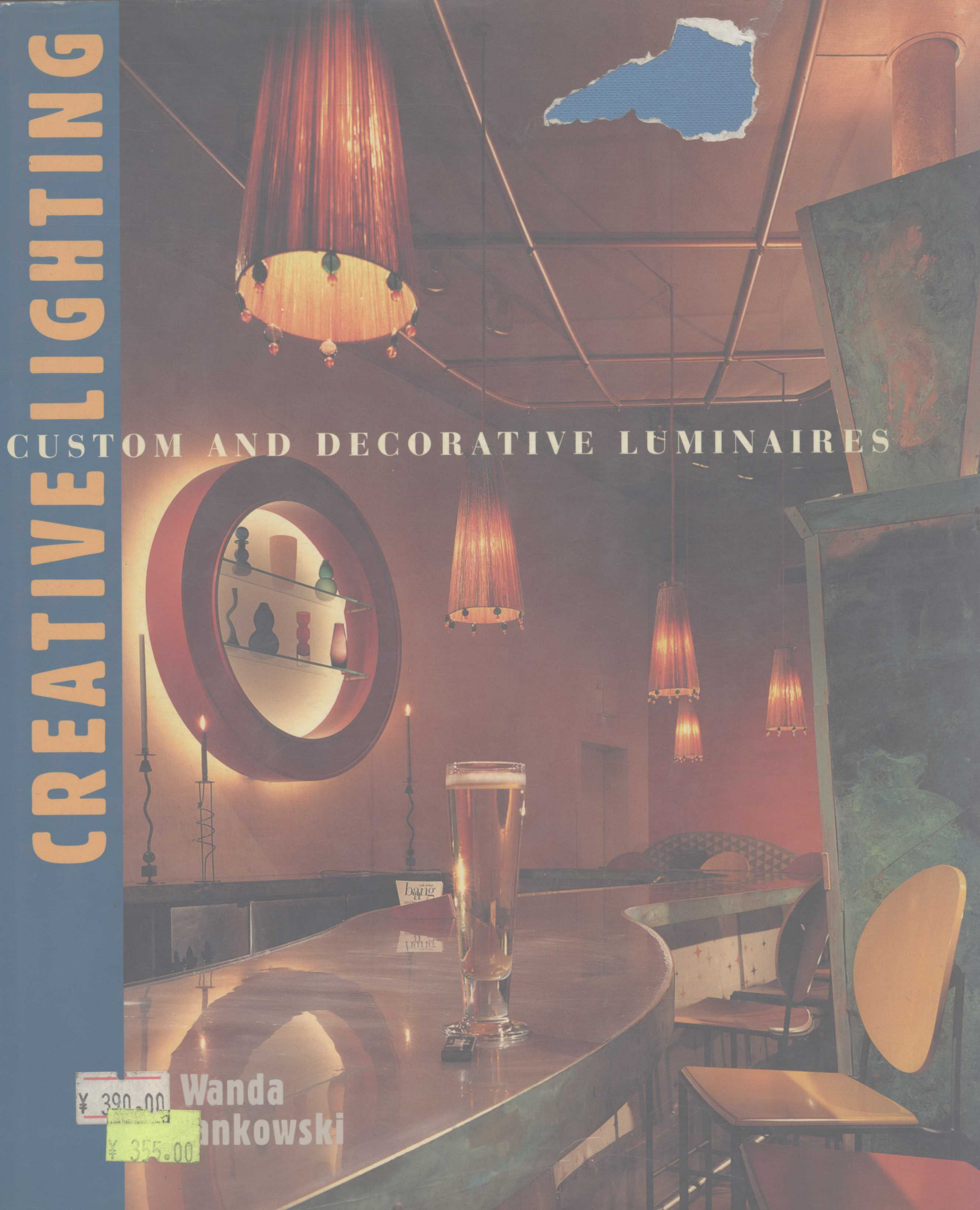
CREATIVE LIGHTING

CUSTOM AND DECORATIVE LUMINAIRES



Wanda
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PBC INTERNATIONAL, INC.

Distributor to the book trade in the United States and Canada
Rizzoli International Publications
through St. Martin's Press
175 Fifth Avenue
New York, NY 10010

Distributor to the art trade in the United States and Canada
PBC International, Inc.
One School Street
Glen Cove, NY 11542

Distributor throughout the rest of the world
Hearst Books International
1350 Avenue of the Americas
New York, NY 10019

Library of Congress Cataloging–in–Publication Data
Jankowski, Wanda.
Creative lighting: custom and decorative luminaires / by Wanda Jankowski.
p. cm.
Includes indexes.
ISBN 0–86636–343–2 (hb) ISBN 0–86636–547–8 (pb)
1. Lighting, architectural and decorative. I. Title
NK2115.5.L5J345 1997 97–19297
729'.28—dc20 CIP

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Color separation Fine Arts Repro House, Hong Kong
Printing and binding by South China Printing Co. (1988) Ltd., H.K.

10 9 8 7 6 5 4 3 2 1

Printed in Hong Kong

To Claudia, Roger, Michael, Christine. . . and Sheba, some of the most important lights in my life.

CONTENTS

"Through the art of lighting, the composition of the spaces or places we occupy or pass through is revealed."

FOREWORD

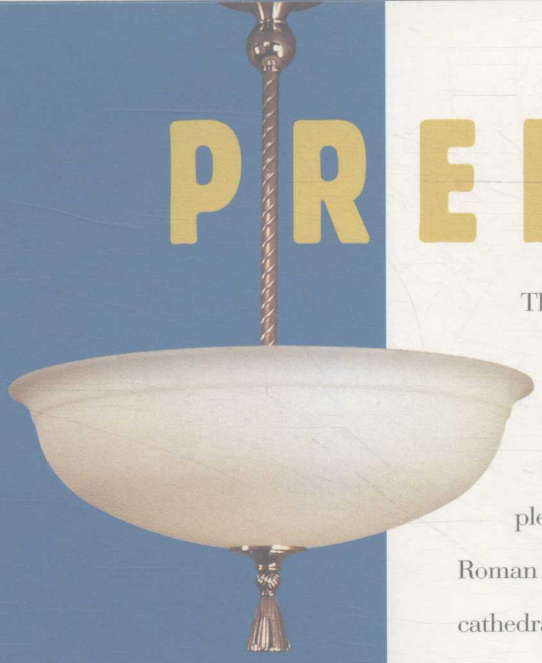
Light is a word that evokes a wide range of feelings within different people. To a philosopher, it is the metaphor of knowledge, to a scientist it is a fundamental component of his work, and to the scenic artist it is a tool to manipulate emotion. To the rest of us, it is the primary medium by which we acquire information. But what is light? Light is visually radiant energy—the trigger of our perceptions.

Light is one of the most malleable of all design tools. Through the art of lighting, the composition of the spaces or places we occupy or pass through is revealed. It is difficult to imagine a man-made space today that would not have some lighting as a part of the scheme.

Fine lighting is achieved through careful consideration of two questions: "What goals have been set for this design?" and "How can the success of the system in achieving those goals be measured?" Good lighting must be defined at the start of every project with each client. Since light is visually evaluated and creates perceptions, numbers methodology cannot fulfill the expectations that abound with every new project. Instead, a clear description of what will make good lighting should be recorded prior to the beginning of the design.

Today, the contribution that lighting has made to architecture and interior design is clearly recognizable and made most evident by the use of lighting designers as collaborators with architects and interior designers, and by the growth of lighting design as a profession. The pages of this book contain examples of projects in which carefully prepared lighting designs are evident. The achievements of the examples that follow are as clear as the medium itself.

Howard M. Brandston,
FIES, FCIBSE, FIALD
Principal, H.M. Brandston & Partners, Inc.



PREFACE

"...if we study the 1920s and 1930s, we can find a glimpse of the seeds of today's artistic flourish."

The history of architectural ornament is part of the history of humans building—from the Egyptian temples on the Nile, the Greek and Roman monuments, the Gothic cathedrals, the Renaissance palaces to America's great skyscrapers of today. In each era, with the exception of the austerity and bare simplicity found in post-war periods, artists and craftsmen have lent their skills and talent to the adornment and enhancement of doors, windows, fireplaces, cornices, columns, and other locations where enrichment is called for and logical. Some of the most important elements in the history of building have been the devices humans have created for generating artificial lighting.

All artificial illumination was generated by flame until 1879, when Thomas Edison solved the riddle of the electric light. Since then, we have gradually come to grips with the great possibilities of the age of light without flame. With initial trepidation, we began using electric light in our buildings. We hesitantly substituted weak, bare carbon filament lamps for the flames which had been in gaslights, or in architectural elements such as capitals and arches.

The switch to electricity gradually became more simple as invention flourished. Thomas Edison created some of the most original fixtures during this period, such as the great chandelier in the Assembly in the New Jersey State House in Trenton, or his beautiful pendant fixture in St. Paul's United Methodist Church near his hometown in Tiffin, Ohio.

The tungsten filament arrived in the marketplace in 1904 and sparked the true evolution of lighting. The light output increased three or four times the approximate intensity of a gas flame. The masterpieces of the art metal craftsmen and creative reproductions of Renaissance ornament which used the original low-wattage carbon filament lamps, became platforms for overly bright lamps in the 1920s and 1930s. These beautiful bronze and wrought iron fixtures became glaring suns which overwhelmed the architectural environment, as demand for higher light levels grew.

Advances in lamp technology have driven the evolution of the lighting fixture. Early efforts in the Art Deco

and Art Moderne periods of the 1920s and 1930s to control light with reflectors for indirect lighting blossomed in the 1950s and 1960s. Lamps became smaller. Optically designed reflectors achieved better control of the light, and today we approach the ideal—the ability to deliver given light intensities to proscribed surfaces without the source creating irritating glare.

In the 1970s and 1980s, decorative fixtures did not necessarily have to hold the principal sources of illumination in a building. Engineered lighting equipment generated the necessary functional light, be it task/reading light or accent/theatrical spotlights hidden in architectural elements. The pendant chandeliers, wall sconces, and interior standards again became independent artworks. The fixture designer studied the architectural spirit of a building, caught the character and personality of that individual courthouse, library, or church, crystallized the design motif and reflected it, bringing it to its clearest statement without concern for primary lighting. Today, the ornamental arts are flourishing again as they have through the ages.

Indeed, artists and craftsmen are creating pieces that enhance a building. The present lament of architects that there are no craftsmen left in America, is disproved by this collection of case studies and examples of luminaires. They are alive and well and at work wherever they are asked, performing with a great burst of original design and technique.

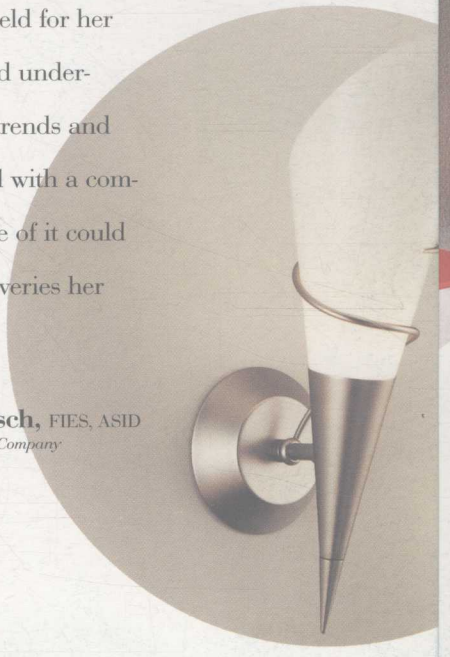
Of course, if we study the 1920s and 1930s, we can find a glimpse of the seeds of today's artistic flourish. America's first lighting consultant, Louis B. Marks, for example, used decorative fixtures beautifully.

Moreover, the fixtures of each period stylistically took on the architectural character of that era. The Victorian fixtures were exuberant; the Beaux Arts fixtures classic; the Art Nouveau fixtures sensuous; the Bauhaus fixtures disciplined, strict and severe. Today's fixtures display a great love of the richness of material, and a desire to create a flourish. Architects frame a doorway with a pair of brackets or hang a chandelier in a lobby with the same suggestion of elegance that a simple string of pearls or a spectacular diamond brooch give to fashion.

As decorative fixtures are again coming into their own, light levels are dropping and interest in historic restoration is increasing. Both these forces affect our subject. The energy crisis, and subsequent need to conserve fuel, has resulted in a national energy code that calls for lower light levels. The interest in preserving the great buildings of the past has resulted in a deeper appreciation and understanding of the architectural styles and ornamental arts of our forefathers. We have also slowed the destruction of old buildings and have gained respect for the craftsmanship in our built environment.

All these forces have come together during our time and generation, and Wanda Jankowski has caught the spirit of our age. Having lived and worked in the lighting field for her adult life, she knows and understands current lighting trends and tells us about it in detail with a comprehension only her love of it could portray. Enjoy the discoveries her illuminations reveal.

Viggo Bech Rambusch, FIES, ASID
Chairman, Rambusch Decorating Company



INTRODUCTION

"This book explores how decorative luminaires are currently used in major installations, including restaurants, offices, building lobbies, schools, hotels, and retail establishments."

As times change, fashion pendulums swing and sensibilities that gain favor in one era fall into disfavor and are replaced in another. The infant lighting industry was affected by developments in technology in the 1960s and 1970s. Vast arrays of ceiling troffers and recessed downlights became commonplace because, at the time, they were thought to be sophisticated and modern. The streamlined look was state-of-the-art, and energy saving was not a major concern.

Today, technology has brought many refinements to lighting. Complex, but bulky components in fixtures have been replaced with electronic era packages that are smaller in size. Compact and more varied types of light sources have allowed smaller fixture housings to be developed. Energy efficiency and lumen outputs have improved and more sophisticated controls have increased the versatility of lighting systems. Electronic ballasts have virtually replaced electro-magnetic models.

Advanced technologies have permeated most aspects of all our lives, as well as the lighting industry. Computers and fax machines are becoming as common as the telephone. Yet, the human reaction to high-tech is one of ambivalence. Check the results of any consumer survey and invariably it will indicate that as much as consumers marvel at and desire the conveniences offered by the latest electronic wonders, they also yearn for back-to-basics products—from healthier, more natural foods, to more casual and comfortable clothing styles made of natural fibers.

This pendulum swing to a middle ground in which the benefits of technology coexist with comforts drawn from nature is reflected in the lighting industry. Today, consumers express an increased interest in decorative luminaires, both as the primary lighting system, and in combination with architectural, recessed lighting elements.

Currently, there are more types of interesting materials available for use in decorative luminaires than ever before—from treated papers and textured glass, to wire mesh and faux-painted acrylics. Decorative luminaires can bring a large volume area or building exterior down to human scale, and warmly enrich a space through glowing, colorful, and tactile materials.

There is increased interest in preserving the past by restoring the beauty of historic buildings and interiors. Decorative fixtures often play a significant role in establishing the character of these environments, whether they are office buildings, houses of worship, banks, government agencies, schools or hotels.

Technology is improving the variety and quality of lighting effects achievable. Yet many architects and designers must seek solutions to lighting spaces that may be technically simple, but need to exhibit a highly developed sense of color, form and texture, and a refined understanding of the relationship of light to objects and surfaces in space.

In order to remain competitive in today's highly developed marketplace, clients increasingly demand something special from lighting professionals. This translates into an increased demand for custom-designed luminaires to fully express the architect's or designer's vision for the space. Options to suit the budget range from completely custom luminaires to combination fixtures that blend off-the-shelf elements with custom components.

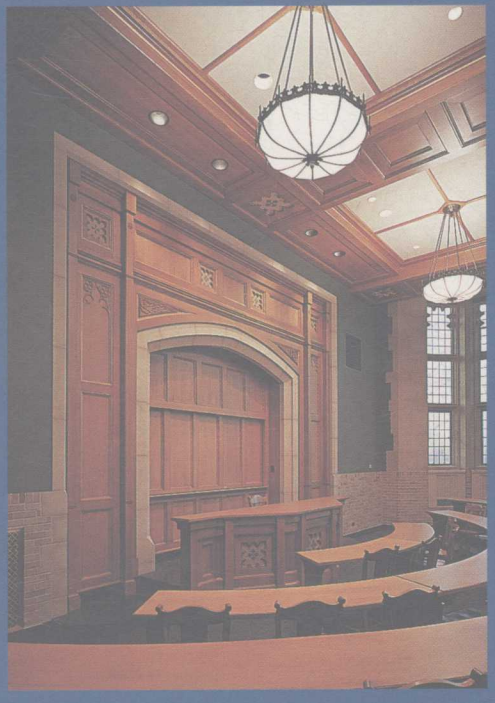
This book explores how decorative luminaires are currently used in major installations, including restaurants, offices, building lobbies, schools, hotels, and retail establishments. A range of luminaires are also detailed—from standard fixtures to custom design, and everything in between. Care has been taken to include an array of fixture and interior styles, from historic restorations and classical chandelier designs, to eclectic combinations and streamlined, contemporary elements.

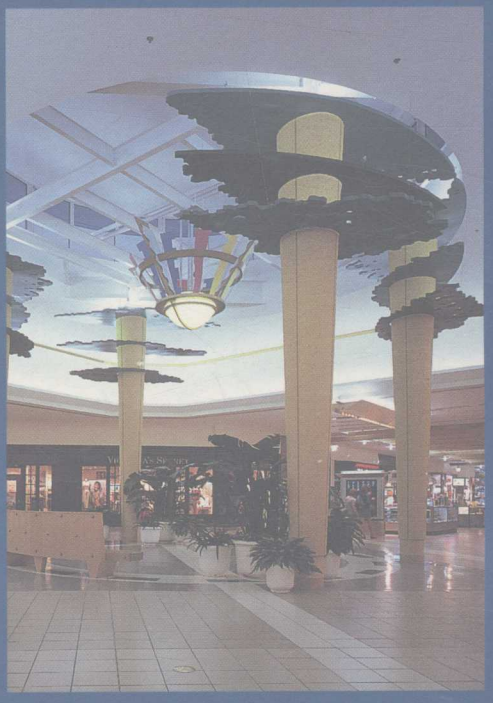
An extensive product section is incorporated to provide the reader with insight into the wealth of creative talent available in the production of decorative luminaires. Products are included from major manufacturers of both custom and standard products in traditional as well as contemporary stylings, and from smaller companies and individual artisans who specialize in a particular blending of materials or who express a singular vision. A concerted effort has been made to showcase luminaires that run the gamut in variety of materials. Unusual paint finishes, textured glass, acrylic, varied metals, treated papers, wire mesh and even ostrich eggs have been explored as suitable for use in decorative luminaires.

The Americans with Disabilities Act (ADA) affected many design elements, including lighting. The act requires that lighting fixtures mounted between 27 inches and 80 inches high on walls in public-access areas not project more than 4 inches from the wall. Many manufacturers have been quick to respond to this government mandate with fixture lines that are both functional and beautiful. Examples of ADA compliant luminaires in a variety of styles are included in the product section of this book.

My gratitude and appreciation extends to everyone who has contributed their knowledge and expertise to this book.

Wanda Jankowski





CREATIVE LIGHTING

RESTAURANT INTERIORS

SPOT BAGEL BAKERY NEWMARK

The owner of Spot Bagel Bakery Newmark held a design competition to create a prototype image for the store, inviting five firms to do schematic designs for a stipend. The owner had established a strong corporate identity through graphics, logo and an aggressive marketing campaign, and had in mind to raise the humble and modest product to a new level by creating a kind of "bagel theater" experience for his customers.

Adams/Mohler Architects entered the competition and created the winning design for the 1,400-square-foot space. Keeping extraneous elements to a minimum, the architects have combined extremes, mixing the prehistoric with the futuristic. According to Rik Adams, "It's a kind of Fred Flintstone meets George Jetson atmosphere."

The architects were aware of the owner's love of lava lamps, and so incorporated them into the lighting scheme. They custom created a light fixture using modified lava lamps, adding brackets and a shade over halogen PAR lamps, and suspending it. Wire is concealed in flowing lines of flexible metal conduit.

Bare Circline fluorescent lamps are also used as decorative elements, and like parts of a spaceship, surround the central column and swirls of ceiling-mounted sheet metal that mimic the bagel's circular shape.

The central column is illuminated with 6-foot fluorescent tubes concealed behind the galvanized sheet metal. Tables clustered around it add to the nightclub quality of the space. Additional illumination over the counters and in the sales area are provided by recessed compact fluorescent downlights.

The walls and floor embody prehistoric elements. Cryptic murals have been handpainted by local artists. The flooring is original concrete treated with a pigmented sealer.

Adams/Mohler Architects received an Honor Award from the Seattle Chapter of the American Institute of Architects (AIA) and a Northwest Pacific Regional AIA Award for this project.

above The custom fixture includes a lava lamp positioned above a shade that houses a halogen PAR lamp. ***opposite*** The wall murals are handpainted, and the concrete flooring is treated with a pigmented sealer.

LOCATION: **Seattle, Washington** ARCHITECTS & LIGHTING DESIGNERS: **Rik Adams and Rick Mohler, Adams/Mohler Architects** DESIGN CONSULTANTS: **Eclectic Surfaces, Patti Swenson Perbix** CONTRACTOR: **Krekow Jennings Inc.** PHOTOGRAPHER: **Robert Pisano** LIGHTING MANUFACTURERS: **Lightolier, Lava Simplex Internationale**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