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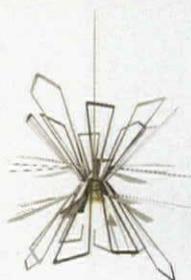
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COVER: Layered light creates an elegant atmosphere in the dining room at the Weiss House, Mexico. PHOTO: SCOTT FRANCES/ESTO

THIS PAGE: Subtle illumination highlights the architectural detail of the entrance at the Landmark, an apartment building in San Francisco. PHOTO: DAVID WAKELY



I WANT THAT LIGHT

The second iteration of **A|L Residential** has proven to me that I am a covetous person. I want the lighting that other people have. I had a similar reaction during my rounds at EuroLuce, from whence several of our product selections on pages 21 through 24 have come. The lighting component of the biennial Milan Furniture Fair, EuroLuce offered booth after booth of luminaires that each seemed singularly capable of lifting my domestic aesthetic from the ordinary and collegiate to au courant.

It is hard not to covet these fixtures, which have progressed beyond the functional to objets d'art. There have always been iconic luminaires, recognizable and collectible (Louis Poulsen's Artichoke; Luxo's Classic Architect's Desk Lamp); but now it seems light fixtures have the power to impact a space the way a painting or a sculpture would—to make a room buzz with the owner's individuality. That they illuminate is a bonus. Like art, one cannot hope to acquire these pieces all at once, since it is in the waiting, wanting, and methodical searching that one comes to appreciate their value.

A|L Residential provides an opportunity to share a few beautiful lighting projects and products we have found in our searching. Perhaps you'll join me in the wanting. **EMILIE SOMMERHOFF**

AN ALTERNATIVE VISION OF HOME

"IT'S A BIT OF AN ODD STORY, REALLY, IT'S NOT WHAT you'd expect," explains John Peterson, principal of Peterson Architects in San Francisco, and founder of Public Architecture, a nonprofit organization devoted to pro bono design work. He's talking about the origins of ScrapHouse (www.scraphouse.org), a 700-foot demonstration house constructed on Civic Center Plaza across from City Hall in June in conjunction with World Environment Day 2005, for which San Francisco served as host. One might think the project was conceived by a design professional, but in fact it is the idea of filmmaker Anna Fitch, as the basis for a documentary.

ScrapHouse challenges our thoughts about shelter, allocation of materials, and collaboration. With just four weeks to design the project and two weeks to build it, a team of over 150 San Francisco architects, designers, engineers, artists, contractors, and city officials worked around the clock. The key premise of the project was that all materials had to be salvaged, meaning they had been discarded or were in the process of being thrown away. Materials were gathered from dumps and salvage yards around the Bay Area, as well as from construction project mis-orders and overstocks.

Once construction started, the process was "moment to moment." From materials to collaborations, "we looked for opportunities that seemed appropriate," says Peterson, including walls constructed from stacked phonebooks and fire hoses, and street sign siding.

The lighting was equally as creative. One fixture, an interpretation of a chandelier was re-imagined in the dining area. Bordering on brilliant, an assortment of



table lamps stand atop a sheet of Lexan bulletproof glass suspended by cable. With the traffic light chandelier, materials were procured first, and the design and form followed. As municipalities have converted traffic lights to incorporate LEDs, the reflector lenses are no longer required. Taped and clamped together, artist Simon Cheffins made use of the orange and red arrow traffic signal lenses, suspending them with metal rods from an industrial-style bell pendant.

Although well lit at night, despite not being open to the public after dark, the house relied primarily on natural light throughout the day. "The daylighting solved itself," says Peterson. "We wanted the building to be approachable and open when you were inside the house looking out, and also if you walked by, to be able to see in and through it."

The team hoped someone or an organization would take the house to another location, but given the overall time constraints, that was not realized. Instead, after being open to the public for four days and receiving over 10,000 visitors, the house was dismantled in less than 24 hours. "There were lots of things fighting against us, namely time, money, and a location," says Peterson. "In the end, we had to accept that just **(CONTINUE ON PAGE 9)**



For four days in June, ScrapHouse occupied a site on Civic Center Plaza across from City Hall in San Francisco (top left). A "chandelier" assembled from table lamps atop a piece of suspended glass redefines the luminaire type (top). Traffic signal lenses form yet another "chandelier" interpretation (above).

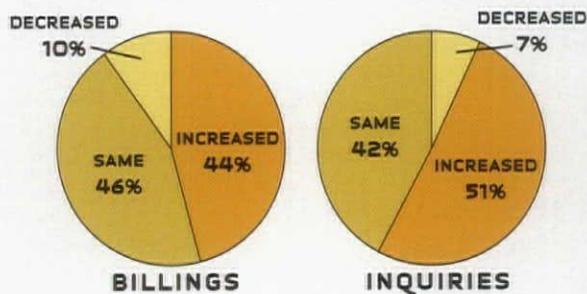
HOME DESIGN SURVEY: USEFUL AID

Recognizing the general public's ever-growing interest in home improvement and residential design issues, and the importance of tracking this information for firms focusing on residential design work, the American Institute of Architects presented the results of its first Home Design Trends Survey at this year's national convention in June. The survey, which will be released on a quarterly basis going forward, will collect data from 600 residential architectural firms. This year's three remaining surveys will continue to address general market issues, in addition to focusing on a specific topic—special function rooms, community, and kitchen and bath.

Data from the first survey indicated a generally strong housing market. Firm billings for residential projects increased by 5 percent, and firms surveyed reported a minimum of a five-month in-house project surplus. A quarter of the firms interviewed reported six months or more of work. This is good news for staff and employment statistics, given the generally short design/construction duration of residential projects as a whole.

However, not all sectors are performing equally. According to the report, approximately half of all firms indicated that the remodeling market, which includes additions and alterations to existing structures, and kitchen and bath renovations had increased by at least 40 percent. What the survey categorizes as move-up, custom/luxury, and second/vacation homes also showed a healthy increase. The

BILLING AND INQUIRIES AT RESIDENTIAL FIRMS (% of firms, change from previous quarter)



one area that reported a loss was the first-time-buyer/affordable homes sector—a significant piece of data and an important sector to watch in coming quarters, as it might forecast general U.S. economic conditions.

Several trends of note, as indicated by the survey data, include an increase in square footage, whether a result of new construction or additions; an increase in interior volumes as evidenced in the prevalence of two-story entryways, double-height "great rooms," and vaulted ceilings; finished basements and attic spaces as a means of increasing square footage; more "informal space," such as family

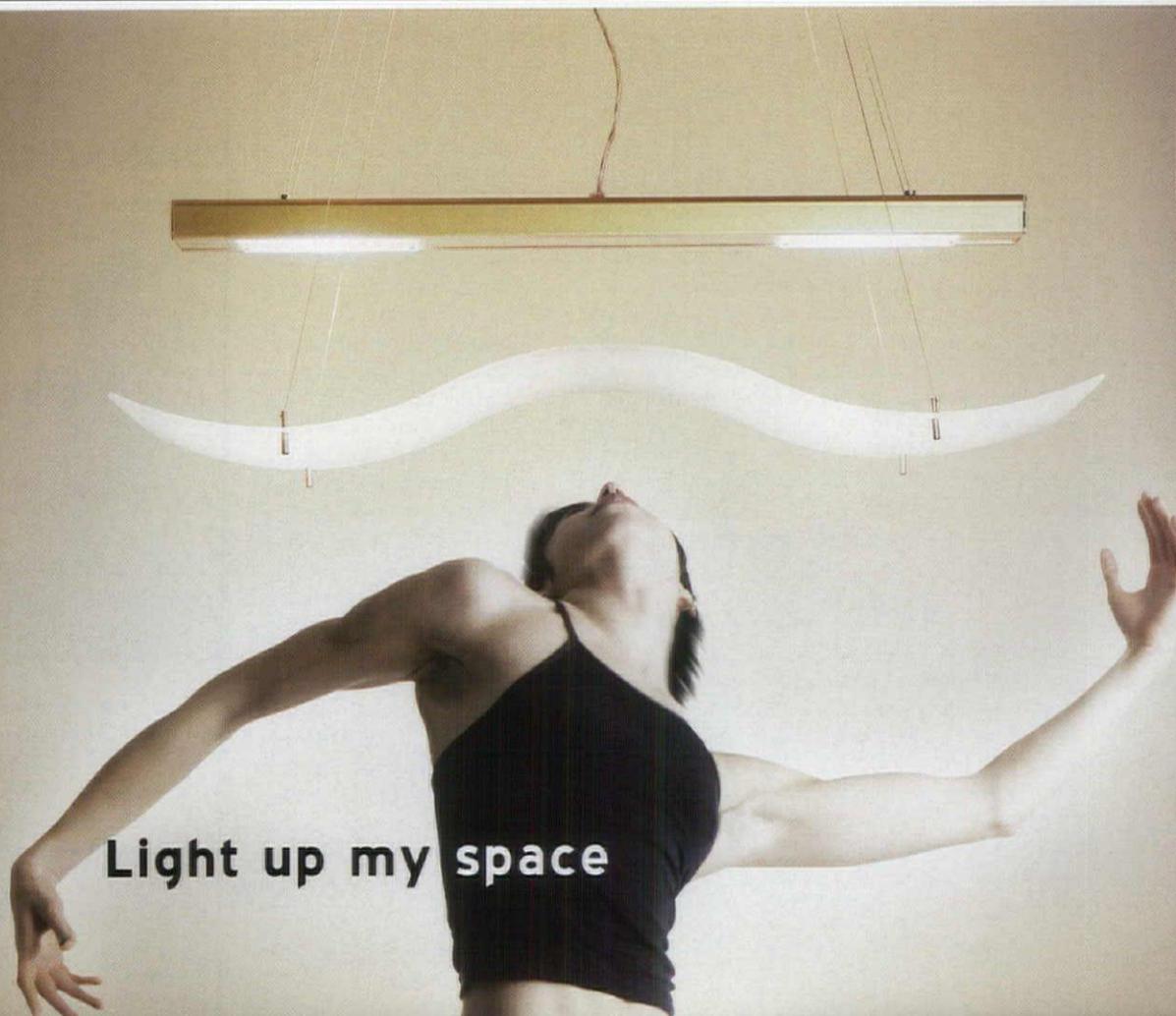
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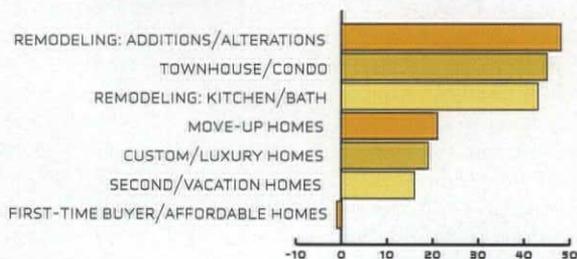
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EBAY RESOURCE

% OF RESPONDENTS REPORTING "IMPROVING" MINUS % REPORTING "WEAKENING"



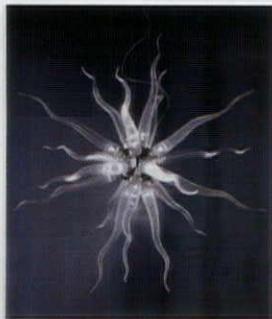
rooms and dens; open-plan layouts; and upscale landscaping as a means of creating outdoor living spaces. Moreover, the aging population and retirement of the "baby boomer" generation has resulted in a "demand for greater accessibility and single-floor design," as found in wider hallways and fewer steps.

While the current survey did not discuss lighting or lighting-related topics, there is an obvious impact on the specification of residential lighting. The current survey report is available at www.aia.org/econ_designsurvey_results. For information on how to participate in the next Home Trends Design Survey, send e-mail inquiries to economics@aia.org. **AJL**

eBay, it's not just for cleaning out the attic anymore. The online marketplace has become a catalog of ideas, and a source for purchasing items for home-remodeling projects, especially lighting. The company reported a record number of listings (432 million) in the first quarter of 2005. According to Eva Baran, a marketing specialist at Kaplow Communications, in a recent Survey.com/eBay study of 1,000 women remodelers, almost half said that staying within budget was the most difficult part of the home-remodeling process. To that end, the Internet and sites like eBay are becoming a tremendous resource for budget-minded consumers.

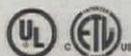
A review of the "top 10 hot categories of lighting products listed on eBay since January 2005 reveals categories like bathroom, track, exterior path, and pendant lighting; light-bulbs; Tiffany, stained-glass lamps; and ceiling fans. Common search words include lighting, chandelier, lamps, Ikea, and Pottery Barn. The top 10 individual items sold in each of the last seven months range in price from \$1,500 to over \$14,000. Chandeliers seem to be the most regularly purchased lighting item, and in July 2005 alone, nine of the top 10 items sold were chandeliers. Whether for a professional design project, or one's own home improvement, eBay is a source to be considered. **AJL**

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IN CONTROL AT HOME

Automated lighting control for the home is no longer the province of the rich and famous. Product lines, reduced in cost and scaled to fit both simple and complex scenarios, have hit the market, favorably coinciding with several years of healthy consumer spending on residential real estate. "Lighting automation systems are a growing area of interest for homeowners because they have a measurable impact on quality of life and home value," says John Taylor, product line manager for the Watt Stopper (www.wattstopper.com). While the primary demand driver is lifestyle, manufacturers say the primary supply drivers are declining end-user cost, less upfront design, more flexibility, and seamless integration with other home automation systems.

Lighting automation can be as small as a one-room scene-control system or as complex as a whole-house system, managing both indoor and outdoor lighting, as well as the security, home theater, and home automation systems. The security benefits are particularly appealing to homeowners. "Users can activate exterior and interior entryway lighting from the safety of a car using a remote control," says Mark Cerasuolo, director of brand development for Leviton Manufacturing (www.leviton.com), "or schedule lighting to automatically turn on and off during vacation. In an emergency, lighting can automatically activate to light a path out of the house."

The growing popularity of lighting control systems has made them a promising source of revenue for manufacturers and potentially, for designers. An estimated 1.5 million homes were scheduled for construction in 2004. According to the NAHB/CEA State of the Builder Technology Market Study, about 7.4 percent of these new homes featured automated lighting controls, up from just 1.1 percent in 2003. And the pot continues to get bigger, with the National Association of Home Builders (NAHB) projects, projecting about 1.8 million housing starts for 2005. "Consumers are now expecting this type of system to be installed in the home they are building or remodeling," says Ari Supran, manager of residential marketing for Lutron (www.lutron.com). "The more educated the designer is about the available systems, the better equipped they are to satisfy their clients."

ADVICE TO DESIGNERS

As always, a successful solution begins with good designer-client communication. "Understanding the experience a homeowner wants, the budget constraints, and the age of the home will aid in selection of the technology—for example, wireless versus hardwired—and the manufacturer," notes Taylor. Also it is important to determine where the family spends most of its

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GLOBAL HOUSE 2005

time, since these spaces will likely require more options and points of control.

Let the lighting system guide your lighting design," Supran advises. "Knowing that a home is going to have dimmers instead of switches may result in the use of additional task lighting or pin-spots." He also notes that it is important to be consistent with the design and layout of the keypads. "If every keypad consistently has four scene buttons, plus 'all on' and 'all off,' the homeowner will find it much more intuitive."

Controls also allow for that lighting design basic: layering. "You no longer need to run around adjusting dimmers," says Gary Meshberg, director of marketing for Lightolier Controls (www.lightolier.com). "One tap does it. So go ahead and use several dimming zones and layer your lighting. Break up the lighting so you can spot the silk flowers on the dining room table without lighting up the entire room."

Lastly, designers try this at home. "Like anything, specifying a system and living with one are two different things," says Meshberg. "Use your home and 'typical' lifestyle routines as a powerful way to talk and sell your system and service. Even if you are unable to live with a system, the 'after' installation flexibility encourages on-site changes, without taking off a faceplate." **CRAIG DILOUIE**

Arquitectum has announced its first international competition, "The Global House-2005," an ideas forum for the exploration of what "house" means in today's "Global Village." Open to design professionals under the age of 28. For details visit: www.arquitectum.com. Registration deadline is September 30, 2005. **AJL**

(SCRAPHOUSE, CONTINUED FROM PAGE 5) as we had pulled these materials from the waste stream, we had to put them back into the recycling process." A majority of the material did return to the dump, and some was actually claimed by visitors.

While there are no specific plans currently to make ScrapHouse an annual event, Petersen would like to see the idea continued. This would include a broader understanding of salvage materials as a component of sustainable building, integrated on a more regular basis with the overall construction process.

Luxurious homes with extensive square footage and incredible views: This is the subject of design publications. There is value in this work, but it is not the reality for most. Moreover, as resources become more precious, these houses are not always "responsible building." ScrapHouse is one reminder of conservation put into action, a sculptural piece of the everyday.

ELIZABETH DONOFF

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At the Weiss House, architecture, landscape, and light fuse interior and exterior (above). Glass rods, embedded in the corridor wall leading to the master bedroom, clock the early morning sun in a circular pattern (right). The house hugs the site, burrowing into and cantilevering from the cliff (facing page).

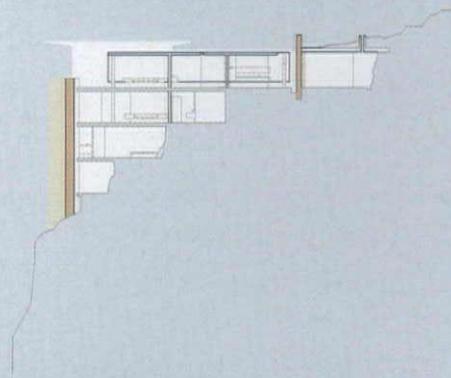
AS THE SOUTHERN-MOST PRIVATE RESIDENCE ON THE BAJA PENINSULA, PERCHED above the sea on a rocky cliff face, Steven Harris Architects' 9,000-square-foot Weiss House rests in surroundings of breath-taking natural beauty. Composed of subdued tones and muscular forms, the building defers to its setting. Its two wings, which hug the perimeter of the site, jut out of the cliff face to frame a central courtyard of rock formations, desert grasses, and cacti. But the Weiss House does more than just blend in; its natural lighting scheme interacts with the movement of the sun like a sundial. As Steven Harris puts it, "the house is calibrated to induce movement from one part of the house to the other depending on the time of day."

Aligned against the eastern edge of the site, a corridor that runs from the master bedroom to a workout room is imbedded with 2-inch-diameter glass rods. In the early morning, when this corridor

would be used, the rods pick up the sunlight and cast it in circles against the opposite wall. Similarly, on the western edge of the site is a living room with a shallow inverted-pitch ceiling. At the top of the western wall, there is a 4-inch-high clerestory window that runs the length of the room. At cocktail hour, sunlight comes in through this clerestory and illuminates one face of the ceiling. "The room is calibrated for drinks at 6 o'clock," says Harris.

The arrangement of the program around the position of the sun does not end there. "There's a play in the house between those areas that are dark and those that are bright," says Harris. The cave-like rooms carved into the rock are typically used during the middle of the day, when it is very bright. There, narrow slot-like skylights irregularly placed in the ceiling provide soft illumination. In the living room, when the sun is overhead, a spot of daylight falls direct-

MEXICAN HOURGLASS



Incorporating the sun's path into the layout for a vacation retreat integrates program and design.



Decorative luminaires become sculptural elements in one of several living spaces (above). The architecture acts as an aperture bringing natural light into every space, even in the bath area, while still ensuring a sense of privacy (facing page). The courtyard plan embraces the site (facing page, bottom).

ly over a table, specifically for the purpose of reading the paper.

Another clever natural lighting solution was devised for the master bathrooms, which are situated around the courtyard. Placing windows in these rooms proved difficult, for reasons of privacy, so narrow fenestration was arranged 15 inches from the floor running the length of the rooms. In the courtyard, directly adjacent to these windows, flows a rivulet of water that reflects daylight up into the bathrooms, and because it is glass-bottomed, also acts as a skylight for a shower on the lower level.

The electric lighting was similarly well thought out. "Given so much glass," says Harris, "the outside lighting became as important as the interior lighting to avoid turning all the windows into black mirrors from the inside at night." The interior light was kept low and, for the most part, indirect. In the dining room, a 40-foot-

long cove light illuminates an entire wall of wire-brushed oak, causing it to glow softly. There is also a 1960s Murano chandelier above the table. Meanwhile, the floor slab of the dining room wing is set 2 inches off the ground and conceals a rope light that illuminates the courtyard, maintaining the transparency of the floor-to-ceiling sliding glass wall.

At Weiss House, the architecture and the lighting are less an imposition on nature and more a delicate harnessing of it. Sunlight is captured and directed for specific uses, while the building itself gently encloses and frames the experience of the landscape. Day or night, your eyes are directed out, toward the sea and the sky. **AARON SEWARD**

Aaron Seward is a freelance writer living in Brooklyn, New York.



DETAILS

PROJECT Weiss House, Cabo San Lucas, Mexico
ARCHITECT Steven Harris Architects, New York
LANDSCAPE ARCHITECT Margie Ruddick, Philadelphia
CONTRACTOR Alejandro Trevino, Cabo San Lucas, Mexico
PROJECT SIZE 9,000 square feet
PHOTOGRAPHER Scott Frances/Esto

MANUFACTURERS

Arredoluce
 Capitol
 Modulighter
 Murano
 Reggiani
 Serge Mouille
 Vintage

APPLICATIONS

Decorative floor lamp in glass-enclosed living room
 Decorative table lamp in glass-enclosed living room
 Picture lights in living room and dining room
 Vintage 1960s glass chandelier in dining room
 Recessed downlights throughout house
 Decorative table lamp in living room
 Decorative table lamps in living room



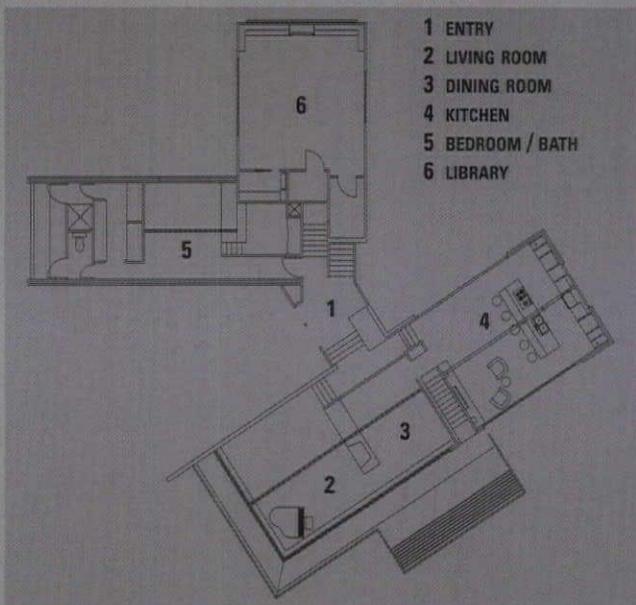
MODERN LIGHT

IT SEEMS THERE IS A USUAL SUSPECT BEHIND MANY OF DALLAS'S RESPECTED ARCHITECTS. With his firm's doors only open for a short three years, designer Scott Oldner is quickly becoming the consultant of choice when it comes to lighting. In his spare time, he plays lead guitar with a local band and uses this outlet to inspire and influence his blossoming practice. "It is harmony and dissonance that motivate people to dwell visually," he says. "We work to see that this is accomplished—especially in our residential work." Recently, Oldner and his small band of lighting consultants (he has a staff of two) have completed two single-family residential projects in Dallas. One is a renovation of a mid-century modernist home, located on a wooded hillside in Kessler Park, the Dalton-Kehn residence. The other—the Sutherland residence—is a disciplined, new modern-style home by architect Lionel Morrison. The two projects are similar in several aspects: Both have ample glazing that dramatically reduces the burden on electric light during the day, allowing the lighting design to be efficient and minimal. "We used very few sources as far as different lamp types in both homes, and no incandescent lights in either of them. It's halogen, mostly adjustable, allowing the lighting scheme to be clean and reducing the stock of spare lamps," explains Oldner. Both projects are able to use primarily one lamp type by utilizing different lenses to adapt the lamps to a list of tasks.

DALTON-KEHN RESIDENCE

The Dalton-Kehn residence is unique in the fact that all of the interior downlights are 50W MR16s. The use of the smaller lamps was warranted because of the lack of existing space between the gypsum board ceiling and the roof structure—5 inches, to be precise.

IN DALLAS, TWO HOUSES EMPLOY AN ECONOMY OF LIGHTING MEANS.



DALTON-KEHN RESIDENCE A singular vocabulary of unobtrusive recessed downlights keeps the ceiling plane clean, maintaining the existing structure's modern aesthetic (below).





The MR16s perform different jobs: with a frosted lens, they act as downlights; with a soft focus lens, as art lights; and with no lens, as dynamic accent lights. The fixtures are aligned in a grid that accentuates the longitudinal axis of the house, drawing the eye from the living room through the dining room to the kitchen beyond.

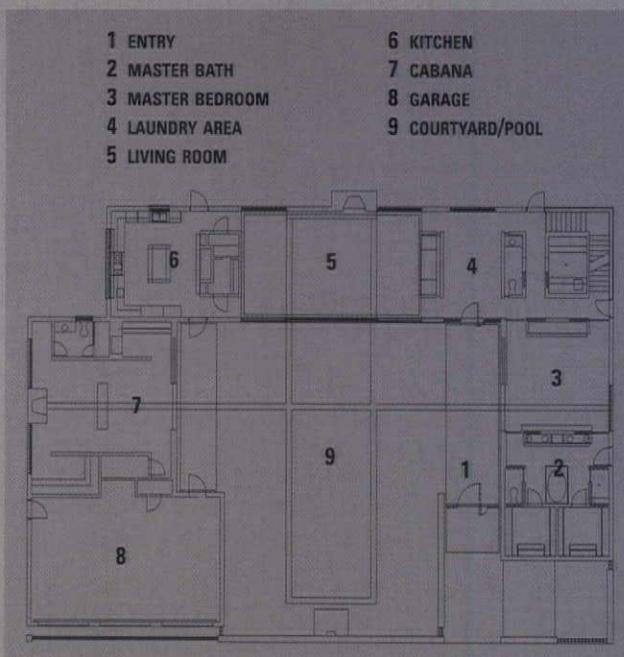
One light that is not an MR16 is a covelight, used to highlight a rugged tile wall behind the bathroom vanities. The covelight grazes the surface of the vanity wall bringing out its rich texture. Two MR16 downlights over each sink round out the design.

SUTHERLAND RESIDENCE

The Sutherland residence features a classic courtyard configuration centered on a pool. The home's layout is symmetrical with long, well-defined sight lines. The primary source is a dimmable 75W AR111 low-voltage tungsten lamp. The lighting works to accentuate the linear qualities of the design, defining implied datums and high-lighting the vertical surfaces that act as their counterpoint. Halogen lamps allow the white walls to appear crisp and delineated. Luminaires are arrayed off the centerline of the corridors to demarcate and reinforce the dimensions of rooms, pathways, and corridors, without requiring the user to walk directly under the lights while traversing a path. Lutron's HomeWorks control system enables comprehensive dimming; it also allows preprogrammed settings for preferred sequences and scenarios, accessible by touching any of the control pads located in each room and at the home's entrance. One scheme for arrival, another that dims and turns off the lights when the user goes to bed—the number of programmed schemes is almost infinite.

A simple approach—with a controlled number of lamp types—both homes are excellent examples of how lighting can enhance and reinforce the architectural design. **THOMAS J. TRENOLONE**

SUTHERLAND RESIDENCE In-grade uplights coupled with recessed ceiling downlights provide a dramatic effect at the entrance (above).



Dallas-based architect Thomas J. Trenolone practices with Laguarda.Low Architects. His work has been exhibited at the AIA National Convention and the 2000 Venice Biennale.



DETAILS

PROJECT Dalton-Kehn Residence, Dallas

LIGHTING DESIGNER Scott Oldner Lighting Design, Dallas

INTERIOR DESIGNER John Holstead, Dallas

PHOTOGRAPHER Paul Schiefer, Dallas

MANUFACTURERS

Belfer
BK Lighting
Greenlee
Lucifer

Lumiere
Lutron
Marantz
Osram Sylvania
RSA

APPLICATIONS

Wall sconces at entry and bedroom
MR16 luminaire at entry
Tree-mounted R40 downlight in yard
Low-voltage recessed downlights throughout house
Submersible uplight in entry water feature
HomeWorks Control System
Wireless master controls
Lamps used throughout house
Powerlite Xenon halogen low-voltage strip lamps at kitchen display shelves

DALTON-KEHN RESIDENCE Lensed downlights provide a soft ambient light and emphasize the different material textures throughout the house (top and middle). The bathroom cove fixture allows reflected light to illuminate the perimeter of the vanity mirrors using the tile color to warm the color of the light (bottom).

SUTHERLAND RESIDENCE The courtyard functions as an outdoor living room (facing page, top). The owner's art collection is prominent throughout the house and provides focal points to reinforce the linear views (facing page, middle). The master bedroom looks across the courtyard to art displayed in the cabana, which is illuminated with low-voltage recessed downlights (facing page, right).

DETAILS

PROJECT Sutherland Residence, Dallas

LIGHTING DESIGNER Scott Oldner Lighting Design, Dallas

ARCHITECT Morrison Seifert Murphy, Dallas

PHOTOGRAPHER Chuck Smith, Dallas

MANUFACTURERS

Bega

BK Lighting

Concealite

CEW

Delta

Edison Price

FiberStars

GE

Greenlee

Lucifer

Lutron

Hydrel

Focal Point

Osram Sylvania

Translite

Williams

APPLICATIONS

Recessed downlight in shower

Recessed uplight and low-voltage downlight at entry, fountain/sculpture uplight in courtyard

Concealed emergency luminaire in wine room

100W R40 lamp

3-lamp in master bath, guest bath sconces

Low-voltage recessed spot and floodlights throughout house, bedroom monopoint track, lensed wallwasher at cabana

Wine room end-emitting fiber optics

Pool fixture Q500 PAR56 lamp

Low-wattage mercury bullet

MR16 low-voltage adjustable downlight in powder room and bath, halogen low-voltage frosted glass backlight in living room

HomeWorks Control System

Pool light

Fluorescent recessed round closet lights

Lamps used throughout the project

Cable lighting system in kitchen

Fluorescent two-lamp fixture in garage





residential reincarnation

A combination of indirect light and modern pendants help turn an outmoded commercial building into urban apartments.

HUNTSMAN ARCHITECTURAL GROUP'S RENOVATION OF THE LANDMARK AT 333 Grant Avenue, one of the first office-to-residential conversions in San Francisco's central business district, stands as a testament to lighting's ability to alter an existing space for alternative uses. Designed by Coxhead and Coxhead and completed in 1908 as headquarters for the Home Telephone Company, the original 51,000-square-foot building combined industrial and office functions behind an over-scaled classical façade.

The developers had a very specific idea about the nature of the prospective tenants: singles and childless couples for whom this would be a second home. "Our response to that," says Mark Harbick, principal in charge of the project, "was to create a hospitality-driven environment. The lighting is moody. As you move from the street to each unit, the light changes. You feel very tranquil by the time you arrive at your apartment."

In the lobby, 32W fluorescent cove-lights circle the ceiling, spilling light down the walls. The effect is an understated illumination that accentuates the materials—original-construction exposed brick, and a concrete shear wall (added during a 1999 seismic upgrade) that was sandblasted to create a soft, undulating texture. Adjustable 70W metal halide downlights provide more focused light at key areas, such as above the front desk and over a waiting bench. Among this subdued milieu, a few sculptural elements assert a modernist sensibility, including a customized Poulsen table luminaire and pendant.

The same effect was extended throughout the corridors that lead to the units. Once again, cove-lights play off the texture of the concrete shear wall, filling the halls with an ambient light, while 50W MR16 downlights spotlight apartment entrances. Sculptural fixtures, such as wall sconces in the corridors, maintain the modernist tone.

Floorplans vary from unit to unit, as does the availability of

natural light, so within each apartment the lighting approach is unique. PAR30 downlights were applied in varying degrees of redundancy, depending on the amount of natural light. The one feature common to each apartment is the use of pendants at

the kitchen island. "We hung pendant lighting over each, but we had seven or eight different pendants to choose from," says Harbick. "So that if tenants were visiting their neighbors, they wouldn't look up and think, oh there's my light." The options included high-end decorative manufacturers like Foscarini, Vibia, and Flos.

Getting natural light into the building was the biggest challenge. The Landmark rests on a dense urban mid-block, and its secondary elevations face a narrow alley on one side and a light well on the other. "We were able to insert large windows on the light-well side of the building on the upper floors that allowed stunning views of Nob Hill," says Harbick. On the seventh floor, which is double height because it once housed the telephone company's switch gear racks, windows run from floor to ceiling. Skylights were inserted as well, so that the top floor is awash with daylight.

The classical façade, however, is not illuminated, owing to restrictions by the Landmarks Department. "I guess there are too many over-lighted buildings in San Francisco," says Harbick. "But," he adds, "we were able to get away with a little." Ingrade lights, planted in the threshold, distinguish the residential entrance from the adjacent commercial entrance. Some of this light washes over, illuminating the scrolls and columns of the façade.

The lighting success of the Landmark is two fold. The public spaces (the lobby and corridors) emit a uniform tranquility, suitable for every tenant. Inside the apartments, enough attention is given not only to meet the unique lighting demands of each space, but to create a sensation of individuality. At the Landmark, tenants enjoy their own world of light. **AARON SEWARD**



The façade reveals the building's former function as the Home Telephone Company headquarters (above). Planes and points of light illuminate the lobby (facing page, top left and right) and accentuate the material palette, including an exposed brick wall dating to the original construction. Cove-lights wash the corridor hallways and provide a tranquil ambient light (facing page, bottom left). Although each unit layout differs, decorative pendants over the kitchen island offer a bit of continuity (facing page, bottom right).



Units on the street side of the building take advantage of the grand tripartite semicircular windows, which afford spectacular views of Nob Hill and an abundance of daylight. When electric lighting is needed, ceiling-recessed downlights and decorative table lamps fill in (above). Wall sconces with MR16 lamps announce the front door of each unit (below).



DETAILS

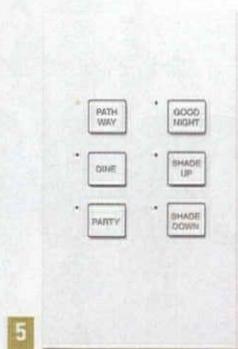
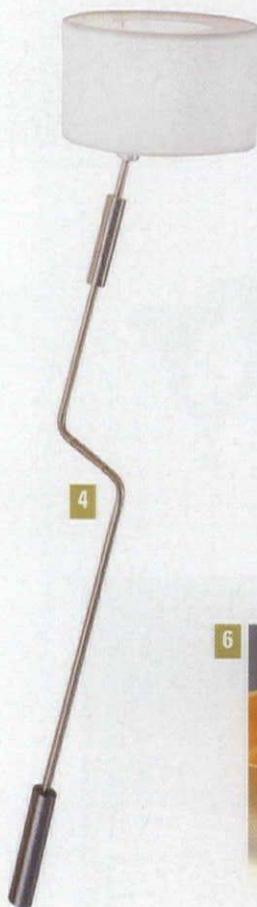
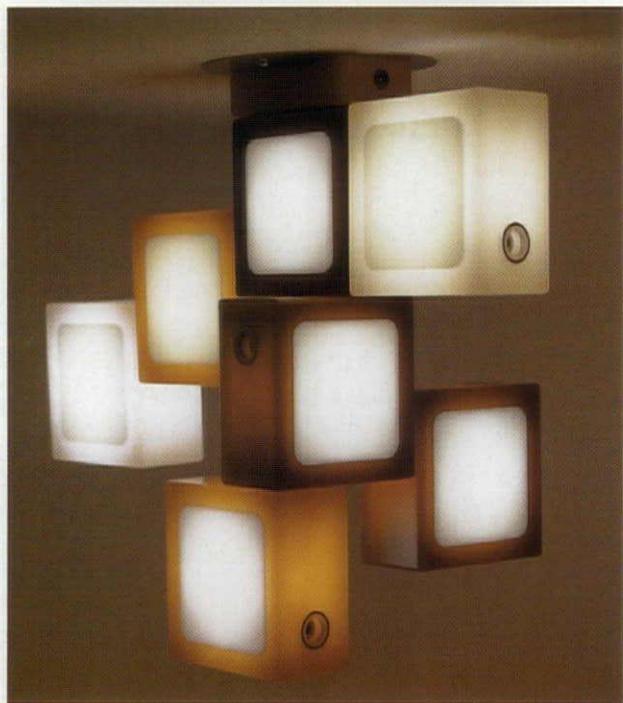
PROJECT The Landmark Union Square, San Francisco
CLIENT Maefield Development, Indianapolis
ARCHITECT/LIGHTING DESIGNER Huntsman Architectural Group, San Francisco
PROJECT SIZE 51,000 square feet; 36,500 residential square feet
PHOTOGRAPHER David Wakely, San Francisco

MANUFACTURERS

Bega
 Capri
 Delray
 Energie
 Exterieur Vert
 Flos
 Foscarini
 Global
 Kurt Versen
 Lithonia
 Louis Poulsen
 MP
 Neidhart
 Omega
 Sistemalux
 Williams
 Vibia

APPLICATIONS

Decorative lighting in corridors
 Recessed downlights in units
 Vanity lighting in bathrooms
 Landscape lighting at rooftop terrace
 Ingrade uplights at lobby entrance
 Decorative lighting in units
 Decorative lighting in units
 Decorative lighting in units
 Adjustable downlights in the lobby
 Floodlighting at rooftop, exit signs
 Desk and pendant fixtures in lobby
 Low-voltage track in units
 Decorative lighting in units
 Downlights at building exterior
 Corridor sconces, striplights in closets
 Lobby and corridor coveights, under-cabinet fixtures in units
 Decorative lighting in units



LIGHT MANIPULATION

1 Apply your appreciation for building blocks to **Glide's** TwistTogether Lamp, and arrange its 4-inch-square LED light blocks to your liking with the easy key-and-twist lock mechanism. **CIRCLE 200** **2** **Mio's** laser-cut-steel Bendant Lamp in lemon, white, or silver comes flat-packed, its leaf-like sections a clean slate to selectively bend for completely customizable light. **CIRCLE 201** **3** For ultimate versatility try UnderCover by **Le Klint**. Up to four inner shades, six transparent base colors, and a variety of designs can be interchanged to match any environment. **CIRCLE 202** **4** You lean, we lean... Ilene by **Pablo** has an adjustable counterweight suspension that allows multiple angles and shade heights. It is available in both a table and floor version. **CIRCLE 203** **5** Seamlessly integrate all lighting in the home with **Lutron's** HomeWorks, and orchestrate the system anywhere, from a wall location to a mobile phone. **CIRCLE 204** **6** With a simple hand movement, **Mathmos'** unique switching and dimming mechanism puts Airswitch's technology under your command. **CIRCLE 205**

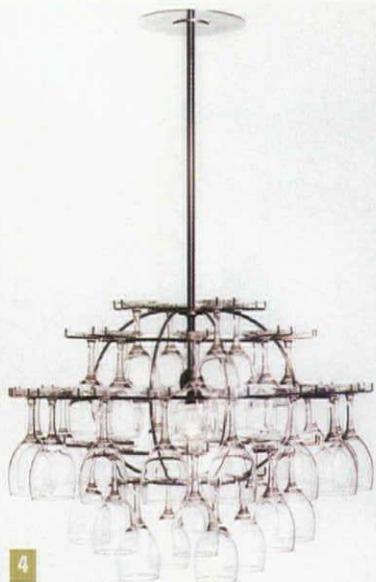
SEE PAGE 24 FOR MANUFACTURER CONTACT INFORMATION.



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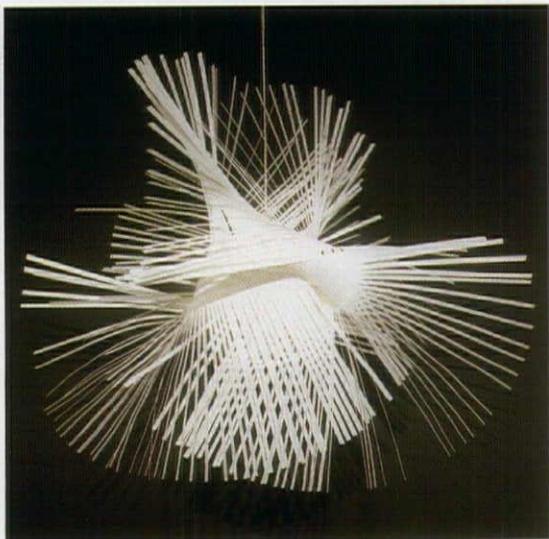
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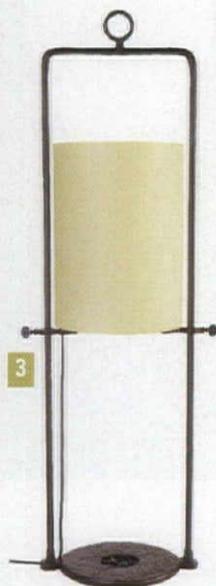
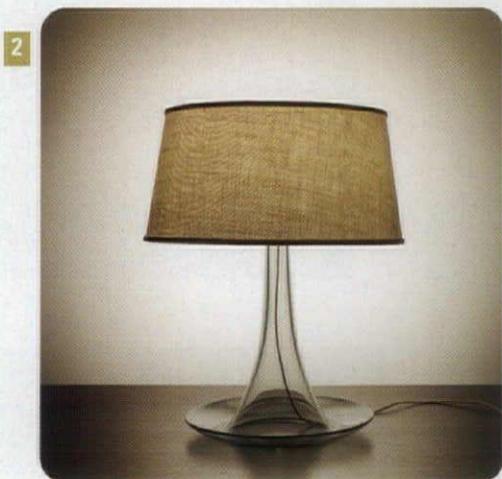
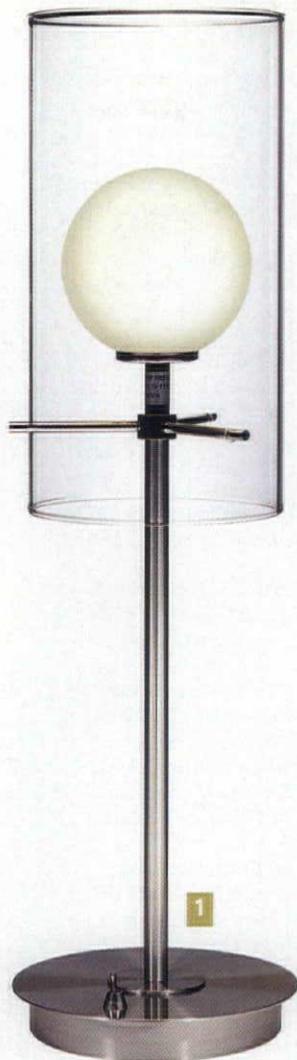
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6

FROM THE CEILING ...

1 Experience Verner Panton's space age with Panto, designed in 1977. Available through **12Timer**, the saucer-like reflectors within the acrylic lucite globe are available in red or white. **CIRCLE 206** **2** Add a splash of color with Rigid Drop from **Resolute**, shaded with Imago, an engineering resin that encapsulates fabrics, to create maximum versatility in transparency, color, and texture. **CIRCLE 207** **3** Go "Goth" with **La Murrina** and its glass-blown Veneziano luminaire, a contemporary version of the classic chandelier that can have up to 3 tiers and 22 arms. **CIRCLE 208** **4** Save storage space with Cluster by **Form Nasielsky**, and keep 16 or 40 glasses (shown) hanging to create an unexpectedly beautiful and functional chandelier. **CIRCLE 209** **5** The environmentally conscious 100 percent recycled Drop pendant from **HereThere Designs** casts a warm glow with an acaba fiber shade in the color of your choice. **CIRCLE 210** **6** It is hard to resist touching the wooden veneer sheets that make up **Luzifer's** Mikado shade, but easy to bask in its play of light and shadow. **CIRCLE 211**



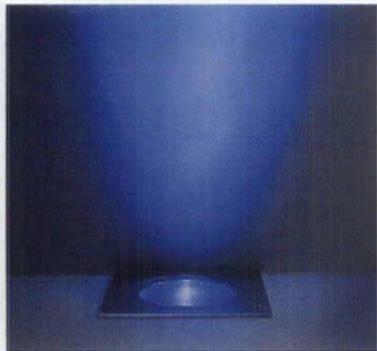
... TO THE TABLE

1 Enjoy an explosion of color with Burst. The tubular clear-glass luminaire by **Lite Source** is 19 inches tall and comes with a red, blue, yellow, green, or frosted lamp (shown). **CIRCLE 212**
2 **Niche Modern's** 22-inch hand-blown-glass Trumpette won't make music, but will reflect warm light from its linen shade down to its basin. **CIRCLE 213**
3 No kerosene needed for this updated lantern. Tondo by **Objet Insolite** is offered in a gold, nickel, green, or brown bronze finish with a variety of shade options. **CIRCLE 214**
4 **Lotta Jansdotter** keeps it simple and cord-free with Trassel, a gunmetal stoneware-based table lamp with a handy retractable cord. **CIRCLE 215**
5 The 2-foot-wide Ether table lamp by **Hayes Lighting** is available in a variety of hardwood bases, including ebony and cocobolo. Its best feature—a unique sliding dimmer control placed where the cotton fabric-laminated diffuser meets the base. **CIRCLE 216**
6 Bring a little sparkle to the table with the brushed stainless-steel Spool 12 from **Lumino Design**. Its acrylic tube with polycarbonate prism body will be sure to keep things shiny. **CIRCLE 217**

SEE PAGE 24 FOR MANUFACTURER CONTACT INFORMATION.



1



2



3



4

GARDEN PARTY

1 Resembling a droplet of water, only inverted and just over 3 feet tall, the diffuse light that glows from the white plastic shade of the Liquid Light Drop 4 by **Büro Für Form** can also be enjoyed as a ceiling- or wall-mounted fixture, as a table or floor lamp, or as a pendant. CIRCLE 218 **2** Create a subtle nighttime effect on any façade with **Space Lighting's** 20W M4 recessed uplight. Its small cylindrical body with a 2-inch-square aluminum bezel can also be used indoors. CIRCLE 219 **3** Protect small fingers and toes from hot fixture surfaces with the HP2 Series uplight by **B-K Lighting**. Available with ICEE (Interstice Cooling Evacuated Enclosure), a vacuum-sealed chamber between the lamp and the luminaire's surface reduces the transfer of thermal energy, thereby lowering the lens' temperature by 38 percent. CIRCLE 220 **4** Puraluce by **Studio Italia Design** is made from a resin called methacrylate with a circular T5 lamp to complement its disc-shaped form. Place or hang it almost anywhere both inside and out, but take care not to mistake it for a stepping stone. CIRCLE 221

SEE COLUMN AT RIGHT FOR MANUFACTURER CONTACT INFORMATION.

RESOURCES

LIGHT MANIPULATION

1 Glide, 718.722.7340;
www.glide-inc.com

2 Mio, 215.925.9359;
www.mioculture.com

3 Le Klint,
Denmark; +45 33.11.66.63;
www.leklint.com

4 Pablo, 415.865.5000;
www.pablodesigns.com

5 Lutron, 800.523.9466;
www.lutron.com

6 Mathmos, 866.867.4560;
www.mathmos.com

FROM THE CEILING...

1 12Timer, 917.498.2578;
www.12timer.com

2 Resolute, 206.343.9323;
www.resoluteonline.com

3 La Murrina, distributed in the U.S. by
Arte di Murano; 323.717.8588;
www.lamurrina.us

4 Form Nasielsky,
Sweden; +46 86.68.25.34;
www.nasielsky.se

5 HereThere Designs, 718.386.3911;
www.heretheredesigns.com

6 Luzifer, distributed in the U.S. by
European Lighthouse; 786.282.5720;
www.luziferlamps.com

...TO THE TABLE

1 Lite Source, 909.597.8892;
www.lite-source.com

2 Niche Modern, 212.777.2101;
www.nichemodern.com

3 Objet Insolite, 860.873.8603;
www.objetinsolite.com

4 Lotta Jansdotter, 415.409.1457;
www.jansdotter.com

5 Hayes Lighting, 310.393.8674;
www.hayeslighting.com

6 Lumino, 917.459.7448;
www.luminodesign.com

GARDEN PARTY

1 Büro Für Form,
Germany; +49 89.26.94.90.00;
www.buerofuerform.de

2 Space Lighting, 305.373.4422;
www.spacelighting.com

3 B-K Lighting, 559.438.5800;
www.bklighting.com

4 Studio Italia Design USA,
305.463.0906; www.sid-usa.com

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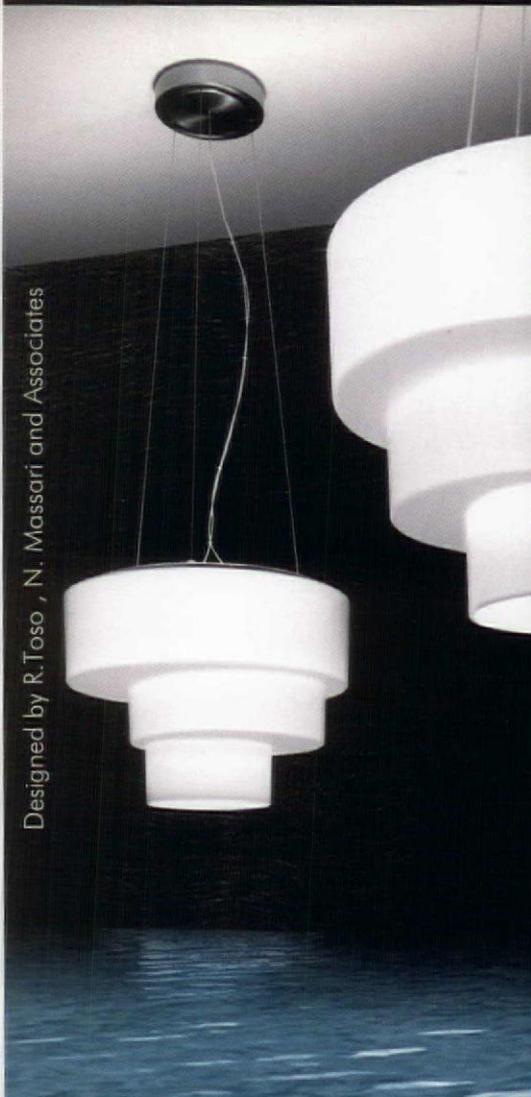
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LOOP pendant



LOOP wall



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LOOP

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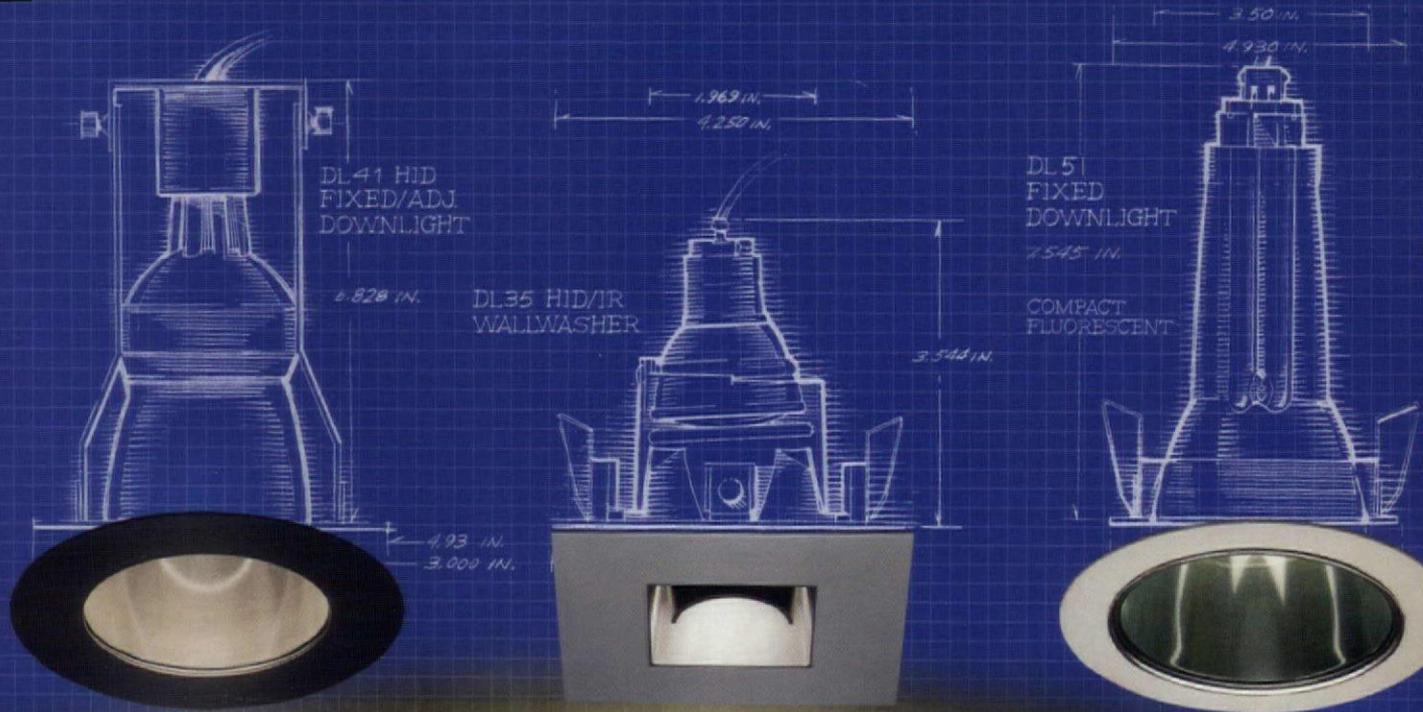
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