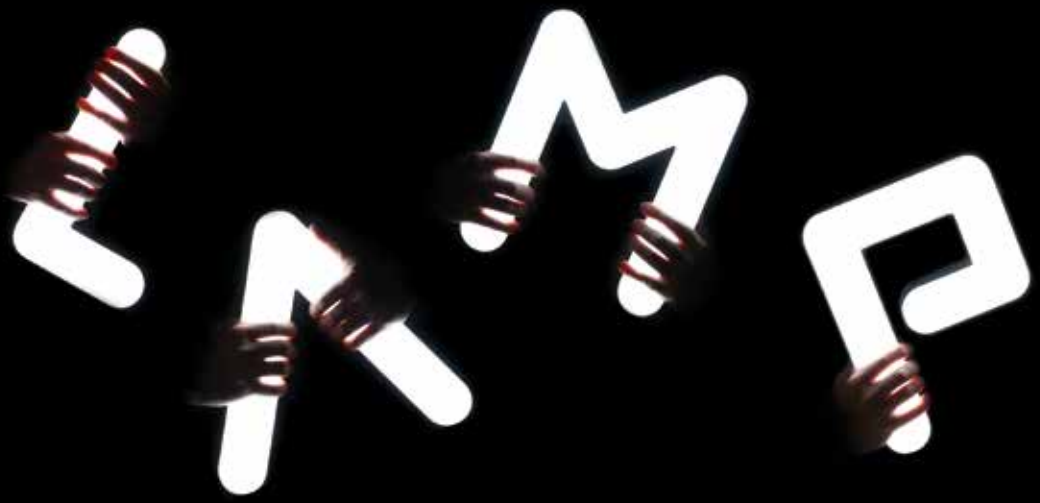

Lighting
Concepts 2017
LAMP
LIGHTING
SOLUTIONS
AWARDS
i7

LAMP

LIGHTING



Lamp Lighting Solutions Awards’17

LAMP LIGHTING

A year of evolution. The rules of the game in the lighting industry have been completely overturned, affecting the entire value chain: suppliers developing new technologies, manufacturers integrating these technologies and attempting to turn them into services for their users, designers applying them, etc. Now is the time to be reinvigorated or die.

It is the time of change. In 2017, Lamp Lighting has taken the decision to join a lighting group, The Nordeon Group, like many other business models that are undergoing the same process. However, even with these synergies and the positivity of the results of working together, where 2+2 does not always add up to 4, it is important that we ask ourselves - Where do we come from? It is vital that we do not lose sight of our origins and that we know how to safeguard the value that each one of us provides to the market, avoiding these integrations ending up in a bland homogeneity of products and services that causes us to lose the essence that defines us and that sets us apart. Because now, more than ever, is the moment for valuing creativity, not just in the design process, but in all the processes that we do, in order to continue being at the forefront of changes in the lighting industry.

And what better example could there be to see that creativity than in the 523 projects that come from 43 different countries. Real projects that grew from different cultures, points of view, and philosophies. Ideas for the future from the hands of those who will bring them to life - students. Assessments from the voice of the experience - the panel of judges. All of this, a source of inspiration to be able to transmit that "je ne sais quoi". The issue is that lighting is not now considered to be solely decorative or technical, we are leaving behind its functionality to simply dress a space. Nowadays, light generates feelings. For Lamp Lighting, it is an honour to be able to continue placing value on these feelings, with the support of an exceptional panel of judges and participants who, on a daily basis, give their all to working with lights and shadows, ultimately, working with the feelings and progress that lighting is able to generate in and for people. Because, at the end of it all, people are what matter.

Ignasi Cusidó Codina
CEO Lamp Lighting

Año de evolución. Las reglas del juego en el sector de la iluminación se han transformado por completo, afectando a toda la cadena de valor: proveedores desarrollando nuevas tecnologías, fabricantes integrando estas tecnologías y mirando de convertirlas en servicios para sus usuarios, diseñadores aplicándolas... Es hora de renovarse o morir.

Es época de cambios. En 2017 Lamp Lighting toma la decisión de integrarse en un grupo de iluminación, The Nordeon Group, como muchos otros modelos de negocio que están en el mismo proceso. Pero aún y estas sinergias, y la positividad de los resultados del trabajo en equipo, dónde 2+2 no siempre suman 4, es importante preguntarnos: ¿De dónde venimos? Es vital no perder los orígenes y saber salvaguardar el valor que cada uno de nosotros aporta en el mercado, evitando que estas integraciones acaben por homogeneizar los productos y los servicios, y nos hagan perder la esencia que nos define y nos diferencia. Por eso ahora, más que nunca, toca poner en valor la creatividad, no solo en el diseño en sí, si no en todas las acciones que hacemos para continuar liderando la transformación de la iluminación.

Y qué mejor ejemplo que poder ver esa creatividad en los 523 proyectos que nos llegan de 43 países. Proyectos reales que emanan de diferentes culturas, puntos de vista

y filosofías. Ideas de futuro de la mano de los que acaban de llegar, los estudiantes. Valoraciones de la voz de la experiencia, el jurado. Todo ello, fuente de inspiración para conseguir transmitir ese "je ne sais quoi". Y es que la luz dejó de ser comprendida solamente como estética o como técnica, atrás quedó su funcionalidad como embellecedora de un espacio. Hoy la luz es generadora de sentimientos. Para Lamp Lighting es un honor poder continuar poniendo en valor estos sentimientos, con el apoyo de un jurado excepcional y de unos participantes que se dejan la piel día a día lidiando con luces y sombras, en definitiva, con los sentimientos y avances que la luz es capaz de generar en y para las personas. Porque, al fin y al cabo, lo que importa son las personas.

Année d'évolution. Les règles du jeu dans le secteur de l'éclairage ont connu une transformation complète qui affecte toute la chaîne de valeur: fournisseurs développant de nouvelles technologies, fabricants intégrant ces technologies et les convertissant en services à destination de leurs utilisateurs, designers appliquant celles-ci... Il est temps de se renouveler ou de périr.

C'est une époque de changements. En 2017, Lamp Lighting prend la décision de s'intégrer à un groupe d'éclairage, The Nordeon Group, à l'instar de nombreux autres modèles d'affaire s'engageant dans le même processus. Mais au-delà de ces synergies et de la positivité des résultats du travail en équipe, où 2+2 ne font pas 4, il est important de s'interroger: D'où venons-nous? Il est vital de ne pas perdre ses origines et de savoir préserver la valeur que chacun de nous apporte sur le marché en évitant que ces intégrations ne finissent par homogénéiser les produits et les services et nous fassent perdre l'essence qui nous définit et nous différencie. Par conséquent, il importe aujourd'hui plus que jamais de mettre en valeur la créativité, non seulement dans la conception mais dans toutes les actions que nous entreprenons pour continuer de conduire la transformation de l'éclairage.

Les 523 projets qui nous parviennent de 43 pays nous donnent le meilleur exemple de cette créativité. Des projets réels qui émanent de cultures, points de vue et philosophies différentes. Des idées d'avenir nées de ceux qui viennent d'arriver, les étudiants. Des évaluations nées de l'expérience, le jury. Tout ceci, source d'inspiration pour parvenir à transmettre ce "je ne sais quoi". La lumière a ainsi cessé d'être appréhendée seulement comme esthétique ou comme technique, elle a délaissé sa fonctionnalité comme embellisseur d'un espace. Aujourd'hui, la lumière est créatrice de sentiments. Pour Lamp Lighting, c'est un privilège de pouvoir continuer à mettre en valeur ces sentiments, avec le soutien d'un jury exceptionnel et de participants qui travaillent dur, jour après jour, en se confrontant aux ombres et aux lumières, en définitive, aux sentiments et avancées que la lumière est capable de créer dans et pour les gens. Parce qu'au bout du compte ce qui importe ce sont les personnes.

PRESIDENT OF THE JURY

Lighting design has various values and roles. For example: fine tuning the visual environment with light and shadow, creating beautiful scenery, creating a calm and comfortable atmosphere, constructing a safe and reliable environment, or cooking up good lighting with less energy. Although, recently I have discovered a new value: lighting to let people or something be happening. Lighting design can directly affect or act on people's psyche and trigger a new action or behavior. If it wasn't for that specific lighting design, maybe these deeper feelings or behavior would not have been. Design is not just about aesthetics or an amenity, but this new feeling is another role that we should also anticipate when looking at design.

In this round of Lamp Awards, many projects express this new value in the lighting design. This is most recognizable in the prize-winning works, specifically in the Urban and Landscape Category, *Raval KmO* and *Light in Transition Central Square of Kozani*, or in the Indoor Lighting Category, *First Sunset in the Pacific*. These works project a lighting design to make something happen and it is obvious that the unique design evokes a new emotion in people with equally unique behavior as an outlet. I would like to praise this challenge to design as it certainly exceeds various critics and points of improvement noted for each project.

As the President of the Jury, I have enjoyed the free discussions with the other jury members, all of different backgrounds, with different points of view and philosophies. The discussions were very open and honest with outcomes everyone was pleased with, I'm sure. With the rapid influx of LEDs and IT into lighting design, the role of lighting design and methods are caught in a dramatically changing vortex. My hope is that the Lamp Awards will become a platform for discussion on the future of lighting design around the world.

Kaoru MENDE

President of the Jury 2017

El diseño de la iluminación tiene diversos valores y funciones. Por ejemplo: uno de ellos es ajustar el entorno visual valiéndose de la luz y las sombras, creando paisajes bellos, generando una atmósfera tranquila y cómoda, construyendo un entorno seguro y fiable, o consiguiendo una buena iluminación utilizando menos energía. Sin embargo, recientemente he descubierto un nuevo valor: la iluminación para permitir que las personas o las cosas sucedan. El diseño de iluminación puede afectar directamente o actuar en el subconsciente de las personas y provocar nuevas acciones o comportamientos. Si no fuese por ese diseño de iluminación en concreto, tal vez estos sentimientos más profundos o ciertos comportamientos no se habrían producido. El diseño no solamente trata sobre la estética y la comodidad, sino que este nuevo sentimiento tiene otra función que también deberíamos anticipar al pensar en el diseño.

En esta ronda de los Premios Lamp, muchos proyectos han expresado este nuevo valor en el diseño de la iluminación. Se hace más reconocible en las obras galardonadas, en especial en la categoría de Iluminación Urbana y Paisaje, Raval KmO y Light in Transition Central Square of Kozani, o en la categoría de Iluminación de Interiores, First Sunset in the Pacific. Estos trabajos proyectan un diseño de iluminación para hacer que sucedan las cosas, y resulta obvio que un diseño único

evoca una nueva emoción en las personas con un comportamiento igualmente único como salida. Me gustaría elogiar este reto en el diseño ya que sin duda alguna soluciona varias críticas y puntos de mejora señalados en cada proyecto.

Como Presidente del jurado, he disfrutado de las conversaciones libres con los demás miembros del jurado, todos ellos con distintos antecedentes, con diversos puntos de vista y filosofías. Las conversaciones han sido muy abiertas y honestas, obteniendo resultados con los que, estoy seguro, todos estamos muy satisfechos. Con la rápida influencia de las luces LED e IT en los diseños de iluminación, el papel del diseño de la iluminación y los métodos se ven atrapados en un vórtice cambiante. Tengo la esperanza de que los Premios Lamp se conviertan en una plataforma para la discusión sobre el futuro del diseño de la iluminación en todo el mundo.

La conception lumière remplit des fonctions et apporte des valeurs différentes. Entre autres, elle permet de souligner, par un dosage subtil des ombres et de la lumière, l'environnement visuel, en créant de beaux décors, des ambiances tranquilles et confortables, un environnement rassurant. Par ailleurs, un éclairage soigneusement étudié permet d'éclairer de manière efficace, tout en consommant moins d'énergie. Récemment, toutefois, j'ai découvert un nouvel aspect intéressant: l'éclairage agit sur notre manière de penser et d'agir. La conception lumière peut, donc, affecter ou agir directement sur notre psyché, en déclenchant un nouveau mode d'agir ou de nouvelles attitudes. Sans un certain type de lumière, certains sentiments, plus profonds, ou certains comportements n'existeraient peut-être pas. Le design n'est pas seulement une question d'esthétique ou de décoration, c'est aussi une nouvelle façon de ressentir les choses, que nous devrions envisager lorsque nous regardons un objet de design.

De nombreux projets présentés dans le cadre de cette édition des Trophées Lamp, expriment cette nouvelle valeur qui caractérise la conception lumière. On la retrouve, tout particulièrement, dans les travaux qui ont été récompensés, et notamment dans la catégorie Éclairage Urbain et Paysager, comme *Raval KmO* et *Light in Transition Central Square of Kozani*, ou dans la catégorie Éclairage d'Intérieurs, avec *First Sunset in the Pacific*. Ces œuvres incarnent un design d'éclairage fait pour susciter une action: de toute évidence, ce type de design absolument unique fait naître une nouvelle émotion et une envie d'agir autrement. Je voudrais louer ce défi, en termes de design, qui va bien au-delà des critiques et des améliorations possibles notées pour chacun des projets.

En tant que Président du Jury, j'ai particulièrement apprécié le débat ouvert avec les autres membres du Jury, provenant d'horizons différents et dotés de points de vue et de philosophies différentes. Les échanges ont été francs et sincères et je suis sûr que tout le monde en a été satisfait. Suite à l'affirmation des LED et d'IT dans la conception lumière, le rôle de ce dernier et les méthodes de conception se retrouvent au centre d'une évolution de plus en plus rapide. J'espère sincèrement que les Trophées Lamp deviendront une plateforme de discussion sur le futur de la conception lumière dans le monde entier.

THE JURY

Kaoru Mende

Lighting Designer and President of the Jury. (Japan)

Gustavo Avilés

Lighting Designer. (Mexico)

Colin Ball

Lighting Designer. (UK)

Anna Sbokou

Lighting Designer. (Greece)

Rafael Gallego

Lighting Designer and APDI President. (Spain)

Joan Roig

Architect. (Spain)

Stefano Colli

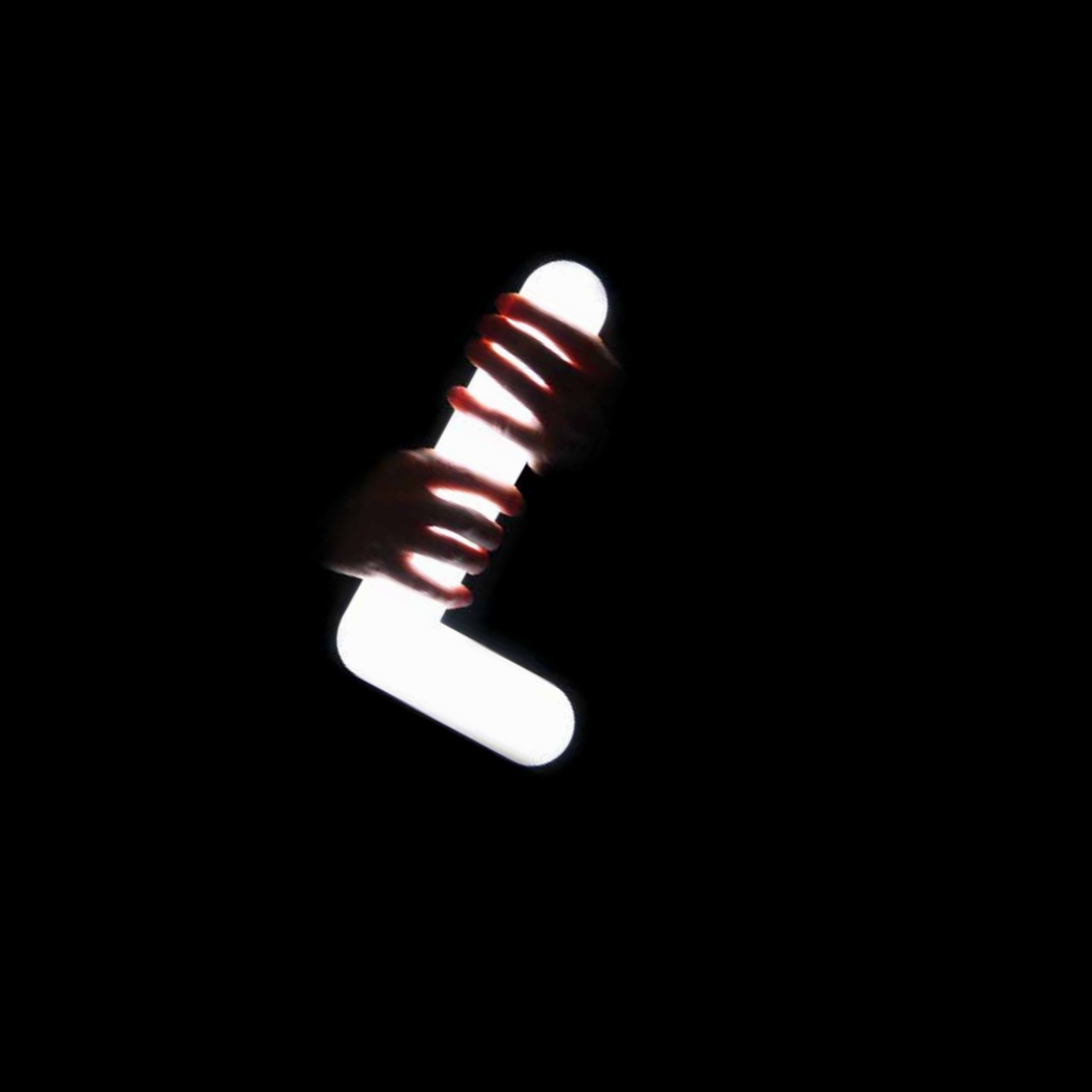
Interior Designer. (Italy)

ARCHITECTURAL OUTDOOR LIGHTING

INDOOR LIGHTING

URBAN AND LANDSCAPE LIGHTING

STUDENTS PROPOSALS



Lamp Lighting Solutions Awards'17

Architectural Outdoor Lighting

The Australian War Memorial

Architectural Outdoor Lighting Award

Jury Evaluation:

An elegantly balanced scheme where each detail is accented appropriately.
Integrating the light throughout the monument the consistency of approach is equally expressed in the constructed elements of darkness.

Lighting Project Author:
Steensen Varming

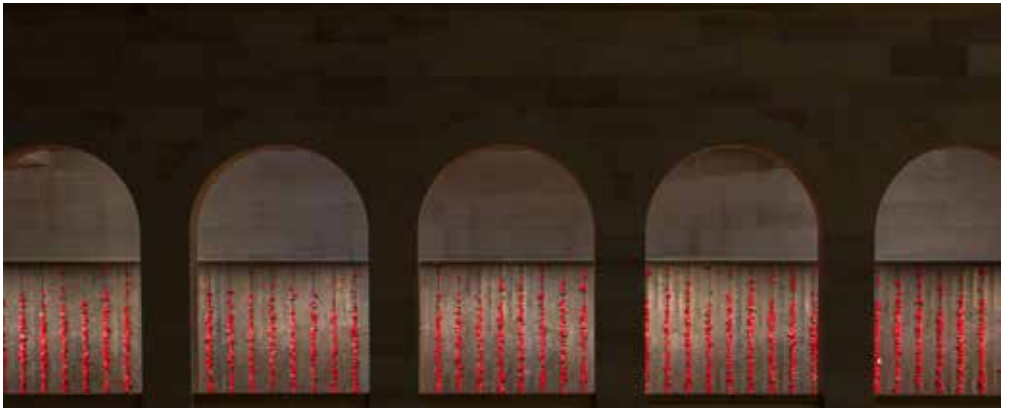
Architect:
JPW Architects

Developer:
The Australian War Memorial

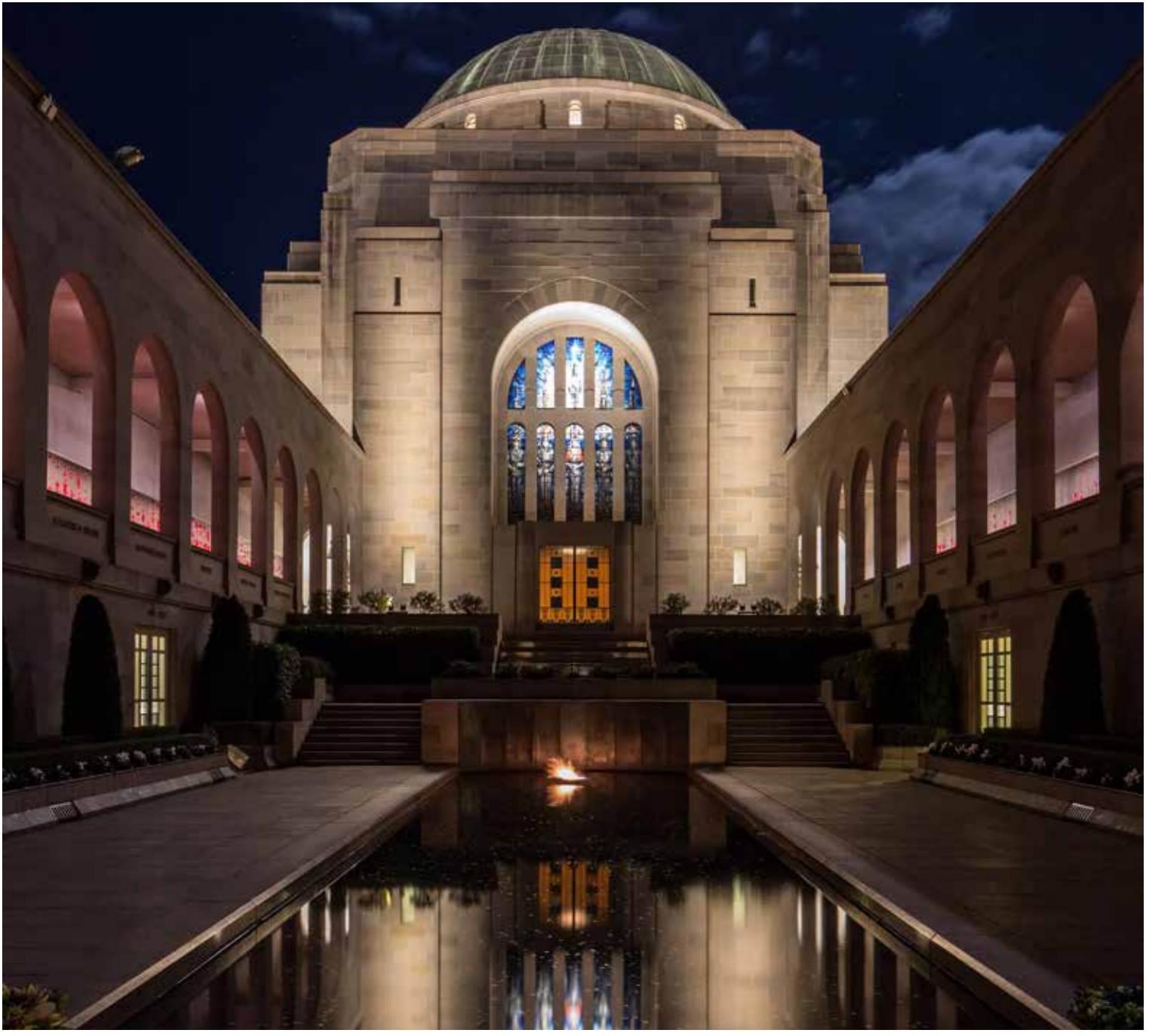
City / Country
Canberra, Australia

The Australian War Memorial is a national heritage listed place positioned on a significant site across the nation's Parliament House in Canberra. It commemorates the sacrifice of Australians who have died in war and assists visitors to remember, interpret and understand the Australian experience of war and its enduring impact on Australian society.

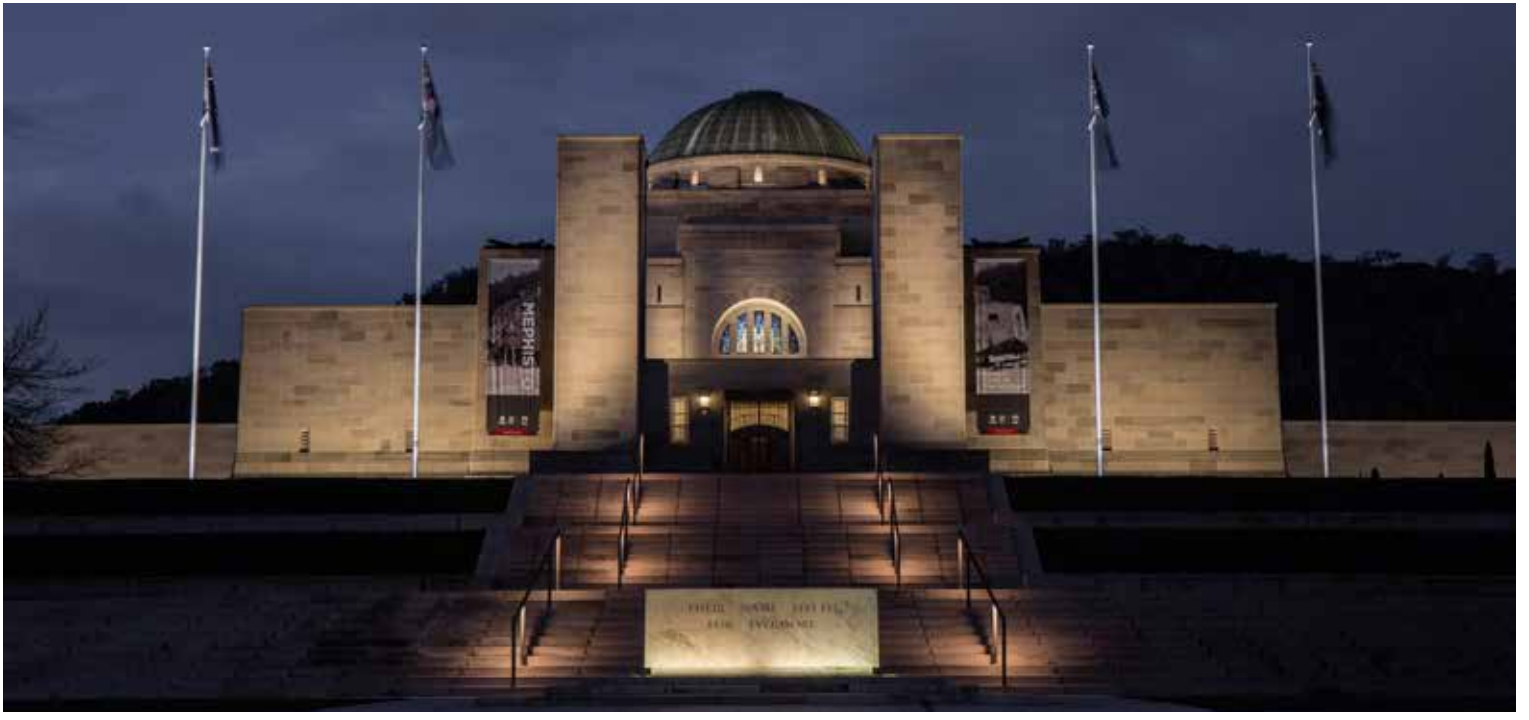
The lighting design follows the Lighting Masterplan, developed in 2007/2008 which sets out an overall lighting strategy and concept for the Australian War Memorial and memorial grounds throughout various stages of implementation. At the core of the lighting concept is a scheme of hierarchical lighting which reflects the prominence of the architectural components, developed in conjunction with Richard Johnson from JPW Architects as well as other key stakeholders such as heritage advisors with the inner core of the building representing and symbolizing the heart of the War Memorial.



Photography: Rohan Venn



Photography: Rohan Venn



Photography: Rohan Venn

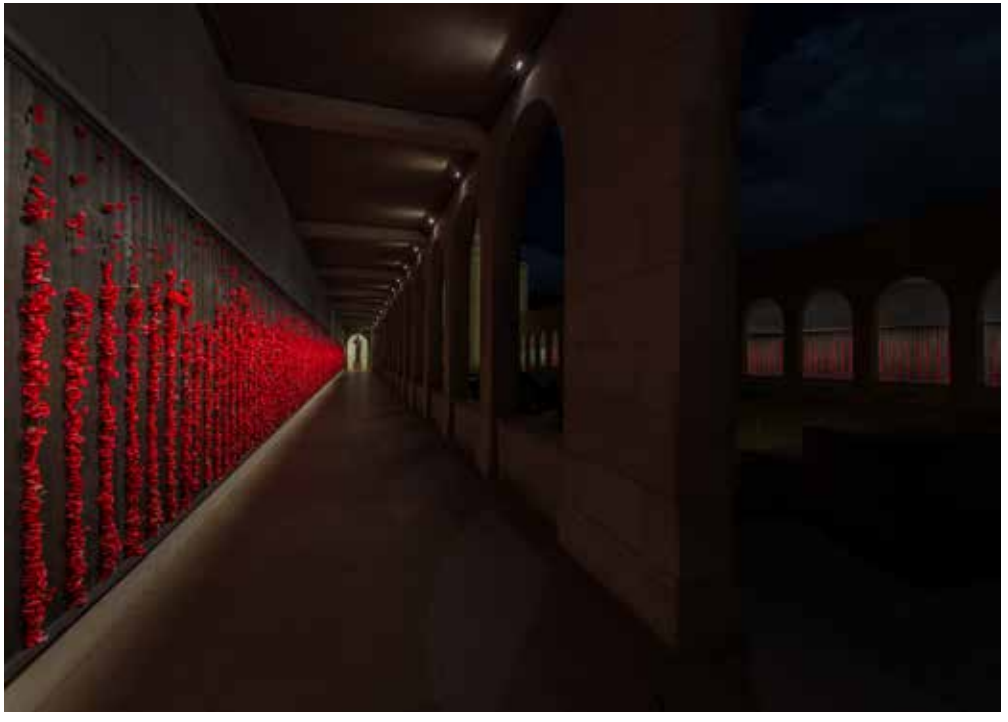
Lighting Solution

The project demonstrates a thoughtful approach that respects and applies darkness equally to light, creating a place for exploration as well as quiet reflection, allowing visitors to take in and understand the solemnity of the space.

The building is enhanced with a respectful lighting scheme which strikes a balance between the subtle and commemorative lighting language, respectful of the building's narrative and the dramatic enhancement of its position as one of the world's great national monuments.

Utilizing concealed sources, light radiates from the inside out, coming through stained glass windows, the gate, and other openings, symbolizing the heart of the building and creating a night time image. The importance of the dome is intensified by lighting that enhances shape and material through striking contrast at night time and making a respectful impression even when competing with daylight.

The inner courtyard houses the Roll of Honour, featuring engraved names of the fallen. Names projected in light on the façade create a personal and intimate connection for visitors who have sent loved ones to war. The Eternal Flame's warm glow is balanced by sensitively adjusted lighting levels, bathing the courtyard in a soft uniform glow from within cloistered walkways.



Photography: Rohan Venn

"Light Frieze"

Kunstmuseum Basel

Architectural Outdoor Lighting

Special Mention

Jury Evaluation:

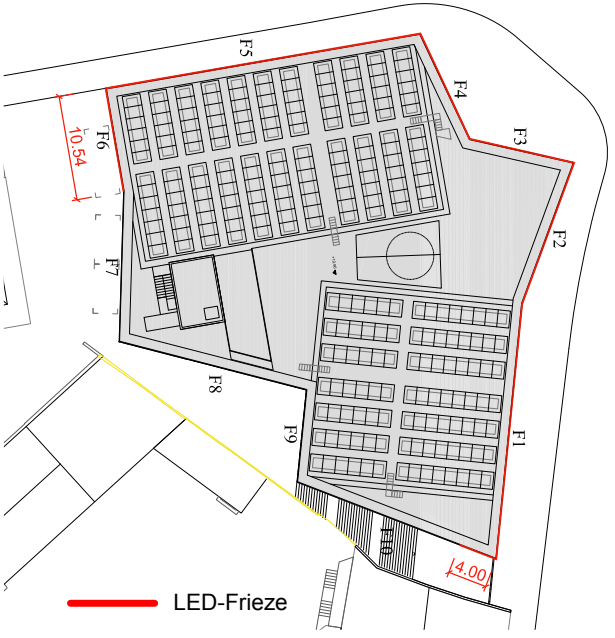
A truly innovative approach to media light and architecture. Seamlessly integrating technology into the very fabric of the façade enables the lit effect to truly transform how the building's fabric and form is seen.

Lighting Project Author:
Multivision LED-Systeme GmbH & iart AG

Architect:
Christ & Gantenbein

Developer:
Bau- und Verkehrsdepartement Basel-Stadt, Städtebau & Architektur, Hochbauamt

City / Country:
Basel, Switzerland



The light frieze media facade of the Kunstmuseum Basel fascinates with poetic expression based on the sophisticated interplay of form, architecture and light. Harmonising with the material of stone, the effect of constantly changing grey and white emerges as the daylight changes. The changing typographical message thus created lends the building high visual appeal.

This Swiss museum is the home of one of the most important art collections in Europe.
The space of the area had now been extended for 2.500 sqm.
The "Light Frieze", which is 40 lines high and encircles the building in 12 metres height, displays elegantly text and graphics on the monolithic walls made of grey bricks. It spans across 7 facade segments and has a total lenght of 115 metres.
As an integral part of the architecture, the lights are placed within the specially formed grooves, staying completely invisible while illuminating this shadow gap precisely with white LEDs.

Photography: Kunstmuseum Basel, Julian Salinas

Photography: Kunstmuseum Basel, Julian Salinas

Photography: Kunstmuseum Basel, Julian Salinas

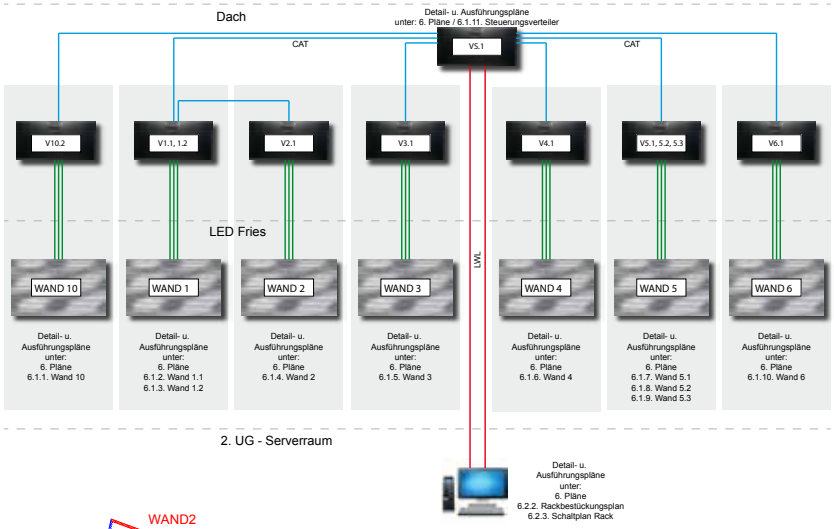
Photography: Multivision LED-Systeme GmbH

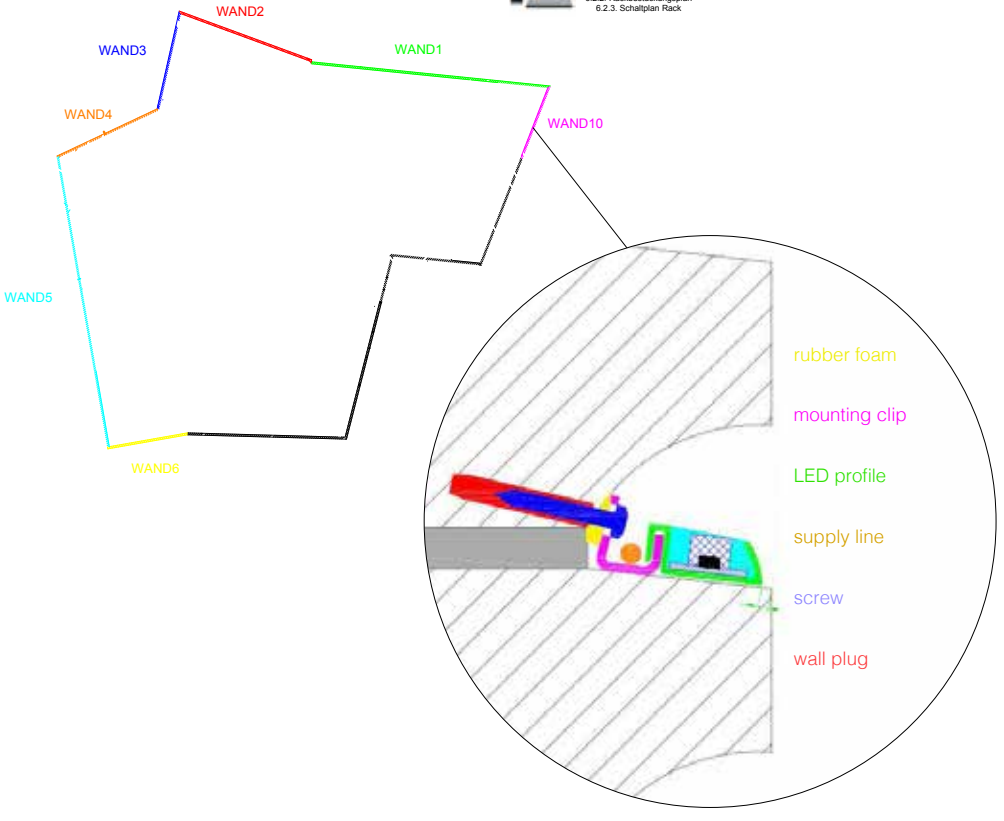
Lighting Solution

White LEDs are placed into the joints of the frieze so they can't be seen from the street yet precisely illuminate the specially formed grooves. Reflections on the lightly coloured bricks of the frieze thus create an indirect light that can be used to display both text and graphics. An integral part of the architecture, the subtle way the facade is enlivened makes it seem sometimes more and sometimes less transparent, suggesting diverse interactions between the building's interior and the surrounding urban space. Thus, a fleeting play of light and shadow emerges, which yet seems to be as solid as the masonry. As daylight fades, the frieze adapts to the new environmental conditions, becoming more radiant.

We developed a bespoke pixel controlled linear luminaire with a height of only a few millimeters to fit into the gap. All the given parameters like size, power, cable length etc. were extremely challenging criterias for the design and the production of the lights.
In total there are now over 4.500 metres of this item, with about 210.000 LEDs and a total system power of max. 50 kW. The spacing between the individual LEDs is 22 mm, groups of four define each pixel. Light sensors on the roof enable the optimum brightness for the illuminated joints corresponding to the ambient light.

SYSTEMSCHEMA





Jut Wave

Jury Evaluation:

A deceptively simple scheme that delivers technical brilliance. The excellently balanced lighting allows the form of the architecture to shine out.

Lighting Project Author:
CLDC (Ben Lin, Eason Chou & Fay Tseng)

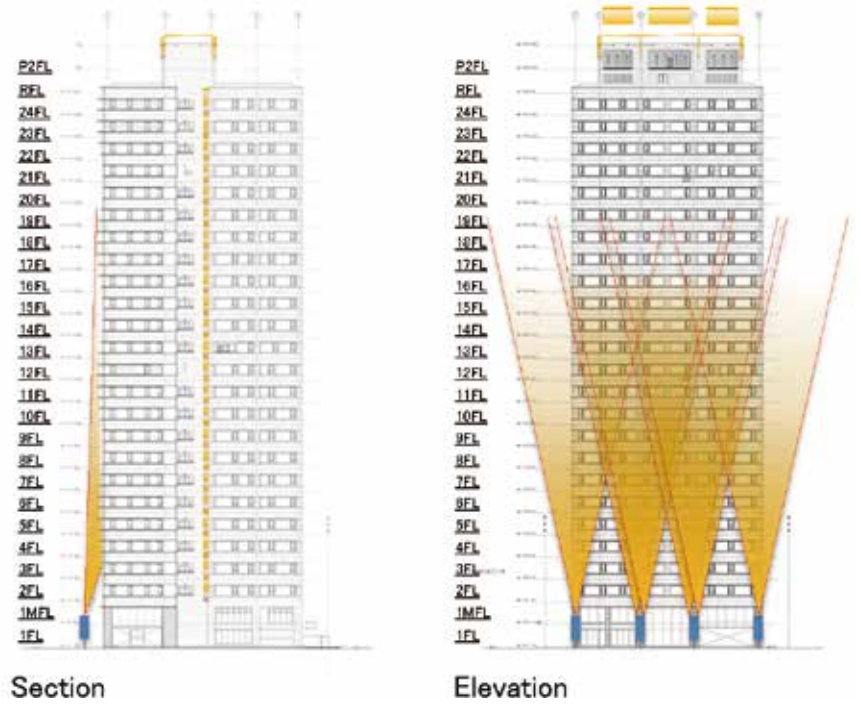
Architect:
Norihiko Dan and Associates

Developer:
Jut Land Development

City / Country:
Taipei, Taiwan

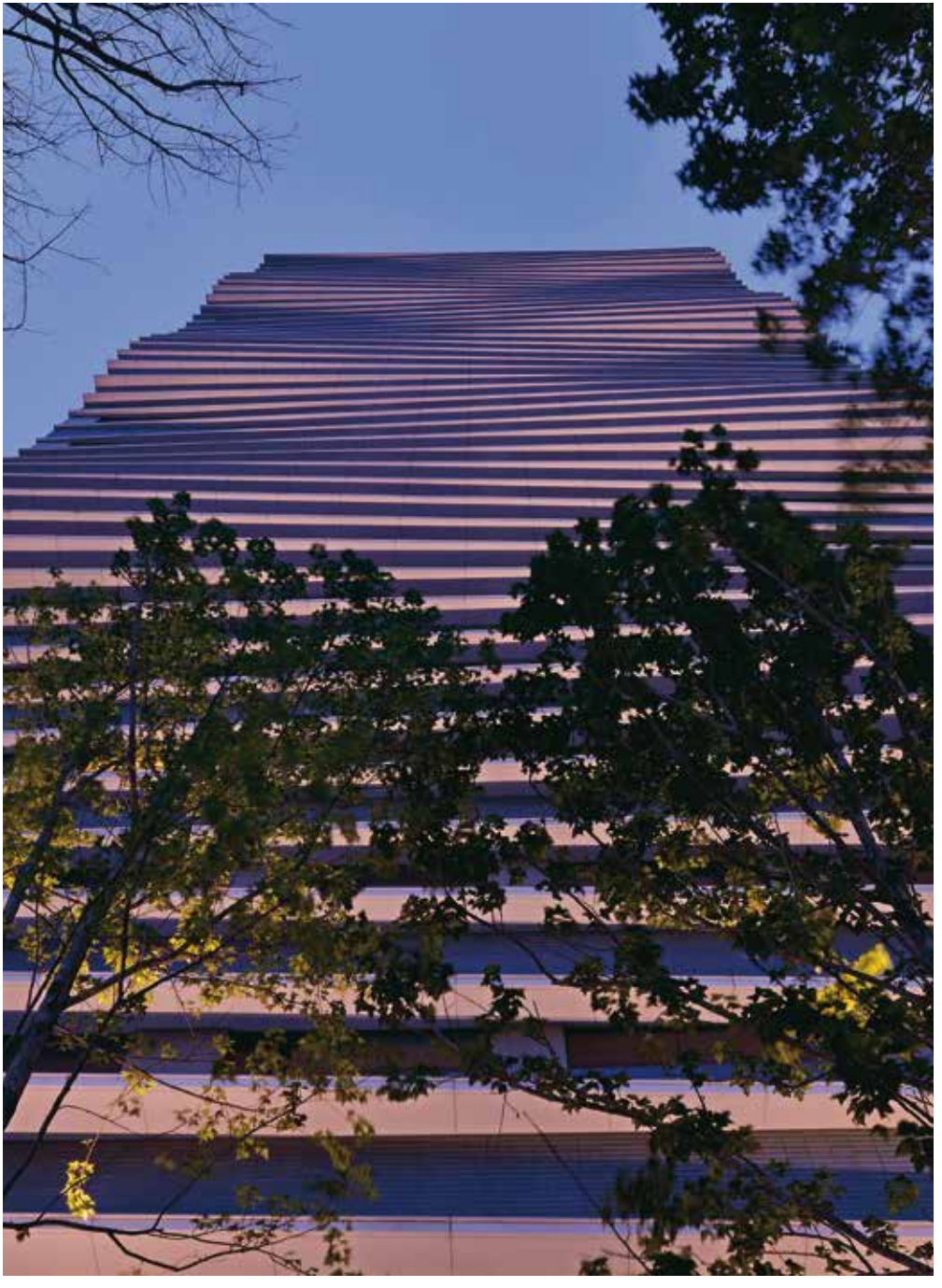
Jut Wave is a residential building located in a prosperous business district. The core concept is to create lighting environment harmonization into these two conflict roles and convey a sense of calm, security and comfort. With a belief of lighting design should be people-oriented, we applied simple elements to provide visual aesthetics, break limitation of monotony and build a balance between privacy and openness.

The modernly-shaped waved facade is the composition of horizontal decorative aluminum panel in different lengths with a distinctive visual effect of the weightless exterior. By accentuating the rhythm of the waved façade and broaden visual experience, we emphasizes the three-dimensional wave elements to create contrast and present the texture of light filtering between horizontal aluminum panels. The intertwining and contrasting of lights and shadows represents depth of field and the power of extension.
Not only seeing the lights but also feeling the elegance of the shadows.



Section Elevation

Photography: Cheng Chin Ming



Photography: Cheng Chin Ming

Lighting Solution

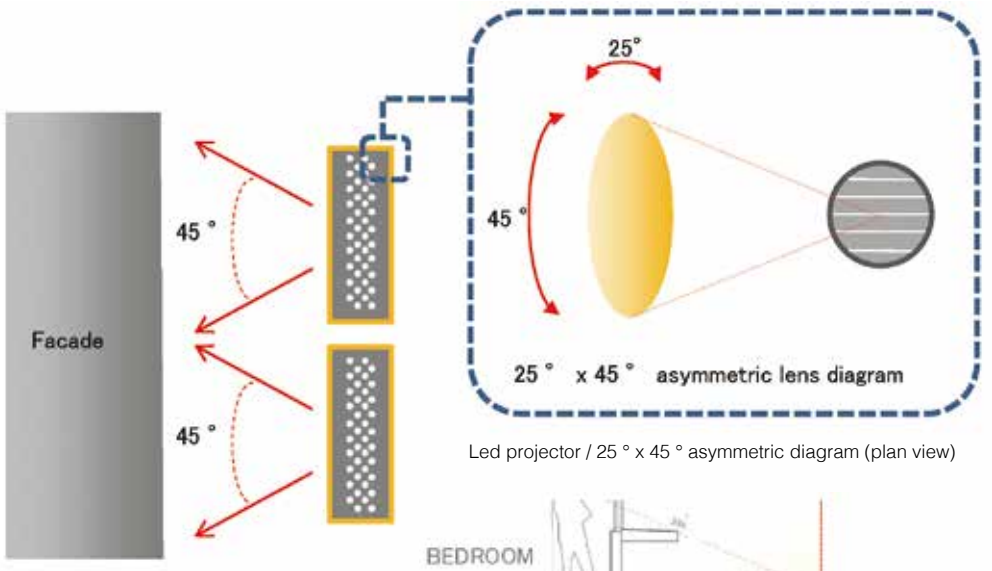
Lights and shadows act as a mediator to control reflection, brightness and darkness, to create a feeling of movement in the layers.

The chosen light color temperature of 3000K aims to raise the visual temperature during the night. Pole mounted luminaires aligned to the vertical columns on the ground floor illuminate the horizontal decorative aluminum panel on the facade.

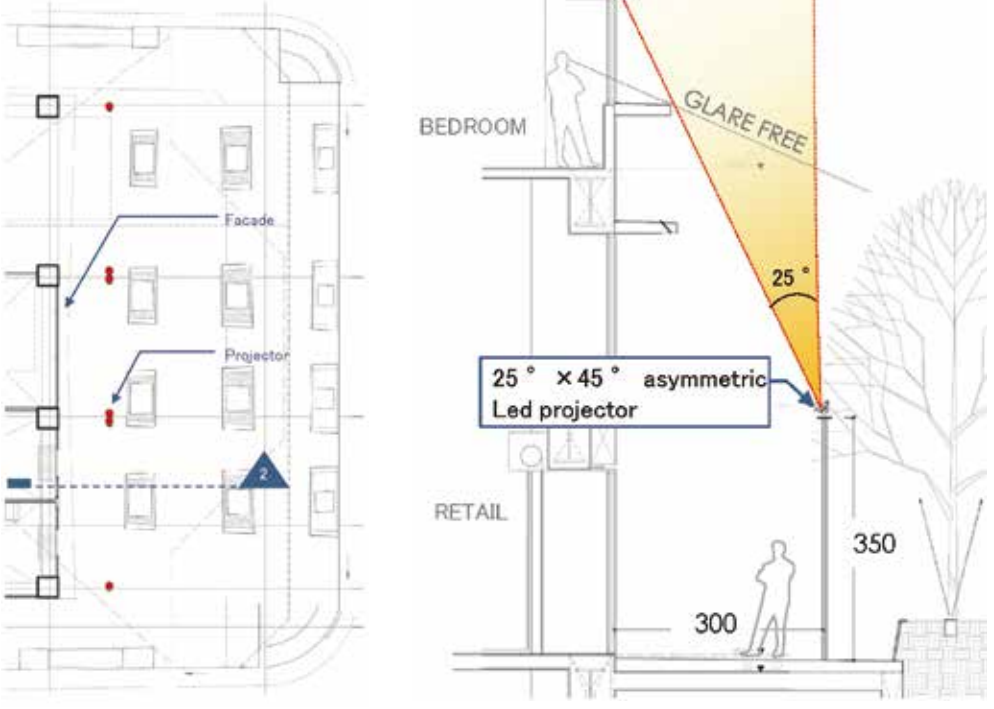
By using asymmetric projectors with a beam angle of 25x45 degrees, only the convex part of the decks are lit up, assuring soft light and shadows. The overall facade area is 10,729 M2; the total wattage used for facade lamps is 8,057 W. The facade Lighting Power Density(LPD) is only 0.75W / square meter.

The luminaires are controlled by perpetual calendar system. The lighting could operate with daylight properly during seasons, cooperating with residents'daily schedule, while extending the lifespan of the light source, saving energy, and reduction in the maintenance.

Since the distance between buildings is rather narrow and most people see the building from an upward view. Lights projected accurately along an individual's angle of perspective could avoid glare and spilled light to the surroundings. Through this method we achieved the desired lighting in a city scale while reducing negative impact to the environment.



Led projector / 25 ° x 45 ° asymmetric diagram (plan view)



Rectoria Godmar

Jury Evaluation:

Exquisite detailing perfectly integrates to the minimalist architecture.
A beautifully original way of looking at landscape lighting.

Lighting Project Author:
Jordi Moya Baringo (Ilm Bcn S.L.)

Architect:
PUIG I MIR
(Carles Puig i Maria Antònia Mir)

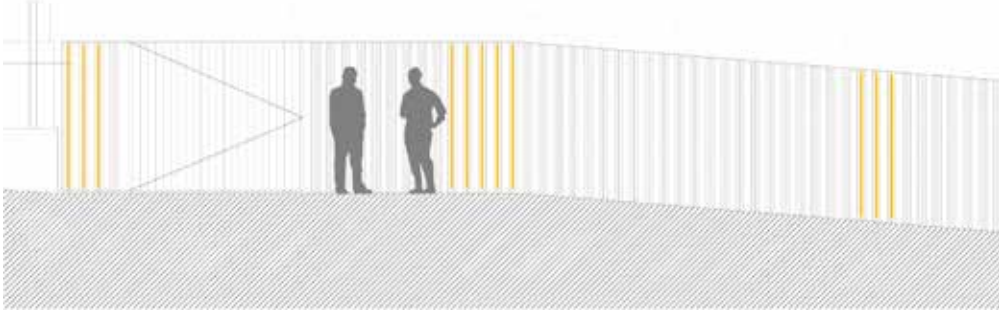
Developer:
Rectoria Godmar S.L.

City / Country:
Callús, España

La Rectoría de Callús es un proyecto arquitectónico que transforma una antigua iglesia abandonada a inicios del siglo XX en una sala polivalente para celebrar todo tipo de actos sociales como conciertos, cenas o fiestas privadas.

La propuesta arquitectónica exterior frente a la iglesia es muy esencial: una valla perimetral a modo de celosía sectoriza una zona privada dentro del entorno rural. Este límite se construye con materiales nobles como el acero y la madera, complementando la piedra de la iglesia.

El proyecto lumínico se suma a la sobriedad de la propuesta, integrando las luminarias en la propia arquitectura, mimetizándola, con objeto de minimizar su impacto visual. La iluminación no aporta ni báculos ni cualquier otro elemento visual nuevo. La propuesta lumínica transforma la arquitectura en la propia luminaria del espacio que crea. De este modo, la valla se convierte en un plano de luz que actúa como un biombo japonés luminoso.



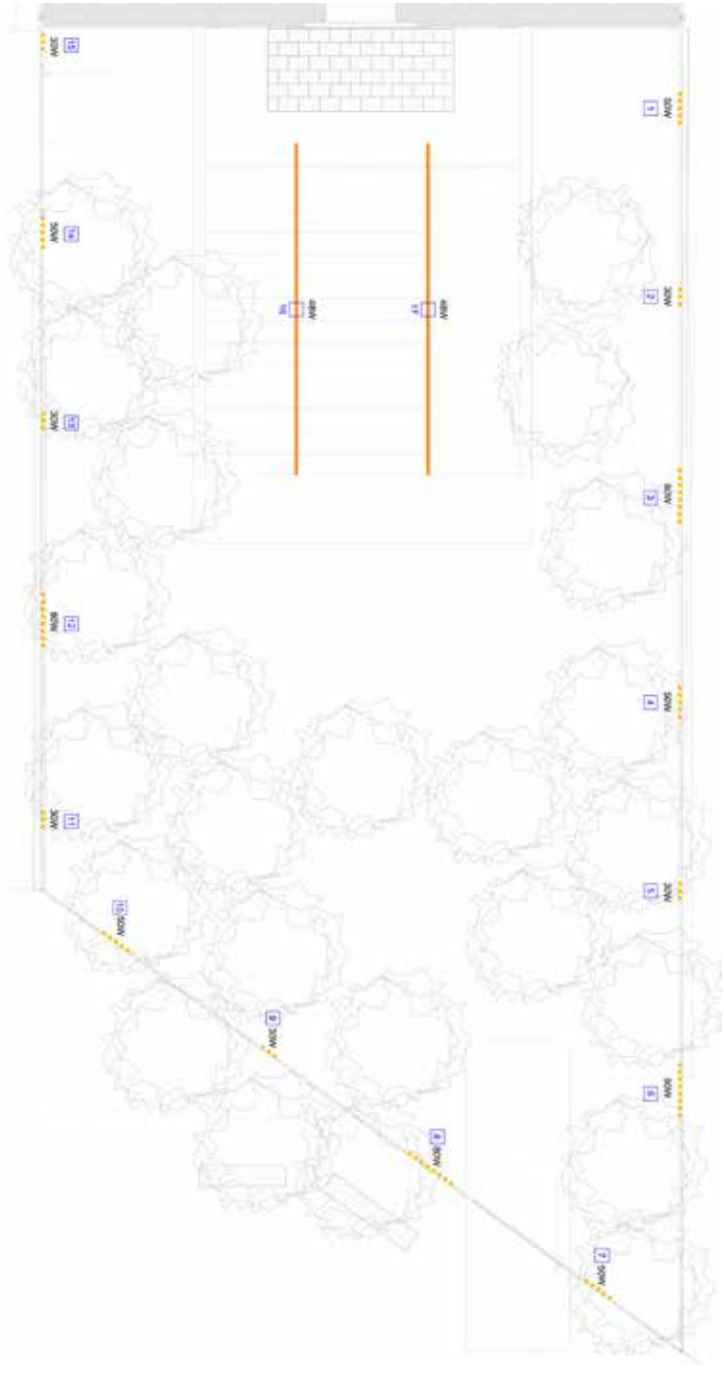
Lighting Solution

Para implementar este concepto de "biombos lumínicos" se juega con el canon de harmonía intrínseco en les secuencias numéricas que proporciona el número de oro: un ritmo de elementos lumínicos lineales en grupos verticales de 3, 5 o 8 evidencia estas relaciones harmónicas y propone un desorden bello. Se crea un ambiente general a modo de polifonía luminosa de grupos de tiras de LED que se combinen en ritmos no repetitivos que dirigen su intensidad hacia el centro del espacio privado.

El ambiente lumínico que se obtiene es de luz general suave y equilibrado, acentuando los elementos arquitectónicos y paisajísticos aleatoriamente, creando zonas de claro-obscuro muy poco contrastadas. Al mismo tiempo, la luz de 2300K resalta el carácter acogedor y cálido del acero que construye la arquitectura perimetral.

La propuesta lumínica preserva la estética arquitectónica durante el día y ayuda a fundir suavemente la tarde con la noche mediante una luz artificial cálida, proponiendo una nueva realidad espacial nocturna que insinúa poéticamente la arquitectura que la contiene.

La iluminación separa de una manera diáfana el espacio privado del espacio público. Su luz traspasa el propio perímetro iluminando sutilmente les zonas adyacentes y la propia fachada principal de la iglesia.

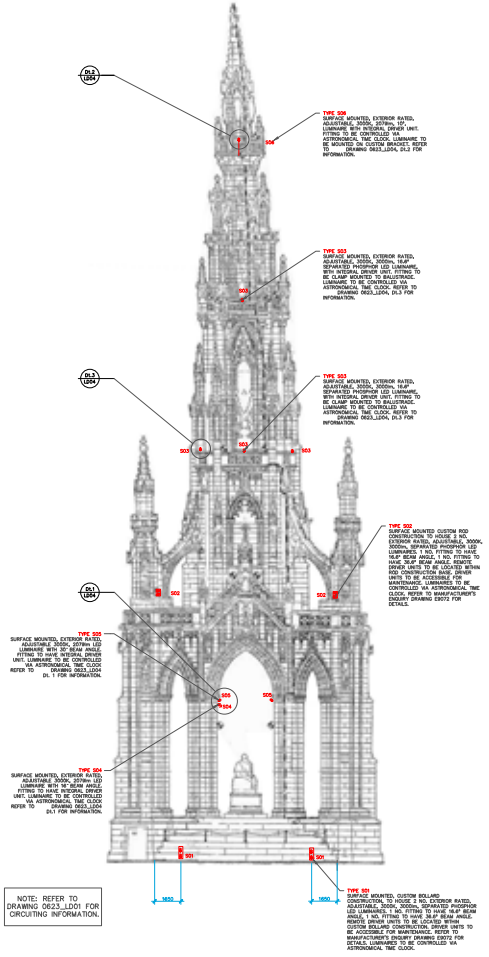


Scott Monument

External Lighting

Jury Evaluation:

Sparingly implemented, the balance of that which is not lit with that which is fully exploits the full depth of texture of the structure.



Lighting Project Author:
Lead Designer: Natalie Redford
Designers: Kevan Shaw, Efi Stragali, Claire Hope, Jamie Foxen & Eric Berntsson
Lighting Design Consultancy: KSLD

Developer:
City Of Edinburgh Council(Client)
McGills Electrical (Contractor)

City / Country:
Edinburgh, Scotland

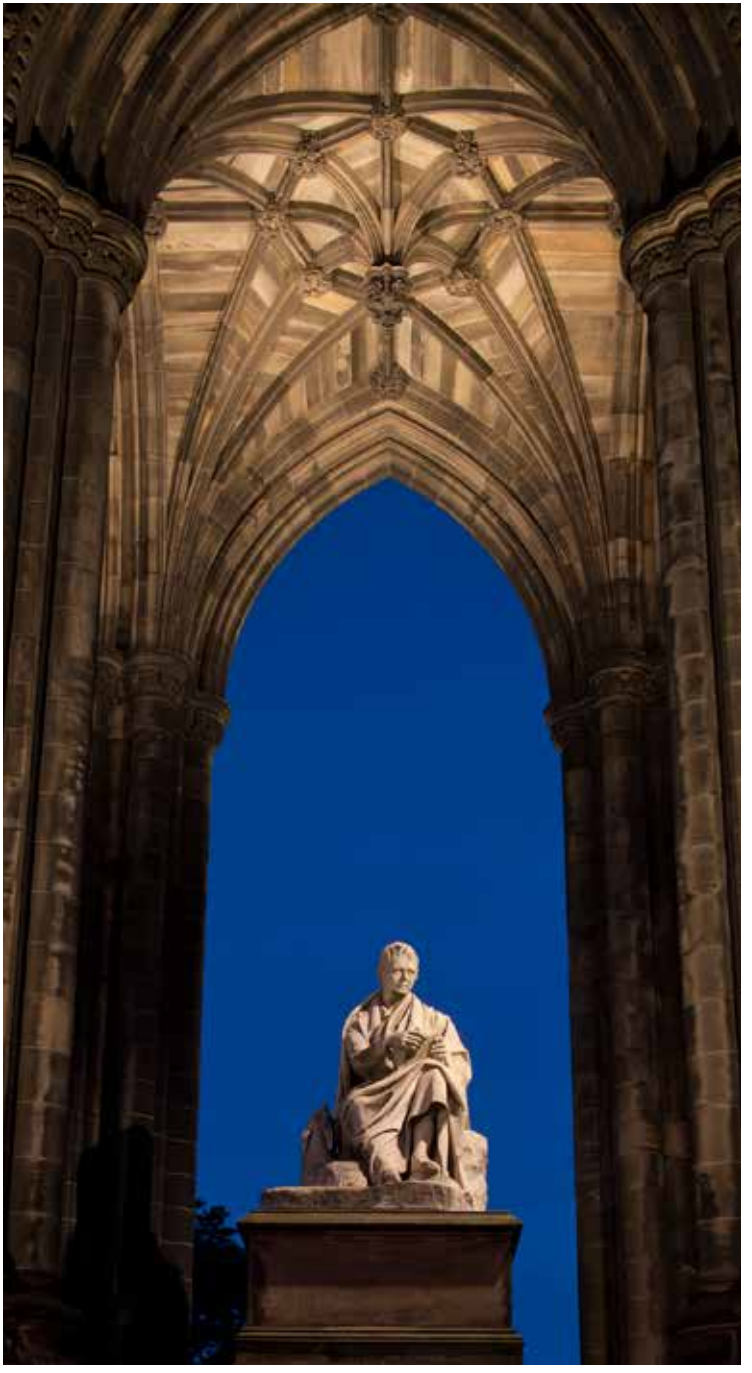
Faced with an historic icon with an outdated and failed lighting scheme, Edinburgh Council commissioned us to relight the historic Scott Monument in Edinburgh with an efficient, easy-to-maintain scheme.

A looming blackened giant by day, we decided that the lighting scheme had to show the monument in completely different way at night and reflect the timeless classical nature of Scott's writing. To contrast the dark day figure, we opted to light the detailed architectural features to reveal the delicate gothic spire reaching into the sky. The layers of light reveal forms and elements not visible in the daytime, like the carvings of characters from Scott's books.

Turned on in September 2016, the result has been very positive. Gentle on the eyes, the monument's lighting scheme is respectful to Scott's memory and Edinburgh's World Heritage status. Photographs of the monument at night have exploded on social media, with many complementing its appearance.

Photography: Lee Live

Photography: David Barbour



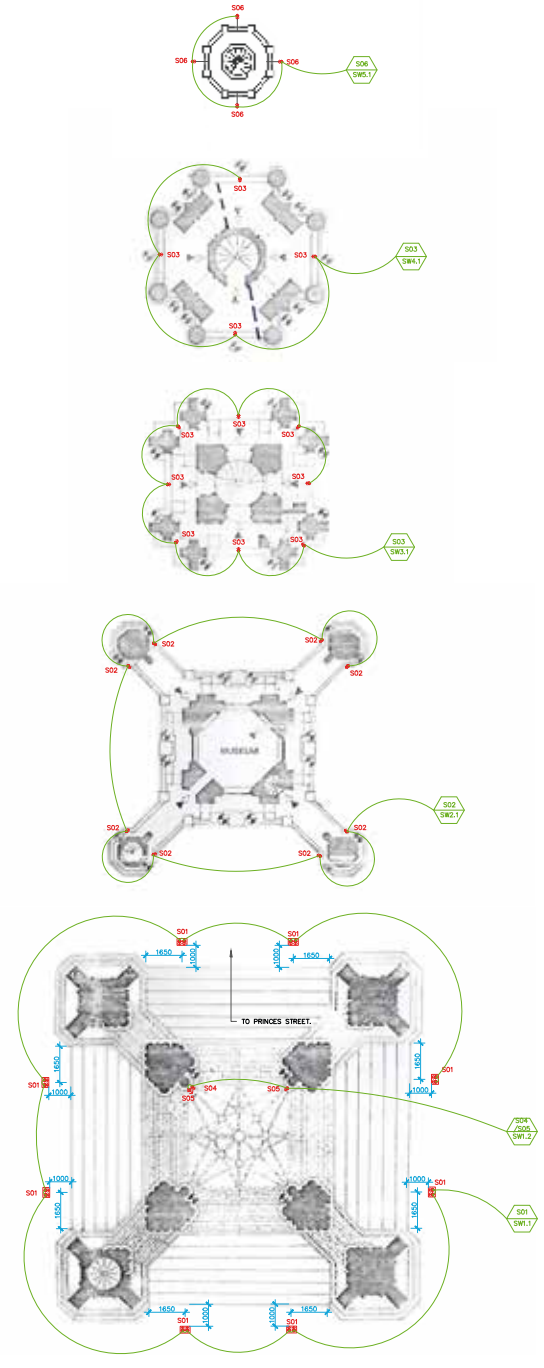
Photography: David Barbour

Lighting Solution

The fragile historic sandstone presented a unique challenge in both preservation and colour temperature choice. We chose to re-use existing lighting fixing locations and wiring to minimise damage the monument itself. When combined with concerns regarding skyglow, we used unusual lighting angles from limited locations using relatively low powered fittings.

We selected LED's on their specific spectral power distributions to bring the lit colour of the monument closer to the original lighter stone colour, cutting through the age-blackening on the monument. Using a different LED on the statue of Scott gives a cooler rendering, enhancing the contrast of marble against sandstone.

The lighting scheme uses 1,928.9W and is switched to reduce energy use.
Custom manufactured bollards situated around the base of monument, each housing 2no luminaires, provide vandal protection, glare control and increase the discretion of the luminaires presence.
8No. custom rod mounted units support 2no luminaires situated on the first tier of the monument and 12no. luminaires mounted onto existing railings.
All above Luminaires utilise 45W and use Xicato separated phosphor Modules that emit 3000lm at 3000K with an 83 Ra.



Lamp Lighting Solutions Awards'17

Indoor Lighting

First Sunset in the Pacific

Indoor Lighting Award

Jury Evaluation:

A totally unique way to look at the experience of parking and elevate it to a sense of arrival.
Taking a fully immersive experience into a mundane space is brave and truly original.

Lighting Project Author:
Clavel Arquitectos

Architect:
Clavel Arquitectos (Manuel Clavel Rojo & Luis Clavel Sainz)

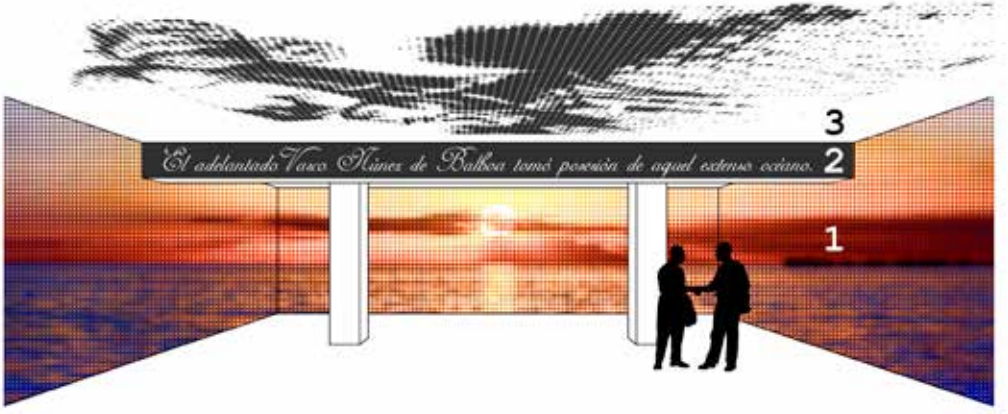
Collaborators:
Ana Fernández Martínez (architect)
Diego Victoria García (architect)
David Hernández Conesa (technical architect and building engineer)

Developer:
Orbit Investments Lot S.L.

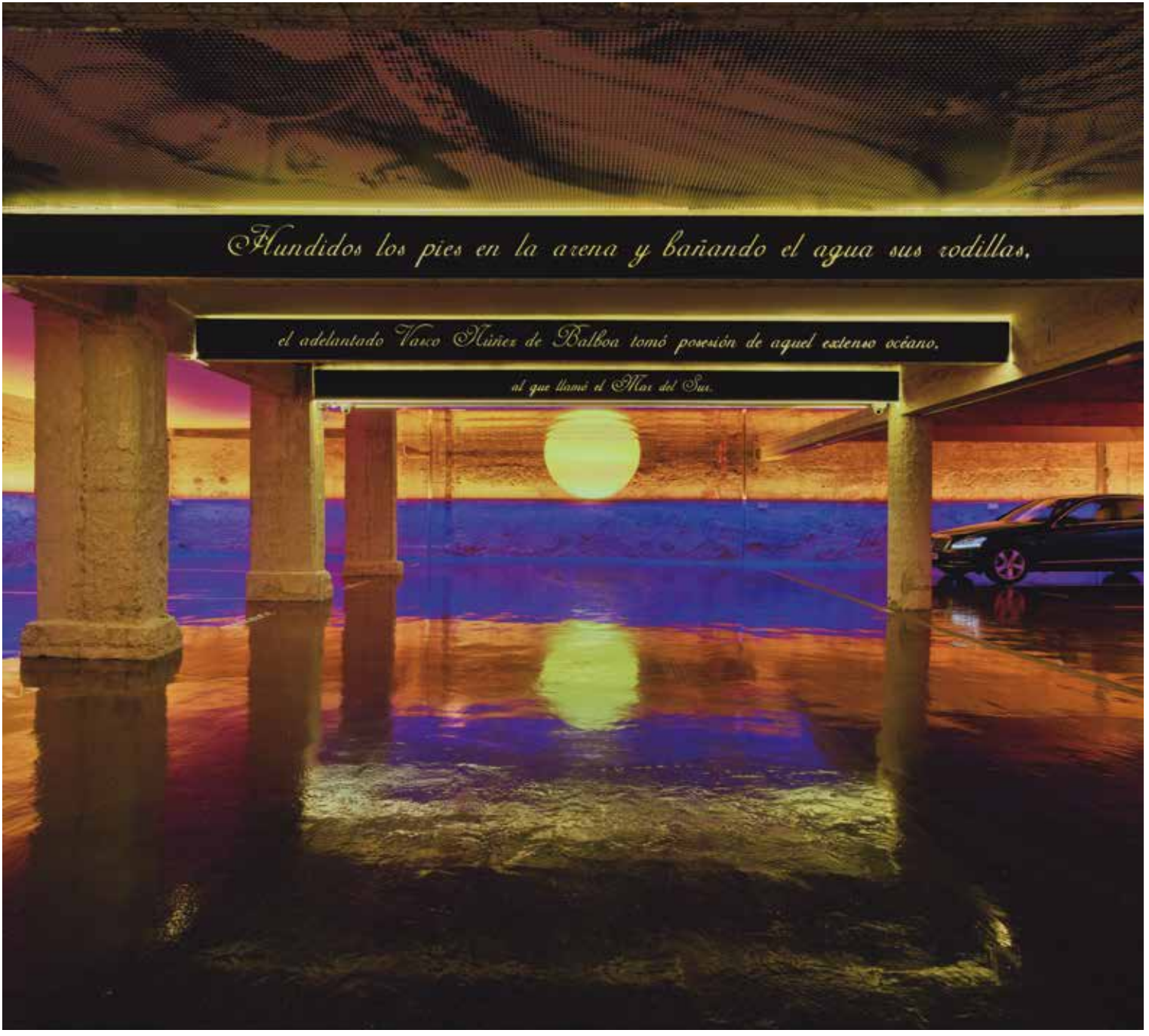
City / Country:
Madrid, Spain

If Madrid, with its extensive paved road network, could live the surprising experience of discovering its grey basements flooded by the immense ocean's atmosphere, it would probably feel the same fascination that Vasco Núñez de Balboa would have experienced five centuries ago when he looked up and discovered the new sea. Maybe, after the discovery, it will only be necessary to wait to the end of the day in order to enjoy the pleasure of gazing the magic of a stunning sunset among the cold worn buried walls.

The refurbishment intervention of the 52th Nuñez de Balboa parking in Madrid leads to a time travel. A setback until 1513 that transforms the daily search of a parking space in to the recovery of a new ocean discovery.



1. First sunset in the Pacific.
2. Description of the feat of Núñez de Balboa.
3. Núñez de Balboa looking towards the sunset.



Photography: David Frutos(BISimages)

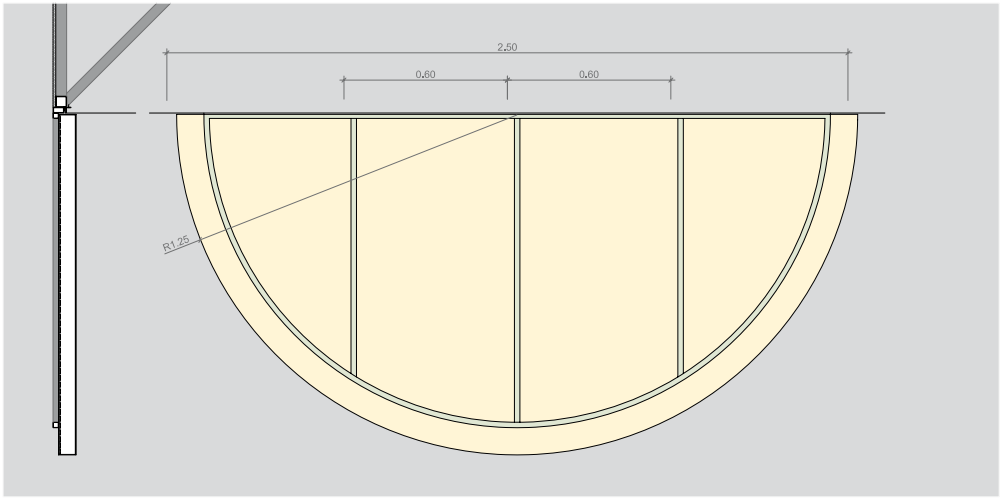
Photography: David Frutos (BISimages)

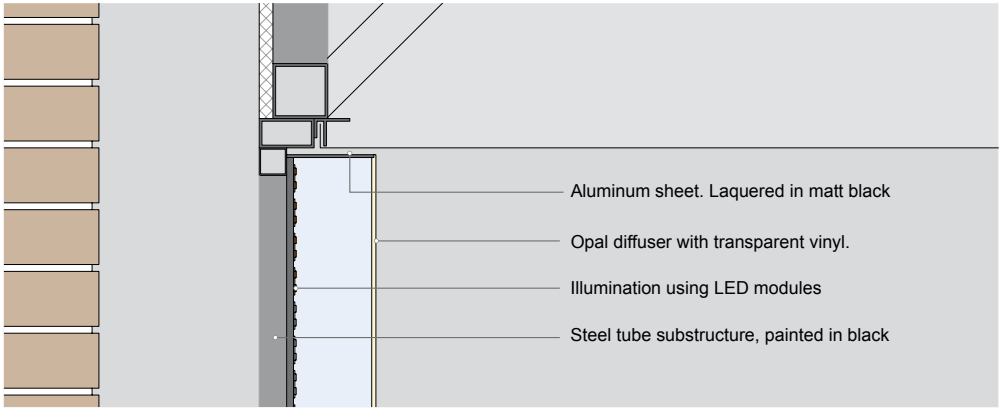
Lighting Solution

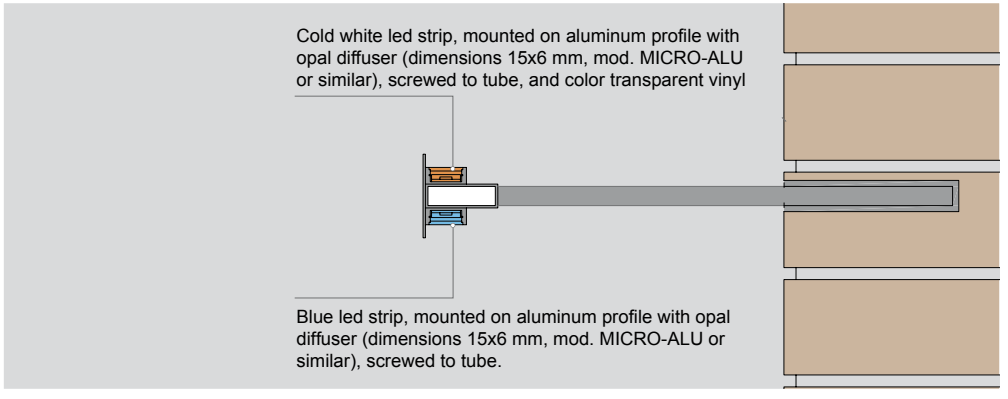
From the street, a tunnel composed of some repetitive white light arches blinding over the neutral black wall, invites to get into a completely unknown interior. Halfway, the tunnel expands in order to divide and provide access to a total of 37 places divided in two levels. From that point, it is possible to see at the end of the tunnel the bicolour lighted walls in strong contrast with the black and white neutrality. The blue in the bottom half and the intense orange in the upper half, draw a clear horizon line.

It is when we turn the steering wheel to drive to our parking unit, when a huge sunset surprises us, reflecting itself on the floor. A mirrored stretch ceiling covers the last section of the central corridor and generates an optical effect that simulates a complete sun with a semicircular light lamp.

Both floors are 2.95- 3.00 meters high and they are organized in three corridors made up of concrete columns and some downstand beams which perform a leading role in the completed space perception. The project takes the beams accumulation perception as an opportunity and strengthens it by means of some backlit panels acting not only as a general lighting, but also narrating the Núñez de Balboa experience at the moment when he discovered the named Mar del Sur.







Blackwood Studio

Jury Evaluation:

A simple lighting detail that is as much about what has not been implemented.
An elegant understanding of daylight also influences the method and finish of structure, finishes and junction details.

Lighting Project Author:
Adam Kane Architects

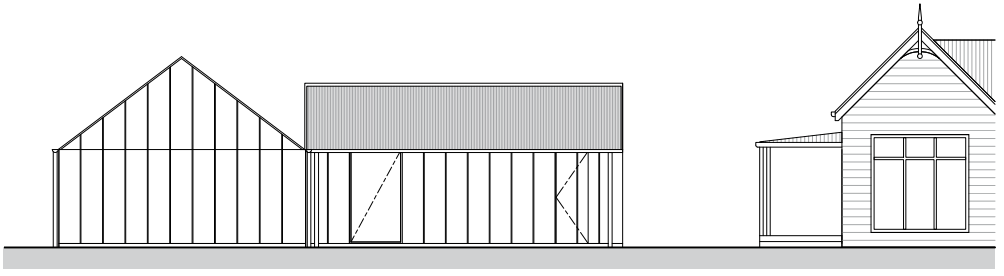
Architect:
Adam Kane Architects

Developer:
Hardwick Build Co.

City / Country:
East Trentham, Australia

Located in regional Victoria, Australia, the Blackwood Studio project was designed as two separate structures: painting studio / gallery, and garage. Positioned around the existing home to create a sense of 'community' between the structures, both an entrance and privacy to the front of the existing dwelling were achieved through a central courtyard.

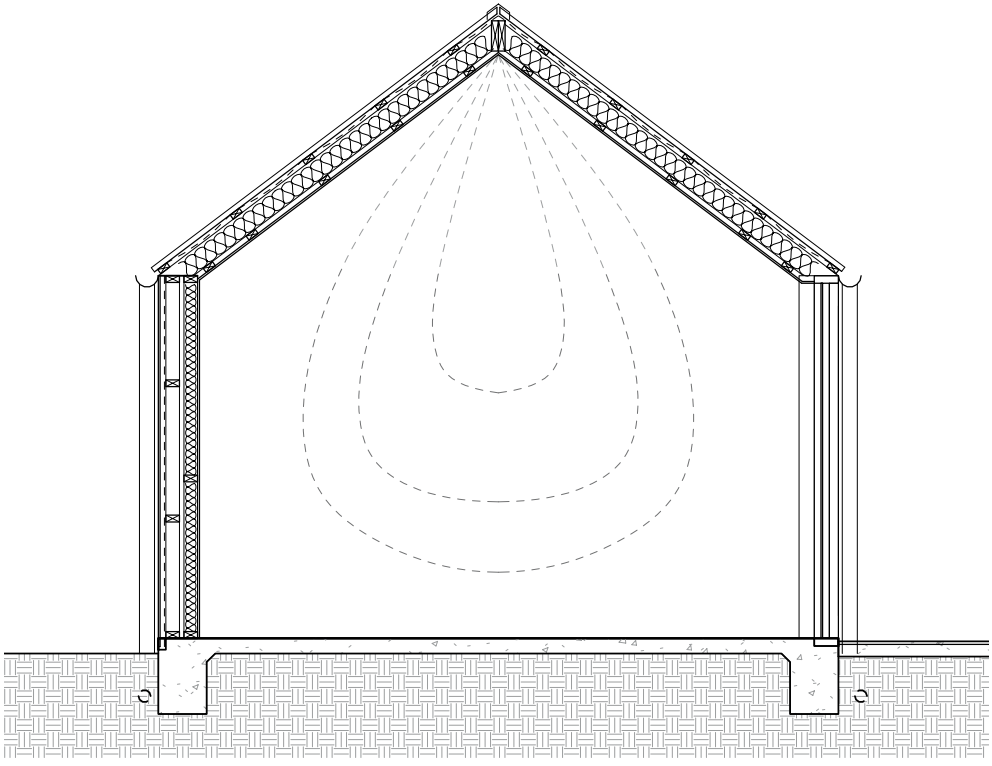
The building forms are rural in nature with their gable roofs, referencing the typical historic barn forms of the area. With unnecessary ornamentation stripped from the facades, the buildings' contemporary exteriors are clad in a prefinished compressed cement sheet cladding and corrugated metal, both of which reference materiality of past generation's construction methods for ancillary barns/sheds of the rural surrounds. Complementing the refined exteriors, the interiors were stripped back to create a minimal white aesthetic, which serves as a perfect backdrop for the owner's artworks.

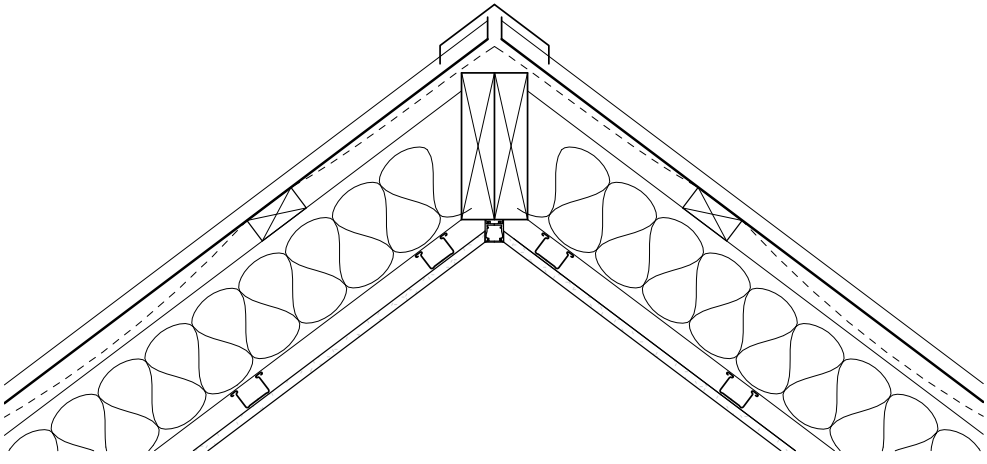


Lighting Solution

Used as a painting studio / gallery space, these pristine white spaces are enhanced with the integrated LED strip light at the ceiling's ridge which was designed to mimic a thin slice of sunlight, whilst providing a wide spread of functional diffused light. The light's integration within the ceiling enhanced the clean and strong conceptual aesthetic, devoid of traditional light fixtures, whilst adding a sense of volume to the relatively small floor area. The light's aluminium extrusion was rebated into the ceiling ridge, so that the diffuser would be flush with the adjoining plasterboard ceiling. It was important that the light's housing was concealed whilst the light was on or off.

As the only artificial lighting within the space, the LED strip needed to not only contribute aesthetically to the space, it needed to be practical for the artist/ owner. The colour temperature selected was 3000°K at an intensity of 4300lm/M, illuminating through an opaque diffuser. Centred within the building and running the length of the room, the light provided was symmetrical and uniform. A beam angle of 110° was selected to provide a suitable light source, given its height and the shape of the adjoining building.





Nadal Al Born

Jury Evaluation:

This installation recognises that Light is as much about material, reflection and visibility as it is about lamps producing light. An in-depth understanding of vision richly enhances the whole scheme.

Lighting Project Author:
La Invisible Lighting Design Studio (Maria Güell Ordis, Mª Josep Moliner & Clara Sierra Rubio)

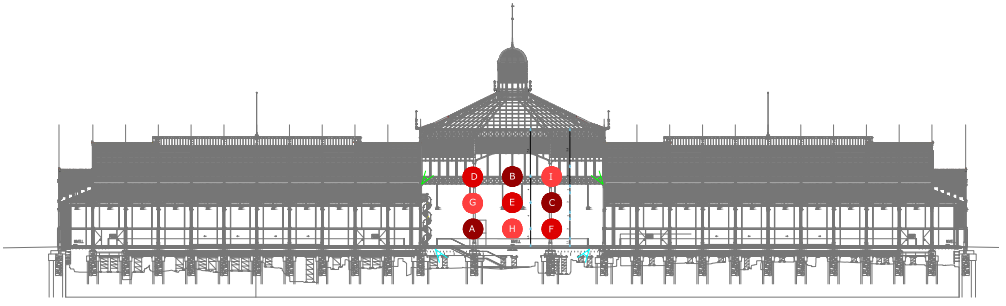
Developer:
El Born CCM

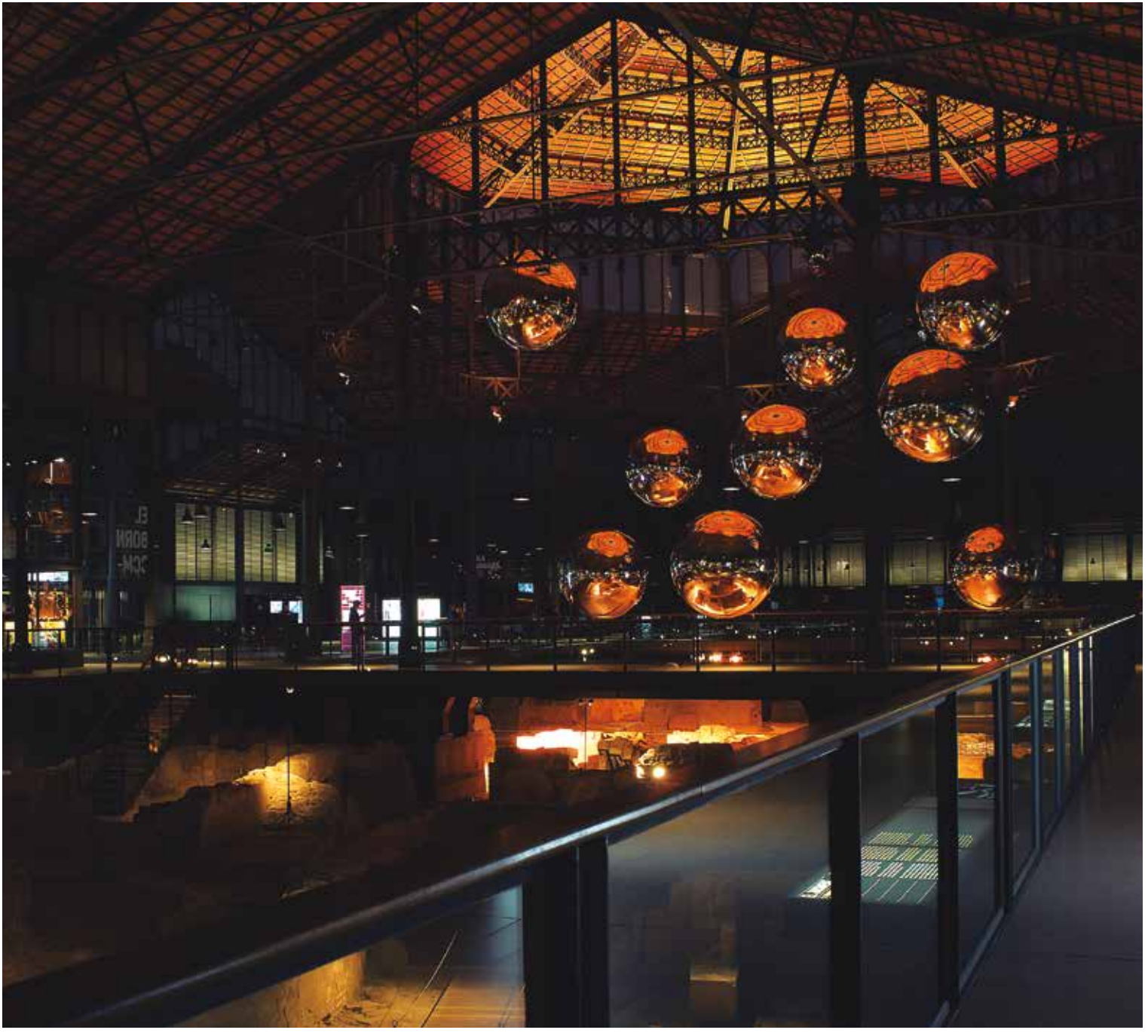
City / Country:
Barcelona, Spain

The Born is an immense space that causes a great visual impact on the visitor. It is not usual to find the possibility of enjoying an interior space as large as this and with such an imposing structure. Due to the large scale of the place and its immensity, we found questionable and delicated to introduce a decorative element.

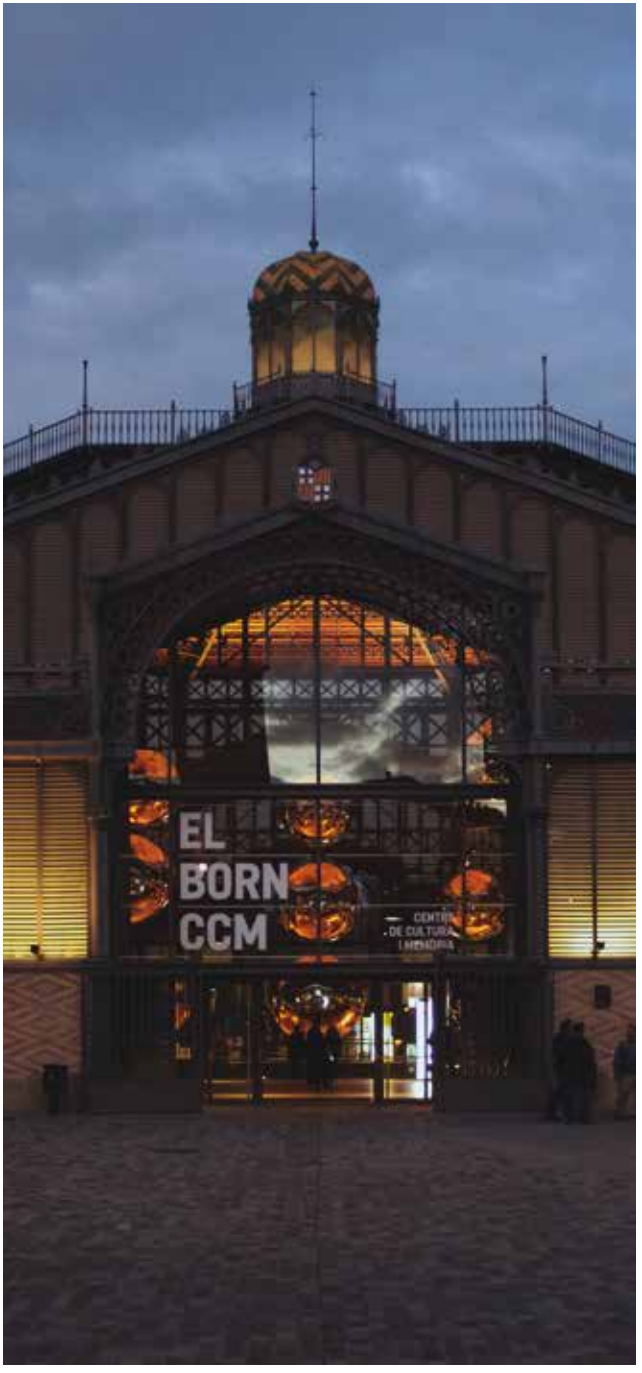
To reflect has seemed to us an irresistible exercise and very suitable for the occasion. Without adding any new language, it gives the opportunity to see the own space from a different perspective or, perhaps, from many new perspectives. Different points of view with variations in ratio, in size, with repetitions and also with the reflection of the colours of the solstice as a metaphor to get the landscape into the Born.

Finally, when we see how the spectator comes into the game of reflections (he approached, moved away, crouched down ...) we verified that the interactivity and dynamism of the piece worked.





Photography: Dmitri Stepanov



Photography: Dmitri Stepanov

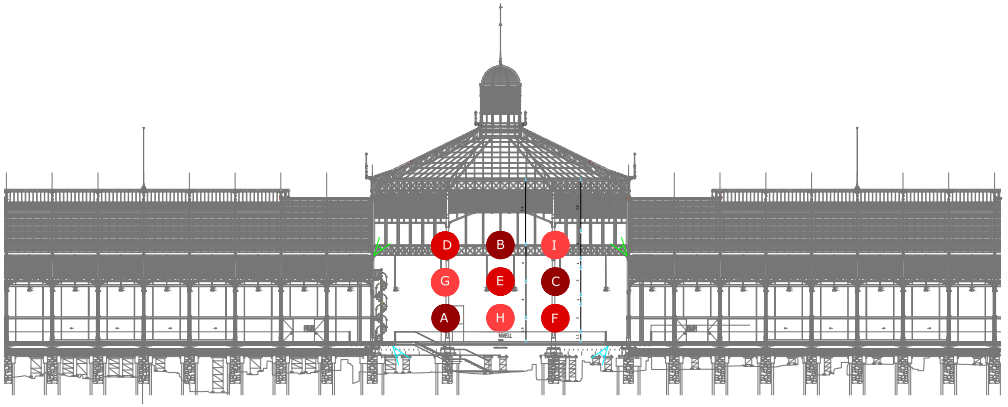
Lighting Solution

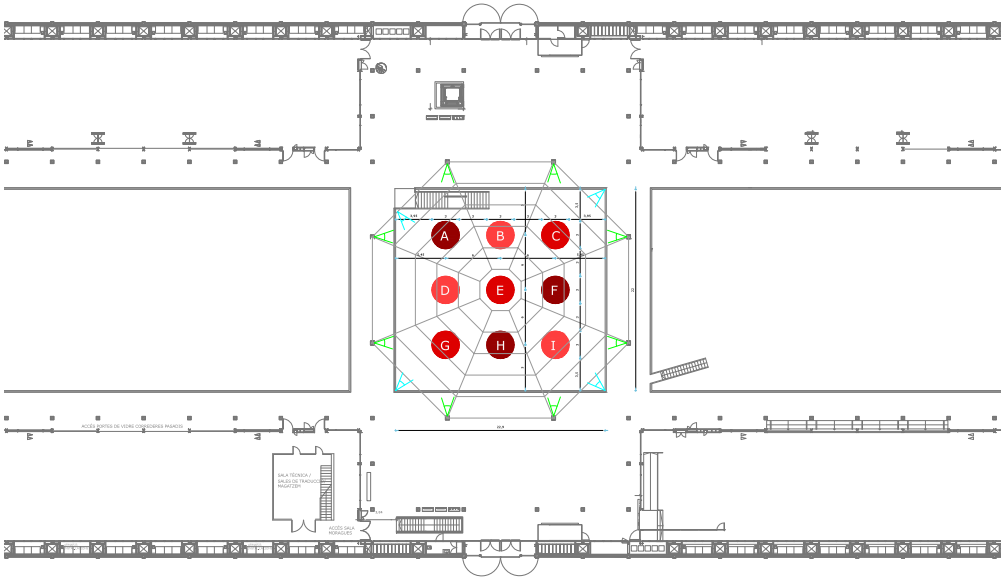
To achieve the lighting effect, we decided to place 9 balls of 3m diameter with mirror finish in the center of the building. The position of the balls in a grid with different heights has allowed to create a rhythm that shows the building of infinite ways. To get this game of reflections have been essential the good finish of the balls and the lighting of the space.

For a real mirror effect, the balls had to be in perfect tension. For this reason, our team designed one kind of balls with two layers. An interior one that kept the ball constantly swollen. And an outer layer with the reflective material.

The building has been illuminated so that it is the only thing reflected in the balls. The dome and the ruins have been indirectly illuminated avoiding to see reflected the luminaries in the balls.

Therefore, the lighting, like the building, is static. The dynamism of this project is provided by the balls themselves with their movement and their play of reflections and the visitor with his different points of view.





Proyectores hacia los yacimientos

Proyectores hacia la cúpula

Esferas: 10 Kg

Esferas mas cercanas.
Plano: Las mas altas
Sección: Las mas cercanas a la Plaza Comercial

Esferas centradas.
Plano: Las de la cota intermedia
Sección: Las intermedias

Esferas mas lejanas
Plano: Las mas bajas
Sección: La mas cercana a la Calle Comercial

Sayn Foundry Iron Works

Jury Evaluation:

A clear demonstration of Light's ability to transform a space, the understanding of tone, texture and warmth is exemplary.
Light is also poetically used as an expression of memory of the space to stunning effect.

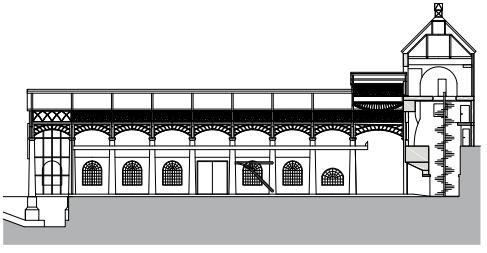
Lighting project Author:
Johannes Roloff & Stephanie Jochem (Licht Kunst Licht AG)

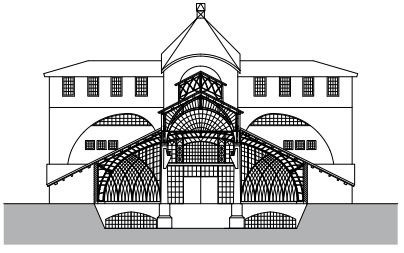
Developer:
Municipality of Bendorf

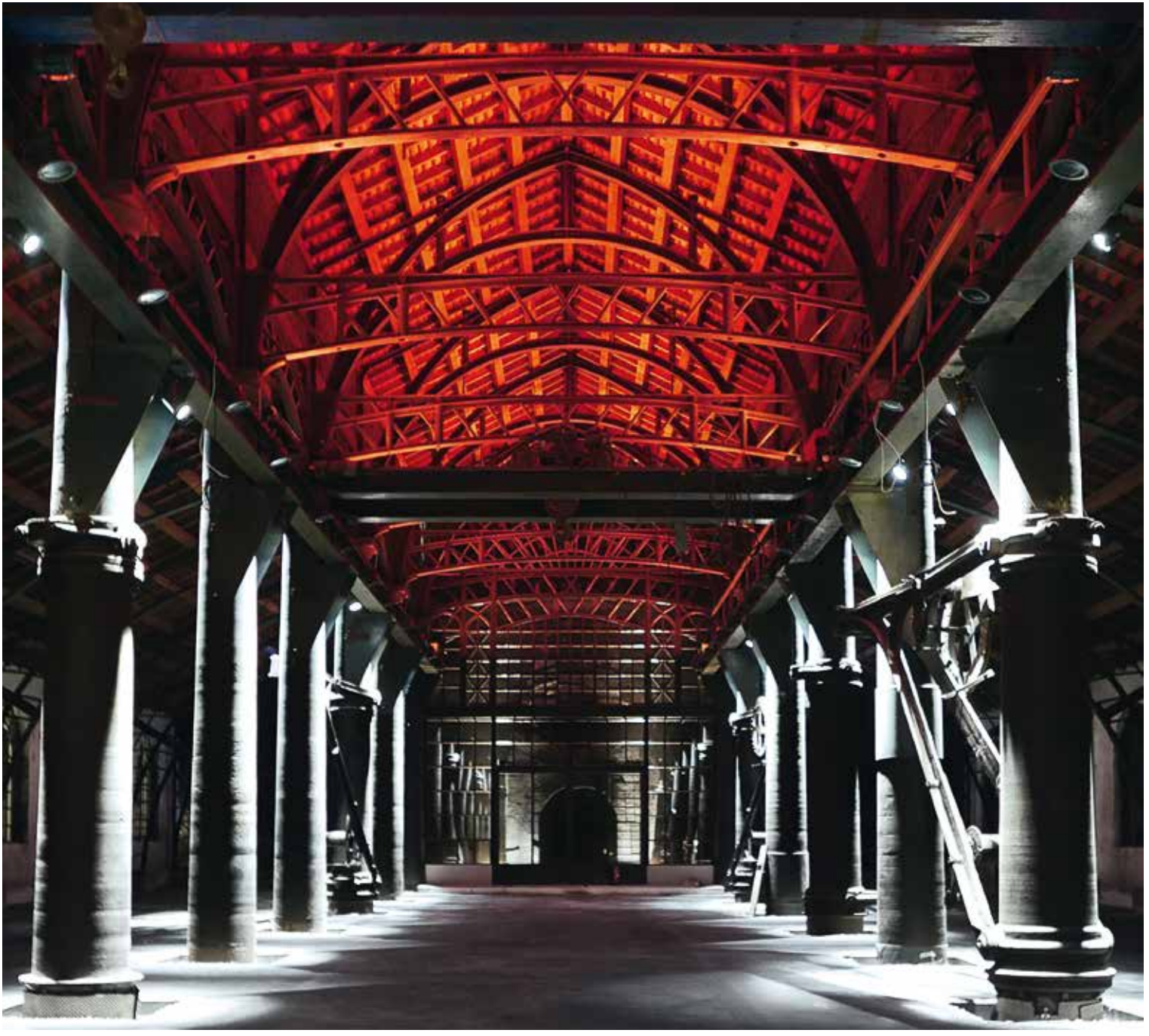
City / Country:
Bendorf, Germany

Bendorf, a Rhine river city north of Koblenz in Germany and a former center of mining and ironwork, acquired the derelict Sayn Iron Works Foundry in 2004 to repurpose it as a cultural attraction and an event space. A cutting-edge industrial building celebrated for its inventive design when it was built in 1830, the intricate structure is now illuminated by sensitively integrated LEDs that allow for contemporary use and lend an enchanting nocturnal appeal.

Under Prussian reign, the iron works of Sayn were specialized in the production of light-weight far-spanning structures. Thus, the foundry building featured the novel use of pre-fabricated cast elements from serial production. The result was an industrial hall taking the form a three-nave cast-iron basilica, an iron cathedral, a prototype for the great engineered buildings of European industrialization.



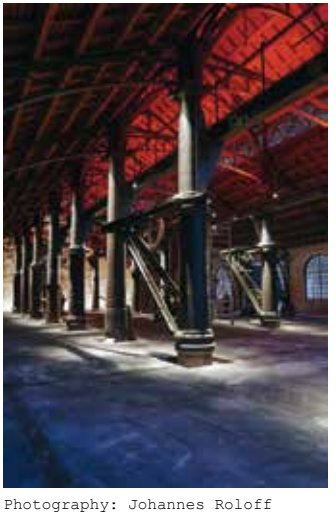




Photography: Johannes Roloff

Photography: Johannes Roloff

Photography: Johannes Roloff



Photography: Johannes Roloff

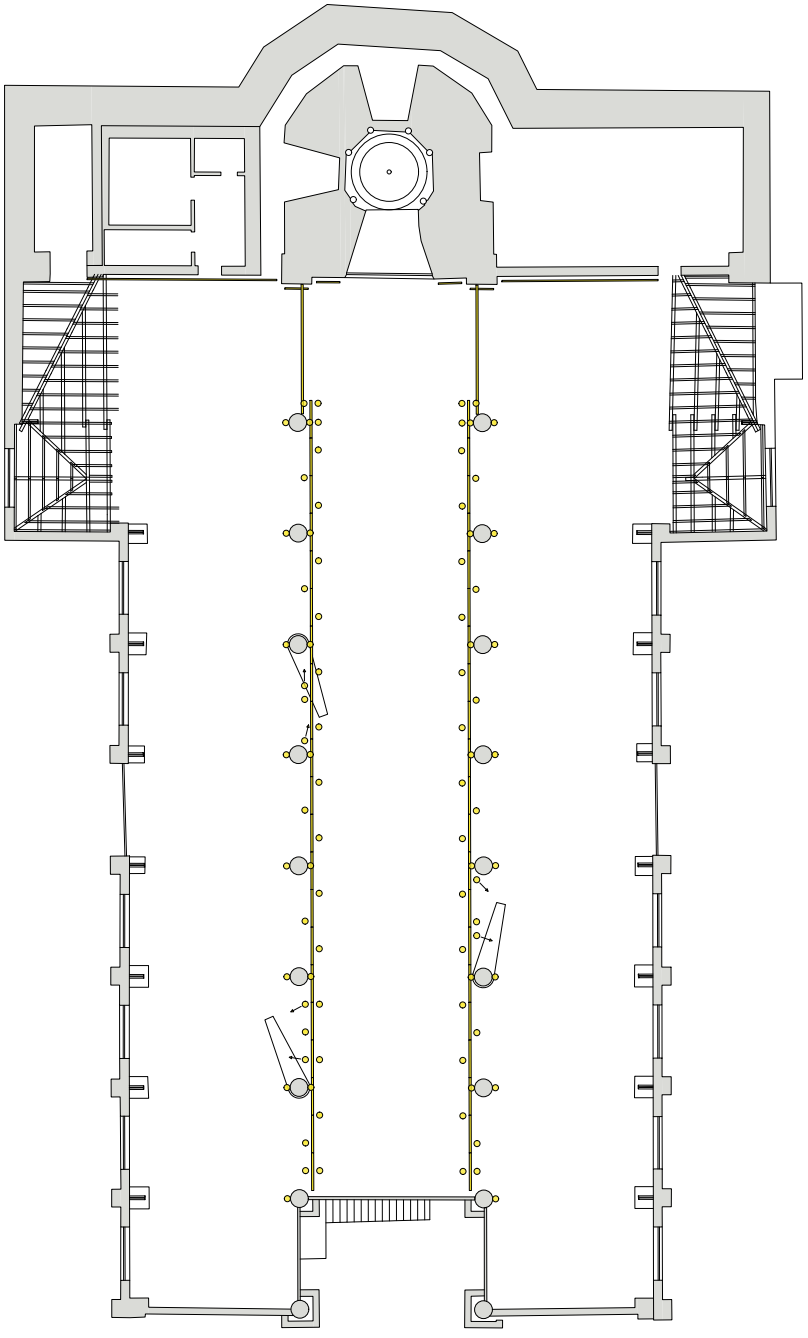
Photography: Thomas Naethe

Lighting Solution

The direct wide-beam spotlights of the general illumination add a warm light layer to the floor areas and create a consistent luminous background gently featuring the walls and roof with reflected light. The columns are concisely accentuated by narrow-beam spotlights in a cooler light colour, placed on either side at the top of the pillars. The swivelling cranes and fish bellied girders are emphasized by the same narrow-beam spot lights creating a subtle contrast of colour temperatures. The tall brick wall of the former furnace is the only directly illuminated wall surface with its irregular texture being featured by floor recessed wall washers.

The roof volume of the central nave is featured as an all-encompassing element by means of concealed linear RGB-strips. The red hue used is adapted to the colour of the bricks and wooden beams and creates a formal bracket, evocative of the path, the molten iron once took.

All direct spot lights have been fitted with honeycomb louvers and snoots, to ensure a precise and low-glare light distribution. A DALI control system was integrated that can be accessed via touch panel. The occupant can trigger pre-programmed lighting scenes for various uses, thus reproducing nuanced light scenographies for the nocturnal edifice.



LAMP LIGHTING SOLUTIONS AWARDS 17

The Palace Museum

Sculpture Gallery

Jury Evaluation:

The seamless integration of precisely controlled lighting within the historic fabric is truly exceptional.
A clear understanding of daylight contrast, balance and sensitivity is demonstrated in every detail.

Lighting Project Author:
School of Architecture, Tsinghua University (Chou Lien, Zhang Xin, Feng Chongli, Wang Dongning, Han Xiaowei, Du Yi, Zhao Xiaobo, Xia Juntian & Zhao Xiufang)

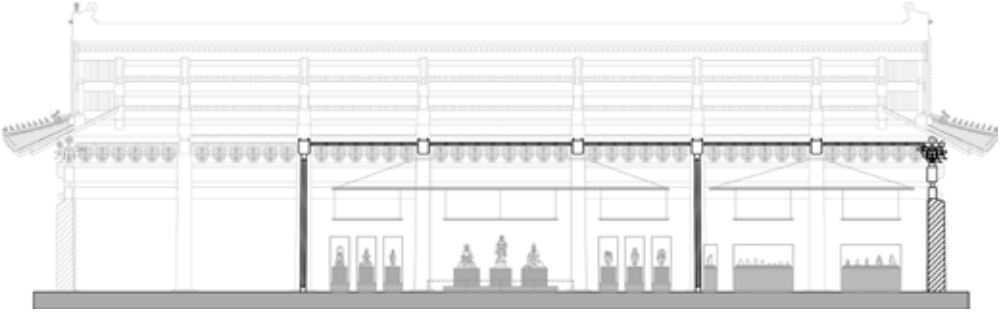
Architect:
Feng Chongli, Zhang Xin & Heisha Wenliuhan

Developer:
The Palace Museum

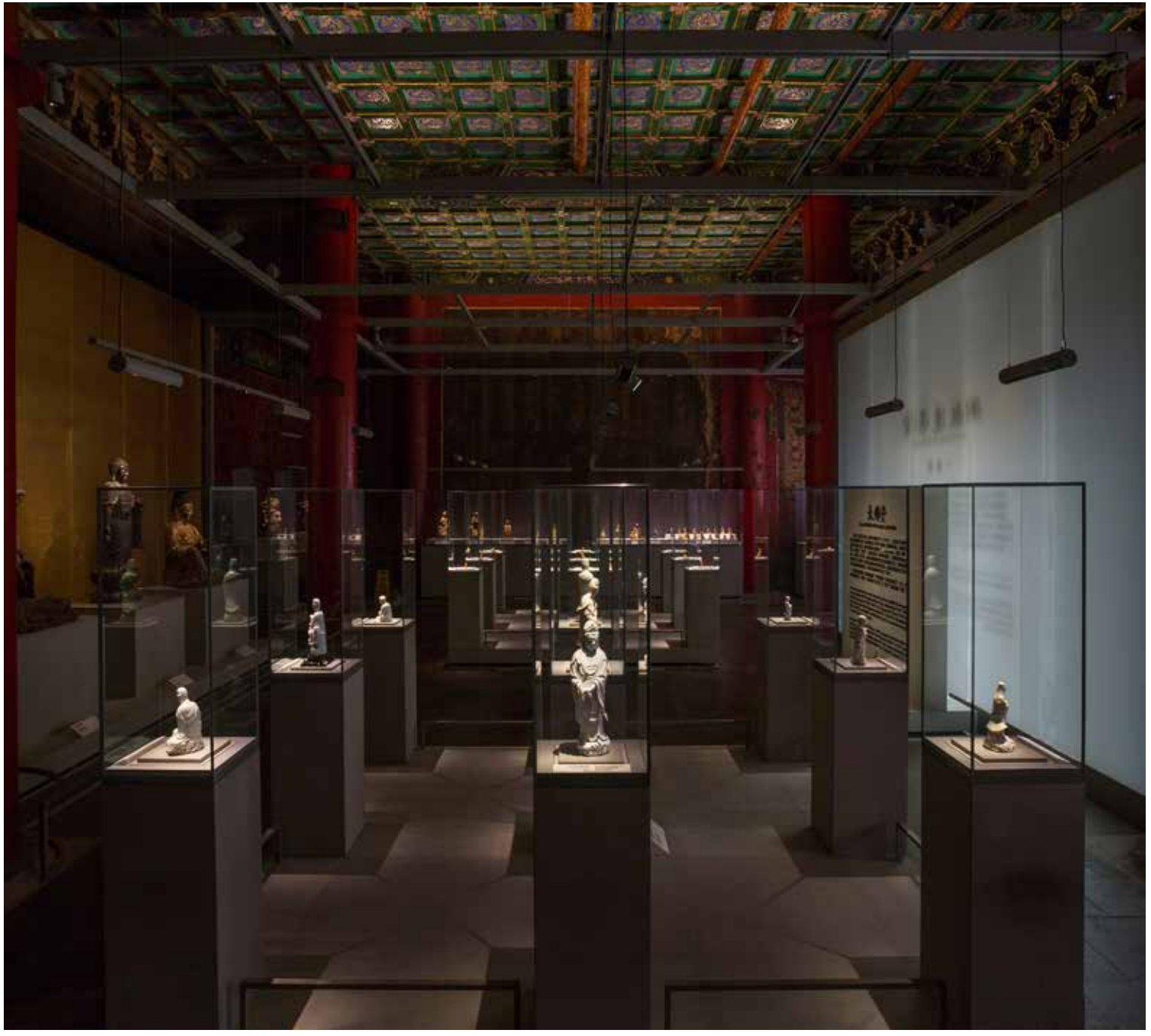
City / Country:
Beijing, P. R. China

Hall of Consolation of Mothers, was established in 1563 within the Imperial Palace in Beijing, China, functioning as the dwelling of emperor's mother during the eras of Ming and Qing Dynasties in China's history. It is regarded as one of the most superior palace architectures in ancient China. In recent years, it has been through a major project that aims to transforming the hall into a sculpture gallery, which is the biggest permanent exhibition planed by the Palace Museum system these years.

Exhibiting antique sculptures and architectural geometry with minimum disturbance on the original interior atmosphere of Qing Dynasty is the essential baseline that should be insisted in the design. Introducing daylight in and making a good ratio of daylight and artificial light mixing is the key to achieve that. The gallery organically integrates the concepts of displaying cultural relics and being a culture relic.



Sketch: Feng Chongli



Photography: Zhou Li

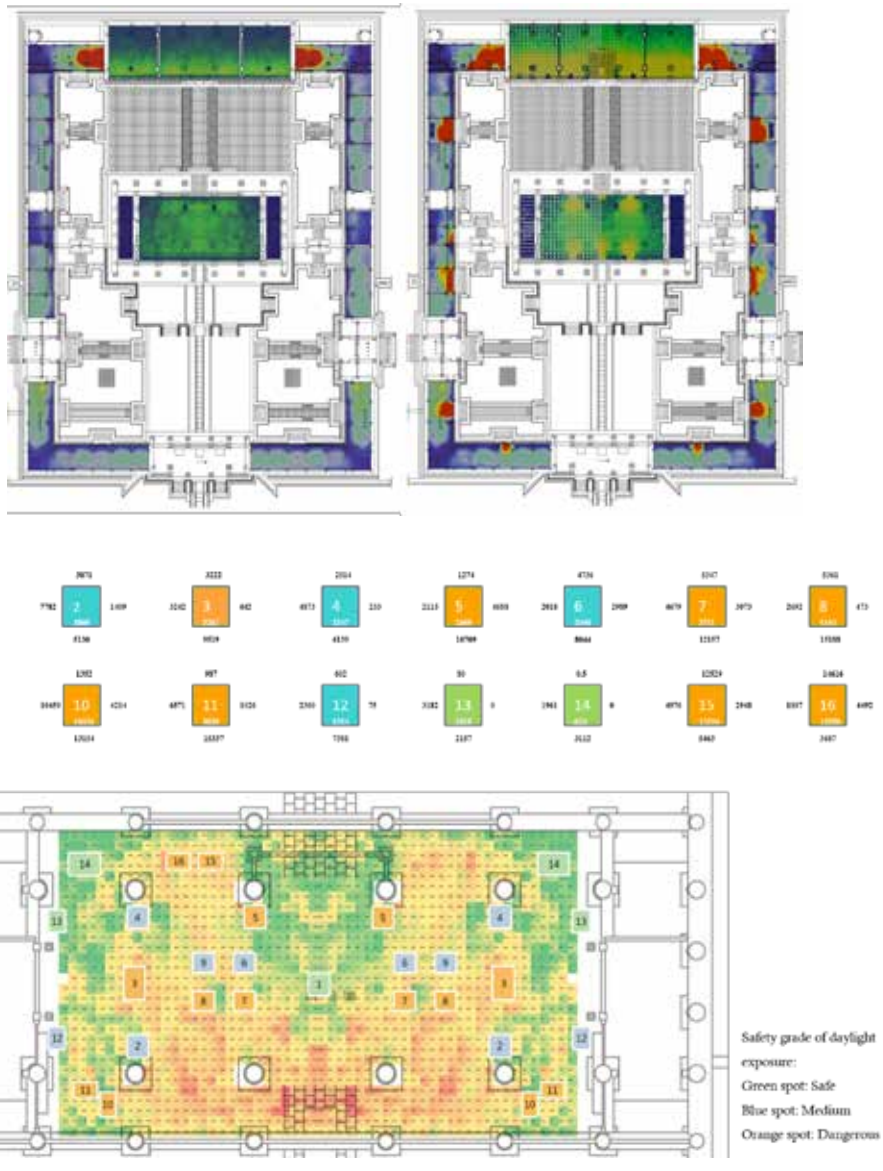
Photography: Zhou Li

Lighting Solution

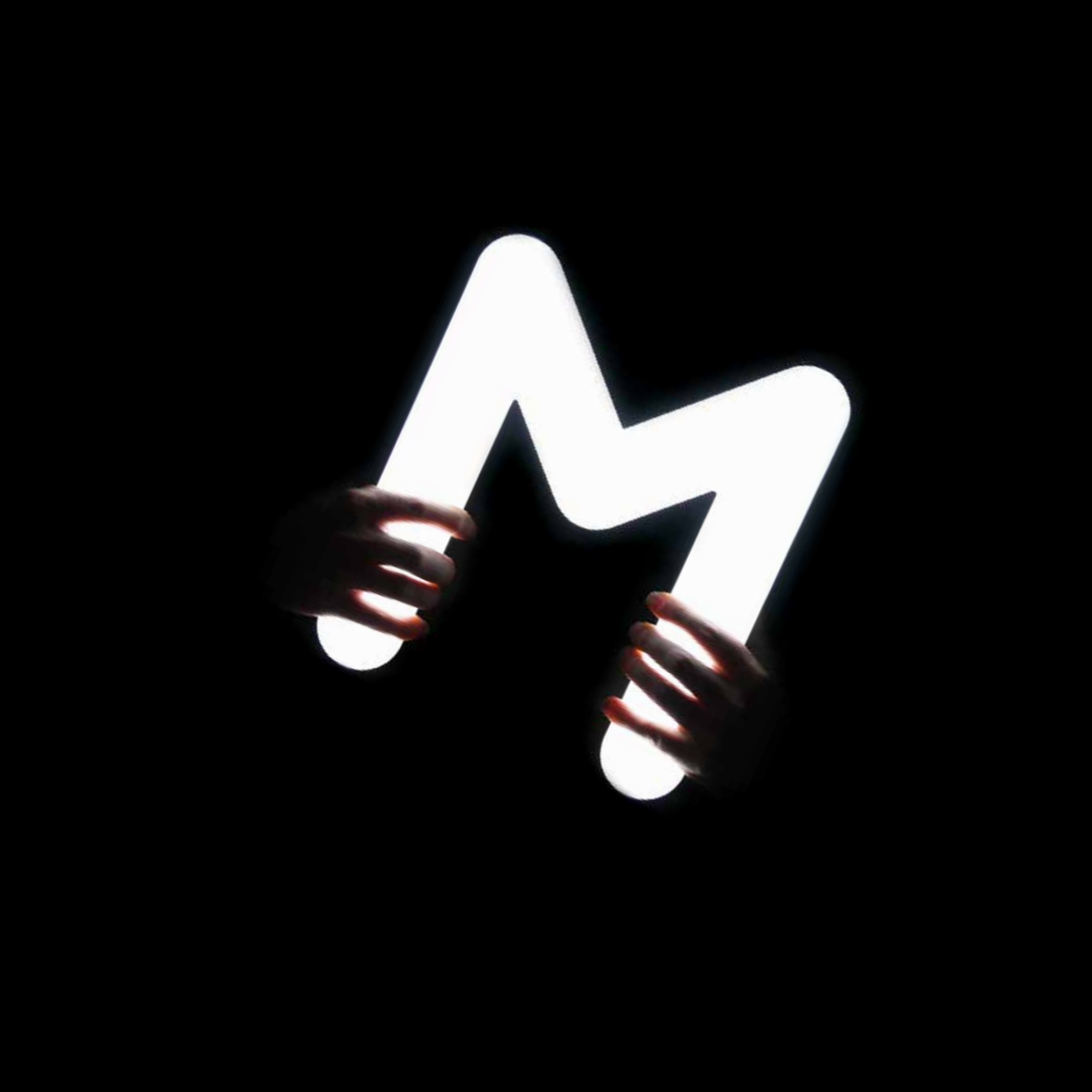
Daylight condition was simulated by using DAYSIM in the building during a year round based on Beijing's TMY weather data to obtain the daylight exposure at each point of concern in the room. Based on that, each sculpture's placement was delicately arranged.

'Paper glass' is a unique feature exclusively developed for this project by conducting a large amount of experiments, aiming at mimicking traditional Chinese window paper's sense of introducing daylight, controlling the amount of daylight in the space, filtering out the ultraviolet radiation that deteriorates sculptures, and preventing the glare reflected from the showcase surfaces. The 'paper glass' is 7.52 mm thick, using Double 3 mm Digital Ceramic Printed Glass with 1.52mm PVB film, and its visual transmittance is 0.2%.

The suspended carbon fiber made lamp racks allowed a lighter self-weight of the lighting system. The custom-made tubular luminaire with a diameter of 63.5 mm consist of small spot light modules. All 2W, 3000K LED modules (10 or 30 degrees) could be installed at any position inside the tube, and each one was angle-adjustable and individually dimmable. LED modules were completely hidden in the tubes, and the use of dark light reflector and honeycomb louver helped to minimize glares to a largest extent.



Sketch: Zhang Xin



Lamp Lighting Solutions Awards'17

Urban and Landscape Lighting

Light in Transition

Central Square of Kozani

Urban and Landscape Lighting Award

Jury Evaluation:

Implementing a Lighting Strategy in the midst of an economic crisis is not only courageous it truly recognises Light's ability to provide central focus to a community and increase social engagement, stimulating night-time economy and enhancing a whole town's identity.

Lighting Project Author:
Mara Spentza

Architect:
Christos Papas, Eleni Moschovakou & Fani Konstantaki
3D Realizations Fotis Tsakmakis

Developer:
Municipality of Kozani

City / Country:
Kozani, Greece

Render: Fotis Tsakmakis

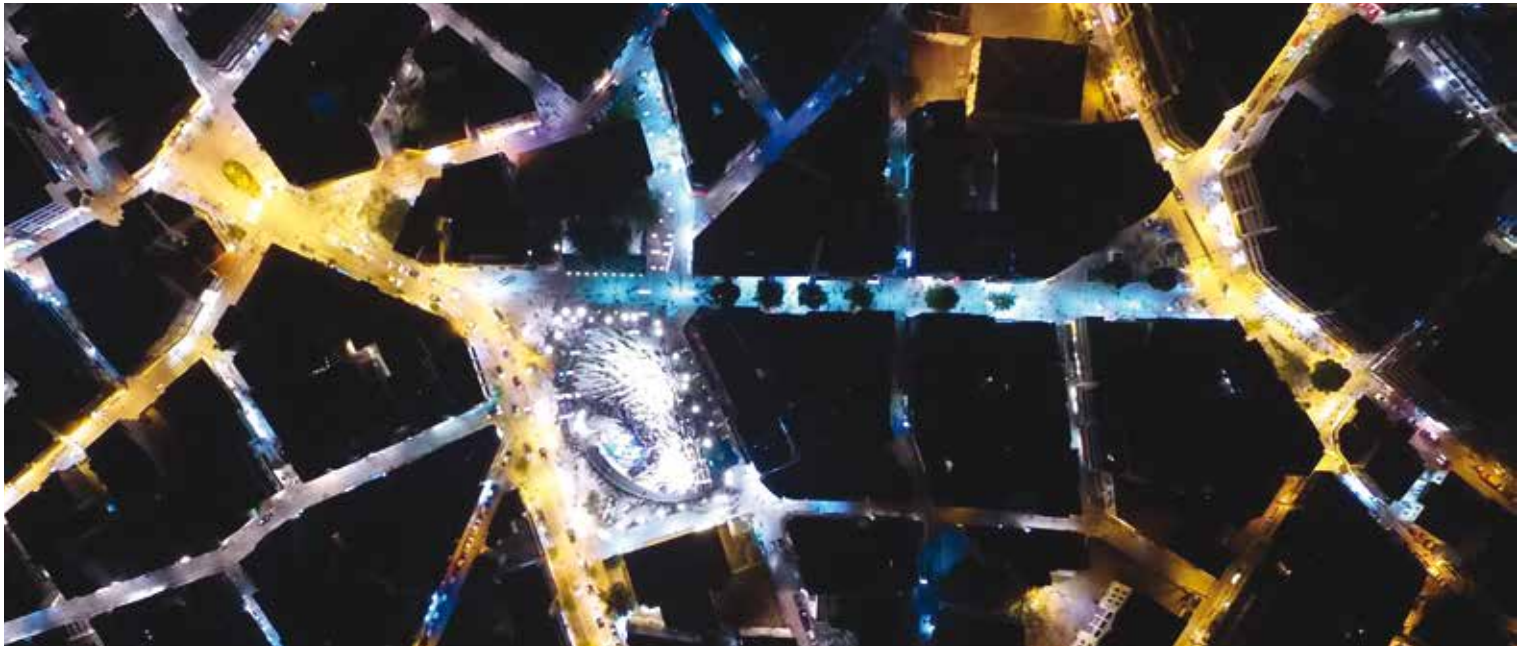
Located at the principal commercial district of the city of Kozani (population 75.388), "Nikis Square" is the most significant public & historical space of the city of Kozani.

During the Ottoman Rule, the area provided refuge. In a similar manner the new square is meant to be a place free from today's city "threats" - pollution, traffic and lack of space aiming at the economy of the installation, protecting the environment, avoiding the impact of glare and light pollution.

The new winning architectural proposal of the Greek national competition suggests a central large space "an urban field" gradually sloping downwards towards the existing pedestrian zone on the south side, infiltrating into the town's activity.

The square is organized around an arc that accentuates accommodating all commercial uses offering protection from the street and heavy traffic. A sloping edge with long benches, trees and water features, marks the transition between places for movement and pause.

Photography: Manos Bountioukos



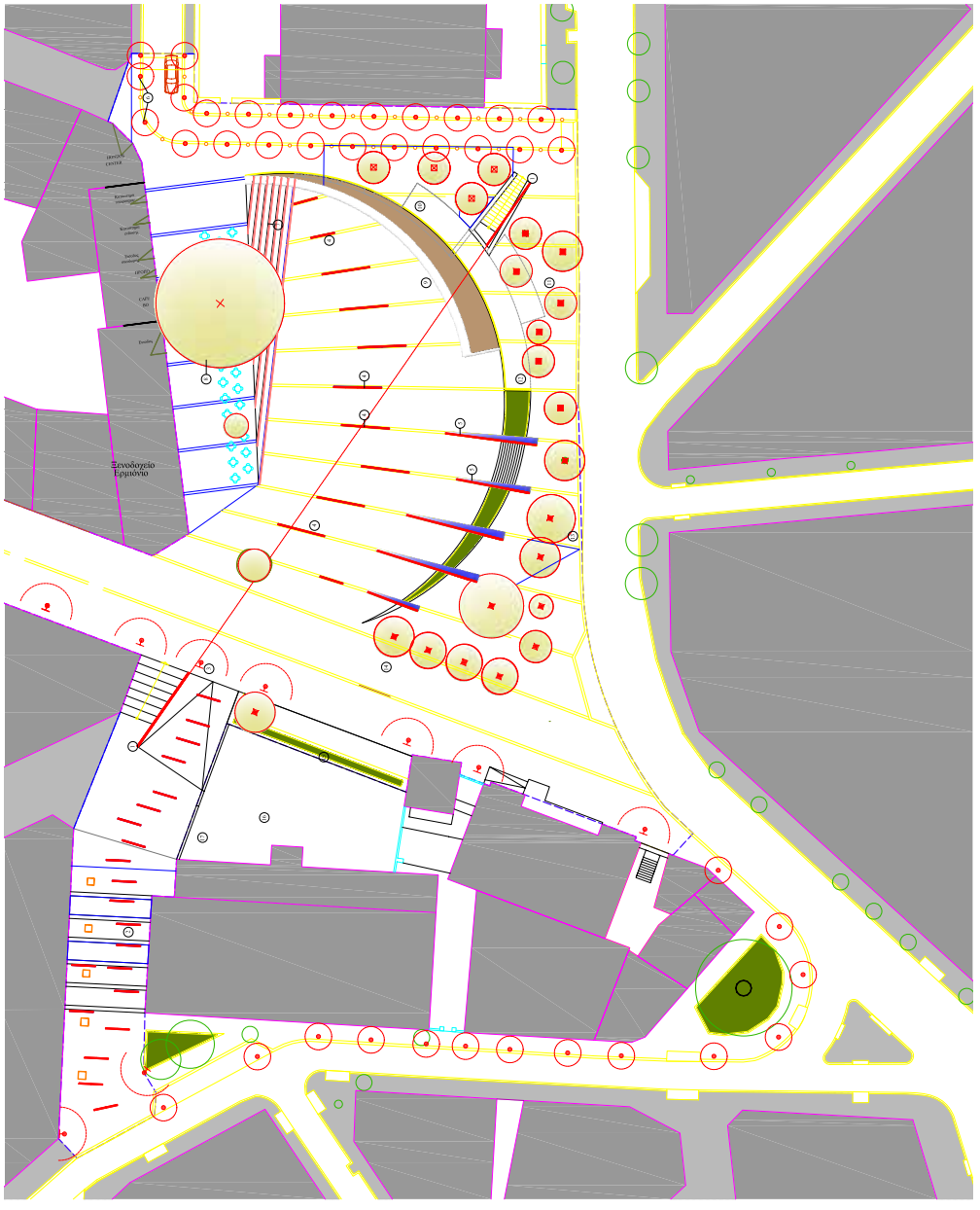
Photography: Manos Bountioukos

Lighting Solution

Lighting for Nikis Square was developed early on, at architectural conceptual stage and was considered as an integral and primary material of the overall architectural composition. The Lighting Design Scheme for the new square, starting from the pedestrian vistas on the south, aims at enabling the appreciation of the new diverse qualities of the spaces created within the new urban field, as well as intensifying the emotional impact of the project, emphasizing the dynamic movement and serene transition between spaces. The feeling of a self luminous space is achieved through a designed pattern of embedded linear led strips and brightness variations integrated within different activities.

Excessive dominant illumination is avoided while a rhythm of movement suggesting direction is created. The arc shape is emphasized by linear led cove lighting along it creating ambient luminescence for the spaces below making them safe and reassuring. Motion and transition are amplified by the reflectance of the lit flowing water elements.

The lamps used were mainly led, metal halide and fluorescent. Cool white 4000K was used for the suggested routes while warm white 3000K for the spaces of refuge, recreational and vegetation areas thus creating hierarchies and desired contrasts.



Raval KM0

Urban and Landscape Lighting

Special Mention

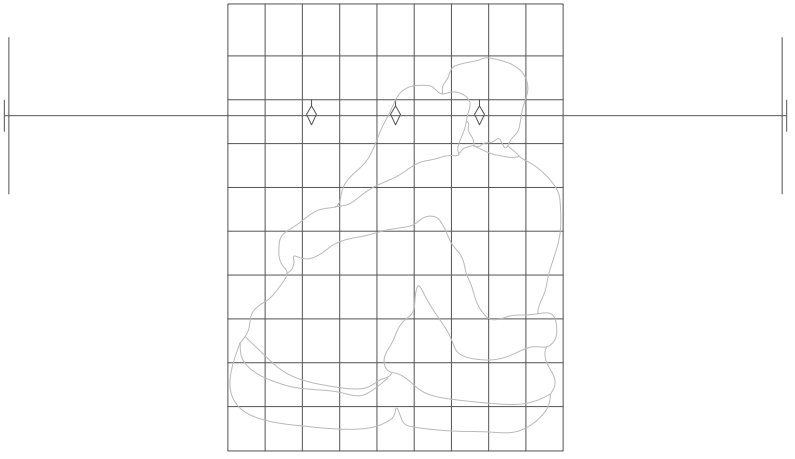
Jury Evaluation:

Taking a community's wish to express respect and joy to each other and transform what would otherwise be a standard corporate employment of empty symbols is an incredibly sensitive approach to how Light can engage with a community on so many subtly different levels.

Lighting Project Author:
Curro Claret & Maria Güell Ordis

Developer:
Raval Territori Socialment Responsable (TSR)

City / Country:
Barcelona, Spain



RavalKm0 is a project promoted by Territorio Socialmente Responsable (TSR) motor group and developed from the collective work of different neighborhood entities, institutions and businesses to build and apply a socially responsible philosophy.

A Christmas lighting for Raval's neighborhood, produced in the same district, at the headquarters of Impulsem, with the inhabitants of the area as main characters. Involving the buissnesses around and hiring people seeking work reintegration, providing them with a brief training and professional application that could open them doors in the future. To be able to involve the whole neighborhood at all levels, the process of elabora¬tion had to be simple, to be able to be executed without further difficulty than necessary.

In the first place, a public consultation was conducted in the neighborhood to find a point of union within the ethnical, religious and social variety of the district. As a result, affection arose as the main theme. Portraits of hugs were finally represented in photographs taken to families, merchants or groups of professionals working on the neighborhood's streets from which the silhouettes were created.

Once the project is completed, we can see that design not only has an embellishment function but, in this case, a good project strategy can also support aspects such as social reintegration, neighborhood coexistence and the satisfaction of being part of a common project.

Lighting Solution

As starting point, the photographs were simplified to develop simple shapes that would be drawn by light.

The people of the neighborhood hired for this phase of the process began to tie a led hose to a metal mesh until reproducing the silhouette taken from the photos.

Finally, they hung them in the Hospital St. and Joaquim Costa St. creating arcs of light.

Figura unida con un hilo led

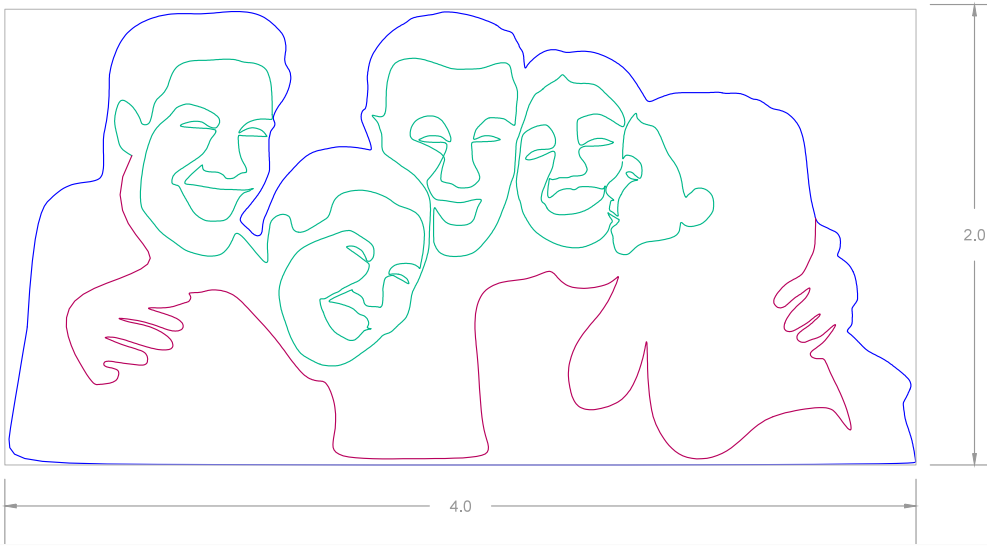
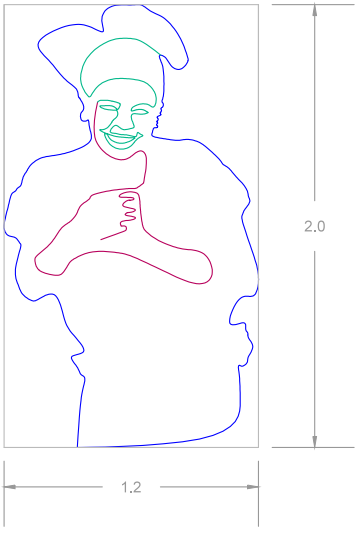


Figura unida con un hilo led



-Contorno: 6,58m

-Detalle 1: 2,62m

-Detalle 2: 3,3m

TOTAL: 12,53m

Marstunnel Zutphen

Jury Evaluation:

Seamlessly integrated the Judges recognise the technical difficulties needed to be overcome in order to achieve an art installation is such a technically restrictive space, and to achieve such beauty.

Lighting Project Author:
Herman Kuijer

Art advisors:
Jan van IJzendoorn
Jan Samsom

Architect:
Royal Haskoning Architecten,
Mari Baauw

Developer:
De Kruijter Public Lighting,
Nico de Kruijter
Design&Create, Peter Arens
Railinfra Solutions, Bert Jongstra
Witteveen+Bos, Bernd Weijers

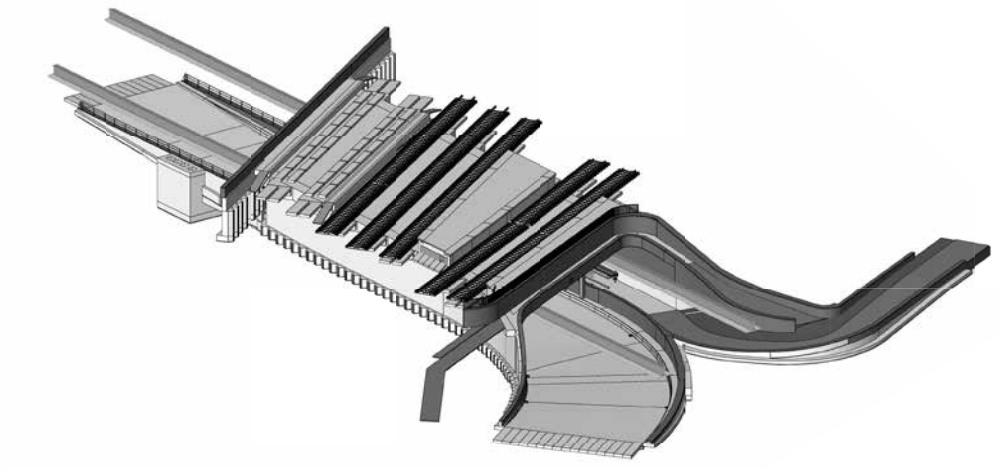
Projectmanager:
Edwin Koning

City / Country:
Zutphen, The Netherlands

This site-specific, permanent light installation is located in an underpass, which serves to link a new area of the town of Zutphen with the traditional old town-centre.

The work follows in the rich Dutch tradition of commissioning contemporary art in the public domain, where its not only improving the high quality of the public space, but is also focussed on creating a more safe, sustainable and functional access to the city itself.

Bringing together architecture, design and art, this installation takes physical form through the changing light beams, that are projected onto the concrete structure supporting the underpass.

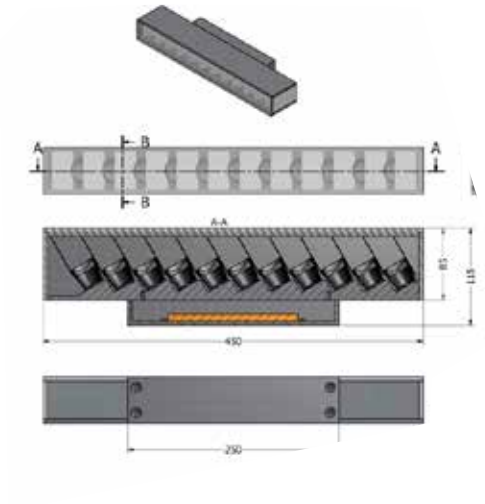


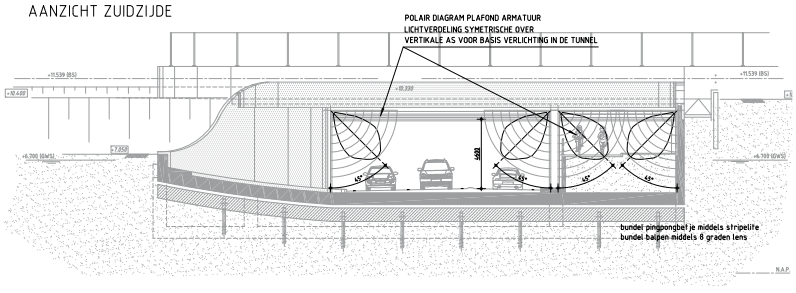
LAMP LIGHTING SOLUTIONS AWARDS 17

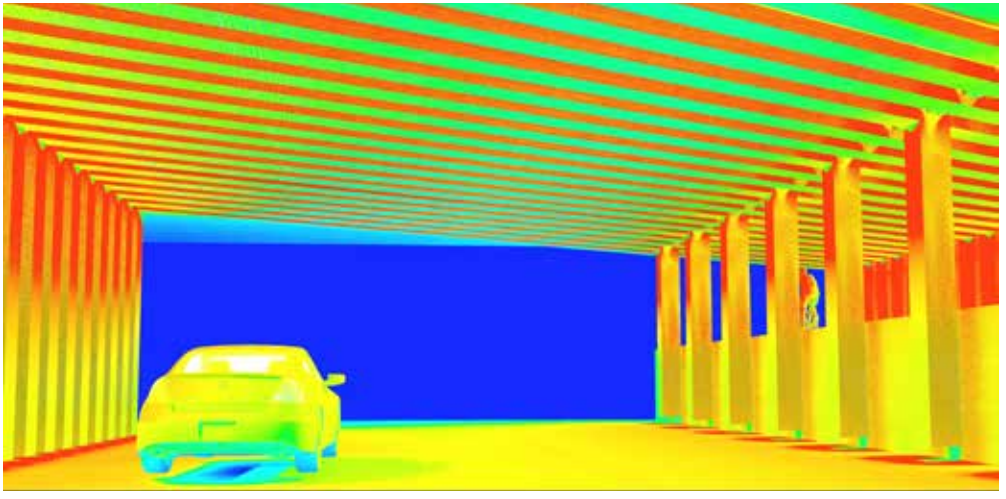
Lighting Solution

How to adapt colour in architecture has long been essential to the work of Herman Kuijer, it functions as a metaphor for how life slowly changes it parameters and for the playful intervention between chance and order, technical control and freedom.

The changing light is designed both functional and artistically. The brief was to design a functional light installation as well as a light-sculpture. Since light only become visible on a surface, not only the light itself but also the concrete structure is part of the design.







Mensaje en una Botella

Jury Evaluation:

The sharing of messages, using light and lamps as a central heart of a community is a unique way to employ light in its power to attract, Socially as well as physically in the night-time environment.

Lighting Project Author:
Aquiles Pavez Toro

Developer:
Pangea Fundación

City / Country:
Caspana, Chile

"Si bien la luz es un material más de la arquitectura por si sola puede definir espacio, lugar y permanencia. Condiciona emociones, sentimientos, sensaciones y recuerdos generando un momento distinto y atemporal, transportando a quien observa a una condición sublime.

No requiere un gran proyecto o edificio como soporte, solo es necesario saber y entender su esencia."

LAMP LIGHTING SOLUTIONS AWARDS 17

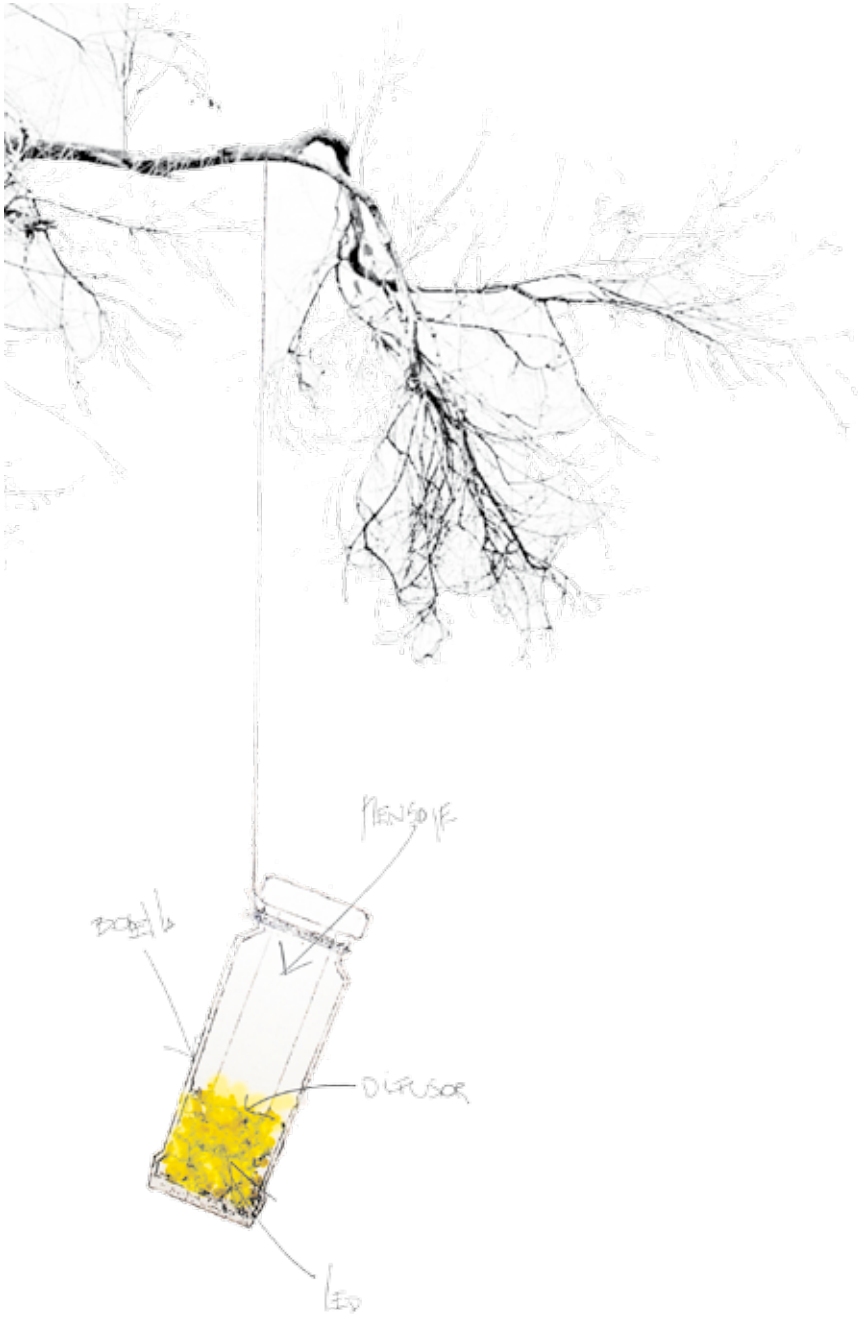
Lighting Solution

La propuesta "Mensaje en una Botella", busca y utiliza esta esencia instalando en el centro de Caspana, que en lengua Kunsa significa "hijos de la hondonada, 100 botellas de vidrios. Estas tienen en su interior una pequeña luz cálida y sal del desierto de Atacama a modo de difusor y reconocimiento al territorio que a medida que comienza a anochecer aparecen rodeando la pérgola que suele desaparecer en la oscuridad.

Esta esencia (luz) rompe lo cotidiano y la pérgola se convierte en un referente nocturno para compartir un anhelo, un deseo o un sueño a modo de mensaje que se introduce en alguna botella antes vacía, siendo un contenedor de lo que cada uno desea.

Estos mensajes, intensiones o deseos permanecen toda la noche encendidos en el centro del pueblo, y como dijo uno de los participantes… "…para que los difuntos y seres nocturnos los puedan leer y nos escuchen…", convirtiendo cada botella iluminada (la luz) en un presente (regalo y momento).

Al día siguiente se retiran las botellas con un mensaje, diferente al propio, y se lleva consigo. De esta forma, un mensaje anónimo es leído por otro y se transforma en un sueño compartido.



Saarpolygon

Jury Evaluation:

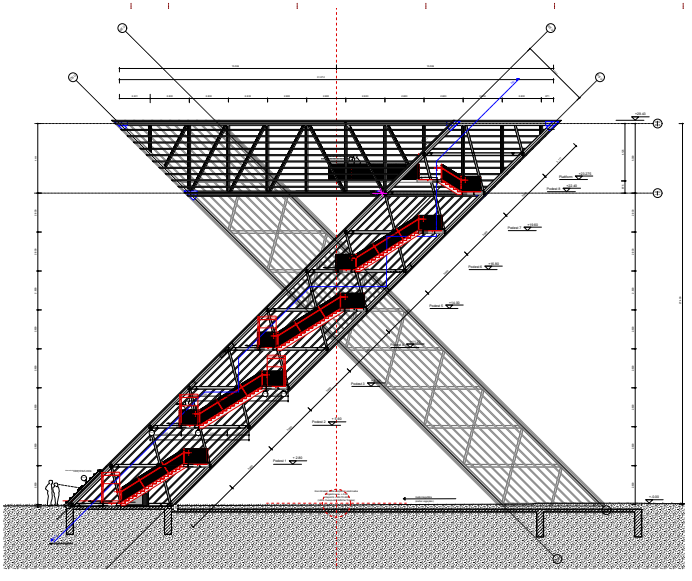
Elegance is as much about what you don't do as much as what you do. This entire structure being lit purely by reflection from extended amenity lighting is to be applauded, especially demonstrating sensitivity to the darkness of the night-time environment.

Lighting Project Author:
Lichtvision Design

Architect:
pfeiffer sachse architekten

Developer:
BergbauErbeSaar e.V.

City / Country:
Ensdorf, Germany

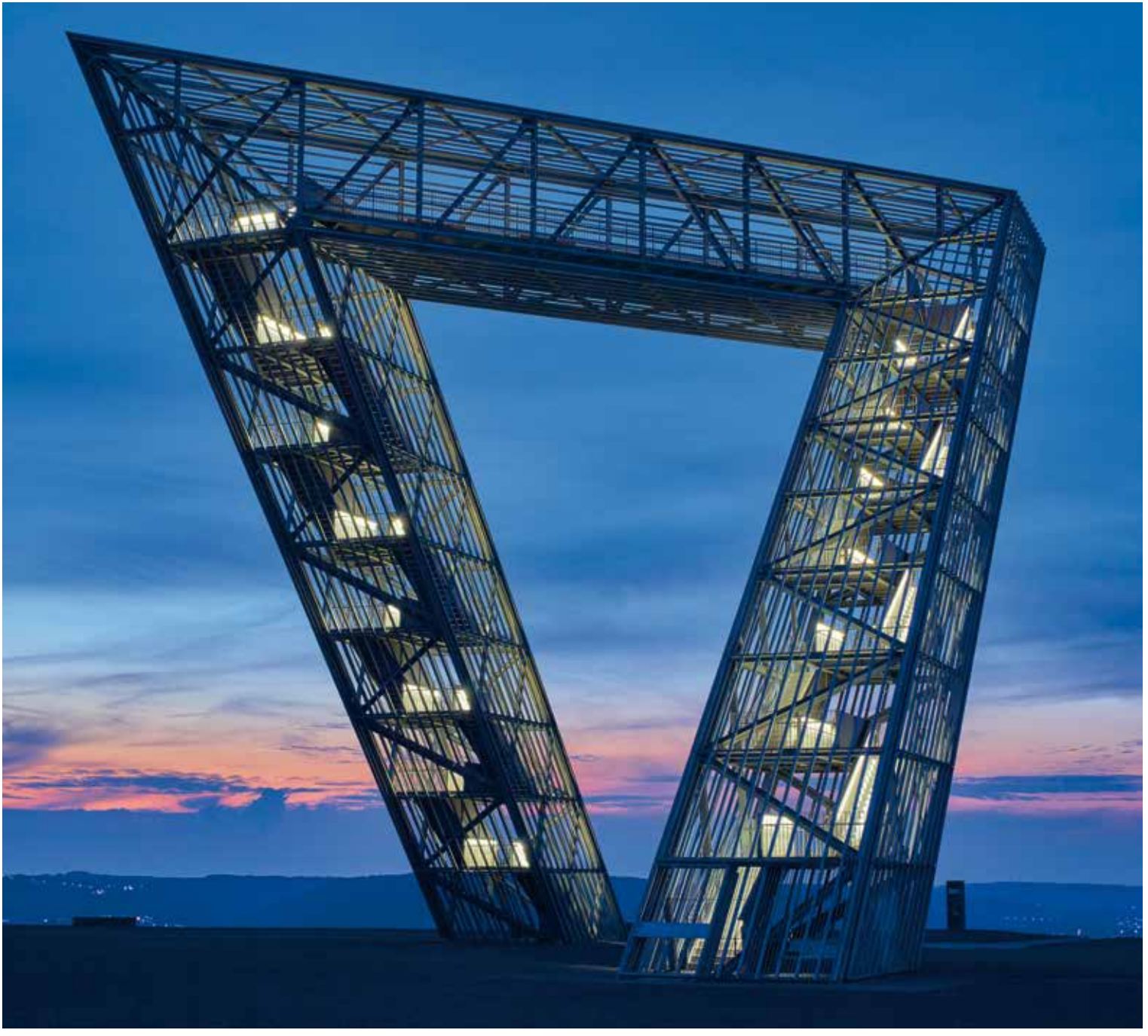


The Saarpolygon is a symbol of the profound change of the industrial landscape in Saarland after the ending of the mining era. It is the reminiscence of the age-long coal mining tradition and at the same time points to the prospective development of the region.

As landmark on the heap Duhamel it is visible from several kilometres distance and forms a look-out with panoramic view into the surrounding Saar valley.

Together with the changing lighting conditions between night and day the appearance of the three-dimensionally entangled geometry alters with the movement of the beholder around the heap plateau.

In doing so the silhouette of the landmark forms variable figures from different points of view that can be associated e.g. with symbols of the mining industry like abstracted hammer and pick, winding tower or a gate to the future.



Photography: Tom Gundelwein

LAMP LIGHTING SOLUTIONS AWARDS 17

Photography: Jan Siefke

Photography: Tom Gundelwein

Photography: Tom Gundelwein

Photography: Tom Gundelwein

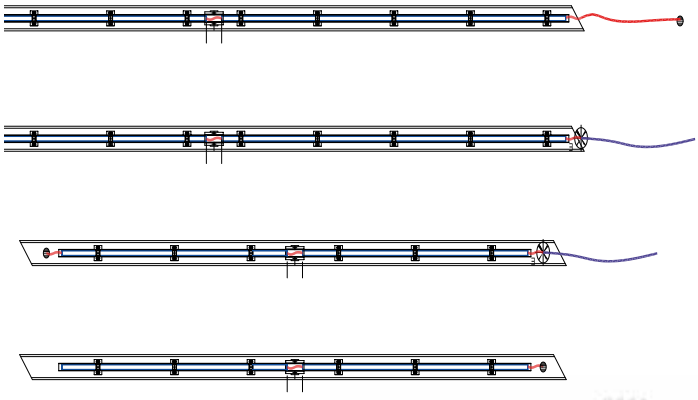
Lighting Solution

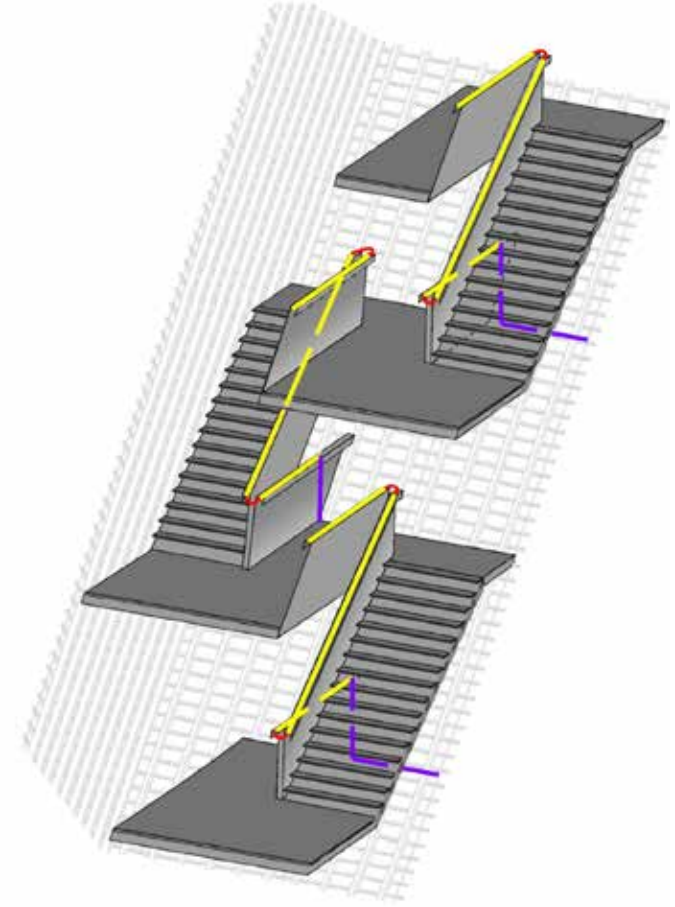
The topic of change as defined in the assignment of tasks becomes the central conceptual starting-point and theme of the design: Together with the changing lighting conditions between night and day the appearance of the three-dimensionally entangled geometry alters with the movement of the beholder around the heap plateau.

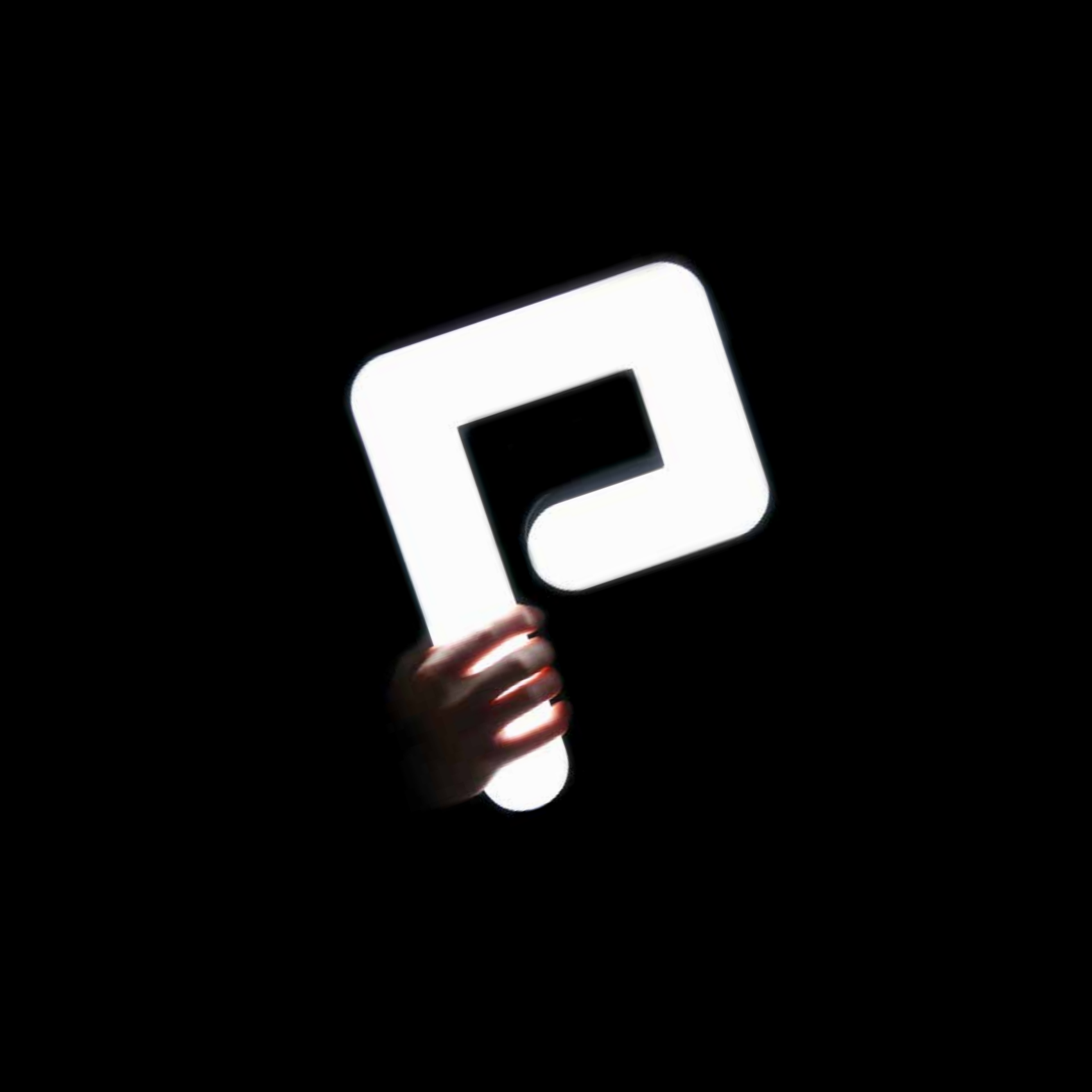
In doing so the silhouette of the landmark forms variable figures from different points of view that can be associated e.g. with symbols of the mining industry like abstracted hammer and pick, winding tower or a gate to the future.

The lighting installation along the interior access (staircase and viewing platform) picks out the change as central theme in another layer of perception: While at daytime the pure outer form of the landmark (which is made of 3 segments) dominates, the inner geometry of the passage emerges at night thanks to the lighting.

The design target was to let the interior glow on its own terms without the sources of light being perceived. On the platform at the top the intensity of illumination was reduced in order to allow an undisturbed view into the surroundings after nightfall.







Lamp Lighting Solutions Awards'17

Students Proposals

In Praise of Shadows

Students Proposals Award

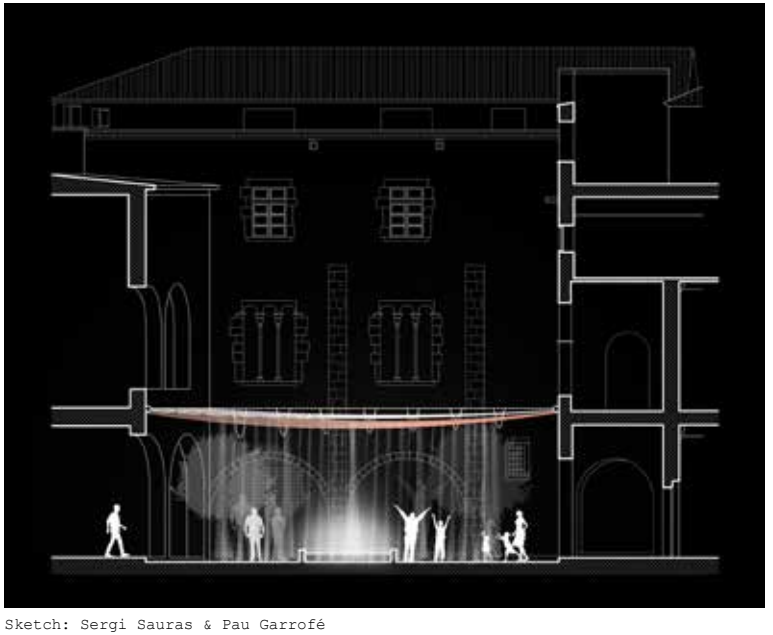
Jury Evaluation:

To capture one's shadow, a sensitive proposal exquisitely illustrating and stunningly executed.
Every element of the production was simply beautiful.

Lighting Project Author:
Sergi Sauras & Pau Garrofé

University:

City / Country:
Barcelona, Spain



Sketch: Sergi Sauras & Pau Garrofé

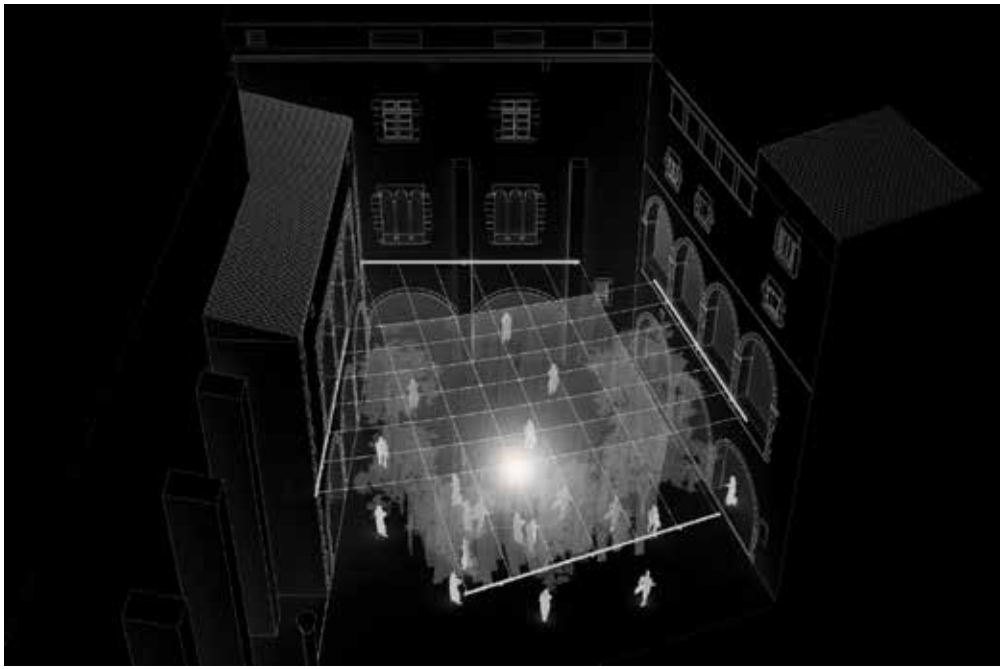
IN PRAISE OF SHADOWS" is a lighting installation that turns an outdoor public space into a theater of shadows paying tribute to the homonymous work of Japanese author Junichiro Tanizaki, who said that "beauty lies not in objects, but in the interaction between the shadow and light created by them."

The stone walls, the arches, the orange trees and the fountain of the Frederic Mares Museum become the props of a theater of silhouettes, in which the citizen is the protagonist.

Visitors are invited to reflect on the architect's role as a "definer" of spaces, through an indefinite, transient experience which is created and reimagined by their free wandering.

Time is used as a design element, as the installation is not projected just for the opening day: it only begins at that moment when the first person enters, thus becoming an actor and audience at the same time.

Render: Sergi Sauras & Pau Garrofé



Render: Sergi Sauras & Pau Garrofé

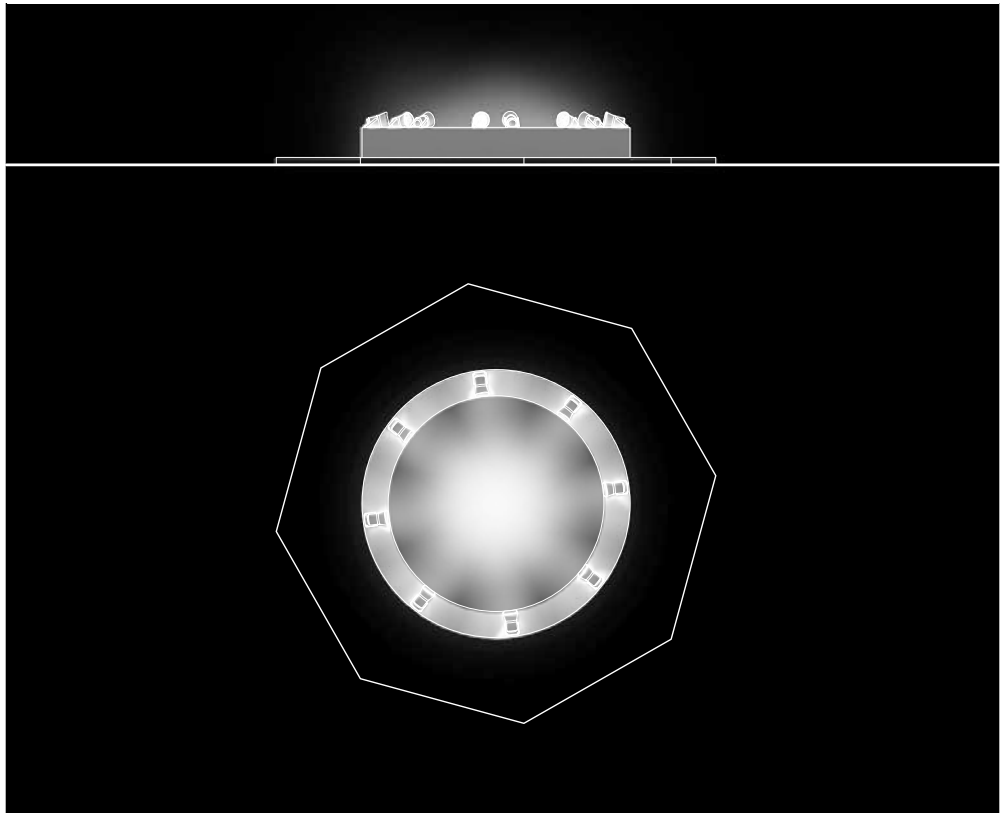
Lighting Solution

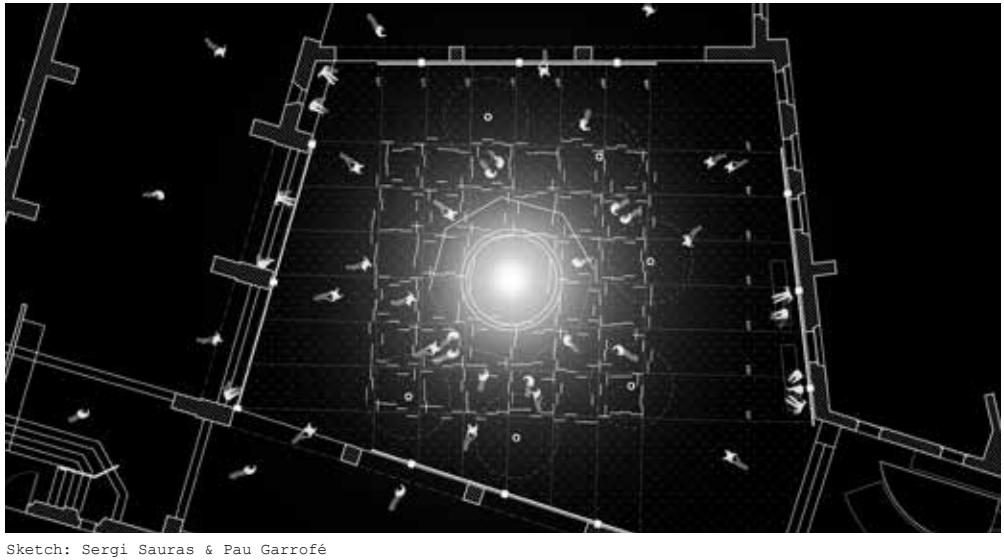
The main idea behind the project "In Praise of Shadows" is to blur the physical presence of the visitors into several layers of shadow silhouettes.

The central source of light projects the light beams outwards, therefore a person standing inbetween the structure would project his or her shadow to the following layers of cloth. The tulle becomes visible only when touched by light, but disappears otherwise.

But how do we create a diffuse light in the central fountain? The strategy is the following: a group of eight spotlights point inwards, facing each other, thus creating a backlighting effect that results in just one sharp shadow surrounded by multiple diffuse shadows.

This effect successfully captures the never-ending motion of the visitors and the ephemeral character of the installation. Therefore, the "fountain of water" becomes a "fountain of light", and the water is replicated as a shadow by projecting the movement of the cloths into the stone walls.





Sketch: Sergi Sauras & Pau Garrofé

A rhythmic modulation

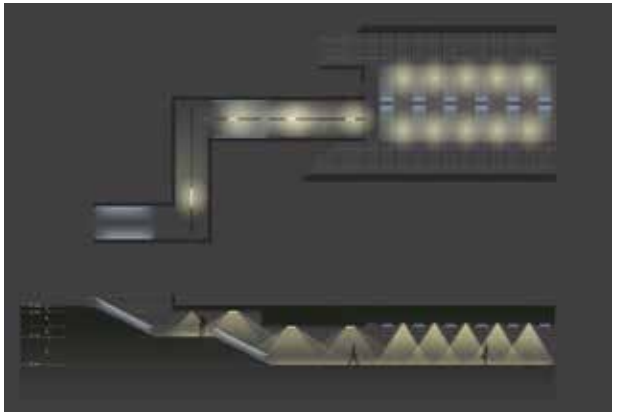
Jury Evaluation:

An innovative look at transforming plain, dull and uniform corridors to increase interest and engagement with time is very inspiring.

Lighting Project Author:
Pakamon Panujirutt

University:
HS Wismar

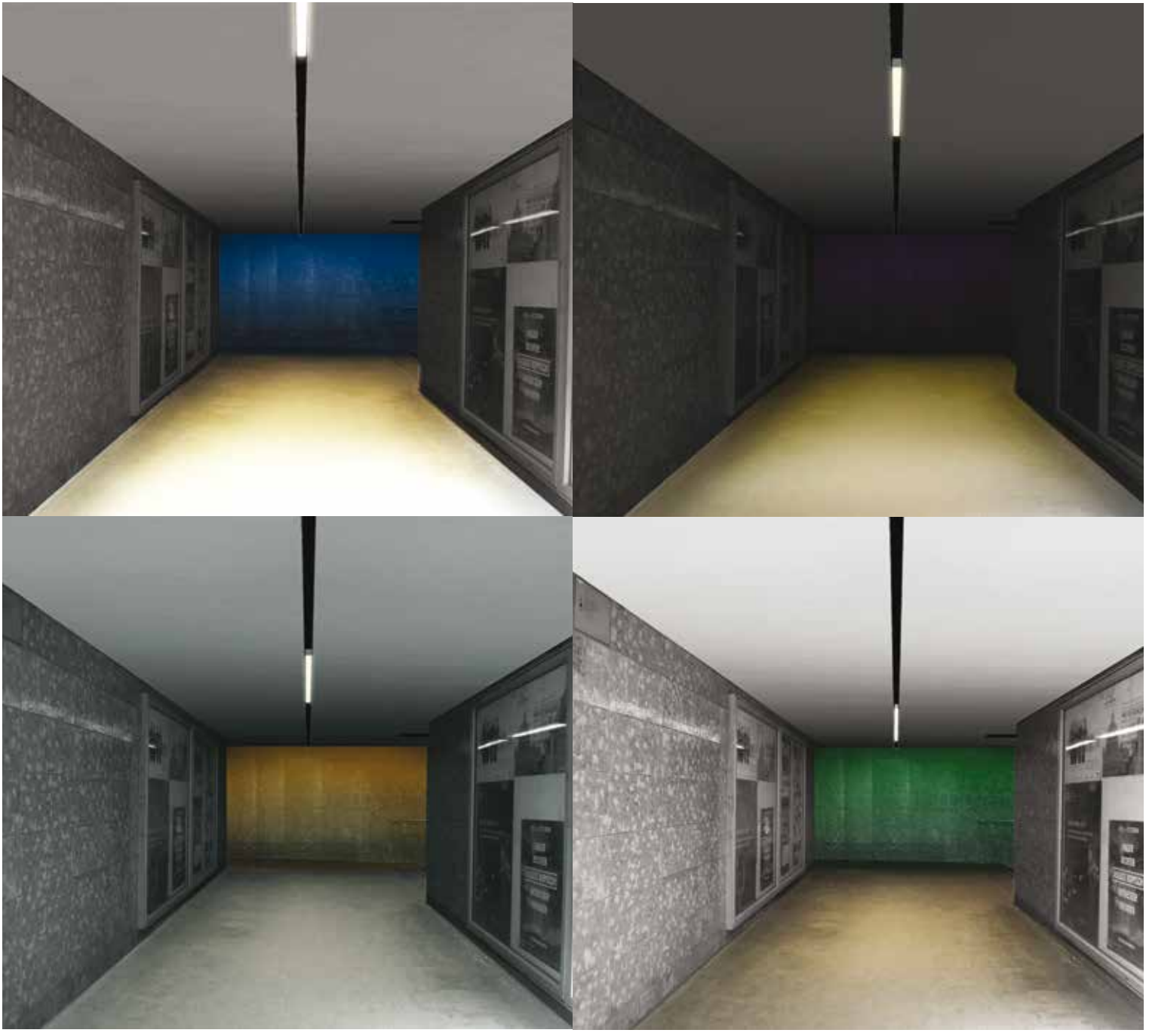
City / Country:
Wismar, Germany



Sketch: Pakamon Panujirutt

The new world has been created from lighting up the darkness, because darkness can instinctively predispose the human mind to feel fear or other negative emotions. For this reason, I was questioning; "what is the minimum light level that influence human beings to experience positive emotions?". My research mainly focuses on the underground stations where usually there is a lack of daylight and a huge waste of energy for the lighting. Moreover, it aims to transform the look and feel of the secondary space that feel uncared for into spaces for pleasant and meaningful.

Human emotion is commonly regulated by the circadian biological clock. In Traditional Chinese Medicine, it is believed that each organ has its point of highest energy and lowest energy. Based on this clock, I decided to use speed and color temperature as tools to promote positive emotion. As shown in light diagram, those factors naturally have a direct effect on moods of human. They move harmoniously in the same rhythm, both inside and outside; sunlight, human body and emotions.



Render: Pakamon Panujirutt

Render: Pakamon Panujirutt

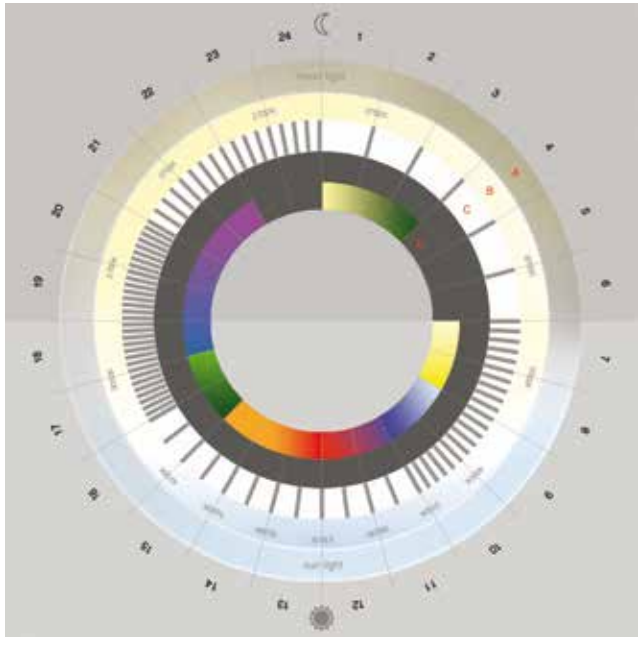
Lighting Solution

The idea solution is to play with "Speed and Movement" of the lighting object. The inspiration came from the running train through a tunnel. Although, there is a big gap between each luminaires, we actually perceive the tunnel lights as a continuous line.

The custom-made luminaire in passageway called "Running Module". The objective is to create dynamic effect in the space, which is related to positive emotions of human as research. In the same time, it also aims to conserve energy.

All stations don't actually need high level of light all the time, referred to a number of passengers per hour per day. Accordingly, a lighting module doesn't have to be fixed to illuminate at only one spot and it is designed to move by alternative energy such as wind power in the underground tunnel.

Due to a narrow range of color temperatures as measured in the current stations, between 2500K-3000K,it makes the contrast of daylight outside to appear as blue, which could orientate people in the human common sense to "The exit" as light at the end of the tunnel. It is applied to my design orientation, by integrating blue lighting into stair handrails at the entrance or exit to the ground level.



Light diagram (Light clock)

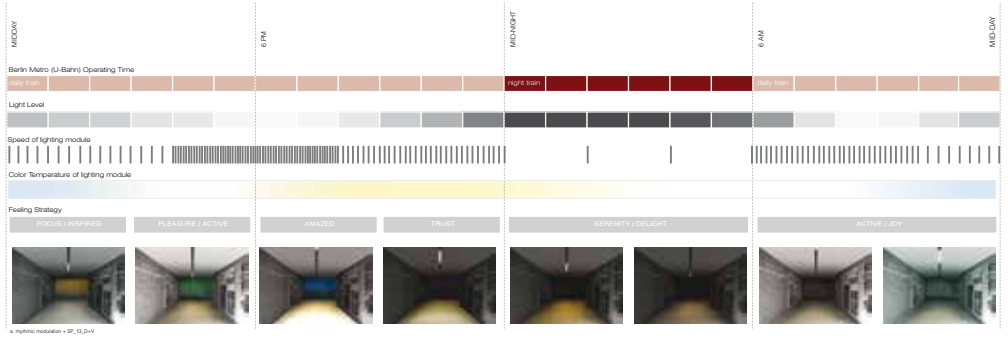
Ring A: Natural Lighting Principles related to time of the day; sunset, sunrise and moonlight

Ring B: suggested color temperatures apply to be used in metro train station**

Ring C: relation of speed to hormones; suggest to be applied for metro lighting**

Ring D: relation of colors and organs clock; suggest to be applied for metro lighting**

Sketch: Simpliflied by Pakamon Panujirutt based on natural body clocks (Source: SCI-FUN Roadshow Exhibits)



Photography: Ronny Behnert

Photography: Jesse Estes

Bus Lights

Jury Evaluation:

An innovative and useful look at Light's power to convey information.

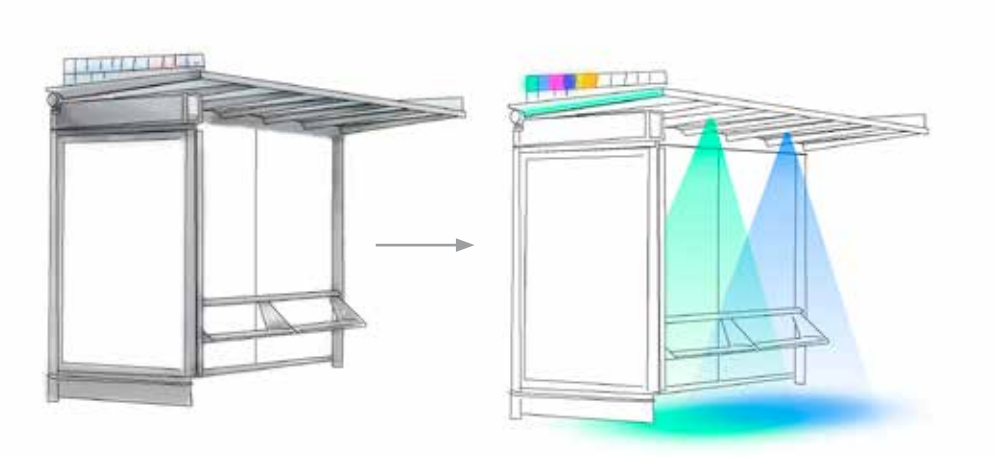
Lighting Project Author:
Milena Rosés Lloret

University:
IED Barcelona

City / Country:
Barcelona, Spain

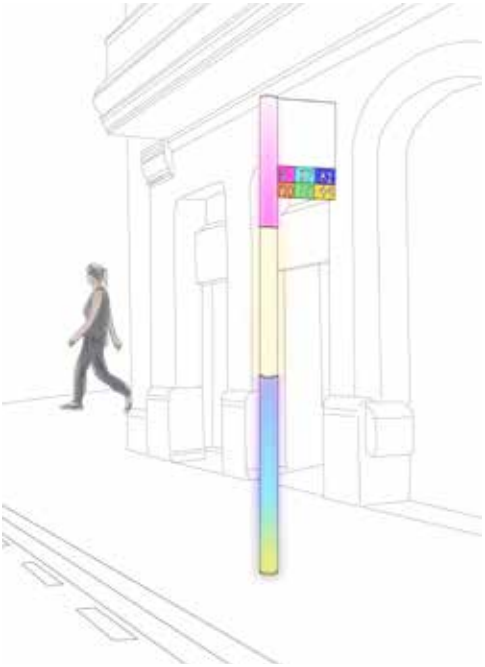
Bus Lights is a lighting project focused on users of the TMB bus network. Just as metro users have a strong association between the color and the line, the colors of the buses are delegated to the minimum expression on the plane. This project proposes to add, to these colors, a useful value for all users. Through the use of LED technology, is intended to dye the bus stops with the colors of the lines that circulate through them.

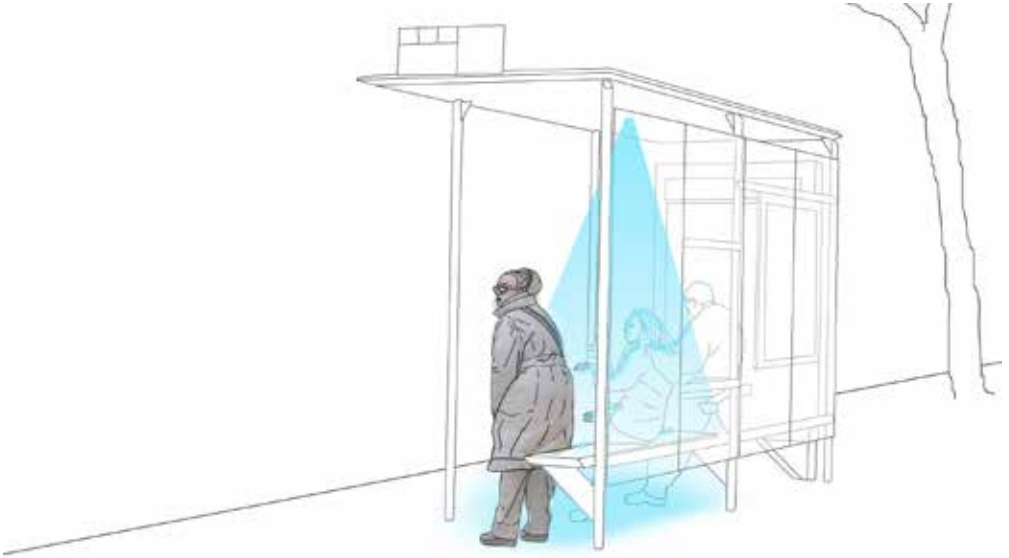
The main benefits of this project are: Users alert to reduce user's distraction, by adding a spot of light that indicates which bus is approaching; Visual recognition, to see which bus is following when the arrival of several lines is very often; Enhance the visibility of the stops, making them visible with light; Line distinction, no need to approach to the stop to see which buses stop; Visual timing, to recognize easily if your bus is arriving or not; Promote the use of public transport, by making visible the frequency, punctuality and variety of lines.

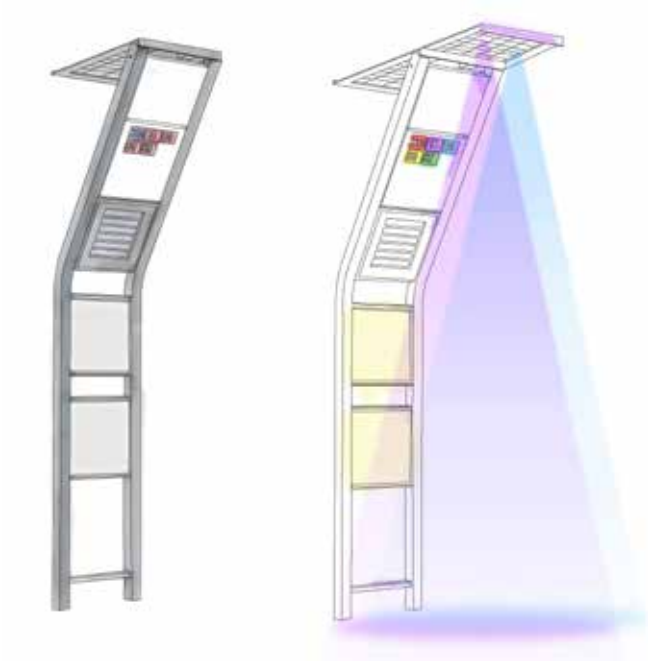


Sketch: Milena Rosés Lloret

Sketch: Milena Rosés Lloret







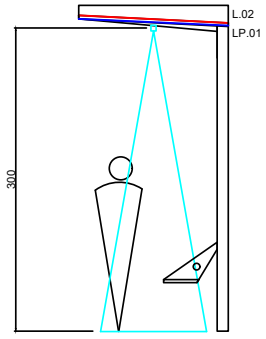
Sketch: Milena Rosés Lloret

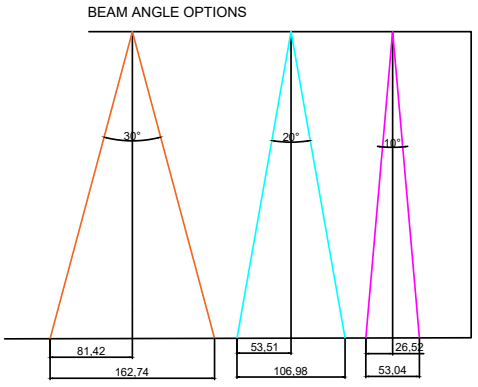
Lighting Solution

In night time, most of the stops are invisible for users, and it's difficult to identify the lines that circulate through them. This is because many stops haven't their own lights, or are poorly illuminated. In addition, the line numbers/colors have no relevance, so one has to be very close to get the information.

The solution in bus shelters is to replace the existent lighting fixtures whit LED downlights (with presence detection that turns on when needed). Fixtures are RGB so the user can see, from long distance or while waiting in the stop, which bus is coming. To incrase that function and making it efficient during the day light, this is complemented with 2 perimetral high power RGB LED strips, installed on the structure's out sides. Same kind of solution is applied for the solar stops. Powered by the solar station, LED strips installed on the information panels (making easier to identify the lines) and surface linear light on the edge of the panel to project the colors of the arriving buses.

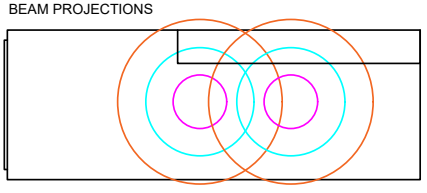
The Stop Poles would be replaced with new models, which accommodate in its interior a system of LED strips that would be light up, changing gradually colors of the approaching buses, staying white while being on stand-by mode and readjusting intensity depending on day/night time.

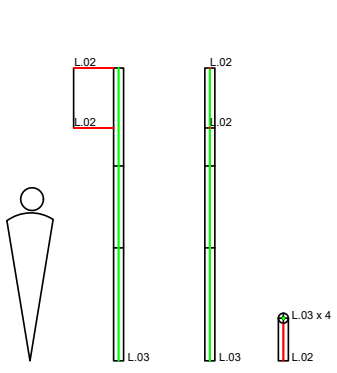


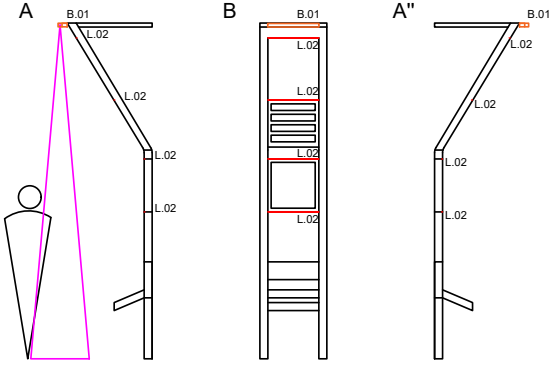


USER CASES

Case 1: Presence detection - white light
Case 2: Bus arrival - color line light
Case 3: Bus arrival + Detection - color line light
Case 4: More than 1 bus arrive - color line first bus downlight 1 + color line second bus downlight 2







USER CASES - POLES

Case 1: Day - Light up pole, white light, high intensity
Case 2: Night - Light up pole, white light (more warm), low intensity
Case 3: Bus arrival - color line light up
Case 4: Two Buses arrive - color line light up soft gradient to the next color line

USER CASES - SOLAR STOPS

Case 1: Always - Light up Panels
Case 2: Bus arrival - color line light Projection
Case 3: Two buses arrives - color line light first bus, then second

Sketch: Milena Rosés Lloret

LighTTowers

Lighting Project Author:
Arash Abbaszadeh

University:
Islamic Azad University Bandar Abbas Branch

City / Country:
Bandar Abbas, Iran

Jury Evaluation:

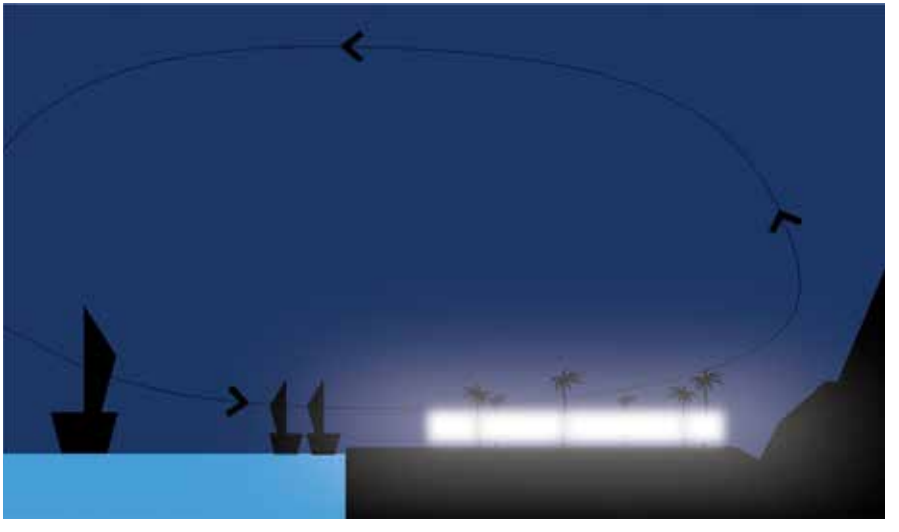
A simple idea that would create a very powerful effect should it ever be created, revealing a beautiful interaction of air and architecture.

The main aim of this project was to produce live illumination at night that would change according to weather conditions of that region and in transition like wind blowing and wave sound.

Persian Gulf basin architecture was built according to high temperature in most days of the year in place with higher wind speed to provide more comfort, and wind towers were used to lead wind inside the house in order to breeze and reduce down the inner temperature. *Bandar-e Laft is one of the oldest and most important commercial ports in Persian Gulf which is located in Qeshm Island (south of Iran and North of Emirates).

Sketch: Arash Abbaszadeh

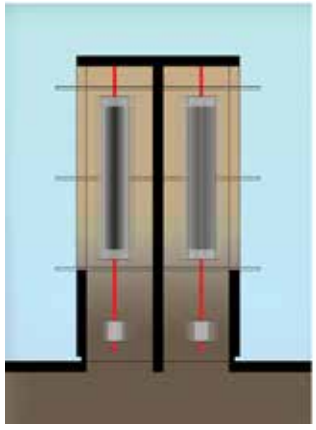
Render: Arash Abbaszadeh

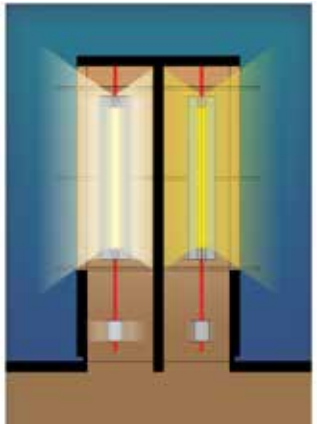


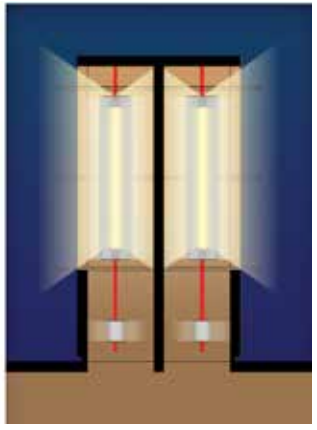
Render: Arash Abbaszadeh

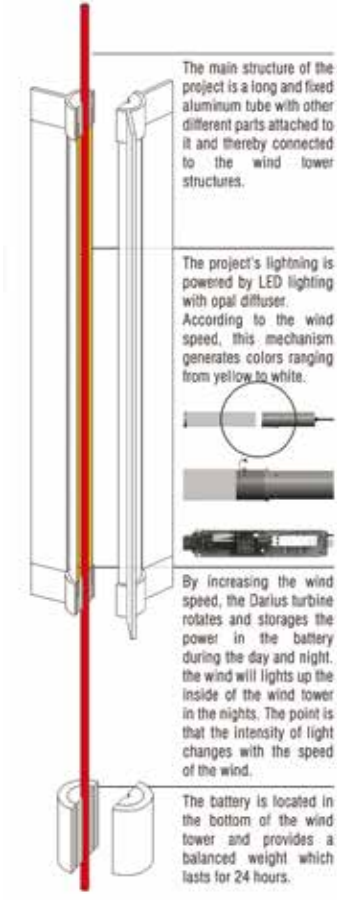
Lighting Solution

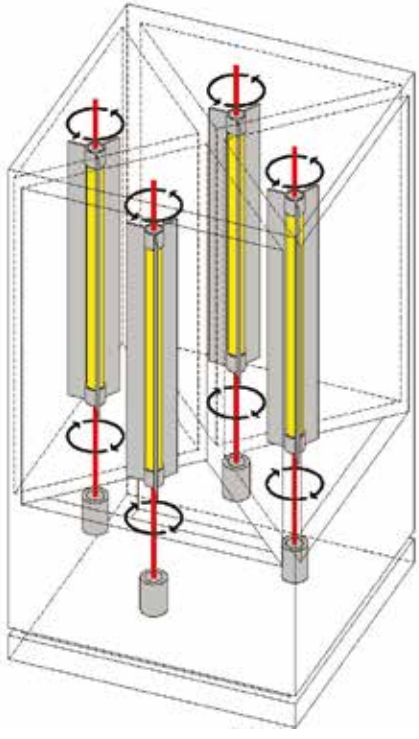
In this project turbines are designed with LED lamp in the center of it, which is covered by opal diffuser. these turbines are located inside the wind tower and during the days and nights turbines butteries are getting charged, and during the nights and according to wind speed. producing color tonality from yellow to white and the intensity are also changing with that amount and are always in transition, in another hands the wind towers are located at the corner of the house and close to alleys based on the architecture of the region, so that light inside the wind towers will light up the passages. in addition, no extra element was added to the historical-architectural facade.











Sketch: Arash Abbaszadeh

Navidad eres tú

Jury Evaluation:

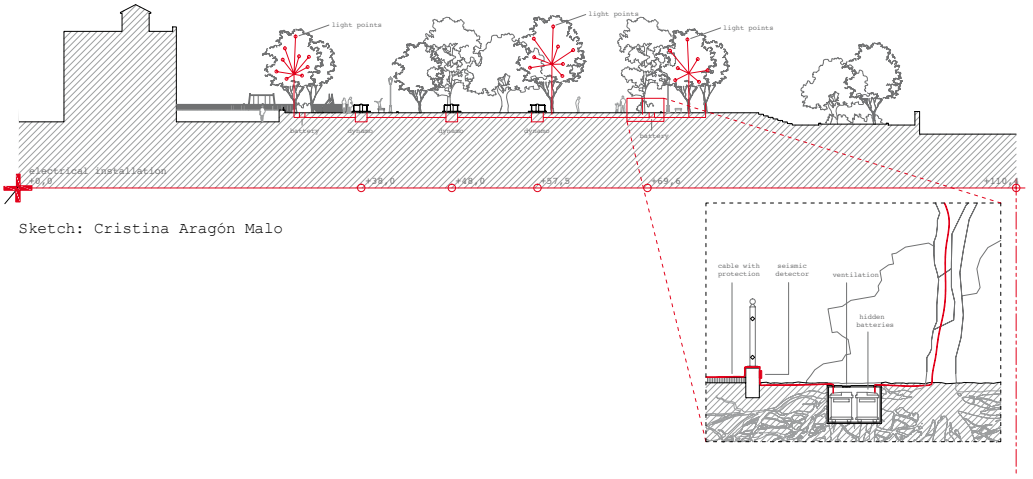
A playful look at interaction that could very easily be implemented that the public would very readily engage with.

Lighting Project Author:
Cristina Aragón Malo

University:
Masterdia ETSAM Universidad Politécnica de Madrid

City / Country:
Madrid, Spain

Es de noche y el Campo del Príncipe se encuentra tristemente iluminado por unas cuantas farolas de tono anaranjado. Aparece una mujer caminando apresurada por uno de los paseos laterales de la plaza sin ser consciente de que comienza a seguirla un rastro de luz que crece a cada paso que da. Ella no se percata, pero la pareja que pasea a un ritmo más pausado unos metros por detrás se queda asombrada ante este fenómeno. Rápidamente se giran y descubren que ellos también tienen su propio rastro de luz y que éste se desvanece según avanzan. Sonríen al ver la estela que deja el chico que acaba de cruzar corriendo delante de ellos. Se escuchan risas de niños, así que la pareja avanza un poco más y se gira, descubriendo que los niños también pueden crear su propia magia a través de unos columpios giratorios. Algunos giran despacio y los árboles que les rodean se iluminan hasta la altura de sus cabezas. Los más intrépidos giran a tal velocidad que las luces suben hasta el cielo.



Sketch: Cristina Aragón Malo

Render: Cristina Aragón Malo

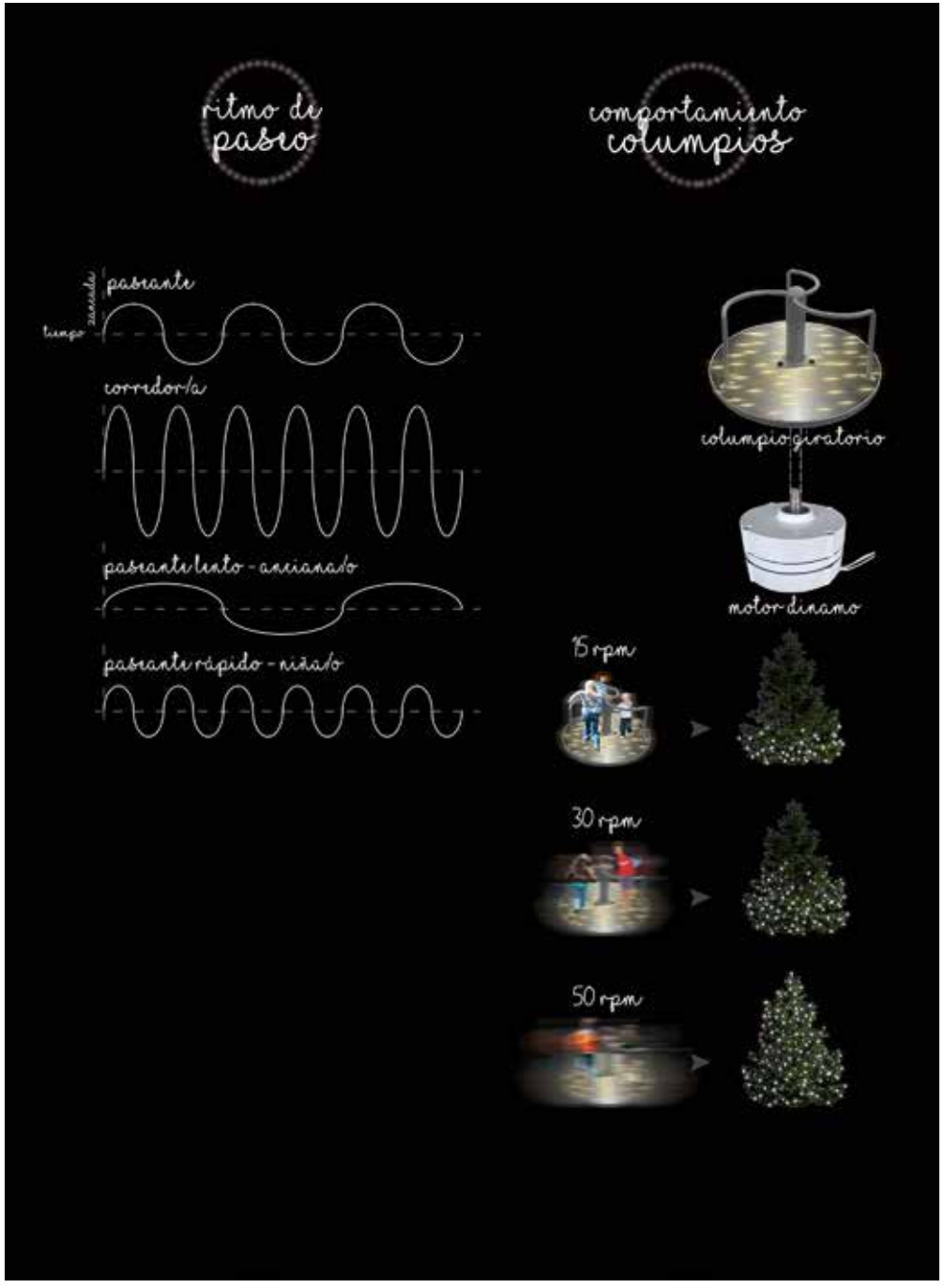
Render: Cristina Aragón Malo

Lighting Solution

El proyecto consiste en una iluminación navideña adaptada al usuario, lo que la hace más dinámica, interactiva, sostenible y mágica. La instalación se ubica en el Campo del Príncipe de Granada y consta de dos partes: tu rastro de luz (paseos laterales arbolados) y sueña con la luz (zona central con columpios giratorios).

El proyecto consume energía renovable en su totalidad. Esta energía es generada por los columpios giratorios situados en la parte central de la plaza. El eje de cada columpio está conectado a una dinamo enterrada bajo el mismo. La energía generada se almacena en unas baterías enterradas junto a los paseos laterales para alimentar todas las luminarias de forma autosuficiente.

El sistema se regula mediante dos tipos de sensor: para los columpios se trata de un detector de velocidad, en función de las revoluciones a las que gire el columpio se encenderán más o menos luminarias (en sentido ascendente); en los paseos laterales se instalan detectores sísmicos que captan la cadencia de los pasos de la persona que pasa junto a ellos y en función de la información recogida por los mismos se encenderán más o menos luminarias.



Sketch: Cristina Aragón Malo

GRATITUDES

Thank you! The 2017 Lamp Lighting Solutions Awards exceeded the record for internationalisation of 75% and, for the first time, met with 60% participation by lighting designers, a position previously held by architects and interior designers, who, together, used to be the majority. Is this evidence that lighting is finally beginning to occupy the position it is owed?

There is no doubt that the 523 projects received by 43 countries is evidence of international consolidation in the lighting industry in the 7th edition of these awards. They were divided among the following categories: Architectural Exterior Lighting with 115 projects presented, Interior Lighting came out ahead as of the present time with 295 projects, Urban and Landscape Lighting with 66, and Student Proposals with 47. In 2017, professional profiles increased by 24.5% with respect to students, among whom we can count pupils from KTH (Sweden), Weimar Bauhaus Univesität (Germany) and UCL (United Kingdom), among others. Spain, Mexico, the United Kingdom, Germany, France, Australia, the Netherlands, the United States, and the United Arab Emirates are the countries that put forth the most projects. Furthermore, this year we welcome seven new countries: Denmark, Kazakhstan, Lebanon, Norway, Oman, Qatar, and Romania.

From here at Lamp Lighting, we would like to thank everybody who helps to make these awards happen. Thank you for believing in them!

*All the images that appeared in the book were provided by the finalists, the texts were drawn from their technical reports.

¡Gracias! Los Premios Lamp Lighting Solutions 2017 baten récord de internacionalización del 75% y por primera vez, obtienen una participación del 60% de lighting designers, en detrimento de arquitectos e interioristas, quienes anteriormente, sumados, eran mayoría. ¿Será la evidencia de que por fin la luz comienza a estar en el lugar que le corresponde?

Sin duda los 523 proyectos recibidos de 43 países evidencian la consolidación internacional del sector de la iluminación en la 7ª edición de estos galardones. Repartidos por categorías como sigue: Iluminación Exterior Arquitectónica con 115 proyectos presentados, Iluminación de Interiores es la que obtiene la cifra más elevada hasta la fecha con 295 proyectos, Iluminación Urbana y Paisaje con 66 y Students Proposals con 47. En 2017 los perfiles profesionales aumentan un 24,5% con respecto a los estudiantes, entre los cuales contamos con alumnos de KTH (Suecia), Weimar Bauhaus Univesität (Alemania) y UCL (Reino Unido), entre otras. España, México, Reino Unido, Alemania, Francia, Australia, Países Bajos, Estados Unidos y Emiratos Árabes Unidos son los países que más se presentan. Además, este 2017 damos la bienvenida a 7 nuevos países: Dinamarca, Kazajistán, Líbano, Noruega, Omán, Qatar y Rumanía.

Desde Lamp Lighting queremos dar las gracias a todos los que hacéis que estos premios sean una realidad. ¡Gracias por creer en ellos!

*Todas las imágenes aparecidas en el libro han sido aportadas por los finalistas y los textos han sido extraídos de sus memorias técnicas.

Merci! Les Trophées Lamp Lighting Solutions 2017 battent un record d'internationalisation avec un chiffre de 75% et obtiennent pour la première fois une participation de 60% de concepteurs lumières, au détriment des architectes et décorateurs d'intérieur qui représentaient précédemment la majorité. Est-ce la preuve que la lumière commence enfin à occuper la place qui lui revient?

Les 523 projets provenant de 43 pays démontrent sans aucun doute la consolidation internationale du secteur de l'éclairage au cours de la 7ème édition de ces récompenses. Ils se répartissent dans les catégories suivantes : Eclairage Extérieur Architectural avec 115 projets présentés, l'Eclairage Intérieur est la catégorie qui obtient jusqu'à présent le chiffre le plus élevé avec 295 projets, Eclairage Urbain et Paysager et Students Proposals comptent respectivement 66 et 47 projets. En 2017, les profils professionnels s'élèvent à 24,5% par rapport aux étudiants, parmi lesquels nous comptons entre autres des élèves de KTH (Suède), Weimar Bauhaus Univesität (Allemagne) et UCL (Royaume-Uni), entre autres. L'Espagne, le Mexique, le Royaume-Uni, l'Allemagne, la France, l'Australie, les Pays-Bas, les Etats-Unis et les Emirats Arabes Unis sont les pays les plus représentés. En outre, nous souhaitons la bienvenue en cette année 2017 à sept nouveaux pays : le Danemark, le Kazakhstan, le Liban, la Norvège, Oman, Qatar et la Roumanie.

Lamp Lighting souhaite remercier tous ceux qui font de ces trophées une réalité. Merci de croire en eux!

*Toutes les images apparaissant dans le livre ont été fournies par les finalistes et les textes ont été extraits de leurs mémoires techniques.

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