

Branding with lighting

Interior design students at the University of Oklahoma propose distinctive illuminated store plans

By Vilma Barr, New York Editor

For the fall 2008 semester, interior design students at the University of Oklahoma were assigned a four-week project to design selling spaces with lighting suitable for occupancy by leading international fashion brands. Financial support for the project was provided by a \$20,000 grant from The Nuckolls Fund for Lighting Education.

The course was created by architect Abimbola O. Asojo, director and associate professor of interior design, part of the College of Architecture. “Third-year interior design students were introduced to lighting concepts, design principles and architectural elements,” Asojo explains. “Among the topics covered were lighting sources, color, psychological aspects and daylighting, along with energy management, codes and coordination of lighting with mechanical systems.” Field trips to Oklahoma City to a design firm and a lighting distributor gave students firsthand exposure to contemporary lighting technology.

Asojo established the parameters of the store design exercise, which included a 30-ft.-by-30-ft. space in a metropolitan airport and the design of display space and lighting for one of 19 companies. Emphasis was placed on different layers, including lighting, brightness hierarchy, controls and color, integrated with two-dimensional and three-dimensional elements. Here are four solutions selected by Asojo from his students’ designs.



Gucci

To attract foot traffic with a visually dynamic view in the airport’s walkway, **Stephanie Troop**’s plan was based on a contemporary linear geometric theme. She applied four layers of lighting to define the requirements of the space. She selected LEDs for task lighting, cove lighting, and for freestanding clothing displays. Accent lighting above the ceiling-suspended Gucci logo imparts an overhead glow. Focal and display lighting are warm white LEDs. Energy-efficient PAR 38 lamps were chosen for ambient illumination.

Burberry

Megan Martin separated the store for men on one side, women on the other, with common items in the center and the cashwrap at the rear in front of the focal wall. A chandelier comprised of four Burberry umbrellas containing MR-16 lamps communicates the familiar plaid identity. Cove lighting is provided by 12V, AR111 lamps. For each built-in shelf, Martin specified undermounted linear LED lamps. Shelving units are additionally illuminated by recessed 8-in. compact fluorescent downlights, also suggested for the focal wall behind the cashwrap. Three pendant lights with 40-watt incandescent lamps add a decorative element above the cashwrap.



Versace

A strong geometric statement created by 15-ft.-high, sharply angled glass partitions marks the entry into the store, fitted with freestanding shelf-units and platform-mounted mannequins. **Emily Kirk** employed LEDs throughout the space—the triple-tiered chandelier, accent lighting for the shelving and display units, and track lighting. Compact fluorescent downlighting provides ambient illumination.

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Prada

Alison Hensal explored the interaction between light and objects to create depth and contrast in her lighting plan, which emphasizes the central shoe display and moves outward to the wall displays. Six-inch recessed luminaires fitted with PAR30 lamps provide the overall 30-footcandle level. Hensal selected LED MR-16 replacement fixtures for both the continuous recessed track that forms a square above the central shoe display, and low-voltage spot luminaires around the store's perimeter. MR-16 wall washers illuminate the north and south walls.

The Nuckolls Fund for Lighting Education

In 1988, colleagues of lighting designer and educator James L. Nuckolls established a memorial educational fund in his name. An early practitioner in the emerging field of architectural lighting, Nuckolls taught at New York's Parsons School of Design for 20 years, and successfully introduced lighting as a required course for all undergraduate environmental design students. He was one of the founders of the International Association of Lighting Designers, and was its president for two years.

The Nuckolls Fund provides financial support to North American colleges and universities to develop and expand architectural lighting design courses, and to recognize outstanding work in lighting by students and educators. Contributions from all sectors of the lighting industry have created an endowment fund, which has to date distributed \$555,000 in grants of \$20,000 to schools, and awards of \$5,000 and \$10,000 to individuals. Proposals for grants and awards are solicited annually, with winners presented at the Fund's Lightfair luncheon. Additional information is available at www.nuckollsfund.org.