Lighting Concepts 2015

LAMP LIGHTING SOLUTIONS AWARDS i5

LAMP
LIGHTING

2015, the International Year of Light declared by UNESCO. A year in which light will finally begin to be appreciated in the manner it deserves. Many years have been spent fighting on behalf of the culture of light. And this year, for even greater reasons, I have the great honour of presenting the finalists of the Lamp Lighting Solutions Awards. Moreover, this edition will also be presenting the "Life of Light" award for a life dedicated to light.

The Lamp Lighting team is enormously proud to have hosted the sixth edition of these awards which began quietly in 2008 as a national event, and which today, 2015, are an internationally acclaimed occurrence in our sector. Thank you.

We are honored to be able to enjoy the presence of a jury composed of professionals who not only engage and dedicate themselves fully to the awards, but who also live lighting in an emotional manner and who make it an extension of their lives, interpreting and challenging it to communicate, excite, and, above all, enhance people´s comfort. Although there is still a long way to go, we are on the right track.

We would like to acknowledge the support provided by associations, institutions and media from the lighting sector, without which we would be fighting a lone battle. And we wouldn´t get anywhere on our own. This is why we humbly ask you to continue providing your joint efforts and cooperation to ensure light is given its due recognition. Can we count on you?

2015, Año Internacional de la Luz declarado por la UNESCO. Un año en el que la luz, parece que por fin, empieza a ser valorada como merece. Son muchos años de lucha a favor de la cultura de la luz. Y este año, todavía con más motivo, es para mí un gran honor presentaros a los finalistas de los Premios Lamp Lighting Solutions. Además, en esta edición se otorga también el reconocimiento "Life of Light" por una vida dedicada a la iluminación.

Es realmente un orgullo para el equipo de Lamp Lighting haber podido vivir la sexta edición de unos premios que comenzaron tímidamente en 2008 en ámbito nacional, y que hoy, 2015, ya son todo un referente internacional en nuestro sector. Gracias.

Para nosotros es un honor poder rodearnos de un jurado formado por profesionales que no solamente se implican y dedican el máximo a los premios, sino que además viven la iluminación de una forma emocional y hacen de ella una parte más de sus vidas, entendiéndola y desafiándola para que comunique, emocione y por encima de todo, ayude al confort de las personas. Todavía queda mucho camino por recorrer, pero vamos por el buen camino.

Queremos agradecer el apoyo brindado por asociaciones, instituciones y medios del sector de la iluminación, ya que sin ellos estaríamos luchando solos. Y solos, no iríamos a ninguna parte. Por eso desde aquí humildemente os pedimos que continuemos aunando esfuerzos y colaborando juntos para conseguir que la luz reciba el reconocimiento que le corresponde. ¿Contamos con vosotros?

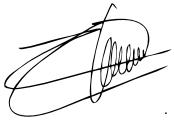
2015, «Année Internationale de la Lumière» déclarée par l'UNESCO. Une année où la lumière, semble-t-il, commence enfin à être valorisée comme elle le mérite. Les années de lutte pour la culture de la lumière ont été nombreuses. Et cette année, avec encore plus de raison, c'est pour moi un grand honneur de vous présenter les finalistes des Trophées Lamp Lighting Solutions. Lors de cette édition, la récompense «Life of Light» est également accordée à quelqu'un qui a consacré sa vie à l'éclairage.

C'est réellement une fierté pour l'équipe de Lamp Lighting d'avoir pu vivre la sixième édition des trophées qui ont timidement commencé en 2008 dans le cadre national, et qui, aujourd'hui, en 2015, sont déjà une référence internationale dans notre secteur. Merci.

C'est pour nous un honneur de pouvoir nous entourer d'un jury formé par des professionnels qui non seulement sont impliqués et consacrent le maximum de temps aux trophées, mais qui vivent de plus l'éclairage d'une forme émotionnelle et font de ce dernier un élément supplémentaire de leurs vies, en le comprenant et le défiant pour qu'il communique, émeuve et par dessus tout, aide au confort des personnes. Il reste encore beaucoup de chemin à parcourir, mais nous suivons la bonne diretion.

Nous voulons remercier le soutien fourni par les associations, les institutions et moyens du secteur de l'éclairage, car sans eux nous lutterions tout seuls. Et seuls, nous n'irions nulle part. C'est pourquoi nous vous demandons humblement de continuer à unir nos efforts et de collaborer ensemble afin que la lumière reçoive la reconnaissance qui lui revient. Pouvons-nous compter sur vous?

Ignasi Cusidó Codina
Consejero Delegado Lamp Lighting



PRESIDENT OF THE JURY

"It is with light that we can bring soul and spirit back into architecture and perhaps find our own soul in the process".

Arthur Erickson

What does it mean to win a Lamp Lighting award? The answer is simple: It means a lot. Why? Because your work has been judged by your peers and determined to be the best.

This excellent awards scheme is fast establishing itself as a key part of the global lighting calendar. The proof of this lies not only in the number of entries received - 598 from over 54 countries - but more importantly in the rising quality of those schemes which saw the very best in lighting design being offered for consideration.

If your project made the shortlist you did well. If you received a special mention or citation, that is something special. If however your lighting scheme was picked to be the top in its category then you have cause to celebrate – because you know that you have achieved an enviably high standard of creative and technical excellence.

How do I know that? Because my fellow judges and I have our own high standards born out of a long experience in lighting design. I also know because the discussions were tough, the questions incisive and the demands very high. Most of all I know this because in each and every case the decision to give an award was unanimous. Ultimately we all concluded: "yes – this is the one!" And in selecting the winning schemes we were not being seduced by the photography; we really looked very carefully indeed at the design intent, the creative response and the technical execution of each and every project.

So the winners of these awards are not simply lucky. They really deserve your warm applause.

But they are not the only lucky ones. We are all lucky too. Because in having the opportunity to appreciate this work you not only get to experience a wide and wonderful variety of exceptional lighting projects but once again you find yourself being reminded of your own passion for space and form, texture and colour, movement and effect - and of the fundamental relationship that exists between people and architecture lovingly revealed through light.

London 22 May 2015

Mark Major RIBA FRIAS IALD RDI
President of the Jury 2015

"Es con la luz como podemos incorporar de nuevo el alma y el espíritu a la arquitectura, y encontrar quizás nuestra propia alma en ese proceso".

Arthur Erickson

¿Qué significa ganar un premio Lamp Lighting? La respuesta es sencilla: Significa mucho. ¿Por qué? Porque tu trabajo ha sido juzgado por tus pares y se ha considerado el mejor.

Este programa de premios se está afianzando rápidamente como un elemento clave del calendario de la iluminación a nivel internacional. La prueba de ello no solo la tenemos en el número de candidaturas recibidas - 598 desde 54 países – si no también en algo que es más importante, en la calidad cada vez mayor de esos proyectos en los que lo mejor del diseño de iluminación se ofrece para ser juzgado.

Si tu proyecto ha sido finalista, eso ya es un gran logro. Si has recibido una mención o cita especial, eso ya es algo extraordinario. Sin embargo, si tu proyecto de iluminación ha sido elegido como el mejor en su categoría, eso ya es motivo de celebración – porque sabes que has conseguido un altísimo y envidiable nivel de excelencia técnica y creativa.

¿Qué cómo lo sé? Porque mis compañeros del jurado y yo mismo también nos guiamos por nuestra propia búsqueda de la excelencia plasmada en

una larga experiencia en el diseño de iluminación. También lo sé porque las discusiones han sido duras, las preguntas incisivas y el nivel de exigencia muy alto. Pero lo sé sobre todo porque en todos los casos la decisión de conceder un premio fue unánime. Al final todos llegamos a la misma conclusión: "¡sí, es éste!". Y a la hora de seleccionar los proyectos ganadores, no nos sedujo la fotografía; prestamos una gran atención a la intención del diseño, a la respuesta creativa y a la ejecución técnica de todos y cada uno de los proyectos.

Así que los ganadores de este premio no solo han tenido suerte. Realmente se merecen vuestro cálido aplauso.

Pero no son solo ellos los afortunados. También lo somos todos. Porque al tener la oportunidad de valorar estos trabajos no solo tienes la suerte de poder ver y sentir una variedad tan maravillosa de proyectos de iluminación, sino que revives una vez más tu propia pasión por el espacio y la forma, la textura y el color, el movimiento y el efecto – y también la relación fundamental que existe entre las personas y la arquitectura, afectuosamente revelada a través de la luz.

"C'est à travers la lumière que nous pouvons attirer l'âme et l'esprit vers l'architecture et peut-être retrouver notre propre âme en le faisant."

Arthur Erickson

Quelle signification a le fait de remporter un trophée Lamp Lighting? La réponse est simple: Cela a une valeur énorme. Pourquoi? Parce que votre travail a été jugé par vos pairs et retenu comme le meilleur.

Ce trophée d'excellence est en train de s'établir comme un élément incontournable dans le calendrier global de l'éclairage. La preuve en est non seulement le nombre de participants atteint – 598 de 54 pays – mais, ce qui est encore plus important, la qualité grandissante des projets présentés au concours, qui ont montré ce qui existe de mieux en matière de conception lumière.

Si votre projet s'est trouvé parmi les finalistes, vous avez bien travaillé. Si vous avez reçu une mention ou citation spéciale, cela est vraiment remarquable. Mais si votre projet d'éclairage a été retenu comme le meilleur de sa catégorie, alors vous avez une bonne raison de le fêter – car vous savez maintenant que vous avez atteint un standard extrêmement enviable d'excellence créative et technique.

Comment puis-je le savoir? Je le sais parce que mes collègues du jury et moi-même avons des standards très élevés, issus d'une longue expérience dans la conception lumière. Je le sais aussi, parce que les débats ont été ardus, les questions incisives et l'exigence très élevée. Et surtout, je le sais parce que, dans chaque cas, la décision d'attribuer un trophée a été unanime. Finalement, nous avons tous déclaré: "Oui – celui-ci est le meilleur!". En sélectionnant les projets vainqueurs nous n'avons pas été séduits par la photographie; nous avons réellement examiné très soigneusement le but du design, la créativité de la solution et l'exécution technique de chaque projet.

Alors, les vainqueurs de ces trophées n'ont pas simplement eu de la chance. Ils ont réellement mérité vos applaudissements les plus enthousiastes.

Mais ils ne sont pas les seuls à avoir de la chance. Nous aussi, nous en avons. Car en ayant l'occasion d'apprécier ce travail, nous n'obtenons pas seulement une expérience à partir d'une large et merveilleuse variété de projets d'éclairage exceptionnels, mais encore une fois cela nous rappelle notre passion des espaces et des formes, de la texture et de la couleur, du mouvement et de l'effet – et le rapport essentiel qui existe entre les personnes et l'architecture, merveilleusement révélés à travers la lumière.

Mark Major

Lighting Designer and President of the Jury. (United Kingdom)

Kai Piippo

Lighting Designer. (Sweden)

Douglas Leonard

Lighting Designer. (Chile)

Anne Bureau

Lighting Designer. (France)

Emma Cogswell

Lighting Designer and IALD Europe Projects Manager. (United Kingdom)

Anupama Kundoo

Architect. (India)

Juan Carlos Sancho

Architect. (Spain)

Ignasi Bonjoch

Interior Designer. (Spain)

LAMP LIGHTING SOLUTIONS AWARDS i5

UNESCO proclaimed 2015 as the International Year of Light (IYL 2015). Light plays a vital role in our daily lives. It has revolutionized medicine, opened up international communication via the Internet, and continues to be central to linking cultural, economic and political aspects of the global society.

The Lamp Lighting Solutions Awards 2015 had to be different to the previous years. On the first hand, the "Life of Light" is a recognition to a professional for a life dedicated to light. On the other hand, we wanted to single out a project which perfectly revealed the concepts of the IYL 2015.

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Agneta Ejhed
and Jan Ejhed

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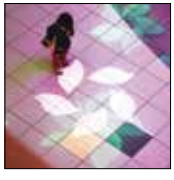
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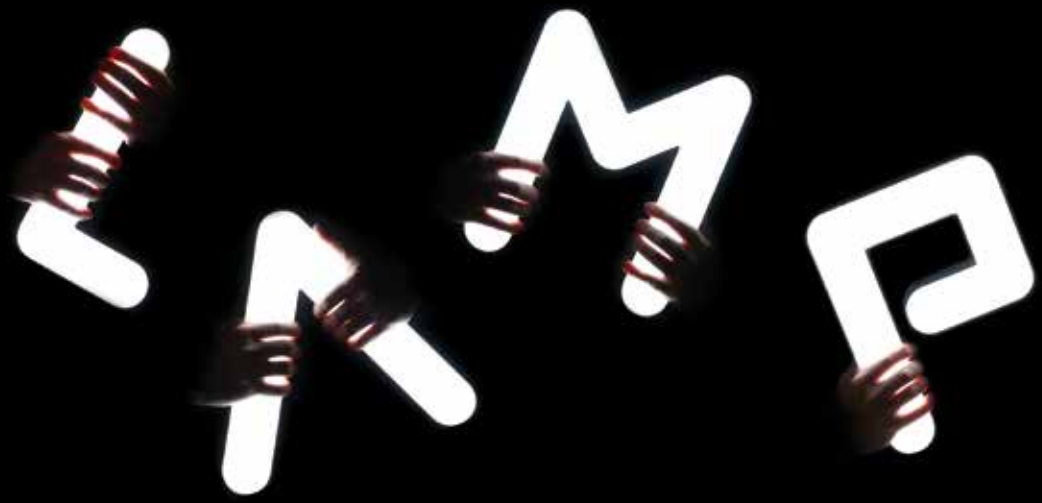


Lamp Lighting Solutions Awards'15

Life Of Light Recognition

Agneta Ejhed and Jan Ejhed

Life of Light Recognition

Jury Evaluation:

This special award is given to two people who have given their entire professional lives to the promotion of lighting education and the lighting profession. They have not only taught many generations of students the skills they needed at a vital time for the development of lighting design but have also acted as an inspiration to many fellow lighting designers. They have been ambassadors for light, continuously and generously devoting their lives to the betterment of lighting design. They are also the perfect expression of a true working partnership!

After taking in consideration different candidates to win "Life of Light", Master DIA decided that, for us, the winners are Mr&Ms Jan and Agneta Ejhed, founding members of the Master in Lighting Design in KTH, in Stockholm.

Our reasons are:

1. They have been strongly committed to knowledge:

They have founded several KTH programs, the best one known is "Lighting Design Mastercourse", many PhD thesis under Jan's supervision, a clear and strong promotion of "hands on" knowledge such as the famous international workshops in Alingsas, which they also founded, and their commitment to the Transnational Tanteidan group (TNT). Also, a solid academic knowledge related to design.

2. Their commitment with the profession itself:

Both were involved in the first lighting designers European association (ELDA). Jan was one of the first presidents.

3. Their commitment with Society by:

Promoting in a restless way to shift the focus from technology to the human being, explaining to whoever wanted to hear that this is the way to open our lighting design work to the biological, cultural or sustainability issues.

4. The commitment to their colleagues:

They promoted the first Inter-universities Symposium, the Light Symposium, organized with Wismar University. Also, they have done countless collaborations with other teachers. They are the strongest support among the former ELDA (later PLDA) to keep education within the priorities of the professionals.

5. Finally, and maybe the most important for teachers, they have been absolutely committed with... their students!!! Just talk with one of them.

So, those are our five reasons: strong commitment with knowledge, to the profession, with the society, with colleagues and with students. At the end, all of them are about ethics, and in these times, this is the highest value.

As an University teaching Lighting Design, Master DIA are proud to promote such a recognition to our most renowned colleagues, and by doing this, we are clearly pointing out the importance of the educational issues in the Lighting Design profession development.

Students starting up their outdoor workshop

International workshops in Alingsas

Lamp Lighting Solutions Awards'15

International Year Of Light Special Mention

Between Silence and Light

International Year of Light

Special Mention

Jury Evaluation:

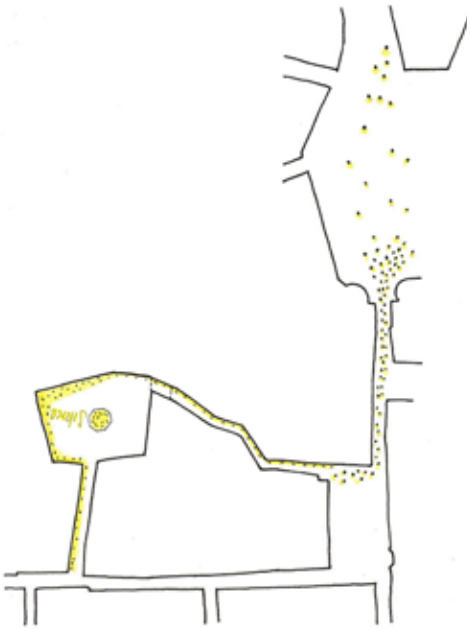
The jury gave this subtle and beautiful temporary urban project a special mention for the simple and poetic manner in which it used light and darkness to bring people together to commemorate a tragic event.

Lighting Project Author:
reMM
Michela Mezzavilla
Roberto Eleuteri

Developer:
APDI, Llum Bcn

City / Country:
Barcelona, Spain

Something special and difficult to explain happens to you when you visit Plaça Sant Felip Neri; everyone senses it, even without knowing the dramatic historical events this place witnessed during the Spanish Civil War, when 42 people, mainly children, were killed during an air strike.



Photography: Roberto Eleuteri

Photography: Roberto Eleuteri

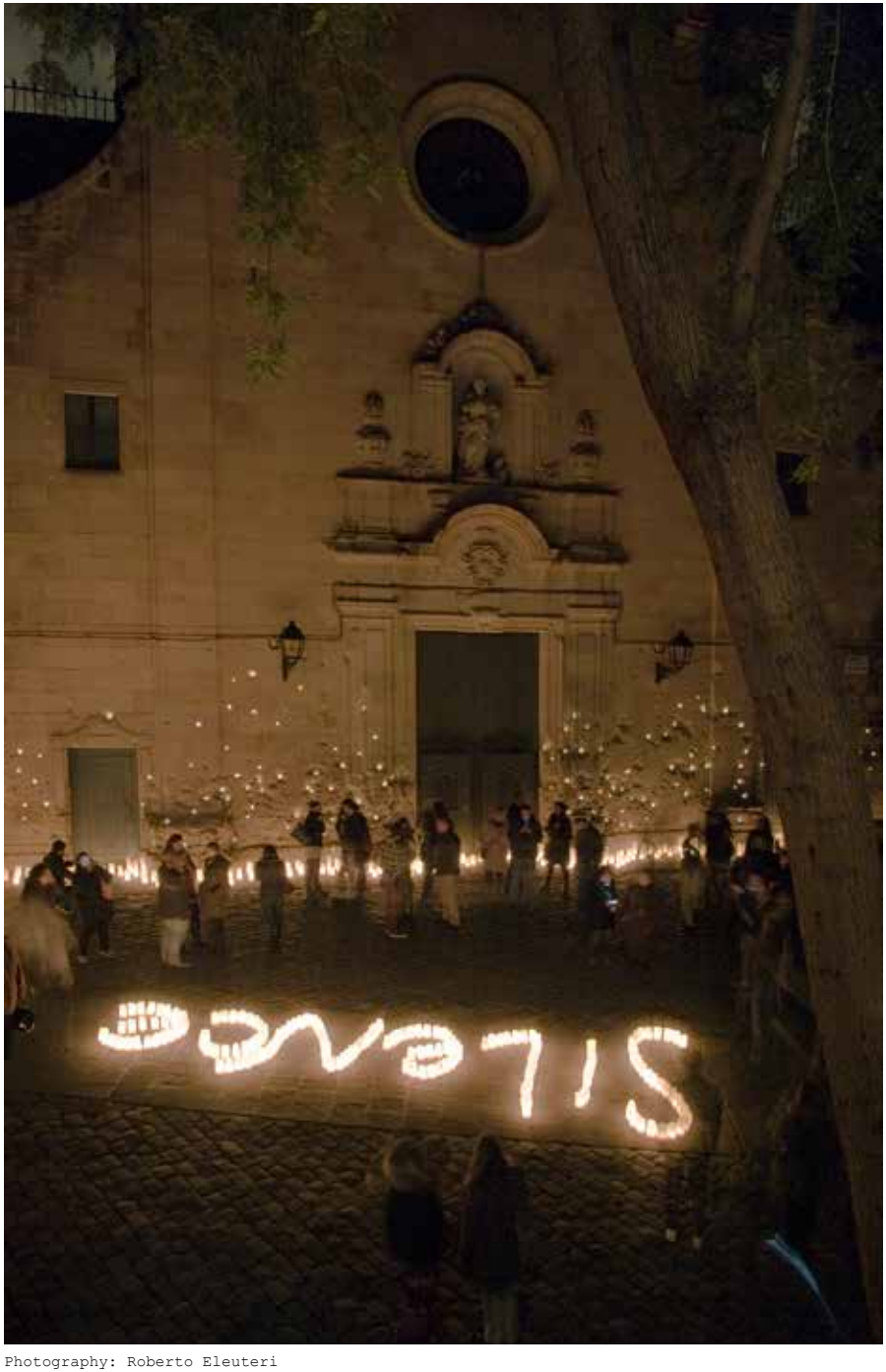
Lighting Solution

This light installation pays tribute to the historical memory of the square, and invites the citizens to put a small light in each one of the bullet wounds of its façades, using LEDs and candles.

Public illumination is switched off, and visitors arrive on the scene after walking through narrow lanes illuminated only by candlelight. By the time they get to the square, their eyes are perfectly adapdted to darkness and ready to enjoy a new vision of this evocative place. In the darkness of the square, hundreds of small LED lights welcome us and watch us from the bullet holes in the ancient walls. Time seems to stop, letting us sense the threshold between infinite and finite, between Silence and Light.

We wanted to create a meeting point between extremes and we tried to express this concept also through the light sources we used: "modern" LEDs smoothed their tecnological look thanks to a warm silicon diffuser, while pulsating soflty to simulate a trembling candle; "old" candles acted like low-tech pixels, writing words or signaling.

Nowadays we seldom enjoy the darkness; switching of the streetlights and compelling the public to use their scotopic vision was an invitation to look at things with fresh eyes.



Photography: Roberto Eleuteri

Lamp Lighting Solutions Awards’15

Architectural Outdoor Lighting

LCB - Le Chai Ballande

Architectural Outdoor

Lighting Award

Jury Evaluation:

The judges decided that this project described how lighting has the power to transform an environment, giving an industrial building real beauty through colour and control.

Lighting Project Author:
Yon Anton Olano

Architect:
agence d'architecture
BAGGIO-PIECHAUD-A26 architecture

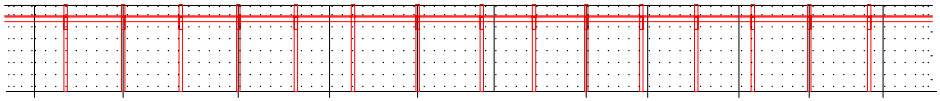
Developer:
Ballande et Meneret

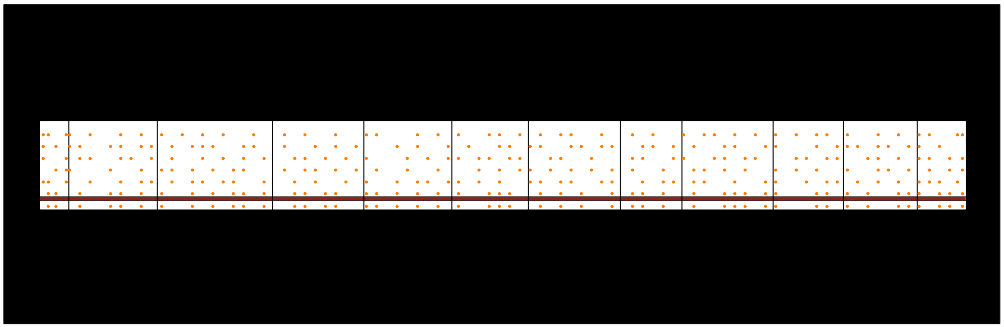
City / Country
Ludon-Medoc, France

The warehouse design is inspired by the dialogue between innovation and high quality tradition. To ensure the optimum conservation of wine, it has been designed as a perfect parallelepiped made of white self-cleaning concrete. Opaque and immaculate, the warehouse appears as a precious and mysterious box. This building deserved a delicate lighting project reflecting not only subtleness but also a sensitive evocation that would be well beyond any wanton and futile demonstrative work.

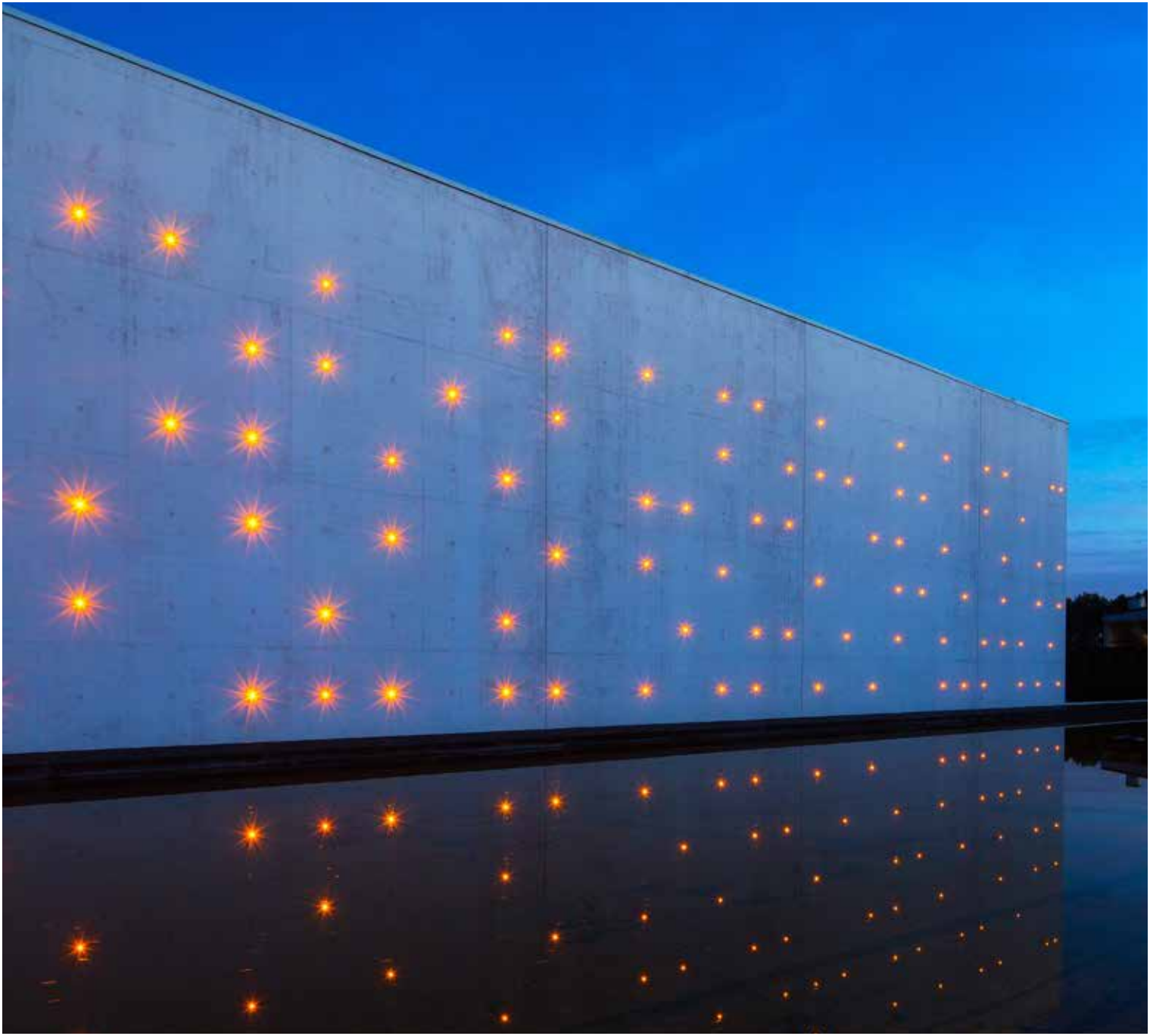
With this design, we wanted the building's core identity to show through its exterior; then, lighting the warehouse seemed to be the best external signal.

Thus, light settings conjure both the content and the container.



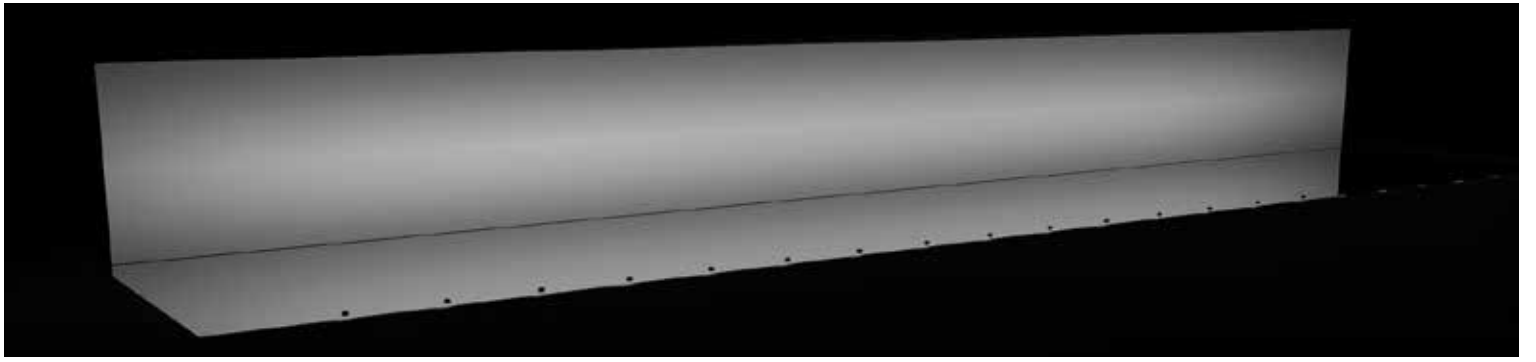


Schema: Yon Anton Olano



Photography: Arthur Pequin

Photography: Arthur Pequin



Schema: Yon Anton Olano

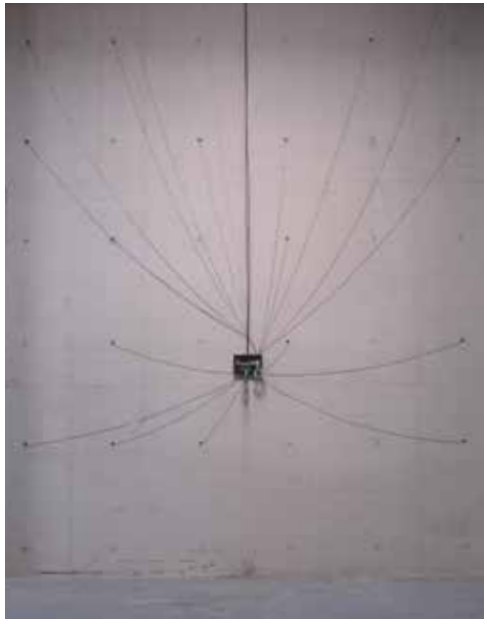
Lighting Solution

The content consists of precious wines from the best Bordeaux vineyards, produced according to ancestral traditions and matured for a long time in deep cellars where only candlelight makes such evocative atmospheres possible. This content is suggested by amber-coloured dots of light recessed in form's holes of concrete and arranged according to a very specific pattern. Indeed, this pattern is at once methodical, just like the stringent process of winemaking, and random, the randomness representing the informal, unexpected and artistic touch which is essential to all exceptional realisations. As for the container, it is alluded to by a white light (4000K) projected on the whole made of concrete and immaculately white facade.

The man-made lake contributes to enhancing a wide range of visual effects thanks to the reflection on its surface as well as the varied way images can be reflected. From a perfect mirror reflection by calm weather, the lake can create blurred effects when the wind gently makes the dots of light shudder in endless and shaded variations.

The warehouse is located in a small industrial area within the countryside. This is the reason why we made sure to consider the building's environment. We also took account of the surroundings' low illumination by limiting the maximum lighting levels while keeping a nice contrast.

Photography: Arthur Pequin



Photography: Baggio & Piechaud

Full Moon

Architectural Outdoor Lighting

Special Mention

Jury Evaluation:

This project deserved a special mention for conveying the change in atmosphere and space through a simple idea delivered with both love and humour.

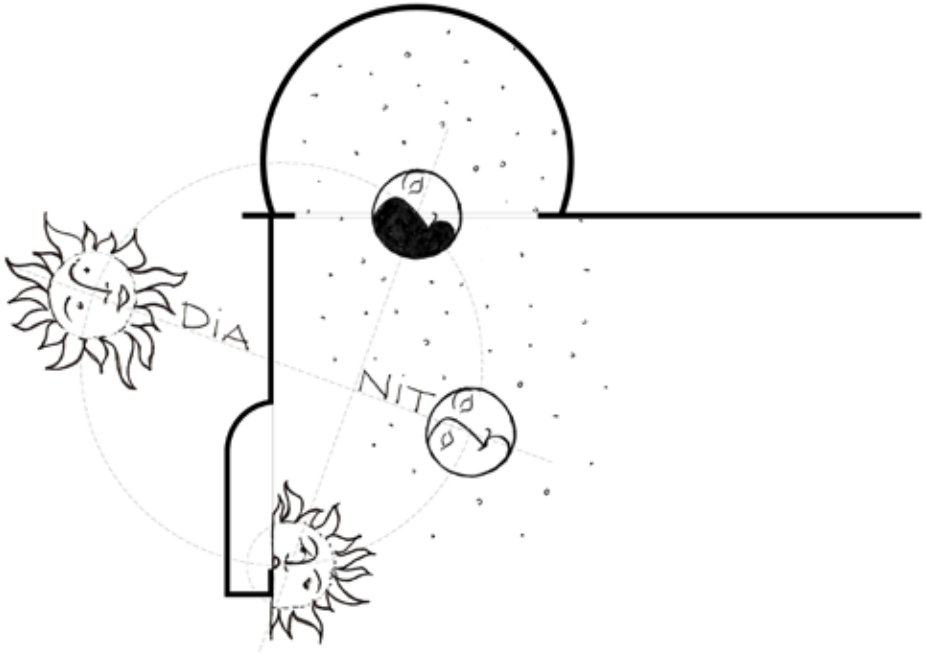
Lighting Project Author:
Eduard Callís
Guillem Moliner

Architect:
Eduard Callís
Guillem Moliner

City / Country:
Olot, Spain

Sant Pere Màrtir is a public housing neighborhood which was built in the 1950s in Olot (Girona, Spain). It is made up of a group of north-facing semi-detached houses with small gardens adapted to the natural topography of a volcano's hillside.

The economic scarcity during the post-war period sharpened the wits of planner Ignasi Bosch Reitg and Josep Maria Masramon, who built the houses using brick masonry, providing stability through form. The walls consist of two parallel leaves tied together and infilled with clay, with cloister vault ceilings and curved retaining walls built against the slope. The final picture is completed by the roughly rendered white walls and the hipped roof of ceramic tile.



Photography: José Hevia

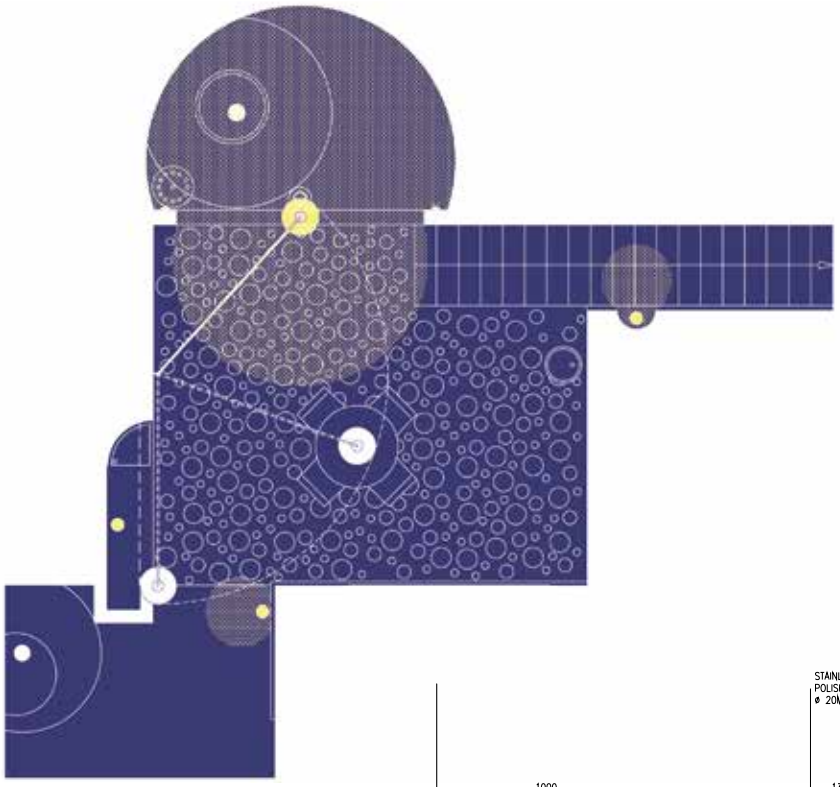
Photography: José Hevia

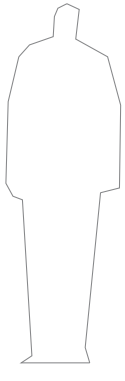
Lighting Solution

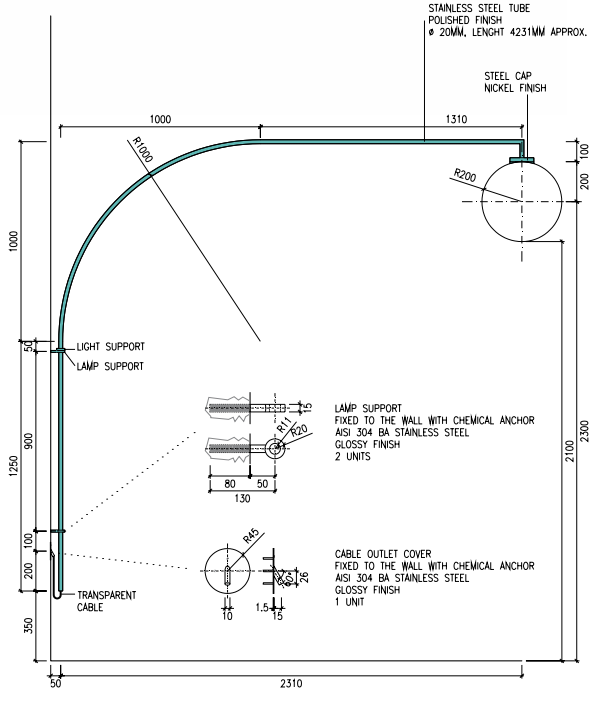
Opening an outdoor room allows expanding domestic activity and bringing more light into the house. The main window opens onto a semi-circular courtyard which is dug into the mountain. It is an opening to the sky, the sun and the moon; it is a courtyard's courtyard.

The room has a main lamp light which responds to three situations: inside the semi-circular window, it tenses the limit between the two spaces -the internal and the external- and it also makes the semi-circular courtyard act as a large reflector light. This effect is further strengthened by the soft color of the walls, the brightness of the water's surface and by the fact that the jambs stick out over the courtyard's walls. Finally, placed against the wall, the projecting semi-sphere offers a general lighting and highlights the texture of the plastered walls.

The main luminaire consists of a curved stainless steel tube arm which is fixed to the wall by two bolts, allowing a 138° rotation. The lamp supports a white polycarbonate airtight globe, fitted with a 15W LED bulb light with a warm color temperature of 3000°K. Besides being inexpensive, light in weight and having a remarkable impact resistance, polycarbonate also conceals the internal bulb. In this way, the luminaire becomes an abstract, spherical light -the moon which crosses the courtyard at night. The house regains the sun and the moon.







BCP Affinity – Public Art

Interactive Installation

Lighting Project Author:
Claudia Paz Lighting Studio
Nicholas Cheung Studio

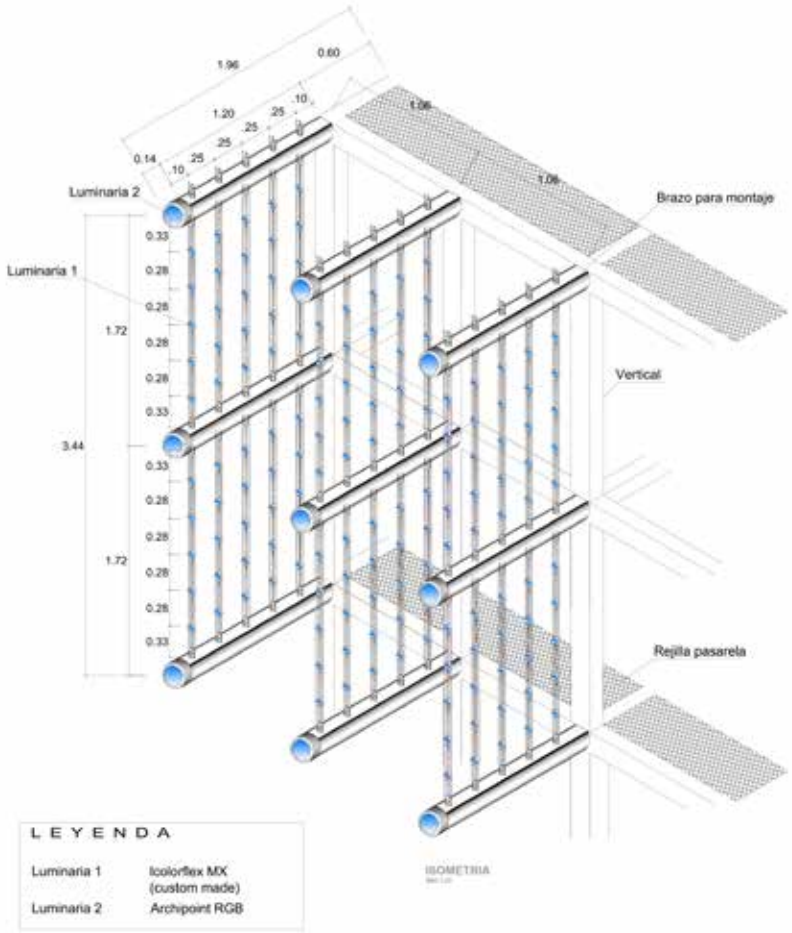
Architect:
Void Architecture

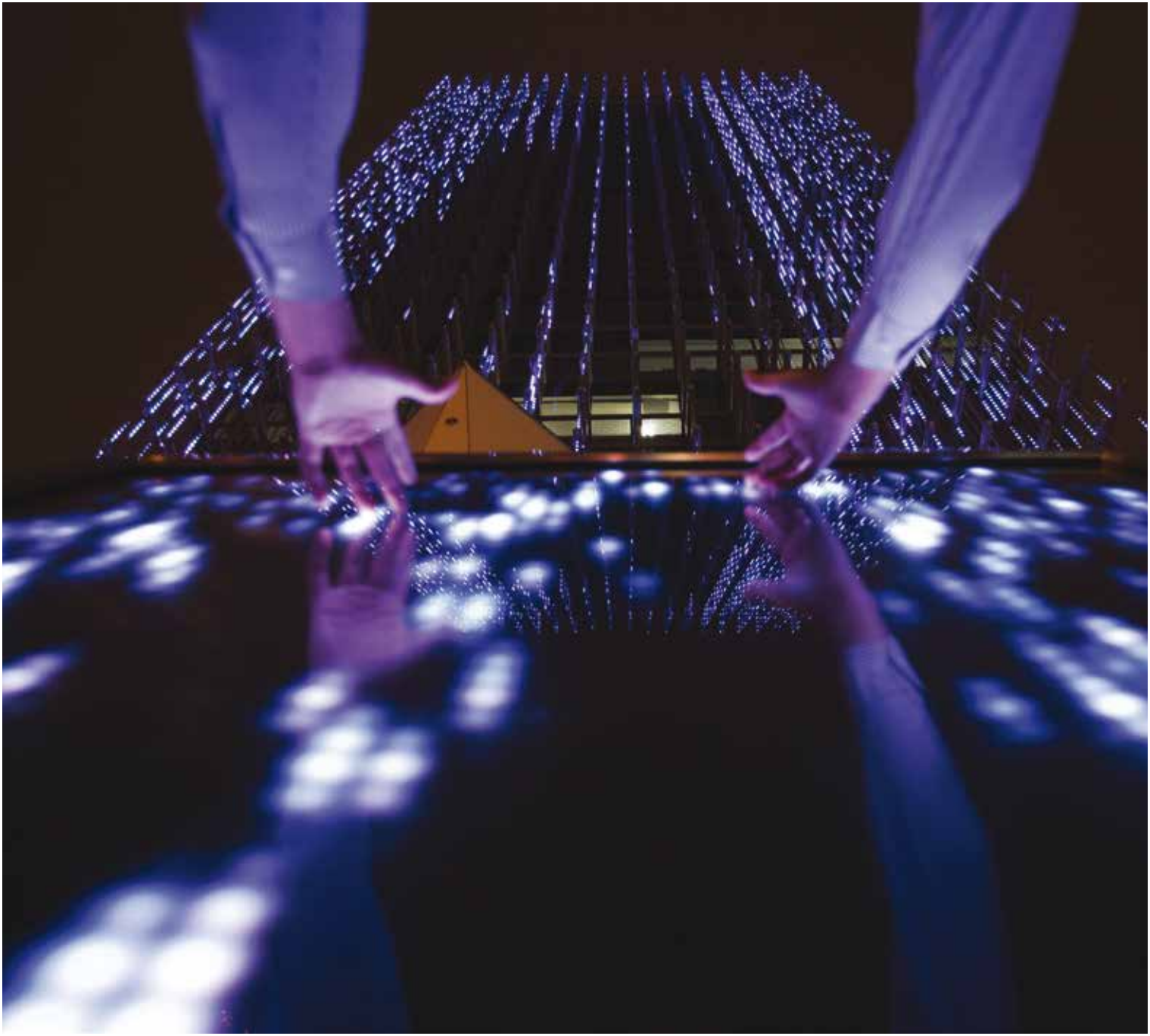
Developer:
Arquileds

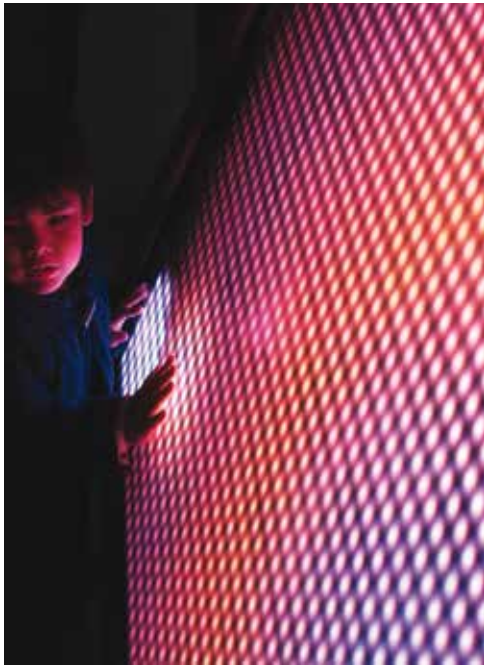
City / Country:
Lima, Peru

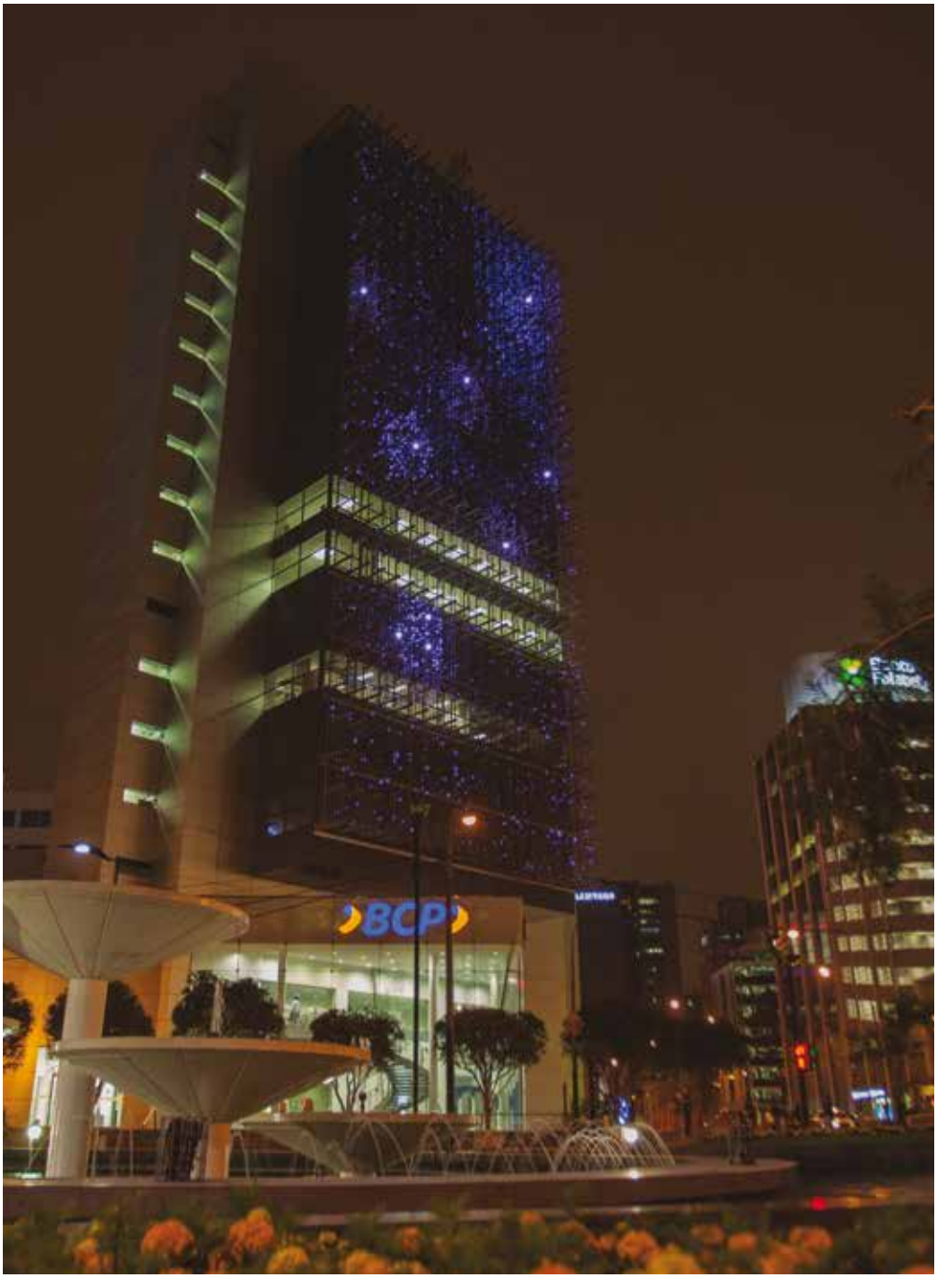
Working with the new branding concept of openness and a direct connectivity with the people we suggested an ambitious approach that provided a deeper significance to the city; offering a meaningful connection between the bank and the people.

Our proposal was to create an iconic public artwork installation with an interactive facade to directly engage the general public, suggesting new ways of seeing, feeling and experiencing one's own perception of one's self.








BCP

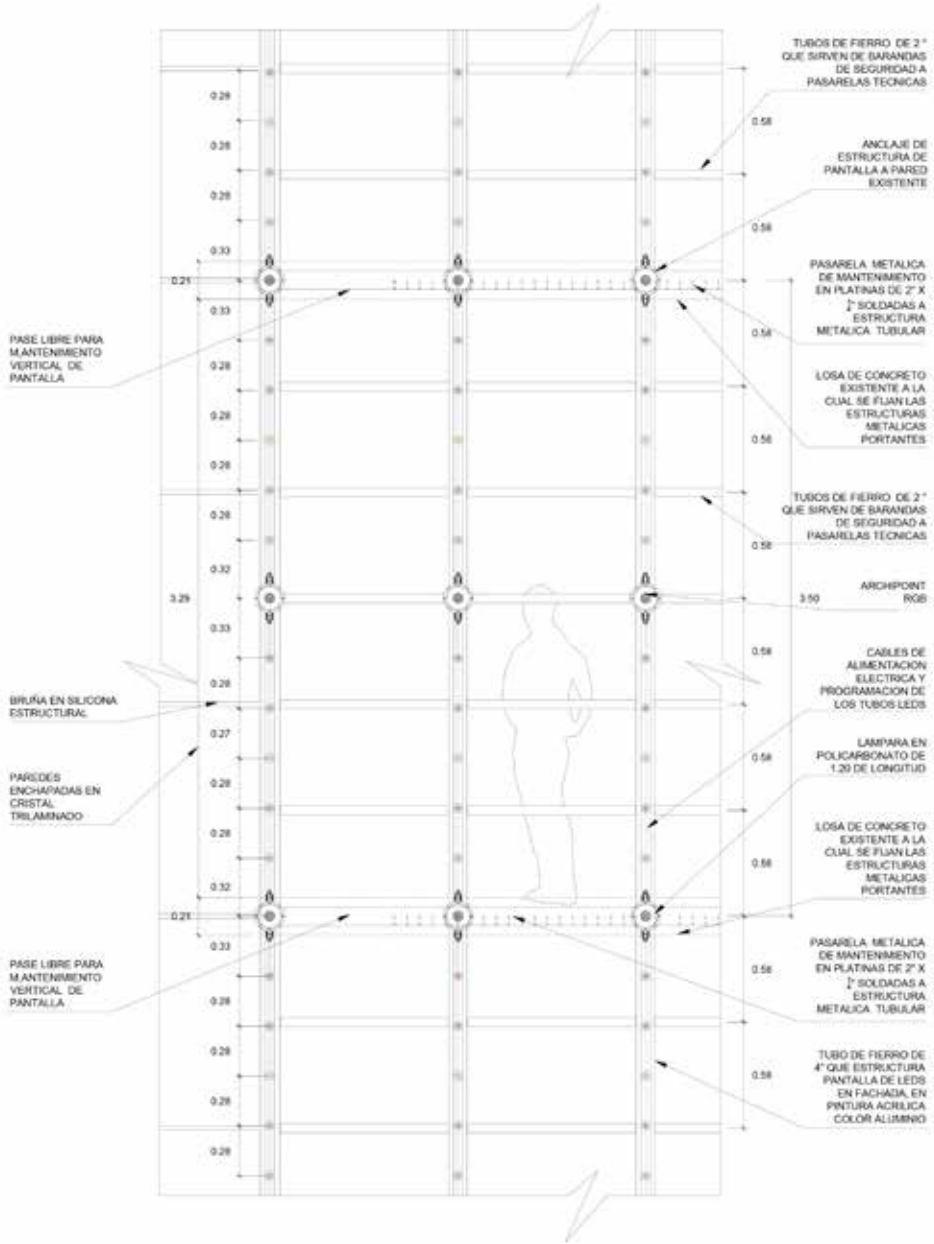
Lighting Solution

There is no option but to be playful. One can push aside Rain, ignite explosive Fireworks or touch the Aurora Borealis. Our aim is to breakdown people's mental barriers, opening them up to participate by exposing them to the creative process.

The installation consists of three main parts; the 3D facade canvas with 6 layers of LEDs, the interactive LED outdoor podium with multi-touch sensors and the interactive and lighting control systems. Stereo speakers flank the slanting podium, which delineates the space for expression. The podium senses 3D depth and provides a touch-less interface that transmits body movements, via live interactive programming, onto the 3D facade.

Each interactive show is based on natural phenomena that are designed to evoke a childlike engagement in adults; one forms a personal relationship with the experience that arouses different emotions in different people. Each show has a unique interface that intuitively steers you to express yourself. Much like a musical instrument, people generate their own composition but smart algorithms are working in the background ensuring a beautiful encounter.

The different shows provide a canvas for emotional expression and experience. The installation gives people magical powers to create situations that are normally reserved for fantasy.



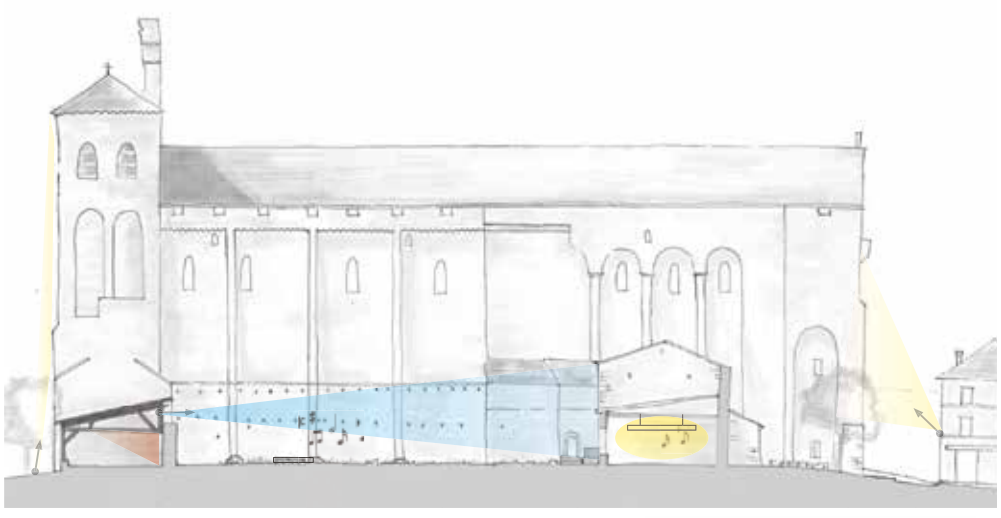
Les Murmures de Saint-Avit-Senieur

Lighting Project Author:
Quartiers Lumières

Developer:
Communauté de Communes des Bastides Dordogne Périgord

City / Country:
Saint-Avit-Senieur, France

A willingness to set a scenographic night walk, to transform a space while preserving it. An invitation to stay outside on summers evenings... The adventure begins... To discover, to guess, to listen... A whispering stone, a line drawing a story, a legend. This walk leaves room to dream and imagination.
Shadows will talk, the visitors will listen to them...



Photography: Quartiers Lumières

TABLEAU 2 - L'HISTOIRE

Le savoir
Transition graphique : écritures, St Avit dans l'histoire, parchemins des règles de saint augustins, enluminures...

La médecine : enluminures liées aux images de medecine ancienne...

Photography: Quartiers Lumières

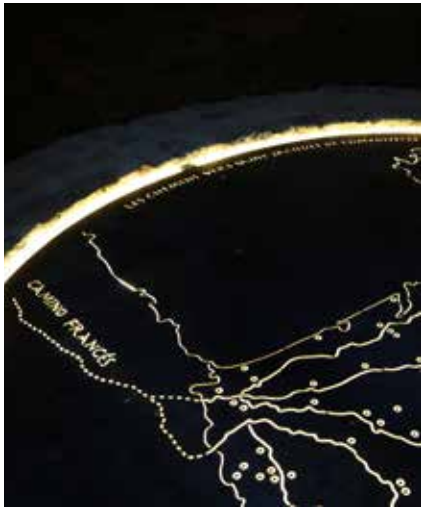
Lighting Solution

The western facade of the abbey is illuminated by PLCs light projectors, designed for outdoor long-term use. They are equipped with 250W led sources which have the capacity to produce appropriate chromatic lights and can project gobos made according to a specific optical tracking.

A fresco composed by motion pictures unfolds in the halls along the stone walls, with a group of projectors. The pictures relate the legend of Saint Avit Senieur and the past of the site. Leds DMX profile spots are projecting calligraphies onto the cloister and palimpsests of the rules of the Chapter onto the Chapter building.

From the well we hear soundtracks, whispers of latin extracts from the Chapter rules. A metalwork piece with lasers cuts recounting the legends sets above the well, bathing the top of the well in light. A 5 minutes video draws fantasy images on the cloister's wall and on the abbey's transept. Sound creations come along with those whispering lights.

Reversible equipments have been designed for the respect of the site. Consumptions are mastered to the best. The various equipments and programmings were differentiated: scenographic installations / permanent lighting for site illumination. Besides the choice of powerful sources, the operating hours are limited to the minimum necessary with extinction at the latest at 0:00 during weekends.



Photography: Quartiers Lumières

Philharmonic Hall

Lighting Project Author:
Barozzi / Veiga
In cooperation with Anoche
Iluminación arquitectónica

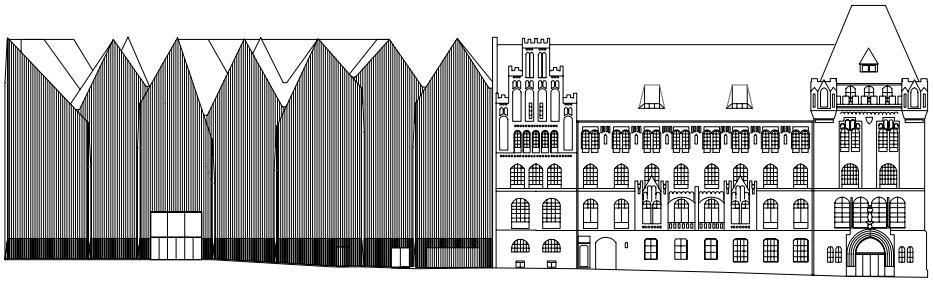
Architect:
Barozzi / Veiga

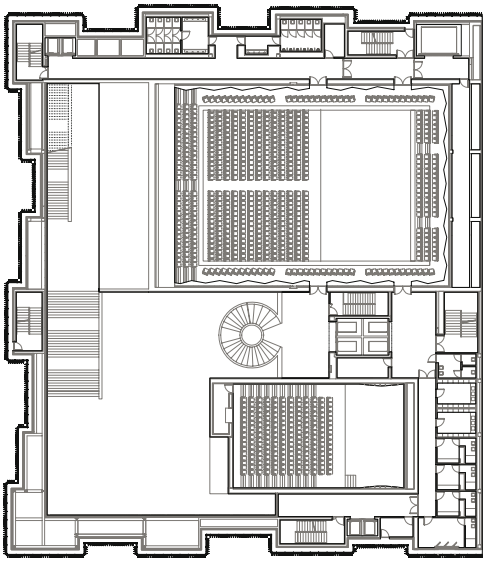
Developer:
City of Szczecin (Client)
Warbud S.A. (General contractor)

City / Country:
Szczecin, Poland

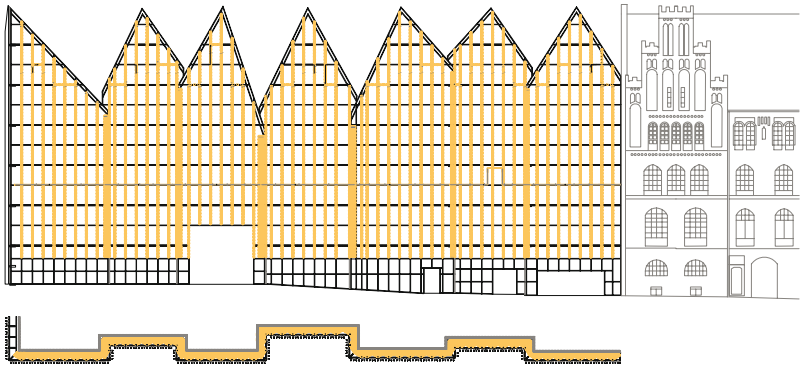
The new Philharmonic Hall of Szczecin is located on the historical site of the "Konzerthaus", which was destroyed during Second World War and recomposes an urban corner in a neighbourhood near to the historic city.

The building is configured by a synthetic, but at the same time complex volume. The plan composition is defined by a perimetral ring. On the one hand this allows to define a large void within which gravitate the symphony hall and the hall for chamber music, on the other hand to shape the relationship of the building with its surroundings. The serial modulation of the roof represents the only other expressive element, that permits the integration of the building within the fragmented urban profile of the city.

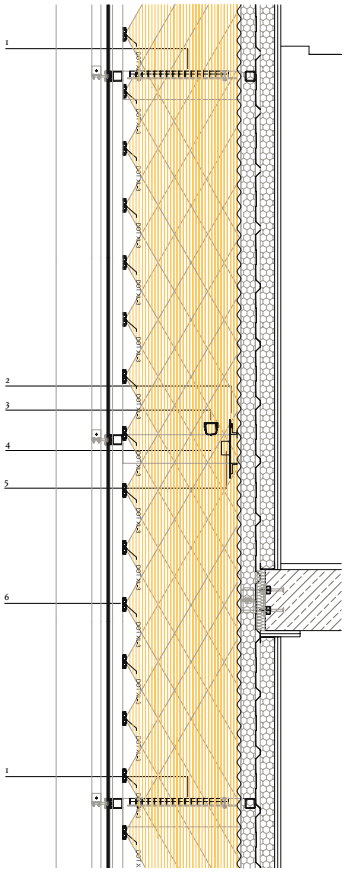




Photography: Simon Menges



South façade: Lighting design



Detail

1 - Technical platform / 2 - Angular section bar / 3 - Cable / 4 - Wall bracket

5 - LED Power Engine / 6 - LEDs DOT XL-3

Façade's horizontal section

Photography: Simon Menges

Lighting Solution

The general lighting concept for the exterior façade is to provide a uniform light distribution on the façade surface. The building is meant to be a glowing lantern at night, able to transmit expressive qualities and the different uses running inside the building.

Achieving this effect it's more a matter of choosing the right combination between lighting, façade materials and dimension of the system. When lights are focusing from the façade to the exterior, the glass diffusing properties are crucial. If the chosen glass is not a perfect diffuser, light fixtures could be perceived through the façade, and this is what should be totally avoided in order to preserve the homogeneous image of the building. It has been established a special indirect lighting box system where strips of LEDs with a beam angle of 120° are focusing backwards, against an inner white skin. This white wavy surface acts as a first diffuser light to the front, where the outer skin will complete the scattering of the light. The aim of this solution is to achieve an optimal light diffusion and homogenous luminance.

A mix of RGB colours are used to achieve the correct white light: 38% Red, 25% Green and 17% Blue. The result is a warm tone of white light. The control system allows to work with the intensity of the light and to be adapted to the necessities of the Philharmonic's program; color's temperature changes depending on the moment of day and the activities.

Photography: Hufton and Crow

Photography: Hufton and Crow

Lamp Lighting Solutions Awards’15

Indoor Lighting

Museo Chileno de Arte Precolombino

Indoor Lighting Award

Jury Evaluation:

This project creates an experience for the visitor by combining light, texture and colour to enhance the vision of the architecture.

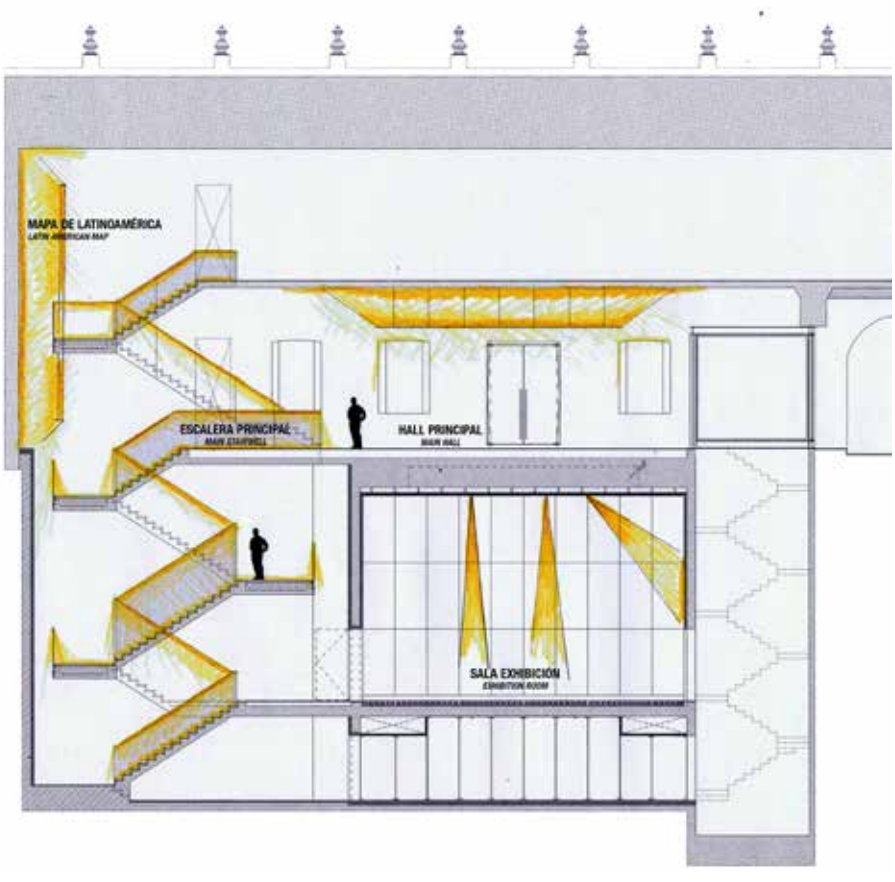
Lighting Project Author:
LLD, Limarí Lighting Design
Pascal Chautard
Carolina Roese

Architect:
Smiljan Radic

City / Country:
Santiago, Chile

El proyecto de remodelación y ampliación del Museo Chileno de Arte Precolombino, respondió a la necesidad de presentar la colección de objetos prehispánicos originarios del actual territorio Chileno, hasta la fecha el museo presentaba en su mayoría, objetos provenientes del resto de latino américa.

El arquitecto Smiljan Radic, frente al desafío de ampliar el inmueble declarado monumento nacional, decidió crear una sala subterránea socavando el terreno debajo del edificio existente, para acoger la nueva exhibición "Chile antes de Chile".



Photography: Aryeh Kornfeld

Photography: Aryeh Kornfeld

Lighting Solution

Se intentó realizar gestos minimalistas que permitan favorecer la visión de la arquitectura, y trabajar las transiciones lumínicas para acompañar al visitante desde el exterior ayudando la adaptación de su sistema visual hacía la sala de exhibición en la cual los niveles bajan hasta 40 lux por criterios de conservación de la colección.

Los patios, se iluminaron por reflexión de los planos verticales, dejando a contraluz los pilares, destacando las líneas neoclásicas del edificio, y en el patio norte la cubierta se trasformó en una "lámpara" gracias a un sistema de iluminación indirecta difusa perimetral.

En el hall se destacó el mapa de Latinoamérica, iluminándolo desde los muros laterales y transformándolo en un objeto escultórico iluminado a contraluz. Las escaleras fueron iluminadas con un sistema de iluminación lineal que permite ir acostumbrando el aparato visual. Para las lucarnas de los extremos se realizó un efecto de luz indirecta sobre el revestimiento de marmol travertino que complementa el ingreso de luz natural.

Durante el 2012, se incorporó al proyecto el museógrafo inglés Geoffrey Pickup con quién iluminamos los interiores de la vitrinas con fibra óptica interna alimentada por generadores LED atenuables. Los objetos situados fuera están iluminados desde los rieles cenitales con proyectores, la luz natural y eléctrica proveniente de las lucarnas permite recortar sus siluetas.

Photography: Aryeh Kornfeld

Momias

Indoor Lighting

Special Mention

Jury Evaluation:

This special mention is given for the delicate and ephemeral use of light to illuminate a sensitive subject in a space with challenging dimensions.

Lighting Project Author:
Carmen Moreno Álvarez

Architect:
Carmen Moreno Álvarez

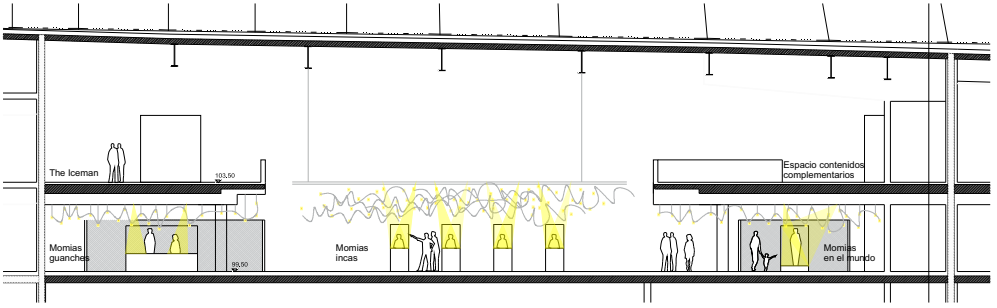
Collaborators:
María Sánchez Fernández
Juan Moreno Romero

Developer:
Parque de las Ciencias, Granada

City / Country:
Granada, Spain

La exposición Momias trata sobre la muerte recreando una escenografía que transmite una sensación de respeto y solemnidad, con una atmósfera íntima y emotiva en torno a las piezas expuestas, cuerpos momificados de seres humanos y animales de más de 3.000 años de antigüedad.

Las piezas están expuestas en vitrinas transparentes exentas para ser rodeadas. Su estructura liviana de acero inoxidable y cristal permite que las momias queden flotando en el espacio de la sala. A fin de lograr un carácter más escenográfico, se disponen en el techo unas mallas con pequeñas lámparas Led, como velas en las iglesias. Este cielo de pequeñas luminarias es también un cielo de estrellas que envuelven los cuerpos inertes expuestos en las vitrinas.



SECCIÓN POR ESPACIO CENTRAL
Pabellón Tecnoforo. Parque de las Ciencias, Granada
e:1/150

Photography: Antonio Cayuelas Porras

Photography: Antonio Cayuelas Porras

Lighting Solution

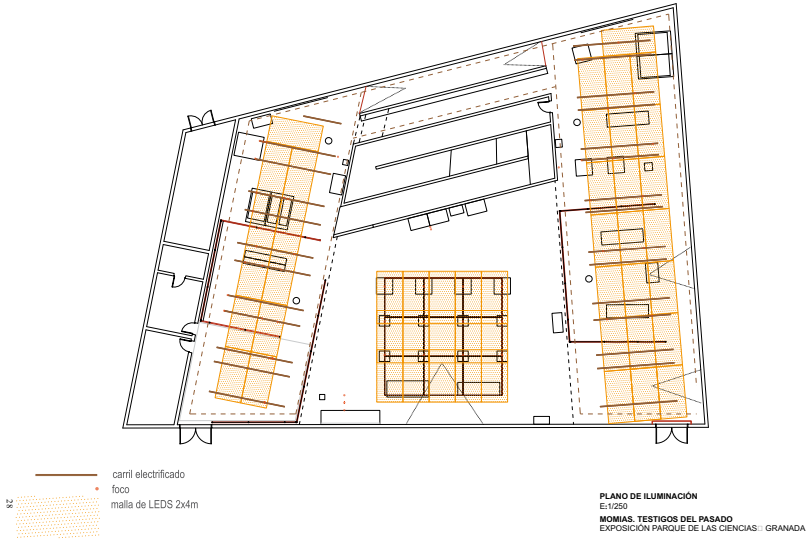
La transparencia de los materiales empleados juega un importante papel en combinación con los efectos de iluminación. Los reflejos en los cristales de las vitrinas o los filtros que generan las telas de arpillera, multiplican y tamizan las luces proporcionando sensaciones diferentes.

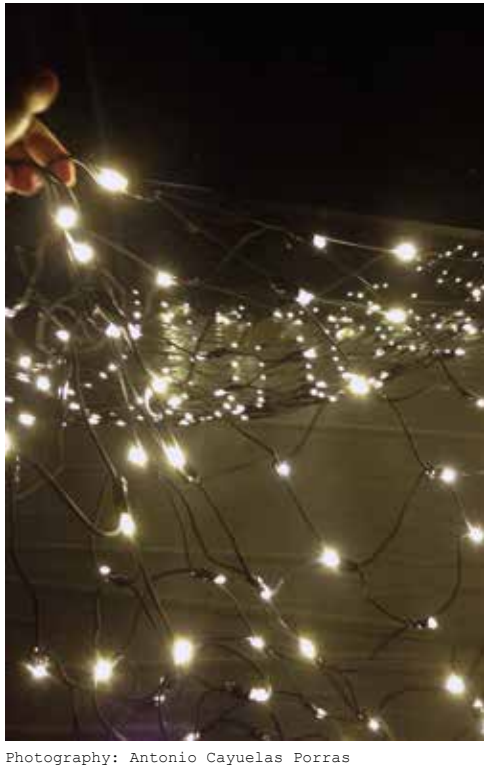
Luz reflejada: Las luces reflejadas se alternan visualmente con las momias provocando una confusión entre la realidad y el reflejo.

Luz tamizada: Para separar las distintas zonas se disponen bastidores de madera forrados con tela de arpillera que contienen textos y gráficos explicativos. Éstos actúan a la vez como filtros de luz entre las salas, muros semitransparentes que permiten adivinar los espacios que quedan detrás de ellos.

Luz general: La iluminación general proporciona una escenografía en un ambiente de penumbra. Se han colocado 48 mallas de 4x2m distribuidas por todo el recorrido. Para controlar el nivel de iluminación se han utilizado tapones de riego que ocultan las pequeñas bombillas y permiten regular la intensidad lumínica.

Luz puntual: Para proporcionar un carácter más dramático a las momias se disponen focos puntuales desde los carriles de iluminación. La iluminación focalizada permite apreciar con mayor nitidez los detalles de las piezas expuestas, sin aumentar la luminosidad general de la muestra.





Photography: Antonio Cayuelas Porras

Art Museum Ahrenshoop

Lighting project Author:
Andreas Schulz
Maik Czarniak

Architect:
Staab Architekten GmbH

Developer:
Art Museum Ahrenshoop, Germany

City / Country:
Ahrenshoop, Germany

At the seaside resort and artist's town Ahrenshoop on Mecklenburg Bay at the German Baltic Sea shore, the new Art Museum Ahrenshoop was opened in August 2013. The history of the artist's colony Ahrenshoop reflects a deep connection with the landscape and the architectural tradition of this region, and thus forms the underlying principle of the architectural concept, that has been developed by Staab Architekten from Berlin. Therein, the architecture aims to translate the rural construction style into contemporary museum architecture.

Grouped around a central lobby is an ensemble of five joined one-room buildings that contain the actual exhibition. The roof shapes form a sculptural volume uniting the seemingly individual houses into an overall complex.

Schema: Licht Kunst Licht AG

Photography: Stefan Müller

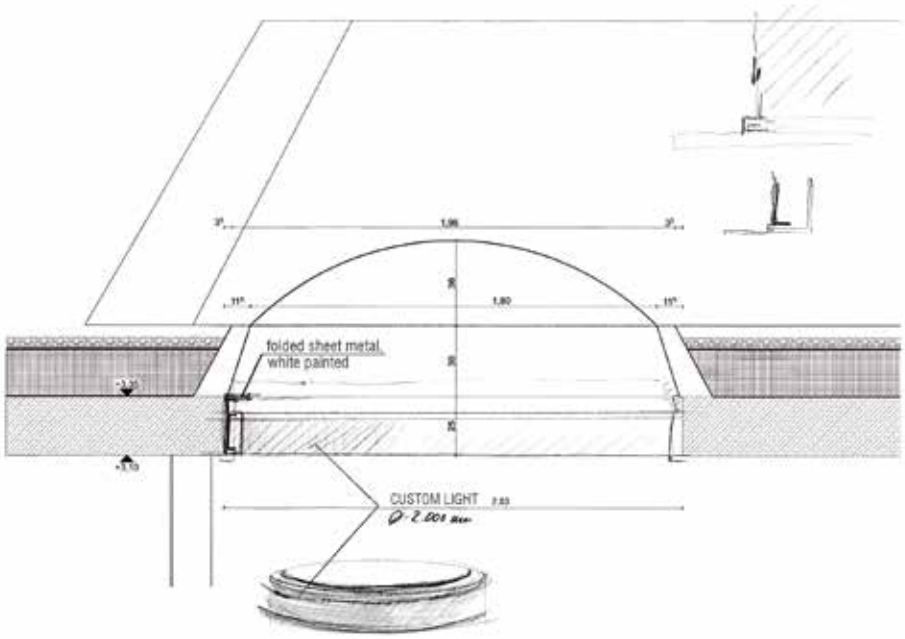
Photography: Stefan Müller

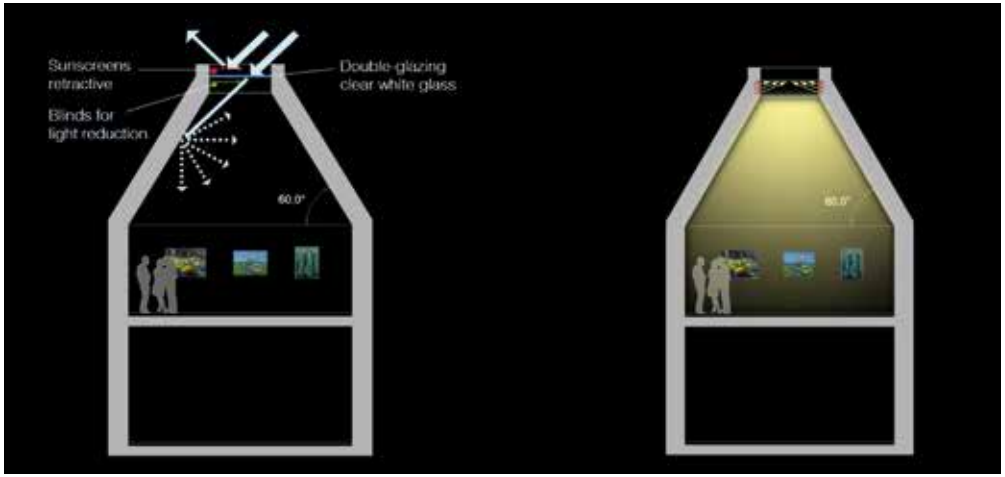
Lighting Solution

Three closely adjacent downlights with low-voltage halogen lamps create very high illuminance level at the entrance/porch I. In this pivotal area, the interplay of these components guides the visitor towards the museum entrance, by making the building glow from within. In analogy, the lounge/porch II receive a warm atmospheric light from three downlights, encouraging visitors to sit down and relax.

The daylight strategy in the skylight spaces has been gathered in a close dialogue with the architectural development. The exhibition spaces are fitted with longitudinal horizontal daylight openings. In order to generate a spatial light distribution that is perceived as mostly shadow free, prisms were integrated in the skylight construction.

The artificial illumination was to be similar to the daylight situation in that the light enters the room through the same aperture. For this purpose, light profiles have been mounted at the openings' aprons. These light profiles emit their light into the space in an omnidirectional fashion. Through a control intent activating either one or two lamps per luminaire and through dimming, the illuminance levels can be adjusted between 50 and 250 lux. For an accentuated illumination a 3-phase track is installed below the lighting profile, allowing for an adaptation of projectors with QT lamps.





Schema: Licht Kunst Licht AG

Light Garden

Lighting Project Author:
Claudia Paz Lighting Studio
Nicholas Cheung Studio

Architect:
Claudia Paz
Cesar Castro

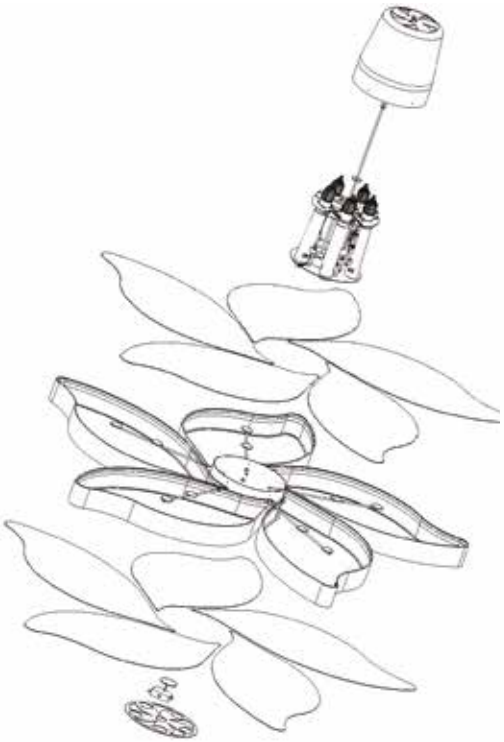
Developer:
Arquileds

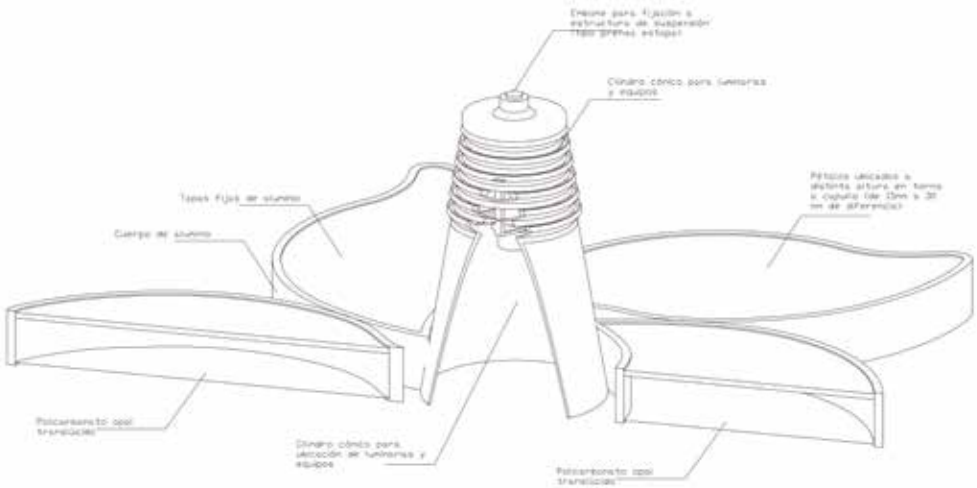
City / Country:
Lima, Peru

We were inspired by all the childhood stories from Lewis Carrol, Hans Christian Anderson and J M Barry who opened our minds to these imaginary tales.

Light Garden is a playful combination of suspended flowers, projected floor petals and surreal sounds. Colourful shapes bounce off the glossy floor creating three-dimensional patterns of light.

The complex interactive technology melts away, producing a real-world cinematic experience that is influenced by people moving through the space. One's imagination is free to join these magical landscapes.





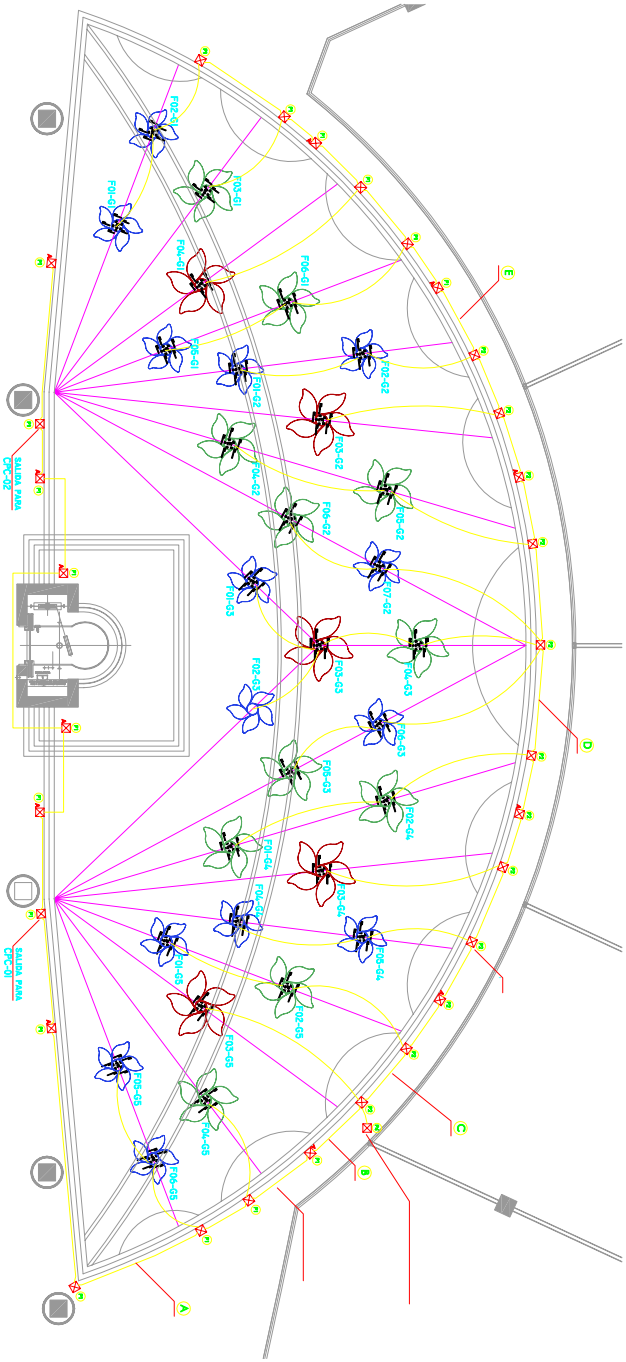
Lighting Solution

We designed the installation to have multiple layers of lighting effects in the space; on the plaza floor are individual petal projections, hanging in the middle of the space are giant sculptural flowers and on the ceiling are multi-coloured patterns of light. These combine with the reflection off the glass walls and marble floors to create a flowery kaleidoscopic landscape.

The petals invite you into this magical world by tempting you to engage with them, opening up your mind and body to enjoy the experience by feeling free to walk, jump or dance. For children this is a natural environment, they intuitively explore this mysterious landscape and bring a sense of playfulness to adults who are inspired to join in.

The Flower motif design originated from the logo of Plaza Norte, thus the client's message is sensitively interwoven into the playful experience. These flowers consist of five petal shaped light-boxes that contain RGBW LED lights, which provide subtle shades of pastel light.

The interactive sensors consist of thirty cameras allowing the installation to respond with different levels of complexity, depending on the number of people in the installation. These suspended flowers respond in an individual and collective way as people step on the petals. But all the technology melts away to create a natural experience where one's own imagination is transported into the real world.



The valorization of Tintoretto's master pieces "Tintoretto In Motion"

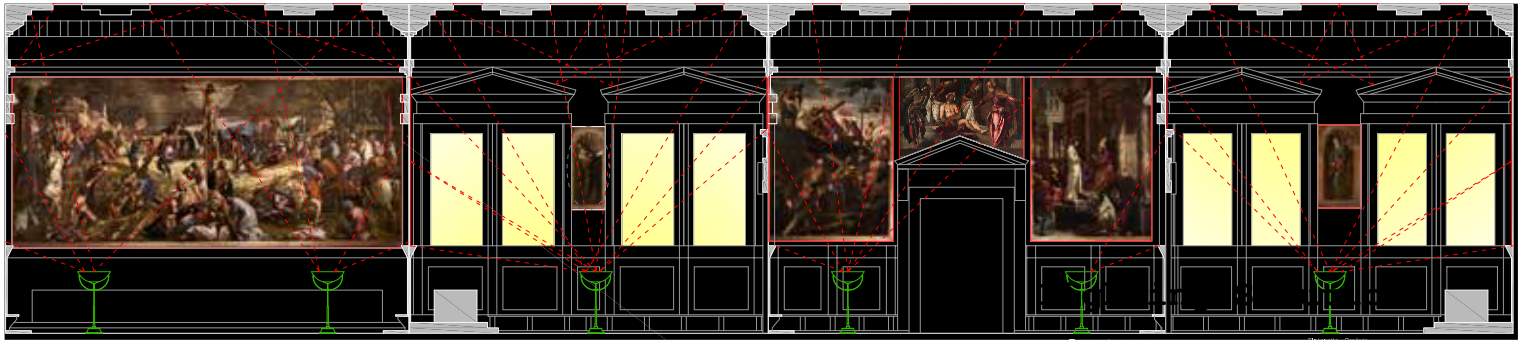
Lighting Project Author:
Studio Pasetti lighting
Alberto Pasetti with Chiara Brunello

Architect:
from the Renaissance "Pietro Bon"

Developer:
Scuola Grande di San Rocco Brotherhood

City / Country:
Venice, Italy

The Scuola Grande di San Rocco in Venice, built between 1517 and 1549, represents today a major cultural attraction consisting of 15teen century historical architectural and artistic patrimony, hosting the most important Tintoretto's painting collection, internationally known. One of the most representative space of the entire private museum is located in the Sala dell'Albergo. Facing the entrance a visitor finds the largest pictures ever painted by Tintoretto: the Crucifiction (12,24 x 5,36 m).



Schema: Studio Pasetti

Photography: Officine Panottiche and Nuovo Studio Factory

Photography: Officine Panottiche and Nuovo Studio Factory

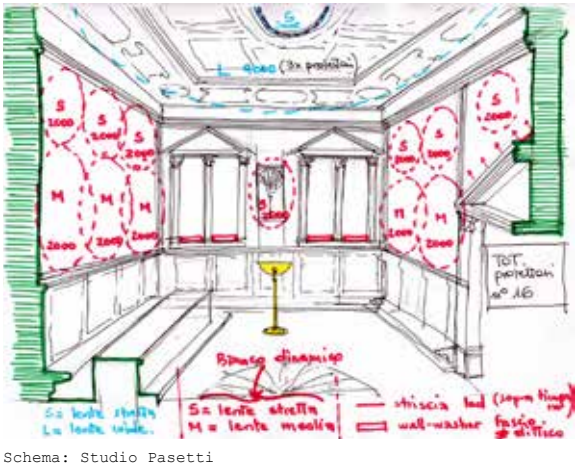
Lighting Solution

In the early 30's Fortuny designed a special floor lamp to lit the first floor. So far Halogen light sources were used to indiscriminately light above the eye level at 180°. The major concern has been the preservation and re-use of the Fortuny's lamps.

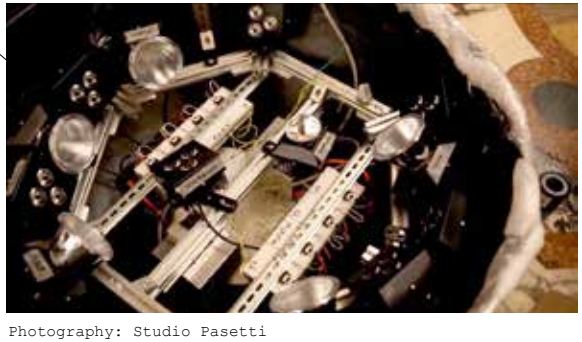
A spectrophotometric analysis was conducted to deepen the knowledge of pigments and colour composition, and most of the constraints depended on defining the correct visitor positioning to avoid undesired reflections on the pictures surfaces. An aluminium structure was studied in order to hold 16 projectors for each of the two historical luminaires, calibrated to fit into the reverse dome minimizing the weight and guaranteeing the best flexibility.

The new lighting has involved a major benefit for art observation process, within a peculiar architectural context. The LED choice has been made following a specific customization path oriented to optimize the colour rendition, assembling different light sources that respond to the spectral characteristics of single paintings. Led light tonal flexibility has been chosen to provide cold and warm scenery in a dedicated mix, enhancing chromatic portions otherwise not observable under static light. So far, symbolic aspects of paintings are shown within reversible sequences (21 light scenes) which help the visitors to discover unusual interpretations, through emotional and lyric perceptual effects.

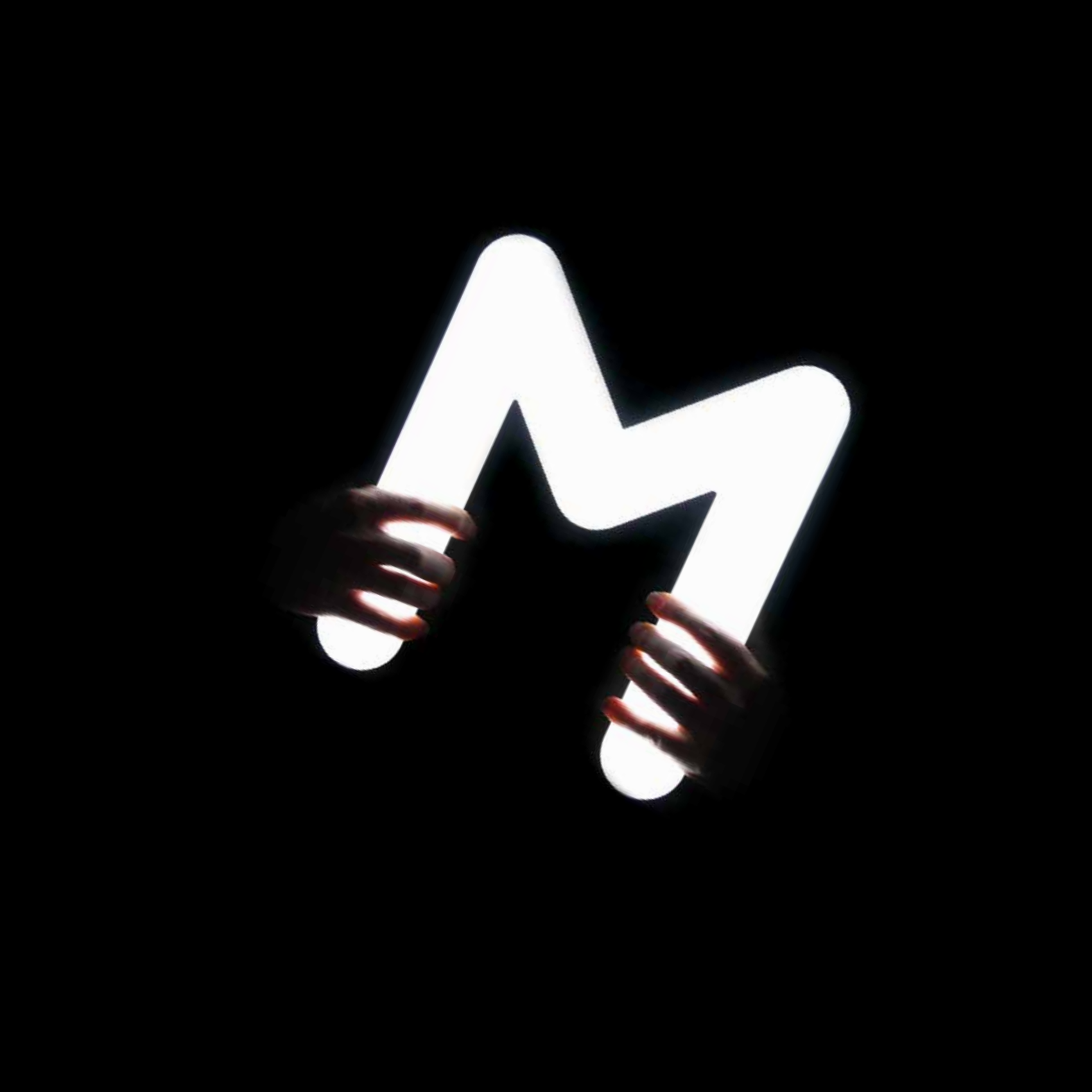
Photography: Officine Panottiche and Nuovo Studio Factory



Schema: Studio Pasetti



Photography: Studio Pasetti



Lamp Lighting Solutions Awards’15

Urban and Landscape Lighting

Dolmen Light, Hondsrug Tunnel

Urban and Landscape Lighting Award

Jury Evaluation:

This project showed a remarkable balance between artistic and technical excellence, with the functional light on the road way and the dynamic lighting to the walls, creating a unique and refreshing approach to tunnel lighting.

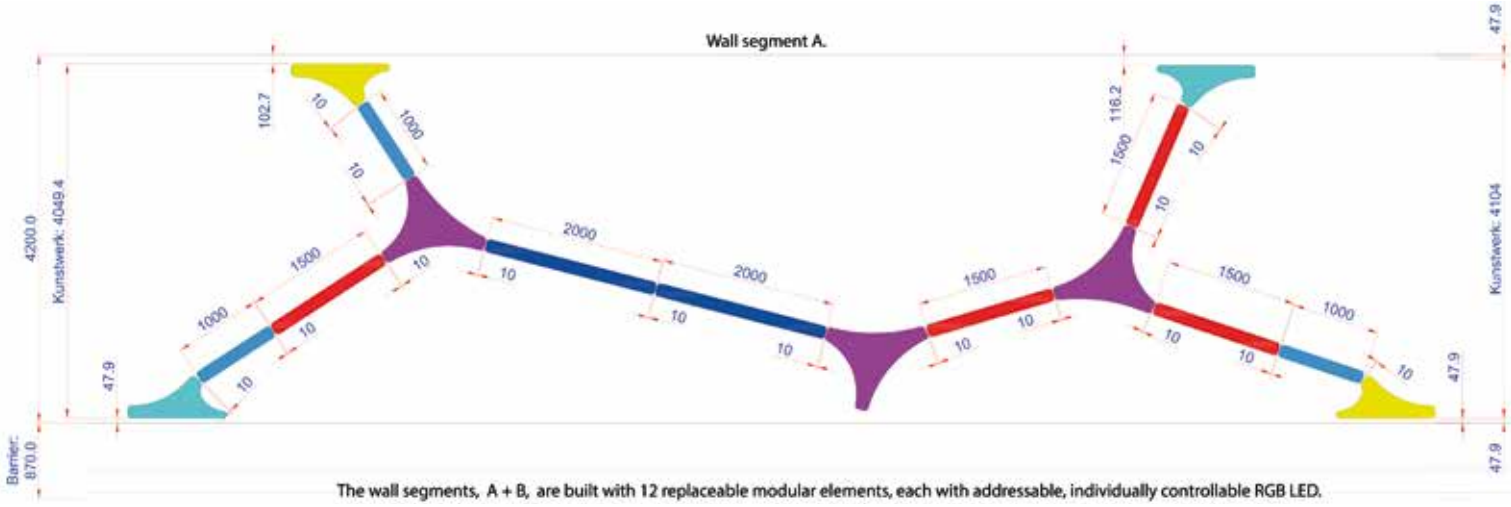
Lighting Project Author:
Titia Ex

Architect:
Municipality of Emmen
Titia Ex

Developer:
Royal BAM Group
Philips Lighting
Pree-e-rf-tech
Titia Ex

City / Country:
Emmen, The Netherlands

The Dutch city of Emmen lies on the southern end of the Hondsrug, a 70 kilometer sand ridge crossing the province of Drenthe. About 5500 years ago, the area was a major center of the Funnel Beaker Culture. The soil contains huge boulders, transported there from Southern Scandinavia by glaciers and used as building materials to make the mysterious dolmens (Hunebedden). Dolmen Light is based on these special boulders, 'The Gold of Drenthe', and located in a newly built tunnel. The tunnel walls represent the Hondsrug soil: dark boulders and organic spaces in-between. When looking in from outside a dolmen, you merely see black holes, but once you enter it, you are able to see the daylight vividly sparkling and twinkling between the boulders. The light installation reflects the past and connects it to the present with today's latest techniques: a passage in time.



The wall segments, A + B, are built with 12 replaceable modular elements, each with addressable, individually controllable RGB LED.

Photography: Theo Berends Photography

Photography: Theo Berends Photography

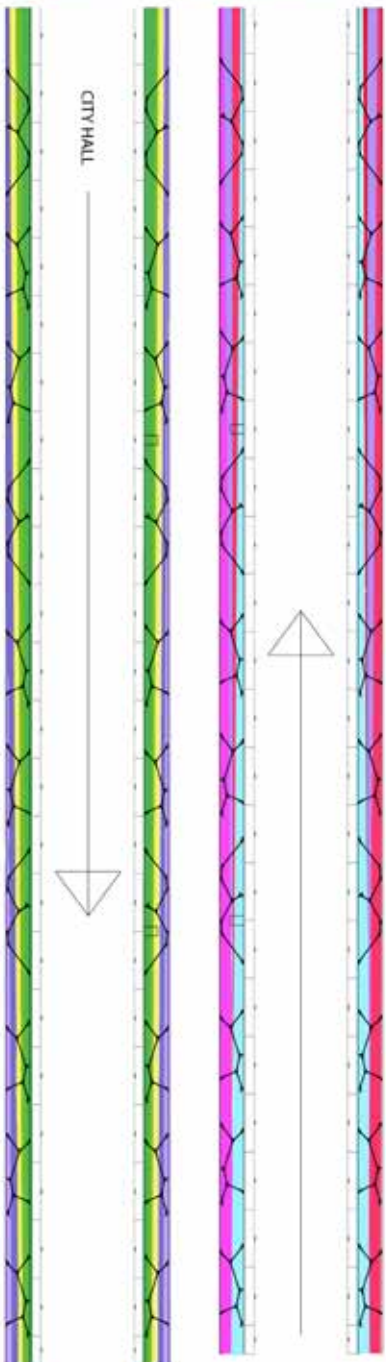
Lighting Solution

The start of the light segments is visible to non-users of the traffic tunnel, such as pedestrians and cyclists, at the entrances of each tunnel tube, making a connection between above and below. Instead of a necessary evil, i.e. a situation in which slow and fast road users clash, an attractive ambiance has now been created for both parties.

The initial challenge was to discover whether dynamic light could be applied to a tunnel that is used by motorized traffic. Some drivers feel insecure when driving into a tunnel and this is exactly why the most serious accidents occur there. Usually this means that during the construction of a tunnel the main focus lies on safety, and a grey color scheme and purely functional lighting is opted for. This kind of concept is based on fear and barely takes positive human irrational behavior into account.

To counter this narrow outlook, the drawings have been tested in a driving simulator at Delft University of Technology. These tests proved the opposite. Drivers feel welcome instead of locked up.

A pre-programmed palette of colors gradually turns into a different palette as you drive through. The light program in the tunnel adapts to the traffic's speed, usually about 50 kilometers per hour. The basic program's lapse of light and shade is, both horizontally as well as vertically, flowing and gradual.



The Undulating Bridge Hoofddorp

Urban and Landscape Lighting

Special Mention

Jury Evaluation:

The special mention is given for a project that provided an imaginative response to an otherwise functional foot bridge crossing and in particular for the integration of a decorative lit element into the balustrade.

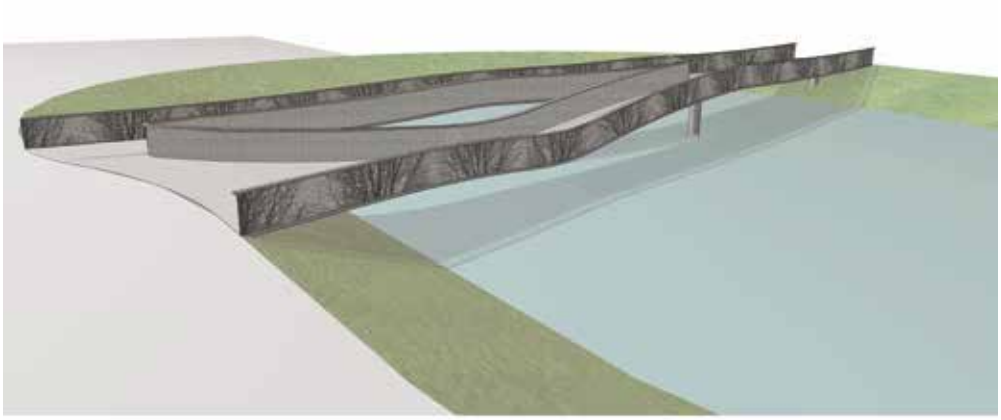
Lighting Project Author:
Lodewijk Baljon landscape architects in collaboration with Industrielicht

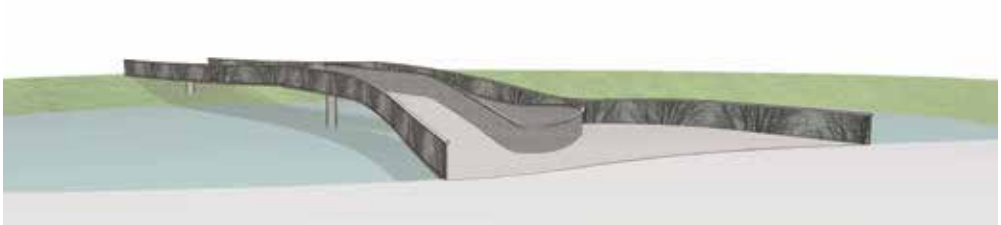
Architect:
Lodewijk Baljon landscape architects

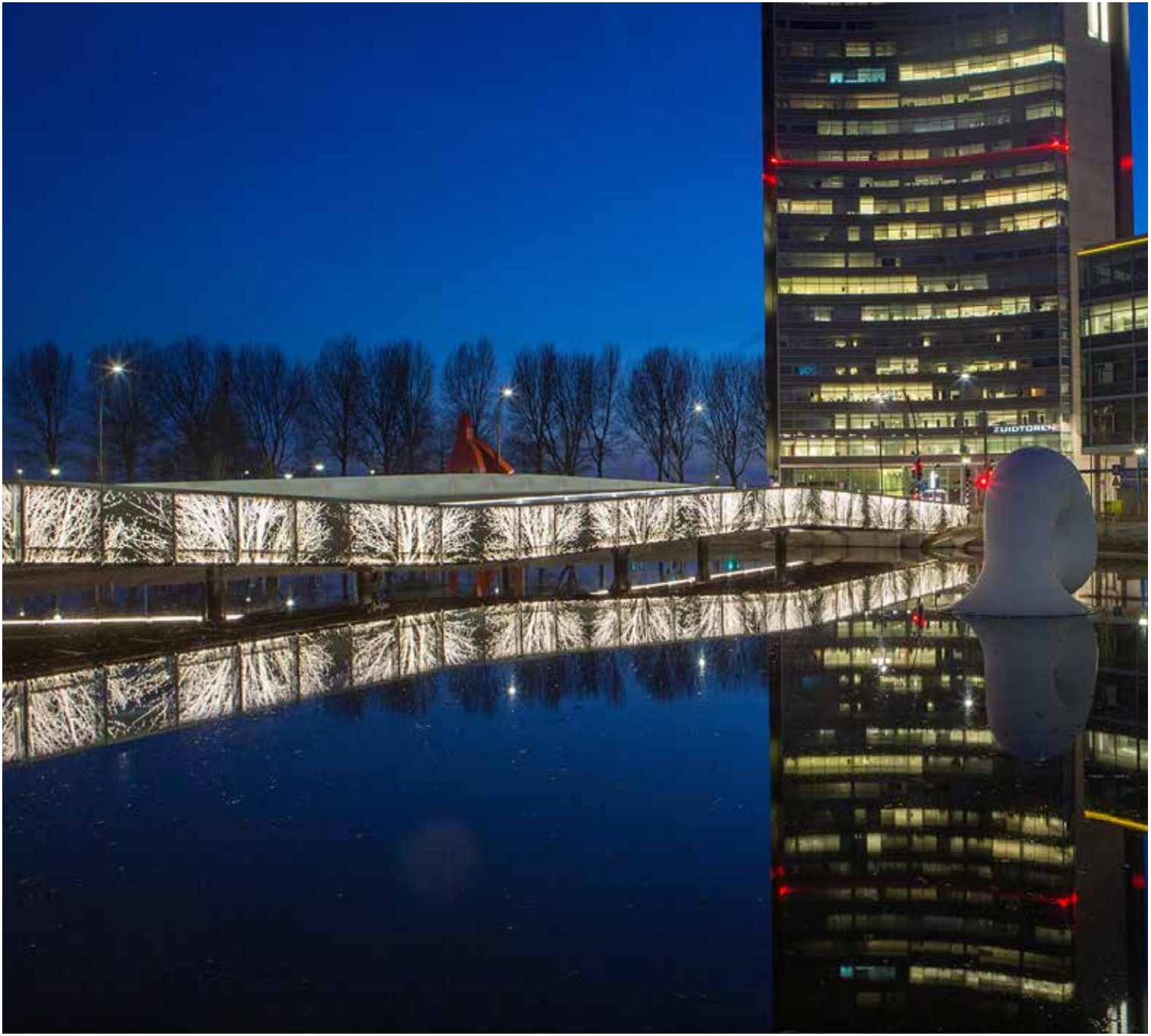
Developer:
City of Haarlemmermeer

City / Country:
Hoofddorp, The Netherlands

The Undulating Bridge establishes a direct connection for pedestrians and cyclists between the train and bus station of Hoofddorp and the Office Park Beukenhorst. Coming from the station the bridge enables two possible routes, and therefore has a flared shape. The two curved lines of the bridge in plan, are strengthened by a vertical motion. The arc for cyclists is enhanced by a slight bulge, while pedestrians are brought closer to the water through a hollow. The Undulating Bridge has a distinctive smooth and graceful shape.





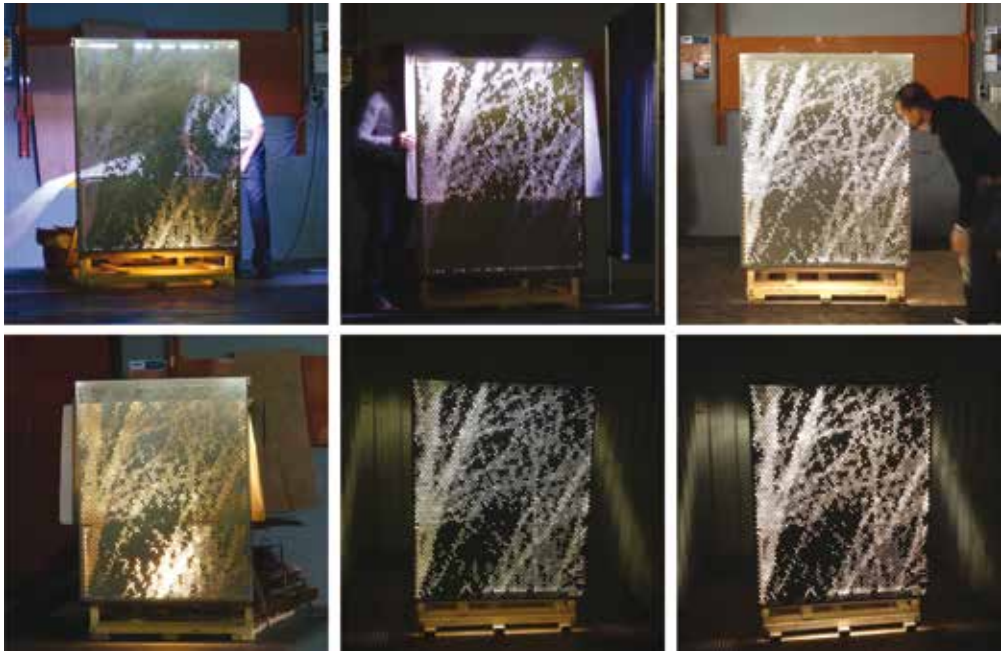

ZUIDTORENS

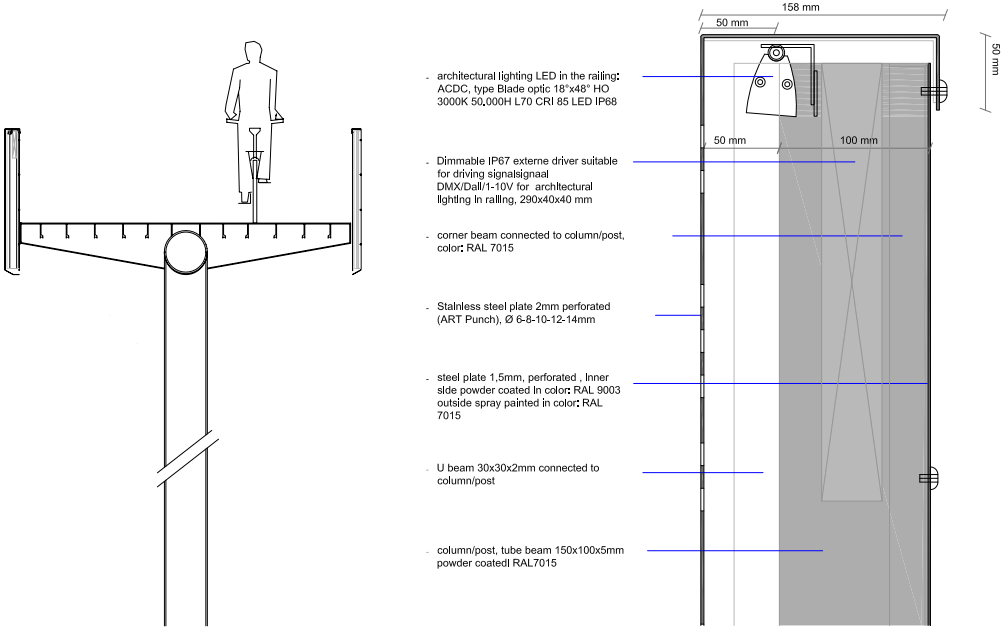
Lighting Solution

The railing of the bridge gives specific expression to the setting: perforations in the stainless steel walls show a pattern of tree branches. It is the characteristic image of a row of the trees silhouetted against the sky polder. These poplar trees are planted along a dike "Geniedijk" that is part of the historic defense line around Amsterdam (Unesco World Heritage site). During the day the pattern of dots make a black graphic image in contrast to the silver-gray, while in the evening LED lighting behind the punch holes create an inversion of the image: a magical sight.

The combination of direct and indirect light, integrated into the railing, eliminates the necessity of light fixtures on poles. The railing consist of a double wall; the light from inside radiates indirectly out. The outer plate has perforations in a pattern of tree branches, and the inner plate has a regular grid. This way the surface of the bridge is well lit, creating a safe passage. The construction is the result of extensive research: scale of the perforation pattern in the stainless steel, different sizes of the punch holes, type light fixtures and intensity and colour of the light. All resulted in the visibility of the pattern of braches from any angle and by night and day. The light is dimmable making it adaptable to the circumstances.

The development is according to the highest standards of sustainability, and is build based on the Cradle to Cradle principles.





Memorial Víctimas de la Violencia en México

Lighting Project Author:
Lighteam Gustavo Avilés SC
Gustavo Avilés
Anna Sbokou

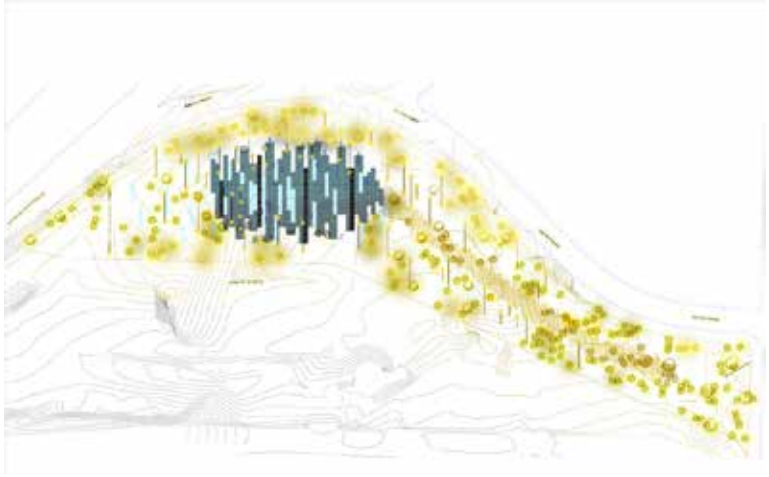
Architect:
Gaeta-Springall Arquitectos

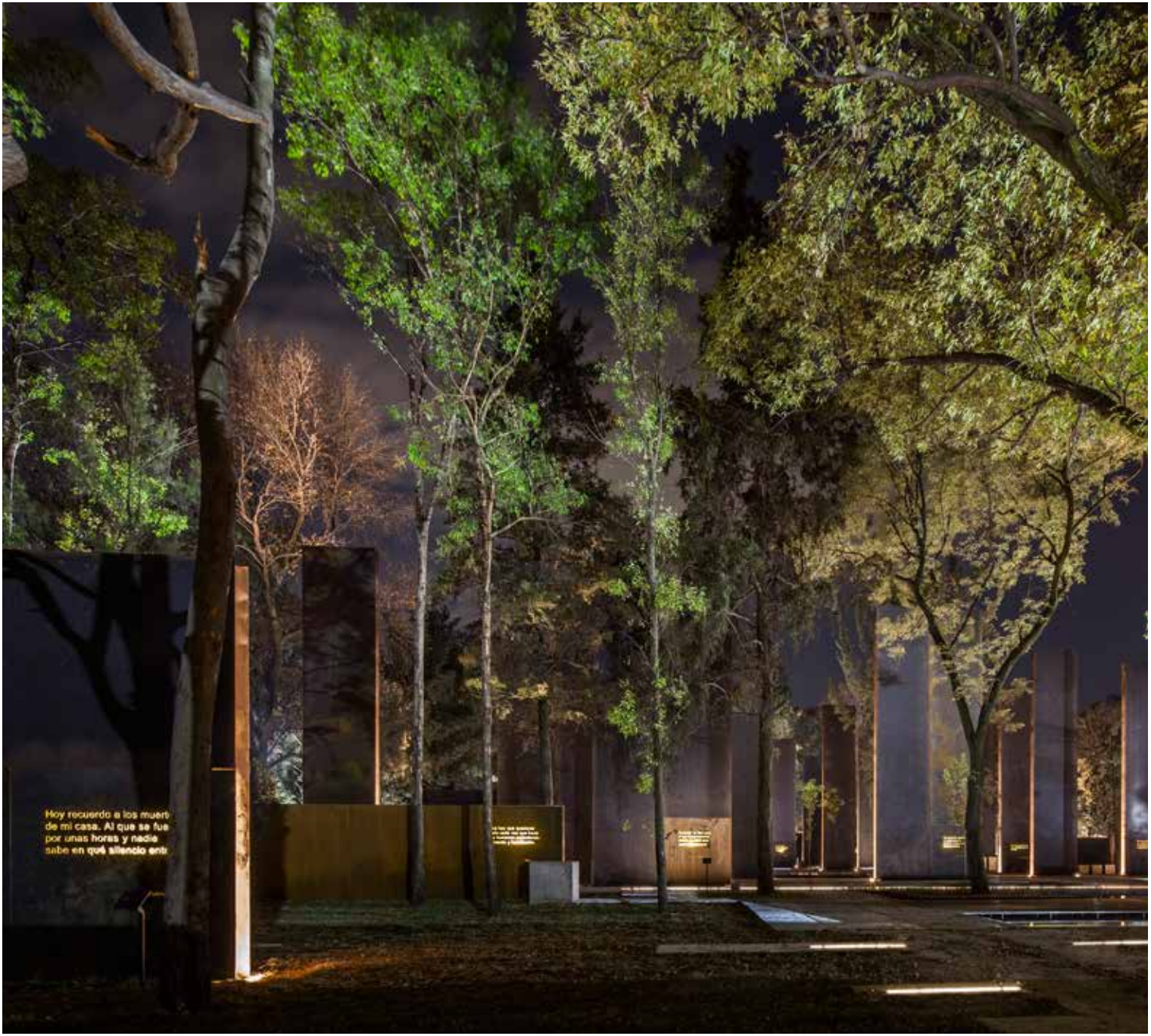
Developer:
CDMX

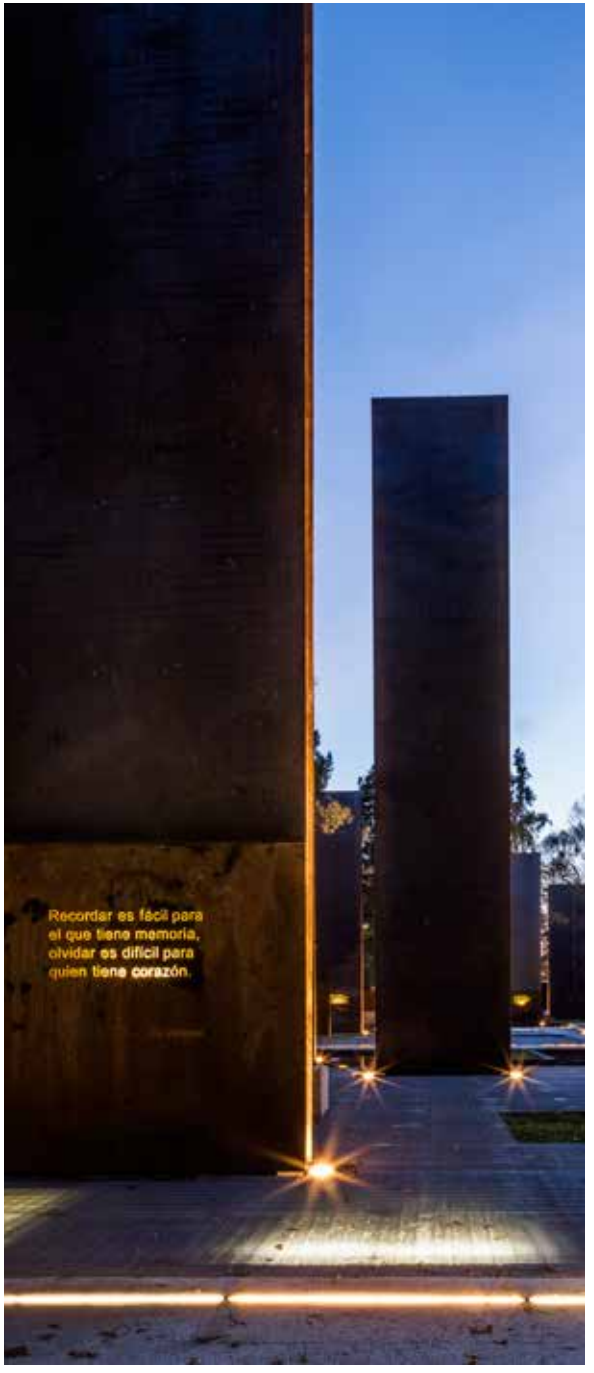
City / Country:
Mexico City, Mexico

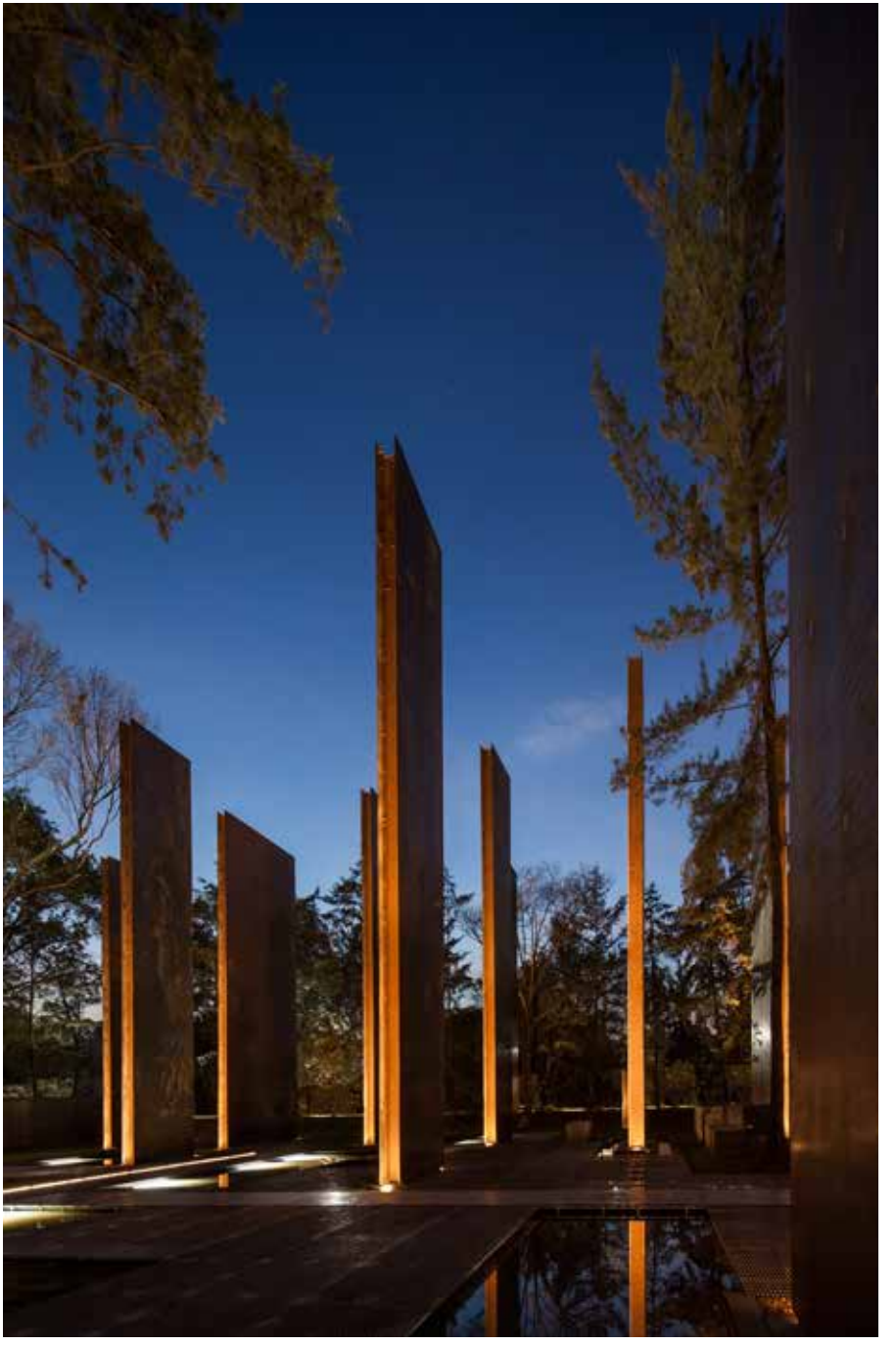
El Memorial a las Víctimas de la Violencia es un espacio creado para reconciliar el desasosiego político y social entorno al contexto de violencia en México. Se compone de una serie de placas de acero, algunas oxidadas y algunas con acabado brillante, colocadas sobre un espejo de agua. La luz ayuda a articular estos elementos arquitectónicos creando una alegoría de lo que ahora esta ausente de forma material, pero siempre presente en nuestra memoria individual y colectiva.

La esencia del memorial esta cimentada en la recuperación del espacio público y del recuerdo de las víctimas de la violencia. El proyecto arquitectónico se desempeña en una doble vocación como espacio público y monumento a la vez que reconoce la fuerte presencia del lugar como bosque.




Hoy recuerdo a los muert
de mi casa. Al que se fue
por unas horas y nadie
sabe en qué silencio ent


Recordar es fácil para
el que tiene memoria,
olvidar es difícil para
quien tiene corazón.



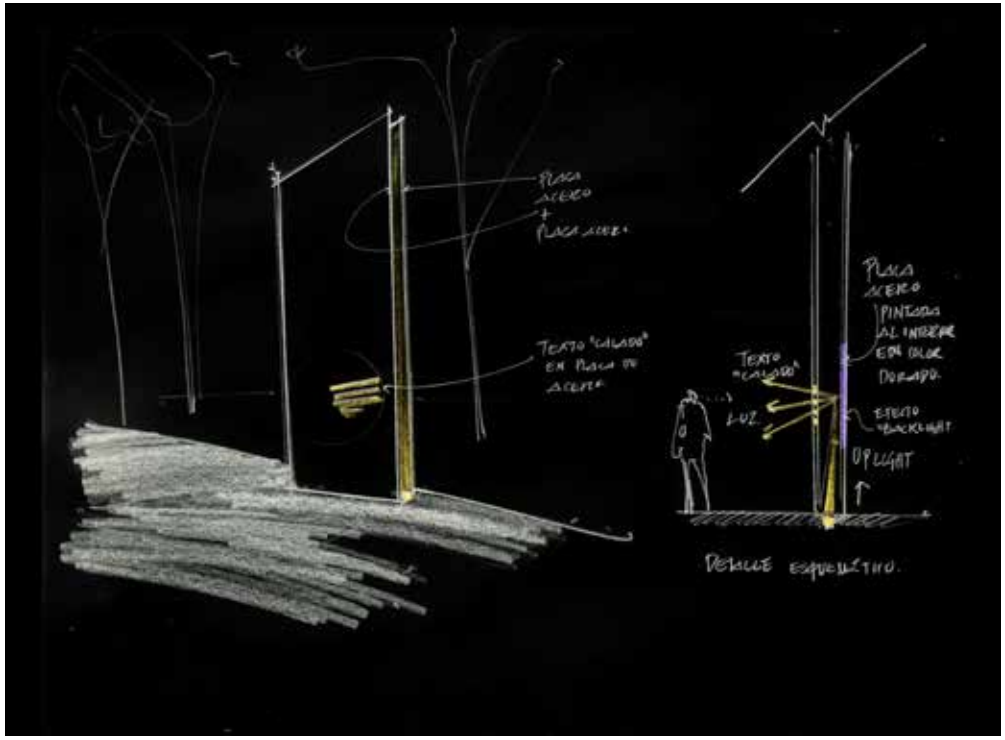
Lighting Solution

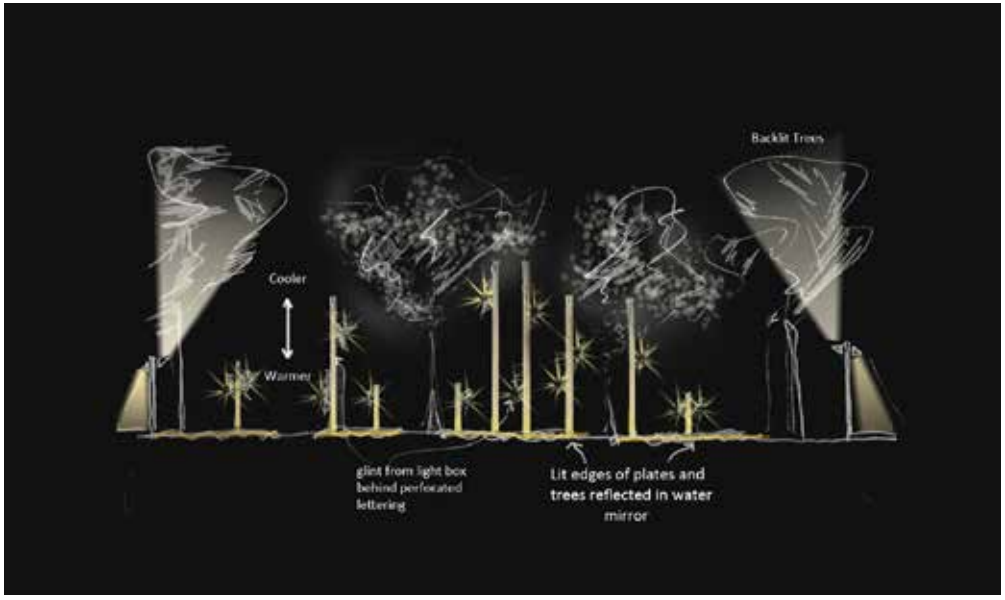
Los valores positivos de la luz en contraste con la sombra durante el día, y la representación negativa que emerge durante la noche, hacen eco a la relación entre presencia y ausencia. Los contornos de las placas metálicas se delinean con proyectores de luz para crear siluetas sutiles.

Se colocaron LEDs lineales empotrados a piso para sugerir un promenade entre vacios, para guiar a los visitantes, y como medida de seguridad y orientación espacial, pero más simbólicamente como una guía hacía la reflexión profunda. Marcan un camino hacia la remembranza recorrido que es paralelo a un proceso de introspección y catarsis. Apegado al concepto arquitectónico, el promenade está marcado por un camino de luz in crescendo, llegando en el recorrido a un punto de luminosidad catártica, para luego desvanecer en diminuendo.

En el espacio central del recorrido se localiza un espejo de agua, como recordatorio de esta herida aún abierta y en reconocimiento de las propiedades del agua que limpia y cura. El espejo del agua duplica las siluetas creadas por los trazos de luz, reforzando la ambigüedad entre ausencia y presencia.

El brillo que se desprende del interior de las placas de metal revela frases relacionadas con violencia, memoria, amor y ausencia escritas con letras perforadas, formando expresiones gráficas y poéticas de luz que complementan el tono solemne del memorial.





Northern Lights

Lighting Project Author:
Aleksandra Stratimirovic

Landscape Architect:
Claude Desgots

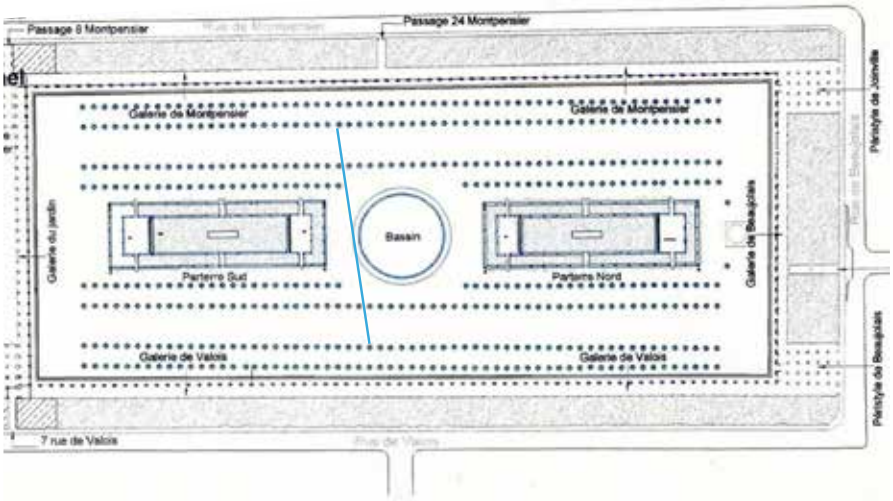
Project manager:
Agency Ubi Bene

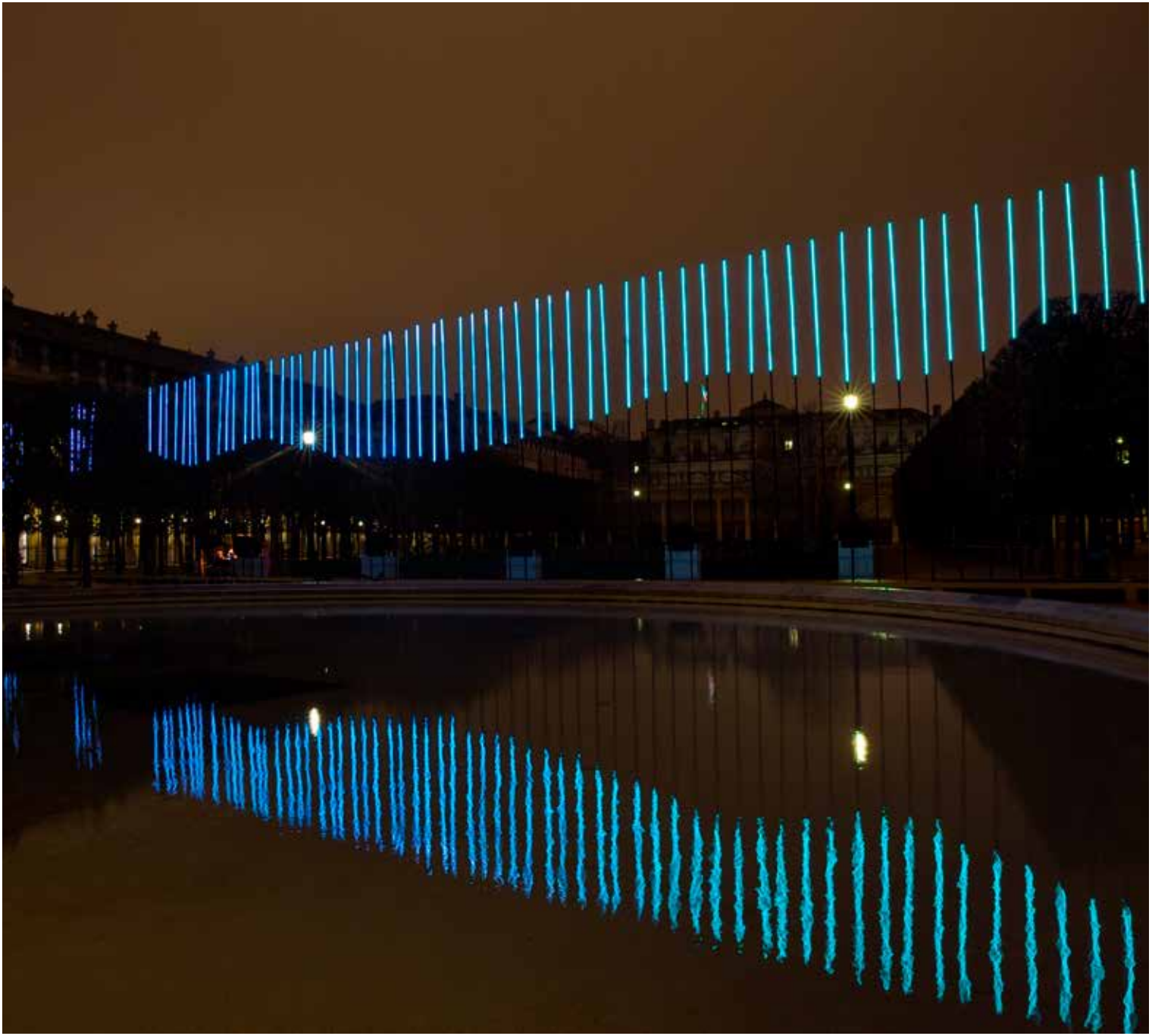
Client:
Embassy of Sweden in Paris
Ikea France

City / Country:
Paris, France

Aurora borealis is the most spectacular and poetic natural light phenomenon that occurs in the sky of the northern hemisphere. Inspired by this magical appearance of energy and light in nature my wish was to create a bit of northern atmosphere in the beautiful unique surroundings of Jardin du Palais Royal in Paris. The light artwork Northern Lights unites the Swedish presence of nature with the classic and historical Paris, as a symbol of cultures interacting and the beauty of friendship.

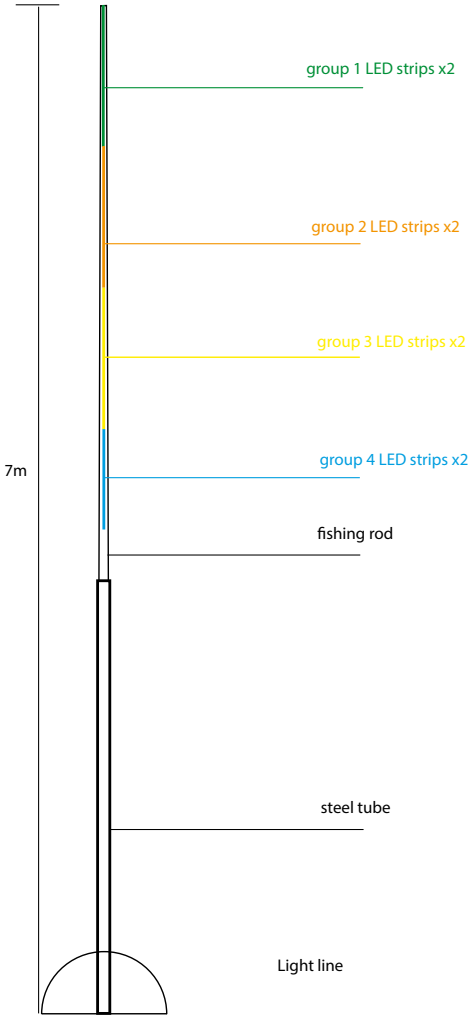
Northern Lights was displayed in Jardin du Palais Royal during the period 2 to 7 December 2014. It attracted a great Parisian audience and was appreciated by about 250.000 visitors during the 5 days of the exhibition period.





Photography: Thomas Salvat

Photography: Thomas Salvat

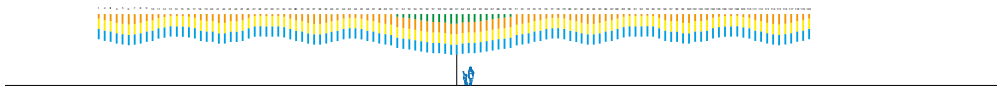


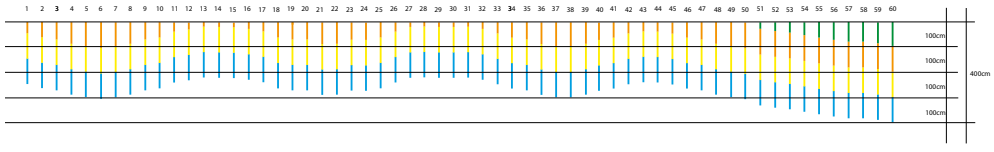
Lighting Solution

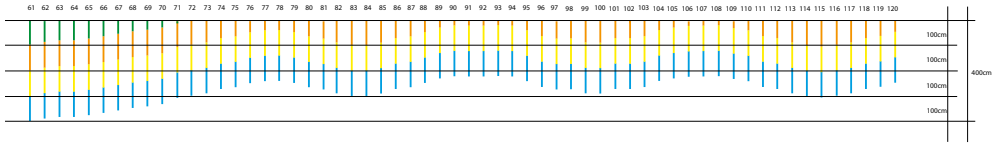
Northern Lights captured the magical and uncanny atmosphere of aurora borealis in a truly spectacular manner. Just as the real "dancing lights" the Northern Lights appeared magically, in soft and unpredictable movements, occasionally vanishing and suddenly arising to wander in different pace, size or colour, through the void of Jarden du Palais Royal. Dynamics of lights was inspired by the music, composed by the French pianist Jacques Loussier.

The installation stretched 80 meters and was made of 120 vertically positioned light lines, attached on 7 meters high rods with 50cm distance between each. Each rod was assembled of a 4m long fishing rod mounted on the 3m long steel tube attached to a common base. The combination of flexible carbon rod and steel tube gave the light lines slight and important flexibility, which allowed movement with the wind.

The main requirement of the project was to realize the artwork based on IKEAs products. The most economical and energy-efficient product, built on the latest consumer LED technology was selected. To achieve desirable effect of poetic soft lights and avoid "dot" glare, the original LED stripes were covered with Lumitech PMMA diffuser and transparent shrinkable plastic tubes. Light lines were divided in 4 horizontal and 120 vertical groups, which easily allowed great possibilities in programming desired light performance. The lights were programmed and controlled by MA Lighting control system.







Photography: Tommaso Bonaventura

Pole d'Echange Multimodal de la gare de Dax

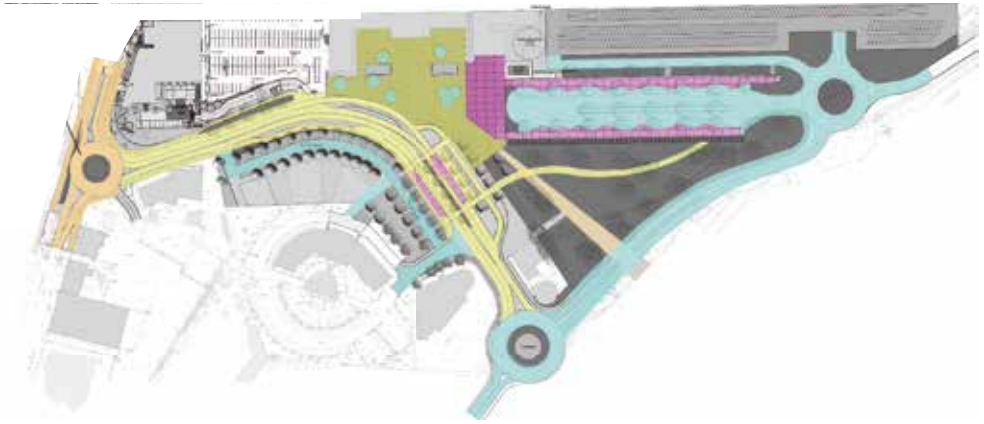
Lighting Project Author:
Quartiers Lumières

Architect:
Atelier Villes & Paysages
Egis France

Developer:
Grand Dax
Sydec

City / Country:
Dax, France

La création du PEM s'inscrit dans cette démarche et le projet permet de définir les nouveaux contours du quartier en créant un site contemporain et innovant alliant: gare routière, parvis de gare SNCF, parc public et voies de circulations piétonnes et routières.



Photography: Quartiers Lumières

Photography: Quartiers Lumières

Lighting Solution

Les éclairages accompagnent le site dans sa diversité et sont conçus pour offrir plusieurs ambiances nocturnes tout en conservant unité et harmonie.

L'objectif étant d'associer lumière fonctionnelle et lumière de mise en valeur autour d'un mariage de différentes tonalités de blancs.

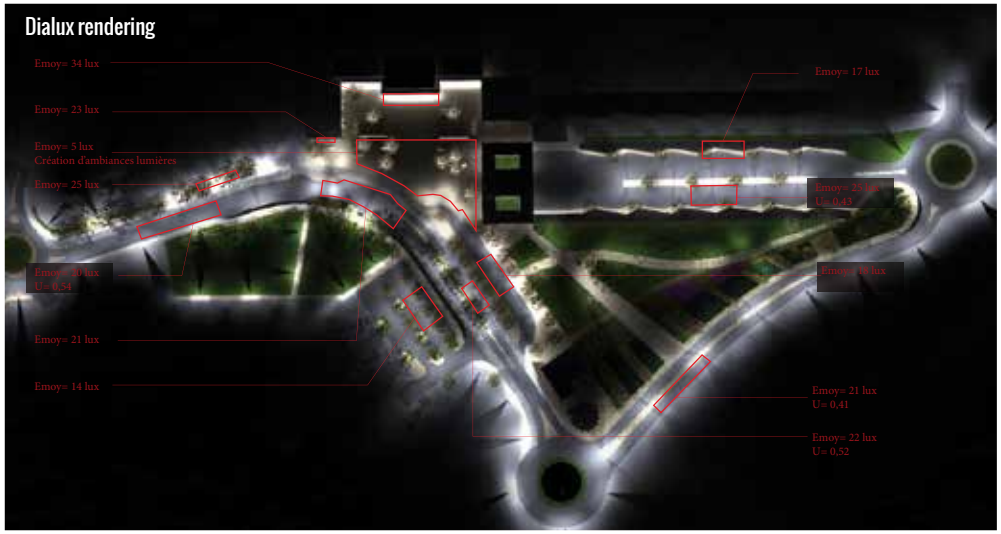
Les éclairages du parc, matérialisés par des gouttes d'eau lumineuses suspendues sur caténair, participent à révéler la forte présence de l'eau dans la culture et l'histoire de la ville de Dax.

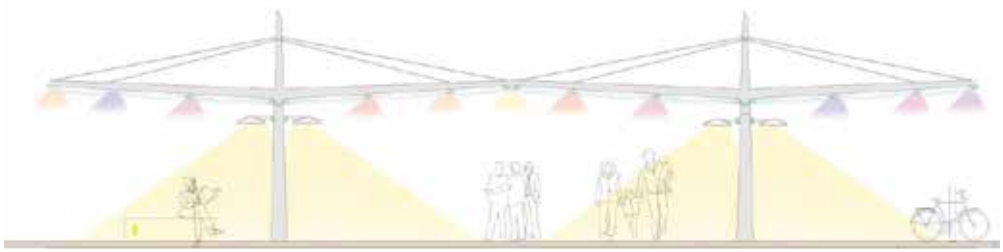
Ce clin d'œil se retrouve également sur le parvis de la gare SNCF, espace tampon entre la voirie et le hall de la gare, nappé d'une lumière aux reflets aquatiques.

Le projet lumière a voulu privilégier ici les ombres et les contrastes au travers de lumières blanches insérées dans les bancs de pierre ou éclairant les arbres.

L'espace de la grande ombrière, transition vers la gare routière, devient un lieu de rencontre.

Une mise en scène dynamique du plafond et des patios, réalisée par une technologie leds innovante en architecture, accompagnera les grandes dates annuelles de la vie dacquoise tandis que les patios sont éclairés par des lumières colorées issues de projecteurs leds RGB à optique effet «vitrail» spécifique.





Lamp Lighting Solutions Awards’15

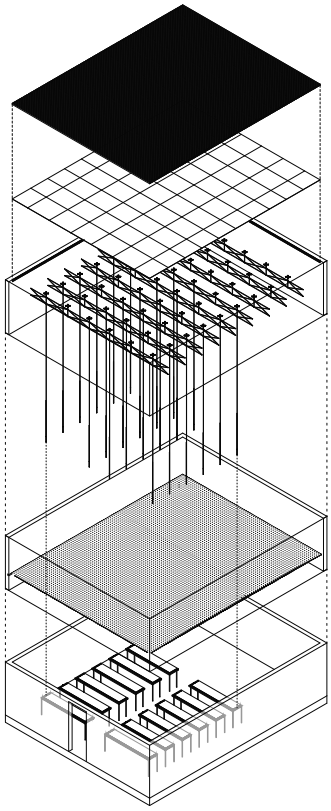
Students Proposals

Body Fabric Light

Students Proposals Award

Jury Evaluation:

Awarded for its use of building materials and ability to adapt. The jury chose Body Fabric Light for its interpretation of "light and dark".



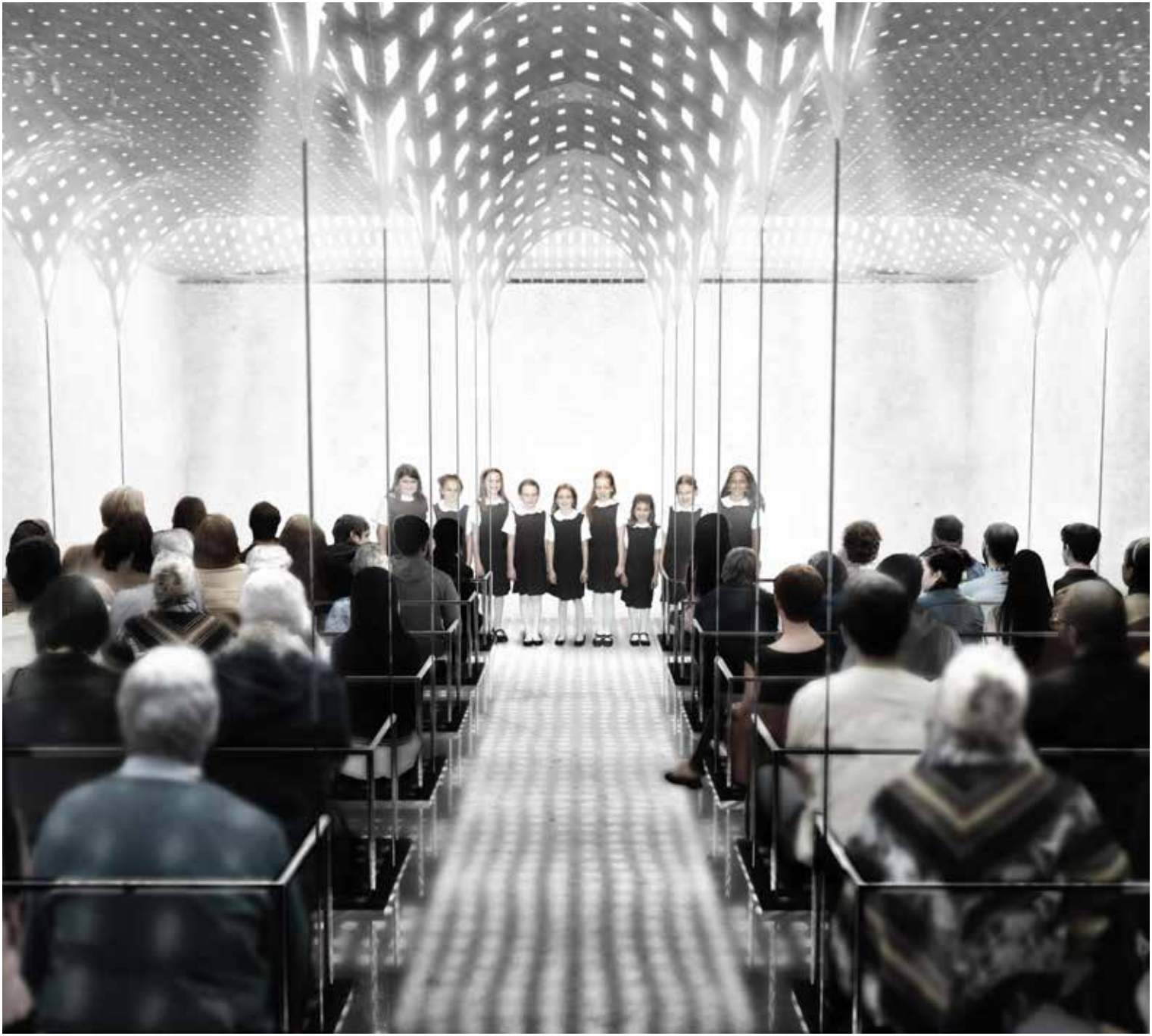
Lighting Project Author:
Neal Qiongyu Li
Daichi Yamashita

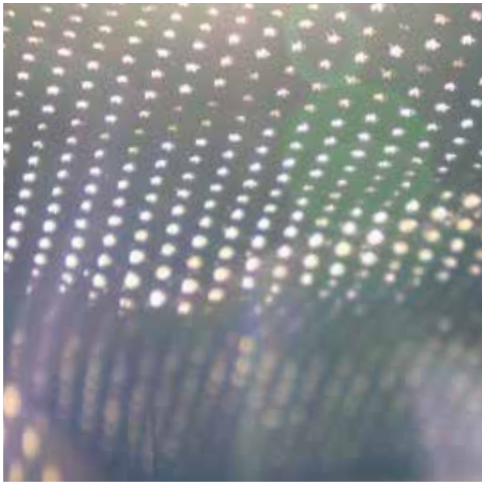
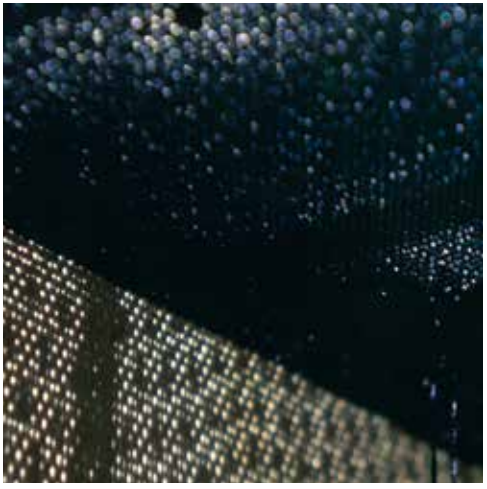
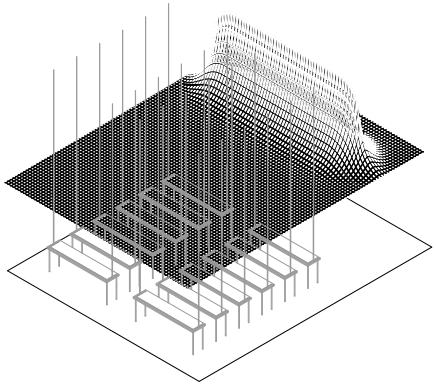
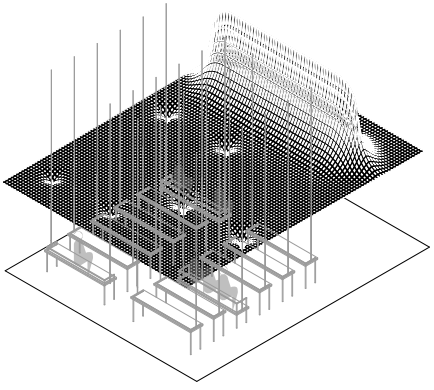
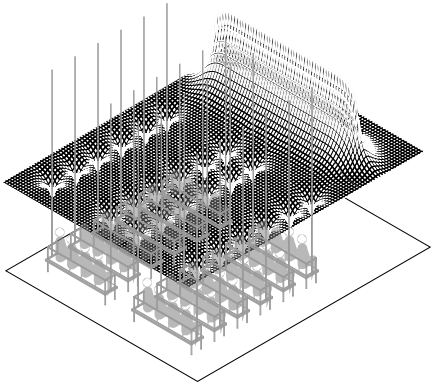
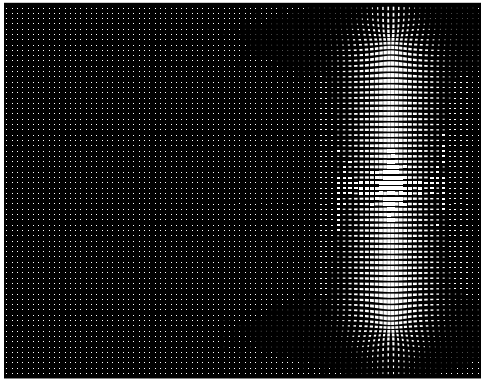
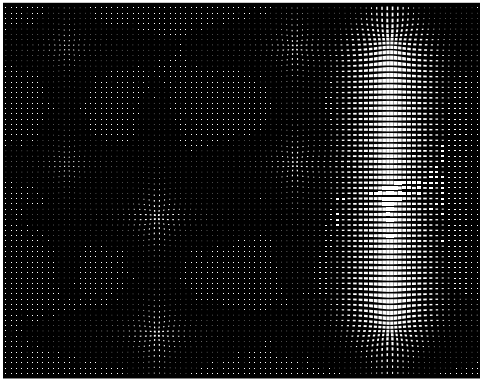
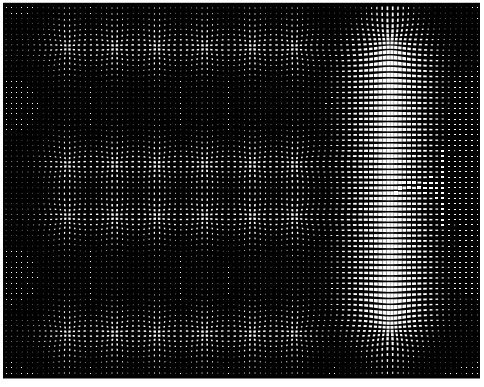
University:
University of British Columbia

City / Country:
Vancouver, Canada

In a built environment, our connection to light is often limited to turning on and off switches and altering the shades. Light is seen only in its functional aspects, reduced to a mere tool with which we control our comfort.

This project is an attempt to fabricate a visceral relationship between people, space, and light. The mundane act of sitting is directly yet delicately associated with the elastic deformation of the ceiling and the resulting change in the quality of light that penetrates through the elongated openings. Through this process, the occupant of the space forges a metaphysical connection with the light, experiencing it in a way which transcends the ordinary.

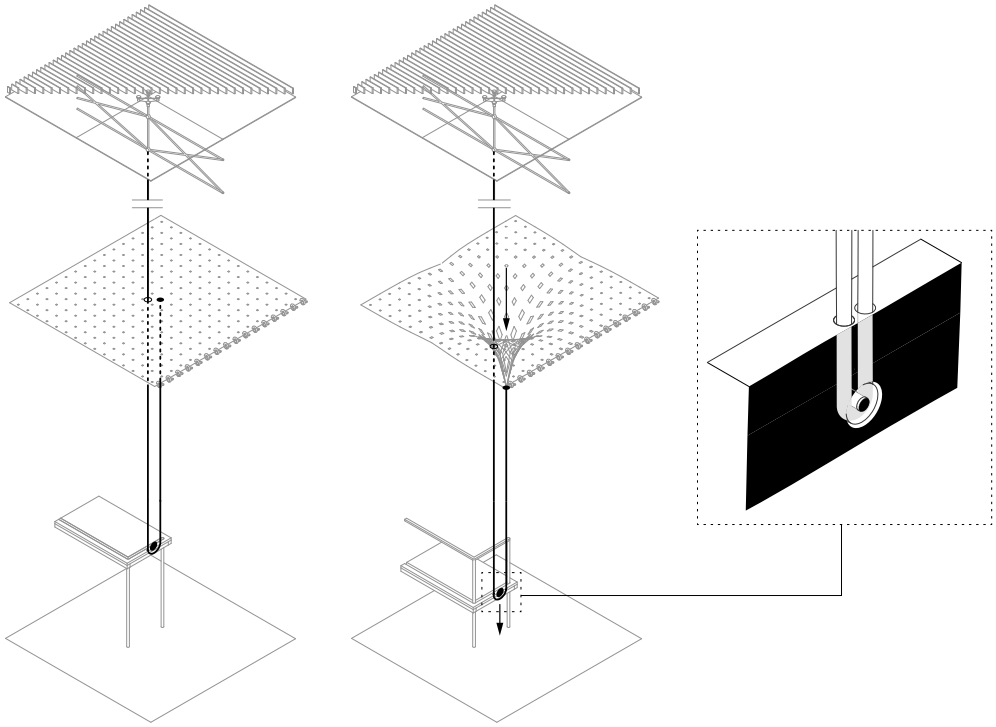


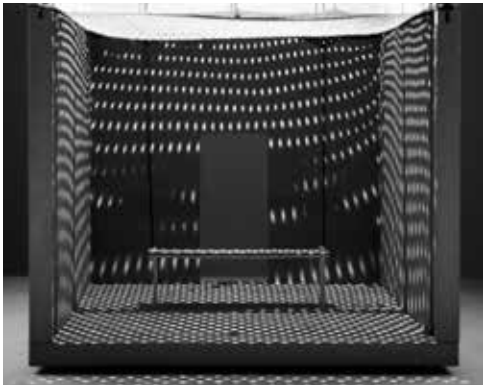









Lighting Solution

A small chapel stands atop a hill in a remote village. At first glance, it seems like a ruin; it stirs your curiosity. In the endlessly undulating field of grass, the building's rectilinear lines and angles are unforgiving, like the blazing sun roasting your exposed arms. Up close the chapel is rather colossal, providing liberating shade for the fatigued body. After a deep breath, you enter through the portal. Immediately you feel the chill and stagnant air wrapping around your body. As your eyes start to adjust to the darkness, you notice countless tiny lights littering the ceiling like the stars in a clear night sky. You decide to take a seat at one of the benches for a rest. As you lower your body onto the elevated seat, it sinks softly. You notice that there is a gentle light gleaming down on you. Light pours down, drenching your whole body with a waterfall of light. Only then do you realize that the light is directly corresponding to your body, and any subtle change in the seating position affects the quality of the light in the vicinity. You try to reach for the light, but as you stand, the light recedes away.

Each bench is suspended at each end by a pulley cable system which has one end attached to the mesh and the other to the structure at the top. The bench lowers as a person sits on it, pulling down the mesh in the process. As the mesh fabric is pulled down, the nearby openings widen, allowing more light to come through.





Light of Ancestral Seas

Students Proposals

Special Mention

Jury Evaluation:

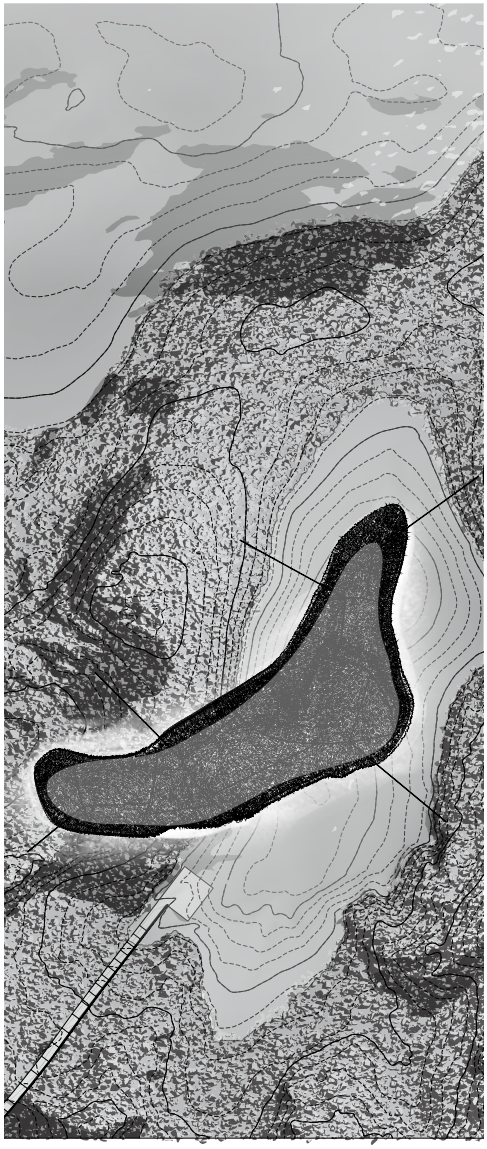
This project was singled out for its exceptional concept and use of technology whilst producing a sensitive environmental response.

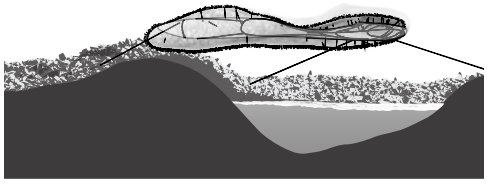
Lighting Project Author:
Valle Medina

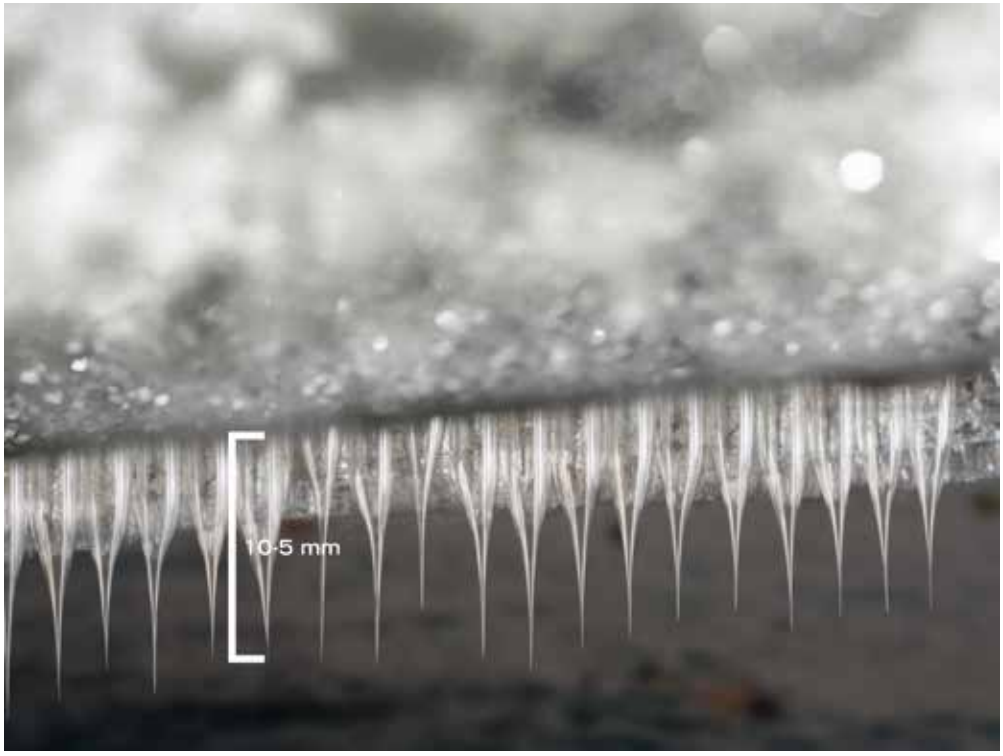
University:
ETH, D-ARCH

City / Country:
Zürich, Switzerland

On the Santorini volcanic archipelago is a small island —Palea Kameni— which sits on the volcanic crater that was formed by major eruptions: a caldera. On the north side of the island is a volcanic lake heated by two hydrothermal vents, above which is a fluctuating volume of light that reacts to the island's perilous landscapes and volcanic seas; a reimagining of Palea Kameni's ancestral landscapes and myths.





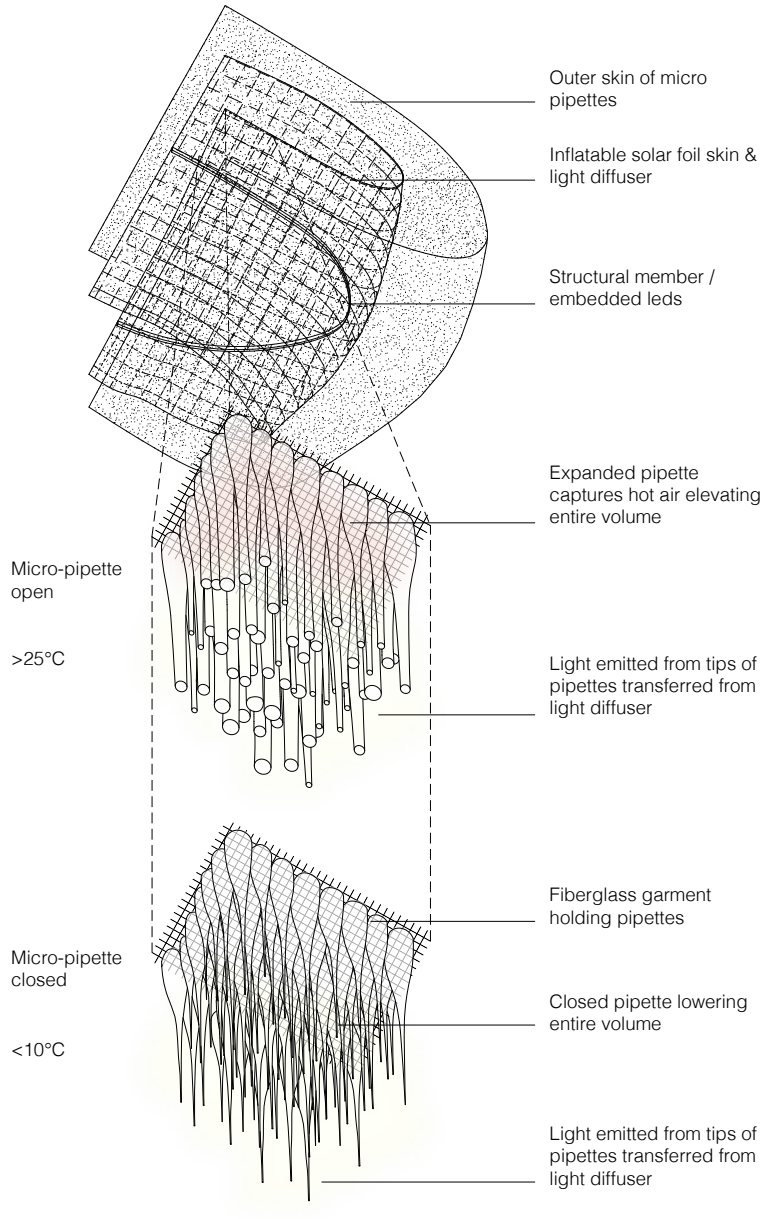

10-5 mm

Lighting Solution

The volume of light is tied in contrast to the edge of the black earthed island and responds to the location's particular daylight radiation, levels of humidity and heat produced by the hot spring it sits upon and by the solar reflection from the lake.

The volume changes its form —as if a mirage— because its surface is made from ultra-thin quartz tubes (micro-pipettes) that can open and close their tips to store hot air from the volcanic lake as the temperature rises. The entire volume fluctuates more during daylight when atmospheric temperatures tend to rise, and during the night micro-pipettes close and act as artificial light transmitters. At night they become miniscule light sources that receive their light from the volume's heart: a inflatable made from solar-foil photovoltaics that diffuses light from LEDs embedded within the structure that ties the volume to the lake. The lake becomes a night spa, and curious visitors discover new landscape dimensions, hidden ever before.

As it fluctuates from the sun above and from the heat generated by the lake's hydrothermal vents, the entire concept of daylight in contrast to the dark landscape, is reimagined on the island of Palea Kameni. Perceptions are misleading; landscapes rise and fall; seas bleed. The island's histories and identities are forever reimagined as a crystal haze of light.



Detail of expanding and light-emitting micro-pipettes

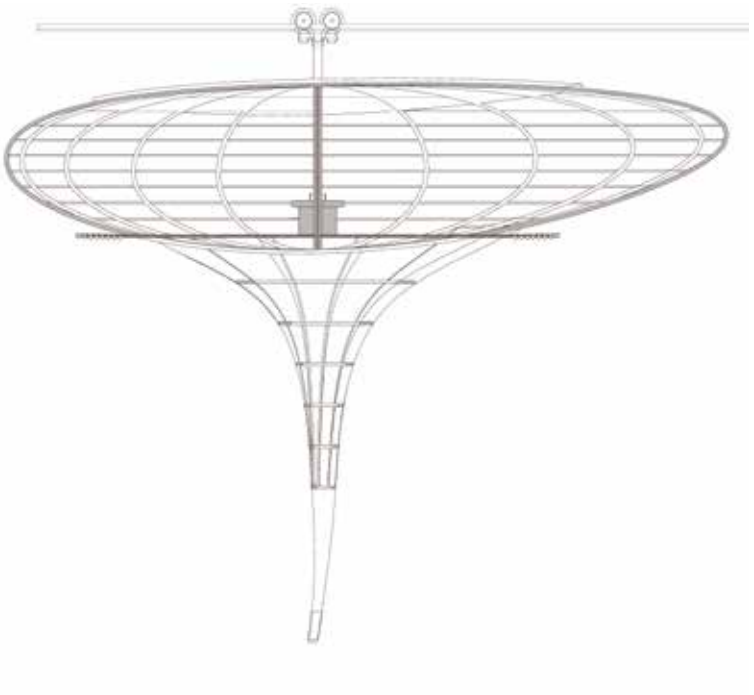
Lighting Umbrella

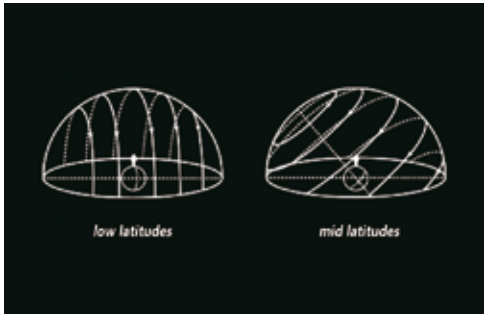
Lighting Project Author:
Eunji Lee
Inyeong Yang
Jinwook Lee
Dongjun Kim
Jaewoong Bang

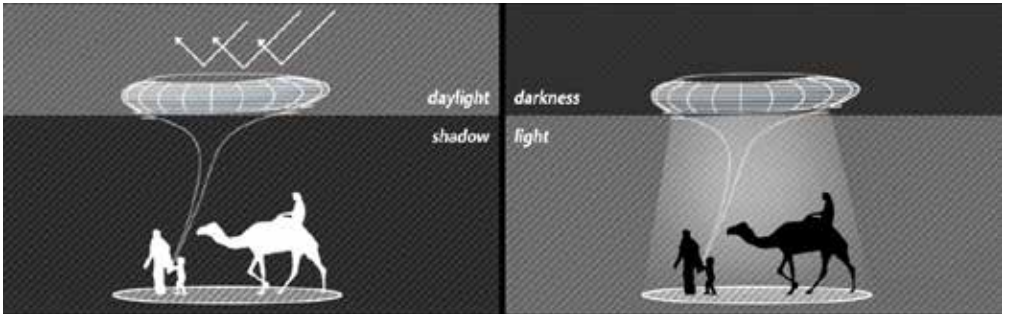
University:
Inje University

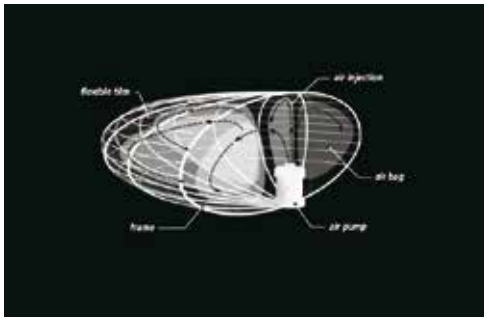
City / Country:
Busan, Republic of Korea

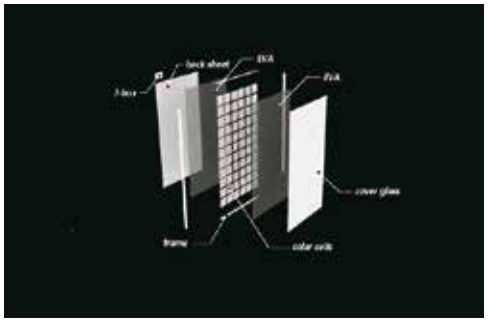
Most people living near deserts in high latitudes have to avoid sunlight during the day, but need light during night. Desert towns lack sufficient lighting. Road that connects town to town does not even have a single streetlamp. To assist people in these circumstances, this gadget shields people from sunlight during the day, and provides bright light during the night. Its design is based on a concept that both light and darkness is beneficial to people. 'Lighting Umbrella' provides both light and shadow that are necessary to people.

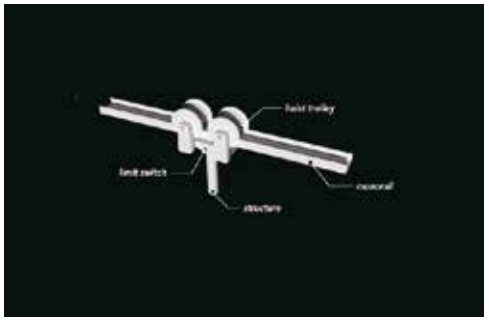


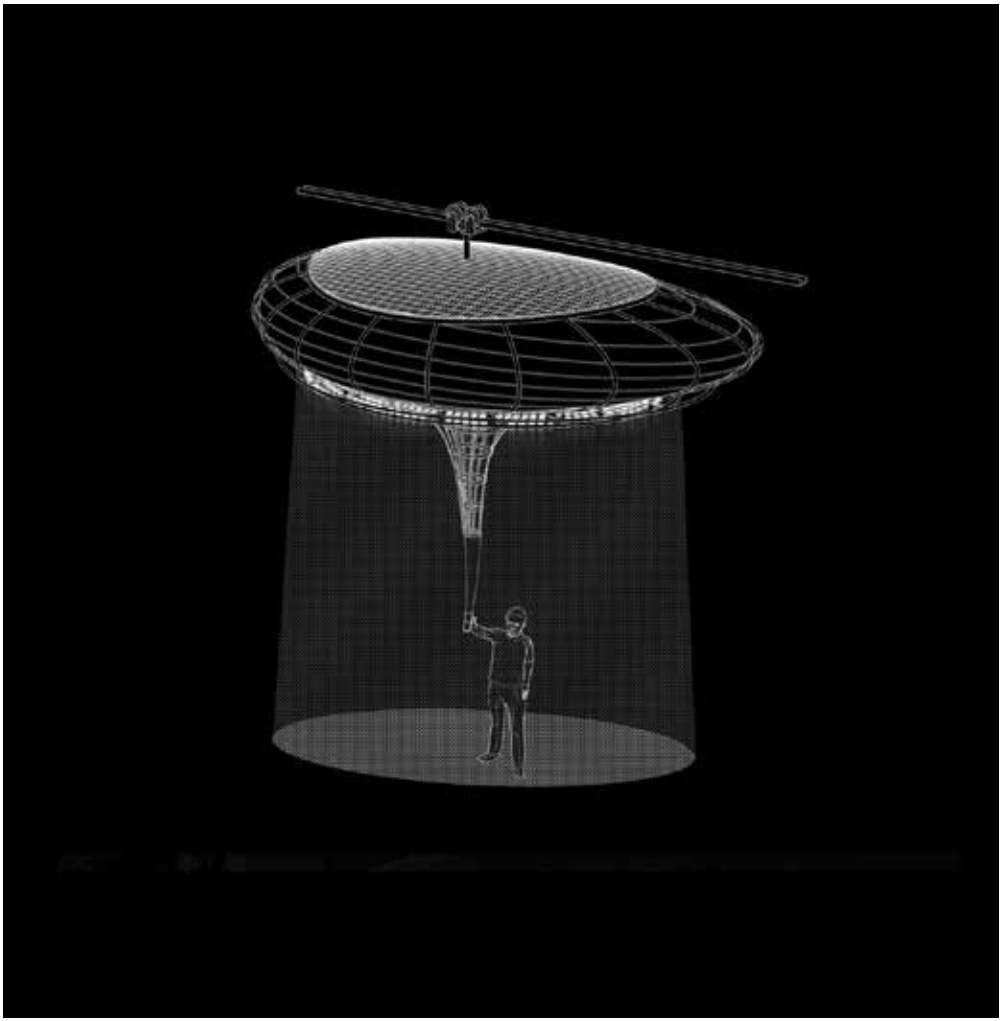

low latitudes
mid latitudes


daylight
darkness
shadow
light


flexible film
air injection
air bag
frame
air pump


back sheet
EVA
EVA
cover glass
frame
solar cells


hoist trolley
limit switch
monorail
structure



Lighting Solution

When sunlight comes down perpendicular to the ground, its energy is concentrated on a small space and the ground begins to heat up. On the contrary, when sunlight comes down diagonally to the ground, its energy is scattered around wider area. Higher the latitude is, the more solar energy is scattered. In areas with latitude higher than 60 degrees, only half of solar energy ever reaches the ground compared to the equator.

In low latitude, the amount of solar energy is greater, since the angle of the sun is perpendicular to the ground and sunlight travels shorter distance. On the other hand, in high latitudes, the total amount of solar energy is relatively small, since the angle of the sun is tilted and sunlight travels longer distance.

Therefore, a new system was devised to utilize solar energy in low latitudes. Lighting Umbrella is designed to provide shelter from sunlight during the day, and light up the darkness during the night. The solar collector not only collects solar energy but also serves as a shield that provides shadow. Layer of air under the solar collector helps the movement of Lighting Umbrella. Rail system was designed so that Lighting Umbrella could be placed along the rail and used freely while moving from town to town. Lighting Umbrella creates a shade and provides shelter from sun during the day. During the night, it serves as a streetlamp that light up the dark alleys.

Pow Light

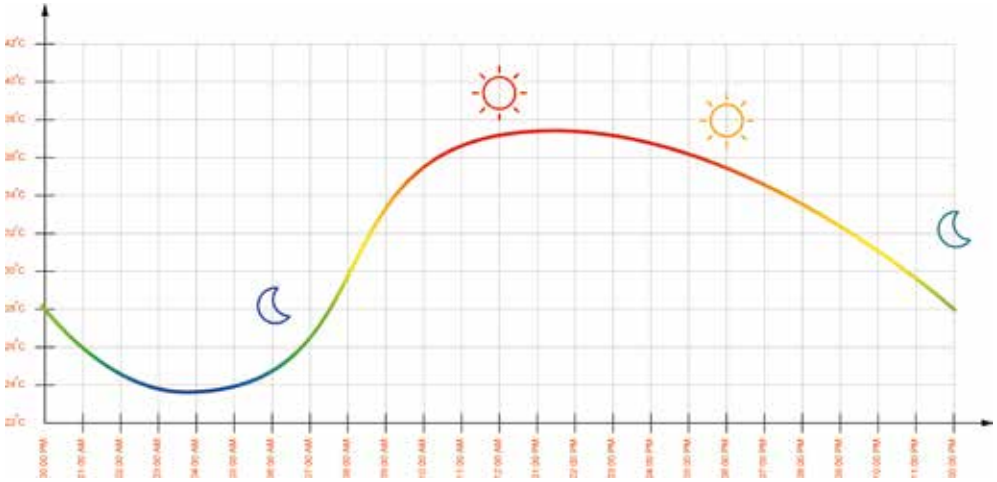
[Stingray Light]

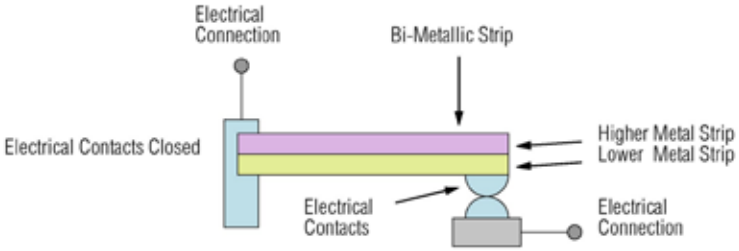
Lighting Project Author:
Arash Abbaszadeh

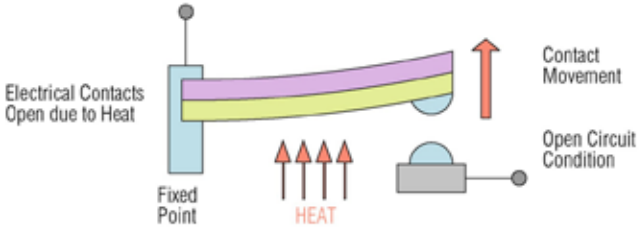
University:
Islamic Azad University Bandar Abbas Branch

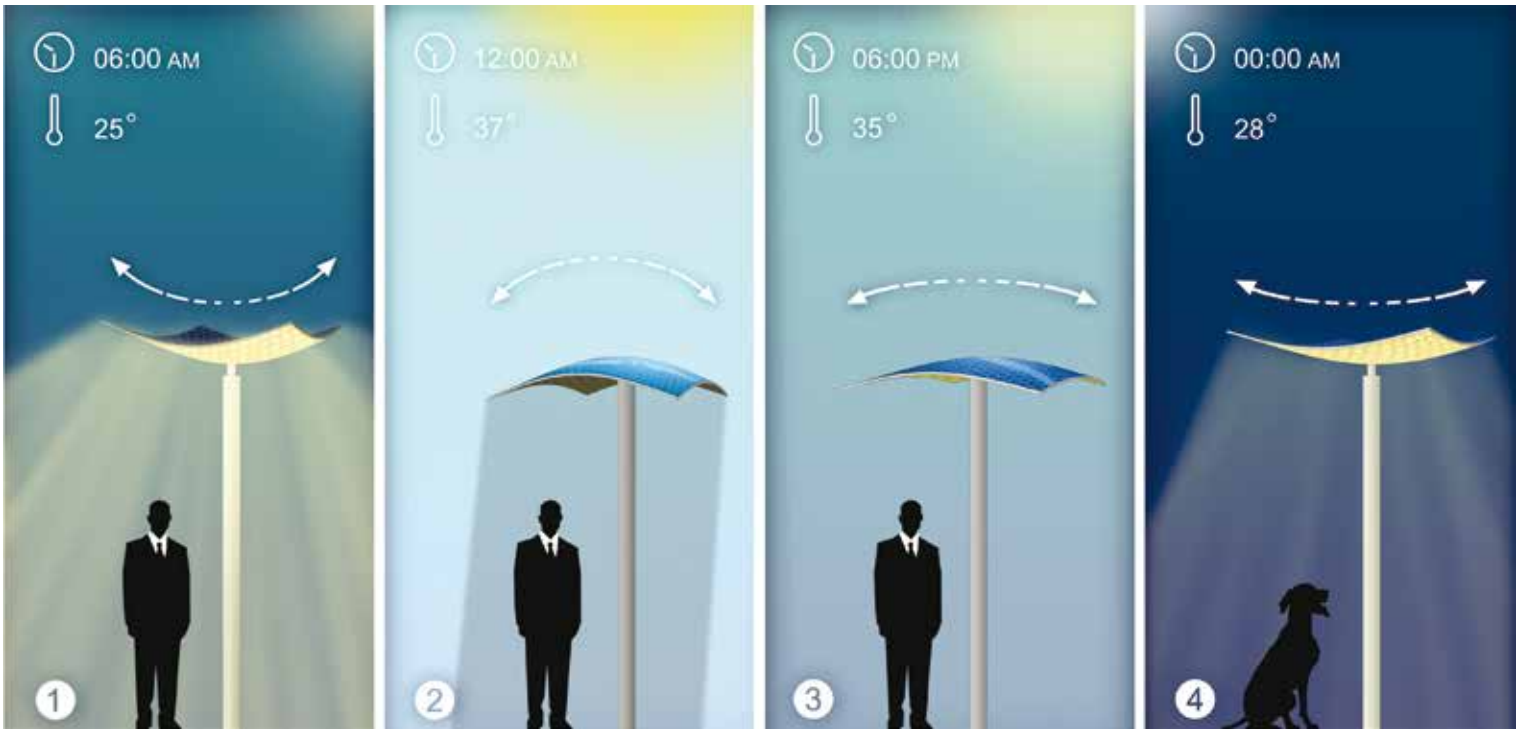
City / Country:
Bandar Abbas, Hormozgan, Iran

My first vision of "day and night" was "brightness and darkness" through which I could achieve my second vision "heat and cold" which all functional changes of the lamp has been designed based on the changes of day and night.




Electrical Connection
Bi-Metallic Strip
Electrical Contacts Closed
Higher Metal Strip
Lower Metal Strip
Electrical Contacts
Electrical Connection


Electrical Contacts Open due to Heat
Contact Movement
Open Circuit Condition
Fixed Point
HEAT


06:00 AM
25°
1
12:00 AM
37°
2
06:00 PM
35°
3
00:00 AM
28°
4

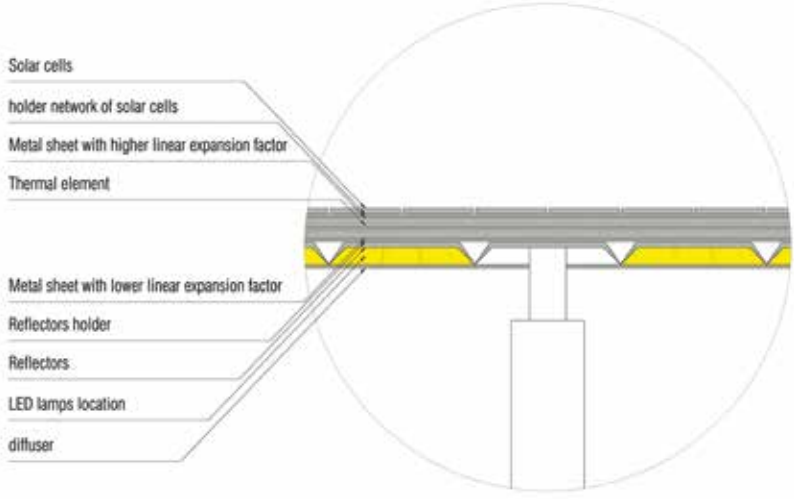
Lighting Solution

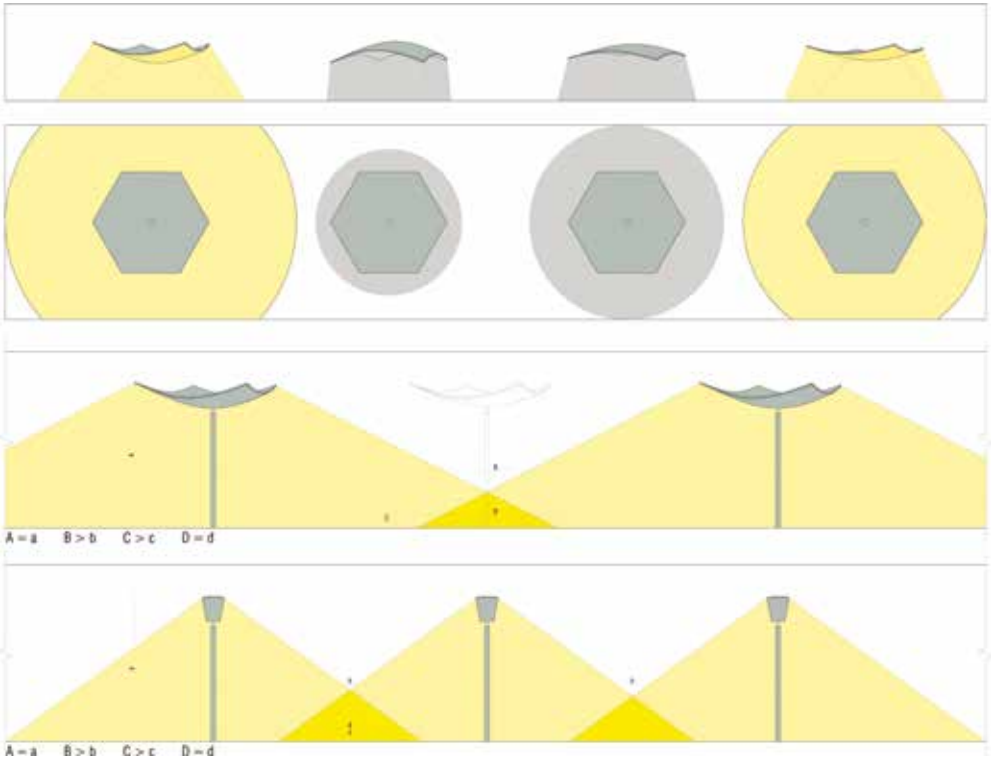
In this project the lamp is not only designed as an outdoor urban furniture for lighting but also, it acts as a canopy which leads to maximize the capability of the product regarding use of solar energy and making maximum shadow during day light and also increasing the lighting domain during night.

Maximizing the shadow area and solar energy absorption during day light in one hand, increasing the lighting domain during night on the other hand, were the main challenges of the project which were achieved by use of solar cells and thermo-regulator system.

During sunshine hours and heat increase -as a result-, the difference of linear expansion factor between two different materials [metals] leads to make a downside curvature in lamp form which provides the lamp with the maximum opportunity in order to receive sunlight and making an efficient shadow like an umbrella.

In contrast, during night, based on the same function the lamp will be formed as an upside curvature which provide the maximum lighting domain. This ability leads to use less number of lamps along a certain distance.





The reflection of daylight

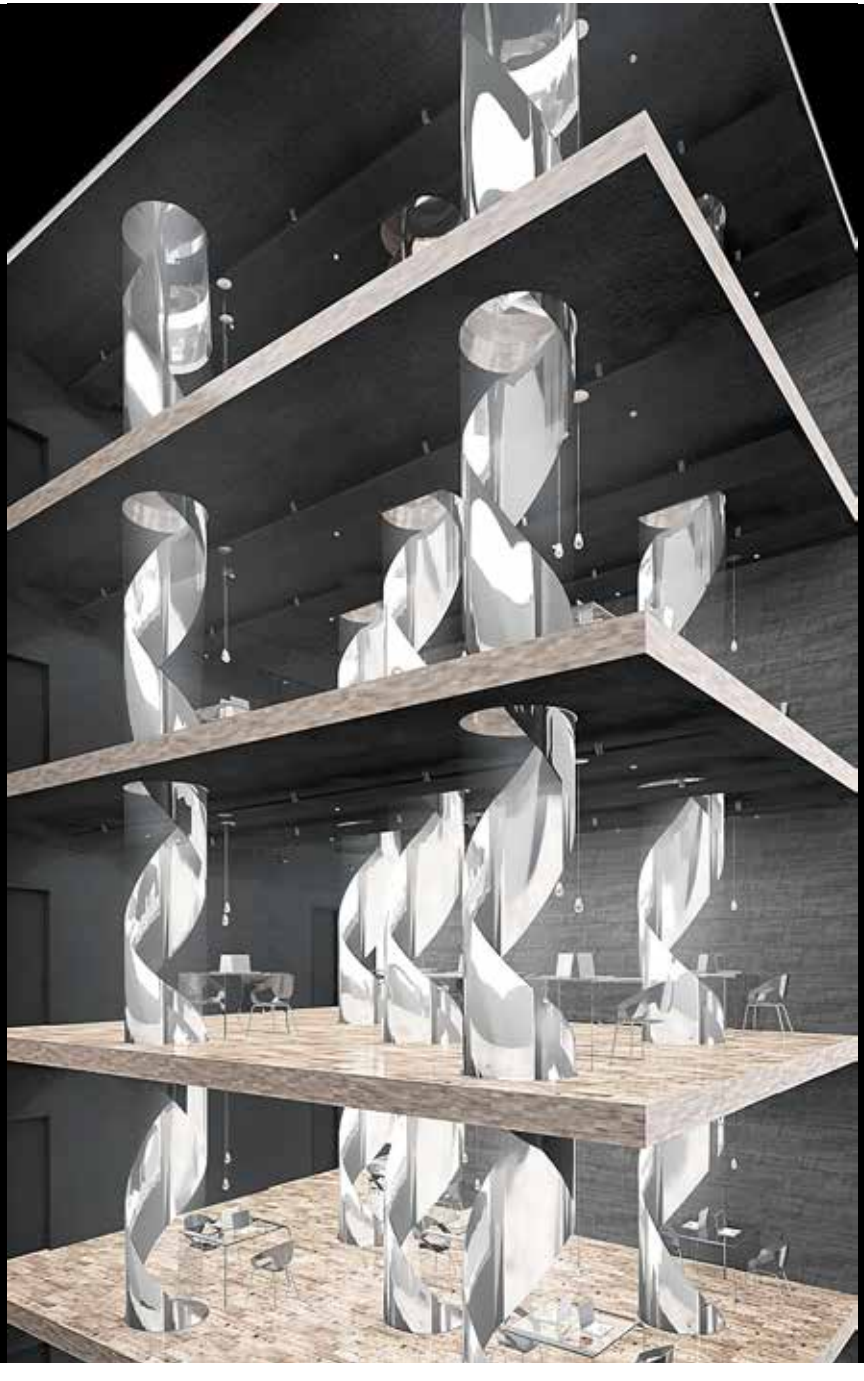
Lighting Project Author:
Ewa Krysa
Natalia Lenczyk

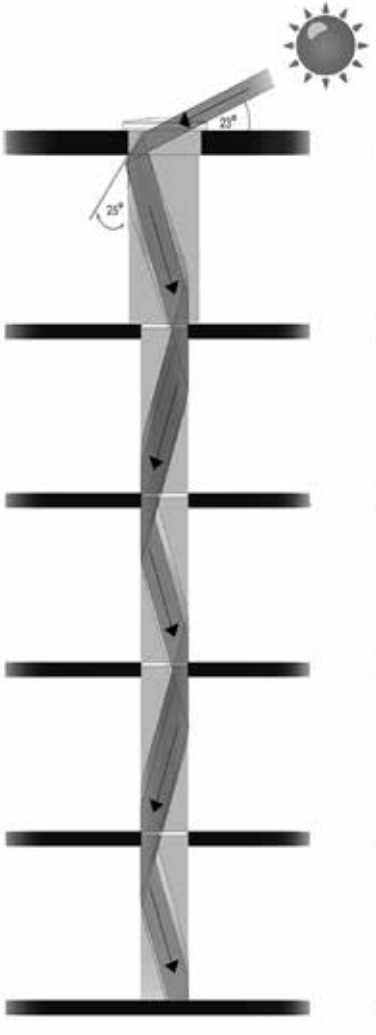
University:
Ignacy Łukasiewicz Rzeszow University of Technology

City / Country:
Rzeszow, Poland

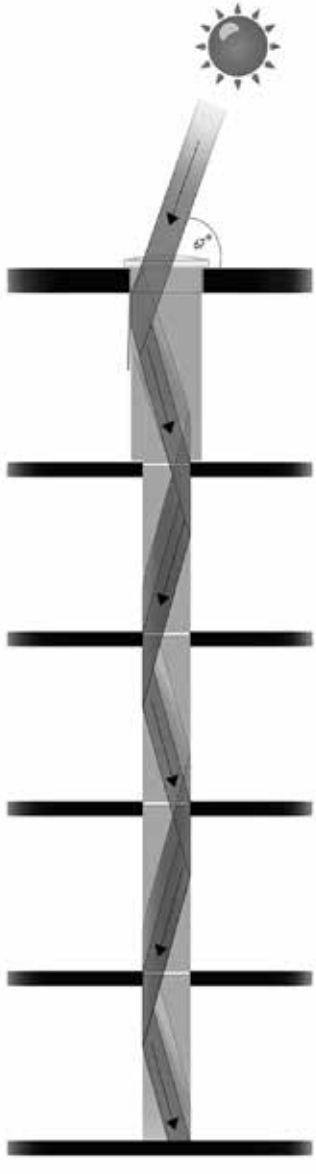
These days, architecture is gaining momentum and as more and more buildings arise, every square meter of spave is of paramount importance. Unfortunately, some of the space in those buildings often remains without additional lighting from the windows. The proposal to use reflection of daylight is an innovative and functional solution and also has advantages of increasing the aesthetic aspect of the interior.

The main concept of the project is the use of daylight in rooms where illumination is not possible. Problematic buildings that immediatly come to mind such as office buildings, public buildings, shopping malls, terraced houses, town houses, and many others too numerous to list.

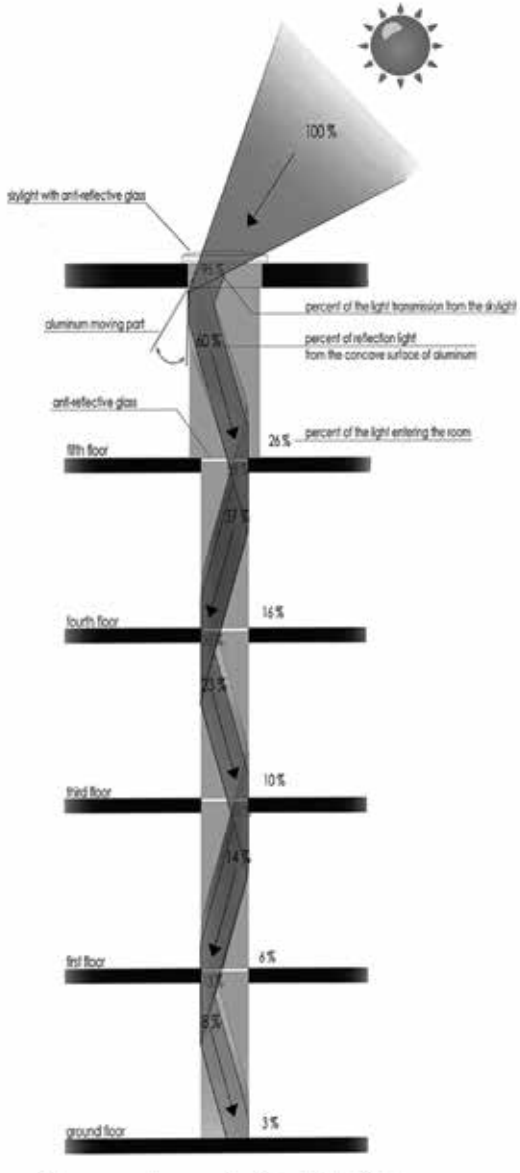




The reflection of daylight in winter



The reflection of daylight in summer



The percentages reflection of daylight

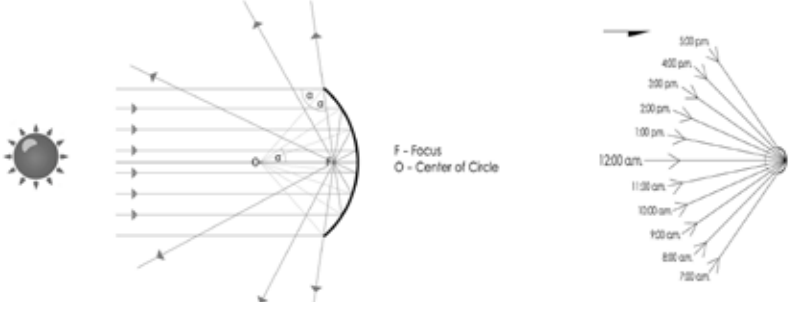
Lighting Solution

The project consists of the skylight and the ribbon. The ribbon is composed of two parts. The first of which is located on the skylight and oriented to the south to catch the sun's rays for most of the day . This part is movable and steerable electronically adjusting to the current incident of sunlight (depending on the seasons of the year, eg 23° 27′ in winter , 63 33′ in summer). The ribbon reflects at an angle to the sun's rays pass for 71° 30′ to the second part of the ribbon. The second part of the ribbon is fixed and modular, all reflections of light held there for 71° 30′. Any part that reflects light has a length of 2 meters, for single floor the light is reflected once. The concavity of the ribbon is designed so that 70% of solar radiation is transmitted to the next reflection and 30% dispersed into the room. For an aesthetical design the ribon can be wrapped between reflective surfaces.

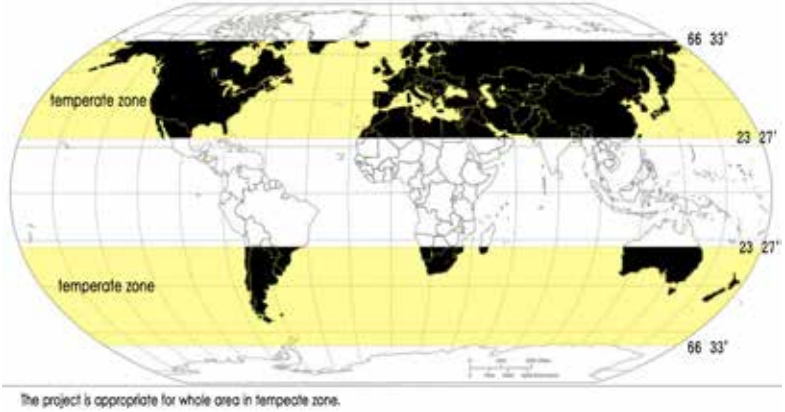
The ribbon is made of aluminum. This material apart from the mirror has the largest percentage of reflectivity (90%). In buildings, where floors should be acoustically isolated from each other, glass planes can be used to enable the ribbon to pass through; and in buildings, where there is not a requirement for soundproofing (eg shopping malls) rails can be used. Skylight windows in the roof and the glass separating the floors are made of anti-reflective glass, which enables the transmission of 96% of light along the reflective ribbon.

the example of plan office with aluminiom ribbons:

The incidence of sunlight during a day:



location:



The project is appropriate for whole area in tempeate zone.

GRATITUDES

Thank you for helping us to ensure the continued success of the Lamp Lighting Solutions Awards! To all the 652 contestants, thank you. To the 598 projects submitted, thank you. To the members of the jury, thank you. To the national and international media which has helped us with disclosure, thank you. This competition would not have been possible without all of you.

The enrollment period for the 6th edition of the Lamp Lighting Solutions Awards 2015 ended with 598 projects from 54 countries and 70% of international participants. The 598 projects submitted are broken down as follows: Architectonic Outdoor Lighting with a total of 145 projects, Indoor Lighting with 234, Urban and Landscape Lighting with 81, and Student Proposals with 119 projects submitted.

Of the 54 countries, those with the most projects submitted in descending order are: Spain, Germany, France, China, Italy, Chile, Mexico, United Kingdom, Canada, The Netherlands, USA, Switzerland and Singapore.

Furthermore, the 2015 edition welcomes 14 countries which were not represented at the 2013 edition: Serbia, Croatia, Thailand, Philippines, Hungary, Taiwan, Vietnam, Guatemala, Ireland, Latvia, Morocco, New Zealand, Paraguay and Venezuela.

We here at Lamp Lighting would once again like to thank everyone who has helped make these awards a reality. 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.

¡Gracias por hacer que los Premios Lamp Lighting Solutions sigan siendo posibles! A los 652 inscritos, gracias. A los 598 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 6ª edición, los Premios Lamp Lighting Solutions 2015 han cerrado su plazo de inscripción con 598 proyectos de 54 países y un 70% de internacionalización. Los 598 proyectos recibidos están repartidos según: Iluminación Exterior Arquitectónica con un total de 145 proyectos, Iluminación de Interiores con 234, Iluminación Urbana y Paisaje con 81, y Students Proposals con 119 proyectos presentados.

De los 54 países, los que han presentado más proyectos por orden de mayor a menor son: España, Alemania, Francia, China, Italia, Chile, México, Reino Unido, Canadá, Holanda, Estados Unidos, Suiza y Singapur.

Además, en esta edición de 2015, damos la bienvenida a 14 países que no se presentaron en la edición 2013: Serbia, Croacia, Tailandia, Filipinas, Hungría, Taiwán, Vietnam, Guatemala, Irlanda, Letonia, Marruecos, Nueva Zelanda, Paraguay y Venezuela.

Desde Lamp Lighting 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.

Merci de permettre aux Trophées Lamp Lighting Solutions de continuer! Aux 652 inscrits, merci. Aux 598 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 leur 6e édition, les inscriptions aux Trophées Lamp Lighting Solutions 2015 se sont clôturées avec 598 projects remis, provenant de 54 pays, et un pourcentage de 70% d'internationalisation. Les 598 projets reçus sont distribués de la forme suivante: Éclairage Extérieur Architectural avec un total de 145 projets présentés, Éclairage d'Intérieurs avec 234, Éclairage Urbain et Paysager avec 81, et Students Proposals avec 119.

Parmi les 54 pays, ceux qui ont présenté le plus de projets sont par ordre décroissant: Espagne, Allemagne, France, Chine, Italie, Chili, Mexique, Royaume-Uni, Canada, Pays-Bas, États-Unis, Suisse et Singapour.

Lors de cette édition de 2015, nous avons également accueilli 14 nouveaux pays qui n'étaient pas présents lors de l'édition 2013: Serbie, Croatie, Thaïlande, Philippines, Hongrie, Taïwan, Vietnam, Guatemala, Irlande, Lettonie, Maroc, Nouvelle-Zélande, Paraguay et Vénézuéla.

Lamp Ligting 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.

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