

Volume 3, Issue 2, March/April 2010

Newsletter

The Society of Light and Lighting
Part of the Chartered Institution of Building Services Engineers



- **Simpson on the CIBSE presidency**
- **The 2010 Lighting Design Awards**



Secretary

Liz Peck
Tel: 020 8675 5211
Fax: 020 8673 3302
lpeck@cibse.org

Editor

Jill Entwistle
email: jentwistle@cibse.org

Communications committee:

Stephen Lisk (chairman)
Jill Entwistle
Alan Tulla
Iain Carlile
Ruth Kelly
Liz Peck
Richard Forster
Kevin Theobald

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A recent news item in the Daily Mail typically huffed and puffed at the announcement that the 'cash-strapped council' (when are they anything else?) in Coventry had spent £250m on a control system to dim its street lights. Stephen Lisk picked it up (we'll gloss over his taste in newspapers) and immediately contacted relevant parties, particularly the ILE, to discuss if this was something that could be responded to. The ILE, being the most relevant outfit on this one, got on the case (News, p4).

This won't, of course, stop the Daily Mail getting its feathers ruffled over similar incidents nor straying into areas where its self-righteousness is only equalled by its ignorance of such matters. However, it was a small but significant incidence of the lighting profession a) no longer being content to let people get away with this ill-informed nonsense and b) acting together to do something about it.

The as-yet-unnamed umbrella lighting body would obviously be very useful in this regard. It is a matter not only of responding to government solicitation over policy, but also being proactive in countering some of the more absurd or damaging disinformation flying around.

Mike Simpson, who we talk to in this issue (p6), has made it his mission in his presidential and post-presidential years to help put this poly-organisational body on a



firmer footing. There will probably be an element of herding cats about the exercise, but it has already produced some much-needed guidance on LEDs which has proved the viability of acting cooperatively, aside from the history of working together on ventures such as Joined Up Lighting. From the point of view of marketing, lobbying, education and public enlightenment, the lighting profession really does literally have to get its act together.

Jill Entwistle
jentwistle@cibse.org

Nominations for officers and council

You are invited to submit further names for all positions except president, by email or letter, to reach the secretary by Tuesday 4 May 2010. In the event that there are more candidates than vacancies for any post it will be necessary to arrange a ballot at the AGM on 18 May.

Please note all nominations must be in writing and signed by the person being nominated and two proposers, who must be members of the society of any class.

The executive committee has made the following nominations for 2010-11:

- President:** Alan Tulla (already elected)
- President elect:** Peter Raynham
- Vice president (regions):** Steve Langford
- Vice president (external affairs):** Iain Macrae
- Vice president:** Jeff Shaw
- Hon treasurer:** Cliff Shoebridge
- Corporate members:** David Holmes, Theo Paradise-Hirst, Liz Peck
- Non-corporate members:** Bob Bohannon, Helen Loomes, Karen van Creveld

Front cover: The atrium of London law firm Addleshaw Goddard, whose lighting scheme won the Workplace category of this year's Lighting Design Awards for Chapman Bathurst (see p11)

What a tremendous Young Lighter of the Year final we had at the Arc 10 exhibition in Earls Court last month.

While the exhibition may have appeared to suffer from the absence of some larger manufacturers, it obviously didn't deter the visitors as the attendance was up some 17 per cent on last year. Those of you who managed to see us on the SLL stand will know that ours was probably one of the busiest. The interest in new membership and publication sales was quite amazing. If you came by hoping to have a chat and found me otherwise occupied, then apologies, but it really was non-stop.

As for the final of the Young Lighter of the Year, the competition just gets stronger every year (see p5). Any of the four papers could have won in what was probably the most closely fought final so far, a fact borne out by having different winners in each category.

Huge congratulations go to Seda Kacel. A well-written paper and excellent presentation saw her scoop the overall Young Lighter of the Year title.

The prize from the Worshipful Company of Lightmongers for the best-presented paper went to Vasiliki Papakammenou. The ILE prize for best-written paper went to Mitja Prelovsek, who also travelled the globe – from Australia – in his bid for the title. It's a testament to the prestigious nature of the competition that these young people are willing to put in so much effort for the opportunity of winning.

All the papers and presentations can be downloaded from the SLL website (www.sll.org.uk). If you would like to participate in the 2011 competition, then details are on the website, but please note that the deadline for the 300-word synopsis entry is 21 June 2010.

If you haven't made it along to one of the current series of Masterclasses, then you still have time and opportunity. We are in Oxford in late March, Telford in April and London in May. The guest speakers have been provided by the IALD for this series and we're delighted to be joined by Henrietta Lynch, Nick Hoggett and Mark Sutton-Vane respectively for these events. Henrietta will look at some of the projects and topics that have featured in her sustainability column for MondoArc Magazine, including Passivhaus, Nando's low energy restaurant in Leeds and the Recolight Big Light Project.

Mark Sutton-Vane will talk about the application of sustainability principles



in 'real and practical situations', based on some of the high-profile projects that Sutton Vane Associates is currently working on – including the London 2012 Olympic Park – which provide cutting edge examples.

As you will have seen from the letter that accompanies this issue, after some four years we have decided to cease the joint mailing of the Newsletter and Lighting Journal. With increasing print and mailing costs and ever tighter budgets, we have to carefully consider the dedicated benefits to SLL members in everything we do and this is one area of cost where immediate savings can be made. You will see from the letter that we have put into place arrangements for SLL members to continue to receive the LJ, and vice-versa, so we hope that this will service those members whose interest spans both organisations. I was on the Newsletter (now Communications) Committee at the time we first embarked on the process and we agreed to closely monitor the cost implications even then. We welcome feedback on this decision and we will still continue to work with the ILE wherever we can on areas of mutual interest.

Finally, we are always looking for new people to become involved with the society, so if you would like your say on how it is run or would like to make a contribution to any of the committees or publication task groups, then please get in touch. The nominations for election to SLL Council are open until 4 May and this is a perfect platform to start your involvement.

Liz Peck
lpeck@cibse.org

Editorial	2
Secretary's column	3
News	4
Events reports	5
Society building	6



As he moves towards the end of his CIBSE presidency, Mike Simpson talks to Jill Entwistle

Viewed in a different light	8
------------------------------------	----------

Continuing the debate on his MRSE lighting theory, Kit Cuttle responds to the questions and issues raised by his lighting peers in the last issue

Awards	10
---------------	-----------

A round-up of this year's Lighting Design Awards

Award project profile	11
------------------------------	-----------

The Workplace winner



Events	12
---------------	-----------

Young Lighter of the Year prize goes to Turkish designer in closely fought final

Seda Kacel, a lighting designer with Istanbul-based Total Light Design Studio, was voted Young Lighter of the Year for 2010 in a close-fought final which saw three of the four contestants win prizes. 'The competition continues to amaze, not only in terms of the extraordinary talent of the young lighting professionals on display, but the enormous commitment of their supporting companies,' said SLL president Stephen Lisk. 'It really underlines the esteem in which the Young Lighter competition is held.'



Kacel's paper, 'From overwhelming to welcoming – the change of spiritual light', traced the changing history of daylight use in religious buildings from the Pantheon through to the 21st-century.

The prize for best-presented paper, awarded by the Worshipful Company of Lightmongers, went to Bartlett PhD student Vasiliki Papakammenou. Her paper, 'Cross-cultural differences in the perception of facade lighting', examined the role and importance of poetics in lighting design.

Mitja Prelovsek, who is with building services engineering consultant Steensen Varming in Australia, won the ILE prize for best-written paper. 'Self-participation as a catalyst of a memorable experience in the nocturnal environment' looked at the way people read their night-time surroundings.'

Anna Whittaker, who works for Holophane Europe, was a close contender with her paper which assessed the lighting of the pedestrian redway routes in Milton Keynes.

Lighting editor Ray Molony was the MC for the event which took place at the Arc 2010 show at Earls Court.



The SLL's stand at Arc 10 attracted a lot of attention, generating publication sales and membership enquiries

Part L examined

With the new version of Part L due in October this year, February's Joined Up Lighting seminar, sponsored by Se'lux, took the opportunity to look at the usefulness of the legislation which governs the lighting aspect of energy use in buildings.

David Bleicher of built environment test, consultancy and research specialist BSRIA examined the way in which CO2 emissions for a building are calculated. These have to meet a fixed target according to the size, shape and use of the building, said Bleicher, and this was likely to reduce by 25 per cent in October.

The problem, he maintained, was that the way the assessment calculates the emissions from lighting is crude and doesn't necessarily reflect real life energy use. 'The SBEM – Simplified Building Energy Model – software makes assumptions about hours of occupancy and control of lighting,' said Bleicher. 'These may not reflect how the building owner manages their building.'

Iain Macrae of Thorn Lighting assessed whether Part L made any contribution to ambience and visual comfort. Macrae's view was that while Part L was never intended to provide for human comfort, it does drive out light sources 'that we know and love' and may indirectly start to make luminaires more glare prone. 'New non-domestic targets are driving hard at the heels of fluorescent technology and can't go much further without introducing problems with glare from modern lamps.'

Macrae also pointed out that Part L does practically nothing to promote lighting controls which would make the easiest savings. He showed an example of a space where the new legislation would result in a 22 per cent saving by switching from old to new luminaire efficacy targets, when with simple and effective controls the saving could have been more than double. 'The new controls requirements do make some steps to providing for controls, but for owned spaces they assume people will turn off lighting when it is not needed. We know in practice we are a forgetful or perhaps uncaring society.'

The JUL seminar, which is jointly backed by the SLL, the ILE, the IALD and the PLDA, took place at the usual venue at BDP in Clerkenwell, London.



The four finalists: SLL president Stephen Lisk, centre, with, from left to right, Seda Kacel (also pictured above), Vasiliki Papakammenou, Anna Whittaker and Mitja Prelovsek

Society building

As Mike Simpson moves towards the end of his CIBSE presidency, he talks to Jill Entwistle about learning curves, lighting liaisons and legacies

Mike Simpson has learned rather a lot in the past year, he says. But perhaps more important from an SLL point of view, he has also ensured that other elements within CIBSE know rather more than they did about lighting. Since he became the first lighter to be CIBSE president last May, that aspect of his role has been his priority.

'It's been an interesting learning curve and it's also been a really useful insight because I now understand a much bigger picture of how lighting fits into building services,' says Simpson. 'But the other people in the institution that I've worked with over the past couple of years have also gained a much greater appreciation of lighting and I hear it mentioned much more than it ever was in the past. I'd like to think that by the time I've finished my turn, there will be a greater understanding of the part that lighting plays in overall building services. It's a two-way thing, but driving through the lighting agenda is the most important.'

Thanks to him and 'events', as Harold Macmillan might have described it, the SLL is now more firmly integrated into the overall institution rather than being what Simpson calls 'an island'. 'I think that we have reestablished the lighting profession within the institution and hopefully it is now embedded. We have made some fundamental changes that will make it quite difficult now to unravel or fade away.'

Funding is one area which has been revisited. A three-year agreement with CIBSE replaces the historic subvention with a grant that will increase if membership numbers go up, and decrease if they go down. There is also more CIBSE muscle behind activities such as marketing. 'What happened in the past was that we tended to be an isolated group – we had one person who looked after us within the institution,' says Simpson. 'Part of the whole process we've gone through is creating links into the PR people and into the technical people so that we've now got a bit of everybody. We've got 20 or 30 people who all as part of what they do will support lighting. We're much more firmly ingrained.'

The effect on the society is a greater sense of self-confidence, according to Simpson. 'To some extent the SLL has come of age. It knows where it belongs now.'

As a result, believes Simpson, the SLL is ready to play a stronger role, particularly in the area of sustainability, a major cause for him and the one on which he based his presidential address. 'The society needs to find its place within the whole sustainability agenda because lighting can produce some real savings, and it's about making people aware of what it can deliver. I see it making the largest

contribution to energy reduction in the built environment.'

Key to this are the codes which Simpson sees as the cornerstone of the SLL. 'We must make sure that all the codes people use embody this best practice. It's a dual function of bringing everyone up to speed and making sure that this gets put into codes of practice. And that has to be done on a quicker scale than it's been done before,' he adds. 'That's a challenge – we must make sure that we keep our codes up to date and not leave them for 10 years to fester.'

His other major legacy, he hopes, will be the lighting liaison group or lighting council – a conclusive name seems to have eluded it so far – comprising the SLL, ILE, PLDA, IALD, the LIF and LA. 'It is probably a better scenario that each organisation supports the particular characteristic of its members. The ILE membership has areas that are of particular interest to them, for example, which are actually quite different to the others. But there are things we all do that are actually very similar. We are all getting involved in commenting on national legislation, draft proposals, ban the bulb, professional recognition and so on, and we're all pretty much in agreement about what we want to do.'

It's an entity that needs consistent and concentrated effort if it is to survive, however, as Simpson acknowledges. So far it has met two or three times and has produced the LED standardisation document. 'It's early days and it's developing – it needs a bit of pushing,' says Simpson. 'The important thing is that we now have a forum where all these people can sit down. I'm hoping it will be a focal point for issues such as government consultation. It now needs to move forward on a more constitutional level. It has to be more than just a talking shop. That is my objective in the rest of my presidential year and my year as past president.' ■

'That's a challenge – we must make sure that we keep our codes up to date and not leave them for 10 years to fester'

Viewed in a different light

Kit Cuttle comes back on the questions and issues raised by respondents to his proposed new lighting theory based on mean room surface exitance

It was, I suppose, inevitable that seeking to dethrone the visual task from its traditional role would arouse some ire. Peter Boyce has expressed the injured sentiment succinctly: 'First and foremost, what people want from lighting in a workplace is to be able to see what they need to see, in comfort.' However, my argument, which Peter Raynham supports, is that if normal-sighted people have nothing more difficult to see than a typical reading task, then the lighting levels that we conventionally provide for adequately lit environments are more than sufficient to meet their visual performance requirements. It is well established that providing high lighting levels does not improve the performance of easy visual tasks.

David Loe sees sufficient task illuminance, with concern for comfort and efficiency, as the primary objective, but he adds that the lit appearance of the room also needs consideration and wonders whether this is my view also. I have to say that my priorities are different. For me the primary objective is that the people who use the spaces that we illuminate should consider them to appear adequately lit. Furthermore, I want to see an end to visual task difficulty being quoted as the principal determinant of how much light we provide.

Boyce claims that, 'the brightness of the space is important, but not as important as the visibility of tasks', so let us take a look at lighting for visibility. Whether we are lighting for commercial display, or for an exhibition of art, or for quality control in industry, or for the law office clerk who has to read the small print, the aim is to reveal certain visible attributes of the illuminated objects. Seen in this way, the paper-based reading task is a special case: it is two-dimensional, and it is diffusely reflecting, with the result that visibility is inevitably a function of illuminance.

This is not the general case. For three-dimensional objects the aim is likely to be to reveal form or texture; or for surfaces that are not diffusing reflectors, it may be revealing gloss or creating highlights. Despite these and many other variations of object attributes for which lighting may be designed to impart visibility, the reading task forms the entire basis for the research-based knowledge we have for visual performance. It is this deficiency in our knowledge that has given rise to three generations of lighting professionals being deluded into believing that provision for task visibility comprises application of an appropriate level of illuminance on to a notional task plane. Should any reader fail to feel convinced on this point, I challenge them to propose a commonly occurring difficult visual task for which the best solution is to provide a high level of overall workplane illuminance.

Kevin Poulton is adamant that workplane illuminance schedules are obsolete, and of course I support him in this. He recounts how he has been giving thought to alternative

illumination metrics and, as he points out, this is an area that has interested me for many years. However, the mean room surface exitance (MRSE) concept has an important difference. It takes account only of reflected light, as it excludes all direct light from luminaires or windows. My reasoning for this is that direct light arriving at the eye is glare, which does not contribute to the perception of an adequately lit room.

However, research may indicate that simply ignoring this component is not the right approach. It may be postulated that glare has the effect of raising the visual adaptation level, causing surroundings to appear darker, so that for high UGR locations it would be necessary to provide higher values of MRSE to achieve perceived adequacy of illumination. This would be an interesting development, as it would indicate that the benefits of glare control are not restricted to avoidance of visual discomfort, but also open up opportunities for higher levels of energy efficiency.

'I persist in the belief that change is inevitable. The open question is whether the motivation for change will come from within the profession or from outside'

The opportunities offered for improved efficiency are not wasted on Kevan Shaw and Nick Hoggett, whose comments are welcome not just for their enthusiasm, but even more so because they see that this is not simply an alternative way of measuring lighting, but a changed way of thinking about lighting. Whereas Bob Venning comments that, 'Rarely does the designer have the luxury of designing the lighting with all the information he or she needs to hand', these designers know that it is not possible to deliver lighting suited to a particular location without having the information to predict how light will interact with the surrounding surfaces.

Shaw makes the comment that MRSE has the potential to provide 'real meaning to, and a direct relationship between, a lighting calculation and visual appearance.' How have we stumbled along for so long without this? Hoggett sees this approach not to be new, but to be closely in line with the procedure that he and his colleagues would engage in with their clients to develop design strategies. The notion that it might become general practice for the



Ropemaker Place, City of London. Image courtesy of Zumtobel

It's important to recognise that room surfaces are as much a part of lighting as luminaires and windows, says Cuttle. 'For this to become explicit in our codes and standards would be a step forward for the profession.'

engineers, architects and interior designers involved in either specifying or planning lighting installations to start from the same set of basic concepts could totally transform attitudes towards the role of lighting in buildings.

Nevertheless, even the enthusiasts do not see plain sailing ahead. Hoggett worries that we will need to make allowances for what may happen later, but it is a simple fact of life that if a building owner or operator changes the room surface reflectances, they will change the lighting distribution. If they do this without consulting anyone who knows anything about lighting, there is a high probability that the result will be disappointing. If standards come to be specified in MRSE, they might also find that they are out of code compliance, and I do not see how lighting professionals could, even if they wished to, make allowance for that.

Venning acknowledges that lighting decisions are often based on assumed surface reflectances, but at the end of the day, we all need to recognise that room surfaces are as much a part of lighting as luminaires and windows. For this to become explicit in our codes and standards would be a step forward for the profession.

The aim of this proposal is to specify the level of provision of illumination for general lighting practice in a way that corresponds with assessments of whether or not a space appears to be adequately lit. We should expect that a level of illumination that may be found adequate in a waiting room or hotel lounge is likely to be assessed as inadequate in a workplace, sports hall, or fast-food outlet. The justification for a level specified for a particular context would be: 'If the lighting fails to measure up to this level, it is likely that a significant number of occupants will assess the space to appear dull, gloomy and inadequately lit.' It should be obvious that this is not a condition that could be prescribed with a high level of precision. Nonetheless, the crux of my argument is that this concept provides a far more valid basis for lighting standards than does visual performance. As explained above, there is no generally applicable relationship between illuminance and visual performance.

To be practical, we need a measure of 'perceived

adequacy of illumination' that is both simple and reliable. MRSE certainly is simple (divide first reflected flux by room absorption – you can't get more simple than that) but is it reliable? Hoggett worries about non-uniform surfaces; Raynham is concerned about the light pattern in the space; Loe considers that luminance values are necessary, and Boyce believes the lamp spectrum also has to be specified.

In your mind's eye, imagine a plain, uniform-reflectance wall. Now replace that wall with one that has the same overall average reflectance, and is reflecting the same total amount of light towards you, but in this case the reflectance is non-uniform. Why should this wall appear any more, or any less, adequately lit? The two walls will look different, but I can think of no good reason to suppose that one may appear adequately lit but not the other. We need to keep in mind that we are not seeking, to use Raynham's term, the 'be-all and end-all of lighting design', but simply an indicator of adequacy. We do not expect a building code to ensure good architecture, and we should not expect our lighting code to ensure good lighting design. The purpose is to specify for adequacy and fitness for purpose without compromising design objectives. The problem is that our illuminance schedules fail to do this.

So where will all of this discussion lead us? Venning sees the status quo to be so dominant that even good ideas, such as JM Waldram's proposals, could have no chance of changing the basis of lighting practice. Nonetheless, I persist in the belief that change is inevitable. The open question is whether the motivation for change will come from within the profession or from outside, as other practitioners become increasingly aware of the deficiencies in the theoretical basis of the illuminance schedules that are perceived to form the core of our recommendations for general lighting practice.

Kit Cuttle's paper, Third Stage of the Lighting Profession, is published in the March issue of LR&T (Vol 42, no 1), also available online to members at www.sll.org.uk. See NL Nov/Dec 2009 for the original article and NL Jan/Feb 2010 for responses from the lighting profession. ■

The highs and lows

This year's winners of the Lighting Design Awards offered an eclectic mix of lighting techniques

From a low-budget scheme for a Brighton bandstand to a high-precision installation for the newest ceramics gallery at the British Museum, the 11 project winners at this year's Lighting Design Awards ran the full gamut of lighting techniques, to say nothing of budgets.

The Lighting Designer of the Year award, sponsored by DW Windsor, went to Bernhard Bstieler, director of Inverse Lighting Design, a consultancy based in London and Bangkok. Inverse won the International category for its sophisticated hi-tech scheme for the Sound Club in Phuket, Thailand (below right), and was commended for its edgy, low-tech East Central Gallery in London's Shoreditch.

Bstieler is 'an emerging talent' in lighting design, said the judges, who commended him for his 'inventiveness' and diverse range of schemes. 'Regardless of the budget, Bernhard Bstieler exhibits great attention to detail, while understanding balance and composition,' they said.



PRODUCT INNOVATION

Light sources and controls

Sponsored by Ex-Or
Harvard Engineering CoolLED high-power LED driver

External luminaires

Philips ColorReach Powercore high-performance architectural RGB LED floodlight

Interior luminaires

Concord Stadium EVO LED accent fitting

PROJECTS

Exterior

Sponsored by Philips Lighting
Duke of York Headquarters, Chelsea, London
Lighting design: DPA Lighting Consultants

Heritage

Sponsored by Concord
Ripon Cathedral, Yorkshire
Lighting design: Light + Design Associates

Hotels and restaurants

Sponsored by Philips Dynalite
Snog Soho (pictured below left), London
Architecture and lighting design: Cinimod Studio

Lighting for leisure

Sponsored by Lutron
BME (The British Music Experience), O2, London
Lighting design: David Atkinson Lighting Design

Special projects

Sponsored by Cooper Lighting
Western Bandstand, Brighton
Lighting design: Urban Projects

Low carbon

Sponsored by Etap
Centre of the Cell, Whitechapel, London
Lighting design: David Atkinson Lighting Design

Public buildings

Sponsored by Abacus Lighting
Sir Percival David Gallery of Chinese Ceramics, British Museum, London
Lighting design: Studio A Associates, Museum and Gallery Lighting, Erco

Residential

Sponsored by Crestron
Private residence, Westminster, London
Lighting design: Isometrix Lighting and Design

Retail

Sponsored by Reggiani
Cabot Circus, Bristol
Lighting design: Pinniger and Partners

Workplace

Sponsored by Wila Lighting
Addleshaw Goddard, Milton Gate, London
Lighting design: Chapman Bathurst

International

Sponsored by Oldham Lighting
Sound Club, Phuket, Thailand
Lighting design: Inverse Lighting Design

The Lighting Design Awards are organised by Lighting magazine and the Institution of Lighting Engineers, with support from the Lighting Industry Federation. For more information on all winners and runners-up, go to www.lightingawards.com ■

Where legal eagles dare

The design of this year's Workplace award-winner, the London head office of law firm Addleshaw Goddard, skilfully stitched the lighting into the structure

'Dare to be different' was the encouraging brief for the lighting, which also had to reflect the understated aesthetic of the Addleshaw Goddard brand. Working closely with architect MCM Architecture, Chapman Bathurst's aim was to create links between floors providing clients with 'a seamless journey' through the seven-storey building. Judges commended the scheme particularly for the 'thoughtful integration of lighting into the interior'.

The aim in the atrium, for instance (see cover image), was to create the impression of geometric shapes penetrating through the floor, producing a vertical connection between levels. This was achieved in architectural terms by creating an illusion of the first-floor cylindrical meeting room pod falling through the floor, an effect enhanced by the concealed lighting at top and bottom.

The extensive corridors in the building had no natural light. To inject life into these spaces, the full-height glass partitions in the corridors were edgelit from top and bottom with LEDs. A 6mm sheet of plexiglass sits between the inner wall and outer glass wall with the LEDs mounted directly underneath. This continuous throw of light along the full length of the glass is offset with a high-level cove light detail.

White LEDs were also used to backlight an 8m feature wall of crushed recycled glass, with the dual aim of creating visual impact on entering the building and illuminating the cylindrical feature staircase.

In the general office areas, existing recessed modular downlights were supplemented with wallwashing for vertical interest. The transition from cellular layout, where staff were used to local lighting controls, to an open-plan arrangement threw up one challenge. Flexibility was retained with a control system that allowed zoning, plus the use of universal PIR sensors and daylight linking. ■

Project: Milton Gate, London HQ of international law firm Addleshaw Goddard

Winner: Workplace category, sponsored by Wila Lighting

Lighting design: Chapman Bathurst

Architect: MCM Architecture

Project manager: GTMS

Main contractor: Overbury

Cost consultant: Sense

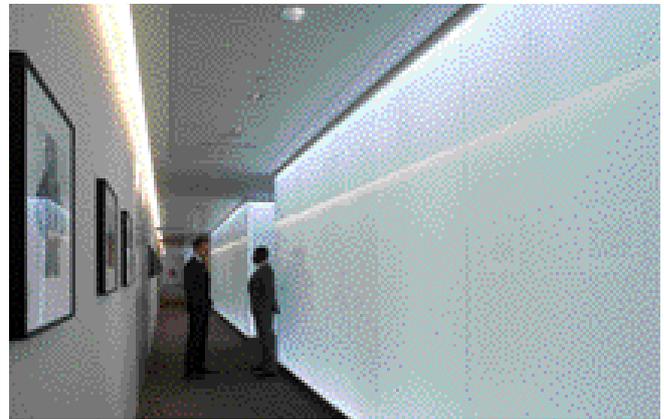
IT consultant: PTS Consulting

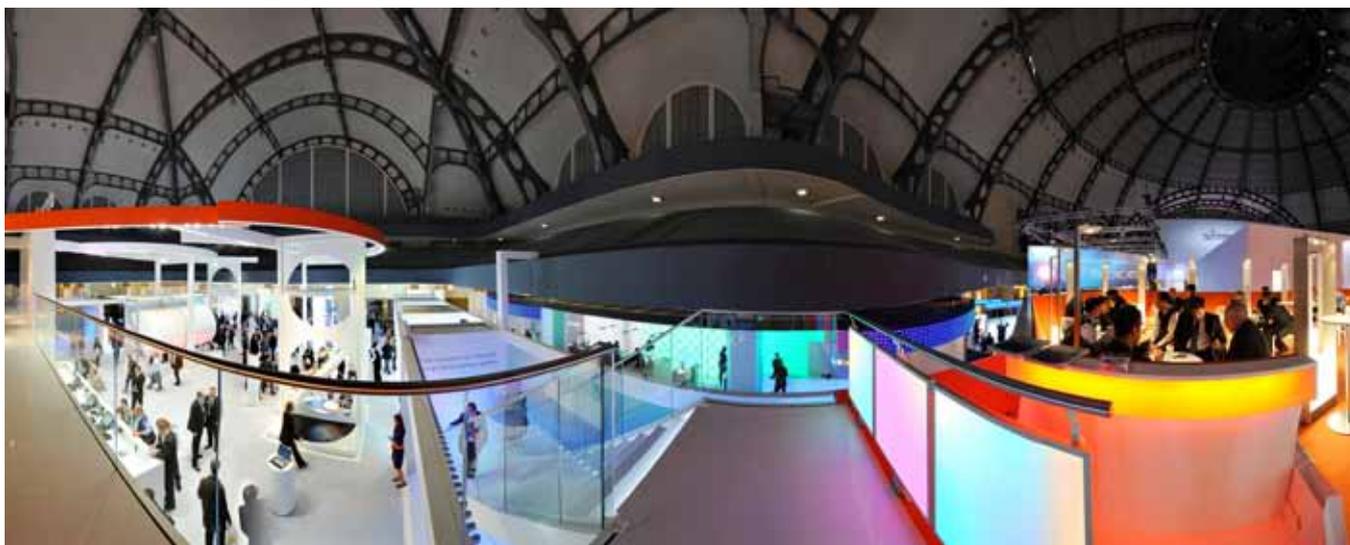
Acoustics: Sandy Brown Associates

Structural engineer: Whitbybird

Suppliers: Se'lux, Lightworks, DAL, Osram, Erco, Zumtobel Lighting, Modular Lighting, Edward Wray Lighting, Tryka, Vibia, Thorn Lighting, Complete Lighting Services, Brand van Egmond, Waldmann Lighting, Artemide, Bocci

Judges commended the scheme particularly for the 'thoughtful integration of lighting into the interior'





11-16 April: Light + Building 2010, Messe Frankfurt

2010

25 March

Lighting Masterclass
 Guest speaker: Henrietta Lynch
 Regular speakers: Chris Wilkes, Steve Langford, Anthony Martindale, Iain Macrae
 Location: Oxford
 Time: 10am-4pm

11-16 April

Light+Building 2010
 Venue: Messe Frankfurt
www.light-building.messefrankfurt.com

20 April

Optical materials
 Speaker: Peter Thorns
 Venue: Thorn Lighting
 83 Great Portland Street
 London W1
 Time: 1.30pm for 2pm

27-28 April

CIBSE National Conference 2010
 Resilience and building services:
 how to secure the future
 Venue: British Museum
 London WC1
 Cost: £245 (members one day)
 £455 (members two days)
 T 020 8675 5211
 E eventbookings@cibse.org

29 April

Lighting Masterclass
 Guest speaker: Nick Hoggett,
 DPA Lighting Consultants
 Regular speakers: Chris Wilkes,
 Steve Langford, Anthony Martindale, Iain Macrae
 Location: Telford
 Time: 10am-4pm

5 May

A theatrical approach to architectural lighting
 Speakers: Rick Fisher, Declan Randall, Hansjorg Schmidt, Alex Wardle
 Practical: participants will split into three groups and work in the lighting laboratories to light a scene from a play
 Venue: Rose Bruford College Sidcup, Kent
 Time: 10am-5pm
 Cost: £100 (inc VAT)
 E lpeck@cibse.org

12-14 May

Lightfair trade show and conference
 Venue: Las Vegas Convention Center, Las Vegas
www.lightfair.com

13 May

IALD Lighting Design Awards 2010
 Venue: Renaissance Las Vegas Hotel, Las Vegas
www.iald.org

18 May

SLL AGM, presidential address and awards reception
 Venue: Royal College of Physicians
 11 St Andrews Place
 Regent's Park, London NW1
 Time: 6pm-9pm

27 May

Lighting Masterclass
 Guest speaker: Mark Sutton-Vane, Sutton Vane Associates
 Regular speakers: Chris Wilkes,

Steve Langford, Anthony Martindale, Iain Macrae
 Location: London
 Time: 10am-4pm

9-10 June

Guangzhou International Lighting Exhibition
 Venue: Pazhou Complex, Guangzhou, China
www.light-building.messefrankfurt.com

30 June

Joined Up Lighting
 Sponsor: iGuzzini
 Lighting vs nature
 Speakers to be confirmed
 Venue: BDP, Brewhouse Yard, London EC1. Time: 2.30pm

12-15 September

Plasa 2010
 Venue: Earls Court 2
www.plasashow.com

Lighting Masterclasses:

Masterclasses are kindly sponsored by Holophane, Philips and Thorn. For venues and booking details, see www.sll.org.uk

Mid Career College: the

college runs various courses across the whole spectrum of lighting and at sites across the UK. Full details at: www.cibsetraining.co.uk/mcc

LIF courses: details from John Hugill, 0208 529 6909, or email training@lif.co.uk