



New York City Section

Illuminating Engineering Society

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Ten Lighting Projects and Their Lighting Designers Are Honored with Prestigious Lumen Awards

At the Illuminating Engineering Society's New York City Section's
49th Annual Lumen Gala on June 15, 2016

Paul Marantz Honored with the IESNYC Golden Achievement Award



New York, NY June 15, 2017 – The New York City Section of the Illuminating Engineering Society (IESNYC) announces the recipients of the 2017 Lumen Awards at the 49th annual Lumen Gala held on June 15, 2017 at Pier 60 in Chelsea Piers. A signature program of the IESNYC, the Lumen Awards and Gala, showcase and celebrate excellence in lighting design. A record-breaking over 900 members of the lighting community and affiliated design industries attended the gala to toast this year's Lumen Award winners, Golden Achievement winner **Paul Marantz**, and Section Service Award recipients **Lee Brandt**, **Erin Gussert**, and **Derek Porter**.

The Lumen Awards Jury selected ten projects deemed worthy of receiving a Lumen Award. The award-winning projects are presented in three categories: The Lumen Award of Excellence, the highest level of recognition for permanent architectural application; the Lumen Award of Merit, in recognition for a meritorious permanent architectural application; and a Lumen Citation, in recognition for an art installation, technical detail, portion of a single project, temporary installation, or other work.

The jury selected one Award of Excellence and it was presented to **Brandston Partnership** for the **United States Air Force Academy – Center for Character & Leadership Development** in Colorado Springs, CO.



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Four Awards of Merit were presented. **L'Observatoire International** won a Merit for SteelStacks Campus in Bethlehem, PA; **Lighting Workshop** received two Merits, one for Squarespace Global Headquarters and for Saks Fifth Avenue at Brookfield Place, both in New York City; and **KGM Architectural Lighting** won for Hyundai Capital Convention Hall in Seoul, South Korea.

Five Citation Awards were presented. **Dot Dash's** Manus x Machina: Fashion in the Age of Technology at the Costume Institute's Spring 2016 installation at the Metropolitan Museum of Art in New York City (for excellence in exhibition lighting); **SBLD Studio's** The Met Breuer (for a sensitive upgrade of an iconic building); **Fisher Marantz Stone's** Park Avenue Armory's Veteran's Room in New York City (for historic decorative features); **Tillotson Design Associates' 599 Lexington Avenue Ground Floor Upgrades** (for the transformation of a space through lighting); and **Arup's 1.8** by the artist, Janet Echelman, exhibited at the Renwick Gallery of the Smithsonian American Art Museum in Washington, DC.

Over 80 submissions were received and reviewed by the 2017 Lumen Award Jury. Theresa Genovese, AIA, LEED AP, principal, CetraRuddy Architecture; John Newman, partner, LOOP Lighting, Eileen Pierce, founder and creative director, Pierce Lighting; Avinash Rajagopal, senior editor, *Metropolis* magazine; Martin van Koolbergen, AIA, LC, LEED AP, IALD, owner, Kaplan Gehring McCarroll Architectural Lighting; Gary Wong, studio leader, BOLD (Brian Orter Lighting Design).

"Tonight, we celebrate as a community, the best in lighting design," says Clara Powell, LC, regional sales manager – New York, Cooledge and Adrienne Shulman, LC, northeast specification sales manager, Tech Lighting/ELEMENT, co-chairs of the Lumen Awards Committee. "It is especially rewarding to us that tickets to the gala sold out in a matter of days, a testament to the fact that after 49 years, the Lumen Awards continue to be the most prestigious awards in the industry, and the Lumen Gala is the best party of the year."

Having the Grand Prize-winning installation of the 2017 IESNYC Student Lighting Competition (http://iesnyc.org/Student_Compensation) on exhibit at the Lumen Gala was a first. Another signature program of the IESNYC, the annual competition supports the next generation of lighting designers. "Passage," which was on view, was designed by students attending Parsons School of Design at the New School.

"One of the things we do as a Society and as the New York City Section is create the premiere lighting community that's dedicated to promoting the art and science of quality lighting. And one of the things I've always loved about the Lumen Awards Gala is the comradery," says Brian Belluomini, president of the IESNYC and a founder of Shimstone Studio. "Here we are, close to one thousand members of our lighting industry, joined together in one room in celebration of design excellence in lighting."

Continuing an IESNYC tradition, Caleb McKenzie, LC, IADLA, a principal at US Lighting Consultants, and IESNYC vice president, joined Belluomini on stage for the ceremonial passing of the president's gavel. McKenzie becomes section president on July 1, 2017.



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2017 LUMEN AWARD of EXCELLENCE

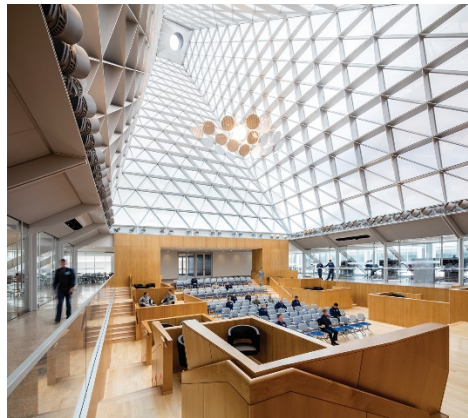
United States Air Force Academy – Center for Character & Leadership Development Colorado Springs, CO

Lighting Designer: Brandston Partnership

Scott Matthews, Daniel Haas, and Naomi Freedman

Architect: Skidmore, Owings & Merrill (SOM)

Project Owner: United States Air Force Academy



Jury Comments: The light is so beautifully transformed in this project that you really feel the power of the architecture and the symbology of each space within. The oculus inside the Honor Board Room is as inspiring as the oculus of the Pantheon.



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2017 Lumen Awards of Merit

SteelStacks Campus

Bethlehem, PA

Lighting Designer: L'Observatoire International

Hervé Descottes, Wei Jien, Jeff Taylor, Jessica Jie Soo Tchah, Kristy Philp, and Oliver Huang

Landscape Architect: WRT

Project Owner: Bethlehem Redevelopment Authority



Jury Comments: The lighting designer accomplished a very difficult task - illuminating the existing jumbled forms in a manner that highlights the strength and fire of a bygone era. The careful selection of the warm backdrop visually emphasizes the path of cool circulation and brings warmth and life to the inanimate cold steelscape.

Squarespace Global Headquarters

New York, NY

Lighting Designer: Lighting Workshop

Steven Espinoza, Doug Russell, and Juhee Woo

Architect: A+I

Project Owner: Squarespace



Jury Comments: The lighting design is as solid as the architectural design. I liked how the typical grid of downlights was broken up nicely by linear indirect sources and decorative pendants. The totality of the fresh, simply complex lighting design is very well thought out and consistently used in various ways with recurring themes that ties in and contrasts nicely with the architecture and interior design.

**Saks Fifth Avenue at Brookfield Place
New York, NY**

Lighting Designer: Lighting Workshop

Doug Russell and Courtney Yip

Architects: Found Associates, Sargenti Architects

Project Owner: Hudson's Bay Company



Jury Comments: There is something sophisticated and elegant about the minimal lighting scheme that works seamlessly with the architectural features. While the large swooping recessed curves of architectural lighting featured the retail display in a bold expression, the playful decorative pendants sustained the theme without feeling disjointed.

**Hyundai Capital Convention Hall
Seoul South Korea**

Lighting Designer: KGM Architectural Lighting Moritz Hammer

Charlotte Cantillon and Martin van Koolbergen

Architect: Gensler

Project Owner: Hyundai Capital Services/ Hyundai Card Co.



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Jury Comments: A fine example of fantastic balance between interior design of materials, architecture of space, and simplistic effective lighting to create fascinating tangible and intangible graphics, shapes, reflections, and volumes in a physical environment. The futuristic lighting and architectural design made the space feel like a Turrell installation.

2017 Lumen Citation Awards

Manus x Machina: Fashion in an Age of Technology

New York, NY

Lighting Designer: Dot Dash

Christopher Cheap, Isabel Sanchez Sevillano, Brian Cheap, and Jelisa Blumberg

Architect: OMA New York

Project Owner: The Metropolitan Museum of Art



Jury Comments: This design represents the true beauty that effective lighting can bring to a space. the lighting design not only skillfully highlighted the fashion, which unto itself was most impressive given the various vantage points one viewed the fashion pieces, but transcended the entire viewer's experience to one of spiritual homage to the fashion. The airy vibe and delicate clothing tie in beautifully with the lighting exuding a fleeting feeling of freshness suitable for a temporary fleeting installation.

The Met Breuer

New York, NY

Lighting Designer: SBLD Studio

Attila Uysal, Amy Ruffles, and Jorge Ruiz

Architect: Beyer Blinder Belle

Project Owner: The Metropolitan Museum of Art



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2017 Lumen Citation Awards

**Park Avenue Armory Veterans Room
New York, NY**

Lighting Designer: Fisher Marantz Stone

Paul Marantz, Hank Forrest, and Carla Ross Allen

Architects: Herzog & de Meuron, PBDW

Project Owner: Park Avenue Armory



Jury Comments: The decorative fixtures received a successful update with new lighting technology that exudes beauty and authenticity while preserving originality in a very seemingly simple but very well-executed manner. They truly assist in revamping the feel of the space while providing a fresh new quality of light. I was impressed with the custom fixture detailing and the interpretation of the gas flame with warm LED sources and circular glass diffusers.



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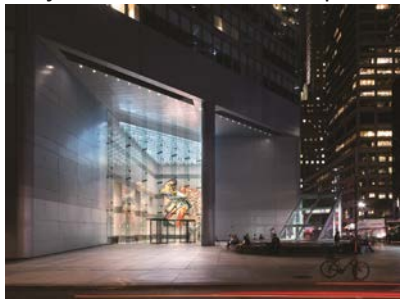
**599 Lexington Avenue Ground Floor Upgrades
New York, NY**

Lighting Designer: Tillotson Design Associates

Suzan Tillotson, Mitul Parekh, and Shan Jiang

Architect: FXFOWLE

Project Owner: Boston Properties



Jury Comments: The lighting design elegantly addresses the challenge of visually unifying the lobby interior and exterior volumes through the recalibration of illuminated surfaces. The successful use of lighting to balance the interior and exterior while sacrificing little yet maximizing potential for the visual and task to be seen.

1.8 by Janet Echelman

Washington, DC

Lighting Designer: Arup

Jake Wayne, Brian Stacy, Anthony J. Cortez, and Liberty MacDougall

Artist: Studio Echelman



Jury Comments: 1.8 - I loved how the fluidity of the netted structure and the softness of the light helped create a thoroughly ethereal atmosphere. Well-chosen, well-placed lighting and whimsical art become one to create a symbiotic engaging experience for viewers.



Photo Credits: United States Air Force Academy Center for Character & Leadership Development – Magda Biernat, OTTO; SteelStacks Campus – Halkin Mason Photography; Squarespace Global Headquarters – Magda Biernat, OTTO; Saks Fifth Avenue at Brookfield Place – Jason Schmidt; Hyundai Capital Convention Hall – Nacasa & Partners; Manus x Machina – Albert Vecerka/ESTO; The Met Breuer – Peter Aaron; Park Avenue Armory Veterans Room – James Ewing, OTTO; 599 Lexington Avenue Ground Floor Upgrades – Chris Cooper; 1.8 by Janet Echelman – Brian Stacy

*High Res photos available.
Project descriptions follow.*

2017 IESNYC Section Service Awards

- Peter Jacobson, lighting specialist, Con Edison, and member of the IESNYC Board of Managers, and member of the Nominations and Awards Committee presented the Golden Achievement Award to **Paul Marantz**, FIALD, MIES, founder/consulting design principal at Fisher Marantz Stone.



Since the New York City Section has had the honor of being the home base for many industry leaders, we have created the Golden Achievement Award, to honor these individuals who have continuously contributed through their influence in design achievement, career development, education and stewardship of the IES New York City Section and above all, making the New York lighting community special to the industry. So tonight, we honor Paul Marantz, a shining example of these virtues, since becoming a founding partner at Fisher, Marantz Stone. Paul and his firm have received many Lumen and other lighting awards – we certainly all have our favorites. Tonight, we recognize Paul not for a specific project, but for his career long achievements in lighting design and for being someone we are proud to call our member, role model, and friend.

- Mike Barr, senior account supervisor, Lutron Electronics. member of the IESNYC Board of Managers, and member of the Nominations and Awards Committee presented the 2017 IESNYC Brilliance Award to Lee Brandt, LC, LEED AP BD+C, IALDC, MIES, principal, HLB Lighting.



I think the Brilliance Award was crafted for this person in mind. Her passion for lighting and her relentless pursuit of excellence in lighting are immeasurable. She will find a way to juggle all her responsibilities to participate in committees, participate in panel discussions on events that challenge our thinking and inform the lighting community on so many different fronts, for her dedication and commitment on formulating the lighting language in the NYC Energy Conservation Codes, while serving as the lighting advisor over the last two code cycles with the NYC Department of Buildings. Lee is very giving of her time, talent and wisdom to engage students and emerging members of our design community, allowing them to see what a successful design community leader looks like, thinks about, and achieves.

- Shaun Fillion, LC, lighting studio manager, RAB Lighting, member of the IESNYC Board of Managers, and member of the Nominations and Awards Committee presented a 2017 Special Recognition Award to Erin Gussert, LEED AP BD+C, lighting designer, Regency Lighting, chair of the Student Lighting Committee for the past three years, and co-chair for one year prior to, and member of the IESNYC Board of Managers.



Erin Gussert has grown the IESNYC Student Lighting Competition which touches students from programs in lighting, architecture, interior and product design – introducing many of them for the first time to the excitement of architectural lighting. Her face is known to over 700 young professionals in New York who benefitted from the networking and competitive spirit of the IESNYC Student Competition. Under her direction, the competition has flourished in terms of the number of students and participating schools, but she is now begun to work with other IES Sections, lending her expertise so they too can create similar competitions.

- Tim Milton, LC, LEEP AP, vice president northeast, USAI Lighting, IESNYC past IESNYC president, and chair of the Nominations and Awards Committee presented Derek Porter, IALD, MIES, associate professor of lighting design, former director of the Master of Fine Arts Lighting Design Program at Parsons The New School for Design, and co-owner and principal designer of Derek Porter Studio, with a 2017 Special Recognition Award.



There are many emerging professionals here in New York City and the country - even worldwide - who have spread their wings and enabled the section to become a nationally recognizable entity. Derek Porter has guided the New York City Section in developing the annual IESNYC Scholarship, and support of our Thesis Prize and Student Lighting Competition. He established a bond between the students and the Section with the creation of the Student Liaison Committee.

About the Lumen Awards and Gala

The IESNYC Lumen Awards program was conceived and managed by the New York City Section of the Illuminating Engineering Society in 1968. It was developed to publicly recognize lighting design members whose exceptional professionalism, ingenuity and originality in lighting design has culminated in some of the world's most innovative lighting projects. The Lumens are the oldest lighting design awards program in existence. The Lumen Awards Gala began as a small event and has grown incrementally with each passing year. For the 2017 Gala, over 900 attendees from various sectors of the industry, including lighting designers, interior designers, architects, manufacturers, consultants, and academics came to celebrate with members of allied design fields. The Lumen Gala has garnered the well-deserved reputation of being more than an awards presentation. As befitting the IESNYC, the Lumen Gala is known to be the most rousing celebration of lighting design and lighting designers in the world.

About the IESNYC

IESNYC (www.iesnyc.org) is the New York City Section of the Illuminating Engineering Society. The IESNYC is a volunteer professional membership organization whose members share a mutual appreciation for and fascination with, all things lighting. They are lighting designers, architects, engineers, consultants, lighting manufacturers, lighting representatives, electrical distributors and allied professionals. IESNYC members are dedicated to promoting the art and science of illumination engineering to their members, professionals, the lighting industry, and the public through inspiring events, informative programs and educational series, social outreach, and networking opportunities.



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Project Descriptions

- **United States Air Force Academy Center for Character & Development:** The structure marks the direction to Polaris, a familiar navigational beacon and symbol of the institution's moral code. The center's gathering space, the Forum, lies beneath the 105-foot sloped skylight structure, where a truss system of horizontal plates acts as both sunshade and light reflector. At night, LED floodlights ring its base uplight the structure and reflect light off an array of suspended mirrors to provide the Forum's house illumination. The Wing Honor Board Room, directly south of the Forum, is the venue for fact-finding concerning infractions of the Honor Code. Proceedings center on a hearing table beneath an LED-backlit laylight, whose beveled planes culminate in an elliptical aperture, which provides the witness a perfectly aligned view of the oculus at the top of the skylight structure and, in concept, Polaris sighted 434 light years beyond.
- **SteelStacks Campus:** Inactive for 20 years, the former Bethlehem Steel plant has become a dynamic arts and cultural campus. The redevelopment focuses on the 10-acre central core that includes multiple performance venues, plazas, and parks. The lighting installation brought new life to an old factory and the design gives a visceral sense of the action that once took place within the furnaces, creating a dynamic lighting scheme using saturated colors that highlight the various functional elements of the plant. Elements closest to the visitors are lit first, then a layer further back, and so on until all the elements of the factory are visible. The first sequence at sundown uses red lighting, the second a deeper red, and following sequences gradually turn to blue, echoing the fires of the furnaces being ignited and then cooling down. At the end of each sequence, which lasts an hour, the lights flicker in a dynamic "sparkle" effect, and the entire factory comes to life.
- **Squarespace Global Headquarters:** The lighting responds to two dominant modes of working - solitary, "heads-down" work and communal, collaborative interaction. A black-white palette provides the foundation for solutions that are aesthetically consistent with the downtown loft environment. The lighting responds with dramatic focal lighting in dark areas that contrasts against white surfaces with broad strokes of light. The dominant light source throughout the white space is a porcelain socket and bare lamp. The same source dominates black spaces, but the lamps disappear into deep recessed housings with black Alzak reflectors. This contrast becomes particularly striking where black and white space meet. Though pure in form, each lamp is a wirelessly controllable RGBW source. The entire system gradually changes color and intensity over the course of a day. A sculptural ceiling is activated with RGBW sources indirectly illuminating the white ceiling behind. The flat ceiling panels occlude lighting when viewed from opposite sides of the room. As one approaches, thousands of apertures begin to reveal a shimmering ceiling that can be as white as snow or as warm as candlelight.
- **Saks Fifth Avenue at Brookfield Place:** A series of dramatic, but cohesive design elements differentiate the space from other retailers, creating a more fluid shopping experience. The lighting was envisioned as soft wash layered across a limited palette of architectural forms and materials. The goal was to present the luxury product collections against delicately lighted backdrops, while attenuating the visual noise of a product-focused lighting installation. The heart of the design lies in the striking rotunda, highlighted by architectural coves and enveloped by a two-story illuminated "veil" of brass fins, framing views of lower Manhattan from the store's interior and radiating a warm glow outward at night. Delicate, indirectly illuminated reveals in the plaster ceiling, obscured accent lighting, and carefully detailed cove lighting preserve a clean, crisp ceiling and support the simple and tectonic visual language. At the center of the shoe salon, two 14-foot-diameter hemispherical custom chandeliers are suspended below a mirrored ceiling. The effect is the illusion of an infinite array of radiating orbs.
- **Hyundai Capital Convention Hall:** The space is used for presentations, training, video projection, and events, so lighting and controls had to be flexible enough to support different uses. A "shell" concept was developed to provide a space without visible direct light sources. Adjustable downlights, stage lights, ambient cove lighting, and linear accents on walls are carefully layered and individually controlled to provide balanced environments for different uses. The recessed screen surface is softly framed by a knife-edge cove, hiding the light source from view even at the shallowest viewing angles. The arches themselves augment the perspective view as they get shorter toward the back of the hall. An adjacent screening hall is designed as a black box with minimal downlights and accents at bench risers.
- **Manus x Machina:** Translucent white volumes were used to transform a postmodern interior into a "Ghost Cathedral." Fixtures in catwalks above create ghosted views of the stone and brick interior of the Robert Lehman Wing and reveal silhouettes of the temporary structure supporting the scrims. The central, domed "cocoon" and four surrounding "chapels" display dresses exemplifying handmade and machine-made details, using projections to magnify the construction details of each garment. Fixtures controlled by DMX dim in response to the projection sequences, maintaining the 5-fc maximum. Signage, case lighting, and projections are all tuned to preserve the white balance throughout the exhibition. After testing a range of available halogen and LED fixtures, it was determined that a custom LED fixture and mounting system was the best solution. A zoom lens and integral dimmer adjust both beams spread and output based on the throw distance. In display cases around the perimeter of the central dome, custom, polished stainless-steel fixtures integrate within the millwork to light each book. Inside niches, theatrical fixtures are cross-aimed to achieve a mysterious, shadow-free gradient of light across the back wall.
- **The Met Breuer:** Fifty years after opening as the Whitney Museum, Marcel Breuer's masterpiece welcomed The Metropolitan Museum of Art. The restoration commissioned by The Met focused on the building's signature attributes, including lighting created by Breuer and his friend Edison Price and the designers felt a responsibility to preserve the original lighting design while updating it for the 21st century. The famous array of glowing discs in the lobby had fallen into disrepair with an unsightly mix of silver-bowl lamps with different light sources.



The discs were relamped with a custom LED, its properties modeled on the original 60W incandescent. Iterations of the lamp were mocked up, and the result is a beautifully uniform array delivering 87 percent energy savings. Original sconces, downlights, and steplights were also lovingly restored and relamped with LED. Photographs of the original façade lighting were studied and the vision carefully re-created with 3000K LED floodlights to enhance the resplendent granite and compliment the warm interior tone. This holistic approach extended to new, historically sensitive lighting interventions at the lower lobby level.

- **Park Avenue Armory Veterans Room:** Completed in 1881, the room was designed by Louis Comfort Tiffany, Stanford White, Candace Wheeler, and Samuel Colman in the Gilded Age of open gas flames and cigars. Originally both a military armory and men’s social club, the building’s primary function today serves cultural, arts, and special events. The overall goals of the lighting restoration were to reveal the room’s beauty, maintain the historic drama, and create the flexibility needed for the wide array of programming. Restoration of the Armory began in 2009. Much of the work focused on sensitive reuse of the original gaslight-era fixtures. Glass elements with concealed LEDs were incorporated into the room’s existing gas chandeliers and sconces to evoke the original flame sources. Sources were fine-tuned to allow stray light to be emitted in a controlled manner, gently highlighting the light fixtures’ intricate metalwork and the room’s exuberant wall and ceiling finishes.
- **599 Lexington:** The upgrade, designed to appeal to new, younger tenants, while establishing a strong street presence consisted of suspending vertical fins that glow with appropriate luminosity, filling the lobby volume with light and blending with the architecture by connecting visually to the existing fins on the glass façade. Previously, the 50-foot-high glass façade showed reflections during the daytime and evening. The north face with its extended canopy limited daylight penetration, exacerbating the daytime contrast problem. Complicating matters further, the rear wall features a large, commissioned bas-relief that needed to stand out. Edge-lit with linear, dimmable LED fixtures at top, the clear glass fins have translucent frit that lends a diaphanous appearance. There is visibility through the fins, creating a fresh take on the concept of a luminous ceiling. To punch the polished stone floor with light and add elements of sparkle, a grid of LED pendants, in a de-materializing polished chrome finish, are interspersed between the fins. This pendant vocabulary extends into the lower-height elevator lobbies. Carefully placed framing projectors with custom gobos created in-situ make the art wall pop, even during the daytime.
- **1.8 by Janet Echelman:** This immersive art installation blurs the line between the art and the illumination. Layers of twines, knotted together in vibrant hues, interplay with colored light and “shadow drawings” on the walls. With such a different art form, the lighting installation details were carefully considered to achieve proper aiming angles, without creating undesirable glare or distractions to visitors. The design process was necessarily collaborative and iterative, with lighting visualizations representative of the intent reviewed and critiqued first by the artist, but also by the curatorial staff. The dedicated gallery space afforded the opportunity to explore the nature of shadow, creating a second “palette” for the artist and allowing her to consider the large blank walls as additional canvas. Seven-color LED theatrical fixtures scripted via DMX create a dynamic, vibrant nine-minute choreographed sequence of light that takes visitors on an experiential journey through the artistic narrative. The lighting expresses every elemental piece of the art, responding in kind to each flowing gesture. Intricately woven into moments of air, sound, and motion, the lighting sequence is simultaneously symbolic and abstract, allowing viewers to draw their own reflective interpretations.

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