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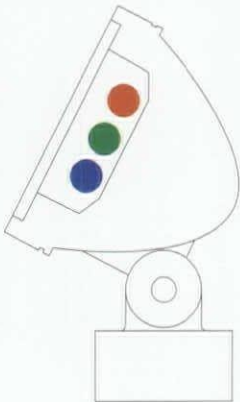
architectural lighting

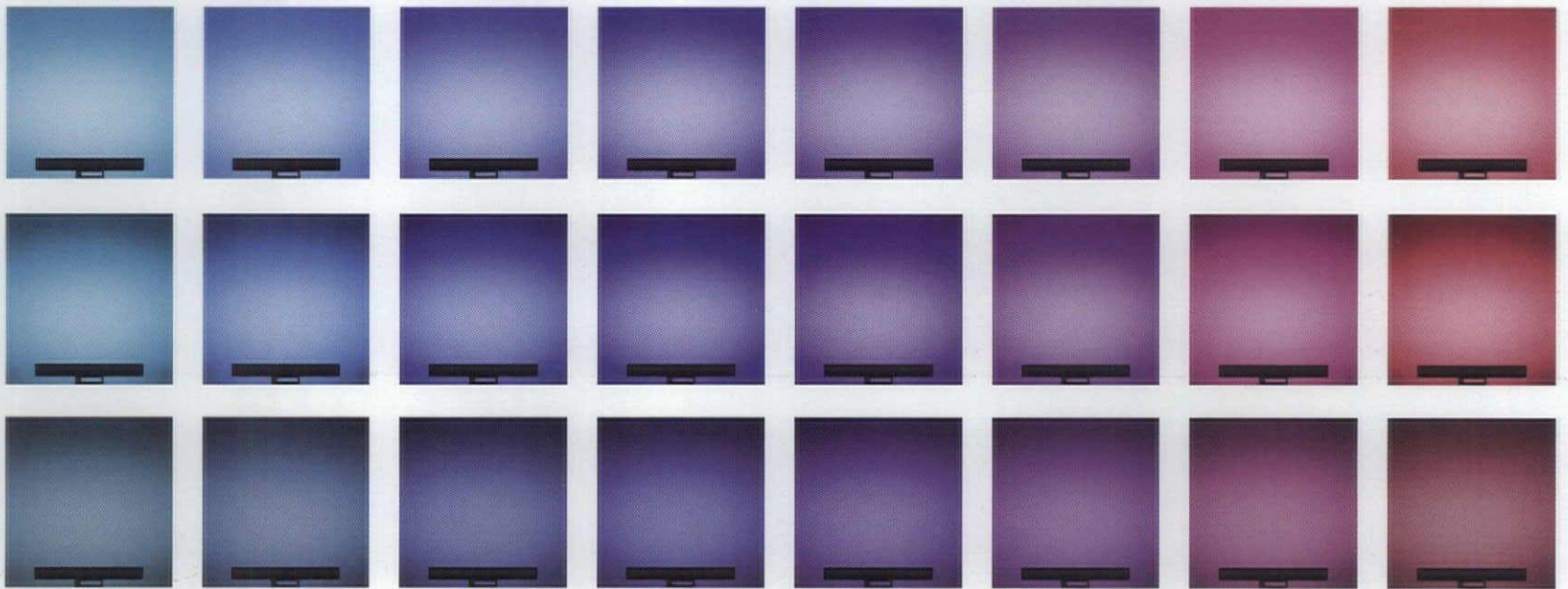
Projects & Products

Five Diverse Designs and Their Sources



Worlds of Color





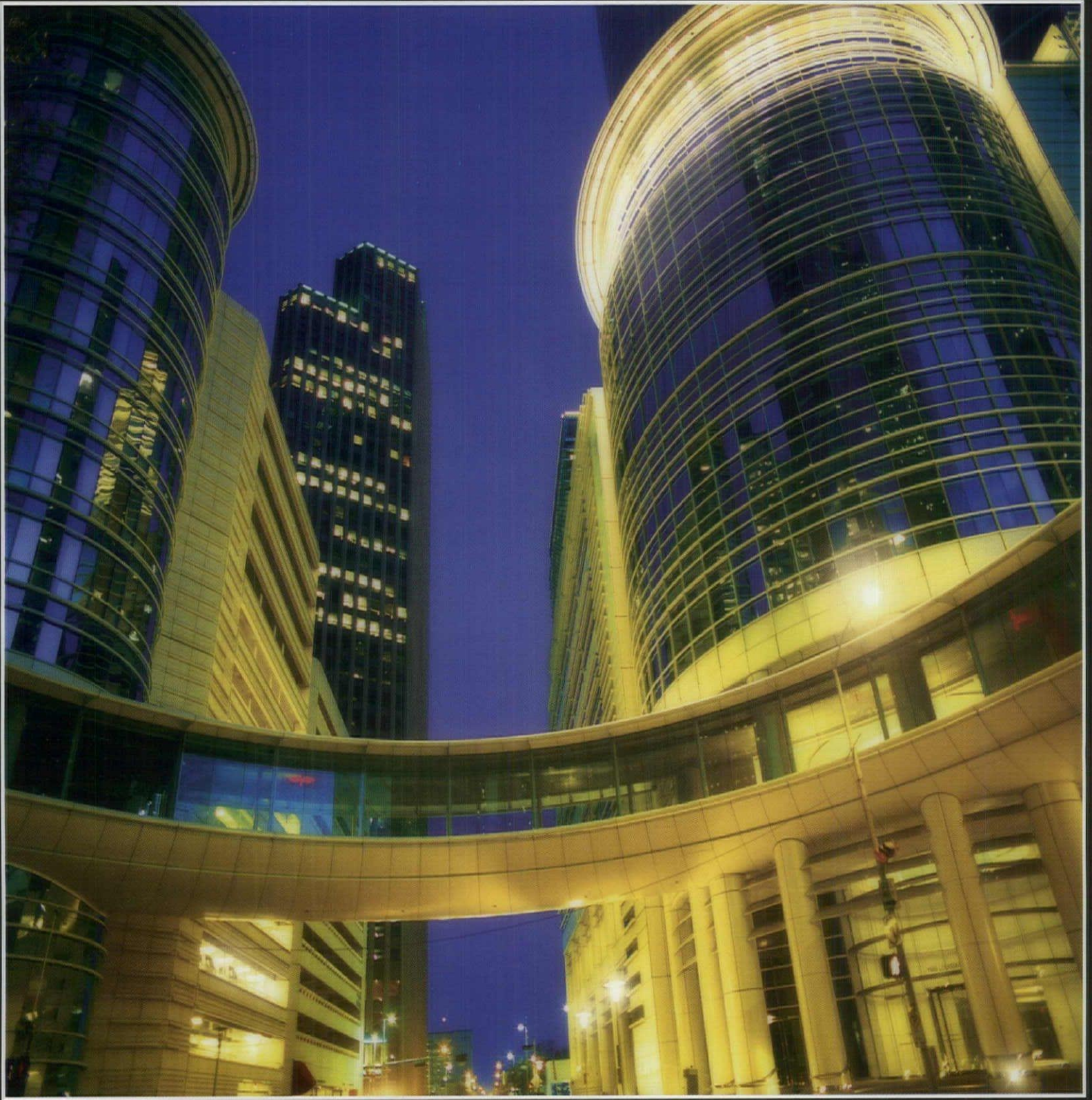
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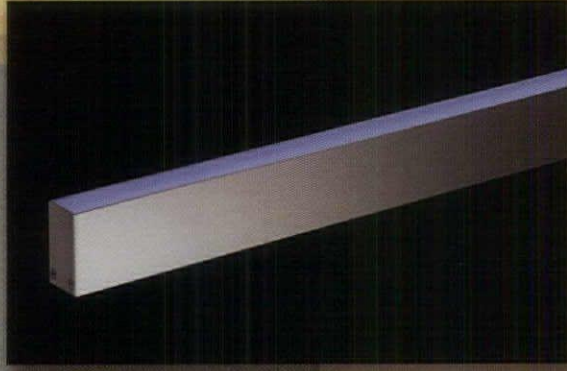
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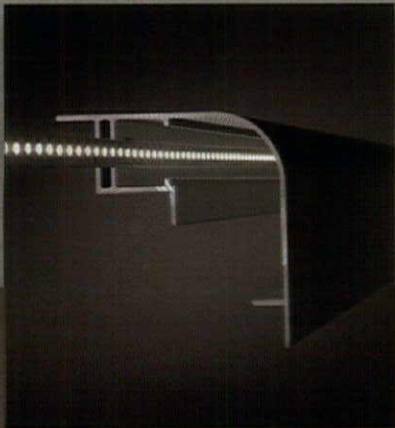
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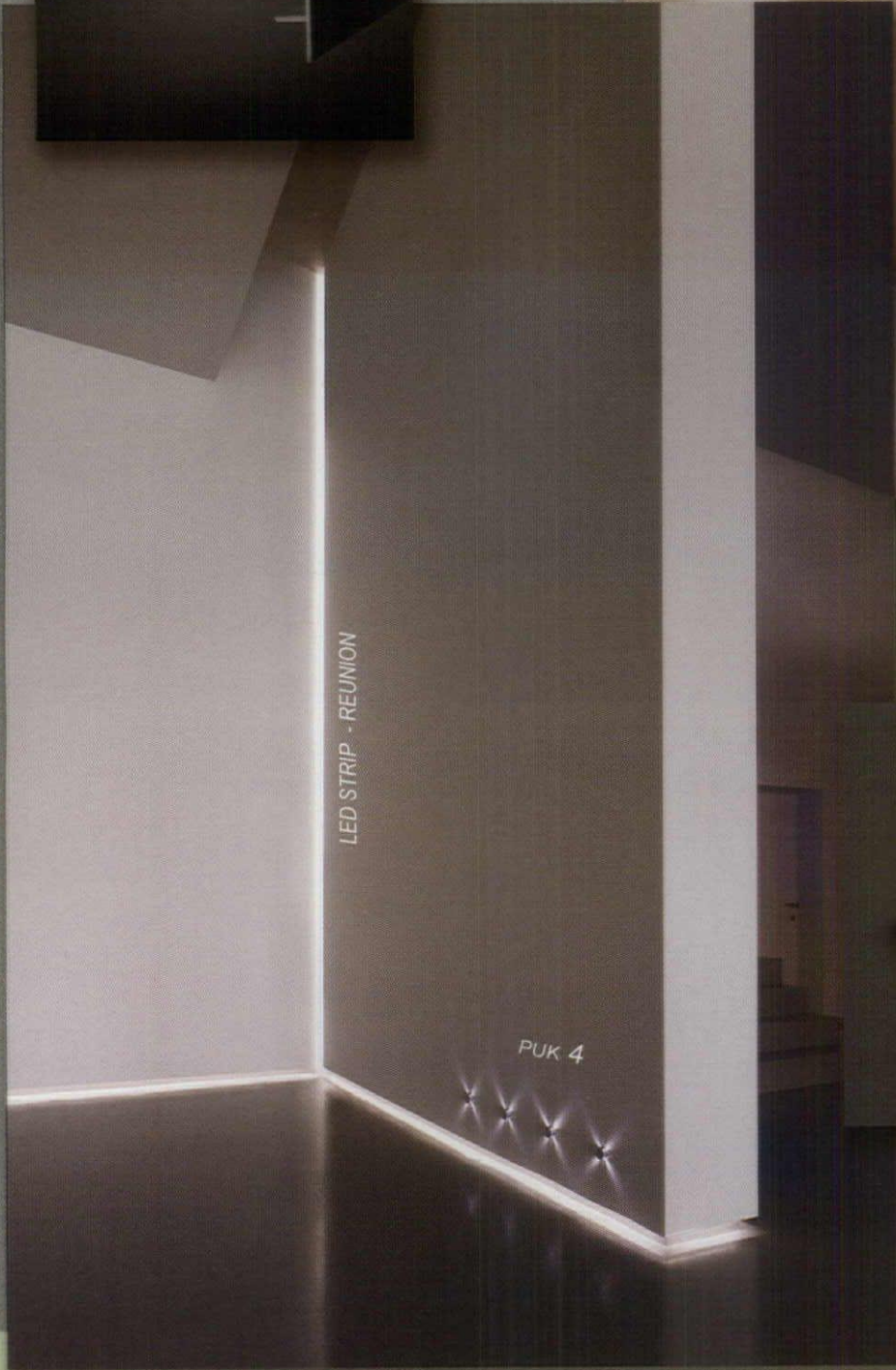


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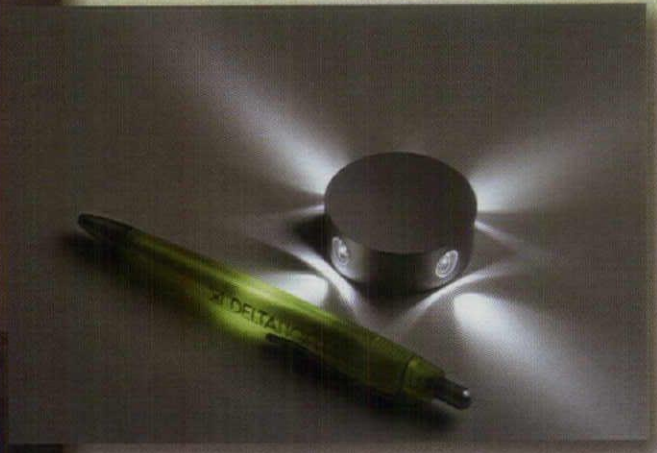
REUNION

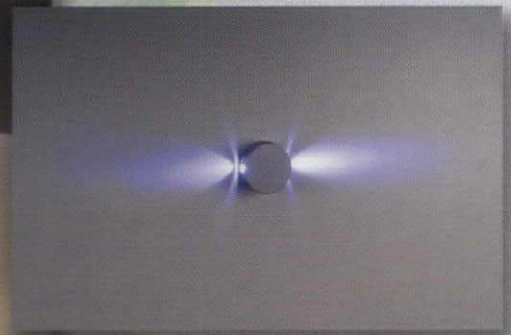
LED STRIP - REUNION



PUK 4

PUK 4





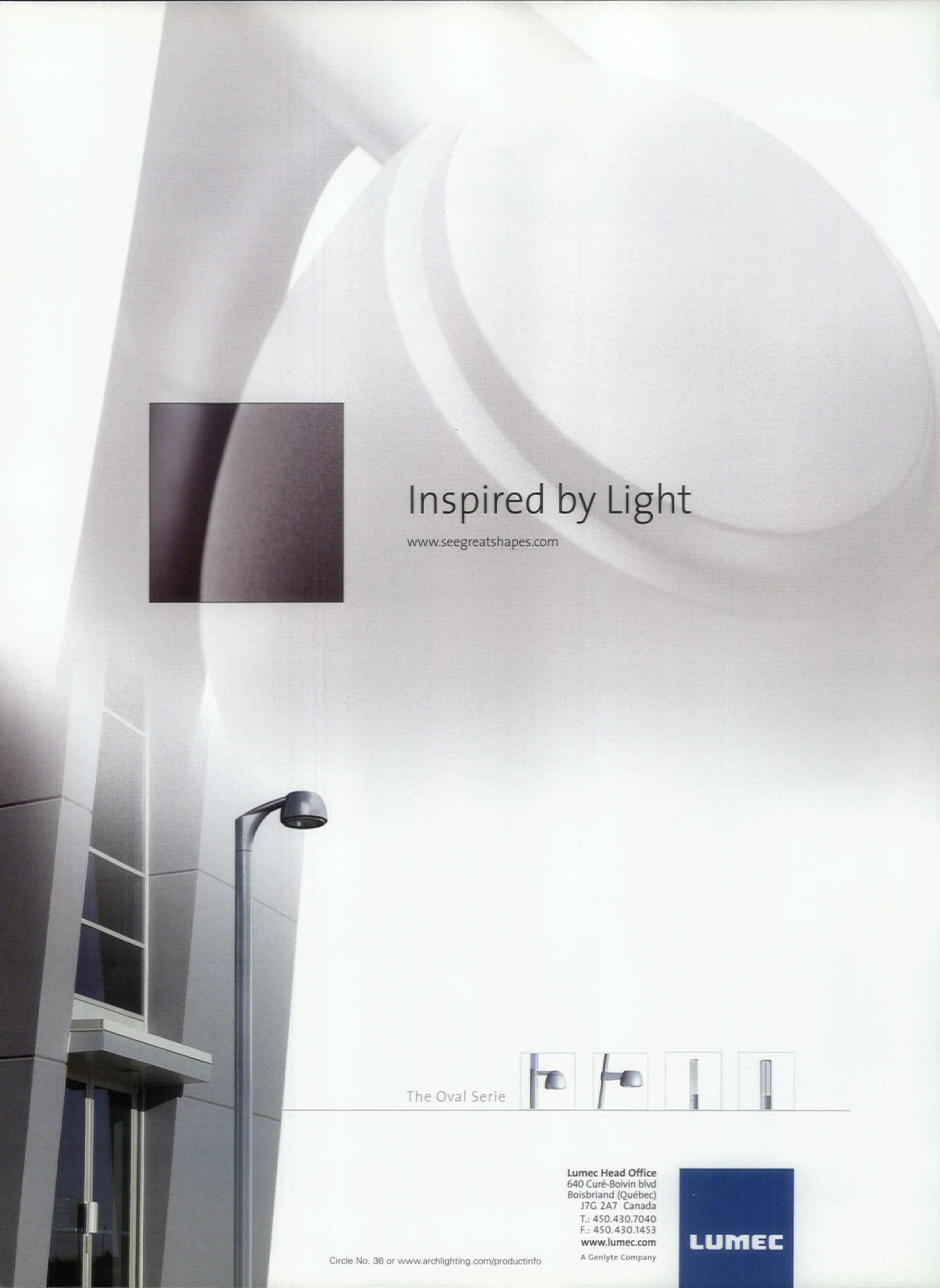
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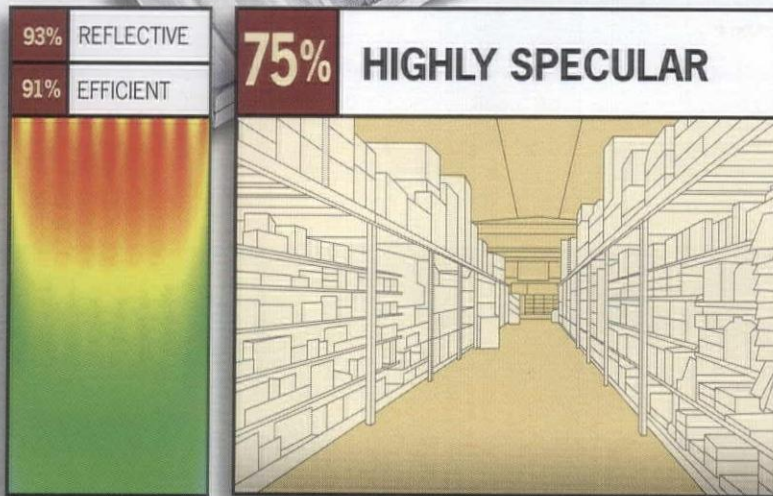
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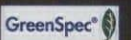
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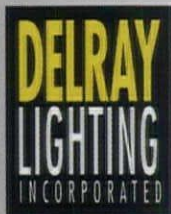
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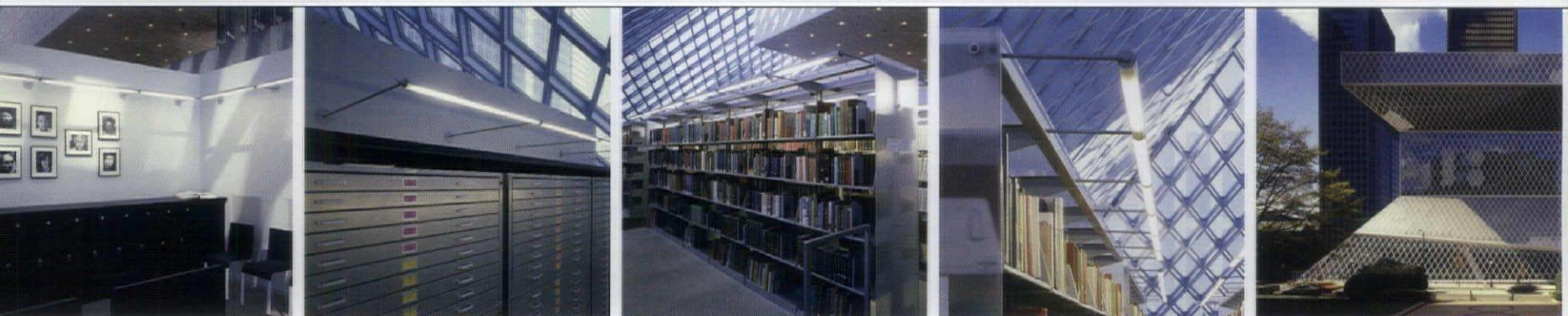
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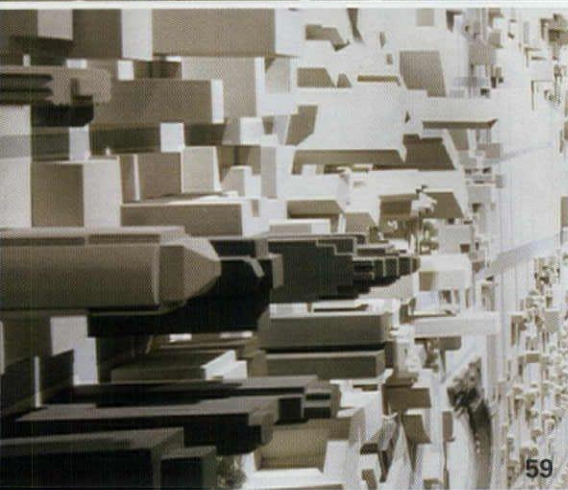




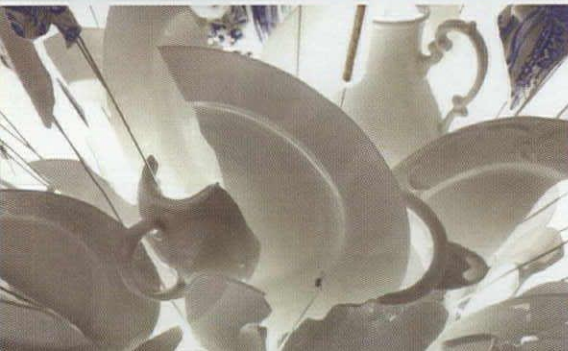
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Cover: The drama of the Essex County Courthouse rotunda is made even more striking when one considers the New Jersey building has recently been revived through a painstaking historic renovation that included preservation of original lighting fixtures. IMAGE: BRIAN ROSE

This page: "La Ciutat," Valencia's City of Science and Art complex; the renovated Galleria atrium, Dallas; a model of Detroit, mounted on the wall of the new SmithGroup lobby, Detroit; Porca China Chandelier, Ingo Maurer.

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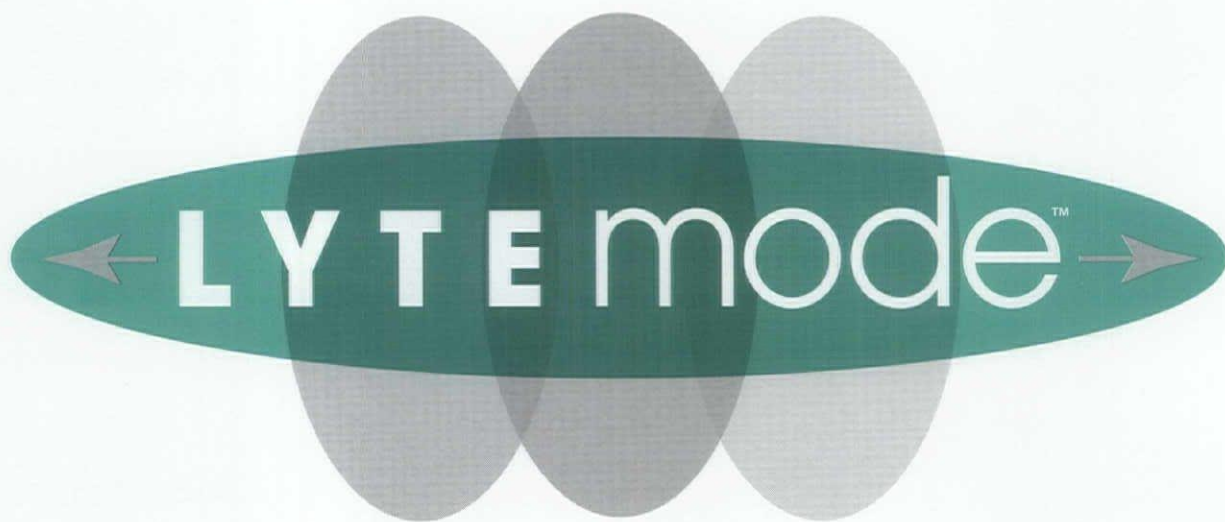
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Team Work

THE IDEALIST IN ME IS LEARNING THAT COLLABORATION IS NOT AS EASY AS IT SOUNDS. EVEN with the best intentions, the logistics of time, place, resources, and underlying agendas often derail the process of partnership. Given this, I was particularly excited when the magazine was able to partner with New York City-based Parsons The New School for Design in September, to produce the AIL Light and Architecture Design Awards Roundtable. As the Briefs piece “Prominent Designers Discuss the Role of Competitions” on page 26 recounts, the event took the form of a panel discussion among representatives from several of the winning firms, myself, and Derek Porter, the new director of the school’s MFA program in lighting, who served as moderator. Excluding a brief presentation of the winning projects, the conversation focused on design awards programs in general and their fundamental competencies and deficiencies, possibilities and limitations—specifically where they concern lighting.

The act of collaboration can bring a unique legitimacy, a level of value and accomplishment, above and beyond the face value of the end product. The magazine feels strongly that its awards program should have a broader objective than to provide just another “trophy on the mantel,” as Derek Porter expresses in the Briefs article. The forum encouraged by Parsons’ engaged and thoughtful staff and student community, in conjunction with the designers on the panel, has helped us elevate the program’s purpose, enabling it to be more than solely an evaluation of individual submissions, but a reference point for considering and analyzing the value of awards at large. It is a collaborative effort we hope to continue annually.

Having written for architecture and design magazines for ten years, I know that designers value the successful coordination of a team. (What requires more cooks in the kitchen than the act of designing and constructing a building?) It is a point often brought up in interviews as the “most unique aspect of the project.” To me, it had stopped seeming unique. But in examining the subject of collaboration, I have realized it is in fact noteworthy. That it is frequently repeated in the context of project research is merely indicative of the quality of the projects being published. In other words, those that make it to publication tend to be among the best, and at that level, the common denominator is a finely tuned project team. (I would further argue, as we do often in these pages, that the best of the best are those projects on which the architect and lighting designer have partnered from the beginning.)

That higher ends can be achieved when parties collaborate successfully is a particularly timely message in the wake of Hurricanes Katrina and Rita. The storms left hundreds of thousands in need of help rebuilding their lives and communities. The design industry—architects, designers, and manufacturers alike—has much to offer the situation. (And indeed many have already rallied. See “Design Community and Industry Provide Disaster Relief Responses,” page 19.) Maintaining a coordinated effort and reaching for common goals is essential; efficiency of time and resources are a must. There are plenty of examples of what happens when agendas and egos get in the way (the stagnant process that is the World Trade Center site in New York, for example). This is not a scenario that can bear the prodigality of political wrangling. In this case, we as a country can’t afford not to collaborate.

A final note on the issue of partnership: While they have been sister publications—sharing a publisher, sales, and production staff—for several years, we have recently furthered the connection between *Architectural Lighting* and *Architecture*, a venerated magazine with 93 years of history. I have been charged with overseeing both as group editor-in-chief. (Elizabeth Donoff, who has been promoted to senior editor, and Sallie Moffat, will continue their focus on AIL.) We believe that a closer relationship between the two will fuel the mission of both—and help each better realize the common goal of excellent design in the built environment.

EMILIE W. SOMMERHOFF
GROUP EDITOR-IN-CHIEF

NOVEMBER /DECEMBER 2005 EXCHANGE QUESTION:

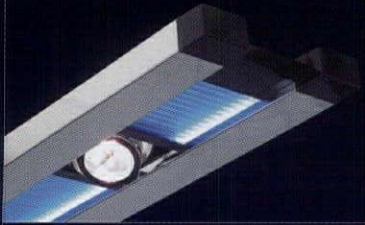
How has sustainability impacted the design process? Do energy codes, LEED ratings, and materials recycling really foster more sustainable design? Could lighting design play a greater role in promoting sustainable design—greater than other building elements?

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DESIGN COMMUNITY AND INDUSTRY PROVIDE DISASTER RELIEF RESPONSES

IN WHAT IS BECOMING AN ALL TOO FAMILIAR SCENE, INDIVIDUALS AND organizations alike, are being called on to respond to the devastating effects of natural disasters abroad and at home. Whether it be the Southeast Asian tsunami in December 2004, or the more recent hurricanes Katrina and Rita, these events have had a monumental impact physically and psychologically. Everyone is affected to one degree or another, and our response—or what some would argue in the wake of Katrina is the lack of response—will impact us for generations to come. While there will be plenty of time later to point fingers, there is real work being done now. These natural disasters provide architecture, urban planning, engineering, historic preservation, and design professionals an opportunity to use their skills to make a contribution greater than just a financial donation alone could provide.

DESIGN COMMUNITY RESPONSE

The response from the design community has been far reaching. Professional organizations have set up areas on their websites directing members to information resources, volunteer activities, and disaster relief organizations, such as the American Red Cross.

The American Institute of Architects is engaged in a series of response initiatives for both immediate and

struct new schools; and funding for 10 new community demonstration projects in the affected regions.

Local AIA chapters, such as New York, are coordinating their efforts with the National AIA. The New York Chapter is using its New York New Visions multi-disciplinary planning and organizational structure, developed in the aftermath of September 11, as a template for rebuilding plans in the impacted areas. The chapter will focus its efforts on housing assistance, building reconstruction, and community redevelopment. Fundraising efforts are being structured via a Disaster Relief Fund through the nonprofit Center for Architecture Foundation.

The National Trust for Historic Preservation has launched a major campaign to preserve “the historic and cultural resources” of New Orleans and the Gulf Coast. With support from the Getty Foundation, survey teams are being dispatched to the region to assess damage. In a press release, the Trust describes several of their legislative initiatives: “To facilitate the use of existing tax-credit incentives for the rehabilitation of hurricane-damaged historic properties; development

for Humanity are mobilizing volunteers and providing information resources. Archinect, a news and information architecture website, has created a comprehensive section on its site with job postings, disaster-related news, donation and volunteer activities, related discussions, and public announcements.

INDUSTRY RESPONSE

Immediate measures taken by the National Electrical Manufacturers Association (NEMA), General Electric, and Meyda Tiffany are just a few examples of timely and necessary responses to alleviate some of the damage caused by Katrina and Rita.

John Minick, a Gulf Coast field representative for NEMA, personally distributed guidelines for handling water-damaged electrical equipment to electrical distributors, contractors, and inspectors in the devastated areas. The brochure has since been incorporated into the Federal Emergency Management Agency’s (FEMA) manual.

In addition to a financial donation to the Red Cross, General Electric is assisting recovery efforts by organizing a disaster preparation and response action plan.

INFORMATION RESOURCES:

Archinect
www.archinect.com

Architecture for Humanity
www.architectureforhumanity.org

The American Society of Interior Designers
www.asid.org

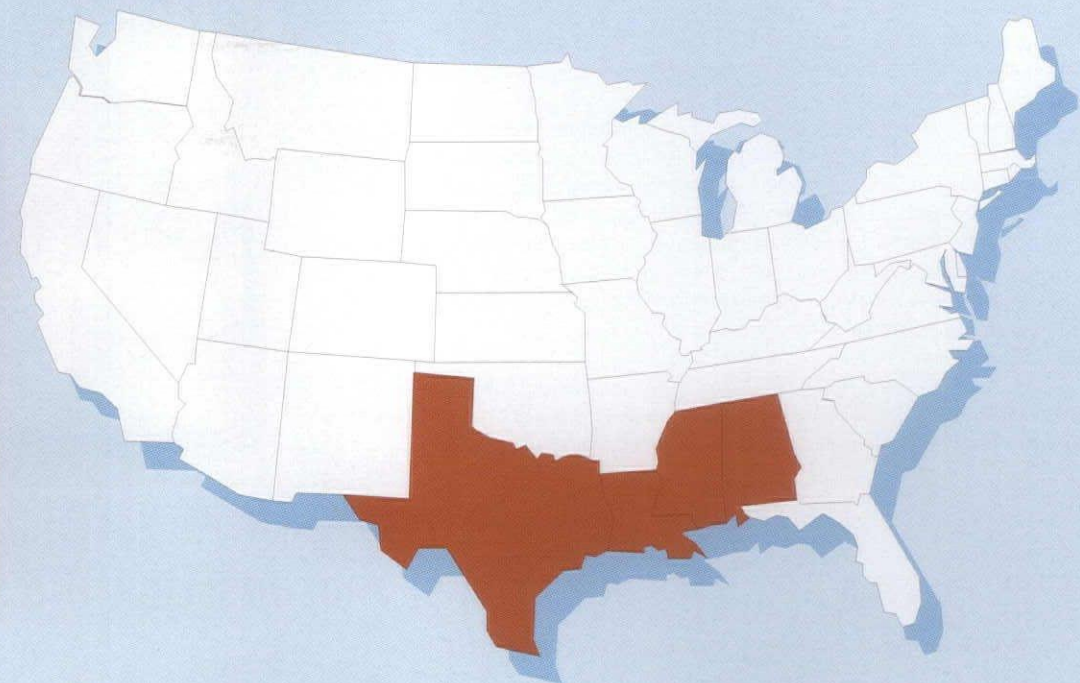
American Institute of Architects
www.aia.org/about_katrina_aid

National Trust for Historic Preservation
www.nationaltrust.org

long-term planning. They have established the “Displaced Architects Fund” to provide immediate financial assistance to architects in need, as well as an online registry where architects can request equipment—computers, furniture, telephones—in order to restart practices. An online matching service has also been set up to provide a searchable database for individuals looking for employment and firms with job openings.

One of the most immediate needs in the wake of the disaster is housing. The AIA calls for “transitional housing arrangements to be approached with the basic design principles that go into developing liveable communities,” and that “to maintain the viability of the local architecture, economy, and the character of the affected regions, companies who receive federal rebuilding contracts should sub-contract work to area architecture firms.”

The AIA is also working on several federal legislative initiatives including: Tax incentives and federal grants to assist in the preservation and rebuilding of Katrina-damaged structures; passage of federal and state “Good Samaritan” legislation to protect design professionals from liability during voluntary provision of free services during emergency and natural disaster responses; a \$200 million federally funded program to repair and con-



of a new tax-credit program for the rehabilitation of owner-occupied historic houses; and the creation of a two-year, \$60 million fund that would offer grants to help preserve properties listed in, or eligible for listing in the National Register of Historic Places.” To support these efforts, the Trust has established the National Trust Hurricane Katrina Recovery Fund with an overall goal of raising \$1 million. The Getty Foundation has already committed \$100,000.

The American Society of Interior Designers (ASID) has pledged \$25,000 to the American Red Cross’ relief efforts and have launched the ASID Hurricane Relief Effort resource page. The site contains information for members who require immediate assistance, and information for ASID chapters, members, and the general public interested in donating to relief organizations or offering assistance to displaced members, and a list of temporary and permanent job opportunities, along with available workspaces. The ASID, which has 48 chapters throughout the United States and Canada, and over 38,000 members, is also considering dues relief for members affected by the hurricanes.

At the grassroots level, organizations like Architecture

Teams from the company’s business units are helping to restore power and provide equipment, water, and security throughout Louisiana, Mississippi, and Alabama. Additional groups from lighting, electrical distribution, and motors operations are working to establish 24/7 customer support and emergency response teams, extend payment terms for distributors in declared disaster areas, release damaged-equipment safety warnings, and help distributors bring in inventory to support relief efforts. At the appliances plant in Alabama, employees are producing 35,000 16-cubic-foot refrigerators for FEMA’s onsite trailers.

In Utica, New York, lighting manufacturer Meyda Tiffany has selected Feed The Children as its charity of choice, and is working with local businesses to collect supplies. As of September 13, three trucks have made their way to Mississippi and Louisiana.

It will be many years before the communities in Louisiana, Mississippi, Alabama, and Texas are fully rebuilt. The last 30 days represents only just the beginning of what will be a long-term effort affecting environmental, political, economic, and cultural discussions about the rebuilding process. **A|L**

REPORT FROM VALENCIA, SPAIN

THE MEDITERRANEAN PORT CITY OF VALENCIA PLAYED HOST TO ITS ANNUAL FURNITURE, LIGHTING, AND DÉCOR and accessories fair, September 19 to 24. Spain's third-largest city, Valencia is a charming blend of historic and modern styles. It is the birthplace of the rice and seafood dish paella. It is also the home of architect Santiago Calatrava, who has completed a significant number of projects in the city, from bridges to metro stations to the four buildings—the Palace of Arts, the Hemisphere, the Museum of Science, and the Umbracle—that, along with architect Felix Candela's aquarium, create an art and science complex referred to as La Ciutat, the city, which represents the "new Valencia." In 2007, Valencia will host the America's Cup sailing race, further solidifying its role as an international city.

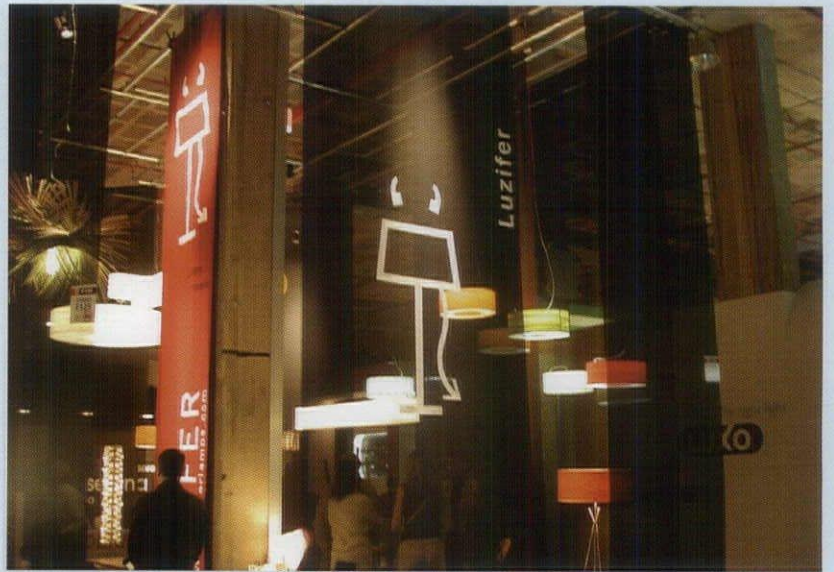
A region that has traditionally been home to an industrial base, it is no surprise that the Valencia fair is a showcase for both traditional and contemporary Spanish design that attracts a global audience. The state-of-the-art eight-hall La Ciutat facility, with over 1.6 million square feet, is certainly competitive in terms of services with other European fair venues like Milan and Frankfurt, although smaller in overall size.

A diverse array of lighting was exhibited at the fair, primarily decorative in focus. With one two-story hall dedicated to lighting—a floor for traditional and a floor for contemporary—the trick was not to miss the manufacturers that have both lighting and furniture lines who chose to exhibit the two together in the furniture halls.

Some of the manufacturers exhibiting, of interest to a North American audience, were the prominent traditional decorative lighting company Mariner, founded in 1893. Known for its elaborate chandeliers, wall sconces, and pendants, the company also specializes in custom pieces for the hospitality industry. Martinez y Orts was also in attendance. Known for its line of decorative lighting fixtures, the company celebrates its 100th anniversary this year. In terms of more contemporary design, companies like Vibia, Luzifer, and Modiss debuted a full range of new products.

The Spanish Federation of Manufacturers and Exports of Decorative Lighting is the representative of 100 associated member companies, and is actively working to establish new markets outside of Spain and Europe for Spanish lighting manufacturers. This effort includes a pavilion at the Valencia fair, and stands at other international venues such as EuroLuce, Light + Building, and Lightfair.

In a continued effort to stay competitive in the global arena, next year the three fairs—furniture, lighting, and décor and accessories—will be renamed "Habitat Valencia Forward." For more information about the Valencia fair visit, fim.feriavalencia.com. ED



Scenes from Valencia: The Luzifer stand at the fair (top right); and City Hall on the Plaza Ayuntamiento in the historic center of the city (bottom right).

PHOTOS BY ELIZABETH DONOFF

DEREK PORTER BECOMES DIRECTOR OF PARSONS' LIGHTING PROGRAM

IN LATE AUGUST, LIGHTING DESIGNER DEREK PORTER, PRINCIPAL AND founder of Kansas City, Missouri-based Derek Porter Studio, was appointed the new Director of the MFA program in Lighting Design in the Department of Architecture, Interior Design, and Lighting at Parsons. An accomplished practitioner with over 16 years of professional experience, Porter has always made teaching an integral component of his work, most recently at Kansas University and the Kansas City Art Institute. The fall 2005 semester will be a transitional period, as he splits time between Kansas City and New York, balancing his practice and academic responsibilities. He will begin a full-time teaching schedule in the spring.

The primary draw for Porter, in accepting this position, was Parsons itself and the uniqueness of the internationally recognized institution. It is only one of a handful of programs in the United States that offers a degree in lighting, and acknowledges the discipline alongside architectural and interior design studies. The program has undergone some restructuring in the last few years, most notably the change in degree type—from a Master of Arts to a Master of Fine Arts. Porter explains, "They [Parsons] want to marry an understanding of education for real practice in the lighting industry with a deeper philosophical understanding of how light, human touch, and experience come together. It is really the only program in the country that I know of that is interested in that mix."



Porter has developed a significant practice in the Midwest, and although it is one with a diverse portfolio, the firm's working process, rather than a specific project type, is what he is most proud to have nourished. It is this design methodology—understanding the "architectural sensibilities of a project in order to develop an idea about how light can be rooted in the fabric of the project"—that Porter hopes to share with Parsons' students. Having studied environmental design at the Kansas City Art Institute, rather than a formal study of lighting, "the idea of a studio environment," he explains, "and thinking on a more experimental manner about light, is just intrinsic to me."

An individual who considers himself a practitioner as opposed to a scholar, he is eager to take the experience of the real world that includes lighting, and impart that understanding into the student's studies from studio to lighting lab. "I want to expose them to the craft and physicality of light that computers and textbooks won't be able to transcend for them," he says.

Excited about the potential for collaboration with the architecture and interior design programs, Porter looks forward to working with, and learning from, his colleagues and students. He hopes that over time the program can broaden, and that lighting can be recognized as a "catalyst between architecture and interior design." With such a vision, the future seems very bright at Parsons. ED

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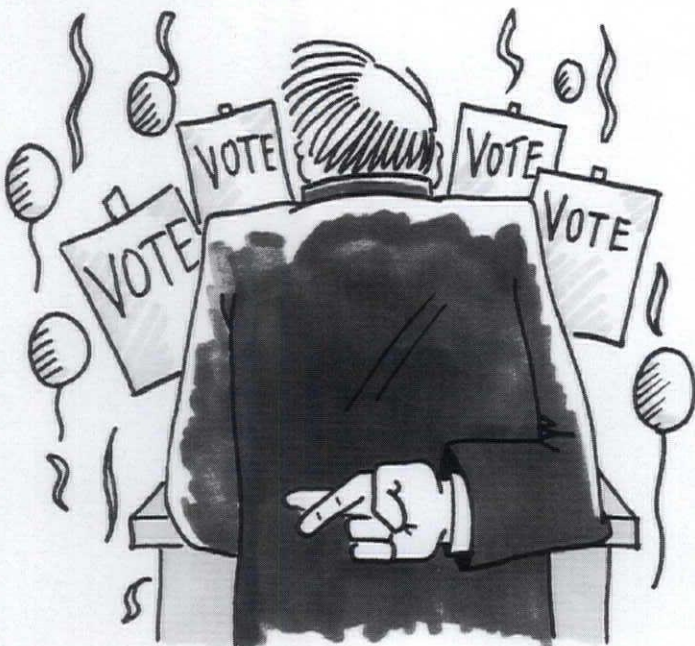
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LOCALE IN A NEW LIGHT

FOR THE LIGHTING DETECTIVES, A NONPROFIT GROUP DEDICATED TO THE STUDY OF LIGHTING CULTURE, THEIR FOURTH annual forum, the Lighting of Public Space: Main Street(s), held on September 22 at the Center for Architecture in Manhattan, was a vehicle for an international discussion on the lighting of global locales.

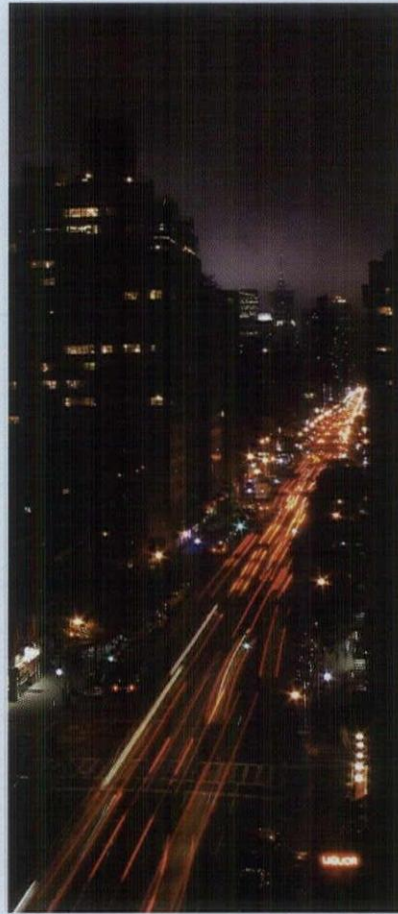
With presentations by individuals from six cities—New York, Tokyo, Singapore, Copenhagen, Stockholm, and Hamburg—the diversity of main street lighting was apparent. In Hamburg, for example, light levels are kept low for unhindered views of its three rivers, the Alster, the Bille, and the Elbe; whereas in Tokyo, the only dark section of the city is the area surrounding and containing the emperor's palace. One aspect the cities share is the role that retail lighting plays in their urban settings. Whether lit with LEDs, fiber optics, or fluorescent sources, stores provide illumination at the pedestrian level, delineating major thoroughfares.

The presentation speakers, all lighting designers, included: Aleksandra Stratimirovic from Stockholm; Ulrike Brandi from Hamburg; Reiko Kasai from Singapore; Lisbeth Skindbjerg Kristensen from Denmark; Jason Neches from New York; and Kaoru Mende from Tokyo. A panel discussion followed the presentations, touching on issues such as dark sky and lighting regulations. It was moderated by New York-based lighting designer Linnaea Tillett.

Established in 1990 by Mende, the group of like-minded enthusiasts continues to grow. In 2004, Neches and fellow New York-based lighting designer Eleni Savvidou, who introduced the speakers throughout the evening, established the New York chapter. All members take part in fieldwork outings to discover examples of interesting illumination, whether by planned design or happy accident. In addition to initiating temporary "Light Ups," during which unlit objects or landmarks are illuminated for 24 hours (the most recent, a kite "Light Up" in Bali), and nightscape walking tours to observe urban lighting environments, the detectives hunt for "Heroes and Villains"—lighting that moves observers in positive and adverse ways.

Appreciating cultural lighting differences and sharing their findings, the Lighting Detectives' thoughts on their own locales reiterated the use of unique fixtures and approaches to light that happen when local voices give lighting its place.

For more information on the organization and its upcoming events, visit www.lightingdetectives.org. **SM**



PHOTOS COURTESY OF THE LIGHTING DETECTIVES

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MAURER PROTOTYPES FOR SALE

THIS FALL, SEVERAL INGO MAURER DESIGNS WILL be available through two different events in New York and Paris. The first is a fundraiser, through which Maurer will donate the proceeds from the sale of his personal "one-off" of *Porca China* (a variation of the suspension lamp *Porca Miseria*) to the nonprofit organization Médecins sans Frontières, also known as Doctors without Borders.

The luminaire was exhibited last spring in conjunction with the Milan Furniture Fair and Euroluce. Maurer received numerous offers for the piece, but declined. However, in August 2005, Maurer decided to sell the piece and donate the proceeds.

In a statement on his website, he explains: "Terrible impressions of hunger and suffering in our world in these months, has led me to offer my *Porca China* for sale with the proceeds donated as a whole."

The prototype will be on display at Maurer's New York store through the end of October. The minimum starting bid is €45,000. Current bids will be updated on the company's website, and interested parties are asked to send their bids to the store by fax at 212.965.8819, or to visit the shop and make a bid in person. Inquiries can be addressed to auction@ingo-maurer.com.

In contrast, 30 Maurer "one-offs" and prototypes will be auctioned on November 23 at French auction house Artcurial as part of its "Light is More – Lighting Objects of a Century 1905–2005." Items will be on view in an exhibit prior to the sale from November 18 to 21, and a catalog will be available in early November. For more information, contact Artcurial, at (+33) 1 42 99 20 20 or contact@artcurial.com. For details on both events, visit www.ingo-maurer.com. **AJL**



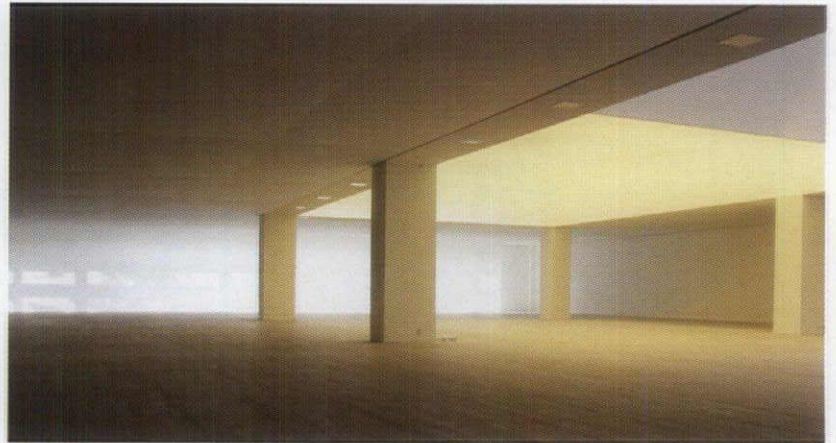
THE LIGHT SETUP

CONSTANTLY INVESTIGATING THE CONNECTIONS between nature and culture, real and artificial, and cerebral and bodily experience, Olafur Eliasson has revealed his latest work: *The Light Setup*. On exhibition through January 21, 2006, the installation transforms Malmö Konsthall—one of Europe's largest exhibition halls for contemporary art—into an experiment with light.

An artist who works with natural phenomena, such as light, water, and temperature, often inserting them into manmade surroundings, Eliasson attempts to capture "Nordic Light" for this two-part installation. In the larger

of the two spaces, zones containing both daylight and electric light are created in which visitors can experience the shift in color and temperature of white light. The other section of the gallery is bathed in an intense yellow light, challenging guests to sharpen their senses and reflect on the physical environment around them. Illustrating the intrinsic complexity that exists in all of Eliasson's works, the installation exposes the interplay between experiment, experience, art, and reality.

For more information about current and upcoming exhibits, visit www.konsthall.malmo.se. **AJL**

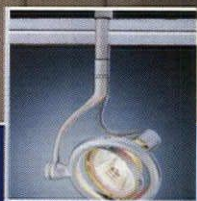


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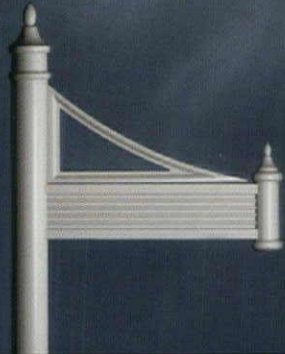
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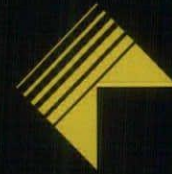
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LETTER TO THE EDITOR

IN RESPONSE TO "LEED: WHAT IT MEANS FOR LIGHTING DESIGN," JULY/AUG 2005:

Please be advised that the group developing LEED NC version 2.2 was given a very narrow set of parameters within which to work. One of them was that we were not allowed to add or delete credits, so most of Mr. Ferzacca's complaints about v2.2 are misplaced. The IEQ Technical Advisory Group has long recognized the importance of lighting quality and has been working on developing a credit for it, but will have to wait for v3.0 to implement this credit.

Regarding the lighting credits in CI, this product is for tenants, whereas NC is targeted toward developers, who typically do not have control over tenant lighting.

I am a member of the LEED New Construction Core Committee and NCCC liaison to the IEQ TAG.

CRAIG KNEELAND, LEED AP

Senior Project Manager
New York State Energy Research
and Development Authority

AJL wants to hear from you. Submit letters to smoffat@archlighting.com, with a daytime phone number.

PROMINENT DESIGNERS DISCUSS THE ROLE OF COMPETITIONS

WHAT ROLE DO AWARDS PROGRAMS PLAY IN DESIGN PRACTICE? CAN THE projects recognized for citation be used as educational tools? How does one define an awards program's purpose and what does it measure? Are the formats of current programs beneficial for lighting design? These were some of the many issues discussed at the AJL Light & Architecture Design Awards Roundtable held September 15 at Parsons The New School for Design in New York. The evening's event was a collaborative effort with the Department of Architecture, Interior Design and Lighting. A panel of Northeast-area winners from this year's awards program, which included Francesca Bettridge and Stephen Bernstein of New York lighting design firm Cline Bettridge Bernstein, Paul Gregory of Focus Lighting also in New York, and Paul Zaferiou and Keith Yancey of Cambridge, Massachusetts-based Lam Partners, were joined by AJL group editor-in-chief Emilie Sommerhoff, and Derek Porter, the new director of the MFA lighting program, who served as moderator.

Drawing from a combined lighting experience of over 150 years, the panelists offered an informative, engaging, and honest discussion. All agreed that entering a design awards program is a commitment, both in terms of time and money, but is a necessary part of professional practice. Recognition of one's work through nationally and internationally recognized programs is a way to communicate with clients and obtain new commissions. It is also a way to gauge one's own work, and to gather ideas.

When it came to the topic of design awards program structures, there were strong opinions about formats, "categories," and how projects are judged. Panelists

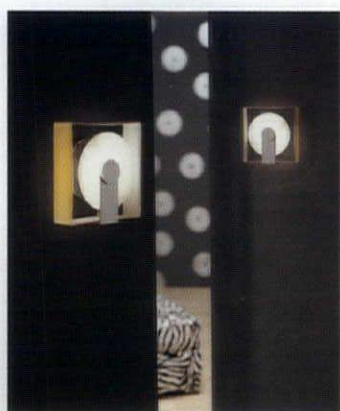
were of different mindsets about whether "unbuilt" work should be evaluated alongside completed projects. As Francesca Bettridge pointed out, "reacting to real world constraints" is completely different than a project that is developed as a theoretical expression. Stephen Bernstein noted that the judging evaluation process completely changes based on the jurors and their interaction with each other.

The challenges faced in the submission process were thoroughly discussed. One of the most difficult aspects of preparing an entry is, as Keith Yancey explained, condensing a project that represents years of work into a limited number of words and images. Sometimes, as Paul Zaferiou cited, "if it is too good and becomes seamless, the lighting is invisible and gets lost in the evaluation."

Yet, even allowing for this irony, the panelists were in general agreement that lighting can and should be evaluated and judged as its own discipline. It is the success of what Paul Gregory referred to as the "interplay" between architecture and lighting, "analyzing surfaces and delivering it back to the architect." Bernstein concurred, "There's a lot of pressure put on lighting. It has to be both an object and functional."

As Gregory pointed out, ultimately designers have to ask themselves and come up with their own answers for "Why do we do this? Why do we do the extra work?" A discussion around a design awards program, suggested Derek Porter, is a way to "challenge matters of education, design conventions, artistic contribution, and representation." It provides an opportunity, he noted, to "depart with something more memorable than yet another trophy for the mantel." **AJL**

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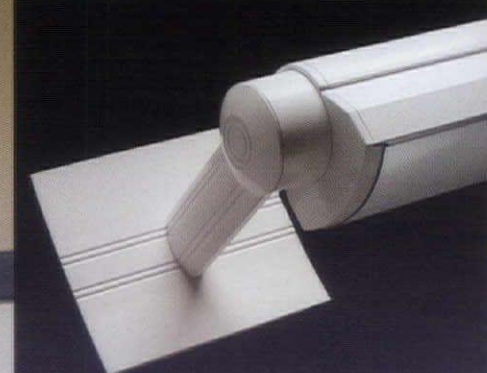
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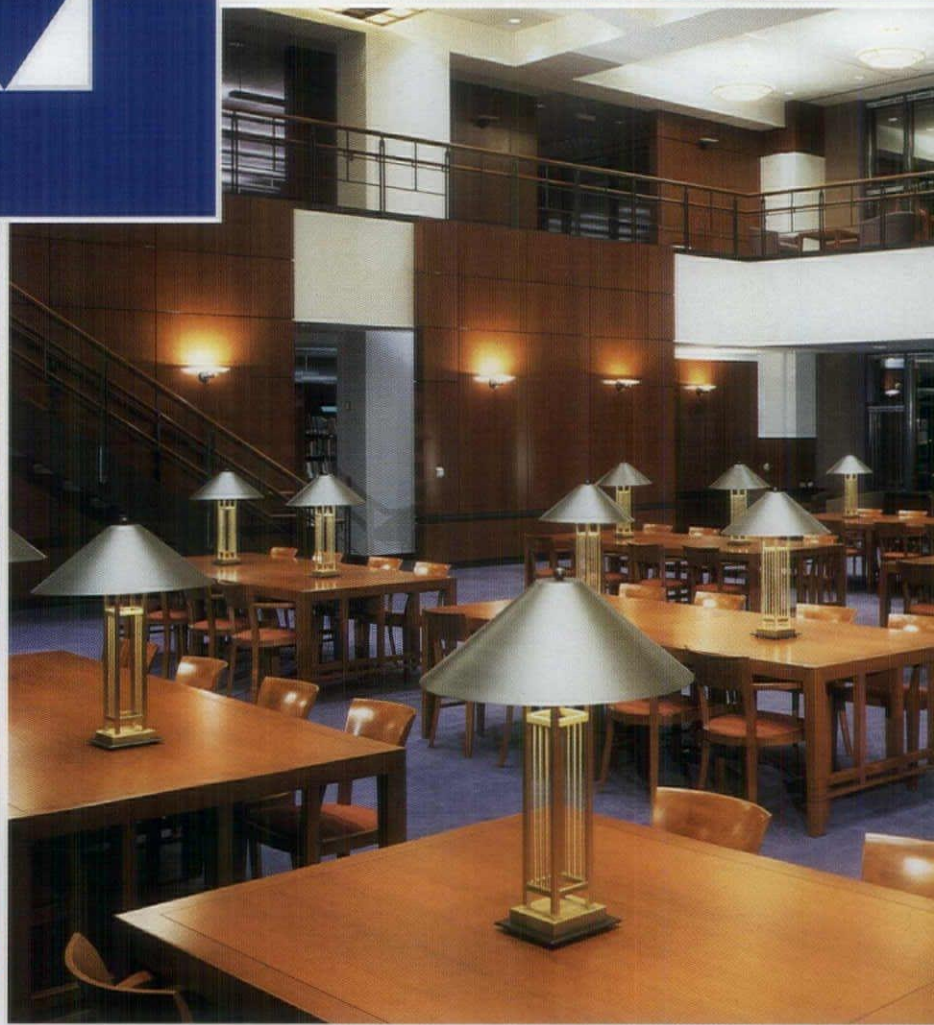
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Night Watch: Checking in with the Dark Sky Movement

SUSAN MCGOWAN



This month's release of the IDA Model Lighting Ordinance 2005.3 promises to further a movement that has already made great strides.

A FEW YEARS AGO, DISCUSSION ABOUT THE DARK SKY MOVEMENT FOCUSED ON DEFINING terms and explaining the issues. Today, owing to the efforts of lighting professionals, astronomers, and active citizens, dark sky concerns are becoming part of the public consciousness and a healthy contender with sustainability for the attentions of policymakers. In addition to a growing commitment from municipalities, and even utility companies, a revision of the 2004 IDA Model Lighting Ordinance (MLO), due to be released this October, should lead to increased implementation of dark sky-friendly action plans in towns and cities across the country. While such ordinances have not been widely adopted to date, the International Dark-Sky Association (IDA), the organization that authored the MLO, expects that eventually such regulations will become a national standard. For designers with outdoor lighting projects on the boards that may be affected by dark sky mandates, keeping an eye on local codes is an advisable practice.

Light pollution, a symptom of poorly designed, inefficient outdoor lighting, has costly effects, such as impaired views of the night sky, hampered visibility, and a negative effect on ecosystems. (Light pollution can disrupt the path of migratory birds, for example.) As many in the dark sky movement have attempted to prove, loss of the nighttime skies does not have to be the inevitable price of progress or urban growth. Through education, thoughtful planning, and policy change, many portions of the country have seen a reduction in light pollution, despite population increases. Tucson and Flagstaff, Arizona; Palm Springs and the Palm Desert area in California; and Jackson, Wyoming, for example, have all documented decreased light pollution, owing largely to the adoption of solid ordinances in each community. Light pollution can be measured by analyzing and quantifying sky glow over cities and regions of the world based on methods developed by the Italy-based Light Pollution Science and Technology Institute. These calculations are generated from measurements of upward light flux, obtained via images from the Defense Meteorological Satellite Program of the United States Air Force.

The international lighting industry, in particular, has rallied to address the issue of light pollution. Associations including the Illuminating Engineering Society of North America (IESNA) and the

A night image of the United States shows light pollution is most egregious along the coasts and around major cities. The International Dark-Sky Association hopes the recent release of its Model Lighting Ordinance will help encourage municipalities to adopt ordinances.

Vienna-based International Commission on Illumination (CIE) have created technical committees to study sustainable lighting and light pollution, and to develop guidelines and recommended practices. This commitment can be seen in documents such as IESNA RP 33-99, which provides standards for external environmental lighting and specifically addresses light pollution; or CIE publications 01:1980 and 150:2003, which provide guidelines for minimizing sky glow near observatories and limiting obtrusive lighting in outdoor installations, respectively.

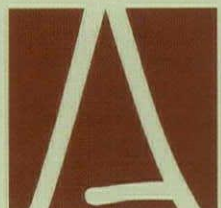
In some circles, the dark sky agenda is considered as relevant as other environmental threats, such as inefficient energy use. The U.S. Green Building Council, for example, has included one point for light pollution control in its LEED rating system, a set of voluntary standards for developing sustainable architecture. The point is awarded to designs that meet IESNA recommended illuminance values, do not cause glare, and prevent light from being directed into nearby roadways, properties, or the sky. Efficient lighting and light pollution concerns are also part of the Energy Star Program sponsored by the U.S. Environmental Protection Agency and the U.S. Department of Energy. A voluntary labeling program, Energy Star was designed to help home- and business-owners identify and use energy-efficient products and strategies. The current version of the program's commercial building manual devotes a chapter to energy-efficient lighting techniques, and builds dark sky concerns into its recommended practices, including recommendations for lighting ordinances and usage zones.

While utility companies are not often considered environmental allies, several power providers, such as the Long Island Power Authority (LIPA) and Connecticut Light and Power (CL&P), are looking to change the industry's reputation. CL&P became a lifetime

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ZONE	DESCRIPTION	SHIELDING		
		Fully	Partly	Unshielded*
LZ0	Wildlife preserves, observatories	Not to exceed 40 watts, or 2500 initial lumens, except for LPS, at 5300 lumens maximum	None permitted.	None permitted
LZ1	Very low ambient light (parks, preserves)	Not to exceed 70 watts, or 6500 initial lumens, except for LPS, at 55 watts and 8000 lumens	Not to exceed 45 watts, or 3500 lumens	Low-voltage landscape lighting, 7 watts or less
LZ2	Low ambient light (rural, suburban)	Not to exceed 165 watts, or 16,000 initial lumens, except for LPS, at 135 watts and 22,500 lumens	Not to exceed 50 watts, or 4000 initial lumens, except for LPS at 55 watts and 8000 lumens	Low-voltage landscape lighting, 35 watts or less Not to exceed 20 watts or 1500 lumens for any non-landscape lighting applications
LZ3	Medium ambient light (suburban, urban)	Not to exceed 400 watts or 50,000 initial lumens	Not to exceed 165 watts or 16000 initial lumens, except for LPS, at 135 watts and 22,500 lumens	Not to exceed 40 watts or 2500 initial lumens
LZ4	High ambient light (urban and special)	Not to exceed 1000 watts or 125,000 initial lumens	Not to exceed 165 watts or 16,000 initial lumens	Not to exceed 70 watts or 6500 initial lumens

*SHIELDING IS ALWAYS HIGHLY ENCOURAGED, HOWEVER.

IDA member in 2002, and has made dark sky-friendly luminaires and lighting recommendations available to its customers. LIPA, which provides electric service to 1.1 million customers, implemented a program in 2003 to phase out the high-wattage, unshielded luminaires currently in use by its commercial, industrial, and municipal customers in favor of shielded, low-wattage fixtures. LIPA no longer offers 1,000W lamps as part of its commercial lighting program and has instead added 50W, 70W, and 100W options. In addition, information about light pollution and dark sky-compliant lighting is being added to its website and customer inserts. LIPA's awareness is the result of the concerted efforts of SELENE, a grassroots organization of New York State residents that advocates sensible, efficient, and dark sky-friendly lighting.

ORDINANCE EFFICIENCY

The release of the Model Lighting Ordinance this month represents an important step for the IDA, which has worked against light pollution and other threats to the nighttime environment since its incorporation in 1988. IDA is a nonprofit organization with more than 11,000 members in a variety of disciplines (from design to astronomy) located in the United States, as well as in 75 countries worldwide. The IDA works alongside organizations such as New York's SELENE and the Britain's Campaign for Dark Skies. Most amateur astronomy groups also have light-abatement committees that focus on dark sky issues. The community's progress can be measured partially in the number of municipalities that have adopted lighting ordinances. The first was Tucson, Arizona, in 1972. Over the last 30 years, more than 1,000 ordinances have been established across the United States, the majority going into effect in the last five years. With the release of the MLO, the IDA hopes to keep this momentum.

The MLO began with a working group, organized by the IDA and chaired by James Benya, in 2002. The group gathered together a range of professionals, including astronomers, lighting manufacturers, technical lighting organizations, lighting designers, and city planners. After a year, it was dissolved, and the IDA completed the remaining work on the MLO, introducing the first version in June 2004. It is not intended as an educational document, but a technically sound, legally enforceable code that dark sky-aware municipalities can easily adopt as their own ordinance without research and legal fees. In this sense, the MLO is not like IESNA's RP 33-99, which is a set of "recommended practices"; nevertheless, many of the ordinance's standards are influenced by documents such as RP 33-99, CIE-150, and other present ordinances and codes in practice across the country. (The following states have already adopted legislation: Arizona, California, Colorado, Connecticut, Georgia, Maine, New Jersey, New Mexico, Texas, Rhode Island, and Wyoming. Ten more have introduced legislation.)

The MLO combines three main ingredients: lighting zones (location and usage should determine appropriate levels of ambient light), shielding requirements (all fixtures should be well shielded), and control over the amount of light used. Five standard lighting zones have been defined, whose designations are based on population, commercial use, and acceptable levels of ambient light. (See "Maximum Luminaire Wattage," above.) For example, much higher light levels are acceptable in New York's Times Square than



The dark sky movement is international, with organizations such as the Vienna-based International Commission on Illumination working in conjunction with the IDA, which itself claims members in 75 countries. From maps like the one above, it is clear that the United States, Europe, and parts of Asia are the greatest offenders when it comes to light pollution.

would be appropriate for Yellowstone National Park. Per zone, the ordinances restrict the type of lighting, and its location, the amount permitted, fixture-shielding restrictions, and lighting curfews.

The first draft of the MLO was released in 2004 and underwent an intense public review period, during which more than 30 commentators from various fields critiqued the document—producing thousands of pages of comments. Reviewer recommendations included making the document more “user-friendly” and “accessible.” Changes were also made to reflect revised methods of light control: Prior drafts used maximum power densities (watts per square foot) to control ambient light. Future drafts will also include recommended lumen densities (lumens per square foot) to compensate for the different efficacies of various light sources. The revised version, 2005.3, will be available late in October 2005, after which it will continue to be updated periodically to reflect current research and new technologies.

STAMP OF APPROVAL

In January 2005, IDA also established the Fixture Seal of Approval, a program that will address the demand for third-party certification of dark sky-friendly luminaires. Manufacturers may submit their fixtures’ photometry data to the IDA for analysis of the light output distribution, and upon meeting qualifications, receive the IDA Seal of Approval for use in sales, marketing, technical, and packaging materials. Currently, 16 manufacturers have IDA-approved fixtures, though many others who have not applied for the seal of approval do offer full-cutoff fixtures. (A comprehensive list of both is available on the IDA website at www.darksky.org/fsa/fsa.) This program should help simplify the specification process for concerned consumers, builders, and facility managers, and assist in establishing standards for designation.

The market for sustainable lighting is promising, and the concerted efforts of professionals and laypersons alike are helping communities control light pollution. Given their understanding of both the technical and design issues, lighting professionals are in a unique position to influence this issue, by participating in sustainable lighting technical committees or guiding clients toward energy-efficient, dark sky-friendly luminaires and lighting plans. It should be an easy sell, as dark sky-sensitive lighting principles are generally applicable to energy-efficiency scenarios: Shine light only where needed; use only the amount required to see well; and turn lights off when not in use. Such designs will result in energy, and thus financial, savings; improved visibility; and a slice of the night sky. Perhaps those who enjoy a view of the stars will make some wishes on behalf of the rest of us.

Susan McGowan is a freelance writer based in Columbus, Ohio. She recently joined the staff of the International Dark-Sky Association.

WHERE TO GO...

To learn more about the LEED program, VISIT WWW.USGBC.ORG

To become involved in a technical committee on sustainable lighting or light pollution issues, contact the International Commission on Illumination, at WWW.CIE.CO.AT/CIE, or Illuminating Engineering Society of North America, at WWW.IESNA.ORG.

Information about the dark sky movement and International Dark-Sky Association is available at WWW.DARKSKY.ORG. Free resources include educational materials, information sheets, and the Lighting Code Handbook—a guide to issues relative to outdoor lighting codes, their effectiveness, implementation, and enforcement.

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VLI-0780A1-0905

OFTEN REFERRED TO AS THE "SECOND CITY," CHICAGO IS ANYTHING BUT, ESPECIALLY WHEN YOU CONSIDER ITS latest urban feat, Millennium Park, which opened one year ago. Home to a series of signature art and architecture pieces that include the Frank Gehry-designed Jay Pritzker Pavilion and artist Anish Kapoor's Cloud Gate sculpture, the park is a civic engagement on many levels. This is certainly true of Crown Fountain, from the actual physical experience of the place—two 50-foot-high glass block towers and a 276-foot-long black granite plaza with a shallow water pool—to the recording of 1,000 "faces," images of Chicago's own citizenry displayed on an LED media screen located behind the glass of each tower's interior elevation.

Although described as a fountain by all, including Spanish artist Jaume Plensa who is responsible for the competition-winning concept, it seems inadequate to label this project, which draws from several disciplines, in such narrow terms. An exemplary study in design and urbanism that creates a place unlike any other, the simplicity of forms masks a complicated set of technical elements and programming sequences that combine water, media, and two types of lighting effects to complete the full experience.

The challenge for the design team, as principal Jim Baney of Chicago-based lighting firm Schuler Shook explains, "was recognizing that the whole project was the art," and learning how to translate Plensa's design concept into reality. "Jaume was the one holding the vision; it was our job to work out the details," says Baney.

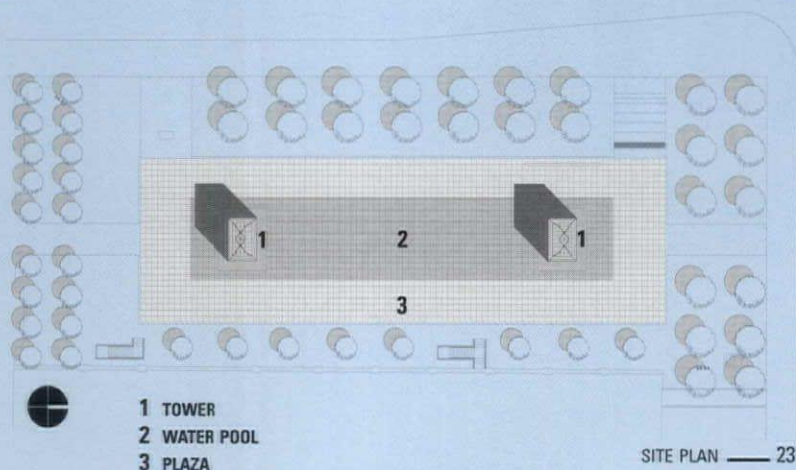
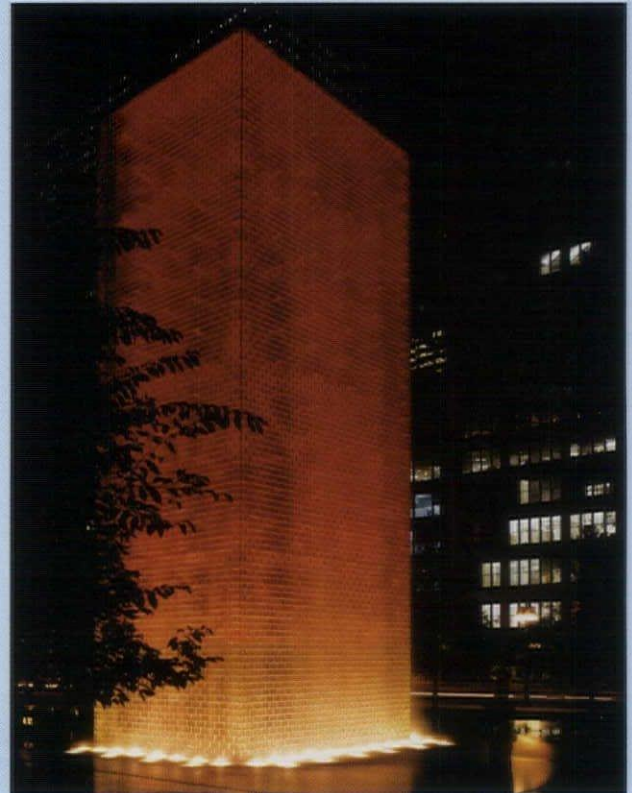
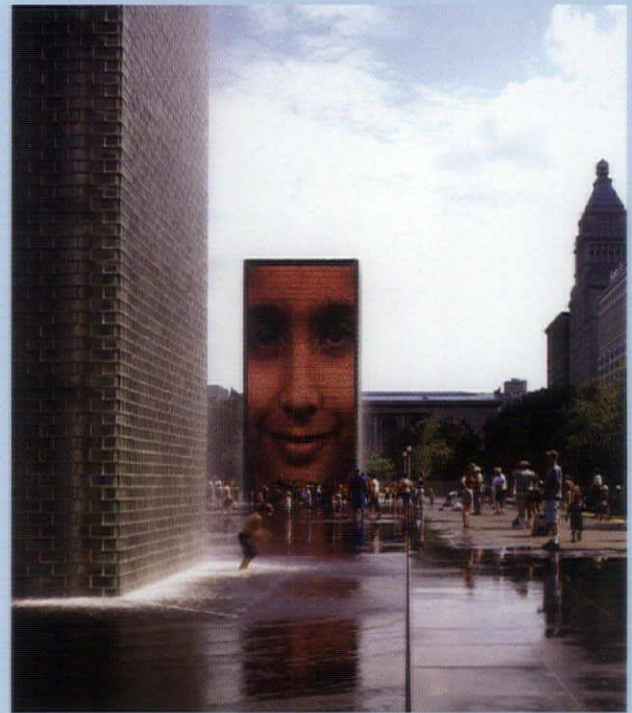
From the outset, in order to maintain the integrity of the tower illumination scheme, Schuler Shook felt it was critically important that no other ambient lighting should illuminate this particular portion of the park. "We wanted the towers to have a lot of visual impact," says Baney. To accomplish this, the designers met with the Chicago Parks District. Making their case with documentation that the adjacent light levels from Michigan Avenue provided sufficient peripheral illumination, the project was deemed a special art installation and granted a variance allowing it to disregard the normal footcandle requirements on park walkways, thereby eliminating the need for additional poles or bollards.

A white grazing element occurs at the exterior base of each tower. Two rows of 500W halogen submersible fountain fixtures—60 in total around each tower—are arranged in a grated stainless-steel-covered trough that gathers the cascading water. The front row of luminaires highlights the lower half of the tower, while the back row focuses on the upper section, to provide even illumination. Linear arrays of LEDs, mounted on the tower's interior structure create the colored lighting elements. Placed on seven different levels, each LED row illuminates 8 to 10 feet of glass block.

Even in today's world of sophisticated computer technologies and programming, the lighting team actually used a hand-written diagram, 18 inches wide by 3 feet long, on which Plensa described the programming scripts, what he calls "life sequences." There are a total of 10, each comprised of 11 steps that take 35 minutes to play. Each sequence starts with what Plensa refers to as the "fountain at rest"—everything off except for the running water and the white grazing light. In this state, the towers read as monolithic black structures. A special weir on top of each tower cuts the water off when a face is projected onto the LED screen, preventing the water from disrupting the image visibility.

Black fins in the screens help to shield direct sunlight from hitting the LEDs. The computer that runs the programming is at work 24/7 and selects from a palette of eight colors, creating variations so numerous that the sequences appear random. Photocells in the towers determine when the colored lighting will respond to the computer and when it won't, essentially acting as an electronic sundial. An integral time clock turns the lighting off at midnight.

Part gathering space, part art installation, the project has elicited overwhelming public response. The reaction the design team, including the artist himself, could not have predicted was from children. It has become a special-request destination, especially in the summer months: they have learned to time the cascade of water, running up to the tower face just before the rush of water. Plensa's scheme seeks to marry space, light, and people; urban placemaking has succeeded on all fronts. **ELIZABETH DONOFF**



LOCATION: Crown Fountain at Millennium Park, Chicago
ARTIST: Jaume Plensa, Barcelona
ARCHITECT: Krueck & Sexton Architects, Chicago
LIGHTING DESIGN: Schuler Shook, Chicago
MEDIA DESIGN: John Manning and Allan Labb, Chicago
FOUNTAIN DESIGN: Crystal Fountain, Concord, Ontario
ENGINEER: Halvorsen Kaye SE, Chicago
CONTRACTOR: W.E. O'Neill Construction, Chicago
PROJECT MANAGEMENT: U.S. Equities Development, Chicago
IMAGES: Steve Hall/Hedrich Blessing, Chicago, photographs (above); plan (left) courtesy Krueck & Sexton Architects

courtroom drama

Restoring the New Jersey landmark required a balancing act between maintaining original lighting features and incorporating twenty-first-century technologies.

DESIGNED BY ARCHITECT CASS GILBERT, THE ESSEX COUNTY COURTHOUSE WAS built in 1907 of solid stone and its interiors adorned with Tiffany glass, murals painted by artist Edwin H. Blashfield, and furniture pieces also designed by Gilbert. The building underwent significant changes in the 1920s, when meeting rooms were converted to courtrooms, but after temporary revampings through several decades, it was closed in the mid-1900s, its historic beauty diminished and dormant.

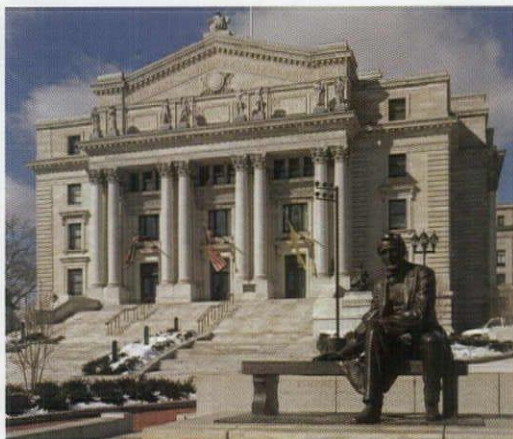
"By the end of the twentieth century, the Essex County Courthouse did not have the technological systems needed to support a modern courthouse," says Michael Mills, partner and project manager of Princeton-based Farewell Mills Gatsch Architects (FMGA). "The lighting systems were completely inadequate, and the historic fixtures were in poor condition and lamped inappropriately." In 2000, a team assembled to rescue this sleeping beauty that included FMGA, lighting design firm Ann Kale

Associates, and mechanical/electrical engineering firm Joseph R. Loring & Associates. The goal of the renovation, completed in April 2005, was not only to bring the function-

ality of the building into the twenty-first century, but also to restore its landmark architecture and interiors.

"With a historic landmark, you are already starting with a rich lighting vocabulary," says Ann Kale. Although the original decorative fixtures were to be reused, they did not provide enough illumination. The design team devised a plan to bring in more light and to work with the wiring limitations in the solid stone building. "Restoration and reuse of historic fixtures was an assumption from the start," says Anne Weber, senior associate with FMGA.

Because the building is on the National Register of Historic Places, and has received funding from the New Jersey Historic Trust, had the project not included fixture renovation, it would not have been approved upon its review by the New Jersey Historic Preservation Office.



The renovation of the Essex County Courthouse in Newark, New Jersey (above) was a successful exercise in historic preservation. For the atrium (facing page), the design team devised a plan to bring in more light, augmenting the natural light provided by three skylights with a necklace of fiber optics that dramatically illuminates the center skylight. All 155 of the existing original decorative fixtures were restored, including the chandelier shown on the third level, which was modified to include additional concealed lamps.





A variety of spaces enabled different types of illumination to supplement existing systems. The most diverse is the Codey Courtroom, which includes an internal laylight backlit with fluorescents, historic filament lamps in the restored fixtures, and MR16s to highlight word panels on both sides of the room (above). (Only half of the lamps were illuminated in the above photograph.)

During the design phase, the county specifically waived its energy-efficiency requirements to allow the use of appropriate lamps to preserve the original design intent, rather than convert all fixtures to fluorescent sources. McNicholas Lighting Restoration was called upon for the enormous undertaking, restoring and replicating a total of 155 fixtures. In some cases, low-voltage lighting systems were incorporated into the fixture without disturbing the original design.

ATRIUM ADDITIONS

The central atrium with masonry walls—where stairways connect to courtrooms on three levels—was previously illuminated by natural light via three round Tiffany-glass skylights, as well as decorative pendants and sconces. To increase the amount of light, a series of 40W incandescent A lamps uplight each skylight from cornices located under the dome's base.

The largest center skylight is also the source for the atrium's evening illumination. A 6-inch lip was added to the molding at its base, where a necklace of 56 fiber optic adjustable accent lights are concealed. "We chose fiber optics because the light source could be remotely located in the attic," explains Kale; the sources are six 150W metal halide lamps. Additional lighting for the space is

provided by four fiber optic accent points that highlight the painted pendentives of Wisdom, Power, Mercury, and Knowledge, as well as by four supplementary accents, cross-aimed on the stairs below.

Because fixtures were previously overlamped with exposed bulbs of up to 100 watts, creating glare and making the rest of the space seem dark, long-life historic-style lamps were installed in the original ring of the 10 stairway chandeliers. Five uplights concealed in the 2-inch lip at the top of each luminaire illuminate the painted ceilings and artwork for the first time in the building's history.

CUSTOM-DESIGNED COURTROOMS

With more leeway to utilize different types of illumination, the interior of each courtroom incorporates individual lighting systems to suit the respective space. Of the major courtrooms, the Codey has the most diversity, with the internal laylight backlit using dimmable fluorescent channels mounted above the glass, and chandeliers and sconces lamped with historic filament sources. Word panels on each side of the room, in addition to painted decorative murals, are illuminated with 20W MR16 dimmable striplights resting in a 6-inch-deep ledge.

In another courtroom, ornamented with an elaborate Venetian-style ceiling, the



In a courtroom with an elaborate Venetian-style ceiling, the main illumination is provided by chandeliers and wall sconces. Original pendants were modified to include a central glass bowl that houses additional lamps on dimmers (above). Lighting each level of the atrium's dramatic volume not only highlights the artwork, but creates an evenly illuminated space (following page).

main illumination is provided by chandeliers and wall sconces. Because the ceiling could not be breached to add downlights, the lighting team opted to modify the original pendants by including a central glass bowl to house additional lamps on dimmers. In addition, a series of miniature MR16 track fixtures, concealed behind a wooden beam, highlight the mural at the end of the room.

A single chandelier adorns the Supreme Courtroom, suspended beneath an expansive skylight. Unable to access the back of the skylight, the team bolstered the amount of available illumination with recessed 250W PAR35 flood downlights integrated into the skylight's gridwork and additional recessed MR16 accent luminaires to highlight the judge's desk and head wall.

The efforts of the team garnered the project a 2005 New Jersey Historic Preservation Award. Vincent Farese, vice president of Joseph R. Loring & Associates, attributes the project's success in large part to teamwork. "Coordinating which items needed to be refinished and redone, as opposed to which ones to maintain, and where new shafts had to be made, was an enormous task," he says, "but the goal was always to keep it as close as possible to the original." The Essex County Courthouse is ready to serve its citizens for another 99 years. **WANDA JANKOWSKI**

DETAILS

PROJECT Essex County Courthouse, Newark, New Jersey
RESTORATION ARCHITECT Farewell Mills Gatsch Architects, Princeton, New Jersey
LIGHTING DESIGNER Ann Kale Associates, Santa Barbara, California
MECHANICAL/ELECTRICAL ENGINEER Joseph R. Loring & Associates, Princeton, New Jersey
PHOTOGRAPHER Brian Rose, New York

MANUFACTURERS

Lighting Services Inc
 Lucifer Lighting
 McNicholas Lighting Restoration
 Metalux
 Osram Sylvania
 Rambusch
 Specialty Lighting Industries

APPLICATIONS

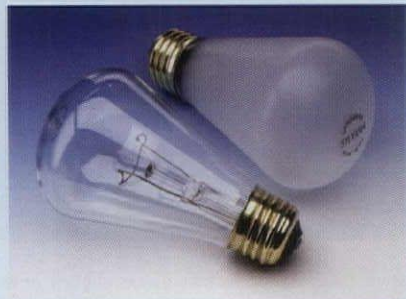
Fiber optic in atrium skylight
 Recessed accent lights, downlights, and miniature track lighting
 Historic light fixture restoration and replication throughout project
 Fluorescents above skylight
 Specialty "Landmark" lamps used throughout project
 Recessed downlights in skylights
 Linear accent lighting

PRODUCTS



MCNICHOLAS LIGHTING RESTORATION | ZEUS | 609.698.4115

The largest of the 155 restored and replicated fixtures, Zeus is a 900-pound chandelier measuring 8 feet high with a diameter of 5 feet. One inner shade is surrounded by 12 outer shades, some of which were missing and replaced with custom-blown substitutions. For restoration, the luminaire was completely taken apart, refinished to a satin bronze natural finish, and rewired to accept a total of 1500 watts with historic "Landmark" lamps. CIRCLE 200

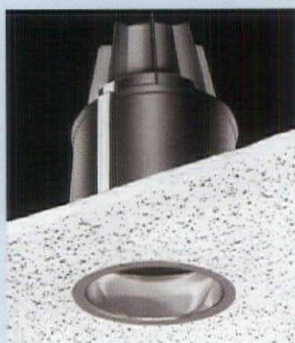


OSRAM SYLVANIA | LANDMARK | SYLVANIA.COM

The long-life 100W Landmark incandescent lamp has a nostalgic S19 shape and medium brass base ideal for historical buildings. At approximately 4 1/2 inches long, it has a color temperature of 2850K and is available in 40W, 60W, and 100W with a clear or frost finish. CIRCLE 203

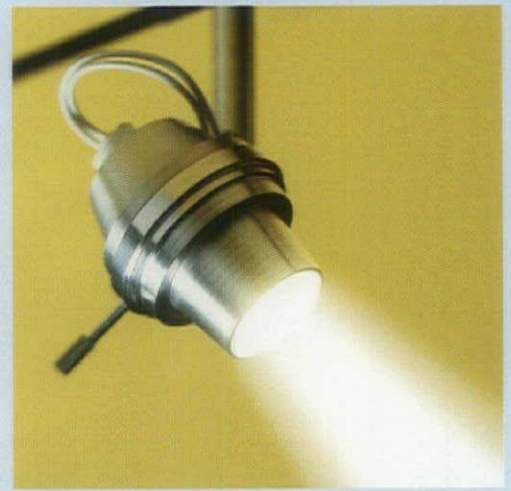
RAMBUSCH | RD-PAR38 SERIES | RAMBUSCH.COM

This recessed downlight, designed for supplemental and accent lighting, provides both narrow- and wide-beam patterns with a 250W PAR38 incandescent lamp. Tempered steel security devices provide easy maintenance. Modified slightly for this project, the fixture's conoid was extended from the overlap trim to the front surface of the lamp and a clear Alzak cylinder was installed within the housing. All trim overlaps were custom painted to match the ceiling laylight grid. CIRCLE 205



LIGHTING SERVICES INC | FOLE | LIGHTINGSERVICESINC.COM

One component of the Fole fiber optic lighting system is that it attaches to an individual fiber optic harness tail to modify the tail's beam spread from 15 to 40 degrees. The adjustable recessed downlight features a lockable rotation adjustment and removable front bezel for adding color gels, and is available in black, white, silver, platinum, or graphite. CIRCLE 201



LUCIFER LIGHTING | MACH 3 | LUCIFERLIGHTING.COM

One of three low-voltage adjustable spotlights in the Altima series, the Mach 3 has a full frontal cowl for accent lighting without spill light. The fixture can be inserted into the track at any point, and can be mounted both horizontally and vertically. Detachment of its rear cone allows for installation of up to three effects. Lamped with an MR16 halogen, the luminaire is available in aluminum, satin black, and satin white. Accessories include a variety of lenses, a hexcell louver, and an endcap. CIRCLE 202

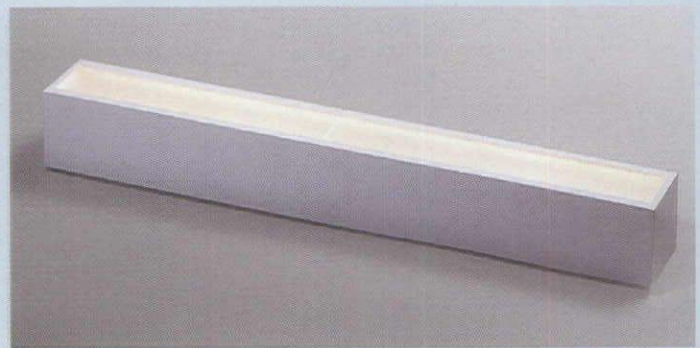
METALUX | SS SERIES | COOPERLIGHTING.COM

A multi-purpose wide fluorescent striplight, the SS Series is housed in rolled steel and has a baked white enamel finish. The fixture can be installed using various mounting methods, and can incorporate symmetrical or asymmetrical reflectors. Numerous options and accessories are available. CIRCLE 204

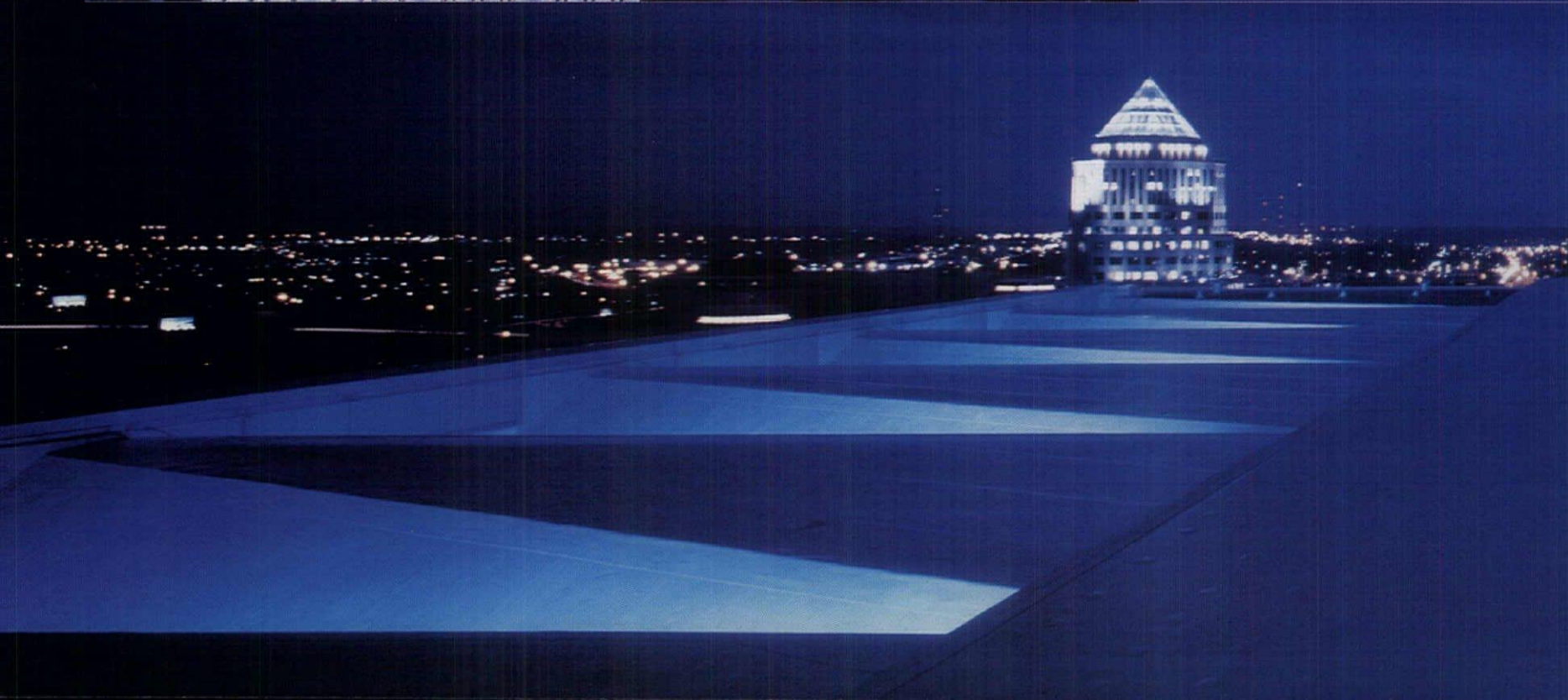


SPECIALTY LIGHTING INDUSTRIES | SERIES 800 | SPECIALTYLIGHTINGINDUSTRIES.COM

This miniature-profile surface-mounted linear wall-grazing fixture is housed in corrosion-resistant heavy-gauge extruded aluminum. Light is provided by 12W or 20W MR11 lamps placed 4 inches or 6 inches apart, respectively. The luminaire shown was modified slightly to include a protective clear pyrex lens in order for it to be used as an uplight. Available in white, black, and custom finishes. CIRCLE 206







TRADING FLOORS ARE TRADITIONALLY GLOOMY, STIFLING, WINDOWLESS, AND INTENSE WORKING ENVIRONMENTS crammed with professionals either scurrying about or enchained to desks. But Bank of America's (BoA) Charlotte, North Carolina, trading floor—winner of 2005 Lumen and IIDA Award of Excellence merits—defies such convention. Designed by the joint Manhattan-based team of Skidmore, Owings & Merrill (SOM) and Cosentini Lighting Design, this high-tech, high-performance facility both exceeds the financial industry's quality standards (a chair, table, and computer monitor) and conveys BoA's corporate identity. Re-imagining what a computer-age trading floor can be, the luminous 180,000-square-foot facility not only serves as BoA's vehicle for recruiting industry-leading traders from competitors in New York, Chicago, and San Francisco, it also provides the open, comfortable, and inspiring environment these traders need to excel in serving clients.

Trading floors, explains SOM interior design partner Stephen Apking, are places where financial institutions can realize enormous value by grouping as many personnel together as possible. Traders perform better when they have immediate access to other traders and information in other markets. This is accomplished by workstation arrangements and quality acoustics, as well as visually open, unobstructed spaces with nearby support areas. Because of this, the SOM/Cosentini team used an integrated systems approach (the space and lighting were created together) to resolve the extreme issues involved in designing this facility, which can house as many as 1,000 traders and which SOM associate partner Douglass Allgood calls surprisingly quiet. Of the many engineering feats executed to realize this project, none involved as big a leap forward, says Apking, as the lighting solution.

This facility's lighting story is about incorporating daylight, and managing its intensity, in an environment supporting both hundreds of computer screens transmitting global trading updates and hundreds of traders engaging each other within two trading arenas. What makes daylight illumination possible in contemporary trading environments, says Cosentini principal Stephen Margulies, are the recent advancements in monitor technology. Today's low-glare, high-contrast screens enable intensive use over sustained periods. Such technology allowed SOM design partner Mustafa Abadan to develop this five-story facility using a king-post truss, a bow-and-arrow-shaped system requiring less steel and fewer pieces than other truss types. The result is the column-free, 50-foot-high north trading arena, flanked on the east and west by glass-banistered mezzanines with support offices and conference rooms. It is separated from the smaller 35-foot-high south trading arena by the elevator core and escalators to the lower reception area.

Relocating the trading floor's mechanical equipment from the roof, allowed Abadan to incorporate clerestories—oriented north, east, and west—into each of the truss's bays, thus creating an interior aglow with indirect daylight. This setup also allowed Margulies to electrically backlight the ceiling's configuration of crumpled folds that reflect a mix of daylight and electric light, and thereby generate the required lighting levels for a trading environment. Moreover, the truss enabled Abadan to design a dramatic 100-foot-long, 50-foot-tall bronze-tinted Pilkington curtain wall in the north trading arena. The challenge here involved managing the quality and quantity of daylight entering the space. Instead of opting for screen-embedded or special tint-coated glass, the team selected motorized horizontal sliding shades with a 30 percent transmission. Shielding the north-south-arranged work-

stations from direct glare, this solution is programmed to coincide with the sun's year-round path, a schedule Cosentini developed from numerous in-depth studies of Charlotte's daylight in relation to the building's orientation of 20 degrees off true north. Margulies added sensors to safeguard against mechanical malfunction and to allow for manual control of the shading. During daytime hours, occupants prefer shades-up and lights-off to enjoy the abundance of daylight the facility garners.

The electric lighting solution generates a consistent, low-contrast illumination using direct and indirect sources, creating the setting traders need to repeatedly shift from looking at and away from their screens without eye fatigue. Margulies used direct and indirect sources in the trading arenas because, he explains, the indirect lights—one and two rows of T5 cove lights concealed within the rim of the ceiling folds—alone would have flattened the space. The double row of uplights produces a redundancy that prevents gaps when bulbs burn out. Ceramic metal halide and PAR38 lamps function as recessed downlights; the ceiling's height diffuses their intensity, eliminating glare. This combination of sources creates multiple levels of light that accentuate the facility's structural features. It is a layout realized through careful planning: Cosentini tested the uplights on full-scale ceiling panel mock-ups and then programmed the single and double rows of uplights separately to manage the heat gain.

To the mezzanine's modular offices, Margulies attached mountable module lights to accommodate future spatial reconfigurations. To accentuate the mezzanine's function as a client receiving and meeting area, Margulies used spot and accent lights, which produce a boutique-style intimacy. It is a solution symbolizing the team's project intent, which Apking describes as designing from a minimum of means, preferring not lavish materials, but those that express the necessary. To realize this idea in the lighting, Margulies programmed the electric lights and the motorized shades to create a setting textured with luminous richness. He was able to commission the entire facility's lighting system in less than 12 hours, a relatively short amount of time given the size and scope of the project.

Equally impressive is the lighting solution's wattage calculation. Although officials initially told Margulies that there were no energy-code compliance issues, local inspectors later changed their minds: They wanted energy-code compliance documents—after construction was complete. Although the facility is lit primarily with fluorescent and metal halide sources, not incandescent, Margulies was concerned his plan would exceed code. In contrast to the many fixtures used in the trading arenas, only a few areas (support offices and conference rooms) were equipped with low-wattage luminaires. Twice his team calculated the wattage, twice they got the same answer: 1.5 watts per square foot. When Margulies measured the facility with a light meter to confirm the calculations, he discovered that during the day, when the electric lights are either off or set very low, and the space is primarily lit by daylight, the illuminance level dropped to 0.7 watts per square foot.

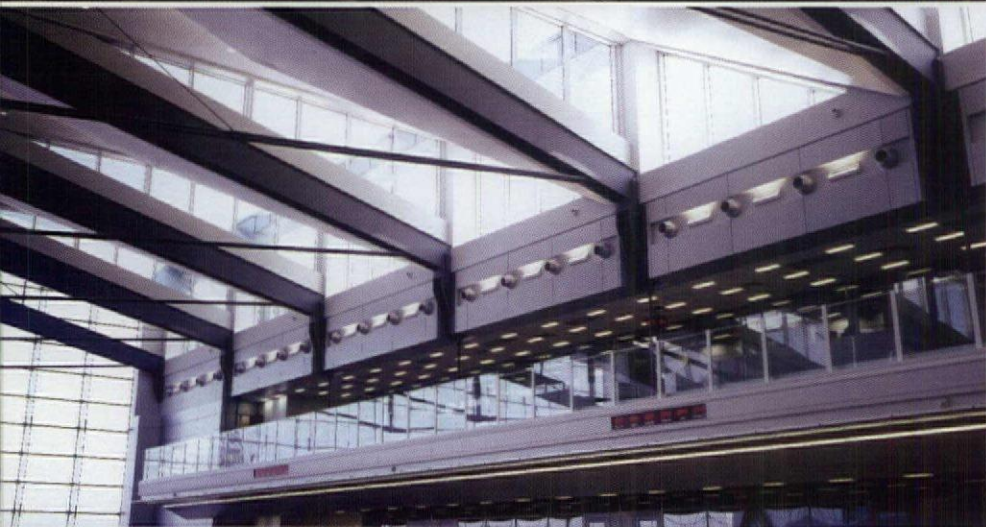
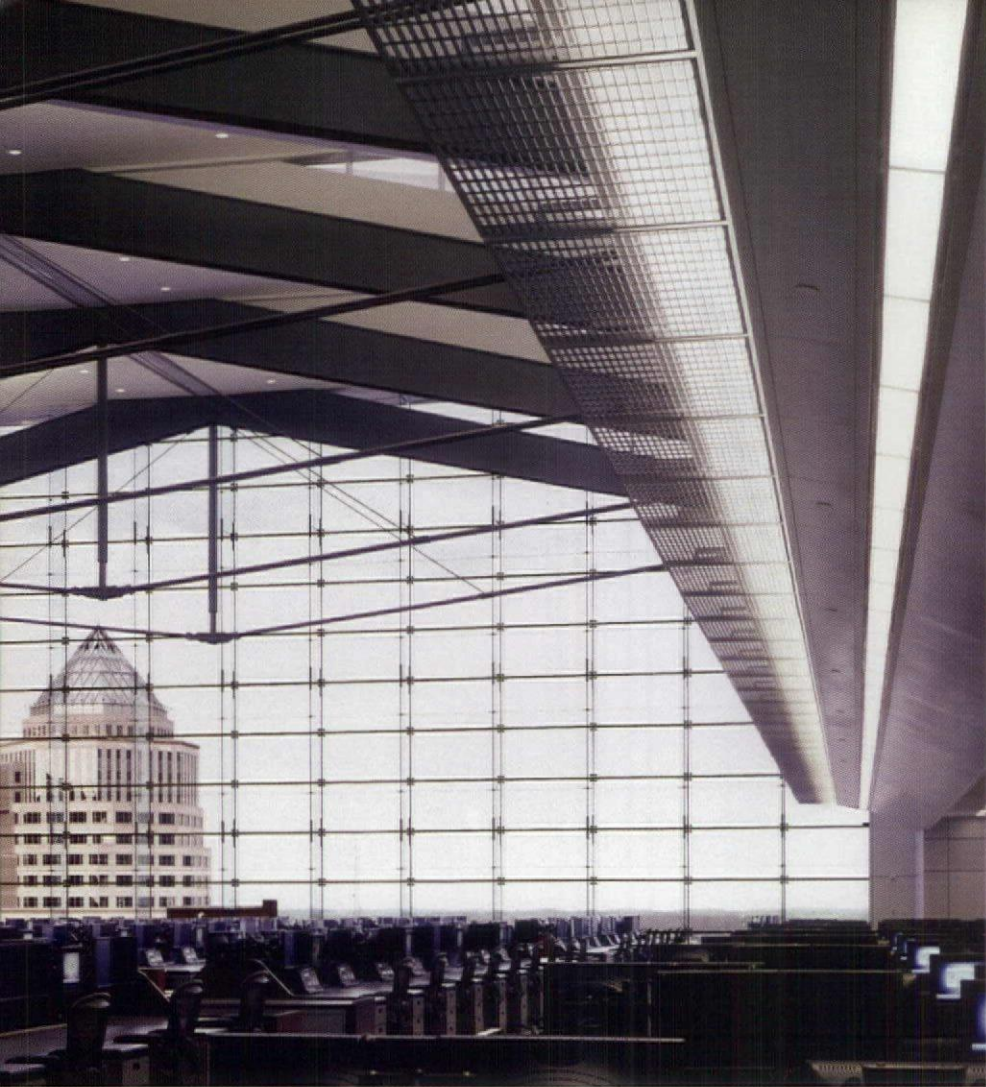
With a vision toward the future, the modulation of daylight balanced with electric sources creates a state-of-the-art trading facility. This allowed the design team to create an interior that suggests vibrant motion. It is also a prominent beacon on the city's skyline and a resplendent stage, visible from the surrounding buildings, upon which the traders publicly play out the daily dramas inherent in the profession. **JOSEPH DENNIS KELLY II**

Lighting is part of the successful equation for a state-of-the-art trading facility

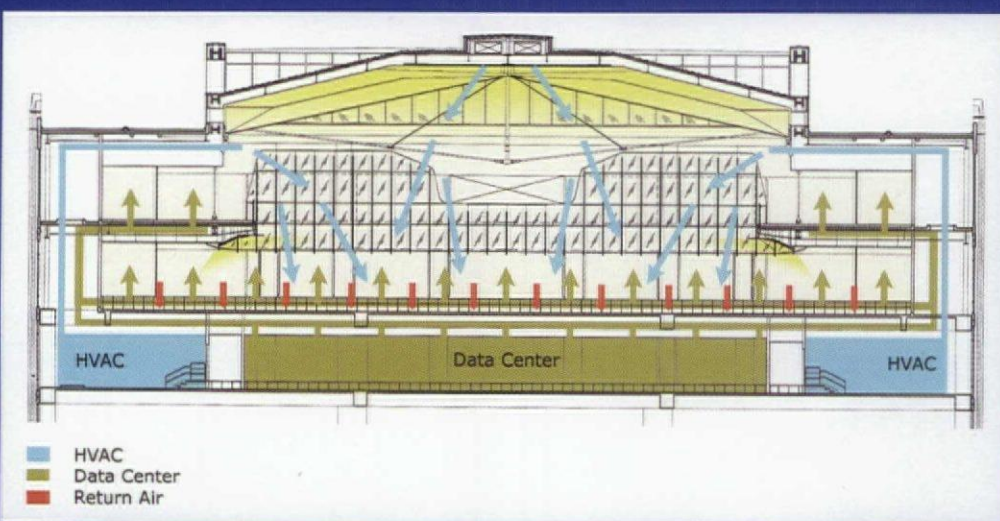
DAYLIGHT COMMODIFIED

A "building within a building," the Bank of America trading facility in Charlotte, North Carolina, sits nestled atop the parking podium of the 47-story Hearst Tower (inset). The wedged-shape light wells are articulated with blue fluorescent lamps to illuminate the roof structure and create visual interest for those located on the upper floors of the Hearst Tower (below).





A 100-foot-long bronze-tinted Pilkington curtain wall anchors the north trading area. The perimeter of the space is flanked with continuous cove uplights, and the main ceiling houses ceramic metal halide recessed downlights (top left). A king-post truss system enabled the 50-foot-tall space to be column free, and to have clerestory slots that permit even more daylight to fill the space (bottom left). The folded planes of the ceiling are illuminated with T5 cove lights concealed at the top rim of the folds (bottom right). The 35-foot-high south trading area accommodates different trading requirements, and as such, is illuminated with recessed slot lights. Also in this area, operable aircraft hanger doors are accented with an abstracted shape and the illuminated appearance is the result of daylight (top right). The east-west longitudinal section describes the facility's mechanical and air flow/return systems (below).



DETAILS

PROJECT Bank of America Trading Floor, Charlotte, North Carolina
ARCHITECT Skidmore Owings & Merrill, New York
LIGHTING DESIGNER Cosentini Lighting Design, New York
PHOTOGRAPHER Jon Miller/Hedrich Blessing, Chicago

MANUFACTURERS

Columbia
 Cooper
 Day-Brite
 Elliptipar
 Kurt Versen

Ledalite
 Legion
 Linear

Lutron
 Philips

APPLICATIONS

Back-of-house spaces
 Back-of-house spaces
 Back-of-house spaces
 North trading area and roof cove lights
 Recessed metal halide downlights and wallwashers throughout
 North trading area cove uplights
 Cove striplights
 South trading area and mezzanine ceiling-recessed slot lights
 Control system and ballasts
 Lamps used throughout



XAS
LURE

MON CADEAU

OIL & VIT

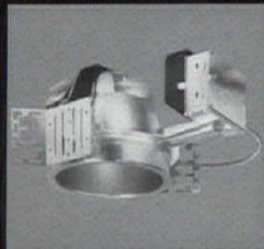
COLUMBIA LIGHTING | PARAWASH | COLUMBIALIGHTING.COM

The Parawash distinguishes itself with a unique linear baffle reflector that optimizes lamp output on vertical surfaces. For use with twin-tube compact fluorescent or T8 lamps, the fixture is available in two sizes: 8 inches wide by 12 or 24 inches long. The housing is constructed of die-formed code-gauge cold-rolled steel, and the reflector assembly out of anodized aluminum. The luminaire fits most lay-in, overlapping flange, and slot grid ceiling types. **CIRCLE 210**



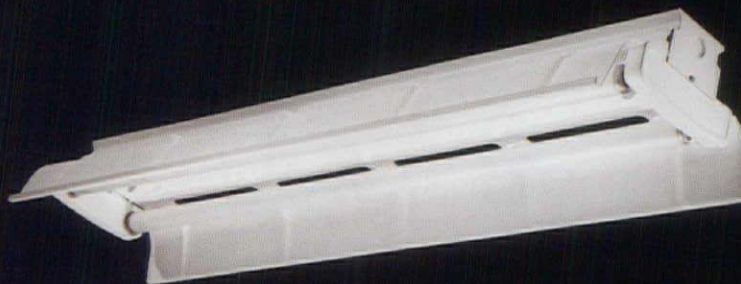
COOPER PORTFOLIO | C6132-6150 | COOPERLIGHTING.COM

A family of recessed downlight luminaires with a low-brightness 6-inch open reflector that uses either a 26W or 32W triple-tube 4-pin compact fluorescent lamp. A non-imaging optical reflector provides 55-degree light cutoff. Standard features include a low-iridescent finish on all reflector colors to eliminate "rainbowing" and an electronic preheat ballast. **CIRCLE 215**



DAY-BRITE LIGHTING | SPECIFICATION INDUSTRIAL | DAYBRITELIGHTING.COM

This linear fluorescent luminaire uses two, three, or four 32WT8 or 40WT12 lamps. The reflectors provide 10 percent uplight and are available in three types: porcelain, polyester paint, or perforated paint. They have stiffening ribs for rigidity and provide 13-degree crosswise shielding. **CIRCLE 216**



ELLIPTIPAR | 4X STYLE 302 | ELLIPTIPAR.COM

Style 302 is a linear fluorescent luminaire that features adjustable aiming and electronic ballasts with dimming capabilities.

Two parabolic reflector sections direct light downward. The fixture can be configured with either one or two twin-tube 55W fluorescent lamps per reflector. Up to four units can be joined together. The reflector is comprised of extruded high-purity aluminum with a clear anodized specular finish. **CIRCLE 211**

KURT VERSEN | H8643 | KURTVERSEN.COM

This shallow-depth, wide-beam downlight operates interchangeably with one 26W, 32W, or 42W triple-tube compact fluorescent lamp. A steel housing protects and aligns the reflectors and lamps. Reducing recess-depth installation requirements, the socket is mounted horizontally in an ellipsoidal primary reflector for wide distribution. The 6-inch parabolic trim is available in several standard and custom finishes. **CIRCLE 212**



LEDALITE | IN-COVE LP | LEDALITE.COM

Owing to its ultra-slim height profile of just over 3 inches, the In-Cove LP can be mounted close to the ceiling, which enables better forward-throw distribution. The fixture uses two T5HO lamps, is available in a standard white finish, and five lengths from 2 to 8 feet. Interlocking modules provide an easy installation. **CIRCLE 217**



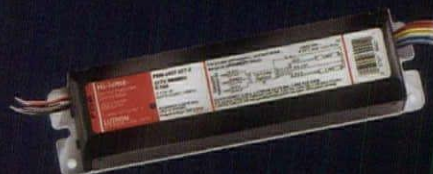
LINEAR LIGHTING | RC68 | LINEARLIGHTING.COM

The RC68 recessed direct luminaire uses one or two T5, T5HO, or T8 lamps and can be installed either in a grid or linear formation. Fixture length ranges from 2 to 8 feet. Available in a baked white finish, it also has several accessory options. **CIRCLE 213**



LUTRON | HI-LUME BALLAST | LUTRON.COM

These electronic dimming ballasts provide a full range of 100 to 1 percent fluorescent flicker-free dimming capability. Available in three case types, Hi-Lume ballast models are available for T4 triple-tube compact, T5HO linear, and T8 lamps. A programmed rapid-start design preheats the lamp cathodes before applying the full arc voltage. **CIRCLE 218**



PHILIPS | ALTO | PHILIPS.COM

This family of compact fluorescent lamps has three parallel tubes bridged together, a four-pin base, 10,000 hours rated average life, a color rendering index of 82, a color temperature ranging from 2700K to 4100K, and is available in 18W, 26W, 32W or 42W options. **CIRCLE 214**



LIGHT SPREE

An updated palette and modern approach to lighting redefines the shopping experience.



The entrance to the recently renovated Dallas Galleria is defined by a window-like curtain wall, covered with a breeze soleil and a procession of column luminaires (above). Inside, the vaulted skylight creates a backdrop of daylight, providing the first layer of illumination (facing page).



Custom-designed decorative pendants complement cylindrical pylons scattered through the center of the mall floor. In keeping with the abstracted concept of a streetscape, seating areas form small “courtyards.” Even the benches become luminaires, illuminated from within by two-lamp fluorescent channels and wrapped with a perforated stainless-steel sheathing (above left).

OPENED IN 1983, THE GALLERIA IS ONE OF THE CROWN JEWELS OF THE DALLAS SHOPPING EXPERIENCE. It has set the standard for shopping and mixed-use centers for over 20 years, becoming a shopping icon true to its inspiration—both in name and architectural features—the Galleria Vittorio Emanuele II in Milan. Yet, even in the world of shopping, icons fall victim to the passage of time.

When the renovation was originally envisioned, the client was interested in a simple paint and finish job. The design team, however, understood the relevance of the place and took a more holistic design approach. The most striking element of the renovation is the dramatic change in the quality of light achieved through both natural and electric sources. The large continuous vaulted skylight had always been a hallmark of the building, but by the time light reached the main floor and ice rink, its quality and intensity was significantly reduced. The design

team focused on how daylight could be used to its maximum advantage, establishing a color palette that reflects the natural light source and transmits it further into the atrium and gallery spaces. Eucalyptus wood panels coupled with transparent and back-painted glass railings replaced the concrete and metal bulkhead handrails. A window-like curtain wall that defines the main entry plaza and valet drop-off further enhances the daylighting effect. Protected by a breeze soleil, the glazing stretches vertically from the main entry to the third floor, allowing visual communication between the exterior plaza and the south escalator court.

On the third floor, the upper-most level of the mall, the soffits—previously treated in a tiered profile with cove and canlights—are now a single profile of white-painted gypsum-board panels paired with a single fixture to wash the surface and further accentuate the panel’s subtle curve. The lower levels are defined by cove-



PAR30 metal halide recessed downlights and fluorescent cove lights define the ceiling planes of the main circulation corridors (center). Equally spaced, canted poles provide semi-private seating areas, and add vertical dimension to the elliptical-shaped circulation nodes (top right).

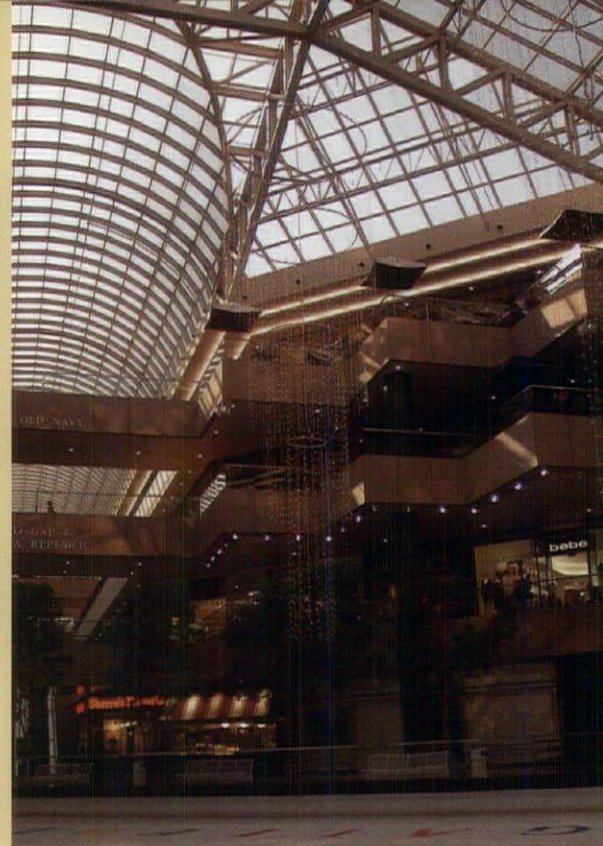
lighting, which takes its lead from the elliptical geometry used for the floor openings in the main and secondary court areas. The coves create a visual rhythm that draws the eye along the perimeter concourses. Each cove is painted with a subtle warm color and lit by white cold cathode. Typical for "retail," the storefronts are illuminated with recessed 70W PAR30 lamps that provide a crisp white 3000K light. The fixtures are hidden in the narrow reveal where the horizontal plane of the mall corridor ceiling meets the edge of the storefront. This subtle detail provides a continuity of lighting, in both brightness and color rendering, from the retail environment into the public space of the mall.

INTERIOR STREETSCAPES

The abstract streetscape in shopping center design is hardly a new concept. It

dates back to Southdale, in Edina, Minnesota, the first enclosed mall opened in 1956 and designed by architect Victor Gruen. In most retail design, the concept is anything but abstract. This is not the case in the first-floor concourse in the Dallas Galleria. The typical lamppost-style fixture is replaced by slender cylindrical pylons randomly situated along the center axis of the mall floor, acting as a reassuring object of scale within the context of the three-story atrium. The selection of a warm Egyptian stone paving provides a neutral and modern backdrop for showcasing the elegance of these luminaires.

Of particular challenge with the use of escalators, is how to provide a comfortable graduated angle for the underside, to a height where circulation can occur below. In this instance, the team employed a simple, but effective lighting solution. Typically one of darkest areas in buildings, the non-navigatable area



A neutral palette of eucalyptus wood panels and transparent and back-painted glass railings provide additional reflective surfaces for the distribution of daylight. Indirect fluorescent luminaires uplight the underside of the third-floor corridor soffit (above). The new finishes also remedied the dated color scheme of the original interiors (top and bottom right).

under the escalator was enclosed with translucent glass panels and then backlit with an array of blue LEDs. This simple arrangement creates a positive space out of what is often a design liability.

The lighting becomes an organizing element, as specific fixtures are used to define each level: cylindrical light pylons on level one; cylindrical pendants on level two; and recessed disc fixtures on level three. Even the mall amenities, such as seating benches, are defined by perforated backlit stainless-steel bases. Inside the bench, a layer of acrylic lines the metal to prevent visibility of the fixtures and glare.

Today, retail design is often more about a "theme" than it is about design, often resulting in a parade of abstract oversized follies in bright primary colors. The renovation of the Dallas Galleria has not followed the formula that is typical of a shopping center facelift; rather the project is an example of how intelligent design that pays attention to both architectural and lighting details based in conceptual discipline and not thematic pageantry can be applied to retail environments. It is refreshing to have a precedent that illuminates alternative paths in retail design, both figuratively and literally. **THOMAS J. TRENOLONE**

DETAILS

PROJECT Galleria, Dallas

DESIGN ARCHITECT SMWM, San Francisco

ARCHITECT OF RECORD Omniplan, Dallas

LIGHTING DESIGNER T. Kondos Associates, New York

PHOTOGRAPHER Nick Merrick/Hedrich Blessing, Chicago

MANUFACTURERS

ETC
Indy Lighting
I.O. Lighting
Lighting Services Inc
Linear Lighting
Modular International
Pablo Pardo
Prudential Lighting
Winona

APPLICATIONS

Main color projector on catwalk above ice rink
Main downlights and accent lights throughout project
LEDs at escalator enclosures
Upper-level surface-mounted long- and short-throw accent lights
Upper-level linear fluorescent uplight
Uplights in palm tree boxes
Ground-floor cylindrical torchiere
Skylight luminaires
Decorative cylindrical pendant above seating areas



WINONA | CUSTOM DECORATIVE PENDANT | WINONALIGHTING.COM

This surface-mounted decorative pendant was fabricated in two lengths: 18 and 24 inches. It is comprised of a 3-inch-round brushed stainless-steel housing with a 9-inch-long white acrylic cylinder, and either a 6-inch or a 12-inch stem. The luminaire hides an electronic ballast inside a ceiling-recessed J-box, and calls for a 13W CPF [check] lamp. **CIRCLE 220**



LIGHTING SERVICES INC | M2901 SERIES | LIGHTINGSERVICESINC.COM

The medium- and long-throw high-intensity M2901 Series is specifically designed for a 100W PAR38 ceramic metal halide lamp. The extruded aluminum housing has an integral thermally protected electronic ballast. There is a self-locking feature for both horizontal and vertical focusing, and the capacity for numerous accessories including: color filters, spread lenses, louvers, hoods, light-blocking screens, and UV-blocking filters. Available in five finishes, the fixture measures 6 5/16 inches high by 10 inches wide. **CIRCLE 221**

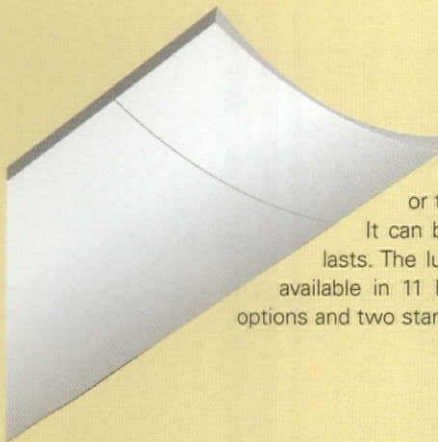


PRUDENTIAL LIGHTING | P-8900 | PRULITE.COM

This round, recessed luminaire has an 11 3/8-inch-deep housing, fabricated from die-formed 20-gauge steel, that provides even illumination. For use with T5HO, T8, or Biax lamps, and programmed-start and instant-start electronic ballasts, the extruded aluminum frame adds strength to the fixture while providing a clean architectural detail. Available in 2- to 6-foot diameters, the standard housing finish is gloss white and the standard exterior trim color is textured matte white. Concave, convex, or flat lenses are available. **CIRCLE 223**

ETC | SOURCE FOUR HID SPOTLIGHT | ETCCONNECT.COM

The Source Four HID ellipsoidal luminaire has numerous features and accessories including: a die-cast aluminum housing; 20-gauge stainless-steel shutters in a tri-plane assembly; high-impact-resistant thermally insulated knobs and shutter handles; two accessory slots; a steel yoke; a fixed 5-degree angle lens barrel; and anti-vibration shock mounts. The fixture, which comes standard in either a black or white finish, uses an integral electronic ballast and 150W ceramic metal halide lamps. **CIRCLE 222**



LINEAR LIGHTING | REED R110 | LINEARLTG.COM

The R110 provides indirect illumination by way of one or two T5/T5HO lamps in an extruded aluminum housing. It can be configured for either electronic or high-output ballasts. The luminaire can be stem, cable, or wall-mounted, and is available in 11 lengths from 2 to 12 feet. It has several accessory options and two standard finishes. **CIRCLE 224**

PABLO PARDO | ELISE LAMP | PABLODESIGNS.COM

Available in six heights—12, 18, 32, 48, 60 and 80 inches—the Elise was customized for the Galleria installation, which uses the 60-inch-tall version and has a 5-inch diameter. The diffuser is fabricated from white sandblasted polycarbonate, and the 36-inch-tall base is brushed stainless steel. Lamp type varies according to the height. In this instance, one 75W PAR30 lamp is required. **CIRCLE 225**



INDY LIGHTING | 422R DOWNLIGHT | INDYLIGHTING.COM

This recessed reflector/baffle 6-inch-diameter downlight uses PAR30 metal halide MasterColor lamps. The fixture is comprised of a specular Alzak aluminum reflector with a self-flanged trim and remote electronic ballast. The fixture is 12 inches tall from finish face to edge of housing. **CIRCLE 226**

BRING IN THE LIGHT

Skylights and carefully arranged program elements provide daylight where it is least expected.

"WHERE THERE IS LIGHT, KEEP IT GOING," SAYS ALASTAIR STANDING. MORE THAN A MOTTO, IT is a methodology that this sole-practitioner architect has been refining through a series of light-challenged Manhattan residential projects over the past several years. First, there was a loft on Broome Street. Once a photography darkroom, it required that Standing use an angled piece of reflective one-sided glass to direct light, entering through a skylight, deep into the darkest extremity of the space. Then there was the Rosser Studio, where Standing rendered the surfaces—windows, tabletops, and walls—that fell into the path of minimal daylight, translucent. And finally there is the Lederman Loft, where Standing's innovative lighting techniques have realized their fullest application to date.

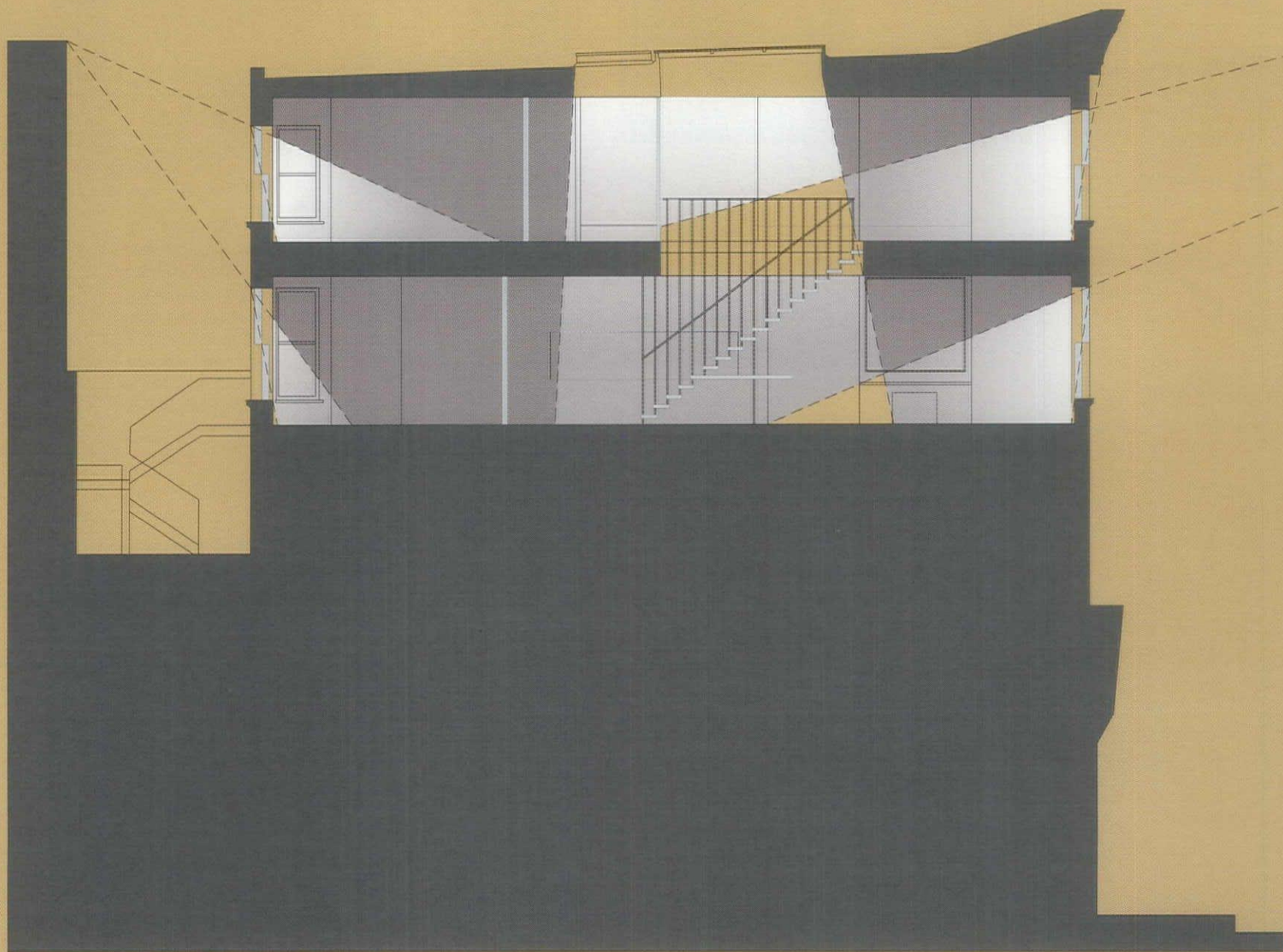
Situated on the top two floors of a Madison Avenue brownstone, the Lederman Loft presented very specific natural lighting concerns. "The problem with any of these row houses," says Standing, "is that they are dark in the center. You get usable space in the front and back, but the middle is completely dead." Standing solved this problem by inserting skylights above the center section of the space, both in the roof and between the two floors of the loft. Strong enough to walk on, the skylights were fabricated from a triple lamination of 1/2-inch annealed glass, one layer of which was frosted, topped by a 1/4-inch wearing surface. The same glass was used for the treads of a staircase that descends through the center of this space from the study to the kitchen. When light pours through the skylights and hits the treads, they transform into glowing bars, glistening and throwing light in all directions. Hanging the staircase from the floor opening by stainless-steel rods also minimized its structure and kept light obstruction to a minimum.

The second part of Standing's plan was to create an even distribution of

light throughout the loft, which involved allowing light from the east- and west-facing windows to flow freely toward the center of the space. "All the program elements had to be moved out of the way of the light," says Standing. "They're all pushed against the wall." The ceiling was kept clean and unobstructed by hanging fixtures that would create shadows during the day, with the exception of two 80W RT6 direct/indirect luminaires in the painting studio, and a 75W A19-lamped pendant above the dining table. The kitchen utilities are illuminated with recessed 20W lamps, and 150W to 300W baffled floodlights are placed in all daylight openings to maintain an even illumination into the night. "They're a substitution for daylight," explains Standing. "Once the sun goes down, you turn these on and there's always a sense that the light is coming from the same place."

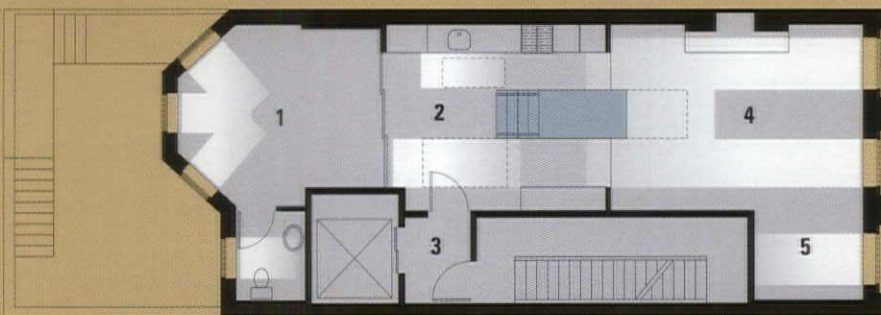
The choice of materials also keeps the light moving: Wood floors in the front and back of the lower level give way to white polished-porcelain tile in the kitchen that reflects light upward. Sliding frosted-glass screens were used wherever privacy was desired, such as between the bedroom and bathroom on the upper floor, and the studio and kitchen downstairs. The bedroom and bathroom screen is outfitted with two layers of perforated metal that can be shifted to create a completely opaque surface or pulled apart to allow light through.

Standing is methodical about working out his lighting solutions. He uses a combination of vector modeling, the program Lightscape, and other software packages to study the way light falls in a space, taking into account both the prevailing natural conditions and the restrictions of the built environment. What can result from this type of careful planning and scrutiny, as is evidenced by the Lederman Loft, is a surprisingly light-filled space where you would least expect to find one. **AARON SEWARD**

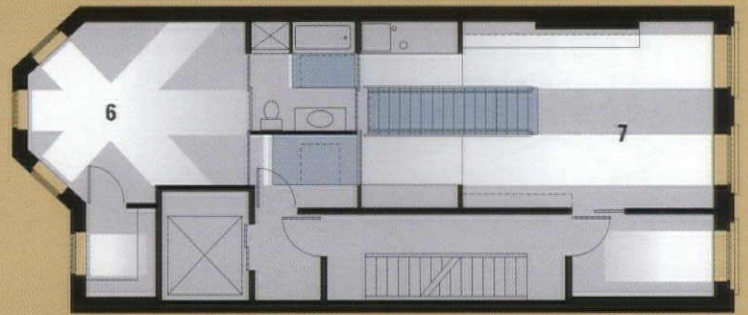




Plan diagrams (below) and an east-west longitudinal section (facing page) highlight the loft's glazed openings and the path and intensity of daylight that enters the apartment. The loft's focal point—an open-tread glass stair—allows light from a skylight above to fill the lower level and provides a unique backdrop for the kitchen eating area (above).



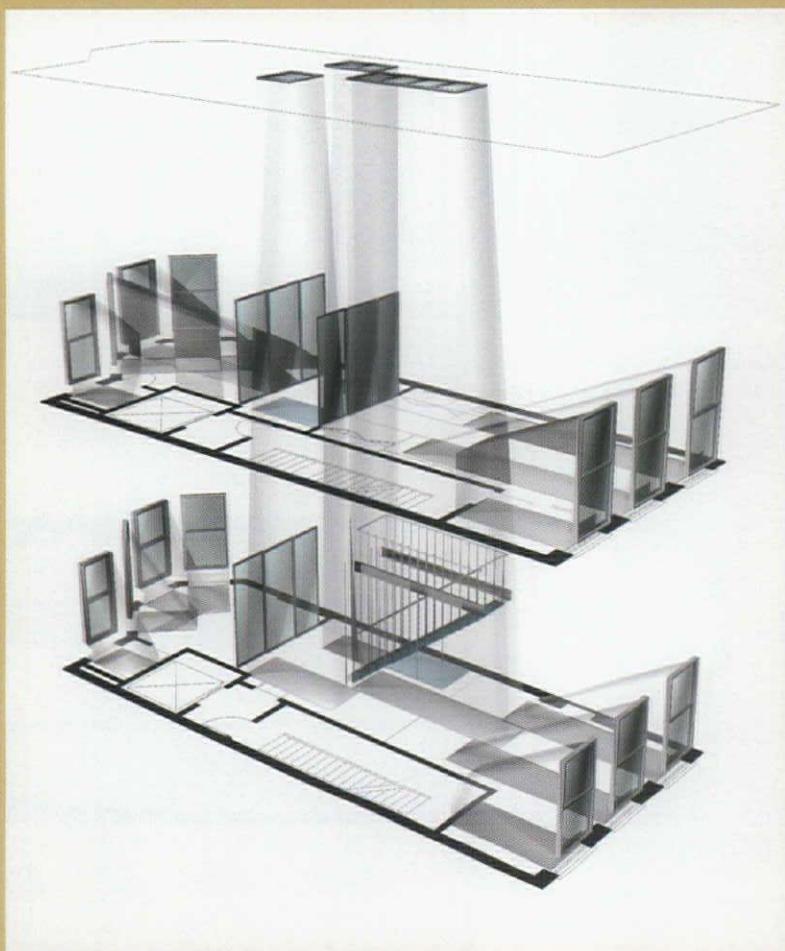
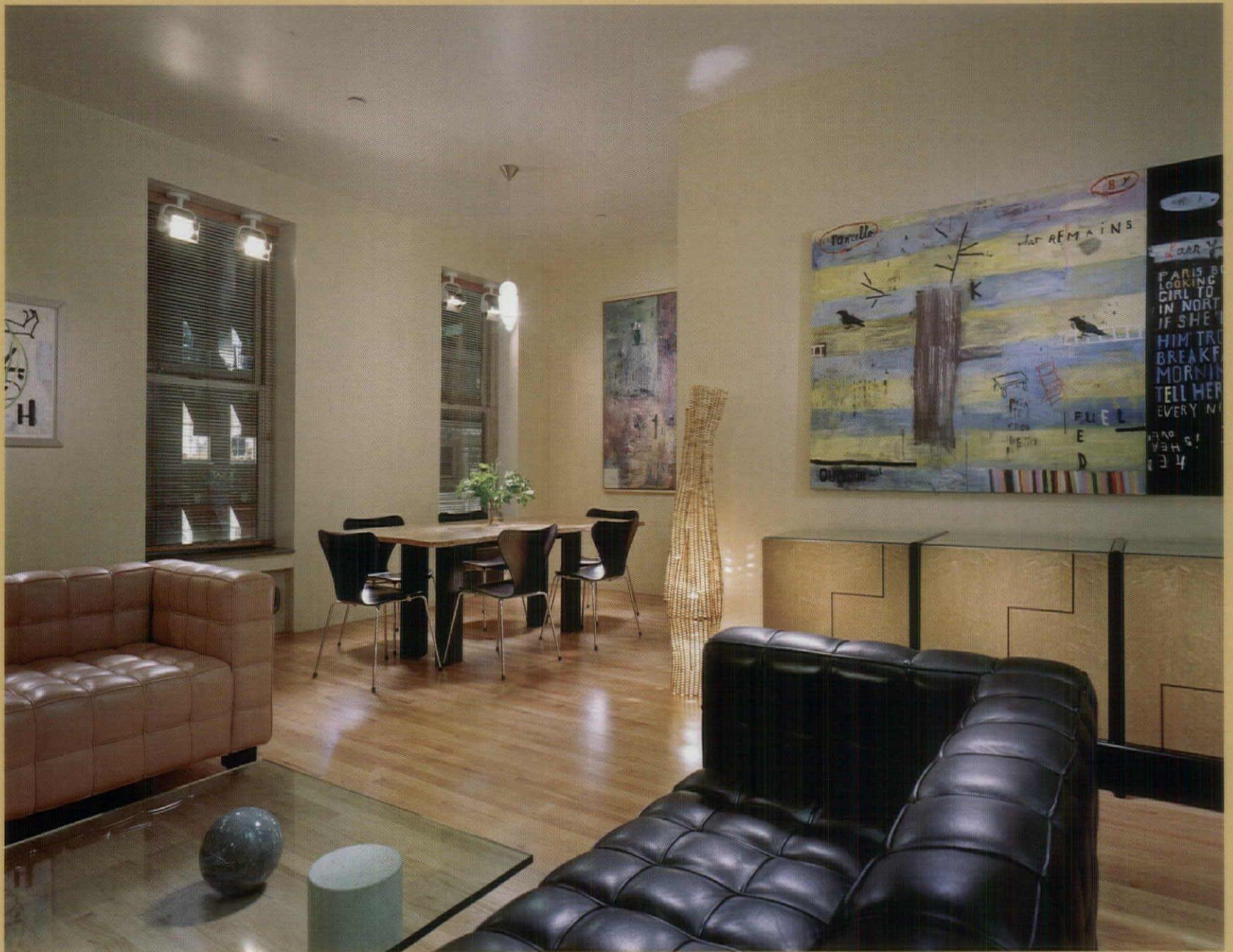
LOWER LEVEL



UPPER LEVEL

- 1 PAINTING STUDIO
- 2 KITCHEN
- 3 ENTRY
- 4 LIVING ROOM

- 5 DINING ROOM
- 6 BEDROOM
- 7 STUDY



An unexpected detail, T3 floodlights are mounted in the window frame opening. Positioned to mimic the angle of the sun, they provide a continuous feeling of natural light throughout the apartment, even on overcast days. A decorative pendant over the dining table provides additional illumination. An axonometric diagram (left) breaks down the loft's essential luminous planes that provide different levels of light transmission.

DETAILS

PROJECT Lederman Loft, New York City

ARCHITECT AND LIGHTING DESIGNER Standing Architecture, New York City

PHOTOGRAPHER Peter Mauss/Esto

MANUFACTURERS

Alcco
LeKlint
Leucos
Lightolier
Lutron
Reggiani
Sea Gull Lighting

APPLICATIONS

60W L20 Incandescents in bathroom
Decorative fixture with 75W A19 lamp in powder room
75W A19 Goccia pendant in dining room
Lytetube with T8 80W fluorescent lamps in studio
Maestro controls throughout the project
Papillon floodlight with T3 150W to 300W baffled lamp in all daylight openings
Ambiance recessed luminaire with MRC11 20W lamp in kitchen

REGGIANI | PAPILLON | REGGIANI.NET

This track-mounted projector uses a halogen lamp. The power supply cable is located in a concealed adjustment device that allows 350-degree rotation on the horizontal axis and 184-degree rotation on the vertical axis. The light beam can be adjusted by rotating the reflector around the fixed lamp. Available in three finishes—white, black, and metallized grey, the housing is fabricated from die-cast aluminum. The fixture measures approximately 8 inches wide by 10 inches high. **CIRCLE 230**



LEKLINT | HANGING LIGHT 172 | LEKLINT.COM

Designed in 1971 by architect Poul Christiansen, Hanging Light 172 is constructed from color-stable PVC. The hand-folded plastic sheeting is washable and antistatic. It measures 16 inches high by 17 1/2 inches in diameter and has a cord length of 60 inches. The luminaire uses one, 75W incandescent bulb that provides a clean white light diffused by the curved form of the housing. **CIRCLE 234**



ALKCO | LINCANDESCENTS | ALKCO.COM

These linear incandescent lamps are available in three lengths: 12, 20, or 40 inches. The lamps sit atop an extruded aluminum housing available in five finishes. Two keyhole mounting slots and a knockout for electrical connections are located in the backplate. Slide-in triangular reflectors are available for each side depending on the installation. The fixtures can be used as a single element or mounted end-to-end for continuous illumination. The fixture takes three lamp types: 25W L12, 60W L20 or 150W L40. **CIRCLE 231**

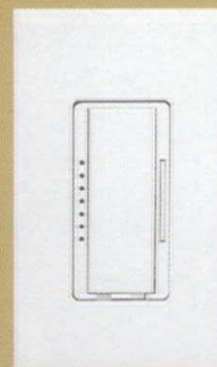
LEUCOS | GOCCIA | LEUCOS.COM

A hand-blown glass pendant, Goccia is available in two lengths: 11 3/4 or 17 5/8 inches. Incandescent light sources—a 60W G16 or a 100W A19—provide illumination through a smoked white and clear crystal glass diffuser. The canopy is finished in brushed aluminum and mounts to a 4-inch junction box. A 10-foot cord comes standard with the fixture, and additional lengths are available. The luminaire is also available in wall, ceiling, table, and floor options. **CIRCLE 232**



LUTRON | MAESTRO CONTROLS | LUTRON.COM

This family of high-tech "smart dimmers" comes equipped with microprocessor technology and fits in any standard wallplate opening. Two taps on the switch bring lights to full brightness and a press and hold on the switch slowly fades lights to "off" over 10 seconds. LEDs indicate light level and act as a locator in the dark. The system allows multi-location dimming from up to 10 locations. There are several receptacle options, accessories, and wallplate configurations available. **CIRCLE 235**



SEA GULL LIGHTING | AMBIANCE | SEAGULLLIGHTING.COM

This miniature-recessed luminaire uses a 20W MRC11 lamp, and provides a high-intensity, focused light. The housing finish is available in black, and measures 2 3/4 inches in diameter, 3 1/4 inches high, with an extend of 1/4 inch. **CIRCLE 233**



LIGHTOLIER | LYTETUBE | LIGHTOLIER.COM

This 6-inch-diameter cylindrical-shaped direct/indirect luminaire uses four T8 lamps. The housing is fabricated from extruded aluminum with 1/8-inch-end-caps and comes standard with a baked powder-coat white enamel finish. The lens is comprised of an extruded clear acrylic linear ribbed lens on top and a prismatic lens on the bottom. Two mounting options are available: cable suspension or stem. **CIRCLE 236**

SPOTLIGHT ON THE PAST



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MONTREAL IS UNIQUE IN THAT IT CAN TRACE ITS 350-YEAR HISTORY BACK TO AN EXACT SPOT, WHAT IS today the intersection of Rue de la Commune West and Place d'Youville in Old Montreal, the city's historic district. To preserve this legacy and centuries of archeological findings, La Pointe-à-Callière Archeological Museum was built over the excavated remains of the site. Montreal-based architect, Dan S. Hanganu, who completed design of the museum in 1992, was also responsible for the project's interior lighting, but an overall exterior architectural lighting scheme for the building was not devised until many years later.

In 2001, having already completed a successful urban lighting master plan for Old Montreal, and illumination schemes for many of the most prominent historic structures in the area (City Hall, Bonsecours market, the Old Courthouse, Notre-Dame Basilica, and the church of Notre-Dame-de-Bon-Secours), Gilles Arpin was the obvious choice to design the exterior lighting for the museum, which sits at the western-most edge of the historic neighborhood.

Arpin is no stranger to lighting. He spent 20 years in the entertainment industry working as a head electrician, lighting director and designer, technical director, and production manager for opera, ballet, and musical productions. Touring shows around the world, Arpin became fascinated by urban environments, so much so that he studied urban planning for two years. Recognizing that lighting could be used as an urban planning tool, he spent the first half of the 1990s completing several projects in Montreal, working to "raise the profile of urban lighting design." In 1996, Arpin founded Éclairage Public, which means "public lighting," to specialize in the illumination of public spaces and historic buildings. While such a focused practice may seem like a risky business venture to some, Arpin explains that Montreal and the Minister of Culture have allocated approximately \$8 million just for the illumination of historic buildings, streetscapes, and façades.

For La Pointe-à-Callière, Arpin's challenge was to respond to the specific architectural elements of the museum, the surrounding site, and the larger context of Old Montreal's lighting master plan. The museum's lighting scheme creates a language complementary to the building's masonry form, a language that plays with contrasts of solid and void, heavy and light, opaque and transparent, and the site's transition from a commercial setting to one that is residential.

The three-story museum has three main components: the new building (referred to as the "Éperon"); the subterranean archeological remains where museum visitors can walk through several centuries of Montreal's physical history; and the former Customs House. The new building is the complex's main focus, and sits on the only triangular site in Old Montreal, the point where the Saint Lawrence River and the Saint Pierre stream once converged. The last major building to occupy the site was the Royal Insurance Company.

Arpin's lighting scheme relies on color to reinforce the building's architecture. A general wash of light is provided with 150W spotlights attached to the surrounding historic-style street lampposts. The fixtures are fitted with snoots to prevent light from directly shining in pedestrian sight lines. A warm color palette—red, yellow, and orange—is used for interior spaces that are visible from the exterior and the architectural building features that express human activity. A cooler color palette—white, blue, and green—is applied to the exterior portions of the building that face neighboring residential buildings.

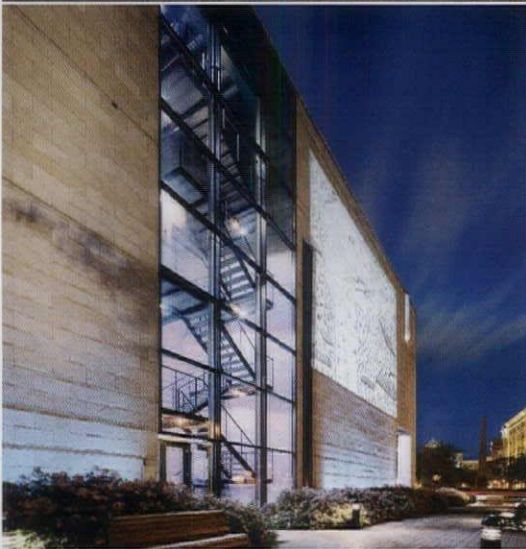
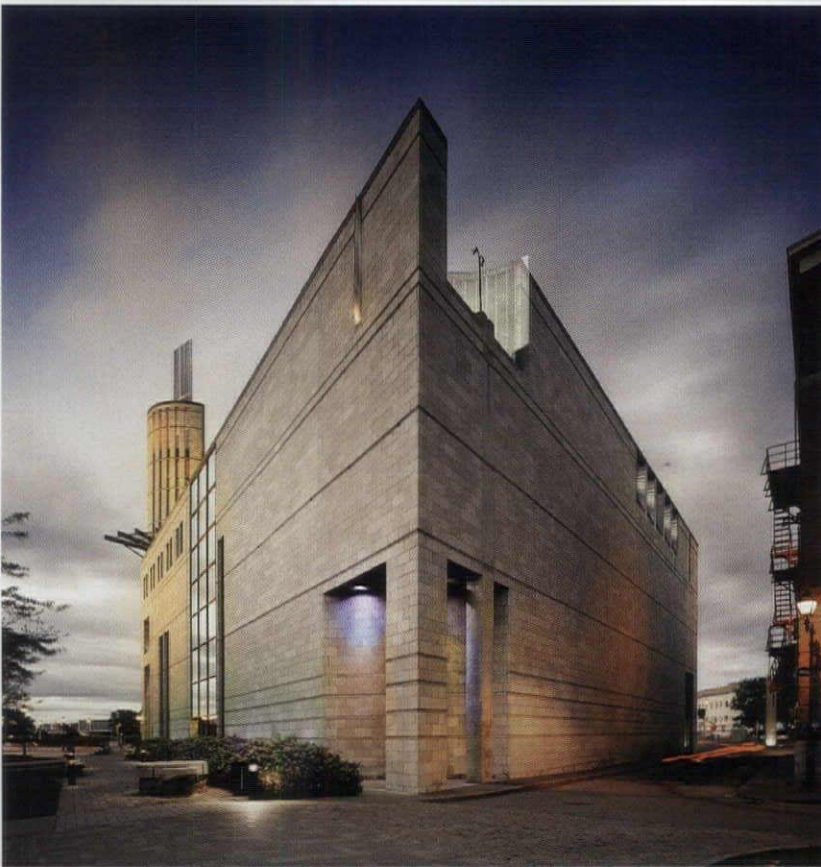
The greatest concentration of color occurs at the top of the tower, which houses the vertical circulation elements—a stair and an elevator. Paying homage to the city's nautical tradition and the Saint Lawrence River directly across Rue de la Commune West, the tower resembles the prow of a ship. Since no penetrations could be made in the elevator core walls to attach light fixtures, fluorescent lamps with pink, yellow, and red sleeves were placed on the tower's third-floor stair landing to illuminate the interior of the circular volume. The exterior of the prow is highlighted with in-ground ceramic metal halide sources located at the bottom of the tower.

Although the building is a masonry structure, the two main façades are "lightened" with large glazed openings. On the south façade, pedestrians can view the excavations protected inside. At night, illuminated in red by means of HID spotlights, the archeological remains take on a theatrical set-like appearance.

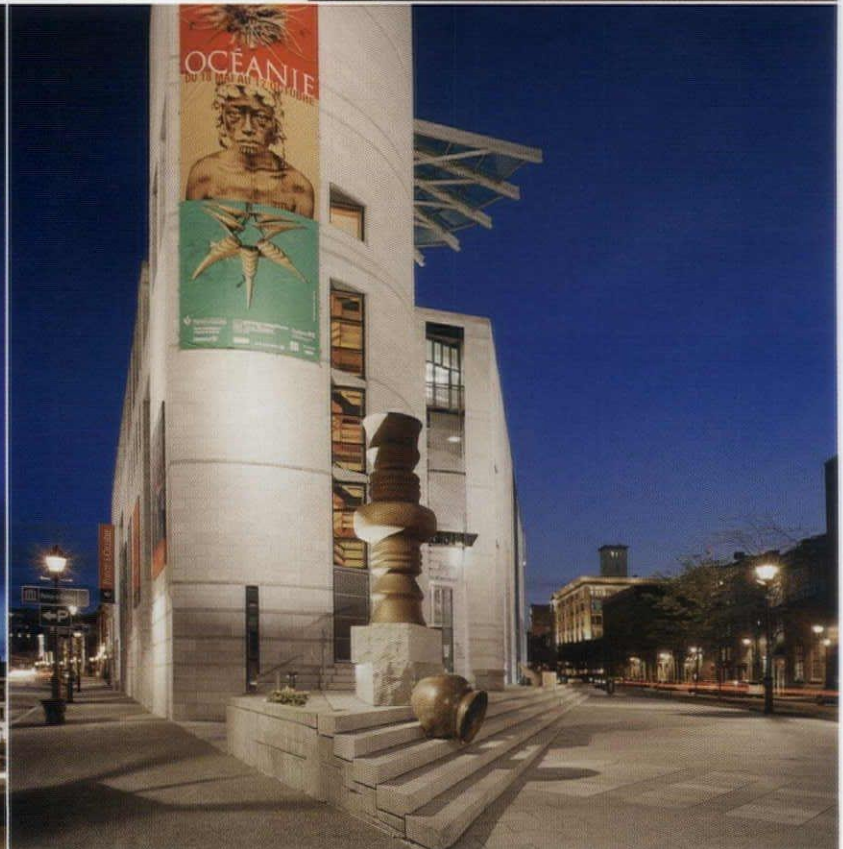
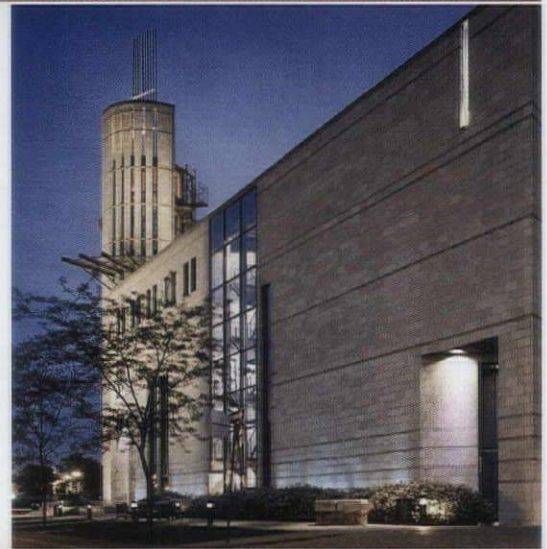
Also visible on the south elevation is an exterior colonnade, an outdoor dining area, which is part of the museum's third-floor café. The horizontal cross planes are bathed in red light, keeping with the attachment of specific activities to a particular color palette.

On the north elevation, the transparent section of the façade houses an interior egress stair, and MR16s are used to highlight the structure, turning the mundane into something dramatic. The north elevation also features custom-designed linear fixtures sourced with LED arrays, which graze the stone banding of the façade. Another highlight occurs in the summer months, when a large expanse of the façade functions as a screen, displaying projected historic images from the museum's collection.

Perhaps owing to his theatrical background, Arpin's approach to lighting is based on an economy of means, both in terms of equipment and technique. The lighting scheme for La Pointe-à-Callière seems deceptively simple upon first examination, but when one looks more closely, it is apparent that there is a rigorous system delineating volumes from planes. The result is a contemporary project that stands on its own, but also fits comfortably within the larger context of this historic environment. **ELIZABETH DONOFF**

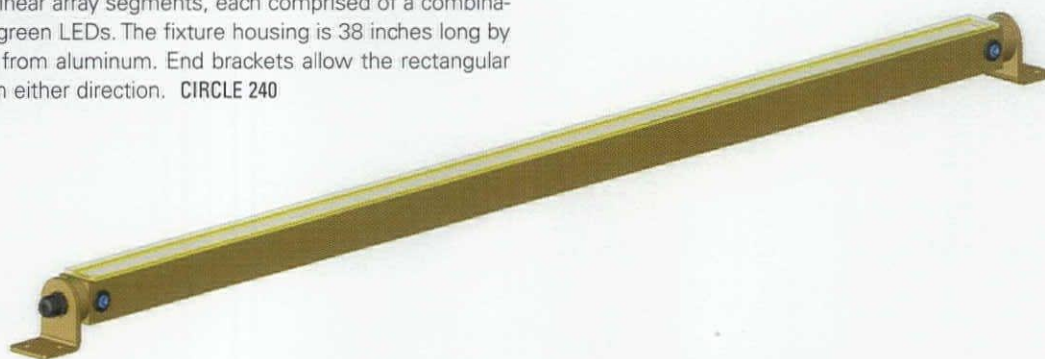


Visitors, arriving from the adjacent residential section of Old Montreal, are greeted by a landscaped pedestrian area to the left of the museum and the stair tower in the distance (above left, and right). Two features of the building's north façade are a glazed opening that reveals an egress stair, and projections of historic images from the museum's collection (above right, and left). The south façade, along the main thoroughfare of Rue de la Commune West, illuminated with a warm color palette of reds, yellows, and oranges, reveals the archeological excavations within through a glass window wall, and the third-floor exterior colonnade (below left). Reminiscent of a ship's prow, the tower, which houses vertical circulation elements, marks the tip of the triangular site (below right) and glows from within—the result of fluorescent sources wrapped in red, yellow, and orange sleeves (facing page).



LUMID | LED UPLIGHT | LUMID.COM

This custom-designed LED uplight, set back 6 inches from the building façade, houses three joined 1-foot linear array segments, each comprised of a combination of 24 white, blue, and green LEDs. The fixture housing is 38 inches long by 1 inch high, and fabricated from aluminum. End brackets allow the rectangular tube to rotate 45 degrees in either direction. **CIRCLE 240**



WE-EF LIGHTING USA | FLC131/FLB141 | WE-EF.COM

The FLC131 (shown far left) and FLB141 (shown left) accent floodlights use ceramic metal halide sources and remote-mounted ballasts. They offer narrow symmetric and bi-symmetric distribution, respectively. The luminaire body is constructed from one-piece die-cast marine-grade aluminum alloy in three standard finishes—black, white, and grey metallic—and a clear, thermal-shock-tempered glass lens. The fixture is meant to be mounted over a 4-inch recessed octagon box. There is a universal mounting canopy for horizontal adjustment, and a full range “locking” knuckle for vertical positioning. **CIRCLE 241**

RUUD LIGHTING | DF4/DF7-S SERIES | RUUDLIGHTING.COM

The DF Series is a directional floodlight for HID PAR lamps with a die-cast copper-free aluminum housing. For use with a 35W PAR20, 70W PAR30, or 100W PAR38 lamp, the fixture is sealed with an O-ring system for watertight construction. The fixture head rotates 360 degrees and has a tilting range of 125 degrees. Surface mounting is possible over an octagonal, 4-inch-square or single-gang J-box with die-cast ballast compartment. **CIRCLE 242**



LUMASCAPE | LS343 | LUMASCAPE.COM

This stainless-steel marine-grade in-ground uplight can be used with a variety of lamp sources including metal halide and compact fluorescent. The luminaire is available in three body depths, installation selections, and a choice of fixture covers including: flush, square flush, and recessed. Three glass lens types are also available: toughened optiwhite, grip, and borosilicate. Additionally, the fixture features a modular gear tray, integral or remote ballast options, and side or bottom cable entry. **CIRCLE 243**



DETAILS

PROJECT La Pointe-à-Callière Archeological Museum, Montreal
ARCHITECT Dan S. Hanganu Architects, Montreal, in a joint venture with Provencher Roy Architects, Montreal
LIGHTING DESIGNER Gilles Arpin, Éclairage Public, Montreal
LIGHTING COSTS \$400,000 (Canadian)
WATTS PER SQUARE FOOT 3.4
PHOTOGRAPHER Marc Cramer, Montreal

MANUFACTURERS

ETC
 Lumascape
 Lumid
 Peerless-Electric
 Ruud Lighting
 We-ef

APPLICATIONS

South façade window spotlights
 Tower in-ground uplights
 North façade custom-designed LED linear uplights
 Fluorescent lamps in tower
 Entrance lighting
 Façade and roof ceramic metal halide floodlights

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SMITHGROUP LOBBY, DETROIT

CHALLENGE In 1999, when full-service architectural engineering firm SmithGroup moved into the Guardian Building, it renovated the ground-floor lobby and inserted a glass and steel conference center pavilion within the elaborate three-story-high art deco vaulted space. Recently, when the building ownership changed hands, SmithGroup relocated the ground-floor reception area to its existing office space—a standard floor, just over 8 feet tall. With a limited budget and the confines of a shallow floor-to-ceiling height, a creative design concept was required to address a variety of constraints, namely the relocation of facilities to another area within the same building and translation of the program requirements to the new, albeit much smaller, space.

ARCHITECTURAL AND LIGHTING SOLUTION Home to SmithGroup's team of five lighting designers, the Detroit group oversees the lighting for all projects throughout the company's nine nationwide offices. For their own relocation and renovation, the team turned to a sustainable design solution that necessitated "cracking down and maximizing the reutilization of existing elements," says SmithGroup senior lighting designer, Jeff Gerwing. Nothing went to waste: All materials, including the glass, structural elements, ceiling panels, furniture, and operational lighting fixtures were moved up to the 17th floor for reuse.

"We needed to create a different feel in the new environment from what had been in the grand historic volume," Gerwing says. Since the re-creation of the lobby space required the same functions—a reception area, an entrance for clients and vendors, a gallery space to showcase the firm's work, and conference rooms—the elements were applicable to the reworked design. As Rodrigo Manriquez, SmithGroup senior lighting designer, explains, "There is not only programmatic reuse in terms of the functional aspects of each one of the components, but also a material reuse."

Upon arrival, visitors are greeted by the reception area where, to the left, a backlit glass wall creates an interesting focal point. "Because this is the company's corporate headquarters," Gerwing says, "it has to speak to clients when they walk through the front door." As the primary focus within the space, this wall acts as the

main element in the lighting hierarchy and delineates the "front of house" public areas from the "back of house" individual offices, studio, and meeting rooms. A SmithGroup decal, applied to the back of the glass panels, presents the firm's corporate identity and new branding color, orange, which is visible throughout the design. Linear T5 fluorescents placed in a cavity approximately a foot behind the glass illuminate the wall, providing an asymmetric light distribution.

Perforated metal panels, originally from conference room ceilings in the previous lobby configuration, were transformed into a suspended horizontal ceiling plane, providing the second layer of light in the overall scheme. Rectangular pieces of white and orange glass, backlit with simple striplights, sit below the panels masking holes from original fixtures and creating a soft glow that spills out around this custom-designed assembly.

The luminaires' reflection on the polished travertine floor guides visitors subliminally to the sculptural focal point of the space: A model of downtown Detroit, rotated to provide a plan view and which highlights the many SmithGroup-designed buildings in the city. "It speaks to our legacy here in Detroit," Gerwing says. Lit simply with MR16 tracklights set closely to the model, the technique adds contrast and texture to the monochromatic object. Further adding to the dynamic quality of the space, five LCD screens extend from the backlit glass wall and provide a multimedia gallery experience of firm projects, marketing efforts, and case studies.

Creative lighting solutions such as those employed in the new reception area also help to visually expand the office. Although the light levels are the same as in the original ground-floor lobby (no more than 5 footcandles), the gradient from the backlit wall creates a brightness on the perimeter volume of the corridor that helps increase the perceived size of the area. "This space would not be the same without the lighting," says Gerwing. "It's integral to the process. It also debunks the myth that lighting has to be expensive. The treatments are simple, but visually rich." **SALLIE MOFFAT**

CLOCKWISE FROM TOP LEFT: MODEL OF DOWNTOWN DETROIT, THE FOCAL POINT OF THE LOBBY, THE ORIGINAL RENOVATION; CURRENT RECEPTION AREA.

DETAILS

PROJECT | SmithGroup Lobby, Detroit

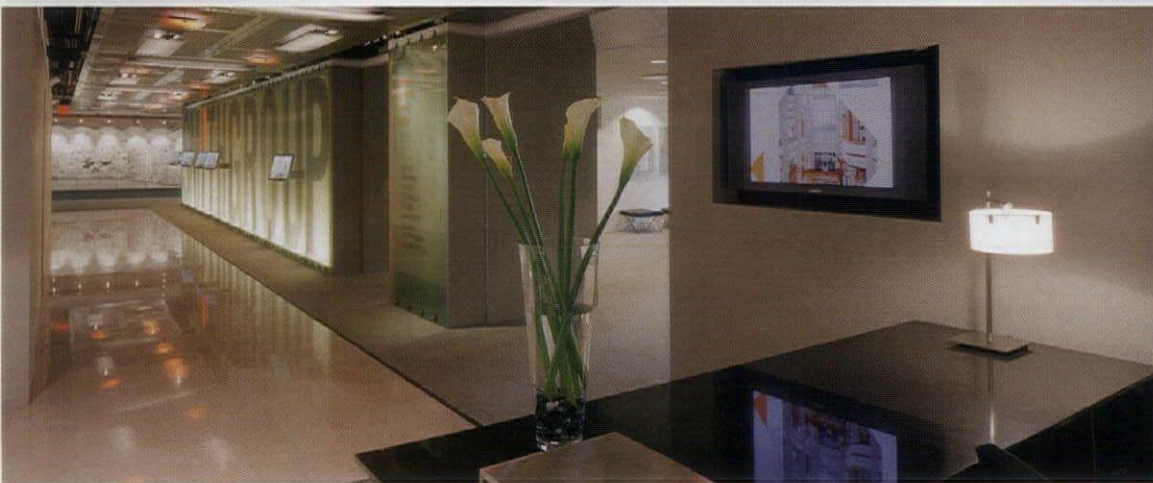
DESIGN TEAM | SmithGroup, Detroit (architect and lighting designer)

PHOTOGRAPHERS | Laszlo Regos, Berkley, Michigan (left, top and bottom); Justin Maconochie, Ferndale, Michigan (right)

TOTAL SQUARE FOOTAGE | 5,000

WATTS PER SQUARE FOOT | 0.8

MANUFACTURERS | Blauet, Belfer, Elliptipar, Erco, Zumtobel Staff



HUMAN RIGHTS CAMPAIGN, WASHINGTON

DETAILS

PROJECT | Human Rights Campaign Headquarters, Washington

ARCHITECT | HOK, Washington

INTERIOR DESIGNER | SOM, Washington


LIGHTING DESIGNER | MCLA, Washington

PHOTOGRAPHER | Ron Solomon, Baltimore

TOTAL SQUARE FOOTAGE | 40,000

WATTS PER SQUARE FOOT | 2.5 (lobby); 1.3 (office floors)

MANUFACTURERS | Artemide, Cooper Portfolio, Elliptipar, Flos, Klemm, Selux, Vitra, Zumtobel Staff

 more information at WWW.ARCHLIGHTING.COM

CHALLENGE For the Human Rights Campaign, a nonprofit organization that advocates gay, lesbian, bisexual, and transgender civil rights, the purchase of its headquarters in 2002 was a significant step in creating a presence in Washington, D.C. However, the existing mid-century structure required a substantial transformation to become a contemporary space that would appeal to the many design-savvy donors, and also convey a sense of transparency—intended as a symbolic visual connection to the community, and a metaphor for the openness of the campaign.

ARCHITECTURAL AND LIGHTING SOLUTION In order to maximize the visibility and openness of the eight-floor structure, HOK replaced the old front-facing windows with two large curtain walls, suffusing the building with natural light. Inside, with interiors designed by SOM, open-plan work areas and floor-to-ceiling windows reiterate the organization's request for transparency. Nestor Santa-Cruz, then lead designer with SOM, says, "For typical floors, it was important that the overall feel be of 'equality,' more like an open loft."

A neutral palette with bright accent colors and bold graphics was chosen to convey "not a corporate scheme, but a timeless one." In addition to blue and yellow, the colors making up the organization's equal-sign logo that is used intermittently throughout the space, Santa-Cruz adds, "we incorporated orange and lime green as minimal accents to an otherwise white scheme. The idea was that the colors would symbolize the openness of the Human Rights Campaign."

The lobby is bright and welcoming, and connects to both the Equality Forum, a public space used for meetings, lectures, and social gatherings, and a conference center. "It was critical that the ground floor be appropriate for public spaces," Santa-Cruz explains, "that it represent the branding of the building and act as a shared lobby for tenants." Here, a custom 48-foot continuous linear fluorescent fixture elongates the lobby. Its reflection on the conference center's glass doors gives the illusion that the luminaire extends into the adjoining space. MR16s, 2 feet on center, illuminate sections of limestone; and wood floor panels used on the elevator bank wall act as sculptural features and

incorporate an element of surprise into the design.

Santa-Cruz worked closely with lighting firm MCLA principal, Maureen Moran, to implement his vision. Moran says, "We designed the Equality Forum first and then took the lead from what was selected. Once the model was determined, we used it throughout the space."

Behind the elevator bank and reception area is the Forum, where one glass wall, and another partially shaded window to the glass-fronted entrance, flood the open white space with daylight. Dimmable combination fluorescent and halogen linear fixtures provide ambient illumination, and also reflect onto the white terrazzo floor. In addition, an indirect cove light located in the dividing wall contributes to the ambient environment and recessed accents provide fill light when required.

At the back of the Forum, also accessible from the lobby, is the conference center. Flexible room and furniture configurations are lit by slim indirect dimmable T5HO pendants, while recessed halogen downlights accent credenzas and room partitions. As Moran says, "There isn't as much flexibility as in the Equality Forum, but it is functional and attractive and the selection of fixtures works with the clean lines."

On the upper office floors, textured white porcelain-tiled walls opposite the elevator doors are bathed in yellow light. "Not inherent in the material itself, the color acts as a continuation of the transparency theme," explains Santa-Cruz, and also reinforces the continuity of color throughout the building. A unique design feature carries the elevator lobby into the tenant space: A 40-foot-long linear pendant extends into the open-plan work area through a cut out in a yellow glass partition. As well as 4-inch-by-4-foot linear fluorescents and a task light (which allowed for fewer ceiling fixtures) illuminating each workstation, surface-mounted luminaires denote pathways throughout the floor.

"The lighting is simple, functional, graphic, and more than anything, architectural," Santa-Cruz explains. Christopher Braman, community action program manager at the Human Rights Campaign, is enthusiastic about this approach. He says, "It's a great system. We can change a meeting into a quick comfortable environment for a reception at the flip of a switch." **SALLIE MOFFAT**





Luminaires that were not incorporated directly into the architecture were selected for their visual aesthetics. In the Equality Forum (opposite page), a wall-mounted fixture acts as both a sculptural element and designates podium placement. Yellow glass dividing panels at computer workstations are accented by recessed halogen downlights (top left). Horizontal and vertical planes are used thematically throughout the design, seen in the conference room (above), lobby area (bottom left), and tenant spaces (below).



PROFESSIONAL LIGHT



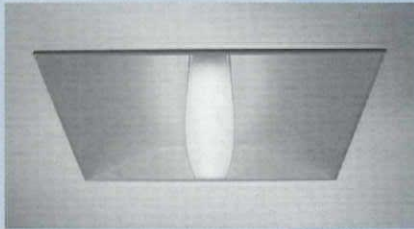
LUTRON | SMART SENSORS | LUTRON.COM

One of three new lines of occupancy-based sensors, the wall switch Smart Sensor has both an infrared detector to locate moving heat signatures, and an ultrasonic detector to determine sound wave disruptions. Its self-adjusting technology modifies sensitivity and response time according to the room, providing protection against false tripping. Ideal for small spaces that are not consistently occupied, the wall switch is a solution for replacing traditional wall switches with automated light control. **CIRCLE 125**



ARCHITECTURAL LIGHTING WORKS | LIGHTPLANE LINEAR 11 | ARCHLTGWORKS.COM

A variety of custom open heads and two parallel anodized aluminum channels make up this luminaire. Heads are attached in a 6 1/4-inch-wide slot between the two channels, and the lamp sits on the same plane as the bottom of the track, creating a recessed appearance. Range of motion is 180 degrees on the outer ring and 120 degrees on the inner ring. The direct/indirect twin channel with T5 fluorescent uplights and MR16 halogen downlights (shown) is available in 4- and 8-foot lengths. **CIRCLE 126**



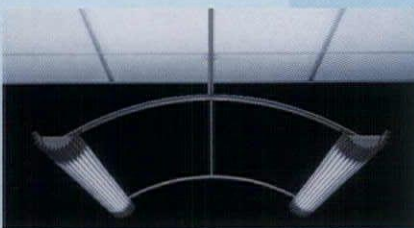
FOCAL POINT | BIRDIE | FOCALPOINTLIGHTS.COM

In addition to concealing T5, T5HO, or Biax lamp options, Birdie's three-piece frosted acrylic diffuser shield locks to the housing through a snap-fit connection and is easily removed for lamp access and maintenance. At just over 3 1/2 inches deep and 2 feet square, this recessed indirect fixture is available in a matte satin white finish, and can be mounted in continuous rows to provide a soft, uniform light distribution. The luminaire's low-gloss matte finish controls glare and provides high efficiency. **CIRCLE 127**



ALKCO | EXPRESSIONS | ALKCO.COM

This surface-mounted direct/indirect linear fluorescent luminaire has a low-profile design and can be horizontally or vertically installed. A choice of solid or perforated contoured glare-free fascia houses T5, T8, or quad-tube fluorescent lamps. Expressions is offered in soft white powder-coated paint or anodized aluminum, though custom colors are also available. **CIRCLE 128**



PEERLESS | PARALLELS | PEERLESS-LIGHTING.COM

With lamps powered through anodized aluminum stems, this fixture has a slim and sophisticated form. Lamped with two T5 or T5HO fluorescents, direct light is cast through a striated diffuser creating a linear pattern along the length of the fixture. Indirect optics bathe the ceiling and space below with soft light. Available in 4- and 5-foot lengths, each lamp arm is 3 inches wide and is made up of an extruded translucent white acrylic diffuser. The luminaire is 23 inches wide overall. **CIRCLE 129**



REGENT | LEVEL | REGENT.CH

Level, a freestanding uplight with reflector technology for direct/indirect illumination, is also available in pendant and wall-mounted versions. Adjustable symmetric (shown) or directional heads with left or right positioning allow for flexibility and, according to the manufacturer, provide a glare-free uniform luminance. Made of aluminum, with a two-sided anodized matte chrome base pole, the fixture has an optional motion detector and dimmer. **CIRCLE 130**



LUXO | AIR | LUXOUS.COM

The adjustable spring-balanced arm of this desktop luminaire allows the shade to remain horizontal to the work surface, thereby providing an asymmetric light distribution free of glare and shadows. The wedge-shaped shade atop the 27-inch-long tubular steel arm houses a 35W halogen lamp. Available with a weighted base or a mounting clamp, Air also comes with an arm length of 32 inches and is offered in matte black and gray aluminum finishes. **CIRCLE 131**

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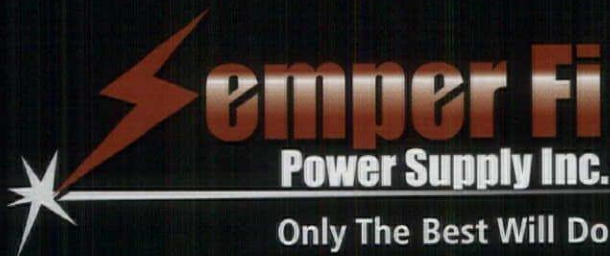
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THE JEWELRY OF ARCHITECTURE

THE VOCABULARY OF DECORATIVE LIGHTING

JAMES BENYA

IN THE MODERN PRACTICE OF ARCHITECTURAL LIGHTING, SOONER OR LATER ONE DISCOVERS THAT LIGHTING design is best described by layers of light, an approach in which principal lighting requirements are addressed separately before being coordinated into a unified composition. Depending on the designer, the number of layers may be as many as eight, but for most practitioners, four will suffice.

- **THE AMBIENT LAYER**, also called “fill light,” is non-focal, general illumination. The amount and type of ambient lighting helps establish the basic mood or “ambiance” of a space. It does not usually create visual interest.
- **THE TASK LAYER** is dedicated to the principal activities of a space. In rooms where tasks, such as reading or manufacturing predominate, this layer provides visual interest.
- **THE FOCAL LAYER**, also called “key light,” is dedicated to illuminating displays in a space. In rooms where displays dominate, this layer creates visual interest.
- **THE DECORATIVE LAYER’S** primary role is to attract the eye in order to establish or reinforce the architectural design or theme. But decorative lighting may also provide ambient, task, or focal lighting in the process.

Sometimes a fifth layer is considered: “light as art.” Because of the unique tools available to create this layer—notably LEDs and theatrical equipment—and their creative potential, lighting effects have been increasingly substituted for conventional art. In most cases, these effects cannot be considered “architectural lighting,” since they cross the point at which architecture becomes just a structure to support the light show. It is helpful to separate lighting approaches into two major categories: “classical,” in which lighting is an integral part of using and appreciating architecture; and “architainment,” in which modern controls, gobos, and color-changing capabilities seem to dominate. This report is aimed at classical design, although its ideas can be used in more contemporary approaches.

THE LANGUAGE OF DECORATIVE LIGHTING

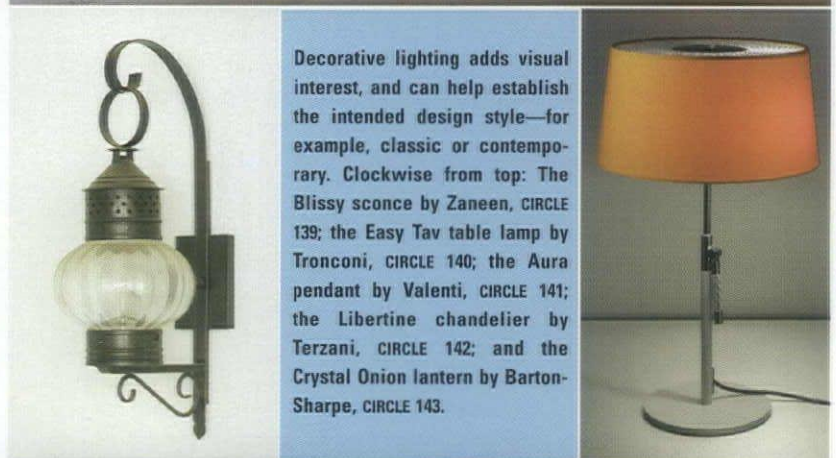
Lighting has evolved over time, in particular as part of the architectural details of a given period. For practical reasons involving the use of flame as a light source, most historic luminaires included some type of transparent, translucent, or perforated enclosure and venting. To this day, traditional luminaire styles tend to embody these characteristics, since their original purpose also suits electric lighting.

We use historic lighting terminology today to also describe decorative lighting.

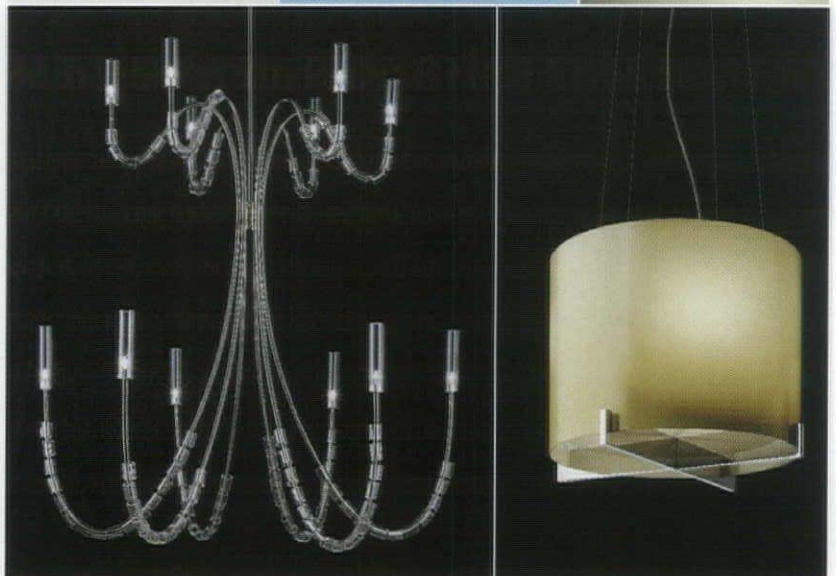
- **CHANDELIER:** A French word meaning literally “holder of candles,” chandeliers illuminated large and grand spaces, often employing elaborate lowering mechanisms so that dozens of candles could be lit from the floor. We tend to associate chandeliers today with suspended decorative lighting that plays a formal ornamental role.
- **PENDANT:** A word meaning “hanging ornament,” primarily applying to jewelry and lighting. A broader classification of luminaires in which chandeliers could also be included, though generally describing a decorative class that is less formal and, often, less expensive.
- **SCONCE:** From the French word *esconce*, literally meaning “holder of light,” this term is only used today to describe an ornamental wall fixture.
- **LANTERN:** A traditional word suggesting a more utilitarian light—often mounted to a post, wall, or arm—lantern is associated almost exclusively with ornamental and themed lighting.
- **LAMP:** A historic word still associated with portable lighting of classic construction, lamp often takes an adjective like “floor” or “table.”

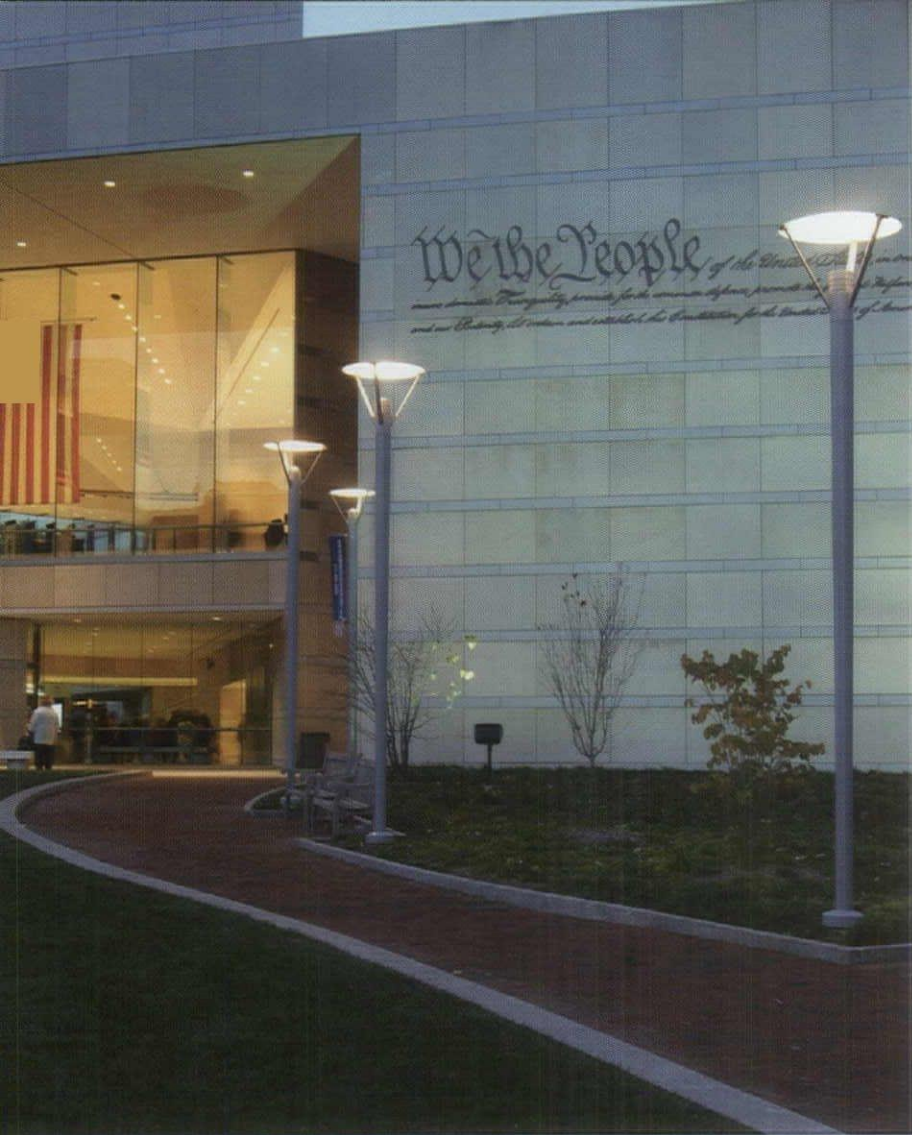
We also use more practically rooted terminology, based on:

- **HOW THE LUMINAIRE IS MOUNTED**—track, wall bracket, or string light.
- **WHERE THE LUMINAIRE IS SEATED**—pier light or post light.
- **WHERE THE LUMINAIRE IS LOCATED**—ceiling light or street light.



Decorative lighting adds visual interest, and can help establish the intended design style—for example, classic or contemporary. Clockwise from top: The Blissly sconce by Zaneen, CIRCLE 139; the Easy Tav table lamp by Tronconi, CIRCLE 140; the Aura pendant by Valenti, CIRCLE 141; the Libertine chandelier by Terzani, CIRCLE 142; and the Crystal Onion lantern by Barton-Sharpe, CIRCLE 143.





Ritorno RS - National Constitution Center

SELUX Ritorno fixtures were chosen to grace the newly landscaped grounds of Independence Historical Park in Philadelphia which encompasses the national landmarks, Independence Mall and the National Constitution Center. Ritorno architecturally designed luminaires from SELUX offer uniform, virtually shadow-free illumination without glare.



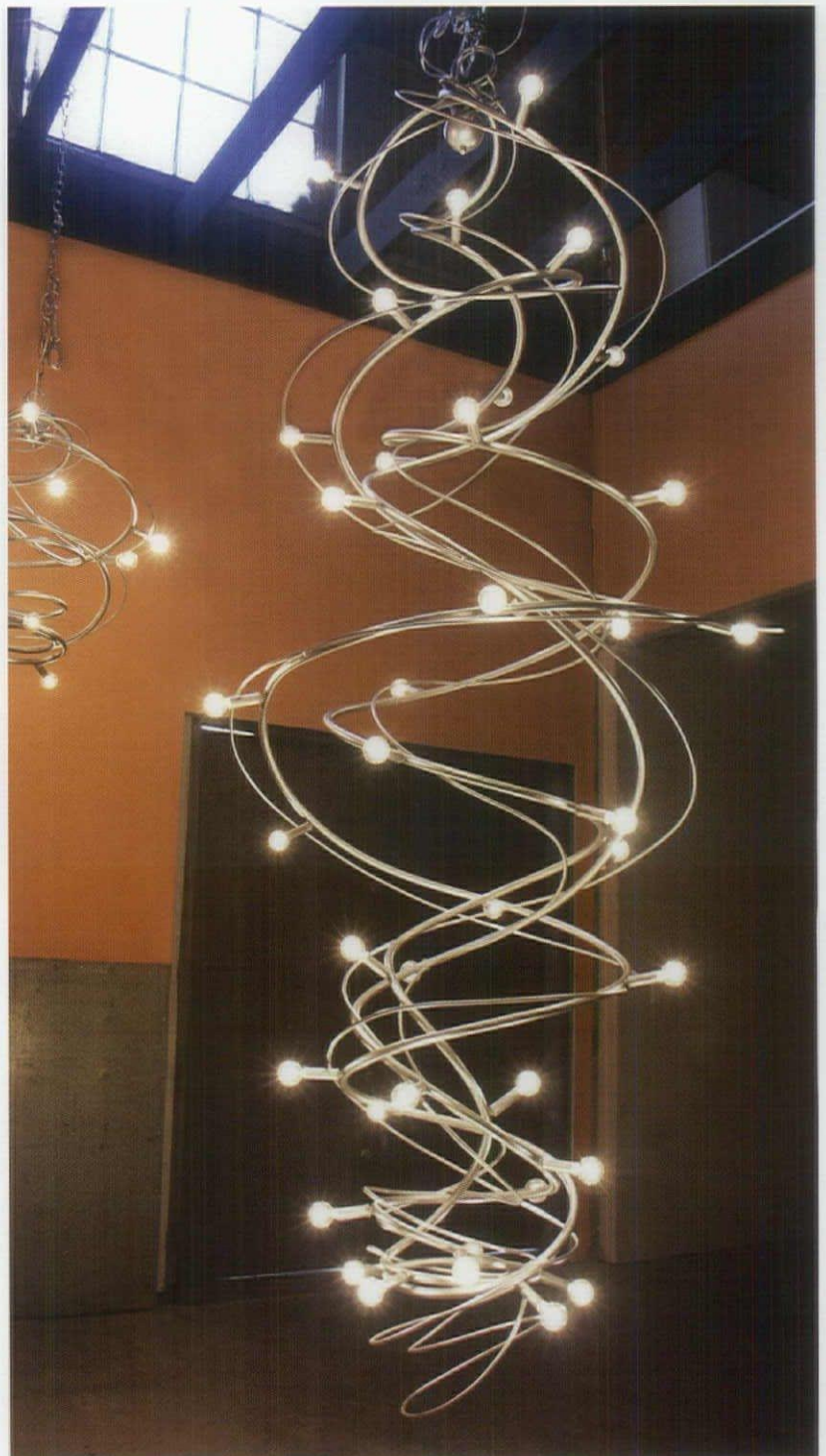
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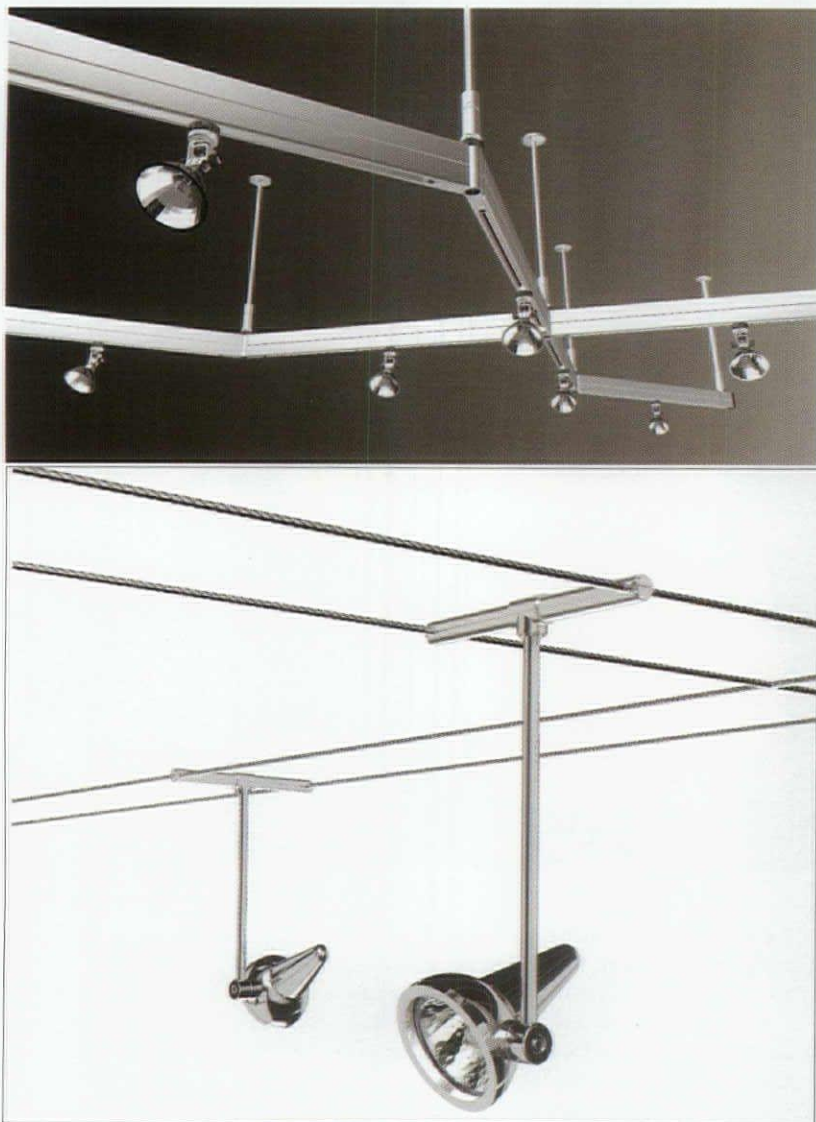
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While there are many decorative product options out there, the larger luminaires often require custom-fabrication. Before designing from scratch, evaluate standard lines and products from companies that make custom variations of their offerings. The Cirrus and Orion structures by Bodner Chandeliers, CIRCLE 144 (above); and the themed Dominquez chandelier by Natural Forms, CIRCLE 145 (below).





Decorative lighting can include jazzed-up track luminaires that provide both a functional and aesthetic solution. The Opus monorail, CIRCLE 146 (top), and cable systems, CIRCLE 147 (bottom), both by Prima Lighting.

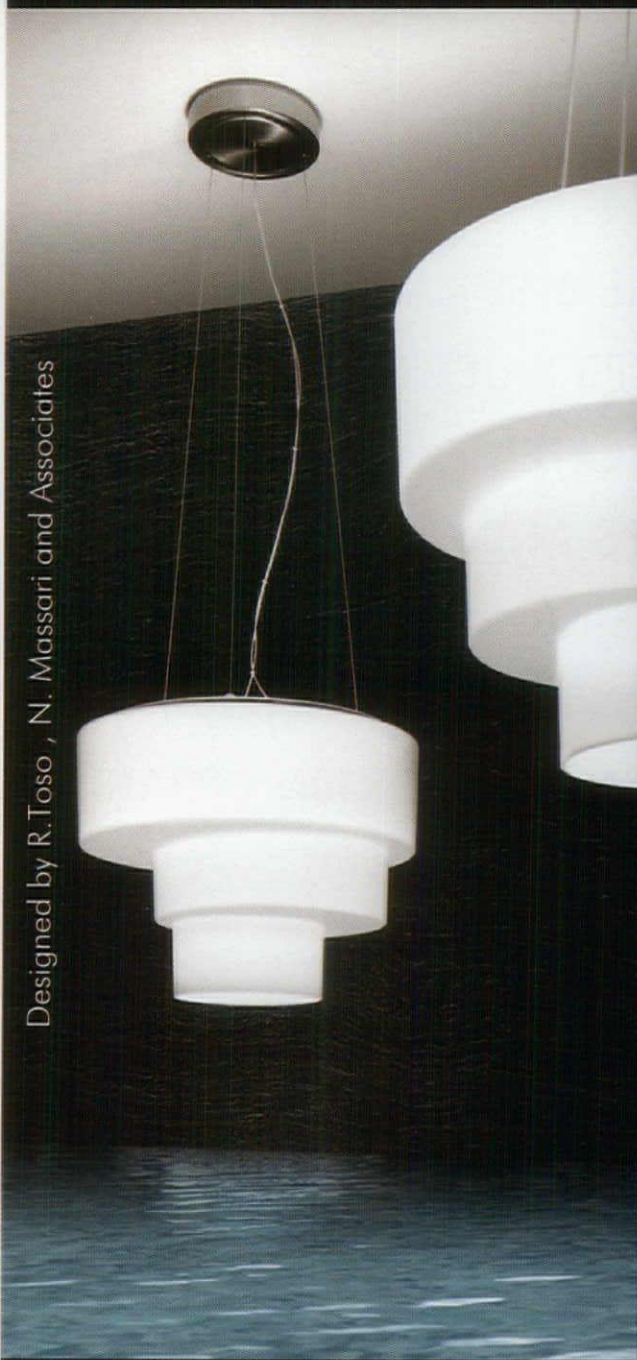
The industrial era of the twentieth century, coinciding with the evolution of the electric lamp, produced a number of appealing products that have become favorites for adaptive reuse and edgy loft products. For instance, some fixtures take their names from the original manufacturer, like Holophane (ribbed glass) or Abolite (industrial shades). In other cases, the function of the luminaire, such as vaportight, has become handy language to describe a specific class and style. Finally, a more generic phrase, industrial style, is also used.

Most designs tend to fall into the above categories, but there are a few important new terms, too.

- **CLOUDS AND STRUCTURES:** clusters of lights (usually accent lights) mounted to an independent aesthetic supporting element.
- **THEMED LIGHTING:** a specific classification of luminaires used to emphasize the theme of a project, such as in a casino.
- **CABLE LIGHTS AND MONORAILS:** flexible lighting systems designed for aesthetic as well as functional impact.
- **ARCHITECTURAL DECORATIVE LIGHTING:** understated and often simple shapes, rather than ornamental styles.
- **VANITY LIGHT AND BATH BAR:** classes of luminaires designed specifically for use in conjunction with a sink and a mirror.

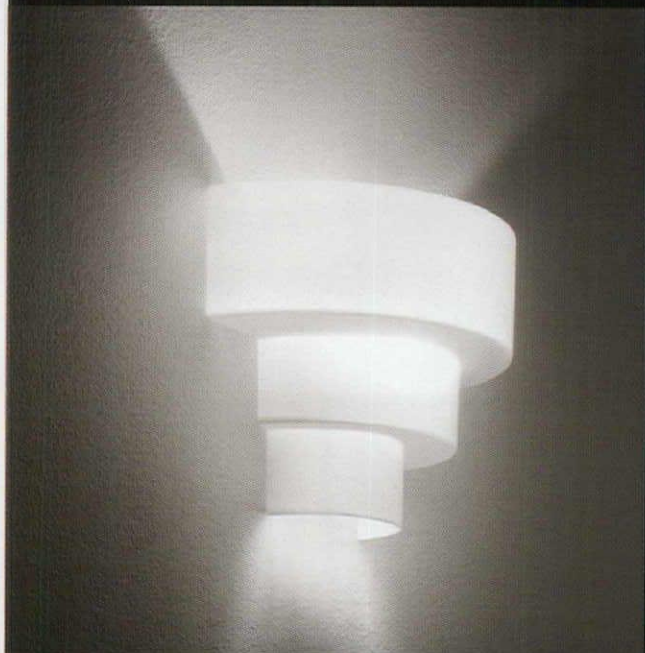
THE JEWELRY OF ARCHITECTURE

Think of decorative lighting as the "jewelry of architecture." The principal role of jewelry is to ornament and "catch the eye"; in modern lighting, it is no different. Like jewelry, the style and design of decorative lighting sends many messages about a project. For instance, a crystal chandelier is traditional, formal, and elegant; an onyx or alabaster bowl chandelier is transitional, semi-formal, and



Designed by R. Toso, N. Massari and Associates

LOOP pendant



LOOP wall



left



right

L O P

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The use and location of decorative lighting is often driven by aesthetic expectations. It helps to use tradition as a starting point: For example, a pendant over the kitchen table and wall sconces in the corridor. The Melancholia architectural decorative fixture by Santa & Cole, CIRCLE 148 (above); and the Trace vanity light by Winona, CIRCLE 149 (right).

tasteful; a deer antler chandelier is themed, semi-informal, and playful; and a glass and metal Italian wall sconce is modern, formal, and hip. In other words, when it comes to making an architectural statement, lighting is to architecture as jewelry is to dress—it stands out and begs to be looked at first.

But like jewelry, there are some conventions and well-learned design concepts that work best. Consider the following:

Locating Decorative Lighting: The use and location of decorative lighting is often driven by aesthetic expectations. It helps to use tradition as a starting point: Assume there will be a chandelier over the dining room table, a pendant light over the breakfast table, a table lamp by the bed, and sconces in a hotel corridor. While it is acceptable to design a dining room without a chandelier, for instance, there is a cultural expectation for such a piece; its absence would give the space a different feeling. The visitor's eye will be forced to seek other visual interest, such as architectural details, artwork, silverware, or stemware.

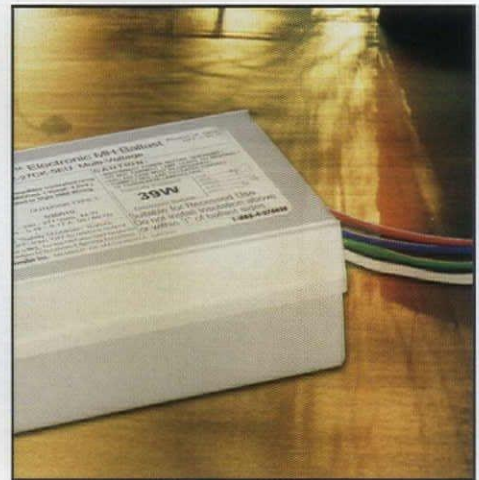
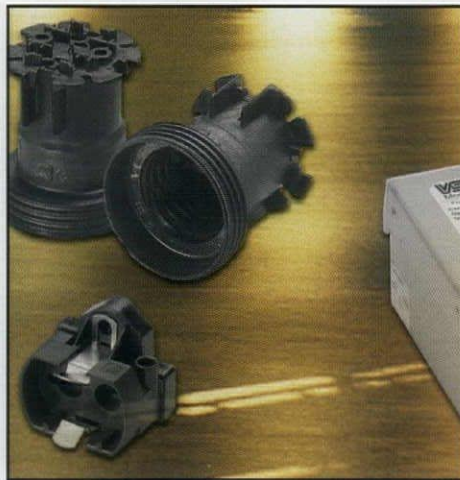
Common mistakes generally involving decorative lighting include placing fixtures in inappropriate locations, often in conflict with other decorative elements; or simply using too many or too few sources. For instance, sconces generally look best mounted at the "third points," meaning one-third of the height of the wall from either the ceiling or the floor. Along the wall, be careful, since too many sconces can look overdone. Remember, the essence of good design is restraint (unless you are designing a casino, and then all bets are off).

Use of Sparkle and Glow: Two especially important aspects of decorative lighting are sparkle and glow. Sparkle usually refers to small areas of relatively high brightness. If the source becomes too large, sparkle quickly becomes glare. Take, for instance, lamps in a crystal chandelier. As long as the wattage is low, or the chandelier hung high enough, the result will be pleasant. But increase the size of the lamp or proximity to it, and glare will occur.

Glow is a large area of brightness that is not glare. To prevent glare, the brightness of the luminaire must be balanced with the luminance of the room, and especially, with the surface against which it is seen. Many lighting designers favor hanging a chandelier within a ceiling coffer that is uplighted from a cove or from concealed lighting atop the chandelier. This reveals the beauty of the chandelier while creating an



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effective indirect light source that casts more light than that radiating from the apparent luminaire.

"Eye-level glow"—using a glowing luminaire at or below the horizon line—is a clever design technique. In this approach, a table or floor lamp draws the eye down to where the visual tasks and interest occur. The coziness and warmth of a living room or bar is often the

result of carefully placed luminaires below six feet. A shade prevents glare, allowing for a high-wattage lamp suitable as a reading light, without ruining the effect.

Use in Layering: Decorative fixtures can also provide ambient lighting. A favorite "bargain" ballroom design involves fitting a chandelier with concealed fluores-

cent or HID uplights, and separately circuited low-wattage incandescent lamps visible through a (seemingly) high-end diffuser, such as real (or faux) alabaster. The uplights can provide as much as 20 to 30 footcandles of general illumination, and when these are turned off, the glowing incandescent lamps might provide 2 to 5 footcandles that can be inexpensively dimmed. Use step-level switching or dimming for the uplights to create a space that is well illuminated, flexible, and when needed, elegant.

Decorative lighting can also enhance corridors and other spaces that usually employ only one lighting system. Too often these spaces are illuminated solely by downlights, or worse, troffers. Ceiling decoratives or sconces, mixed with a few downlights or other "architectural" lighting (to prevent the overuse of ornamental luminaires), can easily improve the appearance and perception of quality in even the most ordinary space.

WORDS TO THE WISE

The larger the decorative luminaire, the more likely a custom design will need to be considered. This is particularly true in important hospitality projects, like restaurants, hotels, and casinos, as well as for major civic projects, houses of worship, and the occasional corporate or office project. (See "Customizing Light," May/June, 2005). However, keep in mind that custom lighting is expensive, complicated, and can be surprisingly difficult, so proceed with caution. Working with a company that specializes in this type of product is necessary. Before designing your own luminaire from scratch, make sure you have completely evaluated standard lines and products from companies that are accustomed to making custom variations of their offerings, as these are often the best value. And of course, avoid "knocking off" existing designs: it is illegal and unfair to those who have invested their resources in developing the original product.

Finally, as with jewelry, remember, beauty is in the eye of the beholder, and the choice should please the wearer first and foremost. In my practice, I encourage architects and interior designers, or in residential work, the homeowner or decorator, to play a significant role in the choice of decorative lighting. Use your knowledge of design and illumination to take their choice and add the layers to create the desired composition. That's good lighting design.

James Benya is a professional lighting designer and principal of Benya Lighting Design in Tigard, Oregon. He serves on the editorial advisory board of AJL.

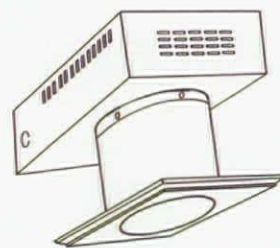
Note: This article was inspired by a column written by James in the early 1990s, and by Tom Scott of Winona Lighting, who encouraged an update of the original article.

When a hole in your ceiling is *a good thing.*

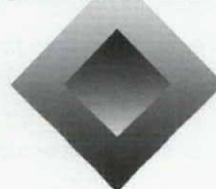


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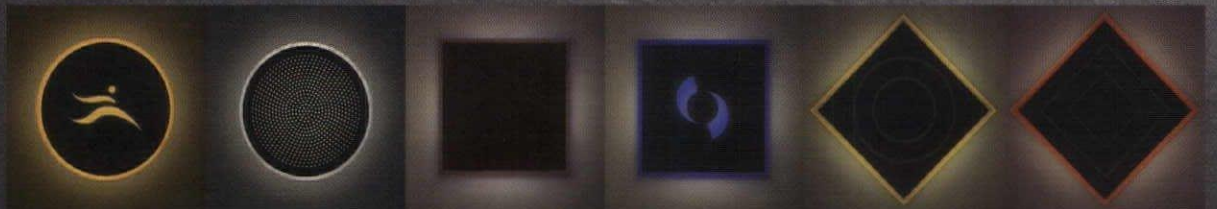


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EMILIE W. SOMMERHOFF

DISASTERS DRAG ISSUES OF SAFETY TO THE FORE, AND WITH HURRICANES KATRINA AND RITA, AND THE recent fourth anniversary of September 11, emergency preparedness in the built environment is, not surprisingly, on everyone's minds. (Even the Museum of Modern Art in New York is examining the issue, with its exhibit "SAFE: Design Takes on Risk," which opens on October 16.)

Lighting's role in effective and efficient evacuation has long been recognized in building codes, which vary from state to state, city to city. Equally long have designers struggled to incorporate emergency egress lighting in an attractive way, and as is the trend in many categories of lighting, thin is in: the less obtrusive the profile and the less obvious the luminaire's function, the better. Some even disappear, blending into the wall until duty calls. This type of emergency fixture will not satisfy every situation: vandal-prone areas and harsh conditions call for a tougher, more utilitarian solution, but even these products have evolved into, in many cases, something more architectural. Battery backup systems, in case of power failure, are a standard code requirement; in several instances, officials have taken this concept even further, with a call for photoluminescent emergency systems. Here is a look at products that illustrate these trends.

NO POWER, MORE POWER. Non-electric options are receiving increased interest, especially in New York City, which mandated in June 2004 that all exits and stairwells in high-rise office buildings (75 feet or taller) be marked with photoluminescent signage and indicators by July 2006. Local Law 26, as the mandate is called, is a direct result of recommendations made by the building code task force convened in the aftermath of September 11. "Following the 1993 World Trade Center bombing, the Port Authority installed a luminescent paint system in the stair pathways," explains Evan Lipstein, CEO of New York-based Hyline Safety. "Later, during the September 11 disaster, tower evacuees reported the paint helpful in their escape." He expects an increasing number of cities across the country will soon require the use of photoluminescent markings. New Jersey, for example, is currently considering a similar code, with an even broader frame of jurisdiction that includes high-rise residential buildings as well.

The upside of photoluminescent products is that they are not dependent on any power system—including a battery that needs to be checked regularly and can fail if not maintained. The downside, however, is that they must be exposed to a minimum amount of light in order to charge properly.

EVENLITE | WAYMARKER | EVENLITE.COM

A photoluminescent escape-route marking system, Waymarker includes strips and tape; door and door handle markers; warning and step indicators; and exit, general safety, and directional signs. Self-adhesive aluminum strips provide durability for high-use surfaces like floors and steps. Exit signs are available with red or green lettering, both single and double faced, and in heights of 6 or 8 inches.

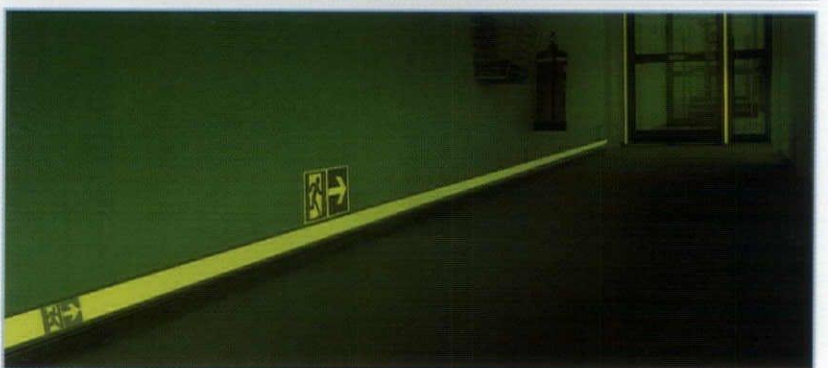
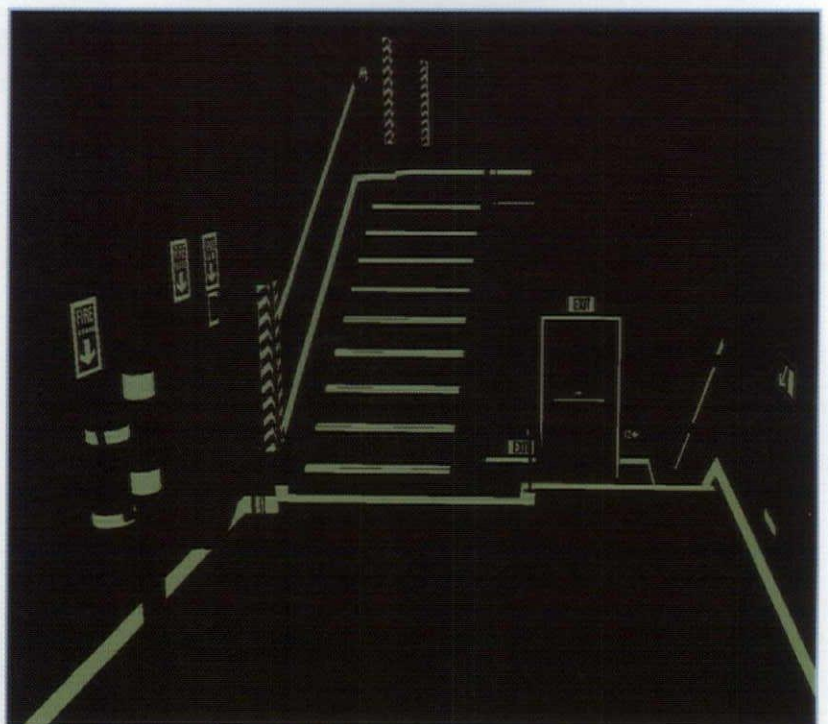
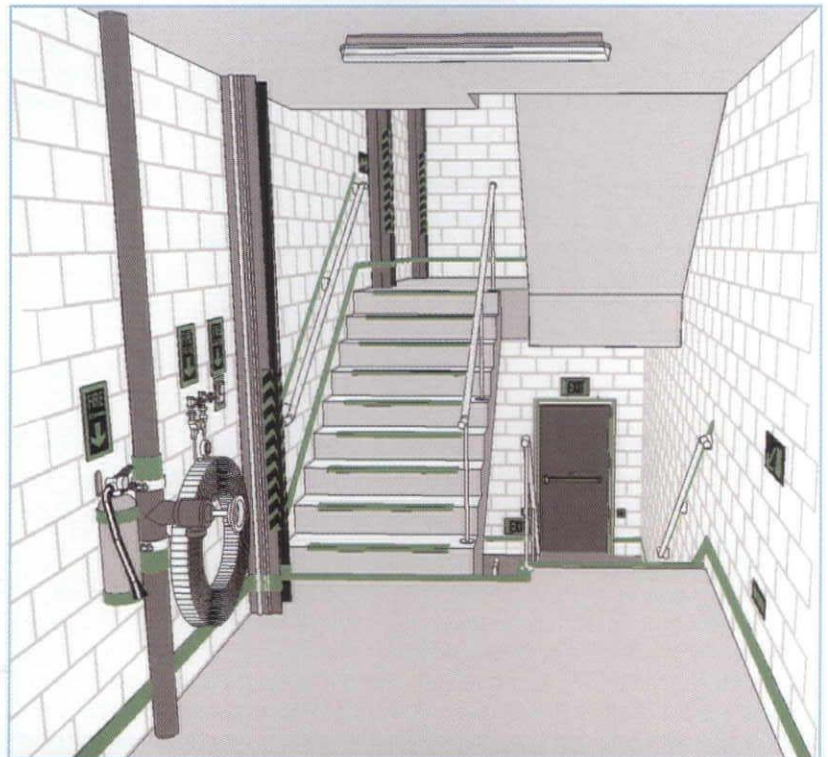
AMERICAN PERMALIGHT | POWER 150/22 | AMERICANPERMALIGHT.COM

This high-performance product line exceeds the American Society for Testing and Materials (ASTM) standards for photoluminescent safety markings. The ASTM code requires the product to emit luminance values of 20 millicandela per meter (mcd/m) after 10 minutes in the dark, and 2.8 mcd/m after 60 minutes. Permalight reports that the Power 150/22 emits 150 mcd/m after 10 minutes and 20 mcd/m after 60 minutes. Products include aluminum-backed stair brackets, stair nosing, anti-slide floor inserts, ISO-safety signs, exit signs, and low-location wall markings.

ENTER THE MINIMALIST EXIT SIGN. A challenge in the design process is how to comply with building codes for emergency egress lighting without sully the aesthetic of a space. There is no denying it: exit signs tend to be unattractive and obtrusive. In spaces where details matter, the general theory is the thinner the better, and keep the mechanics out of view as much as possible. Many emergency lighting manufacturers are offering clear, minimalist options. Some, such as Concealite with its ProjEXIT product, have managed to eliminate the visible equipment all together.

CONCEALITE | PROJEXIT | CONCEALITE.COM

All that is visible with a ProjEXIT exit sign is a small plate in the ceiling and the exit indication it projects on the wall. All necessary equipment is contained above the ceiling plane in a 10-inch-high box IC-rated for insulated ceilings. An optional



WAYMARKER FROM EVENLITE, top and center, CIRCLE 150

POWER 150/22 FROM AMERICAN PERMALIGHT, bottom, CIRCLE 151

NiCad battery system is available, providing 90 minutes of emergency operation in the event of power failure. The concealed fixture is lamped with either an LED or a halogen source.

DUAL-LITE | LITEFORMS LE | DUAL-LITE.COM

An edge-lit LED exit sign constructed of molded acrylic and an extruded aluminum housing and trim offered in six finishes, Liteforms LE is simultaneously elegant and functional. A slight contour at the bottom adds to its architectural styling. Featuring 6-inch lettering in a 3/4-inch stroke, the sign is available in red or green.

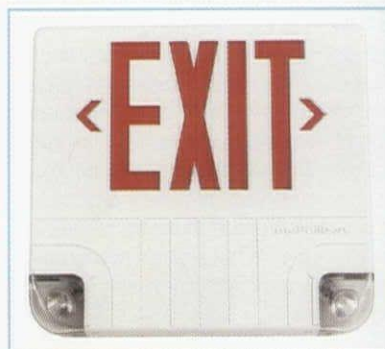
DAY-BRITE | MCPHILBEN CCHX SERIES | DAYBRITELIGHTING.COM

Combining exit signage and emergency lamps in one 2-inch-thick housing is a particular coup for the minimalist crowd. The fixture utilizes red or green LEDs for the exit sign component. MR11 lamps for the emergency lighting can be rotated 180 degrees to best illuminate the area of egress. A snap-together quick mounting system and self-diagnostics are standard.

FUNCTION ACQUIRES FORM. A gruff industrial aesthetic has been the default when it comes to emergency egress lighting. However, introductions in the last few years have provided a wider range of architectural-style options.

LITHONIA | AFFINITY | LITHONIA.COM

Available in nickel, white, dark bronze, and black finishes, or custom colors, Affinity aims to provide the functionality required in an emergency lighting system in an attractive, architecturally appropriate housing. Two high-output Xenon lamps, combined with a vacuum-metalized die-cast reflector and a high-performance refractor, yields a 26-foot center-to-center spacing, with a 3-foot-wide path of egress. The product is available in two options packages: The premium option features high-temperature NiCad batteries and a self-diagnostics platform. The exterior package adds a wet-location listing.



LITEFORMS LE SERIES FROM DUAL-LITE
top, CIRCLE 152

MCPHILBEN CCHX SERIES FROM DAYBRITE
above, CIRCLE 153

PROJEXIT FROM CONCEALITE
right, CIRCLE 154

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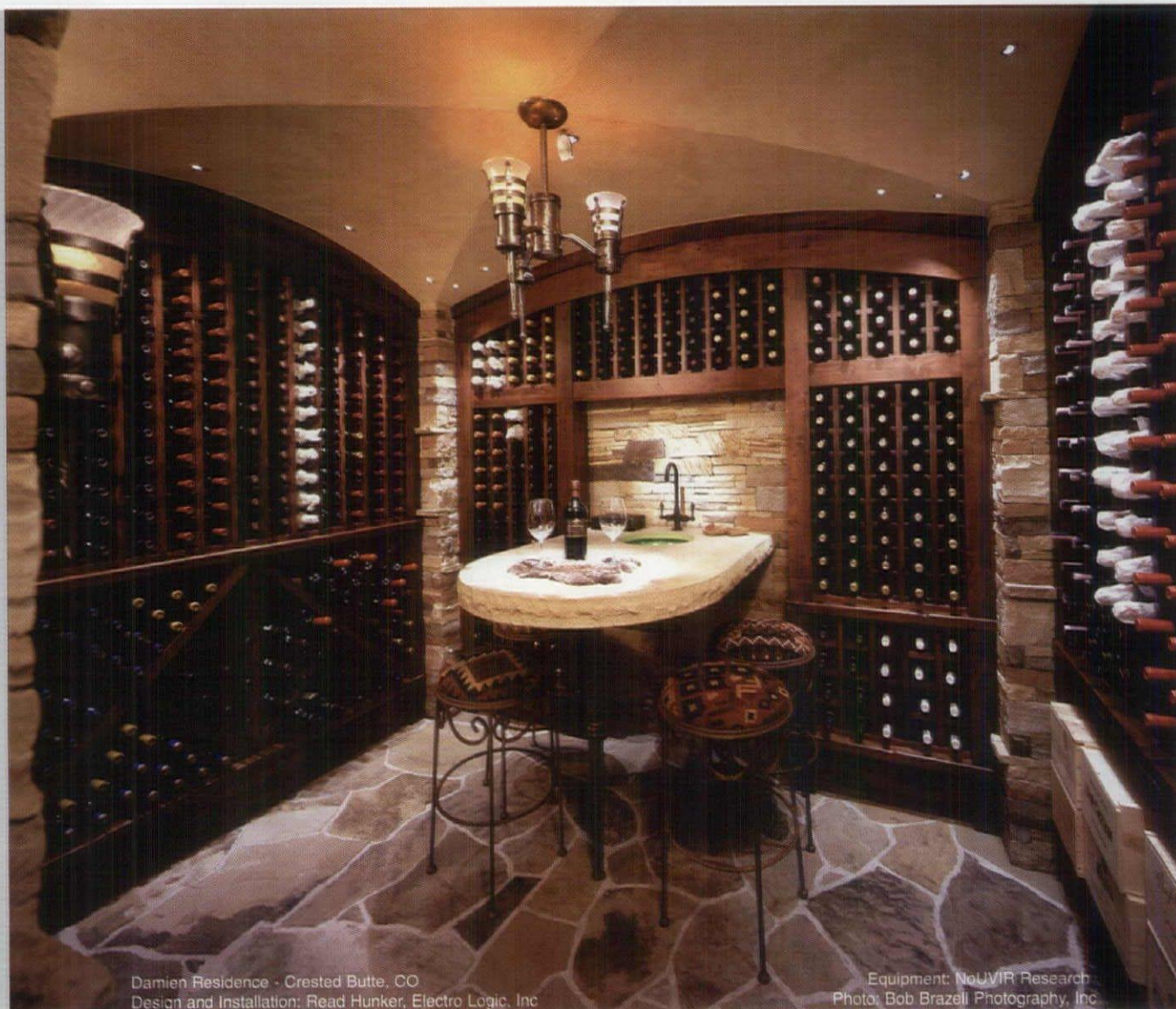
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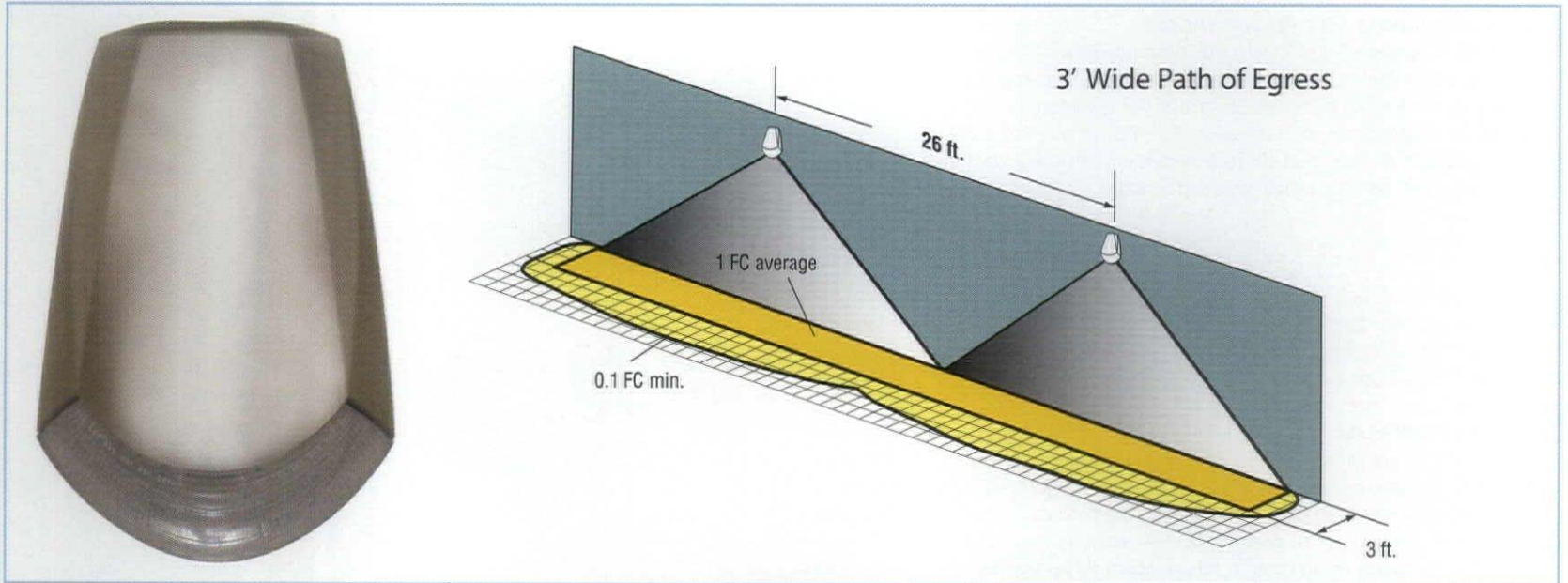
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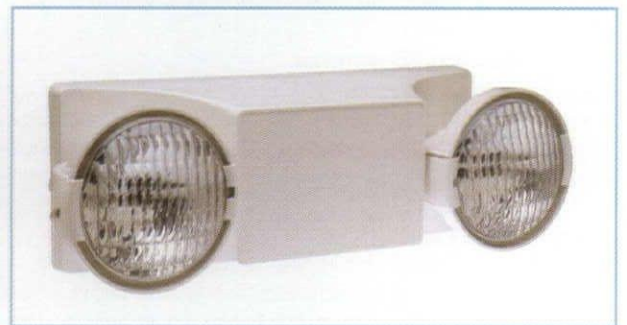
Equipment: NoUVIR Research
Photo: Bob Brazeli Photography, Inc



AFFINITY FROM LITHONIA
above right and left, CIRCLE 155

LITEFORMS LZ SERIES FROM DUAL-LITE
left, CIRCLE 156

EZ-2 SERIES FROM DUAL-LITE
right, CIRCLE 157



Sentry

Exterior Lighting

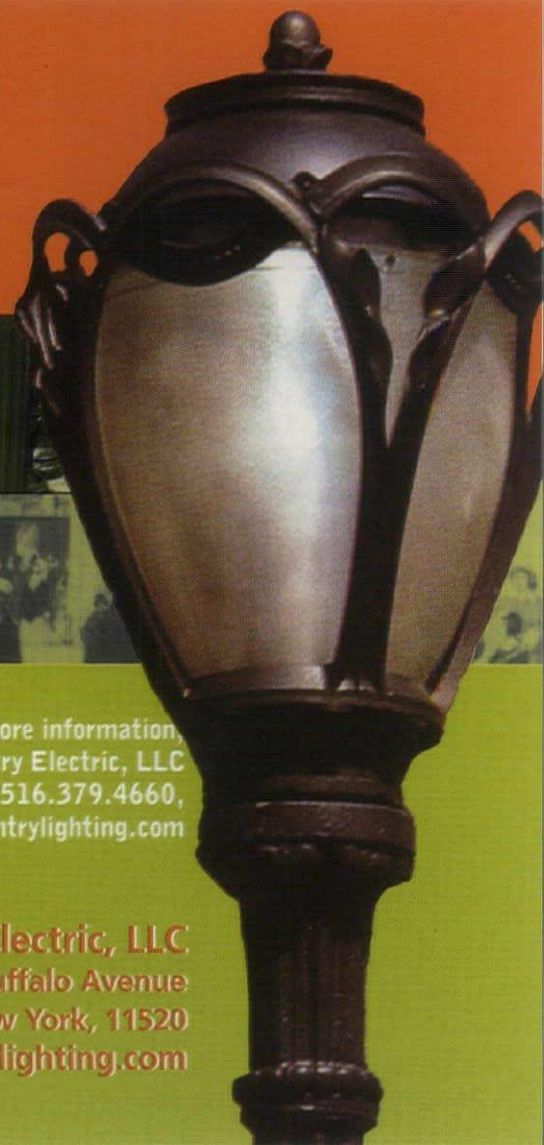
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DUAL-LITE | LITEFORMS LZ AND EZ-2 | DUAL-LITE.COM

Liteforms LZ's "eyeballs" are actually MR16 lamps. The low-profile product meets ADA standards, is available in white or black, and features a snap-together design. Standard and damp-location models provide 90 minutes of emergency illumination.

The EZ-2, more utilitarian in appearance, employs an architectural aesthetic in its geometric design. Constructed of injection-molded, flame-retardant thermoplastic, it is also available with optional vandal-resistant shields.

THE DISAPPEARING EMERGENCY LIGHT. Taking "unobtrusive" to a new level, several companies offer emergency lighting solutions that actually hide in the ceiling or wall plane, until triggered by a security system or a loss of power, at which point they rotate, drop from the ceiling, or project from the wall.

CONCEALITE | SECURE-ALARM | CONCEALITE.COM

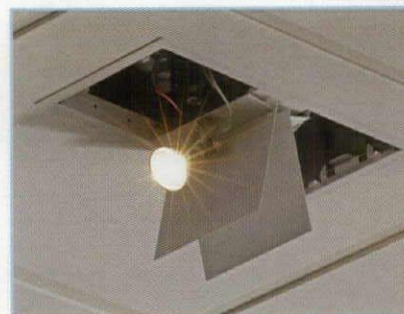
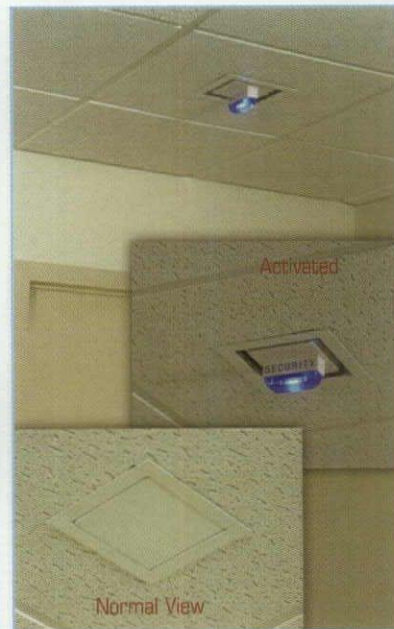
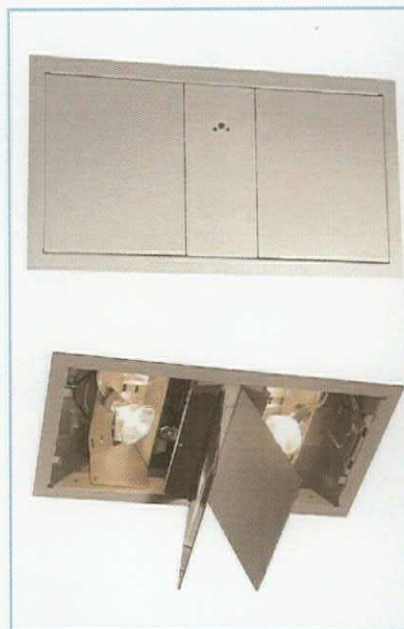
Inspired by its line of emergency egress lighting products, Concealite has introduced a product for the security market. In the event of a security breach, Secure-Alarm will rotate 180 degrees from its disguised position. The product is appropriate for gypsum board, plaster, concrete, brick, or acoustical tile applications; retrofit kits are provided for existing structures. In addition to the standard white powder-coat finish, custom paint, wallpaper, fabric, and metal finishes are available.

EVENLITE | MIRRORLITE | EVENLITE.COM

Upon loss of AC power, Mirrorlite's doors open to project light from MR16 lamps onto the path of egress. When power is restored, the doors close. An optional 15-minute time delay protects against false starts. Custom finishes are available, and the one-size recessed housing is appropriate for most mounting applications.

LITHONIA | VELARE | LITHONIA.COM

A recent introduction from Lithonia, Velare (meaning "veiled" in Italian) is concealed until a loss of power occurs. Both durable and aesthetically pleasing, minimal attention is drawn to the compact fixture, preserving the architectural integrity of any space.



MIRRORLITE FROM EVENLITE
left top, CIRCLE 158

VELARE FROM LITHONIA
left bottom, CIRCLE 159

SECURE-ALARM FROM CONCEALITE
above, CIRCLE 160

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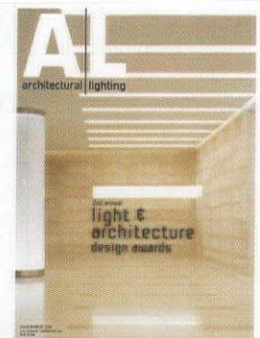
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NAOMI MILLER, PRESIDENT | NAOMI MILLER LIGHTING DESIGN

There are too many awards programs. It dilutes the value of getting a design award if you can send a project to numerous programs with the hope of getting an award somewhere. I tend to pay less attention to the newest awards programs because they don't have the long-standing reputation of those that are established.

I would prefer some differentiation among the programs: One that focuses on environmentally sensitive design; one that focuses on aesthetics; or one that focuses on residential projects, with awards for low-income, middle-income, and high-income residences. Wouldn't it be fun to see a winner who designed a 1,000-square-foot apartment with only portable lighting? Or someone who illuminated the same apartment with less than 1000 watts of connected load? Unfortunately, those kinds of projects seldom reach the top because it takes gorgeous interiors and photography to attract the eye of the judges.

Over the years I have kept track of both the time and cost of entering awards programs, from writing the entry and accompanying the photographer, to buying photos. Generally, it costs between \$2,000 and \$6,000 per project. If the resulting award is not regarded as a major accomplishment, the effort and cost is wasted.

Some design awards programs tend to be beauty pageants. The judges don't understand that the project couldn't possibly have met local energy codes, or that the fixtures can only be reached for relamping by hiring intrepid tree climbers. It is so important that judges have enough experience in the business, that they understand the technical challenges of lamps, ballasts, controls, luminaires, and the physiological and psychological needs of the people who use and service the spaces.

I'm also concerned that I'm competing against photos that have been photo-shopped, a practice that is routine today, even among the finest photographers. This is a serious issue that judges and program sponsors will soon have to consider.

CARRIE KNOWLTON, ASSOCIATE | HORTON LEES BROGDEN LIGHTING DESIGN

As co-chair of the IESNY Lumen Awards, I am truly inspired each year by the award-winning designs that we acknowledge. Not only do the awards celebrate our peers' outstanding achievements, they also educate young and future lighting designers, as well as the public, about the value of lighting design. Every year, I see new awards programs cropping up. While I think that it is terrific to celebrate lighting design, I do feel that having too many awards programs dilutes their overall benefits.

For a lighting designer, receiving an award can be an excellent marketing opportunity. In many ways, it is now necessary for firms to present their list of awards when going after new projects. On the downside, it requires a huge effort to complete a submission. I'm afraid that as the number of awards programs grows, the number and quality of submissions will naturally deteriorate as a result.

For a manufacturer, an awards program can provide an opportunity to support the lighting design community. It also provides them with a portfolio of projects designed with their products that can be used for their own marketing purposes. It is no wonder that so many manufacturers are jumping on the awards bandwagon!

While manufacturers' awards programs have definite merits, I'm more impressed with those that also offer student design competitions, which demonstrate an investment in the future of the lighting design industry. I am also loyal to the independent awards programs sponsored by the professional organizations and magazines that can evaluate a much larger pool of submissions that aren't restricted by product usage. I feel that they inherently attract a higher caliber of lighting design and are more effective overall.

ROGIER VAN DER HEIDE, ASSOCIATE DIRECTOR | ARUP LIGHTING

Lighting design awards are important in the process of making lighting design a mature profession. There are not too many, and there could be more attention for lighting design in other non-lighting awards programs, such as interior design awards and retail design awards. The awards stimulate innovative lighting design when they are accompanied by a good PR program and good press coverage. They also form a channel to promote the quality and unique contribution of lighting to the built environment.

The industry will recognize the real value of the different awards programs anyway. The most prestigious is the IALD International Lighting Design Award, with the IALD Radiance Award as the Association's highest honor. The various IES awards are much appreciated, and so is the Edison Awards Program (sponsored by General Electric). In the UK, the British Lighting Design Awards are well recognized. Other programs seem less significant, which can only be changed by themselves, by awarding better quality projects and having prestigious judging panels.

DEREK PORTER, DIRECTOR, MFA PROGRAM IN LIGHTING DESIGN | PARSONS

I would choose to direct the question to a subject that is less about the quantity of awards programs but rather, how do the various programs distinguish themselves and truly contribute to the future of design? The current awards programs are sponsored by organizations that are uniquely different; however, there seems to be a constant theme that involves a handshake, and the exchange of a trophy. This gesture has value, but is also finite. At the end of the evening when the spectacle is complete, what is remembered? Recently, I took part in a round-table discussion event in conjunction with the second annual A|L Light & Architecture Design Awards, which I believe is a first step in offering a different path for such awards programs (see "Prominent Designers Discuss the Role of Competitions," page 26). A group of the award recipients were invited to participate in a round-table discussion. The focus of this event, cosponsored by Parsons, was to use this select group of projects as reference for critical dialogue. This lively interchange involving professionals, students, and writers was a real opportunity to engage one another and plant a long-lasting seed of possibility. I encourage all awards programs to consider such an opportunity. When we join together to celebrate the beauty of work completed, we should equally measure its value for the future. A fresh idea or a new potential that can be invested the next day or shared in a classroom will truly fuel the future of our industry.

SAM GUMINS, PRESIDENT AND CEO | LUXO

There are arguably too many design awards programs when they require a line item on a manufacturer's marketing budget. In the past year, Luxo won six design awards competitions. Was it flattering? Yes. Did we appreciate the recognition? Without a doubt. Did they encourage our design? Not directly. Did we enter only a small percentage of competitions? Yes. Do we wish there were fewer programs, and feel that the total number generally dilutes the overall significance of awards? Very much so.

Today's design awards programs are often directly or indirectly tied to follow-on advertising. The value in recognition is inherently linked to the opportunities to promote such recognition in the sponsoring publication. Many architectural lighting design awards programs also continue to recognize form with no respect for functionality. Awards are often given for aesthetics, fleeting trends, or fashion. Such programs should instead emphasize that technical excellence underlies great design, and reward manufacturers whose products combine both novel design and great performance.

Having written this, I genuinely hope not to alienate those who may be judging Luxo products for future design awards programs. We really do appreciate the consideration and acknowledgment.

STEPHEN BLACKMAN, DIRECTOR, DESIGN AND PRODUCT DEVELOPMENT | AMERICAN FLUORESCENT

I don't think the average professional realizes the large number of awards programs that are currently ongoing in the lighting industry. Despite the growing number of competitions, it seems that people on both sides of these programs still benefit. These competitions can now be tailored to highlight specific problems (i.e., a lack of decorative energy-efficient fixtures), causes (design for accessibility), or even for the obvious—a manufacturer trying to promote its products. It also gives many magazines great applications to print in their publications.

In addition to the attention a sponsor will garner, more importantly, awards programs help many designers or design offices with recognition of their design talent. It gives the small guy some visibility and credibility in light of the plethora of images from magazines, websites, and other advertising that we now see so much of every day. I don't think the industry will ever have too many awards programs. It still seems like a win-win situation for all involved.

I feel that the architectural lighting industry should have a balanced amount of awards programs to feature both great applications and great lighting products. The product competition would be for either functional considerations (efficiency/ease of use/new technology) or for purely aesthetic criteria. This type of competition would also be a good way to let specifiers know about all the new and remarkable products out there that are now available for their projects.

As an industrial designer working for a manufacturer, these types of product competitions give us real incentive to develop better products. When it is important enough, we sometimes design products with the competition in mind. The results in our sales are often very positive. Exposure from the right competition could also help to encourage other manufacturers to improve their products. The bigger the audience and the more prestigious the competition, obviously the better entries you will receive. And that is good for the industry.