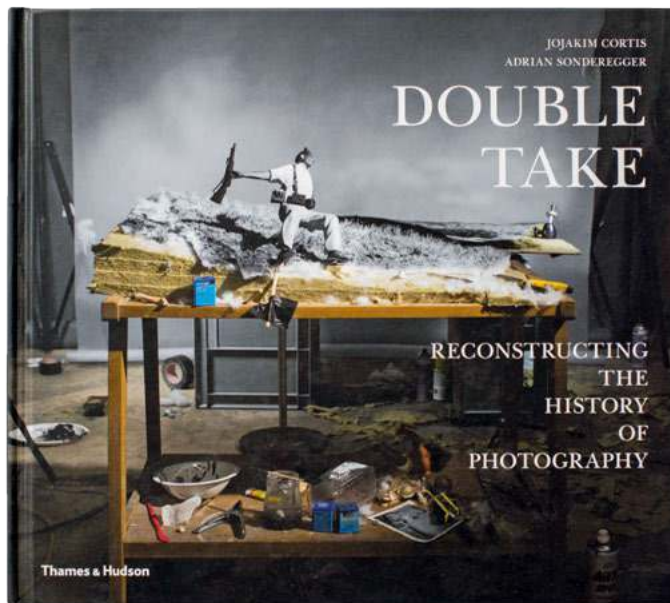
Both find inspiration for their works in exhibitions, films, and books, when looking at other photographic works, or on the internet. “At the same time, there is definitely no copying and pasting. It is more like we absorb impressions. They are then mixed with our own opinions and brought into the current time. We let the impressions settle together and then use them to develop new ideas,” explained Jojakim Cortis.

More on Cortis & Sonderegger:

→ ohnetitel.ch



Jojakim Cortis



Their Most Recent Work: Double Take

It all started during the summer lull: Cortis & Sonderegger had no pressing work at the time and got the idea of recreating photography's most expensively traded works. The most expensive image at the time was "Rhein II" by Andreas Gursky, an abstract and, in their words, "actually unspectacular" photograph of the Rhine. Cortis & Sonderegger wanted to break the image free of its two-dimensional structure and represent it in three dimensions. They recreated the scene in their studio with a model and photographed it. Craft supplies from the studio setup are accidentally left in the images, making it clear to the viewer that they are seeing the construction of a model. In this way, the artists create the pretence of a perfect reality, the dissolution of the familiar by placing various objects such as tape, clips, brushes, and other tools at the edge of the image. The effect: the presentation itself tells one story, the photograph with studio materials visible tells another – Double Take.

In their recently released book, Cortis & Sonderegger show various reconstructions of historically relevant and well-known images, and open up new perspectives and vantage points.

Read the entire interview online:

→ ribag.com/cultivated

Contest

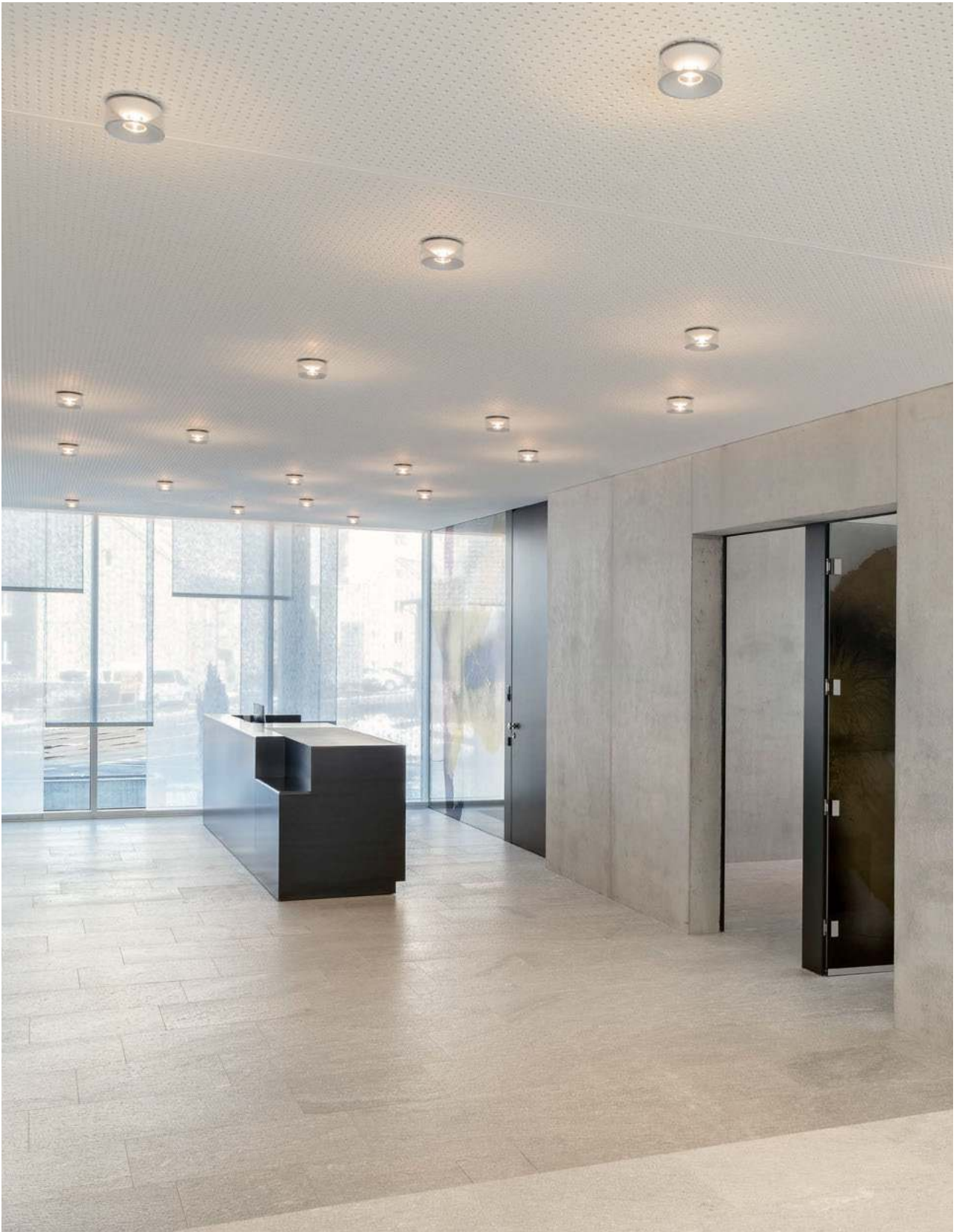
Win one of four hand-signed copies of the book Double Take: Send an email with the subject "Cortis & Sonderegger" to marketing@ribag.com and share your name and address with us. Good luck!*

* Everyone 18 and older is eligible for entry, with the exception of employees of RIBAG Licht AG and the NZZ Group. The winner will be notified in writing. The prize will be delivered via post. A cash payment is not possible. No correspondence will be held about the drawing. Legal recourse is not permitted. The deadline for participation is 30 June 2019.





**INTERPLAY BETWEEN
LIGHT AND SPACE**



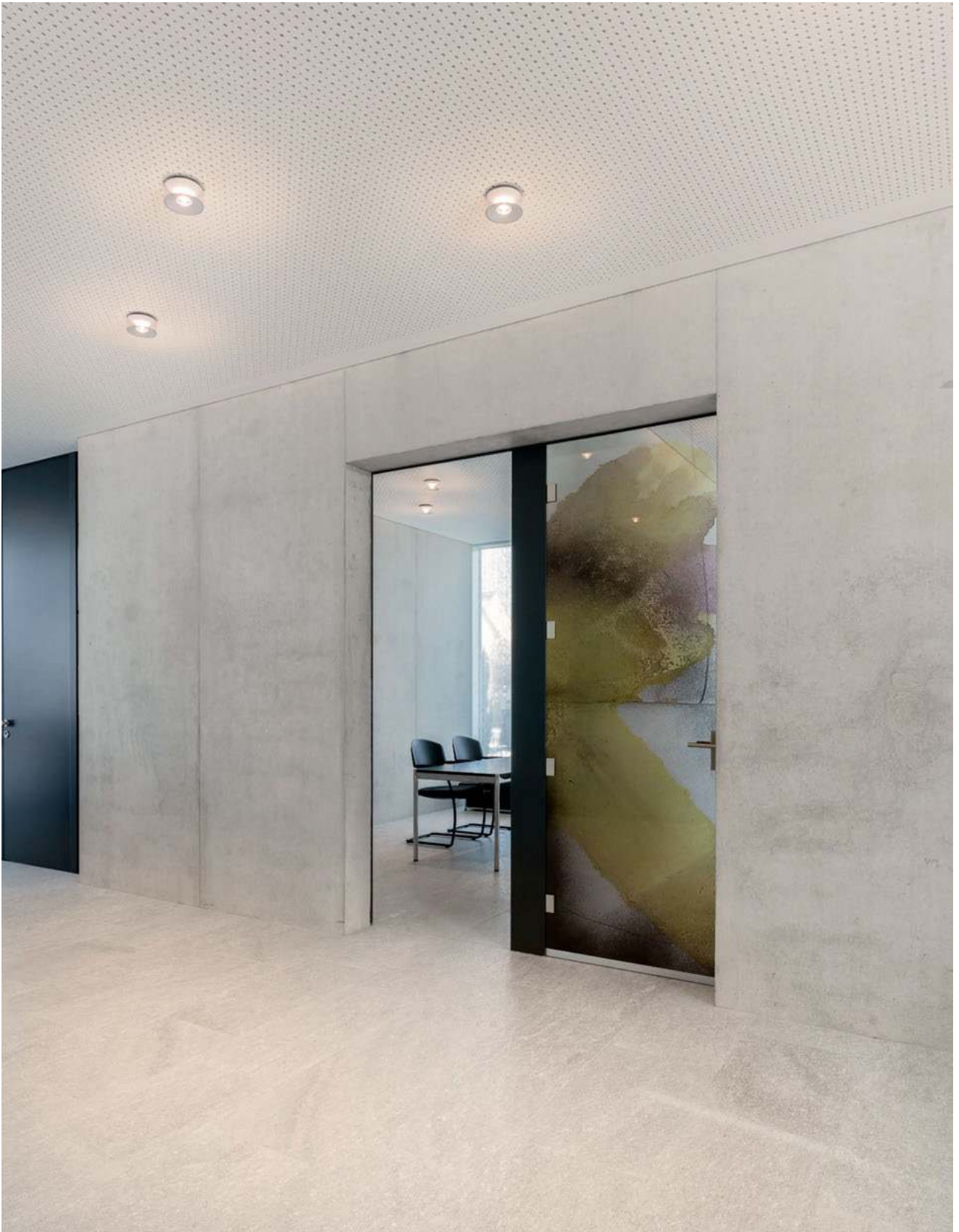
Exposed concrete, glass, and natural stone in the clearly structured rooms of Raiffeisen Bank's new branch in Breitenbach set a pleasantly reserved tone. The VIOR point light sources refer back to the architecture, and their playful arrangement creates a comforting, warm atmosphere in the room.

Text **Katrin Ambühl**
Photos **Patrick Kunz**

Building materials old and new come together in harmony in Lüsselpark, a residential development in a former industrial area in the centre of Breitenbach. The so-called pavilion marks the start of the area, home to a medical centre, a cafe, and the Raiffeisen Bank branch. The site was designed by architects Eggenchwiler Perroud and completed in 2018. Two offset volumes create the building's form. Thanks to construction with external exposed concrete supports and a flush glass facade, the two-storey building is industrial, but with a certain lightness. Raiffeisen Bank's new offices are on the ground floor. One enters the customer hall and adjoining

reception area, consultation rooms, and slightly raised lounge via a public area open around the clock. Exposed concrete, natural stone floors, and semi-transparent panel curtains give the spaces a quiet elegance. Targeted lighting artistically accentuates the architecture. "From the earliest planning stages, it was important to us to find a lamp that fit the spaces specifically together with the lighting designer – and from the lighting to then return to definitive spatial design," explains architect Rahel Schenker from the offices of Eggenchwiler Perroud in Laufen. They brought in lighting designer Bernhard Herzog, with whom the architects had already developed the lighting concept for the Raiffeisen Bank main office in Laufen.

The owner wanted a clear, creative link between the new branch and headquarters, where a stately chandelier catches the eye. Not an easy task for the lighting designer. "The two buildings are entirely different even just in terms of size, and for that reason I ruled out the idea of using a central chandelier in the small branch," Bernhard Herzog explains. Instead of one large lamp, he planned many point light sources placed sporadically across the ceiling – like dancing lights. He found the perfect solution with VIOR, a new product in the RIBAG collection that was developed in cooperation with Bartenbach Lichtlabor from Austria. Given the many advantages, Herzog



OBJECT

and the owner decided on VIOR. The innovative lighting solution combines brilliant direct light with soft, ceiling-illuminating indirect light. The lamps are compact in form, timelessly designed, and emphasise precise, discreet features. "I enjoy working with RIBAG because the quality is spot on and I can completely rely on the product," affirms Herzog. His concept was in line with that of the architects, emphasises Rahel Schenker from the Eggenschwiler Perroud office: "During the day, the glass facade brings enough light into the bank, and every active VIOR luminaire adds to the atmosphere. At night, the room is taken over by backlit curtains that reflect the individual luminaires on the ceiling in the panes of glass, making

the ceiling appear to wander outside," adds the architect. In her opinion, the VIOR luminaires work especially well to combine perfect illumination and emotional lighting atmosphere.

Bernard Herzog installed 48 VIOR lamps in the bank branch in Breitenbach. They provide the ideal lighting for the various rooms and create a pleasant lighting mood. Additionally, the 3000 Kelvin lighting colour supports the comforting, warm effect. This allows guests at the new branch of the Raiffeisen Bank to feel the atmospheric ambience and even a touch of cosiness in the reception area, the consultation rooms, and in the lounge.



Architecture

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ARVA GETS A NEW ADDITION

The successful ARVA collection is being expanded to include a pendant lamp with lens optics and indirect light. The new ARVA brings together brilliant, downward-directed light with space-opening indirect light. A diameter of 270 mm and a stylish aesthetic opens it up to new areas of use.

Text **Melania Gehrig**
Photos **Bruno Helbling**

A larger design of the ARVA pendant lamp with lens optics was planned from the beginning,” explains Pascal Amacker, Creative Director at RIBAG. “We were able to display the new model with a variety of leather materialisations for our collaborative partner Intertime on Designers’ Saturday. Afterwards, we received several requests from customers asking if and when the lamp would be available in this form.”



The Lighting Experience

The new ARVA pendant lamp relies on trusted lens technology and captivates with particularly brilliant light. More than just bright, the wider beam angle makes it significantly more present in the room. “This means the ARVA pendant lamp can be used as the single source of light above a table, for example. Arranging them as a group allows you to illuminate even large rooms,” he continues.

Not only is the design new, but also the underlying combination of lighting technology. Brilliant light directed downward is achieved using one single point light source. Using an additional LED board provides a higher percentage of indirect light. “This opens the room, ensures a significantly greater lighting effect, and creates an especially comfortable atmosphere in the room,” elaborates Pascal Amacker.

Expanding the ARVA Draft & Craft Collection

“As a first step, ARVA will be available in housing colours black, white, and grey, with a variety of interchangeable shades in the same colour scheme. The use of different materialisations is much requested and was well received in the smaller ARVA model,” explains Pascal Amacker. “This is why, as a second step, we will expand the ARVA Draft & Craft Collection. A selection of shade materialisations in wood, leather, concrete, paint colours, and anodised varieties can be combined with the housing.” Attaching the shades using magnets allows for particular flexibility in lighting design, useful for variable interior design as well.

The new ARVA opens up ample new opportunities for application. Whether in the private, public, or commercial sphere: There are countless lighting opportunities and various materialisations available upon request.

The new ARVA pendant lamp with a diameter of 270 mm is available from May 2019.

→ ribag.com/arva

TIMELESS ELEGANCE

In the object area, black creates space for calm and a very special atmosphere. The “colour” is finding increased appeal, even in the interior design of offices and living spaces. Moritz Hillebrand, Lighting Designer at RIBAG, shares his secrets on how to best incorporate black lamps.

Text **Melania Gehrig**
Photos **Bruno Helbling**



When designing the interior, lighting colours should always be adapted to the furniture and setting,” shares Moritz Hillebrand. “If the colour of the lamps matches the environment, they appear particularly reserved. If they are chosen to contrast the environment, they emphasise specific features and are a defining design element.”

Black lamps, a dark setting, and dark furniture create a comfortable, subdued atmosphere. This is excellent for meeting rooms, lounge areas, and prestigious offices. “People are not distracted by bright colours and design elements, their focus is on their conversation partner. A low-hanging black lamp also creates a particular spatial boundary, creating a comfortable framework.”

In bright environments, he uses black lamps to accentuate the furnishings: "In bright living or office spaces, black lamps are intentionally used to attract attention. RIBAG's lamps harmonise perfectly with a wide array of styles – with bright, contemporary spaces boasting architectural accents such as black window frames, as well as to complement individual black decorative elements or expressive, geometric Jugendstil furniture, the direct predecessor of Classical Modernism."

Whether shining brightly or turned off, in combination with dark or bright interior design, in the office or in the object area – with their clear expressive contours, black lamps from RIBAG are especially elegant and timeless.

The delicate black AROA lamp is available as a pendant lamp in lengths of 1200 mm und 1500 mm with up to 137 lumens per watt, and as a standard lamp with a length of 1400 mm and up to 129 lumens per watt.

→ ribag.com/aroa

METRON Office Black

This system lamp with innovative microprism technology was specifically designed for office spaces and boasts excellent anti-glare (UGR < 22). It is available as a mounted lamp and a pendant lamp in lengths of 1200 mm, 1500 mm, and 1800 mm with up to 112 lumens per watt.



MESH Pure Black

The new MESH pendant lamp has been completely redesigned and now has a very high percentage of indirect light (65%) that can be controlled independently of the direct light. This room-opener offers perfect anti-glare (UGR < 16) and is available in lengths of 1200 mm, 1500 mm, and 1800 mm with up to 110 lumens per watt.



VISIONARY ARCHITECTURE

Schneider Lieberherr Architects designed a single-family home in Meilen. The terraced building nestles elegantly into the slope and is both straightforward and complex. The facade and the outdoor areas, designed with the utmost attention to detail, are consistently reflected in the indoor appearance and lighting concept.

Text **Katrin Ambühl**
Photos **Karin Gauch & Fabien Schwartz**

Architectural styles from different eras characterise this building in a dense residential area in Meilen. On the southern slope, with a dreamy view of Lake Zurich and the mountains, one building catches the eye. "This project was influenced by the analysis of a variety of references from the modern era, including the Villa Tugendhat," emphasises architect Prisca Lieberherr, who designed and executed the project together with Silvia Schneider. The owners had an affinity for modern architecture and were also open to experimentation, adds Lieberherr. The single-family home does, indeed, remind one of Villa Tugendhat, a major modernist work designed in 1929 by architect and Bauhaus director Mies van der Rohe. It is still fascinating today thanks to its precise form and the interplay between interior and exterior. A sophisticated landscape of terraces, an elongated conservatory corridor, and generous window hinges allow the architecture to blend into the landscape.

The topography was a central element in developing the building's form. "Our creative answer to the hillside location was a structure that itself was tranquil and horizontally aligned," the

founders of Schneider Lieberherr Architects explain. The owners had clear expectations regarding spatial planning and dimensions. The garage, hobby room, guest apartment, and utility room are found on the two lowest floors. The living and dining areas are on the ground floor, planned with a grand window facade. "On this floor, we chose windows with slim, black frames





The building is shaped by a fascinating interplay between indoor and outdoor spaces. On the living floor, large windows provide beautiful views.

and special glazing, whereas we used standard wood-metal framed windows on the upper floor,” says Prisca Lieberherr. In contrast to the current trend of floor-to-ceiling windows, the architects suggested continuous horizontal windows with low parapets. “These create a private space in a densely populated area, without blocking the view of the lake on the living floor,” she explains. The windows on the upper floor with the bedrooms are designed smaller, also with parapets.

The base of the facade was designed with natural stone, in this case, marble, to anchor the building into the slope visually. The material is also used inside. “The owners wanted high-quality materials and selected light marble for the interior construction,” the architects explain. This gave rise to the idea of using Crema Avorio

marble in various surface treatments, not only in the indoor space but also in the facade and parapets. The black-and-white colour concept is also used consistently throughout the entire project. The centrepiece is the black steel staircase, a striking room sculpture that connects the entire house. Black is carried into the kitchen as well. The dark green wallpaper with discreet floral ornaments, suggested by the owner, is especially eye-catching. The lamps and fittings are also part of the black-and-white scheme. “For the lighting, we consciously focused on a single brand and selected black lamps from different RIBAG collections to create a uniform appearance,” explains Lieberherr. The architects developed the lighting concept after consulting with the lighting design department at RIBAG. LUNIK downlights were used in the kitchen area, dif-





The kitchen and window frames follow the black-and-white concept reflected throughout the entire building. A beautiful contrast enhanced by the dark green wallpaper with floral ornamentation, selected by the owner.



The black iron staircase joins the floors and serves as a striking room sculpture. ARVA ceiling lamps are the perfect match.



Black and white define the colour concept in the bathroom as well.

ferent ARVA finishes in the corridor and outdoor area, and the mounted AROA lamp was brought into the bathroom. The latter was custom-made in black.

The black-and-white theme and the discreet, consistent materialisation that draws the outside in meets the owners' expectations. They give the home character and a coherent overall appearance reflected in every detail throughout the house. A beautiful project in the architects' view: "Our residential projects are very different, of course, but we always look for artistic unity and a consistent general material concept." This makes the property, completed in the fall of 2018, not only a dream house for its residents but an exemplary project for the architects.

Architects

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Lighting Design

RIBAG Project

EXPERT FROM THE VERY START

Virtually no one else has as much experience in lighting concept design as Erwin Egli. His work has centred around light for over 50 years – and the 72-year-old is still as passionate as ever. During our meeting, he gave us insight into his wealth of experience.

Interview **Katrin Ambühl**
Photos **Nicolas Duc**

Mr Egli, what was the first stop on your journey as a lighting designer?

Erwin Egli: I trained to become a Swiss certified light fixture draftsman. (Laughing:) That sounds silly today, the profession ceased to exist some time ago. In Switzerland, education in lighting design has only been available for about the past 10 years.

This means you were a pioneer in the field?

You could say so. The positive side is that it was an untilled field, and that only good architects called in a lighting designer. That meant that early on, I was lucky enough to work with experienced architects such as Silvia Gmür and René Stoos.

Were there any jobs in your field after your training?

Yes, there were a lot in Switzerland. But I

first wanted to familiarise myself with Scandinavian design – more specifically Danish design, which was having a heyday at the time. That is why I went to Denmark at 20 years of age, even though unemployment was very high there. With my specific training, I was doubly lucky right away. First, I got a job in Louis Poulsen's development department, and second, I later met Verner Panton.

Did you work a lot with him? Verner Panton (1926–1998) was, of course, one of the greatest designers of his time.

As it turns out, I worked for him for 18 years on his design and furnishing projects as well as installations. Our collaboration influenced me because I was not only working as a designer but also in part as an interior designer, for the furnishing concept for the Gruner + Jahr publishing house in Hamburg, for example. This helped me gain solid foundational knowledge about architecture, interior design, and exhibitions.

What brought you in other directions?

When I was 40, I decided to become self-employed as a lighting designer. I didn't see a future in pure collaboration with Panton, and he was not ready for a business partnership.

What expectations regarding light did architects and contractors have back then?

In terms of technology alone, everything was much simpler. There were no energy-saving lamps, only halogen, fluorescent, and incandescent lamps. Many contractors saw absolutely no reason to bring in a lighting designer, they thought that the architects could take on that part. Many customers believed that a lighting designer was like a salesman who swoops in, looks around, and sells something.



Erwin Egli in his studio on the Rhine in Basel. The white Pantone chairs are part of the interior, as Egli worked with Verner Panton for 18 years.

What value does your work offer the customer specifically?

It is imperative that a lighting designer has a good grasp of architecture, that one is able to read the architecture. Ideally, lighting design supports the architecture. The light needs to be restrained, to follow the architecture, and to respect its dimensions instead of resisting them. A poor lighting concept can definitely have a negative impact on the architecture as well.

Do you have an example?

In long hallways, such as in hospitals, you often see sections of light like bright zebra stripes on the ceiling. These extreme contrasts between light and dark are incredibly tiring for recumbent patients and for the caregivers, and they work against the architecture by compulsively breaking up the dimensions.

There have been big changes in light sources and lighting technology. What were the biggest breakthroughs?

Definitely the development and breakthrough of LED technology. Though it should be said that the lighting colour was dreadful at first. Those working with LED early on in the 90s were punished, so to speak. LED technology has greatly improved and is now an integral part of lighting design, although there is still potential for growth.

In addition to large savings in energy, what do you see as the advantages of LEDs?

LEDs are a big win in terms of lifespan and maintenance. Most importantly, however, the technology has also greatly changed the products, the lamps themselves, because the light sources are small yet still efficient. This means that sleeker, more delicate designs are possible, which is fantastic for the home and the object area. One does need to keep in mind, however, that not all LEDs are created equal. It's all on offer, from cheap products to the highest quality. Last but not least, efficient thermal management is essential with LED lamps. In addition to light, LEDs also produce warmth, and this energy must be diverted by semiconductor elements because the structure can be damaged by prolonged high tempera-

tures. Overheating can even cause the light diodes to give out.

You say that LED technology has markedly changed lighting design. Did you never want to rely on this exclusively?

I first developed special lamps for the object area, then later for retail. The first was the TRAPEZ lamp, the second the SPINA tube lamp, both for RIBAG. An LED version has been available since 2012. These were two successes, yes, but working solely as a lighting designer is not an easy job.



In addition to the computer, the so-called sketching machine is an important tool for the lighting designer.



Today, Erwin Egli mainly works on projects that are only now being realised, although he designed the lighting in part years ago.

Did the rapid changes in LED technology have a specific impact on your lighting concepts?

Yes, especially for projects in which a lot of time elapsed between planning and realisation. This is currently the case in the new building of the Bürgerspital Solothurn, for example. I worked together with architect Silvia Gmür on this project, who won the competition in 2007/08. Construction is just now beginning, 10 years after planning. At the time, I had included fluorescent lamps, specifically because LEDs were not yet good enough. Meanwhile, that has completely changed, and I have switched to RIBAG lamps with LEDs for the project.

Before closing, let's talk about incandescent bulbs, which were banned in Switzerland in 2012. Have you been mourning their loss?

(Laughing:) You should come see my house! I have a lot of incandescent bulbs. Even today, they are still the main point of reference for perfect or good colour rendering. That being said, there are now replacements that are essentially equal. Especially if you look at the

overall balance between lighting quality, energy, and lifespan.

Can you tell us what the lighting looks like in your home?

If you expect a huge lightshow from me, you will be disappointed. (Laughing:) That is not my thing. At home, in addition to ambient lighting, there are a few beautiful, select objects ranging from Bauhaus classics through Italian design, up to lamps from the modern day.

Looking back, would you do anything differently career-wise?

No, I'm very satisfied. I took a lot of risk but was also very lucky!

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GOOD LIGHTING ENHANCES THE LEARNING PROCESS

Lighting experts Prof. Ing. Peter Andres and Ms Katja Schiebler pull three tips from their experience for cultivated.

We need light not only to see, but also to be awake and active. Recommendations for adequate brightness, however, are still based on visual performance, meaning that children's high visual performance is the reason for low illumination in classrooms. Yet a significantly higher, so-called biologically effective brightness – ideally provided “free” by daylight – is required in order to be awake and, thereby, able to actively participate in class.



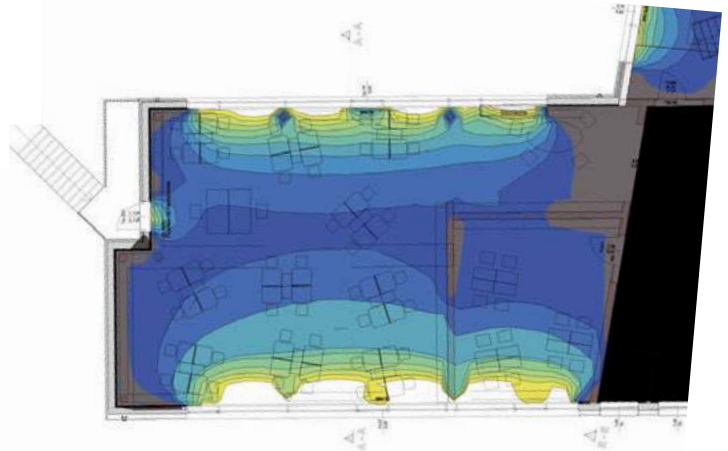
Prof. Ing. Peter Andres is an Austrian engineer and professor of lighting design. In 1986, he founded Peter Andres Lichtplanung GbR.



Katja Schiebler is a certified product designer and associate at Peter Andres Lichtplanung GbR.

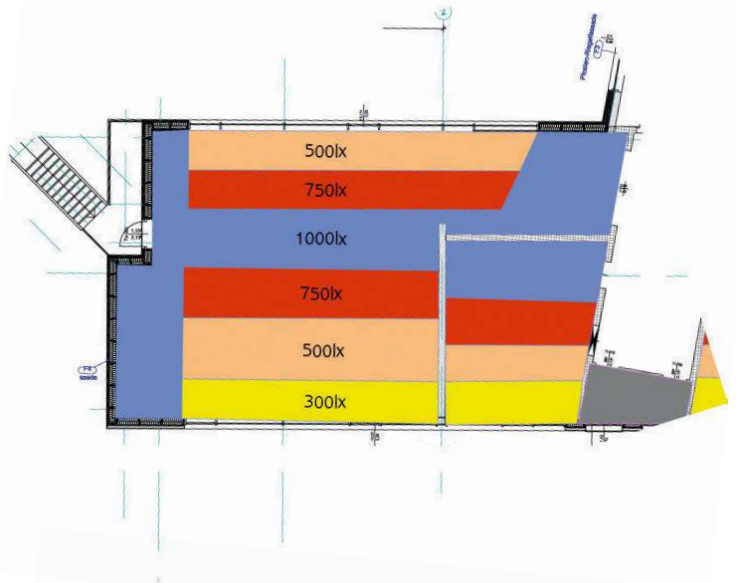
Optimising daylight

The amount of light able to flow into a room depends on its geometry, the size, and position of the windows, the materials, and colours, and surrounding buildings that cast shadows. Using computer simulations, these parameters and the corresponding distribution of daylight can be determined, optimised, and compared early on. This means that daylight openings, materials, and/or daylight systems, for example, can be adapted and expanded.



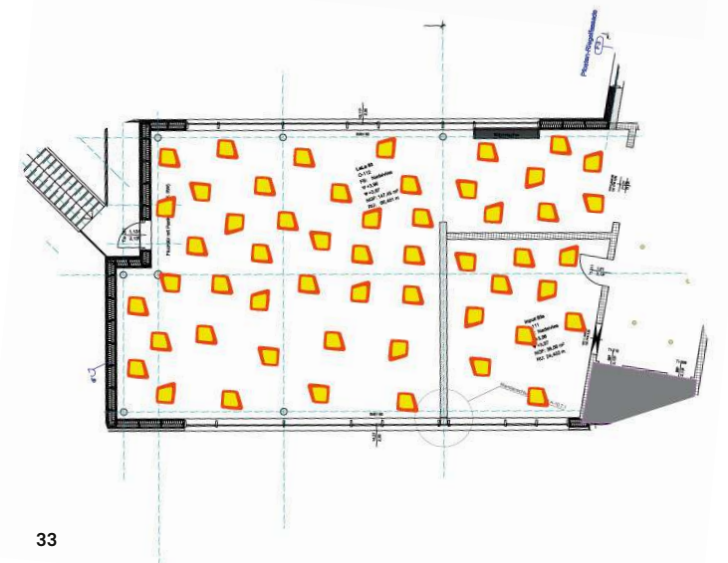
Daylight-dependent lighting design

Once the level of daylight has been determined, the essential job of a lighting designer is to use appropriate methods to support the lesser-lit areas. The goal is to reach a mean illuminance level from both daylight and artificial light of approximately 1000 lux at a lighting colour of 4000 Kelvin. This creates the same learning conditions for all students throughout the room.



Implementation

The proposed lighting concept can be implemented with a uniform arrangement of lamps in higher frequency, for example. Or in a more playful arrangement, customised to the space. We recommend arranging serial lamps in a "swarm structure." These are then concentrated in areas with lower daylight.



TRADITION REINTERPRETED

Built in 1904, the Swiss International Boarding School in Zuoz is among the most well-known and prestigious international private schools in Switzerland. Various renovations and additions have been made since it was founded. Following the existing architectural values, the architectural firm Renato Maurizio from Maloja recently conceptualised the “Chesa Urezza” campus expansion. In the renovated dining hall, RIBAG implemented a new, contemporary lighting solution.

Text **Melania Gehrig**
Photos **Reto Maurizio & Laura Egger**



Before

Though it met the ideals of the day in 1913 when it was founded, the dining hall at the Lyceum Alpinum would today be described as “functional.” The ivory walls with dark green wood panelling, the furnishings with simple, classic wooden chairs and tables – all reflected the closeness to nature. Students spent a good amount of time

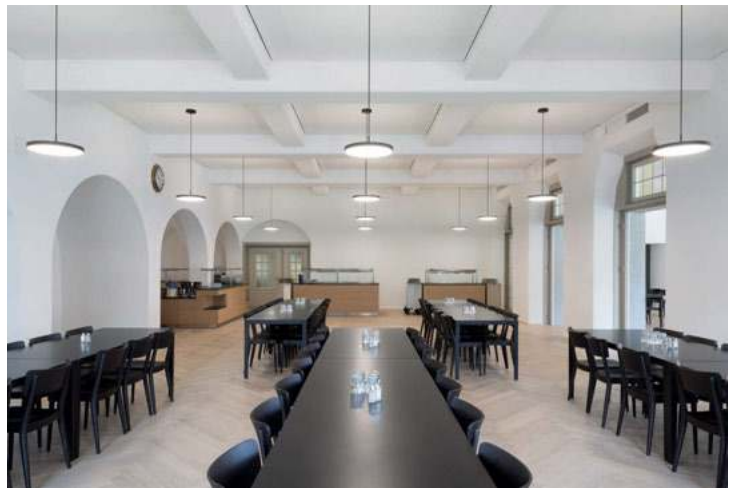
each day for meals, but little natural light found its way into the hall. The ceiling lamps directed light downward, giving the hall a cosy but also slightly gloomy feel. The wish for a modern dining hall, serving as more than just a functional space for meals, became a necessity. The goal was to design a room that offered respite and space for mutual exchange, that fostered a feeling of community.

After

In order to preserve architectural unity during the renovation, traditional elements were incorporated and given a modern interpretation. Today, native materials such as larch wood and Bergell granite give “Chesa Urezza” local flair. With a fresh coat of paint and a new parquet floor, the hall now feels friendlier, more stylish, and more inviting. Daylight is reflected through bright interior spaces, a remarkable lightness floods the building. Dark furniture was chosen to contrast the light materials. This provides a classic look and makes dishes appear particularly colourful. Appropriate lighting solutions that emphasise the



hall's new character features were utilised. "The design and colour selection of the ARVA pendant lamps harmonise perfectly with the interior design," explains Roberto Albasini of Futuraluce in St. Moritz, the hall's lighting designer. "The high percentage of indirect light from the ARVA pendant lamps opens the room upward and really lets it shine. This also highlights the special ceiling with its stucco." The comfortable, bright light directed downward illuminates the hall's tables perfectly. The lamps were also arranged to create an even distribution of light in the room – even if the tables are rearranged. The result is a representative dining hall with a lighting solution that fully supports the architecture. A relaxed room, where students are happy to spend time – not "just" for meals.



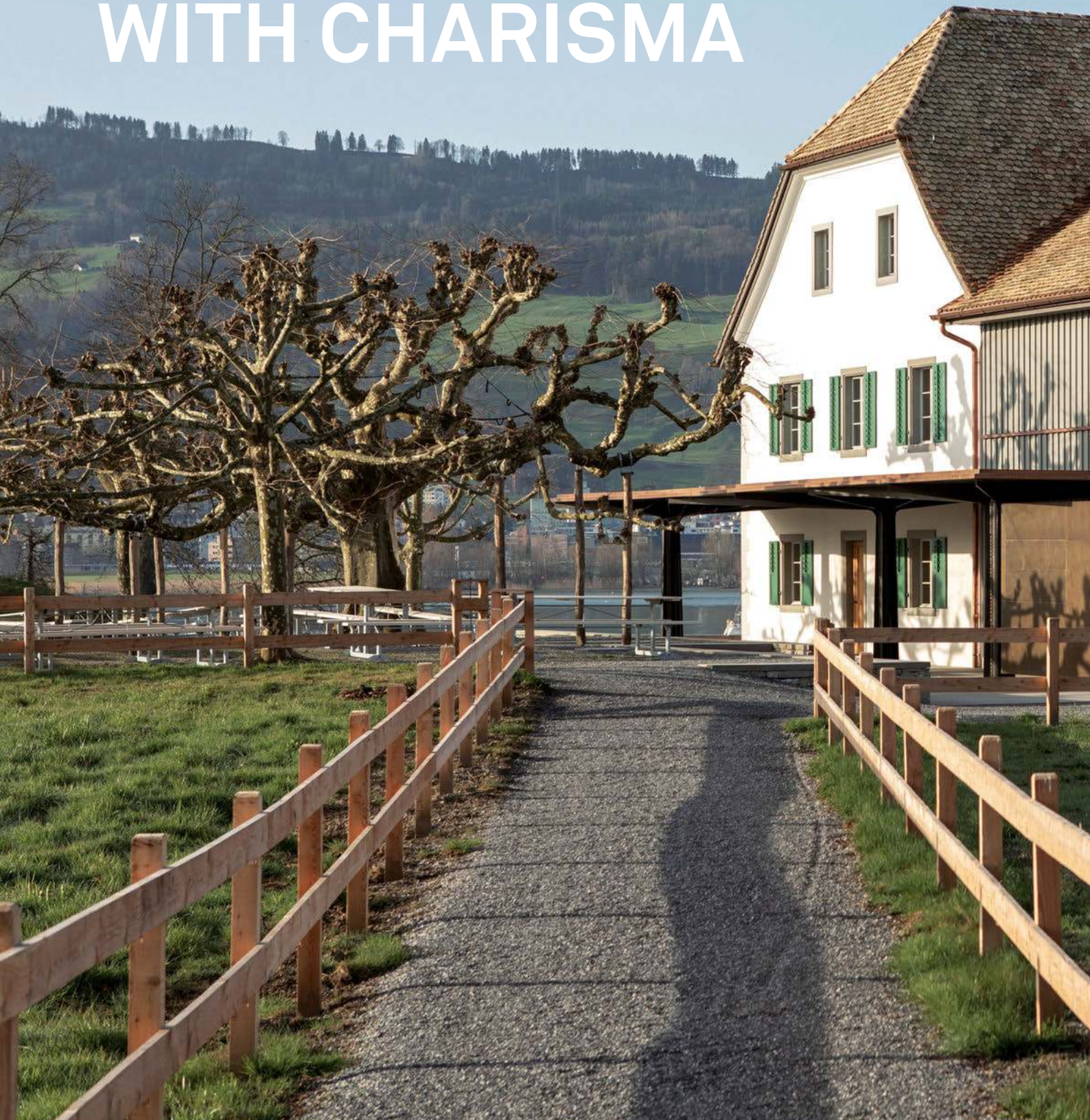
Architect

Studio d'architettura Renato Maurizio AG
Maloja
→ studiomaurizio.ch

Lighting Design

Futuraluce Licht & Design
St. Moritz
→ futuraluce.ch

HISTORIC JEWEL WITH CHARISMA





The island of Ufenau, with its medieval church buildings, is a place of quietness and contemplation. Here, the carefully restored “Zu den Zwei Raben” guesthouse also radiates a pleasant peace. It was extensively refurbished to its original form and combined with an atmospheric colour concept. Custom-made PUNTO lamps from RIBAG fit in perfectly.

Text **Katrin Ambühl**
 Photos **Frank Roskothen**
 Profile **Hannes Heinzer**

Built in 1681, the guesthouse is a cultural landmark of national importance and was in dire need of refurbishment. The Einsiedeln Abbey was looking for a feasible solution for the building. The contract was given to Roskothen Architekten in Rapperswil. “The project was developed in three stages,” says Frank Roskothen, looking back to the beginning. “In 2013, the Federal Commission for the Protection of Nature and Cultural Heritage was our primary contact because we first needed the green light from the monument conservation side. The next step was drafting the construction project and getting it approved, and only then were we able to work on the project in detail.” In terms of architecture, the main goal was to carefully restore the guesthouse and its annexe (also protected) and to supplement them with modest new buildings.

During the renovation, the foundational materials were restored to their original state using traditional craft techniques. This meant, for example, that the ceilings were reconstructed and then the





To match the discreet furnishings, the architect needed the ideal lamps for the space. In the end, he had a special edition PUNTO made with burnished brass housing.

“It was important to me that the lamps are simple, but also have an expressiveness in their form.”

Frank Roskothen

facades were treated with old plastering techniques. The architect added a delicate canopy and a barbecue to the main building. “It should be easy to recognise the time period when looking at the new buildings,” emphasises the architect, referencing the special materialisation of these elements: burnished brass. A surface that plays an important role inside the guesthouse as well. Primarily in the PUNTO ceiling lamps. “It was important to me that the lamps are simple but also have an expressiveness in their form,” says Roskothen. Together with lighting designer Marcel Hotz, involved in the project from the start, he developed a lighting concept and designed an iteration of the PUNTO lamp that is custom-made specifically for these spaces.

“The goal was to create an intimate lighting atmosphere and a flexible furnishing concept. To achieve this, the lateral light from the PUNTO luminaires was reduced and the lamps were given more significance as objects,” says lighting designer Hotz. Calculations and visualisations allowed them to test the expected result. “This does not generate an image but instead depicts the light distribution in the room, which then needs to be interpreted. Therefore, it is an advantage if the architect has an understanding of light,” emphasises Hotz. A cardboard model of the special cylindrical housing was then made, assessed on site, and optimised. Finally, the metalworker crafted the almost 3 mm thick piece of metal. “We needed a specialist for that,” said the lighting designer. “The lamp housing needed to be perfect, with almost invisible seams and a beautiful burnished brass surface that looks like bronze.” The RIBAG specialist then built the module technology into the housing. The lighting colour can be

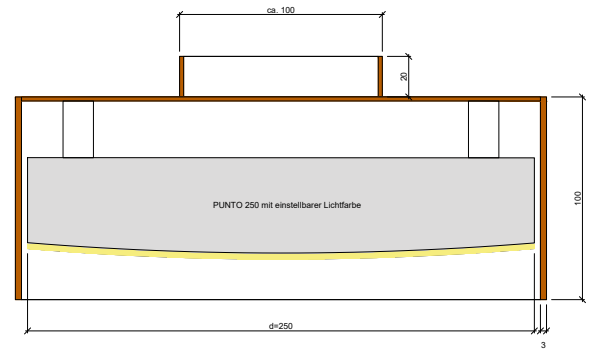


Architect Frank Roskothen was responsible for renovating the historic building and had the PUNTO lamps custom made.

OBJECT



The tenant residence is on the first floor. The PUNTO lamps in their fine housing were used here as well.



variably set between 2700 and 4000 Kelvin, and the lamps can also be controlled remotely. “There are not many companies that are open to custom designs like this,” says Hotz, “but RIBAG knew exactly how to implement our idea.” RIBAG even designed the entire Draft & Craft Collection for this purpose, for customised lighting solutions. In the “Zu den Zwei Raben” guesthouse, the 28 ceiling lamps emphasise simple yet powerful visual accents and put the lovingly renovated spaces in the proper light.



The old stone floor of the large tenant apartment kitchen shows the building's long history.

Architect

Roskothen Architekten SIA
Rapperswil
→ roskothen.ch

Lighting Design

Lichtfokus AG
Rapperswil
→ lichtfokus.ch



VIOR wins the iF DESIGN AWARD 2019

RIBAG Licht AG received this year's iF DESIGN AWARD and is now counted among the world-renown design label's award winners. VIOR received the award in the product discipline, lighting category. The iF DESIGN AWARD is given once a year by the world's oldest independent design institution, the iF International Forum Design GmbH in Hanover.

VIOR was able to win over the 67 members of the independent, international expert jury with its innovative lighting control technology and unique design. There were quite a large number of applicants: Jurors had to choose which of the 6,400 entries from 50 countries would receive the seal of approval.

With one single LED and precise lighting control, VIOR unites two different lighting moods: brilliant direct light and space-creating indirect light. This is all brought together in one product that comes on scene discreetly, timelessly, with style, and provides a surprisingly unique lighting and spatial effect.

→ ribag.com/vior



RIBAG Lightriders at Cape Epic

Considered one of the world's most difficult mountain bike races, the 16th edition of the Absa Cape Epic will take place in South Africa from 17 to 24 March 2019. Local and international mountain bikers will attempt to tackle the challenging eight-day adventure through the Western Cape region. Team Lightriders, led by RIBAG CEO Andreas Richner, will compete side by side with the world's best mountain bikers. The route will take the mountain bikers through 700 kilometres of untamed, untouched countryside and over 15,000 meters in elevation.

Join Andreas Richner on his adventure through South Africa:

→ ribag.com/capeepic



@light.riders
#lightriders



Contest: Argovia Philharmonic

A special event will take place on 23 May 2019: Four cellists from the Argovia Philharmonic Orchestra will play a concert at the RIBAG Licht AG company building. Accompany the musicians on their way through the rooms, tune in to the most diverse tones played in the most varied spaces, and let the light show inspire you. You are invited to join us for an aperitif and exchange after the concert.

We will raffle off 3×2 tickets to the concert in Safenwil on 23 May 2019. Send us an email with the subject "Light and Music," your name, and your telephone number to marketing@ribag.com. Deadline for entries is 01 May 2019. Winners will be contacted personally.

You may also purchase tickets, subject to availability, here:

→ argovia-philharmonic.tickettoaster.de

**ARCHITECT
@WORK
INTERNATIONAL**

Architect@Work

RIBAG will participate in various Architect@Work trade shows once again this year and present its lighting solutions live and in person to the interested professional audiences. In addition to the versatile and customisable collections, the new RIBAG lighting solutions for 2019 will be presented as well. We look forward to welcoming many visitors!

Kortrijk	09 – 10 May
Munich	06 – 07 November
Düsseldorf	04 – 05 December



New Light and Space Concepts

The RIBAG Light Gallery will be completely transformed by the end of April. With a unique lighting concept, multimedia presentation possibilities, and a large table with space for up to 40 people, the new look is guaranteed to impress. As with all RIBAG rooms, the Light Gallery will be available for rent from 01 May, be it for a company event, an aperitif, a training programme or a meeting. We are happy to assist you with the catering. We look forward to your request at info@ribag.com.

You will find an overview of the spaces available for rent here:

→ aargautourismus.ch/aargaumeeting/firmengebaeude-ribag-licht-ag

Web Updates

Ordering made easy:



Enjoy attractive terms as a commercial customer when ordering from our online shop.

→ ribag.com/onlineshop



As a private customer, the store locator will help you find a RIBAG partner near you quickly and easily.

→ ribag.com/storelocator

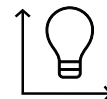


An online bonus for planners: In our download centre, you will find:

- 2D drawing data
- Images of products and environments
- Tender texts
- Energy efficiency labels
- Lighting design data
- Assembly instructions

→ ribag.com/downloadcenter

The following symbol is found next to each article on our website:



Clicking on it allows you to enter your room dimensions and perform a lighting calculation. For more complex requests, our lighting design department is happy to be of service at project@ribag.com.

Put in Perspective

We were ill prepared for the small amount of daylight making its way through the windows on this rainy winter morning. We are shooting, and the polished wood of the wall panels is so reflective that the photographer almost gives up. He repositions and dims his spotlight. But the reflection is still there.

The room we are looking to photograph is from the 17th century and was once found in Rosenburg in Stans. Today, it is located in the Swiss National Museum Zurich and is one of the four historic rooms I am responsible for as a curator. These rooms are important, and interaction with them is equally challenging. This is especially true for the right lighting. Originally, they were “brightened” by soft candlelight or daylight. In the museum, on the other hand, one faces the question: Which style of lamp fits a 400-year-old room that is both an exhibition



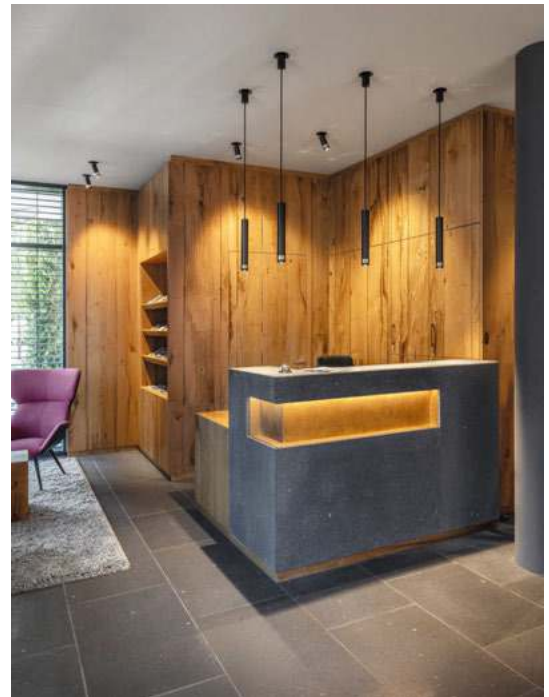
space and an object in the collection? Each generation of museum staff had different technical and stylistic solutions to this challenge. This will be the case again once the current renovations are completed, when the new pendant lamps bring light into the furthest corners of

the historical rooms. You will see details and colours in the inlays and carvings like never before! The artificial light definitely makes the former living room a display item. The shadowy semi-darkness will be gone, taking a bit of

authenticity with it. Deep in this thought, I forget the bright windows, the reflections, and the photographers. I try blocking the light with a piece of insulation and - indeed - the trick works: There are no more reflections on the wood, and we have the photo.

Christina Sonderegger is an art historian and Curator of Furnishings and Interiors at the Swiss National Museum Zurich.

Objects Wanted



We are looking for cultivated lighting solutions: Have you realised a project using RIBAG lamps? Send photos and information about your project to marketing@ribag.com. We publish lighting solutions and properties that put people and their needs at the forefront and accentuate the special features of illuminated spaces. It may be in our monthly newsletter, on our website, or our other social media channels. You will be named as a partner in the publication and given the chance to speak personally. Take advantage of our large community and put your project and, therefore, your company in front of a fresh audience.

The best-presented projects will be entered in our final drawing and have the chance to be published in the internationally distributed magazine cultivated.





RIBAG Project

Our lighting design team can be reached at:
+41 62 737 50 70
project@ribag.com

Impressive lighting design

With RIBAG Project, we support you in your projects and create innovative lighting solutions to meet your individual needs.

Our services

- Concept
- Lighting design
- Lighting calculation
- Support in realisation

Service

Our service team can be reached at:
+41 62 737 90 10
service@ribag.com

Premium service in all areas

We support you with technical questions quickly and competently and offer you top-quality service.

Our services

- Five-year product guarantee
- Delivery within one business week (main product range)
- Technical consulting and lighting design
- Light Gallery showroom and light sampling

Ida Gut is a pioneer in the Swiss fashion scene. Her trademarks are elegant cuts, perfect fits, and high-quality fabrics. In her studio in Zurich, she creates tasteful staples for everyday, but also for the workplace.

What does light first make you think of?

Light, both natural and artificial light, influences me, as do good food, great books, and interesting conversations.

What is the interplay between fabric and light, and how does this influence your work?

The interplay between light, cut, and fabric is essential. It is light that fully accentuates the clothing. Light has different effects depending on the type of fabric. Velvet, for example, absorbs light, chintz reflects it, organza is slightly translucent. This drives me to try new things again and again. At the moment, I am working with a lot of transparent and semitransparent materials.

How is light a part of your daily life?

Light is fundamental to my work. We have daylight lamps in the studio. They are prototypes from designer Hannes Wettstein. If one stops working it's a mild disaster – too little light drives you crazy. Light is also essential for exhibitions. We invest in additional light and are aware of the balance between a functional and an emotional lighting atmosphere.



Have you ever had a life-changing experience with light?

When renovating our studio, light was the most difficult part because light is so important to our work. There were long discussions at each photo shoot about which lighting best accentuates the clothes.

Do you have a favourite lighting atmosphere that captivates you?

I love the lighting environment in our home in Appenzell. The light is different every day, every hour. Nature is an incredible enchantress!

Legal Notice

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