

Lighting Concepts 2013







**E**s un honor poder continuar escribiendo dicho prólogo, cuando se trata ya de nuestra quinta edición. Después de tomarnos un descanso de un año, y afianzar estos premios bienales, os presentamos a los finalistas de los Premios Lamp Lighting Solutions 2013.

**E**l magnífico Jurado de éste año, al cual queremos agradecer su colaboración, se ha sorprendido gratamente al disfrutar de tantos proyectos, de tal calidad, y provenientes de 52 países. Observando éste libro de finalistas se puede llegar a percibir la internacionalización de este concurso, que premia la buena iluminación por encima de todo.

Quiero agradecer el apoyo que han brindado a los premios personalidades, instituciones y medios del sector. Continuaremos trabajando para que éstos tengan dicho reconocimiento universal. Entre todos conseguiremos dar a la luz el reconocimiento que le corresponde.

**I**t is an honor to be able to continue writing this prologue, when we are now talking about our fifth edition. After taking a break for a year and consolidating these biennial awards, we present the finalists of the Lamp Lighting Solutions Awards 2013.

This year's magnificent Jury, who we thank for their collaboration, was pleasantly surprised to enjoy so many projects, of such quality, and from 52 different countries. Observing this book of finalists, you can come to appreciate the internationalization of this competition, which rewards good lighting above all.

I want to express my gratitude for the support given to the awards by personalities, institutions and media of the sector. We will continue working for these to have such universal recognition. Together we will manage to achieve the recognition light deserves.

**C**'est un honneur de pouvoir continuer à écrire cette préface, alors qu'il s'agit déjà de notre cinquième édition. Après avoir fait une pause d'un an et consolider ces trophées biennaux, nous vous présentons les finalistes des Trophées Lamp Lighting Solutions 2013.

**L**e magnifique Jury de cette année, que nous voulons remercier pour sa collaboration, a été agréablement surpris d'avoir à juger autant de projets d'une si grande qualité, provenant de 52 pays. En regardant ce livre des finalistes, nous nous apercevons de l'internationalisation de ce concours, qui récompense le bon éclairage par dessus tout.

**J**etiens à remercier les personnalités, les institutions et les médias du secteur, pour l'appui qu'ils ont donné aux trophées. Nous continuons à travailler pour que ces derniers aient cette reconnaissance globale. Tous ensemble, nous parviendrons à donner à la lumière la reconnaissance qu'elle mérite.



**Ignasi Cusidó Codina**

Consejero Delegado LAMP LIGHTING

## PRESIDENT OF THE JURY

Quella del Lighting Designer è una professione difficile e fantastica allo stesso tempo; da un lato vi è una ricerca continua per tentare di riprodurre quello che il sole fa, dall'altra c'è una ricerca continua per inventare qualche effetto luminoso che in natura non esiste; si tratta di un divenire ed una sfida continua tra uomo e invenzione, tra uomo e simulazione della realtà.

Esiste però un aspetto strano, irrazionale che desidero fare emergere: quando si parla di luce la si considera così "normale" da nemmeno considerarla. Quella macchia luminosa sul muro è ovvio che ci sia di giorno, e quella striscia a terra così forte di luce chiarissima e fredda è altrettanto ovvio averla sotto i piedi, tanto ovvio che nessuno ci fa più caso; succede però che quando in un interno di notte proiettiamo una luce di un tipo o di un altro in una stanza buia, solo allora, le nostre coscienze si rendono conto che quei due semplici effetti trasformano l'ambiente, lo cambiano, lo modificano.

E' allora che capiamo, è in quel preciso momento che diventiamo amanti della luce, è in quell'istante che ci innamoriamo della luce, e non smetteremo più di amarla per tutta la vita.

Molti si chiedono perché chi disegna luce è una persona entusiasta e professionale, creativa e coinvolgente, felice e riflessiva: lo è perché si è innamorata di un amore che durerà per sempre. Questo concorso, al quale ho avuto l'onore di presiedere, lo dimostra.



Milano 19 Aprile 2013  
Francesco Iannone

**L**a del diseñador de iluminación es una profesión difícil y fantástica al mismo tiempo; por un lado, hay una búsqueda continua por tratar de reproducir lo que hace el sol; por otro lado hay una búsqueda constante por inventar algún efecto luminoso que no existe en la naturaleza; es un devenir y un continuo desafío entre el hombre y el invento, entre el hombre y la simulación de la realidad.

**E**xiste, sin embargo, un aspecto extraño, irracional, que quisiera sacar a relucir: cuando se habla de luz, ésta se considera tan "normal" que poco menos que no se considera. Esa mancha luminosa en la pared es obvio que está ahí durante el día, y esa franja sobre la tierra, tan fuerte, de luz clarísima y fría es igualmente obvio tenerla bajo los pies, tan obvio que nadie le hace el menor caso; sucede sin embargo que cuando en una noche cerrada, proyectamos una luz de un tipo o de otro en una habitación a oscuras, sólo entonces, nuestras conciencias se dan cuenta de que esos dos simples efectos transforman el ambiente, lo cambian, lo modifican.

**E**s entonces cuando lo entendemos todo, es en ese preciso momento en el que nos convertimos en amantes de la luz, es en ese instante en el que nos enamoramos de la luz y no dejaremos ya de amarla mientras vivamos.

**M**ucha gente se pregunta por qué alguien que es diseñador de iluminación es una persona entusiasta y profesional, creativa e implicada, alegre y reflexiva: lo es porque está enamorado de un amor que durará para siempre. Este concurso, que he tenido el honor de presidir, así lo demuestra.

**T**he profession of lighting designer is one that is difficult and fantastic at the same time. On the one hand, it involves constantly trying to reproduce what the sun does, while on the other hand it involves constantly trying to invent a luminous effect that does not exist in nature. It is a state of flux, a constant struggle between man and invention, between man and simulation of reality.

There is, however, a strange, irrational aspect that I would like the highlight: when we speak of light, we consider it so "normal" that we don't even think about it. It's a matter of course for there to be that bright area on the wall during the day, and equally a matter of course to have that strip of cold bright light under your feet. So much so that no one even notices it. However, when we shine a light of any kind in a dark room at night, it is then and only then that our consciousness realises that these two simple effects transform the room - they change it, alter it.

It is then that we understand, it is in that precise moment that we become lovers of light, it is in that instant that we fall in love with light, and after that we never stop loving it for the rest of our lives.

Many people wonder why lighting designers are enthusiastic and professional, creative and captivating, happy and thoughtful. They are like this because they have found a love that will last forever. This competition, which I have had the honour of presiding over, demonstrates this fact.

**L**a profession de concepteur lumière est une profession difficile et fantastique en même temps; d'un côté, il y a une recherche continue pour essayer de reproduire ce que le soleil fait, de l'autre il y a une recherche continue pour inventer des effets lumineux qui n'existent pas dans la nature; il s'agit d'un devenir et d'un défini permanent entre l'homme et l'invention, entre l'homme et la simulation de la réalité. Il existe toutefois un aspect étrange, irrationnel que je souhaite souligner: quand on parle de lumière, on la considère comme à ce point "normale" qu'on ne la prend même pas en considération.

Cette tache lumineuse sur le mur il semble aller de soi qu'elle soit là pendant le jour, et sur le sol, cette bande de lumière très claire et froide il semble tout aussi naturel de l'avoir sous les pieds, si évident même que personne n'y prend plus garde. Pourtant, il arrive que lorsque dans un intérieur de nuit, nous projetons une lumière d'un type ou d'un autre dans une pièce sombre, et à ce moment-là seulement, nous nous rendions compte que ces deux effets simples transforment un lieu, le changent, le modifient.

**C'**est alors que nous comprenons, c'est à cet instant précis que nous devenons amants de la lumière, c'est à ce moment-là que nous tombons amoureux de la lumière, et que nous comprenons que nous ne cesserons plus de l'aime pendant toute notre vie.

Beaucoup se demandent pourquoi le concepteur lumière est une personne enthousiaste et professionnelle, créative, heureuse et réflexive: il l'est parce qu'il est tombé amoureux d'un amour qui durera pour toujours. Ce concours, que j'ai eu l'honneur de présider, le prouve.

## **THE JURY**

**Francesco Ianonne**

Lighting Designer and  
President of the Jury.  
(Italy)

**Elías Cisneros**

Lighting Designer.  
(Mexico)

**Andreas Schulz**

Lighting Designer.  
(Germany)

**Philippe Chaix**

Architect.  
(France)

**Rafael Aranda**

Architect.  
(Spain)

**María Langarita**

Architect.  
(Spain)

**Antoni Arola**

Interior & Industrial Designer.  
(Spain)

**Paul James**

Mondo Arc Magazine Editor.  
(UK)

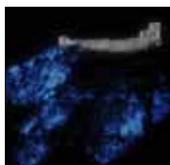
## **THE FINALISTS**

**ARCHITECTURAL OUTDOOR LIGHTING**

Pág.12  
THE ROOKERY



Pág.16  
C4 - ARTISTIC  
MULTI RESOLUTION  
& MULTI SCALE  
LIGHT - AND  
MEDIA FAÇADE



Pág.20  
PUI LAURENS  
CATHAR CASTLE



Pág.24  
SILO 468



Pág.28  
THE BEACON

**INDOOR LIGHTING**

Pág.34  
CINETECA  
MATADERO  
MADRID



Pág.38  
CRISTÓBAL  
BALENCIAGA  
MUSEOA



Pág.42  
DAS TIROL PAN-  
RAMA



Pág.46  
HAFENCITY  
UNIVERSITY  
SUBWAY STATION



Pág.50  
ST. STEPHAN  
CHURCH

**URBAN AND LANDSCAPE LIGHTING**

Pág.56  
GARDENS BY THE  
BAY, MARINA  
SOUTH



Pág.60  
COLLECTIVE  
LIGHT FOR  
RURAL AFRICA



Pág.64  
EGGENFELDEN  
TOWN SQUARE



Pág.68  
"IN THE FOOTS-  
TEPS OF THE  
GIANTS" -  
SKIING RESORT



Pág.72  
TAXCO, CIUDAD LUZ

**STUDENTS PROPOSALS**

Pág.78  
THE HOPE



Pág.82  
CALOR HUMANO



Pág.86  
MONOLITO DE LUZ



Pág.90  
PRESENCIA  
ILUMINADA



Pág.94  
"UNA X SIEMPRE  
SEÑALA ALGO..."



Lamp Lighting Solutions Awards'13

Architectural Outdoor Lighting

## The Rookery

### Architectural Outdoor

#### Lighting Award

##### Jury Evaluation:

The lighting designer's treatment of this historical building facade is both sympathetic and innovative. All of the luminaires are concealed, using a clever mounting arm system, to protect the integrity of the building that picks out each detail of the intricate masonry carving. It would have been easy to just floodlight this beautiful building. The judges felt that by going the extra mile, this lighting designer has revealed The Rookery in the new light.

#### Lighting Project Author:

Office for Visual Interaction(OVI)

#### Architect:

Daniel Burnham and John Wellborn Root

#### Management Company:

Buck Management Group

#### Client Representative:

Stefan Boehme

#### City / Country

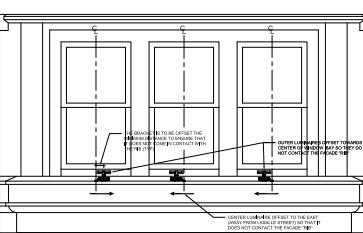
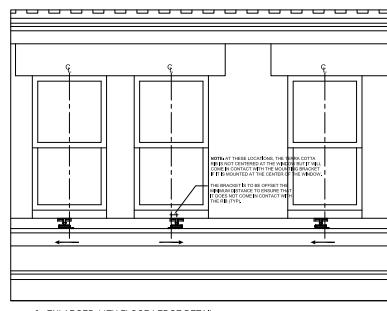
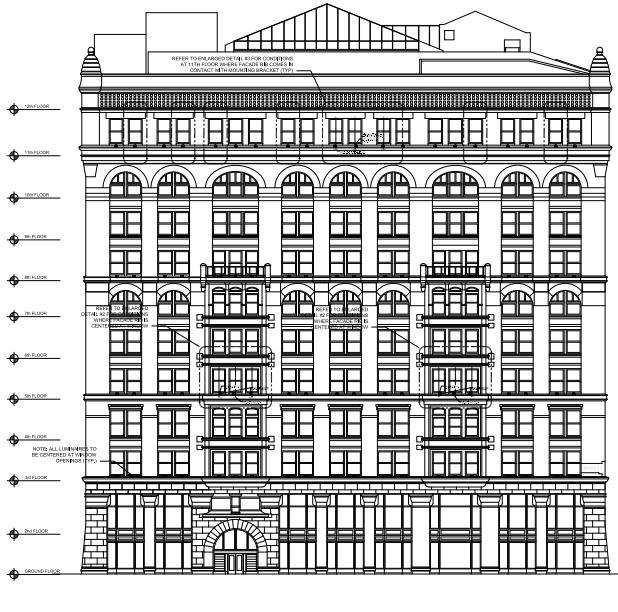
Chicago, United States of America

The Rookery is a milestone in American architecture. Designed by Daniel Burnham and John Wellborn Root and completed in 1888, its masonry is supported by a steel frame an innovation in construction at the time that allowed it to achieve the height of 12 stories. Added to the National Register of Historic Places in 1970 and designated a Chicago Landmark in 1972, is now considered one of the greatest surviving examples of early skyscrapers and Chicago's oldest standing high-rise. Its stately dark red brick and terracotta façade with elaborate masonry is unmatched in architectural detailing.

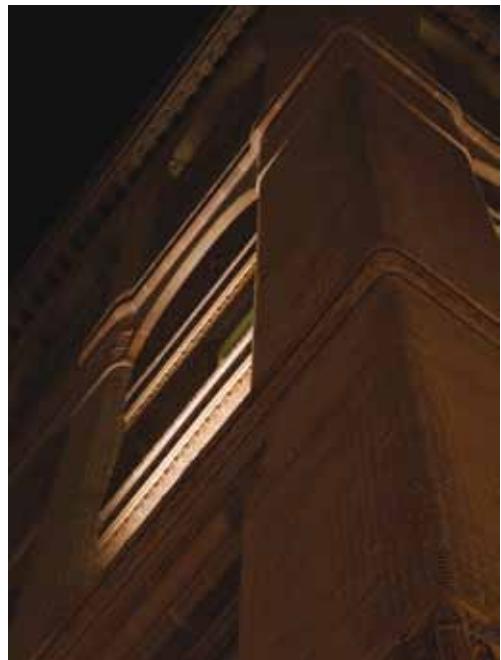
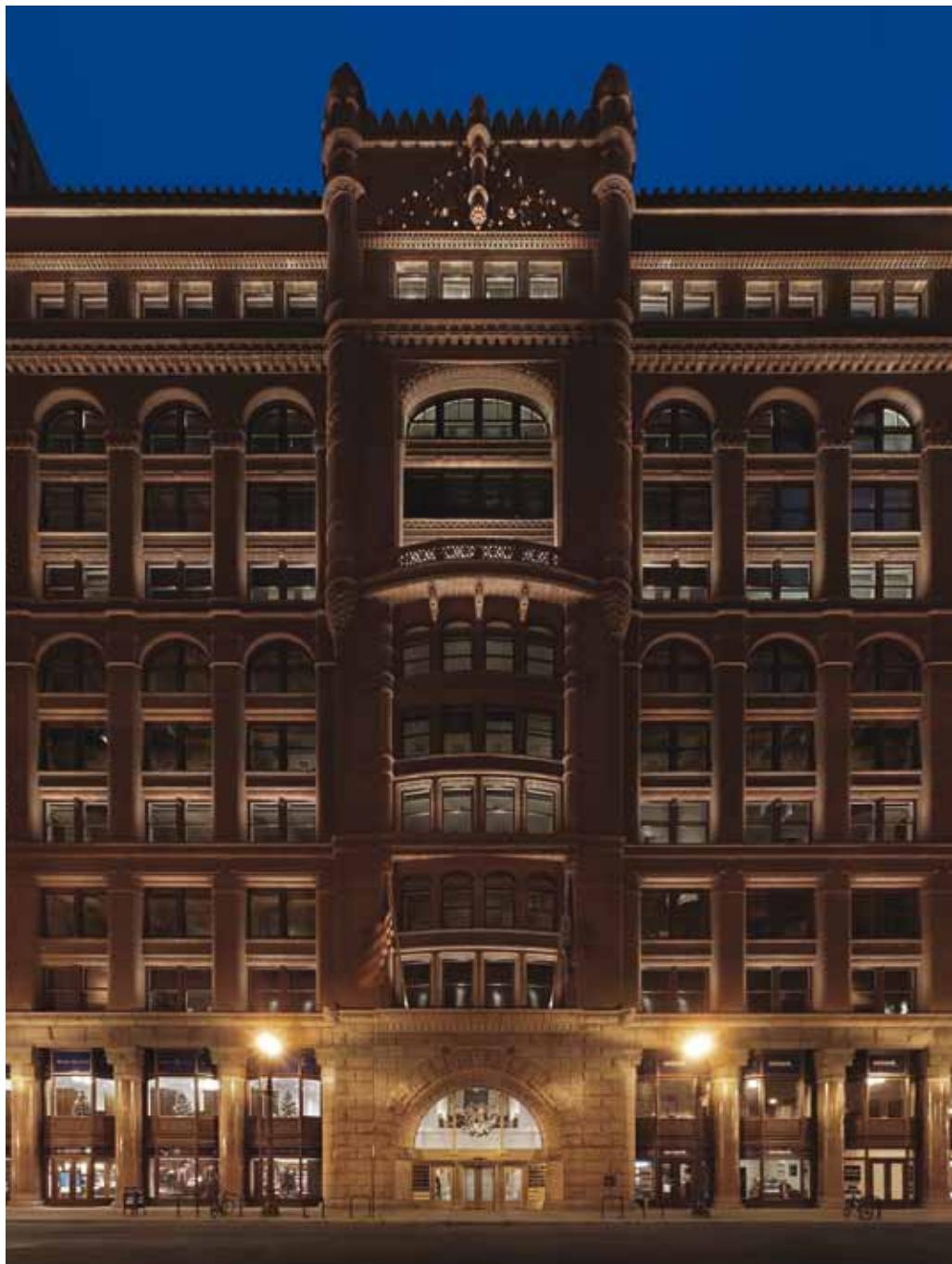
#### Lighting Solution

Developed in close collaboration with the client and the Chicago Landmarks Commission, the exterior lighting design creates a subtle presence of brightness, shadow, and contrast without overpowering it with light. By activating the façade with a soft veil of illumination, The Rookery's distinct character and historic integrity are respected and maintained. At first glance, it would seem that providing floodlighting for The Rookery would be relatively straightforward. However, there were many unknown factors, irregularities, and preservation requirements to consider. Key to the success of the project was achieving the desired light distribution while concealing lighting hardware from pedestrian view, in line with historic preservation stipulations.

The final lighting design scheme uses visually unobtrusive luminaires. These LEDs, optimized to

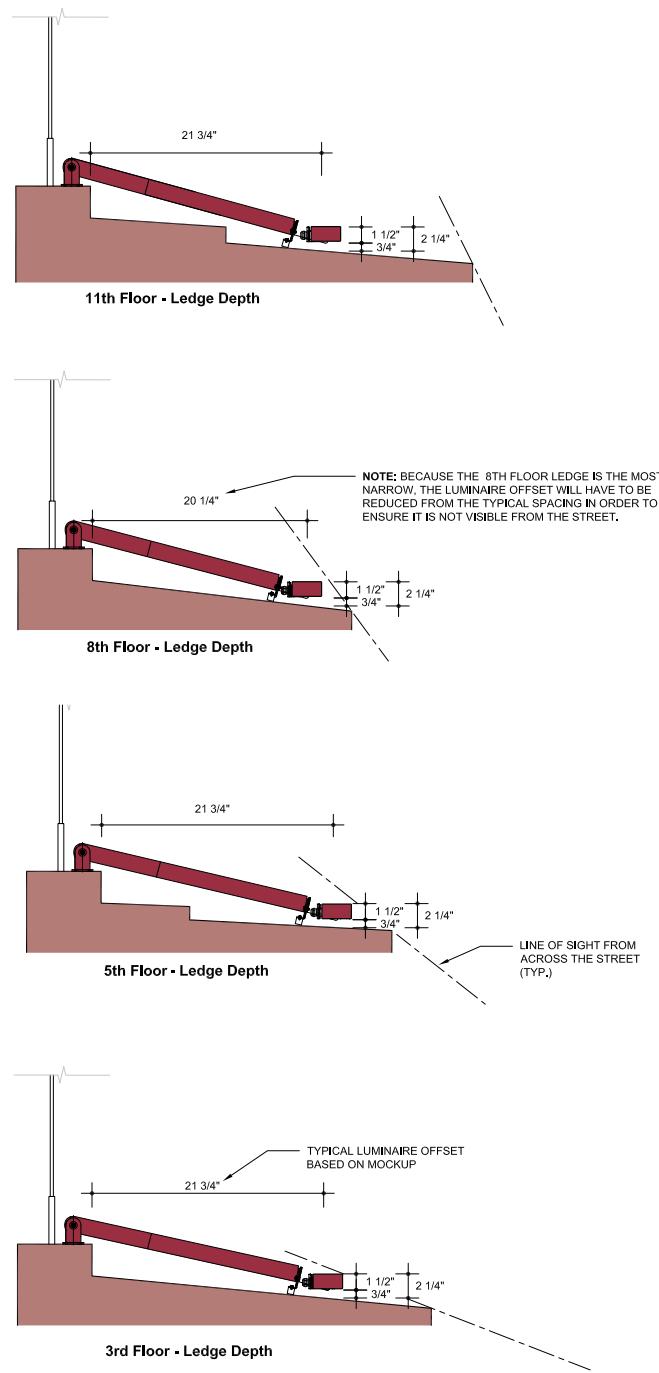






be only 36.8 mm (1.5") high, are positioned at levels 3, 5, 8 and 11, highlighting the window frames with a subtle glow of light. Line of sight studies ensured they are not visible from the street. Even for observers from higher neighboring buildings the light sources are barely noticeable, due to their small size, low wattage and precise focus.

Placing the custom luminaires was another challenge. While the building appears visually uniform, nearly every window condition is unique. With over 100 irregular ledges, ribs, and joints, the use of standard linear luminaires proved impossible. A custom luminaire with special optics was developed to optimize the amount of light on the facade while minimizing power consumption of the system and light spill into the night sky. The final design uses high performance LED luminaires with custom optics that create a flattened cone of illumination extending up three stories. The resulting custom luminaire is small enough to fit into the palm of a hand. To minimize direct physical contact with the facade, a custom telescoping mounting arm was designed. This allows the luminaires to be anchored to the granite window sills, instead of attaching them to the more brittle masonry elements. The telescoping design accommodates the different ledge conditions and allows for lockable field adjustment and aiming. The brackets' polyurethane feet rest on the ledges minimizing direct contact and the assembly is finished in Rookery-red to match the façade. It utilizes LED luminaires, which consume only 14.4 watts each, for a total of 2,304 watts. A 3,000K warm white color temperature is chosen to enhance the distinctive red color of the terracotta without rendering it orange.



**C4 - Artistic multi  
resolution & multi scale  
light- and media façade  
for the Espacio de Crea-  
ción Artística Contempo-  
ránea in Córdoba, Spain**

**Lighting Project Author:**  
realities:united, studio for art  
and architecture (Berlin), in  
cooperation with Nieto Sobejano  
Arquitectos (Madrid)

**Architect:**  
Nieto Sobejano Arquitectos, Madrid

**Developer:**  
Junta de Andalucía en Córdoba  
(Client)  
FCC Construcción S.A.  
(General Contractor)

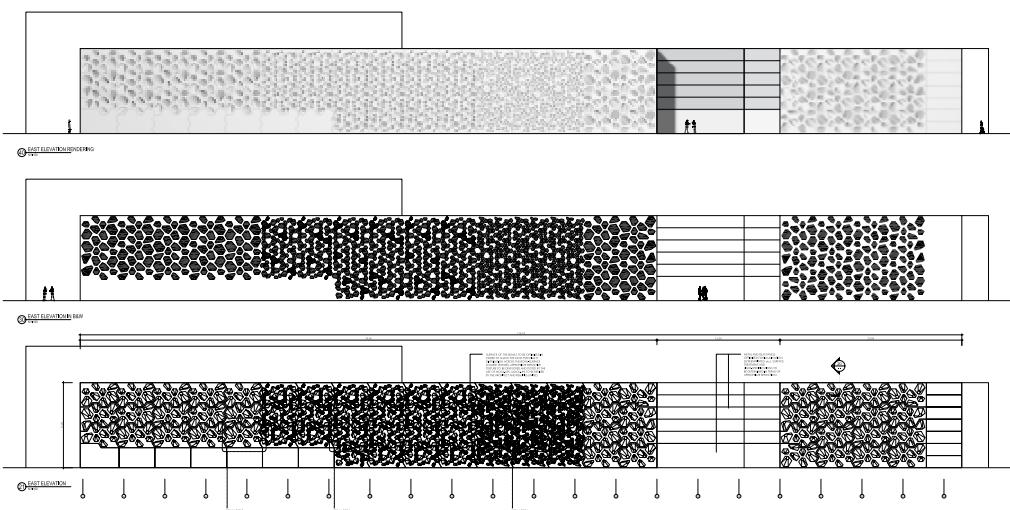
**City / Country:**  
Córdoba, Spain

The winning competition entry for  
the "Espacio de Creación Artística  
Contemporánea" by Nieto Sobejano  
Arquitectos proposed the integra-  
tion of a low-resolution light and  
media façade on the building sur-  
face facing the Río Guadalquivir.

Realities:united was commissioned  
to further develop the conception  
and the design for this media skin  
in close cooperation with the ar-  
chitects. The starting point for  
C4 was an analysis of the signifi-  
cant inner structure of the buil-  
ding, which is made up of a tesse-  
llated (self-repeating) pattern of  
polygonal rooms. The inner motif is  
translated to form a characteris-  
tic outer topography on the façade.  
The surface is made of fiberglass-  
reinforced cement (GRC) and shows a  
system of irregular shaped indenta-  
tions of varying density and size.  
Those "bowls", which are geomatri-  
cally derived from the building's  
floor plan, are individually lit to  
become "pixels" of a large display  
system.

### **Lighting Solution**

The façade is accordingly designed  
to deliver a tactile and solid ap-  
pearance in the daytime while it  
turns at night into a unique and  
dynamic communication wall that  
reacts very specifically to the ar-  
chitecture. The 100-meter façade  
consists of 1,319 hexagonal, re-  
cessed and pre-fabricated "bowls"  
on different scales. Each of the  
bowls serves as a reflector for an  
integrated artificial light source.  
The intensity of each lamp can be  
controlled individually, forming a  
huge irregular low-resolution grey



Drawings: realities:united, Berlin & Nieto Sobejano, Madrid



Photography: Robert Halbe by courtesy of Nieto Sobejano Arquitectos



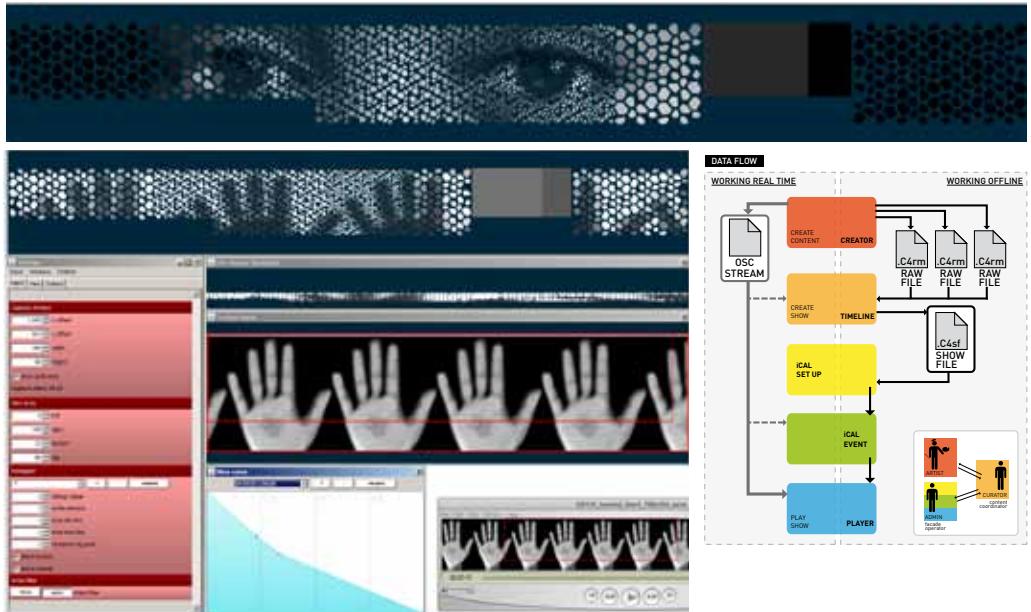
Photography: realities:united, Berlin



Photography: Robert Halbe by courtesy of Nieto Sobejano Arquitectos



Photography: realities:united, Berlin



Drawings: realities:united, Berlin

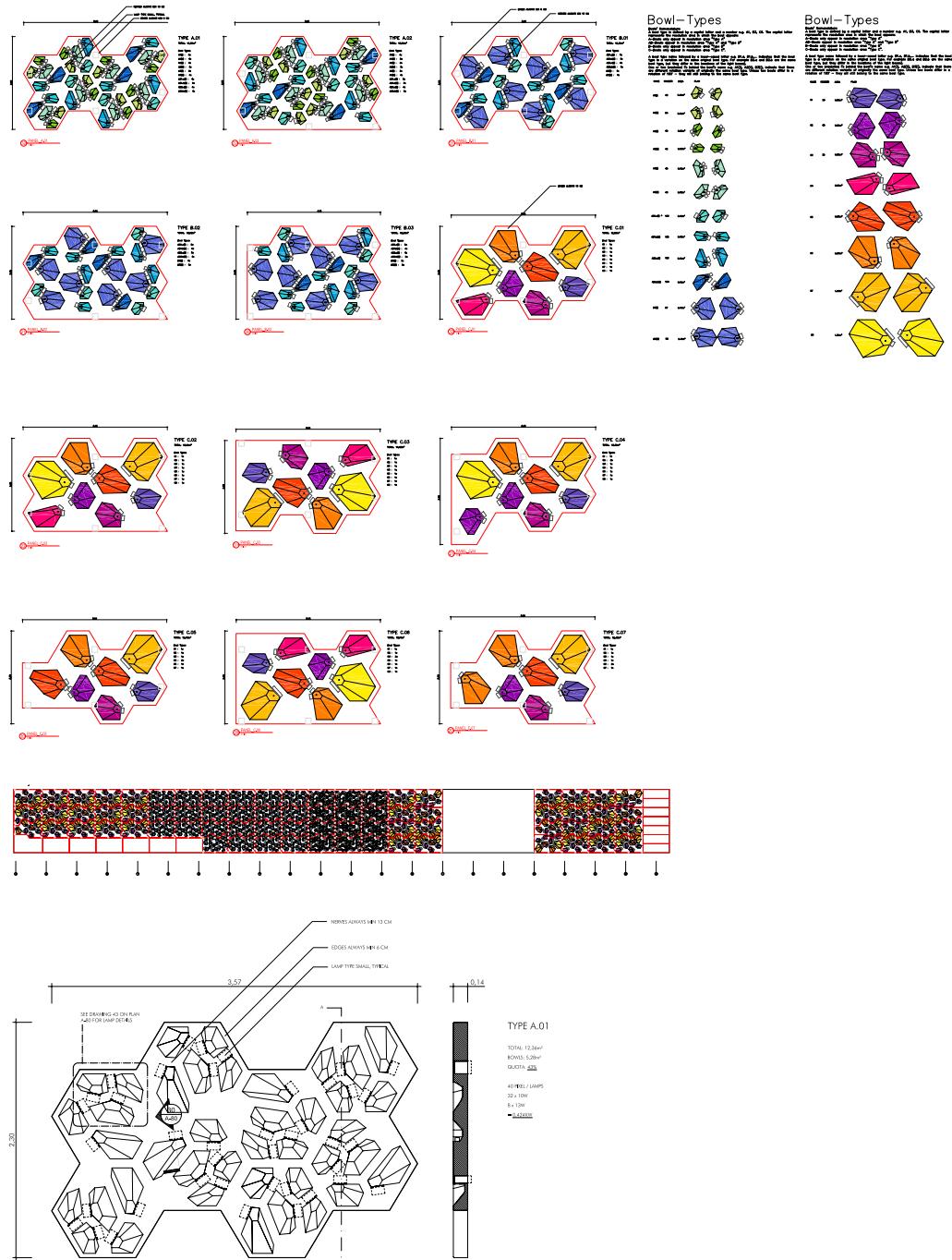
scale display. The thorough immersion of the "pixel-bowls" - like negative impressions - in the volume of the façade turns the architectural scheme itself into a digital information carrier.

Three different scales of bowls are employed and distributed in huge patterns over the total façade, thereby subtly echoing the building's architectural elements. Additionally, each bowl appears to be unique in shape and size; and their distribution appears to be irregular. Only the distribution density stays consistent. Analogously to the eye's retina, this composition allows the definition of areas of varying density or "sensitivity" on the façade. This analogy offers a certain artistic freedom: the resolution of the displayed images can stay low, fitting the blown-up scale of the screen, creating a mode of display in which the motifs are hinted at, rather than unambiguously presented.

For visualizations with very low resolution, the precognition of the brain determines whether an image or animation can be recognized. A motif that has been displayed at a higher resolution can be shifted to much lower resolution and still preserve its readability.

#### Software

We specifically developed a specialized software for the demands of unique façade display. The main function is to route and to convert any kind of digital image into the special resolution and pixel arrangement. As it operates in real time it is an indispensable simulation & preview tool.



Drawings: realities:united, Berlin & Nieto Sobejano, Madrid

## Puilaurens Cathar Castle

**Lighting Project Author:**

Anne Bureau - Wonderfullight

**Electrical Engineers:**

Damien Cayuela - Cetur LR

**City / Country:**

Lapradelle-Puilaurens, France

The castle was built around the year 1000 AD, on a rocky peak. In the 13th century AD, the persecuted Cathar people used it as a shelter. Later the castle was used as "a stone sentinel" to guard the border of the French kingdom. The monument was restored in the 20th century.

The castle of Puilaurens was chosen to be an experimental site for the night-time lighting beautification of the 'Aude, pays cathare' monuments. As it was an experimental site in a beautiful preserved landscape, the challenge was to find a balance and a harmony between the castle illumination and the natural environment around, while preserving the dark sky around.

The monument is characterized by the challenge of its construction at the top of the rock peak. Puilaurens deserves well the title of «citadel of the vertigo» which is often given to the Cathar castles. The illumination includes the monument and its promontory, so that the castle does not seem to "float" in the darkness with no relation to the landscape.

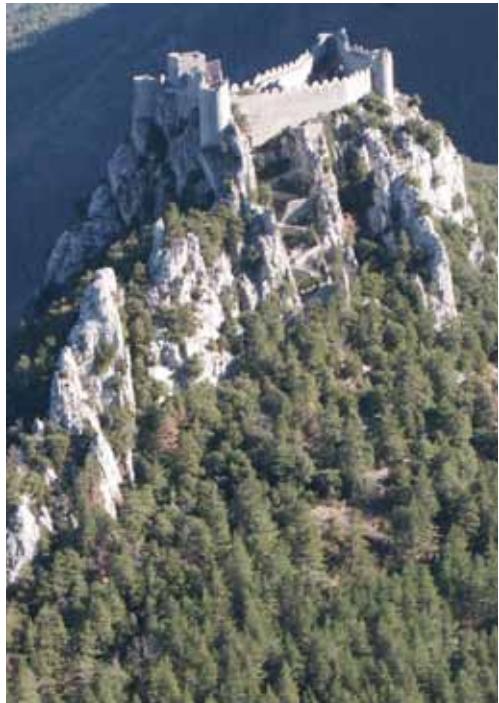
The lighting project reveals the silhouette of the rock peak and emphasizes the architecture of the castle, while respecting the natural character of the site and protecting the night-mystery. The spirit is not to put the site «under the spotlights», but to make it delicately emerge from the darkness. A poetic night-vision was looked for, as the Romantics of the nineteenth century did it, by glorifying the secrets of the ruins of the past centuries.



Photography: Jean-Marc Charles



Photography: Jean-Marc Charles



Photography: Anne Bureau



Photography: Jean-Marc Charles



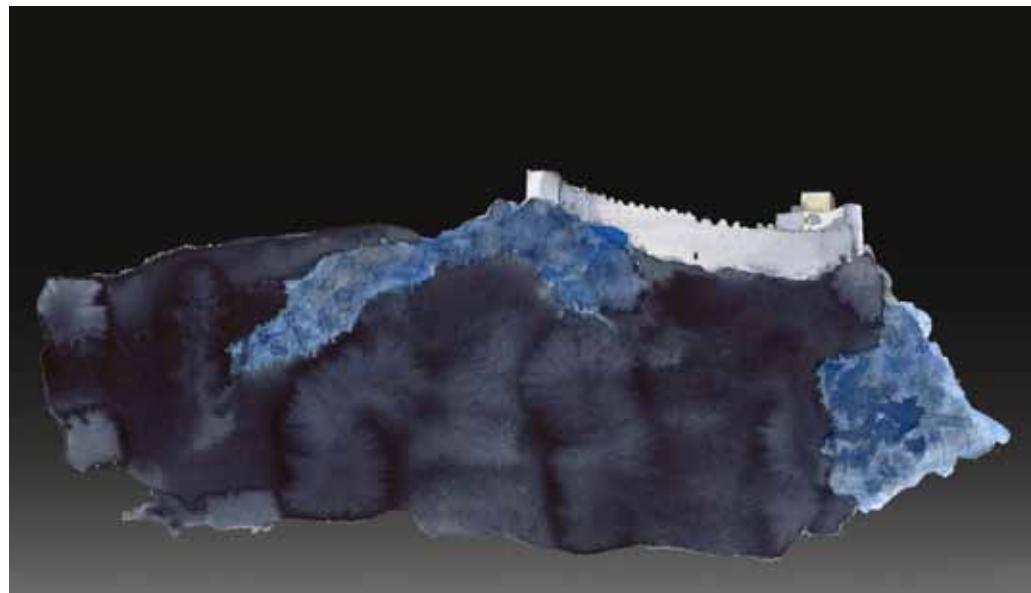
Photography: Jean-Marc Charles

## Lighting Solution

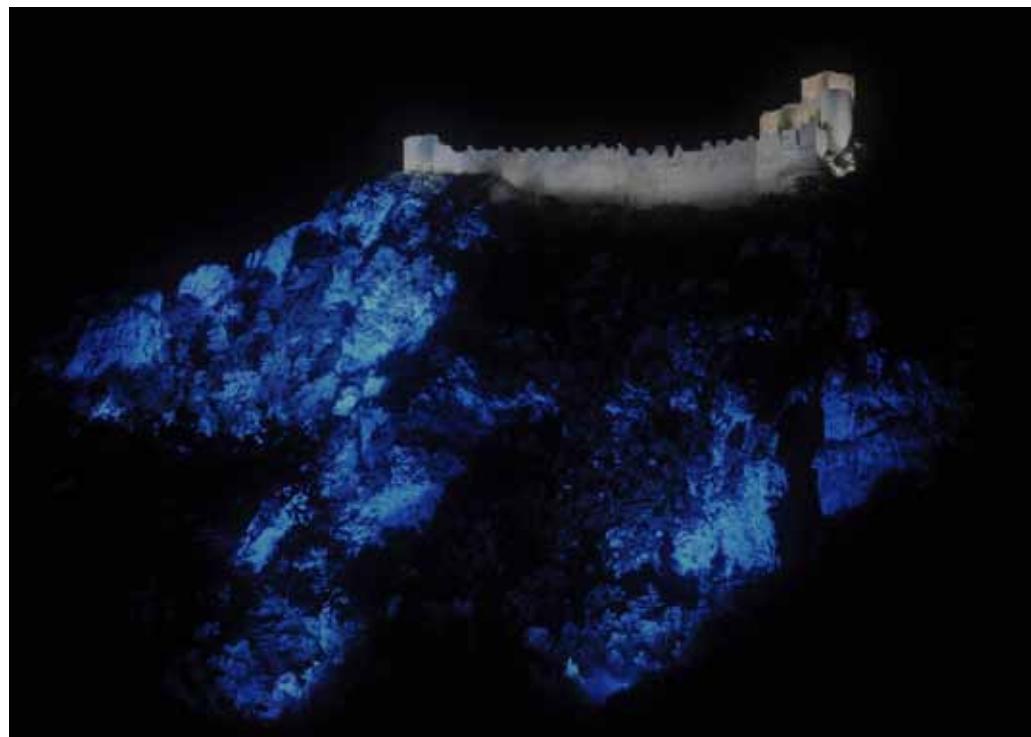
A light of bluish tone lights certain elements of the cliff of the rock peak, to allow the lecture of the relieves while preserving a dark ambience. The outside surrounding wall of the castle is lit by a light of cold white tone, in references to moonlight. The parts of the inner surrounding wall of the castle, visible at long distance, are lit by a tonality of white light less cold than on the outside surrounding wall (white neutral), to make perceptible the succession of the various plans by a contrast of tonality of light. The grazing lightings were singled out to give a subtle perception of the volumes of the wall texture.

The levels of illuminations are much lower than in «urban» lighting projects. An average of 20 lux on the rock peak lit in bluish; from 30 to 70 lux on the walls of the castle lit in white cold or in white neutral.

This project is completely realized with LED projectors: for reasons of maintenance, for energy and photometric performances, for the wide choice of tonalities of light. The optical performance of the last generations of LED projectors allows to limit the consummate power: all in all, only 7,5 KWatts for 96 projectors. The number of watts consumed by every projector is low, 36W, 96W, 200W. For the lighting of the rock peak, the bluish light was obtained by the mixture of LEDs of two types: cold white (5.500K-6000K) and blue (460-490nm).



Watercolors drawing: Anne Bureau



Photography: Jean-Marc Charles

Silo 468

**Lighting Project Author:**

Lighting Design Collective: Tapio Rosenius, Oscar Martin, Rodolfo Lozano, Victor Soria, Gorka Cortazar, Reinaldo Alcala, Rodrigo Arcaya ([www.ldcol.com](http://www.ldcol.com))

Client: City of Helsinki planning department, TASKE, Helsinki Energy

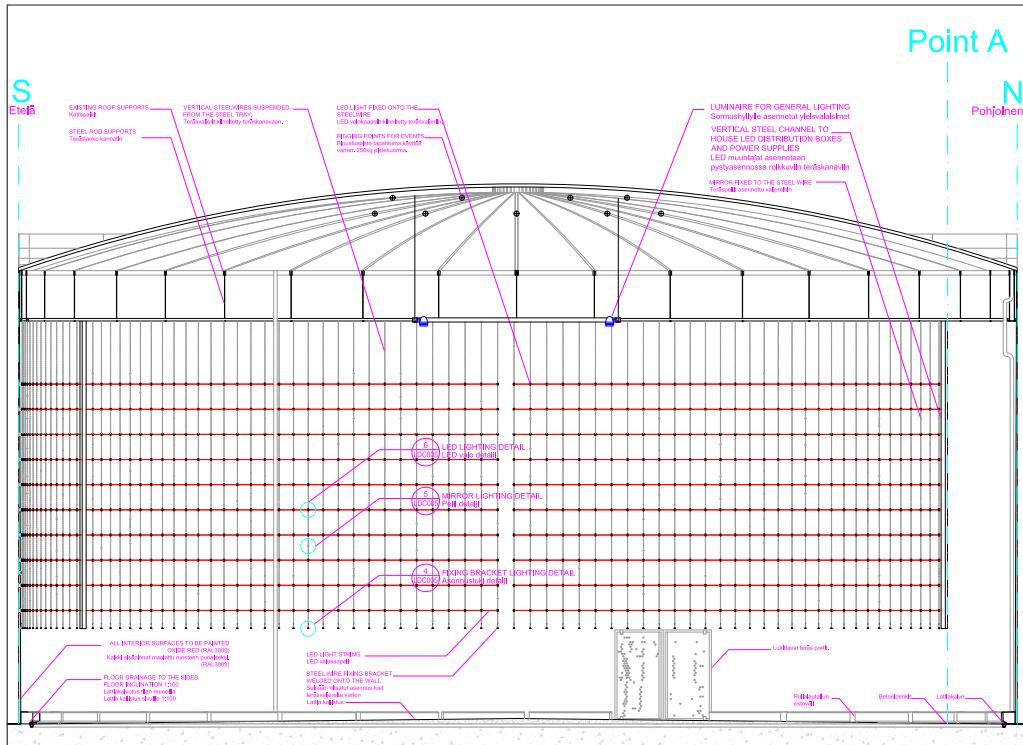
Project manager: HKR Executive

Executive Architect: Pöyry Finland Oy

Electrical Engineers: Olof Granlund Oy

Contractor: VRJ Etelä-Suomi Oy

City / Country:  
Helsinki, Finland



Disused oil silo has been converted into mesmerizing light art piece and a public space with the aid of swarm intelligence, interactive lighting and some crazy acoustics. It sits by the sea facing central Helsinki, Finland. Prevailing winds well known to residents are strongly present. The natural light, wind, and the movement of light on the water formed the principles for the lighting concept. Walls are perforated with 2012 holes referring to the Helsinki World Design Capital 2012 year. The Silo is a civic space for the citizens of Helsinki. Light intervention has created a new space for people.

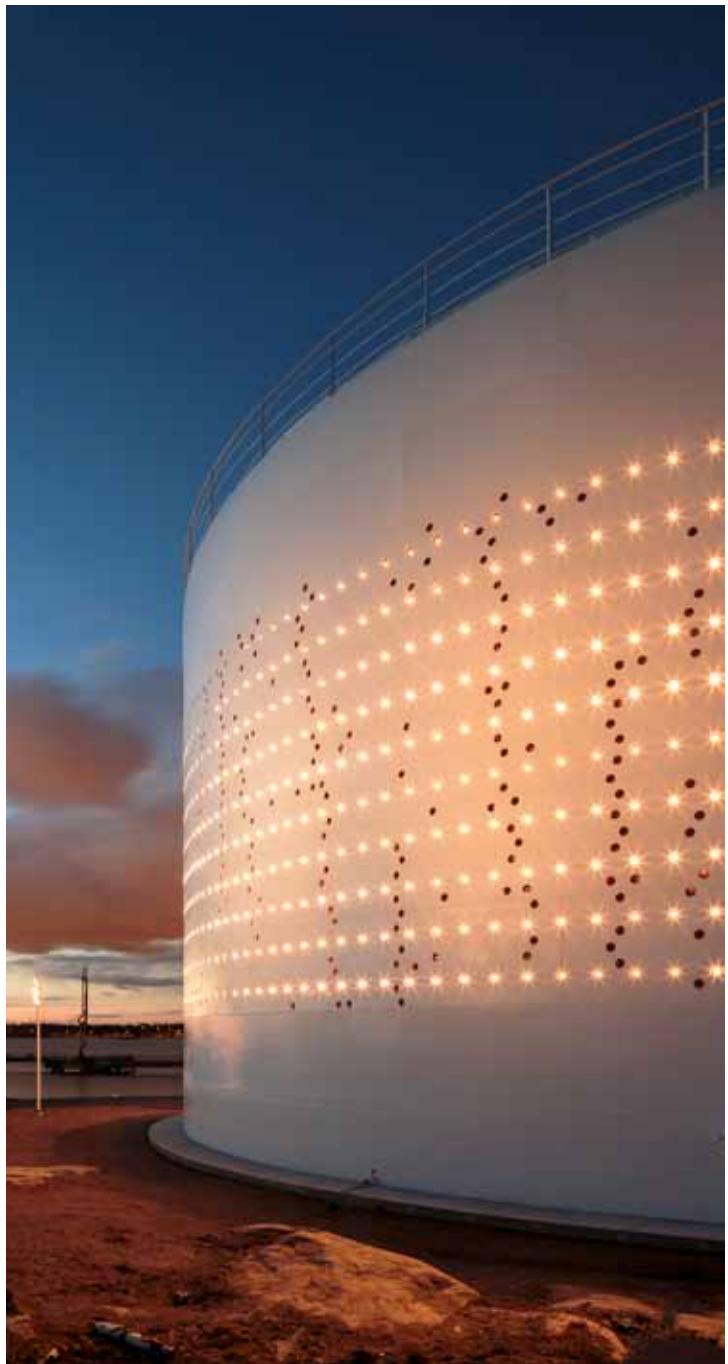
The lighting signifies the start of a major urban redevelopment for the City of Helsinki. It functions to draw focus to unknown district and creates a landmark and a marketing device for the City. Maybe most importantly through the use of natural and artificial light it created a unique civic space for the citizens to use. Furthermore, it set a precedent for a new district for 11000 people to become the "district of light". During the first years the silo is mainly viewed from distance when the area starts to get build.

## Lighting Solution

1280 LED domes in 2700K white are fitted inside the silo behind the cut-outs and visible from several kilometres away. LDC developed a bespoke software using swarm intelligence and nature simulating algorithms that refresh responding to parameters such as wind speed, direction, temperature, clear night and snow. System dials out every 5



Photography: Tuomas Uusheimo



Photography: Tuomas Uusheimo



Photography: Tapio Rosenius



Photography: Tuomas Uusheimo

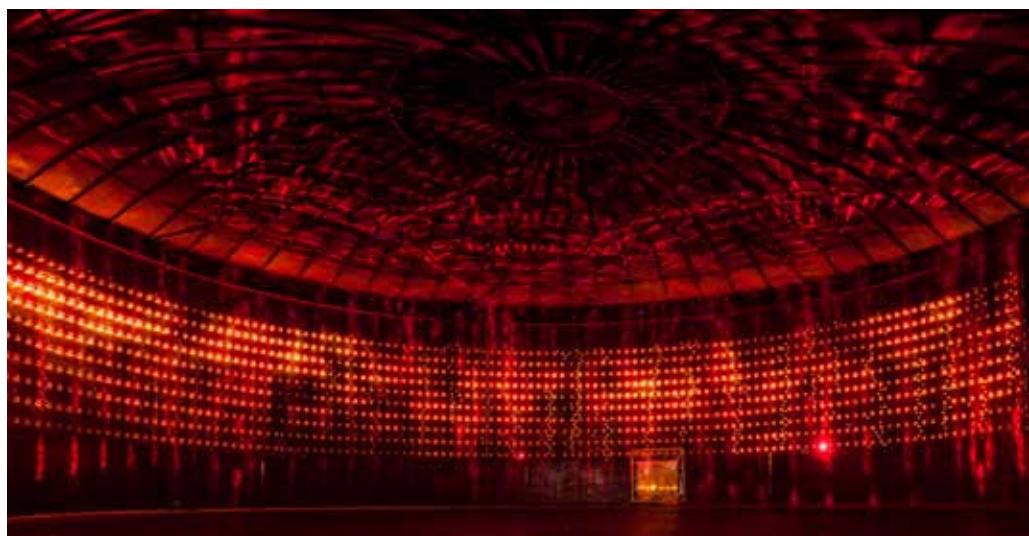
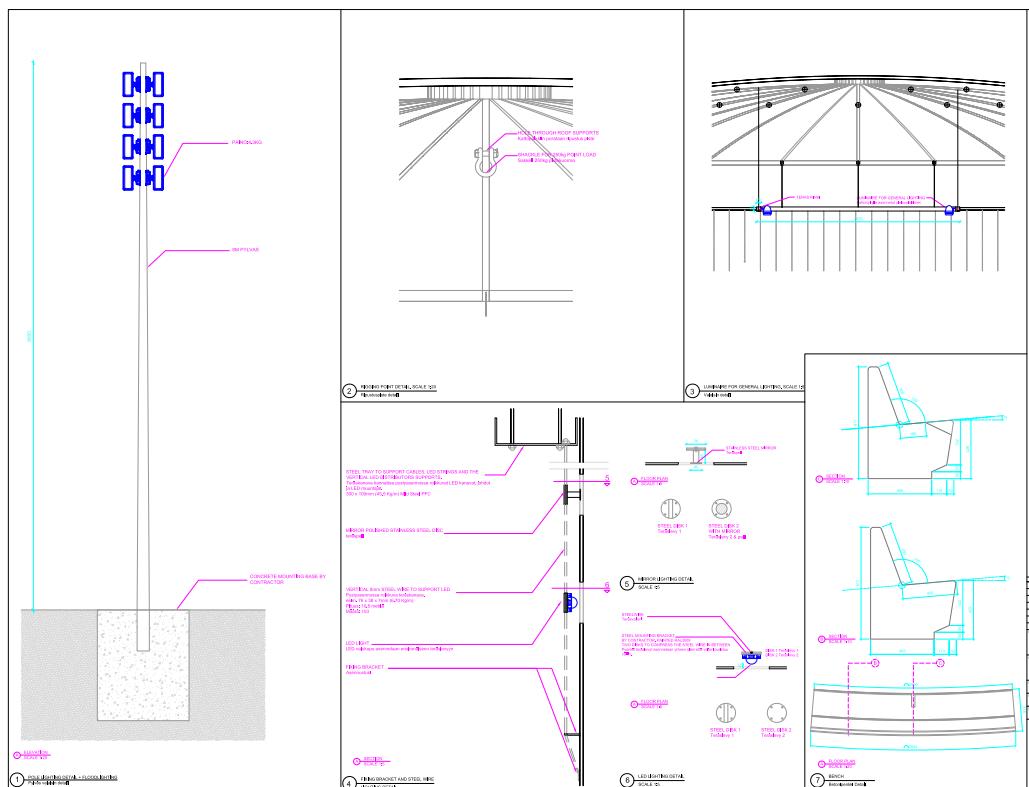


Photography: Tapio Rosenius

minutes for new data. The patterns are fluid, natural in feel and never repeat. They are slow but speed up in relation to the wind speeds creating constantly changing mural of light. At midnight the exterior turns deep red for 1 hour. The colour refers to the former use of the silo as a container of energy. At 02:30 when the last ferry goes past to Suomenlinna lights go off.

The interior gains importance as the area gets populated. Inside is painted deep red. Daylight seeps through the pattern derived from original rust patterns on the walls. North facing wall has no perforations. 450 steel mirrors moved by winds are fitted behind the holes. With sunlight the silo appears to glimmer and sparkle like surface of water. The warm white LED grid reflects light indirectly via the red walls into the space. The moving patterns read as halos racing across the walls.

During normal use the installation uses about 2kw of power, which is approximately 2W per square meter. The software creates a particle system that combines motion behaviors from birds, insects, and fishes to create organic and non repetitive animations for the lighting system, in a 128 x 10 LED grid. This animations are being generated using current data from the local weather, specially wind speed and direction, to create a vast and unpredictable array of light movements that give the viewer a visual representation of the weather sensations in the city. The control application was developed in OpenFrameworks, an open source c++ toolkit for creative coding, and runs in an e:cue Lighting Control Engine mx server.



Photography: Hannu Iso-Oja

## The Beacon

### Lighting Project Author:

'Tunji Olaogun - Urban Think Lab.

### Architect:

Urban Think Lab

### Developer:

Guaranty Trust Bank (Corporate Social Responsibility Project)

### City / Country:

Lagos, Nigeria

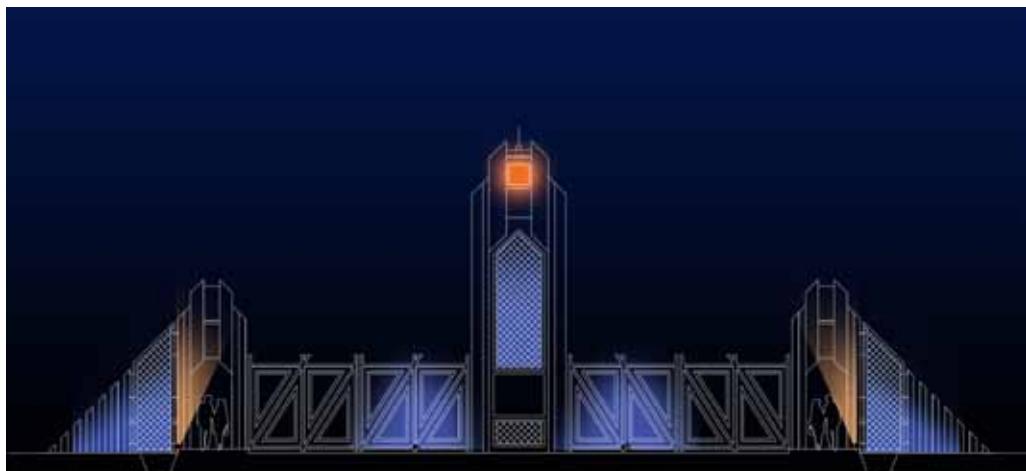
The beacon was designed and built as a gateway icon to the Lekki neighborhood in Lagos, Nigeria. Considering its location and role in the urban context, the design team proposed a gateway that presented more than just the vehicular and pedestrian passages. The beacon also serves as a theatrical urban feature that brings warmth and cheerfulness to people as they pass by.

### Lighting Solution

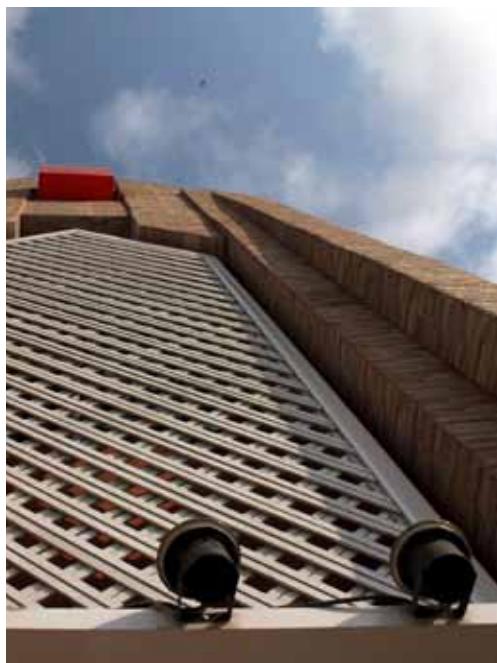
Its most iconic feature is a 12 meter high acrylic cube illuminated by 4 low energy lamps each consuming 14w. This cube is the subject of the project name: "the beacon". On evenings, the beacon can be seen from as far as 500 meters away. The architectural components of the structure share a dual dynamism of being illuminated objects and also colorful illumination sources themselves.

The entire ensemble of the structure is made up of various components made of various materials that have an architectural identity in day light and night. The lighting setup utilizes an ensemble of RGB lights, a glowing cube, outdoor spotlights and LED traffic signage to unveil a more colorful picturesque character in evenings whilst still portraying the architectural structure in its true undiluted self, more like a peacock displaying its plumage.

The glowing cube is uniformly suspended within a larger square opening and is only supported within



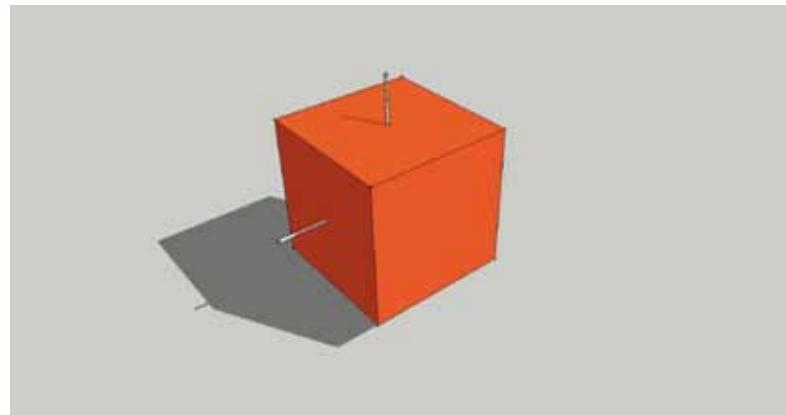
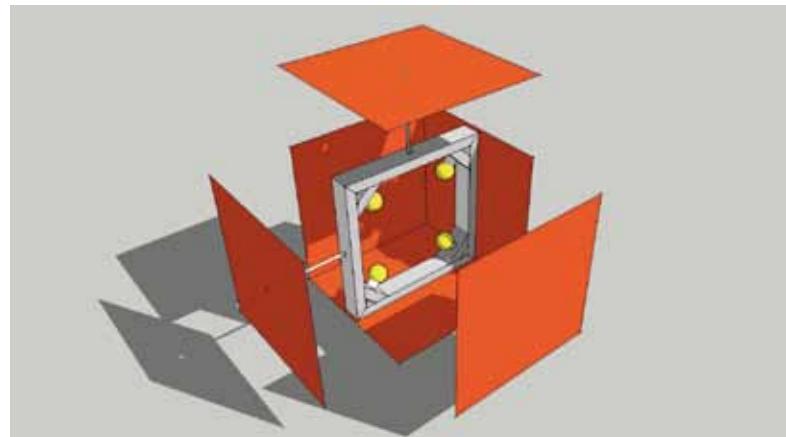
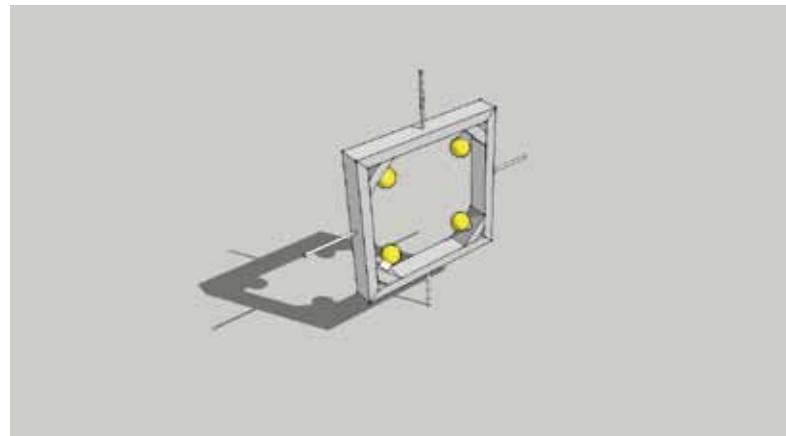




by a square aluminum frame aligned with the axis of the gate structure itself. The four low energy bulbs are also mounted on the square frame within thus achieving the absence of visible shadows on the cube when it glows.

Using underground cabling, the power supply and light control is supplied by a LED DMX Controller installed on the first floor of the gate house, thus staging a lighting show using any desire combination of the RGB colours, typically a particular color for every day of the week. The DMX controlled lights are distributed across the 2 sides of the 2 road lanes. Another set of 2 lights are mounted below the inner leaves of the gates on both sides; these 2 lights are only used when the gates are closed.

All illumination and energy usage is powered by roof mounted solar panels and is not connected to any external power supply. The power supply design is such that solar panels charge a battery bank in the day whilst providing adequate power for day time usage. And the battery bank powers all lighting through the night.





Lamp Lighting Solutions Awards'13

Indoor Lighting

## Cineteca Matadero Madrid

### Indoor Lighting Award

#### Jury Evaluation:

The judges felt that this stunning scheme, using a lit woven basket structure to lift a once gruesome space (it was a slaughterhouse) into a contemporary art centre, is nothing short of miraculous. Strips of LED light the baskets and the space they occupy to create a magical effect thus greatly enhancing the visitor experience.

#### Autores Proyecto de Iluminación / Arquitectos:

CHURTICHAGA+QUADRA-SALCEDO  
Josemaría de Churtichaga  
Cayetana de la Quadra-Salcedo  
[www.chqs.net](http://www.chqs.net)

#### Arquitectos Colaboradores:

Mauro Doncel Marchán  
Natanael López Pérez  
Leticia López de Santiago

#### Arquitectos Técnicos:

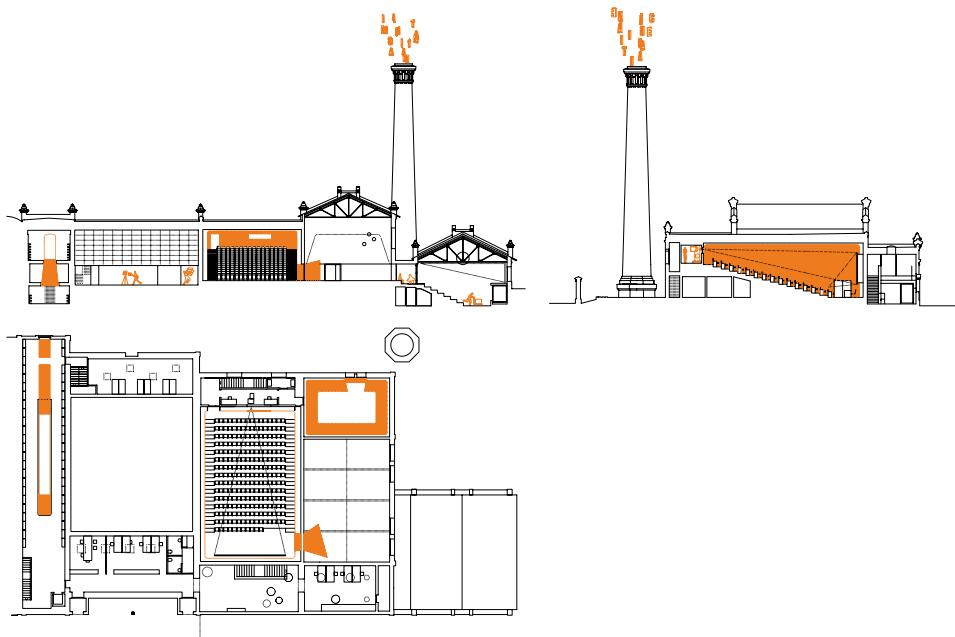
Joaquín Riveiro Pita  
Martín Bilbao Bergantiños

#### Promotor:

AYUNTAMIENTO DE MADRID  
Dirección General de Proyectos  
Culturales

#### Ciudad / País:

Madrid, España



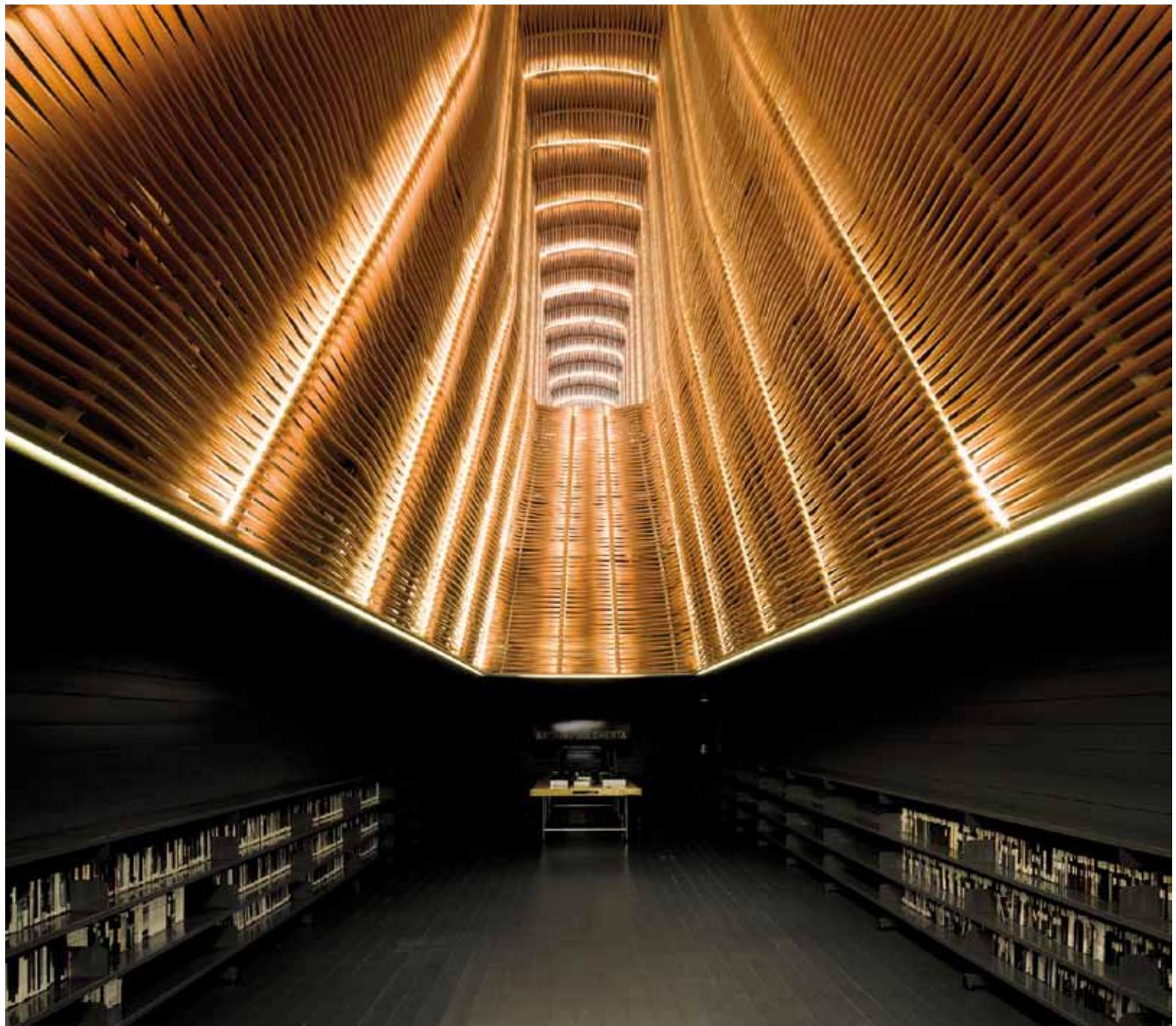
Las distintas naves del antiguo Matadero Municipal de Legazpi, construido en 1911, con una superficie de casi 150.000m<sup>2</sup>, están siendo ocupadas por usos asociados a la actividad creativa contemporánea. Nuestro proyecto rehabilitó 5 naves concatenadas: el Matadero, la nevera, las calderas... tratando de mantener la memoria de cada espacio. La conservación de la envolvente opaca de las naves cuyos reducidos huecos apenas dejan pasar la luz natural; el gris oscuro de la madera que recorre paredes, suelos y techos; y la presencia de grandes 'cestas' tejidas con mangueras de riego que flotan ingrávidas, no son más que elementos de una escena espacial en penumbra que espera ser iluminada para revelarse. Es en esta nueva escenografía de contrastes y sombras donde la luz, el ojo y el coqueteo constante de la percepción con el engaño se convierten en protagonistas de esta historia de cine.

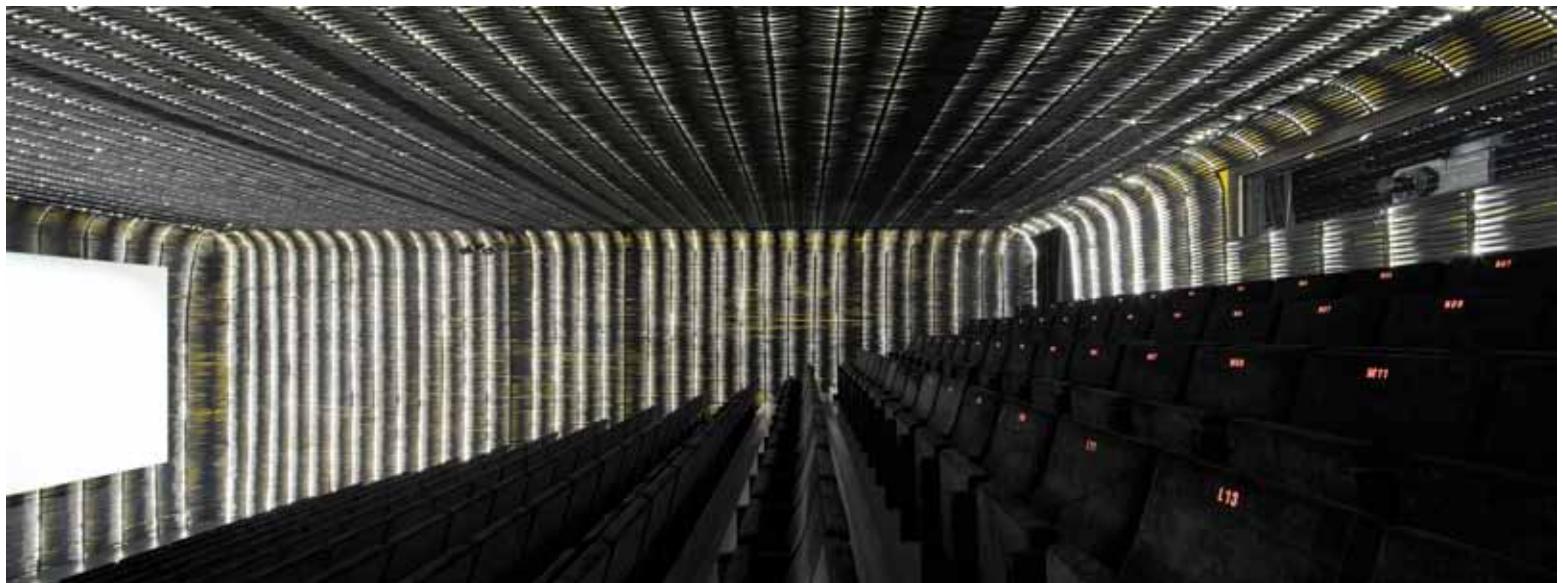
### Lighting Solution

#### Cine: Contraste y percepción

La naturaleza del centro cinematográfico convierte al antiguo Matadero en un lugar necesariamente oscuro en el que la luz artificial, es un mecanismo de información y creación atmosférica. La penumbra dominante se conserva como hilo conector con el pasado y se añade luminosidad para generar una atmósfera de espacios fuertemente contrastados, contornos diluidos entre brillos y muros desdibujados en la sombra.

En este escenario arquitectónico, luz, sombra y contraste articulan la manera de entender el espacio, generando, al igual que sucede en el





cine, percepciones espaciales confusas que habitan entre lo real y lo imaginario. En el Cine, las 'cestas' son matices de negro; entrelazadas las mangueras led aportan recuerdo a candilejas; y mediante un sistema de dimmer al empezar la película, las luces se desvanecen y queda tan solo una vibrante superficie en sombra.

#### **Archivo: Espacio encendido**

Siguiendo el modelo de la cestería tradicional, se tejieron en los espacios principales unas grandes cestas de manguera de riego que se iluminan con unas tiras de led entrelazadas entre las mangueras (led IP 44 luz cálida). No existen lumínnaras que acompañen al espacio sino que éste se enciende y se regula como una gran lámpara. La 'cesta' del archivo es permeable, enorme, transitable, filtra la luz, la canaliza y es una lámpara, es una modesta manguera anaranjada infinita que se ilumina sacralizando el espacio.

**Espacios secundarios:** Desorden ordenado  
**En** el universo del espectáculo, la luz convive en armonía con la sombra. Se focalizan espacios de protagonismo y se ocultan en la oscuridad estímulos contaminantes que distraigan al espectador. En la arquitectura, el miedo escénico por la oscuridad ha desembocado en complejos reglamentos que la dirigen hacia la uniformidad luminosa. **En** los espacios secundarios de la Cineteca, la iluminación se desordena deliberadamente con agrupaciones en "corros" de bombillas de bajo consumo vistas y proyectores halógenos direccionales. Así, la luz se focaliza y la actividad se congrega en torno a las áreas iluminadas (puestos de trabajo, taquillas, accesos...).



## Cristóbal Balenciaga Museoa

**Autor Proyecto de Iluminación:**

La Invisible

**Arquitecto:**

AV62 Arquitectos

**Promotor:**

Fundación Cristóbal Balenciaga

**Ciudad / País:**

Guetaria, Guipuzkoa, España

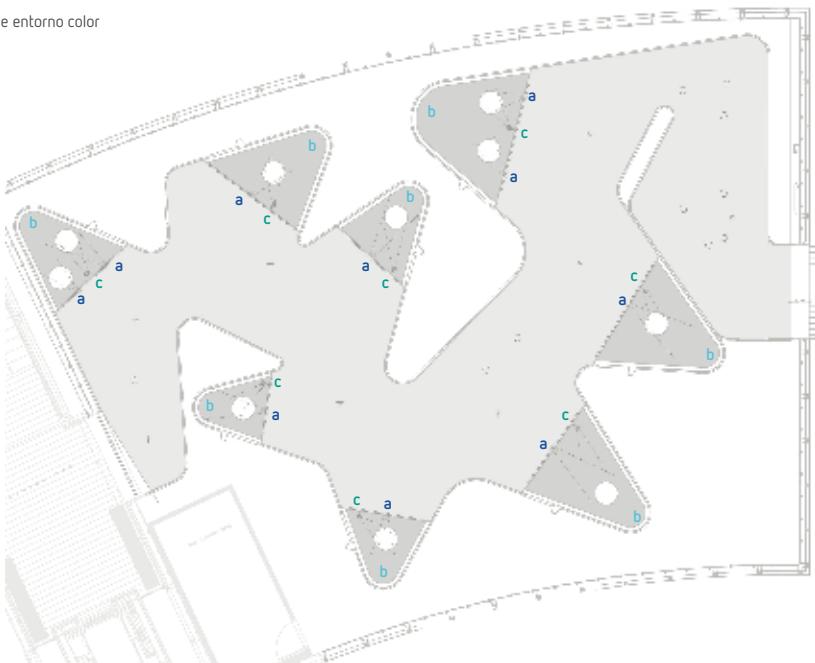
### EJEMPLO SALA

Los tres tipos de iluminación en la Sala Los comienzos:

(a) Iluminación documental

(b) Iluminación cambiante de entorno color

(c) Iluminación de volumen



La colección de vestidos del museo Balenciaga, tanto por como está organizada como por su formalización expositiva, se caracteriza por haber creado un entorno "vital" para los vestidos.

Una vitalidad que se soporta en primer lugar en el criterio de orden y agrupación de piezas por salas y a posteriori apoyada por el ambiente que se ha diseñado para cada sala. A cada sala se le ha creado un ambiente afín al concepto que la define, por ejemplo sala día, sala cocktail, sala noche...etc... Además se ha iluminado cada pieza teniendo en cuenta sus características formales.

Los vestidos se presentan en una especie de "maniúis invisibles" que, en realidad, son unos moldes que se adaptan perfectamente a cada vestido, dejando totalmente libres sus huecos, volúmenes y formas.

Esta composición ofrece una excelente oportunidad para poder trabajar con la luz sobre cada pieza, permitiendo ir siempre más allá de lo estrictamente documental, siendo cada pieza soporte para la creación de sombras, generar volumen y mostrar la propia forma en su máxima expresión.

Por otra parte, el ambiente diseñado en cada sala; es también un referente de concepto para la iluminación que se ha planteado para cada una, aportando factores como la temporalidad que ayudan a relacionar la pieza con el entorno. En todo el museo, no hay dos piezas iguales y por tanto no hay dos piezas que se muestren igual. El dinamismo de la iluminación evita



Fotografía: Idoia Unzurrunzaga



Fotografía: Idoia Unzurrunzaga

el hieratismo, todos los elementos presentes en el entorno de las piezas entran en juego con la luz para mostrar cada vestido único, como es.

## Lighting Solution

El espacio expositivo del museo se divide en seis salas, Sala Los comienzos, Sala Día, Sala Cocktail, Sala Noche, Sala Novias y Sala Versus, que se caracterizan por:

### El color como soporte:

Un color distinto para cada sala, en su mayoría colores claros, que serán la base para generar mediante la proyección de luz indirecta el tono que envolverá las piezas.

### La luz como elemento dinámico:

El cambio , el movimiento, la evolución... serán características casi imperceptibles de la iluminación pero con la potente función de mantener la relación entre el vestido y su entorno.

Cada sala tendrá unos tonos de color de luz siempre cambiantes aunque de forma casi imperceptible. Tonos ligados a ambientes lumínicos asociados a los conceptos que definen cada sala.

Cada pieza tiene además una iluminación de tipo documental frontal puntual y un apoyo de luz halógena lateral, que ayudará a crear volumen.



Fotografia: Idoia Unzurrunzaga

## Das Tirol Panorama

### Lighting project Author:

Manfred Draxl, DI Tina Schneider - conceptlicht at GmbH

### Architect:

stoll.wagner ztgmbh - generalplaner  
(Arch.DI Philipp Stoll, Arch.DI  
Reinhard Wagner),  
Innsbruck - Austria

### Exhibition design:

hg merz architecture, Stuttgart -  
Germany

### Developer:

Amt der Tiroler Landesregierung

### City / Country:

Innsbruck, Tirol, Austria

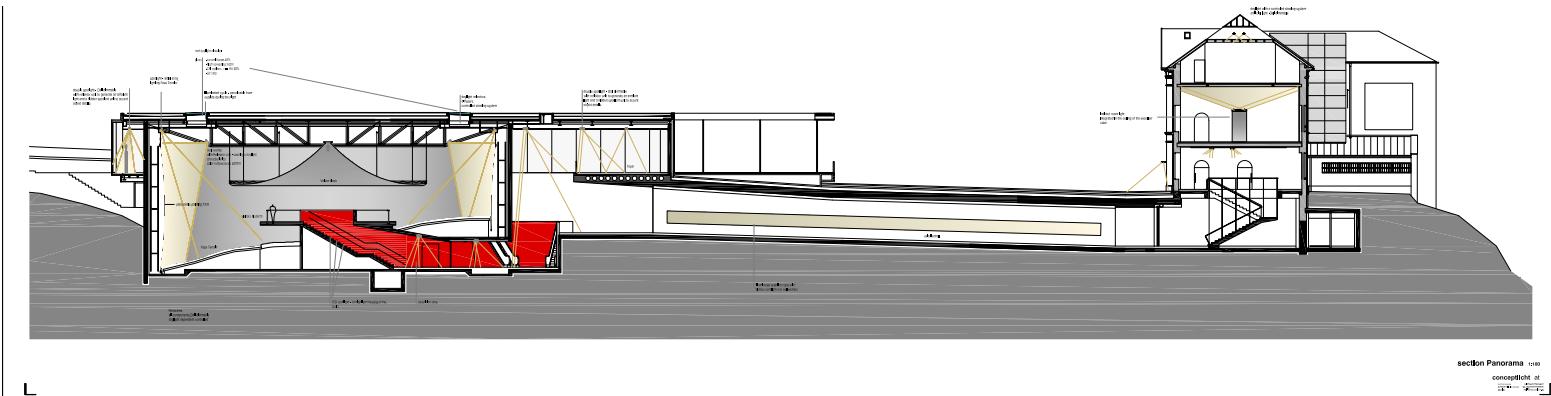
The Tirol Panorama is situated on the Bergisel hill, an historic place where the Tyrolean struggle for freedom took place in 1809.

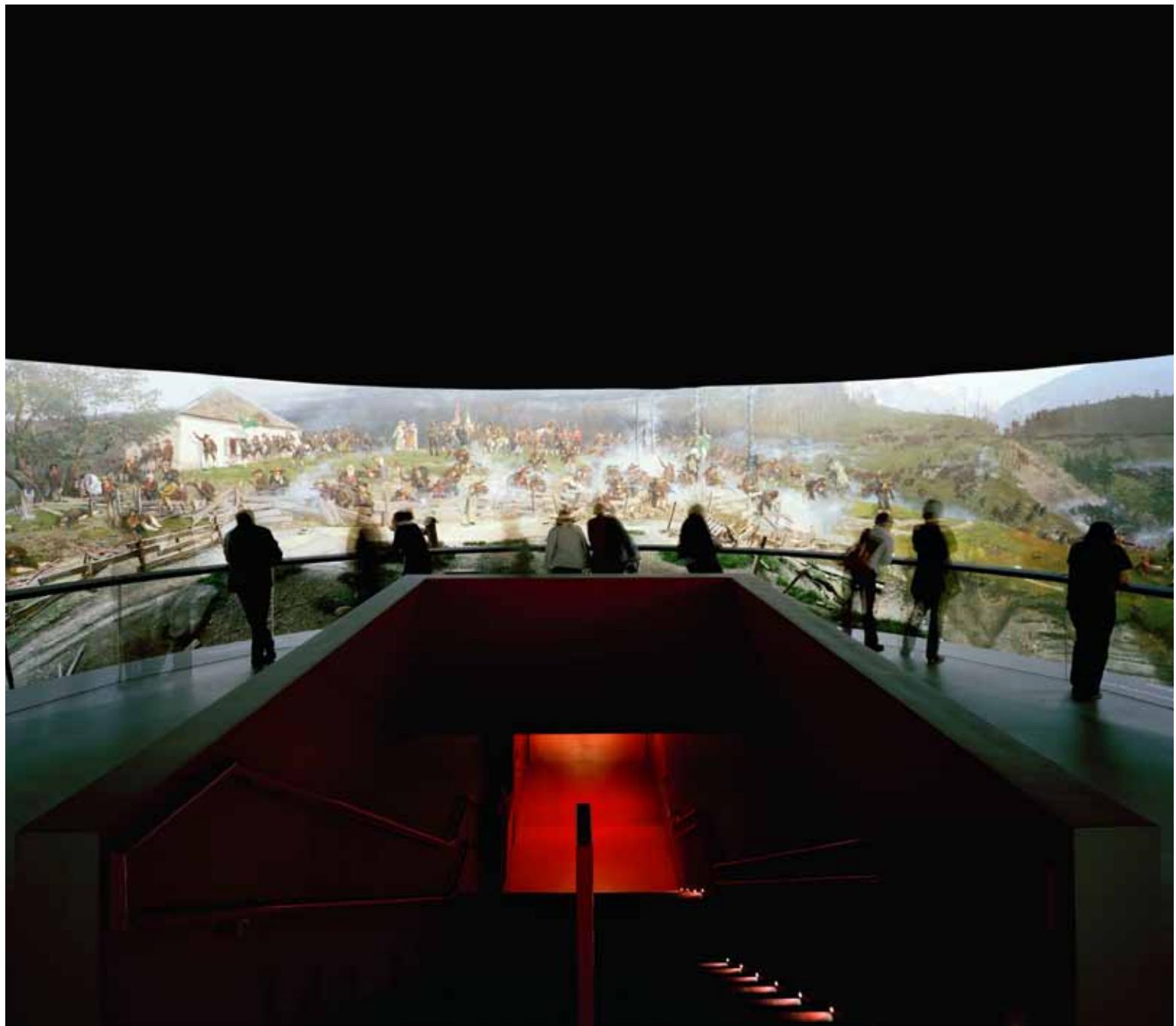
Due to the relocation of the cyclorama, showing scenes of this battle on a 1.000m<sup>2</sup> panoramic oil painting, and the new construction of the adjoining museum, a new attraction for tourists as well as for all Tyroleans was realised.

The new museum forms a visibly complete ensemble with the Kaiserjäger Museum, the Urichhaus and the Andreas Hofer monument and creates simultaneously a spacious forecourt with a fantastic outlook and an uninterrupted view across the Inn Valley.

The Tirol Panorama takes the visitor on an exciting journey through major stages of the Tyrolean history and on the search for the "myth of Tyrol".

The panoramic oil painting of 1896, known as the "Riesenrundgemälde" is one of the main exhibits. Having been made aware of the history and its protagonist at various information points, visitors find themselves participating as observers at the scene of a historical drama.





Photography: Brigida Gonzales



Photography: Brigida Gonzales



Photography: Markus Bstieler



Photography: Brigida Gonzales



Photography: Ascher Foto Design

## Lighting Solution

The Tirol Panorama is one of the last existing cycloramas with a 1.000 m<sup>2</sup> gigantic painting showing the Tyrolean struggle for freedom in 1809. To create an effect of historical lanterns and to allow a painting to be applied at a height above 12 m effectively, the daylight openings were fitted with glasses, light deflectors, diffusers and reflectors.

The glasses come with UV protection and spreading elements. In addition, the brightness can be controlled via a shading system.

A high-power wall washer was developed for the artificial light which tracks the course of daylight. The colour of the velum and the base of the viewing platform were made dark, to make the image surprisingly naturalistic and exciting.

The other exhibition rooms arranged around the rotunda with the cyclorama, are illuminated with recessed spotlights in the ceiling arranged in a loose geometric pattern. Each lamp was equipped with a reflector unit to generate an ambient light and a hinged, hidden spotlight unit to accent object details.

Thus the requirement for a background and accent light was solved with one recessed downlight. With this recessed downlight system most objects are illuminated.

In the historical Kaiserjägermuseum, there is a shiny black cube in the centre of each hall, thus making the topic of the hall a main to exhibit. The indireceted room lighting was integrated in the ceiling of this cube. This makes the rooms appear calm and pleasant - no lights are visible, light is just there.



Photography: Brigida Gonzales



Photography: Ascher Foto Design

## HafenCity University

### Subway Station

**Lighting Project Author:**  
Pfarré Lighting Design, Muenchen  
d-Lightvision, Muenchen

**Architect:**  
Raupach Architekten, Muenchen

**Container Design:**  
Design Stauss Grillmeier, Muenchen

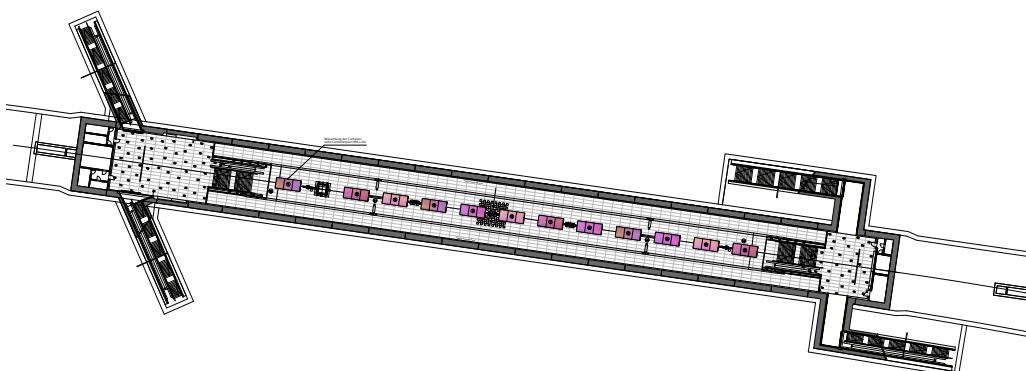
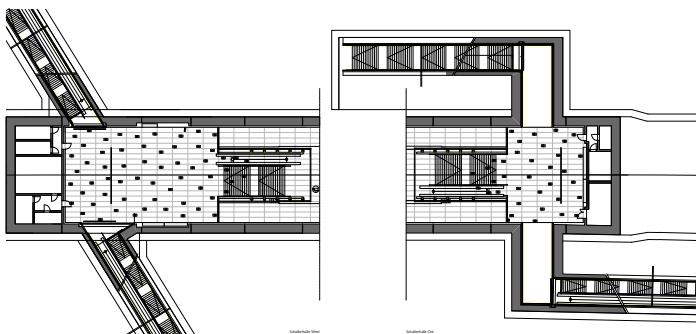
**Developer:**  
Hamburger Hochbahn AG (HOCHBAHN)

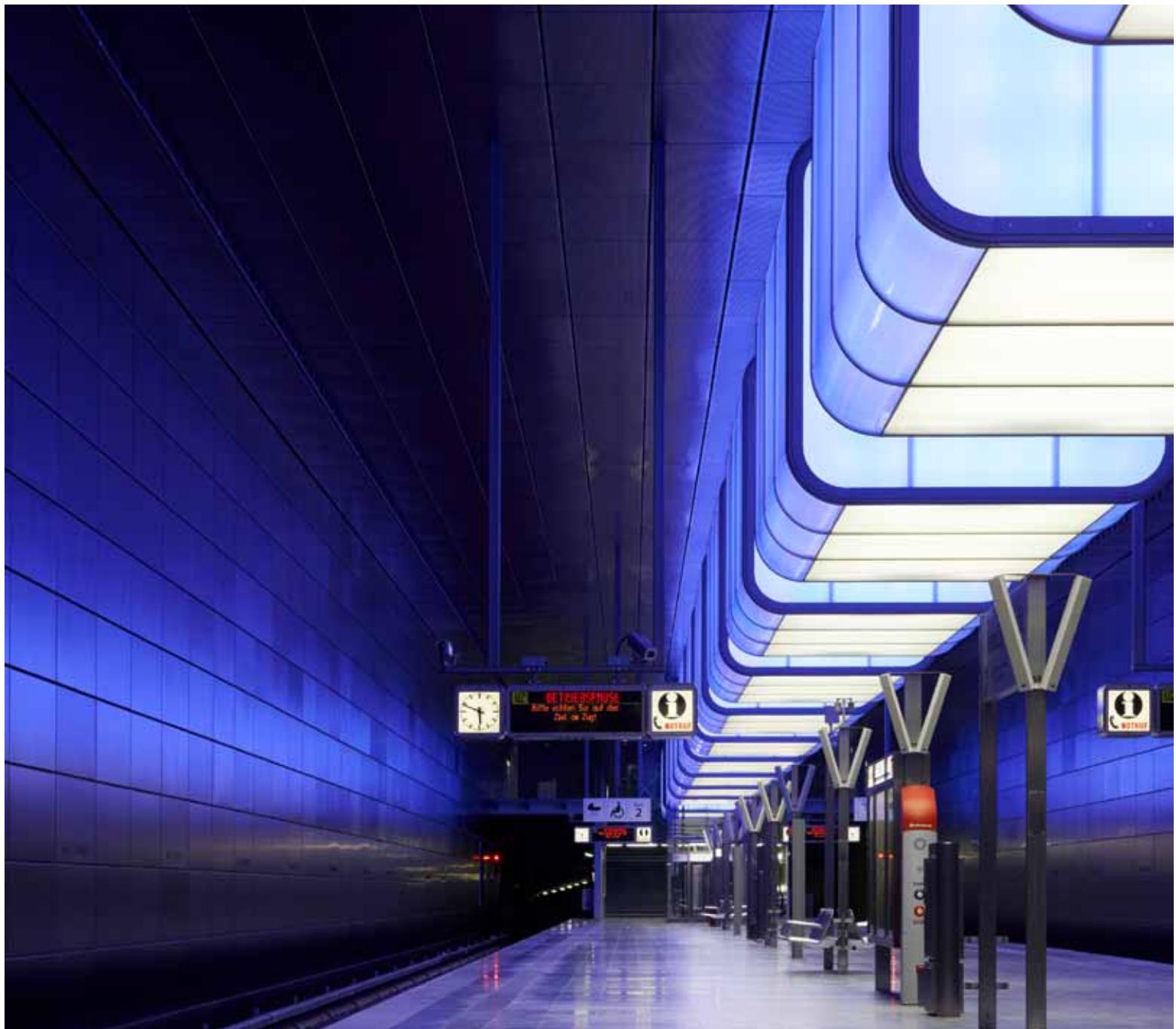
**City / Country:**  
Hamburg, Germany

... to capture the light in containers.

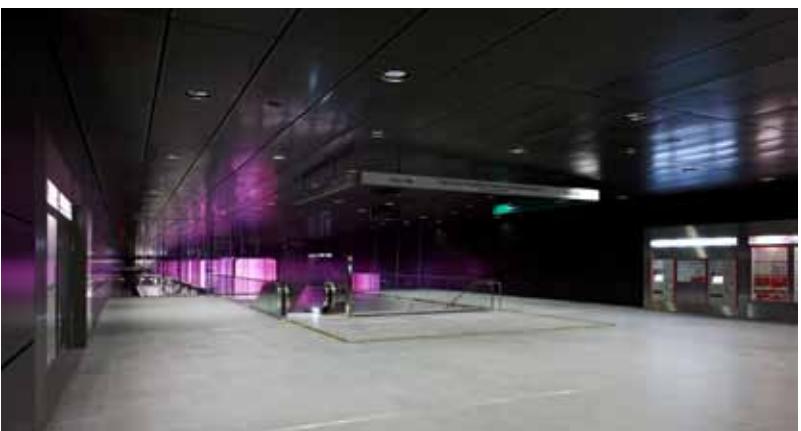
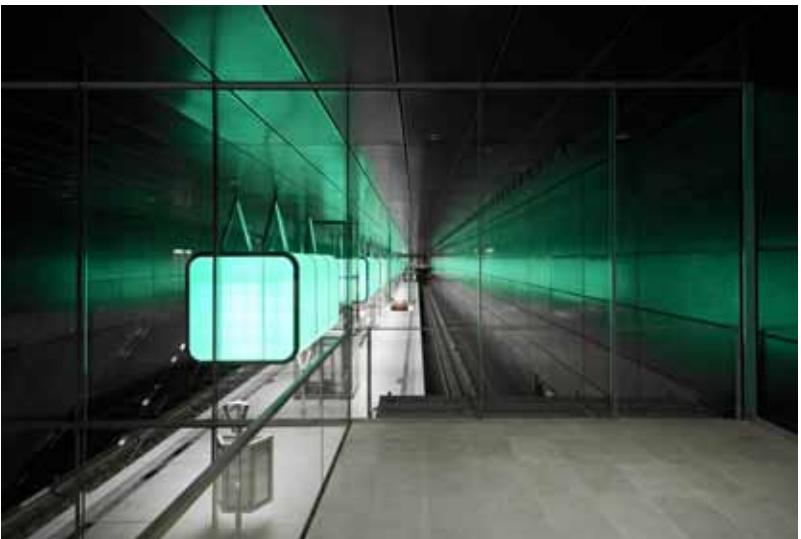
The subterranean project is a result of a synthesis of the exterior's materials, textures, lights and characteristics. The design of Hamburg's Hafencity - University subway station reacts in an associative manner with local identities manifest in the harbor city: it responds to the iridescent colors of the brick facades which change with the seasons and the changing daylight, and the steel ship's hulls, with the massive superstructures of the cranes and ocean freight container modules.

Being heavily rooted in the life around the harbor and the industrial nature that accompanies, the concept stemmed from the use of steel, light, color and reflection.





Photography: Markus Tollhopf, Hamburg



Photography: Markus Tollhopf, Hamburg

## Lighting Solution

A powerful ambiance is created by hanging twelve metal-framed glass boxes weighing six tons each and with the exact dimensions of a standard shipping container (6.5m x 2.8m x 2.8m) in repetition over the middle of the platforms. The translucent panels between the sharply defined frames glow from the light of 280 individual RGB LED emitters in each capsule. To illuminate the platform with evenly distributed warm-white light, each underside of the containers is made of matt-white glass.

The colors can be coordinated by different sections in each free-hanging unit or as an entire set and can change to signal the arrival or departure of trains, synchronize with the seasons or simply create an enjoyable environment. Carefully composed, the color schemes change smoothly in unexcited rhythms; the concept is not intended at all to generate an entertainment-like, color changing circus. Both atmosphere and spatial experience created by the colors are extremely powerful.

All entrance areas and ticket halls are illuminated with fluorescent cove lighting systems to sharpen the architectural concept, and with freely arranged, recessed metal-halide downlights. As on the platform, the well balanced reflection of all architectural materials plays a key role in the lighting quality of this project.



Photography: Markus Tollhopf, Hamburg



## St. Stephan church

### Lighting Project Author:

Lunalicht:  
Matthias Friedrich  
Tatjana Mahlke  
Florian Zach

### Architect:

Erzbischöfliches Bauamt Heidelberg:  
Bernhard Nicola

### Developer:

Kath. Kirchengemeinde St. Stephan

### City / Country:

Karlsruhe, Germany

The domed structure was almost completely destroyed during the war. Rather than reconstructing the baroque stucco decoration, it was decided to leave the brickwork completely untreated and the original hemisphere of the dome was replaced by a corrugated concrete calotte. The church, reduced to its geometric form, unveils a particular strength in its simplicity.

The concentration on space and material on the one side and the liturgical place on the other is amplified by an illumination which functions using light only, while the engineering is concealed from view.

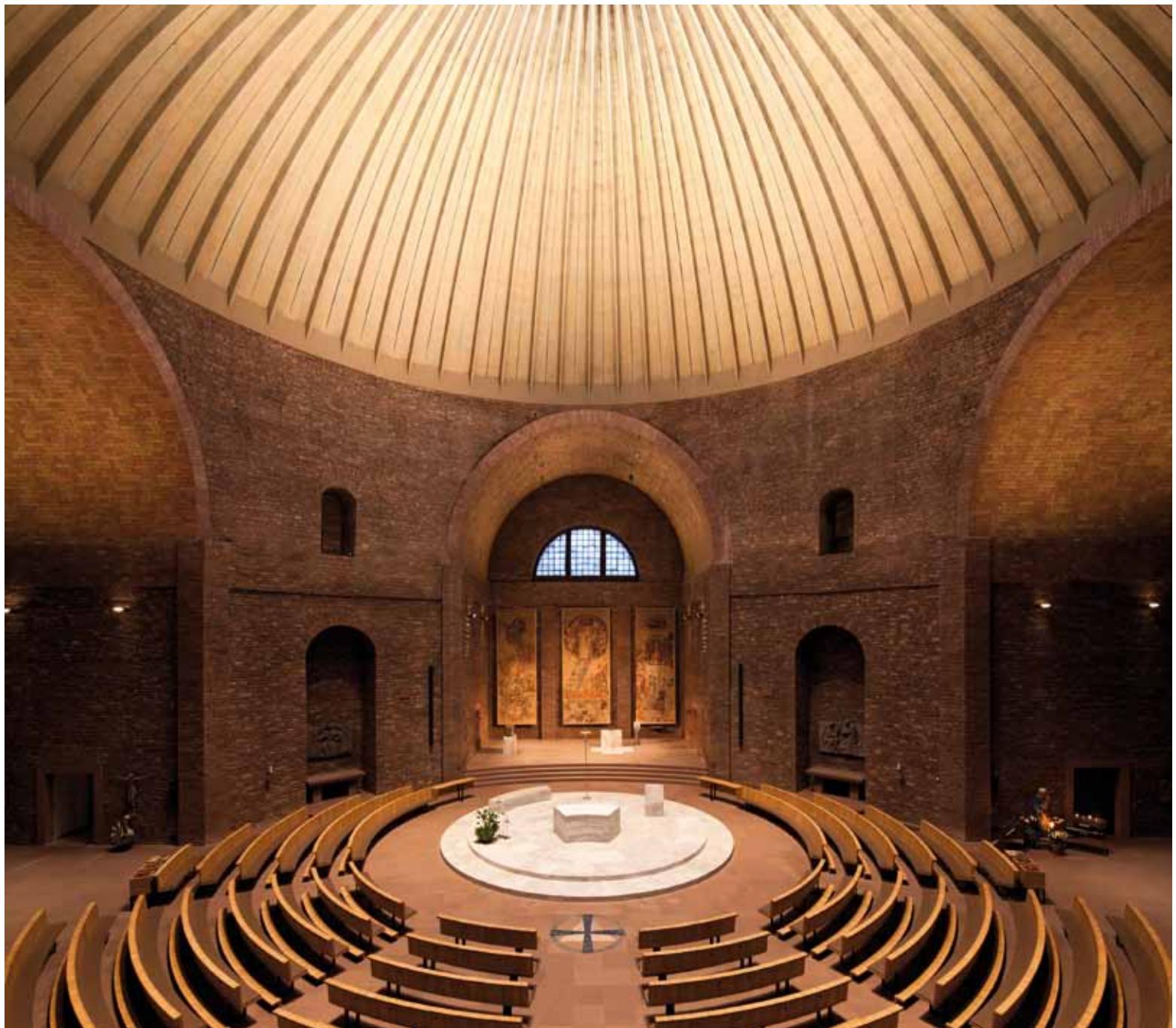
The heart of the conceived light installation is the light ring in the dome. As the central illumination element, it picks up on the historic archetype of a crown of light and emphasizes the holy centre of the sacred space.

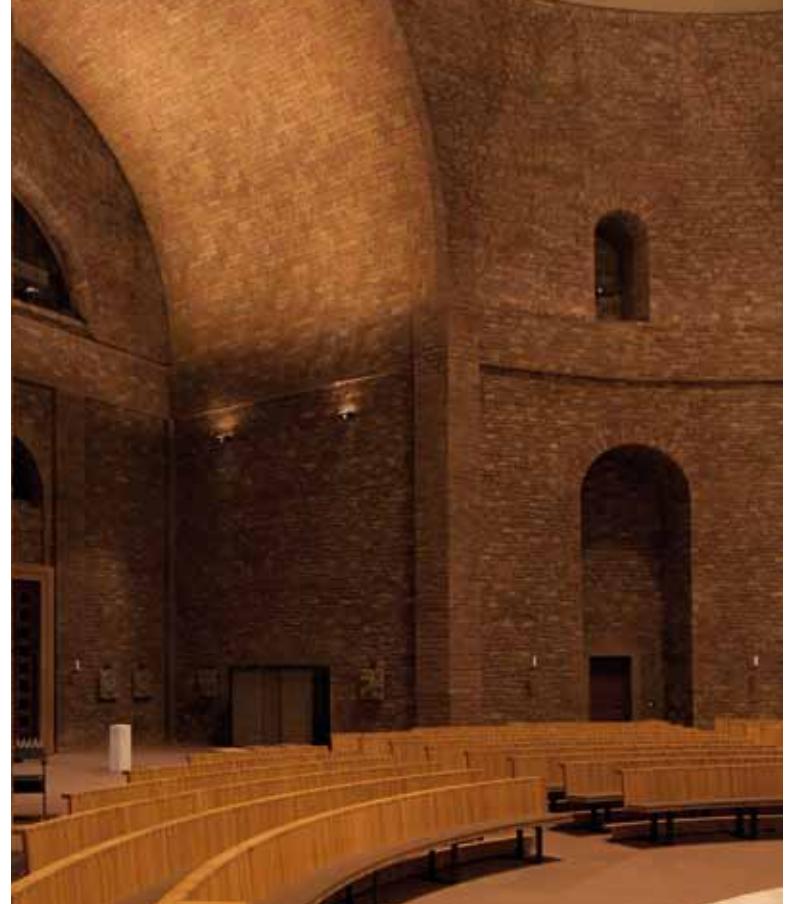
The ring completely surrounds the oculus of the rooflight with a 6m diameter and floods the entire interior space with warm and brilliant light. This is an innovative and precisely calculated technological element with regards to construction and function. This technology is perceived exclusively as a symbiotic interior adornment and splendid enlivenment.

A second lighting component illuminates the dome: The delicate concrete structure receives a golden coating when illuminated and is thereby visible as an imposing spatial boundary.

A third element lights the barrel vaulted aisles. Wall lights that harmoniously integrate with the brickwork have been designed. The light beams are directed diagonally into the vault, precisely and without streaks.







## Lighting Solution

The main lighting in the church building is designed around the skylight oculus.

In 6 rows, a total of 1920 points of light close to form a light ring that can illuminate the entire church from a height of 26m as the only source of light.

Divided into four control groups, specific light distributions have been created with different lens optics and angles which can be used for the optimal and independent lighting of the central areas, aisles, walls and altar island.

Against the daylight coming through the oculus, the dome appears dark and oppressive. The full-area illumination of the dome will cancel out this negative effect.

The light beams create an intense golden colour on the fairfaced concrete and highlight the delicate ribbed structure of the dome.

The lighting systems are mounted on a wide cornice on the walls at a height of 9m.

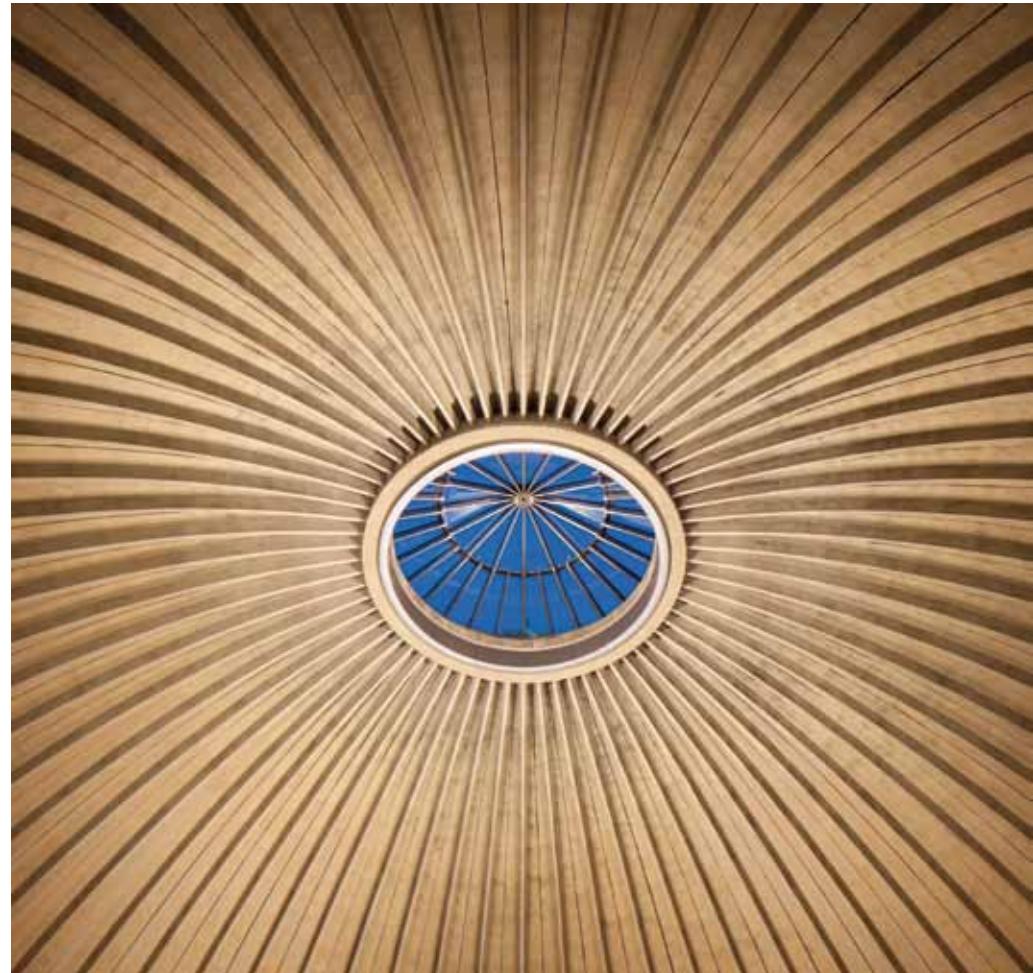
The aim is to light the dome alone, with no visible light source, and without highlights on the walls.

The wall lights are mounted on the walls of the aisles at a height of 8m onto the fairfaced masonry.

With their simple square shape and the proprietary powder coating, they merge unobtrusively with the masonry. The light shining upwards illuminates each opposite half of the barrel vault diagonally with precise optics.

The downlighting is to be provided by a circular spotlight in the bottom of the lamp.

Highlights on the walls are prevented using adjustable shutters here.





Lamp Lighting Solutions Awards'13

Urban and Landscape Lighting

## Gardens by The Bay, Marina South

### Urban and Landscape Lighting

#### Award

##### Jury Evaluation:

*The genius of this scheme is its scale and the ability to integrate all the areas into a tangible, environmentally friendly, design. The judges felt that the scheme engages visitors with interactive light elements whilst at the same time creating dramatic centrepieces using layers of shadow and light and not just blankets of overlit spaces.*

**Lighting Project Author:**  
Lighting Planners Associates (LPA)

Master Planners and Landscape Architects: Grant Associates

Architect:  
Wilkinson Eyre Architects

City / Country:  
Singapore, Singapore

Gardens by The Bay is the latest addition to ever-evolving the city state Singapore's cityscape comprises 3 distinctive waterfront gardens with Bay South, the first and largest of the 3 Gardens (54 hectares). It includes 2 colossal glasshouses as well as a cluster of 18 distinctively shaped structures of various sizes called "SuperTrees" that immediately became new icons in Singapore.

#### Lighting Concept

Even today, the excessive consumption of energy in entertainment is no longer considered viable; a more friendly approach is essential from both a consumer and environmental perspective. For this reason, while the lighting entertains visitors, it must be done with "organic light" in playful harmony with the garden's greenery, water, and other natural scenery.

Such a light environment requires sustainable lighting fixtures as well as sensors and light modulation and programming technology capable of subtle changes in color and intensity. We sought to create an environment in which garden visitors feel the living vitality of nature around them.

Light fixtures need to be concealed and integrated within the architecture and the landscape as much as pos-





Photography: Lighting Planners Associates Toshio Kaneko



Photography: Lighting Planners Associates Toshio Kaneko

sible. The light, itself, should be used to emphasize the concept and uniqueness of the landscape design.

#### **Flower Dome and Cloud Forest**

To house temperate and tropical plants in especially created temperature and humidity conditions, these giant biomes glow with a soft light from within. Soft shades of color, with varying levels of transparency are also experienced when visitors enter the huge singular spaces.

#### **Supertrees**

Supertrees are 18 unique vertical gardens ranging from 25 to 50m in height, with emphasis placed on the vertical display of tropical flowering climbers, epiphytes and ferns. We can sense something surreal in the air, like the spirit of the forest is thriving within these trees. As if they are trying to communicate a message to us: we are all part of the same earth, living organisms living together is a profound realization. They continue to stand tall, for an eternity, watching human activity and the history of life, as a silent protector of the future of this planet.

All the lighting fixtures on Supertrees are controlled through a centralized intelligent control system that makes it possible to create dynamic lighting scenes. The vertical planting displays are effectively lit up with metal halide projector with 250W lamp located around the base. The coloured lighting of the membrane above the vertical planting is programmed to keep changing slowly and mysteriously and show different colour schemes over the course of a night.



Photography: Lighting Planners Associates Toshio Kaneko

## Collective Light for Rural Africa

### Urban and Landscape Lighting Award

#### Jury Evaluation:

*At the other end of the scale the judges loved this innovative idea to generate local light for local communities. The 'lighting tool' uses an LED module with bicycle parts, water pipes and a telephone cable to create off-grid lighting. The system has now brought communities together at night in addition to the day. Ingenious.*

#### Lighting Project Author:

Matteo Ferroni

#### Architect:

Matteo Ferroni

#### Developer:

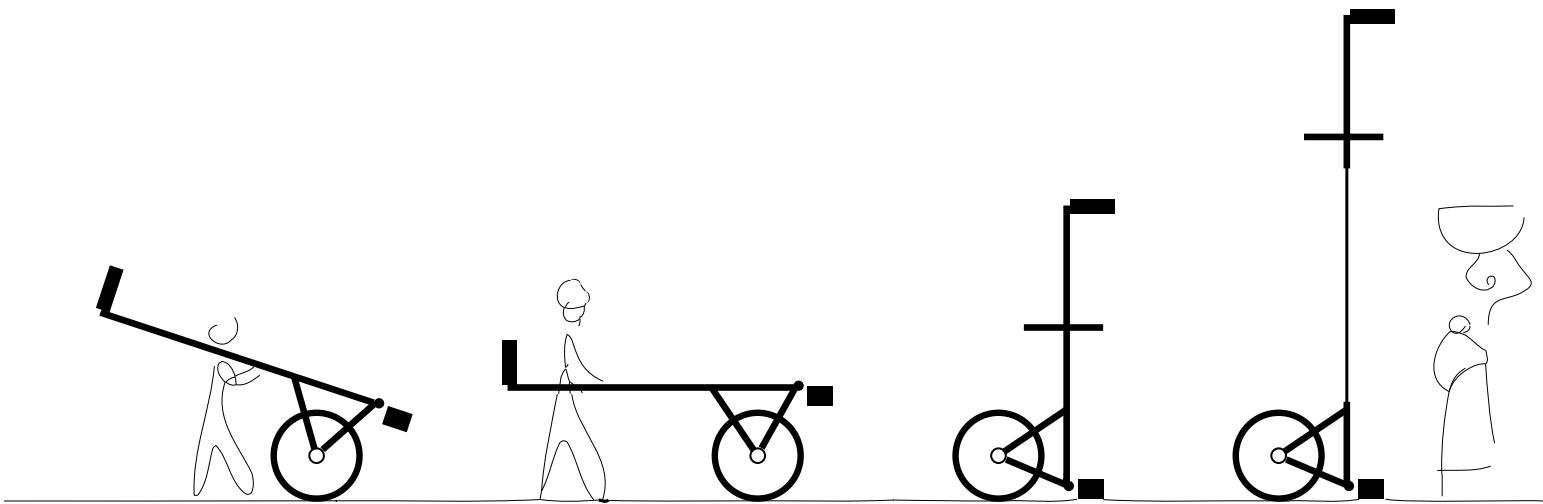
Fondazione eLand

#### City / Country:

Commune Rurale de Cinzana, Mali

The project aims to introduce off-grid lighting to rural areas of Mali by developing an appropriate technology inspired by local culture to enhance the existing social and economic context. Night is especially relevant in rural Africa. Climatic and cultural conditions make village's nightlife comparable to daytime life, but the lack of an appropriate tool to overcome the darkness constrain night activities to full Moon or small individual sources like flashlights or petrol lanterns.

Italian architect Matteo Ferroni spent over two years living in the Rural Community of Cinzana studying anthropological patterns to create such a lighting tool. The main concepts were to brighten activities rather than spaces and to deliver a collective tool rather than a public lighting network.







## Lighting Solution

Villagers don't use spaces like squares or streets, rather they gather to perform duties like gardening, grinding, collecting water, crafting, trade, study, pray, celebrate. So we developed a tool to allow such activities at nighttime. It is a portable solar lantern transportable even by children who usually help their mothers. It is manufactured locally by assembling bicycle parts, water pipes and a telephone cable together with a 15w LED module properly designed for this project. Each lamp has a 12V 12Amp no-acid battery chargeable with a remote solar panel.

Also the quality of light was important. Flashlight is locally called "dark's drill" revealing that light is perceived as a hole in the night. So we created a LED module to cast intense light and sharp shadows, marking a clear boundary between dark and bright space. Our lantern is the "tree shade in darkness" that is the social space people is used to share in daytime.

The lamp was conceived as a collective tool entrusted to women's groups, so that real needs of a village are attended with only 4 to 6 portable lanterns. The embrace of this technology was above expectations. Upon request of women's associations from 12 villages in the Commune Rurale de Cinzana, 52 lanterns were manufactured in 4 months and diffused into a community of 23.000 inhabitants. Each association elected a committee to manage the lanterns and schedule their allocation within the community. Definitely the project explore a social way to share technology and energy.



## Eggenfelden Town Square

### **Lighting Project Author:**

Conceptlicht GmbH: Jan Nielsen,  
Helmut Angerer, Martin Möller

### **Architect:**

Arge Eggenfelden, Heinz+Müller  
Architekten

### **Developer:**

Municipality of Eggenfelden

### **City / Country:**

Eggenfelden, Germany

Being a part of the inner-city redevelopment concept of the town of Eggenfelden, the revitalisation of the town square was realized from July 2011 until October 2012. In this sense, also a new lighting concept was required.

The former lighting of the square consisted of simple pole mounted luminaires equipped with monochrome sodium vapour lamps that radiated in all directions. Due to their low fading out, they presented the town square very undifferentiated at night and produced considerable glare and light pollution.

Against this backdrop, the new lighting concept is focused on a high visual lighting quality, rather than a mere numerical approach by simply reaching lux levels.

### **Lighting Solution**

The whole town square is illuminated with a good or excellent colour rendering quality, presenting the historical stone façades and the subtle shift of floor materials in their undistorted original colour. The luminaires are tailor-made and were constructed with appropriate cut-off angles to prevent glare, the disturbance of residents and light pollution towards the sky. There is no scattered radiation in the field of vision or above.

The lighting design is geared to the architecture of the town square, with a clear focus on the floor area. Though the fields of light are limited to the borders of the floor, they allow a clear visual distinc-





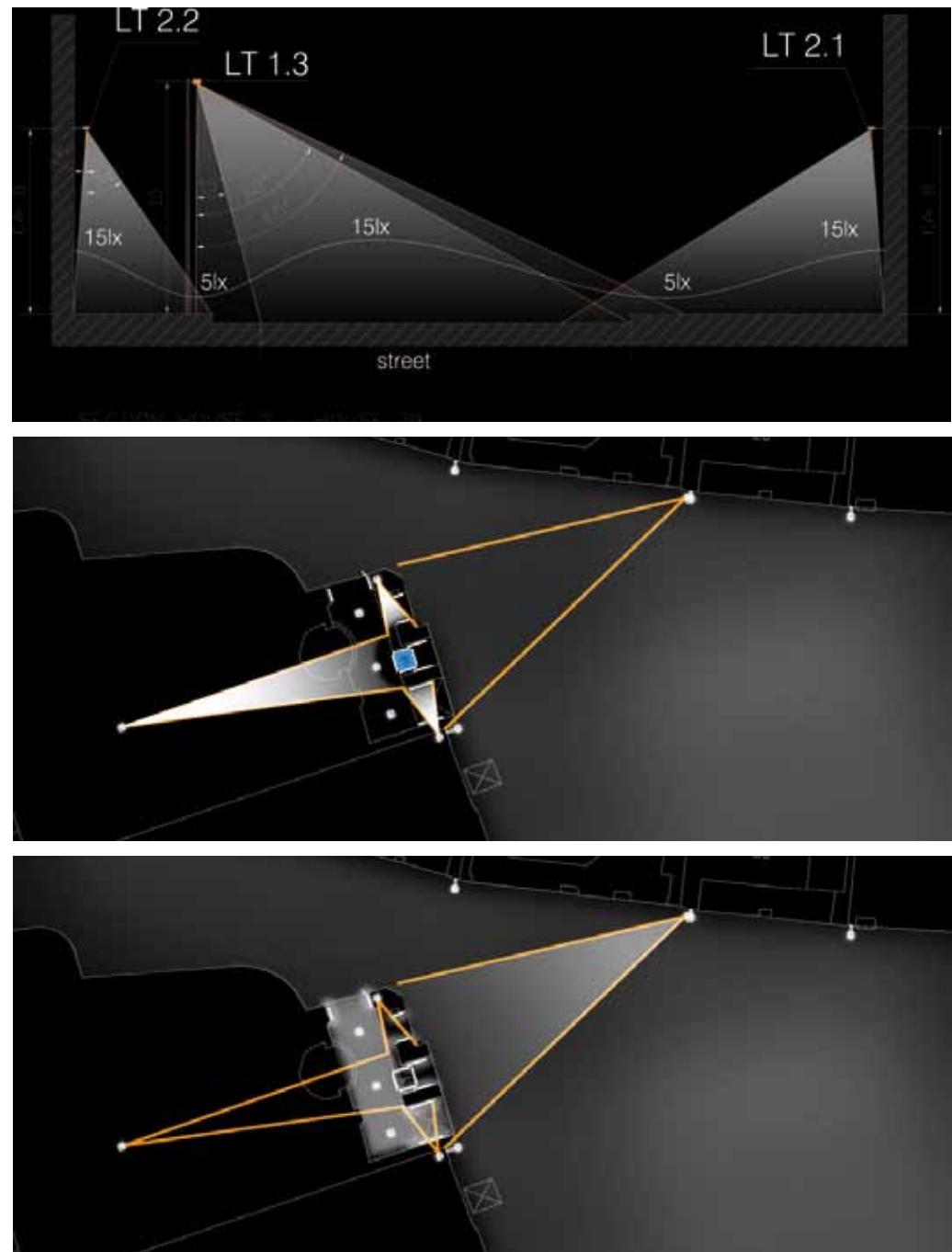
tion between the different floor zones: pedestrian area - parking area - street by variations of illuminance. Keeping the pedestrian area as free of poles as possible, the main lighting is done by façade mounted luminaires. There is only one row of poles for street lighting, which is necessary as otherwise the luminaires had to shine so low and flat that they would produce glare.

The light-shadow-border of the façade luminaires exactly matches the bottom of the façades. This way, the façades themselves don't gain any direct light, but are evenly lit by soft reflections from the floor.

Illuminating the façades by means of light cones - as usually done - does not make sense as the façades shall appear as a unit, undistorted by light beams that only highlight parts of them. Apart from that, residents should not be disturbed by stray light into their living spaces.

Façades of important landmarks, however, that characterize the townscape and simplify orientation, are indeed illuminated, hence in a way that glare does not arise. The façade of the old town hall, for instance, is illuminated full-screen, starting above ground level up to the tower. Being visible from all sides, the tower is illuminated all-around, with the fields of light being strictly limited to the tower borders.

Also the illumination of passageways is geared to the geometry of space, showing respect for the architecture. This way, for instance, the transition way "Lepel-Passage" is magically lit by highlighting its floor evenly, without hitting the walls.



## "In the footsteps of the giants" - skiing resort

### **Lighting Project Author:**

Ljusarkitektur, Stockholm  
Responsible Lighting Designer Kai Piippo  
Project Managing Designer Paul Ehlert  
Lighting Designer Joonas Saaranen  
Lighting Designer Lina Färje  
Lighting Designer Janica Wiklander

### **Developer:**

Skistar Åre AB  
Resort Manager Niclas Sjögren Berg  
Technical Project Manager Carl-Johan Eckblom

### **Control System/Support:**

Stockholm Lighting Company AB,  
Stockholm, Ian Fanning, Rikard  
Åhlstrand

### **Electric Planning:**

Johnson's El AB Åre, Project planner Martin Lyren

### **Text/Story concept:**

Mathias Knave

### **City / Country:**

Åre, Sweden



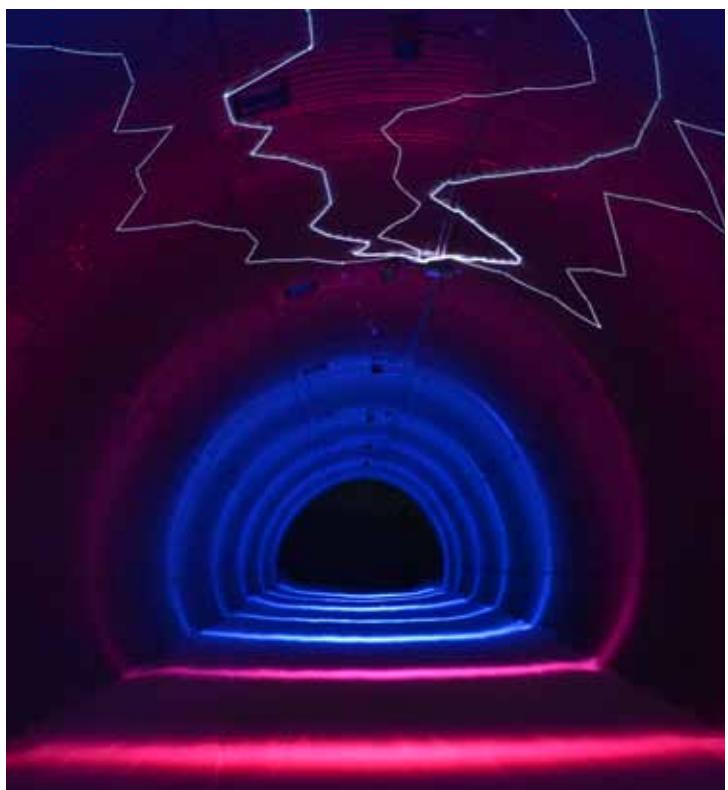
Designed not only to be a skiing experience but also a great adventure in the winter landscape and the connected story, the run attracts families and less-skilled skiers especially. Along the 3.5km long ski run the orange-glowing poles, referring to fire and lava beneath the surface, in combination with dynamic bluish general light connecting to moonlight and the natural scenery, to create the background for an amazing ride across the mountain.

Starting from the bottom lift station and already prepared with some ancient stories in the cabin, one will arrive at top of the mountain and dive into the winter-world of the giants. Whilst passing a stream, waterfalls, sparkling rocks, hidden treasures and projections of ancient motives the stories will remind of the colourful past at the peak area around Åre.

### **Lighting Solution**

The main part was built on a distributed network of 63 custom designed poles along the slope, which not only offer a flexible mounting of several lighting fixtures but also the possibility in the future to update or adjust the installation according to the wishes and development of the project. Each pole supported a basic general lighting in regard to safety of the skiers but mainly provides spatial understanding and landscape lighting. This was realised with 2 custom designed Lumenpulse Lumenbeam XL with two dark blue and one 4000K cold-white LED-cards. This provided the full range of the moonlight scale from cool white to a dark; almost black blue - the main idea for the landscape and nature lighting. Different spread angles of 20 de-



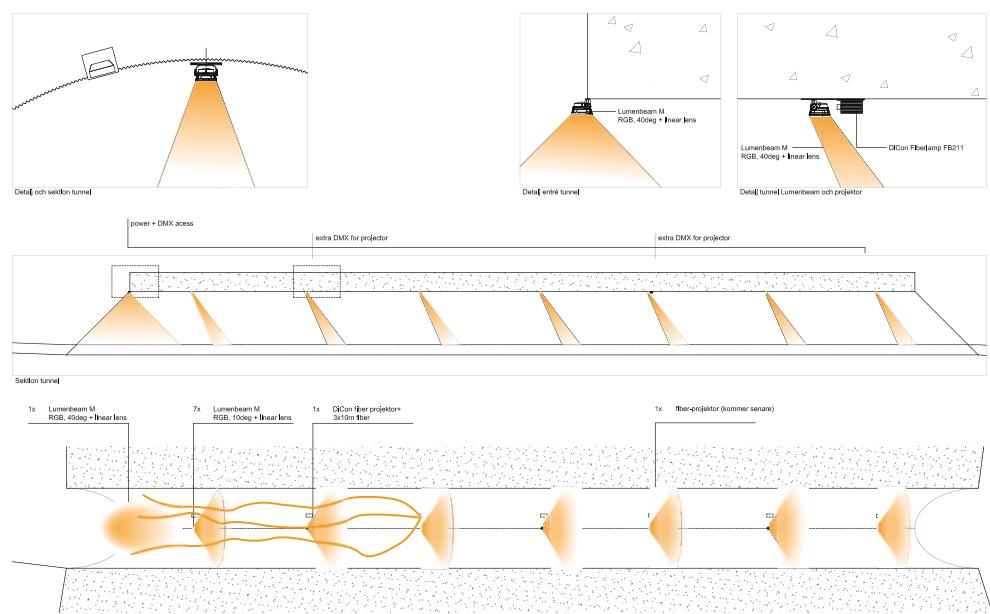


green medium spot and a 10 degree narrow spot with linear lens offered various possibilities to react on the natural scenery and dramaturgic needs. Additionally to this, a warm white spotlight - Lumenbeam M 6 degree very narrow spot grazes down each and every pole with a flickering light - giving a guidance down the slope and reminiscences of sticks left by the giants, but also connects to fire and lava in the mountain.

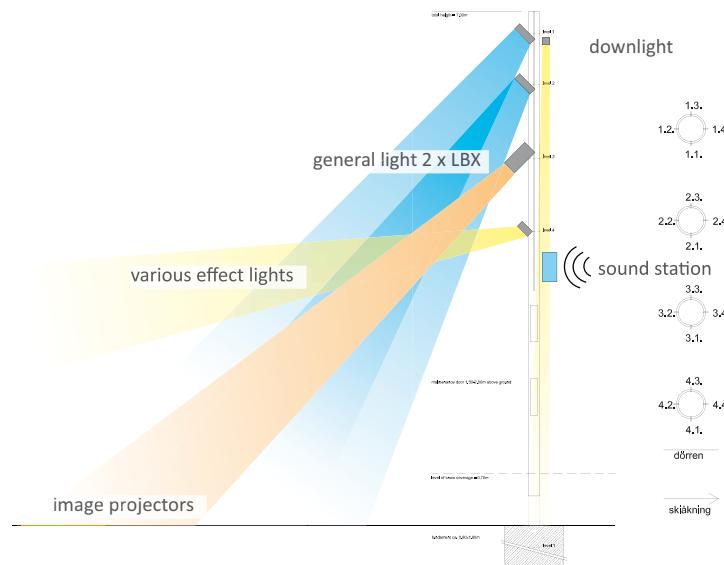
**E**ffect lights and special effects were added along the slope, following the sequence of the story. To achieve these effects, several Lumenbeam XL, L and M in RGB and white tones as well as Griven Gobo LED 80, Martin Exterior 400 and 1200 IP image projectors were added to the pole configuration, even a position with UV light, provided by an Elvar UV projector, is creating a special experience while skiing through.

**A**t the very end, a tunnel connects from the world of the giants to the world of mankind. Within this tunnel, only a few narrow beam Lumenbeam M RGB with 10 degree narrow beam and a linear lens providing a stunning effect, just using the strong reflection of light by the snow and the inner side of the tunnel tube. This is even emphasized by Dicon fibre-optics supporting the image of the treasures hidden in the mountain.

The control system is based on a Ki-NET / DMX solution, where over a fibre backbone each and every fixture can be controlled individually and where even the complete sound system is accessible. Nowadays it is accessible remotely and allows to run several dynamic shows, which underline the dynamic natural movement with moon-light and cloud movement as well as different snow and weather patterns.



principle solution tunnel



principle section light pole system

## Taxco, Ciudad Luz

### Autor Proyecto de Iluminación:

Arq. Gustavo Avilés  
Arq. Juan Carlos Martínez  
Arq. Julio Obscura Lango

### Promotor:

Gobierno Federal del Estado de Guerrero  
Gobierno Municipal de Taxco de Alarcón

### Ciudad / País:

Taxco de Alarcón, Guerrero, México

La ciudad de Taxco de Alarcón comenzó a desarrollar un Plan Maestro de Iluminación con la fachada de la Parroquia de Santa Prisca, del barroco churriguresco. Después, la ciudad fue sede de la Convención Internacional de Iluminación de Monumentos Históricos. Con ello surgió la propuesta de desarrollar una perspectiva de iluminación y una estrategia para la conservación de los monumentos históricos patrimoniales establecidos en la *Carta de Taxco*. Se completó la plaza principal, el Cristo de la Montaña, las plazas y templos de Chavarrieta, Ojeda, Santa María de Guadalupe, San Miguel, San Nicolás, Santísima Trinidad, Santa Veracruz, y el Ex Convento.

### Lighting Solution

La luz se convierte en el elemento que integra las dos capas internas y urbanas de la ciudad. Se trazaron calles y callejones articulados por templos, elementos arquitectónicos, detalles ornamentales, espacios públicos, y evidencias anecdóticas de la identidad de Taxco que se entrelazan en una secuencia narrativa que sugiere un recorrido a la gente local y a los turistas. La red de templos, articulados en su corazón con la Parroquia de Santa Prisca, se iluminaron para resaltar la actividad religiosa como un pilar de la vida diaria de Taxco. Los faros tradicionales existentes se restauraron para crear una continuidad de la iluminación a través de los circuitos.

La intervención realizada está sustentada en la valoración visual de la musicalidad en la arquitectura.







tura, el cuidado al lenguaje en la palabra, el ejercicio de la medida sometida a la métrica y proporción, el reconocimiento de los únicos instrumentos perceptivos interpretativos accesibles al género humano que son: punto, línea, superficie, volumen y movimiento en tiempo-espacio. Todo esto en la envoltura inexistencial de la luz. No se pretende minimizar las herramientas de la tecnología, el cálculo fotométrico, la numerialia de los consumos energéticos... El diseño de iluminación conlleva la capacidad de manipularlas con dominio manteniendo al día el desarrollo de la tecnología, su materialización, los objetivos de sostenibilidad y permanencia ergonómica visual.

En la cercana, cuidadosa y delicada alternancia de ideas con el instituto Nacional de Antropología e Historia, ha prevalecido en el imaginario colectivo la presencia y visión de la luz con dimensión social y expectativa emocional.

Reconocer el barroco churrigueresco, con el respeto total a la forma y materiales, tocando a distancia y sólo con luz, estableciendo un criterio de interpretación ante el patrimonio edificado, inspirado en la observación, la poesía y el arte visual contemplativo.





Lamp Lighting Solutions Awards' 13

Students Proposals

## The Hope

### Students Proposals Award

#### Jury Evaluation:

The professionalism of all the student entries impressed the judges but this particular proposal had a practical, as well as an inspirational, purpose. Beautifully presented with a quirky video, The Hope is an evacuation solution to disaster struck areas and its people. A ray of light in times of turmoil.

#### Autor Proyecto de Iluminación:

Daniel Guerra Rubio  
Alejandra Muelas Sánchez

#### Universidad:

Escuela Técnica Superior de Arquitectura de Madrid (ETSAM)

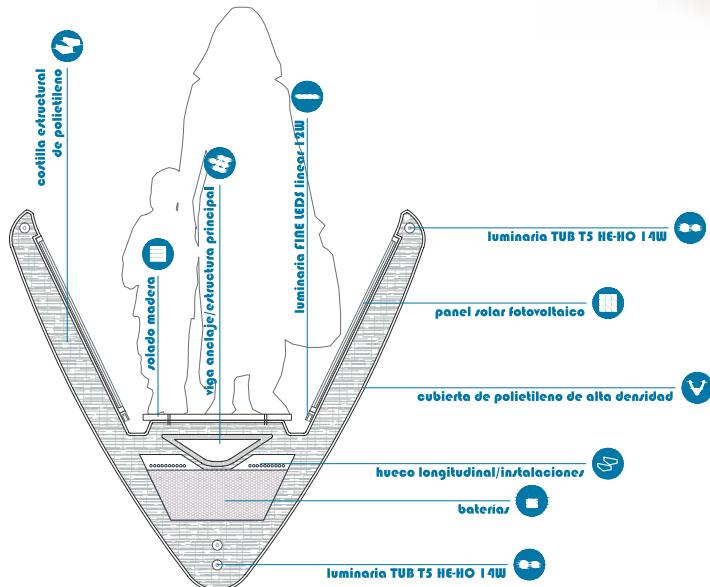
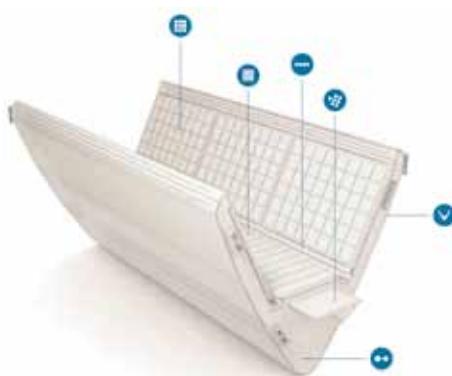
#### País:

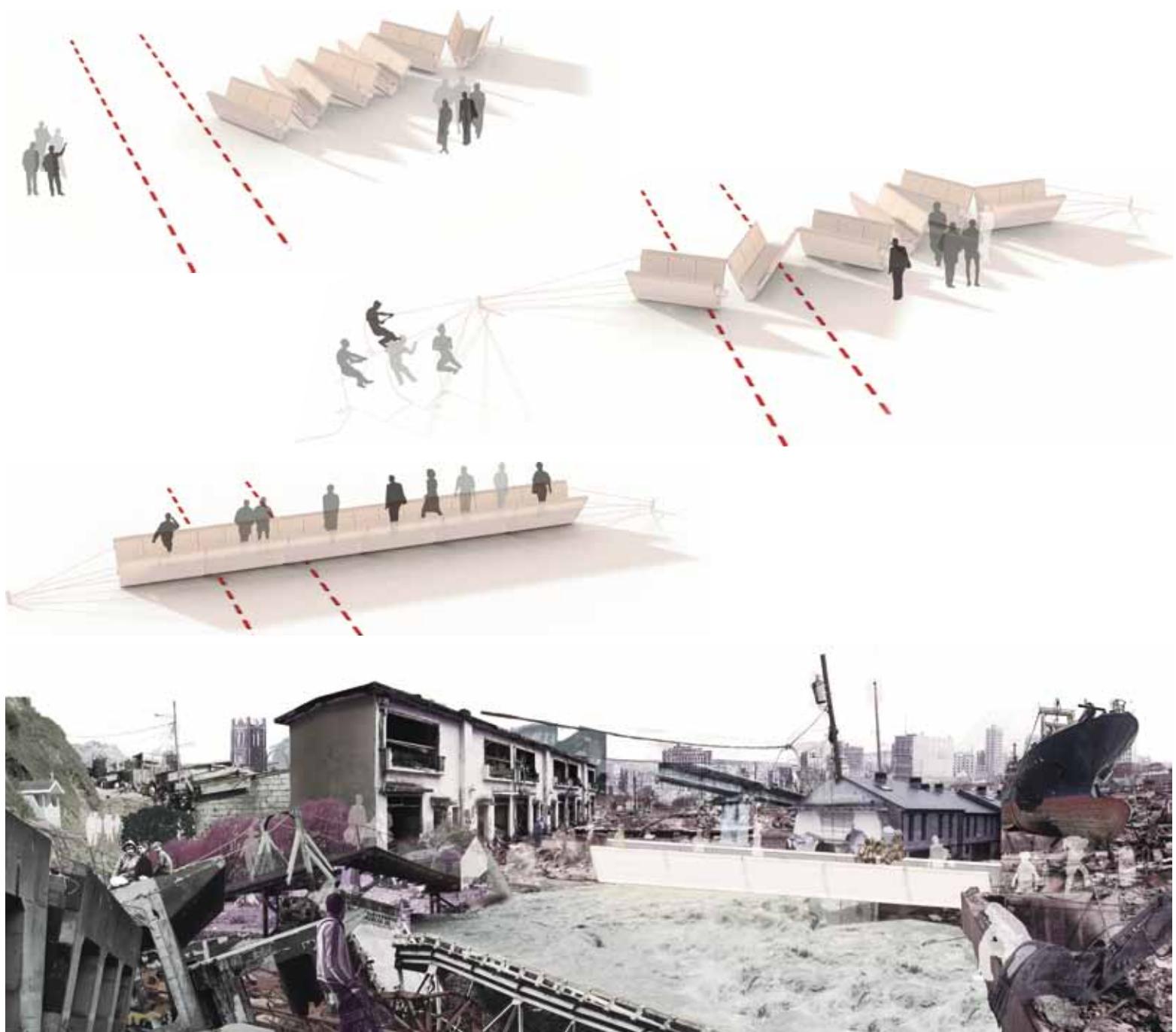
España

**The hope** nace de la necesidad de infraestructuras en zonas donde se han producido catástrofes, tanto naturales como humanitarias. Estas zonas suelen sufrir el derrumbe de muchos de sus puentes o la necesidad de algunos nuevos, debido a que los cauces -naturales o artificiales, como calles o avenidas- se rellenan con el agua de las riadas.

La luz es otra de las infraestructuras que suele verse comprometida en situaciones como éstas. **The hope** no sólo sirve para conectar, sino también para atraer, guiar. La luz puede llegar a hacer de punto de reunión, de lugar seguro. Incluso el excedente de las baterías puede usarse para recargar teléfonos móviles o hace funcionar aparatos eléctricos.

Todo lo anterior obliga a **The hope** a ser como es. Necesita ser modular para poder adaptarse y ser transportada con facilidad. Su forma tiene que ser resistente incluso si los materiales no lo son, y tiene que poder soportar diferentes orientaciones. Necesita poder construirse sin manual ni personal técnico. Tiene que ser capaz de iluminar en aquellas zonas donde más se necesita, sin usar un solo enchufe.







## Lighting Solution

**Light to connect.** Puente de luz para lugares que han sufrido algún tipo de catástrofe natural. La iluminación se divide en dos partes. La principal es la formada por los tubos fluorescentes. Sirven para convertir al puente en fuente de luz, para atraer, ser guiados hasta él. La segunda ilumina la parte interior por medio de tiras de LEDs. Indican el camino a seguir, te llevan a suelo seguro. Todo ello alimentado por unas baterías que se recargan por medio de los paneles solares.

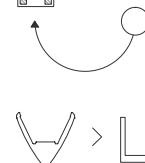
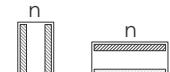
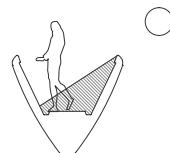


forma

la inclinación permite que la luz del sol llegue hasta los paneles solares sirviendo a la vez como pasamanos

al colocar los paneles a ambos lados, siempre existe al menos uno que reciba luz solar

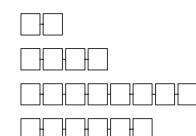
al tener una sección en V, el puente es más rígido que la sección tipo de un puente



modular

la forma permite el transporte de manera rápida y compacta, colocándose de manera óptima

al ser un elemento modular permite que se adapte a las diferentes situaciones posibles

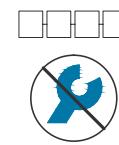
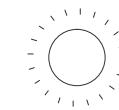


sostenible

todo el puente está alimentado con energías renovables, luz solar en este caso

el proyecto está enfocado desde el punto de vista solidario, puede ser una gran oportunidad para ayudar a los más necesitados

dado el uso propuesto para el proyecto, se trata de una unidad que debe poder montarse sin ayuda técnica

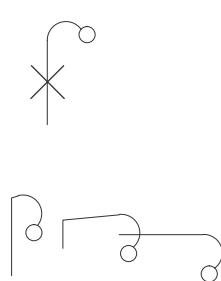


el proyecto posee luz propia, lo cual es indispensable para zonas que no dispongan de luz artificial



luz

en zonas donde han sufrido cortes de luz, el puente se verá como una luz hacia la que dirigirse



## Calor Humano

### Autor Proyecto de Iluminación:

Guida Ferrari Collados

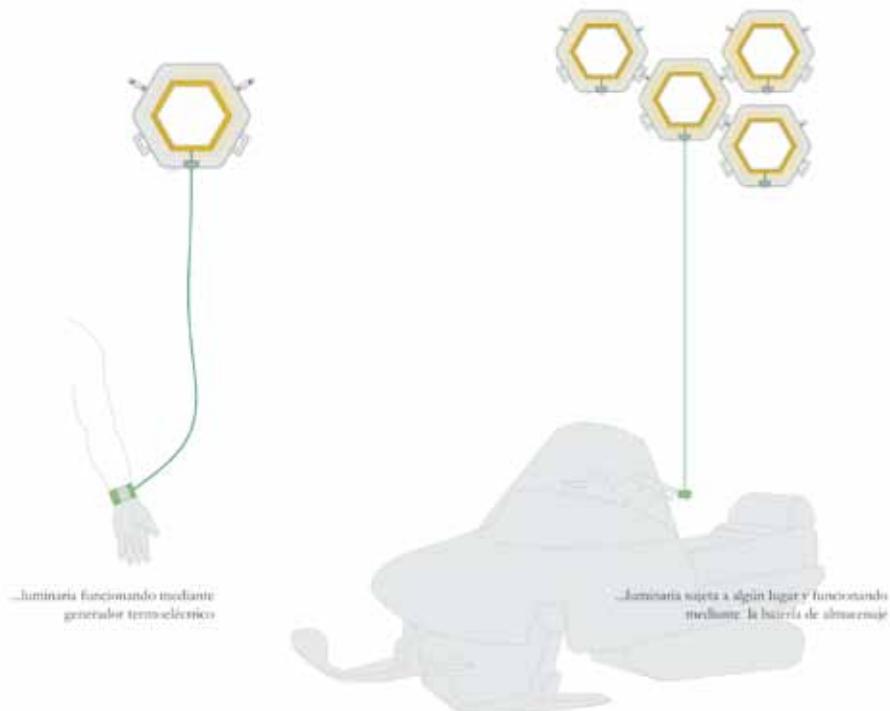
### Universidad:

Arquitecta por la *Universitat Politécnica de Catalunya*,  
Máster en Iluminación Arquitectónica  
por la Universidad Politécnica de Madrid

### País:

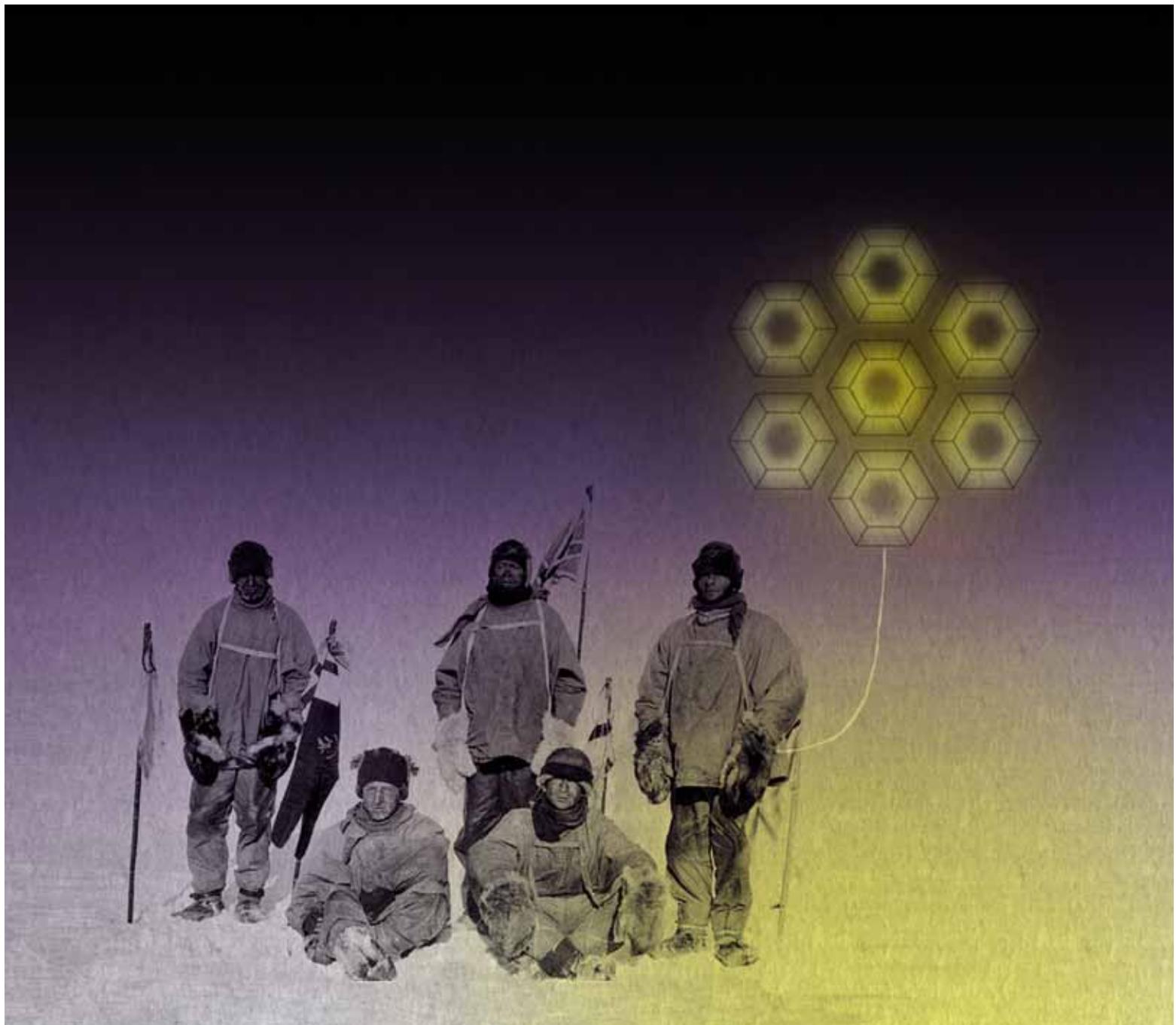
España

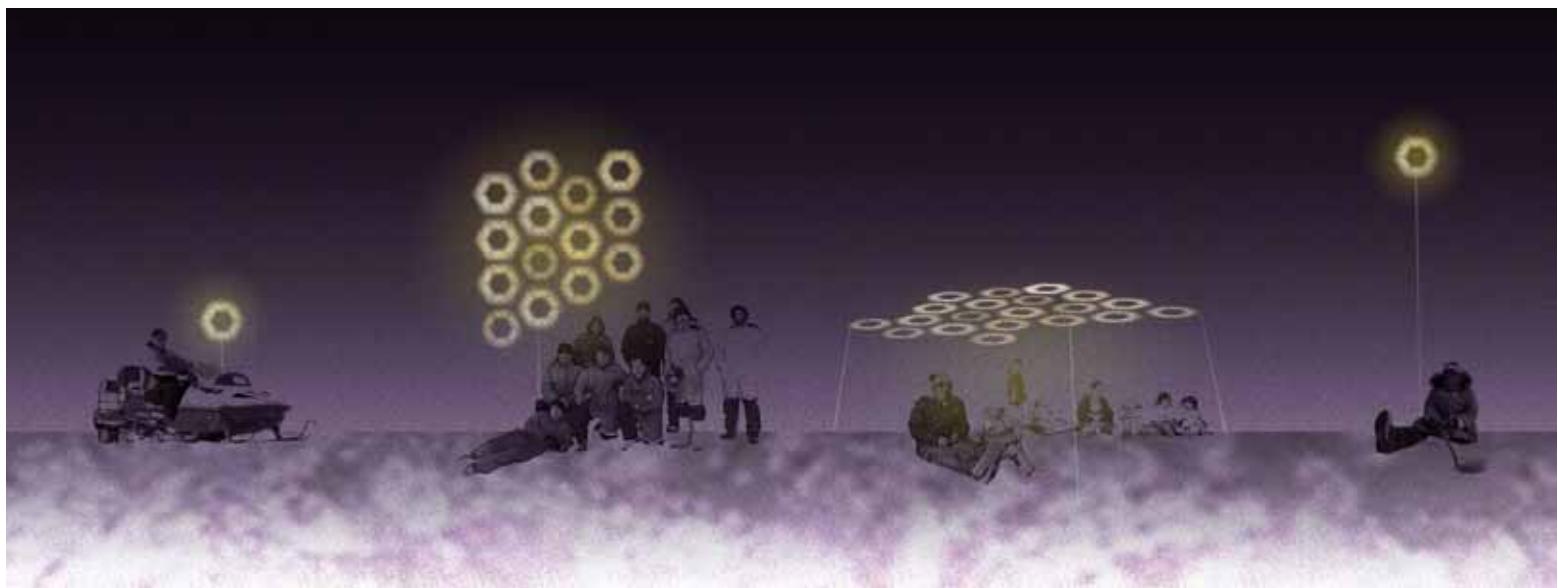
Dadas las extremas condiciones lumínicas de los círculos polares árticos, las vastas extensiones de territorio gélido y sin electricidad, y la condición nómada de muchos de sus habitantes; se propone un sistema de iluminación autosuficiente, móvil y flexible, adaptado al modus vivendi del lugar y que facilite la comunicación entre sus habitantes, ya sean autóctonos o exploradores.



Luminaria funcionando mediante generador térmicoeléctrico

Luminaria sujetada a algún lugar y funcionando mediante la batería de almacenaje





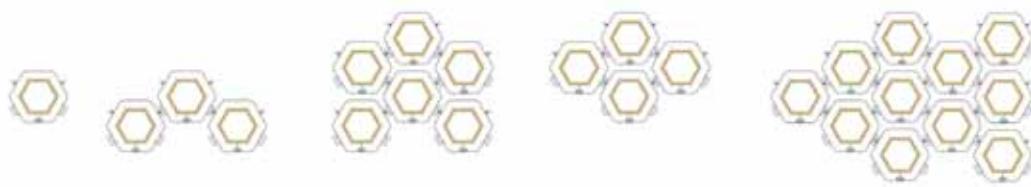
## Lighting Solution

La solución es versátil y adaptable a las necesidades de cada grupo o labor, ya que puede funcionar individualmente o mediante el ensamblaje de varias unidades. Además, jugando con la altura del cable que sustenta las luminarias y la combinación de varias unidades (su forma hexagonal permite la formación de una malla al combinarlas), el sistema puede funcionar como luz de orientación, faro o hito, que permita saber la posición de los demás nómadas o pescadores, o como generador de espacio para actividades sociales del grupo.

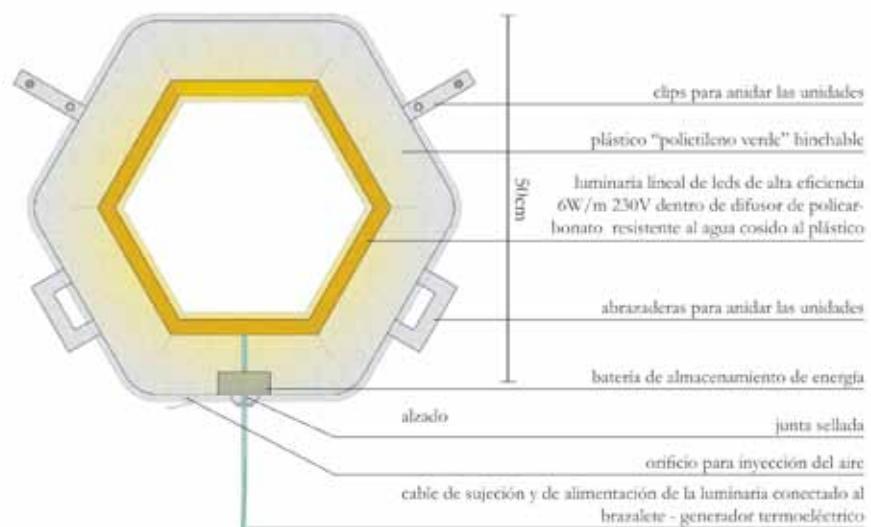
De plástico e hinchadas mediante helio, son impermeables, pesan y ocupan muy poco.

Funcionan mediante un método de obtención de la energía completamente limpio: el calor humano y el principio termoeléctrico; que crea energía mediante el contraste entre el calor que el hombre emite y el aire circundante. Como más grande es esta diferencia de calor mejor funciona el sistema. Un generador termoeléctrico convierte después la energía en electricidad, que servirá para encender los leds del interior de la luminaria.

La forma hexagonal de la luminaria permite la combinación de varias unidades hasta conseguir una malla flexible. La unión entre ellas es sencilla mediante los clips de sus laterales.



Fabricadas en plástico sellado "polietileno verde" y hinchadas con helio, son impermeables y pesan y ocupan muy poco.



## Monolito de Luz

### Lighting Project Author:

André Luis Dos Santos  
Felipe Alberto Alves Vieira  
Renan Bussi Machado

### University:

Universidade Presbiteriana Mackenzie

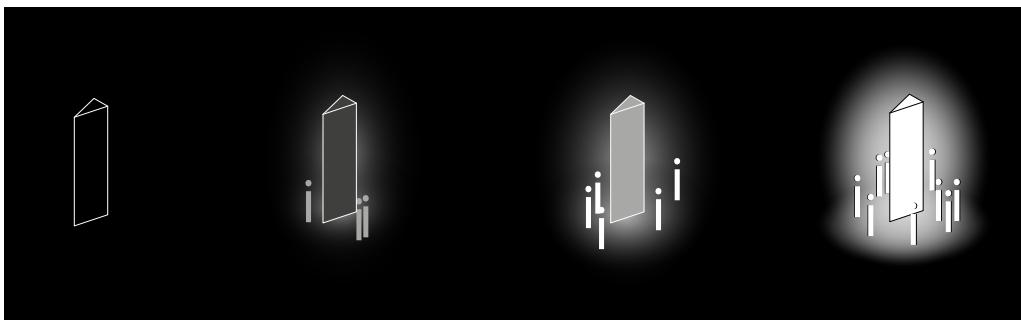
### City / Country:

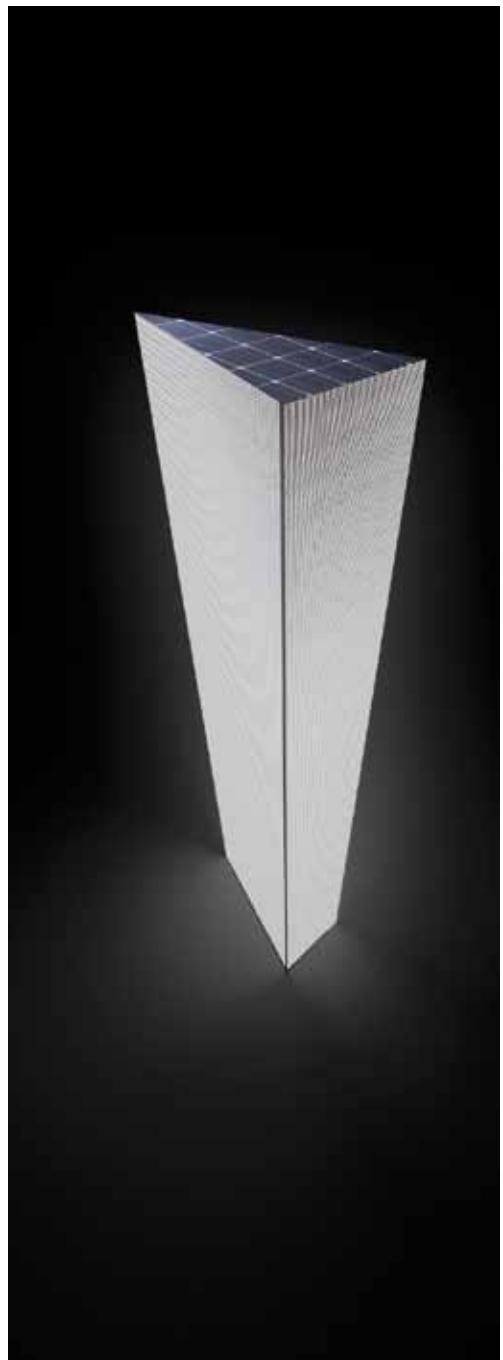
São Paulo, Brazil

Favela, abandonment and appropriation. It's in the neglected voids around the city that favelas are built, informal settlements with modest resources, one makes with what one has, and what one has is not much. The electricity supply and sanitation are improvised, homes have very poor health conditions, and the state assistance to the slums is minimal and insufficient.

Obviously the favela's dwellers are victims of an exclusionary socioeconomic context, and living informally is not their choice, but that does not prevent, during the search to meet their own needs, that social integration and community experience be intense and vivid. There has been a general prior concept of favela always negative. But in an exercise of observation and learning we can see demonstrations of everyday life that enable us to an urban experience very different from the formal city and that we see as positive.

The social life of the community stands out for the climate of neighborhood and personhood. The timid public spaces are always the stage of social interactions of all kinds, hampered by the lack of structure of these spaces that do not have street lighting and consist of the remainings between the squeezed buildings of the favela. In this sense our proposal is not civilizational, qualifying, but it is a way to enhance and continue these positive aspects that are hampered by the lack of public lighting, creating a framework that highlights the human dynamics in cramped public spaces of the favela.





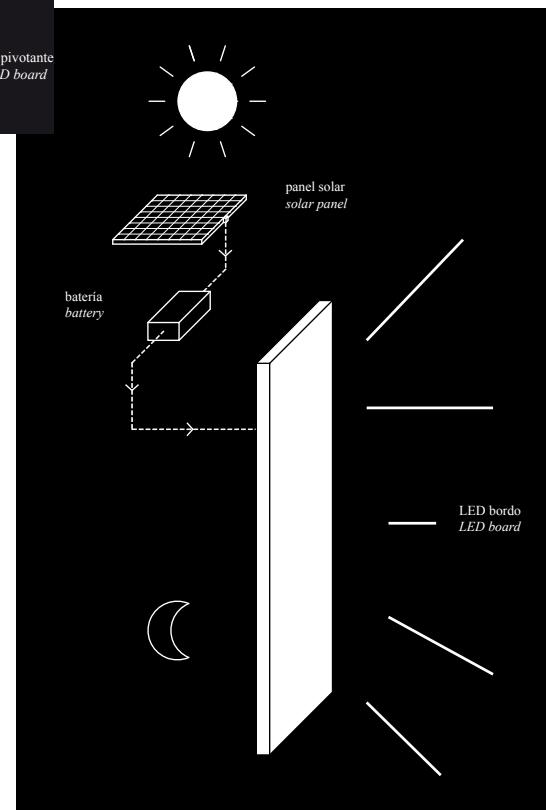
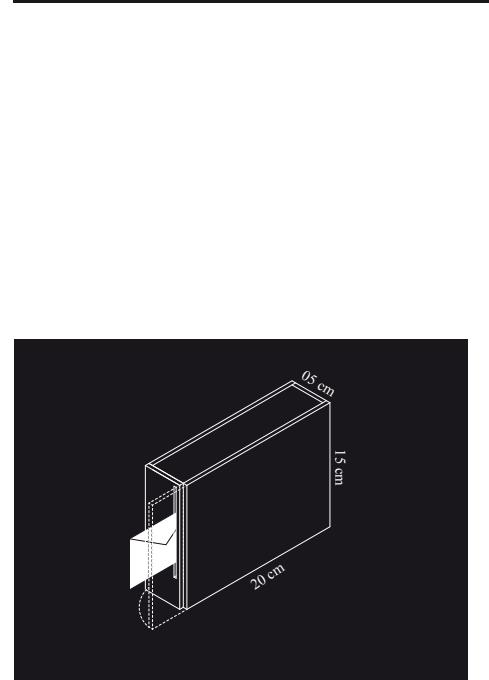
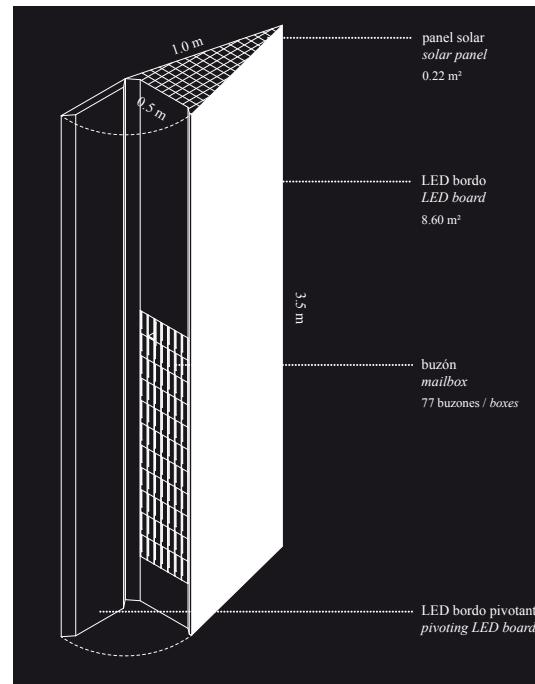


## Lighting Solution

As anyone who meets around a campfire, our monolith legitimizes social gathering in favela. Not only as an auxiliary light, but as an allegory to living the common life, the community. As the larger or smaller number of people close to the monolith its light becomes more intense or weaker. During the day serves as a mailbox for residents lacking formal address. This way this strong appropriation of the territory in the favela is ratified. The monolith is a symbol, a local landmark, a meeting place. But it can also be a benchmark in the city. Often the favela are built on hills of little interest to the market, and this topography has great notoriety in the prospects of the formal city. Amid the random points of light bulbs, the monolith with its white light is a kind of beacon, something that connects city and favela, hill and asphalt, "citizens" and "favelados".

The monolith is recharged through solar energy, which is feasible due to low consumption LED and the long period in which the photovoltaic panels receive sunlight over the shorter period that the monolith is lit. However for us in a place with inequalities as fierce as it is, social sustainability is primordial.

The monolith is something that can connect very different people, but with one strong thing in common: the city.



## Presencia Iluminada

### Autor Proyecto de Iluminación:

Iván Díaz Vilches  
Laura Martín González

### Universidad:

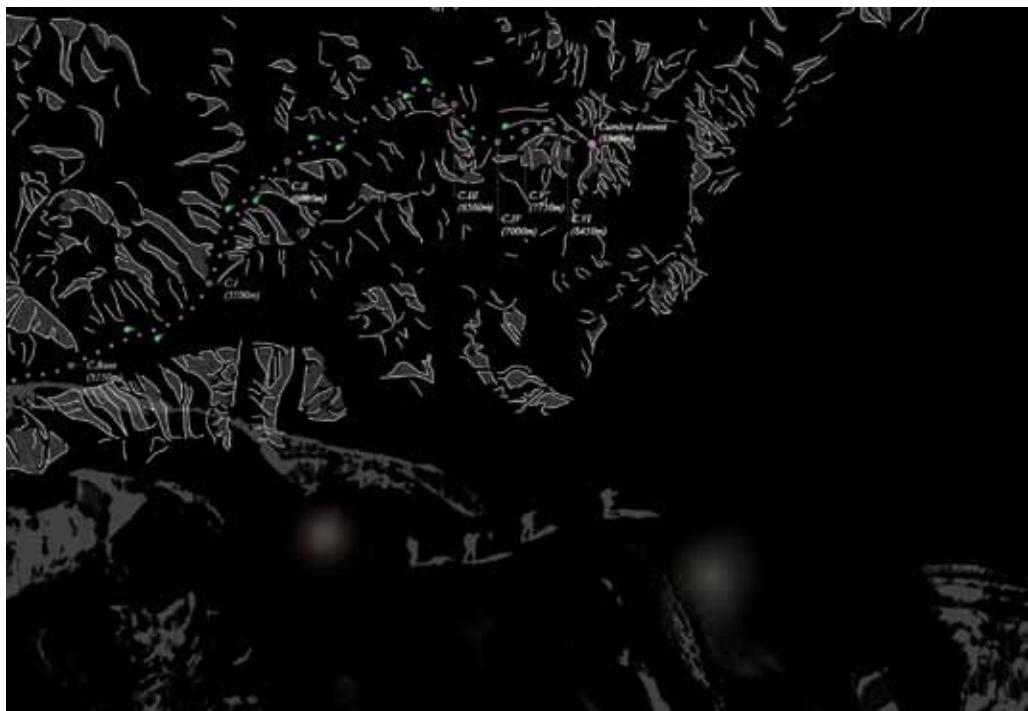
Escuela Técnica Superior de Arquitectura de Madrid (ETSAM)

### País:

España

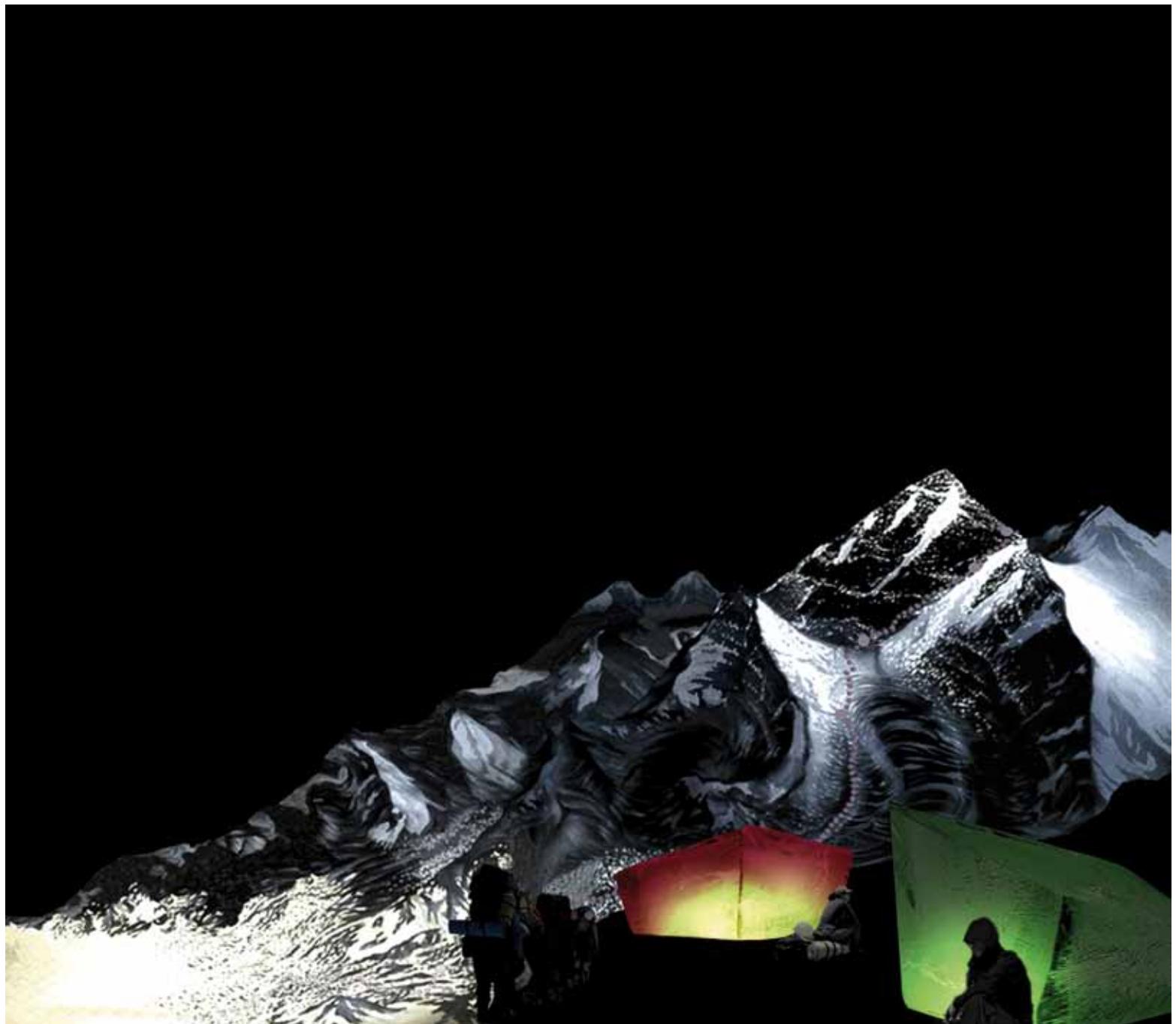
El Everest, localizado en el Himalaya 27 ° 59'17 "N 86 ° 55'31"E, con 8.848m es la cumbre más alta del mundo. Su clima es extremo, con una temperatura media de -36°, llegando a -60° con riesgos de congelación constantes y vientos de hasta 285km/h. La mejor época para el ascenso es entre abril y mayo, ya que su clima es más leve y cálido y las pendientes más estables.

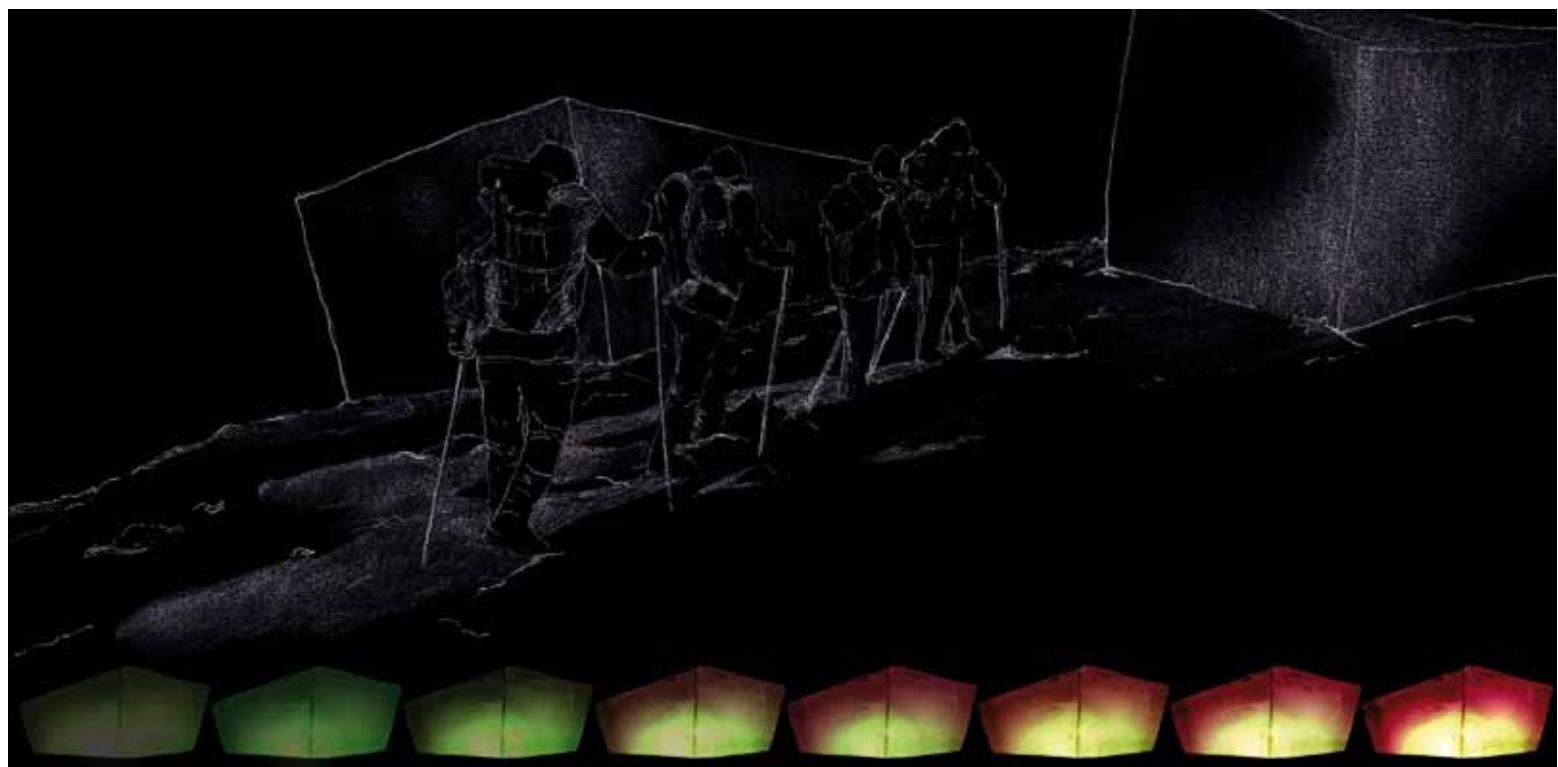
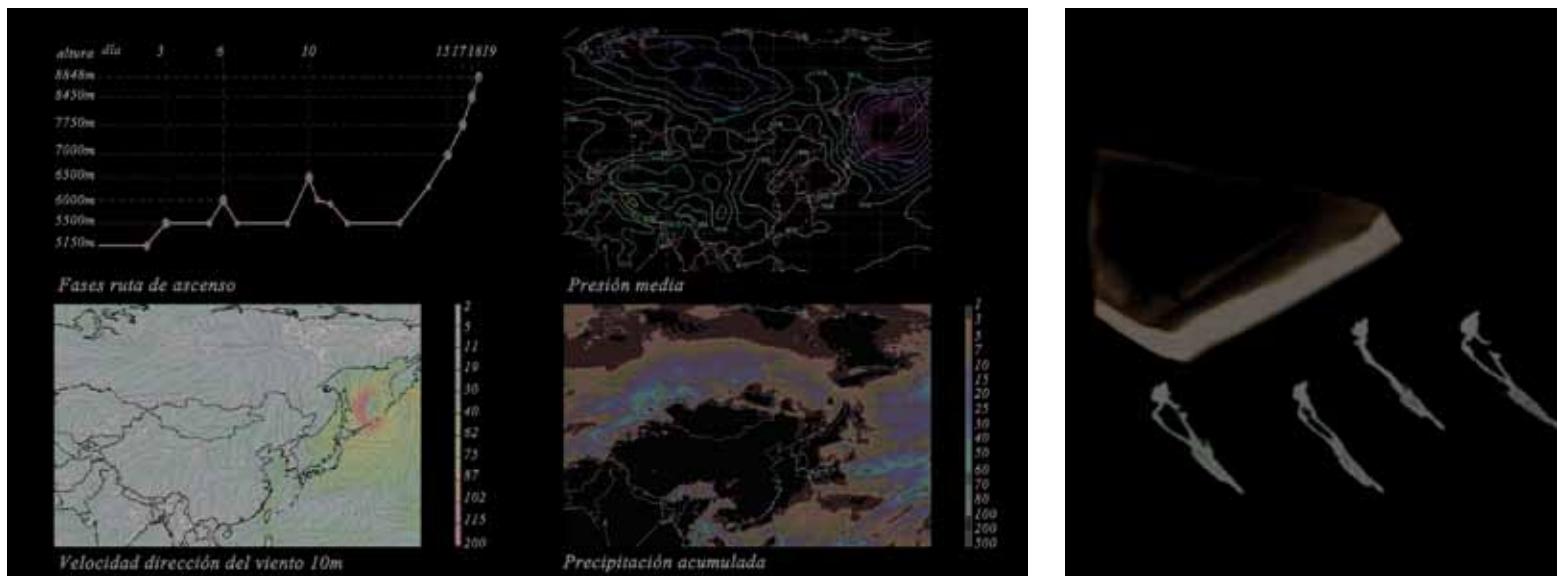
La idea, pretende mediante la luz guiar y conectar en condiciones extremas de montaña, gracias a la presencia iluminada del refugio, aportando un punto de referencia reconocible a grandes distancias y en circunstancias adversas. La llamada de luz y la emergencia es la característica fundamental en torno a la cual gira el proyecto.



Los procesos químicos que se producen o activan, permiten identificar mediante cromatismos cálidos y fríos las diferentes situaciones. La gama fría es la llamada de luz constante para el refugio y la gama cálida es la señal de emergencia activada manualmente en caso de peligro. El proyecto propone resguardos confortables y resistentes, aplicables a cualquier lugar de clima extremo, capaces de soportar fuertes vientos, intensas lluvias y la acumulación de nieve sobre sí mismo.

Los refugios permiten desarrollar la fase de acomodación y aclimatación, donde puede aparecer la hipoxia. Cada refugio contará con una cámara hiperbárica que permita aumentar la presión y disminuir los efectos de altura.

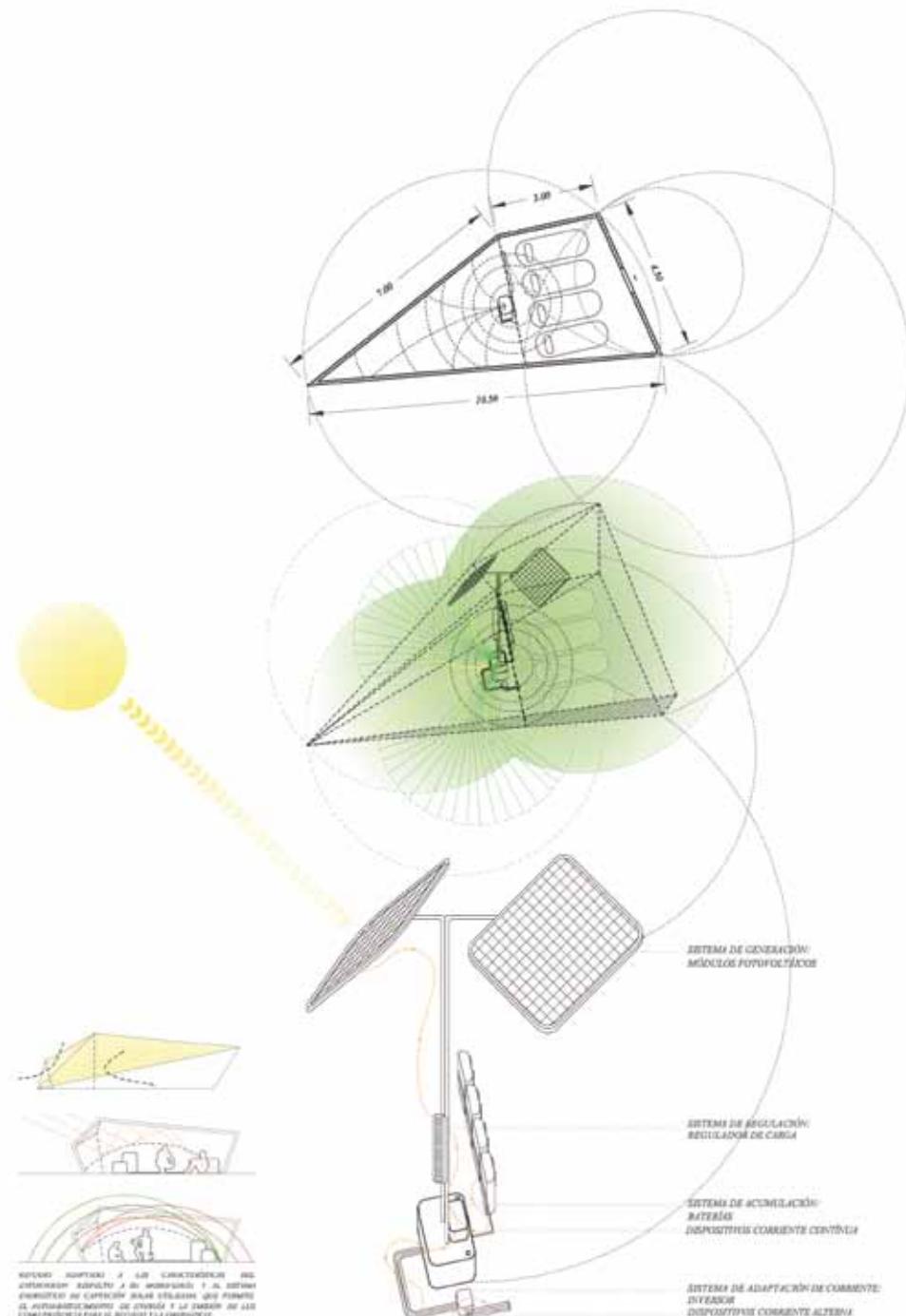




## Lighting Solution

La planta se genera desde las formas naturales, que mediante la degradación y la exposición, resultan ideales para la adaptación al medio como refugio. En el interior, las dimensiones serán de 210 x 75 cm por persona, teniendo capacidad para 4 personas. Los materiales en los que se fabrica soportan la degradación en condiciones extremas de alta radiación solar y frío intenso. Dentro del refugio encontraremos el aparataje para el almacenamiento de energía y funcionamiento del dispositivo lumíniscente, así como el resto de aparatajes eléctricos periféricos. Se cuenta con un sistema energético fotovoltaico, mediante un generador de placas solares flexibles que carga los acumuladores, y mediante estabilizadores y transformadores de corriente, garantiza la conexión eléctrica. La fuente de luz utilizada es luz química, visible gracias a un compuesto polimérico orgánico fosforescente. El refugio se adapta a las características del entorno utilizando la luz como sistema de garantía, de iluminación interior y de identificación exterior, gracias a la energía acumulada.

Se cuenta con dos variantes en el proyecto como emisor de luz: La luz constante, para la identificación del refugio, basada en la fosforescencia, un proceso donde se absorbe energía, se almacena y emite luz visible suficiente para iluminar grandes distancias. La señal de emergencia, basada en la quimioluminiscencia, usando agua con un catalizador-base de pigmento fluorescente como fuente de luz, capaz de mantener el brillo en la oscuridad.



**"Una X siempre señala  
algo..."**

**Autor Proyecto de Iluminación:**

Rosa Pérez Resino

Universidad:

Escuela Técnica Superior de Arquitectura de Madrid (ETSAM)

País:

España

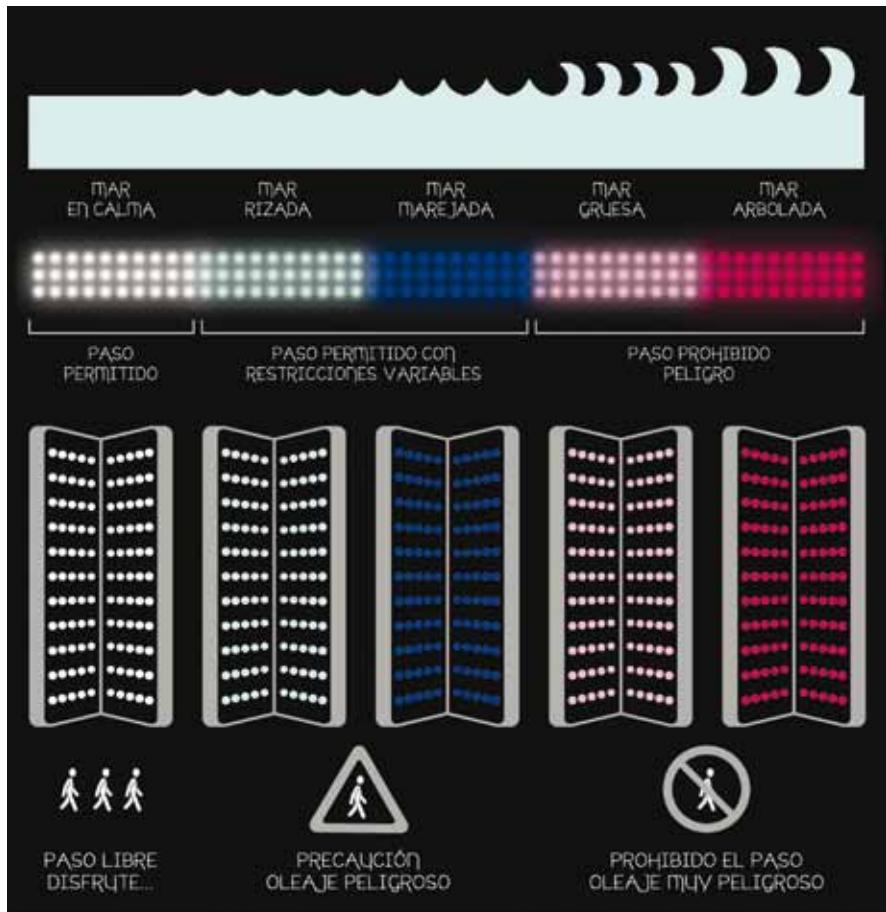
{...}

Gigante ola que el viento riza y empuja en el mar, y rueda y pasa, y se ignora qué playa buscando va;

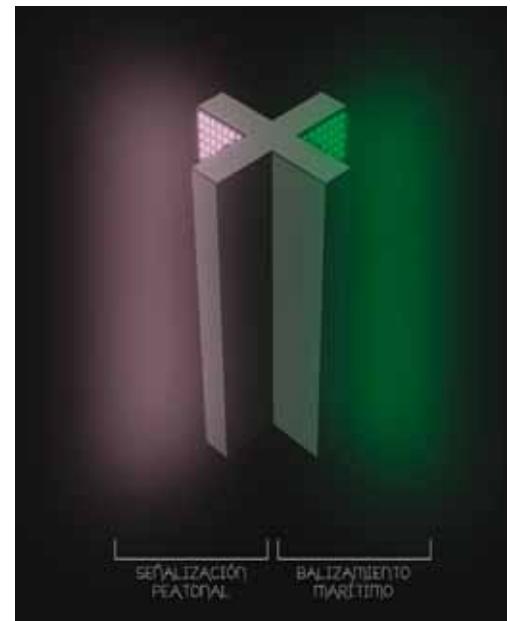
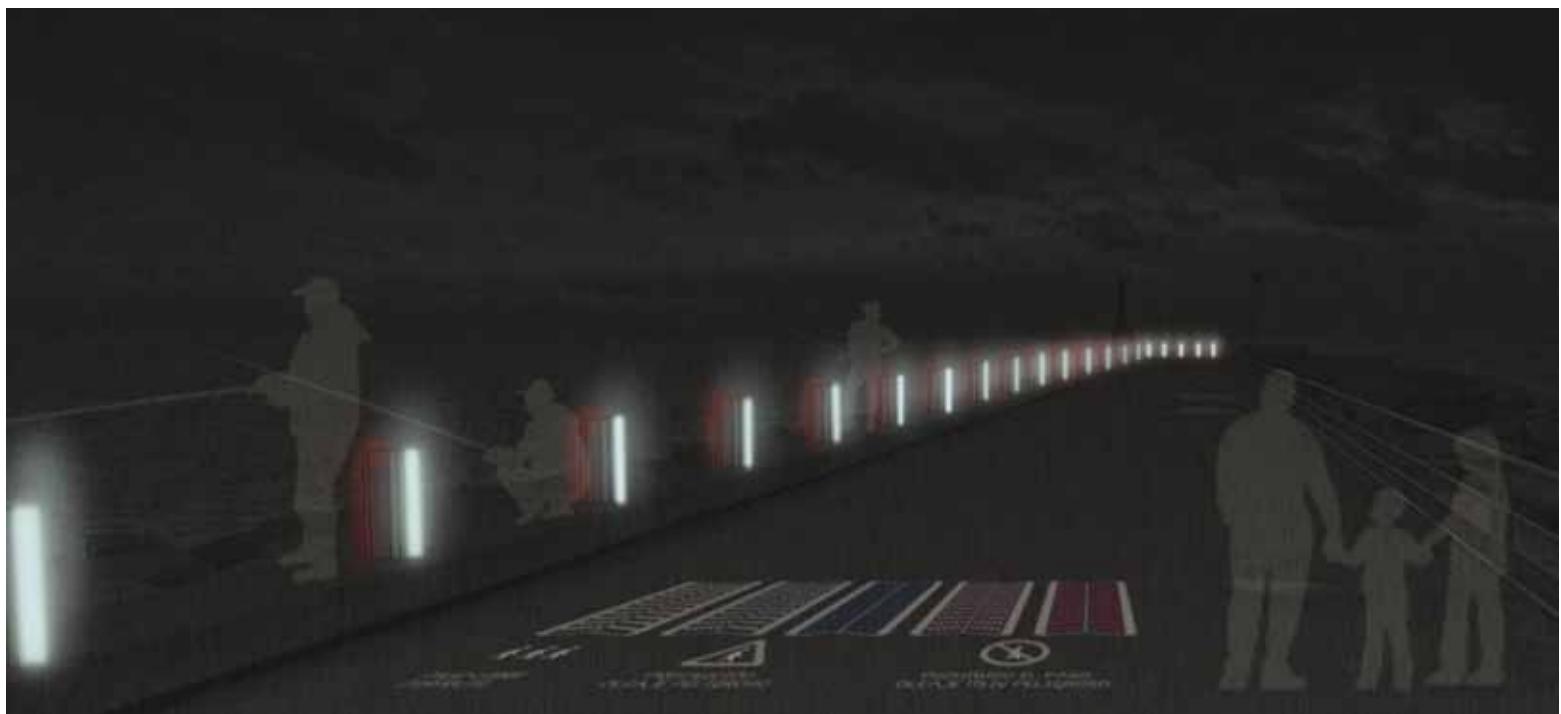
Luz que en cercos temblorosos brilla próxima a expirar y que no sabe de ellos cuál el último será;

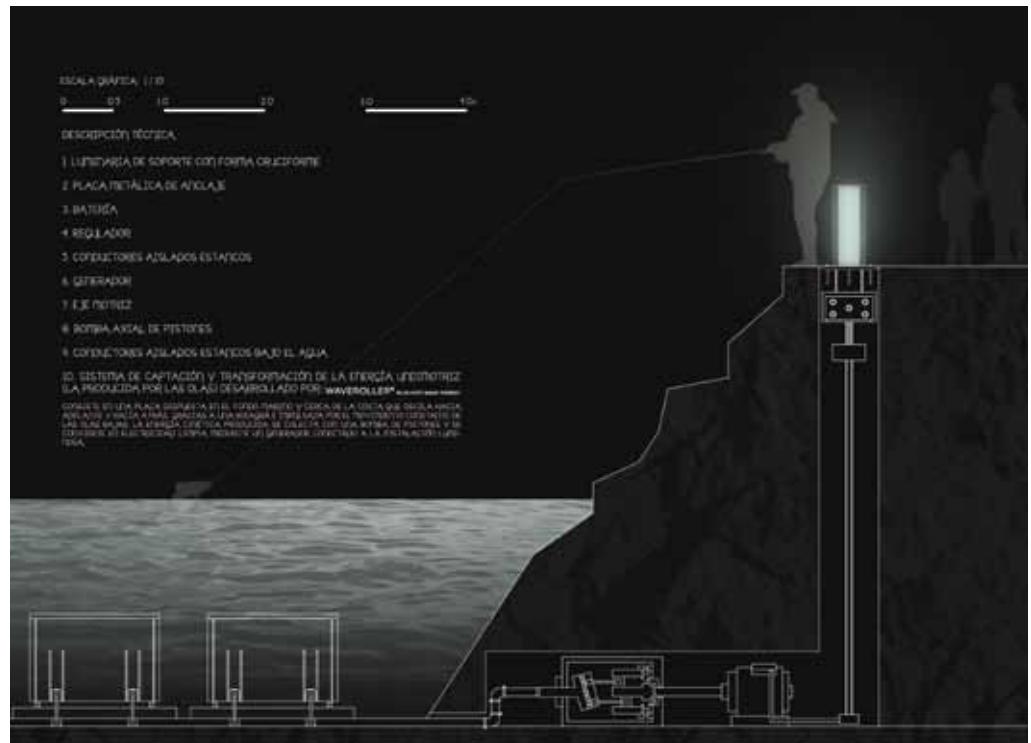
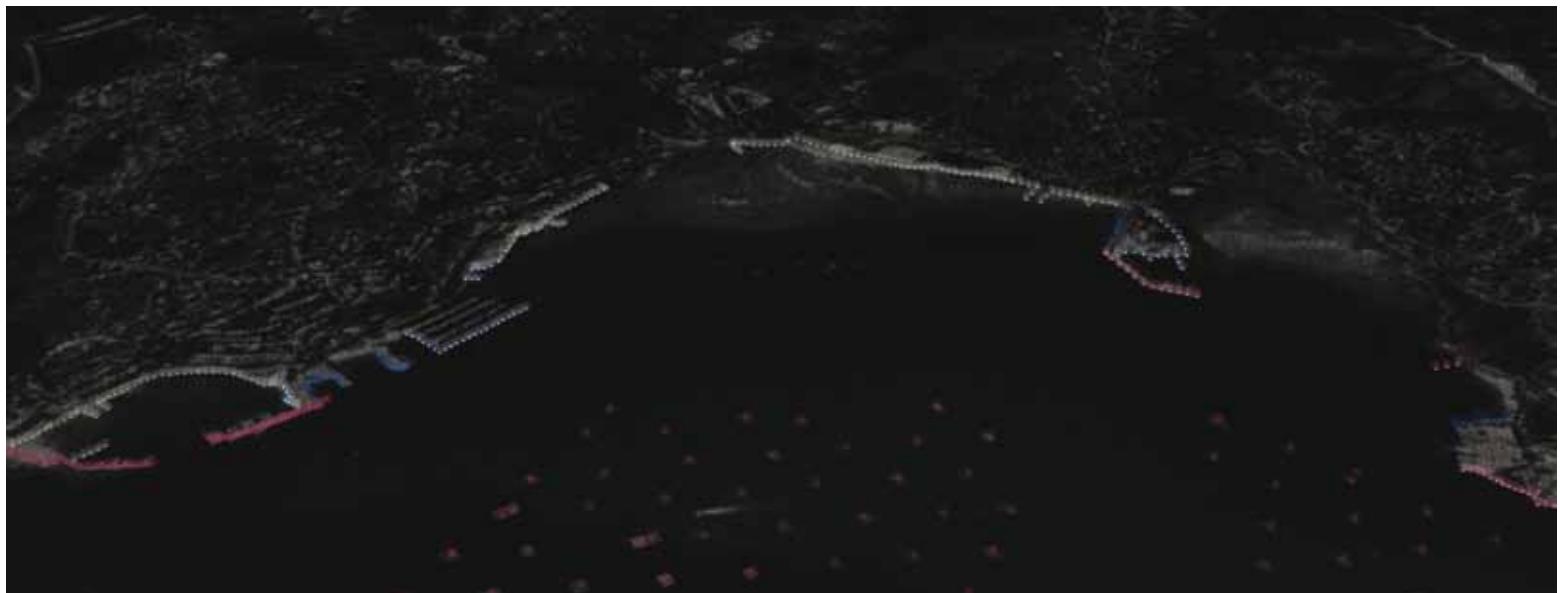
Eso soy yo, que al ocaso cruzo el mundo sin pensar de dónde vengo ni adonde mis pasos me llevarán.

**SAETA QUE VOLADORA...**  
Gustavo Adolfo Bécquer



El lema del concurso pedía una propuesta en la que la luz se usase como herramienta para conectar las personas y/o los espacios. Pero ¿y si además, la luz fuese una herramienta de seguridad que consiguiese salvar vidas...? Todos los años vemos en los medios, noticias en las que personas (bien por imprudencia o por desconocimiento) sufren accidentes ocasionados por las embestidas del mar en las zonas costeras. La mayoría de pueblos costeros donde ocurre esto, dedicados a la pesca y al turismo como medio de subsistencia, cuentan con paseos y espigones próximos al mar. En muchos casos, especialmente en comunidades pequeñas con escasas infraestructuras, estos espacios limítrofes "tierra-mar" no están bien definidos ni conectados con los núcleos habitados. Su carácter transitorio y un tanto peligroso, (se trata de tierra que se adentra en el mar) los hace ser atracti-





vos para el visitante y un lugar de ocio y pesca para el residente habitual.

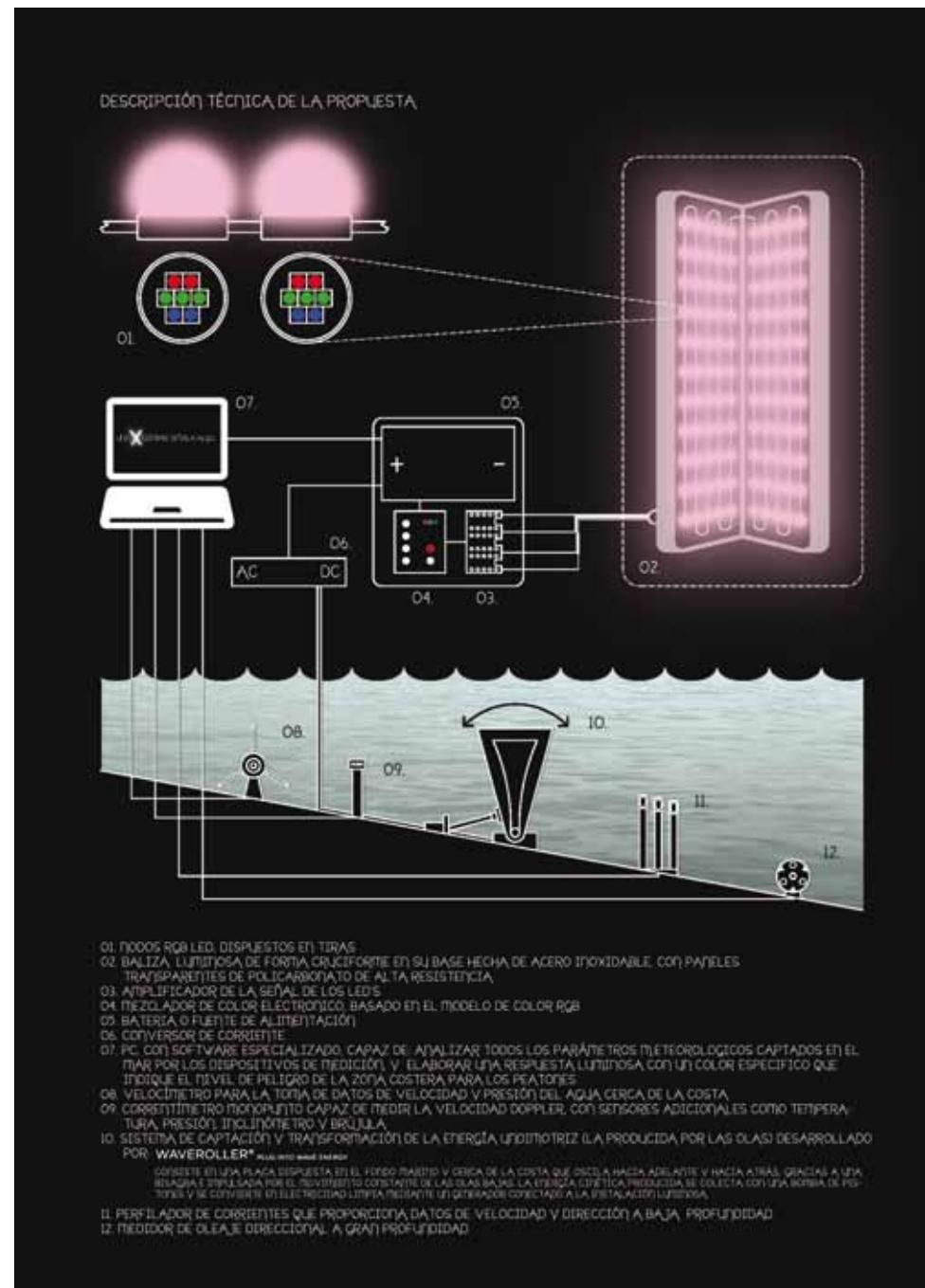
## Lighting solution

La propuesta trata de acondicionar estos espacios frontera y conectarlos a través de la iluminación con los núcleos habitados. Para ello se vale de unas "señales luminosas" que tienen los siguientes propósitos:

- ✗ **Servir como elemento conector entre el espigón y los núcleos habitados**
- ✗ **Actuar como señal lumínosa para el peatón indicadora del estado de la mar junto al espigón**
- ✗ **Ser una baliza de referencia para las embarcaciones próximas a costa**

El proyecto se encuentra en la naturaleza, y en consecuencia, es una instalación autosuficiente y respetuosa con el medio. Para ello, junto a las "señales luminosas" existe un sistema de generación de energía renovable a partir de la energía cinética producida por las olas. Se trata de un sistema de generación de energía eléctrica limpia, que no afecta negativamente al ecosistema costero ni supone un deterioro del paisaje costero, ya que los dispositivos de captación energética se encuentran sumergidos bajo el agua y están diseñados para no resultar hostiles para la vida marina.

Recurriendo a la rima de bécquer: el proyecto trata de ser un sistema de referencia visual que conecte y unifique el espacio costero, haciéndolo más bello y seguro, a través de una iluminación eficiente y respetuosa con el medio.



## AGRADECIMIENTOS

**A los 669 inscritos, gracias. A los 608 proyectos recibidos, gracias. A los miembros del Jurado, gracias. A los medios nacionales e internacionales que nos han ayudado con la difusión, gracias. Sin todos vosotros este concurso no sería posible.**

**En su 5º edición, los Premios Lamp Lighting Solutions 2013 han cerrado su plazo de inscripción con cifras récord: 608 proyectos de 52 países y un 61% de internacionalización.**

**Los 608 proyectos recibidos están repartidos según: Iluminación Exterior Arquitectónica con un total de 108 proyectos, Iluminación de Interiores con 236, Iluminación Urbana y Paisaje con 95, y Students Proposals con 169 proyectos presentados.**

**De los 52 países, los que han presentado más proyectos por orden de mayor a menor son: España, Alemania, Francia, Reino Unido, México, Italia, Estados Unidos, China, Chile, Argentina y Singapur.**

**Además, en esta edición de 2013, damos la bienvenida a 11 países nuevos que por primera vez se presentan al concurso: Bielorrusia, Bosnia y Herzegovina, Bulgaria, Costa Rica, Egipto, Eslovaquia, Indonesia, Líbano, Macedonia, Nigeria y Polonia.**

**Desde LAMP queremos agradecer, una vez más, a todos los que hacéis que estos premios sean una realidad. Gracias por creer en los Premios Lamp Lighting Solutions.**

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

To the 669 who registered, thank you. For the 608 projects received, thank you. To the members of the Jury, thank you. To the national and international media that have helped us with the promotion, thank you. Without you all this competition would not be possible.

In its 5th edition, the Lamp Lighting Solutions Awards 2013 have closed their submittal period with record figures: 608 projects from 52 countries and 61% of internationalization. The 608 projects received are distributed between: Architectural Outdoor Lighting with a total of 108 projects, Indoor Lighting with 236, Urban and Landscape Lighting with 95, and Students Proposals with 169 projects submitted.

Of the 52 countries, the ones which submitted most projects in descending order are: Spain, Germany, France, UK, Mexico, Italy, USA, China, Chile, Argentina and Singapore.

Moreover, this year 2013, we welcome 11 new countries that have entered the competition for the first time: Belarus, Bosnia and Herzegovina, Bulgaria, Costa Rica, Egypt, Slovakia, Indonesia, Lebanon, Macedonia, Nigeria and Poland.

At LAMP, once again, we wish to thank all of you who make these awards possible. Thank you for believing in the Lamp Lighting Solutions Awards.

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

Aux 669 inscrits, merci. Aux 608 projets reçus, merci. Aux membres du Jury, merci. Aux médias nationaux et internationaux qui nous ont aidé à la diffusion, merci. Sans vous tous, ce concours ne serait pas possible.

Lors de la 5e édition des Trophées Lamp Lighting Solutions 2013, la période d'inscription s'est close avec des chiffres record: 608 projets de 52 pays et 61 % d'internationalisation. Les 608 projets reçus sont répartis de la forme suivante : un total de 108 projets présentés pour l'Éclairage Extérieur Architectural, 236 pour l'Éclairage d'Intérieur, 95 pour l'Éclairage Urbain et Paysager, et 169 pour les Students Proposals.

Parmi les 52 pays, ceux qui ont présenté le plus de projets sont par ordre décroissant: l'Espagne, l'Allemagne, la France, le Royaume-Uni, le Mexique, l'Italie, les États-unis, la Chine, le Chili, l'Argentine et Singapour.

Lors de cette édition de 2013, nous avons également accueilli 11 nouveaux pays qui, pour la première fois, ont été présents au concours : la Biélorussie, la Bosnie-Herzégovine, la Bulgarie, le Costa Rica, l'Egypte, la Slovaquie, l'Indonésie, le Liban, la Macédoine, le Nigeria et la Pologne.

LAMP tient à remercier, une fois de plus, tous ceux qui ont permis à ces trophées de devenir une réalité. Merci de croire aux Trophées Lamp Lighting Solutions.

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

**LAMP EUROPE****LAMP HEADQUARTER**

Córdoba, 16  
08226 TERRASSA (Spain)  
T. 902 20 40 10 (Desde España)  
T. +34 93 736 68 00 (From abroad)  
F. +34 93 786 15 51  
lamp@lamp.es

**LAMP FRANCE**

Zac Garossos  
100 Rue de Riou  
31700 BEAUZELLE (France)  
T. +33 (0) 5 62 13 91 14  
F. +33 (0) 5 61 25 46 63  
france@lamp.es

**LAMP UK**

567 King's Road  
LONDON SW6 2EB  
(United Kingdom)  
M. +44 (0) 7585 448258  
uk@lamp.es

**LAMP BALTIKS**

Satiju km., Abrikosu 14,  
KAUNPO raj., LT-54432,  
(Lithuania)  
T. +370 37 470005  
M. +370 61698739  
baltics@lamp.es

**LAMP AMERICA****LAMP CHILE**

DILAMPSA  
Exequiel Fernández, 2251  
Macul  
SANTIAGO (Chile)  
T. +56 2 2237 17 70  
F. +56 2 2375 52 73  
chile@lamp.cl

**LAMP MEXICO**

VOLTA G  
Medicina No.5 Copilco Universidad  
04360 MÉXICO DF (México)  
T. +52 55 5658 6711  
F. +52 55 5658 6768  
mexico@lamp.es

**LAMP COLOMBIA**

Carrera 55 A № 128 A 48  
BOGOTÁ (Colombia)  
T / F +57 (1) 2717024  
colombia@lamp.com.co

**LAMP ASIA - PACIFIC****LAMP CHINA BEIJING**

Rm. 504, Lido Place, No.6 Jiang Tai Road,  
Chaoyang District, BEIJING, P.R.C. (China) 100004  
T. +86 10 64913737 / +86 10 64913738  
F. +86 10 84567298  
beijing@lamp.es

中国办公室

中国 北京市 朝阳区 丽都广场504室 邮编: 100004  
电话 +(86 10) 64913737 +(86 10) 64913738 - 传真 +(86 10) 84567298

**LAMP CHINA GUANGDONG**

Part 2 of 1st floor, No.4 of Huaji Road,  
Siji, Ronggui Town, Shunde District, Foshan City,  
Guangdong Province, P.R.C. (China)  
T. +86 757 266 17 690  
F. +86 159 89 962 125  
china@lamp.es

中国办公室

中国广东省佛山市顺德区容桂四基华基路四号首层之二  
电话 +86 757.266.17.690 - 传真 +86 757.266.17.

**LAMP ASIA - PACIFIC**

2/179 17<sup>a</sup> Floor, The Royal Place 1  
Soi Mahat Lek Luang 1  
Lumpini, Pathumwan, BANGKOK 10330 (Thailand)  
T. +66 81 692 8066  
asia-pacific@lamp.es

**LAMP MIDDLE EAST**

Grosvenor Commercial Tower, Office M07  
Sheikh Zayed Road P.O. BOX 212239  
DUBAI (UAE)  
M. +971 50 2530223  
F. +971 4 3 3296411  
uae@lamp.es

**Edita | LAMP SAU**

Coordinación | Marketing LAMP  
Diseño y maquetación | Marketing LAMP  
Impresión Alternativa gráfica  
Año | 2013  
LAMP: 9500320



PEFC/ 14-38-00014





LIGHTING

LAMP HEADQUARTER  
C.Cordoba 16  
08226 TERRASSA (Spain)  
Tel. +34 937 36 68 00  
Fax +34 937 86 15 51  
[lamp@lamp.es](mailto:lamp@lamp.es)  
[www.lamp.es](http://www.lamp.es)