

# PLAYING BRILLIANT

*Lighting the 21st century*

This is the Year of Light, as stated by UNESCO and United Nations Secretary General Ban Ki-moon. Incredible discoveries have been made in the field of lighting design and in light sources over the last couple of years, following the advent of LEDs and digital lighting applications. Engineers, manufacturers, factories, designers, artists: they all spot a vast new panorama in which light can accompany our life, and all agree that we are just scratching the surface in terms of potential applications for new light sources. So many dimensions need still to be investigated and envisioned! We need to understand the full poetical impact of digital light sources, their use when connected to the Internet, the technology of the software controlling semantic lighting in architecture, and so on. A new lighting grammar is here, we just have to let it speak.

PATRIZIA COGGIOLA

DGT, Light in Water, The Play of Brilliant exhibition, Paris, 2015  
Photo: Takuji Shimmura



### ARIK LEVY

*Artist, Technician, Photographer, Designer, and Video artist*

Arik Levy's skills are multiple and his work can be seen in prestigious galleries and museums world-wide. Considering himself more a 'feeling' artist, Levy contributes substantially to interior design, with work that includes many recent lamps for brands like Vibia, Danese and Artemide, presented during Milan Design Week. "Life is a system of signs and symbols where nothing is quite as it seems. The ability to feel before we see, to embrace the sensation one can get from an installation rather than only its visual references... This is what I am interested in. The origin of my research in lighting design is a study of the relationship between space and light as substance. But also in the transposition of the light source. What concerns the form and sculptural expression of each design relates to its material origins. Materials are ingredients in my kitchen where alchemy is made, as I search for new intangible and emotional ergonomics. The notion of balance touches our personal centre of gravity and our affects our emotional harmony..."

*ariklevy.fr*  
Need for Danese Milano (1) *danesemilano.com*  
Slice for Artemide (2) *artemide.com*  
Wireflow for Vibia (3) *vibia.com*



### ANTONIO CESHEL

*General Director at Carlo Moretti*

On the occasion of Euroluca 2015, Carlo Moretti presented for the first time a catalogue of classic pieces, some new to the public, and a range of new products for contract-lighting and custom projects. A selection of these was presented in the Duvetica showroom designed by the Tadao Ando studio (inaugurated last year at the Milanese Quadrilatero della Moda). "The Boblu (1) project was set up in the entrance of the Duvetica space. It is a return and a reinterpretation of the ancient 'sphere of light' theme. The single elements are part of a composition, creating a veritable architecture of light, with spheres in white milk glass illuminated by LED lamps, in various colours." Like all Carlo Moretti crystal, the spheres are hand-blown and hand-decorated by master glassblowers. The collections Dune, Isole, Lumina, Maree, and Mito include about 20 lights, ranging from classically inspired pieces like Bricola, to surprising and original designs such as Efra, Igra (2), and Quati, and to the imposing and sculptural Drima (3).

*carlomoretti.com*



### INGO MAURER

*Designer*

One of the most iconic statements proposed by light design maestro Ingo Maurer during this edition of Euroluca was Monument for a Bulb, a sly, ironic, small lighting object that looks like a tiny maquette for a huge monument. "Eight human figures are standing on a dark metal plate around the 'monument': a frosted bulb that hovers horizontally, propped up by two brass rods. Each of the human figures is cast in nickel silver and fixed to the plate... And the bulb is a low-voltage halogen, not an LED." Monument for a Bulb is a new member of I Ricchi Poveri, a tribe of simple yet refined handmade lights. "I will never say goodbye to the light bulb. There are people still producing it and I will buy and use it. But of course, in series production, we have switched from halogens to LEDs! LEDs can be quite monotonous, although they do have interesting advantages for decoration in combination with other light sources. We need more provocation, we need to think upside down: that's what brings new ideas. I am convinced that design also needs some kind of self irony, not a joke but something that can shake you when the light is on. We need to bring awareness into our thinking and to move it in different directions."

*ingo-maurer.com*



### ERIC MICHEL

*Artist*

Eric Michel is a French multimedia artist who lives and works in Paris after some years spent in Tokyo and Rome. Recently he took part in Within Light/ Inside Glass, an exhibition at the junction of art and science, organised in Venice on the occasion of the International Year of Light 2015. "For me, the artist should be a boatman; to be more precise, a boatman bringing things from the material to the immaterial, from the real to the imaginary, to pure sensitivity. I question our relationship with reality, playing the intermediary, on the border of the material and immaterial. The only important issue for me is exploration. An emotion, an internal echo, comes to add to this purely physical effect." The light source enlightens, reveals, and becomes the subject of the magnetic power of monochrome and fluorescent colours.

*ericmichel.net*

