

THE INNOVATOR

BRANDING, DESIGN & ARCHITECTURE PERSPECTIVES ON LIGHTING

NO. 5

BRANDING
DESIGN
ARCHITECTURE

LIGHTING GIANTS

Industrial history transformed

DAVID PHILLIPS

"Life's too short for bad presentations"



Oscar Nyström

A passionate light story

BRANDING INTERIORS

COCA-COLA AND RED BULL

VIALUME — DESIGNING GOOD LIGHT

CELEBRATING CITIES IN LIGHT

MAKING AN ENTRANCE

FAGERHULT

Architecture, design & branding

Dear Reader,

This issue of the Innovator focuses on architecture, design and branding. Not that many years ago brand building was a matter only for the advertising business. Now, of course, a brand is expressed by everything it does; the product and/or service it provides, its people, the places and situations it is connected to and the buildings where it belongs. Another difference today is that we have all become brand savvy creatures. We put a lot of thought and energy into building our own brands. We expect to see this in others – friends, companies, cities. We have become quite demanding and interested in design. Architecture and interior design have become even more important features for cities and organisations in order to attract inhabitants, customers and employees.

Offices are not what they used to be, a place to work from 9 to 5. In the creative era, the office has become a hub where we meet and interact and create. Where we work is also part of our own brand and the design and feel of our office had better help us build our own brand image. Therefore, the office becomes our home village in the big city and the better the office is planned and designed, the more comfortable we feel there and the more likely we will stay in the company. The more attractive a city is, the more likely that we will live in it. At Fagerhult we want to help our customers create these inspiring environments and stage them by fantastic lighting.

So happy reading to all you brand builders!

Elisabeth Back

Head of Products and Brands – Fagerhult



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“Creating a comfortable but productive workplace is a question of balance.”

Nicola Osborn, Design director of MoreySmith

Branding interiors — not only in-store

In 1954, Coca-Cola’s advertising slogan was “For people on the go”. Sixty years later the same phrase embodies the design of the company’s new European headquarters by London design agency MoreySmith. “At Coca-Cola it’s about giving people the choice of workplace environment: how they work and where,” explains design director Nicola Osborn. “Everyone has a desk but they have enough space to provide a working environment where open plan does feel open and less congested, because people are choosing to break away and do other things: team presentations, meetings, even travelling.”

TEXT FRANCIS PEARCE | PHOTO GILBERT MCCARRAGHER, JAMIE SMITH, NIKHILESH HAVAL AND EDMUND SUMNER

BOTTLING BRAND VALUES

Coca-Cola’s new location, once home to the Royal Society of Medicine in London’s West End, houses 300 staff behind its Edwardian facade. A staircase runs through the core of the four-storey building and links to a completely refurbished 1980’s rear extension via a staircase linking a roof terrace, café, meeting rooms, open plan office space and hot desk facilities. Architecturally, it unites the floors, and by analogy, the staff. Alongside the stairs there is a

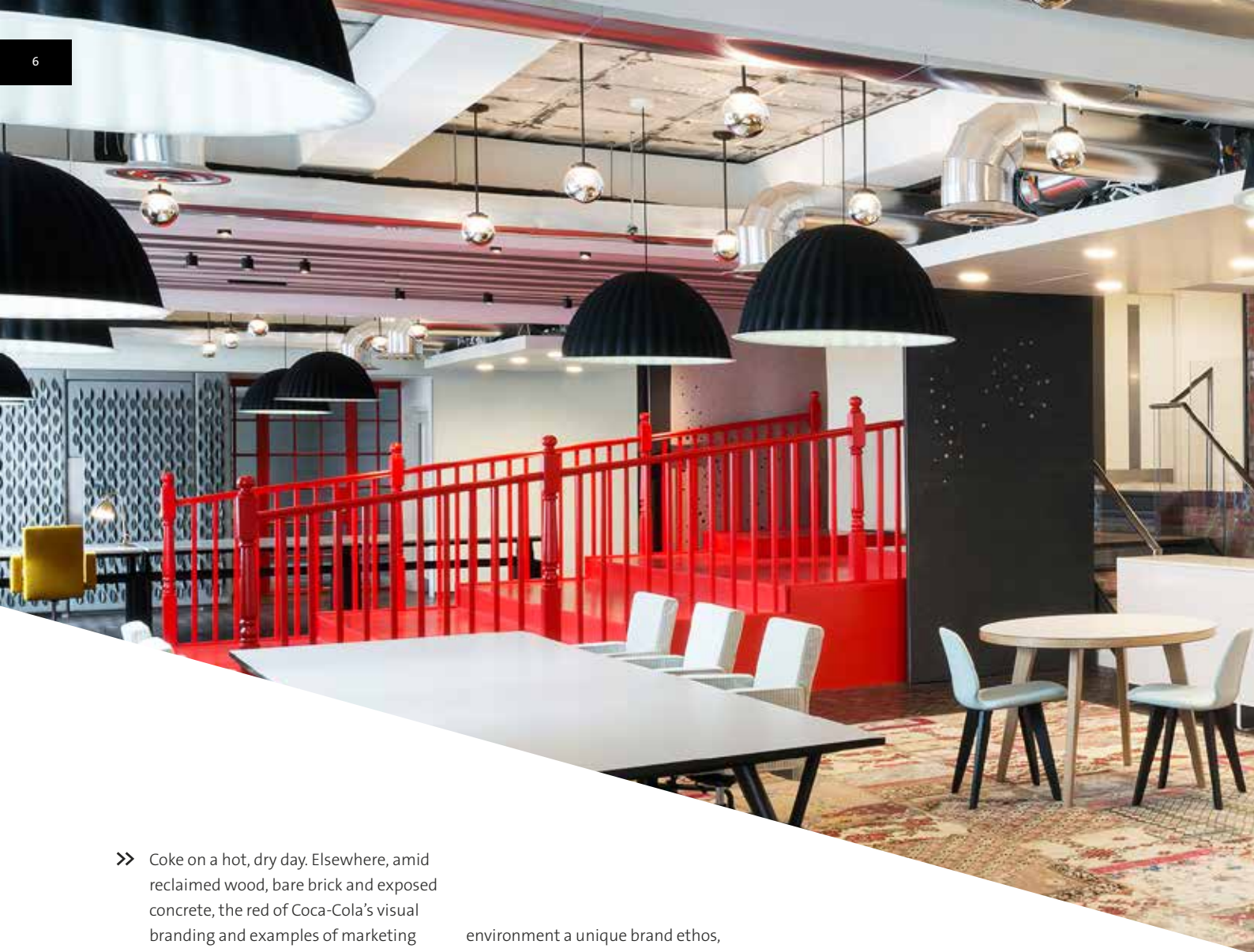
custom-built, double-sided display wall — a bespoke, intelligent, light installation composed of 5000 LED-illuminated recycled Coca-Cola bottles. Each bottle acts as a pixel in one of three screens installed over three floors, providing a spectacular backdrop of the 125-year-old brand’s place in popular culture.

“We wanted to create a unique, one-off, art driven lighting installation that would celebrate the iconic contour bottle shape, and also tie the three floors together,” says James Burke,

creative director of art and design studio Acrylicize. “The aim was to design something that was dynamic, changeable, ever-evolving and engaging. Putting light in each bottle references the magic of the drink itself.”

Among the other artworks throughout the building is a four-metre tall comet-like chandelier designed by Stuart Heygarth, comprising 80,000 acrylic ice chunks. Also lit by LEDs, it hangs on ultrathin wires in the reception area epitomising the effect of an ice-cold >>





» Coke on a hot, dry day. Elsewhere, amid reclaimed wood, bare brick and exposed concrete, the red of Coca-Cola's visual branding and examples of marketing paraphernalia from fridges to neon is much in evidence. But brands run deeper than packaging, image or logos.

"Using the brand's iconic history, we have created a space which also draws upon the vibrant energy of the organisation," says MoreySmith principal Linda Morey Smith. "The result is an environment for team happiness with uplifting and comfortable spaces for staff and visitors to work, meet, collaborate and socialise", a sentiment echoed by Coca-Cola human resources director Sarah Hutton, who says "the new office creates an inspiring and motivating place to work which celebrates the heritage of the Coca-Cola Company and reflects the values and culture of our brand."

TRADITION WITH A CONTEMPORARY TWIST

"We pride ourselves in putting people first," explains Osborn. "We design interiors for people and then layer in brand identity. We look at how they work, what drives the business and what the environment needs to do to support that. The next layer gives that

environment a unique brand ethos, making sure that the brand culture and the workplace culture are intrinsic to the how people use it." Osborn is adamant that workspaces should both give employees a base and encourage them to move, change mode, socialise, bond and think.

"Well-being is paramount," she says. "You can get people to move between floors with destination planning and making sure different areas have different ambiances, which you do through materiality and lighting. You can do whatever you want with that as a designer, but you still need to give them the traditional desk workspace. As a designer you really have to be sensitive to how humans behave. We are territorial animals. We like a place to have our stuff. We want a space that is ours. There always should be a destination that someone can go to on a daily basis but the form that takes depends on the client. Over the years, hot-desking has been run away with in a negative way and instead of becoming a useful implementation in a workplace it is becoming

ing a white elephant. We try to rework that and bring it round to providing touchdown areas or somewhere where people can break away from the open plan."

COLLABORATIVE WORKSPACES

With work on Crossrail, the new railway through London, under foot, Red Bull moved from Soho to a conservation area near Tower Bridge. Its brief to MoreySmith was "to create a dynamic, brand-led work environment that would match the vision of Red Bull, reward its staff and welcome visitors," with a design that matched the brand's involvement in sport, music and the arts. When MoreySmith designed the new headquarters' offices though, the issue was that "about 80 percent of their team was out doing events in the summer when they have a rammed calendar," says Osborn, "and in the winter they have lots of meetings. But while they are not always at their desks, there is also a 100-per cent desk-based



administration team supporting them. So, we created team tables for eight people with a big bench and a guest position for an executive to come and work with them for a week or a day. It suits the way they work. They encourage collaboration throughout and it is not obviously hierarchical. It has a kind of 'anti-office' feel."

Red Bull's offices are in a terrace that was originally four separate buildings. MoreySmith connected the fourth building and used the fit-out to link all four both visually and physically. The scope of works included a recording, session and radio studios, and video and audio suites. With original features, such as large shop front windows and exposed brickwork throughout, a new

central staircase links the lounge and reception with the office floors vertically, while bridges and stair links join spaces horizontally. The character of the old building has been successfully married with the new by retaining many original features, such as large shop front windows and exposed brickwork throughout while the ground floor is one large, multi-functional, open space with sliding glass panels, a reception desk, cocktail bar and a Red Bull Lounge used to entertain guests.

EVOLVING OFFICE CULTURE

At online fashion store ASOS's offices

in a former art deco cigarette factory in London's bohemian Camden, MoreySmith's task was more about presenting the company to the staff. "A fashion business would usually have a strong retail presence and visual identity," says Osborn, "but because they are online we needed to create an interior brand. MoreySmith was brought in to layer in a brand identity within the office space. We joined the floors through a central atrium, creating a central hub, a communal space centred around a >>

“The new office creates an inspiring and motivating place to work which celebrates the heritage of the Coca-Cola Company and reflects the values and culture of our brand.”

Sarah Hutton, Human Resources Director, Coca-Cola



The Red bull office.



» projected banner. The banner is three storeys high, linking the reception to the second-floor coffee bar, and shows a live feed of what is being bought and what is trending”, she says.

“The average ages of ASOS’s employees and its customers are both 23. They needed somewhere edgy. There is a lot of competition in recruiting. Some people are sweeping up talent because they offer attractive environments that young graduates want to work in. Even traditional brands are evaluating how to attract them and a lot of it comes down to the workplace environment. About 90 per cent of the projects we work with experience an improvement in absenteeism rates and in one case everyone upped their game in their dress code. They started to dress smarter and more trendily. That’s very nice to hear: it’s a reaction that isn’t managed, it just happens.”

Though perhaps less hip and trendy than ASOS, property developer Argent’s brand is also reflected in the design of its offices, which won a British Council of Offices Award in 2014 for projects up to 2000 m² as “an exemplar office environment” featuring outstanding green credentials. MoreySmith’s design

includes light and open desk areas with views on to Granary Square, showcasing Argent’s King’s Cross development, also in London. “Even if you strip back the business needs and what they do, people are people; they need to collaborate and communicate in a comfortable environment, all of that is the same. The brief was to express what Argent is all about, what they believe in, reflected in the fabric of the building, linking heritage with contemporary attitudes. It is not a massive space for 80 people but it works hard and their product is what they do.”

BALANCING NEEDS

“Lighting is huge element of the environment that we create,” says Osborn. “You are driven by the floor plate you are given but what we try to do is to create an interesting vista as you look across an open plan floor. So many offices look like Tesco’s freezer department as far as you can see. We try to break that up with different types of lighting, furniture, floor finishes and so on, so that you don’t get the feeling of endless Cat A (standard, office fit-out) lighting.

“When a company moves or refurbishes its offices there is always »



Nicola Osborn

Nicola joined MoreySmith in 2004, bringing an unusual background to the practice; she graduated with a first class honours with distinction and went on to work as a freelance designer and artist. Nicola then used her design and creative knowledge as a visual merchandiser in the retail industry. She has 14 years design and creative industry experience and was promoted to Director in 2010.

Nicola works on concept design and visualization through to detail design. She brings an extra level of materiality colour and texture to projects. She also runs projects from inception to completion, working closely with the technical team. She is responsible for client liaison, and maintaining design continuity as the project evolves, ensuring the finished scheme still has all the excitement and integrity of the original design concept.



Online fashion store ASOS’s office.



Argent, property developer.



» something they never want to see again. For Coca-Cola it was Cat A ceiling lighting, which gave us the opportunity to design a bespoke ceiling throughout the whole building,” she says. “We removed the Cat A fittings and redistributed them to schools to use as classroom lighting – so that would not end up as landfill. And we gave everyone a LED lamp on their desk for task lighting. MoreySmith is very much about people having control over their environment. It makes you more productive and more approachable. That can only be positive for everyone.”

If people were “on the go” in the 1950’s, they are even more so in the age of the laptop and the smartphone. “The instant nature of the UK’s working culture has to be supported in the workplace,” says Osborn. “You shouldn’t be isolated from your team, or your business or your brand. Humans work best together. They just need choice: private spaces; collaborative spaces; some places where the brand is more in their face and other places that are calm. It’s a balance of needs.” ■





Dean Skira's "Lighting Giants"

An industrial heritage reborn

In the Croatian town of Pula, lighting designer Dean Skira has created a spectacular scene: eight giant, enlightened cranes moving gracefully on the horizon. An industrial heritage turned into an art installation, raising the resident's pride and Pula's status as a destination.

TEXT AMELIE BERGMAN | PHOTO GORAN SEBELIC

The Mediterranean city of Pula is renowned for its many historical monuments – ranging from the classical antiquity to the remnants of the Austro-Hungarian Empire. But Pula is also an industrial landmark, characterised by its shipyard Uljanik, one of the oldest in the world. Built in 1856, it is still active with the shipyard's majestic cranes, an integral part of the city's skyline – always there, always watching.

ICONS FROM HIS YOUTH

To the internationally renowned lighting designer Dean Skira, they've always been an inspiration, so the opportunity of turning them into a giant lighting installation was too good to miss.

"The idea is partly related to my youth, when I spent a lot of time practicing at the rowing club situated opposite Uljanik. Every day I looked at the cranes that dominate the skyline of Pula bay", he recalls.

Dean has more than twenty years experience in designing innovative lighting solutions for urban, landscape, commercial and residential spaces. After a long career in the United States, he moved back to Croatia and Pula in 1995.

"When the town authorities started considering relocating the shipyard, I came up with the idea of highlighting it instead. And I think the project managed to emphasise this distinctive symbol of the city and celebrate its

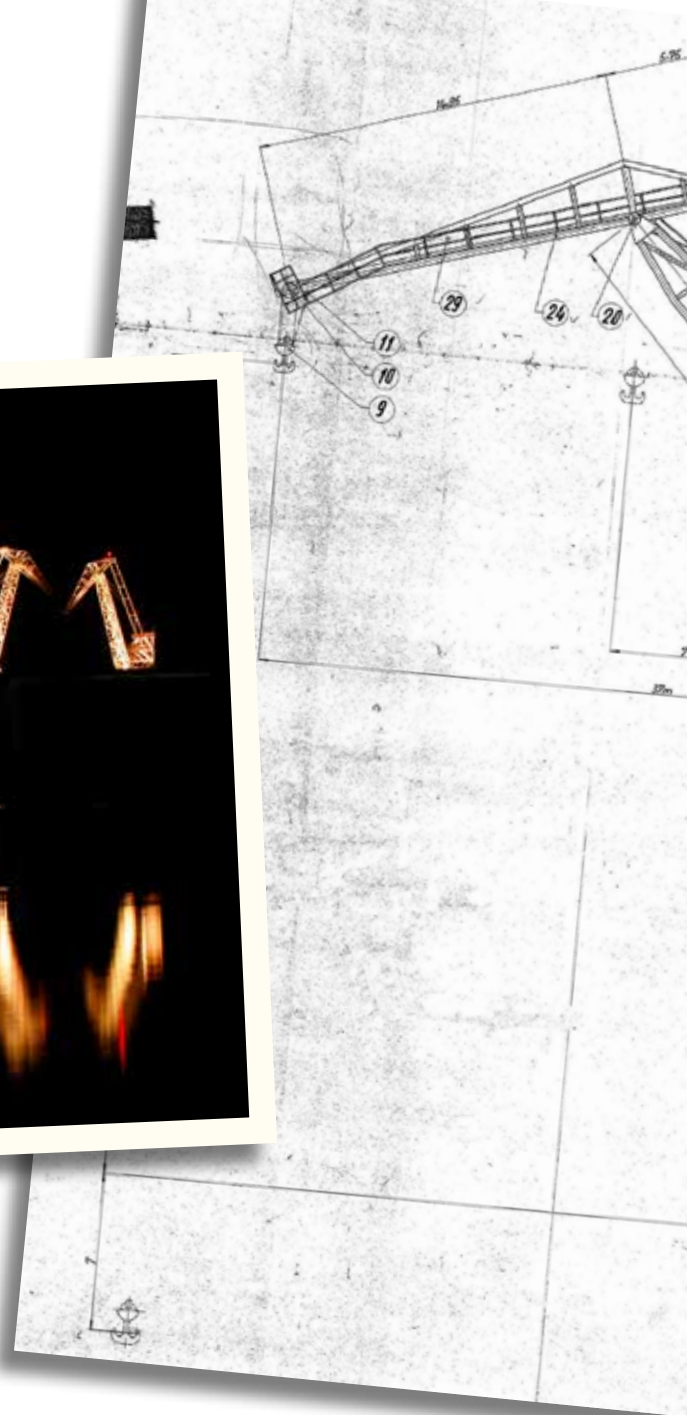
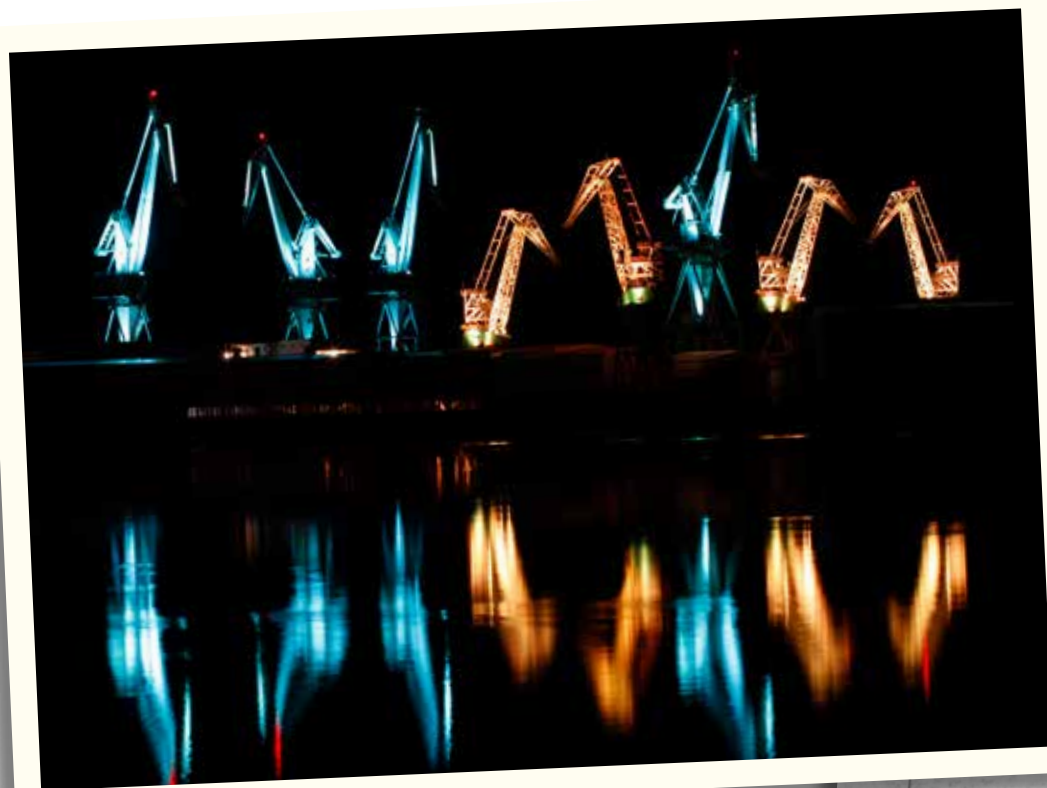
industrial heritage", Dean Skira explains.

DANCING IN THE DARK

Lighting Giants was inaugurated in 2013, supported by the Tourist Board of Pula, Uljanik shipyard and sponsored by several private companies. The term giants isn't used loosely: the eight, still working, cranes boast a capacity of 200, 150 and 45 tonnes.

Uljanik and Skira technicians illuminated the cranes with 73 RGB LED spotlights, weighing 40 kg each. Each light consists of 64 pieces of LED chips that can be programmed to 16 thousand different variations of colour and intensity. Blinds were used to prevent unnecessary dispersion and light pollution and to >>





>> create additional diffusion effects.

The cranes continue to shine for fifteen minutes on every hour from 9pm till midnight. The lighting design can also be adjusted for various occasions and celebrations. The large-scale light feature adds the vertical axis to the luminous sea horizon, creating dynamic sculpture in the night landscape.

“The industrial revolution in the early 19th century has brought us some new ‘monuments’ which still stand and move every day in the gentle dance of steel. Helping to create some of the

greatest commercial ships ever built, this dance has been on-going for almost 200 years and I wanted to create a colourful stage in which they can perform. Amongst the tons of raw steel, light and colour, the cranes became the key performer. We created a different role for them as they have moved in slow motion for decades without ever being tired”, says Dean Skira.

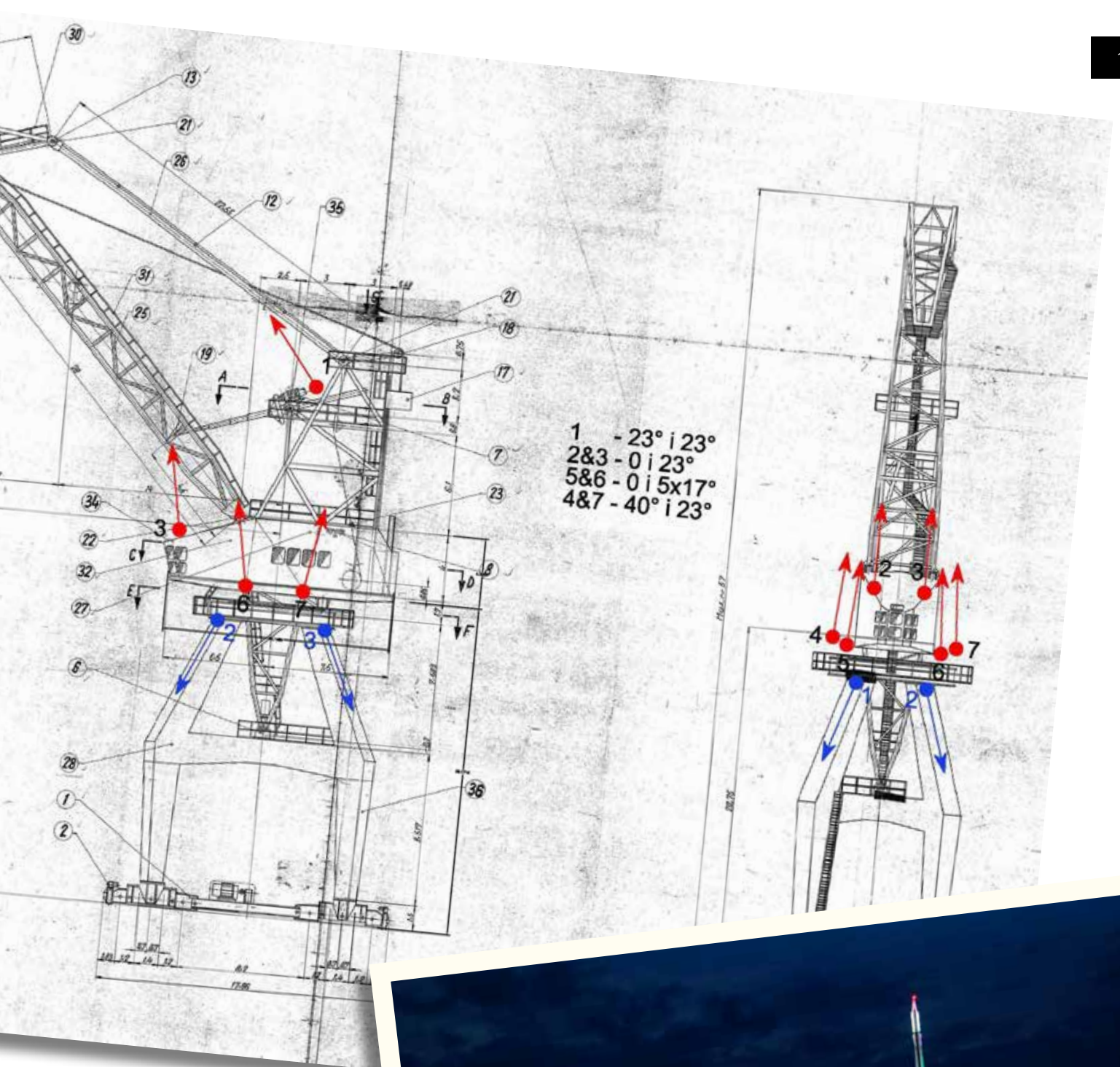
BUILDING A DESTINATION BRAND

Pula's Lighting Giants were lit for the first time during Visualia, the festival of

lights, in collaboration with the Tourist Board of Pula. The revitalization of Pula's seafront is an important strategic objective for the town and its development. Pula recently started to invest into new urban lighting and a master plan of the old town. Dean Skira believes that the cranes project has contributed a lot to the branding of Pula:

“The cranes are a distinguished symbol of the city's more recent history, and this project just validated what it was already known for. After the inauguration of the project, the news was

>>



“When the town authorities started considering relocating the shipyard, I came up with the idea of highlighting it instead. And I think the project managed to emphasise this distinctive symbol of the city and celebrate its industrial heritage.”

Dean Skira, Lighting Designer





- » distributed and published all over the world. This kind of attraction is unique because it is realized in an operating shipyard, so it certainly helps Pula to get more recognition on the world map.”

EVERYDAY BEAUTY

The “Lighting Giants” is also a reminder that each place has its own, unique features to highlight – and that beauty has many faces.

“People tend to focus on beautiful objects. Of course it’s important to accentuate them, but if we stay curious and open-minded to perceive what is important for the community, regardless its beauty, then we can enhance those focal points of the city. Some of the crucial landmarks or locations don’t

necessarily have to be beautiful but important for the community, and it’s only normal to make them visible by night in the most attractive way. Every object has something special and by the use of lighting it’s possible to adjust the visibility of the desired detail or the whole.”

On the other hand there’s the possibility to create objects that are intangible but visually appealing.

“Perhaps ‘Graphic lighting’ can open intriguing possibilities to create interest in urban nocturnal scenarios. Light is a visual medium that communicates with us as long as there is darkness that surrounds it. Avoiding visual noise is as important as using light to enhance existing or to create new beauties...” ■



Dean Skira

Dean lives and works in Pula, Croatia. Many international awards and publications have confirmed his role in the field of illumination. He promotes an architectural lighting design concept where lighting can have high impact on person's emotional states.

Communicator on a crusade Creating the world's best conference room

After experiencing hundreds of badly planned conference facilities, communication expert David Phillips is taking things into his own hands. In the beautiful rural setting of a Swedish manor he's created the ultimate conference room. And it's not for everyone. At least not at the same time.

TEXT AMELIE BERGMAN | PHOTO HANS NORDLANDER

12 people. That's the largest group that presentation expert David Phillips is prepared to allow in his state of the art conference room.

"It's scientifically proven. An effective meeting has to be held in a relatively small group for maximum benefit."

He surely knows his game. As one of Sweden's most successful lecturers in modern presentation techniques he's had his share of sad conference settings.

"It's heart breaking. Most conference facilities tend to invest a lot in accommodation, food and wine, but the conference room – where it's actually happening – is often terribly abused. Flickering, yellow light, insufficient ventilation, humming video-projectors and bad air conditioning... I could go on and on... Considering the amount of

money that companies and organisations spend on conferences, it's a waste of capital."

ONE IS ALL YOU NEED

Living by the motto "life's too short for bad presentations", David decided to do something about it. After acquiring Tersmedenska, a 1700-manor house in Ramnäs, north west of Stockholm, David set on a crusade to create the world's best conference room. Combining research with interviews and his own experiences, he narrowed the list of requirements down to 25 bullets including lighting, ventilation, layout, technical aids and furnishing.

The result is a unique conference heaven, neatly packed as if featured in a lifestyle interiors magazine. And – there can be only one. With one conference

room, there are no disturbances from other conference rooms or participants. People are allowed to focus on the one and only thing; the presenter.

AVOIDING DEATH BY POWER POINT

"Far too often, the power point presentation is mistaken to be the main character. But it is always the presenter who should play the leading role. That's why it's a good idea to spend some money to educate the presenter before putting him or her in a situation where they are expected to make the whole conference a success."

"I often compare a presentation to a holiday by car. If you're not a confident driver you'll end up driving 20 kilometres per hour, never reaching your destination and irritating your passengers. But if you know how to drive, you can >>





- » drive faster, reach your destination as planned and have a good time on the road.”

In the perfect conference room the presenter gets all attention, placed on the long side of the table. He's supported by the latest technical equipment: three cameras for coaching sessions in presentation skills and dual projectors – supplemented by four whiteboards. But most important of all: the whole room is designed to keep the audience awake.

A room of 65 square metres and 4,5 metres ceiling height give each participant 192 cubic metres of air to intake. The room is ventilated and air conditioned to perfect conditions and an activated carbon filter keeps the air clean and fresh. The lighting is carefully planned according to intensity and colour; stimulating the production of

cortisol and the feeling of alertness. Several lighting scenarios are prepared and can easily be managed by the presenter.

David's also invested in a Danish sound system with the potential to make a real impression.

“That's the kind of luxury you can afford when you only have one conference room and don't have to consider disturbing other guests. Music has great potential in learning situations. Music, especially the bass, releases dopamine, making you feel comfortable and alert at the same time. You know the feeling of goose bumps when listening to music? That's the feeling you want to create in the conference room!”

GOD IS IN THE DETAILS

The icing on the cake? Thick leather clipboards and specially designed leather

notepads with one hundred generous pages to make notes on. An exclusive give away that you won't forget to bring home once the conference is over. Details are more important than one might think, says David who personally has chosen the expensive ballpoint pens and the perfect chairs (after three years of test-sitting).

“Another detail, that actually makes the whole difference, is the rural setting. Right outside the conference room is a 200 square meter terrace, indulging the senses with the sound of trickling water and birdsong. According to research, your learning ability decreases by 15 % in urban environments. Despite powerpoint, we're still stone age people.” ■

David's cheat sheet for a successful presentation

- Give the presenters a proper education before throwing them to the lions.
- A presentation should never last more than an hour. And that doesn't mean 60 minutes of power point! Change media after 20 minutes. A one-hour sitting can for example be divided into 20 minutes power point, 20 minutes whiteboard and 20 minutes flip board.
- Spice it up! Every ten minutes you have to attract the attention of your audience. Ask a question, tell a good story, throw out a provocation or sing a song.



Sustainable at heart. Skanska's buzzing beehive in Stockholm attracts both customers and staff.

Practice what you preach! Purposefully, without compromises, Swedish developer and construction company Skanska is building its sustainability vision from within. The group's new headquarters "Entré Lindhagen" is a state of the art project. A Platinum LEED certification and great focus on the co-workers wellbeing reflect this dynamic brand.

TEXT AMELIE BERGMAN | PHOTO ÅKE E:SON LINDMAN

The Entré Lindhagen flagship is the latest in a series of distinctive projects where Skanska is using their own offices and buildings as a development playground for new, sustainable building concepts.

"In projects where we are both client and contractor we always certify according to at least LEED Gold", says Skanska's Green Business Director Stefan Haglind:

"We are often a driving force, but a lot of customers have high demands nowadays. The international demand is increasing sharply, but from very different levels. UK has been trending, demanding more sustainable solutions also for road and construction projects. Now, the Nordic countries and the US are following."

In 2012 the company collocated their units in Helsingborg, southernmost Sweden, to "Våla Gård". The facility was immediately noticed for its environmental ambitions. An intensely photographed "green wall" consisting

of air purifying plants quickly became somewhat of a hallmark. Another project where sustainability and architecture play an important role is the recently completed Skanska office in Klipporna, Malmö.

PIONEER IN THE NORTH

However, it's the new headquarters in Lindhagen, Stockholm, that is really creating the buzz. Built from scratch, this office building is the new home away from home for more than 1100 employees. A building designed to radiate the core values of the Skanska Group, says Christine Gustavsson, Group Knowledge Sharing Manager at Skanska.

"The main focus areas have been sustainability and what we simply call people. If we want to lead the green development in our industry, we really have to live up to the expectations. And when it comes to people, this building is not only designed for the employees of this office. It's supposed to be a meeting place for our craftsmen working on

projects in the area as well as for visiting co-workers from other parts of the world."

The green initiatives of Entré Lindhagen are truly impressive and stretch from Skanska's in-house developed and patented technology Deep Green Cooling (energy efficient cooling retrieved from 144 holes that have been drilled into the mountain under the building) to the company car pool with electric/hybrid cars (and bicycles) to the green lush rooftop, complete with beehives and all.

"The building has been awarded a LEED platinum certificate, exterior as well as interior, which make us a pioneer in the Nordic Countries."

HAPPIER & HEALTHIER

The Lindhagen office has aroused great interest among potential employees. Investing in the wellbeing of the employees has been an integral part of the sustainability concept, Christine says. >>





» “We get a lot of positive response, especially in recruitment when giving the guided tour. People find the co-workers lounge impressing – part of the inspiration has actually come from the UN Headquarters in New York. The library inspired Green Room, a quiet working zone with lots of green plants, our generous wellness facility and the high tech conference rooms with digital white boards also get a lot of comments.”

The modern, flexible working environment is designed for activity based working and offers a lot of various spaces for spontaneous or planned meetings; café piazzas and drop in rooms for individual work or one to one conversations are just some examples. A daylight-imitating lighting, provides a stimulating, feel good light to make co-workers feel happier and healthier, especially during the winter months.

FROM THE HEART

Maria Lomholt, Head of Brand Com-

munications, confirms the strategy's importance for Skanska's brand, externally and internally.

“It's our ambition to be one of the frontrunners within construction and project development. The best way to succeed is to practically demonstrate our knowledge and abilities. We are convinced that it is right to 'build green' and we don't want to do anything else. This of course also reflects positively on our brand. But it is important to note that it is a consequence of our way of being. We are doing this based on our own beliefs – not to build a brand!”

Though, the importance to the company's employer brand can hardly be overestimated.

“By focusing on sustainability in our proprietary projects, we practice what we preach. We give our employees something to be proud about. We also know for a fact that corporate values, and especially green values, are considered important when people are choosing where to work. And of course,

we want to be an attractive employer.”

BEST PRACTICE

As “best available practice”, the Entré Lindhagen project is a weighty reference in the dialogue with the market.

“Our proprietary projects are in our DNA. It's a powerful way to show that we really know our product: that we create and build offices customized for the client's business. We've designed Entré Lindhagen entirely to support our own project-based way of working. It's a perfect way to show our customers that we are able to adapt premises completely after their operations”, says Maria Lomholt.

Then: how important has Skanska's own projects and sustainability initiatives been for landing the company's new prestigious assignment, the new Apple Headquarters in California? Well that's something that Maria Lomholt cannot comment. Such questions you have to ask apple. ■

“It’s our ambition to be one of the frontrunners within construction and project development. The best way to succeed is to practically demonstrate our knowledge and abilities.”

Maria Lomholt, Head of Brand Communications, Skanska





Oscar Nyström, Lighting Designer: Expressing and enhancing the qualities of the surrounding.

Architectonical lighting, outdoor lighting, exhibitions, discos, shows, operas... Oscar Nyström has done it all. From luxury hotel resorts to super yachts, royal palaces and the homes of the stars, meet the passionate lighting designer who really knows how to make an expression.

TEXT AMELIE BERGMAN | PHOTO HANSSON SMART AND BOSSE LINDQWIST

Oscar's obsession with light started at a very young age.

"My first word wasn't 'mum' or 'dad', it was 'lamp'. From a very small age I was fascinated by everything that emitted light; flashlights, light bulbs, luminaires... I was drawn to them as a moth to the light", Oscar recalls.

Rather than the traditional toys or stickers Oscar started collecting luminaires, light sources and pretty much anything else he could get his hands on. Parents, relatives and friends of the family encouraged his interest and brought their own contributions. It didn't take long for the news to spread throughout the small town of La Garde-Freinet on the French Riviera, where Oscar was brought up.

FROM THE DISCO TO THE OPERA

Around the age of ten, his parent's friends started asking him to help them out with the lighting arrangements for their garden parties.

"Everyone in La Garde-Freinet knew about my lighting collection, so whenever there was a village festivity I was contacted."

It didn't take long before Oscar got to hang out with the Big Boys.

"Some teenage guys had a traveling disco and I got to rig the light. Of course, they didn't let me hang around when the party started – I was too young – but it was a good way to learn. Some years later I took up my own business, traveling along the French Riviera as a DJ with my light and sound show." >>



Oscar Nyström

Oscar Nyström started his career as lighting designer at the age of ten. To him, it's the creative ambitions of the project that matters, not size or budget.

Photo: Bosse Lindqwist.



Private home, France.

>> By that time, Oscar's parents had realised light was the only way their son was ever going to go.

"Honestly, school wasn't my cup of tea. So mum and dad found out which schools offered courses in lighting design. There were a few options – but there was also a catch. You had to have professional experience. And I was still in my early teens..."

For a period Oscar had an internship at Stockholm's City Theatre and then went on to work as an assistant

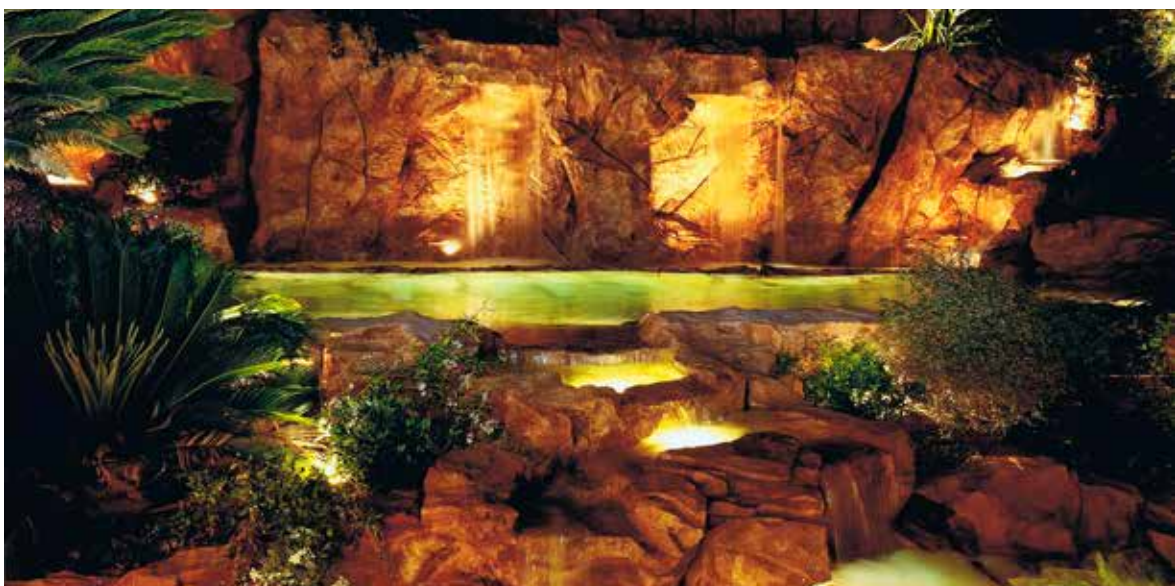
for Hans-Åke Sjöquist, a legendary lighting designer who specialises in classic music scenes. For two years Oscar travelled Europe with his mentor Hans-Åke, lighting some of the world's most prestigious opera-scenes; The Bastille, Opera Garnier, Orléans, Marseille and Stockholm.

Aged 17, Oscar began his studies at London's City of Westminster College. It's obvious that he had a blast. During the days he studied at college or getting some professional practice at West Ends

big stage shows. By night he was a resident at a famous nightclub working as a light jockey. In 1992 Oscar graduated and began to work as a freelance lighting designer and in 1999 he founded his company Oscar Nyström Lighting Designer in St Tropez.

A MATTER OF COURSE

Today, Oscar's projects span over three continents – Europe, Africa and North America – where he has illuminated palaces, luxury hotels, royal palaces,



Private home, France.



Private home, France.

private residences and public parks and interiors. Hyatt Hotels and Resorts is one of his many customers and partners. His impressive list of references also include the Nina Ricci Head Office in Paris, Moroccan luxury resort La Mamounia and a string of famous international nightclubs, music venues, museums and exhibitions. He's also been called as an expert by a kitchen appliance manufacturer, helping to create the right light setting to make food look even more appetising in the fridge.

According to Oscar it's not a matter of size or budget. He happily takes on small assignments; it's the creative ambitions of the projects that are important.

"Lighting is the perfect way to make an expression and to make an impression, no matter what the circumstances. A well thought out lighting strategy can mean a lot to an identity, whether its focusing on temporary lighting decorations, like Christmas illuminations, or longer-term architectural lighting. You

don't have to look like 'Versailles' or 'Las Vegas'. But you can still have a huge impact. There's a creative lighting solution for every budget."

With over 20 years' experience in the business, Oscar has witnessed how the lighting designer's participation in a project has become a matter of course.

"Being part of the project from scratch is absolutely necessary to be able to express the client's ambition. Nowadays, most projects always have a creative director or head architect >>



Private home, France.



“Outdoor lighting is always a challenge. When planning the light you have to remember that the outdoor is never static. The lighting solution has to work at all hours, rain, wind or shine.”

Oscar Nyström, Lighting Designer



» who, after consulting the client, puts together a dream team of architects, interior- and landscape architects, audio video- and lighting designers.”

FINDING THE BALANCE

Oscar is renowned for his personal style where artificial light interacts seamlessly with natural light. It's an abstract art form, requiring meticulous preparations. Light sources and fixtures are often made invisible; with the eye being intuitively drawn toward the illuminated objects. And, if Oscar cannot find the luminaire he's looking for, he designs them himself in collaboration with manufacturers.

Identifying the unique properties and expressions for each project is crucial and Oscar prefers to create several emotions in a scene to make it work under varying conditions. He uses intelligent lighting control systems to create a dynamic light variation during the day and different seasons.

“Outdoor lighting is always a challenge. When planning the light you have to remember that the outdoor is never static. The lighting solution has to work at all hours, rain, wind or shine.”

There's also a big difference in lighting cultures, depending on geography and climate.

“In the northern hemisphere, cus-

tomers prefer a warm, dimmed, glowing light. In the southern hemisphere the customers love bright, cold showers of light.”

Another thing you must not forget when creating a lighting design is that it has to be intuitive and user friendly.

“When handed over to the end user it should be easy to use and maintain, with pre-set lighting scenarios that can change with the time of day and the season. The concept must be thought out, all the way. Otherwise it won't be used properly, or not at all, and the expression will be lost.” ■



Gallery

Lighting is not only about the light itself; it also involves design to find a solution for a special application. In Gallery we present things we are proud of and that we want to share; some projects we have been a part of as well as new products with a clear design focus.

TEXT KLAS ANDERSSON | PHOTO ÅKE E:SON LINDMAN, MATS ANDERSSON, JESPER ANHEDE, IEMKE RUIGE AND FAGERHULT



Often lighting designers and architects want something more or something different over and above what the Fagerhult catalogue offers. It can be small adaptations, such as another colour, or it can be a requirement for something totally unique like the chandelier for Luleå House of Science. We are proud of being able to meet such demands, to

create that unique piece for that unique room.

Sometimes these unique products evolve to become standard in our offer, although the chandelier in Luleå is not one! Notor, however is one such example. Originally designed for Telenor HQ in Oslo, Notor is now a very successful part of our product range.

At Fagerhult good design does not compromise lighting quality when it comes to our more design orientated products. We set the same high quality demands for these as for our standard fittings, in lighting quality, life-length and so on. With Fagerhult you never have to choose between cool design and good lighting. >>

» **SWEDBANK HEAD OFFICE, STOCKHOLM, SWEDEN**

Swedbank's new international headquarters is an innovative interpretation of the core values of the organisation; Openness, Simplicity and Care – all materialized in a modern office space. The building's structure breaks up the volume, creating a welcoming environment for employees and visitors. Among other fittings Fagerhult delivered circular, recessed fittings with a diameter up to 1.5 meter, equipped with RGB to create a dynamic lighting solution in the trade hall..



Photo: Åke E:son Lindman



Photo: Mats Andersson

TERSO LED

Terso LED is an update of the existing Terso. A pendant luminaire in two sizes that suits various, less formal environments within office areas as well as hotels, bars, shops etc. Not only is the Terso series updated with LED technology, but, on special request, you can also have it in virtually any RAL colour you want – matt, glossy or even brushed copper. The delivery time is a little longer but having a perfect match for your project's colour design theme is probably worth it? >>

» **NORDEA HEAD OFFICE, STOCKHOLM, SWEDEN**

The project covers approximately 24,000 square meters. Each floor has its own colour code, which gives the various departments a personal touch. On the top floor there is a Greenhouse, a collaborative workspace and a large roof terrace. The office is activity-based, which set a need for lighting that support creativity in an activity-based workplace. With a large range of standard fittings that met the demands and an innovative logistic solution Fagerhult was chosen as main supplier.



Photo: Åke E:son Lindman





Photo: Jesper Anhede

RIVER TIDAN, TIDAHOLM, SWEDEN

The river Tidan floats through the town of Tidaholm and the town council wanted to make a feature of the beautiful river surroundings making the area more attractive for visitors and inhabitants during the dark hours. The town contacted Fagerhult and got a lighting design that enhances the running water. The light fittings are SIMES, whose products Fagerhult represent in the Nordic countries, the Netherlands, Australia and Russia. >>





»» **THE BÜNTING GROUP, NORTMOOR, GERMANY**

The Bünting Group's new central building in Germany houses approximately 400 workspaces within 16 000 square meters of office space across three floors. The lighting experience from 568 Appareo's, provides both ambient and task lighting, fulfilling requirements for efficiency as well as ergonomics.

With an emphasis on implementing a sustainable energy concept, the efficient LED lighting from Appareo was complemented with automatic light controls for further energy savings.



Photo: Fagerhult



Photo: Fagerhult

HOUSE OF SCIENCE, LULEÅ, SWEDEN

For Luleå House of Science in Sweden, Fagerhult made a modern version of a classic chandelier. The custom made piece has an impressive diameter of 11 meters and with its' brass finish it provides a functional yet fascinating centrepiece for the building, which hosts various events in science, education and art.

The chandelier is not only a piece of art; it's also a functional luminaire. The challenge when designing it was to provide a general light suited for all activities that take place in the hall and also incorporate an element of indirect light to enhance the dome structure above.

To create a flexible event space a customised configuration of Global trac was developed, following the circle of the chandelier, equipped with Marathon LED spotlights providing additional accent lighting. Around the walls Notor LED enhances and provides an ambient light. >>



Photo: Fagerhult



>> **TÅGABERGS SCHOOL, HELSINGBORG, SWEDEN**

Tågaborgs school is located in a long established residential area. For the outdoor lighting the requirements were glare-free lighting that not only lights up the schoolyard, but also withstands rough play during daytime.

For the facades and entrances, Rondo G2 Power were chosen. For a homogeneous impression, Rondo G2 Power post top fittings were installed on the schoolyard.





Photo: lemke Ruige

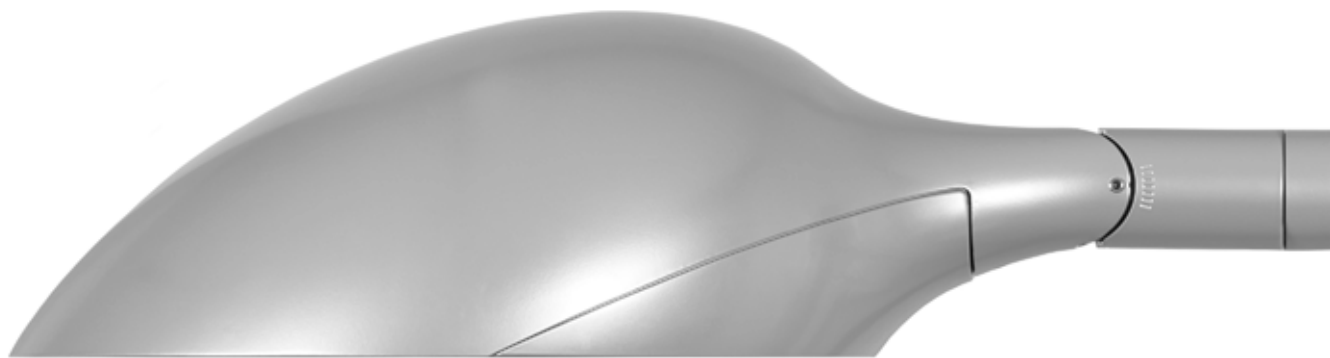


THALES, HENGLO, THE NETHERLANDS

The recent renovation of the Thales Netherlands headquarters has complimented the buildings striking design. The old cellular office layout has been revamped into a spacious open-plan workplace, with a clean design and flexible lighting to facilitate their Activity Based Working approach. Colour and indirect lighting was an essential aspect of the design, developed through a close collaboration between the architects, technicians and Fagerhult. By using a mixture of Tigris, Pleiad G3 and Tibi LED luminaires an exciting, playful and natural building was created. ■







Vialume – designing good light

It's very easy to understand why one wants to make some effort in the design of an pendant interior luminaire, just like you make an effort with the rest of the interior, furniture and so on. But why on earth put all that effort on a post top luminaire that hardly anyone notices unless it doesn't work?

TEXT KLAS ANDERSSON | PHOTO MATS ANDERSSON, ÖRJAN HENRIKSSON AND MARIE PETERSON



Christian Klinge at ÅF Lighting

Christian has 30 years of experience in lighting design, development and design management and has been part of numerous lighting projects.

As Head of design at ÅF Lighting he is responsible for the constant development of the company's design approach and the driving force behind "New Nordic Lighting" which is ÅF Lighting's Scandinavian based design concept.

But there is another side to it. Why create the perfect street light luminaire and not do it properly from the start? Why strive to create the perfect light distribution, focus on visual comfort in the outdoor room, work hard with thermal issues and so on and not go all the way? At fagerhult we agree and believe that an outdoor fitting should also be beautiful to look at. If you are going to put the effort in, surely design and shape have to be involved the start of the project!

THE PROJECT ITSELF

It stood to reason we would go for LED, and we also had a good idea of how we wanted the luminaire to perform. There was a clear picture about performance, comfort and life length. To realise this vision Fagerhult and Christian Klinge at AF lighting assembled a strong team, also encompassing Tuxen Design, each bringing their own level of expertise to the table.

"A project like this is not the easiest path to take but if you set your goals high and want to design a luminaire that is one of a kind, instead of just

doing like everyone else does, you have to stick with your original idea" says Nils Stjernman, Product & Application Manager at Fagerhult.

THE LIGHT

One issue to resolve was the light itself. How many of us in the lighting industry have found ourselves looking at LED street lights wondering what the designers were thinking when designing this fitting, with its glaring diodes? The solution was to develop large lenses, placed closely together, forming a cluster that the eye will see as one lit surface. To take it one step further we raised the lenses within the luminaire, allowing some light spill on the inner part of the luminaire. This created a larger lit surface and also made the luminaire visible from a distance.

Flexibility was another advantage to the lenses; different types can be used depending upon the type of street you want to light. There are also several options for the number of diodes and lenses used depending on the light output you want or need. >>

“A project like this is not the easiest path to take but if you set your goals high and want to design a luminaire that is one of a kind, instead of just doing like everyone else does, you have to stick with your original idea.”

Nils Stjernman, Product & Application Manager at Fagerhult



Photo: Marie Peterson

» DESIGNING SOMETHING NEW AND UNIQUE

One major issue was the actual shape of this new luminaire. Street lights are expected to have a long service life and a design that feels up-to-date today, may be out of date tomorrow. Also design trends differ in various parts of the world.

Christian Klinge from ÅF Lighting explains the difficulties: "First and foremost the design task consisted of coming up with a luminaire that seemed new and fresh while also clearly expressing the qualities of Nordic luminaire design; simplicity, precision and an eye for detail. A number of crucial design objectives were also set which were intended to guarantee that the luminaire would be perceived as harmonic and suitable for not only a classic Scandinavian urban environment but also a modern urban environment. Equally we wanted to ensure it would immediately be identified as a professional luminaire. What's more, a tilt function would be integrated without compromising on the design of the luminaire."

Marianne Tuxen put a lot of work into determining the surfaces and finishes with each detail of the visual appearance carefully considered. The overall shape has an organic feel that seems to change when Vialume is viewed from different angles. Seen directly

from below, it appears perfectly round, expressing calmness and balance. Viewed from a distance, it appears elliptical and elongated. This adds interest and evokes the viewer's curiosity.

"At daytime, the shape of the luminaire is clearly visible and the main point of attention. At night, the luminaire simply becomes the point from where the light radiates. In both situations, the design optimises the experience" Marianne Tuxen explains.

THE OUTCOME

So, how did the project team succeed with this quite difficult task? Very well based on the early impressions. Vialume 1 was presented to the market at the beginning of this year and received a lot of attention on the Fagerhult stand at the Light and Building Fair in Frankfurt.

"There were high set demands on all the various areas in this project and late changes in one detail created challenges in other parts. We had to develop a holistic knowledge of each intertwined part i.e. regarding materials and how different materials act when they fluctuate in heat in order to keep the tight tolerances required in a high quality optical solution. I'm very proud of the result, the visual comfort of Vialume is well worth experiencing.", Nils Stjernman says.

"We as a team are just as proud of the actual design as we are of the light. We feel that we have succeeded in finding the exact combination of innovation and classic features to express the essence of Nordic design. A great deal of effort was put into getting the multi-curved shape to appear as a single cohesive and organic shaped entity, just as it took a lot of work to get the soft curves to take on strict geometric shapes. We also succeeded in integrating a stepless tilt function without compromising on the design", Christian Klinge rounds up. ■



Marianne Tuxen, Tuxen Design

Danish architect and Industrial designer MDD Marianne Tuxen is the founder and owner of the design agency Tuxen Design. The company is specialized in lighting and product design and has received several awards, Danish as well as International.



Photo: Örjan Henriksson



Celebrating cities in light

Festivals of Light have increasingly been used to attract and entrance visitors. Although they are temporary, they can have long-lasting benefits. Helen Marriage, the curator of the inspiring Lumiere festival in Durham, England, shares her pick of the best.

TEXT FRANCIS PEARCE | PHOTO MATTHEW ANDREWS, FRANK HERRMANN, JAMES HORAN, JANUS VAN DEN EIJNDEN, MARIO AIRO AND DANIEL BUREN



Helen Marriage

Director of Artichoke, which she founded with Nicky Webb in 2005. Her previous work includes a period as Director of the Salisbury Festival which she transformed from a local affair to what The Times described as a 'miracle of modern British culture'. She was awarded a Loeb Fellowship at Harvard Graduate School of Design in 2012. Her appointment was an acknowledgement of the impact Artichoke has made on the way mass public art events are negotiated and staged.

Spectacular lighting effects, installations and interventions transform cities from Sydney to Montreal in the form of Light Festivals, some for a few nights, others for weeks. In 2015, light artists of all sorts and nationalities will take over the nightscape of the historic city of Durham in the north of England. The art is being specially commissioned by the creative company Artichoke, founded in 2005 by Helen Marriage and Nicky Webb.

Their joint aim 'is to work with artists to create extraordinary, large-scale events that appeal to the widest possible audience,' they say. 'We don't believe the arts should take place only behind the closed doors of theatres or art galleries. Instead, we put on shows in unusual places: in the streets, public spaces or in the countryside.'

The 2015 edition of Lumiere Durham will be the fourth, the first having taken place in 2009. In November 2013, Lumiere Durham immediately preceded Lumiere in Derry/Londonderry, Northern Ireland, as part of its tenure as a City of Culture.

Artichoke brought 27 stunning installations to Durham. They included Elephantastic, Top'là Design's extraordinary optical illusion of an elephant lost in the city and The Projection Studio's 'Crown of Light' on the facade of the Norman cathedral celebrating its recent hosting of the Lindisfarne Gospels.

Derry's installations included the self-explanatory Neon Dogs by Deepa Mann-Kler and A Stitch in Time by Tim Etchells. The latter, fashioned from huge steel letters and LED lamps, became one of the festival's few permanent installations and remains atop the old Rosemount Shirt factory as a reminder of when Derry was the shirt-making capital of the world.

The two festivals were individually curated and programmed, with a mix of high profile artist commissions, local artists and community initiatives and both attracted more than 175,000 visitors.

As a curator, Helen Marriage says she and Artichoke are 'interested in ephemera and exploration – the excitement of the temporary,' and that this is reflected in the public's anticipation of events such as Lumiere. But there is also a question about what festivals of light leave as legacy. Lighting Urban Community International (LUCI), which is concerned with lighting's role in urban development, says almost two thirds of its 66 city members organise some form of lighting festival, from light nights or nuits blanches through to entire seasons.

LUCI has developed a Light Festival Evaluation Toolkit to help authorities measure the economic and cultural benefits of light festivals and other night-time events such as visitor spend- >>



This page: Lumiere festival in Durham, England.
Photos: Matthew Andrews.







Light installations in Sydney Harbour. Photo: James Horan.



Berlin Light Festival in October. Photo: Frank Herrmann.

» ing, job creation, increased tax revenue and brand awareness, all of which matter equally to the community, sponsors and funders. Other benefits include improvements in infrastructure since lighting festivals are often an integral part of a wider lighting strategy. In addition, 'anecdotal evidence from cities and wider research suggest that events and festivals can have substantial impacts on community cohesion and empowerment through facilitating community participation' a LUCI commission reports.

Helen Marriage says that not only has Durham's Lumiere 'become part of the regional cultural agenda' but 'people like the idea that it's on the horizon and feel different and better about the people they share the experience with.'

Here, Helen shares her shortlist of

the most exciting and influential Light Festivals around the world.

LYON

The Fête des lumières that takes place in Lyon's each year for four nights around the Christian Feast of the Immaculate Conception and draws on a tradition of putting candles in windows to propitiate the Virgin Mary that dates back to 1643. Today its combination of light art and cultural activities attracts up to one million visitors a year.

SYDNEY

Vivid Sydney is billed as 'the Southern Hemisphere's biggest annual festival of light, music and ideas.' It takes place over 18 days in May and June. In 2014, it attracted more than 1.4 million visitors with 56 light installations by 140

artists from 15 countries. Needless to say, Sydney Harbour creates one of the world's most spectacular settings for installations.

BERLIN

The Brandenburg Gates and Berliner Dom Cathedral are among the iconic buildings that form a backdrop to the Berlin Light Festival in October, but in addition, many institutions also throw open their doors to visitors, shedding light behind the scenes.

EINDHOVEN

Eindhoven's annual Glow festival lasts eight days and began in 2006. The event's focus is light art, where the centre of the city is transformed by installations and projections throughout the public realm. »



Light festivals in Amsterdam. Photo: Janus van den Eijnden.

>> **TURIN**

Luci d'Artista illuminates the streets and squares of Turin between November and January with work by leading light artists from Italy and abroad. Many of the works are interactive, some are mobile and move from district to district over the course of the festival, and others often contain strong political or cultural messages.

AMSTERDAM

Amsterdam's canals provide a colourful venue for artworks during the city's annual 50-night winter light festival. Boat and walking routes link light sculptures, projections and installations in the open and at museums and

institutions where visitors can take part in light-inspired events.

JERUSALEM

The mid-year Festival of Light in the Old City lasts a week and combines architectural lighting, installations and performance from Israeli and international artists, creators and performers.

RHUR VALLEY

The little town of Lüdenscheid becomes a platform for light art each year in the form of a LichtRouten or light route, a mix of large-scale light installations in public spaces and smaller works in what are often obscure spaces discovered with the help of trained, local volunteers. ■



Light festivals in Turin. Photo: Daniel Buren.



Light festivals in Turin. Photo: Mario Airo.

Place Branding: expressing the unique

Place branding is the new way for cities and regions to succeed in the global competition. A strong brand attracts new talents, businesses and investments. And even the most boring place in the world has its advantages, says place branding-expert Helena Nordström.

TEXT AMELIE BERGMAN | PHOTO QUICO LLACH AND ERIK KRIKORTZ

The concept of destination marketing has been around for a while. Launched by marketing guru Philip Kotler, it rose to prominence during the 2000 s, with regions, cities and communities investing heavily in their brands.

Driven by increased globalization and urbanization, each place has to compete for its residents, jobs, investments and visitors.

"It's important to realize that place branding is not solely about tourism. It's about recruiting new talents and creating a dynamic environment. In place branding you consider the big picture in order to form an attractive community where people want to live, work and develop. Contemporary destination marketing is often managed in cooperation between public interests, companies and the inhabitants", Helena Nordström explains. She is one of Sweden's leading authorities in the field, founder and leader of consultant agency Placebrander. Customers include a wide range of Swedish and Finnish cit-

ies and organizations like Visit Sweden and East Sweden. Helena is also the founder of Placebrander's Day and the Placebrander of the Year Award.

EVERYONE'S UNIQUE

As the different target groups are becoming more discerning, you have to distinguish yourself from the crowd. Finding your own niche is one way of staying competitive.

"Uniqueness is the key to successful place branding. Åre, a ski resort in northern Sweden, is an excellent example of this. The town has 3 000 inhabitants, but during the winter season it expands with 350 000 tourists. Rather than pigeonholing itself solely as a winter destination, they have looked beyond the poles, boots and snow. From bike parks and kayaking to fishing and saunas the resort has re-branded itself as a year round entertainment hub.

Another example mentioned by Helena is the petite Spanish village Miravete de la Sierra that's marketing

itself as "The Place Where Nothing Happens". The campaign went viral and was a BIG success despite scarcely having the resources to accommodate any tourists.

"In a world where you are always connected and available, the thought of a place where nothing ever happens is very appealing to a lot of people."

INTERACTIVE LIGHTING SOLUTIONS

When used in unexpected and non-traditional ways, light can be a very effective tool for place branding. However, a simple focus on aesthetics isn't enough to get social media buzzing.

"Interactive lighting solutions have the potential to get people's attention. The trick is to make the spectator involved. A classic example of which was the interactive artwork "Emotional cities" created by artist Erik Krikortz. Inhabitants were invited to share their feelings via a questionnaire on the internet which was connected to the lighting in skyscrapers at Hötorget in Stockholm. >>



Helena Nordström, Placebrander

Helena's fascination for Place Branding started in 2003 when she made a report on the branding of Sweden abroad. She wrote her master thesis at Linköping University about the Branding of Sweden and established her company Placebrander in 2013. Placebrander offers inspiration and knowledge within Place Branding.



“In a world where you are always connected and available, the thought of a place where nothing ever happens is very appealing to a lot of people.”

Helena Nordström, Place branding-expert



The Spanish village Miravete de la Sierra that's marketing itself as "The Place Where Nothing Happens".



Photos Miravete: Quico Llach.

4 place branding trendsetters according to Helena:

THE MODERN AMBASSADOR

Inhabitants who love their place on earth and spread the message digitally by Instagram, Twitter and Facebook are invaluable.

THE DIGITAL ENTHUSIAST

Every community have their enthusiasts, working alone or together, often on a non-profit basis. The digital enthusiast is using blogs, films and websites to draw attention to a place or an event.

THE DOER

This is the citizen who really wants to make a difference, with actions instead of words. "Hackatons" and "Maker Events" are often the result of the doer's ventures.

THE GLOBAL CONSUMER

People are becoming global – as consumers, as inhabitants and as tourists. And wherever we go, we want to feel welcome. This meaning higher demands on communication – for example language skills and wifi-accessibility – even in the small town.

>> If people were happy, the skyscrapers were swept into a warm, red light. If they felt blue..."

"One other project I find fascinating is 'Another Light Up' in Monwabisi Park – one of Cape Town's more dangerous neighbourhoods. The project leverages street art with the capacity of crowd-funded community engagement as a means for people to make a difference in their community. The ambition is to raise the money to light up one of the pathways in the area, and the residents can follow the development with the help of a multi-storey artwork which lights up every time enough money is raised for one new light to be installed on a pathway.

The ever-innovative Dutch have also proven to be adept place branders, investigating the connection between light, safety, traffic and energy efficiency.

"As part of the project 'Smart High-

way' the motorway streetlights outside the city of Oss were replaced with light absorbing road markings. Charged by natural light, the proto-luminescent paint strips emit light, glowing in the dark."

IT HAS TO BE REAL!

Inspiring lighting, breath-taking nature or a spectacular building (like the Ice Hotel in Swedish Jukkasjärvi) are all effective ways to draw attention to a place. But are there any other key factors for success?

"Authenticity! As always, when building a brand, you cannot make things up. It has to be real, otherwise people will turn their backs on you."

"And since it is all about holistic thinking, co-operation is essential. Create a neutral platform that unites the different stakeholders, rather than an individual group, such as the commu-

nity, driving the project."

Another aspect which may require sacrificing is absolute justice whereby a smaller community may have to step back for the greater good of a larger region or metropolitan area.

"In my opinion, Amsterdam is one of the most successful place branders in the world. They've set a rather strict agenda; smaller communities and connecting regions have to market themselves as a part of the Amsterdam brand. I bet it's not popular with everyone but it's very effective. And, of course, it acts to serve the smaller places outside the city well to be associated with a powerful brand."

Most important of all:

"Be creative. Be innovative. Every place has its own unique assets to communicate. No one's impressed by a copycat." ■

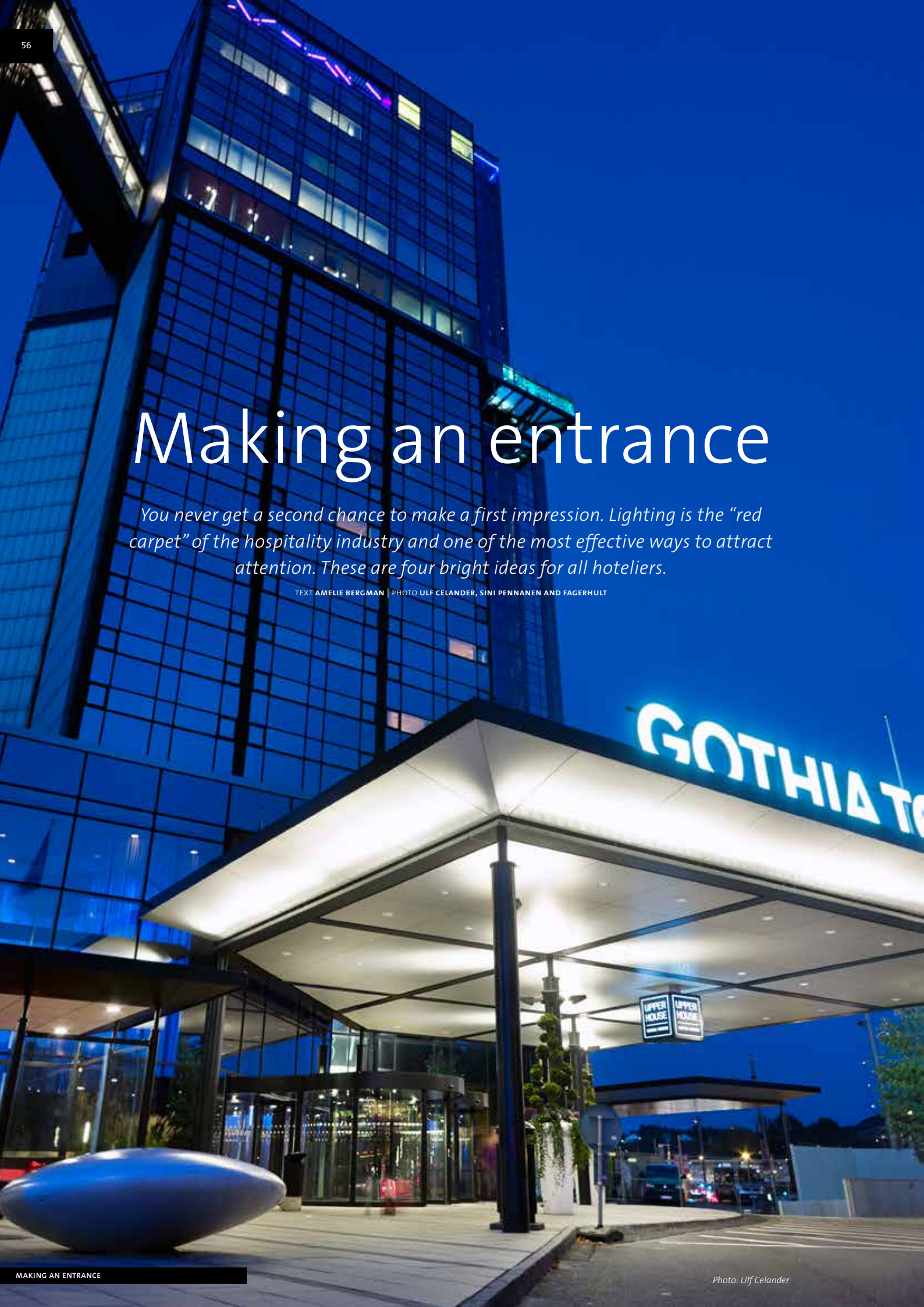
"Emotional cities" created by artist Erik Krikortz. Inhabitants were invited to share their feelings via a questionnaire on the internet which was connected to the lighting in skyscrapers at Hötorget in Stockholm. Photo: Erik Krikortz



Making an entrance

You never get a second chance to make a first impression. Lighting is the “red carpet” of the hospitality industry and one of the most effective ways to attract attention. These are four bright ideas for all hoteliers.

TEXT AMELIE BERGMAN | PHOTO ULF CELANDER, SINI PENNANEN AND FAGERHULT



1. MAKE A FIRST IMPRESSION

You only have about seven seconds to attract people's attention, so focusing on the outside of the building is definitely a step in the right direction. High surface illumination on the façade, canopy and plant arrangements looks inviting and emphasises the hotel's style and character. It awakens expectations and confirms the guest has made the right decision to stay there. A driveway deserves special attention, providing both the practical and aesthetic aspects while ensuring you avoid light pollution at night.

2. CAST A SPELL

Having established your credentials, why not add an element of intrigue? Lighting can be used as optical guidance, enticing the guest into the lobby area and up to the reception. The intensity of the lighting should increase all the way to the desk and on to the back wall. Don't hesitate to add a bit of drama on the sidewalls by varying areas of higher and lower luminance.



Photo: Sini Pennanen.



3. BE CAREFREE

In hospitality environments, lights are on 24/7. Make sure that the lighting is easy to maintain – broken lamps will certainly lower the overall impression. With its long life and low maintenance requirements, LED is perfect in this type of environments. Pre-set lighting scenarios are easy for the staff to manage and help create the right mood for every situation.

4. ADD SOME DYNAMICS

With a LED-solution you also get the possibility to work with tuneable light, varying the colour temperature to create the right mood for every occasion or time of year. For example, you can work with warm light in wintertime and a crispier light during the summer season. When using RGB-settings, it's always worth remembering you can have too much of a good thing. ■

Know yourself!

Building a strong employer brand with architectural psychology.

The continuous changes in our working life has inspired companies, architects and employees to question established dogmas. When designing new office spaces, architectural psychology is becoming increasingly important.

“We cannot continue to solely focus on productivity. Companies and organisations also have to consider how to attract and keep qualified employees”, says Mille Sylvest, behavioural specialist at 3XN Architects’ innovation unit GXN in Copenhagen.

TEXT AMELIE BERGMAN | PHOTO ADAM MØRK



Mille Sylvest

Mille is a Specialist in Architectural Psychology working at 3XN Architects/GXN. Her research focuses on social behaviour and interactions in the built environment and investigates if the intentions of the architect can be observed in the everyday life and behaviour patterns among building users.

Mille Sylvest is one of the figureheads of the architectural psychology movement, pioneering a holistic way of understanding design. Their ethos is based on the premise that as architecture affects human behaviour, it can also be used to support communication and new relations among individuals.

Mille is educated from the Psychology Department at the University of Roskilde and the Architect School at the University of Lund. Currently she is occupied with her PhD, investigating the behaviour of co-workers in three public workplaces. Her research focuses on social behaviour and interactions within the built environment. The project, carried out in collaboration between 3XN, the University of Roskilde and the Danish Architect Union, questions if architects’ intentions for a building

affect the everyday life and behaviour patterns among the users? The research is also supported by the Ministry of Science, Innovation and Higher Education and the Realdania Foundation.

DO YOUR HOMEWORK

As our professional lives transform, many of the old truths need to be questioned. In this situation validation is crucial. You cannot rely on a hunch – it’s important to ensure that the project turns out as expected. Architectural psychology has the instruments to investigate the working conditions, how people are behaving and what their needs really are.

“Putting a lot of time and effort in a prestigious building that doesn’t do the job is a terrible waste of money.”

By investigating how architecture >>



“By creating a positive environment you will not only be more productive. You will also build a more attractive employer brand and a strong external brand.”

Mille Sylvest, behavioural specialist at 3XN Architects



» affects human behaviour and relations, Mille and her employer, 3XN Architects/GXN, strive to develop new functional – and human – solutions for buildings.

“It seems so obvious. But honestly, architects and clients could do a lot better in this field. Sometimes when a project turns out wrong, it’s due to the brief. For organisations, as well as individuals, it is often difficult to describe how they actually work. The lack of valid knowledge from research and evaluation of buildings mean that the architects have just as much responsibility, if not more. They have to be the Experts. At the same time, the client has to be more demanding. When selecting their architectural firm it is essential that they know, or get to know, how the design of the specific new building will

affect employees, productivity, satisfaction and overall image of the company in question.”

A STRATEGIC RESOURCE

The balance between employee and employer is constantly evolving. Quite recently a job was considered something to hold on to. Today, if the shoe doesn’t fit, workers with highly specialised knowledge are most likely to seek other employment.

For companies and organisations valuing their intellectual assets, a well-designed office has become a worthwhile investment. Most companies tend to go for the open office setting – and there is nothing wrong with that. To get this right, however, an open-plan office has to be designed with the right bal-

ance between collaborative and private spaces.

“This type of environment is expected to increase the levels of communication and knowledge sharing among employees. For many clients knowledge sharing is an important measurement of performance”, says Mille.

“Although, less openly stated, the expectations also include thoughts of minimising space and expenses, as well as signalling flexibility and creativity to clients and business partners.”

The physical environment has to be considered a strategic resource. To achieve this Mille believes that you also have to focus on the buildings psychological aspects; individually as well as socially. How does the building affect people’s behaviour – and what are »







» the chances for people to influence the building?

SATISFACTION AND OWNERSHIP

A common misconception is that creative work always should take place in a boundless environment, in big, open spaces. But the creative mind also needs a retreat, Mille ponders.

According to her, the two most influential characteristics for the open space office are visual transparency and spatial diversity. If these two are combined, you achieve a visually accessible environment and also give co-workers the opportunity to choose a suitable environment for different tasks.

“A building should never be to deterministic. Humans always want to influence and make personal changes, it’s part of our DNA. It’s important to provide a choice whether we want

privacy or want to interact. This results in higher satisfaction – regarding both work and environment.”

Workplaces that fail to offer a sense of privacy may, in the worst-case scenario, lead to a physical and psychological withdrawal and a lack of willingness to interact with colleagues.

Some degree of personalisation is still advisable for most clients. But this does not necessarily mean that the co-workers should have the freedom to clutter the space with family photos, nail polish and an entire shoe collection. It can also be achieved by involving the employees in the design process.

“This results in a feeling of ownership and personal attachment to the workplace.”

BUILDING AN EMPLOYER BRAND

Even if new technology has cut the cord

to the office desk, Mille do not believe in a future where the office building doesn’t exist at all.

“A building is of great importance for an organisation. It has an extensive symbolic value and helps build the co-workers solidarity. The office is a place for interaction that generates creativity and productivity. Whether it’s a short coffee break, an informal meeting or a conference – the office is the meeting place where we all come together.”

The key insight is that a good design does make a difference.

“By creating a positive environment you will not only be more productive. You will also build a more attractive employer brand and a strong external brand.”

But first; know yourself. And if you don’t – hire an Expert. ■



“It’s time to make room for aesthetics! Visual comfort is the trend of focusing on the subjective experience.”

It takes courage to make an impression. The subjective experience is important in every environment, from hotel lobbies to public parks, says Henrik Clausen at the Fagerhult Lighting Academy.

“Visual comfort is the new tool for architects and lighting designers who want to realise their creative vision in every aspect.”

TEXT AMELIE BERGMAN | PHOTO IEMKE RUIGE AND FAGERHULT

The word comfort has many facets. The dictionary summarises it as “a state of physical ease and freedom from pain or constraint”, with synonyms such as “well-being” and “contentment”. And that’s precisely the point, says Henrik Clausen, lighting expert and originator of the Fagerhult Lighting Academy in Copenhagen. Visual comfort means not just settling for “not unpleasant”, but using light to create new, positive experiences in everyday settings.

“The way we regard light and illumination is fundamentally changing,” Clausen explains. “Since the invention of the light bulb, the art of lighting has been about efficiency. First improving the efficiency of our lives, then improving power efficiency. Laws and regulations, founded on technology, have aimed to ensure good ergonomics.

An objective need that is well met by now. But where is the subjective? The individual experience?”

TAKING AESTHETICS TO THE NEXT STEP

LED technology has created new opportunities for using light as an architectural building block. So we need to move away from old ways of thinking. Henrik Clausen sees visual comfort as the means to this end.

“It’s time for the engineers to make space for aesthetics. When the human experience becomes the foundation of a lighting project, the classically trained architect’s sense of the big picture is crucial. Visual comfort is a new instrument in the architect’s toolbox; a method for carrying the creative vision to a higher level, while also tightening up the specifications. >>



Henrik Clausen

Henrik loves light and lighting in the widest terms of the word, he talks enthusiastically about it to anyone who cares to listen, and his audience increases. He has worked with lighting for more than 25 years all over the world, in all kinds of applications.



- » I think we're going to start seeing much closer collaboration between architects, lighting designers and engineers. Future lighting solutions will require a mix of specialists working side-by-side to focus on aesthetics, power consumption and human aspects."

A SUBJECTIVE IMPRESSION

Visual comfort is a subjective impression, created by a combination of factors – brightness, distribution and quality of light. Indoors and outdoors.

"Visual comfort is achieved when objects are easy to see, the eyes are not strained and the environment consists of pleasant, natural colours. A comfortable visual environment creates pleasure for the users and supports productivity."

In contrast, poor visual comfort – caused by insufficient light or poor planning – can cause weariness. Poor distribution of light or a light spectrum that is poorly adapted to the human eye creates visual discomfort. Sooner or later, this results in tired people with

tired eyes, poorer vision and feelings of unease.

While visual comfort is a subjective concept, it still has measurable physical parameters: *brightness, light distribution, colour reproduction and colour temperature of the light source, flickering* and possible risk of *glare*. The sizes of objects and the length of time people are looking at them also play a role. As far as possible, light planners need to consider the physical and mental condition of the people who will spend time in the environment, not least age and visual acuity.

The interaction between the lighting indoors and out – artificial and natural – is also a key element of visual comfort. How can we best make use of the view?

"Windows are our natural contact with the outside world – they give us perspective and let us gaze into the distance, which reduces eye strain. Windows are a 'visual escape route', and their framing has an aesthetic effect

as well. Even a dull view is positive, because it still constitutes a point of reference."

VISUAL COMFORT OUTDOORS

The greatest change, Clausen speculates, will occur outdoors. For a long time, artificial lighting of outdoor spaces has been constrained by the limitations of older light sources in terms of power consumption, colour temperature, colour reproduction and dimmability. LED technology has created financial and creative space to think on a more human and spatial plane.

"What we need to understand is that visual comfort is not the same thing outdoors as indoors. The fundamental parameters are the same, but the conditions differ. We have no white walls surrounding the outdoors, and the scenarios are endless. When creating stage lighting, you always know where the audience and the actors are. You don't know that in a park."

Since people are constantly

Visual comfort, a guide

BRIGHTNESS	Does the room/workspace seem bright or dark?	Bright — Dark
LIGHT DISTRIBUTION	How is the light distributed over the room/workspace?	Evenly — Varied
LIGHT COLOUR	Does the light feel warm or cold?	Warm — Cold
COLOUR REPRODUCTION	How do the colours of objects seem?	Natural — Unnatural
GLARE	Is there any unpleasant glare?	Unnoticeable — Unpleasant
SHADOWS	Are the shadows soft or sharp?	Soft — Sharp
REFLECTIONS	Are reflections intense or diffused?	Intense — Diffused

changing positions outdoors, it is not enough just to light the walkways and cycle paths, the car park or the square. We are three-dimensional beings, so we want light from all directions.

CREATING SPACE AND CONTEXT

The key to visual comfort outdoors is lighting that creates three-dimensional spaces. By lighting surfaces behind and around the walkways, we create depth and context. We feel more secure when we can see into the darkness and create a perspective.

LED technology also makes it possible to alter the colour and colour reproduction of the light, which is vital to how we perceive the surroundings and

the faces of people we meet. Outdoors, the contrasts between light and dark are much stronger and challenge the adaptability of our vision.

“In this context as well, it is important to create a depth in the space so that people moving through it have good reference points. We want to avoid cones of light, creating sharp contrasts between light and dark. Gentle transitions also create more natural shadows, so you don’t have the feeling of being pursued by a sharply contoured cardboard cut-out.”

INCREASED ACTIVITY

Applying the concept of visual comfort to the outdoor environment, Clausen

says, can have great advantages.

“In particular, we’ll see outdoor spaces being used more, even during the dark season. The feeling of greater security leads to increased activity in the area, whether it’s a shopping street, park or residential neighbourhood.”

“As good LED-fitted outdoor products start to enter the market, I believe that intelligent use of LED, controlling it to create a conscious use of indirect light outdoors, will become second nature. It makes such a difference for the people living and working in these environments.” ■

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