

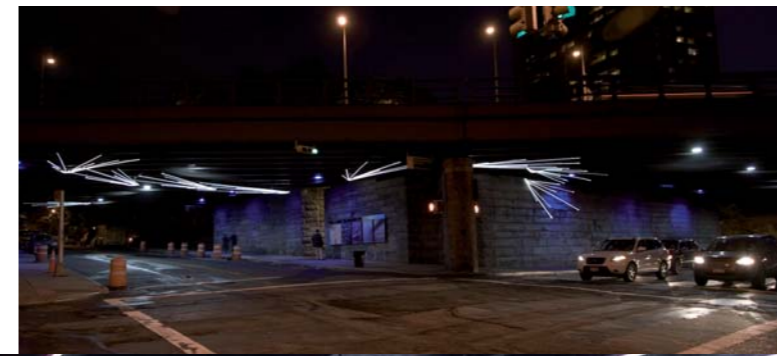


#### ⇒ A goodbye to shadows

##### Brooklyn Bridge, New York/USA

Underpasses are by nature murky places, unwelcoming urban spaces that thrive on shadows and the dark side of life. People who use them daily generally rate them as dark and dirty, and make their way through them as fast as possible to ensure phantoms lurking in shadows don't have a chance to leap out at them and spirit them away.

The pedestrian entrance to the Brooklyn Bridge in Brooklyn, New York City was a similar place to what is described above before it was redesigned by Linnaea Tillett, lighting designer from Tillett Lighting Design, and Karin Tehve, architect from Designstudio KT3D. Their lighting installation entitled "This Way" now enhances the



space. The title says exactly what the lighting does: lead pedestrians from one level to the next via a narrow flight of steps from and to a part of town known as Dumbo (Down Under the Manhattan Bridge Overpass). On the Brooklyn side of the bridge it used to be very hard to see your way up the steps. Now lines of light guide bridge users and illuminate the path and roadway from underneath the bridge deck. The cables running all over the underside of the bridge provided the design inspiration for the "fingers of light". The lines consist of side-emitting optical fibres in a PVC sheath fed by a generator equipped with a 150 watt metal halide lamp. At the same time as the artistic lighting was installed, street maps of the area were set up at the foot of the steps

indicating local sights so that visitors can orient themselves. Additional LED downlights ensure there is sufficient light on the path and roadway. Those installed over the footpaths have received blue filters, thus generating a bluish glow at the edge of the underpass. The lighting designers purposefully opted for blue light, since it is rarely used for urban lighting solutions. What used to be a shady corner has become a nighttime eye-catcher.

#### Project team:

Client: New York City, "Percent for Art" programme and the "Dumbo Business Improvement District"

Lighting design: Linnaea Tillett, Tillett Lighting Design and Karin Tehve, Designstudio KT3D, both from Brooklyn



#### ⇒ Contours in motion

##### Dynamic lighting installation on the Torre Pompéia, Sao Paulo/BR

The temporary lighting projections on the Torre Pompéia in the center of Sao Paulo left onlookers with the impression that it was the architecture itself, designed by Lina Bo Bardi back in the eighties, that was dynamic. After dark, the concrete building, which is located in the cultural center of the city, appeared to be in constant motion, flowing and bending back and forth. The twelve-minute, forty-meter choreography in light consisted of two video images that fitted together perfectly, and this is what made the stark, almost brutal architecture with its linking bridges twist and dance. The edges of the building were dissolved, giving rise to completely new spatial connotations without destroying or undermining the architectural design. In fact, that is what made the project so interesting and visually unfathomable. The computer-designed interplay of light and shadow added an element of motion and toyed and jested with the architecture as an equal partner. The project was part of the cultural festival "Mostra SESC de Artes 2008" and was installed on 8. October, 2008. People who managed to see the spectacle were captivated. Word spread, but not everyone who would have liked to witness it made it, because it was dismantled after just ten days.

Client: SESC SP, Brazil

Lighting design and photos: Mader Stublic Wiermann, Berlin

Products applied: 2 x 15 000 Ansilumen videoprojectors with 1:1.8 optics, Video imaging: Sanyo PLC XF 47

#### ⇒ Light as a link to the past

##### Lighting installation designed by Philipp Stegmüller in cooperation with parishioners from the Church of the Cross in Munich/D.

On the occasion of the anniversary of the Church of the Cross in Munich/D the parishioners wanted to have a temporary lighting installation as part of the celebrations. The brief was to underline the historical and architectural qualities of the building. In addition, the lighting was to visualise the dynamic relationship between the church and the local community. It was obvious to Philipp Stegmüller, the lighting designer commissioned to do the job, that he would need to work closely with the parishioners to come up with an acceptable concept. The lighting design thus became a communal project from the initial brainstorming through to the realisation.

One interesting aspect was the various ways in which crosses could be depicted. One idea was to project small crosses onto the ground in the entrance area using three 300 watt HMI image projectors equipped with special gobos together with a series of moving mirrors for dynamic effect.

The main sculpture of the cross was illuminated front on to cast a clear shadow of the cross on the brick wall behind. The wooden cross leant diagonally against the wall was backlit to give it a glowing aura.

What is today the parish hall used to be the church itself. Blue light was used to portray this link to the past. Pale blue light (moonlight) coming from the trees adjacent to the church in the courtyard is directed into the church. Inside the space a line of blue light on the floor generated by a profile projector indicates where the central aisle used to be. The old cross is recreated in light on the wall in a one-to-one scale projection.

The resulting lighting installation featured more darkness and shadow than light, the interplay of light and shadow quietly giving rise to immense expressive quality.

