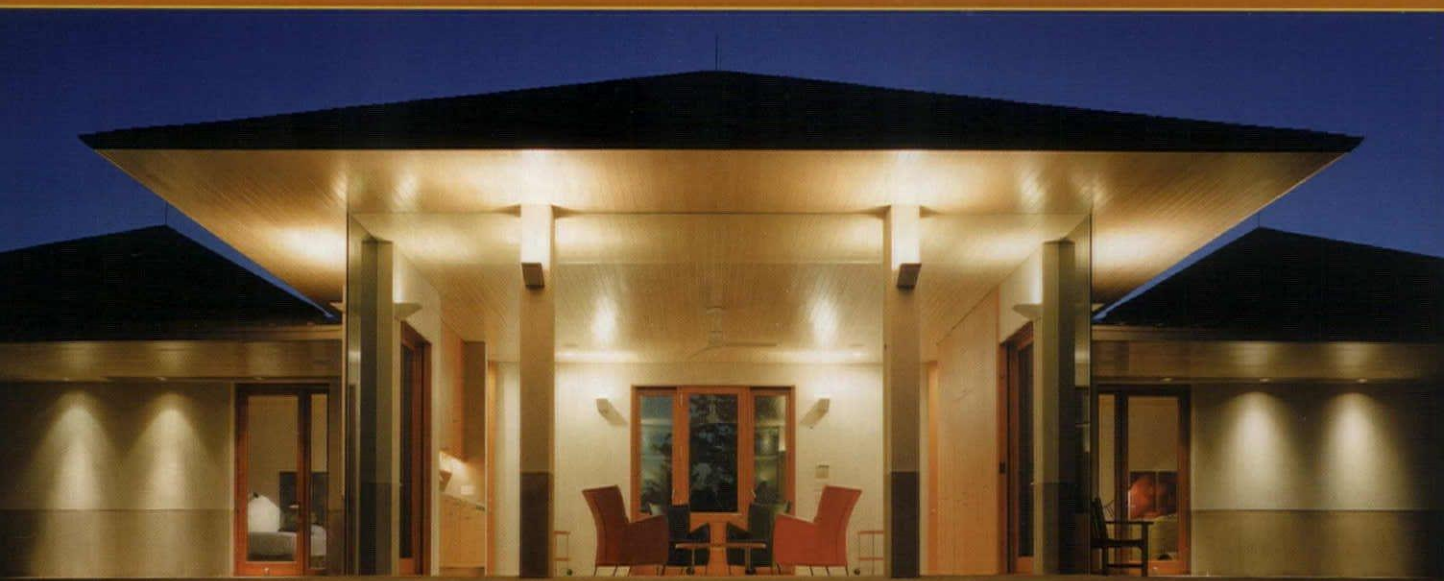


AL

architectural lighting



INSIDE: A|L RESIDENTIAL

PLUS: The 2005
Lighting Source Directory

If you think your products are pretty much the best

“Dig deeper.” At Hubbell, that’s our mantra. Because that’s how you find ways to make products better – even if they’re already the best in their class. For years, our new product development has been in full swing. And we don’t just mean adding skus to a catalog. We’re talking about real solutions. Like the new Premise Wiring iFrame™, a revolutionary relay rack which saves space while increasing product strength. There’s PulseSmart® technology, the most energy-efficient method for driving metal halide lamps, and

WIRING SYSTEMS

LIGHTING

POWER SYSTEMS

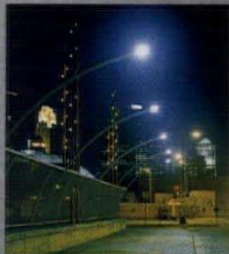


t options are staying ame, *think again.*

Prescolite® luminaires – winner of *Architecture* magazine's "ACE Award" and the "ACE.al" award from *Architectural Lighting* for exceptional product value, durability, service, and design. We could name more. Lots more. Why, just look at Progress Lighting, and you'll find 480 new products in one year alone. Products that work well, install quickly, and really last. So if you want useful innovations, keep an eye on Hubbell. We set electrical gold standards – in very high volume. hubbell.com/thinkagain

INDUSTRIAL TECHNOLOGY

ELECTRICAL PRODUCTS



In 2003, Hubbell introduced more new products than ever before across all of our operations. And in 2004, we're introducing even more. However, the distinction won't be in our pace of development, but in the features each Hubbell product contains – new and otherwise. Mindful innovation is how we make your work easier. And it's the driving force behind our growth.



584 Derby Milford Road • Orange • CT • 06477-4024 • www.hubbell.com

Circle No. 105 or www.archlighting.com/productinfo

Arts & Crafts™

Designed with the energy efficiency and optical performance of a modern luminaire, the Arts & Crafts reflects the style and warmth of the Craftsman era.



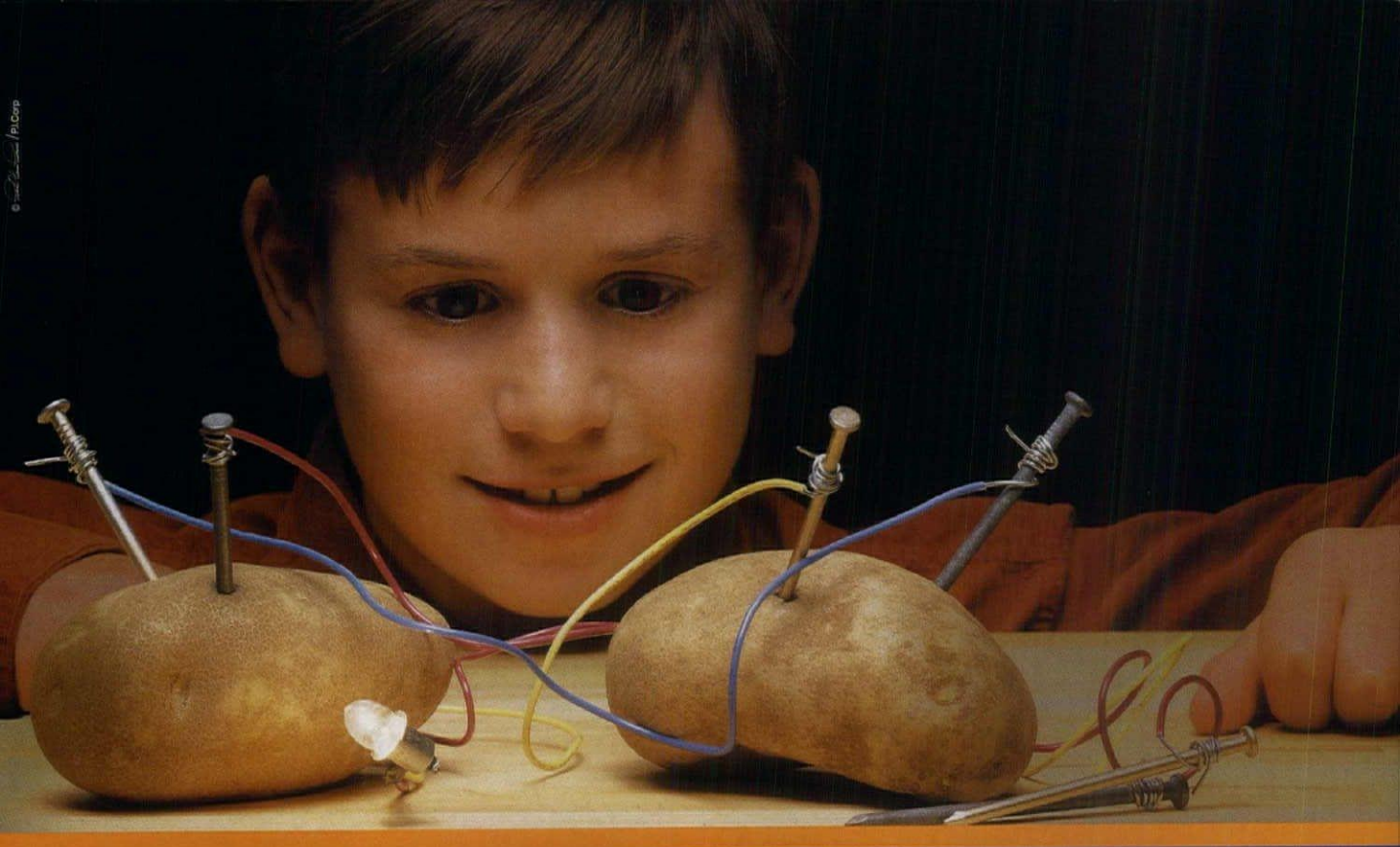
ARCHITECTURAL
AREA
LIGHTING



Hubbell Lighting, Inc.

Circle No. 34 or www.archlighting.com/pro

www.aal.net



Remember when this was all you had to know about lighting systems?

These days, when you think “lighting systems,” you think about lamps and the ballasts that drive them. Because we manufacture both components to the highest standards, our SYLVANIA system solution lamp and ballast combinations are optimized to deliver maximum energy efficiency and high light output.



SEE THE WORLD IN A NEW LIGHT **SYLVANIA**



Call 1/800-LIGHTBULB, your SYLVANIA representative, or visit www.sylvania.com.

Circle No. 38 or www.archlighting.com/productinfo

NEW... *from* USHIO

REFLEKTO™ MR-11

- > Aluminized coating
- > No light back spill
- > Reduced heat radiation to the back of the lamp
- > Flush front glass cover
- > 20W & 35W



PULSESTRIKE™ T15

- > Reduced outer jacket
- > Smaller profile fixture designs
- > Formed-body arc tube
- > Pulse start ballast technology
- > 250W, 320W, 350W & 400W



COLORLITE™

- > Medium base ED17 envelope 150W & 175W
- > Mogul base T15 envelope 250W
- > Blue, Green, Magenta & Orange



USHIO.COM
USHIO
800.838.7446

Circle No. 10 or www.archlighting.com/productinfo

AL

architectural lighting

NOV / DEC 104

VOL 18 | NO 7

EDITORIAL STAFF

EDITOR-IN-CHIEF

EMILIE W. SOMMERHOFF
esommerhoff@archlighting.com
(646) 654-5775

ART DIRECTOR

JONATHAN MARSLAND
jmarsland@vnubuspubs.com
(646) 654-4472

MANAGING EDITOR

ELIZABETH DONOFF
edonoff@archlighting.com
(646) 654-4482

CONTRIBUTING EDITORS

WANDA JANKOWSKI, ROBERT SUCH

EDITORIAL ADVISERS

JAMES BENYA, HOWARD BRANDSTON,
RENEE COOLEY, CRAIG DILOUIE,
KENNETH A. DOUGLAS, GARY STEFFY

SUPPORT

PRODUCTION

VINCE HABICK
fax (646) 654-7317
(646) 654-7238

CIRCULATION

MIA SHELTON
mshelton@vnubuspubs.com

LIST RENTAL MANAGER

JOHN LOGIUDICE
(800) 223-2194

REPRINTS

RSi Copyright
al@rsicopyright.com
(651) 582-3800

ADVERTISING SALES

NORTHEAST/INTERNATIONAL

CLIFF SMITH
NATIONAL BUSINESS DEVELOPMENT MANAGER
csmith@vnubuspubs.com
(646) 654-4478

MIDWEST/CENTRAL

ROB BROCKLEY
rbrockley@architecturemag.com
(312) 583-5505

WEST

JON HENG/PATRICIA OLAIZ HENG
patsbea@msn.com
(626) 799-3610

TEXAS

TODD TIDMORE
attidmore@yahoo.com
(512) 477-3806

SPECIAL PROJECTS, ADVERTISING

CLASSIFIED ADVERTISING
ROBYN GRANEY
rgraney@vnubuspubs.com
(646) 654-4492

CUSTOMER SERVICE

(847) 763-9050

770 Broadway, New York, NY 10003

REAL ESTATE AND DESIGN GROUP

Richard O'Connor, President
Stanley Itzkowitz, VP, Operations

Real Estate and Design Group Publications: Architectural Lighting, Architecture, Commercial Property News, Contract Hospitality Design, Kitchen & Bath Business, Multi-Housing News **Other VNU Business Publications Groups:** General and Specialty Retailing; Retail and Food Media; Retail Design; Travel, Performance and Healthcare

vnu business publications

President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Group Presidents: Robert Dowling (Film & Performing Arts); Mark Holdreith (Retail); John Kilcullen (Music & Literary); Richard O'Connor (Travel, Performance, Food Service & Real Estate/Design); Michael Parker (Marketing/Media & Arts); Vice Presidents: Joanne Wheatley (Information Marketing); Karen Palmieri (Manufacturing and Distribution)

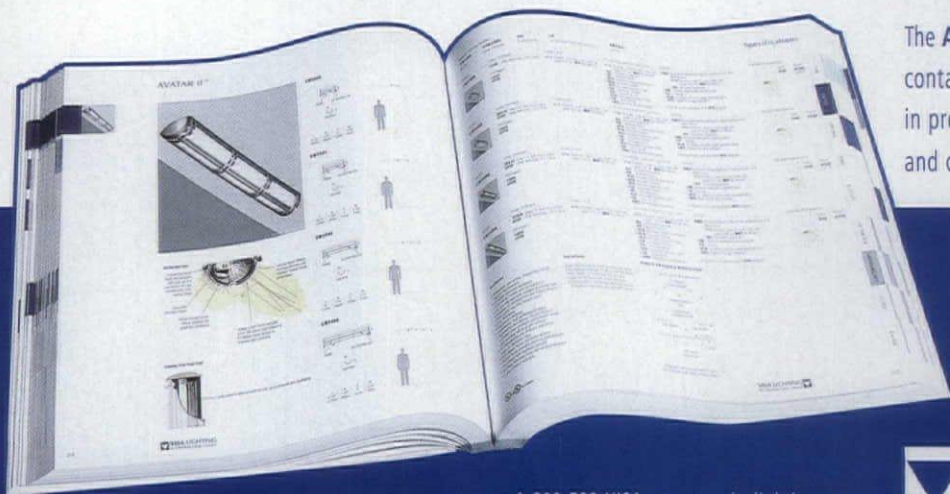
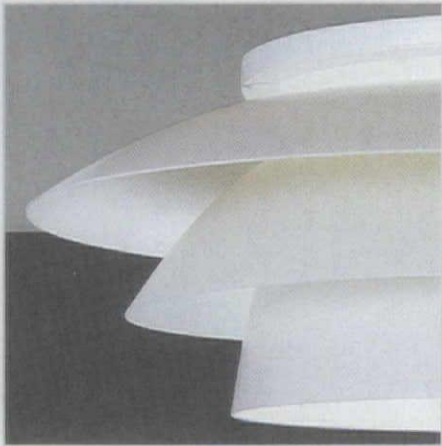
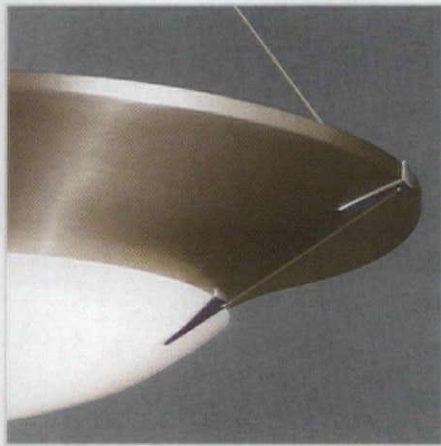
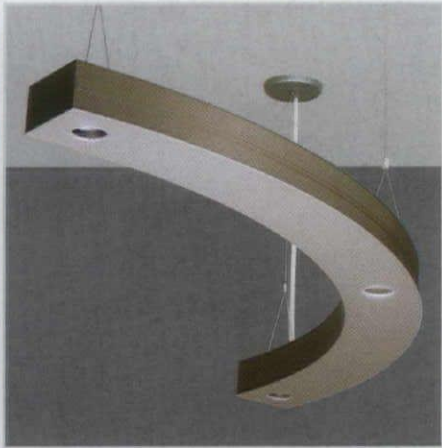
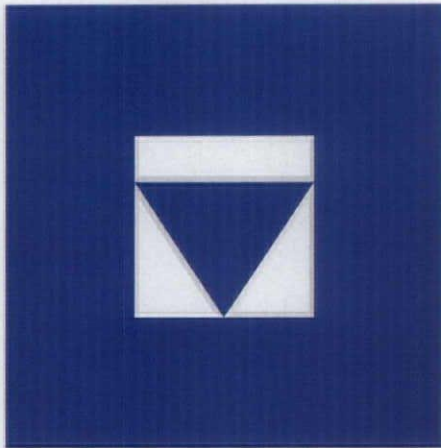
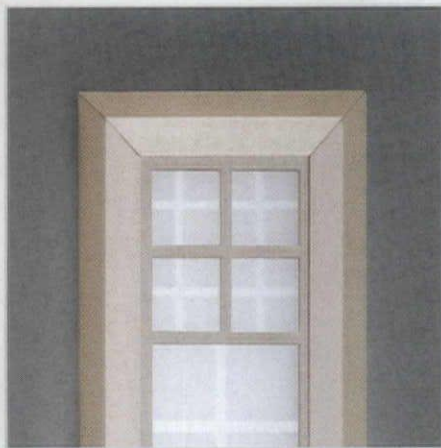
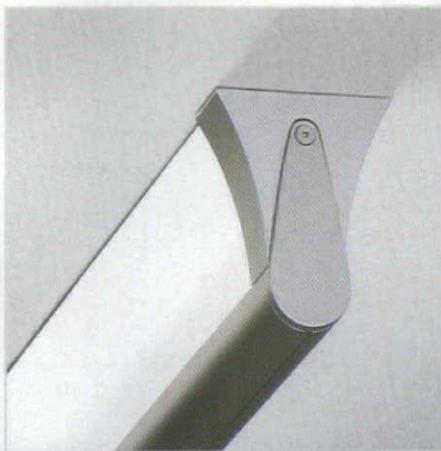
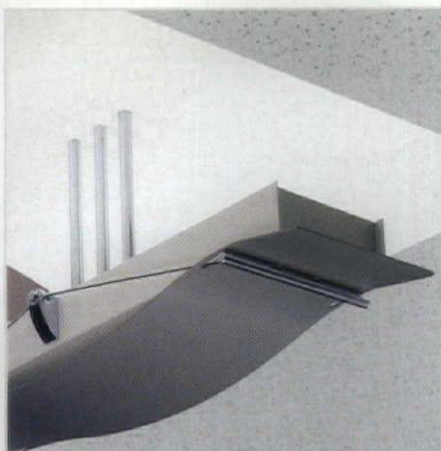
vnu business media

President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Chief Financial Officer: Joe Furey; President - VNU Expositions: Greg Farrar; President - eMedia and Information Marketing: Toni Nevitt; Senior Vice President/Human Resources: Sharon Sheer; Vice President/Business Management: Joellen Sommer; Vice President/Communications: Deborah Patton; Vice President/Licensing and Events: Howard Appelbaum

AL architectural lighting (Vol. 18, No. 7 USPS 000-846, ISSN 0894-0436) is published seven times per year (bi-monthly, except monthly in March and June) by VNU Business Media, Inc., 770 Broadway, New York, NY 10003-6595 and is distributed free of charge to individuals or firms engaged in the specification of lighting products in the US and territories. Per year, all other subscriptions in the US and territories: \$48; Canada, payable in US dollars, \$60; and foreign, \$96. Canada Post Publications Mail Agreement No. 40031729. Return undeliverable Canadian addresses to: Deutsche Post Global Mail, 4960-2 Walker Road, Windsor, ON N9A 6J3. Periodicals Postage Paid at New York, NY and additional mailing offices. Printed in the USA. For address changes, single-copy sales (\$7 in the US, \$7 + postage outside the US, payable in advance) and subscription inquiries, write to Architectural Lighting, PO Box 1061, Skokie, IL 60076-8061 or call Customer Service at (847) 647-7987, outside the US, POSTMASTER: Send changes of address to Architectural Lighting, PO Box 1061, Skokie, IL 60076-8061.

AL architectural lighting is a trademark owned exclusively by VNU Business Media, Inc. Copyright 2004 VNU Business Media, Inc. All rights reserved. Reproduction of this magazine, in whole or in part, is prohibited unless authorized by the publisher. Editorial and advertising offices: 770 Broadway, New York, NY 10003. Phone (846) 654-4500.

Copyright © 2004 by VNU Business Media, Inc. All rights reserved.



The **ALL-NEW** Visa Lighting catalog **Volume 5** contains over 2 years of development in product design, feature updates, and catalog improvements.

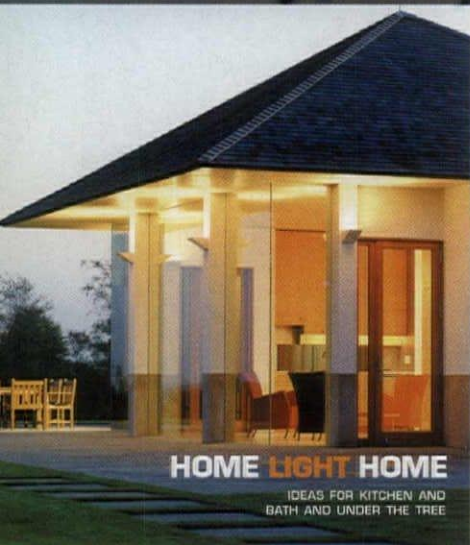
It's square.
It's filled with information.
It's yours for the asking.

 **VISA LIGHTING**
An Oldenburg Group Company

1-800-788-VISA • www.visalighting.com

Circle No. 21 or www.archlighting.com/productinfo

AL RESIDENTIAL
A SUPPLEMENT TO ARCHITECTURAL LIGHTING



9 A|L RESIDENTIAL

introducing
a supplement to
architectural lighting
that is ALL about
the home.

2005 Source Directory

71 Alphabetical Listings

89 Product Categories

- Ballasts
- Components
- Controls
- Indoor Luminaires
- Light Sources
- Outdoor Luminaires
- Specialty Fixtures
- Other

37 Ace.al Awards

100 Ad Index



INSERT]

a common steplight.
cave satin-finish pressed
s combined with copper
and silica free aluminum



 US LISTED



DESIGNER ROBERTO FIORATO



alloys make this steplight
unique. Durability achieved by
cast aluminum horizontal or
vertical louvers protecting from

everyday foot traffic. Halogen and
compact fluorescent lamp sources
available in two sizes.
WWW.PRISMALIGHTING.COM

PRISMA NORTH AMERICA [USA, CAN] +1 770 822 2115
PRISMA [I] +39 045 61 59 211
PRISMA ECLAIRAGE [F] +33 1 30 90 53 60
PRISMA LIGHTING [GB] +44 116 2700 548

PRISMA[®]
ARCHITECTURAL LIGHTING



NOCHE RESTAURANT - NEW YORK CITY
LIGHTING DESIGN BY FOCUS LIGHTING, INC. - NYC
PHOTOGRAPHY BY J.R. KRAUZA

Select Unison projects:

The Albuquerque Museum
Albuquerque, NM

Asprey store
New York, NY

California State Assembly
Sacramento, CA

The Citadel office building
Chicago, IL

Community Bible Church
San Antonio, TX

Freedom Tower
Miami, FL

Mandalay Bay Exhibit Hall
Las Vegas, NV

National Constitution Center
Philadelphia, PA

National Underground
Railway Freedom Center
Cincinnati, OH

Noche Restaurant
New York, NY

Poggio Restaurant and
Casa Madrona Hotel
Sausalito, CA

University of
Illinois - Springfield
Springfield, IL



Unison DR6 (12 circuit), Fader Station, and configurable L

Our Basics = Their Ext

With ETC Unison® architectural lighting systems
the good stuff is standard.

- ✓ Tool-free modularity, topology-free data wiring, 120/277 voltage options
- ✓ Dimmable fluorescents, incandescent, neon, cold cathod voltage, non-dims and relay loads
- ✓ Theatrical, BAS/BMS, AV systems interfacing
- ✓ Astronomical timeclock, electronic security and lockout
- ✓ Full 8-year warranty on all Unison dimmer racks, modules and fans
- ✓ ETC's acclaimed 24/7 technical and customer service

Visit www.etcconnect.com to locate an ETC representative or

AL RESIDENTIAL

A SUPPLEMENT TO ARCHITECTURAL LIGHTING



HOME LIGHT HOME

PLUS: IDEAS FOR THE KITCHEN AND
BATH AND UNDER THE TREE



22



18



18

INDUSTRY

- 03 comments
- 04 BRIEFS / Holiday Lighting and Flavin Retrospective
- 06 REPORT / Manufacturers Target Consumers

PROJECTS

- 08 Inside Out, Outside In
- 12 21st Century Craftsman
- 14 Lighting Links

PRODUCTS

- 18 Kitchen + Dining
- 20 Bath
- 22 Gift Ideas
- 24 Ad Index

COVER: At night, a guesthouse in Millbrook, New York, is illuminated inside and out with wedge-shaped fixtures that echo the geometry of the architecture.

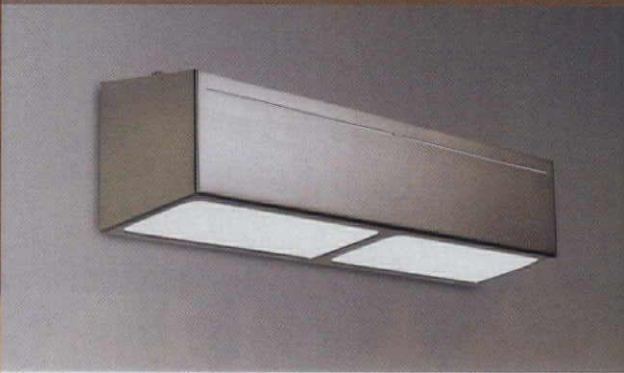
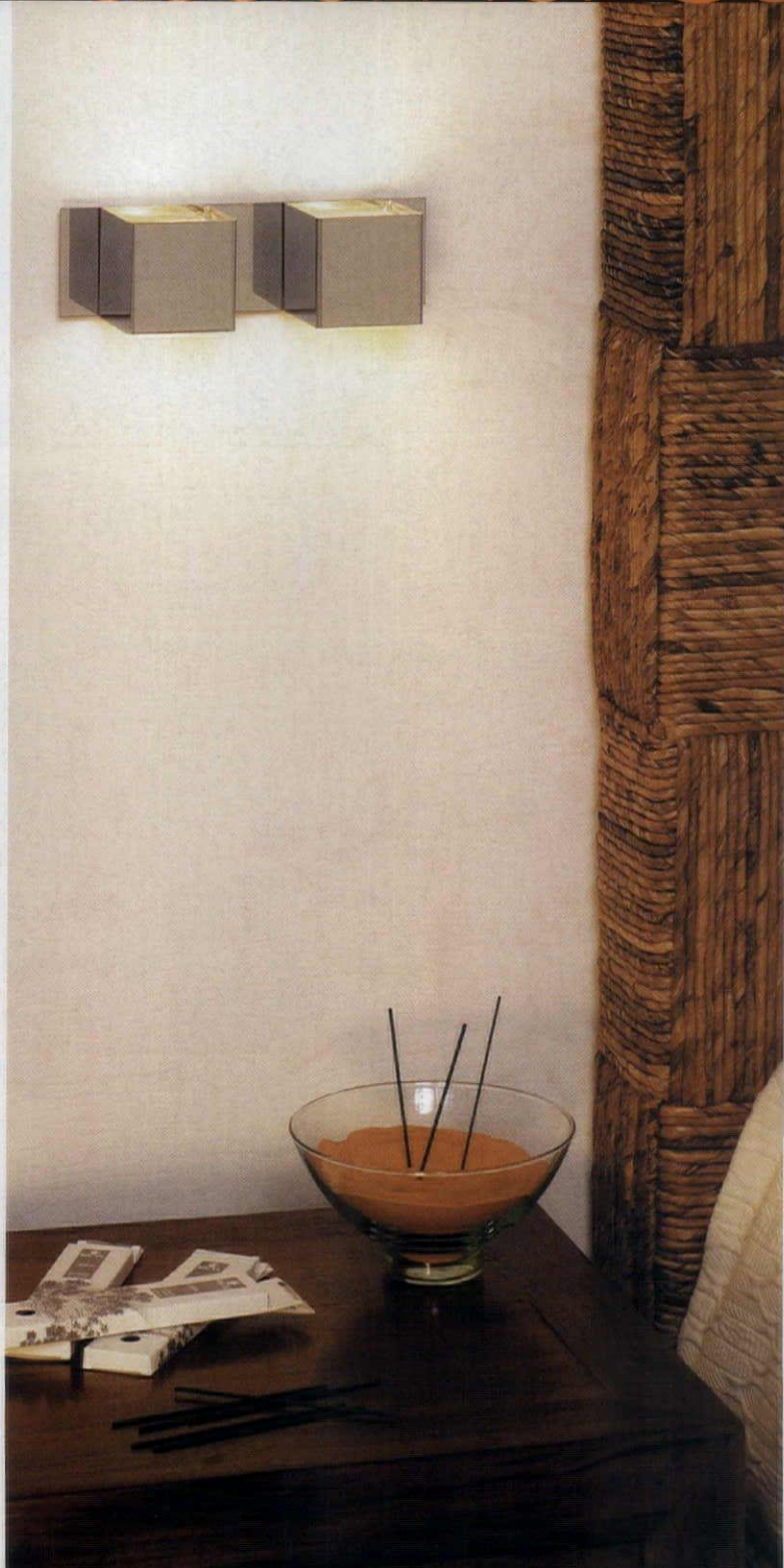
THIS PAGE: Inside, the guesthouse capitalizes on its greatest attribute, a spectacular view.



Pendants
Portables
Step Lights
Wall Sconces
Ceiling Fixtures



Passion for Style



ESTILUZ® 

ESTILUZ, INC.

235 Moonachie Road - MOONACHIE, NJ 07074

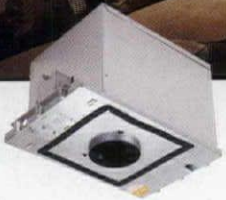
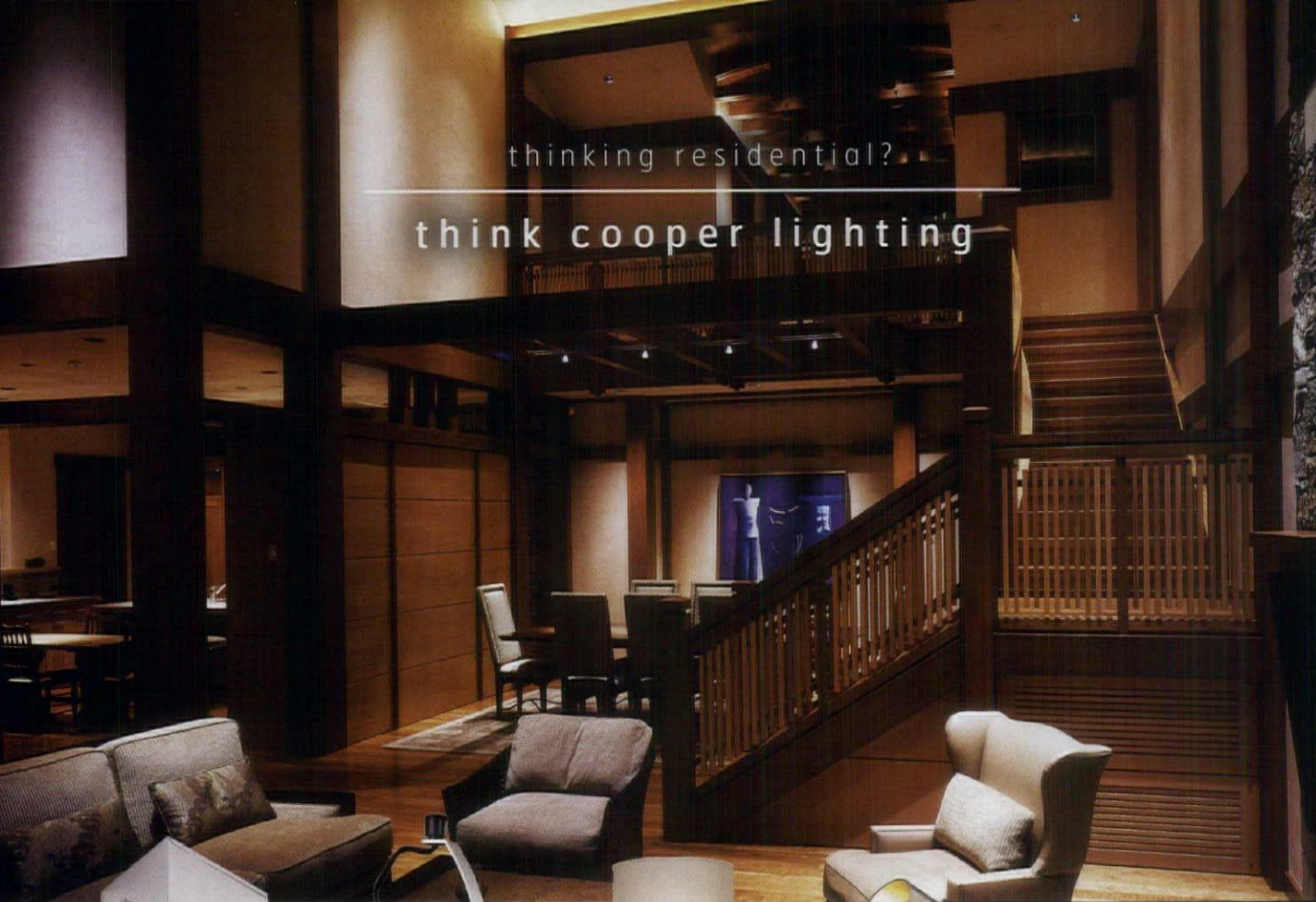
Tel. (201) 641 - 19 97 Fax (201) 641 - 20 92

E-mail: estiluzinc@estiluz.com

www.estiluz.com www.blauet.com

Circle No. 100 or www.archlighting.com/productinfo

thinking residential?
think cooper lighting



IRIS P3MR



Halo LINEA LV306



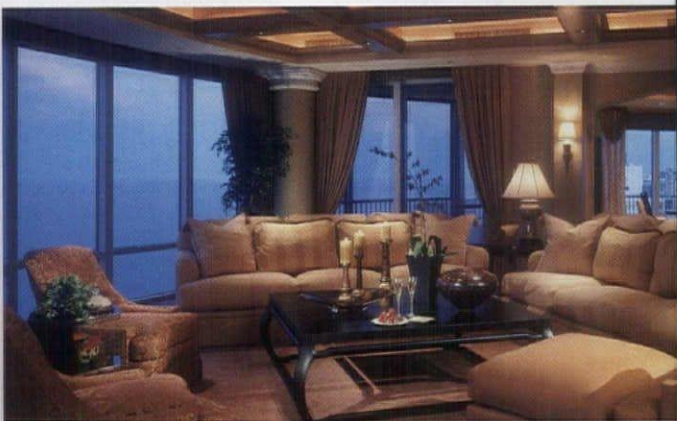
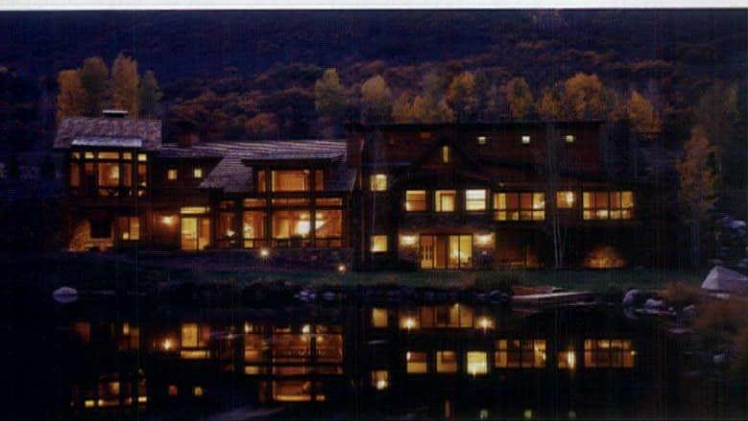
Shaper 661-PD



Lumiere Cambria 203



Halo 30SBAT Airtite™ Super



Halo Airtite™ products meet all applicable restricted air flow requirements of ASTM-E283.

Circle No. 78 or www.archlighting.com/productinfo

COOPER Lighting
www.cooperlighting.com

At Home with Lighting



IN NOVEMBER I BOUGHT A HOUSE AND, A|L READERS WILL BE HAPPY TO NOTE, THE first thing I noticed was the lighting—primarily, how bad it is: uncomfortably dark in some rooms, flooded with fluorescent in others. And the fixtures ... let's just say vintage, but not in a haute couture way. Clearly, the matter of lighting, both aesthetically and functionally, had not occurred to the previous owners, though they had meticulously cared for everything else.

I recently took an informal poll, asking non-designers whether they had ever considered the lighting in their homes (which in most cases critically needed considering). My father's response:

"Why, what's wrong with it?" My stepmother, on the other hand, said, "Yes, I hate it, but it has to be redone as part of a larger project." I'll acknowledge a draw. But my point—that lighting gets the short end in residential design—was driven home when a well-known designer admitted that his brother, for whose addition he had developed a thoughtful lighting plan, was shocked at the process and the cost, even though "money was no object." Ultimately, the brother ignored the plans in favor of off-the-shelf downlights. As this designer said, "He has no idea what I do." For the average homeowner, lighting is not a primary concern; its value does not register—even with an expensive renovation, even when your brother is a leading practitioner in the field.

Granted, it is an added expense, on top of others that may seem more pressing. But even for those that can afford it, the sincere value of architectural lighting, unlike flooring or bath fixtures, must be explained. Says architect John Murphey, whose design for a high-end guesthouse appears on page 10-S of our residential supplement, "The architect has to bring lighting to the attention of residential clients; otherwise they don't think of it." For the bulk of home renovations and new builds, which generally don't have a lighting consultant or even an architect, lighting as an aesthetic feature will very often be overlooked.

According to a 2004 third-party analysis of A|L's circulation, 68 percent of the magazine's readers do residential work, the second largest category after offices (81 percent), and topping retail (53 percent). Quality lighting is happening in the residential arena, but my informal poll tells me, it could be happening more, much more. This fact is not lost on manufacturers, who in the last few years have stepped up advertising campaigns targeted at this market. "Lighting Manufacturers Send It Home" (page 6-S) looks at the recent spike in consumer print and television ads for lighting-related products. In short, the reason behind this enunciated message is there are more products to sell; homeowners are spending money on renovations; and most importantly, thanks to the numerous home-improvement TV programs and nesting magazines, people appreciate designed environments and the details that create them.

At the IALD's 35th anniversary celebration in October, two panels—one of top designers and another of established manufacturers—tackled the issues and general questions on the table for the profession today, from licensure to the pros and cons of design technology. But the most resonate comment came from an audience member, who summarized what the profession should be thinking about: the end user. Typically, discussions surrounding this mythical figure have focused on owners, facilities managers, and occupants of large and small commercial, institutional, and mixed-use spaces, since this constitutes much of the built square footage in the United States. But "end-user" should also refer to the homeowner, because, while we may not own, operate, or work in one of those buildings, most of us have a home. The residential client has immense buying potential, but needs to be convinced. Campaigns like the Philips "Sense and Simplicity" promotion will help, but these ultimately serve the interest of one company. The industry needs its own "Got Milk" program, contributed to by manufacturers and designers alike and targeted at the average consumer. It should be managed by a neutral trade organization, whose sole purpose is to deliver the message that quality lighting is important. When the residents occupying the estimated 121 million housing units in the United States demand and get quality lighting, that will be in everyone's interest.

Got light?

EMILIE W. SOMMERHOFF
EDITOR-IN-CHIEF

EDITORIAL STAFF

EDITOR-IN-CHIEF

EMILIE W. SOMMERHOFF
esommerhoff@archlighting.com
(646) 654-5775

ART DIRECTOR

JONATHAN MARSLAND
jmarsland@vnews.com
(646) 654-4472

MANAGING EDITOR

ELIZABETH DONOFF
edonoff@archlighting.com
(646) 654-4482

CONTRIBUTING EDITORS

WANDA JANKOWSKI, ROBERT SUCH

PUBLISHER

GARY GYSS
ggyss@vnews.com
(646) 654-5756

PRODUCTION

VINCE HABICK
fax (646) 654-7317
(646) 654-7238

LIST RENTAL MANAGER

JOHN LOGIUDICE
(800) 223-2194

ADVERTISING SALES

NORTHEAST/INTERNATIONAL

CLIFF SMITH
NATIONAL BUSINESS
DEVELOPMENT MANAGER
csmith@vnews.com
(646) 654-4478

MIDWEST/CENTRAL

ROB BROCKLEY
rbrockley@architecturemag.com
(312) 583-5505

WEST

JON HENG
PATRICIA OLAIZ HENG
patsbea@msn.com
(626) 799-3610

TEXAS

TODD TIDMORE
attidmore@yahoo.com
(512) 477-3806

SPECIAL PROJECTS, ADVERTISING CLASSIFIED ADVERTISING

ROBYN GRANEY
rgraney@vnews.com
(646) 654-4492

CUSTOMER SERVICE

(847) 763-9050

SEASON OF LIGHTS

From Christmas lights to Chanukah candles, the holidays are upon us. Light is a key element in this season of festive window displays, public adornment, and moments of quiet reflection. A trio of lighting installations here and across the pond has caught our attention for their themes, innovative technologies, and design concepts.

SAKS FIFTH AVENUE SNOWFLAKE SPECTACLE

Adding to the tradition of their already famous Christmas windows, the department store Saks Fifth Avenue has partnered with Philips Lighting to create a high-tech snowflake spectacle—a sound and light show at the store's flagship Fifth Avenue location. The display was engineered and specified by New York City-based lighting design firm Focus Lighting in conjunction with lighting vendor American Christmas. Decorating the entire west-facing façade, 50 giant, fully programmable snowflakes (14 of the flakes are 20 feet high; 36 are 8 feet high) are illuminated by 72,000 Philips LEDs and choreographed to a modern rendition of the song "Carol of the Bells." The two-minute show with over 450 different cues, rivaling that of a Broadway show, will run every half-hour after dark throughout the holidays.



The snowflake motif for the show, inspired by Wilson Bentley's photographs of the 1920s in which he discovered that no two snowflakes are the same, utilizes 13,000 feet of cable, 1,500 connectors, 720 LED dimmers, 8,000 feet of steel, 15 multicolor changing uplights, and 40 strobe lights. The spectacle took many sleepless nights to program (in part to avoid the New York City traffic), and hours of pre-production to create the snowflakes and organize the technology behind the event. LEDs were chosen for their light intensity, ease of maintenance, limited heat transference, low-energy consumption, and ability to be used for outdoor applications.

"We wanted something traffic-stopping," says Focus Lighting's principal Paul Gregory. "People in New York expect the best; we wanted to create the quality and excitement of a Broadway show in the middle of Manhattan. It was important that people walk away with a lasting memory." And so they shall for at least the next four years.

UNICEF'S SNOWFLAKE OF HOPE AND PEACE

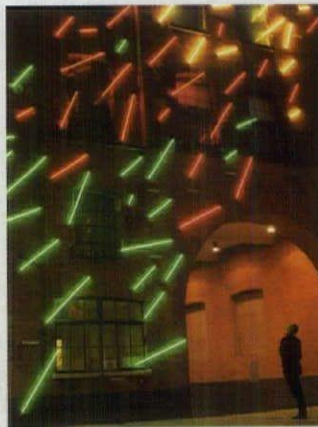
A few blocks north at 57th Street and Fifth Avenue, a new Unicef snowflake is gracing the intersection. Noted lighting artist Ingo Maurer was invited by the United States Fund for Unicef to create a new snowflake to replace the existing one, first installed in 1984, comprised of what now seems ancient technology: a 20-foot steel frame, gold tinsel, and hundreds of 11W bulbs. In 2002, the snowflake was dedicated to Unicef by the Stonbely Family Foundation, as a symbol of hope and peace for children at risk around the world.



The new snowflake is an outdoor crystal chandelier, measuring 14 1/2 feet high by 17 feet wide. The 12-arm sculpture is fabricated out of stainless steel, light (445 high-performance LEDs and 12 CDM spotlights), and more than 12,000 sparkling crystals, donated by Baccarat. Suspended 75 feet over the street from cables attached to each of the buildings on the four corners, the snowflake will aid Unicef in its fundraising efforts, through events and miniature crystal snowflake replicas sold by Baccarat.

EVERGREEN ABSTRACTION IN LONDON

In a different take on the presentation of a holiday lighting scheme, London-based Coin Street Community Builders, owners of Oxo Tower Wharf, commissioned artist Simon Corder to create a piece for the wall of its Bargehouse in London's South Bank. Entitled *Bough 1*, the installation recalls "the tradition common to many cultures of taking evergreens into the home in midwinter," notes a press release. The 55-foot-high light sculpture, comprised of green, red, and yellow fluorescent tubes was unveiled in conjunction with the Lord Mayor's Parade firework display in November. The piece is visible from the riverside walkway along the Thames and Waterloo Bridge. Although commissioned for the holiday the installation will remain intact after the holiday season. **AJL**



IALD in the News

The IALD's 35th anniversary celebration, in New York on October 14, was an appropriate bash for a community that—everyone seemed to agree—has a "bright" future. With much to be proud of in its three and a half decades, the association is in the prime of life. But, it was also admitted, there are several challenges ahead. Issues discussed by a panel of designers included the impact of technology and tips for rookies, but the topic of licensure and the NCQLP designa-

tion "LC" seemed to incite the most passionate response. Lighting designer David Mintz noted, "Anyone with a modicum of experience can become an LC; we need licensing to distinguish trained designers from distributors and manufacturers." On the other hand, Paul Marantz wryly pointed out, people who are licensed to drive cars are not necessarily good drivers. A second panel, with lighting manufacturers, was held in the afternoon. Appropriate to the industry's effort to coordinate with other segments of

the design profession, a cocktail party followed at the Center for Architecture.

The 35th anniversary was also an opportunity to name a recent addition to the IALD College of Fellows: Naomi Miller of Troy New York. The IALD has also announced the election of five new members to the 2005 Board of Directors and two new membership committee members.

For further coverage of the anniversary celebration and the list of new board members, visit the Briefs section at www.archlighting.com. **AJL**

DAN FLAVIN RETROSPECTIVE

Many wonder how splashes of paint and fluorescent tubes can be considered of creative substance. But armed with a bit of information, viewers visiting modern art exhibitions can be engaged by seeing something new. Such is the case with the current retrospective of Dan Flavin's work at the National Gallery in Washington, D.C., organized in collaboration with the Dia Art Foundation. The exhibition, which runs through January 9, 2005, is well worth the visit for established and new devotees of art.

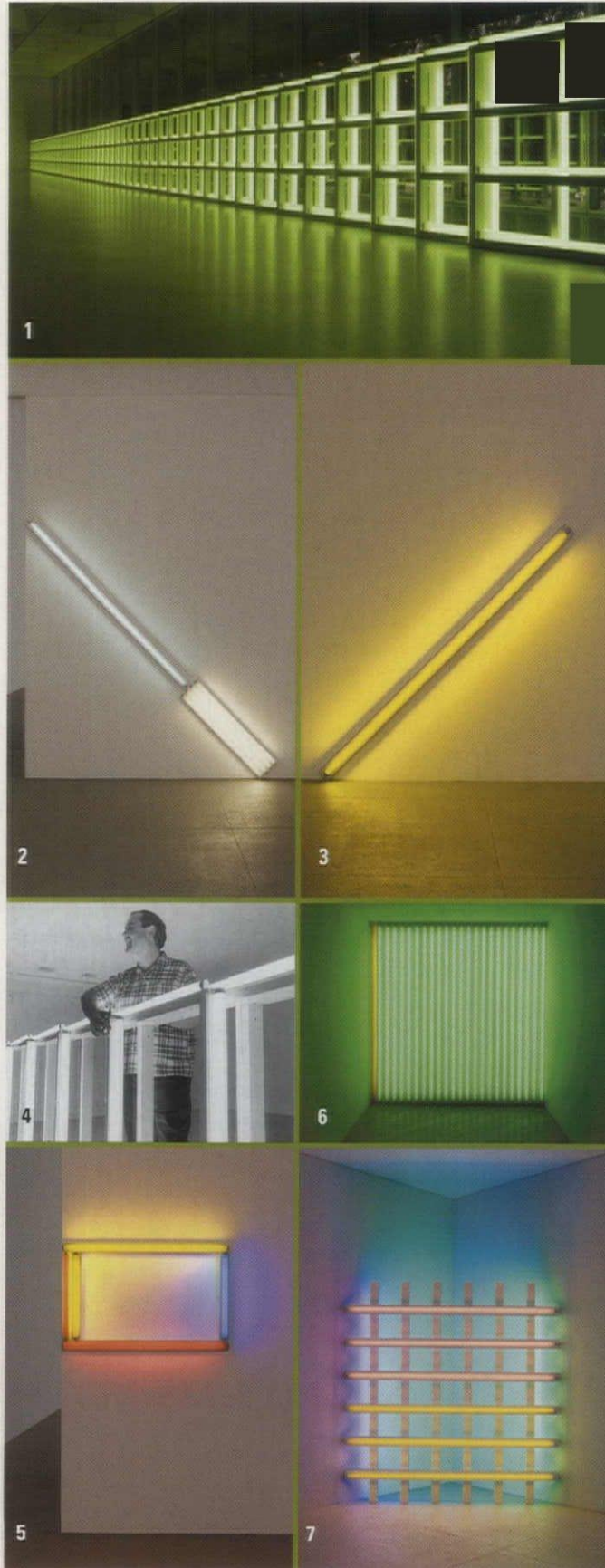
Flavin (1933-1996) first emerged on the art scene in the 1960s against a backdrop of artistic explorations in abstraction and minimalism (although he never favored this term to describe his work). Like his contemporaries, Sol Lewitt, Donald Judd, and Frank Stella, Flavin sought to challenge established artistic conventions and condense art to its purest essentials of form and materials, making use of everyday items easily found and available in multiples. He limited his material palette to commercially available fluorescent tubes in standard lengths (2, 4, 6, and 8 feet) and colors (blue, green, yellow, pink, ultraviolet, red and four kinds of white). While it might not seem novel today, Flavin's use of electric light as an artistic medium was revolutionary. While he employed both incandescent bulbs and fluorescent tubes in his early pieces, by 1963 he was working with fluorescent light exclusively.

Flavin was intrigued by the quality of light fluorescent tubes produced—the secondary effect of the phosphorescent compound inside the glass tube mixing with an electric charge, and the subsequent creation of phosphors. This “glow” was the perfect medium for Flavin, whose work is about understanding space through light and color. Space is marked with fluorescent tubes, and the wash of light on the surrounding vertical and horizontal surfaces. “Objects” are carefully installed at the corners of wall, ceiling, and floor planes, articulating the edges, while the “installations” are placed between these planar surfaces and emphasize the interstitial space. The use of fluorescent tubes creates an illusion of height and width, making the galleries appear larger than they are, extending the viewer's sense of physical space outward and beyond. The curators have carefully positioned the pieces so that there is a sense of visual continuity as pieces are viewed between adjacent galleries.

Toward the end of the exhibit is one of the most dynamic moments: here, curators have brilliantly used the irregular shaped galleries to best effect, showcasing three different Flavin pieces, and in effect, creating a fourth piece as the spaces interact and collide with one another. Owing to the human eye's response to color, the combination of the pieces—which use green, yellow, and white light sources—dynamically change depending on which color the viewer has just seen. White surfaces seem to turn pink, and green turns to blue. The experience of the space is reminiscent of a Turrell ganzfeld piece, where the viewer's complete sense of space and scale is altered through the ephemeral quality of light.

Flavin's work highlights the juxtaposition of concrete and abstract, ordinary and unusual. His work interacts with the architectural surroundings and becomes what Flavin referred to as “situational.” His strict use of specific lamp lengths and colors creates a unique visual language that eliminates the boundaries between light, color and space, leaving a rich legacy for art, architecture and architectural lighting. **ELIZABETH DONOFF**

(1) *Untitled (to you, Heiner, with admiration and affection)*, 1973; (2) *Alternate diagonals of March 2, 1964 (to Don Judd)*; (3) *The diagonal of May 25, 1963 (to Constantin Brancusi)*; (4) *Dan Flavin at the Dawn Gallery*, New York, 1967; (5) *A primary picture*, 1964; (6) *Untitled (to Jan and Ron Greenberg)*, 1972-1973; (7) *Untitled (in honor of Harold Joachim) 3*, 1977. All images courtesy of the National Gallery, Washington, D.C.



LIGHTING MANUFACTURERS SEND IT HOME

EMILIE W. SOMMERHOFF

Attention consumers: The lighting in your home could be better. This is the message delivered through several consumer-targeted ad campaigns recently launched by manufacturers of lighting and lighting-related equipment, including Philips, Leviton, Lutron, and Sea Gull. Even without lighting on the brain, it is hard to miss this marketing trend.

The Philips advertising program, which encourages readers to "see what's possible with Philips Lighting," is currently running in magazines like *Real Simple* and *Dwell*, as well as on major television networks and cable channels. Leviton's "Finishing Touch" print ads for the Decora line of wiring devices are appearing in *Better Homes and Gardens* publications and *House Beautiful*, and will ultimately reach more than 2 million people, according to the company. A two-page spread in a recent issue of *Dwell* featuring Lutron's Sivoia QED control system warns consumers to protect their homes from damaging sunlight by "integrating electric and natural light into a convenient one-touch control." Another Lutron ad in *Oprah Home* explains that dimming can be both "practical and beautiful."

Why bother advertising in someone else's magazine when you can publish

your own. Sea Gull launched its "Bring It Home" publication last June. Featuring trends and tips for home lighting, the magazine will reach consumers at partnering showrooms across the country. Leviton also puts out a quarterly publication, through the Leviton Institute, with content directed at the consumer. Even furniture retailers are jumping on the bandwagon: Design Within Reach recently hosted an event at its Brooklyn, New York, store on designing with light, covering topics like how to fight winter darkness or make a small apartment look bigger.

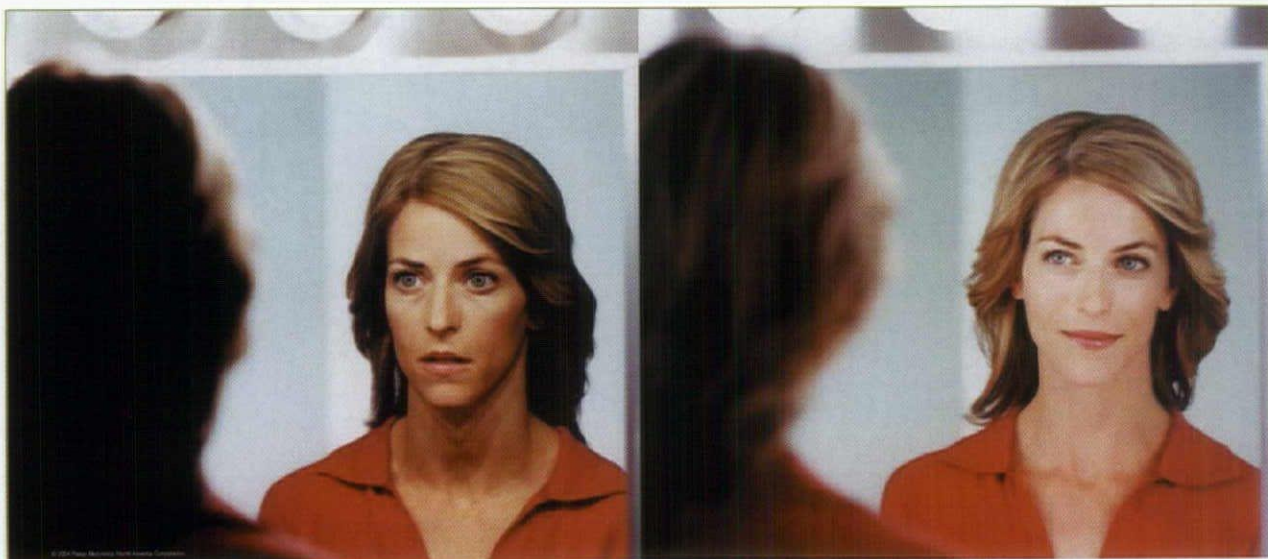
This marks a noteworthy shift in the traditional approach to marketing lighting products to the homeowner—which was, basically, no approach. "Lighting," says Steve Goldmacher, director of corporate communications for Philips, "has historically been one of the least advertised categories for consumer use." This year, however, the Philips Lighting division's advertising commitment has tripled. "In the last few years, we were looking at \$3 to \$5 million in any given year. This year it will be \$15 million." The ads, which are one page or a two-page spread, are part of the larger "Sense and Simplicity" campaign initiated when the company realigned its business worldwide. It is also

interesting that, while a portion of this will be spent on schedules in trade books, Goldmacher says that amount is not slated to change much over previous years. The expanded budget will primarily be spent communicating with consumers.

Philips is not alone. Though he would not give a dollar amount, Jay Sherman, director of marketing for Leviton's residential products division, noted that the company had "definitely" increased its consumer advertising in the last few years. "Traditionally Leviton's ads targeted professionals—builders, architects, electrical contractors," he says. "What we have done with this program is target special interest publications." The current Decora campaign is a follow-up to Leviton's "Decorators Talk Decora" program launched in 2001, which Sherman says began the company's communication with the homeowner.

DUMBED DOWN? HARDLY

In addition to expanding their ad campaigns, manufacturers are delivering surprisingly complex messages, broaching topics that could be chapter headings in a lighting design manual. Lutron's Sivoia QED ad speaks to an issue that is relatively new even to the design



Maybe you're not getting older. Maybe you need new lighting.

The wrong lighting can make anyone appear older. The right lighting can make skin tones and color look natural and healthy. Philips lightbulbs can help you to see things as they should be — like the Natural Light globes used here. Their light is more like natural daylight. It's not your age, maybe you need new lighting. See what's possible with Philips Lighting. Available at The Home Depot. www.philips.com



PHILIPS
sense and simplicity

community: the integration of daylight and electric light. The Lutron ad in *Oprah Home* explains to readers that dimming actually extends lamp life. The Philips taglines—for example, “Maybe you’re not getting older. Maybe you need new lighting”—alert consumers to the issue and effects of color rendition. An interactive presentation on the company’s website explains the difference between ambient, task, and decorative lighting layers, walking the site visitor through lighting design ideas (including both lamps and fixture types) for various residential spaces. “We are trying to teach people that this isn’t the same old incandescent light bulb; there are alternatives to do things better,” says Goldmacher. “We have over 350 types of bulbs at Home Depot, but most people only think of one or two.”

Certainly, part of the manufacturers’ agenda is to grab and hold the attention of the consumer, which a straight plug for lamps and switches alone is not likely to do. “If I start talking to you about light bulbs, your eyes will glaze over in 30 seconds, but if I ask you about the lighting problems in your house, you might talk for two hours,” says Goldmacher. “The idea was if we look at the solutions to those problems, as opposed to the bulbs

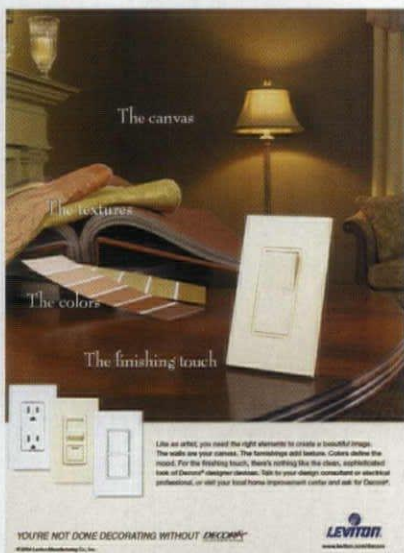
themselves, people would be more interested.” Other aspects of the company’s campaign could make potential buyers downright starry-eyed: Philips has partnered with Stephen Saint-Onge, a designer featured on the TLC series “While You Were Out,” to help engage and educate the consumer. Saint-Onge, through in-person clinics at venues like Home Depot, as well as makeovers and how-to articles on the Philips website, is spreading the design word, including a “How to Design with Light” campaign.

Moreover, with expanded product offerings, more clarification is needed. It takes time to understand the difference between 350 lamps, or slide versus pre-programmed dimmers. “Lighting controls have seen changes in terms of function and aesthetic,” says Sherman. “There is a wider range of styles and controls. The functionality has also changed, with the preset products. Not everyone is aware that those options exist.”

Consumers must also be given credit for their growing capacity to appreciate the message, which is in part due to the barrage of home-improvement programs and design-related content and magazines for the layman. “Clients are much more hands on and more informed,” says Saint-Onge. “They are seeing magazines and TV shows, and learning more about the products that are out there. They may not know immediately how it will all come together in their own house, but they definitely have more visuals to inspire them.” This, combined with record activity in the residential real estate market, bodes well for all companies with a stake in the home renovation process. According to the National Association of Realtors’ data for October 2004, sales of existing single-family homes held steady at 6.75 million units, setting a pace that the association says is the fourth highest on record. And it is known, according to Sherman, that within six months of an existing home switching hands, the new owner will make a number of cosmetic changes. With the activity and interest level in place, the challenge becomes convincing homeowners to incorporate lighting updates into their renovation plans.

Advertising campaigns are intended first and foremost to make money for the company in question; secondarily, however, they educate the general populous about a topic that has lingered in the murk of daily life. Creating awareness around this subject will benefit all parties involved in the lighting arena, both manufacturers and designers. Most manufacturers will not have the inclination or the budget to address the consumer. Tapping this segment requires having the right distribution channels in place, a very complex process, says William Schoenfisch, whose company Schoenfisch Incorporated has represented lighting manufacturers for 37 years, and currently has 25 companies in its stable—none of which market to the consumer. “They need to consider whether they will use the Internet, catalogues, big-box retailers, mom-and-pop shops, or furniture showrooms,” he says. “They have all of these choices to rationalize.” Advertising in consumer publications is also a significant financial commitment. Nevertheless, manufacturers peripheral to the trend still stand to benefit from the residual effects of an increased awareness.

Lighting-centric designers and architects could experience a similar side-effect, and those that have not thought much about this medium may find it entering conversations with the client more frequently, or so manufacturers targeting this segment hope. Particularly with residential design—in which the owner is also typically the end-user, and therefore tends to be very involved in the design process—reaching the consumer is equivalent to reaching the architect/interior designer. “We recognize that people tear ads and photos from publications to show their architects and builders the look and feel they want,” says Sherman. “We see the consumer as the ultimate specifier, working in partnership with the professional.” If these campaigns have the desired effect, it may well be the consumer and lighting manufacturer that ultimately partner to educate the design industry. ■

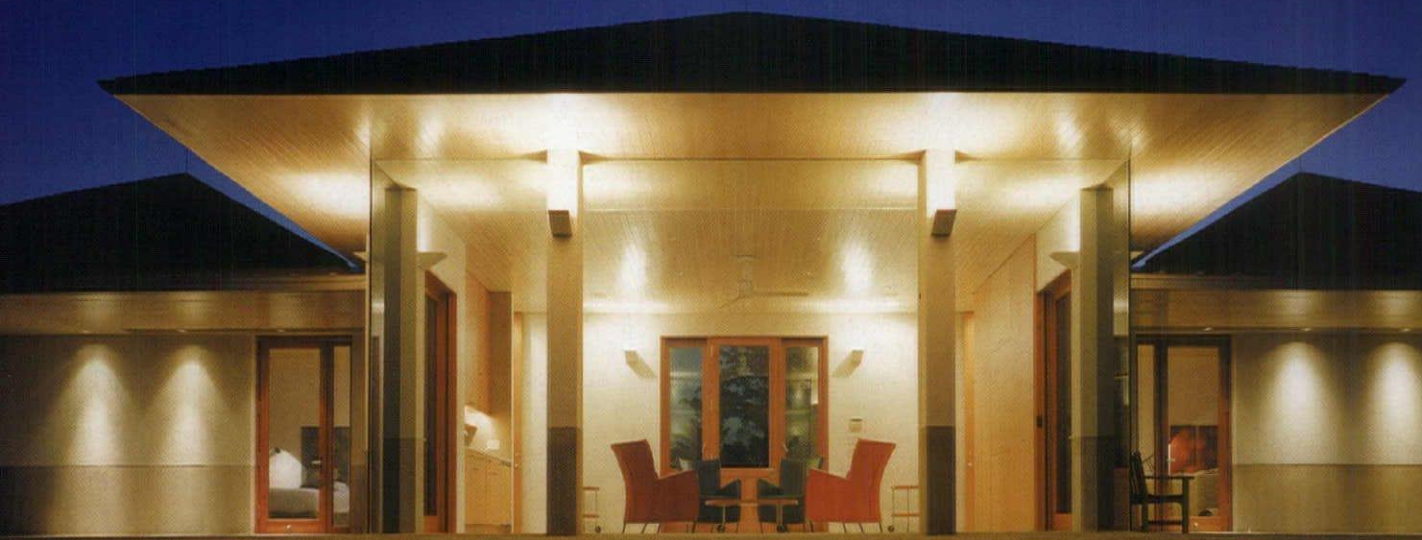


Two advertising campaigns that have recently made it to the consumer market: “See what’s possible with Philips Lighting” (facing page); and Leviton’s “The Finishing Touch” (above).

THE LARGER CAUSE

This is the point at which designers should perk up. Admittedly, these





Inside Out, Outside In

Transparency and clever detailing create a guesthouse in New York State that takes in the outside by day and opens up the inside by night.



"This project was primarily about view," says architect John Murphey, who describes the New York State guesthouse as a "proscenium, or stage for living, thrust into a naturally formed 360-degree theater." An east-facing 20-foot-wide window wall brings the magnificent view inside during the day (above). The wood-slat ceiling continues outside, further dissolving the barrier between interior/ exterior. Wedge-shaped uplights project from either side of the column supports, illuminating the cantilevered ceiling. The effect at night is indeed dramatic, in keeping with Murphey's idea of the living theater.

A TWO-BEDROOM GUESTHOUSE IN MILLBROOK, NEW YORK, HAS REDEFINED hospitality. Never mind fresh flowers and turned-down beds; this is about the view. Set atop a hill overlooking 100 acres of former farmland, the 1,600-square-foot space is thoughtfully proportioned and beautifully detailed, but its architectural distinction remains second to its surroundings. "We wanted to meet the measure of the site, which was awesome," says architect John Murphey, of Meditch Murphey Architects in Maryland. "That was the whole point of the house. All projects have a purpose; this one was mainly to celebrate a location."

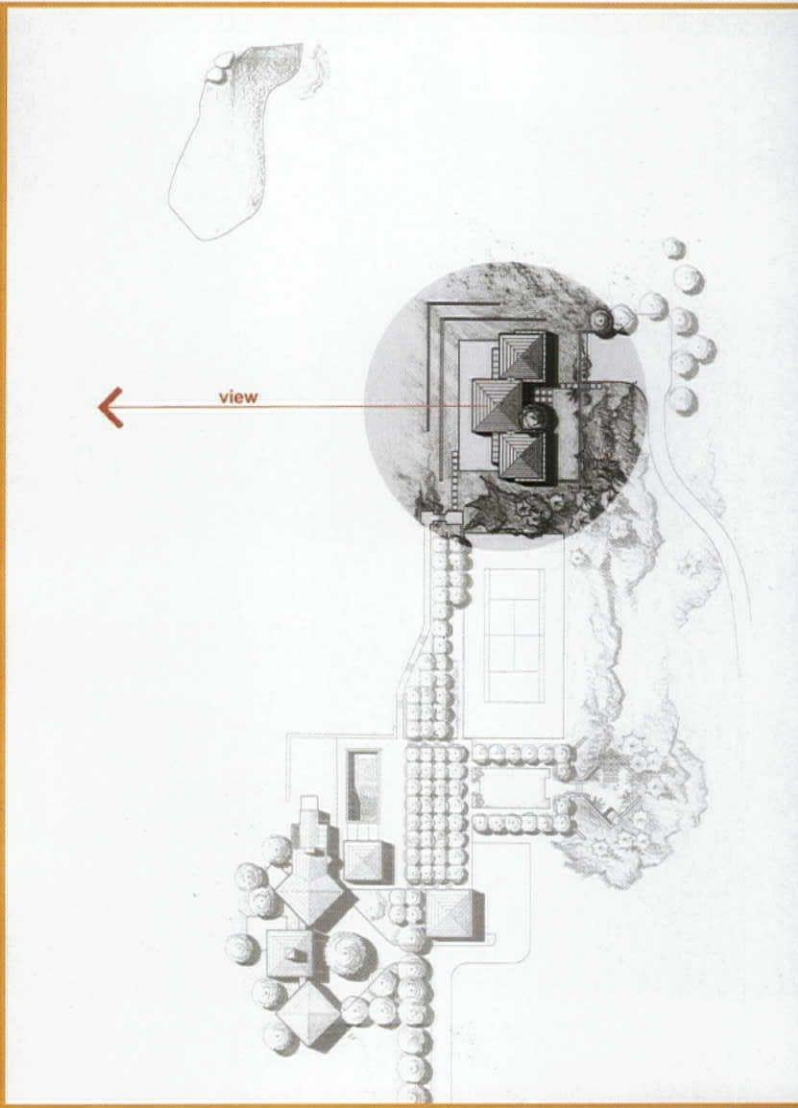
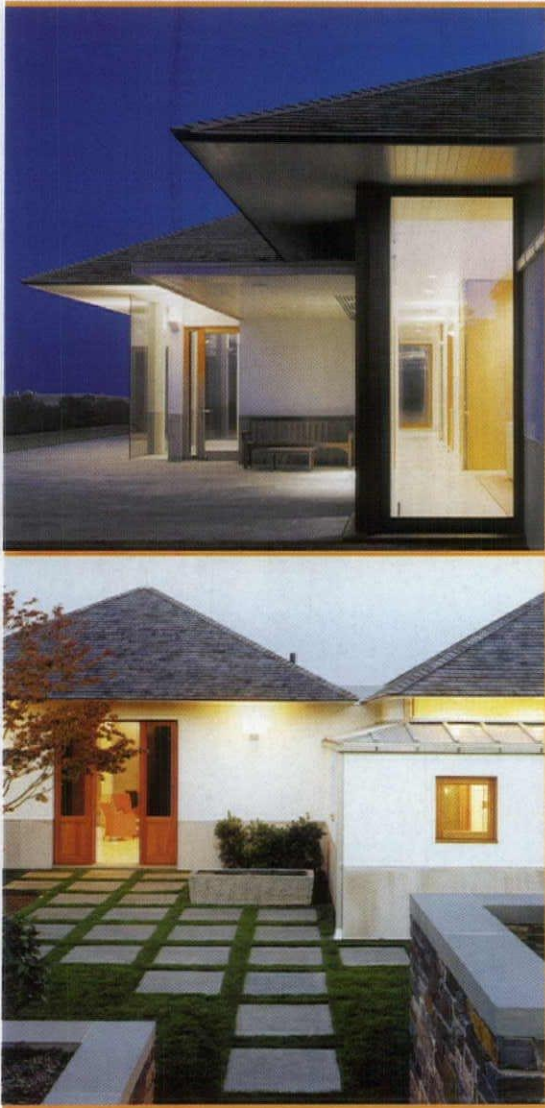
The house's east-facing 20-foot façade is dedicated almost entirely to a clear-glass window wall. "We wanted to open one side as if there were no walls at all, as if you were outside," says Murphey. The architect came as close as possible to that goal without the roof giving in to gravity. Twelve-inch-wide columns support the structure; they also offer a platform for the project's primary lighting feature—wedge-shaped uplights.

The guesthouse sits on a hill above the main residence, and Murphey recognized the nighttime potential for the structure from the beginning: "Lighting in the evening was very important, since it is part of a larger compound." Identical fixtures face each other across the columns—one inside, one out—illuminating a canti-

levered roof, and creating a dramatic scene from below. The ceiling material is European steamed beech, which also stretches across the threshold of interior/ exterior. The parallel illumination and continuous ceiling create a "mirror effect," says Murphey, "so you don't know if you are in or out, despite the glass barrier." In another riff on the idea of reflection, the geometric form of the luminaires echoes that of the extended roof.

For lighting designer Maureen Moran of MCLA in Washington, these fixtures are "where the lighting and architecture mix. I really like the way the fixture sits on the pier," she says, noting the extreme overhang of the roof enabled a damp-listed luminaire, versus a clunkier wet-listed product. The fixtures employ a 150W halogen source. Regarding glare off the ceiling, Moran says "what saved us on this is that the wood is not highly polished."

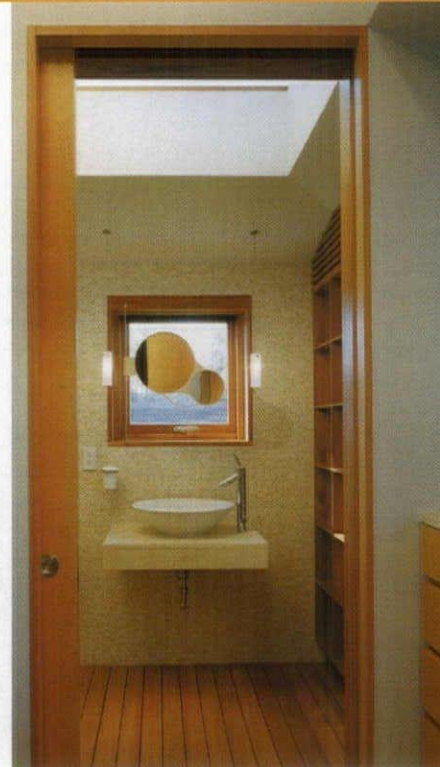
In the Northeast, a view like this comes with climatic considerations, including snow and winter winds. "There are also gentle breezes that come up the hill, and we wanted to capture those," says Murphey, "so one side is exposed, and the other hunkers down." Unlike the east-facing façade, the north, south and west sides of the structure have few windows; there are, however, two one-foot-tall clerestories that wrap around the sides and back of the house, allowing sunlight into the bedrooms. Glass is wedged



between two roofs featuring different pitches and materials (Western red cedar and crimped stainless steel). By night, ambient light from the bedrooms glows subtly, making it seem as if “one roof is hovering magically above the other,” says Murphey.

Wood details dominate the interior. The European steamed beech on the ceiling is also used for the kitchen cabinets; a stained, bleached oak covers the floors; and teak is used extensively in the bathrooms and around the window and door frames. Certain characteristics of incandescent—present throughout the project—worked well with these materials: its warm color temperature enhances the wood tones, and as a point source, incandescent also helps emphasize the grain. Respectful of the ceiling plane, Moran specified a conservative number of downlights, which she notes are often overused in residential design. “People don’t know what to do, so they put in downlights. Residences typically have an eight- or nine-foot ceiling height, and you don’t need to create a grid of lighting.” The back wall of the main room is illuminated with several 6-inch-diameter recessed A-lamps, which balance the effect created by the wedge-shaped fixtures on the columns. Illuminating the vertical surface also brings the whole room into the nighttime view.

Arguably, residential architecture is its own animal—both technically and artistically. Gaps in lighting levels, for example, are more acceptable on residential projects than commercial. Says Moran, “You have to consider the resident will bring in other sources of light like table and floor lamps, so not everything has to be covered by the architectural lighting. Also you rarely know where they will put furniture, or what the artwork is and where it will go.” The designer, she says, is there to give the resident a “base lighting plan.” Designing a residence is also an opportunity to “work the details longer and better,” says Murphey. “Commercial moves are bigger.” In the case of this guesthouse, the architect and lighting consultant have indeed considered the fine points, compelled by breadth and beauty of the surrounding natural detail. **EMILIE W. SOMMERHOFF**





Celebrating the surrounding natural beauty first and foremost, the architecture features clean lines and understated materials. Outside, tiers of a locally quarried stonewall call out the hues and texture in the guesthouse's Western red cedar roof (above). Teak is used throughout, including in the bathrooms (facing page bottom). "We wanted it to feel like you are outside taking a shower," says Murphey, "because being outside was everything." The shower is open to the rest of the bathroom; the water drains through teak duct boards. Natural light enters through a clerestory that wraps around the back and side of the structure. Small pendants provide the vanity lighting instead of sconces, which would have interfered with the window frame and the swinging mirror.



DETAILS

PROJECT Guesthouse, Millbrook, New York

OWNER Withheld at owner's request

ARCHITECT Meditch Murphey Architects, Chevy Chase, Maryland

LIGHTING DESIGNER MCLA, Washington, D.C.

PROJECT SIZE 1,600 square feet

PHOTOGRAPHER Maxwell MacKenzie

MANUFACTURERS

Alkco
Belfer
Bega
B-K Lighting
B Light
Edison Price
Steng

APPLICATIONS

Under-cabinet lights
Interior/exterior wedge-shaped uplights
Exterior steplights
Tree uplights and exterior downlights
Closet lights
Recessed downlights in living room
Pendant in bathroom



Twenty-First Century Craftsman

Structural features and striking decorative fixtures provide multiple layers of light.

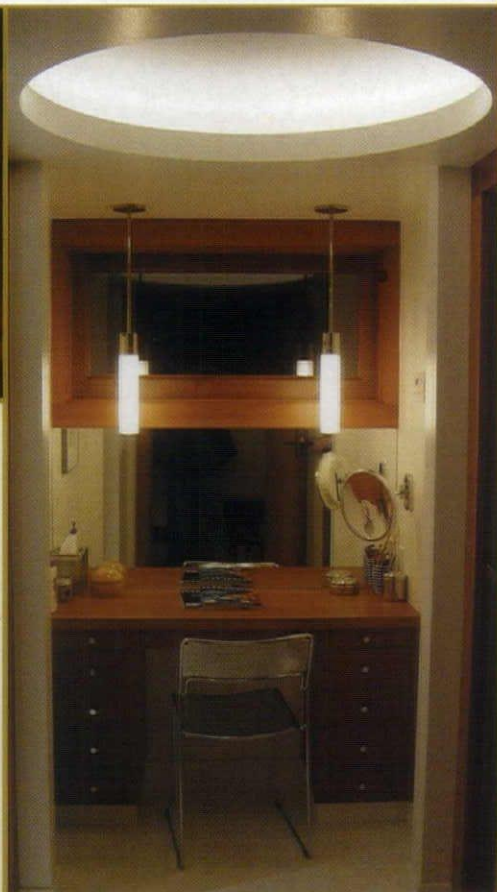
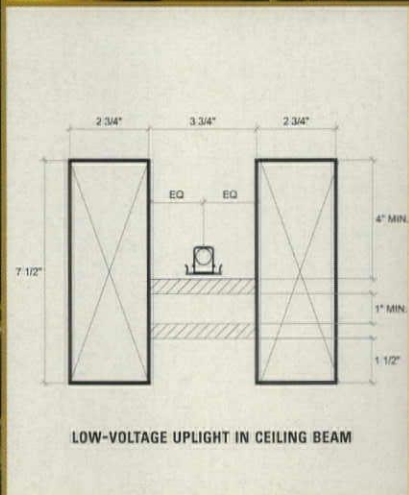
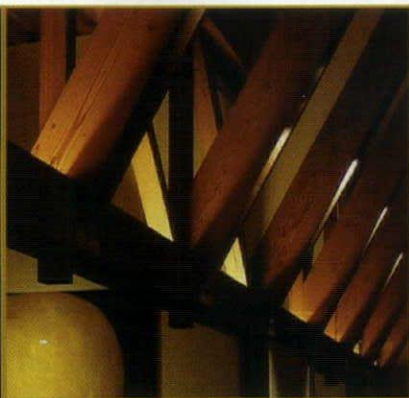
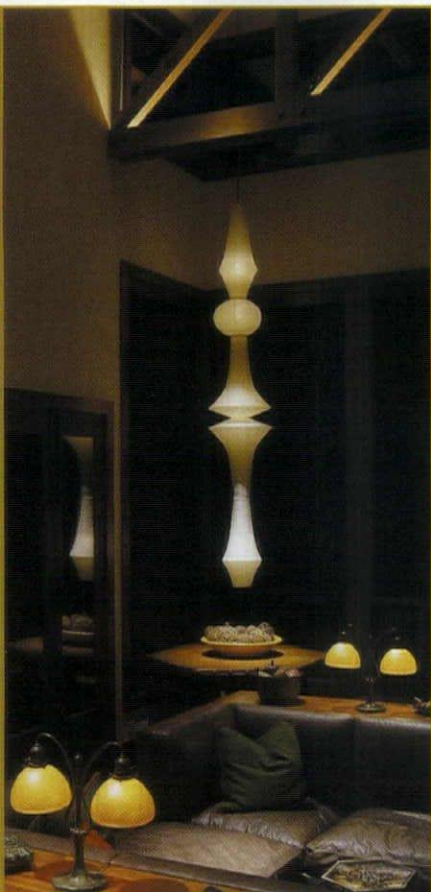
OVERLOOKING THE CITY OF SAN FRANCISCO AND THE NEIGHBORING BAY, THIS 7,500-square-foot 1960s house on Mt. Tiburon had undergone several renovations over the past four decades before its most recent remodel. "It was built as a passive solar building," says San Francisco-based Steven Miller, the interior designer charged with updating the residence's interiors. While building an addition, previous owners had enclosed the window walls in the atrium-styled living and dining rooms, and the solar qualities were eliminated. Before, the house was a hybrid of styles—part Craftsman, part barn. The current renovation, undertaken for the new owners, was informed by the architecture and aimed, according to Miller, "to embrace the Craftsman aesthetic and bring it into the twenty-first century."

"The house is a jewel box. The clients did not want lighting fixtures to interfere with the architecture of the space," says Claudio Ramos, who with Hiram Banks (both of the San Francisco lighting design firm H.E. Banks + Associates), created a lighting scheme that blends concealed recessed and decorative fixtures to provide multiple layers of light. The system takes advantage of the architecture, while enhancing the new interior furnishings.

The window walls in the living room have been restored, and a neutral color palette has been established with pale warm shades in the living and dining rooms, and accent walls adjacent to the

stairwell rendered in olive and pumpkin. "We further updated it with ebonized oak floors, so there is a visual grounding, because of the height of the space," says Miller.

The 20-foot ceilings and extensive network of wood beams, which accentuate the "loft-like" feeling, proved to be key in relighting the living and dining room spaces. The owners also wanted their extensive art collection, which adorns the walls of these rooms, highlighted. "Lighting the dramatic interior was challenging. The wood beams are dark, the floor is dark—tobacco brown, almost black—and there are lots of glass windows," says Ramos. A plus for Ramos and Banks was that the wood beams had been sandblasted during a prior renovation and were still in good condition. "We thought, let's hide the fixtures as much as possible," explains Ramos. Light fixtures are mounted within the ceiling beam structure. The gap between the lower parallel truss chords is closed with a continuous regressed cap to provide a surface for low-voltage linear uplights. A raceway conceals the wiring. The side of the upper chord houses track with adjustable AR111 lamps selected for their tight beam control and visual comfort. The lower beams are fitted with UV-filtered MR16 lamps that focus on the artwork. With this concealed system of illumination, which provides an ambient glow and highlights vivid paintings, only the light is seen, and not the fixtures from which it emanates.



To achieve a lighting power density of 1.9 watts per square foot for the entire project, the lighting design team made some prudent energy choices. Layers of light define the dining room (facing page), and a customized Noguchi pendant accents the corner of the living room (above left). Surface-mounted low-voltage striplights are concealed within the ceiling beam structure (center top and bottom). The silver-leafed oculis that marks the entrance to the master bathroom (above right) is illuminated indirectly with concealed fluorescents tucked into the cove in compliance with California's Title 24 residential code. For task light, incandescent luminous pendants at the make-up vanity provide excellent color rendering. All incandescent fixtures are on dimmers, and are maintained at 90 percent or lower to increase lamp life and reduce energy usage.

Task and supplementary general illumination come from a range of decorative fixtures, all chosen to blend with the interior furnishings. The most notable decorative fixture is the Noguchi pendant suspended in a corner of the living room. Chosen by the lighting designers for its scale, this pendant was originally designed to hold two standard A-lamps. "The Noguchi fixture is a beautiful artwork, but for our project we eliminated the A-lamps, rewired it, and installed linear low-voltage striplights in every segment to produce a more even, glowing illumination," Ramos explains.

In the dining room, pendants by CX continue the rounded flowing lines of the Noguchi luminaire, and yet complement the clean-lined dining table and chairs.

Past truly meets present in the blending of the well-tooled structural features of this Craftsman-styled home with state-of-the-art lighting technologies and techniques. Without damaging its authenticity, the architecture is utilized to house an unobtrusive, multi-layered lighting system. The decorative pendants pay homage to the rich Craftsman tradition in the quality of their styling and materials. Together, these varied lighting elements are masterfully integrated with expert focusing and controls into this unique mountain-top retreat, making it a study in lighting design success. **WANDA JANKOWSKI**

DETAILS

PROJECT Lemieux Residence, Tiburon, California
ARCHITECT Butler Armsden Architects, San Francisco
LIGHTING DESIGNER H.E. Banks + Associates, San Francisco
INTERIOR DESIGNER Steven Miller Design Studio, San Francisco
PROJECT SIZE 7,500 sq. ft.
LIGHTING EQUIPMENT COST \$15,000
PHOTOGRAPHER Claudio Ramos

MANUFACTURERS

Akari
 Ardee
 Capri Lighting
 CX
 G.E.
 Juno Lighting
 Lightolier
 Phoenix Day
 Tokistar

APPLICATIONS

Decorative pendant in living room
 Ceiling cove in bathroom
 Accent lighting in dining room
 Decorative pendants over dining room table
 Lamps
 Beam truss chord lighting focused on artwork
 Accent lighting in living room
 Bathroom vanity pendants
 Wood beam uplights





Lighting Links

Lighting adds cohesion to two London apartments.

LIGHTING, PARTICULARLY ITS ABILITY TO AFFECT DOMESTIC AMBIENCE, AND TO ENHANCE THE impression of spatial continuity, plays an important role in the work of London-based architectural firm Milk:studio. The successful transformation of two apartments into one for a property developer in the West London neighborhood of Craven Hill Gardens, and the renovation of a smaller one-bedroom apartment in North London, required creative thinking on the part of Åsa Bäckman, Marcel Rahm, and Paul Hehir—the principal architects. In practice since 2002, Milk:studio has entered competitions abroad and has worked on a number of UK projects. The apartments in West and North London—areas, which are becoming increasingly attractive to young professionals—are the firm's first forays into residential design.

WEST LONDON

The London property developer who commissioned Milk:studio to work on the West London apartment had "no specific ideas in terms of the lighting," says principal Marcel Rahm. From the start, however, the firm made "indirect lighting the driving concept," he says. Over the course of the project, the final lighting scheme slowly evolved, as the firm worked on specific spatial issues.

The primary concern the architects had to take into consideration, and work around, were pipes and ductwork in an existing wall. The result, a bend in the hallway, blocks any long views through the apartment. To mitigate this problem and connect the main street-facing living room and two bedrooms at the rear, the design uses light and reflection—a consequence of the shiny resin floor—to create the impression of height and continuity. Adding to this visual interest, the hallway is illuminated with blue stick lights, which paint the walls a soft blue tint, and, in their placement, create a sense of motion. As Åsa Bäckman explains, "The fluorescent tubes have different angles to emphasize movement as you walk through."

Lighting informs other details within the apartment as well. Closet door handles take the shape of slots or holes to resemble the form of the nearest lighting fixture. The bedroom closet doors mimic the rectangular shape of the linear sconces. Vertical slots in storage compartment doors in the hallway emulate the upright stick lights, and round handles in a pair of sliding yellow translucent doors in the second bedroom reflect the shape of two donut-shaped lights in the adjacent wall.

The architects wanted "each and every room to have a different feel," explains Bäckman. In the master bedroom's bathroom the designers achieve this by installing rows of 20W downlights above the washbasins, and lower down on the opposite wall. The bathroom lighting is set with dimming capabilities, further adding to the ability to control light levels and atmosphere. Similarly, downlights along the base of the kitchen cupboards and above the kitchen counters create a variety of lighting possibilities.

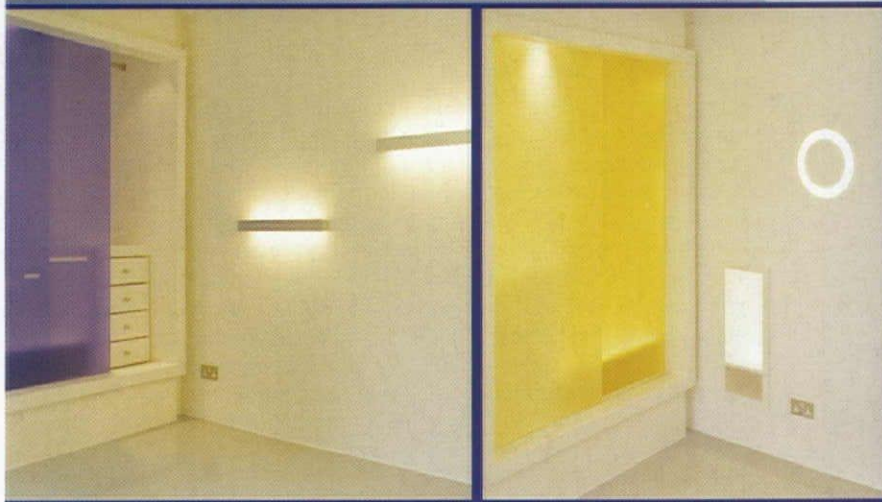
NORTH LONDON

Before starting work on the North London apartment interior, Milk:studio spent, says Rahm, "much time" with the client, discussing the brief. The

Lighting transforms two recent UK residential design projects to simultaneously create a greater sense of visual continuity in these small spaces, and define spatial boundaries. A single piece of glowing furniture—a kitchen cabinet unit and counter—runs almost the entire length of the North London apartment (far left). In the West London project designed by Milk:studio Architects, stick lights placed at varying angles lead inhabitants down the hallway that connects the front and back areas of the apartment (left).



WEST LONDON Angular shelves wrap around the corner of the open kitchen/living room area in the West London apartment, and blue stick lights draw the eye to the hallway walls in the distance (left). Lighting informs other details in the apartment as well. Closet door handles resemble the form of the nearest lighting fixture (bottom left and middle). In the master bathroom, downlights above the sink and recessed 20W C lights create an intimate moment (bottom right).



firm wanted to use indirect lighting here, too, but this time to create a glowing and sculptural object. And in the small apartment, lighting would work in conjunction with furniture design to create a space that appears larger than it is. The firm's design solution centers around a single piece of glowing furniture: a kitchen cabinet unit and counter that runs almost the entire length of the apartment.

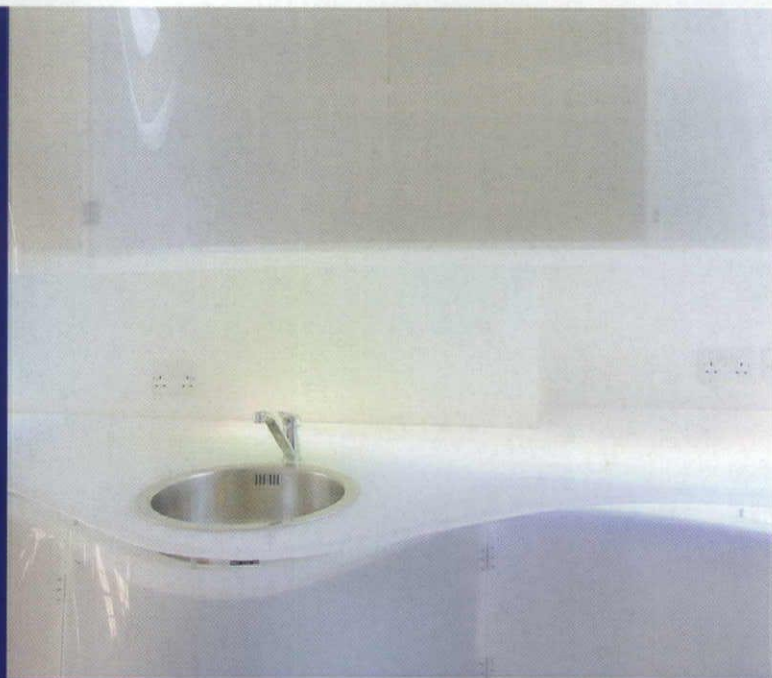
Softer, sinuous lines replace the harder, angular edges found in the West London apartment. Both projects shared the problem of how to design a space that works as a whole rather than as a series of partitioned spaces. Likewise, budget restrictions on both meant that the firm could not work with a lighting designer.

The kitchen unit's design excluded straight modernist lines from the beginning, because "you move more naturally through space if you have soft angles," says Rahm. Movement diagrams, drawn by the architects during the design development phase of the project, showed that rounded forms would encourage natural movement in

the apartment. Objects with right-angle corners, on the other hand, would be obstacles to it. "The curve, the incline, and the discontinuous line," says Bäckman, "create spaces of tranquility and privacy as well as dynamic moments of interactive possibility." In order to realize this curved form, the cabinets are made from a type of plastic called PETG, chosen for its thermoplastic properties and ability to bend in two directions without breaking. The kitchen work surface is fabricated from laminated acrylic.

To achieve a visually striking object for the client, Milk:studio employed custom-made, color-changing cold cathode lighting under the kitchen counter. The RGB technology produces a broad spectrum of colors.

For Milk:studio, lighting is an integral part of interior design. It resolves spatial issues, creates illuminated objects of interest, and plays with the perception of space. Rahm sums up the firm's approach to lighting: "We use lighting to play with perspective and to challenge the traditional way of organizing things." **ROBERT SUCH**



NORTH LONDON The central feature in the Milk:studio-designed North London apartment is a kitchen cabinet unit made from a type of plastic called PETG. The work surface is laminated acrylic. Custom-made, color-changing cold cathode lighting under the kitchen counter creates a glowing effect (all images this page).

DETAILS

PROJECT Craven Hill Gardens apartment, West London

PROJECT Crogsland Road apartment, North London

ARCHITECTURE AND LIGHTING DESIGN Milk:studio, London

LIGHTING INSTALLATION COSTS \$14,500 (West London); \$3,500 (North London)

PHOTOGRAPHER Robert Such

MANUFACTURERS

(WEST LONDON)

Delta
EncapSulite
Light Corporation

Modular

Nonex

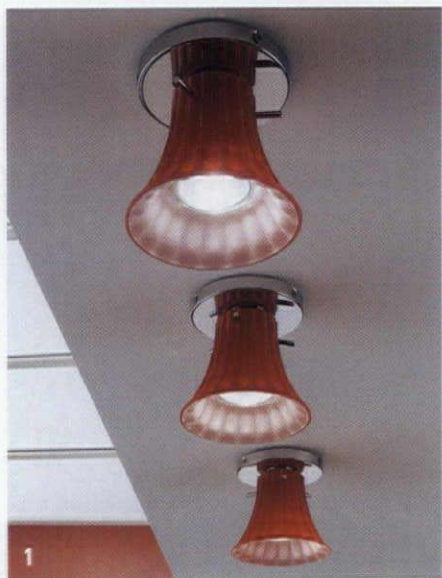
(NORTH LONDON)

Syrett Neon international
Mode Lighting

APPLICATIONS

T flor 2 in bedroom
Blue Stick Lights in hallway with Osram 14W T5s
20W Tread C lights in bathroom and shower,
and kitchen cabinets and shower downlights
55W Donut lights in bedroom and Square Moon
panels in living room
Linear lights above living room window

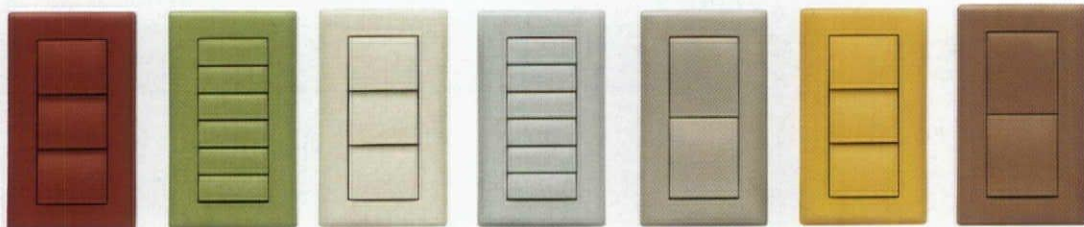
Cold cathode lighting at kitchen counter
Color-mixing device for cold cathode



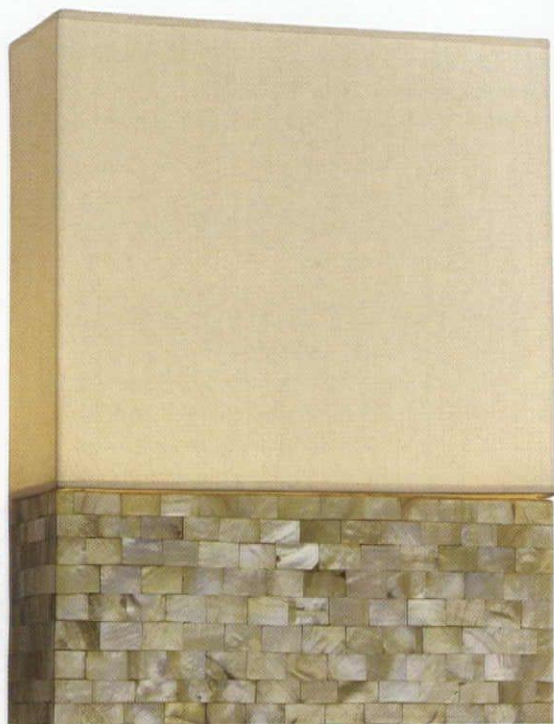
1



2



3



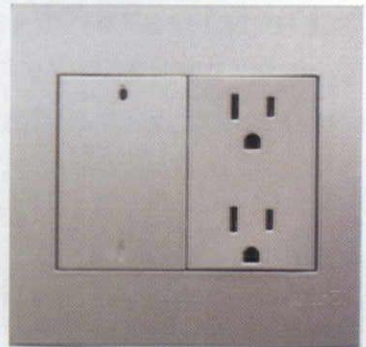
4

LIGHTING CAN MAKE OR
break the dining experience, so
choose wisely. Here are a few tasty options.

1 Clessidra PL is the latest addition to **Studio Italia Design's** Clessidra collection of pendants and wall sconces. Juicy colors include red, green, blue, yellow, orange, and amethyst. **CIRCLE 111** **2** New from **Van Teal**, the Free Wheeling collection includes table and floor lamps, and single, double and triple (shown) pendants. **CIRCLE 112** **3** Simple, but still highly customizable, the Cameo keypads from **Crestron** can be programmed for up to 18 functions—that's a lot of mood lighting. A wide variety of colors are available to match any dining decor. **CIRCLE 113** **4** Indonesian lighting company **Dua**, available through **Unilight**, specializes in sleek designs using unique natural materials. The 15-inch-high Resort wall sconce, shown here in champagne mother of pearl, is also available in diamond mother of pearl. **CIRCLE 114** **5** The wispy elegance of the 99.18 chandelier, ceiling mount, and sconce (shown) recalls the rich Venetian history of Italian

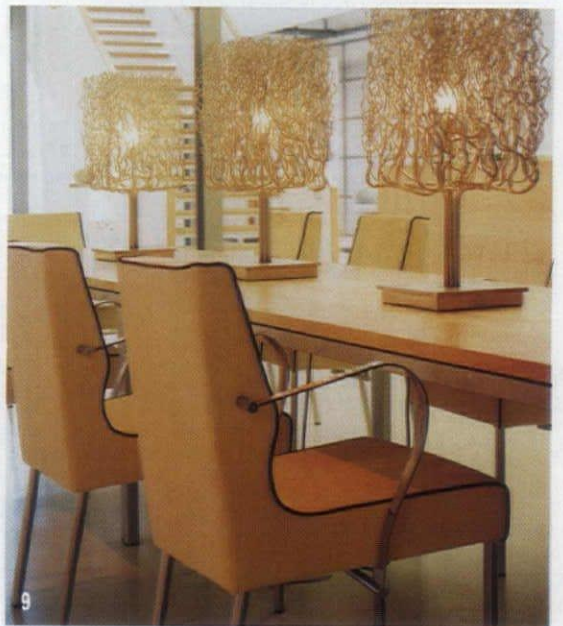


7



8

lighting company Venini, available in the United States through **Leucos**. **CIRCLE 115** **6** The Zara pendant in orange swirl glass from **Bruck** is almost edible; the kiwi and blue color options are equally appetizing. The fixture is available with a low-profile canopy (with an integral transformer) or as a track component. **CIRCLE 116** **7 Bacchus Glass** hand blows its products in Sonoma, California; these represent its first collection of lighting fixtures. Clockwise from top, they are: the Botanical pendant, Tuscan sconce, Black and White Ball pendant, and Roman sconce. **CIRCLE 117** **8** Small and unassuming, the Miro line of wiring devices and lighting control products from **Watt Stopper** work on 900MHz wireless communication technology, using standard wallboxes and existing electrical wiring. In addition to white and gray, the wall plates also come in solid bronze with patina finishes. **CIRCLE 118** **9** Artwork in their own right, the organic designs from Netherlands-based **Brand en van Egmond** include the Hollywood collection. Created using nickel-finished metal, fixtures take twig-like sculptural forms inspired by Africa. **CIRCLE 119**



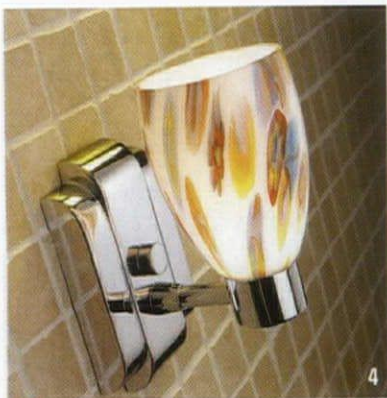
SEE PAGE 24 FOR MANUFACTURER CONTACT INFORMATION.



MIRROR MIRROR ON THE WALL
who's the fairest of them all? Well that
depends on the light, in the bathroom especially.

1 See in the shower with **Lucifer's** low-voltage Naiad Polymer downlight. UL-listed for wet locations, the fixture's diameter weighs in at only 5.45 inches. **CIRCLE 121** 2 Water Wonderland wall sconces from **Oggetti Luce** add thematic fun to the bathroom environment. The company specializes in hand-crafted lighting from Italy. **CIRCLE 122** 3 The 5-inch-high Palatino mirror luminaire with Celestia shades from **Watermark** comes in 33 different finishes. **CIRCLE 123** 4 Mouth-blown glass and a brass armature characterize the line-voltage Murrina sconce from **Remcraft**. **CIRCLE 124** 5 Get a good look with **Nessen's** Eclipse illuminated wall mirror, which reflects light from three incandescent lamps off a polished metal reflector. **CIRCLE 125** 6 **Estiluz** offers clean-lined fixtures perfect for the bath, like this wall sconce from **Blauet** (models 1320 to 1324) available with a white, silver and chrome finish. **CIRCLE 126**

SEE PAGE 24 FOR MANUFACTURER CONTACT INFORMATION.



Spectacular performance.
Extravagant good looks.
Terrific value.

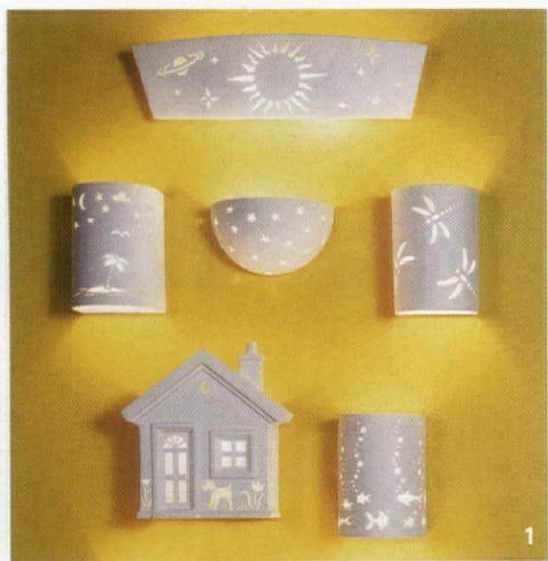


Architectural wiring devices with a new elegance
Wireless RF lighting controls with a new intelligence

 **miro**[™] by Watt Stopper

www.wattstopper.com/Miro.html • 800-879-8585

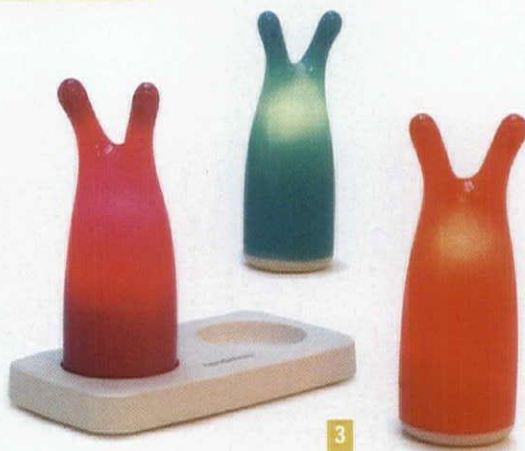
Circle No. 27 or www.archlighting.com/productinfo



1



4



3



2

**GIVE A GIFT THAT REMINDS
your friends and family that the right
light isn't just for professionals anymore.**

1 Ceramic lighting company **Fabby** introduces the Children's Collection, a line of ceiling and wall luminaires that feature whimsical cut-out shapes. **CIRCLE 131**
 2 The family-owned **Van Teal** has worked creative magic with acrylic for over 25 years. Its seemingly infinite menu of whimsical luminaires include gems like this 31-inch-high table lamp called Fun&Fun. **CIRCLE 132** 3 It's a bug, it's a light—it's Candeloo! This rechargeable polycarbonate nightlight for kids from **Vessel** comes in sets of two: green/blue or fuchsia/orange. Candeloo's trademarked SafeCharge system eliminates exposed electrical contacts, making this a safe choice for curious little investigators. **CIRCLE 133** 4 Inspired by the British Seaside, designer Madeleine Rogers, of **Mibo**, has created a line of lamp shades that employ bold, surface-patterns. **CIRCLE 134** 5 German company **Serien** presents the Poppy Table lamp. When switched on, bimetal leaves respond to the heat, opening like a blossoming flower. The glass shade is available in red, black-violet and ceramic. **CIRCLE 135**

SEE PAGE 24 FOR MANUFACTURER CONTACT INFORMATION.



5

ONY



DISK



POLAR



ONY
design R.Toso, N.Massari & Associates



EPY 7431

L E U C O S

EPY 7431

LEUCOS USA INC. 11 MAYFIELD AVENUE - EDISON, NJ 08818 - 7829 Tel. (732) 225-0010 Fax (732) 225-0250
usa@aol.com - www.leucos.com
No. 11 or www.archlighting.com/productinfo

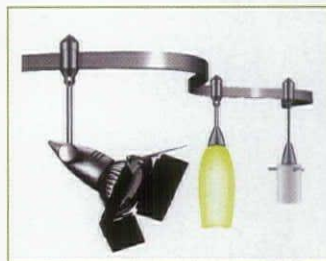
Cooper Lighting

Iris' two new Air-Tite and IC-rated, Energy Star-Qualified, compact fluorescent residential downlights are offered in 5-inch (P532ICAT) and 7-inch (P732ICAT) apertures (26W, 32W or 42W lamp choices), and feature a 50-degree lamp, and lamp image cutoff that provides glare-free lighting. Precision trims available for general, wall wash and shower applications. Contact www.cooperlighting.com/brands/iris. **CIRCLE 140**



Liton

Liton Lighting's FlexiCurve low-voltage system brings the harmonious beauty of curvilinear design with a low 5/8-inch profile track lighting. Unlimited freedom in lighting layouts is provided by curved rail that is field-bendable in varying radius. Visit www.liton.com or call 800.515.4880. Liton Lighting is the complete indoor lighting solution. **CIRCLE 143**



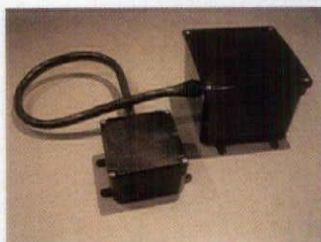
Derek Marshall

Derek Marshall Lighting offers an extensive line of creative lighting fixtures, designed with artistic form and function in mind. The dynamic Vortex pendant is constructed with three overlapping, curved petals of American art glass, intertwining yet not touching. UL listed. 6-1/2 inches wide by 15 inches high. Many glass colors available. Call (800)-497-3891. Comprehensive catalog on web at www.derekmarshall.com. **CIRCLE 141**



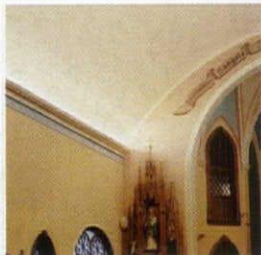
Semper Fi

Semper Fi Power Supply manufactures UL-listed indoor and outdoor remote transformers that ensure no noise, no maintenance and full light output. Indoor units can be recessed into an insulated wall with up to eight transformers in an enclosure. Outdoor transformers include above-grade stainless or DIRECT burial. **CIRCLE 144**



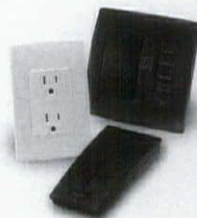
Engineered Lighting Products

CLC Series—Cornice Cove Light. This wall-mounted cove system combines a continuous decorative cast GRG [glass-fiber reinforced gypsum] cove with a high-performance covelighting system. The asymmetric reflector distributes uniform light into the space without noticeable socket shadowing. Lamp options are biax, T5 or T8 fluorescent. The cove casting is offered in three standard styles as well as custom, and is provided in 8 foot sections. Visit our website at www.elplighting.com, or call (626) 579-0943 for more information. **CIRCLE 142**



Watt Stopper

The Watt Stopper introduces Miro, an innovative line of architectural wiring devices and 900MHz wireless RF lighting control products. Subtly curved, the screwless wall plates join walls in a seamless flow and are available in standard warm white, charcoal gray, or a palette of handcrafted cast bronze patinas. Call 1-800-879-8585, or visit www.wattstopper.com for more information. **CIRCLE 145**



KITCHEN + DINING

1. **Studio Italia Design USA**, 305.463.0906; www.sid-usa.com.
2. **Van Teal**, 305.751.6767; www.vanteal.com.
3. **Crestron Electronics**, 800.237.2401; www.crestron.com.
4. **Unilight**, 800.361.0472; www.unilight.com.
5. **Leucos USA**, 732.225.0010; www.leucos.com.
6. **Bruck**, 714.424.0500; www.brucklighting.com.
7. **Bacchus Glass**, 707.939.9416; www.BacchusGlass.com.
8. **The Watt Stopper**, 408.988.5331; www.wattstopper.com.
9. **Brand en van Egmond**, the Netherlands; 31 (0)35.692.12.59; www.brand-egmond.com.

BATH

1. **Lucifer Lighting**, 210.227.7329; www.luciferlighting.com.
2. **Oggetti Luce**, 305.576.1044; www.oggetti.com.
3. **Watermark**, 718.257.2800; www.watermark-designs.com.
4. **Remcraft**, 800.327.6585; www.remcraft.com.
5. **Nessen**, (914)698-7799; www.nessenlighting.com.
6. **Estiluz**, 201.641.1997; www.estiluzinc@estiluz.com.

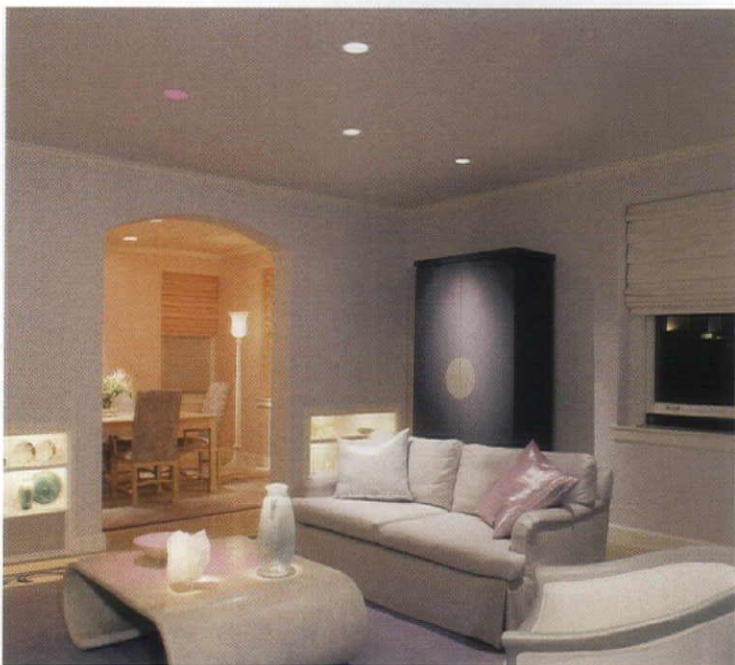
GIFT IDEAS

1. **Fabby**, 323.939.1388; www.Fabby.com.
2. **Van Teal**. See "Kitchen + Dining."
3. **Vessel**, 617.292.0982; www.vesselinc.com.
4. **Mibo**, 212.255.7751; www.mibo-usa.com.
5. **Serien**. In the U.S. distributed by FAD Lighting, 954.677.9800; www.serien.com.

PAGE	ADVERTISER	CIRCLE NO.
2-S,24-S	Cooper Lighting	78, 140, 41
24-S,C3-S	Engineered Lighting Products	142, 42
24-S,C4-S	Liton	143, 88
24-S	Semper Fi Power Supply	144
24-S	The Watt Stopper	145

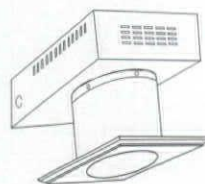
Publisher is not liable for errors or omissions.

When a hole in your ceiling is
a good thing.

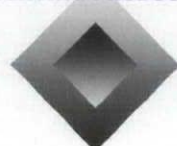


Kenneth Rice Photography — www.kenricephoto.com

Our "Hole in the Ceiling" fixtures are plaster/fiberglass castings. These trimless down lights not only illuminate your space, but become an architectural element to enhance your design. Call us for more information at 626.579.0943 or visit our website today at www.elplighting.com.



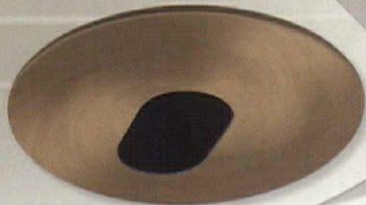
ENGINEERED LIGHTING PRODUCTS



LITON

L I G H T I N G

three inch



five inch



six inch



four inch

COMMERCIAL AND RESIDENTIAL RECESSED DOWNLIGHTS
ACCENT LIGHTING • TRACK LIGHTING
DECORATIVE FLEXICURVE™ TRACK RAIL
PENDANTS • UNDER CABINET LIGHTING
EXIT AND EMERGENCY LIGHTING

When looking for
that signature design,
sign off on

Liton Lighting.

Our new finishes of...

**Antique Copper
Natural "Raw" Metal
and Mocha...**

are the designer's choice
for interior lighting.

Circle No. 88 or www.archlighting.com/productinfo

**LITON LIGHTING • THE COMPLETE LIGHTING SOLUTION
1.800.515.4880 • VISIT US AT LITON.COM**

IES

american
lighting
association