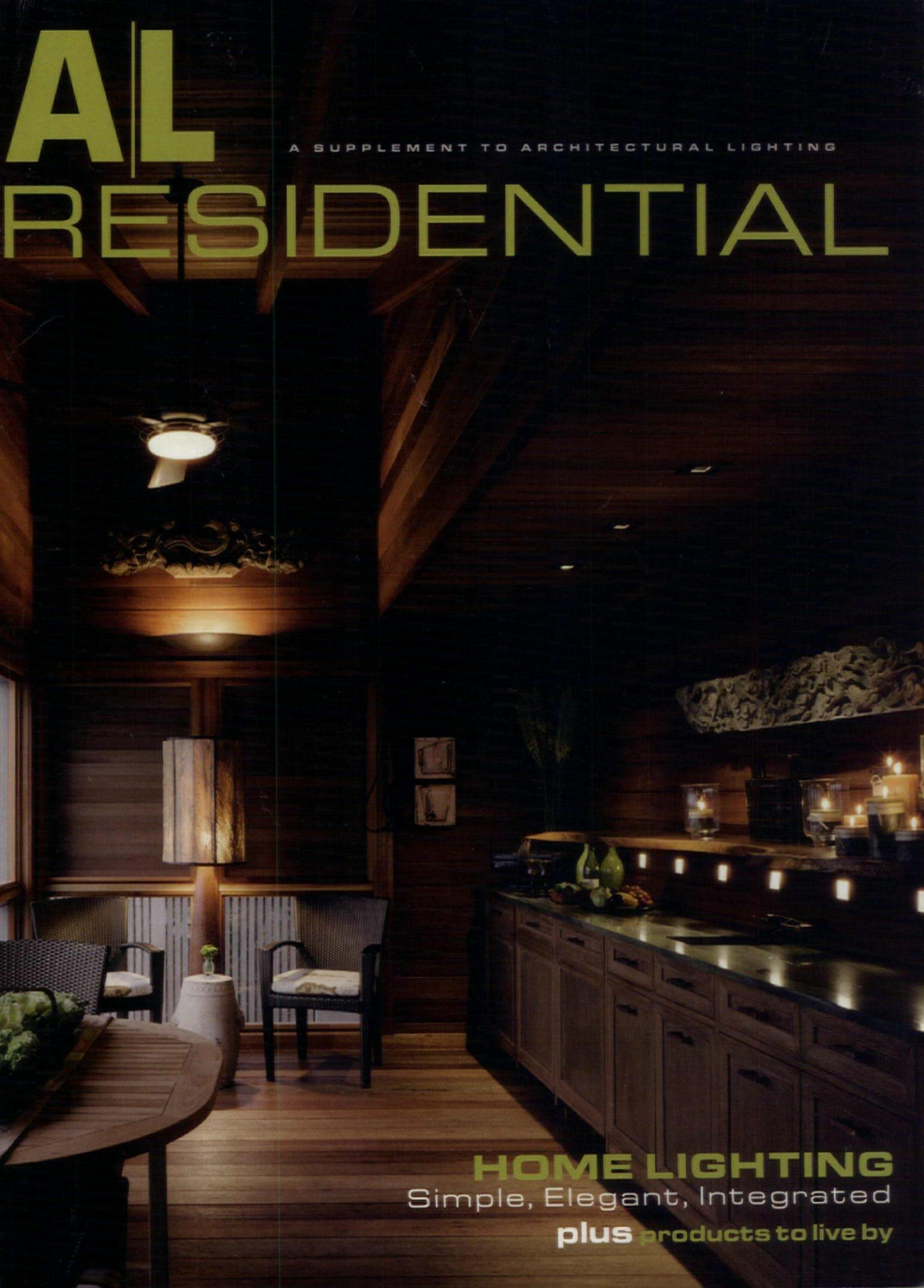


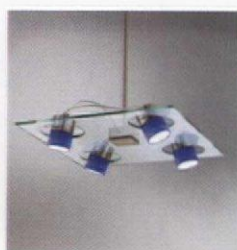
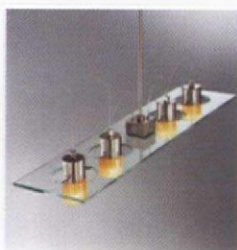
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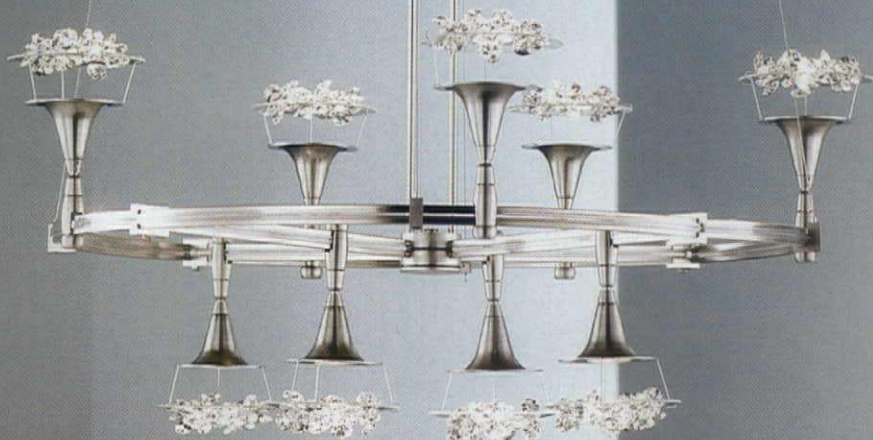
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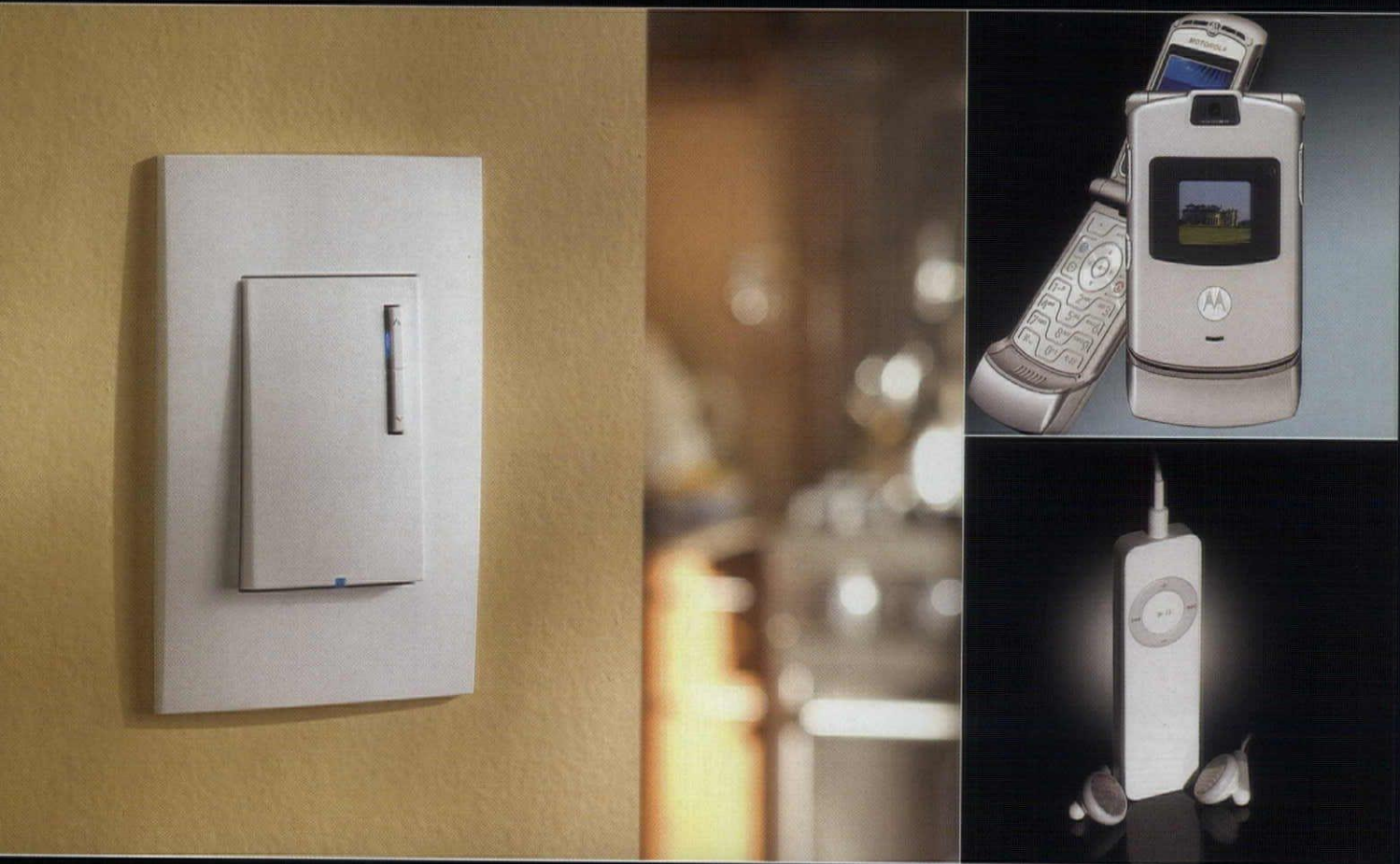
**COVER:** Light accentuates a rich material palette in the screened porch of a residence on the New Jersey shore (page 10). PHOTO: BARRY HALKIN

**THIS PAGE:** Daylight, supplemented with decorative pendant luminaires, illuminates the dining room of a single-family residence near San Francisco. PHOTO: BILL TIMMERMAN





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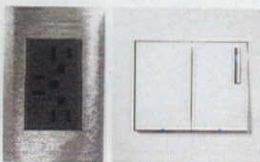


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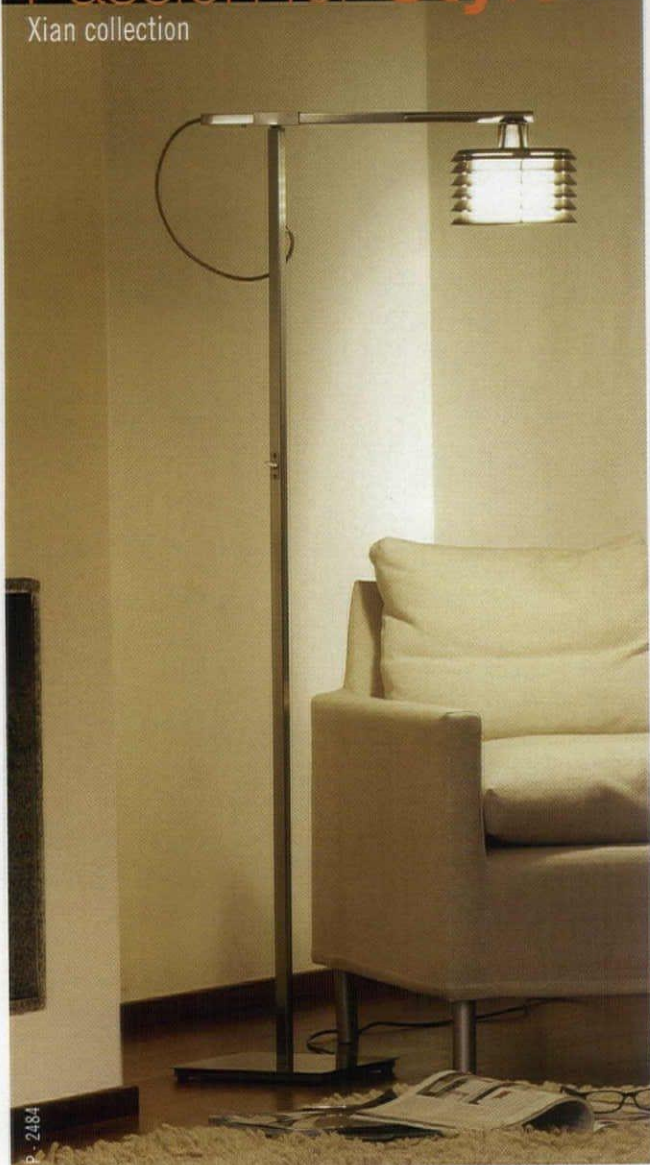
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## THEY'RE EVERYWHERE

LEDs. As this issue of **AJL Residential** makes evident, the technology is barreling into the domestic realm—with not unappealing results, if the products featured on page 14 are any indication. “A New Line of Residential LEDs” (below) confirms that at least a few manufacturers see the home as the next frontier for products incorporating this source, in large part because of their energy-saving potential. For the same reason, fluorescent has been gaining on incandescent in home applications, comprising the largest contributor to the growth in residential lighting sales, according to Business Trend Analysts 2005/2006 outlook for the U.S. lighting fixtures industry. While LED technology has a way to go before it offers homeowners the functionality of fluorescent, the fact that the manufacturing community is beginning to consider this an area for exploration suggests exciting choices down the road for the light-savvy, energy-conscious consumer. **EMILIE SOMMERHOFF**

## SURVEY SAYS ...

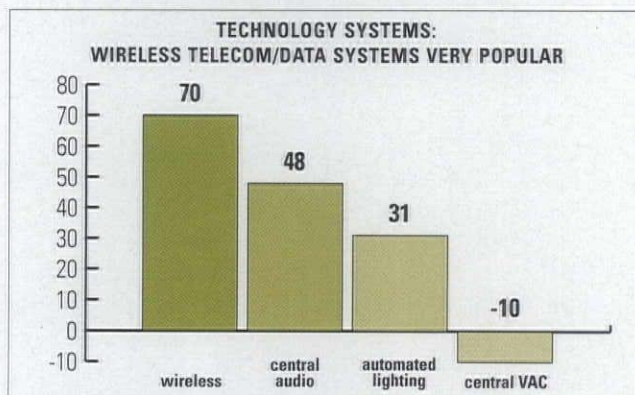
**SINCE THE AMERICAN INSTITUTE OF ARCHITECTS (AIA) RELEASED THE FIRST QUARTER** results of its first-ever Home Design Trends Survey in June 2005 (see “Home Design Survey: Useful Aid,” **AJL Residential**, Summer 2005), the remaining quarter reports have been released. These surveys address business conditions and specific topics in the residential architecture market, and provide insight into client requests, thereby tracking residential trends year over year.

With data collected from 600 architecture firms specializing in residential work, survey questions focus on a different subject each quarter. The first survey results reflected the needs of an aging population, with trends toward greater accessibility within the home, an increase in the number of informal spaces, a general increase in overall home size, and a move toward upscale landscaping.

In the second quarter, firms were polled on requests for special function rooms. The survey found that home offices are the most highly desired space, followed by home theaters.

The third quarter focused on neighborhoods and community design strategies, as well as technology options being utilized by homeowners, revealing requests relevant to the lighting industry. Along with increased infill development, mixed-use development, recreational opportunities, access to public/alternative transportation, and higher-density development, the survey showed growing use of wireless communications and data systems, energy-efficient products, central audio systems, and automated lighting systems.

The fourth and last survey of the year was dedicated to kitchen and bath trends. In the kitchen, clients are requesting larger pantries, high-end appliances, integration of the kitchen



The AIA's third quarter survey on neighborhoods and community design strategies also polled architects on clients' use of residential technology options. Along with wireless telecom/data systems and central audio, results show that automated lighting systems are in demand, with 31 percent of architects reporting an increase in use (above).

with family space, natural stone counters, island work areas, and natural wood cabinets. In the bathroom the desire for heat lamps and whirlpools is decreasing, as multi-head and steam showers, multiple vanities, and separate showers grow in popularity.

As the AIA works to provide designers with more industry data for residential markets, the survey format will repeat next year, focusing on the same four topic areas, but with slightly altered questions. Full reports for all four quarters are available at [www.aia.org/econ\\_designsurvey\\_results](http://www.aia.org/econ_designsurvey_results). **AJL**

## A NEW LINE OF RESIDENTIAL LED PRODUCTS

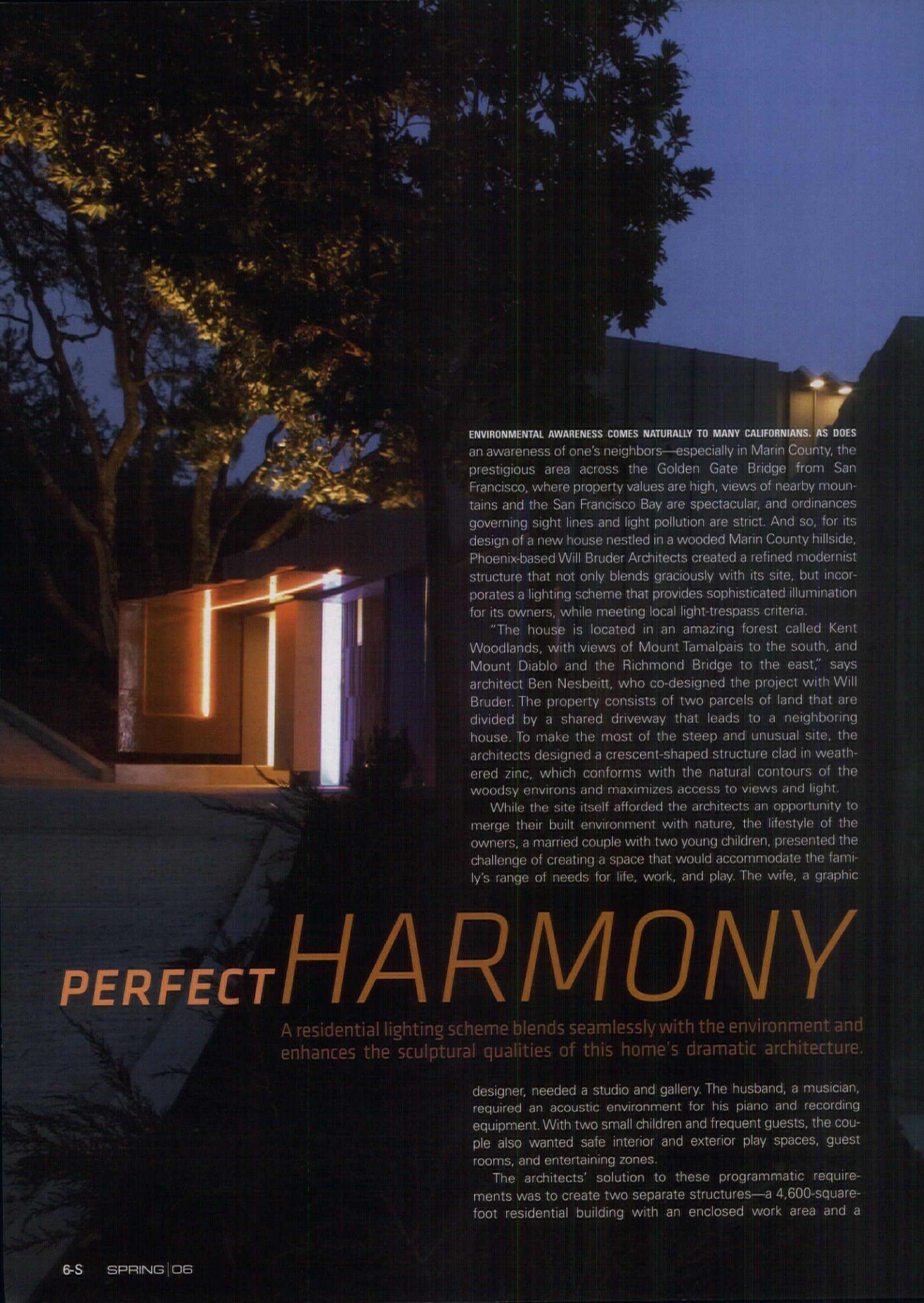
Lighting manufacturer Progress Lighting and LED systems developer Permlight Products have joined forces to launch a line of residential LED lighting products. Called HI-EFTM, the line will be introduced by summer 2006 and will focus on high-efficacy products that comply with California's Title 24 energy standards and the household hazardous waste disposal laws of Title 22.

Using Permlights' LED technology as the core of the product line, Progress Lighting will also work with Nichia and Cree as additional suppliers for warm white LEDs over 40 lumens per

watt, which, like incandescent lamps, will enable dimming. According to Progress Lighting's vice president of brand management Jim Decker, both Progress Lighting and Permlight believe the time for residential LED systems is now, while industry analysts predict that the technology will be used to illuminate homes within two to five years.

Details of the complete line, including launch date, have yet to be announced, but when released, will be available through Progress Lighting at [www.progresslighting.com](http://www.progresslighting.com). **AJL**





**ENVIRONMENTAL AWARENESS COMES NATURALLY TO MANY CALIFORNIANS. AS DOES** an awareness of one's neighbors—especially in Marin County, the prestigious area across the Golden Gate Bridge from San Francisco, where property values are high, views of nearby mountains and the San Francisco Bay are spectacular, and ordinances governing sight lines and light pollution are strict. And so, for its design of a new house nestled in a wooded Marin County hillside, Phoenix-based Will Bruder Architects created a refined modernist structure that not only blends graciously with its site, but incorporates a lighting scheme that provides sophisticated illumination for its owners, while meeting local light-trespass criteria.

"The house is located in an amazing forest called Kent Woodlands, with views of Mount Tamalpais to the south, and Mount Diablo and the Richmond Bridge to the east," says architect Ben Nesbeitt, who co-designed the project with Will Bruder. The property consists of two parcels of land that are divided by a shared driveway that leads to a neighboring house. To make the most of the steep and unusual site, the architects designed a crescent-shaped structure clad in weathered zinc, which conforms with the natural contours of the woody environs and maximizes access to views and light.

While the site itself afforded the architects an opportunity to merge their built environment with nature, the lifestyle of the owners, a married couple with two young children, presented the challenge of creating a space that would accommodate the family's range of needs for life, work, and play. The wife, a graphic

# PERFECT HARMONY

A residential lighting scheme blends seamlessly with the environment and enhances the sculptural qualities of this home's dramatic architecture.

designer, needed a studio and gallery. The husband, a musician, required an acoustic environment for his piano and recording equipment. With two small children and frequent guests, the couple also wanted safe interior and exterior play spaces, guest rooms, and entertaining zones.

The architects' solution to these programmatic requirements was to create two separate structures—a 4,600-square-foot residential building with an enclosed work area and a

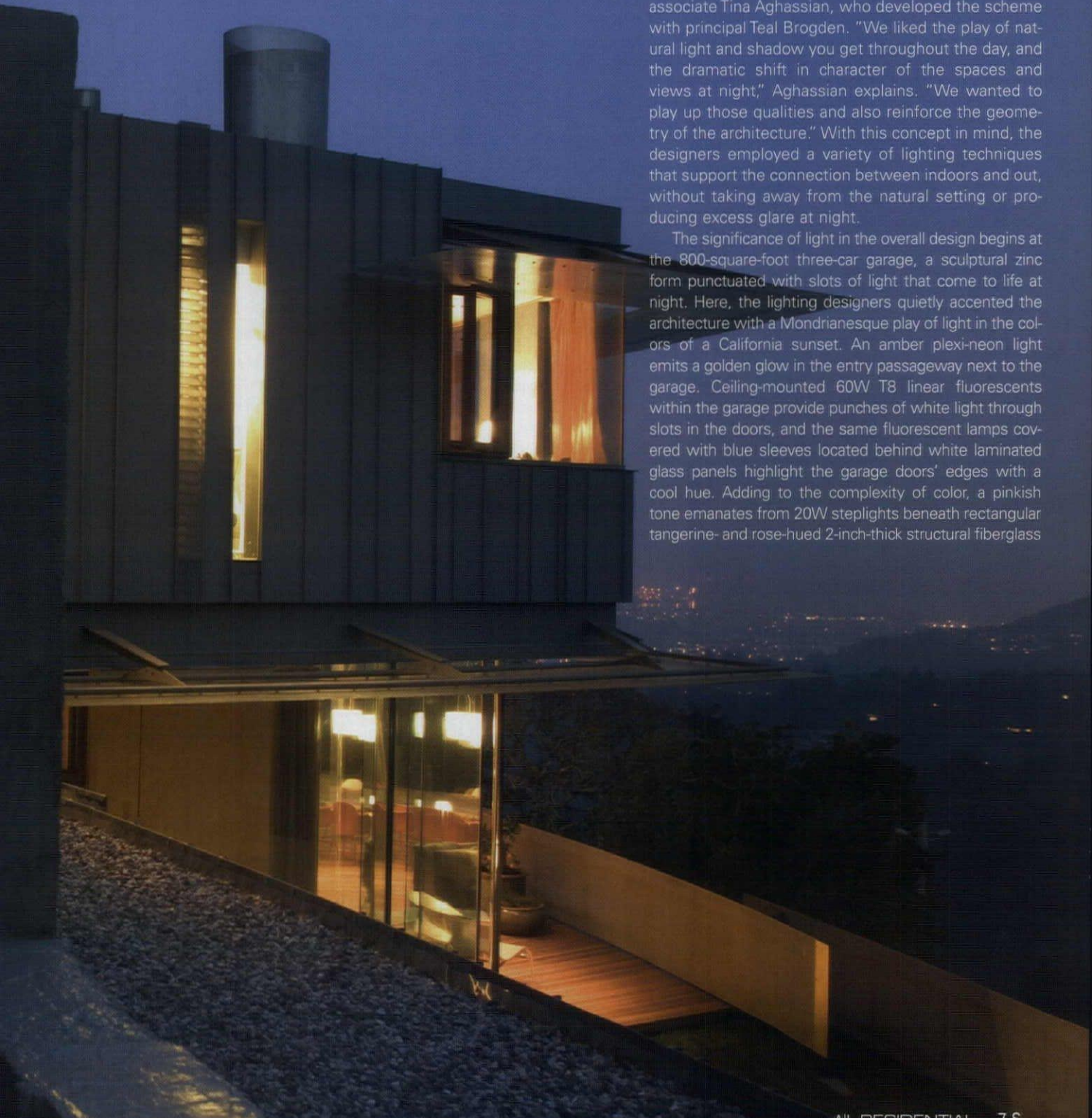


Taking full advantage of the views out to the San Francisco Bay, this single-family residence in Marin County, California, makes the most of its unique site by blurring the line between natural and man-made, and between daylight and electric light.

1,000-square-foot sound-proof music/recording studio—linked by an underground passage that opens into a garden and allows safe travel from one part of the property to the other beneath the neighbor's driveway. In the main house, mostly open living spaces flow into one another, creating a visual connection between rooms, while a large deck and lawn terraces, floor-to-ceiling windows, skylights, and floating wall planes link indoor areas to the outdoors.

Enhancing the home's unique formal and functional qualities is an artful and conscientious lighting design by the Culver City, California, office of Horton Lees Brogden Lighting Design. "The lighting creates a seamlessness between interior and exterior," says associate Tina Aghassian, who developed the scheme with principal Teal Brogden. "We liked the play of natural light and shadow you get throughout the day, and the dramatic shift in character of the spaces and views at night," Aghassian explains. "We wanted to play up those qualities and also reinforce the geometry of the architecture." With this concept in mind, the designers employed a variety of lighting techniques that support the connection between indoors and out, without taking away from the natural setting or producing excess glare at night.

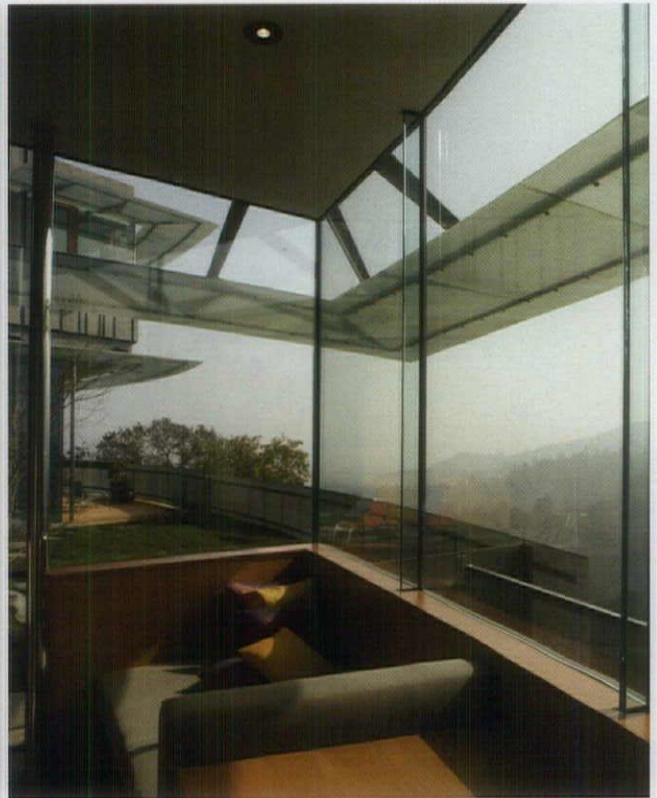
The significance of light in the overall design begins at the 800-square-foot three-car garage, a sculptural zinc form punctuated with slots of light that come to life at night. Here, the lighting designers quietly accented the architecture with a Mondrianesque play of light in the colors of a California sunset. An amber plexi-neon light emits a golden glow in the entry passageway next to the garage. Ceiling-mounted 60W T8 linear fluorescents within the garage provide punches of white light through slots in the doors, and the same fluorescent lamps covered with blue sleeves located behind white laminated glass panels highlight the garage doors' edges with a cool hue. Adding to the complexity of color, a pinkish tone emanates from 20W steplights beneath rectangular tangerine- and rose-hued 2-inch-thick structural fiberglass



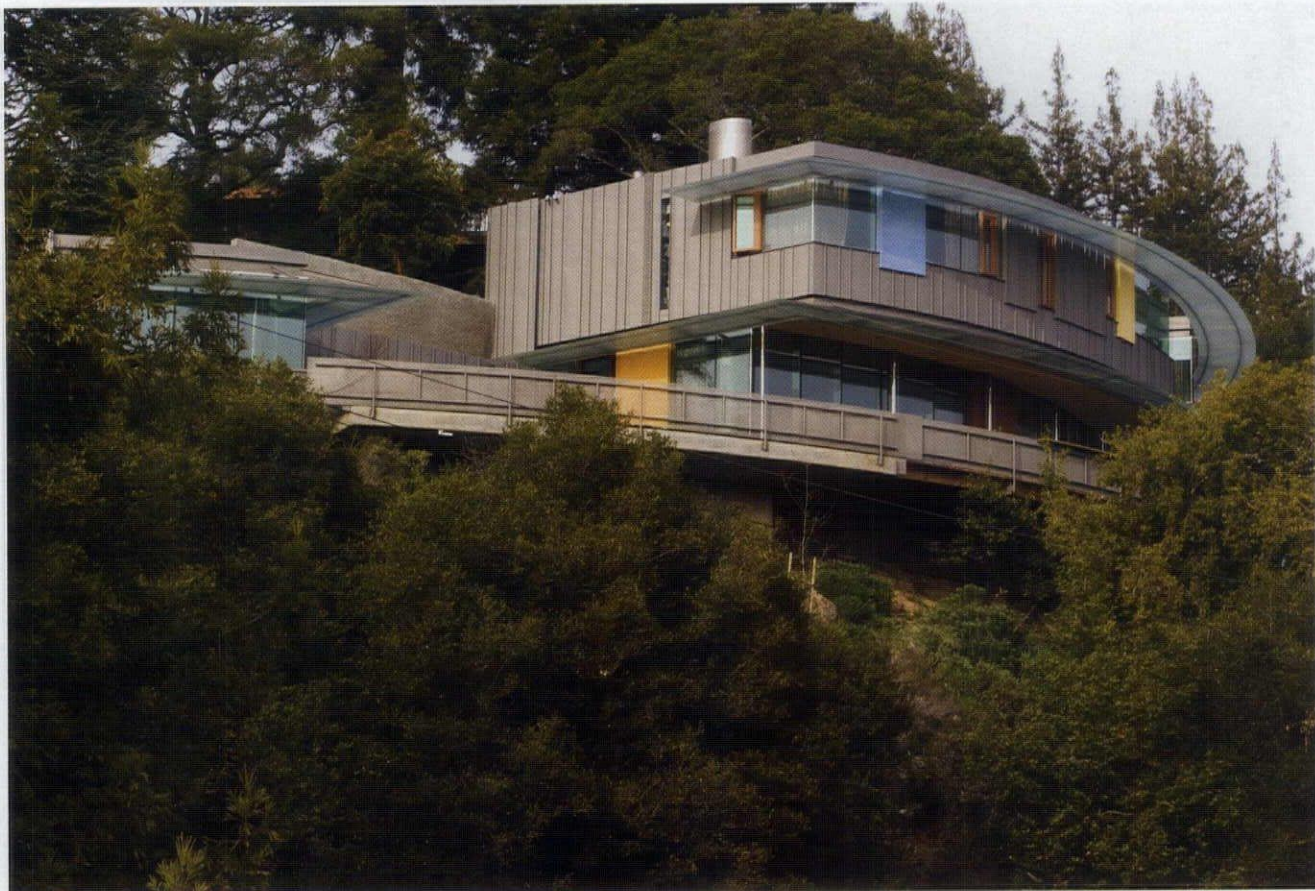




An amber plexi-neon light glows over the entranceway, while ceiling-mounted 60W 8-foot linear fluorescents inside the garage provide punches of white light through slots in the door. A pinkish light emanates from 20W steplights beneath rectangular tangerine- and rose-hued reinforced fiberglass planes in front of the garage doors (above). During the day, these planes serve as skylights over the kitchen area (below left), which is tucked into the hillside. Low-voltage, small-aperture halogens recessed into the ceiling provide a warm glow in the perimeter seating area, blurring the boundaries between indoors and out (below right). The house sits perched high atop the hills of Marin County, California, as if a natural extension of the site (facing page).







planes in front of the garage doors. During the day, these frosted fiberglass elements function as skylights over the kitchen area, which is tucked into the hillside and located beneath the garage.

Upon entering the house, visitors pass through a foyer with views of the canyon and the San Francisco Bay beyond. Curved halls extending from the foyer lead to the children's rooms to the southwest, and guest rooms to the northeast, while an adjoining staircase descends to the living spaces below. At the base of the stairs, a vast living room opens to a wooden deck and views of the glorious landscape. Here, the lighting designers reinforced the architecture by installing recessed 37W MR16 pinhole fixtures at strategic spots in the ceiling and along the arc of the fiberglass canopy over the deck. The recessed fixtures, flush with the ceiling plane and connected to a control system, permit uninterrupted views through the space and out to the landscape. The curved, translucent fiberglass blue-hued deck canopy was designed to allow sunlight into the living room during the day, while the 37W sources recessed within the soffit in front of the canopy illuminate the deck and twinkle like a delicate band of stars at night.

"Inside, we wanted warm light, mostly hidden and integrated with the architecture," says Aghassian. "And, here and there, we used a few beautiful jewel-like fixtures." Two of these are long pendants housing 37W MR16 sources that flank either side of a floating fireplace in the living room. Another is a decorative pendant—fitted with 75W A-lamps—in the adjacent dining room. Perhaps most dramatic of all is a double-stacked Noguchi lantern that floats near the piano in the studio. The entire complex is an artful choreograph between nature and man-made structure, and between natural and electric light—a harmonious place that is as pleasing to the aesthetes who live here, as it is to the neighbors who live next door. **JEAN NAYAR**

## DETAILS

**PROJECT** Sky Arc Residence, Marin County, California

**ARCHITECT** Will Bruder Architects, Phoenix

**LIGHTING DESIGNER** Horton Lees Brogden Lighting Design, Los Angeles

**PHOTOGRAPHER** Bill Timmerman, Phoenix

**PROJECT SIZE** House: 4,600 square feet; garage: 800 square feet; studio: 1,000 square feet

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### APPLICATIONS

Noguchi lamps: 14A floorlight at entry and 33N pendant in recording studio

Goccia lights in bathrooms

Bo pendant and floorlight in living room; drop pendant in graphics studio

Logico pendants in dining room

Oroflex sconce at custom master bed; O Sole Mio floorlight in living room

Archimoon tasklight in guest bedrooms and studios; Rosy Angelis in small guest bedrooms

71 & 61 lights in children's and guest bedrooms

Pendant in master bedroom

Eta Baby tasklight in guest bedroom

Tasklight in recording studio control room

On/off light at passage window; Piatto sconce in forest stair; Costanzina pendant and table lights in children's room

Homeworks control system

Set Up Shades in control room



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# A SIMPLY LUXURIOUS RETREAT

The subtle yet elegant Japanese-inspired interior design of a New Jersey beach house makes for an inviting year-round retreat.

**NESTLED AMONG THE CUSTOM MULTISTORY VACATION HOMES OF A SMALL BEACH** community on the New Jersey shore sits a subtle one-story retreat. As the third home of a busy professional who splits his time between Toronto and Philadelphia, an uncomplicated and low-maintenance space where he could also entertain was a must. Enter Philadelphia's Marguerite Rodgers, an interior design firm, and Sean O'Connor Associates Lighting Consultants, who joined forces to create just that.

The 1,600-square-foot home, which was expanded from 1,515 square feet by pushing the bay-facing walls of the center space out two feet, comprises a joint living room, dining area, and kitchen as its central core, flanked on the west by a master suite, and guest quarters with a screened mahogany-

clad porch on the east. Taking advantage of the sweeping bay views, floor-to-ceiling sliding glass doors line the north and south walls of the residence, allowing access from the inner courtyard out front and the pool area in back, as well as uninterrupted views through the house.

An elegant Japanese-inspired design brings a simplicity and purity to the space through the use of rich natural materials and luxurious fabrics, seamlessly uniting each room and creating a sense of warmth throughout the home. In keeping with this minimalist design, Sean O'Connor Associates integrated the luminaires into the architecture wherever possible and used the lighting to accentuate surface textures, highlight contrasts, and create light and shadow play. "With the lighting,





An elevated platform with in-floor recessed fixtures acts as a circulation space, running from the guest bedrooms to the master suite (facing page). It overlooks the living area, dining room, and kitchen, where clusters of strategically aimed downlights emphasize zones in the combined space, while accenting surface textures and contrasts, especially on the Japanese-style tansu cabinetry in the kitchen (this page).





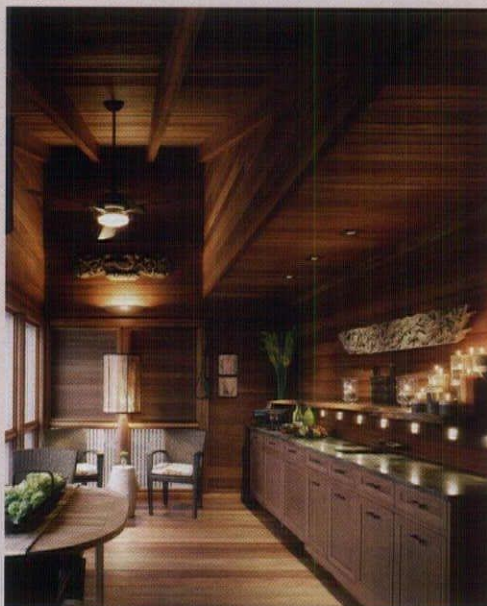
In the master suite, sliding glass doors open onto a private deck overlooking the pool area and bay. Recessed downlights and tasklights work in conjunction to illuminate the bedroom, while backlit screens produce the bathroom's soft even light (above). A combination of tasklights and decorative fixtures creates the screened porch's warm glow, enhancing the mahogany's rich tones and drawing attention to antique wood carvings (inset).

objects become more of a feature than they otherwise would be," says Meg Rodgers, founder of Marguerite Rodgers.

At the entry, a raised wooden platform, running from the guest suite along the north side of the house to the master suite, acts as a reception area and circulation space. This was the starting point for the lighting design, where the reflection of a series of in-floor uplights lining the walkway "read as a continuous entity along the ceiling," says Sean O'Connor, principal of Sean O'Connor Associates, "tying together the three areas of the main space." Also emphasizing the walkway's linearity, the uplights accentuate the texture of the bamboo window treatments and, from outside where they are visible through the expanse of glass, express the home's height and volume from street elevation.

Extending below the elevated entryway lies the central section of the home, where groupings of strategically aimed 4-inch-square adjustable flush accent lights with flangeless beveled "pyramid" trims provide gentle glowing niches in the ceiling. The effect adds yet another layer to what O'Connor calls the "Japonesque aesthetic" of the house. "There was a certain level of integration that we strived for, so it wasn't just a chaotic distribution of downlights in the ceiling," he explains, "but the creation of spaces by how the fixtures are arranged.

There's a rhythm to it." In addition, decorative lamps placed throughout the space provide scale and vertical illuminance. "The design wouldn't be complete without them," says O'Connor. "We're big fans of portable lighting, glowing sources in seating areas to bring light to people's faces." To create a change in ambiance, lighting scenes are programmed through a central control system, accessible via tabletop or wall-mounted controls.



Because the kitchen is an extension of the living and dining areas, its custom walnut cabinetry was designed to resemble tansu—wooden storage chests or drawers fashioned in traditional Japanese style—in order to make it look more like furniture. "One of the main objectives in the kitchen," explains O'Connor, "was to have light and shadow play with the ribbing in the sliding tambour doors of the millwork." This is achieved with a row of closely spaced recessed accent lights at near grazing angles that provide a vertical illuminance on the face of the cabinets. In addition, a

large decorative pendant visually anchors the stainless-steel kitchen island. The luminaire provides a warm uplit glow from incandescent sources hidden inside each candle, as well as a downlight component.





The backyard, which overlooks the bay, is accessible from the screened porch on the home's east side and through sliding glass doors that line the north wall of the main room and master suite (above left). Pebbles, wooden walkways, and reeds surround the pool, keeping yard maintenance low, while an illuminated wall of reeds creates a visual cue to denote the yard's perimeter (above right).

The guest suite comprises two bedrooms and one bathroom. In the bathroom, frosted Pyrex strips containing multiple 10W lamps are mounted vertically through the mirror and a recessed trimless glowing niche in the wall provides soft illumination. At the end of a hallway, along which the guest rooms are situated, access is granted to perhaps the most unique space in the house—a screened porch constructed entirely of mahogany. Here, recessed adjustable MR16 accent lights highlight an antique wood carving over the bar, and recessed steplights under the vintage Nakashima shelf provide task lighting. Together, with an uplight sconce, these details create an ambient lighting environment Rodgers compares to that cast by a glowing fireplace.

The Japanese influence also extends outside to the landscaping, where pebbles, reeds, and wooden walkways line the perimeter of the pool. At the southern edge of the garden is an illuminated wall of reeds. “Instead of a fence,” O’Connor explains, “the punches of light create the yard’s visual boundary.” This light, however, is deceiving. On top of the deck, a series of 25W incandescent marker lights seem to be creating the splashes of light, but it is really 150W quartz floodlights concealed directly below the deck that provide the illumination.

In a space where so many textures, fabrics, and details are vying for attention, the success of this design is in its unwavering balance. “There were things that were knocked back so they weren’t shouting at you,” says Rodgers. “No one detail was necessarily leading another.” With the thoughtful placement of luminaires and a less-is-more mantra, the lighting design is seamlessly integrated into each room, embodying the home’s elegant simplicity of style and low-maintenance charm. **SALLIE MOFFAT**

## DETAILS

**PROJECT** Private Residence, Long Beach Island, New Jersey

**ARCHITECT OF RECORD** Studio Torres, Philadelphia

**INTERIOR DESIGNER** Marguerite Rodgers, Philadelphia

**LIGHTING DESIGNER** Sean O’Connor Associates Lighting Consultants, Philadelphia

**PROJECT SIZE** 1,600 square feet

**WATTS PER SQUARE FOOT** 2.65

**LIGHTING COST** \$48,000

**PHOTOGRAPHER** Matt Wargo (page 10, 11, and 12, top), Philadelphia; and Barry Halkin (page 12, inset, and 13), Philadelphia

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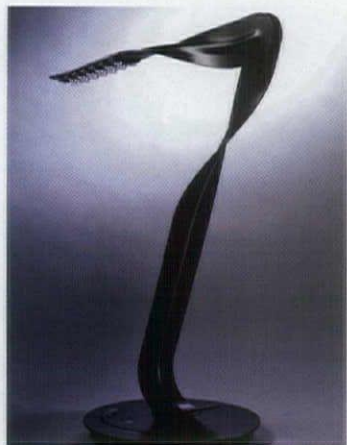
### APPLICATIONS

Decorative fixtures  
Stainless-steel downlights and steplights  
Interior/exterior recessed uplights  
Bathroom recessed in-wall uplights  
Exterior marker lights  
Kitchen pendant  
Decorative fixtures  
Vanity lighting  
Exterior recessed in-ground uplights  
Spotlights, track, and low-voltage strip lighting  
Landscape lighting  
Lighting controls  
Recessed downlights  
  
Recessed downlights  
Quartz floodlights under deck

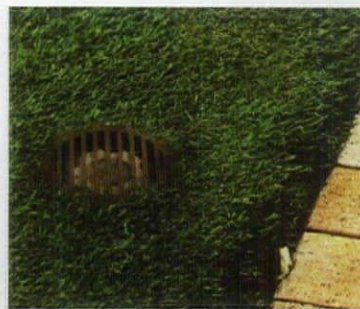




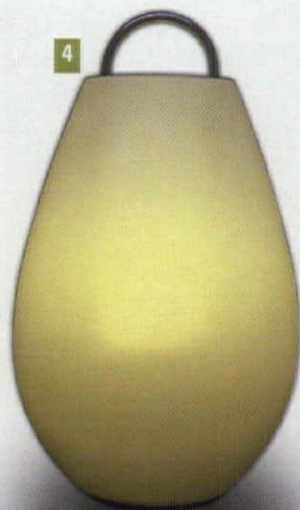
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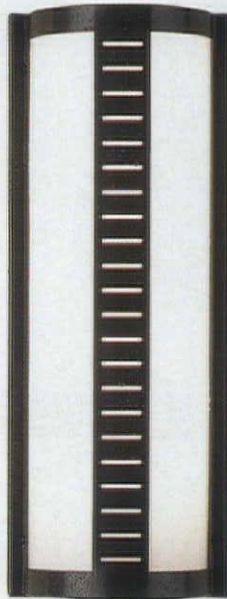
## AT HOME WITH LEDS

**1** MC2 by **DeltaLight** sizes up at just under 1 1/2 inches in diameter and is just over 4 1/2 inches high. Two gray aluminum heads each house one 1W white LED with a color temperature of 5500K. **CIRCLE 230** **2** **Yves Béhar** and **Herman Miller** present **Leaf**, a slim-profile LED tasklight featuring two adjustable aluminum blades. Its horizontal blade can be folded for ambient light and users can change brightness and color temperature using touch controls on the base. **CIRCLE 231** **3** With a compact watertight housing constructed to be buried in either cement or soil, **Illumivision's** In-Ground Mini provides high-performance illumination with various beam spreads, as well as 9W, 15W, and 21W configurations. **CIRCLE 232** **4** At 15 inches tall, **Vessel's** Luau portable lamp includes rechargeable batteries and a convenient handle. It glows from within, courtesy of 36 warm (and dimmable) white LEDs. **CIRCLE 233** **5** **Terzani's** handmade **Ortenzia** table lamp is just over 4 inches wide and made up of 36 silver-plated petals. A 1W LED provides 40 lumens of portable and rechargeable light. **6** **Winona Lighting's** POPS! luminaires offer design flexibility with 20 shapes, three sizes, eight LED colors, and styles including pendants, chandeliers, flush mounts, and wall mounts, each in a brushed aluminum finish. **CIRCLE 234**





1



3



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4



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## LUMINOUS LANDSCAPING

**1** For Japanese-inspired landscaping, add **Eleek's** Takashima sconce. This recycled aluminum luminaire is 11 inches in diameter and is available with either a glass or mica diffuser. **CIRCLE 235**

**2** Achieve precision aiming with **Lumascap's** LS411 Omnio-Mini, a low-voltage MR16 compact flood/spotlight that can be adjusted 115 degrees vertically and 365 degrees horizontally. **CIRCLE 236**

**3** The Monolith outdoor acrylic wall sconce from **OCL** is offered in a variety of powder-coat paint finishes and three designs, all measuring 7 1/2 inches wide by 18 1/2 inches tall. **CIRCLE 237**

**4** For some garden magic, **LaSorgente Glass Studio's** NightOrbs provide an inviting glow. Available in eight colors, the 8-inch-diameter glass orbs, supported on an aluminum base, can be mounted at a variety of heights. **CIRCLE 238**

**5** The Asian-influenced Prairie collection from **Progress Lighting** features cantilevered arms, distinctive roofs, and simple wire frames of cast aluminum or solid brass. Fixtures are available in post- (shown), hanging-, or wall-lantern versions. **CIRCLE 239**

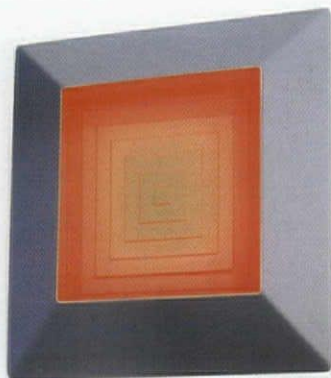
**6** Eureka! Diffused by opalescent glass in a weathered metal housing, **American Fluorescent's** Eureka Series uses proprietary electronic pin-based socket ballasts so fixtures can take 13W, 18W, or 26W lamps. **CIRCLE 240**



6

SEE PAGE 17 FOR MANUFACTURER CONTACT INFORMATION.





1



2



4



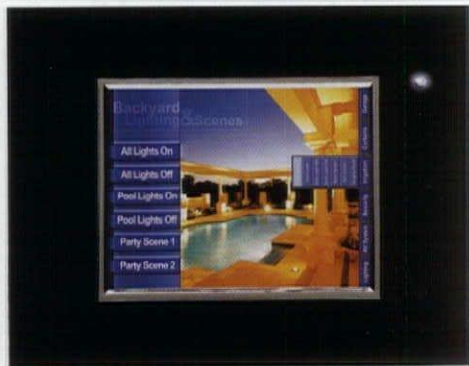
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## LIGHTEN UP

**1** Getting sleepy? **Atelier Sedap's** Mandala wall sconce is approximately 17 inches square and offered in orange (shown) and yellow. A 38W compact fluorescent lamp highlights a "hypnotic" geometric spiral motif. **CIRCLE 241** **2** Revival of the fittest. The Medusa table lamp from **Leucos** is made of hand-blown Murano glass in 7 3/4- and 13 3/4-inch diameters. Its smoke-white overlay and satin nickel finish lend a contemporary feel to a classic luminaire. **CIRCLE 242** **3** Textures abound with **Unilight's** Julietta table lamp, constructed of red resin with an organza shade. The luminaire takes two 40W lamps and is just over 2 feet tall. **CIRCLE 243** **4** Anyone for pong? The almost-10-foot-tall Troy chandelier from **Zia-Priven Design** comprises over 3,000 hand-drilled and -strung ping-pong balls with a polished-nickel center band. It is also available in a 4-foot-tall version. **CIRCLE 244** **5** **Niche Modern's** hand-blown Pharos pendants are offered in opaque or transparent glass and are 11 1/2 inches high. With color choices such as avocado, plum, and chocolate, mouths will water. **CIRCLE 245** **6** The Color Touch Screen from **Square D Clipsal** takes customization to a new level. Users can upload images of their rooms into the digital panel. Lighting for the entire home can be controlled and monitored via the approximately 5-inch-wide-by-4-inch-high screen. **CIRCLE 246**



6

SEE FACING PAGE FOR MANUFACTURER CONTACT INFORMATION.



## RESOURCES

### AT HOME WITH LEDs

1 Deltalight, 954.677.9800;  
www.deltalight.us

2 Herman Miller, 888.443.4357;  
www.hermanmiller.com

3 Illumivision, 888.705.1028;  
www.illumivision.com

4 Vessel, 877.805.1801;  
www.vessel.com

5 Terzani, 1.866.terzani;  
www.terzani.com

6 Winona Lighting, 800.328.5291;  
www.winonalighting.com

### LUMINOUS LANDSCAPING

1 Eleek, 503.232.5526;  
www.eleekinc.com

2 Lumascape, 650.595.5862;  
www.lumascape.com

3 OCL, 314.863.1895;  
www.ocl.com

4 LaSorgente Glass Studio,  
866.317.6727;  
www.nightorbs.com

5 Progress Lighting, 864.599.6000;  
www.progresslighting.com

6 American Fluorescent, 847.249.5970;  
www.americanfluorescent.com

### LIGHTEN UP

1 Atelier Sedap,  
France; +33 2.40.99.85.25;  
www.sedap.com

2 Leucos, 732.225.0010;  
www.leucos.com

3 Unilight, 800.361.0472;  
www.unilight.com

4 Zia-Priven Design, 718.398.6777;  
www.ziapriven.com

5 Niche Modern, 212.777.2101;  
www.nichemodern.com

6 Square D Clipsal, 1.888.squared;  
www.squaredlightingcontrol.com

# AL

## RESIDENTIAL

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## The Brighton Collection

MANUFACTURERS OF TRADITIONAL LIGHTING & ACCESSORIES

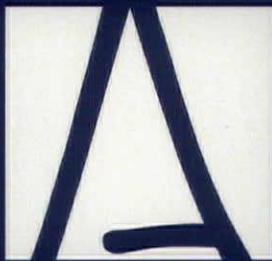


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