

PLDC

PROFESSIONAL LIGHTING
DESIGN CONVENTION

2007

> Convention Proceedings

A MILESTONE

PLDC 1st Global Lighting Design Conference,
24.–27. October, 2007 in London/UK

Conference Overview

Page

Thursday 25.10.2007

Keynote Speaker: David Blackwood Murray/UK		11
Mark Major/UK	Research	11
Learning from the Past – from Scheerbarth to Ito : a short examination of the integration of electric light and architecture between 1900 and the present day.		
Susanna Antico/I	Professional Practice	20
The last word - How can a professional Lighting Designer ensure the quality of the final project?		
Anne Bureau/F	Case Studies	24
Natural and artificial lighting system for the Nymphéas of Monet, Orangerie Museum, Paris/F		
Primrose Cooper + Brian Breiling/USA	Health and Well-being	28
Light meditation and introductive overview		
Derek Porter/USA	Research	29
Seeing light: Evolution of a Practice		
Bruno Viterbo/P	Professional Practice	31
Speaking the Lighting Design Language		
Victor Palacio/MEX	Case Studies	34
The Design Process in Museum and Exhibition Lighting		
Richard Hobday/UK	Health and Well-being	37
The Architecture of Sunlight Therapy		
Keynote Speaker: Rick Joy/USA		38
Naomi Miller + Terry K. McGowan/USA	Research	40
Interactive Session: Confessions of Two Sustainability Geeks		
Paul Gregory/USA	Professional Practice	43
The Lighting Designer's new role and responsibility		

from a long-term three-year study using bright morning light for Alzheimer's patients. These patients' sleep rhythm disturbances were corrected and even their rate of intellectual decline was equal to that of medication.

Today, light (both electric light and sunlight) is one of the most underappreciated and still under-utilized "factors" or "modalities" in our health and well-being? Will the renewed interest in light's health applications come from public demand outside pharmaceutical health-care industries? What future roles will architects and lighting designers play in designing environments for optimal health, performance and healing?

To bring any product to the health marketplace there must be research. Behind research grant monies there are financial incentives for bringing a lucrative product to the market. A leading medical light researcher tells us there is not as much money to be made in light products as there is in medication – hence little research incentive!

Professional lighting design is where architecture,

engineering and high technology blend with art, medicine, psychology and an appreciation that light can inspire us to what is highest and best in our human nature. Light can even evoke spiritual experiences. Is it any wonder that nature's most glorious light shows of sunsets, sunrises, rainbows and shimmering sunlight or moonlight dancing on water are just those environmental events most often associated with uplifting or transcendental experiences? Our inner light is profoundly moved and somehow recognizes the greater light of which we are all a part.

Primrose Cooper's paper "Inner Light: the Power of Radiation to Create Harmony" will address the spiritual dimensions of light in guided meditation. Primrose is a founding member of the International Light Association. She successfully produced two international light therapy conferences: "Light '98" at Reading University and "Light and Sound in the 21st Century" at Cambridge. Primrose has significantly inspired an international interest in light and health. And her ideas are expressed in her book, "The Healing Power of Light."



Derek Porter/USA

Seeing light: Evolution of a Practice.

Exploring the world through photography has been a part of my life since my teenage years, long before I had a formal interest, or rather, an obvious awareness of light. Starting out as a romantic attraction to the tool, I quickly found the physicality of the camera to be a natural extension of my body as a viewing aperture that altered a common perspective of world conditions. This method of confining the complexities of a scene to a fixed area offered a new method of "seeing" the details and richness of that given micro environment. This "seeing" is not simply looking at something but rather peering deeply within and through this direct experiential activity recognising relations that through typical day to day experiences may be less evident. This photographic process has broadened my understanding of lights' presence in the world and directly affected my thinking toward lighting design. Additionally, this study has yielded a much deeper philosophical interest with light that my design practice alone could never offer. I now realise the great personal value gained by engaging in this aesthetic exercise that exists outside the boundaries of one's daily routines (both personally and professionally) in order to obtain a more objective view of the world and the subtle phenomenological happenings that occur regularly.

This study in "observation" evolved through the years using several cameras and formats to what I have predominantly settled on today, a large format view camera. This preference is based upon its durability, adaptability and configuration which lend itself to use in a wide variety of circumstances. The physical attraction to the tool still remains. In addition to the obvious beauty of material and detailing this attraction is largely founded through the simplicity and honesty involving the formal relationship of the object to its task. The physicality of this type of analog camera is wholly determined by a series of movements dictated by the physics of controlling light. These movements allow the camera to accommodate irregularities of the ground condition, leveling and adjustment between lens and film plane in order to manipulate focus and composition of the subject. The camera's physical aesthetic is bound within a series of limits intrinsic to this unique pragmatism, yielding clarity of form and resulting beauty that only it can possess.

The process of operating the camera involves a series of sequential and regulated procedures that require focused attention on behalf of the operator that in the end yield an image. These procedures involve a unique combination of analytical steps and

visual observation. This methodical process requires solitude, a slowing of actions and a quietness for deeper recognition of subtle relationships involved within the scene. If sensitive to the situation, the process yields an emotional presence within the spatial situation that extends well beyond simple visual recognition for sake of the photograph. These relationships are felt deeply within our being. This descent into oneself allows for mental space to wander within personal solitude, allowing a great deal of intimacy within the immediacy of place; sensitising ones ability to see. For me, this heightened awareness yielded through this process is of much greater value than the resulting image.

Once I amassed some history of images, I began realising that what seemed to be universal patterns consistently present in the work, were less about the uniqueness associated with place but more about phenomenological patterns and relationships that could exist anywhere simultaneously. I soon found myself seeking out these universal rules, commonly involving relationships within nature between sky, water, earth and changing weather patterns whereby the conventional recognition of these individual elements is blurred and become one; united through the presence of light. Other images involve human activity or details of domestic life; a vignette focusing on a personal object, furniture or furnishing, seemingly with something missing or somewhat incomplete; a piece of history with a yearning for something unknown. These images have been described as having a quality of loneliness, a sense of melancholy, which, I rather like; a pensive moment of contemplation, an uncertainty that allows the viewer to enter the image and complete its understanding possibly through personal memory reassembled or unlocked from one's life history. Memory is not a fixed thing but a "dynamic process of remembering". The lack of exactitude in the image leaves room for our memory to fill the voids, conjuring personal emotive feelings. It is this emotive sensation that interests me, rather than a more pictorial narrative. We feel something tugging within us that is felt but not clear, more akin to waking from a dream and attempting to reform the details. We realise how our individual life experiences are gathered subconsciously and deeply inform how and what we see, how we experience the world.

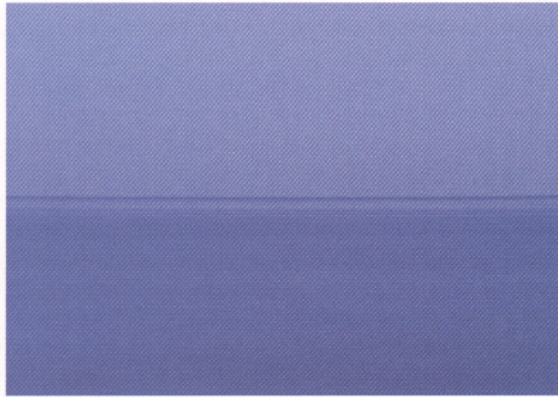
Though these images tend to be quite abstract, photography inherently has "realness". There is a direct tangibility to the world it documents. It is literally a record of time that transpired, a documentation of a particular moment while through abstraction is separated from reality. As Robert Irwin and other artists that work within abstraction often describe this visual "distancing" from literal subject matter, re-

establishes the inquiry on a more "perceptual", tactile level. "It then is about phenomenal presence". A photograph is inherently an abstraction of its subject since it portrays image but lacks the experiential reality of presence that is emotionally felt and complemented by other sensorial prompts. Mere documentation cannot convey the emotive response one has in relation to environmental presence and the associated comprehensive influences. In the context of my water images, it is without question an abstraction from the literally real and experienced due primarily to the consolidation of time into a single frame. However, it simultaneously remains rooted in tangible reality.

Through simple observation, but careful studied observation that is sensitized to a focused subject, one gains insight, an awareness that extends to topics outside the obvious parameters of its origin. In the case of this photographic exploration, a particular awareness of light is gained that could never be understood from the confines of a lighting design practice. However, this gained awareness significantly influences how I practice lighting design and adds



richness to this work that I hope is visually apparent and experienced in a more primal manner. There is a constant curiosity toward this more visceral presence that has been learned largely through photography. I desire a circumstance that ultimately is felt, that is understood through a deeper emotional underpinning, which transcends the literal values we practitioners know and are commonly applied in lighting design.



I feel this more basic human consideration in lighting design is commonly lacking in our daily professional practice. As we move quickly through deadlines focusing on restrictions associated with budgets, energy guidelines and illuminance standards our work becomes lifeless, too often relegated only to evaluation of these simplistic quantifiable measures. There is no deeper idea rooting the process or simple awareness of human presence in the final resulting experience. We practitioners and academics need to be cognoscente of this liability and recognise that our profession is still very much in its formative years. As the lighting profession continues to grow in critical mass and gain prominence as an established independent profession and necessary component of architecture we need to insure a qualitative presence in our work that will touch lives now and, most importantly, influence the professions future. If lighting design is to evolve in a sophisticated manner, we must raise such critical questions and define intellectually what in-

fluences shape our profession and how we, as individuals in this emerging community of lighting design, can contribute to its continued philosophical evolution. What canonical topics influence our thinking toward light and lighting beyond the obvious analytical relationships involved in practice.

We each have a unique artistic voice that should be celebrated and explored toward this end that surpasses literal boundaries of lighting design, offering insight into new opportunities with the medium, both for our individual development and for the profession as a whole. Through example, we need to ignite passion and enthusiasm in our professions youth toward a deeper, philosophical inquiry. We must embrace diverse perspectives, seek new references and engage in critical thinking. We need to see light through the youthful fresh eyes of a child, the wonders of possibility and a curiosity toward the future. How can you contribute to the future of this emerging profession? How do you see light?

Bruno Viterbo/P

Speaking the Lighting Design Language.

The continued development and general recognition of Professional Lighting Design as an independent discipline and the current levels of new construction in certain parts of the world have created a momentum which is crucial for the establishment of the profession as a central discipline in building design and development.

We have strived for years to reach the critical mass in the demand for qualified lighting professionals which we are now experiencing and we must prepare for the "communication challenge". The growing complexity of building systems and technology has

decreased the depth of specific expertise building construction professionals (and clients) can master, which presents both a risk and an opportunity. Faced with an excess of commercially issued information, the lighting community has the responsibility to clarify the value of good lighting design and prevent it from being seen as a mere sophistication in the choice of luminaires and light sources.

This presentation intends to address the crucial issues regarding the alternative ways in which lighting designers can communicate the benefits of good lighting and good lighting practices to the world at