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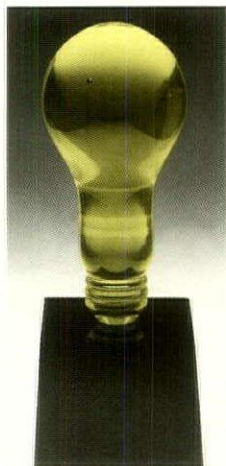


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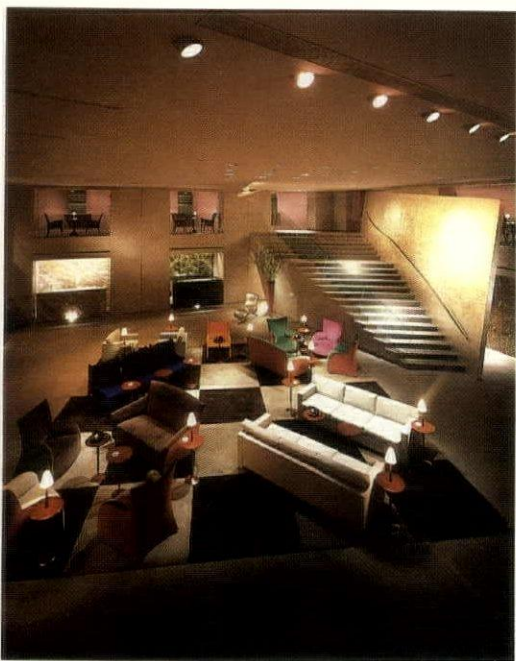


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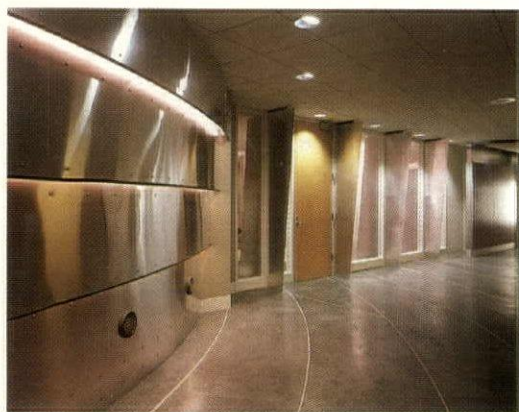
ARCHITECTURAL LIGHTING

JANUARY 1991
VOLUME 5, NUMBER 1



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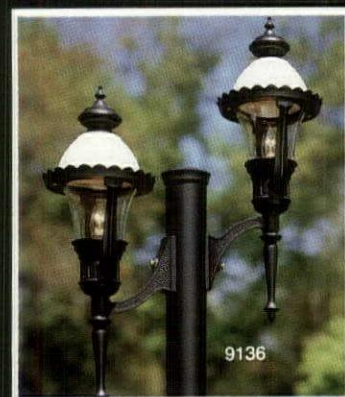




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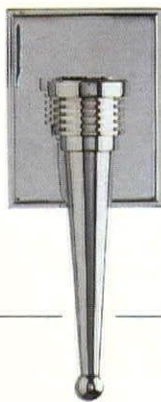
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1991—THE BEST IS YET TO COME

Here's a look at some of the new features we have planned for you in the coming year:

DESIGN FOCUS REPORT—Throughout much of 1990, the feature stories each month dealt with a particular application type—outdoor/landscape, restaurants, residential, public spaces, corporate offices. In order to broaden the types of lighting installations showcased in each issue for the readers' benefit, we've developed an eight-page Design Focus Report geared to explore trends and design considerations in major application areas (this month it's restaurants). The remainder of the feature articles in each issue will be "freed up" to cover more types of projects, including residential lighting.

FAST FAX—Although the Reader Service Card/Circle Number system efficiently directs your product inquiries to manufacturers, we realize that sometimes you need information in a hurry. To enable you to obtain information on advertised products quickly, we are including a Fast Fax form on the last page of every issue—beginning with this issue—that you can photocopy, fill out, and send it directly to the advertiser contact.

ISSUES & OPINIONS—We have run articles dealing with topics of concern to the lighting industry in the past. However, to increase the impact and usefulness of bringing to your attention major developments facing the industry today, and that affect how you do business, we will be featuring a regular Issues & Opinions debate and discussion column. This month, we've opted to publish a lengthier-than-usual "Letters To The Editor" instead to encourage among our readership the perception and use of *Architectural Lighting* as an open forum for communication.

NO MORE TABLOID ISSUES—"Hallelujah!" is probably what many of you are saying to this news. When *Architectural Lighting* was started four years ago, there were sound business reasons for including two issues per year—July and December—in an 11 inch × 14 inch tabloid format. Conditions surrounding that decision have changed—including reader reaction—and, so, although we will continue to run Product Showcases twice a year, the size of all 12 issues of *Architectural Lighting* will be the same size as this one.

Please let us know your reactions to these changes, and feel free to continue sharing your ideas with us on what you need to know about lighting, and how we can most conveniently present information to you.

Happy New Year!

WANDA JANKOWSKI
EDITOR-IN-CHIEF

Don't Fly South For The Winter

TO THE EDITOR:

In response to your recent editorial, "The Business Bust—Up Close And Personal" on page 11 in the October 1990 issue, I'd have to say I've felt the pinch. I do have an employer and he does have projects lined up for me. My problem is I'd like to make more money. I have approached several other engineering firms. Across the board the response has been, "We love your work and ability, but we aren't hiring now."

A co-worker of mine relocated to a new job a couple of months ago. He started his job search before the media began reporting on the economy. Some of my business associates attribute the building slump to the negative reporting the economy has received. It's my opinion that most people are waiting to see which way it'll go. Most people seem reluctant to commit to anything until they get reassurance that the economy is improving. The employer here has put a freeze on hiring until February.

Please quit reporting that the South has plenty of jobs—we don't. Whatever action we had dried up in August. If the people up North think it's better here they are mistaken. There are no jobs waiting for them here. Right now the prevailing attitude seems to be to stick with what you've got and ride it out.

Electrical Designer
(Name Withheld)
Florida

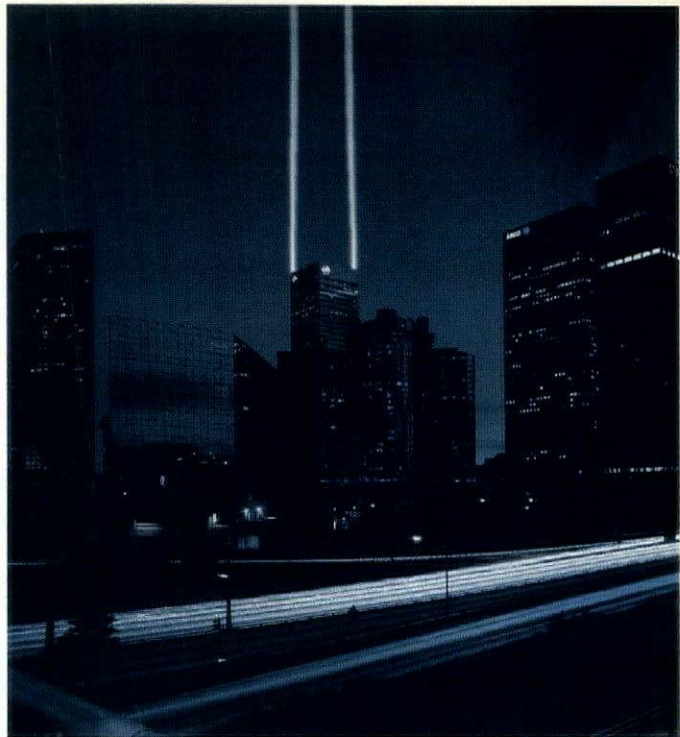
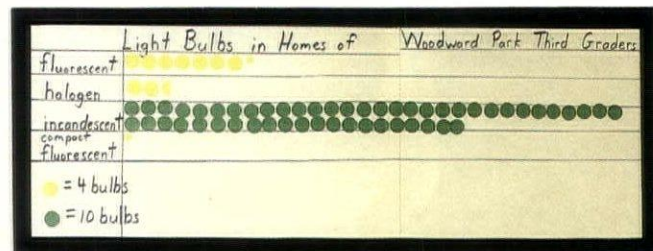
Lighting Becomes Kid Stuff

TO THE EDITOR:

After years of deliberately NOT talking lighting to my children I recently found my nine-year-old walking around our house, staring at the ceiling, identifying 'light bulbs! He explained that his third grade class, while studying energy conservation, had chosen lighting for their class project.

I submit a photo of the table they produced. It may just qualify as primary source material on lamp distribution in urban, middle-class housing. It showed me that the issues of our industry have never had a wider or more concerned audience.

Emma Price
President
EDISON PRICE LIGHTING
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Power-Coating Versus Anodizing

TO THE EDITOR:

I read with interest Janet Lennox Moyer's article, "Will This Fixture Last?" in the August 1990 issue (pages 20-23). While Moyer notes her article is de-

signed to help lighting professionals specify and install systems that will work, she does a disservice to her colleagues in stating that powder-coat paint finishes are superior to anodized finishes.

The truth is that anodized finishes are superior to paint in both hardness and

environmental safety.

Anodizing is an electrochemical process that is an integral part of the metal. It is a durable finish producing a sapphire hard finish, one of the hardest surfaces known surpassed only by diamonds. Unlike the other coatings described by Moyer, anodized aluminum cannot chip, peel, flake, or chalk.

Today, there are several anodizing processes available to the lighting fixture industry. The anodic process needed would depend upon the color and properties required. For example, integral coloring and two-step electrolytic coloring will yield light bronze to black shades. Organic dyeing and "overdyeing" provide a significant range of colors, from gold, red, blue, black, etc. With the state of advances in sealing techniques, anodized aluminum provides better durability to weathering.

Moyer states that only duranodic anodizing provides UV resistance, corrosion resistance, and permanent color. The truth is that all anodizing finishes noted above offer these advantages and many more. With the correct selection of coloring dyes, they also are fade resistant, and by sealing the finish, a final step in the anodizing process, the extremely hard finish is produced and protected.

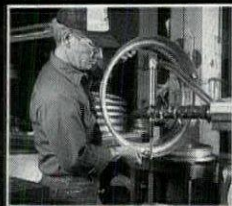
What frequently is lost in a comparison between anodized finishes and other coatings is that anodized aluminum is safer for the environment. The process does not emit solvents and fluorocarbons (volatile organic compounds called VOC's) when being applied as do powder coatings.

Many lighting professionals are finding that with anodized aluminum fixtures they have lighting systems that need little or no attention after installation. Not only do they have a wide range of color options, the lighting fixtures seem to last and last and last.

Robert O. Hirsch, Ph.D.

Executive Director

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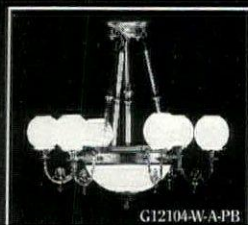
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IN RESPONSE:

For many years anodizing has been one of the major finishes used in street light and poles. However, at least one major manufacturer has recently changed its finish to powder coat. Many others are making powder coat their standard finish, but retaining anodizing as an option since many specifiers like the surface appearance of the metal specified, and anodizing retains this appearance. All of us in this industry have seen anodized finishes that have not lasted. I have seen many anodized fixtures that have faded back to the bare metal.

Almost all manufacturers of adjustable accent lights for landscape use have chosen powder coat finishes. When done properly powder coat finishes do not chip, peel, flake, or chalk as Mr. Hirsch implies in his letter. No finish process is simple. Many factors affect the quality and durability of the finish.

With many types of anodizing available and variation in the quality produced by anodizers, it makes the choice of an anodized finish difficult for specifiers. To complicate the situation, we use anodized finishes on interior fixtures as well. These are not subject to the extreme environmental damage potential that outdoor fixtures face. No clear information is available to light-

ing specifiers regarding the various anodizing processes from the Architectural Anodizers Council or anyone else for that matter. We would welcome this information with open arms. Perhaps Mr. Hirsch could see that this information became available to us.

Not all anodized finishes can hold up

against ultraviolet radiation. With some types of anodizing, the range of colors available is limited. I still caution our readers to choose carefully.

Janet Lennox Moyer, A.S.I.D., I.E.S.
Principal

Jan Moyer Design
Berkeley, CA

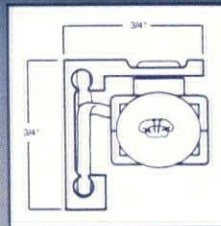
Correction

In *Architectural Lighting's* December 1990 article "The Big Picture," Claudio Tilesi's name was misspelled and his title should have read managing director. *Architectural Lighting* regrets the error.

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Did Cornell Study State-of-the-Art?

TO THE EDITOR:

The article entitled "Cornell Study Results On Visual Health Problems," on pages 8 and 9 in the October 1990 issue, is misleading due to incomplete content relative to the VDT screen glare issue.

In the article Dr. Alan Hedge is quoted as saying that the parabolic lighting fixtures used to compare with the indirect lighting system were "...designed for computer areas." Dr. Hedge, in an August 28, 1990, letter to Lithonia Lighting, noted: "When the facility was renovated, half of the building received parabolic fixtures and half received lensed-indirect fixtures. . ." Further investigation revealed that the parabolic lighting fixtures used in the study were of the standard design; a technology that has been available since the mid 1960's.

The Cornell Study compared the effects of a state-of-the-art indirect lighting system to a standard parabolic lighting system, not one which, as stated, was "designed for computer areas." Although standard parabolic lighting fixtures do provide better VDT glare control than lensed fixtures, they are not considered state-of-the-art for this type of application.

Lithonia Lighting's introduction in 1988 of a new optical system revolutionized the capability of recessed fluorescent downlighting to control objectionable VDT screen glare. This new lighting system, called Optimax, is designed specifically for computer areas. The referenced study is, therefore, incomplete in that it does not compare the indirect system with a true state-of-the-art recessed fluorescent system designed for VDT environments.

In summary, we support the use of independent research to promote better lighting. However, we feel that conclusions drawn from incomplete research can be misleading and confusing to the lighting community.

Mark Ricketson
 Manager, Product & Market Development
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Specular Reflector Reflections

TO THE EDITOR:

I have enjoyed your articles in *Architectural Lighting* and look forward to more. I must, however, point out two errors in "Tips On Using Specular Reflector Inserts," pages 34 and 35 in the November 1990 issue.

Under the subhead "Reflector Design," you state: "This wasted unusable light turns to heat which... adds to a building's air conditioning load."

The reflectivity of a surface has no effect on ac load. The reflector could be black, but the ac load would remain the same. A 40-watt lamp typically requires about 46 watts (when ballast losses are included) and *all* of that power becomes ac load. It is immaterial if that heat occurs inside the fixture or on the room surfaces illuminated by the light emitted by the fixture: 46 watts is 46 watts. The only difference would be the *distribution* of that heat in the space, which (unless the ac system is *very* unusual) makes no difference to the cooling coils in the air handlers. If, however, the occupants demand *more light* because the fixture efficiency has dropped due to darkened reflectors, then *added* fixtures would increase the cooling load, but that is an entirely dif-

ferent issue. The point here is to avoid confusing fixture *temperature* with heat output to a space because all light from a fixture is eventually converted to heat.

Under "Retrofit Costs," you state: "...the cost of new fixtures is competitive with retrofitting old fixtures with new reflectors, ballasts, and lamps."

Having gone down both routes now for several thousand fixtures, I can speak from some experience. In only a small portion of the situations that I have encountered did new fixtures make sense. Fixture salespeople may try to peddle the notion that new fixtures are better so they can sell new fixtures. Consultants often push the idea because their fees are usually a percent of the installed cost. Here is the reality.

A typical retrofit (with new lamps and ballasts) may cost \$90 to \$150, installed. A new fixture may cost \$100 to \$200. *Installing* a new fixture will, however, add more to that cost for several important reasons:

a) whether or not a union is involved, electrician labor for a new fixture is generally more extensive because "A" labor (i.e., more experienced) is used, while retrofits are



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REFLECTOR REFLECTIONS
CONTINUED FROM PAGE 11

always done by cheaper "B" labor or apprentices; the differences may add 20 percent or more to the installed cost

b) when specifying better (e.g., electronic) ballasts, some fixture manufacturers seek to charge more for them than one may pay by buying them separately as part of a retrofit; this may change as more of this equipment becomes a standard option, but that's been my experience with a number of vendors

c) new fixtures often require alterations or repairs to existing ceilings, due to changes in codes and designs; this adds more labor and "extras" for parts

d) tandem ballasting is cheaper on retrofits; fixture manufacturers are not prone to provide partially wired fixtures without ballasts (which is the condition of the retrofitted fixture just prior to installing new parts), and vendors try to charge nearly the same cost for a fixture, with or without a ballast; they also are unwilling to *relocate* a ballast to make tandeming easier. None of these problems occur with retrofits which (if properly done) are designed with tandemed ballast locations already in mind.

e) there is practically no disposal cost with a retrofit; dumping old fixtures, however, can add labor for removal, dumpster costs, storage on site, etc.

We also found that a retrofit could proceed even when a hung ceiling contained asbestos, since all work could be done below the tiles (except tandeming), whereas new fixtures were out of the question due to the temporary openings created if the old fixtures had been removed. The cost of asbestos removal would have "killed" the job.

The only time new fixtures made sense was when just a few old fixtures of one type existed. At that point, the base cost of a retrofit design could not be sufficiently amortized. In those cases, we replaced them with fixtures nearly identical to the retrofitted fixtures.

We also plan to use new fixtures where we are changing from direct to indirect lighting to accommodate VDTs, and where existing fixtures were of such poor design or condition that a retrofit demanded a great deal of construction labor. These situations were not typical, however.

The question of new vs. retrofit is probably most appropriate to urban areas where labor, approved fixture, and disposal costs are often higher than elsewhere.

Lindsay Audin, C.E.M.
Manager, Energy Conservation
Columbia University
New York



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CLASSICAL ILLUMINATION OF A MIDTOWN LOBBY

BY CHRISTINA LAMB
ASSISTANT EDITOR

CHALLENGE The office tower at 125 West 55th St. in Manhattan is centered between 55th and 56th streets with entrances to its museum-like lobby on both sides. The atmosphere of this midtown space is tranquil with its classical statues, marble surfaces, and silver-leaf dome. Subdued lighting was required to enhance and match the overall mood created by the smooth architectural lines in the space, while emphasizing the sculpture on display.

DESIGN/TECHNICAL CONSIDERATIONS Such a system had to be designed without the use of decorative lighting fixtures; rather the lobby architecture was to remain the most prominent and visible element. While it was important that the silver-leaf dome be the central focus in the space, the lighting of it had to be accomplished without the fixtures detracting from the dome itself, or the surrounding marble surfaces and artwork.

METHOD Two rows of 150-watt spread lens wall-washers in recessed fixtures are located at both entrances. The fixtures, placed 3 feet from the wall, 4 feet on center, provide an even wash of light on the parallel walls, and draw visitors into the main lobby. There, a 24-foot diameter, custom-built fixture, known as the "donut," indirectly lights the dome and provides general illumination. The round structure, unique to this project, houses 72 75-watt PAR lamps lowered on 22-inch stems for uniformity and an even distribution of light. The lamps are concealed by the smooth lines of the donut, which also blend with the clean architectural lines of the lobby. Three 500-watt accent lights, installed at 20-30 degrees in recessed fixtures, are focused on each work of art. Highlighting the white veining in the dark green marble in two areas—the walls located behind the concierge desk and the wall located at the back of the elevator vestibules—are incandescent 75-watt PAR lamps with spread lenses. The lamps are 9 inches on center and are concealed in slots adjacent to the walls.

CONCLUSION The lighting accents and softens the planes of the marble surfaces, illuminates the classical forms, and adds warmth to the lobby, inviting people to enter.

DETAILS

PROJECT: LOBBY AT 125 WEST 55TH ST.

LOCATION: NEW YORK

OWNER: HARRY MACKLOWE REAL ESTATE

ARCHITECT: EDWARD LARRABEE BARNES/JOHN M.Y. LEE & PARTNERS

LIGHTING DESIGNER: STEPHEN MARGULIES/DAVID FACENDA, CONSENTINI LIGHTING DESIGN

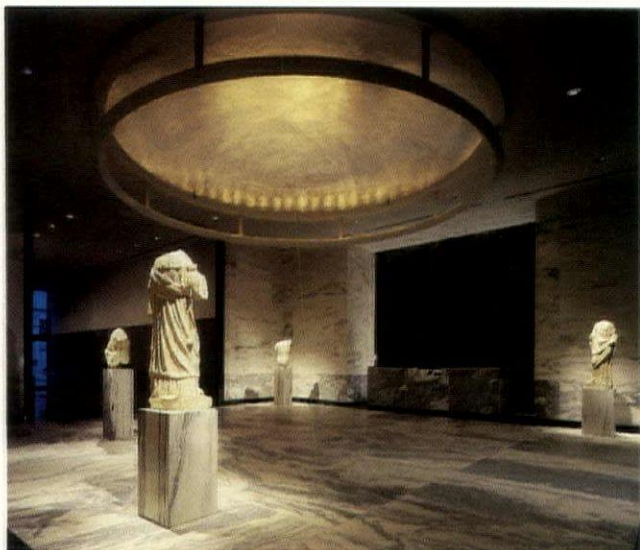
ELECTRICIAN: NORTH GATE ELECTRIC

PHOTOGRAPHER: ELLIOTT KAUFMAN

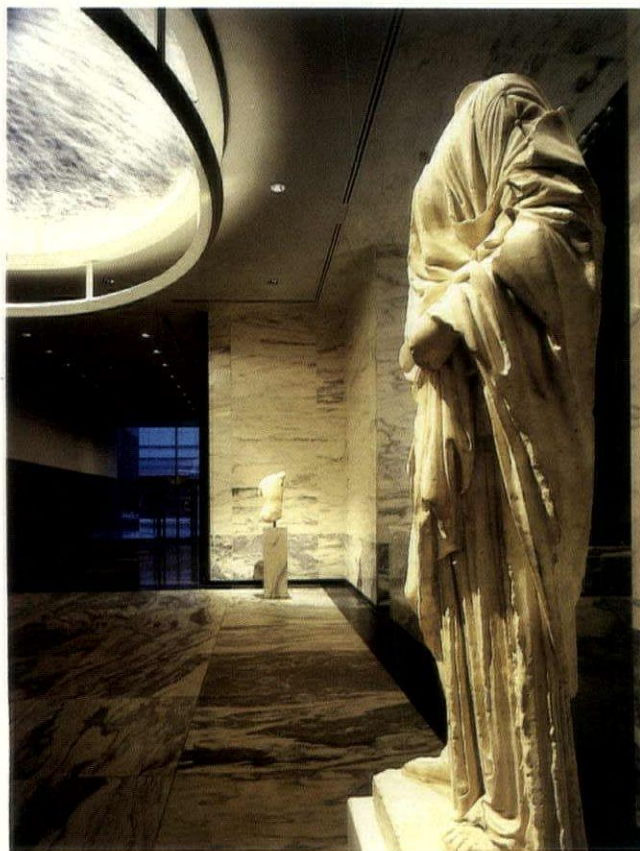
MANUFACTURERS: KURT VERSEN: wall-washers with spread lenses; EDISON

PRICE: 500-watt accent lights and incandescent PAR lamp strip; WINONA

LIGHTING: PAR lamps for dome lighting



STATUESQUE LIGHTING: Wall-washers located at the lobby entrances beckon visitors and direct them toward the center of the space. There, 500-watt accent lights heighten the beauty of the classic art forms.



CUSTOMER-SERVICE APPROACH TO LIGHTING A LIGHTING SHOWROOM

BY CATHERINE SCHETTING SALFINO
MANAGING EDITOR

When picking out a light source at a showroom, all you have to do is walk in, make your pick up, and walk out.

Okay, so maybe you have to wade through some lamps you're not interested in. And maybe you'll be back soon because the effects are not what you thought they'd be after the source is installed. But, hey, that's all part of the biz. Like it or lump it.

Well, when times are tough, like they are now, the smart business person aims harder to please the clientele. About a year ago Bob Hilzen, owner of the 25-year-old SLD Lighting in New York, took a look around the showroom and decided to make some changes.

"The place had been this black void—about 25 feet × 100

feet—and it had always been a stage and entertainment lighting and distribution center," says Bob Singer, New York-based interior and lighting designer for the project. "They were looking to introduce their line of theatrical fixtures to the architectural field."

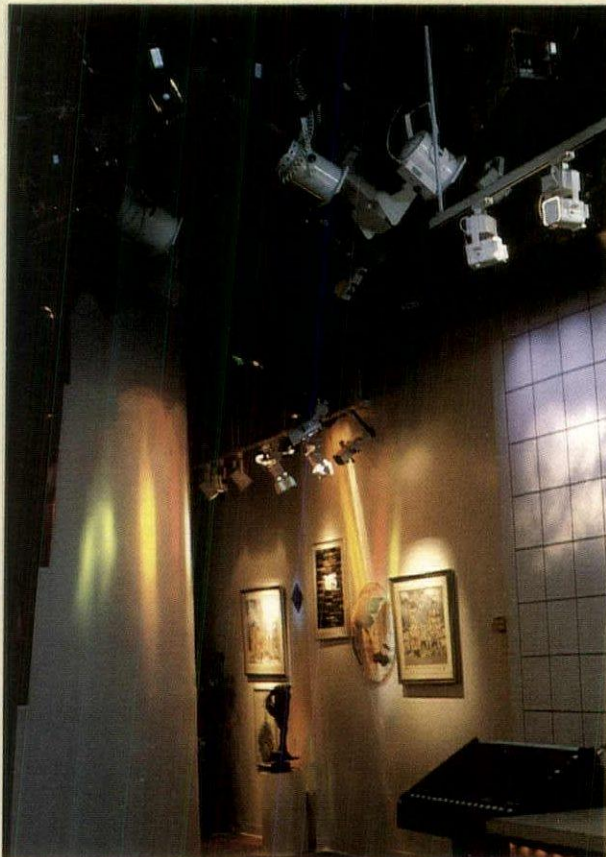
Hilzen says new product lines were to be introduced in the showroom but they had to be displayed properly.

"We had the manufacturers modify to our specifications the new fixtures for architectural applications, using the basic shapes and designs of the theatrical field," Hilzen says. "Our products are sold for theatrical, display, entertainment, and special effects applications."

Hilzen says the showroom, which distributes many product lines, really needed to conform to customers needs.

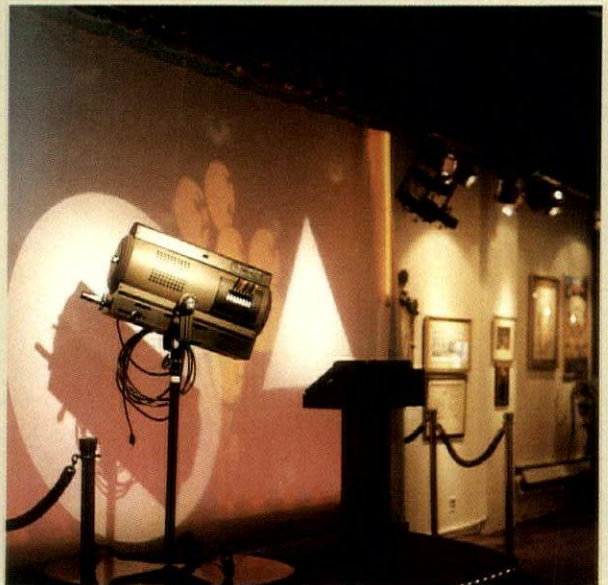
SERVICE STRATEGY

"In most showrooms, you can only look at a lamp and you can't really tell what you're getting," Hilzen says. "Sales



REAL-LIFE DEMOS

SUCCESSFUL SHOWROOMS offer visitors the opportunity to view and experiment with products in the type of environment in which they will be installed. **EXAMPLES:** **SDL's mini-stage** (below) is set up for the demonstration of theatrical equipment, and the **designer workshop** (left) allows for fixture experimentation.



The key to renovating the 2,500-square-foot showroom was transforming the shoebox shape into different areas that make more practical use of the space.

people will show you a lighting fixture and turn it on. But without the proper background, it looks like any other light. We have combinations of lighting going on to give you a better idea of what you're going to get."

At SLD, special viewing requests can also be accommodated.

"If a designer wants to see what a particular fixture would look like, we can energize it very quickly," Hilzen says. "We have a flexible wiring system and control equipment that can bring up any light we want. And we can show what that light looks like with a combination of other lamps and their lighting effects."

Each area is individually controlled, Singer says, so that the systems make sense to the customers. There are over 350 control circuits, all of which are linked to a basement patch panel, Singer says. This setup gives the showroom managers the ability to switch and change the lighting and control arrangements easily and at any time.

"They're keeping up with what's state of the art," Singer says. "They have their finger on the pulse of what's going on out there—and it looks it. Now it says, 'Hey, we've invested in this space to help you.'"

CUT AND DRIED

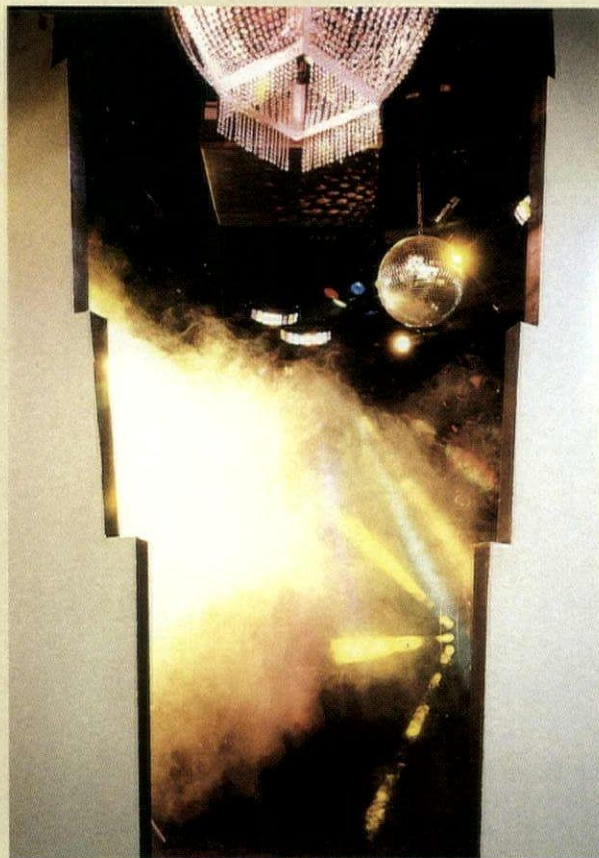
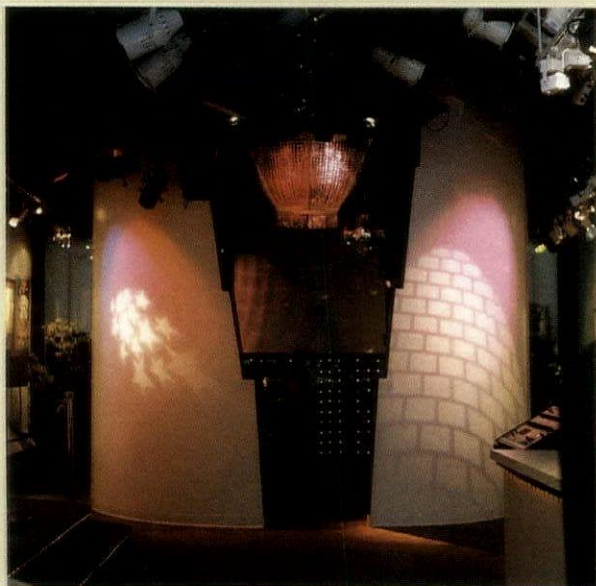
The key to renovating the 2,500-square-foot showroom was transforming the shoebox shape into different areas that make more practical use of the space. The different types of lighting are displayed in the individual areas to which they correspond, allowing clients to more easily locate specific lighting products.

The entrance lobby is illuminated with strips of cobalt blue and ruby red neon that slowly cross fade in 20-minute intervals. The strips continue into the main space, drawing in the 500-600 customers that visit the open-to-the-public showroom each week.

Once inside, patrons come upon the retail counter, where

PRACTICAL PRODUCT GROUPS

PRODUCTS SHOULD be grouped logically so customers can find them easily, and have the opportunity to compare similar product types. **EXAMPLE:** disco equipment is separated from other areas of the showroom.



“Designers can get an idea of how the lights work in various combinations. The lamps are all preset on a computer control . . .”—Bob Hilzen

smaller, standard products are displayed, and purchase and rental orders can be taken. The rest of the showroom lies beyond.

“It’s different from most lighting showrooms that I’ve seen because usually you’ll have a wall filled with 100 different kinds of wall sconces, 100 pendants, and so on,” Singer says. “Here, rather than just a mish-mosh of fixtures covering the ceiling, SLD’s setup allows designers to see how the products are really supposed to be used.”

LIGHTING DEPARTMENT STORE

Beyond the retail area is a mini stage. Separate controllers regulate the intensity and color of fresnel lights, ellipsoidal spots or framing projectors, uplights, and other fixtures used in theatrical houses.

Beyond that is a designers workshop or lab. Here, each of SLD’s fixtures are hung on a grid for designer experimentation.

“Designers can come in and get an idea of how the lights

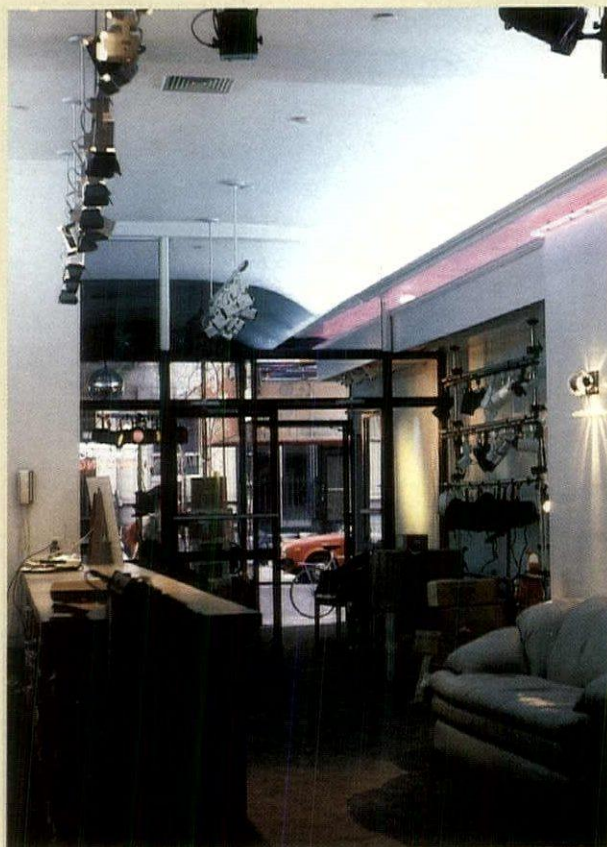
work in various combinations,” Hilzen says. “The lamps are all preset on a computer control, and the wall slowly changes from one color to another to give an idea of what effect a fixture will have on specific wall types.”

Additionally, Hilzen says, various patterns that continuously change are projected on the wall.

“It’s a real hands-on approach for designers who want to see exactly how wide a beamspread will be, or how bright a particular lamp will look,” Singer says.

Then there’s a disco area. The nightclub special effects are a top seller for SLD, so Hilzen designed a cylinder that displays various types of flashing, chasing, and oscillating fixtures. Color changes, dissolves, and pattern projections are also demonstrated.

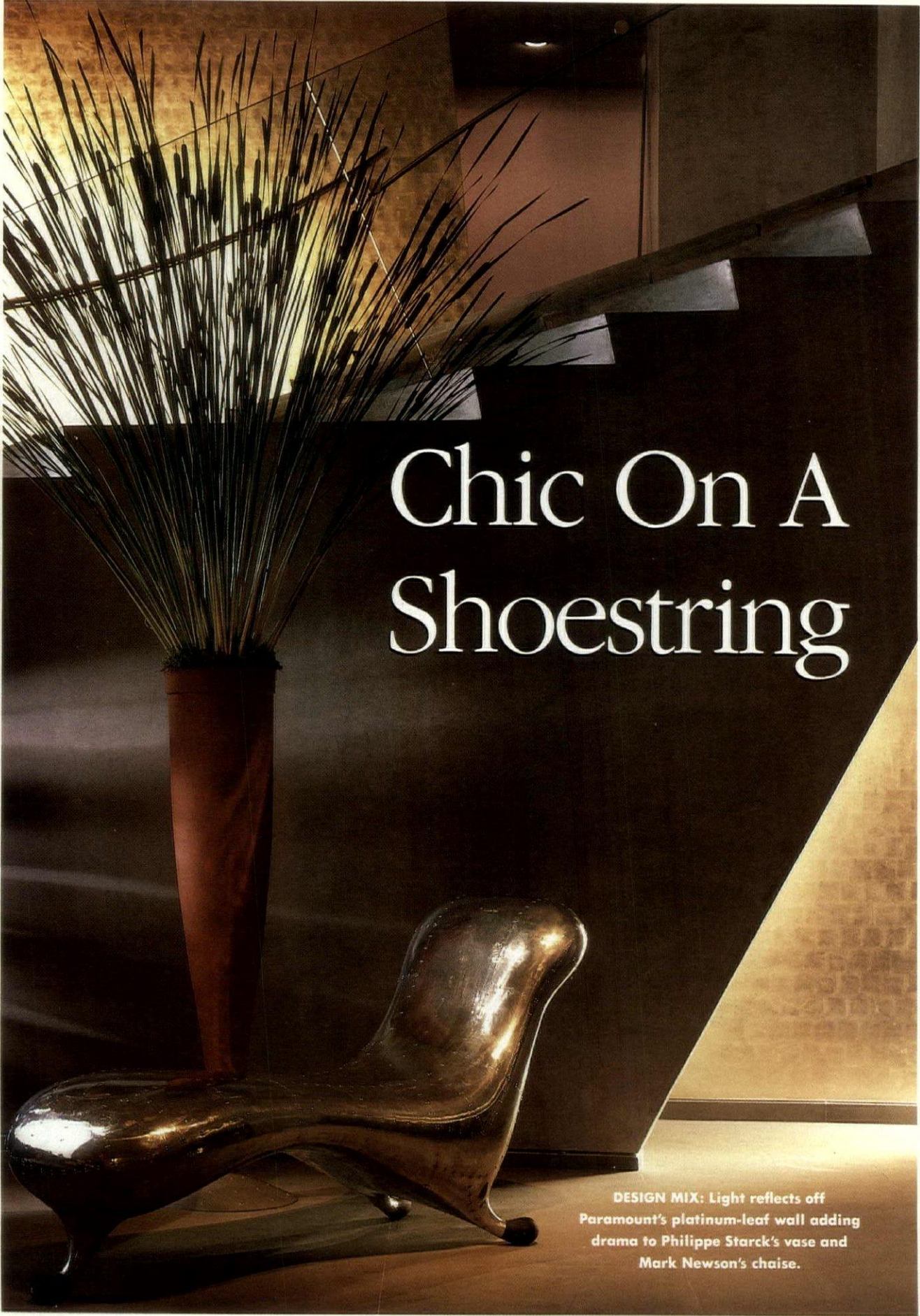
“The new interior has changed the traffic patterns and the way SLD does business,” Singer says. “The renovation took their business a step further because now the design says, ‘Here’s what we have and here’s how you should be doing it.’” ■



EFFICIENT USE OF SPACE

THE IDEAL SHOWROOM should not waste space. **EXAMPLES:** the retail counter has been placed in a well-lighted area directly behind the small entrance lobby.



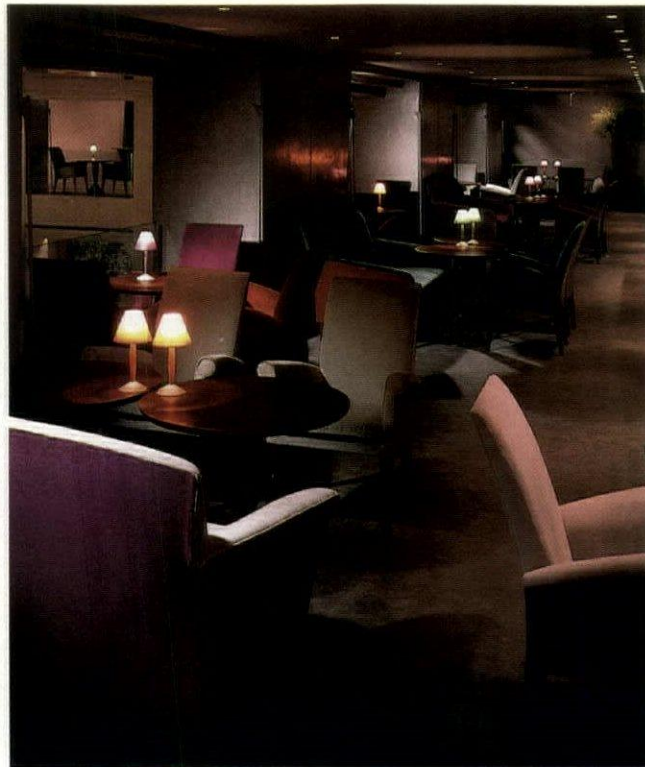


Chic On A Shoestring

DESIGN MIX: Light reflects off Paramount's platinum-leaf wall adding drama to Philippe Starck's vase and Mark Newson's chaise.



LIMELIGHTING: Recessed theatrical equipment brings to life Paramount's lobby seating and checkerboard carpet. A recessed neodimium lamp housed in a pinspot fixture leaves a pool of light at the top of the staircase (opposite, left). The fixtures also run the mezzanine corridors. Starck's table lamps make for intimacy (opposite, right).



Low-budget lighting adds to the allure of the Paramount Hotel

BY CATHERINE SCHETTING SALFINO
MANAGING EDITOR

To be on the leading edge of design is a tough enough exercise. And, once established, remaining on the vanguard with freshness and function becomes even more of a creative venture.

But when a design team has worked together enough to know each other's strengths and weaknesses, the process can be smoother. Such was the case when the design crew from the Royalton Hotel project reunited from 1988 through the fall of 1990 to renovate the Paramount Hotel on New York's 46th Street, just west of Broadway.

Hotel owner Ian Schrager called on long-time lighting friend Paul Marantz, who with Bill Sherman and Barry Citrin of Jules Fisher and Paul Marantz, Inc., designer Philippe Starck, and architect Anda Andrei turned the Paramount's old interior into a hip hotel for those who can appreciate design but don't want to pay through the nose to stay at a place that has it.

"We worked very closely with Ian and Anda throughout the design process," Sherman says. "Ian and Paul are close and one of the nice things about working with Ian is he knows the importance of lighting. He's also known for always being well informed on current trends in the design community."

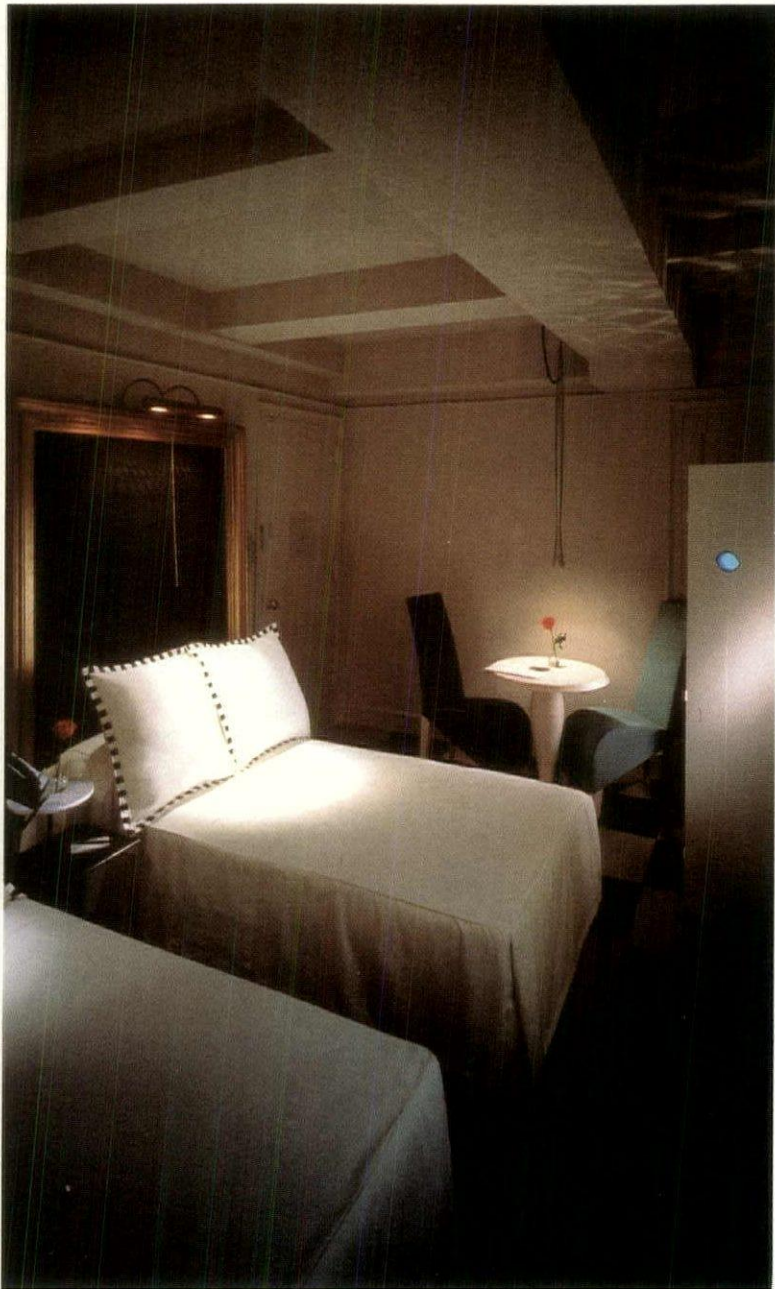
Since the Paramount is set right in the midst of

New York's theater district, it makes sense that the lobby area looks like a stage. Colorful, quirky furniture pushes geometric limits in its layout, which Schrager decided upon himself. The studied, every-which-way design puts the seating and tiny lamp tables in the center of the checkerboard carpet which is Starck's allusion to the game of life. The high-ceilinged space is illuminated with fully recessed fixtures, some that highlight the seating area just to the edge of the carpet, others that mark the guest counters which surrounds the seating area.

"We used 75-watt MR 16 miniature Leko theatrical equipment that permitted us to frame the checkerboard carpet," Sherman says. "Though not a custom fixture, the mounting was indeed custom, allowing us the greatest flexibility of adjustment while keeping the holes in the ceiling as small as possible. Three fixtures crossfire through each aperture. It's a nice effect that makes the carpet seem to float above the surrounding stone paving."

The perimeter of the lobby ceiling features pairs of recessed 150-watt adjustable PAR 38 lamps, set in a curved row. The row nearest the

PHOTOS BY TOM VACK



wall highlights the guests sitting in the lobby. The other row washes the space's border.

"The ceiling plan in the lobby was an offshoot of Philippe's design philosophy," Sherman says. "It's not just lighting in the ceiling. We could have made everything rigid and undifferentiated. But we decided to use the fixtures as part of the design palette for both texture and form."

A diverting point of interest from the furniture area is the platinum-leaf wall that runs down the oversized staircase. To bring out the slab's crispness, Sherman says a recessed eyebrow fixture was installed in the ceiling area opposite the wall. It houses 40 50-watt adjustable, shielded-filament metal reflection lamps in a row, brilliantly rinsing the platinum with illumination.

"The lamps are installed in a straight line and aimed right on the wall," Sherman says. "We experimented with color but decided to go with the clear white light. There is some brightness as you walk down the stairs into the lobby, but that's part of the idea of being in the spotlight."

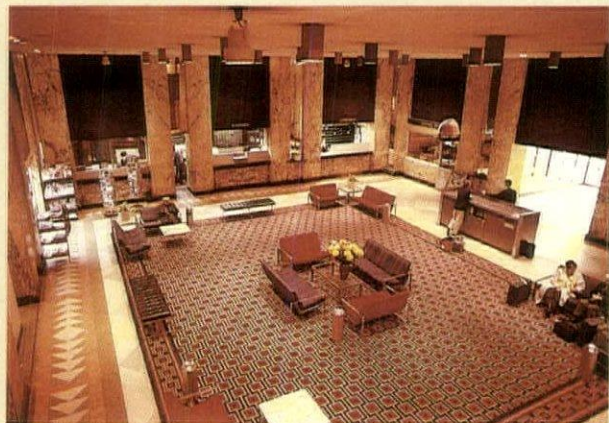
One of the walls in the lobby originally was to be washed with light from a continuous recessed strip in the ceiling. However, budget restraints made the team revise that plan a bit.

"It's just as well because we didn't know about Philippe's oversized vase until the last minute," Sherman says. "Since we installed adjustable eyeball fixtures on a diagonal, we were able to aim a PAR 30 quartz spot on the vase."

The rest of the fixtures in that row house neodymium R 30s—rose-colored lamps that give the skin a healthy-looking tone.

DINING LIGHT

The recessed lamps that run along the mezzanine's dining strip are also neodymiums but they are housed in pinspot fixtures. The mezzanine was meant to be dimmer and more intimate, Sherman says, so that it seems as if the diners are in their theater boxes viewing the



IN THE OLDEN DAYS

SIDE LIGHTS

BEFORE IAN SCHRAGER RENOVATED the 610-room Paramount Hotel, the place used to be the Century

Paramount, with a style that lighting designer Bill Sherman describes as "early airport or bus depot." This 1989 photo demonstrates the surface-mounted and recessed R lamps that rendered "very incandescent, orange" illumination.

"It had been 100- or 150-watt lamps in square aperture downlights," Sherman says. "It was very soft, undifferentiated—"mushy" lighting."

stage below.

Starck designed the tiny table lamps, each of which have a different colored glass shade to match the individual-colored chairs. The fixtures glow vividly with 25-watt A lamps.

A dining room that can be used for brunch or as a conference room gets its general light from low-brightness recessed A lamp downlights. Tiny 2-inch lensed uplights in the window ledges illuminate the deeply set arched openings.

DREAM TIME

One of the first things noticed about the guest rooms is their small size. To detract from that, Starck designed exciting furniture and lighting pieces.

"We developed the details for what became known to us as the Brancusi pendant," Sherman says of the cast aluminum suspended lamp. "It was a big deal—from mounting it to the ceiling, to selecting the right type of rope to go around the wiring, to the cast aluminum."

The piece uses a 40-watt R 33 lamp to spotlight the table top.

Sherman says design was again limited to costs. No re-wiring could be done and two guest rooms are linked to one circuit—offering a combined total of about 1,400 watts.

In the single rooms, the headboards are framed silk screenings of Vermeer's *The Lace-maker*. Knowing that guests would need reading lights, Sherman and Marantz took the idea of picture lamps and modified it.

"Above the picture we have two 20-watt MR 11 lamps in a brass fixture," Sherman says. "A single chain pull turns both lamps on and off."

The top of the television cabinet holds a night-light/task light. In it, a clear C filament, 100-watt A lamp casts a soft glow through a perforated metal screen with random holes.

"Each hole is a tiny camera obscura that projects an image of the lamp filament on the ceil-

ing," Sherman says. "It's a rather atmospheric nightlight."

When the switch is turned another notch, the nightlight goes out and the 150-watt frosted A-lamp uplight comes on for cleaning and general illumination.

The bathroom lighting fixture was originally supposed to bear the likeness of Starck's trademark whale/flame shape in a light fixture of cast glass on a metal stick.

"The cost was prohibitive so we suggested a design that simply augmented the inverted conical motif of the sink. A frosted glass piece illuminated with a single A lamp above the mirror was put into place.

"Philippe is remarkable—whimsical and childlike—and this translates into his designs," Sherman says. "It's fun working with him. And it really puts the pressure on to be very creative—sometimes with very little." ■

DETAILS

PROJECT: PARAMOUNT HOTEL

LOCATION: NEW YORK

CLIENT/OWNER: MORGAN'S HOTEL GROUP

LIGHTING DESIGNER: JULES FISHER AND PAUL MARANTZ, INC.; PAUL MARANTZ, BARRY CITRIN, BILL SHERMAN

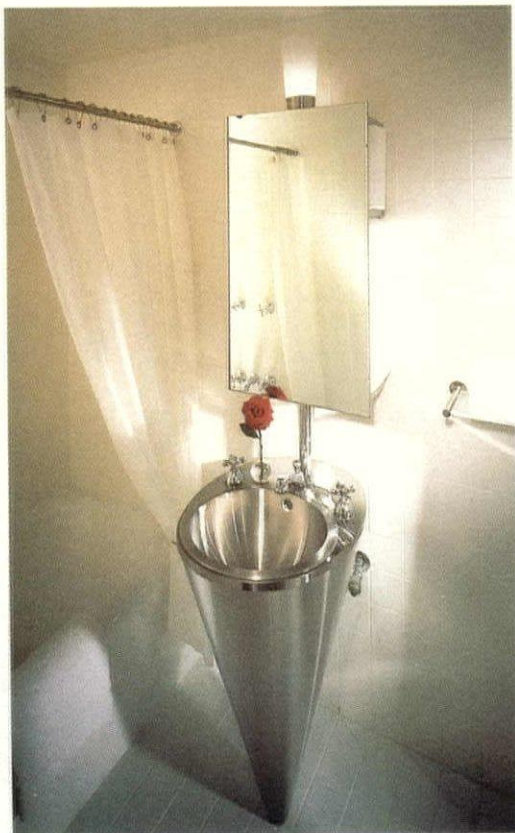
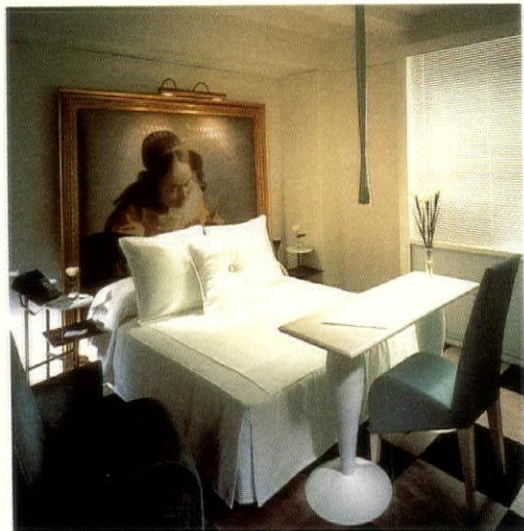
INTERIOR DESIGNER: PHILIPPE STARCK

ARCHITECT: ANDA ANDREI

PHOTOGRAPHER: TOM VACK

LIGHTING MANUFACTURERS: HARRY GITLIN, INC.: All custom fixtures: "eyebrow" fixture, entry foyer steplights, guest room pendant, TV cabinet uplights, bed reading lights, bathroom light, carpet lights; ALTMAN: 75-watt MR 16 lamps; OSRAM: 50-watt Halo Star spots.

NIGHT LIGHT: Each guest room (opposite, and below left) features a suspended cast aluminum fixture illuminated with a 40-watt R 33 lamp. Three-way decorative lamps offer nightlight and task light options. The guest bathroom (below, right) lights up with a single A lamp housed in a frosted glass fixture.



Lighting The Apex

Steelcase's pyramidal Corporate Development Center is a study in luminances

BY CHARLES LINN, AIA
CONTRIBUTING EDITOR

The Corporate Development Center (CDC) of Steelcase—the world's largest manufacturer of office furniture—is the workplace of some very interesting people, namely those who conceptualize, design, test, and market Steelcase products.

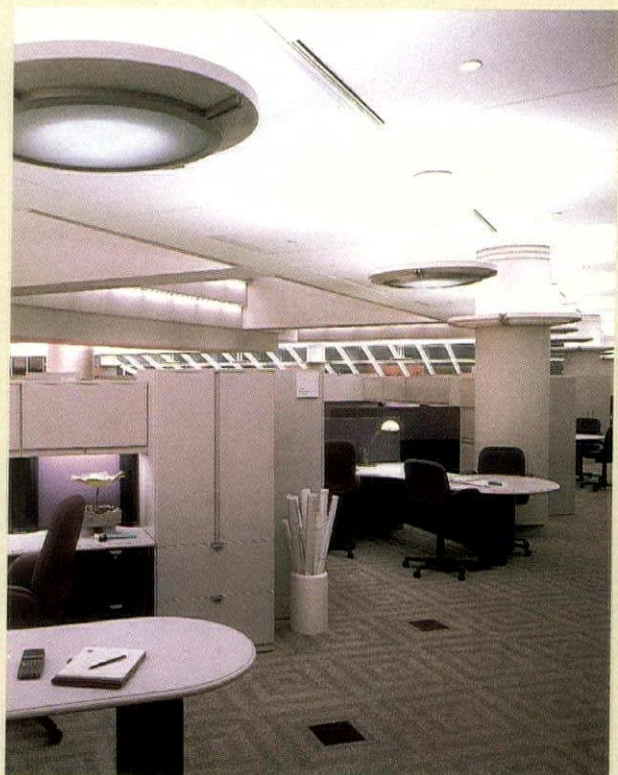
Given the corporation's reputation for producing high quality furnishings that meet users' needs, the CDC had to embody Steelcase's design philosophy—and the plans for an exceptional luminous environment were essential.

Lighting designer Gary Steffy describes the results as a study in luminances.

"When it comes to lighting and vision, luminances are the problem," Steffy says. "Differences in brightness and color are what we see, not footcandle levels. If you're trying to make a space look very dramatic, you want to use more extreme luminances. If you are attempting to minimize images on VDT screens, don't make the room dark, just make sure the luminances on the ceiling and walls are very uniform. Designers should strive to get the wall and ceiling luminances right, and spend less time worrying about footcandle issues."

The majority of floor space in the CDC is devoted to open offices, where VDTs are used extensively. The sloped glazing at the perimeter of these spaces gives the CDC its characteristic pyramidal shape.

"The intent of these open offices," Steffy says, "was to allow people to have a view to the outside, but also to give them convenient access to fellow employees. There are several levels of this loft-like space. Given the view requirement, we were concerned about glare and overlighting from the windows. It's primarily an electronic office; everyone in the space has at least one VDT, and some people have two."



PHOTOS BY RICHARD SEXTON



CLOSE UP

OPEN PLAN OFFICES

Horizontally banded ceramic frit applied to the sloped window glass (left, top and middle) keeps incoming daylight from becoming a source of VDT glare, without entirely cutting off the view to the outside.

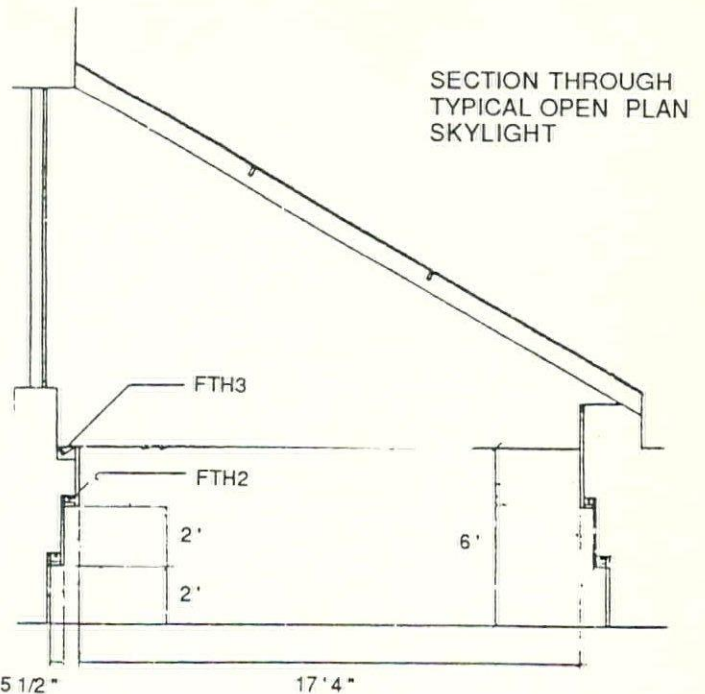
Special wrap-around column luminaires (left, bottom) were developed in order to maintain 12-foot fixture spacing on the building's structural grid.

Recessed, cross-baffled, fluorescent strips (above) wash acoustical panels applied to the structural bulkheads. Fluorescent strips concealed atop the bulkheads uplight the skylights.

Custom fluorescent pendants (right) were developed to provide uplighting without the pipe-line appearance normally associated with indirect lighting systems. A disk of patterned slump glass catching light reflecting off the ceiling serves as a source of apparent brightness for the fixture.



“...everybody was throwing out ideas on how to deal with the glare problem. Suddenly I remembered there were all of these little black dots on my car windshield. Why couldn't we do that with the glazing?”
 —Gary Steffy



Decreasing the transmissive value of the glass was a partial solution.

“You don't have to do too many calculations to figure out that if you have 10,000 footcandles falling on the roof on a clear day in June, and you put in ordinary 80 percent transmissive glass, you're still going to have 8,000 footlamberts coming into the room. Even if you go down to 10 percent transmissive glass, you've still got 1,000 footlamberts coming through there,” Steffy says. “We knew right away that we would have to do some fairly extensive modifications to the glazing system to get to an appropriate level of transmittance.”

Although the problem might have been solved using louvers or some other interior or exterior movable shading system, Steelcase representatives wanted to avoid the maintenance headaches often associated with such devices.

“We were in this day-long meeting, and everybody was throwing out ideas on how to deal with the glare problem. Suddenly I remembered that there were all of these little black dots around the perimeter of the windshield of my car—they graduate from being very fine, small dots to being very heavy, and just black out. Why couldn't we do that with the glazing?” Steffy recalls asking.

It turned out that PPG, a glass manufacturer, was perfect-

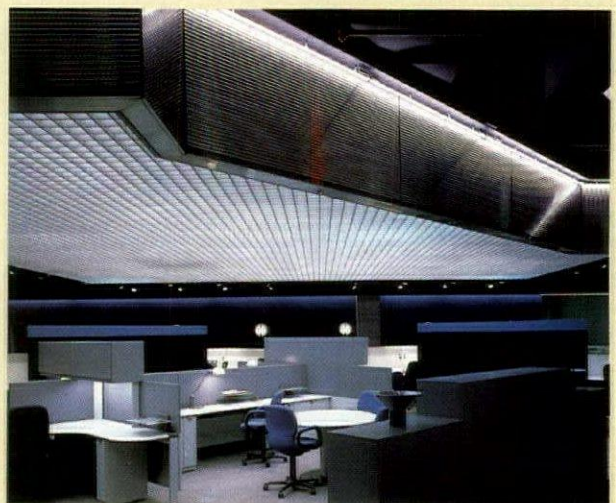
CLOSE UP

CONTROL CONSOLE ROOM

The control console is used to monitor research and development experiments.

“This is a space where visitors would typically be brought, so we really wanted to give it a 21st century look,” Steffy says.

A luminous ceiling consisting of an aluminum grid, topped by sheets of translucent acrylic is installed beneath 3,500K, T8 fluorescent strips over most of the room. At the console itself, low-voltage PAR 36 lamps are used as task lights, illuminating the work area only, and putting no light on VDT screens. Low-brightness fluorescent sconces and a blue-white neon cove at the perimeter round out the high-tech mood of the space.





CLOSE UP

DRAMATIC LIGHTING FOR SWINGING SCULPTURE

WHILE SUCH EVENLY illuminated spaces are appropriate for the CDC's office areas, Steffy was diligent in his efforts to provide public spaces with a variety of luminance levels as a contrast.

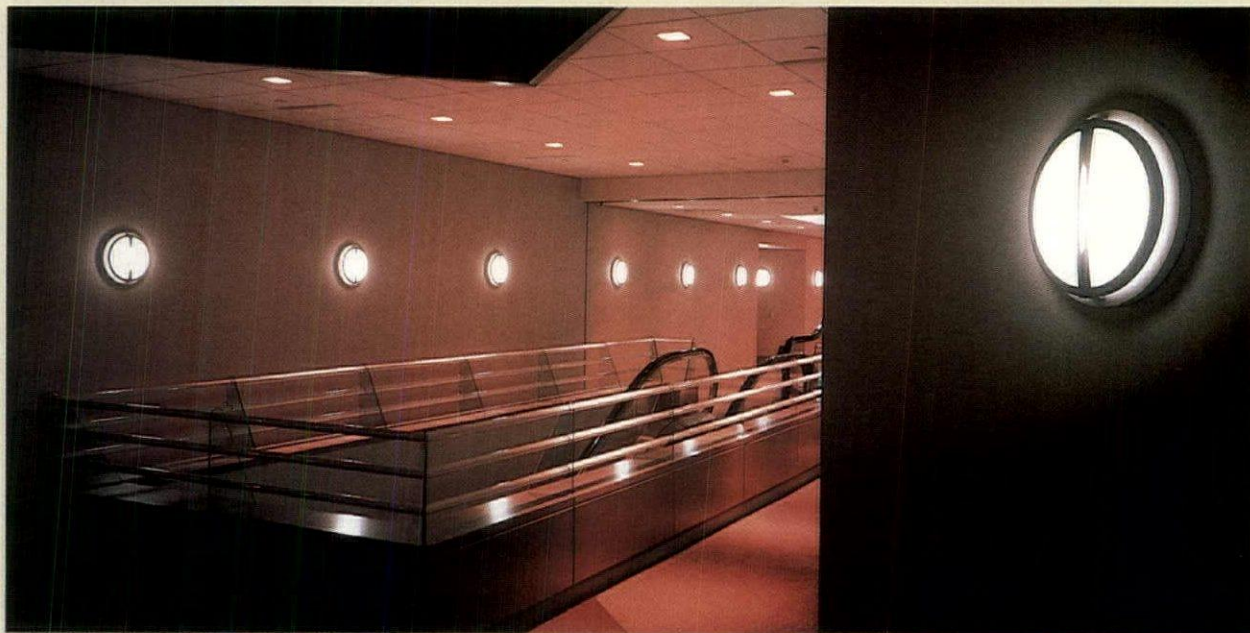
"Obviously, Steelcase is involved in a high-image business, and when visitors are brought to this building, it should be kicked off with a bang. In the open office areas, the drama is established with the view, and the sweeping skylights," Steffy says. "Elsewhere, drama can be established with changes in luminances."

One such area is the atrium of the building, where a computer-controlled pendulum sculpture represents the integration of art, science and technology within the CDC. Here, a vertical shaft is marked by a series of stepped coves, outlined in 8,500K and 3,500K cold cathode.

"The cold cathode works wonders in making that space feel larger and more open, even though it doesn't contribute a whole lot in terms of the footcandle level." A ring of low-voltage, very narrow beam downlights concealed in one tier of the coffer provides accent light for the pendulum itself.

At the perimeter of the atrium, artwork is illuminated by quartz wall-washers, and corridor walls are lit by circular compact fluorescent sconces. The corridor floors are lighted by square incandescent downlights.

"I don't believe in the 'Swiss cheese' look," says Steffy. "So throughout this job we've used downlights with square baffles, and had their square cones painted a warm gray, so that when they're lit, they have a brightness that is similar to the brightness of the ceiling."



CLOSE UP

FLUORESCENT WALL SCONCES

The design team also collaborated with Peerless to develop fluorescent wall sconces.

"We wanted a long-life wall sconce to demarcate the perimeter walls in office areas. This led us to use biaxial fluorescent equipment, but we found there isn't a whole lot of attention paid to photometric performance in the design of most decorative fluorescent sconces," Steffy says. "While they look good, they're too bright for VDTs—when you put one on the wall, it's going to show up as a little blob on your screen. We worked with Peerless to

develop a sconce that would control the light in such a way that you get brightness from it when approaching from the side, as you would when walking down a corridor; but when viewed head on, the light tends to be a dull glow. This version is for office use.

"In the corridors, we wanted to get more light out of the sconce, and we weren't concerned about VDTs but rather in providing ambient lighting for access and egress. So, there are two versions of this sconce on the job. Both look the same, but have different lens and reflector systems."

ing a ceramic or "frit" coating that could be permanently applied to architectural glass in patterns. But getting the glass fabricated was not as difficult as arriving at an appropriate frit color and pattern. When light strikes translucent white frit, it diffuses, and if the source of the light is bright, the translucent white frit can become a source of serious glare. This problem was solved by applying light gray frit on the glass so that it faced the interior of the space, and applying black frit behind it. Thus, the frit essentially becomes opaque to the sun's rays, and no longer diffuses the light striking it.

Coming up with a pattern that worked was also a problem.

"My idea was to use small dots. But when we got the dot pattern into a full-size mockup, it didn't work at all. I have to credit the architect, Don Koster, for coming up with the pattern that worked," Steffy says.

There are three levels of glass in each skylight. However, the frit is applied on the inside surface of the inside pane (surface #6), and on the inside surface of the middle pane (surface #4). It is applied in 1/8-inch wide horizontal lines, spaced 1/4-inch apart. The lines on each side of the glass are

slightly offset, which is the key to controlling incoming sunlight, while still preserving the view.

"When you look out from the lofts through the sloped skylights to the view," Steffy says, "you can see between the lines. But when you look straight up, all you see are the two layers of frit. And since the frit is light gray, we can actually uplight the glass with fluorescent luminaires. You can't uplight an ordinary skylight, because the light would go through the glass and all you'd see is a reflection of the lamps."

As the daylighting problems were being solved, a custom indirect lighting system was also under development. The design team wanted results that would have been characteristic of a well-designed indirect fluorescent system—fairly low maximum to minimum ceiling luminance ratios, as well as an apparent source of brightness within the fixture itself—but without the pipe-like directional appearance usually associated with such linear lighting systems.

Working with Peerless Lighting, the design team developed a pendant-mounted upright, 33-inches in diameter, that hangs 24-inches from the ceiling. The fixture uses four



PHOTO BY ROBERT EOVALDI

CLOSE UP

EXTERIOR LIGHTING

“Because the CDC is out in the country, we wanted a ‘country lane’ approach—we didn’t want standard shoebox cutoff fixtures on poles,” Steffy says. “We wanted a strong task-ambient light leading down the path, and fixtures that would provide an image.”

Lighting designer Jeff Brown worked out an arrangement of etched acrylic disks, topped by an etched acrylic conical dome. These are illuminated by a PAR 38 quartz uplight located at the base of the fixture.

Steffy used 6,000-hour, 250-watt quartz PAR 38s. These have been dimmed 3 percent, to extend their lamp life from 6,000 to 9,000 hours.

The top of the pyramidal-shaped CDC is illuminated by several double rows of pink neon, which wash down louvers in the building’s triangular HVAC grilles.

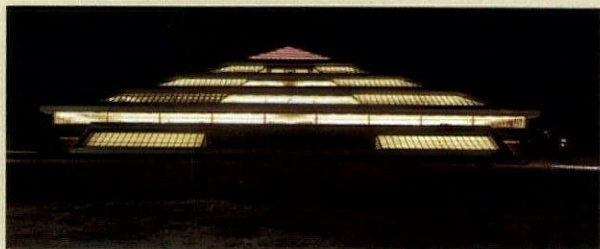


PHOTO BY ROBERT EOVALDI



3,500K, 39-watt biaxial lamps arranged in a square pattern, and a combination of lenses and reflectors to kick the light out horizontally across the ceiling plane in a circular pattern. The maximum to minimum ceiling luminance ratios in the space are slightly better than 6:1, with a 12-foot spacing of the fixtures. A circular piece of patterned slump glass in the center of the pendant glows from light bouncing off the ceiling to the underside of the fixture, establishing each fixture as an apparent source of brightness in the room.

Placement of the pendants along the building’s 36-foot grid required that a similar fixture be developed for the columns that support the building’s structure. The resulting fixture comes in multiple parts that were joined around the column during installation.

Where the sloping skylight glazing is supported by bulkheads, Steffy added stepped rows of baffled, recessed 3,500K, 4-inch × 4-inch T8 fluorescent luminaires to wash their vertical surfaces. Fluorescent uplights fitted with asymmetric reflectors concealed in the upper portion of some of these bulkheads light the surface of the fritted skylight glazing. This light bounces into the space, but is also visible

outside the building. These uplights allow the entire CDC to become a glowing pyramid, without the use of any exterior floodlighting. ■

DETAILS

PROJECT: STEELCASE CORPORATE DEVELOPMENT CENTER

LOCATION: GRAND RAPIDS, MI

CLIENT: STEELCASE INC., RANDY WILDA

INTERIOR DESIGNER: WAYNE PIERCE, facility development and realization

ARCHITECT: WBDC GROUP; DON KOSTER, AIA, principal-in-charge

ELECTRICAL ENGINEER: WBDC GROUP

LIGHTING DESIGNER: GARY STEFFY LIGHTING DESIGN; GARY STEFFY, IALD, IES, principal; GARY WOODALL, IES, project manager; JEFF BROWN, IALD, project designer (entry drive)

PHOTOGRAPHERS: RICHARD SEXTON AND ROBERT EOVALDI

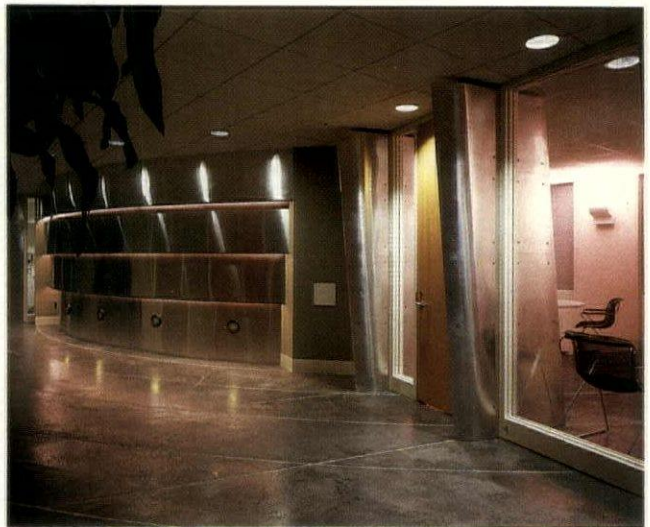
LIGHTING MANUFACTURERS: ALCAN: aluminum luminous ceiling louvers; ATELIER INTERNATIONAL: sconces in employee dining room; ELLIPTIPAR: incandescent wallwashers; GENERAL ELECTRIC: lamps; INNOVATIVE PRODUCTS FOR INTERIORS: etched glass downlights; KURT VERSEN: standard and low-voltage recessed incandescent downlights; LIGHTOLIER: low-voltage track lighting; LUCE PLAN: pendants in special dining room; METALUX: fluorescent strips; PEERLESS: indirect pendants, fluorescent wall sconces, asymmetric fluorescent uplights, fluorescent slots in skylight bulkheads; PPG: frit-coated glass; STERNER: custom exterior torchieres; VALLEY CITY SIGN: neon and cold cathode; C.W. COLE: rounded steplights



Creative Concepts



MELLOWED IMAGE: Curving walls and warm-colored lights soften the Learning Center's corporate atmosphere.



Sparking imagination with artistic light designs at Oakland, CA's A.T.&T.

BY CHRISTINA LAMB
ASSISTANT EDITOR

AT.&T., the international telecommunications giant, wanted the work environment of its Bay Area Special Services Center to foster creativity without the intrinsic intimidation of a labor-intensive setting.

"Our goal, along with the architectural firm of Reid and Tarics Associates, was to create an atmosphere that inspires a sense of wonder and imagination. We wanted a space that is visually fun and playful, instead of cold and corporate," says Randall Whitehead lighting designer for the project.

So with a lot of invention, and some light and color, employees can now relax, and share their ideas more freely.

The interior, which includes an entry lobby, break room, and training room, is an addition to an existing open office space. Organized by a glossy metal wall that starts in the open office, curves around the training room, and projects into the lobby, the plan was designed to separate the office space into two distinct areas by the use of materials, finishes, colors, and architectural forms. The stimulating setting that resulted owes itself not only to these qualities—which play an important role in delineating the space—but to the lighting that enhances and animates them.

"Normally our aim is to match the color temperature of mixed sources," Whitehead says. "On this project, however, we were able to 'paint' with light, layering the overall 4,000-degree Kelvin color temperature of

PHOTOS BY CHRISTOPHER IRION



LAYERED LIGHTING: The seminar room (above) is given daylight effects with recessed fluorescent domes. Thin shafts of blue light are projected on the wall by MR 16s. Vertically mounted fresnel fixtures focus light on the speaker.

the ambient light with the widely diverse colors of accent light."

The entrance to the 12,500-square-foot space features a curved metal wall that marks a boundary of the hallway. Six wall-washers that each use two 4,100-degree Kelvin PL 13 lamps are mounted 30 inches from the rounded surface to throw light on the wall.

"Because the metal has a shiny, bowed surface, the wall-washers, instead of casting a soft glow of light on the wall, project a slash of light that moves with the passersby as they walk through the corridor," Whitehead says.

Pink neon is tucked under each of the three lips of the cantilevered metal-faced wall. This colorful accent enhances the curvature of the structure, and projects a rosy reflection on the terrazzo floor.

Installed along the base of the wall are six aisle fixtures. These luminaires create radiating yellow spheres of light in the pink luminous clouds with 9-watt, 2,700-degree Kelvin lamps.

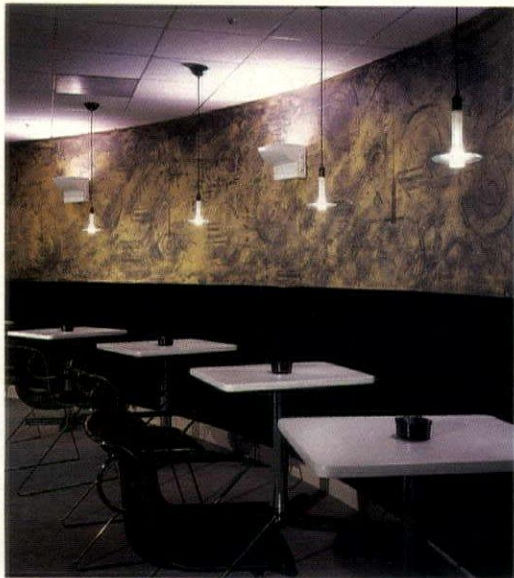
Eight metal halide pendants, using 150-watt, 4,000-degree Kelvin lamps are suspended over the open work areas to provide ambient illumination without shadow. Portable, flexible task lights, with 13-watt, 4,100-degree Kelvin PL lamps are located at each work station. These units project light from the side, eliminating veiling reflection.

Adjacent to the open office space, a brushed metal wall with a corrugated surface is highlighted with eight wall-washers that use two 13-watt, 4,100-degree Kelvin PL lamps.

"Because of the texture of the wall, the light spreads out and makes it seem to glow from within," Whitehead says.

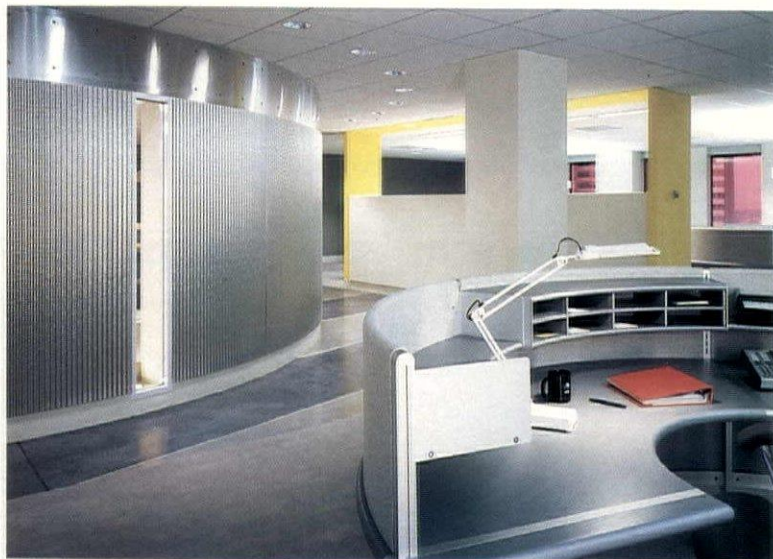
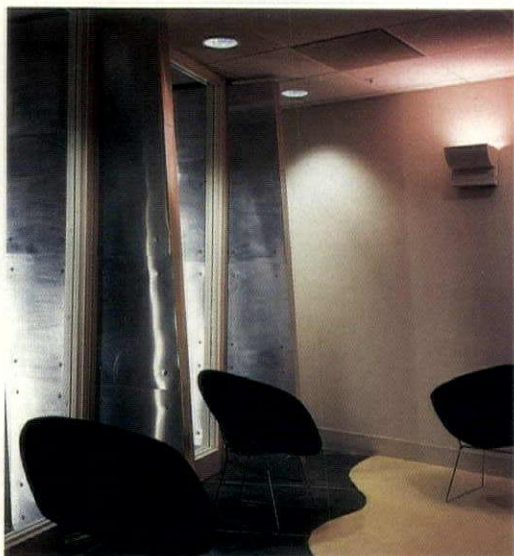
Recessed dome "skylights" located in the seminar room each have four fluorescent lamps on dimming ballasts. These overhead luminaires provide the appearance of daylight in a space without any natural light.

"One of the great things about fluorescents,"



“In the Learning Center, MR 16s provide a little fantasy light so that participants ‘hover’ in the darkened space like they would on the transporter platform of the U.S.S. Enterprise.”

—Randall Whitehead



Whitehead says, “is that they don’t change color temperature when you dim them. We use a solid state dimming ballast that allows full-range dimming without flutter, and is virtually silent.”

Along the perimeter, MR 16 fixtures are installed 12 inches from the surface so that a long, thin shaft of blue light is projected on the wall.

“They provide a little fantasy light,” says Whitehead, “so that participants ‘hover’ in the darkened space like they would on the transporter platform of *Star Trek’s* U.S.S. Enterprise.”

Fresnel instruments that use 250-watt quartz lamps are clamped on vertically-mounted poles. These project an even, yet focused, light on the speaker.

“We used real theatrical fixtures to illuminate the speakers,” says Whitehead, “as if they were great stage performers. The excellent cross illumination softens the shadows on their faces so they look their best.”

The work area is pleasant and welcoming to

counteract the often stressful work that occurs in daily A.T.&T. operations. Lighting techniques sculpt the space by dramatizing its varied architectural shapes and unique designs, providing a spirited environment that excites one’s imagination and senses.

DETAILS

PROJECT: A.T.&T. BAY AREA SPECIAL SERVICES CENTER

CLIENT: A.T.&T./REP: GEORGE FAMOUS, AIA

LOCATION: OAKLAND, CA

ARCHITECT: REID AND TARICIS ASSOCIATES

INTERIOR DESIGNERS: MIKE BEAM, AIA AND JOHN LUM

ELECTRICIAN: SCHWARTZ & LINDHEIM

LIGHTING DESIGNER: RANDALL WHITEHEAD, LIGHT SOURCE

PHOTOGRAPHER: CHRISTOPHER IRION

LIGHTING MANUFACTURERS: ELECTRIX: task lights; LUTRON: dimming ballast; PRESCOLITE: wall-washers, aisle lights; GUTH: metal halide pendants; LIGHTOLIER: MR 16s; TIMES SQUARE: theatrical fixtures; ARROW SIGN CO.: neon; KOCH + LOWY: halogen Vodka fixtures.

SPATIAL EFFECTS:

Pendant-mounted 20-watt halogen fixtures provide individual lighting for the tables in the break room (above, top). Wall-washers and sconces bring out the various textures of the space’s walls (above, left). A corrugated metal wall is highlighted with a series of eight recessed wall-washers (above, right).

AGA, NSF, And UL Sign Quality Agreements

The American Gas Association (AGA) Laboratories, the National Sanitation Foundation (NSF), and Underwriters Laboratories Inc. (UL) announced agreements today that will enable U.S. and other manufacturers to respond more quickly to growing international demands for quality.

Under the new agreements, manufacturers will be able to obtain registration of their quality systems from one, two, or all three organizations simultaneously.

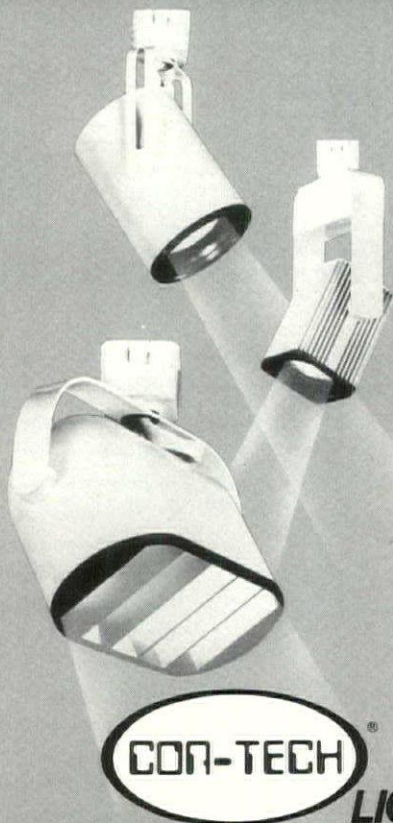
According to Bob Levine, vice president and chief engineer of UL's Follow-Up Services division, "The cooperative effort will speed the registration process by giving manufacturers access to a larger pool of qualified auditors, so U.S. industry can then be more competitive in meeting international requirements."

All three product testing organizations can evaluate and register manufacturers' quality systems to the International Organization for Standardization (ISO) 9000 Series Standards (see sidebar). ISO 9000 Standards are becoming the governing documents throughout Europe for evaluating manufacturers' quality systems. Similar standards have been adopted by most industrialized nations and are rapidly becoming a globally accepted foundation for evaluating quality systems.

Manufacturers currently registered by one of the three organizations can also be registered by any of the other two, subject to investigation and verification.

Manufacturers who work with AGA, NSF, and UL will also be linked to other internationally recognized quality assurance and standardization organizations, including the British Standards Institution, the JMI Institute of Japan, Standards Australia, and the Standards Institute of Israel. Manufacturers who need registration by any of these international organizations can request the registration when they apply for registration by AGA, NSF, or UL.

The ISO 9000 Series, published by the Geneva-based International Organization for Standardization, is a set of international requirements for establishing and maintaining quality management systems for internal company use or to satisfy outside contracts. The standards are based on the widely recognized quality assurance standards of the British Standards Institution (BSI), the BS5750 Series. BSI originated the quality registration scheme in the United Kingdom under an earlier national system using the standards. The ISO represents the national standards organizations of 90 countries and many of them have adopted or are considering adopting the ISO 9000 Series.

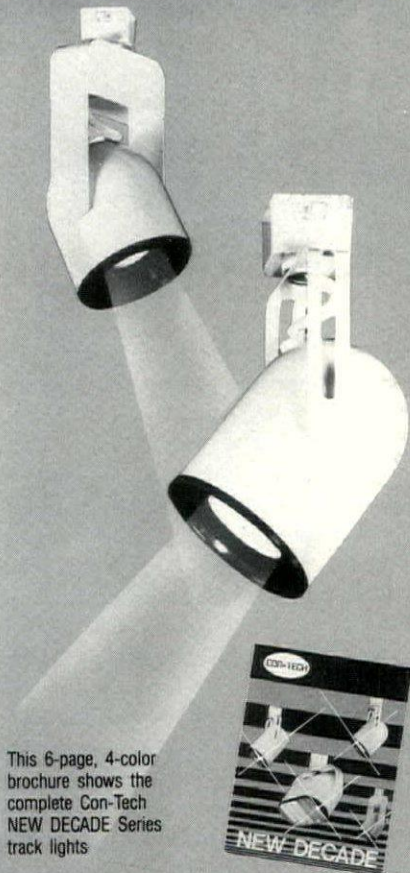


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ARCHITECTURAL

LIGHTING

DESIGN FOCUS REPORT



Restaurants

CREATING AN IDENTITY

Though how good the food is can determine if customers return to a restaurant, the promise of a new and unusual atmosphere is what attracts them in the first place. The lighting in a restaurant can be used not only to reveal the character of the space that is embodied in other elements of design and architecture, but can become an essential part of the identity itself. Included in this report are examples of how lighting creates character in three different ways. The striking vertical and horizontal planes of light in Minneapolis' Azur are blended with varied textured materials to create a fresh, uncategorizable image. In Starky's of Los Angeles, on the other hand, familiar lighting elements are intentionally relied upon to attract customers with a nostalgic look at New York City's theater district. EZ's in San Antonio uses the color and 'punch' from a variety of readily available light sources and luminaires to make a fast food eatery fun.—WJ

DESIGN
FOCUS REPORTAZUR
COMPLEX
LUMINOUS PLANES

FINE & DELI: The fine dining area's (photo on previous page) seven course lighting feast: handblown glass chandeliers, banquette-mounted uplights, cove lighting, fluorescent back-lit vertical glue chipped columns, column-integrated "scoop" uplights, and window daylight. The back-lighted front panels of the deli serving line (right) mimic those of the bar. Curved, stretched nylon, ceiling-mounted fixtures adorn the lounge that connects the deli serving line and the ballroom.

The heart of owner/interior designer Richard D'Amico's multi-faceted jewel—Azur—is an awesome, gilded, barrel-vaulted atrium. It is from here that visitors catch their first glimpse of tempting dining areas—a deli serving line and bar—that lie beyond the rotunda seating and through a freestanding, curved glass wall.

The deli serving line, which joins the bar and the ballroom, is distinguished by varied lighting elements. Beneath the counter, front panels are back-lighted with fluorescent lamps—a technique repeated in the bar. The serpentine ceiling incorporates accent luminaires with luminous acrylic panels. And amoeba-shaped fixtures made of stretched nylon, lamped with incandescent bulbs, and usually used as wall sconces, adorn the ceiling in the connecting lounge between the service line and ballroom.

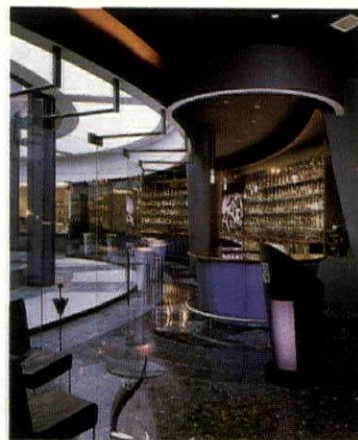
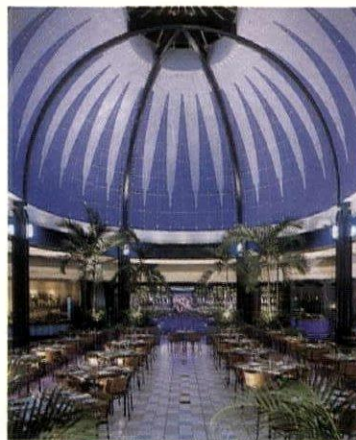
The bar, located at the apse of the atrium's central axis, had to have a visual impact from a distance, and this has been



achieved, in large part, via the lighting. The Azur logo, created by etching the back side of the mirror wall, is rendered striking by back-lighting from fluorescent lamps that are fitted with two shades of purple theatrical gels.

Small round bar tables, designed by architect Gregory Rothweiler, line the perimeter of the curved glass wall and emit a pink glow. Beneath the three-quarter inch etched glass table top is a simple porcelain socket fitted with a pink incandescent lamp. The flattering light is cast up into customers' faces as "they huddle around it like a little camp fire," says lighting designer Michael DiBlasi, Schuler & Shook, Inc. The bar tables are complemented by a custom designed, cylindrical maitre'd counter.

Custom halogen pendants, made with perforated metal and glowing acrylic rings, are suspended over the bar counter. Incandescent downlights illuminate the behind-the-bar area. Bottles on shelves are high-lighted by track fixtures concealed behind a



ceiling soffit.

The bar front is made of perforated aluminum painted black, with milk-white plexiglass panels behind it. These layers are back-lighted with fluorescent lamps fitted with filters to produce a saturated indigo blue that complements the rich marble and granite inlay flooring.

The lighting levels at the 60-foot long bar are modulated throughout the day.

"During the day it's boosted up, and there's light that comes in from the atrium as well. It's bold, and less intimate," DiBlasi says. "At night, when it needs to be more intimate, the lighting is toned down, and the concentration is on the bar tables and the bar top. And the background of all the glass bottles becomes exactly that—a background."

The lounge, which leads to the fine dining area, is distinguished by large columns that flank a fireplace. The columns are illuminated with fluorescent lamps mounted behind double glue chipped back-painted glass panels. A ring of neon is concealed in the top and base of each column. The black-painted ceiling is surrounded with neon cove lighting.

The fine dining area contains an extensive mixture of new and repeated elements. Cove lighting is used again, only here it is created with incandescent marquis strips. Internally-illuminated double glue chipped, back-painted glass panels, like those used in the lounge, are installed in vertical columns and stair treads.

New elements include: scoop-shaped uplights cantilevered from the tops of some of the columns to provide ambient illumination; handblown glass chandeliers; and table lamps mounted in banquettes that are specially designed by the architect to echo the shape of the lamp base. Downlights

PURPLE PASSION: A curved, freestanding glass wall separates the bar from the atrium (above, left). The back-lighted purplish Azur logo in the bar (above, right) is etched out of the back side of the mirror.

DESIGN STATEMENT

The goal was to combine a sense of unity with engaging visual diversity in the 17,000 square foot, multi-functional facility situated at the top of the five-story Gaviidae Commons shopping complex. To achieve this, both repeated lighting and interior design elements, and materials and fixtures unique to each space are blended throughout the fine dining area, lounge, bar, deli cafeteria line and ballroom-conference center.



FLOWING FABRIC:

Templates and filters add patterns and color to the softly draped fabric in the ballroom (below). Custom double glue chipped, back-painted pendants are suspended between the cloth drapings.

DETAILS

PROJECT:

AZUR RESTAURANT & BALLROOM

LOCATION:

GAVIIDA COMMONS, MINNEAPOLIS

OWNER AND INTERIOR DESIGNER:

RICHARD D'AMICO, D'AMICO & PARTNERS, INC.

LIGHTING DESIGNER:

MICHAEL DiBLASI, SCHULER & SHOOK, INC.

ARCHITECT:

GREGORY ROTHWEILER, SHEA ARCHITECTS, INC.

ELECTRICIAN:

PREMIERE ELECTRIC

PHOTOGRAPHER:

C.M. KORAB, BALTHAZAR KORAB LTD.

LIGHTING

MANUFACTURERS:

LITHONIA: fluorescent fixtures in kitchen, service line, storage, office, and lounge areas; IPI: Van-A-Mounting Bars, Van-C-Mounting Bars, banquet lounge fixtures; HALO: track fixtures, picture lights, rotunda uplights; LIGHTOLIER: surface and recessed fixtures in office, kitchen vestibule and locker room; LOCH & LOWY: surface-mounted fixtures in office, banquet hallway and atrium seating wall; VeArt COPPA: surface-mounted portable fixtures; C.W. COLE: Step lights in fine dining area; PORCELAIN KEYLESS: bar table; WIRE MOLD: fine dining and lounge cove; SWIVELIER: fine dining scoop uplights; BAROVIER & TOSO: fine dining fixtures; ALTMAN: banquet room spots; SEAGULL: rotunda circline; GENERAL ELECTRIC: light sources; OSRAM: light sources; AMALFI GLASS: patterned glass; LEE COLORTRAN: dimming system; EON-LITE: custom fixture manufacturer; ROSCO: color filters; ST. ELMO'S: neon

with glass trim, wall sconces, and artwork accent lights also add to the visual interest in the room.

Office space located at one end of the dining room has the Azur logo reverse etched in its wire glass window.

An adjoining hallway leads to the restrooms, which are lined with a continuous luminous coved ceiling and custom pendant light fixtures positioned between washbasins and mirrors.

In the ballroom, fixtures are mounted behind gently curving draped fabric. They are fitted with theatrical gels in shades of pink

and purple. Templates added to theatrical pattern projectors cast gobos on the fabric. Ungelled "white" lights are also included for occasions when special effects are not appropriate, such as business meetings.

Custom double glue chipped back-painted glass chandeliers are hung in between the cloth drapings. Paintings hung on the walls are illuminated with picture lights.

The lighting for the eating areas and ballroom is controlled and dimmable—including fluorescent fixtures. All the circuits terminate at a dimmer cabinet that contains two control panels.—Wanda Jankowski



DESIGN
FOCUS REPORT

SHEER INDULGENCE:
This deli arcade
satisfies one's appetite
for both food and
familiarity by
integrating the
restaurant's varied
menu with scenes of
the Big Apple.



STARKY'S
NEW YORK
NOSTALGIA

At Los Angeles' Starky's, your favorite sandwich or pizza is always served with a generous slice of New York City. The space is essentially a replica of New York's theater district, complete with hundreds of Broadway show posters and a representation of a subway station. For those who have never been to Manhattan, Starky's brings a piece of the East to the West Coast. But for those who have, the restaurant becomes a vehicle that takes a nostalgic trip down memory lane.

"We wanted to make things look familiar," says Robert Ross, Starky's lighting and interior designer. "Almost everything in this place—every material, every color, every piece of wood, every fixture—are things that people have seen before. We tried not to reinvent anything—we just present it our way."

Before the nostalgia can take effect, customers' attention must first be attracted in the busy mall. So, across the front of the restaurant, bold black letters are backlit by neon. Below this, 30 schoolhouse fixtures

DESIGN STATEMENT

Design elements had to be created that would be easily recognizable as a sentimentalist's view of New York City, and striking enough to attract 3-4,000 Beverly Center mall customers, 24 hours a day, to the 11,000 square foot facility that contains several eating areas, a private party room, dance floor, video arcade and bar, and that serves a varied menu, including deli sandwiches and pizza.

that use A-type lamps hang from the ceiling behind a colorful dropped deli arcade sign.

"I put rails around the entry seating area so that it would be like an outside plaza for people who both wanted to observe and be observed," Ross says. The fixtures and rails tie the squared-off section together, and separate this seating area from the main dining area and pizza arcade.

The dining room features two 30-foot deep skylights, each about 10 feet wide. Ross says he physically cut openings into the

top floor of the mall, penetrating the ceiling, to bring natural light into the space. In the skylight well, 25-watt incandescent uplights are placed 6 inches on center, and 60-watt A-type frosted lamps are located around the perimeters. To add a theatrical flair, barn door fixtures that use 75-watt PAR lamps are mounted on pipes throughout the dining room.

A wall of glass windows allows people to see into the video arcade and special entertainment rooms that lie beyond the pizza



MANHATTAN MANIA: Bare bulbs say "subway" (right), theatrical fixtures say "Broadway." Primary lighting in the video arcade (far right) comes from backlit NYC skyline.

arcade corridor.

"The skylight above the pizza arcade is meant to start transforming you as you walk through," says Ross. "The replication of the tiled subway entrance, the neon bar sign, and the ability to see into the eating areas make you believe that you're outside, at another level, or in another sort of reality, even though you've only walked about 6 or 7 feet. I've changed the light level here substantially—there's no bright light coming in."



In the video arcade is a panorama of the New York City skyline.

"The panorama lighting was designed to start with daybreak and end with sunset by using strips of incandescent and fluorescent behind the silhouettes," Ross says. "The ceiling is painted black, and the floor here and in the subway entrance is cracked concrete, so there is a sense of being outside." The panorama lighting is supplemented with 50-watt MR 16s, and light emitted from the video games.

The subway car section in the final eating area is equipped with train sounds, poles, looped handles and bare-bulb fixtures. If you step away from the subway walls, however, you encounter tables with red-checked table cloths under an assortment of lights including RLM fixtures, pin socket fixtures, and theatrical fixtures.

"All of the lights here," Ross says, "are meant to make you feel like you're outside again—like you're at a block party. The concept behind this eating area is that you've passed through this 42nd Street subway and gone into another world."

—Christina Lamb

DETAILS

PROJECT:
STARKY'S DELI ARCADE

LOCATION:
BEVERLY CENTER, LOS ANGELES

OWNER:
IKE STARKMAN

INTERIOR/LIGHTING DESIGNER:

ROBERT ROSS

CONTRACTOR:

TURNER SMITH

PHOTOGRAPHER:

DAVID GLOMB

LIGHTING

MANUFACTURERS:

TIMES SQUARE: barn door

fixtures, stage lights; L.A.

NEON: neon backlighting

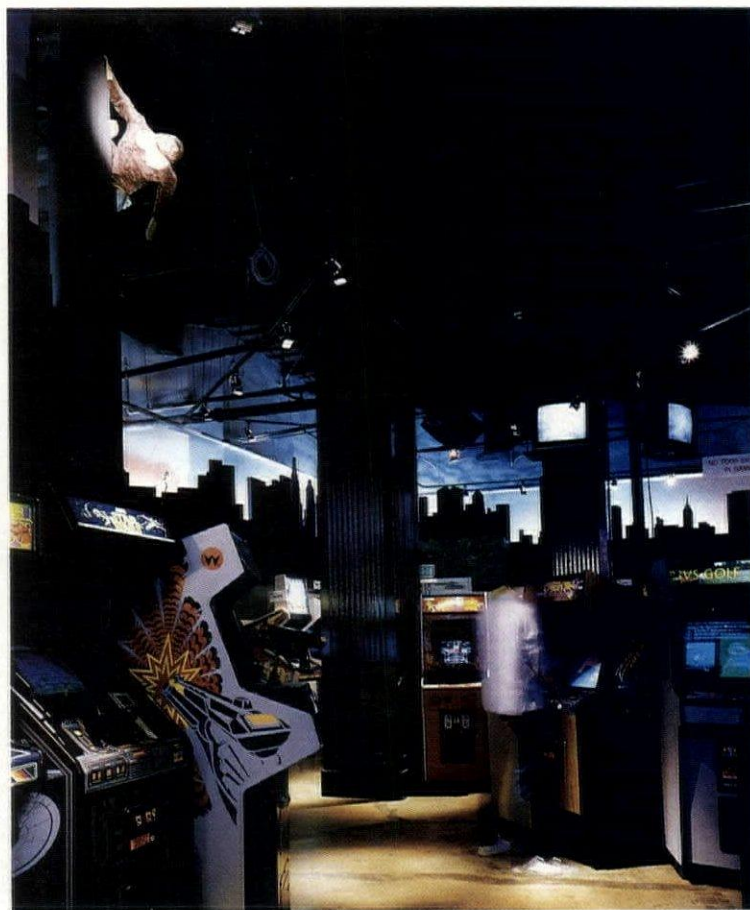
sign; SENTINEL: uplights, strip

lighting; LIGHT SOLUTIONS/

TIMES SQUARE: A-type frost

lampholders; INTEGRATED

CEILING: arcade skylight



DESIGN
FOCUS REPORT

EZ's SAN ANTONIO

PIAZZ ON
A LIMITED BUDGET

DESIGN STATEMENT

A set of design elements had to be created to fit the San Antonio neighborhood, as well as the chain's future locales. Though the site (formerly a grocery store) also includes a 9,000 square-foot bookstore, and 3,000 square feet of storage, the 3,000 square-foot EZ's had to attract families and youths who'd enjoy reasonably priced foods—hamburgers, pizza, salads—without relying on surrounding retail.

DETAILS

PROJECT:

EZ'S RESTAURANT

LOCATION:

SAN ANTONIO, TX

CLIENT:

CAPPY LAWTON

OWNER:

EZ'S ONE LIMITED

PARTNERSHIP

ARCHITECT, AND INTERIOR
AND LIGHTING DESIGNER:ALAMO ARCHITECTS, IRBY
HIGHTOWER, project manager

ELECTRICIAN:

RIVERCITY ELECTRIC/COMET
NEON SIGN CO.

PHOTOGRAPHER:

R. GREG HURSLEY, INC.

LIGHTING

MANUFACTURERS:

ABOLITE: 25-watt pendants;

LITHONIA: 75-watt wall

washers, and 75-watt

downlights; COMET NEON

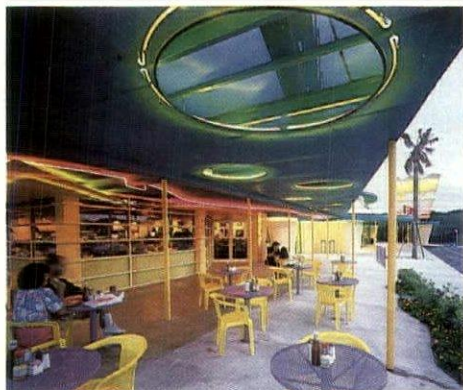
SIGN CO.: neon

Since EZ's in San Antonio, TX was to be the prototype for a future chain, Alamo Architects had to develop an easily identifiable set of characteristics that could be carried from one location to the next, while allowing for enough design flexibility to be able to match the restaurant to the local clientele and surrounding environment. This had to be done with a moderate budget.

Though this EZ's is adjacent to a bookstore, the image for this and future franchises had to be strong enough to draw customers on their own, without requiring other retail attractions around it. According to Irby Hightower, project manager, EZ's was to be a "fun-oriented destination restaurant."

The EZ's identity developed is embodied in several types of design details including: a bold, pastel palette of colors; the mixing of varied types of lighting fixtures and effects; consistently styled graphics; and an open kitchen layout, in which food is prepared in view of the customer.

The neighborhood in which the San Antonio EZ's is located has a 1950s style, and this has been incorporated as well.



"There's a '50s strip very close by that has all the elements that we used in EZ's. Five blocks away, you can find drive-ins, for example. We're always interested in doing projects that strongly relate to their neighborhoods and give them a sense of place," says Hightower.

Use of standard lighting fixtures, rather than custom, has kept costs low.

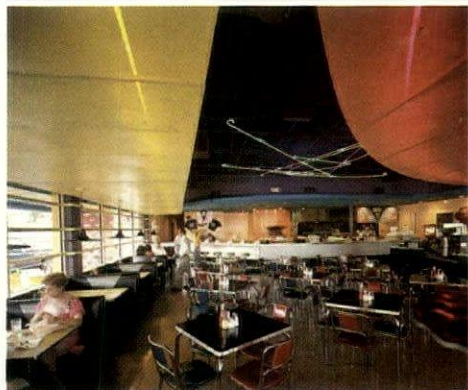
The lighting scheme is simple. Pendant fixtures hang over tables in the booths that run along the windowed wall. We kept the pendants physically low to get light over the tables and below eye level to prevent glare," Hightower says. "Recessed wall washers are used along the inside partitions."

Neon is used both inside and outside EZ's. White and blue neon suspended in an abstract pattern above the center of the restaurant provides ambient illumination. Bands of yellow and red neon run along the perimeter of the ceiling. To provide continuity, neon also runs along the perimeter of the exterior canopy, and outlines the circular, perforated metal canopy skylights.

"At EZ's we tried to do a whole level of warm, friendly lighting," Hightower says. "We don't want customers to feel like they are being hurried. We did light the kitchen more brightly—with 75-watt incandescent downlights—than the surrounding areas to emphasize the activity.

"But the areas where the people are sitting are lit with 25-watt pendants and 75-watt wall-washers. There are other ways to give 'this is not a restaurant to linger in for hours' clues in spaces besides the lighting. You can make it seem like it's a very active place through acoustics, for example. At EZ's, all the surfaces are very hard, so it tends to be a kind of loud restaurant."

—Wanda Jankowski



PENDANTS

These fixtures have an adjustable length to 32 inches, are available in a gunmetal and polished brass, chrome, or polished brass finish, and use a 300-watt halogen lamp. Murray Feiss, Bronx, NY. **Circle 30**



MURRAY FEISS PENDANTS

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The Davis Lighting Circuit Module (LCM) maintains lamp and ballast voltages, works with most existing magnetic core ballasts, and with either standard or energy-saving lamps. The system uses existing wiring and wall switches, so no retrofit or rewiring is necessary. The device allows banks of lights to be switched off and on at any time without affecting the light in other lighted areas. The LCM measures 12 inches x 7 inches x 6 inches and interfaces directly with building automation systems, light sensors, or time clocks. Davis Controls Corp., Rolling Meadows, IL. **Circle 31**



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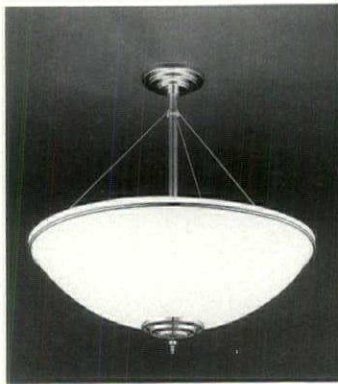
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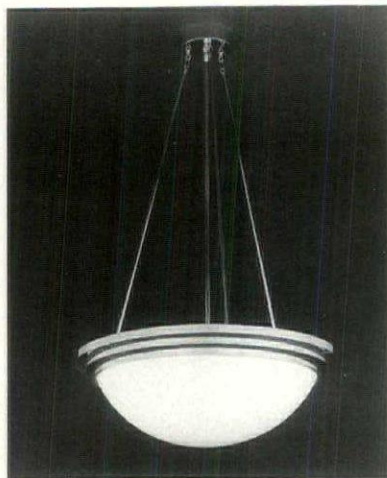
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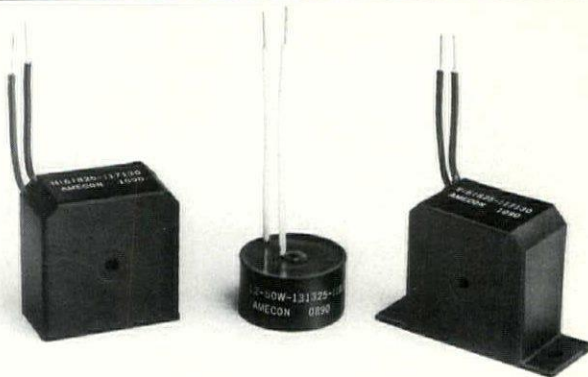
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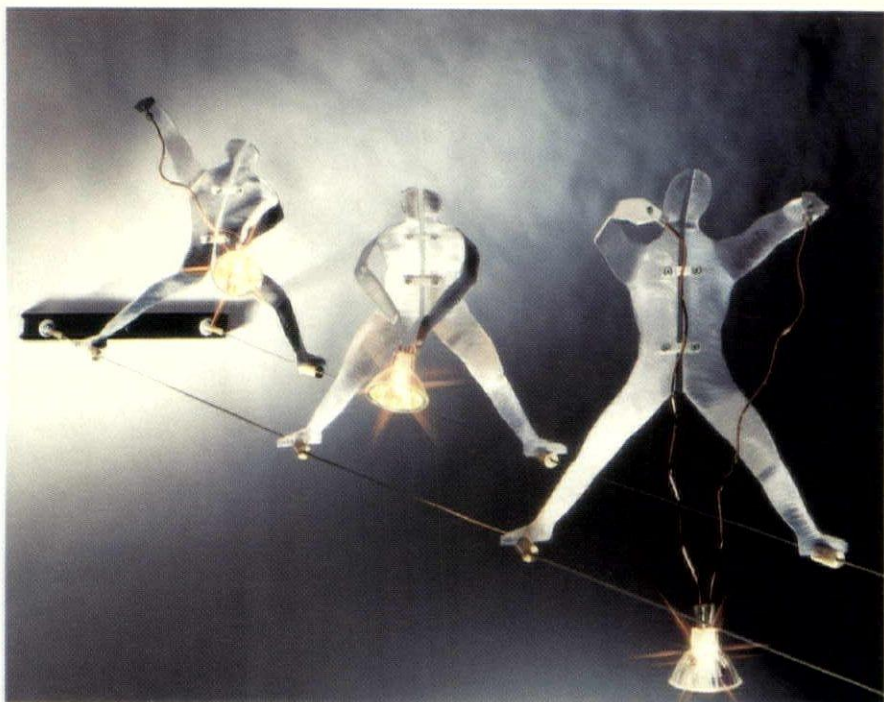
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ART AND FUNCTION

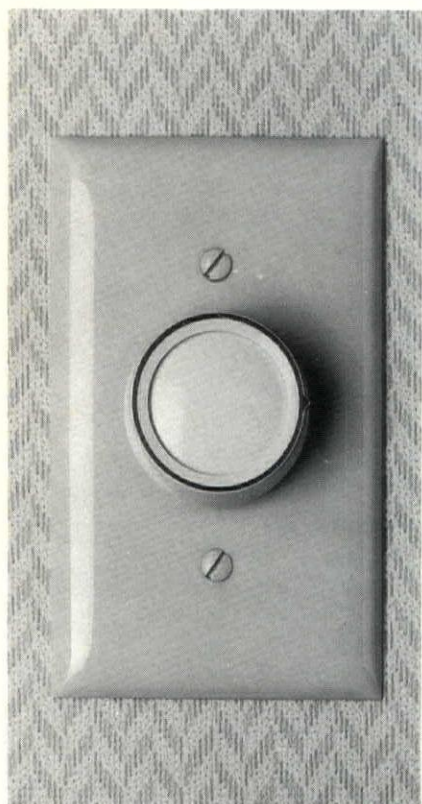
Metal Men, also known as Aluminum Allies, Conductors of Electricity, is a low-voltage lighting system that is available as a cable system (shown), wall sconce, and table light. The system includes a two-piece 25-foot cable, two wall brackets, four men, and a 500 VA transformer. Expo Design, Greenvale, NY. **Circle 34**



EXPO DESIGN METAL MEN

ROTARY DIMMERS

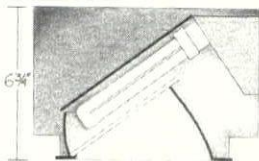
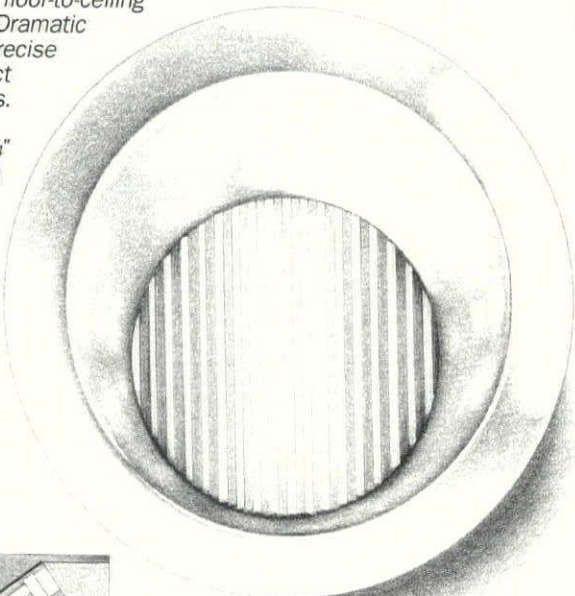
Specification grade rotary model lighting dimmers for controlling incandescent lighting to 600 watts are rated at 120V AC. The 600-watt lighting control is available in single pole or three-way models with a push on/off rotary knob for maintaining the desired lighting level. The units are used with standard toggle switch wall plates. Multi-gang, stainless steel, brass, and oversize wall plates are also available. The standard knob color is ivory, and replacement knobs are available in white, black, and ivory. Hubbell Inc., Wiring Division, Bridgeport, CT. **Circle 35**



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