

34TH ANNUAL IALD
INTERNATIONAL
LIGHTING
DESIGN
AWARDS



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FOREWORD

IALD President Victor Palacio, IALD



I am proud to introduce you to the winners of the 34th Annual IALD International Lighting Design Awards. As you flip through the pages of this book and take in the spectacular work of this year's winning design firms, I'd like to invite you to consider the question: who does lighting design serve?

This isn't a new question – we have asked it many times and in different ways. As with other discussions about our profession, this is a complex and circular conversation, and clear definitions are elusive. But even if a clear definition is difficult to reach, the experiences created by lighting designers are evident. An owner experiences satisfaction if the goals were achieved or exceeded; the architect will experience the value added by light to the project; and the end user will find the space more livable, productive, enjoyable or even lovable—thanks to the impact of light.

In some professions, the ultimate purpose is clear, since they have been there for ages! Doctors exist to maintain and improve people's health; lawyers provide justice; and we could talk about many others. But what is the purpose of a lighting designer?

What I have found is that lighting creates the experience of space through visual perception. Whether it is the person who lives in a given place or someone who just passes by, the integration of light with architecture provides a sense of relationship with the space, its elements, the surrounding environment and other people.

Lighting design goes far beyond the completion of a documented project; its impact is on the human level. Lighting design's biggest effect is on the lived experiences of people immersed in a visual environment.

The projects portrayed within this book are remarkable examples of the many ways in which users experience spaces—as a result of lighting and of the visual atmospheres created by quality designs.

I invite you to celebrate the excellence of light demonstrated here by our fellow lighting designers around the world, and to enjoy and learn from these remarkable examples of quality lighting.

**Victor Palacio, IALD
Tlalnepantla, México
IALD President, 2016 + 2017**

Foreword	1
Process	2
Overview	6
Radiance Award	8
Awards of Excellence	14
Awards of Merit	32
Special Citations	52
Advertiser Index	53
About the IALD	54
About the IALD Education Trust	56
About the LIRC	56
2017 Dinner Sponsors	57
Call for Entries	58
From the Judges	60

Front Cover Photo:
Harbin Opera House Interior Lighting Design
Harbin, Heilongjiang, China
Beijing United Artists Lighting Design Corp. Ltd.
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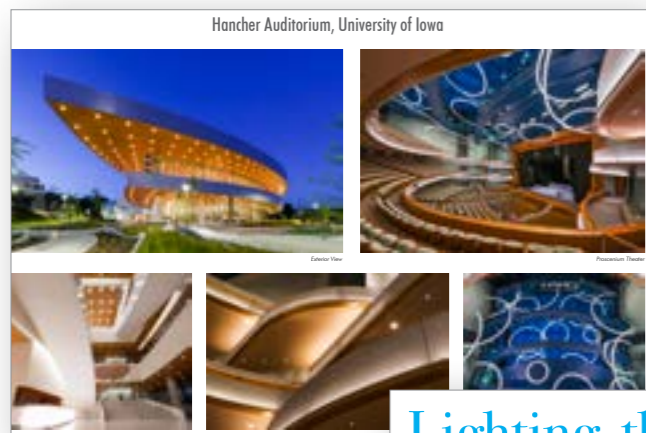
Back Cover Photos (Left to Right):
599 Lexington Avenue Ground Floor Upgrades
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Lighting the Rhythm of the Frozen Music

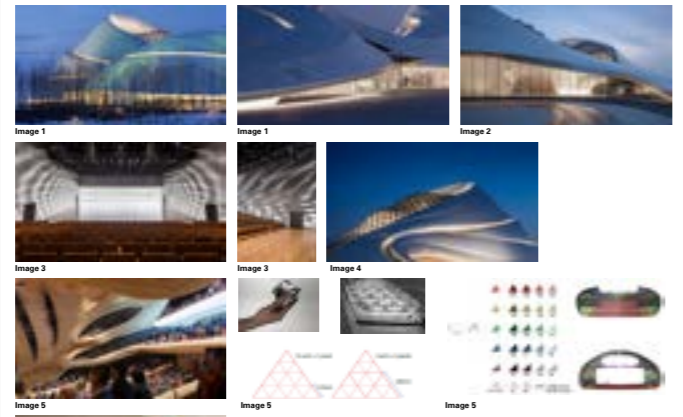
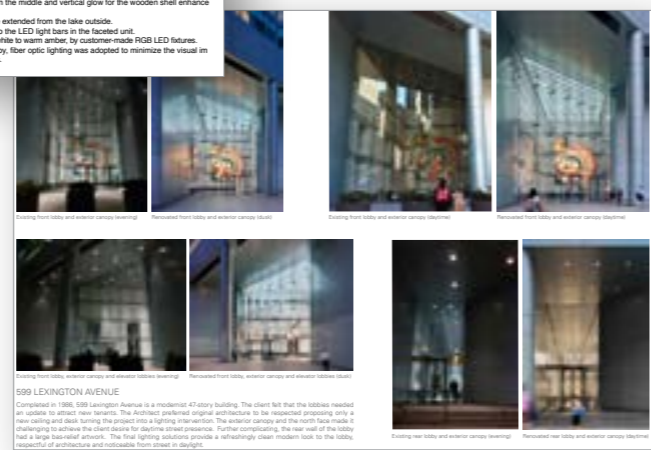
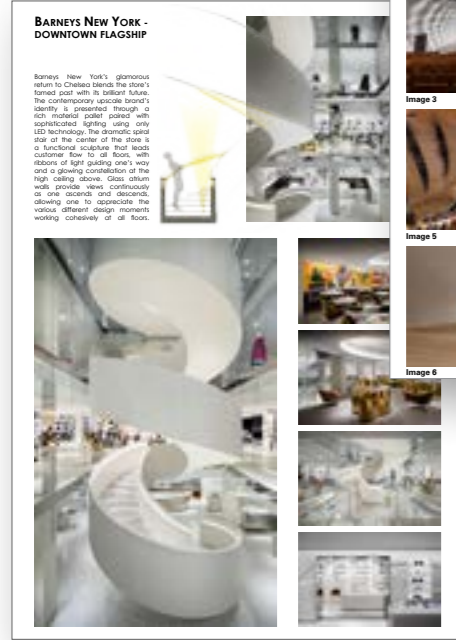


Image 1 Spotlights placed in the canopy's slots, directing light on ground to avoid reflection for people inside to see outside.
Image 2 Welcoming light at the entrance, super indirect light in the middle and vertical glow for the wooden steel entrance rhythmic ambient atmosphere in one piece of roof.
Image 3 The light on the wall seems to be the gleaming ripple extended from the lake outside.
Image 4 A thinking glass pyramid roof was created, thanks to the LED light bars in the faceted unit.
Image 5 The glowing "diamond" could change light from stary white to warm amber, by customer-made RGB LED fixtures.
Image 6 At the corridor from B1 parking plaza to the main lobby, their optic lighting was adopted to enhance the visual in facts, creating a dreamy stary grand entrance steps.



599 LEXINGTON AVENUE
 Completed in 1986, 599 Lexington Avenue is a modernist 47-story building. The client felt that the lobbies needed an update to attract new tenants. The architect preferred original architecture to be renovated preserving with a new ceiling and desk turning the project into a lighting intervention. The exterior canopy and the roof top made it challenging to achieve the client goals to decrease their electricity. Further complicating, the rear wall of the lobby had a large basement entrance. The final lighting solutions provide a refreshingly clean modern look to the lobby, respectful of architecture and accessible from street to daylight.

JUDGING PROCESS

The IALD International Lighting Design Awards program honors lighting design that reaches new heights, moves beyond the ordinary, and represents excellence in aesthetic and technical design achievement. Awards judging is held in person and lasts three days to ensure each project receives full consideration by the judges. Judging is kept anonymous, to uphold the integrity and impartiality of the rigorous process.

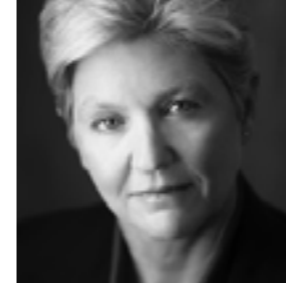
In the first phase of judging, the jury reviews the posters submitted by the entrants, accompanied by the 100-word brief. Judges discuss each poster and determine whether the project should move to round two. A supermajority – five out of seven judges – must vote “yes” for the project to proceed.

During the second round, the jury has the opportunity to review all the submitted evidence for every project. This includes photographs, renderings, technical drawings, and videos, as well as the 450-word brief submitted by the entrants. This brief gives submitters a chance to describe their design process, explain their specifications, and clarify what each image is intended to convey.

Final scoring is quantitative, with each judge confidentially assigning a numeric value to a series of criteria. (A full list of judging criteria is available under the “Awards” section at iald.org, under Call for Entries.) Ballots are tallied and results kept confidential until judging concludes. The highest point score winner among all of the entries receives the Radiance Award for Lighting Design Excellence.

Judging for the 34th Annual International Lighting Design Awards took place at the IALD Headquarters office in Chicago, IL USA in December 2016. Learn more about this year’s judges on page 60.

2017 IALD INTERNATIONAL LIGHTING DESIGN AWARDS CHAIR



Dawn Hollingsworth, FIALD
 Darkhorse Lightworks | Sherman Oaks, CA USA

Dawn Hollingsworth, LC, FIALD, is a born-again lighting designer having rediscovered her passion for illuminating the built environment. Her current work includes commercial, civic, education, mixed use, retail and hospitality projects with particular emphasis on creating lighting for healthy environments, judicious use of natural resources and employment of light as an artistic expression. In addition to her work as principal of Darkhorse Lightworks, Dawn is a senior lecturer at Otis College of Art and Design in Los Angeles.

FROM THE CHAIR

Over the last number of years, the IALD Awards program has made a number of changes, thanks to the hard work of the IALD Awards Task Force, chaired by Stephen Lees, FIALD – and I want to thank him particularly for his wonderful work with that group. Maintaining the prestige and integrity of this program is an ongoing process, and I believe the Task Force’s recommendations will help keep the IALD Awards relevant to our profession.

The IALD Awards is a living program, meant to capture the most exciting projects at the highest level of architectural lighting design excellence. I was so impressed this year by the caliber of all the projects the jury reviewed.

One of the judges on this year’s panel spoke at length to me after the judging about the high bar of submissions from all over the world. It’s clear that lighting design as a profession is vibrant, successful, and alive. You should all be proud of your work.

Dawn Hollingsworth, FIALD
 2017 IALD International Lighting Design Awards Chair



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Radiance Award
Harbin Opera House Interior Lighting Design
Beijing United Artists Lighting Design Corp Ltd
Harbin, China



Award of Excellence
599 Lexington Avenue Ground Floor Upgrades
Tillotson Design Associates
New York, NY USA



Award of Merit
Elements of Byron Central Facilities
Tony Dowthwaite Lighting Design Pty Ltd
Luxxbox Pty Ltd
Byron Bay, NSW Australia



Award of Merit
The Farm Residence
Electrolight
Gerroa, NSW Australia



Award of Merit
Gasholder Park
Speirs + Major
London, England UK



Award of Excellence
Barneys New York
Cooley Monaco Studio
New York, NY USA



Award of Excellence
Cathédrale Notre-Dame de Strasbourg
L'Acte Lumière
Strasbourg, France



Award of Excellence
Hancher Auditorium, University of Iowa
Cline Bettridge Bernstein Lighting Design
Iowa City, IA USA



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Kunstmuseum Basel Light Frieze
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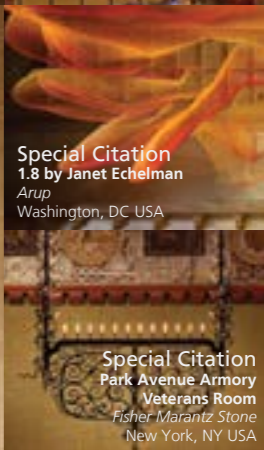
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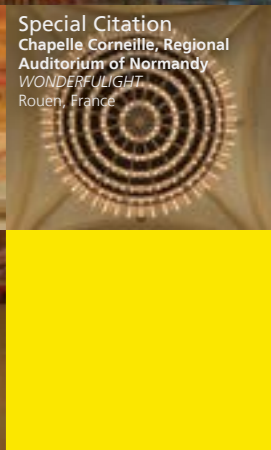
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Arup
Washington, DC USA



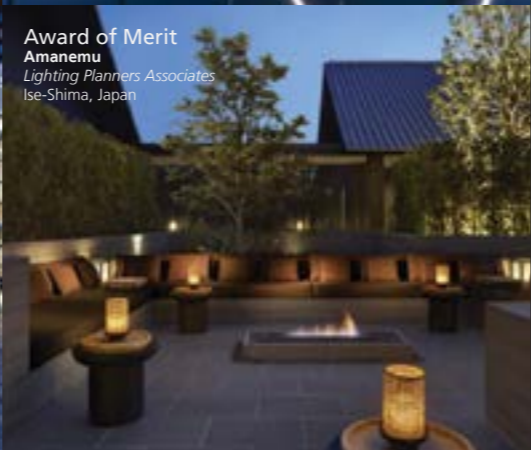
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Light + Design Associates
London, England UK

34TH ANNUAL IALD INTERNATIONAL LIGHTING DESIGN AWARDS



RADIANCE AWARD

FOR EXCELLENCE IN LIGHTING DESIGN

HARBIN OPERA HOUSE INTERIOR LIGHTING DESIGN HARBIN, CHINA

LIGHTING DESIGN

Beijing United Artists Lighting Design Corp Ltd

Dongning Wang, IALD
Yansong Ma
Qun Dang
Hayano Yosuke

Huiying Liu
Wei Guo
Ge Zhu
Qiang Chen

Yang Chen
Xiao Xia
Cheng Zhang
Junjie Wang



Harbin, China, known as “the ice city,” now houses an expansive, impressive opera house. Responding to the surrounding frozen landscape, the design team’s motto was “lighting the rhythm of the frozen music.” The lighting designers from Beijing United Artists aimed to give it a crystal-like purity and transparency. In response to the spirit of the northern city’s untamed wilderness and frigid climate, the building blends in with nature and the topography. The challenge of the lighting design was in finding ways to reveal the purity and clarity of the space while enriching the visitor’s experience of both the space and the music within.

The team devised three ways of lighting the main atrium in one piece of roof, developing a hierarchy. At the lobby

entrance, a “welcome mat” of light; in the middle, a super indirect light; and on the wooden shell at the end of the lobby, a vertical glow. All light fittings are completely hidden in the architecture, creating a pleasant rhythm of light unobstructed by technical details, and unplagued by hot spots or sharp corners. The wooden shell is a focal point of the lobby; washed lighting from above gives the whole lobby a warm inviting atmosphere. On the canopy outside, spotlights were placed in slots, directing light on the ground to avoid reflection and allow people inside to see out.

To create a twinkling effect on the pyramidal glass roof, the designer selected a quarter of each faceted unit, attaching it with dotted film. Sunlight adds a twinkle to each pyramidal unit,

creating different glass reflections throughout the day. At night, the filmed glass is grazed from below by LED light bars, seeming to glow from within and attracting visitor attention from far away.

In the big theater, the architect called for a glowing “diamond” for the owner’s VIP area above the mezzanine. Custom RGB LED fixtures are hidden behind the acrylic diamond panel and transition from starry white to warm amber, changing according to the event or the seasons. The starry, twinkling diamond approach is repeated in the corridor connecting the basement parking plaza and the main lobby: fiber optic lighting minimizes visual impact but creates a dreamy, starry grand entrance at the steps.

“This team generated incredible lighting

solutions to accompany an incredible piece of sculptural architecture,” one judge wrote of the project. “Just WOW,” wrote another.

Within the smaller theater, guests are reminded of the exterior of the building by the panoramic window behind the stage. This seamless connection to the outdoors mimics the gleaming ripple effect of the lake outside. The gleaming ripples of light on the walls are created by narrow-beam in-ground fixtures, carefully placed at the aisles along the walls. The irregular wall texture works with the light to create drama, rhythm, and pleasing shadows.

To achieve purity in the space, it was important to designers that guests see the light and not the fixtures. The concept designer worked with a software expert and an industrial designer. Together, this team calculated the illumination of each space, while making expert recommendations on where fixtures might be hidden. Through their efforts, visitors can explore the beauty of the space without awareness of any lighting fixtures.

“This is a breathtaking lighting integration and a stunning technical achievement,” another judge wrote. “The lighting design could not support the architecture any better. The audacity of the design amazes.”

The audacity of the design amazes

Concept Rendering

Three ways of lighting the main atrium in one piece of roof: entrance (welcome light mat), the middle (super indirect light), and wooden shell (vertical glow), enhances rhythmic ambient atmosphere.

Left: Welcome light mat

Middle: Super indirect light

Right: Vertical glow

Rendering credit: MAD Architects

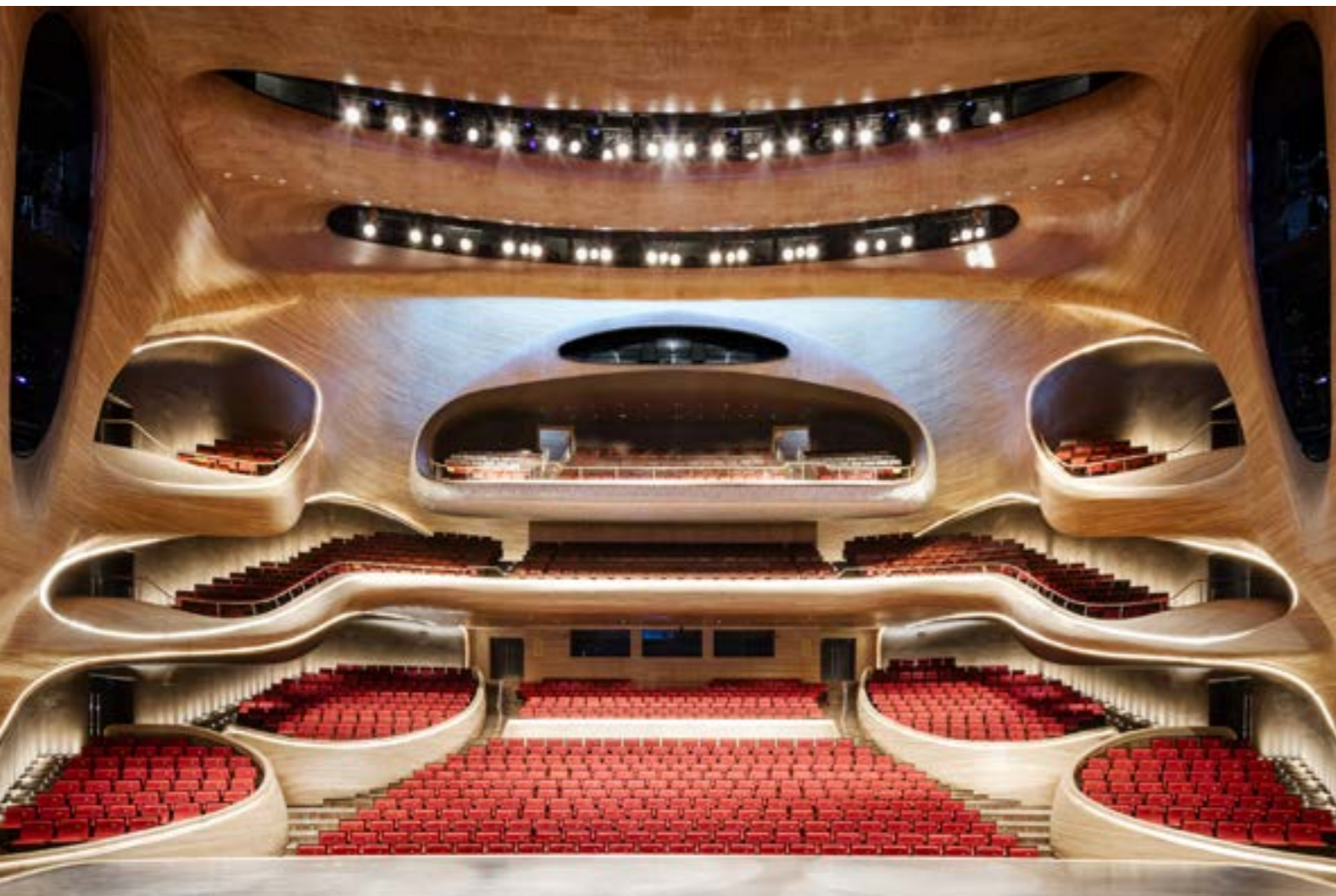


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Incredible lighting solutions to accompany an incredible piece of sculptural architecture



LIGHTING DESIGN

Dongning Wang, IALD
 Yansong Ma
 Qun Dang
 Hayano Yosuke
 Huiying Liu
 Wei Guo
 Ge Zhu
 Qiang Chen
 Yang Chen
 Xiao Xia
 Cheng Zhang
 Junjie Wang
 Beijing United Artists Lighting Design Corp Ltd

CLIENT

Harbin Songbei Investment and Development Group Co Ltd

ARCHITECTURE

MAD Architects

EXTERIOR AND LANDSCAPE LIGHTING DESIGN

TORYO International Lighting Design Center

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Beijing Turenscape Institute

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MAD Architects
 Shenzhen Keyuan Construction Group Co Ltd

INTERIOR DECORATION CONSULTANTS

Harbin Weimeiyuan Decoration Design Co Ltd

ACOUSTICS CONSULTANTS

Acoustic and Theater Special Design & Research Studio of East China
 Architectural Design & Research Institute

STAGE MECHANICAL ENGINEERS

Beijing New Era Architectural Design Ltd

SIGNAGE DESIGN

Shenzhen Freesigns Signage Co Ltd

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AWARD OF EXCELLENCE

**599 LEXINGTON AVENUE
GROUND FLOOR UPGRADES**
NEW YORK, NY USA

LIGHTING DESIGN

Suzan Tillotson, IALD

Mitul Parekh

Shan Jiang, Associate IALD

Tillotson Design Associates



Watch Video

A restrained but brilliant solution to a challenging collaborative problem



Originally completed in 1986, 599 Lexington Avenue is a modernist 47-story building. The client felt that the lobbies needed an update to attract new tenants, but the architect preferred original architecture to be respected, turning the project into a lighting intervention. The exterior canopy and the north face made it challenging to achieve the client's desire for daytime street presence. Further complicating the scope, the rear wall of the lobby had a large bas-relief artwork. The final lighting solutions provide a refreshingly clean modern look to the lobby, respectful of architecture and noticeable from the street in daylight.

The fifty-foot-high lobby glass façade showed reflections both during daytime and evening; the north face and the

extended canopy limited the daylight penetration which exacerbated the daytime contrast problem. A large commissioned bas-relief artwork on the rear wall needed controlled high level illumination for it to pop.

Besides an updated security desk and a new plasterboard ceiling, the architect did not want to make any other changes in deference to the original architecture. The polished stone walls did not catch light with wall grazing and showed reflections with wall washing, suggesting that a luminous ceiling was necessary to properly illuminate vertical surfaces. A backlit ceiling was neither feasible nor considered appropriate for the architecture.

As a solution, Tillotson Design Associates conceived of a series of suspended vertical fins with appropriate luminosity – this blended with the architecture, providing a connection to the existing façade fins, and filled the lobby volume with light. Edge-lit with linear dimmable LED fixtures at top, the clear fin glass has a translucent frit providing a diaphanous appearance, allowing visibility through, and adding ingenuity to the concept of a luminous ceiling.

To punch the polished stone floor with light and add elements of sparkle, designers interspersed a grid of LED pendants between the fins, in a polished chrome finish that dematerialized them. This pendant vocabulary was extended

into the lower height elevator lobbies. Smaller sized and appropriately scaled for the space, a close grid of these pendants enlivened these cavernous spaces, aiding in wayfinding and adding to the dynamic experience of tenants and visitors waiting for taxis.

One judge called this “a restrained but brilliant solution to a challenging collaborative problem.”

Designers accented the artwork with carefully placed LED framing projectors with custom gobos created in-situ. Though providing high illumination, they also limit the spill on the surrounding wall and minimize shadows on overlapping three dimensional surfaces.

Since lighting was the main tool in transforming the space, the process was highly collaborative. Though the basic lighting concepts were developed by the lighting designer, the placement, sizing and detailing of all lighting elements were determined together with the architect. Multiple iterative CAD studies, renderings, mock-ups and a physical model were reviewed together to finalize the arrangement of all lighting elements.

The modernized lobby provides a unique, lively and luminous experience not only to the building entrants but also to the outside pedestrians even on a bright sunny day. “Well done,” wrote one judge, “in revitalizing a space to contemporary expectations.”



LIGHTING DESIGN
Suzan Tillotson, IALD
Mitul Parekh
Shan Jiang, Associate IALD
Tillotson Design Associates

ARCHITECTURE
FX Fowle

OWNER
Boston Properties

PHOTOGRAPHY
© Chris Cooper Photographer





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AWARD OF EXCELLENCE

BARNEYS NEW YORK
NEW YORK, NY USA

LIGHTING DESIGN

Emily Monato, Associate IALD

Yusun Hwang

Carol Castillo-Kuberski

Cooley Monato Studio



For the Barneys New York flagship store, Cooley Monato Studio created a lighting design that allows the spaces to feel cohesive, spacious and dynamic despite challenging existing conditions such as large floor expanses, irregular column grids, and low ceiling heights. The brand's contemporary and elegant identity is expressed through a rich material palette accentuated entirely by LED lighting.

The dramatic spiral stair at the center of the store is a functional sculpture, leading customer flow to all floors. Lighting the stair was a delicate collaboration in

which lighting designer and architect agreed that the stair's architecture could not be upstaged. Continuously lit, sinuous, hand rail covers follow the spiral at both stair walls, welcoming customers and leading them to other floors. Small, low wattage, in-grade uplights at the stair treads provide a subtle glow to the underside plane, softly enhancing its contours.

"The level of attention to detail, as well as the construction, is impressive, especially on the breathtaking staircase," one judge commented.

Apertures in the ceiling were specifically placed, not tied to a rigid grid and always keeping flexibility in mind. By using recessed, regressed, beveled trims, the ceiling apertures practically disappear from view. Millwork lighting allows for reduced energy use by lighting product from a close proximity.

Below-ground cosmetics, skincare, fragrance, and barbershop areas feature high color rendering lights in the ceiling to illuminate the array of products while lighting faces uniformly and without glare. The subtleties of the custom perimeter mural walls become

apparent as their edges catch light from strategically positioned grazers above, providing ambient light and adding to the perception of brightness even below-grade.

The Men's and Women's floors have distinctive, curved, illuminated ceiling pop-up covers (nicknamed 'amoebas') to provide ambient light, visual interest, and a little breathing room to the low ceilings. Accent light fixtures on the ceiling provide light that bounces off the glossy metal, organically-shaped display tops to create beautiful golden patterns above. Lit mirrors in the fitting rooms provide shoppers with even illumination while trying on clothes.

The warm light in the restaurant is dimmable and capable of creating various dining experiences. Light grazes and highlights rosewood feature walls, as well as the vertical surfaces of the bar area, providing bright planes for ambiance. A 36-foot mural painting is evenly lit from above, and light cove 'amoebas' break up the ceiling throughout.

Judges were impressed by the project's attention to detail, and the way the variety of design moments worked cohesively throughout the project. As one judge wrote, "Barneys New York is a beautiful example of elegant simplicity."

A beautiful example of elegant simplicity

LIGHTING DESIGN
Emily Monato, Associate IALD
Yusun Hwang
Carol Castillo-Kuberski
Cooley Monato Studio

ARCHITECTURE
Steven Harris Architects
Lalire March Architects

ENGINEERING
Rosini Engineering

INTERIOR DESIGNER
Rees Roberts + Partners

CLIENT
Barneys New York

PHOTOGRAPHY
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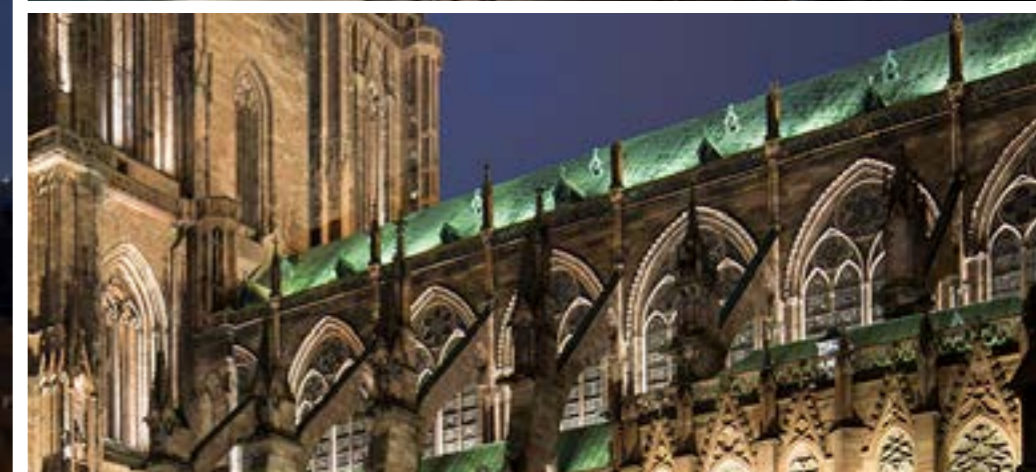
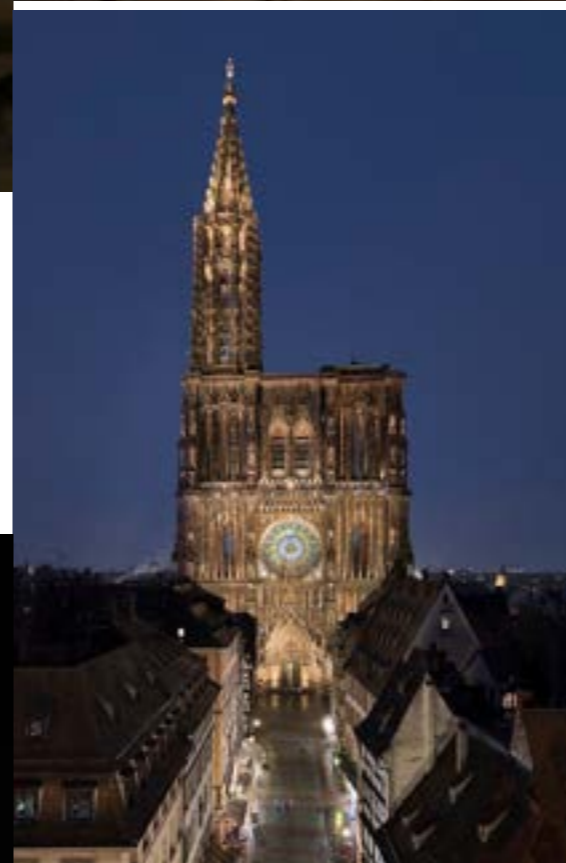


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AWARD OF EXCELLENCE

**CATHÉDRALE NOTRE-DAME
DE STRASBOURG**
STRASBOURG, FRANCE

LIGHTING DESIGN
Jean-Yves Soetinck
L'Acte Lumière



Considered one of the greatest masterpieces of gothic architecture, the iconic Strasbourg Cathedral revels in its newfound splendor. Six hundred LED projectors create warm accent lighting and highlights that contrast beautifully with the cast and modeled shadows, resulting in an overall glow and a peaceful illumination.

As a UNESCO protected site, the team from L'Acte Lumière was required to present, account for and share their choices with the validation committee, which included the building owner, funders and contracting authorities from the city, as well as the heritage foundation. Designers were required to complete a manifest stating their commitment to qualitative light as they revealed the architectural magnificence of this iconic Gothic cathedral.

After deep consideration of the sacred and iconographic facets and meanings of the structure, designers chose a precise and calculated balance of shadow and light to illuminate its presence. The brown and yellow sandstone comprised rich gradients of red and purples, corresponding to R8 - R9 CRI. This is a difficult color to render in high quality diodes, so designers selected a 2700K

fixture with a short chromatic distortion to ensure quality light. This solution infuses a global ambient luminescence onto the structure, allowing the deep colors of the sandstone and its intricate details to be revealed.

Focal glow and highlights were used to enhance the architecture and reveal detailed layers of masonry, like illuminated text. Dynamic white LED luminaires, soft gradients, and subtle tints were used to create two distinct nightscapes throughout the whole of the elevation.

Fourteen km of cable and 400 light sources are installed on the building. The entire installation was completed without any drilling into the stone, only in mortar joints. Bespoke clamping sleeves, collars, fixture corsets and luminaires were painted onsite with an accurate color match to the stone. As a result of these considerations, the entire installation can be removed without any damage to the structure, which was a key requirement of the heritage committee. None of the luminaires, except those in ground, are visible from the exterior. This results in a balanced, quiet "chiseled light," and a magnificent poetic glow of the building.

The Strasbourg Cathedral is, as one judge wrote, "a beautiful balance of highlighting and shadow" and an "impressive technical solution." A bridge between the earth and sky, an icon of darkness and light, a monument that ignites the imagination and reveals the passion of its builders.



LIGHTING DESIGN

Jean-Yves Soetinck
L'Acte Lumière

CONSERVATION ARCHITECTS

JCBA

ELECTRICAL ENGINEERING

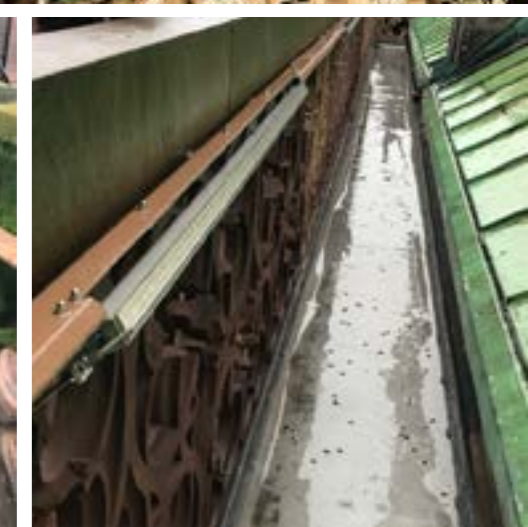
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ELECTRICAL CONTRACTORS

CITEOS

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AWARD OF EXCELLENCE

**HANCHER AUDITORIUM,
UNIVERSITY OF IOWA**
IOWA CITY, IA USA

LIGHTING DESIGN

Francesca Bettridge, IALD

Michael Hennes

Nira Wattanachote

Glenn Fujimura

Cline Bettridge Bernstein Lighting Design



Watch Video

EXCELLENCE

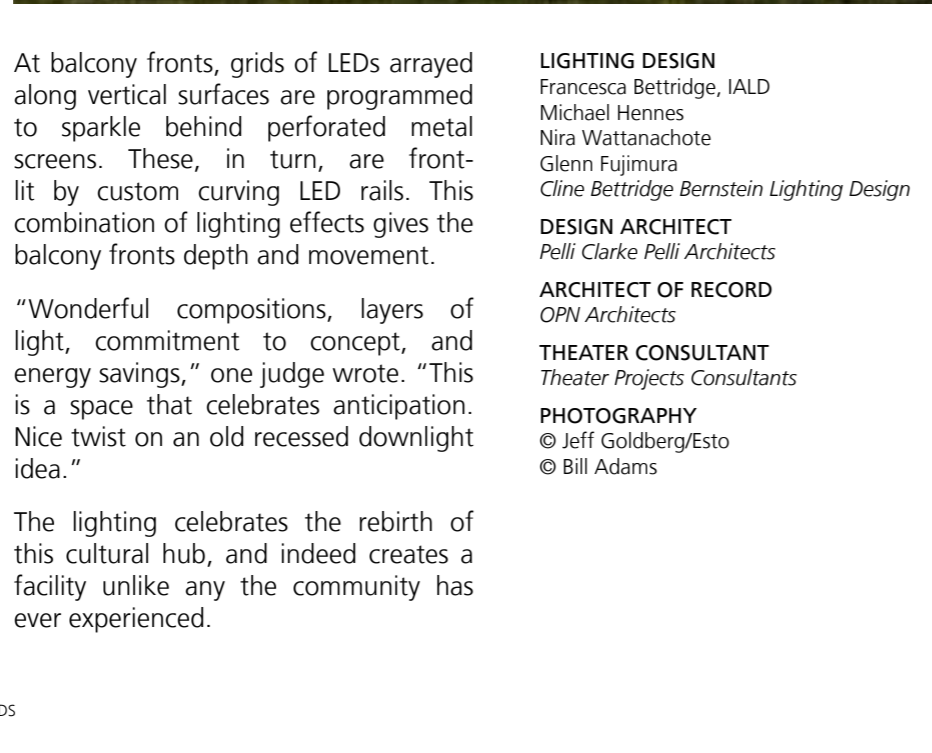
The owner of the Hancher Auditorium included a challenge in their brief to replace a beloved institution destroyed by flooding: "Give us something we've never seen before." Cline Bettridge Bernstein's design highlights the pastoral setting reflected in the architecture while creating a breathtaking experience for patrons.

A custom light fixture with a dropped lens lights the wood ceiling and describes the form of the building inside and out, dissolving barriers between interior and exterior. It achieves three purposes: its form and layout recalls a modern marquee, announcing the building's purpose as a theater; it creates rivulets of light relating to the river below; and it gives the building presence by allowing it to glow from within, circumventing ordinances prohibiting façade lighting. The apparent ease of the downlight pattern in the wood ceiling belies the considerable challenge of making the geometries work from every angle.

The lighting in the soaring atrium accentuates the space's height and gives it scale. The core wall is outlined with grazers in shielded, solite-lensed slots. This detail, repeated twice more, breaks-up the massive surface. The elevator core is lit top-to-bottom with the same detail. The glowing design of the coat-check and concession desks also masks considerable detailing. Each is evenly illuminated by one high-output linear fixture, easily accessible through the toe-kick. At the atrium ceiling, cove lighting and custom bracket-mounted fixtures illuminate curving skylights, preserving them as sources of light at night.

Within the theater itself, monumental custom fixtures create an awe-inspiring ceiling, while ingenious front-of-balcony ceiling, while ingenious front-of-balcony lights make the house sparkle and glow. Giant custom rings of light, varying from 8' to 55' in diameter, create the ceiling plane against a dark blue-painted slab. Partial arcs of these fixtures adjacent to the perimeter walls create the illusion that the lighting extends beyond the theater – again, dissolving boundaries and barriers between spaces and creating a dynamic, engaging experience. The rings feature glowing lenses and decorative illuminated points that can be programmed to sparkle and chase.

One judge called it "A beautiful, elegant solution for a theater design, seamlessly blending with the architecture."



At balcony fronts, grids of LEDs arrayed along vertical surfaces are programmed to sparkle behind perforated metal screens. These, in turn, are front-lit by custom curving LED rails. This combination of lighting effects gives the balcony fronts depth and movement.

"Wonderful compositions, layers of light, commitment to concept, and energy savings," one judge wrote. "This is a space that celebrates anticipation. Nice twist on an old recessed downlight idea."

The lighting celebrates the rebirth of this cultural hub, and indeed creates a facility unlike any the community has ever experienced.

LIGHTING DESIGN
Francesca Bettridge, IALD
Michael Hennes
Nira Wattanachote
Glenn Fujimura
Cline Bettridge Bernstein Lighting Design

DESIGN ARCHITECT
Pelli Clarke Pelli Architects

ARCHITECT OF RECORD
OPN Architects

THEATER CONSULTANT
Theater Projects Consultants

PHOTOGRAPHY
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AWARD OF MERIT

225 PARK AVENUE SOUTH

NEW YORK, NY USA

A 1920's neo-classical office in Gramercy Park called for the redesign of their lobby to attract a new high profile tenant. Anita Jorgensen Lighting Design provided crisp, contemporary, state of the art lighting to create a minimalist, light-filled environment highlighting new and existing architectural details.

The entrance to the lobby is a dramatic, double height barrel vault complete with decorative coffers. Concealed indirect linear LED lighting mounted above the cornice line provides illumination of this historic architectural feature, and creates a glowing archway above the updated glazed entrance.

Large format, circular LED pendants with direct/indirect light distribution create elegant floating halos of light, and provide general illumination along the length of the lobby. These decorative luminaires complement the curves of the vaulted entry. Decorative, state of the art LED pendants illuminate the circulation area. Concealed ribbons of LED light frame the new bronze elevators with a soft glow the judges called "restrained, clean, and welcoming."

Above the reception desk, a custom cascading chandelier with circular planes of illumination provides sparkle. The chandelier is composed of 162 OLEDs, with a color temperature to match the large direct/indirect pendants. Each OLED is a three-inch diameter circle, glare and shadow free, attached to a white wire stem. The rear painted bronze frosted glass wall behind the reception desk is grazed from above with a concealed LED wall wash cove. An LED ribbon of light at the base of the desk creates a soft glow

and a floating effect.

"This is a simple project," one judge wrote. "But the result is so memorable – clean, successful, and very elegant."



LIGHTING DESIGN

Anita Jorgensen, IALD
Naomi Castillo
Kristie Wolf
Anita Jorgensen Lighting Design

ARCHITECTURE

Anna Ammari
Graham Clegg
STUDIOS architecture

PROJECT OWNER

ORDA MANAGEMENT

PHOTOGRAPHY

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Fergus McCaffrey Gallery | Copyright: ERCO GmbH, www.erco.com | Photography: Edgar Zippel | Product: Light Board

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The fixture of choice for Fergus McCaffrey was ERCO's Light Board. With an integrated LED driver produced entirely in-house, Light Board pairs optimal light output with an elegant design that blends seamlessly into the architecture. The result is a harmonious, contemporary atmosphere with uniform illumination.

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AWARD OF MERIT + SUSTAINABILITY

888 BOYLSTON
BOSTON, MA USA



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The lighting design at 888 Boylston elevates culture and markets sustainable design features – at a human scale – to progressive tenants seeking to occupy modern speculative office space in Boston’s Back Bay.

The energy story is broad reaching, told at a city scale from blocks away through the wind turbines and building-integrated photovoltaic canopy crisply illuminated at the building’s crown. On a human scale, it is communicated through the plaza art lighting installation at the building’s doorstep. The poles are anemometers, shifting color in reaction to wind speed. But they’re not just decoration – they show a real-time reflection of the actual power generation of the rooftop turbines.

Upon entering, the lighting draws the eye upstairs against the architecture’s fluid curves. Light playfully orchestrates gaze from one accented feature to another, including art pieces, the front desk, and a green wall. Lighting designers worked with a horticulturalist to identify species that would flourish under the illumination levels actually achievable in the space. After quantifying the daylight, the team worked with the architect to detail

pockets that would conceal appropriate supplemental electric sources.

Similar properties within this client’s portfolio have lobby spaces illuminated to 30fc or greater, measured at the floor. Because perception of brightness is driven by luminance in the vertical plane, and because the team was aiming for LEED platinum, the lighting designers asked clients to consider adjusting their expectations to an average horizontal illuminance of 5-10fc. The resulting ceiling is a stunning, undulating, uncluttered ribbon.

Environmental stewardship was fundamental to the client’s vision. High-efficacy LED fixtures reduced energy consumption, but even more important is their small source size, offering precise optical control to limit light just where it’s needed. These precisely aimed fixtures increase visual contrast, placing all the sustainable design features at the forefront of the guest’s awareness. In support of 888 Boylston’s pending LEED platinum status, the interior lighting power density registers 26% under the ASHRAE 90.1 allowance, while the exterior saves 38% LPD.

LIGHTING DESIGN
Gabe Guilliams
Wei Liu
James Clotfelter
Jenny Werbell, Junior Associate IALD
Nick Mykulak
Chris Coulter
Buro Happold

ARCHITECTURE
FXFowle

LANDSCAPE ARCHITECTURE
Mikyoung Kim

MEP
Buro Happold

CONTRACTOR
Turner

PHOTOGRAPHY
© Gabe Guilliams



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Generation Brands™



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AWARD OF MERIT

AMANEMU
ISE-SHIMA, JAPAN

Amanemu is a villa-style resort situated in a richly forested national park overlooking Ago Bay in Mie Prefecture. The villas and spa on the large site are woven into the natural environment for an expanse full of invigorating quietness. The lighting design aims to help the guest fully enjoy the beautiful setting under the theme "dialog with moonlight."

The ongoing challenge of this project was how to create rich, high quality darkness while keeping safety in mind. Throughout the property, intervals between eye-stopping tree uplights and bollards are set depending on the speed of travel – car, cart, or foot. In communal corridors, small lanterns are placed carefully based on the scale and pitch of pillars to create a rhythm of light and shadow. Softly focused, diffused light shines on paintings and architectural fittings for a contained expression of light.

At the SPA open-air mineral pool, the design team let the steam rising into the night sky take the leading role. Small lanterns illuminate walking areas along the deck, and underwater fiber optic lighting subtly conveys the boundary of water and land. There is absolutely no exterior lighting for any of the project buildings. Rooflines fade into the night sky as the interior lighting glows softly,

LIGHTING DESIGN
Kaoru Mende, FIALD
Kentaro Tanaka, Associate IALD
Momoko Muraoka, Associate IALD
Kyoko Takubo
Masahiro Iwata
Lighting Planners Associates

ARCHITECTURE
Kerry Hill Architects

casually inviting guests into the cozy atmosphere.

Throughout the project, ambient downlighting is replaced with other lighting options wherever possible – for example, in the living areas and bedrooms, indirect lighting creates soft ambiance to highlight the beautiful timber ceiling. Guests can dim these LED fixtures individually or use simple on/off switches.

In the all-day dining area, spun-gold liner fixtures uplight the ceiling, expressing the delicateness and dynamism of the space. Adjustable downlights illuminate tabletops, focusing adequate light on the ornate Japanese cuisine.

In daily life, users are accustomed to a certain amount of light – when visiting this new environment to relax, sensitivity to light is heightened. As one judge wrote: "This is a special site, and it required a beautiful, restrained solution." The darker-than-usual night sky and its twinkling stars envelop guests enjoying a special time at this new resort.

LOCAL ARCHITECTURE
Kanko Kikaku Sekkeisha

LANDSCAPE
Design and Management Inc.

PHOTOGRAPHY
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AWARD OF MERIT

CHICAGO RIVERWALK

CHICAGO, IL USA



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The Chicago Riverwalk project is an ongoing initiative to reclaim the Chicago River for the ecological, recreational and economic benefit of the city. Schuler Shook's lighting intervention comprised three different themed blocks of the Riverwalk: the Marina Plaza, the Cove, and the River Theatre.

Faced with a site located in a flood zone and with just a 25-foot-wide build-out area, lighting designers focused on selecting robust fixtures rated for submersible applications, low maintenance, and low glare. The team also had to negotiate with many city stakeholders concerned about safety, visibility, and energy savings, as well as minimizing the number of fixture types for easy maintenance.

The lighting for the newly redesigned Riverwalk is playful, welcoming, and interactive – a drastic departure from the stark, security-style lighting of the past. In the Cove, patterns of projected tree-branches are achieved with weather-proof, theatrical metal halide T6 fixtures fitted with glass gobos and pole mounted at street level. Arcade piers and ornamental capitals are illuminated

LIGHTING DESIGN

Jim Baney, IALD
Giulio Pedota, IALD
Schuler Shook
Ross Barney Architects
Sasaki

ARCHITECTURE

Ross Barney Architects
Sasaki

CLIENT

CDOT

STRUCTURAL ENGINEERING/CONSTRUCTION

Benesch
Rubinos & Mesia Engineers Inc

with in-grade fixtures, and handrails are illuminated by 3000K IP68 LED tape with a frosted lens to protect and diffuse the light source.

Bridges linking the three “rooms” were illuminated with linear LED fixtures with opal white lenses, yielding 1.8 fc average at grade. To provide safety and comfort and improve facial recognition, fixtures were angled 5-degrees, to provide 1.0-1.5 vertical fc measured at eye level. Linear LED fixtures used throughout the project use 5-watts per linear foot to delineate the paths, illuminate the ramps in the River Theatre, and provide safety and comfort.

The submersible lighting and wiring solutions provided by the design team in this unique project were “field tested” a few days after the grand opening, when the site completely flooded and the fixtures remained energized.

The extensive renovation brings vitality and excitement during the day and night, creating a recreational amenity in the middle of downtown Chicago for all its people and visitors to enjoy.

LANDSCAPE ARCHITECTURE

Jacobs Ryan

CIVIL ENGINEERING

Infrastructure Engineering Inc

MEP ENGINEERING

Delta Engineering Group

SPECIFICATIONS

ArchiTech Consulting Inc

PROJECT MANAGEMENT

City of Chicago, 2FM

PHOTOGRAPHY

© Kate Joyce
© Schuler Shook
© Christian Philips



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AWARD OF MERIT

CORRS CHAMBERS WESTGARTH

PERTH, WA AUSTRALIA

Corrs Chambers Westgarth is one of Australia's premier boutique legal firms. This branch office in Perth was in need of an upgrade, and its small space required a major – but mindful – statement. The lighting design is an example of restraint and precision, with deep-seated integration that allows the lighting to exist as a dignified expression of the architecture.

The “blade” concept of the lobby's design introduces a system of custom aluminum bars with three finishes, radiating from behind the reception over the ceiling and down the opposite wall. The goal was to express the morphing blade shapes to give an impression of volume and light beyond the room's plain rectangular form. This provides the luminous backdrop for subtle highlights in the reception desk and seating area furnishings, providing a welcoming and natural feel both day and night.

Designers at Electrolight developed two distinct systems: one for the vertical and one for the horizontal. Both required a tight and controlled integration technique; it was crucial to position the luminaires precisely to limit shadowing

LIGHTING DESIGN

Donn Salisbury, IALD
Catriona Venn
Electrolight

ARCHITECTURE

Brenton Smith
Hayden Crawford
Bates Smart

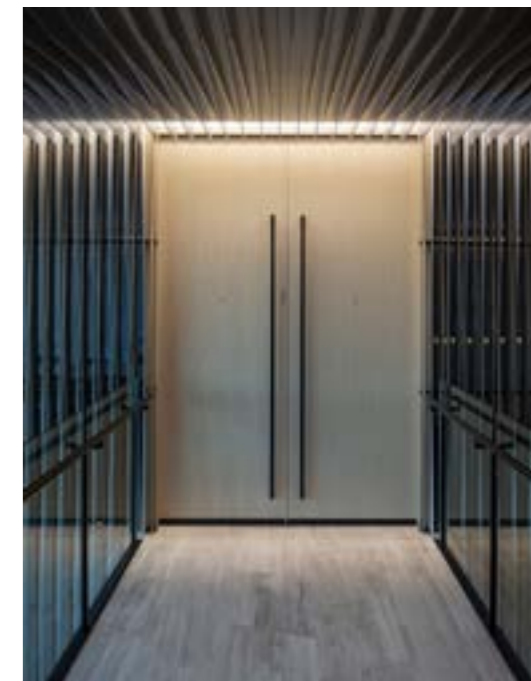
PHOTOGRAPHY

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© Peter Clarke

and create the impression that the lines of light and the architectural details were one and the same.

A series of custom-designed linear strands of light illuminate the blades on either side. Side-emitting LEDs are sandwiched between two aluminum sheets, with a thin acrylic sheet applied as a diffuser. This application creates a 4mm wide line of light that creates luminance without harsh contrast or glare. A magnetic fixing system allows these strands to be installed without fixings between the joinery ceiling panels. As the blades rise into the ceiling, they appear to transform to a luminous edge.

Lighting of the walls was designed to ensure both the reception and meeting rooms beyond can appreciate the effect. As most of these walls are clear glazing, the louvre effect needed to be precisely executed. The resulting combination of color, control and contrast creates a beautifully comfortable illumination, balanced via a DALI based control system for day, night and function modes.





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AWARD OF MERIT

DEBENHAMS OXFORD STREET LONDON, ENGLAND UK

The new kinetic façade cladding four stories of Debenhams' flagship store on London's Oxford Street is made up of 187,000 aluminum leaves, moving with the wind to create ever-changing patterns and reflections. The brief called for a completely integrated and concealed lighting scheme – and the local authorities levied stringent planning requirements to create additional challenge and complexity.

Inspired by its fashionable contents, the lighting scheme changes the building from its cool daytime veil into a glamorous evening gown. Amber light colors the kinetic façade to appear like gold chainmail shimmering in the evening light. Wave and water-like effects appear on the façade during the day; at night, the light converts water to fire, giving the building a totally new look.

The design uses only two types of luminaires. Two runs of high output, narrow-beam amber linear LED fittings were concealed above the canopy. Each set was aimed separately – one to illuminate the upper half of the façade and one for the lower half. This way, the entire façade is lit from a single hidden and accessible portion. The perforated panels screening the ends of the facades are backlit using the same product mounted horizontally. The second type of luminaire is used in the signage band, where lighting is provided by a continuous run of warm white linear LED cove lighting. This same product was also used to backlight the perforated ceilings at the entrances into the store.

The façade lighting is automatically controlled to come on at dusk and switch off at midnight, complying with Westminster's guidelines for lighting in conservation areas. At the request of the client, the signage band remains on during the day for round the clock branding.

The previously invisible façade has new life and vibrance, and can now be seen as a destination when approaching from both the Oxford and Bond Street tube stations, fulfilling the project's goal of re-establishing Debenhams as a visible retail destination 24 hours a day without causing visual disturbance for neighbors.

LIGHTING DESIGN

Lee Prince, IALD
Light + Design Associates

Elga Niemann
Formerly *Light + Design Associates*

ARCHITECTURE

Jaime Livingston
Archial Norr

FAÇADE ARTIST

Ned Kahn

BUILDING SERVICES ENGINEER

Wallace Whittle
Mark Halloran
TÜV SÜD, Ltd

STRUCTURAL ENGINEER

Evolve

ELECTRICAL CONTRACTOR

Essex Services Group PLC

MAIN CONTRACTOR

Wates

PHOTOGRAPHY

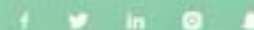
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AWARD OF MERIT

ELEMENTS OF BYRON CENTRAL FACILITIES

BYRON BAY, NSW AUSTRALIA



Elements of Byron is a resort hotel on the shore of Byron Bay, at the most easterly point of the Australian mainland. The central facilities building – featuring a reception desk, lobby bar, lounge, and restaurant – is an open but small space, calling for a careful and cohesive design approach.

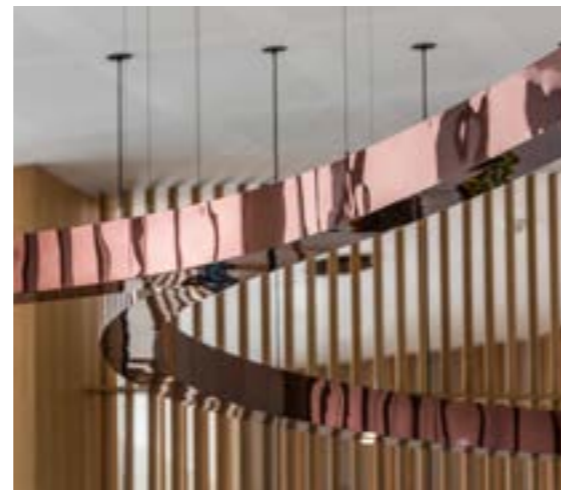
The roof is a sweeping, bending and peaking form, reflective of a windswept sand dune, and the main ceiling inside the central building follows similar lines. To accentuate those forms, the lighting designers from tldd conceived of a fully continuous, 93m free-flowing “ribbon” as a sculptural element, drawing inspiration from surrounding dune grasses.

The ribbon consists of an extrusion, clad with a bronze mirrored surface that reflects the room. The extrusion houses a concealed linear LED that emits uplight to the ceiling above. Strategically located downlights are positioned to highlight different areas of the lobby along the 93m distance. Importantly, there are no recessed downlighters in the main ceiling plane, highlighting the ceiling rather than using it as a mounting point.

To complement the ribbon, other techniques come into play, including suspended sticks over the reception area and high bar zone, as well as a decorative pendant arrangement in the bar area. Concealed lighting to bar fronts and the maître d’ stations, combined with in-water and in-wall linear systems, result in a relaxed ambiance conducive with the surroundings. All of these lighting applications are connected to a pre-set, pre-programmed lighting control

system. Time clock functions initiate predetermined set levels throughout the day and evening.

The final connection lighting makes to the space is in the rechargeable LED table lamps, responsive to the entire palette of finishes. The copper fixtures allow a close connection with the clients of the resort, bringing the feel of the undulating ribbon to the human level.



LIGHTING DESIGN

Ash Dowthwaite, Associate IALD
Tony Dowthwaite, IALD
Alice Handoyo
Ana Paula Rapach
Tony Dowthwaite Lighting Design Pty Ltd

Jason Bird
Dave Anderson
Luxxbox Pty Ltd

ARCHITECTURE
Shane Thompson Architects

INTERIOR DESIGN
COOP Creative

CONSTRUCTION TEAM
Bennetts Construction

PHOTOGRAPHY
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AWARD OF MERIT

THE FARM RESIDENCE

GERROA, NSW AUSTRALIA

This stunning piece of modern architecture located above Gerroa, Australia, appears to emerge from the rolling green hill. The lighting concept is based on integration, simplicity, precision and minimal elegance. Illumination flows organically from the built form, exuding a warm and seductive glow and imparting depth and composition.

Above all, lighting for The Farm aimed to create a comfortable, relaxed and functional lighting solution for the owners. It was crucial to the design to honor the architecture, allowing the lighting to become part of the built fabric and expressing the bold geometry, natural colors and raw textures of the space. The result was described by one judge as “clean, contemporary, and welcoming.”

All luminaires for the project were LED, and each was tested for a consistent 2700K color temperature to ensure the materials would present identically throughout the space. Mockups helped prevent shadowing or source imaging, and allowed designers to develop new and innovative methods of installation and cable reticulation. Luminaires were

carefully placed to be as inconspicuous as possible, if not entirely invisible. From concrete cast-in details to double-routed trim-seating, every light element has been carefully integrated and placed for precision illumination. The Electrolight team created more than 60 detailed drawings defining their expectations, ensuring a seamless installation process.

A number of bespoke luminaires were designed and fabricated for the project, including a wall light which mimics the form of the structure and results in a luminosity that flows naturally without feeling forced or intruding. The Farm was designed for a warm and welcoming couple seeking a retreat property, a weekender for family and friends. The design utilizes DALI controls throughout, with an intuitive user interface allowing three simple settings per space. The layering approach of direct and indirect illumination enables a number of moods to be created with the push of a button, while multiple pinspot sources direct light to only where it is required.

“This is architectural integration par excellence,” one judge wrote. “Beautiful forms and an incredible composition.”

LIGHTING DESIGN

Donn Salisbury, IALD
Vladimira Rosolova, Junior Associate IALD
Electrolight

ARCHITECTURAL + INTERIOR DESIGN
Fergus Scott Architects

CONSTRUCTION
Join Constructions

ELECTRICAL ENGINEERING
Apelec Electrical

PHOTOGRAPHY
© Rohan Venn





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AWARD OF MERIT

GASHOLDER PARK
LONDON, ENGLAND UK



Gasholder Park is a new public pocket park and event space in King's Cross, London. This landscaped lawn is ringed by a mirror-polished stainless steel canopy, set within a historic cast-iron gasholder structure. Inspired by the gasholder's circular form, Speirs + Major generated a holistic lighting concept based on a solar eclipse.

In an eclipse, the form of the moon is revealed by a soft corona of light. To emulate this effect, each of the canopy uprights are uplit from the inside with a narrow beam of cool white light revealing the architectural form in a composition the judges called "pleasantly restrained." Light is reflected from the canopy back onto the footpath, creating a glowing "corona." The illusion from a distance is that all light emanates from the corona, reinforcing the sense of enclosure. Although light levels are deliberately kept to a minimum inside the space,

LIGHTING DESIGN

Mark Major, IALD
Philip Rose, IALD
Andrew Howis, IALD
Speirs + Major

ARCHITECTURAL ADVICE

Bell Phillips Architects

LANDSCAPE ARCHITECTURE

Dan Pearson Studio
Townshend Landscape Architects

ENGINEERING

Arup
Hoare Lea

MAIN CONTRACTOR

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ELECTRICAL CONTRACTOR

Michael J Lonsdale

PHOTOGRAPHY

© James Newton

lighting integrated into handrails of steps and ramps helps maintain safety.

Once inside the corona, shadowplay and gentle animation enliven the experience of the space. Gentle cyclical cross-fading creates shifts, shadows and sparkle, fully immersing park visitors in the experience. The canopy lighting is subject to twenty-minute control cycles, slowly fading from east to west, pausing in darkness inspired by the eclipse, and then a slow west-east fade back up. Combined with the deliberate asymmetry in the design of the uprights, this effect creates dynamic shifts in the shadows and inter-reflections from the polished surfaces, immersing both park and users in a celestial glow. Managed by an astronomical time clock, the timing of the light cycles also changes in accordance with the lunar calendar.

The uplighting of the polished canopy uprights presented the biggest challenge for the design team. The beam angle needed to be exceptionally tight to adequately highlight the surface while limiting spill – any deviation from level and perpendicular placement caused the light to miss the surface entirely. A brushed texture was used to allow the light to catch the surface on the leading edge. Several mock-ups on and off site were conducted with the client and the architects to test different densities of brushing.

As part of the wider King's Cross regeneration, the park serves as both landmark and destination, inviting visitors to an otherworldly experience of darkness and light.

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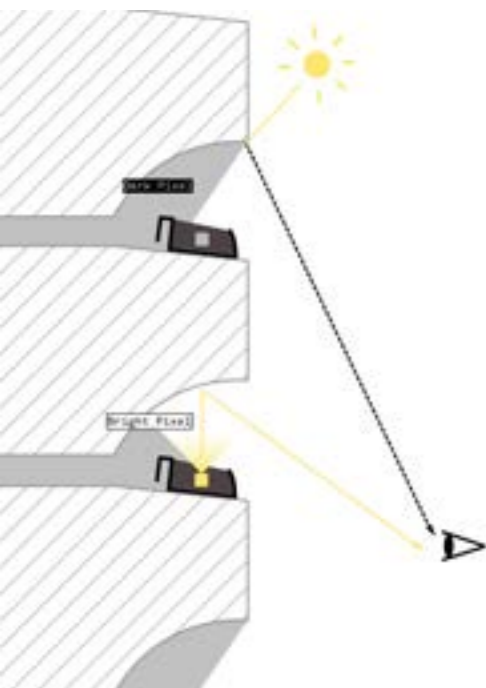
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AWARD OF MERIT

KUNSTMUSEUM BASEL LIGHT FRIEZE BASEL, SWITZERLAND



The light frieze of the new building of the Kunstmuseum Basel produces its effect through symbiosis of stone and light. Designers call the solution a “shadow display” – viewers perceive the light only indirectly from an invisible source.

Designed as an integral part of the architecture, this installation subtly enlivens the building's brick facade with words and graphic elements, playing with transparency and perceptions of solidity for a wide variety of effects. The horizontal joints of the frieze are cast in shadow by the incident daylight. The frieze's design uses this for artistic effect: white LEDs are set into the joints so they are invisible from the street, yet precisely illuminate the specially formed grooves of the joints. The shadows from these fixtures are used to display text and graphics, essentially painting with shadows using the stone building as a canvas.

The frieze spans seven façade segments at a height of 12 meters, and has a total length of 115 meters. Sensors determine the amount of light that falls on each of the individual segments of the facade in order to control the brightness of the LEDs. During the day, brightness is tuned to correspond to the ambient light outside. As daylight fades, the frieze adapts to the new setting, becoming more radiant without overpowering the surrounding city lighting.

The lighting design team collaborated with a typographer to create a font perfectly suited to the aesthetic requirements of the display – as well as the technical capabilities of the

lighting installation. The result is a vivid communications tool for the museum, easily legible at a distance but restrained enough to not distract from the city's ambiance.

“For the first time we are seeing the blurring of 21st century media treatment masterfully integrated within architecture,” one judge wrote. “Is it architectural lighting design? Is it a harbinger of things to come? It is undeniably brilliant in conception and execution.”

LIGHTING DESIGN

Valentin Spiess
Steffen Blunk
Gordon Jäntschi, Student IALD
Oliver Heyerick
Lucien Iseli
iard ag

ARCHITECTURE

Emanuel Christ
Christoph Gantenbein
Julia Tobler
Michael Bertschmann
Stephanie Hirschvogel
Christ & Gantenbein

CLIENT

Construction and Transport Department of the Canton of Basel-Stadt, Städtebau & Architektur, Hochbauamt

USER

Department of Presidential Affairs of the Canton of Basel-Stadt, Kunstmuseum Basel

TYPOGRAPHY

Ludovic Balland

STRUCTURAL ENGINEERING

ZPF Ingenieure AG

PHOTOGRAPHY

© Kunstmuseum Basel, Julian Salinas
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AWARD OF MERIT

NATIONAL GALLERY SINGAPORE SINGAPORE

The National Gallery Singapore is a unique symbiosis of two large colonial buildings – the Former Supreme Court and the City Hall – housing the largest collection of art in Southeast Asia. As pictures show, this is not a typical art gallery, requiring lighting that was both sensitive and able to showcase the artworks on display in a strong historical narrative. The lighting intent is restrained, emphasizing a soft layering of light, and concealed discreetly within the architectural details. Judges called the scheme “sensitive yet bold,” with a “restrained use of light that adds much to the human experience.”

On the façade, the horizontality of the building is emphasized by narrow beam LED uplights that draw the eye to cornices and architraves. From afar, layered light creates a subtle contrast between the columnar architecture and the façade. The façade window shades are uplit to create a soft internal glow. The interior retains much significant Singaporean history, courtrooms and civic halls juxtaposing with art galleries. Lighting for the gallery interiors is a combination of vertical illumination and

LIGHTING DESIGN

Kaoru Mende, FIALD
Gaurav Jain, Associate IALD
Yaeko Hashimoto, Associate IALD
Mami Ichida
Lighting Planners Associates

ARCHITECTURE

studioMilou singapore

EXHIBITION DESIGN

Pico Art International Pte Limited

PHOTOGRAPHY

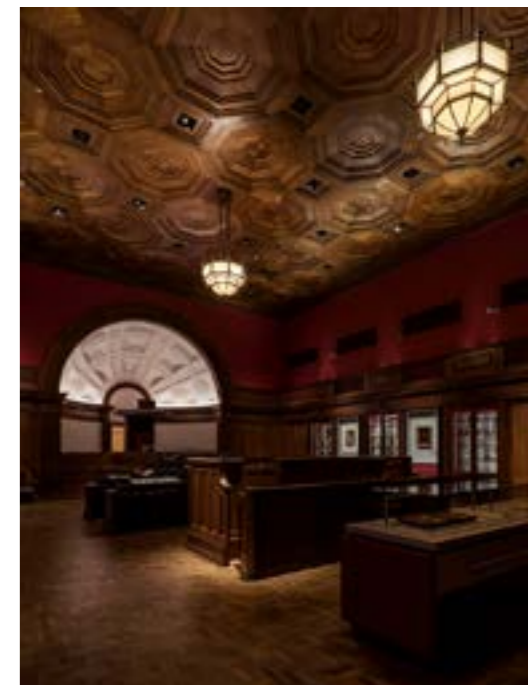
© Lighting Planners Associates
© Toshio Kaneko

accent light, with a maximum of 30% daylight penetration.

The lighting design team worked closely with the architect to develop nearly invisible light fixtures. Outside, the LED system is concealed within compact enclosures to avoid anachronistic clash with the historical façade. A three-way variable optics gimbal, flush within the historical ceilings, allowed flexible aiming in the interiors. The use of downlights is restricted to a minimum, allowing light to reflect off the pure, uncluttered historical surfaces.

Significant research went into selecting the correct LED system for this application. Key criteria were studied and tested in mockups, including uniformity (for a soft homogenous wall wash), perceived color temperature and color rendering, flicker and blue wavelength peaking, glare control and spill light, and future flexibility in changing exhibits. The team opted for an older generation of LED phosphor that offered better natural color rendering compared to more current generation.

Being two civic landmarks, the project was filled with old decorative lighting fixtures. The team lovingly restored these and retrofitted them with E27 based LED lamps. These pendants and chandeliers co-exist with the direct and indirect lighting solutions of glareless downlights, cove lights and concealed wall washers. Designers also selected a highly complex network of dimmers including phase control to DALI track lighting. Fixtures are dimmable and controllable by group, allowing the end user to achieve the desired balance of light.





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Collective inspiration.

AWARD OF MERIT SMITHSONIAN INSTITUTION NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE FAÇADE WASHINGTON, DC USA



The National Museum of African American History and Culture is the newest Smithsonian museum, occupying the last building site on the National Mall in Washington, DC. The building is wrapped in 3,600 bronze-finish decorative panels that form a corona, inspired by the three-tiered crowns used in Yoruban art. As the only non-white building on the Mall, it was decided early on that the building needed to be lit for a suitable nighttime presence. The challenge was to develop a design that captured the dignity of the building and its prominent location – while being responsible to the budget and environment.

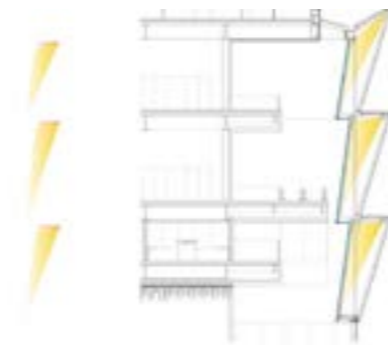
The ground floor of the museum has a continuous glass curtainwall, but the vast majority of the building is completely covered in dark metallic panels. This continuous array of panels meant any scheme needed to cover nearly an acre of area. Initial designs relied on light that would “leak” from the overlaps in the corona tiers, so the lighting design team’s job became one of intervention, allowing the building mass to appear more lively, transparent and less tomb-like.

The building skin consists of a sandwich, with glass panels forming the outer envelope of the building. Designers wanted to illuminate the glass to silhouette the patterned metal. Adding a minimal frit of small dark dots to the glass curtainwall have a negligible effect on views looking out from the building, and provide a sufficiently lightable surface to reveal the basketweave nature of the metal panels.

At the top of each tier, designers identified a common location to place fixtures, allowing a consistent downward aiming angle and eliminating light pollution. At the time of specification, LED had not yet evolved to drop in price, dictating T5 fluorescent fixtures.

To satisfy various conservation and historical requirements for Washington’s Monumental Core District, the fully lighted building needed to blend with other buildings on the Mall and not compete with the Washington Monument. Designers tuned the brightness accordingly throughout a series of mockups and surveys.

The final lighted result renders the building façade as a porous screen, allowing one to appreciate the life and activity within.



LIGHTING DESIGN

Hank Forrest, IALD
Carla Ross Allen
Charles G. Stone II, FIALD
Fisher Marantz Stone

ARCHITECTURE

Freelon Adjaye Bond/SmithGroup

PHOTOGRAPHY/IMAGES

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AWARD OF MERIT

UNITED STATES AIR FORCE ACADEMY

CENTER FOR CHARACTER + LEADERSHIP DEVELOPMENT

COLORADO SPRINGS, CO USA



The United States Air Force Academy's Center for Character and Leadership Development (CCLD) is a bold symbol of the Academy's commitment to its Honor Code, the moral center of its curriculum. The Code is succinct: "We will not lie, steal, or cheat, nor tolerate among us anyone who does." The CCLD houses an academic center devoted to integrating these precepts into the Academy's curriculum, so the design for the space was conceived as a symbol to that code. The unusually shaped, glazed structure points to Polaris, the pole star central to classic celestial navigation and consequently a long-time symbol of the Academy's unwavering moral code.

The main gathering space, the Forum, lies beneath the 105' sloped skylight structure. It operates as a lecture, symposium, and presentation space both day and night, so it needed to support high quality seeing conditions under full Colorado sunlight as well as in a conventional house + stage lighting configuration for evening events.

A triangulated truss system of horizontal plates is hung from the ceiling, acting as both sunshade and light reflector. In parametric simulation, designers studied a variety of truss options in concert with various glazings and the use of graduated opaque frit patterns. The goal

LIGHTING DESIGN
Scott Matthews, IALD
Brandston Partnership Inc

ARCHITECTURE
Roger Duffy
Frank Mahan
Thierry Landis
Skidmore, Owings & Merrill LLP

LANDSCAPE
THK Associates

was to lower the apparent brightness of sky portions lying within the audience's field of view. On sunny days, seating area illuminance hovers around 500 fc. At night, an unconventional array of suspended mirrors reflects and spreads aimed illumination from a system of dimmable narrow-beam LED floodlights located along the base of the skylight. The DMX control system for the Forum includes an automatic daylight harvesting override.

The Center's offices and academic spaces have conventional LED source illumination with automatic daylight harvesting, but the Wing Honor Board Room refers back to the celestial arrangement of the Forum space. Positioned directly south of the Forum's stage, but below-grade, this space is the venue for fact-finding related to alleged infractions of the Honor Code. These proceedings, run by cadets, center on a conference table located beneath an LED-backlit laylight. Its beveled planes culminate in an elliptical cone-shaped aperture, providing a cadet in the witness chair a perfectly aligned view of the oculus at the top of the skylight and, in concept, the star Polaris lying 434 light years beyond. In this space, you're never far from the Honor Code and its precepts.

CODE + FIRE SAFETY
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IT/AUDIO VISUAL
Cerami & Associates

THEATER CONSULTANT
Fisher Dachs Associates

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Faith + Gould

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AWARD OF MERIT

WINTRUST FINANCIAL CORPORATION

CHICAGO, IL USA

First designed by Graham, Anderson, Probst and White, this 1920s neoclassical space was in desperate need of restoration from lighting design and construction teams. Before the renovation, lighting was terribly imbalanced. The lower half of the 54' tall grand banking hall was dark and unwelcoming, while the ceiling felt overly bright. Uneven mural illumination plagued the walls, and only the perimeter of the ceiling was lit.

The Schuler Shook team transformed this awe-inspiring space, revealing ornate architectural details with various layers of light. Pairs of narrow distribution, in-grade uplights illuminate columns to accentuate their fluting and Ionic capitals. Existing torchieres have been re-lamped to reduce maintenance and improve color consistency. Continuous, asymmetric uplights concealed within a cove highlight the 12' tall murals and ornate coffered ceiling, while recessed downlights provide illumination for the reception and circulation areas. Carefully-chosen LED sources meet color, performance, and maintenance goals.

Adjacent to the grand hall are open office areas with a ceiling height of 34'. Historic chandeliers have been refurbished to provide internal illumination and uplight the beautiful ceiling. Recessed

downlights are clustered in-between chandeliers to illuminate workstations below. Design and construction teams collaborated to identify dimensional and mounting constraints for recessed lighting. Luminaires were modified to fit within the delicate ceiling, and downlight quantities were greatly reduced without compromising light levels or uniformity.

A new stair connects the lower and upper levels. The steps and adjoining lounges are illuminated by 4" aperture recessed downlights. Across from the stair is a bar for special events, accented with suspended wood features. The design team concealed 2" aperture recessed downlights within the millwork, providing illumination for the counter and shelving behind the bar. When the bar is closed, sliding glass doors are deployed and linear fixtures above illuminate the frosted glass. The lighted doors act as a "scrim" – when viewed from the grand hall, the bar is hidden from view.

"As a historic preservation initiative and complex retrofit, this project meets high expectations as an attractive, sensitive design solution," one judge wrote. Rarely is a banking hall a destination – not just for employees, but for visitors who wish to see the beauty of this architectural landmark.

LIGHTING DESIGN
Jim Baney, IALD
Emily Klingensmith, IALD
Kim Dai
Schuler Shook

ARCHITECTURE
Stantec (formerly VOA)

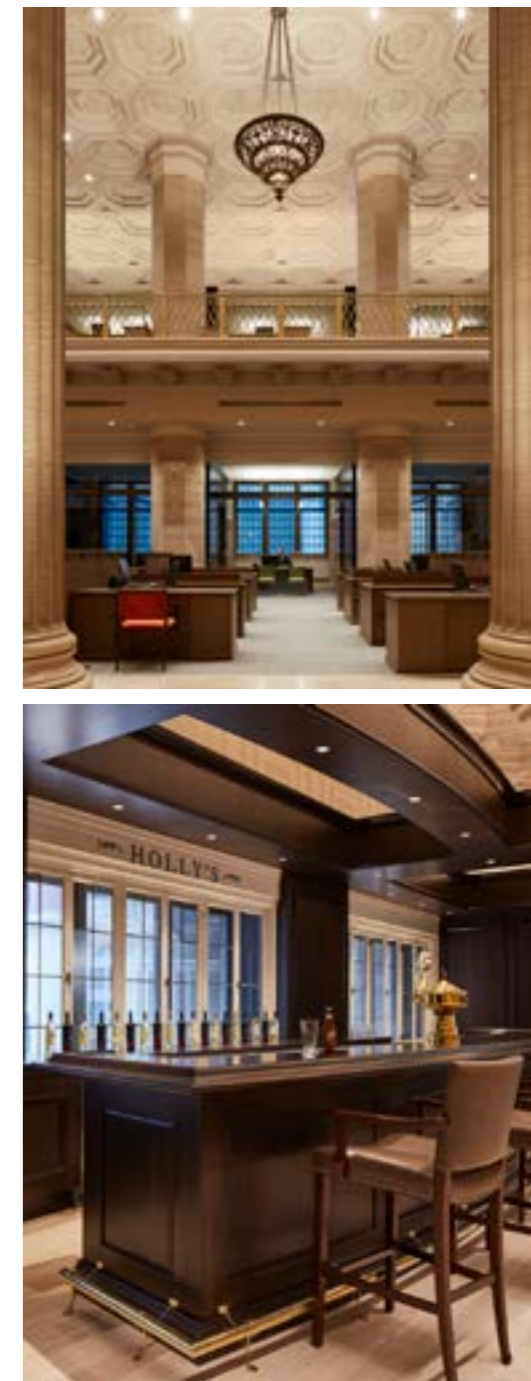
CLIENT
Wintrust Financial Corporation

INTERIOR DESIGN
Stantec (formerly VOA)

ELECTRICAL
Maron Electric Company

GENERAL CONTRACTOR
Clune Construction Company

PHOTOGRAPHY
© Tom Harris



SPECIAL CITATION

The lighting design for this inspiring and immersive art installation blurs the line between the art and its illumination. Integral to the expression of the piece, the choreographed sequence of light and color creates a dramatic narrative, punctuated with vivid displays of shadow – a unique opportunity afforded by the dedicated gallery space.

A collaborative and iterative design process paired the team from Arup with the artist and the curatorial staff. Theatrical 7-color source LED projectors scripted via DMX programming create a dynamic and vibrant presentation of the piece. These needed to be carefully installed to achieve the proper aiming and angles without creating glare or distractions for visitors. They also allowed the artist to explore the nature of shadow, using the large blank walls an additional canvas.

The result is a carefully crafted installation that offers a unique perspective from every vantage point within the gallery, responding in kind to each flowing gesture of the art.



SPECIAL CITATION FOR CREATIVE AND COLLABORATIVE ENHANCEMENT OF AN EPHEMERAL CANVAS 1.8 BY JANET ECHELMAN WASHINGTON, DC USA

LIGHTING DESIGN
Jake Wayne
Brian Stacy, IALD
Anthony Cortez
Liberty MacDougall
Arup

ARCHITECTURE
Ron Blunt
Studio Echelman

PHOTOGRAPHY
© Ron Blunt / Studio Echelman

SPECIAL CITATION

An impressive 6.5 meter spherical chandelier hangs at the center of La Chapelle Corneille in Rouen, France. During the day and before concerts, the mirror hemisphere of the chandelier is directed towards the ground, reflecting a complete picture of the chapel.

When concerts start, the spherical chandelier turns silently on its axis to show its other hemisphere, composed of 344 dimmable LED luminaires and 40 heating tubes. An acoustic lens is hidden in the middle of the sphere, and its height and orientation can be adjusted according to acoustic needs of each concert.

This impressive kinetic sculpture has become a lasting symbol of the rebirth of this historic 17th century space, and has inspired the logotype of the concert hall. Judges applauded the multidisciplinary nature of the piece, as well as the amount of collaboration it must have required.



SPECIAL CITATION FOR TRANSFORMATIVE MULTIDISCIPLINARY CHANDELIER CHAPELLE CORNEILLE, REGIONAL AUDITORIUM OF NORMANDY ROUEN, FRANCE

LIGHTING DESIGN
Anne Bureau, IALD
Nicolas Marquette
WONDERFULIGHT

ARCHITECTURE
Paul Marion
Flora Beth
Atelier d'Architecture King Kong

HERITAGE ARCHITECT
BDF

SCENOGRAPHER
Ducks Scéno

ACOUSTICIAN
Kalhe Acoustics

STRUCTURE ENGINEERS
Khephren

ROAD + NETWORK ENGINEERS
Euro VRD

FLUID NETWORKS
LBE

GRAPHIC DESIGNER
2,26

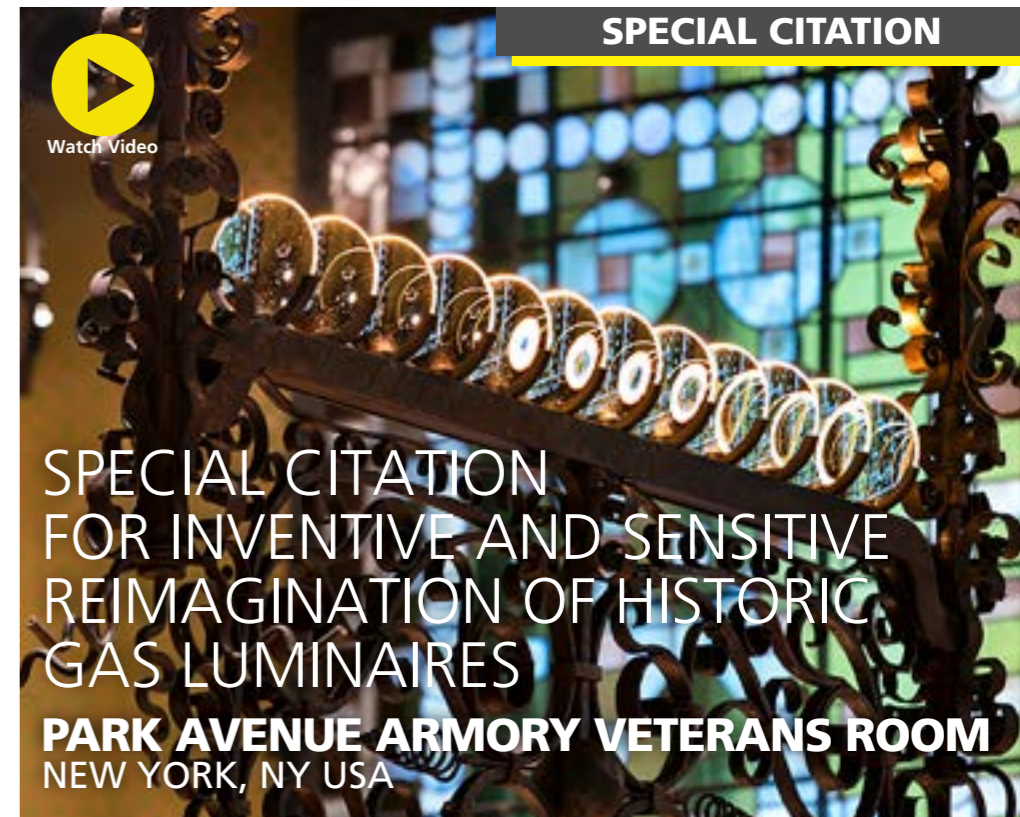
PHOTOGRAPHY
© Antoine Guillhem-Ducleon

This lighting intervention of the Veterans Room at the Park Avenue Armory aimed to reveal the beauty of the 19th century space while allowing flexibility for today's diverse uses. The judges were particularly impressed by the refurbishment and retrofit of these unique and striking gas fixtures.

Past retrofitting merely replaced the gas jets with bare electric lamps, rendering the room's rich Victorian finishes dark and barely visible. Fisher Marantz Stone's intervention features glass elements with concealed LEDs, incorporated into the existing chandeliers to evoke the original flame sources.

LED sources were fine-tuned through extensive mockups and calculations to allow stray light to be emitted in a controlled manner evoking candlelight. The chandeliers gently highlight the fixture's decorative metalwork as well as the room's surrounding wall and ceiling finishes, fireplace mantle, and countless other details of the room.

"The conception, design and fabrication of these renovated gas pendants is brilliant," wrote one judge. "How wonderful not to lose this piece of history!"



SPECIAL CITATION FOR INVENTIVE AND SENSITIVE REIMAGINATION OF HISTORIC GAS LUMINAIRES PARK AVENUE ARMORY VETERANS ROOM NEW YORK, NY USA

LIGHTING DESIGN
Paul Marantz, FIALD
Hank Forrest, IALD
Carla Ross Allen
Fisher Marantz Stone

ARCHITECTURE
PBDW Architects
Herzog & de Meuron Architekten

PHOTOGRAPHY
© Hank Forrest / FMS

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- Free and reduced-cost subscriptions to trade publications
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- Local activities that connect you globally, like Chase the Dark, webinars, or other virtual events
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Recipients of Trust funding meet and network with professional lighting designers, giving them an early look at the profession.

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10 MAY 2017
PHILADELPHIA, PA USA

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To qualify, projects must be **permanent architectural lighting design solutions** for which construction was **completed after 1 June 2016**. Projects entered last year can be resubmitted if they still qualify.

Submissions open August 2017 at iald.org.

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New York, NY USA

Tillotson Design Associates

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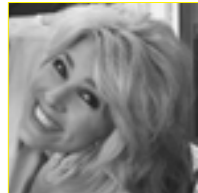
THE 2017 IALD AWARDS JUDGES



Carlos Fortes, IALD

São Paulo, Brazil

Carlos is an architect and has worked as a lighting designer since 1988. His portfolio includes more than 1500 lighting projects and several product designs. His studio is located in São Paulo, where he and his team develop architectural lighting projects within Brasil and abroad. He is a founding member of AsBAI.



Erin Primerano, NCIDQ, LEED AP

Syracuse, NY USA

Starting out her career as an Interior Designer in Manhattan in 1989, Erin is currently an Associate partner at QPK Design in Syracuse, NY, specializing in corporate, hospitality, higher education and developer/mix-use projects. Erin has passion and respect for the importance of lighting in design.



Steven Rosen, FIALD

Salem, MA USA

Founder of the studio Available Light, Steven's passion for light and design spans college research labs, office interiors, grandly themed retail spaces, dinosaurs sunning themselves in natural history museums, and warring aliens in trade show exhibit displays.



Mary Rushton Beales, IALD

London, England UK

Mary set up the Lighting Design House in 1990. Today, the Lighting Design House maintains an enviable international reputation for imaginative, technically advanced but practical lighting design. Mary is active in the IALD, often in an educational capacity as an expert in lighting and well-being.



Eileen Thomas, IALD, LC, LEED AP

Irvine, CA USA

Eileen's background in theatrical lighting gives her a unique view on architectural lighting. Working with light for over twenty five years, she has worked on a wide range of projects including hospitality, residential, retail, corporate and educational environments with numerous awards and recognitions for her designs.



Jason Van Auken

Irvine, CA USA

Jason is a Senior Associate and Project Architect with WATG, and has a strong background in all phases of hospitality design and construction. With a keen interest in the interaction and synergies within design teams, he enjoys those instances consultant team pushes each other to new heights.



Birgit Walter, IALD

Barcelona, Spain

Birgit is the Founder and Design Principal of BMLD, Barcelona based studio established in 2001. BMLD's projects are national and international and thrive with distinctive creativity and maximum technical rigor in multidisciplinary fields of hospitality, museum, exhibitions, landscape and urban projects, among others.



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