

Press release

The Nordic Lighting Design Award 2016

The Icelandic Illumination Engineering Society on behalf of the Nordic Light Committee announces with pleasure that the Nordic Lighting Design Award 2016 will take place in Iceland.

The award proceedings will take place on the 10. of October in Harpa Reykjavik Concert Hall and Conference Centre, winner of the 2013 Mies Van Der Rohe award for contemporary architecture.

Projects eligible for the Nordic Lighting Design Award are the national winners from Denmark, Finland, Iceland, Norway and Sweden from the past two years. These 10 projects represent the best of Nordic Lighting Design in this timeperiod according to the Nordic lighting organisations.

As a part of a new and festive award setup, all 10 winners in their respective homecountries have been invited to Iceland to present their projects in front of the judging panel and a live audience in Kaldalón hall which seats 195 people. Following a confidential jury voting, the final winner will be announced and celebrated at a cocktail party held later in the day.

It is also worth noting for visitors that the „Imagine peace tower“ by Yoko One will be lit on the 9th of October. This will be celebrated with the guests of the Nordic Lighting Design Award at a special cocktail in Harpa Concert and Conference Center with a direct view over to the proceedings at the “Imagine Peace Tower” in Videy island.

About the award:

Nordisk Lyspris or The Nordic Lighting Design Awards was created by the Nordic Light Committee in the year 2000. The Nordic Light Committee consists of the lighting organisations Dansk Center for lys in Denmark, Suomen Valoteknillinen Seura in Finland, Ljóstæknifélag Ísland in Iceland, Lyskultur in Norway and Belysningsbranschen in Sweden. The award is handed out biannually and the purpose is to highlight and celebrate the special characteristics of Nordic lighting design.

On behalf of the Icelandic Illumination Engineering Society
Örn Guðmundsson, Chairman.

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Registration:

http://www.eventure-online.com/eventure/externalLogin.do?congress=69_1626&&cat=1&username=create&password=creat

Further information

Links:

About Harpa Concert and Conference Center:
harpa.is

About the Imagine Peace Tower:
imaginepeacetower.com



Nordic Lighting Design Award Nominated projects 2016



Norway 2015
Östbanehallen



Denmark 2015
Villum Window collection



Finland 2015
Solo Sokos Hotel Torni Tampere



Iceland 2015
Bridge over Fífuhvamsvegur



Sweden 2015
Lux Campus by Lund University



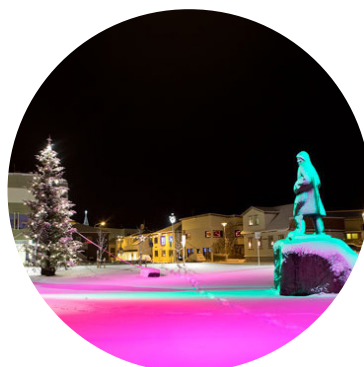
Norway 2014
Akershusfestning



Denmark 2014
Novo Nordisk new headquarters



Finland 2015
Didrichsen Art Museum



Iceland 2014
Akratorg



Sweden 2014
The Annex of the Royal Library
in Stockholm

Didrichsen Art Museum Finland 2015



Didrichsen Art Museum is a unique combination of an art museum and a private home by the sea in Helsinki. The museum arranges 2–3 temporary exhibitions per year.

The museum was opened to the public in 1965.

The aim of the capital repairs was to update all technology in the building to the level of the 2020s.

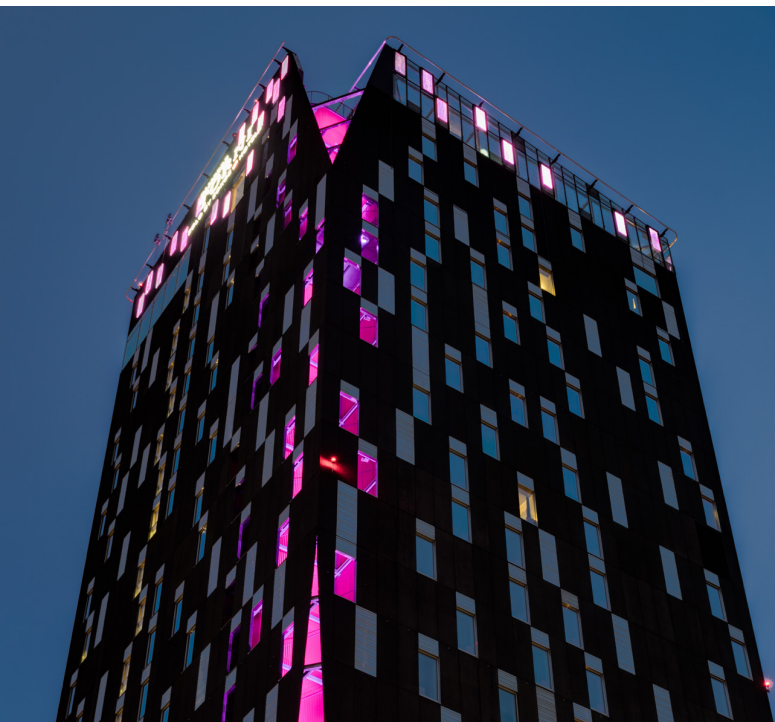
For the general lighting of the rooms were planned 4000 K adjustable LED panels embedded in the ceiling. For exhibition lighting of wall surfaces were planned a set of lighting tracks and targeted Dali spot lights. For lighting of showcases was planned on small spot lights.

The lighting control system is as user-friendly as possible. The control is based on the present/absent switch and preset levels.

Its control addressed lighting through a graphical interface and is measured electricity consumption and lux-hours.

Customer and building owner : Didrichsen Art Museum, Helsinki
General and architectural design: Kari Leppänen Arkkitehdit Oy, Kari Leppänen, Project Leader • **Lighting design:** Engineering Office Stacon Oy, Kalevi Hämäläinen • **Electrical contract:** Sähköpartio Oy, Responsible Site Manager Mauri Airta • **Exhibition lighting contract:** Erco Lighting Ab, Agne Klaweri • **Lighting control system:** Helvar Oy Ab, Jukka Riikkula
Showcase lights: Philips Oy Professional Lighting, Markku Varsila

Solo Sokos Hotel Torni Tampere Finland 2014



Tower Hotel is located in the heart of Tampere. The highest in Finland, the 25-story hotel is 88.5 meters high.

The building complex consists of two interconnected parts; Old locomotion garages, which is protected by the National Board of Antiquities, and a modern hotel building. The old part was highlighted in very traditional and gentle way. Lighting opens views to interior and also leave room for exciting darkness.

The idea for the upper part of the tower was also taken from the architecture as the building is characterized by the rhythm of steel elements. While the steel elements reflect the daylight in various cardinals in dark period, the media surface reflects artificial light, changing according weekdays, night and day times, seasons, festivals and national holidays – every hour lightshow (3min.) will serve a surprise for people.

The vertical architectural facet is moving smoothly and slowly following the rhythm and colors of the upper Media Façade. The media facade has 360 degrees of visibility over the city and it is strong visual part of the dark time cityscape.

In the design it was firmly stick to the idea to show only harmonic and abstract movement of light on the media surface as an everyday scene. The media facade draws the urban landscape harmoniously standing as a signal to the surrounding areas and enlivening the cityscape.

Client: Sokotel Ltd. • **Lighting design** VALOA design Ltd: • **Manager, principal designer** Mr. Roope Siirainen MA • **Project manager, Senior lighting designer** Mr. Marko Kuusisto BA VALOA team • **Media content design and production:** • VALOA design Ltd. • **Architecture:** Arkkitehtitoimisto Seppo Valjus Ltd. Architects Mr. Sampo Valjus, Mr. Juha Paananen • **Landscape architect** Tommi Heinonen, VSU landscape architects Ltd. • **Municipality architect** city of Tampere: Mrs. Eija Muttonen- Mattila • **Technology:** Media facade, Traxon panels, Older part: Bega, Meyer • **Media façade product supplier:** Suneffects Ltd. • **Media façade installation:** Illumitech Ltd. • **Older part:** ARE Ltd.



The lighting concept for the square focuses on creating a cultural and festive mood where different events and celebrations can take place. The lighting design also had to fulfil functional illumination and meet stringent energy efficiency requirement while providing a pleasant atmosphere during its everyday use.

To achieve this concept a combination of decorative elements, precise optic luminaires and color dynamic features were used. The color dynamic luminaires are controlled with an innovative system that allows the town authorities to play with light colors using their own smart devices.

“The interaction of environmental design and lighting is very successful” is written in the jury review for the project and “The lighting is the third dimension in this project and increases the experience and diversity of the area”

Location: Akranes, Iceland
Client: Akranes municipality
Landscape architects: Landmótun sf
Lighting design: Verkis hf – Guðjón L. Sigurðsson
and Reynir Örn Jóhannesson.
Electrical contractors: Rafþjónusta Sigurdórs
Luminaire supplier: Thorn - Johan Rönning hf.
Project finished: October 2014

Bridge over Fífuhvamsvegur Iceland 2015

The decorative lighting installation, for a bridge construction by Fífuhvamsvegur that was built in the 80's, was inaugurated in August 2015. Design process initiated by the Municipality of Kópavogur Iceland allowed 4 months for design, mock-up and installation. Design intent was to integrate the structure and link it's identity with the commercial and residential landscape rising in its surroundings. Catering to the by-passers, the design concept was to create a visual language related to calendar events using lighting and adaptable colour change as a form of communication.

By use of DALI addressable RGBW fixtures, integrated to the existing features of the structure, the lighting allows for a variety of scene settings for the illumination to speak a dynamic language. One of the pre-set scenes produces dawn setting for the morning risers transferring into dusk setting upon home coming. The decorative lighting is switched off during the night and day for energy and lifetime savings. For special calendar events such as National Day, Christmas, Easter, Gay Pride and other unidentified happenings, the visual language refers to light colour toning per definition and is easily interchangeable.

In close collaboration with Municipality of Kópavogur, electrical contractor Rafgeisli, lighting system suppliers from Flúrlampar and Johann Olafson, the design by EFLA has elevated the identity of the bridge structure as a link between the commercial and residential community with lighting colour language.



Client: Kópavogur municipality
Bridge design: ARKÍS architects
Bridge engineering design: Ferill engineering office.
Lighting design: EFLA lighting design team
Luminaires suppliers: Jóhann Ólafsson & Co, Flúrlampar ehf.
Electrical contractor: Rafgeisli ehf.
Photo: EFLA, Þorgils

The Annex of the Royal Library in Stockholm

Sweden 2014



“A grey study environment underground has been turned radically by lighting design that creates daylight quality to all of the storeys. The result is a building of an excellent symbiosis of artificial light, daylight and a wolverine coloring. It is very impressive and demonstrates great knowledge and innovation.”

A lot of work has put on daylight analysis of the building which showed that a large part of the annex had no daylight and that the contrast between areas of light and the areas with no natural light was extremely high.

The vision was to get the artificial light to interact with the daylight and the architecture and to respond to the different activities in the building. The lighting concept is designed to create a balance between the parts with a lot of daylight and the parts with no daylight.

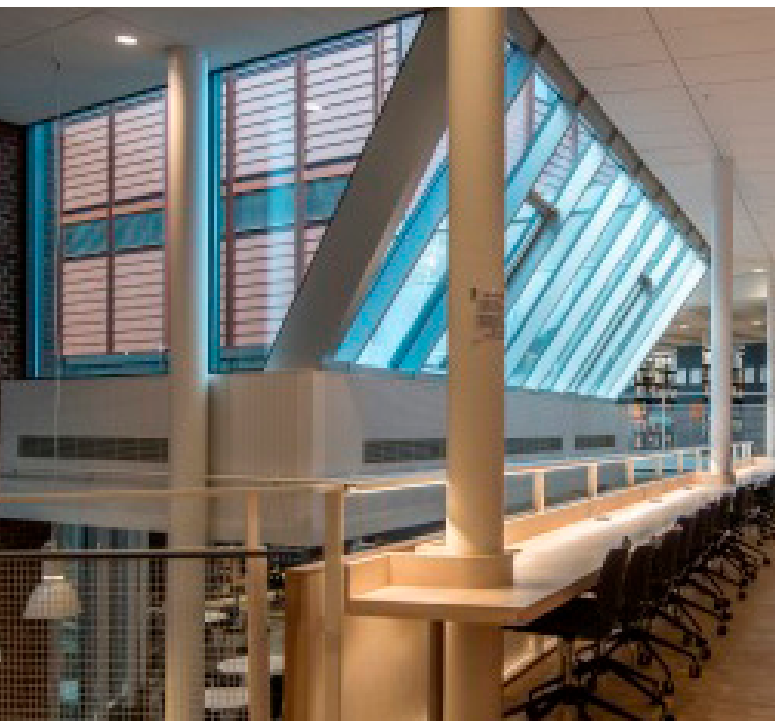
The light has been designed so that it is well integrated in the architecture and flexible to adapt to the needs of different users and to the different daylight conditions of days and a year. Illuminating vertical surfaces to reduce contrasts between lantern and dark parts of the building works great in this project and increase the use of the entire space.

Client: SFV

User: The Royal Library • **Lighting design:** Ljusarkitektur - AF lighting, Isabel Villar, Daniel Hodiérne, Majid Miri • **Architects:** Murman Arkitekter, Hans Murman, Lars Johan Tengnér, Helena Ljunberg Manrell, Tarja Berggren • **Electrical advisor:** Sweco systems • **Lighting control:** Lars Dahlborg, Sweco Systems • **Electrical installer:** El Linjen Luminaires: Zumtobel, KKDC, Anell/XAL, Erco, Stockholm Lighting, Alpha LED/Pin Hole/Vode, Fagerhult, Fox Design/Planet lighting, Atelje Lyktan, Selux, Osram, Philips/BACA lighting

Lux Campus, Lund, Sweden

Sweden 2015



“The light leads into an integral whole, where daylight and artificial light interact through the various bodies of the buildings. The lighting reflects dynamics in the study environment, while offering a vivid exterior. The key words are purity, simplicity and delicacy. On a purposeful way, lighting designer managed to overcome the difficulties of the division in several contracts.”

The latest campus building at Lund University in the Southern Sweden. The building is used as a work and meeting place and as an education center between the different institutes. 3000 students and 400 employed meet daily. The project consists of a new building of 7000 square meters and two older, one from 1917 and one from 1962, which have total renovated and merged to the new building, which has built a new building complex on appr. 17 000 square meters.

The vision was to create a house for meetings between people. This has permeated the entire project, from architecture, interiors and lighting. The building has different types of study, auditoriums, offices, library, cafe and open spaces and lighting concept, which follows a red thread, contributes to a sense of wholeness. The light creates an optimal learning environment and facilitates orientation through the large building's various parts. There are also a lot of technical qualities of light such as artificial daylight that enhances the room atmosphere and create a feeling of spaciousness.

Client: Akademiska Hus

User: Lund University, Humanistic and theological faculties

Lighting design: COWI, Douglas Hillgrund (senior lighting designer, responsible), Jörgen Kjer (advising lighting designer) and Oskar Alström (control system)

Architect: Jais Arkitekter, Mats White, Jakob Peetre

Electrical consultant: COWI, Reino Lilja

Electrical installer: Skanska Electro

Luminaires and other lighting equipment: e.g. Atelje Lyktan, Zumtobel, Fagerhult, Lux Light, Anell, Fox Design, Bega, Louis Poulsen, Dynalite Baca Lighting (control system).

Novo Nordisk's new headquarters in Bagsværd, Denmark 2014



Client: Novo Nordisk A/S
Architect: Henning Larsen Architects
Lighting Designer: Lighting, Grontmij A/S
in cooperation with Henning Larsen Architects
Interior Designer: Tegnestuen Vibeke Brinck ApS
Engineer: Alectia A/S
Electrical installations: Lindpro A/S
Suppliers of lighting equipment: Osram, Traxon, Erco, Fagerhult, Martin Professional etc.
Photo: Søren Aagaard og Christina Augustesen. Grontmij A/S
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VILLUM Window Collection Denmark 2015

In april 2015 VKR Holding opened the doors to VILLUM Window Collection Søborg, Denmark. This window museum is hosted in a building invented by Villum Kann Rasmussen himself, a VELKIN hall, which in 1945 became Denmark's first pre-fabricated modular system for industrial buildings. The north-facing shedlights throw a soft daylight into the exhibition, and form a fine and unpretentious framework for the exhibition of the old windows. Daylight and artificial light is an indispensable and deeply integrated part of the exhibition. A main concept of the exhibition is the so-called time tunnel, a three-dimensional timeline, located in the museum's central axis. The visitors pass through the history of windows in a sequence of spaces that stages of light pouring through different historical windows - from the large stained glass windows in the Sainte-Chapelle in Paris to today's large energy windows. The time tunnel offers visitors a textural and sensory experience of the window's importance for human access to light, air and views. Artificial lighting provides fine illusions of daylight/sunlight, since this light draws lit panels on the floor, walls and window frames. The lighting is the main element in relation to the dissemination of the exhibition's message, as the light supports the narrative of the window as the light source.

This lighting design is extremely close to perfect, and the client had the courage and determination to stick to a very high level of ambition. The lighting strategy is developed based on the architectural visions, and design and lighting go hand in hand throughout. Thus, there is an exceptionally strong association between the architecture, functionality, and light. Both the main idea and the details are executed with a rare precision. There is no glare. The chosen light colors highlight materials, shapes and colors.

The blue light in the atrium of the building NN1 creates a nice contrast to the warmer light further down in the building, while associating to the blue sky light. The areas where lighting should be even are the impressive smooth. There is a structured approach to vertical and horizontal lighting, as well as created intimate zones with table lamps. There are no annoying reflections in the skylight, and the blue light is distributed extremely evenly.

The varying lighting scenarios in the cassette built skylights in building NN2 are very poetic. The light changes quietly with the diurnal and seasonal rhythms. The majority of lighting elements uses "state-of-the-art" technology with LED, and the use of it is stunningly successful. The lighting seems completely in line with Danish / Nordic lighting traditions and is experienced in all its subtleness completely incorporated into the architecture and function of an energy conscious and evocative way.

The underlying lighting strategy is communicated and well documented, and the results are fully in line with the intentions. There is no doubt that the strategy has been a valuable tool in the process and in maintaining the ideas. The lighting designers on this project have mastered a full overview of methods and tools and used them convincingly, but in a pleasantly understated way that leaves room for many other impressions, and creates peace and wellbeing.



Client: VKR Holding A/S • Exhibition Manager: Dorthe Bech-Nielsen, architect m.a.a. • Exhibition architect: Rosan Bosch Studio ApS, Jeppe Kleinheinz • Lighting designer: Kim Borch Graphics: Maria Hagerup • Structural installations: Malte Gormsen A/S El grundinstallation: APJ el-anlæg A/S • Electrical installations: Køge Installationsforretning ApS • Artistic electrician: Kim Warberg • 3D visualisation/light: LiquidMedia. Sune Amtoft • Suppliers of lighting equipment: Beck A/S, Bico Professional A/S, City Theatrical, Elthermo A/S, Erco Lighting, Future Light A/S, LK A/S, Luceplan, Okholm Lighting A/S, Osram, Philips, Spectra LED ApS.

Akershus Fortress, Oslo, Norway

Norway 2014



Situated in the centre of Oslo, Akershus Fortress is one of Norway's most significant national monuments. Its location in the city centre of Oslo, within walking distance of the Oslo Town Hall and the eminent pier Aker brygge makes the monument a special affair in both regional and national context.

The lighting emphasizes the buildings plant mystique and grandeur, while containing the modesty assorted with building and architecture with this kind of national value. The light level is weaker on the hills that surround the fortress, gradually increasing towards the walls of the bastions to a higher light level defining the actual fortress.

With its composite building body being linked together by means of lighting, Akershus Fortress is perceived as a cohesive building construction. The separate elements of the fortress is underlined through various brightness and lighting on the different elements. The hills are modest and evenly illuminated, with stronger light affecting the walls, gradually transitioning to a fully lit fortress. Individual elements are comprehensively modulated with the towers, visualized with the highest level of light, as important landmarks.

The hierarchical focus of the lighting design accentuates the fortress' identity.

Builder: The Norwegian Defence Estates Agency, The Norwegian Ministry of Defence
Lighting Design: Erik Selmer, Architect MNAL, Lighting Designer PLDA
Construction Management: Norconsult
Consultant Engineer: Multiconsult
Suppliers: Luminator, Stopler AS
Electrical installer: Caverion

Østbanehallen, Oslo

Norway 2015

As one of Norway's leading real estate companies took on the task of restoring the oldest part of Oslo Central Station, the multidisciplinary team of ÅF Lighting designed new and innovative lighting design for the indoor hall, commonly known as "Ø".

ÅF Lighting designed a lighting project for the grand hall that respects the original architectural appearance, while still supporting the new interior design conducted by interior design company Mellbye Arkitekter.

The lighting design is well integrated in the architecture, with its effectful scenographic lighting standing out as one of the lighting trademarks of the hall, which attracts thousands of travellers each day.

Østbanehallen was built as Oslo's first ever train station, with an opening towards the east which offered the morning travellers to travel "with the sun". This was the basic conceptual idea "Sunrise", which yet again let the morning sun fill the great hall as a mark to the start of a new day – or figuratively speaking, the start of a new journey.

Builder: Rom Eiendom
Lighting Design: ÅF Lighting
Architect: Mellbye Arkitektur Interiør AS
Suppliers: Kreativ Plast AS, iGuzzini
Electrical installer: Lys og Varme AS

