



# 39TH 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 came together virtually once again to honor the winners of the 39th Annual International Association of Lighting Designers (IALD) International Lighting Design Awards, presented by Acuity Brands. Twenty-two projects were on display from nine countries—including exteriors, interiors, exhibition centers and stadiums, museums, bridges, and places of worship.

Out of these twenty-two projects, twelve 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 judging for the IALD International Lighting Design Awards is done as a group and can take up to ten days online 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 a 100-word brief. Judges discuss each poster and determine whether the project should advance 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.

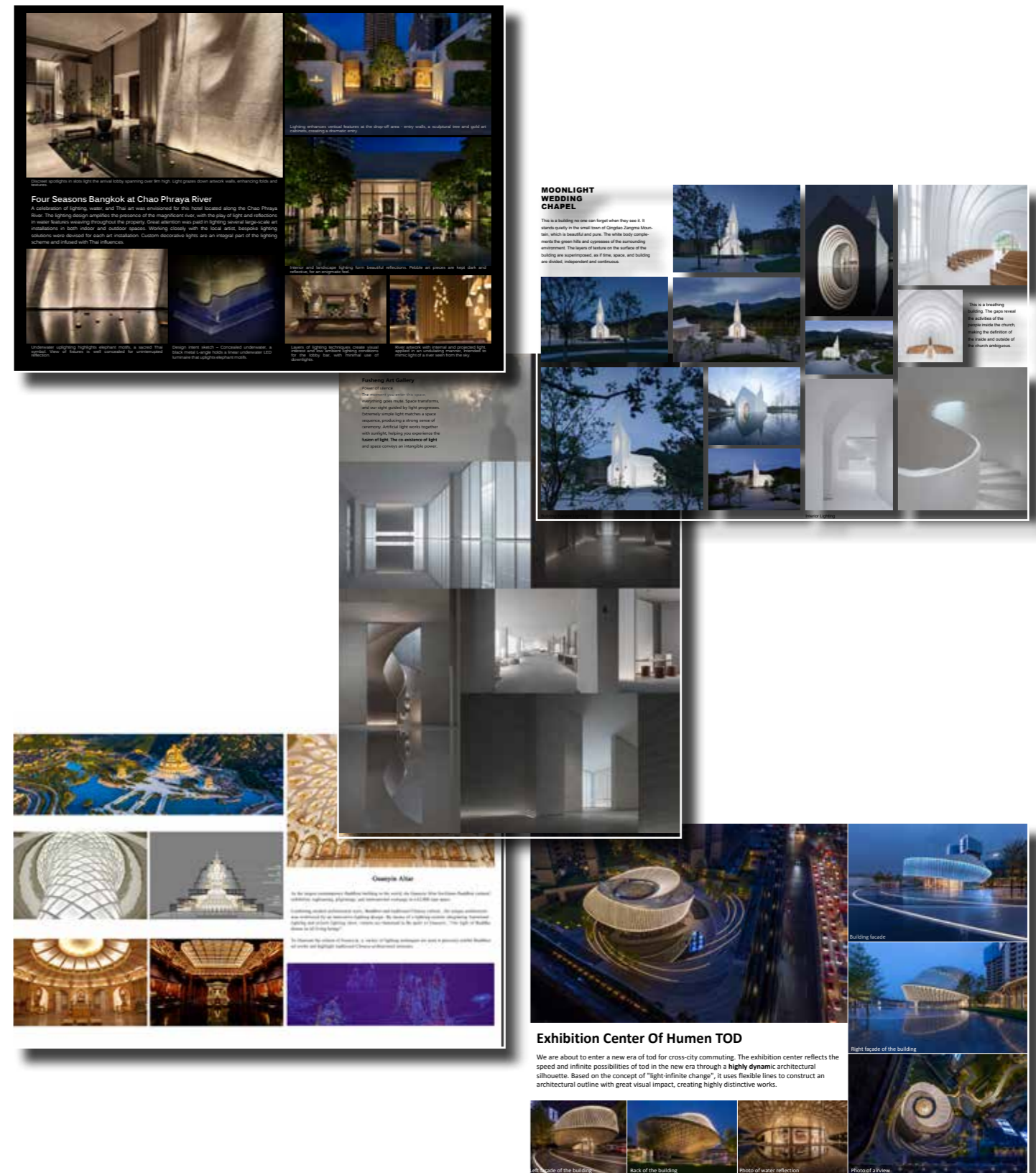
Final scoring is quantitative, with each judge confidentially assigning a numeric value to a series of criteria. (A full list of judging criteria is available on the IALD website.) Ballots are tallied and results kept confidential until judging concludes. The highest point score winner among all of the entries receives the Radiance Award for Lighting Design Excellence.

Judging for the 39th Annual International Lighting Design Awards was conducted online through videoconferences held in February 2022.

- 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  
Qingdao, Shandong, China  
*Beijing Puri Lighting Design Co., Ltd.*  
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- Nidaros Cathedral  
Trondheim, Norway  
*Erik Selmer Sivilarkitekt MNAL*  
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# POSTER SUBMISSIONS

The IALD International Lighting Design Award program calls for a “poster” to accompany all entries. The poster is used to introduce the project in the first round of judging, offering all 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.





# RADIANCE AWARD

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## FOR EXCELLENCE IN LIGHTING DESIGN

**CHAMBER CHAPEL**  
QINGDAO, SHANDONG, CHINA  
LIGHTING DESIGN  
*Beijing Puri Lighting Design Co., Ltd.*  
Fang Hu, IALD



The Chamber Chapel stands quietly in the small town of Qingdao Zangma Mountain, its white body complementing the green hills and cypresses of the surrounding environment. The lighting design by Beijing Puri Lighting Design expresses the divinity of this space.

The light on the main facade is divided into three levels, using different intensities and colors. The spotlight on the spire of the bell tower is the brightest; the next level is the warm light of the entrance and bell-gable; and third the soft light of the facade on the first floor.

Floodlights project from both sides of the building for a uniform surface. To account for height, designers chose a lamp with a

power of 300W and an 8° angle. Anti-glare honeycomb nets on the lamps reduce glare for pedestrians.

Warm yellow at the entrance and bell-gable increases a sense of security and makes the building look richer with more layers. Linear sources are concealed so light is evenly on the ribs of the entrance but the lamps are not seen.

During the day, natural light enters the building through the gaps and is replaced at evening by 4000 Kelvin white light, expressing purity and tranquility.

Inside, 12W in-ground lamps with a 10° angle were used between the boards in addition to linear lamps.

Light is placed at the turning point

of the arc, so that the retreat of the light occurs naturally. Frameless downlights with customized curved surfaces are used to ensure a clean ceiling.

At night, a water pool around the chapel reflects the chapel and the activities of people inside.

“Divine,” expressed one judge. “Perfection both technically and artistically.”

**LIGHTING DESIGN**  
Fang Hu, IALD  
Beijing Puri Lighting Design Co., Ltd.  
**ARCHITECTURE DESIGN**  
Ziyu Zhuang  
**PHOTOGRAPHY**  
© Shengliang Su



**AWARD OF  
EXCELLENCE**  
**FOUR SEASONS BANGKOK AT  
CHAO PHRAYA RIVER**  
BANGKOK, THAILAND

**LIGHTING DESIGN**

Stephen Gough

Peggy Tan

Napharat Piyapatigaroon

Thanadej Thomprasert

Jitlekha Rampongsa (formerly of Project Lighting Design)

Adeline LOW (formerly of Project Lighting Design)

Andrew Tjandra (formerly of Project Lighting Design)

*Project Lighting Design Pte Ltd.*



A celebration of lighting, water, and Thai art was envisioned by the team at Project Lighting Design for the Four Seasons Bangkok at Chao Phraya River.

The interior lighting and its reflections are crucial to the exterior night-time expression. Ambient lighting from decorative lights and uplighting allow wall and ceiling surfaces to be gently lit and reflected in water. Deep recess downlights are deployed sparingly with trims matched to the grey ceiling hues.

Bespoke lighting solutions were devised for several large-scale art installations in both indoor and outdoor spaces. For the gold cabinets flanking the hotel entrance, lighting enhances

the richness of the gold and concealed linear grazers at the base accentuate texture. Small spotlights – a soft beam layered with a narrow beam in the center – provide dramatic punch.

In the nine-meter-high lobby, folds of fabric towering over a reflective pool are grazed with discreet spotlights with spread lenses, concealed in deep narrow ceiling slots. Underwater uplighting enhances the white elephant motif without view of luminaires disrupting the reflections.

Custom decorative lights are infused with Thai influences, such as curved tips in outdoor lanterns inspired by Thai stupas. Light sources are low wattage, discreet or concealed carefully, so as not to

distract from fixtures themselves. “Elegantly executed,” commented one judge.

**LIGHTING DESIGN**  
 Stephen Gough  
 Peggy Tan  
 Naparat Piyapatigaroon  
 Thanadej Thomprasert  
 Jitlekha Rampongsa (formerly of Project Lighting Design)  
 Adeline Low (formerly of Project Lighting Design)  
 Andrew Tjandra (formerly of Project Lighting Design)  
 Project Lighting Design

**ARCHITECTURE**  
 Hamiltons International Sdn Bhd

**INTERIOR DESIGN**  
 Crossey Engineering

**LANDSCAPE DESIGNER**  
 Ojdrovic Engineering  
 John G. Cooke and Associates

**ARTIST**  
 State of the Art Acoustic  
 Acoustic Distinctions

**PHOTOGRAPHY**  
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 © Tom Arban  
 © Wayne Cuddington / Postmedia Network  
 © Office for Visual Interaction

AWARD OF  
EXCELLENCE  
**FUSHENG ART GALLERY**  
WUHAN, HUBEI, CHINA

LIGHTING DESIGN

Lili Zhou

Wanjun Bai, Associate IALD

Chaoran Li

*Beijing Bamboo Lighting Design LTD*





The lighting design of the Fusheng Art Gallery in Wuhan, China by Beijing Bamboo Lighting Design not only creates the space's atmosphere, but also presents the power of silence.

The first-floor exhibition space and second floor experience space, both with floor-to-ceiling glass curtain walls, are connected via a void atrium. Sunlight has an intense influence and balancing the impacts of daylight on the space became the most difficult part of this project.

Daylight simulation testing defined daylight intensity and scope of influence and a system of light

using minimal lamplight was constructed based on artificial light and the natural effects of daylight.

Light strips in the floor and wall washers along the ceiling and at luminous surfaces form the space's boundaries. The light is gentle, yet it creates a strong visual presence in the blank space.

In the exhibition space, there is a shallow water area in its center where water drops from the ceiling. Boundaries enclosed by the light are warm and visible and inverted images of the space form on the water's surface. The light in the exhibition space and the void atrium is configured to shape the

space while leaving full potential for various exhibition forms.

In the experience space, flashing facades and hidden light strips on the floor are used. Downlights arranged in sets combining wide and narrow light beams create atmosphere for the rest area. The light is centrally distributed and gentle, making the entire area warm and quiet.

"This project is an ode to daylight," commented one judge. "Truly poetic."



**LIGHTING DESIGN**  
 Lili Zhou  
 Wanjun Bai, Associate IALD  
 Chaoran Li  
 Beijing Bamboo Lighting Design LTD

**ARCHITECTS**  
 Wuhan United Investments and Properties Co., Ltd.

**CLIENT**  
 Wuhan United Investments and Properties Co., Ltd.

**INTERIOR DESIGNERS**  
 Yu Studio

**PHOTOGRAPHY**  
 © Ting Wang







# AWARD OF EXCELLENCE

## GUANYIN ALTAR ZHOUSHAN, CHINA

### LIGHTING DESIGN

Richard Wang

Lisa Wei

Lihong Chen

Liyuan Xiu

Jiangtao Ma

Tingting Zhang

Yating Zhong (formerly of Shanghai ATL Lighting Design Co, Ltd)

Fan Jiang (formerly of Shanghai ATL Lighting Design Co, Ltd)

Rodger Lu

*Shanghai ATL Lighting Design Co., Ltd.*



The Guanyin Altar in Zhoushan, China is the largest contemporary Buddhist building in the world, facilitating Buddhist cultural exhibition and pilgrimage in a 62,000 square meter space. Combining modern architectural style with Buddhist and traditional Chinese culture, the unique architecture is enhanced by the lighting design by Shanghai ATL Lighting Design.

The inner structure of the building is rooted in the Buddhist legend of "Mount Sumeru". The Yuantong Hall is at the bottom, consisting of 216 Guanyin statues and 24 Dharma gates forming a dome-shaped space. During worship, the hall becomes a pure white environment and during an

immersive showcase the space is transformed into a dynamic atmosphere, where Guanyin appears to interact with visitors and promote the Dhamma through the light.

A light guide column made of an aluminum alloy framework encloses 4,872 RGBW luminaires and 816 pieces of customized glass creating a gently changing light effect.

Guanyin sculptures from different regions and eras are displayed in the Buddhas Halls, each with unique Traditional Chinese architectural style such as the Caisson Ceiling, Dougong, and Que. Distinctive lighting methods reveal the architectural details and highlight the sculptures.

The most sacred place in the building, the Brightness Hall houses an elegant jade sculpture of Guanyin. Regular and worship lighting renders a simple, pure, and warm atmosphere.

"Mind-blowing," commented one judge. "A truly religious experience."

**LIGHTING DESIGN**

Richard Wang  
Lisa Wei  
Lihong Chen  
Liyuan Xiu  
Jiangtao Ma  
Tingting Zhang  
Yating Zhong (formerly of Shanghai ATL Lighting Design Co., Ltd)  
Fan Jiang (formerly of Shanghai ATL Lighting Design Co., Ltd)  
Rodger Lu  
Shanghai ATL Lighting Design Co., Ltd.

**ARCHITECTURE**

East China Architectural Design & Research Institute

**PHOTOGRAPHY**

© Shanghai ATL Lighting Design Co., Ltd.

**AWARD OF  
EXCELLENCE  
HUMEN TRANSIT ORIENTED  
DEVELOPMENT EXHIBITION  
CENTER**

**DONGGUAN, CHINA**

**LIGHTING DESIGN**

Xin Tian

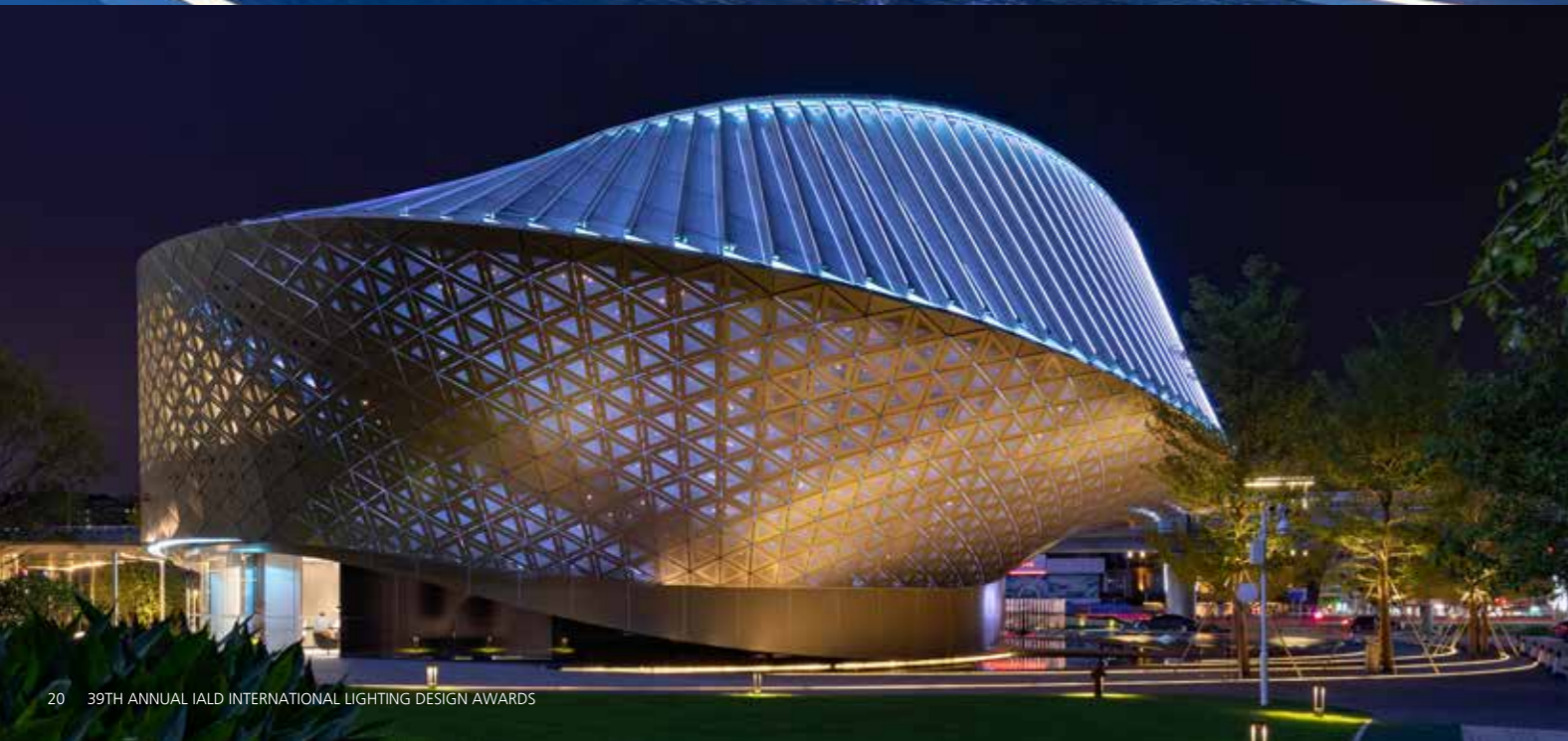
Dandan Lin

Xiuduo Huang

Yanghui Zou

*Brandston Partnership Inc.*





The mobius ring-inspired architecture of the Humen Transit Oriented Development Exhibition Center in Dongguan, China reflects speed and infinity through a highly dynamic architectural silhouette.

Based on the concept of "light-infinite change", the lighting design by Brandston Partnership uses flexible lines to construct an architectural outline with great visual impact, creating highly distinctive works.

Illuminating the fluid lines and colored glazed glass, the light grows organically around the geometric volume of the building. Constant changes of light and shadow express the beauty of the building through the color, brightness, and

contrast of the light.

The lighting uses an integrated dimming control system to create different light intensity at different times. A rigorous lamp node design is integrated with the curtain wall or hidden in the inner cavity of the building so that the architectural beauty is not affected by the lamps during the day.

Maintenance of lamps and lanterns was considered during design and installation and is combined with the curtain wall to provide maintenance opportunities for the lamps hidden in the cavity.

The starry lighting effect of the perforated aluminum plate adds vitality to the whole building. By strengthening the sense of

composition and layering of the facade space, it expresses restrained and orderly artistic tension and witnesses vitality and texture.

The architectural lighting is like a sculpture intervening with lighting aesthetics and constructing an excellent public art space that nourishes urban civilization.

As one judge stated simply: "Beautifully composed, artistically executed."

**LIGHTING DESIGN**

Xin Tian  
Dandan Lin  
Xiuduo Huang  
Yanghui Zou  
Brandston Partnership Inc.

**ARCHITECTURE**

Aedas

**PHOTOGRAPHY**

© Fei Yan

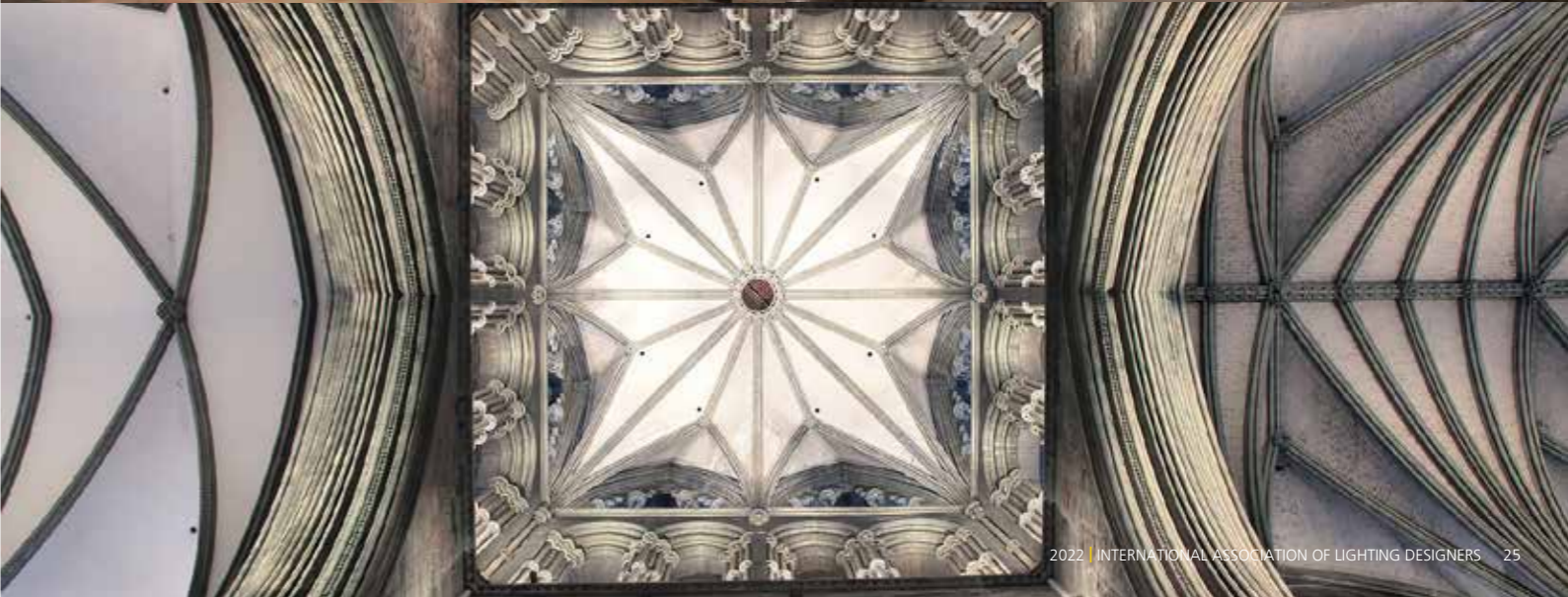


**AWARD OF  
EXCELLENCE**  
**NIDAROS CATHEDRAL**  
TRONDHEIM, NORWAY

**LIGHTING DESIGN**

Erik Selmer, IALD

*Erik Selmer Sivilarkitekt MNAL*



The 860-year-old Nidaros Cathedral in Trondheim, Norway is known as a dark cathedral, with dark soapstone, stained-glass windows, and inadequate lighting. The new lighting by Erik Selmer is designed to expose and enhance the architecture, while creating desired atmospheres for ecclesiastical activities and artistic performances.

The cathedral's spatiality is emphasized using warm-white light on the front of the arches, pillars and ornaments, with cooler light in the back. On the ground floor, LED-strips with a 7° lens light the window niches and spotlights hidden on the triforium provide fill-in light for the ceiling and opposite wall surfaces. Elliptical lenses highlight the main pillars, while

narrow angled spotlights mark the reliefs in the triangular wall surfaces between the arches in the nave. Most luminaires are not visible from the ground floor.

Reading light is addressed using small, modest linear spotlights with special optics to hide direct light from view. Extensions from the triforium floor are specially designed and forged in the cathedral workshops and a hand-crafted pendant mounted in the arches of the aisles provides light for both reading, pillars and ornaments.

For artistic performances, movable washers are mounted on extendable rigs in the nave, chancel, and transept. Washers and profile luminaires highlight the main rose window, tower arches and octagon.

Luminaires can be controlled individually from a command panel. Common scenarios have been pre-programmed for use at regular church services and special, dynamic programs for special services. For concerts and other cultural events, it is possible to access the entire light management system with external light control consoles.

"Elegant and respectful of the history while providing a unique fresh perspective," noted one judge.

**LIGHTING DESIGN**  
Erik Selmer, IALD  
Erik Selmer Sivilarkitekt MNAL

**ARCHITECTURE**  
Erik Selmer Sivilarkitekt MNAL

**PHOTOGRAPHY**  
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# AWARD OF EXCELLENCE

**SYNAGOGUE: BABYN YAR  
HOLOCAUST MEMORIAL CENTER**  
KYIV, UKRAINE

LIGHTING DESIGN

Manuel Herz

Sebastian Kite

*Expolight*





Babyn Yar is a historical place in Kyiv, Ukraine, the site of one of the largest Jewish massacres of the Second World War. As part of the 80th anniversary, a unique new synagogue and place of prayer with lighting design by Expolight was opened as part of the first contemporary Holocaust museum in Eastern Europe.

The synagogue building is an allusion to the siddur or book read together during services. The synagogue has two forms, a folded or an open book, changing its appearance using a manual winch to move one of the walls. Designers enhanced this concept

of transformation with the lighting, creating two lighting scenarios for the closed and open structure.

Light shapes the atmosphere in a highly nuanced way, taking into account the sublime and dramatic nature of this place.

Inside, as in a folding pop-up book, wonders unfold. Everything is saturated with deep symbolism. The wall is covered with patterns and texts of prayers that adorned ancient synagogues in Western Ukraine, destroyed during the Second World War.

The ceiling is painted with colors that reflect the starry sky of 1941, the day when the first mass

shootings began in Babyn Yar, emphasized with light, excluding the illumination of the walls. The adjusted light draws separate architectural accents on the walls, serving as dark background, and windows are painted with light.

Considering the dynamism of the folding structure, the lamps on the floor are positioned so that the synagogue could move and still be illuminated. The light is uneven, accentuated, adding a subtle dramatic atmosphere.

One judge commented, "Lighting tells the story so simply and elegantly."



**LIGHTING DESIGN**

Manuel Herz  
Sebastian Kite  
Expolight

**ARCHITECTS**

Manuel Herz  
Sebastian Kite

**PHOTOGRAPHY**

© Ivan Avdieenko







# AWARD OF EXCELLENCE

**XU WEI ART MUSEUM**  
SHAOXING, CHINA

## LIGHTING DESIGN

Wang Xiaodong

Zhao Yanqiu

Feng Baile

Wu Xuhui

Sun Guojun

Guan Fanghong

Fu Dongming

*Lighting Design Institute of UAD*



The Xu Wei Art Museum in Shaoxing, China was built as part of the 500th anniversary of the artist's birth in his hometown. The museum's black and white granite facade represents purity and lightness as the lighting by Lighting Design Institute of UAD creates a contrast of the virtual and reality, reproducing the purity and clearness of black and white Chinese paintings.

The use of light is precise, accentuating the charm of the architecture and surroundings at night. Linear wall-washers are embedded in the L-shaped grooves hidden in the waistline, brightening the rough granite walls. For large exhibition openings, distinctive scenes are displayed on the facades by four 32,000-lumen projectors.

There are two raised areas on the outdoor square: one functions as a viewing platform; the other is decorated with jumping fountains and trees. Concealed handrail lighting illuminates the viewing platform without producing glare, for a comfortable visual experience. Lit trees contrast with the tranquil fountains in the dark, creating a subtle balance of lightness and darkness.

The bronze statue of Xu Wei is intentionally not highly lit. Instead, two in-ground fixtures with low power are used to brighten his face and the brush in his hand with small angles.

The atrium runs through the first and second floors, with uniform, even lighting. The "tree shades"

cast on the lane near the preserved walls of the old machinery workshop appear like moonlight that passes through branches, producing a sense of loneliness and calmness.

One judge complimented the project as "A perfect harmony between projection and architectural lighting, inside and outside."

**LIGHTING DESIGN**  
Wang Xiaodong  
Zhao Yanqiu  
Feng Baile  
Wu Xuhui  
Sun Guojun  
Guan Fanghong  
Fu Dongming  
*Lighting Design Institute of UAD*

**ARCHITECTURE**  
*Lighting Design Institute of UAD*

**PHOTOGRAPHY**  
© Lighting Design Institute of UAD  
© Jia Fang Architectural Photography Studio



## ACROPOLIS OF ATHENS AND MONUMENTS ATHENS, GREECE

The task for the team at Eleftheria Deko and Associates Lighting Design was not to simply illuminate the Acropolis of Athens and Monuments, but to make the monuments reflect their own incredible light.

It was important to distinguish for the first time in light the three layers of the Acropolis: The Sacred Rock, the Walls, and the Monuments and Temples. In addition to different materiality, each layer bears the symbolism of its time and purpose, inspiring different lighting layers through the use of color temperature, angle, and intensity.

Using a completely new lighting approach for the site, designers specified a customized L-E-D luminaire that combined all the required characteristics according to their study for the lighting of ancient monuments: tunable white, high C-R-I, elliptical lenses, antiglare accessories, elegant design and size, with specific R-A-L for the casing.

A major upgrade of the electrical infrastructure, the customized L-E-D technology, and a smart D-M-X control

### LIGHTING DESIGN

Eleftheria Deko  
Angelos Konstantakatos  
Maria Kopanari (formerly with EDA)  
Poulcheria Tzova  
Vassiliki Gogou  
Maria Maneta  
*Eleftheria Deko and Associates Lighting Design*

### ELECTRICAL ENGINEER

Apostolis Papatthanasiou

system improved the energy efficiency by reducing the power consumption by sixty percent.

With their careful consideration of the historically sacred space, the flora, and the fauna, one judge described the project as “careful caretaking of a world monument.”

### PHOTOGRAPHY

© Gavriil Papadiotis  
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## BIO4 — AMAGERVÆRKET COPENHAGEN, DENMARK

Celebrating the story of Copenhagen’s transition to sustainable energy, BIO4 is a collaborative intervention of architecture and light with lighting design by the team at Speirs Major.

Viewed across the harbor, the forest-inspired façade of the power station is activated by dynamic light, creating a powerful and softly nuanced visual identity referencing the forest as design inspiration, drawing attention to the use of wood as a source of renewable biofuel.

Distinctively soft, organic light shapes a powerful external identity, crafted using marine-grade theatrical projectors housing a combination of filters, lenses, gobos, and motorized animation disks combined with digital source and controls.

Within the façade itself, an extraordinary immersive experience is available to the public. Accessed from a platform beneath the façade, a staircase leading to a viewing platform cuts through the 6m deep cladding made from hanging tree trunks. Ascending the stairs, warm, ever-changing ripples

of light filter through the tree trunks, immersing visitors in the dappled light of a luminous forest.

In its poetic interpretation of renewable wood-fired energy, light engages the community and helps to embed the building into the psyche and identity of Copenhagen.

### LIGHTING DESIGN

Keith Bradshaw, IALD  
Iain Ruxton, IALD  
Benz Roos  
Jessica Zanutto  
*Speirs Major*

### ARCHITECTURE

Gottlieb Paludan

### LANDSCAPE ARCHITECTURE

*Møller & Grønberg*

### PHOTOGRAPHY

© Allan Toft





**CHONGQING QIANSIMEN SALES CENTER  
CHONGQING, CHINA**

The Chongqing Qiansimen Sales Center reflects the local element of Chongqing, China, enhanced by the lighting design by Brandston Partnership.

The sales center spans three floors including the entrance on the ground floor, the model room, and the exhibition and negotiation area. The interior design takes light and shadow, space, art and experience as the core of its design.

In the reception area, functional lights are hidden in the ceiling clip and soft light is concealed in background gaps. A linear up-light effect behind the frame of the bamboo net over the sand table area simulates natural light, emphasizing the details of the woven frame. Downlights embedded in the junctions provide functional lighting.

The negotiation area uses a light box to simulate the natural light and uses direct light on the water-wave stainless steel of the bar table to create ripples of light.

Along the stairs to the model room, linear LEDs reflect light on the textured

stainless-steel side of the stairs while the light box on the ceiling creates a layered texture on the wall.

As one judge said, this is "A great balance of decorative and architectural lighting."

**LIGHTING DESIGN**  
Sony Wang  
Xiaoxi Xiong  
Quan Shu  
Brandston Partnership Inc.

**ARCHITECTURE**  
Shanghai Tianhua Architecture Planning & Engr. Ltd.

**PHOTOGRAPHY**  
© Sony Wang  
© Yan Design



**DAVID RUBENSTEIN FORUM, UNIV. OF CHICAGO  
CHICAGO, IL USA**

The design of the David Rubenstein Forum, a slender tower on the south side of Chicago, fuses lighting within the architectural detailing to serve as a strong backdrop for gatherings at the University of Chicago.

The lighting design by Tillotson Design Associates enhances the architecture by using restraint and simple organization within architectural reveals. The quantity of recessed lighting in public areas is minimized to favor the material of form.

Designers used detailed 3-D view studies to inform how to successfully elongate the spill of the interior light onto the façade with each light employing multiple optic adjustments and varying beam spreads.

Dimmable LED lighting integrates within the architecture with consistent color quality, despite using products from various manufacturers. Lobby and gathering spaces are softly illuminated with minimal aperture accent lights and low glare downlights. By contrast, lensed linear ceiling fixtures in meeting rooms announce the building's primary function.

Washing walls with light and minimizing lighting in the ceilings bolsters the architect's vision for a strong vertical form and calm interiors. Accentuating the core materials, art, and furnishings allows for the building to glow from within, serving as a beacon on campus.

**LIGHTING DESIGN**  
Suzan Tillotson, IALD  
Jacqui Cacan  
Thomas Bergeron (formerly of Tillotson Design Assoc.)  
Tillotson Design Associates

**ARCHITECTURE**  
Diller Scofidio + Renfro (Design)  
Brininstool-Lynch (Associate)

**PHOTOGRAPHY**  
© Brett Beyer (courtesy of University of Chicago)  
© Patrik Argast (courtesy of University of Chicago)





**GUANGMING CULTURE AND ART CENTER  
SHENZHEN, CHINA**

Guangming Culture and Art Center, located in the Guangming New District, is the largest cultural and artistic complex in northern Shenzhen, China. Its architectural design concept is "Humanistic Eyes", as the semi-circular entrance looks like an "eye of light" under the reflection of the lake thanks to the lighting design by R-Design International Lighting.

Floodlights are used on the building facade to illuminate the "eyebrows" of the entrance, spirally dividing the plot into areas of different brightness with the entrance as the center to highlight the light perception level.

The doorway position is combined with the curtain wall triangle rods and the hidden flexible color light strips. Colored lights fill the large-span overhead space, and the changing light and shadow enhances the entrance.

The high elevated space area at the secondary entrance becomes an interactive place for visitors. One hundred and twelve 150-watt stage lights are arranged in an array on the top and the beams are used to create

an artistic lighting forest. Camera capture technology is used to sense visitors entering the space, creating gradual brightness and darkness, forming an interesting contrast at night.

**LIGHTING DESIGN**  
Guojian Hu, IALD  
Hongbo Qiang  
Zhenjiang Wang  
Yuesi Fang  
Kaixuan Fu  
Tingting Ge  
RDesign International Lighting

**ARCHITECTURE**  
Aoyi Architectural Engineering Design Co., Ltd.

**PHOTOGRAPHY**  
© schranimage



**JIAXING TRAIN STATION  
JIAXING, CHINA**

Jiaxing Train Station, completed in 1909 and bombed in 1937, is reproduced as part of a new station building. The team from Ning Field Lighting Design created a tranquil and extensive place where new meets old.

Designers employ warm light and classical layouts for the old building, and neutral white linear lights for the new one.

The station's halls are below ground, with glazed curtain walls, structural glass walkways, and skylights at or above ground level, providing daylighting for the space. at night, they glow from inside.

Linear lights around the skylight softly permeate the hall, mimicking natural light. Linear lights recessed into the walls and soft ground to ceiling floodlights provide ambient lighting.

Pole lights in the seating area bring a warm atmosphere to human scale and contain elaborately integrated emergency lighting. The ceiling is free from any additional lighting fixtures, creating a futuristic feel.

**LIGHTING DESIGN**  
Wang Dongning, IALD  
Dang Qun  
Liu Huiying  
Yu Jincang  
Teng Kun  
Li He  
Liu Zhanguo  
Wang Honglei  
Zhou Siwen  
Zhang Huan  
Ma Yansong  
Yosuke Hayano  
Guo Wei  
Wang Zhen  
Zhu Liping  
Zhou Lihua  
Liang Jinlong  
Zhang Cheng  
Ma Xincheng  
Lin Gang  
Ning Field Lighting Design Corp., Ltd.

Lighting of underground tunnel between the waiting hall and the platform is derived from the idea of the hall. Linear light on the wall extends to the ceiling, enhancing the idea of a gate of light.

With one foot in the past and both eyes on the future, the station sets an aesthetic, ecological and humanistic benchmark for the site.

**ARCHITECTURE**  
MAD Architects  
**PHOTOGRAPHY**  
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**LUN-PING CULTURAL LANDSCAPE PARK PAVILION  
TAOYUAN CITY, TAIWAN (ROC)**

Lun-Ping Cultural Landscape Park in Taoyuan, Taiwan, located in a verdant belt of forest, has a pavilion inspired by fallen leaves in the wood. With “friendly illumination” as its premise, the team from CosmoC Lighting used light to complement the surrounding landscape.

Lighting was carefully planned to meet the needs of both people and the environment, highlighting the textures and beauty of the building while providing comfort to citizens, without exposing the park to excessive light pollution.

Paired with the wooden truss of the building, aluminum extruded linear light fixtures are concealed among beams and pillars on either side of the leaf veins. Up-lights accent the building’s dome and along the veins, making the entire leaf look three-dimensional and serving as a spectacular and perfect rendering of the building’s inner curves and textures.

Two rows of ceiling down-lights are carefully installed on two mid-ribs of the curved beam, providing basic illumination needs with nighttime safety

**LIGHTING DESIGN**  
Ching-Yu Lin  
Ying-Chuan Chu  
Kuo-Chan Huang  
Po-Cheng Wu  
*CosmoC Lighting, Ltd.*  
**ARCHITECTURE**  
*Atelier Zo*  
W. J. Shyu Architects

and comfort in mind. On the building’s three pivots are in-grade narrow beam angle uplighting at a slant, making the entire pavilion look rooted and stable while adding dimension to the pavilion’s base. Judges remarked the pavilion looks like “a jewel piece in nature.”

**PHOTOGRAPHY**  
© *Atelier Zo*  
© Li-Hsueh Hsiao



**PIŁSUDSKI BRIDGE  
KRAKÓW, POLAND**

The Piłsudski Bridge is Kraków’s oldest existing and still functioning road bridge, originally built at the beginning of the 20th century. The primary task for the team at QLab in illuminating the bridge was to highlight its historical value, its sophisticated proportions, and its original riveted steel structure.

Instead of high-powered projectors, the designers used small and medium-sized, precisely directed luminaires, optimally positioned not to be visible from the average height level.

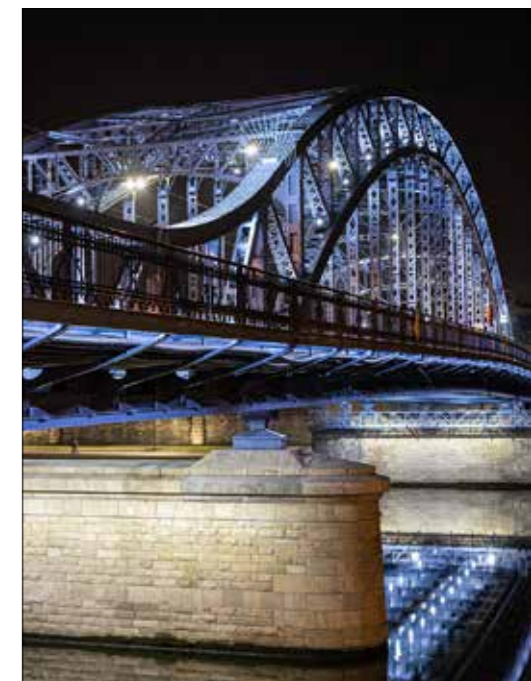
The impressive structural arches connected by a series of transverse trusses and ties are the most interesting elements of the bridge and are a distinct form. Subdued and precisely directed lighting allowed the natural beauty of the bridge structure to be emphasized with light, while the light’s cool color perfectly complements the bridge’s blue color.

The flooring and pavement edge connect the two banks with a single line of light while the masonry pillars have been illuminated in a warmer light color with optional RGB spotlights to

occasionally create colorful scenes. The bridge’s unique silhouette as a vital element of Kraków’s space has been attractively exposed the new illumination has become a permanent fixture in the city’s nighttime panorama.

**LIGHTING DESIGN**  
Tomasz Klimek  
Aleksander Nowacki  
Adam Przybyła  
Maciej Nowak  
Patrik Walentynski  
*Qlab Sp. z o.o.*  
**ARCHITECTURE**  
*Pracownia Planowania i Projektowania Systemów Transportu ALTRANS*

**PHOTOGRAPHY**  
© Ryszard Sołtysik  
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## SEA CHANGE LONSDALE QUAY, NORTH VANCOUVER, BC CANADA

Sea Change marks the location of North Vancouver's historic tideline and mimics the ephemeral feeling of being immersed within a body of water. Jill Anholt Studio and Arup were challenged to light what was once a dark and menacing underpass with a harsh exterior environment adjacent to well-travelled roadways, a small public budget, and the need for durable solutions. Additionally, there were limitations to the available mounting positions and solutions needed to address the limited maintenance plan available.

This watery effect is created using a series of LED lights mounted near the wall to aim at textured stainless steel mirrored panels that reflect light patterns back onto the wall and walkway, spilling into the ceiling above in curved water-like patterns. Exterior color changing luminaires with a multi-diode array were used to create additional texture. Occupancy sensors trigger individual ripples of colors across the wall for pedestrians and cyclists, while scenes sit in a lower energy 'resting state' during less active times.

**LIGHTING DESIGN**  
Yuliya Savelyeva, Associate IALD  
Janelle Drouet, Associate IALD (formerly of Arup)  
Sheela Sankaram  
Jill Anholt  
Zoé Lewis  
Arup + Jill Anholt Studio

**PHOTOGRAPHY**  
© Nic Lehoux

One judge commented, "The lighting is playful, but it has depth and texture transforming the underpass into a night time destination."



## SHANGHAI ROCK BUND SHANGHAI, CHINA

This building in Shanghai's Rock Bund is a combination of traditional and modern architecture: the lower three floors bear the façade of the 1897 Queen Anne-style building and the upper eleven floors are minimalist and modern. Brandston Partnership use light to combine the old and new in the renovation.

The colors of the upper and lower red brick walls have slight difference of shade and age but are integrated with warm light to create a more emotional visual effect.

The arched windows of the first three floors are softly illuminated, presenting a sense of light extending from the inside. The wall luminaires align with the architectural style, providing ambient light as well as showing architectural details.

On the upper floors, the size of window frame is used as the modulus for set-back of the building volume. Gradient lighting is applied on the fourth, seventh and eleventh floors. Through the combination of 4° and 10° beam angles, spotlights illuminate the entire

window more evenly.

Over the 10 years of construction, lighting also saw a shift from traditional light sources to the modern LEDs.

"Lighting's role as unifying the old and new at night is a meaningful transformation," said one judge.

**LIGHTING DESIGN**  
Xin Tian  
Weina Lyv  
Yanru Cao  
Brandston Partnership Inc.

**ARCHITECTURE**  
David Chipperfield Architects

**PHOTOGRAPHY**  
© Fei Yan





**LIGHTING DESIGN**  
 Anne Rainbow Savage  
 Jay Wratten, IALD  
 Ethan Neslund (formerly of WSP USA)  
 Nicholas Dewey, Assoc. IALD (formerly of WSP USA)  
 WSP USA

**PHOTOGRAPHY**  
 © Jason O'Rear

SPECIAL CITATION FOR USE OF LIGHTING IN  
 ENHANCING BRANDING AND IDENTITY  
**ALLEGIANSTADIUM**  
 LAS VEGAS, NV USA



The challenge for lighting the Allegiant Stadium in Las Vegas, Nevada was twofold: first, to provide lighting as visible, graphic elements in high contrast spaces while maintaining visual comfort; second, to create a branded VIP fan experience and design aesthetic throughout the facility, while keeping budget in mind.

Lighting designers from WSP USA used linear luminaires to curve and slice through clubs and concourses, creating design elements that conceptually connect complex multilevel spaces. The black and white palette acts as a high-contrast backdrop for directed illumination, aimed to reveal depth and texture of materials while enhancing the branding and identity for the home of Las Vegas's NFL football team, the Raiders.

VIP areas employ a preset architectural dimming system which is tied to the building-wide management system and allows the stadium to remotely transition lighting scenes as needed. Scenes were programmed for various event types as well as timing within an event – pregame, game, and post-game – to create a full experience for fans.



**XAPO BANK HALL**  
 GIBRALTAR, UK

Michela Mezzavilla | REMM Lighting Design + MMAS Lighting Design were commissioned to design a lighting scheme for Xapo, a cryptocurrency digital bank's first physical location in an 1817 army barracks in the historical center of Gibraltar.

The lighting concept for the bank hall, to be used for art exhibitions and cultural events, was to create a visual metaphor of the connection between physical and virtual space.

In order to achieve the black mirror effect, several studies and mock-ups were conducted, from an initial model with a small pool of black ink to a full-scale detail to demonstrate how linear indirect luminaires flanking both pool sides would be hidden.

Projectors above were carefully aimed to avoid any direct reflection, using narrow beams and antiglare accessories. The catwalk includes linear light in the perimetral skirting, its shape clearly outlined on the black background.

Indirect linear lights rest above the water surface, flanking both sides of the

pool and enhancing the texture of the limestone.

Heritage regulations and installation restrictions, combined with budget concerns, were addressed using indirect lighting and custom skirtings in order to preserve the existing walls and floors.

"Very elegant," said one judge. "The lighting layers are well read, well composed, and help narrate the story."



**LIGHTING DESIGN**  
 Milena Rosés Lloret (formerly of reMM Lighting Design)  
 Michela Mezzavilla | reMM Lighting Design + MMAS Lighting Design

**ARCHITECTURE + INTERIOR DESIGN**  
 © Lagranja Design for Companies and Friends

**PHOTOGRAPHY**  
 © Lagranja Design

**SPECIAL CITATIONS**

**LIGHTING DESIGN**  
 Fang Fang, IALD  
 FANGFANG Lighting Design Studio

**PHOTOGRAPHY**  
 © Wang Dachou

SPECIAL CITATION FOR EXCEPTIONAL ILLUMINATION  
 OF ORGANIC ROOF FORM  
**GUAN YUE TA**  
 LONGYAN, FUJIAN PROVINCE, CHINA



The lighting design of Guan Yue Ta in Longyan, Fujian Province, China, a multi-building demonstration area for real estate projects, follows the concept of "super flat" design. The architect mixed the buildings in the air and light, and several connected functional areas are shrouded in a curving, ultra-flat roof, flowing with the space.

The team from FANGFANG Lighting Design Studio used light to soften the boundary of space, creating an ethereal and elegant appearance, like a white cloud floating on the top of the mountain.

The project focuses on the control of direct light glare, using a minimalist light design, through the precise brightness control, for both function and aesthetics. Three layers of lighting come together to form a delicate top profile presenting the flowing appearance shape on the top of the building that judges described as "very elegant" and "poetic".



Mei Li Zhou Church, located in Liangzhu Cultural Village in Hangzhou, China was designed with the intent to explore the unity and purity of space and nature.

To balance the brightness of the interior, photoelectric glass was proposed by the lighting design team from Brandston Partnership and Zhejiang University City College for the altar side façade.

The translucency can be adjusted based on the intensity of outdoor sunlight condition during the day and, as night falls, the photoelectric glass gradually becomes fully transparent. A small floodlight on the exterior is used to mimic natural light and to illuminate the cross from outside forming a silhouette icon.

At the rear of the space, a pinewood cross is silhouetted against the window. By the end of church services, it has become a self-illuminating cross with a wood grain finish, symbolizing eternity and purity.

One judge remarked that it is a “very clever use of photoelectric glass, using a new tool in the lighting designer’s tool chest to great impact.”



SPECIAL CITATION: CREATIVE TRANSITION OF LIGHTING SCENES WITH INTEGRATION OF PHOTO-ELECTRIC GLASS AND ARCHITECTURAL LIGHTING  
**MEI LI ZHOU CHURCH**  
HANGZHOU, CHINA

**LIGHTING DESIGN**  
Xin Tian Chao Chen  
Yishu Wan Tao Feng  
Wudi Yang Mingqing Han  
Yue Zhang  
Brandston Partnership Inc.

**PHOTOGRAPHY**  
© Li Zhou

**SPECIAL CITATIONS**

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**40<sup>th</sup> 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 January 2021**. Projects previously entered that did not win may be resubmitted if they still qualify.

**Submissions open November 2022 at [iald.org](http://iald.org).**

**2021 RADIANCE AWARD WINNER**  
TORANOMON HILLS BUSINESS TOWER  
Tokyo, Japan  
Sirius Lighting Office Inc.  
Photography © Sirius Lighting Office Inc./Fumito Suzuki

**2020 RADIANCE AWARD WINNER**  
THE UNIVERSITY OF SHEFFIELD CONCOURSE  
Sheffield, England UK  
Arup UK  
Photography © Midi Photography/Arup

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