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lighting agent p.20

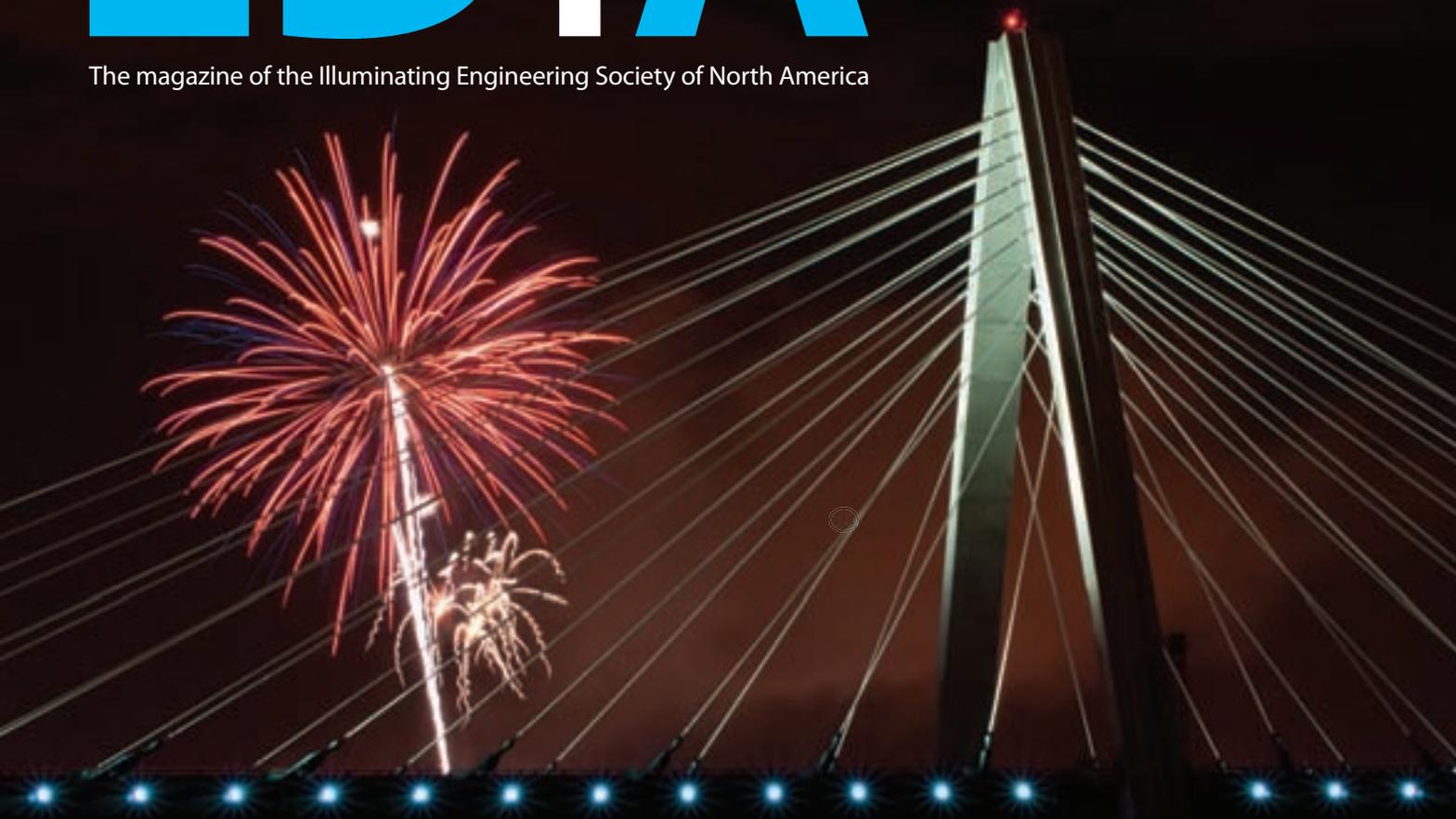
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LD+A

The magazine of the Illuminating Engineering Society of North America



Burst of Inspiration

The Christopher S. Bond Bridge, Kansas City



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What's your dream project?
 What's the one fantasy ideal that you think of when your friends and colleagues ask, "If you could choose any project in the world to illuminate, what would it be?"

With this question in mind, *LD+A* asked five lighting designers to tap into the full powers of their imagination and light or relight any infrastructure or public work they'd choose if given the opportunity. In this whimsical/aspirational exercise, our designers have picked projects that run the gamut from iconic landmarks to world-renowned pieces of architecture and even spectacular conduits that link here to there. When it comes to lighting designers, there is no shortage of imagination. Or dreams.

—Roslyn Lowe

The Transformers

Five designers reinvent some familiar public works—and others slightly more obscure—using pure imagination





Anne Militello
Vortex Lighting

The Hollywood Sign

I moved to Los Angeles from New York City and traded my view of the Empire State Building for a view of the Hollywood sign. It is a site I see everyday on my commute through Hollywood to my studio.

I have longed to light it and even joined the Hollywood Chamber of Commerce several years ago just to get closer to that dream. I have envisioned a few different lighting schemes over the years, everything from a shadowy film noir-esque glow to an all-out glamour makeover, depending on my mood. No color in my vision, just different qualities and shades of white light. To my dismay, my favorite Hollywood icon may never be lit since the residents around it vehemently oppose



the idea. They don't want fanatics trespassing through their yards and scaling the hills to go up there at night for untoward activities.

The sign, originally spelled HOLLYWOODLAND, was built in 1923 and at that time was studded with 4,000 light bulbs around individual letters. It eventually fell into disrepair, but was restored

in 1949 minus the lighting, since the Chamber of Commerce couldn't afford it. Since then, relighting it has been discussed periodically,

but it has become a civic matter because of all the mansions that have sprung up around it since then.

Perhaps one day the city will have a change of heart and allow light on this historic icon watching over the City of Angels.



Nelson Jenkins
LumenArch

The Flatiron Building in New York City

The only explanation for this skyscraper building not being illuminated at night is to believe it is the headquarters of the "Dark Skies Alliance."

This building has long been an icon of New York City, with its uniquely slender triangular shape and facade comprised of a meticulously crafted limestone base and glazed terra-cotta. At one time, people were concerned about this structural marvel toppling over, but it has stood the test of time, and has starred as the pop culture symbol of New York, in everything from *Godzilla* to *Spider-man* to *The Tonight Show* to *Friends*. Every time I walk by the building at night it cries to me to be illuminated like the other buildings in New York

City of similar stature. The Flatiron has been part of the American memory of New York and now in the 21st century should include a huggable nighttime presence.

The addition of illumination to this icon deserves the same delicacy that the building



exudes. Thanks to its light-colored ornamental surfaces and dark surround, a gentle touch of illumination will go a long way towards awaking its nighttime elegance. Minimally profiled LED fixtures could be carefully obscured behind dentil bands to provide both grazing light to accentuate the textured contours of its sculpted form, in addition to

offsetting the building's cornice against the night's sky.

Completed in 1918, the Bloor Viaduct linked Toronto to the town across the Don River Valley, expanding the metropolis.

I grew up minutes from this bridge, so close that my father walked down to take this photo. I crossed it daily, often dreaming up ways to illuminate it and accentuate its architectural strength and elegance.

Eighty years and 500 suicides later, the Bloor Viaduct was ranked as the second most fatal standing structure in the world (surpassed by the Golden Gate



Bridge). Architect Derek Revington's design for a deterrent structure, entitled *Luminous Veil*, was selected and implemented in 2003.

Initially appalled by the amendment to this historical piece of Toronto infrastructure, I

have grown to appreciate the expanded presence and juxtaposed beauty of the bridge's stoic base and new finger-like extensions.

In my opinion, the lighting of this structure should have an evolutionary feel. The base could be lighted in a traditional manner uplighting the massive piers and statue mounts in warm tones. The original metal structural supports, while painted black, are a perfect

medium for some subtle cross lighting in cooler white. The *Luminous Veil*'s rod and girder elements are the perfect vehicle for more modern techniques—possibly

introducing tasteful colored illumination with a hint of movement, all while taking into consideration the concern for light spill and the safety of the vehicular traffic.



Rhomney Forbes Gray
Lightbrigade Architectural Lighting

The Bloor Viaduct in Toronto

When friends visit Los Angeles, the overwhelming impressions that they are left with are not the individual buildings, but the movement that

comes from driving around on L.A.'s network of freeways. Most places are 20 minutes away and accessible on freeways. You ride them to work, to school, from the airport and perhaps even for grocery shopping. So what better structure to honor than these everyday functional pieces that have come to define L.A.? Specifically, the I-110-105 interchange.



Rising 10 stories in the air and combining light-rail trains, high-occupancy vehicles and individual cars, with airplanes

to LAX flying overhead, this monument to transportation characterizes L.A. as the hub and melting pot that it is.

Imagine the underside of 110N lit up in its own Characteristic color as it melds with the color of the 105W, or 105W to 110S of the green-line as it goes east to west. Lighting on the medians and perhaps even the pavement can react to the speed of the cars on the freeway, to the weather, or can be based on the current Hollywood blockbuster A glowing monument that is kinetic, ever-changing, 120 ft tall, hundreds of feet wide and a representation of the metropolis and world city that is Los Angeles.



Archit Jain
Oculus Light Studio

The I-110-105 Interchange in Los Angeles



**Carlos Inclan
Glumac**
Greenhouses

Greenhouses! Illuminating infrastructure can be didactic; it can motivate and focus society's attention to important matters. Bridges, airports, monuments have been extolled with light. We must ask ourselves—in times of energy awareness, light and health research, and environmental concerns—how valid it remains to cast light into the night for celebratory purposes.



I have had the opportunity to meet a German Jew who survived a concentration camp, met personally both Adolf Hitler and Louis Armstrong and joined the U.S. Army, coming full circle to liberate the same concentration camp he had been in. Frank is his

name, and his motto: "Food is the only thing that really should matter to us all. Food! Not computers."

So I believe that architecture is the vehicle today to re-cast agriculture center stage.

Greenhouses can be beautiful, like the Crystal Palace and generations of attractive, transparent buildings it inspired. I believe that design of alluring, inspiring greenhouses can educate our society.

Lighting therein, primarily through daylight but also with electric sources, can support food growth but also can extol this type of building. If the most attractive building you drove by was a beautifully illuminated greenhouse, would you love farmers more? ■



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