

wall_technic

Neonlauro is born in 1956 as artisan workshop for the production of hand-molded neon lights.

It has been producing and installing neon signs and custom-made lighting fixtures for more than fifty years.

We work with plastic, aluminium, steel, glass, vinyl film, plexiglass, led, fluorescent lights, but neon is our passion.

We are only one of the many stories that can be told about this art in Italy, where innovation has traditionally gone always hand in hand with manual skill, and the project with the object, in that imprecise, unstable, indefinable mix of expertise, passion, risk.

The collaboration with the world of the arts is by now decennial, and is for us the natural evolution of the passion, of the attention to the detail, of the wisdom of the artisan and of the profound knowledge of the materials that have always defined our production.

In the art field, neon technology is brought to never before experienced levels in the context of luminous advertising, for the complexity of the shapes and for the visual impact that the artwork gains, once installed.

We've been collaborating with various artists for a long time, and among them are Joseph Kosuth and Pierpaolo Calzolari, together with important galleries, foundations and museums; during the years we've made our professionalism known in Italy and in Europe, in Australia and in the United States.

Neonlauro is making available for ***a call for a wall*** 15 linear meters of neon lights. In the event of the necessity of more material for the project, this need will have to be discussed with the organization (Dolomiti Contemporanee).

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A cold cathode light (or neon) is made of a tube of design-based hand- molded crystalline glass, and on each of the extremities is welded an electrode (figure 5 and 7), which is connected to a voltage lifter through a wire.

Inside the tube two gases can be found, argon and neon, pure or more commonly mixed in different proportions. Pure neon produces a red-coloured light, pure argon a light-blue one, and the mixture of the two gases is used inside coloured tubes. The glass tubes available on the market can be coloured, dusted, or transparent. In the first case, the colour of the light is going to be caused by the glass paste and the light is going to maintain the same colour when on and off; in the second one thanks to the dusting inside the tube the light is going to look white when turned off; in the third case the colour of the gas itself is going to be visible. A vast array of colours is available (figures 1 and 2), the available diameters go from 6 to 25 mm, and in general the choice has to be made with the proportion of the object to be made in mind. It is possible to realize many different shapes and writings, imagining a linear element for the glass tube, which folding over and over on itself traces a profile to one's liking, a little like drawing on paper without ever taking the pen off the paper. The result can be a coplanar shape (figure 8) or a more articulated layout in which the tube is arranged on two levels (figures 3, 6 and 9), one "subservient" in the background, and a "principal", "reading" one in front. In this case the readability of the writing is granted by keeping the background level dark.

The fixing usually happens on a wall or a panel, in case of two-dimensional objects like, for example, a writing, through appropriate supports (figure 4).

In other cases, when handling particular shapes or installations, it's possible to utilize other fixing systems, like for example metal frames or wires made of nylon or steel to support the light.

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