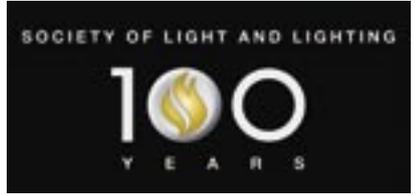


Volume 2. Issue 3. May/June 2009

# Newsletter

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





# Editorial

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All contributions are the responsibility of the author, and do not necessarily reflect the views of the society. All contributions are personal, except where attributed to an organisation represented by the author.

**Copy deadline for Volume 1  
Issue 4 is 19 June 2009**

## Published by

The Society of Light and Lighting  
222, Balham High Road  
London, SW12 9BS  
www.sll.org.uk  
ISSN 1461-524X

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Lighting

The Society of Light and  
Lighting is part of the Chartered  
Institution of Building Services  
Engineers, 222 Balham High  
Road, London SW12 9BS.  
Charity registration no 278104

Produced by **MATRIX**  
PRINT CONSULTANTS

Printed in UK



It is a quirk of the SLL calendar that the agm on 19th May occurs just a bit too late for the May/June issue of the Newsletter. As of 20 May, we will have our new President, Stephen Lisk.

This issue covers the beginning and end-game of lighting design. Ready Steady Light is one of my favourite events on the calendar and I could have filled the Newsletter with dramatic photos of the installations. The setting at Rose Bruford has a comparatively dark sky bearing in mind it is inside the M25. A small amount of light goes a long way.

At the other end of the scale, we cover two projects from the Lighting Design Awards. Of most significance to building services engineers are the CIP lounges at Heathrow T5. These perfectly demonstrate that energy efficiency does not mean the death of lighting design. Of course, it isn't easy to achieve a brilliant looking effect whilst meeting Part L. Still, that's how professional consultants earn their money. The other project covered is the Q House in Dublin which I chose simply because of the really impressive effect achieved with a fairly ordinary building.

Hardly has the applause died down on this year's final when we have to announce the Call for Papers for the 2010 Young Lighters. You must submit your

application by 31 May. Forms may be obtained from Liz Peck. [lpeck@cibse.org](mailto:lpeck@cibse.org)

People often forget that India's population is almost that of China's, (1.1 Bn v 1.3 Bn). The Indian government is launching a pilot scheme to replace GLS by CFLs. We report on the early results.

Our colleagues in the ILE organised a one day conference on Lighting and Health. This covered a very wide range of issues. There is no doubt that this is becoming a bigger and bigger topic especially with the related issue of increased daylighting in buildings. There is also an interesting overlap between the medical profession and our own.

Finally, I should mention that after 21 issues, this is my last editorial. Future Newsletters will be edited by Jill Entwistle. Those of you with memories will know that she was the editor of Light magazine for 12 years. She is also the author of two books: "Designing with Light: Hotels" and "Designing with Lighting: Bars and Restaurants". She is an affiliate member of the IALD. I am very pleased that she has accepted to be our new editor and wish her well. Please continue to send any articles, emails or photos to [slleditor@cibse.org](mailto:slleditor@cibse.org).

**Front Cover:** "The Q House by Pritchard Themis Lighting Design. Winner of the Lighting Design Awards Exterior category. Photo by Peter Pritchard"

# Young Lighters of the Year 2010

## Call for Papers

Once again the Society of Light and Lighting is running the 'Young Lighters of the Year' Competition to help promote the younger element in the lighting profession.

The Competition provides a unique platform for young lighters, whether Society members or not, to hold forth on a lighting subject, to hone their presentation skills, and to win the considerable professional kudos of being chosen as a 'Young Lighter of the Year'.

Each finalist receives a cash prize, a certificate and a free lighting publication. Additional cash prizes are donated by The Worshipful Company of Lightmongers and the Institution of Lighting Engineers.

**If you are under 30 on 3rd February 2010** you should consider entering. If you know of someone, please encourage them to enter the Competition.

Applicants can choose any lighting subject of their choice. Entries may be based on previously prepared work, such as a thesis, and must be capable of being presented in 15 minutes. Successful applicants will be expected to present their work, using visual aids as appropriate.

### *Outline timetable of events:*

31 May 2009:	Closing dates for applications and 300 word synopses
15 June 2009:	Entrants notified whether they have reached the shortlist
15 September 2009:	Closing date for submission of short listed entries
15 October 2009:	Semi-finalists notified so that they can prepare presentations
Mid November 2009:	Semi-finals in Birmingham & London (dates tbc)
15 December 2009:	Finalists notified
03 February 2010:	Finalists present papers at ARC'09, London

If you need any further information to help you to generate interest among would-be entrants, please get in touch with the Society of Light and Lighting. We want a broad spread of entries and entrants. We hope to hear from you.

For an application form please contact: Liz Peck, Society of Light and Lighting, 222 Balham High Road, London. SW12 9BS. Tel: 020 8772 3622. **e-mail: [lpeck@cibse.org](mailto:lpeck@cibse.org)**

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# Lighting Design Awards

## CIP Lounges at T5

After the Lighting Design Awards, I like to cover one of the projects in much greater depth. This project is particularly relevant because it won the "Low Carbon" category (sponsored by Etap Lighting). It shows that it is quite possible to meet all the energy targets and still produce luxurious, brilliant looking, attractive schemes.

Pinniger & Partners were commissioned to provide the lighting design for the new lounges for British Airways at Terminal 5. There are five lounges; four departures and one arrivals. The floor plates of the lounges are large, ranging from 1,259m<sup>2</sup> to 2,470m<sup>2</sup>. The lounges are designed to reflect the British Airways brands: Concorde, First Class, and Club World.

The brief for the lounges was to create a boutique hotel environment with as small a carbon footprint as possible. The environments needed to reflect the values of the brands, and the different activities within each one including: fine dining, spas, lounge areas, bars, various food offers, terraces, and work spaces. Creating the feel of intimate luxurious spaces within very large deep floor plates (more akin to office architecture) which had high levels of daylight at one end and very little natural light at the other end was at the heart of the challenge for the lighting and interior design for this project.

The lighting design is about bridging and balancing on one hand, the strong architectural elements of the interior architecture (chilled beams, tile ceilings, hard floor finishes), with the softer fabrics, shades and other finishes to create an inviting atmospheric environment with more than a hint of indulgence. This had to be set against the technical requirements. The lighting design had to meet and satisfy a number of very specific criteria; from the aesthetic, revealing the interior and enhancing the rich colours and finishes to providing minimum safe lighting levels. This includes meeting DDA directives, emergency lighting, conformance to part L and building regulations, meeting the stringent BAA electrical requirements including a 15W/m<sup>2</sup> electrical lighting load. The installation also had to be low maintenance and, of course meet the cost budget.

In general, the secret to preserving the aesthetics and luxury feel of a scheme while keeping down the energy is to be ruthless about where you put light and what you put it on. For example a flat 400-500 lux on the floor would have used all the electrical load allowance with no visible benefit, especially since the floor finishes were dark. We had therefore to understand the use of the different spaces, how they were being dressed, and how the end user would experience them (ultimately the most important issue) and where the key views of the spaces are. We also had to be very careful about the tools that we, as Lighting Designers, would use. Clearly a grid of compact fluorescent downlights would satisfy all of the technical requirements, but would deliver to the client an environment that was flat and had no atmosphere.

Our approach was to put fewer fittings in the ceiling and the majority lower down within the furniture or the architecture and use fluorescent or LED sources. The detailing of lighting within shelves, under fixed furniture, decorative free standing, suspended lighting, back lit panels and screens, all allowed the layering of the environment and to provide a feeling of richness. Backlit walls are lit top and bottom only, using fewer fittings and less energy

but deliberately allowing part of the vertical surface to fall dark midway. The balance of light and dark creates a more interesting environment; evenly lit light boxes create too harsh a light for this type of environment. Low voltage lighting is restricted to a limited amount of accent lighting where a built in solution isn't possible. It is also used to light the rich fabrics of the furniture in the vertical plane at key points, which is the view point of the passenger using the lounge.

The use of subtle light coves with backlit coloured panels of glass helped to layer the environment and thus visually break down the large volumes of the architecture. This was about creating vistas and threads through the spaces, views through layers of translucent materials to specific focal points. We could then provide private areas without excluding a sense of the whole of the lounge and maximise the effect of daylight into the deep floor plates. The large dark ceilings were deliberately broken up with lit ceilings above focal points or edge lit chilled beams to increase the level of contrast in the space. The handling of contrast was key to the different spaces working together. The ambient lighting provided by the coves, walls, and free standing



screens are the back drop to the lit art, decorative lights, and bars with their striking Windfall pendants. It was important that the lighting elements were at a human scale, localised, domestic even, surrounding the user, emphasising the feel of comfort and relaxation.

The light sources used were a mix of linear T5 fluorescent within the coves and backlit walls, LEDs within edge lit free standing screens and accent lighting using 35w T/H IRC lamps where essential. All shades, floor and ceiling, with the exception of the crystal chandeliers (in the minority) use compact fluorescent lamps. The sparkle for the crystal can only be provided by a point source so tungsten halogen was used in these fittings. All of the lighting elements are part of a DALI network providing dimming, emergency testing and a thorough maintenance overview from the operational office via a PC. This was essential given the large size of the spaces to be maintained. Staff are notified via the PC of any lamp or circuit failures without the need to walk around all of the space on a regular basis.

It would be fair to say that some of the areas exceed 15w/m<sup>2</sup>, in isolated cases up to 27W/m<sup>2</sup>. The majority are between 14-18W/m<sup>2</sup>. In my view 15w/m<sup>2</sup> for this type of space is not a realistic target that one should be expected to meet whilst providing a quality environment. However, given that a few years ago a realistic loading for a good quality restaurant, lounge for this quality of build and client would have been in the region of 60W/m<sup>2</sup> we feel that we have been able to achieve something worthwhile on this project in terms of quality for less energy.

**Article by Adam Weir, Senior Lighting Designer, Pinniger and Partners**



## IALD Contributes to Lighting Design Education

In order to get more qualified lighting designers; the International Association of Lighting Designers (IALD) has approved a \$5,000 USD donation to both the IALD Education Trust and the UK's LET.

"The generous donation from the IALD is not just a boost to LET funds, but it also raises our spirits in encouraging us that we are on the right track," said Hugh Ogus, Chairman of LET.

Since its establishment in 1995, the UK Lighting Education Trust has worked to fill training gaps in the UK and promote good lighting practice through:

- \* Three renowned industry-specific lighting qualifications, the LET Diploma, the LET Intermediate course and UCL's flagship MSc course, which are training the next generation of lighting specialists and educators.

- \* Supporting the work of Bartlett Lighting at UCL, a centre of excellence that offers advice and expertise for the lighting and building industries throughout the UK.

- \* A BSc in Lighting, being developed in co-operation with leading specialists.

For more information on the Lighting Education Trust go to <http://www.lighting-education-trust.org/>

# Lighting Design Awards

## The Q House

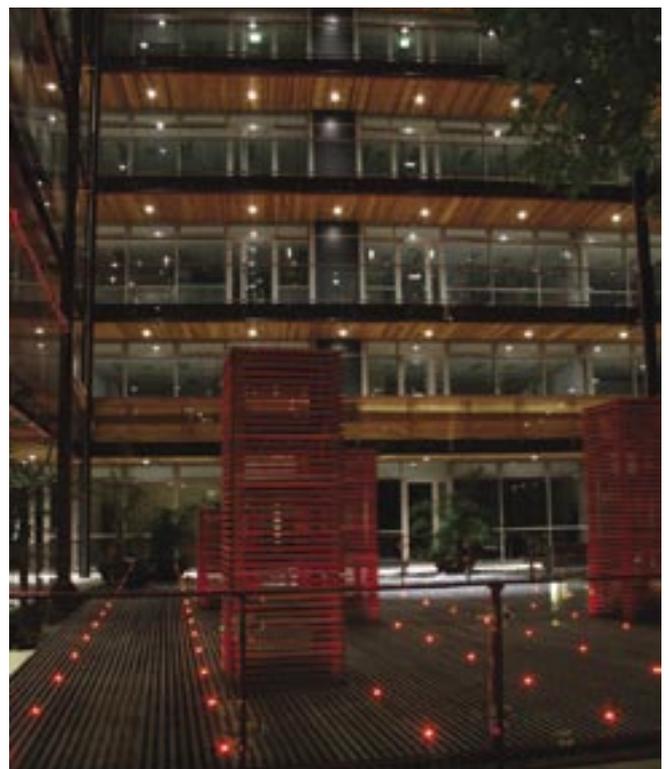
The Q House is a multiple tenancy office site in Sandyford, Dublin, split into two adjacent buildings. Access to the individual units is via an interlinked external walkway, set around a courtyard where the two buildings meet.

The cornerstone of the design was to make the courtyard the focus of attention, both for people within the cloistered areas, but also to passers-by. The inner space had to resonate warmth because all the walkways are external and partially exposed to the elements. On grey, wintry days a good punch of warm white light is needed to support these routes. Steel structures internally were painted a deep red and all walkway soffits were timber so warm whites would resonate in these surroundings.

In the courtyard itself, we wanted to create an effect that would be seen from all areas of the building; from the ground floor to the top. A large tree sits to one side of the square and a 'representative tree', a free-standing mobile, faces it on the opposite side; both seem to mirror each other. (This is shown on the front cover – Ed) Both of these are lit as points of interest – but holding to the analogy of each being a reflection and possibly an opposite of the other we lit the tree from below with a warm white light – a 3000 kelvin metal halide - and the sculpture from above in a 4200 kelvin cold white. Between these two points of focus we had an open square space made of timber planks where we set out a carpet of red lights, like a field of votary candles. Viewed from the sixth floor the grid is clearly defined and on the ground level this red light shines up against timber blocks. It provides a large volume of colour without giving any glare for people looking down into the courtyard.

The main internal cores are highly glazed and visible from the nearby motorway. The lifts are clad in a smooth dark granite and facing walls in a warm limestone. We downlit these warmer, lighter toned faces with a strong wash of warm white light, provided by a line of metal halide downlights, again using the 20 watt metal halide as was used on the soffits. The whole scheme used just four lamp types – a cool white 70 watt and warm white 35 watt and 20 watt metal halides and a 26 watt compact fluorescent. The design reference for this was the lighting of the Seagram Building, New York where the warm core walls are the lit focus. The darker granite surfaces on the exterior were defined with a cool white light from inground fittings at their base. A final flourish was a bead of cold white LEDs to the side walls of the cores, again, to be read from afar.

**Report by Peter Pritchard of Pritchard Themis**



# Ready Steady Light 2009

Photo: by Alan Tullia



Now in its seventh year, Ready Steady Light has developed into one of the 'must attend' events on the Society of Light and Lighting's busy calendar.

The Centenary Ready Steady Light was once again proudly hosted by Rose Bruford College, who has incorporated the event in their own lighting design course. A team of students led by Shaun Foster did a tremendous job in setting up the site and organising the proceedings.

There was no specific theme given to the teams this year, other than to interpret the sites, using only lighting effects, without the use of props. However, the SLL Centenary 'birthday' did not go unnoticed.

Photo: by Dan Lin



Photo: by Alan Tullia



Photo: by Dan Lin



Each team was allocated a site within the college, given a selection of lighting fittings (and a birthday cake!), and just three hours to turn out a great lighting installation. As darkness descended upon the college, the transformation was complete. The Judging Panels visited each of the 18 sites, to judge on both the technical and artistic merit of each scheme, as well as a 'Peer' prize judged by the competitors themselves.

After a break for refreshments, Mike Simpson, chairing the presentation of the awards commented that the Judging Panel felt the overall quality of this year's event was higher than ever and the schemes every year were more exciting.

The Technical prize winner was announced by Ted King, who outlined the judging criteria used for the Technical Prize. The Technical judging panel commended the 'Road to Nowhere' (Rose Bruford College) and "Outside the Stage Manager's Corridor" (Light Bureau), with the outright Technical prize being awarded to 'The Cabin' by the Holophane Europe team for "a scheme that used low wattage sources in a very sympathetic way". The RSL trophy, together with cinema vouchers, were presented by Patrick Baldrey, President of The Society of Light and Lighting. Ted King added that it was his first visit to the competition and he "was struck with the enthusiasm and vision expressed by the teams and their ingenuity in adapting the limited equipment at their disposal to achieve their aims".

The Artistic Impression Award was presented by Kevin Theobald, representing the IALD. The judging panel commended 'Road to Nowhere' (Rose Bruford) and 'The Rose' (DW Windsor), but the winning prize for the Artistic Award went to Light Bureau for their Zen inspired 'steps in time' interpretation of the Stage Manager's Corridor. Kevin Theobald presented the team with the RSL trophy and copies of Henrik Clausen's book "Light & Communication - Nature as a reference in lighting design", which were kindly donated by Fagerhult.

The Peer prize, an award where the competitors vote for one another's schemes was also awarded to Light Bureau for the Stage Manager's Corridor, an inspired and resounding choice. Congratulations to all the teams who took part on making the competition tougher than ever.

An event of this scale simply could not take place without the support of our sponsors, through both financial and logistical support by donating equipment to the event. Our thanks go to Holophane, iGuzzini, Martin Architectural, Philips, PLDA, Sill, Urbis and Zumtobel Bega.

Finally, a big thank you to all the competitors, helpers and judges that made the event so enjoyable, and in particular to Liz Peck and Mike Simpson for their hard work in organising the event.

**Report by Stephen Lisk**



What shall we do next?



The finished result



All photos on this page: by Alan Tullia

# Lighting & Health

This seminar was organised by the Institution of Lighting Engineers and held at the Barbican Centre, London, on 17 March.

With immaculate timing, the day before the ILE's conference on Lighting and Health, the Danish government announced it was to compensate night shift workers who have developed breast cancer. The link between the suppression of melatonin, normally produced during the hours of darkness, and the development of breast cancer has still to be definitively proved, but the evidence is stacking up. The Danish move followed a ruling by the UN body the IARC (International Agency for Research on Cancer) that night shifts probably increase the risk.

What is indisputable is that light has a fundamental effect on human biology and that the absence of natural light in our workplaces has an impact on our physical and psychological well-being, as well as our productivity. The challenge that this presents to lighting designers, architects and designers was a key issue that the conference wanted to address.

The role of light, melatonin and other factors that influence human circadian rhythms is an area which Professor Josephine Arendt, founder of the Centre for Chronobiology, University of Surrey, has famously researched for years. Her keynote address gave an overview of her conclusions. Together with George Brainard, professor of neurology at the Thomas Jefferson University in Philadelphia, Arendt has been instrumental in establishing the importance particularly of blue light (around 450nm) in stimulating the production of melatonin in the pineal gland, via the so-called third receptor on the retina.

Arendt's colleague at the Centre for Chronobiology, Professor Debra Skene, also outlined her research which concentrates on the effect of low light levels on the elderly. Conditions associated with the elderly such as thickening of the eye lens conspire with low ambient light and lack of natural light in many care homes, producing depression and disturbed sleep patterns, contended Skene.

Dr Richard Hobday's message was that we have known of the healing and even anti-bacterial qualities of sunlight for centuries, and that the challenge for designers is to rediscover it. The author of *The Light Revolution: Health, Architecture and the Sun*, and *The Healing Sun*, Hobday pointed out that from the ancient Greeks (who built solar cities) through Florence Nightingale to Le Corbusier, the importance of daylight and sunlight has been acknowledged in building design.

'Direct sunlight is being designed out of modern buildings to prevent overheating and glare at the very time that scientists are showing that bright light is essential to our health,' argued Hobday.

## Report by Jill Entwistle

### The full list of speakers that day is as follows:

Keynote presentation: "The non-visual effects of light in relation to biological rhythms: a history of recent research" by Professor Josephine Arendt.

"The importance of sunlight to human health" by Dr Richard Hobday.

"The effects of increased intensity and changing spectral composition of light in residential homes for the elderly" by Professor Debra Skene.

"Report on Philips' latest field studies of Activiva lamps" by Luc Schlangen.

"Is there a link between health, well-being and productivity and the use of high colour temperature lamps? – Results of a long-term study" by Bob Venning, Mary-Clare Race and Roxanna Yarandipour.

"Lighting design to stimulate the teaching and learning environment" by Theo Paradise-Hirst.

"The use of dynamic colour changing lighting for pupils with autistic spectrum disorders and complex learning difficulties at Yeoman Park school, Notts" by Joan Morris and Steve Shackleton.

"Designing the Pines Calyx conference & exhibition centre" by Alistair Gould and Mary Rushton-Beales.

"Lighting for night-shift work using the Sivra dynamic lighting system" by Rory Marples.

Q&A and short symposium on the implication of current findings for future building and lighting design. Moderators were Jill Entwistle and Carl Gardner.

# India CFL Program

## A logistics challenge for lighting

I came across this article and thought you might be interested to read how one of the world's most populous and biggest economies is tackling the problem.

CFLs are spreading in India courtesy of a government programme financed by the carbon markets - but technical problems threaten to hinder the scheme

India's Prime Minister announced the Bachat Lamp Yojana - the scheme to phase out incandescent bulbs from homes across India and replace them with (CFLs) - in July 2007, but the scheme was only launched in February 2009.

The programme envisages providing CFL lamps at a discount of over 70%, Rs 15 as opposed to a market price of about 100, to nearly 10 million people.

The Indian government sought to sell UN certified emissions reductions on the carbon markets to fund the CFL discounts. For every 100,000 20w CFLs distributed there is an estimated carbon saving of 10,000 t CO<sub>2</sub>. Registering was a complex process as a 'Programme of Activities, PoA' needed to be submitted as an umbrella project. The pilot project in Visakhapatnam is now a registered UN Clean Development Mechanism project. The PoA is still entering validation.

An independent case study has also shown that CFLs have a high failure rate in India due to lack of adherence to product specifications, especially in the rural areas. Replacement of the bulbs is particularly difficult due to long distances and high transport expenses. Some of these issues are not new to rural energy programmes in India and are being addressed as the scheme rolls out.

Quality control is a major concern, however. The import-based, unorganised nature of the CFL industry in

India makes quality control and regulation difficult. There are plans to implement a standard (IS 15111) by the end of 2009 regulating product quality. This has been in the offing for a while, with some manufacturers resisting due to the associated costs.

Additionally, India has no standards for regulating mercury in CFLs or a system for proper disposal of mercury. The government is planning to introduce an incentive to encourage households to hand over their unused/defunct lamps as well as develop guidelines on safe management of mercury in CFLs. However, these have been in process for some time and do not completely address problems related to levels of mercury in the lamps and its final disposal.

India's CFL market is catching up fast with the rest of the world. Bachat Lamp Yojana is a uniquely designed scheme and perhaps first of its kind to ensure nationwide access to efficient lighting to all at an affordable price.

To ensure that the distribution companies are able to recover costs through the sale of carbon credits, Bachat Lamp Yojana relies on a reliable market for certified carbon credits in a post 2012 climate deal. Assuming the carbon credit funding continues, this programme is bound to give a boost to the CFL market in the country. However, weak regulatory controls will not be beneficial for the CFL industry in the long run. The government must ensure that the required regulation is promptly introduced to sustain this growing market.

**Original article by Preeti Malhotra who is India director at the Climate Group. Email [PMalhotra@theclimategroup.org](mailto:PMalhotra@theclimategroup.org). Article edited by Alan Tulla.**

## LR&T

LEDs are everywhere nowadays. In the near future, this is likely to extend to your mouth if you happen to visit the dentist. Currently, the hand held instruments use fibre optics to transmit the light from a small T/H source. The difficulty is that being low power, the colour rendering and yellowish appearance clashes with that of the overhead lighting. The paper by C LI et al describes using an LED with a high CCT to compare its colour rendering properties with that of the low wattage T/H lamp. A different CRI is used because the teeth are various shades of cream/yellow/brown rather than a full spectrum of colours. The conclusion is that even LEDs with poor CRIs compare well with T/H. Compare the two pictures below. Not mentioned in LR&T is that Trilux have a complete range of LED based luminaires for operating theatres and dentists. Unsurprisingly, it is called the Trilux LED OT light.

Daylighting is once more becoming a tool for lighting designers and architects. This issue has three papers on the topic.

The first considers using a laboratory grade digital camera with colour filters to measure the radiance and luminance of radiation with unknown spectra. The purpose being to measure solar radiation from complex fenestration systems. In this way, energy use can be optimised and the daylight enhanced.

More interesting from the point of view of SLL readers is a paper describing how a standard consumer digital camera can measure luminous flux from daylighting systems such as light-pipes, facade systems and regular windows. This is a low cost technique, easy to use and has a fair degree of accuracy.

Light-pipes are becoming increasingly popular and the paper David Carter et al describes research into the degree of user satisfaction. User views suggest that tubular daylight guidance systems were inferior to windows in delivery of both quantity and quality of daylight. The findings suggest that many of the findings of such systems are not realised either in terms of reductions in electric lighting use or occupant appreciation of being daylight.

The final paper describes a unified system of photometry applied to remote airfield lighting.

The book review by Peter Tregenza is "Designing Lighting for people with dementia" by Pollock et al.

Contents:

Using digital cameras as quasi-spectral radiometers to study complex fenestration systems. N Gayeski, E Stokes and M Andersen

Transmission illuminance proxy HDR imaging: A new technique to quantify luminous flux. J Mardaljevic, B Painter and M Andersen

The unified system of photometry applied to remote airfield lighting. MS Rea, Z Yuan and A Bierman

User attitudes toward tubular daylight guidance systems. DJ Carter and M Al Marwae

Evaluation of LED illumination for dental instruments. C Li, M Strassl, S Rauchenzauner and E Wintner

Book review, P Tregenza



## In Brief

### Melda 2009 cancelled

Unfortunately due to the economic situation in the region and the amount of projects still not completed it has been decided to postpone MELDA to 2010, and from then on the awards are likely to be every two years.

### World Wildlife Fund's Earth Hour

On Saturday 28 March 2009 at 8.30pm, people, businesses and iconic buildings around the world switched off their lights for an hour to kick start the WWF's campaign to convince governments to take effective action on climate change.

More than 2,800 cities from 83 countries across the globe have already signed up. In addition, a great number of iconic landmarks were plunged into darkness, including Nelson's Column, the Forth Bridge, the Millennium Stadium in Cardiff, the Eiffel Tower, Niagara Falls, Christ the Redeemer in Rio de Janeiro, Table Mountain in Cape Town and Sydney Opera House. The London Eye, too, was dimmed for the hour.

### Snippets from the Lighting Design Awards

A man who really knows says that Tesco stores account for 1% of Britain's total energy usage. I checked, it's true.

I quite liked the comment by comedian John Bishop who was gently raising the question of whether we need lighting designers. He described us as being the Gok Wan of electricity.

### Letter from Howard Brandston

As you know, Howard is one of the USA's leading lighting designers and is vehemently opposed to the ban on GLS. His main point being that much more energy can be saved by reducing heating or increasing the air-con by a degree than accepting the dramatic loss in the quality of light from CFLs. This link to an article in the New York Times says more. If it has expired by the time you read this, there will be more coming from Lightfair. <http://greeninc.blogs.nytimes.com>. You can also read more on his website, [www.concerninglight.com](http://www.concerninglight.com).

### Light condoms

If a bare GLS is too glaring, why not use one of these. It seems that in some countries frosted lamps are a lot more expensive than clear. Hence this slip-over, reusable device.



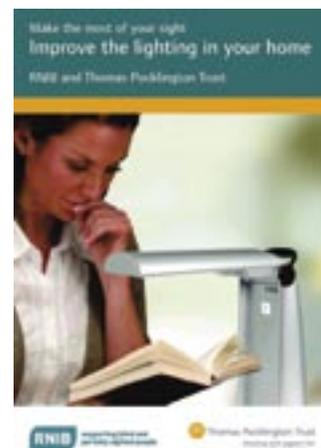
# Better lighting for people with partial sight

## RNIB and Thomas Pocklington Trust leaflet

Following on from the book "Housing for people with sight loss" reviewed in NL4, 2008, comes a 24 page booklet on improving lighting in the homes of people with partial or full sight loss.

The book is clearly laid out and very legible; large print on matt white paper. It is aimed at lay people and voluntary organisations. There are chapters on why lighting is important, choosing light fittings and light bulbs. The advice given is very simple to understand and straightforward. It also tells you where to get additional information and advice.

The document is free. Hard copies can be obtained from Thomas Pocklington Trust or RNIB and is available to download as pdf from both websites. [www.pocklington-trust.org.uk](http://www.pocklington-trust.org.uk) or [www.rnib.org.uk](http://www.rnib.org.uk)



## Events 2008

**5-7 May**

Lightfair  
New York  
[www.lightfair.com](http://www.lightfair.com)

**13 May**

Centenary Masterclass,  
London, SE1

**16 – 19 May**

Showlight  
BBC HQ Glasgow  
[www.showlight.org](http://www.showlight.org)

**19 May**

SLL Centenary AGM and  
book launch. Royal Society of  
Arts  
London WC2

**2 June**

JUL – Dynamic Digital  
facades  
BDP London  
[www.ile-events.org.uk](http://www.ile-events.org.uk)

**17 June**

13th Annual Surveyor  
conference  
Organised with the ILE  
Tel 020 7973 6695 or  
[d.thomas@hgluk.com](mailto:d.thomas@hgluk.com) for  
details

**18 June**

LR&T Symposium Event  
"Good lighting with less  
energy"  
In conjunction with the NPL  
HMS Belfast  
[www.sll.org.uk](http://www.sll.org.uk)

**24/25 June**

Where is Light Going? And  
Optical Imaging techniques  
Two day seminar organised  
by NPL  
Email: [gill.roe@npl.co.uk](mailto:gill.roe@npl.co.uk)  
for details  
[www.npl.co.uk](http://www.npl.co.uk)

**22 Sept**

SLL Centenary & CIBSE  
Annual lecture  
The Royal Institution

**27-29 Sept**

Light Middle East  
Dubai  
[www.lightmiddleeast.com](http://www.lightmiddleeast.com)

**18 Nov**

Centenary Celebration dinner  
The Criterion

**Masterclasses** are kindly

sponsored by Holophane, iGuzzini,  
Philips and Thorn. Topics covered this  
year: "Optic design & Technology",  
Circadian Rhythms & Dynamic Light",  
LED update and Lighting controls",  
Light pollution". For details, see the  
website ([www.sll.org.uk](http://www.sll.org.uk)).

**Mid Career College** runs various  
courses across the whole spectrum  
of lighting and at sites across the UK.  
For the full list, see [www.mid-career-college.ac.uk](http://www.mid-career-college.ac.uk) for details. Topics  
include: emergency lighting/Fire Safety  
and RRO, Retail & Display, using the  
2008 Code for Lighting, BS7671, Part  
P & Part L.

**LIF Courses:** Details from John  
Hugill, Tel 0208 529 6909, or email  
[training@lif.co.uk](mailto:training@lif.co.uk)