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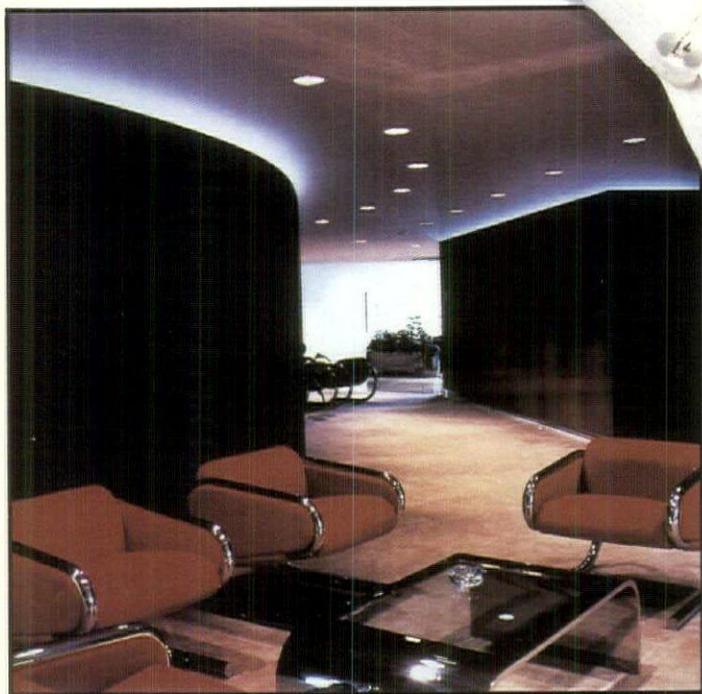


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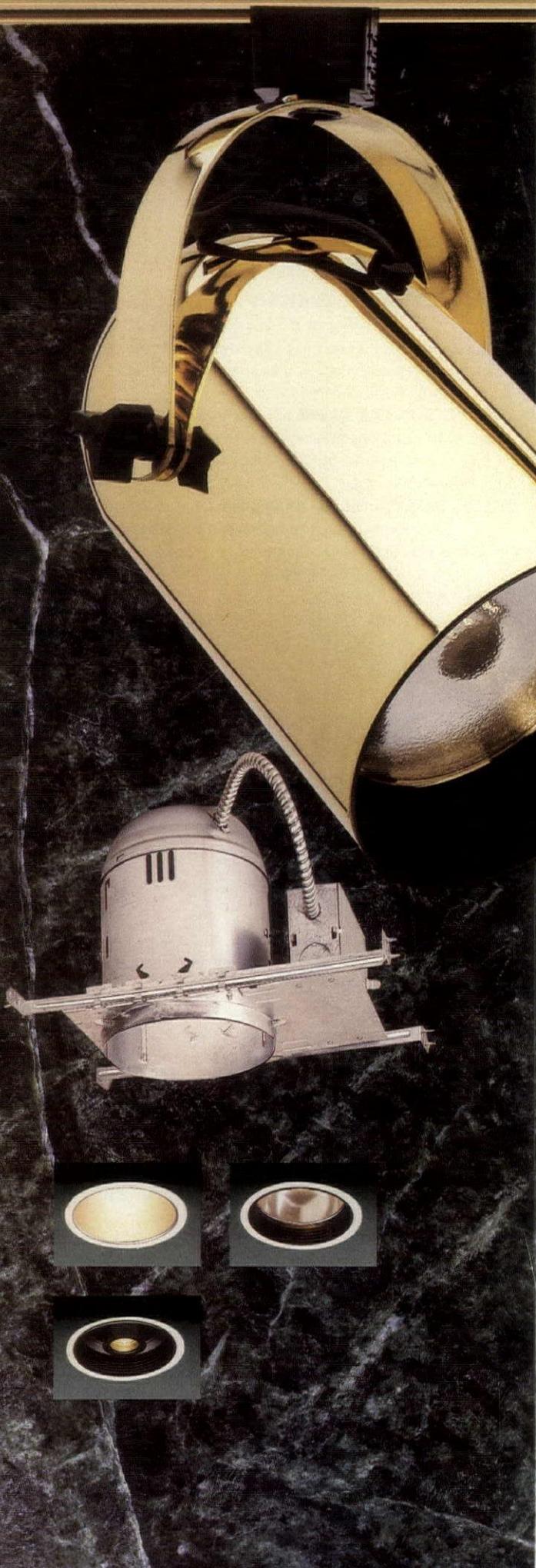
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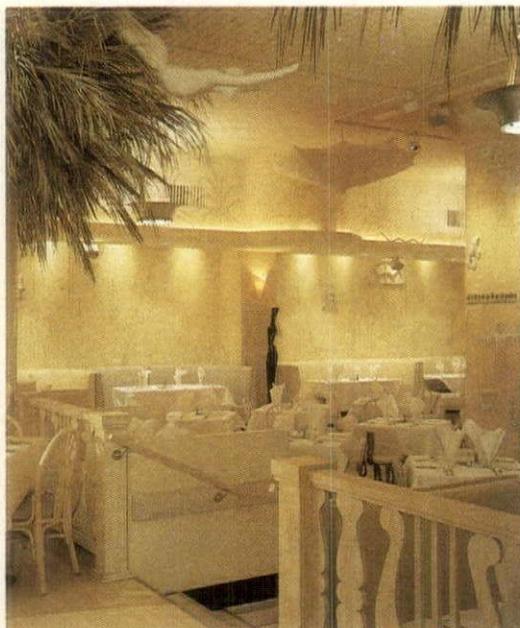
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ARCHITECTURAL
LIGHTING

FEBRUARY 1990
VOLUME 4, NUMBER 2



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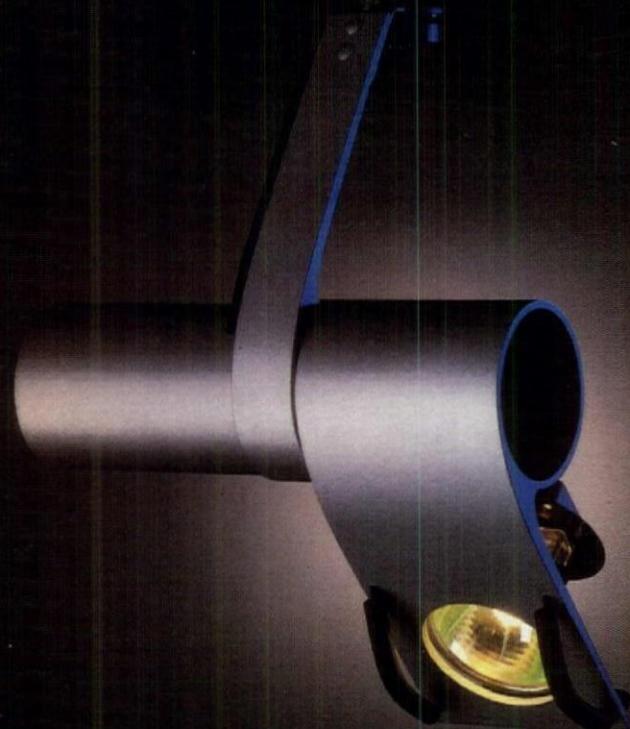
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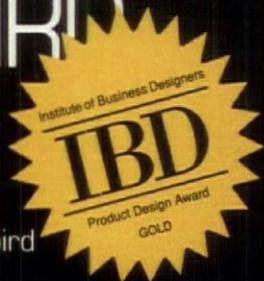
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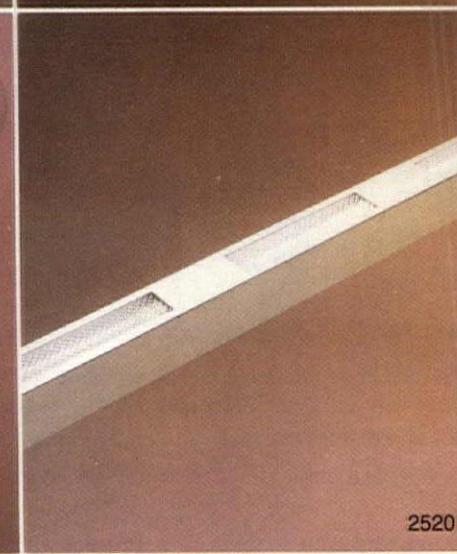
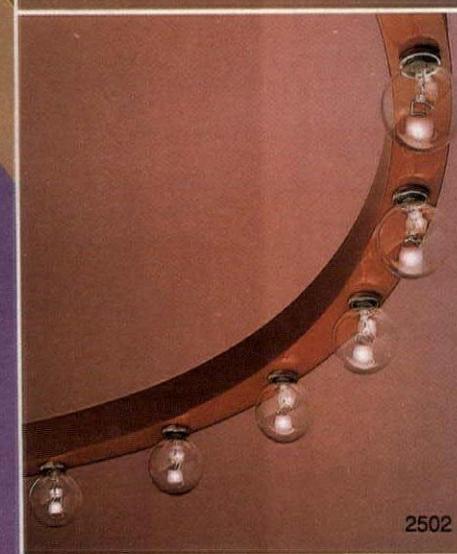
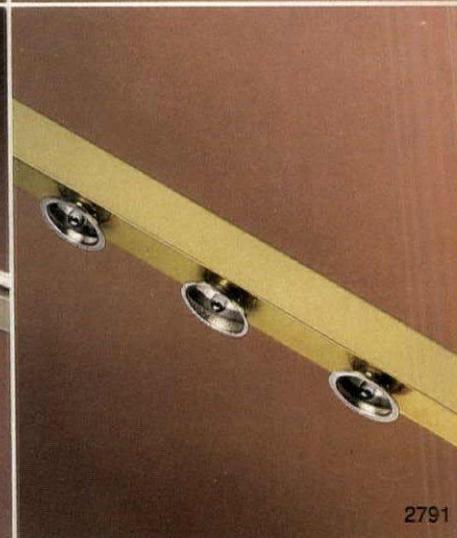
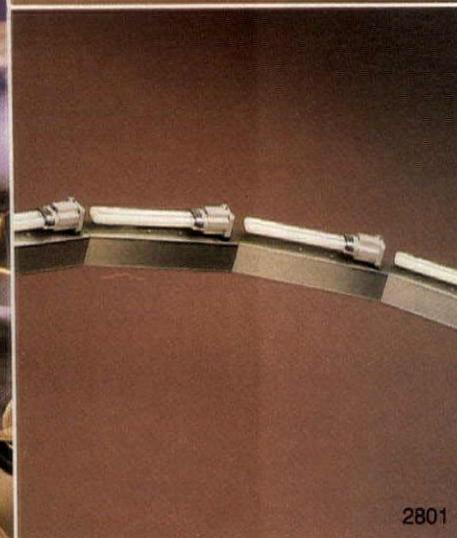
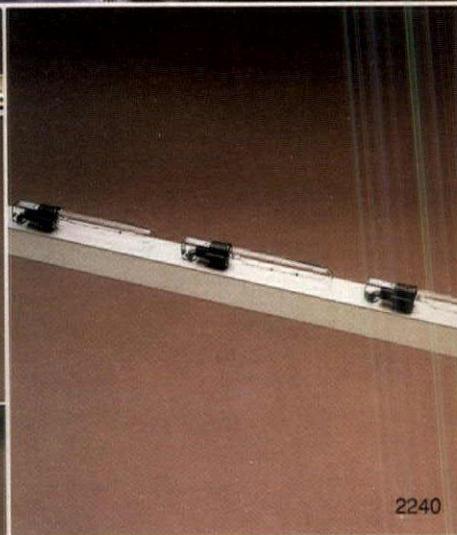
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EDITORIAL

Seeing The Shape Of Light

A common observation among a growing number of lighting designers is that clients and other design professionals less deeply involved in lighting seem to be placing an increasing emphasis on what fixtures look like in a space, accompanied by a detrimental, diminishing concern for what the light from those fixtures does to the space.

Fixtures are easy to see, to touch, and even to visualize—light isn't. So how does one better understand what light looks like?

Robert Prouse, lighting designer with H.M. Brandston & Partners Inc., has developed an illustrated "Shapes of Light" glossary to encourage the mental visualization of types of lighting effects. Entitled "Beams And Blobs—Seeing The Shape Of Light," it will be featured in next month's issue.

Another way to understand light is to see it first-hand in a place like the Reggiani Light Gallery in New York City.

"We are selling lighting effects, not fixtures," says Barry White, vice president, Reggiani USA Inc. Illumination. The gallery is an experiment for Reggiani, set up to educate both consumers and design professionals, according to White.

"We want people to understand the product and the results before they specify," White says. "Many don't understand accent lighting, for example, and mistakenly try to use it as a general lighting source."

The Reggiani Light Gallery is also an experiment because although the works of art on display are for sale, the lighting fixtures are not sold on the premises.

Here's to "seeing the light."

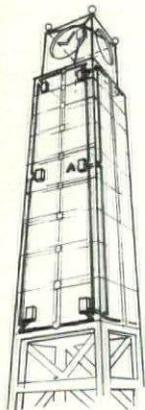
WANDA JANKOWSKI
EDITOR



THE REGGIANI LIGHT GALLERY, 800A Fifth Avenue, New York, NY, opened in Fall 1989. It provides a showcase for Reggiani lighting forms via application-type settings that feature fine art objects, jewelry and fashion, and furniture. Babi D. Sommer has been appointed the gallery's manager.

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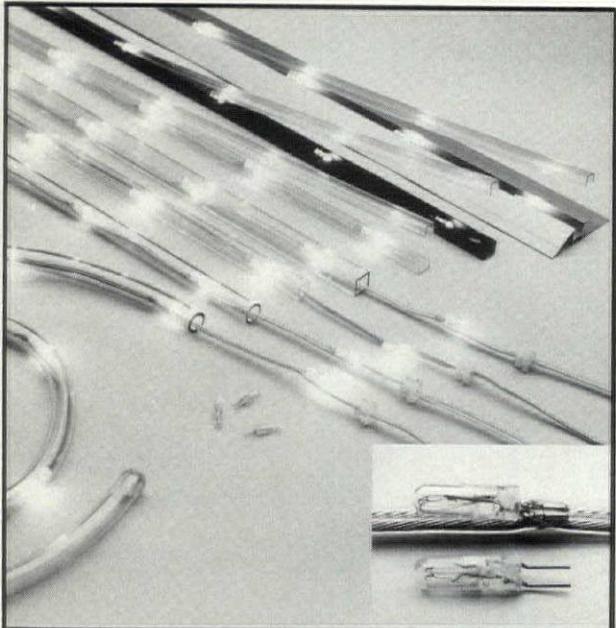
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CONFERENCES & EXPOSITIONS

MARCH 19-22 NCGA '90. Anaheim Convention Center; (703)698-9600.

MARCH 23-26 1990 WAVM Market. Showplace Design Center, San Francisco; (415)431-1234.

MARCH 23-28 Furnidec '90. Helexpo Fairgrounds, Thessaloniki, Greece; 031-222.233.

MARCH 30-APRIL 1 Seventh Annual Advanced Residential Construction Conference and Exhibition. Leominster, MA; (802)254-2386.

APRIL 8-11 National Lighting Conference. Robinson College, Cambridge, England; CIBSE, Lighting Division, Conference Committee, Delta House, 222 Balham High Road, London, SW12 9BS, England; 91-6755-5211.

APRIL 10-12 Lightfair. New York Hilton, New York City; (404)220-2107.

APRIL 11-12 Southwest Builds '90. Phoenix Civic Plaza, Phoenix, AZ; (213)477-8521.

MAY 19-22 AIA Conference. Houston; (202)626-7396.

JUNE 14-16 Lighting World/Chicago. McCormick Place, Chicago; (212)391-9111.

JUNE 18-20 16th Annual Conference of the Solar Energy Society of Canada. World Trade Convention

Centre, Halifax, Nova Scotia; (613)236-4594.

JUNE 19-21 International Lighting Exposition. Metro Toronto Convention Centre, Toronto, Ontario, Canada; (416)890-1846.

SEMINARS & WORKSHOPS

MARCH 7 Chicago Illumination Design Awards, (IES seminar). Merchandise Mart, Chicago; (312)527-7981.

MARCH 13 Landscape lighting, (DLF event). San Francisco; (415)626-1950.

MARCH 13 IIDA Award Presentation. Stevenson Haus, Hazel Park, MI; (313)237-9038.

MARCH 14 Wiring and controls, (IES course). San Francisco; (415)495-7711.

MARCH 15 Recent physiological findings affecting lighting designs, (IES event). Golden Gate Park, San Francisco; (415)495-7711.

MARCH 17 Landscape lighting, (IES workshop). San Francisco; (415)982-9832.

MARCH 19-21 "Reflector Design—Theory and Practice." Stapleton Plaza Hotel, Denver; (508)745-6870.

APRIL 5 Lighting Building Exteriors, (IES seminar). Merchandise Mart, Chicago. (312)527-7981. ■

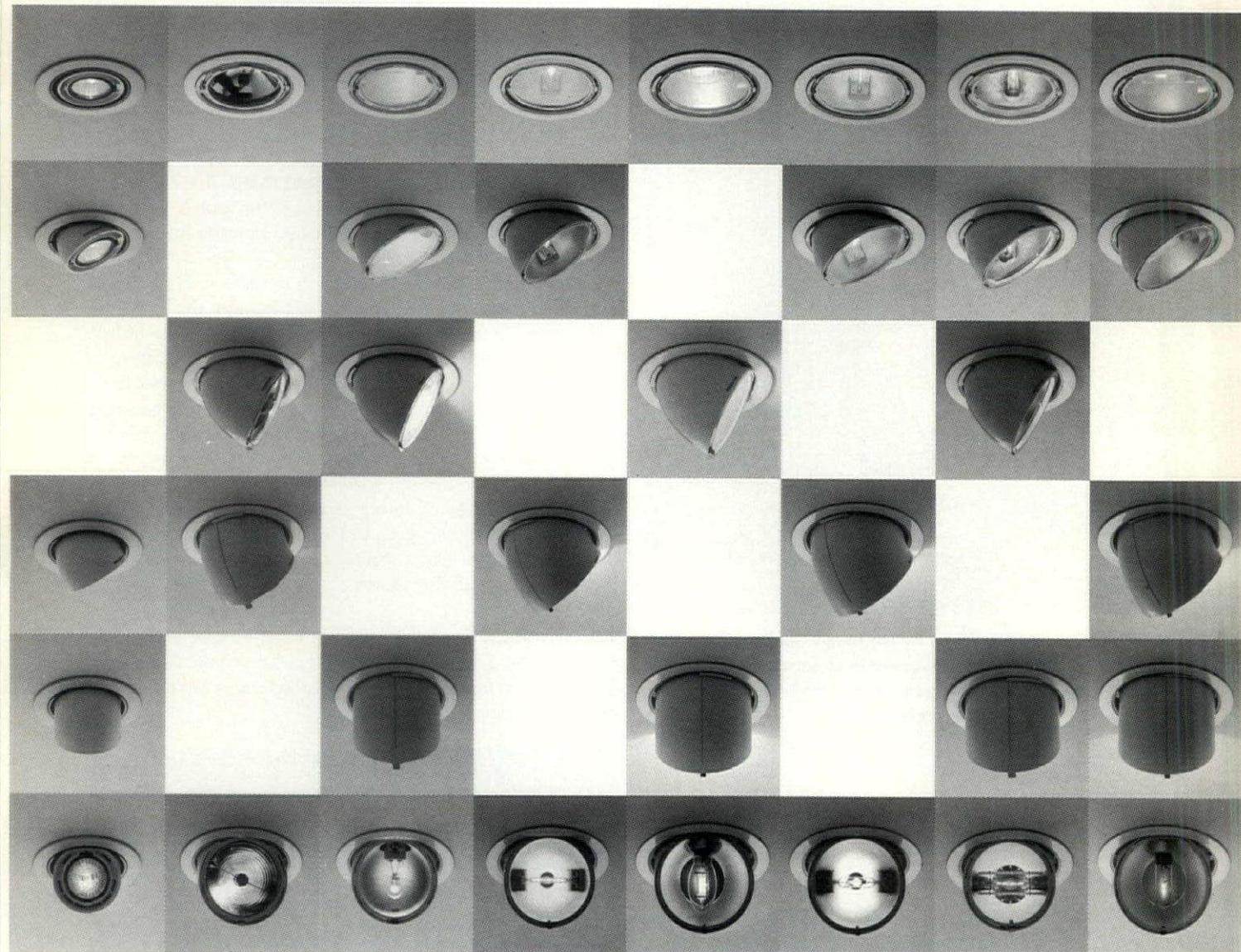
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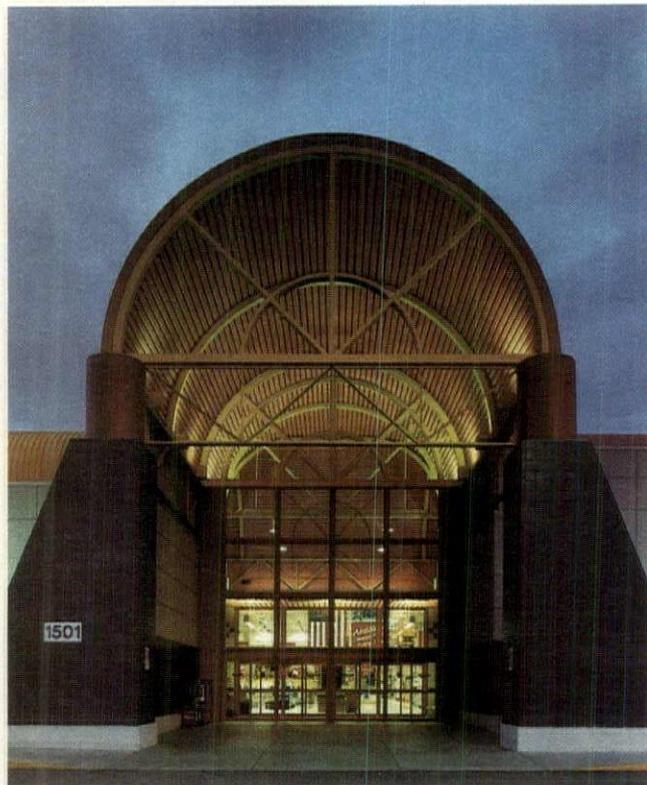
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Bollards Highlight Topeka's Hypermart

BY CHRISTINA LAMB
ASSISTANT EDITOR



LIGHT UP THE BARREL: Metal halide lamps light the entryway of the Hypermart (above) and, used in bollards, illuminate the exterior of this giant-sized general merchandise and grocery store (below right).

DETAILS

PROJECT: HYPERMART*USA

LOCATION: TOPEKA, KS

CLIENT: WAL-MART STORES, INC., BENTONVILLE, AR; DOUGLAS BRYANT, senior staff architect; MARK ENDECOTT, staff architect

LIGHTING DESIGNER: LARSEN ENGINEERING, INC., Columbus, OH

ARCHITECT: BSW ARCHITECTS, TULSA, OK; JANET S. MERK, AIA, studio principal

ELECTRICAL ENGINEER: JT/A, INC., TULSA, OK; JOHN D. TRUSKETT, PE, principal

PHOTOGRAPHER: JON PETERSEN, JON PETERSEN PHOTOGRAPHY

LIGHTING MANUFACTURERS: HOLOPHANE CO., INC.; GTE SYLVANIA, INC.: exterior light bollards; STERNER LIGHTING SYSTEMS, INC.; GTE SYLVANIA, INC.: entry (inside barrel vault); HOLOPHANE CO., INC.; GTE SYLVANIA, INC.: exterior screenwall.

BACKGROUND: The hypermarket concept, which is based on a warehouse merchandise approach, was begun by the Carrefour grocery in France in 1960. Wal-Mart's flagship Hypermart*USA in Garland, TX, was christened in December 1987, after 11 months of design and production teamwork by Wal-Mart and BSW Architects. The HyperMart complex contains general merchandise and large grocery sections with 50 checkout lanes, as well as leased space offering services from banking to child care, rest areas, and a food court.

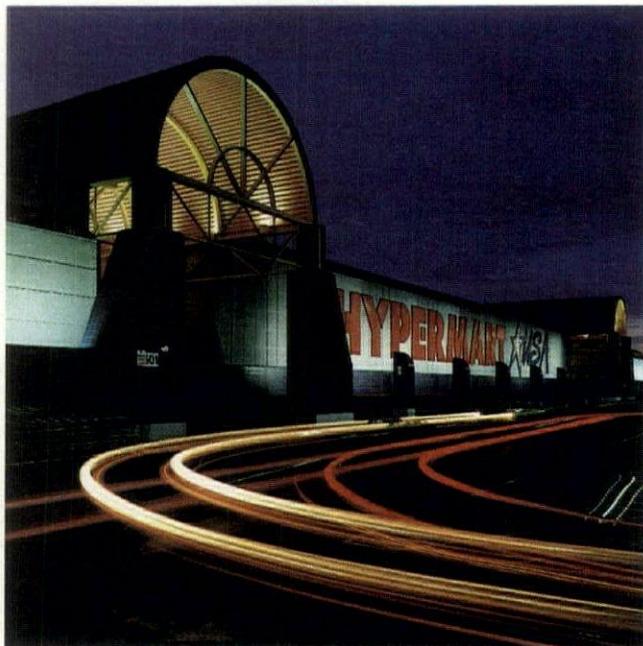
DESIGN PROCEDURE: From previous projects, the Wal-Mart/BSM team developed a service-oriented Project Delivery System which documents responsibilities, lines of communication, timetables, and procedures.

CHALLENGE Wal-Mart Stores wanted to illuminate the exterior of its 222,500-square-foot discount/grocery store, Hypermart*USA, in Topeka, KS, maximizing its visual appeal, while minimizing electrical costs.

DESIGN/TECHNICAL CONSIDERATIONS The clients requested that the lighting not obstruct the store's sign and blend with the lighting in the adjacent parking lot.

METHOD Bollard fixtures, rather than poles, are placed in the center section of the building to highlight the sign. The easily-maintained bollards utilize 400-watt metal halide lamps and are made of glazed concrete block, resistant to damage by shopping carts and delivery trucks. Aesthetically, the bollards create a uniform appearance: they are the same width and color as the delivery doors. Also, the same lamp type is used in the adjoining parking lot, so there is no transition in color. Exterior screen walls, on both sides of the center section, are illuminated by 175-watt metal halide lamps and the barrel vault, by using 250-watt metal halide lamps and full-height entrance glazing, becomes an additional exterior lighting source.

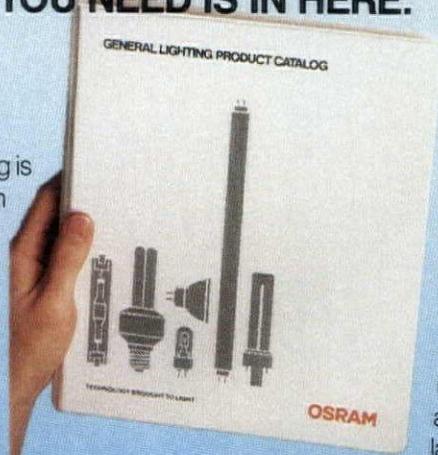
CONCLUSION The project, from design development to grand opening, was completed in less than a year. The clients have opted to use the same lighting techniques in designing other Hypermarts nationwide.



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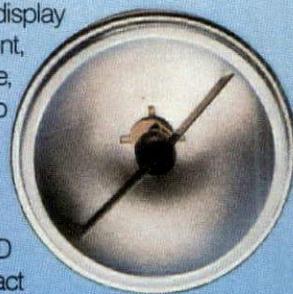
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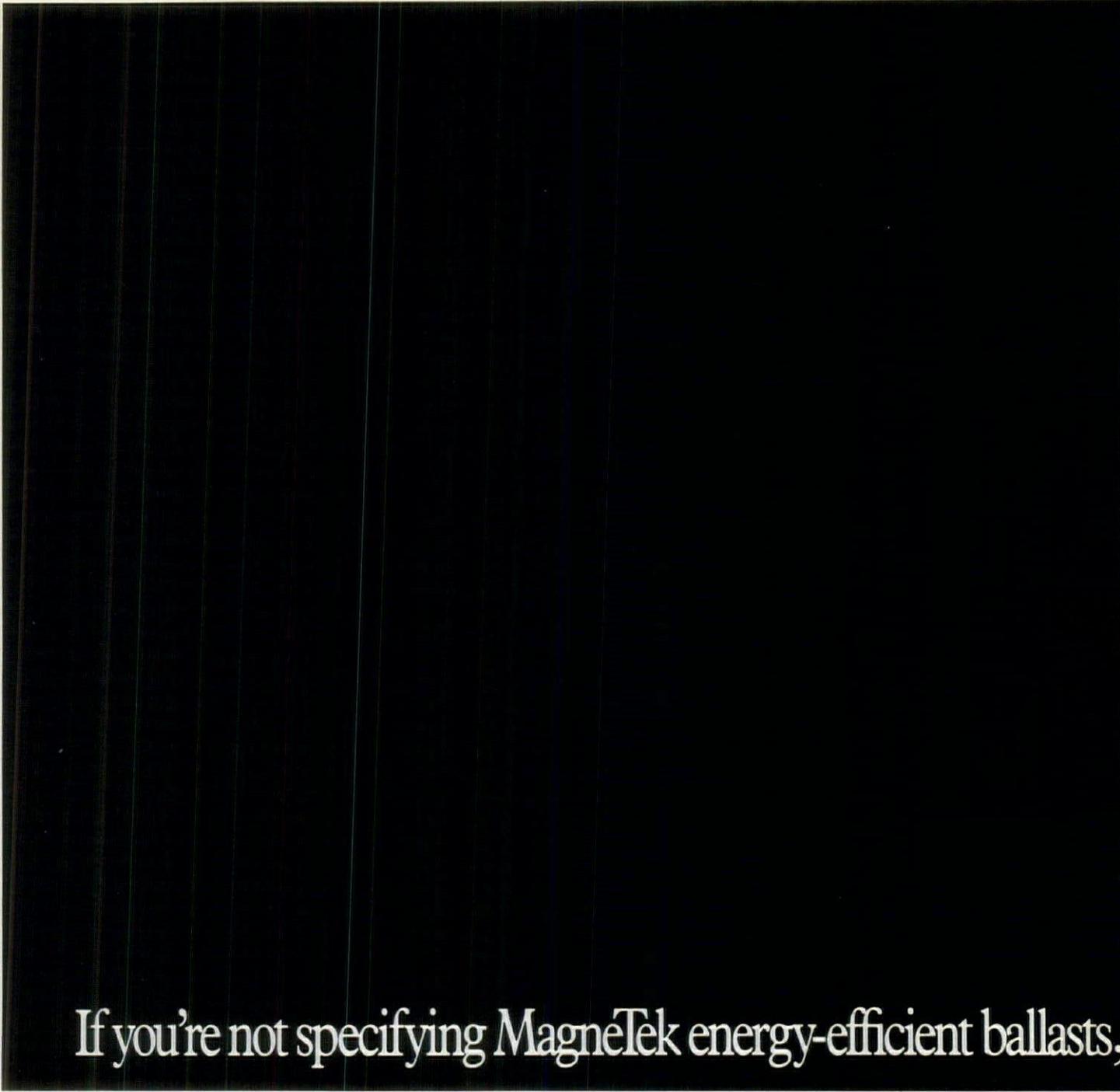
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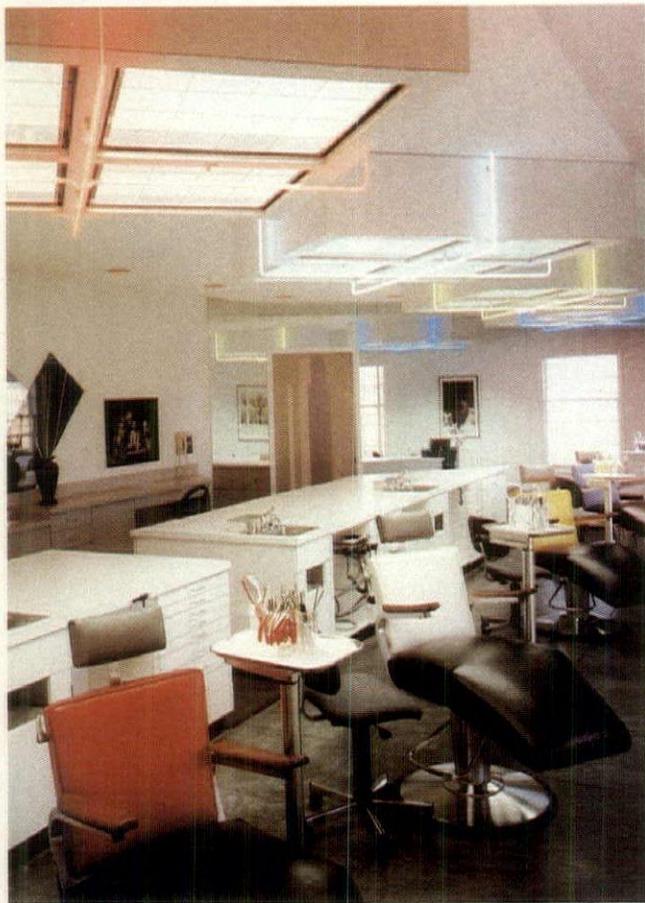
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Orthodontic Office Embraces Colorful Concept

BY CHRISTINA LAMB
ASSISTANT EDITOR



CHALLENGE Dr. Clarke Stevens, DDS, wanted his orthodontic office in Omaha, NE, to be pleasant—a place that would make his patients want to return.

DESIGN/TECHNICAL CONSIDERATIONS “We introduced splashes of primary colors into a bright open space,” says Scott Oglesby, AIA, architect and lighting designer for the project. This creates more of a diversion for patients who return several times to have their braces adjusted. While colorful lighting may provide a “pleasant distraction” for those in the chair, it is especially important that sufficient task lighting be provided for the orthodontist.

METHOD The coordination of lighting and contemporary furniture creates a distinctive atmosphere in the treatment area. Neon lights match both the chairs and the orthodontic tool handles below each fixture. The surrounding space—walls, ceiling, cabinets—are a subdued white to accentuate the impact of the colors. Above each chair, four 2 foot x 2 foot parabolic troffers, containing two U lamps, provide the required task lighting. The fixtures are efficient, easily maintained, and are controlled independent of the neon lights. In addition to the fixtures, an extensive use of daylighting—clear, double glazed windows—and mirrors help to produce a bright space.

CONCLUSION The bright and colorful treatment area creates a comfortable, interesting atmosphere that aims to occupy the patients with thoughts other than braces. This project, completed in approximately six months, has been awarded the 1989 Edwin F. Guth Memorial Award of Merit of the International Illumination Design Awards Program of the IESNA.

DETAILS

PROJECT: ORTHODONTIC OFFICE

LOCATION: OMAHA, NE

CLIENT: DR. CLARKE STEVENS, DDS, MS

ARCHITECT: APA ARCHITECTS, SCOTT OGLESBY AND IVAN VRTISKA

LIGHTING DESIGNERS: SCOTT OGLESBY, AIA, AND IVAN VRTISKA, AIA, CSI/CCS

ELECTRICIAN: BENDER ELECTRIC

PHOTOGRAPHER: MIKE WHYE

LIGHTING MANUFACTURERS: LITHONIA LIGHTING: parabolic troffers; HALO: downlights; ALKCO: undercounter fluorescent lights; OMAHA NEON SIGN CO., INC.: neon fabricators

TECHNIQUE: Colorful neon and bright fluorescent lighting create a pleasant and workable atmosphere.

PRIMARY OPTION: Neon adds dashes of primary colors to the dental work area (above) and reception area (below).



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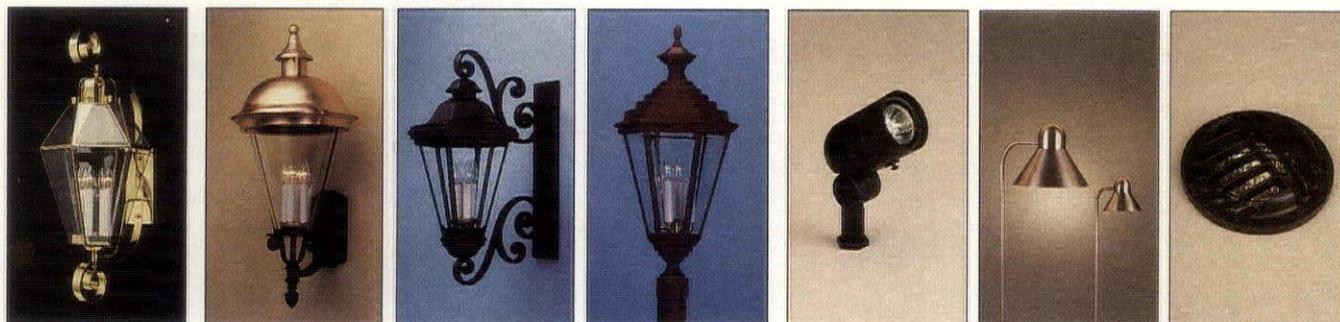
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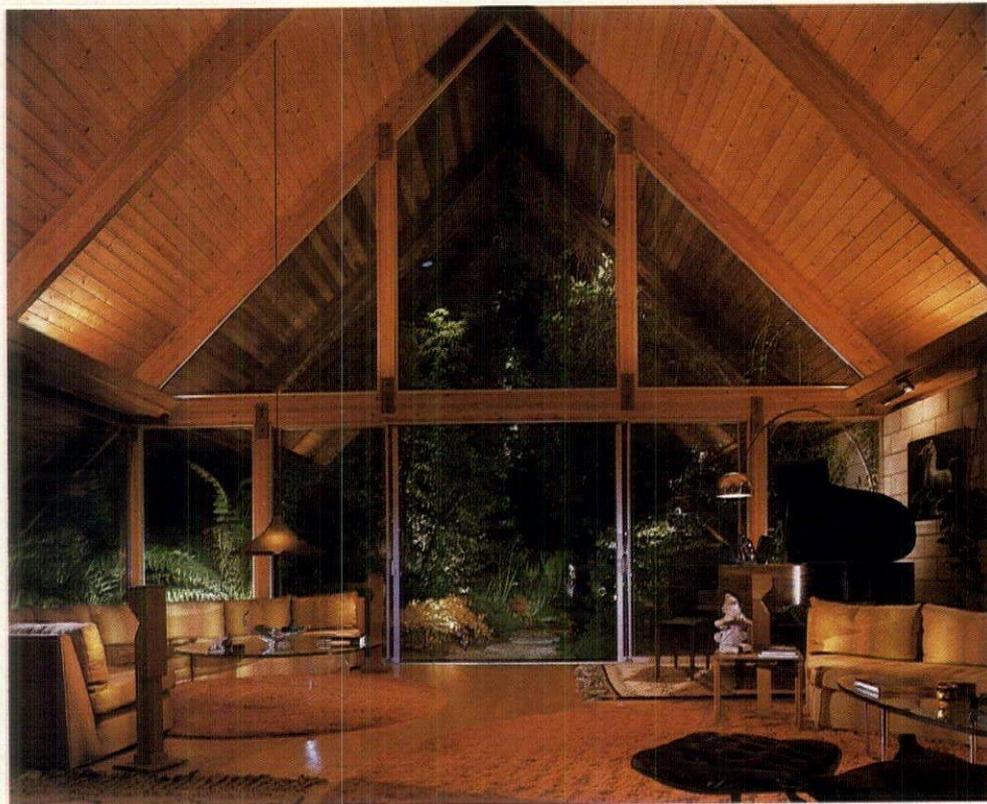
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Creating A View With Landscape Lighting



SEEING THE INS AND OUTS: The interior and exterior for this living room are carefully balanced for viewing both from the inside and outside. The interior lighting includes separate controls for all vertical surface illumination. PHOTOS BY MARY NICHOLS

BY JANET LENNOX MOYER
ASID, IES

The author is principal of Jan Moyer Design, Berkeley, CA.

Revealing a view is the essence of landscape lighting. Skillful lighting techniques can show off a garden for people who are viewing it from both inside and outside.

Landscape lighting affords people a view into their gardens when they cannot be used at night due to inclement weather. Properly coordinated lighting also visually expands the landscape, and eliminates the black mirror effect of windows at night.

Even in the summer, creating a view is the major pur-

pose of landscape lighting. When out in the garden, the lighting provides the opportunity to see the landscape at night.

In starting the lighting design of a garden, be it commercial or residential, imagine the various viewpoints from which people could see the landscape: from inside buildings out into the garden; from the garden into buildings; and from within the landscape to other areas of the landscape, or to adjacent property.

The idea of revealing a "view" brings up several issues to be considered by the landscape lighting designer.

CONSULT WITH INTERIOR DESIGNERS

The design of the land-

scape lighting needs to be coordinated by many design team members. These are designers that might not seem obvious to include in the landscape lighting planning.

For example, interior designers need to be included because they create the indoor environment and can help identify important views out into the garden based on use of the interior space.

The interior lighting designer (if different from the landscape lighting designer) needs to provide ample light switch locations and power for the landscape lighting, as well as coordinate the balance of brightnesses from inside to outside.

With view a main purpose

of landscape lighting, the coordination of lighting levels from inside to outside becomes critical. This lighting balance determines if and how viewing will occur.

BALANCE LIGHTING INSIDE/OUTSIDE

Interior lighting levels at night are significantly higher than exterior levels. Interior levels of approximately 20 to 50 footcandles are typical, while in the landscape, levels range from 0.35 to 10 footcandles.

To create a view from the inside looking out, the lighting outside needs to be a higher level than that on the inside. Without coordination, you may not see the il-

CONTINUED ON PAGE 19

PARTIAL VIEW: Sometimes, the view from inside is limited to objects just outside the window. Past the tree ferns outside this kitchen is a street. Stopping the view at the ferns adds to the feeling of seclusion for the owners.



CONTINUED FROM PAGE 16

luminated landscape from the inside.

USE MULTIPLE SWITCHING INSIDE

Higher interior levels may seem like a stumbling block, but multiple switching groups and dimmers can overcome any imbalance problems.

Since viewing windows are typically vertical, it is vertical surfaces opposite, and, to a lesser extent, adjacent to the window that reflect in the glass and prevent viewing into the garden. If these lights are on separate controls, they can be dimmed substantially without making the entire room dark, or they can be turned off en-

tirely to eliminate the vertical surface brightness that masks the view of the garden.

To provide viewing from the outside into the interior, the lighting level on the inside needs to be brighter than the landscape level. If viewing from both directions is important, the levels on both sides need to be relatively balanced. This requires a good knowledge of the interior lighting for planning appropriate levels and control strategy.

PLAN VISUAL TRANSITIONS

To achieve the landscape's visual composition guidelines should be considered. A high level of light just outside the windows or doors of

the interior helps to make a visual transition from the higher interior levels. This may or may not be the brightest level of the landscape lighting.

To expand the perceived size of the landscape, a high level of light at the boundary of the view is needed. If this is not as bright as the area just outside the door, it probably will not knock the visual composition off balance, as long as most of the transition light from the interior to the exterior is horizontal light.

LIGHT CAN CREATE DEPTH

A general rule in visually expanding the view is to make the boundary the brightest; the foreground, the second level of bright-

ness; and the midground, the softest level. (This does not necessarily include the interior/exterior transition, as mentioned above.) This will make the garden look the largest it can. But, often there are reasons to break this general rule.

There may be a huge expanse of space and no need, or not enough budgeted funds, to light the entire space. In this case, it's possible to limit the view of the garden at some logical point before the physical boundary.

Create the visual boundary by providing the brightest light level at that location. To create a sense of further depth in the garden, a hedge, wall, tree, or shrub beyond the visual boundary

can be lit softly at a lower level, or with a different shade of light. When using this technique to expand the space, an uneven lighting effect works the best.

AVOID 'CIRCUS EFFECT' WITH FILL

Sometimes, main focal interests occur both in the mid-ground and in the background. In this case, introduce the highest level onto specific objects in both areas. Carefully done, this can provide the required visual balance between these objects.

An uneven number of focal points can offer a visual impact. Three objects forming a triangle creates a strong, yet stable, composition. The addition of a soft fill light in the middle and far areas between these focal points provides the transition for a comfortable visual scene.

Multiple areas of interest occurring in a garden can often mean that several viewing directions exist. This may dictate inserting the brightest level of light into several areas throughout the garden. Create the balance by stepping brightness down in the space between one focal area and another. Fill light between areas of interest is critical to avoid a "circus effect."

Providing fill light can be difficult. When the garden has a large expanse of grass and no buildings or trees for mounting downlights, the options for introducing fill light become limited. In this case, consider lighting the side boundaries to provide

CODE UPDATE

A change to the National Fire Protection Association's 1990 National Electric Code (NEC) now clearly states that outdoor lighting fixtures and associated equipment may be supported by trees for landscape lighting. An article in the 1987 NEC, although immediately amended, had implied outdoor lighting could not be affixed to trees. The confusion that ensued regarding the issue led to the prohibition of tree installations by many inspectors.

the visual connection from the foreground to the background. Sometimes, there will be specimen trees or sculptures in this expanse of grass and they can be lit to the appropriate level—probably one or two steps down from the brightest level—to provide the visual connection from the foreground to the background.

MOONLIGHT FROM TREE MOUNTS

Large, mature trees or structures at the side or in the expanse of grass may offer a mounting location for downlight washes onto the grass. A moonlighting technique can be created by mounting fixtures so they shine down through the branches and leaves to create patterns of light on the grass.

Use caution in doing this because the visual effect of the entire tree needs to be considered. Part of the tree will be brightly lit using this technique. Additional fixtures to light the canopy either up in the tree or on the ground may be required.

BEWARE OF GLARE

Always consider the aiming angles of both downlights and uplights to minimize fixture glare. Nothing

ruins the beauty of landscape more than when the fixtures are the most visible part. To avoid glare from the fixtures during inside-the-garden viewing, keep the aiming angle below 35 degrees. If glare is taken care of inside the garden, there should not be a problem on adjacent properties.

There are times, however, when wider angles can be used to prevent glare. With limited viewing angles from within the garden and tall, dense screening plant material beyond the fixtures, glare should not travel into adjacent properties. Also, make sure that the lighting effects are contained within the property. Overspill of light into adjacent gardens or onto adjacent buildings can cause problems between owners.

CONSIDER THE AGE OF VIEWERS

Issues that affect the choice of appropriate lighting levels include the uses of the landscape, age of people occupying the space, and adjacent lighting levels.

For landscapes in remote or secluded areas, where no other properties are lit and/or no street lighting occurs, plan to keep lighting levels

low. Public space landscapes, such as parks or plazas, call for higher levels than residential spaces.

Often pathways should have one of the brightest levels of the visual scene. However, lighting pathways alone is not enough to make the garden feel comfortable and safe. Provide some accent lighting on the plant materials surrounding the paths. This minimizes worry about personal safety while walking through the gardens, and shows off the beauty of the garden.

AVOID HARSH BRIGHTNESS CONTRAST

Remember that older people need not only higher light levels than younger people, but a lower contrast of brightness in their field of view. Uneven lighting levels on paths at retirement communities and in public parks may discourage the elderly from taking walks at night. Using low-wattage, high-intensity discharge sources in path lights creates high light levels on paths.

AVOID DARK SPOTS BETWEEN FIXTURES

Be careful not to space fixtures too far on center. This will create dark spots on the paths between the fixtures, exaggerate the brightness contrast, and cause the elderly visual discomfort. This discomfort can translate into fear of lack of safety. Since we are trying to encourage people to enjoy and use the landscape at night, lighting should take into account emotional and psychological comfort. ■

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Seven Course Serendipity

Three diverse eateries exemplify the design philosophies of Aumiller Youngquist

BY WANDA JANKOWSKI
EDITOR

Designing the unexpected is what Bill Aumiller and Keith Youngquist, Aumiller Youngquist P.C., Mount Prospect, IL, do best. Their whimsical interior and lighting designs have been popping up in restaurants all around Chicago—and the country—for the past 10 years.

"We like to make our designs slightly serendipitous," Youngquist says. "Our goal is to impart a feeling of basic familiarity to patrons, while allowing them to experience something out of the ordinary."

Though rife with diverse details, the restaurant design concepts are always cohesive, unified wholes.

"They are not superficial solutions, or merely round-ups of details," Youngquist says. "We produce layers of interesting elements so when patrons return they will discover something new. Our designs have depth."

Each restaurant takes on a fresh and unique character because, Aumiller says, "that's the owner's personality coming through. We visualize it for them."

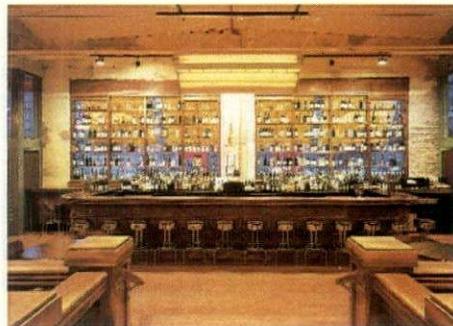
"Occasionally, owners have asked us to come up with the total concept and it makes us nervous," Aumiller explains. "Some owners don't realize the importance of their roles. The restaurant should have some of its owner's personality in it. We prefer creating unified design solutions developed in conjunction with the owner's basic idea."

The three projects shown here—Scoozi, Hatdance, and Zarosta Grill—illustrate the multi-layered, expressive style of architects/designers Aumiller and Youngquist. All three restaurants serve moderately priced fare and are located in the Chicago area.

PHOTOS BY STEINKAMP/BALLOGG

SCOOZI

"WE SET OUT 10 YEARS AGO with the desire to help our clients communicate and market their businesses, not just make them look good," Bill Aumiller says. "We wanted to help our clients create a total design that goes much further than merely the superficial aesthetics."



INTERIOR DESIGN

Scoozi's interior design is intended to give patrons the impression that the space was formerly an artist's or sculptor's studio in Italy that has been transformed into a restaurant.

"We had a large space," Aumiller says, "and left it wide open. To the walls we

added sketches and studies of works in progress, like one would find in an artist's studio."

The restaurant can seat approximately 325 diners, with an additional 125 at the bar. The space the restaurant occupies had been a rust-proofing garage. The existing wood beam trusses have



A VISIT TO ITALIA: Sunlight floods Scoozi's windowed bar area by day (opposite page). Contemporary and traditional styled pendant fixtures are blended (above). Subtle details, like backlighting dentil moldings (below), add character.

been painted a deeper color than they were previously; the ceiling has been painted a lighter color.

LIGHTING The restaurant had to have a traditional feel, and yet contain contemporary elements as well. This concept has been carried through in the lighting. Contemporary track



SCOOZI

CONTINUED FROM PAGE 23

downlights and Italian pendant fixtures are juxtaposed with traditional-style rectangular glass box fixtures, "like you would find in an Italian cafe in France," Aumiller explains.

Pendant fixtures also illuminate booths around the perimeter of the space. Subtle sawtooth dentil molding details are brought out by lighting concealed behind them.

The large expanse of windows behind the bar allows in ample daylighting. By night, low-voltage track units spotlight shelving.

Though varied fixtures are used, the lighting is relatively unobtrusive because the track and pendant units are not hung below the level of the trusses. The ceiling is about 29 feet high, and the trusses come down about 14 feet.

DETAILS

PROJECT: SCOOZI

LOCATION: CHICAGO, IL

CLIENT: LETTUCE ENTERTAIN YOU ENTERPRISES

ARCHITECT, INTERIOR AND LIGHTING DESIGNER: BILL

AUMILLER, principal designer, AUMILLER YOUNGQUIST P.C.

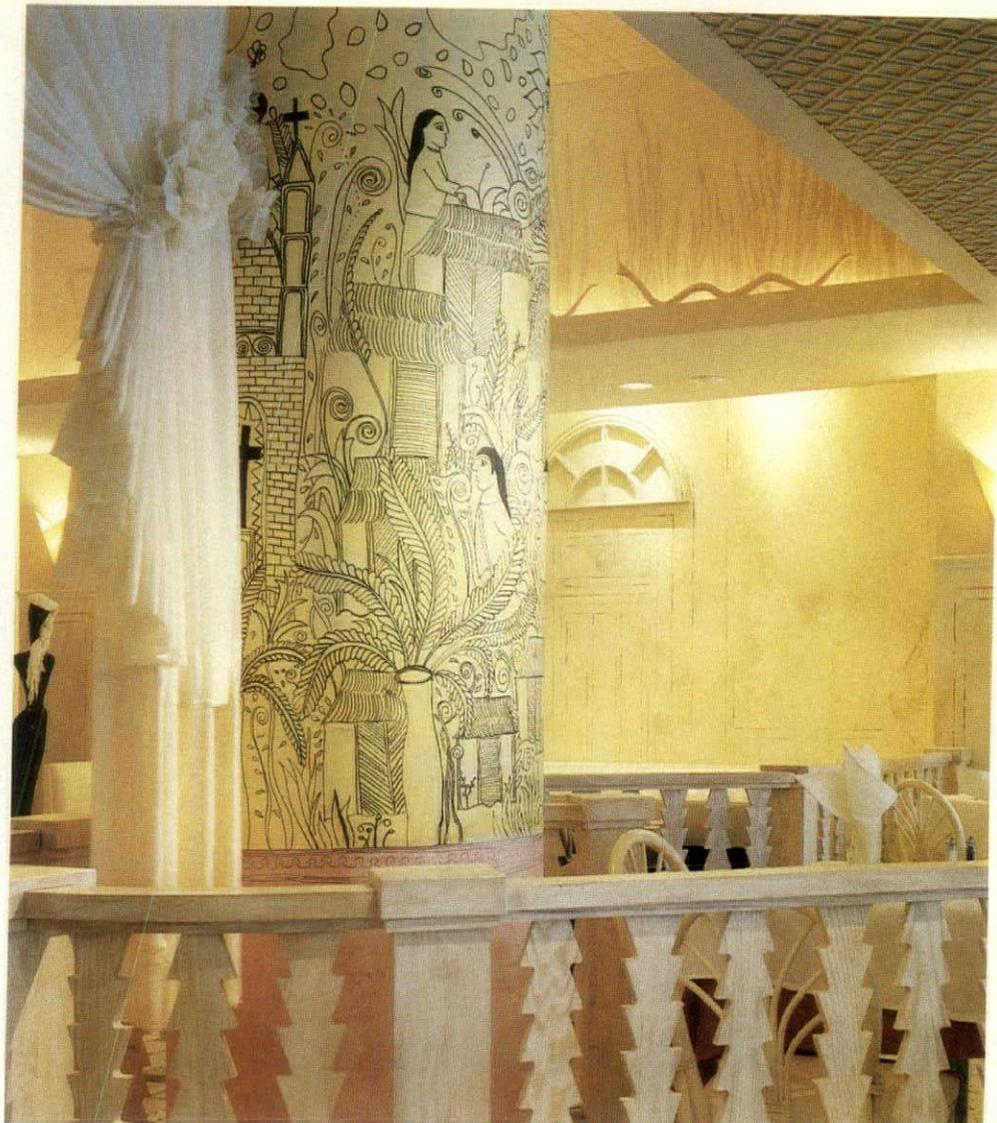
CONTRACTOR: CAPITOL CONSTRUCTION

ARTIST: MADE IN CHICAGO

PHOTOGRAPHER: STEINKAMP/BALOGG CHICAGO

LIGHTING MANUFACTURERS:

WILMER SNOW, EMCO; ATELIER INTERNATIONAL; ARTEMIDE, ROBERT SONNEMAN, MEL BROWN, FOSCARINI; TRAK LIGHTING; HALO LIGHTING



HATDANCE

"YOU CAN HAVE WONDERFUL interior design," Bill Aumiller says, "but without good lighting it loses its power. In Hatdance, lighting was important in enhancing textures and playing off the varied shades of white."

INTERIOR DESIGN The decor of the 8,500-square-foot Mexican restaurant contains an eclectic blend of Oriental, Mayan, and Aztec influences. A soft, romantic atmosphere is achieved through the use of a blend of ivory hues accented by touches of neutral and pastel colors.

Each column, for example, features a different fine-lined

vignette, drawn in great detail with black oil-based markers. Colors like pink and teal appear at the base of some columns, in floor tiles, and in chairs.

LIGHTING Several types of decorative chandeliers and sconces are used, including circular chrome pendant fixtures retained from the restaurant that previously occupied the space. These

units provide both direct downlight and indirect uplight.

Curving coves supply downlight on perimeter tables, as well as soft uplight. Downlights and concealed cove units graze and highlight textures and three-dimensional sculptured details on the walls. Low-voltage spotlights highlight the tops of the columns.



SOFT AND SUBTLE: Aztec and Mayan motifs (opposite page) grace Hatdance's columns. Downlight grazes sculpted walls (above). Floor tiles add touches of color to the basic white/ivory decor (right).



DETAILS

PROJECT: HATDANCE
LOCATION: CHICAGO, IL
CLIENT: LETTUCE ENTERTAIN YOU ENTERPRISES

ARCHITECT, INTERIOR AND LIGHTING DESIGNER: BILL AUMILLER, principal designer, AUMILLER YOUNGQUIST P.C.

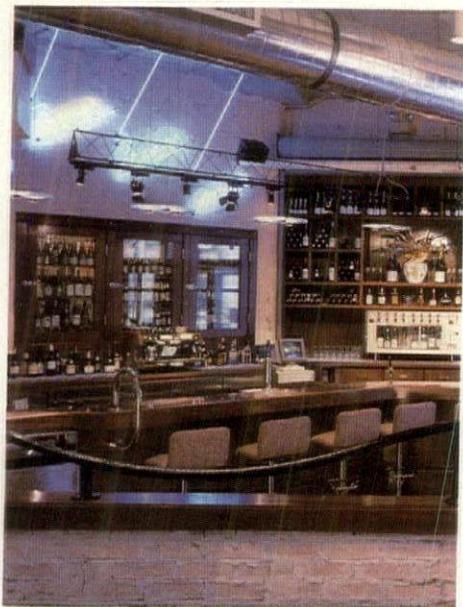
CONTRACTOR: CAPITOL CONSTRUCTION

ARTIST: MADE IN CHICAGO

MOSAICS: CYNTHIA WEISS

PHOTOGRAPHER: STEINKAMP/ BALLOGG CHICAGO

LIGHTING MANUFACTURERS: HALO LIGHTING, JUNO LIGHTING, manufacturing of existing antique chandeliers unknown



ZAROSTA GRILL

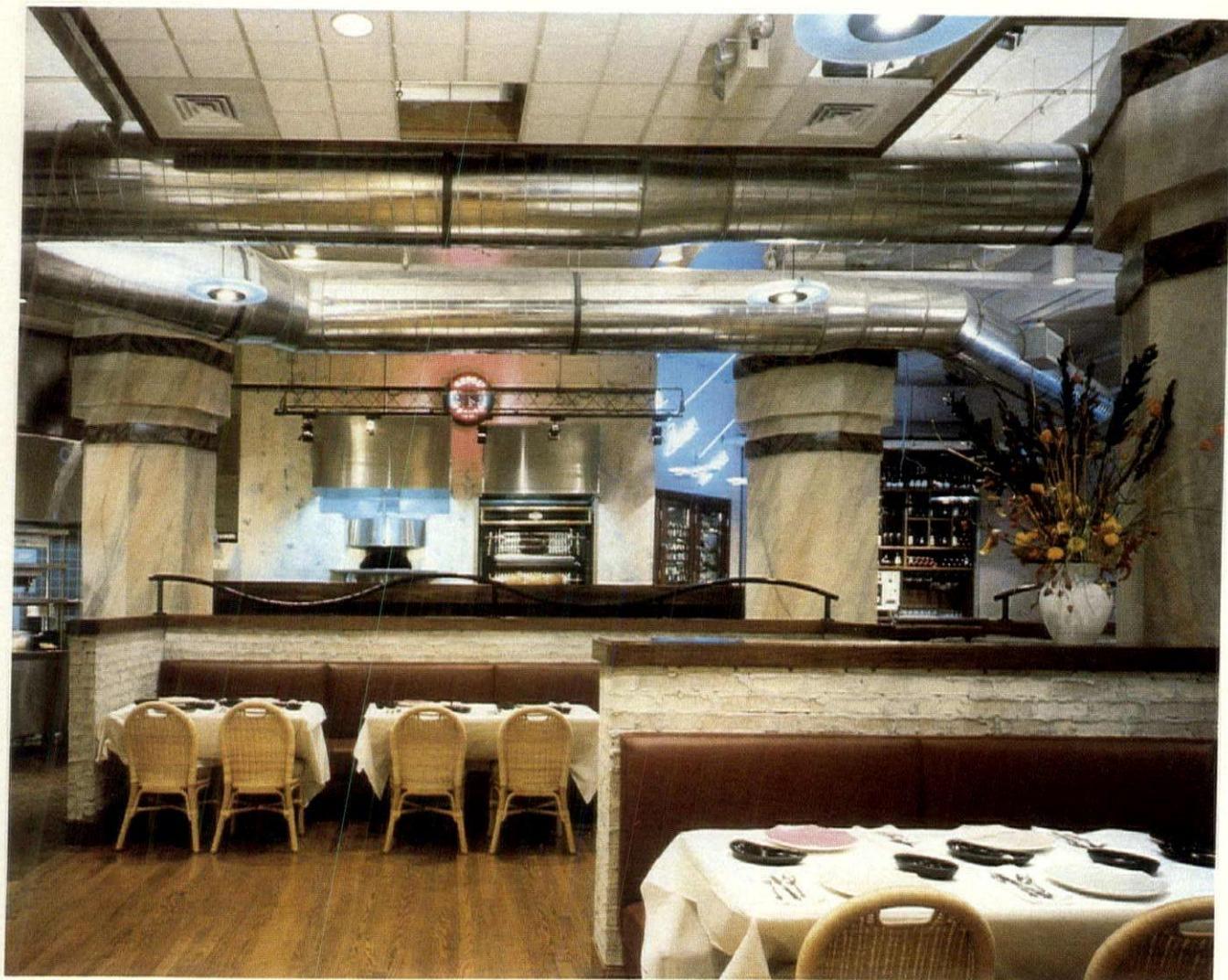
"AS TIME GOES ON, DESIGNING CREATIVELY becomes more challenging because we challenge ourselves," Keith Youngquist says. "We don't want to fall into a rut; rather, we want to make each project new and different."

INTERIOR DESIGN

Zarosta Grill has been designed to act as a theatrical stage set for food.

"We wanted to bring the kitchen and the dining area together," Youngquist says.

Faced with a long, narrow space—45 feet wide and 85 feet deep—the designers ran the food preparation areas—the bar, rotisserie, pizza oven, and kitchen—along the right side of the



restaurant. The patrons are seated on the left side of the space. The large air duct that runs the length of the space visually divides left from right.

Faux marble columns comfortably divide the areas without the need for full partitions.

LIGHTING Above the countertop, low-voltage fixtures fitted with theatrical barn doors have been mounted on a truss system.

"Usually," Youngquist explains, "when a finished

ceiling isn't put in, the exposed unfinished ceiling is painted all black to conceal it as much as possible. Here we didn't hide it, but instead painted it white and used it as a reflector."

Circular pendant luminaires are suspended about 6 feet down from the 15 foot ceiling. They not only provide direct downlight, but cast light up onto the ceiling so it can bounce off and down. The resulting illusion makes the whole ceiling area appear to be illuminated. ■

LAYERS OF LIGHT: Track and pendant fixtures illuminate the long, narrow space (opposite page). The white ceiling is a reflector for uplight (opposite page, bottom). The air duct visually divides dining and food preparation areas (below).

DETAILS

PROJECT: ZAROSTA GRILL
LOCATION: OAK BROOK, IL
CLIENT: ERRANT ENTERPRISES, INC.
INTERIOR AND LIGHTING DESIGNER: KEITH E. YOUNGQUIST, AIA, principal designer, JEFFREY EVERETT, JERRY PARSETICH, design team; AUMILLER YOUNGQUIST P.C.
MECHANICAL ENGINEERS: DIVERSIFIED ENGINEERING SERVICES, INC.

PHOTOGRAPHER: STEINKAMP/BALLOGG
LIGHTING MANUFACTURERS: ATELIER, ARTEMIDE, PRISMA, TRAKLIGHTING, and ULTRA BEAM.
NEON CLOCK: IAN MACARTNEY
MURALS: MADE IN CHICAGO



DEVELOPING DESIGN CONCEPTS

SIDE LIGHTS

BEGINNING WITH BRAINSTORMING Aumiller and Youngquist use the initial phase of the design process to

strengthen the concept of a restaurant with the client via "a lot of talking and brainstorming," says Aumiller. "We then confirm what we learned and developed with a written concept statement. We highlight design elements and list anticipated concerns, which we review with the client before beginning design."

"Ensuring conceptual agreement at this early stage not only saves the client time and money, but also establishes a 'comfort level' for effective communication, important to the creative process," Aumiller explains.

FLUSHING OUT CLIENT IDEAS "We often find ourselves in the position of challenging a client to

move beyond the original concept," Youngquist says. "This approach enables us to work as a team and integrate some ideas that may not have been part of the initial vision."

FULL SERVICE ENSURES UNITY Launched strictly as an architectural firm (which handles a variety of project types in addition to restaurants), Aumiller Youngquist P.C. has opted to expand its services.

"Several of our early projects were restaurants," Youngquist says. "We realized that our architectural work would be far more effective if we were involved in the interior design and kitchen planning processes as well. With this kind of cohesive approach, design solutions can be consistent throughout every aspect of a project. When one firm is responsible for coordinating everything from engineering to fabric selection, the client always knows who to contact with new ideas, questions, or problems."

Colorful, kinetic lighting enhances the video club's surrealistic New York City rooftop theme

Tokyo's

Buzz Club

DETAILS

PROJECT: BUZZ CLUB

LOCATION: TOKYO, JAPAN

CLIENT: A-PROJECTS

LIGHTING DESIGNERS: KEN BILLINGTON, JOHN MCKERNON, AND JASON KANTROWITZ, KEN BILLINGTON INC.

INTERIOR DESIGNERS: SAM LOPATA AND BARBARA PENSOY, SAM LOPATA, INC.

MURALISTS: SERPENTINE STUDIOS

PHOTOGRAPHER: HIROYUKI HIARI

LIGHTING MANUFACTURERS:

COLIBRI: motorized fixtures; CAPRI:

stationary fixtures; DAIKO:

chandeliers and work lights;

EXPRESSION THEATER CONTROLS:

control board and monitor

KEY QUOTE: "I don't know how we would have completed these projects without FAX machines."—Ken Billington

VIDEOMANIA: The Buzz Club entry elevators (top) are behind the leaf-covered gate and underneath the blue neon signage. A gate also divides the seating for video watching (middle) from the bar area behind it. The dance floor lighting (bottom) includes motorized, 50-watt fixtures and xenon flash tubes.



NO STANDING ROOM: It is not customary to stand at bars in Japan. Hence, a comfortable seating area is provided lit with 20-watt gelled units.

BY WANDA JANKOWSKI
EDITOR

When presented with the challenge of integrating illumination with the Buzz Club's unusual decor—like three-foot flies, a water tower, and black asphalt flooring—Ken Billington, John McKernon, and Jason Kantrowitz, Ken Billington Inc., New York, NY, responded with a collection of colorful and kinetic effects. The video club is designed to represent a surrealistic New York City rooftop, according to the interior designer, Sam Lopata, Sam Lopata Inc., New York, NY.

The Buzz Club is located on the fifth floor of a 10-story building filled with small nightclubs in the Roppongi

nightclub district in Tokyo, Japan. What makes Buzz different from most other Japanese clubs is the thematic design and dedication to videos.

"It's the first video club in Japan," Lopata says. "In a disco, video is just part of the entertainment. In a video club, the entire club, including the sound system, is designed to follow the videos. It's the next generation of nightclubs."

Though the abundance of video screens posed no problem, the lighting design for the approximately 40-foot x 60-foot space was significantly influenced by the

PHOTOS BY HIROYUKI HIARI



SURREAL SOPHISTICATION: Trompe l'oeil clouds on a blue sky, giant multi-colored flies, and black flooring resembling tar paper bring to life the surrealistic New York City rooftop theme.

limited amount of electricity available—10,000 watts (see Culture Coping sidebar on p. 31). Billington drew from his extensive theatrical lighting design background, which includes five Tony award nominations, to achieve colorful and dramatic results with a lighting plan that is relatively simple. The basic design is built around two types of fixtures:

- computerized, motorized, 50-watt, MR 16 spotlights, fitted with varied-colored gel filters that create kinetic effects in the dance floor area; and
- non-motorized, 20-watt, MR 16 track units, fitted with varied colored glass dichroic filters, for constant illumination in the seating and bar areas.

Other special effects include:

- linear xenon flash tubes

CLUB CULTURE

SIDE LIGHTS

SEATING IS CUSTOMARY AT BAR

The design of the space and integral lighting had to take into account how the club operates. For example, the bar area is small, because it is not customary to stand or sit at a bar in Japanese clubs. Patrons are greeted near the entrance by a maitre d' who seats them at a table from which the drinks are ordered.

ALL CLUBS SERVE FOOD Each nightclub serves

food, which is included in the price of admission. The extensiveness of the menu varies from one club to another. The admittance fee for the Buzz Club is about \$30 for women and \$40 for men.

NO TIPPING ALLOWED No tipping is allowed, including for coat check. Lockers are also available for holding purses or other belongings safely. Videotapes from the U.S. are used in the club (about 200 were needed to start with), which had to be reviewed by the Japanese censors.

Ken Billington Inc. has designed the lighting for four other theme clubs (Java Jive, Java Bay, Camels, and El Escenario), and one restaurant (Maison de Caviar) for A-Projects in Japan in addition to the Buzz Club. Following are Ken Billington's insights on how to adapt to differences in culture and construction procedures between the U.S. and Japan. ■ **DISTANCE LIMITS TROUBLESHOOTING** ■ "SINCE THE PROJECT IS SO FAR AWAY, you can't troubleshoot as it is being built. For example, if there's an air duct coming through

unexpectedly in a different location than had been indicated on the floor plans, the Japanese crew might install the lighting equipment, out of respect for our lighting design, exactly where the lighting plan has indicated, instead of adapting to changed circumstances. We arrive at the job site in Japan about two weeks before a club opens. It's easier and less expensive for us to make last minute changes close to the opening date than for the club owner to fly us over several times throughout the installation process."

■ **ACCOUNTING FOR TIME DIFFERENCE** ■ "I DON'T KNOW HOW WE WOULD HAVE COMPLETED these projects without FAX machines. There is a 12-hour time difference, so we FAX material at the end of our day, and they receive it when they come to their office the next morning." ■ **LOW-CEILINGED HIGH RISES** ■ "THE CEILING IN THE HIGH-RISE buildings that house the nightclubs are an average of 8 feet high, and may peak at about 10 feet. At the Buzz Club, we opened up the ceilings and exposed everything to get the maximum usage of

space available to accommodate the lighting and other equipment." ■ **LIMITED ELECTRICITY** ■ "THE AMOUNT OF ELECTRICITY AVAILABLE is limited. The total available for the entire project was 20,000 watts. Of this, 10,000 watts was used for video and sound equipment. This left 10,000 watts of 100-volt, 50-cycle, 60 amp electricity for the

lighting. To clarify the limitation, in theatrical terms, that wattage can power about 10 Leko units. I used 1,000 Lekos to light the Broadway production of *Meet Me in St. Louis* that recently opened." ■ **LANGUAGE**

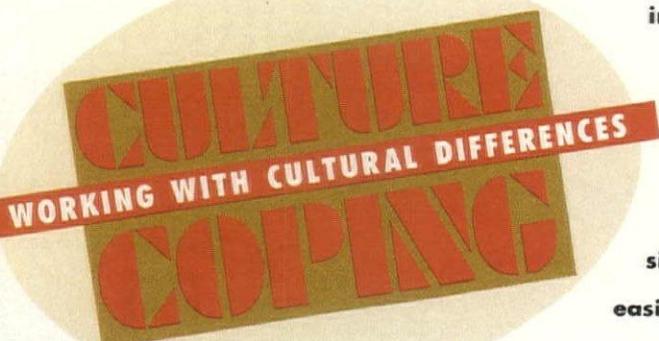
DISSIMILARITIES ■ "SINCE JAPANESE WORDS DON'T MATCH anything in English, you can't guess meaning based on similarity

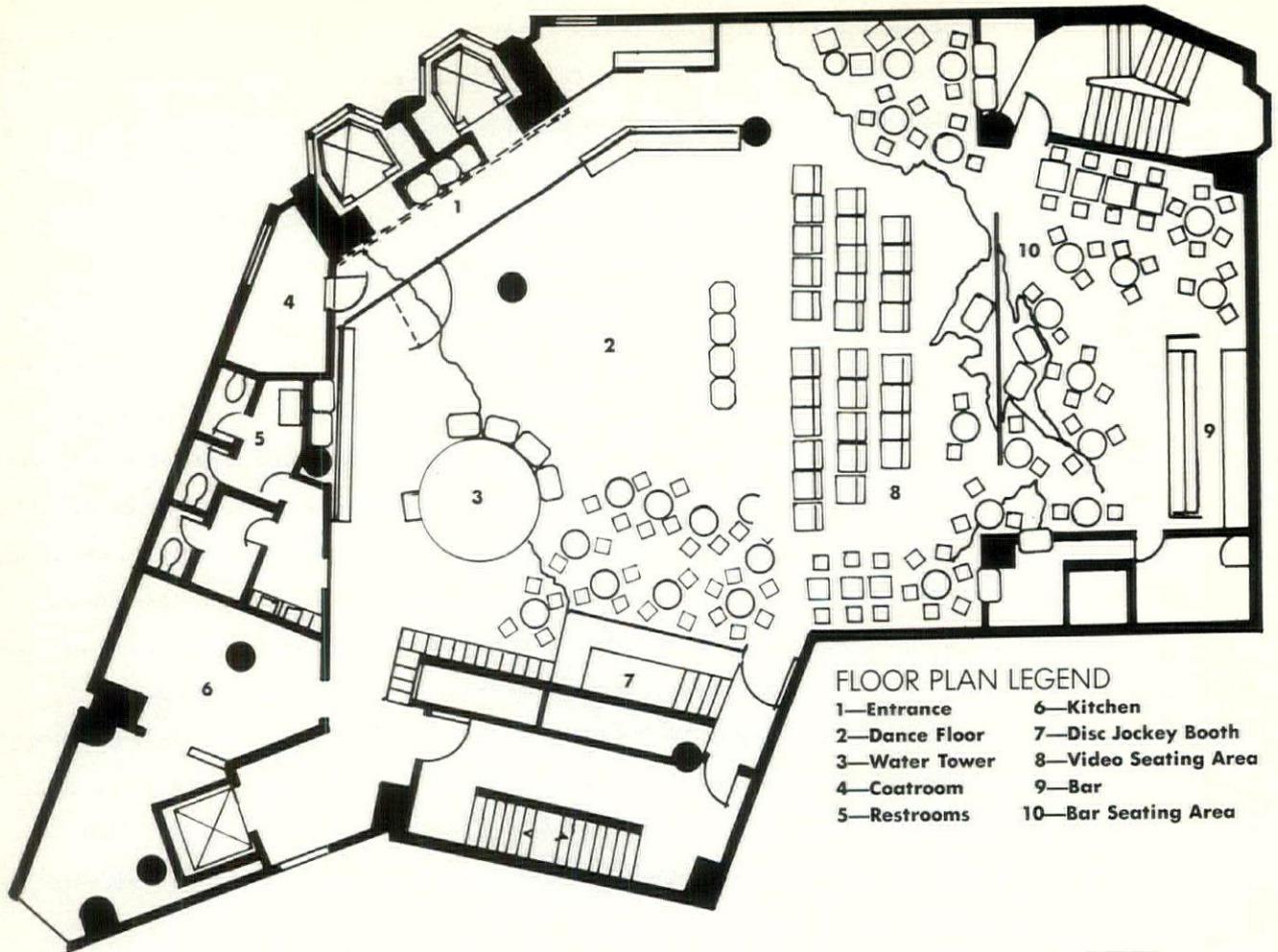
as you can with some European languages. Trying to communicate was frustrating at times when we worked on the first club, because we didn't have a translator. Since then, we located, through theater connections, Ken Lammers. Though Lammers is an American, he was born and raised in Japan, and is familiar with customs and codes of behavior, as well as the language. He also has training in stagecraft. So putting all that together, he knows who to go to in the chain of command, and how to make requests so no offense is caused. Occasionally, a FAX will arrive at our New York office in twisted English from Japan. We will FAX that to Ken Lammers, and ask him to ask them what they want, so there's no misunderstanding." (According to Sam Lopata, the name of the club originally was "BZZZ," but this had to be changed because "BZZZ" is pronounced in Japanese like the word for "ugly girl." "BUZZ" in Japanese has no meaning.)

BRIDGING THE

LANGUAGE AND

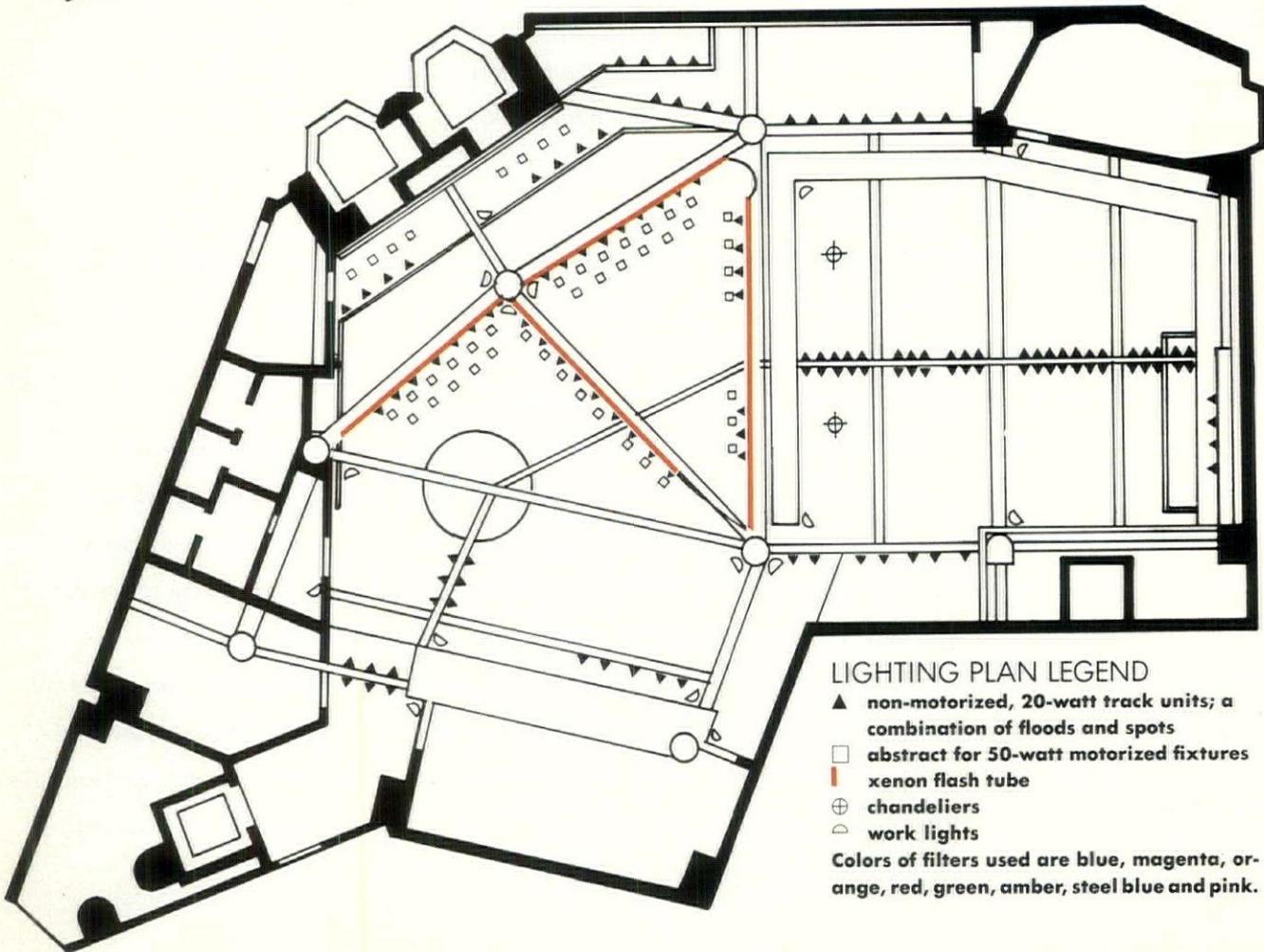
DISTANCE GAP





FLOOR PLAN LEGEND

- | | |
|---------------|----------------------|
| 1—Entrance | 6—Kitchen |
| 2—Dance Floor | 7—Disc Jockey Booth |
| 3—Water Tower | 8—Video Seating Area |
| 4—Coatroom | 9—Bar |
| 5—Restrooms | 10—Bar Seating Area |

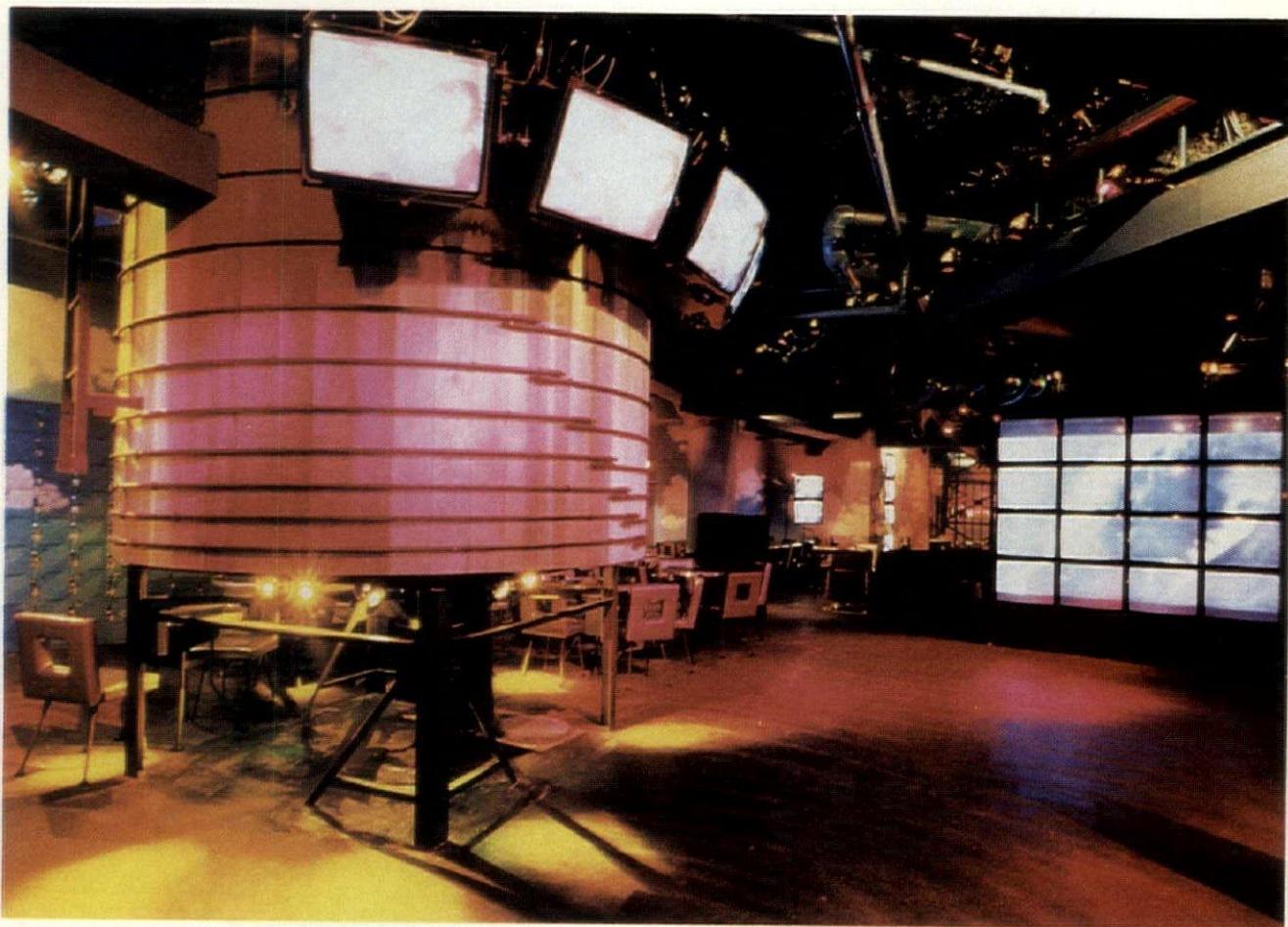


LIGHTING PLAN LEGEND

- ▲ non-motorized, 20-watt track units; a combination of floods and spots
- abstract for 50-watt motorized fixtures
- ▬ xenon flash tube
- ⊕ chandeliers
- △ work lights

Colors of filters used are blue, magenta, orange, red, green, amber, steel blue and pink.

WATERLESS TOWER: The water tower is used for storage. Beneath it are mounted 50-watt motorized fixtures. Lockers, where patrons can safely keep belongings, can be seen on the left. The club is directed toward the 17- to 25-year-old set.



for blasts of bright light

- neon signage that chases, over the elevators and bar

- gel-colored, 50-watt motorized units mounted beneath the mock water tower (which is used for storage)

- smoke machines that produce "steam" that rises from stylized manhole covers in the floor.

Over one hundred lighting cues have been created by Billington, McKernon, and Kantrowitz for programming into the club's massive computer. It took about two

weeks for cueing and focusing the fixtures, which are controlled from the disc jockey booth.

The client, A-Projects Inc., welcomed the use of U.S. equipment because, Billington says, "it's cheaper for them than Japanese fixtures, based on the strong value of the yen. There is no import duty in Japan, so they pay only cost plus shipping."

The client owns and operates dozens of nightclubs in the Rippongi district.

"Most nightclubs operate on a hand-to-mouth basis,"

McKernon says, "but A-Projects has warehouses of equipment stored to keep their clubs running smoothly."

"Most of the Japanese clubs are also, what I call, of the 'Saturday Night Fever' variety," Billington says, "with luminous dance floors, colored light bulbs and mirror balls. In contrast, we've introduced conceptual clubs with strong design statements and sophisticated lighting."

Of course, more sophisticated lighting demands more maintenance.

"There's a lot of color that burns out, but there is a regular maintenance crew who keeps the lighting design intact," Billington says. "I go to Japan about every four months, and when I'm working on the design of another club, I check the maintenance on the ones I've already done."

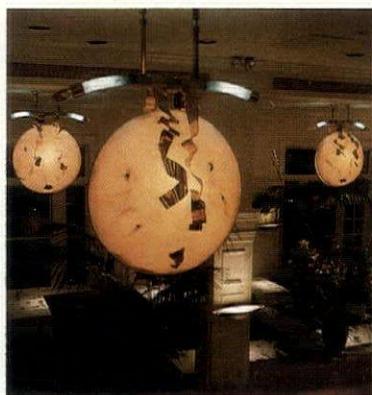
Though A-Projects uses international designers to produce environments unusual for Japan, Billington says, clubs like Buzz successfully attract visiting Westerners as well. ■

■ Nuts, Bolts,



BE-RIBBONED EGGS. Striking light sculptures are suspended above the main dining area of Postrio, a trendy San Francisco restaurant. Hand-bent copper ribbons appear to tumble out of plastic skylight domes (opposite page).

Imagination



Copper ribboned light sculptures make the medium the message at San Francisco's Postrio

BY CHARLES LINN, AIA
EXECUTIVE EDITOR

Whether you call her simply an artisan or a sculptor who uses lighting to stir up emotions, Pam Morris, of Exciting Lighting By Pam Morris, Larkspur, CA, wants to make one thing clear up front: "I don't just do decorative lighting.

"Clients who come to me aren't buying light fixtures," Morris says. "They can buy light fixtures at a showroom. They're coming to me to buy an effect—something to make their customers want to be there."

Morris calls a lot of the lighting she sees today 'avant glare,' claiming many of the designs are very cerebral.

"They don't touch the heart or the gut," she says. "I

PHOTOS BY DENNIS ANDERSON

DETAILS

PROJECT: POSTRIO RESTAURANT

LOCATION: SAN FRANCISCO, CA

CLIENT: POST STREET RENAISSANCE PARTNERS

ARCHITECT/INTERIOR DESIGNER: KULETO CONSULTING & DESIGN;

PAT KULETO, CHARLES THOMPSON, SANDY KELLY—PROJECT TEAM

CUSTOM LIGHT FIXTURES: EXCITING LIGHTING BY PAM MORRIS

LIGHTING MANUFACTURERS: DECORUM: grill area pendants;

MODERN ELECTRICS: lower area sconces; HALO LIGHTING: downlights

PHOTOGRAPHY: DENNIS ANDERSON

KEY QUOTE: "I don't just do decorative lighting. Clients come to me for effects."—fixture sculptor, Pam Morris



THE LOOK OF LAVENDER: Purple and red handblown glass urns house MR 11 lamps that, along with the floor ribbons, create a party-like atmosphere in the bar area. All Pam Morris' fixtures are UL approved.

really strive to create a whole-body experience, and a reaction in people—a visceral response created through color and form.”

The architectural space at Postrio, a trendy dining spot in downtown San Francisco, determined what the lighting would be, Morris says.

The space that forms the new restaurant adjoining the Prescott hotel is multi-leveled.

“You enter the bar at street level,” Morris explains, “and then descend to a mezzanine, which contains part of the restaurant seating. You then descend again to the lower floor, which is

the main dining area of the restaurant.”

Patrons catch their first glimpse of the most striking and extensively used light sculptures as they look from the mezzanine level to the main dining room, over which a series of huge, luminous, alabaster-like disks

are suspended.

“I interpret them as ‘ribbon eggs.’ In other words, they had split in half and the ribbons fell out of them,” Morris says. “Conceptually, that’s how all those ribbons that start at the front of the bar and flow throughout this physically disconnected space got all over the carpeting and the inlaid marble floor. They also express the philosophy that at Postrio, the finest cuisine is tied to the best decor.”

Morris, who is also fond of calling these great art pieces “the spheres of infinite possibilities” and “idea piñatas,” fabricated the fixtures from a combination of



CREATING FIXTURES

SIDE LIGHTS

“What happens in the beginning is that I’m given just a few of the requirements, like the dimensions and locations of the fixtures, and the kind of feeling the lighting needs to achieve. Then I come up with a design that fulfills those needs. I don’t even necessarily know what materials are going to be used at the time,” Morris says.

“I don’t just draw a sketch of a light fixture and then have somebody make it,” she says. “I find all the parts and assemble them in my studio. I go to scrapyards, mill yards, industrial hose shops, hobby shops, surplus stores—not the normal sources of lighting supplies. Once I have my concept, I go hunting, looking for pieces that I can either adapt or have made.”

THE GRAND ENTRANCE: With her distinctive fixtures, lighting designer Pam Morris aims to diffuse attention away from diners who may be intimidated by making such a spectacular entrance into Postrio's dining room.

found objects: 36-inch diameter plastic skylight domes painted to look like alabaster rimmed by torch-cut iron bands.

Hand-bent polished copper ribbons are suspended from a yoke-shaped hybrid of bent aluminum tubing, stainless steel mesh, bronze tubing, and handblown crystal, and are lit from within by a pair of compact fluorescent lamps. The yoke is suspended by a pair of ornamental metal pendants that are topped by trumpet-bell shaped escutcheons.

The shadows of more copper ribbons suspended inside are cast against the translucent surface of the alabaster-like domes by a pair of pink, 60-watt A lamps.

The bar area near the street entrance has delicate, smaller-scaled fixtures, and a relatively low level of brightness. Here, Morris collaborated with Frank Niedhardt to develop a series of low-voltage uplights that look like hand-blown Tiffany vases balanced below pairs of high-tech clothesline wires that run through the space.

The fixtures have an MR 11 lamp housed inside hollow purple and red hand-blown glass urns. Triangular-shaped polished copper reflectors suspended below the urns from circular steel hoops bounce most of the



light upward, making the glass glow, and casting a circular shadow onto the ceiling over each fixture.

"The 'shadow-balls' on the ceiling are a decoration that reinforces that sense of streamers, balloons, and festivity," Morris says. "They are like stepping stones that lead you to the end of the bar

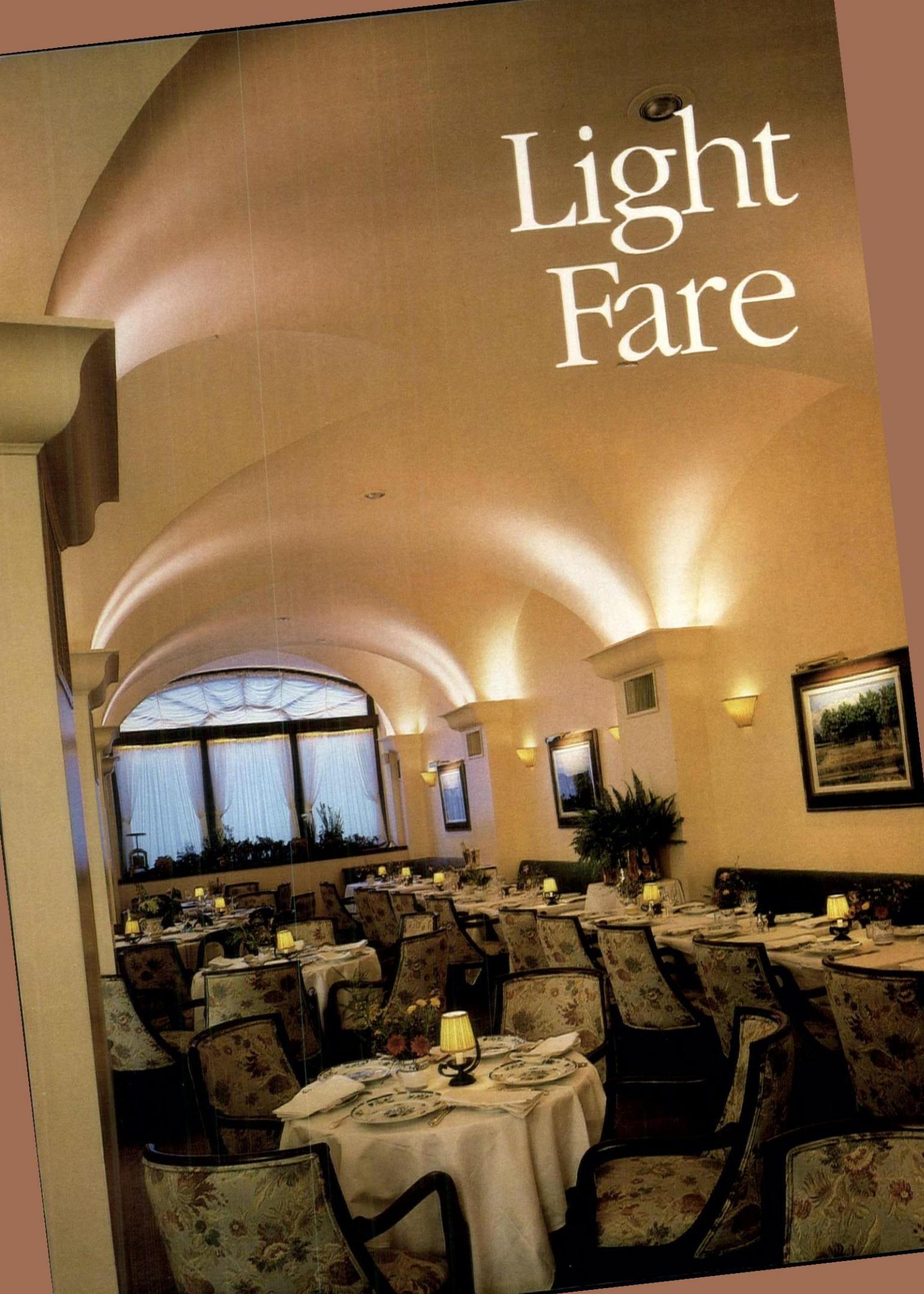
area, and into the restaurant."

At the end of the bar area, patrons pass beneath a neon sconce made of a hollow piece of copper, curved to echo the arched ceiling, with an edge-lit piece of glass at the top. The copper shape encloses three pieces of neon, whose light combines to

form a lavender glow. A slot pierced in the top of the curved copper enclosure allows the neon to edgelight the glass.

"I chose the lavender color because it was exotic enough to be used in this world-class place, but it was also relaxing; it is a sublime color," Morris says. ■

Light Fare



The French-country decor of Restaurant Bouley captures kudos in New York

BY CATHERINE SCHEITTING SALFINO
MANAGING EDITOR

New York's Restaurant Bouley is rating high these days, as much for its decor as for its highly touted haute cuisine.

The French dining spot, designed and lit by architect Kevin C. White of New York, is rated third in decor in the 1990 Zagat New York City Restaurant Survey, fifth overall in New York.

But it's not flashy or splashy, nor is it stuffily reserved.

"Our design was a simple concept with a simple execution as well," White says. "The whole idea was to

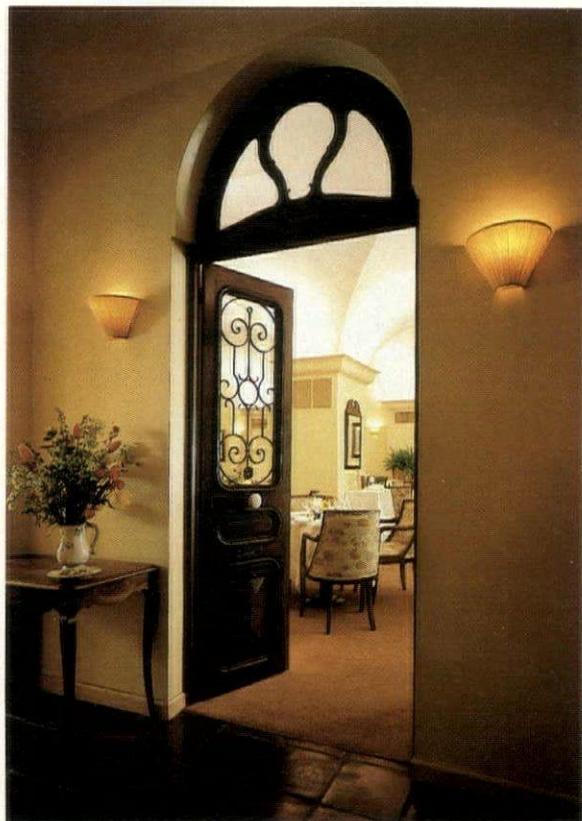
give the restaurant a South France-type look with simple lines and muted tones. Giving it a warm glow—a romantic look—was part of that."

Since the restaurant is located in a 19th Century Romanesque loft building, two rows of double-barreled vaults were created to diminish the scale of the airy dining room.

"The indirect uplighting was a natural way to show off the vaults," White says. "We used R 20 incandescent PAR lamps in the coves of the pillars in the center of the

PHOTOS BY BILL KONTZIAS

TASTEFUL ILLUMINATION: The barrel vaulted hall of New York's Restaurant Bouley is softly lit with French sconces (below, left). Antique windows and doors (below, right) lead to the spacious dining room (opposite page). Indirect light from the room's columns and pilasters wash the double-barrel vaulted ceiling. Sconces and table lamps provide added illumination.



DETAILS:

PROJECT: RESTAURANT BOULEY

LOCATION: NEW YORK, NY

OWNER: DAVID BOULEY

LIGHTING DESIGNER,

ARCHITECT, INTERIOR

DESIGNER: KEVIN C. WHITE

PHOTOGRAPHER: BILL

KONTZIAS

LIGHTING MANUFACTURERS:

LUMIRAM ELECTRIC CORP.:

Chromalux R 20 incandescent

PAR lamps; ANGELO BROTHERS

CO.: Abco 25-watt pink

candelabra base lamp; SATCO:

40-watt standard base

incandescent lamp; MAISON DE

LUMIERE: wall sconces, table

lamp fixtures.

PROJECT BUDGET: \$7,500

KEY QUOTE: "Our design was

a simple concept with a simple

execution as well."—Kevin C.

White, architect/lighting

designer



room, and in the pilasters by the walls. The beams splash up on each curve of the vaulted ceiling. And in the curves of the ceiling I installed 25-watt PAR lamps for emergency lighting."

White and restaurant owner/chef David Bouley found the table lamps and wall sconces while on a shopping trip for antique doors and window frames in France. The table lamps are a traditional decorating piece in France, according to White.

"The table lamps have wrought iron bodies and little linen shades," White says. "They give a candlelit appearance since they're so small and use only 25-watt bulbs."

The electrical cord of each table lamp runs across the top and down the side of each table, and is plugged into one of many floor outlets. The grid of outlets al-

DEVELOPING AMBIENCE

SIDE LIGHTS White says the soft, warm colors of the dining spot are taken from the china pattern by Bernardaud Limoges. The rose and blue hues of the tableware's tiny flowers are echoed in the tapestry cloth of each armchair and followed up in the solid teal green banquette.

"We wanted the French country look," David Bouley says. "And although we didn't have the specific decor in mind, we knew we wanted the room to look very serene. We wanted the candlelit feel. Nothing dramatic—just a soft glow with warm colors."

lows for greater flexibility in table arrangements, White says.

Once the low-level and high-level lighting was achieved, White says mid-level illumination needed to be established in the room.

"We chose the wall sconces to get that smooth look in the room," White says. "They offer indirect

wall lighting with 40-watt lamps, and demi-shades unlike anything we have seen in the United States. They're supposed to be turned the other way," White says, "but we turned them upside down because we like that look better."

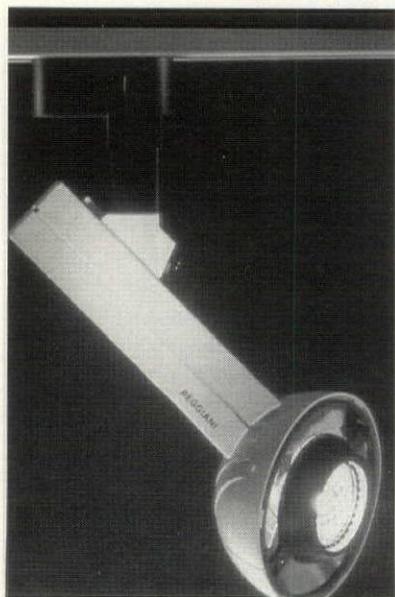
Luncheon patrons dine by the dazzling sunlight that floods in from two large

EUROPEAN FLAVOR: Bouley's cozy lounge and bar area is lit with linen wall sconces and light that pours in from the dining room through hall windows.

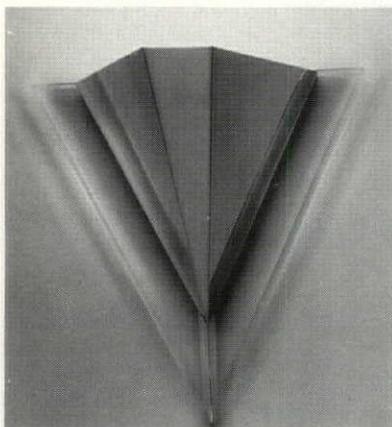
arched windows in the front of the restaurant. At night, the windows' ivory muslin curtains are washed with linear AKA incandescent lamps that are concealed behind a mahogany valance.

The restaurant's atmosphere is further enhanced by original Claude Chevalley paintings, which are illuminated with 40-watt brass picture lamps.

The French country scenes depicted in the artwork reflect the tone of the establishment and set the mood for dining in this popular urban restaurant. ■



REGGIANI'S SPECULAR SPOTLIGHT SERIES is for track use with an electronic power supply built into the fixture. The units are made of die-cast aluminum, accommodate low-voltage MR 16 50-watt lamps, and can be adjusted to 358-degree horizontal rotations and 90-degree angulations. The series is available in white or graphite. Reggiani USA, New Windsor, NY. **CIRCLE 25**

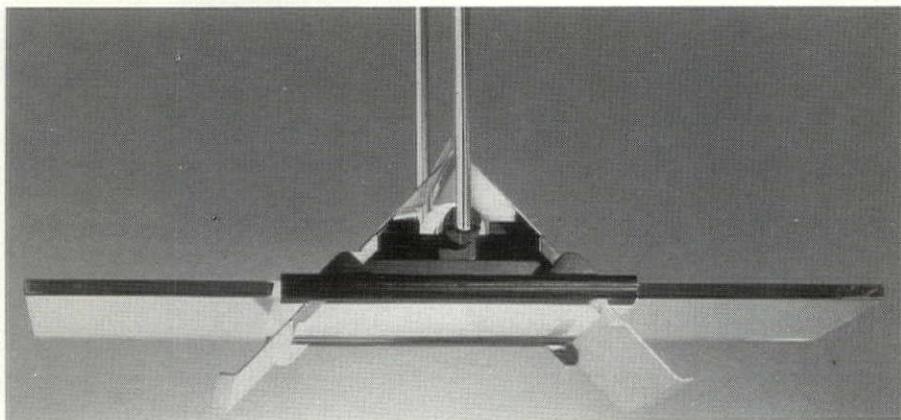


PRESTIGELINE HAS EXPANDED ITS COLLECTION OF DECORATIVE WALL UNITS with more incandescent and quartz halogen fixtures. A variety of colors, shapes, sizes, and finishes are available including gun-metal and polished brass. Prestigeline, Inc., Brentwood, NY. **CIRCLE 26**



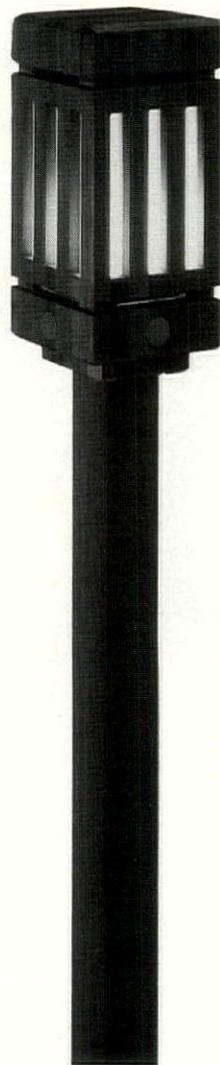
CONSISTING OF MR 16 LAMP FITTINGS mounted on two low-voltage aluminum tubes, the Simon Cornell Lightsystem will accommodate up to 3,000 watts. A trapeze drop fitting is available in red, turquoise, or black and the geometric-shaped fittings come in chrome, black matte, and gold finishes. The lamp swivel mountings have 360-degree horizontal and vertical rotation. Simon Cornell, Los Angeles, CA. **CIRCLE 27**

MULTIWORLD LIGHTING'S DIHEDRON SUSPENDED FIXTURE, designed by Giovanni Grignani, features a cast aluminum body with stainless steel reflectors. Illuminated by a 300-watt halogen bulb, the Dihedron also comes with adjustable height and a fully adjustable beam of light. Multiworld Lighting, Falls Church, VA. **CIRCLE 28**



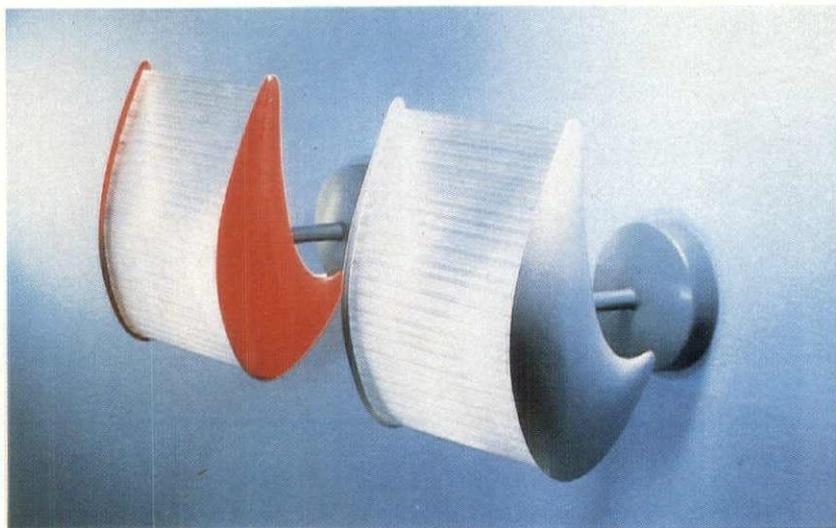


McGRAW-EDISON'S CREDENZA SERIES OF EXTERIOR LIGHTING PRODUCTS features three different styles, 10 colors, three lampholder mountings, and 15 optional packages. The Dome Top model can accommodate 250-, 400-, or 1,000-watt metal halide lamps or HPS lamps. The Low Profile version features a cylindrical flat-topped fixture and, like the Dome Top model, is available in three sizes with three mounting options. The Luminous Dome features a translucent dome. Units are offered in a variety of colors. McGraw-Edison, a division of Cooper Lighting, Elk Grove Village, IL. **CIRCLE 35**



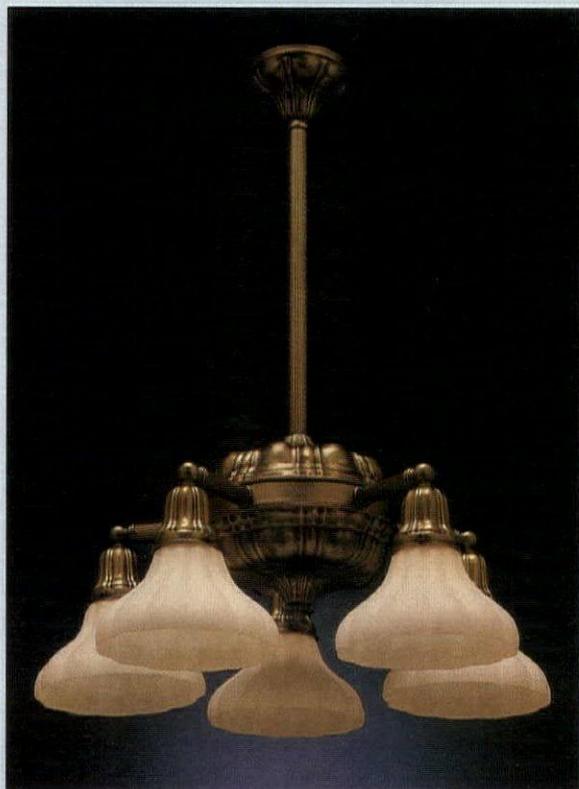
LITEFORM DESIGNS OFFERS SEVEN SERIES of California redwood outdoor lighting fixtures. Available in wall, path, post, and bollard styles, heights range to 72 inches. Light sources include incandescent, fluorescent, and high-pressure sodium. Liteform Designs, Portland, OR. **CIRCLE 36**

FABIO LOMBARDO'S PRISMATIC OMENETTA WALL SCONCE, FROM FLOS, produces softly diffused light through closely spaced horizontal colored or clear glass tubes. A 300-watt double-ended halogen lamp provides a combination of direct uplighting and diffused forward and downlighting. Flos Inc., Huntington Station, NY. **CIRCLE 37**



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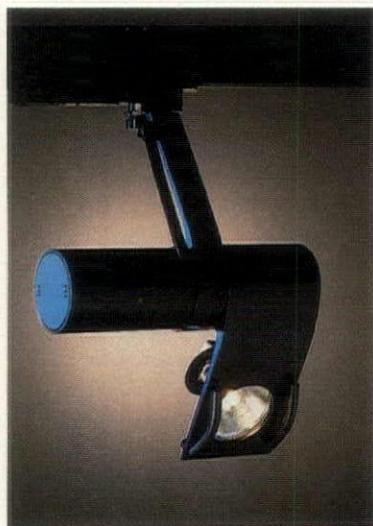
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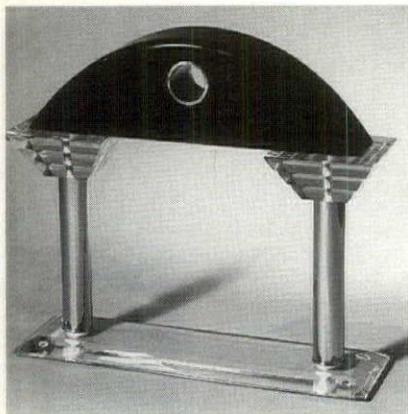
901 N. SKIDMORE PORTLAND, OREGON 97217 (503) 249-0774

LIGHTING SERVICES' SB-16 SPACEBIRD is made of light-weight extruded aluminum, and is adjustable in all horizontal and vertical planes. The unit is powered by an integral electronic transformer, which accommodates all brands of MR 16 lamps, from 20- to 75-watts in a range of beamspreads, and comes with a built-in multiple accessory holder. The SB-16 is finished in black, white, and silver-aluminum. Lighting Services, Inc., Stony Point, NY. **CIRCLE 38**

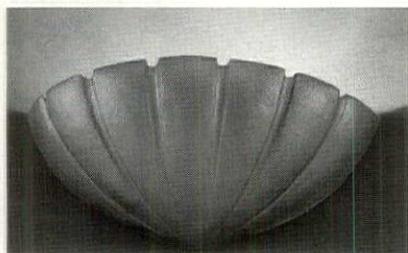


PARAGON'S EC71ST SUN-TRACKER LIGHTING CONTROL eliminates the need to connect photoelectric cells to lighting controls. The unit electronically calculates the movement of the sun to turn lights on at dusk and off at dawn, and features two SPDT relays, 15A resistive and inductive; 24-hour programming with skip-a-day; 365-day calendar; and 100 hours of battery carryover at 70 degrees. Paragon Electric Co., Inc., Two Rivers, WI. **CIRCLE 39**

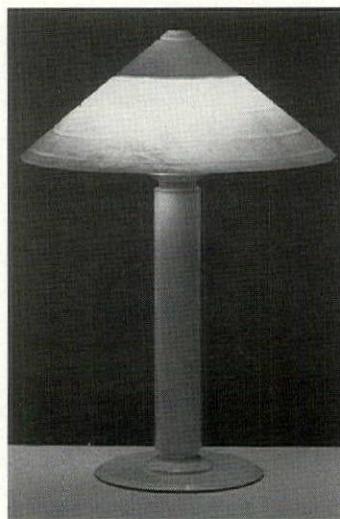




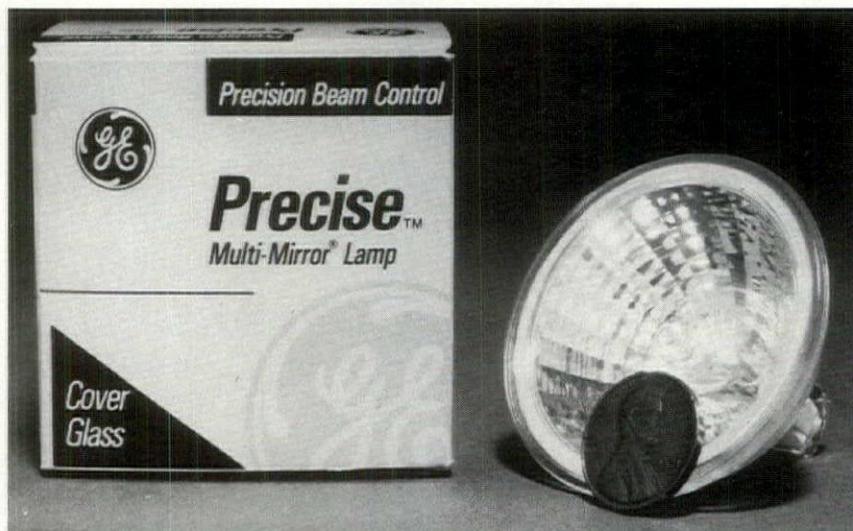
NU CENTURY COLLECTION'S IO DESK LAMP, designed by Herbert Fruchtnicht, measures 16 inches in height. The shade is hand-formed cast acrylic with solid brass columns and capitals of hand-polished, beveled acrylic. Nu Century Collection, Port Richey, FL. **CIRCLE 29**



DEREK MARSHALL'S OSIRIS WALL SCONCE features a wrought iron finish and measures 16 inches x 6.5 inches x 6.5 inches. The fixture uses one 100-watt incandescent or one 13-watt miniature fluorescent source. Derek Marshall Lamps & Accessories, Center Sandwich, NH. **CIRCLE 30**



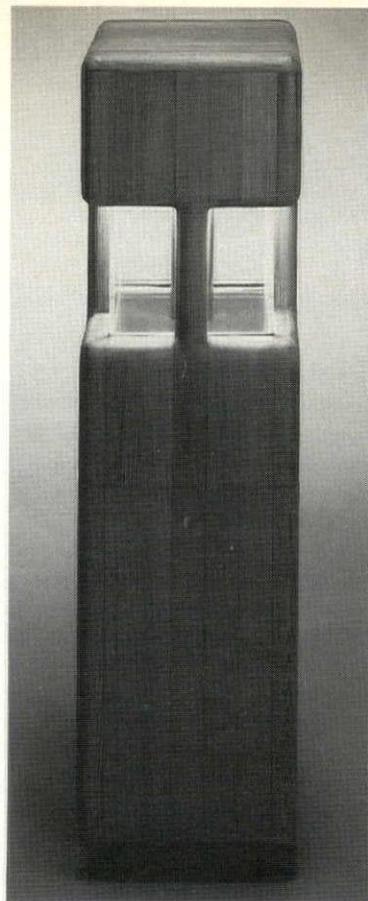
BOYD LIGHTING'S CIRRUS TABLE LAMP, DESIGNED BY GARY CROSS, measures 22 inches in height and is made of alabaster, aluminum, and brass. Specified for two incandescent A-19, 40-watt lamps, the table lamp provides general, ambient, and task lighting. Boyd Lighting Co., San Francisco, CA. **CIRCLE 31**



GE LIGHTING HAS EXPANDED ITS LINE OF PRECISE LAMPS with MR 16 cover glass lamps. These lamps provide 4,000 hours of light and have a 7-15 percent increase in light output compared to standard PAR and R lamps. Interchangeable with Precise lamps and fixtures, the cover glass lamps are available in 20, 50, and 75 watts and a range of beam patterns. GE Lighting, Cleveland, OH. **CIRCLE 32**



INTERMATIC'S LIGHT EXPRESSIONS FLOODLIGHTS feature a high-impact polymeric housing, an articulated hinge, which allows the light to be adjusted, and a thermoformed reflector housing with an ultra-efficient metalized reflecting surface. Colored lenses that can be rotated 90 degrees are available. Intermatic Inc., Spring Grove, IL. **CIRCLE 33**



WOODFORM'S MODEL 4515-37 REDWOOD OUTDOOR LIGHT FIXTURE accommodates low-wattage metal halide lamps. Series 4000 fixtures utilize performance optics and a concealed reflector assembly to maximize light distribution and minimize glare. There are 16 styles available in heights ranging from 37 inches to 84 inches. Woodform, Inc., Portland, OR. **CIRCLE 34**



PHOTOCOLLAGE BY MARIE LOEBER

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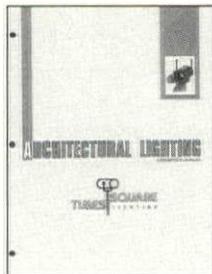
Circle No. 15 on product card.



Halogen Lamps

Gilway's 28-page 1990 Engineering Catalog 160 features miniature halogen lamps, focused lens-end lamps, precision mount halogen lamps, linear filament lamps, and halogen lamp sockets. Advance application and engineering notes, lamp analysis charts and graphs, and lamp mounting techniques are included. Gilway Technical Lamp, Woburn, MA.

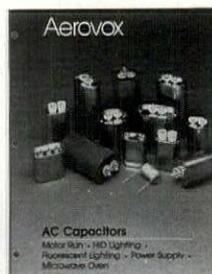
CIRCLE 40



Architectural And Display Lighting

Times Square's 21-page catalog on architectural and display lighting features products such as low-voltage fixtures, PAR lights, low-voltage and line voltage track heads, and track components and accessories. Times Square Lighting, Stony Point, NY.

CIRCLE 41



AC Capacitors

Aerovox's 28-page AC capacitor catalog details the company's line of AC capacitor offerings, including those for HID and fluorescent lighting. Also featured is a general technical section, which includes extensive design criteria and service life curves based on voltage, temperature, and capacitance. Aerovox, Inc., New Bedford, MA.

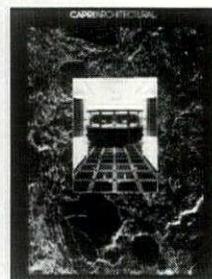
CIRCLE 42



Emergency Lighting Series

Holophane's four-page brochure details the features and advantages of its Director Series of emergency lighting products. Also included is ordering and available accessories data as well as illustrations and dimensional details. Holophane Co., Inc., Newark, OH.

CIRCLE 43



Reflector Systems

Capri's architectural lighting catalog features a wide range of reflector systems including multipliers, ellipsoidals, lensed downlights, and compact fluorescent downlights in addition to new 6-inch and 8-inch diameter multipliers for use with HQI lamps. Lamp wattage for incandescent recessed downlights and accent lights are listed. Capri Lighting, Los Angeles, CA.

CIRCLE 44

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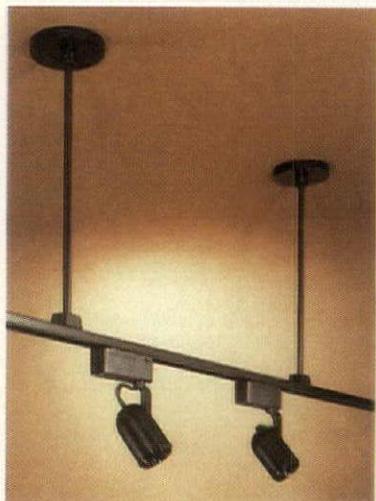
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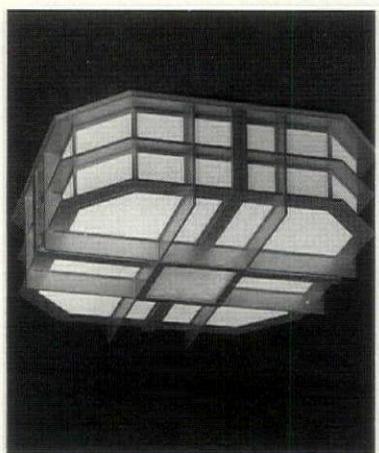
© 1990 Hinkley Lighting, Inc.

Circle No. 17 on product card.

PRODUCT ADVERTISEMENTS REVIEW



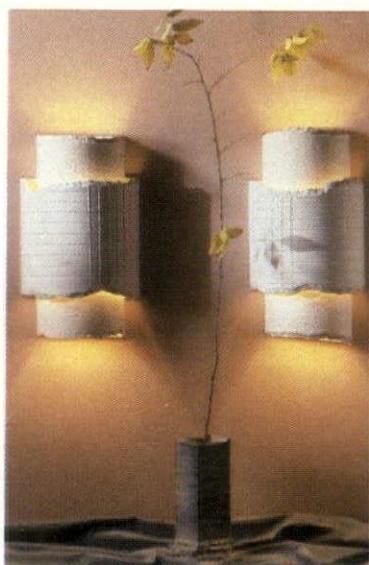
CON-TECH'S FIXTURE EXTENSIONS and stem kits are designed to bring light fixtures closer to the desired area of focus. The LA-1018-LV is used for 12-volt fixtures and has an 18-inch stem. The LA-1018 is a line voltage track fixture extension with an 18-inch stem. Both models are available in black or white. The LA-5018 18-inch pendant stem kit and the LA-5018A pendant stem kit, which can be used with 6-inch, 12-inch and 24-inch stems, are also available in black or white. Con-Tech Lighting, Deerfield, IL. **CIRCLE 50**



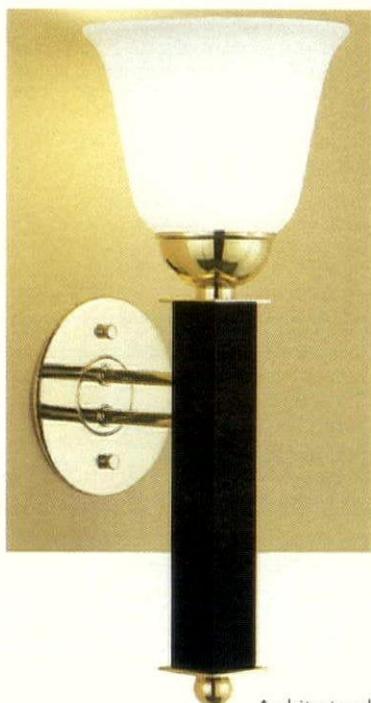
RENOVATION OF THE TOPEKA PERFORMING ARTS CENTER included the reproduction of original ceiling light fixtures by Appleton Lamplighter. The ceiling fixture is 28 inches square, 8 inches deep and is made from 1.5-inch x .25-inch painted aluminum barstock. The lenses are opal and clear etched glass, and the fixture uses four 150-watt A-21 lamps. Appleton Lamplighter, custom manufacturer, fulfills specific requests. Appleton Lamplighter, Appleton, WI. **CIRCLE 51**



ARROYO CRAFTSMAN'S EVERGREEN COLUMN MOUNT is available in two sizes and is one of three styles of column-mounted fixtures. Each fixture comes with optional overlays, is available in a choice of four glass colors, and features a verdigris patina finish. Arroyo Craftsman Lighting, Inc., Duarte, CA. **CIRCLE 52**



SAXE PATTERSON'S TORN PAPER AND TORN GRAPH PAPER SERIES of wall mounted lighting fixtures feature paper-like textures with torn edges. The fixtures are available with incandescent or PL lamping for indoor or damp location use, and in standard or custom sizes and textures. Saxe Patterson, Taos, New Mexico. **CIRCLE 53**



WINONA LIGHTING'S FRANKLIN WALL SCONCE measures 16 inches x 6½ inches and utilizes one 120-volt 60-watt A-19 bulb. The fixture is finished with black nextel paint and features a rectangular stem and an opal glass shade. Winona Lighting, Winona, MN. **CIRCLE 54**

RATES

The Marketplace is a monthly feature of Architectural Lighting, offering readers easy access to lighting products and services for commercial, industrial, and institutional applications. Listings in this reference section are sold on an annual basis. First Line (Bold Face) \$990/yr. Additional lines \$690/yr. Mini Display \$3600/yr., \$1990/6 months.

Career Opportunities, Situations Wanted and Used Equipment For Sale Ads are sold on a monthly basis. Ads are \$28 per line with a 4 line minimum. Mini Display ads are \$160 (1X), \$140 (6X), \$110 (12X).

For full information and closing dates, contact Nancy Berman 800-950-1314 or 212-869-1300.

ACCENT AND DISPLAY LIGHTING (INTERIOR)

- DANALITE, 16392 Gothard St., #A, Huntington Beach, CA 92647 Fax 714-848-1669 714-841-4325
Low voltage/slim profile linear lighting system/high intensity halogen lamps/extensive apps.
- FIBERSTARS, Int. & Ext. Lighting, 47456 Fremont Blvd., Fremont, CA 94538 800-327-7877
- MARCO LIGHTING, 6100 S. Wilmington Ave., Los Angeles, CA 90001 213-583-6551
Recessed Architectural Lighting: Compact Fluorescents—Low Voltage Capsyrite—HID—Incandescents.
- NL CORP., 14901 Broadway, Cleveland, OH 44137 Fax 216-662-9069 or 216-662-2080
Recessed HID and incandescent; decorative; custom; church; 20, 30 & 60 amp track; fluorescent lighting systems. Call for more information.

ACCESSORIES AND COMPONENTS

- MAXIMUM TECHNOLOGY, 80 Industrial Way, Brisbane, CA 94005 415-468-2560

AMBIENT LIGHTING SYSTEMS (INTERIOR)

- DAY-BRITE/McPHILBEN/OMEGA—Complete fixture needs Fax 601-841-5501 or Call 601-842-7212
- LITHONIA LIGHTING, We cover the lighting spectrum 404-922-9000 Fax: 404-922-1841
- PEERLESS LIGHTING CORP., P.O. Box 2556, Berkeley, CA 94702 Fax 415-845-2776, Phone 415-845-2760

AREA LIGHTING (EXTERIOR)

BIEBER LIGHTING CORPORATION (See ad below)



BIEBER LIGHTING CORPORATION
One of America's leading manufacturers. Offering a complete product line of commercial and residential luminaires and accessories for a wide variety of applications: automobile dealerships, shopping centers, sports facilities, industrial, landscape lighting, and extensive custom capabilities. U.L. listed, HID, and fluorescent. Call for local representative.
970 W. Manchester Blvd., Inglewood, CA 90301
FAX 800-537-2892 PH. 800-544-4871

- EMCO LIGHTING, 7300 50th St., P.O. Box 1640, Milan, IL 309-799-3111
- SPRING CITY ELECTRICAL MFG. CO., Spring City, PA 19475 Call 215-948-4000 or Fax 215-948-5577
Historically authentic, cast iron ornamental lighting posts, bollards and adaptations.
- WESTERN LIGHTING INDUSTRIES (see ad below)

NEW HEAVY-DUTY SWIVEL

- U.L. "Wet Location" listed
- Full 180° rotation
- Use on fixtures to 20#

Western Lighting Ind.
3540 Valhalla Dr., Burbank, CA 91505
818-841-7896 (FAX: 818-841-8910)



CONTROLS

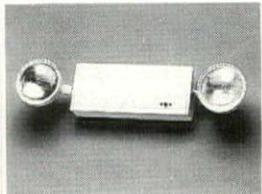
- STRAND ELECTRO CONTROLS, 2975 S. 300 W., Salt Lake City, UT 84115 801-487-6111
Manufacturing full line of lighting controls and dimmers for Restaurants, Hotels, Board Rooms, etc.
- VARA-LIGHT/DIMATRONICS/HUB ELECTRIC, Crystal Lake, IL Fax 815-455-1499 or 815-455-4400

DAYLIGHTING PRODUCTS

- CONSTRUCTION SPECIALTIES INC., 55 Winans Ave., Cranford, NJ 07016 (Sight & Sunscreens) 201-272-5200

EMERGENCY LIGHTING

- ELECTRO POWERPACS CORP. (see ad below) 617-876-9220



DYNARAY EMERGENCY LIGHTING
2000 Series: Attractive ivory enameled, economical, compact emergency lighting. Dual 120/277 VAC input—6 VDC output. Capacity range of 12-30 watts is capable of powering up to 8 light sources. Maintenance-free battery life expectancy is 8 to 10 years. 100% solid state circuitry. LVD, brownout, lockout and short-circuit protection are standard. Units available with either top or side mounted lampheads.
253 Norfolk St., Cambridge, MA 02139
FAX 617/661-4400 TEL 617/876-9220

LAMPS

- GTE/SYLVANIA LIGHTING, Sylvania Lighting Center, Danvers, MA 01923 508-777-1900 617-777-1900
- OSRAM CORP., 110 Bracken Road, Montgomery NY 12549 914-457-4040
- USHIO AMERICA, 20101 S. Vermont Ave., Torrance, CA 90502 FAX 800-776-3641 or 800-326-1960
Manufacturer of MR11, MR16, T3 Quartz, Minican and DC Bayonet Halogen Lamps.
- VENTURE LIGHTING INTL., 32000 Aurora Rd., Solon, OH 44139 800-437-0111
Metal Halide, High and Low Pressure Sodium, Mercury, MR-16 and MR-11 Display Lamps. Many new and unique products not available from other manufacturers.

LANDSCAPE LIGHTING

- DINICO PRODUCTS, INC., 123 So. Newman St., Hackensack, NJ 07601 201-488-5700
- ELECTRO-ELF, 10011 Olive St., Temple City, CA 91780 800-728-0081 Fax 818-579-1333
Energy Efficient Fluorescent lighting. Sealed Waterproof Fixtures available in many styles.

LIGHTING DESIGNERS AND CONSULTANTS

- DESIGN LIGHTING CONSULTANTS, INC., 7166 S.W. 47TH ST., MIAMI, FL 33155 305-665-6100

LIGHTING POLES (WOODEN)

- J.H. BAXTER & COMPANY, P.O. Box 10797, Eugene, Oregon 97440 503-689-3020
Manufacturer of Timberwood Lighting Standards. A superior pressure treated Douglas Fir laminate for decorative outdoor lighting support. Contact Richard Baxter.

OEM MANUFACTURERS

- EDWIN GAYNOR CO., 200 Charles St., Stratford, CT 06497 . . . 203-378-5545, outside CT 800-EGAYNOR or FAX 203-381-9019 For more information about fluorescent wiring devices, switches and lamp holders, call and ask for Jill Sapak.

SPACE FRAME/TRUSSING

- MEROFORM/MERO Structures Inc., P.O. Box 610, Germantown, WI 53022 Fax 414-255-6932 414-255-6553
Manufacturer of MEROFORM Spacelrame, MEROTRUSS, and MERODOME Modular Systems.

CAREER OPPORTUNITIES

Do You Have A Position Open That You're Looking To Fill? If So, Advertise It In ARCHITECTURAL LIGHTING'S MARKETPLACE

Your Vote Counts

ARCHITECTURAL LIGHTING
will present Readers' Choice
Hall of Fame Awards
in recognition of
individual contributions
to the lighting industry
and lighting design/engineering
profession during LightFair
April 10-12, 1990
at the New York Hilton

We invite you, our readers, to decide who will be inducted into the lighting Hall of Fame. Honorees nominated should have demonstrated outstanding accomplishments in any of the categories listed below.

Please fill out and return the coupon below, or drop us a letter or postcard by **MARCH 10, 1990.**

I NOMINATE the following industry leaders to the Hall of Fame (more than one nomination in each category can be made):

LIGHTING DESIGN/ENGINEERING: _____
PRODUCT DEVELOPMENT: _____
RESEARCH: _____
EDUCATION: _____
OTHER: _____

Please attach a note briefly stating WHY each nominee deserves to be recognized.

NAME OF SUBMITTOR _____

**DEADLINE FOR RECEIPT OF NAMES IS
MARCH 10, 1990.**

Mail to:

ARCHITECTURAL LIGHTING

ARCHITECTURAL LIGHTING Hall of Fame
Gralla Publications
1515 Broadway, 34th Floor
New York, NY 10036

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1. Sales through dealers and carriers, street vendors and counter sales	58,979	58,300
2. Mail Subscriptions (Paid and/or requested)	55,758	56,202
C. Total Paid and/or Requested Circulation (Sum of B1 and B2)	55,758	56,202
D. Free Distribution by Mail, Carrier or Other Means (Samples, Complimentary, and Other Free Copies)	2,373	1,144
E. Total Distribution (Sum of C and D)	58,131	57,346
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Air Bubbles And Metal Sails At Expo '92

INTRODUCING AIR BUBBLES

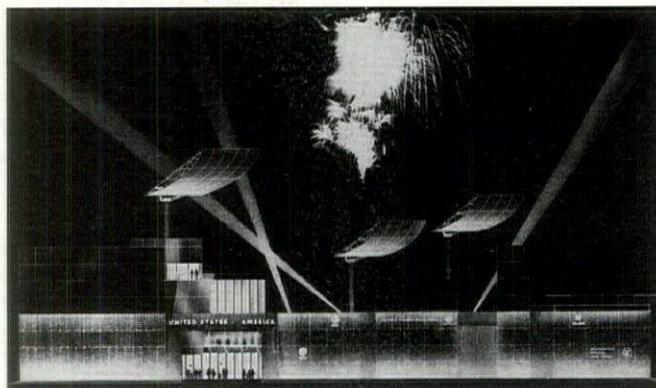
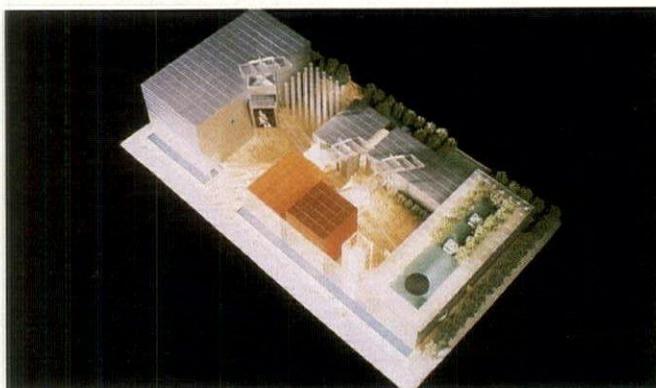
THE BUILDING'S FACADE

OF FALLING WATER will symbolize the ocean which separates Europe and the U.S., and serve as a lighting element. Water becomes visible when light reflects from its surface, or when impurities, such as air bubbles, are introduced into it. When the water is rendered translucent by the introduction of air, it can be used as a wall or screen for projected images, or it can serve as a diffuser for light sources concealed behind it.

Slide or motion projectors mounted behind the water wall can be combined with a preprogrammed dimming system to create dramatic presentations.

So much of the social life in Spain occurs after the sun goes down that the U.S. Pavilion has to be designed so that it will be as powerful at night as it is during the day," says Barton Myers, Barton Myers Associates, Los Angeles, CA, architect and design team leader for the U.S. Pavilion at Expo '92 in Seville, Spain. Raymond Grenald, Grenald Associates, Ltd., Culver City, CA, is the project's lighting consultant.

Here's a preview of some of the lighting effects proposed.



METAL SAILS ILLUMINATED

ABOVE THE ROOF OF THE PAVILION, there are three shade sails. They will be fabricated from perforated stainless steel. The opportunity exists to exploit another characteristic of light—irradiation. Light sources swell in appearance with distance. If neon tubing is placed behind the perforated metal panels, the panels become virtually transparent. If this is combined with uplighting onto the face of the panel, the apparent location and appearance of the sails is altered in space. Uplights mounted on the roof can also focus on the sails. ■