

# LA MARSEILLAISE

*In preparation for its role as 2013 European Capital of Culture, the city of Marseille underwent a series of transformations, not least to the area around the Old Port, home to a new museum of Europe and the Mediterranean, MuCEM.*







The French state has long placed a respect for culture and the arts at the heart of its national identity. It is a credo made concrete, in part, by the striking museums and galleries that can be found woven into the fabric of the country's towns and cities. Francois Mitterand's 'grands projets' of the 1980s provide perhaps the most memorable examples of this philosophy, a near hubristic confidence in the power of iconic arts spaces to enrich the collective spirit. But in reality, the French commitment to culture runs much deeper and stretches much wider. From the early seventies onwards, policy was rolled out across all departments of state requiring that any publicly funded building allot one percent of its construction budget to the commissioning of site-specific artwork. This '1% Artistique'

plan - since adopted by most decentralised governing bodies - has been the driving force behind a host of public artworks that might otherwise never have existed.

This year, the city of Marseille became the latest European Capital of Culture, a title that brought with it a wave of regeneration, including a rebirth of the city's seafront: three connected projects that exemplify both the power of French cultural pride and the possibilities of the '1% Artistique' policy. The centrepiece of Marseille's transformation is the new Museum of the European and Mediterranean Civilisations (MuCEM). As part of the MuCEM complex, a new building was constructed on the city's J4 pier, a porous cube with a lacework-like façade, designed by architect Rudy Ricciotti, which at night becomes a glowing lighthouse of

blues and turquoise. This is linked via a slim footbridge to Fort St Jean, a 17th century fortification that now houses a series of exhibition spaces and a botanical garden. At nightfall, the gardens provide the setting for a 'moonlit' walkway, leading visitors across another footbridge to Marseille's historic Panier district. From here it is a short walk to the city's Old Port - now refreshed with a new public lighting system to create a welcoming seafront panorama. Four lighting design practices - AIK, Licht Kunst Licht, 8'18" and L'Agence Lumière - contributed to the success of these three seafront projects, taking on the various requirements of each, from the permanent and temporary exhibition spaces within, to façades and landscaped exteriors.

## JAPANESE

今年7月、マルセイユの海沿いに欧州・地中海文明美術館 (MuCEM) が開設しました。建築家 Rudy Ricciotti の設計によるコンクリートの格子ファサードが特徴的なこの美術館は、夜間、多彩なカラーライトで照らされます。照明デザイナー Yann Kersalé が考案したこの照明スキームは、フランス政府が提唱する「1% artistique」プログラム（公共建設事業予算の1%を公共の芸術事業に使用することを義務付ける）の下で実現しました。デザイナーの Kersalé は、美術館が臨海部に立つことから耐水性にも配慮し、照明装置メーカーの LEC Lyon と連携して、陽極酸化アルミニウムを素材とする防水設計を施した特注スポットライトを制作。「4240-Havre」と称されるこの照明を建物のガラスの壁とコンクリートのファサードの間に忍ばせました。この結果、ファサードを通り抜ける青色とトルコブル

ーの照明の光は、建物を非現実的な灯台のように浮かび上がらせ、周辺の水辺にさまざまな影と色彩を投げかける効果を生んでいます。照明装置の設置位置は、南と西側のファサードの周りに張り巡らされたコンクリート格子の後ろ側であるにもかかわらず、建物の北と東側に突き出た片持ち梁屋根にも明るい光を投げかけます。

## CHINESE

新建的欧洲地中海文明博物馆 (MuCEM) 今年七月在马赛开门迎客，由建筑师 Rudy Ricciotti 建造，其混凝土格子立面由装饰性的彩色光提供夜间照明。照明设计师 Yann Kersalé 响应政府的公共建筑百分之一经费必须用于服务公共艺术的“百分之一艺术”计划，构思了博物馆的照明方案。Kersalé 与灯具制造商 LEC Lyon 公司合作，打造定制的 LED 聚光灯，可隐藏

于建筑玻璃墙和混凝土立面之间，被授予 4240-Havre 称号的灯具用阳极氧化铝材制造，其构造有一个防水材料密封的设计，安装于滨海位置也经受得起。蓝色和蓝绿色灯光穿过立面，将建筑变成一个超现实主义灯塔。阴影和色光滑过周围水域。虽然灯具安装于包裹南和西立面的混凝土格子背面，也为建筑北和东立面之上的悬臂式屋顶提供照明。

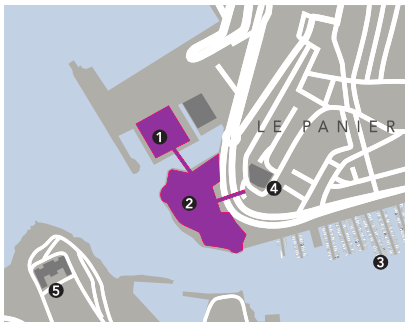
## FRANÇAIS

Le nouveau Musée des civilisations de l'Europe et de la Méditerranée (MuCEM) a ouvert ses portes à Marseille au mois de juillet de cette année. Situé sur le front de mer, sa façade de ciment entretoisé, créé par l'architecte Rudy Ricciotti, est illuminée la nuit par un ensemble de lumière colorée. Le système a été conçu par le designer en éclairage Yann Kersalé pour répondre aux exigences du système « 1

% artistique » du gouvernement par lesquelles un pour cent du financement d'un bâtiment public doit être utilisé pour financer une œuvre d'art publique. Kersalé a travaillé conjointement avec le fabricant de luminaires LEC Lyon afin de créer un projecteur DEL personnalisé pouvant être dissimulé entre les parois de verre du bâtiment et la façade de ciment. Surnommé Havre 4240, le luminaire est fait d'aluminium anodisé et construit pour être de conception étanche lui permettant de résister à l'environnement marin. Des lumières bleu et turquoise sont projetées sur la façade, transformant le bâtiment en un phare surréaliste projetant des ombres et des couleurs sur les eaux environnantes. Bien que les luminaires soient installés derrière les entretoises de ciment qui entourent les façades Sud et Ouest, ils sont également utilisés pour illuminer le toit en porte-à-faux qui surplombe les façades Nord et Est du bâtiment.



Pic: © Xavier Boymond &amp; L'Agence Lumière



Inset above ① MuCEM's J4 building ② Fort Saint-Jean ③ Marseille's Old Port ④ Église Saint-Laurent ⑤ Palais du Pharo

Top The MuCEM J4 building and Fort Saint-Jean, linked by one of two 'floating' footbridges, as seen from the Palais du Pharo.

## MUCEM J4

The J4 building is just one of three sites that together comprise MuCEM. A series of additional gallery spaces can be found in the neighbouring Fort St Jean and a separate Centre for Conservation and Restoration is located within the city's Belle de Mai district, but with its striking appearance the J4 has quickly become the posterboy for the whole museum complex. Architect Rudy Ricciotti saw off competition from a host of world-renowned practices with his design for the waterfront site: a cuboid glass structure shrouded on its south and west sides by a 15cm-thick brise soleil façade, formed from Ultra-High Performance Fibre Concrete (UHPFC). This filigree outer skin was

to become the starting point for the J4's 1% Artistique element, an exterior lighting scheme by Yann Kersalé and his team at AIK entitled 'MERville' - a marvel of the sea. Under Kersalé's direction, the screen is used to fragment light from a series of concealed fixtures, scattering blue and turquoise across the surrounding water and giving the structure a pulsating transparency that makes reference both to the sea and to the flow of history that has swept through the Old Port over the centuries. Kersalé's team at AIK worked with manufacturers LEC Lyon in adapting over 200 of their 4240-Le Havre fixtures so that they could deliver the exact effect required. The

### DEUTSCH

Das neue Museum der Zivilisationen Europas und des Mittelmeers (MuCEM) wurde im Juli dieses Jahres in Marseille eröffnet. Es liegt direkt am Meer, seine netzartige Betonfassade, die durch den Architekten Rudy Ricciotti entworfen wurde, wird nachts durch ein Design aus Buntlicht beleuchtet. Das Konzept wurde durch den Beleuchtungsdesigner Yann Kersalé als Antwort auf das '1% artistique' Konzept der Regierung ausgearbeitet, wonach ein Prozent der Finanzierung eines öffentlichen Gebäudes zu verwenden ist, um öffentliche Kunstwerke in Auftrag zu geben. Kersalé arbeitete mit dem Beleuchtungshersteller LEC Lyon zusammen, um einen kundenspezifischen LED-Strahler zu entwickeln, der sich zwischen der Glaswand des Gebäudes und der Betonfassade kaschieren lässt. Die durch den 4240-Havre synchronisierten Beleuchtungskörper werden aus anodisiertem Aluminium hergestellt und weisen ein wasserdichtes Design aus, das für seine Lage am Meer geeignet ist. Blaues und türkisfarbenes Licht wird auf die

Fassade geworfen und verwandelt das Gebäude in einen surrealistischen Leuchtturm, der Schatten und Farben über das umgebende Wasser gießt. Die Beleuchtungskörper sind hinter dem Gitterwerk aus Beton montiert, das um die Süd- und Westfassade gewickelt ist, aber auch zur Beleuchtung des auskragenden Daches, das über der Nord- und Ostfassade hervorsteht.

### ITALIANO

Il nuovo Museo delle Civiltà Europea e Mediterranea (MuCEM) è stato inaugurato a Marsiglia lo scorso luglio. Il Museo, situato sul lungomare, presenta una facciata in cemento a reticolo creata dall'architetto Rudy Ricciotti, che di notte viene illuminata da un motivo di luci colorate. La struttura è stata ideata dal progettista d'illuminazione Yann Kersalé, in risposta all'iniziativa del governo denominata '1% artistico', secondo la quale l'un per cento del finanziamento destinato alla costruzione di edifici pubblici deve essere utilizzato per la realizzazione di opera d'arte pubbliche. Kersalé ha

lavorato al fianco della ditta di installazioni industriali LEC Lyon per creare un LED appositamente creato per poter essere posizionato a scomparsa fra la parete di vetro dell'edificio e la facciata in cemento. Soprannominato 4240-Havre, l'installazione è realizzata in alluminio anodizzato, costruita secondo la tecnica di impermeabilizzazione stagna che le permette di sopportare le caratteristiche climatiche della zona a ridosso del mare. Luci blu e turchese vengono proiettate verso la facciata trasformando la costruzione in un faro surreale che getta ombre e colori attraverso l'acqua circostante. Le installazioni realizzate dietro al reticolo in cemento che avvolge la facciata dai lati Sud e Ovest sono anche utilizzate per illuminare il tetto a sbalzo che sovrasta i lati Nord ed Est della costruzione.

### ESPAÑOL

El nuevo Museum of the European and Mediterranean Civilisations (MuCEM, de sus siglas en inglés 'Museo de las Civilizaciones Europeas y Mediterráneas') se in-

auguró en Marsella este julio. Situado en el paseo marítimo, su fachada de celosía de concreto, creada por el arquitecto Rudy Ricciotti, se encuentra iluminada en la noche por un patrón de luces de color. El proyecto fue concebido por el diseñador de iluminación Yann Kersalé, en respuesta al proyecto artístico del 1% del gobierno, bajo el cual el 1% del financiamiento de un edificio público debe ser utilizado para encargar una obra de arte pública. Kersalé trabajó junto con el fabricante de artefactos LEC Lyon para crear un foco LED a medida que pudiera esconderse entre la pared de cristal del edificio y la fachada de concreto. Apodado, el 4240-Havre, el artefacto está hecho de aluminio anodizado y construido para tener un diseño sellado a prueba de agua, permitiéndole resistir en su ubicación en la costa. A través de la fachada se proyecta una luz azul y turquesa convirtiendo al edificio en un faro surrealista que arroja sombras y colores a través del agua que lo rodea. Mientras que los artefactos son instalados detrás de la celosía de concreto que envuelve la fachada Sur y Oeste, también son utilizados para iluminar el techo voladizo que sobrevuela la cara Norte y Este del edificio.



Pic: ©Photographe Lisa Ricciotti - R. RICCIOTTI et R. CARTA architectes / MuCEM 2013



Pic: Matthieu Colin / Divergence



Pic: ©Photographe Lisa Ricciotti - R. RICCIOTTI et R. CARTA architectes / MuCEM 2013



Pic: Matthieu Colin / Divergence

*Top left* LEC Lyon Bordeaux fixtures create a constellation of light on the terrace deck of the J4 building. *Above left* A series of ramps between the UHPFC skin and museum wall provides mounting for the artistic lighting. Lighting for the ramps is concealed within the underside of the ramp above. *Above right* The skin covers the south and west sides of the building and forms an overhang above the north and east façades.

architect stipulated that no fixtures be visible during daylight hours, so each piece was customised with location-specific brackets and precisely calculated optics to direct light exactly as it was needed to create an accurate visual result.

The wide lens and anodised, waterproof construction of the Le Havre allowed it to be placed externally between the glass outer wall of the museum and the UHPFC façade. AIK had previously used the fixture for The Wave, their illumination of the sea wall that protects the city of Le Havre. As Technical Manager at Atelier AIK, Fabienne Maman explains this past experience was key in their selection for Marseille. “We came onto this project very late through the 1% Artistique procedure and the works on site had already started,” he says. “Although Rudy Ricciotti was very attentive and responsive to our needs, we had some catching up with delivering the work on time. Failure was just not an option. We preferred to take no risks at all and therefore decided to work with LEC.”

A pedestrian walkway runs between the glass wall and UHPFC façade, providing access to the museum’s roof terrace and from there the ‘floating’ footbridge that links with Fort St Jean. These ramps provided

a mounting point for the two-colour blue/green Le Havre spotlights.

There is no outer skin on the north and east façades, but the UHPFC meshwork is present as an overhanging section of roof, jutting out at the top of the building. These are also illuminated by Le Havre fixtures. To complete the scheme, the decking of J4’s roof terrace is inset with a constellation of blue stars, inground Bordeaux fixtures, again from LEC Lyon.

French lighting design practice 8’18” was tasked with ensuring the artistic lighting was successfully adapted and integrated with any functional exterior and interior lighting. This included providing pedestrian lighting for the ramps up to the roof. Under regulations, these are classed as external walkways and as such must meet a requirement of 20 lux. In order to achieve this without disrupting Kersalé’s scheme, luminaires were installed into the underside of the ramp directly above, or into the UHPFC roof structure in the case of the top ramp. Working with the manufacturer, they developed a special louver system to minimise spill and glare when viewed at a distance from both inside and outside the museum. 8’18” was involved on the MuCEM project from its early development stages in 2003,

## PROJECT DETAILS

**MuCEM J4, Marseilles, France**  
 Client: Ministry of Culture /OPPIC  
 Architect: Rudy Ricciotti  
 ‘1% Artistique’ Lighting Design: AIK agency  
 Functional Lighting Design: 8’18” agency  
 Installer: SPIE Aix-en-Provence  
 Permanent Exhibition Lighting Design: Licht Kunst Licht

## LIGHTING SPECIFIED

### Exterior Lighting

200 x LEC Lyon 4240-Havre spotlight (customised) - facade  
 112 x LEC Lyon Belval 5631 LED luminaires - ramp and moats  
 30 x LEC Lyon Belval 5630 LED luminaires - St Laurent bridge  
 LEC Lyon Bordeaux 5630 LED luminaires - roof terrace  
 U-LED from Sagittario - J4 bridge

### Auditorium:

286m Global trac control 3-circuit track (dimnable 0/10V)  
 120 x Formalighting Plaza dimmable luminaire with 2x26W CFL source

### Foyer:

150m Global trac Pro 3-circuit track  
 82 x Formalighting with 2x26W CFL source

### Exhibition Rooms:

2500m (approx) Global trac Pro 3-circuit track  
 220 x Formalighting Plaza with 1x70W metal halide source

### Permanent Exhibition Lighting

Havells-Sylvania Concord Beacon Muse adjustable projectors (on-board dimming, 26W 3000K, three circuit track, custom bracket)  
 Insta Elektro LedLux Linear LL LS IP54 WWH linear showcase illumination  
 TTC Timmler Technology LED-Luc miniature spots for ‘cabinet des curiosités’  
 Roscolab Litepad DL10mm - 2800/3700 plinth illumination  
 Luceplan Pétale D71 P - D71 PL (LED) pendant luminaires in ‘Children’s Realm’  
 Nimbus Line Z 004-243 table luminaires

**Right** The parallel beams of the roof structure create a series of covered troughs through the J4 building. In the permanent exhibition space, Licht Kunst Licht specified special arched brackets allowing lights to be positioned freely within the space.

**Below right** TTC Timmler Technology LED-Luc miniature spots pick out individual pieces in the 'Cabinet des Curiosités'.



Pic: Studio Adeline Rispal / Luc Boegly



Pic: Studio Adeline Rispal / Luc Boegly



Pic: Studio Adeline Rispal / Luc Boegly



Pic: Studio Adeline Rispal / Luc Boegly



Pic: Verena Eidel

working with the architects to help create a suitable lighting strategy. They took responsibility for the twin concrete footbridge that link the J4 roof terrace with Fort Saint Jean and the Fort's east entrance with St Laurent church in Marseille's old town. Although the construction of both bridges are similar - both share the same cross-sectional shape and 'seamless', single-form design - subtle differences exist between the two. This is a reflection of the change in light technologies that occurred between the prefabrication of each. Back when the link from J4 to Fort Saint Jean was commissioned, LED technology was an unproven technology, so the bridge was fabricated for traditional in ground luminaires. These were adapted to take LED fixtures, but the process was not without complication. When the second bridge between the Fort and St Laurent church was commissioned, the design was adapted to accommodate LED downlighting within the handrail.

#### INTERIOR

For the interior of the J4, 8'18" helped to develop a ceiling grill system that would provide ambient lighting for the museum exhibition halls, foyer and auditorium. Their solution was designed to fit within the ceiling support structure and is applied throughout the museum. The transverse structural beams form covered troughs for which special brackets were designed to

accommodate not just the ambient lighting, but also the power supplies to the exhibition lighting, as well as incorporating speakers, security cameras and the fire detection system.

Ambient lighting manufactured for installation in standard trimless false ceilings had to be adapted with a metal support to fit the troughs. 70W and 35W metal halide were used, concealed behind a neutral grey glass so that they are visually unobtrusive when not in use.

The ground floor of the four-storey J4 building houses the MuCEM's permanent exhibition with a lighting design by German-based Licht Kunst Licht. The space is organised in four sections, each addressing a different theme - agriculture, the three monotheistic religions, citizenship and human rights - yet the gallery retains a open, spacious feel. Arched brackets were developed in order to attach projectors into the ceiling troughs using a modified luminaire base. Thus, projectors can be positioned freely along the trough and their location on the arched bracket can be adapted to create the desired orientation and beam angle. The electrical connection with the concealed 3-phase-track occurs through a modified adapter with extended cabling. The LED projectors can be focused between 10° and 65° half-beam angle and are dimmable through an on-board rheostat. Barn doors on each projector limit light scallops on the

trough flanks and allow specific exhibits to be artistically illuminated with precision. A large part of the exhibits is illuminated from the ceiling, but individual display cases are fitted with additional lighting features. Table displays, for example, contain prominent exhibits that are treated with light from the sides of the case, provided by LED strips concealed behind a frosted glass cover. Similarly, the busts in the 'Mur des Portraits' (wall of portraits) are illuminated by lateral concealed LED strips. Amphorae and bowls are not exclusively lit from above. In order to allow for a full appreciation of the ceramics' rich decoration the platforms themselves are luminous. A 'Cabinet des Curiosités' (cabinet of curiosities) contains collectibles from all over the world - textiles, spices, stuffed exotic animals and more. Here, hidden linear light fixtures and LED mini-projectors illuminate the exhibits individually. The small projectors are fitted with a magnetic base and flexibly connect to a bespoke metal housing. The housing is recessed flush in a groove at the display case's top. The result is a calm, engaging scheme that, while emphasising the large variety of different exhibits on display, retains and enhances the fabric of the space.

[www.8-18lumiere.com](http://www.8-18lumiere.com)

[www.ykersale.com](http://www.ykersale.com)

[www.lichtkunstlicht.com](http://www.lichtkunstlicht.com)



Pic: © Xavier Boymond &amp; L'Agence Lumière



Pic: © Xavier Boymond &amp; L'Agence Lumière



Pic: © Xavier Boymond &amp; L'Agence Lumière



Pic: © Xavier Boymond &amp; L'Agence Lumière

## FORT ST JEAN

For over 400 years, Fort Saint Jean has stood guard at the entrance to Marseille's Old Port. First constructed on the orders of Louis XIV in a bid to strengthen the city's defences, the site began its life as a historical monument in 1964 when it was handed over to the Ministry of Culture. It housed the department of underwater archaeological research until 2005, when work began to incorporate the Fort into the larger MuCEM complex.

### INTERIORS

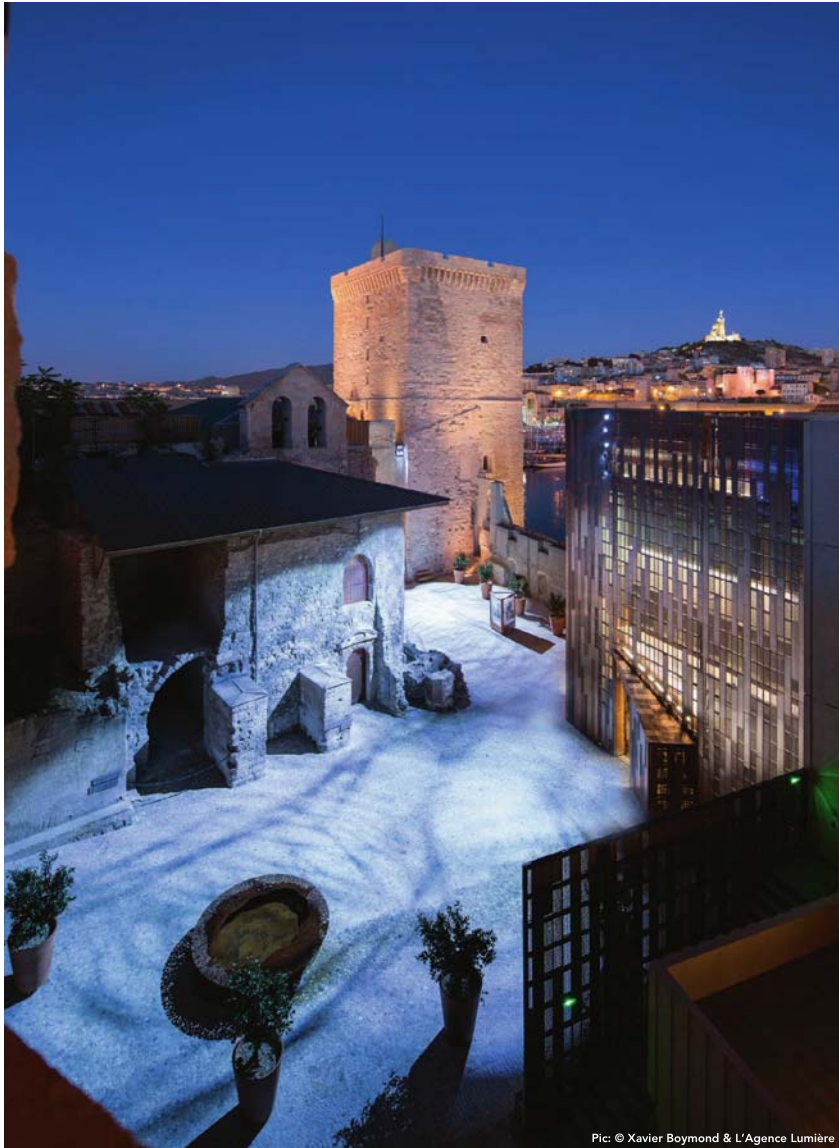
The architectural management of the Fort's interior spaces and accessibility requirements was handled by Roland Carta, alongside Rudy Ricciotti. Just under 1200sqm of exhibition space was created, allowing additional pieces from MuCEM's extensive collection to be displayed on a five-year

rotation. These galleries occupy the 'village' of buildings within the fort walls - specifically the Chapelle Saint-Jean, the Galerie des Officiers and buildings 'E' and 'G'. As with the J4 building, interior lighting was designed by 8'18". They specified a system of Erco Optec LED spots and Firalux micro-projectors for these gallery spaces. 8'18" also devised lighting for the I2MP and Georges Henri Rivière buildings. The former includes an entrance to the museum via the Old Port, as well as a conservation training centre, library and offices. Working with Roland Carta architects, the team integrated lighting into the furniture of the space, creating an appealing glow for visitors as they enter the lower courtyard. Inside the building's classrooms and library a simple system of 16mm fluorescent linear fixtures with louver optics are controlled by

a daylight sensor, while additional compact fluorescent downlights are triggered by motion sensors.

An exterior staircase runs up the outside of the building, concealed behind a perforated metal façade. The architects requested that 8'18" create a subtle play of light with this surface. To do this, they illuminated the stairways, allowing light to spill through the perforations. On the north façade, a strip of asymmetrical, directional LED is attached to the cladding's metal frame

The Georges Henri Rivière buildings houses a cookery workshop in its east wing and a museum bookshop in the western section, in addition to a central space for temporary exhibitions. Here, Erco Hi-trac incorporates a 54W fluorescent provides indirect lighting as well as a structure on which to mount lighting for temporary exhibitions.



Pic: © Xavier Boymond & L'Agence Lumière

## EXTERIORS

As an important part of the Fort Saint Jean redevelopment process, a new exterior lighting scheme was developed by L'Agence Lumière.

Their approach was threefold. Firstly, they focused on accentuating certain parts of the structure in order to reveal its historic character after nightfall. Secondly, they worked with landscape architects Agence APS, to illuminate a new Garden of Migrations - a botanical history of the Mediterranean Basin constructed within the walls of the Fort. As well as picking out selected foliage among the various flora, lighting draws visitors along a new footpath that runs through the Fort complex, linking via the Fort's two floating footbridges to the J4 and Le Panier district of the city. LED fixtures from LEC Lyon proved the mainstay of the lighting

fixtures on the Fort, providing a pallet of fixtures with the proven robustness required to endure the elements.

The final element of the scheme involved the addition of Martin Professional event lighting to create an almost fantastical dreamlike quality to the the footpaths and courtyards. As the sun sets, a hot white light slowly envelops the Fort. This then shifts imperceptibly towards a more blue-white that mimics bright moonlight. The intent here was to provide a sense of calm in which tourists and locals could enjoy an evening promenade.

Controlled by a Martin Pro M2GO control console, all exterior lighting remains active until 1am when, by law, it must be switched off.

[www.8-18lumiere.com](http://www.8-18lumiere.com)  
[www.agence-lumiere.fr](http://www.agence-lumiere.fr)

Far left top Event lighting on King René tower casts a dreamlike glow across the lower courtyard.

Far left below Walkways along the Fort walls and the façade of the Georges-Henri Rivière building illuminated by LEC Lyon Saint-Jean and Ligny fixtures.

Centre top and below The Georges-Henri Rivière building sits on the upper level of the fort. In ground luminaires mark a walkway through the Garden of Migrations.

Left Event lighting bathes the lower courtyard in a blueish white, evocative of bright moonlight. The I2MP building, to the right of the picture, is clad in a grillework façade, thrown into silhouette by internal lighting and asymmetrical, directional LED fixtures mounted on the support structure.

## PROJECT DETAILS

### Fort St Jean, Marseilles, France

Client: Ministry of Culture OPPIC (under the control of DRAC)  
 Architect: Carta Associés  
 Landscape architect: Agence APS  
 Landscape Lighting Design: L'Agence Lumière  
 Interior Lighting Design: 8'18"  
 Museographer: Zen+dCo

## LIGHTING SPECIFIED

### Exterior Effects lighting:

70 x Martin Pro Exterior 400 Image Projector  
 6 x Martin Pro Exterior 410 RGBW projector  
 13 x Martin Pro Tripix Wash  
 11 x Martin Pro Tripix 1200

### Exterior Architectural Lighting

LEC Lyon 4040 Luminy 4 Spotlight - terraces  
 LEC Lyon 5716 Allevard ground recessed spotlight - vegetation  
 LEC Lyon 5635 Ligny lightbar - facade  
 LEC Lyon 5760 Passy recessed fixture  
 LEC Lyon 4330 St Jean recessed fixture - wall light for walkways  
 LEC Lyon 4240 Havre - indirect lighting  
 LEC Lyon 1750AC Bourgogne ground recessed marker-light - terrace banisters  
 LEC Lyon 1843G Carquefou ground marker-light - walkways  
 LEC Lyon 5640 School Light- handrail for stairs  
 LEC Lyon 5620 Brunei submersible LED - fountain

### Exterior Lighting Control

Martin Pro M2GO lighting control console  
 M-PC console

### Interior 'Village' museum lighting

Erco OPTEC LED spotlight Dali  
 Firalux Occhioled RD 3.6W LED Micro-projector  
 Firalux Occhioled Micro-projector  
 Firalux Rubanled Double M aluminium profile LED ribbon

### Interior Georges Henri Rivière building

Erco Hi-trac light structure incorporating a 54W fluorescent  
 Erco Quintessence LED 21W recessed spotlights  
 Artemide Castore pendant with spherical diffuser  
 Sammode Niepce 40 tubular luminaires with 28W T5 fluorescents on stairways  
 Formalighting 8114 and 8304 recessed 70W metal halide spotlights

### Interior I2MP building

Regent No Limit 54W T5 fluorescent wall light  
 Trilux Inperla recessed downlights and wall fluorescent 32W with rim cover  
 Trilux 504 Series suspended linear fluorescents 28W T5 with low luminance louvre optics  
 LEC Lyon LEC5640 6W LED luminaire  
 Sylumis LED strip





Pic: © Xavier Boymond



Pic: © Xavier Boymond

## THE OLD PORT

The Old Port marks the historic heart of Marseille. The site of the original settlement of Massalia some 2600 years ago, it had in recent times become a traffic intersection with multiple lanes of cars cutting off the old town from the waterfront. Landscape architect Michel Desvigne together with teams from Foster + Partners / Tangram Architects were tasked with realigning the character of the area, introducing a series of measures to reduce traffic and creating a pleasant space for pedestrians to promenade. Lighting designer Yann Kersalé was again called in to help mould the Port's nighttime identity. Working with manufacturer Selux, he specified seventeen 16.5 metre and eight 23.5 metre tall, custom designed Olivio masts. Their slim aesthetic echoes the masts of the sailing ships moored nearby and support a spiral of luminaires equipped with 90W or 140W Cosmopolis lamps. Positioned around the upper sections of the poles in different sized groups, their natural, organic design provides a

subtle contrast to the geometric layout of the pedestrian square and illuminates the extensive promenade area right up to the water's edge.

The eight larger poles feature an additional Kersalé touch: a 2.5 metre high LED Skin, that creates a bark-like detail on each mast's surface. The effect is created by laser cutting the reflective stainless steel housing to reveal RGB LEDs that pulse with a selection of video art pieces, specially created by Kersalé for the project. Conceptually these nod to the flow of water - and history - linking Marseille to the Mediterranean.

[www.ykersale.com](http://www.ykersale.com)

### PROJECT DETAILS

**Old Port, Marseilles, France**  
 Client: MPM Marseille Provence Métropole  
 Architect: Foster and Partners / Tangram architects  
 Landscape Design: Michel Desvigne  
 Lighting Design: Yann Kersalé – AIK  
 Lighting Specified: Selux Olivio Floracion, Sistema & Candelabra

### *Marseille signs up to LUCI*

In September, the Mayor of Marseille signed the LUCI Charter on Urban Lighting, joining cities from around the world in a commitment to implement public lighting policies that respect sustainable urban development.

The signing took place during the LUCI City under Microscope event in which Marseille unveiled its lighting strategy to over 150 participants comprising 25 international city delegations.

The product of contributions from over 40 cities around the world, the LUCI Charter on Urban Lighting outlines the issues cities must address when setting up their public lighting policies: energy efficiency, improvement of the quality of life, reduction of light pollution, maintenance, recycling, the cultural and social dimensions of light. It provides a reference framework within which towns and cities can develop their own sustainable lighting strategies.

The City under Microscope event consisted of two days of conferences and site visits, focused on the use of light as a tool for urban and cultural renewal in Marseille, France's second largest city.

Talks included Yann Kersalé discussing the Old Port and MuCEM projects; Patrice Eschasseriaux and Aurelien de Fursac of Côté lumière outlining their transformation of the Grand Hôtel Intercontinental; Gilles Genetelli, Manager of ELAEIS on the facade lighting for the Palais du Pharo; Bruno Foucras, Head of Public Lighting and Illuminations for the City of Marseille, discussing France's second largest street lighting network; and Christian Point, Head of the Procurement, Studies and Illuminations Division of the City of Marseille explaining the dynamic lighting scheme created for the Marseille Opera.

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