

The Light Observer

Henni Alftan

Kohei Yoshiyuki

Javier Pérez

Cecilia Del Gatto

Tokio Matsubara

Alain Badiou

Marie Sommer

Anna Maria Schönrock

Awoiska van der Molen

Dorian Jespers

18€



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THE CITY, AT NIGHT, HAS GRADUALLY BEEN REINVESTED BY CITY DWELLERS. OFTEN CONFINED TO SAFETY AND ENHANCEMENT, URBAN LIGHTING NOW PLAYS A MAJOR ROLE IN OUR EXPERIENCE OF THE CITY AND INVOLVES A GREAT DEAL OF POLITICAL AND SOCIOLOGICAL REFLECTION. WE SPOKE WITH HANNES WOHLGEMUTH, CEO OF EWO, ABOUT THESE CHALLENGES. HIS COMPANY DEVELOPS INNOVATIVE LIGHTING FIXTURES WITH A FOCUS ON WELLBEING IN PUBLIC SPACES AND REFLECTS ON HOW LIGHT INFLUENCES THE WAY WE EXPERIENCE A PLACE. FOUNDED IN 1996, THE ITALIAN MANUFACTURER IS CHALLENGING THE INDUSTRY IN MULTIPLE WAYS, PROPOSING INNOVATIVE LIGHTING SYSTEMS BUT ALSO QUESTIONING THE FUTURE WITH THEIR EWOTALKS,

BRINGING TOGETHER ARCHITECTS, DESIGNERS, ARTISTS, ENGINEERS. IN ADDITION, THEY REGULARLY COLLABORATE WITH CREATIVES WITH EWOLAB, ALSO INVOLVING DESIGN SCHOOLS SUCH AS ECAL LAUSANNE. EWO TACKLES LIGHT POLLUTION AND HOW TO REDUCE THE FOOTPRINT OF LIGHT INSTALLATIONS. THEY ALSO QUESTION THE FORMAL LANGUAGE OF LIGHT AND DEVELOP DESIGN SOLUTIONS THAT BLEND INTO THE ENVIRONMENTS IN WHICH THEY ARE PLACED, BE IT NEIGHBOURING ARCHITECTURE OR A PARK. IN THAT SENSE THEIR COLLABORATION WITH BEIERLE.GOERLICH IS QUITE REVEALING. THE ARTISTIC DUO (EDWARD AND JUTTA) PLACE LIGHTING SYSTEMS IN NATURE OR NEGLECTED URBAN SPACES, AND THIS WAY OF SHIFTING THEIR CONTEXT OF USE ILLUSTRATES THEIR POTENTIAL TO CHANGE OUR PERCEPTION OF A PLACE, TO MAKE IT WELCOMING, MAGICAL OR POETIC.

The Light Observer: Hannes, what led you to collaborate with such a wide range of creatives with ewo?

Hannes Wohlgemuth: We are constantly looking for new ideas and ewo is a company which gives a voice to architects and designers in order to create the most suitable lighting solutions for all projects. However, we also like to collaborate with artists as it is a very playful process. It is nice to be challenged this way.

What attracts you to beierle.goerlich's work and approach?

H. W.: They are masters at telling stories. Their pictures contain hidden meanings, different layers - this is something we like very much. It makes an impact on people. These are not traditional catalogue images, people remember them, they are intrigued by them. They also like to mix different environments, urban and wild, and this is something that speaks to us.

Edward, Jutta, what were your first ideas and insights when you started working with ewo?

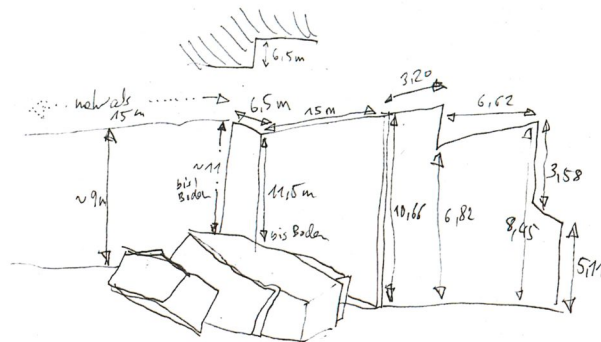
beierle.goerlich: Working for ewo was exciting right from the start. They produce lighting objects for urban spaces, which we also like very much as a design. We were interested in the company's philosophy of transforming through light, reinterpreting spaces, enhancing them and turning them into places to stay.

What did you learn through this collaboration, especially on light?

B.G.: We learned about the atmospheric qualities of the blue hour on the one hand and the focus on a short moment on the other. It is only possible to photograph luminaires and their light in nature or in public spaces for a short period of time, it must not be too bright, it must not be too dark. If you are too slow, the picture is lost and the evening light we need is only available the next evening and that only if the weather allows it.

The Light Observer

Can you tell me more about the project in the granite quarry, how did it start? The granite takes on many shades of blue and grey at night, how did this material and scenery inspire you?



B.G.: Since granite continues to be quarried there, this place is constantly changing, in other words, it is in a state of permanent flux. The horizontally and vertically running network of fissures allows granite blocks to be quarried in the shape of cuboids, which divides the entire stone wall partly into large areas or into smaller step-like blocks and thus reminds one of a staggering cityscape. The variety of colours of the material, variations of grey and blue, the saw marks documenting the quarrying, allow the light to show itself in its sculptural quality. In the quarry we have found a place where the richness of light can unfold.

B.G.: The night in nature, especially in the Bavarian Forest, where we often photograph, is black, so black that you can no longer see your own body. It makes you afraid and fear makes images grow in your head. The night makes you creative and makes you look for the light.

Do you feel inspired by the night, as artists? What's your relationship to it?

- 1.beierle_goerlich_if bollard_2016
- 2.beierle_goerlich_sketch of the quarry_2018
- 3.beierle_goerlich_urban granite_ID linear system_2018

'In the quarry we have found a place where the richness of light can unfold.'

