

LUMINOUS SPEC

WINTER 2014

“Painting pictures with light is really about **creating** an **image** that is so **wonderful** that the viewer wants to **keep it**”

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FEATURED PROFILE

Paul Gregory – Painting Pictures with Light

With a background in theatrical lighting, Paul Gregory appreciates the permanence of the work in architectural lighting and takes a unique approach to “paint pictures with light.” In listening to him speak, he is very thorough in his thought process and describes everything with such vividness that you can picture every detail and feel as though you are present in the scene – an attribute he considers important for success in the industry.

As the Principal of Focus Lighting in New York City, he founded the company in 1987 and takes a personal approach to add talent to his team. Having been fortunate to have consistent and continuous growth in his business, Paul is proud to hire one person each year, and has done so for the last 27 consecutive years. His passion is about doing great work and he feels that if you hire the right person – someone who is smart, wonderful and kind – you can do anything!

What do you feel is the most important aspect of lighting design?

Lighting design is all about creating an emotion. If you can elicit an emotional response from the viewer, it creates a stronger memory of the visual image. When a person walks into a space they should feel something – whether it’s warmth, comfort, starkness, etc. – and the feeling depends on what the owner, architect and interior designer want to achieve. As lighting designers we enhance the creative vision of the design team by layering light to paint the image the viewer sees. By “painting pictures with light,” we’re able to stimulate emotions and create stronger memories.

Can you elaborate on how you “paint pictures with light?”

We analyze the critical elements of a project and look at it as if it’s a painting with a frame, focus, foreground and background to determine the right composition of light. Once the design team agrees on what emotion we’re trying to create, and what elements in the picture should be the focus, we analyze the reflectances of all the surfaces and highlight each of the critical elements with the right “weight” of light to create contrast in the background and balance the foreground and transition spaces – emphasizing the frame and providing focus for the viewer.

“Inspiration is everywhere and you just have to train yourself to see it!”

“Painting pictures with light” is really about creating an image that is so wonderful that the viewer wants to keep it. It’s the synthesis of what we do. Analyzing the first look, transition and task is a “method” we use to design. The first look is the memorable picture – your first impression – the transition is the beautiful views that take you through to next place and the task is focused on the details (what you need to accomplish in the space). I’m always analyzing things to bring out the “magic” in the owner, architect and interior designer’s visions. This is the method by which I design.

What drives your creative vision?

I was trained in theatrical lighting design from the Goodman Theatre School at the Art Institute of Chicago, one of the great art museums in the world. As part of our training we had to go into the museum and make some sketches of a painting,

then take it home and light it. We had to recreate a light plot based on the picture to determine how to achieve the desired effect – kind of like reverse engineering. My training provided me with the tools needed to succeed in architectural lighting design: analyze the problem, present the solution succinctly and get the agreement of the rest of the creative team on how to proceed.

There’s no cookie cutter approach, which is great for our designers. They’re all fabulous and incredibly talented! The hard part is that each job presents a whole different set of challenges at a very high level. Every project represents a chance for greatness, and that’s what we want to do!

Where should young designers get their inspiration?

Inspiration is everywhere and you just have to train yourself to see it! If a student needs to come up with an idea, I encourage them to go walk in Central Park, for them to think about what nature is and then convert that to an interior space. They need to consider the lighting surfaces and textures they are working with and determine what they are trying to create.



Top left: Paul Gregory – Photo by Ryan Fischer

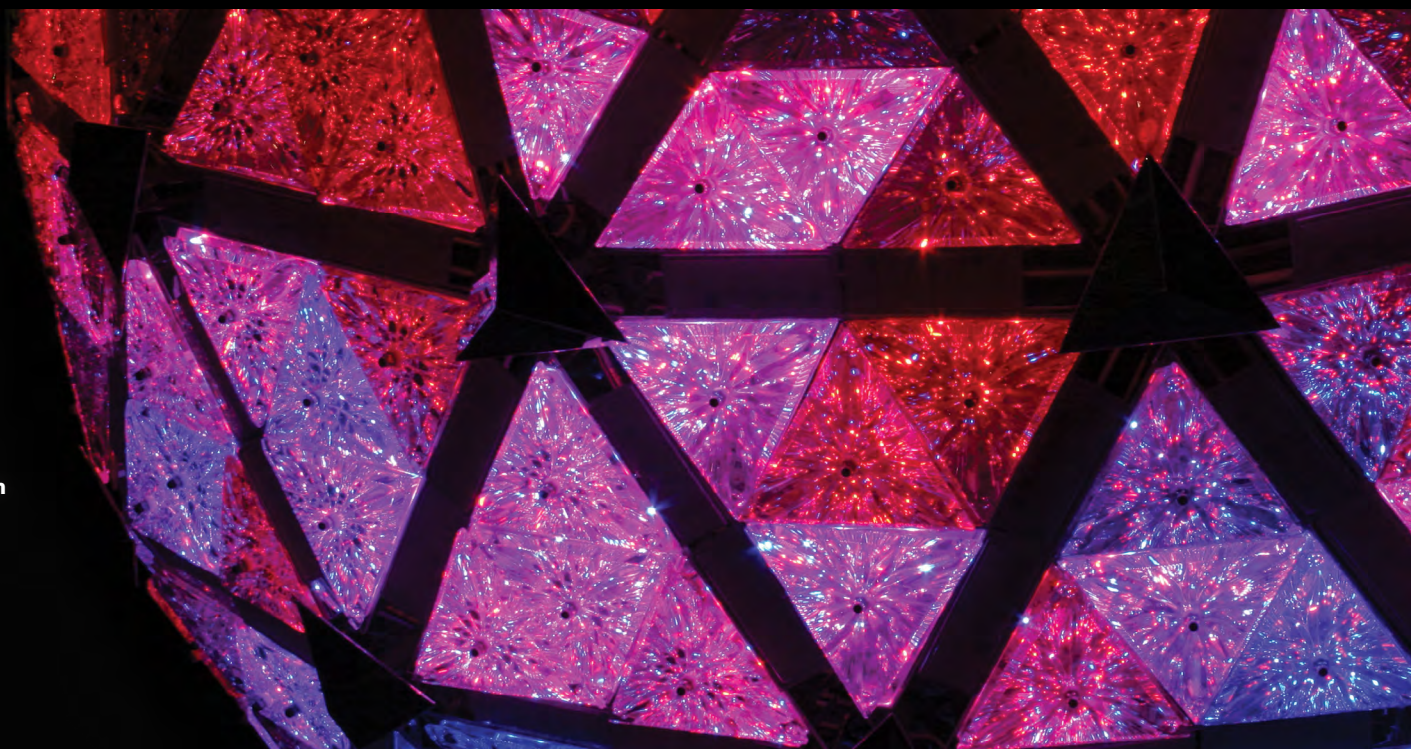
Top right: Focus Lighting Office, New York, NY – Photo by Juan Pablo Lira

Bottom: TAO Restaurant, New York, NY – Photo by Warren Jagger

Times Square Ball, New York, NY

- 12 feet in diameter
- 11,875 pounds
- 2,688 Waterford Crystal triangles attached to 672 LED modules on the aluminum frame of the Ball
- Ability to produce more than 16 million colors and billions of patterns
- Illuminated by 32,256 Philips Luxeon Rebel LEDs

Photo by Ian Hardy



Can you outline your involvement with the Times Square Ball? What was it like to work on such an iconic project?

The Times Square Ball was a great opportunity for us to collaborate with the Times Square Alliance, Hudson Scenic Studio, and Waterford Crystal. We were fortunate enough to be chosen from a short list of several lighting design firms, taking on the challenge of creating the seventh version of the Ball for its 100th Anniversary in 2007 – which has become a permanent icon sparkling high above Times Square throughout the year.

In creating our concept, we decided that the most important aspect in lighting the ball was that it be seen as incredibly sparkly – like a diamond glittering in the sky. The Times Square Ball was designed with multiple viewpoints in mind – 5 feet away (the press standing next to the ball during the media conference), 50 feet away (the size of the ball as you see it on TV) and 500 feet away (the ground-level view from Times Square on New Years Eve) – so the viewing distance was critical to transforming our concept into a reality. Since all three viewpoints were equally as important, we had to consider the brightness of the ball, the size of the pixel (which was the 4" x 4" x 4" triangular crystal), the amount of differentiation from one crystal to another, the types of patterns we could make and whether they could be seen from 500 feet away, what would look impressive on TV, and if the Ball appeared sparkly from all viewpoints. That was the criteria that we were designing for and we couldn't do a good job unless we considered all these aspects.

Through the process we analyzed the crystal design to look at how we could make it better. We determined that back-cutting each crystal tile enhanced the look of the ball and created much more sparkle, so we worked closely with Waterford to produce the new crystal design. In assembling the crystal over the Philips triangular LED panel, we added mirrored chambers to enclose the LEDs – creating stronger definition from one 4" x 4" triangle to another and achieving additional sparkle and better color blending. In the final stages we looked at how to create a storyline with light so that there is a purpose for all the color changes. We created six

“The lighting designer is in control of what light falls on the surfaces in a space and balances what you see, making them the curator of the visual image.”

shows – one for each hour the ball was seen – and they all looped seamlessly to support the story.

Where do you see the future of lighting design going?

It's a very interesting time for lighting design as the quality of design in general has come up so far and so fast. When I think of the iPhone, the Aeron chair, or the Mini Cooper, what's clear is that great design wins! When you get to an interior or exterior space, lighting is an important part of that because you're not really seeing the stone, or the paint, or the leather; you're seeing the light that bounces off of these surfaces and reflects into your eye. In essence, all you see is reflected light. The lighting designer is in control of what light falls on the surfaces in a space and balances what you see, making them the curator of the visual image.

In my experience, the architect is now more of the team leader than the lead designer. The lighting designer takes what the architect and interior designer are trying to achieve and analyzes the surfaces and colors to determine an accurate picture of what the space will look like when there's light in it. In relaying that information back to the rest of the design team they can determine if that's the feeling they're trying to create.

Describe your role with Nuckolls Fund for Lighting Education and why this organization is important.

Jim Nuckolls is one of the great pioneer lighting designers. He has spent a good amount of his time and energy at Parson's School of Design teaching young lighting designers.

The Nuckolls Fund for Lighting Education gives grants to schools for the sole purpose of enhancing

their existing lighting programs, or to help them develop a new lighting program. It's a great organization because its only point of view is to benefit colleges and universities in teaching lighting.

As one of the board members I visit universities throughout the US/Europe and speak about what life is like as a lighting designer. I also work with students to light up a building on campus so they can see and understand the work.

We are also currently funding Cindy Limauro, from Carnegie Mellon University, to conduct four-day workshops for faculty and students at schools of architecture in hopes of creating a better understanding of lighting by giving them a more hands-on approach.

What else do we need to do to inspire future generations towards the lighting design profession?

Lighting design is still in its early stages of development and is a fabulous path for a creative student with an analytical mind. It's a difficult business – every project is looked at individually and analyzed, which makes it incredibly rewarding and exciting. In the concept meetings at our firm, if the young designers work hard and come up with a great idea, it's implemented!

An important part of the business is being articulate and realizing that your choice of words is very important and should exude confidence. The owner wants to know that you understand what you're talking about and, if necessary, that you can explain the concepts in a clear, concise way. We all try to upgrade the architectural lighting profession in positive ways and if I can help create a little change, that's good. I think it makes a difference!

PROJECT SPOTLIGHT

LED LIGHTING ENHANCES VISIBILITY AND REDUCES ENERGY CONSUMPTION BY 30%



Undergrad students at Rensselaer Polytechnic Institute in Troy, NY that are part of the Smart Lighting Sustainability Club (sponsored by the **Smart Lighting Engineering Research Center**) designed a lighting upgrade for the Engineering Fabrication & Prototyping Facility located in the Jonsson Engineering Center. The goal of the project was to improve the brightness and light distribution, while increasing the energy efficiency in the space.

Using Philips Day-Brite Fluxstream LED luminaires, donated by Philips Lighting, the students were able to implement their design – improving the condition of the machine shop for all students in the Schools of Engineering and Architecture. Benefitting from advanced LED technology, the students were able to achieve the desired brightness using one-third fewer fixtures, and also reduced the energy consumption in the space by 30%.



- **3800 lm output**
- **80+ CRI**
- **Sleek, compact design for tight spaces**
- **Maximizes performance without compromising visual comfort**

“The new Philips LED lights in the JEC Student Machine Shop have made a major positive impact on the overall appearance of the shop, providing enhanced vision and a more appealing look to the shop.”

– Sam Chiappone, Manager of the RPI School of Engineering Fabrication & Prototyping Facility

PRODUCT NEWS



Dynamic, Intelligent and Flexible Lighting Management for Your City

Philips **Starsense Dimmable Lighting Control System** is a revolutionary telemanagement system that uses the latest secure mesh network technology

for monitoring, controlling, metering and diagnosing outdoor lighting. Connecting your luminaire to Philips CityTouch – a web-based remote lighting asset management software solution – you can observe, adjust and control the lighting in your city with a few clicks. By boosting light levels to improve visibility or dimming lights to save energy and prevent light pollution, you are able to deliver precisely the right amount of light at any place or time. Starsense Dimmable is a standard option with Philips luminaires.



A Recessed Look in an Ultra-Thin Surface Mount Design

The Philips Lightolier **SlimSurface LED** family provides the illusion of recessed downlighting in a 5/8" surface mount design that is almost flush with the ceiling. Delivering up to 70lm/W, these

ENERGY STAR® luminaires use a high transmittance glare control lens to provide uniform light distribution with exceptional visual comfort. Flexible options include a choice of 4 aperture sizes, 2 color temperatures, 2 lumen packages and 2 CRI. Designed for quick installation to most standard junction boxes without the need for an electrician, SlimSurface LED provides an affordable alternative to Air-Seal recessed housing or Fire-Rated boxes, reducing material and installation costs.



Transforming Light into an Element of Design

The Armstrong **Formations™ Cloud** kits integrate Philips Ledalite **TruGroove LED** Linear Recessed Luminaires, taking ceiling design to the next level!

As suspended ceiling systems that mount independently from a wall, the Formations™ Cloud kits are considered to be architectural elements and, with integration of lighting, provide flexibility in design and offer interesting visual appeal in a space. This holistic solution provides labor and cost savings, reducing the unnecessary complication of adapting components for different vendors. TruGroove LED provides a balanced luminous environment, adding to the comfort and appeal of a space.



Armstrong Formations™



TruGroove LED



Energy Savings for All Areas of a Building

SpaceWise Technology is now available for private meeting rooms, corridors and stairwells, and is offered for DualLED Recessed and Surface Luminaires and EvoKit LED Retrofit Kits – with more products planned in the future. The added

functionality provides more opportunities to reduce energy usage throughout the entire building, rather than only in open-plan areas. The updated standalone dimming technology provides controls for integrated occupancy and daylight harvesting, allowing users to enjoy significant energy savings without sacrificing the satisfaction of the occupants. SpaceWise Technology is compatible with the new Philips wireless/battery-free switches and complies with the T24 and 90.1 code requirements.



Control at Your Fingertips

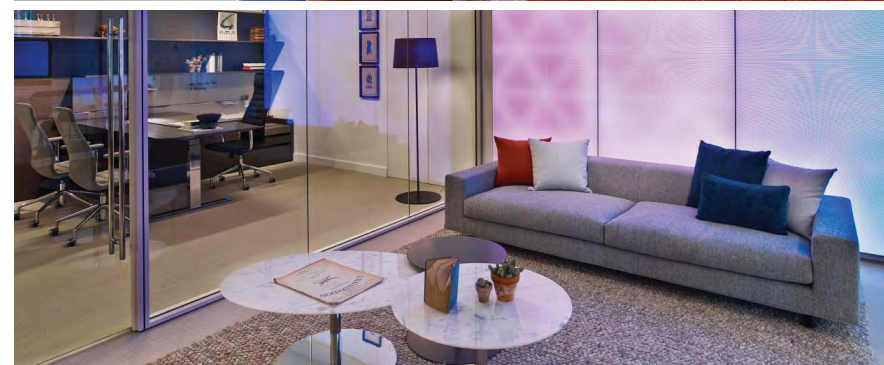
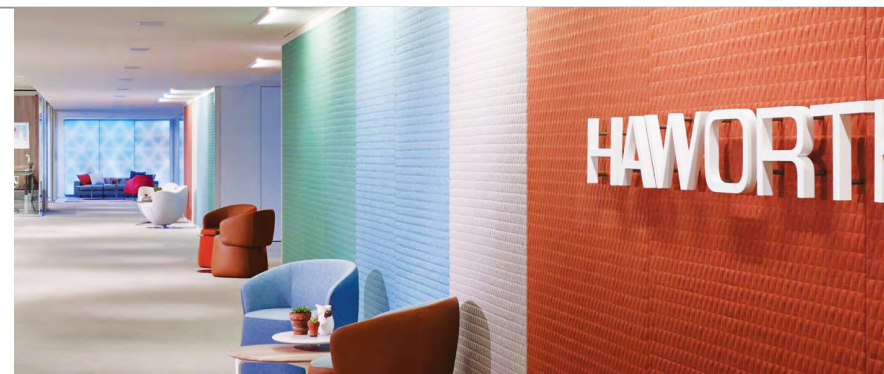
Philips envision manager indoor lighting management platform controls, monitors, manages and maintains all lighting within a building or facility. The server-based system offers remote management, monitoring, systems tuning and reporting of maintenance issues and energy usage for single and multiple sites – allowing organizations to meet their sustainability goals through reduced power usage and simple maintenance.



AROUND THE WORLD

Create. Collaborate. Rejuvenate.

Hayworth – the “Best of Show” award winner for Openest – renovated its Chicago, IL showroom for the opening of NeoCon 2014. Designed by Patricia Urquiola, the comfortable space is meant to foster creativity and collaboration, while providing rejuvenating energy. In order to achieve this, the design incorporated two Philips Luminous Textile installations, which draw people in using vibrant Kvadrat fabrics combined with soothing transitions of moving light. The custom animations are coordinated with the showroom’s design and reinforce the purpose of the space.



EDUCATION

Specifier Seminar Series: Lighting Trends & Technology Update – Somerset, NJ

As part of an on-going Specifier Seminar series, the 2014 events were expanded to include an optional day, kicking off the event at the Philips Color Kinetics showroom in NYC. Those who participated not only learned about lighting design with offerings from Philips Color Kinetics, but they also earned 1.0 AIA credit for attending a presentation on Intelligent LED Lighting Systems and Controls. To end the day in a true New York fashion, participants were treated to a special viewing of the Times Square Ball.

The remainder of the 2-day seminar was held at the Philips Lighting Application Center in Somerset, NJ and focused on lighting trends, as well as the latest technologies for both outdoor and indoor applications. With a variety of topics presented over the two days, attendees were able to earn 5.5 hours of Continuing Educational Units (CEU) and AIA Learning Units.

These popular seminars will return in 2015!

Earn CEU credits for attending the following Keynote Presentations:

- Psychology & Physics of Light and Color – Presented by Mark Roush, Principal of Experience Light
- LED Lighting: Changing All The Rules – Presented by Dr. Jack Curran, President of LED Transformation, LLC
- LED Technologies in Various Applications Environments – Presented by Mark Roush, Principal of Experience Light
- Simplified Energy & Code Updates – Presented by Charles K. Thompson, Principal of ARCHILLUME LIGHTING DESIGN

Other topics that were covered included: Indoor Luminaires – Downlight, Accent & Decorative; Indoor Luminaires – Architectural & Commercial; Outdoor Site & Area Luminaires; Controls Update; LED Lamp Technology Update.

Please note that these are special offerings and cannot be found on the Lighting Application Center website. Registration information for the 2015 sessions will be provided to all local sales reps as it becomes available.

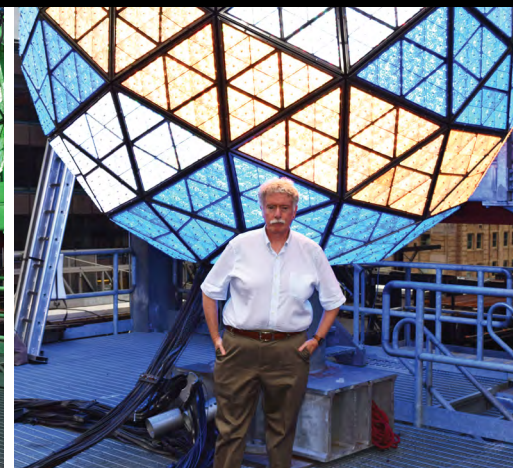
Top left: Attendees viewing the Times Square Ball.

Top right: Keynote speaker, Dr. Jack Curran.

Middle: Attendees listening to presenter, Ken Romaine.

Bottom left: Presenter, Mike Skurla.

Bottom right: Philips Lighting Application Center.



Specifier Events – Langley, BC

This one-day event brought together architects, lighting designers, engineers, and interior designers under one roof, allowing us to showcase the Philips integrated approach to innovation and architectural lighting design and providing attendees the opportunity to exchange ideas and insights with industry professionals from other disciplines. In addition, the participants were able to enjoy a tour of the Philips Ledalite world-class manufacturing facility, which was a highlight for most people. After a day of learning, everyone was able to enjoy the beauty of Vancouver's harbor with a dinner cruise – allowing them to relax and network in an informal social setting.

We will be holding two events in Langley during 2015. Please note that these are special offerings with limited space, so registration information will only be provided through local sales reps once the details are available.

Top left: Tour of the Philips Ledalite manufacturing facilities.

Bottom left and right: Vancouver harbor dinner cruise



Uncovering Knowledge and Finding Inspiration

Philips Lighting University offers an assortment of topics from experts that bring you up to speed on cutting-edge developments. Check out the variety of accredited webinars and quick tutorials at www.philips.com/lightinguniversity, and select the ones that are right for you!



Lighting Application Center

Whether you're new to the industry, or want to learn additional skills, the Philips Lighting Application Center offers a variety of courses in the United States and Canada for all levels. Stay tuned to www.philips.com/lightingapplicationcenter for the upcoming program in 2015.



INDUSTRY NEWS

CLUE Lighting Competition – Interface



The new CLUE (Community Lighting for the Urban Environment) Competition encourages and challenges young designers – such as university/college students and emerging professionals with fewer than five years of experience – to develop innovative lighting concepts for interior and exterior spaces, to cultivate inspiring ideas, and to recognize their peers creating those ideas.

This year's theme, Interface, asks participants to explore transformative potentials and to define unique lighting innovations that celebrate the activities of both the built and unbuilt communities. Based on the principle that the boundaries between spaces and places are not straightforward, participants should incorporate concepts on contact, transparency, transition, threshold, limits, dark versus light, natural versus artificial, etc.

The registration deadline for CLUE is on January 30, 2015. For more information, or to register, visit www.cluecompetition.com.

Award Winning Lighting Installations Influence and Inspire Greatness



Architectural Lighting magazine's 2014 Light and Architecture Design Awards winners showcase remarkable installations that “set a benchmark for excellence in architectural lighting design and serve as a guide for others working with light.” The lighting designers of the winning installations inspire others as they transform spaces by weaving light into the environment with innovative techniques.

More than 100 entries were reviewed by a jury of four leading architects and lighting designers. Out of the ten recognized installations, three of them featured lighting solutions from Philips Color Kinetics and Philips Ledalite: Outstanding Achievement in Exterior Lighting – **SandRidge Commons**, Oklahoma City, OK (designed by Renfro Design Group); Commendable Achievement in Exterior Lighting – **LAX Tom Bradley Terminal**, Los Angeles, CA (designed by Horton Lees Brogden Lighting Design); Commendable Achievement in Interior Lighting – **Schindler Elevator Corporation**, Morristown, NJ (designed by Ikon5 Architects).

For more information on all the winning installations, visit www.archlighting.com.

IES Progress Report – Highlighting Innovation in Lighting



The IES Progress Committee is mandated to keep in touch with developments in the art and science of lighting throughout the world, and prepare a yearly review of new products, research, publications and achievements for the Illuminating Engineering Society. The results of the 2014 IES Progress Report were revealed at the IES Annual Conference on November 3 in Pittsburgh, PA. Inclusion in the Report is based on innovation and significance to the lighting industry. Philips – one of many companies selected as part of the 2014 IES Progress Report – has 11 products identified, including the SkyRibbon Family, Antumbra Touch, FlexScape and the LUXEON Flip Chip.

To download the 2014 IES Progress Report, visit www.ies.org/.

CONFERENCE & EVENT NEWS

IALD Enlighten Americas 2014

The International Association of Lighting Designers (IALD) hosted the 14th Annual Enlighten Americas Conference in San Diego, California from October 16-18. With almost 400 lighting design professionals attending the three-day conference, it was another record-breaking year for the IALD.

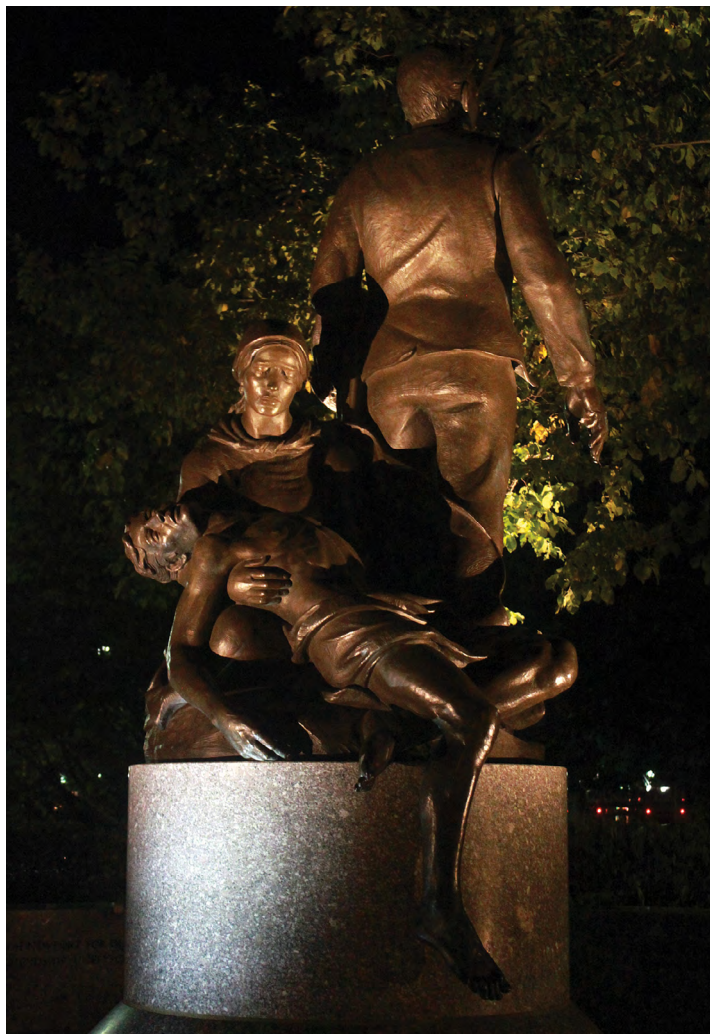
In addition to attending various seminars, participants at this year's conference heard from keynote speaker Thomas D. Albright – Professor and Director at Conrad T. Prebys, Systems Neurobiology Laboratories, The Salk Institute for Biological Studies; President for the Academy of Neuroscience for Architecture.

The conference wrapped-up in a true California style with a reception at the San Diego Wine and Culinary Event Center, hosted by Philips Lighting.

For more information on IALD conferences and events, visit www.iald.org.

Top Photo by Alon David Photography.
Bottom Photos by Lance Pecchia Photography.

© International Association of Lighting Designers



IALD LightNight at WaterFire

On September 27th IALD President Barbara Horton and IALD Education Trust President Steven Rosen mingled with attendees from the New England chapter during the LightNight at WaterFire event in Providence, RI. WaterFire, created by Barnaby Evans, is an award-winning art and light experience that includes temporary installations of LED lighting. The magic began at sunset as WaterFire torch holders glided down the river lighting each of the eighty sculptured fire basins one-by-one.

The successful event – which was sponsored by Acuity Brands, Finelite, Hubbell Lighting, LF ILLUMINATION, Osram Sylvania and Philips – focused on the power of light and the practice of lighting design.

For more information, visit www.waterfire.org.

Top left: Lighting of the fire basins.
Bottom left: Lanterns demonstrating Philips hue color-changing effects – controlled by the audience.
Right: Irish Famine Memorial Sculpture.

Photos provided by Robert Wedekind.