35TH ANNUAL IALD
INTERNATIONAL LIGHTING DESIGN AWARDS

INTERNATIONAL ASSOCIATION OF LIGHTING DESIGNERS

IALD

IALD ENLIGHTEN AMERICAS 2018

11–13 OCTOBER 2018 | Motif Hotel | Seattle, WA USA

From Pike's Place to the Space Needle and craft beer to freshly brewed coffee, Seattle has attractions aplenty. With its edgy feel and trendy vibe, this Pacific Northwest metropolis is the perfect setting for a cutting-edge conference for lighting professionals. The International Association of Lighting Designers is excited to announce Seattle as the host city for **IALD Enlighten Americas 2018**, the world's premier educational and networking event for architectural lighting designers.

For more information, visit **iald.me/seattle18**

IALDENLIGHTEN'18

FOREWORD

IALD President David Ghatan, IALD, CLD

I am thrilled to introduce you to the winners of the 35th Annual IALD International Lighting Design Awards. This annual awards program, the top honor in the lighting profession, is an incredible showcase of the global excellence in lighting design.

As you know, the field of architectural lighting design is experiencing shifts and changes from every direction. LED created a shift from an analog, linear design process to an interconnected digital one. Integrating light into the Internet of Things has changed how people experience and communicate with and through light. And the field of light and health has made it more and more clear that lighting systems are no longer simply about illumination.

The core principles of lighting design, however, that we have developed over the past 100 years of practice – and nearly 50 years of the IALD – are more valid and relevant than ever. We, as leaders of the field of architectural lighting design, must own the lighting space and emphasize that while we integrate the new, we must maintain quality design and quality light.

The IALD awards program celebrates projects that focus on these ideas. These projects deliver high quality light and often integrate the newer technology as it is available, while maintaining the core principles of lighting design. As you review these winning projects, I hope you will be as inspired as I am by their skill and talent.

The IALD is pleased to continue its long-standing partnership with the IALD Education Trust, presenting these awards concurrently with the annual IALD Education Trust Benefit Dinner, held this year at the Revel Fulton Market in Chicago, IL USA. I want to thank everyone who has participated in this wonderful event – from the generous manufacturer sponsors to the lighting designers who make time to attend.

I would like to personally congratulate this year's winners. Your work pushes the excellence in the lighting design community forward on a global scale.

David Ghatan, IALD, CLD
IALD President, 2018 + 2019

Front Cover Photo:
German Ivory Museum, Erbach
Erbach, Germany
Licht Kunst Licht AG
© Sichau & Walter Architekten BDA

Back Cover Photos (Left to Right):
Bahá'í Temple for South America
Peñaloen, Santiago, Chile
Limari Lighting Design
© Justin Ford

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Dusseldorf, Germany
Licht Kunst Licht AG
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Chicago, IL USA
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New Shanghai Theatre
Shanghai, China
Unolai Lighting Design & Associates
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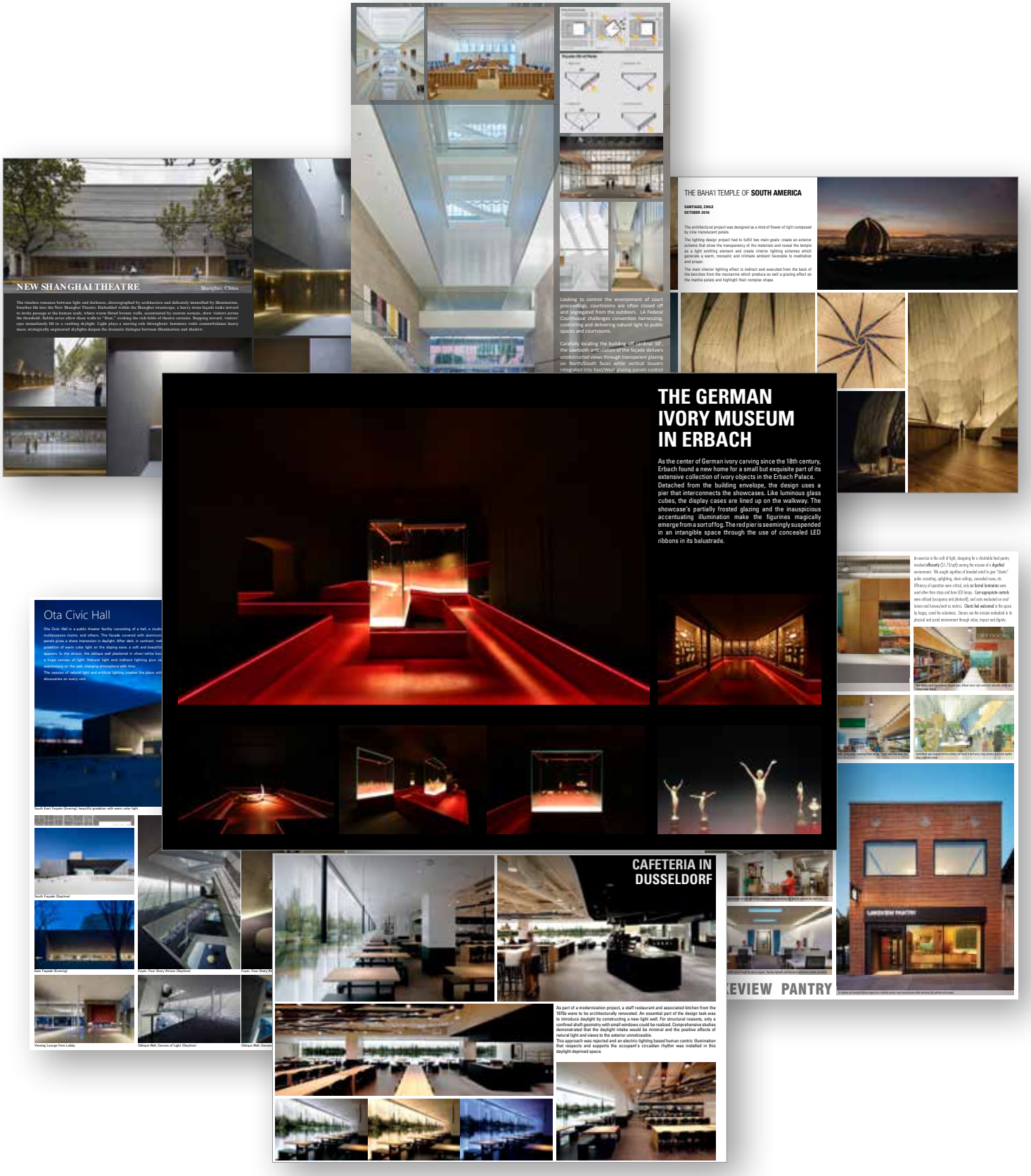
Ota Civic Hall
Ota, Japan
Lighting M Inc.
© Shigeo Ogawa

United States Courthouse - Los Angeles
Los Angeles, CA USA
HLB Lighting Design
© Bruce Damonte

POSTER SUBMISSIONS

Beginning with the 34th Annual International Lighting Design Awards, the IALD Awards program began calling for a "poster" to accompany all entries. The poster is used to introduce the project, offering entrants a chance to holistically and visually present their work to the jury. No names of any kind are permitted on these posters, to uphold the anonymous nature of the judging process.



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 35th Annual International Lighting Design Awards took place at the IALD Headquarters office in Chicago, IL USA in December 2017. Learn more about this year's judges on page 60.

2018 IALD INTERNATIONAL LIGHTING DESIGN AWARDS CHAIRS

Dawn Hollingsworth, FIALD, CLD

Darkhorse Lightworks | Sherman Oaks, CA USA

Dawn Hollingsworth, LC, FIALD, CLD, 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.

Morgan Gabler, IALD

Gabler-Youngston | Atlanta, GA USA

Morgan founded award winning Atlanta based Gabler-Youngston Architectural Lighting Design in 2005. Her firm has a diverse portfolio including hospitality, corporate, higher education, worship, residential, retail, and arts facilities. She is frequent speaker at local universities and professional trade conferences and a former instructor of lighting design at Georgia State University. Besides lighting she also enjoys food, wine, dogs, the Spanish language, and documentaries.

WHERE TO MEET + STAY

The luxurious Hotel Pullman Barcelona Skipper, is the official IALD Enlighten Europe 2018 conference venue and host hotel, and we've negotiated a special rate for our conference attendees.

To get the most out of your conference experience we recommend you stay at the host hotel, where hundreds of lighting professionals will be an open door away.

Rooms at group rate are limited and available on a first come, first-served basis. Secure hotel reservations as soon as possible to receive the discounted conference rates.

Book online at iald.me/bcn18

IALDENLIGHTEN'18

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The IALD International Lighting Design Awards book is published annually by the International Association of Lighting Designers.

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The brightest ideas come to light here.

IALD ENLIGHTEN EUROPE 2018

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IALDENLIGHTEN'18

Radiance Award
German Ivory Museum, Erbach
Licht Kunst Licht AG
Erbach, Germany

Award of Excellence
Bahá'í Temple for South America
Limari Lighting Design
Peñaloen, Santiago, Chile

Award of Excellence
HSBC Cafeteria, Dusseldorf
Licht Kunst Licht AG
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Award of Excellence
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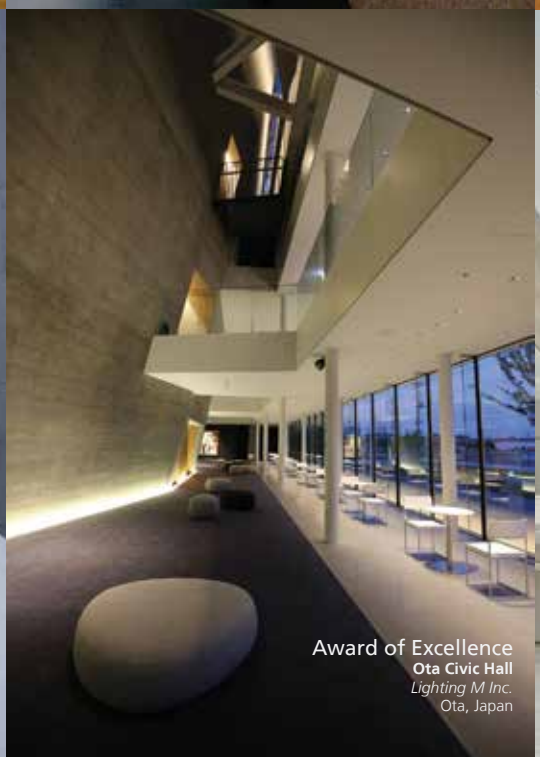
Lux Populi
Chicago, IL USA

Award of Excellence
New Shanghai Theatre
Unolai Lighting Design & Associates
Shanghai, China



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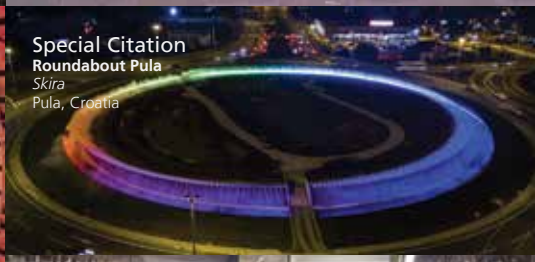


35TH ANNUAL IALD
INTERNATIONAL LIGHTING DESIGN AWARDS

RADIANCE AWARD

FOR EXCELLENCE IN LIGHTING DESIGN

GERMAN IVORY MUSEUM, ERBACH
ERBACH, GERMANY

LIGHTING DESIGN
Licht Kunst Licht AG

Stephanie Grosse-Brockhoff
Andreas Schulz, IALD
Till Armbrüster
Felix Beier

This sleek exhibit space in Erbach, Germany houses a small but exquisite collection of ivory objects. With light designed by Licht Kunst Licht and architecture by Sichau & Walter, the design of the Germany Ivory Museum space creates a memorable contrast between exhibits and their surroundings, without distracting from the elegance and form of each piece on display.

Designers and architects learned early that no funds would be made available to refurbish the old palace where the ivory is exhibited. So they conceived of an exhibition detached from the building envelope that would "visually dissolve the space." A pier, clad in red leather, interconnects the glass cases and provides a striking color contrast to the monochromatic objects on display.

> **"A simple, yet elegant solution that reveals the textures and forms of the ivory figurines"**

Each display showcase is a luminous cube; the partially frosted glazing and inauspicious accentuating illumination make the figurines magically emerge from a sort of fog. Designers wanted to avoid any reflections in the glass, whether from sources inside or outside of the case. All light sources outside the showcase remain fully concealed by virtue of clever positioning or careful accessories, and all luminaires inside the display cases have a focused light distribution and a snoot.

The cabinets consist of fully glazed hoods without any corner profiles where lighting devices and wiring might be hidden. To maintain the effect demanded by the design concept, designers introduced a small profile tracing in the interior upper cabinet corner to accommodate all lighting elements, concealing cables and splices behind a blind cover. On-site testing revealed that silver anodized elements were less visible than black, so fittings and cables were adjusted and invisibly embedded into the glass miter joints.

Judges were impressed with this careful attention to detail, and one judge commented that this approach was ultimately in service of the user experience: "Controlling light spill and reflection unquestionably captures the focus of the visitor with the exhibit, rendering the envelope invisible."

In tune with the red hue of the exhibition design, the light color of the display lighting is 3000K. The only deviance is at the base of the cases – the lower third of the glass panes is frosted and fitted with edge light integrated in the base. The diffusion transitions smoothly into clear glass. By virtue of the edge light, the frosting assumes a gentle brightness evocative of a fog. The LED ribbon is concealed in the display's base and uses 5000K light, cooler than the object and walkway lighting. This supports the design concept, creating the impression of an icy haze from which the figurines miraculously emerge.

"Stunning," said another judge. "A simple, yet elegant solution that reveals the textures and forms of the ivory figurines."

To enable safe access and for the elderly and handicapped, the red-clad walkway had to be emphasized. This facilitates orientation, gives a sense of equilibrium, and provides a proverbial red thread to guide guests through the exhibit. A groove has been milled into the upper part of the inward-facing pier balustrade flank. The slanted apertures are aimed at the path at a carefully-tested angle. They house LED strip-lights fitted with black honeycomb louvers to shield the light sources even from longitudinal views. Simultaneously, they create a luminous emphasis on the center of the path and act as a guide.

"Light and materials are wielded in perfect harmony in the German Ivory Museum," said another judge. "Incredibly exacting detailing and coordination are belied by the stunningly sleek visual."

“Light and materials are wielded in perfect harmony”

LIGHTING DESIGN
Stephanie Grosse-Brockhoff
Andreas Schulz, IALD
Till Armbrüster
Felix Beier
Licht Kunst Licht AG

ARCHITECTURE
Peter Sichau
Patrick Tetzlaff
Sarah Pietrucha
Sichau & Walter Architekten BDA, Fulda, Germany

PHOTOGRAPHY
© Sichau & Walter Architekten BDA

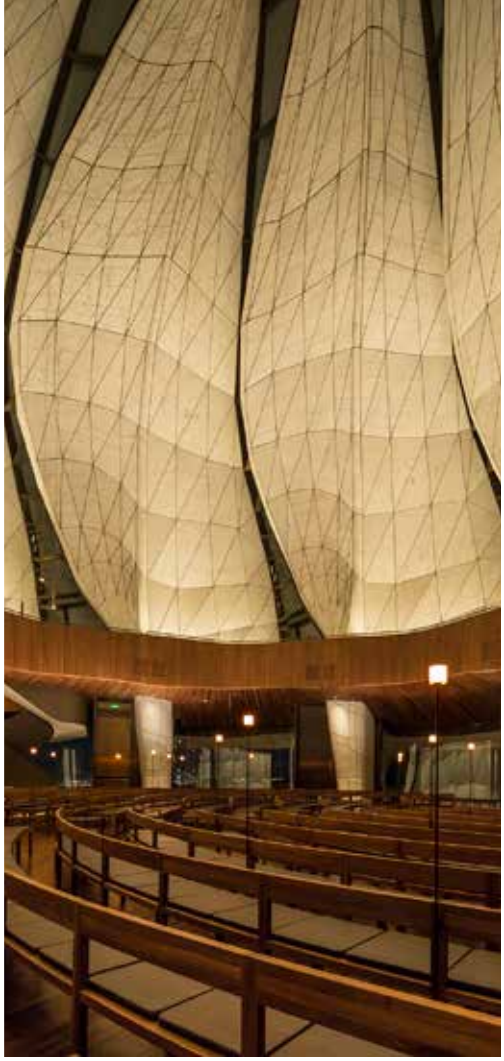
AWARD OF EXCELLENCE

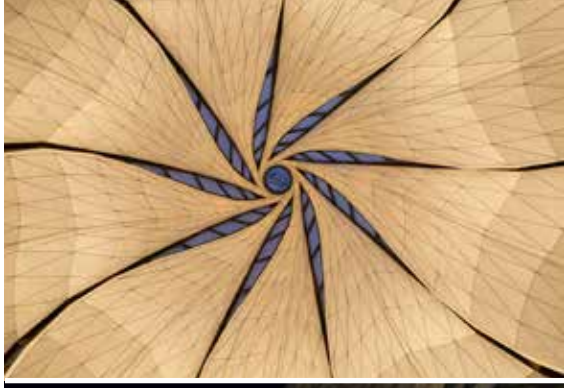
BAHÁʼÍ TEMPLE FOR SOUTH AMERICA

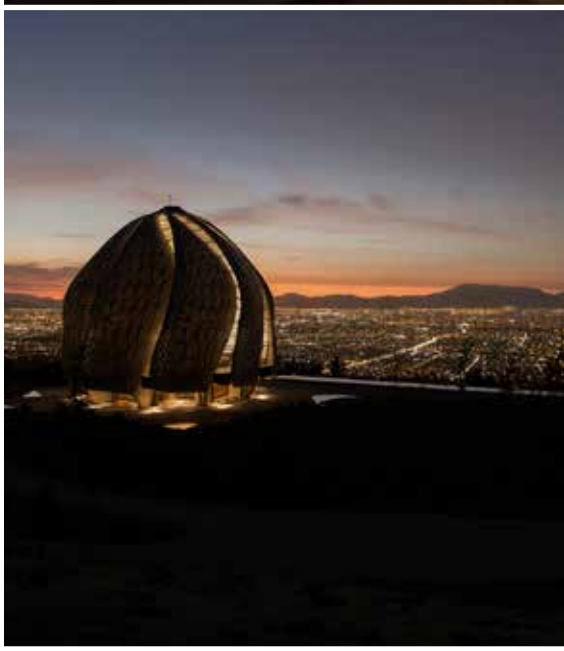
PEÑALOEN, SANTIAGO, CHILE

LIGHTING DESIGN

Pascal Chautard
Cristina Fahrenkrog
Francsica Nicoletti
Carolina Roese
Limari Lighting Design







In development for more than eight years, this stunning "flower of light" by the water is composed of nine translucent petals made of marble, glass, and steel. The exterior lighting concept shows the transparency of the materials and reveals the temple as a light-emitting element; inside, schemes create a warm, monastic and intimate ambiance favorable to meditation and prayer.

The team from Limari Lighting Design collaborated closely with architects at HPA from the project start, working to integrate light fittings into the build as invisibly as possible. The temple's complex form and materials – a steel structure, an exterior custom glass cladding, and interior marble skin – made this an ongoing challenge.

The only visible technical fittings in the structure create the exterior lighting effect and are found on the vertical bronze profile connecting the windows to marble petals. Illuminating the top part of the nine petals, these fittings feature a custom-designed bronze housing and are integrated into the form as seamlessly as possible.

"Lighting is beautifully integrated and concealed within the architecture," said one judge. "This is a perfect harmony of architecture and lighting design."

Inside, lighting designers conceived of a low-illuminance, indirect solution, executed from the back of the mezzanine benches. These 2700K elliptical distribution spotlights create a warm light, and at the same time produce a grazing effect on the marble petals, highlighting their complex shape.

The only visible luminaires are decorative and were specially designed. The first is a pendant hung from the marble petals, achieving the lighting of the stair and reading place below. The second fixture is a floor lamp resembling a candle, used between benches on the first floor to complement indirect lighting and restore the human scale in a 30 meter high space.

"The understated elegance of this integrated solution focused on the architectural forms," one judge wrote, "painting light only where it is needed. This meditative built environment breathes life into its materials and form."

"Painting light only where it is needed"

LIGHTING DESIGN
Pascal Chautard
Cristina Fahrenkrog
Francsica Nicoletti
Carolina Roese
Limari Lighting Design

ARCHITECTURE
Siamak Hariri
Doron Meinhard
Justin Ford
HPA Architects

PHOTOGRAPHY
© Aryeh Kornfeld
© Justin Ford

AWARD OF EXCELLENCE

HSBC CAFETERIA, DUSSELDORF
DUSSELDORF, GERMANY

LIGHTING DESIGN
Isabel Sternkopf
Andreas Schulz, IALD
Licht Kunst Licht AG

EXCELLENCE

As part of a modernization project, a staff restaurant and associated kitchen from the 1970s were to be architecturally renovated. An essential part of the design task was to introduce daylight by constructing a new light well, creating a welcoming, light-flooded, communicative environment for company employees and kitchen staff.

The team quickly learned that for structural reasons, only a confined shaft geometry with small windows could be realized. Comprehensive studies demonstrated that the daylight intake from such a light well would be minimal, with few positive effects of natural light and unnoticeable views to the exterior. This approach was rejected; instead, designers began work on an electric lighting-based, human-centric illumination that would support the occupants' circadian rhythms.

The design team reviewed the district government's requirements regarding daylight entry, and worked in close collaboration with the client, the architect, an occupational physician consultant, and an expert on occupational health and safety, to meet and exceed these requirements where possible. This collaboration ultimately determined the specific wavelengths and scene programming of the luminous wall design, simulating daylight's annual variations, dynamics, light color, light direction, and light intensity.

A floor-to-ceiling panorama window wall, more than 20m long, shows a folded image of the river Rhine by a Dusseldorf artist. When illuminated, the wall compensates for the lack of daylight and emulates a relation to the outdoor environment. Behind the glazing, linear RGBW LED luminaires are concealed in the floor to simulate the natural light in the early morning and late evening hours. Linear LED luminaires concealed in the ceiling with a color temperature spectrum between 2700K and 6000K simulate daylight during mid-day hours.

The light intensity and color of these fixtures are automatically adapted to the time of day by means of an intelligent control system. The transition is smooth, gentle and imperceptible to the occupant. Some seating areas are accentuated by pendant luminaires, while the large, multi-use table cluster at the center is uniformly lit by a lattice-like light structure. The vibrant accent illumination above the buffets is supplemented by discreet ceiling recessed luminaires in the circulation zones. The color temperature of the aisle access illumination and the lighting of the adjacent open kitchen is equally variable and is controlled in sync with the luminous wall.

The artificial panorama window provides human centric illumination in a daylight deprived space that respects and supports the occupant's individual circadian rhythm. A vital lighting atmosphere and high quality of stay with increased well-being characterize this successful renovation project.

"This project succeeds resoundingly where many have tried," said one judge, "bringing a connection to sunlight and view to the exterior where neither is available."

LIGHTING DESIGN
Isabel Sternkopf
Andreas Schulz, IALD
Licht Kunst Licht AG

ARCHITECTURE
Tanja Nopens
Isabelle Oberle
Jo Meyer
ttsp hwp seidel Planungsgesellschaft mbH

PHOTOGRAPHY
© Johannes Roloff (*Licht Kunst Licht AG*)

“This project succeeds resoundingly where many have tried”

AWARD OF EXCELLENCE

LAKEVIEW PANTRY
CHICAGO, IL USA

LIGHTING DESIGN
Laura Arroyo
Thomas Paterson, IALD
Lux Populi


PRODUCE
EGGS
DRY GOODS
DAIRY

EXCELLENCE

The Lakeview Pantry is one of the longest operating food pantries in Chicago, serving low income people in need of nutrition. The facility provides groceries and basic social services with the added mission of lending dignity and a quality environment to the community it serves. On extremely limited means (a budget of $4 USD per square foot and ultimately delivered at $1.75/square foot), lighting designers sought to create the feel of a typical branded retail environment, café, or restaurant. Clients feel welcomed in the space by happy, cared-for volunteers, and donors see the mission embodied in the physical and social environment.

Collaborating with the trust, architects, graphic designers, and contractors, the lighting design team created signifiers of branded retail to give clients pride: accenting, uplighting, clean ceilings, and concealed coves were some of the chief strategies employed. Efficiency of operation was critical; only six formal luminaires were used besides strips and bare LED lamps. The team evaluated costs using two metrics (cost/lumen and lumens/watt), and cost-appropriate controls (occupancy and photocell) were utilized.

In the client-facing space, indicators of a chic retail environment were created through cost effective solutions. Uplighting provides general illuminance to meet codes, while accenting at the counter emphasizes human engagement. Well-lit greeters welcome clients directing them to brightly lit rear sign walls. Uplighting from behind a plywood bench gives a sense of design, raking a textured acoustic wall.

Behind, incoming deliveries are sorted and stored in a safe, well-lit environment under shatter-proof fluorescents, smoothing the contrast from exteriors to the cold storage within.

In volunteer and admin spaces above, a "lit ceiling of light" emerges from a series of fluorescent strips set on exponential spacing as the ceiling tapers down to 6'8", confounding perspective and connecting light from windows at each end and new skylights between. The lightwells are painted blue and contain blue fluorescents giving a calm "skylight" effect, setting off cove- and up-lighting from fluorescents concealed by ducts and occasional MDF shelves. Washrooms, stairs and back of house are lit with enclosed fluorescent strips mounted like graphics on walls and ceilings. The value was assessed by a cost-per-lumen analysis and through operational costs (energy 20% below IECC) with 90+ CRI.

Fugitive light is minimized at each skylight and window, though a small lit perimeter at the storefront is maintained to contribute to safe streets and a waiting space.

The assembly of many complex functions feels coherent and well proportioned, and although lighting interventions are not always concealed, they feel purposeful. More a creative use of the craft of light, innovation of application and detail achieves the building's part in the institution's function.

"It has the greatest effect for visitors at the lowest cost," commented one judge. "This is the mainstay of lighting design."

LIGHTING DESIGN
Laura Arroyo
Thomas Paterson, IALD
Lux Populi

ARCHITECTURE
Wheeler Kearns Architects

STRUCTURAL ENGINEERING
Enspect Engineering

GENERAL CONTRACTOR
Friedler Construction

MEP
Building Engineering Systems

OWNER'S REPRESENTATIVE
Illinois Facilities Fund

GRAPHIC DESIGN
JNL Design

PHOTOGRAPHY
© Tom Harris Architectural Photography

AWARD OF EXCELLENCE

NEW SHANGHAI THEATRE
SHANGHAI, CHINA

LIGHTING DESIGN
Uno Lai, IALD
Jenna Liu
Unolai Lighting Design & Associates

The romance between light and darkness, choreographed by architecture and intensified by illumination, breathes life into the New Shanghai Theatre. Embedded within the Shanghai streetscape, a heavy stone façade tucks inward to invite passage at the human scale. Warm fluted bronze walls, accentuated by custom sconces, draw visitors across the threshold. Subtle coves allow these walls to "float," evoking the rich folds of theatre curtains. Stepping inward, visitors' eyes immediately lift to a vaulting skylight. Light plays a starring role throughout: luminous voids counterbalance heavy mass, and strategically augmented skylights deepen the dramatic dialogue between illumination and shadow.

Throughout the New Shanghai Theatre, strategically calculated electric light plays a supporting role within the skylights, drawing out the melody of the ever-changing interaction of daylight on architecture. Heavy stone masses are counterbalanced by vaulting, luminescent voids revealing movement in the sky and within the building's envelope. To achieve this effect, close collaboration with the architect was required from concept to execution. Ambient luminescence is overwhelmingly perceived as cool natural light, augmented by LED fixtures strategically selected and angled to follow the sun's movement over the architecture. In contrast, the language of focal glow is warm, understood as daylight's electric counterpart, and theatrical sparkle dances along walls and hovers weightlessly in sudden openings in the building's tectonic presence.

Exhaustive sun studies were conducted to allow for an "invisible" enhancement of daylight through seven roof apertures. The site came with strict limitations on horizontal daylight access, with little opportunities for fenestration, so these skylights were crucial in creating a dramatic inside/outside dialogue. The lighting design challenge was to employ the deep wells of the skylights to their maximum effect while minimizing all excess energy use and reducing the building's contribution to light bleed in a city notorious for over-illumination. Studying the sun's path across the architecture, a series of mockups and models informed the precise placement, specification, and angling of LED fixtures within the skylights.

Another key technical challenge was the strict exclusion of visible ceiling fixtures, including downlights, throughout the architect's aesthetic brief. In order to achieve the minimum lux levels required for the building program, creative "workarounds" were employed. Subtle linear coves slip light onto the floor plane to meet circulation needs. Material mockups were crucial in ensuring that light was bounced indirectly off surfaces to increase vertical illuminance. Custom decorative pendant lights were hung in higher spaces. In narrower spaces, linear coves were tucked both into floor and ceiling pockets, with custom wall sconces filling the space in between.

This new landmark creates a nostalgic presence in the historic JingAn neighborhood—with moody, restrained lighting that recalls old Shanghai, renewing a relationship with the skies above. Lighting design brings the building's performance to life, welcoming a wide audience and enlivening the true stars of the show: the weight and mass of shadow, and the breathing dance of light.

LIGHTING DESIGN
Uno Lai, IALD
Jenna Liu
Unolai Lighting Design & Associates

ARCHITECTURE
Neri&Hu Design and Research Office

INTERIOR DESIGN
Neri&Hu Design and Research Office

PHOTOGRAPHY
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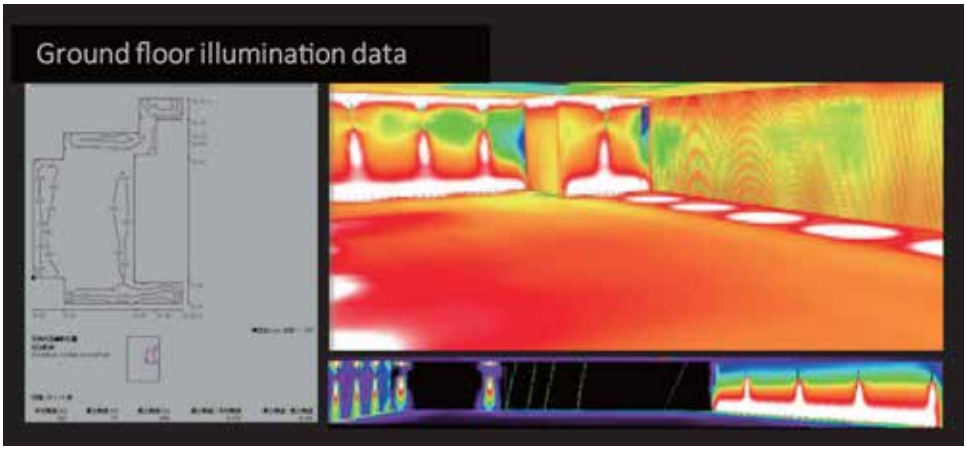


AWARD OF EXCELLENCE

OTA CIVIC HALL
OTA, JAPAN

LIGHTING DESIGN
Hideto Mori, IALD
Mitsuru Egoshi
Lighting M Inc.

Ota Civic Hall is a public theater facility consisting of a hall, a studio, and several multipurpose rooms, imagined as a place for cultural exchange among citizens. The lighting design team imagined a light people would want to return to again and again. By blending artificial and daylight design, they have created a space that changes with time, creating new discoveries on every visit.

This theme of changing design carries through all of the civic hall's spaces. The façade covered with aluminum cast panels gives a sharp impression in daylight, but after dark, a gradation of warm light on the sloping eave creates a soft and beautiful face. All lighting fixtures were integrated in the architecture using LEDs. Especially at the focal points of the eave in the entrance and the oblique wall in the foyer, lighting fittings are concealed in the smallest spaces possible to respect the architectural design.

In the atrium, the 45 meter long oblique wall plastered in silver-white serves as a huge canvas of light. On a sunny day, daylight enters through the lattice ceiling to brightly illuminate the wall. At dusk, natural and indirect lighting resonate together, creating a rich light environment that gives various expressions on the wall. After sunset, ambient light spreads towards the upper part of the wall, coming from narrow-beam, 3000K LED linear lights in the floor and creating a calm night view.

At the entrance, outdoor-rated 3000K LED linear fixtures with louvers were installed in the 100 mm width slit between the glass wall and sloping eave, illuminating the floor and making a welcome mat of light. The light on the ground reflects on the eave, making a beautiful gradation.

The 1,500-seat hall is surrounded by white brick walls and acoustic reflectors of wood ribs. Soft natural light enters from above, while on cloudy or rainy days, supplementary artificial lighting secures the illuminance. The walls are illuminated by indirect lighting to wrap the space warmly.

Multipurpose rooms surrounded by perforated brick walls at the building's front connects indoor and outdoor spaces. In addition to ambient light on the ceiling, LED linear fixtures were installed between brick walls and indoor glass, illuminating from below. Light leaks purposefully to the lobby and outdoor, boosting the role of the facility as an activity base of various civic cultural groups.

"Daylight sculpting is exquisitely complimented by architectural lighting in this project," wrote one judge. "One does not simply mimic the other – but each has a role to play in revealing texture, sculpting space and enriching the user experience from day to night."

LIGHTING DESIGN
Hideto Mori, IALD
Mitsuru Egoshi
Lighting M Inc.

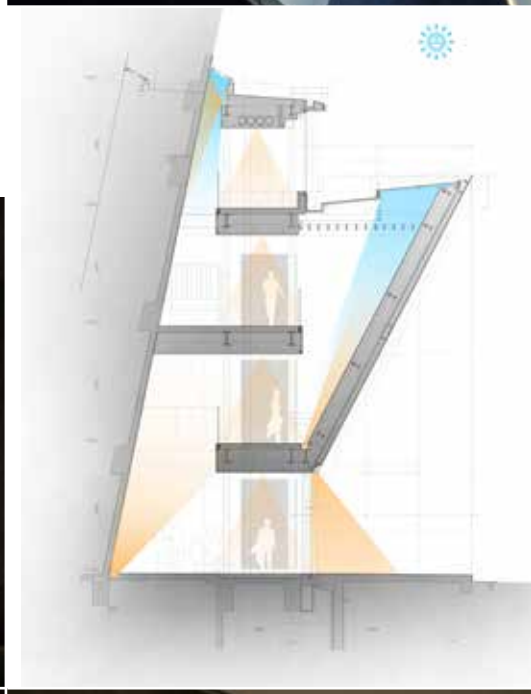
ARCHITECTURE
Hisao Kohyama
Kazutoshi Saheki
Satio Hasegawa
Shohei Suzuki
Takashi Suzuki
Yuichi Taniyama
Kohyama Atelier

Tomoka Yokoyama
Kazutaka Nakamura
Formerly with *Kohyama Atelier*

CLIENT
Ota City, Japan

PHOTOGRAPHY
© Shigeo Ogawa
© *Lighting M Inc.*

> **Daylight sculpts space and enriches the user experience from day to night**



AWARD OF EXCELLENCE

UNITED STATES COURTHOUSE – LOS ANGELES

LOS ANGELES, CA USA

LIGHTING DESIGN

E. Teal Brogden, IALD
Hayden McKay, FIALD
Michael Lindsey, IALD
Jae Yong Suk, PhD
Lupita Legaspi, Jr. Assoc. IALD
Maura Reinhart, Jr. Assoc. IALD
HLB Lighting Design

Meghan Howell
Formerly with *HLB Lighting Design*

Looking to control the environment of court proceedings, courtrooms are often closed off and segregated from the outdoors. This courthouse challenges convention by harnessing, controlling and delivering natural light to public spaces and courtrooms. Whether traversing through the atrium bathed in sunlight or seated in a courtroom able to look out to the daytime sky, the connection to outdoors was critical in influencing a positive human experience.

Optimizing visual comfort in the courtroom, light shelves on both sides of clerestories, integrated electric uplights and 2 sets of motorized shades balance daylight, glare, and transition to the interiors. Adjustable, vertical LED front lighting is provided to the judge and witness area to ensure that luminance ratios remained comfortable. Delivering a luminance ratio of 30:1 or lower between adjacent glazing and people's faces, long hours within the courtroom result in a more comfortable atmosphere for occupants.

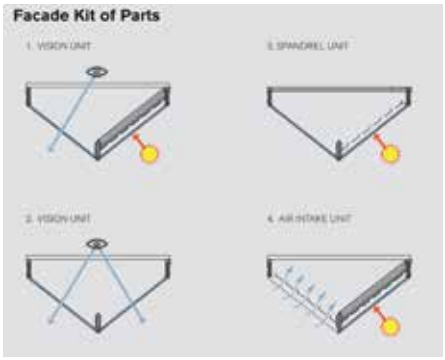
Focused on delivering natural light from a skylight 220 feet above the lobby floor, shaping and material selection of the ceiling skylight proved crucial. Designers began with a design of a flat, six degree sloped skylight with interior mirrored louvers. But the team quickly learned that the mirrored louvers would introduce powerful sun beams causing potential damage to interior surfaces and occupant discomfort.

Instead, HLB designed an exterior sawtooth monitor design with gloss interior surfaces and matte exterior surfaces, resulting in softer daylight in the space – and more effectively, with nearly a 11% increase in delivered light levels to the lobby floor over the baseline system. To correct for the 38° street orientation, the sawtooth articulation of the façade also delivers unobstructed views through transparent glazing when facing north or south, while vertical louvers or opaque enclosures on east/west facing panels control sunlight penetration.

Driven by the client to achieve LEED Platinum certification, both daylighting and electric lighting were early sustainable design targets. Coined the "Drive to 35," the lighting design team supported the lowering of the overall building energy usage from the original baseline of 47 EUI to 35 EUI, harnessing daylighting and reducing electric light. Introducing controlled natural light into the design allowed for noticeable dimming of lighting fixtures that would otherwise be on, ensuring electric lighting is only used when needed – and reducing thermal heat gain from direct sunlight.

"This is masterful daylighting," one judge said of the project. "It's rare for occupants and visitors to experience such a dynamic connection to the sun in a public space."

"Masterful daylighting"



LIGHTING DESIGN
E. Teal Brogden, IALD
Hayden McKay, FIALD
Michael Lindsey, IALD
Jae Yong Suk, PhD
Lupita Legaspi, Jr. Assoc. IALD
Maura Reinhart, Jr. Assoc. IALD
HLB Lighting Design

Meghan Howell
Formerly with *HLB Lighting Design*

ARCHITECTURE
Gene Schnair
Michael Mann
Craig Hartman
Paul Danna
Jose Luis Palacios
Susan Bartley
Keith Boswell
Steve Zimmerman
Garth Ramsey
Frank Castillo
Skidmore Owings & Merrill LLP

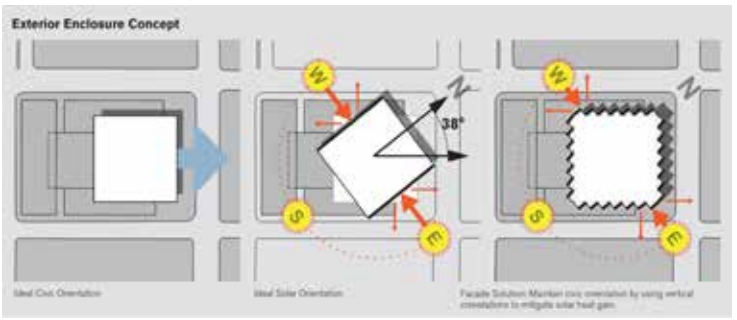
GENERAL CONTRACTOR
Marc Kersey
Marshall Singh
Clark Construction Group, LLC

ELECTRICAL SUBCONTRACTOR
Ed Noble
Ron Pierre
Helix Electric

M/E ENGINEERING
Gary Brennen
Ali Hadian
Syska Hennessy Group

LEED CONSULTING
Christopher Snee
AECOM

PHOTOGRAPHY
© Bruce Damonte


Exterior Enclosure Concept
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38°
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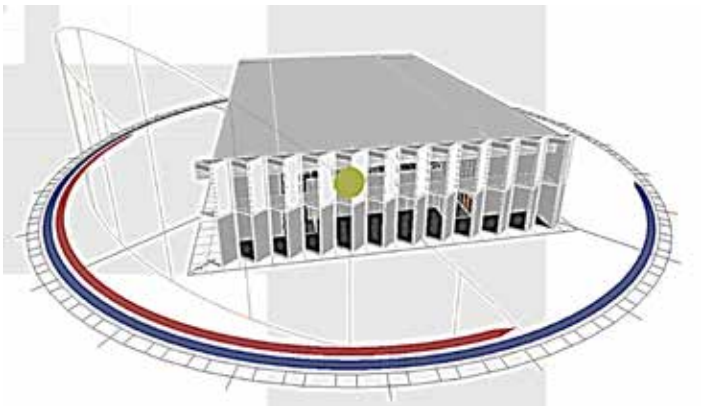
E



Thayer Residence | Carpinteria, CA | Neumann Mendro Andrulaitis Architects LLP | © Ciro Coelho Photography

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AWARD OF MERIT

APPLE MICHIGAN AVENUE, CHICAGO

CHICAGO, IL USA

Apple Michigan Avenue cascades down from Pioneer Court, creating new connections between the city and the Chicago River. The idea was to create a soft, warm, and inviting atmosphere, like a living room, where people can meet, learn, share, and create with innovative products. The building features carefully balanced illumination of all floor and timber ceiling surfaces across the glass line. In the evening, the building functions like a soft lantern on the Chicago riverfront, providing visitors with a new public space along the river path.

Most fixtures in the ceiling are expressed as a uniform field of recessed downlights. Behind sits a highly-sophisticated performance design: a low-depth, high-output fixture featuring over 10 optical devices. This unlocks a vast flexibility in the lighting effects that the fixtures can produce.

The design process for this project delved deeply into the physics of lighting. The lighting team analyzed the relative success of various design options across numerous performance parameters, including hyper-realistic simulations of the human perceptual experience.

One technical challenge explored how incoming daylight would mix with interior artificial light at different locations within the project. By using a physically-based rendering engine and viewing the results on an HDR monitor, the team was able to accurately judge the atmosphere being created, ensuring a like-for-like representation of the developing design.

One core goal of the project was to positively support the health and well-being of employees and public visitors. The team selected an LED driver that minimizes both visible and non-visible flicker during deep fixture dimming and long-term exposure to avoid eyestrain, headaches, and fatigue. During evening hours, the project's lighting dims exhibiting a warmer color temperature, designed to coincide with the fading of natural daylight and avoiding negative impacts to the Circadian rhythms of employees.

The lighting designers – involved in everything from day-to-day updates to client meetings – developed a companion concept to support the architectural goals. The result is an extremely transparent façade that allows uninterrupted evening views through the building, from all angles.

LIGHTING DESIGN
James Sherman
Foster + Partners

ARCHITECTURE
Foster + Partners

PLAZA ARCHITECTS
Ross Barney Architects

MAIN CONTRACTOR
Power Construction Company

STRUCTURAL CONSULTANT
Simpson, Gumpertz & Heger

MECHANICAL ENGINEERS
Cosentini Associates

LANDSCAPE CONSULTANT
Ross Barney Architects

PLAZA LIGHTING CONSULTANT
Schuler Shook

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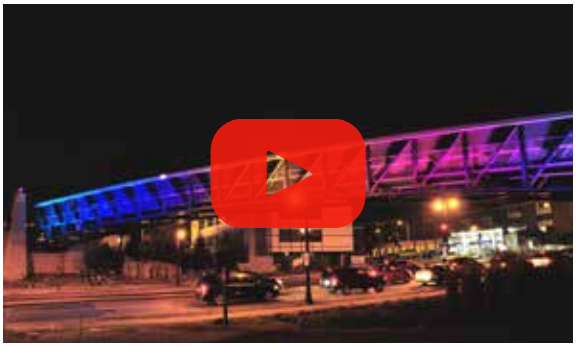
AWARD OF MERIT

THE GHOST TRAIN
SHOREWOOD, WI USA

The designers at Creative were asked to illuminate a 200' pedestrian bridge; gateway to a small suburban community. Without any funds, the designers recognized that an extraordinary concept was needed to inspire fundraising. Research discovered that the original bridge once carried a historic high-speed train that traveled the tracks from 1930 through 1963. They formed an idea to combine art, history and technology and create the illusion, or ghost, of this passing train.



Experience the dynamic lighting design for the "The Ghost Train" in its awards video at **youtube.com/TheIALD**.

Designers created an illustration video, merging the new bridge with the old train, and their pitch helped to raise the $300,000 USD installation budget in 90 days.

Once funded, designers got to work. Continuous linear rows of (42) 48", 9°x9°, RGB graze fixtures per side follow the lower bridge chord to wash the vertical surface, using custom brackets and glare shields for maximum coverage and minimal light trespass. Programming the 12" fixture increments in sequence creates the effect of passing railcars.

Three rows of 1W, programmable RGB nodes were arranged along the top chords, 3,200 in total. Their programming was synchronized to suggest the train's approach, headlight, passing windows, taillight and trailing dust. Flashing beacons atop the abutment towers precede the train's crossing, suggesting crossing signals. Choreographed sound effects complete the illusion of The Ghost Train, running at historic speeds and schedules once each direction every night.

The bridge crosses a state road, adjacent to a city, located in the village and owned by the county – that required coordination with four municipalities. Independent structural reviews alleviated attachment methods, bracketing and weight concerns. A traffic study required interfacing controls with three adjacent stoplights to minimize distraction by stopping traffic during train runs.

Not only is the solution a fun and immersive attraction for the area – dozens of spectators can be seen nightly watching the two passing "trains" – it's more environmentally friendly. Less energy Is used than the original eight 400wMH floods lighting the abutments. Tight beam control, shielding and precise aiming minimizes sky pollution.

"Lighting completely transforms what would otherwise be an ordinary structure," said one judge. "I love this project!"

LIGHTING DESIGN
Martin J Peck, IALD
Michelle Klein
Creative Lighting Design & Engineering, LLC

ADDITIONAL CREDITS
Dave Drumel
Staff Electric

Kurt Schnabel
Mike Jonas
Clearwing Productions

Dick Eschner
Pat Algiers
Shorewood Public Art Committee

PHOTOGRAPHY
© Martin Peck

AWARD OF MERIT

HYUNDAI CAPITAL CONVENTION HALL

SEOUL, SOUTH KOREA

Located in Hyundai's home city of Seoul, this Convention Hall is designed to reflect the company's sophisticated, forward-thinking essence. The lighting design reinforces the architectural dichotomy; the dark floor and concrete lower walls denote the strength and reach of the corporation, while the white curved ceiling elements infer the speed and sex appeal of its cars. Architecture and lighting blend seamlessly to create a magical, ethereal feeling in the space.

This space is being used for presentations, training, video projection and events. The "shell" concept was developed in collaboration with the architect to provide a dynamic looking environment. The challenge was to provide flexible, multi-scene lighting for multiple uses without visible direct light sources. The team carefully layered several different light sources, providing ambient and direct illumination with individual controls, creating balanced environments for different uses.

Light coves in the shape of the client's logo enhance the perspective view as they get shorter towards the back of the hall. The lighting design team developed these coves through extensive studies and mock ups that allow for grazing the shell pieces while hiding direct light sources within the light filled cove. These studies also involved close collaboration with other disciplines and their respective systems, such as air distribution and fire suppression systems, which are all integrated in the cove design as well.

A recessed screen surface at the stage is softly framed by a carefully detailed knife-edge cove, hiding the light source out of view even at shallowest viewing angles. In addition, a line of light around the stage emphasizes the ethereal feel of the space. To provide adequate illumination of the stage, larger projector fixtures are hidden in the forward ceiling cove.

All fixtures are high efficacy LEDs with high CRI and 4000K CCT. The cool color meets client requirements while enhancing the clean aesthetic of the space. A DALI control system coupled with fade-to-black fixture drivers and finely granular zoning provides a highly adaptive and adjustable dimming system accommodating the various lighting needs.

"Dynamic lines of light and integrated light features create a striking visual, reinforcing the brand image," one judge said of the project. "This project proves once and for all that brains and beauty can coexist."

LIGHTING DESIGN
Martin van Koolbergen, IALD
Moritz Hammer
Charlotte Cantillon
KGM Architectural Lighting

ARCHITECTURE
Philippe Pare
Mirko Wanders
Tina Rothermund
Gensler (Los Angeles and London)

AUDIOVISUAL CONSULTANT
Veneklasen Associates

GENERAL CONTRACTOR
Dawon ID&C

PHOTOGRAPHY
© Nacása & Partners

AWARD OF MERIT

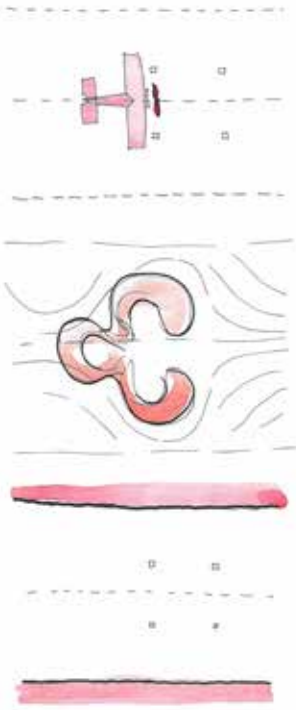
MATHEMATICS: THE WINTON GALLERY, SCIENCE MUSEUM

LONDON, ENGLAND UK

The lighting design for the London Science Museum's Winton Gallery captures and enhances Zaha Hadid's architectural vision, bringing advanced mathematical concepts to the everyday visitor experience. The team at Arup achieved this through the integration, exploration, and unexpected use of colors and lighting typologies within the visual metaphor of an airplane's turbulent flow.

The aerodynamics of a plane are translated into luminous surfaces, streamlines and points. Focus is on the plane propeller, while brushes of light on the floor guide visitors, turbulence scatters display cases along streamlines, and two sculptural coves allude to the boundary condition.

Close collaboration with the architect and the client was essential to the successful completion of the project. Regular workshops were put in place, where sketches, interactive models and tests on samples were crucial to delivering the client's vision.



LIGHTING DESIGN
Giulio Antonutto-Foi
Arfon Davies
Guillermo P. Martinez
Arup

ARCHITECTURE
Zaha Hadid Architects

PROJECT DIRECTOR
Andy Lerpiniere
Arup

BUILDING SERVICES
Ana Fernandez
Jon Moore
Arup

ELECTRICAL ENGINEERING
Shane O'Riordan
Arup

STRUCTURAL ENGINEERING
Carolina Bartram
Jenny Pattison
Arup

PHOTOGRAPHY
© Arup

The color of light and the blend between purple and blue creates a breathtaking and unforgettable experience for visitors, who become aware of the magnificent architecture of the space through a lighting display that guides their journey into mathematics.

Due to the sensitive aspect of galleries, the case lighting scheme had to respect numerous conservation requirements, reducing energy loads and meeting thermal and spectral requirements for the various objects on display. Display cases include linear, single and multiple-head systems, and are flicker free, with excellent color rendition (including R9).

Lighting analyses revealed that, in order to balance the gallery space, a bright element was required at the periphery of the visitors' line of sight. As a result, a wall cove with two lines of light running through the gallery was added, consistent with the laminar flow boundary condition metaphor.

One of the key challenges was to limit the spill lighting to objects adjacent to labels. Labels and panels are lit by a number of ceiling recessed spotlights with very narrow beams, positioned according to ray tracing software outputs, as these, once installed, would be fixed in location.

The general lighting, also flicker free, uses a slight shift towards the Y, enhancing the purple hues of the central pod by opposition.

"Stunning," said one judge. "The lighting is (almost) more interesting than what is on exhibit!"

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Architect and Interior Designer: Perkins+Will | Photography: Mark Herboth Photography LLC

AWARD OF MERIT

OXFORD STREET ESTATE

LONDON, ENGLAND UK

Occupying 86m of Oxford Street façade, this project's lighting design unifies the block of buildings, attracting higher end retailers and giving the development presence and charisma on one of the busiest shopping streets in London.

Through close interaction with the architect, a full set of details explained the exact mounting location, offset from the façade. Regular site reviews allowed cable routes, driver locations, and junction boxes to be kept discreet, concealed from street view, and minimal in quantity. The impressive nighttime image of the façade is achieved without detracting from the building's charm and architectural beauty during the day.

The lighter stone building, with dark stone columns, is lit with 3000K fittings to preserve the lighter finish and to ensure the light stone is not given an unnatural tone from the warm 2700K lighting used on the majority of the development. This change in color temperature also intentionally makes the light stone building a feature within the estate as a whole. Fittings were all selected for their precise optical performance, and all fittings were equipped with glare snoots and louvers where necessary.

Red brick vertical features are picked out by 10° fittings in 2700K, enhancing the warm tone of the red brick. The rhythm of narrow beam uplighting was carefully planned to ensure the right amount of shadow and highlight, ensuring the form of the building was expressed from all viewing positions without over-lighting the features and losing contrast. Window reveals and wider features are lit with spread 12 x 40 fittings, and horizontal lighting is provided by linear lighting to link and unify the verticals. High level stone balustrades, gables and pediments are lit with narrow beam linear grazer fittings, to cap off the building with further horizontal feature lighting.

"A beautiful example of strategically placing light only where it is needed," said one judge.

Automatic switching reduces the light quantity late at night and brings lighting on at the correct time. The system has an astronomical clock to bring the lighting on in relation to dusk, and a luminance sensor to act as a failsafe, bringing the lighting on if the daylight levels drop too low.

Another judge called the estate "a dramatic, painterly lighting scheme," adding that it "creates an iconic lighting signature for the neighborhood."

LIGHTING DESIGN
Graham Rollins
Alex Bittiner
Lighting Design International
Nathan Gummow
Formerly *Lighting Design International*

ARCHITECTURE
ESA

CLIENT
Tribeca Holdings

PROJECT MANAGEMENT
JLL

ELECTRICAL ENGINEERING
EEP

MAIN CONTRACTOR
ISG

ELECTRICIAN
M&W Woolstons Electrics Ltd

PHOTOGRAPHY
© Andrew Beasley

AWARD OF MERIT

STORY WALL ESKILSTUNA

ESKILSTUNA, SWEDEN

The municipality of Eskilstuna, Sweden requested a lighting solution that would turn a dark pedestrian tunnel into a more inviting place, while keeping costs to a minimum. The result is a carefully chosen lighting design that succeeds in making the tunnel brighter, safer and more fun for people passing through. Approaching the tunnel, you might notice nothing more than the well-lit walls along the pedestrian path. It isn't until you step inside the tunnel that you see how the lighting creates a unique and colorful shadow show that mimics your movements as you walk, run, bike or dance through.

While keeping to a low budget, the lighting design had to work with existing white tiled walls and grey concrete pillars, and designers couldn't change, rather needed to complement, the yellow-toned light cast by the existing luminaires. The result has turned the tunnel into a local attraction that promotes playfulness, creativity and a sense of community for the citizens. Four months after installing the new lighting, the municipality reported that the tunnel has been used more frequently than before.

One of the main goals of the design was to improve the citizen's everyday impression of their city by presenting a happy, colorful installation accessible to everyone. By turning the tunnel into an attractive meeting point, the unique installation also promotes community and interaction among the citizens.

The technique used to create the lighting is easy, even obvious, but extremely effective: red, green and blue luminaires cast colored shadows from each passerby onto the white walls. In combination with their distance from the walls, visitors' movements affect the appearance of the space. The products used are single color fixtures, placed evenly between the pillars, to create shadows that are as sharply defined as possible.

As one judge wrote, "dozens of people who would have passed through this space daily - without thought for their surroundings given a more typical lighting solution - now find cause for delight and curiosity and interaction because of the thoughtful use of light."

Experience the dynamic lighting design for the "Story Wall Eskilstuna" in its awards video at youtube.com/TheIALD.

LIGHTING DESIGN
Kai Piippo, IALD
Francesco Guastella
Seren Dincel
Tobias Olsson
Niklas Gripenstam
ÅF Lighting

CLIENT
Karin Ermegård
Eskilstuna Municipality

ELECTRICIANS
Vattenfall AB

PHOTOGRAPHY
© Tobias Olsson / *ÅF Lighting*
© Göran Jonsson / *Eskilstuna Municipality*

VIDEOGRAPHY
© Adam Sanderfelt / *ÅF Lighting*

AWARD OF MERIT

THE SVINDERSVIK BRIDGE

STOCKHOLM, SWEDEN

Two luminous wedding rings, symbolizing the union between communities, formed the lighting concept for the brand new bridge linking two cities just south of Stockholm. With its sweeping curves, the bridge has become a new landmark, visible from land and water. The new bridge linking the central parts of Nacka had to be functional and visually appealing, and blend well with the natural surroundings.

The result is a decorative lighting design that has a natural palette of white, blue and amber; colors chosen to harmonize with the sky at dawn and dusk. Studies were made to ensure that the proper amount of light would be evenly spread over the bridge, preventing glare. A well-balanced combination of functional and aesthetic lighting provides excellent traffic safety. Working closely with the architects who designed the bridge, the lighting designers were able to influence the tone of the white-grey paint, which helped achieve the lighting result.

When the waters are calm, the arcs of the bridge are reflected in the water surface, creating two full rings visible from afar. Great measures were taken to counteract light pollution and glare for users on the bridge as well as on the water. The amount of functional light decreases during low traffic, lending more focus to the decorative lighting. Luminaires have been precisely placed and directed to follow the curvature of the form. Since the area is situated close to a wildlife reserve, optics and shields have been carefully selected to ensure that the lighting does not affect the natural surroundings and wildlife.

Functional and decorative lighting are switched on and off via the municipal lighting system. A local control system automatically changes the lighting scenarios for the arches, depending on time of day and the season. To achieve the best result, a solar study was conducted to identify the sun's exact positions and angles throughout the year. The designers then developed lighting scenarios that would complement the bridge in the best way.

"Purposeful, restrained, elegant," said one judge. "A deft use of light and color to create a landmark in remarkable harmony with its environment."

LIGHTING DESIGN
Kai Piippo, IALD
Klas Gustafsson
Jessica Johansson
ÅF Lighting

ARCHITECTURE
Leonhardt, Andrä und Partner
Implenia (before, Bilfinger)

CLIENT
Nacka Municipality

PROJECT MANAGER
Yussuf Hassen

PROJECT LEADER
Gustav Sikö
Rikard Dahlström

ELECTRICAL ENGINEERING
Ramböll

MAIN CONTRACTOR
Implenia (and Bilfinger)

SUBCONTRACTOR INSTALLATIONS
AcobiaFlux

SUBCONTRACTOR INSTALLATIONS LIGHTING
Elektrotjänst i Katrineholm

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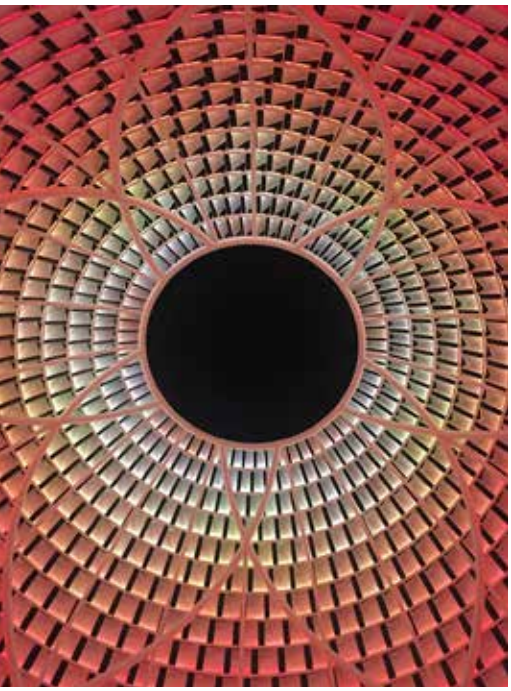
AWARD OF MERIT

THE URCHIN, WESTFIELD CHERMSIDE

BRISBANE, QLD AUSTRALIA



At the heart of the recent refurbishment of this vast shopping center is its Town Square, a new open-air shopping and dining precinct offering entertainment and relaxation for a complete experience. The aptly named "Urchin" shade structure bridges the junction between Town Square and the two primary malls, forming a place for events or meeting friends. Inspired by the Urchin's organic form, the lighting design concept was to create a heart of the center, encouraging guests to stop and immerse themselves in an interpretive and ethereal show of light, color and movement.

The Urchin was identified as the central feature for the shopping center, and the lighting reflects its organic form and engaging scale while offering an immersive experience to revere and reflect. The client advised that a limited budget of $150K AUD was available. For such a grand concept, this was seen as a significant challenge. The design approach was measured and succinct, utilizing the panel geometry to magnify the lighting effect.

The final design treats the faceted panels as digital pixels, crafting low-resolution abstract imagery and generating an expansive illuminated 3-dimensional canvas. In close collaboration with engineers, the Electrolight team concealed graphical node lighting within the structure using a custom channel system for a seamless and integrated result. Over 8,400 individually addressable RGBW nodes were used, spanning over 510 square meters and 1,450 panels.

Judges were particularly impressed by this approach; one judge wrote, "Excellent integration of light source into the sculptural canopy to create a dynamic lighting feature."

Experience the dynamic lighting design for the "The Urchin, Westfield Chermside" in its awards video at **youtube.com/TheIALD**.

The lighting designers were also engaged to direct and coordinate the graphical content. A detailed design concept and graphic brief outlines a series of material for imagery based on themes inspired by nature, as well as time-schedules and real-time web-interfaces to the weather to trigger various scenes. It was essential that the content appeared abstract so that the images are left to the interpretation of the viewer. A graphical artist was engaged to produce the imagery.

The lighting initiates 15 minutes prior to dusk. When the sun disappears, a series of scenes are triggered with peaks of activity every 15 minutes, as well as a crescendo at the turn of each hour. Each day presents a slight variation in order, and real-time triggers ensure guests engage in a new and unique experience every day.

LIGHTING DESIGN
Donn Salisbury, IALD
Catriona Venn
Electrolight

ARCHITECTURE
Scentre Group

CREATIVE/STRUCTURAL DESIGN
Amarda

CONSTRUCTION + FABRICATION
Fabritecture

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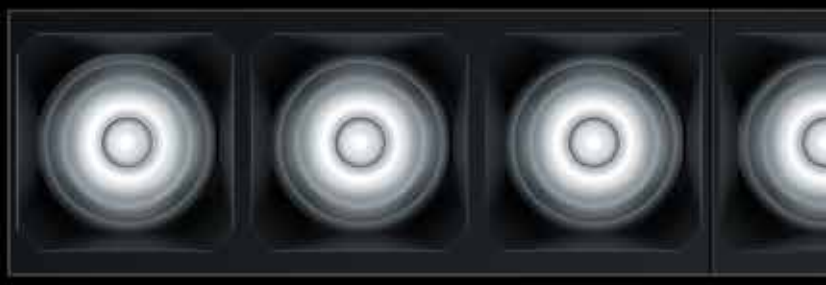

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SPECIAL CITATION

The biggest roundabout in Croatia covers 15,000 square meters and actually serves as an efficient rainwater drainage system to resolve the community's flooding problem. The outer ring constructed by architects is based on an elegant, circular construction of 340 white poles that release water vapor from the drainage system.

The lighting design colors this vapor with light beams of many nuances and intensities, creating a spectacular sight. During the daytime, the white circular structure adds harmony to the chaos of the traffic pattern; at night, the vibrant and unique lighting image welcomes tourists to town.

A control system allows a variation in lighting scenes, and is connected with the meteorological station. This allows the lighting and fog effects to be adjusted with real-time wind strength and time of day.

"This installation radically transforms a utilitarian space into a dynamic landmark," said one judge. "Celebrating function is a feature of the work."

LIGHTING DESIGN
Dean Skira, IALD
Godvin Poropat
Skira

ARCHITECTS
Dino Krizmanic
Leonid Zuban

CLIENT
Vodotehnika

INVESTOR
Hrvatske Vode

ELECTRICIANS
Vintijan

PHOTOGRAPHY
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SPECIAL CITATION FOR COLLABORATING ON AN ICONIC CIVIC LANDMARK

ROUNDABOUT PULA

PULA, CROATIA

SPECIAL CITATION

The Sir Joan boutique hotel provides an urban oasis within the fashionable city center along the coast of the island of Ibiza, Spain. Judges were impressed by the designers' ability to "play" with the interaction of light on a variety of surfaces.

The new glass cover on a multi-surfaced façade – white walls with volumes of glass and steel – is illuminated with LED linear lighting and controlled to create the desired effect. In the interior, lustrous wooden surfaces and glinting stainless steel railings are prominent conceptual elements.

"Delightful interplay between reflective planes and vertical light sources," said one judge.

Various reflective finishes add sparkle and interest to the spaces, posing a challenge for designers. Luxurious lighting still had to be comfortable, either kept unobtrusive and hidden or purposefully interacting with the surfaces to create very unique effects.

LIGHTING DESIGN
Ran Troim, IALD
Gal Parvozkin
Nataly Sapir
RTLD Lighting Design

ARCHITECTURE
Ribas & Ribas

INTERIOR DESIGN
Alon Baranowitz
Irene Kronenberg
Ruthy Rozenheck
BK Architecture

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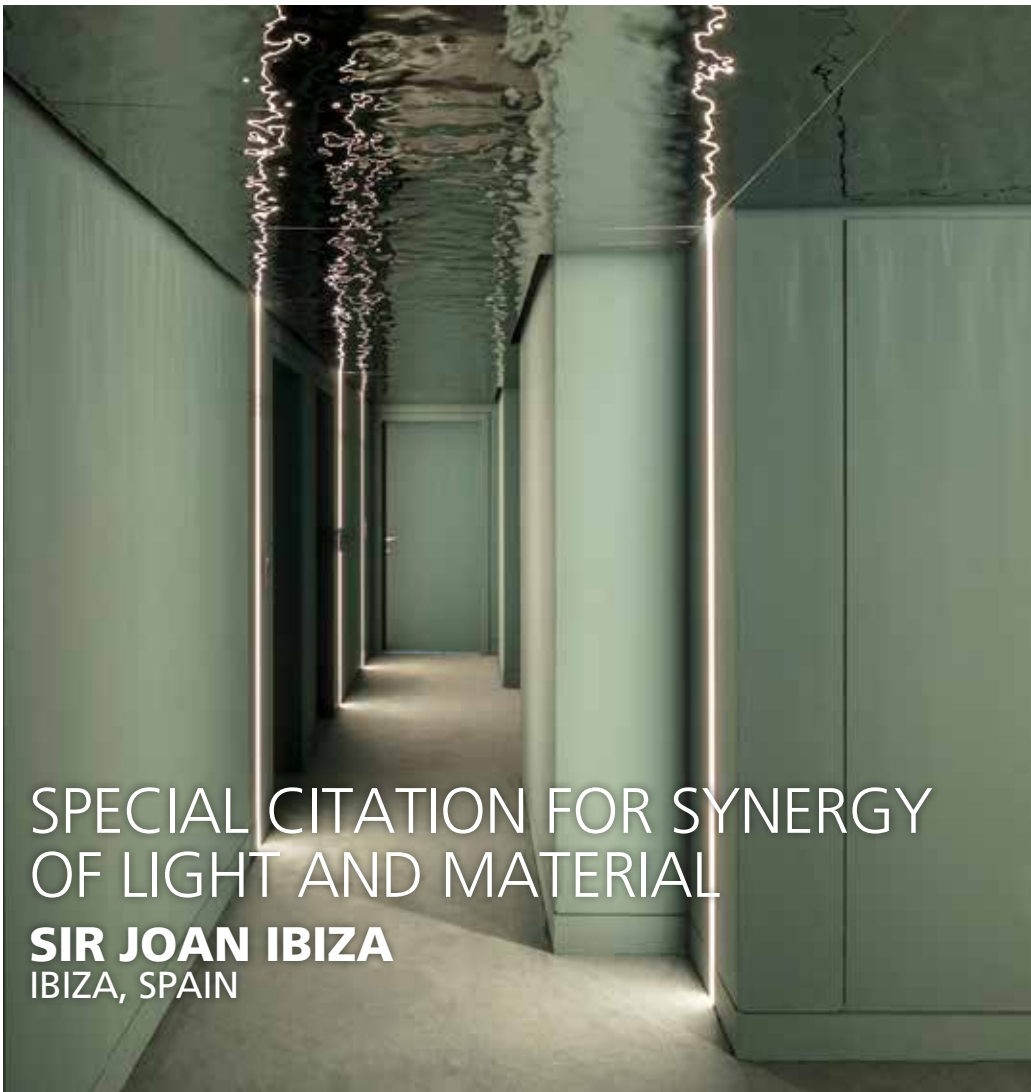

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2018 IALD Awards

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ABOUT THE IALD

IALD IS YOUR GLOBAL COMMUNITY – the only professional membership organization dedicated exclusively to independent architectural lighting designers. Through your participation, we strengthen our collective ability to advocate for, educate and connect lighting designers around the world.

PROMOTE

We raise the profile of the architectural lighting design profession and help you build your business, increase credibility and visibility, and make an impact. Advantages that work for you include:

- The online Find a Lighting Designer directory
- Marketing and public awareness campaigns to raise visibility and prestige for lighting designers industry-wide
- IALD outreach to architects, interior designers and other potential clients
- Advocacy, regulatory affairs and public education initiatives

INFORM

Participating in IALD will inspire you creatively, support you, keep you informed and help you achieve your professional goals. IALD's educational and informational resources include:

- The IALD website, including a lighting designer directory, job opportunities and updates on the latest industry news and events
- Direct communications about IALD initiatives and services, member activities, learning and volunteer opportunities, and trends and issues impacting the lighting design profession
- Free and reduced-cost subscriptions to trade publications
- Training and resources developed for lighting design business owners and senior practitioners
- Professional development and continuing education created by lighting designers, for lighting designers

CONNECT

Together, IALD members build connections, community and our collective voice. With more than 1,400 members in 55 countries, IALD provides plenty of ways to engage with peers around the corner or around the globe. Take advantage of these opportunities:

- Events hosted by a region or chapter near you: networking mixers, social get-togethers, lectures, movie screenings, and more. Visit our website event calendar to learn more
- Local activities that connect you globally, like Chase the Dark, webinars, or other virtual events
- Our robust, award-winning social media presence, which allows you to connect with thousands of peers worldwide at a moment's notice
- Collaborative relationships with other lighting design associations and related professional organizations

IALD

For more information, visit **iald.org**

ABOUT THE IALD LIRC

The IALD Lighting Industry Resource Council provides organizational membership for lighting manufacturers to collaborate and connect with lighting designers.

Formed in 1996, LIRC exists to provide a framework within IALD for enhanced communication between professional lighting designers and manufacturers and to create an environment conducive to the collaborative improvement of products, services, business practices and lighting design education.

COMMUNITY

Amplify your company's voice on issues that matter to lighting designers and specifiers.

OPPORTUNITY

Enjoy first look and first opportunity at sponsorship and partnership in IALD events worldwide.

INFORMATION

Access to the same news and resources as IALD members – helping you keep up with trends in the profession.

For more information, visit **iald.org/council**

IALDLIRC

INDEX OF ADVERTISERS

ADVERTISE WITH US IN 2019

Proceeds from the sales of advertisements in this book offset the cost of the awards program all year long. Thank you to the advertisers who make this publication possible!

Want to support the IALD Awards in 2019? Send an email to **kevin@iald.org** to buy an ad in the 36th Annual IALD International Lighting Design Awards Book.

ABOUT THE IALD EDUCATION TRUST

The **IALD Education Trust** is a not-for-profit 501(c)3 charitable educational organization that provides direct support to educators, students and new graduates for the purpose of promoting the study of architectural lighting design.

The Trust's mission is to grow the available pool of entry level lighting designers by fostering connections between pre-practitioners and practitioners of the lighting design profession.

The vision of the IALD Education Trust is to create a better world through leadership and excellence in lighting design; to cultivate the universal acknowledgement and appreciation of the Power of Light in human life.

TRUST STIPENDS

In an ongoing effort to ensure the future of the architectural lighting design profession, the IALD Education Trust Travel Stipend Program enables lighting students and educators from across the world to attend key industry events, seminars and conferences, such as the IALD Enlighten conferences, LIGHTFAIR International and a variety of international trade shows. Students and educators may also propose their own international or domestic lighting-related activity for support consideration.

TRUST SCHOLARSHIPS

The IALD Education Trust Scholarship Program aims to encourage students to pursue a career in lighting design. The program offers multiple scholarships for undergraduate and graduate students involved in the study of architectural lighting design from an accredited school.

CONNECTING THE PRE-PRACTITIONER TO THE PRACTITIONER

Recipients of Trust funding meet and network with professional lighting designers, giving them an early look at the profession.

For more information, visit **iald.org/trust**

IALDEDUCATION TRUST

9 MAY 2018
CHICAGO, IL USA

IALD EDUCATION TRUST BENEFIT DINNER

THANK YOU TO OUR SPONSORS

The following sponsors have generously funded this year's IALD International Lighting Design Awards Program + IALD Education Trust Benefit Dinner. Proceeds from this event will support the activities of the IALD Education Trust Fund. Thanks go out to the following manufacturers and sponsors:

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IALD EDUCATION TRUST

CALL FOR ENTRIES

36th Annual IALD International Lighting Design Awards

The IALD International Lighting Design Awards honor lighting design that reaches new heights, moves beyond the ordinary, and presents excellence in aesthetic and technical design achievement.

To qualify, projects must be ***permanent architectural lighting design solutions*** for which construction was ***completed after 1 June 2017***. Projects entered last year can be resubmitted if they still qualify.

Submissions open August 2018 at **iald.org**.

2017 RADIANCE AWARD WINNER
HARBIN OPERA HOUSE INTERIOR LIGHTING DESIGN
Harbin, China
Beijing United Artists Lighting Design Corp Ltd
Photography © Adam Mørk

2016 RADIANCE AWARD WINNER
LINCOLN SQUARE SYNAGOGUE
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THE 2018 IALD AWARDS JUDGES

Shawn Caldwell Alshut, RA, ASID, RID

Decatur, GA USA

Shawn is a Founding Principal of Studio A2 Architecture | Interior Design. With a portfolio of commercial, corporate and residential architecture and interior design, the firm provides thoughtful architectural and interior solutions characterized by refined design and attention to detail.

Anne Bureau, IALD

Bordeaux, France

Anne is the founder and Design Principal of WONDERFULIGHT, Bordeaux based studio established in 2011. She has been an independent lighting designer since 1995 and her projects cover all fields of architecture and landscape from heritage sites to contemporary buildings. Anne is a former president of French association ACE and is part of the organizing committee of EILD (Encuentro Iberoamericano de Lighting Design).

Tom Chalmers

London, England UK

Tom is the Managing Director of AvroKO London, with more than 16 years of experience in commercial hospitality design, planning, and construction. He has a broad understanding of commercial development through roles as both project manager and design director and has collaborated extensively with world leading developers, designers, and artists over the course of his career.

Reiko Chikada, FIALD

Tokyo, Japan

Reiko Chikada has been a lighting designer for over 40 years. She earned her Bachelor of Fine Arts at Tokyo University of the Arts and began her career at Motoko Ishii Lighting Design Inc. In 1986, she established Reiko Chikada Lighting Design Inc. She has been an IALD professional member since 1999 and is one of the founding members of the IALD Japan chapter.

Larry French, FIALD

Mill Valley, CA USA

Larry has had extensive experience in the design and management of architectural lighting projects. Starting his career as a theatrical lighting designer, he transitioned into the world of architectural lighting and has received numerous awards for his work. He continues to develop creative lighting solutions for public spaces, commercial offices, retail spaces, residences, restaurants, and any other project that comes his way.

Emily Klingensmith, IALD

Chicago, IL USA

Emily is a Principal with Schuler Shook and has been an integral part of their lighting design team since 1996. Her strong design sensibilities, coupled with her background in architectural engineering, ensure that her work is compelling both visually and technically. Emily is a keen listener who enjoys collaborating on a wide variety of project types.

Catherine Leskowat, Associate IALD

Cambridge, MA USA

Catherine believes in humancentric design and in finding a beautifully simple solution to any design challenge. Each day is a chance to collaborate with other creative minds and leverage an understanding of light and human factors to create healthy built environments that bring delight to users. She is a lighting designer and project manager at Lam Partners, serves as co-chair of the Science Lab, and teaches lighting design at the Boston Architectural College.

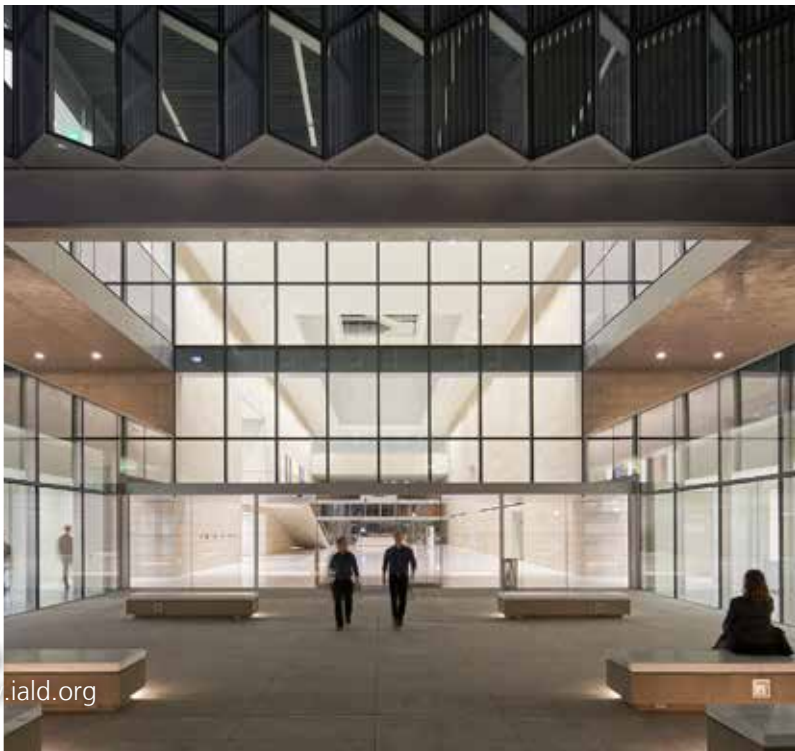
THANK YOU FROM THE FUTURE OF LIGHTING DESIGN

We gratefully acknowledge all of our friends and colleagues for your generous support throughout the year. Your continued support of the IALD Education Trust ensures the future of architectural lighting design for years to come.

The IALD Education Trust is a charitable educational organization that provides direct support to students, educators, and academic programs for the purpose of promoting the study of architectural lighting design.

For more information about the IALD Education Trust and its activities, visit **iald.org/trust**.

IALDEDUCATION TRUST



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