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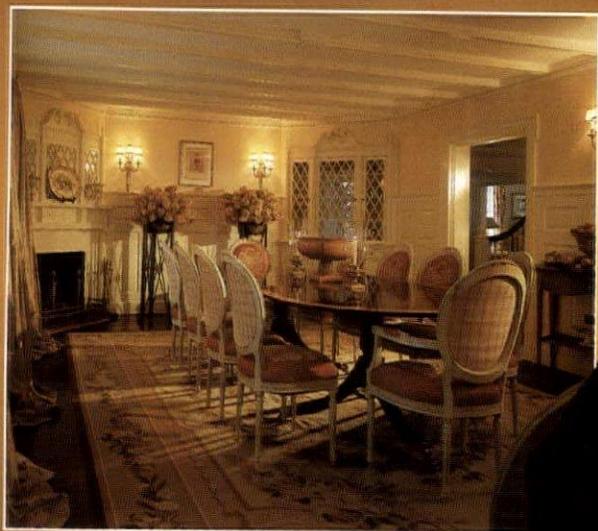
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Barbara Kristiansen, Lighting Designer
Light/Resource & Design, Inc., Rhode Island



Lighting designer Barbara Kristiansen knows the ultimate judge of her work is how well it functions. “I design within architectural and interior spaces to accent, reveal and illuminate. To me, dimming is crucial.” Ms. Kristiansen also specifies Lutron lighting controls because of the quality of their technical support. “When you call with a question, you talk to an engineer; someone who can help you with even the toughest problems and give you accurate information. That’s important to me and the electrical contractor.”

Ms. Kristiansen also knows the importance of keeping her clients satisfied, so she appreciates the way “Lutron’s aesthetic simplicity complements the surrounding environment” and how Lutron lighting controls save energy, extend lamp life, and add functionality to any location. As she says, “I know I can depend on Lutron. They’re a superb company with a reliable, high-quality product. And for support – they really are the best I’ve found.”

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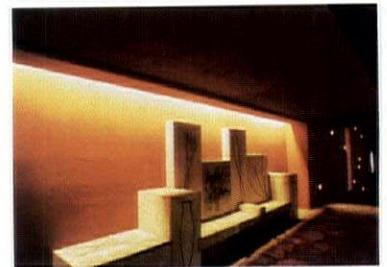
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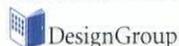
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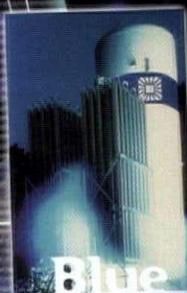
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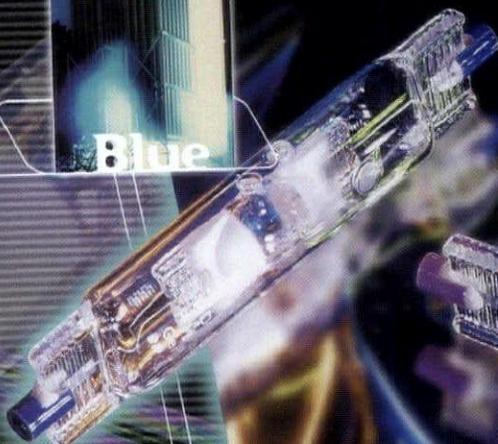
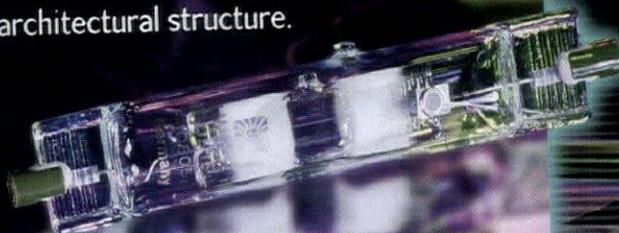


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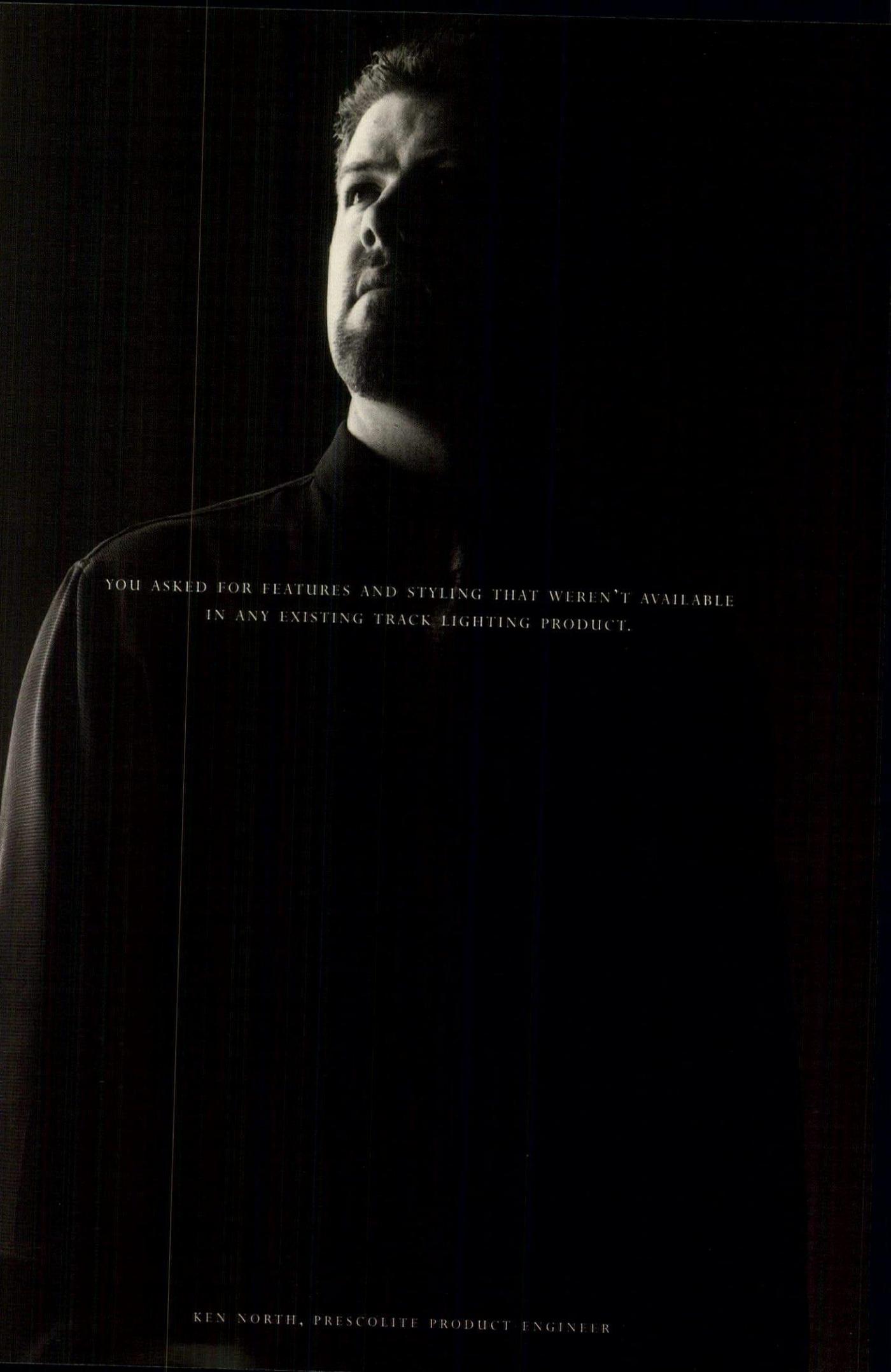


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EXPANDING OUR FOCUS

Most of us would agree 1998 was a successful year in our industry, and that the outlook for 1999 is favorable. That is not to say that the lighting field won't be competitive. As the lighting specifier community becomes more solidified, continuing to evolve into and assert itself as a profession, and as clients and end-users become more aware—and aggressive—in understanding the definition of good lighting design and the effects it produces, the need to stay abreast of new techniques and technologies has become tantamount to keeping one step ahead of the game. Information is a valuable tool. And having access to it can provide just the competitive edge to keep your business strong.

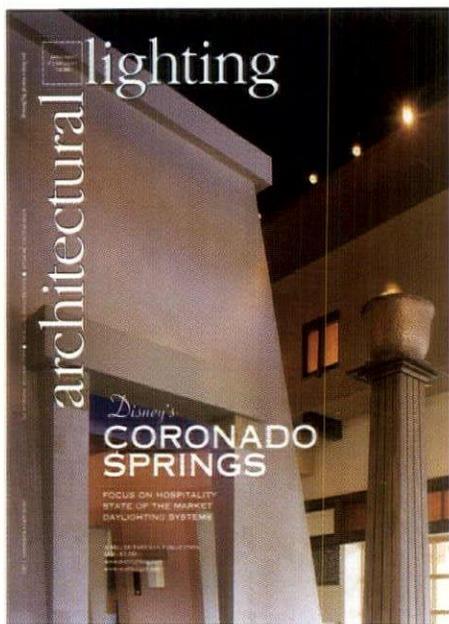
Upon perusing the results of our "1998 Lighting Specifier Market Study," conducted by an outside research group, Craig and I were struck by in the responses to the following query: "What do you consider the most valuable media to keep up with developments in your profession?" Our survey indicated that magazines (an overwhelming 93 percent) and manufacturer's reps (82 percent) account for the vast majority of the information that specifiers use to find out about new trends, products and industry information. Conferences and trade shows, the Internet, education centers (see "Perspectives," page 55), independent courses and IESNA materials rounded out the responses. I must note, however, that among the selections listed, "word of mouth" was not included. And we do feel that in our extremely tight-knit industry, it would have been a strong contender had it been an option. (For more information on the Market Study, check out our "Trends & Issues" column in which Craig reports on the state of the lighting industry.)



CHRISTINA
TRAUTHWEIN,
EDITOR-IN-CHIEF

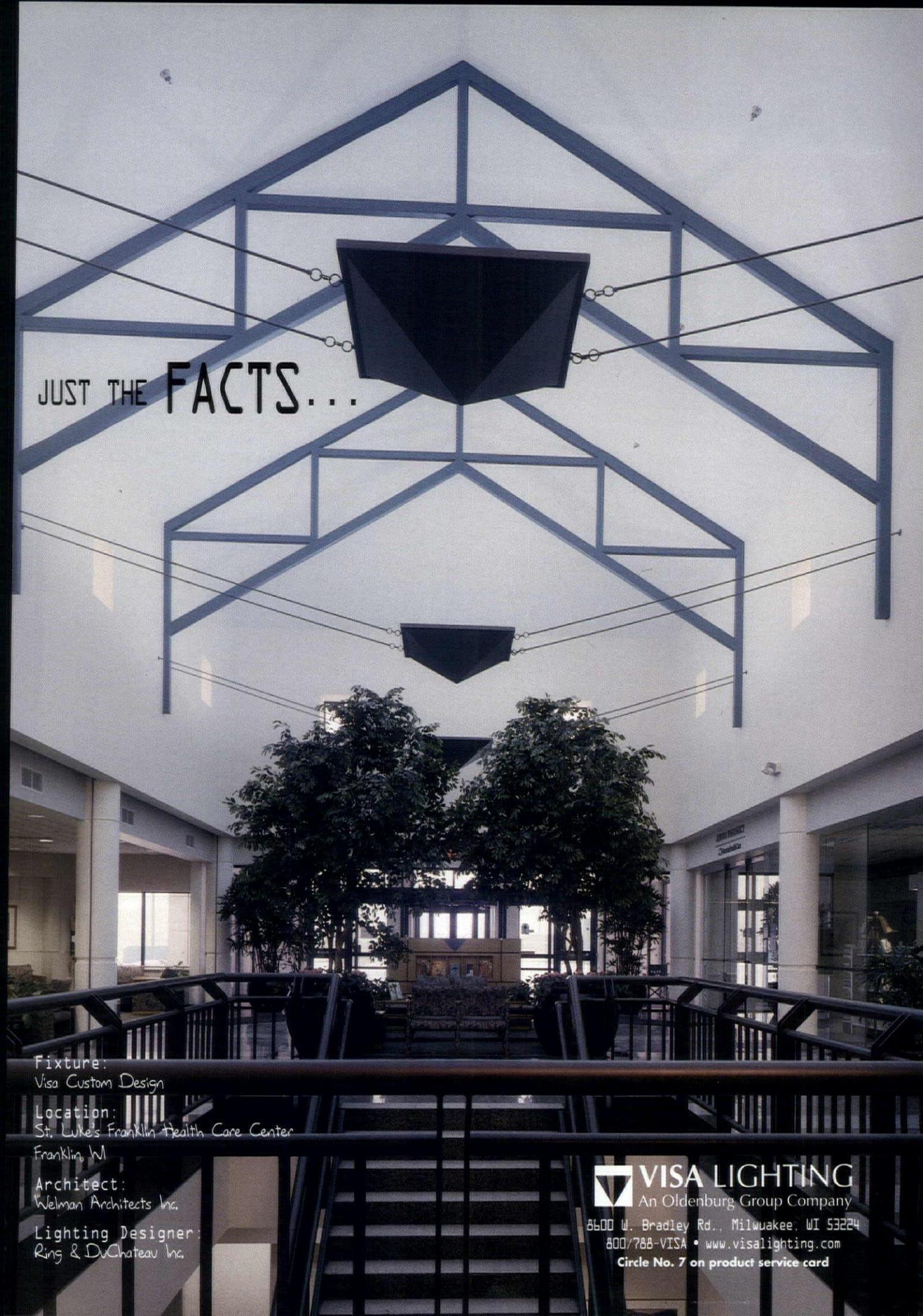
We found it significant that magazines participate in the sales channel—albeit indirectly—and that they serve almost as a "middle man" in the information conduit of product specification. This finding underscores our responsibility to keep the edge sharp by providing readers with the information they need and want. To that end, we've broadened the focus of *Architectural Lighting*. The move from six to eight issues has afforded us the opportunity to dedicate a portion of each edition to a particular market, while still providing varied editorial features that reflect the many types of jobs you're designing. This month marks the debut of "The Design Focus Report." Each report will focus on the design trends—supported by a variety of case studies—and offer products special to that market. See our first on hospitality spaces, beginning on page 37. During the year, we plan to focus on office and residential spaces, outdoor and landscape venues and healthcare and educational institutions. I encourage you to send me any projects, ideas and trends that you feel could contribute to these reports. As lighting designer Ross De Alessi so articulately addresses in Insights (page 20), one of the best ways to keep ahead in the information game is often to

"share ideas with and learn from your peers and associates." Putting your work in the public eye opens the line of communication, he asserts, not only within the design community but that which exists between specifiers and manufacturers. ■



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letter to the editor...

To the Editor:

Mr. Bruce Thompson's article "Specifications and Bidding: Time to Change Our Methods" in the April/May 1998 issue presented an interesting aspect of the industry problem of lighting "packages," from the viewpoint of the supplier and one which the specifier might not typically acknowledge. Though our firm does not "specify" lighting per se, we do become proactively involved in the selection of lighting fixtures, especially those which are decorative rather than strictly utilitarian. Over the past 18 months, we have been attempting to find a reasonable compromise to the selection of lighting fixtures that provides us the aesthetic we seek yet does not penalize the supplier by being vague or the owner by limiting competition. It has not been an easy task and our latest effort is still unproved, as the project on which the effort centered has not yet been bid.

We have been previously unsuccessful in trying to provide a level playing field for the owner, consultant and supplier because of packaging agents who exercise undue influence on lighting consultants and the consultants themselves, who are so comfortable with the status quo that they are unwilling to try a new approach because it costs them upfront time in the project—time which they cannot visualize making up during the contract administration phase.

It is not uncommon for some consultants in our area to either allow or request a packaging agent to write the lighting schedule for a project. This becomes apparent when the exact same fixtures show up on separate projects, even when the consultants are not the same on both, and occurs when one representative with a very strong marketing approach becomes a crutch on which the consultant can lean. And it is not uncommon for the packaging agent, in preparing the lighting schedule, to insert a performance specification listing an insignificant item for all other manufacturers. This is simply done to make all other manufacturers non-competitive. Packaging agent-prepared schedules may also list the name of an "acceptable" manufacturer that may not even make a similar fixture, or list manufacturers only he represents. When a product number is omitted from an alleged equivalent fixture, the consultant may not even realize that the listed manufacturers cannot produce an equivalent.

Some consultants have said they prefer not to list equivalent fixtures by number because of the danger of omitting a part of the number, which may precipitate disagreement later. This argument supports little weight because the primary fixture already has its full number listed. If imprecision can exist on equivalents, can it not also exist on the primary? As long as a precise requirement is stipulated by a full listing of the primary fixture number, this can easily serve as the basis for requiring any substitution to provide the same features. As we began our investigation into the process of selecting and specifying lighting fixtures, we talked with all the packaging agents who periodically call on us and to all the electrical consultants with whom we are currently working. Obviously, opinions from these two disparate groups tended to diverge from one another. Agents want to protect any exclusivity they can and consultants don't want the extra work of researching fixtures. It thus became incumbent on us, if we were truly seeking change, to initiate it ourselves.

During the contract documents phase on a new public library, we selected all the decorative fixtures for the project. Once those selections were made, we put together a package of cut sheets illustrating each fixture and then provided this package to the owner to secure approval of the selections, changing some in the process. When the owner was satisfied with the original and revised selections, the lighting consultant provided the same package of selections to four different agents, whose total list of manufacturers probably exceeded 100, and asked them to submit voluntary alternate fixtures for those that were not listed from a manufacturer they represented. All representatives were given the same time schedule to submit their packages, with the understanding that these would be reviewed by the lighting consultant and us, and that only those fixtures that satisfied our aesthetic requirements—and met the illumination needs of the project—would be selected as acceptable alternates. These alternates would then be listed in the lighting specification and no additional substitutes would be considered during the bidding phase.

Not only does this process provide a level of fairness to each lighting representative, it will also serve to reduce the amount of time required of the consultant and us during the bidding phase, as we will not feel obligated to respond to requests for "equals." For some reason, it has been a traditional practice of suppliers to use the bidding phase to try to get their products accepted as equivalents. In the real world, the bidding phase of a project is not devoted solely to the project being bid; it is time during which the designer and his consultants begin the early phases of new projects, while at the same time answering questions from prospective bidders about bidding procedures. It is not, nor should it be, a time during which investigations are made to ascertain the adequacy of proposed equivalents. It is incumbent on suppliers and manufacturers to present their products to the design professional either during periodic sales calls or seminars, allowing the designer time to evaluate the product prior to preparing his specification for the next project. Expecting the designer to make such evaluations during the typically short bidding phase could easily be construed as laziness on the part of the agent or the certainty that his product will not stand up to a more thorough scrutiny. The time savings of "pre-selection" should become evident during contract administration since the review of shop drawings will quickly point out a fixture that was not on the original approved list.

If it is true that "contractors have become the prime beneficiaries through their common practice of pitting packaging agents against each other in a post-bid auction," they have only been able to do so through the neglect of the design professional who fails to require the submission of a list of materials with the bid documents. This simple safeguard protects the owner from a switch of products without his knowledge and for which he receives no value, and protects the agent from unfair competitive practices.

We agree that specifiers must take the lead in changing the process. We believe that the method described above does so, but possibly to the distress of packaging agents and suppliers who will not be able to exert the control they once did over providing lighting fixtures through a controlled bidding process.

Charles L. Witt

Principal, Johnson Romanowitz Architects

Talk to us...

How do *you* hold specs?

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ACQUISITIONS & AGREEMENTS

Cooper Industries, Inc. has acquired California-based **Lumiere Design and Manufacturing, Inc.**, a manufacturer of architectural landscape lighting products. Terms of the acquisition were not disclosed.

Lumiere, a privately held firm with sales of \$7 million in 1997 and approximately 70 employees, will become part of the Cooper Lighting division, headquartered in Elk Grove Village, IL.

Super Vision International, Inc. has signed an agreement granting **Cooper Lighting** exclusive marketing and distribution rights in North America for Super Vision's fiber-optic products serving the architectural lighting market.

"This agreement represents a landmark not only for fiberoptics but for the entire lighting industry," said Brett Kingstone, Super Vision chairman and CEO. "We are confident that through this partnership with Cooper Lighting, we will bring fiber-optic products into the mainstream and educate the lighting industry on the

wide range of applications. The Cooper Lighting/Super Vision agreement signals the coming age of fiber optics."

As part of the agreement, Cooper Lighting, a subsidiary of Cooper Industries, Inc., will acquire approximately 10 percent of Super Vision's outstanding stock for \$2 million and receive a seat on Super Vision's board of directors. Products covered by the agreement will be manufactured at Super Vision's Orlando headquarters.

Hubbell Lighting, Inc., a subsidiary of Hubbell Inc., has announced the acquisition of **Sterner Lighting**. Terms of the acquisition were not disclosed.

Based in Eden Prairie, MN, Sterner Lighting designs and manufactures specification grade outdoor fixtures and custom lighting products. Hubbell Inc. is an international manufacturer of electrical and electronic products for commercial, industrial, utility and telecommunications markets.

The Watt Stopper, Inc. has agreed to

acquire all the assets of **Tomstar Controls**. The announcement was made jointly by Jerry Mix, president of The Watt Stopper, Inc. and Jeff Krey, president of Tomstar Controls.

Tomstar Controls, a manufacturer of energy control panels and systems, will continue operations and be fully integrated into The Watt Stopper, Inc. The Watt Stopper, Inc. is a subsidiary of Pass & Seymour/Legrand and manufactures automatic lighting, HVAC and office power control products.

LightIdeas, LLC has acquired the assets and business of **TrimbleHouse Corporation** through an American management buyout. Included in the buyout are the TrimbleHouse, U.S. Gaslight and Norcross Metal Spinning divisions.

Founded in Atlanta in 1962 and previously operated by Canadian-based Sarjoe Industries, Inc., TrimbleHouse manufactures architectural exterior and interior lighting products for commercial, industrial and residential applications. LightIdeas, LLC is based in Atlanta.



A BRIGHT NEW YEAR

Where else than New York City for a spectacular New Year's Eve? In Times Square, 1999 was brought in not only with Dick Clark and a dropping ball, but this time with a beam of light. Space Cannon provided lighting for the famous Manhattan event with the "Ramses," a 49,000W color changing Xenon searchlight with a candlepower of 6.8 billion. Color changing is done by the Space Composer which allows up to 130 different light shows to be pre-programmed. The light has a 7-ft.-diameter beam, a weight of 3,000 pounds and stands 10 ft. tall. The fixture is mounted on a truck and is completely mobile.

Earlier in 1998, Space Cannon lighted the 46-story Banco Colpratria Tower in Bogota, Columbia with 36 Set Ireos—3,000W and 4,000W fixtures—atop the building. This was the first time Space Cannon's new technology for Xenon lamps (fitting in an upside-down position facing the ground) was showcased.

For more information, contact Monica Allen at (888) 705-1028, fax (403) 465-7020 or e-mail spacecannon@yahoo.com.

WORLD LIGHT SHOW TO BE LAUNCHED IN 2000

Deutsche Messe AG, Hannover, Germany, has announced that it will launch the World Light Show, an international trade fair for lighting technology, installation technology and building services, as a separate event in the year 2000. World Light Show 2000 will take place on the

Hannover Fairgrounds January 18-22 to avoid scheduling conflicts with Expo 2000, which will occupy the fairgrounds from June through October.

The exhibition program will showcase decorative lighting, lamps, components and acces-

sories, as well as building controls and systems. For more information, contact: Hannover Fairs USA, Inc., 103 Carnegie Center, Princeton, NJ 08540; phone: (609) 987-1202; fax: (609) 987-0092; e-mail: info@hfusa.com; website: www.hfusa.com.

AUERBACH + ASSOCIATES HONORED

The National Trust for Historic Preservation has recognized Auerbach + Associates, San Francisco and New York, for its role in the recent restoration of the San Francisco War Memorial Opera House. Auerbach + Associates was part of the renovation team that received the 1998 National Preservation Honor Award in Savannah, GA during the 52nd National Preservation Conference.

Auerbach + Associates oversaw the theatrical renovation of the 1932 Beaux Arts structure, a designated historic landmark, and Auerbach + Glasow, the architectural lighting design division of Auerbach + Associates, designed the renovation of the main chandelier and other auditorium lighting elements.

The 16th Annual IALD Lighting Design Awards, cosponsored by *Architectural Lighting* will be held at the War Memorial Opera House on May 12 during Lightfair 1999. For more information, contact the IALD at (312) 527-3677.

PHILIPS LIGHTING COMPANY ESTABLISHES ESCO DIVISION

Philips Lighting Company has become the first lighting manufacturer to establish a division exclusively dedicated to work with energy service companies (ESCOs).

Headed by R. P. Casey, the Philips Lighting Company ESCO Task Force will offer ESCO partners field and application support, training workshops and direct communications and marketing assistance. These services will be provided in conjunction with a nationwide network of distributors.

LEDALITE ANNOUNCES IESNA STUDENT AWARD PROGRAM

Ledalite has announced the IESNA/Ledalite Student Research Education Award which recognizes outstanding undergraduate research projects and papers. Students who are IES members and who are currently enrolled full-time in an approved academic degree program are eligible.

The winner will receive a plaque, a check for \$1,000 and complimentary registration to the IESNA Annual Conference to be held in New Orleans, August 9-11. Entries must be submitted no later than March 31, 1999. Winners will be notified by May 30, 1999. For more information, visit the Ledalite website at www.ledalite.com or contact Dee Ginthner at (612) 624-3293 or Maarten Mulder at (604) 888-6811, or e-mail: mmulder@ledalite.com.



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NORWELL COMPLETES FACTORY SHOWROOM

Norwell Manufacturing has completed a 1,500-sq.-ft. factory showroom displaying over 120 different product models. Norwell Manufacturing is based in East Taunton, MA and manufactures solid brass lighting fixtures ranging from historic reproductions to contemporary designs.

WHATLEY SPONSORS DESIGN CONTEST

W.J. Whatley, Inc. is offering a \$1000 award for the winning design submitted in a decorative fixture design competition. Whatley, a producer of composite ornamental lamp posts, is sponsoring the contest in search of a new decorative fixture to complement its lamp post line. The competition is open to all landscape architects, as well as university students enrolled in landscape architecture programs. The deadline for entries is March 30, 1999. Whatley will announce the winner April 30, 1999. For more information, call Whatley at (877) WJW-POST.

Horizons AA. Aimable, uniform asymmetric surface washing with multiple, long-life lamping options. Industrial strength performance housed in hand-brushed nickel or custom color finishes. Phone 800 732-5213; fax 714 662-4515. LAM Lighting Systems, Santa Ana CA

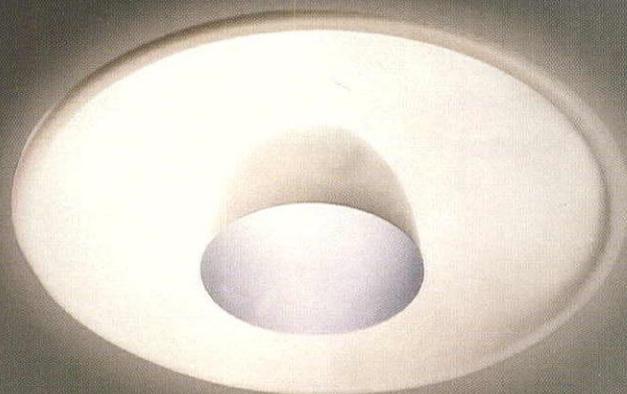


LAM

A JJI Lighting Group Company

Circle No. 11 on product service card

Out, damned hi-hats and boxy luminaires. Now there are recessed ambient fixtures which actually improve appearances. Indigo Circles. Plenty of attitude, all positive. Phone 704 482-2811; fax 800 275-1544. Ardee Lighting, Shelby NC



ARDEE

A JJI Lighting Group Company

14

Circle No. 10 on product service card

NATIONAL LIGHTING DESIGN AWARDS ANNOUNCED

The National Lighting Design Awards 2000 were announced September 1998 at the Institute of Lighting Engineers conference in Edinburgh, U.K.

The awards cover all types of lighting, except home lighting, and include a new retail lighting category. Eligible schemes are those installed, improved or refurbished in the U.K. during the period of August 16, 1997 to August 15, 1999. For entry forms or information, contact: Awards Secretary, Lighting Industry Federation, 207 Balham Road, London W17 7BQ; fax: 181-673-5880, e-mail: keith@lif.co.uk. The deadline for entries is September 24, 1999.

VENTURE LIGHTING ANNOUNCES NEW WARRANTY PROGRAM

Venture Lighting International has initiated a new One Call warranty program, offering comprehensive system coverage. When customers purchase an engineered lighting system, as opposed to components, their warranty period is extended or doubled. The One Call warranty offers complete coverage on purchased and installed lamps, ballasts and controls of the Uni-Form pulse start system.

ARCHITECTURAL LIGHTING

NLB OFFERS FREE PUBLICATIONS DIRECTORY

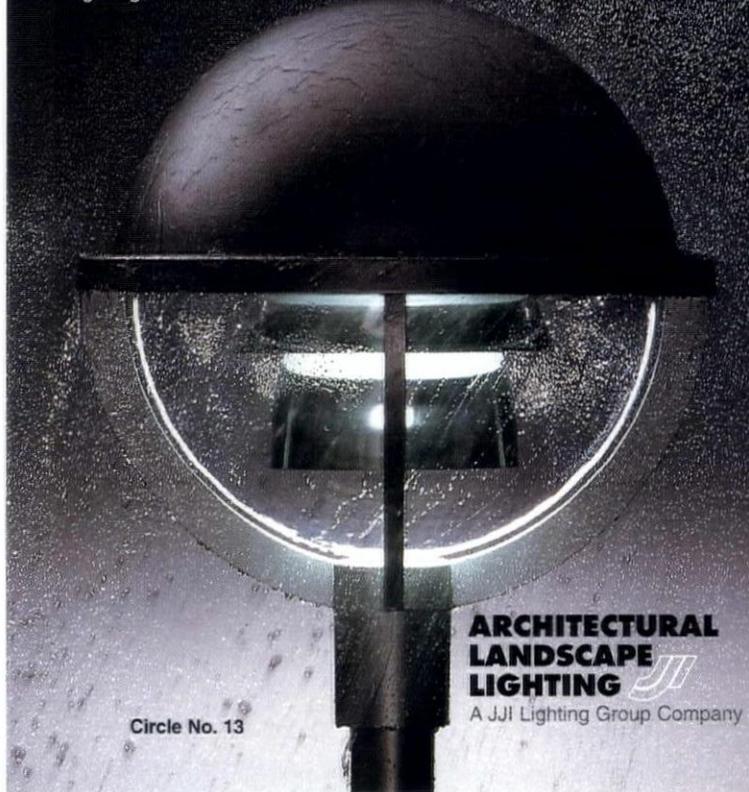
The National Lighting Bureau is offering a new free publications directory describing ten how-to guides and two research reports on lighting and lighting management. Prepared for non-technical users, the guides and reports emphasize how to achieve well-designed, installed and maintained lighting. For more information, contact the NLB at (301) 587-9572.

LEUCOS ANNOUNCES U.S. DISTRIBUTION OF VENINI LIGHTING

Leucos USA has been named the exclusive distributor for Venini S.p.A. for North America. Initial offerings include a selection of Venini's best-sellers as well as new designs introduced at Euroluce in 1998.

Venini is located in Murano, Italy and has showrooms in Murano, Venice and Milan. Their website address is www.venini.it/prese.htm. For more information, contact Leucos USA at (732) 225-0010.

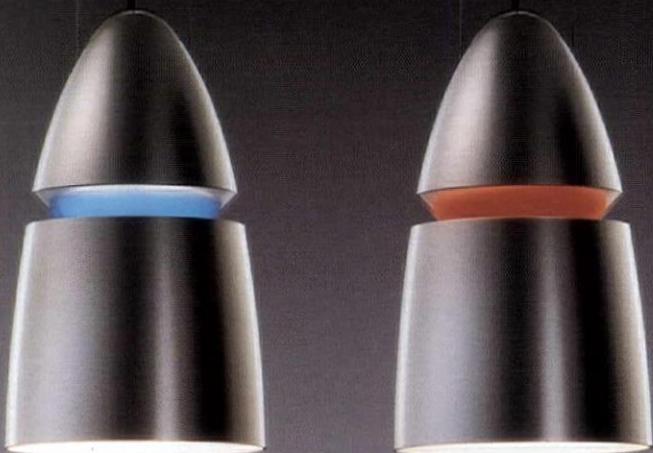
Baskette, page 57 in our new Portfolio. May it help broaden your vision of the future. For your copy... phone 714 668-3660; fax 714 668-1107. Architectural Landscape Lighting, Santa Ana CA



**ARCHITECTURAL
LANDSCAPE
LIGHTING**
A JJI Lighting Group Company

Circle No. 13

Downright alluring downlight: while Corcovado precisely illuminates the subject in focus below, its intimate, tinted sideglow helps define the surroundings. Phone 914 698-5959; fax 914 698-6061. d'ac Lighting, Mamaroneck NY



dac
A JJI Lighting Group Company.

A JJI Lighting Group Company.

Circle No. 12

CORRECTIONS

Architectural Lighting regrets the errors and omissions in the December 1998 Lighting Source Directory issue. These include:

Information corrections:

Balzars Thin Films, Inc.
16080 Table Mountain Parkway
Suite 100
Golden, CO 80403
Tel: 303-273-9700
Fax: 303-273-2995

Justice Design Group
PO Box 2429
Culver City, CA 90230
Tel: 310-397-8300
Fax: 310-397-7170
sales@jdg.com
www.jdg.com

A.L.P. Lighting Components Inc.
6333 Gross Point Road
Niles, IL 60714
Tel: 773-774-9550
Fax: 773-774-9331
info@alp-ltg.com
www.alp-ltg.com
Lenses, louvers, parabolic louvers (plastic/aluminum), reflectors, lighting components

Omissions:

Docter Optics, Inc.
1201 South Alma School Road
Suite 7550
Mesa, AZ 85210
Tel: 602-844-7585

Fax: 602-844-7826
docteroptics@cwix.com
www.docteroptics.com
Optical components

Farlight
20600 Gramercy Place,
Suite 201
Torrance, CA 90501-1821
Tel: 310-782-1369
Fax: 310-782-3758
Remote source lighting/
fiber optics

Kenall
1020 Lakeside Drive
Gurnee, IL 60031-2400
Tel: 847-360-8200
Fax: 847-360-1781
www.kenall.com
Indoor: wall sconces/brackets,
ceiling surface, fluorescent sur-
face & pendant, undercabinet,
exit; Outdoor: surface/recessed;
Special: hazardous, high abuse,
harsh/corrosive, clean room

Luceplan USA Inc.
315 Hudson Street
New York, NY 10013
Tel: 212-989-6265
Fax: 212-462-4349
Decorative lighting fixtures

Richard Renfro, formerly a principal with Fisher Marantz Renfro Stone Architectural Lighting Design, has established his own firm, Renfro Design Group, Inc. The new firm will provide lighting services to architects designing cultural institutions, civic and commercial projects. The group's current projects include the lighting design for the Museum of Folk Art in New York City, John Hopkins University Student Art Center in Baltimore, the Jersey City Museum and a new customer center for Lucent Technologies.

Stan Deutsch Associates has appointed **Gary Dulanski** principal.

Kling Lindquist has promoted **Robert G. Thompson**, AIA, to

director of operations and **Gene Spurgeon**, RA to project director; **Gary E. Stephens**, PE, joins as associate and project director.

Horton•Lees Lighting Design Inc. has promoted **Angela McDonald** to principal, San Francisco; **John Kenneth Dunn** to associate, Los Angeles. Joining the firm as designers are: **Frank Gerardo**, **Swapna Sundaram** and **Jason Gill**, Los Angeles; **Burr Ruthledge**, New York. **Robyn Mierzwa** joins as director of communications, New York.

Lighting Design Alliance has announced that WGS Lighting Design has joined the firm. **Lesley Wheel**, FIALD, and **Don Gersztoff**, IALD, will work out of LDA's Long Beach, CA office.

Pacific Lightworks has acquired Dallas firm, **Roeder Design**. Roeder Design will remain in Texas, continuing its work in hospitality, commercial and residential projects.

Architecture, engineering and construction firm **Ellerbe Becket** has opened a new office in Cairo, Egypt. The Cairo office is scheduled to be a full-service operation in a couple of years.

Osram Sylvania has named **Mark Corcoran** national accounts manager and **Robert Nigrello** manager of marketing and sales operations for its Industrial & Commercial Lighting channel; **Richard Rattray** has been named product marketing manager for compact fluorescent lighting;

Joseph McCormick has joined as applications manager for the company's Electronic Control Systems business; **Richard Diehl** has been appointed national sales manager for Osram Sylvania's Sylvania Lighting Services.

Antonio A. D'Agostino, **Andrea Bakewell Lowery**, **Anthony V. Bochicchio**, **Nancy DeLalio**, **K. Kay Kim** and **Jason C. Vetne** have joined RTKL as architects; **William L. Luck** joins as mechanical engineer.

Kelly Lundstrom George, Inc., a professional design firm, has announced the formation of a new lighting design company, **Zamore/klg, Inc.** The firm will be managed by **Joe Zamore**, formerly of the firm Lighting Methods.

A CROWNING ACHIEVEMENT IN FIXTURE DESIGN

Each member of Lumière's Coronado line of metal halide fixtures is a unique specification grade fixture designed to use the newest in high technology natural color rendering metal halide lamps.

Unique, timeless, and patented design, and patented fixture aiming mechanism set these fixtures at the summit, above all others in their class. The ADEX Award winner for landscape lighting, the Coronado series adds to the long roster of Lumière fixtures honored for design excellence.

Available in versions to accept the PAR 20, 35 watt (Cat. #720), PAR 30, 35 or 70 watt (Cat. #730, pictured), and PAR 38, 70 or 100 watt (Cat. #740) metal halide lamps. Coronado fixtures can be mounted in the ground, on trees or walls, and can be remoted from their waterproof composite ballast compartment.

Another groundbreaking, award winning fixture?

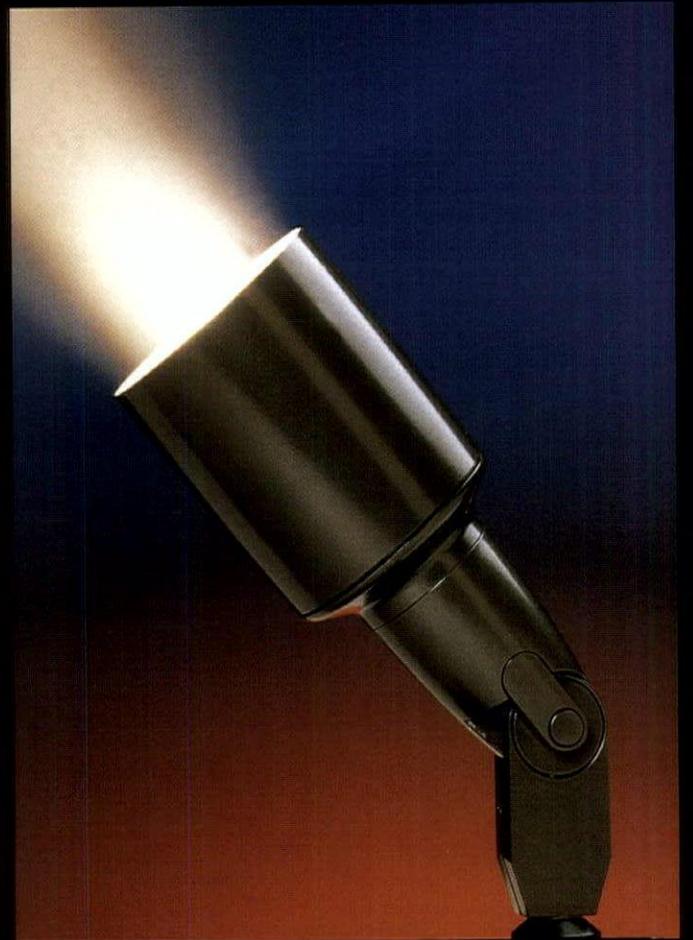
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HLM Design has announced that Dallas-based architectural and interior design firm JPJ Architects, Inc. has joined them. Based in Charlotte, NC, HLM Design maintains offices in various cities throughout the U.S.

HOK Chicago has named **Walter Heffernan** VP and director of Chicago Architectural Operations, and **Robert Iverson** VP.

Philips Lighting Company has appointed **Jack S. Jensen** VP of sales; **William Toller, Jr.**, consumer national sales manager; **Barbara Rentschler**, strategic marketing leader; **Eric Marsh**, promotional marketing leader, ESCO division and **William McCarthy**, consumer promotion leader, marketing department.

KA Inc., Architecture has appointed **Christopher Garrison** to senior designer and project manager.

Luxo Corporation has promoted **Frank Fitzgerald** to VP of sales.

Ira Minkoff has joined D'ac Lighting as national sales manager.

Litetronics International, Inc. has promoted **Michael H. Schaechter** to president of the corporation.

Lumenyte International Corporation has named **Kenneth E. Yarnell** director of architectural markets.

High End Systems, Inc. has appointed **Mike Wood** VP of engineering.

Tom Benton has been appointed director of marketing and product development for Lumark Lighting and McGraw Edison, Cooper Lighting.

Chuck Campagna has been named president and CEO of Amerlux, Inc.

James Kiss has been appointed Industrial Lighting Key Accounts manager at Deposition Sciences Inc.

G. Michael Bartindale has joined Advance Transformer Co. as regional VP, OEM sales.

Perkins & Will New York has promoted **Ronald Vitale** to associate principal; **Thomas Sanone** has joined as associate principal.

Tivoli Industries, Inc. has named **Robert N. Corby** eastern regional sales manager and **Randall P. Pace** western regional sales manager.

Thomas Farkas has been appointed manager of engineering at Electronic Lighting, Inc.; **Anita Chan** has been named senior project engineer.

FC Lighting Manufacturers has named **Bruce Spencer** southeastern regional sales manager.

Design Collective has named **Suresh Kodolikor**, AIA, associate principal, **Luis Bernardo**, AIA, **Matt D'Amico**, ASLA, **Fred Marino**, AIA and **Judi Miller**, AIA, senior associates; **Ed Jones**, RA and **Jim Carroll**, AIA, associates.

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1999 SCHEDULED
EVENTS

March 27-29 GlobalShop 1999, McCormick Place, Chicago; (800) 646-0091.

April 7-8 GlobalCon, Colorado Convention Center, Denver; (770) 279-4388.

April 8-9 AEE Seminar: "Fundamentals of Lighting Efficiency," Denver; (770) 925-9633.

April 19-24 Hannover Fair '99, Hannover Fairgrounds, Hannover, Germany; (609) 987-1202.

April 22-25 DesignNation2:ICE—International Design Conference, Hyatt Regency, Atlanta; (202) 488-1530.

May 10-11 alt.office East Conference, New York Hilton & Towers, New York City; (800) 950-1314 ext. 2612.

May 11-13 Lightfair International 1999, Moscone Center, San Francisco; (404) 220-2221.

May 24-27 A/E/C Systems '99, Los Angeles Convention Center, Los Angeles; (800) 451-1196.

June 6-9 Interbuild 99, Sydney Convention & Exhibition Centre, Sydney, Australia; (301) 656-2942.

June 7-9 NeoCon '99, The Merchandise Mart, Chicago; (800) 677-6278.

June 17-18 Energy Management Congress, Disneyland Hotel, Anaheim; (770) 925-9648.

June 20-22 BOMA Annual Convention & The Office Building Show, Georgia World Congress Center, Atlanta; (703) 312-9172.

June 24-30 24th Session of the CIE, Warsaw University of Technology, Poland; (phone) 43 1 714 31 870, (fax) 43 1 713 08 3818, (e-mail) ciecib@ping.at.

October 27-29 Design.y.c. (Interplan, The Design Show, City Lights), Jacob Javits Convention Center, New York City; (800) 950-1314, ext. 2331.

November 11-12 IIDEX/NeoCon Canada, Metro Toronto Convention Centre, Toronto, Ontario; (800) 677-6278.

B A L D I N G E R



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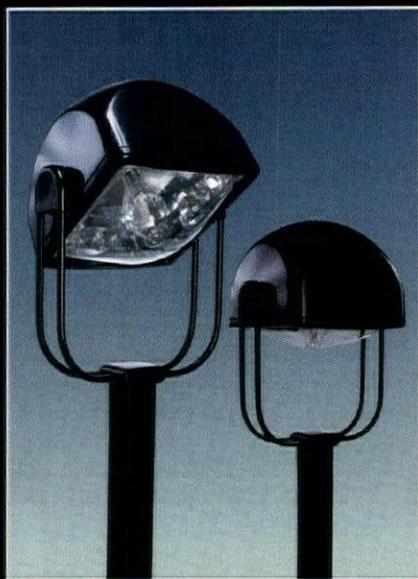
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Architectural Lighting interviews Ross De Alessi, co-founder and principal of Ross De Alessi Lighting Design in Seattle, WA and internationally recognized leader in the lighting design and consultation field. He has 24 years of experience and more than 700 projects to his credit. In the past decade, he has received more major lighting awards than any other designer worldwide. De Alessi provides both interior and exterior commercial and residential lighting design and consultation. Some of his current and recent projects include the master planning and lighting of historical and business areas in Helsinki, Finland, the Millennium Lighting Project for the City of Seattle, Carnival City Resort and Casino in South Africa, the MGM Grand Resort in Las Vegas and the permanent architectural lighting of eight bridges for Cleveland, OH's bicentennial celebration. De Alessi is a member of both the IES and IALD and is lighting certified by the NCQLP.

—Christina Trauthwein

AL: What drew you to the field of lighting design?

De Alessi: As the yearbook photographer in high school, I was asked to take some photos to be used as projections in the play "Auntie Mame." I went to see the production, which I wouldn't have otherwise, and was intrigued by how the lighting was orchestrated to follow both music and people. I got hooked, and in my final two years of high school was doing the lighting design for the stage plays and dances. This opportunity enabled me to immerse myself in lighting and learn about its impact on space and people. I was awarded a scholarship by Stephens College in Columbia, MO for lighting design.

I thought lighting ballets and opera would be an ideal pursuit so I worked for various ballet companies in the San Francisco Bay area and learned first-hand the aspects of theatrical lighting. The move to architectural lighting came when my best friend, an architect, asked if I could help him with the lighting designs of his commercial and residential projects. Though I had already become involved in retail lighting, I was not entirely confident I could design lighting for architectural spaces. It's a very dangerous transition but he tutored me through it.

You know, though, what my dream was? To be a cinematographer. And all of my lighting experiences were leading to that end. I was fascinated with underwater filming and how light moves through water. But the architectural field started drawing me in. And I decided to make the other a hobby rather than a pursuit.

AL: What is the greatest opportunity for today's lighting designer?

De Alessi: The field is still emerging and opportunities are limitless, especially for specialization within the field. Hospitality, the work environment, retail, healthcare, historic properties, performance/sports venues—all these are really niches within the body of lighting design. I think there's tremendous

opportunity for today's lighting designers to focus on a specific area that they're good at and run with the opportunities that result. It's imperative, though, not to get entirely trapped within any one of them, or the ability to remain diverse and fresh is lost. Rather, bring the practice and expertise of one area to another.

AL: What is the largest obstacle to advancing the field?

De Alessi: The biggest one: Many of us repair projects that are designed by others. This is a triple whammy to the owner. One, they've paid for the design and engineering services and installation of a system that doesn't perform on an aesthetic, visual or comfort level, or is unmaintainable. Second, they have to suffer the embarrassment—and report to shareholders, project this image to the



customers, maintain business relationships—until it's repaired. Third, they have to start over with the new guy and pay for it—not only the service but the reinstallation of the system. When we get involved, we just hope that the botched system has infrastructure—points for attachment, power distribution—so it can be fixed.

Until clients recognize lighting certification through the NCQLP and employ people who have a proven track record and are certified, this is going to continue. It besmirches the practice. So I think the biggest detriment is that some of these unqualified people out there are designing and installing lighting systems that get messed up, the owner hates it and then has to spend the money and time to fix it.

AL: Certification is controversial, though, and there are those who feel that they don't need to prove their abilities through an examination. What would you say to them?

De Alessi: Well, if you're so good, get out there, get certified and support your industry. Advance your profession and give it the credibility it deserves. I feel really positive about certification in that if people know about it, and if the client, who's hopefully discerning knows, they'll look for these qualifications in lighting designers, review their portfolios and really dig into the application or interview process. What's sad, but true, is that lighting designers still come in on the coattails of others unless the lighting person is the primary contact. And it's taken care of in a 15-minute interview. The really funny thing is that we often don't even interview with the client, but are brought in by somebody. That something which so much affects space and perception is shown such little regard at the beginning of a project is laughable. It makes a mockery of our profession. Lighting designers may seem a little overbearing sometimes because of the emphasis we put on lighting. But lighting is significant. With some clients, it often, unfortunately, isn't important until the end and then somebody says, "Oh my gosh, what's this?"

We have to keep in mind the cost of the system is not insignificant. It can be 5-10 percent of construction. Because clients don't always realize all the costs that go into lighting, they in turn don't realize what it costs to fix it, until it's too late. So the better the qualification—whether LC, IALD—and a proven track record and portfolio will help mitigate the obstacles we constantly encounter.

AL: As a multiple-award winner, what role do you believe lighting competitions play in the industry?

De Alessi: Programs are judged by practicing professionals, educators, peers, manufacturing sales and distribution people and that gives them credibility. Some are awards programs, some are competitions, and the judging is different for each, but the one factor they each have in common is that they're judged by

(Continued on page 22)

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(Continued from page 20)

people who understand, know, make, sell or design lighting. And the subsequent publication of these projects in magazines such as yours is the best thing that could happen because it allows others to see, learn and discuss what's happening in the field, and to note what is considered good lighting design. I think there's nothing greater than seeing another lighting

designer's project and being able to talk about it with your peers and associates. It's horribly selfish for lighting designers to keep their projects to themselves and deny others from learning from them. How can we promote the field without reviewing both good and bad projects? That's the way we learn. And withholding information will benefit no one.

Putting your work in the public eye also lets a gigantic sales force know who is specifying certain products, which is only fair. And, as designers, we want to know what's out there. We don't sit in ivory towers. We like people to call us and introduce us to the product lines they rep. It's a method for sharing ideas.

AL: *How can specifiers improve their relationships with manufacturers?*

De Alessi: We need to show our manufacturers the respect that they show designers. I am sick and tired of designers looking down their noses at manufacturers. I implore them to visit a factory, get to know who's building their fixtures, see what goes into it, know a little about the business of fixture manufacturing and distribution. Some of our greatest allies are manufacturers and some of my best friends are reps and manufacturers. It's an important relationship to have. If you even get the beginnings of a friendship with some of these folks, they'll be open to your ideas and suggestions and respond to your needs. They're expert salespeople, and designers don't take advantage of the relationship enough.

AL: *In what direction would you like to see technology and product development heading?*

De Alessi: I'd like to see people start to think more about how we perceive light and what really affects us rather than how to apply it. Fran Kellogg Smith studied perception and how the eye transfers

information. We need to do that in our product development and technology.

The other thing is energy. It continues to be a concern and will become an even larger one since we have to produce energy to drive most lighting. If we can truly make solar systems work, that would be a step in the right direction. Let's look for alternatives that are even farther out than the conventional methods because I think another energy crisis is really going to hit us in the face. You know what I'd like to see? As with the studies happening in the rain forests for medicine, we should study the oceans for lighting. There are things in the ocean that glow or

GOOD LIGHTING IS
DESIGNED TO
STANDARDS THAT
SUIT THE MASSES,
NOT THE VENDOR.

phosphoresce and they need light or chemistry to do it. The possibilities are exciting. We're on the frontier of new and extraordinary developments.

As far as more traditional developments? What's happened in linear fluorescent and fixture technology as it relates to application is overwhelming. The effort that has been put into that with metals, optics, reflectors, the means of attachment and the effects on the lighted environment has been tremendous. I would love to see that happen in other hardware. But mostly, I'm begging for advancements in HID. The color still is awful. Ceramic metal halide is such a blessing right now but the wattages are low and limited. Wouldn't it be nice to have some HID sources with truer and better color that are not finicky and expensive? And for crying out loud, quit measuring lumen output on the V lambda curve. Measure it by how we see it. Assessment has to be done for the eye and not the photometer.

AL: *Do you think we'll see the formation of "schools" of lighting, as there are in architecture, happening in the future?*

De Alessi: Absolutely. This has to do with that hardware versus effect argument. There are lighting designers that are hardware oriented and then there are those that are purely visual and couldn't specify a lamp if they had to. The combination of the two is so important in becoming a successful lighting designer. There will be schools of thought but I think they will always center around the luminous environment, where spaces and places glow rather than are lighted—perception versus application. People absolutely must realize first that what we see is reflected, refracted, controlled or carefully applied light. I think that school is our point of departure and then people will expand and deviate from that.

AL: *Any tips for those entering the field?*

De Alessi: Study and make known what you want to do. They're both tantamount in importance. As far as study is concerned, students need to pursue vision—physics and medicine as they relate to sight, aging and the psyche—and a dose of photography and theatrical lighting would also be beneficial. Learn and be able to speak intelligently about electrical and control systems. If you choose not to enter architecture or a related hard discipline, you must know how to read plans. There are so many bright people out there with great ideas who can't read a drawing. And this is a problem. That has to be well ensconced in your education. Learn to communicate your ideas and educate when necessary without talking down to people. Though lighting design can be subjective and intangible, you must be able to communicate it. And communication takes practice.

AL: *Good lighting design is...?*

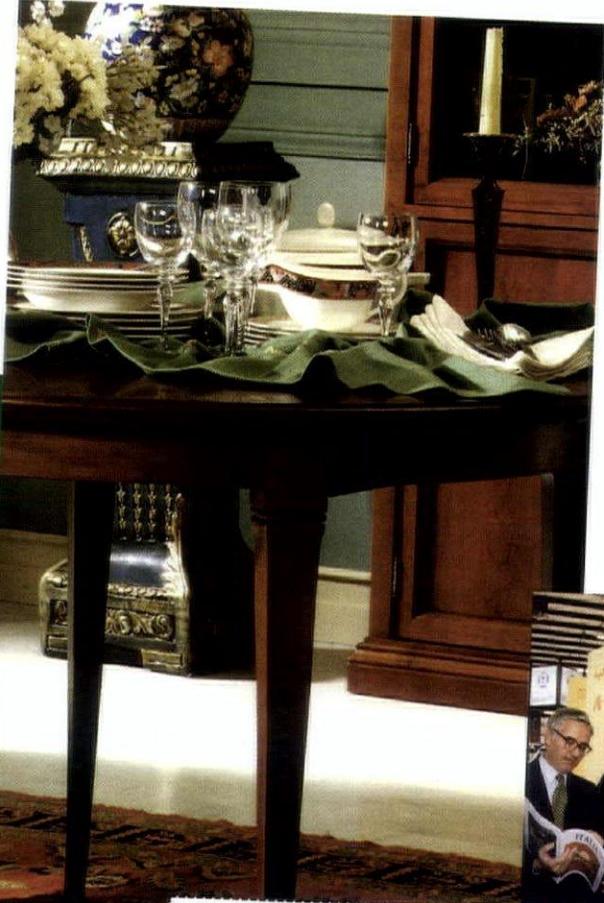
De Alessi: The \$64,000 question! For the work environment, the metric of quality and quality for the visual environment committees are carefully studying, examining and reporting their findings, and I'm with them 100 percent. When you walk into spaces designed to these standards, you're surrounded by good lighting design. For everyday traveling and living needs, our perception and visual requirements, with respect to age, people, etc., govern. Good lighting is designed to standards that suit the masses, not the vendor. For recreational outings, it's totally subjective. One guy's garish is another guy's beautiful. ■

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EMBRACING THE LIGHT

Lighting design creates a soothing atmosphere for mourners

BY ALICE LIAO, ASSISTANT EDITOR

CHALLENGE Final resting place to hundreds of thousands of famous New Yorkers, the historic Green-Wood Cemetery, located in Brooklyn, NY, is currently undergoing an extensive makeover. The project includes the addition of a new 6,000-sq.-ft. facility to accommodate the newly moved executive offices and a complete renovation of the crematory building constructed in 1954.

In designing the interiors and lighting for the Green-Wood project, Thomas Hauser tried to bring a soothing quality to a place normally associated with solemnity and loss. "I wanted the facility to embrace the family at a time of bereavement and provide for their every need," said Hauser. Warmth and comfort were also key in helping Green-Wood executives adjust from the bustle of downtown Brooklyn to their new offices in the cemetery. Said Hauser, "The offices had to have a residential quality to them."

DESIGN AND TECHNICAL CONSIDERATIONS Because the new executive office building was added to the existing crematory building prior to its remodeling, classical detailing and warm lighting were used consistently to give a sense of a unified structure and reflect Green-Wood's historic nature. Hauser said, "We had to make the new executive office building look like part of the old crematory and detail it appropriately for the cemetery."

Hauser's lighting design also incorporates and plays with the natural light which varies in level throughout the two buildings.

METHOD In the executive office building, an impressive grill work of natural steel and twisted copper separates reception from the work stations. Hauser designed the metal structure as an alternative to a dividing wall which would cut people off from the only source of natural light, the front doors. The steel and copper refract light from pinhole downlights recessed in the ceiling, adding visual interest and texture.

To bring more light and warmth to the secretarial area, 18 transom windows were installed in the walls and are backlit by incandescent striplights. The background of each window

is painted blue to create the illusion of a sky beyond, and for continuity, the grill work is repeated in front.

Highlighting the chapel and columbarium renovation are stained glass iris panels, which form a wall between the two rooms, serving as a backdrop for the niches in the columbarium and producing a myriad of lighting effects in the chapel. "The panels are constantly changing due to the combination of natural light and the lighting system," Hauser explained. "At no given time is the lighting ever the same here."

Leaf patterns depicting the cycle of life decorate 24 clerestory windows that were uncovered during the renovation. To provide for changes in natural light, the windows consist of three layers of glass with a sky-blue tint baked into the background glass. "We wanted the effect to be warm all the time in the chapel," said Hauser. "Even

on days when there's little natural light coming through, we always have the blue of the sky." The chapel ceiling is covered in vinyl wall covering cut into squares and applied in the same manner as gold leaf. Lighted by a series of recessed wall-washers, the ceiling twinkles, creating a jewel-like effect.

In the garden columbarium, recessed lighting and wall sconces light the abundance of reflective surfaces to infuse the space with a richness. Clouds and blue sky have been painted on the raised ceiling, which is illuminated by striplighting concealed behind the molding.

DETAILS

PROJECT

Green-Wood Cemetery: Crematory, Columbarium, Executive Office Building

LOCATION

Brooklyn, NY

ARCHITECT

Thomas Woodworth, Milne Construction Company

INTERIOR/LIGHTING DESIGNER

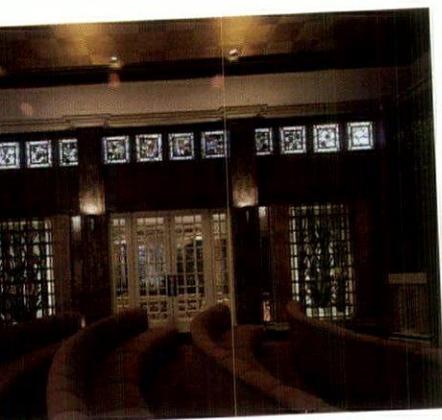
Thomas Hauser, Thomas Hauser Designs Ltd.

PHOTOGRAPHER

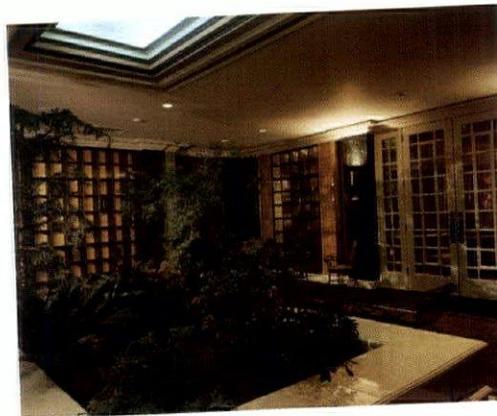
Andrea Brizzi, Photograph by Andrea Brizzi

LIGHTING MANUFACTURERS

Halo Lighting (wallwasher downlights); Boyd Lighting (wall sconces)



HAUSER'S LIGHTING FOR BROOKLYN'S GREEN-WOOD CEMETERY WAS EFFECTIVE, BALANCING LIGHT LEVELS IN A SUBTLE MANNER. THE CHAPEL (ABOVE), COLUMBARIUM (RIGHT) AND SECRETARIAL AREA (BELOW) ALL WERE AWARDED FOR THEIR WORK AT THE COOPER UNION FOR LIGHTING DESIGN COMPETITION IN 1998.



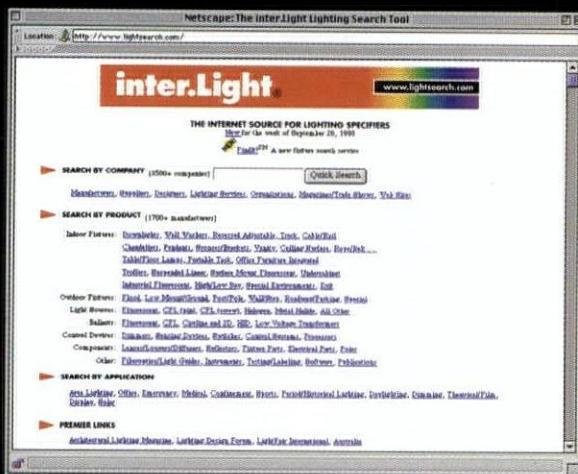
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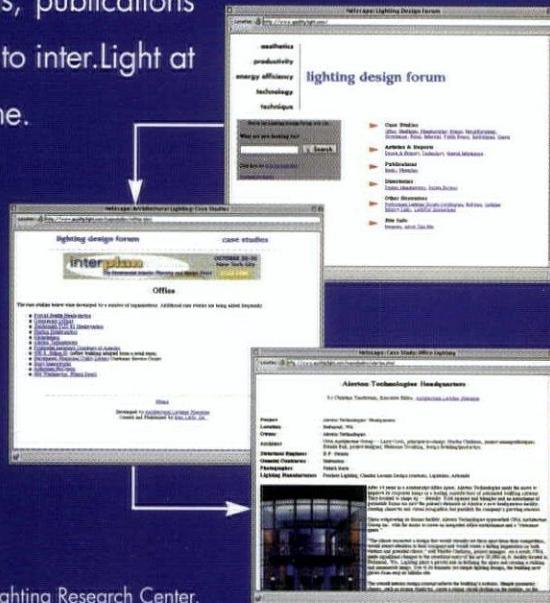
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Signature Style



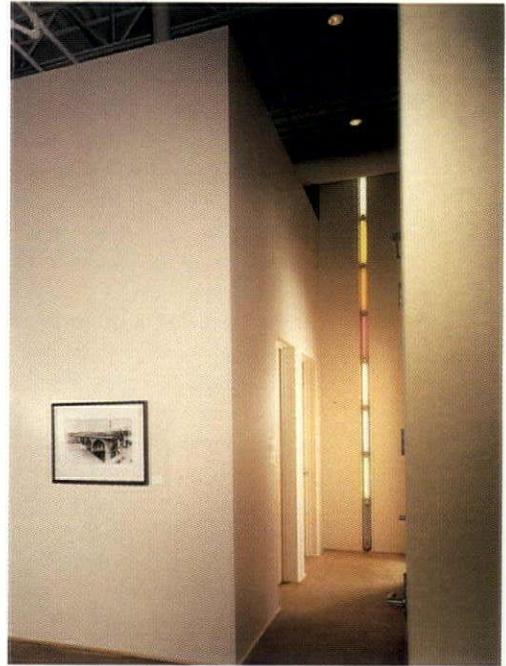
CREDIT ARCHITECT RAND ELLIOTT WITH
CREATING A UNION OF LIGHTING AND
ARCHITECTURE AT MIDFIRST'S
OHIO FACILITY

BY JEAN GORMAN, CONTRIBUTING EDITOR

How do you transform a windowless, 20,000-sq.-ft. former drug store in an abandoned parking lot into an uplifting workplace? And how do you turn an undistinguished building into one that expresses clear ties to the community, relates to and enhances its physical context and resonates with its social and industrial past? These were the challenges posed to OK-based architect Rand Elliott, FAIA, IALD by the management of MidFirst Credit Union, who asked him to create a signature facility that would allow the institution to serve as a “financial bridge” to its clients. With characteristic subtlety and thoroughness, Elliott met his client’s request—and did so within the limited budget of \$1.5 million.

Key among the many carefully blended ingredients that make the renovated structure a visual and functional accomplishment is the inventive use of light. “A concept needs to follow through at every level,” said Elliott. “And in my work, lighting is never an after-thought, it is a design tool.”

In the MidFirst facility, he employed a series of well-considered lighting strategies that not only



provide the requisite illumination but augment the structure and the psychological atmosphere both inside and out. They also emphasize metaphors, which the architect consciously interlaced within the building’s design scheme to connect it to the history of the place in which it is situated—Middletown, OH, a suburb of Cincinnati.

FACT FINDING

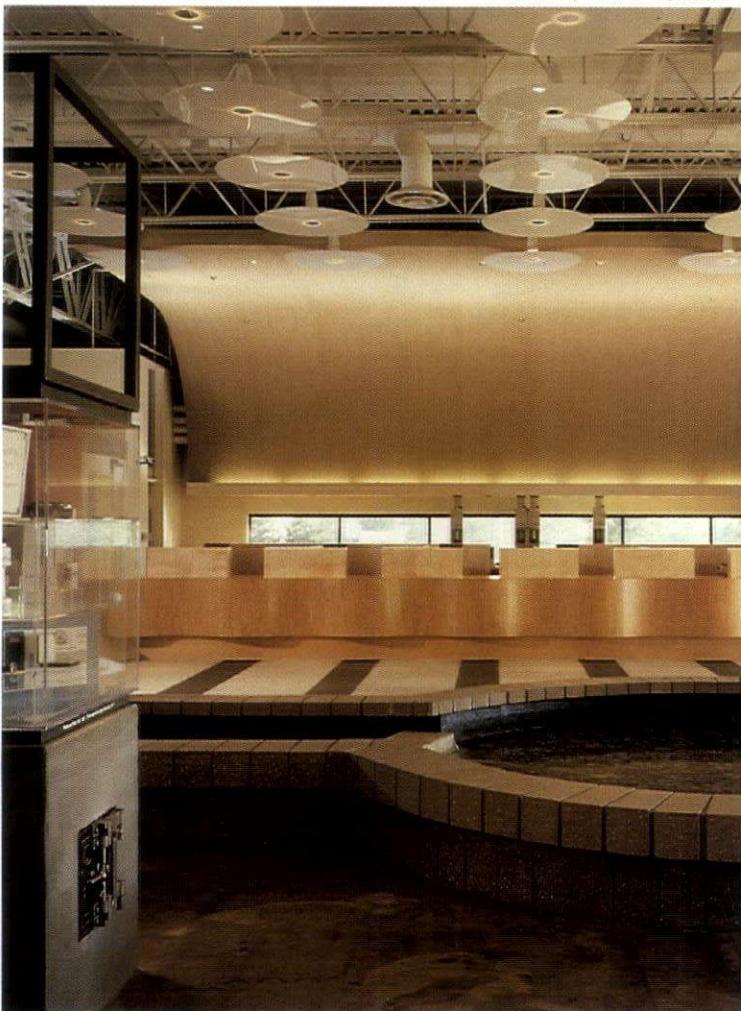
Exploring the history of the area, Elliott uncovered a few essential facts that guided his design direction. One is that the town is located near the Erie Canal; another is its relationship to the steel industry; a third is the proximity of the Roebling Bridge, which was designed by John Roebling before the Civil War and served as a precursor to the Brooklyn Bridge in New York. He also learned that MidFirst aimed to create a structure that related to the community, that would be an accessible financial resource for local businesses and residents and a functional workplace for its employees and local members. In addressing the contextual issues, Elliott opted to incorporate within the space a winding water feature, which echoes the Erie Canal. He also exposed the existing steel joists supporting the roof of the structure in order to accentuate an association with the local steel industry. And he added an exterior truss feature that recalls

ABOVE: STACKED FLUORESCENTS COVERED IN COLORED TUBES ADD INTEREST TO A CORRIDOR AND SYMBOLIZE THE CREDIT UNION’S MULTI-CULTURAL CLIENTELE.

IN THE LOBBY (LEFT), SUSPENDED TRANSLUCENT DISKS PUNCTUATED WITH HALOGEN SOURCES CREATE THE ILLUSION OF A LOWERED CEILING PLANE.

OPPOSITE: EVEN A CENTRAL WATER FEATURE SERVES AS A KIND OF LIGHT FIXTURE, SAID THE ARCHITECT, BY REFLECTING THE LIGHT OF 500W HALOGENS ABOVE.

PHOTOGRAPHY: ©BOB SHIMER, HEDRICH-BLESSING



the structure of the Roebling Bridge and gives the building visual distinction.

To respond to the functional concerns within the facility, Elliott used materials and light to create a humane, inviting atmosphere, which—despite being enveloped by windowless walls—has the relaxed breeziness of an outdoor, riverside park.

Several layers of illumination reinforce the open, airy effect. To start, a series of skylights was installed overhead to allow daylight to penetrate the space. Beneath the skylights, a grid of 32 suspended fixtures containing 150W halogen sources creates an overhead glowing plane of light throughout the lobby. These fixtures, “like flying saucers,” said Elliott, are composed of 48-in.-diameter reflective white translucent acrylic disks, each punctuated with a single lamp. The fixtures serve a dual purpose: They create the illusion of a lowered ceiling plane within the 22-ft.-high space, “producing the effect of glowing halos”; at the same time, they celebrate the steel joists above by not concealing them. To enable the space to be light-filled and allow the central water feature to be universally enjoyed by workers located in the center of the facility as well as those in offices around the perimeter, the architect enclosed every office in glass. He created a sense of containment within the perimeter offices, without blocking the light, by topping them with sloping white, corrugated fiberglass ceilings. Their translucence allows illumination from wall-mounted sconces fitted with 300W halogens within the offices to penetrate into the open space above the offices. “The sconces light the fiberglass panels” said Elliott. “They penetrate the panels to provide fill light in the area above, and their light reflects off the panel, which acts as a diffuser to create indirect light inside the office space below. It’s like borrowed light.”

CENTRAL STATIONS

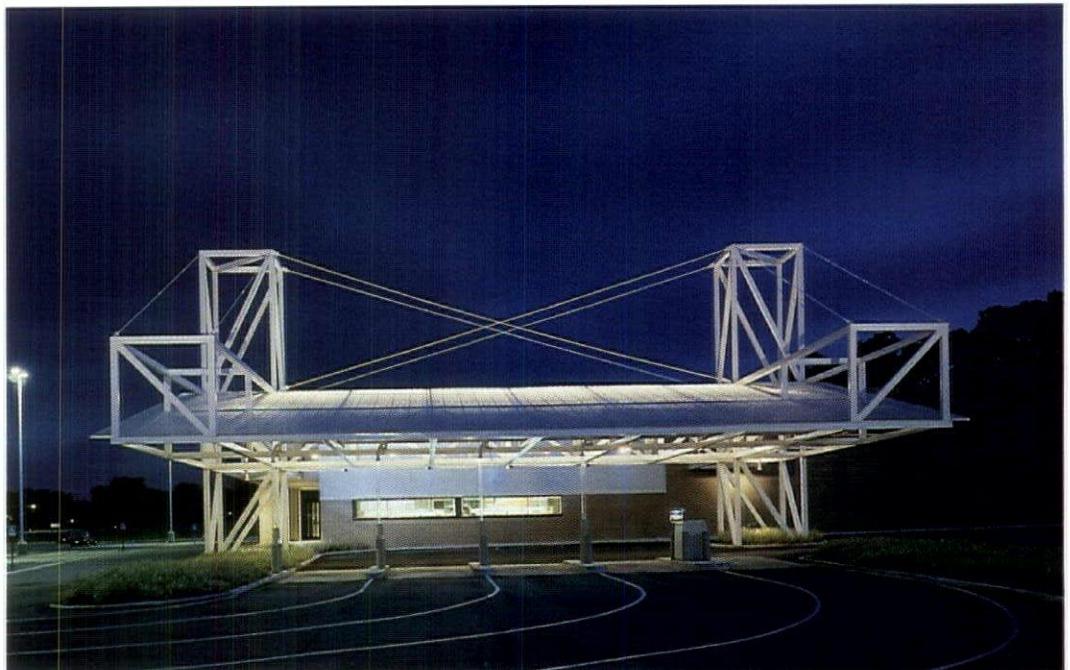
On top of the flat drywall ceiling planes of some of the central offices are mounted two 35W fluorescents that also add to the fill light above.

Inside these offices, suspended ceiling fixtures containing 300W biax sources echo the “flying saucers” in the lobby and provide ambient light.

Other interior offices are divided by planters filled with greenery that reinforce the outdoorsy atmosphere, while 500W halogen uplights surface-mounted to steel frames rising up and over the planters augment the indirect illumination, again by bouncing light off the fiberglass panel overhead. The resulting effect is like a sleek, sunlit garden. “Lighting is not just about the placement of fixtures,” said Elliott. “I’m interested in the quality of light, the transmission of light, the borrowing or sharing of light. Even the water in this space is intended to act as a light fixture—from it we get reflection that provides ambient light. This is an uplifting environment because surfaces glow. And the structure is like an arbor. It has an engaging quality.”

Light is also cleverly employed in auxiliary spaces and on the exterior to accentuate design concepts in a variety of ways. Fluorescent sources, vertically mounted within a 4-in.-deep cove are covered with various color gels to highlight a corridor leading to restrooms and subtly symbolize the diversity of MidFirst’s clientele. Outdoors, halogen uplights, mounted to the new exterior bridgelike structure, penetrate through a fiberglass canopy and highlight the white-painted steel members. “The glowing canopy is MidFirst’s signature,” said Elliott. “And it is evident inside and out. I wanted to create a place where the materials, lighting and concept speak with a single voice.” ■

AN EXTERIOR WHITE-PAINTED STAINLESS-STEEL TRUSS-LIKE ELEMENT TIES THE BUILDING TO ITS CONTEXT BY ECHOING THE NEARBY ROEBLING BRIDGE. 500W HALOGENS MAKE THE ELEMENT LITERALLY GLOW AT NIGHT.



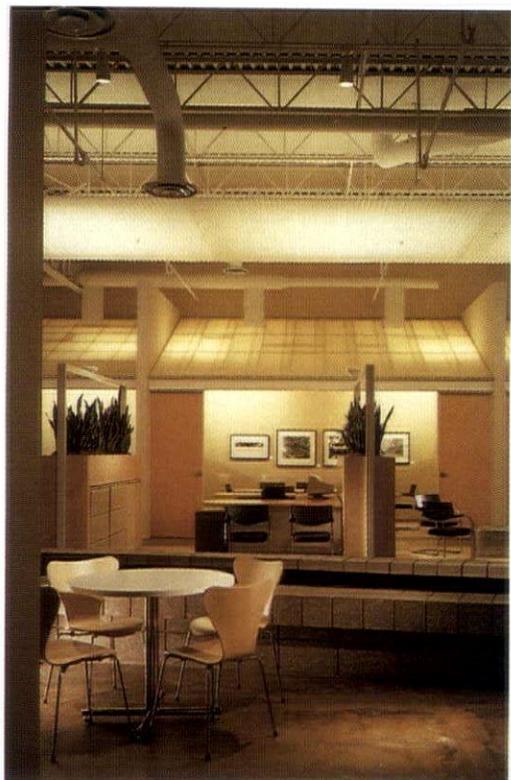


ABOVE: INTERIOR OFFICES ARE ILLUMINATED WITH SUSPENDED PENDANTS FITTED WITH BIAIX SOURCES. THEIR GLASS WALLS ALLOW LIGHT TO PERMEATE THE SPACE AND THE CENTRAL WATER FEATURE TO BE SEEN BY OCCUPANTS OF PERIMETER OFFICES, TOO.

CORRUGATED TRANSLUCENT FIBERGLASS CEILINGS OVER CENTRAL OFFICES (LEFT) ALLOW LIGHT FROM SUSPENDED PENDANTS TO PENETRATE THE OFFICES, WHILE SCONCES WITHIN THE OFFICES BOTH REFLECT LIGHT OFF THE CEILING AND ADD ILLUMINATION ABOVE AND BELOW THE CEILING PLANE. FLUORESCENT UPLIGHTS CONCEALED WITHIN THE METAL FRAME OVER THE PLANTERS ADD TO THE AMBIENT ILLUMINATION.

DETAILS

- **PROJECT/CLIENT** MidFirst Credit Union, Inc.
- **LOCATION** Middletown, OH
- **ARCHITECT AND LIGHTING DESIGNER**
Elliott + Associates Architects—Rand Elliott,
FAIA, IALD
- **GENERAL CONTRACTOR** R. J. Beischel
- **PHOTOGRAPHER** Bob Shimer—Hedrich-
Blessing
- **LIGHTING MANUFACTURERS** Hubbell;
Quartzlitz; Prescolite; SPI Lighting; Metalux;
Nulite; Beghelli; Halo; Hydrel



Original Intent

MODERN LIGHTING SCHEME HONORS THE PAST

BY ENHANCING THE PRESENT

BY CHRISTINA TRAUTHWEIN, EDITOR-IN-CHIEF

At the Henry Francis Du Pont Winterthur Museum in Delaware, lighting designer George Sexton, IALD was challenged with creating the impression that the setting and objects in an 18th- and 19th-century period room are lighted by natural daylight and candles, as they were originally. Du Pont, a visionary collector, formed with-

PHOTOGRAPHY BY JUDY DAVIS, HOACHLANDER PHOTOGRAPHY ASSOCIATES



in his ancestral home a renowned assemblage of American decorative arts in stylistically faithful period room settings in order to preserve American design and share it with the public.

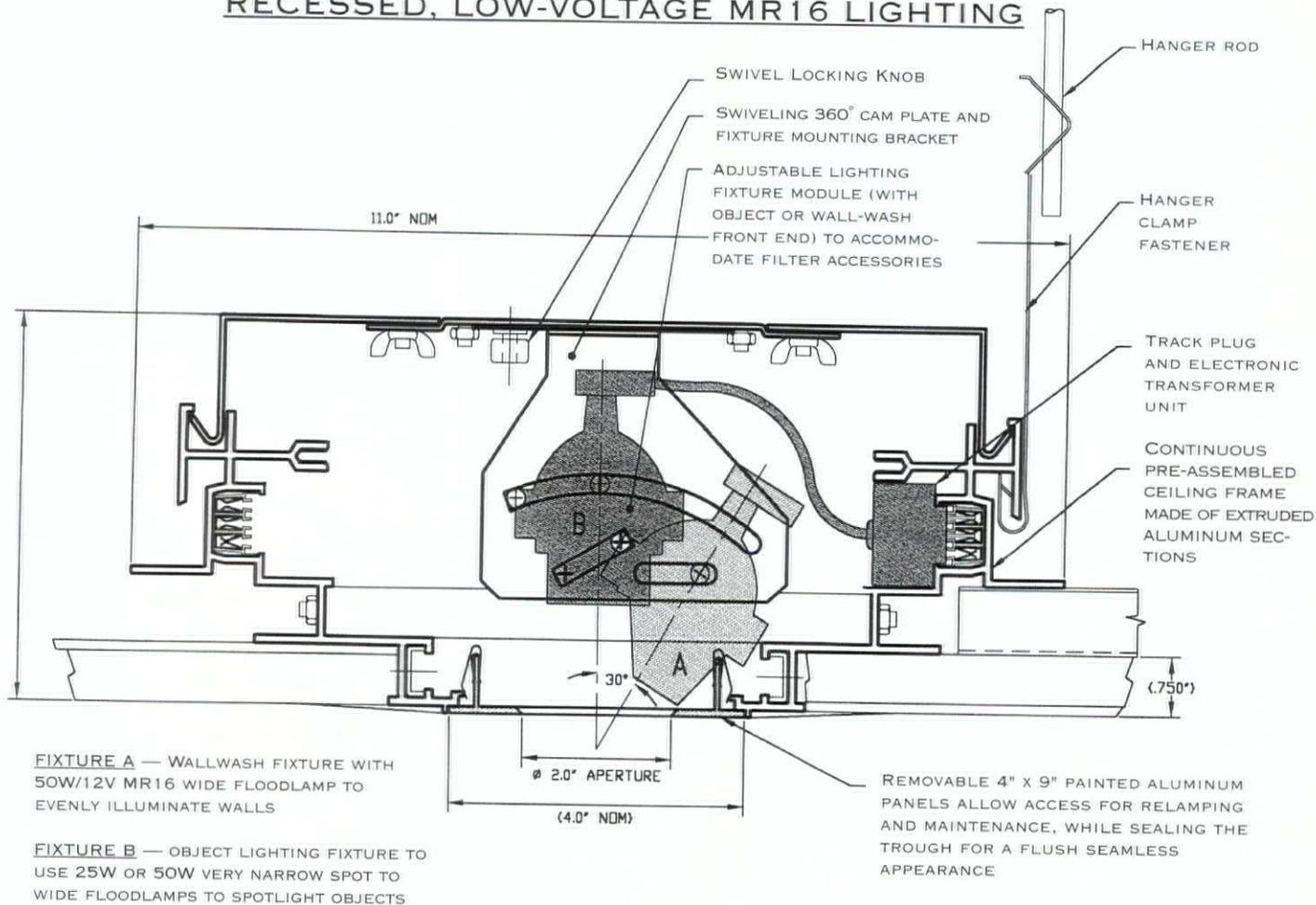
Prior to the installation of Sexton's lighting design, and based upon the inadequate general illumination, the Winterthur staff needed to use flashlights to highlight objects during tours. Consequently, they were faced with overwhelming visitor comments about the need for higher light levels within the galleries for close inspection of objects. "Winterthur has become a real Mecca for general and scholarly visitors who come to view the collection," said Sexton. "As a result of the complaints of insufficient light and the inability to admire the objects as intended, we were asked to find a way to bring a contemporary lighting system into the setting without destroying the nature of it."

The solution was to illuminate the room using miniaturized, flexible, recessed fixtures with lamps capable of duplicating daylight qualities. The lighting solution responds to the collector's original concept of period room illumination, in which the ambiance of the room setting is a primary consideration, without an apparent reference to overt lighting hardware. Du Pont's vision is realized in the solution using electrified reproductions of period candles and a recessed lighting system within the ceiling to provide adjustable general light levels. The lighting system provides a minimal yet sophisticated and flexible solution resulting in a seamless integration of lighting fixtures with period room furnishings and architecture while complying with client budget restrictions.

NATURAL ASSUMPTION

The lighting solution balances the desirable qualities of daylight for general room illumination with art conservation requirements for low visible light levels and limited periods of exposure. Although it appears that most of the ambient light in the room is coming through the windows, the windows are so heavily filtered that little, if

RECESSED, LOW-VOLTAGE MR16 LIGHTING



any, natural light is able to penetrate. "When visitors enter the room, they know that the lighting is electrical, but perceive that it's natural," said Sexton. "Although the daylight is very carefully controlled, you do sense light coming in through the windows and your eyes tend to react to the brightness they see. And because the artificial light is so well concealed, the natural assumption is that the light in the rooms is daylight. An illusion is created."

The lighting system is a "kit of parts" set in continuous parallel metal troughs located above the finished ceiling. Each trough is constructed from aluminum extrusions housing two continuous runs of plug points to energize the movable fixtures. Painted panels, either solid or with a 2-in. aperture, allow for easy access and relamping while sealing the trough for a flush, seamless appearance from within the room.

The low-voltage fixtures within the trough use tungsten halogen 12V MR16 lamps in a variety of wattages and beam distributions (25W to 50W with a beam range from very narrow spot to a wide flood). The fixture is capable of a 360-degree rotation in the horizontal plane and a 0- to 45-degree vertical adjustment, allowing for all horizontal and vertical points within the room to be lighted by the flexible system. Fixtures with kicker reflectors work with spreadlenses to evenly wash walls,

while other fixtures spotlight two- and three-dimensional objects. The fixtures are equipped with holder rings to accommodate the lamp and a variety of accessories (i.e. screens, lenses and filters), depending upon illumination requirements.

A programmable four-scene dimming system provides variable light levels to satisfy both modern museum visitor expectations and allow higher levels for scholarly inspection of objects and furnishings. The dimming system is controlled by hand-held infrared control wands, allowing the museum to meet conservation requirements easily by having tour guides only activate the lights upon entry to the room. The dimming system also allows for specific objects to be spotlighted during tours. ■

LIGHTING IN THE MCINTIRE ROOM AT THE WINTERTHUR MUSEUM (OPPOSITE) APPEARS TO BE NATURAL, BUT IS ACTUALLY ELECTRICAL. THE LIGHTING SYSTEM IS CONCEALED WITHIN THE SPACE SO AS TO REMAIN UNOBTRUSIVE, PRESERVING THE INTEGRITY OF THE PERIOD-ROOM SETTING AND THE VALUABLE OBJECTS FOUND WITHIN.

DETAILS

PROJECT

McIntire Room at The Henry Francis Du Pont Winterthur Museum

LOCATION

Winterthur, DE

LIGHTING DESIGNER

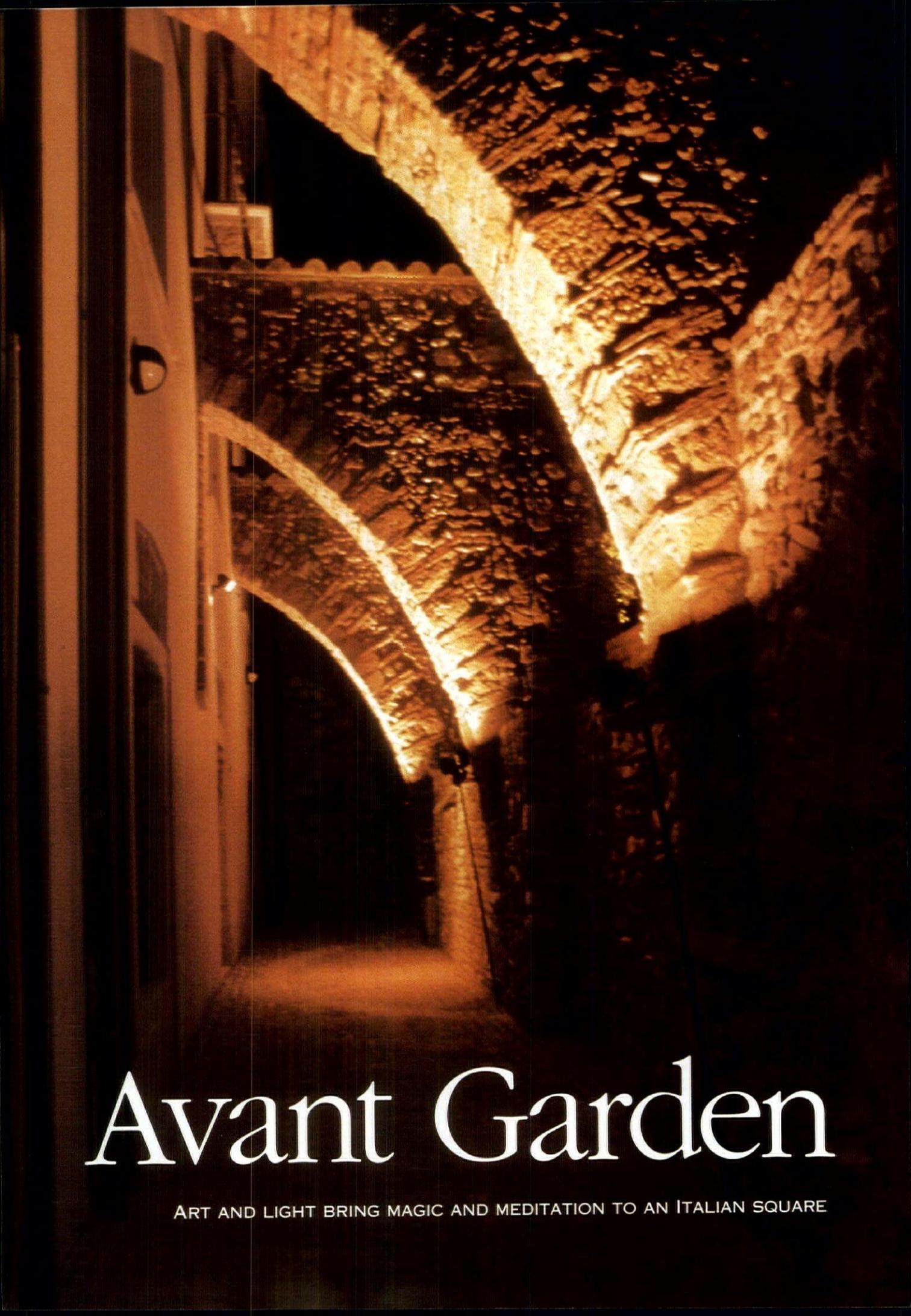
George Sexton Associates

PHOTOGRAPHER

Judy Davis, Hoachlander Photography Associates

LIGHTING MANUFACTURERS

Nulux Inc. (Slotlux fixture); Elcanco, Ltd. (lamps)



Avant Garden

ART AND LIGHT BRING MAGIC AND MEDITATION TO AN ITALIAN SQUARE

BY ALICE LIAO, ASSISTANT EDITOR

At night, a bronze horse perched atop a stone and brick wall looks out at the ancient city of Benevento, Italy. Tail-less and unearthly, it is but one of many bronze sculptures that inhabit the mysterious world of the *Hortus Conclusus*, a collaboration between Transavantgarde artist Mimmo Palladino and architects Pasquale Palmieri and Roberto Serino.

Once a terraced garden belonging to the Convent of San Domenico in the 13th century, the *Hortus Conclusus*, or enclosed garden, is now associated with the rectorate of the University of Benevento. The construction of the garden is part of a larger project to restore the convent, courtyard and garden to their original state. Commissioned by the local city council, the *Hortus* underwent a five-year planning stage, during which other sites were considered before its present location in the university. Said lighting designer Filippo Cannata, "The space, a *chostro*—the open area inside a convent—had to be utilized in some way. The city had commissioned sculptures from Palladino for this place, so the architects and Palladino decided to transform the space into a public square."

With its dynamic division of space and its surrounding double concrete wall, the *Hortus Conclusus* is unusual as a public square. "Here in Italy, we socialize in open spaces," said Cannata. "Squares are usually gathering spots where people meet with little or no privacy. This was a very interesting experiment—to see how people would react to a square with private corners as well as open spaces for them to sit and be seen."

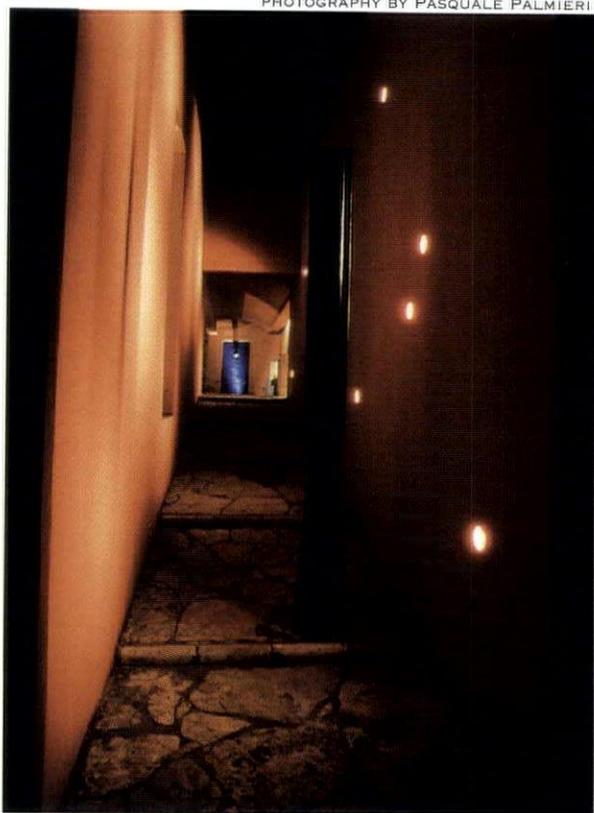
To accommodate the garden's unconventional character, Cannata created a lighting design that emphasizes the architectural and aesthetic aspects of the *Hortus* while fulfilling the minimum light level required by law for public squares used at night. The sculptures are partially illuminated for optimum aesthetic effect, and the general lighting is discreetly integrated with architectural features. "The final effect had to be dynamic," said Cannata. "If too much light is projected, everything is flat-

tened. What looks like disorder and confusion during the day, disappears in the dark. The chaos is no longer visible at night. The lighting acts like a brush with which you can intensify or soften the colors of reality."

GUIDING LIGHT

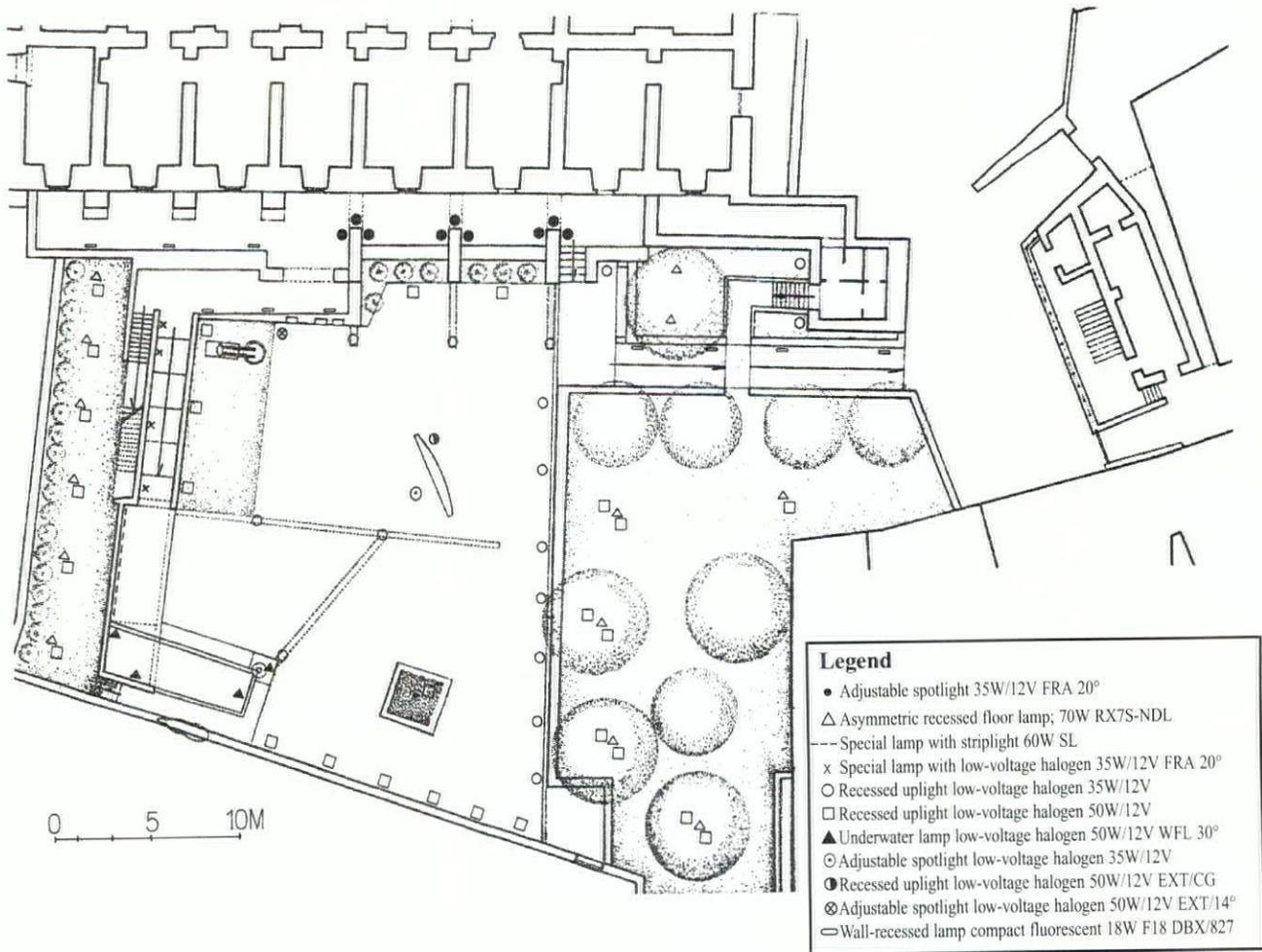
Much of the *Hortus*' evening magic derives from a heightening of the juxtapositions present in the garden—the ancient against the modern, the earthly against the celestial. The bronze sculptures, evocative of another world, stand on pavement made of terracotta, volcanic rock, basalt rock and white granite, which was saved from the previous structure when construction for the *Hortus* began. Water pouring from a blue door—the door to infinity—flows across an authentic fragment of a Roman road. Nearby, a light shining through a steel grate refers to Raphael's "Liberation of St. Peter," in which an angel appears behind a grille. According

PHOTOGRAPHY BY PASQUALE PALMIERI



OPPOSITE: IN THE ARCADE,
LOW-VOLTAGE SINGLE-ENDED
35W HALOGEN LAMPS
EVOKE THE WARMTH OF
ANCIENT TORCHES.

POINTS OF LIGHT INTEGRATED
IN THE WALL (RIGHT) FORM
CONSTELLATIONS THAT GUIDE
ONE DOWN THE CORRIDOR TO
THE GALLERY; THE MR16S ARE
FITTED WITH FILTERS TO
ENHANCE THE RED-BRICK
COLOR OF THE PASSAGEWAY.



to Cannata, "The perspective changes very quickly in the *Hortus*, and the lighting acts as a visual guide through the various spaces." He added, "From one sculpture to another, from one corner to another, the lighting tells you about the spaces."

Lights recessed in the stone path guide one from the entrance of the *Hortus* to a series of arches, which are lighted by low-voltage adjustable spotlights. The spotlights, grouped in threes and supported by iron poles, produce a warm glow suggestive of ancient torch light. The T-shaped metal supports were designed to resemble torches.

In the corridor leading to the gallery, recessed MR16s fitted with filters form starry constellations on the walls. "When they asked me to do something with the space without touching the architecture, I thought a constellation would be consistent with the rest of the atmosphere, since there are many references to outer space," said Cannata. "The result is sort of a metaphysical interpretation of the place." Encased in round containers designed by Cannata, the lamps enhance the texture and color of the stucco passageway.

ANCIENT EVENINGS

In the gallery, lighting gives symbolic resonance to both a bench decorated with graphite designs and the

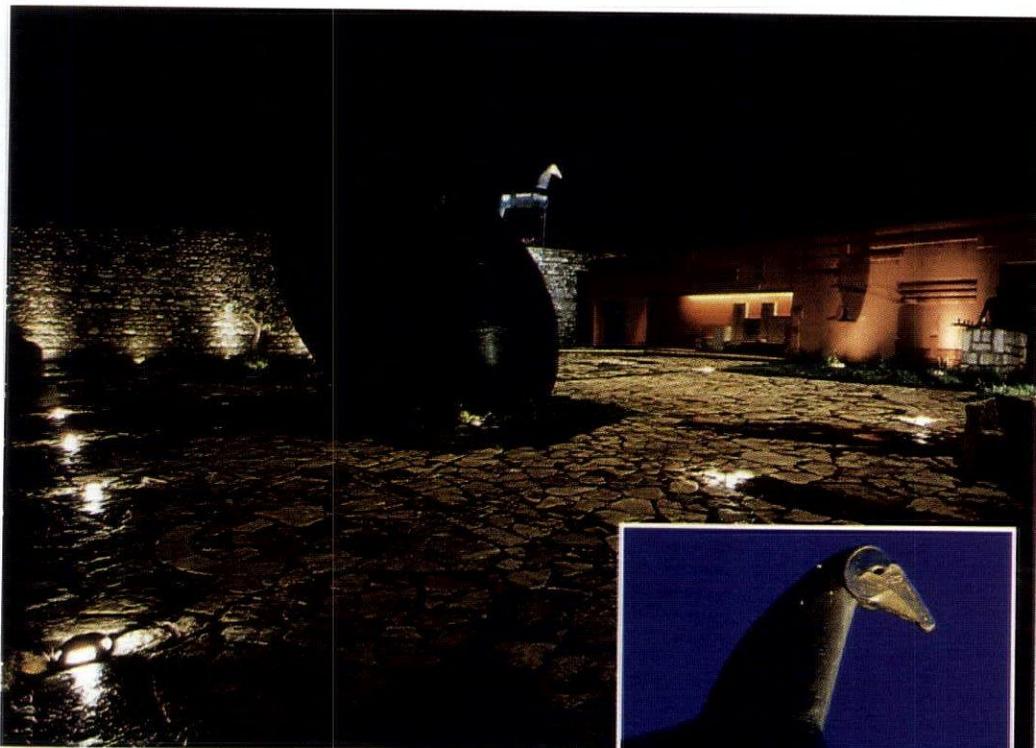
door to infinity. Incandescent striplights illuminate the bench from above to create the effect of sunrise and to suggest that in moving through the starry corridor to the gallery, one has passed from night to day. Separated by water, the blue door and the attached fountainhead are lighted by a concealed low-voltage underwater floodlight and a halogen spotlight with a narrow beamspread positioned above the door. The water and the lights create moving light patterns on the door. As with the corridor of constellations, filters are used in lighting the bench and the blue door to intensify color. "Color is used as a central theme in the *Hortus Conclusus*," said Cannata. "Obviously, the lighting could not modify the architecture, so it was selected to add and enhance colors, which typically disappear at night."

Also in the gallery, underwater floodlights enable viewing of the antique Roman road preserved in the fountain, while a PAR36 floodlight set behind a steel grille recalls the shining angel in Raphael's painting.

Illuminated individually, the sculptures are enriched through plays of light, shadow and color. A female statue with outreached arms is illuminated from below to extend its shadows, and a bronze disk measuring 15 ft. in diameter reflects light from an adjustable spotlight positioned at its base. Surrounding the disk—a shield

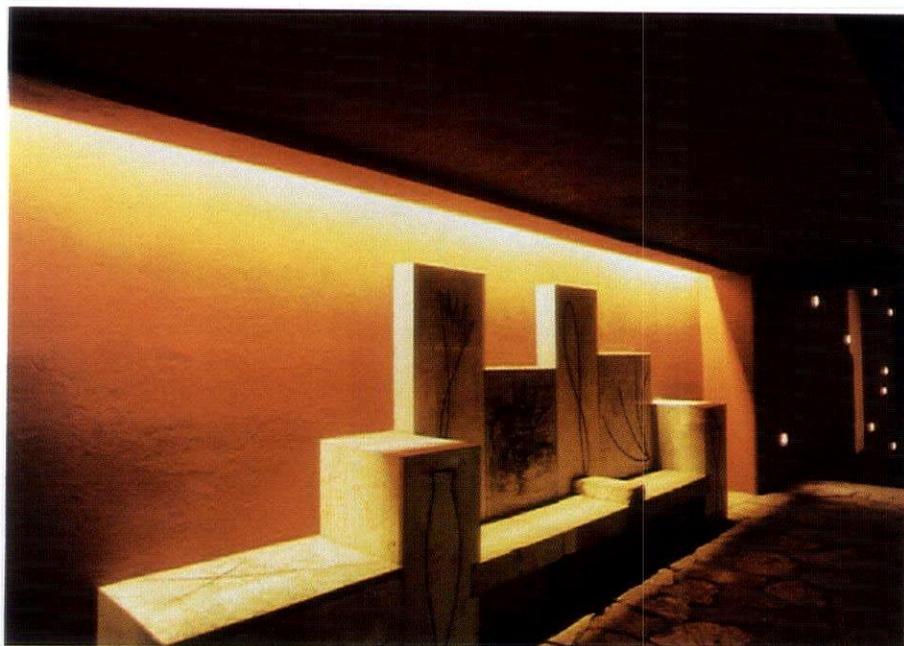
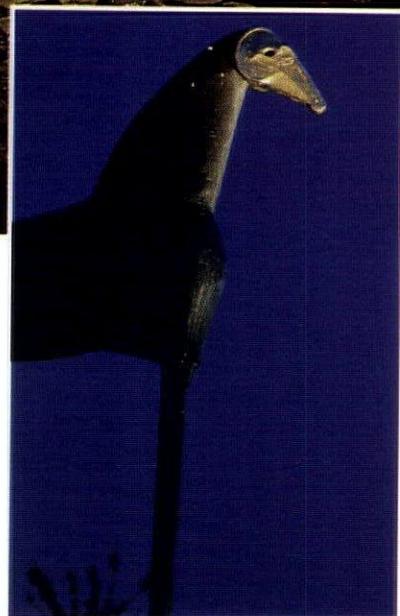
RESEMBLING COSMIC
FRAGMENTS, LOW-VOLTAGE
SINGLE-ENDED 35W
HALOGEN LAMPS RECESSED
IN THE PAVEMENT PROVIDE
GENERAL LIGHTING (RIGHT).

INSET: LIGHT FROM A
75W HALOGEN AND A
CONSTANT-COLOR 70W
LAMP IS PROJECTED ON THE
HORSE FROM DISTANCES OF
15 FT. AND 115 FT.; A
CONTROL UNIT CREATES
GRADUAL LIGHT CHANGES
AND A VARIETY OF EFFECTS.



fallen from the heavens—is pavement that houses recessed low-voltage uplights, designed to resemble the dying embers of a fallen star. Cannata installed a control unit to produce gradual light changes and special effects. At various intervals throughout the night, different parts of the horse are lighted in numerous colors. The horse is illuminated by light projected from distances of 15 ft. and 115 ft. While adding visual interest to the sculptures and the space, the control unit also increases the life of the lamps used in the *Hortus*.

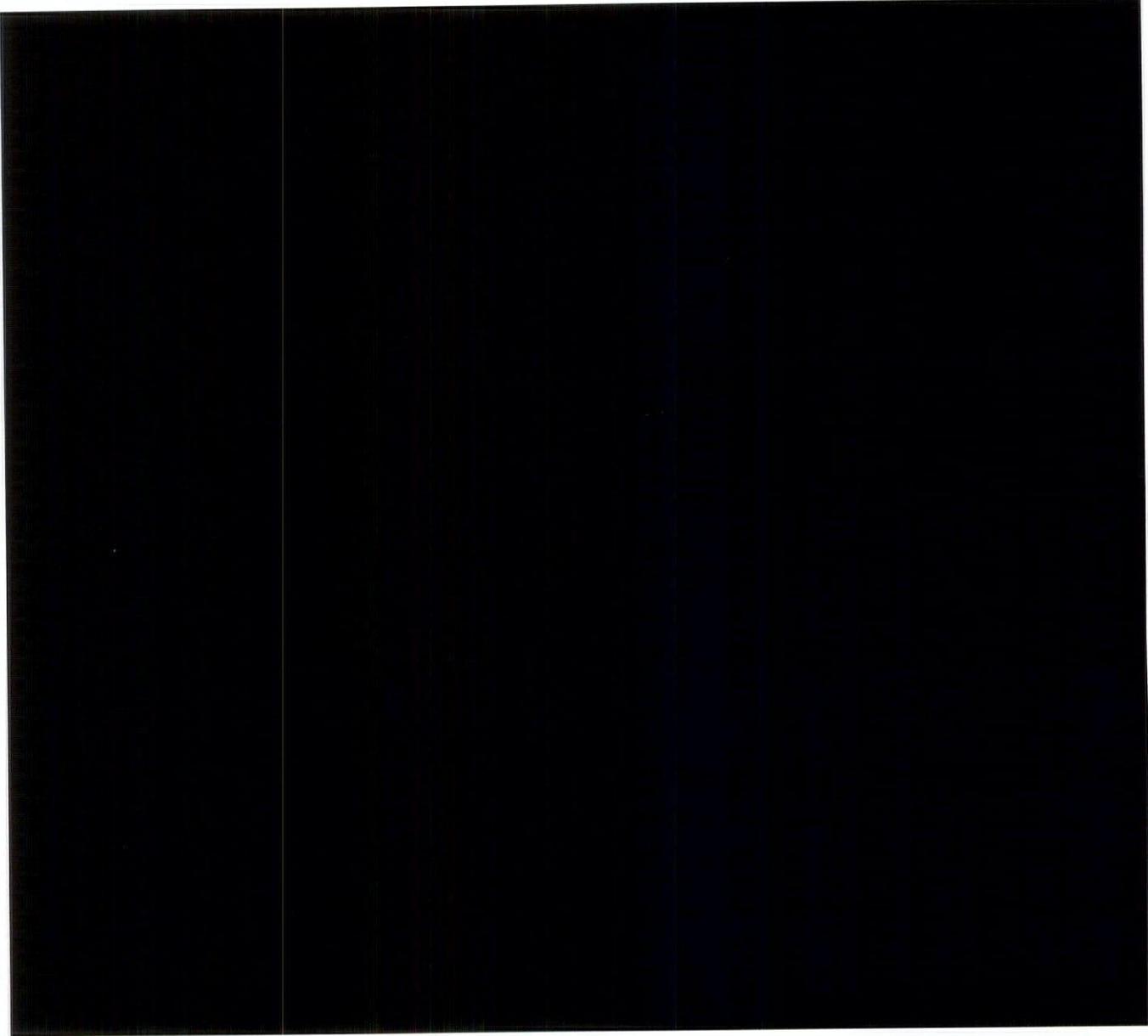
Since its completion, the *Hortus Conclusus* has attracted many members of the art community and last year, was awarded a GE Edison Award of Merit. The people of Benevento have come to embrace the *Hortus Conclusus*, often visiting after dark to sit before its mysterious figures and reflect in the ethereal lights. ■



INCANDESCENT STRIPLIGHTS, CHOSEN WITH PALLADINO, ILLUMINATE THE BENCH FROM ABOVE, CREATING THE ILLUSION OF SUNRISE (LEFT).

DETAILS

- **PROJECT** *Hortus Conclusus*
- **LOCATION** Benevento, Italy
- **OWNER** Municipality of Benevento
- **ARCHITECTS** Pasquale Palmieri, Roberto Serino
- **LIGHTING DESIGNER** Filippo Cannata—Filippo Cannata & Co., s.a.s
- **PHOTOGRAPHER** Pasquale Palmieri
- **LIGHTING MANUFACTURERS** Bega, Franz Sills (fixtures); GE (lamps).



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"A designer has to be sensitive to the cultural views of the locale's inhabitants." —D. Singer

Hospitality spaces

Restaurants and hotels, in an effort to appeal to diverse tastes and keep an edge on the competition, have evolved over recent years to become more than just places to dine and stay. They have, in many cases, become *experiences*. Hospitality venues are now seeking to create just the right balance of excitement and drama without losing sight of a significant amenity—comfort. With more and more venues vying for consumers' dollars, hotels and restaurants alike must pull out all the stops to remain strong in an extremely competitive market. And much of what distinguishes one property from the next is the design. With that in mind, hotels and restaurants are, more than ever before, looking to create a signature style, and many times it's the lighting design, whether actual fixture selection or the created effect, that enhances the motif.

Jeff Miller, President/Director of Design, J. Miller & Associates, Seattle, WA, has worked on a variety of design projects that include international hospitality installations such as the Grand Hyatt in Hong Kong, Four Seasons in Singapore and Sheraton Palace in San Francisco. According to Miller, an encouraging trend is the development of personalized, "boutique" hotels. "Boutique hotels respond to the community they are located in and the clientele they strive to attract," said Miller. In that situation, the more individualistic the design, the better. These boutique hotels are more personal, and according to Miller, interior designers are designing them to be like the finest residences. And lighting is a bigger part of the design budgets than it used to be. "Lighting plays a larger role in creating that individualistic atmosphere," said Miller. "The process of lighting for hotels has morphed into a specialty."

And restaurants permit another area for personalization, with more of these spaces striving for stand-out style. "Typically, the lighting design for restaurants is primarily recessed lighting, with one-third to one-fourth of the fixtures being decorative just to create a glow and an atmosphere," said David Singer, Arc Light Design. "The addition of decorative fixtures gives the space a more universal feel and a comforting residential look on a larger scale," an often necessary tool when creating intimacy in a public environment.

Following is a sampling of projects—from a large resort to a cyber café—that not only integrate lighting and architecture, but use lighting as a key element to create and enhance the atmosphere. —Christina Trauthwein, Editor-in-Chief

Design trends

- Greater appreciation for lighting, especially in restaurants.
- Owners know the value of lighting, particularly in restaurants, and are willing to spend.
- Spaces are more design-focused and design-team oriented; details are being fine-tuned.
- Hotel owners and operators have become more maintenance-conscious, especially in lobbies and corridors.
- Hotels, and even some restaurants, are developing a theme or storyline.
- Decorative fixtures are being used to reinforce a theme; architectural lighting to establish the scale and enhance the theme, not only to provide functional illumination in the space
- Even "budget" operations are starting to design themes with regional flavor. Different materials can reflect that regional character.
- Exterior lighting is becoming more important to attract attention, to reinforce themes and to provide a sense of security.

According to *Architectural Lighting's* "1998 Lighting Specifier Market Study," conducted by the Wayman Group, Inc.:

- Hotel/hospitality environments rated high among the number of lighting projects designed by firms in the past 12 months. With an average of 11, this market came in slightly behind the top contenders: industrial (16.1); office (15.9); and retail (15.8).
- The value of lighting projects designed by firms in the past 12 months: \$595K average dollar volume for hotel/hospitality; \$418K for restaurants.
- More than 50 percent of respondents predict the lighting dollar value to increase in the next 12 months for hospitality spaces.
- More than half of respondents indicated they expect the number of lighting projects to increase in both areas.

"Boutique hotel design provides the opportunity for better lighting schemes to flourish." —J. Miller

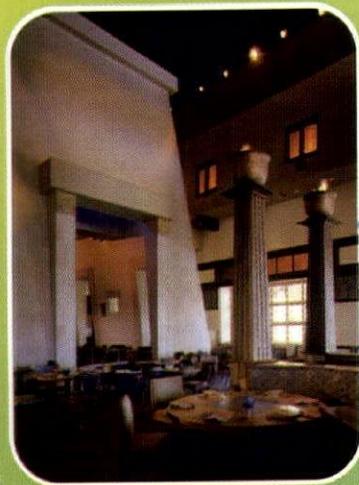
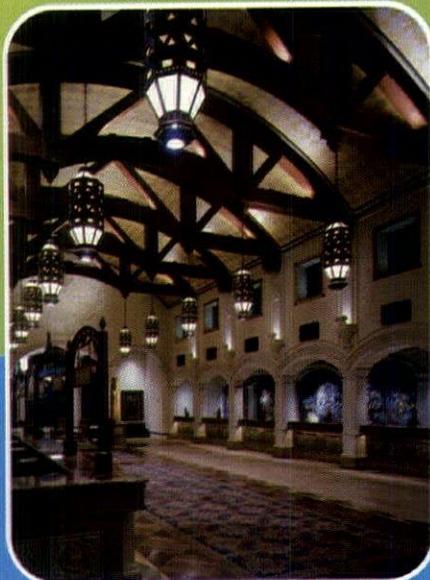
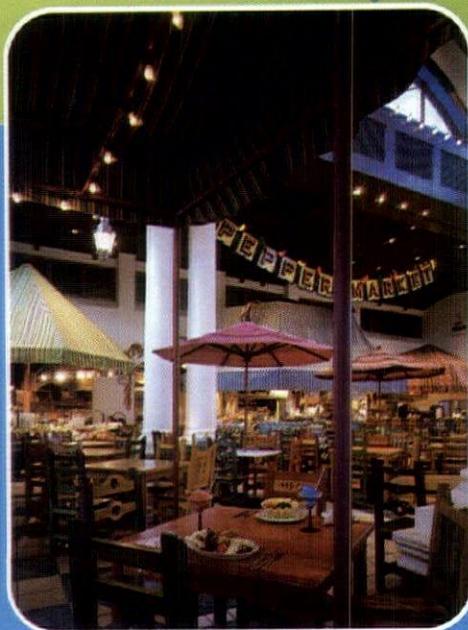
Complex Theme

Disney's Coronado Springs Resort within the Walt Disney World complex includes two-, three- and four-story Casitas villas and two-story Ranchos and Cabanas villas that encircle the 15-acre Lago Dorado lagoon. "This resort is the first Disney product of its kind as a moderate-priced venue with a convention center," said Bill Hanus, Walt Disney Imagineering project manager. "With the introduction of Disney's Coronado Springs, we have been able to reach a niche of the convention market—the corporate and incentive audiences that we previously didn't connect with."

All of the facilities are carefully designed to reflect the "storyline" or theme of what could be an idealized Southwestern or Mexican village. Design influences are rich, drawn from the style of haciendas and mission towns of the Spanish Colonial era in Mexico and Latin America, as well as from architectural elements found in the American Southwest. "In the design of our light fixtures, we conducted research on Southwestern and Mexican artifacts and then selected wrought iron and filigree fixtures, which enforce the resort's theming," said Hanus.

Chip Israel, Lighting Design Alliance, has been involved in creating the lighting design for Disney hotel projects for about eight years. "Disney spends a great amount of time coordinating the designs and working drawings," said Israel. He added, "Their projects also tend to look like one person designed everything." At Disney's Coronado Springs, the emblem on the light fixtures, for example, is consistently repeated throughout the project in all the graphic elements. "The cohesiveness of planned details reflects one design vision," Israel noted. —Wanda Jankowski

The Pepper Market, a high-ceilinged space flooded with daylight, is a modern interpretation of a traditional Mexican food market. Israel extended the idea of a farmer's market into the lighting scheme. Festoon lights are used throughout the space, some hung on chains, others installed on metal poles. The high ceiling is uplighted with wall-mounted 15W quartz floodlights. Recessed downlights fitted with quartz 250W PAR38 lamps contribute ambient light. Track heads in the food stalls, concealed by cloth tent fabric, provide task light. All lamps are on dimmers to extend life.



A more formal dining atmosphere is represented at the Maya Grill. Diners, surrounded by limestone walls, enjoy views of Mayan pyramid settings: a Water Temple, a Fire Temple and a Sun Temple. The more restrained lighting scheme includes glowing Mica panels in the walls and ceiling backlit with fluorescents, and a range of MR11, MR16 and PAR56 recessed downlights.

The lighting of the lobby reflects a blending of decorative and architectural lighting elements. "The best lighting scheme is one in which you notice the decorative fixture for scale and historical content and conceal architectural sources elsewhere to provide task and ambient light," Israel explained. The ornate pendants suspended from the ceiling are made with tin and frosted glass panels. Incandescent lamps illuminate them from within; a downlight component in each fixture is accomplished with a halogen PAR lamp. The vaulted ceiling is uplighted with quartz 150W floodlights mounted on the ceiling beams. Bursts of light along the walls emanate from behind faux stone medallions that conceal 50W MR16 exterior lighting fixtures.

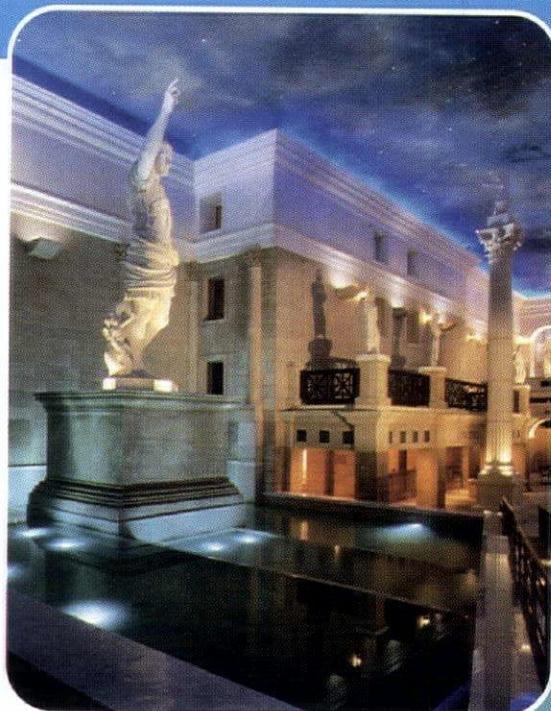
DETAILS project Disney's Coronado Springs Hotel & Convention Center ♦ location Lake Buena Vista, FL ♦ concept Bill Hanus ♦ project manager Walt Disney Imagineering ♦ design Graham Gund Architects architect of record Glover Smith Bode, Inc. ♦ interior designer Daroff Designs; Bogdanow & Associates (Maya Grill) lighting designer Chip Israel, IALD, Lighting Design Alliance; Celeste Gainey, Gotham Lighting, (Maya Grill) ♦ photographer Dan Forer, © The Walt Disney Company ♦ lighting manufacturers Arte de Mexico; International Ironworks; Lightolier; Prescolite; Capri; GE Lighting

Colossal Feat

Guests ascending the two-story escalator at Caesars Atlantic City Hotel and Casino pass through curved Colosseum arches into the spectacular Temple Lobby, created to reflect the best of Roman architecture. "It was intended to look like an outdoor ancient Roman plaza at dawn," said Kristina Selles, Selles Lighting Design, who worked with designers and architects from BBG/BBGM on the renovation of Caesars Atlantic City. The space had previously been a dark, unused skylighted atrium/pool deck. Floor slabs and skylights were removed to create the six-story entry and four-story Temple Lobby.

The Temple Lobby is filled with rich materials and dramatic features—larger than life statuary, marble-clad surfaces, 30-ft. columns—and a lighting design that adds more than a touch of theater to the space. "We weren't allowed to put weight in the ceiling because it used to be a skylight and couldn't carry the load," explained Selles. So the effect of a dawn sky has been established by combining three lighting systems. First, subtle, twinkling stars in the sky are represented using 1.2 million ft. of fiber-optic cable to create 12,000 points of light in the 60-ft.-high ceiling. The fibers are varied in thickness to achieve a multidimensional effect. The cables are attached to 20 remote-located illuminators that each house a 150W HID arc lamp. The fiber-optic network is concealed behind a 3-in. layer of relatively lightweight Pyrok acoustical spray material. The second lighting element is a run of custom blue-colored cold cathode concealed in a cove around the ceiling perimeter to furnish uplight.

Further enhancing the daylight appearance of the ceiling is illumination from wall-mounted uplights fitted with 400W metal halide lamps and blue filters. Specially designed reflectors direct the light up and keep it from bleeding onto the walls or cornice. A variety of architectural fixtures enhance the outdoors feeling of the indoors atrium space. The columns are uplighted from their bases with low-voltage striplights. The tops of columns and the larger-than-life statue of Caesar Augustus are uplighted with MR16 fixtures. Underwater 250W halogen quartz waterproof fixtures fitted with blue glass filters illuminate the multiple fountains that surround the statue. The walkway between the fountains and the columns is accented with a series of MR16 steplights. The lower-ceiling registration and guest services area is illuminated with ceiling-recessed PAR30 downlights. —Wanda Jankowski



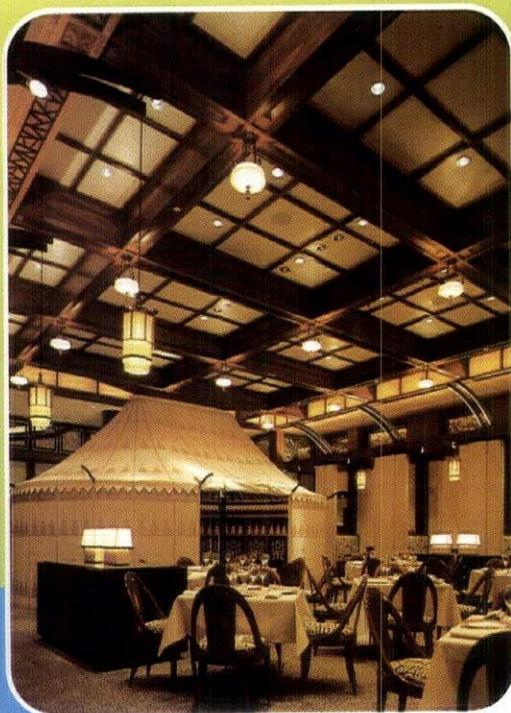
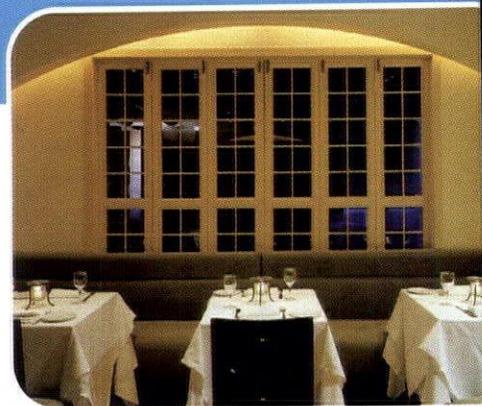
DETAILS **project** Caesars Atlantic City ♦ **location** Atlantic City, NJ **architects/interior designers** Brennan Beer Gorman/Architects, L.L.P. and Brennan Beer Gorman Monk/Interiors, Inc.—Julie Monk, Gustin Tan ♦ **lighting consultant** Kristina Selles, Selles Lighting Design ♦ **installer** Calvi Electric ♦ **photographer** Tom Crane ♦ **lighting manufacturers** Drama Lighting; Sign Spec; Lumenyte; Elliptipar; Philips; Danalyte; Hydrel

New York-based lighting designer **David Singer**, **Arc Light Design** and interior designer **Tony Chi Associates** team up to design three restaurants with plenty of international flavor. —*Wanda Jankowski*

Three Courses

Scalini's

A freestanding house built in colonial times is the site of Scalini's Italian restaurant in Kuala Lumpur. The challenge for the design team was to provide an inviting, contemporary European-style environment that appealed to two very separate groups in the local clientele—ex-patriots and resident Asians. The restaurant includes an open pizza kitchen and a series of dining spaces carved out of the house shell, all with relatively low ceilings. Each space is lit with combinations of custom decorative incandescent fixtures and indirect uplight and washlight to soften the more intense beams from low-voltage MR16 adjustable accent lights. The dining rooms are darker and more contrasting than the typical dining room catering to the local Asian community. These dining rooms are lit with recessed MR16 adjustable fixtures where the ceiling is uniformly flat and surface-mounted MR16 adjustable fixtures where the ceiling is profiled. **DETAILS location** Kuala Lumpur ♦ **photographer** Paul Warchol ♦ **lighting manufacturers** Hop Shing Loong; B-K Lighting; Ardee Lighting; Lutron; LightCraft Malaysia

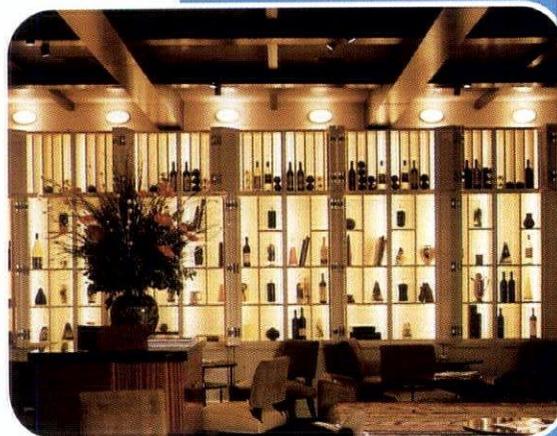


Silk

Located adjacent to the high-roller parlor in Australia's Melbourne Crown Casino Hotel, Silk is designed to be a "shop house" in which guests enter what appears to be a Chinese antiques store, that, via a corridor, leads into "house and garden" dining areas. The interior is filled with rich materials and has as its focal point a Mongolian tent that conceals a bar area with tables. The lighting system blends a family of custom decorative fixtures with architectural lighting elements to complement the furnishings. The 20 decorative fixtures, custom-designed by Singer and fabricated in Australia, are made with Spanish alabaster diffusers supported in a patinated brass frame and equipped with 20W bi-pin lamps. Silk-shaded pendants and table lamps provide eye-level accents in the garden area. These mood-setting elements are supplemented with ambient and task light from line-voltage PAR20 downlights and low-voltage adjustable accent fixtures. **DETAILS location** Melbourne, Australia ♦ **photographer** George Apostolidis ♦ **lighting manufacturers** Erco; Megalit; Concord; LightGraphix; Yamada; B-K Lighting; LightMoves; Dynalite; Agabekov Lighting

Paper Moon Milano

The interior of this ground-floor Italian restaurant, located in a chic part of Istanbul, has been fashioned to appeal to the local, well-traveled clientele and reflects a "hip," contemporary style. Singer created clean-lined custom decorative ceiling-mounted fixtures and wall sconces made of brass with parchment diffusers, and silk-shaded pendants, chandeliers and sconces to provide softened glows in the dining and lounge areas. All the decorative fixtures are fitted with incandescent or low-voltage lamps and were fabricated in Turkey. Decorative lighting elements are complemented by unobtrusively recessed MR16 adjustable fixtures that highlight tables in the dining rooms. A focal point is created in the lounge area by illuminating objects on view in display cases with low-voltage MR16s. **DETAILS location** Istanbul, Turkey ♦ **photographer** Mehmet Kismet ♦ **lighting manufacturers** Erco; Lumiance; CSL; B-K Lighting; Ardee Lighting; Mega Dekorasyon & Ticaret Ltd.; Limburg Glass

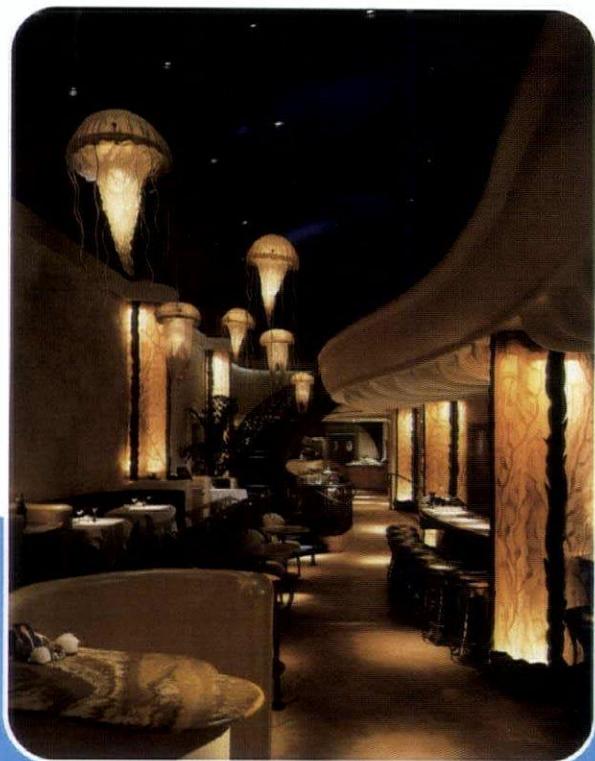
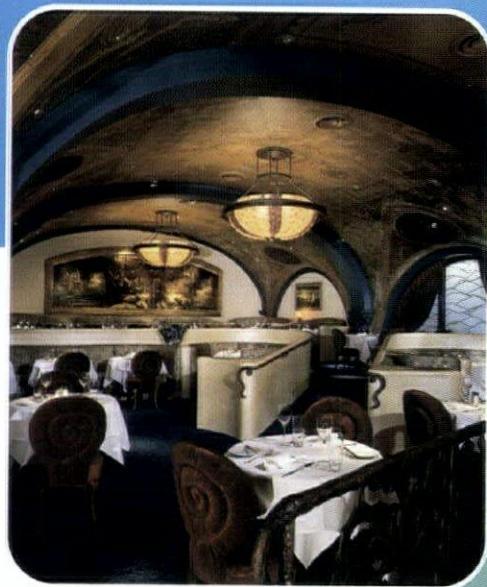


Sea Legs

Pat Kuleto's Farallon restaurant in San Francisco surrounds diners with an under-the-sea environment. Guests enjoy fine seafood cuisine while seated next to illuminated columns cast with patterns of bull kelp and beneath large-scale decorative fixtures formed into jellyfish and sea urchin designs. Kuleto empowered Craig Corona, executive VP of Sirmos, to design and fabricate the custom fixtures, columns and railings. Inspiration for Corona and staff came from viewing real sea life at a local aquarium. "We identified two types of jellyfish that we liked—one with a solid tail and one with a tail in four sections. Of course, both had tentacles and crowns," explained Corona. The jellyfish fixtures are made with clear acrylic resin. Six to eight colors have been cut into the acrylic along with transparent dye to mimic the shadings found in nature. The sinewy tentacles are heat-formed and shaped acrylic rods. Each jellyfish tail includes a PAR16 downlight. The tops of the jellyfish crowns, which are in full view of second-level diners, project luminescent hotspots made with a circle of six halogen mini-cam KX 2000 chroma lamps mounted in each crown. The jellyfish pendants seem to float beneath the mid-night blue ceiling, which also includes MR16 downlights for task and ambient illumination.

The glowing columns scattered throughout the restaurant project bull kelp patterns. The effect is created by sandwiching lamps between the core concrete structural columns that have been covered with reflector sheeting and the curved acrylic 2-in.-thick cast panels. To create as even a glow as possible, rows of PAR16 halogen 50W narrow flood lamps have been installed at the top and bottom of each panel. Access for relamping is through mouse holes underneath the vertical metal strips that conceal the seams between the acrylic panels.

A spineless sea urchin is the inspiration behind the 6-ft.-diameter pendants in a low-ceilinged dining area. The hand-painted cast diffuser is set into a heavy iron and steel framework. Each fixture glows from the six 100W incandescent lamps within it on dimmers. The urchin pendants are suspended from a restored painted mosaic ceiling that formerly served as the ceiling above the Elks Club swimming pool. The floor of the dining area rests on a slab laid over the pool. The ornate railings and balustrades, which continue the kelp theme, look like bronze, but are actually made by cladding steel armatures and hand-bent iron in patterned resin finished off with a bronze patina. Not only is resin less expensive than bronze, it is a more forgiving material that can be adjusted onsite. "There's not a straight line in the place," Corona said. "And about 20 craftsmen were crafting and cutting in ideas in the space simultaneously, so flexibility in materials as well as in thinking was crucial." —Wanda Jankowski

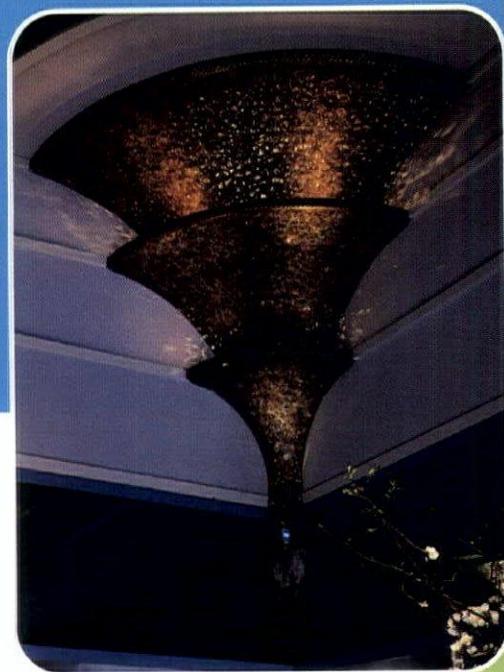


DETAILS project Farallon ♦ location San Francisco owner/interior designer Pat Kuleto, Pat Kuleto Restaurants, Inc. ♦ decorative lighting design Sirmos—Craig Corona, executive VP (design & fabrication); Ahnalisa Moore Designs ♦ photographer Dennis E. Anderson ♦ lighting manufacturers Philips Lighting

Jazz Fans

The lounge at the Hotel DelMonico, a music bar specializing in jazz, was intended by the client to have a rich Art Deco flavor. Artist James Welty of Autre Monde, Jersey City, NJ, was called in by architect Gavin McCrae Gibson, who designed the lounge, to fashion ornate decorative lighting elements that would make this space even more special.

Welty included four large sconces in the lounge. Three of the sconces are mounted near the ceiling and set into the corners of the room at 90-degree angles. The fourth fixture is mounted above the revolving door entrance and features a 180-degree radius. The fixtures are massive in size, each measuring 7 ft. tall and 8 ft. wide. Though they are made with metal, the impression they create is delicate and lacelike. Each fixture includes three Deco-style fan-shaped tiers made with tiny coils of spooled copper that have been flattened, and silver soldered to a steel frame. A pod-shaped medallion at the bottom of each sconce is Welty's signature element, made of ribbed copper finished with a silver patina and inset with a cobalt-blue glass accent. A larger medallion in the same style adorns the wall opposite the bar near the entrance. The fixtures are lighted from within by MR16s. The light sources illuminate the fixture in two ways: from behind to create the effect of a bevy of fireflies as light peeks through the copper coils, and from the front, as light rakes up the exterior surface of the upper fan-shaped tiers, adding dimension to the texture. So as not to detract from the ornate decorative pieces, the task lighting for the lounge is straightforward and consists of well-placed, but unobtrusive recessed MR16 downlights. —Wanda Jankowski



DETAILS project Hotel DelMonico Lounge ♦ location New York, NY ♦ client Hotel DelMonico ♦ architect Gavin McCrae Gibson, Gavin McCrae Gibson Architects ♦ lighting consultant Marcus Early ♦ photographer Mick Hales ♦ decorative fixture artist & fabricator James Welty, Autre Monde

Web of Activity

In Hoboken, NJ, people can surf the Net in style. At Café Hoboken.com, an "Internet café," browsers come to socialize, hook up to the worldwide web and find "coffee, comfort, dessert and excitement," according to lighting designer Lynn Rafel. Glass and metal textures and vibrant colors create a fun and on-the-edge environment.

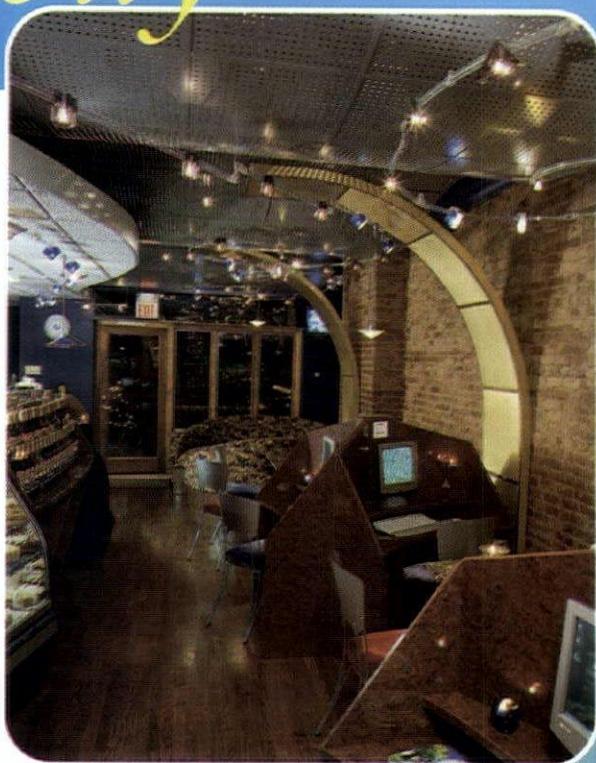
"Our objective was to create a technologically sophisticated, upscale environment that complements the Internet concept, while remaining inviting," said Rafel. She added, "When the architect and I began researching this project, we only discovered a few other places with a similar concept, but they fell short on the design. This is a fresh concept, and will become a very hot trend."

The design team met the challenge by integrating color, texture and movement in the lighting design. Fixtures and track were selected for aesthetics and high performance and the ability to blend with the desired decor. One specific challenge was to avoid a linear design, considering the long and narrow lines of the original space. The chosen modular glass track system combines straight and curved track to achieve any desired configuration. In addition, it remains unobtrusive, allowing the colorful, jewel-like fixtures to become a strong design element, adding dimension to the space. The somewhat whimsical track system is the main attraction and has become the focal point for the space, according to Gerard Santucci, AIA, architect-planner. Added Rafel, "The blend of colors and shapes draws the customers' eyes to a light source that is playful and unusual. The space is limited, but with lighting you can really accomplish so much in altering perceptions."

"People react to the light concept as a form of design," explained Rafel. "The light functions as art." The selected system's flexibility allowed the designer to run the lights in fluid motion above all the areas to be emphasized without creating glare, while providing even task illumination above the computer stations to deliver a comfortable yet crisp ambient light in a non-invasive manner. Low-voltage T3 bi-pin halogen lamps were chosen for their high color rendering, better than average life and crisp white color.

In conjunction, track lighting, surface-mounted above the curved perforated metal ceiling, supplies additional task light. Recessed incandescent downlights were installed for added functionality.

Due to the extraordinary success of Café Hoboken.com, the owner plans to relocate to a larger space with three additional floors. The café received a Merit award from the town of Hoboken. —Christina Trauthwein



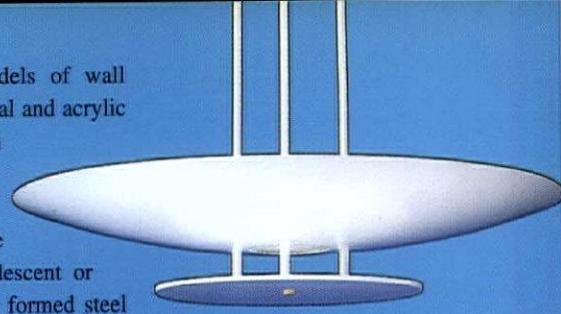
DETAILS project Café Hoboken.com ♦ location Hoboken, NJ ♦ architect Gerard Santucci, AIA, Santucci Design Group ♦ lighting/interior designer Lynn Rafel, ASID allied member, Interior Perspectives ♦ photographer Edward Addeo ♦ lighting manufacturers Zumtobel Staff (Filigrano track system); Juno; Halo; Osram Sylvania

design

FOCUS REPORT

hospitality products

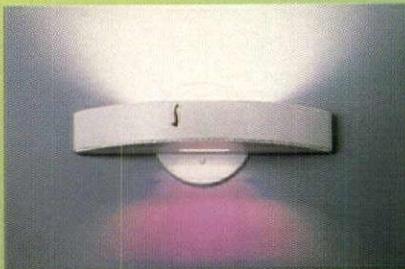
Luxo's Designer Series features 24 models of wall sconces and ceiling pendants crafted in metal and acrylic forms reminiscent of the Machine Age. With plated or painted metal lamp bodies and clear or opal acrylic light diffusers, the fixtures emit evenly distributed non-glare light from a range of low-wattage incandescent or compact fluorescent sources. Housings are formed steel with solid and perforated components. Selected wall models meet ADA requirements for maximum projection. Urania is shown. UL- and CUL-listed. **Circle No. 30**



Tivoli Industries, Inc.'s Starlite Panels is a modular, decorative low-voltage ceiling lighting system providing direct replacement for standard gypsum or other modular ceiling tiles. Starlite is available in UL fire-rated bronze self-extinguishing polycarbonate with golden stars, blue polycarbonate with blue/white stars, acoustical gypsum panels in any standard USG color and custom panel materials. Illumination is provided by .5W low-voltage incandescent lamps, wired in series. Remotely located UL-listed transformers are 120V primary, 12V/24V secondary. **Circle No. 31**



Targetti USA's Spectra is a low-profile direct/indirect halogen wall sconce. A computer-enhanced spectral aluminum reflector provides a brilliant white, evenly distributed wall-washing effect above the unit. A glass diffuser on the underside of the unit incorporates a multi-layer dichroic lens in green or magenta that casts a soft, downward splash of color. The lamp housing is diecast aluminum. Spectra uses a dimmable 150W linear halogen lamp and meets ADA guidelines for maximum projection from walls. UL- and CUL-listed. **Circle No. 32**



Hand-carved from lime wood, H2O from **Lumid** measures 24 in. high x 6 in. wide with a projection of 5 3/4 in. Designed by Dominique Alary, the fixture uses a 20W 12V halogen bi-pin lamp and is available in a variety of colors. UL-listed. **Circle No. 33**



Tronchi Glass Element Chandeliers from **Starfire Lighting** are large-scale fixtures that can be customized to client specification under the Starfire Select program. A choice of round, oval, boat-shaped, square, rectangular, octagonal or hexagonal shapes may be specified in flat-bottom, tiered or spiral configurations. Illumination from miniature incandescent or PL13 fluorescent

lamps passes through hundreds of individual Italian glass tubes. Chandeliers are available with a choice of mounting options, and a wall sconce is also offered. UL-listed. **Circle No. 35**

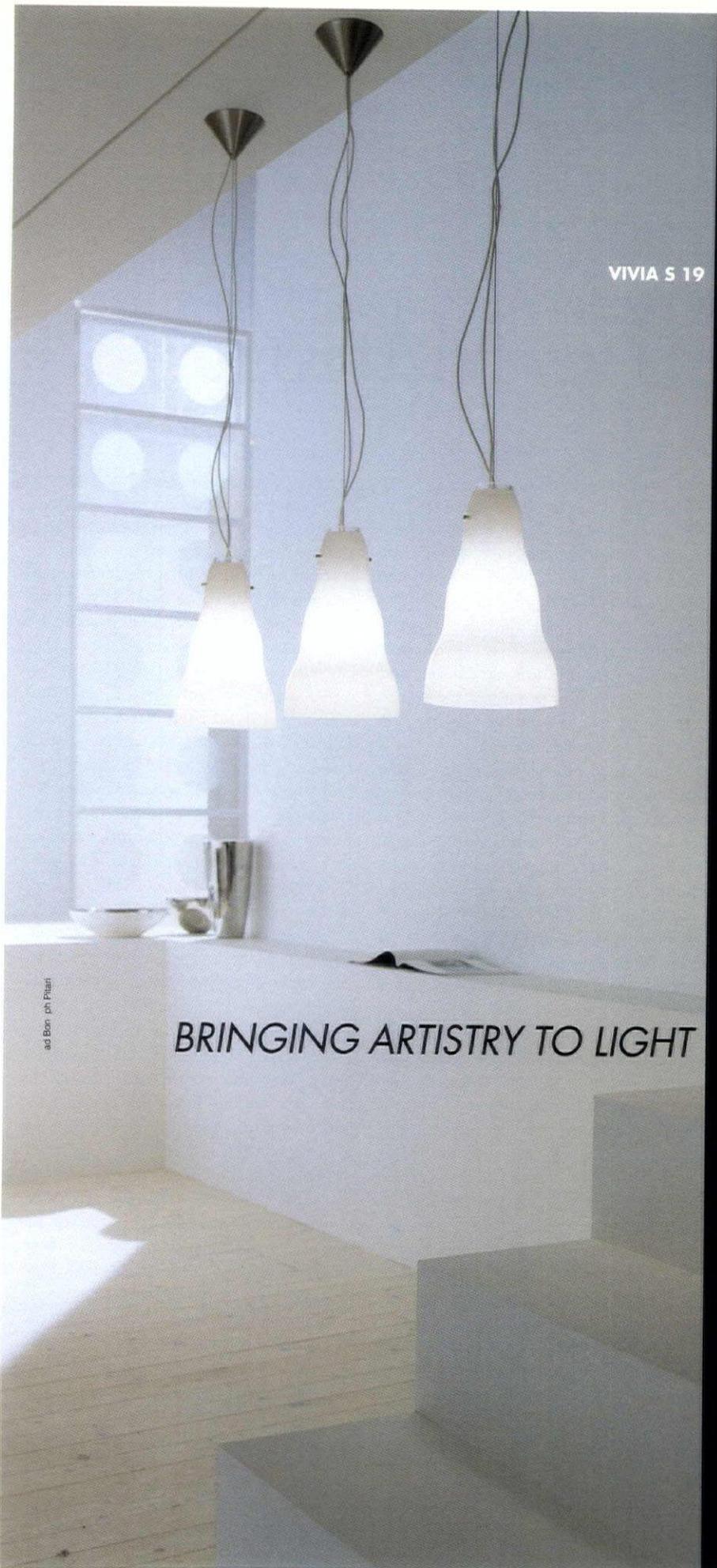


Boyd Lighting Co.'s San Francisco floor lamp features a cruciform-shaped stem of crafted metal, a base of precision-cut plate stock and a linen shade. Available finishes are satin aluminum with polished edges and patinated antique bronze. The fixture

measures 60 in. high and uses one 250W incandescent lamp. UL-listed. **Circle No. 34**

Minimal Pendant, designed by Erik Møller Architects for **Poulsen Lighting**, features a conical shade attached by a newly developed spring system, allowing for easy replacement of the light source. The shade is available in opal handblown glass, white powder-coated aluminum or opal acrylic. The housing component is painted in powder-coated aluminum in metallic gray or white. The pendant uses a compact fluorescent (18W maximum) or incandescent (75W maximum) lamp. **Circle No. 36**

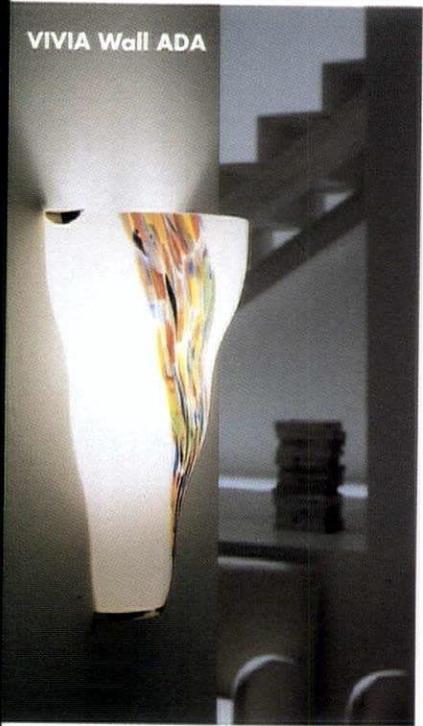




VIVIA S 19

VIVIA

design by R. Toso, N. Massari and Associates



VIVIA Wall ADA

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State of the Market

LEADING INDUSTRY
SOURCES PREDICT
GROWTH IN
THE CONSTRUCTION
AND LIGHTING
MARKETS IN 1999

In October 1998, industry experts gathered for the third annual North American Construction Forecast at the Ronald Reagan International Trade Center in Washington, D.C. The event, sponsored by the CMD Group, drew more than 200 design and construction professionals, manufacturers, economists, government agencies, association executives and journalists. They examined the socio-economic trends shaping construction growth in North America.

Experts forecasted general growth in the construction market, although some sectors are expected to level out. School construction was labeled the "superstar," due to the second wave of the baby boomer era increasing the school-age population. The office market is expected to remain strong and then boom in the year 2000, a prediction based on vacancy rates at lease properties remaining below 10 percent on average. Government spending will increase, with 52 public building projects scheduled at a cost of \$58 billion, mostly in the Southeast.

"We're building a legacy of public buildings for the next generation," said Robert A. Peck, Commissioner of the U.S. General Services Administration's (GSA) Public Buildings Service. "We stress architectural excellence in facilities that are both useful and needed."

Construction in the retail, residential, hotel, healthcare and industrial markets, however, is expected to either flatten out or decrease slightly as the total economy is expected to slow down over the next five years. Experts predicted no recession in 1999, however, and an expansionary economy in 1999.

Earlier in the year, Architectural Lighting Magazine conducted its first U.S.

Lighting Specifier Market Study among 1,000 readers, with a 49 percent response. Citing projects in both new construction and renovation, specifiers predicted an increase in their lighting dollar volume and number of projects in the second half of 1998 and first half of 1999 in virtually all markets, with casinos being the exception in both cases.

Respondents anticipated that the education, government, office and retail markets would provide their largest budgets in the latter half of 1998 and first half of 1999. Similarly, eight out of 10 respondents said they expected their lighting dollar volume in the office market to increase, while seven out of 10 said they expected an increase in lighting dollar volume in the residential market.

In terms of number of projects that were anticipated to be designed, industrial, office, retail/shopping and residential led the pack. Eight out of 10 respondents said they expected an increase in the number of projects they would handle in the office market between June 1998 and June 1999, and seven out of 10 expected increases in the education, residential and retail/shopping markets.

Specifiers anticipated that 55 percent of their volume would be in new construction and 45 percent in renovations. Almost one-third said their company planned to hire more employees in 1998 to handle the business.

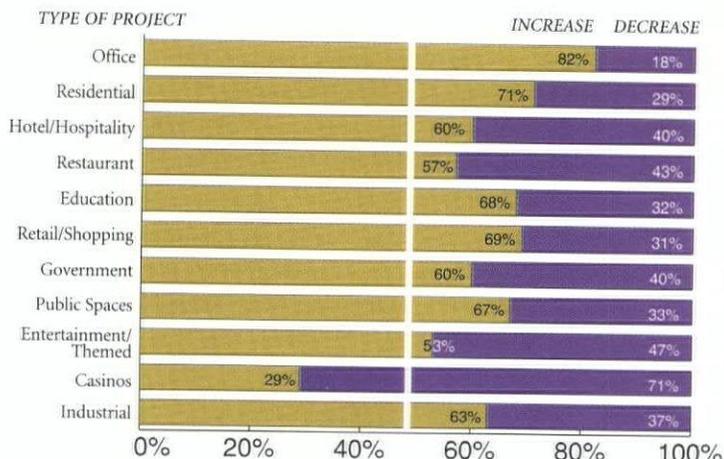
The results of this study are shown on the opposite page. ■

Study conducted in May-June 1998 by the Wayman Group. 1,000 questionnaires were mailed, with 491 returned or a response rate of 49 percent.

VALUE OF LIGHTING PROJECTS DESIGNED BY FIRM IN THE PAST 12 MONTHS

TYPE OF PROJECT	AVERAGE DOLLAR VALUE
Office	\$763,770
Residential	\$414,660
Hotel/Hospitality	\$594,570
Restaurant	\$418,130
Education	\$892,060
Retail/Shopping	\$749,420
Government	\$787,860
Public Spaces	\$707,380
Entertainment/Themed	\$469,550
Casinos	\$312,300
Industrial	\$662,610

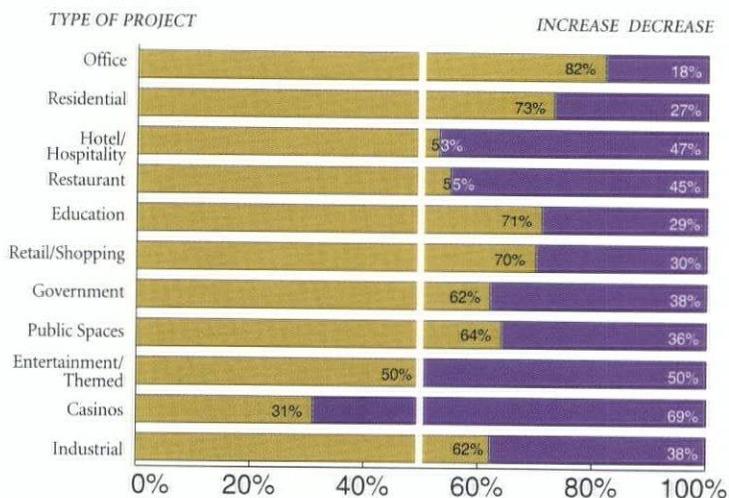
LIGHTING DOLLAR VOLUME EXPECTATIONS IN THE NEXT 12 MONTHS



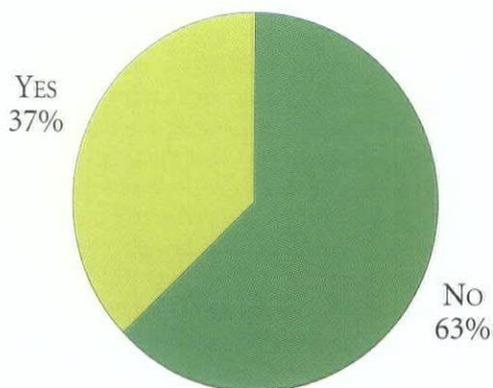
NUMBER OF LIGHTING PROJECTS DESIGNED BY FIRM IN THE PAST 12 MONTHS

TYPE OF PROJECT	AVERAGE NUMBER
Office	15.9
Residential	13.1
Hotel/Hospitality	11.0
Restaurant	9.9
Education	12.6
Retail/Shopping	15.8
Government	12.1
Public Spaces	12.2
Entertainment/Themed	9.8
Casinos	6.8
Industrial	16.1

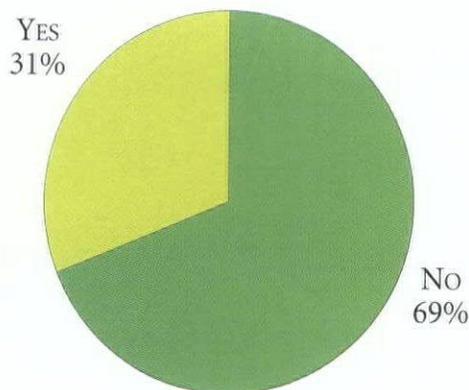
EXPECTATIONS FOR NUMBER OF LIGHTING PROJECTS IN THE NEXT 12 MONTHS



DO YOU DEVELOP LIGHTING STANDARDS PROGRAMS FOR YOUR CLIENTS?



DO YOU PLAN TO HIRE MORE EMPLOYEES IN 1998 FOR YOUR LIGHTING BUSINESS?



HERE COMES THE SUN—A LOOK AT DAYLIGHTING SYSTEMS

BY DAVID HOUGHTON, PE, CONTRIBUTING EDITOR

As electric lighting technology continues to develop, occasionally we forget about the ultimate light bulb that is just 93 million miles down the road—the sun. The technologies that help architects and lighting designers take advantage of natural light are continually improving, creating more opportunities for design professionals to incorporate daylight into their designs. Following is a look at the state of daylighting equipment.

Glazing. For years, researchers have pursued “smart windows” that can be manually or automatically darkened. One example of this technology is the Suspended Particle Device (SPD) window developed by Research Frontiers of Woodbury, NY. The SPD windows trap a layer of polymers between two sheets of glass. When a voltage is applied across the window, the polymer particles line up to let light pass through; the window turns clear. Remove the voltage, and the particles return to a random orientation, making the window opaque.

“We’ve been interested in the development of switchable glazings for some time,” said Barbara Erwine of Seattle’s Lighting Design Lab. “Here in the Northwest, a controllable glazing product would be very useful for skylight applications. We like to use large skylight areas to provide daylight under our overcast skies, but then the sun comes out and we can get too much light.”

Switchable glazings have been edging toward commercial availability for several years now, but high cost and technological wrinkles have prevented them from moving beyond high-end applications such as corporate conference rooms, where they are used to provide privacy. Research Frontiers is working with licensees to bring their SPD technology to market, and although they hope to see their smart windows available for a cost premium of about \$15 per square foot, they acknowledge that it may be a couple years or more before the product is commercially available to specifiers.

Architects should remember that subtle differences in low-tech glazings can further their daylighting efforts. Today’s low-e window coatings are available in “spectrally selective” formulations that pass visible light but screen invisible UV and IR wavelengths. Combining these coatings with glass tinting—particularly the green shades—can yield windows with high visible transmission but low solar heat gain. Check the glazing’s specs for T-vis (visible transmission) and SHGC (solar heat gain coefficient); if the T-vis/SHGC ratio is more than 1.2, it’s in the right ballpark for an effective daylighting window.

Skylights. One of the more interesting developments in skylight technology is crossing over from the residential market to commercial applications: the tubular skylight. These devices usually include three elements: a clear light-gathering dome on the roof, a highly reflective tube that drops through the roof structure, and a translucent diffuser mounted on the ceiling. “In 1998 we saw commercial installations increase by over 500 percent,” said Robert Westfall of Solatube, one of several manufacturers of tubular skylights. Westfall said the tubes are popular because they provide the effect of a skylight with lower installation cost. Said Westfall, “With conventional skylights, you need to build a drywall enclosure to bring the light down to the occupied space. That costs a lot, and it creates conflicts with ductwork and structural members. Tubular skylights can be dropped in just about anywhere—and then moved if necessary. They’re very flexible.”

Westfall has noticed another interesting factor in bringing daylight into commercial spaces. “Sometimes we’ve placed too much importance on achieving uniform lighting levels in office spaces. But people really like having a dynamic element in interior lighting, and daylighting provides that. It helps keep our biological clocks in tune.”

Light shelves and refractive panels. One of the biggest challenges of daylighting is getting the light deeper into the building. Researchers at the Queensland University of Technology (QUT) in Brisbane, Australia are tackling this problem by developing refractive panels to bend incoming



SOLATUBES ILLUMINATE THE RESEARCH AND PUBLIC RELATIONS DEPARTMENTS AT PHILLIPS-RAMSEY, A SAN DIEGO ADVERTISING AGENCY. **CIRCLE NO. 40**

daylight and send it along the ceiling. The technology consists of acrylic panels that have been laser-etched to provide the desired effect. "We now have three commercial products here in Australia," said Dr. Ian Edmonds of QUT. "One of the most interesting is a pyramidal skylight that uses the laser-cut panels to reject high-elevation sunlight and boost low-elevation sunlight." Other applications for the refractive panels include vertical transoms that sit above the normal vision windows.

The technology is still relatively new; only about 3,500 sq. ft. have been installed so far. The university is licensing the process to manufacturers in Australia, where the estimated cost for the cut panels is about US\$13 per sq. ft. Edmonds notes that "the material can be produced by any company with an automatic laser cutting machine—there are usually several such companies in any city."



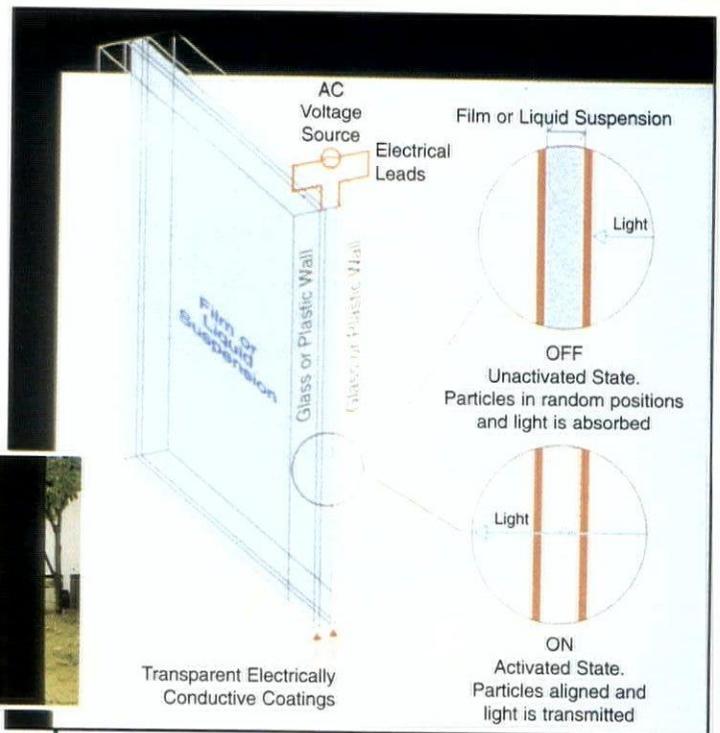
A more common approach to capturing perimeter daylight and bringing it into the building is the conventional light shelf, usually a horizontal reflective panel mounted on the building exterior. Architects and contractors are finding clever ways to incorporate both interior and exterior light shelves. "When we designed the daylighting for the new Revenue Canada building in Vancouver, we worked with our glass vendor and devised a curved glass system to bounce the light in from the outside wall," said Mike McColl of Busby & Associates Architects in Vancouver, B.C. "The curved glass does two things: it forms an arch that allows us to use a simpler support structure, and it keeps the occupants from stacking books and things on the interior shelves."

Electric lighting controls. Without controlling the electric lights in a daylighted space, there won't be any energy savings. The simplest approach is to zone the light switching so occupants can manually turn off the lights in daylighted areas (along the perimeter and near skylights) while keeping them on in darker areas. (To be certain of energy savings, however, automatic control is the ticket.) Most such systems use daylight-sensing photocells that control continuously dimming fluorescent ballasts.

"Dimming systems are becoming more efficient and affordable," said Lonnie Cooper of The Lighting Agency, Colorado Springs. "We're seeing more systems getting installed with photocell control. It used to be a high-end option just for CEO offices and conference rooms, but it's getting easier to specify dimming for general office areas."

Looking ahead... Architectural Lighting will be keeping an eye on several other daylighting technology developments for future reports. These include:

Himawari collector—a Japanese device that uses tracking mirrors and fiber-optic transmission



THE STRUCTURE AND OPERATION OF A SUSPENDED PARTICLE DEVICE (SPD) IS ILLUSTRATED ABOVE. INSET: THE SPD WINDOW IN CLEAR MODE AND FULL, DARK MODE. RESEARCH FRONTIERS, **CIRCLE NO. 41**

to building interiors.

So-Luminaire—a commercial daylighting technology that uses mirrors and two-axis tracking to beam sunlight down from the roof.

Anadolic light-pipe—researchers at a Swiss solar lab have developed a system that brings daylight through a horizontal light pipe into the building core.

Holographic optics—a German research institute is using holographic films to bend light into buildings, somewhat like the refracting panels described above. ■

LIGHT SHELVES ARE USED AT A NEW FACILITY IN VANCOUVER. **CIRCLE NO. 42**



DECORATIVE FIXTURES



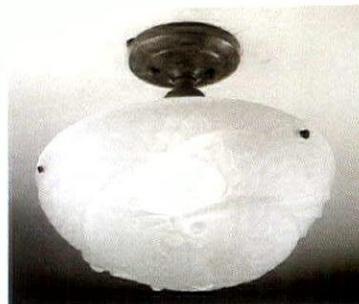
Niermann Weeks introduces its first collection of table lamps. The eight models included in the collection are: Le Michel, Architectural, Balustrade, Acanthus, Neoclassical Urn, Caribbean and Italian Candlestick. The Italian Candlestick Lamp (shown) combines neoclassical floral motifs and features a wood base covered with a coat of gold leaf. The gold leaf is overlaid with a green tone favored in the 1820s. The Italian Candlestick Lamp measures 26 in. high and has a diameter of 8 in. UL-listed. **Circle No. 50**

Equinoxe by **Schonbek Worldwide Lighting** is composed of eight-point star shapes, recalling ancient mosaic patterns and creating an effect of post-modern geometry. Schonbek offers hundreds of original designs, traditional to contemporary, and custom designs to any scale. UL-listed. **Circle No. 51**

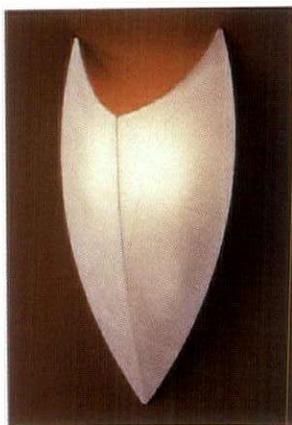


Robern's Designlogic Series of overhead halogen pendants are now available with color anodized aluminum shades. The cone-shaped shades are suspended from gooseneck fixtures and come in five colors: cobalt blue, verdi green, red, ebony black and silver. Each pendant light uses a 50W MR16. The fixtures are dimmable with a standard dimmer. UL-listed. **Circle No. 52**

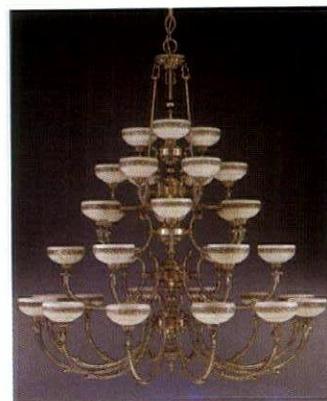
Classic Illumination introduces the Fish Dish fixture, featuring a Lalique style glass shade handblown in France from an original model, circa 1920. The metalwork is offered in 18 chemically applied finishes. UL-listed. **Circle No. 53**



From the **Yamagiwa Corporation**, the La Foglia table lamp and wall sconce (shown), designed by Funio Enomoto, combine the ancient Japanese technique of Washi papermaking with a modern architectural sensibility. The paper is stretched over an armature that is contemporary in form. La Foglia, part of Yamagiwa's Designer Lighting Collection, uses a 60W incandescent lamp. UL-listed. **Circle No. 54**



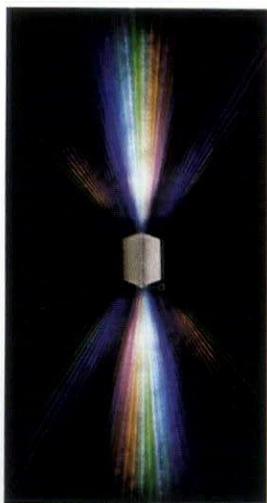
Wilshire introduces the Belle Voir Collection. Belle Voir chandeliers feature hand finishing and carefully selected materials, including natural alabaster and ornamenting and cast brass arms. The 33-light solid brass chandelier in French gold (shown) is also available in antique brass and polished brass. UL-listed. **Circle No. 55**



Lytepoints low-voltage halogen pendants from **Lightolier** consist of two standard interchangeable components: a stem or cord suspension and a shade. The shades are available in various shapes, colors and materials, including triplex etched glass and spun aluminum. Lytepoints use 20W or 35W, 12V halogen lamps. The canopy encloses an integral 12V magnetic transformer. Fixtures are dimmable with Lightolier-supplied VA controls or other dimmers suitable for use with magnetic transformers. UL-listed. **Circle No. 56**



Amse Cosma's Oval Bowl Sconce is created using the ancient technique of *pâte de verre*. The fixture features a bowl of cast crystal measuring 6 in. in depth with a diameter ranging from 13 $\frac{3}{4}$ in. to 15 in. The glass is $\frac{3}{8}$ in. thick and comes in a variety of colors and textures. The Oval Bowl Sconce is offered in three metal finishes and uses two 50W candelabra lamps. European wiring is available. UL-listed. **Circle No. 57**



D'ac Lighting's FanFare lighting fixtures emit a decorative spray of lighting in an up/down or down-only pattern for a range of lighting applications. Three Fanfare models meet ADA requirements for interior fixtures and feature 11 $\frac{1}{2}$ -in. x 11 $\frac{1}{2}$ -in. square housings that protrude 4 in. from the wall. Three models for interior and exterior applications feature housings measuring 14 $\frac{1}{2}$ in. x 20 in. protruding 8 $\frac{1}{2}$ in. from the wall. All models mount vertically to a standard wall junction box; a horizontal mounting modification is optional. C/UL-listed. **Circle No. 58**

Cambridge Lamps introduces its 85-piece Winter 1998 Collection of table lamps, candelabras, torchieres, sconces, floor lamps and other furniture accessories. The

Winter Collection is comprised of eight separate collections, including Metro (shown). Metro includes single-arm and double-arm table lamp models topped with hand-sewn Baronet silk shades, a sconce mounted on an artisan cast wall plate and a torchiere featuring gold leaf rolled arms atop fluted columns. Metro chandeliers are available in a three-arm or nine-arm version. UL-listed. **Circle No. 59**



From **Leucos USA** and designed by Renato Toso and Noti Massari, Goccia features handblown glass that is placed in a mold and then redipped to produce a crystallized tip. The Goccia series includes table lamps, pendants, sconces, ceiling fixtures and floor lamps. Offered in two lengths, 18 in. and 12 in., pendants have a suspension capability of up to 78 in. and feature a brushed aluminum cone-shaped ceiling rosette designed to hang straight down or off-center. UL-listed. **Circle No. 60**

From its Amnesia Collection, **Van Teal, Inc.** introduces "Kiss of the Spider Woman." Measuring 49 in. high x 37 in. in diameter, Style #610450 uses six 60W lamps. The shade dimension is 11-in. wedge and the finish is caramel. UL-listed. **Circle No. 61**



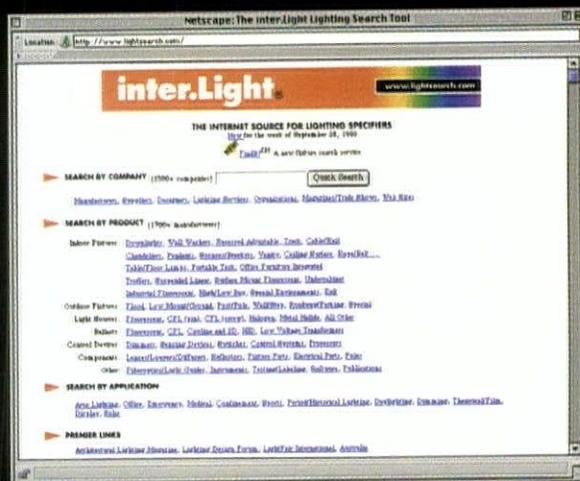
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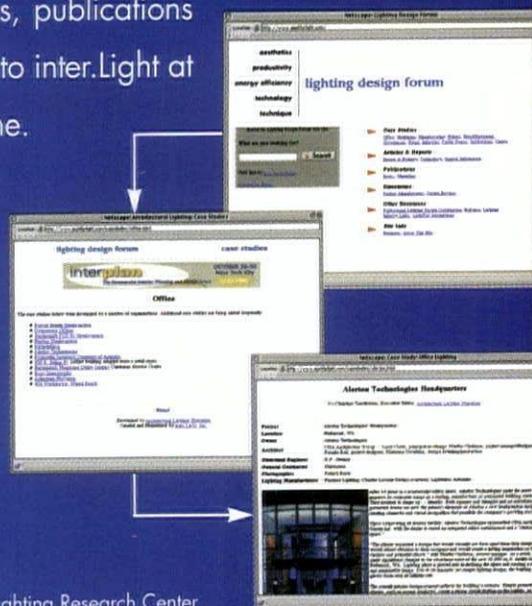
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B-K Lighting

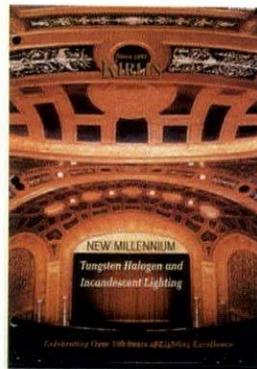
Fixtures in the K2 Series utilize a PAR38 metal halide lamp, including Philips' MasterColor lamps and all PAR38 metal halide lamps in 70W, 100W and 150W sizes. The K2 Series is available in three different cut-off configurations, and when combined with optical accessories and seven ballast mounting options, is unmatched in performance. The ACV Valve System (patent pending) is standard on the K2 Series to provide protection from internal condensation contamination. The 360HD Mounting System (patent pending) with "aim-and-lock technology" is also standard and will ensure the K2 Series stays aimed.



CIRCLE NO. 64

The Kirlin Company

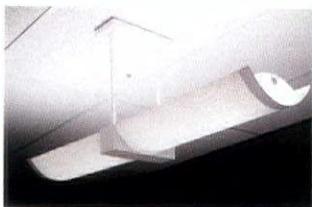
Kirlin introduces over 100 new architectural luminaires in its "New Millennium Tungsten Halogen and Incandescent Lighting" catalog. T4 and PAR tungsten halogen (500W max.) and incandescent A-lamp designs with 16 reflector finishes and many options. Downlights, wall washers, directional, direct/indirect. Three-year warranty; UL listing for wet locations standard.



CIRCLE NO. 67

Excelite, Inc.

Perfos, a perforated metal luminaire, provides soft indirect/direct lighting and exceptional efficiency. Sleek, ultra-thin curvilinear shape features perforated metal shields with luminescent acrylic liners. Luminous, regressed end panel with accent knob adds to the elegant styling. Perfos uses two or four high-wattage twin-tube T5 fluorescent lamps and electronic ballasts. Available as a single fixture or continuous row with black or white metal finish. Complementary sconces available.



CIRCLE NO. 65

Lighting Services Inc

Lighting Services Inc, manufacturer of track, accent, display and fiber-optic lighting systems has introduced the 215 Series Orbiter, the latest fixture in the company's low-voltage series. An adjustable unit utilizing a 75W MR lamp, the light-weight, specification-grade Orbiter module revolves around two separate axes for off-track striking angles and pans vertically on a third axis for optimal and precise illumination. Small enough to fit in the palm of your hand, the Orbiter is available as standard in black, white, silver, graphite and platinum finishes with a complete range of optional accessories and fixture fittings. IBEW manufactured by LSI in the USA, ETL-listed.



CIRCLE NO. 68

H.E. Williams, Inc.

The 2-ft. x 4-ft. HE3 Series is a new troffer-housing design combined with our patented 3-in. parabolic louver. Inverting the parabolic louver to eliminate light traps creates a fixture efficiency of 77.1 percent. Experience Williams' performance and innovation at a competitive price.



CIRCLE NO. 66

Wila Lighting, Inc.

TwinLite 112 Series CFL downlights from Wila are available in 18W, 26W, 32W or 42W, 9- or 10-in. aperture. TwinLite combines a well-shielded inner downlight with a diffuse broad beam. The soft glow of the outer beam can also provide color accents when combined with optional colored acrylic screens.



CIRCLE NO. 69

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THE NEED FOR MORE AND BETTER LIGHTING EDUCATION

BY EARL PRINT, LC

Over a century old, electric lighting is sometimes regarded as a mature industry, even by so-called "lighting practitioners" like interior designers and engineers. As professionals faced with lighting technology that changes constantly, lighting designers know better. Every year at Lightfair International, they get to see those changes and the dynamic product advances that truly demonstrate the evolving nature of today's lighting industry.

The fact is, after a century of development and application, lighting is still a growth industry. Improving halogen technology, new fluorescent phosphor technology, smaller and more energy-efficient lamps, improved optics, sophisticated whole-house and building dimming control systems—the sheer magnitude of such developments makes keeping up with the latest in lighting almost akin to attempting to stay abreast of changes in computer software.

For years, lighting designers have been in the forefront of applying new lighting developments to real-world installations. Unfortunately, this has not always been easy; the cost demands of the marketplace and the tendency to regard lighting almost as a last-minute consideration have led to a resistance to change and to the adaptation of new technologies. Also contributing to the slow acceptance of new products is a simple lack of awareness. As pointed out on this page more than once, use of more energy-efficient lighting systems is far from overwhelming. Decision-makers and end-users remain unaware of what's available, what's good practice and even what's been federally mandated through the Energy Policy Act of 1992.

What's lost when lighting comes last? Performance is sacrificed, aesthetic considerations are minimized, and a tasteful and efficient integration of lighting into the architecture may or may not be achievable. When lighting is not understood and treated as a system comprising lamps, fixtures, ballasts, transformers and controls, energy efficiency is sacrificed and maintenance costs for the life of the building are higher than they need be.

For their part, lamp, ballast and fixture manufacturers are keenly aware of the issues that drive lighting improvements and the need for integration and harmony between components. They have responded to the standards set by EPACT for more energy-efficient and environmentally friendly products; in coordination with lighting designers, they understand the need for products and systems that meet the specialized lighting needs of office workers, homeowners and an aging population. But availability is not the same thing as acceptance. A greater effort to educate is clearly what is needed.

Lighting education pertains to the full range of those involved with lighting, both on the design and construction sides as well as the end-user. The audiences include architects, engineers, interior designers, lighting consultants, building owners, facility managers, electrical contractors, distributors and even electrical utility companies. Those

involved in teaching lighting are also an important audience to reach.

Lamp and fixture manufacturers have not been amiss in establishing lighting demonstration facilities that have an educational aspect to them. These include Osram Sylvania's Lightpoint in Danvers, MA, Philips' Lighting Center in Somerset, NJ, the GE Lighting Institute at Nela Park in Cleveland, OH, Lithonia Lighting's facility in Conyers, GA, the Source at Cooper Lighting in Elk Grove Village, IL and Lightolier's TechCenter in Fall River, MA.

The facilities for product demonstration and sales training are there; what's needed today is a greater emphasis on educational outreach to lighting practitioners across the board, with programs and workshops tailored specifically to their needs. Also of great help will be more

emphasis on cross-disciplinary training, integrating lamp and fixture education in combined offerings. Accomplishing that will take more cooperation between manufacturers, acting in partnership to advance lighting education. Since light is a visual experience, using the demonstration facilities of major manufacturers for more education makes good sense, expanding the classroom into a hands-on learning experience. Offering continuing education credits adds credibility and demand.

At the academic level where lighting is taught to tomorrow's architecture, interior design and engineering students, the trend is increasingly positive in terms of more offerings and a growing recognition of lighting's integral importance to building design and merchandising. Lighting as an academic major is becoming more recognized, with schools like the universities of Kansas, New Hampshire, Indiana University of Pennsylvania and Colorado at Boulder offering lighting concentrations. At the graduate level, schools like Rensselaer's Lighting Research Center and Parsons offer world-class master's degrees in lighting and lighting design. Schools that are introducing lighting labs, like Texas Christian University in Austin as the most recent example, are bringing actual lighting installations inside the classroom. Lighting manufacturers have supported these efforts with product donations.

Partnering between manufacturers and lighting designers can extend the education envelope considerably. Every year, the IESNA's annual meeting provides a variety of seminars and presentations on lighting, some of which are now business-related. These presentations are open to all. The mission of IALD's Lighting Industry Resource Council (LIRC) is to foster a dialogue between manufacturers and lighting designers to promote quality, energy-efficient lighting. Part of an expanded mission for the LIRC should be to combine strengths and talents in new collaborative ways to make lighting education a real priority. ■

Earl Print is NCQLP lighting certified and director of sales development and lighting education at Lightolier in Fall River, MA.

LIGHTING EDUCATION
IS KEY TO GREATER
ACCEPTANCE OF NEW
ADVANCES.

parting shots



LEFT TO RIGHT: SARA SCHRAGER, IALD, WARFEL SCHRAGER LIGHTING; BRIAN CONNORS, LITECONTROL; DWIGHT KITCHEN, OSRAM SYLVANIA

The Lighting Industry Resource Council (LIRC) is dedicated to providing, within the framework of the IALD, an international forum that unites the professional lighting designer with those that supply services and manufactured products integral to the successful practice of lighting design.

In December, members of the LIRC met at the offices of *Architectural Lighting* to review the council's accomplishments for 1998 and its ongoing work on specification integrity, and to discuss the goals for 1999, including increasing awareness of the LIRC.

Some benefits of LIRC membership include:

- Direct communication between manufacturers and specifiers in development of new technology concepts
- Forum discussion at trade shows or special seminar events
- International information exchange
- Educational development of lighting professionals
- Interchange regarding quality development, specification and installation

For more information on LIRC activities, contact the IALD at (312) 527-3677; fax (312) 527-3680; e-mail: iald@iald.org.



LEFT TO RIGHT: MEGAN CARROLL, LIRC CO-CHAIR, PHILIPS LIGHTING COMPANY; LEE WALDRON, IALD, LIRC CO-CHAIR, GRENALD WALDRON ASSOCIATES; MITTIE BROOKS ROONEY, THE PROMARC AGENCY; PAUL TRIVELY, LUTRON CONTROLS; ATTORNEY PAM DANNER



LEFT TO RIGHT: CAROL CHAFFEE, IALD, CAROL CHAFFEE ASSOCIATES; CHIP ISRAEL, IALD, LIGHTING DESIGN ALLIANCE; FRED OBERKIRCHER, CENTER FOR LIGHTING EDUCATION



LEFT TO RIGHT: CAROL CHAFFEE, IALD, CAROL CHAFFEE ASSOCIATES; PHIL CIALDELLA, POULSEN LIGHTING INC.; CHIP ISRAEL, IALD, LIGHTING DESIGN ALLIANCE



LEFT TO RIGHT: PHIL GABRIEL, IALD, GABRIEL/DESIGN; HYMAN KAPLAN, IALD, BELDEN, INC.; KAREN DUFFY, RUDD LIGHTING; KEVIN ARTHUR, COOPER LIGHTING