

Volume 1. Issue 2. March/April 2008

# Newsletter

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







# Editorial

## Secretary

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

## Editor

Alan Tulla  
email: slleditor@cibse.org

## Newsletter Committee:

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

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**Copy deadline for Volume 1  
Issue 3 is 18 April 2008**

## 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



Printed in UK



Firstly, welcome to Liz Peck as our new SLL Secretary to replace Marie Dignan. Marie had the unenviable task of stepping in to Jonathan David's shoes and has done sterling work for us from the very beginning. She is now Director of Membership at CIBSE.

Liz previously worked at Philips as an exterior lighting specialist and for a short while at Urban Projects as an independent lighting designer. As you know, she has been a long term member of the Newsletter Committee.

ARC 08 this year filled even more of the Business Design Centre than usual. It was good to see the Mezzanine floor fully utilised. As well as the lighting equipment exhibition, there was Young Lighters and a series of seminars. The IALD held a

very comprehensive series of talks – a full report will be in the next issue. The SLL and ILE had another joint session which was very well attended and covered topics as diverse as staff competency matrices to advertising on the moon. Neither should we forget the Switched On London event in the Pool of London.

On the subject of professional co-operation, there was another Joined Up Lighting seminar at the BDP offices on the topic of urban lighting strategies. These JUL events are supported by the SLL, ILE, PLDA and IALD.

The other big event is the Lighting Design Awards. The front cover shows the winner of the Transport section. Elsewhere in the Newsletter, there is a complete list of winners and those short listed. We will cover one of the projects in greater depth in the next issue.

Peter Raynham and Peter Boyce gave us a taster of the forthcoming SLL Lighting Handbook which is due out later this year. This looks to be a very popular document, A5, 250 pages that will fit neatly on your desk.

Part L is never far away and this issue we report on a very interesting survey on how lighting practitioners use it and how it will change in future editions. By far the greatest energy savings could be made by refurbishing existing properties but designers are almost always used for new build.

Lastly, if ever you are involved in the design of a museum or art gallery, we review a brilliant and very comprehensive book on the topic by Christopher Cuttle.

# Secretary's Column

It gives me great pleasure to take over the role as Secretary of the Society from Marie. I would like to thank Marie for all she has contributed over the past nine months and I wish her luck in her new role as Director of Membership.

By way of introduction, I have been working in the lighting industry for nine years and have been involved with the Society of Light & Lighting for many of those years, principally through the Newsletter and Ready Steady Light.

**Front Cover:** Winner of the Lighting Design Awards Transport category, the Alexandra bridge in Sunderland. Design by Stainton Lighting Design Services. Photo credit: Urbis Lighting



These are exciting times in the Society; the plans for the Centenary celebrations are taking shape for next year and there are plenty of events still to come this calendar year such as Ready Steady Light on 19<sup>th</sup> March and the Masterclass heading to Edinburgh on April.16th.

This year's AGM is to be held at the Royal Society of Arts on May 27th. It's also an ideal time for you to get more involved in the Society's work – there are a number of committees that shape the society and fresh thinking is always welcome. Please contact me if you would like to get involved in any way.

A full report on the Young Lighters event can be found elsewhere in this issue but I would like to praise all of the finalists for six excellent presentations and congratulate Emrah Ulas and Daniel Lin for winning the Lightmongers' and ILE Awards respectively. We were particularly fortunate that Emrah was able to join us all the way from Australia and thanks also go to Sean Halpin for travelling from Dublin.

I hope to bring you regular updates of the work that the Society's committees are undertaking in addition to the events programme. If you are organising a regional event that you would like to have profiled, please let me know. I can be contacted at [lpeck@cibse.org](mailto:lpeck@cibse.org)

Liz

## Young Lighters of the Year 2008

The ARC08 exhibition at the Business Design Centre in London played host to this year's Society of Light & Lighting Young Lighters of the Year event.

The prestigious competition is open to anyone under the age of 30 to write and present a paper on a lighting subject of their choice. With a record number of entrants, six finalists were selected to present their papers to members of the industry together with interested guests attending the exhibition.

Arup's Vasiliki Malakasi introduced her paper on "Urban Scene and Luminance Patterns", exploring a method of assessing pathway lighting in an urban setting with emphasis given to the luminance patterns and the possibility of luminance becoming a vehicle for the evaluation of the lit urban environment.

This presentation was followed by Daniel Lin of NDY Light presenting his paper on "Light, Shadow and Ambiguity" comprising an intriguing mix of the use of light and shadow in architecture together

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# Young Lighters of the Year 2008



*Daniel Lin receiving his award for the Best Written Paper from Paddy Craven, President of the Institute of Lighting Engineers*

with examples of the use of shadow in creating ambiguous effects and scenes.

Andrew McNeil, also from Arup, then took the stage to present his paper on "Using useful daylight illuminance to assess external louvre systems", explaining the method of using Useful Daylight Illuminance to assess the value of external shading systems, a technique which eliminates the time during which an over abundance of daylight in a space causes additional

shading such as blinds to be used by occupants, rendering the louvres irrelevant.

The fourth paper was presented by Urbis Lighting's Matt Emery on the subject of "The effect of street lighting on bats". Bats are a protected species in the UK and although universally recognized as nocturnal creatures, little is known of the level of sensitivity to light they possess. Whilst street lighting gives obvious benefits to humans, the very existence of bats is threatened by even a low lighting level in their habitat.

The final two papers were from international entrants, Emrah Ulas from Steenson Varming in Australia, and a little closer to home, Sean Halpin, a student at the Dublin Institute of Technology.

Emrah presented a paper on "Light and Modes of Appearance in architectural contexts". Six visual attributes and their relationship with architectural contexts were explored with the view that lighting designers can use the parameters of the visual perception to break the constancies of the viewers and create intentionally designed illusions and experiences of the reality.

Last, but by no means least, Sean Halpin presented his paper on "Life Lighting", an in depth analysis of the appropriate integration of natural and artificial lighting systems and the effect of daylight both on the energy



*Emrah Ulas receiving his award for the Best Presented Paper by Martin Gratte of the Worshipful Company of Lightmongers*

performance of the building concerned, but also the well-being of the occupants of a space.

The Society of Light and Lighting's president, Tony Ownsworth, then presented each of the finalists with their finalists' certificates and prizes, commenting:

*"This had been an exceptional year of entries and each and every one of the finalists should be congratulated upon their achievements*

*and I look forward to hearing more from these fantastic young people in years to come"*

Paddy Craven, President of the Institute of Lighting Engineers, presented the ILE award for the best written paper to Daniel Lin for his paper on Light, Shadow and Ambiguity.

The Worshipful Company of Lightmongers presented their prize for the best presentation on the day and this was awarded to Emrah Ulas for his presentation on "Light and Modes of Appearance in Architectural contexts" Martin Gratte, Master Lightmonger was on hand to present the prize.

Vice President of the Society, Stephen Lisk, brought the afternoon to a close by thanking the finalists and congratulating them all for the high quality of work submitted. He reflected upon the diversity of the 2008 awards, not only in terms of the papers that were presented, but also the multi-national representation of the speakers in the final.

Anyone interested in participating in the 2009 competition should contact Liz Peck on 020 8772 3622 or email her at [lpeck@cibse.org](mailto:lpeck@cibse.org) for more information.

**Report by Liz Peck**



*All photographs courtesy of Aaron Tanner of RAYlight*



# Joint SLL/ILE Seminar at ARC 08

The SLL and ILE are holding more and more joint sessions and this one was held under the auspices of the ARC 08 exhibition. It was extremely well attended with an audience of well over fifty including past and future Presidents.

Theo Paradise-Hirst, Head of Lighting Design at Maxfordham began the proceedings by speaking on the topic of "The application and art of external lighting design". His presentation consisted of many and varied public artworks and buildings lit in imaginative and revealing ways. One slide showed an installation using sulphur lamps. This brought back memories because, at one time, this lamp promised to give us a very high power, good colour rendering source with exceptional long life. Unfortunately, it has been discontinued.

The second speaker was Sharon Stammers, Head of PLDA UK office speaking on "The Light fantastic". She opened by quoting George Bernard Shaw – You see things and say "why?" But I dream of things that never were and I say "Why not?" There followed a series of fantastical projects, some of which could be realised in the near future and some which were pure science fiction. As a taster, there were descriptions of: creating artificial sodium stars in the sky 90km above the atmosphere using lasers, trips to the Northern Lights by Virgin airlines, painting the moon using hand held lasers, invisibility cloaks. Some had actually been realised such as the Roden crater project and an installation

of 400 stainless steel poles in the desert covering an area of one square mile. It was quite uplifting and, speaking for myself, I left the auditorium with a slight spring to my step.

Alistair Scott of Designs for Lighting Ltd and Gareth Pritchard, Chief Executive of ASLEC and HEMSA, spoke on "Competency Requirements for lighting design staff". This is an important topic that should be much better publicised. The CDM regulations of 2007 lay down the duties and responsibilities of designers. The scope of the word "designer" under the Regulations is so broad as to encompass almost everyone who touches a drawing. You cannot absolve yourself of responsibility by passing it down to the contractor.

The ILE has produced a design staff competency matrix which helps staff and employers to document the training, skills, abilities and education in order to judge the degree of design responsibility that can be taken. There was an interesting discussion about the degree of responsibility taken on by a manufacturer who does a free design/outline design.

Note that PI insurance does not put you in the clear. Quite simply, if something goes wrong and you cannot justify your ability, the insurance company won't pay up.

**Report by Alan Tulla**

# Switched on London

Photo credit: Jim Ellam photography.



This event was run in conjunction with the ARC08 exhibition. It was organised by Mondiale, publishers of Mondo Arc. Additional support came from: Henrietta Lynch who was the Sustainability Auditor, Emma Cogswell of theIALD who acted as Project Co-ordinator and Allan Howard of Mouchel Parkman, the Technical Advisor.

The event ran from February 7 – 14 and consisted of 16 landmarks around the

Pool of London and Bankside. These were illuminated by teams of lighting designers with equipment being loaned by manufacturers – an ideal test to see how the luminaires actually perform.

Unfortunately, there is not the space to list all the teams and sponsors, but here are a couple of images from the event. Full details can be seen at **[www.switchedonlondon.com](http://www.switchedonlondon.com)**.

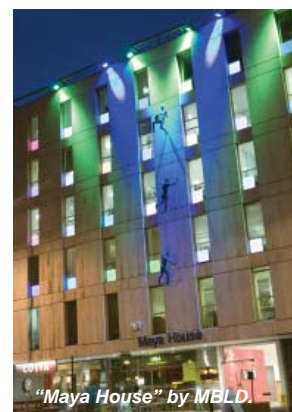


Photo credit: Jim Ellam photography.

# Lighting Design Awards

These were held at the London Hilton on 6 March. Here is the complete shortlist; the winners in each category are listed first. We will be covering one of these projects in greater depth in the next Newsletter.

## Exterior Lighting

**Richard Desmond Children's Eye Centre, London** - Lightscape Projects  
**Duke of York's Square, London** - dpa lighting design  
**Promenade of Light, London** - Tonkin Liu - Design Development: Urbanek-Ziller with DHA

## Heritage

**Llandaff Cathedral, Cardiff** - Sutton Vane Associates  
**Barbican Foyers Refurbishment, London** - Mindseye Lighting  
**Temple Church, London** - Lighting Design International

## International

**Wakiya at Gramercy Park Hotel, New York** - Isometrix Lighting + Design  
**IZ Grand Hyatt Restaurant, Dubai** - dpa lighting consultants fzlcc  
**National Broadcasting Museum, Netherlands** - Arup Lighting

## Lighting for Leisure

**Sake No Hana Restaurant, London** - Isometrix Lighting + Design  
**Skylon Restaurant, Royal Festival Hall, London** - Speirs and Major Associates  
**The 02 VIP Lounge, London** - ME Engineers

## Low Carbon

**Arup Campus Phase II, Solihull** - Arup Associates  
**Beachside House, Studland** - John Bullock Lighting Design  
**Kingspan Lighthouse, Watford** - Megaman UK

## Public Buildings

**The John Murray Archive, Edinburgh** - Nich Smith  
**Jameel Gallery of Islamic Art at the V&A, London** - DHA Designs  
**White Cube, Masons Yard, London** - Mindseye Lighting

## Residential

**Chester Square Penthouse, London** - Isometrix Lighting + Design  
**Beachside House, Studland** - John Bullock Lighting Design  
**Eaton Square Apartment, London** - Lightplan

Special congratulations go to Gerardo Olvera of Isometrix Lighting + Design who was recognized as Lighting Designer of the Year. He also won first prize in both the Residential and Leisure lighting categories.

## Retail

**Marks and Spencer Press Centre, London** - LAPD Consultants  
**The Wine Bar at Fortnum and Mason, London** - dpa lighting design incorporating Campbell Design  
**Wholeman, London** - Raylian London

## Special Projects

**Guerrilla Lighting, Manchester & London** - BDP Lighting  
**LightHive, London** - Alex Haw (atmos) in collaboration with Arup Lighting  
**The First Emperor: China's Terracotta Army, London** - Sutton Vane Associates

## Transport Lighting

**Queen Alexandra Bridge, Sunderland** - Stainton Lighting Design Services  
**Haydon Place Subway, Guildford** - John Bullock Lighting Design  
**St Pancras International, London** - Sill Lighting UK

## Workspace Lighting

**ISG Headquarters, London** - ISG  
**Go-Ahead plc Office, Merton** - High Technology Lighting  
**Westminster Academy, London** - BDP Lighting

## Innovation - External Luminaires

**iSign** - iGuzzini Illuminazione  
**2-Tone** - WRTL Exterior Lighting  
**Fino** - ACDC LED

## Innovation - Interior Luminaires

**Tempura** - Zumtobel Lighting  
**PizzaKobra** - iGuzzini Illuminazione  
**The iBar** - Mindstorm

## Innovation - Light Sources & Control Gear

**W\_Saver** - iGuzzini Illuminazione  
**DDMC802 8 Channel modular controller** - Dynalite  
**Dimmerable Range** - Megaman UK



## Winner of the Workplace Lighting award ISG offices.

*Photo credit: ISG*

**The Lighting Design Awards** are organized by Lighting magazine and sponsored by: Concord, DW Windsor, Dynalite, Etap Lighting, Ex-Or, i-Light, iGuzzini illuminazione, Illuma, Hacer Lighting, Lutron, Oldham Lighting, Philips, Thorn, Trilux, Wila. It is supported by the ILE and LIF. Other supporting organizations include the IALD and IEE.



# Joined Up Lighting

## Urban Lighting Strategies

This event was subtitled: What are they and How can we make them work?

As others in the series before, it was held in the afternoon at the BDP offices in London. The event was well attended with over delegates. It was kindly sponsored by Balfour Beatty Infrastructure Services.

Carl Gardner opened by describing the history of urban lighting strategies and then moved on to why urban centres should have one and the causes of failure or success. In the past 17 years, it is estimated that there have been over 50 strategies. There are several reasons why a town or city should have a strategy. In cash-strapped times, a lighting strategy enables budgets to be used most effectively whilst at the same time helping generate extra revenues. A busy night-time environment produces business income. Having a strategy is a way of resolving the conflicting needs of users and their different visions of how a town should look.

What should be the aim of an urban lighting strategy? Too often, said Carl, it just turns into a list of buildings that would be nice to floodlight. It is important to remember the bits in between. Historically, strategies concentrated too much on the needs of vehicle traffic with not enough emphasis on the needs of pedestrians or their safety. Another aim of a strategy is to give the town an identity – there is a lot of competition between cities for investment and tourism. Having a clear identity and purpose makes it easier to attract funds. It was important to persuade non-lighting people how a strategy would benefit them.

There were three main factors for a successful outcome. Firstly, it must be incorporated into the overall Planning Framework. Linked to this, it must have the involvement of the planners and public lighting engineers. The amount of power devolved to the local authority also had a significant impact. Finally, it was essential to have a

few projects that could be started immediately to kick-start the process followed by at least 2 – 3 years of funding.

Tim Downey from Pinniger & Partners followed by using a recent project, Merchant Square in Westminster, as the backbone of his talk and then referring to it to illustrate related issues. In his opinion, it was essential for the strategy to have a “champion” who believes it is worth doing. The other essential is having funds available at the beginning to get some new lighting in place to show some immediate results.

It was very important to try and control the lighting of private buildings. There is no point in having a uniform 10 – 15 lux on the pavement if it punctuated by shop windows at over 1000 lux. A case in point was some pathways from Leicester Square. Although lit to 20 lux, people perceived them as being too dark and dangerous. Again, it is important to consider backgrounds; there is no point in trying to subtly light and artwork or landscaping if it seen against bright signage. Where possible, Tim recommended putting clauses in tenancy agreements to limit the brightness of windows and signage. Reinforcing what Carl had said, a strategy helps the local authority stop “light wars” where businesses compete to be the brightest. Linked to this, a strategy is a useful way of controlling energy use.

Finally, Tim made the point, often forgotten by lighting designers, that you should only use white light when lighting coloured surfaces.

There followed a very lively question and discussion session. Many of those present mentioned that the ILE report on illuminated signs gave far too high values of recommended luminances. These tended to clash with their surroundings and adjacent floodlit buildings.

**Report by Alan Tulla**

## The SLL Handbook

At a packed London Sessional meeting in January, Peter Raynham and Peter Boyce introduced us to the forthcoming SLL lighting Handbook.

The idea behind it is to provide concise advice to lighting practitioners, giving them the information they need for the vast majority of lighting projects in a single, easy to use book. It is meant as the first port of call for anyone involved in a lighting project. It is worth remembering that over 95% of lighting is installed without the involvement of a professional lighting designer.

The current SLL Guide on CD, if printed, would be about 1000 A4 pages. The Handbook will be about 250

printed pages of A5. It will not be available as a CD.

Obviously, the Handbook will not have the depth of the individual Codes such as Industrial, Sports etc. These are very focussed and give detailed advice on a limited area.

The book is divided into three sections: Fundamentals, Technology and Applications. The Fundamentals deals with Light and Vision. Technology covers; light sources, luminaires and electrics - this last part covers control gear and lighting controls. Part 3 covers a wide range of applications and has fifteen chapters. These include; hospitals, art galleries, offices, the more common sports, education, retail, emergency lighting etc.



Some sections of the Handbook, such as those on lamps and luminaire technology are expected to become out of date fairly quickly, so it is envisaged that the Handbook will be reprinted every two years. There is also a section on how to write a lighting specification. Interestingly, there are no calculations in the Handbook.

There was a lot of discussion afterwards about what should be included such as; domestic downlight regulations, RoHS, sustainability and maybe a section on common

misconceptions. Fortunately, most issues had already been included although the last mentioned might be too contentious. Many in the audience thought that there should be more on domestic lighting.

The anticipated date of publication is towards the end of this year.

**Report by Alan Tulla**

## The effect of Part L on lighting

By Teresa Morton

This study focuses on the non-domestic impact of Building Regulations Part L in relation to lighting. Part L has existed in various formats since the early 1990's and is viewed by the Government as a major tool to help achieve the goal of a 60% reduction in CO<sub>2</sub> emissions by 2050, with an interim saving of 20% by 2010.

The study aims to broadly answer the following questions:

1. What impact was Part L expected to have on the Government's carbon reduction targets?
2. What is the current evidence for the difference Part L has made to date?
3. What difference can Part L, and in particular the lighting element, make in the future?

It will be seen that since 1995, Part L has expanded its scope for the conservation of lighting energy by: extending to dwellings, improving the lighting performance criteria, recognising new lighting technology and extolling the benefits of lighting controls.

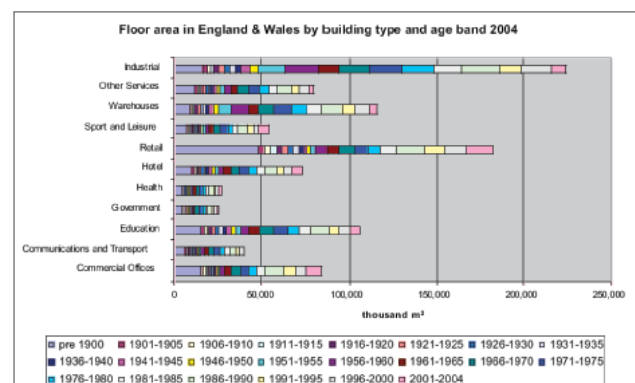
However the use of controls, and also use of daylighting, is not mandatory.

The guidance on refurbishment of existing buildings has also expanded with each edition. However, the available evidence via government-sponsored KPI's is that there has been an insignificant change in non-domestic building carbon emissions between 2004 and 2006.

One significant action to facilitate greater carbon savings could be a stronger focus on the refurbishment of existing building stock, particularly when about 47% of non-domestic floorspace was built pre-1970 (see chart). The refurbishment of existing building stock is expected to save double the amount of carbon compared to new build. Future editions of Part L could be strengthened to increase the rate of energy-efficient refurbishment.

**Baseline Key Performance Indicators- Sustainable and Secure Buildings Act: Baseline Key Performance Indicator report on Section 6(2) (e) and 6(3), DCLG, February 2007**

The age profile of the building stock of England & Wales is shown in the chart below.



The activity to comply with the current Approved Document Part L, 2006 is in danger of becoming a simple 'tick-box' exercise as the lighting community is faced with a growing number of time-consuming 'compliance' requirements as part of scheme development. Future editions of Part L could extend beyond its current mandate and encourage more of a best-practice approach rather than focus only on a 'worst practice' minimum requirement. Soon to be released energy performance benchmarks for services including lighting, could form part of the content for future editions of Part L.

As part of the research, Teresa conducted surveys and interviews with various lighting consultants, both stand-alone and those within m&e practices.

### Summary of discussions with lighting practitioners:

The main conclusions that are drawn from the series of interviews are:

- i) Lighting and building services practitioners are required to 'comply' with a number of performance benchmarks, including Part L, and the concern is that the approach will be more about 'ticking boxes' rather than achieving the best possible installation for the client brief.

# The effect of Part L on Lighting

- ii) The majority of the work is undertaken for new build rather than refurbishment of existing buildings. This means that 96-97% of the existing building stock is either: looked after by other suppliers, such as contractors; or, is not effectively managed at all.
- iii) There is often an assumption that a lighting scheme will comply with Part L, with detailed calculations often undertaken only when specifically requested.
- iv) There seems a mixed understanding and interpretation of Part L. Although it was understood that Part L was a legal requirement, there was not a common understanding that it represented a minimum performance requirement and that 'best practice' would be to exceed the requirements of Part L.
- v) For new build, BREEAM appears to have a more direct impact on lighting design, as it is the criteria by which planning/ funding approvals are often achieved.
- vi) There was an implicit request for more consistency across the various guidelines –Part L, BREEAM, ECA,

regional plans- in order to reduce the time consumed by calculations.

## Recommendations for the future

To accelerate the rate of refurbishment of existing buildings, in order to have an impact on 2010 and 2050 objectives. Financial incentives beyond the existing ECA scheme may be required to facilitate this activity.

At the same time, the guidelines on 'practicable' and 'economically feasible' refurbishment need to be tightened and made clearer so that they do not become 'get-out' caveats.

The study has highlighted that there are no lighting-specific KPI's from which to assess the impact of lighting on the achievement of the Government's carbon reduction goals. It would therefore be beneficial to research a suitable methodology to generate such a KPI. It is probable that equivalent KPI's will be required for other building services at the same time.

## In Brief

The In Brief section is composed by me, the editor, from contributions sent in by readers plus anything that catches my eye. Snippets are always welcome. Write to [sleditor@cibse.org](mailto:sleditor@cibse.org). Thanks to Kevin Theobald for the cfl and migraine one.

### Looking for somewhere to have a meeting on the South Coast?

If you are fed up paying for a soul-less meeting room in a Travel Splodge, try this instead. I had the pleasure of giving a talk to the CIBSE Southern Region in a really interesting venue; the South Downs Planetarium in Chichester. As you walk in, there is a startlingly life-like model of Sir Patrick Moore (ex-Madame Tussauds) behind the door. You can amuse yourself watching other visitors jump as they first catch a glimpse of the great man.

This is a pukka planetarium with a pin prick precise star projector and 10m dia skydome. Your audience sits in a circle, reclined, looking up at your P.point presentation projected onto the dome. It has wonderful acoustics and, of course, you have a totally dark space for your presentation.

It is a Charity run by a dedicated team of volunteers, ably assisted by Dr John Mason, founder of the Campaign for Dark Skies. As one of the organizers said, it is better to spend your money here than supporting the excesses of hotel heiresses. See [www.southdowns.org.uk](http://www.southdowns.org.uk) for details.

### Cfls bad for your health?

Spectrum - an alliance of charities that support people with light sensitive conditions - says it has been contacted with

people suffering from ME who have had bad reactions to fluorescent light and cfls. The British Association of Dermatologists also called for exemptions to allow those affected by cfls to continue using traditional bulbs. Health conditions which can involve some form of light sensitivity, include the auto-immune disease lupus, the genetic disorder Xeroderma Pigmentosum (XP), certain forms of eczema and dermatitis, photosensitivity, and porphyria.

The Migraine Action Association says members have told them how fluorescent bulbs have led to attacks. However, this seems to occur with wire-wound gear. Almost all cfls run on hf gear, so migraine sufferers would be unaffected.

One solution would be to use leds in place of cfls, but the quality of light is completely different. Maybe a more acceptable solution would be the super efficient T/H lamps that are just on the horizon.

### Lack of UV bad for your health?

I came across a letter from Geoff Waller, FIES RLP, who writes from the melanoma capital of the world (his words), New Zealand. Research showed that there was a relationship between office workers and increased melanoma. The press leapt on this and blamed the UV from the fluorescent lamps. However, what the research actually showed was that there was not enough UV from the fluorescent lamps. Hence, when the office workers bared their skin on the beach at weekends, they had not built up sufficient melatonin resistance compared to people who



worked outdoors. It just goes to show you should never let the facts get in the way of a good story.

### The world's brightest torch

According a London free sheet, is the Dutch Maxablast. It contains, says the article, a mercury arc lamp and 52 batteries. Peak intensity is 52 million candelas. It says that this is enough to shine 14.5 km. However, it says that in comparison a lighthouse produces 850,000 Cd which will shine 45 km. Spot the contradiction? However, I did like the comment "It's not a torch you would walk your dog with because it would probably cook the dog".

### Downlights and Part B of the Building Regulations

It is worth remembering that new Regulations came into force in April 2007 concerning the fire protection of downlights in ceilings. Basically, you cannot use a simple, open downlight in a Ground Floor ceiling of a multi-storey house. Bearing in mind that 70% of house fires start in the kitchen and this is most probably the most popular room for using T/H downlights, you need to be on your guard. Other parts of the Regs are also affected, but fire is the most important.

Alan Tulla

## Letters

We are pleased to print an excerpt from a letter from Paul Traynor, President of the PLDA, in response to Dominick Meyrick's article (Jan/Feb Newsletter).

.....concerning Dominic's article, I agree with nearly all of what he has said. This is not by way of contradiction of Dominic's argument, and I acknowledge we, PLDA, do come off well in the article, but I would like to bring to the Society's attention a few facts. First, we are not guilty of looking down our noses at designers in manufacturer's offices. We have an Affiliate role and if that seems condescending, it isn't: we are trying to establish the profession of independent lighting design – to convince our potential clients that they should pay a fair fee to lighting designers rather than expect a free service rolled in with the supply of the equipment. This will ultimately pay dividends for all of us. The distinction is not meant to be divisive, it is meant to illustrate that we are a bona fide profession in our own right. The model of RIBA is a good one; we often refer to this (as well as to SLL and similar organisations). It is worth noting that RIBA also have an Affiliate position to cover, like us, those in industry, educators, journalists and in our case, planners whose role includes making decisions about lighting in our towns and cities.

PLDA are more active than any association I can think of in promoting education. On our council is Professor Michael Rohde, a respected German designer and also head of the lighting faculty at Wiesmar University which is one of the further education establishments following a lighting education 'backbone' formulated by PLDA. Our association is consulted by colleges and universities all over the world; Presidents before me and now I have been asked to travel to Mexico in June/July to assist and officiate on a diploma course which we have helped to establish which is now accredited by Mexico's mother university, UNAM (we

are much more than pan-European). My office (*Lightbureau – Ed*) does its bit: we currently have a Wiesmar student, Phraporn (who is a Thai national) working in our office as an intern – our third from this university and also Hildesheim. PLDA welcome links with other associations; we have them, we have individuals whose specific role it is to attend international meetings with, for instance, LUCI to contribute on and to report what is being discussed in these forums.

My personal attraction to PLDA was and is its refreshing lack of egos and Prima-Donnas. The association is about confident and intelligent interaction and a genuine desire to involve and inform other professionals. My (self-imposed) mandate on taking the presidency was to bring younger designers into the association. It's happening – we have a good number of young designers active within the association and we are trying to get these individuals to take more responsibility of PLDA. We have literally hundreds of student members in PLDA. We're making good progress with active younger members, but as you will be aware, it tends to be established designers who are able to take time out of their work to run an association.

It may interest SLL members to know that PLDA are engaging a firm of professional lobbyists to take our case to governments, domestic and international to establish the role of architectural lighting designer as a recognised profession, in the same way that the term 'architect' can only be used by qualified and recognised practitioners. This would mean that designs executed by professional lighting designers could be protected from plagiarism (or being ripped-off) and significantly, that there may in future be credibility and recognition for those professionals who answer to the title of 'lighting designer'.

Paul Traynor

# Events 2008

18 Mar	Trotter Paterson lecture "New Trends in Lighting Design" Presented by Tommy Goven I Struct E	27 Apr	Middle East Lighting Design Awards Dubai <a href="http://www.meldaonline.com">www.meldaonline.com</a> for details	27-28 Nov	7th National Lighting Conference Istanbul, Contact <a href="mailto:alpin.yner@itu.edu.tr">alpin.yner@itu.edu.tr</a> or <a href="http://www.atmk.org.tr">www.atmk.org.tr</a>
19 Mar	Ready Steady Light Rose Bruford College, Sidcup	27 May	SLL AGM Royal Society of Arts	Masterclasses are kindly sponsored by Philips Lighting, Thorn Lighting and Holophane. Topics covered this year: Using new technology to meet legislation; The 02 Arena case study; Sustainability; Wembley Stadium case study; Part L in Practice. For details, see the website ( <a href="http://www.sll.org.uk">www.sll.org.uk</a> ).	
6 Apr	Luminale 08 Frankfort <a href="http://www.luminale.de">www.luminale.de</a>	18 Jun	Using the SLL 2008 Code for Lighting Presented by Peter Raynham London E: <a href="mailto:courses@mid-career-college.ac.uk">courses@mid-career-college.ac.uk</a>		
15 Apr	London Sessional meeting Hospital Lighting I Struct E	18 Aug	PLDA Workshop Stavanger <a href="http://www.stavanger.kommune.no">www.stavanger.kommune.no</a>		
17 Apr	Masterclass Edinburgh	29 Sep	PLDA Workshop Alingsas <a href="http://www.alingsas.se">www.alingsas.se</a>	Mid Career College runs various courses across the whole spectrum of lighting and at sites across the UK. For the full list, see <a href="http://www.mid-career-college.ac.uk">www.mid-career-college.ac.uk</a> for details.	