

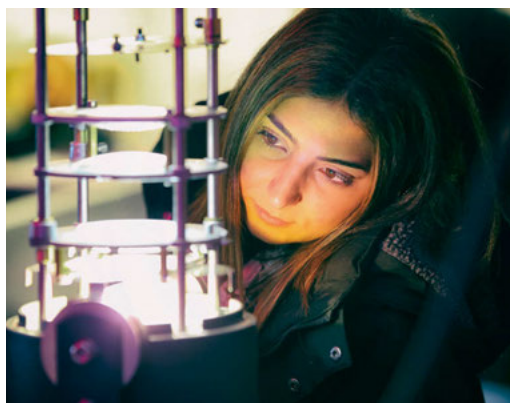
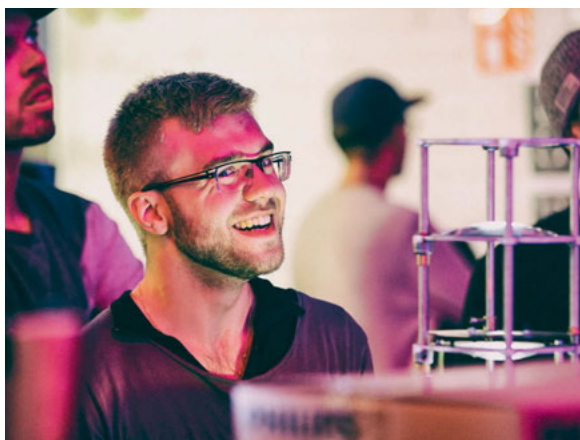


Illuminating Energy

In the first of a two-part feature, we look at some of the festivals of light that illuminated the dark winter months. 2018 marked the first year Alingsås Energi took ownership of the Lights in Alingsås festival across September and November.

This year's Lights in Alingsås festival brought just as much attention and talent from international designers and visitors to the Swedish town as in previous years. Bringing the trail of light back through the city centre, the sites brought new stories and interpretations of the town's history and local landmarks. The theme for this year's event was *Energy*. Site one was located at Dyer's Bridge (Fägeribron), a bridge in the city centre that crosses a small river that was once the original water supply in the area. The workshop heads that managed this team were Mieke van der Velden and Juliette Nielsen. Van der Velden is a Netherlands-based architectural lighting designer who has an impressive career history, working as a lighting designer for Licht Kunst Licht, Arup and Delta Light among others. She was also a student at Lights in Alingsås in 2005 and 2018 marked her first time back to the Swedish town since. Nielsen, also from the Netherlands, is a lighting designer and owner of Beersnielsen lichtontwerpers, brought

a wealth of industry knowledge to the team. The team of ten students and two workshop heads created a historically influenced installation that incorporated both the bridge and the water to create a relaxing yet eerie atmosphere. The team wanted to draw history into its piece by referring to a fire that destroyed the original bridge in the 1800s. A new bridge was built during an industrial turn, where the water from the river was used to drive a mill nearby. In following years, the river around the bridge was used a lot in the textile industry. The bridge's name derives from this era and translates to 'dye workers bridge'. This is represented by a giant white canvas that hung over the water, allowing reflections to be projected onto the fabric that moved naturally in the wind. Shadows that played on the canvas were also representative of people from the local community. Colours from the dye would stain the waters, which brought both beauty and pollution to the city. As a whole, the team wanted to portray various types of energy, from water, wind, fire and human



Pics: Patrik Gunnar Helin

Far Left Site 4; A collection of 48 candles was created by the team to form the spiritual convergence point in the cemetery. This Page Students from all around the world came together to collaborate and work with professional lighting designers to create 2018's light installations.

impact, as well as the historical surroundings. Site two was headed by Diana Joels, an internationally recognised lighting designer from Brazil who was also an ex-Alingsås festival student from the same year as Van der Velden. Located in the centre of the city, this site took over the Hjelmqvist Garden. As one of the oldest parts of the city, dating back to the 1600s, the team used a lot of historical context as inspiration for their creation. The team also had to be careful not to cause any damage during installation due to the historic importance of the site. Taking the layers of history and the original use of the space of craft shops, iron trade, upholstery and stables, their aim was to use light to reveal these layers of history and enhance the atmosphere of the past. They didn't want to add too much, but instead wanted to highlight and add warmth to create an overall visual harmony that worked with the colour and textures of the red brick. Along the side path that lead to the exit, one of the walls was blue washed

and had a circular red coloured projection that detailed textures of fabric, referencing the textile industry. One challenge the team had to improvise with was a factor of urban development. One of the resident restaurants in the courtyard built an outdoor pavilion during the student's workshop week. This resulted in the team having to quickly alter their original design to work in and around the new pavilion that inhibited the first concept. Site three took visitors up a tree-lined pedestrian road that lead to an iconic local building, Brunnshuset. Dario Nunez, a Mexican lighting designer from Verkis Consulting Engineers in Iceland, headed the group. His most notable achievement to date is winning the 40 under 40 award at the Lighting Design Awards. The site's history, current use as a kindergarten and the nearby elderly home, were the main factors that shaped the team's concept. The team wanted visitors to go on a journey through zones. Zone one – the tree lined road where varied intensities of dynamic light and colour drew you up the pathway. The high and low



Children's site. A small mannequin child, dressed in an astronaut costume, sings a nursery rhyme. The night sky is the theme for this installation and includes a variety of interactive installations.

"These warm lantern lights guide you into the convergence point, the zenith of spiritual energy."

Site four team, Lights in Alingsås

intensities of light represented the ups and downs of the person's journey as they moved up the path. The up-lighting of the trees show the growth of the person during their journey. Zone two brought you to the building at the top of the road, which acted as the focal point; the light at the end of the tunnel, so to speak. The wooden columns were up lit, creating a dramatic effect, and moving water reflections were projected onto the front façade. The water reflections referred to an old well that was thought to have healing powers in the area. Site four took us into the atmospheric cemetery that Steven Rosen and his team transformed into a spiritual and reflective

space. Originally from Salem, Massachusetts, Rosen was the President and Creative Director at Available Light. Traveling to Sweden especially to be a workshop head, Rosen was one of the most experienced leaders the festival has hosted; bringing with him a career that has spanned three decades. The team at site four wanted to create a space to reflect and remember people who are no longer with us. They led visitors through an intimate path laced with hanging lanterns that guided you. As you follow the path, the light intensity increased, which was reflective of the increase in spiritual energy. "The rhythm and pattern of light, produced by pierced metal lanterns serves as a wayfinding guide for visitors to the cemetery; this subtle light reveals the many monuments in dramatic fashion. Various methods are used to suggest this lantern light pattern ranging from actual lanterns to bespoke shields mounted on existing pathway lighting to miniature theatrical spotlights projecting the familiar pattern. The shifting winds added a kinetic element to this lighting," described Rosen's team. A convergence point of candles was created in the centre of the cemetery and was representative of the heart of the project. 105 Traxon nodes were used in 48 candles to create the final piece. The use of candles was also in reference to All Hallows Eve (more commonly known as Halloween), the traditional Pagan festival that honours the dead. "These warm lantern lights guide you into the convergence point, the zenith of spiritual energy. The musical and spiritual crescendo met in a sculpture of flickering candles at the heart of the circle, where visitors were immersed in a centre of warm light surrounded



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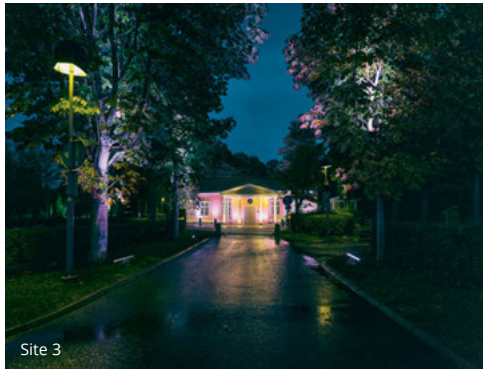
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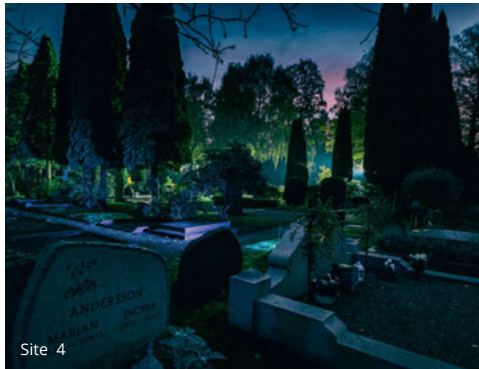
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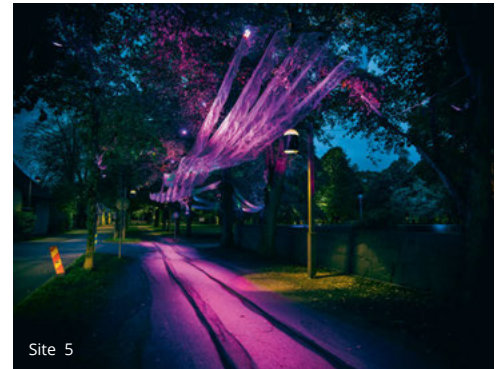
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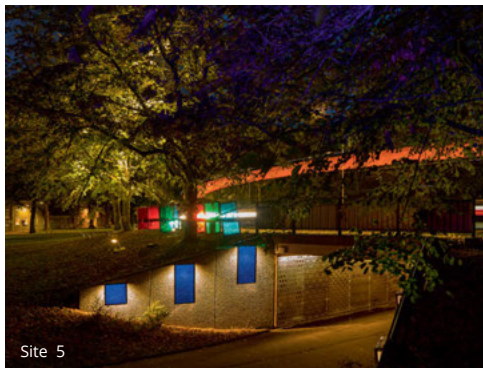
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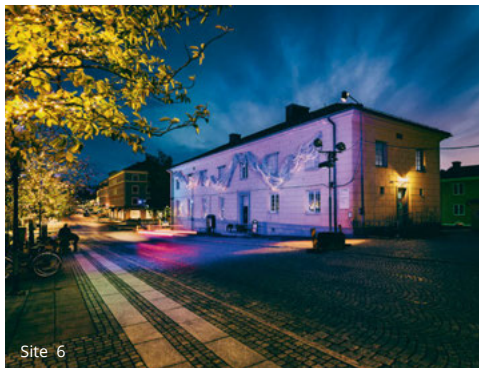
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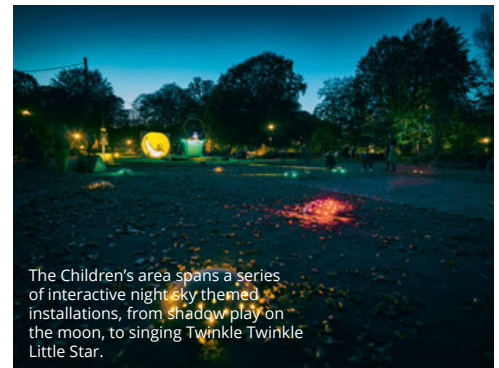
Site 5



Site 5



Site 6



The Children's area spans a series of interactive night sky themed installations, from shadow play on the moon, to singing Twinkle Twinkle Little Star.

by a rich field of cool illumination. Together, with candles brought to the site by the visitors, you become embraced by memories of the past. The sculpture is our versions of the act of placing candles on graves during Allhelgonaafton (Halloween),” explained the team. Site five took visitors to the south of the city, not far from the central railway station, and was headed by Johan Röklander, the only Swedish leader in this year’s festival. Röklander studied lighting design at Jönköping University of Sweden and has since worked as a lighting designer for Jönköping municipality and the WSP group before starting his current position on the Sweco architect team. His site focused on kinetic energy and was inspired by movements in time and space. Mesh fabric sails lined the adjacent road, and created rippling light movement in reflections on the road surface. Luminaires were placed in and around trees and were manipulated by wind energy that moves the branches and leaves. The final section of movement could be seen on the road above the pedestrian underpass. Coloured panels were placed parallel to the road,

and as cars passed the headlights bounced through the panels, casting coloured moving shadows on the surrounding walls. “The installation and place is also affected by movement in time. Light is changing. It is different between early evening and late night, depending on the fact that we have different kinds of darkness surrounding us; but also by the slow changes of the seasons. The leaves of the trees change colours and finally fall to the ground. This will change this place and installation and it will never be exactly the same as it was yesterday or tomorrow,” explained Röklander’s team. The final site, number six, took visitors back into the central avenue of Alingsås. Nikoletta Theodoridi, a Greek lighting designer who is originally from Athens, but has lived in London and now Barcelona, headed the Telegrafhuset. Her team’s site is named *Panta rhei* (Heraclitus) “Everything flows”. The concept behind this installation focussed on the theme of waterpower and humans’ historic use of hydrokinetic or ocean power as a source of renewable energy. Using the Gulf Stream as a point of reference, the team created a sculptural piece out of mesh fabric that flowed over the façade of the large

house, which is located right next to the river that passes under site one’s bridge. “The stream, a big scale sculpture, interacts with the façade while its subtle movement and reflections invoke memories of the sea. It is a transitory, unexpected intervention in the core of Alingsås,” described Theodoridi’s team. “It is in our hands, constantly questioning the impact of our actions to respect the environment so as to preserve all of nature’s goods in our daily life.” In addition to the designated six sites, following on from last year’s successful children’s piece, another child-orientated installation was created on the trail after site number four. Based around the night sky, a giant illuminated half moon was an interactive piece that allowed visitors to create their own shadows on the moon. A sculpture of a small child sang Twinkle Twinkle Little Star in Swedish as visitors could walk amongst a collection of small floor level perforated domes that represented the night sky. ■ www.lightsinalingsas.se