

FONDATION CLU\*

# LIGHTITUDE

## LIGHTING COMMUNITIES NEAR THE ARCTIC CIRCLE

**LIGHTING DESIGN**, a knowledge gap for many design professionals, is the raison d'être of the Fondation Concept Lumière Urbaine (CLU), led by Philips Lumec, a recognized leader in outdoor lighting. Since its founding in 2004, the CLU has held an annual lighting competition to attract new talent to the discipline.

### ABOVE THE ARCTIC CIRCLE

The 2012 competition, LIGHTITUDE: Lighting Communities near the Arctic Circle, invited designers to illuminate far northern areas that have atypical daylight cycles, with seasonal variations from very long to very short periods of daylight. This was a major challenge for young designers – both students and professionals from around the world. Since the entrants focused on regions above the Arctic Circle, 66° 32' north latitude, they had to account for a whole series of particularities of Nordic regions. Life, and indeed lighting, in such regions is quite different than under mid-latitude skies, and adaptations are widely varied. The Scandinavians have built large cities despite the climate, while the mainly aboriginal residents of northern Canada tend to live in small, isolated villages, as do Alaskans. But they all share life under a capricious sun that may never set in summer and never rise in winter.

In all, 117 participants from 38 countries presented ideas for lighting, by asking how the vital energy that is light can be part of the life of these settlements. The largest contingent came from the United States, followed by Canada, the Netherlands, Spain, Italy, the U.K., Romania, Poland, Indonesia, Australia, Greece, Hungary, Mexico, Israel, Serbia, Malaysia, Estonia,

Iceland, Japan, France, Switzerland, Latvia, Ukraine, India, Belgium, Russia, Turkey, Croatia, Hong Kong, Austria, Chile, Colombia, Taiwan, Iran, Scotland and Egypt. The designers were drawn from a variety of design disciplines, including architecture, industrial and product design, landscape architecture, interior design, graphic and multidisciplinary design and others. The contestants' geographical and disciplinary diversity demonstrated that the competition resonated strongly with a wide audience.

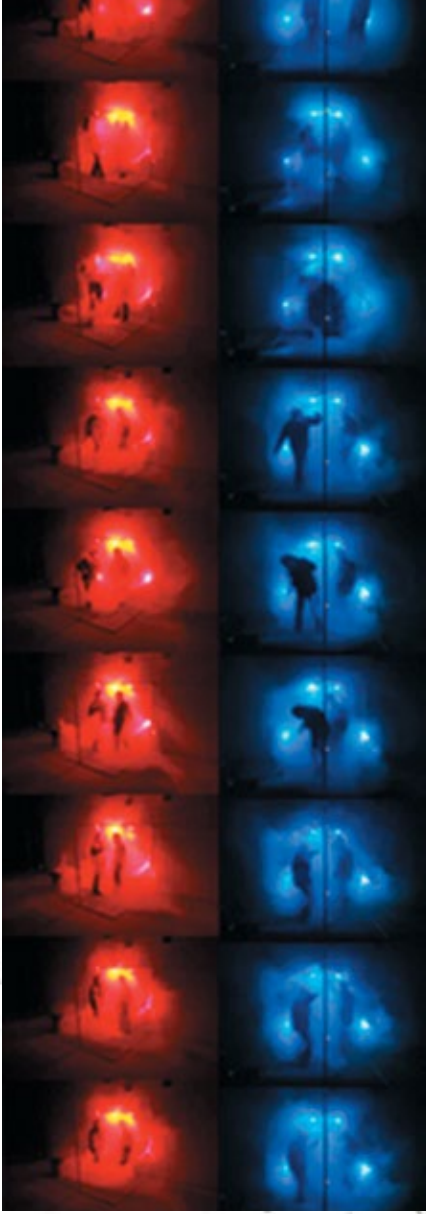
### THERAPY AND SPECTACLE

The jury included lighting and design experts as well as persons with Nordic experience, either those who had lived in a Nordic region or had completed academic studies on the subject. The finalists'

1 ROGER TREMPÉ - ARCTIC BLOSSOM (3RD TIE) 2 SERGIO RAMOS - COLOR CLOUD (GRAND PRIZE) PROTOTYPE TESTED AT -9°C



## Northern Lights above 66° 32' North



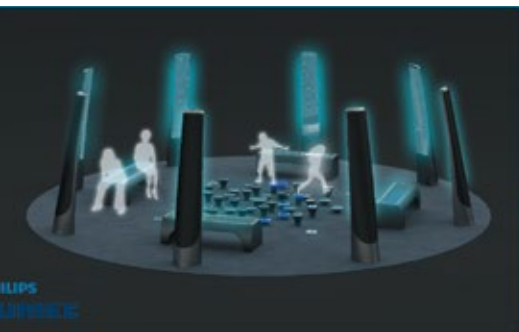
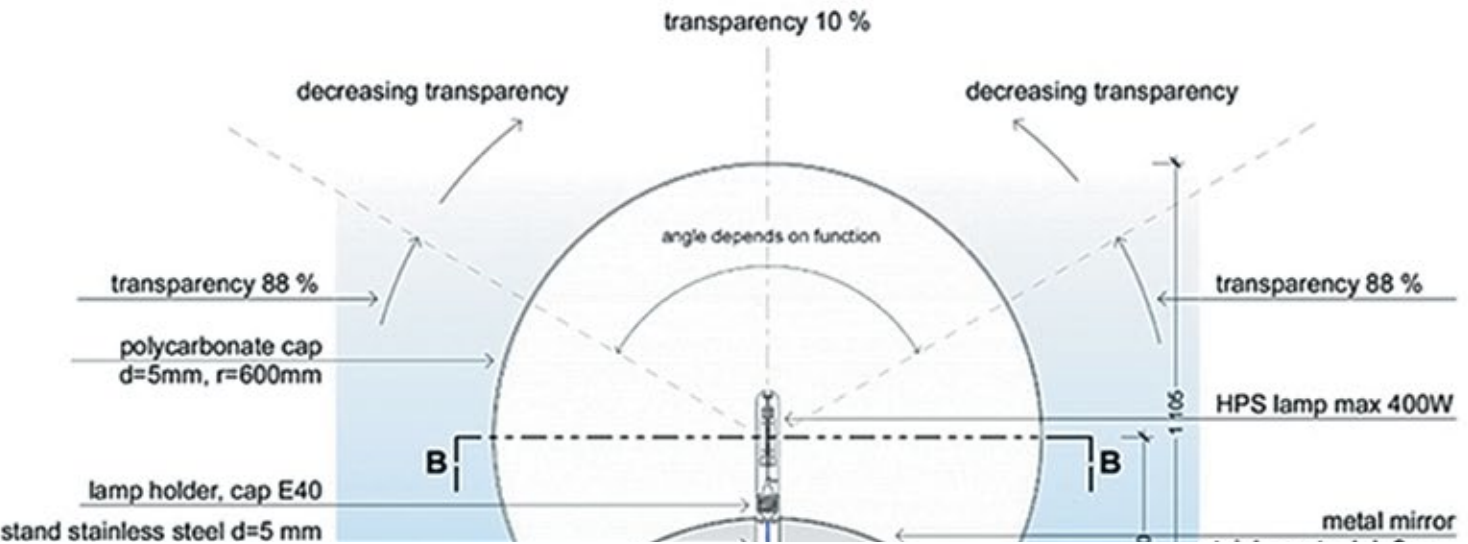
proposed solutions sparked a lively debate among the panellists. Light took distinctive and inspiring forms...exotic, utopian, colourful, refined, high-tech, surprising! The lighting was adapted to the environment and met sustainability criteria. It often served a therapeutic role, but the forms of the light themselves were infinitely varied. Light sometimes took the shape of a luminous tree in the dark night or a luminescent stem rising from the ground. Sometimes, it challenged the sky in free-floating globes, or framed a space where people could gather. Some entrants designed lighting that took on characteristics of the aurora borealis and the inukshuks found in northern Canada. At other times the light acted as a bridge to ensure an individual's safe passage, or was as mobile and as easily transportable as a walking stick. These northern light

designs sometimes covered the community like a blanket, or set out to spark a party and a performance, or simply stood out as a luminous structure or a ball of light placed on the North's lunar-like landscape.

The judges considered the differences between communities in the sparsely populated Far North and urbanized Scandinavia. They particularly liked the idea of illumination bringing people together on the long winter nights. They appreciated the therapeutic value of the sun-like illumination, and the element of spectacle, which inspires celebration - whether one is in a Norwegian city or an Inuit hamlet. Lastly, they greatly admired the diversity, ingenuity and uniqueness of the ideas.

The grand prize winner was Sergio Ramos for Color Cloud, Emotional System for Public Spaces. His illuminated installation, envisioned for Murmansk, Russia, was a modular structure made of propellers and lights. As the wind moves them, the propellers generate electricity to power the lights. The installation took the form of a luminous cloud that changed colour with the changing temperature. It invited people to gather and party, or to have a light-therapy session. The magical and extraordinary quality pleased the jury, because in the long Nordic night, there is nothing like a festive gathering to keep warm.





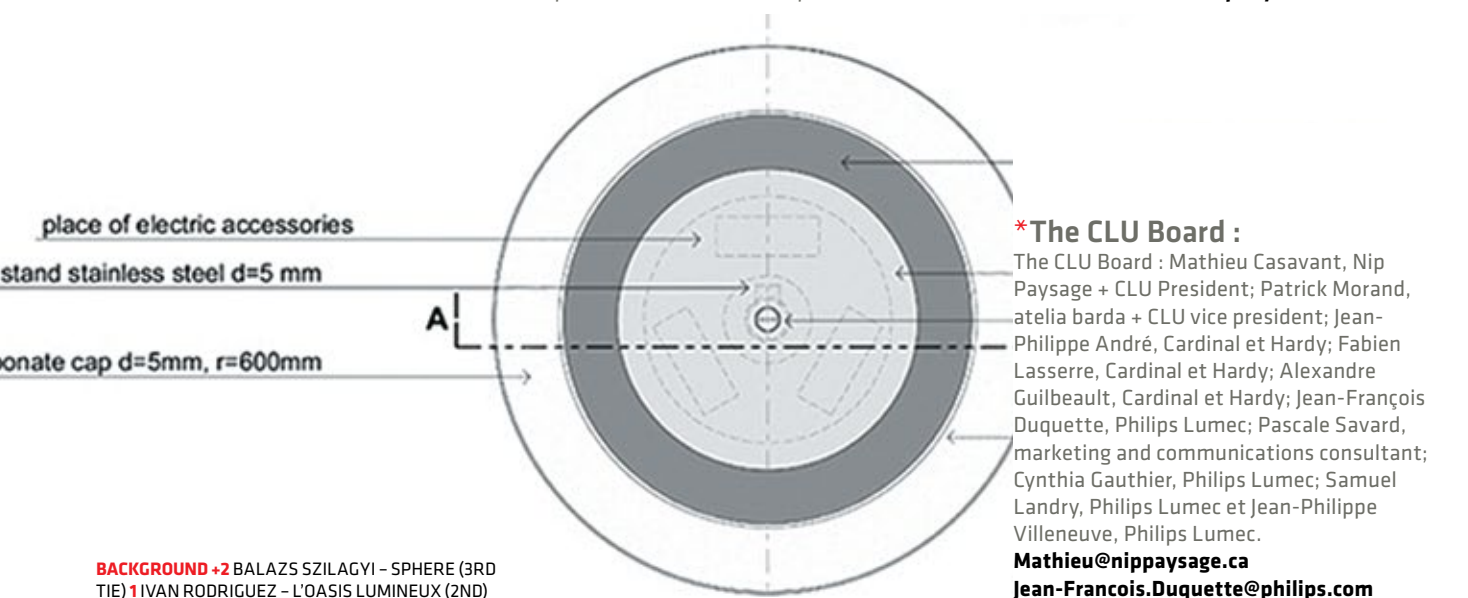
Second prize went to Ivan Rodriguez of Columbia for Oasis Lumineuse, which magnificently met a criterion that the judges had unanimously declared essential: the idea of gathering. This luminous oasis brought physical and psychological well-being together by providing light therapy. Light standards filled the meeting space with blue light.

Third prize was a tie between Balazs Szilagyi (Hungary) for Sphère and Roger Trempe (U.S.A.) for Arctic Blossom. Both were recognized for their respective projects' poetic and aesthetic achievement. The form of their structures, a sphere and a luminous tree, were well integrated into the Nordic terrain.

The LIGHTITUDE 2012 adventure is over. CLU hopes, of course, that these original proposals will inspire real-world projects, but because the competition itself interested a large number of participants in lighting design, CLU can proudly proclaim, "mission accomplished"!

**LIGHTITUDE...invited designers to illuminate far northern areas.**

**Check the web site for the 2013 contest: [www.lumec.com/company/fondation\\_clu.html](http://www.lumec.com/company/fondation_clu.html)**



**BACKGROUND +2 BALAZS SZILAGYI - SPHERE (3RD TIE) 1 IVAN RODRIGUEZ - L'OASIS LUMINEUX (2ND)**