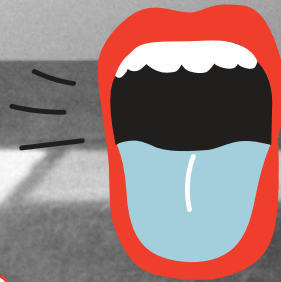
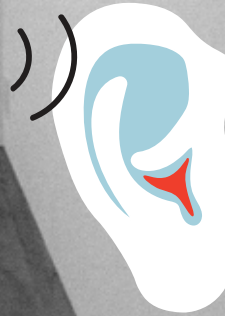


Light and the Senses

EDITION 04



Foreword	4
Statistics	6
Edition 04	8
Theme	10
Jury	12
Winners	14
1st Prize	15
2nd Prize	23
3rd Prize	31
Honorable mentions	39
About	46

FOREWORD

This year's thematic is a sensual one, relatable to all as we use our senses constantly in everyday life. On the subject of how light could work in tandem with the senses to generate better public spaces – and lives – for people, the submissions for our fourth CLUE edition once again did not disappoint. With over 358 submissions, this is our best edition yet, and I'm thrilled to be a part of it as newly appointed president.

Year after year, we ask participants one important question: How can lighting improve the way the world works and how people live in it? The three winners and three honorable mentions you'll discover in the following pages provide truly inspiring answers to that question, and it's the reason why this year's jury chose them. We are proud to share them with you.

Gathered specially for the CLUE at the head offices of Moment Factory in Montreal, Canada, they did an impressive job of evaluating the submissions, skillfully narrowing it down to the roster you have here. Led by Jeff Shaw as president of the jury, the conversations generated were - as they always are - incredibly insightful. In fact, as you read through this booklet, you'll have the opportunity to catch a glimpse of what they had to say about the winning projects, as well as learn more about each winning concept.

None of this would be possible without the hard work and dedication of the CLUE board members. They carry this competition from one edition to the next, embodying its mission through their vision and contribution. It has permeated the CLUE with a distinct quality that is unique, and I thank them for it. Throughout this journey, Philips Lighting University has continued to believe in us, the CLUE board, but even more so in the young designers who share their creative vision for a better world. I thank them for understanding the importance of having such a forum and supporting it without fail.

What an amazing edition this has been. The future of lighting truly does belong to every single one of the ingenious students and young professionals that contributed to this year's competition. On behalf of the CLUE, as well as Philips Lighting University: Bravo. We can't wait to see what'll come next.



Serina Tarkhanian
President

STATISTICS

PROJECTS FROM

58
countries

3 PRIZES



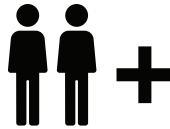
3 MENTIONS



APPLICATION

59%

ALONE



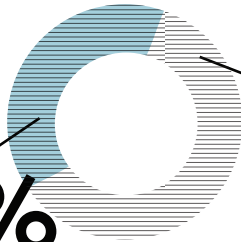
IN A TEAM

41%

STATUS

37%
YOUNG
PROFESSIONALS

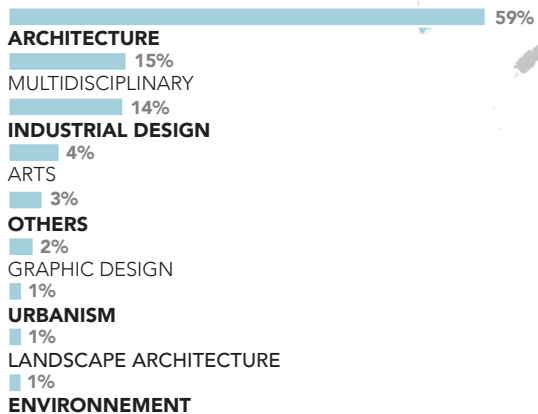
63%
STUDENTS





361 projects

SUBMITTED
FROM A VARIETY
OF DISCIPLINES



EDITION 04

Light and the Senses

For this year's edition, we invited students and young professionals to develop a lighting design solution that aids the users of a city to reconnect and to better reimagine their interior or exterior public spaces through the use of light and the senses.



THEME

Community Regeneration / Revitalization

Light has a major impact on our well-being, our moods and emotions, our perspectives, and our identities; it determines how we see the world around us. Light also has the ability to generate or reinforce a connection with a specific place, a quality that has become almost as important as simply making our environments visible. Therefore, dynamic, light-filled environments can be positive and powerful forces of urban renewal. They enliven our public spaces, increase activity, and create economic growth in the process.

Given these circumstances, and considering that urban spaces play a key role in social connections, are our public spaces really fine the way they are? Isn't it time to reimagine blank spaces in cities where multitudes gather as open spaces for people? Bearing social trends in mind, can public spaces, both interior and exterior, be redesigned or reimaged so that the users play the leading roles and help to revitalize our communities?

How can lighting improve the way the world works and how people live in it?

Light and the Senses

Even from a young age, we know to “use our senses” to investigate the world around us and to guide us through our day-to-day lives. But our senses do more than just identify the world around us: beyond simple perception, our senses play an integral role in our emotional processing, learning, and interpretation of our physical environment. On the other hand, it is well known that our environments generate and stimulate our emotions, whether as individuals or as a collective. Thus, there is a strong social and emotional connection between our senses and how we react to our surrounding environments. With this in mind, the ability to see light is the “dominating” sense that allows us to identify our surroundings.

But how can we use our other senses—touch, smell, hearing, and taste—to aid in this process? How can we design our public spaces to stimulate our senses, follow our social needs, and play a key role in allowing the users to reconnect with our environments and our communities? How can the lighting experience make people feel safe, comfortable, and focused, all while creating an energized and entertaining space? Participants’ projects will have to demonstrate how the relationship between sight (light) and the other chosen sense(s) is at the core of their design solution.

JURY

It was an honor to be selected to adjudicate the projects submitted this year for the CLUE Competition. I was blown away by the depth of thought, caliber of graphic expression, and diversity of idea. It is rare that a lighting competition can span the spectrum between a warm, glowing duck and the act of bringing the sun to a Plaza in Copenhagen. I only wish we could have given more awards. There were so many expertly executed concepts.

The CLUE committee should be commended on their organizational ability. My brief experience with the entire competition has been such a rich and rewarding experience. The organizers were sensitive to the needs of the projects as well as the jury and created a bias-free environment wherein we were able to judge the projects on the basis of merit and strength of idea while engaging in the dynamic and diverse conversations that evolve out of evaluating experiential approaches to design.

I look forward to continuing to see the reach of the CLUE Competition expand and will be happy to promote its publicity where I can. This was a really fun and fulfilling experience.

— Zachary Suchara,
Jury member



01



02



03



04



05



06



07

01
Jeff Shaw
Associate director & Lighting Designer
Arup

02
José Manuel dos Santos
Head of design
Phillips Lighting, Americas

03
Marie Belzil
Multimedia Director
Moment Factory

04
Peter Hugh
Lighting Designer, President
Hugh Lighting Design, LLC,
IALD, IESNA, LC

05
Sandra Vásquez
Senior Instructor
University of Colorado Boulder

06
Sinisha Brdar
Architect & Professor
School of Design, UQAM

07
Zachary Suchara
Director of design
Luma Lighting Design



Winners



1st PRIZE

SOL (Suspended Omnidirectional Light)

by

Santiago Bautista

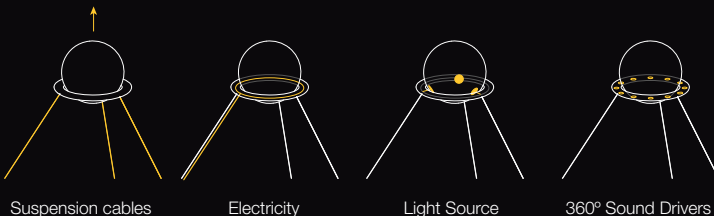
Copenhagen, Denmark



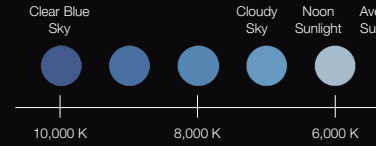
SOL (Suspended Omnidirectional Light)

SOL (Suspended Omnidirectional Light) is a device that aims to recreate the lighting and acoustic conditions of the Mediterranean countries in the darkest regions of the world.

Its first proposed application is to be installed on Israels Plads in Copenhagen, which is used as a playground by the students of the N.Zhales School. By exposing these children to SOL, it is expected to reduce Seasonal affective disorders (SAD) and increase their level of energy and engagement.



LIGHT COLOR TEMPERATURE (KELVIN)

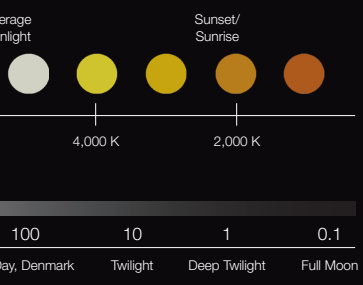


ILLUMINANCE (LUX)



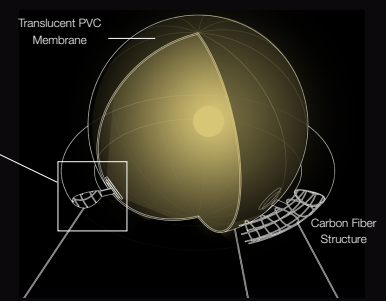
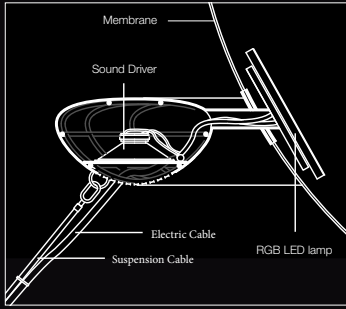
LIGHT COLOR AND INTENSITY

The color and intensity of this light vary according to the conditions of the chosen location and the time of the light hours but also an increase of



360° SOUND RING

360° sounds are simultaneously played from the SOL ring to complement the light therapy. These will vary throughout the day to mimic the sounds of nature on a bright day.



s during the day to achieve similar con-
 on. This provides not only an extension
 of light intensity through the dark days.

1st PRIZE

“There is something magical about the idea of tethering the sun to a public plaza.”

Brazen and audacious, it is the ultimate act of bringing dynamic light to a space. Pair this with the simultaneous act of bringing the sounds of nature to the urban landscape where the two are harmonically intertwined and you have a powerful and experiential statement. This is especially relevant in the context of Copenhagen’s climate and natural condition of darkness in the winter.

I love the bold move of this project. It is light and sound that is accessible to all who visit the plaza. Bathe in the light, share the dynamic change through the day and remember that outside of the city fabric, there is a world of natural sound and light.

The concept is crisp and clear and the graphic quality of the rendering makes me want to spend time in that space immersed in the experience.

— Zachary Suchara,
Jury member

Exerpt from the submission :

SOL (Suspended Omni Light) is device that aims to recreate the lighting and acoustic conditions of the Mediterranean countries in the darkest regions of the world. A large balloon is suspended from three steel wires to fix its position in the air.

One of these wires brings electricity up to SOL, powering the sound ring as well as an array of RGB LED fixtures that light the balloon from its interior. The color and intensity of the light varies during the day to achieve similar lighting conditions to the ones of the chosen location. This provides not only an extension of the light hours but also an increase of light intensity through the dark days. 360° sounds are simultaneously played from the SOL ring to complement the light therapy. These sounds will vary throughout the day to mimic the sounds of nature on a spring day.

Problematic related to the chosen place

Israels Plads is a square located in the heart of Copenhagen. The few hours of sunlight in the winter months combined with the predominantly cloudy weather drastically reduces its use.

Social / environmental impact

The installation of SOL on Israels Plads aims to be the first large-scale light therapy treatment of its kind. By exposing the children of N.Zhales School to SOL during their playground time, it is expected to reduce Seasonal affective disorders (SAD) and increase their level of energy and engagement.

Interaction between sight and other senses

The idea behind SOL is to be a light and sound therapy that can simulate the conditions of a bright day in a Mediterranean location. Therefore, sound and light are strongly related as they change together throughout the day, from sparrows in the morning light to crickets at night.

User experience

Apart from the first reactions to the object, the interaction with SOL is meant to be indirect. SOL affects the way children perceive their playground and it is expected that this will have a positive effect in their energy levels and engagement.

INTERVIEW WITH THE 1st PRIZE WINNER

Tell us about yourself, your career and your education.

I am a Spanish architect, designer and entrepreneur currently living in Copenhagen. I graduated from Polytechnic University of Madrid and did part of my studies at the Illinois Institute of Technology in Chicago. After my education I moved to Denmark to work as an architect for an international office, mainly developing projects for architecture competitions. In 2016 I started my own product design company, Bau Design.

Where does your interest in lighting design come from?

As an architect, you learn that light is the most important element in the perception of the spaces. I have always been very interested in lighting design but especially since I moved to Denmark, where there is a very strong lighting culture.

Why did you choose to participate in the "Light and the Senses" themed CLUE Competition?

As an architect, I spend most of my time thinking about ideas that could improve the world around us. I saw this competition as a good opportunity to showcase one of these ideas that could potentially enhance an urban space in my city.

Can you share with us your initial idea behind this concept of "SOL (Suspended Omnidirectional Light)" and what is the "Light and the Senses" aspect of this project?

The main idea behind SOL is to develop a device that can recreate the lighting and acoustic conditions of the Mediterranean countries in the darkest regions of the world. SOL would be installed in large public spaces of the city with the intention of creating a collective light and sound therapy.

Its first proposed application is to be installed on "Isreals Plads" in Copenhagen, a public square that is used as a playground by the students of an adjacent school. By exposing these children to SOL on a daily basis, it is expected to reduce the effects of Seasonal Affective Disorder (SAD) and increase their level of energy and engagement.

Do you think that your proposal could become a reality?

From a technical point of view SOL could be a viable project. The main challenge is, however, to make it a permanent element of the urban space. I believe the first step of this project should be to build a temporary installation to evaluate the implications and effects of a permanent SOL.

What were your motivations for “SOL (Suspended Omnidirectional Light)”?

Copenhagen is an incredible city that has accepted me as its citizen. It has given me the chance to develop as a professional and to be a part of their admirable socio-economic system. However, there are a few things from my home country that Copenhagen cannot provide. The most important of them is the sunlight, especially during the winter months. With this project, I want to bring to Denmark a piece of my Mediterranean culture; I want to give something back for everything that I have been offered.

Please tell us more about the operational aspect of your installation. How does it work?

SOL is a large helium balloon which is illuminated from inside by a set of dimmable RGB lights making it appear as a glowing sphere. These lights are programmed to vary in both color and intensity throughout the day to match the lighting conditions of a Mediterranean location on a specific day.

At the same time, the 360° sound ring will host a series of full-range drivers that will recreate the sounds of nature from sunrise to sunset.

How do you see lighting design evolving on a long-term basis?

Over the past few years, developers, contractors and clients have started to understand the importance of lighting design in the perception of a space and the mood of its occupants. In addition to this, recent studies help to confirm the beneficial effects of proper lighting in human health. As a result, lighting design will become a very technical discipline that will require the collaboration of multidisciplinary teams involving manufacturers, lighting specialists, psychologists, designers and architects.

How do you see your professional career evolving?

It is hard to predict how my professional career will evolve. I love the world of ideas but my real passion is to make them come true. I want to be involved in this process for the rest of my life whether it is an architect, as a designer or as an entrepreneur.

I am currently fully invested in the development of my own company, Bau Design, where I am trying to bring some of my ideas to life.



2nd PRIZE

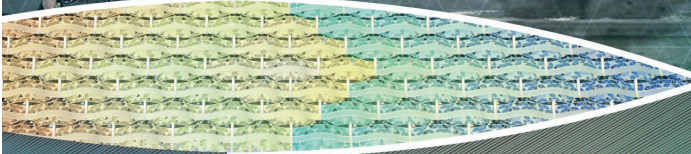
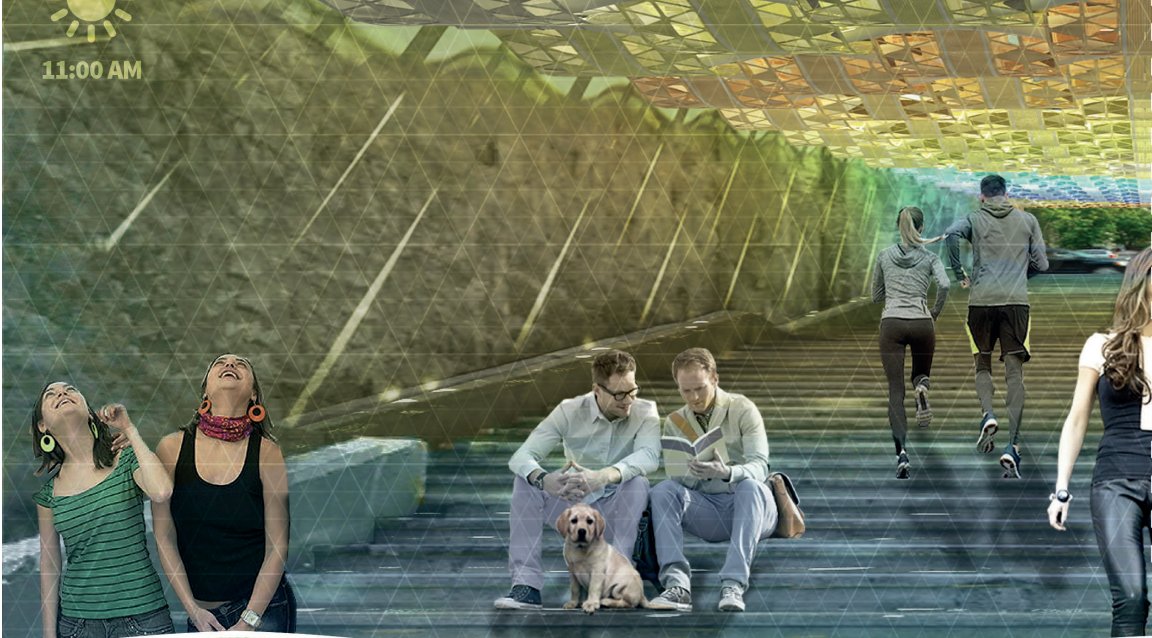
Auraroma

by

Kareem Asfahani

Beirut, Lebanon

11:00 AM



DAWN

11:00 AM

DUSK



SPRING FAMILY
Earthy & Herbal



- cypress
- pine
- moss
- mint
- grass
- sage

BLOSSOM FAMILY
Floral & Fruity



- jasmine
- lily
- rose
- neroli
- lime
- berry

AURAROMA

Beirut is sparingly bestowed a measly two percent of public spaces within its footprint. In light of this, Auraroma offers a low-cost solution to revitalize the run-down Beirut Staircases with a canopy composed of water-resistant multicolored strips that are scent dyed on-site semiannually.

The literal weaving of hue, scent, and light produce a dynamic multisensory space that hosts different scenes as its aura and aroma change on a circadian basis. Soft hues, nature aromas, and the sporadic breaking through of sunlight impersonate a fresh natural forest scene at daybreak. While warm hues, spiced aromas, and dimming lights perform a dim and intimate twilight scene at nightfall.

By putting scent at the center of this urban renewal, people are stimulated on an individual and collective level by the only sense directly able to process creativity, emotion, and memories. Undoubtedly, a much needed dash of inspiration is added to Beirut's urban jungle.

FLEXIBLE PHOTOVOLTAIC CELLS

Solar energy is stored in a concealed battery.



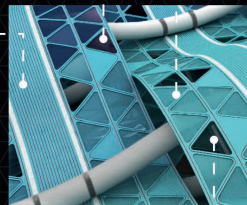
SCENTED TEXTILE

Microencapsulated scent is released as the capsules burst by friction.



NATURAL DAYLIGHT

Sporadic openings generate a natural daylight flicker.





ORANGE HUES
SUGAR-SPICE SCENTS



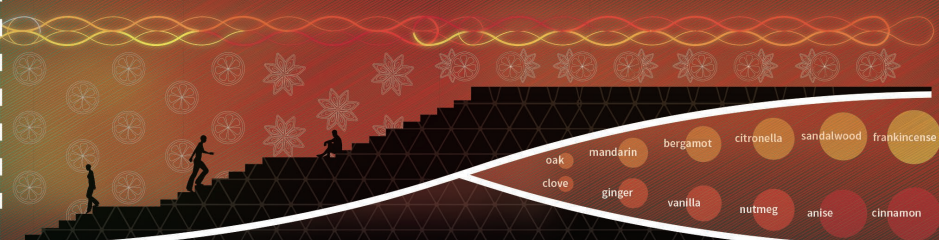
RED HUES
SPICE SCENTS



YELLOW HUES
SUGAR SCENTS

DUSK ————— 11:00 PM

————— DAWN



- oak
- mandarin
- bergamot
- citronella
- sandalwood
- frankincense
- clove
- ginger
- vanilla
- nutmeg
- anise
- cinnamon



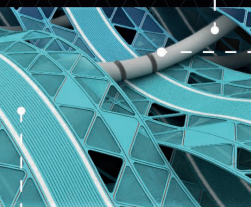
SUGAR FAMILY
Sweet & Woody



SPICE FAMILY
Cosy & Warm

COLORED ACETATE FILM

Diverse hues and shades of daylight merge and diffuse.



TUBE STRUCTURE

A skeleton support system weaves strip together.



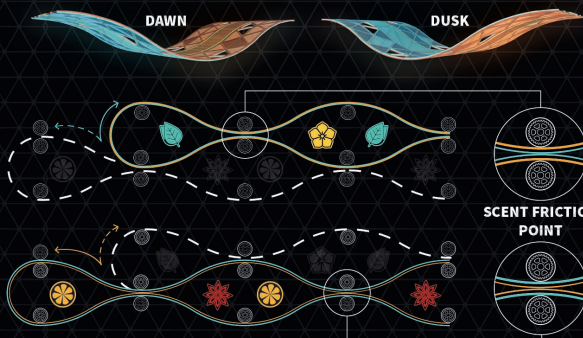
IDLERS

Idlers rotate the strips along their trajectory.



SWITCHING AT DAWN & DUSK

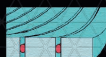
Strips flip inside out so that only the desired hues and scents are at play.



SCENT FRICTION POINT

LASER ELECTROLUMINESCENT WIRE

Unnoticeable nestled wires light up the sky during the night.



2nd PRIZE

“As regards the 2nd place finisher, Auroroma, what I found intriguing was its use of almost all of the senses.”

Besides the obvious lighting/eyesight spectacle, it brought in sound and smell. If you included the invitation to sit and be caught up in the environment, it included a tactile/touch element as well. Not only did this project appeal to all the senses, but they were used in a manner that applied logic and the human experience. This idea was not just about creating a spectacle to be amazed at. It created its own ecosystem with the goal of influencing and inspiring the occupants. It brought in elements of biomimicry as it sought to act as a “lighting clock” while finding a model in nature with regards to scent and sound. This was a project so well thought out and presented that I could quite easily imagine being in the space and experiencing all it promised to offer.

While the location was chosen by the submitting party, one could easily see how this could be translated to other global areas of like condition. The specific nature of a stairway could be taken and applied to small parks or courtyards, gathering plazas or campus grounds. Its solution for creating such a sensory activation within a given area that seeks to be so much more was worthy of high distinction.

— Peter Hugh,
Jury member

Exerpt from the submission :

Beirut is sparingly bestowed a measly two percent of public spaces within its footprint. In light of this, Auraroma offers a low-cost solution to revitalize the run-down Beirut Staircases with a canopy composed of water-resistant multicolored strips that are scent dyed on-site semiannually. The literal weaving of hue, scent, and light produce a dynamic multisensory space that hosts different scenes as its aura and aroma change on a circadian basis.

Soft hues, nature aromas, and the sporadic breaking through of sunlight imitate a fresh natural forest scene at daybreak. While warm hues, spiced aromas, and dimming lights perform a dim and intimate twilight scene at nightfall. By putting scent at the center of this urban renewal, people are stimulated on an individual and collective level by the only sense directly able to process creativity, emotion, and memories. Undoubtedly, a much needed dash of inspiration is added to Beirut's urban jungle.

Problematic related to the chosen place

Relentless construction disproportionately devoured Beirut's footprint dragging its public area per-capita to fall pitifully below global standards. Its public staircases undoubtedly magnify the concrete matrix the city has sadly become.

Social / environmental impact

By rejuvenating neglected and barren strips of concrete into an interactive public space, the Beirut Staircases can be engaged by society to socialize and unwind while having their senses stimulated by virtue of color, scent, and light. Notably, the project does this while indefinitely running solely on renewable energy sources.

Interaction between sight and other senses

Essentially, users can tell from a distance that the areas flooded with a blue aura will hold "Spring" aromas or an area saturated in orange will embody "Sugar-Spice" scents. Therefore, diffused color reflections across the staircase's span truly become a physical embodiment of the scents being released into the atmosphere.

User experience

The canopy's undulations gently flow to mesmerize the public and stimulate sensations on an individual and collective level. Streams of color, scent, and light blend together and form an eternal river that delights users as it adapts the aura and aroma of the space according to the time of day.

INTERVIEW WITH THE 2nd PRIZE WINNER

Tell us about yourself, your career and your education.

As an enthusiast of using interdisciplinary design as a problem-solving tool, I enjoy getting involved in projects that make a difference; whether it is volunteering work or designing spaces to their maximum potential. As far as my education goes, I have a Master's degree in Strategic Design of Spaces from IE University in Madrid and the Royal College of Arts in London, which has inspired me to pursue further education in the near future. On a personal level, travelling is what most rejuvenates my soul and so I try to immerse myself in new cultures often.

Where does your interest in lighting design come from?

My fascination with Lighting Design stems from the nature of light and how it is rarely considered as a design material in and of itself. I'm curious to explore how this dynamic, non-invasive, and versatile medium can be stretched to its fullest potential.

Why did you choose to participate in the "Light and the Senses" themed CLUE Competition?

I had barely dipped my toes in lightning design prior to my participation in this competition and wanted to do so to further challenge myself as a designer. What intrigued me most

was the interdisciplinary nature of the brief since it called for participants to work with lighting in an urban context.

Can you share with us your initial idea behind this concept of "Auraroma" and what is the "Light and the Senses" aspect of this project?

Originally, it struck me that both scent and light are very powerful stimulants and yet hardly placed at the center of design solutions. So, I was determined to explore the interplay of scent and light to create moodscapes. Ultimately, because the project resulted in such a strong bond between light and scent, I believe it was able to provide aura with an aroma and aroma with an aura, which blows my mind.

Do you think that your proposal could become a reality?

I certainly hope so! In fact, the implementation of this project was constantly on my mind during the design process and for this reason, I knew early on that the end result will not only need to be workable but also economical.

What were your motivations for "Auraroma" ?

The driving force behind Auraroma was the sad reality that my city is gravely suffering from a lack of public spaces. So, I was motivated to transform run-down pockets of Beirut's urban matrix into enjoyable public spaces that evoke emotion and inspiration on a collective level.

Please tell us more about the operational aspect of your installation. How does it work?

The build of the canopy is fairly simple. It consists of a skeleton support system with strategically placed idlers that work to weave water-resistant fabric strips together. Flexible photovoltaic panels and concealed batteries ensure that the structure is constantly revolving at all times.

During the day, a nature scene is created when sunlight diffuses through the cool hues of the multicolored strips and randomly flickers to imitate daylight breaking through trees in a forest. During the night, the embedded electroluminescent wires in the fabric strips emanate dimming lights in warm hues to create an intimate twilight scene.

Furthermore, these strips are scent dyed on-site semi-annually and release specific scents as they graze past one another. Therefore, as the ribbons move along their

trajectory, they end up creating a dynamic public space that changes in aura and aroma depending on the time of day.

How do you see lighting design evolving on a long-term basis?

It's my opinion and hope that lighting design will begin to take a much larger role in architecture, interior, and urban design. As technology evolves and offers designers efficient and creative lighting solutions, it is only natural that the potential of this indispensable medium will be exploited.

How do you see your professional career evolving?

The truth is I haven't the slightest clue, but I suppose that's what makes life exciting and fun. However, my fingers are crossed to eventually be involved in meaningful projects that serve a higher purpose, especially when there is a dire need for creative solutions such as in war-ridden cities, poverty-stricken slums, or humanitarian crises.



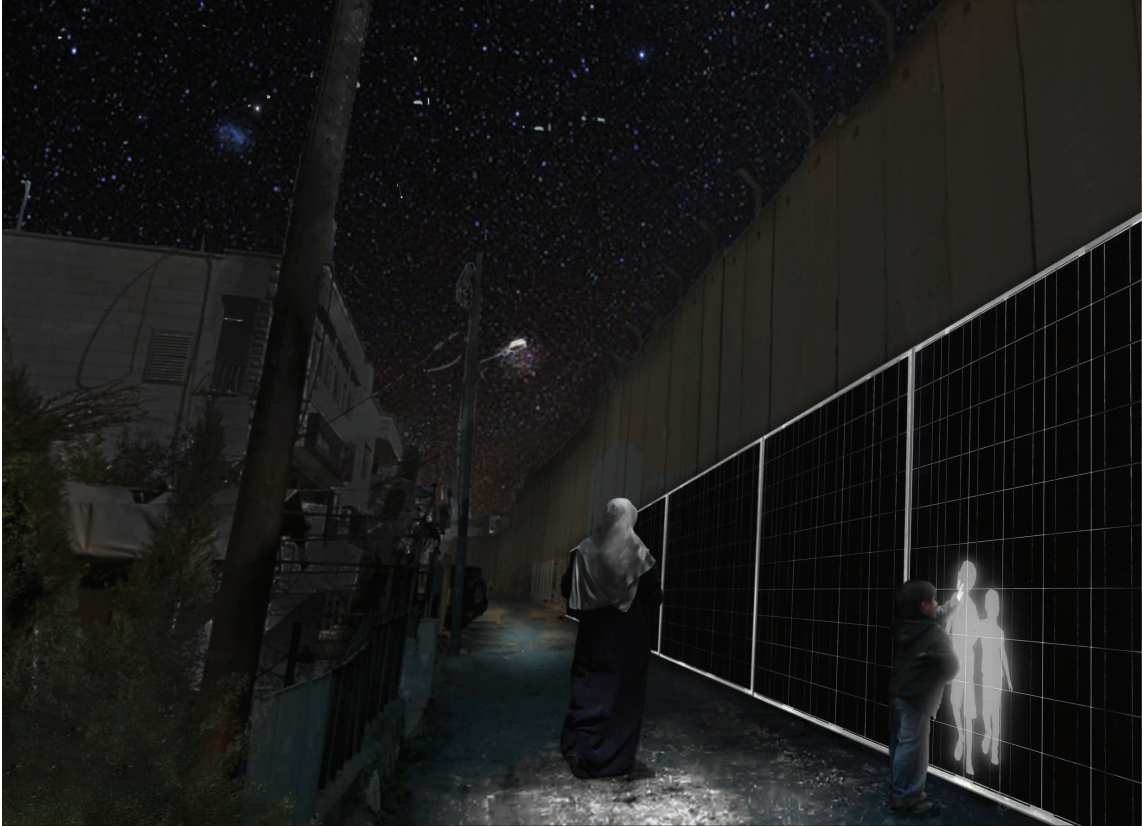
3rd PRIZE

Awallness

by

**Caroline Haydee De Carli &
Joao Pedro Lopes Andrade**

Curitiba, Brazil



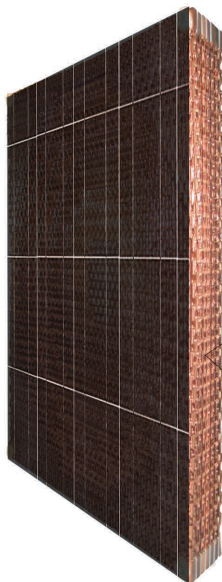
WARE AWALLNESS

THE CONFLICT BETWEEN ISRAEL AND PALESTINE IS WELL-KNOWN WORLDWIDE, AND THE ISRAELI WEST BANK BARRIER IS ONE OF ITS MOST REMARKABLE CHARACTERS. SYMBOL OF SEGREGATION AND HATE, THE WALL RUNS FOR 18 KILOMETERS AND DIVIDES THE CITY OF BETHLEHEM IN A WAY THAT RECALLS A LOT THAT BERLIN FROM THE 80'S.

THIS INTERVENTION PROPOSAL REVOLVES AROUND A PANEL ATTACHED TO THE WALL FOR REMEMBERING THAT THE BEINGS ON THE OTHER SIDE OF THE BARRIER ARE HUMANS TOO.

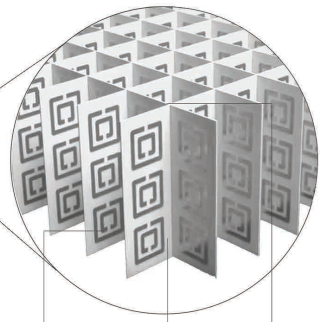
BY ENLIGHTENING THE SILHOUETTE OF WHOEVER WANDERS ON THE OPPOSITE SIDE, THE AWALLNESS OFFERS A POSSIBILITY OF CONNECTION AND EMPATHY NOT ONLY BY SIGHT BUT ALSO THROUGH TOUCH AND VOICE.

FOR ONE TO BE HEARD, ALL IT HAS TO DO IS TOUCH THE WALL AND WAIT FOR AN OPPOSITE-SIDED PEER TOUCH THE WALL.



PANEL SECTION

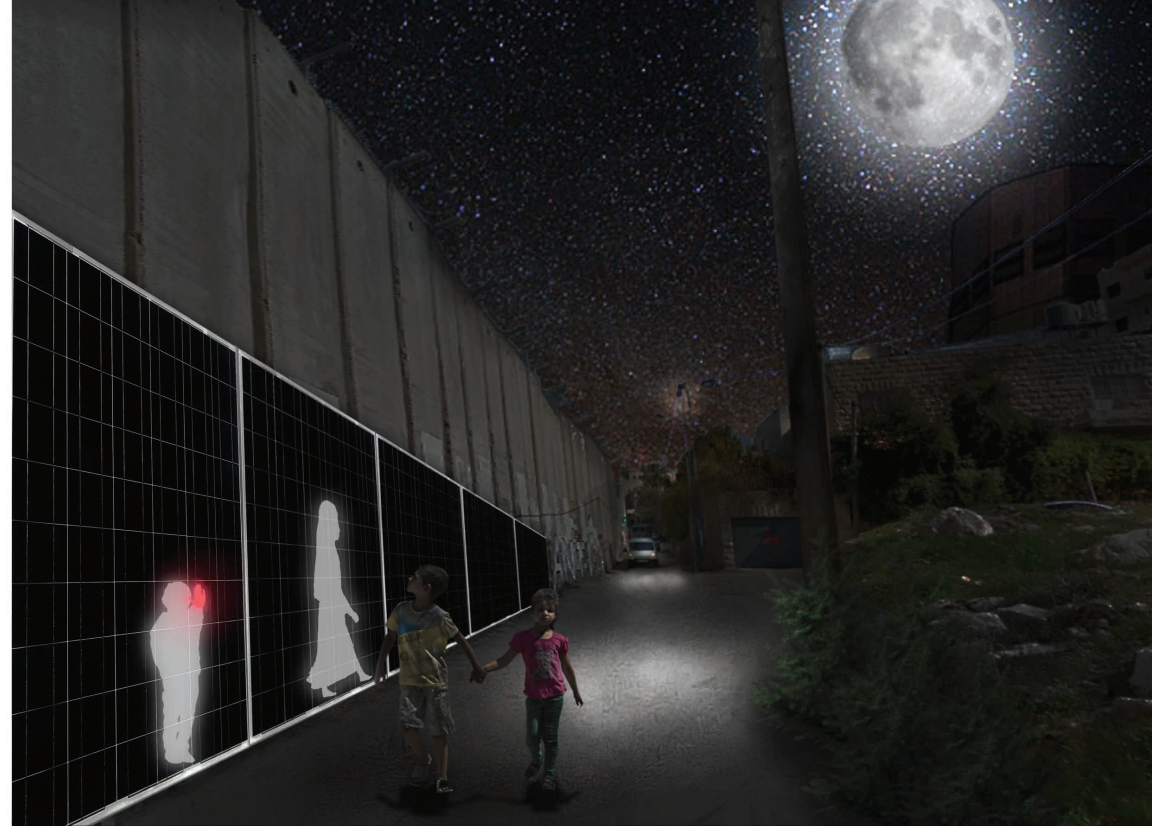
THE PANEL IS BUILT OUT OF A FRACTAL METAMATERIAL, WHICH BASICALLY CONSISTS OF A NANOSTRUCTURE WITH POLYMERS. ITS CELLS ARE SMALLER THAN LIGHT WAVELENGTHS, SO THE CELLS MAY CHANGE THE NATURAL AND PHYSICAL PROPERTIES OF ELECTROMAGNETIC FIELDS, MAKING IT FEASIBLE FOR THE LIGHT TO CROSS THROUGH SOLID OBJECTS.



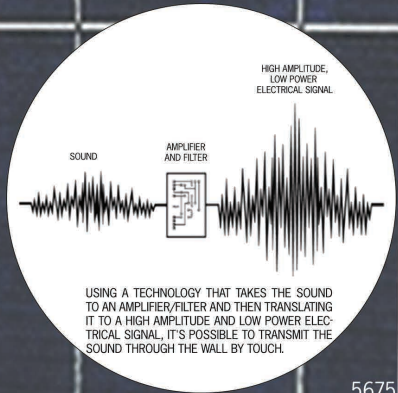
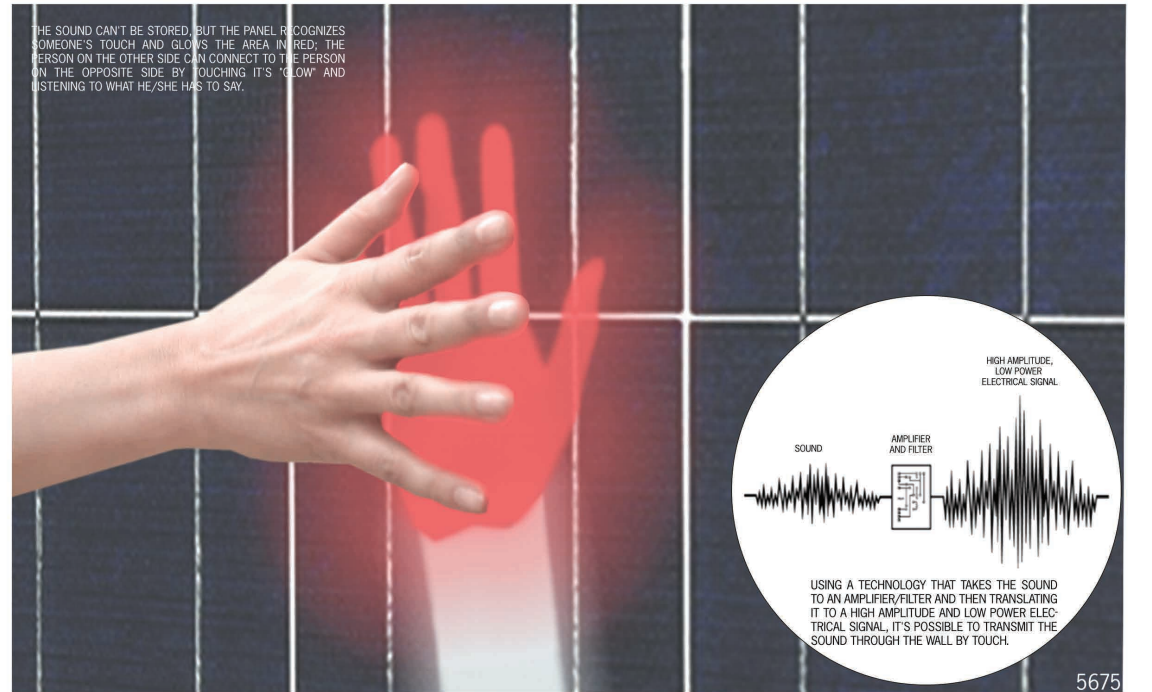
SPLIT-RING RESONATORS

CIRCUIT BOARD

WIRE



THE SOUND CAN'T BE STORED, BUT THE PANEL RECOGNIZES SOMEONE'S TOUCH AND GLOWS THE AREA IN RED; THE PERSON ON THE OTHER SIDE CAN CONNECT TO THE PERSON ON THE OPPOSITE SIDE BY TOUCHING IT'S "GLOW" AND LISTENING TO WHAT HE/SHE HAS TO SAY.



USING A TECHNOLOGY THAT TAKES THE SOUND TO AN AMPLIFIER/FILTER AND THEN TRANSLATING IT TO A HIGH AMPLITUDE AND LOW POWER ELECTRICAL SIGNAL, IT'S POSSIBLE TO TRANSMIT THE SOUND THROUGH THE WALL BY TOUCH.

3rd PRIZE

This year's CLUE jurors recognized and agreed that Awallness may be overly specific. For Awallness to become a reality, assuming the technology is even viable, it would require the goodwill of those who seek to separate and segregate. Readers are asked to entertain the notion that those who created the wall in the first place are interested in connecting people in such a meaningful way. But that is just it: the worth of this proposal and the reason for it being recognized is the while Awallness responds to a specific situation, its essence is wide in scope. Indeed, the author "offers the possibility of connection and empathy," which inevitably invites us to remember our shared humanity. Awallness is an exercise in hope—my open hand (not a fist) creates a visual imprint on a wall, and a stranger on the other side responds in kind. This simple yet anonymous encounter may be enough to begin strengthening our common bonds.

"If nothing else, it's a delightful sensory experience where light is, as always, at the center of it all. I say, let's build 'awallnesses' everywhere!"

— Sandra Vásquez
Jury member

Exerpt from the submission :

The proposed solution revolves around creating empathy between the people divided by the Israeli West Bank Barrier. The project mainly focuses on remembering that the beings on the other side of the wall are humans too. During times of conflict, it is too often forgotten that the "enemies" also have feelings and fears, family and friends. By using a high-tech panel attached to the wall, it is possible to glow and enlighten the humans on the other side, making it possible to communicate, as a way of protesting against the conflict.

Problematic related to the chosen place

The Israeli West Bank Barrier is a physical symbol of segregation between the Israelis and Palestinians. This wall only increases the hatred in a century-long conflict.

Social / environmental impact

Through light, the Awallness' main objective is to give the Israeli West Bank Barrier a new meaning: Instead of segregation and war, connection and hope. The wall becomes a means of entertainment for people on the same side and communication for the ones on opposite sides.

User experience

The simple fact of walking by makes one's silhouette glow on the other side, drawing attention to the wall. By touching the panel, a red glow appears on the other side, and if this red glow is touched by someone else on the other side, communication becomes possible.

INTERVIEW WITH THE 3rd PRIZE WINNER

Tell us about yourself, your career and your education.

Caroline: “I’m a 22-year-old girl born in Toledo, Parana, Brazil. Coming from a small city, I always had an interest in Architecture and Art. At 18, I got accepted in the Federal University of Technology - Parana. Next year, I’ll finish my major in Architecture & Urbanism and hope to open a firm with my boyfriend focused exclusively on Architecture Competitions.

Joao Pedro: My name is Joao Pedro. I’ll be 23 years old in July and was born in Pelotas, Rio Grande do Sul - extreme south of Brazil. I’m currently majoring in Civil Engineering at the Federal University of Technology - Parana. My interest in Architecture grew in 2017, when Caroline introduced me to it. After an internship in an Architecture office, I talked Caroline into joining the CLUE Light and the Senses competition. It was only our second contest together, and now we’re already thinking about opening an Architecture Firm.

Where does your interest in lighting design come from?

Here in Brazil, Architecture, Urbanism and Landscaping come together in a single major. Having these connections, we always seek to develop projects in all these areas together. The Light and the Senses seemed like a great opportunity to explore that.

Why did you choose to participate in the “Light and the Senses” themed CLUE Competition?

The competition really caught our attention because of its remarkable theme. A design for a public space using the five senses makes it sound very interesting, and we recognized the opportunity to show our creative skills.

Can you share with us your initial idea behind this concept of “AWALLNESS” and what is the “Light and the Senses” aspect of this project?

The conflict happening in Israel is something that always troubled us. Most people choose their own city/country to intervene, but as big as the problems are here in Brazil, we thought this conflict deserved our attention more. As for the “Light and the Senses” aspect, the effects luminosity have on people are well known - it may make one feel angry or calm, sad or happy. There was no better way to approach the situation, no better way to catch people’s attention for this huge conflict.

Do you think that your proposal could become a reality?

Well, the topic is definitely very sensitive. There’s not only the technology behind it, but also some huge political concerns. It is definitely a feasible project, but we’re not sure if today it would be of interest to either side of the conflict.

What were your motivations for "Awallness" ?

As stated before, we have always had a deep interest regarding this conflict, and so we thought it would be possible to draw attention to this sad war that has been happening for years now.

Please tell us more about the operational aspect of your installation. How does it work?

For the silhouette through the wall, there is a panel built out of a fractal metamaterial, which basically consists of a nanostructure with polymers. This panel's cells are smaller than light wavelengths, so the cells may change the natural and physical properties of electromagnetic fields, making it feasible for the light to cross through solid objects. For the sound, the panel can't store it. But the panel recognizes someone's touch and glows the area in red; a person on one side can connect to a person on the opposite side by touching his/her "glow" and listening to what he/she has to say. That's possible by using a technology that takes the sound to an amplifier/filter and then translates it to a high amplitude and low power electrical signal. This allows the sound to be transmitted through the wall by touch.

How do you see lighting design evolving on a long-term basis?

Lighting design is innate to good architecture, and is an obligatory skill for any architect who seeks greatness. As all sorts of technologies become more and more present in our day-to-day lives, it goes without saying that lightning design is going to be deeply related to these technologies and architecture itself in the future.

How do you see your professional career evolving?

We are very excited and hopeful about the idea of opening an architecture firm focused exclusively on competitions, and we definitely see this prize as our first step towards it.



Honorable mentions

MENTION

Restoring a Reflection fulfilled the competition brief well in many ways – as an installation it really fits the selected site and feels like the idea developed as a response to that location specifically and would not fit anywhere else. The scheme does a good job of tapping into the history and culture of the location – linking to the tradition of singing and restoring dynamic beauty and character to a dried-up river. The scheme is well presented with a clear presentation of the concept and a beautiful rendering of the scheme. The scheme also benefits from the fact that it is clearly feasible, using available technology. For these reasons the jury felt it was worthy of an honorable mention. The concept only falls short in its fairly limited use of senses beyond sight, relying on (and reacting to) sound from the people singing in the square. The three winning projects each were a little more innovative and more holistic in their integration of the senses.

— Jeff Shaw,
Jury president

Restoring a reflection

by Amir Farzan Mirmohammadi

Tehran, Iran

Restoring a reflection

its sad to watch a bridge on a dried river. Specially if its lights reflection played a big role in its magnificence.

Khaju bridge, a 300 years old bridge in city of Isfahan, iran, a popular hangout for locals and tourists.

Singing under this bridge is an old tradition, those who are confident enough come here to show off their voice and attract people toward the vault they are in.

a grid of controllable recessed RGB LEDs on riverbed can build a dynamic horizontal facade that simulates the reflection of the bridge lights in the water.

by using microphones and ordinary motion sensors that will be installed on light panels under the vaults, it can detect if someone is singing and people are gathered, lights around that vault starts waving and shining slowly and more people means bigger waves.

6301

MENTION

The Blind's Senses presented a very intriguing concept – a creative response to the brief in that it creates the absence of one key sense, sight, and allows us to experience the world as a blind person does, before the respite of a dream-like space within the installation. There is a real social message behind this installation – one which is meant to create empathy and to drive people to seek change to improve the life of the visually impaired. By deliberately keeping the obstacles in place (the poor paving) this would give people an insight into what it would be like to walk the city blind. The 'dream' sequence is a clever concept to ensure that people can still navigate the path, without too much compromise. It is also well considered in that there is an alternative walking route (on top of the installation). This project stood out as being quite different from the rest and quite an innovative concept, and hence the jury felt it worthy of an honorable mention. The only slight reservation we had was considering how site-specific this project really was – one could see it installed in many cities around the world, which may be a good thing.

— Jeff Shaw,
Jury president

The Blind's Senses

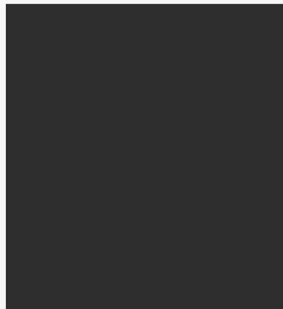
by Titus Pandu Wismahaksi & Maria Nersiantista Putri

Bali, Indonesia



Kelebat

"Kelebat" offers us a chance to appreciate the richness of light, darkness, the spectrum and quality. With the black, apply the creative surface to be cycle of blindness.



Mati

"Mati" will experience a black light as they enter the forest. With the absence of light, the sense of touch will be lost. Light is darkness, feeling the tactile path to guide their eyes.



Dream

See the light as the darkness on the way, but will make a sense, experience the color of the light's darkness.

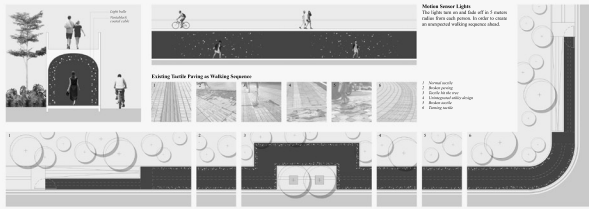
THE BLIND'S SENSES

Although its history, technology, which has not without affecting the conduct of politicians who are usually ignored. Property raised for the community and for development that will contribute to the progress of Indonesia, the blind people will have a chance.

The program offers the opportunity to directly experience the place where they live. The program will be implemented in a series of pilot projects, which will be conducted in a series of pilot projects. The program will be implemented in a series of pilot projects, which will be conducted in a series of pilot projects.

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"The eyes sees a thing more clearly in dreams than the imagination awake."

Leonardo Da Vinci (1452-1519)

MENTION

Phil exemplified the best in a sub-category of entries that we received which all sought to create objects to provide some sort of personal comfort or emotional support in our cities. The design responded well to the cold, dark locations presented, providing a source of warmth and comfort. The shape is appealing and also addressed the need to provide a sense of safety – the somewhat anthropomorphic form also provides a respite from lonely parts of the city in terms of a form of ‘companionship’. A cozy, ‘hugging’ form, with warm light and heat to enhance the mood and well-being of passers-by – the ability to charge your phone is a bonus! The presentation board really got the idea across well, and the jury felt it deserved an honorable mention for its excellent execution.

— Jeff Shaw,
Jury president

Phil

by Daria Nikolaeva

Tatarstan republic, Russia

Statistics

- Number of people in the city
- Number of people in the city
- Number of people in the city

Design of the object

Development of a futuristic form. A design that is simple and functional. Phil is designed to be a public transport terminal.

Materials

- Outer shell made of polymer material
- Concrete
- Steel
- Electric sockets
- Rail form

Features

- It focuses on light and touch
- It will help you to get work, make your way, public charge your phone.

Phil (feel)

The project was made by Daria Nikolaeva, graphic designer and architect.

Terminal at night

Terminal in the city

Terminal at railway station

Terminal in the park

Terminal at public transport stop

ABOUT

Philips Lighting University

The future is in the hands of tomorrow's generation.

By supporting the CLUE competition Philips Lighting University aims to stimulate new creative talents in innovating and pushing lighting design boundaries. Numerous global challenges are shifting lighting paradigms. Amongst those challenges, the scarcity of natural resources, the strong increases in energy costs, and the lack of accessibility to electricity for 1.6 billion people on the planet, create an urgent need for new and innovative lighting solutions.

Philips Lighting University offers a comprehensive range of educational resources for people who want to expand their lighting knowledge. With a rich history in lighting, Philips is uniquely qualified to bridge the gap between cutting edge lighting innovation and the real-world solutions required by professionals. The University partners with world-leading experts to ensure we bring you up-to-date information and valuable inspiration. You will be sure to find something here to enlighten you.

As a global leader, Philips lighting has the responsibility of contributing to the evolution of the lighting community. By financing the printing of this document, Philips lighting and Philips Lighting University is proud to support the CLUE in its mission.



The CLUE (Community Lighting for the Urban Environment) competition expects to further position itself inside the larger community of lighting professionals and continue on the route of being an internationally recognized leader in the design community. Therefore, CLUE has set itself the goal of encouraging and challenging young designers such as students (University & Colleges) and emerging professionals (<5 years in their profession) to develop innovative lighting concepts for interior and exterior spaces, stimulate challenging ideas, and recognize individuals creating those ideas.

www.cluecompetition.com

ABOUT US

CLUE IS AN INTERNATIONAL
LIGHTING COMPETITION
FOR STUDENTS AND YOUNG
PROFESSIONALS.

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