



**37TH ANNUAL  
INTERNATIONAL  
LIGHTING  
DESIGN  
AWARDS**

INTERNATIONAL ASSOCIATION OF LIGHTING DESIGNERS

**IALD**

# ABOUT THE IALD AWARDS

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.

Luminaries of the lighting profession gathered for the first time online to honor the winners of the 37th Annual International Association of Lighting Designers (IALD) International Lighting Design Awards, presented by Cooper Lighting Solutions. Twenty-one projects were on display from eight countries — projects including exteriors, interiors, universities, museums, retail and places of worship. Out of these twenty-one projects, sixteen featured IALD members on the lighting design team.

This year's winners represent some of the most innovative and inspiring architectural lighting design work found anywhere in the world.

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 to the second round of judging.

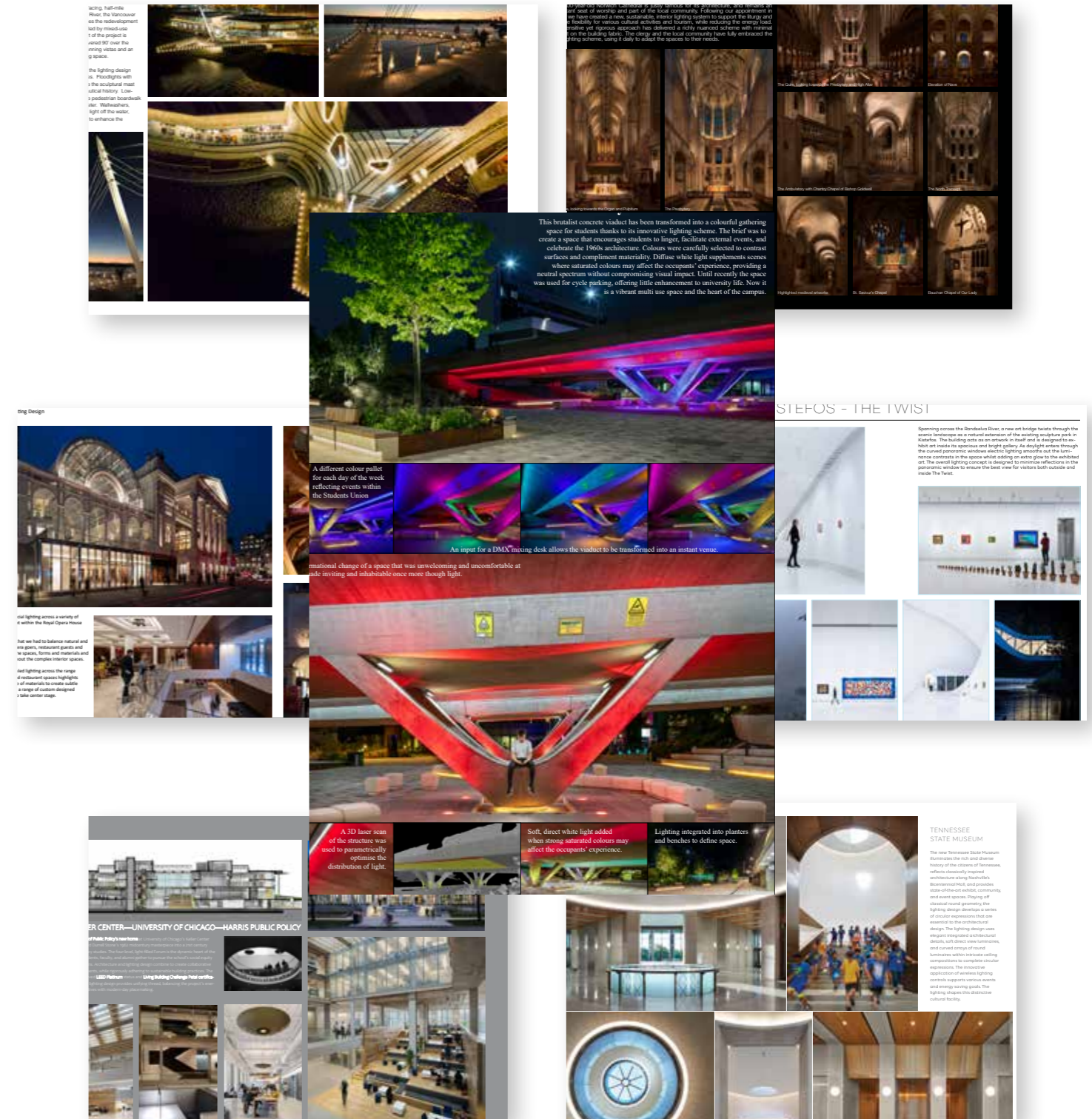
During the second round, the jury has the opportunity to review all the submitted evidence for every project. This includes photographs, renderings, technical drawings, and videos, as well as the 450-word brief submitted by the entrants. This brief gives submitters a chance to describe their design process, 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 in the Awards section of [iald.org](http://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 37th Annual International Lighting Design Awards took place at the IALD Headquarters office in Chicago, IL USA in December 2019.

# 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 in the first round of judging, offering entrants a chance to holistically and visually present their work to the jury. No designer or firm names of any kind are permitted on these posters to uphold the anonymous nature of the judging process.



**Front Cover Photo:**  
Chamber Chapel  
Qingdao, Shandong, China  
Beijing Puri Lighting Design Co., Ltd.  
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**Back Cover Photos (Left to Right):**  
Chamber Chapel  
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Zhoushan, China  
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Xu Wei Art Museum  
Shaoxing, China  
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Synagogue: Babyn Yar Holocaust Memorial Center  
Kyiv, Ukraine  
Expolight  
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Nidaros Cathedral  
Trondheim, Norway  
Erik Selmer Sivilarkitekt MNAL  
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# RADIANCE AWARD

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## FOR EXCELLENCE IN LIGHTING DESIGN

**THE UNIVERSITY OF SHEFFIELD CONCOURSE**  
SHEFFIELD, ENGLAND UK

LIGHTING DESIGN

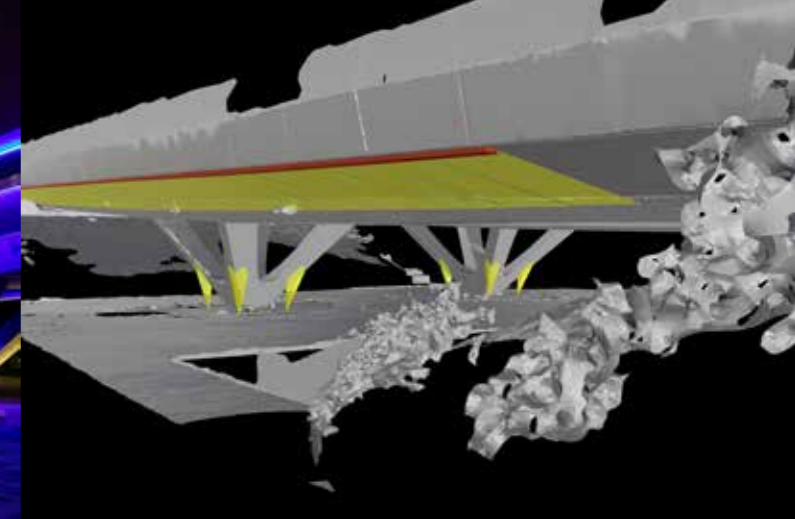
Dan Lister

Justin Boyd

David Battersby\*

*Arup UK*

*\*Formerly with Arup*



This brutalist concrete viaduct has been transformed into a colorful gathering space for students thanks to its innovative lighting scheme by Arup UK.

The Concourse at the University of Sheffield is at the heart of campus life. However throughout the years the Concourse became a transient “non-space” used for cycle parking, offering little enhancement to university life.

The brief was to create a space that encourages students to linger, facilitates external events, and celebrates the 1960s

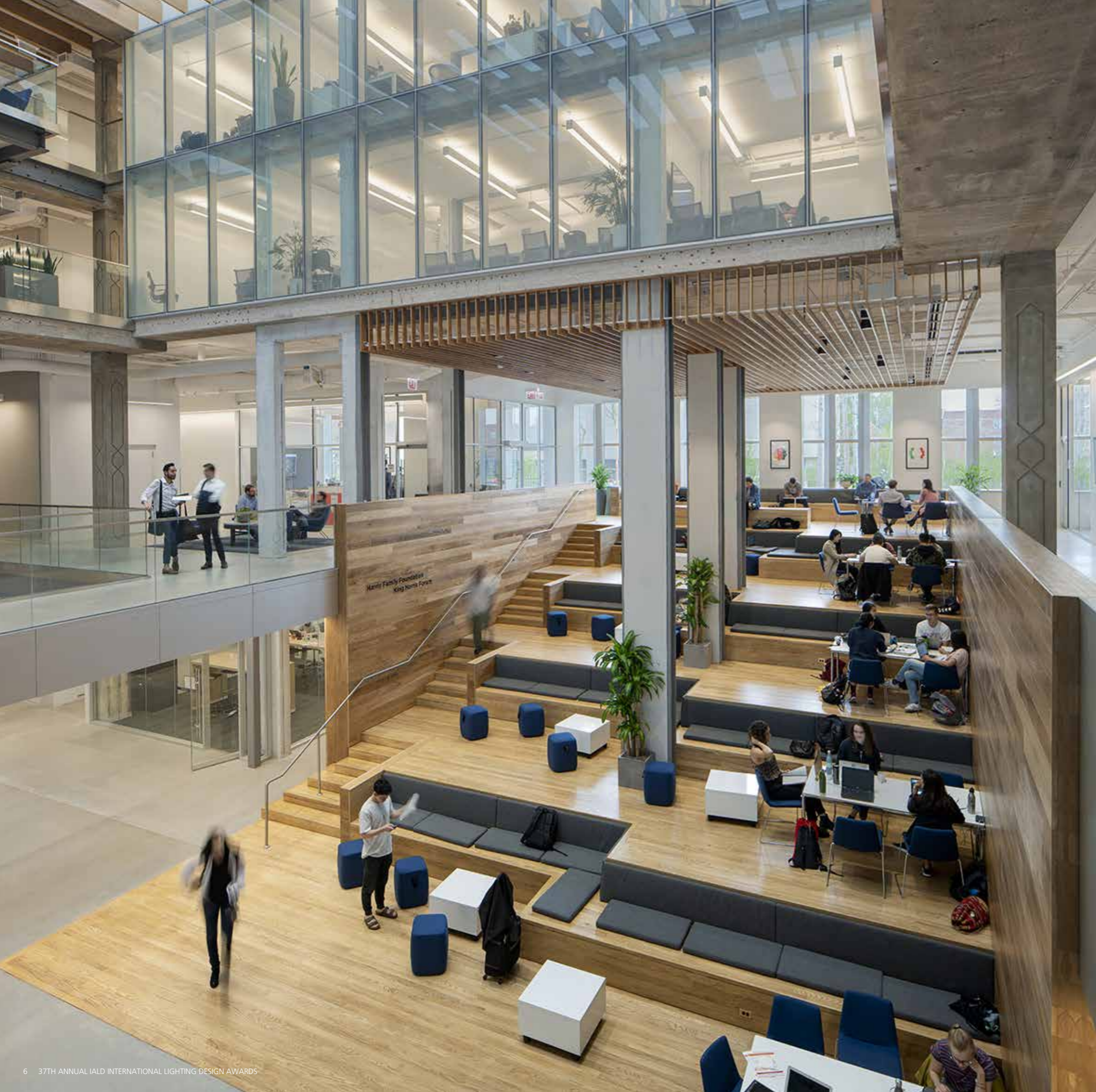
architecture.

The simple elegant lines of the concrete structure demanded an uncomplicated lighting approach, treating each face as an individual element. Color was carefully selected to contrast surfaces and compliment materials while soft, direct white light is added at times when strong, saturated colors may affect the occupants’ experience.

“This is a beautiful example of color and light as place-making,” said one judge.

Much of the success of the project has been in the detailing of the complex interfaces not visible to the casual observer, delivering the clean lines of light that characterize the space.

**LIGHTING DESIGN**  
 Dan Lister  
 Justin Boyd  
 David Battersby (formerly with Arup)  
 Arup UK  
**LANDSCAPE ARCHITECTURE**  
 HLM Architects  
**PHOTOGRAPHY**  
 © Midi Photography  
 © Arup UK



**AWARD OF  
EXCELLENCE**  
**THE KELLER CENTER –  
UNIVERSITY OF CHICAGO HARRIS  
SCHOOL OF PUBLIC POLICY**  
CHICAGO, IL USA

**LIGHTING DESIGN**  
Anne Kustner Haser, IALD  
Theodore Bohlin\*  
Mary Pelikan  
*AKLD Lighting Design, Ltd.*

*\*Formerly with AKLD Lighting Design, Ltd.*



The University of Chicago Harris School of Public Policy's new home at the Keller Center transforms Edward Durrell Stone's 1962 midcentury masterpiece into a 21st century showcase for policy studies.

The four-level, light-filled Forum is the dynamic heart of the school where students, faculty, and alumni gather to pursue the school's social equity and justice missions.

The main challenge for the designers at AKLD Lighting Design was how to create an electric lighting strategy that would balance with the

abundance of natural light in the building, mitigate excessive brightness, contrast, and glare, and avoid hard shadows.

To achieve this, the designers opted for a suite of dimmable, linear, flush-lensed, 3000 to 3500 Kelvin LED fixtures that provide a sophisticated, yet subtle light, and an even wash of vertical illumination over long runs.

The design creates collaborative learning environments and provides a unifying thread, balancing the project's energy efficiency initiatives with modern-day placemaking.

**LIGHTING DESIGN**  
 Anne Kustner Haser, IALD  
 Theodore Bohlin (Formerly of AKLD Lighting Design, Ltd.)  
 Mary Pelikan  
 AKLD Lighting Design, Ltd.

**ARCHITECTURE DESIGN**  
 FARR Associates

**INTERIOR DESIGN | ARCHITECTURE COLLABORATION**  
 Woodhouse Tinucci Architects

**LANDSCAPE ARCHITECTURE**  
 Site Design Group, Ltd.

**PHOTOGRAPHY**  
 © Tom Rossiter



**AWARD OF  
EXCELLENCE**  
**THE KISTEFOS – THE TWIST**  
JEVNAKER, NORWAY

**LIGHTING DESIGN**

Morten Jensen  
Thea Collett  
Stine Kaalstad  
Andreas Ramdahl  
Benjamin Reinhoff  
*Light Bureau*





Spanning across the Randselva River, a new art bridge named The Twist curves through the scenic landscape as a natural extension of the existing sculpture park at the Kistefos Museum in Jevnaker, Norway.

The lighting designers from Light Bureau developed a concept for The Twist entitled "the art, the spectator, the space."

The building acts both as a piece artwork itself and is designed to exhibit art within its bright and spacious gallery.

As daylight enters through the curved panoramic windows, electric lighting smooths out the luminance contrasts in the space while adding an extra glow to the exhibited art.

The lighting is designed to minimize reflections in the panoramic window, ensuring the best view for visitors both outside and inside The Twist.

The overall lighting concept is designed to accommodate the building's main purpose, namely, to allow visitors to experience

and explore the art and the architectural space without any unnecessary disturbance, as well as enhance the gallery's magnificent sculptural shape.



**LIGHTING DESIGN**

Morten Jensen  
Thea Collett  
Stine Kaalstad  
Andreas Ramdahl  
Benjamin Reinhoff  
ÅF Lighting

**ARCHITECTURE DESIGN**

Bjarke Ingels Group

**PHOTOGRAPHY**

© Tomasz Majewski  
© Laurian Ghinitoiu







**AWARD OF  
EXCELLENCE**  
**RE-LIGHTING OF INTERIOR OF  
NORWICH CATHEDRAL**  
NORWICH, ENGLAND UK

**LIGHTING DESIGN**

Mark Major, FIALD

Philip Rose, IALD

Martin Firera Alessandri

Alex Cotterell

*Speirs + Major*



The nine-hundred-year-old Norwich Cathedral is justly famous for its architecture and remains an important seat of worship and part of the local community.

The team from Speirs + Major created a new, sustainable, interior lighting system to support the liturgy and provide flexibility for various cultural activities and tourism, while reducing the energy load.

Consideration for the spiritual aspects of the building formed the foundation of their approach. A flexible background level of light facilitates everyday activities, layered with highlights

that provide focus on the key liturgical elements and objects of religious and cultural significance. At each entrance and change of level, carefully managed light levels ensure easy access and improved safety for people of all abilities.

The sensitive yet rigorous approach delivers a richly nuanced scheme with minimal impact on the building fabric. The clergy and the local community have fully embraced the new lighting scheme, using it daily to adapt the spaces to their needs.

**LIGHTING DESIGN**  
 Mark Major, FIALD  
 Philip Rose, IALD  
 Martin Firera Alessandri  
 Alex Cotterell  
 Speirs + Major

**ARCHITECTURE DESIGN**  
 Freeland Rees Roberts Architect

**PHOTOGRAPHY**  
 © James Newton

AWARD OF  
EXCELLENCE  
**ROYAL OPERA HOUSE**  
LONDON, ENGLAND UK

LIGHTING DESIGN

Tim Downey  
Chris Sutherland  
Ben Hollands  
Hiten Patel\*  
*Studio Fractal*

\* Formerly with *Studio Fractal*





Balancing light across a variety of spaces was a major element of the lighting design by Studio Fractal for the Royal Opera House.

The lighting strategy was to be more visible and welcoming. Designers created lightness and space within the newly expanded and interlinked foyer spaces and breathed new energy into front-of-house areas.

Inside, concealed light sources provide subtle amenity lighting across the range of lobby, circulation, car and restaurant spaces, highlighting the intricate details and range of materials. By night, subtly changing lighting

intensities lower lighting levels and help to create pre-theatre, dinner and post theatre settings of refinement and elegance.

Externally, a comprehensive lighting scheme covering all six facades identifies and celebrates a vertical rhythm, drawing all facades together into a recognizable identity.

“Studio Fractal integrated light throughout with flair and refinement,” said Alex Beard, Chief Executive for the Royal Opera House. “Their designers diligently supported our guiding principles of excellence, theatricality and curiosity.”

**LIGHTING DESIGN**  
 Tim Downey  
 Chris Sutherland  
 Ben Hollands  
 Hiten Patel (formerly with Studio Fractal)  
 Studio Fractal

**ARCHITECTURE DESIGN**  
 Stanton Williams

**PHOTOGRAPHY**  
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 © Hufton + Crow  
 © Luke Hayes



**AWARD OF  
EXCELLENCE**  
**TENNESSEE STATE MUSEUM**  
NASHVILLE, TN USA

LIGHTING DESIGN  
Tao Ham, IALD  
*HGA*



The new Tennessee State Museum illuminates the rich and diverse history of the citizens of Tennessee, reflecting classically inspired architecture along Nashville’s Bicentennial Mall, while providing state-of-the-art exhibit, community, and event spaces.

Playing off classical round geometry, the lighting design by HGA develops a series of circular expressions that are essential to the architectural design. The lighting design uses elegant integrated architectural details, soft direct view luminaires, and curved arrays of round luminaires within intricate ceiling compositions to complete

circular expressions. The innovative application of wireless lighting controls supports various events and energy saving goals. While the state’s lighting controls standards were originally developed for offices and industrial facility applications, the lighting design successfully incorporated this state-of-the-art technology throughout the museum. The lighting design by HGA shapes this distinctive cultural facility, illuminating a place for people to explore and enjoy.

**LIGHTING DESIGN**  
Tao Ham, IALD  
HGA  
**ARCHITECTURE DESIGN**  
EOA Architects (Architect of Record)  
HGA Architects and Engineers (Museum Designer)  
**PHOTOGRAPHY**  
© Corey Gaffer Photography

# AWARD OF EXCELLENCE

**VANCOUVER WATERFRONT PARK  
GRANT STREET PIER AND PLAZA**  
VANCOUVER, WA USA

## LIGHTING DESIGN

Charles G. Stone II, FIALD

Kevin Frary, IALD

Danielle Kelly, Jr. Associate IALD

*Fisher Marantz Stone, Ltd.*





Situated along a south-facing half-mile stretch of the Columbia River, the heart of the Vancouver Waterfront Park is a cable-stay pier cantilevered 90 feet over the water.

The lighting design by the team at Fisher Marantz Stone supports and enhances this project's artistic and structural nature and utilizes three fixture types. Floodlights with precise optics illuminate the sculptural mast that evokes the site's nautical history. Low-level lights illuminate the pedestrian boardwalk and highlight the

perimeter. Carefully aimed to keep light off the water, wall-washers illuminate the bulkhead to enhance the floating effect.

Designers paid careful attention to their impact on nature and surroundings. The uplighting strategy was reviewed with federal agencies, as the site falls within the flight path of the Portland International Airport and with the Audubon Society to ensure the impact on migratory birds was limited. The Army Corps of Engineers provided calculations to illustrate negligible light on the water's surface, so

as to not disorient spawning salmon. Elegant in its simplicity, the Grant Street Pier provides a dramatic and dynamic visitor experience.

**LIGHTING DESIGN**  
Charles G. Stone II, FIALD  
Kevin Frary, IALD  
Danielle Kelly, Jr. Associate IALD  
Fisher Marantz Stone, Ltd.  
**LANDSCAPE ARCHITECTURE**  
PWL Partnership  
**PHOTOGRAPHY**  
© Lioneye Aerials  
© Fisher Marantz Stone, Ltd.







**160 SPEAR STREET  
SAN FRANCISCO, CA USA**

160 Spear Street was a dreary tunnel-like lobby cutting through a downtown San Francisco tower. The designers from PritchardPeck Lighting developed a momentous lighting scheme that folded into the architectural vision, masking the existing infrastructure and transforming the lobby into a modern, sculptural experience.

A full-scale foam core mock-up revealed challenges in achieving continuous illumination to the points where multiple vertices intersect. Working directly with the contractor, a method of installing long fixtures using Velcro to slide the fixtures into place and to allow access 10 feet from the ends was developed. Skilled craftsmanship was crucial to ensure the planes were perfect—even a small feathering

**LIGHTING DESIGN**  
Kristin Peck, Associate IALD  
Jonas Kuo, Associate IALD (Formerly with PritchardPeck)  
Anna Lok  
PritchardPeck Lighting

**ARCHITECTURE**  
Iwamoto Scott Architecture

**PHOTOGRAPHY**  
© Tishman Speyer  
© Joern Blohm  
© Kristin Peck

of plaster would silhouette against the coves.

Light at the wood alcoves was intentionally omitted to create negative space. At reception, trimless downlights were detailed into the custom wood ceiling panels to provide warm task light.

Efforts resulted in a seamless, lifting experience that feels more like an art installation than a corporate lobby.



**FREE LIBRARY OF PHILADELPHIA  
PHILADELPHIA, PA USA**

Once a cramped and dark six-story stack space, the Parkway Central Library of the Free Library of Philadelphia is now a bright and welcoming oasis thanks to lighting design by Lam Partners.

The renovation of four floors in this 90-year old Beaux Arts building aimed to restore its original grandeur, while creating new public spaces for the 21st century library-goer.

The architect's vision of a "trellis" ceiling is executed with custom fixtures integrated within the ceiling beam spaces. The effect is a grand gesture of pattern--spanning from the great reading room to meeting rooms and throughout all floors of this historic library.

"The trellis ceiling is a well-defined and cleverly executed

solution," said one judge.

Early in demolition they learned the beams were clad in terra cotta, critically affecting planned lighting solutions, so collaboration among design and construction teams was crucial to the success of this project.

The newly designed spaces meld into the library's historic layout seamlessly, providing a new identity for this celebrated library.

**LIGHTING DESIGN**  
Glenn Heinmiller, FIALD  
Lisa Wong, Associate IALD  
Dan Weissman, Associate IALD  
Jack Risser  
Lam Partners

**ARCHITECTURE**  
Moshe Safdie Architects

**PHOTOGRAPHY**  
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© Digital Collections, Free Library of Philadelphia  
© Michael Bixler





**GREEN JADEITE  
KAOHSIUNG CITY, TAIWAN (CHINA)**

Green Jadeite, in Kaohsiung City's new city center, presented a challenge to the lighting designers from Art Light Design Consultants: conceal the lighting so as not to impede drivers' vision at night while also not affecting the well-being of the building's occupants.

For the façade's two alternating linear configurations, designers used two types of strip lighting with different distribution curves. The light of the longer strips diffuses and reflects off their light troughs, while shorter strips cast light on the pale green coated glass, displaying two different colors.

Along the right side, LED projection lamps highlight parts of the building outline and increase the visual balance of the illumination.

**LIGHTING DESIGN**  
Wilson Lee  
Lin Ke-Yu  
*Art Light Design Consultants, Inc.*

**ARCHITECTURE**  
*MAG Architects & Associates*

**PHOTOGRAPHY**  
© Rio Photo Studio



On top, very narrow LED projection lamps extend outward from the metal latticework overhang by 1.5 meters to increase the visibility of the illuminated surfaces.

The pale green lines of the roof and the overhang of the first floor are created using a mix of green and white LED lighting installed in light troughs, creating a uniform and symmetrical visual effect.



**H&M FLAGSHIP STORE FAÇADE LIGHTING  
OSLO, NORWAY**

The design team from Zenisk Lighting Design was tasked with illuminating the cultural heritage landmark facade of the H&M flagship store in Oslo, Norway, located in a historical building from the 1800s.

The challenge was to highlight the architecture without putting the focus on the lighting itself. The lighting had to be precise and well adjusted, in order to prevent glare or light pollution.

Balanced contrasts bring out the three-dimensionality of the facade. From a distance, the building is softly and evenly lit, while on approach it mesmerizes with its details.

All fixtures have precise optic, custom shielding and are dimmable, which gives the opportunity to fine-tune the

light levels, reduce energy consumption and limit light pollution.

During long dark winters, this attractive and carefully lit facade increases visibility and improves orientation and safety, at the same time reducing the need for traditional street lighting.

**LIGHTING DESIGN**  
Kristin Bredal, IALD  
Stian Lindquist  
Bao-An Pham  
Natasa Rajic Friederichs  
*Zenisk AS*

**ARCHITECTURE**  
*NSW Arkitektur*

**PHOTOGRAPHY**  
© Tomasz Majewski





**INTERNATIONAL PRESBYTERIAN CHURCH  
EALING, ENGLAND UK**

When the International Presbyterian Church outgrew its existing premises, the site was extended to accommodate its increasing needs. The team at 18 Degrees was tasked to create a design that enhanced the architectural form of the new building with a focus on the liturgical nature of the space.

Throughout, lighting is delicately integrated into the architectural fabric, featuring only where required so the light fulfills both form and function.

The main worship space comprises a complex folded roof structure which sits over a large open area. Daylight is abundant in the space, so the lighting system augments this daylight in the drab days of winter and into the evening.

**LIGHTING DESIGN**  
Christopher Knowlton, IALD  
Paul Beale, IALD  
Maria Favoino, Jr. Associate IALD  
18 Degrees

**ARCHITECTURE**  
Piercy and Company

**PHOTOGRAPHY**  
© Tom Lee

Soft uplight around the perimeter of the space accentuates the ceiling and downlighting can be adjusted to highlight the preacher and congregation or increased to light the space when it is used for activities such as crafts or community events, making the lighting design multifunctional.

One parishioner praised the fact she could finally read her service book.



**LA VIE LTD. WINE & SPIRITS MERCHANT  
TAIPEI, TAIWAN (CHINA)**

The lighting design of La Vie Wine and Spirits in Taipei, Taiwan by J.Y. Lighting Design creates a perfect incorporation of old and new where lighting narrates nostalgia and technology brings new convenience.

Rolls of dim lights on the wall guide guests in, generating a mysterious atmosphere. Glimmering dim light highlights the mottled paint on the wall, the old red brick arch, and the coarse texture of the floor creating the atmosphere of a medieval wine cellar. The strong contrast between light and dark draws out the elegant tactile quality of the space—from the entrance, along the walkway and into the bar and VIP tasting areas presenting a theatrical effect.

**LIGHTING DESIGN**  
Tsung-Nan Yuan, IALD  
J.Y. Lighting Design

**ARCHITECTURE**  
ON DESIGN LAB, Ltd.

**PHOTOGRAPHY**  
© Chun-Shen Yang

Using smart device and app, the manager can adjust the lighting and atmosphere of any area within the cellar. Lighting in the wine cabinet only switches on with the app to prevent the wine from long term light exposure, maintaining their qualities.

The space is a beautiful fusion of old and new.





**MICROSOFT BUILDINGS 121 & 122  
REDMOND, WA USA**

A complete renovation of Buildings 121 and 122 on Microsoft's Redmond, Washington campus presented the opportunity to bring the workspaces into alignment with the company's modern design philosophy, founded on the creation of welcoming atmospheres rooted in their local environments.

Lighting design by Dark Light helps to convey this sense of place and complements the unique personalities of each building, using techniques layered for visual variety throughout.

Challenges included a constrained budget and extremely fast paced total design and construction schedule of one year. Nimble team collaboration ensured

that the guiding concepts remained intact as design and construction progressed. Designers closely managed the tight budget to ensure that quality was maintained. Aligning with Microsoft's high value on sustainability, lighting power consumption is 20% lower than Washington's rigorous energy allowance, and daylight responsive controls are employed throughout.

Challenged to create a workplace that supports innovation and redefines today's office, the design team delivered a stunning result – enhanced by lighting that elevates the experience for employees and visitors alike.

**LIGHTING DESIGN**  
Jill Cody, IALD  
Kristen Hagland, Associate IALD  
Dark Light Design

**ARCHITECTURE + INTERIOR DESIGN**  
B+H Architects

**PHOTOGRAPHY**  
© Benny Chan, Fotoworks  
© Microsoft

**NIHOMBASHI MITSUKOSHI  
TOKYO, JAPAN**

The renovation of Nihombashi Mitsukoshi preserves this historical building with lighting design by Lighting Planners Associates that follows the architectural design concept of "white and shiny forest."

The "tree canopy," a modern design with art deco nuances, constitutes leaf-shaped panels supported on top of pillars. The canopy extends throughout the first floor and creates a beautiful gradation of light and sense of brightness. A specially designed ceiling greets customers at the store entrance with a gate of light connecting to the tree canopy.

Fixtures were mounted one-by-one behind trapezoid-shaped leaves made of aluminum paneling to form the tree

canopy. A number of mock-up tests were held with the architect and manufacturers to verify the intended soft glow of light from in-between the canopy leaves.

Relying only on the geometric pattern of the tree canopy, downlights for ambient light were mounted in places that aren't easily visible.

This symbolic space is wrapped in light, creating an uplifting feeling for everyone who visits this important cultural location.

**LIGHTING DESIGN**  
Kaoru Mende, FIALD  
Kentaro Tanaka, Associate IALD  
Mikine Yamamoto, Associate IALD  
Sachiko Segawa, Associate IALD  
Masahiro Iwata  
Lighting Planners Associates

**ARCHITECTURE**  
Kengo Kuma and Associates

**PHOTOGRAPHY**  
© Fumito Suzuki  
© Lighting Planners Associates





**RH NEW YORK  
NEW YORK, NY USA**

RH New York presented the team from Sean O'Connor Lighting with an opportunity to redefine retail lighting for over 90,000 square feet of space including a five-level atrium, multiple terraces, a café, and a rooftop restaurant.

The exterior façade is comprised of the historic building and a contrasting glass and steel upper-level addition, which are unified in the evening light. The façade lighting solution required approval by the Historic Commission and complies with ASHRAE exterior LPD allowances and night sky LZ4 category requirements.

As guests enter the building, they are presented with a sequence of spaces layered with dramatic lighting culminating with the glowing rooftop terrace, where

uplights highlight structural elements.

Interior spaces feature moody rooms, which create a sense of home within an otherwise massive space. A conscious decision was made for the client's decorative lighting to be featured in the retail space as the primary source of light.

The lighting design creates a cohesive composition, from the ground to the sky, where guests are compelled to shop, relax and dine.

**LIGHTING DESIGN**  
Sean O'Connor, IALD  
Michael Lombardi  
Duncan Johns  
Sean O'Connor Lighting

**ARCHITECTURE**  
Backen & Gillam Architects  
Wormser & Associates Architects

**PHOTOGRAPHY**  
© RH



**SHANGHAI WATERFRONT – 25 LANDMARKS  
SHANGHAI, CHINA**

For the twenty-five landmarks of the Shanghai Waterfront, eight lighting design firms, with overall project design by Fisher Marantz Stone, reimagined a city of the future where architecture is celebrated for the people.

The owner stipulated the reimagined lighting should not be jarringly different from the previous high-pressure sodium light. Color temperature from 2,000 Kelvin to 3,500 Kelvin varies slightly from building to building to complement different stone types. The facades are "bright enough" without being overpowering to pedestrians, and the overall luminance balances with the colorful and dynamic buildings across the river.

Most of the illumination is achieved by concealed near

field spot and linear LED fittings, while narrow and medium angle floodlighting was used for blending.

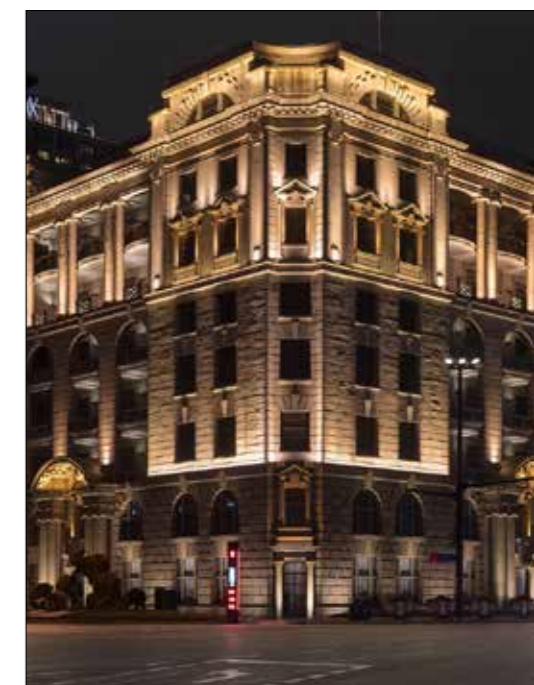
With coordination among consultants, incorporating constant feedback, viewing mockups, developing technology with manufacturers, and supervision of contractors, the entire project was designed and executed in just eight months.

"The sheer scale of the project and the success in delivery is to be commended," said one judge.

**LIGHTING DESIGN**  
Charles G. Stone, II, FIALD  
Enrique Garcia-Carrera, Associate IALD  
Luke Southern, Jr Associate IALD  
Fisher Marantz Stone (Overall Design)

Uno Lai, IALD, CLD  
Jenna Liu  
Jeff Hung  
Shi Xiao  
Unolai Lighting Design & Associates

**PHOTOGRAPHY**  
© Unolai Lighting Design & Associates





**SINGAPORE BUDDHIST LODGE  
SINGAPORE**

The team from Light Collab introduced new lighting to the main prayer hall of the Singapore Buddhist Lodge, one of the oldest charities in Singapore.

Challenges included lighting the three-dimensional architectural and religious elements in layers, avoiding harsh shadows, and concealing fixtures carefully to reduce glare, even when the devotees are looking up.

Fully dimmable indirect lighting along the different tiers of the fifteen meter ceiling creates a focal glow on the main Buddhist statue and is used to achieve desired illuminance levels when the devotees are praying and reading scriptures.

Lighting detailed into the ceiling pattern provides general illumination and side walls with

paintings and sculptures are illuminated with linear lighting concealed behind the screens.

The temple committee had no knowledge of good lighting or its cost. The original budget was very low, and they wanted to use only flood lights and conventional switches because they were concerned about maintenance.

After multiple demonstrations of quality, responsible lighting, the committee agreed to increase the budget. The client is now fully satisfied, and devotees have even been seen taking photos of the prayer hall.

**LIGHTING DESIGN**  
Yah Li Toh, IALD, CLD  
Michelle Tang Mei Shien, Assoc. IALD (formerly with Light Collab)  
*Light Collab*

**ARCHITECTURE**  
*Multiply Architects*

**INTERIOR DESIGN**  
*Shanghai Interior Circle Design Contract Mgmt. Co., Ltd*

**PHOTOGRAPHY**  
© ND Photography



**ZURICH INNOVATION CENTER GIVAUDAN  
KEMPTHAL, SWITZERLAND**

Designers from Lightsphere GmbH followed the philosophy of "engage your senses" in their lighting design of the Zurich Innovation Center Givaudan.

Stringent lines of light precisely embedded into the laboratory ceiling enhance the precision scientists apply during their daily work. In contrast, the organic lines of light tracing the curved balconies and flights of stairs lend dynamism to the building's atrium space, with its 12 meter ornamental plant columns.

Landscape architects specially designed new column shapes for this project, requiring a new approach in the lighting. After testing the columns under adverse conditions for nearly a year with multiple LED spectra and plant types, a bespoke

luminaire was designed with a biophilic approach, providing the right light spectrum for the plants to thrive healthily.

As the atrium is also used as a multifunctional space, all luminaires are equipped with tunable white light - simulating daylight and providing scenarios for exhibitions and festive events.

The collaboration with engineers, scientists and controls specialists paid off in a great result creating a space where ideas and innovation can flourish.

**LIGHTING DESIGN**  
Julia Hartmann, IALD, CLD  
Carla Sigillo  
Melanie Heilgeist  
*Lightsphere GmbH*

**ARCHITECTURE**  
*Bauart Architekten und Planer AG*

**LANDSCAPE ARCHITECTURE**  
*Schrämmli Landschaftsarchitektur*

**PHOTOGRAPHY**  
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For many years, Boston's City Hall had fallen into neglect and disrepair. However, through a series of phased lighting renovations and upgrades by Lam Partners, vitality and pride has once again returned to this landmarked building.

Before renovations, the main lobby was peppered mercilessly by floodlighting and equipment due to the difficulty of accessing the existing lighting locations given the multi-tiered, stepped floor below. Original large metal boxes housing high-wattage sources were replaced with translucent boxes with apertures cut below to allow for direct lighting while diffusing light within each of the coffers, highlighting the exquisite concrete craftsmanship.

Judges were impressed by these coffer lighting solutions, awarding them a special citation for their transformative and dynamic effect.

The transformation through light of Boston City Hall is remarkable, mostly by stripping away years of neglect and lazy 'band-aid' lighting repairs. Boston City Hall is now a more vibrant, safe, and welcoming space at the city's civic heart, by day and night.



**LIGHTING DESIGN**  
Keith Yancey, IALD  
Justin Brown  
Jack Risser  
Lam Partners

**PHOTOGRAPHY**  
© Anton Grassl

## SPECIAL CITATIONS

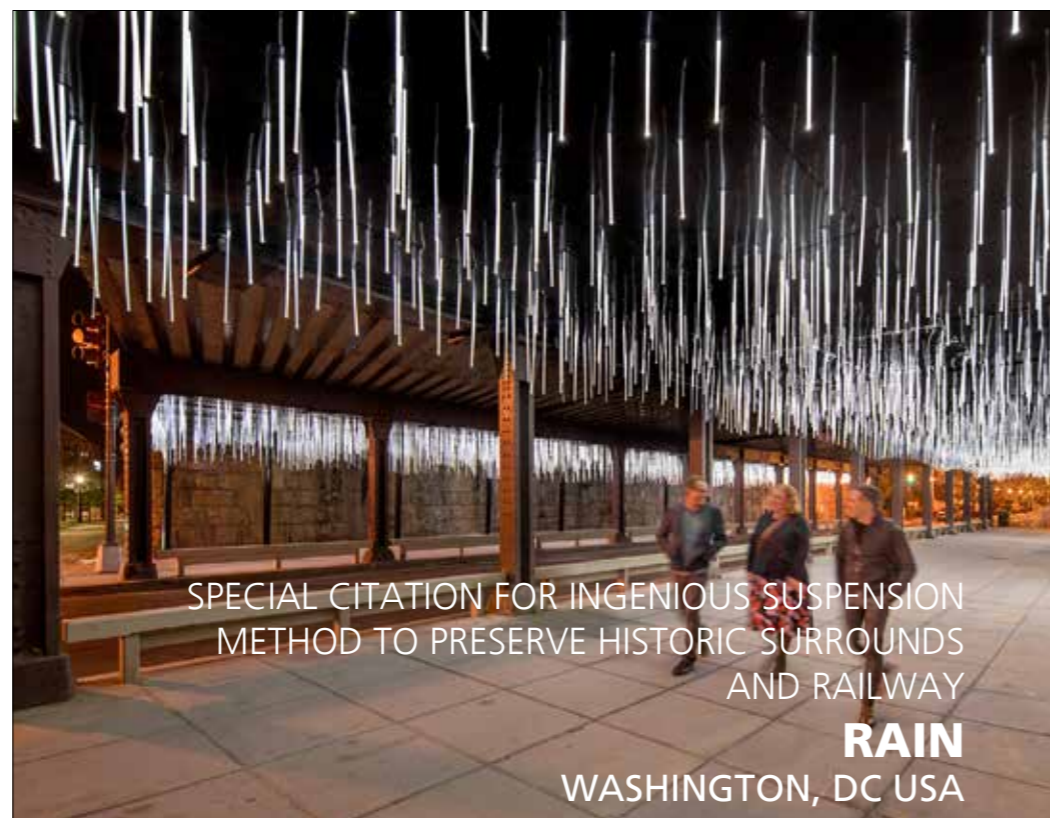
Rain, designed by Thurlow Small, Nio Arkitekten, and Maramoja is a lighting project for an underpass space in Washington D.C. that provides effective illumination, responds formally to the existing registrations and occupant groups, and encourages movement between both ends of the tunnel through a series of programmed light patterns.

Insufficient lighting from existing street lamps, historically preserved walls, and an "off-limits" ceiling were a some of the challenges facing the design team.

The judges noted this project for its ingenious suspension method to preserve historic surrounds and railway.

The light rod vaults are hung from a newly inserted steel structure, which gently clamps onto an existing box beam running the length of the tunnel along the street. No part of the design permanently touches either the historically preserved "Daniel Burnham Spine" granite walls or the Amtrak owned steel roof overhead. A series of tensioned clamps grapple the lower flange of the existing box beam with no permanent through bolts or welds.

"This is a clever solution in a difficult urban fabric," said one judge.



**LIGHTING DESIGN**  
Andrew Thurlow  
Andrew Doyle  
Thurlow Small, Inc.  
Joan Almekinders  
Nio Arkitekten

Herman ter Hennepe  
Maramoja

**PHOTOGRAPHY**  
© Sam Kittner Photography

# ABOUT THE IALD

## THE IALD IS YOUR GLOBAL COMMUNITY.

It is 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 a lasting impact.

Advantages that work for you include:

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

### INFORM.

Participating in the IALD will creatively inspire you, support you, keep you informed, and help you achieve your professional goals.

The 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 trending issues that impact 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 1,500 members in over 60 countries, the IALD provides numerous 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.
- Virtual activities that connect you globally, like Chase the Dark, webinars, and other interactive 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

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