

PROFESSIONAL LIGHTING DESIGN



Magazine for professional lighting design

MAIN TOPIC
Shoplighting 4.0

LIGHTING DESIGN
The Denim R&D Centre
in Istanbul/TR

Stuart Weitzman flagship store
in Milan/IT

Dolce & Gabbana Store
in Tokyo/JP

Fun Factory boutique
in Munich/DE

Østbanehallen in Oslo/NO

RESEARCH
Biomedical research
to support retail lighting

**PROFESSION
AND EDUCATION**
Career path in Lighting Design

Hanging out

Text: Joachim Ritter

Only two different types of luminaire were used in this project. LEDs have been integrated into the clothes rails to illuminate the wall surfaces, and linear luminaires have been applied to provide the ambient lighting. Minimum effort for maximum effect. The design of this Denim R&D Centre in Istanbul/TR is so good that it requires very little means and only simple solutions to work. At the same time it is the concept of contrast seals the deal.



16



Keeping heels, standards and sales high

Text: Alison Ritter

Designer Stuart Weitzman has boutiques all over the world. The range of styles and attention to detail show very clearly that the fashion footwear he produces reveals the touch of a master shoemaker. Not surprising then that he chose to commission renowned architect Zaha Hadid to design

22

an innovative concept for his six-window flagship store in Milan/IT.

Focus on fashion

Text: Jo-Eike Vormittag

One key advantage of state-of-the-art lighting technology is that it can be applied in an extremely precise fashion. This project, a branch of Dolce & Gabbana in Tokyo/JP, demonstrates how this potential can be used as a means of design. Specific display areas are innovatively defined by light. Without light even the noblest of fashion garments remain literally in the dark.

28



Sensual reflections

Text: Jo-Eike Vormittag

When two like-minded people love each other so much, we attempt to describe this kind of relationship as an invisible band that links the two. In the project that is the focus of this article, the unspoken feelings described above also apply, but could be seen as having a double meaning. A visit to the Fun Factory Store in Munich/DE might even lead to sensory or extrasensory ties between partners being strengthened

34

or rediscovered. At the same time, Fun Factory features ties of a different, and highly visible kind: lines of light that wind their way between the sections of the design boutique.

Let's take the train

Text: Joachim Ritter

Modern transportation structures are to a certain extent comparable to shopping malls: rows of shops, stores and cafés one after the other. The Østbanehallen project in Oslo/NO is a truly successful combination of railway station and shopping centre, achieved through purposefully designed lighting.

40



COVER

Denim R&D Centre in Istanbul/TR
Photo: Şafak Emrence

SCENE

8 News from the international world of lighting design

LIGHTING DESIGN

16 The Denim R&D Centre in Istanbul/TR
22 Stuart Weitzman flagship store in Milan/IT
28 Dolce & Gabbana Store in Tokyo/JP
34 Fun Factory boutique in Munich/DE
40 Østbanehallen in Oslo/NO

RESEARCH

46 Biomedical research to support retail lighting

PROFESSION AND EDUCATION

50 Career path in Lighting Design

MARKET AND TECHNOLOGY

55 A supplement with news on products, product applications and manufacturers

PROFESSION AND EDUCATION

70 Reports and updates on professional and educational issues

REGULAR ITEMS

74 Preview/Imprint

In the Denim R&D Centre in Istanbul contrast and depth are achieved through the backlighting of the jeans hung on rails around the room. The daylight opening has been partially screened to reduce the influx of bright daylight, making for a further fascinating feature: the interplay of daylight and electric light.



Hanging out

The beautiful side of morbid – the Denim R&D Centre in Istanbul/TR.

Text: Joachim Ritter, Alison Ritter
Photos: Şafak Emrence

When architecture blends with the product and the company's philosophy, one can indeed talk about a consistent design approach and well-conceived corporate identity. This is not a new idea. Architecture formerly always served as a marketing tool in the name of the owner or user of the building. But this changed when mass media appeared on the scene. That is what many people think at least and that is why they opt to use the internet as a medium of communication. The truth is that truly successful providers of high-grade products do not wish to dispense with architectural concepts as an integral part of their marketing. In modern times this is also a question of atmosphere and of the light applied to achieve that.





What does it mean when we talk about R&D – Research & Development – in the fashion world? A pair of jeans is a pair of jeans, and technology is technology. The bottom line, however, is that a high-quality product must not only look good; it must also be well-made. This obviously gave rise to such a wide range of open questions in this particular company that an R&D centre needed to be set up in order to put things straight...

Many probably think it is the most normal thing in the world to market a pair of jeans as a high-quality design product. Jeans were originally developed as working men's clothing, a product for lumberjacks, miners, cowboys. In the meantime, fashion has become so sophisticated that jeans with frayed holes worked into them are referred to as distressed jeans and a sign of good taste. What might have been regarded as a flaw in the past is top fashion today. That is marketing. Even the holes in Swiss cheese have become a factor of value.

Product quality does not rely solely on design; it is a philosophy that stems from the way of life promoted by the society we live in. Incorporating this into a work environment, and ensuring it is also functional, is definitely a challenge. And it is pretty special to find yourself working in an R&D department where the walls are draped with apparently shoddy denim wear. And yet that is exactly what the Denim project in Istanbul is all about.

Blue jeans lined up along grey, morbid-looking walls create the required contrast defined by the architectural design. To underline and reinforce this concept and enhance the scenic quality of the space was a real treat for the lighting designers. A grey wall cannot have any effect if the space is diffusely lit. The designers therefore used a simple backlighting technique to generate visual tension and create something unique out of a backdrop that smacks of the ordinary. Comparable to making a design concept out of a pair of ripped jeans.

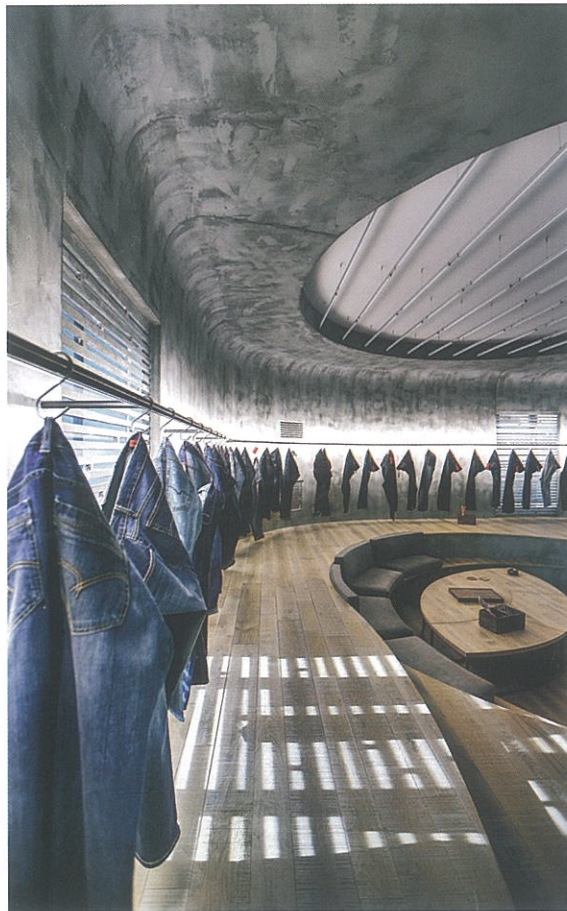
It is the combination of materials, colours and light that secures the success of the design. And the great thing about this concept is that it demands no complex ideas, design or installation effort to work convincingly. You might go as far as to say that the design is so good that it requires very little means and only simple solutions to





Background lighting to generate visual tension: apparently plain and simple garments are hung up against a backdrop of morbid-looking, grey walls. The lighting applied purposefully underscores – and even enhances – this contrast. A convincing concept that really works. The space is not a retail outlet, but is dedicated to the R&D team in a jeans company. The interior architecture enables the employees to move around and work flexibly. However, the degree of contrast is substantially reduced because of the general ceiling lighting.

Switching off the ceiling lighting at least provided some relief for the photo shootings. Few materials, simple lighting solutions. A concept that provocatively underlines the unusual design of the space. A creative and innovative working environment is born. The backlighting for the coloured garments hung on rails can be switched off, if required.



work. That is the initial impression. And yet it is the concept of contrast that seals the deal.

The space is basically designed as an R&D studio within the headquarters of a textile company. The design concept was built around the physical relations between the users of the space (R&D personnel) and the products, accessories and materials. It was observed that actions of sitting, walking, working, evaluating the products by comparison somehow limited the R&D function of the area. A space needed to be designed that would enable flexibility of working in motion and accessing the overall space rather than being confined to a limited area. The concept was based on establishing a platform which would allow more scope for creative work instead of using desk configurations that would restrict usable space and accessibility.

Instead of defining the locations of actions the R&D staff can easily access every part of the room, and observe the denims, fabrics and accessories from different distances alone or together with colleagues. The intention was to increase and diversify the possibilities of interaction of the users with one another and the space. This was achieved by introducing different floor levels, the curvilinear form of which supports the idea of fluent, flexible movement. A small palette of materials was selected to realise the "plain and simple" design. The same applies to the lighting: besides some discreet

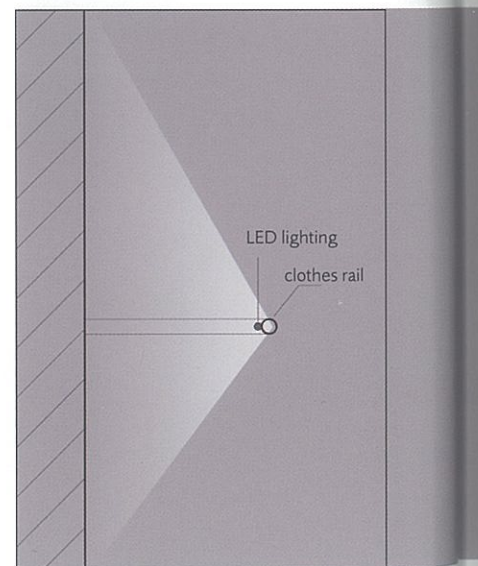
vertical daylight openings, the artificial lighting is reduced to daylight white LED lighting integrated into the clothes rails and strictly aligned rows of linear fluorescent pendant luminaires across the ceiling cut-outs.

It is wonderful to see how a morbid-looking backdrop can be transformed into a design-oriented space. But then anything is possible if the setting is right.

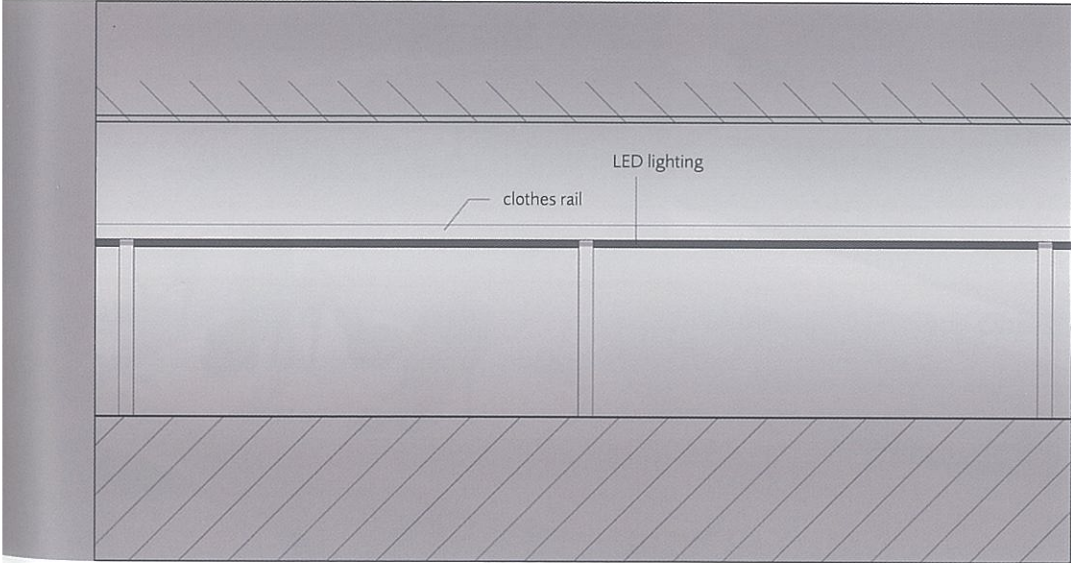
Project team:

Client: Bulur Textile

Architecture and design: Zemberek Design – Başak Emrence, Şafak Emrence, Ece Ilgın Avcı



Sectional drawing.



Top view.

