A NOTE FROM THE ILLUMINATION AWARDS COMMITTEE

On the following pages the IES and the Illumination Awards Committee proudly announce the recipients of this year’s awards. Behind these bold and beautiful images, there are stories of creative solutions to both unique and traditional lighting challenges. These are the projects that will be honored at the Illumination Awards gala, October 30 in Austin, TX, at the annual IES Conference.

As you review these stories several basic questions will filter to the surface:

- Why were these projects selected?
- How can my project earn the recognition it deserves?
- What is the value of an Illumination Award?

To understand the IA selection process let’s start with a quick review of the IA program, the judging process and an explanation of how the program has improved over time. From there, it will be clear how the awards influence the industry as a whole and, most importantly, how you can use an award to improve your position in the market.

The Illumination Awards program has evolved dramatically over its 38-year history. Before the digital age, program applicants mailed submissions into the local section, where plans and photographic slides were projected and reviewed by a small group of six to 10 local judges. This worked well, but in remote IES sections spread over large geographic areas with few applicants, the program was particularly difficult to administer and development of an appropriate judging pool that reflected the industry on a global level was simply not possible.

Today all submissions are made through a convenient online program (www.ies.org/programs/ia.cfm) that allows submissions to be developed, edited, billed and judged from anywhere in the world. This has significantly increased the participation in the program. While the online submission process maintains the involvement at the Section level it has had a revolutionary effect by expanding the scope of the program to a global level.

With the current process, entries follow two tracks simultaneously. Section awards are judged locally which enables firms to receive recognition locally from their peers as well as their current and prospective clients. Through the online submission process, all projects are also entered into the global pool for consideration of an award at the International level.

The global pool of projects is dispersed to areas outside of the applicant’s local section to a group of 400 judges who review the projects online. Similar to the Section level, projects that receive a score of 75 or more points receive an Award of Merit. Projects that receive a score of 85 points or more points progress to the final judging. Final judging is conducted by a carefully vetted group of professionals who discuss each project and rate it based on the same criteria that are used throughout all levels of the program. Here, judges determine if a project should advance to an Award of Excellence or be given the highest honor a lighting project can attain: the Award of Distinction. The result of this well-refined process is the most prestigious and broad-reaching awards program in the industry.

Are there certain types of projects that receive awards?

Lighting issues change, but not as rapidly as the breadth of the projects submitted. An Award of Distinction may be given to any project from a storage facility to an airport terminal to an art installation or the practical lighting of a private residence. If you can imagine a building type, it is likely it has, or will soon be, submitted for an award. Considering the global scope of the program, you can soon realize the complexity and—more importantly—the vital role the Illumination Awards serve to the industry as a whole. It is critical and fitting to appreciate that this is not a competition but rather the process to recognize excellence in the application of lighting design practices.
Awards Criteria

Questions the IA poses are critically tied to the core tenets and the process of lighting design. While the quality of light that enables you to perform tasks, attract attention or organize the occupants experience continues to evolve, the solutions continue to vary and evolve as well. Consider for example that at one time it was foreseeable that offices would be illuminated to an average level of 100 footcandles! It is safe to say, the standards have changed.

Questions are worded in an open format allowing for the flexibility of perspective that is needed to appreciate the diversity and beauty in the artistry of our craft. So as the industry changes and standards evolve (and energy allotments devolve) and as opinions of what is fashionable today morphs into something entirely different tomorrow, so too has the program changed. The development and continual refinement of the score sheets and the program as a whole is a demanding but exciting and worthy task.

What about controls?

This year there is a new and important award category—The Control Innovation Award sponsored by the Lighting Controls Association. The use of controls has become a vital aspect of many commercial lighting design projects. The award has been created to recognize lighting projects that demonstrate excellence in the use of lighting controls in nonresidential applications.

How can I promote my Illumination Award?

At the beginning of this program year we asked, what value does an award present to the recipient? It was determined that the ability to market this important recognition to the public is an area that has not been fully explored. In order to improve the importance of the awards to the recipients, we have created a new set of graphic icons which can be used to promote your award-winning work in print and online media. The Illumination Awards seals immediately communicate to your audience that your project has been recognized by the Illumination Awards program and the IES as an outstanding example of lighting design.

The Illumination Awards program is the perfect vehicle to propel your firm and your career forward at light speed. Charles Caleb Colton said “Imitation is the sincerest form of flattery.” Recipients of Illumination Awards may argue that, in the lighting industry, the most sincere form of flattery is receiving recognition by a professional organization as prestigious as the Illuminating Engineering Society. It is an honor that would prove Mr. Colton incorrect.

So here is the bottom line: Get the recognition, press and new work you deserve. Invest in brightening your future! Submit an application. Good images matter but this is not a photo contest. Actually most projects that receive an award are based on a good story, supported by photos that describe the challenges and solutions. Therefore enter and follow these basic points:

- Be sure to answer all the questions posed on the score sheets.
- Call out aspects of your slides that support the answers to the questions.
- If a slide does not support the lighting design or detracts from the story, eliminate it.
- If the story is concise and the solution depicts your brilliance you stand a great chance of being recognized by your peers.

Invest in yourself, submit your project for an award and become a beacon for the lighting profession. Most importantly, congratulations to the recipients of the awards that follow. As I viewed them, it struck me as a refreshing reminder—This is why we do what we do!

Jim Toole
IA Committee Chairman

2011 Illumination Awards Committee

Chairman
Jim Toole, Cooper Lighting

Members
Jason Brown, GE Lighting Solutions
Megan Carroll, Xicato
John Harpest, Heapy Engineering
Howard Kosowsky, Power & Lighting Systems Inc
Monica Olmos, Stantec Consulting
Roes Probert, The Lumevision Group
Zoe Rounds, CTA Architects Engineers
Mark Seegel, Levine/Seegel Associates

Advisory Members
Lawrence Ayers
Robert Bridges, Graybar Canada
Robert Carlson
Jeffrey Davis, System Design Consultants
Sandra Frederich, Ward & Jacobs Inc
Jeremy Ludjian, Illumitex
Donald Newquist
Wendi Penn-Bertelsen, GE Lighting
Sara Schrager, The Lighting Quotient
Louis Sturla, Xpress Lighting

www.ies.org
Happo-en: Hakuhou-kan Hall Renovation  Tokyo

**DESIGNERS:** Masanobu Takeishi—ICE Illumination of City Environment
Yukio Hashimoto—Hashimoto Yukio Design Studio

**OWNER:** Happo-En

**PHOTOS:** Nacása & Partners Inc.

**PROJECT AT A GLANCE**

Illuminated latticework on the ceiling of this banquet hall—one of the many event halls on the grounds of a 400-year-old Japanese garden—takes the form of a white phoenix hovering overhead with its wings spread majestically. To create the illusion, 108 LED modules (3,000K for warm-white color) were inlaid into the steel latticework (painted to mimic wood) for indirect ceiling lighting. Meanwhile, recessed LED downlights illuminate myriad configurations of banquet tables and seating.

The lobby’s ceiling, walls and furniture are a nod to Japanese origami and lighted through warm incandescent lamps.
Science Storms at the Museum of Science and Industry  Chicago

**DESIGNERS:** Paul Gregory, JR Krauza, Joshua Spitzig, Dan Henry, Kenneth Schutz—Focus Lighting
Jack Pascarosa, Shari Berman—Evidence Design

**OWNER:** Museum of Science and Industry

**PHOTOS:** J.B. Spector, Museum of Science and Industry

**PROJECT AT A GLANCE**

The exhibit was created for 10-year-old children, but also allowed the design team to play with a variety of lamp sources, particularly LED and metal halide.

The 26,000-sq ft permanent exhibit is organized around 50 “experiments” that explain the science behind seven natural phenomena: lightning, fire, tornados, avalanches, tsunamis, sunlight and atoms in motion. Each experiment features interactive controls that allow the kids to become pseudo-scientists. The main surround—a.k.a. “The Big Blue Wrapper”—incorporates blue LED strip to backlight metal mesh panels that envelop the exhibit entrance. Inside of the blue enclosure, theatrical lighting products and techniques highlight the experiment areas.

Focus also developed three lighting-experiment concepts for the museum that each illustrate a different principle of illumination. “Colors from Light” demonstrates color mixing using a 14-ft-tall box lined with red, green and blue LED strips. “Waves Guides” uses hundreds of tightly bundled fiber-optic cables to shows internal light reflection. “Light Behavior” enables kids to create colorful beams of light by adjusting two moving dichroic glass fins up and down in front of a large mirrored cylinder.
The Morgan Library &
Museum-McKim Restoration   New York

DESIGNERS: Richard Renfro, Eileen M.E. Pierce, Azusa Yabe—
Renfro Design Group
OWNER: The Morgan Library & Museum
PHOTOS: Graham Haber, The Morgan Library & Museum;
Renfro Design Group

PROJECT AT A GLANCE
The Morgan Library & Museum was designed in the
early 1900s by architect Charles McKim of McKim, 
Mead & White as a repository of rare materials. A
recent lighting upgrade of the historic library, office, 
study and vault reinstated its original purpose and 
restored it to its former “Age of Elegance” grandeur.

The marble walls and frescoed ceiling of the rotunda 
entrance were transformed by new lighting integrated 
into the roof structure behind the oculus. Narrow-beam 
halogen lights illuminate the marble walls and displays, 
while two zones of dimmable T8s light the painted 
ceilings and walls. In the library, LED strip with a 
custom baffle was fitted within old fluorescent housing 
to light the first-tier bookcases. The second and third 
tiers were illuminated from the glass floor to shield the 
upward gaze. Semi-concealed AR111 lamps highlight 
art objects. Art is also on display in the study, where it is 
now illuminated with low-voltage MR16 track.
New Temple in Ekoin
Tokyo

DESIGNERS: Yukio Onoda, Eri Takeyama, Kahori Mori—Iris Associates
OWNER: Ekoin
PHOTOS: Toshio Kaneko

PROJECT AT A GLANCE
In the main hall of this Buddhist temple, all luminaires are hidden either above the ceiling or below the floor, out of respect for the traditional temple architecture. Three Buddha statues on a stage within the hall are illuminated by a center ring above that represents the “light of god.” The lighting above the statues is narrowly distributed to avoid any infrared and ultraviolet rays and to preserve the statues, while simultaneously highlighting their detail. Two fiber-optic heads are flash-mounted on either side of the middle Buddha, which is illuminated by two 12-V, 100-W tungsten halogen lamps.

Ambient illumination emanates from four 0.1-W LED luminaires in each ceiling grid.

On both sides of the hall are 108 metaphoric “trees of god” illuminated by a LED system embedded in the floor. The original incandescent luminaires each consumed 30 watts and were replaced by 2.5-W LED luminaires. Reducing the wattage has also helped reduce air-conditioning costs.

Daylight was introduced into the entry and stairs through light wells that also include luminaires to compensate for dark or cloudy days.
A sophisticated but uncomplicated system ushers daylight into the North Carolina Museum of Art through both skylights and façade windows. Overhead, external roof louvers, a light-diffusing ceiling coffer, UV-blocking skylight glass and fabric “hoops” stretched over skylight apertures are the key components of the daylighting concept. The exterior façade has high color-rendering fritted glass, while inside the building, a curtain/roller-shade system controls sunlight entering the gallery space. The system works in harmony to safeguard artwork from damaging exposure to direct sun and UV radiation.

Electric lighting on tracks is mounted to spines between the ceiling coffers that house the ample supply of skylights (362 in total). Controls adjust electric light in response to a surplus or absence of daylight as measured by photocell inputs and astronomical time clock triggers.

On a larger scale, daylight also integrates the building with the surrounding landscape, enhancing its connection to the outdoors.

**North Carolina Museum of Art**
**Raleigh, NC**

**DESIGNERS:** Paul Marantz, Margo Wiltshire, Paula Martinez-Nobles—Fisher Marantz Stone
Andrew Sedgwick, Brian Stacy, Matt Franks—Arup Lighting
Thomas Phifer and Partners; Pearce Brinkley Cease + Lee Architecture; Lappas + Havener

**OWNER:** State of North Carolina

**PHOTOS:** Scott Frances/August; Arup
Expo Axis, World Expo Shanghai 2010  Shanghai

**DESIGNERS:** Yun Weimin, Chu Xingwu, Lee Yingyuan, Wang Delin, Bai Ting, Pan Hongjun, Xie Yuping—Shanghai Grandar Light Art & Technology Co., Ltd.

**OWNER:** World Expo Shanghai

**PHOTOS:** Zhang Jun

**PROJECT AT A GLANCE**

The Expo Axis building—the main structure used for Expo 2010 Shanghai, China—boasts the world’s largest membrane roof with a surface area of 65,000 sq meters and six steel/glass funnels soaring 40 meters high. Illuminating the membrane are 1,900 36-W LED washers and 1,000 150-W HID lights that consume 3.4 watts per sq meter. Real-time synchronization of all the lights enables a river-flow lighting effect on the roof. In addition, the so-called “sun valley” funnels are revealed by 78,000 2.4-W RGB LED nodes. Direct light from both the sun valleys and roof creates a pleasant lighting environment.

General path lighting, meanwhile, is provided by the HID and LED white light that reflects from the roof. This not only avoids glare but also the need for poles. Aesthetically, the starry-sky effect creates a romantic atmosphere at night.

The World’s Fair which ran from May to October 2010 hosted more than 73 million visitors, including more than a million on one day, alone.
Lincoln Center  New York

**DESIGNERS:** Suzan Tillotson, David Burya—Tillotson Design Associates  
**OWNER:** Lincoln Center for the Performing Arts  
**PHOTOS:** Iwan Baan Photography

**PROJECT AT A GLANCE**

The lighting of the exterior plazas at Lincoln Center exudes evening glamour but is also sympathetic to the surrounding iconic buildings. Lighting embraces and intensifies the patrons’ anticipation of the dramatic arts they have come to celebrate. At the outset of the evening, visitors are bathed in warm, sparkling light at the curb drop-off. Vehicles are guided under the stairs by luminous glass walls to the right and left. Two 80-ft high stainless steel poles rise from the lowest level housing 16 metal halide framing projectors that provide general lighting for the grand stair. Glass canopies appear to glow from within as they flank the new grand entry stairs.

The buildings and structures on the site are players in the design. For example, the New York State-David H. Koch Theater serves as a glowing backdrop behind the central fountain with column uplights that invite patrons inside. The circular, black granite bench appears to float above the water; the underside of the bench has a bead-blasted, stainless finish illuminated with custom underwater LED strip lights carefully shielded with a custom, radial black frit on the glass lens above.

Facades and the landscape also contribute to the effect. The Metropolitan Opera House facade, grazed with 20-W metal halide uplights, provides a backdrop to the tree bosque. The tree canopies are uplit while a continuous line of LEDs creates a floating effect for the flanking benches. The lawn is “moonlit” with eight 150-W metal halide spotlight lights from the roof of a nearby building. The lifted plane in the foreground floats above the plaza with a grid of custom LED downlights illuminating the drive to the parking garage below. Finally, the downlights and coffer uplighting at the Vivian Beaumont Theater reflect into the pool and illuminate the eastern edge of the outdoor “room.”
**Burj Khalifa**  
**Dubai**  
**United Arab Emirates**

**DESIGNERS:** Paul Marantz, Hank Forrest—Fisher Marantz Stone  
Adrian Smith—Skidmore Owings & Merrill  
**OWNER:** EMAAR Properties  
**PHOTOS:** Tim Griffin; Fisher Marantz Stone

**PROJECT AT A GLANCE**

A narrow—almost vertical—lighting solution was the design recipe for the latest claimant to the title of “World’s Tallest Building.” The designers determined that floodlighting this 162-story, 2,717-ft-tall tower from the perimeter was not an option, as the sweeping desert sands and high humidity from the Arabian Gulf would “tent” the structure in a perennial cloud. Instead, the design called for raking uplight from atop the terraced prows of the building’s three legs. This restrained concept saves energy and ensures minimal little light trespass for the residential tenants.

The tripod-like tower has 18 terraced setbacks, six on each leg. Each terrace is protected by a 10-ft high windscreen, ideal for a water-and-sand-tight linear uplight fixture. Mounted atop the translucent shield, ceramic metal halide uplights cast a gentle glow that grazes the façade, slowly fading to reveal a smooth gradient of light.

In addition, three entry pavilions used by residents, office tenants and hotel guests are nestled between the legs of the tower. Concealed within the mount of the cantilevered roof, linear fluorescents illuminate the entry fin, accentuating the building’s soft curve and graceful dimensions. These pavilions have double-glass walls fitted with active sunshades to provide an ultra-efficient solar energy sink. At night, the shades are lighted from below with CMH uplights.
Chandler City Hall Art Scrim
Chandler, AZ

DESIGNERS: Jeffrey Gerwing, Abbey Renfrew, Chris Coulter—SmithGroup
OWNER: City of Chandler
PHOTOS: Bill Timmerman, Timmerman Photography

THE PAUL WATERBURY AWARD
FOR OUTDOOR LIGHTING DESIGN

SPECIAL CITATION
For Creative Lighting of an Art Piece

PROJECT AT A GLANCE
The design team worked with artist Ned Kahn to merge art and a functional sunshade scrim on the six-story elevation. Kahn’s concept layers perforated metal “pixels” that each swing freely with wind currents, resulting in a beautiful sculpture crafted by nature. The primary challenge was lighting the reflective stainless steel artwork to establish an iconic nighttime presence consistent with the artist’s intent.

Lighting reinforces the nature-driven concept through familiar hues—blue, representing sky, and amber, representing desert tones. To accentuate the scrim’s movement and texture, it is grazed with a curtain of light within which the pixels freely flow. Blue light applied from the top and amber from the bottom creates a theatrical interplay that highlights opposing sides of each top-hinged pixel. Since blue and amber uniquely blend to white at balanced intensities, the design results in gradients of color and non-color. In this creative design, the hue and intensity is not dictated by controls, but is a function of how the wind moves the pixels.

Long-life, narrow-beam LED fixtures were customized for only blue or amber light output to minimize fixture quantity and maximize the punch necessary for the scrim’s 60-ft height. A 6-in.-high channel shields fixtures and conduit from view while egg-crate louvers eliminate glare from the upper LEDs.

The nature-themed lighting is environmentally responsible, turning off at late hours to comply with dark sky requirements.
Cushing Center, Yale School of Medicine  New Haven, CT

DESIGNERS: Chad Groshart, Meghan Smith-Campbell, Mark Loeffler—Atelier Ten
OWNER: Yale School of Medicine
PHOTOS: Christopher Gardner Photography; Terry Dagradi, Yale University; Atelier Ten

PROJECT AT A GLANCE
Housed in a new subterranean space beneath the Yale School of Medicine library, the Cushing Center displays the extensive collection of brain specimens, artifacts and archival materials amassed by prominent neurosurgeon, Dr. Harvey Cushing, during the early part of the 20th century. Designed as an exhibit, research and meeting space, the center features custom millwork with carefully integrated LED strip lights at the bottom front edge to illuminate this unique collection and provide a singular visitor experience.

To create the proper environment for viewing and studying the collection, visitor-activated lighting had to be discreet, low-heat and low-UV. Meanwhile, the pushbutton LED lighting for the horizontal displays and cabinetry ensures that lighting is only turned on to the correct level for a short period of time when a visitor activates it.

While LEDs are the predominant light source in the 1,521-sq ft center, a few CFL ceiling luminaires provide the required downlighting for ambient and egress lighting. For the study kiosks, office and adjoining meeting room, linear fluorescents provide the task and ambient lighting.

Following Yale’s progressive building standards regarding sustainable design, the architectural lighting uses 0.88 watts per sq ft and the display lighting consumes 0.96 watts per sq ft, for a total connected load of 1.84 watts per sq ft.
PROJECT AT A GLANCE
There were three lighting goals for the STSS: contribute to the project’s LEED Gold certification; reveal the high-profile building; and provide quality lighting to classrooms that feature interactive learning.

A five-story grand staircase features an art installation. Installed at the base of the artwork are color-changing LEDs in a three-ring pattern. The blue stainless steel base vividly reflects LED colors, synchronizing with dichroic glass. In the three-story lobby, concealed low-wattage LEDs accentuate flowing concrete edges. Pillar-mounted tubes house linear LEDs and provide continuous illumination for the ceiling. Decorative fluorescent pendants and the LED back-lit reception desk welcomes users. The student service space features luminous glass with an amber LED edge-lit detail. Also at the student service area are fluorescent coves and downlights accented by the edge-lit glass.

Combining with the task-specific lighting approach, interior power density is 39 percent below the 90.1-2004 standard.

The corridor is lighted with concealed indirect T5 luminaires for a clean, comfortable visual experience. As students proceed into the classrooms, they’re greeted by a vertical fluorescent detail at the entrance. The classrooms use high-efficiency direct/indirect dimmable T5 luminaires. The integrated preset control features the center and perimeter zones to accommodate the multi-media screens on all perimeters of the room. The lighting controls are integrated with the A/V and mechanical systems for maximum flexibility and energy savings.

At night, STSSC glows with elaborate curves and lighting details. The exterior has limited area lighting (the LPD is 72 percent below 90.1 standards), but LED step lights are used to define the edges.
CONTROL INNOVATION AWARD
Sponsored by the Lighting Controls Association

SPECIAL CITATION
For the Use of Controls as an Art Form for an Entertainment Environment

City of Dreams Resort, Bubble Theater
Macau SAR, China

DESIGNERS: Norm Schwab, Glenn Wade, Bryan Barancik, Adam Rechner, Kelly Roberson—Lightswitch Architectural
Jason Goldenberg—One Button Productions
Simon Fraser—Parmigan Consulting Ltd.
Kelly Sticksell—Excitement Technologies

OWNER: City of Dreams Resort
PHOTOS: Jason Goldenberg

PROJECT AT A GLANCE
The domed Bubble Theater is home to an immersive multimedia audio/visual/lighting show complete with simulated fire-breathing dragons and kinetic sea creatures. The theater uses an elliptical projection screen—similar to one used in a planetarium—measuring 65-ft tall by 100-ft wide above a 33-ft side viewing area. The inside of the dome acts as a seamless projection surface, incorporating 15, blended 30,000-lumen video projectors along with 10,000 LEDs interlaced within the perforated dome. The LEDs provide pixel-mapped support of the content-enhancing bubbles, sparkles, explosions and magical auras surrounding animated characters.

The elaborate control system is both DMX and video-driven through a massive control network, in addition to relay control for after hours shut down. Each of the thousands of lighting elements/luminaires are individually controlled with approximately 50,000 channels and 80 universes.

With the large number of visitors viewing the 10-minute show—entitled “Dragon’s Treasure”—system maintenance is critical. Equipment can be accessed via elaborate multi-story catwalks, while touch-screen diagnostics ensure the system operates according to design. The design team was onsite to commission and program the controls and provided its systems integrator to City of Dreams for one year and an average of seven designers for five months.

Only arc lamp metal halide and LED sources were used. The system contains a total of 234 watts per sq ft. The project came in at 5 percent below the $8 million installed lighting budget.
ALBANY SECTION
Chairperson: Ken Daves
UNION COLLEGE FIELD HOUSE LIGHTING UPGRADE
Designer: Michael Doucette
Company: Boston Light Source
Designers: Marianne Donovan, David Scheffer
Company: Novus Engineering, P.C.
Owner: Fred Puliafi

ANCHORAGE SECTION
Chairperson: Ed Carlson
SU VALLEY JR./SR. HIGH SCHOOL - INTERIOR LIGHTING
Designers: Ed Peck, Jessica Hannan
Company: AMC Engineers
Owner: Robert Scott

ATLANTA SECTION
Chairperson: Randy Parrish
THE DISNEY STORE RETAIL LOCATIONS
Designer: Amy Heerema
Company: Regency Design Services
Owner: The Disney Store

BOSTON SECTION
Chairperson: Richard Paradis
BROWN UNIVERSITY JOUKOWSKY INSTITUTE FOR ARCHAEOLOGY AND THE ANCIENT WORLD
Designers: Justin Brown, Paul Zaferiou
Company: Lam Partners
Owner: Brown University

CAMBRIDGE PUBLIC LIBRARY
Designer: Barbara C. Horton
Company: HLB Lighting Design
Owner: City of Cambridge

GROOM ENERGY INTELLIGENT LED LIGHTING UPGRADE PROJECT
Designers: Robinson Kirby, Magnus Linden
Company: Groom Energy Solutions

NATIONAL INFANTRY MUSEUM
Designers: Steven Rosen, Matt Zelkowitz
Company: Available Light
Owner: National Infantry Museum

RI-DMV
Designer: Markus Earley
Company: EARLEYLIGHT

ROGER H. PERRY HALL
Designer: Adam Kibbe
Company: Collaborative Lighting LLC
Designer: Susan Hollister
Company: Goody Clancy
Owner: Champlain College

SILVER SPRING CIVIC BUILDING AT ONE VETERANS PLAZA
Designers: Jennifer Pieszak, Glenn Heinmiller
Company: Lam Partners
Owner: Montgomery County

ST. JUDE CHURCH
Designer: Markus Earley
Company: EARLEYLIGHT

W BOSTON HOTEL
Designers: Barbara C. Horton, Carrie Hawley, Lee Brandt
Company: HLB Lighting Design
Owner: W Hotel

CHICAGO SECTION
Chairperson: Evelyn Alford
69 WEST WASHINGTON
Designers: Jennifer Curtis, Jim Baney, Maureen Mahr, Kanis Glaweketgarn
Company: Schuler Shook

COLUMBUS SECTION
Chairperson: Greg Subisak
CLEVELAND PUBLIC LIBRARY, RICE BRANCH
Designer: Ardra Zinkon
Company: Tec, Inc., Engineering & Design
Owner: Cleveland Public Library

DALLAS SECTION
Chairperson: Jessica McIntyre
CHILDREN'S MEDICAL CENTER OF DALLAS TOWER D
Designer: Dori Mommers
Company: RTKL Associates
Designers: Helen K. Diemer, Haidee Lam, Jeff Beck
Company: The Lighting Practice, Inc.
Owner: Children's Medical Center of Dallas

HOTEL SORELLA
Designer: Jacob Gerber, Andy Lang
Company: Lang Lighting Design

MEDIA BAR & GRILL
Designers: Scott Oldner, Steven Byrd, Michael Dawson
Company: Scott Oldner Lighting Design
Owner: Crow Holdings

PARK 17 EXTERIOR
Designers: Scott Oldner, Michael Dawson
Company: Scott Oldner Lighting Design
Owner: Granite Properties

PHOENIX CHILDREN'S HOSPITAL EXTERIOR
Designers: Scott Oldner, Michael Dawson
Company: Scott Oldner Lighting Design
Owner: Phoenix Children's Hospital

PHOENIX CHILDREN'S HOSPITAL LOBBY
Designers: Michael Dawson, Scott Oldner
Company: Scott Oldner Lighting Design
Owner: Phoenix Children's Hospital

DENVER SECTION
Chairperson: Leo Mendoza
RIVER HOUSE II
Designer: Kim Sliwka
Company: Robert Singer & Associates
Designers: Robert Singer, Chase Carter

U.S. DEPARTMENT OF ENERGY'S RESEARCH SUPPORT FACILITY AT THE NATIONAL RENEWABLE ENERGY LABORATORY
Designer: Rachel Petro
Company: RNL
Owner: Janice Rooney, NREL
UNIVERSITY OF COLORADO CENTER FOR COMMUNITY
Designers: Steve Hefferan, Kristal Mackey
Company: Hefferan Partnership, Inc.
Designer: Leonard Gurule
Company: M-E Engineers, Inc.

DETROIT SECTION
Chairperson: Eric Graettinger

CHANDLER CITY HALL ART SCRIM
Designers: Jeffrey Gervwing, Abbey Renfrew, Chris Coulter
Company: SmithGroup
Owner: City of Chandler

CHANDLER CITY HALL COUNCIL CHAMBER LIGHTING
Designers: Chris Coulter, Abbey Renfrew, Jeffrey Gervwing
Company: SmithGroup
Owner: City of Chandler

CHANDLER CITY HALL ENERGY & ENVIRONMENTAL DESIGN
Designers: Mark Greenawalt, Jeffrey Gervwing, Chris Coulter
Company: SmithGroup
Owner: City of Chandler

CHANDLER CITY HALL EXTERIOR LIGHTING DESIGN
Designers: Jeffrey Gervwing, Abbey Renfrew, Chris Coulter
Company: SmithGroup
Owner: City of Chandler

MITSUI FUDOSAN CO., LTD.

MICROSOFT CORPORATION, SOUTHFIELD OFFICES
Designers: Rodrigo Manriquez, Matt Allemann
Company: SmithGroup
Owner: Microsoft Corporation

NATIONAL INTREPID CENTER OF EXCELLENCE
Designers: Rodrigo Manriquez, Chris Coulter, Abbey Renfrew, Jeffrey Gervwing
Company: SmithGroup
Owner: Intrepid Fallen Heroes Fund

DISTRICT OF COLUMBIA SECTION
Chairperson: Wanda J. Barchard

DULLES INTERNATIONAL AIRPORT AUTOMATED PEOPLE MOVER STATION
Designers: Maureen Moran, Frank Feist
Company: MCLA
Owner: Metropolitan Washington Airport Authority

MONUMENTAL STRUCTURES AT YARDS PARK
Designers: Maureen Moran, Frank Feist
Company: MCLA
Owner: Forest City

WELLS FARGO TOWER
Designers: Maureen Moran, Frank Feist
Company: MCLA
Owner: S.L. Nusbaum Realty Co.

EDMONTON SECTION
Chairperson: Glenn Stowkowy

ST. JOSEPH’S SEMINARY
Designers: Trina Larsen, Donna Clare, Michelle Sigurdson
Company: DIALOG
Owner: Archdiocese of Edmonton

HARTFORD SECTION
Chairperson: Paul Estok

745 7TH AVE. PROJECT SKYLINE
Designer: Marc Herring
Company: Herring Media Group, Inc.
Designers: Michael Mahlum, Ken Daniel
Company: Visual Terrain/Technology & Systems Integration

CUSHING CENTER, YALE SCHOOL OF MEDICINE
Designers: Mark Loeffler, Chad Groshart, Meghan Smith-Campbell
Company: Atelier Ten
Owner: Yale School of Medicine

INGALLS RINK, YALE UNIVERSITY
Designers: Mark Loeffler, Chad Groshart, Gustavo Sanchez, Halley Fitzpatrick
Company: Atelier Ten
Owner: Yale University

INTERNATIONAL SECTION
Chairperson: Illumination Awards Committee

SIN ION THE NAUTILUS PROJECT
Designers: Kazuhiro Suzuki
Company: Muse-D CO., Ltd.
Owner: AC2 International Pte. Ltd.

CHAPEL, THE WESTIN NAGOYA CASTLE HOTEL
Designers: Hiroshi Kitamura, Mika Nishi
Company: Panasonic Electric Works Co., Ltd.
Designers: Hiroyuki Niwa, Hiroshi Ito
Company: void.Co Ltd.
Owner: Nagoya Castle Co., Ltd.

CHINA AIRLINES HEADQUARTER COMPLEX
Designer: Uno Lai
Company: Unolai Lighting Design

CHINA-EUROPE INTERNATIONAL BUSINESS SCHOOL
Designers: Tiger Li, Cici Wang, Eisa Zheng, Ada Xiang
Company: Leox Design Partnership
Owner: CEIBS

COREDO MUROMACHI
Designer: Masanobu Takeishi
Company: ICE Illumination of City Environment
Designers: Tohru Kambayashi
Company: Nihon Sekkei, Inc.
Designer: Norihiko Dan
Company: Norihiko Dan and Associates
Designer: Kaori Kida
Company: Shimizu Corporation
Owner: Mitsui Fudosan Co., Ltd.
### IES Illumination Awards of Merit 2011

<table>
<thead>
<tr>
<th>Project Name</th>
<th>Designer(s)</th>
<th>Company</th>
<th>Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CORONA SKY</strong></td>
<td>Terese Erngaard</td>
<td>Diener &amp; Diener Architects</td>
<td>Suisse Prime Site AG</td>
</tr>
<tr>
<td><strong>EXPO AXIS, 2010 WORLD</strong></td>
<td>Chu Xingwu, Bai Ting, Xie Yiping, Pan Hongjun, Lee Yingyuan, Yun Weimin, Wang Delin</td>
<td>Shanghai Grandar Light Art &amp; Technology Co., Ltd.</td>
<td></td>
</tr>
<tr>
<td><strong>HAPPO-EN: HAKUHOU-KAN HALL RENOVATION PROJECT</strong></td>
<td>Yukio Hashimoto</td>
<td>hashimoto yukio design studio, Inc.</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>HOLLAND CASINO ROTTERTDAM</strong></td>
<td>Siegrid Siderius, Susheela Sankaram</td>
<td>Arup</td>
<td>Holland Casino</td>
</tr>
<tr>
<td><strong>KANAZAWA CASTLE PARK</strong></td>
<td>Reiko Chikada, Hisae Nozawa</td>
<td>Reiko Chikada Lighting Design, Inc.</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>KING TOWN HYATT</strong></td>
<td>Wilson Lee</td>
<td>Art Light Design</td>
<td>King’s Group</td>
</tr>
<tr>
<td><strong>LIGHTING DESIGN ON VANKE PAVILION OF EXPO 2010 SHANGHAI</strong></td>
<td>Yang Guang, Zhao Xinfang, He Jaming, Lan Tian, Xie Kuangzheng, Zhang Xin, Xiao Wenda</td>
<td>School of Architecture, Tsinghua University</td>
<td>China Vanke Co., Ltd.</td>
</tr>
<tr>
<td><strong>MT. FUJI AND THE SEA</strong></td>
<td>Masaki Kawase</td>
<td>Yamagiwa Corporation</td>
<td></td>
</tr>
<tr>
<td><strong>NEW TEMPLE IN EKOIN</strong></td>
<td>Yukio Onoda, Eri Takeyama, Kahori Mori</td>
<td>Iris Associates, Inc.</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>NIIGATA MONOLITH</strong></td>
<td>Masanobu Takeishi</td>
<td>ICE Illumination of City Environment</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>POMPIDOU CENTER METZ</strong></td>
<td>Akari Lisa Ishii</td>
<td>I.C.O.N.</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>SMA SOLAR ACADEMY</strong></td>
<td>Karsten Ehling, Isabel Sternkopf</td>
<td>LichtVision GmbH</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>YUANNA PREMIERS RESIDENCE</strong></td>
<td>Yu-Huang Chen, Nuan-Hsi Huang</td>
<td>Originator Lighting Design Consultants</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>JACKSONVILLE SECTION</strong></td>
<td>Mike Vranesh</td>
<td>faded Lighi Design</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>JIA CONNECTOR BRIDGE LEVELIZATION PROJECT</strong></td>
<td>David Laffitte, Carl Baehner</td>
<td>faded Lighi Design</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>KANSAS CITY SECTION</strong></td>
<td>Mike Kounthapanya, Sandra Novales, Andrew Powell, Brad Nelson, Chris Slaughter</td>
<td>Lighting Design Alliance</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>UNION STATION-KANSAS CITY CHAMBER OF COMMERCE BOARDROOM</strong></td>
<td>Eric Linebarger, Peter Sloan</td>
<td>360 Architecture</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>LOS ANGELES SECTION</strong></td>
<td>Karl Haas</td>
<td>faded Lighi Design</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>ANACOSTIA NEIGHBORHOOD PUBLIC LIBRARY</strong></td>
<td>Hayden McKay, Alexis Schlemer, Jae Yong Suk, Jason Groob, Teal Brogden</td>
<td>faded Lighi Design</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>BATTLE GRAND RENOVATION AT THE GREATER COLUMBUS CONVENTION CENTER</strong></td>
<td>John Dunn, Michael Lindsey, Darcie O’Connor Chinnis</td>
<td>faded Lighi Design</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>CENTER BAR AT THUNDER VALLEY CASINO RESORT</strong></td>
<td>George Huang, Misty Conway</td>
<td>faded Lighi Design</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>CHASE BANK BENSONHURST</strong></td>
<td>Damali Kounthapanya, Sandra Novales, Andrew Powell, Brad Nelson, Chris Slaughter</td>
<td>Lighting Design Alliance</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>CHASE BANK PASADENA COLORADO BLVD</strong></td>
<td>Veronica Galen, Sandra Novales, Andrew Powell, Damali Kounthapanya</td>
<td>Lighting Design Alliance</td>
<td>faded Lighi Design</td>
</tr>
<tr>
<td><strong>CHASE BANK WHITTIER</strong></td>
<td>Andrew Powell, Sandra Novales, Damali Kounthapanya, Varma Namburi</td>
<td>Lighting Design Alliance</td>
<td>faded Lighi Design</td>
</tr>
</tbody>
</table>
CHOCTAW CASINO AND RESORT  
**Designers:** Steven Young, David Young, Rose Yager, Michael Mahlum, Dawn Hollingsworth, Lisa Passamonte Green, Jen Goldstein  
**Company:** Visual Terrain, Inc.  
**Owner:** Choctaw Nation of Oklahoma

CITY VIEW  
**Designers:** Martin van Koolbergen, Becky Marsh  
**Company:** Kaplan Gehring McCarroll Architectural Lighting  
**Owner:** Third Street City View

DISNEY’S ANIMAL KINGDOM VILLAS - KIDANI VILLAGE  
**Designers:** Bryan Klammer, Kyllene Jones, Brad Nelson, Kristin Pickar  
**Company:** Lighting Design Alliance  
**Owner:** WDW Company

EHARMONY  
**Designer:** Eduardo Melgar  
**Company:** Wirt Design Group, Inc.

GIANT GROUP, SHANGHAI  
**Designer:** Heather Libonati  
**Company:** Luminesce Design

HARD ROCK CAFE TAMPA  
**Designers:** Lisa Passamonte Green, Jen Goldstein, Rose Yager, Steven Young, Michael Mahlum, Ryan Raica  
**Company:** Visual Terrain, Inc.  
**Owner:** Seminole Tribe of Florida, dba Hard Rock Hotel & Casinos

HARD ROCK CASINO PUNTA CANA  
**Designers:** Martin van Koolbergen, John Martin, Vince Tarango  
**Company:** Kaplan Gehring McCarroll Architectural Lighting  
**Owner:** Hard Rock Hotels

HYDE LOUNGE AT STAPLES CENTER  
**Designers:** Kyllene Jones, Bryan Klammer, Brad Nelson  
**Company:** Lighting Design Alliance  
**Owner:** SBE Entertainment / Anschutz Entertainment Group

LOS ANGELES TRADE-TECH COLLEGE  
**Designers:** Campbell Coulter, Francis Krahe, Stephanie Mehler  
**Company:** Francis Krahe & Associates

PACIFIC PALISADES RESIDENCE  
**Designer:** Erin Erdman  
**Company:** eSquared Lighting Design

PLAYA VISTA CENTRAL PARK  
**Designers:** Teal Brodgen, Alexis Schlemer, Jae Yong Suk, Tina Aghassian  
**Company:** Horton Lees Brodgen Lighting Design  
**Owner:** Playa Capital Company

THE COLONY  
**Designers:** Kyllene Jones, Bryan Klammer  
**Company:** Lighting Design Alliance  
**Owner:** SBE Entertainment

VERA WANG  
**Designers:** Kristy Benner, Martin van Koolbergen  
**Company:** Kaplan Gehring McCarroll Architectural Lighting  
**Owner:** Vera Wang

WYNN LAS VEGAS TYPICAL ROOMS AND SUITES LIGHTING CONTROLS  
**Designer:** Bradley Bouch  
**Company:** Wynn Design and Development  
**Designers:** Thomas Kowalczuk  
**Company:** Wynn Hotel and Casino  
**Owner:** Wynn Hotel and Casino

MADISON SECTION  
**Chairperson:** Rodeny Heller

ADDICTION TO FRANK LLOYD WRIGHT’S FIRST UNITARIAN SOCIETY’S MEETING HOUSE  
**Designer:** Ken Kozminski  
**Company:** Affiliated Engineers  
**Owner:** First Unitarian Society of Madison

DUKE UNIVERSITY BASKETBALL MUSEUM AND ALL SPORTS HALL OF FAME  
**Designer:** Ingrid McMasters  
**Company:** KJWW Engineering Consultants

PANDUIT CORP. NEW WORLD HEADQUARTERS  
**Designers:** Cynthia McWilliams, Mandar Bankhele  
**Company:** Pivotal Lighting Design/AEI  
**Owner:** Panduit Corporation

THE METHODIST HOSPITAL SYSTEM RESEARCH INSTITUTE  
**Designers:** Lauri Tredinnick, Cindy McWilliams, Shaun Darragh  
**Company:** Pivotal Lighting Design  
**Owner:** Kyle Roth

MILWAUKEE SECTION  
**Chairperson:** Dan Walsh

PABST BREWERY BLOCK 4 PARKING STRUCTURE  
**Designer:** Holly Blomquist  
**Company:** Harwood Engineering Consultants, Ltd.  
**Owner:** KM Development Corp.

MINNEAPOLIS SECTION  
**Chairperson:** Shawn Meyer

GOOD SHEPHERD CATHOLIC CHURCH  
**Designer:** Tao Ham  
**Company:** HGA Architects and Engineers  
**Owner:** Monsignor Robert Walton

HENNEPIN COUNTY MEDICAL CENTER, WHITTIER CLINIC  
**Designers:** Patricia Hunt, Amy Douma, Jeff Besel, Rand Liedl  
**Company:** HGA Architects and Engineers  
**Owner:** Tom Bravo, Director of Facilities

JOHN AND MARY PAPPAJOHN SCULPTURE PARK  
**Designers:** Jason Odefey, David Raver  
**Company:** RDG Planning & Design  
**Owner:** City of Des Moines

LAIRD NORTON ADDITION AT THE WINONA COUNTY HISTORY CENTER  
**Designer:** Tao Ham  
**Company:** HGA Architects and Engineers  
**Owner:** Mark Peterson, Museum Director
LSU - PMAC BASKETBALL PRACTICE FACILITY
Designers: Jason Odefey, David Raver
Company: RDG Planning & Design
Owner: Louisiana State University

MAPLE GROVE TOWN GREEN BANDSHELL
Designer: Paul Whitaker
Company: Schuler Shook
Owner: City of Maple Grove Parks and Recreation Department

OUR LADY’S IMMACULATE HEART CATHOLIC CHURCH
Designer: David Raver
Company: RDG Planning & Design
Owner: OLIH

UNIVERSITY OF FLORIDA - SW REC CENTER EXPANSION
Designer: David Raver
Company: RDG Planning & Design
Owner: University of Florida

UNIVERSITY OF MINNESOTA, SCIENCE TEACHING AND STUDENT SERVICES CENTER
Designer: Tao Ham
Company: HGA Architects and Engineers
Owner: Orlyn Miller, Director of Architecture and Planning

NEW YORK CITY SECTION
Chairpersons: Adrienne Shulman and Elena Mikoleski

601 LEXINGTON
Designers: Kyoung-Jin (Lydia) Shin, Stephen Margulies
Company: One Lux Studio, LLC

AMERICAN MUSEUM OF NATURAL HISTORY – 77TH STREET FACADE LIGHTING
Designers: Michael Hemmenway, Paul Marantz, Hank Forrest, Jeff McCrum
Company: Fisher Marantz Stone, Inc.
Owner: American Museum of Natural History

ART COLLECTOR'S LOFT
Designers: Andrew Thompson, Fabio Tuchiya, Sarah Randall, Richard Renfro
Company: Renfro Design Group, Inc.

ARThOUSE, AUSTIN
Designers: Nelson Jenkins, Alejandro Bulaevsky
Company: Lumen Architecture, PLLC

ATLANTIS, THE PALM
Designers: Paul Gregory, JR Krauza, Kelly Hannon
Company: Focus Lighting, Inc.

BANK OF AMERICA TOWER
Designers: Michael Castelli, Kyung Il-Kong, Michael Hew Wing
Company: HDLC Architectural Lighting Design

BANK OF AMERICA TOWER AT ONE BRYANT PARK
Designers: Michael Hennes, Mitul Parekh, Francesca Bettridge
Company: Cline Bettridge Bernstein Lighting Design, Inc.
Owner: The Durst Organization, Inc.

BAR BASQUE AT EVENTI HOTEL
Designers: Michael Hennes, Shaun Fillion, Francesca Bettridge, Nira Wattanachote
Company: Cline Bettridge Bernstein Lighting Design, Inc.
Owner: China Grill Corporate

BATTERY PARK CITY BRANCH LIBRARY
Designers: Mark Loeffler, Chad Groshart, Gustavo Sanchez
Company: Atelier Ten
Owner: New York Public Library

BOSTON CONSULTING GROUP
Designers: Kyoung-Jin (Lydia) Shin, Stephen Margulies
Company: One Lux Studio, LLC

BURJ KHALIFA
Designer: Hank Forrest, Paul Marantz
Company: Fisher Marantz Stone, Inc.
Owner: EMAAR Properties

CHANEL SOHO BOUTIQUE
Designers: Paul Marantz, Frank Hollenkamp, Michael Hemmenway
Company: Fisher Marantz Stone, Inc.
Owner: Chanel, Inc.

CRUSH
Designers: Paul Gregory, Kelly Hannon, Link Vatakapaibool, Dan Henry, Heath Hurwitz, Joshua Spitzig
Company: Focus Lighting, Inc.

DEE AND CHARLES WYLY THEATRE
Designers: Suzan Tillotson, Christopher Cheap
Company: Tillotson Design Associates

ELEANOR AND WILSON GREATBATCH PAVILLION
Designers: Molly McKnight, Matt Franks, Brian Stacy
Company: Arup Lighting
Owner: Mary F. Roberts

FLAVOR PAPER
Designers: Doug Russell, Steven Espinoza
Company: Lighting Workshop
Owner: Flavor Paper

LINCOLN CENTER
Designers: Suzan Tillotson, David Burya
Company: Tillotson Design Associates

MALL OF AMERICA, SOUTH AVENUE RENOVATION
Designers: Renee Cooley, Jenny Ivansson
Company: Cooley Monato Studio
Owner: Mall of America

MGM GRAND BUFFET
Designers: Derek Porter, Susheela Sankaram
Company: Derek Porter Studio
Designer: Nelson Jenkins
Company: Lumen Architecture, PLLC

MODERN OFFICE
Designers: Charles G Stone II, Enrique Garcia-Carrera, Miyoung Song
Company: Fisher Marantz Stone, Inc.

NASCAR HALL OF FAME AND TOWER
Designers: Garin Marschall, Hyo-Jeong Lee, Jack Bailey
Company: One Lux Studio
NORTH CAROLINA MUSEUM OF ART
Designers: Andrew Sedgwick, Brian Stacy, Matt Franks
Company: Arup Lighting
Designers: Paul Marantz, Margo Wiltshire, Paula Martinez-Nobles
Company: Fisher Marantz Stone, Inc.
Owner: State of North Carolina

PARAMOUNT CENTER AT EMERSON COLLEGE - EXTERIOR LIGHTING
Designers: Francesca Bettridge, Michael Hennes, Nira Wattanachote
Company: Cline Bettridge Bernstein Lighting Design, Inc.
Owner: Emerson College

PARAMOUNT CENTER AT EMERSON COLLEGE - INTERIOR LIGHTING
Designers: Michael Hennes, Nira Wattanachote, Francesca Bettridge
Company: Cline Bettridge Bernstein Lighting Design, Inc.
Owner: Emerson College

POST ROAD ELEMENTARY SCHOOL
Designers: Karen Goldstick
Company: Goldstick Lighting Design, Ltd.
Owner: White Plains City School District

SCIENCE STORMS AT MUSEUM OF SCIENCE AND INDUSTRY, CHICAGO
Designers: Paul Gregory, JR Krauza, Joshua Spitzig, Dan Henry, Kenneth Schutz
Company: Focus Lighting, Inc.

SILK ROAD RESTAURANT AT VDARA HOTEL AND SPA, MGM CITYCENTER
Designers: Francesca Bettridge, Michael Hennes, Mitul Parekh, Sang Y. Lee, Chi Iamsakul
Company: Cline Bettridge Bernstein Lighting Design, Inc.
Owner: MGM Resorts International

SKANSKA USA EMPIRE STATE BUILDING
Designers: Matt Franks, Phillip Greenup
Company: Arup Lighting
Owner: Tri Tran

SPERONE WESTWATER GALLERY
Designers: Gabe Guilliams, David Smith, Craig Danton
Company: Buro Happold
Owner: Sperone Westwater Gallery

THE COLLABORATIVE RESEARCH CENTER AT THE ROCKEFELLER UNIVERSITY - BRIDGE BUILDING
Designers: Stephen D. Bernstein, Marty Salzberg, Nira Watanachote, Nathalie Faubert
Company: Clime Bettridge Bernstein Lighting Design, Inc.
Owner: The Rockefeller University

THE HACKLEY SCHOOL GOODHUE MEMORIAL HALL
Designers: Karen Goldstick
Company: Goldstick Lighting Design, Ltd.
Owner: The Hackely School

THE MORGAN LIBRARY & MUSEUM - MCKIM RESTORATION
Designers: Richard Renfro, Eileen M.E. Pierce, Azusa Yabe
Company: Renfro Design Group, Inc.
Owner: The Morgan Library & Museum

TRUMP SOHi EVENT SPACE
Designers: Brian Orter
Company: Brian Orter Lighting Design LLC
Owner: Trump SoHi

OKLAHOMA CITY
Chairperson: Robert Smith

RED COYOTE RUNNING & FITNESS STORE
Designers: Bockus Payne
Company: Bockus Payne Associates Architects
Designers: Andy Burns
Company: Triple C/ Lighting Specialists
Owner: Red Coyote Running & Fitness Store

ORANGE COUNTY
Chairperson: Shad Arnold

FIRST CONGREGATIONAL CHURCH OF LOS ANGELES
Designers: Matt Levesque, Michael Romero, Francis Mempin, Catherine Hegdale
Company: First Circle Design, LLC

TEMECULA CIVIC CENTER
Designers: Jerry Leonhardt
Company: Konsortum1
Designers: Eileen Thomas, Ray Swartz
Company: Konsortum1/StudioK1
Owner: City of Temecula - David McBride

WATSON LAND COMPANY
Designers: Rob Grant
Company: Konsortum1
Designers: Eileen Thomas, Ray Swartz
Company: Konsortum1/StudioK1
Owner: Watson Land Company

PHILADELPHIA SECTION
Chairperson: Jeff Kahn

GEISINGER HOSPITAL FOR ADVANCED MEDICINE
Designers: Natalie Miovski, Jolin Wang, Stephanie King, Mary Alcaraz, Michael Ginder, John Chase
Company: EwingCole
Owner: Thomas E. Gensemer

SUGARHOUSE CASINO EXTERIOR LIGHTING
Designers: Pomme Lee, Jonathan Hoyle, Helen Diemer
Company: The Lighting Practice, Inc.
Owner: Michael Levin

PHOENIX SECTION
Chairperson: David Gill

HALLE CHILDREN’S HEART MUSEUM
Designers: Robin Goetz, Thomas Goetz
Company: LiteFX
Owner: American Heart Association

www.ies.org
### IES Illumination Awards of Merit 2011

<table>
<thead>
<tr>
<th>Location</th>
<th>Section</th>
<th>Chairperson</th>
<th>Designers</th>
<th>Company</th>
<th>Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portland, OR</td>
<td>Portland, OR</td>
<td>Jennifer Durham</td>
<td>Mark Godfrey, Greg Parthem, Zachary Suchara</td>
<td>Interface Engineering Lighting Studio</td>
<td>University of Oregon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PORTLAND, OR</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Chairperson: Jennifer Durham</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Mark Godfrey</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Interface Engineering Lighting Studio</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Owner: University of Oregon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>OFFICE LIGHTING REVISITED: COMFORT AND ENERGY-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>EFFICIENCY</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designers: Daren Vandeberg, Carlos Inclan,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Brent Medsker</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Glumac</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Owner: Glumac</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PORT OF PORTLAND HEADQUARTERS AND PARKING</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>DESIGNER</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>John Melloy, Zachary Suchara, Greg Parthem,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mark Ramsby</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Luma Lighting Design</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Owner: Port of Portland</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SALT LAKE CITY SECTION</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Chairperson: Richard Weight</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>EDWARDS &amp; DANIELS ARCHITECTS, INC., OFFICE</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Mansour Aghdasi</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: EELD</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Owner: Edwards &amp; Daniels Architects, Inc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>WESTMINSTER COLLEGE MELDRUM SCIENCE CENTER</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Joseph M. “Jody” Good, Scott Jenkins</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Spectrum Engineers</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Owner: Westminster College</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SAN ANTONIO SECTION</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Chairperson: Christina Brown</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>LANCE ARMSTRONG FOUNDATION</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Christina Brown</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Brown Design Consultants</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SAN DIEGO SECTION</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Chairperson: Wendy Ginsburg</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>THE PADRE HOTEL</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Ron Neal</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Ron Neal Lighting Design</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Owner: Padre LLC</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SAN FRANCISCO SECTION</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Chairperson: Sabra Zacharias</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>CITY OF DREAMS RESORT, BUBBLE THEATER / MACAU</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SAR</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Kelly Sticksell</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Excitement Technologies</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Glenn Wade</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: GW Productions, Inc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Kelly Roberson, Adam Rechner,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Norm Schwab, Kelly Roberson, Adam Rechner,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Norm Schwab</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Lightswitch Architectural, Inc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Bryan Barancik</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Luxious Lighting, Inc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Jason Goldenberg</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: One Button Productions</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Simon Fraser</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Ptarmigan Consulting, Ltd.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Owner: Lightswitch Architectural, Inc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>CLIF BAR</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: David Kaneda, Rohini Pendyala</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Integrated Design Associates</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Owner: Clif Bar</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>INTEGRATED DESIGN ASSOCIATES</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: David Kaneda, Ryan Stromquist</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Integrated Design Associates</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Owner: IDeAs</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>NEKTAR CORPORATE HEADQUARTERS</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Ron Smits</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Interface Engineering</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PLUMAS/SIERRA COUNTY COURTHOUSE</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Nicole Miles</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: The Engineering Enterprise</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>UC DAVIS HEALTH &amp; WELLNESS CENTER</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Mary-Jane Lawless</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Silverman &amp; Light</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SEATTLE UNIVERSITY</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>LEMIEUX LIBRARY &amp; MCGOLDRICK LEARNING</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>COMMONS</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Julie Glesne, Beverley K. Shimmin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Pivotal Lighting Design</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Owner: Seattle University</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>UNIVERSITY OF WASHINGTON</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PACCAR HALL</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Lauren MacLeod, Carlos Inclan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: Candela</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Owner: University of Washington</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>ST LOUIS SECTION</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Chairperson: Lisa Reed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>HEALTH ORGANIZATION</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>LEARNING INSTITUTE</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Designer: Kathleen Hamilton, Tom Kaczkowski</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Company: HOK</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>TORONTO SECTION</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Chairperson: Joe Galeazza</td>
</tr>
</tbody>
</table>
BROWN THOMAS
Designer: Diego Burdi
Company: burdifilek
Designers: Rhomney Forbes Gray, Jesse Blonstein
Company: Lightbrigade Architectural Lighting Design

DURHAM CONSOLIDATED COURTHOUSE EXTERIOR
Designers: Michael Shiu, Jason Yeung, Corrie Burt
Company: Stantec Consulting, Ltd.

DURHAM CONSOLIDATED COURTHOUSE INTERIOR
Designers: Michael Shiu, Jason Yeung, Corrie Burt
Company: Stantec Consulting, Ltd.

MILESTONES RESTAURANT EXTERIOR LIGHTING DESIGN
Designers: Michael Shiu, Joyce Yeung
Company: Stantec Consulting, Ltd.
Owner: David Cornell

THE DAVID H. KOCH HALL OF HUMAN ORIGINS
Designer: Suzanne Powadiuk
Company: Suzanne Powadiuk Design, Inc.
Owner: Smithsonian Institution

THE JOHN STREET ROUNDHOUSE PARK LIGHTING HISTORIC BUILDINGS
Designer: Deborah Gottesman
Company: Gottesman Associates
Owner: John Street Roundhouse Corporation & City of Toronto

UNIVERSITY OF WATERLOO ENGINEERING-V BUILDING
Designers: Ion Luh, Monica Muntean, Wally Eley, David Sylvester
Company: Crossey Engineering Ltd / Consullux Lighting Consultants
Designer: Andrew Frontini
Company: Shore Tilbe Irwin & Partners
Owner: University of Waterloo

VANCOUVER SECTION
Chairpersons: Stephanie Afockwa and Christine Torralba

SPARKLING HILL RESORT INTERIOR LIGHTING
Designers: Sunny Ghataurah, Amir Tavakoli
Company: Applied Engineering Solutions
Owner: Sparkling Hill Resort

TIDES RENEWAL CENTRE
Designers: Shelley Penner, Robin McIntosh
Owner: Renewal Partners