

JULY
1999

lighting

architectural

Alexander Calder's

FLAMINGO

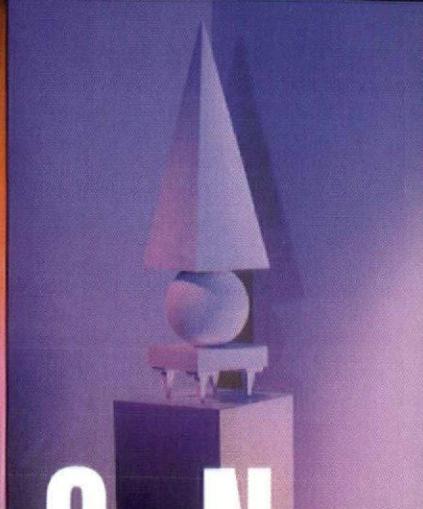
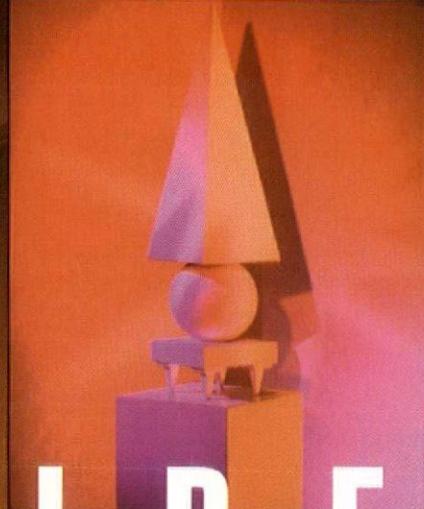
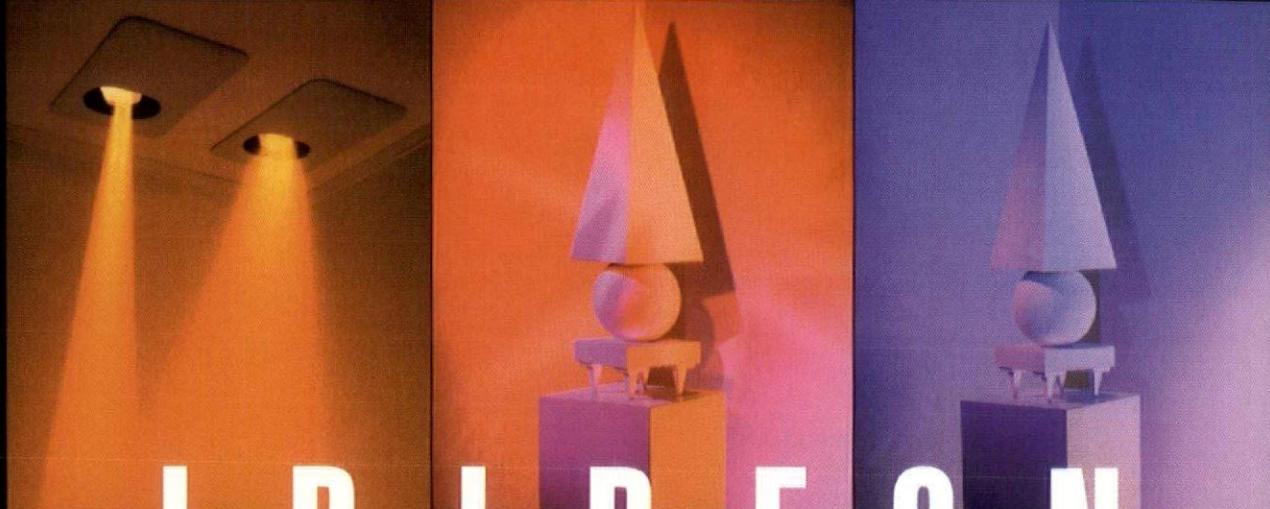
IALD AWARDS
LIGHTFAIR PRODUCTS
WHAT SPECIFIERS WANT

A MILLER, FREEMAN PUBLICATION
U.S. \$7.00

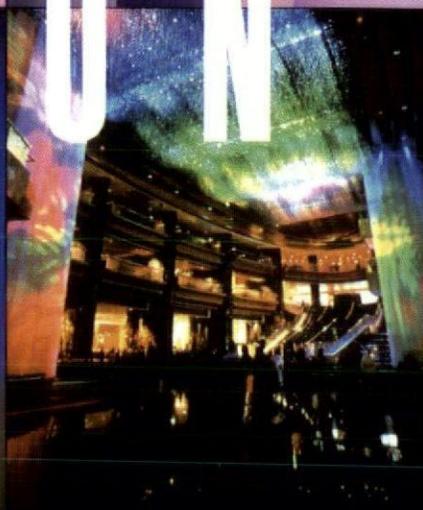
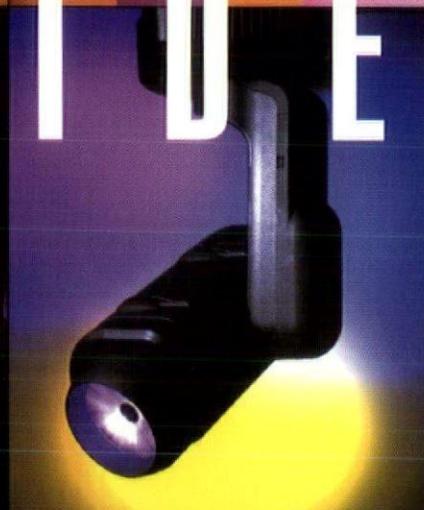
www.archlighting.com

www.qualitylight.com

www.lightforum.com



IRIDEON



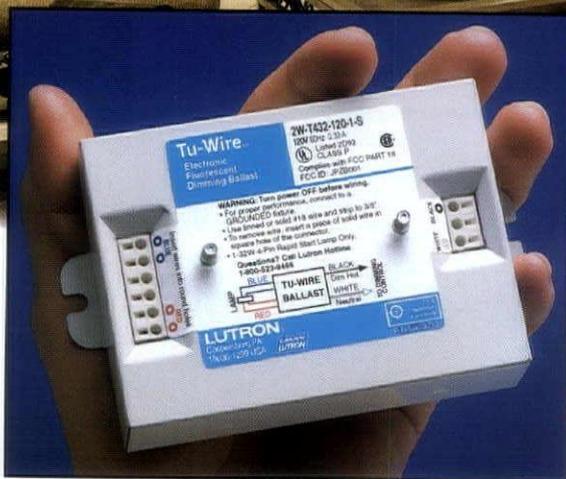
A NEW DIMENSION TO ETC



North America 608 831 4116 ■ Europe (+44) 181 896 1000 ■ Asia (+852) 2799 1220 ■ Web: www.etccconnect.com

Circle No. 1 on product service card

See Your Designs in a Better Light



Fluorescent dimming just got better— and easier—with new Tu-Wire™ Electronic Dimming Ballasts from Lutron.

Lutron's new Tu-Wire™ dimming ballasts make it easy to design efficient architectural compact fluorescent lighting systems for demanding commercial *and residential* applications. The first of a new ballast family, Tu-Wire delivers the superior performance you expect from Lutron—the inventor of the electronic dimming ballast.

Combine new Tu-Wire's features with Lutron's many lighting control options, and you'll see why specifier's count on Lutron, the leader in quality fluorescent dimming for over 25 years.

For more information, call toll free 1-877-2LUTRON, Ext. 115

Lutron's new Tu-Wire™ Ballast has it all:

- Small size for more design flexibility
- 2-wire power and control for easier installation
- 5% dimming for architectural performance
- Superior energy efficiency vs. incandescent

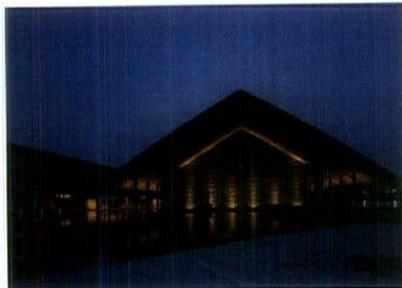
Announcing new models!

- For 18, 26 and 32W compact lamps
- For T8 32W linear lamps



LUTRON
www.lutron.com

Circle No. 2 on product service card



SAGAWA ART MUSEUM 30



IALD AWARDS GALA 22

DESIGN FEATURES

22 1999 IALD Lighting Awards

Awards of Excellence

- 24 Chek Lap Kok Airport
- 26 Chung Lien Bank
- 28 Erasmus Bridge
- 30 Sagawa Art Museum

Awards of Merit

- 32 Alexander Calder's Flamingo
- 33 Estuarine Habitats & Coastal Fisheries
- 34 Hall of Bio-Diversity
- 35 Margaret and Trammell Crow Collection of Asian Art
- 36 MGM Grand Gateway of Entertainment
- 38 New Jersey Performing Arts Center

Special Citations

- 40 San Francisco War Memorial Opera House, Scottish Power Electric Substation, Tower of Time

TRENDS & ISSUES

- 42 In A Perfect World: Specifiers Speak Out

TECHNOLOGY

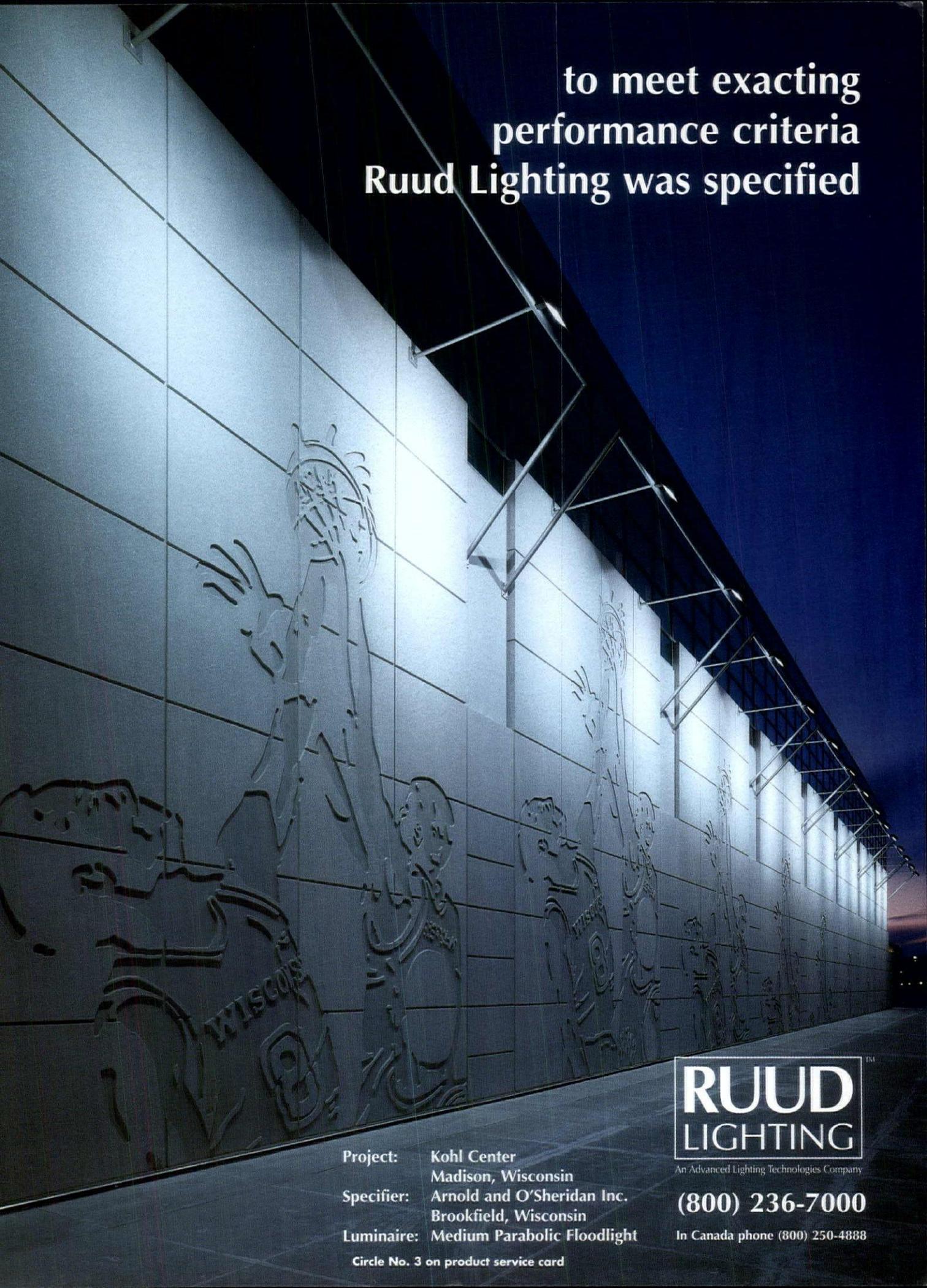
- 44 Lightfair '99: New & Noteworthy

DEPARTMENTS

- 6 Editorial
- 8 Light Points
- 10 Updates
 - 10 News
 - 16 People
 - 17 Calendar
- 20 Insights Patrick Gallegos, LC, IALD
- 46 Product Focus New Product Showcase
- 54 Perspectives CFLs: New Technology Needs New Solutions
- 56 Parting Shots Lightfair 1999



LIGHTFAIR NEW PRODUCT SHOWCASE 46



to meet exacting
performance criteria
Ruud Lighting was specified

Project: Kohl Center
Madison, Wisconsin
Specifier: Arnold and O'Sheridan Inc.
Brookfield, Wisconsin
Luminaire: Medium Parabolic Floodlight

Circle No. 3 on product service card

**RUUD
LIGHTING**

An Advanced Lighting Technologies Company

(800) 236-7000

In Canada phone (800) 250-4888



ORBITER

The 216 module revolves around two separate axes and pans vertically on a third axis for optimal and precise target illumination.

75 watt MR lamp usage and a complete range of LSI accessories complete a package that fits in the palm of your hand.

Talk about high tech miniaturization!

For an Orbiter information kit, write on your letterhead to:
Lighting Services Inc
2 Kay Fries Drive
Stony Point, NY 10980
(800) 999-9574



<http://www.LightingServicesInc.com>

Circle No. 4

architectural lighting

Editor-in-Chief **CHRISTINA TRAUTHWEIN**
(212) 615-2631
ctrauthwein@mfi.com

Publisher **CRAIG DILLOUIE**
(212) 615-2304
cdilouie@mfi.com

Art Director **JEANNE LAWLOR**
(212) 615-2273

Assistant Editor **ALICE LIAO**
(212) 615-3067
aliao@mfi.com

CONTRIBUTING EDITORS

WANDA JANKOWSKI, JEAN GORMAN, DAVID HOUGHTON, PE

EDITORIAL ADVISERS

RENEE COOLEY, RENEE COOLEY LIGHTING DESIGN
HOWARD BRANDSTON, LC, FIALD, FIES, H.M. BRANDSTON & PARTNERS
GARY STEFFY, LC, FIALD, GARY STEFFY LIGHTING DESIGN
RAND ELLIOTT, FAIA, ELLIOTT + ASSOCIATES ARCHITECTS

Group Publisher	PHILLIP A. RUSSO	(212) 615-2368
Production	VINCE HABICK	(415) 905-2454 fax (415) 905-2236
List Rental		(847) 619-9800 fax (847) 619-0149
Circulation	WENDY SAAR	(212) 615-2687 fax (212) 279-4460
	CUSTOMER SERVICE	(800) 255-2824 fax (847) 647-5972
Reprints	VICKI BREWSTER	(516) 365-2646 fax (516) 681-7315 62 Northwoods Rd. Manhasset, NY 11030
Marketing Assistant	LIZ MAVIS	(212) 615-2392 fax (212) 279-3955

ADVERTISING SALES

NORTHEAST	CLIFF SMITH	(212) 615-2649 fax (212) 279-3955
SOUTHEAST	HELENE FINEBERG	(914) 762-5056 fax (914) 762-4755
MIDWEST/CENTRAL	MARIE KOWALCHUK	(773) 792-1830 fax (773) 792-1831
WEST	JON HENG PATRICIA OLAIZ HENG	(626) 799-3610 fax (626) 799-5853
WEB SALES	DAVE BURTNER	(541) 344-1909 fax (541) 344-2646
CLASSIFIED SALES		(212) 615-2727 fax (212) 279-3955

MILLER FREEMAN, INC.

CEO/Miller Freeman Global: Tony Tillin; Chairman/Miller Freeman Inc.: Marshall W. Freeman; President: Donald A. Pazour; Executive VP/CFO: Warren "Andy" Ambrose; Executive VP: H. Ted Bahr; Executive VP: Darrell Denny; Executive VP: Galen Poss; Executive VP: Regina Starr Ridley; Senior VP: Wini D. Ragus; Senior VP: John Pearson; Senior VP/Production: Andrew A. Mickus; Senior VP: Mark Klionsky; VP/Circulation: Jerry Okabe



MILLER FREEMAN DESIGN GROUP

Architectural Lighting	Contract Design	Facilities Design & Management
ASID Design Power	Alt.office Journal	Alt.office Conference & Expo
InterPlan	The Design Show	Batimat Design-Build

Miller Freeman, Inc., division of United News & Media
One Penn Plaza, New York, NY, 10119-1198
Telephone (212) 714-1300 Fax (212) 279-3955
www.archlighting.com, www.qualitylight.com



A United News & Media publication

TECH *Lighting*[®]



Superior low voltage
lighting systems

MonoRail
Kable Lite
TwinRail
RadiusWire
FreeJack
...and more.

Hand Bendable MonoRail: You're not just designing with light,
you're lighting with design.

Choose from a wide selection of refined elements. Adjustable heads
put light where you need it. Exquisite Murano glass pendants
and accessories put style where you want it. All offer the bright,
color-true light and energy efficiency of halogen lamping.



LIGHTFAIR '99

New Product Showcase Winner

773/883-6110
www.techlighting.com



"Symphony"

Design
Excellence
Award
Lightfair 1999

UNITED WE STAND...

LED technology—availability and possibility—new fixture designs for slim sources such as T5 and improved and increased offerings in indirect and indirect/direct fixtures. Products such as these and their potential applications certainly were the buzz of Lightfair 1999. But beyond the anticipated technological trends that the San Fran show provided, another message was delivered at Lightfair this year—louder and clearer than ever before. What I'm referring to is the united approach on all fronts, individual and organizational, to develop and explore new ways to *enhance professionalism*.

More than ever, there seemed to be an overwhelming industry initiative to elevate the profession to new levels, to increase industry awareness and to form an integrated approach among manufacturers and specifiers to benefit the industry as a whole. From formulating stricter, more thorough judging criteria in design awards to providing more business-focused seminars to proclaiming the merits of education on all levels, it appeared to me, and many I've spoken to since May, that Lightfair in its 10th year became not only a retrospective of how far the lighting industry has progressed over the last decade, but a forum to assess where it is now and more importantly, where it must head to secure its position as a credible profession in the year 2000 and beyond.

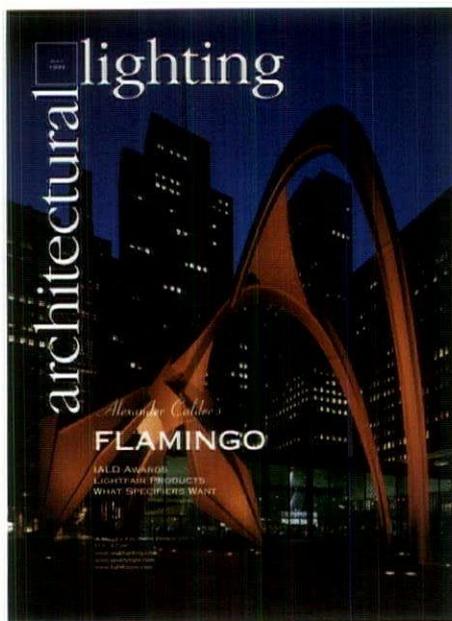
Is the industry progressing toward maturity? The NCQLP reported at Lightfair that 650 people have passed the Council's exam and are now lighting certified, allowing them to add the LC designation to their professional title. And new this year—the entire conference program offered AIA, ASID, IIDA and IESNA accreditation and provided NCQLP Lighting Education Units (LEUs) to attendees, supporting the professional in attaining career objectives. In addition, an entire seminar track was devoted to developing and fine-tuning business practices—from spec integrity to the merits of hiring a lighting professional to international standardization—relaying the message that in order to succeed in our industry it is critical to market not only the individual nor the design firm but the *concept* of the lighting professional to the greater community.

Among lighting professionals, there seemed to be one voice: the desire to hire. Just 10 years ago, most lighting designers were still trying to sell their services; now, in many cases, they're clamoring for assistance. With few new grads from lighting programs and a booming economy, lighting designers seem to be in short supply. Several designers spoke of heavy workloads and the lack of qualified candidates for positions. The drive for realistic solutions was more than apparent at Lightfair: The IALD is continuing its internship program, which, in fact, has produced more than a few of today's most notable lighting consultants. Although the initial goal was to provide for summer positions, the program will be working year-round to assist students with job placements (visit www.iald.org for more information). In addition, The Education Trust Fund, an independent entity from the IALD, held its first benefit at Lightfair. The fund was established to provide scholarships directly to students for the purpose of promoting the study of lighting design; to conduct seminars to educate professional lighting designers, students of lighting design, property owners and persons in related fields interested in lighting design; and to produce and provide teaching tools for the educational purposes.



PHOTO BY CHRIS LAMB

CHRISTINA
TRAUTHWEIN,
EDITOR-IN-CHIEF



COVER PHOTO BY
©STEINKAMP
BALOGG

And what about exhibitors? A significant number of smaller-sized and lesser-known companies displayed large booths, indicating their perception of the value in exhibiting. This not only validates Lightfair as a tradeshow, but the industry as a viable and growing market. The desire to create a professional presence at what can be considered the most significant industry event makes the statement that although small, they are competitive businesses. This is a healthy measure that the lighting industry is showing its strength and that smaller companies can flourish among the "players."

Yes, the lighting industry is continuing to boom. And for those of you who attended Lightfair, it was quite evident—both products and projects abounded, underscoring optimism among manufacturers and designers. More than 100 new products were introduced at the *Architectural Lighting*-sponsored New Product Showcase, and a record number of entries—more than 130 projects—were submitted to the 16th Annual IALD Lighting Design Awards. Our Technology column takes readers on a tour of some of the most progressive and awaited technology that debuted in San Francisco. In addition, *Architectural Lighting* once again features the New Product Showcase award

winners. And our feature section is dedicated to the 13 IALD winners. For the first time this year, the judging of these projects was extended to a two-day process and new criteria and procedures were developed, beginning with a technical review of the projects by lighting designers, aimed at tightening the qualifications of submissions.

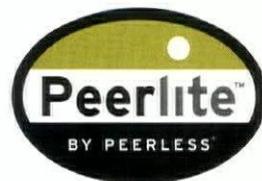
On a final note, and one closer to home, I'd like to take this opportunity to announce the appointment of Alice Liao to the position of assistant editor on *Architectural Lighting*. Many of you have had the chance to meet her at Lightfair and speak to her on the phone, and I'm thrilled to say that she is now officially part of the magazine team. Her energy, dedication, attention to detail and overall upbeat attitude make her a pleasant addition to the staff and an asset to *Architectural Lighting*. ■

COFFEE SHOP



OPEN

WELCOME TO PEERLITE. Indirect lighting that *coddles and comforts*.



PEERLESS LIGHTING CORPORATION 2246 5TH STREET BERKELEY CA 94710 510 845 2760 FAX 888 723 2526

www.peerless-lighting.com

Circle No. 6 on product service card

In the last issue of *Architectural Lighting*, readers were asked: Have you specified T5 fixtures? What were the results?

Without the new T5 technology, I could not have lighted some of the small restricted cove spaces that a designer encounters in residential projects. The T5 lamps pack high lumen output in a small dimensional size, therefore reducing overall fixture profile. My clients also just love the good color rendition and never have to hear any ballast noise. What more could a lighting designer ask for (except for maybe a little dimming sometimes)? I will continue to use and explore applications for this lighting technology on future projects.

– DAVID STORY
Senior Designer, David Story Design, Seattle

We have started to design new production fixtures using T5 lamps and have found them to offer many benefits over traditional T8 and T12 lamps, but there are also some new problems to be aware of. T5 lamps offer fixture designers the opportunity to provide a highly controlled photometric output and do this in a very minimal space. And of course there is great potential for obtaining increased luminous fixture efficiencies. Aesthetically, the small size of the T5 lamp offers possibilities to minimize fixture profiles in flush-mounted fixture applications and to lessen the presence of the lighting source when using smaller fixture opening sizes in recessed applications.

Although there are many benefits to this lamp type, the specifier does need to be wary of its shortcomings. The first and foremost at this point in time is the lamp's availability. While most of the major lamp manufacturers have introduced a wide variety of T5 lamps, there is a direct competition with its cousin lamp the T8 (which is rapidly becoming the industry standard for superior color and high efficiency). The average building owner can often easily find most types of T8 lamps, but would be hard pressed to find distributors in many parts of the country that will carry the assortment of sizes and color temperatures that T5 lamps are available in. When they are available, the current pricing of these lamps and their mating ballast will be more than those in a comparable T8 fixture. The slightly shorter lamp size can be a benefit or a hindrance, depending on the application. It will take more T5 lamps than the standard-sized T8 to illuminate a linear run of fixtures through a large space, but in individual fixtures, the lamps fit very nicely in the standard 2X2 and 2X4 ceiling modules. We feel that the applications for this lamp will be beneficial, efficient and in some cases, even exciting!

However, at the moment, the use of this lamp should be considered only where its size and properties allow the specifier lighting control, size and efficiency opportunities that aren't generally available in other more accessible lamp types. Our advice is to overlook the hype associated with the new T5 lamp and wait to find the right fixtures that really exploit the benefits of this lamp in your application. They are coming!

– STEPHEN BLACKMAN IDSA
Principal, Blackman Design Associates, Florham Park, NJ

Correction...

In the previous Light Points column (April/May 1999, page 10), *Architectural Lighting* incorrectly stated that Lighting by Design's efforts "recently resulted in savings of \$134,000 on an \$85,000 lighting installation." The statement should have read: "\$134,000 on an \$850,000 lighting installation." *Architectural Lighting* regrets the error.

Talk to us...

What is the hottest product or technology you saw at Lightfair 1999?

Fax your response to Christina Trauthwein at (212) 279-3955, or respond by e-mail to ctrauthwein@mfi.com. Answers will be printed in the August/September issue.



Introducing A New Era In Lighting Controls

Here's exciting news for lighting designers, architects and specifiers alike. Leviton's Lighting Control Division has created an extensive new line of commercial and residential lighting controls that offer advanced digital and electro-mechanical technology, new styling, low profile and easy installation. So you can throw away that 20 year old technology that you've been using

and let these state-of-the-art box mounted dimmers add a wonderful new dimension to the ways you design around light. Contact Leviton's Lighting Control Division, your new single source supplier for all your dimming needs. Call 1-800-323-8920 or check out our website at www.leviton.com


LEVITON
LIGHTING CONTROL DIVISION

DOE PROGRAM CREATES ROADMAP FOR LIGHTING INDUSTRY

To guide commercial research and development efforts in lighting, the Department of Energy (DOE) and key organizations in the lighting industry have embarked on a program to create a shared 20-year vision for the industry—"Vision 2020—the Lighting Technology Roadmap."

Phase I of this effort began in September of 1998 at Carnegie Mellon University where more than 20 top industry executives gathered to address the future of lighting. DOE-facilitated group sessions invited the executives to share historic perspectives and philosophies as well as the potential barriers to innovation and progress. By analyzing the trends driving the current environment within the industry, the group was then able to focus on key social trends, government and political factors, technology drivers, market trends, customer needs and lighting's present market position. The end result of their efforts was the first draft of a vision statement for lighting in the year 2020.

In Phase II, the DOE's Office of Building Technologies hosted a Lighting Technology Roadmap Workshop in Tucson, AZ in December of 1998. More than 60 lighting stakeholders from all segments of the industry assembled to define the activities necessary to help the lighting industry realize its vision. The attendees produced more than 190 activities

focused on the commercial and industrial sectors, identified potential barriers and developed a second, more comprehensive version of the Vision statement, which now reads:

In 2020, lighting systems in buildings and other applications will:

- Enhance the performance and well-being of people
- Adapt to the changing needs of any user
- Use all sources of light efficiently and effectively
- Function as true systems, rather than collections of independent components, fully integrated with other systems
- Create minimal impacts on the environment during its manufacturing, installation, maintenance, operations and disposal.

As a result, people will understand, value and utilize the tangible, personal benefits provided by these lighting systems.

In the summer of 1999, Expert Workshops will be conducted with each designed to focus on future technology requirements for achieving the vision. Using the scenario planning technique, participants will analyze the environment and characteristics of buildings in 2020 and as teams, will brainstorm for the new products needed to achieve the lighting vision in that futuristic environment.

"Vision 2020—the Lighting Technology Roadmap" will be a document that provides guidance to both government and the private sector on the direction of future activities and include a discussion of the industry history, a current situation analysis and sets of prioritized activities organized by technological and market transformation categories.

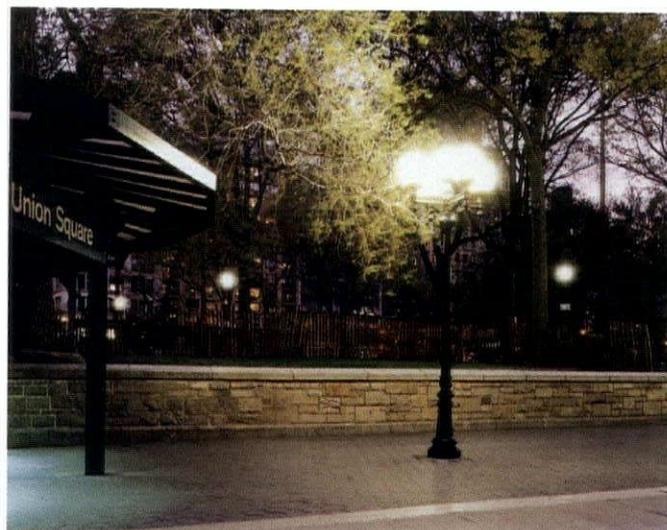
The last step, Phase III, is implementation of the roadmap. Government activities will be aligned with the priorities listed in the roadmap and will provide a basis for cooperative research and development. Industry associations will be able to use the roadmap to develop communication materials and target key market transformation activities. Private companies may use the roadmap to identify priority funding projects and development of those products that will contribute to achievement of the lighting vision.

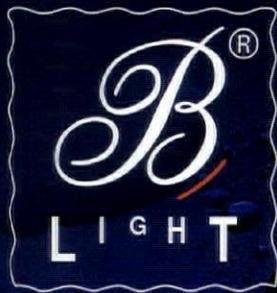
Currently, the roadmapping efforts are supported by the Illuminating Engineering Society of North America (IESNA), International Association of Lighting Designers (IALD), National Association of Electrical Distributors (NAED), National Electrical Manufacturers Association (NEMA) and National Electrical Manufacturers Representative Association (NEMRA).

NEW LIGHTING TECHNOLOGY ILLUMINATES HISTORIC PARK

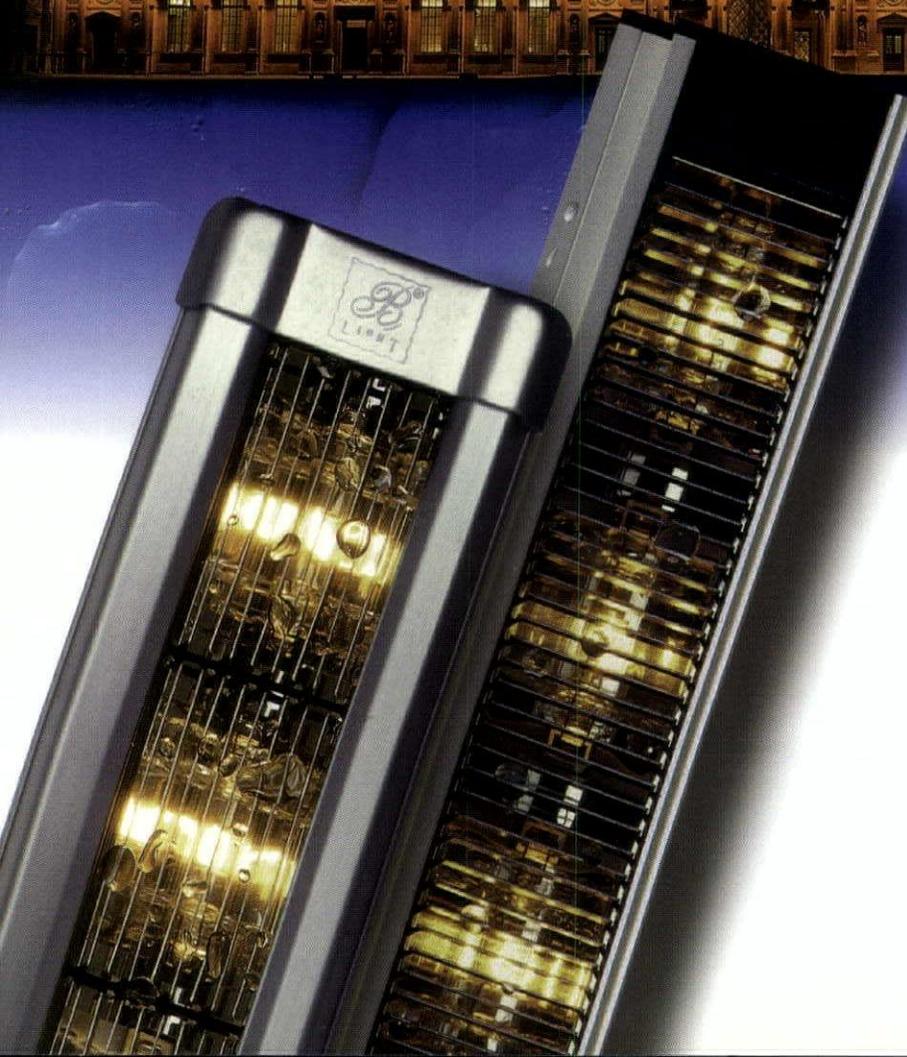
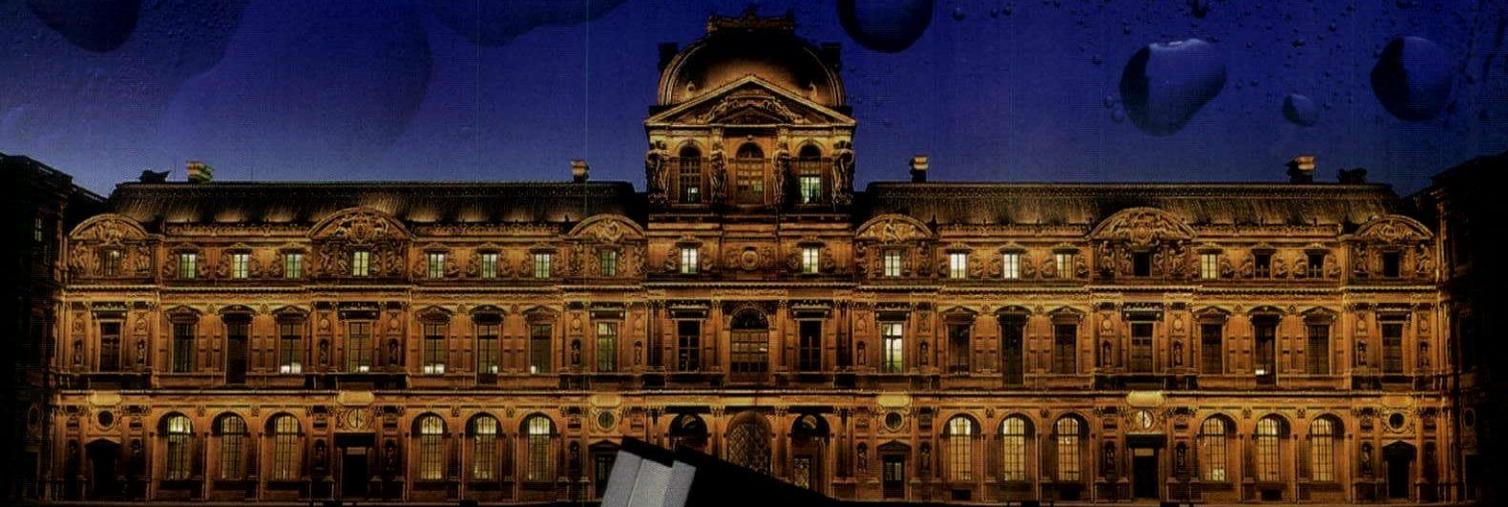
On May 3, at 7:45 pm, New York City's Union Square Park was officially relighted. The installation of the new lighting was a joint effort by the 14th Street-Union Square Local Development Corporation (LDC), city agencies and Con Edison to enhance Union Square and improve public safety and visibility. The lighting system utilizes Osram Sylvania's new Icteron technology, which produces a bright, white light that is longer-lasting and more energy-efficient than the previous lights. Union Square Park is the first installation of the Icteron technology in the U.S.

Officiating the ceremony were New York City Department of Parks & Recreation Commissioner Henry J. Stern, New York City Department of Transportation (DOT) Commissioner Wilbur Chapman, Con Edison Chairman, CEO and LDC Co-chair Eugene McGrath and Osram Sylvania's Executive VP and General Manager Henny Peters.





THIS IS THE LIGHT THAT LIT THE LOUVRE
What architectural masterpiece do you need to light?



Now this revolutionary fixture is available in the US. Utilizing a Xenon 20,000 hour lamp, this tiny fixture virtually disappears from sight when mounted to the face of a building. No more hot spots, no more blinding flood lights. At last, you can highlight the true architectural detail of a building with the perfect amount of light.

Distributed in the USA by

LIGHT-PROJECT INTL INC.®



105 Executive Drive #210
Sterling, VA 20166-9558
Phone (703) 471-6411
Fax (703) 471-0312

Circle No. 8 on product service card

Visit our web page at <http://www.lightproject.com>

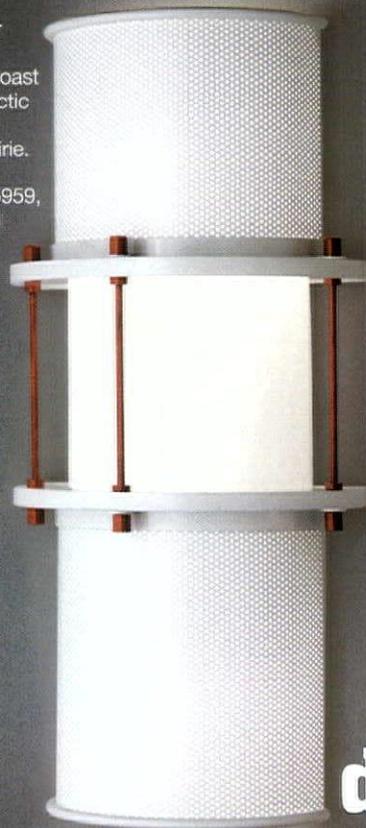
ACQUISITIONS & AGREEMENTS

Cooper Industries, Inc., parent company of Cooper Lighting, has acquired the assets of New York-based **Neo-Ray Products Inc.**, a manufacturer of architectural lighting products. According to H. John Riley, president, chairman and CEO of Cooper Industries, "Neo-Ray firmly places us among the leaders in one of the faster growing segments of a high-growth market."

Lithonia Lighting's parent company, National Service Industries, Inc., has agreed to acquire the **Holophane Corporation** for \$38.50 per share in cash, or a total of approximately \$450 million. Approved by the boards of directors of both companies, the transaction is expected to be completed within the next sixty days. "Holophane's complementary products and customers make it an ideal strategic fit with Lithonia Lighting," said Jim H. McClung, president and CEO. Lithonia's John K. Morgan has been promoted to executive VP and will become general manager of Holophane as well as continue to be responsible for all of Lithonia's sales and marketing.



The Lighthouse. One of five nautically-inspired, ADA-compliant sconces by Peter Wooding Design Associates. Seacoast accents, yet eclectic enough to draw praise on the prairie. d'ac Lighting
Phone 914 698-5959,
fax 914 698-6061



d'ac
JJI

A JJI Lighting Group Company

Circle No. 10

Genlyte Thomas Group LLC has acquired privately held **Ledalite Architectural Products Inc.**, a Vancouver, Canada-based manufacturer of architectural linear lighting systems.

Super Vision International, Inc. has signed an agreement granting **Thorn Lighting** (Hong Kong) Ltd., a branch of Thorn Lighting Asia, exclusive representation of Super Vision's fiber-optic products serving the signage and architectural lighting markets in Hong Kong. Thorn Lighting is one of the world's leading suppliers and manufacturers of lighting systems. Thorn Lighting Asia consists of 24 sales and marketing offices and five manufacturing centers located across the Asia-Pacific region. Super Vision International, Inc. recently signed an agreement granting **Cooper Lighting** exclusive marketing and distribution rights in North America for its fiber-optic products serving the architectural lighting market.

Kling Lindquist has acquired the Philadelphia architectural firm of **Stephen Kennerly Architects, PC** (SKA). Stephen L. Kennerly, AIA, president of SKA, will join the firm as shareholder and principal for corporate and commercial projects.

High End Systems, Inc. has announced the preliminary details of a merger with **Flying Pig Systems, Ltd.**, the manufacturer of the Wholehog control console series. As part of the merger, High End Systems will become the exclusive worldwide distributor of the Wholehog range and provide customer service support for Flying Pig's products.

Novara: the essence of form flowing from function. Sleek, signature fins prevent heat buildup... crisply conceived geometrics contribute to performance. Pole, building and bollard mounts.
hessamerica
Phone 704 471-2211,
fax 704 471-2255,
www.hessamerica.com

hessamerica
JJI

A JJI Lighting Group Company

Circle No. 9

ARCHITECTURAL LIGHTING/www.qualitylight.com

AWARDS ANNOUNCEMENTS...

The **Nuckolls Fund for Lighting Education** has awarded three grant awards this year, including the first Edison Price Fellowship Grant. Recipient of a \$20,000 grant, the University of Colorado at Boulder will offer two new courses in their Architectural Engineering Department. The university will offer a course in exterior lighting applications in the fall 1999 semester and an advanced lighting technologies course in the fall 2000 semester.

The \$5,000 Edison Price Fellowship Grant was awarded to Sandra Stannard, assistant professor of architecture and interior architecture at the University of Idaho. Professor Stannard will be designated an Edison Price Fellow and work with the building technologies team at Lawrence Berkeley National Laboratory to assist in the development of Desktop Radiance, a lighting software program.

A \$5,000 grant was also awarded to the NCQLP to enable the organization to investigate the development of an Associate in Lighting program as an expansion of the Lighting Certified (LC) program.

The **United States Institute for Theatre Technology, Inc.** has announced the winners of its annual Architecture Awards. Two Honor Awards and four Merit Awards were presented on March 27 at the Institute's 39th Annual Conference & Stage Expo in Toronto.



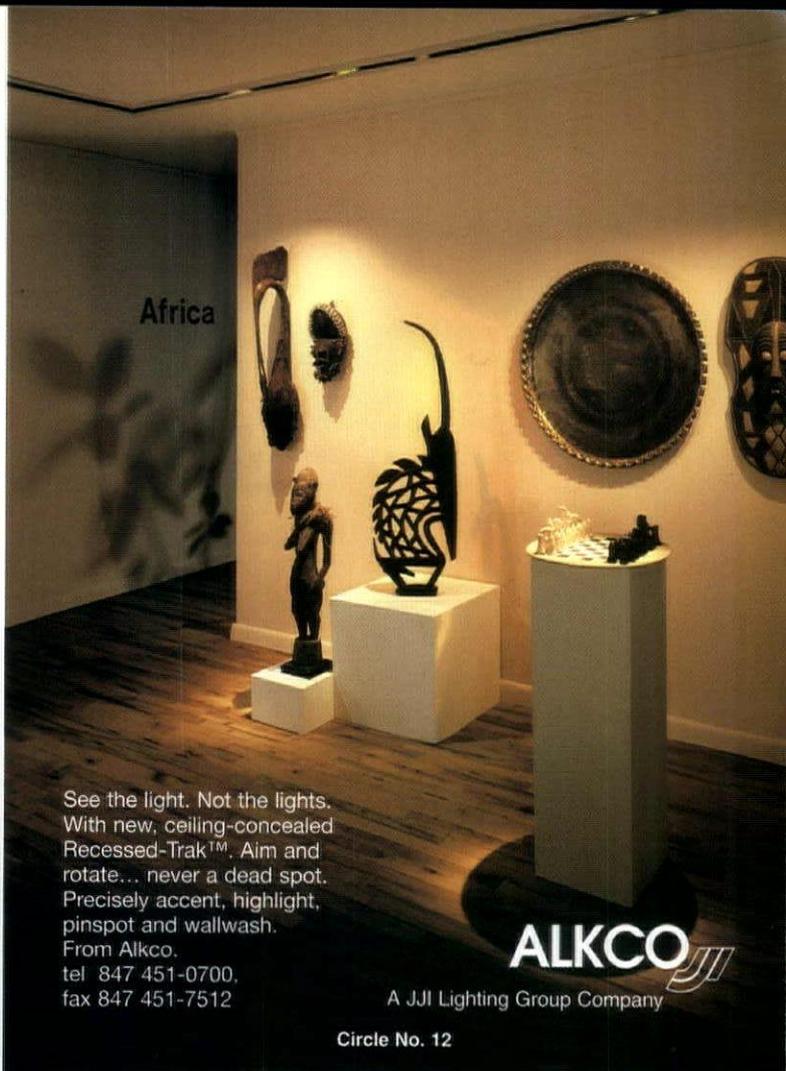
Matrex™ untracks display lighting: 1 to 4 gimbaled elements, neatly recessed, accent and light-bathe to order. Dimming, lamping, lo-voltage, lens and louver options. Ardee acumen. Phone 704 482-2811, fax 800 275-1544 ardee@shelby.com



ARDEE 

A JJI Lighting Group Company

Circle No. 11



See the light. Not the lights.
With new, ceiling-concealed Recessed-Trak™. Aim and rotate... never a dead spot. Precisely accent, highlight, pinspot and wallwash. From Alkco.
tel 847 451-0700, fax 847 451-7512

ALKCO 
A JJI Lighting Group Company

Circle No. 12

The winners of the Honor Awards were Beyer Blinder Belle Architects & Planners LLP for the Ford Center for the Performing Arts and Anshen + Allen Los Angeles for the seismic renovation of Royce Hall. Merit awards were given to Ford Farewell Mills and Gatsch for the F.M. Kirby Shakespeare Theatre, New Jersey Shakespeare Festival; Valantin Fabre & Jean Perrottet for the requalification of the Theatre d'Angouleme; Polshek Partnership LLP for the Santa Fe Opera Theatre; and Atelier R/Tadashi Saito for the Setagaya Public Theatre.

On the occasion of its 125th anniversary, **Louis Poulsen & Co. A/S** arranged an international competition for students of schools of architecture and design. Invitations to participate were sent to the 12 countries in which Louis Poulsen is represented through its lighting subsidiaries—Australia, Denmark, Finland, France, Holland, Japan, Norway, Switzerland, Great Britain, Sweden, Germany and the U.S. The theme of the anniversary competition was indoor lighting in the office environment, and its title "Where does light originate?" gave the participants a wide scope for interpretation. More than 100 entries were received—there were 10 award winners. The first three prize winners were: Christian Grosen Rasmussen of Denmark who designed a fixture that readily adapts to the human eye's need for different lighting in different settings; Thomas Degn of Sweden for a fixture with adjustable shades that accommodate a range of individual lighting needs; and Hector Fernandez Elorza and Solna and Cesar Patin Lapausa of Sweden for mobile panels that can be reshaped after repositioning, allowing transformation of office settings.

CALL FOR ENTRIES...

The Boston Society of Architects/AIA is accepting submissions for two awards programs. The Unbuilt Architecture Design Awards Program honors unbuilt design work and is open to professionals, educators and students.

The Honor Awards for Excellence in Architecture recognizes excellence in architectural design by all Massachusetts architects and by architects throughout the world who have designed projects in Massachusetts.

Submissions for the Unbuilt Architecture Design Awards should be received by 4:00 pm on August 24, 1999 and by 4:00 pm on September 3, 1999 for the Honor Awards. For more information, contact the BSA at (617)

951-1433 ext. 221; fax (617) 951-0845. Information is also available at the BSA website at www.architects.org.

Velux-America Inc. is accepting entries for its second annual Velux View Awards program, which honors innovative design with roof windows and skylights and recognizes entire project teams that have creatively incorporated skylights or roof windows into their projects.

The 1999 contest will award one winning team in each of three categories: residential new construction, residential remodeling and renovation, and non-residential applications. A "best of show" will then be chosen from the category winners. For more information, call (800) 888-3589 or write Velux-America Inc., Dept. M, P.O. Box 5001, Greenwood, SC 29648-5001. Information can also be found at www.VELUX-AMERICA.com.



Downlighting gets Downsized
by CON-TECH

residential
retail
commercial

STAR-3™
Unsurpassed aiming flexibility: 359° rotational, 87° vertical.

IN THE WORLD OF LIGHTING TODAY THE BIG TREND IS GOING SMALLER

Series-3, featuring the Star-3™ trim, is a new line of mini-recessed downlights created specifically for use with energy efficient, low voltage MR16 halogen lamps. Select from 16 petite trim styles. Available in up to 6 modern finishes. Series-3 gives today's creative and value-conscious specifiers quality and range of selection for general, accent, or task lighting. Call **1-800-728-0312** today to request CON-TECH's Series-3 Mini-Recessed Lighting catalog. When you need lighting right now...ask about our *speed of light™* shipping service.

CON-TECH LIGHTING

3865 Commercial Ave. Northbrook, IL 60062
phone: 847.559.5500 800.728.0312 fax: 847.559.5505
www.con-techlighting.com

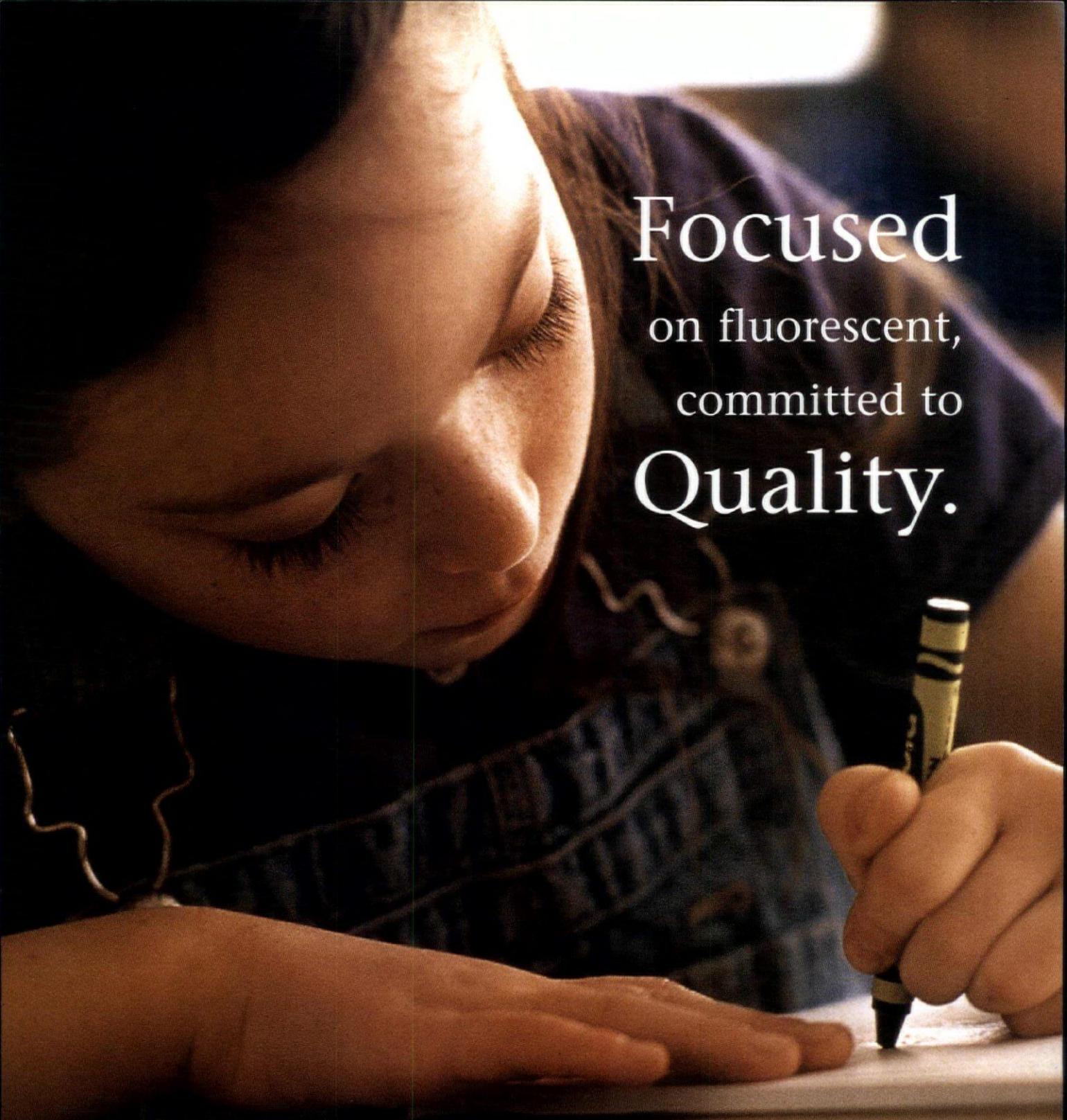
© Copyright 1999 Conservation Technology, Ltd.  

CORRECTIONS

In the December Directory issue, Lumecc Inc.'s address was listed incorrectly. The correct address is: 640 Curé Boivin Blvd., Boisbriand, Quebec, Canada J7G 2A7; phone: (450) 430-7040; fax: (450) 430-1453; website: www.lumecc.com.

In the feature, "Reading Rainbow," which appeared in our April/May issue, the custom lanterns and arms hanging in the Kalamazoo Library Rotunda were manufactured by Kramer Lighting. Kramer Lighting also designed the compact fluorescent reflector; the lanterns are made of steel and aluminum.

Architectural Lighting regrets the errors.



Focused
on fluorescent,
committed to
Quality.

Metalux is focused on providing lighting professionals with fluorescent lighting solutions that demonstrate a commitment to quality.

One example is our new Ovation Recessed Direct/Indirect series, ideal for contemporary educational environments.

Ovation incorporates the highest quality materials and components to ensure performance and integrity.

Metalux. The greatest name in Fluorescent Lighting.



COOPER Lighting

Visit our web site at www.cooperlighting.com

 **Metalux**

Circle No. 14 on product service card

Ann Kale Associates Inc. has named **Ann Schiffers** senior associate and **Carrie Knowlton** associate; **Eun K. Bae** and **Michiko Yoshida-Hunter** have also joined the firm.

William Conner, ASTC, has joined lighting design firm Schuler & Shook, Inc. as project manager in theater consulting.

RTKL Associates Inc. has named **David C. Hudson** president.

Osman Sarioglu has joined Gauthier, Alavarado & Associates as associate principal.

Cheryl S. Durst has been appointed executive VP of the International Interior Design Association.

Syska & Hennessy has appointed **John Sporidis, PE**, **Craig Kalle, PE**, **William Whelan, PE**, **Muhannad Abdulhamid, PE** and **Alireza Sherafat, PE** to the level of senior VP.

Carl Ordemann, AIA, has joined Perkins & Will as managing principal of the New York office.

Fong and Chan Architects (FCA) has promoted **Mei Mei Chan**, **George Langdon** and **Kris Tie** to associate; **Zahra Farrokh-Pars** has been named marketing director.

Dan Mitchell of Mackey Mitchell Associates and **Kirk Bobo** of Hnedak Bobo Group have been elected to the College of Fellows of the American Institute of Architects (AIA).

Lithonia Lighting's **John K. Morgan** has been promoted to executive VP and will become general manager of Holophane, as a result of the recent acquisition.

Gary J. Lehman has been appointed president and CEO of Advance Transformer Co.

Jim LaPointe has been named product group marketing manager for HID lamps at Osram Sylvania.

Illuminating Experiences has named **Barrett Gross** president, **Christina Mazzawi**, VP of marketing, and **Bernard Gross**, chairman.

Phillip E. Murawski has joined FC Lighting as technical sales and support services manager.

Dan W. Wall has been named national sales manager, Quality Lighting.

Canplas Industries Ltd. has promoted **Ron Picot** to general manager of the Canlet group.

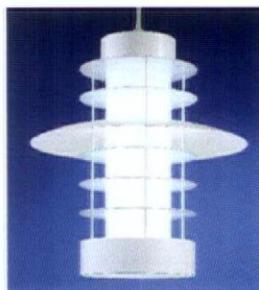
Ivan Luini, executive VP of Luceplan USA, has left Luceplan USA as of July 1 to expand his own company, IL Euro Inc.

Lutron Electronics Co., Inc. has promoted **Brian McKiernan** to VP, global sales training.

Luxo Introduces
DESIGNER SERIES LIGHTING

INTERNATIONAL DESIGN & QUALITY.
ACCESSIBLY PRICED.

From the best known name in task lighting comes the most exciting collection of ambient lighting, the new Luxo Designer Series: A family of UL-listed, high-performance energy-efficient wall sconces (many ADA compliant), ceiling pendants and close-to-ceiling fixtures, that provides glare-free indirect/direct illumination for any commercial lighting application, in timeless, original designs of lasting quality.



LUXO

For literature, specifications and pricing, contact your authorized Luxo independent lighting sales representative, lighting showroom or

*Luxo Corporation,
36 Midland Avenue • PO Box 951
Port Chester, NY 10573
(914) 937-4433
FAX: (800) 648-2978*

1999 SCHEDULED EVENTS

August 9-11 IESNA Annual Conference, New Orleans; (212) 248-5000, ext. 117.

August 23-25 AEE seminar: "Fundamentals of Buying and Selling Energy," Boston; (770) 925-9633.

August 23-27 AEE Comprehensive Five-day Training Program for Energy Managers, Valley Forge, PA; (770) 925-9633.

September 3-7 Lumiere Paris, Paris Nord Villepinte, Paris, France; (888) 522-5001, fax (703) 522-5005.

September 13-14 AEE seminar: "The Fundamentals of Lighting Efficiency," Cincinnati, OH; (770) 925-9633.

September 14-17 ILE '99—The 6th International Lighting Exhibition, Shanghai Exhibition Center, Shanghai, China; (301) 654-2811.

September 16-19 Symposium on Healthcare Design, Boca Raton Resort & Club, Boca Raton, FL; (888) 827-6699, (508) 647-4858, fax (508) 647-0345.

September 17-18 Prairie Lights, Hyatt Regency, Chicago; (312) 640-8900.

September 22-24 AEE seminar: "Fundamentals of Buying and Selling Energy," Anaheim, CA; (770) 925-9633.

September 23-24 IIDEX/NeoCon Canada, National Trade Centre, Toronto, Ontario; (800) 677-6278.

September 27-October 1 AEE Comprehensive Five-day Training Program for Energy Managers, Dallas; (770) 925-9633.

October 6-8 Balkan Light '99—First Conference and Exhibition in Lighting, Varna, Bulgaria;

(+359 2) 65-09-20/65-09-55; e-mail: DENIMA@OMEGA.BG.

October 12-15 Hong Kong International Lighting Fair, Hong Kong Convention and Exhibition Centre; (852) 2240-4030; website: <http://hklightingfair.com>.

October 20-23 Luminaire Asia '99, Singapore International Convention & Exhibition Centre, Singapore; (609) 987-1202.

October 25-29 AEE Comprehensive Five-day Training Program for Energy Managers, Lake Tahoe, NV; (770) 925-9633.

October 26 Branding 2000 Second Annual Executive Forum, Four Seasons Hotel, New York City; (800) 950-1314, ext. 2331.

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

October 28 4th Annual North American Construction Forecast, National Press Club, Washington, D.C.; (800) 598-6434.

November 7-9 Restoration and Renovation Exhibition and Conference, Charleston, SC; (978) 664-6455.

November 8-9 AEE seminar: "Fundamentals of Lighting Efficiency," San Juan, Puerto Rico; (770) 925-9633.

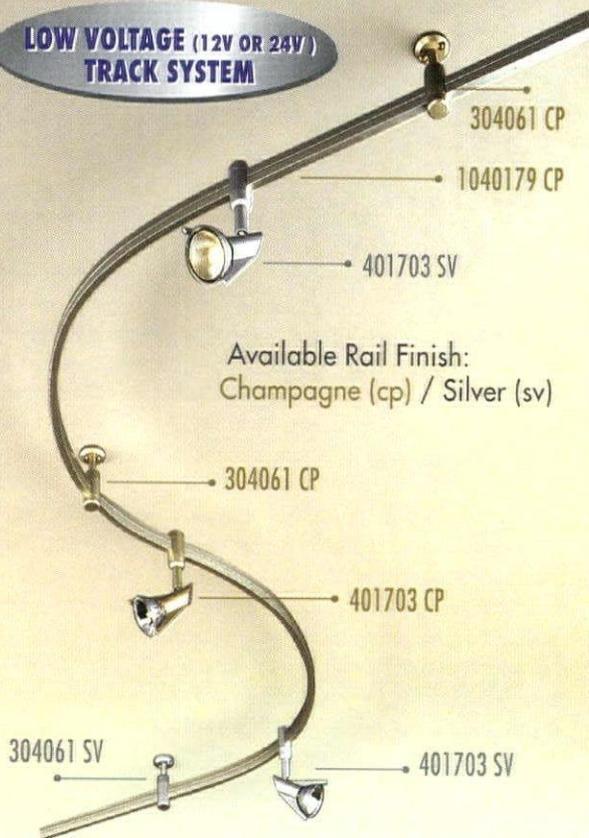
November 15-19 AEE Comprehensive Five-day Training Program for Energy Managers, San Francisco; (770) 925-9633.

November 19-21 LDI 99, Orange County Convention Center, Orlando, FL; (303) 741-2901.

December 6-10 AEE Comprehensive Five-day Training Program for Energy Managers, Memphis, TN; (770) 925-9633.

PRIMA
LIGHTING CORP.

LOW VOLTAGE (12V OR 24V)
TRACK SYSTEM



Field Bendable
& Cuttable Rail

Bending Tool
Available By Request

ETL Listed

Sales Rep. Wanted



24932 Ave. Kearny, Unit #5, Valencia, CA 91355
Ph: (661) 775-4839 Fx: (661) 775-4837
www.primalighting.com e-mail: kengie@primalighting.com

In this issue, Architectural Lighting interviews Patrick Gallegos, LC, founder and principal of Gallegos Lighting Design (GLD). With an educational background in theater arts, literature, philosophy and theology, Gallegos began his career in theater where he developed his approach to creative projects. Gallegos received his BA degree at the University of San Francisco and an MFA in Lighting Design from UCLA; subsequently he worked as a senior lighting designer for Walt Disney Imagineering where he designed and supervised the lighting for major portions of Walt Disney World's Epcot Center. Since founding GLD in 1983, Gallegos has been involved in numerous projects including themed environments, entertainment architecture, aquariums, museums, restaurants and retail. Gallegos is a member of both the IALD and IESNA, is a charter member and a member of the international board of the Themed Entertainment Association (TEA) and is on the board of directors for the Los Angeles Designers Lighting Forum (DLF).

—Christina Trauthwein

AL: How did you first become interested in pursuing a career in lighting design?

Gallegos: I developed an interest in the creative process relative to theater. Then I really fell into lighting quite by accident in the last two years of college when the theater program was looking for a lighting designer for its productions. I furthered my interest, continuing to light small theater jobs and then formalized my education by earning a Master's degree in theatrical lighting design. I developed a contact with Disney at the time they were planning the Epcot Center and as a result, ended up with a job as a project designer for parts of the project. And that's when I got into what I like to term "permanent lighting expression," or architectural and theatrical lighting. I literally jumped from lighting theater to a huge project—\$1.2 billion in 1982. By the end of the project, I was responsible for the execution of the design for major portions of the project and was field lighting supervisor for Disney.

AL: How fortunate to have started your lighting career with Disney.

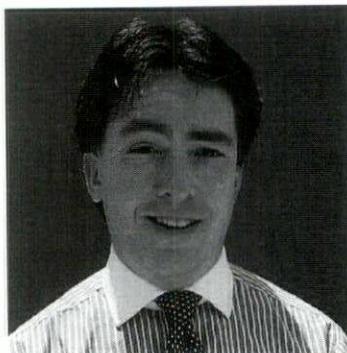
Gallegos: It was a good opportunity—a lot of young minds at the start of something new. The experience was different, though, because many of the people employed by Disney at that time were ex-movie people who had worked with Walt. For them, Epcot was the largest project they had ever undertaken in a theme park environment, so various professional and technical criteria had to be developed. We were simultaneously learning and setting standards in the area of themed entertainment, many of which are still used at Disney. It was a good time to be young and eager. I was at the right place at the right time. After the opening of the project, circumstances permitted me to start my own company.

AL: There are obvious advantages, especially when starting out, to working for an established firm. Why did you choose instead to launch your own practice?

Gallegos: Partly because there was not a lot of work. It was the early '80s and the middle of a big recession—a bad time to start a company. But from talking to people, I didn't have any misconceptions and knew the score. I looked at where I was, where I had been and where I wanted to go and decided to invest in myself. The first three years were pretty tight in terms of getting work and building a reputation, even though I had worked for a big name [Disney].

AL: What was the biggest challenge in starting your firm?

Gallegos: The toughest part was learning the business side of design, realizing that I'm as much a businessman as a lighting



designer. How do you market, deal with finances and how and what do you pay yourself? As a designer by trade, I was least comfortable with running a business. We are trained as lighting designers; managing businesses is foreign to us. And when you start out, you have to face certain issues like drawing up contracts—what kind of words do you put down?—and the infrastructure of design. After a few years of getting steady work, I hired administrative help. In order to expand the business, I needed people to alleviate the other areas—whether drafting, handling the footwork or dealing with the technology of design. My firm is still not very large; there are six people in all.

AL: What are the goals of your firm?

Gallegos: There are five specific points we take to each job with us. They are 1) nurture the artist's intuition, 2) recover and embrace the spatial, perceptual and spiritual aspects of the human visual experience as

expressed in the luminous environment, 3) stimulate the visual sense with a rich palette of lighting resources, 4) develop long-term relationships with clients through the mutual exchange of ideas and the creation of magical environments and, finally and probably most importantly, 5) tell a story.

AL: Tell a story?

Gallegos: Theatrical influences have shaped my approach to lighting design. For me, theater is a process of creativity by passionate individuals trying to tell a story. In theater, you just don't go in and throw technology together, you have a story that you want to unfold and that's what I've always based my approach on. I picked up the idea of building a story from working at Disney. I often hear people say that they want a theatrical approach, but my first question always is, "What do you mean by theatrical?" It could mean putting some track lights up with barn doors. When I say theatrical approach I mean a creative process and a storytelling, in which the story could be an office building and the chapters are the various needs that must be met, whether human or functional or aesthetic. Every project has multiple chapters and characters.

AL: What is the largest obstacle to the lighting designer?

Gallegos: Maintaining the integrity of the design from beginning to end through multiple barriers such as budget, codes, time—which seems more and more intensive than ever before—and value engineering, or sustaining the same idea overall with less money.

AL: How do you maintain integrity?

Gallegos: I fight for what I want, but also allow some give and take because it's not my money. Rule number one is to find out what the budget is and put it down on paper. I may ask the question, but the answer often is "Don't worry about that now," or "I'm not really sure." After a while, you learn to insist on certain issues and then develop a budget based on a number of things:

(Continued on page 20)

ELEMENTAL BEAUTY

© 1999 Lucifer Lighting Company. All rights reserved.

Lucifer downlights—elemental beauty of simple shapes and elegant design. We're marking our 20th year of innovative design with four new downlights. Clockwise from upper left: *The Eyeball*, only two and three-quarters inches in diameter, adjustable and powered by cool fiber optics. *Java*, deeply recessed low-voltage black eyeball framed in a perfect square. *Lightstone*, fiber optic paver, small and rugged. *Naiad*, sleek, waterproof, low-voltage or fiber optic illumination for showers and steamrooms.

1-800-879-9797

Fax 1-210-227-4967

LUCIFER
LIGHTING COMPANY

Circle No. 17 on product service card

(Continued from page 18)

knowledge—formed by the experience of choosing your battles; understanding—what the project needs are and making decisions on the directions that need to be followed; relationships—the balancing of needs, persuasion of clients; communication—explaining *why*; and education—educating yourself to be as knowledgeable as possible and educating other team members and owners because owners in particular know they need lighting but are ignorant of both the process and in some cases, what the impact is on the project. I see it as my job to educate people on the need for good lighting and what the process is to achieve that.

AL: *So good lighting design is...?*

Gallegos: Good lighting answers the needs of the project by creating a space that meets human needs. One of my latest soap boxes is that if it doesn't meet human needs, then it's not successful. We're not doing it for any other reason besides people. And if we are, we're going about it the wrong way. Obviously, there are other factors—codes, energy issues—but the bottom line is how it affects those who occupy and experience a space. You're not lighting a building or space for its own sake—people are going to interact with it on a certain level.

Similarly, you can't say a lamp is much more efficient because it lasts longer and produces more light; the question is, what is the quality of light? How does it affect people in terms of color, for example. Sodium lights were introduced because they last forever and they're inexpensive, but they have this horrible minimal spectrum light, which just isn't good for people. Humans need a full spectrum of light in an environment.

AL: *How do you keep your designs fresh?*

Gallegos: Education. Going to seminars, learning from peers. Networking with other people. Many people might view this as connecting with your competition, but in this industry, especially, the competitors are also friends. We all have the same kinds of issues and we share results. A lot of our education is keeping up with technological advances and opportunities. Industry magazines. Manufacturers' reps. Your employees. They all help to keep you on top of your game.

AL: *What trends should we watch?*

Gallegos: Green lighting that meets human

needs. I've become more conscious of green lighting from the standpoint of what's happening to the earth today and how people are affecting their survival as a species. Damage is being done to the environment. There are many aspects of lighting that are bad for the environment—cradle to grave. I'm not talking just in terms of energy consumption, but the process of creating a light bulb, the materials and gasses that are used. What happens when lamps are disposed? It's a very big issue for large office buildings.

OVERDOING THE
TECHNIQUES
WITHOUT
UNDERSTANDING
THE PROCESS IS
DETRIMENTAL TO
THE PROJECT.

Again, we have to think of basic human needs—it's not just about producing light in a space, it's about how the industry globally affects people.

AL: *Where is the profession heading?*

Gallegos: Continued growth and respect for and from the profession. As a result of the leaders and pioneers, the profession is reaching a maturity and now receives tremendous respect. Lighting design is being taken seriously by other design professionals and has risen to a new level.

There's also more public awareness of the value of good lighting, which is really an experiential thing, because the average person really doesn't have a clue as to what a lighting designer is. It's not so much about having people know about lighting designers as it is about having them understand the value of good lighting—that good lighting can make them feel better in a space. They may not even be conscious of the difference, but it's something they're aware of,

something they value. Consequently, I see a lot of missed opportunities: Good lighting is not just for the high-end project, but for the common space. The benefits are also practical. The same basic criteria should be met.

AL: *What do you see happening in the area of theatrical lighting?*

Gallegos: There's a big push to use a lot of theatrical lighting techniques and products in architectural lighting spaces, but is it always warranted or are people just trying to hop on board with the latest hype? The theatrical approach is not just about technique or products, but a melding of the two. Unfortunately, many people think "product"—they're looking for a splash.

The upside of a theatrical approach is that you're telling a story and creating an environment for people that makes them feel better. The downside is that in wanting to do something theatrical, people often put too much emphasis on things like kinetics—moving, changing, dimming, etc. And when every space you go into is that way, the lighting has a negative effect on people. Balance is critical. Overdoing the techniques without understanding the process is detrimental. Just because it's the "in" thing, just because you can do it, doesn't mean you should. People don't need to feel inundated with multiple sensory input—they don't need their senses bombarded.

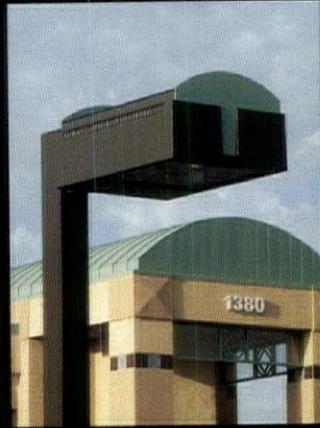
AL: *What is the hottest product you saw at Lightfair?*

Gallegos: The hottest thing is the possibilities for LED technology, which still isn't there because it's more expensive than what people can afford on most projects—but it certainly has a lot of potential and is certainly very interesting.

AL: *And finally, if you could request one thing from lighting manufacturers, what would it be?*

Gallegos: Good reproducible black and white cut sheets. Something that easily communicates to specifiers, owners and contractors what it is that they're providing, which is the whole purpose of the cut sheet. Beyond that, issues of high quality, integrity—they actually produce what they say they're going to produce—and a good response, which goes back to communication and the cut sheets. You need to communicate what you're providing. ■

The Entablature®

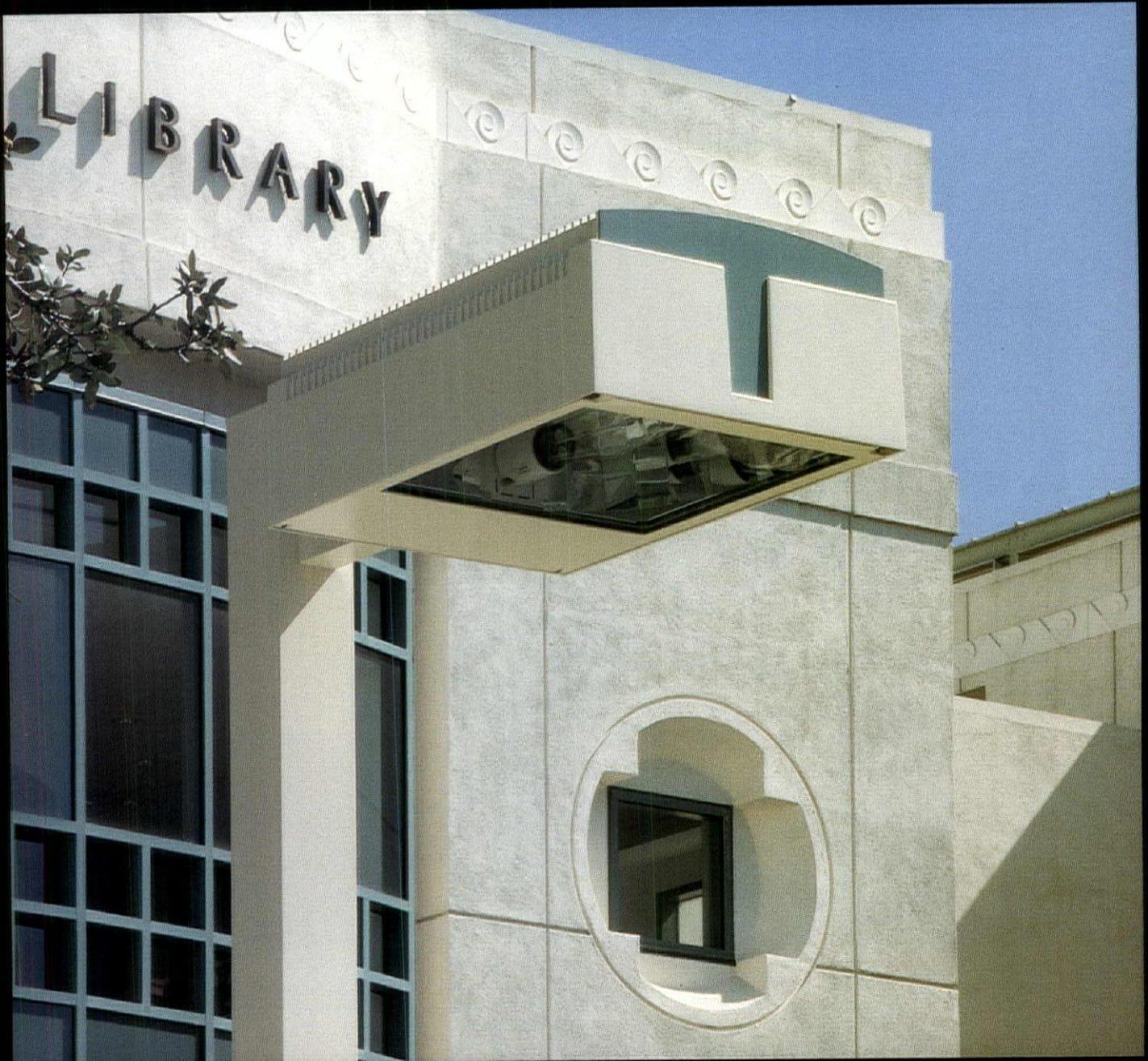



KIM LIGHTING

16555 East Gale Avenue
City of Industry, CA 91745
626/968-5666

Circle No. 18

www.kimlighting.com



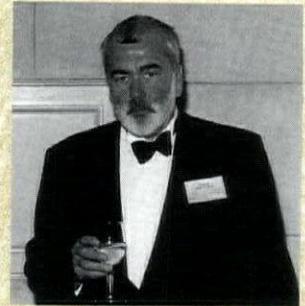
The 16th annual International Association of Lighting Designers (IALD) Lighting Design Awards presentation and dinner took place on May 12, 1999 at the San Francisco War Memorial Opera House in San Francisco. The judging for the awards, which are cosponsored by Architectural Lighting Magazine, was held February 12-13 at the Dallas Marriott Solana Hotel in Westlake, TX. This year, the program received an unprecedented 134 submissions and the judges granted 13 awards: four Awards of Excellence, six Awards of Merit and three Special Citations.



Allison Craig and Jim Allen, Zumtobel Staff Lighting Inc.



Enrique Garcia-Carrera (left) and Barry Citrin, LC, Fisher Marantz Stone, Inc.



Graham Phoenix, IALD, Lighting Design Partnership

IALD



Left to right: Merritt Cutten, Cutten Associates Lighting Design; Phil Cialdella, Louis Poulsen; Betty Cutten, Cutten Associates Lighting Design



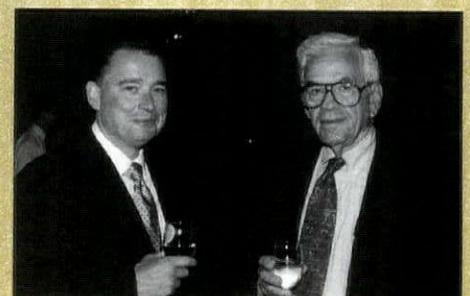
Steve Peterson and Amanda Bennett, JS Nolan + Associates Lighting Design



Rick J. Shaver, LC, Edison Price Lighting; IALD award-winner Alicia Kapheim



Left to right: Rochelle Kimball, Philips Lighting Co.; Ed Pavia, Marriott Corp.; Mark Roush, LC, Philips Lighting Company; Jim Benya, PE, LC, IALD, FIES, Jim Benya Lighting Design



Sylvan R. Shemitz, LC, FIES (right) and Russell Suppies, Elliptipar Inc.



Foreground (left to right): Tracy Cuneo, Osram Sylvania; James Underwood, HLW International; Katherine Abernathy, LC, Available Light, Inc.



Left to right: Warren Karp, Lumiere Design & Mfg., Inc.; Dave Doubek, LC, Cooper Lighting; Dave Karp, Lumiere Design & Mfg., Inc.; lighting designer Kim Cladas; Mike Bauer, Cooper Lighting



Left to right: Celeste Gainey, Gotham Light & Power; Paul Gregory, Focus Lighting; Allan Leibow, IALD; Joe Kaplan Architectural Lighting

awards

congratulations. . .



Left to right: Julie C. Reeves, Lighting Design Alliance; Vannapa Pimviriyakul; Chip Israel, LC, IALD; Lighting Design Alliance; Kristin Tilley; Mark Wallberg; Christina Trauthwein, editor-in-chief, Architectural Lighting Magazine

The International Association of Lighting Designers (IALD) has awarded five aspiring lighting designers a total of \$5,000 in scholarship and grant money to further support educational pursuits of lighting design. The IALD Scholarship Committee chose the winners based on criteria including grades, extracurricular activities, a written statement and pictures of the applicants' lighting artwork.

Vannapa Pimviriyakul, a doctoral student in the Department of Architecture at Texas A & M University, received the IALD \$1,500 scholarship and a trip to Lightfair. Her thesis focuses on lighting in religious places.

A masters student at Parson School of Design in New York, Mark Wallberg is the recipient of the IALD \$500 scholarship.

The \$1,000 scholarship underwritten by Architectural Lighting Magazine was awarded to Zac Moseley, an architectural engineering student at the University of Colorado in Boulder, CO.

Studying architectural engineering at the University of Kansas, Kristin Tilley is the first recipient of a \$2,000 scholarship newly established by the Lighting Design Alliance. In addition, she received a \$500 grant to attend Lightfair.



Chek Lap Kok Airport

Hong Kong

Touted by IALD judges as being “technically perfect” and “remarkably consistent inside and out,” the lighting design for the Chek Lap Kok Airport entailed the illumination of the departure terminal’s unified vaulted ceiling system. With individual modules measuring 118 ft. x 118 ft., the 128 vault sections comprised a great expanse. The proximity of the mounting structure to the ceiling and continuous axial skylights added to the difficulty. According to one IALD judge, “It seems rather simple, but the scale is massive.” Another noted, “It’s really simple when you look at it and then you realize what went into the process.” Responding to these challenges, Fisher Marantz Stone designed and installed powerful, energy-efficient, precise sources with long life and unique photometric attributes.

excellence



Equipped with axial skylights, the vaults (left) are equally rendered through an integrated system of indirect daylight and electric light. Fisher Marantz designed a "bow tie" daylight reflector to block most direct sunlight and provide diffuse reflected light onto the vaults. The perforated metal reflector is suspended continuously from a maintenance gantry beneath the axial skylights. Supplemental electric lighting is provided by uplights mounted along both sides of the gantry. The uplights are divided into three circuits for stepped switching.

Additional illumination for task-intensive areas such as check-in counters is provided by groups of 175W metal halide adjustable downlights placed at selected areas along the gantry, which stretches more than 2.5 miles long. The downlights are also custom designed. Fittings were adjusted and fixed at preset angles to ensure maintenance of the design.

At night, the rhythmic curves of the vaulted ceiling (below) greet travelers as they pull up and unload their luggage. The vaulted ceiling system extends past the airport's glass facades to form a glowing giant canopy outside the terminal. To enter the terminal, travelers pass through glass vestibules lighted by custom compact fluorescent downlights integrated into the ceiling.



details

project Chek Lap Kok Airport
location Hong Kong, China
owner/client Airport Authority, Hong Kong
lighting designer Fisher Marantz Stone—
Charles G. Stone II; Scott J. Hershman;
Enrique Garcia Carrera
architect Mott Consortium/Foster and Partners
engineer Mott Consortium
photographer Dennis Gilbert
lighting manufacturers Thorn Lighting;
Designed Architectural Lighting; SPI Lighting

IALD

'99 awards

award of



Chung Lien Bank

Taipei

The Chung Lien Bank opened its doors in 1996 with a fresh, vibrant look that distinguishes it from more traditional banks. Described by IALD judges as “amazingly poetic in its use of space,” the bank’s sleek, minimalist interiors are bathed in even washes of changing colored light. After abandoning the idea of installing small decorative pendants in the ceiling coffers of the banking hall, the architect, C.Y. Lee, called upon lighting designer J.K. Yao to create a solution that would energize the space and infuse it with a modern sensibility. The result, as IALD judges noted, is “seamless in its economy of moves—a pure piece of artwork.”

excellence

Yao's design brings an ethereal feel to the space by exploring a simple color palette of blue, green and gold light. Entry into the banking hall (opposite) is heralded from above by a smooth wash of navy blue light underscored with a streak of turquoise. The turquoise is picked up by the ceiling inside. Gold accents are provided by compact fluorescent downlights recessed in the perimeter of the ceiling and by lights installed underneath the ceiling and by lights installed underneath the counters. Golden yellow light also grazes the back walls.

The lighting works with the abundance of reflective surfaces to maximize brightness (above, right). Judges noted, "They've done a remarkable job of understanding the brightness of the lighting as it hits a reflective surface; but you don't get the responding glare." Each of the ceiling coffers is lined with two rows of neon—one in blue and the other in green. Dimmers control the neon lighting and produce gradual shifts in color throughout the day. In the morning hours, the marble floors reflect the turquoise glow of the ceiling coffers and at noon, deliberate, chasing color imparts a dynamism to the bank. In the afternoon, the coffers assume a blue light.

details

project Chung Lien Bank

location Taipei, Taiwan

owner China United Trust & Investment Co.

lighting designer chroma33 Architectural

Lighting Design—J.K. Yao, IALD

architect C.Y. Lee & Partners, Architects &

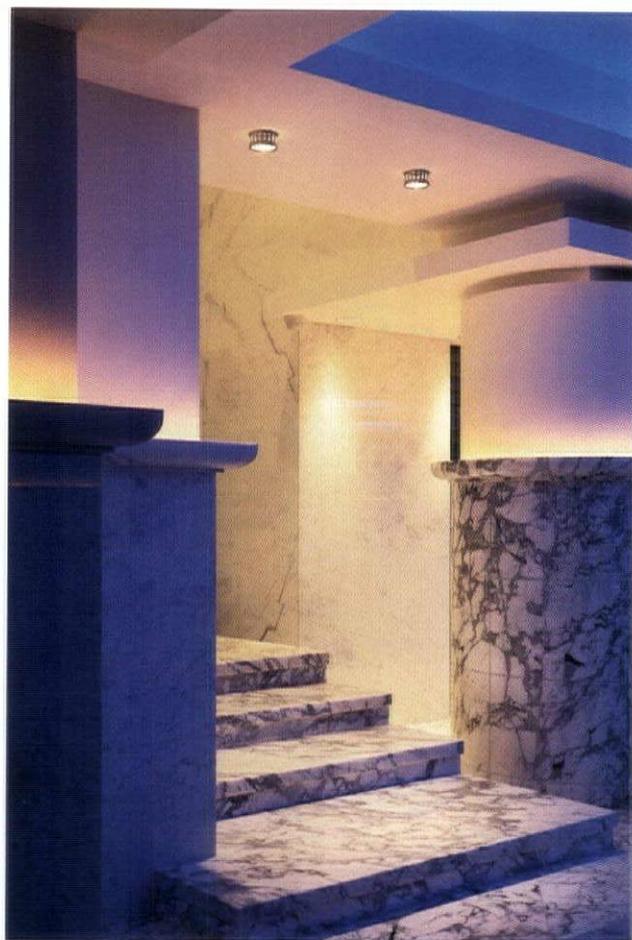
Planners: Lee Design Inc.

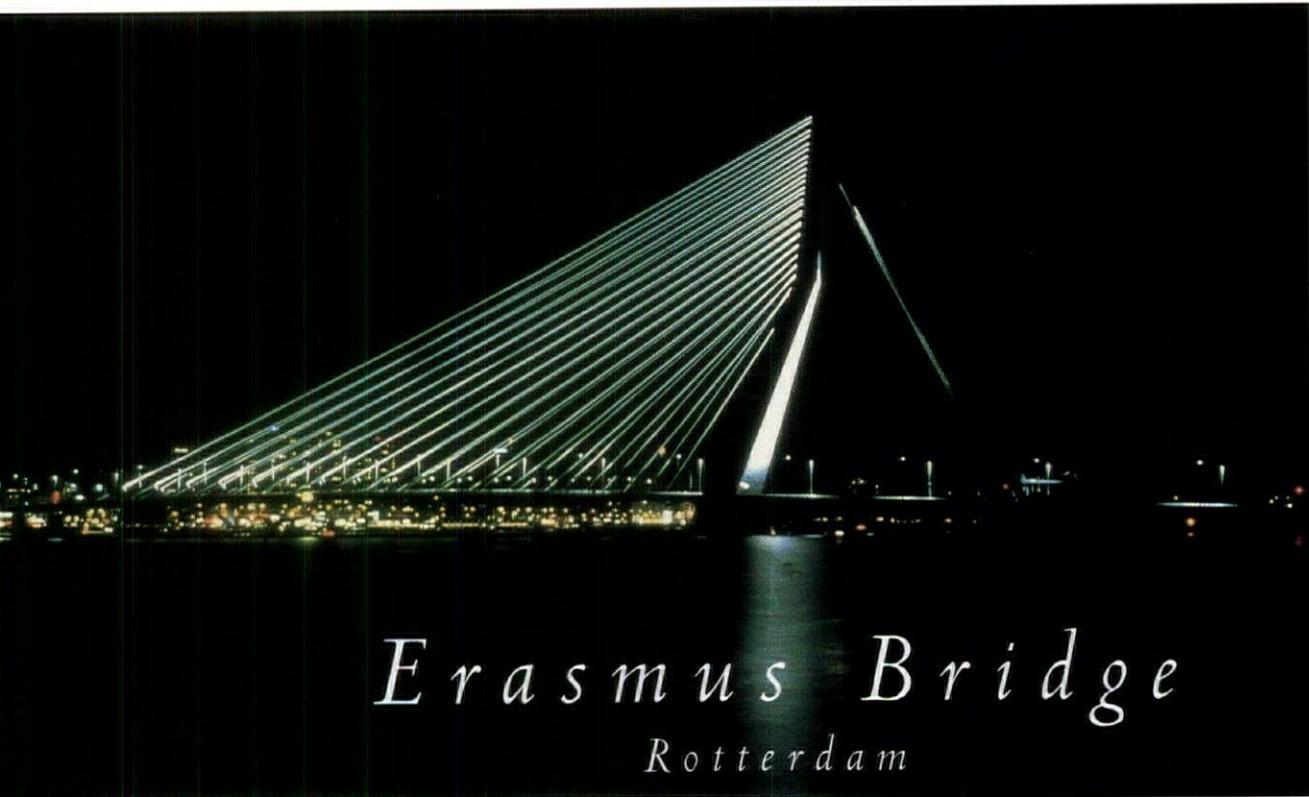
photographer Wei-ming Yuan,

Chuan-jim Chang

lighting manufacturers Lutron Electronics;

RayNeon; Noah Lighting; B-Light; Xeno Flex





Erasmus Bridge

Rotterdam

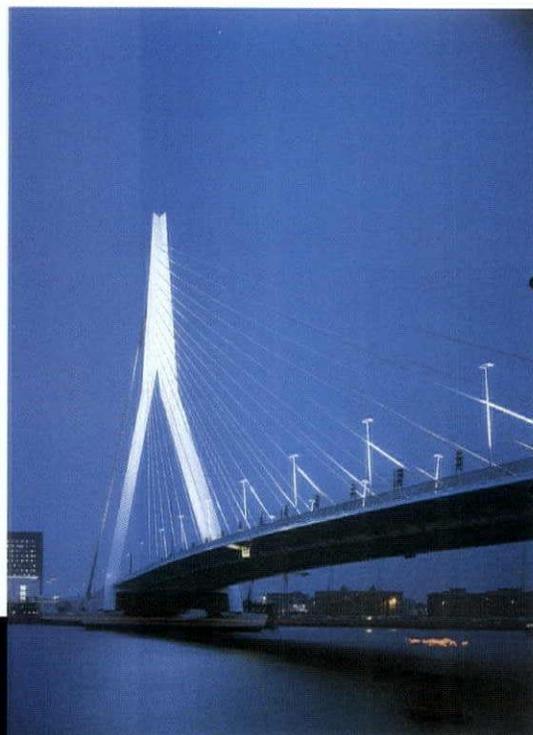
In designing the architectural lighting scheme for this modernist bridge, lighting designers Douglas Brennan and Andre Tammes chose to define its key structural elements—pylon, suspension cables and deck—to produce what IALD judges called “an integrated and cohesive scheme that truly marries lighting and architecture.” The lighting design had to be devoid of glare from all points of view as the bridge serves pedestrians, cyclists, cars and trams. Likewise, the location and aesthetic appearance of the fixtures were critical to maintaining the clean structural lines; due to material constraints of the bridge (steel plate) lighting equipment could not be recessed. The lighting solution: the upper bridge structure is treated as, what Brennan and Tammes term, “a cathedral-like form whose ‘interior’ is lit while the ‘exterior’ is left dark.” The single “wishbone” pylon is highlighted as the main supporting element by washing only its interior surfaces. Each of the cables is highlighted using two or three fixtures with narrow or elliptically shaped beams mounted on custom-designed, freestanding structures. Each fixture arm is precisely angled to illuminate each cable along its entire length.

Above: Distant nighttime view showing the delicately lighted support cables and pylon “floating” over the river. Note the apparently uniform highlighting of the cables along their entire length and the selective lighting of the inside faces of the pylon. A total of approximately eighty 250W or 400W modified projector fittings with metal halide sources and ultra-narrow or elliptical beams is used. To increase the luminance of the cables, the designers advised the architect to sheathe them in white plastic sleeves.

excellence

details

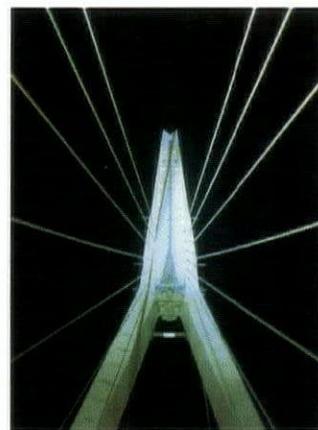
project Erasmusbrug (Erasmus Bridge)
location Rotterdam, The Netherlands
client/owner Gemeentewerken Rotterdam: OBR
lighting designer Lighting Design Partnership—
Douglas Brennan; Andre Tammes, IALD
architect UN Studio Van Berkel & Bos—
Ben van Berkel et al
photographer Tom de Rooij Fotografie; Christian Richters;
Mariette Carstens
lighting manufacturers Bega Lighting



Above: Closer view of the pylon and cable lighting. The fixture structures, each with two or three projectors, can be seen along the bridge parapet. To avoid any glare, each of the lighting elements is mounted above the sightlines of all bridge users. In addition to providing the road and pedestrian lighting, the visible lighting columns also help illuminate the lower sections of the cable.

A view of the cables from deck level is shown left. Each fixture support-arm is tilted at the precise angle to correspond to the different slope of each cable. As the beam positions are critical, the projectors have been specially modified to allow relamping from the rear to avoid disturbing their focus during maintenance.

Below: The extremely uniform lighting of the "spider's web" of cables can be seen clearly from this close-up from within the "cathedral" space. The inside faces of the "wishbone" pylon are evenly washed with the closest sets of projector fixtures, two pairs of which crosslight the columns to achieve a more uniform effect.

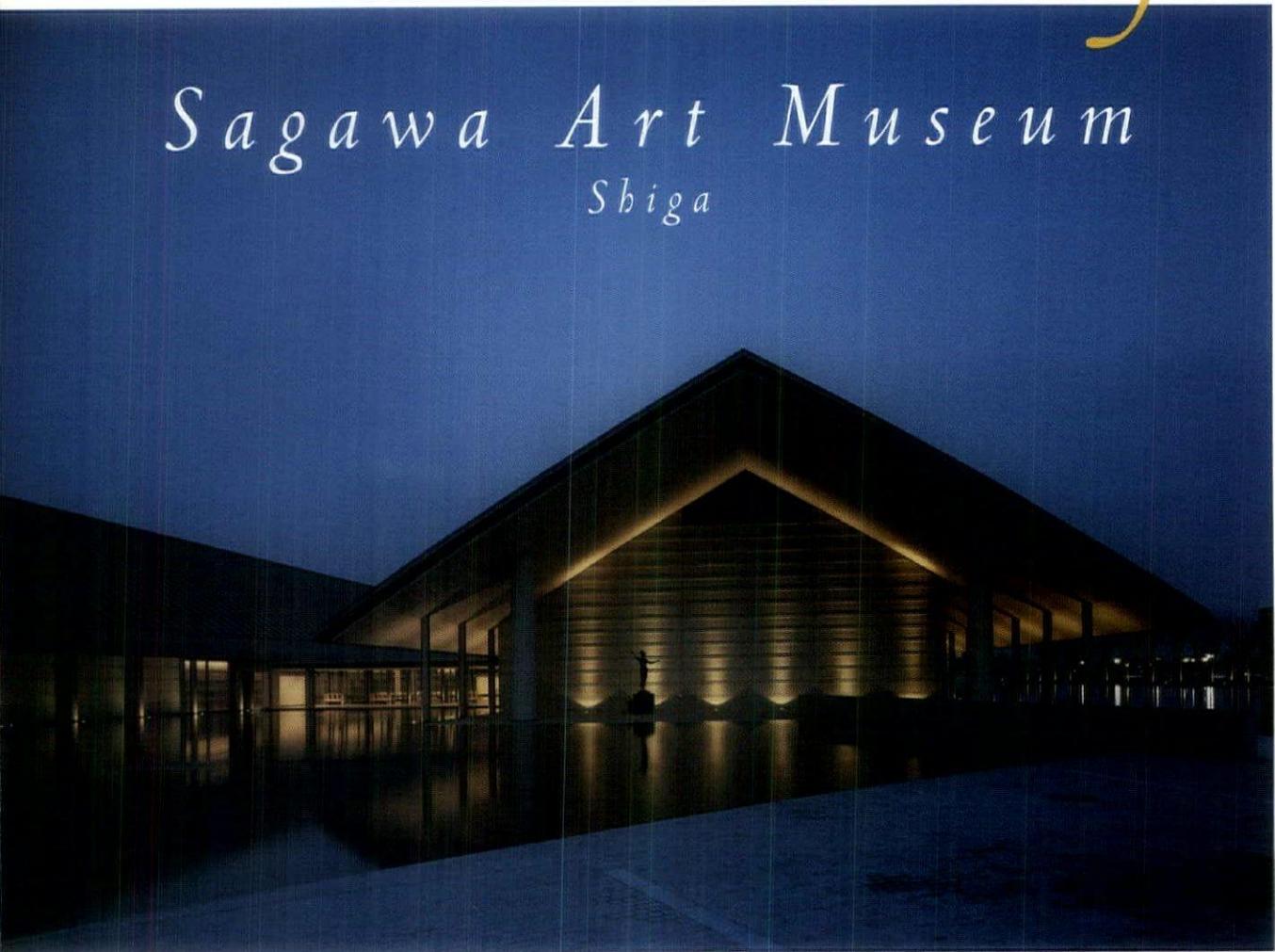


IALD

'99 awards

award of

Sagawa Art Museum
Shiga



At night, a serene dignity and ethereal elegance settle upon the Sagawa Art Museum. Stark silhouettes of sculptured figures stand against dramatic backdrops of light and a pool of water glows with the reflections of its illuminated edge. Drawing accolades from IALD judges, Takeshi Konishi's lighting of the museum perhaps leaves one a little breathless and speechless as it evokes the fantastical on the exterior of the building and inside, creates an atmosphere that pays tribute to the Japanese works of art.

Above: A large "pond" surrounds the museum, bathing the base of its many columns and enabling engaging plays of light and reflection. From across the pond, the approach to the museum is electrifying. The lighted museum's exterior exudes a transcendental quality and seems to promise what is housed within hails from another world. A lone sculpture is silhouetted by a glowing wall.

excellence



In the gallery (above right), the design team attempted to recreate the daylighted atmosphere of a traditional Japanese house, where Japanese-style paintings were usually viewed. Spotlights lining the edge of the lower of two ceilings provide soft, indirect lighting for the artwork. General illumination is supplied by a procession of downlights recessed in the center of the same ceiling plane.

The lighting design dramatizes the otherwise clean, spare architecture of the museum, bringing it to life. Nighttime illumination of the east façade (above) causes the line where architecture meets reflection to virtually disappear. The succession of pillars stands immersed in the water.

In the entrance hall (right), indirect lighting set over the entrance articulates the simple lines of the space and produces an air of subtle mystery; additional illumination is provided by point lighting integrated in the ceiling.

details

project Sagawa Art Museum

location Shiga, Japan

owner/client The Sagawa Art Museum Foundation

lighting designer EPK Corp.—Takeshi Konishi

architect Takenaka Corp.—Ei Kawakita; Shinsuke Utsumi;

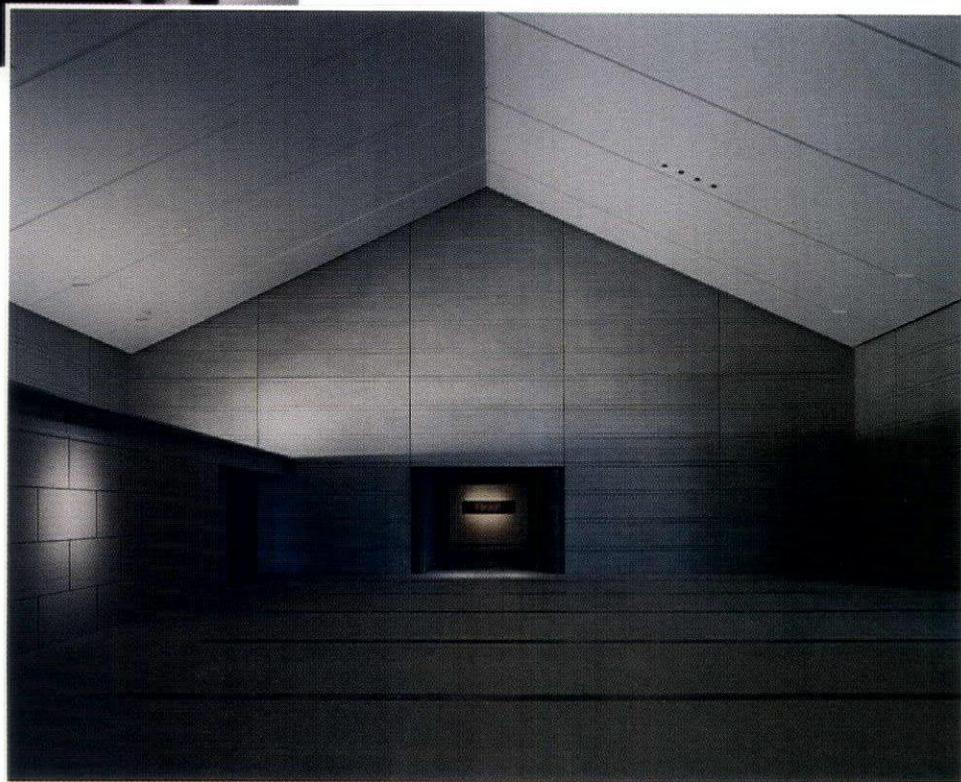
Shiko Fumino; Mitsuyo Itakura; Kaoru Kimura

engineer Takenaka Corp.—Tatsuo Okamoto; Masahiro Wada;

Kazunori Wakamatsu; Takao Yamashita; Yasuo Nakane

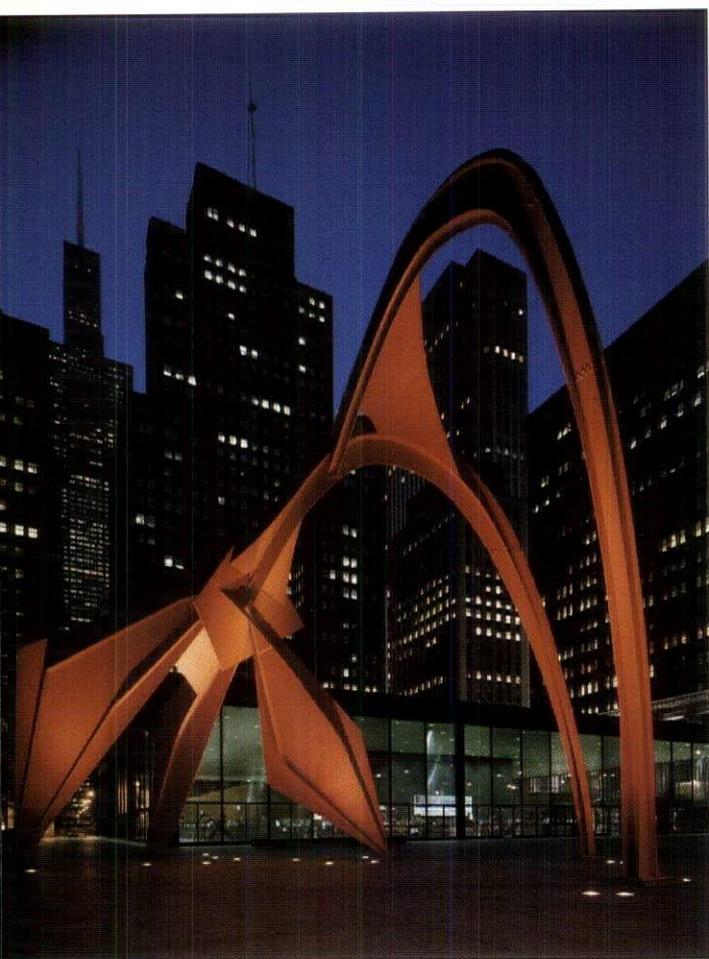
photographer Takenaka Corp.

lighting manufacturers Yamagiwa Co. Ltd.



award of

Alexander Calder's *Flamingo* Chicago

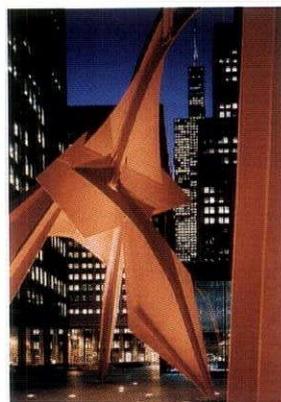


details

project Alexander Calder's *Flamingo*
location Federal Plaza, Chicago, IL
client General Services Administration
lighting designer Schuler & Shook, Inc.—
Robert Shook, IALD, LC; James Baney, LC;
Emily Klingensmith
architect Harry Weese Associates
engineer Cosentini Associates
photographer Steinkamp Ballogg
lighting manufacturers Greenlee; GE Lighting

"The graceful and beautiful pattern of the form comes alive," said IALD judges when viewing this Merit winner. The lighting of Alexander Calder's sculpture, *Flamingo*—the first artwork to be commissioned through the General Service Administration's "Art in Architecture" Program in 1974—involved the careful selection and positioning of flush, ground-mounted sources in the pavers of Chicago's Federal Plaza. The primary challenge of the new lighting was to properly illuminate as many surfaces as possible with a reasonable number of fixtures. The sculpture's vermilion color and organic forms serve as a counterfoil to the surrounding Mies Van der Rohe federal office buildings in Federal Plaza. While the sculpture has gained recognition over the years, it had never been illuminated.

Flamingo was recently illuminated as part of a plan to beautify the plaza, while increasing safety and security. Due to the openness of the sculpture and the resultant glare to pedestrians, initial consideration was given to lighting the sculpture from above—using surrounding buildings as possible locations; however, lighting from above was rejected in favor of an in-ground scheme. All lighting fixtures—PAR38 adjustables with locking mechanisms—were buried in the plaza pavers.



A mockup was conducted to test incident lighting angles and source color. Based on the mockup, 17 fixture locations were chosen and carefully documented. The mockup tested both halogen and ceramic metal halide lamps. Halogen sources were eventually chosen for their ability to render the sculpture's unique color accurately. A combination of 250W PAR38 spot- and floodlights were used. In-line wallbox dimmers, which are permanently set to 85 percent, are utilized to increase lamp life. The lighting is turned on at dusk via a photocell and off at midnight with a timeclock.

The lighting is intended to reinforce the lightness of the sculpture, with the *Flamingo's* "legs" lightly touching down on the plaza.

merit

"Remarkable, simply elegant and seductive," are just some of the ways in which the IALD jury described the illumination of the Estuarine Habitats & Coastal Fisheries Center. Rising from the wetlands, the 60,000-sq.-ft. building for this new aquatic habitat symbolizes the mission of this environmental research institution, dedicated to the study of wetlands and coastal marine life and their habitats. The lighting reinforces the concept by highlighting transparent spaces and dramatizing the reflections in the waters. An allusion to marine life through the playful use of blue light completes the composition. Despite the strict energy, maintenance and budget constraints of the GSA, the result is a creative design that celebrates both the architecture and its users.



At night, the color of the lights creates a beautiful composition of hues and glowing and sparkling surfaces, all reflecting in the water. The warm-colored sources of the gallery, lobby and offices contrast with the cool metal halide downlights in the overhang. Blue metal halide lamps reflect in the surface, alluding to deeper waters, while the blue dock lights extend the illusion.

Estuarine Habitats & Coastal Fisheries Center *Lafayette*



The lighting emphasizes the transparency of the glass lobby, providing views deep into the site. Inside, color-corrected metal halide burial uplights illuminate the lobby's wood ceiling, while the floor is lighted with HIR PAR38 adjustable lamps concealed within ceiling reveals. The lighted image of the lobby reflects in the entry pool, which is defined by low-voltage MR16 lights in plinths at the edges. PAR20 fixtures,

integrated into the metal pergola, provide downlight and define the entry path.

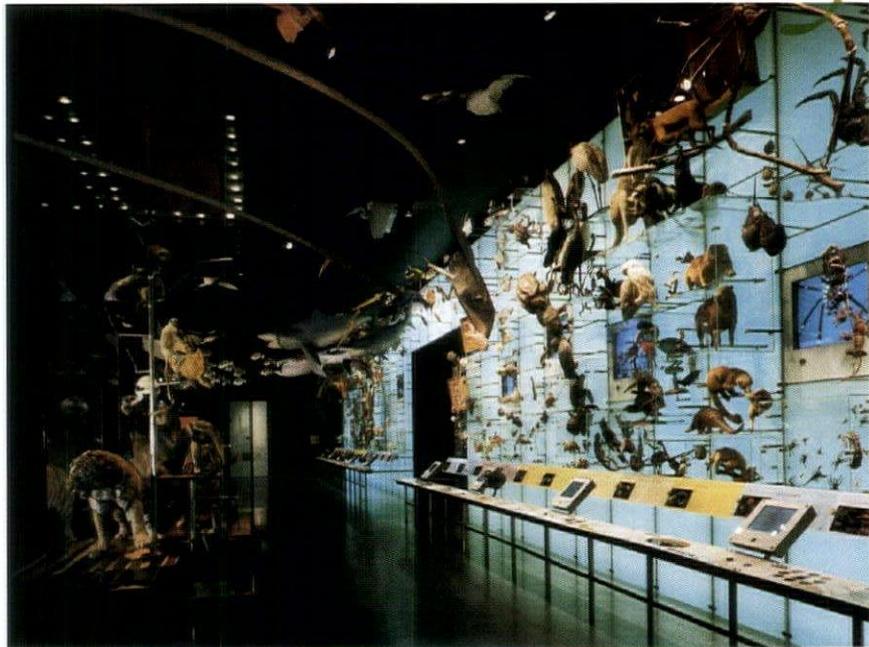
JULY 1999

details

project Estuarine Habitats and Coastal Fisheries Center
location Lafayette, LA
owner National Oceanic & Atmospheric Administration
and the National Marine Fisheries Services
lighting designer Cline Bettridge Bernstein Lighting
Design, Inc./Francesca Bettridge, IALD, project designer;
Daniel Rogers, associate-in-charge
architect Guidry Beazley Architects; Eskew+Architects
engineer Associated Design Group
photographer Timothy Hursley
lighting manufacturers Lighting Services Inc; Zumtobel
Staff Lighting; Rambusch Lighting; Visa Lighting; H.E.
Williams; Edison Price Lighting; Elliptipar; Neoray; Lumec;
Pauluhn; Bega Lighting; Lumiere Design & Manufacturing

details

project Hall of Bio-Diversity—American
Museum of Natural History
location New York City
owner American Museum of
Natural History
lighting designer H.M. Brandston &
Partners, Inc.—Chou Lien, IALD;
Richard Dorfman; Jung Soo Kim
architect Polshek Partnership
Architects
engineer Ambrosino DePinto &
Schmieder Consulting Engineers
photographer Peter Mauss/Esto
lighting manufacturers Edison Price
Lighting; Lighting Services Inc; Altman
Stage Lighting; Specialty Lighting, Inc.;
Elliptipar



Hall of Bio-Diversity

New York City

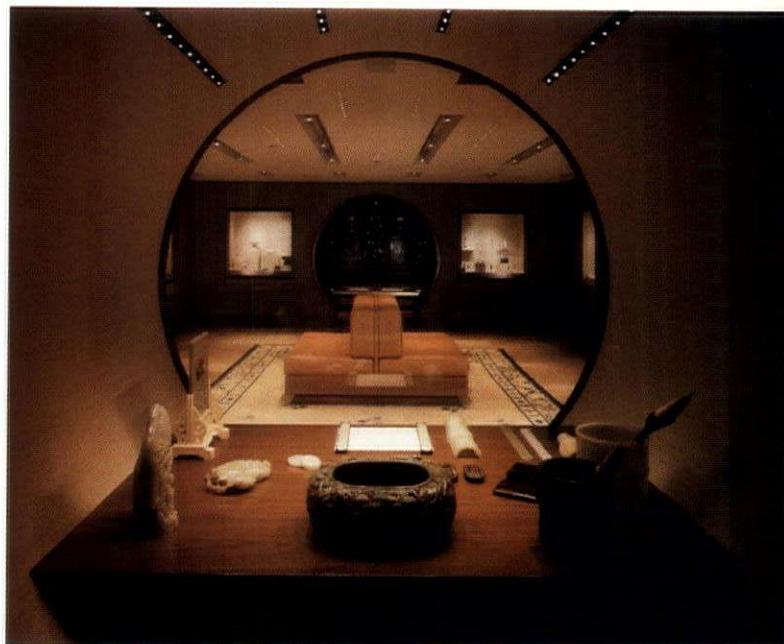
In what IALD judges noted to be an “incredibly challenging project,” the Hall of Bio-Diversity required an architectural lighting design that would create a harmonious environment in which to experience and interpret displays of mounted and suspended specimens, video presentations, graphic panels, a rain forest simulation and interactive workstations. The lighting designers were charged to achieve this design with the least intrusion of lighting fixtures possible; they developed a successful solution that maintains a balance between two- and three-dimensional presentations and their surroundings.

Above: One of the primary challenges was to achieve a balance between individual specimens and displays and their surroundings in order to enhance the beauty of the objects and to help convey the message of the Hall. Lighting hanging specimens of differing sizes required sensitive accent lighting in order to model them dynamically without unwanted shadows and spill light. For the “Spectrum of Life” wall (background), the task was to light a multitude of specimens of all sizes and shapes mounted in front of a glowing wall, flattering their forms and colors while minimizing shadows cast on the wall itself. Up close, viewers see the details; from a distance, they see the objects in silhouette. An added concern was the graphic panels and interactive displays immediately in front of the wall. Careful highlighting made it possible to balance the visual impact of the “Endangered Species Case” (foreground) with the “Spectrum of Life” wall.

Left: A 60-ft. video and graphic display adjacent to the rain forest display required protection from veiling reflections.

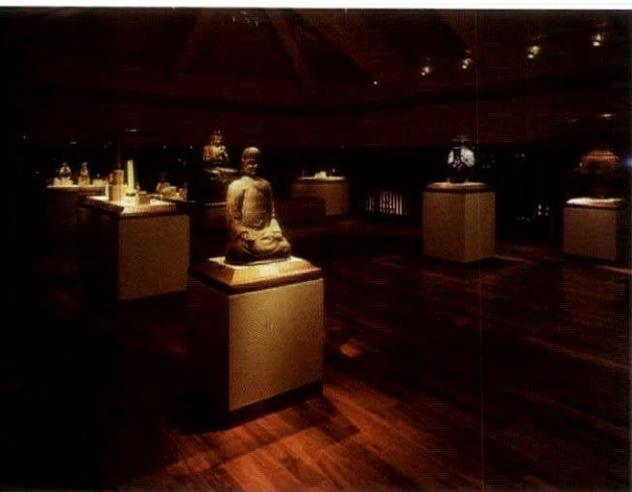
merit

Trammel and Margaret Crow had been collecting Asian art for decades, assembling a collection of more than 7,000 significant pieces. Eventually, more than 550 works of art had been selected for exhibit in two jewel-box-like spaces flanking the Crow office tower in downtown Dallas. The spaces—with large glass-surfaced exterior walls and very few interior walls—challenged the lighting designers to develop a solution that would accommodate the vast differences between daytime and nighttime viewing. IALD judges commented that the lighting designers did an extremely competent and impressive job in turning an existing 12,000-sq.-ft. exhibit space into a dramatic and artistically sensitive place to view the collection.



In lighting the jade cabinets, the objective was to devise a solution with low heat and low UV for silk and paper objects, and cool key light for jade objects. The lighting designer installed fiber-optic channels with adjustable spots for key light and single fiber ends for fill light. 3000K metal halide illuminators are remote-mounted in fan-cooled cabinets. Color balancing for metal halide lamps was a difficult process—lamps were chosen from the same lot to achieve color consistency. A group relamping program was recommended to maintain long-term color stability.

Margaret and Trammell Crow Collection of Asian Art Dallas



In lighting the mezzanine space, the lighting solution called for general ambiance with focused light on individual displays. The lighting designers used high-angle AR 4-, 8- and 25-degree focused light. Linear and bilateral spread lenses and hex louvers were selected for beam and glare control.

details

project Margaret and Trammel Crow Collection of Asian Art
location Dallas, TX

owner Crow Family Foundation, Inc.

lighting designer Roeder Design—Craig A. Roeder, IALD, LC;
George A. Balle, RA

architect Booziotis & Co., Architects

engineer BL&P Engineers, Inc. (MEP); Datum Engineering, Inc. (structural)

research Clarence F. Shangraw, Asian art consultant

photographer Earl Levin; James Wilson

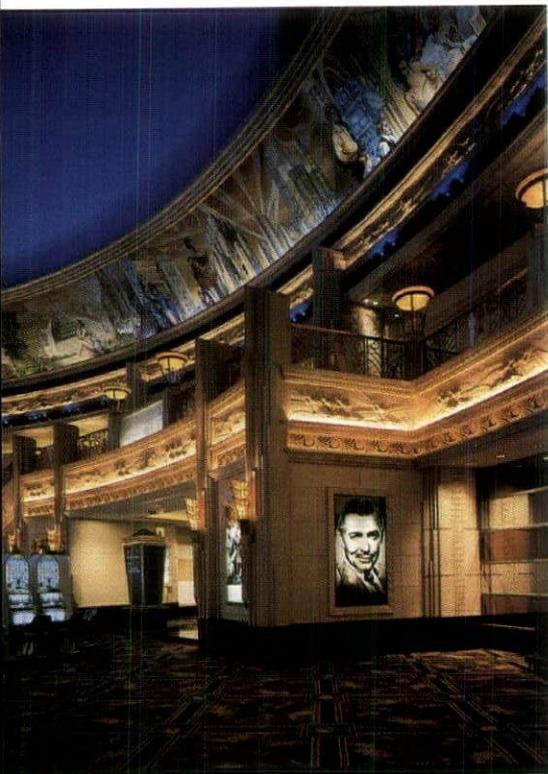
lighting manufacturers Lutron Electronics Co.; Litelab; Edison Price Lighting;
Lucifer Lighting; Shaper Lighting; RSLI

IALD

'99 awards

award of merit

MGM Grand Gateway of Entertainment Las Vegas



This 170-ft.-diameter domed entry to the world's largest hotel and casino originally featured *Wizard of Oz* characters approaching the Emerald City. The designers' charge was to create a room evocative of another era—one of soft, warm light, glowing edifices, and film and theater spectacle—all by way of the architecture and light. Architectural lighting equipment is concealed in coves or outlined atop the entablature ring that encircles the domed space. Decorative lighting embellishes architectural elements. Lighting played an important role in the Art Deco period's architecture, as it created truly luminous environments by calling attention to facade and features, and not the lighting system itself. The feeling is recreated here.

Backlighting panels and warm coves bathe architecture in period-reminiscent hues, providing guests with warm ambient light. Sculptures are highlighted—or are light fixtures themselves. Unobtrusive, exquisite surveillance lighting is achieved solely through concealed architectural lighting. Source concealment in coves and technical bands allows entablatures, grilles and murals to glow, embracing 1930s lighting motifs while employing today's technology and energy efficiency demands.

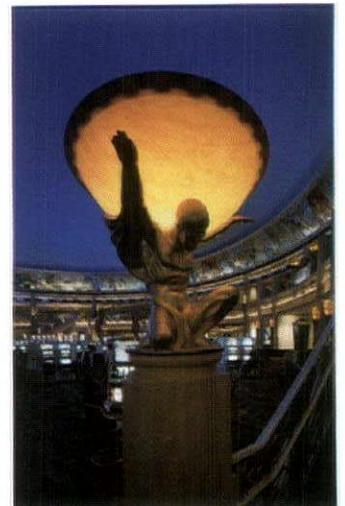
Judges praised the lighting design, calling it "extremely rich, highly chromatic and very controlled." "The lighting creates depth and dimension and, in effect, 'makes' the space," said IALD judges. Moreover, "there is a little gem—something worth viewing—everywhere one looks, which is often atypical of casinos."

Above: A mural, which also encircles the entire dome, is uplighted from three cove-mounted and concealed rows of separately dimmed cold cathode lamps colored pink, gold and pale blue. The curvilinear cold cathode lamps employ a rotating snap-on reflector for better control and efficiency. Custom radial louvers were designed and constructed to constrict light output from all coves to the direction of only entablatures and murals, so as not to muddy or mute the rich ceiling.

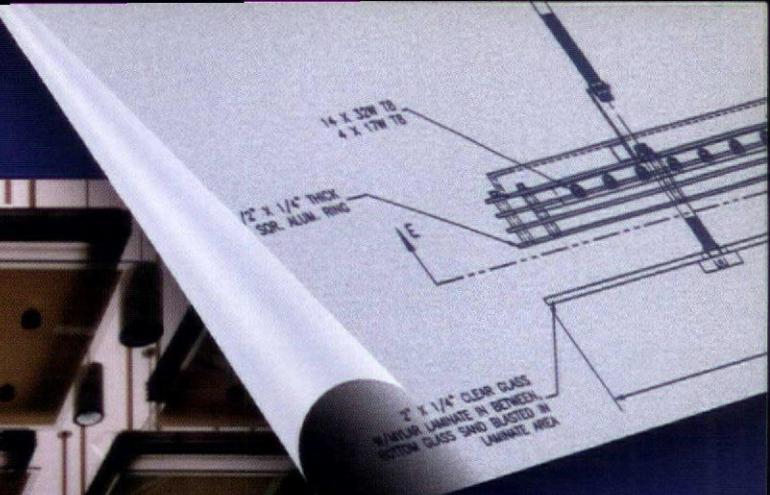
Decorative fixtures (right) are equipped internally with diffused neon rings or dimmed incandescent lamps for life and color. Most decoratives in the dome area are fitted with solid tops for shielding glare from balcony viewers' eyes while negating contribution to the ceiling. The neutral ceiling color is transformed by an array of moving mirror fixtures, outfitted with dichroic color filters and imagery (ceramic gobos), located in the technical band adjacent to the required plethora of surveillance and security equipment.

details

project MGM Grand Gateway of Entertainment
location Las Vegas, NV
owner MGM Grand
lighting designer Ross De Alessi Lighting Design—Ross De Alessi, IALD; Trish Connor; Andrew Pultorak
architect Klai Juba
designer Dougall Design
engineer JBA
show production Lester Creative
photographer Ross De Alessi Lighting Design
lighting manufacturers Greenlee Lighting; Northstar; Hydrel; Lumiere Design & Manufacturing; Skytracker; Roberts; Yesco; High End Systems; Strand Lighting; GE Lighting



Lighting Solutions at Your Fingertips

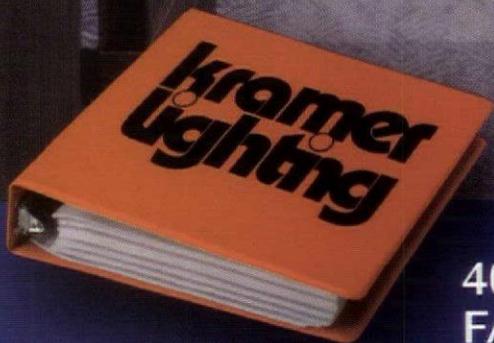


Over the last decade, Kramer Lighting has established a reputation as a premier manufacturer of the highest quality luminaires, second to none in meeting the custom lighting needs of designers and specifiers. Now after years of research and successful custom projects, Kramer Lighting introduces a comprehensive catalog of lighting design solutions for your architectural, commercial and retail applications.

Kramer Lighting's total project approach to your lighting essentials results in the most striking and highest quality luminaires, designed to adapt to the real world of construction projects. Our advanced engineering department, equipped with state-of-the-art 3-D software, fast-tracks new designs without physical prototypes. Whether your lighting requirements run to standard items or tailored specials, the responsiveness, adaptability and uncompromising manufacturing techniques of Kramer Lighting will delight your most exacting customer.

Visit our web site or ask your representative for a copy of the new Kramer Lighting catalog - and see the more than 1,200 luminaires we call standard.

Kramer Lighting...
Examine the Design Possibilities



401-849-5100
FAX 401-849-5119
www.kramerlighting.com

Kramer Lighting

An Advanced Lighting Technologies Company

Project: Charles Evan Whittaker U.S. Courthouse, Kansas City, MO
Architect: Ellerbe Becket
Engineer: William Tao Associates
Photograph: Courtesy of Timothy Hursley

© 1999 Kramer Lighting Middletown, Rhode Island, USA 02842

Circle No. 19 on product service card

IALD
'99 awards

award of merit



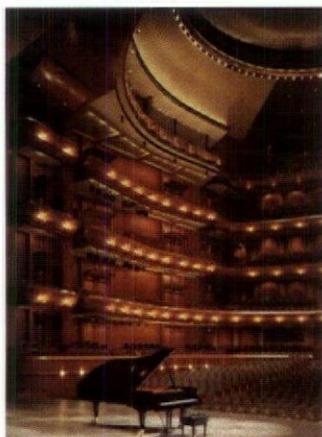
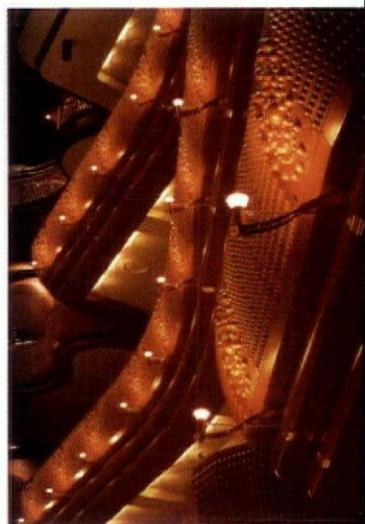
Although lighting for the New Jersey Performing Arts Center included two theaters, a rehearsal hall, lobbies, a restaurant, offices and other architectural features, it was the treatment of the center's 2,750-seat Symphony Hall that drew rave reviews from the IALD judges, causing one to remark, "You just want to stand up, clap and cheer, 'Bravo!'" Completed just last year, the performing arts center is part of a larger 12-acre development complex aimed at reviving Newark's downtown waterfront. Lighting designers Charles G. Stone II, Alicia Kapheim and Hank Forrest enhance the richness of the center with light, infusing its interiors with a splendor worthy of a world-class venue.

New Jersey Performing Arts Center Newark

Above: Circular ceiling covers uplight the copper-framed dome of the Symphony Hall, the centerpiece of the project. The tiers are delineated by rings of downlights and decorative fixtures, which contribute to the sense of luxuriousness. Ellipsoidal spotlights circle and highlight a dichroic glass chandelier, casting dichroic reflections throughout the space. The chandelier, a focal point in the hall, was created by noted glass sculptor James Carpenter and measures 12 ft. in diameter.

One judge commented, "The sconces remind me of candles—they add a sense of history." Custom copper sconces (right) are fitted with dichroic glass diffusers. Tucked behind the balcony front, custom glass fixtures provide a soft wash of uplight for each box and the wood walls behind.

Below: The sparkling illumination envelops the hall in grandeur. A controls system with one dimmer per circuit balances the vertical wall luminance, focal glow and other sources with precision.



details

project New Jersey Performing Arts Center

location Newark, NJ

owner/client New Jersey Performing Arts Center

lighting designer Fisher Marantz Stone—Charles G. Stone II;

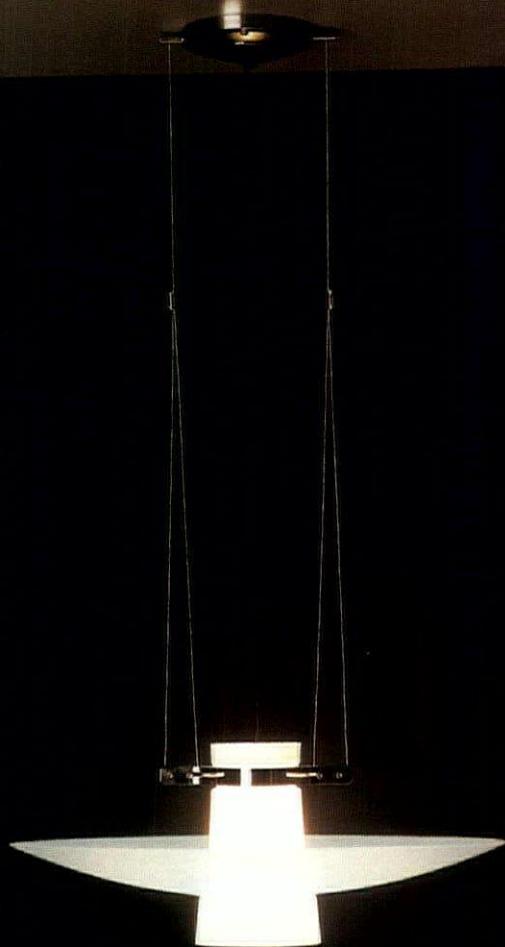
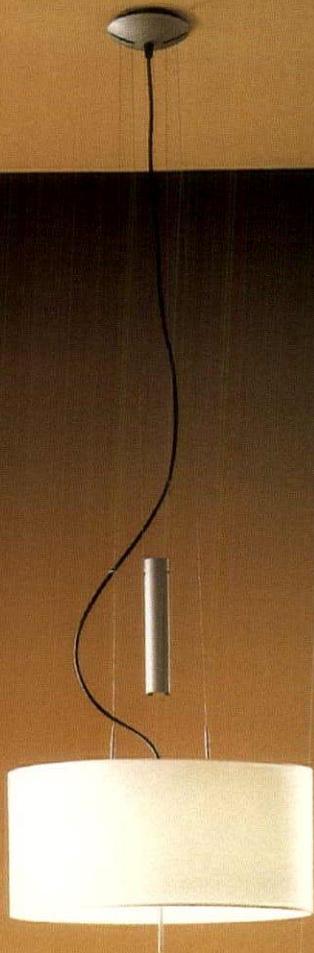
Alicia Kapheim; Hank Forrest

architect Barton Myers & Associates

engineer Ove Arup

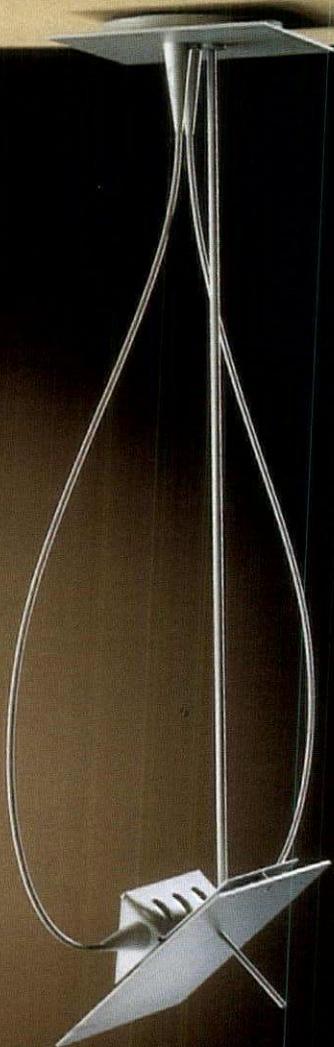
photographer Jeff Goldberg/Esto

lighting manufacturers Creative Light Source; Lighting Services Inc; Lightolier; Lutron Electronics Co.; ETC; Edison Price Lighting; Custom Chandelier by James Carpenter



CAMALEON

TAN.GO
•lighting



NICK



TEL: 201-662-7012

FAX CATALOG REQUESTS TO 201-662-7013

207-75TH STREET, NORTH BERGEN, NJ 07047

Circle No. 20 on product service card

special citation

For Sensitive Historic Restoration

San Francisco War Memorial Opera House—Main Chandelier & Audience Chamber San Francisco

Praised by IALD judges for its sensitivity of approach, the restoration of the San Francisco War Memorial Opera House's main chandelier and the lighting in the audience chamber required a delving into city archives to unearth original design drawings and zonal cavity calculations. Since the opera house's opening in 1932, the architectural lighting system had not been significantly upgraded and as a result, light levels had deteriorated below the original lighting plans, averaging less than 0.5 fc. Led by lighting designer Larry French, the project entailed a thorough cleaning of the chandelier's exterior as well as the theater's various other fixtures. A missing upright component, which had once contributed 80 percent of the original general lighting, was restored in the upper tier of the chandelier. Halogen A-lamps, selected for long lamp life, color temperature and high efficacy, were used to relamp the chandelier and all recessed fixtures, while incandescent sources provide illumination for wall sconces, ceiling pendants and surface mounted fixtures.

details project San Francisco War Memorial Opera House—Main Chandelier & Audience Chamber
location San Francisco, CA lighting designer Auerbach + Glasow—Larry French, IALD, LC photographer
Robert A. Canfield lighting manufacturers Insight Lighting Inc.

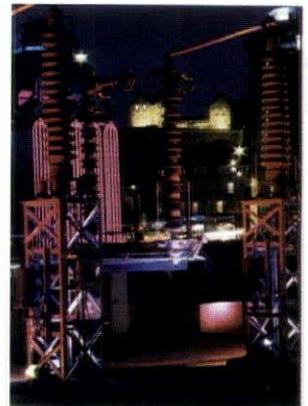


For Transformation of a Structure into Sculpture Through Lighting

Scottish Power Electric Substation Edinburgh

Judges cited the Scottish Power Electric Substation project for its skillful use of color light on painted surfaces. The result, a saturation of color that one judge described as being "surreal." Once considered central Edinburgh's "ugly duckling," but deemed too costly to destroy, the Dewar Place Sub-station found new life through the lighting design of Jonathan Speirs & Associates. A repertory of changing colors lends a dynamic quality to the power station, with different lighting schemes corresponding to the days of the week and special occasions. Color change fixtures illuminate the main transformers while metal halide fixtures fitted with dichroic glass articulate the station's sculptural forms.

details project Scottish Power Electric Sub Station location Edinburgh, UK owner Scottish Power plc
lighting designer Jonathan Speirs & Associates—Jonathan Speirs, IALD; Alan Mitchell; James Mason; Iain Ruxton architect Environmental Design—Skakel & Skakel electrical engineer Blyth & Blyth Electrical Engineers photographer Gavin Fraser lighting manufacturers Meyer; Irideon; Thorn

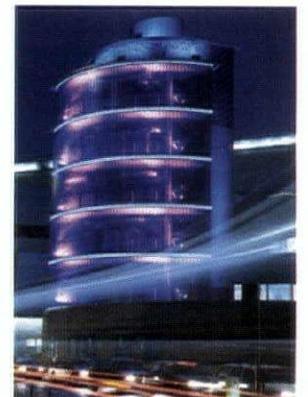


For Innovative Use of Light & Color

The Tower of Time Manchester

Through a program of changing colors, the lighting designers from Jonathan Speirs & Associates were able to transform Bridgewater Hall's eight-story plant tower into an abstract clock that tells time not with numbers but with light. Judges praised the project for its aesthetic achievement as well as its use of light as a medium to communicate time. One judge remarked, "It truly inspires wonder and awe." Around the tower's external surface, gradually shifting washes of light represent the different seasons as well as the signs of the zodiac. Accentuating the tower's five glazed levels, lines of cold cathode are lighted according to the day of the week.

details project Tower of Time location Manchester, UK lighting designer Jonathan Speirs & Associates—Jonathan Speirs, IALD; Gavin Fraser; Alan Mitchell architect Renton Howard Wood Levin engineer Northern Light Ltd. photographer Gavin Fraser lighting manufacturers Irideon; Magnum Cold Cathode; Strand Lighting



IESNA
**Regional Conference
and Lighting Show**



September 17-18, 1999
Hyatt Regency Chicago

Sponsored by the IESNA North Central Region
Hosted by the IESNA Chicago Section

Be a Pioneer! Attend a brand new show in the heart of the Midwest.

Meet with industry leaders during **2 FULL DAYS OF EXHIBITS.**

Admission to the Exhibit hall is FREE if you register by Sept. 1, 1999.
After that date registration to Exhibit Hall will be \$25.

Benefit from **2 FULL DAYS OF EDUCATIONAL SEMINARS** with topics such as "How To Get What You Specify", "Mesopic Vision" and "Lighting Design Ethics".

ENJOY BEAUTIFUL CHICAGO! Whether you attend alone or with your family, a variety of social activities have been planned for your entertainment.

For registration information, call weekdays,
9 am to 5 pm CST **888/648-2033**

www.ieschicago.org

IES

In a Perfect World...

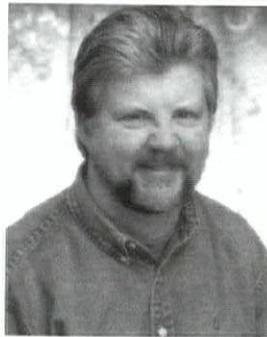
WHAT DO YOU WISH FOR? IN AN EFFORT TO KEEP THE LINES OF COMMUNICATION OPEN BETWEEN MANUFACTURERS AND SPECIFIERS, ARCHITECTURAL LIGHTING MAGAZINE SAMPLED FOUR LIGHTING SPECIFIERS—FROM LIGHTING DESIGN, INTERIOR DESIGN, ARCHITECTURE AND ENGINEERING FIRMS—AND ASKED THEM TO PROVIDE A WISH LIST THAT WOULD TELL MANUFACTURERS WHAT THEY REALLY—AND IDEALLY—WANT.

James Benya, PE, LC, IALD, FIES
James Benya Lighting Design

I wish manufacturers would clean up the sales process that involves agencies, distribution and packaging. That's the biggest problem in the industry today. As a specifier, I am unsure of the results of specifying a product, because along the line, there can be substitutions and price adjustments. That should not be happening.

The specifier is held accountable on lofty ethical and engineering issues, as well as selection of the product, but once the spec is made, others take liberties with the pricing and the product that finally gets installed. If I specify a product that is used in a project in another city, the agent who calls on me, presents the product and does the work to get the sale should reap the reward. Often, however, manufacturers quote costs to the distributor or selling agent in the city in which the project is built and that agent, who did nothing to make the sale, reaps the benefit. I want to see each entity in the whole system held accountable. With the establishment of e-commerce and the competition among large companies using it, the agent-distribution-packaging system will die out if it doesn't evolve.

A related area I'd like to see manufacturers change is how they present information on their websites. Information should appear in a standard format that allows comparisons yet enables each manufacturer to have its own look and unique presence on the site.



Standardized information on the website should include: a product list, estimated prices for budgeting purposes, photometric data, complete contact information and a listing of countries in which the products are distributed. Additionally, a system for filing projects on behalf of specifying agents would eliminate the confusion that results when different selling agents are credited with the sale.

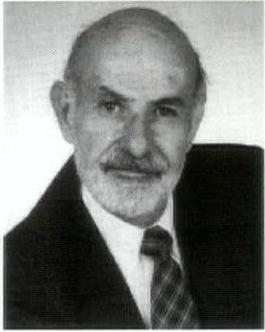
Manufacturers need to get together to support and fund research so the industry can move forward. When the boom economy ends, competitiveness will increase. We will need research independent of specific products that can help develop and sell the next generation of lighting equipment and revitalize the marketplace. Some manufacturers have been supportive, but generally, the industry re-invests less than one percent of its profits in research. The manufacturers should contribute because they are the entities with the most money. Specifiers don't have it. One percent of my profits would only fund one researcher working for one week. How will we make progress otherwise?

Industry-wide initiatives are needed to rejuvenate the energy area. Manufacturers have the capability to lead the industry. Lighting designers can't do it—there are only approximately 150 professional members in the International Association of Lighting Designers (IALD). The Illuminating Engineering Society of North America (IESNA) can't do it—there's not enough money. Utilities are not in the lighting business anymore. Big changes require funding and manufacturers are the ones with the funds.

Joel Ergas, FASID
Forbes-Ergas Design Associates Inc.

As an interior designer, I would like some easily accessible guidelines on the relative cost of light fixtures, even if it is a retail list price. When looking for fixtures for a project, particularly decorative fixtures, it becomes too time-consuming to have to make a call on each item to get a sense of cost before showing it to a client. We are all working at a much faster pace these days and need information much quicker than ever before. If the furniture industry can do it, why not the lighting industry?

We also need well-designed spec books. Clear, concise and



informative specification books, in addition to picture/photo catalogs, are a must. There should be uniformity in presentation of data from manufacturer to manufacturer. Other information to be included is the detailed dimensions of decorative fixtures so that designers can accurately scale them into the space. We have encountered very misleading dimensions of decorative fixtures in which the outside dimensions included small decorative details that

have nothing to do with the overall scale of the fixture.

It's time for new and original surface-mounted compact fluorescent fixtures. We are constantly searching for new fixtures or families of compact fluorescent fixtures in various dimensions, finishes and wattages for use in high-rise apartment hallways. There is not much out there that is original and well-designed, though it is a considerable market, at least in large urban centers such as New York.

Smaller design offices need improved customer service and information updates. Manufacturer's reps often don't bother keeping the small design office up-to-date, probably because the anticipated sales volume is not very great. Trade shows and periodicals are helpful, but act mainly to pique interest. CD-ROMs or on-line websites may be the answer for the small design office to be able to receive full information and details on new and exciting products.

Julia Monk, AIA
Brennan Beer Gorman Monk

First and foremost, speed is what we are longing for. I would like to be able to see quickly the different styles that manufacturers have and what is new. Clear images of the fixtures on a website would aid us in quicker searches.

In addition, we need faster access to technical and specification information. We want our sales representatives or their support technicians to get back to us quickly, or if we could access the information on a website, it would be even better. Support staff should also be knowledgeable about the product line and able to respond to code-related questions quickly. The key information we need to know includes lamp type, maximum wattage, weight, switching options and dimensions. Line drawings



of fixtures, which can be downloaded from the web, would be helpful. In some cases, it is good to know where the fixture has been used before. In addition, catalogs should include actual decorative finishes and shade samples. In many cases, we have sufficient time to order the custom fixture we want. But sometimes, time is of the essence and quick-ship programs are all we can afford to look at. It is helpful if the quick-ship items are shown separately in the catalog or website. Overall, the availability of fixtures should be clearly indicated in catalogs and on the website.

Immediate access to pricing is critical. We need net pricing lists as well as quantity pricing. We would also like pricing options that make fixtures more cost effective.

Also important: more immediate access to samples. In order for us to recommend a product to our clients, we need to show them what they are getting. This pertains to finishes as well as the fixtures. We need samples and we need them quickly. Photographs in catalogs don't give us what we need. Moreover, manufacturers should include in their literature information that will assist the designers in understanding, as quickly and completely as possible, the quality of light that the fixture will render.

As to product types, we would like to have more classic contemporary styles to choose from in the below quantity 200 group, such as pendant upright fixtures, executive desk lamps, and more theme-related design products, as well as more companion products, such as pendants with matching wall sconces.

Adrienne Shulman
Jaros Baum & Bolles Consulting Engineers



What do I want from manufacturers? Better data on fixtures. Manufacturers provide specifiers with numerous pieces of information, the most important being IES photometric files on computer disks, as well as hard copies of photometrics for their product line. We often have difficulty finding specific IES photometric files that correspond directly to specified fixtures. We are then forced to find substitute

fixtures (and often manufacturers) for use in our calculations. In addition, manufacturers need to be diligent in keeping their photometric offerings up to date by including the newest fixtures in their product line.

There is also a need for more complete information in manufacturer's catalogs—clear and pertinent information relating to their fixture line within their catalogs and available on their websites. Examples include: complete fixture dimensions, adjustability information, ballast characteristics and an index or matrix clearly showing the compatibility of each fixture with available accessories.

Responsive manufacturer representatives are crucial to the lighting specifier. A manufacturer's representative is the lifeline between the specifier and manufacturer. A good rep will keep you up to date on product lines, bring in samples, respond to your questions and be available should there be any problems.

On the technology front: Continued R&D of new lighting products including fiber-optic lighting, LED technology and intelligent energy control, etc. New products are continuously being released by manufacturers. However, many products also need the manufacturer's commitment to a program of continued support and development after the product reaches the end-user. In order for these new technologies to survive and thrive in the competitive lighting market, they must meet several requirements, including available technological support staff, knowledgeable customer relations representatives and continued financial support. Many of these new lighting products are on the cutting edge of design, but until the products are utilized and proven in numerous applications with manufacturer support, they will not be accepted on a national platform. ■

LIGHTFAIR '99: NEW & NOTEWORTHY— A REPORTER'S NOTEBOOK

BY DAVID HOUGHTON, PE, CONTRIBUTING EDITOR



• **The technology buzz: LEDs.** Clever minds are figuring out ways to use the new white LEDs that are coming out in production quantities. (Four out of the 11 "new lamp" products in this year's New Product Showcase used LEDs.) Hewlett-Packard (HP) previewed its white high-flux LEDs, which deliver more light output than conventional white LEDs and feature an innovative package particularly suited to the illumination market. Applications include task lighting, shelf and cabinet lighting, auto dome lights, aircraft reading lights and marine navigation.

Precision Lighting is combining LED sources with photovoltaic systems to produce stand-alone outdoor lighting units that require no external power. Outdoor signage is one early target. International applications using Nichia's white LEDs include streetlights in China, hospitals in the Philippines and park restrooms in Japan.

• **Remote source lighting** continues to fill more niches. FarLight uses end-emitting fiber optics with a holographic film that sprays out a precisely aligned elliptical pattern for airport approach lighting, matching FAA specifications. 2500 watts of incandescent approach lights can be replaced with a single 200W fiber illuminator. Space Cannon Illumination's new design for remote lighting: Instead of using plastic pipes lined with 3M's reflective film, Space Cannon fires a 3-degree beam of light (4.6 million center-beam candlepower) down a standard opalescent acrylic tube. Complete systems cost approximately \$100 per meter—considerably less than the \$100 per foot that light pipe systems have typically cost.

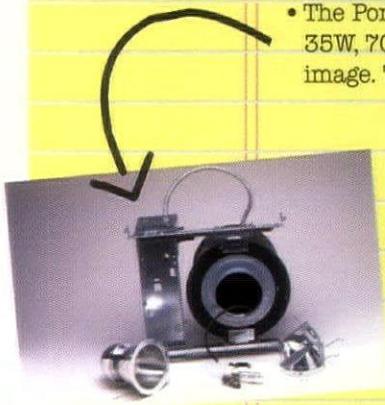
Fiber-optic illuminators are proliferating—costs are dropping to the \$500 ballpark. • **Big news in ballasts:** The deployment of "program start" for fluorescent lamps. Somewhat of a "delayed instant start," program start provides hundreds of thousands of starts instead of the 5,000 to 10,000 starts provided by instant- and rapid-start systems, according to Gary Wigglesworth, product director for Magnetek. He added that this essentially eliminates early lamp failure from cycling. With most major ballast manufacturers introducing program start into their fluorescent product lines—and the upcoming development of an ANSI standard for this technique—program start will allow less frequent relamping and enable users to turn off the lights whenever they want without fear of harming their lamps.

Other ballast developments include:

- ✓ Manufacturers are fine-tuning fluorescent dimming systems. Instead of merely maintaining cathode voltage in dimmed lamps, they are now boosting the voltage to ensure long lamp life and stable performance at low output levels.
- ✓ Europeans are attempting to standardize lighting control through the development of "DALI"—a digital addressable lighting protocol. (Most dimming ballasts in the U.S. respond to analog voltage signals.) Such a development could move dimming fluorescent components closer to "plug and play" compatibility.
- ✓ Small-can ballasts continue to proliferate, cutting ballast height from 1.6 in. to about 1 in. Eventually all T8 ballasts might use small-case ballasts (all T5 designs already use these smaller cases).
- ✓ End-of-life circuitry—which cuts power to the lamp leads when the ballast detects a burned-out lamp—is becoming "standard equipment" for all lamps with T5 diameters and smaller.



- NitenDay's fiber-optic spotlight with 3-degree beam spread packs a lot of punch—it can paint a hot circle on the already-bright ceiling of the convention center. They also showed a slick system for stacking side-emitting fiber into glass block walls.
- Engineered Lighting Products showed several slim recessed fluorescent wall washers with excellent optical control.
- Phoenix Products showed an outdoor floodlight that uses the Philips QL induction lamp.
- Osram Sylvania and Philips have joined GE Lighting in offering halogen lamps with infrared-reflective coatings that boost efficiency.
- Paramount Industries has taken advantage of the slender T5 lamp to make a narrow strip-light for clean rooms that fits onto the runners between ceiling tiles.
- Lightolier has also jumped on the T5 train, with eight new designs for T5 linear pendants.
- Philips is going after the residential consumer market with its dimmable screw-in Earth Light compact fluorescent, a three-way CFL for table lamps (fits in a standard three-way socket), and heading up a coast-to-coast marketing blitz for Halogena—a residential screw-in halogen replacement for standard A-lamps.
- The Watt Stopper is moving beyond unitary lighting controllers and developing complete lighting control systems for commercial buildings. Their new panels communicate on an Echelon network, and daylighting controls are mounted on DIN rails. They also showed a rugged outdoor occupancy switch for residential applications.
- Category Innovators at this year's New Product Showcase (for coverage of winners, see page 46) range from downlights to lamps:
- The Portfolio 4-in. aperture, T6 metal halide downlight from Cooper Lighting is available in 35W, 70W and 150W and offers precise optic control with 45-degree cut-off to lamp and lamp image. The fixture is designed around the T6 G12 based lamp, which provides up to 13,500 lumens in a compact envelope.
 - RSA's ComboCyber, designed for display lighting, accepts lamps ranging from MR16 to PAR38 in configurations of two, three, six or eight lamps, all tied together in a futuristic industrial style chassis with one above-ceiling connection.
 - The Multi-Wattage Rotary Lock Lampholder/Socket from Aromat is a four-in-one socket designed for 24W, 26W, 32W and 42W compact fluorescent lamps. Lamps will not fall out in vertical applications, and socket features provide manufacturers the opportunity to design smaller, more compact fixtures.
 - The Clay Paky Stage Light 300, a compact effects projector, features 36 colors, a manual zoom, six rotating gobos, two frost filters, a three-way prism and two color temperature correction filters. The projector is capable of a 450-degree pan and a 252-degree tilt.
- High End System's Studio 250 Series automated yoke fixtures include the Studio Spot 250 for pattern projection and the Studio Color 250 for color washes. Both utilize an optimized 240W source.
- Utilized in B-K Lighting's PAR30/PAR38 fixtures, the ACV Valve System expels moisture-laden air from the hermetically sealed optical compartment, creating an internal vacuum and eliminating the possibility of condensation.
- Osram Sylvania's Dulux D/E EOL four-pin fluorescent lamps are designed to operate on electronic ballasts and feature an end-of-life (EOL) sensor, a built-in feature that will safely shut the lamp down at end of life.
- Lighting Technologies' Photopia 1.5 is a comprehensive luminaire design, analysis and virtual prototyping software tool that includes a library of common lamps and reflector materials.



LIGHTFAIR NEW PRODUCT SHOWCASE

Architectural Lighting was proud to sponsor once again the New Product Showcase at this year's Lightfair International in San Francisco. 1999 saw the debut of two awards—the Judges Citation and the Roeder Award—and was the first year entrants were permitted to submit up to three products, with one product per category. A total of 126 entries grouped into 11 categories was presented by Patricia Glasow, IALD, Graham Phoenix, IALD, Nancy McCoy, IESNA and Mark Seegel, IESNA.

Thirteen products received a Category Innovator Award for demonstrating exceptional benefits to lighting professionals. From the 13, four finalists were chosen to receive Awards of Distinction—Energy Award, Technical Innovation Award, Design Excellence and the coveted Best New Product of the Year Award. This year, the Best New Product of the Year Award was presented to Prescolite Lighting for Phos. In addition to the winners listed (opposite), the Category Innovators were: Cooper Lighting/Portfolio 4-in. MH T6 Downlight/Wall Wash (Architectural); RSA Lighting, LLC/ComboCyber (Commercial Interior); Aromat Corp./Multi-Wattage Rotary Lock Lampholder/Socket (Components); Lutron/Spacer System (Controls); Group One, Ltd./Clay Paky Stage Lighting 300 and High End Systems/Studio 250 Series Automated Luminaires (Entertainment Architecture); B-K Lighting/ACV Valve System (Exterior Products); Osram Sylvania/Dulux D/E EOL (Lamps); Lighting Technologies/Photopia 1.5 (Other Products).

Jurors for the New Product Showcase were Patrick Gallegos, Gallegos Lighting Design; Steven Hefferan, Hefferan Partnership; Richard Miller, Hellmuth, Obata + Kassabaum, Inc. and Tom Tolen, After Image. The Lightfair New Product Showcase & Awards Presentation Committee included Boyd Corbett, Remote Source Lighting International; Gary Dulanski, Stan Deutsch Associates; Art Hatley, Fiberstars; Jim Benya, Benya Lighting Design; and Renee Gable and Angela Ausband, AMC, Inc.



BEST NEW PRODUCT OF THE YEAR AWARD

PRESCOLITE LIGHTING

Phos

Phos surface downlights mount on the surface of a ceiling like a canopy-mount track fixture and provide glare-free general area lighting by means of recessed downlight optics. The series features a thermoplastic, injection-molded housing with a patented Prescolite Virtual Source reflector optic. Completely visible, the spun aluminum reflector forms an integral part of the design. The patented Prescolite Intellectplus electronic ballasts are designed with end-of-life protection and surge-resistant low in-rush current. Phos accommodates 26W, 32W and 42W triple- and quad-tube compact fluorescent lamps in single- and two-lamp combinations. **Circle No. 50**

AWARDS OF DISTINCTION

ENERGY AWARD

NOVITAS, INC. Airflow Tolerant Sensor

The Airflow Tolerant Sensor uses Novitas' patented Airflow Tolerant Circuitry to distinguish between object motion and air movement, avoiding false activation of lights due to abnormally high airflow HVAC systems. Unlike sensors that require one to walk several paces into a room,

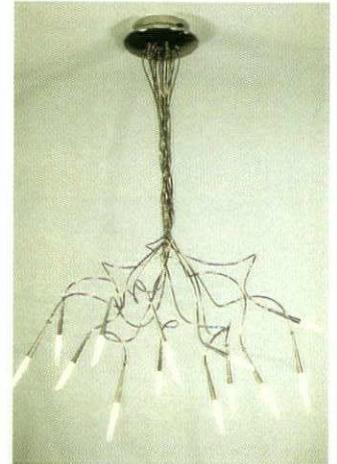
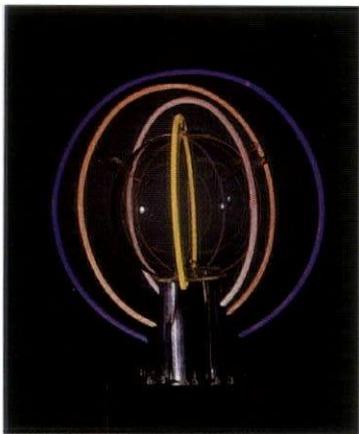
the Airflow Tolerant Sensor turns lights on immediately when one crosses the threshold of a room. The sensor's ability to detect moderate amounts of occupant motion anywhere in a room eliminates inadvertent "lights out." The sensor uses two control settings and includes a manual override switch, snap-out circuit board and a five-year warranty. **Circle No. 51**



TECHNICAL INNOVATION AWARD

LOWEL-LIGHT MFG., INC. MultiNeon ColorChanger

The MultiNeon ColorChanger is an electronic control/power unit that allows a single neon tube to display a wide range of colors. Using a patented technology, the unit can selectively energize either neon, mercury or both gases in standard glass tubing to produce a color spectrum limited only by the number of tube coatings. The DMX system controls the time and duration of each color. Internal dip switches allow for stand-alone operation. **Circle No. 52**



DESIGN EXCELLENCE AWARD

TECH LIGHTING

Symphony

Symphony is a handcrafted chandelier featuring an intertwined stem with 13 hand-bendable rods. The rods are tipped with illuminated frost glass cylinders and may be hand-bent and arranged as desired. Symphony mounts to a standard 4-in. electrical junction box. A 9-in. canopy houses a 300W transformer with circuit breaker. Finished in chrome or satin nickel, Symphony is offered in four sizes ranging from 2 ft. to 5 ft. tall. **Circle No. 53**

JUDGES CITATION

LIGHTOLIER

Metallics Track Lighting

The Metallics track lighting family combines new finishes with advanced metal halide lamp technology and

OmniSpot, which features a computer-designed symmetrical reflector, a low-voltage halogen T4 axial filament and a suspended glare cap design.

Incandescent versions of Metallics can accept PAR lamps ranging from PAR16 to PAR38. Advanced ceramic arc tube metal halide versions, with electronic ballast, take PAR20, PAR30 and PAR38 lamps. **Circle No. 54**



ROEDER AWARD

COLOR KINETICS

iColor Cove

The modular iColor Cove digital color-changing cove light projects a soft-edge strip of light at a 100-degree beam angle. When installed, each length of the iColor Cove can be individually controlled by the on-board controller or by an external controller. The on-board controller contains the same set of pre-programmed shows as the C-series. Available in 6- and 12-in. lengths, the segments are housed in a rugged, vented, low-profile/narrow footprint extrusion. The casing snaps directly into mounting clips for easy mounting, and color-coded pigtails enable power and data connection through a master cable. **Circle No. 55**



American Lighting

Brilliant, twinkling star ceilings and panels have never been easier to make. The Star Kit's 75W halogen light generator and 300 multi-diameter fiber strands create a beautiful random twinkling effect and are ready for quick installation. Use with murals, fabrics, panels or other props for ceilings or backdrops. Available from American Lighting (800) 880-1180.



CIRCLE NO. 22

Color Kinetics

The iColor MR is a digital color-changing lamp designed to fit in standard MR16 fixtures. Based on Chromacore LED technology, this MR16 replacement lamp produces beautiful color and color-changing effects. Its source life of 100,000 hours is up to 20 times that of ordinary MR16s.



CIRCLE NO. 25

C.W. Cole & Co., Inc.

The Signlighter, a stylish, wall-mounted sign lighting fixture, provides even illumination across the face of sign panels. Fixtures can accommodate T5 and T8 lamps in overall lengths up to 20 ft. for both indoor and outdoor applications. Alternate uses include wallwashing and stack lighting. Customized variations are available as required.



CIRCLE NO. 23

Color Kinetics

The waterproof C-200 WaterColor LED fixture allows beautiful color-changing illumination in fountains, pools, landscaping and exterior architecture with very low maintenance costs. Water-submersible to 3 ft. and cold-weather resistant, this compact, color-changing Chromacore-powered fixture has 100,000-hour life and generates virtually no heat. Stand-alone, DMX512 or PC control.



CIRCLE NO. 26

Color Kinetics

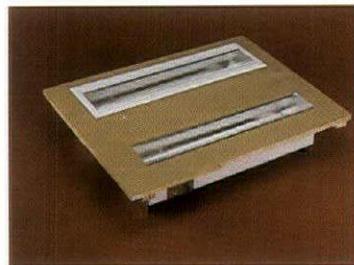
The iColor Cove brings color-changing light and lighting effects to alcoves and accent areas. Based on Chromacore LED technology, each 12-in./6-in. segment is individually controllable and capable of chasing effects. The low-profile design is easily installed, even in curves.



CIRCLE NO. 24

Engineered Lighting Products

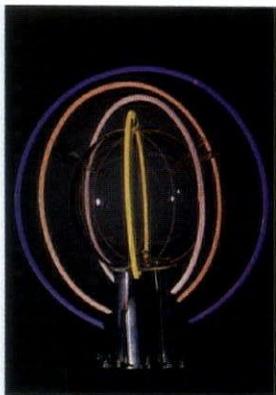
The trimless fixture is here. Architects and designers who don't like to see the trim of fixtures will love our new trimless feature. Pictured by its trimmed counterpart, this option is available for most interior recessed ELP fixtures. Constructed to allow contractors to finish the wall right to the edge of the luminaire opening.



CIRCLE NO. 27

Lowel-Light Manufacturing, Inc.

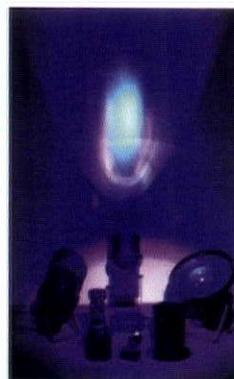
The MultiNeon ColorChanger is the first patented device that allows specifiers to change the color of neon within a single tube, DMX controlled. The range of colors is only limited by the number of tube coatings available.



CIRCLE NO. 28

Special FX Lighting

Special FX Lighting announces new optical lenses and optical effects snoots. Project an endless variety of colors and patterns. FX snoots are available for a growing variety of theatrical, commercial and architectural fixtures.



CIRCLE NO. 31

Lumiere Design & Manufacturing

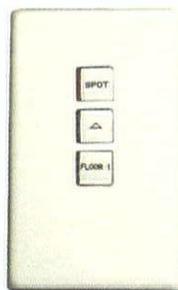
The Sedona Series is a distinctive exterior luminaire series with replaceable molded glass lenses that provide a variety of illumination patterns with virtually no glare; available in both ground- and wall-mounted versions.



CIRCLE NO. 29

Vantage Controls, Inc.

The new Vantage Dimmer Station (available September '99) offers control of local or remote loads, as well as transmission and reception of signals from remote keypads. When attached to the Vantage Lighting Control System, the Vantage Dimmer Station acts as a backup, controlling loads during system upgrades and component modifications.



CIRCLE NO. 32

Prescolite Lighting

Phos provides a highly styled yet inexpensive alternative to traditional cylinders in areas without space for recessed downlights.



CIRCLE NO. 30

Architectural Lighting Magazine

www.qualitylight.com

At the Lighting Design Forum website at www.qualitylight.com, lighting specifiers enjoy a library of information from organizations across the industry, including *Architectural Lighting*. Specifiers can also link to other organizations, find new products, buy books and enjoy other free resources.

CLASSIFIEDS

POSITIONS AVAILABLE

Architectural Lighting Designers - Sr/Jr Levels: Cline Bettridge Bernstein Lighting Design, NYC-based multi-award architectural lighting design firm, has employment openings for bright articulate individuals with outstanding hand-drafting, language skills, and knowledge of AutoCad, Lumen-Micro, AGI, WordPerfect, Excel, etc. Fax resumes at (212) 741-3112.

SYLVAN R. SHEMITZ DESIGNS, INC.

Lighting Design Applications: Prepare and analyze lighting layouts for design professionals and sales representatives of *elliptipar*, a progressive luminaire manufacturer located in Connecticut. Perform evaluations using Lumen Micro, AGI, Lite-Pro, and Lightscape. Experience with AutoCAD required.

elliptipar and Sylvan R. Shemitz Associates / lighting design are both divisions of Sylvan R. Shemitz Designs, Inc.

Respond to: Joseph R. (Zach) Zaharewicz, Sylvan R. Shemitz Associates
114 Orange Ave., West Haven, CT 06516
Fax: 203-934-2240 / Email: SRSADesign@aol.com

TRACK & RECESS

LIGHTOLIER

See what "Designing with Light" is all about with our full line of Lightolier track, recessed, fluorescent & controls.

SHOWROOM LIGHTING BY GREGORY

Ph: 212-226-1276 or 800-796-1965

lbg158@aol.com • www.lightingbygregory.com

The Classified Section of Architectural Lighting is Working For You!

Contact Sarit Zadok To Get Your
Advertising Schedule Started Today!

800-950-1314 ext. 2727

ARCHITECTURAL LIGHTING 1999 CLASSIFIED RATES & INFORMATION

Rates are quoted as per issue/per inch. All classified advertising is prepaid.

PER COLUMN INCH

1x\$99 4x \$94 8x \$89

PRODUCTION OPTIONS

Photo.....\$25 Bold.....\$10 Special Border.....\$10
Reverse.....\$15 Logo.....\$20 (additional charge per issue)

CONTACT ARCHITECTURAL LIGHTING • ONE PENN PLAZA NY, NY 10119 OR CALL 800-950-1314 EXT. 2727

A CROWNING ACHIEVEMENT IN FIXTURE DESIGN

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

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

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

Another groundbreaking, award winning fixture?

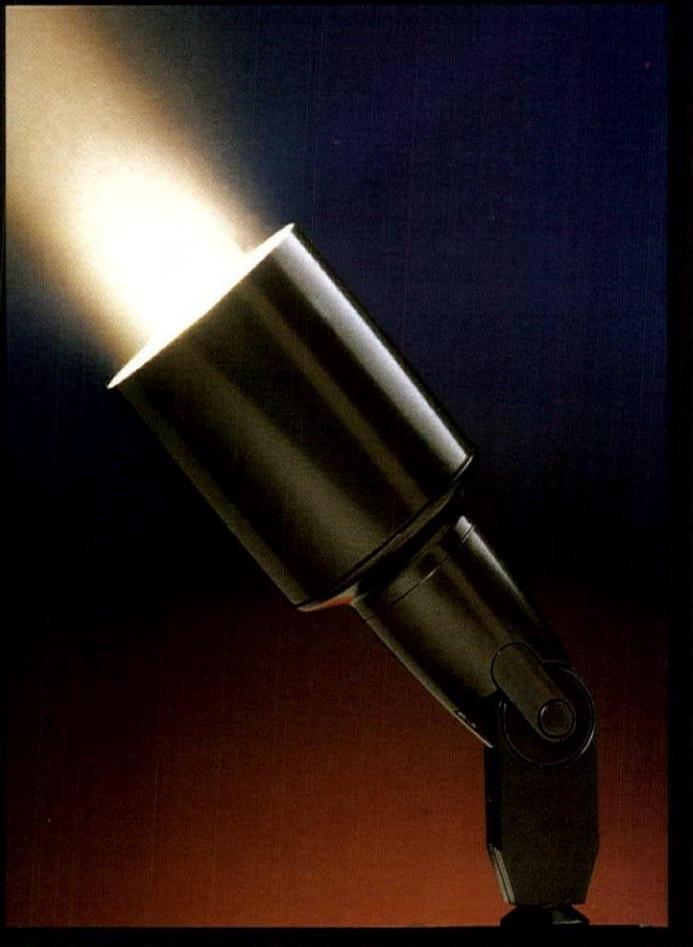
Of course, its Lumière!



Lumière

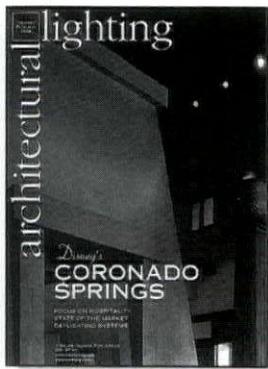
COOPER Lighting

2382 TOWNSGATE ROAD
WESTLAKE VILLAGE, CA 91361
TELEPHONE (805) 496-2003 FAX (805) 496-2303



Circle No. 34 on product service card

WAS YOUR COMPANY FEATURED IN A RECENT ISSUE?



IS THERE AN EDITORIAL FEATURE YOU WOULD LIKE TO SHARE WITH YOUR COLLEAGUES, CLIENTS OR PROSPECTS? IF SO, WHY NOT TAKE ADVANTAGE OF AN EXCELLENT OPPORTUNITY TO PASS THE MESSAGE ALONG. ORDER ECONOMICAL REPRINTS TODAY. AVAILABLE IN ORIGINAL FULL-COLOR, OR BLACK & WHITE, REPRINTS CAN BE OBTAINED FOR ANY ISSUE OF ARCHITECTURAL LIGHTING.

For a free price quote, contact Vicki Brewster, Reprints Manager at 516-365-2646. Or for further information, contact Vince Habick, Production Manager at 415-905-2454.

Phos™



Winner 'Best New Product of the Year' Lightfair International, San Francisco 1999
Designed in association with Prescolite and Siteco

- Innovative fixture concept design
- Product engineering and prototyping
- Computer aided optical design and analysis
- Photorealistic lighting simulation

SYNTHESIS

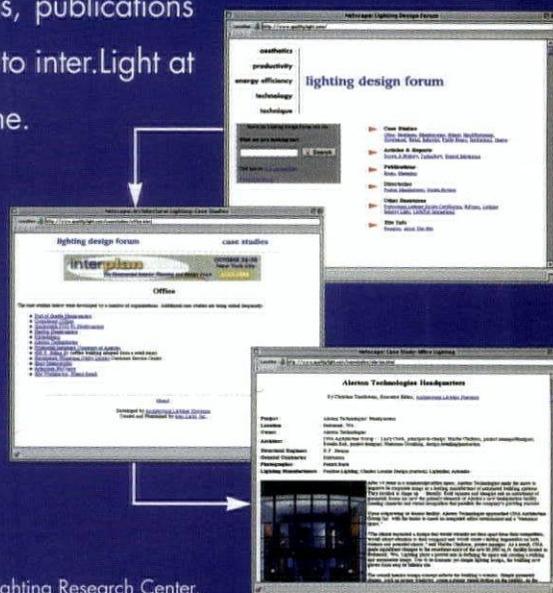
18 Victoria Road, Hale, Cheshire WA15 9AD, England
Phone (+44) 161 929 9008 Fax (+44) 161 929 8002
e-mail design@synthesis.u-net.com

Circle No. 35 on product service card

Meet Your New Lighting Library

The sponsors of the Quality Lighting Campaign bring you the Lighting Design Forum at www.qualitylight.com, an on-line library of articles, links and resources. You'll find projects, articles on technique and technology, links to other organizations, publications and many other resources. The Lighting Design Forum is linked to inter.Light at www.lightsearch.com, the on-line lighting product search engine.

www.qualitylight.com



The Lighting Design Forum is sponsored by Architectural Lighting Magazine, inter.Light, the IALD, Lighting Research Center, Lighting Design Lab, Northwest Energy Efficiency Alliance, National Lighting Bureau, Lightfair International, Ardee Lighting, Columbia Lighting, GE Lighting, JJI Lighting Group, Litecontrol, Luxo Corporation, Prescolite Lighting, Targaetti USA, Tivoli



Handcrafted by us. Handpicked by you.

Decisions, decisions. The DP-83 pendant from Manning Lighting gives you five decorative castings to choose from—all carefully hand-applied to the spun trim band. And that's just the beginning. You can



Fleur-de-lis



Greek Key



Rope



Symbol



Traditional Egg and Dart

also choose from aluminum or brass materials; five different sizes; three acrylic styles; incandescent, fluorescent or metal halide lamp packages; and many stem options. Whew! Did we mention the matching sconces and ceiling-mounted fixtures? Whatever your choices, you'll pick a winner hands down.

For more information call us at 920-458-2184. Or visit us on the Web at www.manningltg.com.



Manning Lighting, Sheboygan, Wisconsin, 920-458-2184, Fax 920-458-2491
E-mail info@manningltg.com

© 1999 Manning Lighting, Inc.

ADVERTISER	PAGE	CIRCLE NO.
Alkco.....	13	12
American Lighting.....	48	22
Ardee.....	13	11
C.W. Cole & Co., Inc.	48	23
Color Kinetics.....	48	24, 25, 26
Con-Tech Lighting.....	14	13
Cooper Lighting.....	15	14
D'ac Lighting.....	12	10
Davis-Muller.....	Cov.3	39
ETC.....	Cov.2	1
Engineered Lighting Products.....	48	27
Hessamerica.....	12	9
Kim Lighting.....	21	18
Kramer Lighting.....	37	19
Leviton Mfg. Co.	9	7
Light-Project International, Inc.	11	8
Lighting Services Inc.....	4	4
Lithonia Lighting.....	Cov.4	40
Lowel-Light Mfg., Inc.	49	28
Lucifer Lighting Co.	19	17
Lumiere Design & Mfg., Inc.	49, 50	29, 34
Lutron Electronics Co. Inc.	1	2
Luxo Corp.	16	15
Manning Lighting, Inc.	52	36
Peerless Lighting Corp.	7	6
Prescolite Lighting.....	49	30
Prima Lighting Corp.	17	16
Ruud Lighting.....	3	3
Special FX Lighting Inc.	49	31
Synthesis Design Ltd.	51	35
Tango Lighting.....	39	20
Tech Lighting.....	5	5
Vantage Controls, Inc.	49	32

VIP REGISTRATION

design.y.c.

Jacob Javits Convention Center, New York City

October *27-28-29, 1999

interplan*

The Commercial Interior Planning and Design Exposition

Networking

ASID
★ DESIGN POWER

The Design Show
Environments for Living

The Residential Interior Planning And Design Exposition

Special Events



Designer's Saturday

Education

event information:

800-950-1314 X2331

212-615-2331

<http://www.designyc.com>

Produced by:

Miller Freeman

DesignGroup

*ASID...A Celebration - October 26th - Roosevelt Hotel
Designer's Saturday Gala at the Met - October 27th

Register today and receive complimentary admission

Circle No. 37 on product service card

Additional fee required.
save \$25 and receive your **complimentary VIP admission** to design.y.c. exhibits and general sessions, complete and return this form before **October 1, 1999**. Registrations must be received by **October 1, 1999**. Forms received by October 1999 will be processed and badges will be mailed to you in advance of the show. If you do not receive your badge in the mail, please report to the "Pre-Registered Attendee" counter at the show and pick-up your credentials. Bring personal and business identification with you when picking up your badge. You may register online until October 12, 1999 at www.designyc.com. After October 1st, present this form to any badge typist at the Jacob Javits Convention Center to receive your complimentary admission to exhibits and general sessions. No telephone registrations will be accepted. All information must be completed in order to process your registration. Incomplete or illegible forms will not be processed. Use one form per person; photocopy if necessary. design.y.c. is a professional trade event and open to the trade only. Your badge is non-transferable. **NO ONE UNDER THE AGE OF 16 WILL BE ADMITTED**

Mail registrations to: design.y.c., c/o Miller Freeman, Inc.,
One Penn Plaza, 11th floor, New York, NY 10119-1198

Fax this completed form to: 212-643-4800
Register on the world-wide web at: <http://www.designyc.com>

In which event are you most interested? (Check One Only)

- A. InterPlan
B. The Design Show

Industry Involvement (Check One Only)

Architecture/Design

1. Architect
2. Interior Designer
3. Specifier
4. Other _____

Corporate, Government & Institutional End-User

5. Administrative Services
6. Building Owner
7. Corporate End-User
8. Facilities Manager/Planner
9. Government/Institutional
10. Human Resources/Organizational Development
11. Marketing/Public Relations
12. Purchasing
13. Other _____

Engineer/Building

14. Builder
15. Construction
16. Engineer
17. Property Manager

18. Real Estate/Developer
19. Remodeler
20. Contractor
21. Other _____

Industry Representative

22. Association
23. Consultant
24. Dealer
25. Manufacturer
26. Retailer
27. Wholesaler/Distributor
28. Other _____

Press

29. Publisher
30. Editor

Academic

31. Instructor
32. Student

3. Please indicate your primary place of employment (Check One Only)

33. Self Employed
34. Architecture Firm
35. Interior Design Firm
36. Corporation
37. Other _____

ATTENDEE INFORMATION

(Please print clearly. All information must be completed to process registration)

Name _____

Title _____

Company _____

Address _____

City _____

State/Province _____ Zip _____

Country _____

Phone _____

Fax _____

E-mail _____

CFLS: NEW TECHNOLOGY NEEDS NEW SOLUTIONS

BY DAVID BERGMAN

The recent advances in dimmable compact fluorescent lamps have opened up possibilities for new designs and new markets. The potential now exists to end the old aversion to fluorescent lighting for residential and decorative purposes. But with the advances have come some hardware and code dilemmas that stand in the way of broader use. It's a shame that this new technology has to butt heads with code requirements for old technology.

As principal of a decorative fixture manufacturer, I had long wanted to design energy-efficient fixtures that could accommodate both residential and commercial applications and could, hopefully, overcome some of the public's anti-fluorescent reactions—the knee-jerk brought on from years of enduring the buzzing and flickering of washed-out fluorescent striplights. The noise and poor color have since disappeared, but until fluorescents became small and dimmable, the technology wasn't available to “spread the new gospel.”

When Lutron's Hi-Lume electronic fluorescent dimming system was first introduced a few years ago, it seemed to be the perfect time to design some “friendly” fluorescent fixtures. We created two series of fixtures based on the Lutron system. The designs responded to the shape of the lamps and incorporated the ballast's housing as part of the composition. The only problem was that the cost of the ballast and the dedicated dimmers made the price of our “friendly” fixtures a little less friendly than we had hoped. It was impossible to price them competitively with our non-fluorescent designs. Never mind trying to get consumers to factor in the lifecycle cost savings of lower electric bills and longer-lasting lamps.

When Philips announced their integral ballast dimmable Earth Light compact fluorescents (now followed by other manufacturers), new possibilities arose in terms of both design and cost. The ballast-in-base lamps meant no longer having to design for the separate (and large) ballast. Equally important, the steep cost of the electronics was eliminated. Standard dimmers could be used, and the ballast cost was included in the price of the lamp.

We designed a new series of fixtures around the Philips lamps. The fixtures are made of recycled glass and a sustainable composite material, and consequently won an environmental design award. But the screwbase CFL presented a new, unanticipated problem: UL. Because the lamps use a standard medium base, UL regards them as “replacement” lamps. The logic—and, to be fair, it's not totally unreasonable—is that someone could replace the CFL with a standard incandescent lamp. Therefore, UL requires that the fixture design conform to incandescent dimensional clearances and heat tolerances. This meant that our fixtures, which were designed to take advantage of the low heat of fluorescent lamps, couldn't meet the “as-of-right” UL clearance dimensions. They will probably pass the

alternative heat tests and end up being rated for both fluorescent and low-wattage incandescent, but that's an added expense and procedure for a relatively small company trying to launch a new product. And it also meant problems for our other projected designs utilizing shade materials that are less heat resistant than the recycled glass we use in our fixture series. For us, UL's requirements have negated one of the primary advantages of compact fluorescents.

We tried convincing UL that they should allow a “use fluorescent bulb only” label. Our logic was that since they allowed incandescent fixtures to have wattage restrictions (e.g. “use 60W maximum A19”), why shouldn't we be able to have a similar label for compact fluorescents or just a more restrictive wattage label: “use 26W maximum”? They didn't buy it.

What's the answer? The basic problem lies in the common base. What we really need is a new base type dedicated to integral ballast compact fluorescents or, better yet, a combined base and hardwired integral sized ballast with a separately replaceable lamp. Basically, take the Philips Earth Light style CFL, but make the lamp separable from the base/ballast assembly and then make that assembly hardwired instead of screwbased. Or, starting from the Lutron ballast, make it smaller like the Philips ballast and integrate a CFL socket into it. This solution would do everything we need to fully promote compact fluorescents. It would lower the electronics cost, lower the fixture design and production costs (fewer parts, connections and enclosures), lower lifecycle costs (by replacing the

lamp without also throwing out the ballast) and help preserve the environment (by not throwing that ballast out at each lamp replacement).

Looking at the new CFLs and Lutron's new Tu-Wire system, I think this is feasible. Lutron has shown us that smooth dimming is possible with two-wire systems and less expensive dimmers. But the ballast, while smaller, is still separate and while it is less expensive than the earlier Hi-Lumes, it still isn't cheap. Philips, though, offers an even smaller ballast, using it with standard dimmers, and sells the lamp and ballast combo for a relatively fair price.

So what's in the way of this suggestion? I think there is still an industry mindset that CFLs, unless they are screwbase, are for commercial (recessed) installations. And if they're screwbase, they are seen only as “incandescent replacements,” slated mostly for utility company rebate programs. But this approach is squandering the possibilities for CFLs and for energy conservation. Bring on a UL-passable, reasonably priced, dimmable, integral-ballast-style lamp and I think we've got a new market. ■

David Bergman is principal of David Bergman Architect/Fire & Water Lighting in New York City.

UL'S REQUIREMENTS,
HOWEVER RATIONAL,
HAVE NEGATED ONE
OF THE PRIMARY
ADVANTAGES OF
COMPACT
FLUORESCENT LAMPS.

lighting certification examination

NCQLP

National Council on Qualifications
for the Lighting Professions

Early Application Deadline:
August 20, 1999

Final Application Deadline:
September 17, 1999

Examination Date:
November 6, 1999



The LC is a professional credential and may only be used by individuals who have successfully met the eligibility and examination requirements.

LCs have a broad knowledge base in an increasingly specialized practice, and the certification demonstrates value to the individual, their companies and the industry.

NCQLP Certification is a voluntary, industry-led effort that recognizes professionals who have met specified basic standards as measured by the Lighting Certification Examination and demonstrates to the public that the individual can apply fundamental lighting principles and techniques.

It's a competitive world out there. To build your business, and keep it thriving, you need every advantage you can get. If you design or specify lighting, or if you buy, sell, install, maintain or manufacture lighting products, you can't afford to overlook the benefits of professional certification through the NCQLP.

The NCQLP is a non-profit independent certifying body founded in 1991 by practitioners in the lighting industry. Its mission is to protect the well-being of the public through effective, efficient lighting practice. The NCQLP establishes the education, experience and examination requirements for lighting certification.

Comprised of 14 member organizations from lighting and related industries, the NCQLP is supported by member and industry contributions supplemented by major grants from the Environmental Protection Agency (EPA) and the Department of Energy - Federal Energy Management Program (FEMP). Membership is open to organizations and associations in lighting and related industries.

Yes, please forward a copy of the 1999 LC Candidate Handbook and add me to the NCQLP mailing list.

Please indicate if your address is: Home Office

NAME

TITLE

COMPANY

ADDRESS

CITY/STATE/ZIP

PHONE

FAX

E-MAIL

Send completed form to:
National Council on Qualifications for the Lighting Professions
4401 East-West Highway, Suite 305
Bethesda, MD 20814
(Phone) 301-654-2121 • (Fax) 301-654-4273 • (E-mail) info@ncqlp.org

Visit our website at: www.ncqlp.org

parting shots



Christina Trauthwein, editor-in-chief, *Architectural Lighting* and Dave Burtner, president, inter.Light present the Best New Product of the Year Award to Prescolite's John Nadon (right) at the New Product Showcase.

This year at Lightfair, in addition to cosponsoring the New Product Showcase and the IALD Lighting Design Awards, *Architectural Lighting* attended several special events, including Osram Sylvania's Escape to Alcatraz party, the GE Edison Awards and the LIRC Luncheon. Following are just some of the highlights of Lightfair 1999.



IALD Excellence Award winners Ei Kawakita (left) and Takeshi Konishi (right) plan their next successful venture.



Kenneth Greenberg (center) and Lou Schwartz (right) discuss Lowel-Light's award-winning MultiNeon ColorChanger with an interested Lightfair attendee.



Dave Kriebel of Ledalite Architectural Products Inc. and Janet Nolan of JS Nolan + Associates Lighting Design celebrate their "escape from Alcatraz."

A new trend in baseball hats? Dawn Geary (right) and Kathy Pattison (left) of Color Kinetics show off iColor Cove caps at their booth. Color Kinetics was the recipient of the newly established Roeder Award, presented at the New Product Showcase.

