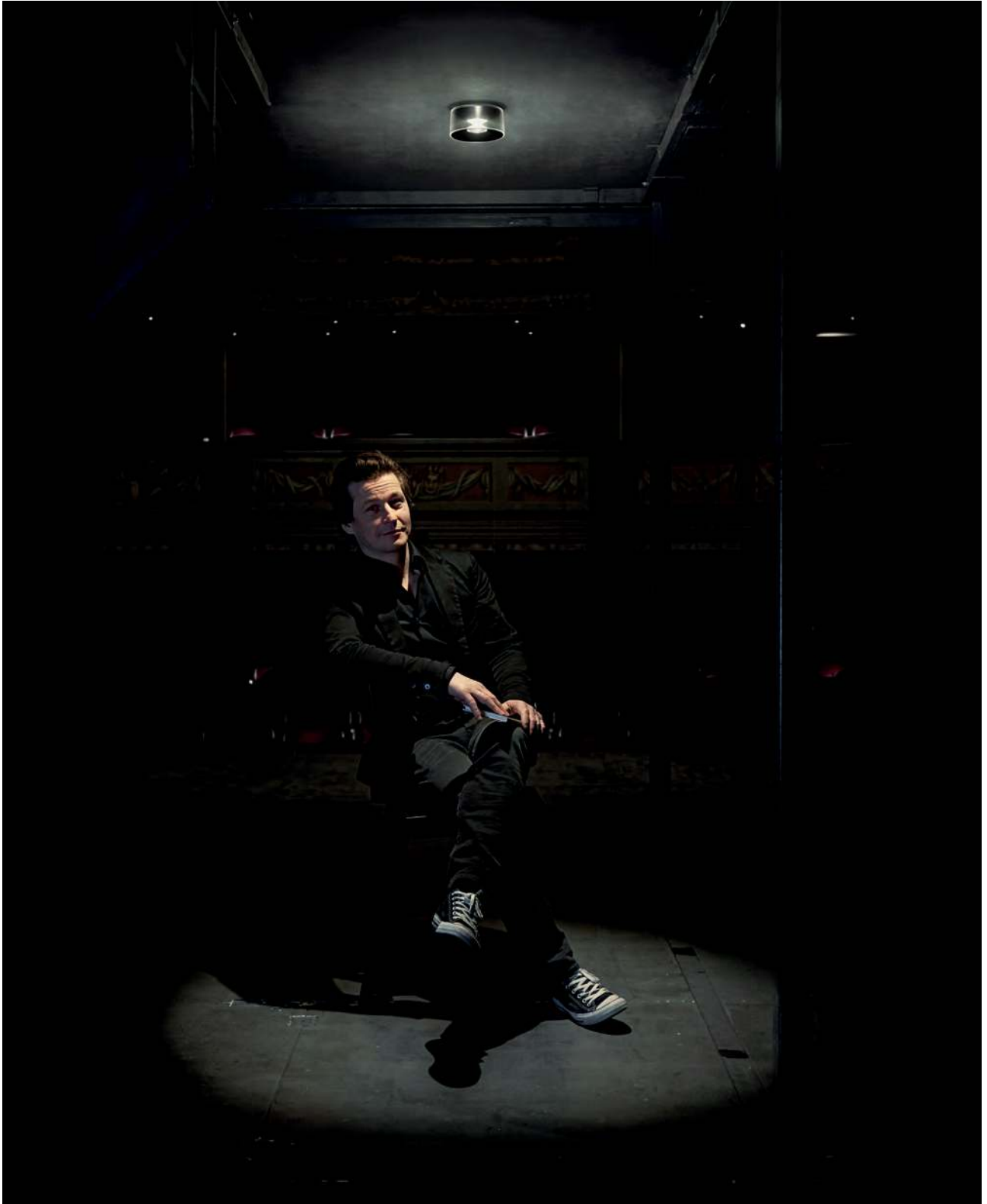


cultivated

Light – People – Space



RIBAG



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Human Centric Lighting is currently the most used term in the lighting industry. Each individual person is central – their needs are reflected in the lighting. Lighting solutions are as varied as individual requirements. Technological requirements for lighting fixtures, such as light distribution, desired lighting colour, intensity, absence of glare, and the aspect of biological rhythms, not only require external adjustments to design and lighting style, but also in usability.

With its Draft & Craft Collection, RIBAG is taking a groundbreaking step into the future. Tailor-made lighting solutions perfectly display high-quality design and solution expertise and subsequently meet specific needs to the greatest degree. First-class craftsmanship is combined with the latest technology. A range of new material variants, individual colour designs, and adjustments to dimension and functionality, enable the lighting fixtures to harmonise perfectly with the interior design and specific user requirements.

More can be achieved together, than alone. We have therefore developed individualised designs, created synergies and pooled competencies,

with regional partners. For optimal results, user requirements and solution-orientation need to remain centre stage. Products are tailored to respective projects and assembled as usual with quality service standards.

Therefore, keeping the individual at the centre, is the focus of this issue of "cultivated". It presents individualised lighting solutions from the Draft & Craft Collection, and provides an insight into a new floor lamp design with different light presentation possibilities and tells us of regional partnerships, which focus on craftsmanship. It also reports on young talent in the field of design, and displays fascinating examples of architecture in both the private and public sectors, in which individualised lighting solutions optimally accompany users through their everyday life. Be inspired.

Andreas Richner
CEO

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A luminous figure in the dark: with the new VIOR ceiling light (available from August 2018), Arno Camenisch will shine on the stage of the Solothurn City Theatre.

A PLACE TO WRITE

For Swiss author Arno Camenisch, light makes a significant contribution to mood, which is required to develop his thoughts into stories. The high value he ascribes to light as part of his creative process has brought him into contact with RIBAG. At a meeting at the Solothurn City Theatre, the stage was set with VIOR, to focus on the author.



"Light and sound create atmospheres,
and that's what we remember."

Arno Camenisch

Those who tell stories well, transport moods. Arno Camenisch is a successful Swiss writer, who knows how to create atmospheres with cleverly juxtaposed words. His pictorial style brings his stories to life – often using selected lighting scenarios to lend sustainability to his words. In the spotlight of the Solothurn City Theatre, he talks about the role of light in and for writing.

Concept **Stämpfli Kommunikation**
Photography **Remo Ubezio**
Text **Laura Marti**

Light means life." Arno Camenisch loves light in the early morning or evening, when the sun is low and casts shadows. So he enjoys every day as he wakes up in the mountains. The word artist originates from Tavanasa in Grisons, which in winter, lies in the shade. Maybe that is the reason why he likes to work in the rain or at night, "the night has a strangely beautiful silence". For Camenisch, light also represents ease, which he needs for his work: "Light has an uncanny influence on the mind and mood, which is essential for me for writing."

Shining through

When the writer from Grisons creates stories, he works with moods. "It always revolves around how I illuminate a scene or a theme, of how light is brought into a story." Camenisch writes very visually, and it is only through the right lighting conditions in a text that the desired atmosphere is created, and a feeling arises.

And when individual words have already disappeared from memory, readers will remember that feeling exactly.

Illuminating

Arno likes to read his stories out on stage in front of an audience during his reading tours. "Light is extremely important on stage, it creates a focus, as well as an intimacy." Throughout the reading, the lighting remains the same, so as not to compete with the word in focus. "I prefer to work with white light, with spots, the face must be well lit, so that all expressions come to fruition."

Enlightened

Arno Camenisch needs light – for his thoughts, the atmosphere, the stage, and above all for his work. His studio at home is always brightly lit: "I always write all my books at the same table, in the same chair, I sit in the same place, and the light is always the same. Only the years pass by."



Portrait of an artist

Playing around with language, an exciting mixture of High German, Grisons dialect and Rhaeto-Romanic, is his trademark: Arno Camenisch, born 1978 in Tavanasa in the canton of Grisons, is one of the most famous authors in Switzerland today. His writing has been translated into more than 20 languages, and his readings take him from Hong Kong via Moscow to New York. His first book, "ernesto ed autras manzegnass", was published in 2005, followed by eight other novels in Romanic and German. Arno has been honoured with various literary and cultural prizes, in 2012 he received the Swiss Literature Prize and in 2015, the German Prize for Comic Literature. In 2018, his novel "The Last Snow" is on the shelves – and has been highly praised. In his latest work, Arno Camenisch talks of disappearing and remaining. Above all, it is his melancholy-humorous narrative, a wavering between humour and tragedy, that is praised.

Learn more about Arno Camenisch at:

→ arnocamenisch.ch



Competition

We are giving away four autographed copies of this latest book, "The Last Snow". Send us an e-mail with your name and address and with "Arno Camenisch" in the subject line, to marketing@ribag.com. Good luck! *



* The competition is open to anyone over 18 year of age, with the exception of employees of RIBAG Licht AG, the NZZ Group and Stämpfli AG. The winner will be notified in writing. The prize will be sent by post. A cash payment is not possible. No correspondence about the competition will be entered into. The judge's decision is final. Deadline for entries is 31 August 2018.

NATURAL LIVING





A house made entirely of wood – a counterpart to our technical world – a jewel surrounded by greenery and located near a stream. The perfect home for a young family.

Text **Melania Gehrig**
Photos **Marcel Hagen**

This two-storey wooden house is located in Mäder, an area of single-family homes in a community of about 3,500 inhabitants, in the beautiful Vorarlberg region in Austria. The timber construction blends harmoniously into its idyllic surroundings. From the outside, the new building appears as a stack of reclining, upwardly tapering constructions. It is characterised in particular by its wooden appearance and the horizontally running external fronts. The use of wood in its construction exemplifies the desire for natural materials. The developer has created a property that stands in stark contrast to his high-tech everyday life. His friend, architect Thomas Fussenegger, assisted and advised him, and planned and designed a solid single-family house constructed of different woods – mainly oak and silver fir. The result is a private house, reduced to the essentials, according to the principles of maximum efficiency, without having to sacrifice atmosphere. The claim that "less is more" was adhered to for both the conception and implementation. At the same time, comfort was not neglected.

Internally, the rooms are of a generous size. They are open-plan, yet offer a homely and cosy atmosphere. Different wood elements make best use of the space and bring it to life. The size and texture of the wood vary depending on the location of the installation: on the ceiling, there is a more homogenous, bright panelling, made of silver fir finish, whilst on the floor, there is large-sized parquet. As a result of the many dark branches, the latter creates a contrast with the bright surfaces. Overall, the interplay of wood elements enlivens the whole, which despite its great variety, fits together well. "The feel-good factor was



The openings in the facade reveal a view of the idyllic surroundings. The generously-sized windows create light-filled interiors.

foremost in our planning", explains developer Daniel Ender, "which is why we chose wooden elements that radiate great comfort and tranquillity". The ground floor includes a spacious living room, kitchen and office. Upstairs are two children's rooms, a master bedroom and the bathroom. The building, which is flooded with light, and has a wide, open view inside, lets in a lot of air to breathe. This expanse is reinforced with a view of the garden, which reveals itself on entering the house. In addition to a stove, the window seats also add to the cosy feel. An exciting interplay of accents and contrasts in lighting design complements the open and cosy family house concept. The lighting design, from planning to conception and assembly, was carried out by Bernd Nagel of Licht & Form in Dornbirn. "A big plus of RI-



This generosity of size also prevails in the bathroom: a large surface with a fitted base and a wide mirrored cabinet provide plenty of storage space for a young family. Clear lines and wood designs can also be found here.



When visitors enter the building via the centrally located front door on the ground floor, their gaze wanders through the entire living space, to the covered outdoor seating area and into the garden and the subsequent landscape.

BAG lighting fixtures is that they are very easy to install. The simple, pure and to the point design never fails to fascinate me again and again", explains the lighting designer, of his choice of the lighting fixtures. He consciously chose black lighting fixtures, in stark contrast to the bright white fir-wood ceiling trim. The arrangement and the placement of METRON downlight trios in the halls provide special accents of light. The distinctive METRON downlights are also used in the dining and living area, in the kitchen and in the covered outdoor seating area. The interplay

of indirect and direct light on the walls contrasts with the linear lighting fixtures, which were fitted parallel to the ceiling slats. In the bathrooms, lamps from the SPINAled series ensure optimum visibility. The bedrooms are fitted with PUNTO lights. Overall, the developer-tailored lighting concept shows a "coming and going of light" with a deliberate movement from the inside out. This is supported by the use of surface-mounted lighting fixtures instead of built-in lights.

→ ribag.com/referenzen

OBJECT



The covered outdoor seating is also set on wooden surfaces. The wooden look here, just as in most of the rooms, also includes the furnishing.

Developer

Daniel Ender
Kirchfeld 4
6841 Mäder, Austria

Architect

Thomas Fussenegger
6850 Dornbirn, Austria

Lighting design

Bernd Nagel
Licht & Form Bernd Nagel GmbH
Marktstrasse 30
6850 Dornbirn, Austria
→ berndnagel.at



The METRON downlight lighting modules can be found both inside and outside, and act as elements connecting the different areas.



POETRY MEETS LIGHT

Nour El-Gourany, Darja Studer and Alain Wipf (from left).

Nour El-Gourany, Darja Studer and Alain Wipf each created their own mobile lighting fixture for the RIBAG "Poetry of Light" project. Talking to "cultivated", the three young industrial design students describe their journey from their first idea through to difficulties in implementation, to the final design.

Interview **Valentin Kaelin**
Photos **André Hönicke and Valentin Kaelin**

As a young designer, you design products and fixtures. How did you approach the "Poetry of Light" project?

Alain: The first step was the briefing with RIBAG. There, the idea was put forward that we should present ideas for the mobile lighting sector. From there on it proceeded as every project: research, reading, what is and isn't on the market.

Nour: It was also about self-interpretation of the "Poetry of Light" project – what light means to us. We were also able to express something personal.

Darja: My research led me to the dawn of mobile light – from the first torch, to the lantern, to today's mobile light beams.

What inspired you during your brainstorming?

Alain: For me that was more during the course of the project. At first I only knew that I wanted to work with balance. I then found the right inspiration during the process.

Nour: I tried to organise product groupings. It very quickly became clear to me that I wanted to work with the theme

of colour. The combination of materials was also crucial for me.

Darja: I first asked myself: where do I want to go with this? And I knew very quickly: in the home. It was there that I had always been interested in the multi-parts of lighting. During the process, it then turned out to be a two-part installation for me.

How many times did you have to change your ideas during the design process?

Darja: Several times. Suddenly, I had so many ideas side by side that it was not easy to break everything down into one solution.

Alain: For me, the basic concept arose relatively early on and did not change much. For this I had to sometimes struggle with formal and functional decisions: the relationship between lamp head and its counterweight, the space requirements for the technology, and the design itself.

Nour: My research phase took a little longer. The sketches helped me decide which elements interested me. At some point it became clear to me that there was a product family consisting of three elements.



When required, Darja Studer's fixture divides into two parts, which shine as accessories to the home.

Was there a framework?

Alain: From RIBAG itself there were three requirements: the lighting fixture should be mobile, work with LEDs – and finally shine.

Darja: That's right, they actually gave us quite a lot of freedom in the design and interpretation of light. Therefore decision-making was one of the most central points of our process.

Nour: Exactly. At some point you have to choose from a wide range of concepts, the one from which your product is created.

What was the hardest part of developing those initial ideas for you?

Darja: My personal challenge was probably due to the size of my installation as a model construction (laughs). At first I did not know whether I would be able to make a single piece of this size with the means provided.

Nour: For me it was the search for the materials. I had to contact numerous companies until I found the items I was looking for. The whole electronics was not easy either.

Alain: You are right there! I wasn't very familiar with electronics. How do you even connect an LED?



Alain Wipf focussed on balance for his lighting for the living and working area.

How important was the appearance of your products compared to functionality?

Alain: I believe that function always influences form. At least it was crucial for my lighting.

Nour: For me, the focus was on the optical illusion. I tried to give equal weighting to the two components.

Darja: They were both important to me as well. On the one hand, the easy handling, and on the other hand, the surprise effect of the two-part design of my lamp.

Were there any ethical questions that surfaced during the design process?

Alain: Not really. I was able to identify well with RIBAG, they are extremely ethical and they carry out a lot of production in Switzerland. So I kept to RIBAG's guidelines with respect to materials for production and could therefore easily avoid any problems (laughs).

Darja: For this project with RIBAG, design was clearly in the foreground. As a designer, one often wonders: is another product really necessary? Ultimately, we are designers claiming to create something new.



Proudly presenting their finished mobile lights: students Darja Studer, Nour El-Gourany, David Bühlmann, Wanda Gysin, Alain Wipf, Lara Wschiansky, Maxine Dutli, Maria Rudin and David Baumann (clockwise from the top left).

Nour: In fact, I've often asked myself that: do we really need the thousandth chair? Not really! But people always want something new.

Were you able to carry out your project exactly as you originally planned?

Darja: At the beginning it was a real quest. In the end, however, I was able to do everything the way I had planned. I'm very happy about that, because that's not something you can take for granted.

Nour: I agree with you! For me, everything worked out the way I had imagined. Even in production, there were no problems. That is really quite unusual.

Alain: Nothing comes to my mind – ah, yes, just before the intermediate presentation, the model broke! Fortunately, I was able to glue it back together – and so everything went well (laughs).

What did you notice about the meaning and relationship of your fixture to us as individuals?

Alain: I wanted my lighting fixture to be usable both in the working and the living area. So I was concerned about light colour, temperature and strength. The lighting was designed to create the respective atmosphere for individuals through its light.

Nour: For me, it was about users switching between two different colour worlds depending on their mood. The multi-part set can also be easily distributed throughout the home, which promises individuality. It was important for me that the lighting was an attractive fixture of the home, even when it was switched off.

Darja: Light is very aesthetic for me. Therefore, it was only a cosy light that came into question. People feel at home, wherever there is light.



Nour El-Gourany offers users the option of switching between two colour worlds with his lighting fixture.

And finally: where do you see yourself in the future? Will you continue to follow the path as a designer?

Nour: That is a good question. I think that is the direction. I personally see myself more in product marketing in the future than in development – as of today (laughs).

Darja: For me it is clear that I want to stay in design. But that's an extremely broad concept. So I'm curious to see what possibilities there will be in this area in the future.

Alain: That's similar to how I see it. Probably not high-tech product development, but otherwise I can imagine quite a lot.

Industrial Design Institute

The Industrial Design Institute is part of the FHNW Academy of Art and Design in Basel. Designers are trained at bachelors and masters level at the institute. Interdisciplinary collaborations in research and study projects are an important part of the programme. The training programme is based on the specially developed concept of "research-based learning". At the institute, the discipline of design is unders-

stood in a broader sense and communicated in a social and cultural context: issues of social innovation and sustainable, environmentally conscious action are just as important as the application of conceptual methodologies that focus not on installations, but on people.

→ fhnw.ch/hgk/iid

The background of the entire image is a dark, textured surface. Overlaid on this are several circular elements, each consisting of a black outer ring and a bright, glowing yellow-orange center. These elements are arranged in a grid-like pattern, with some partially cut off by the edges of the frame. The text "DRAFT & CRAFT" is centered horizontally across the lower half of the image, superimposed over the grid of lights.

DRAFT & CRAFT



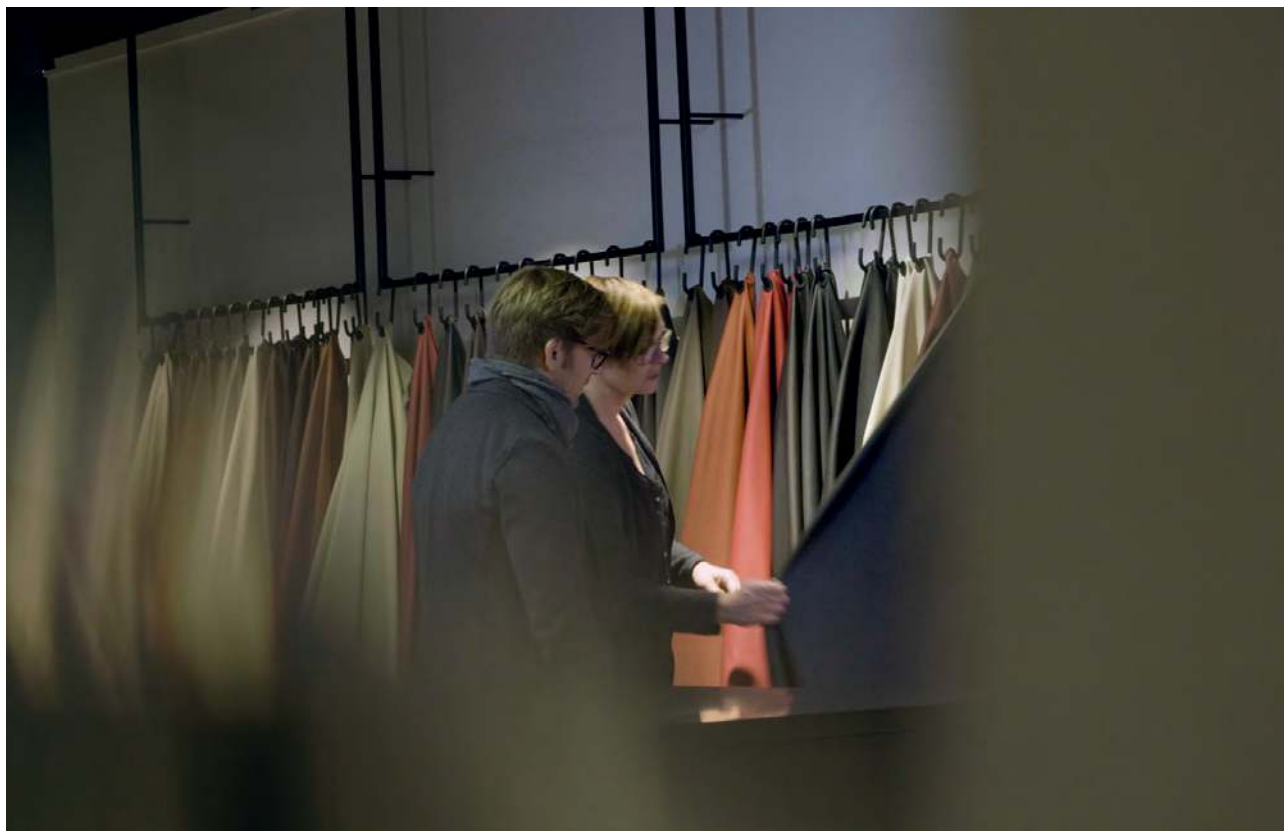
"Light can never be thought out to a full stop." Draft & Craft comprises individualised lamps and lighting projects that fulfil criteria beyond prevailing standards. With the new Draft & Craft Collection, RIBAG provides the possibility to creatively differentiate by means of individualised lighting solutions and to optimally match the lighting to both the architecture and the interior design.

Text **Melania Gehrig**
Photos **Bruno Helbling, Hannes Kirchhof, Lukas Gähwiler**

Depending on the specific requirements of a given project, the characteristics of RIBAG lamps are attuned to the respective user and spaces when it comes to colours, materials, dimensions and functionality. In our highly individualised society, customers increasingly desire products that meet their expectations and seamlessly fit to their special architectural style. In addition to classic, elegant, functional and especially timeless lamps, RIBAG makes tailor-made special editions. These lamps optimally fit to both the architecture and the overall appearance in concert with the right furniture. The horizons of creative freedom and competence in the creation of individualised and stylish objects are further enhanced by producing colour variations, lamps made from new materials such as leather

or wood, as well as special editions. New versatility in designing living spaces is appreciated by customers, but also by architects in planning and by builders.

With care and attention to detail, desired special editions are planned into each project. One of RIBAG's great strengths is interdisciplinary collaboration when it comes to design, development and lighting design. The competent lighting design team puts heart and soul into conception, lighting design and planning. All involved departments are housed at the same location in Safenwil and are in regular dialogue with one another. RIBAG advises clients during the entire development process – from standard lamps to special editions.





ARVA Draft & Craft Collection

ARVA Lens Pendant Lamps are primarily used for diverse purposes in living, hotelier, and restaurant areas. These understated and elegant lamps can be integrated into the architecture unobtrusively or to add emphasis for special purposes. With their round shapes, they are popularly used in meeting places. They combine especially well with furniture pieces such as tables, bars, reception desks, chairs and stools. Black Lens Pendant Lamps, which can be individually combined with

a shade, are the basis for the ARVA Draft & Craft Collection. There is a choice of two different leather variations, "rancho terra" or "velluto kiesel", as well as two wood types, oak and black walnut. Lamp shades are designed so that the customer can switch them out as desired. The ARVA Draft & Craft Collection offers lighting solutions rich in variety. They reflect the individual preferences of the owner, who is free to add a personal touch by selecting the materials of the shades.

Regional collaborations with Intertime and Girsberger

The search for a leather-processing specialist from the region for the realisation of our Draft & Craft collection was short. In addition to sophisticated workmanship, regional proximity and the ability to build a long-term partnership played decisive roles. With hand-crafted skill and passion, the various shade coverings are tailored to the client's individual needs. Intertime, a specialist in the creation of high-quality leather furniture, has congruent values when it comes to production and the demands of design and functionality. They quickly established themselves as the right collaborative partner.

Pascal Amacker, Creative Director at RIBAG, selected various leather patterns, manufacturing techniques and colour combinations along with Development Manager Judith Rehmann. The new, decorative collection expands ARVA's already extensive areas of use in lighting solutions. Whether in a lobby, on a bar, in a lounge, or in the living room – combining with leather furniture creates a harmonious overall concept that meets the requirement of custom solutions.

RIBAG contracted Girsberger with the creation of wooden shades. In operation in its fourth generation, this tradition-rich furniture manufacturer since 1889 possesses a high degree of competence in processing solid timber. Generations of family operation continued. In addition to processing solid timber for use in furniture in the office and living spaces, with the "Essentials" collection Girsberger has also demonstrated its competence in precision wood processing in the area of small-format accessories.

It is exactly this precision that's needed when producing both ARVA shades from on-trend wood types oak and black walnut. With plenty of hand-crafted precision, these shades are shaped from solid timber before being refined at the plant. ARVA lamps, which feature wooden shades, harmonise particularly well with modern exposed concrete and combine effortlessly with various furnishings. Individualised solutions from Girsberger represent the same design requirements as RIBAG lamps. With their understated and linear designs, they constitute an especially sophisticated addition for customised interior design.



AROA STYLISHLY EXPANDED

The new AROA lighting range, which was introduced at the end of 2017, resolutely continues RIBAG's archetypes and its successful tradition of filigree light accents. In order to further expand this product range, RIBAG introduced the AROA standard lamp.

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





AROA pendant and mounted lamps have already proven to be exceedingly popular. As a standard lamp, its form perfectly matches its function. It can be flexibly used for various lighting tasks. "By simply turning the lamps, exciting lighting sequences take shape", explains Pascal Amacker, Creative Director at RIBAG, who adds: "When pointed toward the wall, the room is brightened by gentle indirect light. Alternatively, atmospheric accents are created with direct lighting."

These new standard lamps are supported by a cylindrical base made from high-quality anodised material. The profile additionally extends to the slender base, which features the same clear

expressive contours as the lamp itself. "In order to maintain the understated look and feel, we integrated the control gears into the base. The lamp is convincingly stable and the unused cable length can be rolled up into the base", says Pascal Amacker in further describing the design. This elegant standard lamp is dimmable and may be controlled via an easy-to-use button.

This new "luminous rod" is the ideal solution for diverse lighting designs: It is ideal by itself in a private living area next to a beautiful chair or when grouped in a reception area or a hotel lobby. There are no limits for this understated and elegant standard lamp.

Sophisticated chrome look and special edition in gold brown

AROA's standard colour, anodised matt aluminium, will receive two new additions: As additional colour choices, chrome look and special edition gold brown will also be available. By adding these additional variants, RIBAG will open up entirely new possibilities for placements and combination possibilities both in private homes as well as in discerning object areas. Chrome look as an additional colour combines well with nearly everything. This rather cool colour tone is especi-

ally suited for use in the bathroom, with mirrors, or in combination with chrome-plated furniture. Anodised gold brown aluminium as a special edition colour boasts a warm, earthy tone. This low-key and sensuous colour is somewhere between gold and brown and unites both contrast and sensuality. It can be optimally combined with an interior design of wood and leather in every living space. The AROA sections are refined in Venice before being carefully built by hand at RIBAG in Safenwil.





Optimal lighting conditions thanks to a perforated metal diffuser

How often have you wished for a simple anti-glare lamp accessory for those moments when the lighting should be a bit more gentle? Derived from the well-known and beloved perforated metal diffusers from TRAPEZ and SPINA, a similar perforated metal diffuser is being developed for AROA. Installation requires no tools: The perfectly designed perforated metal diffuser is simply clipped to the diffuser and can be removed just as easily as it is mounted. This is a very easy way to regulate the distribution of light and light intensity after the fact. The perforated metal diffuser effectively reduces the glare of the

downward-directed light. It is available in anodised matt aluminium, chrome look as well as in special edition gold brown and can be mounted to the entire AROA lighting range.

The new AROA floor lamp, along with the new material and the perforated metal diffuser will all be available from RIBAG as of June 2018.

→ ribag.com/aroa



Nicole Faltinek is a qualified SLG lighting designer and supervises projects from design to implementation. During her 15 plus years of professional experience, she has been able to bring her extensive know-how and her enthusiasm for lighting into rooms for education, work, gastronomy and living. She has selected four lighting tips from practice experience for "cultivated".

1 Create areas

The direction of light is the elixir for our orientation. Lighting individually tailored to the room and the user creates skilful boundaries between different areas. Light lines with diffused light used in office zones can be combined perfectly with direct lighting fixtures in adjacent traffic zones. Differences in use can be formulated and emphasised in a gentle way. In a reception area, it is especially important to sometimes install a playful arrangement.

2 Light and shade

The play of light and shade allows atmospheric lighting. Especially in a living area or in restaurants, places that are deliberately left in the dark create a quiet antithesis. This creates exciting contrasts that give the space a narrative depth. An optimal combination of light and shade is therefore one of the most important components for sensual lighting moments.

3 Install accents

A targeted light accent in a room can be a real eye-catcher. Different light accents are able to completely change the perception of spaces. If you compare the two pictures on the right, you can quickly see how a room can be illuminated with intelligent light accents according to the individually different needs of its users. With appropriate light accents, a viewer's gaze is carefully directed in the desired direction.

4 Diffused light

Diffuse covers create uniform and soft lighting in the room. The range of different RIBAG lighting fixtures offers perfectly fitting covers that fit seamlessly into the design. Thanks to soft transitions, this creates a harmonious lighting mood without shadowing. With diffuse covers, rooms can be illuminated right into the corners, guaranteeing a pleasant atmosphere of safety.





A lot has changed in the village of Erlinsbach: in the centre, Café Rössli has recently opened in the existing building of the Rössli centre. It invites to visit and as a new central point for the village it has become an important meeting place for the locals. Nicole Faltinek, lighting designer at RIBAG, was able to help shape the Café with a convincing lighting concept.

Text **Melania Gehrig**
Photos **Felix Wey**

Erlinsbach lies directly on the canton border between Solothurn and Aargau. With the creation of Café Rössli, a village centre was created, offering residents of both cantons a place for meeting up and having exciting discussions. Prior to the opening of the café, a warehouse for the beverage trade was housed at the same place. The complete renovation has opened up a variety of options for turning the dark storage room into an inviting café. In close cooperation with the property owner, Thut Architekten AG from Aarau planned a bright café flooded with light. With additional walls, the architects reorganised the entire floor plan. Multi-

ple windows provide the necessary daylight, the acoustic ceiling creates a pleasant indoor atmosphere. The café is divided into two zones. In one area, the sales counter with bar is housed, in the other the café itself. The different functions required equally different lighting solutions. LUNIK recessed spotlights in white with a warm tone, served as the basic light above the sales counter. They have a wide light distribution (45°) and therefore produce uniform and bright illumination of the entire room. Above the bar, VERTICO pendant lighting fixtures in a special pearl beige colour, provide harmonious accents – also installed with a warm light colour. The same LUNIK recessed spotlights were also used in the seating area of the café as the basic lighting. To create a cosy atmosphere, however, they were narrow-beamed (25°) and installed with an extra warm tone. Targeted use of a few LUNIK lighting fixtures reduced the light intensity. Additional CUBO wall lights, also in the special pearl beige colour and with an extra warm light colour, emphasise the cosy character. METRON downlights skilfully spotlight the murals in the sales area, the cloakroom and the dry stone wall in the café. The functional lighting of the rear rooms, which include kitchen, storage and a staff lounge, has been achieved using METRON lighting fixtures with opal diffuser.

→ ribag.com/referenzen

BEFORE AND AFTER





For optimal lighting of the retro-style hallway walls a range of circular ceiling lights and VERTICO spotlights on black rails were used.

IF LIGHT COULD THINK

From the outside, the Apartment Hotel Hamburg Mitte looks rather unspectacular. But its interior shows what optimal lighting can do. Its recently redesigned premises appear in new splendour thanks to an impressively coordinated lighting concept.

Text **Valentin Kaelin**
Photos **Jan Haeselich**

Buildings such as religious buildings, offices or hotels, often aim to appeal to a variety of different people, and therefore pose particular challenges for interior design. At the same time, lighting has one of the most crucial roles. The lighting of a room shapes its character, giving it additional warmth or a sober appearance, making it look bigger or highlighting its details. In short: light creates the indoor climate, determines its atmosphere and subsequently has a decisive influence on the well-being of the people within it.

The premises of the owner-managed Apartment Hotel in Hamburg Mitte demonstrate this in an impressive way. It is popular with business people, tourists and families alike, and is visited by a wide variety of customers. As a certified 3-star hotel with high standards it wants to fulfil the varying wishes of all its guests. In addition to 121 spacious rooms, it offers, among other things,

three conference rooms for meetings, workshops or group work. As part of the modernisation of the premises, the Hamburg company Lichtja developed a lighting concept, which now skilfully meets the individual requirements of the rooms.

The customer's request was to find a solution outside of the usual standards. So not only individual rooms, but also the walls in the hallway were placed in the right light. "The main focus of this project was on the lighting effect," explains Antje Kröplin, Managing Director of Lichtja. The choice of lighting fixtures was therefore often RIBAG models: "They are quite impressive, not only with their simple appearance, but especially with their lighting technology," stresses the lighting designer. The quality of the lights is noticeable, among other things in the rendering of colour. The hall walls now stand out with their minimalist retro design of black and white circles and squares. Circular ARVA ceiling-mounted lights in different



ARVA pendant lights lend the right mood to the bar.

sizes round off this created mood. Focusable VERTICO spotlights on black rails highlight individual design elements. They are supported by long, narrow METRON downlights with integrated lens optics.

The lighting centrepiece of the Apartment Hotel is the conference facility lighting. "This is where biodynamic light comes in," explains Antje Kröplin. This means, specifically: lighting colour changes, on its basic setting following the natural course of the sun. The conference table is decorated with two long MESH pendant lights fixed by steel cables. These illuminate both the table and indirectly, the ceiling. In the morning, the light appears rather cold and bluish, encouraging you to wake up and become active. After a long meeting warm, cosy light brings a pleasant, more personal atmosphere, which provides an ideal environment for relaxation.

The small bar, which serves as a transition to the kitchen, is adorned by two ARVA lights. These filigree pendant lights with lens optics and

adjustable light colour, are able to adapt to any situation: a warm shade of light provides the perfect atmosphere for a cosy glass of wine after work, while cool white light colour encourages concentration at meetings. The basic lighting in the conference room is provided by the soft lighting of the VERTICO spotlights. Not only wall surfaces, but also pictures or temporary posters for workshops can be equipped with adjustable spotlights. These versatile and formally reduced lighting fixtures also harmonise with the clear and formal language of the room.

→ ribag.com/referenzen

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Raumkonzept Innenarchitektur

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→ lichtja.de

OBJECT



A comparison of the two pictures shows: thanks to a biodynamic lighting concept and the associated change in light colour, the mood in the conference rooms at the Apartment Hotel Hamburg Mitte can be completely changed.



FROM THE FLOW OF LIGHT

Everything flows. It is no coincidence that this light installation made of argon light tubes presented in Schaffhausen city library in 1995 bears the name "Panta Rhei II". (Photo: A. N. Simmen)



Christian Herdeg is considered a Swiss pioneer of light art. Back in the 1970s, the artist from Zurich began to produce light sources with neon and argon. His unmistakable installations seek fluid light.

Text **Valentin Kaelin**
Portrait photo **Nina Mann**

Christian Herdeg, born 1942 in Zurich, is actually a trained photographer, cameraman and lighting technician. His first years as a documentary filmmaker and reportage photographer took him throughout Europe until he emigrated to Canada at the age of 26. There, the unexpected happened: in Montreal, looking through the window of a neon glass blowing workshop, he spied a glowing blue letter. And immediately knew: "I want to do something with these light tubes." Three years later, he returned to Europe, and from then on, worked as a light artist in his studio in Zurich. As one of Switzerland's first artists, he began working with fluorescent tubes in 1971. His first light sculptures presented in Zurich attracted a lot of attention. This was

followed by exhibitions at home and abroad, various national awards, and solo exhibitions in Europe and North America. With his installations, the young Herdeg initially used irony on the consumer world. However, very early on he realised that he wanted more: "It began to disturb me when a work told its story too quickly. I then began to process the question as to what light is, and what makes it."

So he subsequently began to investigate, more and more, the physical states of light. In this context, he also had the idea of resting heavy bodies on light. In "Step-On I-III" (1975), Herdeg illustrates the precarious tension between material heaviness and immaterial radiance, by placing mas-



Herdeg 2000 visually presented a water basin at Barmelweid clinic in the canton of Aargau, using a light structure made of argon light tubes. (Photo: Jörg Müller)



As early as 1975, for the staging of the "Step-On I" aluminium block, the artist used argon light tubes. (Photo: A. N. Simmen)



In 1999, in the Romanesque loggia of the Museum zu Allerheiligen in Schaffhausen, these argon circles were created in front of illuminated opera film. (Photo: Stefan Rohner)

sive blocks of stone on neon tubes – the objects appeared as if they were floating on overhead cushions. The centre of Herdeg's artistic research soon focused even more on an even stronger relationship of light, colour, area, volume and space. From then on, he designed neon into constructive figurations, arranging them into straight or curved lines, which lined up in parallel, crossed over diagonally or added them to geometric shapes.

He began to challenge solid structures

In his more than 40 years of research into fluid states of matter of light, the now 76-year-old has developed and perfected a language for his own work. His installations and fixtures continue the

constructivist tendencies of European light art. At the same time, the works show a closeness to Minimal Art, which is reflected in the use of colour and shape and serial arrangement. At the centre of his work, however, is the artistic examination of the physical and optical properties of light and its sensual presence is experienced individually. Whether with light objects on walls, light sculptures from elementary forms, or dynamic light installations in public spaces – time and again, with his work, the artist tries to shed light on the illusion of the real world. And subsequently, to show its true transience, the incessant oscillation between creation and disappearance. So it is no coincidence that Herdeg named one of his light installations after a famous saying of the Greek philosopher Heraclitus. "Panta Rhei" – in English: everything flows. Art historian Elisabeth Grossmann once described Herdeg's work as follows: "He sheds light on light with the precision and rigor of a formulation. He causes ambivalent qualities to vibrate, and without resorting to dramatic gestures, touches on the question of the true urgency of the world." A question that is more than worth to be constantly placed in a new light.

→ christianherdeg.ch



"Round about Midnight" is the name of this acrylic glass cube designed in 1986 with neon and argon light tubes. (Photo: A. N. Simmen)



Home game at Swissbau

At this year's largest construction fair in Switzerland, RIBAG was once again there to present innovative lighting solutions. Innovations such as the filigree AROA lighting collection were particularly popular. Some of the highlights were the new concepts of materials used from the design studio: various lights were shown in special versions with innovative anodised variants or elegant leather finishes. The Swiss brand was also exemplary in promoting young talent. As part of RIBAG's current funding project, students from the University of Applied Sciences and Arts Northwestern Switzerland designed their own mobile lighting concepts, and were assisted with the technical support and know-how of the Swiss lighting specialist. Three of the young designers were allowed to exhibit and present their project at the booth. The successful trade fair appearance gave visitors a hands-on experience of RIBAG's versatility, not only as a manufacturer of lighting fixtures, but also as a lighting designer, lighting design partner and project supervisor.



"Art of Light" event Frankfurt

For the Light + Building trade fair, RIBAG organised the "Art of Light" event on 18 March. Around 200 trade visitors and interested parties from the press flocked to the Bernhard Knaus Fine Art Gallery and admired VIOR, a world first, the individually recordable Draft & Craft Collection, the new AROA floor lamp and the AROA custom made "pearl green chandelier". Trendy beats and culinary delights were also available throughout the evening.



Swiss Design District in Milan

Between 17 and 22 April, at the Salone del Mobile in Milan, RIBAG presented new lighting solutions in the Swiss Design District at Via Tortona 31, skilfully highlighting Swiss design. With around 150,000 visitors to the Swiss Design District alone, Milan Design Week is one of the most important international contact networks for the lighting and furniture industry. The prestigious fair attracts hundreds of thousands of enthusiastic visitors to Milan year after year.

Outlook

Davos Light Congress

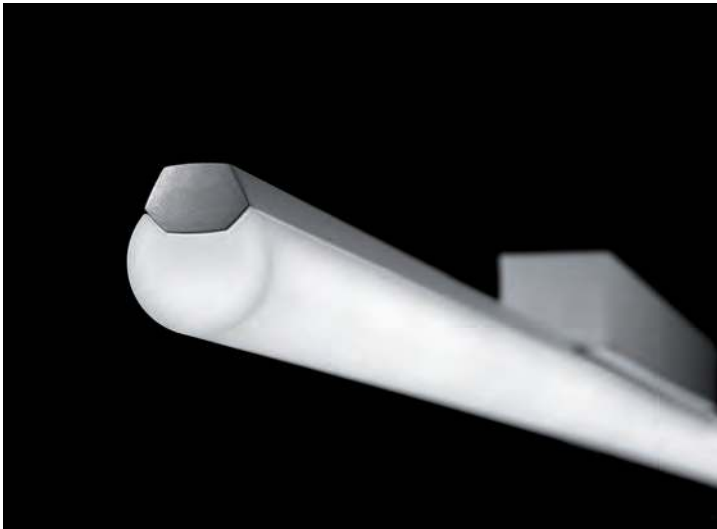
From 9 to 12 September, the 23rd European Light Congress on "Creative Lighting Solutions" will take place in Davos. The focus will be on the use of new technologies in everyday life. RIBAG will be there and will present, among other things, the new VIOR lighting fixture.

→ licht2018.ch

Architect@work

RIBAG will attend the Architect@work trade fair in Paris this year on 27 and 28 September. There will be innovations on display from the design studio, the Draft & Craft Collection, as well as individually customisable lighting solutions for architects and lighting designers.

→ architectatwork.com



AROA wins iF Design Award

The lighting novelty AROA has won this year's iF Design Award and is now one of the winners of the world-renowned design label. The LED lamp was awarded the prize in the Products, Lighting category. Once a year, the iF Design Award is presented by the world's oldest independent design institution, the iF International Forum Design GmbH in Hanover. AROA impressed the 63-strong international jury of experts with its innovative technology, which exceeded that of its predecessor in terms of efficiency and durability many times over, and with its unique design, which was convincing in terms of strength of character and simplicity. The new collection cuts a fine figure both as a pendant and as a surface-mounted lighting fixture, as well as with its splash-proof add-on element with external operating device for a wide variety of rooms.



Complete eco-house Sweden

Villa Staahlnacke faces extreme weather conditions in Sweden, yet manages to extend summer time from about three to seven months. The family home is covered with a particularly robust green house. The result is a gap, which is used as a versatile garden and provides its inhabitants with fresh vegetables and herbs almost all year round. The developers were therefore able to combine their desire for a sustainable lifestyle with their preference for the Mediterranean climate. In collaboration with RIBAG the local partner Station2000 not only planned the lighting for this innovative eco-house, but also supported the idea of sustainability with RIBAG's sustainable lighting solutions. Using natural light, durable products and efficient technology, RIBAG is the ideal partner for achieving a dream family home.

Lighting calculations made easy



The RIBAG website has recently installed a handy tool that calculates appropriate light distribution. All you have to do is enter the room dimensions and the desired lighting fixture – the rest will be done automatically. For more complex calculations with different lighting fixtures, RIBAG's competent lighting planning department is always available to help.

The light of a starlit night

I love summers in the South. In the morning, the air is clear and the soft light makes the colours shine. Birds wake up and sing throughout the day. Everything starts to buzz, chirp, crawl and it smells like lavender. But I'm taking in too much and cannot concentrate. I think of Provence. Of Cézanne, van Gogh and all the artists. There they sat and caught the constantly changing

light with their roughly sketched paintings. Tireless and obsessed with this light and shadow.

Fast, always racing against the changes in time and weather. At mid-day it is merciless. The dull heat paralyses and de-

stroys. Each step is a step too far.

The bright sun burns and illuminates every corner. Shadows shorten, and shade less and less. Colours are muted, dirty. Dust is in the air. Even the birds are silent. Time for a long siesta. And then the second awakening begins in the South.

The light is not yet at rest.



It gently caresses the colours before it dips everything in gold.

The heat calms down, too. The painters had long since been sitting at their easels. Those who can, drive to the sea and wait until the last rays of sunshine disappear and the street lighting appears. Meals are eaten late, by the light of LED lamps. Here and there, a smartphone flashes. The restaurants are loud.

With the occasional barking of dogs. Chairs are positioned in front of the houses. The elderly sit together and the young go for a drive. At that time, the Impressionists drank rosé in their bistro. Gradually it be-

comes quiet. At sea and in the streets, it is so dark that the stars are visible. It is already very late. Even the painters of light had retreated – except van Gogh: he saw and painted the starlit night in its darkness.

Brigitta Schild is a certified ETH architect and a freelance journalist. She writes columns and articles for Modulor architecture magazine.

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Experience the fascination of light up close with a variety of lighting solutions. The "Light Gallery" cordially invites you to find tailored solutions and experience the newest innovations in lighting.

→ Request an appointment

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He was once the youngest member of the Swiss national cookery team. Today, Ivo Adam from Seeland, is one of the most famous figureheads of Swiss gastronomy. In addition to his many awards as a chef, he earned his doctorate in hotel management and has since set up several successful companies.



Top chef Ivo Adam in the large concert hall at Bern Casino.

As a chef, what comes to your mind first when you think of light?

When you serve the food, guests straight away take out their phone, take a picture of the plate and put it on Instagram. Some restaurants take great care to ensure that well-lit photos can be taken. This helps with marketing, as a lay person's pictures receive more clicks. But the opposite is also true: to be specific, some trendy restaurants are already banning photography and deliberately dim the lights.

How does light influence your cooking?

As long as you can see everything when you are cooking, everything is good. Clear daylight is the best light, but in many kitchens this is not possible. In addition, you often cook when it is already dark outside. But there are indeed things that I can blindly cook ...

For you, what is good lighting in the kitchen?

Of course, that depends on whether it is a professional kitchen or a kitchen at home. More and more kitchen manufacturers are designing their products for home kitchens so that lights can also be installed in drawers. That is really helpful. LED has also changed a lot.

What does light mean to you in everyday life?

Although dawn is the most beautiful light for me, I rarely see it (laughs). I'm not necessarily an early riser. But since I have become a father, it's more likely that I admire the light on getting up rather than on the way home.

Are there any experiences with light that you can remember?

In the morning, when the sun shines from the east into the upper windows of the big hall in the Bern Casino, which always has dust in the air due to the current renovation work, it looks magical. A hundred-year-old, large concert hall, completely empty, the rays hit the stands, razor-sharp, and dust floats in the air – Hollywood could not illuminate it any better.

Legal Notice

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