



COLLABORATIVE COMMITTED DRIVEN DIVERSE TECH-SAVVY CURIOUS GLOBAL PASSIONATE

A new generation of talent emerges...

In 2016, to celebrate the 40th annual Lighting Design Awards, we identified 40 international stars of the profession, all aged under 40, some rising, some risen. It proved difficult, not because of any lack of talent but because slimming down the list inevitably involved finely balanced choices. It is drawn from architectural lighting practices, light art studios and universities in 20 countries, and although many consultancies can boast more than a few highly skilled designers, for example, we had to set limits. There are always challenges, as these men and women know. They have engaged with a profession that barely existed when they were born, its sparse population of pioneers drawn mainly from architecture, the theatre and engineering, its principles and value appreciated by few. The ways into the profession remain as diverse and creative as its expression. There is formal training available: Parsons, the Bartlett and the Hochschule Wismar come up time and again in résumés but many still join by unorthodox routes. As the public's appreciation and appetite for carefully designed illumination develops, today's new talent will need to innovate lighting to serve people of all ages. We have no doubt that they will. Look at what they have accomplished so far.



KEVIN FRARY
Fisher Marantz Stone

Kevin Frary is an associate principal of Fisher Marantz Stone in New York, responsible for conceptual lighting design, project management and delivery, and business development. Frary's portfolio spans corporate, residential, commercial, civic, healthcare, higher education and cultural projects. With a diverse background, shaped by sustainable, integrated lighting design, as the practice's website puts it, he 'uses lighting as a powerful architectural material to enhance the quality of space including the human experience and activities.' His passion for lighting design has manifested in speaking engagements, along with teaching courses for the Puget Sound Section of the Illuminating Engineering Society.

Photo: Tim Griffith



'The relationship between lighting and architecture is inescapable, and integrating the lighting design into the architectural concept is essential'



SHAYNE GRIST
DPA Lighting

'I search for inspiration in everyday experiences and natural phenomena and try to translate these moments into perennial'



DPA Lighting senior designer Shayne Grist joined the practice straight from college. 'I have learned as I worked, taking advantage of the wide-ranging and diverse experience of the DPA team, project experiences, design events, lectures and largely my own mistakes,' he says. 'I strongly believe that lighting design should be free thinking and collaborative; our ability to be creative goes beyond our ideas about the design itself and working within project limitations such as cost, regulations, building constraints and programme require creative thinking.' He adds that there is still plenty to learn, 'now more so than ever as LED has meant lighting becomes more digitalised.'

Photo: James Ewing



MIGUEL JAIME
Illumination Works

Miguel Jaime left his birthplace in Pamplona aged 17 to look for new experiences and challenges, which he found in interior architecture and lighting design. He studied at the Universidad Politécnica de Madrid, which El Mundo ranks as Spain's leading technical university. After moving to London he joined Illuminationworks and has since worked on projects as varied as retail lighting in South Korea's Shinsegae department store and Selfridges, Manchester, and La Fayette County Courthouse in Lexington, Virginia. 'I consider light as an indispensable tool in architecture. Light is around us, but we often underestimate its power,' he says. 'Everything is a new world that I am discovering, and I love it.'

'I love lighting. So many things make me feel like a child opening presents at Christmas'





VASILIKI MALAKASI
Idea Design

In 2013, Vasiliki Malakasi moved from a senior lighting designer role at Arup to establish her own independent consultancy in London, Idea Design, which offers lighting design, architectural and project management services. She graduated from Glasgow School of Art in 2004 and has practised as an architect in Greece since 2005. She completed the Bartlett's MSc light and lighting course at UCL in 2006, and was shortlisted for the SLL Young Lighter of the Year Awards in 2009 for research on urban lighting patterns on Glasgow's riverfront. She is the lighting advisor for a National Trust foundation and on the IALD Membership Committee.

Photo: Arup

'Lighting is the key ingredient of night-time architecture. It goes beyond specific interior and exterior applications; it should address the urban fabric as a whole'



'My approach is constantly evolving but always responsive. I love using drama at a macro scale but I also enjoy the accuracy of subtle architectural details'



RACHAEL NICHOLLS
DPA LIGHTING

Rachael Nicholls recently returned to the UK having spent two years living and working in Australia for Point of View (with whom she did the scheme below). She is currently a senior designer at DPA's Oxford office. She was 2013 SLL Young Lighter of the Year. 'I was fortunate to work with talented designers who were keen to teach me, and always encouraged me to seek out opportunities for myself,' she says.



She adds that social media have been instrumental in the development of her career, 'something which I think is symptomatic of my generation. One of my favourite things about the lighting industry is the people and how they are always willing to help those entering the profession.'



EIK LYKKE NIELSEN
Aarhus University

Eik Lykke Nielsen is studying for an MSc in architectural engineering specialising in integrated energy and

lighting design, and plans to finalise his thesis project, on lighting conditions' impact on productivity, in 2017. He and Pernille Krieger presented his bachelor's thesis on lighting design for independent living of elderly citizens at the PLDC in Rome in 2015. 'There must be a respect between all disciplines and an understanding of how they may contribute to one another,' he says. 'Of course,

it should include both a creative and open mind, while at the same time being substantiated through careful research and development.'

'Lighting design should, in my opinion, not be considered an individual part of the building design, but rather as a part of an integrated design process'