

applying LIGHT in SPACE



use of NATURAL light



Lisa Ano | Honor Boutique – New York, NY
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Skylight aims natural light into the space to create a focal point.

"At the Honor boutique in the meatpacking district, Aesthetic Movement clad a wall beneath an existing skylight in gold-leafed glass tile."

ID Magazine Sept. 2011. Annie Block, Mark McMenamin, & Meghan Edwards.



Henderson Land Development Company – Hong Kong
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Patterned window walls lets natural lighting in and reflects the same designs on flooring to create a custom material.

"From the start of this residential tower project, Henderson Land was committed to creating a landmark in the heart of the city. One of the property's most striking features is the 82-foot swimming pool at the top. Thanks to the window walls, residents will be able to enjoy Victoria Harbour from a whole new perspective."

ID Magazine November 2011. Photographed by Chester Ong



Brookfield Office Properties – New York, NY | Pelli Clarke Pelli Architects

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Curtain walls and steel structures create interesting shadows in the space by utilizing the entrance of natural lighting.

"To oversee a comprehensive overhaul of office, retail, and public spaces, Brookfield has assembled a diverse team of talented architects and engineers-supported by a substantial financial commitment. The company seeks a new master plan that's sympathetic to the original while revitalizing the complex and better connecting it to nearby neighborhoods." ID Magazine November 2011



Although natural lighting is not directly implemented, this New York style bar's entrance imitates a natural skylight with a curved concrete wall and cascading recessed lighting.

"ViBE is a DJ bar playing a diverse mix of R'n'B, electronic, world and classical music. It sits in a former ruin in the nightlife hotspot of Psiri, Athen's answer to Soho, described by on local as a 'sort of dark place that echoes its underworld past'."

Bethan Ryder.

Lawrence King Publishing Ltd. 2005.

ViBE Bar. Karl Bongartz.

ViBE Bar – Athens, Greece
Dimitris Naoumis



light for CIRCULATION



Subtle hues of colored LED lighting creates a sense of circulation through the curves of the space.

"Dubbeldam call the juxtaposition of textures perfect for Ports, because the clothing emphasizes the relationship between loose, flowing moments and structural lines that beautifully accentuate the body. An innovative use of textiles and an affinity for layering are signatures of Ports 1961, a Chinese-owned spinoff of a Canadian brand."

ID Magazine April 2011.

Edited by Monica Khemsurov.

Photographed by Jiang Yong

Port 1961- Shanghai | Winka Dubbeldam

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Fight Club – New York, NY | The Slades

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Fluorescent lighting emphasizes the linear layout of the store, leading your eyes and body down the entire extent of space.

"Shoppers encounter a compact space with a thicket of athletic shoes hanging from magnetic hooks stuck onto the steel-clad wall. In the rear, an apparently haphazard framework of shiny plumbing pipe and fittings adds complexity to the already densely populated space."

ID Magazine April 2011. Edited by Craig Kellogg. Photographed by Tom Sibley



Le Chlosterli – Gstaad, Switzerland | Patrick Jouin
Thomas Duval Photography

Resin panels containing LED's illuminate the floor in an aged stone paving design that leads customers through the club.

"The idea was a unification of different crowds and ambience in one place, it's not really a restaurant and not really a night club. When you arrive, the color is set to blue, so it's quite cold. When the DJ arrives later at 11, the music volume increases, the atmosphere changes, and these lights become warmer in tone and more alive."

Bethan Ryder. Lawrence King Publishing Ltd. 2005.



light to affect MOOD



By placing halogen lights solely at the bottom creates a more intimate and ambient space.

"The nine whirlpool cocoons, each with a different hydrotherapy function, are illuminated by underwater halogen fixtures."

ID Magazine October 2011. Nicholas Tamarin.

Intercontinental Sanya Resort & Spa - China | WOHO

Reprinted from Interior Design October 2011

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Hotel Rouge – Washington, DC | Dawson Design Associates
Photographed by Squid

Use of dark incandescent lighting along with red filters, this space gives off an intimate and ambient feeling. Pendant lights make shapes in sitting locations.

"Recognizing the value of design-driven boutique hospitality, LaSalle owns several Kimpton Hotels properties. We renovated this one to make it more luxurious and current while maintaining its original popularity. LaSalle believes that each hotel should have a unique personality and pushes designers to deliver such."

ID Magazine November 2011. Edited by Peter Slatin.



JetBlue's Terminal 5
OTG Management

Use of lighting in circular forms and the addition of color abstract spatial qualities and mood feelings into this airport restaurant.

"The recent paradigm shift in air travel created an opportunity that OTG recognized, an opportunity to give travelers at JetBlue's Terminal 5 the feeling they aren't in an airport at all by providing amenities to make waiting time fly by. It's rare to work on such a state-of-the-art design, where the objective is to push the boundaries."

Bethan Ryder. Lawrence King Publishing Ltd. 2005.



light as a MATERIAL

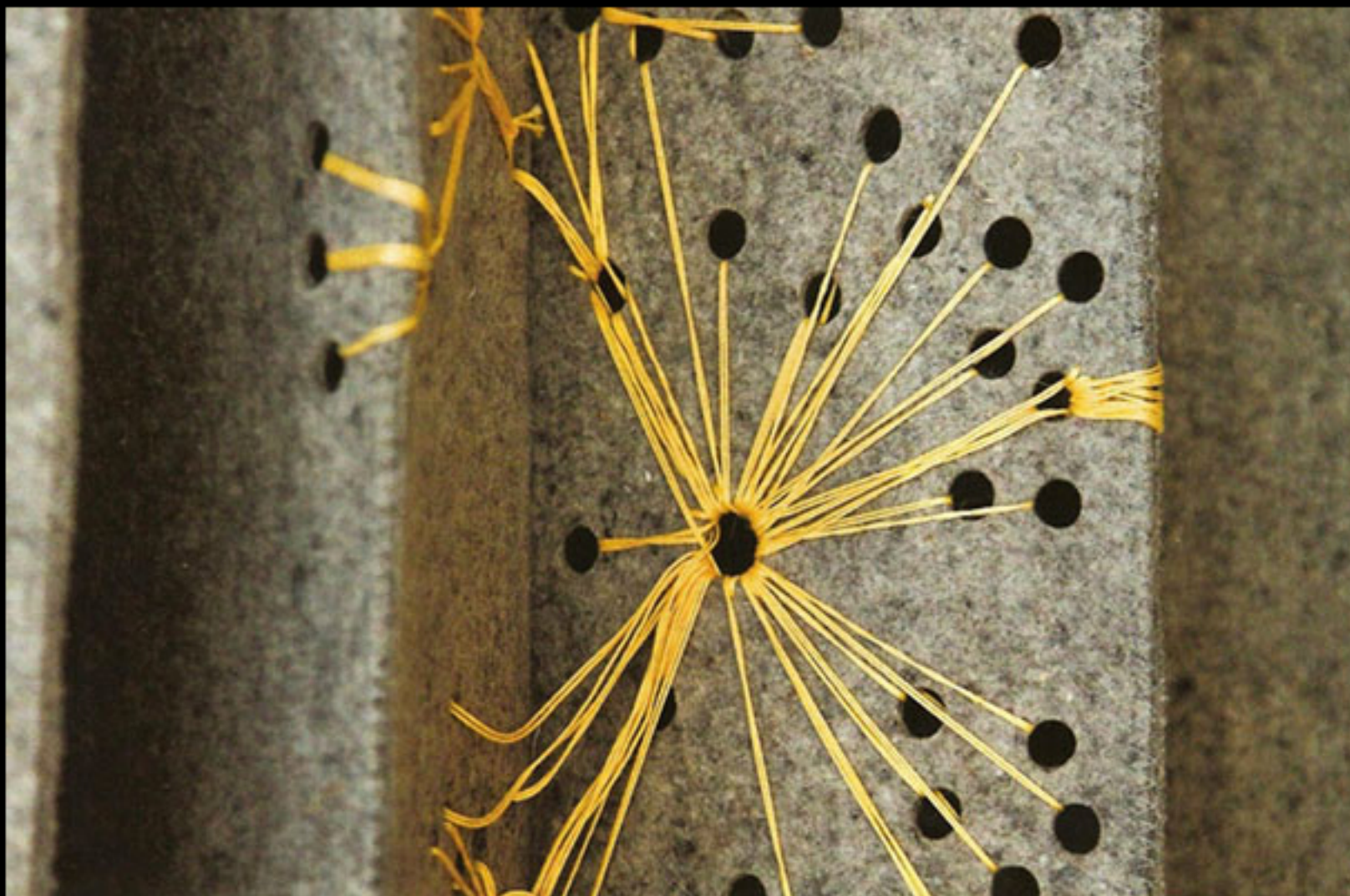


LCD screened columns uses light as a material. Polished flooring also adds depth and reflective lighting into the space.

"Columns are clad in mirror and LCD screens featuring an interactive program with silhouettes responding to guest arrivals."

ID Magazine October 2011
Nicholas Tamarin

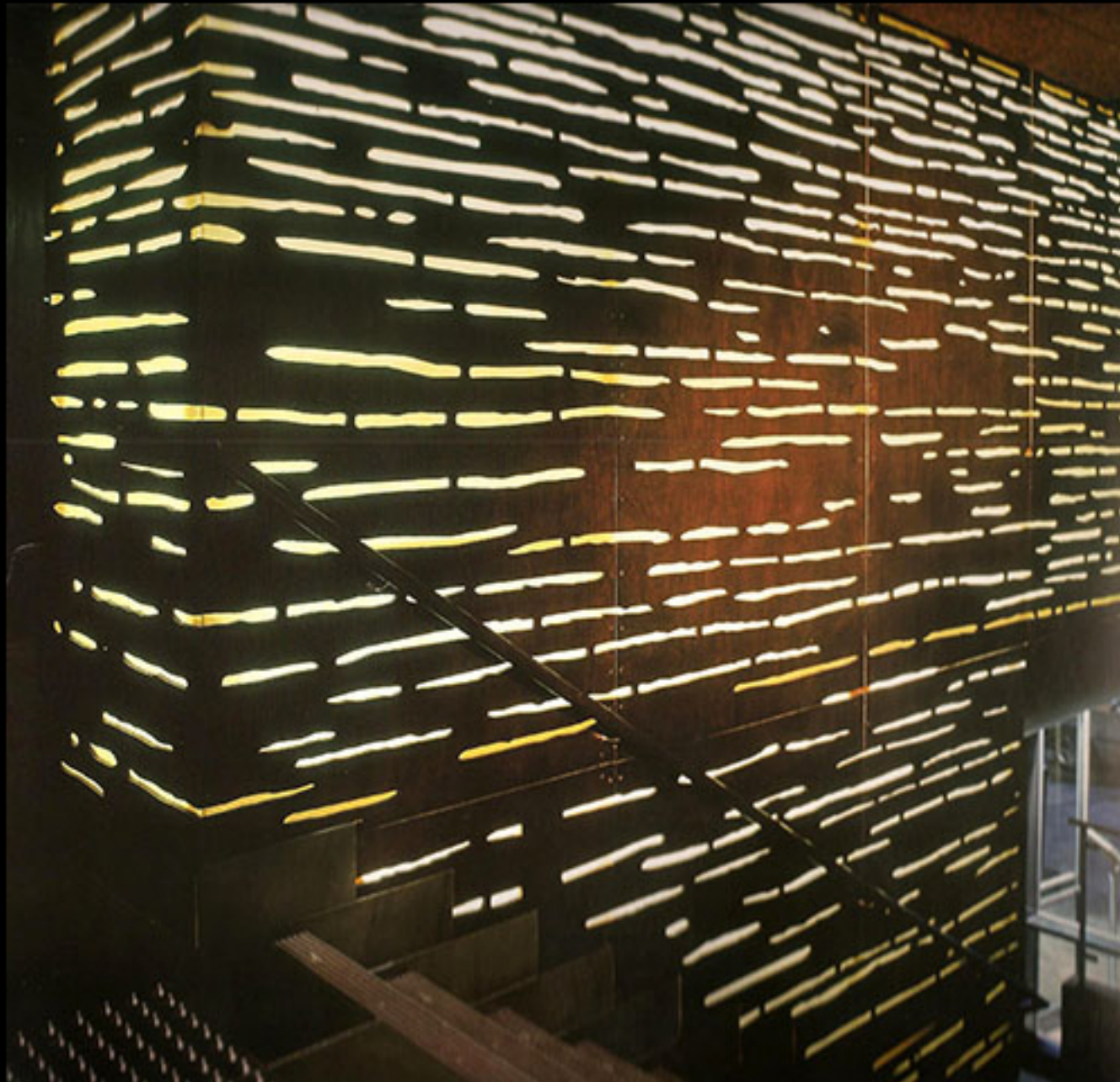
Cosmopolitan Hotel – Las Vegas | Rockwell Group
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Accordion Felt Paneling | Elodie Blanchard
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Felt panels let natural light in through cut out and weaved patterns. You can control how much lighting comes in.

"Sometimes you feel like some sun. Sometimes you don't. Elodie Blanchard's wool felt panels suit nearly any shading whim. Full blackout is at one end of the spectrum. At the other end, panels can be punched with patterns to let the light spill in. The flame-retardant fabric is sold by the yard, in a 66-inch width, and comes hemmed and ready to install on the ceiling or wall." ID Magazine October 2011. Edited by Mark McMenemy.



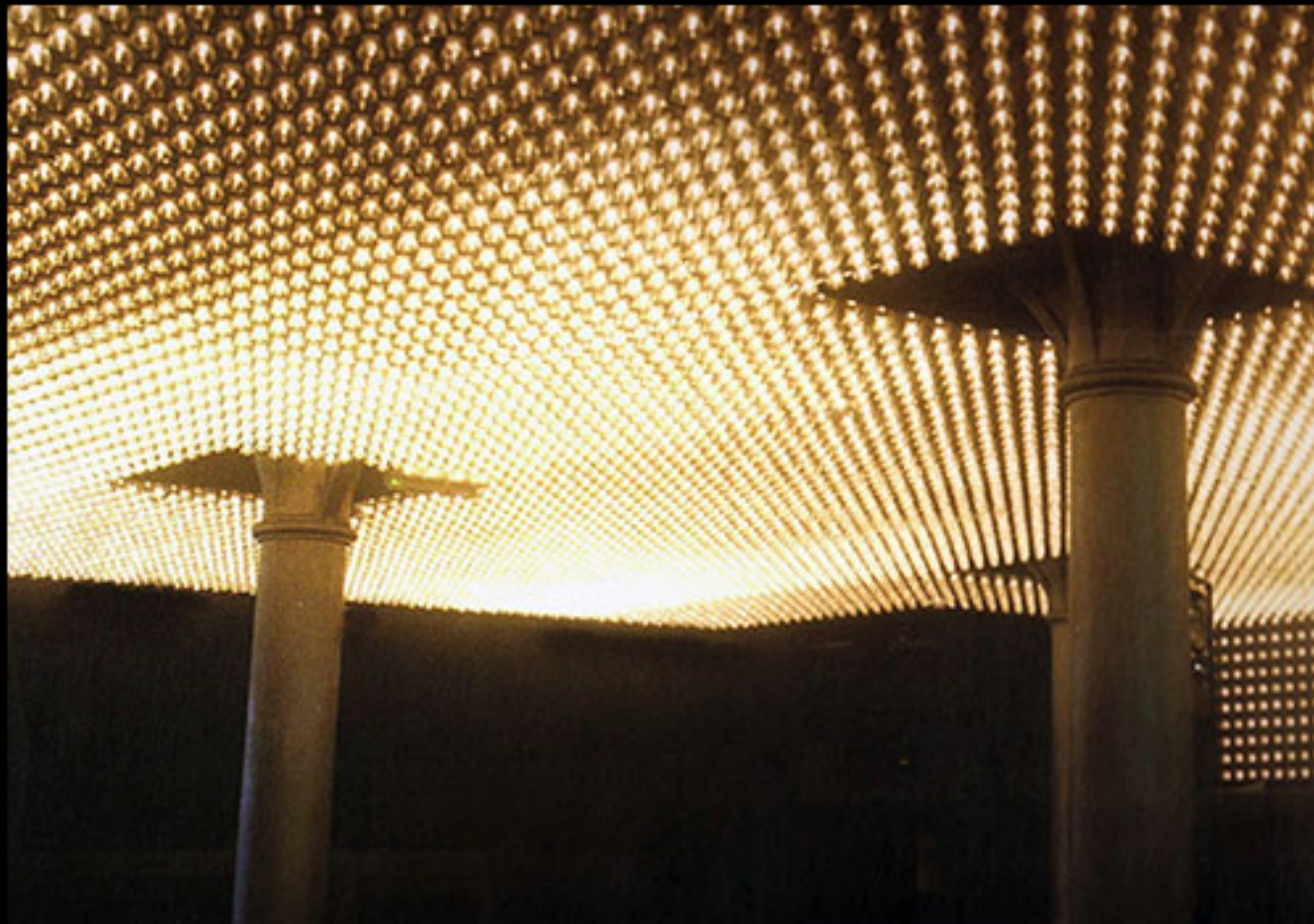
A laser-cut Pacific Cedar marine plywood screen animates this bold wall with ambient lighting. Mixture of texture and light create a custom material in The Loft stairwell.

"In a culture where barbeque's are the national cuisine, a sophisticated urban bar and restaurant scene has been a new development. The Loft was conceived as an immersive painting composed of different ambient lighting conditions."

Bethan Ryder.

Lawrence King Publishing Ltd. 2005

The Loft – Sydney Australia | Dale Jones-Evans Architects
Paul Gosney Photography



Jimmy Woo – Amsterdam, Netherlands | B.Inc Design
Photo: Walter Vandenbrink

Comprised of 12,000 4-watt tungsten light bulbs that possess the capability to flash, dim and strobe; this ceiling feature produces endless dazzling effects.

"My philosophy is that LEDs are not sexy, because they can project a cold light. However, an ordinary light bulb contains the full range of the colour spectrum." His custom designed light installation (called Lucifer) allows a tight control of light output and temperature."

Bethan Ryder

Lawrence King Publishing Ltd. 2005



light to exaggerate FORM



project W London—Leicester Square.

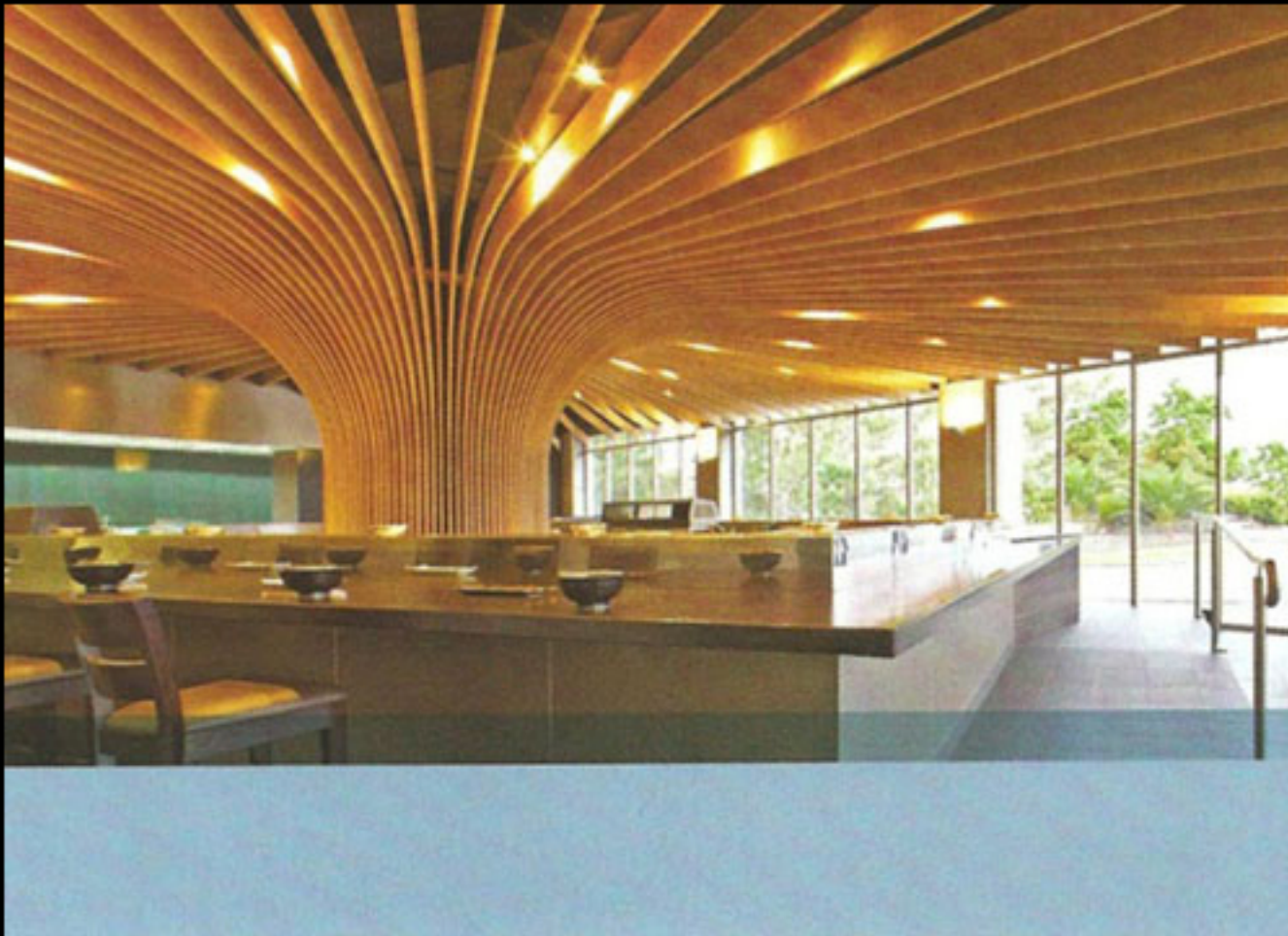
standout Wrapped in translucent glass embedded with color-changing LEDs, this glam 10-story structure shifts from soft white during the day to neon blue at night.

Changing LED's allow for the mood of the space to change from daytime to night time. Curved lighting accentuates the form of the interior bar.

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ID Magazine October 2011.
Edited by Nicholas Tamarin.

W. London Leicester Square - London | Crete Architectural Associates
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Use of halogen lighting inside wooden panels emphasizes the form of the space, moving your eye up and horizontally across the space.

"Koichi Takada Architects built a tree structure from locally sourced marine plywood at Tree, a Japanese restaurant in Sydney, Australia. The bar's counter of stained oak. Halogen light filtering CNC-cut branches, ranging from 12 to 39 feet long and 1 to 6 inches wide."

ID Magazine October 2011
Edited by Annie Block.

Tree Japanese Restaurant – Sydney, Australia | Koichi Takada Architects
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Marmelo Mill Oil Factory - Portugal | Bak Gordon Architects

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Photo: fg + sg Architectural Photography.

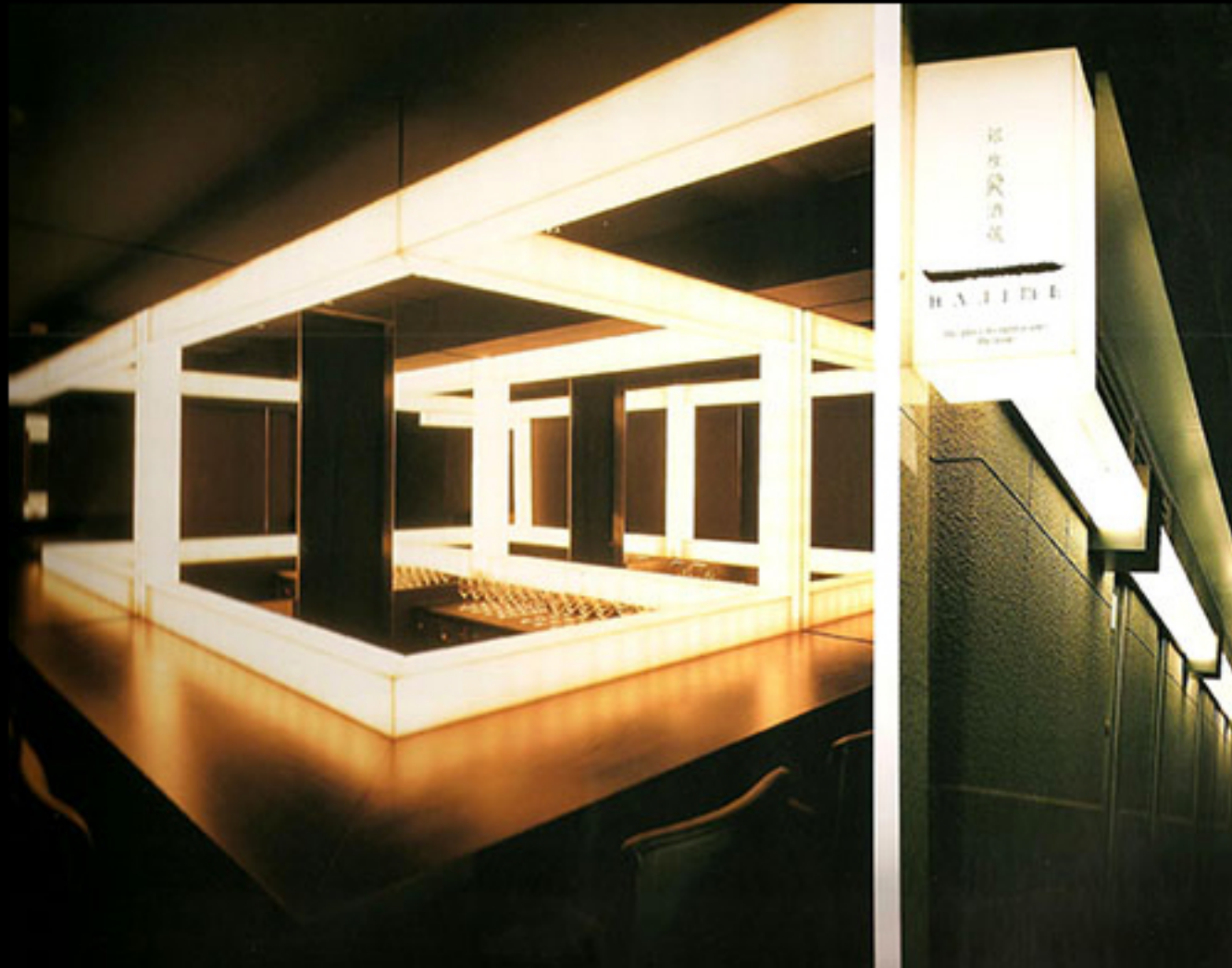
Tinted polycarbonate lighting in the hue of olive oil lights the form of the building which can be seen from miles and reminds the region of the great economic life that this oil brings to Portugal.

"The polycarbonate of the overhangs' light boxes is tinted the golden color of olive oil. When the factory lights up at night, the glow can be seen from miles around by the multiple farmers who grow and sell the olives used to make 2 million gallons of Oliveira da Serra oil per year. Bak Gordon hopes that this very contemporary beacon will serve as an inspiration to a region that has been economically depressed for years. It's a positive example that says, "We're back." ID Magazine

November 2011. Edited by Seth Sherwood



light and SHADOW

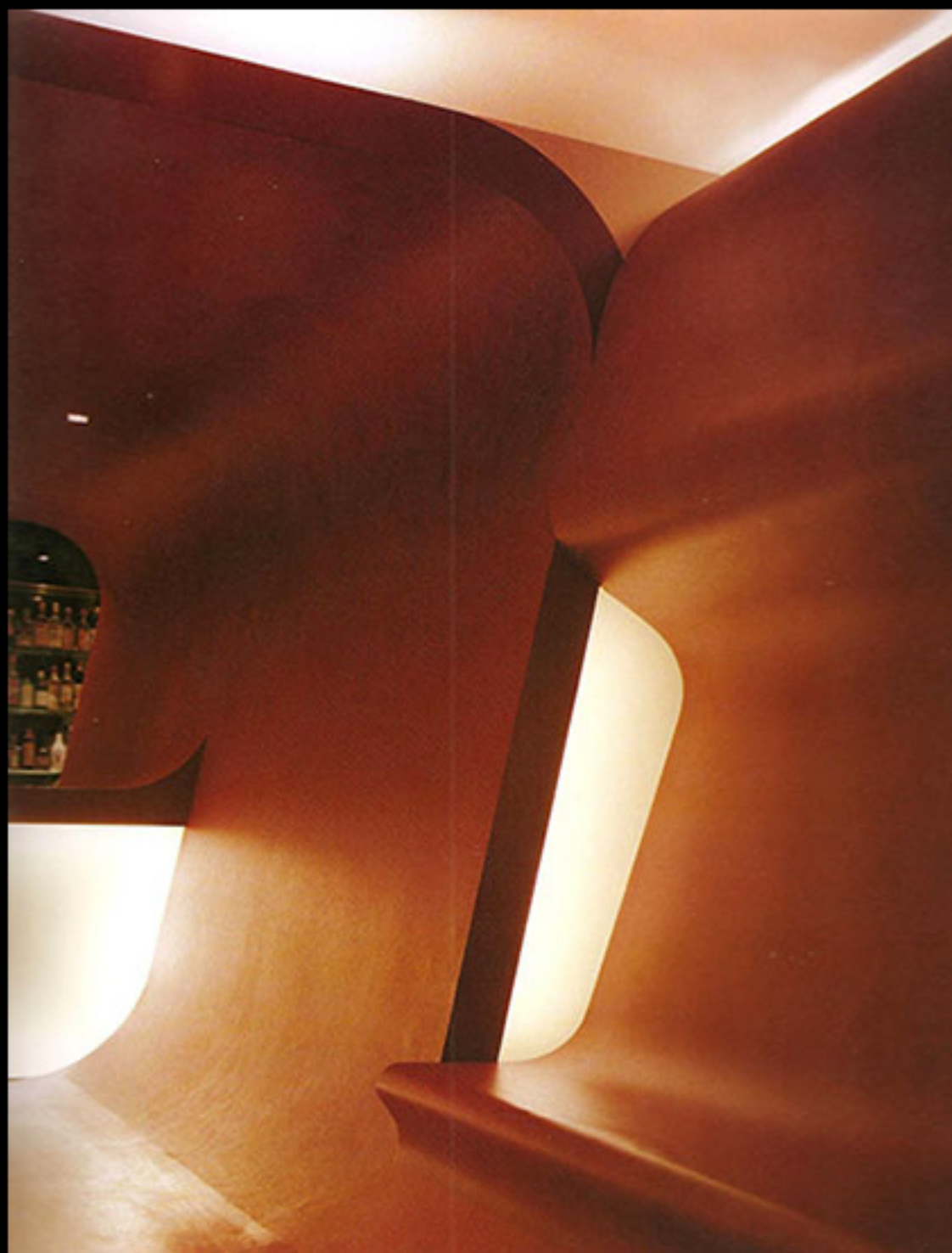


Hajime – Tokyo, Japan | Glamorous
Photo: Nacasa & Partners Photography

The designer has created a phantom depth in the space by illuminating the framework with rows of mini Krypton lamps and setting it against such dark materials.

“Some surfaces and furniture are blackened to fade into obscurity, while others are polished to reflect the clean lines of the lighting. The ceiling is painted with black, acrylic emulsion, the floor lined with black, vinyl tiles. The structured lighting system not only emphasizes important elements of the interior, but also signals the presence of the bar to those outside on street level.”

Bethan Ryder
Lawrence King Publishing Ltd. 2005



By incorporating light underneath these strong organic shapes, the space comes alive through both shade and shadow.

"Thomas Willemeit of GRAFT refers to this as 'hybridization of space,' where elements blend with each other to become multifunctional, or, at least, ambiguous. 'Therefore, guests change their interaction with furniture and architecture, and become the actors on the lifestyle stage.'"

Bethan Ryder
Lawrence King Publishing Ltd. 2005



Perspex tubes creates several layers of shadowing that continues on the walls and ceiling.

"Our vision was to create a timeless chic, yet futuristic, nightclub, with a sexy and intimate feel. My initial idea was the recording studio, I wanted to produce the very best sound quality, hence the padded walls. The Ultrasuede is darker at banquette level, then grows lighter and then darker again increasing the visual appeal of light and shadow."

Bethan Ryder
Lawrence King Publishing Ltd. 2005

Cielo – New York, USA | Dupoux Design
Photo: Dahlin Photography



light to define SPACE



Lighting is implemented in order to separate guests from the other areas of the club.

"Jimmy Woo is a pedigree hybrid, mixing authentic, antique Asian elements with cutting edge 21st disco bling. 19th Century antiques, including an opium bed overlooked by Araki photographs of girls trussed up in bondage, are showcased on illuminated seating platforms."

Bethan Ryder
Lawrence King Publishing Ltd. 2005

Jimmy Woo – Amsterdam, Netherlands | B.Inc Design
Photo: Walter Vandenbrink



LED lighting surrounds the dance floor in this downtown Chicago lounge. The lighting brings your eye to the dance floor and further defines the space as lower than the raised lounge seating.

"The rectilinear interior is organized simply, with, on one side, a bar and a slightly raised seating area, enveloped by a dark, timber-effect vinyl floor and ceiling. Every element was carefully considered in acoustic terms."

Bethan Ryder
Lawrence King Publishing Ltd. 2005

Sonotheque – Chicago, USA | Suhail Design Studio
Photo: Douglas Reid Fogelsen