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LIGHT
ART
LIGHT

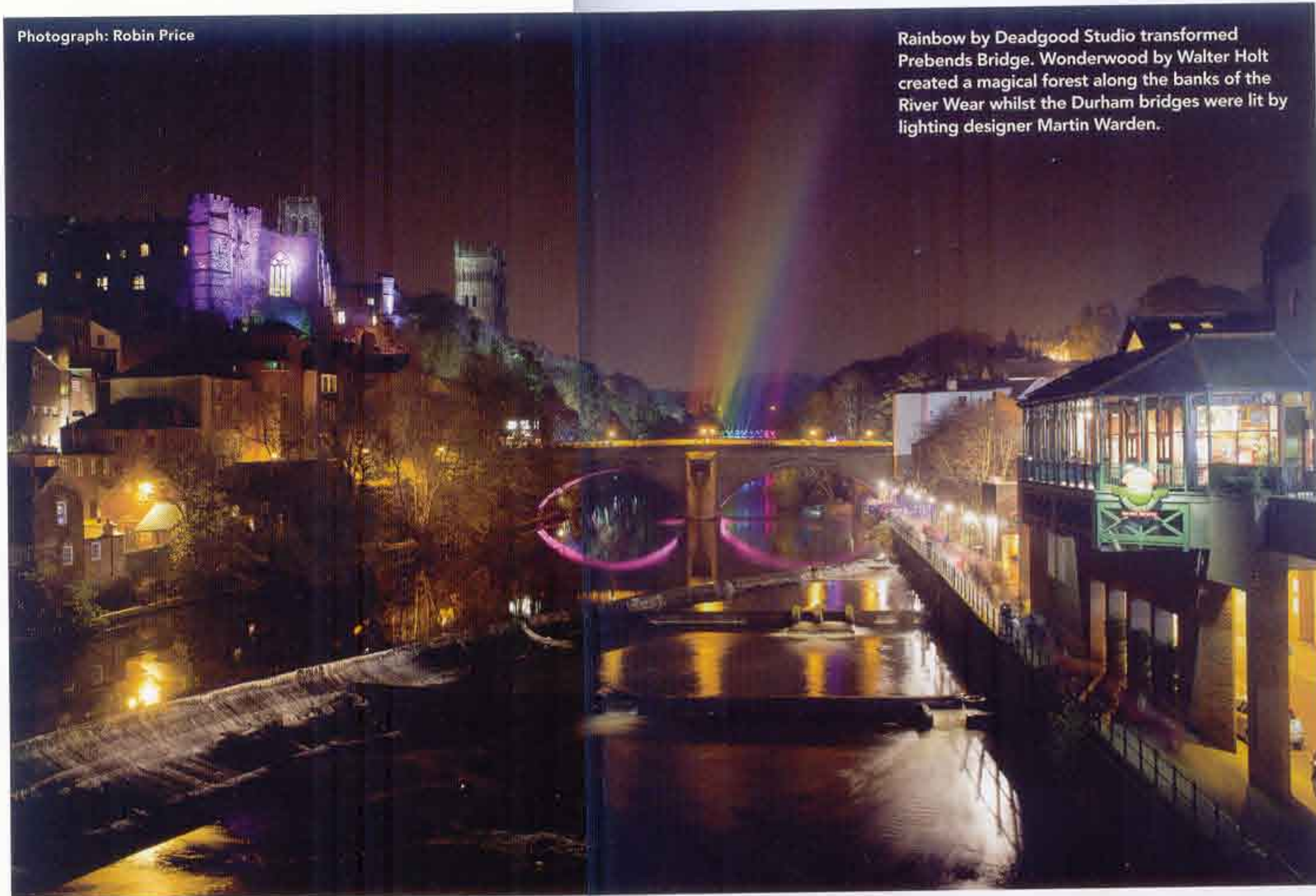
ART AS LIGHT / LIGHTING ART

JAMES TURRELL • BRUCE MUNRO • PETER FREEMAN • DANIEL LIBESKIND

DURHAM SHINES ON

The second Durham LUMIERE was a huge success, attracting twice as many visitors as the first. Paul James was there to see what all the fuss was about.

Photograph: Robin Price



Rainbow by Deadgood Studio transformed Prebends Bridge. Wonderwood by Walter Holt created a magical forest along the banks of the River Wear whilst the Durham bridges were lit by lighting designer Martin Warden.

When I visited Durham's inaugural festival of light in 2009, it was a pleasant enough event already professing to be the largest of its kind in the UK with the demise of Glasgow's Radiance festival. Back then, 75,000 visitors came to see 20 installations including seven new commissions. It was a good event in a good city.

So imagine my surprise when, two years later, I arrived in Durham to find a buzz I have rarely experienced anywhere in the world. The signs should have forewarned me that things would be different in 2011. The Radisson Blu hotel, the 'official partner hotel' for the event, only had rooms available for one night and, try as I might, no other accommodation in the city centre was available for the rest of the weekend. The Days Inn by the side of the motorway it was then.

When I ventured into the city centre at 6pm for the start of proceedings it was clear that this second edition of LUMIERE had stepped

Marquess of Londonderry ('I Love Durham' by French artist Jacques Rival).

By the time the four day festival had finished, an estimated 140,000 people had taken to the streets of Durham to enjoy the 35 artworks that ranged from large-scale projections like Ross Ashton's 'Crown of Light' which saw the Lindisfarne Gospels projected onto Durham Cathedral, to small scale neon work like Tracy Emin's 'Be Faithful To Your Dreams' piece in an abandoned Durham graveyard.

To a certain extent, LUMIERE 2011 was a victim of its own success. The crowded narrow streets and one way systems were no match for the volume of people and decisions need to be made as to whether Durham is sufficiently equipped for such a large-scale event.

Nonetheless, the slight inconvenience of slow crowd movement and sometimes not being able to go where you wanted, did not take away from what was an excellent show.

Liverpool or Antony Gormley's 'One & Other', and who have organised both LUMIERE festivals.

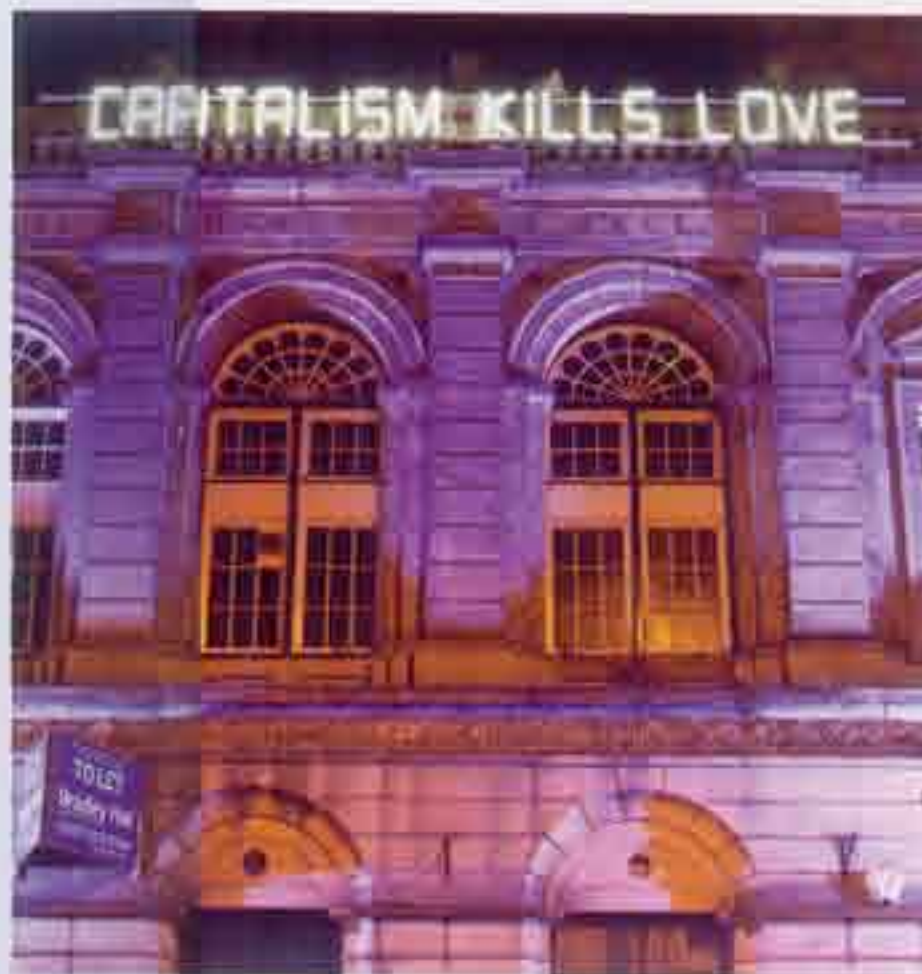
LUMIERE 2011 also included Lux Scientia, a collaboration with light festivals in Poland and Estonia, as well as four pieces created by artists from the North East, Brilliant, including 'Rainbow' by Deadgood Studio who used 120 Parcans with ACL lamps and a series of 28 LED panels to create a rainbow effect over the River Wear. As if that wasn't enough, an illuminated waterfall from the Kingsgate Bridge (the last building to be designed by the great engineer Ove Arup) was created by Canadian artist Peter Lewis, with lighting by Speirs + Major.

Possibly the star of the show was Ross Ashton's 'Crown of Light' projected artwork on Durham Cathedral. Having projected onto the cathedral in 2009, Ashton was delighted to be asked back.

"It's a real testament to the piece and very flattering to be asked back with the same

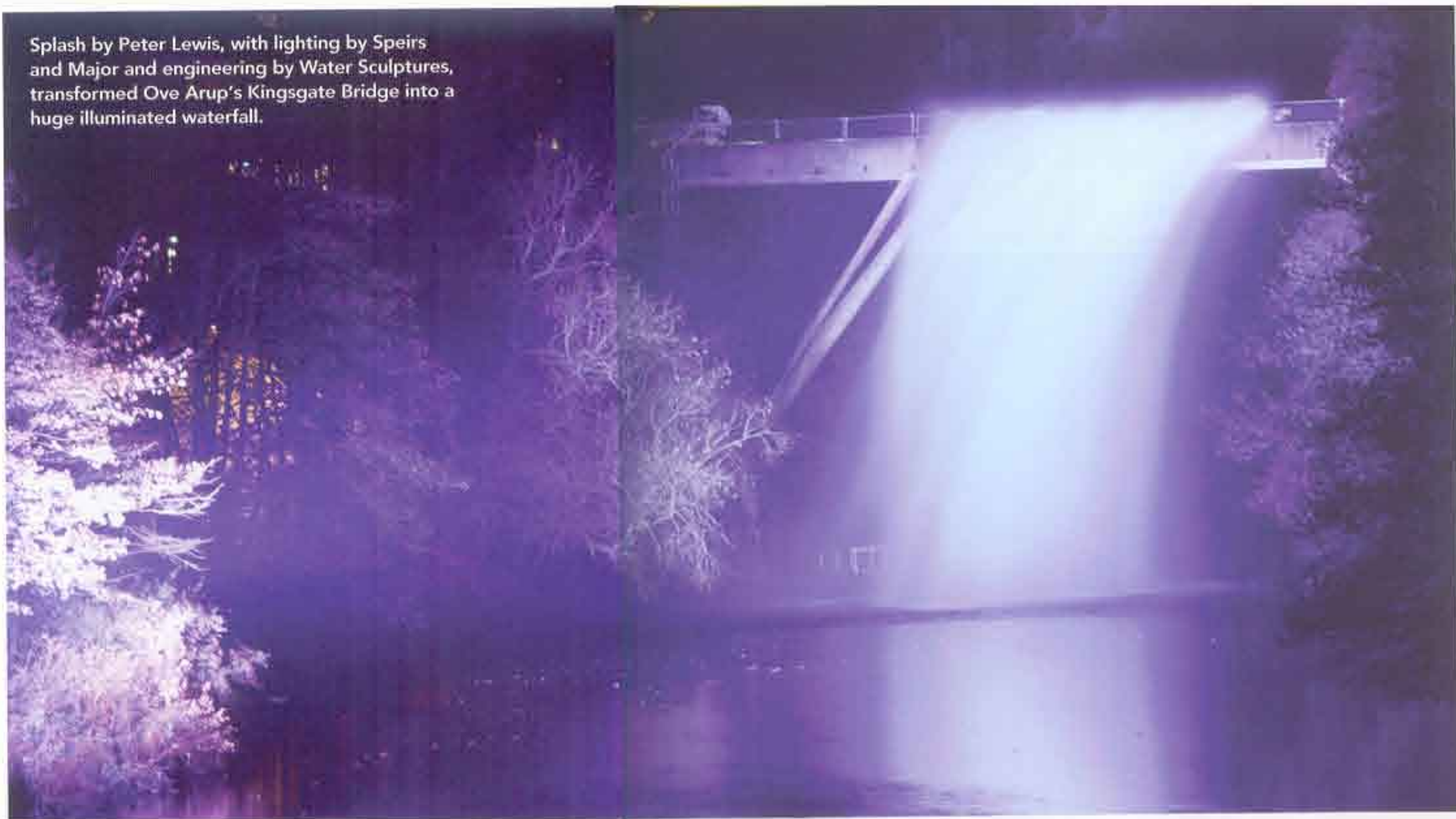
Clockwise from top I Love Durham by Jacques Rival trapped the Marquess of Londonderry inside a monumental snow dome; A New Moon by Claire Morgan is suspended above the River Wear creating a striking focal point in the night sky - a familiar domestic sight on an industrial scale; Binary Waves by LAb[au]; Les Voyageurs by Cédric Le Borgne; Capitalism Kills (Love) by Claire Fontaine

Photographs by Matthew Andrews unless otherwise stated



Photograph: Courtesy of LAb[au]

Splash by Peter Lewis, with lighting by Speirs and Major and engineering by Water Sculptures, transformed Ove Arup's Kingsgate Bridge into a huge illuminated waterfall.



the first time around the chance to do so again, a new audience the opportunity to see it for the first time plus real value for the producers.”

Ashton created the projection show's storyboard after an initial brief from Artichoke's Helen Marriage and Nicky Webb. He took ideas related to its narrative and direction and then added and developed his own input.

The story captured the history of the Cathedral including the Lindisfarne Gospels, noted for their amazing accompanying imagery and spectacular Celtic calligraphy. These were originated by the Lindisfarne Monks and stored in Durham Cathedral for many years, along with the bones of St Cuthbert which still reside there. Ashton's show also explored the building as an architectural space and its relationship with and historical significance to the City. Ashton and Paul Chatfield evolved the PIGI projection images in collaboration

with musical director Robert Ziegler, who compiled a soundscape for the sixteen minute show. Ashton sourced images from the British Library and also conducted a photo shoot at the Cathedral to record all the architectural and structural elements he wanted to incorporate into the show. The projection system comprised 7 x PIGI 6KW machines with double rotating scrollers, positioned at various distances around the Cathedral - the longest throw distance was 150 metres and the shortest just 20 metres. This was carefully calculated to eliminate any shadowing from the plethora of trees dotted around the Cathedral Gardens - and was also a primary creative and technical challenge of the project.

The seven projectors - supplied by White Light - were in six different locations, fitted with five different types of lens, ranging from a 10cm wide angle lens to an 85 cm long throw lens. Images from each individual machine enveloped a separate zone of the

Cathedral's architecture in colourful, bold, detailed imagery.

Inside the cathedral, one of the installations that I unfortunately didn't get to see due to the crowds was 'Spirit' by "fire alchemists" Compagnie Carabosse. At its centre, a giant lighted sphere hung in the Cathedral Crossing. A series of lanterns made from the vests traditionally worn by miners led visitors back down the Nave and outside into the garden filled with garlands of flamepots, boilers and other glorious structures laced with fire. The piece gradually came to life each night as one by one the candles were lit, recalling the medieval tradition of the lighting of the Paschal Candle, which in Durham was a structure so high as to reach to the Cathedral ceiling.

LAB[au]'s Binary Waves digital installation outside the Radisson Blu hotel consisted of 40 rotating LED panels three metres high and 60 centimetres wide, placed at regular intervals to form a kinetic light wall. The inputs driving

JAPANESE

昨年11月、英国最大の照明フェスティバル LUMIEREが、美しい中世都市ダラムにて再び開催された。4晩にわたって、およそ80名の、地元や世界で活躍するアーティスト、照明デザイナー、コミュニティーグループが冬の街に魔法をかけ、息を飲むほどのインスタレーションやプロジェクションがダラム市内の建物、街路、橋の数々を飾った。ダラムの街を訪れた見物客は推定140,000名と、2009年に行われた同フェスティバル第1回の動員数の2倍近くに及んだ。公開された35作品は、ダラム大聖堂にリンディスファーンの福音書を映写したCrown of Lightを始めとする大型プロジェクションから、マーケット・プレイスをブレイグラウンドへと変身さ

ビルダー Mick Stephenson、プロダクト・デザイン会社 Deadgood の Dan Ziglam および Elliot Brook、ノーサンバーランド大学アカデミックグループ Global Curiosity Group、そしてビジュアル・アーティスト Bethan Maddocks とシアター・デザイナー/ビジュアル・アーティスト Verity Quinn の共同制作による作品4点も展示された。

CHINESE

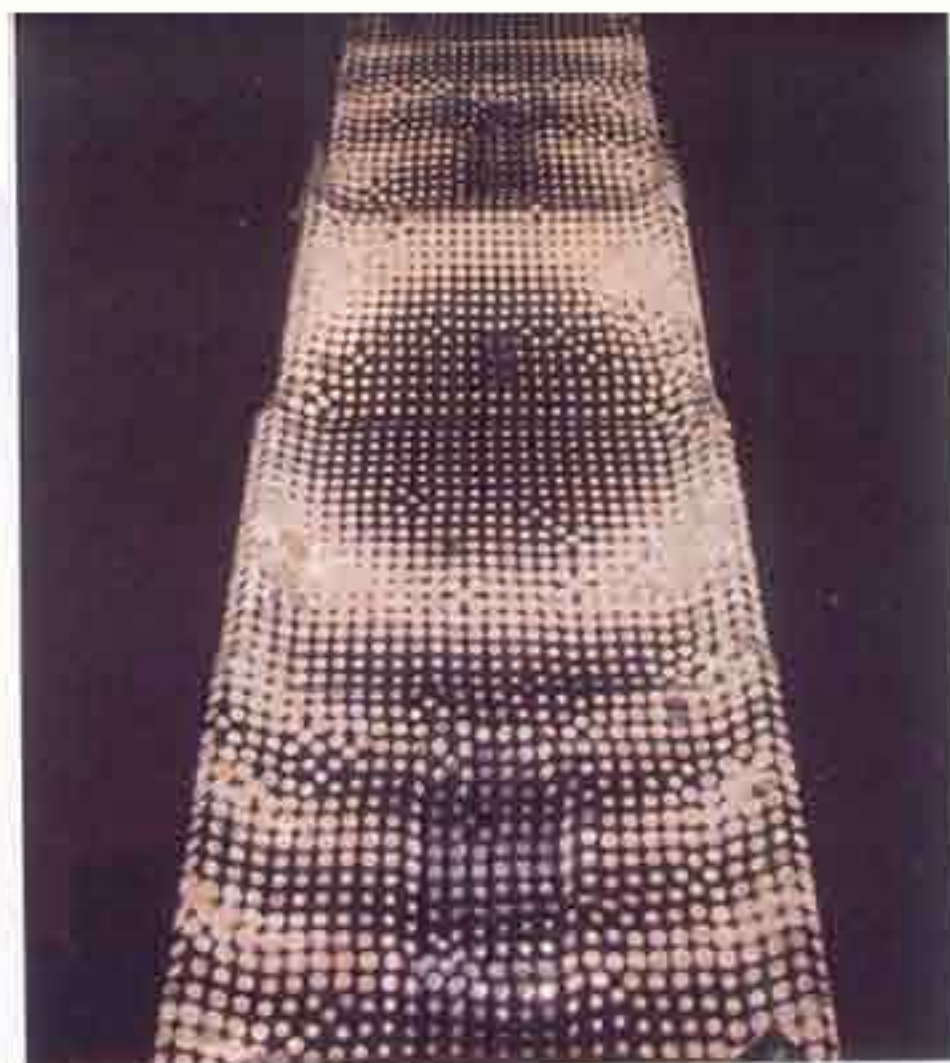
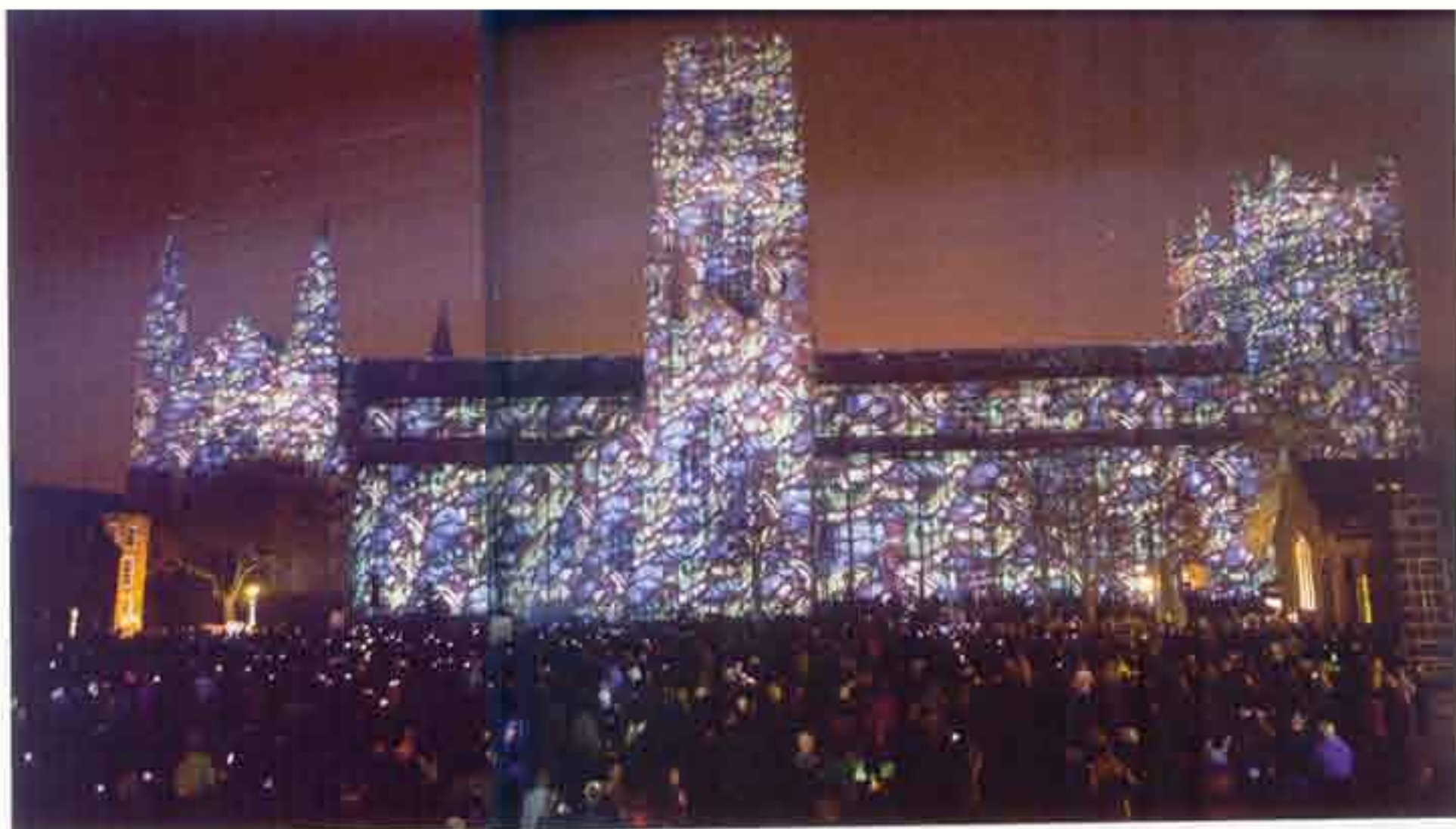
去年11月、英国最大型の灯光节 LUMIERE、回到了美丽的中世纪城市 Durham 举办。整整四个夜晚，大约80名当地及国际艺术家、照明设计师和社区团体带来了一系列令人惊叹的安装和投射装置。用灯光装点 Durham 的各大建筑物、街道和大桥，为这座城市带来一缕冬日的魔幻魅力。据估

品、将 Lindisfarne Gospels (林迪斯法恩福音书) 投射到 Durham Cathedral 上，还有像 I Love Durham (我爱 Durham) 这样的安装装置。巨大的雪丘将集市转变成为一个游乐场。LUMIERE 2011 灯光节，是由艺术活动公司 Artichoke 组织的，包括四件由东北部的艺术家创作的作品。这些艺术家是才华横溢的：当地建筑从业者 Mick Stephenson；来自产品设计机构 Deadgood 的 Dan Ziglam 和 Elliot Brook；Northumberland 大学的学术团体组成的 Global Curiosity Group；以及与剧院设计师和视觉艺术家 Verity Quinn 合作的视觉艺术家 Bethan Maddocks。

FRANÇAIS

En novembre dernier, LUMIERE, le plus grand festival de lumière du Royaume-Uni a marqué son retour dans la belle cité médiévale de Durham

de magie hivernale sur la ville grâce une série d'installations et de projections à couper le souffle qui ont illuminé les bâtiments, rues et ponts de Durham. Les estimations de fréquentation indiquent que 140,000 personnes ont investi les rues de Durham (presque le double par rapport au premier festival qui a eu lieu en 2009) pour apprécier les 35 réalisations qui allaient de projections à grande échelle comme la Couronne de Lumière avec les Évangiles Lindisfarne sur la Cathédrale de Durham, aux installations comme I LOVE Durham (j'aime Durham) : un snowdome géant qui a transformé la place du marché en cour de récréation. LUMIERE 2011, organisé par la société d'événementiel Artichoke, comprenait aussi quatre créations mises en place par des artistes géniaux du Nord-est: Mick Stephenson, constructeur local, Dan Ziglam et Elliot Brook de l'agence d'objets design Deadgood, Global Curiosity Group, un groupement d'académiciens de



Clockwise from top left Crown of Light by Ross Ashton; Plenum by Simeon Nelson explored the complementary accounts of creation found in science and religion; Hartmann Grid by Leonardo Meigas; Spirit by Compagnie Carabosse recalled Durham's medieval and industrial past with their haunting and magical fire installation inside and around Durham Cathedral

the installation were provided by infrared sensors and spectrum analysers, capturing the surrounding infrastructural / circulation flows of traffic and electromagnetic fields produced by mobile phones and radio. In order to underline the two major principles driving the installation - the measuring and propagation of urban flows - the panels were illuminated by two different colours: the red lights, illuminating one side of the panel in eight horizontal lines, displaying the electromagnetic fields of the area whereas

the white light, illuminating the edges of the panels, reflected the frequency of people and cars passing by.

Perhaps the most mesmerising installation was 'Les Voyageurs' (The Travellers) by Cédric Le Borgne inspired by the Wim Wenders film, 'Wings of Desire'. Simply lit wire mesh figures perched on top of buildings, in gardens and floated high in the sky produced an eerie, ethereal experience walking along the South Bailey area of Durham.

LUMIERE 2011 was a joy to experience and,

based on the reaction from members of the public, shows that the appetite for festivals of light is as strong as ever. The question now is how do Artichoke ensure that the festival can progress whilst remaining safe and comfortable as well as inspiring? In many ways Durham is perfect for a festival of this kind due to its many different styles of architecture and landscape. If only it were a little bigger...

www.lumieredurham.co.uk

DEUTSCH

Letzten November kehrte LUMIERE, das größte Lichterfestival in GB, in die schöne mittelalterliche Stadt Durham zurück. Vier Nächte lang verliehen rund 80 lokale und internationale Künstler, Beleuchtungsdesigner und Community-Gruppen der Stadt einen Hauch Winterzauber mit einer atemberaubenden Serie von Installationen und Projektionen, die die Gebäude, Strassen und Brücken von Durham beleuchteten. Schätzungen sprechen von 140.000 Zuschauern in den Strassen Durhams (fast doppelt so viel wie beim ersten Festival 2009), die die 35 Kunstwerke, die Großprojektionen wie Crown of Light mit der Projektion der Lindesfarne Gospels auf die Kathedrale von Durham und Installationen wie I Love Durham,

entworfen worden sind: Mick Stephenson, ein lokaler Baumeister; Dan Ziglam und Elliot Brook von der Product Design Agentur Deadgood; Global Curiosity Group, ein Kollektiv von Akademikern der Northumberland University und der visuelle Künstler Bethan Maddocks, der mit den Theater-Designer und dem visuellen Künstler Verity Quinn zusammenarbeitet.

ITALIANO

Lo scorso novembre, il LUMIERE, il più grande festival dell'illuminazione del Regno Unito, fece ritorno nella bellissima città medioevale di Durham. Per quattro notti, circa 80 (ottanta) artisti locali ed internazionali, progettisti dell'illuminazione e gruppi della comunità, portarono una spruzzata di magico inverno nella città, con una serie di installazioni e proiezioni morziate che illuminarono gli edifici, le strade e

proiezioni su larga scala come la Corona di Luce, che vide i Vangeli di Lindesfarne proiettati sulla Cattedrale di Durham, alle installazioni come I Love Durham (Amo Durham), la cupola gigante, che trasformò la Piazza del Mercato in un parco giochi. Il LUMIERE 2011, organizzato dall'Ente per l'organizzazione di Eventi d'Arte Artichoke, incluse anche quattro sculture create da artisti provenienti dal nord-est, chiamate Brilliant: Mick Stephenson, un costruttore locale; Dan Ziglam e Elliot Brook dell'agenzia di progettazione Deadgood; La Global Curiosity Group, un collettivo di accademici dell'Università di Northumberland; e l'artista visivo Bethan Maddocks che lavora con il progettista di teatro e artista visivo Verity Quinn.

ESPAÑOL

El pasado Noviembre, LUMIERE, el festival de ilu-

dad cubrieron la ciudad de magia invernal con una impresionante serie de instalaciones y proyecciones que iluminaron los edificios, las calles y los puentes de Durham. Se calcula que fueron 140.000 las personas que tomaron las calles de Durham (cifra que casi duplica la cantidad de gente que estuvo presente en el primer festival de 2009) para disfrutar de los 35 ilustraciones que iban desde proyecciones a gran escala como Crown of Light que vio los Lindesfarne Gospels proyectados sobre la Catedral del Durham, hasta instalaciones como I Love Durham, el gigantesco domo de nieve que transformó el Mercado en un patio de juegos. LUMIERE 2011, fue organizado por la compañía de eventos artísticos Artichoke y también incluyó cuatro piezas creadas por destacados artistas del North East, como lo son: Mick Stephenson, un constructor local; Dan Ziglam and Elliot Brook de la agencia de diseño de productos, Deadgood; Global