



Euroluca 2023: What to Expect

The future of lighting (also) takes in: digitisation, miniaturisation, electrification, sustainability, new materials, holistic thinking and the abolition of the line between decorative and technical lighting form the basis for the new generation devices that combine looks and function and take centre-stage at this edition of Euroluca.

Light is increasingly at the heart of our hyper-connected world, of thinking around sustainability and digitisation processes, as well as holistic reflection on people's wellbeing. – light influences our perceptions, performance, preferences, behaviours and even our moods. Lighting designers today have to contend not only with **technological evolution** but also with **philosophical thinking around light** in order to come up with new concepts that will change the way luminaires are designed in the future. This is what Euroluca will be showcasing at its 31st edition which, with more than **29,431 m2 of exhibition** (*excluding the exhibition areas and public spaces*) *split between 4 pavilions (9-11 and 13-15) and 314 exhibitors (around 45% from other countries)*, is asserting its status as the benchmark international exhibition for the lighting world.

SUSTAINABILITY

Energy saving has been one of the main issues facing the lighting industry over the last decade. This has led to numerous new actions being taken, both when it comes to **design** and to **production**. On the **design side**, there's been the **development of new, low energy and high efficiency LED sources**: the new solutions are increasingly smart and capable of channelling light accurately and continuously, avoiding unnecessary waste. The new network control systems allow for **timed start and dimmer** functions which, combined with built-in sensors, individual control systems and tunable white technology (regulating the colour of white light) make for **dynamic lighting that responds to the needs for energy optimisation**, by coming on only when necessary, providing just the right amount of light to combine with the natural light and to carry out the specific task for which they have been designed. On the **production side**, **circular economies have informed the manufacture and distribution** of the appliances – the quest for **innovative materials** has seen products become more durable, but using **recycled or recyclable, low impact raw materials** is fundamental, as is the intelligent production of **luminaires suitable for multiple applications**, thus reducing the number of moulds required and manufacturing machinery emissions.

Ambientec (Pav. 15 |Stand 131), for example, opts not only for repairable materials but ones that are also long-lasting, and it employs exclusive precision sealing and battery-run LED control technology: all of which can be found in its new portable **MADCO** lamp with a 360 degree light source, designed by **Elisa Ossino** which, with its essential lines, geometries and airy design, allows light to be directed in any direction.

Lighting designers are also increasingly rethinking the **relationship between natural light and artificial light**, in a bid to best combine them innovatively and sustainably: **indoors**, the

aim is to make the most of natural sources and so cut down on waste and safeguard the environment; **outdoors** the focus is on light bodies capable of harnessing solar energy to power themselves.

Cariboni Group (Pav. 13 | Stand 202) had this relationship in mind when it came up with **Spoon**, the new urban lighting system devised by **Atelier(s) Alfonso Femia**, which also considers the fact that, when it comes to urban comfort, lighting has to be synchronised with contemporary scenarios. Spoon is equipped with optical Eco-Centric Lighting systems, which engender a new nocturnal balance of light and darkness gauged to the biological rhythms of flora and fauna and human safety and wellbeing needs. Each lamp has also been designed to survive even in the most difficult environments and to be long-lasting: the source and power and control group can be replaced for maintenance and updating to prolong the life of the product.

DIGITISATION

Great strides are being made towards a connected future in the technical lighting field, which will enable devices to **communicate with artificial intelligence systems**, thus allowing users to manage their light sources easily and efficiently. **The integration of IoT control systems** has led to the creation of luminaires that not only produce **actively changing light**, but also support the **gathering of data, and can be controlled by smartphones and tablets to create personalised lighting**. The market, the companies and the designers are trying to develop light bodies that don't just provide light, but also become **sources of information and signal tools**, especially in workspaces, in retail, in museums and in public places such as hospitals, stations and airports. Early applications of **LiFi (Light Fidelity)** technology are already a reality. It uses LED-emitted light waves to **transmit data wirelessly** – an evolution that will potentially turn all LED sources into information transmitters.

Advanced digitisation will influence the design of products, which will provide a **more dynamic light**, in that it will be capable of reacting to external stimuli, in terms of **quantity, quality and light beam direction**. **Crystal Beat**, designed by **Michael Vasku** and **Andreas Klug Preciosa Lighting (Pav. 9 | Stand 210)** comes into this category. A dynamic and engaging installation made up only of Crystal Grid elements, in which music, design and light come together in a perfect symphony. Thanks to a bespoke technological solution for the site-specific installation, the luminous elements interact with the ambient music and its interactive “heart” allows visitors to reproduce the sounds, while a three-dimensional audio system amplifies their intensity, emitting the “luminous rhythm” through the crystals and turning the perception of sound into a real visual experience. The system boasts simple, clean lines, with tubular hand-blown crystal elements enclosing the light sources, suspended and positioned in a grid-like structure.

HUMAN CENTRIC LIGHTING

Neuroscience has become an innovative factor in the technical lighting field, having clarified the relationship between the physiological and neurophysiological characteristics of people and the architecture of the spaces they live in. The work of lighting designers is thus increasingly influenced by scientific discoveries relating to **the effects of light on man** – it's no longer just a question of illuminating a space but of **designing in order to improve human performance and amplify the feelings of wellbeing and comfort** that scenic lighting is capable of arousing. **Human centric lighting (HCL)** therefore aims to make people "feel good" through the provision of **high quality, dynamic light** - the intensity of which can be varied and modulated throughout the course of the day to alternate times of concentration and rest, regulating our circadian rhythm, inhibiting or stimulating the – **customisable** - production of melatonin, both in terms of light spectrum and in terms of the specific needs of the user – and **as close as possible to natural sunlight**. It is a powerful incentive for innovation. Today, thanks to intelligent systems, the most advanced products are capable of picking up on **people's physiological reactions** and to **intervene** in situations of stress or malaise, **by modifying the lighting parameters**, colour temperature and light colour in particular, and recreating conditions of wellbeing. The final frontier of HCL is likely to be the integration of sophisticated sensors into the technical lighting device, capable of deciphering **ciliary and eye movements**, capturing people's **posture, sweating and movements**. Based on this information, products can be designed that will respond effectively even to the unconscious needs of users.

Informed by research into Human Centric Lighting, **Lasvit (Pav. 15 | Stand 212)**, is presenting **Symbioosa**, a collection not just of a biological nature, being informed by an in-depth study into the interaction between glass and natural components, culminating in a series of lamps produced with a technology that uses mycelium, but each of its components is also able to regulate its own intensity, adapting to the rhythm of natural daylight in each space. The spread of artificial lighting has meant an increase in the number of hours light is available, distancing people from the natural biorhythms that are influenced by the changing intensities and colours of solar light. **Eva and Marcel Mochal** of the design studio LLEV, who co-produced the project with Lasvit, endeavoured to create a vibrant light that 'breathes' in time with the daily variations of natural light, managing to reproduce optimal lighting conditions for every moment of the day. Symbioosa is characterised by a dual channel system, allowing the dimmer to be custom-set, tailoring the light emission to individual need, giving users a choice of cold or warm light, but setting the intensity and composition of the light on the basis of what is healthiest during the morning, afternoon and evening.

OUTDOOR LIGHTING

The line between indoors and outdoors in our daily lives has been abolished, and lighting solutions mediate between the two spaces, putting them at the service of functionality and wellbeing. **Simes (Pav. 11 | Stand 211)** is presenting **Puntolineasuperficie**, an outdoor

lighting system, which combines the graphic nature of linear light with the accents of directional light and is able to seamlessly connect the 'in' and 'out' of architectural space. Its modularity and flexibility of application allow for personal and efficient lighting of spaces that require diffused linear light effects combined with accent lighting. A flexibility of application that allows for surface and recessed installations, while maintaining elegance and aesthetic cleanliness, to seamlessly connect indoor and outdoor spaces. However, even companies that have traditionally focused on indoor lighting are venturing into the outdoors. **Ale**, the latest proposal from **Catellani e Smith (Pav. 11 | Stand 204)**, is characterised by a hemisphere that becomes the distinctive element of the range, which comes in four different models. **Ale BE T** is a battery-operated table lamp which, being wireless, can be carried in any environment. The circular base is connected, via a small cylinder, to two thin elements arranged in a 'V' shape, supporting the hemispherical cap, which can be angled on a single axis to direct the light produced by an LED. **Martinelli Luce (Pav.13 | Stand 118)** is showcasing **Diatomea**, a table or floor lamp which invites its users to interact with it in order to discover its many potential uses: set on a bedside table, on a veranda table or used to provide ambient light. Made up of just a few, simple elements, Diatomea is essential and flexible in terms of use. Two single external legs and a double central one support two horizontal segments enclosing two LED strips and make for perfect 360° articulation in order to direct the light in a concentrated or linear fashion. Diatomea can also be enlarged with the addition of other elements, enabling different uses and conformations that mean that it need not only be confined to the domestic spaces. **Choice** from **Tom Dixon (Pav. 13 | Stand 102)** reflects on the possibility of "choice" and offers more: more colour, more variations, more unexpected combinations to help build perfect interiors. It is launching a new category of portable lights – rechargeable, expressive, compact and suitable for both indoors and outdoors, because these days we want light to move around with us. **Masiero (Pav. 11 | Stand 202)** has focused on both 'in' and 'out' with **Cordea** by **Favaretto&Partners**. Supplied in two versions for indoors and outdoors, the light conforms to the genetic code of the industrial world, softening its rational character with combinations of materials, finishes and colours. The bell-shaped metal body, surmounted by a lamellar radiator, is encircled by an original leather band in the indoor version, rubber in the outdoor version. The former offers three brilliant finishes for the metal body, which can be combined with the three colours proposed for the leather band. The latter comes in shapes and materials designed to match six colours inspired by the colours of nature for the metal body.

THE DESIGN THAT GIVES SHAPE TO LIGHT

Aside from technology, **poetry, emotion and beauty** will be leading the charge at this edition. Having overcome the limitations of a univocal style lending itself to "trend" status, lighting design is taking different suggestions and stimuli on board, devising new, multiple aesthetic and decorative suggestions in a bid to eschew the obvious and the banal. The seductive power of minimalism, made up of simple shapes and soft colours, seen in many products, is counterbalanced by luminous objects with powerful personalities and a return to a more figurative and markedly decorative style; natural materials and craft-inspired techniques will

alternate with super-technological composites; petite proportions and portability will vie with the grandeur of objects guaranteed to produce scenic and dramatic effects.

Colour and poetry are what mark out the **Divina** collection from **Bomma (Pav. 13 | Stand 211)**: the sphere is hand-blown by master glassblowers, underscoring the changing delicate nuances of the glass – oranges, whites, smoke and violet: when the lamp is switched on all the colour shades meld in a pleasing, milky and opaque flow of light. The plant world is also a source of inspiration for **Barovier&Toso (Pav. 9 | Stand 102)**: **Germogli** is an envelope of luminous canes, wrapped in climbing leaves, made entirely out of Venetian glass and inspired by '80s designs from the brand's historic archive. Suspended at different heights, the elements design concentric or spiral shapes, eclectic and singular compositions. **Fregio**, the light designed by **Andrea Anastasio** and **Bottega Gatti** for **Foscarini (Pav. 11 | Stand 106)**, has also gone for floral decoration, coming up with new expressive vocabularies by harnessing a range of materials. The project is the result of research into the relationship between light and volume and into how the enhancement of bas-relief depends on the way in which the light hits the surface of the material. The hanging lamp is suitable for tables and desks, providing a considerable amount of light, which can be directed upwards or downwards. The illuminating function and the narrative function, entrusted to the decoration, are, in this way, distinct and well delineated, allowing the frieze to converse with the space even when the lamp is switched off. Still going with nature, in fact a reflection on the lack of harmony between man and nature, although a message of hope, is channelled by **Karman (Pav. 11 | Stand 104)**, presenting its new collections in hybrid spaces, straddling artificial and real, domestic and jungle, order and chaos. Each of the collections has a story or memory to recount, inspired by observing the natural world – thus a blade of grass with a dewdrop, a reflective sphere perfectly balanced on its tip, formed the inspiration for **Matteo Ugolini's** outdoor/indoor **Atmosphere** floor lamp. The wire of different heights is a knurled fibreglass rod painted white or black, resting on a circular metal base, while the drop is a spherical luminous body made from PVC. **Venini's (Pav. 13 | Pav. 220)** study of the relationship between light and material is narrated by harnessing the 15th century Opalini technique, harnessed here to give shape to the weightlessness of **Fazzoletto**, a light that echoes the brand's iconic vase and is achieved by the free-hand process: the master glassblowers at the furnace gently mould the blown glass into a light drape, reminiscent of a fabric swaying in the breeze. Finding harmony between concept and form, even when they contrast, is what **Chin Chin** by **Karim Rashid** is aiming for. Suspended glass elements resembling golden glasses, achieved by shaded nano-coating, look full but as they are hanging upside down, they do not spill anything. **David Rockwell** is inspired not by glasses but by traditional Japanese cups. He designed **Stacking** for **Leucos (Pav. 9 | Stand 234)**, in 2007, now reworked as a pendant, employing contemporary techniques with a nod to artisan traditions. The modular glass cylinders are narrower than the original ones, and the colour combinations are inspired by mid-20th century Murano glass, and are alternated with elements in contemporary metallic colours. Rounding off the project is a dimmerable LED, allowing for the creation of a more direct or a softer light.



Elegance and functionality, the quality and dynamism of the light and its simple lines and refined materials are what distinguish the **Berlin** family of lamps from **Oluce (Pav. 11 | Stand 116)** designed by **Christophe Pillet**. In the floor version, Berlin consists of two metal rings of considerable breadth but with slender profiles, inside which two laminated glass discs are enclosed. The two discs are supported by a slender vertical tubular rod, and can be rotated and angled according to the various needs for lighting. In its anodised brass finish, Berlin carries Deco echoes, whereas the use of LED is more contemporary, taking light to where it is needed, inviting even physical interaction with the object, making the user aware of their own light source, and keen to calibrate it to suit themselves. Lastly **Slamp (Pav. 9 | Stand 114)** is experimenting: the versatility of the techno polymers used to create its pieces confers an organic look to the designs, with fluid, complex forms defining imposing yet very light objects such as **Aria Infinita**, a truly luminous and dynamic piece of architecture and a powerfully expressive sculptural object. Designed by the **Zaha Hadid** studio, it's a poetic and modifiable white and gold sinusoidal wave, a modular system with an extension of at least 3 metres, can be replicated ad infinitum. Informed by careful research into light density and perception, its light can be modified and evolve according to vantage point, making it ideal for both domestic spaces and the contract sector.

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