

DAYLIGHT IN BUILDINGS

REGION 1 WESTERN EUROPE

Project: **Silo of the ambient light**
Students: Anniina Rautakoski

School: Metropolia University
of Applied Sciences
Teacher: Janne Järvinen
Country: Finland

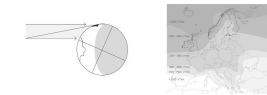


As the snow melts in the Arctic Circle, winters are becoming increasingly darker. The project "Silo of the Ambient Light" offers a poetic solution to this issue by repurposing old grain silos as light collectors. These silos function like lanterns, reflecting light back into their surroundings. They can be used as workplaces, social spaces, or simply as places to enjoy extended daylight.



2024 Regional winners

Daylight in the subarctic

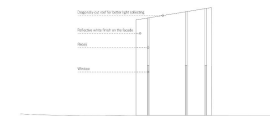
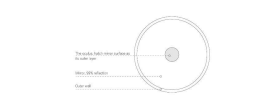


At the Arctic Circle our winters are dark due to the earth's axial tilt. In winter, the sun shines from a low angle for zero to a few hours and the daylight is mostly ambient light. Due to climate change there will be less snow in winters which makes the daylight even more scarce. It is important to create ways to maximize this little daylight we get.

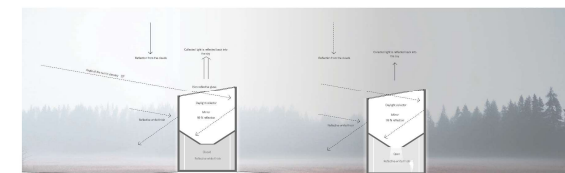


Snow reflects light, which brightens the surroundings. Without snow, the dark ground and trees absorb most of the daylight.

Reusing old grain silos as light collectors



Reflective mirror in the cone is made from multiple layers of plastic. Using materials that reflect almost 100% of light can be used to collect and maximize the daylight without using any electricity.



The silo's conical ceiling is punctured with an oculus window. The oculus can be closed or opened depending on the usage of the space. When the oculus is closed, the daylight enters through the thin window openings and the silo works as a daylight collector that lights up the surroundings.



When the oculus is opened the main space is filled with daylight that has been funneled in through the reflective cone. The oculus leaks the light into the space, which reduces the light reflectors into the surroundings.

DAYLIGHT IN BUILDINGS

REGION 2 EASTERN EUROPE & THE MIDDLE EAST

Project: **Lightroof**
Students: Aleksandra Cassino

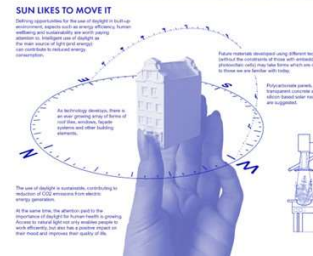
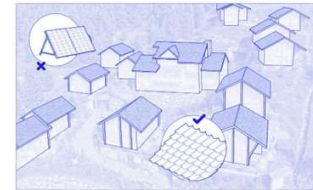
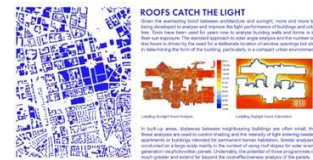
School: Politechnika Warszawska
Teacher: Anna Lorens
Country: Poland



The project "Lightroof" proposes an innovative roofing design that creates a light-permeable structure. This system offers a streamlined solution for urban farming by harnessing natural daylight, thus reducing CO2 emissions associated with electric energy generation. The roof covering captures, stores, and transmits solar energy directly to the plants beneath it. This allows plants to be cultivated directly under the roof, functioning like a covered greenhouse that remains invisible from the outside of the building.

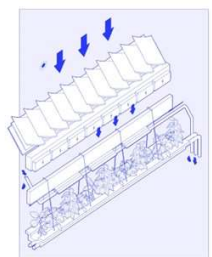
LIGHTROOF

Lightroof is a roofing design system which uses photovoltaic cells and is itself a light-permeable structure.



THE WORLD GOES VEGETAN

As the world's population grows, the demand for food will also increase. One way to meet this demand is by growing food in urban areas. This can be done by using vertical farming, which is a method of growing plants in a controlled environment. This allows plants to be grown in a small space and with a high yield. This is a sustainable way to grow food that can be repeated over and over again.



LET THERE BE LIGHT
Lightroof is a roof covering design system that does not use photovoltaic cells but provides a light-permeable structure instead. As a result, plants can be cultivated directly under the roof covering, which can be placed on the existing building. At the same time, the type of material, color, size and shape of the roof covering can vary depending on the requirements of the building.

LIGHT CAPTURING
The roof covering not only captures and stores solar energy, but also transmits it directly to the plants growing in the building.

ENERGY STORAGE
In case of roof structures of historic buildings that offer substantially in terms of their appearance in different climate zones, a case-specific and unique material combination (based on a combination of the above materials in different proportions) needs to be sought depending on the location and climate zone.

DIVERSITY
The way of plants to be cultivated under a roof structure is also significant. The plants to be chosen should correspond to the roofing in terms of their appearance in different climate zones, a case-specific and unique material combination (based on a combination of the above materials in different proportions) needs to be sought depending on the location and climate zone.

FOOD SOURCING
Use standard photovoltaic cells. The Lightroof system stores solar energy for later use during night hours or on days with less sunlight, by powering lamps that mimic daylight.

DAYLIGHT IN BUILDINGS

REGION 3 THE AMERICAS

Project: **Lighting up the Rocinha favela**
Students: Paulo André Pereira & Mariana Costa do Carmo

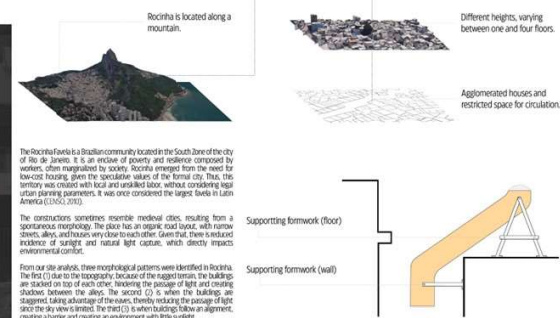
School: Universidade Federal do Rio de Janeiro
Teacher: Eliane Silva Barbosa
Country: Brazil



The project "Lighting up the Rocinha Favela" is set in a neighborhood in Brazil, where narrow streets and tightly packed houses limit the reach of natural daylight. To address this, the project proposes installing light tunnels on rooftops to extend natural light into the narrow alleys below. This increase in natural light will enhance visibility and safety while also helping to reduce diseases like tuberculosis by providing more sunlight to the inhabitants.

LIGHTING UP THE ROCINHA FAVELA

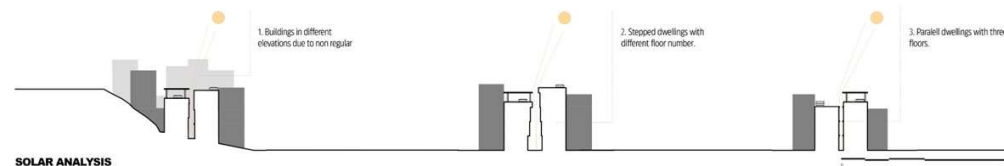
RIO DE JANEIRO, BRAZIL

**VELUX SUN TUNNEL SOLUTION**

Inspired by Velux product solutions for providing sunlight, the project proposes the installation of light tunnels in the alleys of Rocinha Favela, extending the reach of natural light in the environments. This solution aims to be practical, with low implementation costs and easy installation, utilizing a replicable technology already supported by Velux's product expertise.

The insulation of light tunnels in this context is innovative, as it will be done in external environments using a technology typically seen in internal spaces. This pioneering approach is possible due to the local morphology, which features narrow alleys and buildings close to the boundaries, between three and five floors. The proposal includes installing the capture bars on the rooftops of the buildings (steel supports will be fixed to the fabric), due to minimal interference from the surroundings. From this point, a light tube takes light that captures the light and directs it to the intended location; the alleys, will be installed.

The solution promotes visibility and can help reduce diseases. The urban layout of Mexico facilitates the airborne transmission of viruses and bacteria, mainly tuberculosis. The use of light tunnels in the alleys can help capture sunlight in the alleys of the favela contributes to reducing the problem. Lastly, the solution can be maximized when associated with light colors on the walls.



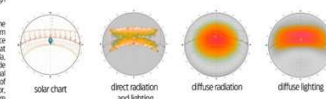
SOLAR ANALYSIS

The city of Rio de Janeiro has a hot and humid climate, with predominantly partly cloudy days, and is located in Bioclimatic Zone 8, which suggests design guidelines such as ventilation and shading²¹. The summer is characterized by higher rainfall, while the winter is drier, with predominantly sunny days, which directly impacts the availability of natural light. However, despite the variation in light availability throughout the year, the amount of radiation is high year-round.

The concept of urban enclosures is explored by Mascaro²⁰ when relating the proportion between the height of buildings and the free space between them and its intrinsic relation with the sky view factor. The smaller the distance between the buildings and the greater their height, the smaller the angle that configures the visible area of the sky, which is the case in the Rocinha favela, impacting natural light and thermal comfort. The capture of natural light inside the buildings results from three components: celestial component, external reflection component²¹, and internal reflection component. In the case of Rocinha, the celestial component is impaired due to the low sky view factor, and external reflection is reduced due to low transmittance, as most walls are made of uncoated ceramic blocks or glass without tint.

Lighting and radiation charts

source: `src-path(application)` and `OE-SAY(application)`



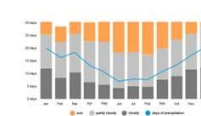
Sky View Factor Diagram

source: MASCAPO, L.; MASCAPO, J. *Ambiência Urbana - Urban environment*. 3rd edition. Porto Alegre: Edi. Maqueto Editora, 2003.



Cloudy sky, sun and days of precipitation

source: metacblue, 2024



¹¹ [1999A, Nelson-Salek, 2000], [2000A, Berman, 2000], [2000B, 2001, 2002], [2001, 2002], [2002, 2003], [2003, 2004], [2004, 2005], [2005, 2006], [2006, 2007], [2007, 2008], [2008, 2009], [2009, 2010], [2010, 2011], [2011, 2012], [2012, 2013], [2013, 2014], [2014, 2015], [2015, 2016], [2016, 2017], [2017, 2018], [2018, 2019], [2019, 2020], [2020, 2021], [2021, 2022], [2022, 2023], [2023, 2024], [2024, 2025], [2025, 2026], [2026, 2027], [2027, 2028], [2028, 2029], [2029, 2030], [2030, 2031], [2031, 2032], [2032, 2033], [2033, 2034], [2034, 2035], [2035, 2036], [2036, 2037], [2037, 2038], [2038, 2039], [2039, 2040], [2040, 2041], [2041, 2042], [2042, 2043], [2043, 2044], [2044, 2045], [2045, 2046], [2046, 2047], [2047, 2048], [2048, 2049], [2049, 2050], [2050, 2051], [2051, 2052], [2052, 2053], [2053, 2054], [2054, 2055], [2055, 2056], [2056, 2057], [2057, 2058], [2058, 2059], [2059, 2060], [2060, 2061], [2061, 2062], [2062, 2063], [2063, 2064], [2064, 2065], [2065, 2066], [2066, 2067], [2067, 2068], [2068, 2069], [2069, 2070], [2070, 2071], [2071, 2072], [2072, 2073], [2073, 2074], [2074, 2075], [2075, 2076], [2076, 2077], [2077, 2078], [2078, 2079], [2079, 2080], [2080, 2081], [2081, 2082], [2082, 2083], [2083, 2084], [2084, 2085], [2085, 2086], [2086, 2087], [2087, 2088], [2088, 2089], [2089, 2090], [2090, 2091], [2091, 2092], [2092, 2093], [2093, 2094], [2094, 2095], [2095, 2096], [2096, 2097], [2097, 2098], [2098, 2099], [2099, 2100], [2100, 2101], [2101, 2102], [2102, 2103], [2103, 2104], [2104, 2105], [2105, 2106], [2106, 2107], [2107, 2108], [2108, 2109], [2109, 2110], [2110, 2111], [2111, 2112], [2112, 2113], [2113, 2114], [2114, 2115], [2115, 2116], [2116, 2117], [2117, 2118], [2118, 2119], [2119, 2120], [2120, 2121], [2121, 2122], [2122, 2123], [2123, 2124], [2124, 2125], [2125, 2126], [2126, 2127], [2127, 2128], [2128, 2129], [2129, 2130], [2130, 2131], [2131, 2132], [2132, 2133], [2133, 2134], [2134, 2135], [2135, 2136], [2136, 2137], [2137, 2138], [2138, 2139], [2139, 2140], [2140, 2141], [2141, 2142], [2142, 2143], [2143, 2144], [2144, 2145], [2145, 2146], [2146, 2147], [2147, 2148], [2148, 2149], [2149, 2150], [2150, 2151], [2151, 2152], [2152, 2153], [2153, 2154], [2154, 2155], [2155, 2156], [2156, 2157], [2157, 2158], [2158, 2159], [2159, 2160], [2160, 2161], [2161, 2162], [2162, 2163], [2163, 2164], [2164, 2165], [2165, 2166], [2166, 2167], [2167, 2168], [2168, 2169], [2169, 2170], [2170, 2171], [2171, 2172], [2172, 2173], [2173, 2174], [2174, 2175], [2175, 2176], [2176, 2177], [2177, 2178], [2178, 2179], [2179, 2180], [2180, 2181], [2181, 2182], [2182, 2183], [2183, 2184], [2184, 2185], [2185, 2186], [2186, 2187], [2187, 2188], [2188, 2189], [2189, 2190], [2190, 2191], [2191, 2192], [2192, 2193], [2193, 2194], [2194, 2195], [2195, 2196], [2196, 2197], [2197, 2198], [2198, 2199], [2199, 2200], [2200, 2201], [2201, 2202], [2202, 2203], [2203, 2204], [2204, 2205], [2205, 2206], [2206, 2207], [2207, 2208], [2208, 2209], [2209, 2210], [2210, 2211], [2211, 2212], [2212, 2213], [2213, 2214], [2214, 2215], [2215, 2216], [2216, 2217], [2217, 2218], [2218, 2219], [2219, 2220], [2220, 2221], [2221, 2222], [2222, 2223], [2223, 2224], [2224, 2225], [2225, 2226], [2226, 2227], [2227, 2228], [2228, 2229], [2229, 2230], [2230, 2231], [2231, 2232], [2232, 2233], [2233, 2234], [2234, 2235], [2235, 2236], [2236, 2237], [2237, 2238], [2238, 2239], [2239, 2240], [2240, 2241], [2241, 2242], [2242, 2243], [2243, 2244], [2244, 2245], [2245, 2246], [2246, 2247], [2247, 2248], [2248, 2249], [2249, 2250], [2250, 2251], [2251, 2252], [2252, 2253], [2253, 2254], [2254, 2255], [2255, 2256], [2256, 2257], [2257, 2258], [2258, 2259], [2259, 2260], [2260, 2261], [2261, 2262], [2262, 2263], [2263, 2264], [2264, 2265], [2265, 2266], [2266, 2267], [2267, 2268], [2268, 2269], [2269, 2270], [2270, 2271], [2271, 2272], [2272, 2273], [2273, 2274], [2274, 2275], [2275, 2276], [2276, 2277], [2277, 2278], [2278, 2279], [2279, 2280], [2280, 2281], [2281, 2282], [2282, 2283], [2283, 2284], [2284, 2285], [2285, 2286], [2286, 2287], [2287, 2288], [2288, 2289], [2289, 2290], [2290, 2291], [2291, 2292], [2292, 2293], [2293, 2294], [2294, 2295], [2295, 2296], [2296, 2297], [2297, 2298], [2298, 2299], [2299, 2300], [2300, 2301], [2301, 2302], [2302, 2303], [2303, 2304], [2304, 2305], [2305, 2306], [2306, 2307], [2307, 2308], [2308, 2309], [2309, 2310], [2310, 2311], [2311, 2312], [2312, 2313], [2313, 2314], [2314, 2315], [2315, 2316], [2316, 2317], [2317, 2318], [2318, 2319], [2319, 2320], [2320, 2321], [2321, 2322], [2322, 2323], [2323, 2324], [2324, 2325], [2325, 2326], [2326, 2327], [2327, 2328], [2328, 2329], [2329, 2330], [2330, 2331], [2331, 2332], [2332, 2333], [2333, 2334], [2334, 2335], [2335, 2336], [2336, 2337], [2

DAYLIGHT IN BUILDINGS

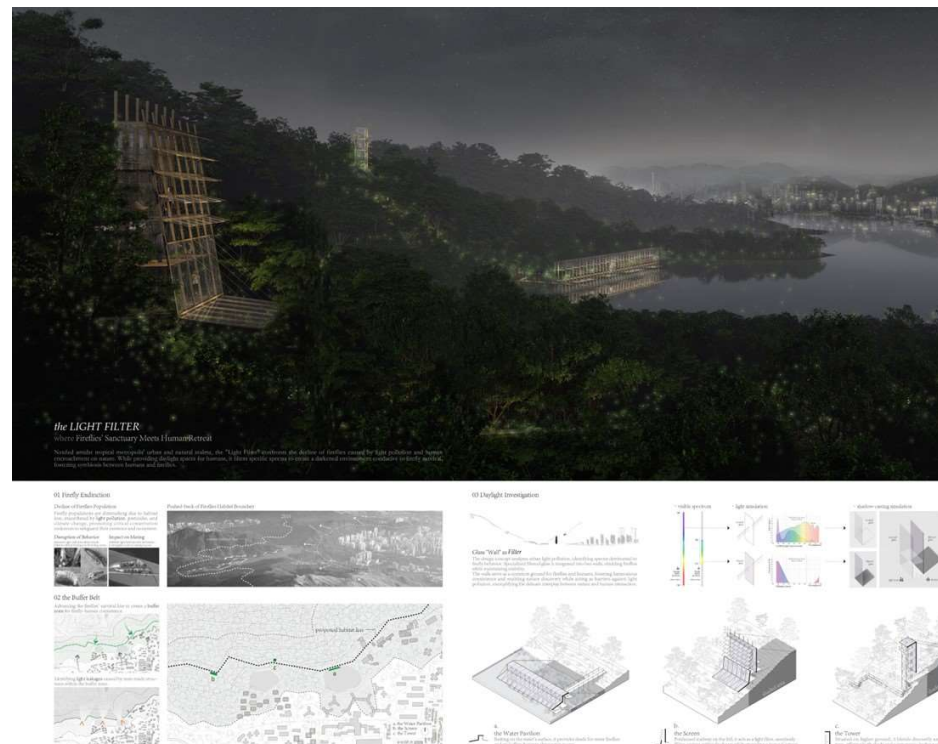
REGION 4 ASIA & OCEANIA

Project: **The light filter**
Students: Wan Zilin, Poon Gin Yong & Zang Jiayou

School: Tsinghua University
Teacher: Li Xiaodong
Country: China



The project "The Light Filter" addresses the decline of fireflies due to light pollution and human encroachment on nature. This project creates daylight spaces and viewpoints for humans while using specialized filtered glass to block specific light spectra, creating a darkened environment conducive to firefly survival.



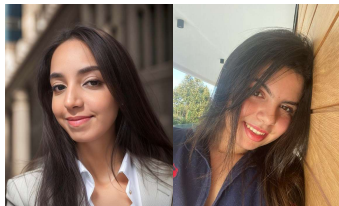
DAYLIGHT IN BUILDINGS

REGION 5

AFRICA

Project: **Radiant echoes**
Students: Kenza Kettani & Bouchra Rah

School: International university of Rabat
Teacher: Yassir Aziz
Country: Morocco



"Radiant Echoes" serves as a tribute to the victims of the 2023 Al Haouz earthquake. This project features an underground memorial building with roof openings that create an immersive experience for visitors, offering a poignant understanding of the victims' experiences before they passed away.



RADIANT ECHOES

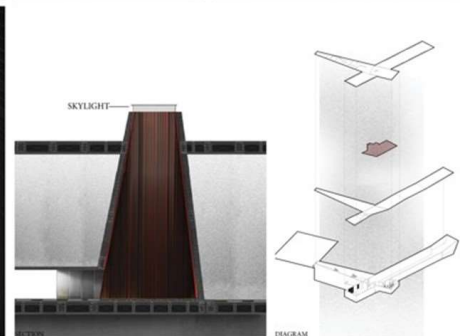
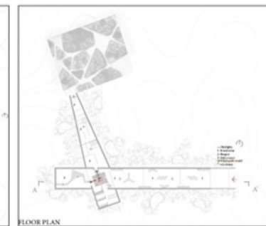
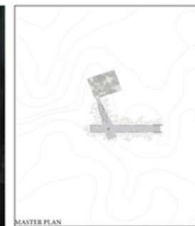
Radiant Echoes emerges as a tribute to those lost in the 2023 Al Haouz earthquake. Designed as a memorial, it offers visitors a pathway through grief towards hope and renewal.

Conceived in three distinct spaces—**Frustration, Despair, and Deliverance**—the memorial captures the spectrum of human emotion in the aftermath of tragedy. Visitors embark on a journey, beginning with the somber reflection of Frustration.

From here, they are presented with a choice to delve deeper into the fractured light of Despair or to embrace the warmth of Deliverance. Each path offers a unique experience, guiding visitors through the complexities of loss and resilience.

As a poignant gesture of remembrance, we have engraved the names of the deceased into the walls of the memorial, ensuring that their memory is forever etched into the fabric of Radiant Echoes.

Through this immersive experience, we invite visitors to navigate their own emotional trajectory, finding solace and strength as they journey from darkness to light.



DAYLIGHT INVESTIGATIONS

REGION 1 WESTERN EUROPE

Project: **Solar Sinter**
Students: Anders Eugen Lund

School: Royal Danish Academy
Teacher: Runa Johannesen
Country: Denmark



Inspired by Rajasthan's rural population, who live in clay-plastered adobe houses, the project addresses a common problem: monsoon rains washing away the clay walls, necessitating frequent repairs and maintenance. "Solar Sinter" proposes using a Fresnel lens to solar sinter the plaster, transforming the clay into ceramic, and making it more resilient. This innovation reduces the inhabitants' workload while preserving the traditional vernacular architecture.



SOLAR SINTER
Lens sintering clay plaster facades of Rajasthan's vernacular housing using solar rays, to better their resistance to the monsoon rain.

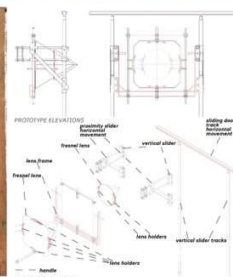
BACKGROUND:

A large part of Rajasthan's rural population lives in clay-plastered adobe houses. The thermal properties of these houses make them ideal for the hot conditions experienced during summer, while keeping its inhabitants warm during the cold winter nights. However, these walls are washed off during the heavy monsoon rains, requiring frequent repairs and maintenance.

Outside the monsoon the sky is always clear, and the sun is hot. The project wants to investigate the possibility of sintering already built plaster facades in rural Rajasthan in India. By using a Fresnel lens to solar sinter the plaster, making it ceramic and thus, more resilient. A Fresnel lens was researched as a frame designed to scan the surface of the facades. The lens was adjustable in all dimensions to approximate the sun angle. Local soil was collected and mixed into plaster. Combining the local tradition of decorating clay plaster facades with the properties of sintering clay turning to ceramic, a strengthening pattern was scanned onto plastered boards. This was done in an attempt to keep the traditional vernacular architecture alive, lightening the inhabitants' workload and ensuring continued



INDIAN PLASTER TEST



PROTOTYPE ELEVATIONS



RAJASTHAN'S YEARLY WEATHER CYCLE

CHAIN OF EVENTS:



PRODUCTION AND THEORY:

A large part of the prototype came from the recycling and reuse of aluminum scraps and dispersed parts from previous prototypes. The studio has a storage for excess material. Through adjustments of the design throughout the building process the prototype design was adapted to this surplus of metal parts. This was done for the following reasons:
 • To minimize the need to purchase new aluminum. As a very emission heavy material, any reduction in production is a plus.
 • To minimize cost.
 • To prove scalability. The prototype being made out of spare metal parts and scraps is a step in the direction of a site-centralized and more effective production of new frames.
 This approach rendered a fully functioning prototype, and settled within a culture very much alive in many places across the world, of making what you need from the resources available. A tradition where design is driven by necessity, and the notion of scarcity outweighs the need for historic design. This approach was theorized by people like Ernesto Orioli, who talks of 'lofting' coming from a Cuban context, and in India, the approach is often described by the word 'Jugaad'.



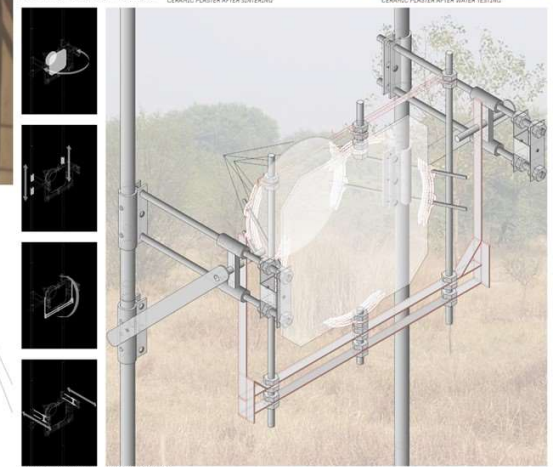
CERAMIC PLASTER AFTER SINTERING

REFLECTIONS:

The test proved the lens' abilities to alter both the physical and aesthetic properties of clay plaster. With sintered plaster showing slight improvement when in contact with water compared to non-sintered plaster.
 A bigger lens would be able to burn the plaster at a higher temperature at the focal point, thus improving the emergence of the sintered pattern, probably further improving its properties against water.
 A higher focal point temperature would also potentially reduce the time consumption of the sintering process. This would release more time to develop the aesthetic implications of the sintered pattern, and their relations with the traditional decor in the plaster building in Rajasthan.



CERAMIC PLASTER AFTER WATER TESTING



PROTOTYPE IN FIELD

PROTOTYPE IN FIELD

DAYLIGHT INVESTIGATIONS

REGION 2 EASTERN EUROPE & THE MIDDLE EAST

Project: **(No) daylight**
Students: Iwona Kin, Alicja Smoczyk,
Agata Czugała & Paweł Mordeja

School: Politechnika Wrocławska
Teacher: Tomasz Broma
Country: Poland



The project "(No) Daylight" focuses on illuminating green areas without electricity and without contributing to light pollution. The project features what appears to be a lamp, with a shade covered in luminescent paint that collects daylight during the day and emits a soft glow in the evening. The glass lamp beneath the shade is filled with water and has a spiral shape that traps light in its contours. Users can place a phone with the flashlight on underneath the lamp, creating a more atmospheric, diffused beam of light instead of a direct flashlight source.

(NO) DAYLIGHT

FORM

Fold: in the material accumulates the light making it more visible for the observer. The glass lamp beneath the shade.

TEXTURE
Beaded texture doesn't make any difference, as the folds are not big enough to accumulate the light.

HEIGHT

The height that can carry the light is limited. Above that measure the light starts to fade progressively.

SCALE

As the glass carries the light better than the air, bigger shapes work better and make a brighter area around it.

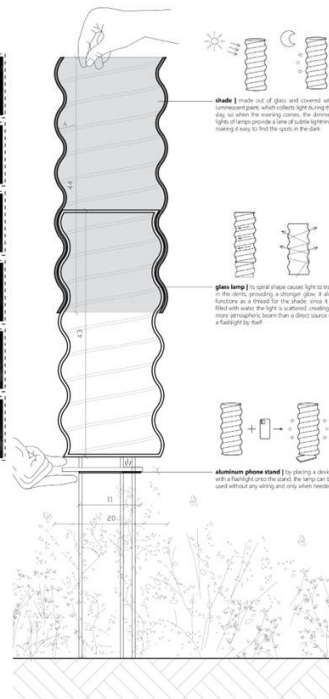
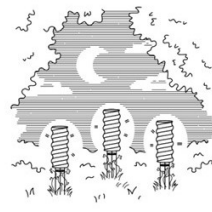
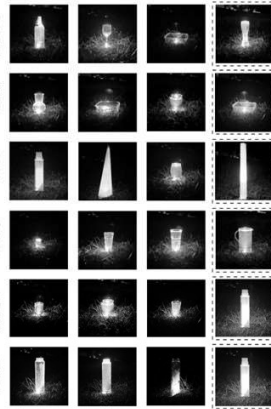
COLOR

Coated glass: darker than transparent one, breaks the amount of light, but white, matt coating transmits the light evenly, making the lamp brighter.

FILLING

If the lamp is empty, the light only follows the outside shape. But when it is filled with water, the whole shape transmits light.

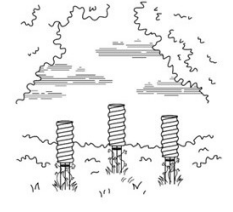
Our project presents a solution to a common problem: a lack of light at night in green areas, both urban and natural. The idea is to use natural light, as existing from "daylight", to illuminate the natural landscape. Our goal was to create a solution that provides light in these areas without causing light pollution or disturbing the environment. The initial idea came from the observation of a water bottle in a garden. By filling it with water, we noticed that the light from the sun was trapped inside, creating a soft glow. This inspired us to create a lamp that could collect daylight during the day and emit a soft glow in the evening. The lamp is made of glass and has a spiral shape that traps light in its contours. Users can place a phone with the flashlight on underneath the lamp, creating a more atmospheric, diffused beam of light instead of a direct flashlight source.



Collecting daylight using luminescent paint allows us to create a subtle reservoir of light spots that can shine at night, making walking through the area pleasant and safe. This approach also guides people toward the lamps.

Due to the properties of the paint, the light is emitted gradually and for a short time. The entire part made using a brush on the lamp, where the light from the flashlight is captured, making a pleasant atmosphere. The light is more intense, providing illumination during meetings.

We analyzed numerous shapes, textures, and things to create a form that naturally light most effectively. The best result was achieved with an object made of glass, featuring a spiral shape and filled with water. The spiral coating breaks the amount of light emitted, but glass is more pleasant than other materials. With these findings, we designed a lamp with two parts that fit together like a screw. The inner object is made of translucent glass, and the outer is a shade with a matt finish. By moving the top part, it is possible to adjust the amount and intensity of the light. The accumulation of light makes it brighter, filling the lamp with water above the light to spread evenly through the shape, creating a more pleasant glow. It doesn't interfere with greenery as the lamp's delicate and minimalist design allows plants to grow underneath it.



DAYLIGHT INVESTIGATIONS

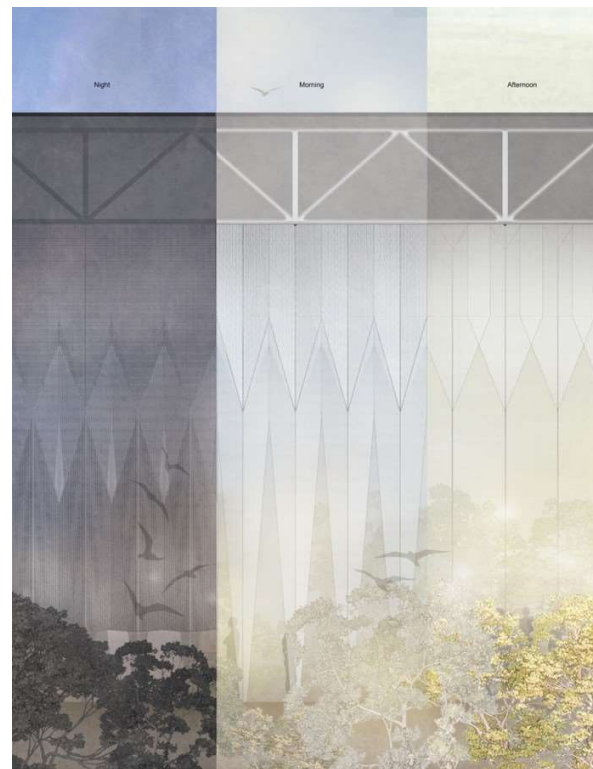
REGION 3 THE AMERICAS

Project: **FeatherGuard**
Students: Yining Ma

School: University of California, Berkeley
Teacher: Myrna Ayoub
Country: United States



"FeatherGuard" addresses the widespread issue of birds colliding with glass facades. The project offers a flexible and effective solution by combining lightweight glass with dot patterns and opaque coatings in a modular, foldable system. This system reduces the environmental reflections on glass during the day, adapting to various activities, while at night, foldable panels with opaque patterns block artificial light, further protecting birds.

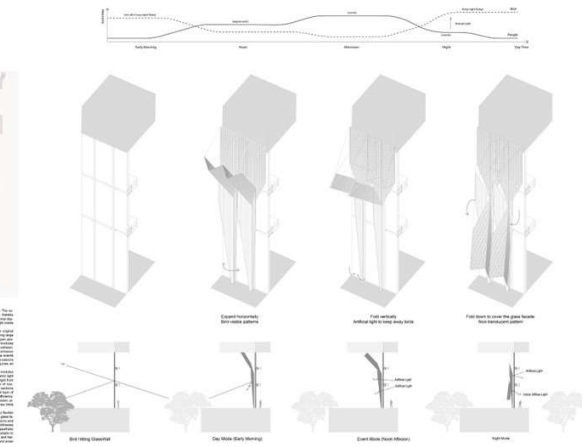


FeatherGuard

How do we design a building that is both beautiful and functional? The answer lies in the details.



The design of FeatherGuard is a response to the widespread issue of birds colliding with glass facades. The project offers a flexible and effective solution by combining lightweight glass with dot patterns and opaque coatings in a modular, foldable system. This system reduces the environmental reflections on glass during the day, adapting to various activities, while at night, foldable panels with opaque patterns block artificial light, further protecting birds.



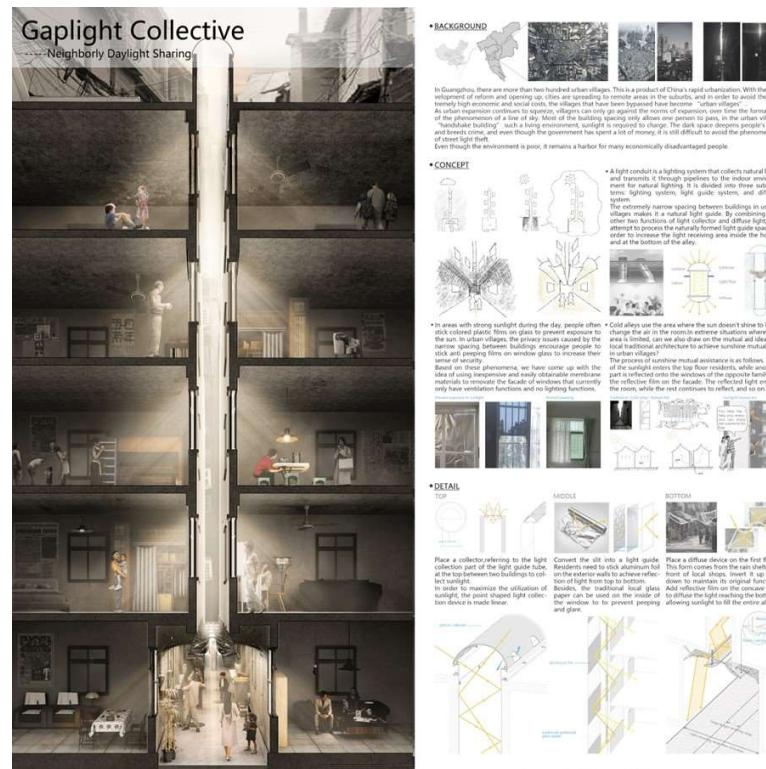
DAYLIGHT INVESTIGATIONS

REGION 4 ASIA & OCEANIA

Project: **Gaplight Collective**
Students: Zehong Zhang, Ruotong Luo,
Jiaxun Song, Dasen Li & Xinyue Dong

School: South China University of
Technology
Teacher: Zhenghao Lin
Country: China

The "Gaplight Collective" system utilizes the narrow gaps between buildings in urban villages in China as natural light guides. Atop these buildings, light collectors gather natural light, which is then transmitted through pipelines. Reflective surfaces on walls and windows enhance light reflection, while a diffuser device above pedestrian walkways spreads natural light downwards between buildings.



DAYLIGHT INVESTIGATIONS

REGION 5 AFRICA

Project: **Sparkling souls**
Students: Bidzan Pout Fabrice Emmanuel,
Abega Ebanga Rosalie Valentine,
Tambe Mcwilfried Masoda,
Ndibatchou Alexis Junior & Fopa
Jerry Karmel

School: École Nationale Supérieure des
Travaux
Teacher: Aba Nkase Alain
Country: Cameroon

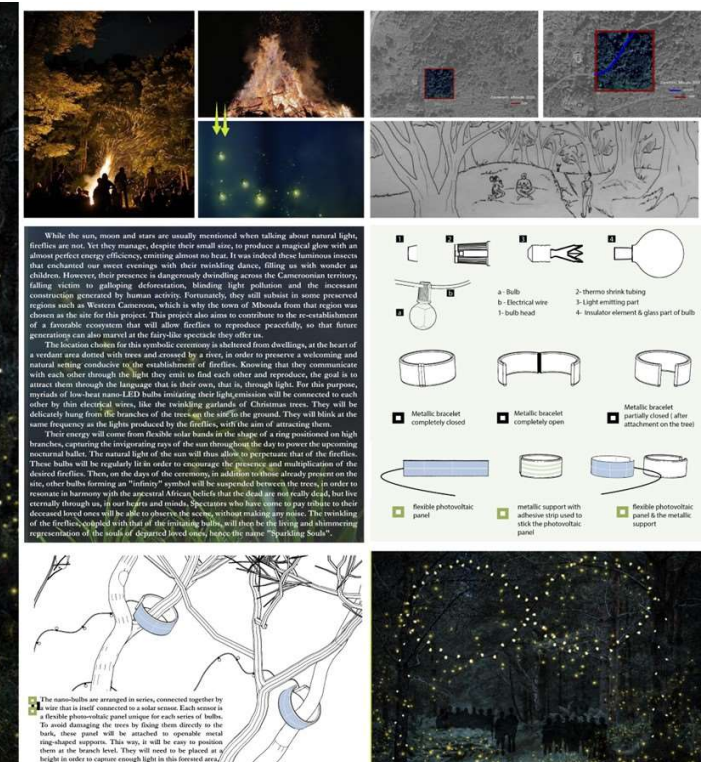


The project "Sparkling Souls" aims to make African funerary traditions more sustainable while creating a natural environment conducive to fireflies. Instead of traditional bonfires, the project proposes using solar-powered bracelets hung in trees and low-heat nano-LED bulbs that can be reused and recycled. These bulbs mimic the natural light emission and twinkling of fireflies, attracting fireflies to the area and enhancing the poetic scenery of the funerary traditions.



Sparkling souls

In African culture, peoples have long communed with the spirits of the deceased through nature, in an atmosphere of recollection and veneration. During funerary ceremonies in the Western region of a country called Cameroon, a blazing bonfire is lit, its sparkling light paying a deep and solemn tribute to those who have left us. But this ancestral practice, although rich in meaning, unfortunately remains harmful to the environment, with the quantities of CO2 released and the precious trees felled to fuel the flames. It is for this reason that, with a view to preserving this sacred tradition while keeping its message of hope and communion with the afterlife intact, this project aims to establish a new form of communication with departed souls, but this time through fireflies instead of flames, those fairy-like creatures whose delicate twinkling has always filled hearts with wonder.



ALL REGIONAL WINNERS

