

Competition for the design of the new Swedish banknote series



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The competition

The competition for the design of a new Swedish banknote series was announced by the Riksbank in April 2011. In the initial prequalification stage, interested parties were invited to register their interest in participation. A total of 46 applications were received in this first stage.

In the second stage, eight of the applicants were invited to participate in the actual competition. The selection of applicants was made by the General Council's Drafting Committee for the Design of Banknotes and Coins, with the assistance of artistic experts. The decision was taken by the Head of the Riksbank's Administration Department.

The competitors were:

- Sirje Papp and Vince Reichardt
- Göran Österlund
- Göran Dalhov
- Lars Arrhenius and Martina Muntzing
- Stockholm Design Lab AB – Björn Kussofsky, Per Carlsson, Martin Mörck
- Ali Tabatabai and Mads Quistgaard
- Hans Cogne, Clara Terne and Lars Sjööblom
- Gustav Granström and Oscar Laufersweiler, Ritator AB, and Peter Johansson

An information meeting with the competitors was held at the Riksbank on 28 October 2011.

By the final date of the competition on 30 January 2012, all competitors had submitted submissions that the jury has approved and judged.

The jury

The competition jury was appointed by the General Council of the Riksbank and consisted of the following persons:

- Peter Egardt, member of the General Council, chairman of the jury
- Jordi Arkö, artist and art consultant in Dalarna County
- Karin Granqvist, artist and member of the Royal Swedish Academy of Fine Arts
- Anders Karlsson, member of the General Council
- Sonia Karlsson, member of the General Council
- Allan Widman, member of the General Council

The secretary of the jury was Leif Jacobsson, project leader at the Riksbank. Christina Wejshammar, Head of the Riksbank's Cash Management Division, was called into the jury.

Opinions were received from Intendant Eva-Lena Bengtsson, Royal Swedish Academy of Fine Arts; State Herald of Sweden Henrik Klackenborg, Swedish National Archives; Director Ian Wiséhn, Royal Coin Cabinet; and Mårten Gomer, Technical Expert at the Riksbank. An assessment of the copyright aspects was obtained from Setterwalls Advokatbyrå AB.

The jury met on six occasions.

Starting points for the competition

The themes for the new banknote series were determined by the Riksbank as Swedish persons in the field of culture in combination with Swedish natural and environmental motifs. Each banknote consists of a personal portrait and a natural/environmental motif associated with the person in question. In this way, each banknote is to form a whole.

The main colours of the banknotes have also been determined by the Riksbank. The aim is for the colours to be sober, but more distinct than at present. The shades of colour should be such that there will be clear differences between the denominations. The format of the banknotes has also been determined by the Riksbank. Furthermore, certain requirements concerning the design and placement of security details, denomination figures and other elements have been placed as a condition for the competition.

The competition's aims and objectives

The Riksbank's aim with the competition has been to obtain a broad basis for decisions on the design of the banknotes. The objective has been to choose a winning submission to act as an artistic starting point for the design of the new banknote series.

THE MOTIFS AND MAIN COLOURS ARE AS FOLLOWS:

Denomination	Person	Natural/environmental motif	Main colour
20 krona	Astrid Lindgren	Småland	Purple
50 krona	Evert Tabe	Bohuslän	Yellow/orange
100 krona	Greta Garbo	Stockholm	Blue
200 krona	Ingmar Bergman	Gotland	Green
500 krona	Birgit Nilsson	Skåne	Red
1 000 krona	Dag Hammarskjöld	Lappland	Grey/brown

The competition brief

The competition brief consisted of submitting proposals for the design of the face and reverse sides of the six banknote denominations. Designs were to be based on an artistic overall concept and there was to be variation between the denominations to make them easily distinguishable. Each banknote was to have a distinct character at the same time as it formed part of a whole.

The submissions were not required to be worked out in detail, as the Riksbank will specify the detailed design of the winning submission with the assistance of banknote designers. During this process, the design will be adapted to the security and production requirements placed on banknotes.

Assessment criteria

Together with the competition programme, the following five criteria have formed the basis of the assessment:

- Overall artistic concept
- Practicability
- Innovation/originality within the traditional framework of Swedish banknotes
- Composition of text-figures-images
- Differences between denominations within the framework of the overall concept

The winner

The submission to be nominated winner is "Cultural journey".

The jury's general assessment

The competitors' task has been to present an artistic concept that can be further adapted by the Riksbank. In contrast, the jury's starting point has been to assess the artistic concepts and potential of the submissions, not individual details.

The special character of the competition has led the Riksbank to have high expectations of the results. The jury

notes that these expectations have been met. All of the competitors have presented ambitious and well worked-out submissions. There also exists a variation among the competition submissions that has provided the jury with a broad basis for its assessment, as was desired. The jury has thus faced a difficult but also stimulating task.

The jury also notes that all of the competitors have used other artistic works as sources of inspiration for parts of their submissions to the competition. However, in accordance with competitors' own attestations, the jury deems that all of the submissions as a whole form independent artistic works.

The jury would like to express its gratitude to all of the participants in the competition for their very well-realised contributions.

Karin Granqvist has entered a reservation against the decision to nominate "Cultural journey" as winner, with the motivation that the submission lacks originality and includes GPS and QR Codes.

■ Winning submission: “Cultural journey”

ENTRANT: GÖRAN ÖSTERLUND

The jury has nominated the entry “Cultural journey” as winner of the competition.

The submission is a tightly cohesive series in which the different banknotes share a common idiom and the interplay of the face and reverse sides is unambiguous and harmonic. The portraits take up a good-sized part of the face of each banknote and are well-suited for engraving. The reverse sides are clear and distinct and the motifs

chosen seem typical of the relevant provinces. The composition of the banknotes is consistent and confident, and the interplay of denomination and image is harmonic. The overall impression is of a beautiful and user-friendly banknote series based on a fine balance of innovation and Swedish tradition.

The colour scale corresponds well with the competition’s focus on sober but bold colours. The design and placement of the watermark follows a traditional



pattern. The denominations, repeated twice on each side, are timeless, clear and easy to read. The differences between the denominations are clear.

The submission is well-suited to the production of banknotes. The final design will correspond well with the artistic concept.

The submission proposed providing the banknotes with GPS coordinates and so-called QR Codes. The jury deems that this proposal would be neither practical

nor appropriate from a security standpoint, and thus assumes that it will not be realised.

The jury recommends the General Council of the Riksbank to select "Cultural journey" as the artistic starting point of the new banknote series, forming the basis for the continued adaptation and final presentation of the banknotes. This recommendation only applies under the assumption that any copyright issues associated with the submission's design can be solved.



■ Second prize: “Beloved actors”

ENTRANT: HANS COGNE, CLARA TERNE AND LARS SJÖÖBLOM

The jury has nominated the submission “Beloved actors” as runner-up.

The submission is a well-composed and distinctive banknote series with elegant artistic solutions. The face sides have a shared expression which brings them into close harmony. The subjects are depicted using active images, making a colouristic impression with an unusual and attractive choice of tones. The banknotes radiate a warm sense of friendliness.

The reverse sides are based on strong visual thinking and sincerity of expression. The interpretation of the landscapes is beautiful and the choice of colours is harmonic and competent.

The typeface is clear. The design of the denomination figures contributes to the stringency of the composition.

Arguments against this artistically attractive submission are that the design and placement of the denomination figures may make them difficult to read in practical usage. In addition, the landscape images do not have as clear an association to the relevant provinces as could be desired, and the images have no distinct common touch.

The design would have to be changed to some degree in the final production of the banknotes, but not to such an extent that the basic artistic concept could not be retained.



SECOND PRIZE: "BELOVED ACTORS"



■ Other submissions

"Aurora Borealis"

ENTRANT: GÖRAN DALHOV

The designer has concentrated on innovation and presented distinctly original and independent artistic works. The submission has a strong personal touch. Each banknote has a distinct individual expression with strong dramaturgy. This independence and originality is commendable.

In the jury's consideration, the artistic expression moves beyond the traditional framework of Swedish banknotes. The

choice of colours and typography also contribute towards making the banknotes difficult to read. The landscape motifs do not always seem to be typical interpretations and viewers interpret the portraits as both lying and standing.

In the final design stage, the submission would have to undergo relatively major changes.



"Sweden – from north to south"

**ENTRANT: STOCKHOLM DESIGN LAB,
BJÖRN KUSSOFSKY, PER CARLSSON AND
MARTIN MÖRCK**

The submission is based on an attractive overall concept with face and reverse sides in strong harmony with each other and a shared pictorial language for the portraits. The subjects' body language is an exciting attempt to communicate with the viewer. The portraits' attributes are well-selected and have been integrated well with the portraits. Using the Swedish flag as a see-through picture is an excellent idea. The provinces are relatively easy to identify.

The composition of text, figures and images is well-balanced. The typography is clear and distinct, even if the contrast of the denomination figures is somewhat weak in some of the denominations. The difference between the denominations is clear.

Despite the submission's many strengths, it gives an overall impression of being somewhat old-fashioned. Neither do the landscape images have the desired originality.

The submission is well-suited to the production of banknotes. The final design of the banknotes would correspond well with the artistic concept.



"Inspiration 2012"

ENTRANT: SIRJE PAPP AND VINCE REICHARDT

The submission is a tightly cohesive banknote series with a strong visual design and fine compositions. The design is modern, and text and images work together in harmony. The typeface of the denomination figures is classic and clear, with double figures on each side. The differences between the denominations are clear.

Despite the submission's strengths, not all parts of it seem to have been entirely worked-out. The link of the environmental images to the provinces is not always as clear as could be desired.

The design would have to be changed to some degree in the final production of the banknotes, but not to such an extent that the basic artistic concept could not be retained.



"Culture in bloom"

ENTRANT: LARS ARRHENIUS AND MARTINA MÜNTZIG

The submission is based on a playful and creative overall concept with a distinctive character that is clearly artistic. The face sides are based on an interesting and original concept in which patterns from scenic design are linked to the portrait. The province flowers on the reverse side are beautiful. The design of the denomination figures is traditional and clear.

However, the patterning on the banknotes has the effect of making them difficult to read. In addition, the environmental motifs do not always provide an immediate association with the province in question. The differences between the denominations are not as distinct as could be desired.

The design would have to be changed to some degree in the final production of the banknotes, but not to such an extent that the basic artistic concept could not be retained.



“Nature and culture in symbiosis”

ENTRANT: ALI TABATABAI AND MADIS QUISTGAARD

The submission is boldly innovative with an upright format and the design of the portraits being quite unusual. Its starting point is provided by an overall idea and a consistently implemented concept. The reverse sides are also original and have a clearly shared foundation.

However, the manner in which the subjects are portrayed makes it difficult to spontaneously recognise them on se-

veral of the banknotes. The reverse sides are beautiful but have no clear association with the provinces. The use of both portrait and landscape formats for the motifs leads to a sense of inconsistency in the overall experience. The placement of the denomination figures may make them difficult to see in practical use.

The design would have to be changed to some degree in the final production of the banknotes, but not to such an extent that the basic artistic concept could not be retained.



"Close-up view"

ENTRANT: GUSTAV GRANSTRÖM, OSCAR LAUFERSWEILER AND PETER JOHANSSON

The submission combines a radically fresh approach with an element of humour. The pictorial connection between the face and reverse sides is innovative. The portraits are based on a consistent artistic concept. The basic concept is traditional and the typography is inspired by earlier traditions in Swedish banknotes.

However, in the jury's opinion, the design has not been sufficiently worked out to allow it to function on banknotes. Neither are the differences between the denominations as distinct as could be desired.

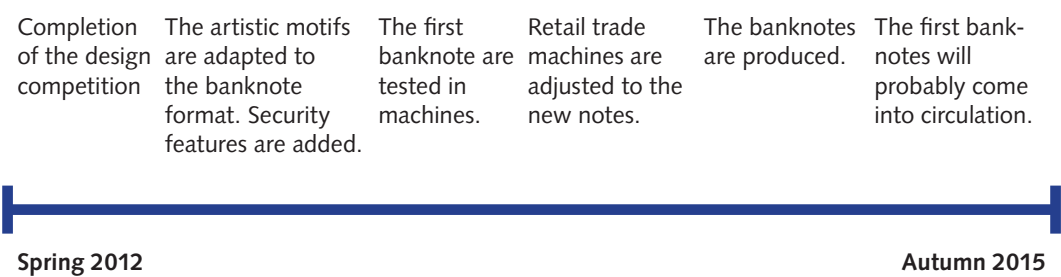
The design would have to be changed to some degree in the final production of the banknotes, but not to such an extent that the basic artistic concept could not be retained.



What happens next?

The General Council of the Riksbank has decided that the winning proposal will form the artistic basis for the design of Sweden’s new banknotes. The artistic motifs will be adjusted to fit banknote formats with the help of banknote designers. The first banknotes will probably be come into circulation in 2015.

THE PROCESS





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