

# A FLOCK OF WINKAS

To create sculptural statements, Ivalo Lighting turns to the masters of form-giving: architects.

By Peter Hall

Is a light fixture a designed object or simply part of the architecture? When Pennsylvania-based manufacturer Ivalo Lighting was conceived in 2000, founder Susan Hakkarainen raised the question in a discussion with designer Stefano Casciani and architecture professor William Braham. "At the end of the day, somebody needs to use the light, so we talked about design issues from the customer's perspective," Hakkarainen says. "This was about designing something to fit in a space."

Ivalo then commissioned Casciani and a number of architects to each design a light for a

specific purpose, focusing on how the object relates aesthetically to the space and how the user interacts with it. The hope was that such site-specific constraints would yield a virtuoso solution that might ultimately translate to other lighting applications. Choosing architects rather than industrial designers, Hakkarainen notes, was also deliberate.

At this year's ICF, Ivalo is unveiling the three lights featured here and the prototype for a pendant light code-named L'ale, by William Pedersen of Kohn Pedersen Fox Associates. Next year the company will reveal the fruits of another shift

A rendering of the sconce's underside (above) shows how the sculptural quality is consistent even on the back, where it joins with the wall. Dubbeldam created the conceptual diagram at right to illustrate her shift from thinking of the sconce as a lightbulb to a sculptural plane.



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Opposite page: center, a process sketch shows how the sconce's dimensions would accommodate a light source. This page, from left: a jet's wing was one inspiration for the sconce's form; Winka Dubbeldam.

## INFLECTION TW751

Winka Dubbeldam

When Ivalo first called on the offices of Archi-Tectonics with a lighting commission, the studio was already undertaking research in form studies that explored the tension between object and environment. "I'm interested in how architecture could become more intelligent and learn from industrial design," the firm's principal architect Winka Dubbeldam says, "so this was a nice coincidence." The studio channeled its research toward the idea of a light as a "surface deviation of the ceiling plane," although the first fruits of its labors in fact will be a wall light. The complex folded design—and its code

name TW751—is derived from a computer animation of a twisting surface, specifically the 751st frame (One is reminded of the footage of the buckling Tacoma Narrows Bridge).

The fixture, containing a compact fluorescent source, is manufactured in a translucent vacuum-formed acrylic with an aluminum cover to look "like an inside-out oyster," as Dubbeldam describes it. As with Rotare (see page 180), the sconce bears a finish derived from the automotive industry. But for her the emphasis is less on the form and the light it casts than on "its dialogue with other surfaces." Future versions will include a pendant that the architects imagine hanging in clusters to create a new ceiling plane of light and shadow—or as Hakkarainen sees it, "a flock of Winkas."



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