ISSN 2421-4310

Arredo & Città 2 | 2026

Le luci della città nel ‘900
Tecnologia e design
PARTE SECONDA

City lights in the 20th century
Technology and design
PART TWO

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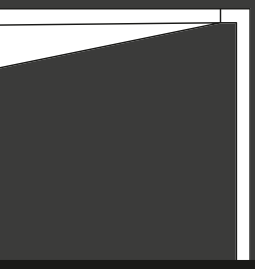
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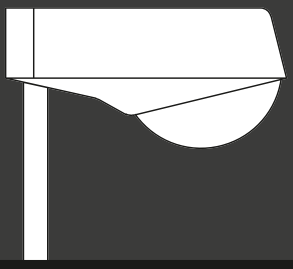
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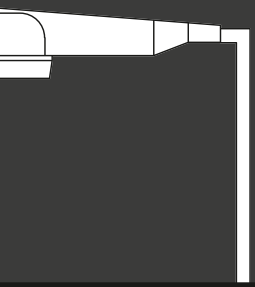
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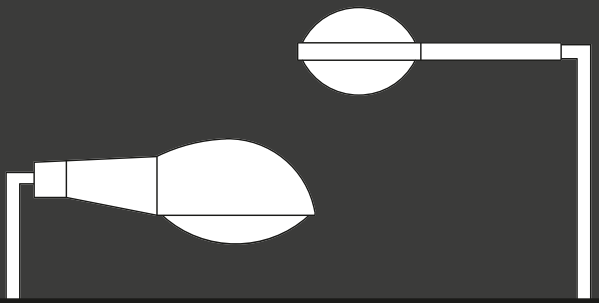








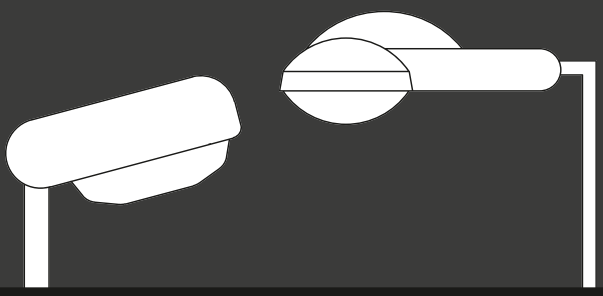




1960

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LE LUCI DELLA CITTÀ NEL ‘900
TECNOLOGIA E DESIGN
CITY LIGHTS IN THE 20TH CENTURY
TECHNOLOGY AND DESIGN

PARTE SECONDA
PART TWO

Arredo & Città è la rivista semestrale della Fondazione Neri dedicata alle iniziative, i dibattiti, le ricerche sulle evoluzioni progettuali e stilistiche degli elementi di arredo e illuminazione studiati per le città. Dal 1988, attraverso approfondite monografie e ricchi repertori fotografici, la rivista si concentra sul recupero e la valorizzazione del patrimonio urbano, autentica risorsa culturale, di fondamentale interesse sia per l’indagine storica che per la nuova progettazione.
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Arredo & Città is the twice-yearly magazine of Fondazione Neri dedicated to the schemes, debates and research on the design and style developments of urban lighting and street furniture. Since 1988, through in-depth single-theme articles and rich photo reports the periodical concentrates on recovering and showcasing the urban heritage, a true cultural resource and of fundamental interest both for a historical survey and a new design.
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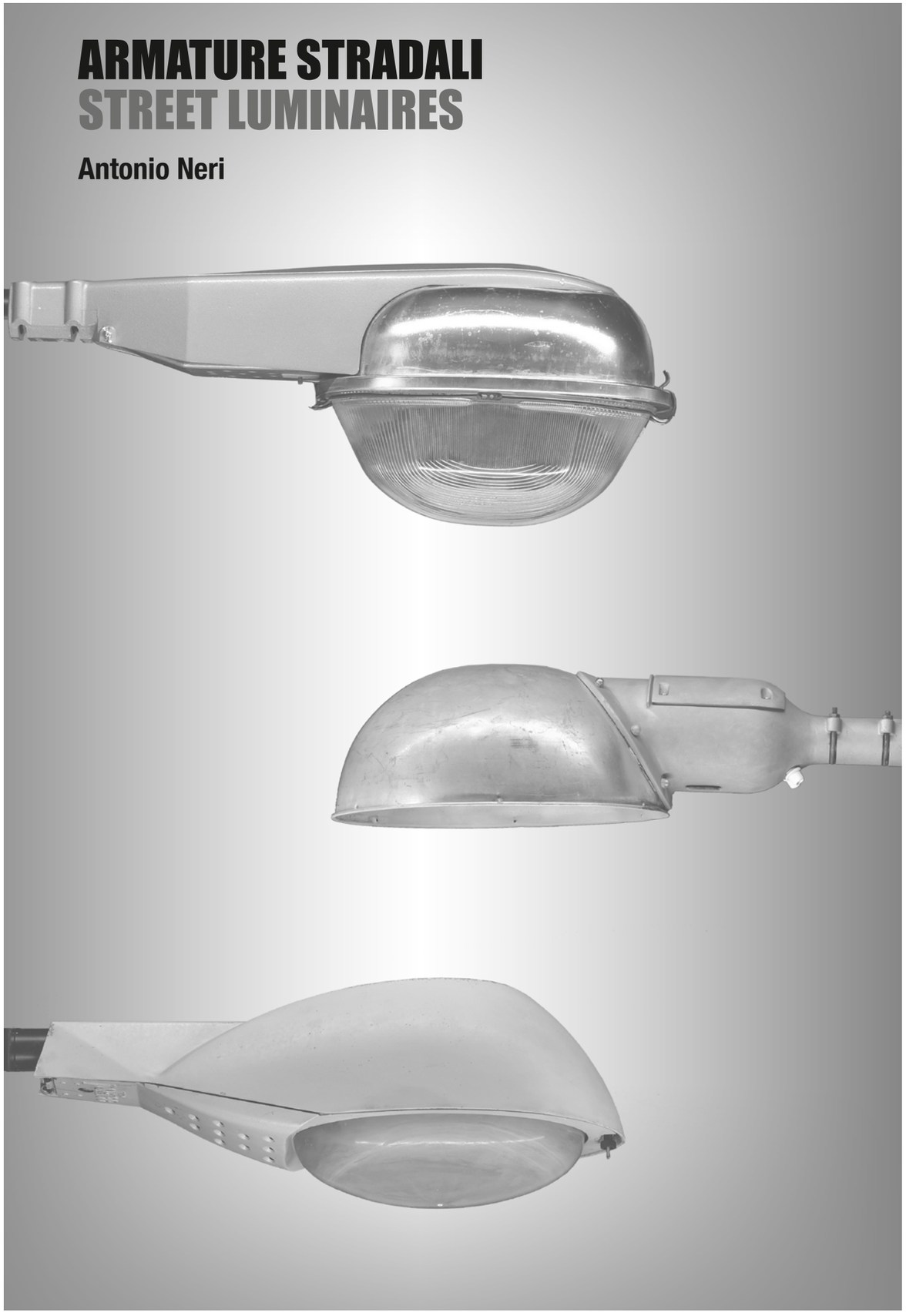
Arredo&Città – Anno 39 – N. 2, 2026
Aut. del Tribunale di Bologna n. 5552 del 3 febbraio 1988
Proprietà: Fondazione Neri
S.S. Emilia 1671 – 47020 Longiano (FC)
Redazione: S.S. Emilia 1671 – 47020 Longiano (FC)
Direttore responsabile: Pier Luigi Bazzocchi
(iscrizione Ordine dei giornalisti - elenco pubblicisti - n°161850 del 4 luglio 1990)
Coordinamento redazionale: Raffaella Bassi
Coordinamento grafico: Pazzini Stampatore Editore, Verucchio (RN)
Traduzioni: ART4, Bologna
Redazione: Raffaella Bassi, Lorenzo Bazzocchi, Pier Luigi Bazzocchi, Antonio Neri

Numero concluso il 20 ottobre 2026

È vietata la riproduzione anche parziale dei testi e delle
immagini senza specifica autorizzazione scritta dell'editore.

ARMATURE STRADALI
STREET LUMINAIRES

Antonio Neri



Come illustrato nel primo capitolo del numero precedente, dedicato alle cosiddette lampare o armature a sospensione, è fra gli anni ’30 e ‘50 che questa tipologia di apparecchio inizia progressivamente ad evolversi, mettendo in evidenza quelle caratteristiche che negli anni successivi daranno vita alle vere e proprie armature stradali.

As illustrated in the initial chapter of the previous item, dedicated to so-called pendant lamps (or lampare), it was from the 1930s to the 1950s that this typology of equipment began gradually to evolve, displaying the features that in subsequent years would bring into being real and authentic street luminaires.

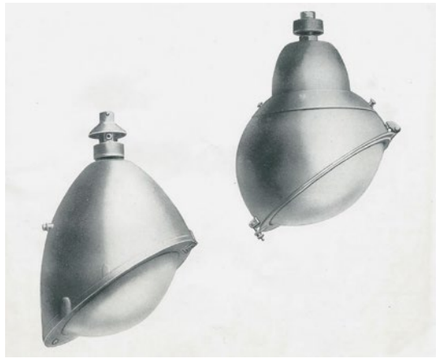
1 Dall’alto in basso: Neri, 1964, *Adria C;* Pollice, anni ‘50-’60, *5121*; Pollice, 1969, *Cometa*
From top to bottom: Neri, 1964, *Adria C;* Pollice, 1950s-1960s, *5121*; Pollice, 1969, *Cometa*

Volendo applicare il corpo illuminante a lato strada, è necessario intervenire sulla parabola riflettente in alluminio, che da circolare subisce un taglio obliquo realizzato allo scopo di diffondere la luce, non solo verso il basso, come nel caso di tutte le armature a sospensione, ma anche frontalmente.
Più facile, e perciò molto frequente, è anche il montaggio del corpo illuminante circolare inclinato verso il centro strada.
L'ultimo passaggio sarà quello di utilizzare una parabola ovale, più adatta ad una distribuzione asimmetrica della luce.
In sintesi, per ottenere una buona illuminazione con un montaggio del corpo illuminante a lato strada sono tre le soluzioni adottate:
1 – armatura a sospensione con parabola circolare di alluminio tagliata lateralmente
2 – corpo illuminante circolare inclinato per illuminare anche oltre il centro strada.
3 – corpo illuminante con parabola ovale, anch'esso montato con una leggera inclinazione.

The need to place the lighting at the side of the street introduced alterations to the aluminium reflector which, originally circular, was given an oblique cut to distribute the light, not only downwards, as in all suspended lighting systems, but also frontally.
Easier to handle and thus more frequent, too, was the mounting of a circular lighting fixture tilted towards the centre of the street.
The final stage would be the use of an oval reflector, which was more suited to an asymmetrical light distribution.
In short, three solutions were adopted to obtain good illumination with a lighting fixture mounted at the side of the street:
1 – a suspended lighting fixture with a circular aluminium reflector cut laterally
2 – a circular lighting fixture tilted to distribute light even beyond the centre of the street
3 – a lighting fixture with an oval dish, also often slightly tilted.



2 Mazda, 1950, *REM 75* - soluzione 3



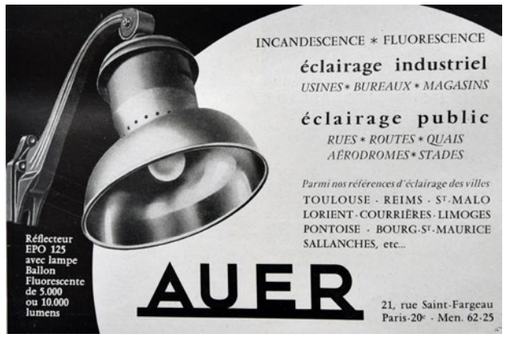
3 Eclatec, 1938, *927* (left) *907* (right) - soluzione 1



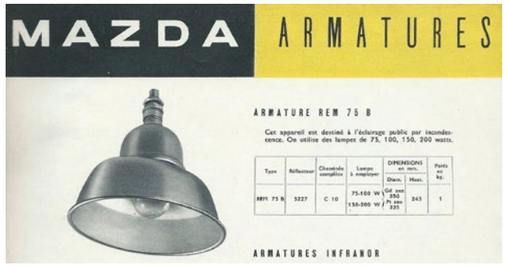
4 Eclatec 1938, 605-608 - soluzione 2

La svolta significativa che apre la strada alle armature avviene quindi con l'ultima soluzione, quando la parabola da tonda, per una distribuzione circolare, diviene ovale per una distribuzione asimmetrica della luce.

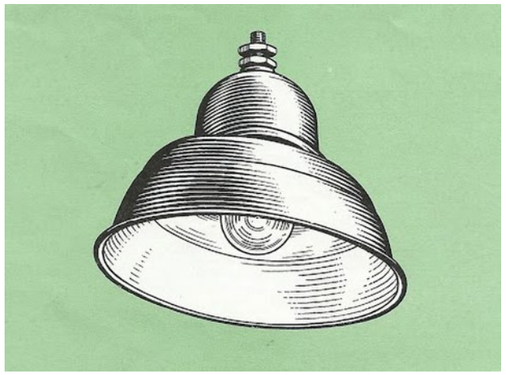
The significant breakthrough towards street luminaires arrived, therefore, with the third solution, when the reflector, no longer round for circular distribution, became oval for asymmetrical distribution of the light.



5 Auer, 1955, *EPO 125*



6 Mazda, 1952, *REM 75B*



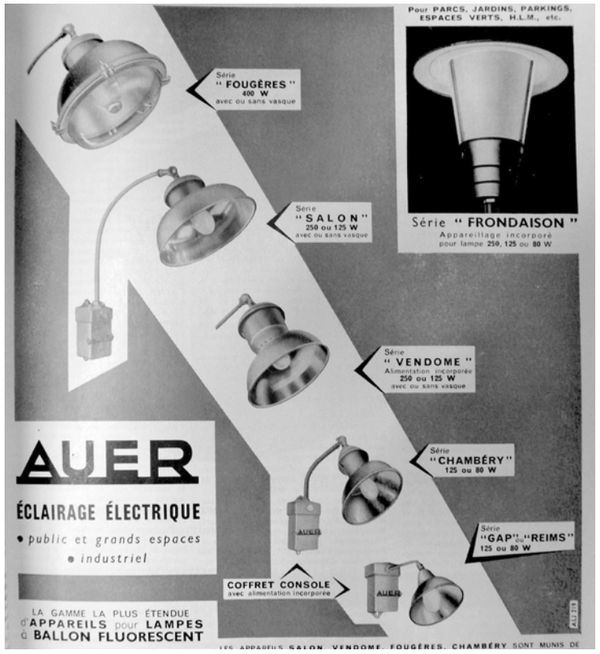
7 Mazda 1958-59, *REM 75B*



8 Auer, 1955, *2202*



9 Auer, 1955, *EPO 125*, *EP 1125*



10 Auer, c.1965

Negli stessi anni, prima che sul mercato mondiale si imponga la classica armatura con una parabola ovale in lastra di alluminio e un corpo più o meno allungato in fusione, sono le lampade a fluorescenza a dominare. La loro struttura allungata determinerà la creazione di corpi illuminanti di analoga forma per un decennio circa, fino al momento in cui le lampade fluorescenti verranno soppiantate dalle lampade a bulbo. In quegli anni, sui cataloghi delle aziende produttrici di lampade i tubi fluorescenti appaiono fin dalle copertine.



13





11 Gal, 1965, *serie Cadetgal*

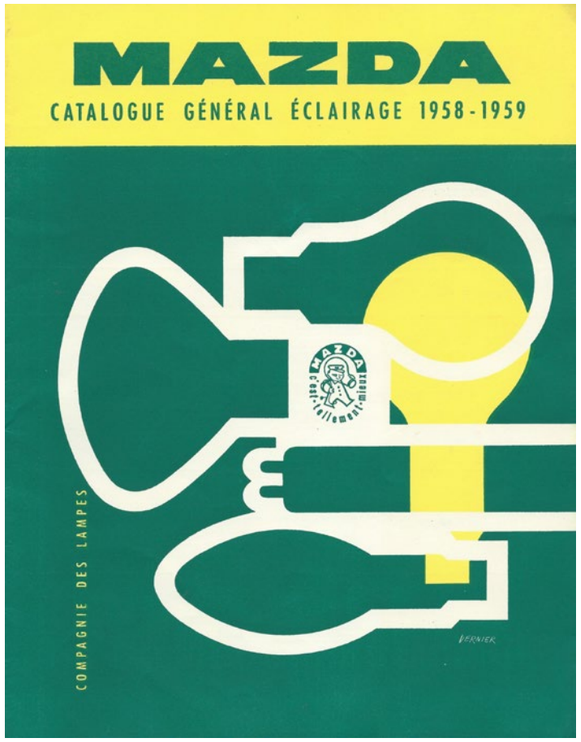


12 Mazda, 1965, *Prab 01*

In those same years – though before the classic model with an oval dish in aluminium sheet metal and a longer or shorter cast body imposed itself on the market – fluorescent lamps dominated. Their elongated structure determined the creation of similarly shaped lighting fixtures for about a decade, (until fluorescent lamps were superseded by light bulbs). In those years, fluorescent lighting tubes appeared everywhere in producers' catalogues, even on the covers.



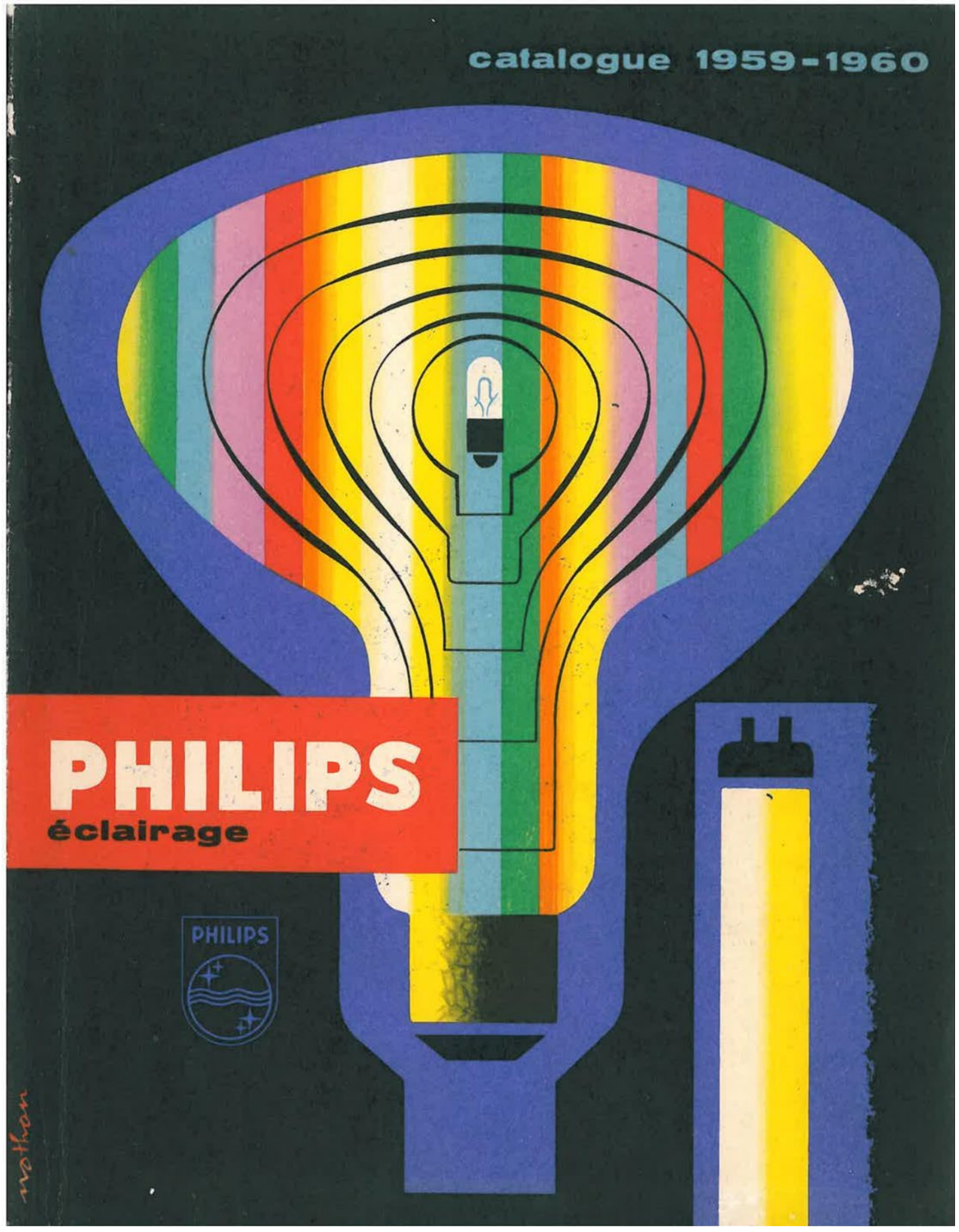
13, 14 Acec, 1950, *RQM*, armatura a tubi fluorescenti
Acec, 1950, *RQM*, lighting system with fuorescent tubes



15 Mazda, 1958

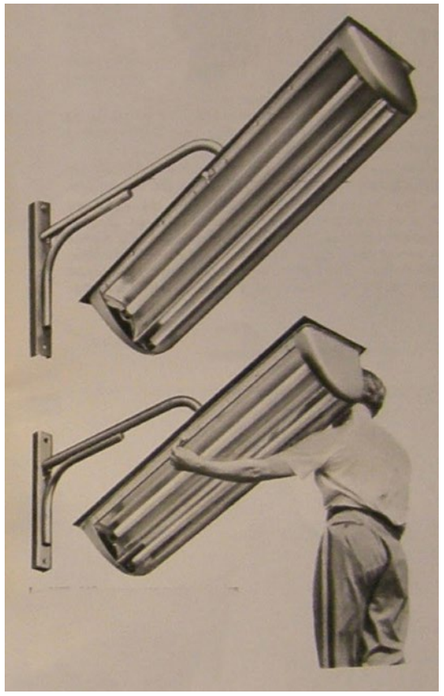


16 Mazda, 1955



17 Philips, 1959-60

I prodotti che nascono sembrano all'inizio privi di esigenze estetiche. Le case produttrici non investono sul design del prodotto che generalmente assomiglia ad una lunga scatola rettangolare, contenente i tubi fluorescenti. La loro attenzione si concentra sulla qualità della luce e i risultati illuminotecnici, che indubbiamente rappresentano una novità rispetto alle soluzioni precedenti.
Col passare del tempo però la ricerca estetica si fa strada; la Philips, ad esempio definisce il suo nuovo *NTL P* "elegante", e sempre più frequentemente si fa attenzione alla linea armonica che unisce l'armatura al palo.
Nel piccolo manuale *Illuminiamo le nostre strade*, del 1955, viene rimarcato questo orientamento:
"Con i sostegni in ferro si possono ottenere facilmente strutture snelle ed eleganti [...] Il sostegno che di solito è collocato ai margini della strada e quindi in vista del passante, deve assolvere anche una propria funzione estetica".



18 Philips 1958, *NTL P*

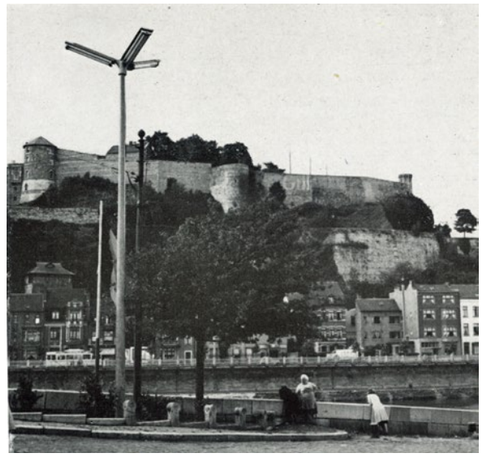
The first products of this type seemed devoid of aesthetic claims. The manufacturers did not invest in the design of the product, which generally resembled a long rectangular box containing the fluorescent tubes. They concentrated their attention on the quality of the light and on technological results, which undoubtedly provided a novelty compared with previous solutions.
As time passed, however, aesthetic research began to make headway. Philips, for example, described its new *NTL P* as "elegant", and increasing attention was paid to the harmonious line uniting the light fitting to the post.
This new orientation was commented in the small manual *Let's Light Our Streets*, of 1955:
"Slender and elegant structures can be easily obtained with iron supports …The support that is usually placed at the side of the street and therefore in full view of passers-by, must also perform an aesthetic function".



19 Pollice, 1950, *4377* (top) *4247* (bottom)



20 FIR, 1955, *1028/P*



21, 22 Acec, Philips, Schreder, 1950



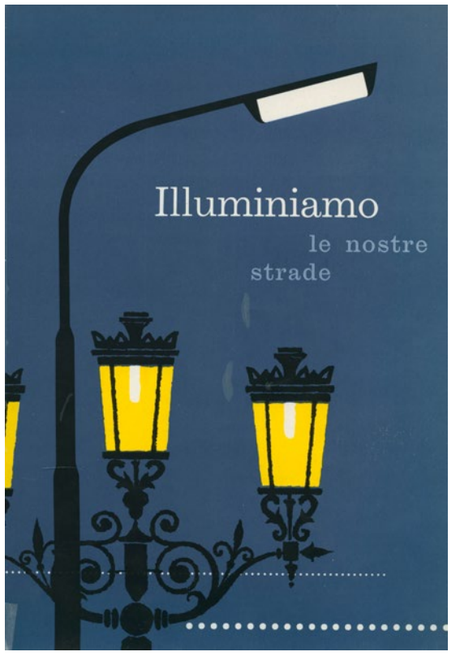
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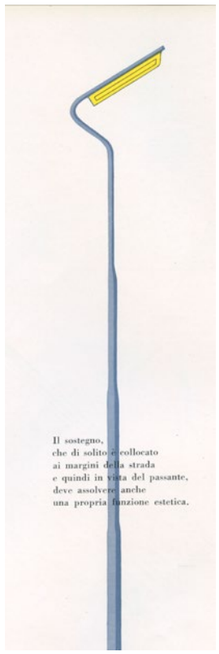
23, 24 Eclatec, anni '60
Eclatec, 1960s



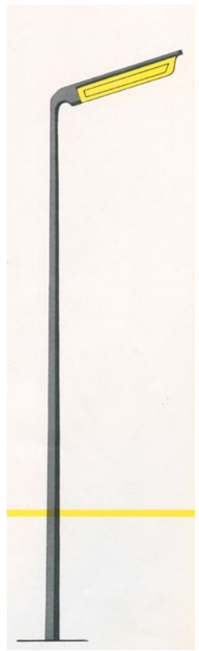
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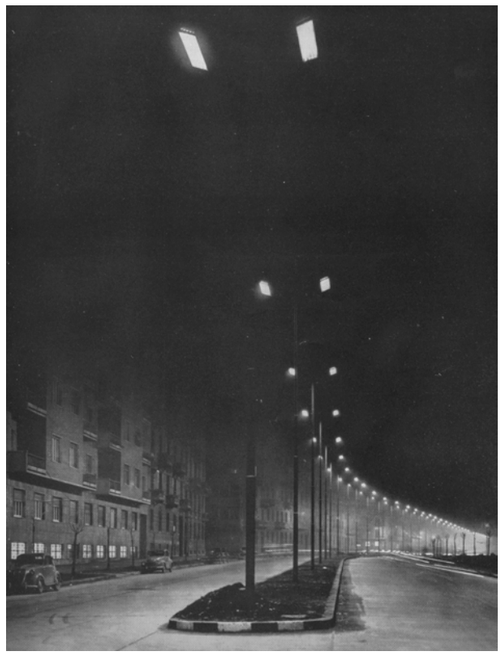


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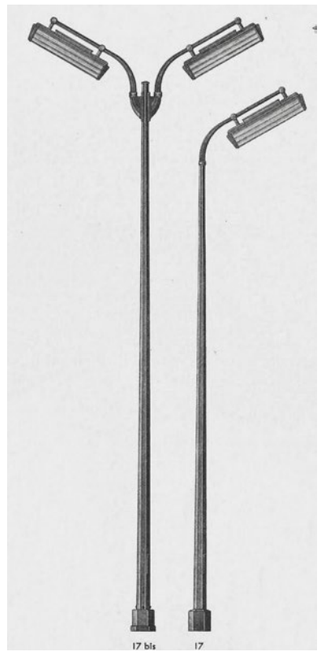


28 Charleroi (BE)

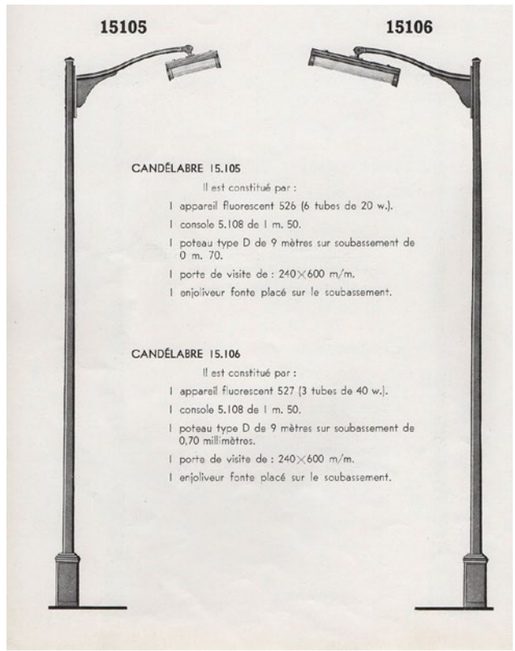
25-29
I nuovi sostegni in ferro: semplici, moderni, estetici. In *Illuminiamo le nostre strade*, 1955
The new supports in iron: simple, modern, aesthetic. In *Illuminiamo le nostre strade*, 1955



29 Milano (IT), Viale Caldara



30 Eclatec, 1958



31 Mazda, 1954



32 Pubblicità, anni '60
Advertising, 1960s



33 Siemens, 1953



34 Clarel, 1955



35 Torino (IT), anni '60
Turin (IT), 1960s



36 AEG, 1956



37 Acqui Terme (IT), 1962



38 Porto Recanati (IT), 1961



39 Torino (IT), s.d.

La rapida diffusione di queste nuove tipologie porta, ancora una volta, alla sostituzione dei vecchi corpi illuminanti con queste novità. Spesso si assiste a veri e propri scempi, tipici dei periodi in cui il nuovo sostituisce violentemente il vecchio, ma non completamente, dando così vita a prodotti ibridi, privi di gusto. Il caso di Bezier è emblematico.
I tanti pali in fusione di ghisa che arredavano la città fino alla Seconda guerra mondiale, originariamente erano tutti sormontati da corpi illuminanti in stile.
Questa armonia viene stravolta dalla sostituzione delle vecchie lanterne circolari con i nuovi tubi fluorescenti, che in alcune situazioni vengono montati orizzontalmente, con una doppia staffa, in altre verticalmente; in entrambe i casi deturpando i lampioni originali.



40



42

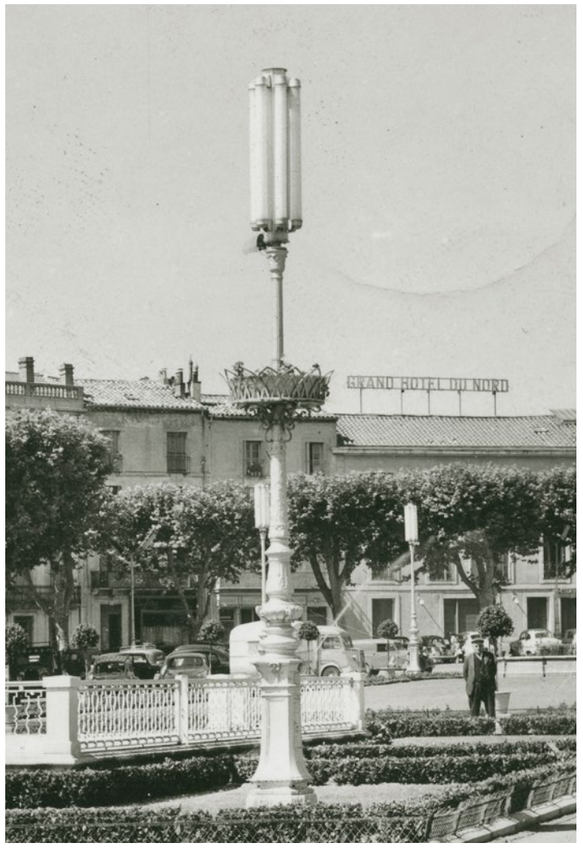


43

The rapid spread of these new typologies led, once again, to the replacement of the old lighting fittings with these novelties. Many interventions wrought stark havoc, typical of periods when the new imperiously replaced the old, but not completely, thus giving rise to hybrid, tasteless products. The case of Bezier is emblematic.
The many cast iron lampposts adorning the cities until the Second World War were originally surmounted by 19th century style lanterns. The substitution of the old circular lanterns with the new fluorescent tubes overthrew this harmony. In some cases, they were mounted horizontally, with a double rod, in others they were positioned vertically, either way disfiguring the original lamppost.



41



40-44 Béziers (Francia)

Accanto ad una produzione attenta solo all'aspetto funzionale, progressivamente si afferma una produzione che riconosce all'estetica un ruolo strategico. Le forme angolari dei primi parallelepipedi si addolciscono, creando prodotti più armoniosi.
Nell'articolo di presentazione dei prodotti Hellux, apparso sulla rivista *Lichttechnik* nel 1954[1] in occasione della loro esposizione alla fiera di Hannover è scritto:
"Si può riconoscere una crescente attenzione verso la forma nei nuovi lampioni per lampade fluorescenti. Gli alloggiamenti snelli e arrotondati, …hanno sostituito quasi del tutto le precedenti forme spigolose e il vetro cilindrico".
Clarel, nel presentare i suoi prodotti per lampade fluorescenti, ne rimarca il valore estetico e la qualità (foto 62).
Spesso la grafica adottata nelle pubblicità aiuta a rimarcare le nuove linee addolcite.

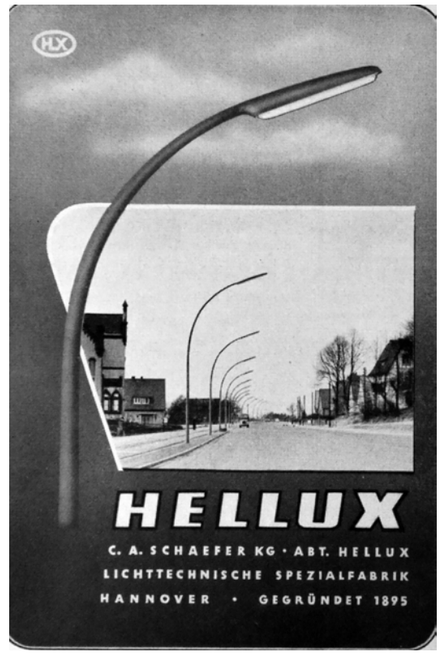
1 *Lichttechnik* n. 4, 1954, pag.154.



45 Benteler, 1954



46 Trilux, 1954



47 Hellux, 1955



48 Siemens, 1959

Production concerned solely with the functional aspect was gradually joined by that in which aesthetics were accorded a strategic role. The angular forms of the first parallelepipeds were softened, creating more harmonious products.
An article presenting Hellux products, published in the magazine *Licht Tecnike* in 1954[1] on the occasion of their exhibition at the Hannover Trade Fair, stated:
"We can recognize a growing attention towards form in the new fixtures for fluorescent lights. Slender, rounded casing … has almost entirely replaced the previous angular forms and the cylindrical glass".
Clarel, presenting its products for fluorescent lamps, drew attention to the aesthetic theme along with the quality (photo 62).
The graphics adopted in the advertising often focus on the new softer lines.

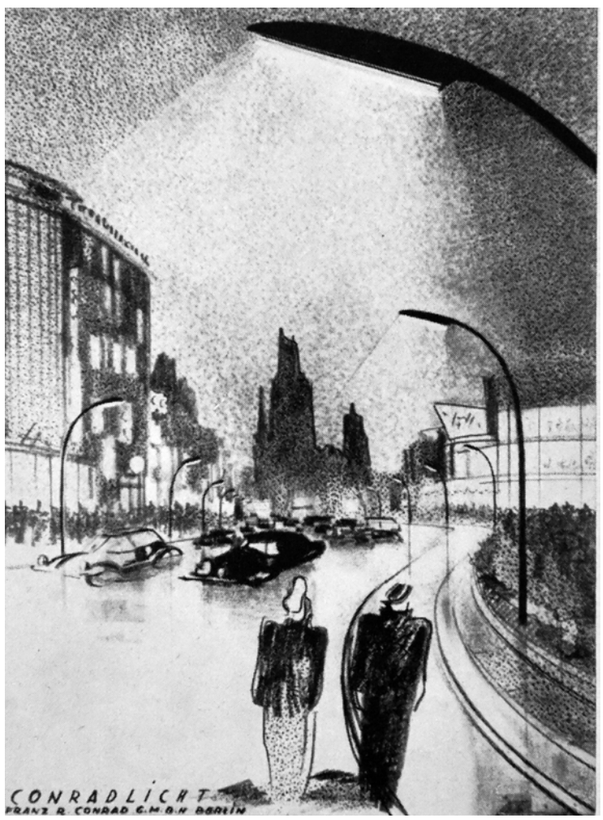
1 *Lichttechnik* no. 4, 1954, p. 154.



49 Conrad, 1958



50 Conrad, 1956



51 Conrad, 1953



52 Disco, 1956



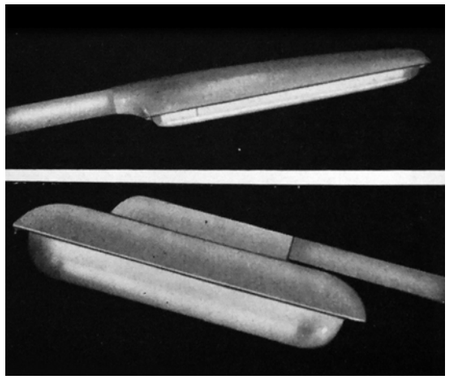
53 Conrad, 1959



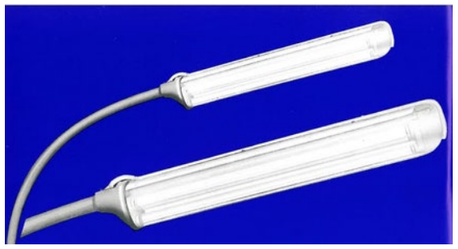
54 Rech, 1959



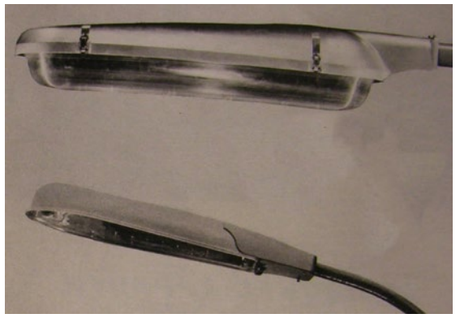
55 Disco, 1953



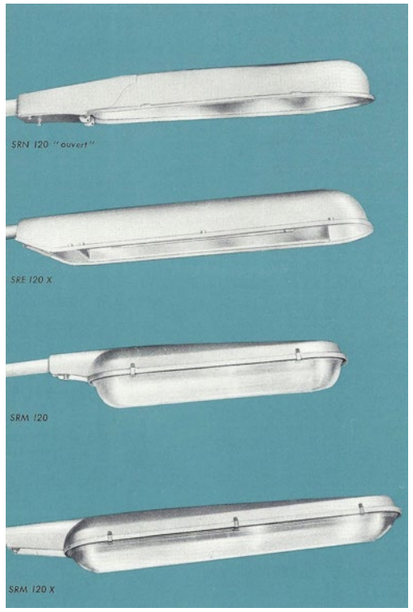
56 Hellux, 1954



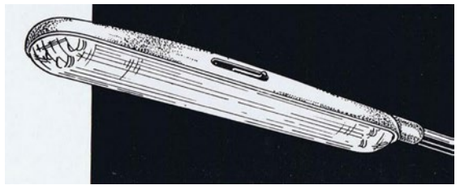
57 Philips, 1959, *NTL P*



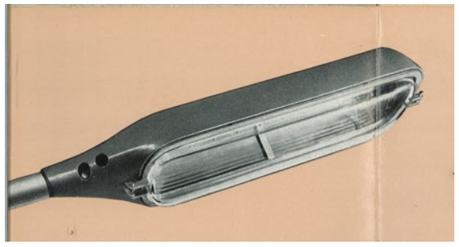
58 Philips, 1963



59 Philips, 1967, from top to bottom *SRN 120*, *SRE 120 X*, *SRM 120*, *SRM 120 X*



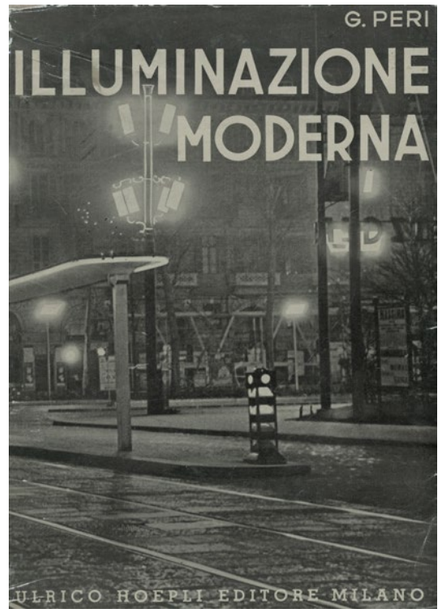
60 Philips, 1960, *TRP-MRP*



61 Fidenza Vetraria, 1962, *LS 200*



62 Clarel, 1964



63 Veduta notturna di Torino (IT), copertina del manuale *Illuminazione Moderna*
Night view of Turin (IT), cover of the handbook *Illuminazione Moderna*



64 Debrecen (HU)

Sul finire degli anni ’50, prima dell’abbandono delle lampade fluorescenti, vengono creati prodotti che montano sia le fluorescenti che il bulbo, di recente introduzione. Sono prodotti che necessariamente mantengono ancora la forma allungata, ma montano o due lampade a forma di bulbo oppure due o tre tubi fluorescenti.



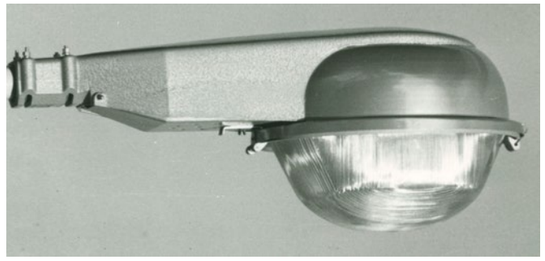
65

Towards the end of the 1950s, before the abandonment of fluorescent lights, products were created on which could be mounted both fluorescent lamps and the recently introduced bulbs. These products necessarily still maintained the elongated form, but permitted the mounting of either two bulbs or two or three fluorescent tubes.

65, 66 Vulkan, 1958, *3315*



Con l’avvento delle lampade a bulbo, gli elementi tecnici ed estetici caratteristici delle armature si definiscono. Ad una estremità è presente una parabola ovale in alluminio che contiene la lampada e funge da riflettore per la luce. Sul lato opposto troviamo un corpo in fusione di alluminio che unisce la parabola al palo.
Questi due elementi, negli anni successivi, saranno combinati in migliaia di soluzioni, dando vita ad altrettanti prodotti diversi.
Basti pensare alla parabola che a volte è libera, mentre altre volte è contenuta e nascosta all’interno di una fusione. Potrà essere senza vetro, con una gonnella o con uno schermo rifrattore in vetro dalle svariate forme. Il corpo dell’armatura potrà accogliere o meno le apparecchiature elettriche; avrà perciò dimensioni diverse ed essere arrotondato, allungato, tozzo o aerodinamico. Anche il materiale farà la differenza: dall’alluminio si passerà alla resina, con linearità completamente diverse.



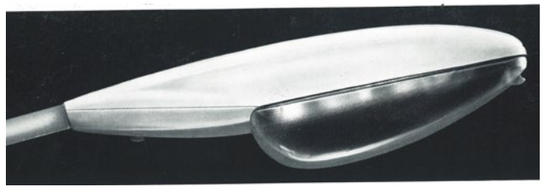
67 Neri, anni ’60, *Adria/C*
Neri, 1960s, *Adria/C*

With the advent of light bulbs, the technical and aesthetic elements characteristic of street lighting systems took shape. At one extremity was an oval aluminium element that contained the lamp and functioned as a reflector for the light. On the other side, we find a cast aluminium body that joins the reflector to the post.
Over the following years, these two elements would be combined in thousands of solutions, giving rise to a similar multitude of different products. We need only think of the reflector itself, which at times is free, while at others it is contained and hidden inside a casting. It might be without glass, with a skirt or with variously shaped refracting screens in glass. The body of the fixture might or might not contain the electrical equipment and would thus have different dimensions and different shapes: rounded, elongated, squat or aerodynamic. The material, too, would make a difference. Aluminium would be overtaken by resin, with completely different lines.

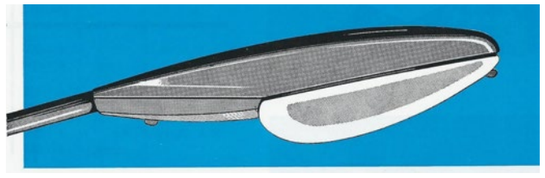


68 Pollice, anni ’60, *Castore*
Pollice, 1960s, *Castore*

Datata 1959, l'armatura dell'AEG anticipa le linee di sviluppo estetiche future: corpo allungato, ma non come per le lampade fluorescenti, e impiego della parabola riflettente interna. È una linea innovativa molto slanciata, che spesso però lascerà spazio a linee più tozze e contenute.

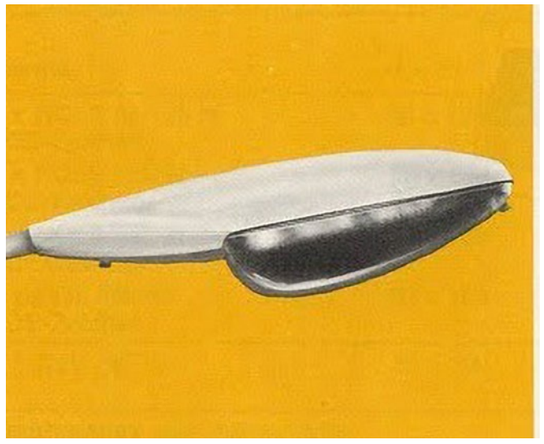


69 AEG, 1959, *Stradasole*

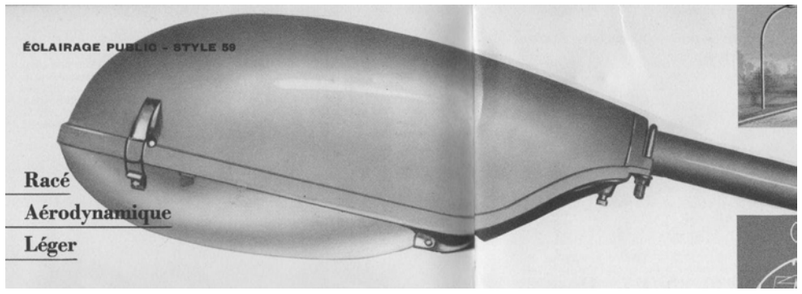


70 AEG, 1970, *Stradasole*

Dated 1959, the AEG system anticipated future lines of aesthetic development. The body was elongated but not as for fluorescent lights, and it had an internal reflecting element. This very elegant innovatory line would often give way, however, to squatter, more reduced lines.



71 AEG, 1973, *Stradasole*

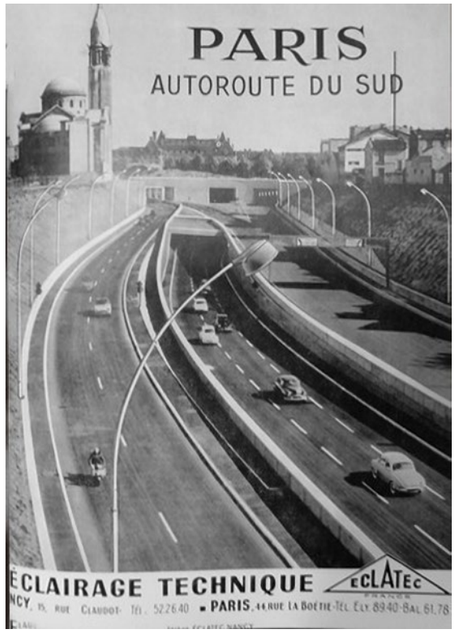


72 Philips, 1958, *NVF 1250*



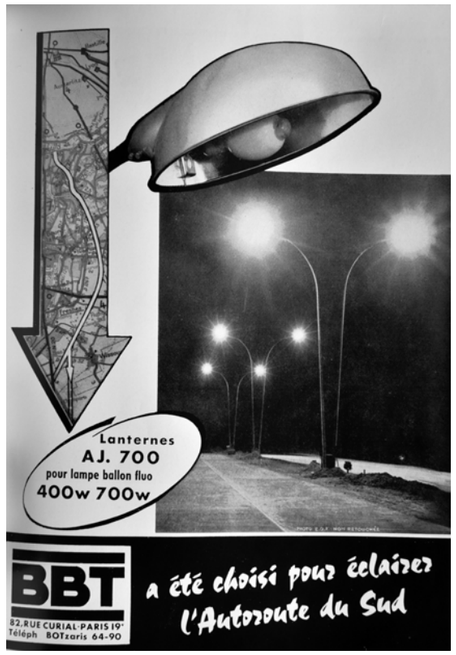
73 FIR, 1955, *1084*

Le prime armature con parabola e lampade a bulbo, infatti, rispetto alle armature con lampade fluorescenti, necessitano di dimensioni minori. Inoltre, nel caso in cui le apparecchiature elettriche non siano contenute internamente all'armatura, la loro linea non è dinamica perché la parabola riflettente è unita al palo di sostegno con un piccolo braccio di alluminio. Sarà questo modello a dominare per alcuni decenni a seguire.



74 Eclatec, 1960

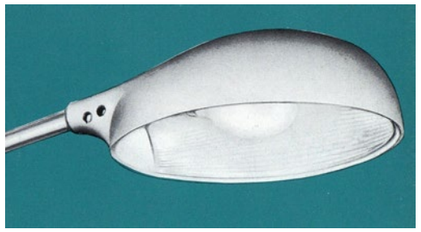
The first street lighting systems with reflector and bulb lamp, in fact, needed smaller dimensions than those with fluorescent lights. Furthermore, when the electrical equipment was not contained within the fixture, its line was not dynamic because the reflecting dish was joined to the supporting post with a small aluminium arm. This model would dominate for the next few decades.



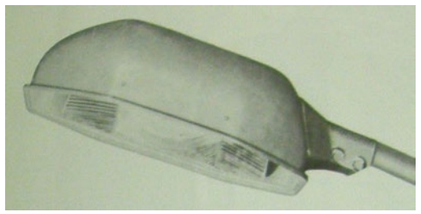
75 BBT, 1960, *AJ 700*



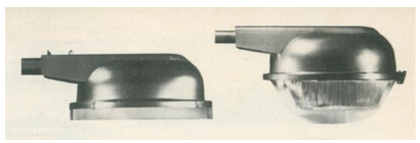
76 Gal, 1960, *Gyrogal 700*



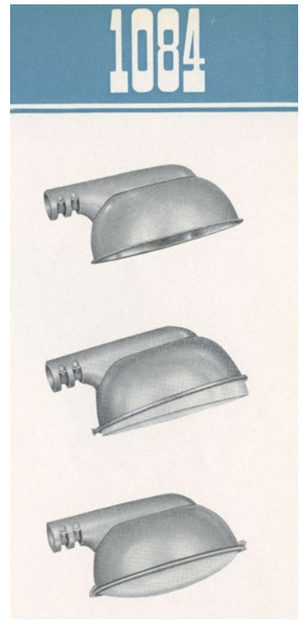
77 Holophane, 1970, *LT 4*



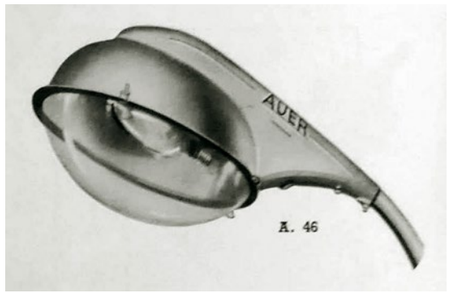
78 Holophane, 1962, *LT 3*



79 Neri, 1964, *Cervinia/S* (left) *Adria/S* (right)



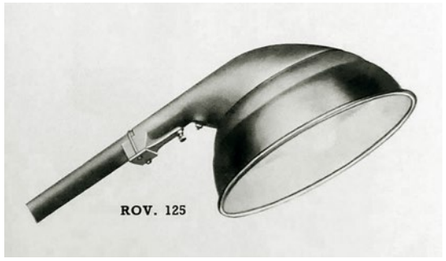
80 FIR, 1967, *1084*



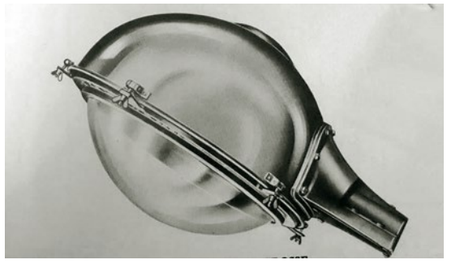
81



82



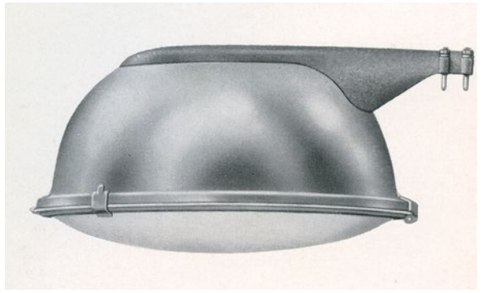
81-83 Auer, 1961, **81** *A 46* **82** *Rallux* **83** *ROV 125*



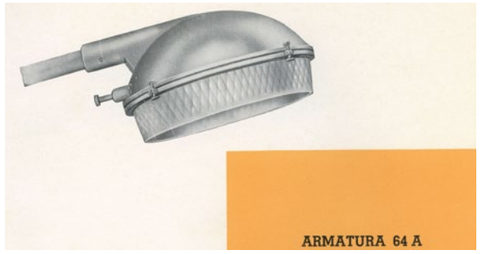
84 Gal, 1960, *Gyrogal 700*



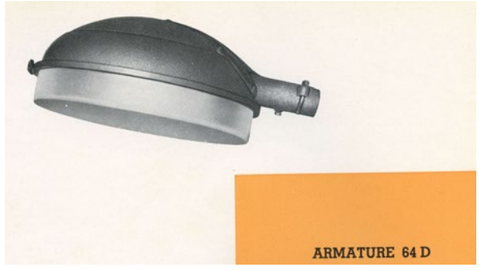
85 Mazda, 1965, *Aquilon*



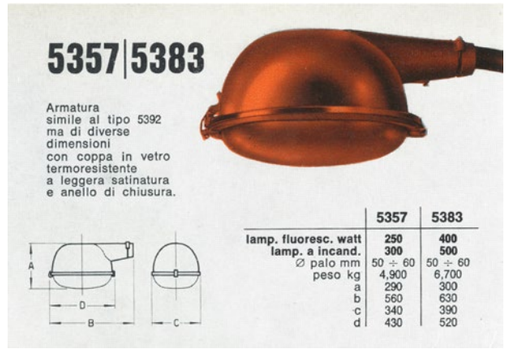
86



87



86-88 Fair, 1965, **86** *911 C* **87** *64 A* **88** *64 D*

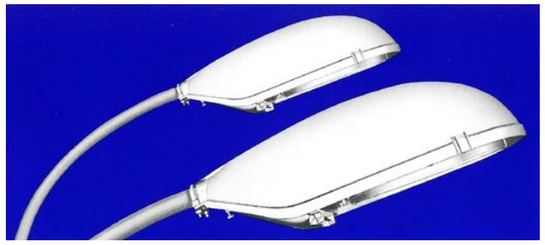


89



89-90 Pollice, 1970, **89** *5357/5383* **90** *Crater*

Negli stessi anni, anche nel caso in cui le componenti elettriche vengano alloggiate internamente all'armatura, la linea compatta si conferma. Ne sono testimonianza i vari prodotti, spesso molto simili fra di loro, delle principali aziende: Philips, Vulkan, Pollice, Schreder, Fidenza Vetraria, Clarel, Thorn, Siemens, tutte molto propositive. Holophane giunge anche a definire il suo prodotto "elegante".



91 Philips, 1959, *NVF 1250*

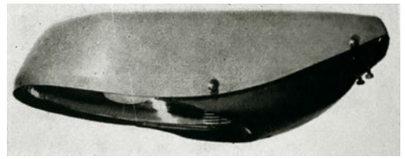


92 Holophane, 1964

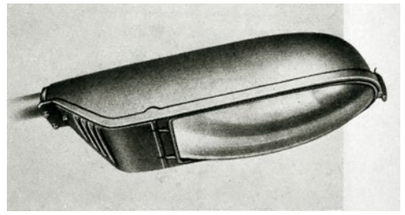


93 Holophane, 1966

In these same years, even when the electrical components were located inside the system, the compact line was maintained. This can be seen in the various products, all very similar to one another, of the principal manufacturers: Philips, Vulkan, Pollice, Schreder, Fidenza Vetraria, Clarel, Thorn and Siemens, all highly resourceful. Holophane even went so far as to call its product "elegant".



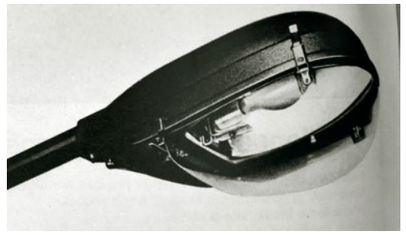
94 Pollice, 1963



96 Vulkan, 1963, *L 571*



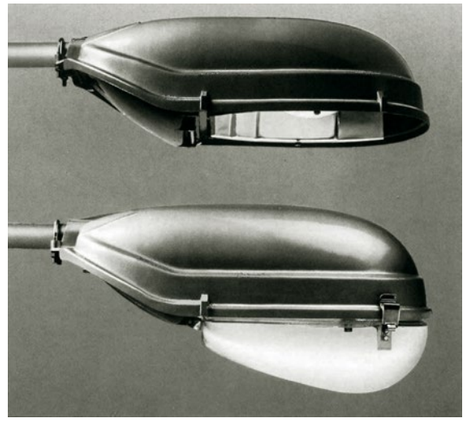
97 Philips, 1963, *NFI 1250*



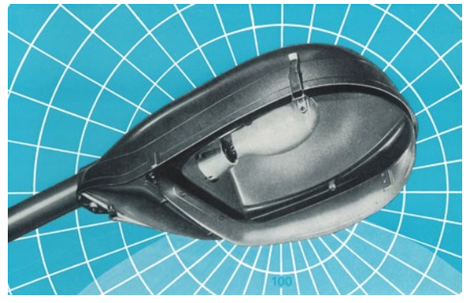
99



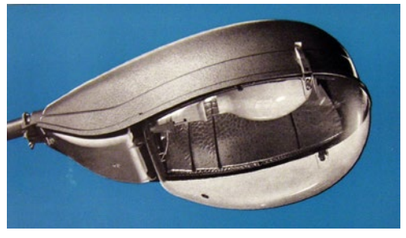
95 Holophane, 1962, *ARO.2*



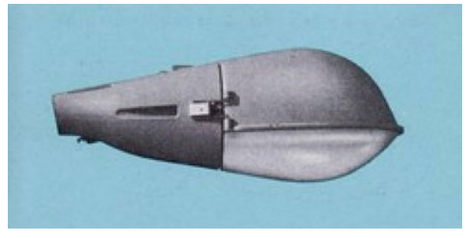
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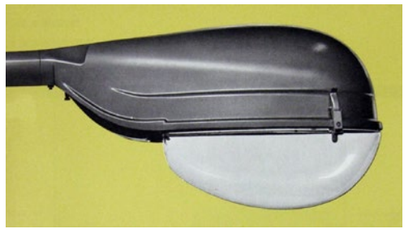
100 Schreder, 1965, *DM/DTN*



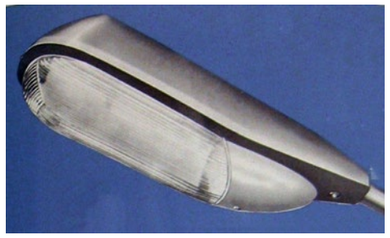
98, 99, 101 Schreder, 1963, *DM/DTN*



102 Siemens, 1969, *5NA 381*



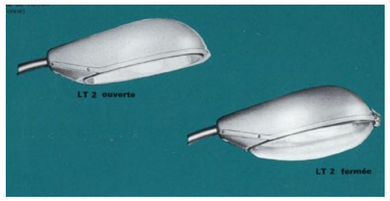
103 Schreder, 1965, *DM/DTN*



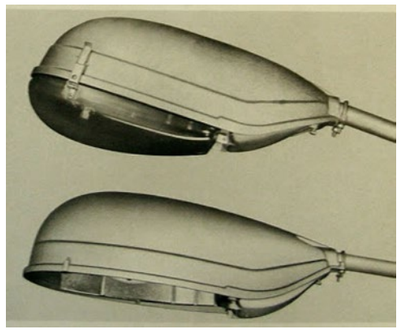
104 Thorn, 1962, *ARO.3*



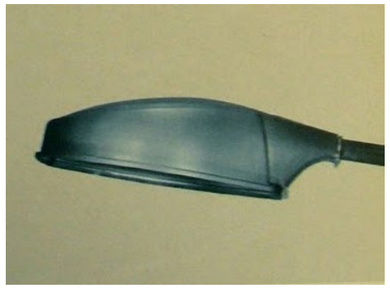
105 Thorn, 1965, *serie ARO*



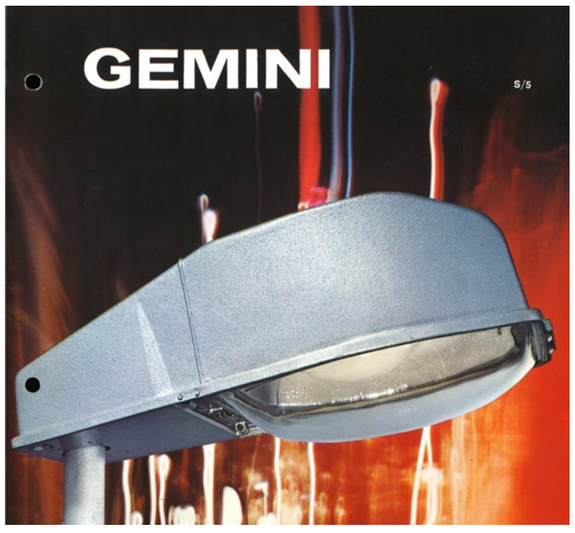
106 Holophane, 1967, *ARO 1 ouverte* (left) *ARO 1 fermée* (right)



107

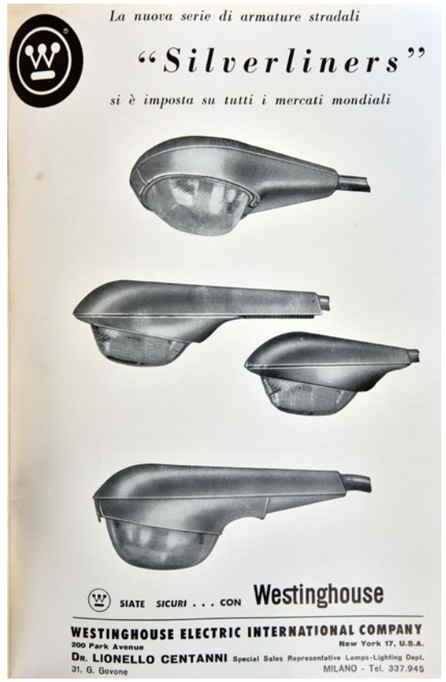


107,**108** Philips, 1973 **107** *NVL* **108** *NVA*



109 Fidenza Vetraria, 1972, *Gemini*

Tuttavia, sono sempre più numerosi i modelli con linee più dinamiche ed allungate, che, apprezzate dal mercato, ne diventeranno protagoniste, decretando un cambio di gusto. Questi modelli saranno di riferimento per tutte le aziende e andranno a sostituire le armature più ridotte.

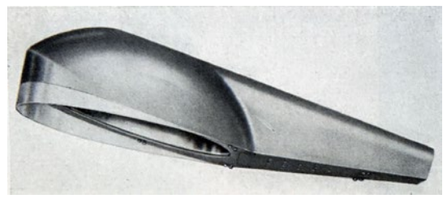


110 Westinghouse, 1963

Nevertheless, models with more dynamic, elongated lines became increasingly numerous. They were much appreciated by the market and brought about a change in taste. Models of this kind would be standard for all companies, replacing smaller ones.



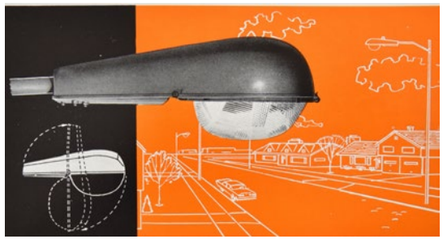
111 Pollice, 1964



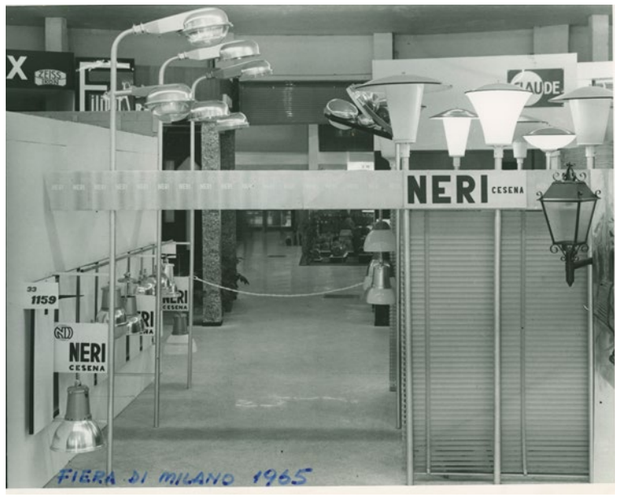
112 Gariboldi, 1962, *6051*



113 Fidenza Vetraria, primi anni '60
Fidenza Vetraria, early 1960s



114 Greco, 1966, *OV.16*



115 Neri, Fiera Campionaria di Milano, 1965
Neri, Milan Trade Fair, 1965



116 Grechi, anni '60, *BP 55/66*
Grechi, 1960s, *BP 55/66*



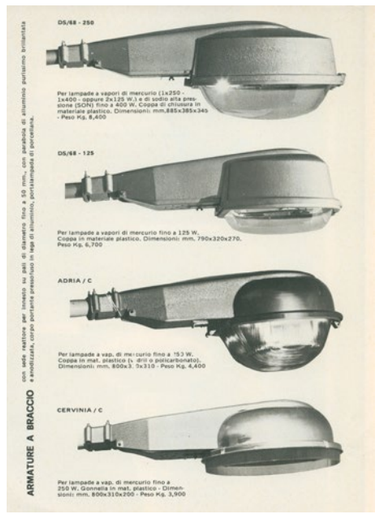




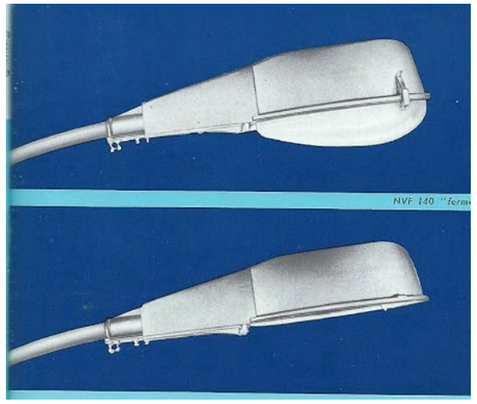
117 Fair, 1965, *901* (top) *66 L* (centre) *900 C* (bottom)



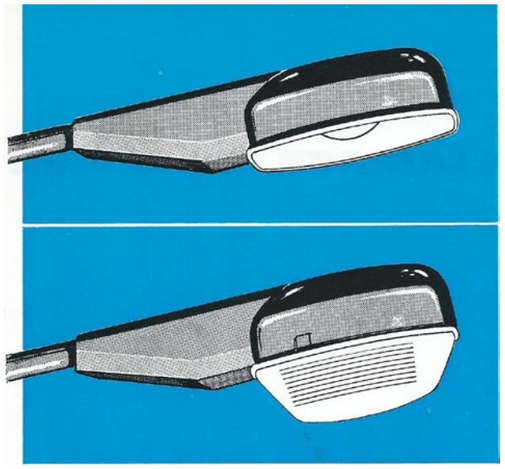
118



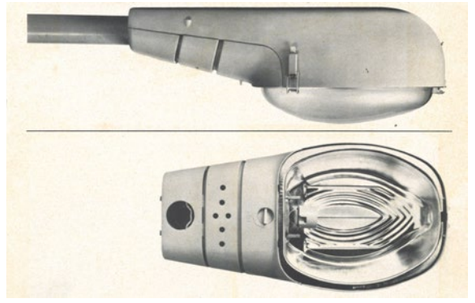
118-119 Neri, 1964 **118** *Adria/C* **119** from top to bottom *250*, *125*, *Adria/C*, *Cervinia/C*



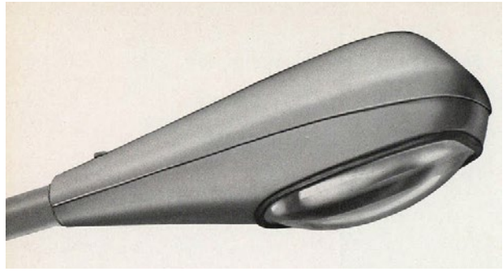
120 Philips, 1964-67, *NVF 140*



121 AEG, 1970, *Luminaires type Ovales*



122 Pollice, 1977, *Aries*



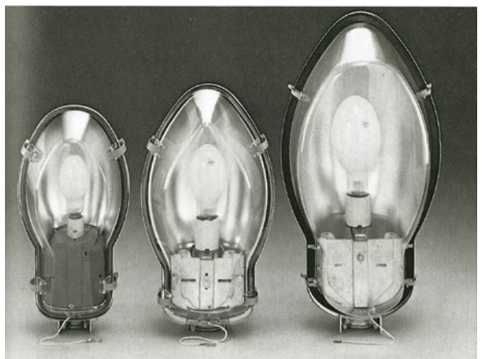
123 Vulkan, 1970, *A 40*



124



126 Théry Hindrick, 1970, *Europa*

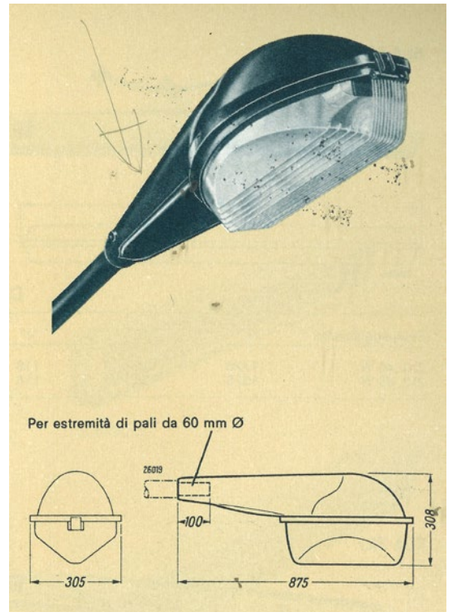


124-125 Mazda, 1975, *EP 125/250/400*

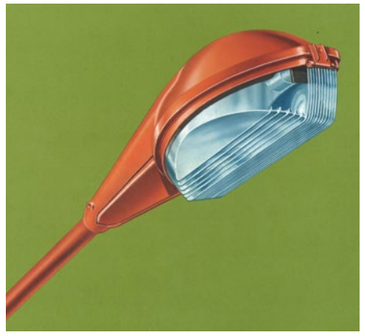
Fra i tanti prodotti, si distingue l'armatura *5NA 352* della Siemens. Si tratta di una "armatura a specchio a sezione ellittica", come viene presentata nelle pagine pubblicitarie dell'azienda. La parabola in alluminio, lo specchio appunto, ha una forma ellittica che conferisce al prodotto l'aspetto dinamico suo caratteristico. La coppa in vetro ha una forma innovativa ed originale. Protegge lo specchio e accentua la linea del prodotto. Dal punto di vista tecnico "ha pareti prismatizzate per poter rifrangere secondo angoli prestabiliti, i fasci luminosi riflessi dallo specchio. È così possibile ottenere una distribuzione uniforme della luce sul manto stradale, anche quando le armature sono installate a notevole distanza l'una dall'altra". Questo modello ha ottenuto un grande successo ed ha avuto una vita molto lunga. Certamente la sua linea dinamica, accentuata dalla forma del vetro, l'hanno fatta apprezzare per anni, come è evidente dalle pagine pubblicitarie che si sono succedute nel tempo.



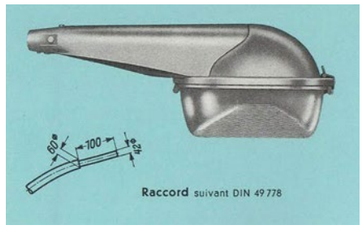
127 Siemens, 1958



129 Siemens, 1977



130 Siemens, 1978

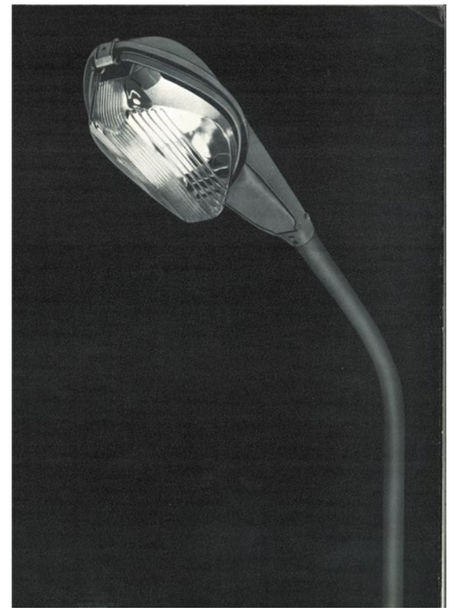


131 Siemens, 1968

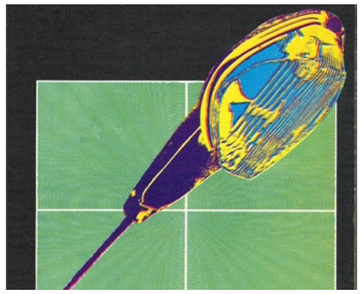
Among the many products, the Siemens *5NA 352* street lighting system stood out before all others. It was described in the company's advertising pages as a "mirror system with an elliptic section". The aluminium reflector, the mirror in fact, had an elliptical shape that conferred upon the product its typical dynamic appearance. The glass cup had an innovative and original form. It protected the mirror and accentuated the line of fixture. From a technical point of view, "it has prismatic walls so that it can refract the light beams reflected by the mirror in accordance with preset angles. It is therefore possible to obtain a uniform distribution of the light over the road surface, even when the luminaires are installed at a notable distance one from the other". This model was highly successful and enjoyed a long life. Without doubt, its dynamic line, accentuated by the shape of the glass, allowed it to remain in favour for many years, as can be seen from the advertising pages that succeeded each other over time.



128 Siemens, 1963, *5NA 352*



132 Siemens, inizio anni '80
Siemens, early 1980s



133 Siemens, 1980



134 Siemens, 1981

I modelli immessi sul mercato sono davvero tanti. Non si tratta solo di varianti su un tema comune, come già visto, ma spesso siamo di fronte a proposte nuove, alcune più raffinate, altre molto più semplici.
Rademacher propone una linea angolare che in seguito avrà un grande sviluppo.
Schuch lavora su linee circolari, mentre Vulkan sulla forma rettangolare per le grandi torri faro.
Altri produttori come AEG, Auer, Mazda, invece, preferiscono la forma quadrata o a parallelepipedo di grandi dimensioni, destinate ad altezze elevate, per illuminare ampi spazi urbani.
L'aspirazione a creare prodotti dall'alto contenuto estetico è sempre presente. Emerge dalla stampa, che in occasione della fiera di Hannover, scrive: "L'azienda Rechlaternen, con i suoi lampioni, …. vuole rispondere alla richiesta di un effetto architettonico intramontabile".
Ciò dimostra come nel settore lighting anche i prodotti outdoor, non solo quelli ad uso domestico e indoor, rappresentino un ambito di ricerca molto vivace per il design.

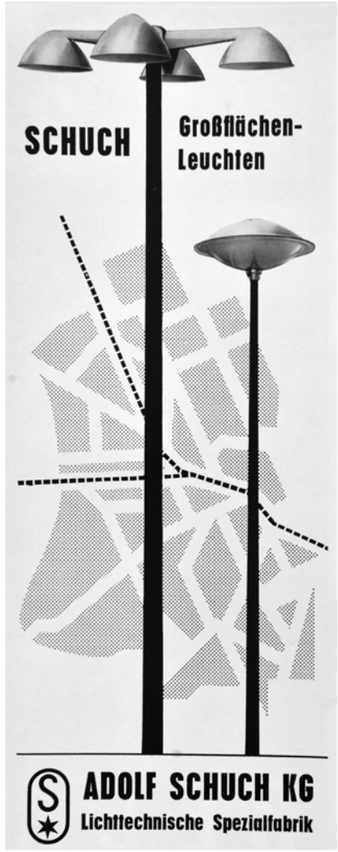
The models put on the market were truly numerous. These were not just variants on a common theme, as we have already seen, but were frequently new proposals, some more refined, others very simple.
Rademacher Company offered an angular line that would subsequently undergo notable development.
Schuch worked on circular lines, while Vulkan cultivated the rectangular form for large tower lights.
Other manufacturers, such as AEG, Auer and Mazda, preferred the square form or the large parallelepiped, rising to great heights to illuminate broad urban spaces.
There was a constant aspiration to create products with high aesthetic content. This can be seen in the press comment on the Hannover Trade Fair, where we read: "Rechlaternen, with its luminaires… wishes to meet the demand for a timeless architectural effect".
This shows that products for the lighting sector, outdoor as well as domestic and indoor, were a primary field for the lively experiments in design.



135-136 Rademacher, 1962



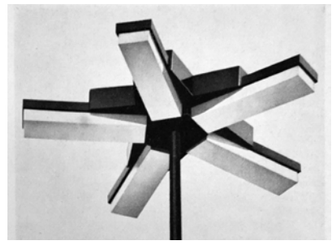
136



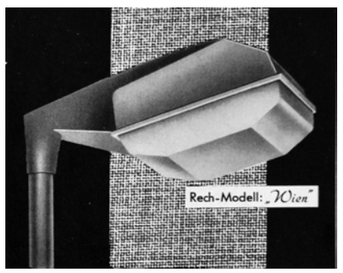
137 Schuch, 1960



138 Armature della Vulkan a Düsseldorf, 1964



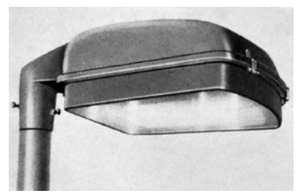
139 Vulkan, 1965, *G 2705*



140 Rech, 1964, *Wien*



141 AEG, 1960, *Coffre*



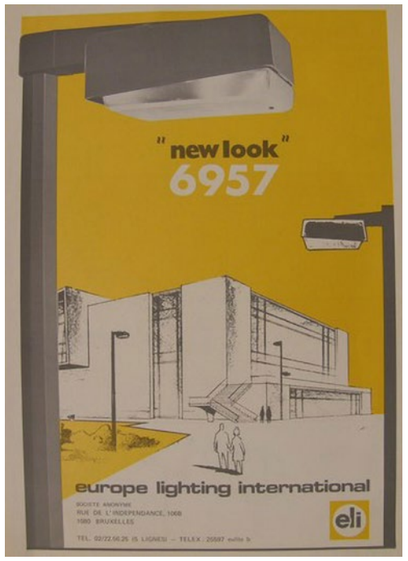
142 Schneider, 1964



143 Vulkan, 1970, *M 3063*



144 Mazda, 1965, *Cosmolux*



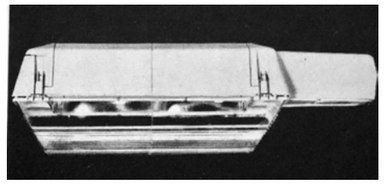
145 Europe Lighting International, 1970, *6957*



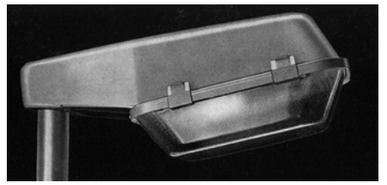
146 Auer, 1964, *Unaflux*



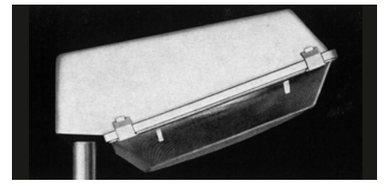
147 Acec, 1970, *RIM 3* (top) *RIM 22* (bottom)



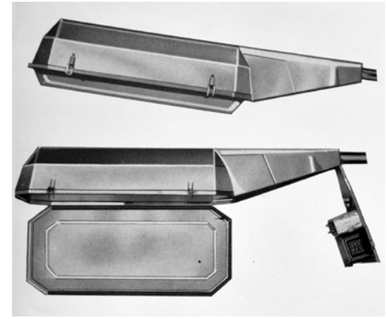
148



148-149 Siemens, 1965, *Großer Klassiker*



150 AEG, 1968, *Coffre*



151 Grechi, 1969, *King Na/2*



152 Siemens, 1968



154 Philips, 1970



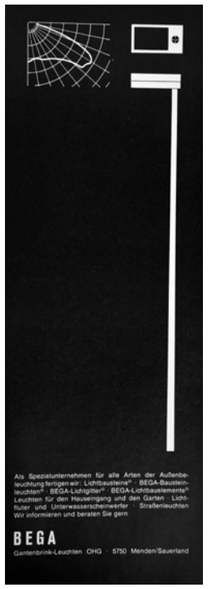
153 Philips, 1969



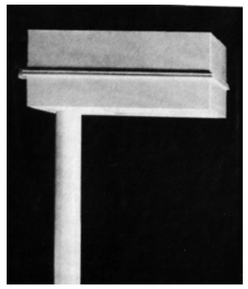
155 Philips, 1969, *HRP 163*

La maggior parte dei manufatti a forma di parallelepipedo, è di grandi dimensioni. Alla fine degli anni ‘60, però, cominciano ad apparire forme quadrate e rettangolari molto più contenute. Non solo: anche la forma esagonale viene adottata per le armature, sia di medie che di grandi dimensioni - queste ultime destinate ad essere montate su torri faro.

Most of the parallelepiped-shaped items were of large dimensions. At the end of the 1960s, however, smaller square and rectangular forms began to appear. In addition, the hexagonal form was also adopted for both medium size and large equipment, the latter intended for mounting on tower light systems.



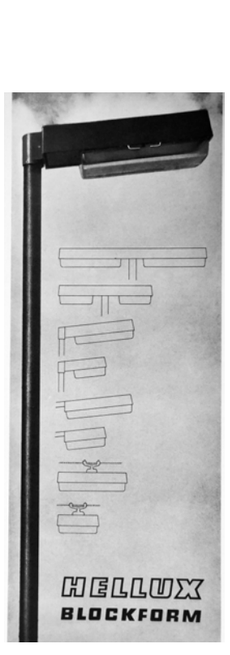
156 Bega, 1967, *9093*



157 Bega, 1971, *9093*



158 Hellux, 1970, *Blockform*



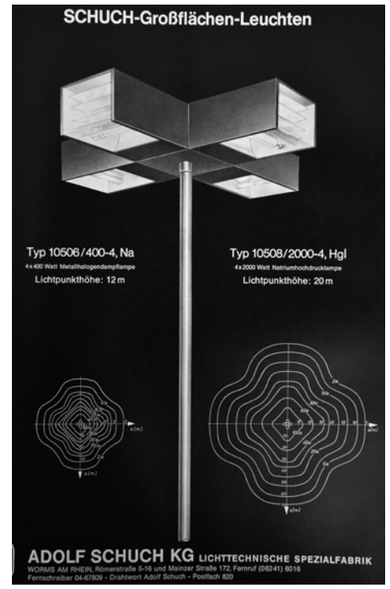
159 Hellux, 1968, *Blockform*



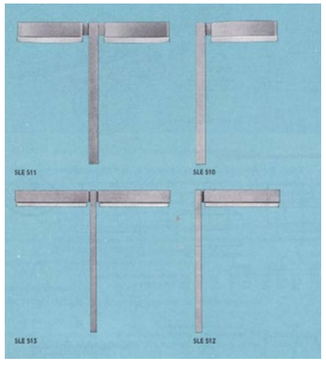
160-161 Thorn, 1970, *ICA 502/602/702/722*



161



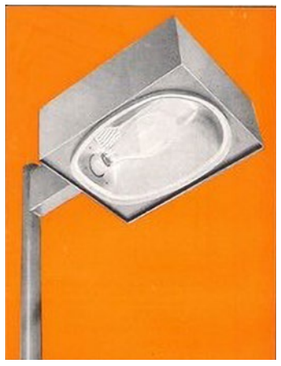
162 Schuch, 1968, *10506/400 10508/2000*



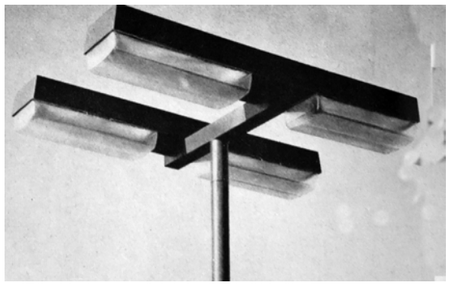
163 Siemens, 1969, *serie 5LE*



164-165 Théry Hindrick, 1970, **164** *RC.CM* **165** *CA.CM*



165



166 Hellux, 1969, *Blockform*



167 Eclatec, 1974, *DBO83/DBH83*



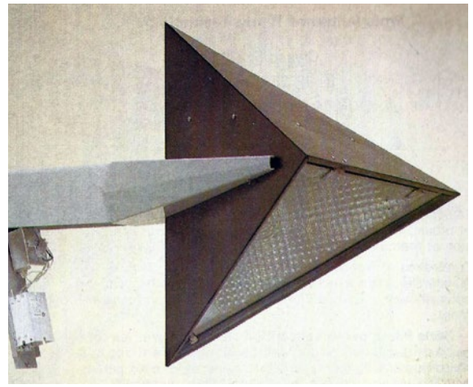
168 Vulkan, 1973, *M 3582/M. 3580*



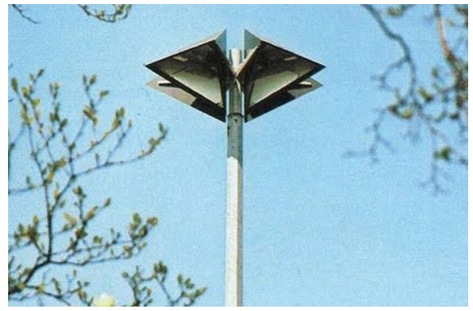
169 Vulkan, 1968

La ricerca non esclude nessuna possibilità e si orienta sempre più verso forme nuove e inconsuete per l'illuminazione pubblica, spesso mutuando da analoghe sperimentazioni realizzate nell'indoor.
E così, a partire dagli anni '70, compare anche la forma piramidale.

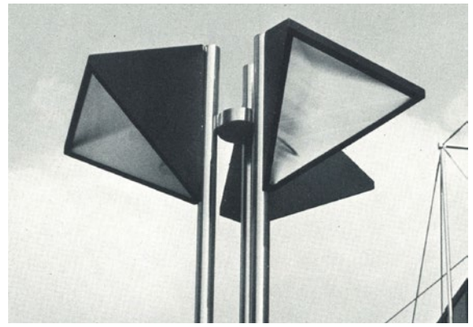
The quest for innovation left no stone unturned and tended increasingly towards new and unusual forms for public lighting, often drawing upon similar experiments made for indoor illumination. Thus, from the 1970s, pyramidal forms began to appear.



170 Europhane, 1988, *Serie R*



171 Europhane, 1976



172 GmbH, 1985, design Lindinger & Partner



173 Philips, 1996, *Futurax*

Esplorare la pubblicità degli anni ’60 è molto interessante. Spesso non è la forma ad essere messa in mostra ma la tecnologia. È il caso di Fidenza Vetraria che sottolinea la tecnologia “superlativamente qualitativa” della luce orientata dai prismi del vetro e la potenza della luce che viene irradiata dal corpo illuminante.

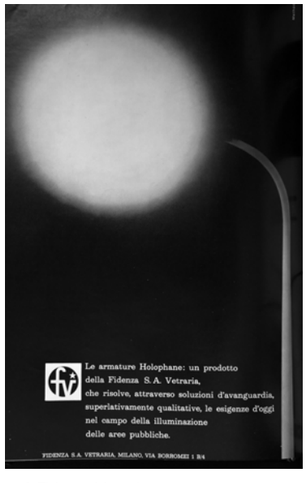
Exploring the advertising from the 1960s is extremely interesting. Often, it is not the form that is given pride of place, but the technology. A case in point is Fidenza Vetraria, which stressed the “superlatively qualitative” technology of the light directed by glass prisms and the power of the light emitted by the lighting fixture.



174 Fidenza Vetraria, 1962



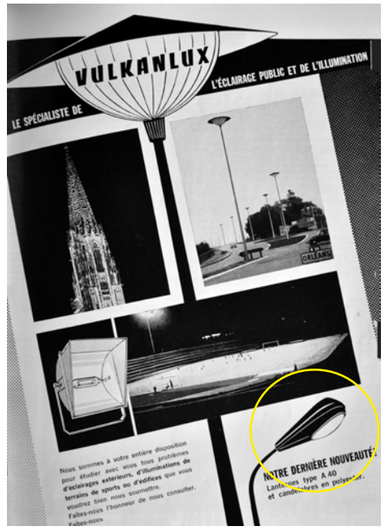
175 Fidenza Vetraria, 1963



176 Fidenza Vetraria, 1962

Nello stesso periodo, sulle pagine pubblicitarie, le aziende preferiscono mostrare diverse tecnologie di prodotto, tra le quali le armature. Nel corso di un decennio, dal ‘60 al ’70, le pagine pubblicitarie, da multiple diventeranno monotematiche a favore delle armature, che inizialmente saranno raffigurate graficamente, con disegni spesso colorati, mentre con il passare del tempo prenderà sempre più piede la fotografia.

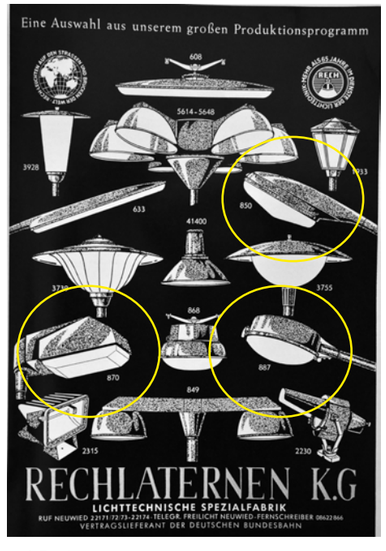
In that period the companies, in their advertising pages, preferred to display an array of products, and street lighting luminaires were only one typology set alongside many others. In the space of a decade, from 1960 to 1970, the publicity pages, from illustrating multiple themes, became monothematic, to the advantage of street lighting systems, which were initially portrayed graphically, often with coloured drawings though, as time passed, increasing use was made of photography.



177 Vulkan, 1966



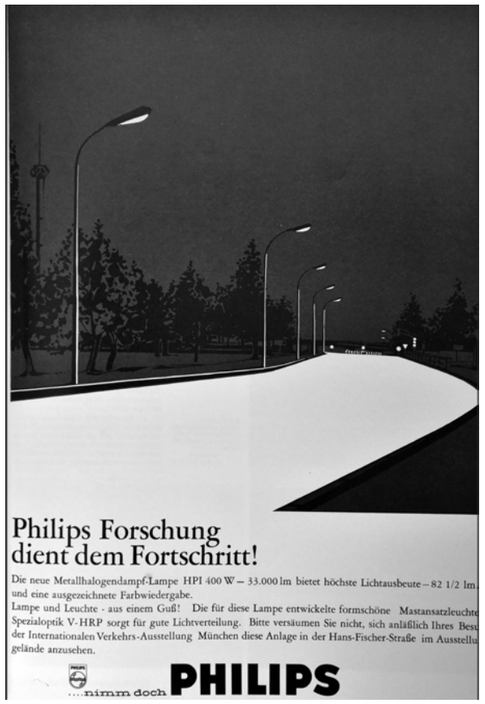
178 Auer, 1964



179 Rech, 1964



180 FIR, 1968



181 Philips, 1965



182 FIR, 1967



183 Schuch, 1966



184 Grechi, 1970



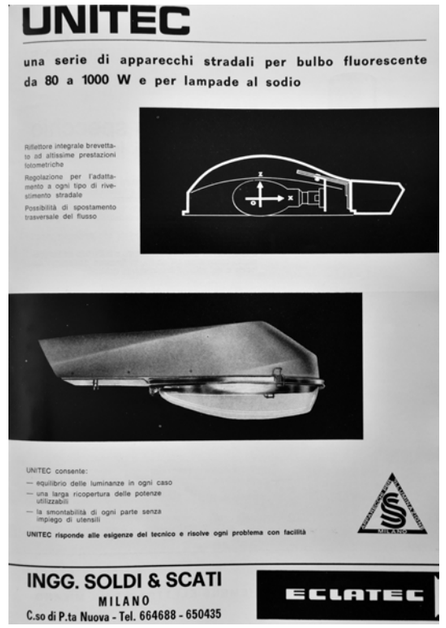
185 Eclatec, 1961



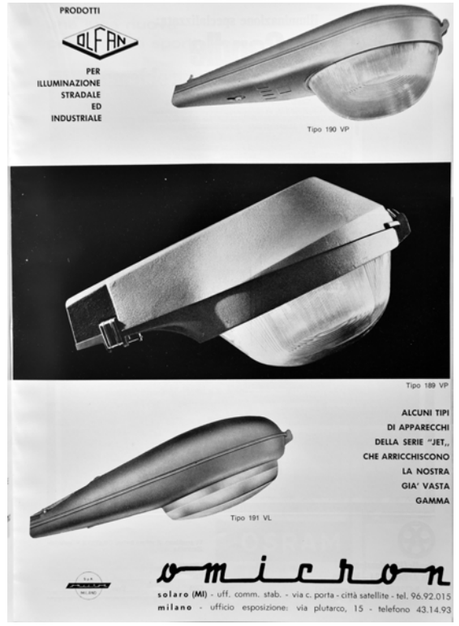
186 AEG, 1961



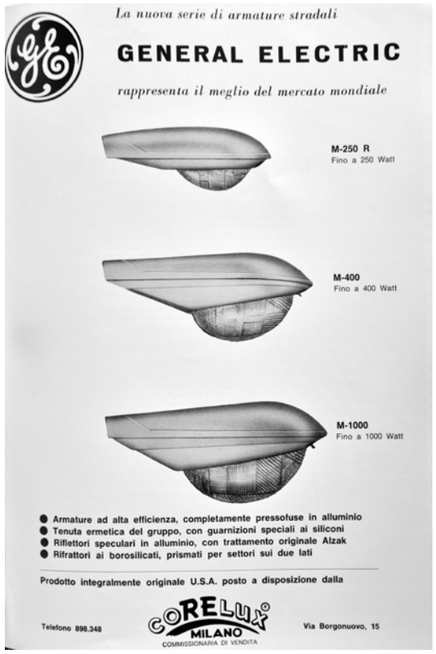
187 Siemens, 1964



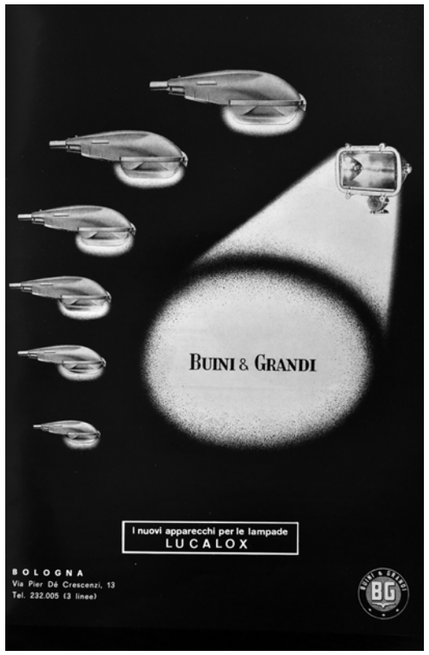
190 Soldi & Scati, 1967



191 Olfan, 1966



188 General Electric, 1965



189 Buini & Grandi, 1966

È interessante la pubblicità del 1972 della Thorn che per pubblicizzare l'armatura *VM*, anziché astrarla in un contesto neutro, come solitamente viene fatto da tutte le aziende, personalizza il prodotto, affiancando i vari modelli a figure femminili diverse, che aiutano anche a valutarne le dimensioni.
Nel 1973 il messaggio si trasforma: scompaiono le figure femminili e i prodotti sono fotografati appoggiati sull'asfalto con una moto, una bicicletta, un'auto sullo sfondo, a simboleggiare che si tratta di illuminazione stradale.
Nel 1985, per gli stessi prodotti, lo sfondo diventa neutro, ma la posizione verticale rimane la stessa.



192-193 Thorn, 1972, *serie VM*



193

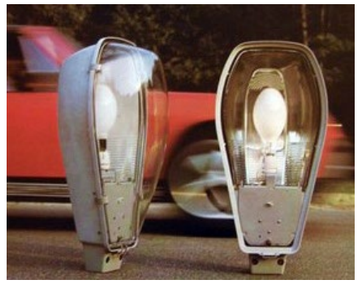
An interesting advertisement was produced by Thorn in 1970. Rather than show the *VM* street lighting fixture in an abstract, neutral context, as companies invariably did, they personalized the product, flanking it with various female figures, which also helped to demonstrate its dimensions.
In 1973, the message was transformed: the female figures disappeared and the products were photographed standing on the asphalt with a motorbike, a bicycle and a car in the background, symbols proving that this is urban lighting.
In 1985, for the same products, the background became neutral again, but the vertical position remained the same.



194-197 Thorn, 1973



195



196



197

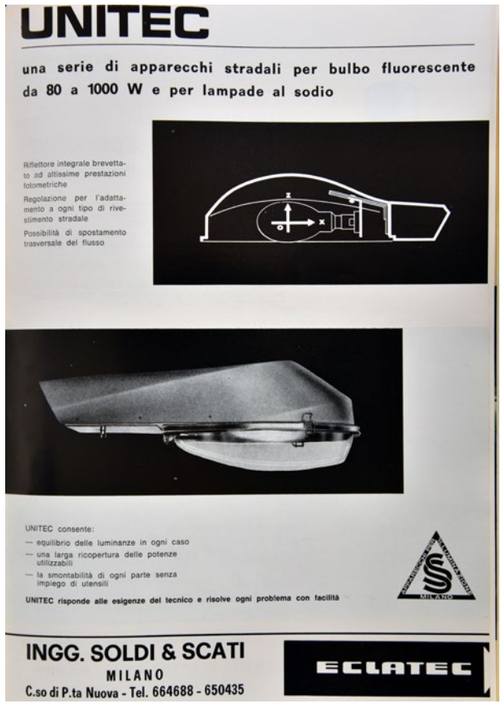


198-199 Thorn, 1985



199

Sul finire degli anni ’60 compaiono sul mercato una serie di armature dalle caratteristiche non ancora esplorate. Anziché accostare un braccio in alluminio ed una parabola riflettente, con o senza schermo in vetro, si danno nuove forme alla parabola. Neri, ad esempio, propone la *DS 68* in cui la parabola è in fusione di alluminio perfettamente in linea con il braccio di sostegno. Nel catalogo di Soldi & Scati del 1967, troviamo *UNITEC*, prodotto da Eclatec, con una linea davvero moderna. Una linea che durerà negli anni. Pollice nel 1969 con il prodotto *COMETA* annuncia: “Il Design nell’illuminazione stradale” e specifica con orgoglio: “Nuovissima per la linea che la distingue da qualsiasi altra armatura nel mondo”. L’intera armatura spesso è realizzata in un solo pezzo e all’alluminio subentrano la vetro resina o materiali plastici.

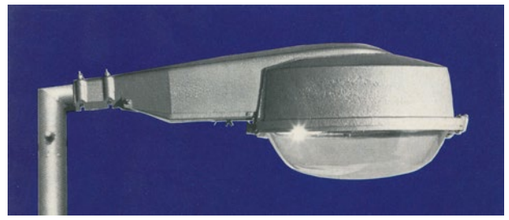


200 Soldi & Scati, 1967, *Unitec*

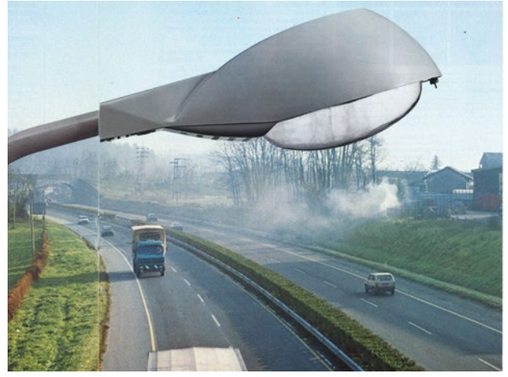
Towards the end of the 1960s, a series of street lighting systems appeared on the market with truly new features. Instead of combining an aluminium arm and a reflector with or without a glass screen, the new systems brought new shapes to the reflector. Neri, for example, offered on the market the *DS 68,* which had a cast aluminium reflector perfectly aligned with the supporting arm. In the 1967 catalogue of Soldi & Scati, we find *UNITEC*, produced by Eclatec, with a genuinely modern line, one that would last for many years. In 1967, Pollice, with its product named *COMETA*, announced “Industrial Design in Street Lighting” and specified proudly that it was “Brand new for the line that distinguishes it from any other street lighting fixture in the world”. The entire object often consisted of a single piece, fibreglass or plastic materials taking the place of aluminium.



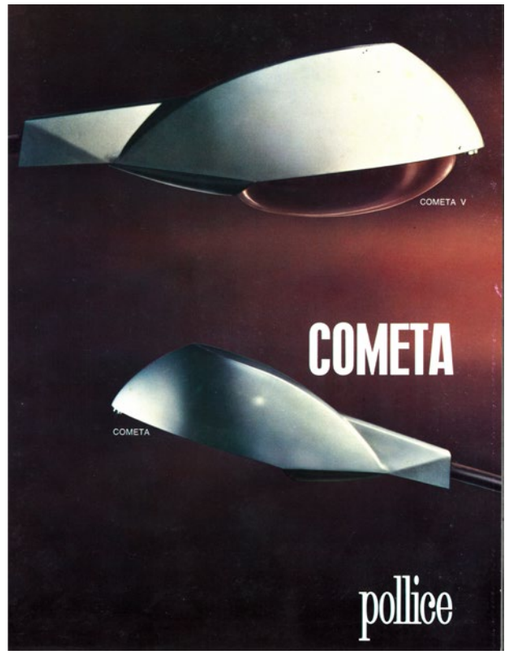
201 Pollice, 1969, *Cometa*



202 Neri, 1968, *DS68*



203 Pollice, 1981, *Cometa*

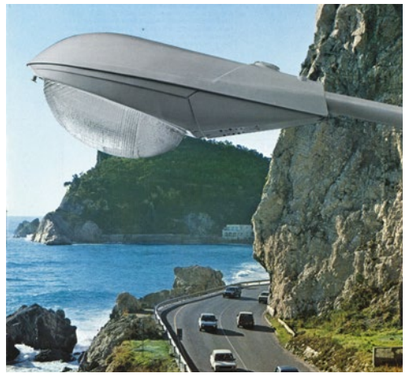


204 Pollice, 1977, *Cometa*

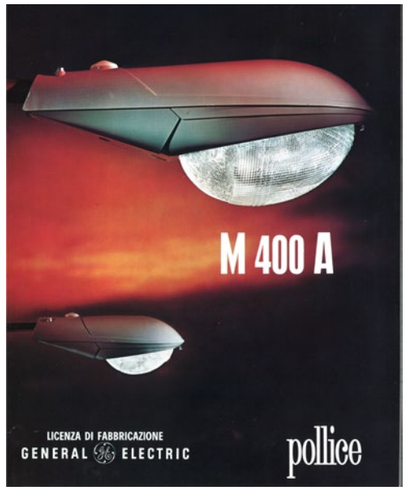
Ancora Pollice propone *M-400A i*n collaborazione con General Electric e ne rimarca l'originalità e innovazione, sottolineando che si tratta di "una incredibile armatura", progettata "dagli stessi centri di studio che lavorano alle apparecchiature spaziali".



205 Pollice, 1971, *M-400A*



206 Pollice, 1981, *M 400 A*



207 Pollice, 1977, *M 400 A*

Pollice, once again, in collaboration with General Electric, brought out *M-400A* and drew attention to its originality and innovation, stressing that it was "an incredible system", designed by "the same research centres as produced space equipment".

Sono tanti i produttori che presentano il loro modello con forme diverse ma analoghe caratteristiche tecniche.
Greco propone "armature all'avanguardia" e lo stesso fa Soldi & Scati su licenza di Eclatec, oltre a Zerbetto, Faeber e Fidenza Vetraria con *Ariete*.
L'armatura della Philips esteticamente è molto vicina al *Cometa* di Pollice/General Electric.



208 Greco, 1968, *Serie OV*



209 Zerbetto, 1970



210 Soldi & Scati, 1971

Numerous manufacturers proposed their own models, with different forms but similar technical features.
Greco offered "avant-garde street lighting solutions", as did Soldi & Scati, licensed from Eclatec, as well as Zerbetto, Faeber and Fidenza Vetraria with *Ariete*.
Philips proposed a model aesthetically close to the Pollice/General Electric *Cometa*.



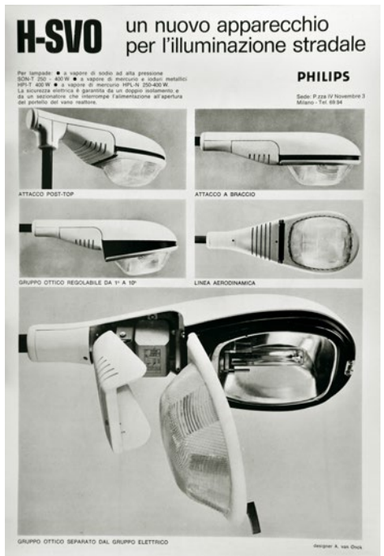
212 Fidenza Vetraria, 1969, *Ariete*



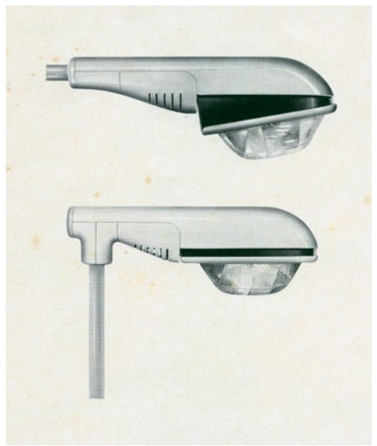
211 Fidenza Vetraria, 1981, *Ariete*



213 Fidenza Vetraria, 1988, *Ariete*



214 Philips, 1972, *H-SVO*



215 Philips, 1978

La ricerca e la sperimentazione degli anni ’60 genera a volte proposte davvero originali, che non sempre troveranno conferma sul mercato, ma che testimoniamo l’aspirazione ad essere propositivi e a volte anche provocatori. Neri in quegli anni crea un prodotto dalle caratteristiche molto diverse e un po’ rivoluzionarie.
Il corpo principale dell’armatura è composto da due elementi di acciaio paralleli che stringono all’estremità la parabola riflettente e al centro una sfera con gli ausiliari elettrici.
A oltre 40 anni di distanza, è interessante constatare la ripresa del concetto di trasparenza dei bracci nel *PINZETTA* di Artemide.



216 Neri, 1964, prototipo
Neri, 1964, prototype

1960s research and experimentation sometimes generated truly original proposals. These were not always successful on the market but bore witness to the producers’ desire to be enterprising and even provocative at times. Neri, in these years, created a product with very different, rather revolutionary features. The principal body of the fixture consisted of two parallel steel elements that clasped the reflector at their tip and a sphere at the centre containing the electrical equipment.
40 years on, it is interesting to see a return to the concept of transparency, in the arms of Artemide’s *PINZETTA*.



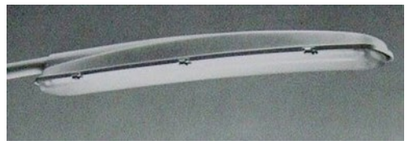
217 Artemide, 2007, *Pinzetta*

Come avviene abitualmente per ogni nuova tipologia di prodotto che si affaccia sul mercato, la novità non scalza subito il precedente, che generalmente sopravvive, anche se con minore importanza, per molti anni. Le lunghe lampade fluorescenti non verranno più utilizzate nei lampioni a fungo e nelle colonne, ma continueranno ad essere impiegate nelle armature stradali.

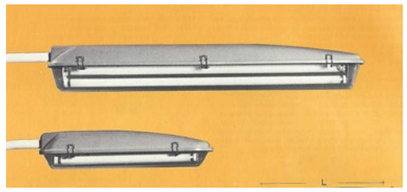
As generally happens with every new typology of product appearing on the market, the novelties did not immediately shunt aside the older models, which often survived for a long time, though with diminished importance. The long fluorescent lamps were no longer used in mushroom-shaped lights and columns, but remained in use for years in the street luminaires.



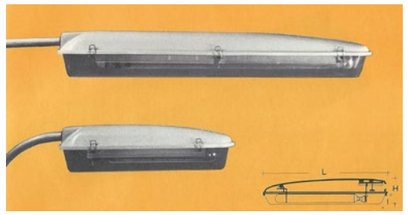
218 Théry Hindrick, 1970, *superLAT* (alto) *Latna* (basso)



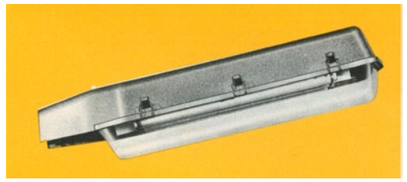
219 Philips, 1977, *TRM 240*



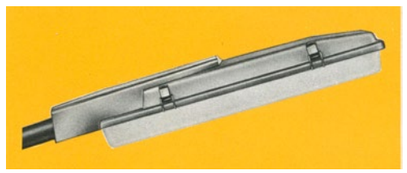
220



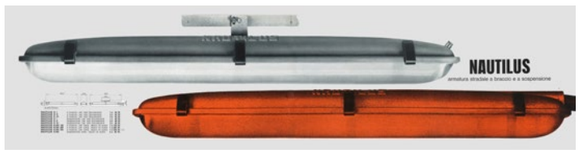
220-221 Eclatec, 1981, *Eclasol*



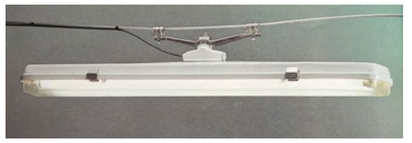
222



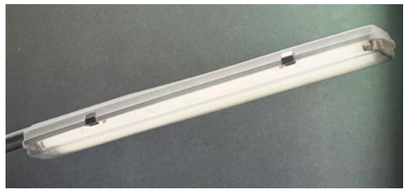
222-223 Faeber, 1977, **222** *BLF/20-40*
223 *ASLB/28-29-30-31*



224 Pollice, 1978, *Nautilus*



225 Siemens, 1984, *5NA 104-106*



227 Siemens, 1981, *5NA 304-305*



228 Hellux, 1989, *300*



229 Trilux, fine anni '90, *9792/65* (alto) *9792/40* (basso)
Trilux, late 1990s, *9792/65* (top) *9792/40* (bottom)



226 Schreder, 1980, *GN*



230 Conrad, 1964

Da metà degli anni ’70 fino alla fine del secolo, le tipologie fin qui descritte vengono pienamente confermate, e molti dei prodotti già sul mercato continueranno ad essere venduti per molti anni ancora. Spesso si tratta degli stessi modelli del decennio precedente, ma anche di nuove proposte che modificano, più o meno, l’estetica delle armature. Il mercato non è assolutamente immobile e genera continue idee. Lo si può constatare mettendo in sequenza i tanti prodotti delle aziende. Di seguito mostriamo una lunga carrellata di armature che dividiamo in categorie già in parte individuate:

- La linea più slanciata, con la parabola riflettente in alluminio, separata dal corpo dell’armatura (Tipologia A).
- La linea con la parabola riflettente contenuta nel corpo dell’armatura (Tipologia B).

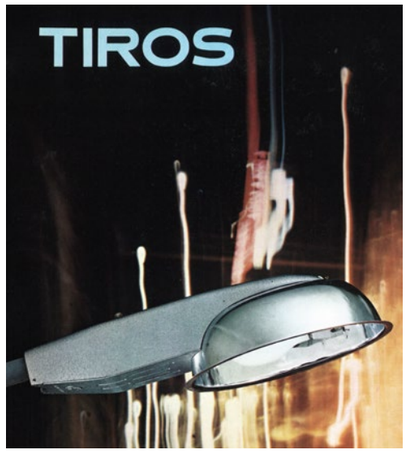
Alla seconda categoria appartengono la maggioranza dei modelli, che si differenziano tra loro per la forma: rettangolare, quadrata, circolare, esagonale e piramidale.

Per ultimo mostreremo le proposte completamente nuove, che generano a loro volta nuovi filoni di ricerca e di sperimentazione.

From the mid-1970s till the end of the century, the typologies so far described fully established themselves and a lot of the products already on the market would continue to be sold for many years more. They were often the same models as those of the previous decade, but new proposals modified, to a greater or lesser extent, the aesthetic appearance. The market was not entirely immobile and new ideas were continually generated. This can be seen if we assemble the many products of the companies in sequence. We show below a long parade of typologies which we divide into two categories, already partly identified:

- The line with an aluminium reflecting dish separated from the body of the system (Typology A)
- The line with a reflecting dish contained within the body of the system (Typology B).Lastly, we note the completely new proposals which would generate, in their turn, new lines of research and experimentation.

Most models belong to this second category and are differentiated by their form: rectangular, square, circular, hexagonal and pyramidal.



231



231-232 Fidenza Vetraria, 1972

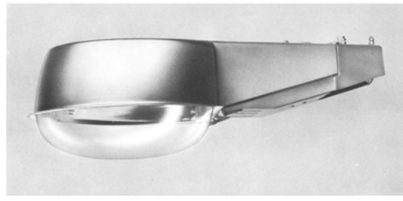


233 Grechi, 1976, *BP 44*

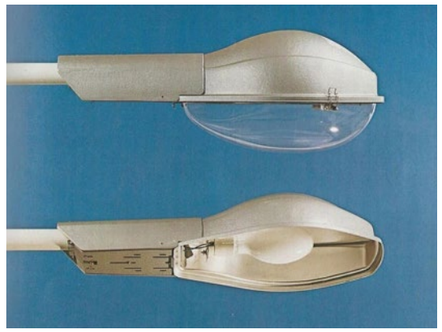


234 Soldi & Scati, 1974, *1310 Lecco*

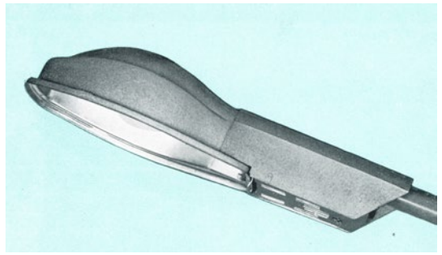




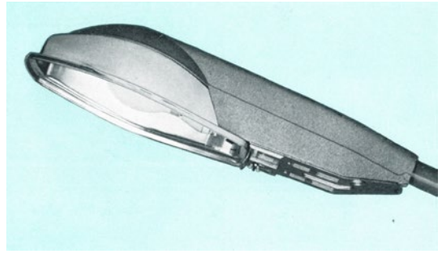
236 Pollice, 1977, *Polluce*



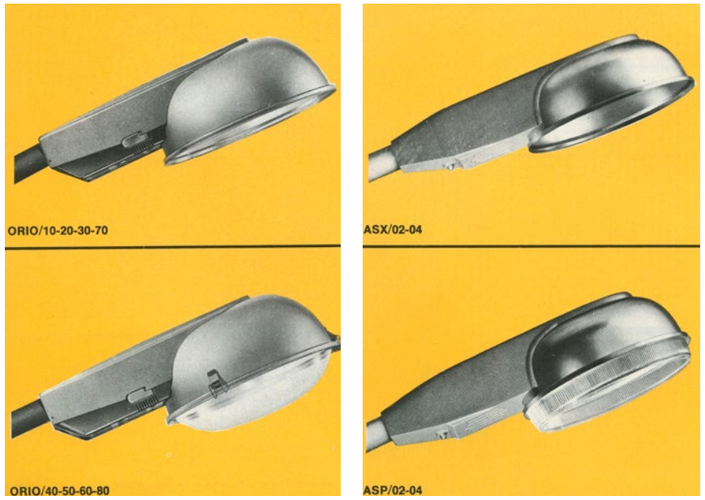
235 Eclatec, 1974, *BS 100*



237



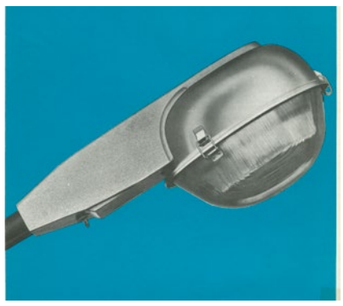
237-238 Soldi & Scati, 1974 **237** *Unitec Biro 83 – Birh 83*
238 *Unitec SCP 83*



239-240 Faeber, 1977 **239** *Orio/10-20-30-70* (top) *Orio/40-50-60-80* (bottom) **240** *ASX/02-04* (top) *ASP/02-04* (bottom)



241 Faeber, 1977, *Orio*



242 Faeber, 1977, *Uni-Mak*



243 Faeber, 1977, *ASP*



244 Faeber, 1977, *ASX*



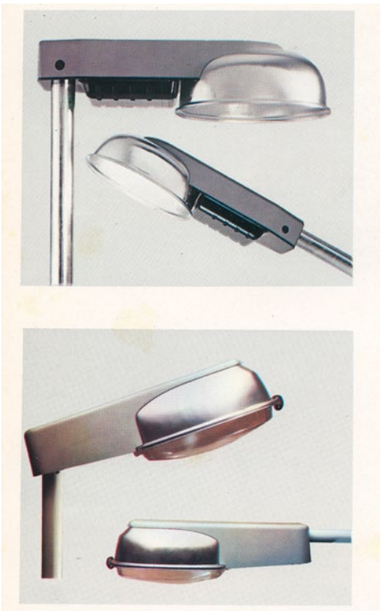
245 Disano, 1977, *Corsica*



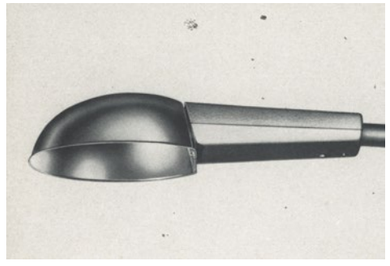
246 Disano, 1977, *Cipro*



247 Disano, 1977, *India*



248-249 Fael, 1977 **248** *PB2NS* **249** *Rekord 1*



250 Greco, 1980, *MO-10*







251-253 Fael, 1981 **251***125* **252** *PB2NS* **253** *Rekord 1*



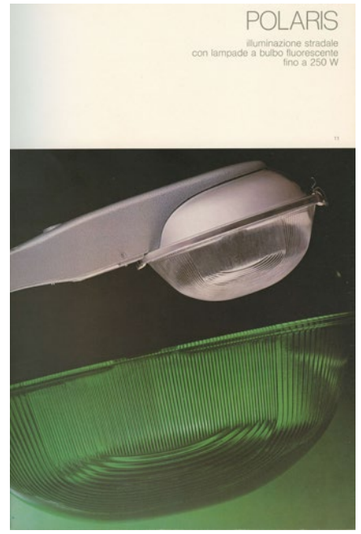
254 Pollice, 1981, *Helios*



255 GC Illumination, 1982, *XG*



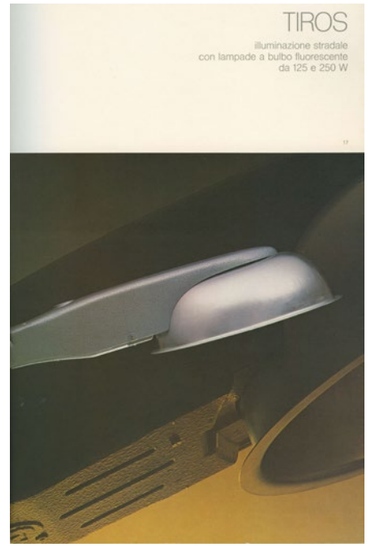
256 Fidenza Vetraria, 1984, *Polaris*



257 Fidenza Vetraria, 1978, *Polaris*

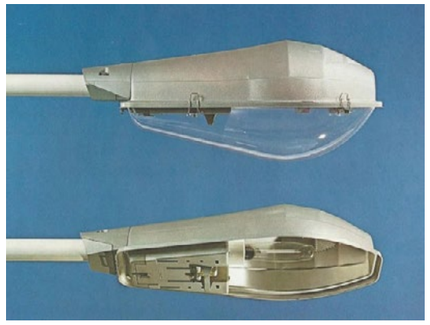


258 Fidenza Vetraria, 1984, *Tiros*



259 Fidenza Vetraria, 1978, *Tiros*

TIPOLOGIA B
TYPOLOGY B



260 Eclatec, 1974, *Mir 101*



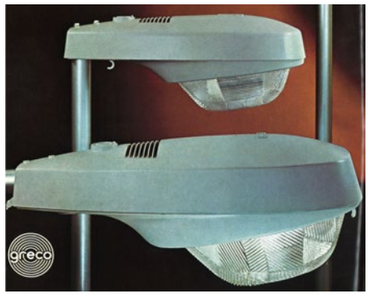
261 Castaldi, 1977, *Americana*



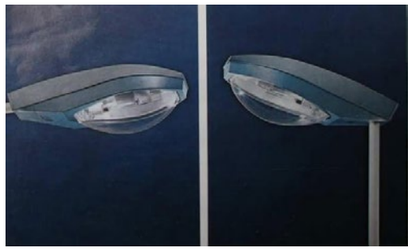
262 Grechi, 1980, *BP 77/2* (top) *BP 99/2* (bottom)



263 Faeber, 1975, *Marte/2-4*



264 GC Illumination, 1977, *AG 250*



265 Eclatec, 1974, *LCM 101*



266 Soldi & Scati, 1981, *LCH 83*



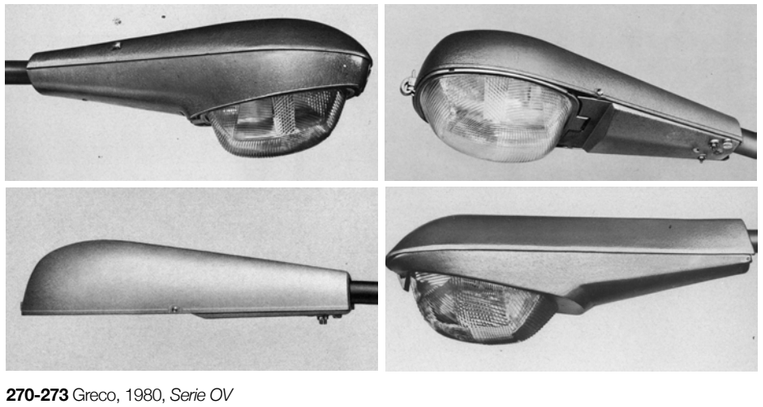
267 Fidenza Vetraria, 1976, *Cosmos*



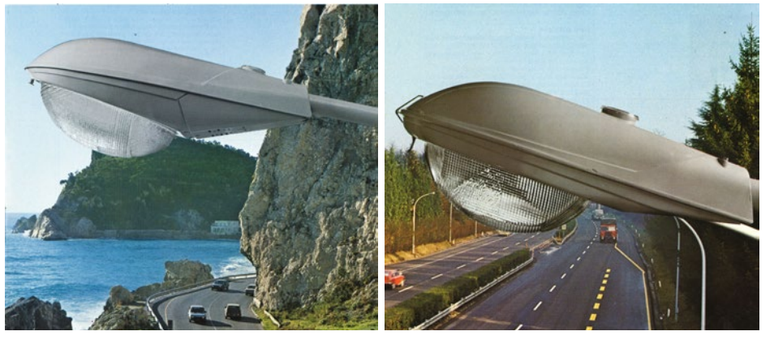
268 Fidenza Vetraria, 1981



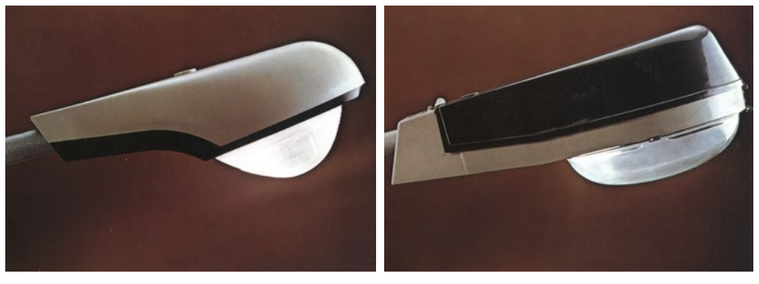
269 Pollice, 1978, *Carena*



270-273 Greco, 1980, *Serie OV*



274-275 Pollice, 1981 **274** *M 400 A* **275** *M 250 R*

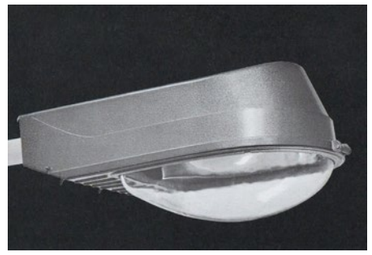


276-277 Fidenza Vetraria, 1984 **276** *Nova* **277** *Cosmos*

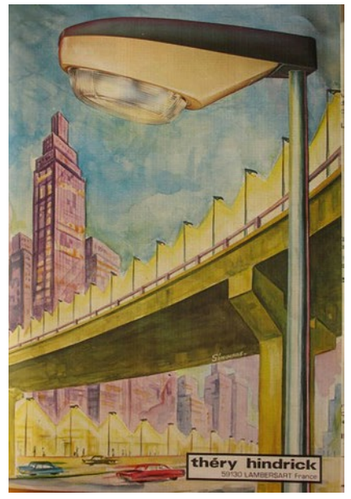


278-280 Mazda, 1979 **278** *Solair 411-412*
279 *Solair 251* **280** *Solair 490*





281-282 Eclatec, 1984
281 *Australe* **282** *Capitole LCP 99*



283 Théry Hindrick, 1980, *Europa 2000*

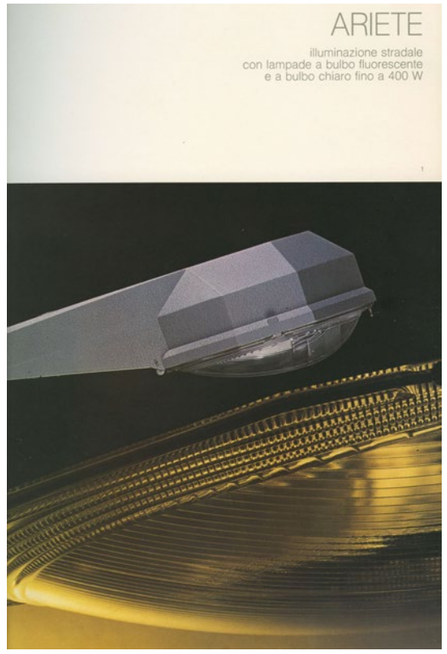




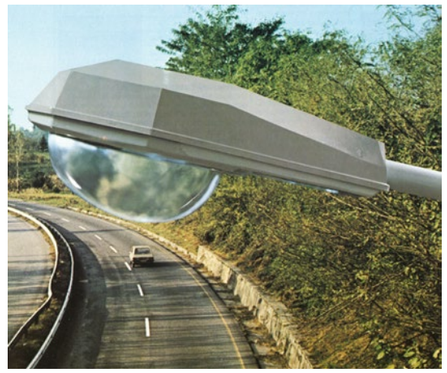
284-285 AEC, 1985 **284** *DUE* **285** *DUE VP*

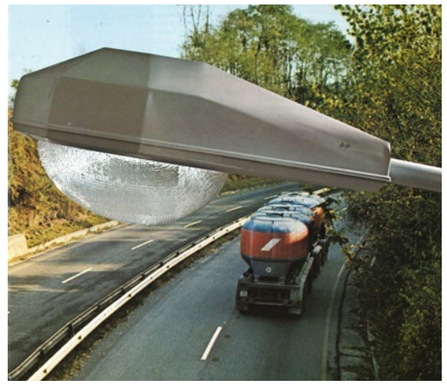
Ariete della Fidenza Vetraria, *Andromeda* e *Universo* di Pollice, sono i prodotti di maggior successo della tipologia B. Appaiono alla fine degli anni ’70; in tutti la parabola è racchiusa all’interno dell’armatura che assume una forma sfaccettata. I tre modelli si assomigliano, segno evidente di reciproche influenze.
In occasione del lancio sul mercato di *Universo*, nel 1984, Denis Cooper realizza, per Pollice Illuminazione, un dipinto che appare sulla copertina della rivista *LUCE*. *Universo* è un vero e proprio sole che illumina e scalda una ragazza seduta su una sdraio in riva ad un mare dipinto.

Fidenza Vetraria’s *Ariete,* Pollice’s *Andromeda* and *Universo* were the most successful products of the typology B. They appeared at the end of the 1970s and all had a reflector enclosed within the system, which assumed a multi-faceted appearance. The three models were rather similar, an evident sign of reciprocal influences.
For the market launch of *Universo*, in 1984, Denis Cooper produced a painting for Pollice Illuminazione that appeared on the cover of the magazine *LUCE*. *Universo* was portrayed as a real sun, illuminating and warming a girl seated on a deckchair on the shore of a painted sea.



286 Fidenza Vetraria, 1978, *Ariete*





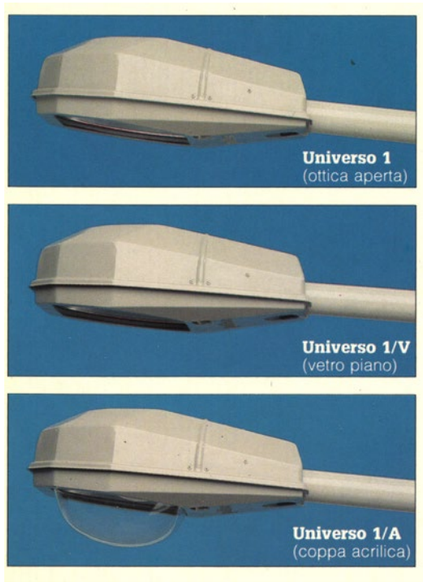
287-288 Pollice, 1981 **287** *Andromeda 1* **288** *Andromeda 2*



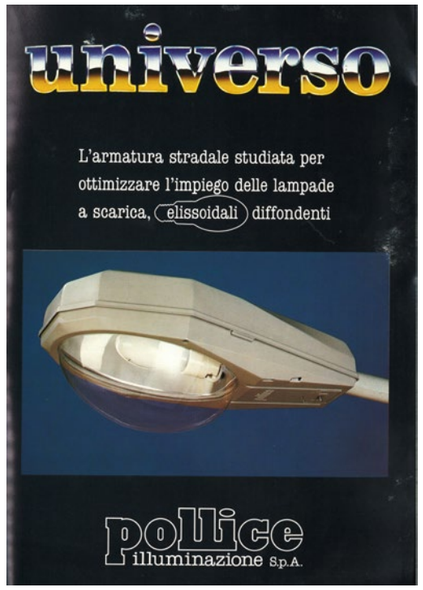
289 Fivep, 1988



290 Pollice, 1977, *Andromeda 1*



291



291-292 Pollice, 1984, serie *Universo*

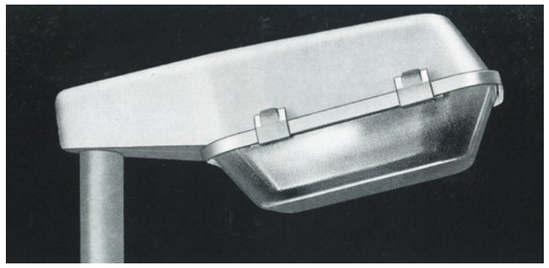


293 Fivep, 1988

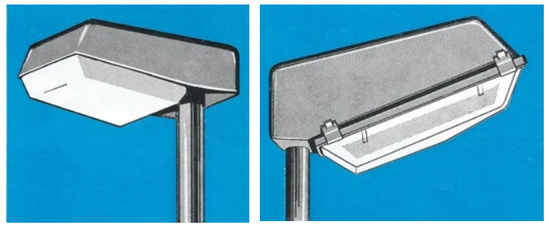


294 Armatura *Universo*, copertina rivista Luce, 1984
Universo system, cover of the magazine Luce, 1984:
"Denis Cooper created this painting for the market launch of the new street lighting system UNIVERSO by Pollice Illuminazione."

Il nome assegnato alla tipologia rettangolare ha origine in AEG che chiama questi prodotti *Serie rettangolari*. A seconda della potenza delle lampade installate abbiamo diverse varianti: *Minirettangolare, Mediorettangolare, Rettangolare e Maxirettangolare*.

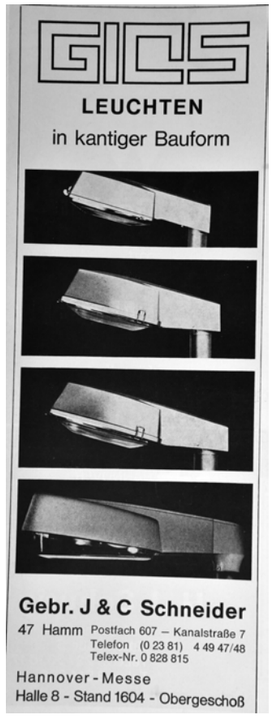


295 AEG, 1972



296-297 AEG, 1970

The name assigned to the rectangular typology derives from AEG, which called these products *The Rectangular Series*. According to the power of the lights installed, we have a number of variants: Mini-rectangular, Medium-rectangular, Rectangular and Maxi-rectangular.



298 Schneider, 1974



299 Hellux, 1972



300 Schreder, 1977, *Z2*



301 Schreder, 1974, gamma *Z*



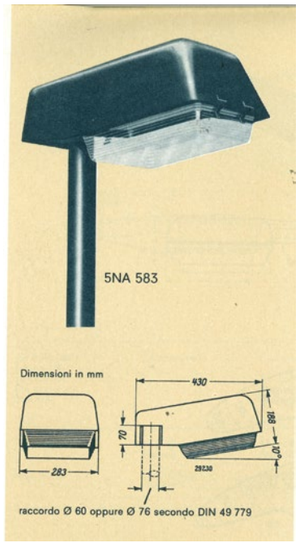
302 Schuch, 1974



303 Faeber, 1977, *Duolux*



304 AEG, 1977



305 Siemens, 1977, *5NA 583*

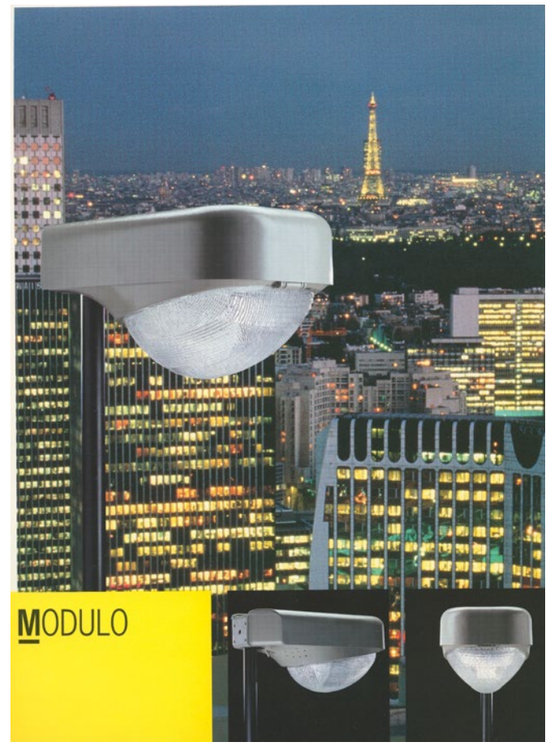
Pollice, alla fine degli anni ’70, fa un passo importante affidando al famoso designer Joe Colombo, lo studio di una nuova armatura che abbia la caratteristica di essere *godibile anche di giorno*. L’attenzione per la prima volta si sposta dalle prestazioni notturne al design, percepibile con la luce naturale. È un prodotto semplice, essenziale, tecnologico e certamente originale perché molto diverso da quanto realizzato fino a quel momento, pur trattandosi di una tipologia rettangolare.
Una conferma del successo della *M* 400 *B*, disegnata da Joe Colombo per Pollice, viene dai prodotti simili che AEC e GC Illumination immettono sul mercato dopo la sua uscita.



306 Pollice, fine anni ’70, *M 400 B*, design Joe Colombo

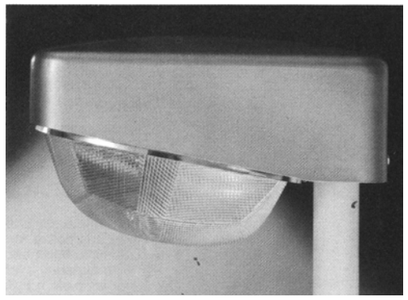


307 Pollice, 1981, *M 400 B*



308 Fivep, 1988

At the end of the 1970s, Pollice took the important step of engaging the famous Joe Colombo to study a new street lighting system that could also be pleasing during the day. Attention shifted for the first time from nocturnal performance to design, to be appreciated under natural light. It was a simple, unadorned product, technological and certainly original because very different from everything that had been created previously even though it belonged to the rectangular typology.
The success of the *M 400 B*, designed by Joe Colombo for Pollice, can be judged from the similar products that AEC and GC Illumination were quick to put on the market following its launch.



309 GC Illumination, 1982, *TPG TPG/R*



310 AEC, 1985, *AEC UNO*



311 Siemens, 1981



312 Siemens, 1978, *5NA 583*



313 Siemens, 1981



314 Philips, 1978, *XGS 201/035*



315 Vulkan, 1989, *3090*



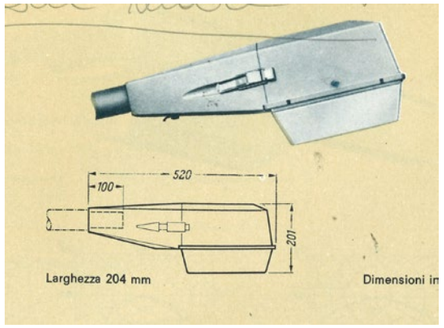
316 AEC, 1985, *TPG TPG/R*



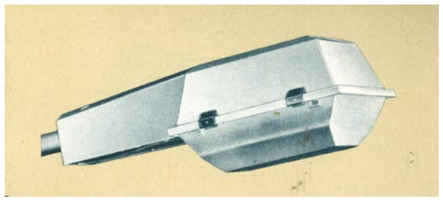
317 GC Illumination, 1994, *RES*

Possiamo meglio comprendere la suddivisione adottata da AEG, in base alle dimensioni, confrontando le diverse proposte delle aziende succedutesi negli anni. La forma rettangolare dà vita ad una moltitudine infinita di combinazioni che caratterizzano il mercato fino alla fine del secolo e oltre. Lo schema classico dell'armatura di forma rettangolare, con una parabola nascosta ed un braccio più o meno lungo che la contiene e la collega al palo, è adottato da tanti produttori.

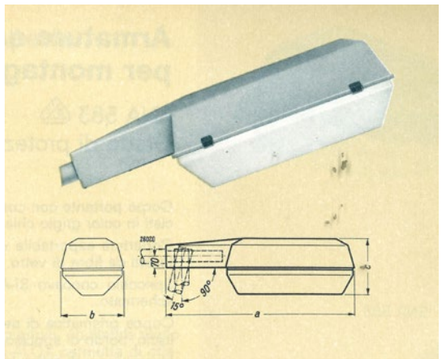
We can better understand the subdivision adopted by AEG on the basis of the dimensions by comparing the various models put on the market by the companies in the ensuing years. The rectangular form gave birth to an infinite multitude of combinations that would characterize the market until the end of the century and beyond. The classic pattern of a rectangular-shaped fixture, with a hidden reflector and a longer or shorter arm containing it and connecting it to a post, was followed by numerous manufacturers.



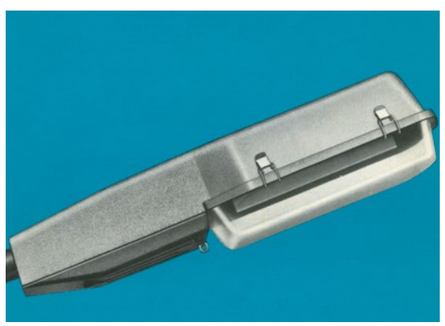
318



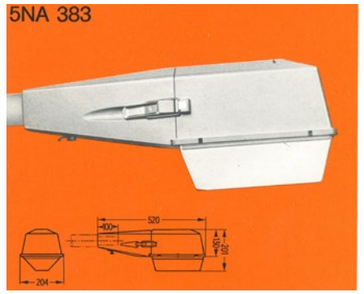
319



318-320 Siemens, 1977
318 *5NA 383* **319** *5NA 376* **320** *5NA 377*



321 Faeber, 1977, *Rex*



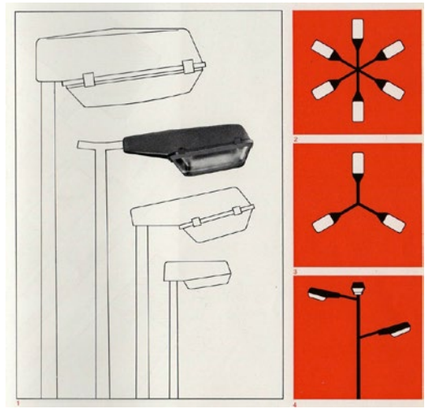
322 Siemens, 1978, *5NA 383*



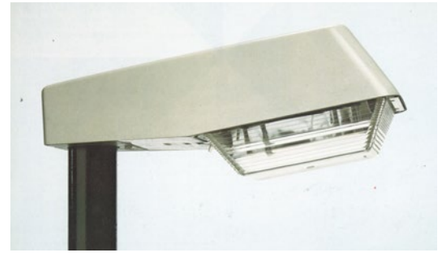
323 AEG, 1983



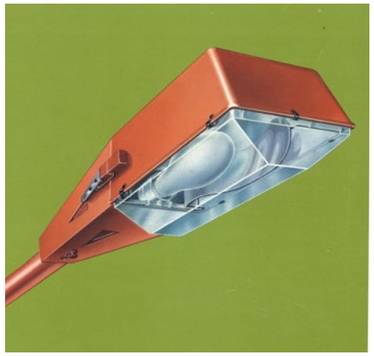
324 AEG, 1984



325 AEG, 1974



326 AEG, 1983



327



327-328 Siemens, 1978 *5NA 321 5NA 322*



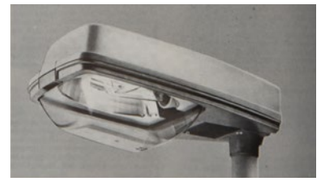
329



329-330 Siemens, inizio anni ‘80



331 Philips, 1980, *HGS SGS*



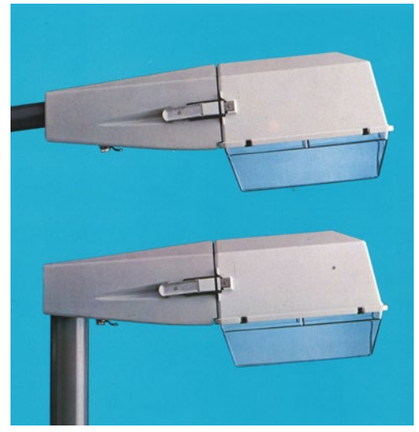
332 Phlips, 1988, *H/SGS 203*



333 Philips, 1987-88, *XGS 103-104*



334 Philips, 1987, *Marbella*



335-**337** Siemens, 1981
335-336 *5NA 383* **337** *5NA 371 5NA 391*



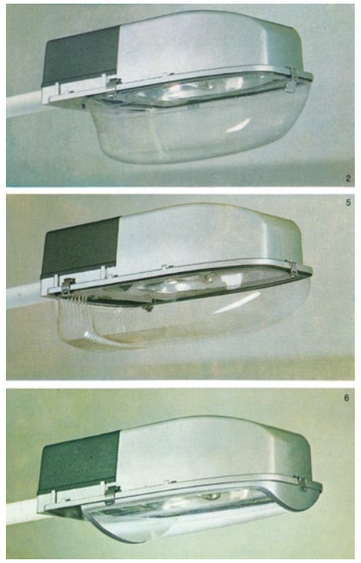
336



337



338-340 Schreder, 1980 **338** *DZ15*
339-340 *gamma Z*



340



342 Trilux, 1998, *9331 9332*



339



341 Schreder, 1998, *gamma Z*



343 Hellux, 1989, *161 162*

Con *Titano,* Pollice raggiunge dimensioni davvero inconsuete, idonee per installazioni su torri faro.

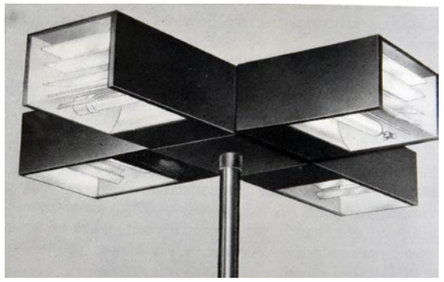
With *Titano*, Pollice achieved extremely unusual dimensions, suitable for installation on tower lights.



344 Pollice, 1981, *Titano*

Il design delle armature stradali rappresenta un ambito di ricerca molto vasto. Le proposte si susseguono a ritmo incalzante e ne sono protagonisti tutti i produttori più e meno noti. Nelle pagine che seguono faremo una carrellata di questo ampio repertorio, che non ha bisogno di commenti e confronti; serve solo rimarcare quanto le proposte siano davvero infinite.
L'unica suddivisione che riteniamo utile fare è quella legata alla forma dei prodotti dopo aver illustrato quella rettangolare, che incontreremo ancora ma in varianti diverse da quelle già viste. Si tratta di forme molto più marcate, con angoli vivi, a differenza di quelle già illustrate che presentano angoli arrotondati.
Accanto alle forme rettangolari illustriamo le quadrate, con la loro forte carica di contemporaneità, le circolari, le esagonali ed infine le più rare, trapezoidali.

The design of street lighting systems was a wide field of research. Proposals tumbled over one another, involving both better-and lesser-known manufacturers. In the following pages, we offer a parade of this extensive repertoire, which has no need of comments and comparisons, beyond remarking that the proposals were infinite.
The only subdivision we consider worth making is that based on the form of the products. We have already illustrated the rectangular ones, though in reality we will meet other rectangular forms not illustrated above. These are more marked forms, with sharp corners, unlike those portrayed previously where the corners are more rounded.
Alongside the rectangular forms, we will illustrate square ones, with their strongly contemporary slant, circular ones, hexagonal ones and, lastly, the rare trapezoidal ones.



345 Schuch, 1974, *10506/400-4 NA 10508/2000-4 HGL*



346





346-347 Mazda, 1975 **346** *Cosmolux*
347 *Elan 250* (sx) *Essor 250* (dx)



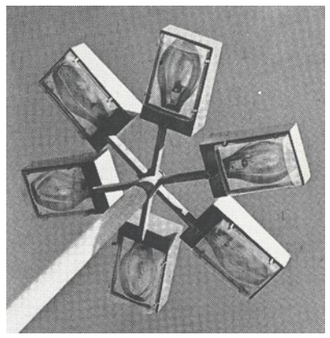
348



349



348-350 Europhane, 1973 **348** *RCA 601 S*
349 *RCA 701* **350** *LCA 51 LCA 52*



351 Soldi & Scati, 1977, *Box*



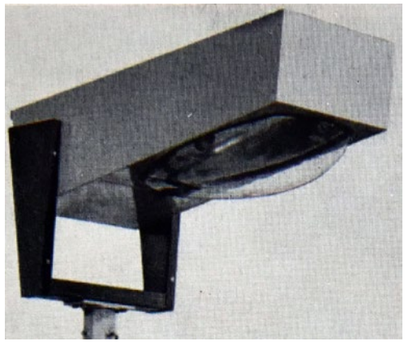
352 Eclatec, 1974, *UBO 83 UBH 83*



353 Pollice, 1977, *Aquila*



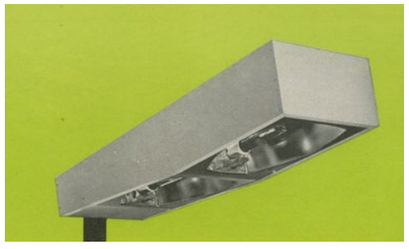
354 Disano, 1978, *Ceylon*



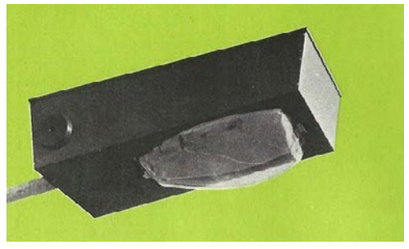
355 Mazda, 1976, *Essor*



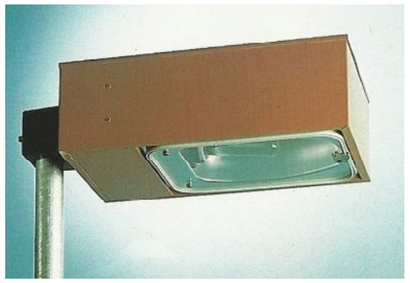
356 Mazda, 1980, *Syplan*



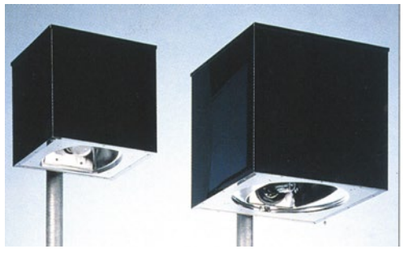
357



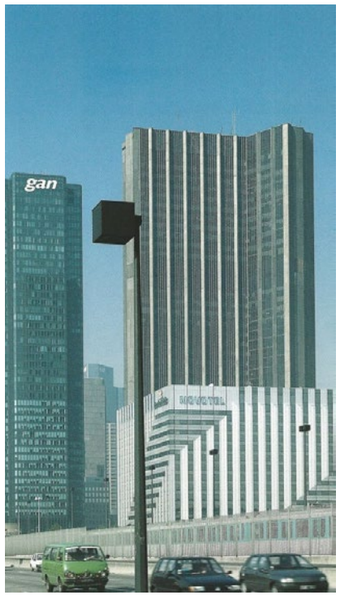
357-358 Mazda, 1979 **357** *Bioptic* **358** *Elan*



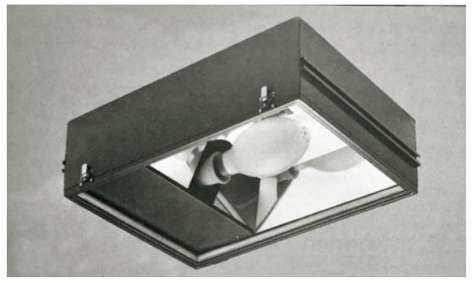
359 Mazda, 1992, *Syplan*



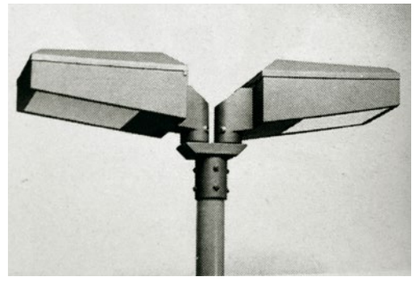
360 Mazda, 1980, *Cosmolux*



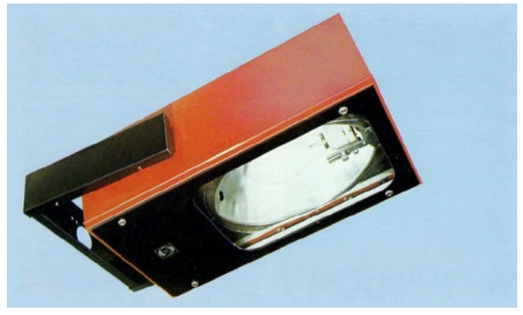
361 Mazda, 1992, *Cosmolux*



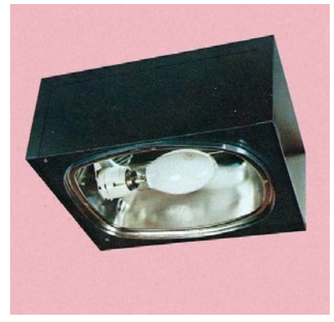
362 Vulkan, 1983, *I 6100*



363 Rademacher, 1987



364-365 Thery Hindrick, 1985 **364** *Carine* **365** *Caro*



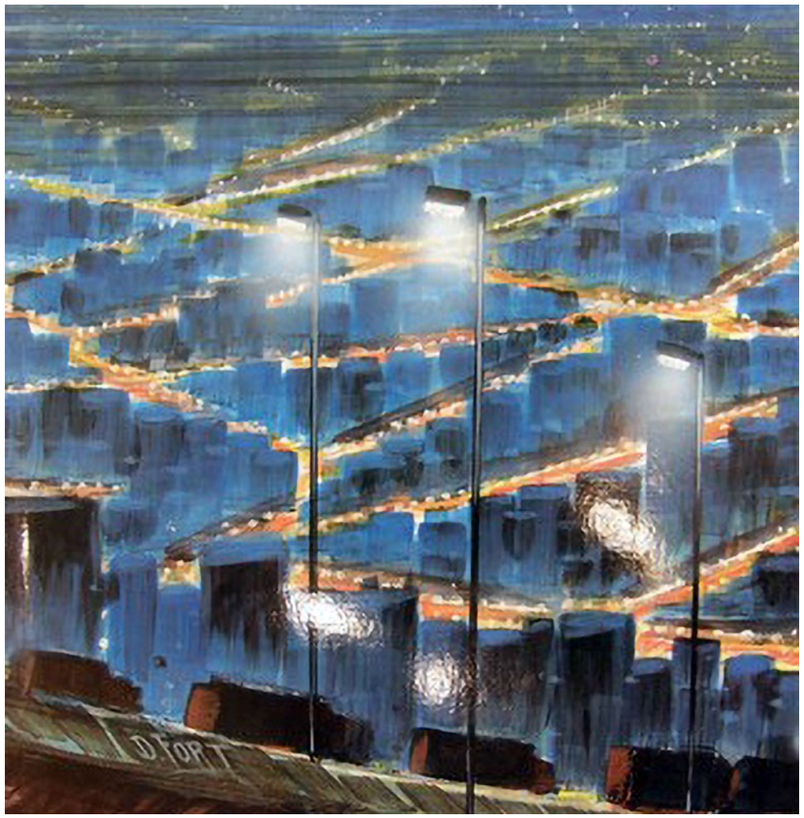
365



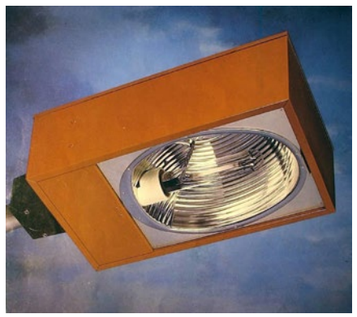
366-367 Thery Hindrick, 1990 **366** *Caro* **367** *Octy*



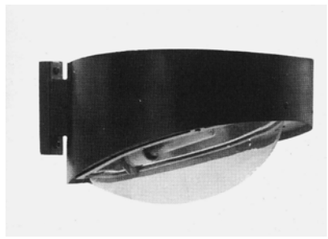
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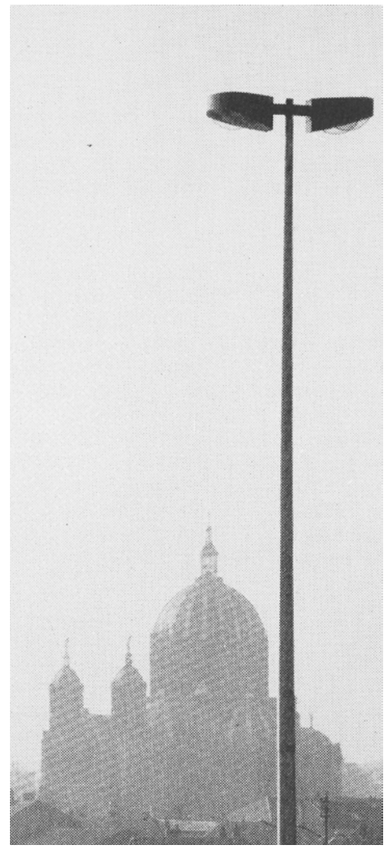
368 Thorn, 1985, *CP 400*



369 Philips, 1985, *Planète E.P.*



370-371 Soldi & Scati, 1977, *Astec*



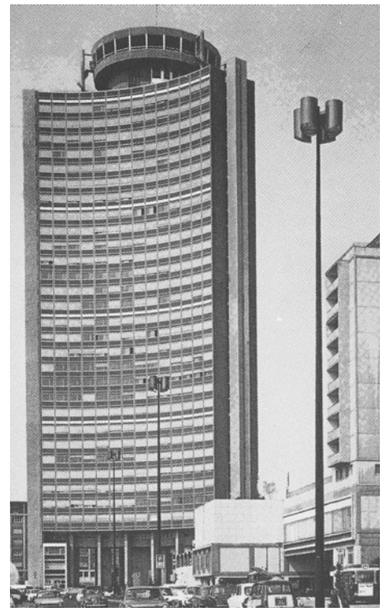
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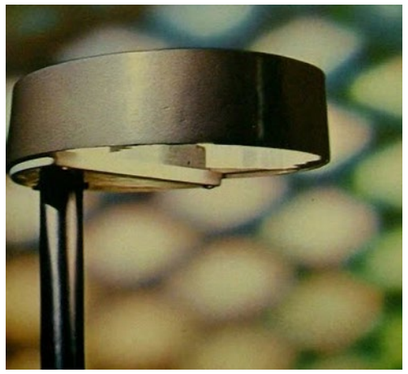
372-373 Eclatec, 1970, *Ocean*



373



374 Soldi & Scati, 1974, *Ocean 12*



375 Philips, 1973, *Castille*



376 Vulkan, 1977, *M 3560*



377 Thery Hindrick, 1990, *Cylox*



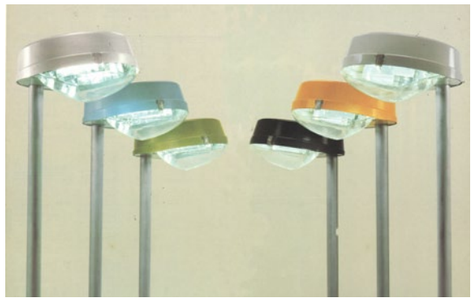
378 Mareco, 1998, *City Light 3*



379 Soldi & Scati, 1982, *IP 44*



380 Siemens, 1979, *Sioptal*



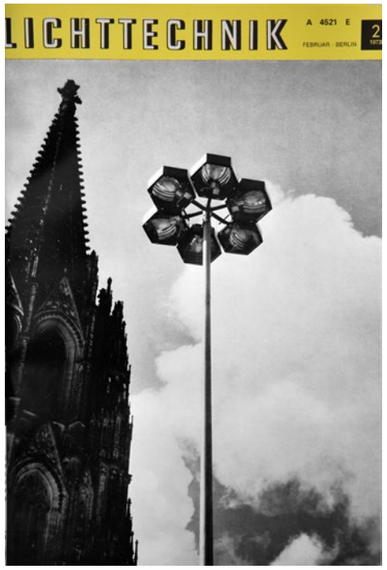
381-382 Siemens, 1981, *Sioptal 5NA 342 343*



382



383 Siemens, 1996



384 Vulkan, 1973, copertina Lichttechnik



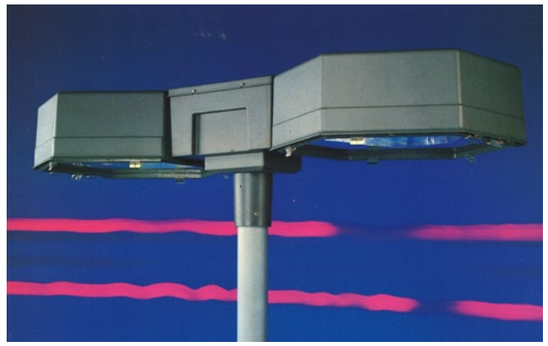
385 Vulkan, 1975



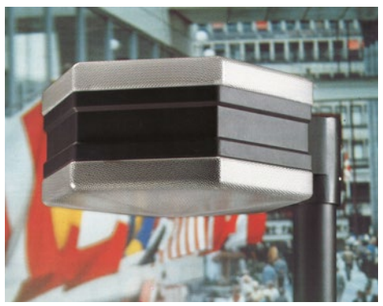
386 Vulkan, 1978



387-390 Vulkan, 1989 **387** *3743* **388** *3572/3571*
389 *3543* **390** *3540*



388



389



390



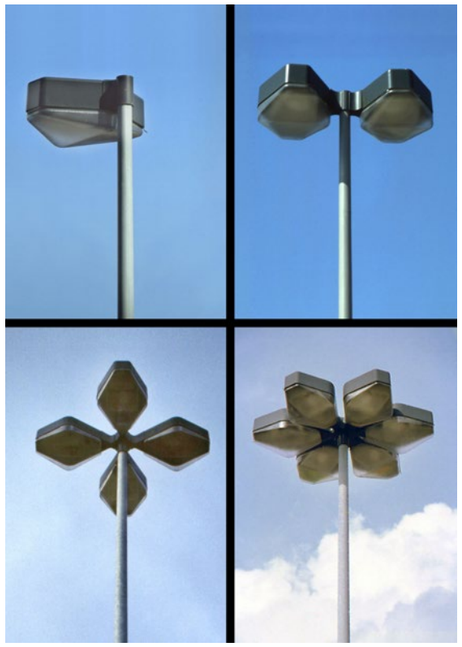
391 Hellux, 1975, *153/154*



392 Hellux, 1978, *155/156*



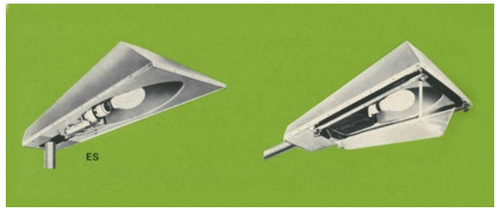
393 Hellux, 1989, *151/152 153/154*



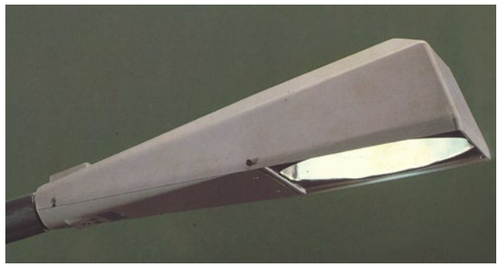
394 Hellux ?



395 Mazda, 1971, *ES 400* (alto) *ESF 125* (basso)



396 Mazda, 1975

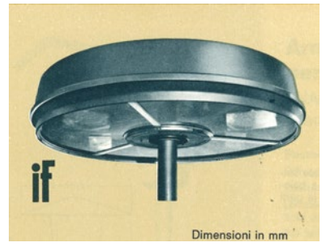


397 Siemens, 1981, *5NA 321 5NA 322*

Modelli del tutto originali, rispetto alle linee dominanti di design delle armature stradali, sono le corone montate su torri faro, composte da quattro o più armature stradali o dotate di un sistema a specchio, inserito in un corpo circolare, come l'armatura *Sistellar 5NA 630-631* di Siemens e la *MG 24* di GC Illumination. Sono destinate ad illuminare ampi spazi, come piazze e parcheggi e conferiscono una buona estetica ad una soluzione, utilizzata anche in passato, di un unico palo con varie armature alla sommità.



400 Siemens, 1973, *Sistellar*



401-402 Siemens, 1977



402



403 Siemens, 1980



398 Thery Hindrick, 1980, *superLINA*

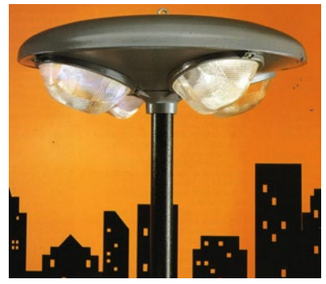


399 A+G, 2000, *Silhouette 1080/1081/1082*

Wholly original models, with respect to the prevailing lines of street lighting design, were the crowns mounted on tower lights, consisting of four or more streetlights or provided with a mirror system, inserted in a circular body, such as the Siemens *Sistellar 5NA 630-631* or the GC Illumination *MG 24*. They were intended to illuminate wide spaces, such as piazzas and car parks, and they conferred good aesthetics upon the solution, also used in the past, of a single lamppost with several lights at the top.



404 GC Illumination, 1978, *MG 4*



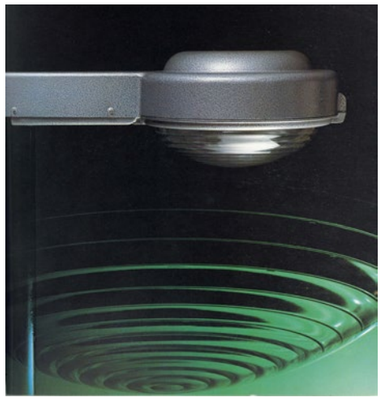
405 GC Illumination, 1989

Alcuni prodotti, che ebbero un importante successo negli anni ‘80, sono frutto della ricerca di nuovi equilibri fra il vano ottico e quello destinato agli ausiliari. Pollice (divenuta poi Fidenza Vetraria e infine Fivep) disegna *Galassia,* in cui la parabola è circolare con una coppa in vetro a raggi, degradanti verso il centro. Zerbetto invece crea *Orsa Minore e Orsa Maggiore,* due armature disegnate da Boccato Gigante Zambusi Architetti. La loro specificità, oltre al colore bianco, sono le dimensioni della parabola e del vano ausiliari, praticamente identici e quindi equilibrati tra loro.

Certain products, which scored notable success in the 1980s, bear witness to the search for new equilibriums between the optic chamber and that intended for the auxiliary equipment. Pollice (later Fidenza Vetraria and later still Fivep) designed *Galassia*, in which the reflector was circular with a glass cup in sections that diminished in size towards the centre. Zerbetto created *Orsa Minore* and *Orsa Maggiore*, two street lighting systems designed by Boccato Gigante Zambusi Architetti. Their individual feature, apart from their white colour, was the dimensions of the reflector and the chamber housing the auxiliaries, which were practically identical and therefore balanced each other.



406 Pollice, 1974, *Residence*



407 Fidenza Vetraria, 1978, *Galassia*



408 Fivep, 1981, *Galassia*



409 Zerbetto, 1981, *Orsa Minore*,
design Boccato Gigante Zambusi Architetti



410 Zerbetto, 1983, *Orsa Maggiore*,
design Boccato Gigante Zambusi Architetti

Mazda, negli stessi anni propone *Cometa*, in cui il braccio dell'armatura regge una vera e propria sfera che racchiude la parabola riflettente.

In those same years, Mazda produced *Cometa*, in which the arm of the system supported an authentic sphere enclosing the reflector.



411 Mazda, 1981, *Cometa*



412 Mazda, 1985



413 Mazda, 1989



414 Mazda, 1992



415 Mazda, 1998

Mascotte, di Philips, riprende la linea di *Orsa Maggiore e Orsa Minore* di Zerbetto, ma con esiti completamente diversi. Ancora più originali sono: *Urbis* di Alcatel, *Alcione* di Fivep, disegnato da Franco Sargiani e Eija Helander, *Sirio* anch'esso disegnato da Franco Sargiani di Fivep, *Traffic Vision* di Philips, *Modula* di Mazda e *DZ15* di Schreder.

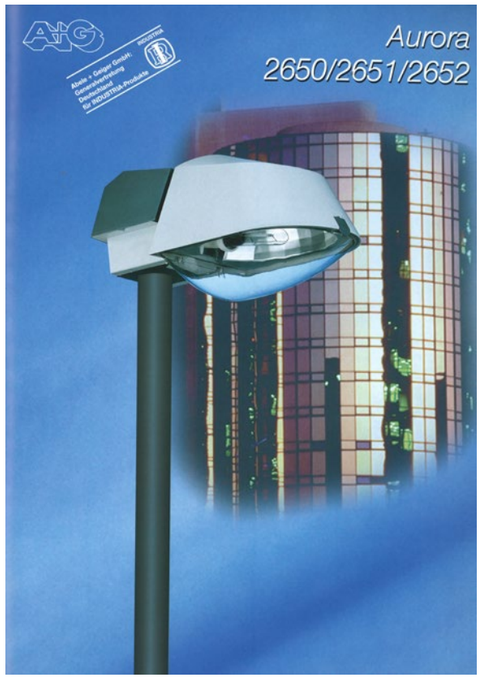


416 Alcatel Face Standard, 1989, *Urbis 2000*

The Philips *Mascotte* re-elaborated the line of Zerbetto's *Orsa Maggiore* and *Orsa Minore*, achieving completely different results. Still more original were Alcatel's *Urbis*, Fivep's *Alcione*, designed by Franco Sargiani and Eija Helander, and *Sirio,* also designed by Franco Sargiani, the Philips *Traffic Vision*, the Mazda *Modula* and the Schreder *DZ15*.



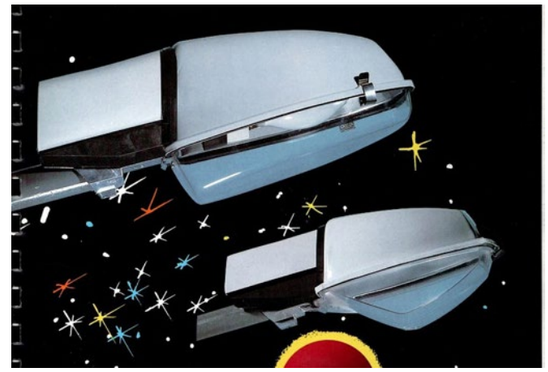
417 Alcatel Face Standard, 1990, *Urbis 2000*



418 A+G, 2000, *Aurora*



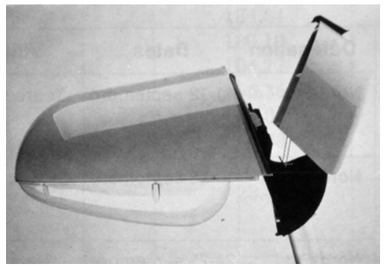
419 Philips, 1991-92, *TrafficVision*



420-421 Philips, 1986, *Mascotte*



421



422-424 Mazda, 1992, *Modula*



425-427 Schreder, 1998, *DZ15*



423



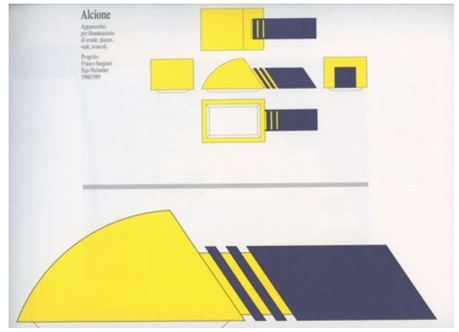
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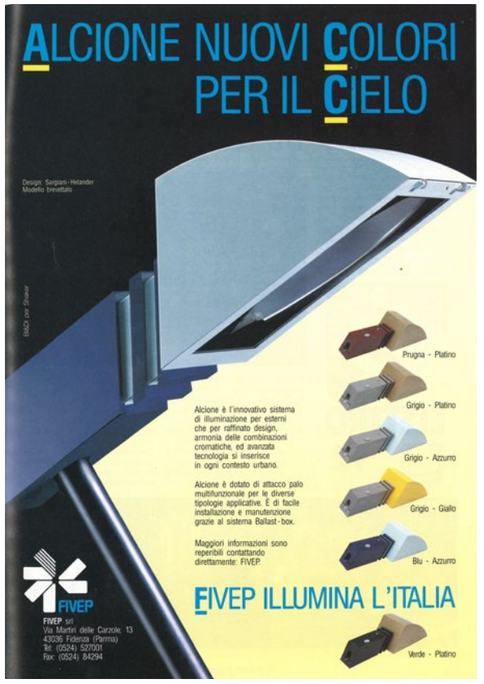
428 Fivep, 1990, *Alcione*, design F. Sargiani, E. Helander



429 Fivep, 1992



430 Fivep, 1988



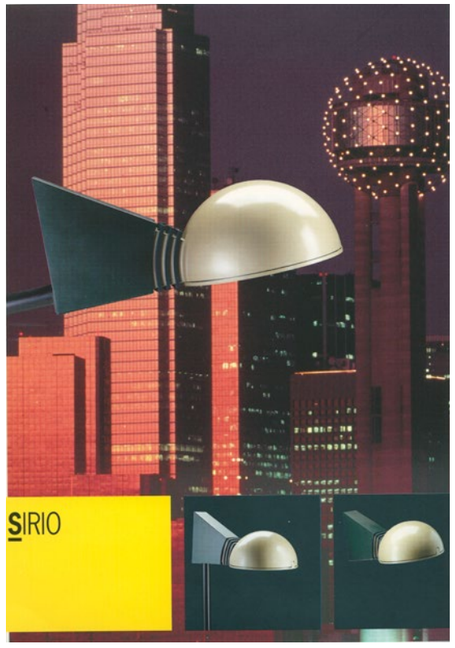
431 Fivep, 1991

Franco Sargiani, autore di Sirio per Fivep, racconta: “L’ho immaginato come un oggetto volante, una lucciola meccanica, formata da una testa illuminante anteriore, sede del gruppo ottico, e di un corpo posteriore, alloggiamento del gruppo elettrico e degli attacchi al palo, leggibili come parti diverse di un unico insieme”.

Franco Sargiani, the designer of *Sirio* for Fivep, relates: “I imagined it as a flying object, a mechanical firefly, formed by a front illuminating head, containing the optic group, and a rear body housing the electrical group and the joints to the post, to be perceived as different parts of a single whole”.



432-433 Fivep, *Sirio*, design F. Sargiani



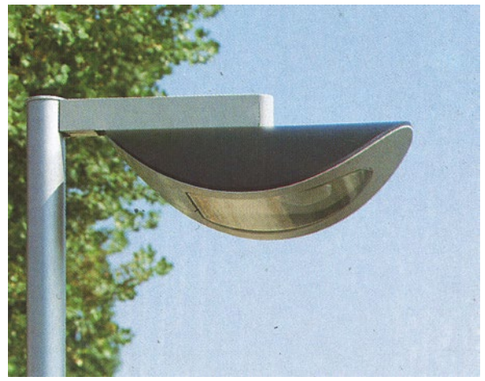
433



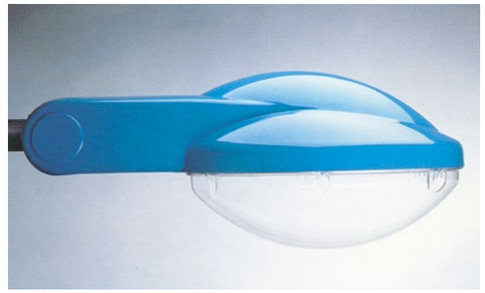
434 Fivep, 1991

Nel corso degli anno ‘90 la ricerca di equilibri diversi fra le parti che compongono l’armatura prosegue instancabilmente. Si tratta spesso di forme addolcite, completamente nuove e sorprendenti, come quelle di *Estoril* di Mazda, *Lys 701* di Thorn e *Felsina* di Artemide, disegnata da Ernesto Gismondi con la duplice ed originale funzione di illuminare sia la strada che le facciate o i portici della città.

In the 1990s, the search for different balances between the components of the street lighting systems proceeded tirelessly. They were often gentler forms, completely new and surprising, such as the Mazda *Estoril*, the Thorn *Lys 701* and the Artemide *Felsina*, designed by Ernesto Gismondi with the double and original function of illuminating both the street and the façades or the city arcades.



435 Thorn, 1990, *Lys 701*



436 Mazda, 1992, *Estoril*



437 Artemide, 1995, *Felsina*

Sono numerosi i prodotti caratterizzati da un'accentuata rotondità e le cui le forme sono molto addolcite. Ma un altro aspetto si fa strada sul mercato, il perseguimento della massima compattezza dell'armatura. *Lunoide* di AEC è il prodotto che meglio rappresenta questa tipologia e che viene definito "Primo Unico Inimitabile". *Tekna* di Gc Illumination, per le sue linee morbide è presentato come "Armatura stradale con design", e perciò "utilizzabile anche nell'arredo urbano e ovunque necessiti la presenza di un prodotto con carattere decorativo". Altri esempi: *A1-A2-A3* di Grechi, *Riviera* di Thorn, *Malaga* di Philips, *Tonale* di Disano, *Clip* di Eclatec disegnato da M. Aurel, e *Ellisse* di Grechi, apprezzabile per le sue "forme perfette".
Per il *Riviera* Thorn dichiara che "è frutto di una avanzata ricerca stilistica basata su due punti principali:

- Fluidità delle linee anteriori
- Linearità degli angoli posteriori".

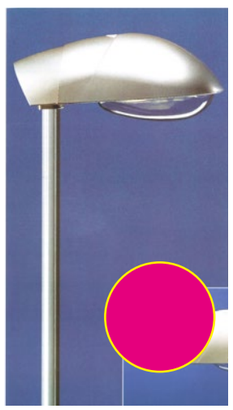
Altri esempi *Safir* di Schreder. *Mira* di Fael, *Carat* di Thorn e *Ariane* di Ragni.



438 AEC, 1997, *Lunoide*



439 AEC, 2000



440 Schreder, 1998, *Saphir*



441 Grechi, 1999, *Parabola*

Numerous products were characterized by an accentuated rotundity in which the forms were very much softened. Another aspect that made headway on the market, however, was the pursuit of maximum compactness. AEC's *Lunoide* is the product that best represents this typology and was introduced as an "Inimitable Unique First". It was followed by GC Illumination's *Tekna*, described, on account of these gentle lines, as "Design Street Lighting", usable, therefore "also as urban décor and wherever a decorative product is needed". Other examples were Grechi's *A1-A2-A3*, Thorn's *Riviera*, the Philips *Malaga*, Disano's *Tonale*, Eclatec's *Clip*, designed by M. Aurel, and Grechi's *Ellisse*, appreciable for its "perfect forms".
Thorn declared that *Riviera* was "the fruit of advanced stylistic research based on two principal points:

- Fluidity of the front lines
- Linearity of the rear corners".

Mention may also be made of Schreder's *Safir*, Fael's *Mira*, Thorn's *Carat* and Ragni's *Ariane*.



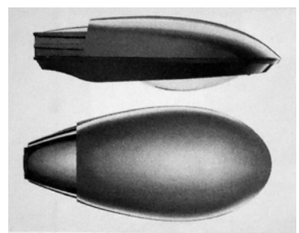
442 Thorn, 1995, *Riviera*



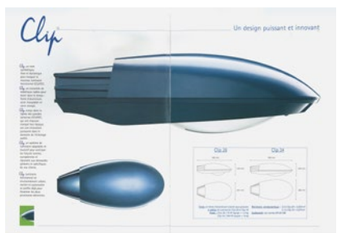
443 Thorn, 1997



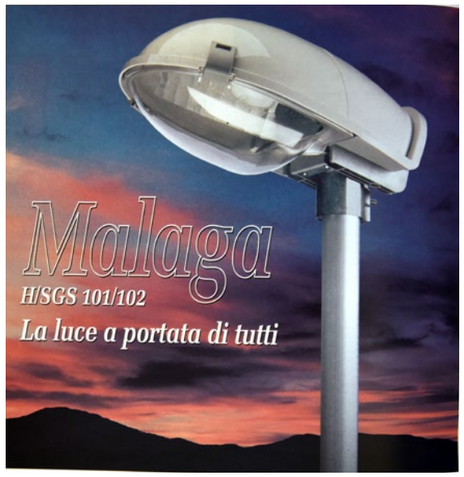
444 Thorn, 2004



445 Eclatec, 1998, *Clip*, design M. Aurel



446 Eclatec, 1997, *Clip*

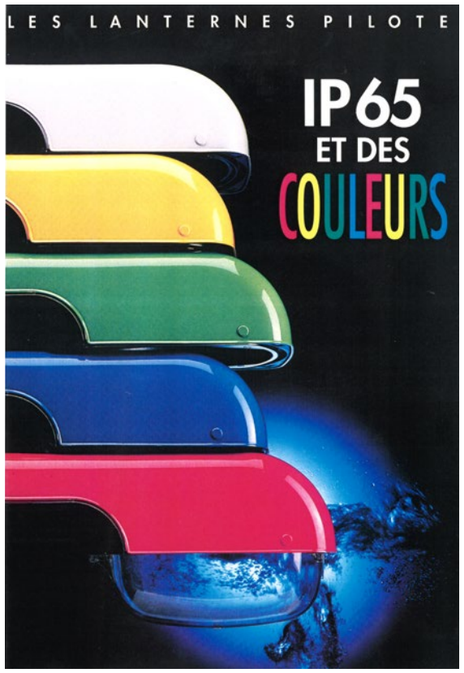


447 Philips, 1996, Malaga





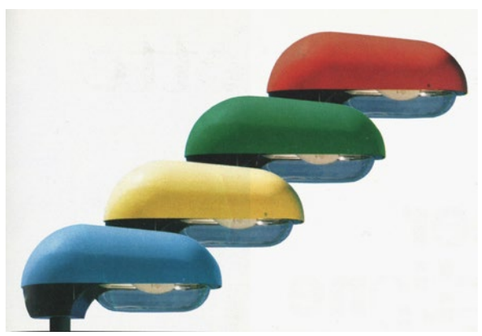
448, 451 Grechi, 1996, *Ellisse*



449 Thorn, 1996, *IP65*



450 Thorn, 1996, *Carat*



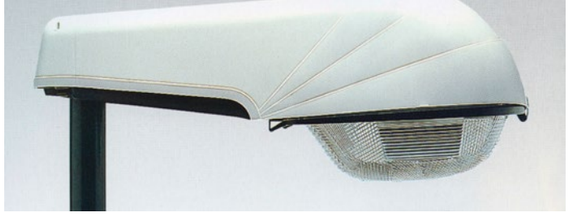
451



452 Thorn, 1995, *Triumph*



453 Thorn, 2000



454 Fael, 1998, *Mira*

Pur essendo classificabili tra le forme curvilinee, alcuni prodotti si distaccano dagli orientamenti più condivisi, per intraprendere percorsi diversi e spesso originali. Pensiamo a *Luna* di Eclatec disegnato da Wilmotte & Associés, e all'armatura di Hellux, che si aggiudica il Design Award Winner ad Hannover nel 1998.



455 Hellux, 1998, *114/115*



456 Eclatec, 1997, *Luna*

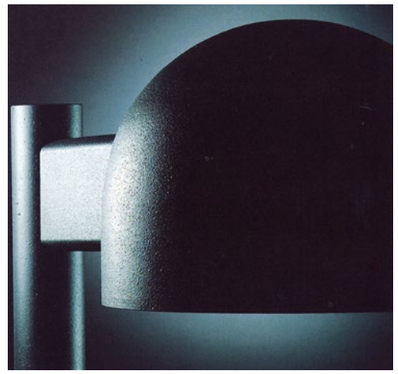
Le armature di forma geometrica non hanno mai cessato di essere proposte da tutte le aziende. Rappresentano un settore di sviluppo che coesiste con quello appena illustrato. Verso la fine del secolo le forme diventano sempre più pure ed essenziali, "estremamente sobrie" come IGuzzini definisce *Delphi*, *Delo* e *Argo*. Forme in grande sintonia con le nuove architetture urbane.



457-459 iGuzzini, 1991, **457** *Delphi* **458** *Delo* **459** *Argo*



458



459

All companies continued to offer geometrically shaped systems. This was a development sector that coexisted with the forms just illustrated and which would become increasingly pure and simple towards the end of the century, "extremely sober", as iGuzzini defined *Delphi*, *Delo* and *Argo*. Forms in complete alignment with new trends in urban architecture.

Though classifiable among curvilinear forms, some products distanced themselves from the prevailing trends, adopting different and often original directions. We may think of Eclatec's *Luna*, designed by Wilmotte & Associés, and the Hellux street lighting model, a Design Award Winner at Hannover in 1998.



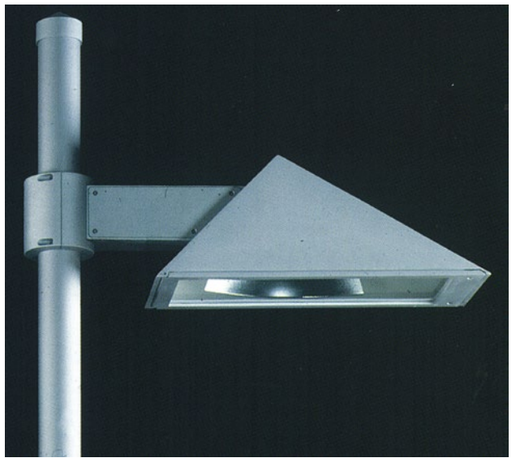
460 DZ, 1986, *Serie Neu-Ulm*, design Freie Planungsgruppe 7



461-463 DZ, 1998, *Serie Uni-Stahler*, design P. Zegers



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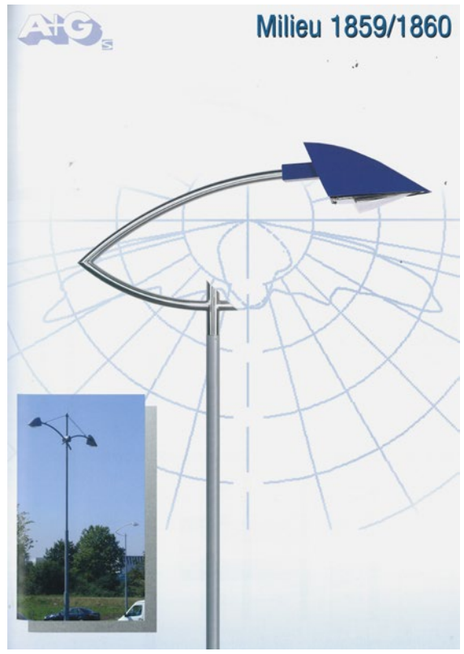
464 Hess, 2000, *Novara*, design Klaus Begabe



465 Hess, 1999, *Novara*



466 Bega, 2005, *8875/8876 8931/8932*



467 A+G, 2000, *Milieu 1859/1860*



468 A+G, 2000, *Campus 6660*



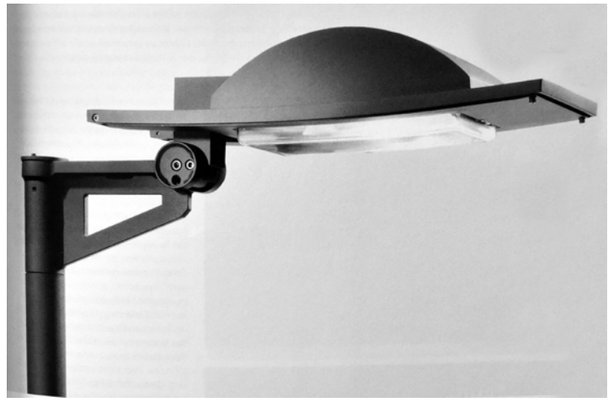
469-470 Eclatec, 1997 **469** *Systar* **470** *Box*



471 Hess, 2000, *Taurus*



473 Hess, 1999, *Sirius*, design J.M. Wilmotte



474 Hess, 2000, *Sirius*, design J.M. Wilmotte



470



472 Hellux, 1998, *171/174 181/184*



475 Hess, 2000, *Varello*

COLONNE
COLUMNS

Antonio Neri



Chiamiamo “colonne” i pali in acciaio, a base rotonda o quadrata, che presentano la parte terminale e/o intermedia trasformata in fonte di luce. Si tratta di una tipologia che, sul finire del secolo scorso, compare frequentemente sui cataloghi delle principali aziende del settore lighting. Contrariamente a quanto si potrebbe ritenere, non si tratta di una soluzione recente. Recente è il suo affermarsi sul mercato.

By Column, we mean a steel lamppost, with a cylindrical or square base, of which the terminal and/or intermediate part is transformed into a light source. This is a typology that, around the end of the last century, appeared frequently in the catalogues of the principal companies in the lighting sector. Contrary to what might be supposed, it is not a recent solution. Only its establishment on the market is recent.

476 CGE, 1951

Per stabilire l’origine dei primi esemplari, potremmo dire sperimentali, pensiamo sia interessante risalire ad un progetto della fine degli anni ‘30, quando per la nuova stazione ferroviaria di Montecatini Terme, in stile razionalista, viene progettato un palo dalla forma insolita, piatto, con la cima incurvata in corrispondenza della luce. Si tratta di un primo esempio, molto particolare, di lampione a colonna, che all’inizio degli anni ’50 si svilupperà con altre caratteristiche, in funzione delle lunghe lampade a fluorescenza, che si vanno affermando in quegli anni.

In order to discover the origin of the first examples, which we might define as experimental, it may be interesting to look back to a project from the end of the 1930s, when an unusually shaped lamppost, flat with its top curved at the light source, was conceived for the new railway station, in rationalist style, of Montecatini Terme. It was a first, very unusual example of a column lamppost, which would be developed in the 1950s with other features, inspired by the long fluorescent lamps that were becoming common in those years.



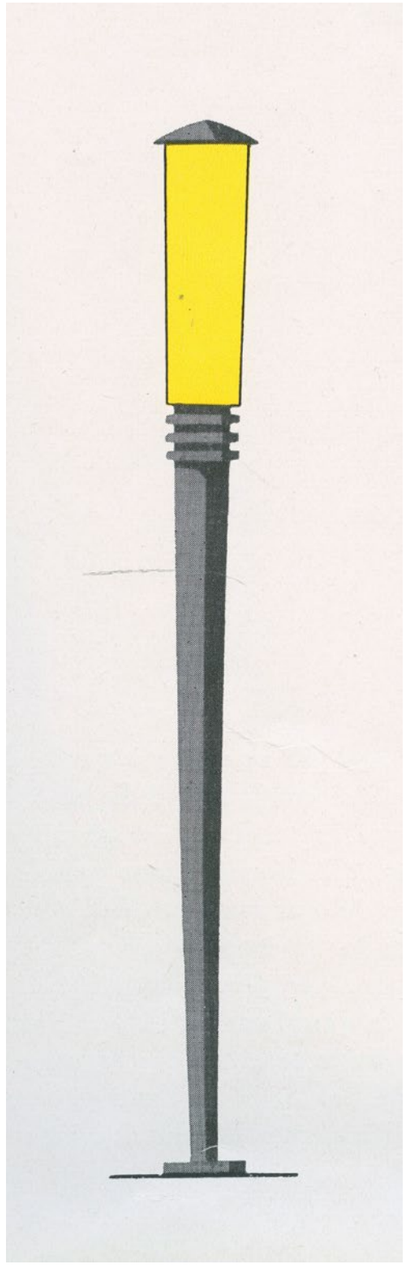
477-478 Montecatini Terme (IT), piazzale della Stazione ferroviaria, fine anni ‘30
Montecatini Terme (IT), Railway Station square, 1930s



478

I primi modelli che richiamano la colonna risalgono all'inizio degli anni '50. Non si trattava allora di una colonna interamente illuminata, dalla base fino alla sommità, ma di un palo con un corpo illuminante in vetro dalla forma molto allungata – in grado di alloggiare lampade tubolari fluorescenti – posto in cima e percepito come naturale estensione del palo stesso. La separazione fra palo e corpo illuminante corrisponde ai criteri estetici e costruttivi classici, ma queste prime soluzioni in cui i due elementi vengono percepiti come un tutt'uno, possono essere intese come vere e proprie anticipazioni estetiche della tipologia a colonna.
Il Principato di Monaco, nel 1954, realizza un importante progetto di illuminazione urbana con questa tipologia di apparecchio, che rispecchia l'architettura moderna del luogo.
Possiamo dunque considerare come prototipo della colonna, un corpo illuminante, visibilmente allungato, montato su un palo che spesso è in cemento (un materiale che a partire dagli anni '30, per alcuni decenni, sostituisce l'acciaio perché prodotto in Italia e quindi più economico).

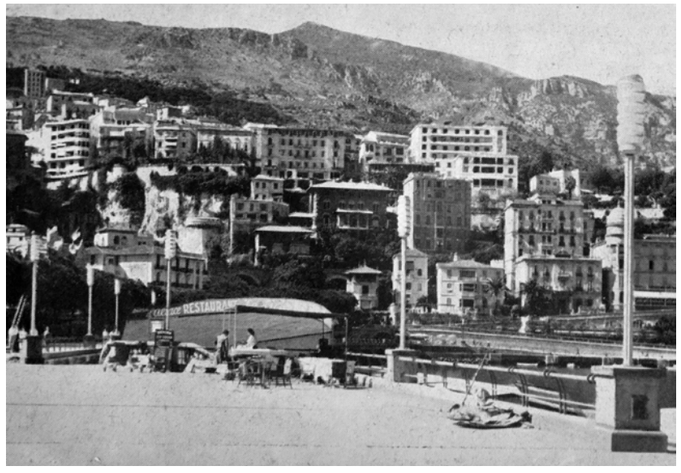
The first models to recall the column date from the early 1950s. These columns were not entirely illuminated, from the base to the top, but consisted of a post incorporating a much elongated lighting fixture in glass – able to house fluorescent light tubes – placed at the top and perceived as a natural extension of the lamppost itself. The separation between lamppost and lighting fixture met traditional aesthetic and constructional criteria, but these first solutions where the two elements were perceived as a single piece can be considered aesthetic forerunners of the column typology.
In 1954, the Principality of Monaco implemented a major urban lighting project using this typology of equipment, which reflected the modern architecture of the surrounding area.
We may therefore consider the prototype of the column as a visibly elongated lighting fixture, mounted on a lamppost that was often in cement (a material that was used in Italy for several decades beginning from the 1930s, being nationally produced and therefore cheaper).



479 Disegno di colonna in *Illuminiamo le nostre strade*, 1955
Design of a column in "Illuminiamo le nostre strade [Let us light our streets]", 1955



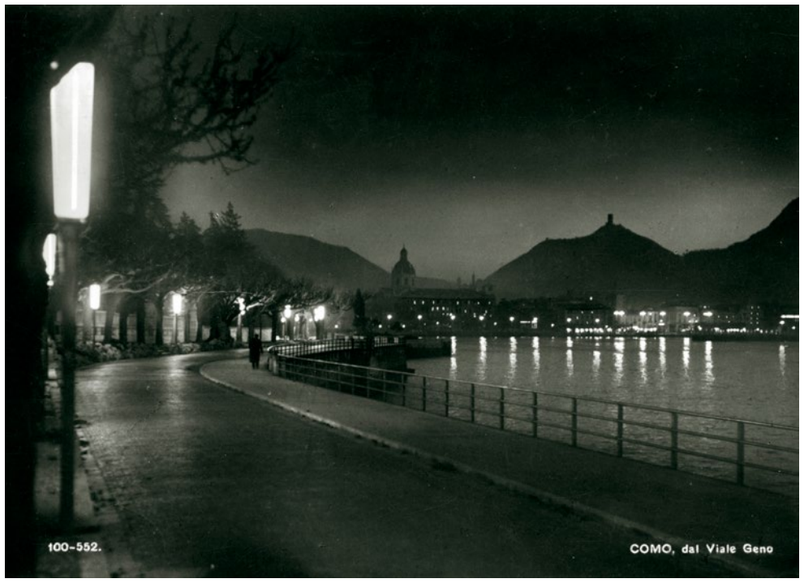
480 Dijon Neuhaus, 1953



481 Principato di Monaco, Société Électricité et Électronique, 1954, *LEA*



482 Principato di Monaco, Holophane, 1954



483-484 Como (IT), 1956



484



485 Como (IT), 1956



486 Firenze (IT), 1971

Sulla rivista *Licht* (n.5, 1957) si sottolinea l'importanza di questa tipologia di prodotto nell'illuminazione urbana. La distribuzione della luce che ne risulta viene considerata efficace, ed è apprezzata perché in grado di illuminare anche parte delle facciate dei palazzi, con un buon risultato estetico.

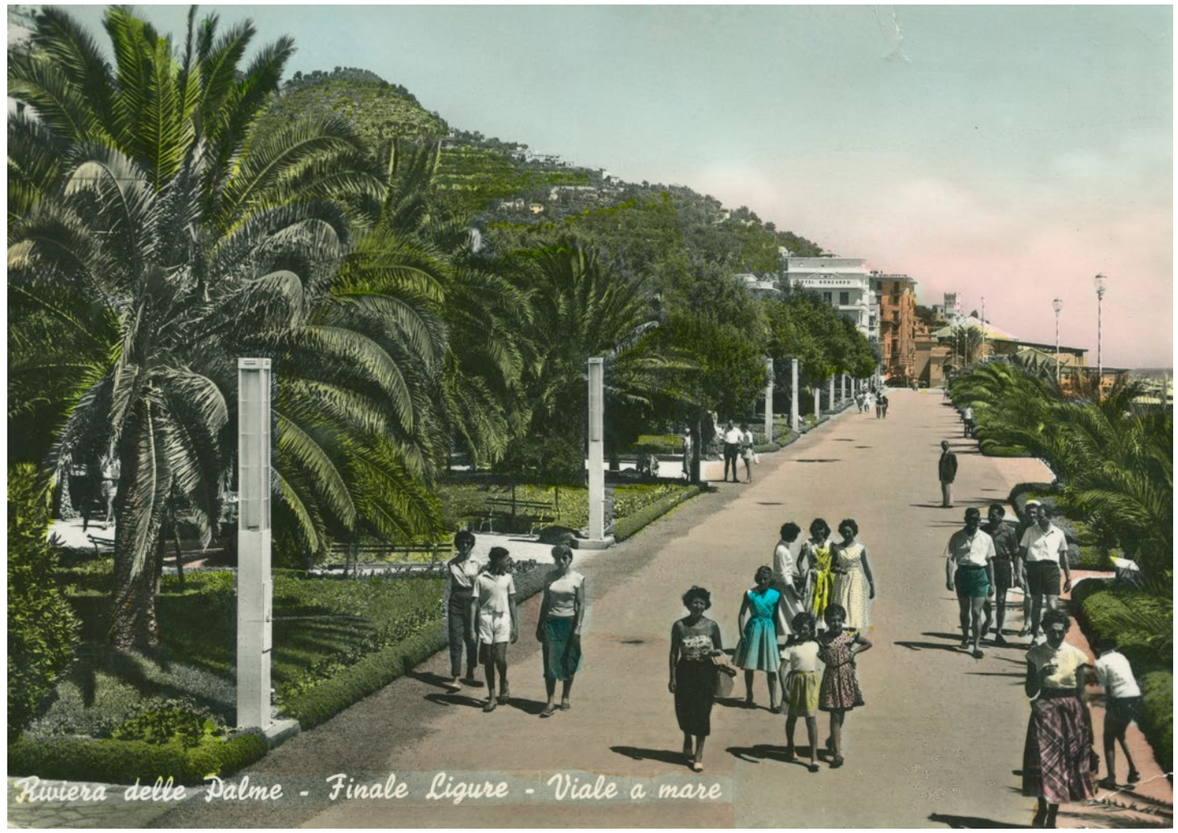
Licht (no 5, 1957) stressed the importance of this typology of product for urban lighting. The resulting light distribution was considered to be effective, and the typology was also appreciated for its ability to illuminate, as well as the street, parts of the facades of the buildings, to good aesthetic effect.



487 Colonne luminose
Lighting columns

Altre tipologie sono più simili a quelle che verranno ideate alcuni decenni dopo. In questi casi la luce è ricavata non aggiungendo un corpo illuminante allungato alla sommità del palo, ma inserendo nel corpo metallico della colonna lunghi tubi fluorescenti protetti da speciali vetri prismati che orientano la luce.
Come mostrano le cartoline d'epoca, a Montecatini e a Finale Ligure le colonne erano a pianta quadrata.

Other typologies resembled more closely those that would be conceived some decades later. In these cases, the light was obtained, not by adding an elongated lighting fixture to the tip of the lamppost, but by inserting long fluorescent light tubes in the metal body, protected by special prisms that directed the light.
As can be seen from period postcards of Montecatini and Finale Ligure, the columns had a square cross section.



488 Finale Ligure (IT), 1953



489 Finale Ligure (IT), 1959



490 Finale Ligure (IT), Viale illuminato con lanterne a tubi fluorescenti verticali, in *Illuminiamo le nostre strade*, 1955
Avenue illuminated with vertical fluorescent tubes, in "Illuminiamo le nostre strade [Let us light our streets]", 1955



491 Montecatini Terme (IT), 1951

La denominazione di questa prodotto inizialmente non rispecchia la sua carica innovativa. In *Illuminiamo le nostre strade. Illuminazione pubblica per lampade a fluorescenza*, del 1955, viene usata la definizione "lanterne a tubi fluorescenti verticali", adottata anche da Clarel nel 1956 nelle sue pubblicità. Il termine "lanterna" richiama uno stile ottocentesco, che risale addirittura all'illuminazione a gas.
Per una definizione appropriata, occorre attendere gli anni '60 quando Holophane introduce il termine "colonne".
Va notato che negli anni '50 le lampade a fluorescenza hanno un vastissimo impiego nell'illuminazione urbana. Sono utilizzate non solo per le colonne, ma anche per le armature stradali allungate e per i lampioni a fungo di grandi dimensioni.



492 Clarel, 1956, *LEA*

This product was not initially given a name that reflected its innovative force. In *Illuminiamo le nostre strade. Illuminazione pubblica per lampade a fluorescenza*, of 1955, it was described as a lantern with vertical fluorescent tubes, a definition also adopted by Clarel in an advertisement of 1956. The term "lantern" evoked a 19th century style, dating back even to gas lighting. A suitable definition arrived only in the 1960s, when Holophane introduced the term "columns".
It is worth noting that fluorescent lights were very widely used for urban illumination throughout the 1950s. They were used, not only for columns, but also for elongated street lighting systems and large mushroom-top lampposts.



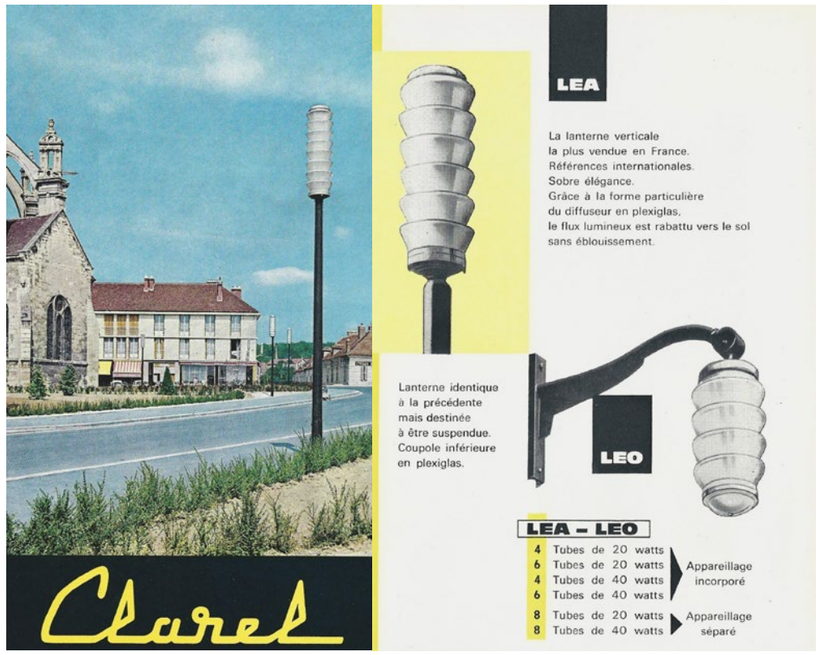
493 Holophane, 1964, *CFC 4.40/4.20*



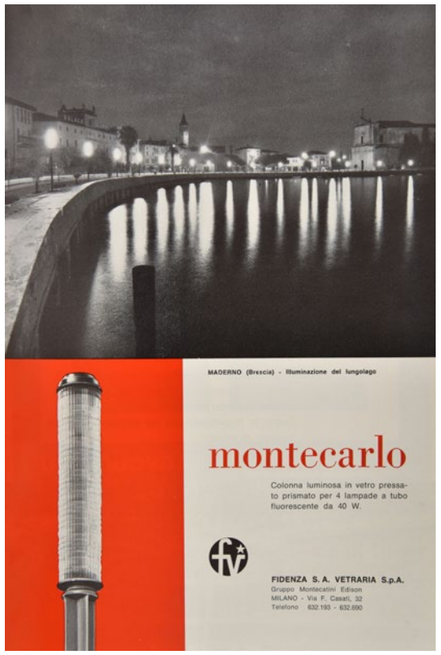
494 Gevel, 1959, *LEA*



495 Hannemann, 1957



498 Clarel, 1975, *LEA*



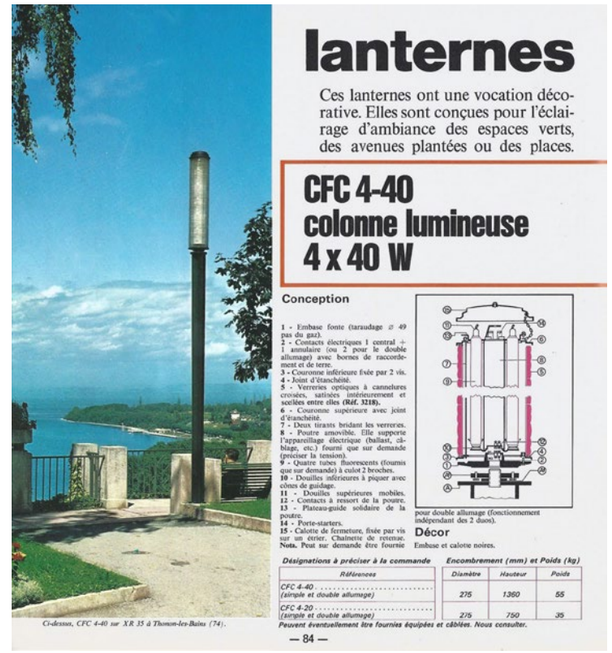
496 Fidenza Vetraria, 1969, *Montecarlo*



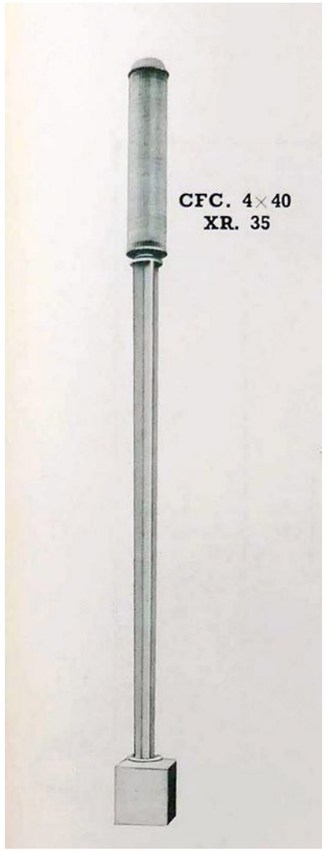
497 Soldi & Scati – Fidenza Vetraria, 1963



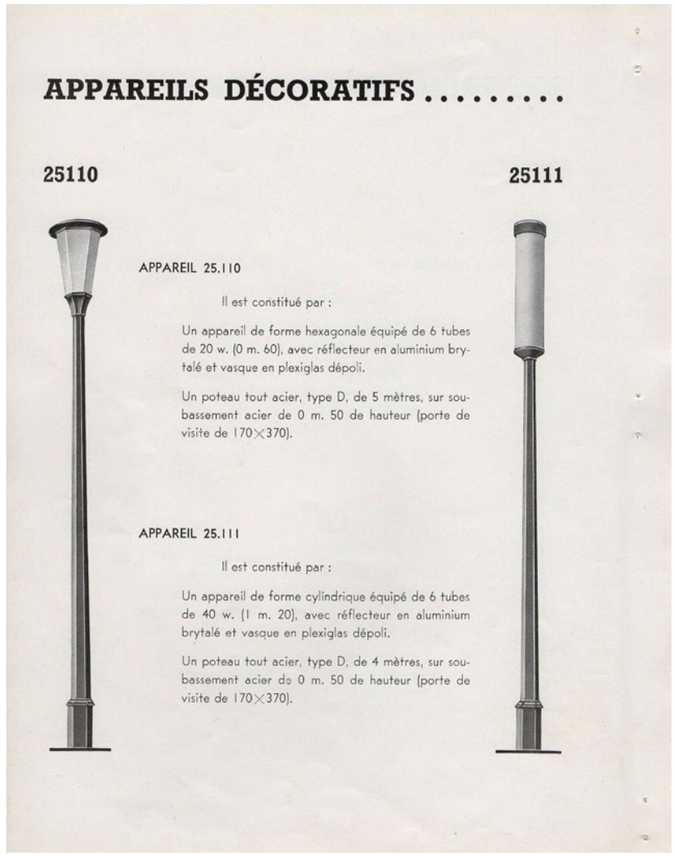
499 Holophane, 1955, *CFC*



500 Europhane, 1970, *CFC*



501 Recl, 1961



APPAREILS DÉCORATIFS .....

25110

25111

APPAREIL 25.110

Il est constitué par :

Un appareil de forme hexagonale équipé de 6 tubes de 20 w. (0 m. 60), avec réflecteur en aluminium brytalé et vasque en plexiglas dépoli.

Un poteau tout acier, type D, de 5 mètres, sur soubassement acier de 0 m. 50 de hauteur (porte de visite de 170×370).

APPAREIL 25.111

Il est constitué par :

Un appareil de forme cylindrique équipé de 6 tubes de 40 w. (1 m. 20), avec réflecteur en aluminium brytalé et vasque en plexiglas dépoli.

Un poteau tout acier, type D, de 4 mètres, sur soubassement acier de 0 m. 50 de hauteur (porte de visite de 170×370).

502 Projelux, 1954



503-504 Lido di Jesolo (IT), 1975

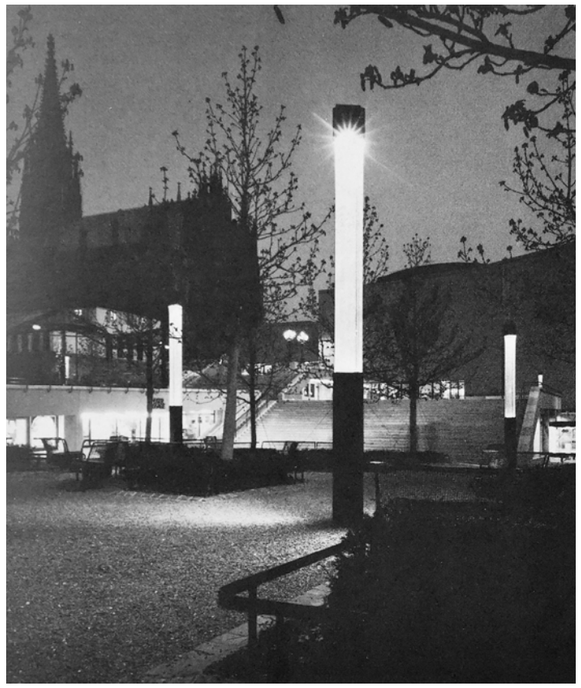


504



505 Saint-Raphael (FR), 1961

Negli anni ‘80 la colonna evolve assumendo una forma cilindrica, illuminata quasi interamente. Nel 1984 la rivista *Licht* pubblica un servizio con varie foto di Basilea dove compaiono le colonne luminose.



506 Basilea (CH), 1984

In 1980s the column evolved to assume a cylindrical form, almost entirely illuminated. In 1984, *Licht* published a report with various photos of Basle in which luminous columns could be seen.

Negli stessi anni la colonna si diffonde sempre di più nelle soluzioni a pianta quadrata o triangolare. Alla Dz nel 1985 viene assegnato il Premio Design Stuttgart per il modello *Apollo* disegnato da Peter Zegers, che nel 1988 riceve anche l’iF Design Award ad Hannover. La tipologia a colonna si svilupperà pienamente nelle sue diverse forme solo negli anni ’90, anche se la più diffusa rimarrà sempre quella a pianta circolare, come la *Roundlight* della DZ.

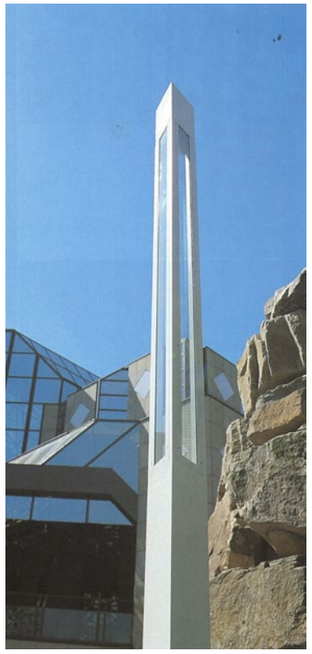


507 DZ, 1985, *Apollo*, design Peter Zegers

In those same years, columns with a square or triangular cross section became increasingly widespread. DZ obtained the 1985 Stuttgart Design Award for the *Apollo* model, designed by Peter Zegers, who also won the 1988 iF Design Award at Hannover. The various forms of the column typology were developed fully only in the 1990s, although the most common remained the circular-cross section version, such as the DZ *Roundlight*.



508 DZ, 1989, *Apollo*



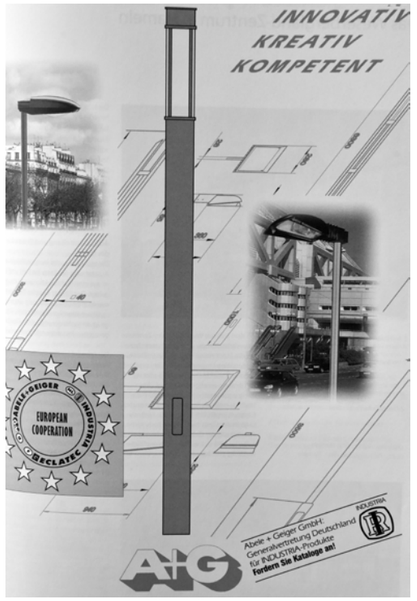
509-510 DZ, 1989, *Apollo*



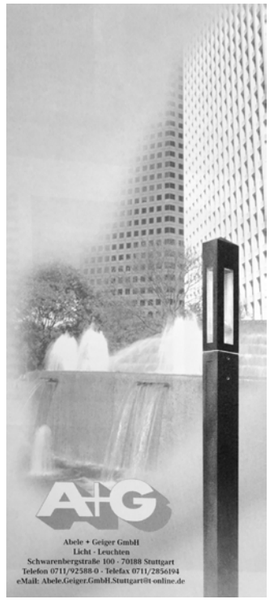
510



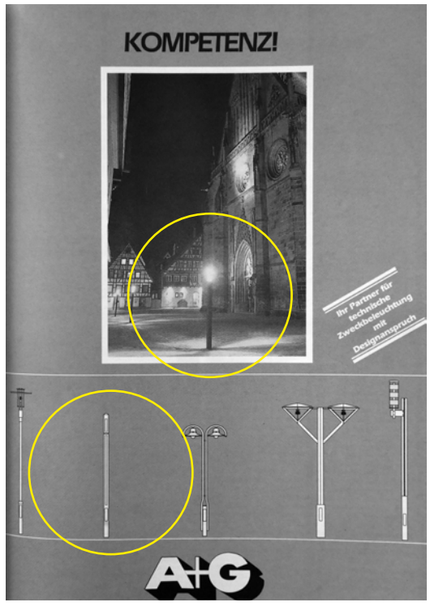
511 DZ, 1995, *Lichtsteele*



514 A+G, 1998, *Obelix 7310/7311*



515 A+G, 1999



516 A+G, 1994



512-513 DZ, 1998, *Lichtsteele*



513



517-518 Europhane Thorn, 1992-93, *Vilette*



518

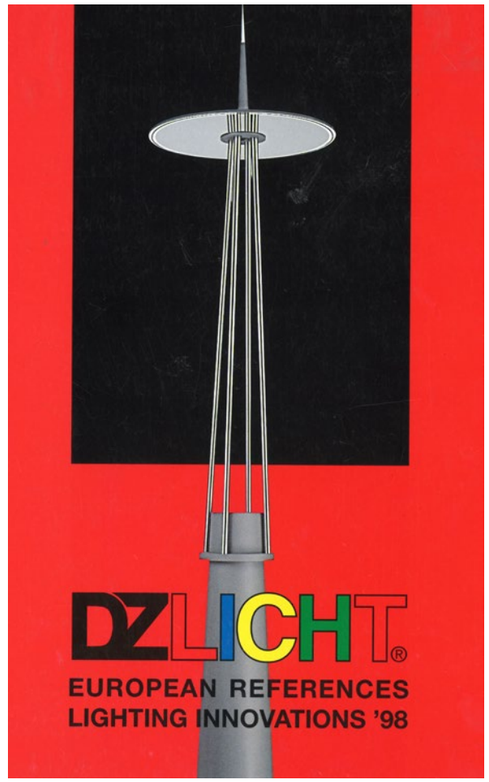


519-520 DZ, 1994, *R/VR*



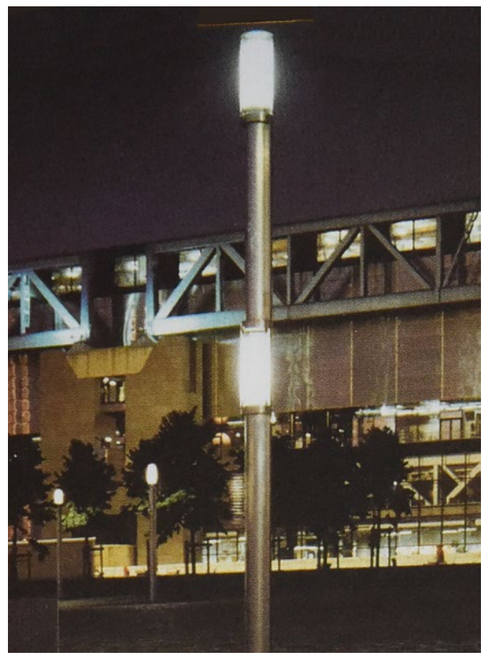
520

Nel 1995 alla DZ viene assegnato anche il Premio iF per *Lichtsteele,* un elemento a colonna a base quadrata.
La forma della colonna, nella sua semplicità ed armonia, è spesso oggetto di interesse da parte dei designer.
Philippe Stark, per Thorn, crea un esemplare appositamente per il Parco de La Vilette a Parigi, denominato, appunto, *Vilette*. Può accogliere due luci, una superiore con emissione a 360° ed una a metà colonna per l'illuminazione pedonale a 180°.
DZ invece disegna *Lichtspitze,* una colonna conica trasparente a luce riflessa.



521 DZ, 1998, *Lichtspitze*

In 1995, DZ also obtained the iF Award for *Lichtsteele*, a column product with a square cross section.
The column form, with its simplicity and harmony, often attracted the attention of industrial designers.
Philippe Stark, for Thorn, created a column light named *Vilette*, after the park in Paris for which it was intended. It was able to house two lights, an upper one with 360° emission and one halfway up the column with 180° emission for pedestrians.
DZ, meanwhile, designed *Lichtspitze*, a transparent conical column using indirect light.



522 Thorn, 1996, *Vilette*, design Philippe Stark

Un'interpretazione molto particolare della colonna è rappresentata da *Genus* di Neri, su progetto di Crik Design. L'originalità è riferibile sia alla forma che al materiale con cui è costruita. Non è in acciaio come tutte le altre, ma in fusione di ghisa e la forma non è né cilindrica né quadrata. La sua pianta è un'ellisse che, salendo verso l'alto, ruota, favorendo una percezione visiva della colonna del tutto particolare, che muta a seconda del punto di vista da cui la si osserva. La luce non emana dalla sua struttura, ma da un corpo illuminante, a forma di mezza luna, posto alla sommità e che ne costituisce una vera e propria estensione.





523-525 Neri, *Genus*, 1993, Crik Design

525

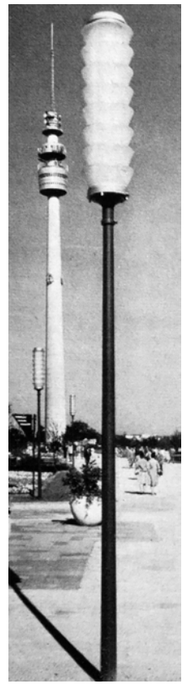
A highly unusual interpretation of the column was provided by the Neri *Genus*, to a project by Crik Design. It was original both in its form and in the material used. Unlike all similar products, it was not made of steel but of cast iron, and it was neither cylindrical nor square. It had an elliptic cross section that revolved as it moved upwards, creating an unprecedented visual effect that varied according to the position from which it was observed. The light did not emanate from the structure itself, but from a half-moon-shaped lighting fixture at the top, which was perceived as a genuine extension of the lamppost.



524

Al fine di sintetizzare e comprendere meglio l'evoluzione della colonna, evidenziamo il diverso posizionamento della luce che dà origine a tre distinte tipologie.
Quando le colonne si affacciano sul mercato, un corpo illuminante dalla forma allungata corona la colonna: i due elementi sono separati (tipologia A).
In seguito la colonna diventa essa stessa corpo illuminante: a volte di piccole dimensioni e collocato in alto o al centro, altre volte di dimensioni tali da occupare oltre la metà della colonna (tipologia B).
L'evoluzione del prodotto, infine, ha dato vita a colonne che montano al loro interno, e a differenti altezze, piccoli ma potenti proiettori che permettono di illuminare anche le facciate dei palazzi (tipologia C). È questa la tipologia di ultima generazione, la più sofisticata e dotata di una tecnologia all'avanguardia.

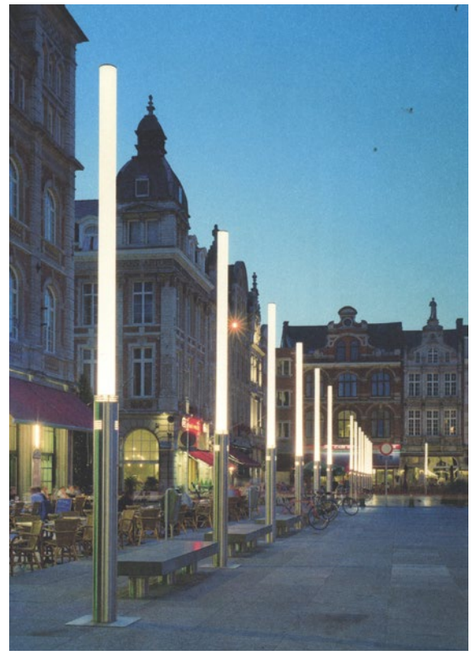
In order to synthesize and better understand the evolution of the column, we draw attention to the different positions of the light, which give rise to three distinct typologies.
When columns appeared on the market, a lighting fixture with an elongated form topped the column. The two elements were separate (typology A).
The column itself subsequently became a lighting fixture, sometimes small and placed high up or at the centre, sometimes so large as to occupy more than half of the column (typology B).
The evolution of the product gave rise, lastly, to columns inside which were mounted, at different heights, small but powerful projectors that enabled it to illuminate even the façades of the buildings (typology C). This is the last generation typology, the most sophisticated, with an avant-garde technological approach.



526 Tipologia A
Typology A



527-528 Tipologia B
Typology B

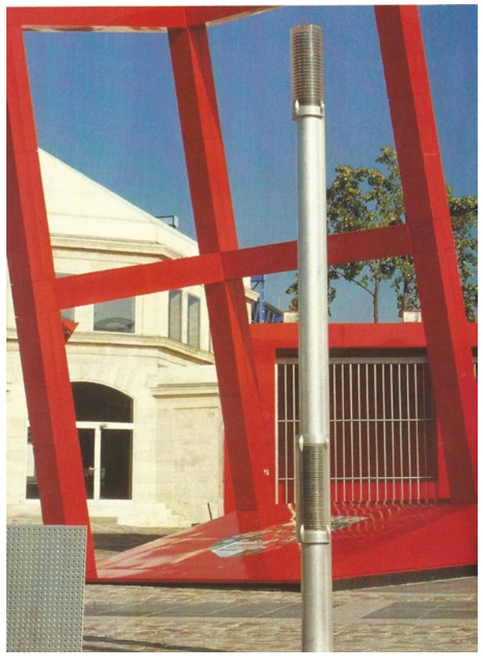


528



529 Tipologia C
Typology C

La tipologia A rappresenta il modello degli anni ’50. È interessante notare che nel 1995 Thorn, pur con rivisitazioni e ammodernamenti, la produceva ancora e la esibiva sui propri cataloghi accanto alle soluzioni più recenti (tipologia B).

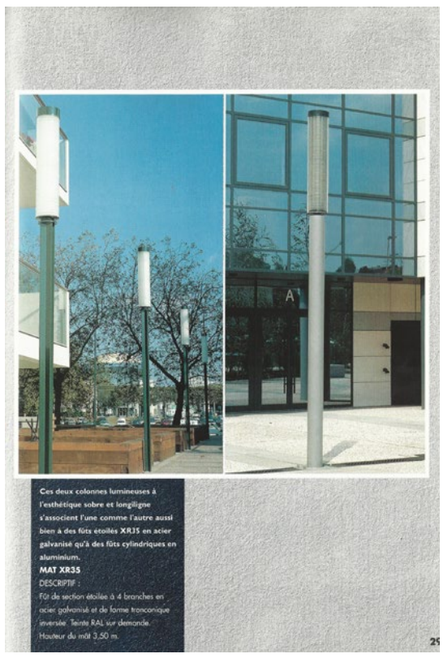


530-531 Thorn, 1995

Typology A refers to the 1950s model. It is interesting to note that in 1995, Thorn, though with variants and modernizations, was still producing it and included it in its catalogues alongside more recent solutions (typology B).



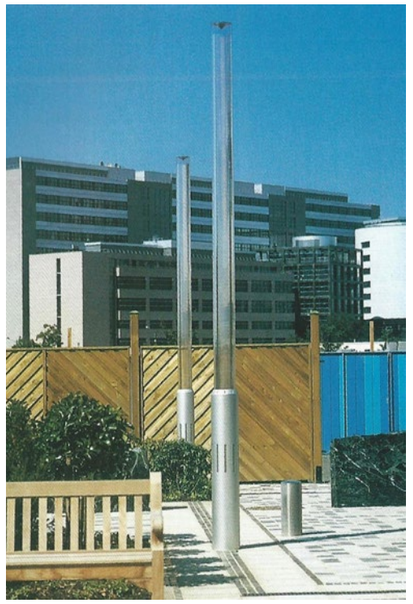
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532 Thorn, 1995



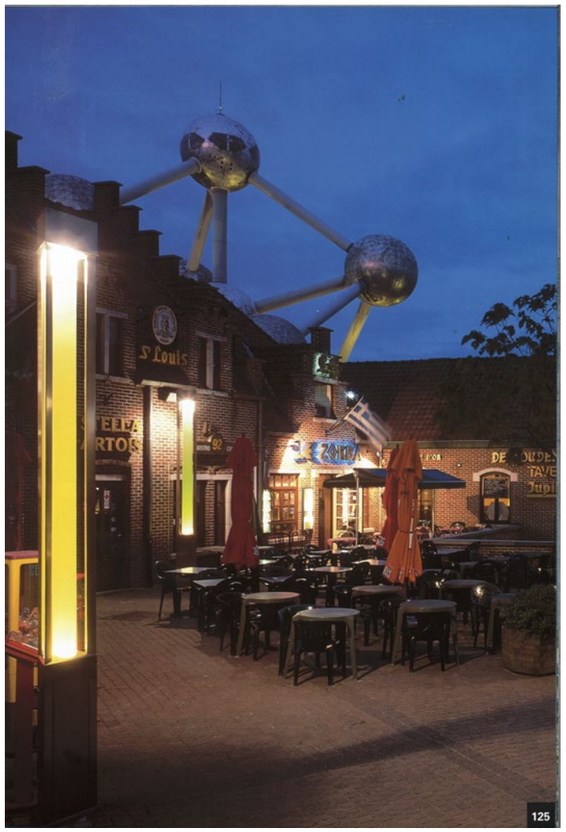
533 AEC, 1999, *Mistica One*



534 Thorn Europhane, 1998, *Candle*, design M. Macary, B. Delamain, P. Almon, M. Pieroni



535 Thorn 2000, *Candle*



536 Schreder, 1999, *Atom*, design P. Rimoux



537 Schreder, 1999, *Conjunto Ferial*, design Manuel Ruiz Navarro

Le tre tipologie sopra descritte non escludono altre soluzioni originali che le aziende immettono sul mercato. Alcune vengono premiate.



538 DZ, 1998, *Tremolo*, design Christian Von Stackelberg



539 Thorn, 1996, *Corolle*, design Italo Rota, Roger Narboni

The three typologies described above do not exclude other original solutions launched on the market by various companies. Some of these received awards.



540 DZ, 1998, *Serie SR*, design Peter Zegers

Negli stessi anni il modello della colonna è di riferimento anche per alcuni progetti speciali, che generano prodotti custom di grandi dimensioni. Pezzi unici, che consolidano il successo di questa forma.

During these years, the column remained the reference model even for certain special projects, which led to the creation of large-scale custom-made products. One-off items, which consolidated the success of this form.



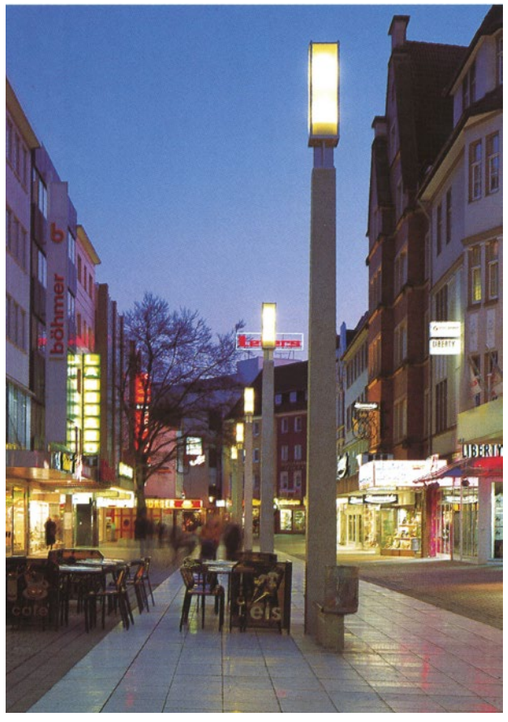
541 Barcelona (ES), Olimpiadi del 1992
Barcelona (ES), 1992 Olimpycs



542 Schreder, anni 2000, *I sette pilastri della saggezza*,
Schreder, 2000s, *The seven pillars of wisdom*
Heksenwiel (NL), design Bouwontwerpgroep Kokon B.V. Rotterdam



543 Gelsenkirchen (DE), 1995, *Prisma*, design Licht-Kunst, photo P. Liedtke, Herne



544 Bielefeld (DE), Hellux, 1998, *Stelenleuchte*

La particolarità dei progetti a volte risiede nella quantità di colonne installate allo scopo di realizzare un vero e proprio paesaggio luminoso, come nel caso dell'EXPO di Hannover nel 2000. Altre volte è dovuta alle dimensioni, o al materiale impiegato, come l'acciaio inox e il cristallo (a Colonia).



545-546 Hannover, EXPO 2000, design gmb Architects



546

At times, the unusual nature of the project lay in the number of columns installed, creating a genuine pathway of light, as with the 2000 Hannover EXPO. On other occasions, the originality was due to the dimensions or the material used, such as stainless steel and crystal (in Cologne).



547-549 Köln (DE), Kress & Adams, 2005



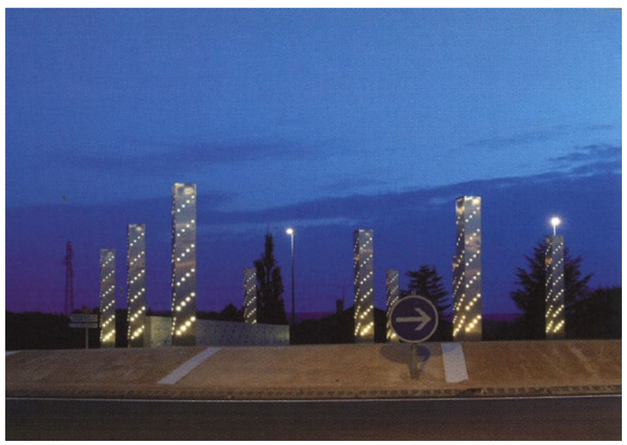
548



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550-551 Ludec, 2006, design P. Andrade - Silva



551



552 Thorn, 2003, *Candle*

Alessandro Mendini per ILVA Dalmine disegna due differenti tipologie di colonna luminosa che vengono installate nella Villa Comunale di Napoli. Italo Rota per Neri, nel suo progetto per Riccione, prevede una colonna formata da un tubo semicircolare, con illuminazione retrostante colorata e una base ondulata in ghisa che richiama le onde del mare. Per Misano Adriatico invece, la semi-colonna è inclinata, come l'albero di una barca, ed è attraversata da una "vela" orizzontale colorata.





553-555 ILVA Dalmine, 2000
553 *Vanvitelli*
554-555 *Spillo*, design A. Mendini

554



555

For ILVA Dalmine, Alessandro Mendini designed two typologies of light column. These were installed in the Villa Comunale of Naples. For Neri, Italo Rota, in his project for Riccione, envisaged a column consisting of a semi-circular tube, with coloured rear lighting and an undulated base in cast iron that evoked the waves of the sea. For Misano Adriatico, on the other hand, the semi-column was tilted, like the mast of a ship, and crossed by a horizontal coloured "sail".



556-557 Neri, 2000,
556 Riccione (IT) **557** Misano Adriatico (IT), design Italo Rota



557

Dalla fine degli anni ’90 la tipologia a colonna, ormai affermatasi sul mercato, è presente nei cataloghi di tutte le aziende europee nella forma a pianta sia circolare che rettangolare.





558-561 Hess, inizi 2000
Hess, early 2000s
558 *Reno* **559-561** *Vigo*

559

By the end of the 1990s, the column typology was fully established on the market and could be found in the catalogues of all European companies, with both the cylindrical and the rectangular cross-section.



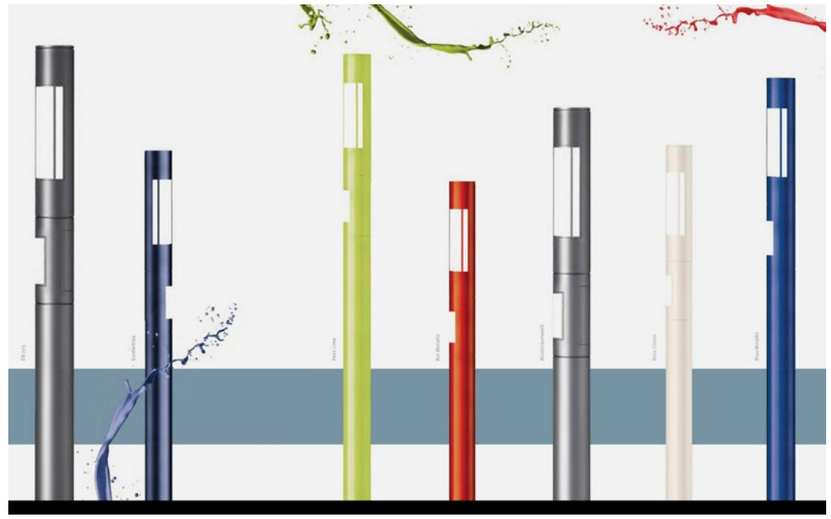


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562 Bega, fine anni 90, da sx verso destra *8945/46 8999 8988/89 8945/46 8984/85 8966/69*
Bega, late 1990s, from left to right, *8945/46 8999 8988/89 8945/46 8984/85 8966/69*



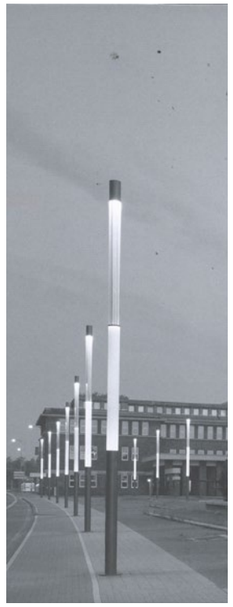
563 Hess, inizi 2000, *Residenza Z/ZM*
Hess, early 2000s, *Residenza Z/ZM*











564-568 DZ Artemide, fine anni '90
DZ Artemide, late 1990s
564 *RL 280* **565** *RL 500* **566** *RL 450*
567 *Lichtsteele* **568** *RL*

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569 Philips, 2004, *Multipole*



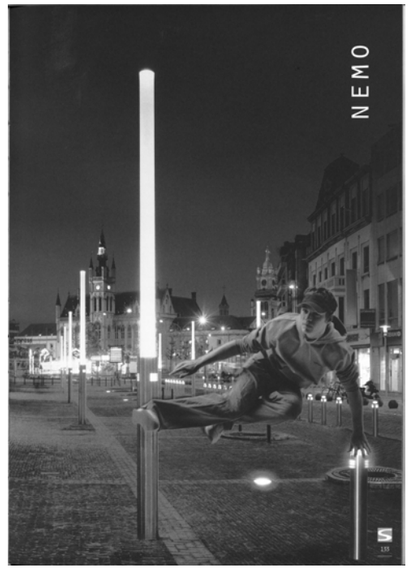
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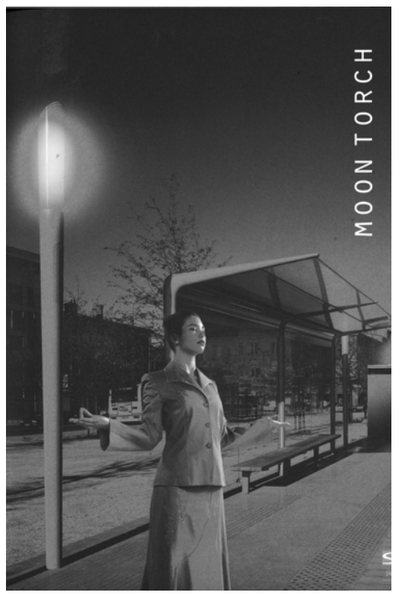
570-571 Düsseldorf Train Station (DE), 2005, Vulkan, *Lichtstelen*



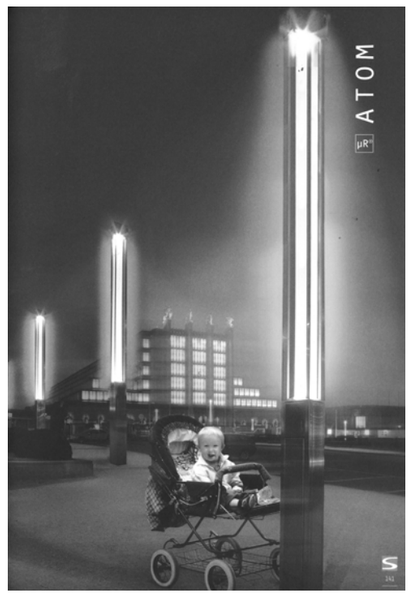
572 Schreder, 2004, *Atom*



573 Schreder, 2004, *Nemo*



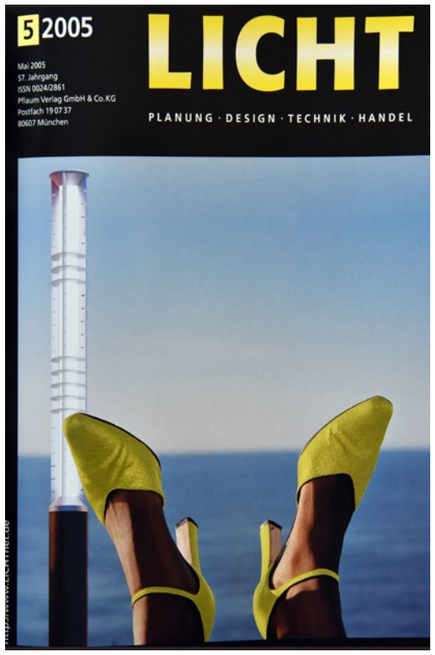
574 Schreder, 2004, *Moon Torch*

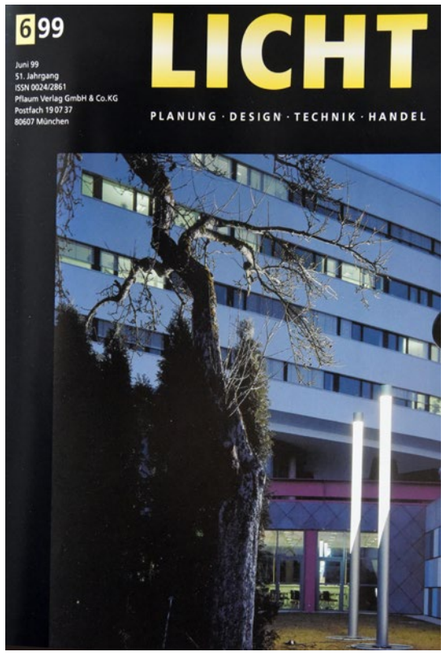


575 Schreder, 2004, *Atom*

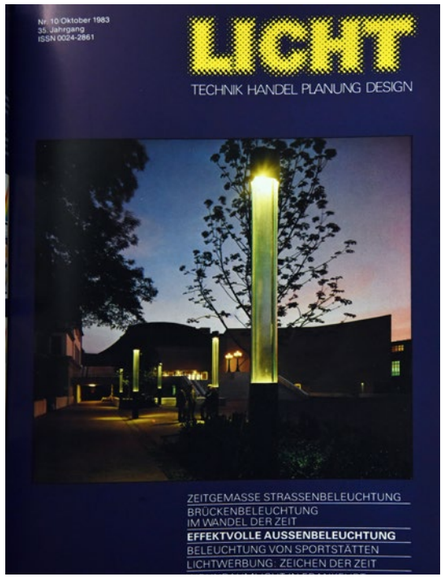
A testimonianza dell'affermazione sul mercato di questa tipologia di prodotto, mostriamo alcune copertine della rivista tedesca *Licht* dedicate alle colonne luminose, che cominciano ad apparire alla fine degli anni '80 e proseguono fino al 2005.

As evidence of the commercial success of this typology of product, we show some covers from the German magazine *Licht* dedicated to light columns. They began to appear at the end of the 1980s and continued until 2005.









576 Copertine rivista *Licht*
Covers of the magazine *Licht*

LUCE RIFLESSA
INDIRECT LIGHT

Antonio Neri



Gli apparecchi a luce riflessa compaiono sul mercato a metà degli anni ‘80. Sono soprattutto le aziende tedesche a rendersi protagoniste di questa soluzione, che modifica la percezione della luce. Questa infatti non proviene più direttamente da una lampada, ma si riflette su una superficie che la diffonde, limitando l’abbagliamento tipico dell’illuminazione tradizionale.

Equipment using indirect light appeared on the market in the mid-1980s. German companies, in particular, played a leading role in this solution, which modified our perception of light. The latter, in fact, did not come directly from a lamp, but was reflected on a surface that transmitted it, limiting the dazzle effect typical of traditional lighting.

577 Bega, 1999

La scoperta di questa tecnica viene comunemente fatta risalire alla fine del secolo scorso, il ché non è del tutto vero. In realtà si tratta di un'opinione errata. Un testo conservato alla Bibliothèque National de France dal titolo *Les Lampes Électriques et leurs accessoires* di Alfred d'Urbanitsky, la smentisce radicalmente. Da quanto illustrato nel testo si evince che l'utilizzo della luce indiretta risale a cento anni prima. Sorprende anche l'estetica del prodotto che richiama i modelli più recenti, anticipando l'orologio del tempo di un periodo incredibilmente lungo.
La descrizione conferma che di luce indiretta si tratta:
"Durante l'Exposition d'Électricité di Parigi, la Sala 15 era illuminata da tre lampade installate in modo che la lampada fosse invisibile. La figura 42 mostra la disposizione che era stata data alla lampada a questo scopo. Il regolatore si trovava nel cilindro opaco (in basso) aperto in alto sul quale era sospeso un riflettore bianco…per riflettere e diffondere la luce.
È innegabile che questo modo di illuminare ha il vantaggio di diffondere ampiamente la luce e di conseguenza di produrre una luminosità molto uniforme… oltre a sottrarre alla vista l'arco voltaico".[1]
È sorprendente la somiglianza di questo primo modello con i prodotti che appariranno sul mercato cento anni dopo.

1 Alfred d'Urbanistsky, *Les Lampes Électriques et leurs accessoires*, Bibliothèque des Actualités Industrielles, Bernard Tignol Editor, Paris, 1885, figura 42, p.102.

It is commonly stated that this technique was discovered at the end of the last century. This is not strictly true, as can be seen from a text by Alfred d'Urbanitsky conserved at the Bibliothéque National de France, entitled *Les Lampes Électriques et leurs accessoires*, which radically gives it the lie. On the strength of this book, it appears that the use of indirect light must be predated by a century. Even the aesthetics of the product are surprising in their resemblance to more recent models, resetting the sands of time by an amazing number of years. The description makes it quite clear that indirect light was used:
"During the Exposition d'Électricité of Paris, Room 15 was illuminated by three lamps installed in such a way that the lamp itself was invisible. Figure 42 shows how the lamp was laid out for this purpose. The regulator was placed in the opaque cylinder (at the bottom), open at the top, over which was suspended a white reflector … to reflect and diffuse the light. It is undeniable that this way of lighting has the advantage of spreading the light broadly and as a consequence producing a very uniform light … as well as hiding the electric arc from view". [2]
The resemblance between this first model and the products that would appear on the market a hundred years later is amazing.

2 Alfred d'Urbanistsky, Les Lampes Électriques et leurs accessoires, Bibliothèque des Actualités Industrielles, Bernard Tignol Editor, Paris, 1885, figure 42, p. 102.



578 Una delle prime lampade a luce indiretta impiegata per l'Esposizione dell'Elettricità di Parigi del 1885
One of the first indirect lighting systems, used at the Exposition d'Électricité of Paris, 1885



579 Eclatec, 1997, *Réflex*

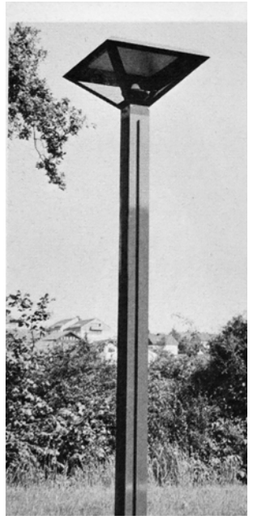


580 Hess, 1999, *Agena*, design Jean-Michel Wilmotte



581 GC Illumination, 2000, *Luna*

I primi apparecchi a luce indiretta degli anni ’80 sono caratterizzati dalla dimensione geometrica: dominano figure come il quadrato, il trapezio o il rettangolo. Uno dei primi modelli, chiamato *Piramide*, riceve il riconoscimento del Design di Stuttgart nel 1985 e un generale apprezzamento dal mercato tedesco. A disegnarlo è Peter Zegers per DZ.



582 DZ, 1984, *Piramide*, design Peter Zegers



583 DZ, 1985, *Piramide*

The first forms of indirect lighting equipment were characterized by their geometric dimensions. Figures such as the square, the trapezoid or the rectangle dominated. One of the first models, called *Piramide*, obtained the Stuttgart Award in 1985 and was well received by the German market. It was designed by Peter Zegers for DZ.



584 DZ, 1986, *Piramide*

La tradizionale forma circolare non tarda però ad essere proposta anche in questo nuovo orizzonte della luce. Con *Roundlight 9980*, disegnato ancora una volta da Peter Zegers, DZ riceve nel 1989 l’iF Design Award ad Hannover.



585 DZ, 1986, *Roundlight*, design Peter Zegers

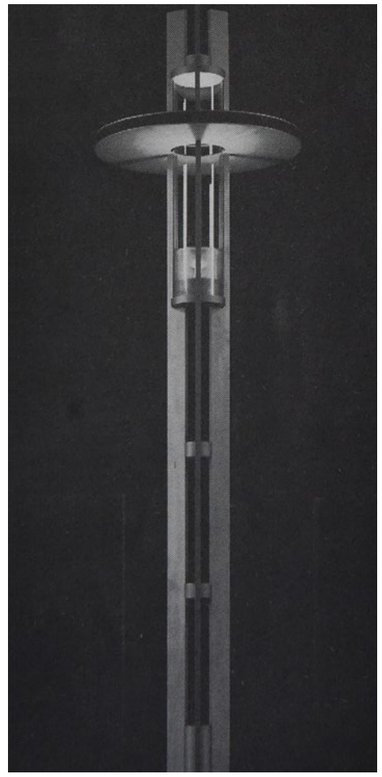
The traditional circular form was not slow to appear, however, in this new lighting departure. With *Roundlight 9980*, designed once again by Peter Zegers, DZ received the 1989 iF Design Award at Hannover.

Il tema della luce indiretta non coinvolge solo i nuovi corpi illuminanti, ma spesso si estende al palo che ne riprende la forma. In alcuni prodotti della DZ sono evidenti i riferimenti alle colonne luminose, che proprio in quegli anni si affermano sul mercato, e ai testapalo a fungo. La serie denominata *R II* riceve l'iF Design Award nel 1994.

The theme of indirect light did not involve only the new lighting fixtures, but often extended to the posts, which matched their form. Some DZ products make clear reference to light columns, which were establishing themselves on the market in those same years, and to mushroom-shaped lamppost heads. The series named *R II* achieved the iF Design Award in 1994.



586-587 DZ, 1994, *Serie R II/VR II*



587



588-589 DZ, 1998, *Serie R II/VR II*



589

Se si prendono in esame i cataloghi delle aziende produttrici, per quanto riguarda il riferimento ai testapalo a fungo, si nota che ci sono casi in cui la fonte luminosa è collocata all'interno del corpo illuminante o contenuta nel palo stesso. È proprio grazie al distanziamento della fonte luminosa che il modello della Philips, ad esempio, assume un aspetto innovativo (tipologia A).

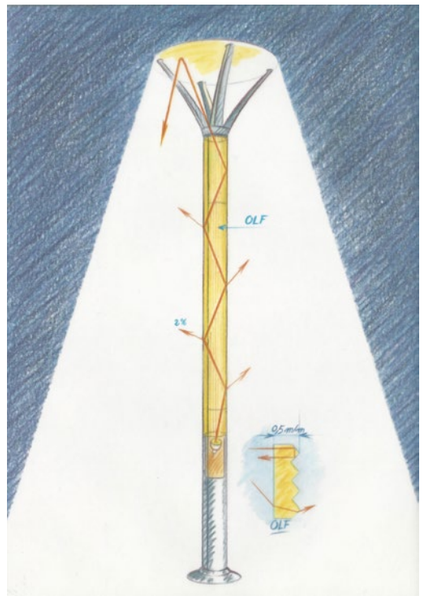


590-594 Philips, 1996, *Lightcolumn*

If we examine the manufacturers' catalogues, we note that there are cases in which the light source is located within the lighting fixture or even within the post itself. Indeed, it was this distancing of the light source that enabled the Philips model, for example, to assume an innovative aspect (typology A).



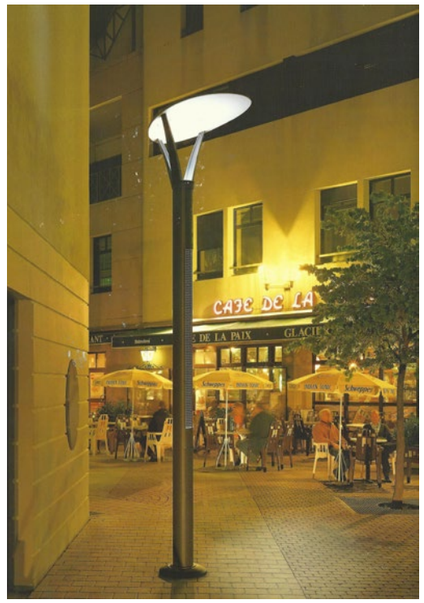
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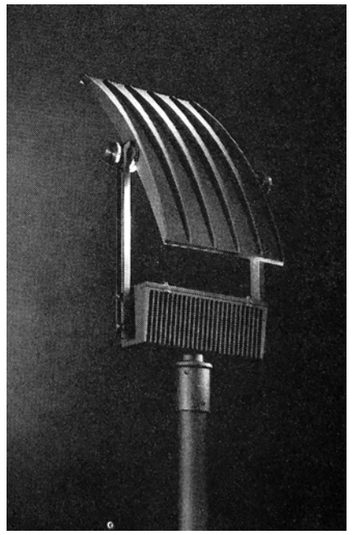
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La progettazione tuttavia segue anche altri orientamenti. Ci riferiamo ai prodotti in cui la fonte che proietta la luce è separata dalla superficie riflettente come un oggetto a parte (tipologia B). Alcuni marchi adottano questa soluzione facendo prevalere le forme squadrate. Altri, al contrario, prediligono le forme circolari più tradizionali, anche se con design contemporaneo.



595 Hess, 1995, *Campo*, design Klaus Begasse

Design projects pursued other directions, too. We refer to products in which the source projecting the light is separated from the reflecting surface, assuming an existence of its own (typology B). Some brands adopted this solution, giving preference to square forms. Others favoured more traditional circular forms, though with a contemporary design.



596 Hess, 1994, *Campo*



597 Hess, 1995, *Campo*

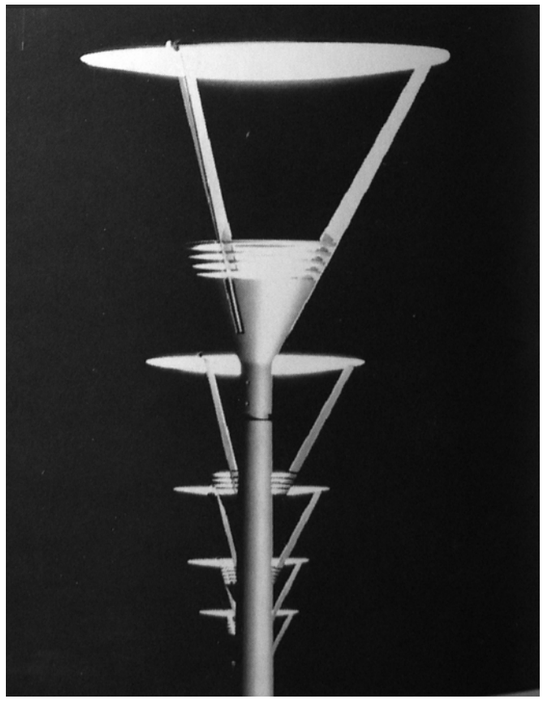


598-599 DZ, 1994, *Serie K1/Serie Faro*, design Christian Von Stackelberg



599

La pagina pubblicitaria di Eclatec, apparsa sulla rivista francese *Lux* nel 1994, evidenzia il valore attribuito ad entrambe le tipologie di prodotto, anche all'interno di uno stesso marchio.



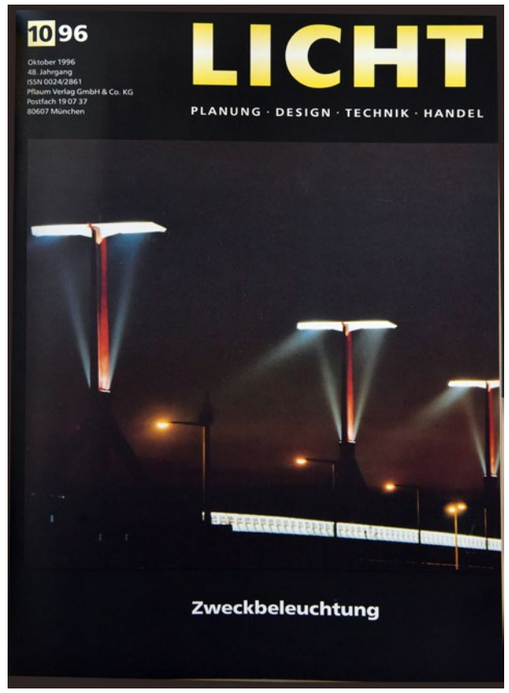
600-601 Eclatec, 1997 **600** *Réflex* **601** *Duplex*

Eclatec's advertisement in the French *Lux* magazine of 1994 shows the importance attributed to both typologies of product, even within the same brand.



601

Nel numero di ottobre del 1996 *Licht* dedica la copertina alla luce riflessa, riconoscendone ufficialmente l'importanza.



602 Copertina della rivista *Licht*, ottobre 1996

In its October 1996 issue, *Licht* dedicated a cover to indirect light, officially recognizing its importance.

Cover of the magazine *Licht*, October 1996

Le due linee di sviluppo del design dei nuovi apparecchi a luce indiretta, procederanno parallele per decenni, con risultati molto interessanti.





603-604 Hess, 1996, *Tienda 1*, design Karsten Winkels

604



605-606 Stuttgard (DE), AEG, 1995, design Wick + partner



606

These two lines of design for the new indirect lighting equipment would have parallel development for several decades, often with extremely interesting results.



607 Eclatec, 1997, *Duplex*, design J-M Wilmotte



608 A+G Schreder, 2000, *Yamo 9004/9005*



609 Syder, 1996



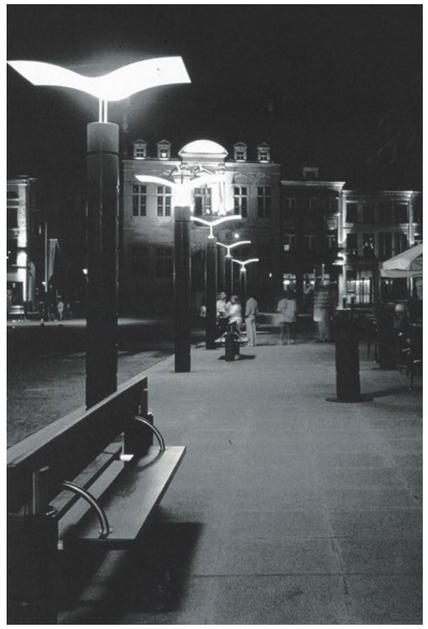
610 Castaldi, 1997, *Duplo/Wing*



611 Bega, 2004, *8220/8230*



612 A+G Schreder, 1999, *Epsilon,*
P. Lallemand, Moonlight Design



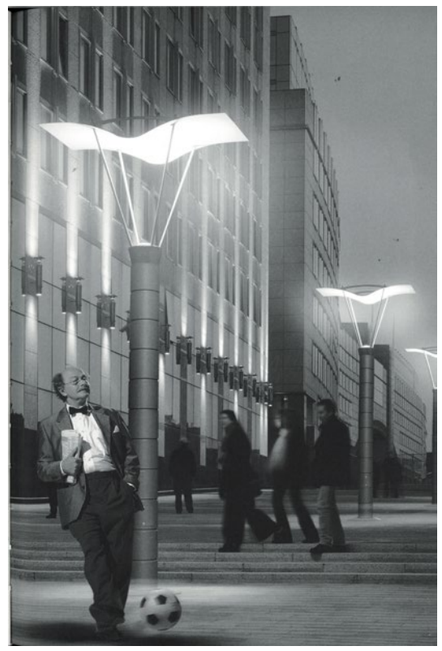
613-616 A+G Schreder, 1999-2004, *Hermes*



614

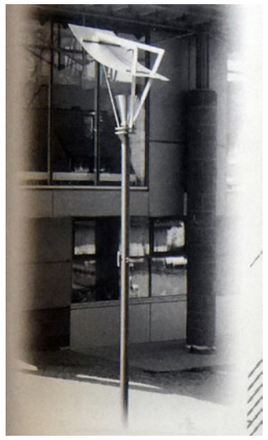


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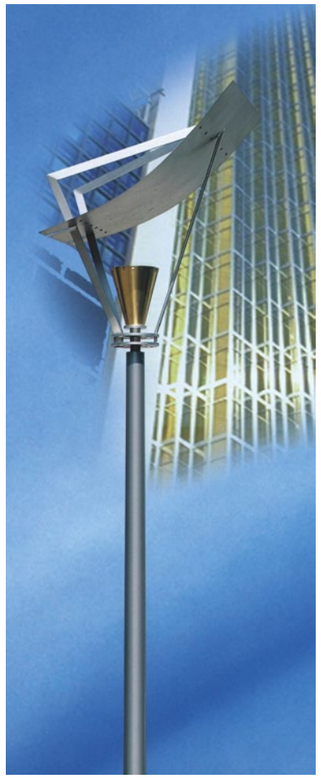
Spesso nella tipologia A la luce non esce propriamente dal palo, ma da una sorta di capitello/contenitore che lo corona e che ospita la fonte di luce. Può sembrare un corpo separato, lo consideriamo invece un'estensione del palo, e quindi facente parte, a pieno titolo, della tipologia A.





617-620 A+G Schreder, 1996-2000, *Lyra 9000*





In typology A, the light often did not emanate strictly from the lamppost, but from a sort of capital/container that crowned it and housed the light source. It might seem a separate body, but we consider it an extension of the post, and therefore belonging, as of right, to typology A.



621, 622 A+G Schreder, 1999, *Hermes*



623 Eclatec, 1997, *Oblic*, design J-M Wilmotte

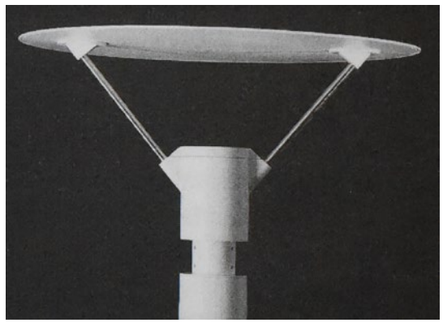


622

Molti sono i prodotti a luce indiretta di forma circolare. Fra le numerose aziende che adottano questa forma, alcune realizzano corpi illuminanti aperti, altre invece fanno uso di uno schermo.



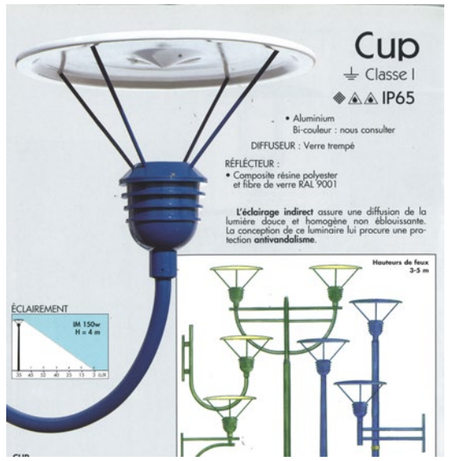
624 Eclatec, 1997, *Réflex*, design J-M Wilmotte



625 Bega, 1999, *8203/8206/8207*



626 Hess, 1999, *Agena*, design J-M Wilmotte



627 Lefebvre, 1997, *Cup*



628-630 GC Illumination, 2000, **628** *Novaluna*
629-630 *Luna*



629



630



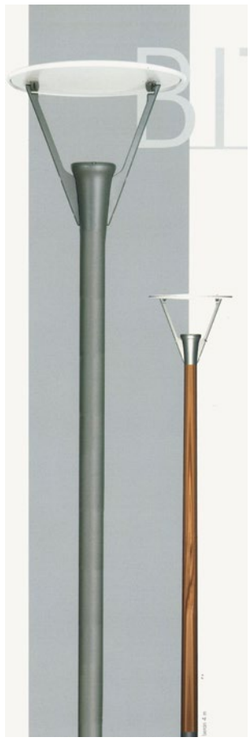
631 Thorn, 1996, *Avenue XL*



632 Philips, 1997, *Helios*



633-635 Abel, 2003 **633, 635** *Bicurve* **634** *Bitop*



634



635



636 Selux, 1999, *Quantic*



637 Ludec, 2000, *Ritorno AS*



638-639 3E International, 1999, *Schéhérazade*



639

Fra i tanti prodotti della tipologia B, il *Nuvola* di iGuzzini, disegnato da Renzo Piano, rappresenta certamente un'eccellenza. Per la prima volta il proiettore non è un accessorio semplicemente funzionale ad emettere luce, ma diventa protagonista con il suo design, come il riflettore superiore. *Nuvola* vince il Compasso d'Oro nel 1998.

Among the many products of typology B, iGuzzini's *Nuvola*, designed by Renzo Piano, was certainly outstanding. For the first time, the projector was not simply a functional accessory emanating light, but a leading player in the design, like an upper reflector. *Nuvola* won the Compasso d'Oro in 1998.



640 iGuzzini, 2000, *Nuvola*, design Renzo Piano

Altro prodotto certamente degno di nota, anche se di minor successo rispetto al Nuvola di iGuzzini, è il *Palma* di Artemide, appartenente alla tipologia A, disegnato da Michele de Lucchi e vincitore dell'iF Design Award 2001.





641-643 DZ Artemide, 2000-01, *Palma*, design M. De Lucchi

642

Per quanto concerne l'illuminazione a luce indiretta, si può dire che negli anni '90 sia stato raggiunto l'apice del design. Con il nuovo millennio emergono altre soluzioni, anche se molti prodotti già in uso non vengono tolti dai cataloghi.
Presentiamo di seguito sia i nuovi prodotti (semplici variazioni sul tema) accanto alle conferme che il mercato ha già premiato.



644 Hess, 2001, *Aviano*

Another product certainly worthy of mention, though less successful than iGuzzini's *Nuvola*, was Artemide's *Palma*. This belonged in typology A and was designed by Michele de Lucchi, winner of the 2001 iF Design Award.



643

With regard to indirect lighting, we can say that the design reached its apex in the 1990s. Other solutions emerged in the new century, even though the products already in use were not removed from the catalogues.
We illustrate in the following pages both the new products (simple variations on a theme) along with those already well established on the market.



645 A+G Schreder, 2002, sx *Hermes* dx *Yamo 9004/9005*, design Moonlight



646 A+G 2001, *Reflexa*



647 BJC, 2001, *Delta*



648 Eclatec, 2004, *Yria*



649-650 Schreder, 2001 **649** *Fulgora* **650** *Mysterieuse*



650



651 Disano, 2003, *Morgana*



652 Philips, 2005, *Metronomis Berlin*



653 DZ Artemide, 2006, *Potsdam*, design Marcus Botsch



654 Bega, 2007, *8200/8201/8210*



655 Bega, 2002, *8200/8201/8210*

Il lampione a luce riflessa è stato protagonista per molti anni. La sua forte personalità, come abbiamo mostrato nelle pagine precedenti, lo ha portato ad un grande successo. Negli anni seguenti, però, incontrerà una consistente opposizione a causa dell'alto consumo energetico. Occorre infatti un'elevata potenza per far giungere a terra la luce necessaria a raggiungere un buon livello di illuminamento. Un costo che tanti hanno valutato eccessivo.
L'unica vera novità rispetto ai prodotti degli anni '90 si riscontra nella superficie riflettente che da liscia diventa prismata con innumerevoli celle a specchio, in grado di orientare correttamente la luce. Una vera e propria rivoluzione tecnologica.



656-657 Europhane Thorn, 2002, *Aviso*



658 Siteco, 2004, *SM 300*



659 Hess, 2005, *Faro*, design Karsten Winkels



660 Ewo, 2006 nome prodotto?

The indirect light post was a leading player for many years. Its strong personality, as we have shown in the preceding pages, led to its great success. In the ensuing years, however, it would encounter strong opposition for its high energy consumption. Considerable power is needed, in fact, to beam down to the ground sufficient light to create a good level of illumination. A cost that many have considered excessive.
The only real novelty, compared with the products of the 1990s, is found in the reflecting surface. This was no longer smooth but prismatic with numerous mirror cells, able to direct the light correctly. A genuine technological revolution.



657



661-662 Siemens, 2009, **661** *Fantasie* **662** *Galaxsie*



662



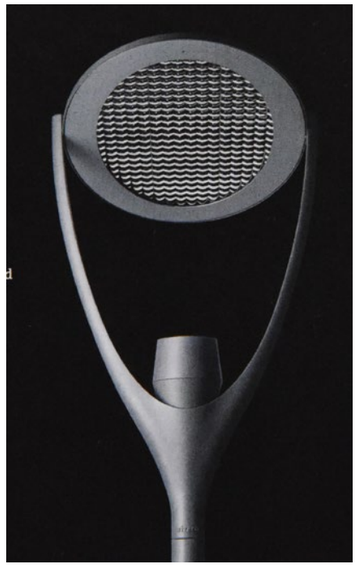
663 Siteco, 2009, *SM 300*



664 Siteco, 1999, *SW DISC*



665 Siteco, 2009, *SW DISC*



666 Siteco, 2005, *SM 300*

Al termine di questa presentazione possiamo così sintetizzare l'evoluzione degli apparecchi a luce riflessa:
1 – Il prodotto si affaccia sul mercato a metà degli anni '80, anche se ne abbiamo documentato l'ideazione nel 1885.
2 – Negli anni '90, sul mercato, vengono a trovarsi contemporaneamente

- la tipologia A in cui la luce riflessa si origina dal palo che regge il corpo illuminante o da un piccolo contenitore considerato una estensione del palo.
- la tipologia B in cui la luce riflessa si origina da un corpo illuminante separato, che si distingue nettamente dalla superficie riflettente e assume un design specifico.

3 – A cavallo del secolo scorso dominano:

- La tipologia in cui la superficie riflettente è una semplice lastra bianca con differenti forme ed inclinazioni
- La tipologia in cui la superficie riflettente è costituita da una serie di prismi a specchio, che non solo riflettono la luce, ma la orientano.

We can conclude this presentation by summarizing the evolution of indirect light equipment as follows:
1. The product appeared on the market in the mid-1980s, even though we have documented its conception in 1885.
2. In the 1990s, both of the following were widespread:

- typology A, in which the indirect light originated from the lamppost supporting a lighting fixture, or from a small container considered an extension of the lamppost.
- typology B, in which the indirect light originated from a separate lighting fixture, which was clearly set apart from the surface and assumed a specific design.

3. At the turn of the last century, the following dominated:

- the typology in which the reflecting surface was a simple white plate with different shapes and inclinations
- the typology in which the reflecting surface consisted of a series of mirror prisms that not only reflected the light, but also directed it.

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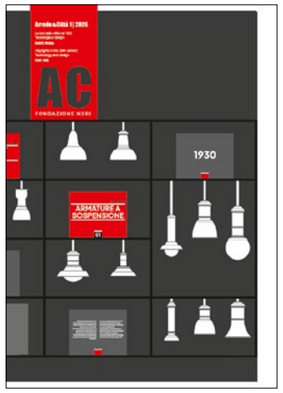
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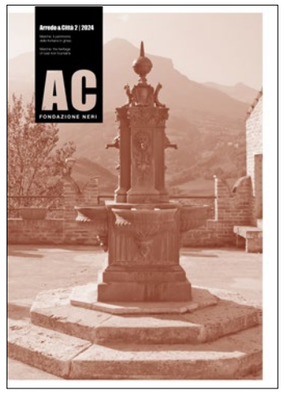
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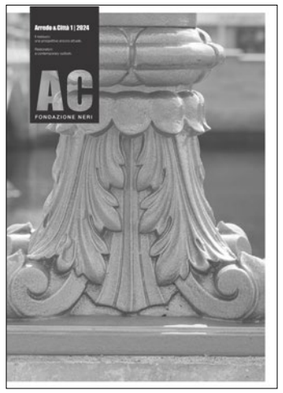
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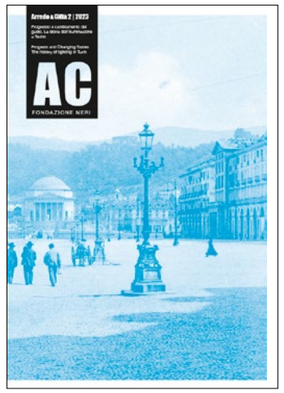


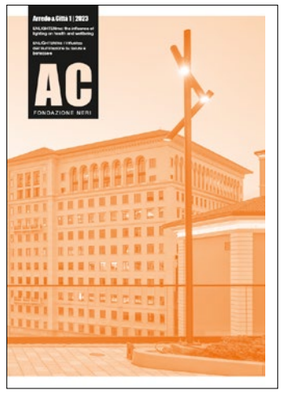


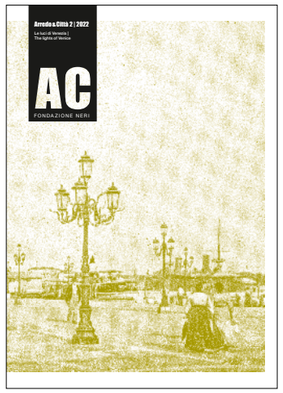


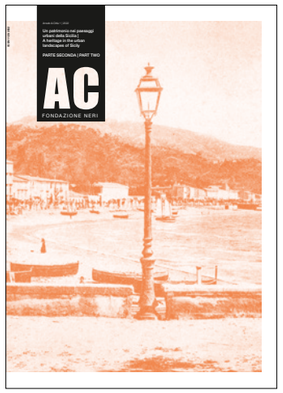


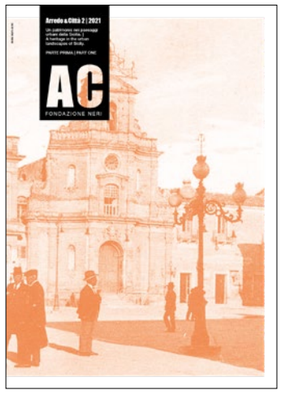






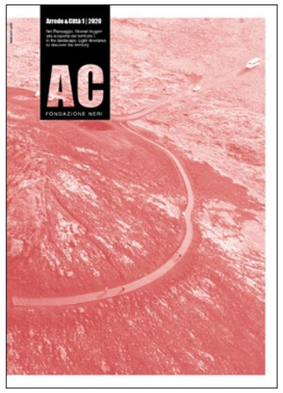


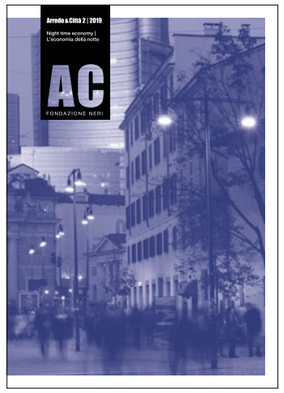


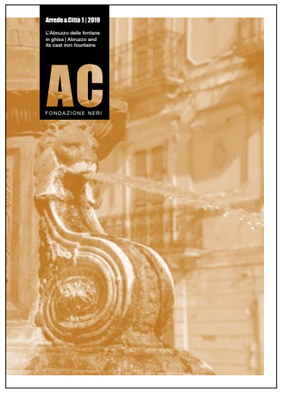




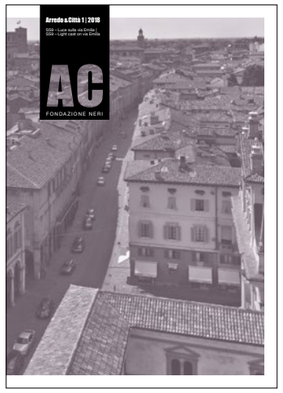


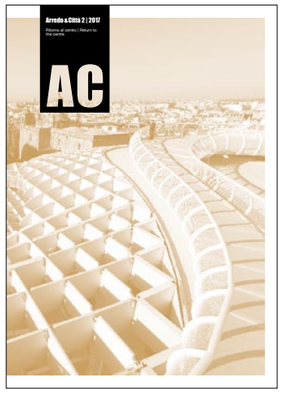


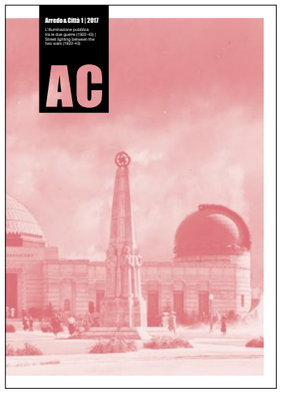


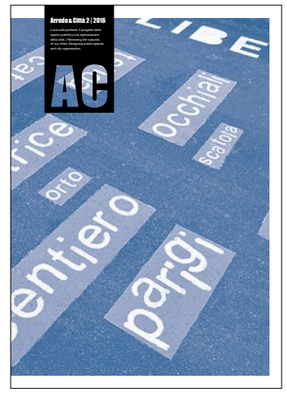


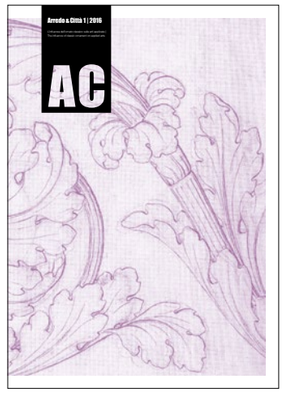


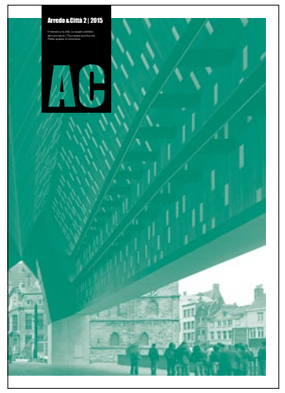


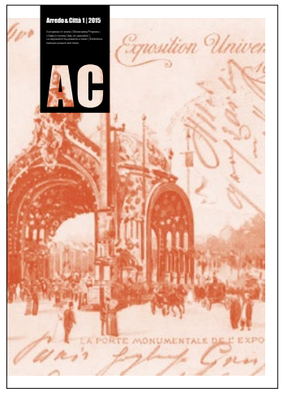


















L’interesse dei designer si sposta dagli interni all’outdoor

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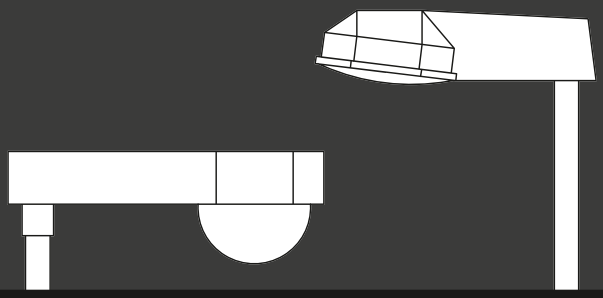
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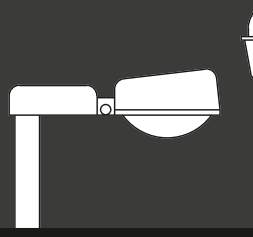
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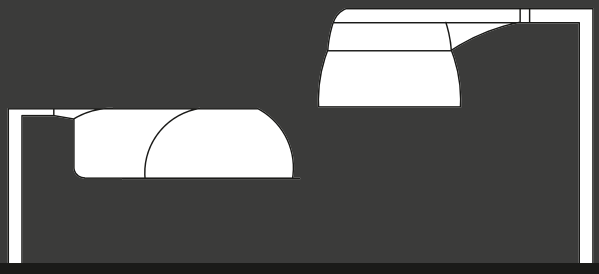
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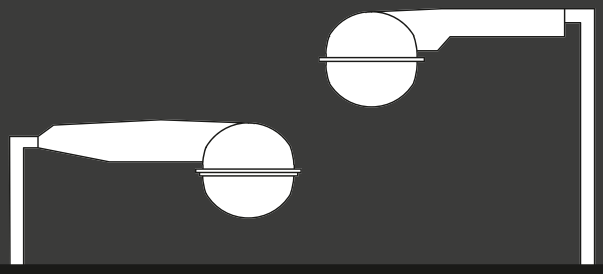
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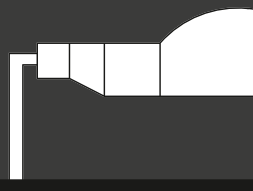
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Designers shifted their interest from interiors to outdoors

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