Lighting Concepts 2019

LAMP Awards 19

Lamp Awards 2019

Lamp

ENG

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We are gathered here once again in this new edition. At Lamp, we are proud and satisfied to be able to continue offering, as we have been doing since 2008, our two cents to the lighting culture. We are very grateful for the recognition our awards have achieved within the lighting industry, being among the few that receive more than 500 projects and resist their 8th edition. Just seeing the excitement with which you pick up your awards makes the adventure worthwhile.

Although it may not seem so, if we look back to the last 11 years after those first awards, we can see how lighting has evolved: From improvements in energy efficiency through the introduction of LED technology; the consolidation of the lighting designer figure, which is so necessary nowadays in any project to achieve a multidisciplinary team with architects, interior designers and engineers; or the approach of lighting creativity to ordinary people, enriching their urban environment with festivals such as LlumBCN, which has pushed us to create the new category of lighting installations for this edition. Lighting digitalisation has enabled us to add another layer of technology, connecting, revitalising and adapting lighting. But, above all things, letting us illuminate spaces focusing on the user's welfare and experience. We have stopped talking about consumption to talk about lighting quality. We do not only talk about light levels, but about how this light helps us synchronise our biological and emotional processes, while connecting us with our environment. Lighting is constantly evolving, and at Lamp we are always ready to go one step further, providing the best of us to offer solutions to each new challenge. It seems that, at last, we are beginning to give light the relevance it deserves!

Therefore, to have contributed with our humble effort in organising this lighting project competition fills us with joy, and even more so to be able to have a jury made up by highly regarded professionals in this industry.. Together, we will award good lighting, rewarding creativity, independently of the budget and the magnitude of the work, showing lighting trends through interpretations of different countries and cultures, since, for us, light is everything. And the more people we get to fall in love with light, the more people that will come out from "the dark side".

Ignasi Cusidó Codina
Lamp CEO

ESP

–

Una edición más, aquí estamos de nuevo todos reunidos. En Lamp, estamos orgullosos y satisfechos de poder seguir aportando, como lo llevamos haciendo desde 2008, nuestro granito de arena a la cultura de la luz. Y muy agradecidos por el reconocimiento que han logrado alcanzar nuestros premios dentro del sector de la iluminación, siendo de los pocos que reciben más de 500 proyectos y que resisten en su 8ª edición. Solo con ver la ilusión con la que recogéis los premios, eso ya hace que la aventura valga la pena.

Aunque no lo parezca, si miramos hacia atrás y hacemos el recorrido de estos últimos 11 años después de aquellos primeros premios, vemos cómo ha evolucionado la iluminación: desde las mejoras en materia de eficiencia energética con la introducción de la tecnología LED, pasando por la consolidación de la figura del lighting designer tan necesaria hoy e día en cualquier proyecto para lograr formar un equipo multidisciplinar junto con arquitectos, interioristas e ingenieros, o el acercamiento de la creatividad lumínica a la gente de a pie enriqueciendo su entorno urbano con festivales como LlumBCN –hecho que nos ha empujado a crear una nueva categoría de instalaciones lumínicas en esta edición. La digitalización de la iluminación nos ha permitido agregar una capa tecnológica más haciendo que la iluminación sea conectada, dinámica y adaptativa, pero sobre todo permitiéndonos iluminar los espacios centrándonos en el bienestar y la experiencia del usuario. Hemos dejado de hablar de consumos para hablar de calidad de la iluminación, no solo hablamos de niveles de luz, sino que hablamos de cómo esta luz nos ayuda a sincronizar nuestros procesos biológicos y emocionales, a la vez que nos conecta con nuestro entorno. La iluminación está en constante evolución, y en Lamp siempre estamos dispuestos a dar un paso más allá, aportando lo mejor de nosotros, para ofrecer soluciones a cada nuevo desafío. ¡Parece que por fin se le empieza a dar a la luz la relevancia que merece!

Por ello, el haber contribuido con nuestra humilde aportación al organizar este concurso de proyectos lumínicos nos llena de alegría, y más aún poder contar con la participación de un jurado de tanto prestigio en la profesión, y juntos, galardonar la buena iluminación, premiando la creatividad en valor absoluto, independientemente del presupuesto y de la magnitud de la obra, mostrando las tendencias lumínicas a través de las interpretaciones de los diferentes países y culturas, ya que, para nosotros, la luz lo es todo. Y a cuantas más personas consigamos enamorar con la luz, más serán las que saldrán "del lado oscuro".

Ignasi Cusidó Codina
Director General Lamp

FR

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Nous voilà tous réunis une fois de plus pour célébrer une nouvelle édition. Chez Lamp, nous sommes fiers et ravis de pouvoir continuer à apporter notre grain de sable à la culture de la lumière, comme nous le faisons depuis 2008. Nous sommes également reconnaissants de la renommée qu'ont obtenue nos trophées dans le secteur de l'éclairage, car nous faisons partie des rares qui reçoivent plus de 500 projets et qui ont résisté jusqu'à ce jour pour cette 8e édition. L'excitation qui règne lorsque des throphées sont décernés suffit à rendre cette aventure intéressante.

Bien que cela ne semble pas évident au premier abord, si nous regardons en arrière et faisons un récapitulatif des 11 dernières années qui ont suivi les premiers trophées, nous pouvons voir comment l'éclairage a évolué : de l'amélioration de l'efficacité énergétique avec l'introduction de la technologie LED à la consolidation du rôle du concepteur lumière, si primordial aujourd'hui et lors des projets afin de réussir à former une équipe multidisciplinaire composée d'architectes, de décorateurs d'intérieur et d'ingénieurs ; ou en passant par l'approche de la créativité lumineuse aux gens ordinaires enrichissant leur environnement urbain avec des festivals tels que LlumBCN (raison qui nous a poussés à créer une nouvelle catégorie d'installations lumineuses pour cette édition). La digitalisation de l'éclairage nous a permis d'ajouter une autre couche de technologie en faisant en sorte que l'éclairage soit connecté, dynamique et adaptatif, mais surtout d'éclairer des espaces en nous concentrant sur le bien-être et l'expérience de l'utilisateur. Nous avons cessé de parler de consommation pour parler plutôt de qualité d'éclairage, non seulement pour ce qui touche aux niveaux d'éclairage, mais aussi de la façon dont cette lumière nous aide à synchroniser nos processus biologiques et émotionnels, tout en nous reliant avec notre environnement. L'éclairage est en constante évolution, et chez Lamp nous sommes toujours prêts à aller plus loin en donnant le meilleur de nous-mêmes, afin d'offrir des solutions à chaque nouveau défi. Nous commençons enfin à donner à la lumière la place qu'elle mérite !

Avoir apporté notre modeste contribution à l'organisation de ce concours portant sur des projets d'éclairage nous a donc remplis de joie, et notamment le fait de pouvoir compter sur la participation d'un jury d'un tel prestige expert du domaine et de récompenser ensemble un éclairage de qualité, en privilégiant la créativité en valeur absolue, indépendamment du budget et de l'ampleur du travail, tout en montrant les tendances d'éclairage par le biais des interprétations des différents pays et cultures, car pour nous la lumière est essentielle. Et plus nous nous tournerons vers la lumière, plus nous sortirons « du côté obscur ».

Ignasi Cusidó Codina
Directeur Général Lamp

President of the Jury

ENG

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"It is at night that it is beautiful to believe in light", Edmond Rostand, Chantecler.

Participating in the Lamp Awards jury is a unique opportunity to shine a spotlight on lighting design and current trends worldwide, with 502 projects from 42 countries, presented in 4 categories.

LEDs are now present in almost all projects. And one of the negative consequences of this omnipresence is the similarity of many projects, particularly in architectural lighting. On the other hand, the digitalization of sources allows for more dynamic scenes and for some pioneering projects, interactivity.

Outdoor projects (129) showed a prevalence of architectural lighting and, in my opinion, far too few urban lighting projects (perhaps because it isn't taught much, remains difficult to photograph and the benefits to tomorrow's city-by-night remain little understood). Indoor projects (235) had a strong focus on lighting shops, bars and hotels. The ephemeral lighting installations new category (94) has been a great success, with an increasing number of light artworks and great originality, perhaps due to lower technical constraints. Finally, students' proposals (44) had a low level of participation, certainly due to the difficulty of engaging with the proposed theme (large-scale lighting ambiances), compensated by a lot of creativity.

This exciting adventure was also the result of a wonderful encounter with "passionate" jury members, from many different professions and age groups, hailing from many different countries, ranging from Taiwan to Chile. We extend our warm thanks to them here, as well as to all the participants in this competition, the directors of Lamp, and of course the formidable organizing team, led by Carla Kissler.

What will future juries discover: A greater regard for urban lighting, innovative and interactive pedestrian lighting atmospheres, new night-time uses?

And for which version of a future city at night: A monumental, theatrical city, mainly funded through private investments, or a city-by-night imagined on a pedestrian scale, a city of welcome, hospitality and proximity, which is close to my heart?

Roger Narboni
Lighting designer
President of the 2019 Jury

ESP

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"De noche, especialmente, es hermoso creer en la luz", Edmond Rostand, Chantecler.

Participar en el jurado de los Premios Lamp es tener la oportunidad única de analizar en profundidad el diseño de iluminación y las tendencias actuales de las realizaciones globales, gracias a los 502 proyectos de 42 países, presentados en las 4 categorías.

En la actualidad, los LED están presentes en casi todos los proyectos. Y una de las consecuencias negativas de esta omnipresencia es la similitud de muchos proyectos, especialmente en iluminación arquitectónica. Por otro lado, la digitalización de las fuentes de luz permite escenarios cada vez más dinámicos y, para algunos proyectos pioneros, la interactividad.

Los proyectos de exterior (129) demostraron el predominio de la iluminación arquitectónica y una presencia demasiado escasa, a mi gusto, de proyectos de iluminación urbana (quizás por ser poco enseñados, porque aún son difíciles de fotografiar, y porque su interés para la ciudad nocturna del futuro no es todavía bien comprendido). Los proyectos de interior (235) estuvieron en gran medida dedicados a la iluminación de tiendas, bares y hoteles. La nueva categoría de instalaciones de iluminación efímera (94) fue realmente exitosa, con un número cada vez mayor de obras de arte que utilizan luz y una gran originalidad vinculada quizás a pocas limitaciones técnicas. Por último, las propuestas de los estudiantes (44) mostraron una baja participación, indudablemente debido a la dificultad para responder al tema propuesto (ambientes iluminados a gran escala), aunque compensaron con mucha creatividad.

Esta emocionante aventura también fue el resultado de un encuentro divertido con los miembros de un jurado "apasionado" proveniente de profesiones, edades y horizontes geográficos diferentes, que van desde Taiwán a Chile. Un fuerte agradecimiento para todos los participantes de estos premios, a los directores de Lamp, y por supuesto al formidable equipo de organización del concurso, liderado por Carla Kissler.

Entonces, ¿qué cambios descubrirán los próximos jurados: una mayor presencia de la luz urbana, atmósferas luminosas para peatones, innovadoras e interactivas, nuevos usos nocturnos?

¿Y para qué ciudad nocturna del futuro: una ciudad monumental, teatral, surgida principalmente de inversiones privadas o una ciudad nocturna anfitriona, cercana y donde sea posible compartir, imaginada a escala de los peatones, a la que apelo por supuesto desde mis deseos?

Roger Narboni
Diseñador de iluminación
Presidente del Jurado 2019

FR

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« C'est la nuit qu'il est beau de croire en la lumière », Edmond Rostand, Chantecler.

Participer au jury des Lamp Awards, c'est avoir une chance unique d'effectuer une radioscopie de la conception lumière et des tendances actuelles des réalisations mondiales, grâce aux 502 projets provenant de 42 pays, présentés dans les 4 catégories.

Les Leds sont dorénavant dans quasiment tous les projets. Et l'une des conséquences négatives de cette omniprésence est la ressemblance de beaucoup de projets, notamment en éclairage architectural. Par contre, la digitalisation des sources permet de plus en plus de scénarios dynamiques et pour quelques projets pionniers, l'interactivité.

Les projets en extérieur (129) ont démontré une prédominance des mises en lumière architecturales et une bien trop faible présence à mon goût des projets de lumière urbaine (peut-être parce qu'ils sont peu enseignés, restent difficiles à photographier et que leur intérêt pour la ville nocturne de demain est encore trop peu compris). Les projets en intérieur (235) étaient fortement dédiés aux éclairages des magasins, des bars et des hôtels. La nouvelle catégorie des installations lumières éphémères (94) a eu un franc succès avec un nombre croissant d'œuvres d'art lumière et une grande originalité liée peut-être à de plus faibles contraintes techniques. Enfin les propositions des étudiants (44) dénotent une faible participation certainement due à la difficulté à répondre au thème proposé (ambiances lumineuses à grande échelle), compensée par beaucoup de créativité.

Cette aventure passionnante a été aussi celle d'une rencontre réjouissante avec les membres d'un jury « passionné », venus de professions diverses, de générations très variées, et d'horizons géographiques allant de Taiwan au Chili. Qu'ils en soient ici tous chaleureusement remerciés ainsi que tous les participants de ces prix, les dirigeants de Lamp, et bien sûr la formidable équipe du concours, menée par Carla Kissler.

Alors quelles seront les évolutions que découvriront les prochains jurys : une plus grande prise en compte de la lumière urbaine, des ambiances lumineuses piétonnes innovantes et interactives, des nouveaux usages nocturnes ?

Et pour quelle ville nocturne du futur : une ville monumentale, théâtralisée, issue majoritairement des investissements privés ou une ville nocturne d'accueil, de partage et de proximité, imaginée à l'échelle des piétons, que j'appelle bien sûr de mes vœux ?

Roger Narboni
Concepteur lumière
Président du Jury 2019

The Jury

Roger Narboni

Lighting Designer and
President of the Jury
France

Uno Lai

Lighting Designer
Taiwan

Paul Nulty

Lighting Designer
United Kingdom

Aleksandra Stratimirovic

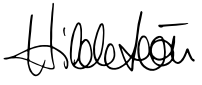
Lighting Designer
Sweden

Pascal Chautard

Lighting Designer
Chile

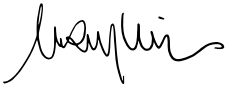
Hilde León

Architect
Germany



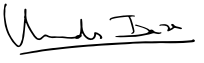
Antonio Ruiz Barbarin

Architect
Spain



Mercedes Isasa

Interior Designer
Spain



The Finalists

OUTDOOR LIGHTING

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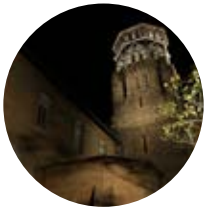
The Musicon Path
Denmark

P. 16

Cycle Superhighway – The Farum Route
Denmark



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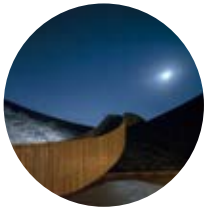
Musée des Augustins
France

P. 24

Teatro Regional del Biobío
Chile



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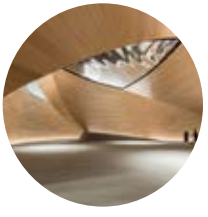
The Phoenix Valley Summit Art Center
China

INDOOR LIGHTING



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Bloomberg European Headquarters
United Kingdom

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German Ivory Museum
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Bike Square, Novartis Campus
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Strawinskylaan Bicycle Park
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The immersive Theatre: Dear So Cute store
China

INSTALLATION LIGHTING

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Ocre
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Caelesti Lumine
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There is no Place like Home
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STUDENTS PROPOSALS

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Light Follows Function!
Denmark

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Embrace
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Light into Ebony
Spain

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Light, Roofs and Sense of Place
United Kingdom

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Living Light
Spain

THE LAMP AWARDS JURY SPECIAL MENTION

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The Vessel
Gambia

Outdoor Lighting

The Musicon Path

OUTDOOR LIGHTING

WINNER

Jury Evaluation:

This simple and beautiful lighting design delivers a unique and innovative public realm. The thoughtful and engaging application of light imbibes the cultural space with personality and affords users an exciting and dynamic experience.

Lighting Project Author:
ÅF Lighting & Simon Panduro

Architect:
Dirt Builders (Pumptrack)

Developer:
Roskilde Municipality

Contractor:
Ørsted, Dirt Builders, Gottlieb

Partners:
Lighting Metropolis

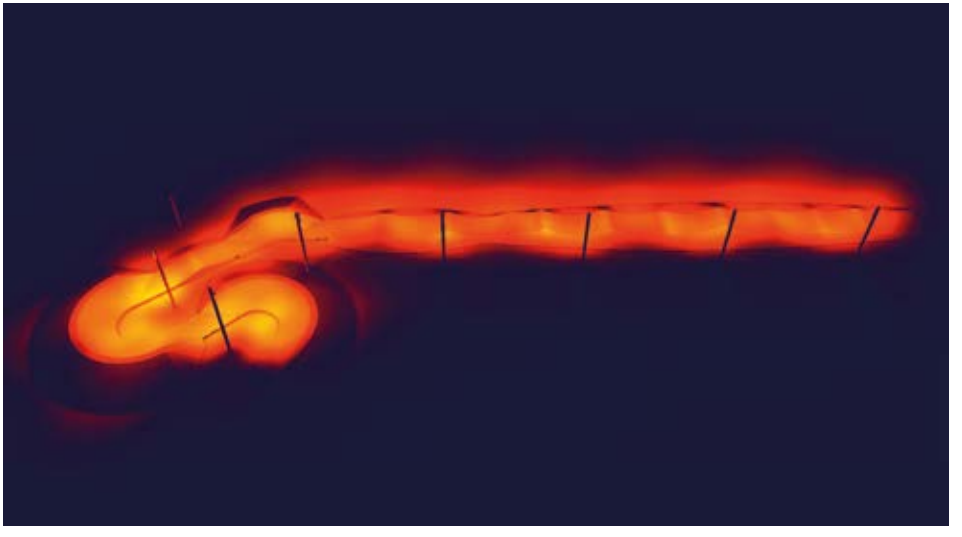
City/Country:
Roskilde/Denmark

The main theme of the project The Musicon Path is: play and learning.

The lighting concept is based on the flow of water. The idea is to simulate the movements of water because water is highly interactive and responds in different ways to different forces, and thus “inviting people to stay and play”. Based on this concept, the lighting is designed to have smooth intensity transitions and large variations of intensities.

The concept consists of two layers of light: An architectural layer combining functionality and aesthetics, responsible for sufficient visibility of the users and for the general appearance of the area, and a behavioral layer responsible for the playful interaction, both direct and indirect, between the users and the pump track expressed as a flowing wave of light.

The intention was to use lighting to simulate the movement of and physical interaction with water on a public pump track while ensuring sufficient visibility. The aim was to design a proper lighting solution and create a pump track that would be a useful space for all users and for the general public to hang out and skate/bike even during the dark hours.



Lighting Solution

The urban pump track is illuminated by a permanent lighting installation responding to the user activity along the track. The track is approximately 90 meters long and it is illuminated by 23 spotlight which are mounted on 7 poles along the track. Every spotlight is controlled individually by a DMX, and the signals are generated in real time by the lighting controller. When a user rides the track, the movements are detected and a tail of colored light will follow the users as they ride. After about 10 seconds the lighting goes back to the standard setting of white light. The faster the user rides, the longer the tail of light will be. For various occasions there are different color scenarios pre-programmed in the controller which can easily be activated by the project owner via SMS.

A substantial amount of work and testing was put into the placement and programming of the sensors, as this would have a big impact on the general appearance of the installation in daylight, the level of the sensors' performance and the likelihood for vandalism. The final solution was to integrate the sensors inside the poles, which have been fitted with custom-made sensor brackets.

Cycle Superhighway – The Farum Route

OUTDOOR LIGHTING
FINALIST

Jury Evaluation:

A notable and interesting lighting strategy that successfully elevates public space. Moments of individual character are presented through the fun and interactive use of light.

Lighting Project Author:
ÅF Lighting

Developer:
Gladsaxe Municipality

Partners:
Cycle Superhighways,
Capital Region of Denmark
Lighting Design Aalborg
University Copenhagen

City/Country:
Gladsaxe/Denmark

The project consists of a lighting concept and design principles for 12 tunnels along the Cycle Superhighway – The Farum Route. The 20,8 km bicycle route connects different urban areas along Gladsaxe Municipality in Denmark, offering users an environmentally friendly alternative to the car. The lighting design consists of functional and scenographic lighting, aiming to create a distinguishable visual identity and to enhance a positive and stimulating experience for the users. As the 12 tunnels consists of two types: box tunnels and tunnels with columns, the lighting design accommodates their forms. For the box tunnels, rotating wheels of light illuminate indirectly and are established on the walls. Sensors placed at each entrance register movement and the wheel of light spins in the same direction as the passing cyclists and pedestrians. For the column tunnels, the spokes of the bicycle wheel are interpreted as distinctive luminous lines on the side walls.

The project was achieved in three phases and addresses three main problems:
- How can lighting increase a feeling of safety?
- How can lighting strengthen accessibility?
- How can we create a recognizable visual identity through means of light that encourages more people to cycle?

Lighting Solution

Functional Lighting
The luminaires for the functional lighting are connected to an astronomical clock that adapts the light intensity of the tunnel to the lighting conditions outside. The illumination intensity is set to max during the daytime and dimmed at night-time. This helps to reduce the black hole effect when approaching the tunnel, reduce blindness at the entrance as you enter the tunnel and reduce the visual shock when you exit the tunnel. The distribution of the functional light is shaped like circles in keeping with the scenographic layer and in compliance with the standards for uniformity.

Scenographic Lighting
A key element of the scenographic layer is creating an illusion of a rotating wheel. The effect is created by working with different light intensities in the LED strip shifting from the highest light intensity to zero light intensity. Based on tests through sketching and animation studies, each light wheel is directional and rotates along the righthand traffic with 2–2.5 seconds per rotation. The various preprogrammed light scenarios of the light wheel can be controlled via SMS.

Musée des Augustins

OUTDOOR LIGHTING
FINALIST

Jury Evaluation:

A wonderful yet understated and subordinate piece of lighting design that puts the architecture first, revealing and enhancing the ethereal beauty of the building.

Lighting Project Author:
Quartiers Lumières
Lionel Bessières
and from his team:
Aina Zago, Damiano Carminati,
Leslie Labonne, Rémi Sauve

Developer:
Mairie de Toulouse (client),
Citelum (contractor)

City/Country:
Toulouse/France

Photos:
1: X.Boymond

Located in the heart of the town, the Musée des Augustins is one of the main identity landmarks in Toulouse. That beautiful heritage building was built in 1309 to house an Augustinian convent. It is now one of the oldest museums in France and gather today important collections of sculptures and paintings.

The new lighting aims to enhance the night perception of the museum, to give back its remarkable status and fits within the overall lighting plan of the city. It is a sober and qualitative lighting made with white light contrasts to reveal the beauty of the building. It improves night-time identification from different external points of view, far and close.

Leitmotiv for the Musée des Augustins lighting design was: Light, elegance and sobriety.

Lighting Solution

The lighting design focused on creating a play of foreground and background layouts within white light contrast.

The challenge was to guaranty white color temperatures homogeneity in order to evenly wall wash building facades beyond architectural constraints. Limited panel of lighting fixtures allowed us to minimize color temperature variations and light distribution differences.

With the building nicely lit, details are revealed in sharper and cooler white. Architectural tower details are enhanced by narrow beam bars changing from cool to warm white.

Historical strata are now bared thanks to a gobo projection: An image has been carefully drawn to follow accurately brick patterns, architectural details to show the old entrances up.

The installation has been designed for being reversible, for minimizing visible day impact and allowing different light scenes following the events calendar. The 139 LED fixtures were selected to ensure the best photometry and smarter beam angle to wall wash nicely the overall building. Custom made accessories were designed to perfectly hide the lighting fixtures from the viewer and to ensure glare control. Thanks to the previous lighting, electrical networks and fixtures locations were kept as much as possible to conserve the building.

1

Teatro Regional del Biobío

OUTDOOR LIGHTING

FINALIST

Jury Evaluation:

A unique and captivating lighting solution that uncovers the architectural form from within. The true personality of the building occurs after dark, when the solid façade is turned inside out.

Lighting Project Author:
Antonia Peón-Veiga

Architect:
Smiljan Radic, Gabriela Medrano, Eduardo Castillo

Developer:
MOP Ministerio de Obras Públicas

City/Country:
Concepción/Chile

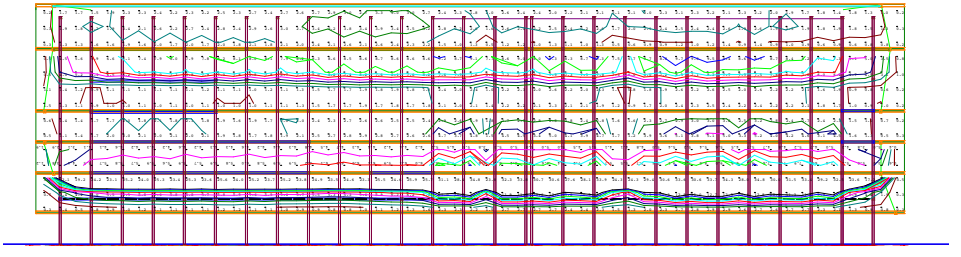
Photos:
1, 3, 4, 5, 6, 7, 8: Cristobal Palma
2: Antonia Peón-Veiga

The lighting design for the building starts from the architect´s commission of transforming this "wrapped theater" into a luminous artifact in the urban landscape.

Working together the concept and integrating the solutions with the architectural design was crucial to get to the result. Real scale mockups were performed together with the architect to get to a balanced lighting solution. The image of the building as a lantern had to be soft, similar to a paper lamp, but the light had to be strong enough to be noticed next to the light of the city.

The building is a rectangular volume mathematically arranged in structural modules of 3,9 x 3,9 x 3,9 meters and completely wrapped with a PTFE white envelope. The structures that support the membrane do not build a vertical linear facade, but with a different inclination on each floor. These inclinations were a challenge when positioning and directing the grazers located on the second floor of the entire perimeter of the building. The light from the interior glows through the membrane and the structure is revealed by the shadows cast on the facade, exposing the internal structure and the functioning of the building.

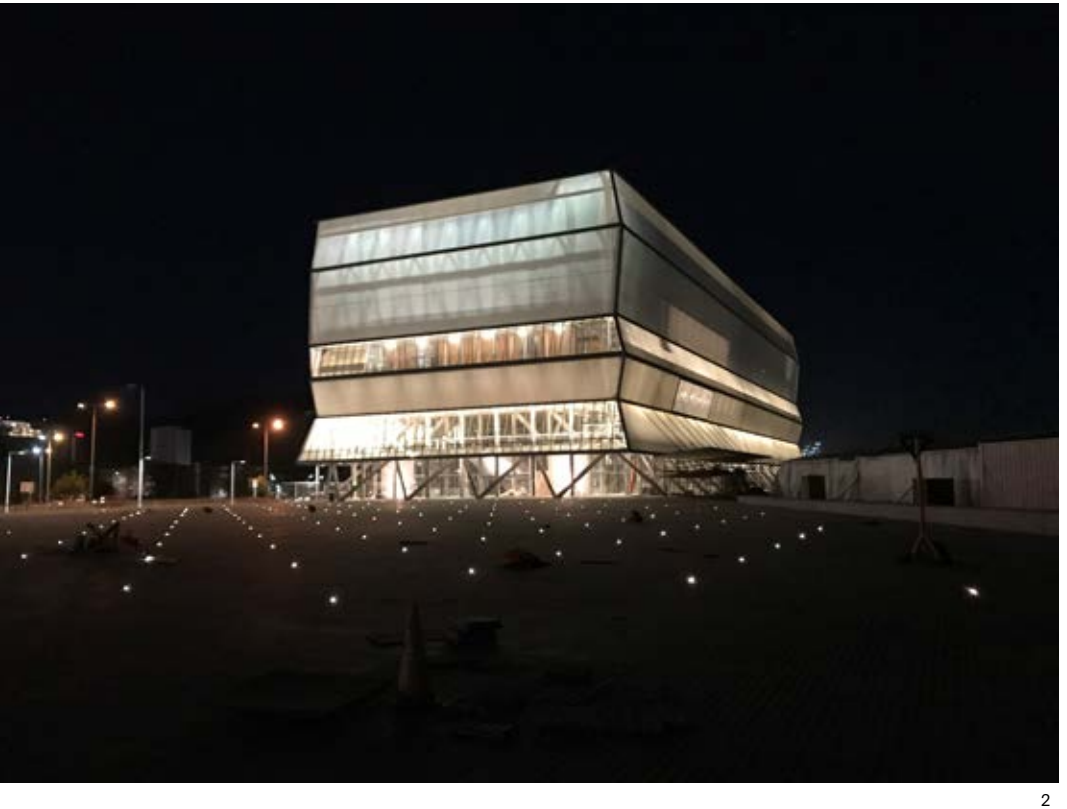
During daylight the building looks like a solid volume, with very sharp sides and impenetrable white. During the night the building becomes translucent, permeable and soft.



Lighting Solution

To materialize the idea of becoming a lantern, the decision was to arrange in a regular way the interior general lighting perimeter so the exterior would get a homogeneous glow. This solution is combined with a led grazer mounted at the second level providing lighting support to this glowing effect. On one side we were looking at making the surface translucent, but at the same time casting shadows was a very important issue. For this second effect asymmetric metal halide projectors were mounted on the crown of the two short sides, emphasizing the access and front of the building.

For most of the interior lighting T5 fluorescent tube 3000K are arranged in regular modules. Always using the same length of tube, it was a decision to build a criterion according to the required lighting levels and quantity of luminaires per module. At the circulations for example there is one unit of light per module, at the offices there are two and at the main theater four. Each solution is materialized in a different way depending of the space; direct T5 mounted on walls and ceiling for corridors, recessed extrusion with opal diffusor for offices and dimmable surface mounted at the theater, deployed in a certain way to show the structural regularity of the building. At the main entry plaza one hundred sixty one 3W LED dots mark the access as a procession.



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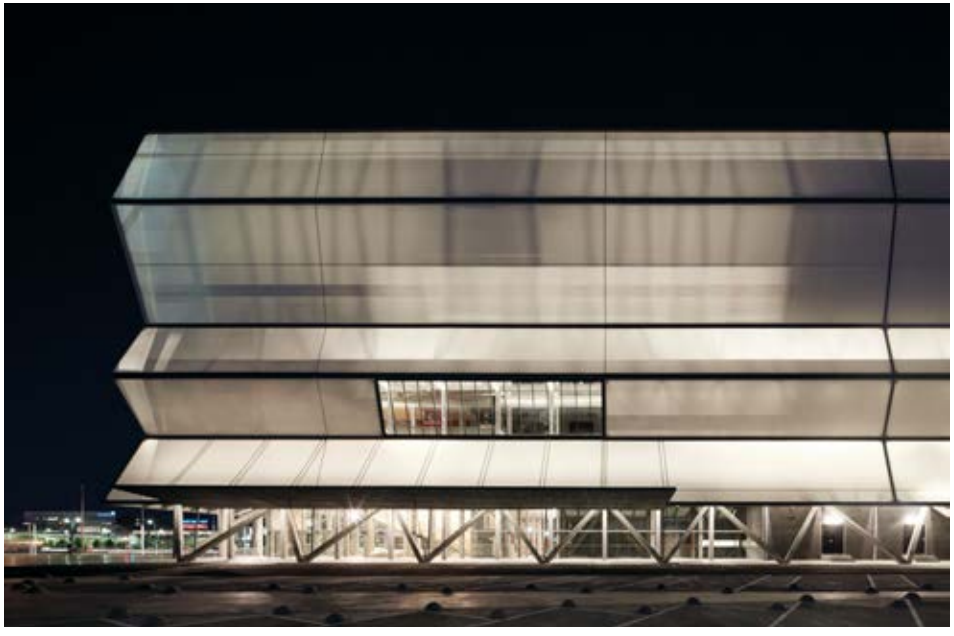

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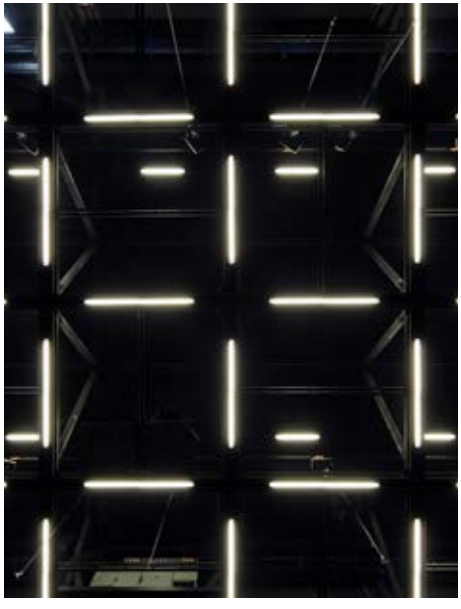

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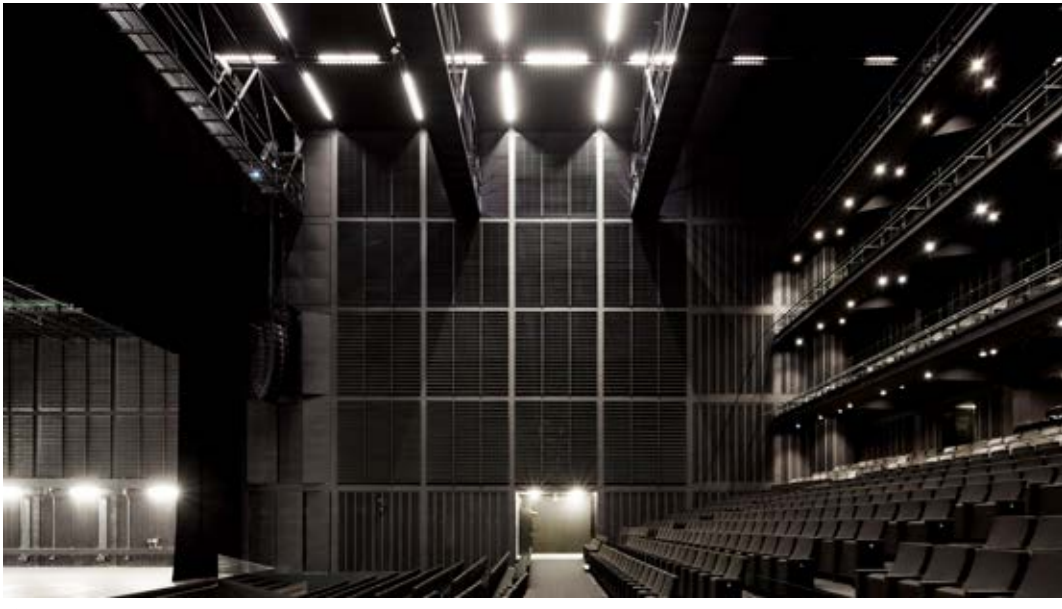

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The Phoenix Valley Summit Art Center

OUTDOOR LIGHTING
FINALIST

Jury Evaluation:

A seamlessly integrated and beautifully uncluttered design, where the play of light reveals the sinuous flow of the architecture.

Lighting Project Author:
Dongning Wang, Wei Guo, Huanxia Qin, Xianwei He, Jinlong Liang, Zhanguo Liu, Kun Teng

Architect:
dEEP Architects

Developer:
Tianyuan Zhaoye Investment Group

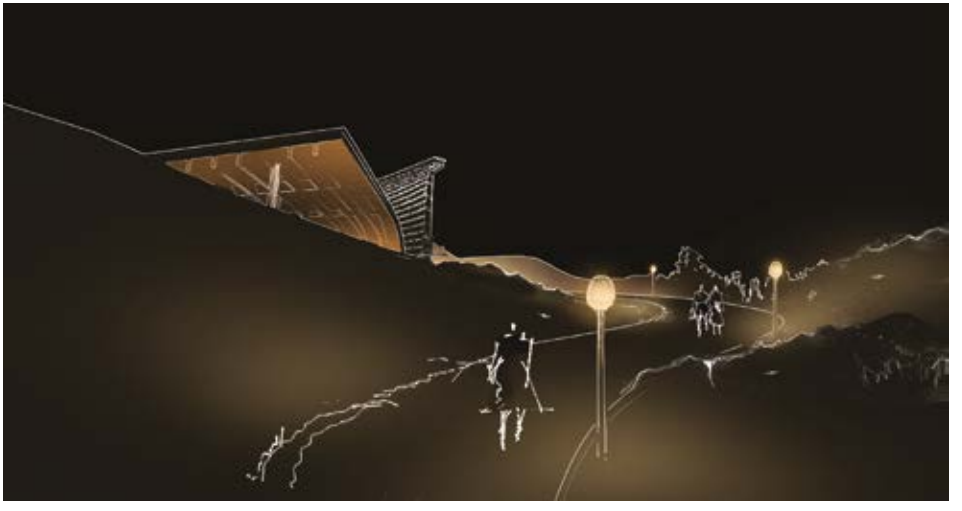
City/Country:
Luanping, Hebei/China

Photos:
2,3: Baiqiang Cao - dEEP Architects
1, 4, 5, 6, 7, 8: Li Zhou - Beijing Ning Field Lighting Design Corp., Ltd.

The Phoenix Valley Summit Art Center overlooks the Great Wall. A natural lighting method has been applied to present Chinese classical implications. Controlled lighting practices reflect the aesthetic sense of the architecture. Weakening the impact of light fittings and glare enhances the quality of the lighting environment.

Lighting design respects the texture and color of the building, uses cool white light to mimic the moonlight. Light is diffused on the flying roof, perfectly combines the calm texture of traditional terracotta roof with the surrounding mountains. Continuous warm linear light illuminates the golden path, which looks like “dragons” hovering in the continuous mountains and echoes the Great Wall.

The architectural form is as free and flexible as clouds. The building continues the connect between mountains and rivers, showing the Chinese classical implication of blending with nature. We hope to achieve the relationship between Chinese traditional culture and the natural environment expressed by illumination. We choose to light the building more natural to reflect the aesthetic features of the building, reduce the impact of outdoor lighting on the natural environment (dark sky). With the variation of the viewing points, people and the natural environment form a relationship of “seeing and being seen”.



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Lighting Solution

Lighting design uses cool white light to mimic the moonlight. Light is diffused on the flying roof, perfectly combines the calm texture of traditional terracotta roof with the surrounding mountains. Continuous warm linear light illuminates the golden path, which looks like “dragons” hovering in the continuous mountains and echoes the Great Wall. The winding golden path blurs the boundary between the building and the natural environment.

Visitors standing on the roof walkway and around the building all become elements in the natural landscape. Lighting design continues the traditional spirit of Chinese landscape culture, and makes it a reality in a natural way with modern technology. With lighting, visitors feel the magic of nature far away from the noisy city.

The unique lanterns are hung or on the light poles, hand lanterns and lanterns hanging, visitors are guided by light to building platform, VIP area, etc. The guests can leave their hand lanterns on the tables in the VIP room. The lanterns connect visitors’ experience from interior space to the exterior natural environment.

The interior light flows out and becomes a part of the night scene, naturally extending to exterior space. The warm light at the entrance creates a welcoming atmosphere.

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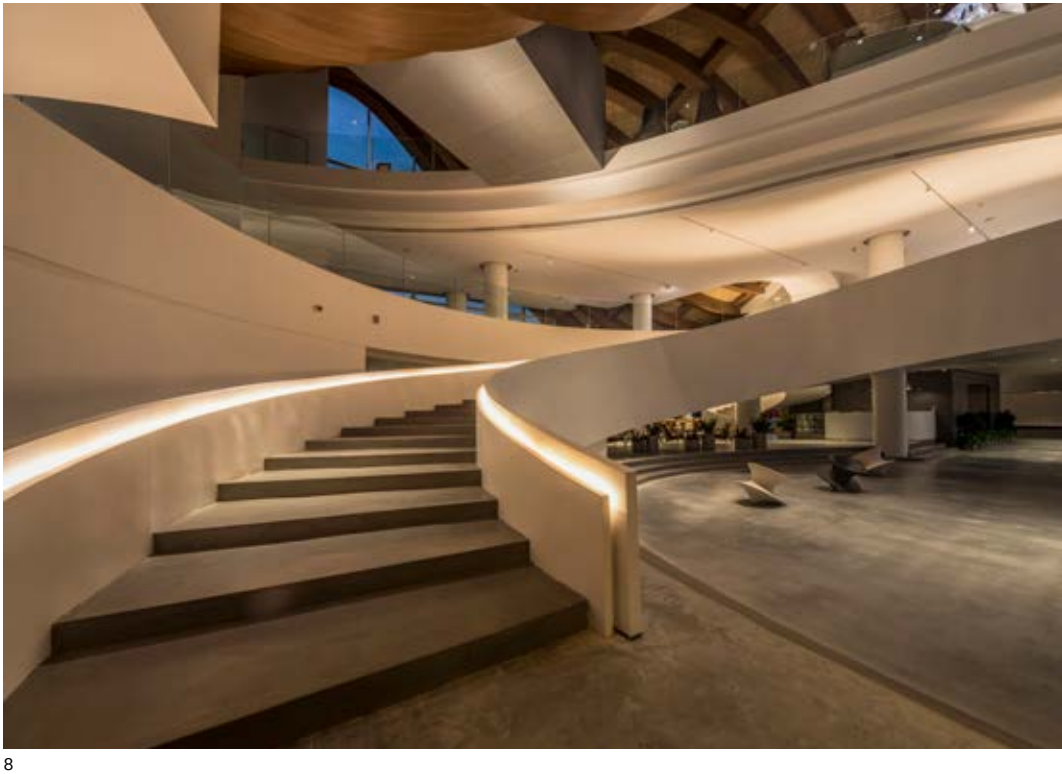

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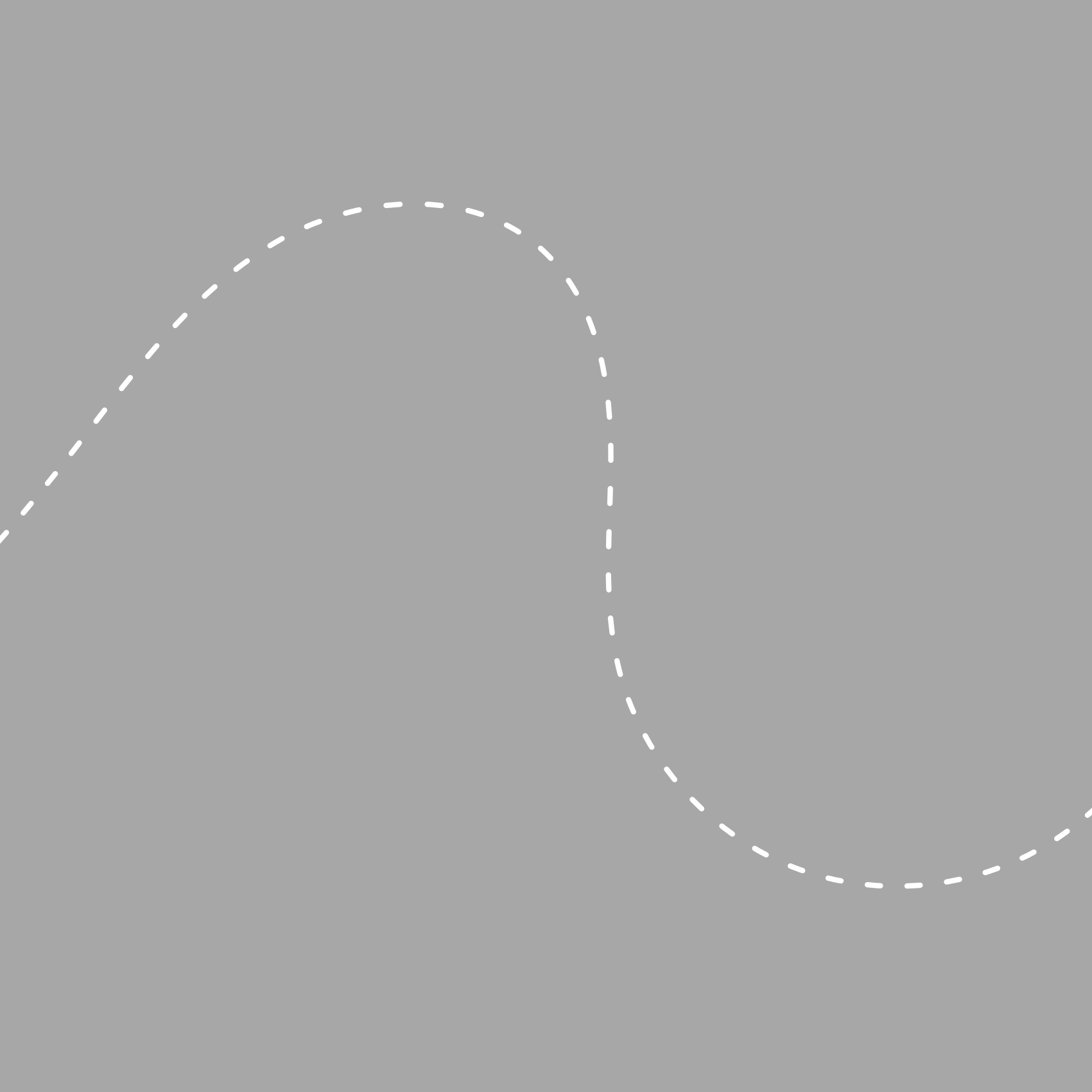

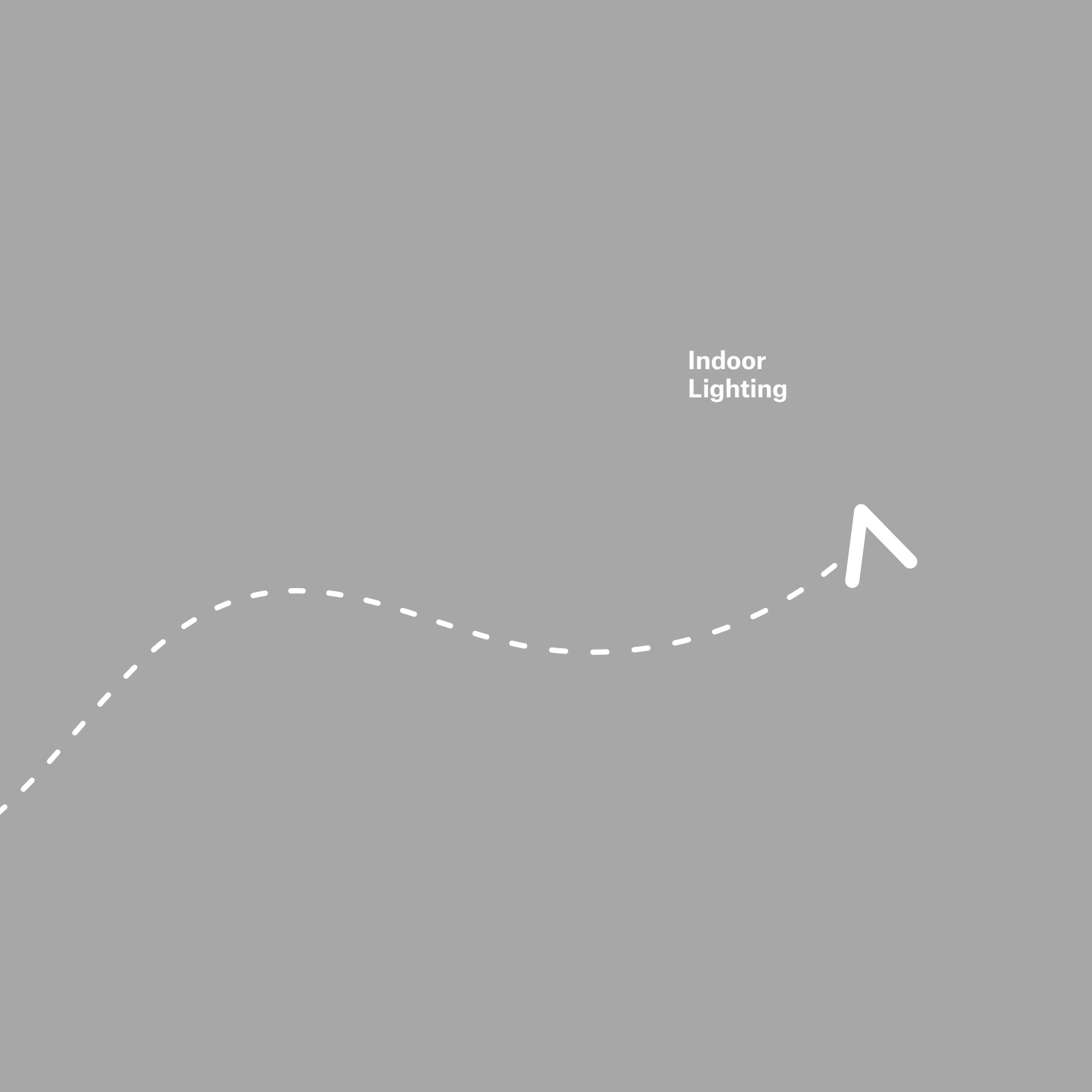
Indoor
Lighting

Bloomberg European Headquarters

INDOOR LIGHTING

WINNER

Jury Evaluation:

This exceptional lighting solution revolutionises the role of lighting within the office environment. It is unique, innovative and sophisticated – a genuinely revolutionary, inspirational example of next level workplace design.

Lighting Project Author:
Tillotson Design Associates:
Suzan Tillotson, Mitul Parekh,
Erin Dreyfous, Sara McElroy,
Krista Kennedy

Integrated Ceiling Design:
Foster + Partners

Architect:
Foster + Partners: Norman Foster,
Michael Jones, Kate Murphy,
Simona Bencini, Owe Schoof

Developer:
Stanhope (Development Manager)

City/Country:
London/United Kingdom

Photos:
1, 2: Aaron Hargreaves/
Foster + Partners
3, 5: Hufton+Crow
4: Nigel Young/
Foster + Partners
6, 7: Bloomberg/
Foster + Partners

The Bloomberg European Headquarters in the City of London achieves a unique and inspiring office environment and, at the time of completion, was the world's most sustainable office building with a 98.5% score against the BREEAM sustainability standards.

The intricate layers of lighting used to render the exterior facades give the appearance of self-illumination from within while providing light to the surrounding public areas. The perimeter lighting system of the upper office floors features the rich materiality of each unique building elevation comprised of bronze and stone soffits and geometric vertical fins. The public realm is topped with a ribbon of acrylic glass that sparkles at night creating a unique and memorable identity for the two lower retail floors.

The bespoke ceiling system at the interior combines cooling, lighting and acoustical functions throughout the office spaces within a minimal 100mm deep plane.

2

Lighting Solution

The public realm ribbed glass is edge lit with concealed LED's and individual accent lights located between the fins, tilted minimally out towards the carriageways to provide soft illumination. Linear LED's, with carefully selected optics for each unique application, are regressed within the stone plinth to uplight the lower stone soffits.

A continuous uplight is recessed within the interior base of the perimeter window sills at each floor giving the exterior facades the appearance of self-illumination from within while providing ambient light to the surrounding public areas.

The shimmery interior ceiling system, designed in conjunction with the architect, is created from over two million three-dimensional, formed-metal "petals" that house over 500,000 LED's where the 'petals' intersect. Where the ceiling system terminates at the perimeter façade, pairs of LED accent lights supplement work areas below. This innovative, low-brightness system is calibrated at a reduced output to minimize wattage consumption while still achieving the desired 300 lux on the task plane. The cumulative effect is an incredibly efficient design consuming approximately 40% less energy than a typical fluorescent office lighting system.

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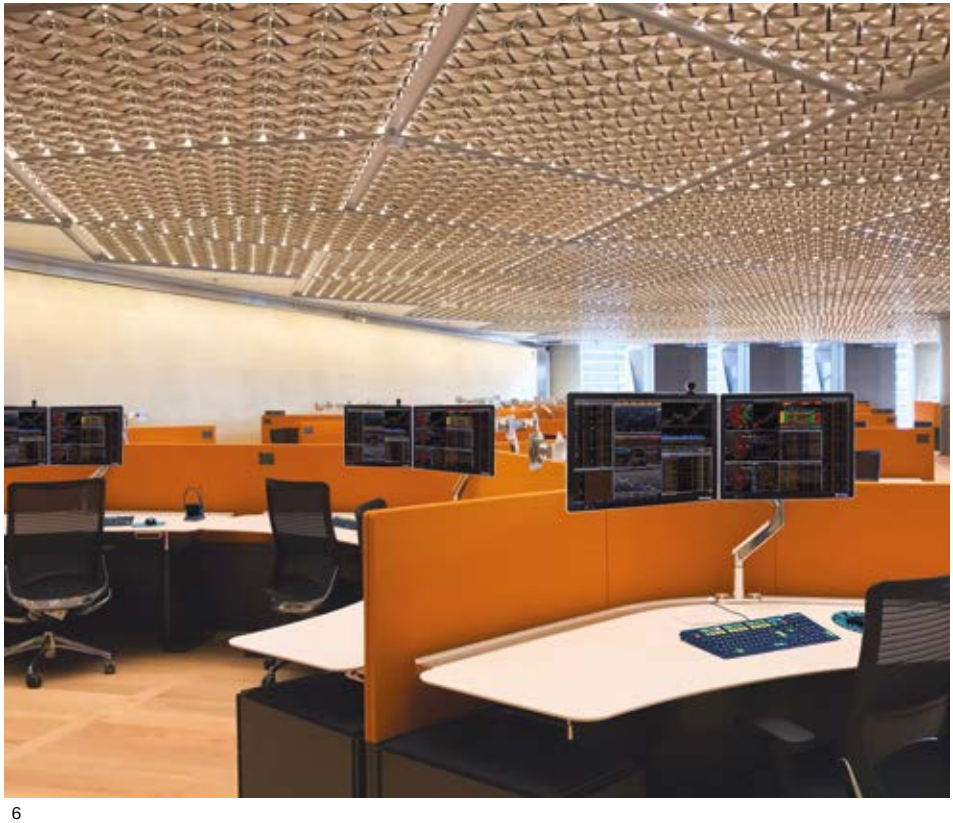

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German Ivory Museum

INDOOR LIGHTING
WINNER

Jury Evaluation:

This dramatic and perfectly balanced lighting strategy captures the imagination. It has been beautifully executed and creates a wonderful sense of drama within the space, and focuses the eye exactly where it should be – on the displays.

Lighting Project Author:
Licht Kunst Licht AG Bonn/
Berlin, Germany
Project lead:
Stephanie Grosse-Brockhoff,
Project team:
Andreas Schulz,
Till Armbrüster, Felix Beier

Architect:
Sichau & Walter Architekten BDA,
Fulda, Germany

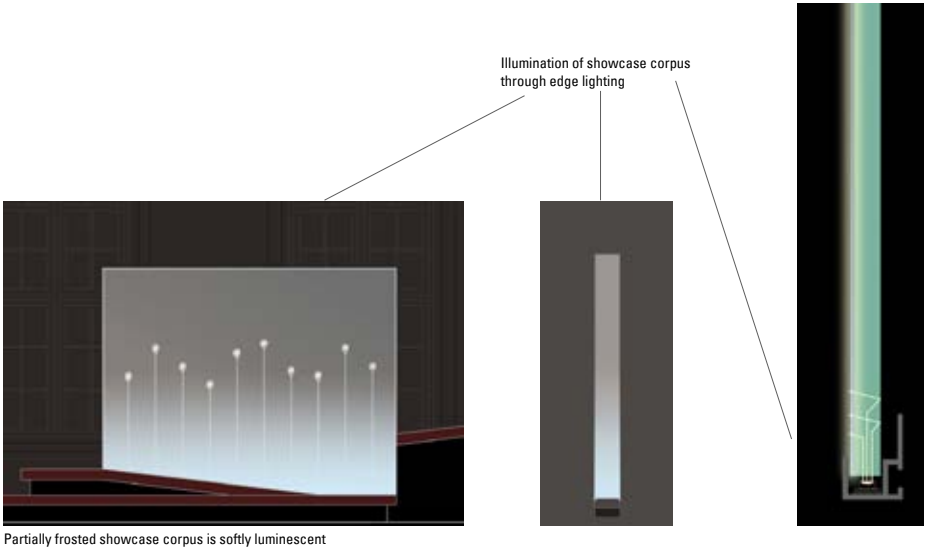
Developer:
Verwaltung der Staatlichen
Schlösser und Gärten Hessen,
Bad Homburg

City/Country:
Erbach/Germany

Photos:
Sichau & Walter Architekten BDA

As the center of German ivory carving since the 18th century, Erbach found a new home for a small but exquisite selection of ivory objects in the Erbach Palace. The new German Ivory Museum displays items from the State's extensive collection in ivory artefacts in an intimate setting. The architect's exceptional exhibition concept frees itself from the building envelope and presents the collection in blacked-out rooms painted in anthracite.

Detached from the building envelope, the design uses a pier that interconnects the showcases. Like luminous glass cubes, the display cases are lined up on the walkway. The showcase's partially frosted glazing and the inauspicious accentuating illumination make the figurines magically emerge from a sort of fog. The red pier is seemingly suspended in an intangible space through the use of concealed LED ribbons in its balustrade.

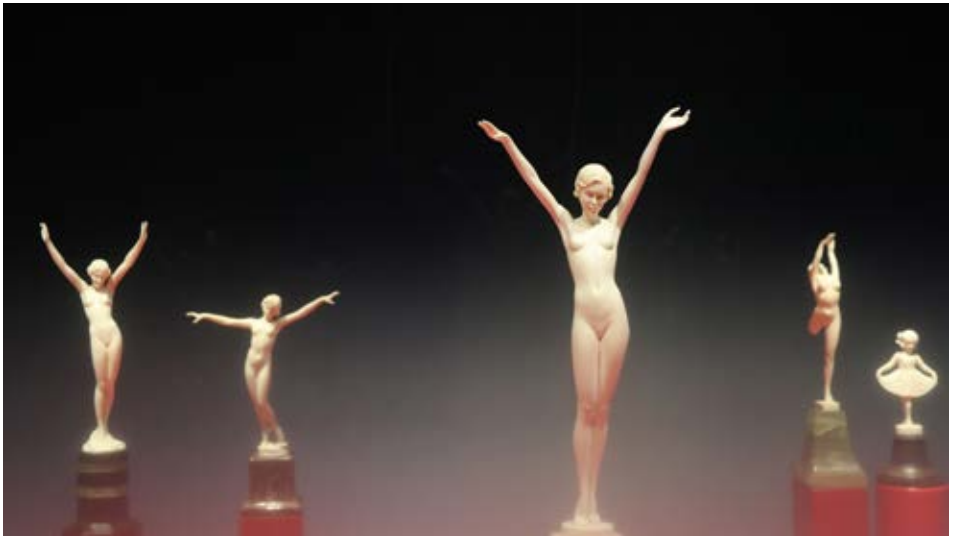


Partially frosted showcase corpus is softly luminescent

Lighting Solution

A pier interconnects the displays, forming a proverbial red thread. The walking surface is emphasized by LED light, integrated in the low pier balustrades, thus transforming the walkway into a seemingly suspended path in an otherwise intangible spatial envelope. The massive wood balustrade is fitted with a milled asymmetrical recess that houses and conceals the LED ribbon, which is also fitted with a black honeycomb louver. The upper part of the balustrade is detachable to enable access for installation and maintenance.

The show cases themselves unfold their magic by virtue of two components:
The lower third of the showcase glazing is lightly frosted and fitted with edge lighting, concealed in the base. It uses 5,000K LED ribbons. As a result, the frosting assumes a gentle dewy brightness, that clouds the object holders. The upper edge of the showcase holds small profiles with miniature projectors. These offer an accentuated and glare free orchestration of the exhibits. All through-wiring then occurs in the profile. The spots are low-glare and use 3,000K LEDs to bring out the creamy hues of the ivory exhibits. The subtle interaction of these elements evokes the impression that the figurines emerge from a sort of fog.



Bike Square, Novartis Campus

INDOOR LIGHTING

FINALIST

Jury Evaluation:

A lighting installation with a strong and impressive identity. The bold, exciting design creates rhythm, permeability and visual interest within the architecture of the space.

Lighting Project Author:
Licht Kunst Licht AG Bonn/ Berlin, Germany
(Project lead: Martina Weiss, project team: Andreas Schulz, Till Armbrüster, Thomas Möritz)

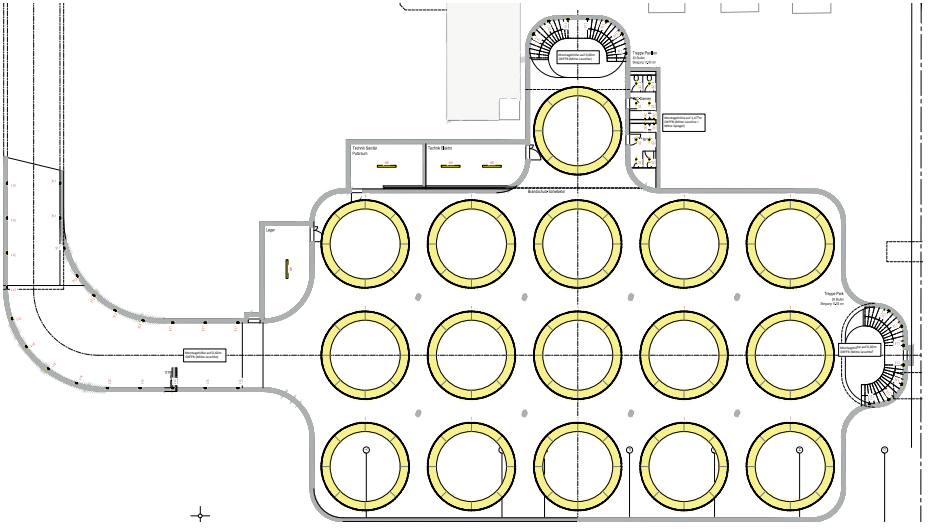
Architect:
Marco Serra Architekt, Basel, Switzerland

Developer:
Novartis Pharma AG, Basel, Switzerland

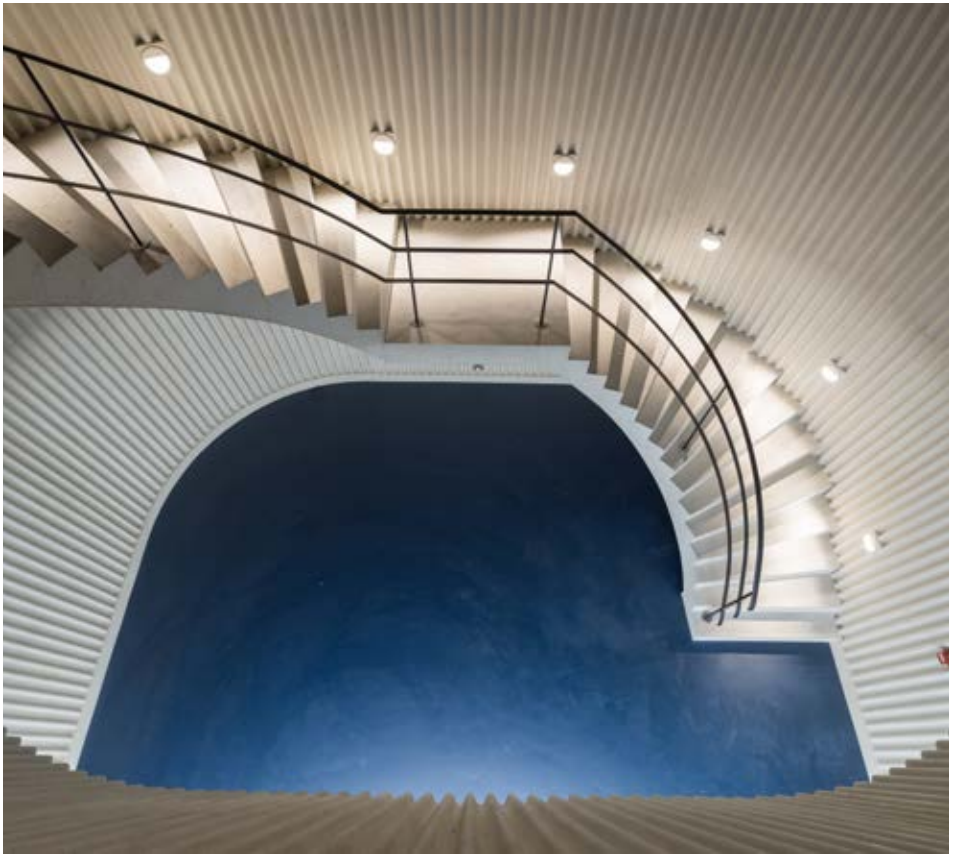
City/Country:
Basel/Switzerland

Photos:
Johannes Roloff

More and more people are switching from cars to bikes for their daily commute, this is also true in the Swiss city of Basel. Exclusively for bicycles, the pharmaceutical group Novartis built an underground parking garage with impressive light for staff members on its campus. Inspired by the famous Brazilian architecture of Lina Bo Bardi, architect Marco Serra gave the underground space corrugated concrete walls, while the exposed concrete ceiling and the PU flooring display a deep blue hue. The extraordinary architectural space is bathed in a gentle light via large luminous “wheels”. The striking graphic gesture of the 16 oversized ring luminaires with a stately diameter of 7m each is the result of a complex custom luminaire development. The design goal was to create an underground parking space which does not represent the typical dark basement garage, but rather a generous inviting space filled with light inviting employees to use bicycles for their daily commute. While the enormous diffused circular “wheels of light” visually heighten the relatively low 2.80m tall concrete ceiling, the elaborately corrugated concrete walls are immersed in a gentle light and create a surprisingly welcoming space.




EXIT
PAVILION



Lighting Solution

In each ceiling recess, the lighting concept allocates oversized diffuse ring luminaires with an exterior diameter of 7m. The 16 luminous "wheels" were designed and constructed by LKL and produced by Trilux. The goal was to provide the general illumination through the striking graphic element of the light collars, thus immersing the space and the elaborately corrugated exposed concrete walls in a gentle light. Each bespoke luminaire consists of an annular slanting shell of white translucent PMMA divided into 12 individual segments. In addition to insect proofing requirements, the concrete's construction tolerance of ± 2cm represented an enormous challenge. The light source consists of an LED ribbon with a 120° light distribution, installed on a mounting plate carrying the drivers on the rear side. They continuously and homogenously backlight the PMMA surface with neutral white light.

A daylight- and presence detecting control system guarantees an energy efficient lighting solution that ensures a general illumination of at least 150lx in the garage, thus providing orientation and a sense of safety. For the entrances to the bike parking, generous ramps and stair cases are illuminated by low-level wall recessed luminaires. A sophisticated detail integrates the fittings discreetly into the wavy concrete wall.

Strawinskylaan Bicycle Park

INDOOR LIGHTING
FINALIST

Jury Evaluation:

Unique layers of light create permeability and rhythm that elevates a functional bicycle parking space into a beautiful, ethereal environment that becomes a destination and encourages use.

Lighting Project Author:
wUrck & Lichtontwerpers.nl

Architect:
wUrck

Developer:
Van Boekel (main contractor), Municipality of Amsterdam (client)

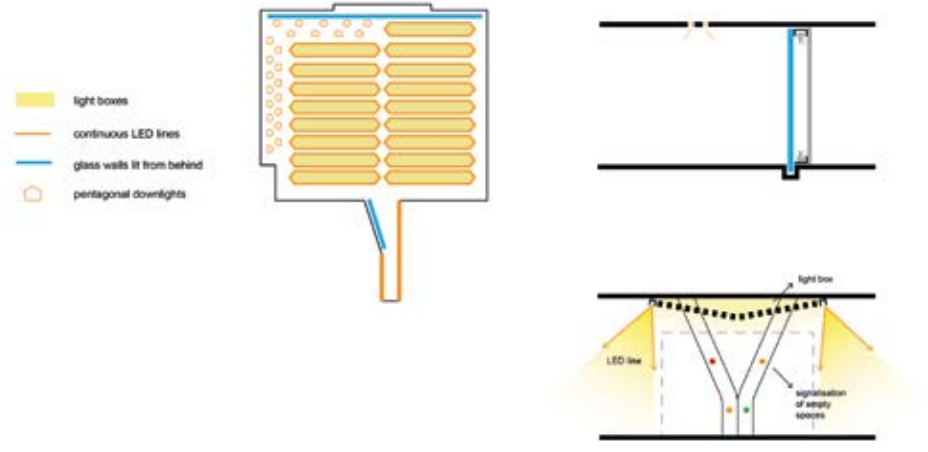
City/Country:
Amsterdam/The Netherlands

Photos:
Jan de Vries

Bicycle parking garage Strawinskylaan in Amsterdam removes the parking pressure of bicycles on the ground level and, with its inviting character, forms an underground extension of the public domain above. The spacious layout, the pleasant lighting and the refined detailing set a new standard for bicycle parks.

The Strawinskylaan bicycle park is located next to Amsterdam Zuid railway station and adds 3,750 places to the existing parking spaces in the area. Providing good parking facilities for bikes is an important part of the municipal strategy to guarantee a sustainable and comfortable access of the public transport node while increasing the quality of the public space. The parking facility is located under the former Vijfhoek park, which has been redeveloped into a neighbourhood square with playground facilities.

The bicycle park can be seen as a public interior, but also as an underground outdoor space, an extension of the square above. Contained in a simple concrete volume with an epoxy floor, it has tree-shaped steel columns holding up a canopy of ceiling islands. The ceiling height of 3.30 m feels generous. The reception area is climatized, so that the parking staff can work in optimum conditions.



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Lighting Solution

Most striking for the appearance of the parking facility is the quality of the light. On one side, daylight flows in from the entrance pavilion, which is covered by a transparent, glass canopy. Two of the interior walls are entirely covered in float glass, lit from behind by daylight simulating luminaires. The reception area, where cyclists check in before parking their bikes, has pentagonal downlights that echo the shape of the public space above. In the parking area itself, the steel ceiling islands define the place of the bicycle stands and integrate construction, installations and lighting. Continuous LED lines run along the perimeter of the islands, while luminaires hidden behind the sheets of expanded metal turn the islands into beacons of light. The abundancy of light, in combination with the clean and thoughtfully designed interior, turns the visit to the underground parking facility into a positive experience.

The immersive Theatre: Dear So Cute store

INDOOR LIGHTING

FINALIST

Jury Evaluation:

An exquisite and refined scheme that takes a different approach to store design by using high levels of ambient illumination. The lighting is beautifully balanced and seamlessly integrated into architectural details to create a stunning retail store.

Lighting Project Author:
Studio Illumine:
Carlos González Galán,
Azlan Nazam, Viva Tsao

Architect:
LUK Studio

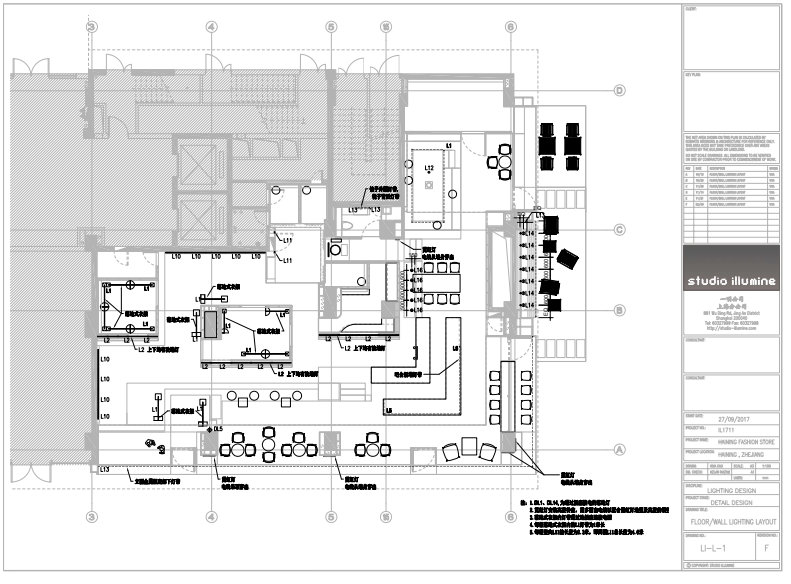
City/Country:
Haining/China

Photos:
Dirk Weiblen

The interior designers explored the idea of theatre to put the spotlight on the fashion platform of Dear So Cute. Instilling a sense of performance in the visitors, the shopping activities are staged as a spectacle while the café area hosts the sitting audience.

Three boxes cladded with steel and polycarbonate panels are placed on the elevated platform, in manner of a theatre set. Apart from hiding the existing columns, these boxes break down the original open floor into smaller rooms for a more human-scale experience.
To engage shoppers or café-goers to wander and discover, windows and doorways have been opened to frame views of interest and provide clear path of circulation. The “watch and be watched” setting blurs the distinction between performers and audience.

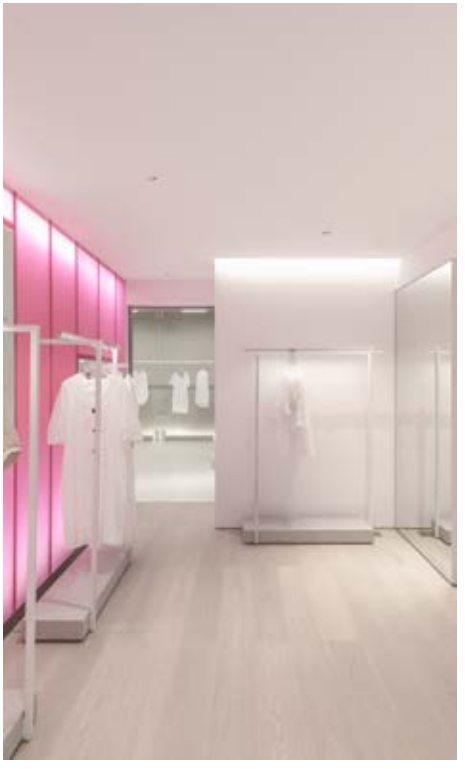
A variety of seating are designed to attract different café-loungers: casual tables along the façade, a bar with a view under the tilt-up window, a common table for bigger group and even a sunken area evoking a swimming pool. Clear glazing has been used to ensure unobstructed views to the interior activities, inviting others to enter and participate in the “scenes”.

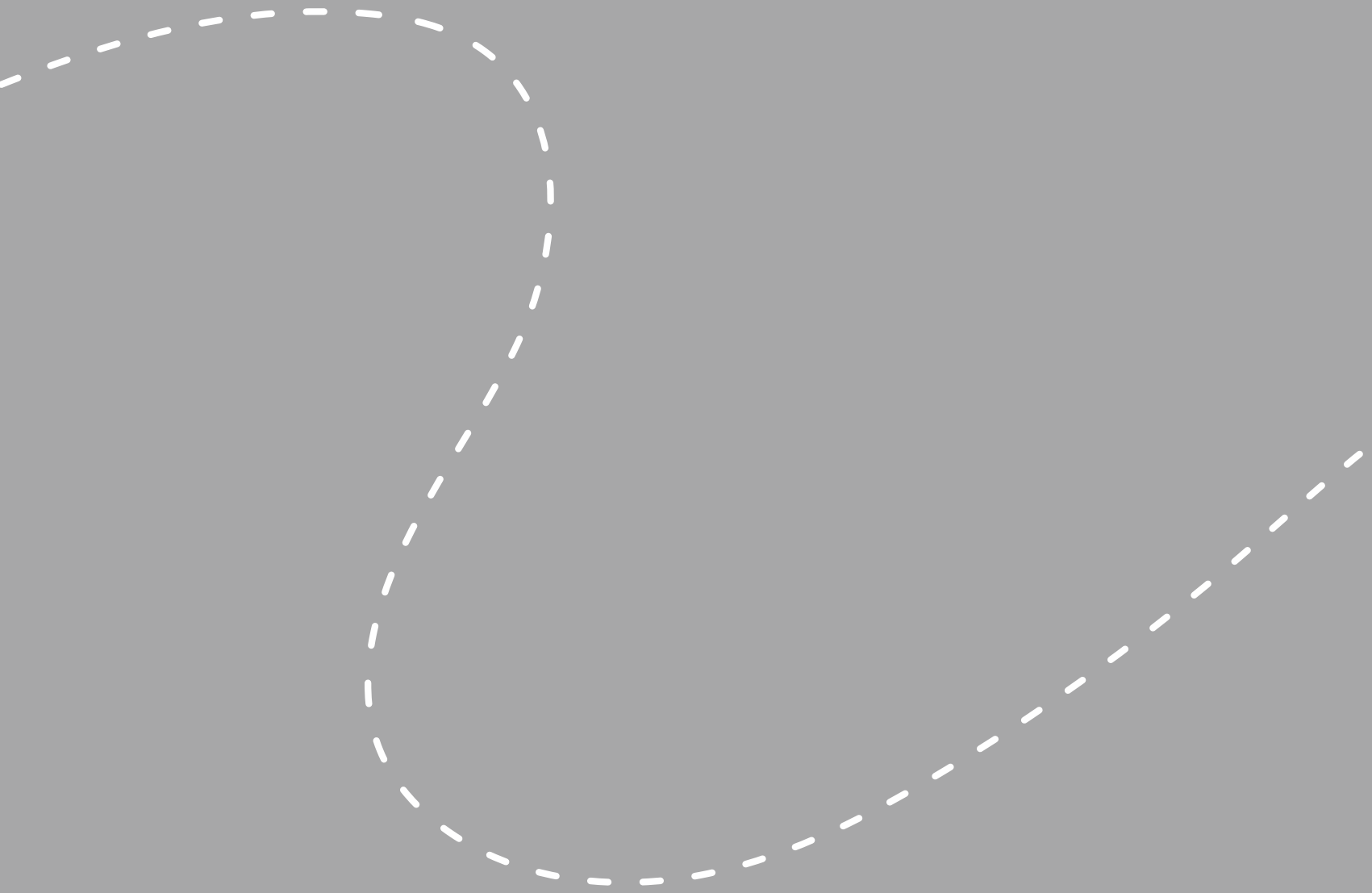


Lighting Solution

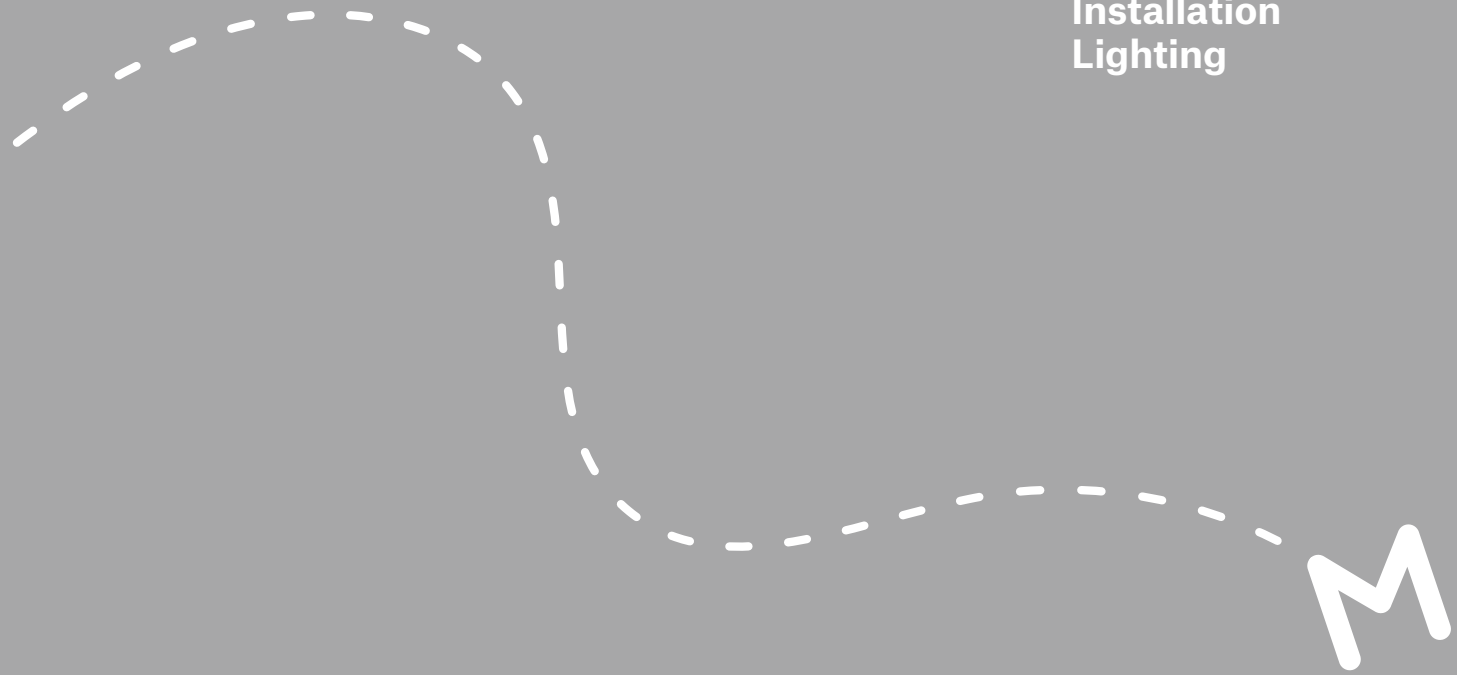
The use of 3500K colour temperature through-out produce a warm ambiance in the evenings, while being cool enough to integrate well with natural lighting that penetrates the interior during the day, through the clear glazed full-height windows.
A low voltage track lighting system suspends over the store, allows the use of both focus spotlights and diffused linear battens whist keeping the overall fixture profile minimal, compact and clean. Around the store, light strips are integrated within hanging displays, behind mirrors as well as wall-floor junctions to highlight the architecture and design. A clean and bright palette is being used to create a neutral backdrop for the on-going displays or activities to take the spotlight. The terraced stage is cast-in-place with white terrazzo, shaping planters and seating while designating areas for display and circulation.

On the outside, the subtle hues add warmth to the austere space; on the inside, the intense lights paint the entire room in pink and add to the intimate atmosphere. Inspired by the backstage rigging system, the display hangers, mirrors, and menu boards can be adjusted in heights with a pulley-counterweight cabling mechanism.





Installation
Lighting



Ocre

INSTALLATION LIGHTING

WINNER

Jury Evaluation:

This installation is beautifully simple in its execution. Reminiscent of nature, the piece is constantly evolving as a result of the elements. The organic, natural quality of the installation alongside its dynamic characteristics combines to create a stunning effect.

Lighting Project Author:
Escola Municipal Art i Disseny Terrassa:
Albert Bistué, Àlex Puntí, Laia Guillamet, Àngela Coll, Miriam Satlari, Andrés Jiménez, Sílvia Roca, Eduardo Macías, Ariadna Cantero, Miki Carriedo, Rubén Páez, Enric Saiz

Developer:
LLUÈRNIA Festival del foc i la llum

City/Country:
Olot/Spain

The intervention takes place at the square Pia Almoïna in the frame of "Lluèrnia Festival" in the city of Olot.

The proposal is based on four fundamental ideas: fleetingly recovering nature by generating a small forest in the center of the city, transforming the hard perception of the square in which it acts by turning it soft, evoking the autumn and finally encouraging the interaction of the people with the installation.

It talks about the shorter days and longer nights. A time where the light, color and leaves become the new rhythm of live, dressing the city. The project pretends to inspire the energy and warmth of the autumn light. A sensory experience that offers the opportunity of becoming a witness of what autumn brings with it. An spectacle sometimes stolen by the fugacity of life.

The purpose of the installation is to transform the square into a soft mantle of lighting leaves.
We developed 3.000 leaves in 5 different colors using the technique of papiroflexia.

One of the challenges for us was how to dismantle the installation in a quick period of time.
The solution was to provide people the possibility of taking a piece of autumn back to their homes.

In a few minutes, our installation was just a memory and autumn was all over the city.

Lighting Solution

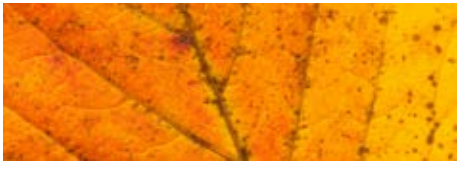
The lighting components of the installation had to be individual and so were the leaves. We created around 3,000 units, and that's why we decided to use white DIP type LEDs for several reasons.

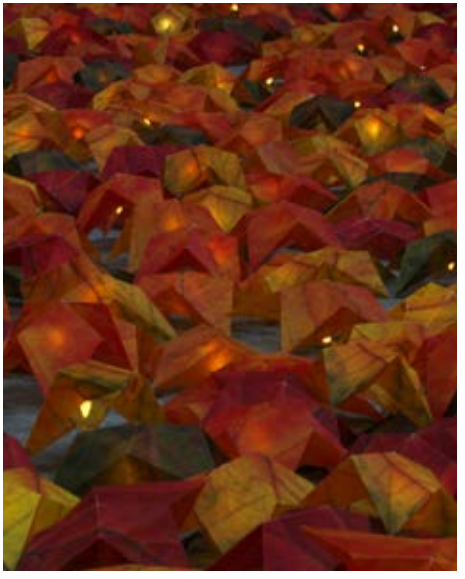
The first reason was that they are cheap. The second, we needed them to be small and light, and finally, because placed next to a 3-volt lithium button battery, each could work independently, for more than 24 hours straight.

These small luminous pilots are composed of a lighting head with an approximate of 4 millimeters diameter and two small metal wires that connect then to the power source.

We bought all the necessary units of LEDs and batteries and also a yellow cellophane paper, to dye light and false candle caps to disperse it.

After that, the assembly process was moved to the place where the installation was carried out. There the work process was divided into four parts: first, each LED light was added to its respective battery for proper operation. The second step was to open each leave that had been previously packaged, and add in their center the led with its battery already placed. Finally, the finished leaves were placed on the pavement of the square, where we created the mantle of leaves.





Caelesti Lumine

INSTALLATION LIGHTING

FINALIST

Jury Evaluation:

A simple yet commanding location specific, colour-changing public artwork, inspired by the sun, which adds a celestial beauty to what would've been an otherwise ordinary space.

Lighting Project Author:
Tamar Frank - Lightspace

Architect:
OMA

Developer:
Smartlight

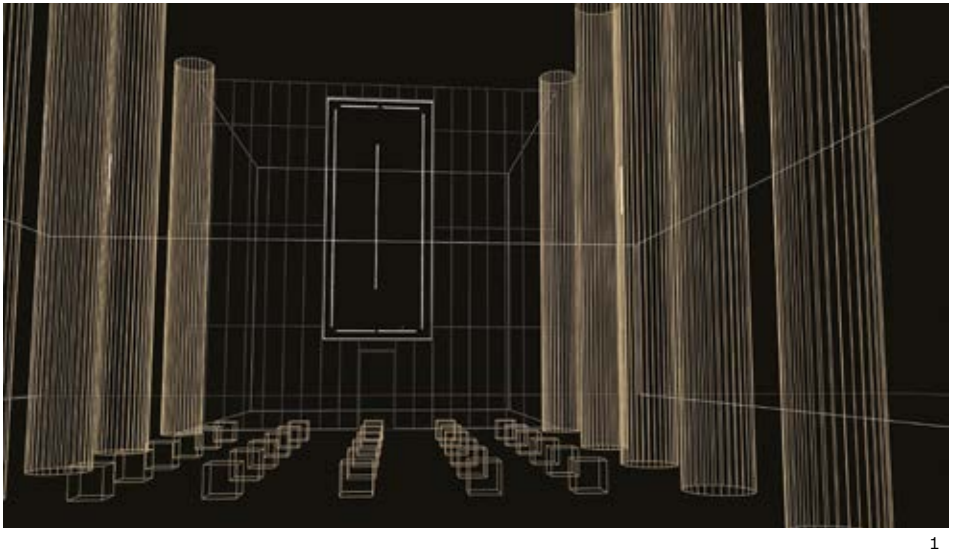
City/Country:
The Hague/The Netherlands

Photos:
1,6: Smartlight
2,3,4,5: Tamar Frank
7: Gerard Uijttenboogaard - Studio JIJ

For Caelesti Lumine, which means heavenly light, the sun was the main source of inspiration depicting variations of light derived from the changes of the celestial bodies in the skies.

The work continuously changes in color composition by day and night through a light program that is synchronized with the light cycles of the sun and the moon. Consecutively dusk, day and dawn reflect the natural hues of the light in the sky. At night when it is dark the soft hues are taken over by more intense color compositions. A separate light program of purple hues appears when the moon rises. The moon orbits the earth in a much faster rate than the earth orbits the sun, thus the programs intersect each other at different times every day.

Caelesti Lumine was created specifically for the passage underneath the building connecting the central station with the city centre. It responds to the large support columns that reveal a majestic cathedral like area and the stretched-out shape emphasizes the monumental height of the space. The work appears like an abstract glass window and conjures the illusion of a deep expanse behind the wall. A space where you can perceive heavenly light.



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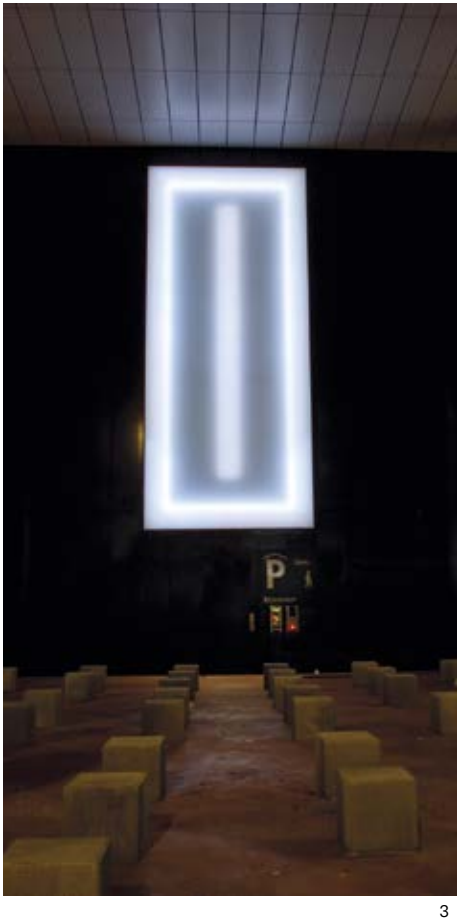
P
Rijnstraat

Lighting Solution

The lighting effect as designed by Tamar Frank resulted in the selection of dynamic RGB LEDs. These can be programmed every 10 cm and give the ability to create a fluent dynamic display of colours. 250 m. of LED strings are installed in a special configuration to reach the desired effect. Altogether there are 15000 RGB LED points with a total system power of 3,5 kW. Each RGB LED string is mounted in an aluminium profile covered by an opal cover. The total lighting arrangement is built into a box with a dimension of 8 * 3 m2 and covered by a special translucent fabric.

Lighting control is done by a series of DMX controllers making it easy to choose one of the pre-set programmed scenes. There are five different scenes: dawn and sunrise, daytime, sunset and dusk, night and moonrise. The sun setting is linked to an astronomical clock. A custom-made program was developed for the moon setting compiled of a database that contains all the moonrise times over the coming years. Different scripts were developed to monitor and correct time fluctuations. The moon program moves through the sun program and over rules the rest.



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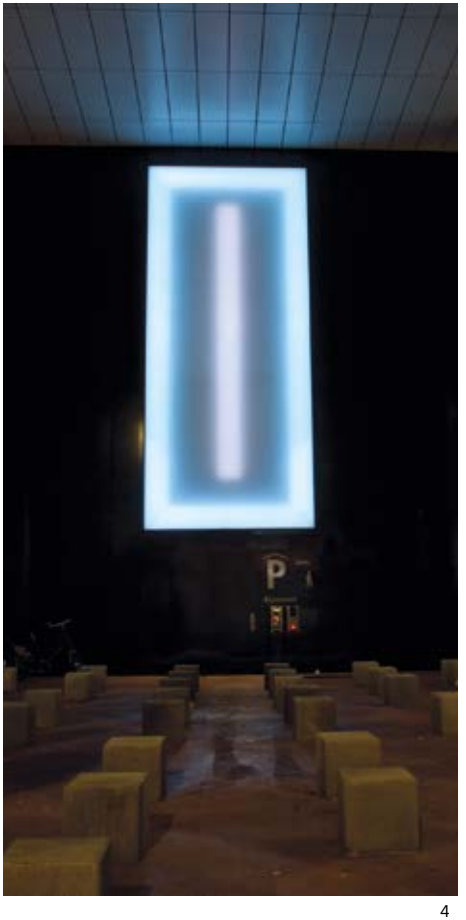

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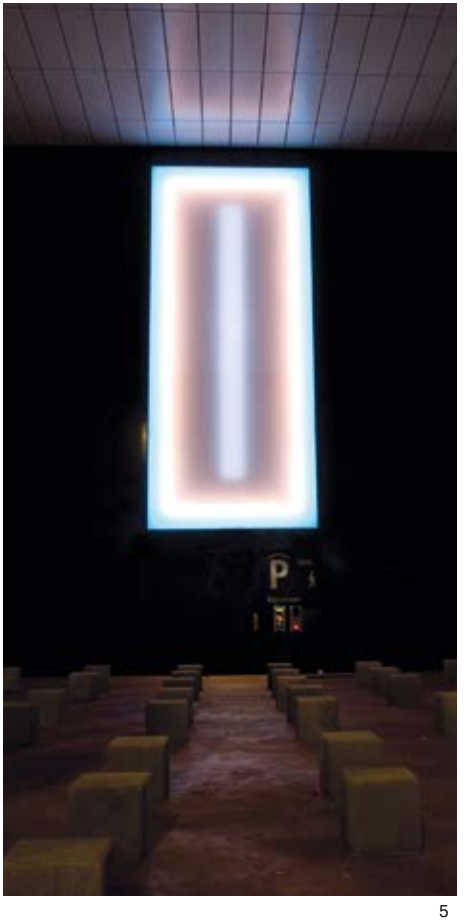

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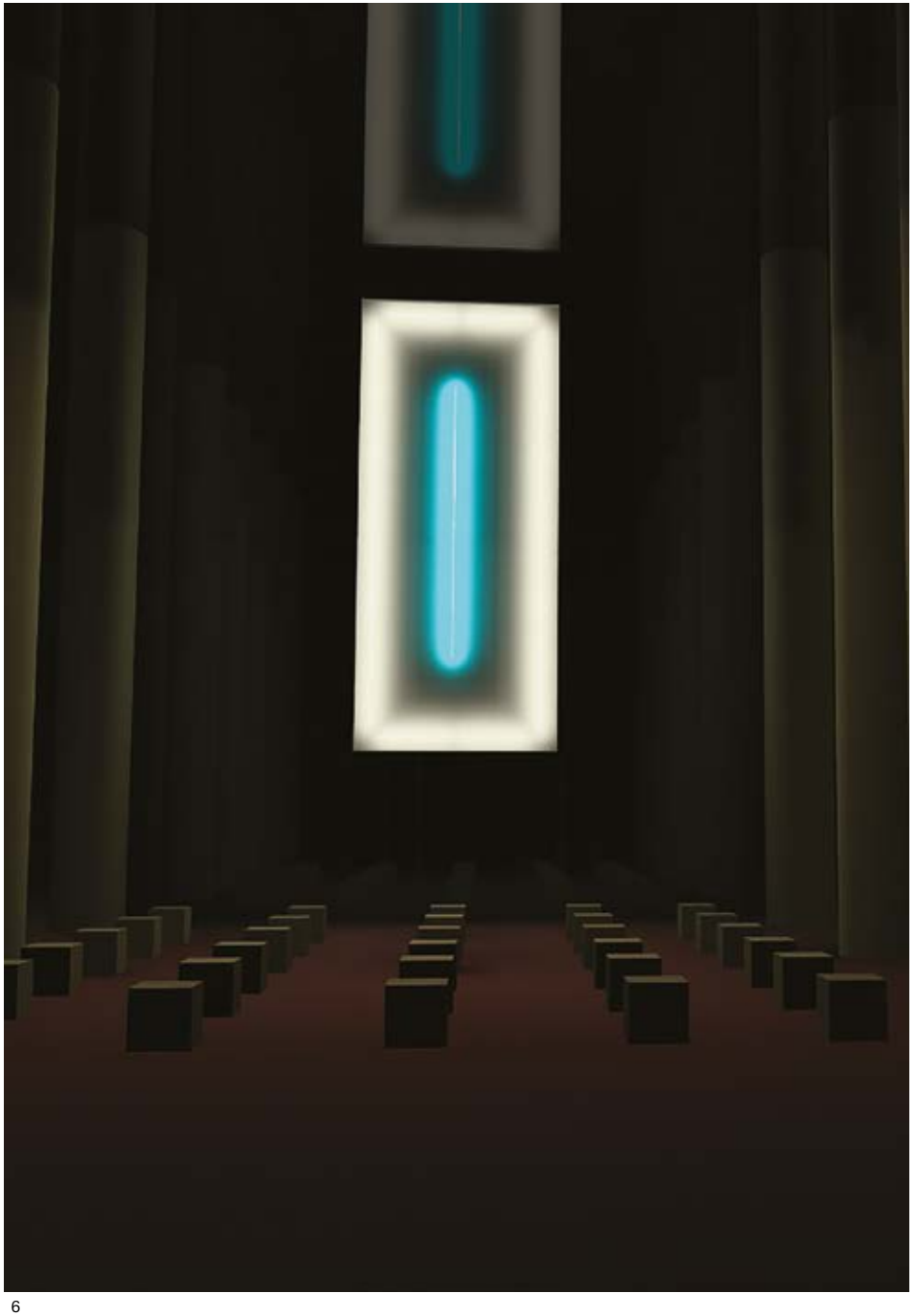

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LightSpell

INSTALLATION LIGHTING
FINALIST

Jury Evaluation:

This over-sized text display skillfully mixes art and light to inspire communication. The imaginative installation allows passengers to actively engage with their surroundings by controlling what is displayed, while ensuring constant light levels on the platform.

Lighting Project Author:
realities:united
Jan Edler & Tim Edler
Project team:
Jan Edler, Tim Edler,
Christopher Gramer,
Frank Hühnerkopf, Erik Levander,
Wolfgang Metschan, Daniel Mock,
Deana Juskys, Paula Oster,
Charlotte Popp, Tessa Poth,
Christian Riekoff, Björn Seeger

Architect:
Will Alsop/aLL Design,
London, England
IBI Group, Toronto, Canada

Client:
Toronto Transit Commission (TTC)

City/Country:
Toronto/Canada

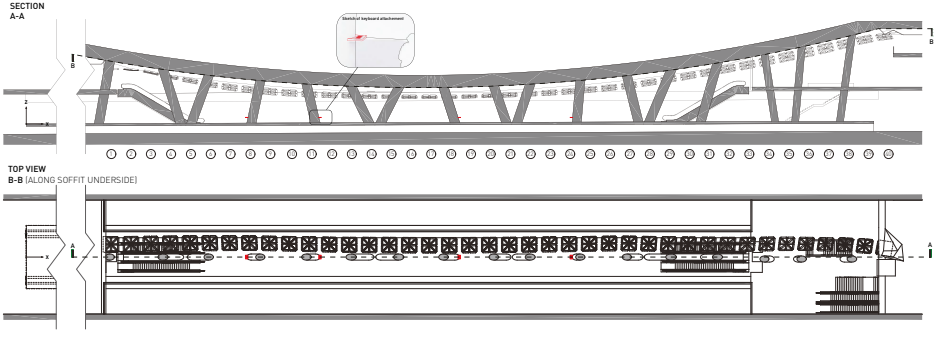
Photos:
realities:united

The art and light installation LightSpell is an oversized text display of approx. 130m in length, that hangs from the ceiling of the “Pioneer Village” subway station in Toronto.

The display consists of an undulating band of 40 special chandeliers. Each individual lamp forms a “16-segment display” typical of the early phase of digitalization in the 20th century, on which letters, special characters, and numerals can be shown.

Placed at intervals along the entire length of the station, several keyboard terminals are available to passengers waiting for their trains. There they can easily enter symbols and words that instantly appear directly on the light installation as a repeating chain of characters. No matter what sequence of characters is displayed, the system regulates their illuminating power to keep the brightness on the station platform at a constant level.

LightSpell is an experiment in communication and interaction in public space with an open-ended result. Anything is possible. Each newly entered sequence of characters erases the previous one. Some messages will remain for only a few seconds, others will remain visible for hours and days. Every passersby has the opportunity to overwrite, correct, ignore, or answer the existing message. But however different the individual messages may be, each utterance inevitably becomes the platform’s illumination and in this way serves to fulfill a simple, basic need.

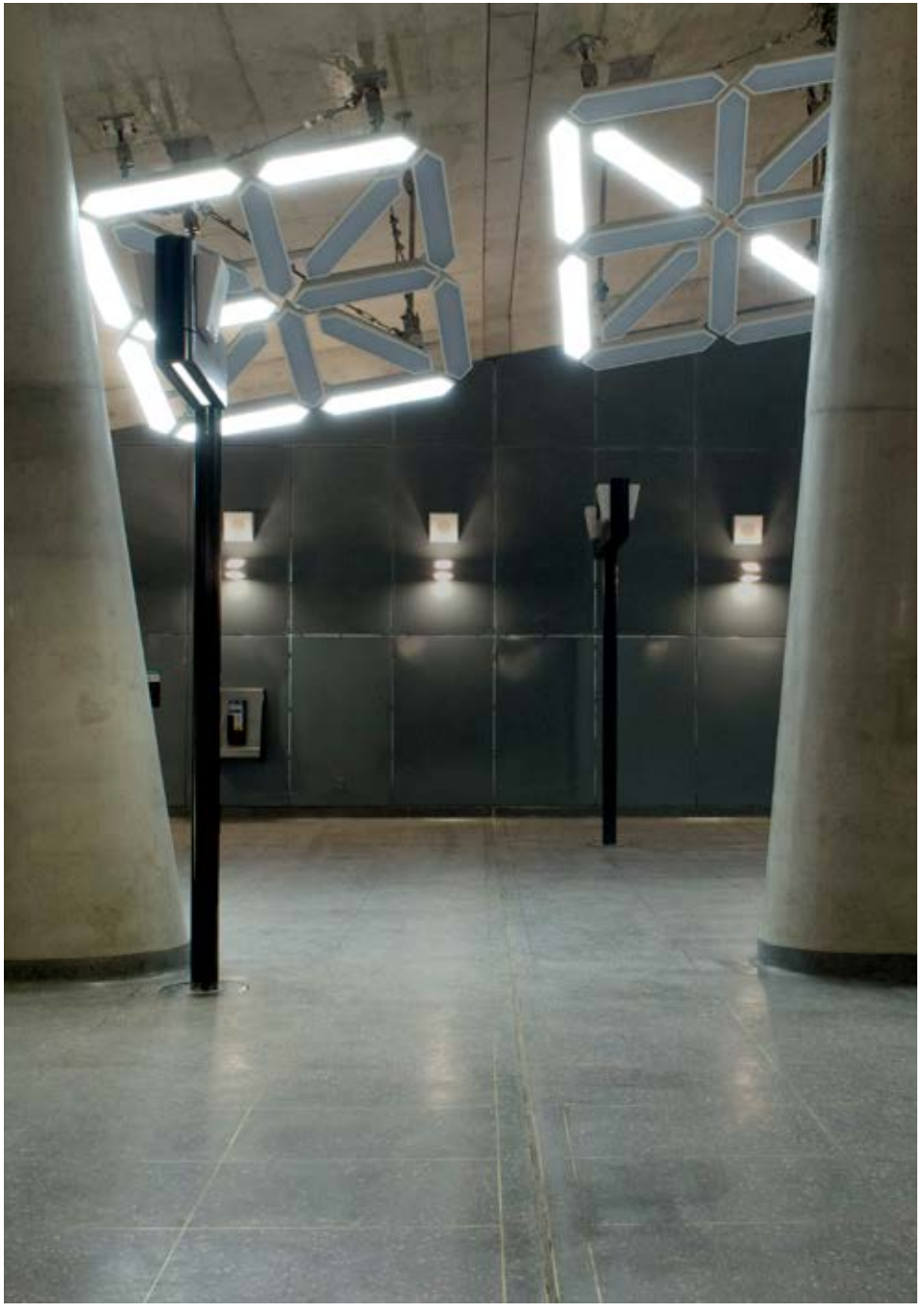


Lighting Solution

Each of the 40x16 light elements is a custom made DMX-controlled LED fixture with powder coated steel housing, polycarbonate diffuser and tempered glass lens. The LEDs have a Colour Temperature of 4.000K and a CRI of 92.

The control setup consists of 3 elements: the input terminals on the platform, a server to calculate the required light intensities, and a DMX converter.

There are four touchscreen terminals on the platform on which the content for the light fixtures can be entered by the passengers. This input is transferred via Ethernet to the server, which computes the required lighting levels for each individual light fixture in real-time, keeping the brightness on the platform constant and independent from the characters displayed. Another computer converts this data into DMX values which feed the individual light fixtures.



Railwave

INSTALLATION LIGHTING
FINALIST

Jury Evaluation:

This striking site-specific installation captures the imagination through the considered use of dynamic light and sound. The perfectly timed, mesmerising light show transforms the space into a vibrant and exhilarating futuristic location.

Lighting Project Author:
Playmodes Studio

Developer:
Playmodes Studio

City/Country:
Chartres/France

Photos:
Playmodes Studio

Railwave presents an audiovisual metaphor for a ten-minute train journey. Shifting the audience from the departure to destination, light and sound are used to recreate a set of worlds. Narratively the piece is structured in various scenes that recreate a train journey, stopping in different scenarios.

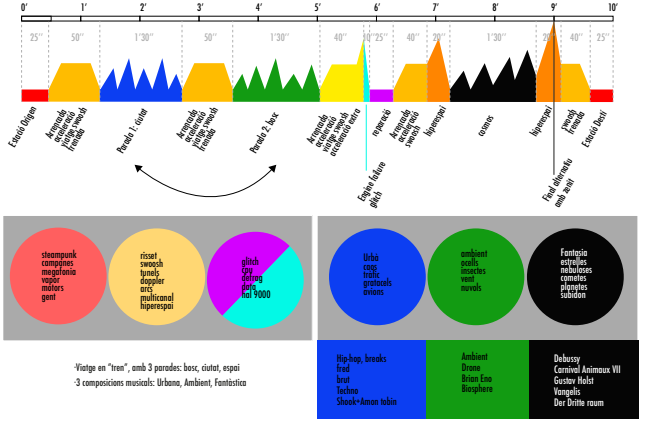
After a call to the train, the engines start. Our first travel aims us to a city, generating the sensation of urban activity through audiovisual effects.

The second stop presents a natural space. Through an organic color scheme and a soft music, it transports us to a space for contemplation.

In the next trip, the acceleration is very pronounced. On the zenith of acceleration the train stops abruptly. It seems that there is some problem with the engines, entering a sequence of malfunction. Luckily, our engineers are used to this and we can sosafelyon return to our trip!

After starting again, the acceleration of the train increases much more than in previous trips. It seems that we'll take off and separate from earth!

In our last destination we find ourselves surrounded by stars and nebulas. We are in outer space. Through light and "futuristic" sound we recreate a spaceship floating in the cosmos.



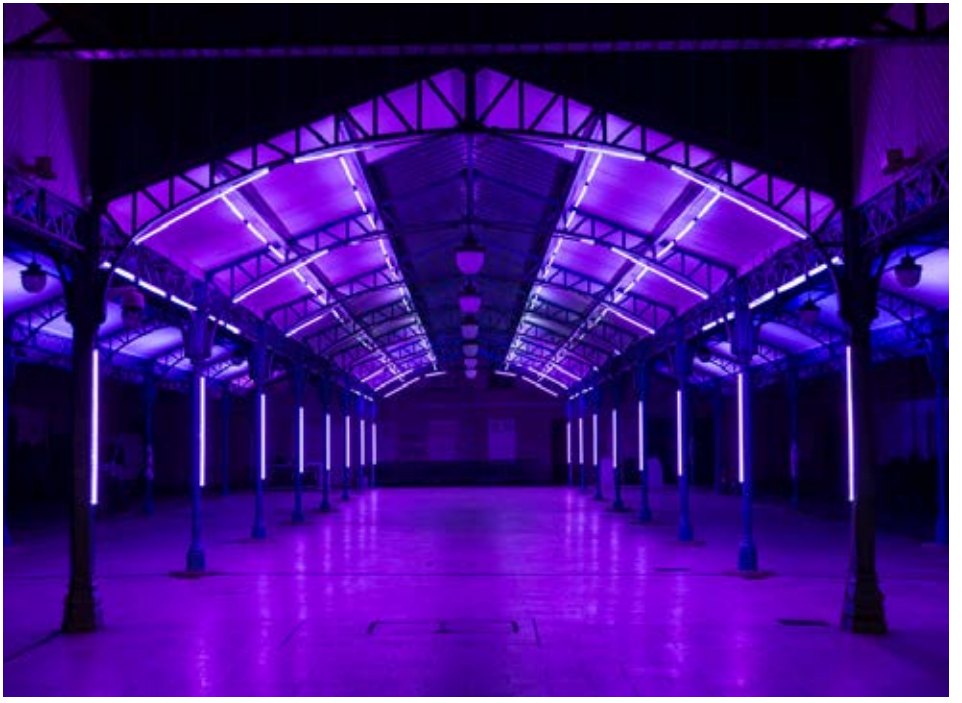
Lighting Solution

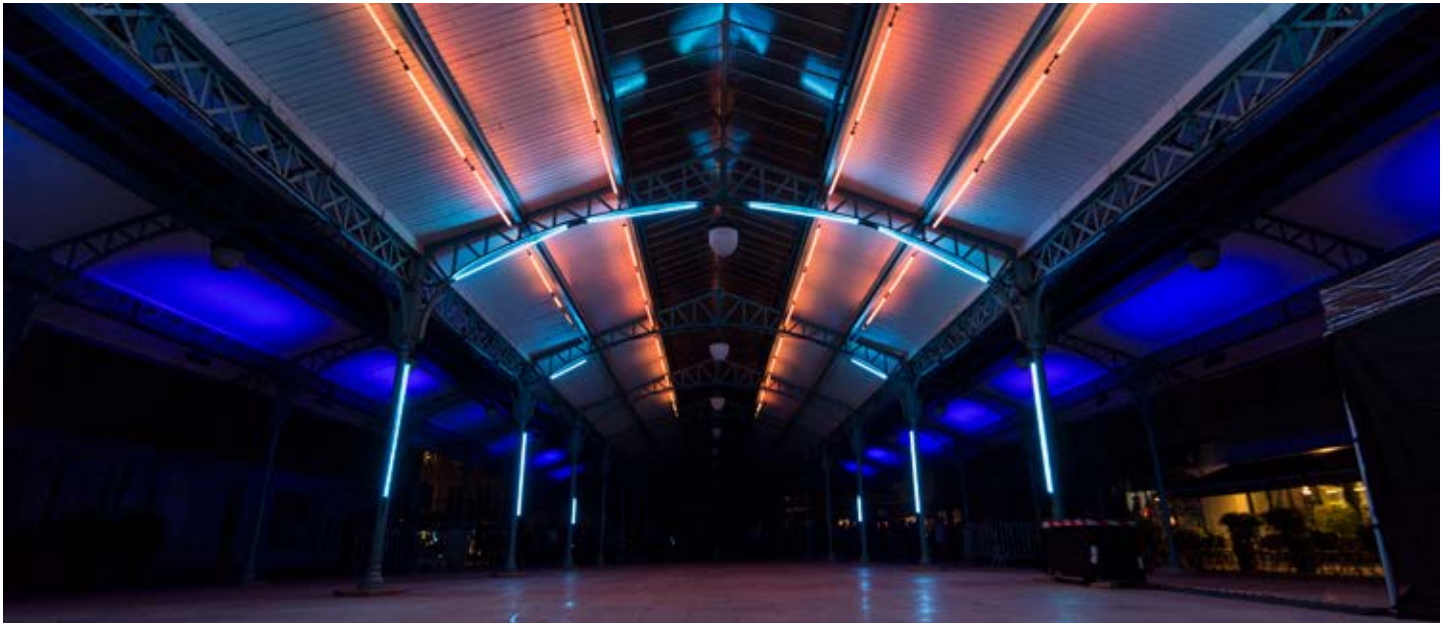
Railwave is a specific light and sound installation for the Market Square “Marché aux légumes” in Chartres, France and was carried out during the 15th Light Festival in 2017.

This festival welcomes thousands of people over a weekend, so the proposal was focused so that it could be enjoyed by the largest number of people simultaneously. For this reason it was decided to intervene in all the available space.

The square has a modernist iron structure as a cover, which is still used today for the weekly market for vegetables.

After studying in detail the volume and structure of this architectural space, we intervened with LED profiles and “wash” spotlights to increase the perception of the structure, and with a multi-channel audio configuration that spatializes the sound in a realistic manner. Smoke / fog machines were also used to increase certain lighting effects and transform the installation environment at certain times.





There is no Place like Home

INSTALLATION LIGHTING

FINALIST

Jury Evaluation:

Natural light and artificial light cleverly join forces to play with the perception of depth. Deep saturations blend from one into the other seamlessly, leaving the viewer awash in the subtly boundless space.

Lighting Project Author:
Mónica Vega

Architect:
Mónica Vega

Developer:
La Cresta. Abril Zales

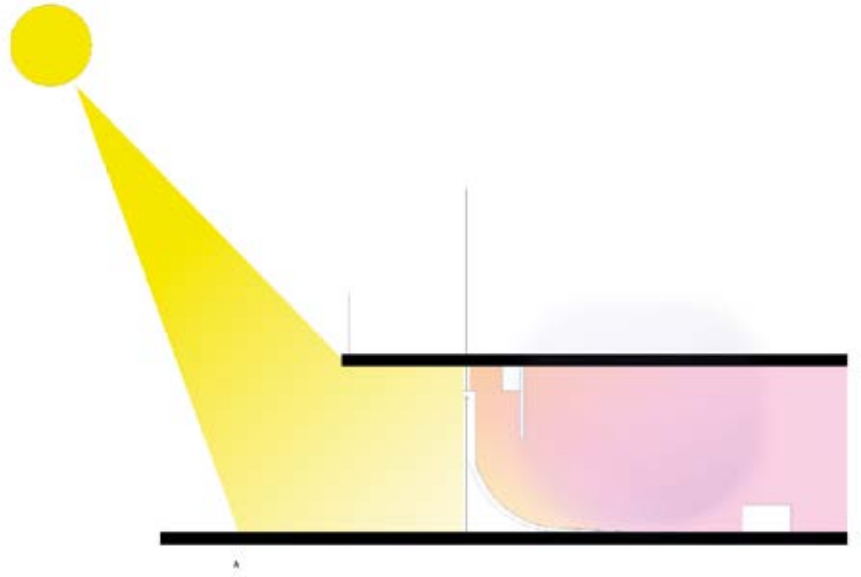
City/Country:
Monterrey/Mexico

Photos:
Patricia Carrington

There is no Place like Home was an art project commissioned by La Cresta, an upcoming gallery in Monterrey, Mexico. There were no restrictions on how to use the space.

The premise was to make an installation that worked with both, sunlight as a dynamic source of light and artificial light as a static source. Keeping the use of electrical light to the minimum.

The piece was planned for the site's geometry, geographic location, and the time of the year in which it was going to be exhibited. The three aspects that would impact the entrance of the direct sunlight into the building.

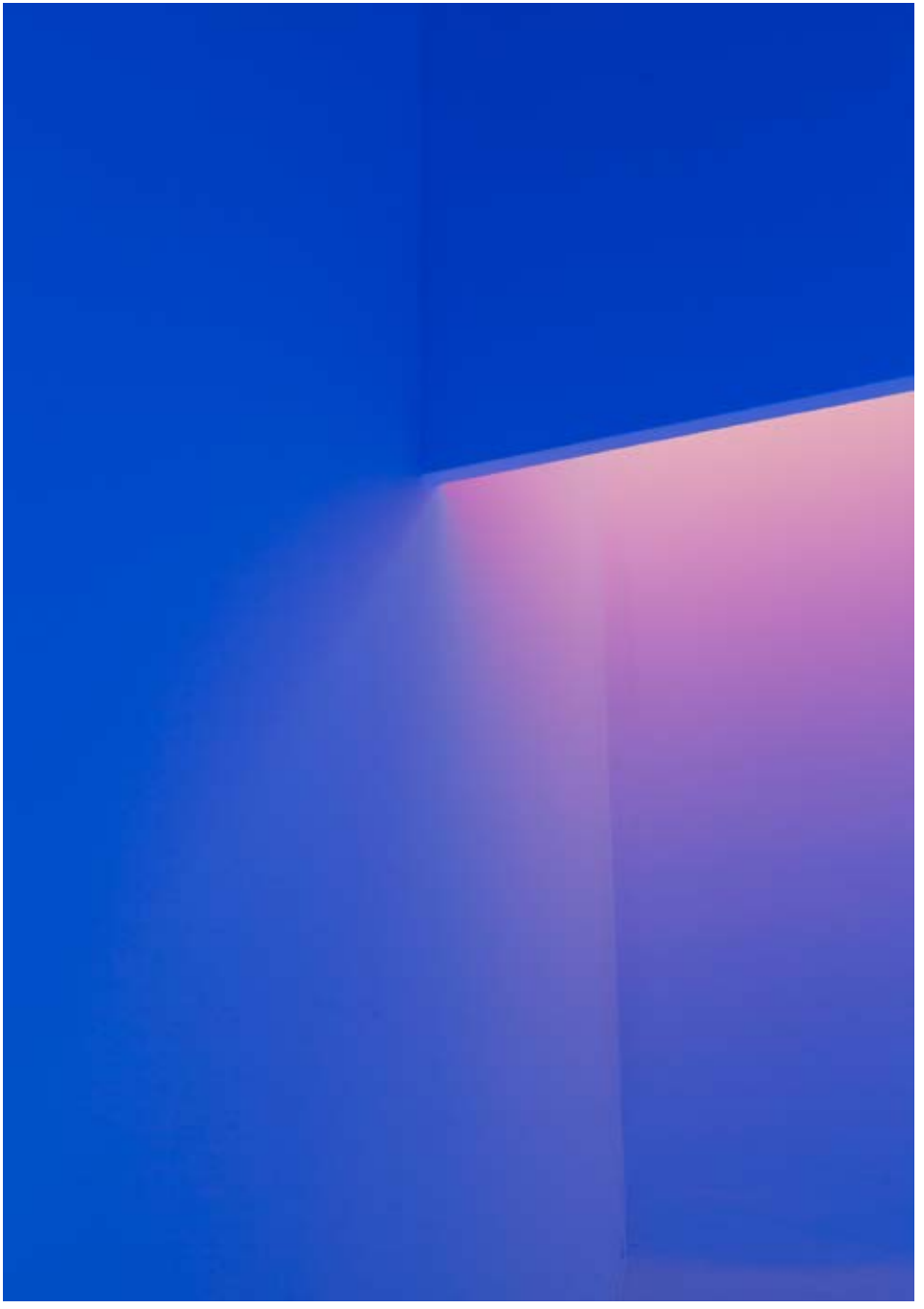


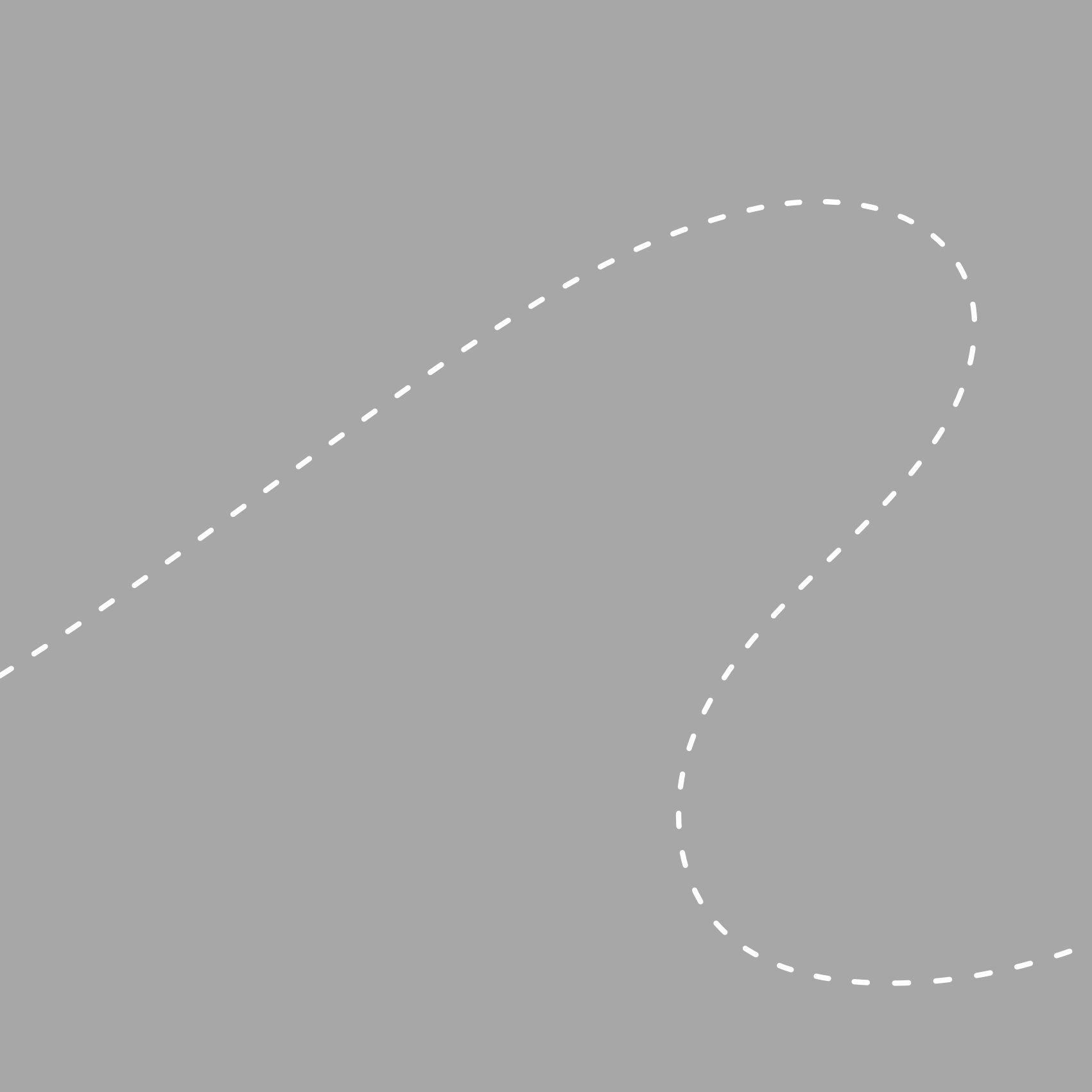
Lighting Solution

This incoming sunlight was handled thru traps to make it diffuse and avoid sunspots.

The walls that contained and limited the light were white. Sunlight and the LED tubes were the only sources of light that intervened in the mix of colors.
The change in color is provoked by the movement of the Sun and its light coming from the exterior of the premises.

Light and color vary throughout the day, registering colors from deep red, whites, ambear to intense blue. The one source of artificial light was the LED tubes covered in primary blue gel, that remained still and had no lighting control.





Students
Proposals

Light Follows Function!

STUDENTS PROPOSALS
WINNER

Jury Evaluation:

This playful, imaginative and interactive scheme places the intensity of light into the hands of the user, making it a very personal and compelling environment.

Lighting Project Author:
Rodrigo Llavayol

University:
Universidad de la República
Facultad de Arquitectura,
Diseño y Urbanismo

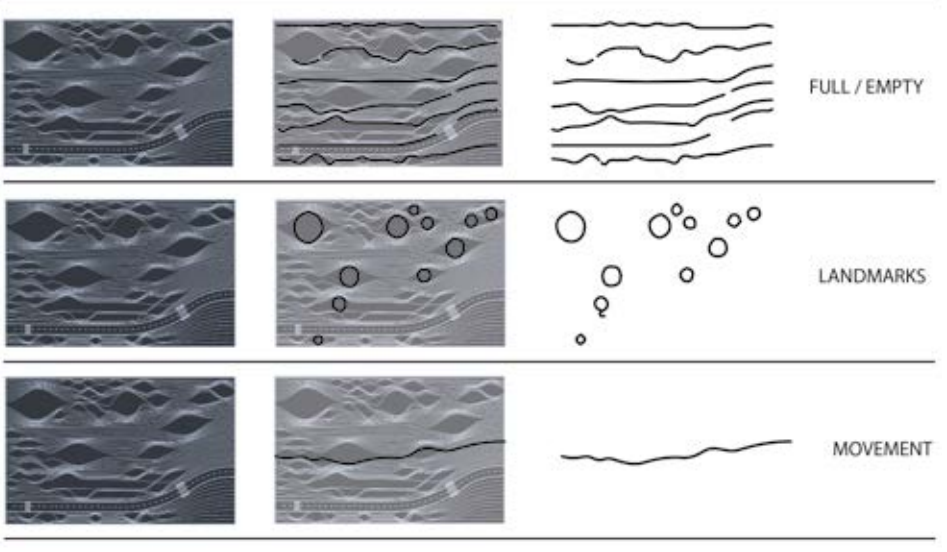
City/Country:
Montevideo/Uruguay

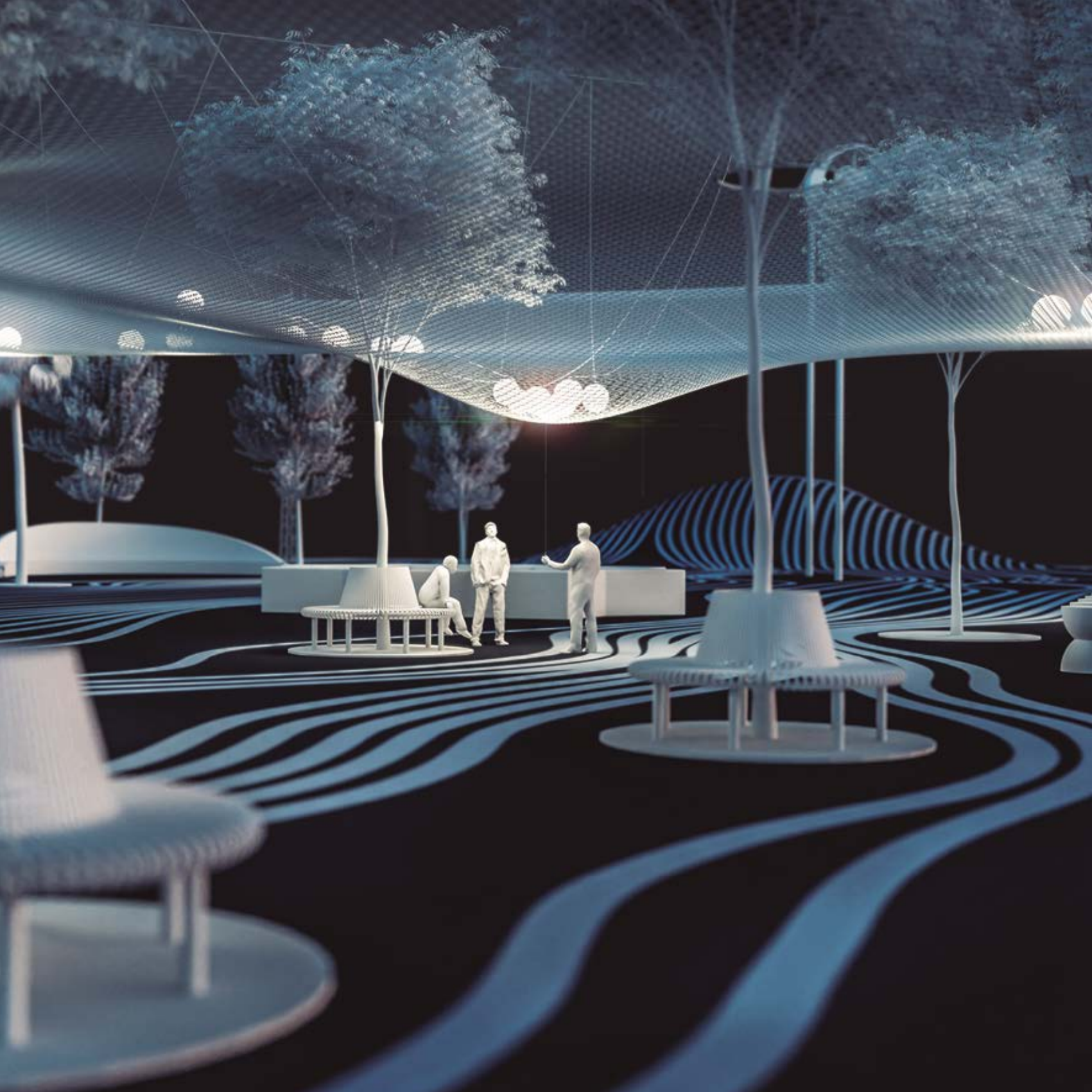
To intervene in a public space, as Borja and Muxi said, it is to “make a city in the city”. Bearing that concept in mind, it was decided to develop the lighting proposal in the Black area of the Superkilen Park (Copenhague) - being this one of the most qualified public spaces in the world. Its design and equipment promote social and cultural diversity, generating spaces for collective expression. The lighting project aims at providing the sector of the square with a flexible and general lighting, which allows users to intervene it, giving them the chance to own the space and generate different atmospheres.

Based on the basis of creating a proposal marked by flexibility, its capacity for dialogue with the environment and respect for the Superkilen features, the following approach was defined: take the concepts that make up the Black area pavement (see details in sketches) as a starting point.

Full / Empty - Landmarks - Movement

These three elements, which form the pavement, give life to the elastic net as the basis of the lighting proposal, materializing through this the concepts of flexibility and inclusion.



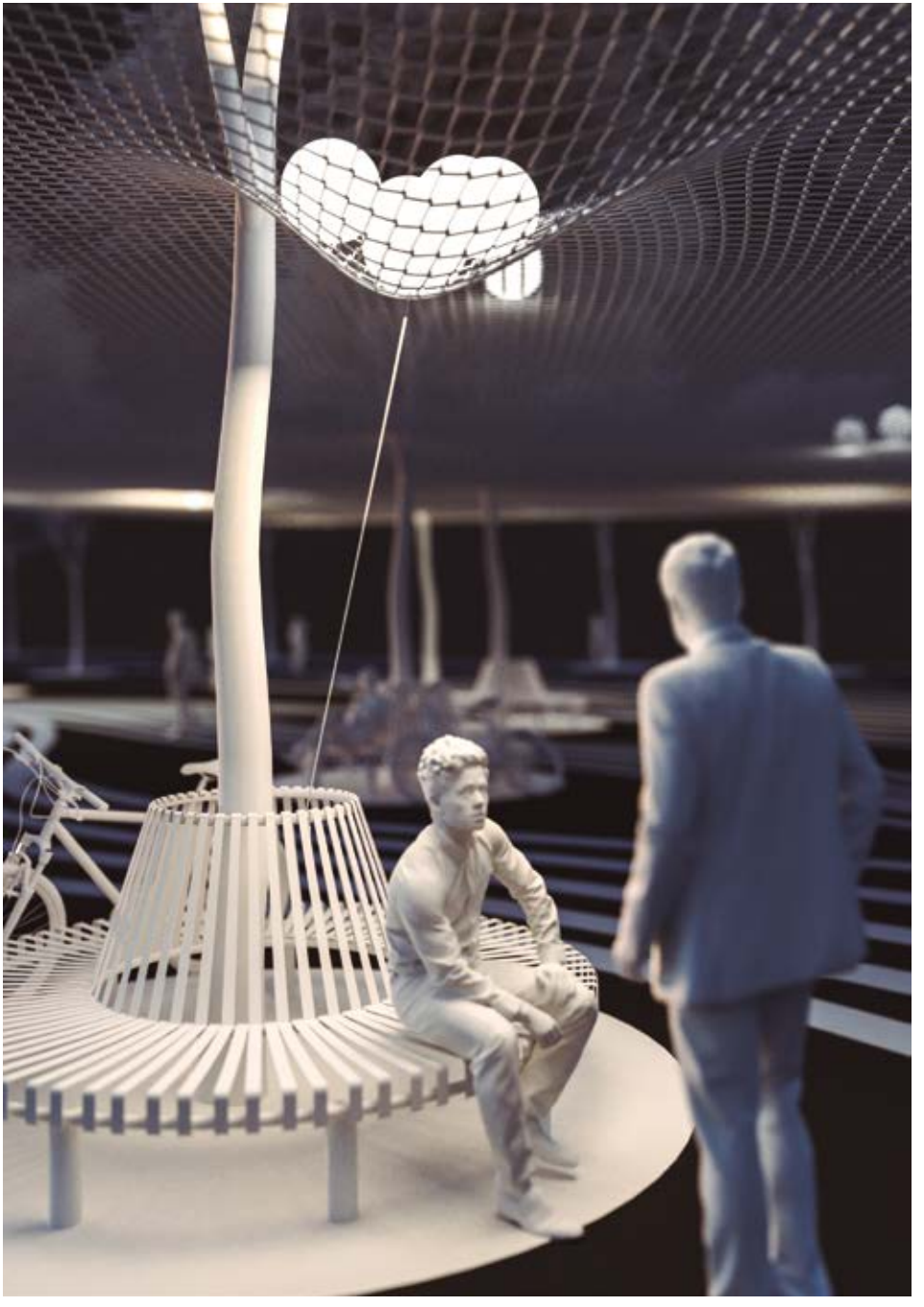


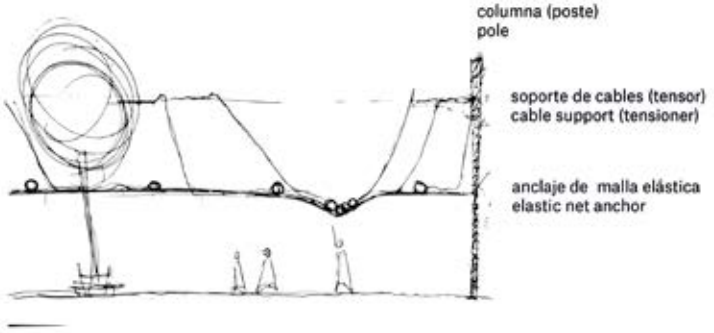
Lighting Solution

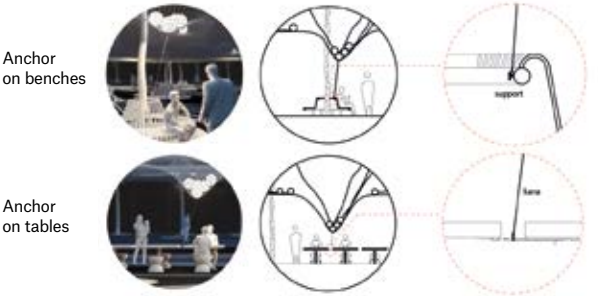
The lighting proposal consists of the creation of an elastic net suspended over the square, containing the general lighting, and allowing its shape to be modified according to users' needs, giving them the power to influence in the design of the square.

The elastic net hangs at 3 metres of height above the park, being tied to the currently existing poles, and above which variously sized rounded lights (made of polycarbonate) would be placed. These would be suspended above the elastic net through a series of cables of different lengths, allowing the lights to move on the net each time it undergoes alterations to its state.

Ropes are hanging from the net on different parts as for the users to be able to create those alterations, and when doing that, generating different atmospheres, communicating the variety of options to the outside. The existing benches and tables have appropriate accessories to anchor the ropes which are hanging from the net as to generate specific light areas. Bearing in mind this co-creative ability given to the park users, is that the name of the proposal is born - "Light follows function", making reference to Architect Louis Sullivan famous phrase "Form follows function"




columna (poste)
pole
soporte de cables (tensor)
cable support (tensioner)
anclaje de malla elástica
elastic net anchor


Anchor
on benches
Anchor
on tables

Embrace

STUDENTS PROPOSALS
FINALIST

Jury Evaluation:

A wonderful demonstration of how light can be utilised to create an intimate and comforting micro-space through responsive, illuminated circles or 'hugs'.

Lighting Project Author:
Marta Peret Pujol

University:
Escola Massana

City/Country:
Barcelona/Spain

Embrace is a micro-space created by a hug of light. Any large area, such as a square, a park or an esplanade in a music festival, can accommodate a small circle of intimacy.

A circular platform, made of ultralight bioplastic materials, is equipped with weight sensors to adapt the lighting to the activity of the users: the more people it perceives, the cooler is the temperature of light generated to promote activity; the fewer, the warmer it is, so that an intimate atmosphere is created. The foldable backrest, designed so that the units are stackable, contains the LED light plates responsible for generating an enveloping, hugging effect. The ensemble is charged with solar energy at collecting points.

Embrace is a luminary that specks the landscape with light, but it is also a space in itself, a place of recollection and exchange, a scenario of thousands of possible stories.

"Space is a frequented place, an intersection of moving bodies", Marc Augé


EMBRACE

Lighting Solution

1 - 3 people (50 - 140 kg): hot light temperature
3 - 5 people (< 140 kg - 240 kg): medium light temperature
5 - 10 people (< 240 kg - 800 kg): cold light temperature

A. Platform, backrest and folding buttresses: Recycled HDPE
HDPE is used in construction, for example, in ultralight pallets (0.96 g / cm3) with a load capacity of up to 800 kg. Weight for the entire unit: 20 kg.

B. Weight sensor: 2 platform and single point load cells
Sensor to measure the weight on platforms with a central cell to simplify and lighten the units. Example: Weightech HBM_PW12CC3; range from 50kg to 700kg on 80x80cm platforms; aluminum, PVC and silicone; 2.4kg of weight.

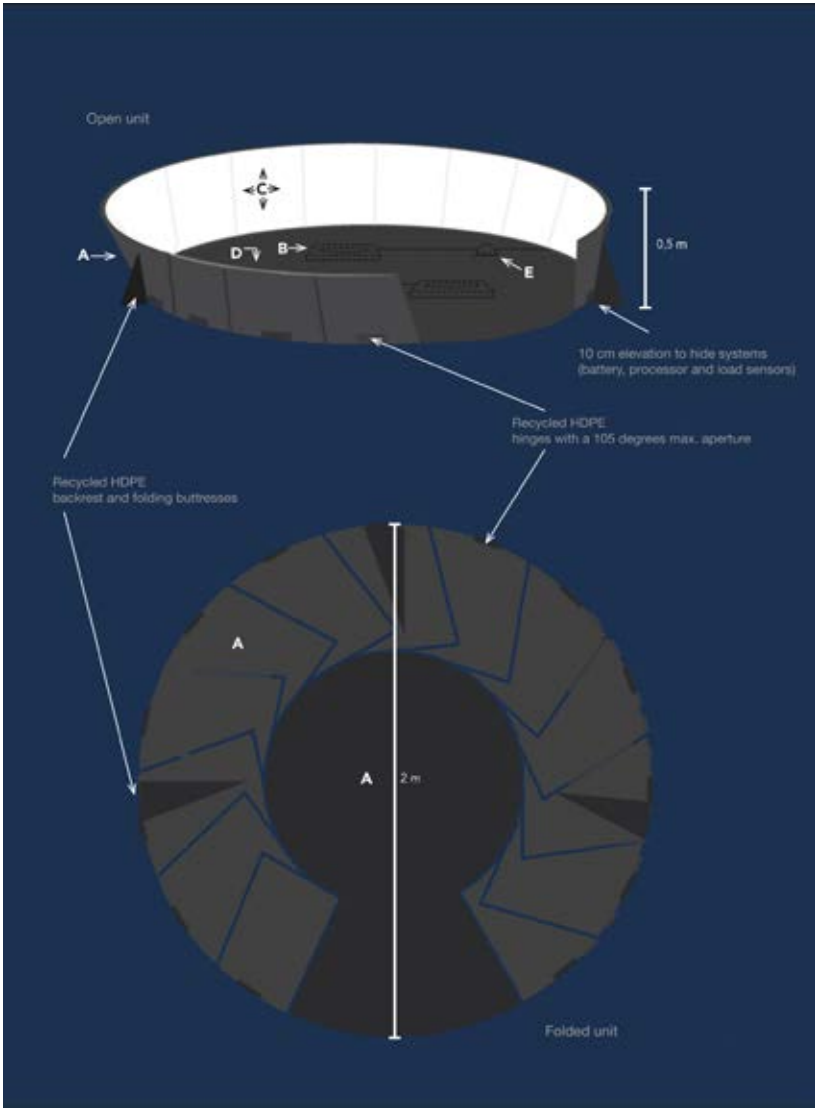
C. Luminaires: Flexible LED panels
DLC LumiSheet Flex (ultra-thin, flexible and with variable light temperatures). Total weight for the set: 700 gr.

D. Battery and solar charging connection
Lithium battery with a 97% of turnaround efficiency and capacity up to 3700Wh. Model studied: Soluxio Solar Lamp; approximate weight of 5kg.

E. Processor
Dual processor to transform the sensor data into light instructions for the LED panels. Approximate weight: 1 kg.

External collecting and charging point with solar panels

APPROXIMATE TOTAL WEIGHT: 30 KG
(Transportable between 2 people)



Light into Ebony

STUDENTS PROPOSALS
FINALIST

Jury Evaluation:

An artistic piece that encourages city dwellers to utilise public realm. It creatively connects users with an outdoor space, in a safe and interesting way.

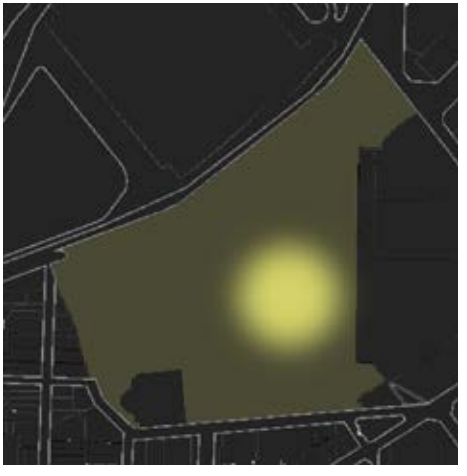
Lighting Project Author:
Sònia Peña Martín

University:
Escola Massana

City/Country:
Barcelona/Spain

"LIGHT INTO EBONY" is an artistic light intervention that turns an outdoor, non-safe, public environment without any interest as the night falls, into an interesting space where the light is capable of accompany citizens throughout the park and even more, of entertain them. This project could make people feel comfortable in parks which only caused fear before to people living in the city, whom used to feel bad for not having any nature space in which they could go for a walk or where to take the dog out.

Taking into reference "El Parc de l'Espanya Industrial" to apply my proposal - which can be applied in any park with wooded areas -, Light into ebony has been displayed between the lower branches of the trees and its logs (but without going through the crown of them to not disturb the animals that could live there), in where who passes can feel saver accompanied by the paths created with light. Making an unattractive site at night be a pleasant place again and that, in turn, attracting more visitors to such an important place as it is the Sants Station. That such a beautiful site to welcome visitors to Barcelona continue being pleasant at night.



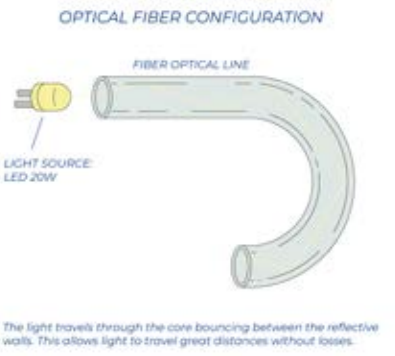
Lighting Solution

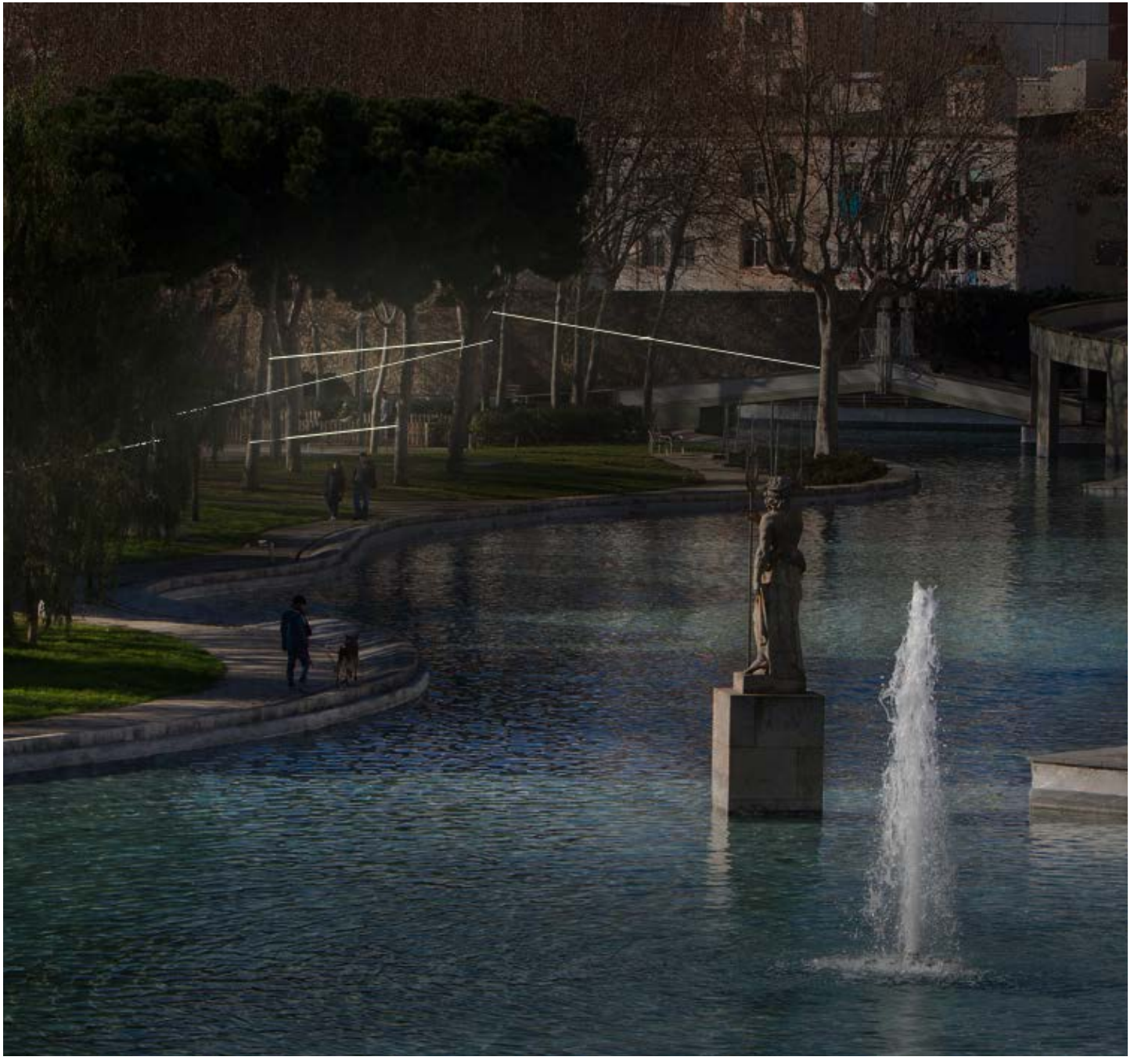
The project formally consists in the crossing and intersection of the optical fiber lines between the lower branches and the logs of the different trees. The different crossings would be displayed always diagonally among the different paths of the park, to accompany towards the users. Furthermore, by not going through the treetops, a sense of security and welcome will be created by feeling the lights nearby.

The light is not going to be of a high intensity and will have a warm temperature to let us know it is night, but enough to see what there is in the park in a clear way. To not disturb the calm it gives to walk through a park and to make the atmosphere more charming.

The optical fiber configuration will have a light led source of 20W powered by little solar panels and with a light sensor the lights will light up when the sun goes down.

Moreover, if this type of light has been selected is both because of its characteristics when talking about the distance that the light can reach with this system, and because it has no electricity in it nor emits heat.





Light, Roofs and Sense of Place

STUDENTS PROPOSALS
FINALIST

Jury Evaluation:

An often-unused canvas, rooftops are a fundamental backdrop of cities and towns. This scheme seeks to turn that canvas into a beautiful piece of art and a visually interesting backdrop.

Lighting Project Author:
Shahabedin Zeini Aslani

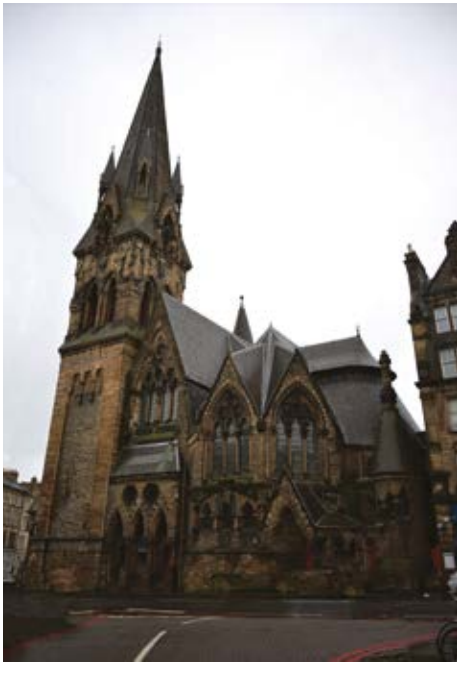
University:
Edinburgh Napier University

City/Country:
Edinburgh/United Kingdom

Facades of buildings within cities are important elements in forming a city and urban design. Sometimes their shape and forms are designed purposeful, considering the surrounding environments. In some cities which are built on sloped grounds and have specific geographical features, building with Gabled roofs are also an important part of the urban landscape. Usually, Urban designers and architects design buildings or spaces without considering them these Gable roofs and the composition of them in relation with other surrounding roofs. So, the placement of these roofs beside each other are usually accidently and randomly which result to a Geometric and organic composition such as modern paintings. In day time, people's view is as a frame where these roofs cover a noticeable space in the frame. But at night, due to the lack of light, this composition disappeared from observers' vision. Gable roofs, due to the organic compositions and geometric features have great potential to be lit up by especial lighting programs that can result to citizen and visitors of the city to experience a unique and different atmosphere at night. The composition of these roofs, lights and the colours with corporation with the sky as the background and the city's geography will create a unique sense of place through urban spaces.

Lighting Solution

Sometimes, time, coast, technology and size of project are important elements in lighting project at urban spaces. Due to use of simple lighting equipment, we can cover large area of urban space with saving time and money.
In this project we have two types of lighting schemes for gables. In the first type, we have a light up gable with RGB LED linear flood which can be controlled by Dimax. On special events or occasions, the colour of the gables could change or turned off easily. The second type of light up gables are used with special images, which come from movies or other subjects based on the occasions. This will use a projector to project these images to the gables. By providing a box over the projectors, they will be protected and can be used in any season or weather condition. Overall, this project uses simple and accessible lighting equipment which result to an efficient financial project as well as an easy installation process.



Living Light

STUDENTS PROPOSALS
FINALIST

Jury Evaluation:

This lighting concept aims to bring unfinished buildings to life. This interesting take on the use of light in the public realm fantastically reveals the skeleton structures as sculptures, and also makes an important social statement.

Lighting Project Author:
Alejandro Montiel,
Andrea Espinola,
Anne Marie Gallego

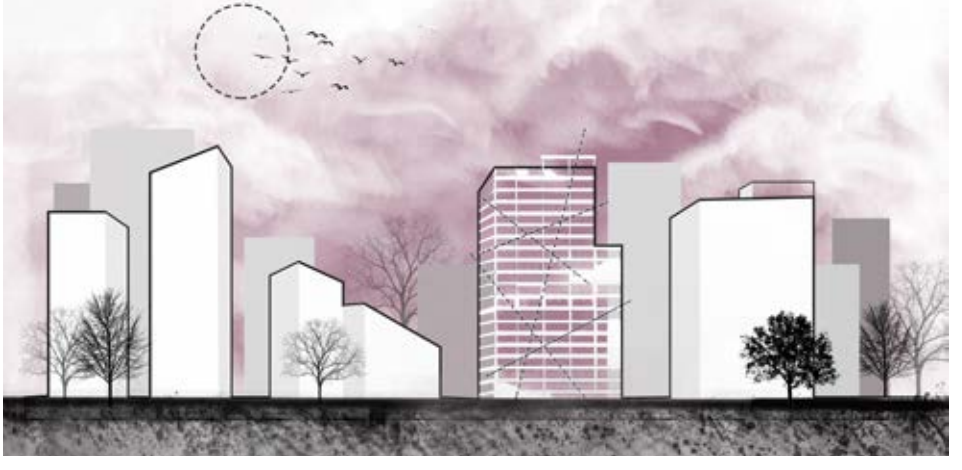
University:
Escola Massana

City/Country:
Barcelona/Spain

LIVING LIGHT is a project created from the illusion of three students with a design sensitivity. This project emerged with the main leitmotiv of taking advantage of unfinished buildings to give a clear and direct message toward all the public. In this case, a revindication, a social criticism. We want to concienciate the constructive sector, at the same time that we have to claim to the affectation that had the crisis in the same. Living light is mainly formed by light lines that pass through an unfinished building, breaking visually the structure, leaving a clear message while embellishing what has no light.

Due to economic situation a few years ago, many buildings were left half-built, leaving them naked and visually dead. LIVING LIGHT is a luminical project of social criticism, we want to break with the constructive lack and give a clear message to society: to conclude with the neglect of unfinished buildings and increase the importance of architectural constructions. In all existing unfinished buildings, we will put LED lines of light, thus breaking visually the structures, locating the LED lines internally and others out in order to achieve a balanced composition and at the same time to illuminate what is already dead.

For this project we have chosen this unfinished building located in el Forum, Barcelona that had been abandoned and without any life for years.

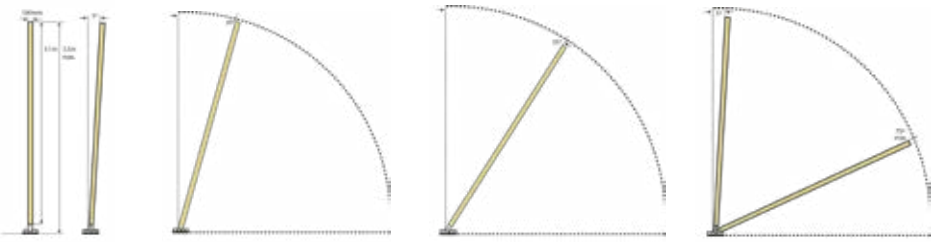


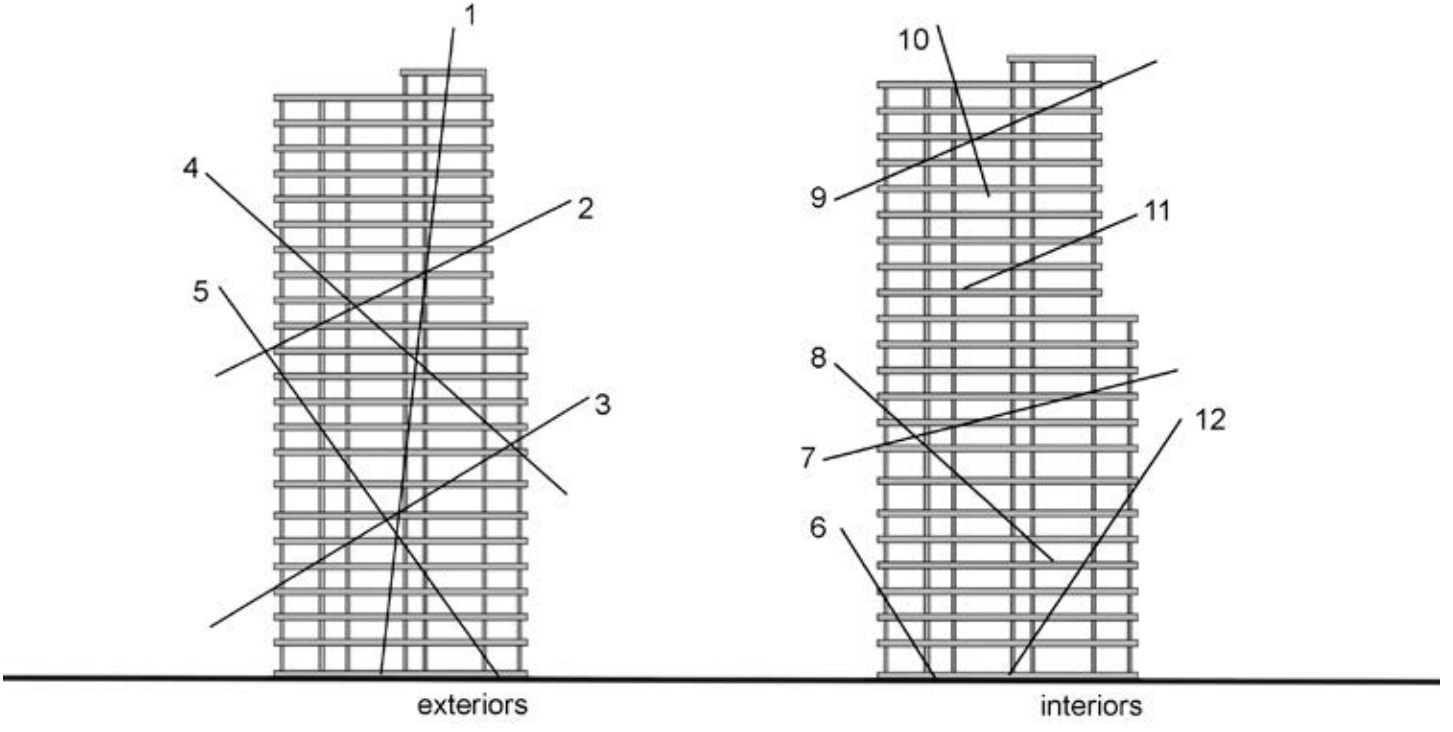

zero
hotel SB

Lighting Solution

Living Light is mainly formed by light lines of different dimensions that pass through the unfinished building, illuminating inside out the building. The lights will go on one by one at different brightness and speeds creating a light show which will be visually destroying the abandonment.

The “Living Light” proposal traces 12 linear structures divided each one by different sections of 3.50m depending on their length.

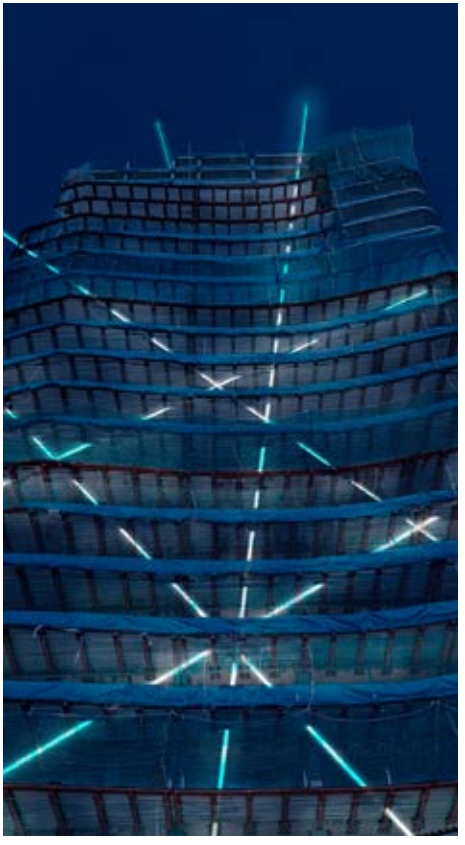


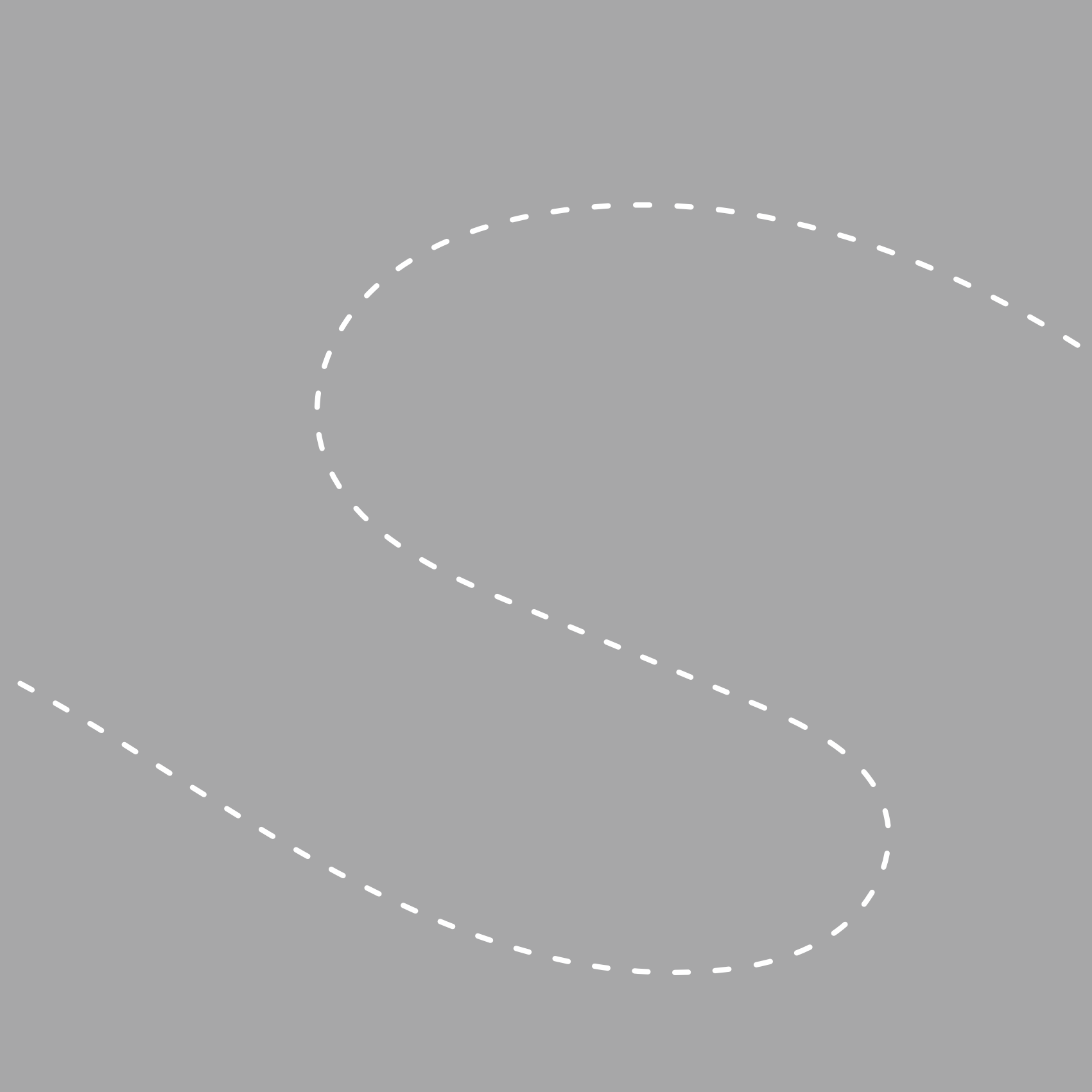


structure 1 divided in 24 sections=84m
structure 7 divided in 6 sections=21.50m
structure 2 divided in 7 sections=24.50m
structure 8 divided in 7 sections=24.50m

structure 3 structure divided in 9 sections=31.50m
structure 9 divided in 7 sections=24.50m
structure 4 structure divided in 12 sections=42m
structure 10 divided in 6 sections=21.50m

structure 5 structure divided in 15 sections=52m
structure 11 divided in 4 sections=14m
structure 6 structure divided in 4 sections=14m
structure 12 divided in 8 sections=28m





The Lamp Awards Jury
Special Mention

LAMP

The Vessel

THE LAMP AWARDS JURY
SPECIAL MENTION

Jury Evaluation:

The Judges extend a Special Mention to this commendable piece of charity and social work. By focusing on local materials, culture and experience, combined with training, this project is concerned with making a long lasting, sustainable difference within the community.

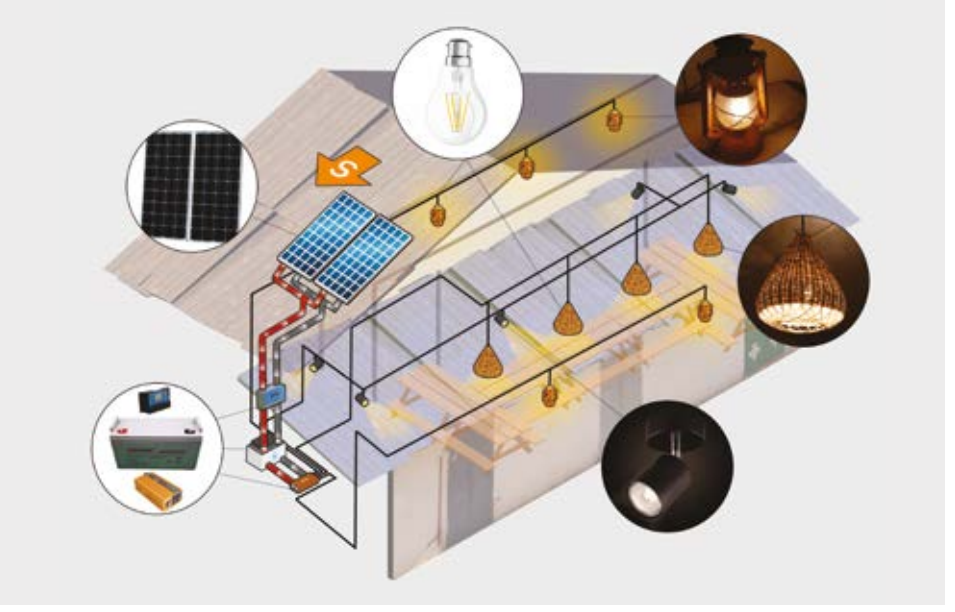
Lighting Project Author:
Dark Source (Kerem Asfuroglu)

Developer:
The Vessel UK & Daughters of Africa

City/Country:
Abuko/Gambia

The Vessel is a charity project focused on training 30 local electricians in Gambia about lighting design and solar energy to increase their employment potential. Following the technical training, the project was finalised with the practical installation of the solar power-based lighting scheme at a 24/7 accessible community library. Due to the lack of electricity and economic circumstances, some children travel up to 6km to attend the library. The aim of the project was to improve their studying experience through lighting design, whilst eliminating the power cuts and costs indefinitely.

Around 600 million people in Africa cannot access electricity. The Vessel sought success in social impact, not excellence in visual aesthetic. It's part of a movement that encourages lighting designers to take social responsibility in parts of the world where their skills may not be profitable, but certainly life changing. True self-sufficiency relies on the knowledge to be sustainable, as well as the energy. Rather than importing a design, the project relied on local materials, culture and experience to generate its own workforce through sharing knowledge. The Vessel is an innovative approach to target projects around the world, to promote the universalness and importance of lighting design.




Todays

Lighting Solution

The design consisted of multiple layers of light, twith custom-designed pendant luminaires providing task lighting, spotlights for creating vertical emphasis and bespoke lanterns for flexibility. The hand-woven pendant shades were produced by a local artist in order to create a sense of character which is familiar to the local context and its users. The spotlights focused on the walls revealed the colour and texture of the books while creating a legible and well-lit space. Old-school kerosene lanterns found in a second-hand shop were retrofitted with LED lamps as the best criticism to burning of kerosene. The transportable nature of the lanterns provided flexibility as they could be relocated based on the need.

This is a complete 2700K LED scheme which is uncommon for Africa. The popularity of the scheme busts the myth that warmer climates always opt for cool colour temperatures. As well as the quality of light, mounting standards played an important role on the luminaire selection criteria. Whether it is B22 or GU10, it was important to ensure that the right products can be found in the local market. Therefore, all selected luminaires had to utilise interchangeable bulbs for future-proofing.

Gratitudes

Gratitudes

ENG

–

Thank you! The Lamp Awards 2019 beat the record of 61% lighting designers' participation and maintain the 75% internationalization. A total of 502 projects from 42 countries prove the international consolidation of the lighting sector in the 8th edition of these awards. Thank you very much to all of those who have taken part!

The 502 projects received are divided in the following categories: Outdoor Lighting with 129 submitted projects, Indoor Lighting with 235 projects, Installation Lighting that debuted as a new category with 94 projects and Students Proposals with 44. Amongst the professional profiles, which manage to increase by 12% regarding to student profiles, we achieve a record of 61% lighting designers' participation, followed by a remarkable 28% of architects, 3.5% of interior designers, 3.4% of engineers, 2.3% of landscapers and 1.8% of urban planners. Regarding to the students, schools such as University College London (United Kingdom), Politecnico di Milano (Italy), Escola Massana de Barcelona (Spain), HAWK Hochschule für Angewandte Wissenschaft und Kunst (Germany), Instituto Tecnológico de Estudios Superiores de Monterrey campus Guadalajara (Mexico) and Islamic Azad University of Bandar Abbas (Iran), amongst others, haven't hesitated to encourage their students to enroll. Amongst the 42 countries which have taken part in the awards, the ones which have submitted more projects are, in order of the highest to the lowest: Spain, Mexico, United Kingdom, China, Germany, United States, The Netherlands, France and India. In addition, this 2019 we're pleased to welcome 5 new countries: Canada, Croatia, Czech Republic, Israel and South Africa.

We here at Lamp would like to also thank the standing jury, formed by the lighting designers Roger Narboni (France), Uno Lai (Taiwan), Paul Nulty (United Kingdom) and Pascal Chautard (Chile), lighting artist Aleksandra Stratimirovik (Sweden), architects Hilde Léon (Germany) and Antonio Ruiz Barbarin (Spain), and the interior designer Mercedes Isasa (Spain); as well as to thank the national and international media which has helped us with disclosure.

This competition would not have been possible without all of you. Thank you for believing in the Lamp Awards!

**All images appearing in the book have been provided by the finalists and the texts have been extracted from their technical reports.*

ESP

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¡Gracias! Los Premios Lamp 2019 baten récord del 61% de participación de lighting designers y mantienen el 75% de internacionalización.Un total de 502 proyectos de 42 países evidencia la consolidación internacional del sector de la iluminación en la 8ª edición de estos galardones. ¡Muchas gracias a todos por participar!

Los 502 proyectos recibidos están repartidos en las cuatro categorías siguientes: Iluminación de Exteriores con 129 proyectos presentados, Iluminación de Interiores con 235 proyectos, Instalaciones Lumínicas que debutaba como categoría con 94 proyectos y Students Proposals con 44. Entre los perfiles profesionales, que consiguen aumentar un 12% con respecto a los perfiles de estudiantes, se obtiene el récord de participación del 61% de diseñadores de iluminación, seguido de un destacable 28% de arquitectos, un 3.5% de interioristas, un 3.4% de ingenieros, un 2.3% de paisajistas y un 1.8% de urbanistas. En cuanto a los estudiantes, escuelas de prestigio como University College London (Reino Unido), Politecnico di Milano (Italia), Escola Massana de Barcelona (España), HAWK Hochschule für Angewandte Wissenschaft und Kunst (Alemania), Instituto Tecnológico de Estudios Superiores de Monterrey campus Guadalajara (México) e Islamic Azad University of Bandar Abbas (Irán), entre otras, no han dudado en animar a sus estudiantes a participar. De los 42 países, los que han presentado más proyectos con diferencia son, por orden de mayor a menor: España, México, Reino Unido, China, Alemania, Estados Unidos, Países Bajos, Francia e India. Además, en 2019 damos la bienvenida a 5 nuevos países: Canadá, Croacia, República Checa, Israel y Sudáfrica.

Desde Lamp, queremos agradecer también al prestigioso jurado, formado por los lighting designers Roger Narboni (Francia), Uno Lai (Taiwán), Paul Nulty (Reino Unido), Pascal Chautard (Chile), la lighting artist Aleksandra Stratimirovik (Suecia), los arquitectos Hilde Léon (Alemania) y Antonio Ruiz Barbarin (España), y la interiorista Mercedes Isasa (España); así como a la prensa nacional e internacional que nos ha ayudado con la difusión.

Sin todos vosotros este concurso no sería posible. ¡Muchas gracias a todos por creer en los Premios Lamp!

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

FR

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Merci! Les Trophées Lamp 2019 battent le record de 61% de participation des concepteurs lumière et maintiennent 75% d'internationalisation. La remise de ces 502 projets au total en provenance de 42 pays témoigne de la consolidation internationale de l'industrie de l'éclairage dans la 8ème édition de ces trophées. Un grand merci à tous de votre participation!

Les 502 projets reçus sont répartis dans les quatre catégories suivante : Éclairage Extérieur avec 129 projets présentés, Éclairage Intérieur avec 235 projets, Installations Lumineuses qui a fait ses débuts en tant que catégorie avec 94 projets et Students Proposals avec 44 projets. Parmi les profils professionnels, qui parviennent à augmenter de 12% par rapport aux profils des étudiants, il est obtenu le record de participation de 61% des concepteurs lumière, suivi d'un remarquable 28% des architectes, les architectes d'intérieur 3.5%, les ingénieurs 3.4%, les paysagistes 2.3 % et enfin les urbanistes 1.8%. Quant aux étudiants, des écoles de prestige comme University College London (Royaume-Uni), Politecnico di Milano (Italie), Escola Massana de Barcelona (Espagne), HAWK Hochschule für Angewandte Wissenschaft und Kunst (Allemagne), Instituto Tecnológico de Estudios Superiores de Monterrey campus Guadalajara (Mexique) et Islamic Azad University of Bandar Abbas (Iran), entre autres, n'ont pas hésité à encourager leurs étudiants à participer. Parmi les 42 pays, ceux ayant présenté le plus grand nombre de projets au concours sont, dans l'ordre décroissant: Espagne, Mexique, Royaume-Uni, Chine, Allemagne, États-Unis, Pays-Bas, France et Inde. Par ailleurs, pour cette édition 2019 nous souhaitons la bienvenue à 5 pays: le Canada, la Croatie, la République tchèque, Israël et l'Afrique du Sud.

De Lamp, nous tenons également à remercier le prestigieux jury, composé des concepteurs lumière Roger Narboni (France), Uno Lai (Taiwan), Paul Nulty (Royaume-Uni), Pascal Chautard (Chili), l'artiste Aleksandra Stratimirovik (Suède), les architectes Hilde Léon (Allemagne) et Antonio Ruiz Barbarin (Espagne), et la décoratrice Mercedes Isasa (Espagne); ainsi que les médias nationaux et internationaux qui nous ont aidé à la diffusion.

Sans vous tous, ce concours ne serait pas possible. Merci de croire aux Trophées Lamp!

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

Worktitude for light

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