



AL

A SUPPLEMENT TO ARCHITECTURAL LIGHTING

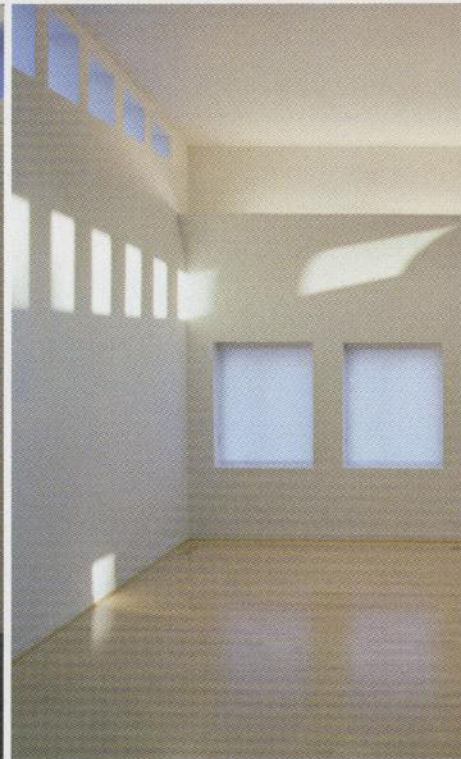
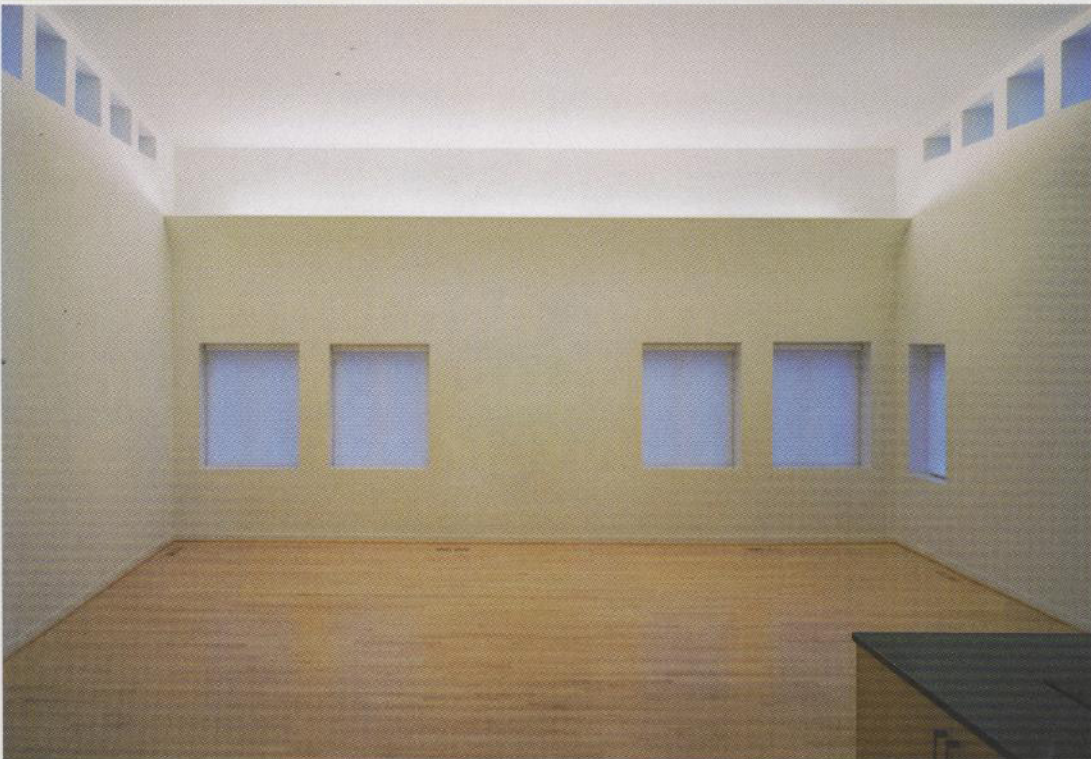
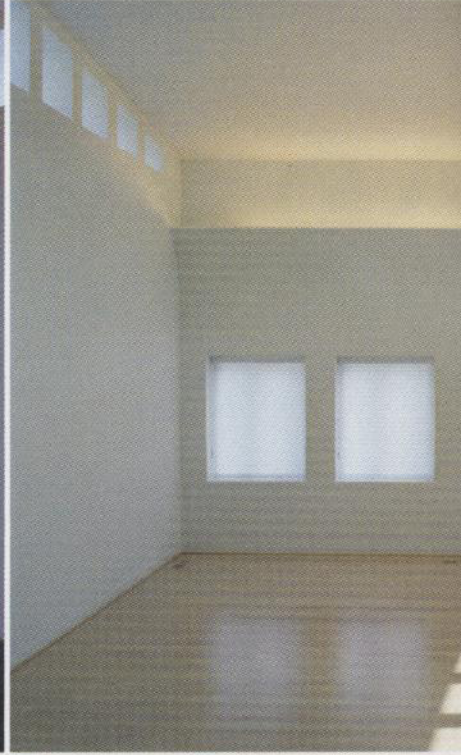
RESIDENTIAL

**TWO PROJECTS
EXPLORE LIGHTING'S
CONTEMPORARY SIDE**

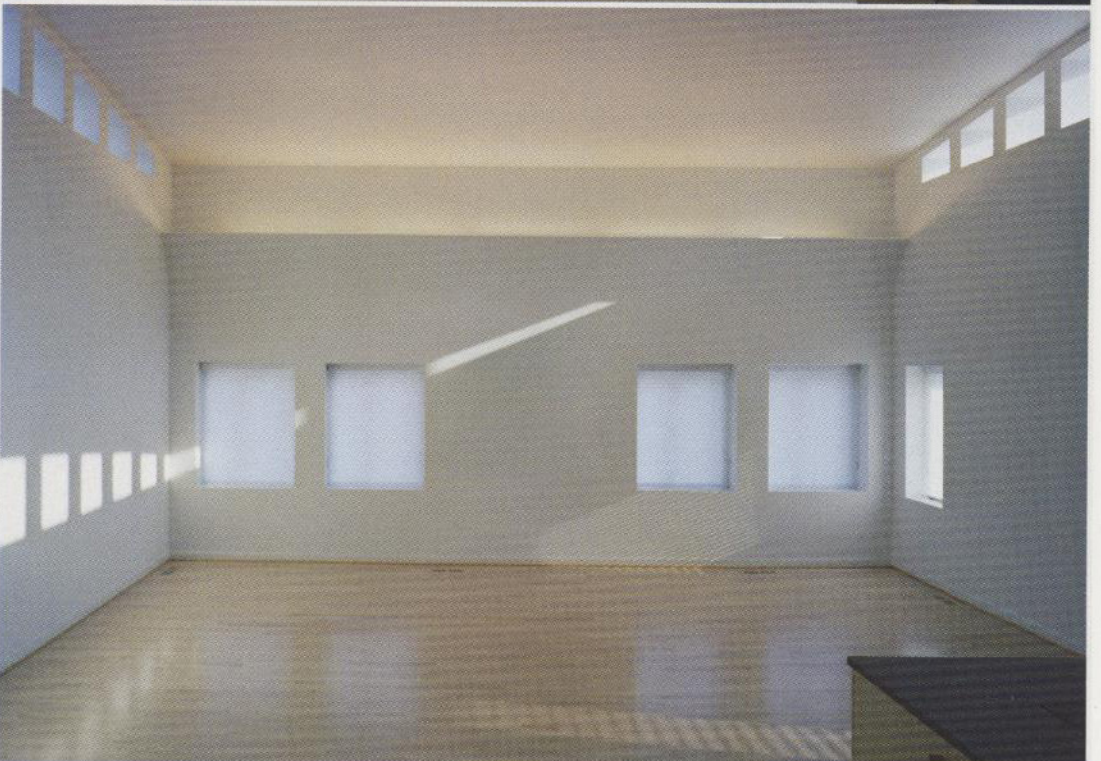
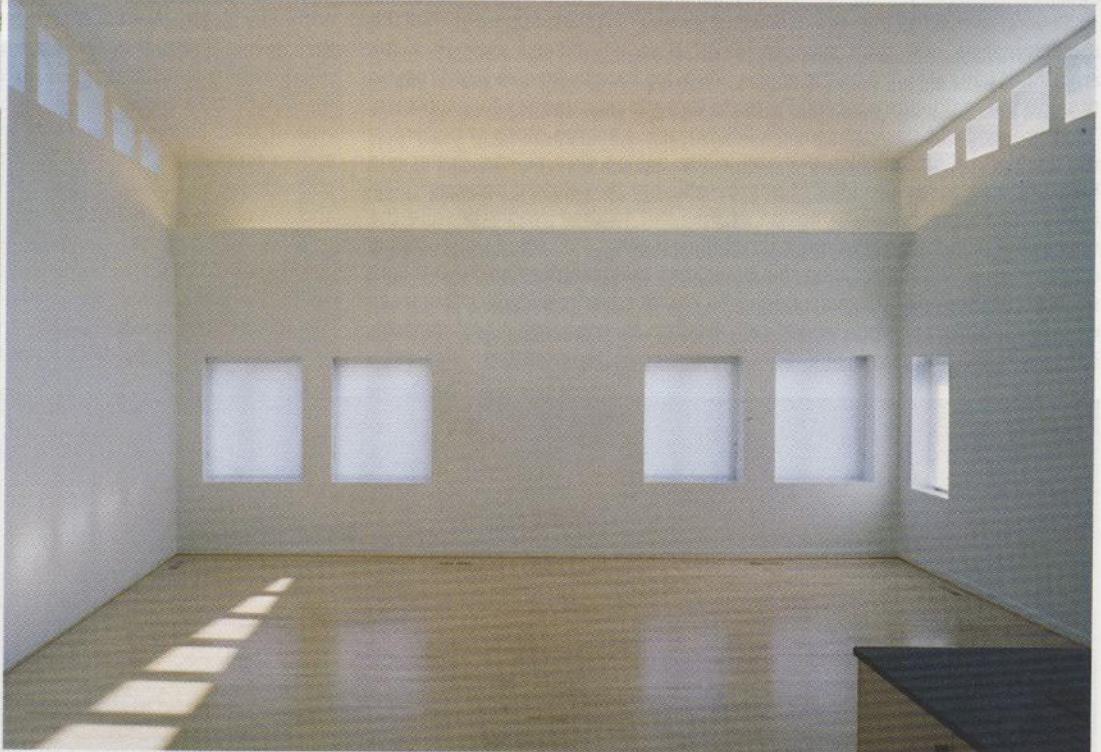
plus Luminaires for Every Room

TIME PASSAGES

A Contemporary Lighting Approach Redefines a Kansas City Residence.



With no exterior views to speak of, the lighting design turns this apartment's focus inward, emphasizing the presence of daylight and how it moves through the space from morning to night (sequence spread below, facing page top left, clockwise). Punched-window clerestories alternating with a cove detail wrap the perimeter of the main living area creating a complementary relationship between daylight and electric light. Linear fluorescent fixtures with a 3500K-color temperature are selected for their neutral rendering of cool and warm tones.



LAYERING LIGHT IN A RESIDENTIAL SETTING OFTEN RELIES ON THE LIGHT FIXTURE AS A DECORATIVE object. But in the case of this converted two-story commercial building, a contemporary treatment was requested. In a somewhat unusual project structure, lighting designer Derek Porter and his team at Derek Porter Studio were hired directly by the clients—an older couple in their 60s and 70s. Faced with an interesting set of project conditions: no exterior views to speak of, and a vaulted SIP (structurally insulated panel) roof structure that had recently been installed, rather than be hindered by these circumstances, Porter manipulated these potential obstructions into project opportunities. He explains, “The way in which the light integrated with the architecture evolved significantly from the fact that we couldn’t use the ceiling.”

Several site visits into the preliminary design, it was apparent that the roof clerestory and thick parapet wall (18 to 24 inches) allowed a fair amount of natural light into the space. Studying exactly how daylight moved through the residence enabled Porter to turn the apartment’s focus inward. “The presence of daylight phenomenologically became more important in the design,” he states. Also early on in the design discussions, Porter and his team introduced the idea of energy efficient fluorescent sources. “The client had no preconceived notion of this, but to their credit, despite the typical aversion to the first mention of fluorescent, they were very open in considering it,” he says. Once the client was in agreement about the light sources, Porter and his team began to explore the relationship between daylight and electric light, specifically how to balance static and dynamic light sources, along with directionality, and color temperature. “I’m inter-

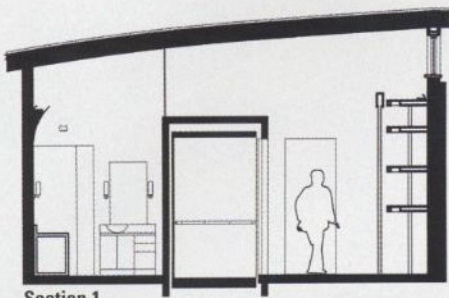
ested in the kind of complement of these independent dualities, and not trying to blur the relationship between the two,” he explains.

The lighting scheme’s design parti is best expressed in the cove detail below the parapet. Because the clerestory has repeated punched openings, geometric in aperture scale and proportion with no trim detail, the lighting designers wanted to create a complementing gesture with electric light. “We didn’t want something just attached to the architecture,” Porter describes. The solution was a constant linear shelf, which houses the electric 3500K fluorescent sources, whose form peels away from the wall—a poetic gesture in keeping with the vaulted roof line and contemporary aesthetic of the interiors.

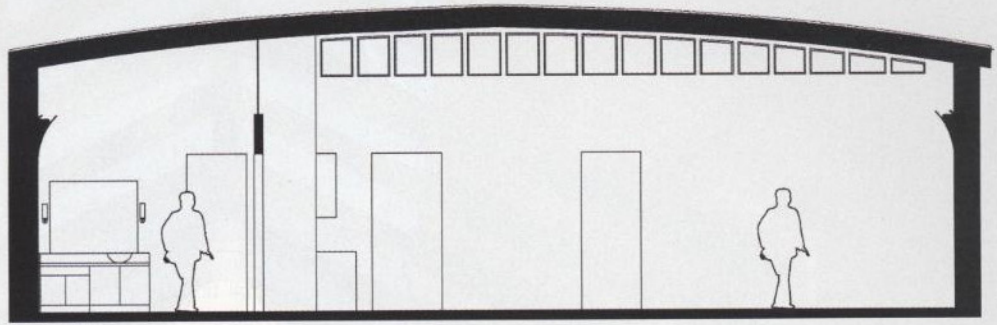
Another project element, which receives a similar poetic touch, is the entryway closet. A unique architectural feature, but one that roots itself in the new cabinetry pieces found elsewhere in the apartment, sliding glass doors with a satin finish hung from a steel I-beam, allow the contents of the closet to be seen, but abstractly. Each shelf is essentially a maple box with a slim linear fluorescent lamp hidden behind the front fascia that allows the light to wash back onto the contents of each shelf. When the glass doors are closed and the lights turned on the effect is a diffuse glow and the closet as an entire entity functions as the entryway luminaire.

With no preconceived ideas as to what their residence should be, the client allowed the lighting design team to explore light in a way that focuses on quality and color temperature. Light exists as both a measure and an experience. The result is a contemplative space where residence becomes refuge from the busy daily happenings of life. **ELIZABETH DONOFF**

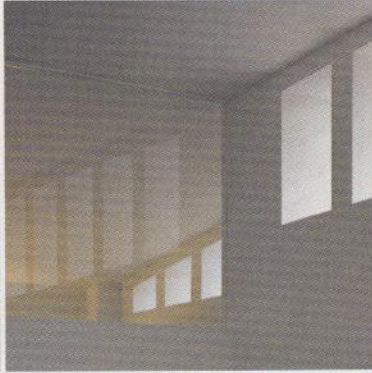
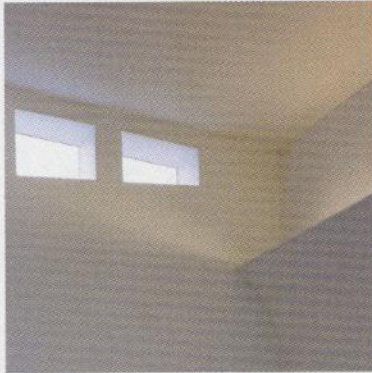




Section 1



Section 2



A zone of indirect light—at the upper portion of each wall—gives this loft-like residence an airy feeling. The apartment's open kitchen and living room are the heart of the residence (facing page). The guest bedroom and bath, and a study are accessible from the open living area. Sectional drawings describe the building's vaulted roof structure. Section 1 (above left) is cut through the master bath, elevator, and entry hall. Section 2 (above right) is cut through the guest bath and living room. The perimeter cove light is designed to look as if a layer of the wall is being peeled away to reveal the light (far left). A glass clerestory allows light into the bedrooms, bath, and study, while continuing the theme of top light, which rings the apartment (left). The entryway's special feature (bottom left) is a closet that takes on sculptural qualities with translucent-glass sliding doors, which diffuses the light from linear fixtures at each shelf. In the guest bath (below) the "peeling" cove detail provides indirect light, while wall sconces at the mirror plane provide additional task lighting.



DETAILS

PROJECT West Plaza Residence, Kansas City, Missouri

LIGHTING DESIGNER Derek Porter Studio, Kansas City, Missouri

PHOTOGRAPHER Michael Spillers, Kansas City, Missouri

MANUFACTURER

Ardee
Elliptipar
GE
Ginger Lighting
Lutron
Osram Sylvania

APPLICATION

Kitchen under cabinet fixtures
Linear fluorescents throughout project
Lamps throughout project
Bathroom wall sconces
Graphic Eye control system
Lamps throughout project

A|L RESIDENTIAL COVER, WEST PLAZA RESIDENCE ENTRYWAY CLOSET, PHOTOGRAPHER: MICHAEL SPILLERS