

 **PIERO CASTIGLIONI**



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PROFILE

MODUS OPERANDI
IDEAS BORN FROM NECESSITY
TRADITION AND CULTURE LIVE IN LIGHTING DESIGN



LEADERSHIP

An evolving multidisciplinary design synergy

One cannot imagine a future without looking back to the past. Roots allow us to have an established basis for growth. Tradition and culture are present and alive in lighting design, the approach is as follows: contextualize an object and give it a new life and function as needed. Relationships and humility are the basis of this evolutionary process, listening and being proactive make the design serve the client, bringing knowledge and enlightenment to him. We study the design of the luminaire and the distribution of light in space. The profession, experimental research and curiosity are always constant, the analysis of the world around us is continuous and non-judgmental. Seeking a multidisciplinary approach always leads to developing new projects. Lighting design must integrate with an environmental culture, interpret the history, architecture, and philosophy that underlie the spaces in which one is going to operate and live. The lighting designer, works mainly on the projects of others, and this leads to a collective dimension of work, the architect Piero Castiglioni differs in the condition of the specialized practice of problem solving, thus developing an attitude of adherence and integration with the meaning and objectives of the project.



LIGHTING DESIGNER

Who creates the dialogue between light and shadow

There is no observation without an observer. Therefore, for proper viewing of architecture, it is essential that light respects the mechanisms of our complicated and efficient instrument of vision: the eye. The eyeball is made of elements capable of adapting to the changing conditions of surrounding light, has different sensitivities depending on the intensity and frequency of the electromagnetic wave hitting it, and in places with high illuminance levels encounters enormous discomfort. For these reasons, in the design process, a careful study of the lighting environment becomes indispensable to enable the visual activities and tasks for which the space was designed to be carried out. Lighting design is not only about the quantity, but more importantly about the quality of lighting. Notions of lighting design deal with some quantitative aspects of the lighting phenomenon, while keeping fundamental issues such as reflections, shadow quality, and textures unresolved. By focusing resources based on calculating illuminances or lux levels, there is less focus on difficult-to-measure parameters such as shadow quality and visual comfort. Lighting design is based on this essential requirement: the analysis of shadows and the amount of light reflection. Lighting could be considered as another material of architecture, as it creates an atmosphere, shapes space and expresses structure. Making light does not mean dissolving darkness but, on the contrary, adding a stronger and more engaging value to reality itself. In fact, by creating light and shadow effects, one can generate different emotions and sensations, discover new realities, which make the interpretation of space a deeply personal experience.



ITALIAN LIGHTING DESIGN STUDIO

Birth of lighting design

The Studio was born in Milan with Livio Castiglioni. Between the 1930s and the 1970s in the workshop-warehouse-office, Livio was involved in design. In the late 1960s, with the arrival in the studio of his son Piero, a first handcrafted couturier production of lighting fixtures begins. Halogen lamps and semi-finished components are assembled according to project requirements. During these years the workshop sees the birth of lighting design. The projects are the consequence of a long and thoughtful research conducted in the field, within the architectural space, thanks to a solid technical-scientific culture and an empirical attitude. Like modern alchemists, through the immaterial dimension of light, we experiment with the relationships between the visible and the non-visible. The Presolana Street studio, after more than fifty years, continues to collaborate with national and international architects. The activity continues in the work of light design for museum spaces, theaters, exhibitions, headquarters, retail, keeping faith with the approach of light design that integrates with the dimension of architecture and its functions. Every project is always different and there are no fixed parameters. Light is a service and as such aims to show the visible without altering the perception of space.



TOGETHER WE CAN

Great goals are achieved together

Achieving perfection in a lighting project requires the integration of various skills and professional figures. Working as a team, the group converges in purpose, has a common goal, works closely together and shares the benefits of successes. "A good leader attracts good collaborators, or in some cases simply infuses them with his or her magnetism." If the scope of the project requires it, we use outside collaborators. Following this philosophy, we offer lighting consulting tailored to the type of project. The team of professionals work together to achieve the best lighting solution, being able to combine the client's requirements, current regulations, visual well-being, and the quality of light, which changes from project to project. There are no rules for lighting well, and there is no technology that can help the lighting designer. The rule itself is a preconception that moves away from a proper design approach. One can come to think about light by first observing the space. Every place if observed and understood suggests how it wants to be lit. So more than technology, rules and regulations for lighting design we need a strong development in the ability to observe architecture and those who live in it.

Lead Lighting



Pietro Maria Castiglioni (a.k.a. Piero)
Project Director

Architect and contemporary lighting designer, Piero Castiglioni one of the world's leading exponents of lighting design. His projects are the result of long and thoughtful research conducted in the field, within the architectural space, making use of a solid technical-scientific culture and empirical attitude, fed by constant experimental curiosity. Together with Marco Petrucci, he follows the lighting concept, the development of the project, and the construction site.

Senior Lighting Designer



Marco Petrucci
Project Supervisor

Lighting Consultant. He is responsible for defining the objectives. Suggestions, photographic renderings, sketches, schematic drawings, lighting test images, report of intent, photographic or 3D renderings, and construction phase.

Electrical Engineer



Mauro Zani
Project Manager

Electronics engineer. He follows his passion for electricity and electronics. His experience led him to verification of lighting calculations, 3D rendering, dialux evo, project planning according to regulations, LEED certification, design of lighting fixtures, electrical and electronic circuits.

Architect



Giulia Chinello
Assistant Project Manager

Architect. Participate in the lighting concept phase, the historical, architectural, urban planning, environmental, anthropological, and functional analysis of the project. Preliminary and executive lighting design layout with CAD, down to the installation details, electrical loads and budget optimize.

Sales Agent



Viola Fumagalli

Freelancer. After experience in advertising, she is in charge of the firm's communication and presentation of lighting projects to clients, also establishing contacts for possible new collaborations.

In the design process, an accurate characterization of the lighting environment becomes essential, allowing to carry out the activities and visual tasks to which the space is assigned. Lighting design is not just about lighting quantity but mainly lighting quality. The notions of lighting technology deal with some quantitative aspects of the luminous phenomenon, while keeping unsolved fundamental themes such as reflections, shadow quality, and textures. When calculating the illuminance or the distribution of candles, we also pay attention to parameters that are difficult to measure, such as the quality of the shadows and visual comfort.

● Goals

Client and project team interaction

Lighting design service, from the concept phase until the construction. Time planning, project strategy, budget identification.

● Lighting Concept

Objectives definition

Historical, architectural, urban, environmental, and anthropological analysis. Suggestions, photographic renders, sketches, schematic drawings, lighting test images, fixtures sample, report of intent.

● Preliminary Design Phase Develop

Concept development

Photographic or 3D renderings, lighting analysis, illuminance values, choice lighting fixture, budget control estimated, energy assessment. Preliminary lighting design layout DIALUX, CAD, or BIM.

● Final Design Phase Develop

Preliminary project development

Ordinary and emergency light calculations, datasheets, installation details, electrical loads, budget optimize, LEED energy efficiency, electrical layout, suggested scene settings, tender documents, technical and regulatory reports. Executive lighting design layout DIALUX, CAD, or BIM.

● Construction phase support

Construction management

On-site inspection visits and assistance. Lighting values survey, setting control system switching, value engineering. Mockup support creation. Assistance with suppliers, installers, and local authorities.

● Lighting Fixture Design

Design and prototyping lighting fixtures

3D photometric development. Photographic renderings, industrial product engineering, electrical/electronic components, CAD graphic layout. Analysis and research of new materials and technologies.



Biography

Pietro Maria Castiglioni, known as Piero, was born in Lierna (Como) in 1944. He graduated in architecture in 1970, where he lives and works. In 1972 he worked with Ugo La Pietra on the exhibition "Italy: the new domestic landscape" at the "Museum of Modern Art" in New York. From 1973 to 1979 he worked with his father Livio in Via Presolana, focusing on lighting projects, particularly on the themes of stores, showrooms, exhibition spaces and hotels. Today he designs lighting solutions for museum spaces, staging, theaters, auditoriums, urban spaces, retail, places of worship, yachts, transportation venues, together with his team. Designer of lamps, often created for a specific project, since each project is unique, in some cases designed and made by artisans in small quantities, such as the "Scintilla" system, produced by Fontana Arte in 1983, is the result of experience gained over the years. He has collaborated with several architects, including nine Pritzker Architecture Prizes. A university professor at the lighting design master's program at the Milan Polytechnic, he is invited to lighting design conferences around the world. During his career, he has received many awards including Grande Ufficiale dell'Ordine al Merito della Repubblica Italiana in 2020 and a 50-year career award from the AIDI association in 2021.

Languages

Italian | English | French

Education

Politecnico of Milan | Bachelor's degree in Architecture | 1970

Selected Experience

2021 | Italy | Plan de Corones | Hotel & Wellness Olangenhof
 2020 | Italy | Milan | CityLife Milan
 2019 | Italy | Fidenza | Cultural Center Sigerico | Ex Jesuit College
 2018 | Switzerland | Geneva | International Conference Centre Geneva
 2018 | Italy | Milan | Luigi Rovati Foundation
 2017 | Italy | San Pellegrino | San Pellegrino Headquarter
 2017 | Switzerland | Geneva | Saint Pierre Cathedral
 2016 | Switzerland | Lausanne | ECA Headquarter
 2014 | Turkey | Antakya | Museum Hotel
 2014 | Italy | San Donato | ENI Headquarter
 2014 | Italy | Venice | Papadopoli Palace | Aman Resort
 2013 | Turkey | Istanbul | Sancaklar Mosque
 2013 | Italy | Trento | MUSE | Science Museum
 2013 | Iran | Ahvaz | Bridges Lighting
 2013 | Italy | Milan | Garibaldi Porta Nuova Complex
 2012 | Italy | Milan | Portello District
 2012 | Italy | Rome | Imperial Forums
 2012 | Hungary | Budapest | Klotild Palace
 2012 | Italy | Bergamo | Italcementi Research Centre

2011 | Italy | Milan | Expo 2015 | Lighting Masterplan
 2010 | Mexico | Veracruz | Fortaleza de San Juan de Ulua
 2010 | England | London | St. Giles Court
 2009 | Spain | Barcelona | El Prat Airport
 2007 | Italy | Nola | Vulcano Buono Service Centre
 2006 | France | Pays d'Aix | Pays d'Aix Theatre
 2006 | Italy | Turin | Vela Palace
 2005 | Russia | Saint Petersburg | Savior on the Spilled Blood
 2005 | France | Rennes | Brittany Museum
 2004 | Italy | Milan | Central Station
 2003 | France | Paris | LVHM Headquarter
 2002 | Italy | Mantua | The Gonzaga's Route
 2002 | Italy | Turin | Lingotto Building
 2002 | Italy | Milan | Arcimboldi Theatre
 2001 | Argentina | Buenos Aires | Costantini Foundation
 2000 | Italy | Milan | Galleria and Corso Vittorio Emanuele
 1998 | Portugal | Lisbon | Expo 1998
 1998 | Italy | Rome | Montecitorio Palace | Parliament Hall
 1998 | Brazil | Sao Paulo | State Art Gallery
 1997 | Italy | Rome | Quirinale Palace
 1997 | Italy | Milan | Leonardo Da Vinci - The Last Supper
 1995 | Italy | Lodi | Bank Popolare di Lodi
 1994 | Republic of S. Marino | S. Marino | Porta Dogana
 1992 | Spain | Seville | Expo 1992, Italy Palace
 1992 | Italy | Genoa | Ancient Port
 1992 | Portugal | Lisbon | Belem Cultural Centre
 1990 | France | Paris | La Bastille Opera House
 1989 | Belgium | Bruxelles | Swift Financial Headquarter
 1987 | Spain | Barcelona | Museo d'Art de Catalunya
 1987 | Italy | Fontivegge Headquarter
 1986 | France | Paris | Musée d'Orsay
 1986 | Italy | Venice | Grassi Palace
 1985 | France | Paris | G. Pompidou Centre
 1984 | Japan | Tokyo | Hilton Hotel
 1983 | France | Paris | Théâtre des Amadiers
 1982 | Syria | Damascus | Al Cham Hotel
 1978 | Italy | Monte Argentario | Nursery School
 1977 | Saudi Arabia | Jeddah | Meridien Hotel
 1975 | Spain | Bilbao | Missoni Boutique

Lighting designer for several fashion brands including: Loro Piana, Salvatore Ferragamo, Christian Dior, Neglia, Iris, Jil Sander, with more than 150 realizations to his credit.

Lighting designer for exhibitions and temporary installations, with more than 200 realizations to his credit.

Selected Experience Design

Technical advisor and designer for different lighting manufacturers which: Fontana Arte, Stilnovo, Venini, iGuzzini, Castaldi Lighting, Omicron, Platek, Promemoria, Barrisol. There are more than 100 lighting fixtures.

2020 | Higgs System | Promemoria | "Quirinale Contemporaneo 2021"

2015 | Tarsius | Platek

2015 | 1954 | Barrisol | "Italy, Venice - First prize ECC Design Award"

2009 | Dogma 66 | IBT Lighting | "Honourable mention Compasso d'oro"

2007 | Glime Cube | iGuzzini | "If Design Award 2007"

2005 | Diablo | Castaldi Lighting | "Deign Plus al Lighting+Building 2006"

1999 | Microcestello System | iGuzzini | "iF Product Design Award 2000"

1986 | Cestello System | iGuzzini

1983 | Scintilla System | Fontana Arte

1980 | Parola | Fontana Arte | "Quirinale Contemporaneo 2019"

Scientific Activities

since 2007 | Professional member PLDA

since 1998 | Member APIL (2005 - 2008 President)

1996/2002 | CNR Scientific responsible for the research
"Lighting design for Museums"

since 1984 | Honorary Member FAI

since 1984 | Scientific Committee of AIDI (2022 honorary Member)

Editorial Activities

2005 | Coauthor "Manuale di illuminotecnica", Tecniche Nuove

1991 | Coauthor book "Lux", Berenice

1989/2009 | Director of "FLARE, Architectural lighting magazine"

1984 | Coauthor book "Uno spettacolo di Luce", Zanichelli

University Lecture

2005/2022 | Teacher for Master "Design and lighting technologies", Politecnico of Milan

2007 | Lecturer in Lighting design, Brera Academy and Domus Academy

1995/1997 | Teacher at the Institut d'Architecture, University of Geneva

1985/2002 | Teacher at Degree Course in Industrial Design, University of Milan

Awards

2021 | Italy | Milan | AIDI prize for 50 years of carrier

2020 | Italy | Rome | Grand Officer of of the Italian Republic

2019 | Italy | Venice | First prize ECC Design Award

2004 | International | Second place for "City people light award 2004"

2000 | Italy | Genoa | First prize for the "Palazzo Rosso Restoration"

1998 | Portugal | Lisbon | Prize "Design de Ambientes 98/99"

First prize for Espa os Publicos da EXPO 1998

1994 | Italy | First prize for the "Master plan of district station and city center"

REFERENCE

LIGHTING PROJECTS
ARCHITECTURE AND LIGHT
PHOTO



IMPERIAL FORUMS

ITALY
ROME
LIGHTING DESIGN

GOAL

The absolute respect to the integrity of the site and the findings, does not provide for the 'installation of invasive fixtures on the architectural pre-existence and in the environment. Accordingly, it is planned to give accent lighting to the individual architectural findings by installing some locations of groups of projectors outside the archaeological area and camouflaging them among the grassy presences and roots of existing trees on the site.

SERVICE

Outdoor general lighting

PARTNERSHIP

Capitoline Superintendent to Cultural Heritage

SIZE

120000 m²

COST

Confidential

LOCATION

Italy, Rome

STATUS

2010 - 2012

CLIENT

Municipality of Rome



The entire archaeological area of the Imperial Forums on the Palatine is an open-air museum integrated into the urban fabric of the city. The complex conservation project featured a new lighting system designed to make the site visible from the Capitol and the walkway on Via dei Fori Imperiali, and to illuminate the walkways within the Via Sacra. The constraints of the project were defined as: respecting the integrity of the site and archaeological remains and complying with historical heritage, safety and environmental legislation. The lighting stations were installed outside the archaeological areas with projecting lamp assemblies that control optics, shape and projected shadows, glare and dispersion of light flow, using sources of exceptional color rendering. These remote fixtures are hidden from view as much as possible, pay special attention to ease of operation and maintenance, and provide measured luminance values for each individual monument, illuminating them in harmony with their archaeological environment.

REFERENCE

IMPERIAL FORUMS
ITALY | ROME
PHOTO



PORTELLO DISTRICT

ITALY
MILAN
LIGHTING DESIGN

GOAL

The intervention is aimed at stitching up the urban fabric from “closed space” to “fluid space.” Place the project within ‘a larger public lighting intervention, through the choice of continuity with the residential area and the square adjacent to our area of intervention, unifying the illuminance levels by composition of light beams with the use of floodlights.

SERVICE

Outdoor general lighting

PARTNERSHIP

Gino Valle Architects
Cino Zucchi Architects
Guido Canali Architect
LAND srl

SIZE

389000 m²

COST

€ 1.000.000.000

LOCATION

Italy, Milan

STATUS

2006 - 2015

CLINET

Auredia and Nuova Portello
Company, Municipality of Milan



The redevelopment project occupying the area of the former historic Alfa Romeo and Lancia factories along the Simlon-San Siro route aims to stitch up the urban fabric, transforming it from an “enclosed” to a “fluid space.” The architectural design includes three large units that make up an integrated settlement of residential, commercial and public service facilities, including a new public park.

In keeping with the architectural concept, the lighting plays on the volumes, and the choice was made to use bollard pole fixtures and lights incorporated into the architecture. The pedestrian and bicycle bridge that connects the park to the residential and commercial area is illuminated by linear luminaires built into the structure, the new plaza (the largest in Milan) a lighting system with pole-mounted luminaires provides general lighting for all spaces, and the lower central building houses floodlight lamps built into the roof to directly illuminate the ceiling above and the plaza surface by reflection.

REFERENCE

PORTELLO DISTRICT
ITALY | MILAN
PHOTO



ENI HEADQUARTER

ITALY
SAN DONATO
LIGHTING DESIGN

GOAL

The research, aimed at creating an environment characterized by contrasts and heterogeneity, led to the identification of fixtures of the latest design, exclusively with LED sources; lighting fixtures with reduced dimensional impact with high efficiency and a particular controlled beam emission, thanks to a special optical system. The study and attention to positioning and installation methods allowed the realization of solutions integrated with the architectural elements, consistent with the compositional rhythm of the spaces and coordinated with the plant requirements.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Morphosis Architects
S.C.E. Project

SIZE

73826 m²

COST

€ 150.000.000

LOCATION

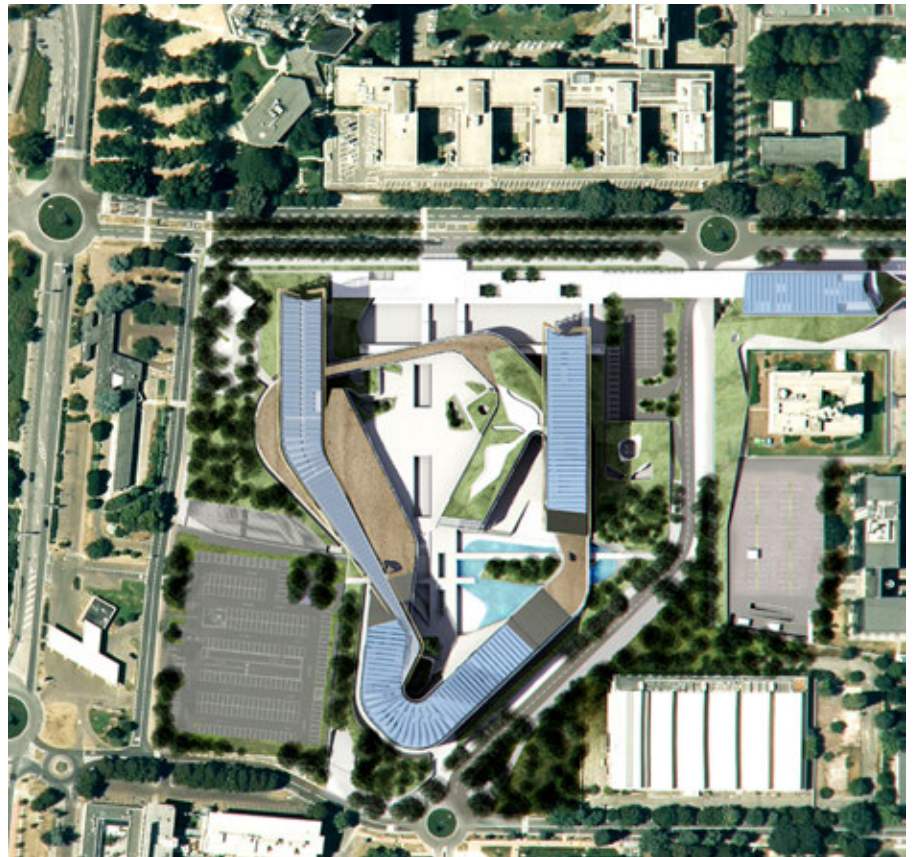
Italy, San Donato

STATUS

2014 - Under construction

CLIENT

DeA Capital Real Estate SGR



Eni supports an innovative and integrated approach to environment, business, and energy exploration. The Center emerges from the landscape as an urban island, contributing to the development and culture of the low-density area. The biologically diverse gardens and high-performance buildings express Eni's dedication to environmental stewardship and provide an optimal working environment for the exchange of ideas. The center was designed to meet Class A energy requirements and achieve LEED Gold Italia certification, with various strategies employed to reduce overall energy consumption, conserve natural resources, and create a healthy and productive work environment for employees. Throughout the campus, building orientation is optimized; landscaping promotes biodiversity and local plants; green roofs, façade shading, and photovoltaic systems help cool and power the campus; waste and rainwater recycling ensure that resources are maximized and conserved; and office and social spaces maximize natural light and airflow and use energy-efficient radiant heating/cooling. The new campus sets a benchmark for sustainable design and social responsibility that supports Eni's role as steward of the environment. The lighting design of the entire area enables the recognizability of the various zones and the functions that take place there, gives prominence to the access places, and emphasizes the pathways: light as a design and scenic language serving the various visual tasks.

REFERENCE

ENI HEADQUARTER
ITALY | SAN DONATO
PHOTO



EL PRAT AIRPORT

SPAIN
BARCELONA
LIGHTING DESIGN

GOAL

In this project, the horizontal ambient lighting component should not be uniform, but differentiated according to functions: for example, passageways and pathways, which can be made attractive with increased brightness.

SERVICE

Indoor general lighting

PARTNERSHIP

Ricardo Bofill Architects

SIZE

300000 m²

COST

Confidential

LOCATION

Spain, Barcelona

STATUS

2007 - 2009

CLIENT

AENA



The opening of Barcelona Airport's Terminal 1 solidified Barcelona's position as one of Europe's top ten airports. RBTA designed an elegant sword-shaped structure that is flooded with natural light through its floor-to-ceiling glass walls. The treatment of natural light, the perspectives, the axes, the harmonic system of materials and colors are designed in such a way that users and workers feel enveloped in a new space, appropriate to the human scale, more comfortable, so that they experience with "illusion" this kind of "inner world." "Clarity, few materials, minimalism and simplicity allowed the fusion of functionality and aesthetics." - (interview with R. Bofill) Batteries of floodlights with metal halide sources, ceramic burner, 250 W, 3000 K embedded on the roofs of the low, interior buildings illuminate by reflection of the roofing the common spaces reproduce the daytime situation with diffuse light. For two consecutive years, in 2011 and 2012, Barcelona-El Prat Airport was selected as the best airport in Southern Europe and received the Skytrax award. The award, as part of the 20th Annual General Assembly of the Airports Council International (ACI), was given on the basis of excellence and achievements in areas such as service quality (both for users and companies), commercial offerings, safety or environmental awareness, among others.

REFERENCE

EL PRAT AIRPORT
SPAIN | BARCELONA
PHOTO



EXPO 2015

ITALY
MILAN
LIGHTING DESIGN

GOAL

The lighting design has taken into account the criteria of energy conservation, ease of maintenance, and enjoyment of living, and thus environment, aesthetics, functionality, and eco-sustainability. The lighting design will diversify areas and functions, highlight installations and emphasize pathways: light will be used as a design and scenic language and not just as a service to make things visible.

SERVICE

Lighting Masterplan

PARTNERSHIP

-

SIZE

110 ha, of which 75400 m2 are in temporary use

COST

Confidential

LOCATION

Italy, Milan

STATUS

2011 - 2015

CLIENT

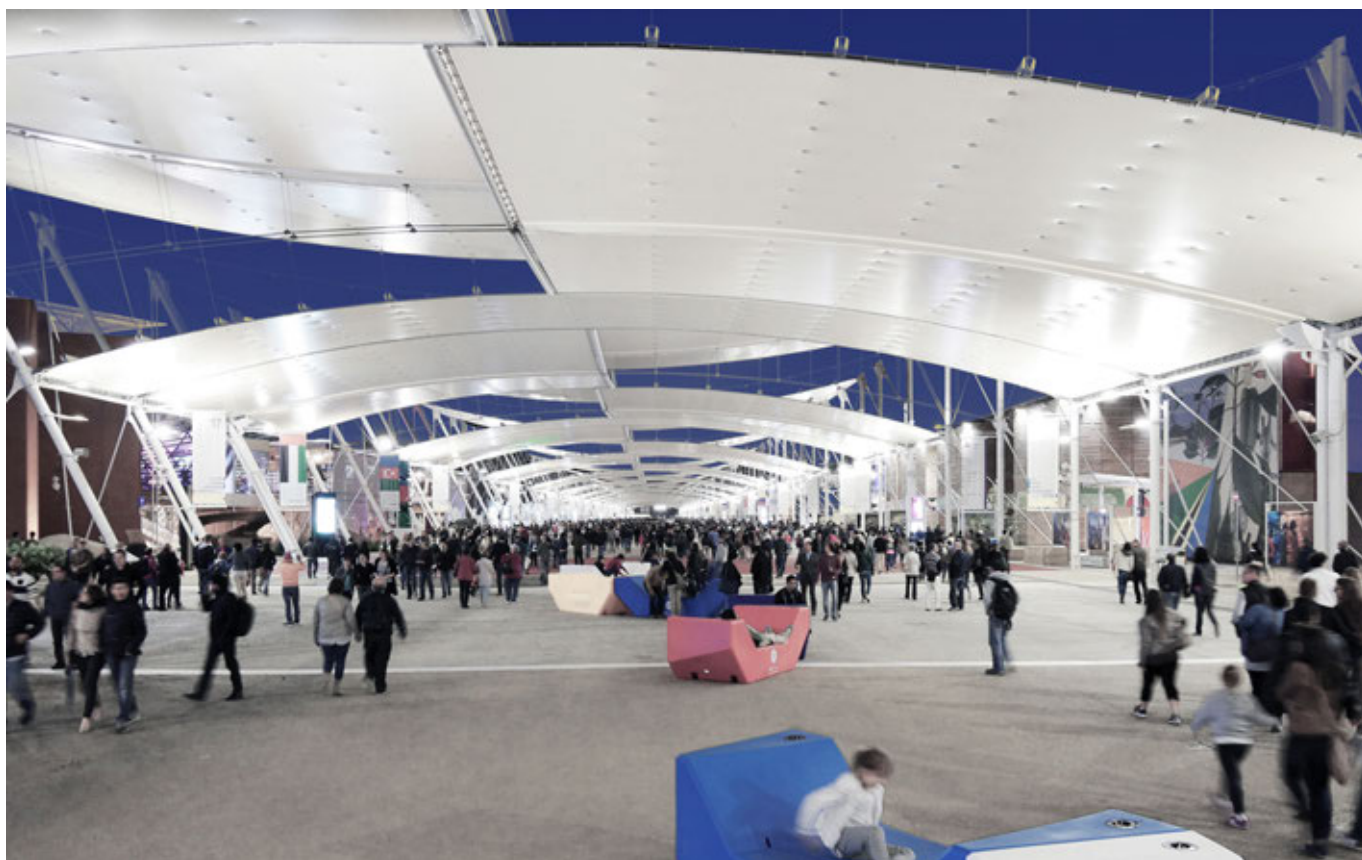
EXPO SpA



“Feeding the Planet Energy for Life” is the theme of Expo 2015, which will open on May 1 and close on October 30, 2015 in the northwest area of Milan (Rho-Pero). The lighting design diversifies zones and functions, gives prominence to installations, and emphasizes paths: light is used as a design and scenic language and not only as a service to visual tasks. The lighting fixtures are integrated with the structural elements of the installations with a result of minimal visual impact throughout the interior exhibition space (with the exception of the water plaza and the plaza in front of the amphitheater). The absence of pole-mounted fixtures keeps the view free of obstacles and vertical barriers. The hill and its vegetation combine ambient lighting with a dynamic effect with a programmed color and intensity dimmer that will provide changing illuminance levels with a feeling of undulating mobility and color change. Newly designed luminaires made of cast aluminum with a special beam emission controlled through a specific optical system and a special high-performance aluminum reflector ensure good illuminance levels on the walking surface and especially a good component on the vertical planes to ensure recognizability to visitors. The lighting design was informed by criteria of energy saving, ease of maintenance, pleasantness of living and thus in environmental, aesthetic, functional and eco-sustainable respect.

REFERENCE

EXPO 2015
ITALY | MILAN
PHOTO



PRIMARY SCHOOL

SWITZERLAND
URSY
LIGHTING DESIGN

GOAL

Light, colours, technology and furniture are among the protagonists of this new way of thinking about the boundaries of learning: flexible spaces that change and adapt to every need. Fundamental is the safety of the lighting as it must be fully guaranteed in view of the fact that the spaces are used by children.

SERVICE

Indoor general lighting

PARTNERSHIP

Ruffieux-Chehab Architects

SIZE

3600 m²

COST

Confidential

LOCATION

Switzerland, Ursy

STATUS

2013 - 2018

CLIENT

Maître d'ouvrage



The project is inspired by the morphology of the region's villages, which often cluster buildings of various sizes around an open courtyard. Schools are complex structures in which diverse and interdisciplinary activities take place, interspersed with the passage of time: the hours of study, refreshment, work, play, sport, music. The indoor and outdoor lighting design has among its objectives energy sustainability, environmental, visual and psychological comfort, an integral part of the architectural design, which is achieved by ensuring homogeneous lighting, excellent colour rendering, pleasant vision in the absence of marked shadows, glare, reflections. Fundamental is the safety of the lighting as it must be fully guaranteed in view of the fact that the spaces are used by children. Although this is a 2013 project (end of construction 2018), the latest LED source luminaires are used. Important is the positioning of the lamp that integrate with the architecture and must be out of reach of the pupils. For example lighting solutions, in the 'Salle de rythmique', circular design luminaires with different diameters are installed recessed in the ceiling, thus generating dynamism and rhythm in the environment; the classrooms are characterised by suspended light lines that integrate architectural light with the exposed wooden beams. The architecture of the nursery and primary schools concretises spaces for children and young people, becoming an educational tool through space, matter, colour, daylight and electricity, which is why lighting designer plays a decisive role.

REFERENCE

PRIMARY SCHOOL AND KINDERGARTEN URSY
SWITZERLAND | URSY
PHOTO



GOAL

The lighting design remained true to the heterogeneous and articulated architecture (large volumes and spaces topped with glass roofs), striking the right balance between daylight and electric lighting.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Renzo Piano Building
MTSN
IURE

SIZE

11710 m²

COST

€ 80.000.000

LOCATION

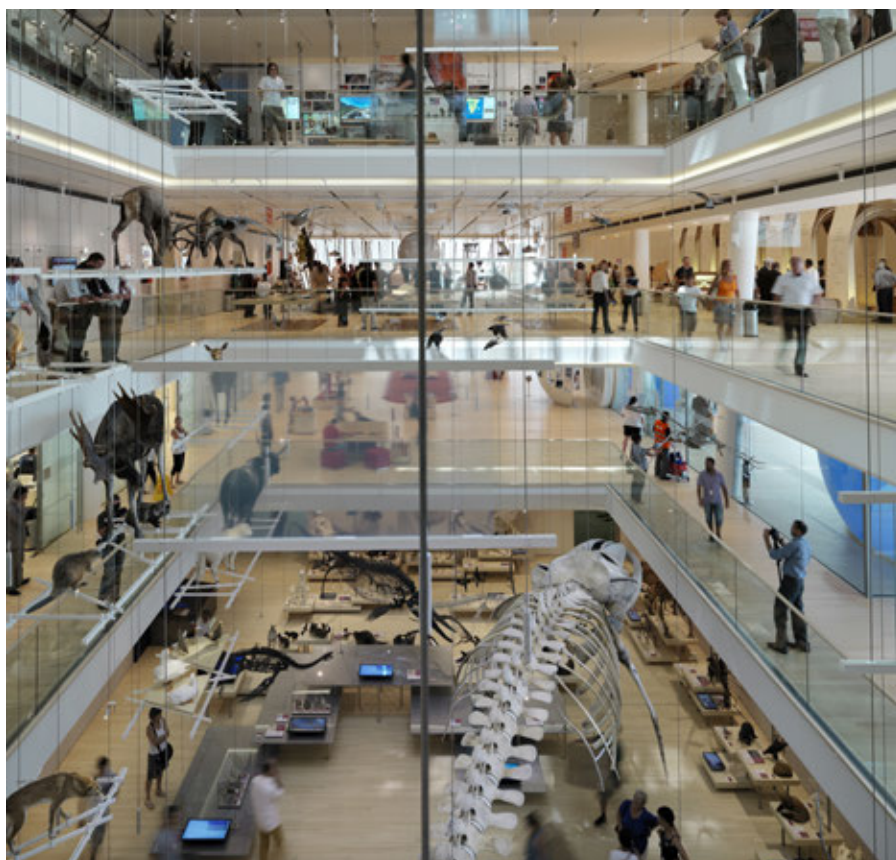
Italy, Trento

STATUS

2011 - 2013

CLIENT

Tridentine Natural Science Museum



“Often museums are perceived as places of shadow, as dark places, it actually works much better when they are places of light. When the current life, the exchange, the being together is mixed up with learning. The building is already a kind of journey. Light, in relation to the outside, in all directions is a very important element, it makes the building belong to a place. Biodiversity, the complexity of nature is celebrated by this complexity of space. A bright, open, accessible building that consumes little energy is a complicated challenge, born together with scientists. Defying gravity, making everything fly, creating an idea of lightness by making even the whale fly, emotionally is important.”
Renzo Piano

The lighting design follows the composite and articulated architecture by finding the right balance between natural and artificial light. Luminaires installed on the ceiling, on electrified tracks or suspended allow great flexibility and adaptability. Luminaires equipped with “controlled” optics with the possibility of orientation were chosen to reduce the considerable number of light points required, both for the purpose of limiting energy loads and to restore order and unity of image. The possibility of pointing (360°) and adjusting the intensity of the light flux emitted by the luminaires allows to obtain, by composition of the beams a homogeneous distribution of illuminance levels. The project has been awarded the GOLD LEED.

REFERENCE

MUSE | NATURAL SCIENCE MUSEUM
ITALY | TRENTO
PHOTO



AMAN RESORT

ITALY
VENICE
LIGHTING DESIGN

GOAL

The main facade is illuminated by four 25W LED low-voltage 24Vdc floodlights placed on the raft in front of the building 40 centimeters below the water level. This location in addition to providing accessibility and safety for maintenance of the fixtures (a metal arm on a track allows movement), is a strategic point of light projection. The direction of incidence of the rays, will significantly reduce the luminance of the projectors from the preferential viewpoints of the observer limiting any possible glare. The floodlights equipped with low-power LED sources, have small dimensions; the installation below the water level allows a result of irrelevant visual impact, avoids burdening the space, urban and architectural and hides the view of the devices.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Gathy Denniston Architects
R & D Engineering
Dr. Group

SIZE

-

COST

Confidential

LOCATION

Italy, Venice

STATUS

2011 - 2014

CLIENT

Aman Group Sarl



Palazzo Papadopoli, a 16th-century patrician building overlooking the Grand Canal near the Rialto Bridge, was built to the design of architect Gian Giacomo dei Grigi by commission of the Coccina family and frescoed during the 18th century by Giambattista Tiepolo. After restoration and renovation work, the palace was transformed into a “7-star” hotel of the extra-luxury resort group Aman. The hotel features: 24 suites varying in architecture and furnishings, spas, lounges, a rooftop rooftop altana, a library with leather-clad walls, and two gardens. The lighting design combined the historic architecture of the building with interior architecture, furniture design with current regulations. The interior lighting maintained the present historical light fixtures, which were all restored and re-functionalized with the integration of the latest light source technology. Some rooms have been fitted with floor or table lamps and fluorescent or LED fixtures integrated into the grooves or furnishings, thus enabling the creation of different lighting scenarios and providing the right levels of illuminance, comfort, and safety. The façade is illuminated by four LED projectors placed on the raft in front of the palace 40 centimeters below the water level, which cast a soft light on the façade made dynamic by the wave motion of the Grand Canal. The entrance portal is highlighted by accent lighting achieved through the restoration and technological adaptation of historic lanterns.

REFERENCE

AMAN RESORT | PAPADOPOLI PALACE
ITALY | VENICE
PHOTO



VETUS PALACE

ITALY
ALESSANDRIA
LIGHTING DESIGN

GOAL

The restoration aims to restore the building to its dominant architectural appearance in the square. Through light, the volumetries of architectural details materialize in the night landscape. The emphasis of the rhythmic cadence of the glazed openings lends majesty to the building.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Gae Aulenti Associated

SIZE

4000 m²

COST

Confidential

LOCATION

Italy, Alessandria

STATUS

2011 - 2012

CLIENT

Cassa di Risparmio di Alessandria



The “Palatium Vetus,” the center of political, administrative and judicial life in the medieval municipality, is the oldest historic building in the city of Alexandria. The building complex, built in the heart of the city around 1170, has undergone several renovations and extensions that have changed its structure to the current one consisting of a single body, on two levels above ground, with various types of foundations.

It currently houses the headquarters of the Fondazione Cassa di Risparmio di Alessandria and an important cultural center. The façade lighting is provided by the windows alone: LED fixtures with blade optics, placed on the sill, centrally located with respect to the window frame uniformly illuminate the window jambs and lintel without glare inside, remaining hidden from view. The entrance is highlighted by ground-recessed LED floodlights with swiveling optics.

REFERENCE

VETUS PALACE
ITALY | ALESSANDRIA
PHOTO



TE PALACE

ITALY
MANTUA
LIGHTING DESIGN

GOAL

The goal is to find lighting solutions that bring the right relationship between the work and the light, as in the case of the Hall of Horses. Composed of frescoed walls, with the upper part of the span characterized by faux bronze bas-reliefs, coffered ceiling, gilded wood on a blue background. Indirect light emphasizes the volumes of this room, the observer is bathed in a warm and welcoming light.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

iGuzzini Lighting

SIZE

18000 m²

COST

Confidential

LOCATION

Italy, Mantua

STATUS

2013

CLIENT

Tea, Municipality of Mantua



Palazzo Te, built between 1524 and 1534 on the commission of Federico II Gonzaga by Italian architect Giulio Romano, has been equipped with a new LED lighting system to replace the old tripods equipped with halogen and incandescent lamps. Thanks to the new lighting design, the refined and precious decorations, wall paintings, stuccoes, painted and gilded ceilings of the Giulio Romano's villa now seem to be awakened by a new light that ensures, for every detail, a surprising visual definition that reveals in its full splendor the artist's tavoloza.

LED "Floor Basket" model fixtures, iGuzzini production, were installed in special execution, designed to house, in addition to the lighting fixtures, other services: emergency lights and fire extinguishers, allowing the spaces to be freed from any additional technological presence. This solution also reduced energy consumption and operating costs.

REFERENCE

TE PALACE
ITALY | MANTUA
PHOTO



SANCAKLAR MOSQUE

TURKEY
ISTANBUL
LIGHTING DESIGN

GOAL

The project aims to represent the purest forms of light and matter, just like a primary inner world, free from any cultural weight.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Emre Arolat Architects

SIZE

1300 m²

COST

Confidential

LOCATION

Turkey, Istanbul

STATUS

2011 - 2013

CLIENT

Sancaklar Foundation



The Sancaklar Mosque project proposes a contemporary vision of religious space, radically revisiting the typical and established forms of the iconic site of the Islamic religion. Selected for the RIBA Award for International Excellence in 2018. The building is located on a large grassy expanse separated from the surrounding suburban areas by a busy road. The semi-hypogean structure follows the contours of the ground level. The upper courtyard of the mosque, surrounded by high walls, is a clear boundary between the chaotic outside world and the serene and collected atmosphere of the public park. The interior of the mosque is a simple space that evokes a cave, where stone and concrete alternate, maintaining a contrast between artificial and natural. The presence of cuts and cracks along the walls allow daylight to filter through. The lighting design follows the sober simplicity of the architecture and integrates LED light lines into the architectural elements. Recessed fixtures provide illumination for the longitudinal wall in the prayer hall when daylight has set, maintaining by reflection the daylight effect.

“With the design for the Sancaklar Mosque in Istanbul, Emre Arolat Architects addresses the fundamental issues of designing a mosque by distancing itself from formal architectural discussions to focus exclusively on the essence of a religious space.” Domus

REFERENCE

SANCAKLAR MOSQUE
TURKEY | ISTANBUL
PHOTO



SAINT PIERRE

SWITZERLAND
GENEVE
LIGHTING DESIGN

GOAL

The interior of the cathedral is austere and bare and is characterized by the rhythm of columns, stone and wooden furnishings. In order to reveal the materiality of the building, a color temperature of 3000°K was selected, which preserves a light tone close to daylight.

SERVICE

Indoor general lighting

PARTNERSHIP

Ruffieux-Chehab Architects

SIZE

23000 m²

COST

Confidential

LOCATION

Switzerland, Geneve

STATUS

2010 - 2017

CLIENT

Conseil de Fondation des Clefs de Saint Pierre



The new lighting design maintains and respects the architectural appearance and atmosphere of the spaces. We consider it necessary to formally respect the spaces, volumes, and architectural decorations with the identification and placement of visually non-invasive fixtures, small in size, inserted into the architecture, -consumption control, energy saving, pleasantness of vision and living at night. The old circular chandeliers suspended at mid-height in both the nave and side aisles are replaced with luminous crowns equipped with LED projectors. This choice has the advantage of placing the new intervention in temporal continuity and in a centuries-old tradition. Additional lighting is provided, specifically LED strips to illuminate the vaults, installed invisibly and reversibly on the triforium cornices. Smaller projectors provide directional lighting to highlight decorative parts (pulpit, stalls) or specifically illuminate certain areas such as the chancel. The atmosphere created by the new lighting respects the special character of Saint-Pierre Cathedral.

REFERENCE

SAINT PIERRE CATHEDRAL
SWITZERLAND | GENEVE
PHOTO



VIBOLDONE ABBEY

ITALY
VIBOLDONE
LIGHTING DESIGN

GOAL

The lighting design, aims to enhance the frescoes and paintings present, highlighting their colors and scenes in them. For this, lighting fixtures were selected that are free of IR and UV components, with color rendering greater than 90, respecting the conditions of conservation, dictated by the standard that protects property of historical and artistic interest.

SERVICE

Indoor general lighting

PARTNERSHIP

Elisabetta Michelini Architect

SIZE

600 m²

COST

Confidential

LOCATION

Italy, Viboldone

STATUS

2013 - 2017

CLIENT

FAI (Fondo Ambiente Italiano)



The complex of the Abbey of Saints Peter and Paul consists of a church dating from 1176 and a prior's house at its side, now partly used as guest quarters. The Abbey made entirely of brick has a rectangular hall plan with three naves of five bays each, framed in transverse pointed arches. The columns that mark the naves are made of brick with capitals of the same material in a notched cube shape. Fourteenth-century frescoes of the Giotto school cover almost the entire walls. The lighting design, aims to enhance the various frescoes and paintings present, highlighting the colors and scenes in them. For this purpose, small, specially designed LED source fixtures with a high color rendering index were used, placed close to the capitals of the individual columns. The fixtures are equipped with dimmable ballasts, so as to adapt the artificial light to the natural light, with the possibility also to have different lighting scenarios depending on the functions and activities that regularly take place in the Abbey.

REFERENCE

VIBOLDONE ABBEY
ITALY | VIBOLDONE
PHOTO



ARTEMISIA GENTILESCHI

ITALY
MILAN
LIGHTING DESIGN

GOAL

In this exhibition itinerary, light has the task of bringing out the dramatic nature of the works. Accordingly, accent lighting has been proposed on the paintings with the help of shapers, leaving the walls around the works devoid of light. The visitor is immersed in an environment characterized by the strong contrast between light and shadow, the paintings thus becoming the sole protagonists of the space.

SERVICE

Indoor general lighting

PARTNERSHIP

Volume srl

SIZE

-

COST

Confidential

LOCATION

Italy, Milan

STATUS

2011

CLIENT

Gruppo 24 Ore



“Artemisia Gentileschi, story of a passion” - One of the greatest painters of seventeenth-century Europe, had to wait three centuries to be judged and internationally appreciated for the quality of her profession namely that of a painter. For this reason, the curators wanted the expressive force of the artist's language to dominate. The exhibition brings together more than fifty works accompanied by an important didactic apparatus for understanding the complex human and artistic story of the painter. The rooms of the Royal Palace are equipped with a track lighting system. The walls of the rooms have been painted, for the occasion, in a dark red color as a uniform and neutral backdrop. Optical condenser gauges for Mastercolour lamps (150 W) were installed on track for accent lighting of the paintings.

The aid of shaping louvers and focus adjustment allowed maximum control of the light beams in the absence of reflection and glare and a unified exhibition path to follow the chronological order of Gentileschi's painting experience.

REFERENCE

ARTEMISIA GENTILESCHI | EXHIBITION
ITALY | MILAN
PHOTO



GAE AULENTI

ITALY
MILAN
LIGHTIG DESIGN

GOAL

Temporary setups are characterized by structures that are not always final and must meet all technical requirements. Each set-up is tailored to the individual exhibit, consequently it is not always interchangeable with other exhibits, although in reality, many always use the same type of lighting, e.g., projectors on tracks, for multiple exhibits with different themes.

SERVICE

Indoor general lighting

PARTNERSHIP

Gae Aulenti Associated

SIZE

-

COST

Confidential

LOCATION

Italy, Milan

ANNO

2013

COMMITTENTE

Palace of Art Triennale



"Gae Aulenti. Objects and Spaces" - The Triennale Design Museum remembers Gae Aulenti through a selection of her most iconic design objects created from 1962 to 2008, curated by Vanni Pasca with installation design by Gae Aulenti Architetti Associati studio. The exhibition traces the design history of Gae Aulenti, capable of looking at rationalism and good design through the lens of Neoliberty and Art Deco and reinventing them with elegance (think of the Pipistrello or the Sgarsul) but also capable of recovering with irony the practice of assemblage and the lesson of the avant-garde (as in the Table with wheels). A student of Ernesto Nathan Rogers, Gae Aulenti deeply absorbed his teaching that furniture and urban planning are the extreme polarities of a modern architect's activity.

REFERENCE

GAE AULENTI | EXHIBITION
ITALY | MILAN
PHOTO



GOAL

The works on display are stylistically very complex, which is why it was agreed with the curator of the exhibition to create a homogeneous band of diffused light on the exhibition walls in order to best facilitate the reading of the works. The ceiling is deliberately left backlit to focus the horizontal viewpoint.

SERVICE

Indoor general lighting

PARTNERSHIP

Emilio Isgrò

SIZE

-

COST

Confidential

LOCATION

Italy, Milan

STATUS

2016

CLIENT

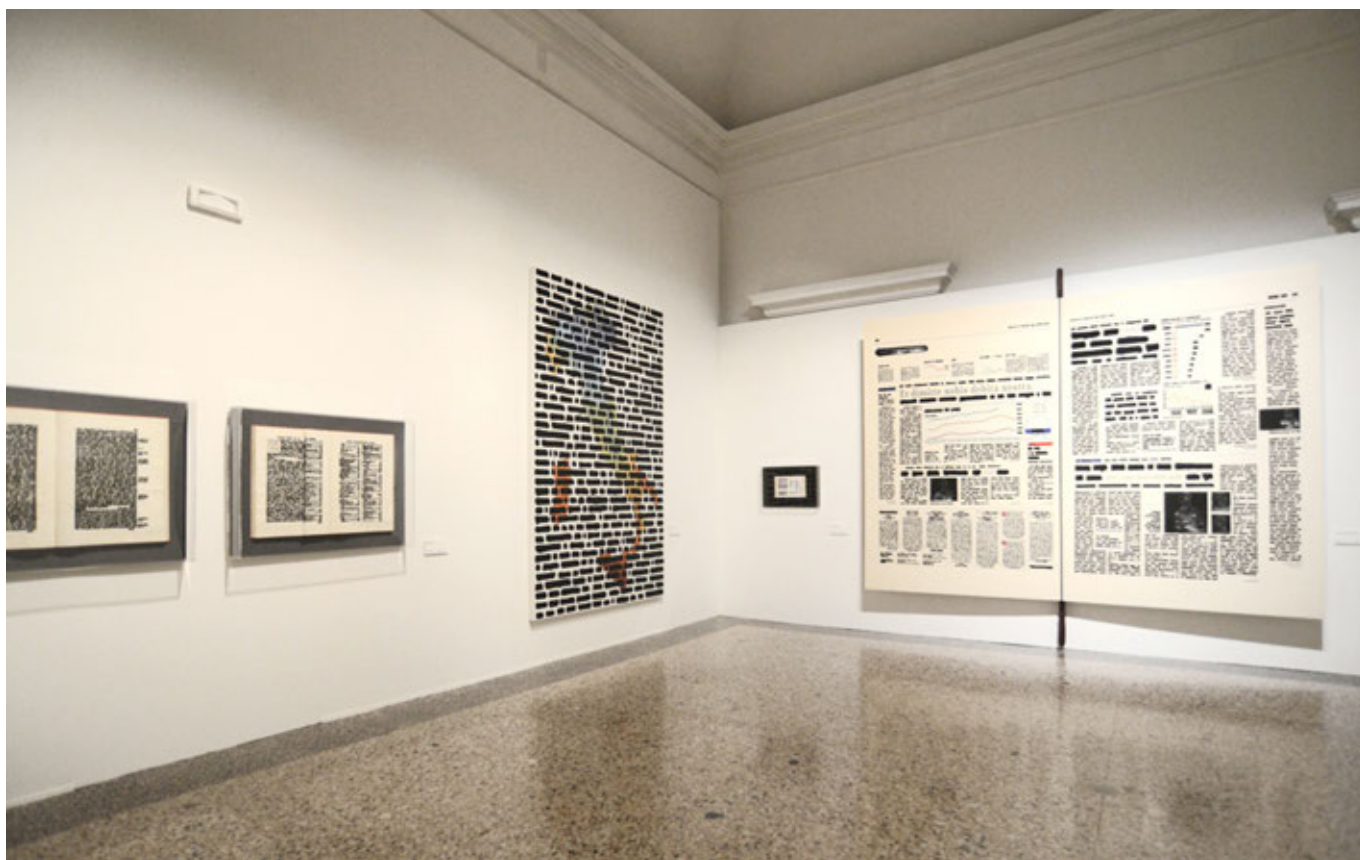
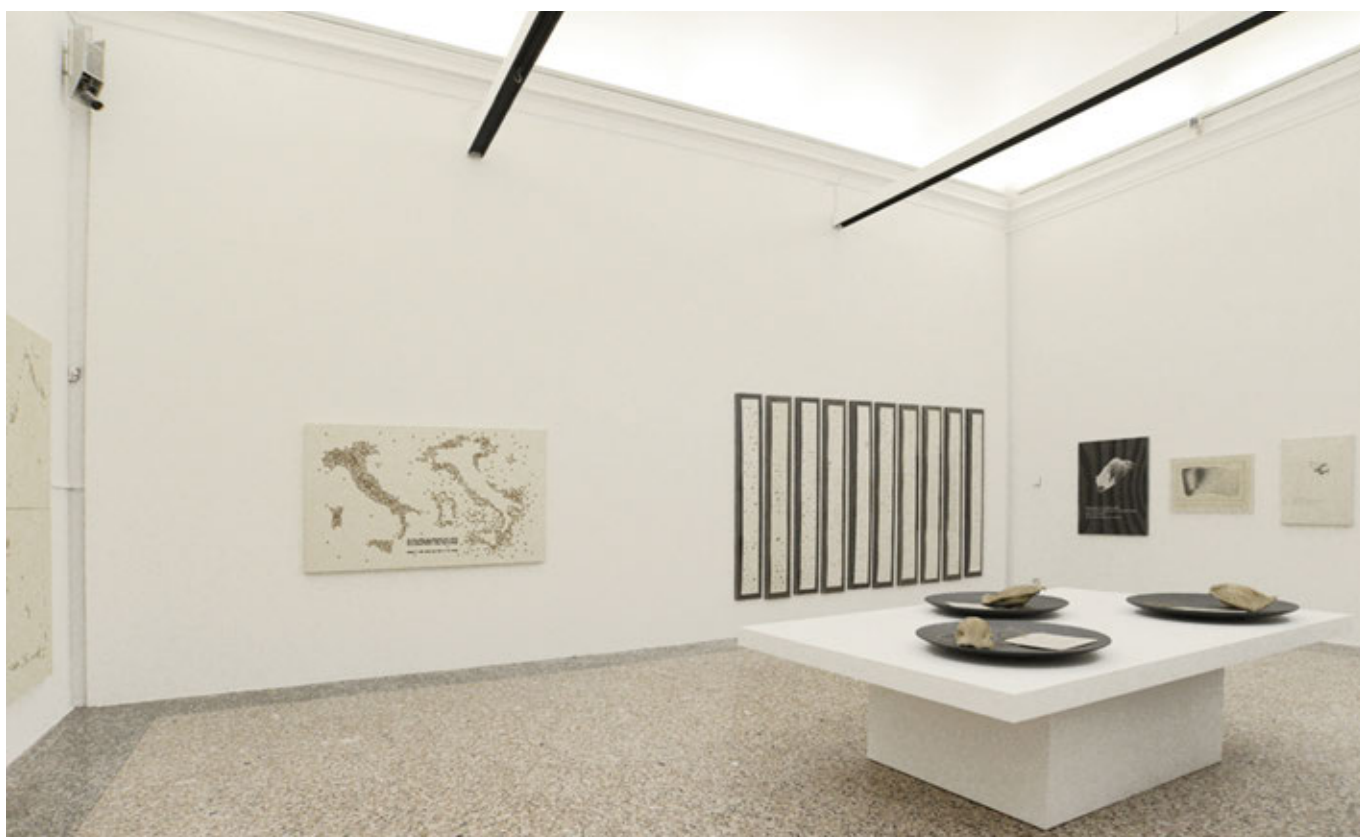
Mondadori Electa



“Emilio Isgrò” - Emilio Isgrò, painter and poet, is one of the most internationally known and prestigious names in Italian art. The artist says, “It is an anthropological and philosophical problem: Will the word be able to survive? Will the image be able to survive? Or is everything destined to become virtual? I erase the word to save it: it is a form of mental hygiene of language that does not deny the text: but enhances it, drawing attention to what was there before.” There are not only erasures. There are also ants in some installations, “The most global insect there is, representing the passage of time, but also human industriousness. Palazzo Reale will host a selection of historical works filled with more than 200 works including erased books, paintings and installations. A Great Anthology exhibited in three prestigious locations (Palazzo Reale, Gallerie d'Italia and Casa Manzoni) is Milan's tribute to Emilio Isgrò, an artist who gives his life to the search for an original language and the creation of a unique style. The lighting design followed the indications of curator Marco Bazzini.

REFERENCE

EMILIO ISGRÒ | EXHIBITION
ITALY | MILAN
PHOTO



PRIVATE OFFICE

ITALY
MILAN
LIGHTING DESIGN

GOAL

The study and attention to positioning and installation methods allowed the realisation of solutions integrated with the architectural elements, coherent with the compositional rhythm of the spaces and coordinated with the plant engineering requirements.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Confidential

SIZE

-

COST

Confidential

LOCATION

Italy, Milan

STATUS

2018 - 2021

CLIENT

Confidential



Lighting projects are constant dialogues with customers, project teams, architectures and their functions.

In this building, which is the headquarters of the offices, the light plays a fundamental role for the visual comfort of people who daily work inside of them, making their own activities. Moreover, the lighting choices want to enhance the several works of art that are in these spaces.

The Executive Project develops through the installation of an indirect light in the corridors in order to avoid shadows on the walls. In fact, the presence of paintings and statues is stressed by the use of a homogeneous light.

Some of the offices have movable walls. This is the reason why a site-specific lighting system has been designed for changing according to the transformations of the spaces. The diffused light suspension lamps guarantee an UGR of less than 19, as recommended by the legislation for interior workplace projects.

The custom lighting fixtures of the meeting rooms are in harmony with both the furniture and the architectural spaces in which they are installed.

The possibility of modulating the lighting allows greater comfort and therefore the well-being of the people housed inside the building.

REFERENCE

PRIVATE OFFICE
ITALY | MILAN
PHOTO



OLANGERHOF HOTEL

ITALY
PLAN DE CORONES
LIGHTING DESIGN

GOAL

Light as an architectural building material. The façade lighting makes the building visible in the midst of nature and creates a landmark in the night landscape, generating emotions. Accents of light divide the large windows and draw attention to the architectural composition.

SERVICE

Outdoor general lighting

PARTNERSHIP

Sifola & Sposato Architects

SIZE

5000 m²

COST

Confidential

LOCATION

Italy, Plan de Corones

STATUS

2021 - 2022

CLIENT

Private



The Hotel Olangershof is the subject of an overall architectural transformation of an existing building, located in the municipality of Valdaora. Located in the centre of Val Pusteria, it extends close to the Fanes-Senes-Braies nature park and the Vedrette di Ries-Aurina nature park. This location offers an immersion in nature with the imposing peaks of Plan de Corones, Piz da Peres and Punta Tre Dita as a backdrop. The lighting design enhances the night-time perception of the architectural volume of the façades. The hotel's light design follows the architectural details of the elevations, sculpts the volumes, captures interest and conveys emotions. At night, the three-dimensional appearance of the elevations is rendered through an LED luminaire, installed at the base of each modular element, which creates a line of light on the inner parts of the mullions. The distribution of the luminous flux favours the illumination of the surfaces framing the windows. The projectors highlight the vertical elements of the façades. It generates reflections in the snow and creates a building floating in nature.

REFERENCE

OLANGERHOF HOTEL & WELLNESS
ITALY | PLAN DE CORONES
PHOTO



BOTANICAL GARDEN

ITALY
MILAN
LIGHTING DESIGN

GOAL

The lighting design was studied with respect to the photoperiodism of deciduous plants therefore illuminance levels are kept very low: 10 to 40 lux.

SERVICE

Outdoor general lighting

PARTNERSHIP

Matteo Vercelloni Architect

SIZE

5000 m²

COST

Confidential

LOCATION

Italy, Milan

STATUS

2013

CLIENT

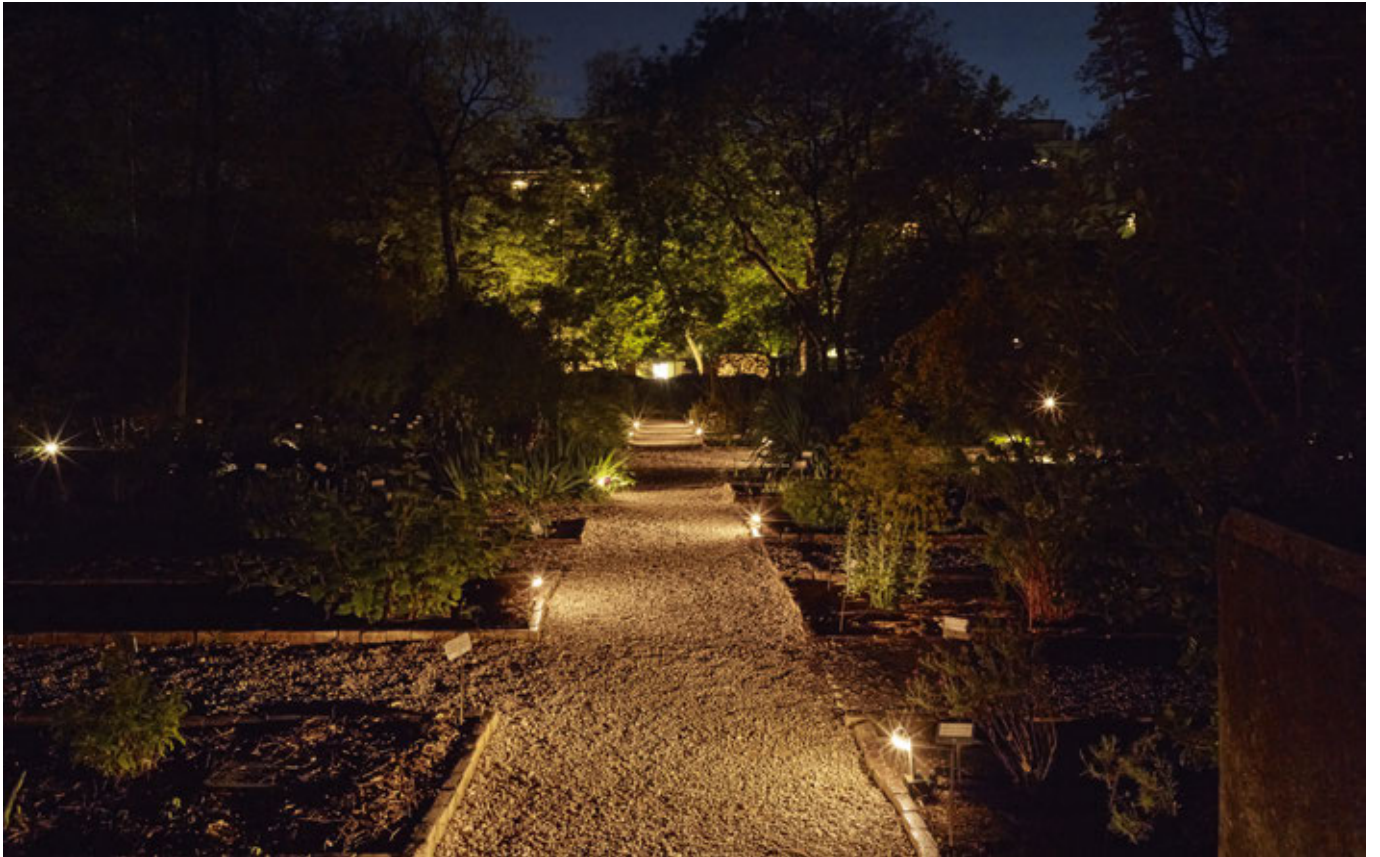
Interni



A green oasis, hidden in the heart of Milan and incorporated into the Brera Palace, the Botanical Garden was founded in 1774 under Empress Maria Theresa of Austria with the aim of teaching botany. After the Napoleonic period, it remained neglected until the late 20th century when restoration work was undertaken thanks to the intervention of the University of Milan, of which the Garden is still part today. At night, accent lighting reveals some places in the space in an interplay of chiaroscuro and penumbra. Small LED luminaires installed on the ground in pegs outline the pathways and growing beds while specially executed fixtures with a light-blade optic outline the trunks of the tall trees that enclose the Garden in a kind of forest. The architectures of the past found in the 'Garden area such as the specola and the 18th-century tank in which water lilies and other aquatic plants grow are illuminated with direct-light projectors.

REFERENCE

BRERA BOTANICAL GARDEN
ITALY | MILAN
PHOTO



LAKESIDE

ITALY
VARENNA
LIGHTING DESIGN

GOAL

Respect for the landscape value of the path led to the choice of newly developed fixtures, with LED technology, high performance and very low visual impact. The advantages offered are many: good luminous efficiency; very low installed wattage; small footprint; high degree of impact protection; low maintenance; average lifespan of 60,000h.

SERVICE

Outdoor general lighting

PARTNERSHIP

iGuzzini Lighting

SIZE

-

COST

Confidential

LOCATION

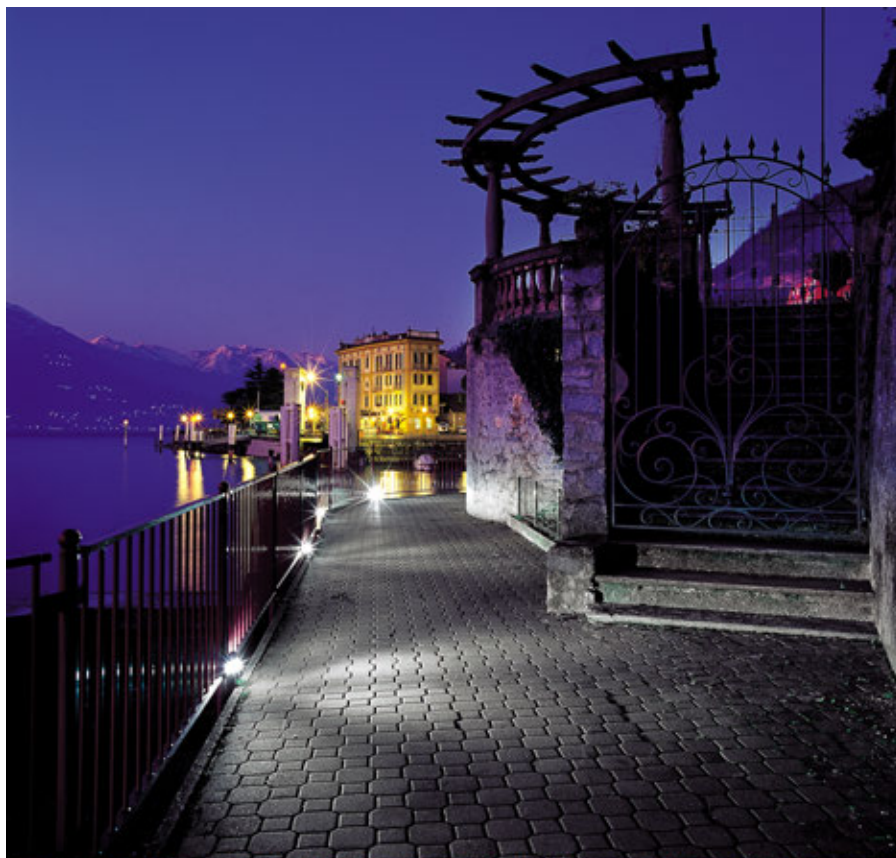
Italy, Varenna

STATUS

2006

CLIENT

Municipality of Varenna

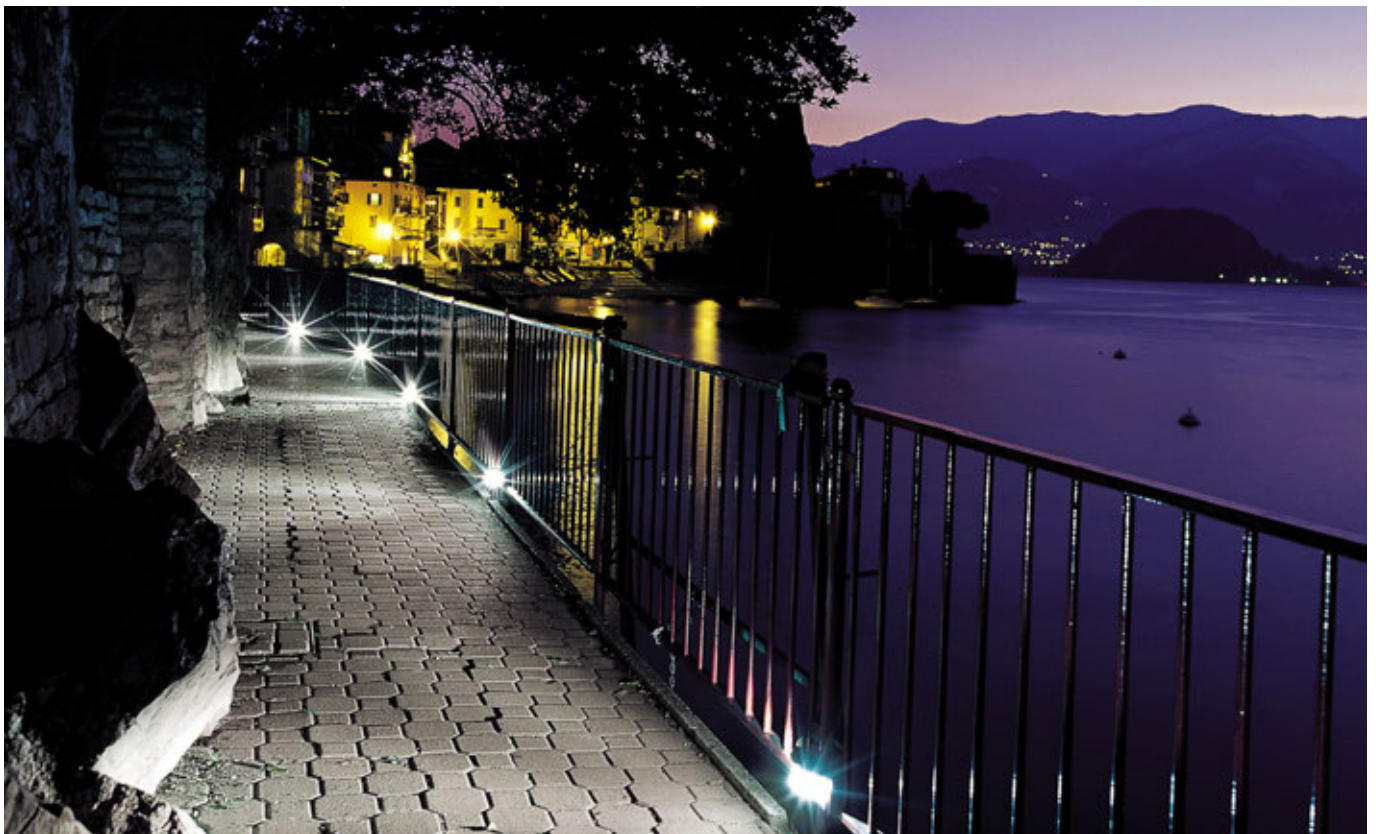


The lakefront promenade connects the pier to the historic center of Varenna. Respect for the scenic value of the path led to the choice of newly designed luminaires with LED technology.

The fixtures used are "Glimcube" fixtures manufactured by iGuzzini, specially designed to uniformly illuminate the walking areas. Positioned on the uprights of the parapet, with a minimum spacing of 4.20m, at a height of 10 cm from the ground, they brighten the walking surface and ensure by reflection adequate illuminance values even on vertical planes. The distribution of light intensities within an angle of 180° excludes any risk of glare in viewing the landscape from the lake. A total of 67 luminaires were installed. The supply units were grouped in separate positions from the luminaire, taking advantage of the recessed compartments left vacant by the old lighting system, and then protected by sealing elements.

REFERENCE

LAKESIDE
ITALY | VARENNA
PHOTO



MANGUSTA 130 MAO

ITALY
VIAREGGIO
LIGHTING DESIGN

GOAL

Although with differences in design, the interiors of luxury yachts and private homes today are intertwined, generating ever new and fascinating scenarios. The desire to live everyday life both on board and at home with the same comforts and well-being of living brings the daily routine to the yacht, without perceiving any difference or constraint.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Erna Corbetta Architect

SIZE

-

COST

Confidential

LOCATION

Italy, Viareggio

STATUS

2009

COMMITTENTE

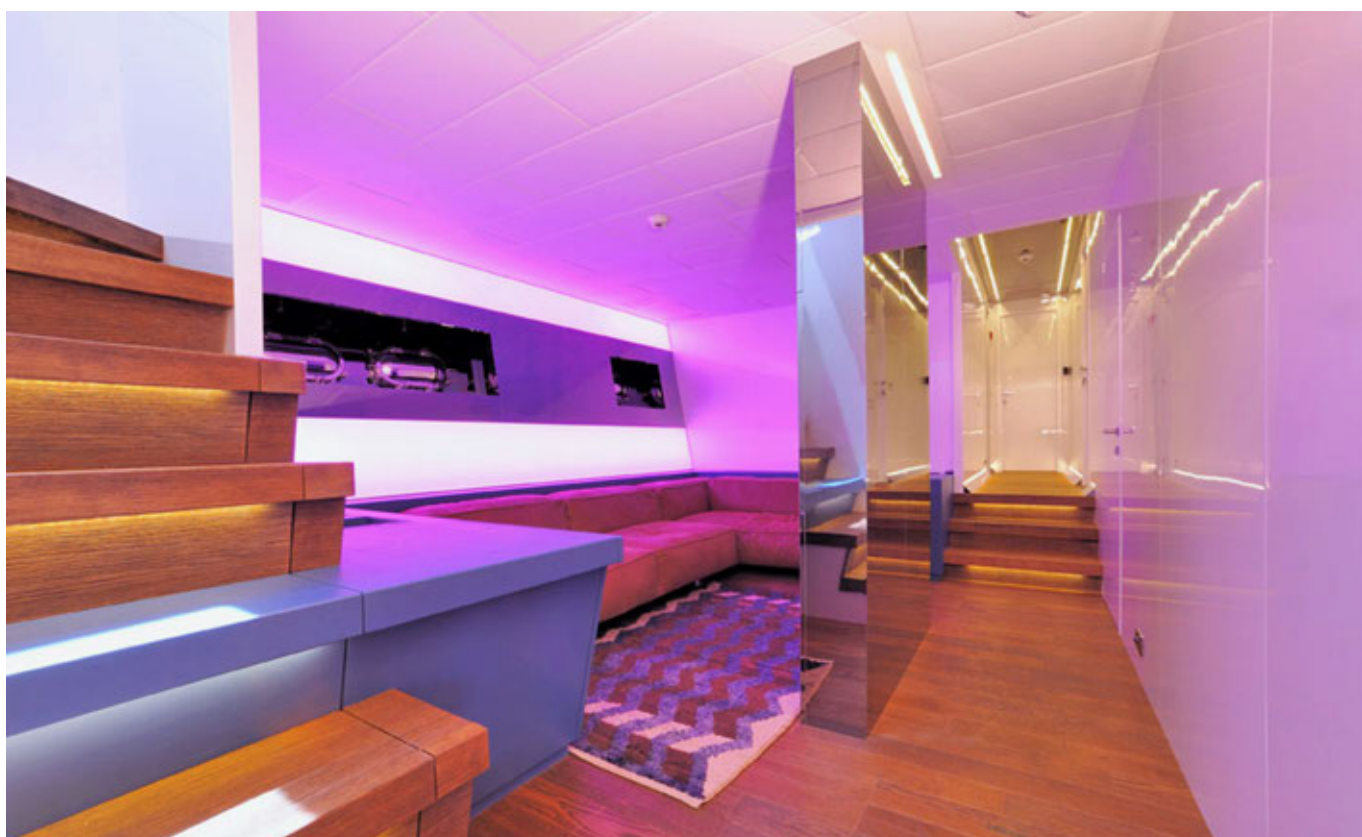
Private



The interiors of the boats have achieved the same comfort and aesthetics as mainland dwellings, use design pieces and noble materials. The lighting system has specific needs for protection due to wave oscillations, saline environment. Mangusta's lighting design looked to new light-emitting diode technology to create illuminated walls and ceilings without the visual presence of the sources: the very small size of LEDs, allows for continuous lines, placement of fixtures in minimal spaces: housed in small grooves, panels and counterwalls, they highlight colors and materials, illuminate rooms by reflection, and create luminous furnishings. LEDs, properly programmed, offer the possibility of producing colorful and dynamic light, of changing the perception of spaces. At night, the elegant line of the hull, the decisively illuminated sides on the inside leave the boat seemingly flying on the water against the light.

REFERENCE

MANGUSTA 130 MAO
ITALY | VIAREGGIO
PHOTO



NHOW HOTEL

ITALY
MILAN
LIGHTING DESIGN

GOAL

A large industrial building transformed in a design hotel. Urban signs like graffiti and one-off pieces by artists and designers melt in the flexible public and private spaces.

SERVICE

Outdoor general lighting

PARTNERSHIP

Matteo Thun Architect

SIZE

25000 m²

COST

Confidential

LOCATION

Italy, Milan

STATUS

2004 - 2006

CLIENT

DHD srl



The former industrial area around Via Tortona in Milan is currently expanding to become a fashion and design district but it still maintains its original character thanks to its disused factories, now refurbished and converted into showrooms, laboratories, creative studios and residential lofts. The former General Electric plant has also been renovated. Internally, it now includes a hotel and multi-functional spaces for exhibitions, fashion shows and events. The original exterior has been retained, as has its sawtooth roof, while the grey plasterwork of the external walls has been softened by large glass window surfaces. The lighting of the external façades and courtyards of the building has been entrusted entirely to windows outlined by controlled “fan-shaped” beams of blue light emitted by blue-colored LED fixtures.

REFERENCE

NHOW HOTEL
ITALY | MILAN
PHOTO



JIL SANDER SHOWROOM

ITALY
MILAN
LIGHTING DESIGN

GOAL

In this project, the replacement of existing luminaires with LED fixtures will bring benefits in terms of both energy consumption and maintenance given the average lifetime of LED sources. The ever-increasing diffusion of LED lighting fixtures not only leads to savings in terms of watts, but also in terms of "energy" watts (cooling and heating).

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

CLS Architects

SIZE

-

COST

Confidential

LOCATION

Italy, Milan

STATUS

2011

CLIENT

Jil Sander



The restructuring of the Jil Sander group and the opening of new single-brand or partnership stores has led to the revision of various visual merchandising while keeping the image unchanged. A new lighting design has to adapt pre-existing architecture and systems without a restructuring of them. The study and implementation of a new recessed lighting system in the false ceiling (keeping the same existing grooves) consisting of specially made LED source light fixtures with controlled optics and high color rendering replaces existing halogen or metal halide sources. The use of this lighting system has resulted in significant benefits: reduction of electrical consumption, energy (air conditioning system), reduction of CO2 emissions, reduction of maintenance, and a significant improvement in lighting performance.

REFERENCE

JIL SANDER SHOWROOM
ITALY | MILAN
PHOTO



AHVAZ BRIDGES

IRAN
AHVAZ
LIGHTING DESIGN

GOAL

The city of Ahvaz, with a predominantly horizontal development, stretches from north to south along the wide bed of the Karun River. The overall urban redevelopment project has been divided into five “thematic” intervention phases by prioritizing the new lighting of parks, gardens, riverbanks and bridges.

SERVICE

Outdoor general lighting

PARTNERSHIP

MLD 360
iGuzzini Lighting

SIZE

-

COST

Confidential

LOCATION

Iran, Ahvaz

STATUS

2013

CLIENT

Municipality of Ahvaz



The city of Ahvaz, with a predominantly horizontal development, stretches from north to south along the wide bed of the Karun River. The urban fabric has no particular centers of attraction: buildings that are modest in size and quality, with small commercial establishments border sparsely tree-lined and often bumpy streets where traffic and population flock. The public administration is engaged in an urban redevelopment project that includes the creation of new parks, riverfront improvements, and new street lighting. The overall urban redevelopment project has been divided into five “thematic” phases of intervention, prioritizing the new lighting of parks, gardens, riverfront and bridges. The nightscape once again acquires the presence of the Bazaar, the illuminated orders of arcades, like a huge lantern participating in the urban context. The lighting of the bridge connecting with the mainland creates a line of light, signaling the route. The rapids created in the bend of the river near the island can be illuminated with light that changes from shades of ice white to bluish white to blue. Bridges: Fourth Bridge (“Energy Bridge”), Fifth Bridge (“Forest Bridge”), White Bridge (“History Bridge”), Black Bridge (“Lace Bridge”), Seventh Bridge (“Diamond Bridge”). Fourth Bridge (“Energy Bridge”).

REFERENCE

AHVAZ BRIDGES
IRAN | AHVAZ
PHOTO



AHVAZ ROADS

IRAN
AHVAZ
LIGHTING DESIGN

GOAL

The municipality's desire to personalize the public lighting system led to the study of a logo and plaque to represent the city. The choice of only three types of poles (declined in different heights), only two types of sources (LED and metal halide) create order and recognizability to the places. The graphic unification of colors and logo become a distinctive element of the city, a strong, characterizing sign.

SERVICE

Outdoor general lighting

PARTNERSHIP

MLD 360
iGuzzini Lighting

SIZE

-

COST

Confidential

LOCATION

Iran, Ahvaz

STATUS

2013

CLIENT

Municipality of Ahvaz



Large transit traffic in and out of the city of Ahvaz is supported by the major expressways (4+4 lanes) parallel to the river, (Pasdaran - west and Behbahani - east) on the extreme outskirts of the built-up area. Internal connections to the various parts of the city are provided by the large boulevards (3+3 lanes). Traffic distribution in the various neighborhoods is through a network of roads (2+2 lanes), vehicular and pedestrian. In the project we have a single one-lane road in each direction: Azadegan (1+1 lane). The squares and traffic circles on the route (Shvada Square- Maydan Shoada - Maydan Shaid) are illuminated with the extent and distribution of the type of poles and fixtures found in the tributary streets. The possible presence of monuments in the center of the square or traffic circle provides a particularly dedicated lighting design. We have, therefore, three different types of urban streets, with specific characteristics in terms of size, viability and traffic patterns. We have, therefore, designed three distinct pole models to be installed in the different situations of the city road network, in compliance with the current CEN regulations. The 'desired burying of the electric power supply system, already budgeted by the city, will provide a new look to the urban context, free the horizon from technological presences and visual obstructions leaving the view of the sky complete and clean. The special team of electricians in charge of the city lighting system will be able to intervene promptly and restore proper operation.

REFERENCE

AHVAZ ROADS
IRAN | AHVAZ
PHOTO



VULCANO BUONO

ITALY
NOLA
LIGHTING DESIGN

GOAL

The lighting design followed the guidelines of the architectural design and used fixture types typical of commercial and urban spaces. Through light, the architectural volumes materialize in the night landscape, emphasizing the “crater” space and thus transforming it into a large square by going beyond the concept of a commercial space and turning it into a place of culture and socialization.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Renzo Piano Building

SIZE

150000 m²

COST

€ 180.000.000

LOCATION

Italy, Nola

STATUS

2002 - 2007

CLIENT

Interporto Campano SpA



Located in the countryside outside Naples, this mixed-use center is a modern version of a traditional market. The project design draws inspiration from the surrounding landscape, particularly the nearby volcano Vesuvius. The shape of the structure contrasts and counterbalances the rectilinear buildings of the nearby shopping center. The center's operations are located on different levels. The central "plaza" forms the center of the volcano, with its markets and meeting and working places. The mall-a veritable two-story arcade-shaped shopping ring-is lit by daylight. A hotel, a multiplex cinema, a fitness center, a superstore, 25 eateries and 160 stores are spread along the walkway, all facing the large central plaza. The "crater" space was intended to host artistic and cultural events, performances and events. The lighting design followed the architectural design guidelines and used fixture types typical of commercial and urban spaces, thus enhancing its citadel image.

REFERENCE

VULCANO BUONO SERVICE CENTRE
ITALY | NOLA
PHOTO



ALBERE DISTRICT

ITALY
TRENTO
LIGHTING DESIGN

GOAL

The goal was to achieve soft, comfortable lighting with minimally invasive fixtures and homogeneous formal solutions for both outdoor areas and residential and museum interiors. In transit areas, such as porches, diffuse, homogeneous, unobtrusive lighting was sought that would provide safety. A cut-off system was used for all outdoor lighting and allows for the complete elimination of the problem of light pollution, and being a system it easily allows for different optics to be mounted depending on the function the luminaire is to perform: from street optics to optics for green areas.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Renzo Piano Building

SIZE

90000 m²

COST

Confidential

LOCATION

Italy, Trento

STATUS

2002 - 2016

CLIENT

Castello Sgr SpA



The Albero district, home to a former Michelin factory, is now a new part of the city of Trento. This transformed post-industrial brownfield now shares many characteristics with the urban fabric of Trento: the clear hierarchy of design, its functional layering, and a general similarity in the size of the buildings and the materials used in their construction. This new neighborhood, long physically separated from the city center by the railway, now feels psychologically closer. The Albero Quarter accommodates MuSe, the new Science Museum, thus strengthening the cultural identity of this area of Trent. The museum acts as a magnet for the project and, together with the Palazzo delle Albero (now the Museum of Modern and Contemporary Art), attracts the public and confirms the cultural and recreational vocation of the revitalized area. Sustainability was an important part of the Albero Quarter regeneration project. In fact, the buildings consume little energy with extensive use of renewable resources. The MuSe has achieved LEED Gold certification.

REFERENCE

ALBERE DISTRICT
ITALY | TRENTO
PHOTO



SAINT PIO

ITALY
SAN GIOVANNI ROTONDO
LIGHTING DESIGN

GOAL

Stone paving and the absence of a facade, a simple glass front marks the continuity between the exterior and interior. The lighting design emphasizes this connection between exterior and interior environments. At night, the church is illuminated with spotlights on the ground and by the light coming out of the stained glass window.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Renzo Piano Building

SIZE

14000 m²

COST

€ 35.000.000

LOCATION

Italy, San Giovanni Rotondo

ANNO

1994 - 2004

COMMITTENTE

Province of the Capuchin Friars Minor of Foggia



The shrine dedicated to St. Pius was designed to accommodate an ever-increasing number of the faithful on pilgrimage. The building designed by architect Renzo Piano, accommodates up to 6500 worshippers, while a large open space communicating with the liturgical hall allows another 30 thousand people to attend religious ceremonies. In this way, the interior space merges with the exterior space. From the churchyard, the main arch of the church can be admired in all its grandeur. It is the largest stone arch in the world, with a width of 45.80 meters and a maximum interior height of 15.70 meters. The lighting design emphasizes this connection between exterior and interior spaces. Diffused light with pendant fixtures relaxes and welcomes the visitor. The lighting becomes versatile and allows for different scenarios: suitable for celebrations, where a high amount of light is needed throughout the space; or it creates a more intimate, sacred environment, where the greatest amount of light is concentrated upward to evoke the lightness of the spirit. A strong light cut on the altar focuses attention on the officiant. The place of worship is signaled from far away through the large cross and by the driveway wall.

REFERENCE

SAINT PIO PILGRIMAGE CHURCH
ITALY | SAN GIOVANNI ROTONDO
PHOTO



GARIBALDI COMPLEX

ITALY
MILAN
LIGHTING DESIGN

GOAL

Lighting plays with light and shadow, creates chromatic and dynamic effects. It shows the forms of architecture, volumes, materials, signals the internal presence of the building in harmony with the urban context. It stands as a service to citizens, makes sites and their functions recognizable, and ensures visual comfort and safety along paths. Since it is a pedestrian area, the values of its vertical planes are favored, to make people pleasantly recognizable and encourage human relations.

SERVICE

Outdoor general lighting

PARTNERSHIP

Pelli Clarke Architects
Cino Zucchi Architects
Khon Pedersen Fox Architects

SIZE

360000 m²

COST

€ 2.000.000.000

LOCATION

Italy, Milan

STATUS

2006 - 2013

CLINET

UniCredit Bank, Gruppo Unipol



After many years of neglect, the Porta Nuova area bounded by Via Melchiorre Gioia, Via Amerigo Vespucci, Via Galileo Galilei and Viale della Liberazione has become the subject of a general urban transformation: squares, gardens, public and private parking lots, bicycle paths, buildings and towers for housing, commercial activities, exhibitions, cultural initiatives, hotels, private, public and government offices, areas of general interest and municipal services. Public and private roads have been moved underground, and new subway and rail lines have been created. Much attention was given to materials (recycled and recyclable raw materials), the quality of interior spaces and lighting. Each area features a lighting system designed in accordance with the urban layout, buildings and functions.

The Porta Nuova Garibaldi area forms a visual telescope pointing toward Circular Square, a large fountain and the Pelli skyscraper. The architecture itself is used as a lighting system. Buildings, canopies, details, and access points between buildings became light diffusers in the absence of visual obstructions or light poles that would have broken the great perspective that opens toward the square and the central body of water. The project was awarded LEED GOLD.

REFERENCE

GARIBALDI PORTA NUOVA COMPLEX
ITALY | MILAN
PHOTO



ST GILES COURTS

ENGLAND
LONDON
LIGHTING DESIGN

GOAL

Surrounded by conservation areas, it was essential that this large new development fit into the scale and streetscape of this old area of central London.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Renzo Piano Building
Fletcher Priest Architects

SIZE

8000 m²

COST

€ 52.353.000

LOCATION

England, London

STATUS

2006 - 2010

CLIENT

Legal & General with Mitsubishi
Estate Corporation Stanhope PLC



Located between Covent Garden and New Oxford Street in central London, the Central St Giles development replaces a massive, impenetrable block of former government offices with a permeable, vibrant and sculptural mix of volumes containing offices, flats, restaurants and shops. Central St Giles fits well into the urban context, responding to the shapes and colours that surround it. The scheme consists of complex volumes and a combination of facets characterised by their materials: glass, steel and ceramics in different colours that change with the light. Commercial units, restaurants, offices and flats surround a large central courtyard. The square hosts a variety of social activities and reinforces the urban identity of the site. The lighting design of the courtyard is in line with the architectural design. The double-height ground-floor public spaces on the perimeter of the entire complex are illuminated by suspended spotlights that provide general and space-specific lighting. The light emitted outside the large glass surfaces forms a kind of luminous base, detaching the buildings from the ground and visibly amplifying the space of the square. Projector lamps positioned under the eaves, out of sight, provide the general illumination of the space and produce a light-dark contrast and shadows similar to those seen during daylight hours.

REFERENCE

ST GILES COURTS
ENGLAND | LONDON
PHOTO



HILTON HOTEL

JAPAN
TOKYO
LIGHTING DESIGN

GOAL

Redesign of the public spaces (bar, lounge, restaurant and discoteque) in the Hilton Hotel.

SERVICE

Indoor general lighting

PARTNERSHIP

Gianfranco Frattini Architect

SIZE

-

COST

Confidential

LOCATION

Japan, Tokyo

STATUS

1984

CLIENT

Private



The spaces designed by architect Gianfranco Frattini are spaces that can be identified with their own time, but also contain elements that go beyond it, becoming distinctive signs of a refined architectural poetics. This is demonstrated by the design of the bar and disco area for the Hilton Hotel in Tokyo. The architect set up three different but uniform areas in terms of furnishings, materials and colours. The long bar counter is defined by three elements: the visible bottles, the carabottino (of clear Japanese descent) and the lighting. The walls and upholstery are covered in an intense orange that contrasts and illuminates the entire ambience. Complementing the bar area is the lighting, dozens of luminous drops descend from long reflective metal plates and spread throughout the room, creating a uniform carpet of light. A few spherical glass lamps similar to Japanese lanterns are placed on the low corner tables between the sofas. The restaurant is a hybridisation of two cultures that share the same understanding of elegance.

REFERENCE

HILTON HOTEL
JAPAN | TOKYO
PHOTO



MUSEE D'ORSAY

FRANCE
PARIS
LIGHTING DESIGN

GOAL

The lighting design aims to “hide” the luminaires, as no additional external elements are to be added. This design philosophy led to the realization of completely indirect lighting.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Gae Aulenti Associated

SIZE

60000 m²

COST

Confidential

LOCATION

France, Paris

STATUS

1980 - 1986

CLIENT

Établissement public Musée
D'Orsay



The project for the transformation of the old Orsay train station into a museum housing collections of 19th-century French art chooses not to interfere with Laloux's architecture (1899) but to feature light, materials, and colors. Lighting required special attention: not wanting to add additional external elements to the pre-existing structures, the work of upgrading the spaces and architecturally transforming the station into a museum had to find solutions for the new lighting in itself. The station structure offers large glass surfaces, creating a serious problem of interference between the presence of natural light and the extremely heterogeneous areas in terms of size. The choice of using discharge sources was dictated by two strongly conditioning reasons: the relatively low allowable level of usable power, due to the existence of severe air conditioning problems, and the presence of daylight almost everywhere, which required the use of sources with color temperature relatively close to that of discharge lamps.

REFERENCE

MUSEE D'ORSAY
FRANCE | PARIS
PHOTO



ALESSI HALL

ITALY
MILAN
LIGHTING DESIGN

GOAL

Five different illumination scenarios were made possible: everyday lighting; lighting for events, meetings, conferences, and special ceremonies; lighting for receptions, parties, and TV filming; lighting for other situations; and emergency lighting.

SERVICE

Indoor general lighting

PARTNERSHIP

-

SIZE

-

COST

Confidential

LOCATION

Italy, Milan

STATUS

2002

CLIENT

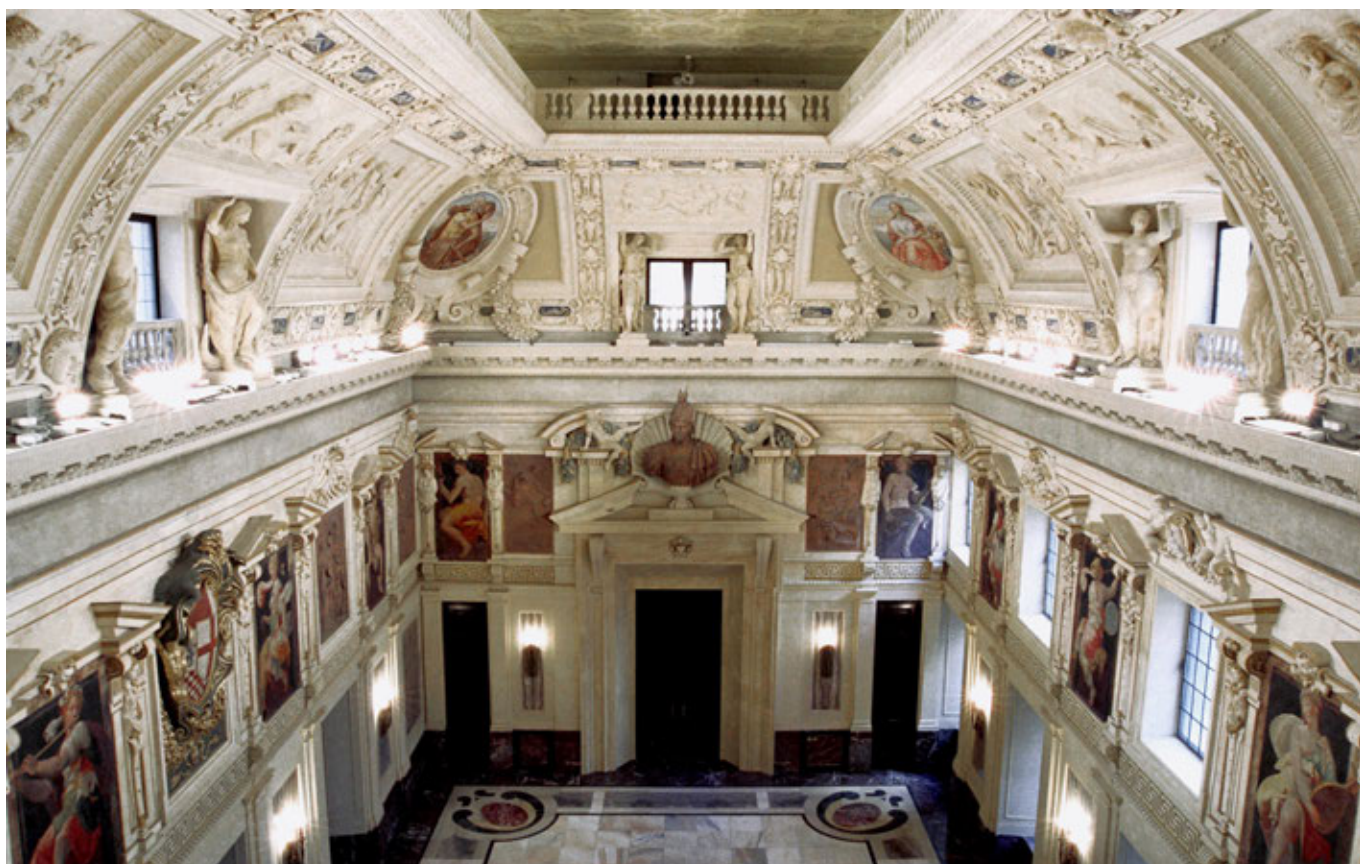
Municipality of Milan



Located in Scala square, Palazzo Marino is today the headquarters of the City of Milan. It was designed in the 16th century by the architect Galeazzo Alessi and commissioned by Tommaso Marino, who belonged to a Genoese family of bankers in business with the city of Milan. The Sala Alessi, which was restored in 2002 and was intended at the time to host large parties and receptions, contains magnificent frescoes dating back to 1568 with mythological allegories. All the gods of the ancient Greeks are depicted, with particular emphasis on those that Marino favoured: Poseidon (who was depicted on the ceiling, but is no longer visible today), Bacchus (in honour of the festivities that the room hosted) and Hermes (messenger of the gods and protector of merchants and traders, as Marino was). The Sala Alessi is today's state room: this is where the most important press conferences are held and where Heads of State and Royalty are received. The new lighting project was motivated by the need to adapt the system to the different uses of the hall, which is now a centre for cultural events and official meetings: the basic idea was to preserve the original style of the architecture and restore an integral perception of the space, eliminating the visual clutter produced by the superimposition of extraneous elements. The need to avoid direct vision of the equipment and devices for the sound and video projection systems required special attention in the search for the most suitable locations. In particular, there is the possibility of motorised, remote-controlled tilting of both the lighting fixtures set up for receptions and television filming, and the video projection screen.

REFERENCE

MARINO PALACE | ALESSI HALL
ITALY | MILAN
PHOTO



GRASSI PALACE

ITALY
VENICE
LIGHTING DESIGN

GOAL

The lighting project led to the design of a custom lighting fixture for the exhibition rooms of Palazzo Grassi.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Gae Aulenti Associated

SIZE

-

COST

Confidential

LOCATION

Italy, Venice

STATUS

1983 - 1986

CLIENT

Fiat



Palazzo Grassi, a 17th-century patrician building overlooking the Grand Canal, has been transformed into a modern and efficient multi-purpose cultural center for exhibitions, conferences and concerts, equipped with a bar, guest quarters, etc. The effort to achieve technologically advanced lighting performance, while meeting the standards required for the preservation of works of art, determines the current appearance: plasterboard panels are used to cover the walls and conceal the technical equipment, thus leaving the original volumes, materials and decorations untouched. Since it was not possible to install lighting fixtures on the precious decorated ceilings, nor on the walls intended to house the artworks, nor on the floor so as not to obstruct the visitors' path, the choice was to include them in the plasterboard added to the walls. The "Basket" is specially designed as are all the fixtures used in the Palace: the indirect light fixtures with halogen lamps in the shape of an equilateral triangle recessed into the walls of the connecting stairs, the indirect light lighting system with halogen lamps suspended on the lacunars of the entrance hall on the Grand Canal. The facade is illuminated by floodlights fixed under the pier, submerged 70cm into the water, projecting soft light on the facade made dynamic by wave motion.

REFERENCE

GRASSI PALACE
ITALY | VENICE
PHOTO



GOAL

The goal is to generate an ideal environment for interaction between people and art. The integration of electric light with architecture was the basis of the lighting design project. The works of art on display were assumed as the absolute protagonists of the place, the direct lighting converges on that narrow range of lamps capable of returning the highest fidelity the perception of colors, whose emission spectrum is therefore continuous, with the possibility of total shielding of ultraviolet emission highly harmful to the proper preservation of the works.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Gaston Atelmann Architect

SIZE

8500 m²

COST

Confidential

LOCATION

Argentina, Buenos Aires

STATUS

1998 - 2001

CLIENT

Eduardo Costantini Foundation



Malba - Costantini Foundation is a cultural space where temporary exhibitions (on many occasions together with other world museums, international collections and related foundations) and works of contemporary Argentine and Latin American art are presented. A venue for meetings with writers, classes, seminars, literary lectures and book presentations.

The museum is the result of an international competition held as part of the Architecture Biennial/BA '97 to construct a new building to house the private collection of Eduardo Costantini, an important collection of the art movement on the Latin American continent, including Mexico. Argentine firm AFT Arquitectos won first prize, chosen from more than 450 proposals from 35 countries.

The project includes a series of large rooms that offer the possibility of creating subdivisions into different galleries, adaptable to the changing conditions of a constantly growing collection. Many "white boxes" equipped with openings arranged in such a way as to allow the controlled entry of daylight. The alternation of exhibition spaces with resting spaces, the different openings that allow the view of the surroundings both inside the museum and outside, of the city, constitute the soul of the museum. The presence of daylight in all areas of the building is a constant: long, narrow slits project light onto the walls, large skylights, small dormer windows allow daylight to enter, controlled by a series of multiple "layers" acting as filters and diffusers.

REFERENCE

MALBA COSTANTINI FOUNDATION
ARGENTINA | BUENOS AIRES
PHOTO



CHAMPS LIBRES

FRANCE
RENNES
LIGHTING DESIGN

GOAL

Pathways are reminiscent of those in the city, connections are made by overhead walkways, large interior windows facilitate place recognition, and portions of transparent exterior perimeter walls indicate the building's location in the city.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Christian de Portzamparc Architect

SIZE

36600 m²

COST

Confidential

LOCATION

France, Rennes

STATUS

1993 - 2005

CLIENT

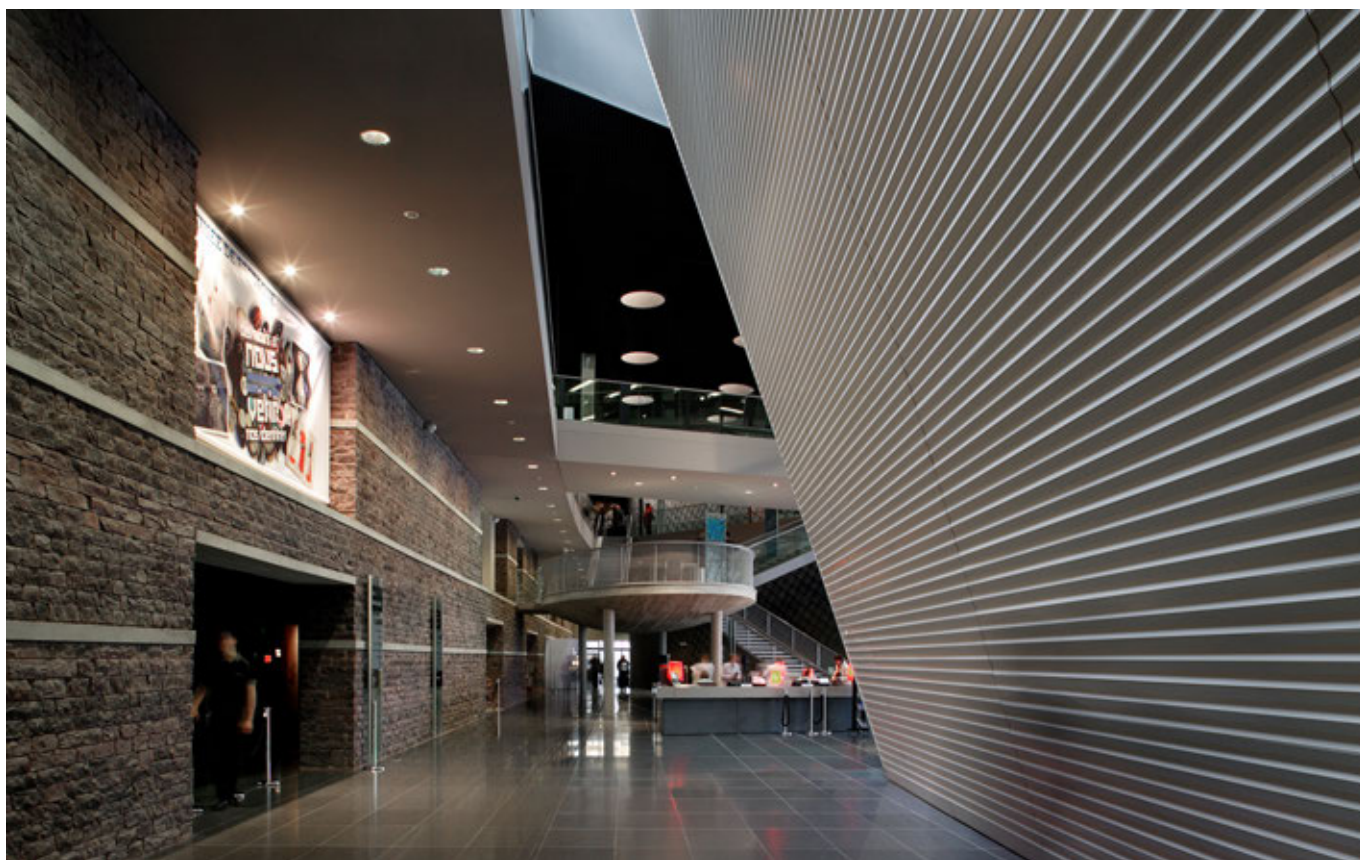
Rennes Métropole



The Esplanade Charles de Gaulle was a parking lot before Edmond Hervé, mayor of Rennes, chose it as the site of a unique cultural center dedicated to science, history, and art. The building houses three major institutions: the Museum of Brittany, a cultural, scientific and technical center, and a municipal library. The design by architect Christian de Portzamparc, winner of the competition, unites the city's three cultural venues in a single building, characterized by large volumes. This formed the basis of the three-in-one concept: each institution possesses its own specific form as part of a larger whole. The museum, a large flattened parallelepiped, is spanned from floor to ceiling by the cone of the library and the pyramid of the science center. The science center's exhibition rooms are located below, with the spherical planetarium above; the library, an inverted prism, has its reading rooms lit from the top. The open, slender reception area connects all three spaces so that visitors discover all the possibilities offered by the building. Lines of recessed luminaires in the ceiling or on the ground accompany the pathways. The spaces are lit in a manner appropriate to the type of function. The library has a discreet, diffuse and homogeneous general lighting system with emphasis on reading stations. The museum rooms have a system of adjustable, direct-lighting luminaires to ensure maximum display flexibility. Special attention has been given to display cases characterized by small "theatrical" arrangements.

REFERENCE

BRITTANY MUSEUM | CHAMPS LIBRES
FRANCE | RENNES
PHOTO



GONZAGA'S ROUTE

ITALY
MANTUA
LIGHTING DESIGN

GOAL

"Light to the Gonzaga Route" is the project conceived by Tea and the Municipality of Mantua to "reconstruct by the means of light, a route through the city and enhance its most historically and culturally interesting places and buildings, using fixtures and solutions that can fit harmoniously into the urban context. The areas involved are historic center: lakefront, bridge and Castle of San Giorgio, Cavallerizza, Palazzo Te, Piazza Erbe, Duomo, Piazza Sordello.

SERVICE

Outdoor general lighting

PARTNERSHIP

Pier Luigi Cerri Architect

SIZE

-

COST

Confidential

LOCATION

Italy, Mantua

STATUS

2002

CLIENT

Tea, Municipality of Mantova



The lighting design of the Gonzaga Route in Mantua, confronts complex issues: historical architectural (from the Middle Ages to the present), environmental, anthropological, social, functional and service. Lighting, must also fulfill functional problems, where function is not only resolution of practical and normative problems, but is also and above all service to the reading and enjoyment of its extraordinary treasures. This complexity leads to the formation of an intentionally interdisciplinary design team, combining the Lighting Designer with other skills. The route from the palace of the Ducal Palace, runs about 2,200 meters to Palazzo Te. The project annexes the Rio from Lake Superior to Porta Catena. The Ponte di San Giorgio, the entrance to the city, replaces pole-based lighting with a system of column-mounted fixtures, freeing the perspective view of Castello San Giorgio and the Cavallerizza. This intervention features the use of a new innovative system: the elevation of the Palaces and Churches is illuminated with floodlights by beam composition. A new way of reading facade lighting design. Multiple floodlights of small size, by beam composition ensure better a uniformity of illumination, without dispersion of luminous flux. Result difficult to achieve with fewer, larger fixtures. The placement of the battery of floodlights positioned in the facade in front, which is not visible, is hidden from view as much as possible.

REFERENCE

THE GONZAGA'S ROUTE
ITALY | MANTUA
PHOTO



GOAL

Built in line with Italcementi's conception of innovation, sustainability and architectural excellence, it is a synthesis of the most advanced technology in terms of materials quality and green construction technologies. A place of knowledge and scientific knowledge.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Richard Meier Architects

SIZE

23000 m²

COST

€ 40.000.000

LOCATION

Italy, Bergamo

STATUS

2007 - 2012

CLIENT

Italcementi



The building celebrates the 150th anniversary of the Bergamo-based company's birth with innovative construction techniques, materials, daylighting and an apparent simplicity that challenges traditional laboratory and office typologies. Italcementi's Research and Innovation Center "iLab," designed by American architect Richard Meier, Pritzker Prize winner in 1984, is located inside the Kilometro Rosso Science and Technology Park and occupies a space of 23,000 square meters. Architect Piero Castiglioni's lighting design paid special attention to energy consumption and maintenance cost containment, determining the choice of lamps used: high-efficiency and long-lasting sources with adequate qualitative, technical and photometric characteristics of the emitted light radiation, according to the visual requirements demanded by the different uses of the spaces. The positioning and installation methods allowed the realization of solutions integrated with the architectural elements, consistent with the compositional rhythm of the spaces and coordinated with the plant requirements. The project received the PLATINUM LEED (Leadership in Energy and Environmental Design), the highest international energy and environmental certification standard.

REFERENCE

ITALCEMENTI RESEARCH CENTRE
ITALY | BERGAMO
PHOTO



GOAL

Lighting design is given by luminaires incorporated or integrated into architectural elements equipped with low-voltage lamps with various wattages and beam emissions. Luminaires in special execution.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Gregotti Architects Associated

SIZE

20000 m²

COST

€ 44.000.000

LOCATION

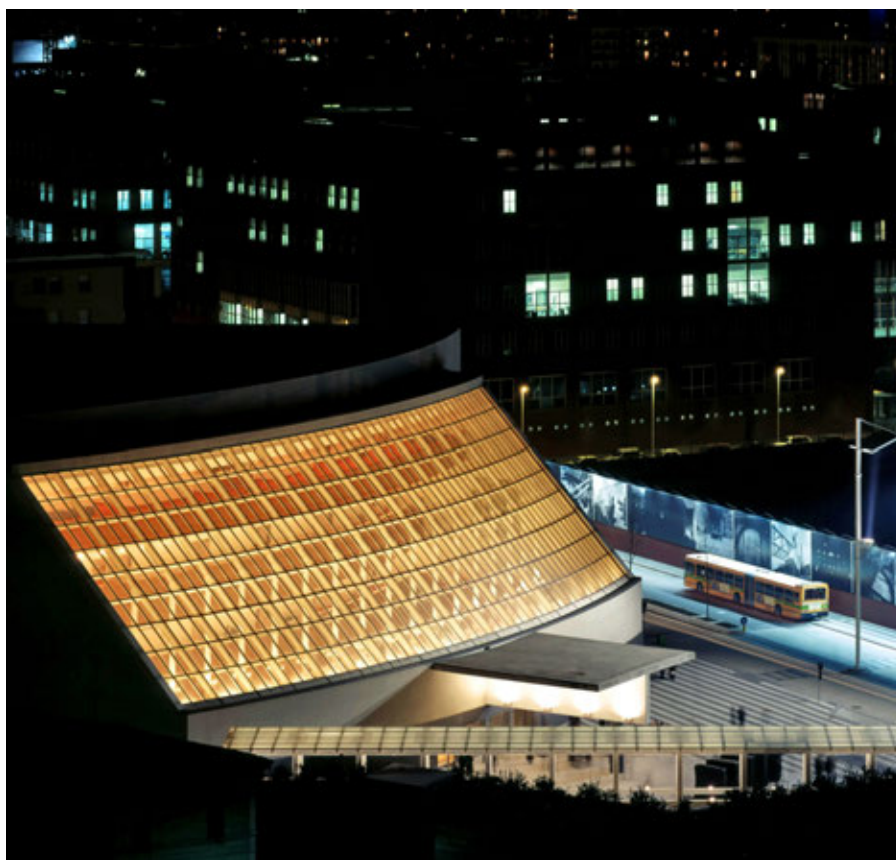
Italy, Milan

STATUS

1997 - 2002

CLIENT

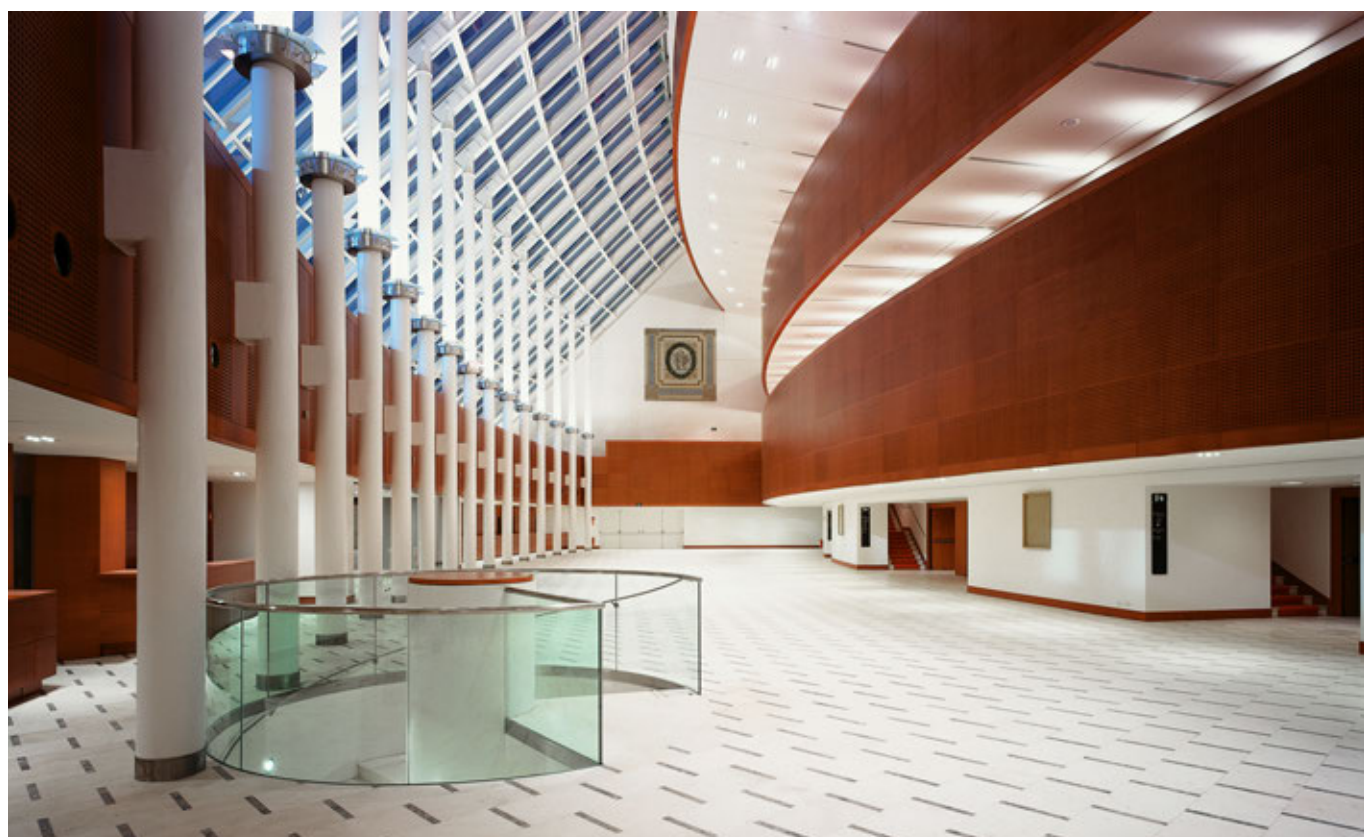
Municipality of Milan, Pirelli



The new Teatro degli Arcimboldi, in the former La Bicocca industrial area, a suburb of Milan, opened in early 2002. Consisting of a large curved and sloping glass wall, with a canopy marking the entrance for the public the new design fits into a square. Inside, the large glass wall rises to full height: steel pillars punctuate the lobby that houses the ticket office, bookshop, checkroom and stair blocks. The balconies of the stalls and galleries overlook this area. Specially made, custom-designed luminaires consisting of a crown with 12 dichroic lamps surround each steel column in the entrance hall and the first level of the balconies: they provide the general illumination of the rooms and create a brilliant series of reflections in the large glass wall. For architectural lighting at night, "Radius" type fixtures were installed on the central beam of the entrance canopy to give a strong and uniform light to the surface of the canopy, thus creating a bold and inviting sign. Glass panels, used both to regulate sound reflection on the stalls and to diffuse light, provide some of the light in the concert hall. The wooden walls of the balconies house recessed fixtures with compact fluorescent lamps, while hanging in the center of the hall, a large semi-circular chandelier specially designed with five sectors of laminated glass panes, supported by a metal frame, makes use of 118 halogen lamps to provide general and zenithal illumination for the stalls.

REFERENCE

ARCIMBOLDI THEATRE
ITALY | MILAN
PHOTO



GOAL

During the realization of the lighting design, the lighting designer, must deal with the curator of the exhibition and the concept of the exhibition route. The curator is an important figure because he or she has the function of conceiving, placing and presenting the works following the message of the original project intended by the artist.

SERVICE

Indoor general lighting

PARTNERSHIP

Gianfranco Cavaglià Architect

SIZE

-

COST

Confidential

LOCATION

Italy, Milan

STATUS

1989

CLIENT

Gianni Versace



“Gianni Versace - L'abito per pensare” - An exhibition set up in 1989 in the Sala della Balla of the Castello Sforzesco in Milan. Gianni Versace proposed himself, his own history and collections in a major anthological exhibition, entrusting the project to Gianfranco Cavaglià. Nicoletta Bocca and Chiara Buss took care of the layout, Piero Castiglioni handled the lighting design, and Heinz Waibl drafted the exhibition's graphic design. The Balla Hall has a rectangular shape, 10-meter high ceilings, large windows diffuse daylight, and a single door serves the entrance and exit. For the exhibition, the windows have been closed and a walkway indicates the unique route for visitors; while, in each individual section large titles provide some general information. In order to highlight Versace's career, the exhibition is divided chronologically into six distinct parts.

REFERENCE

GIANNI VERSACE | EXHIBITION
ITALY | MILAN
PHOTO



VIKTOR&ROLF ITALY MILAN LIGHTING DESIGN

GOAL

It presents a unique architecture with the peculiarity of being “upside down”: the ceiling becomes the floor, the crystal chandelier arises from the floor, and the arches, columns and all traditional architectural and furniture elements are developed in reverse.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

CLS Architects

SIZE

-

COST

Confidential

LOCATION

Italy, Milan

STATUS

2004

CLIENT

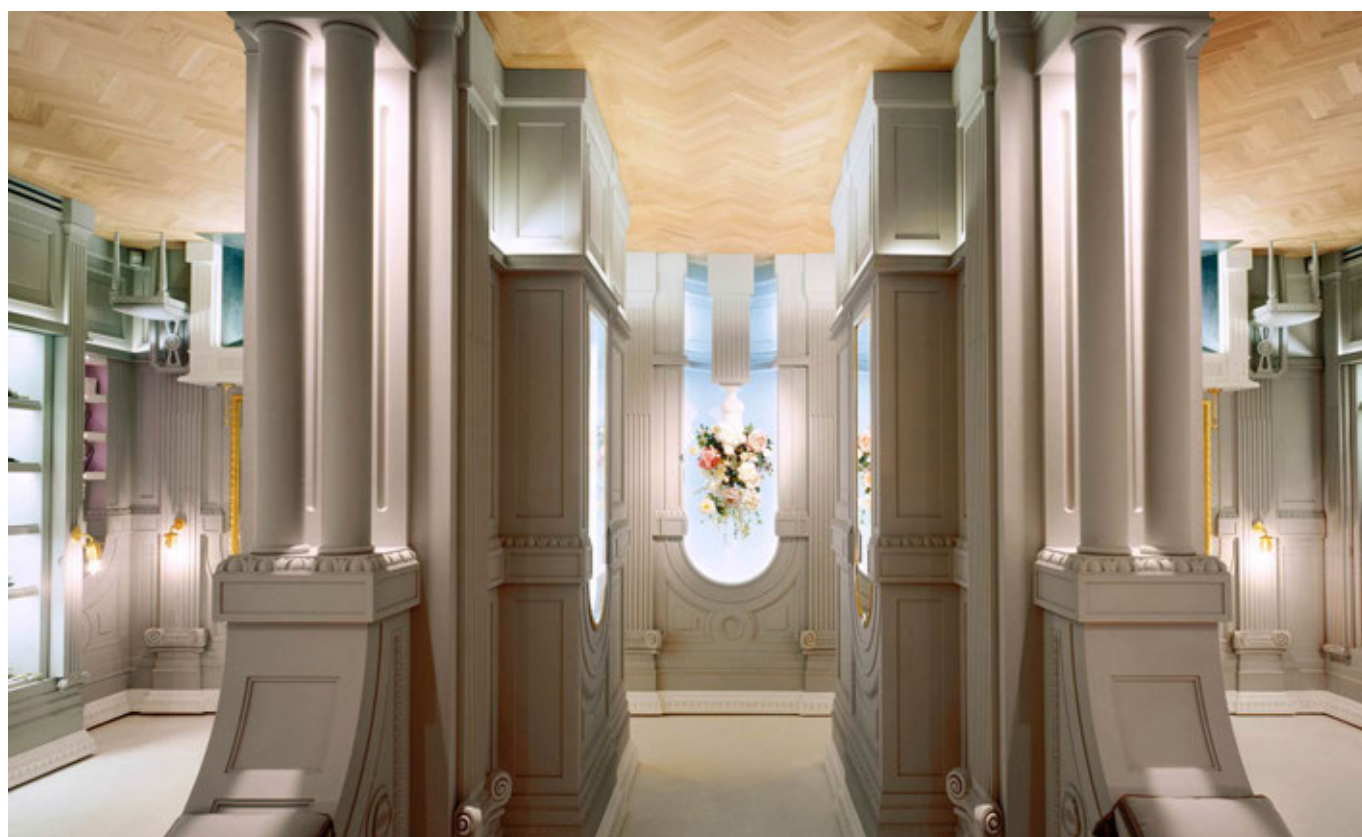
Viktor Horsting, Rolf Snoeren



Viktor & Rolf is the Brand of Dutch designers Viktor Horsting and Rolf Snoeren. Art, theater and fashion in one label. They choose Milan for the world's first single-brand store. Designed by architect Siebe Tettero. The lighting design follows the architectural concept, uses specially made chandeliers and wall sconces to be installed upside down “upside down” for diffused light, recessed fixtures highlight, with accent light, columns and architectural elements. Light turns out to be an extremely important factor not only for aesthetic and functional reasons but also as a real marketing tool, maximizing its communicative potential. The lighting of storefronts plays a fundamental role, since it is the most direct and immediate relationship with the public. Light dialogues and interacts with the perception and behavior of customers, who are guided, attracted and seduced by the objects on display.

REFERENCE

VIKTOR&ROLF SHOWROOM
ITALY | MILAN
PHOTO



STRADIVARI

ITALY
CREMONA
LIGHTING DESIGN

GOAL

The display cases, specially designed for the Stradivarius, have a very simple, aerial design that allows the precious objects to be the absolute stars.

SERVICE

Indoor general lighting

PARTNERSHIP

Gae Aulenti Associated

SIZE

-

COST

Confidential

LOCATION

Italy, Cremona

STATUS

1987

CLIENT

Municipality of Cremona



“Stradivari” - The exhibition dedicated to Antonio Stradivari, the greatest violin maker of all time, represents an example of lighting intervention in a nineteenth-century context, Cremona’s Palazzo Comunale. The exhibition’s essential layout, designed by architect Gae Aulenti, leaves maximum visual space for the works and is based on the rigor of a square, modular grid that unites and reinforces the image of the musical instruments. Zinc was chosen to cover the horizontal plane with 6 mm thick glass, attached to thin brass profiles, to ensure safety and not to alter the natural color of the violins’ antique wood. To avoid the risk of bringing excessive heat and UV rays to the instruments, an element called a “tower,” formally very similar to glass cases, was designed with the sole task of housing the light fixtures. These towers support a nickel-plated metal grid, inclined at an angle of 45° to the ground; nine halogen lamps (100W 24 V) with built-in, swiveling optics were installed in these grids on a semi-opaque white painted metal reflector panel inclined and sized in such a way as to limit any dispersion of light flow by directing it onto the adjacent showcases and dosing the ratio of light and shadow on the instruments. Indirect light was achieved contained to 300 lux per room with a color temperature of 3000 K ideal for Stradivari’s smooth curved wood surfaces.

REFERENCE

STADIVARI | EXHIBITION
ITALY | CREMONA
PHOTO



ANCIENT HARBOUR

ITALY
GENOA
LIGHTING DESIGN

GOAL

The lighting of the area was designed keeping in mind the dual nature of the place reclaimed to the city and directly connected to the historic center without betraying its memory as a “port factory.”

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Renzo Piano Building

SIZE

116500 m²

COST

Confidential

LOCATION

Italy, Genoa

STATUS

1985 - 1992

CLIENT

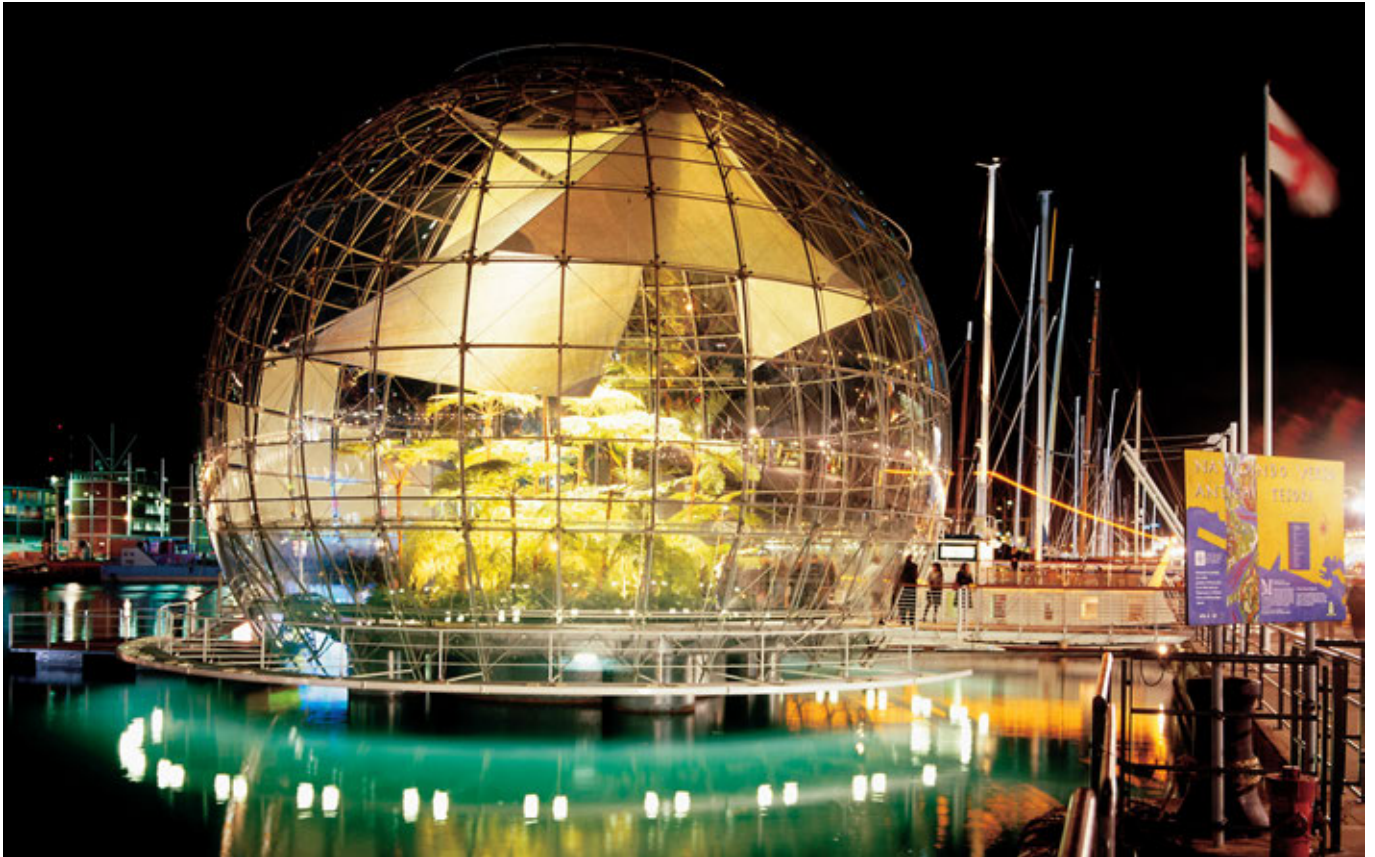
Municipality of Genoa, Porto Antico SpA



“The air is full of ancient sensations. Surrounded by oversized tree and tropical ferns, one wanders through a timeless world like any dinosaur” Renzo Piano. On the occasion of the 5th centenary celebrations at the discovery of America, the city of Genoa reclaims the Old Port area by connecting it to the historic center. The urban recovery of the area renovates and restores existing buildings and adds new constructions. This includes the large aquarium and the crystal biosphere, which at twenty meters in diameter houses one of the largest collections of ferns in the world to represent our planet. A floor of polished slate, immersed in a forest of large tree and tropical ferns, animated by butterflies and small reptiles accompanies the visitor. Recessed luminaires equipped with a compact fluorescent lamp provide lighting for the interior spaces. Flood optics and low-power sources enable a distribution of illuminance levels on the vertical planes appropriate to the exhibition, refreshment and meeting environment. In the center, a large metal structure like a chandelier suspended thirteen meters houses controlled-optics projectors and re-proposes the play of chiaroscuro of daylight filtering through the foliage in the tall forest.

REFERENCE

ANCIENT HARBOUR
ITALY | GENOA
PHOTO



PERUGIA AIRPORT

ITALY
PERUGIA
LIGHTING DESIGN

GOAL

In this design, the horizontal ambient lighting component should not be uniform, but differentiated according to function: for example, passageways and pathways can be made attractive with increased brightness.

SERVICE

Indoor general lighting

PARTNERSHIP

Gae Aulenti Associated

SIZE

4700 m²

COST

€ 42.500.000

LOCATION

Italy, Perugia

STATUS

2006 - 2012

CLIENT

Council of Ministers Umbria Region,
Enac, Sase



San Francesco di Assisi, unlike the high-tech image of contemporary airports, has its own recognisable identity and is embedded in the Umbrian landscape. The new air terminal consists of eight square pavilions made of red-painted reinforced concrete, has green-coloured copper pitched roofs, and is opened by large windows. The pavilions are connected by a structure of exposed beams and portions of glass concrete roofing to allow daylight into the airport. Towards the land side, the pavilions contain waiting rooms, a cafeteria, a conference room and an exhibition hall. Towards the air side are the arrival and departure halls. Of the building that housed the old terminal, only the structure is retained.

The interior spaces are completely redesigned: in the centre is a shopping arcade with two rows of shops on either side, and behind them, independently distributed and controlled, two office areas. The restaurant consists of two side-by-side pavilions, similar in shape and size to those in the passenger area.

Outside, the parking areas are planted with olive trees that provide shade for parked cars and remind us that we are in Umbria. The lighting of the rooms is realised with Cestello type luminaires, different in shape and power, equipped with AR111 lamps, installed on walls, ceilings, integrated in the architecture.

REFERENCE

PERUGIA AIRPORT | SAN FRANCESCO
ITALY | PERUGIA
PHOTO



CHURCH

RUSSIA
SAINT PETERSBURG
LIGHTING DESIGN

GOAL

Use of projectors with controlled optics, diffusing glass, emitting a “cookie” light beam for direct illumination and beam composition of temple surfaces in the absence of flux dispersion, with slight chiaroscuro.

SERVICE

Outdoor general lighting

PARTNERSHIP

Lensvet
iGuzzini Lighting

SIZE

7000 m²

COST

Confidential

LOCATION

Russia, Saint Petersburg

STATUS

2005

CLIENT

Lensvet, Alexander Kuzyakin



The new lighting also underscores the drama of which the cathedral itself is a child: the memory of the assassination attempt in which Tsar Alexander II lost his life on March 1, 1881, which is why the church is also known as the Church of St. Savior on Spilled Blood. The only one of its kind in St. Petersburg, it is covered with colorful mosaics and full of domes and is reminiscent of the cathedral of Blessed Basil. The church opened in October 1907 and is built “in the authentic Russian style of the 17th century.” Parameter of the lighting design are: the faithful rendering of volumes, the articulate architectural composition, the polychrome decorative apparatus, and the large gold surfaces. The interior lighting with dynamic and pulsating light signals in the night landscape the presence of the site and a distant event in time, suggests a light breath, a vital presence. Metal halide sources with ceramic burner were chosen for color rendering, durability, efficiency, performance, visual comfort, pleasantness, and reliability of the system. A structure with multiple fixtures is placed on poles in the park in front, hidden from view, and positioned on adjacent roofs. Projectors with controlled optics, diffusing glass, emit a “cookie” light beam for direct illumination and beam composition of the temple surfaces in the absence of flux dispersion, with slight chiaroscuro. The colored and gilded majolica domes shine. The entrances, the tabernacle on the canal representing Christ crucified, have dedicated lighting.

REFERENCE

CHURCH OF THE SAVIOR ON SPILLED BLOOD
RUSSIA | SAINT PETERSBURG
PHOTO



QUIRINALE PALACE

ITALY
ROME
LIGHTING DESIGN

GOAL

The general restoration involved the overhaul of the electrical system, adjusted to the latest European Community standards. The fixtures are totally hidden from view, but the appropriate crossing of the pointing directions conceal the very origin of the emission beams ensuring complete homogeneity in the illumination of the frescoed walls and ceiling.

SERVICE

Indoor general lighting

PARTNERSHIP

-

SIZE

110500 m²

COST

Confidential

LOCATION

Italy, Rome

STATUS

1997

CLIENT

Presidency of the Republic



Work on the present Quirinal Palace began in 1574 with the renovation of the villa then owned by Cardinal Ippolito d'Este, commissioned by Pope Gregory XIII, who wanted to build a papal residence on the hill. Work was completed under the pontificate of Clement XII (1730-1740); after the Napoleonic era, the building became the residence of the kings of Italy in 1879 and in 1948 the Presidential Palace for the newly formed Italian Republic. Until October 2014, the Quirinale was the largest of the presidential palaces in the world. Together with the Hall of the Corazzieri, the Salone delle Feste represents the heart of the presidential palace. The intervention had to combine respect for the remarkable architectural and artistic prestige of the environment with the need to adapt the facilities to the needs imposed by the increasing occasions of use of the halls. It was necessary to restore the best perception of the frescoes and decorations of the wooden ceiling, enhanced by the new leather covering of the walls, and at the same time to create a technologically advanced system, easy to manage, and flexible in the possibilities of use. Particular attention was paid to the illuminance levels on the vertical planes, for the visual comfort of the speakers and the audience and in anticipation of the possibility of television filming.

REFERENCE

QUIRINALE PALACE
ITALY | ROME
PHOTO



MONTECITORIO

ITALY
ROME
LIGHTING DESIGN

GOAL

There is thus an opportunity, first and foremost, to restore architectural dignity to Basile's work by freeing it from the visual clutter brought about by outdated interventions.

SERVICE

Indoor general lighting

PARTNERSHIP

-

SIZE

1500 m²

COST

Confidential

LOCATION

Italy, Rome

STATUS

1998

CLIENT

Montecitorio Palace



In recent years, there has been a growing awareness of how both the well-being of a working environment and the perception of an architectural space depend not only on quantitative parameters but also on the proper evaluation of aesthetic aspects related to the qualitative nature of light: hue and color rendering of the sources, contrast between diffuse and accent lighting, alternating elements of rest and visual stimulation, up to the simulation of the variability of natural conditions. The focus of the project is on the elimination of obsolete fixtures and the skylight with the functionalization or replacement of existing historical fixtures. In the Hall also, the presence of some most valuable decorative elements including Sartorio's paintings, Calandra's bronze high relief, leads to the study and use of fixtures with halogen sources to ensure maximum color rendering. Especially the Calandra's bronze requires, in the absence of glare, accent lighting that highlights the perspective depth of the high relief, in the contrast between foreground figures and background elements. Hence the use of a fixture that offers the possibility of independently directing a battery of sixteen very low-voltage halogen lamps with controlled optics.

REFERENCE

MONTECITORIO PALACE | CHAMBER OF DEPUTIES
ITALY | ROME
PHOTO



ROVATI FOUNDATION

ITALY
MILAN
LIGHTING DESIGN

GOAL

The lighting system aims to emphasize the underground dimension of the museum, creating a kind of penumbra, like that of underground anthropological constructions, but at the same time, it seeks to highlight the value of the exhibits through light, literally bringing them to light, respecting the quality of the wood, materials, colors and shapes. Light will thus be perfectly integrated with the museum's technology.

SERVICE

Indoor general lighting

PARTNERSHIP

Mario Cucinella Architects

SIZE

3300 m²

COST

Confidential

LOCATION

Italy, Milan

STATUS

2018 - 2021

CLIENT

Fidim



The historic Bocconi-Rizzoli-Carraro building reopens to the public to house a collection of Etruscan artifacts, an extraordinary assortment of 700 vases dating from the period between the 9th and 6th centuries BCE. Part of the architectural project involves the expansion of the building's basement and the construction and layout of the underground museum. Architect Cucinella designed stone domes that evoke Etruscan tombs. The contemporary, high-tech space allows the visitor to enter the narrative of the exhibition. A part of the collection—specifically dedicated to funerary—is displayed in high-tech underground spaces, while the rest of the collection is on the second floor, in rooms that retain the charm of the past. The entrance becomes a reception area, consisting of a ticket office, bistro and bookshop. The second floor will house a library, a conference room, and a children's workshop area. The client decided to restore the large garden at the back of the property, with the intention of protecting the historically valuable tree species, emphasizing the collected appearance that the garden shows to visitors from the main lobby of the building. The landscape design was conceived in consultation with the Superintendent of Architectural and Landscape Heritage.



AUDITORIUM

ITALY
LODI
LIGHTING DESIGN

GOAL

The lighting design was articulated on several levels of intervention : from the urban scale with the street lighting of Via Anelli, the outdoor parking lot and pedestrian areas, to the dimension of the workspaces, open spaces and executive offices, to the scenic sphere with the lighting of the auditorium. The latter is a cylindrical-shaped building connected to the main complex by a glass tensile structure that defines the large covered pedestrian plaza.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Renzo Piano Building

SIZE

4480 m²

COST

Confidential

LOCATION

Italy, Lodi

STATUS

1995 - 2002

CLIENT

Banca Popolare di Lodi



Architectural lighting must allow for as faithful a view of colors as possible to promote the enjoyment of meetings, appreciate the elegance of both the venue and the people in the party; in addition, the need to signal events in the hall through variation of light intensity could not be ignored. Halogen sources with dichroic reflectors were used for the lighting of the foyer, cafeteria, distribution and public areas; the radial arrangement of the fixtures equipped with an internal frosted glass display ensures the uniform distribution of illuminance levels given by the overlapping of light beams on both horizontal and vertical surfaces without creating glare or marked shadows. The hall was conceived as a large musical instrument: curved terracotta panels and suspended forms work together to reflect sound toward the audience. Theater-type projectors were used, for indirect lighting, arranged in a corona around the perimeter of the hall. Pointing beams of different amplitudes highlight, with chiaroscuro and marked shadows, the overlapping of the suspended volumes. An automated management system for switching on and emitted intensities makes it possible to select, among several predefined lighting scenarios, the one most appropriate to varying activities and related visual tasks.

REFERENCE

BANK POPOLARE DI LODI | AUDITORIUM
ITALY | LODI
PHOTO



ART GALLERY

BRAZIL
SAO PAULO
LIGHTING DESIGN

GOAL

The lighting design favors vertical planes with uniform and controlled lighting to accommodate large and small works without interruption. The system is extremely flexible and allows the light beam to be adjusted with respect to the horizontal and vertical planes.

SERVICE

Indoor general lighting

PARTNERSHIP

Paulo Mendes Da Rocha Architect

SIZE

10815 m²

COST

Confidential

LOCATION

Brazil, Sao Paulo

STATUS

1994 - 1998

CLIENT

Pinacoteca do Estado de São Paulo



The São Paulo Art Gallery is a visual arts museum with an emphasis on Brazilian production from the 19th century to the present. Founded in 1905 by the São Paulo state government, it is the oldest art museum in the city. It is housed in the old Liceo delle Arti e Mestieri building, designed in the late 19th century by the firm of architect Ramos de Azevedo, which later underwent extensive renovation in the late 1990s designed by architect Paulo Mendes da Rocha, who was awarded the Pritzker Prize for Architecture in 2006. The goal of the intervention was to adapt the building to the technical and functional requirements to house the State Art Gallery. The open inner courtyards were covered with flat skylights. The renovation allowed a new use of the spaces: a route was designed along the longitudinal axis connecting the two side courtyards; the entrance to the museum was placed on the facade facing Praça da Luz, on the southern side. The lighting design was developed with the interior design: integrating and concealing as much as possible the lighting fixtures in the architecture, privileging the structure, the materials found and recovered from the conservative restoration. The galleries/corridors adjacent to the rooms overlook the courtyards and allow the normal museum tour and house the sculptures; the side courtyards, crossed by metal walkways, and the large central octagonal patio receive daylight from the transparent roof and are intended to host events and temporary exhibitions.

REFERENCE

SAO PAULO STATE ART GALLERY
BRAZIL | SAN PAULO
PHOTO



CEZANNE, RENOIR

ITALY
BERGAMO
LIGHTING DESIGN

GOAL

A custom lighting fixture called a "lectern" with a titanium rod and a concrete base equipped with electrical component compartment is designed, providing even illumination of the works with excellent color rendering that allows for unadulterated color quality reading.

SERVICE

Indoor general lighting

PARTNERSHIP

Luigi Caccia Dominioni Architect

SIZE

-

COST

Confidential

LOCATION

Italy, Bergamo

STATUS

2005

CLIENT

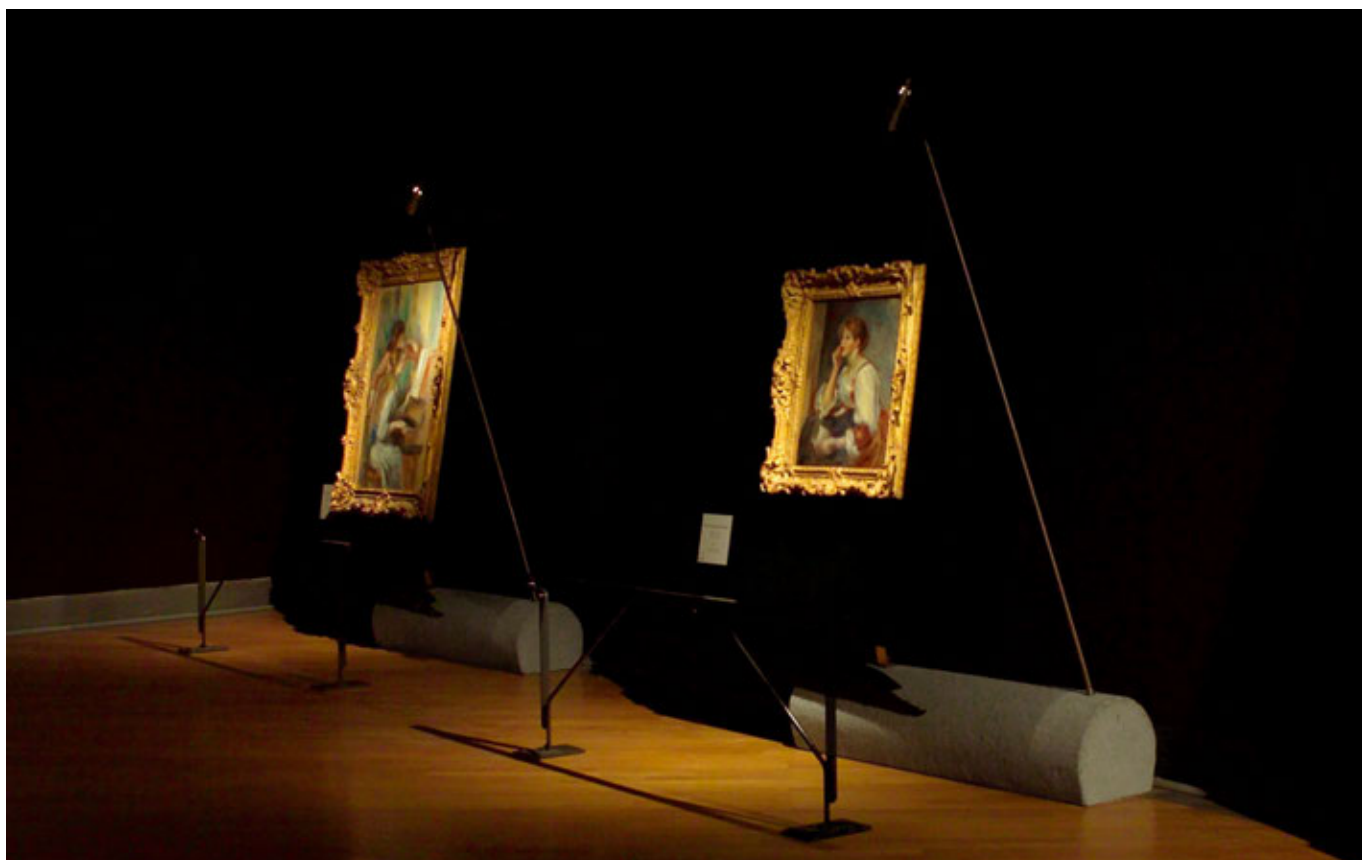
Carrara Academy



"Cezanne Renoir. 30 Masterpieces from the Musée de l'Orangerie." - The Paul Cézanne and Pierre-Auguste Renoir exhibition at the Accademia di Carrara in Bergamo sees the collaboration of architect Luigi Caccia Dominioni with lighting designer Piero Castiglioni. The exhibition highlights the role of the two artists, compares them and presents them as two of the "founding fathers" of modernity. The first room offers a comparison between a still life by Cézanne and one by Picasso from the Cubist period and between Renoir's female figures and Matisse's *Women on a Sofa*. The second part of the tour devotes two rooms to each of the two artists, displaying the works in chronological order; still lifes and landscapes for Cézanne, soft female figures and bouquets of flowers for Renoir. All the works in the exhibition come from the collection of Paul Guillaume (now owned by the Parisian Musée de l'Orangerie) a collector and art dealer who was a landmark of artistic life in Paris in the early 20th century. The lighting designer in a museum lighting project for a temporary exhibition must engage with the architect, the curator, and the exhibition concept. For this exhibit, the walls are covered with a fabric called "Velvet Railroad." The exhibition route has as its soundtrack a suite by Debussy (considered among the greatest exponents of "musical impressionism") "Suite Bergamasque."

REFERENCE

CEZANNE, RENOIR | EXHIBITION
ITALY | BERGAMO
PHOTO



TERMINI STATION

ITALY
ROME
LIGHTING DESIGN

GOAL

Lighting design follows the more general architectural design; it tends to liberate volumes. Light in transit places plays a key role because it helps users orient themselves in space. Lighting the platforms, transit areas and architectural elements of the station is essential.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Grandi stazioni SpA
Studio Metis

SIZE

225000 m²

COST

Confidential

LOCATION

Italy, Rome

STATUS

2000

CLIENT

Grandi stazioni SpA



Designed by Salvatore Bianchi and built in 1867, at its inauguration it was called “the station of the capital of Italy” by Pope Pius IX. In 1925 architect Angiolo Mazzoni was asked to study a new design for the extension. After the war, The changed political climate suggested the need to reexamine the project economically, functionally and architecturally, and in 1947 a national competition was announced whose winners (the Montuori Vitellozzi group) were commissioned to complete Mazzoni’s work. The original architecture of Roma Termini, a mix of styles hovering between the 1930s and the 1950s, has been supplemented by modern touches designed by the staff of Grandi Stazioni, in collaboration with established designers such as Atelier Mendini, Michele De Lucchi, Pierluigi Cerri, Vignelli Associates, and Piero Castiglioni, who oversaw the interior lighting design. A prime example of this work is the restoration of the Mazzoniana Wing, the building designed in the 1930s by architect Mazzoni and intended at the time as a station front: a rare example of futurist architecture, which unfortunately has experienced a downward parabola over the years that has reduced it to a state of total abandonment and decay. The new intervention philosophy redevelops the station both as a place of travel and as a meeting and transit center. Stairs, escalators, and treadmills make it easier for travelers to get around. The new Forum Termini service center was created at an elevation of 4 meters below street level. The large bookstore, built with transparent glass, welcomes travelers into the lobby and descends, via a spiral staircase, to the Forum.

REFERENCE

TERMINI RAILWAY STATION
ITALY | ROME
PHOTO



OPERA BASTILLE

FRANCE
PARIS
LIGHTING DESIGN

GOAL

Each lighting design was produced to design with particular attention to ease of maintenance and therefore the need to be easily demountable in every part; a very innovative design, as each luminaries had to be part of a coordinated project and integrate perfectly, both aesthetically and functionally, into the overall vision.

SERVICE

Indoor general lighting

PARTNERSHIP

Carlos Ott Architect

SIZE

-

COST

€ 500.000.000

LOCATION

France, Paris

STATUS

1984 - 1990

CLIENT

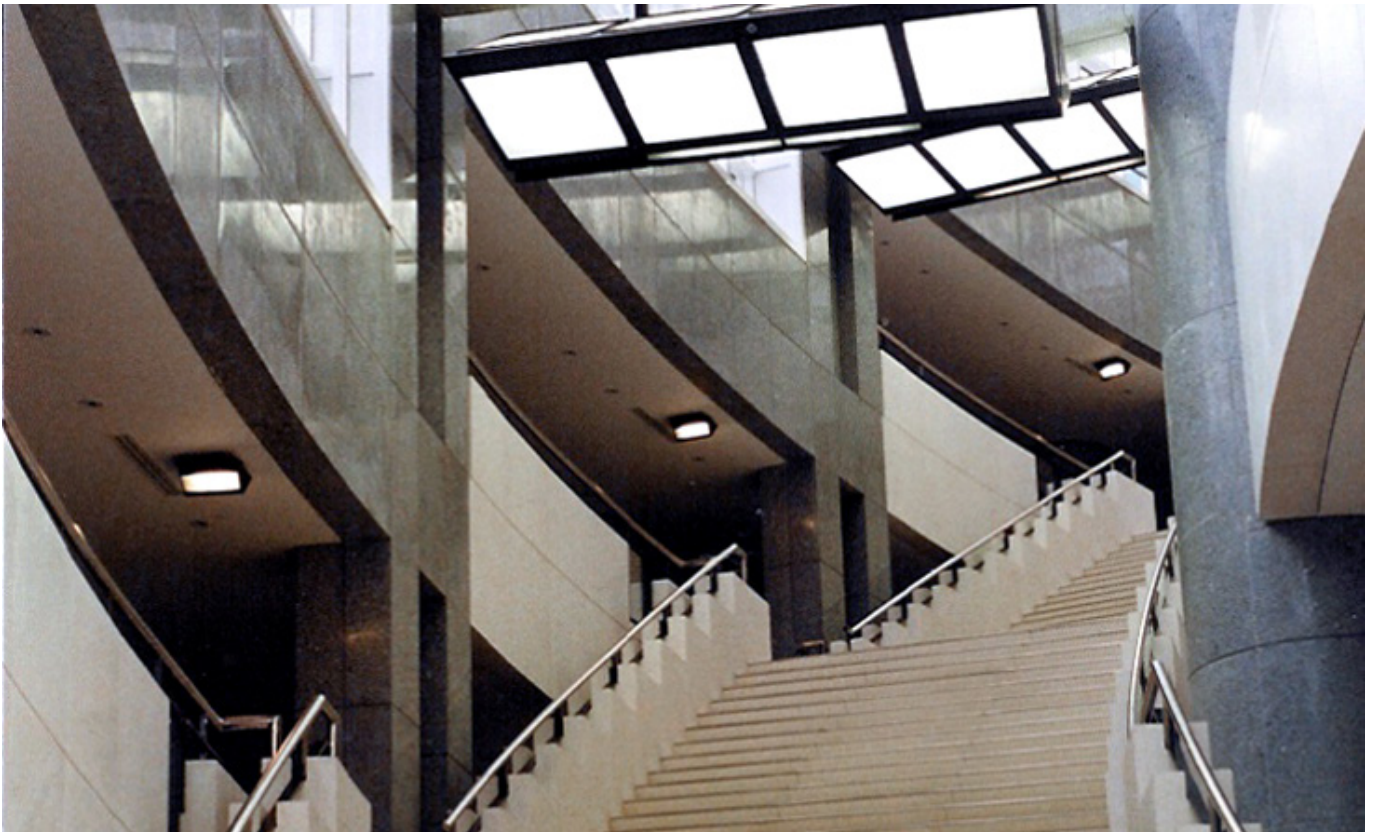
Municipality of Paris



The Opéra de La Bastille project is very different from all previous Parisian theatres, because it was not born from the reconstruction of a destroyed building but from the need to host opera in the 20th and 21st centuries. In 1981, as part of the Great Projects for Paris, François Mitterrand approved the construction of the theatre for a “modern and popular” opera. The Place de la Bastille was chosen not only for its intrinsic symbolism in relation to the bicentennial of the French Revolution, but also for the urban balance of the location of Paris’ theatres, which are mainly located in the western part of the city. The winning design of the competition in 1983 was by Emilio Battisti. The general layout of the theatre is made up of three main zones: the public area, the area of the sets and annexed spaces, and the production area (atelier, etc.). These areas are separated both spatially and by access routes. Work began in 1984 with the demolition of the Gare de la Bastille, followed by the construction of the new building. Architect Piero Castiglioni is part of the professional team as lighting designer. The lighting system designed for the Grande Salle covers 900 square meters and creates a huge, fully lit ceiling that looks unusual and extraordinary in the true sense of the word. When it opened on 13 July 1989, the world saw a vast theatre with very sophisticated acoustics. The Opéra de La Bastille became the theatre with the largest stage in existence, and its extraordinary size allowed the theatre to accommodate the sets of several productions at once without having to dismantle them.

REFERENCE

LA BASTILLE OPERA HOUSE
FRANCE | PARIS
PHOTO



GOAL

The presence of numerous valuable paintings requires that the lighting of the exhibition walls be given priority for the benefit of a better perception of the works on display and the overall image of the space.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Gregotti Associated Architects

SIZE

27000 m²

COST

Confidential

LOCATION

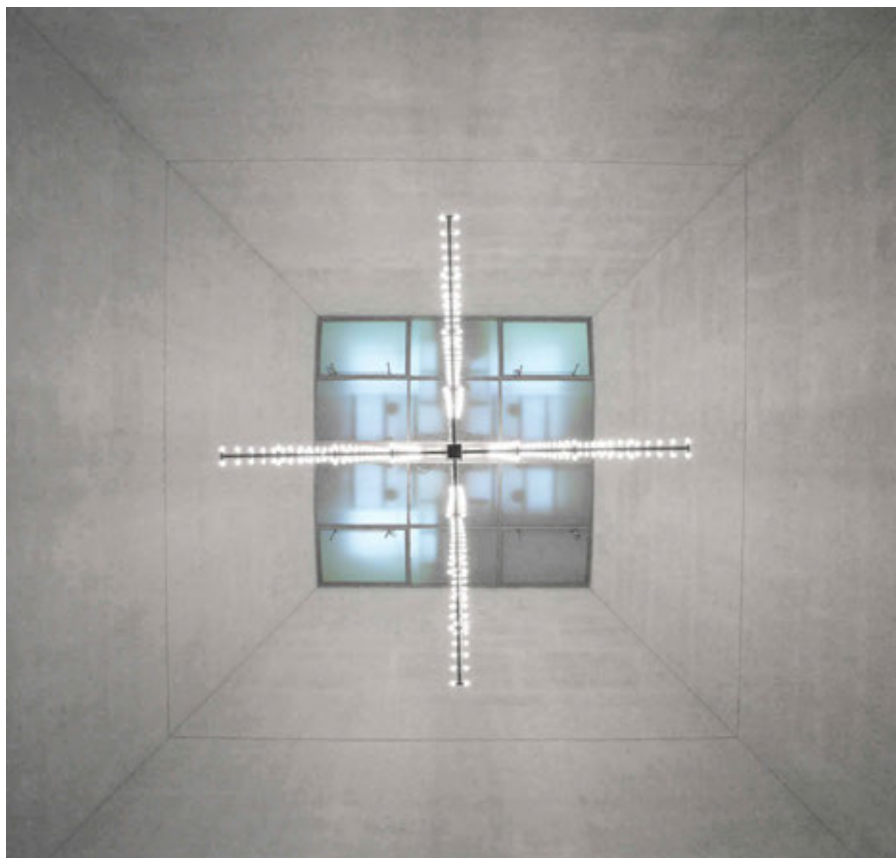
Italy, Brescia

STATUS

2005

CLIENT

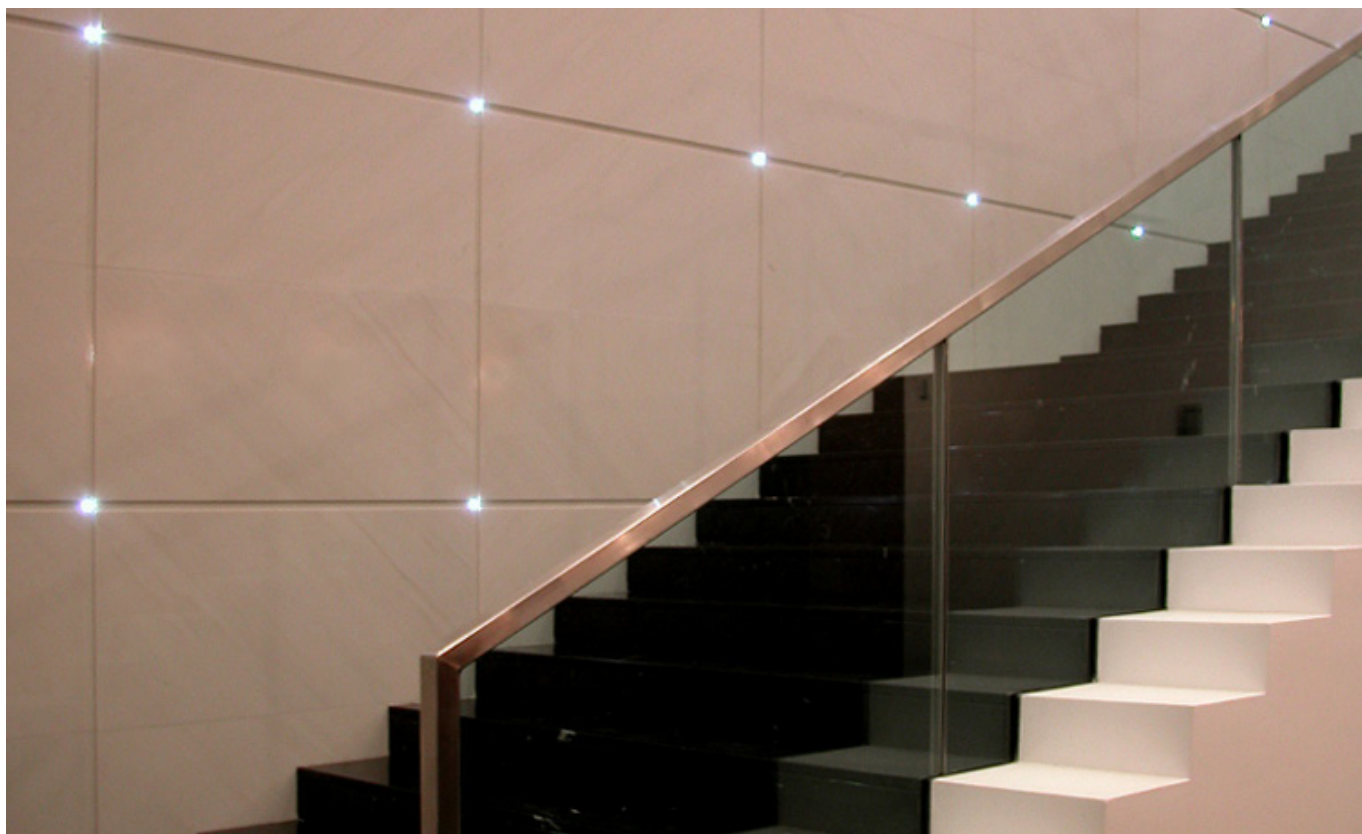
SBIM



The design of Banca Lombarda's new business center, bears the signature of architect Vittorio Gregotti, commissioned by SBIM (Società Bresciana Immobiliare Mobiliare) of the Banca Lombarda Group. As Gregotti himself explains, it will be a "border reality between public and private," in which residential areas and public offices will coexist. The building takes the form of a cube, 12 stories high, hollowed out inside. The volume is enclosed by three facades and encloses a large courtyard open to the street and another volume in the shape of a conical pyramid that houses two conference rooms, independent of the rest of the complex. The two side wings of the cubic volume are occupied by the operational offices, while the perpendicular wall acts as a backdrop to the large courtyard. The use of luminaires with multiple optics, allows the directionality of the light emission to be varied by simply changing the internal arrangement of the optics. Three scenarios are provided for architectural lighting of the auditorium, communicating the elegance of the solutions implemented and the consistency of the values detected with respect to the design lighting objectives. The first scenario designed for general lighting is characterized by a custom, visually striking pendant luminaire consisting of 440 halogen lamps located in the center of the auditorium. The second is characterized by specific lighting for the speakers' pews, given by side projectors installed in special concealed niches. The third is partial lighting of the hall through the side corridor with recessed fixtures.

REFERENCE

SBIM | BANCA LOMBARDA HEADQUARTER
ITALY | BRESCIA
PHOTO



SWIFT HEADQUARTER

BELGIUM
LA HULPE
LIGHTING DESIGN

GOAL

Maintaining the compositional systems and harmonious relationships between the different elements, the lighting design integrates advanced building technologies and the combined use of concrete, glass and steel.

SERVICE

Indoor general lighting

PARTNERSHIP

Ricardo Bofill Architects

SIZE

35000 m²

COST

Confidential

LOCATION

Belgium, La Hulpe

STATUS

1989

CLIENT

S.W.I.F.T



The headquarters building of the Society for Worldwide Interbank Financial Telecommunication (SWIFT) was designed as an extension of the society's offices. Located in La Hulpe, on the outskirts of Brussels, the site extends over a large wooded estate with sweeping views, dotted with ponds and opposite a small castle dating back to the late 19th century. With the aim of fully integrating the building into its context, it was decided to give it a horizontal development, with three floors above ground and two below. The programme is divided into two wings around a central space which, like an atrium, interrupts the rhythm of the façade in contrast with the rest of the building. The restaurant and cafeteria occupy a separate pavilion, connected to the main building by a pergola-passage. The minimalist interior design, including the furniture and lighting fixtures, harmonises with the building envelope in its proportions and architectural elements.

REFERENCE

SWIFT HEADQUARTER
BELGIUM | LA HULPE
PHOTO



CHRISTIAN DIOR

JAPAN
TOKYO
LIGHTING DESIGN

GOAL

The desire to give great prominence to the Dior collections, as in a museum display, led to the choice of using a system of fixtures, hidden from view, embedded in a sloping groove carved into the ceiling. A new building concept conceived as a manifesto is experimented with: the facade is marked by variations in color both during the day and at night; the interior is characterized by the use of black and white lacquer, metal and black stone for the floors.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Dior Architects

SIZE

-

COST

Confidential

LOCATION

Japan, Tokyo

STATUS

2001 - 2003

CLIENT

Christian Dior



Designed by Pritzker Prize-winning SANAA, the Dior store is located on Tokyo's Omotesando Avenue. "The boutique embodies a contemporary feel while maintaining the feminine and glamorous aesthetic that reflects the traditional elegance of the house of Dior," said a statement from the brand. Fundamental is the relationship between light and architecture. The lighting, always integrated into the architecture indicates the various uses and products by changing the coloring of the fluorescent tubes present in the different ranges of Kelvin degrees available (6000 for the façade, 4200 in the common areas) and using the light of halogen spots (3050 K) on the displayed goods to ensure maximum color rendering. Use of very low-voltage halogen lamps that illuminate clothing and exhibits with direct light in such a way as to make them absolute protagonists in the space highlighted by very high illuminance values. Light turns out to be an extremely important factor not only for aesthetic and functional reasons but also as a real marketing tool, enhancing its communicative potential to the maximum.

REFERENCE

CHRISTIAN DIOR COUTURE BIJOUX
JAPAN | TOKYO
PHOTO



AUGUSTINIAN CONVENT

MEXICO
MALINALCO
LIGHTING DESIGN

GOAL

The lighting design has the task of giving prominence to the frescoes, but at the same time maintaining their sacredness, integrating as much as possible with the architectural part.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Gustavo Aviles Architect

SIZE

-

COST

Confidential

LOCATION

Mexico, Malinalco

STATUS

2005

CLIENT

Order of Augustinians



The convent of Malinalco founded in 1540 by the Augustinian order, also known as the convent of the Transfiguration. On one side is the Church of the Divine Savior, which unfortunately suffered damage from the 2017 earthquake, are located in the first square of Malinalco's town hall. The complex plays a very important role in the evangelization process of the area. In particular, through mural painting, which is used for the adoption of the new religion. The paintings, a predominant feature of this architecture, can be seen in the four walls and the vault of the cloister. They are divided into three themes: the first one is an extension of orchards and gardens, where it is possible to identify the indigenous flora and fauna of the time, twenty-three native specimens, currently growing in the ecological zone of Malinalco; the second one is in the Renaissance style and the third one is based on Christological scenes referring to the passion. The light emphasizes the architectural details of the cloister's elevations, leading the visitor's eye inside, toward the frescoes. Diffuse, homogeneous, soft lighting from below allows the frescoes to be read without the risk of glare. The project returns the complex to pilgrims, through a complete reading of both architectural, pictorial, and above all devotional values.

REFERENCE

SAINT SALVADOR AUGUSTINIAN CONVENT
MEXICO | MALINALCO
PHOTO



GALLERIA AND CORSO

ITALY
MILAN
LIGHTING DESIGN

GOAL

The wall globes used for general lighting of the promenade and the lower part of the gallery were retained, as was the existing system for general lighting of the upper parts of the facades, the central dome and the vaults.

SERVICE

Outdoor general lighting

PARTNERSHIP

A.E.M.

SIZE

-

COST

Confidential

LOCATION

Italy, Milan

STATUS

2000

CLIENT

Municipality of Milan



In 1859, the municipality held an international competition in which 176 architects participated, where Giuseppe Mengoni won, who proposed a long gallery crossed by an arm, with a large octagonal "hall" in the center of the intersection: the roof provided for an iron framework and the rest in glass. The two main entrances, those of the longer arm, also provided for two large triumphal arches. In 1885 the Edison Company began the modernization of Milan with the distribution of electricity: the city was illuminated with arc lamps, giving citizens the pride of claiming world primacy for the use of electricity for public lighting. The "Urban Light Plan 2000," provides for the redevelopment, regulatory, aesthetic and functional adaptation of several areas of the city's historic center. A careful study of the original architectural and lighting design, together with technological developments introduced over the years, led to the decision to maintain the general image conceived by Mengoni some 150 years ago. New-technology metal halide lamps with ceramic burners were installed in the 148 new small floodlights with asymmetric optics used to illuminate the upper level with direct aiming from the balcony toward the facade facing it to highlight the structure of the central dome, the lunette decorations, and the clock. For Corso Vittorio Emanuele, the project involves replacing the currently installed fixtures with compact projectors with controlled optics located, either on the façade or under the eaves, at the same elevation as the existing ones.

REFERENCE

GALLERIA AND CORSO VITTORIO EMANUELE
ITALY | MILAN
PHOTO



BRANCIFORTE PALACE

ITALY
PALERMO
LIGHTING DESIGN

GOAL

A diffuse and punctual type of lighting with luminaires of minimal size, sometimes in special execution, with controlled optics, installed on the wall or floor, specially oriented, equipped with halogen sources with excellent color rendering and homogeneous color temperature, ensure maximum flexibility to the space.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Gae Aulenti Associated

SIZE

5650 m²

COST

Confidential

LOCATION

Italy, Palermo

STATUS

2007 - 2012

CLIENT

Sicilcassa



The patrician palace built in the 16th century on the edge of the Castello a Mare in the historic center has undergone several changes over the centuries. Bombed in 1943, acquired by the Banco di Sicilia Foundation in 2005, it is reopened to the public as an important cultural center. Restorations have restored life and refined beauty to the palace, creating environments inside that are suitable for different functions of use: library, auditorium, restaurants, rooms housing archaeological, majolica, philatelic, numismatic and sculpture collections. Architectural spaces such as the main courtyard or the stables that had lost their original function over time were and restored. The lighting design is articulated in the various spaces to ensure the performance of daily activities that result in different visual tasks. The luminaires in the project, with minimum space, sometimes in special execution, with controlled optics, installed on the wall or floor, specially oriented for a diffuse or punctual type of lighting, equipped with halogen sources with excellent color rendering and homogeneous color temperature, ensure maximum flexibility to the space and do not compromise the perishability of the exhibited works and collections.

REFERENCE

BRANCIFORTE PALACE
ITALY | PALERMO
PHOTO



MUSEUM HOTEL

TURKEY
ANTAKYA
LIGHTING DESIGN

GOAL

The layers and layers of history unearthed with great effort and care by a group of workers devoted to its spell are finally painstakingly preserved by a hotel structure that makes them visible and accessible.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Emre Arolat Architects

SIZE

34000 m²

COST

€ 123.043.200

LOCATION

Turkey, Antakya

STATUS

2014 - 2019

CLIENT

ASF Tourism



The Museum Hotel of Antioch is located along with one of the city's main thoroughfares, between the historical center and the new archaeological museum, renowned for its significant collection of Roman era mosaics. Nearby lies the cave church of Saint Peter, considered to be one of the most ancient in the world. The fusion of two distinct programs characterizes the project. It combines the hotel function, for which it had first been conceived, with the museum one, incorporated during the implementation with the discovery of significant archaeological remains. The valuable ancient artifacts that emerged during the excavations – including mosaics, statues, and the ruins of Roman-era thermal baths and villas – forcefully halted the development.

The design of a modern 5-star hotel, located in what was once one of the greatest metropolises of the ancient world, was modified following the discovery, through excavations for the foundations, of mosaics from the Byzantine era and archaeological remains dating back to Roman times. Thus, in addition to providing all the comforts of a hotel facility: suites, restaurants, spas and recreational spaces, the complex preserves the entire archaeological area, allowing it to be visited and become a "museum hotel." A unique system of LED projectors embedded in the architecture and integrated into the roof occupies minimal space and performs the dual task of illuminating the various functions of the hotel and the archaeological area. The Museum Hotel has received six awards in four renowned accredited design awards.

REFERENCE

MUSEUM HOTEL
TURKEY | ANTAKYA
PHOTO



GOAL

The lighting design aims to emphasize the continuity between past and future through the use of light. The light emitted outside by the large glass surfaces forms a kind of luminous basement, detaches the buildings from the ground, visually expands the space of the portico, generating a floating building, as if it were a luminous lantern that becomes the new reference and meeting point for citizens and city users, where the elimination of the boundary between public and private space, between inside and outside takes place, a place of passage, a kind of telescope on the city of the future.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Bjarke Ingels Group
Atelier Verticale Architects

SIZE

53500 m²

COST

€ 150.000.000

LOCATION

Italy, Milan

STATUS

2020 - Under construction

CLIENT

Generali Real Estate

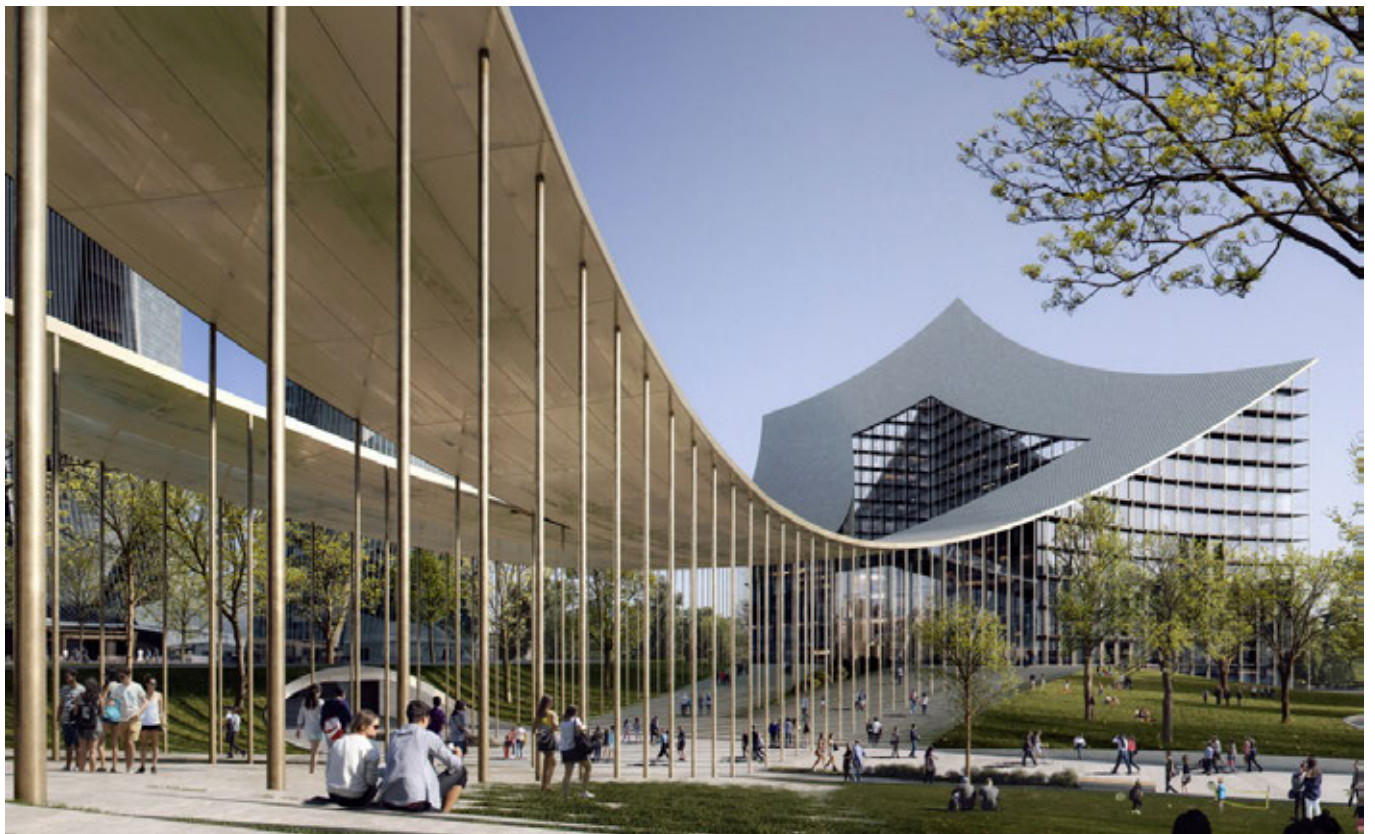


City Life covers a total intervention area of 366,000 m², one of the largest redevelopment projects in Europe. The transformation plan includes an articulated project of public and private functions, including residences, offices, shopping, services, green areas and public spaces.

The subject of the lighting design is the “fourth building,” consisting of two asymmetrical buildings connected by a curved portico structure that completes the urban design of City Life, fits between the three new towers designed by architects Zaha Hadid, Arata Isozaki and Daniel Libeskind and the existing 1923 Art Nouveau twin buildings by architect Paolo Vietti Violi. This composition evokes Milan’s historic architecture. The lighting concept used for the facade is extended to the portico creating continuity. The portico ideally connects the twin buildings through a roof held in tension by a series of slender columns. Although the roofing has a significant length, with its concave shape it seems to defy the force of gravity, as if it were flying, conveying a perception of lightness. Specially designed lighting fixtures with minimal visual impact are integrated into the structural elements of the porch, illuminating its roof. The composition of the light beam, of the optics of the luminaires, creates a homogeneous diffused indirect light without reported shadows, thus emphasizing the floating effect.

REFERENCE

CITYLIFE MILAN
ITALY | MILAN
RENDERING



SAN PELLEGRINO

ITALY
SAN PELLEGRINO TERME
LIGHTING DESIGN

GOAL

The lighting, for this part of the project, aimed to emphasize the shape of the arches that evoke the eternal movement of the curves of the mountains and bridges that mark it, and blends seamlessly into the landscape to blur the boundaries between the work space and nature.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Bjarke Ingels Group
Atelier Verticale Architects

SIZE

68000 m²

COST

Confidential

LOCATION

Italy, San Pellegrino Terme

STATUS

2017 - Under construction

CLIENT

San Pellegrino SpA



San Pellegrino plays an important role in Italy's historical and cultural heritage. From its inception in 1899, the company is listed on the Milan Stock Exchange. During the following year (1900), 35,343 bottles of San Pellegrino mineral water are produced, of which 5,562 are exported. A brand that in 2018 exceeded nearly 1,600 million bottles sold worldwide is celebrating 120 years of history this year. The project to expand the existing plant is a tribute to classic elements of Italian architecture and urban planning: the portico, the boulevard and the piazza. The design by Bjarke Ingels Group, the winner of the competition, does not aim to give another face to the existing factory as much as to bring out its identity: the new S. Pellegrino Factory and Experience Lab will emerge from the natural environment just as mineral water flows from the spring. Finally, with the aim of giving continuity between production and consumption, we wanted to eliminate the traditional separation between production lines and offices typical of factories. The architecture tells the structure from the landscapes of the Brembana Valley. The successive arches create a narrative frame for the purity and transparency of the mineral water, in an environment characterized by brightness, openness and transparency.

REFERENCE

SAN PELLEGRINO HEADQUARTER
ITALY | SAN PELLEGRINO TERME
PHOTO



KLOTILD PALACE

HUNGARY
BUDAPEST
LIGHTING DESIGN

GOAL

The lighting design for the nineteenth-century Klotild Palace, makes use of floodlights, with different beam apertures, of small size, placed directly on the facade, which provide homogeneous lighting, highlighting the architecture of the building. An accent light highlights the spires at the edge of the cornice. The wrought-iron balconies running on all four sides of the building are embellished with backlighting that highlights the decorations against the light.

SERVICE

Outdoor general lighting

PARTNERSHIP

Mattioli Architects

SIZE

-

COST

Confidential

LOCATION

Hungary, Budapest

STATUS

2012

CLIENT

Beghelli



A lighting intervention, free of rhetorical or decorative references is requested for the nineteenth-century Klotild Palace located, facing a twin building, on the “Pest” side of Budapest to make the night vision of the building harmoniously inserted in the urban context. The use of floodlights, with different beam apertures, small size, controlled light emission, placed directly on the facade ensures accessibility and safety for future maintenance, allows for homogeneous illumination that highlights the architecture of the palace in the historical center of Budapest with an appropriate distribution of illuminance levels on the facades, which will fade towards the roof, to avoid a strong contrast between facades and towers. The average façade illuminance values are increased at commercial activities and entrances to the building. The pillars that mark the rhythm of the store windows on the ground floor are illuminated by recessed light-up type luminaires. The main spire is illuminated by floodlights placed on the street poles that are on the side perpendicular to the Szabad Sajtò street axis in such a way as to ensure the absolute absence of glare from the surrounding buildings. The lighting design, respecting the ‘architecture and urban context achieves the required illuminance levels.

REFERENCE

KLOTILD PALACE
HUNGARY | BUDAPEST
PHOTO



GRONINGER MUSEUM

THE NETHERLANDS
GRONINGEN
LIGHTING DESIGN

GOAL

If there is no hierarchy in the expressions of art and culture, the various disciplines and cultural expressions can easily intermingle. There is no distinction between different activities. Visual art, sculpture, theater, clothing, science: everything can be imposed on everything else so that a new entity can be born. This is the main feature of 20th century Postmodernism.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Alessandro Mendini Architect

SIZE

-

COST

Confidential

LOCATION

Olanda, Groninegen

STATUS

1994

CLIENT

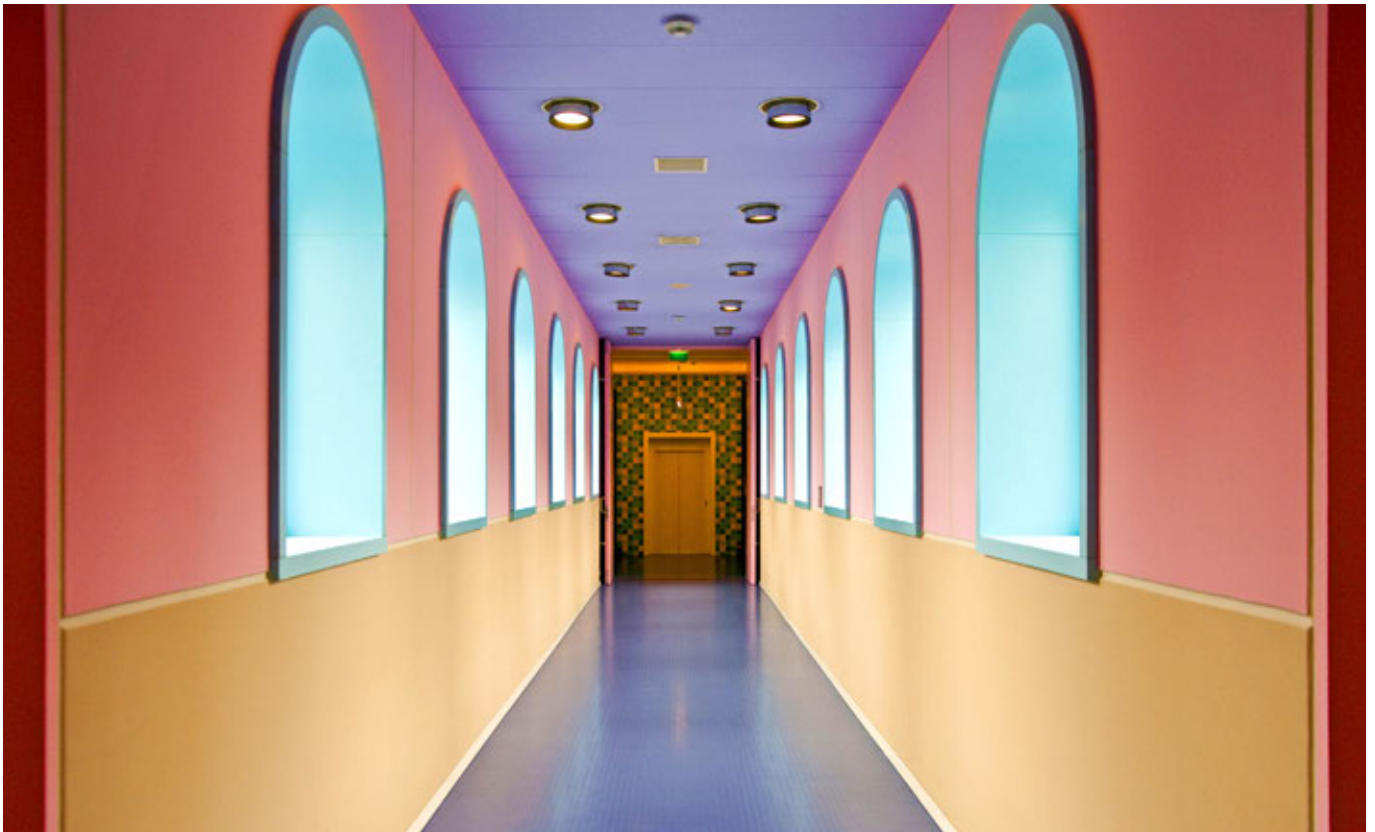
City of Groningen, Gasunie



The Groninger Museum in the Netherlands made headlines when it commissioned Alessandro Mendini to design in 1994 to celebrate its first century. The same entrusted Coop Himmelb(l)au and Philippe Starck with two new pavilions. Reopened in 1994, it is known for its outstanding and colorful building. Mendini added a terrazzo motif: he regarded the application of decoration as something deeply rooted in humankind. The Groninger Museum resembles an elongated island composed of three large volumes in the water, connected by walkways and plazas. The pedestrian bridge has a lifting section for inland navigation. On the side of the Museum Island station, there is a blue magnet-like door that gives access to the lift bridge and the pedestrian path to the city center. For lighting, the concept was developed as if it were a representation of an 'opera: each scene has its own set-up and lighting, following the same principle Mendini decided that only artificial lighting would be used in the spaces of the collections and temporary exhibitions: this offers more flexibility to change the set-ups than is possible in spaces lit only by daylight. Piero Castiglioni specially executed the lighting design for spaces such as the entrance hall, staircase, and auditorium. Philippe Starck made his own lighting; De Lucchi worked in collaboration with Roberto Ostinelli; François Morellet was invited to design the neon ceiling in the entrance hall.

REFERENCE

GRONINGER MUSEUM
THE NETHERLANDS | GRONINGEN
PHOTO



POMPIDOU

FRANCE
PARIS
LIGHTING DESIGN

GOAL

Eight years after its opening, the fourth floor houses a new exhibition space, completely redesigned by Gae Aulenti: in fact, the variations in the shape and size of the space reflect the variety of works on display.

SERVICE

Indoor and outdoor general lighting

PARTNERSHIP

Gae Aulenti Associated

SIZE

103305 m²

COST

Confidential

LOCATION

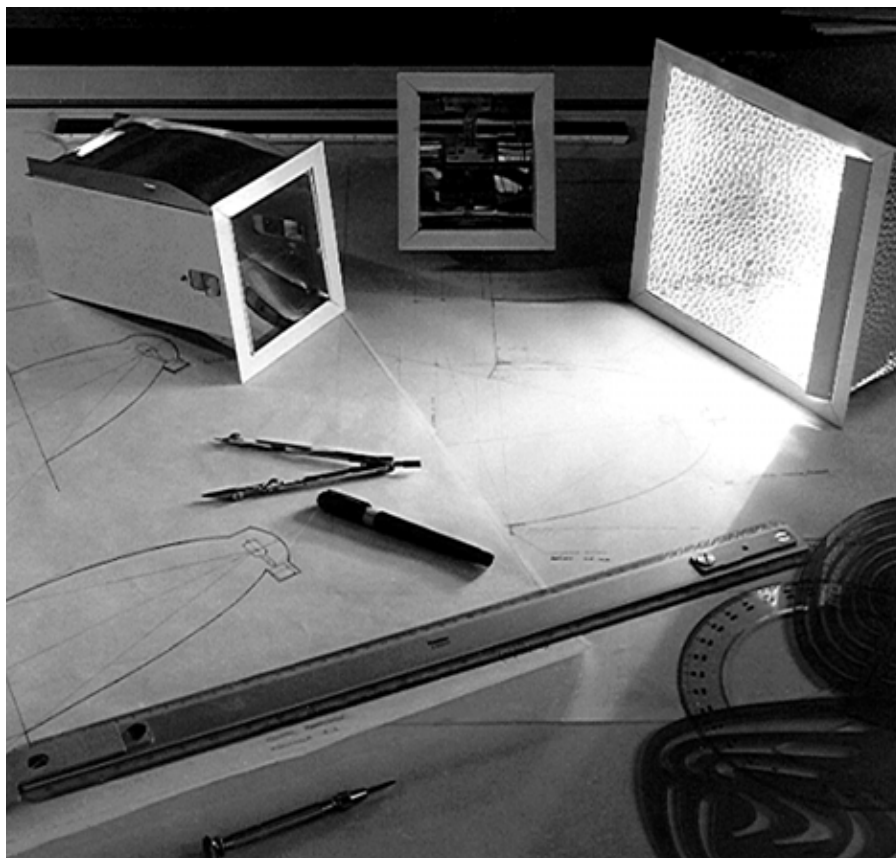
France, Paris

STATUS

1985

CLIENT

G. Pompidou Centre



The building reflects the imposed concept of the competition, which wanted to accommodate culture in a less institutional and traditional way. A space dedicated to visual arts, music, industrial design and reading as an active tool of an urban and social function. The building was designed by Renzo Piano, Richard Rogers and Gianfranco Franchini. Inaugurated in 1977, the Georges Pompidou Center has always aimed to be a large “information machine”; the desire to ensure total flexibility with temporary arrangements to accommodate highly diversified cultural activities actually proved to be an illusion. A longitudinal gallery, parallel to the west facade returns the overall length of the building, becomes the backbone of the museographic space: a privileged axis of circulation along which the exhibition units composed of galleries and rooms of various sizes open up. Galleries with niches, showcases and bases for sculptures, drawings and paintings are the transverse paths axial to the main trusses, delimiting the depth of the floor and making the structural modulation intelligible.

REFERENCE

G. POMPIDOU CENTRE
FRANCE | PARIS
PHOTO



THE CELTS

ITALY
VENICE
LIGHTING DESIGN

GOAL

Among the goals of the exhibition is an attempt to define a common origin for today's Europe.

SERVICE

Indoor general lighting

PARTNERSHIP

Gae Aulenti Associated

SIZE

-

COST

Confidential

LOCATION

Italy, Venice

STATUS

Completed in 1991

CLIENT

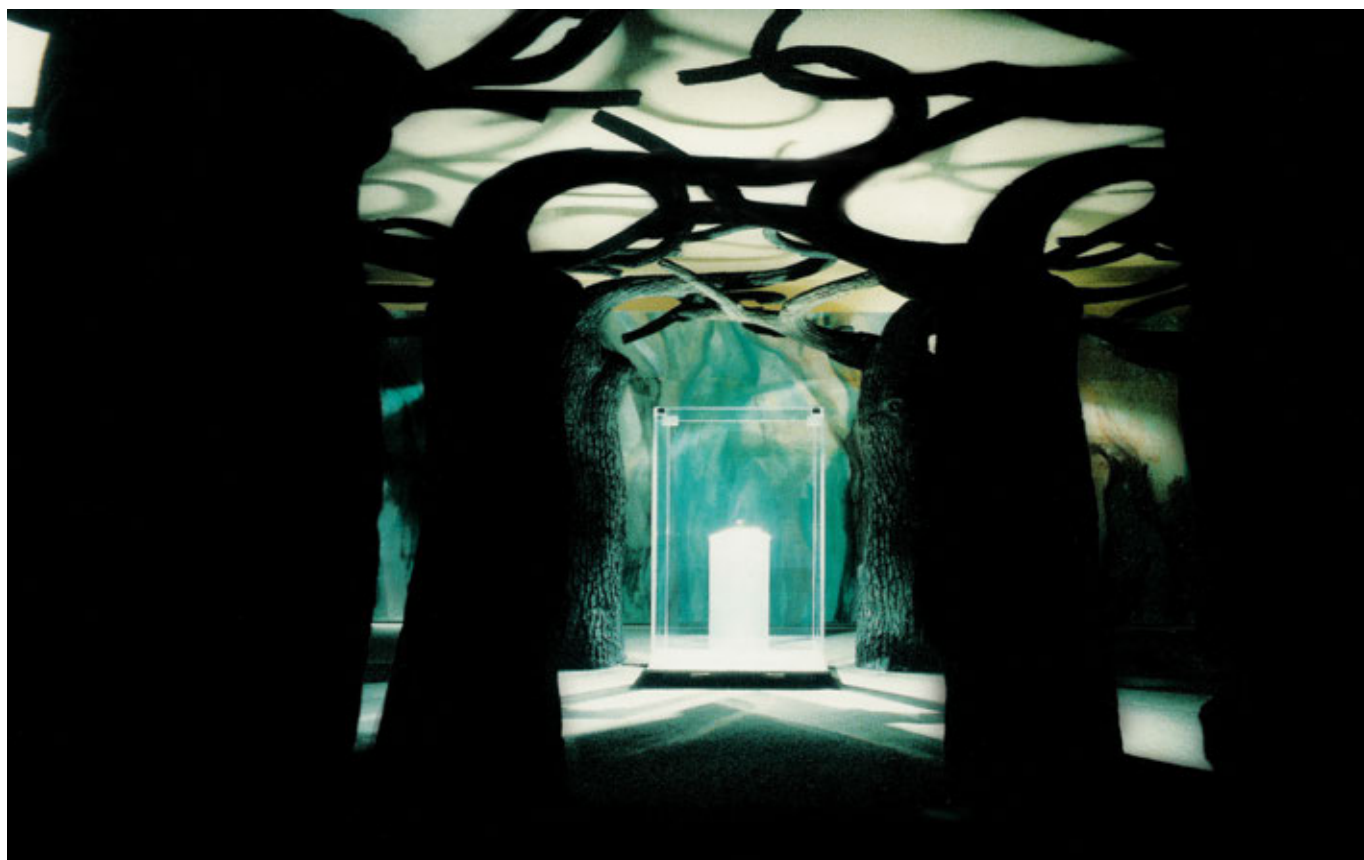
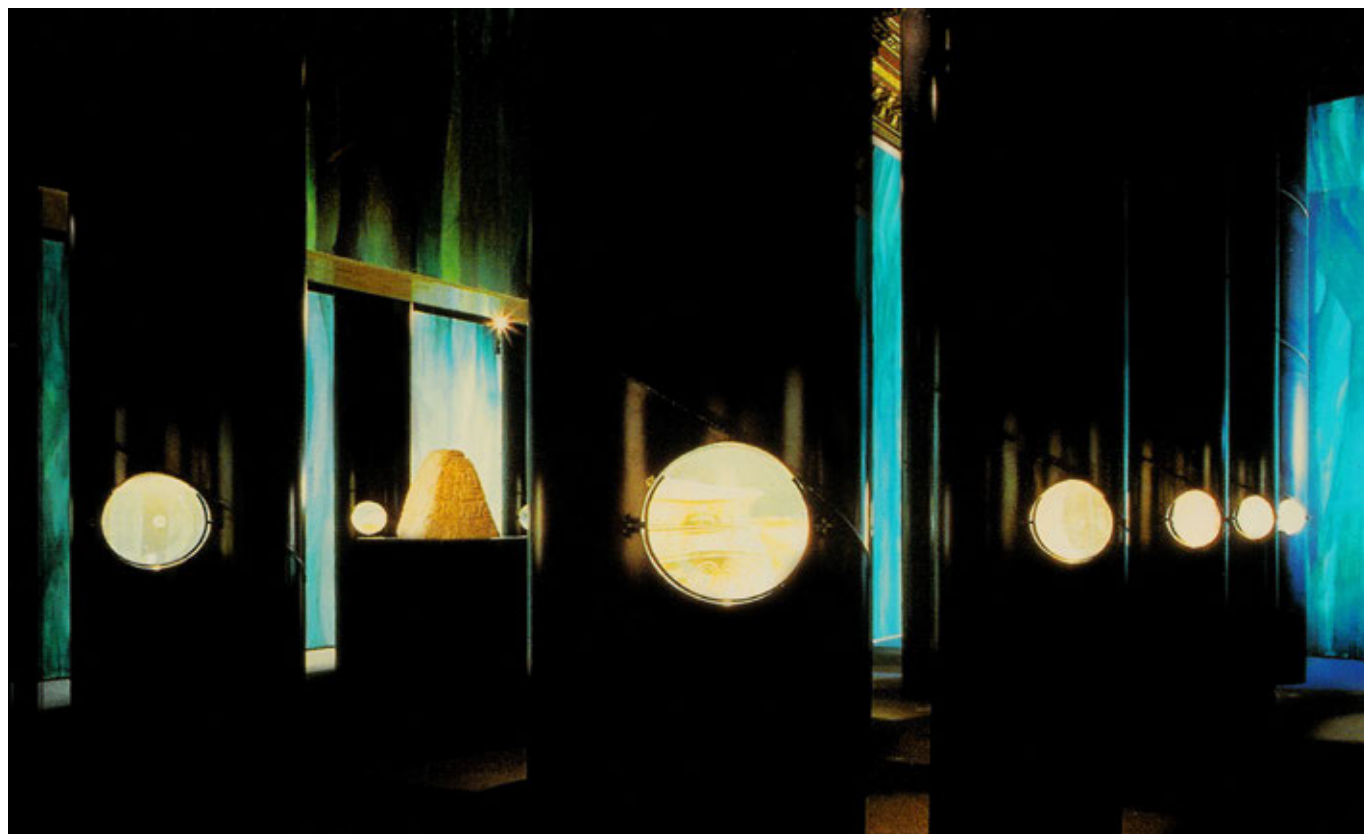
Grassi Palace

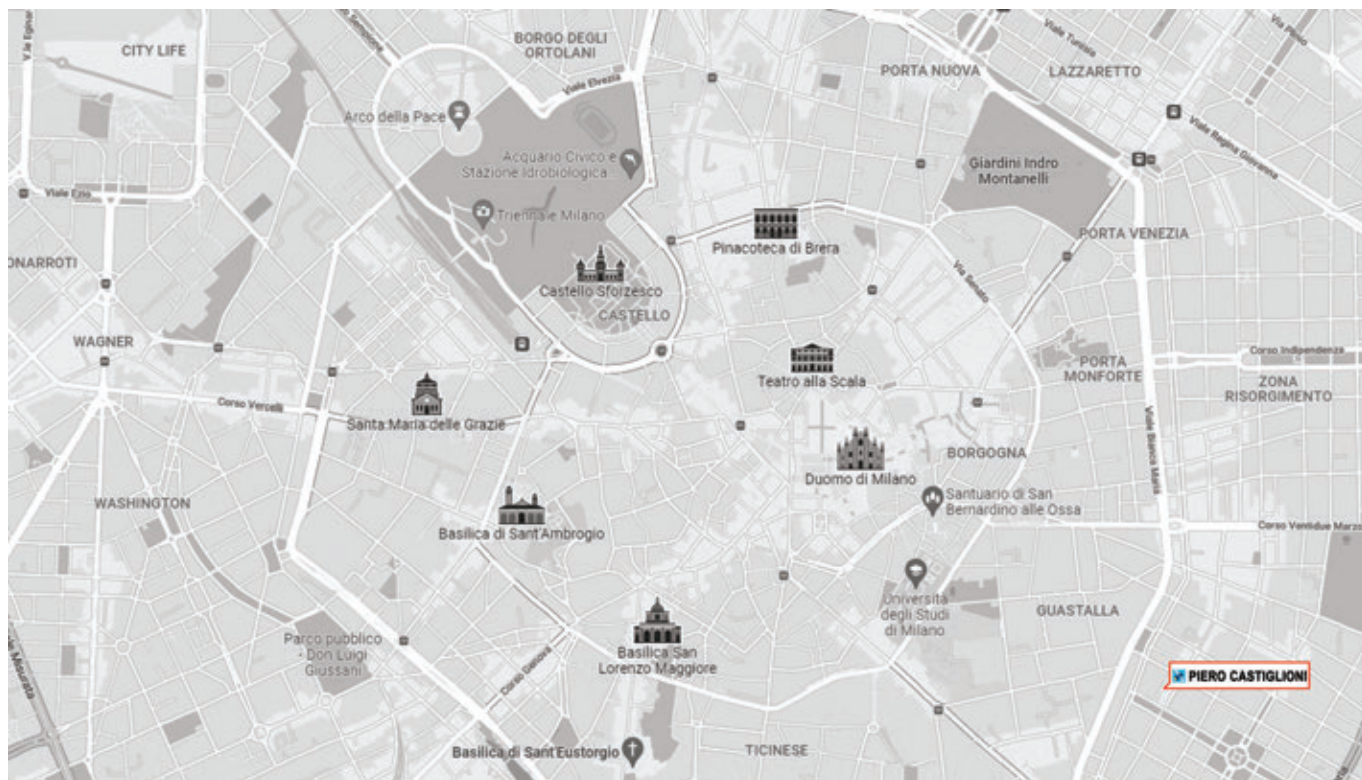


"The Celts" - The Celts left important historical artifacts and had great influence on those features of Italic civilization that did not come from the Greco-Roman tradition. The visitor is amazed by the fascinating iron and bronze weapons, exceptional gold jewelry and celebratory and funerary decorations, of the link between form and matter, evidence of the labor and intelligence of 'humanity and its growth. Among the goals of the exhibition, there is an attempt to define a common origin for today's Europe: the Celts, in fact, despite being spread throughout the continent (or perhaps because of this) managed to maintain a common identity based on language, religion, military art and craftsmanship, thus marking the beginning of contemporary Europe. Gae Aulenti's 'installation is undoubtedly innovative, unfolding along a path capable of presenting an intriguing "historical narrative." The success of the project is based on a seemingly unnoticeable phenomenon, but which is the guiding motif of the exhibition: the careful control of visibility, managed through the intelligent use of light. Palazzo Grassi's lighting system is the answer to this mission.

REFERENCE

THE CELTS | EXHIBITION
ITALY | VENICE
PHOTO





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We like to think of the Presolana Street Studio not only as a place of design, but also as a point of reference for the culture of light. A place for discussion, where to question the evolution of lighting design, a space for experimentation where to develop the ability to observe. From the immediate postwar period onward, the Castiglioni family would meet in the studio every week to chat with other professional figures as well: artists, men of letters, philosophers, and it was in this “laboratory-warehouse-studio” that some of them passed by, such as Bruno Munari, Gae Aulenti, Gio Ponti, Luigi Caccia Dominioni, Marco Zanuso, Cini Boeri, Nanda Vigo, Vico Magistretti, Renzo Piano, Vittorio Gregotti, Pierluigi Ghianda ... In the studio you will find professionals who will know how to guide you during the elaboration of the concept, pointing out the appropriate light sources for your needs, helping you in the choice of the luminaire design and the development of the project. All this for the purpose of achieving the objectives of the lighting project.

 **PIERO CASTIGLIONI**