



Australian
Institute of
Architects

glowing structures

THE ART AND SCIENCE OF LIGHTING



- ARCHITECTURAL FEATURES FIRST
- DITCH THE DOWNLIGHTS
- PERCEPTION, CONTRAST AND DRAMA
- CLIENT/ PROJECT SPECIFIC LIGHTING
- ONE SPACE - VARIOUS LIGHTING TREATMENTS
- MIXING COLOR TEMPERATURES
- DAYLIGHT EFFECTS



THE FORUM

Melbourne, VIC

ARCHITECTURAL FEATURES FIRST

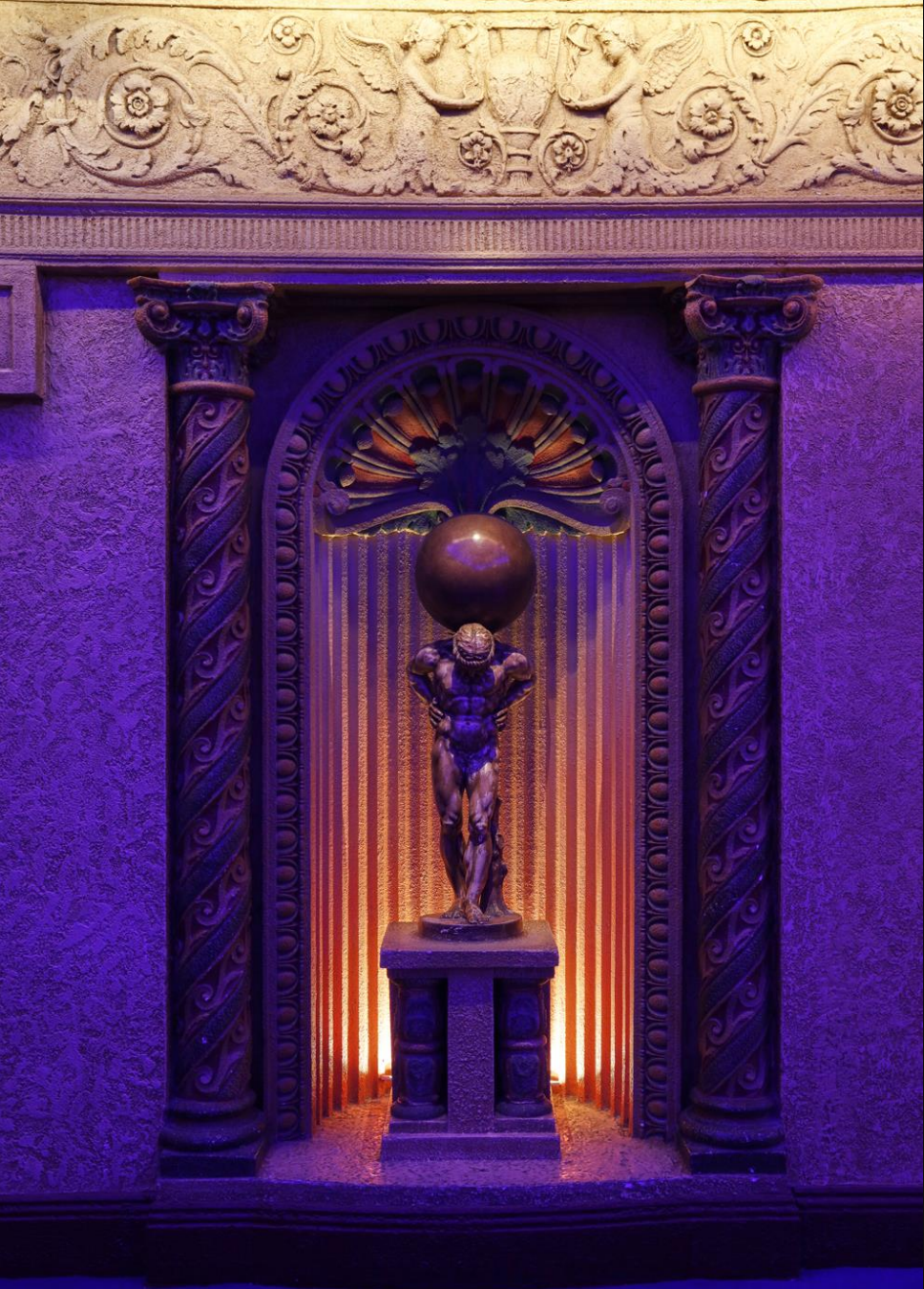




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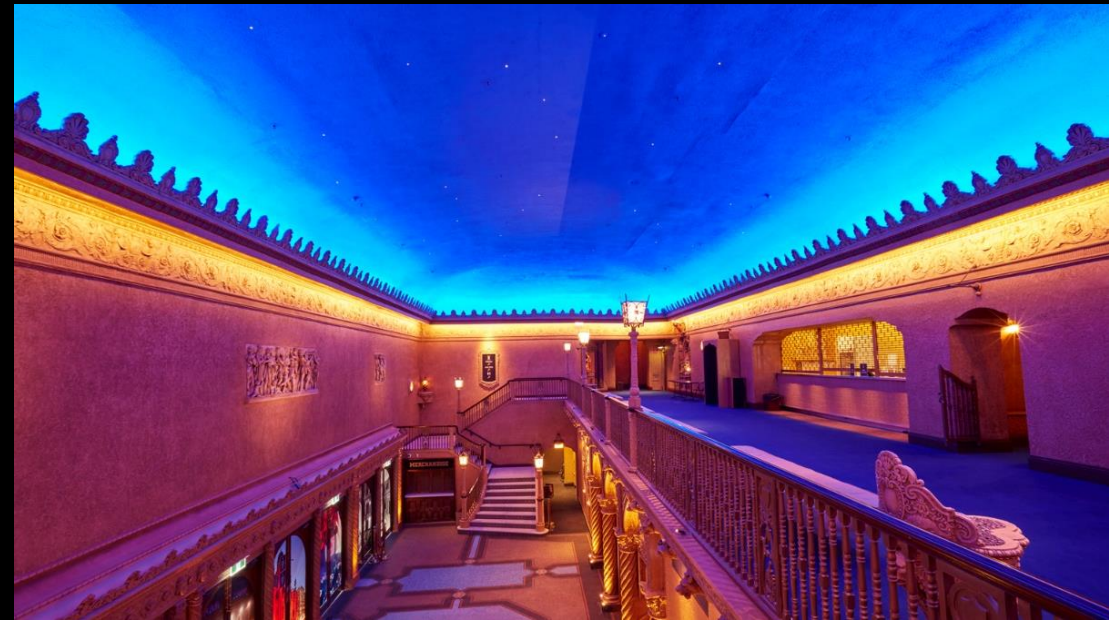
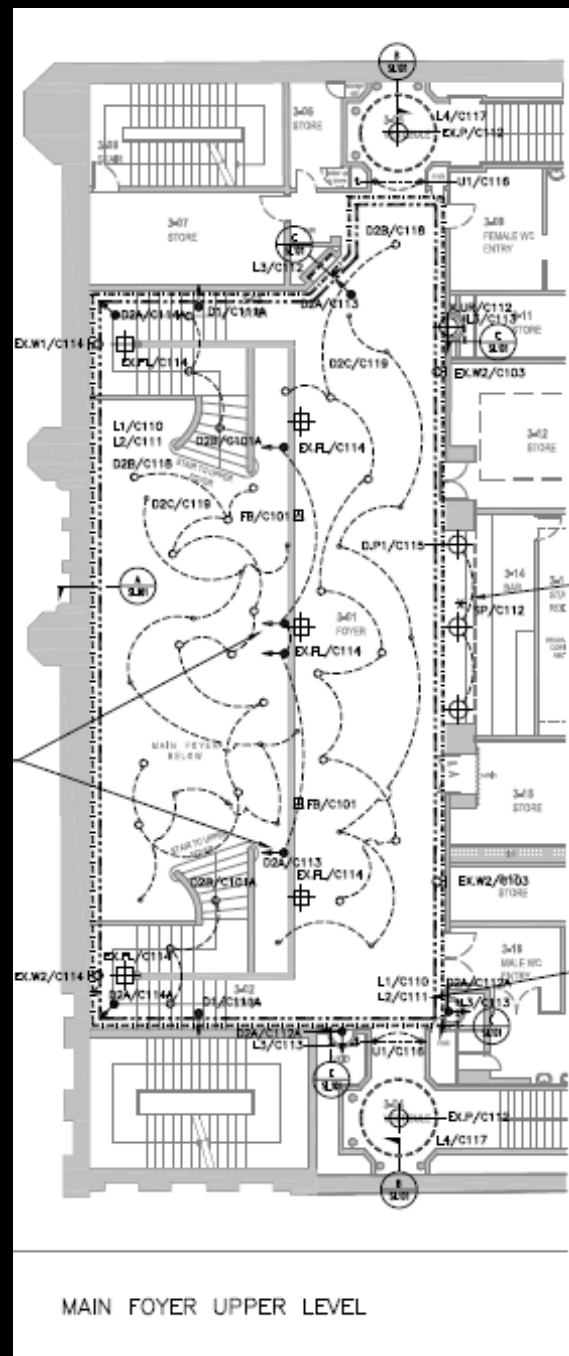
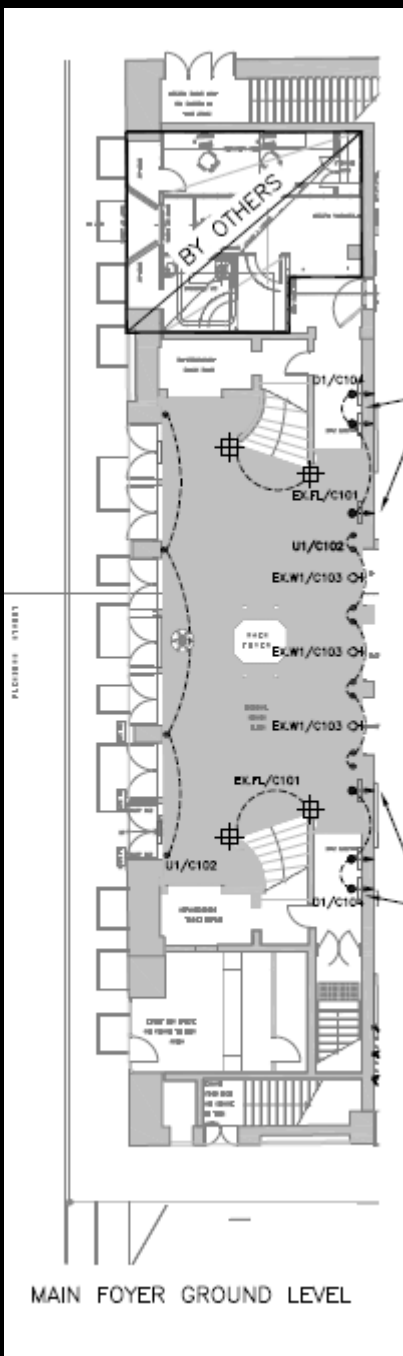






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A modern interior space with walls made of large, light-colored stone tiles. In the center, a glass-walled elevator is visible with a person inside. To the right, a long, low brown leather sofa is positioned against a white wall, with a white fur throw draped over it. In the foreground, two brown leather armchairs and a small round wooden coffee table are arranged. The lighting is soft and ambient, with recessed lighting in the ceiling and walls.

Abode 318

Melbourne, VIC

DITCH THE DOWNLIGHTS

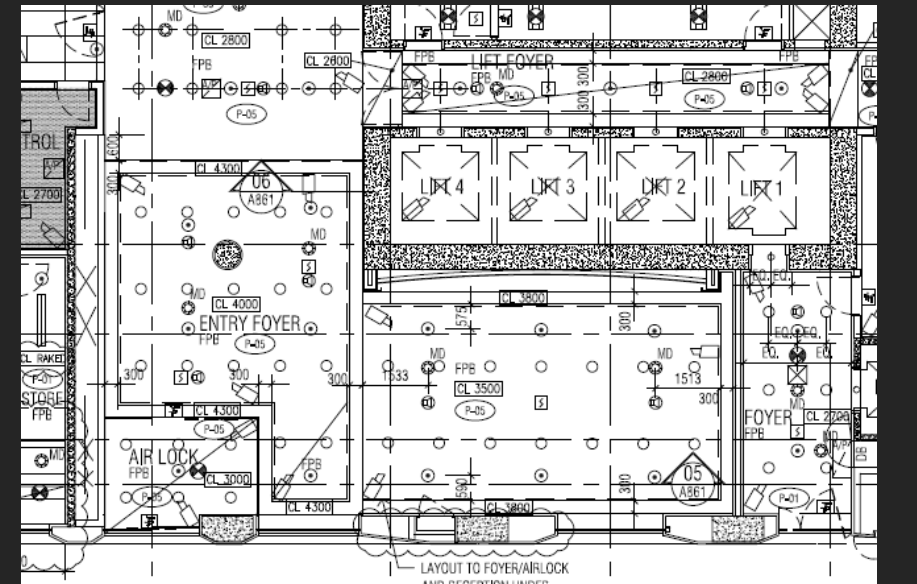
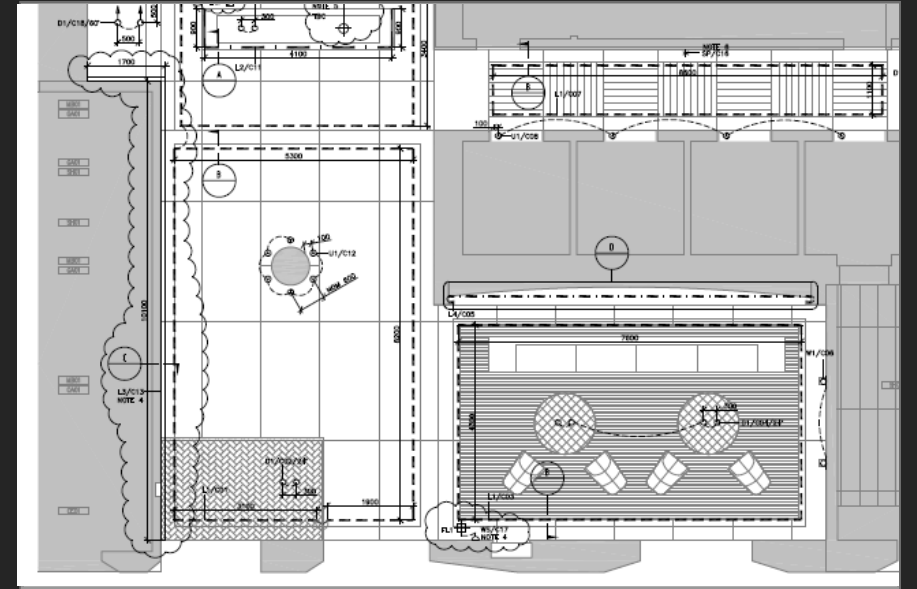






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DITCH THE DOWNLIGHTS

- Decorate vertical surfaces

The way light hits a surface can create different effects and change the way you see texture or colour

- Create Drama

Be selective - lighting a key item in a space and leaving the rest in shadow can be more dramatic than lighting every feature

- Add intermediate lighting in areas with high ceilings

- Light art, book shelves and other points of interest first not much other lighting will be required



Royal Elizabeth Apartments

Melbourne VIC

PERCEPTION, CONTRAST AND DRAMA





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PERCEPTION, CONTRAST AND DRAMA

- More light is reflected off a light surface than a dark one
- Adding more light to a dark space can create too much contrast
- Add a visual element to the space
An illuminated pendant or wall lights will aid in the perception of light
- Test lighting on textures and colours



Private Residence

Toorak, VIC

PLANNING AHEAD



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Dan Murphy's Cellar

Prahran VIC

CLIENT SPECIFIC LIGHTING



New Zealand~ Marlborough Martinborough Hawkes Bay Central Otago

New South Wales Canberra Tasmania

Victoria~ Yarra Valley

Victoria~ Yarra Valley

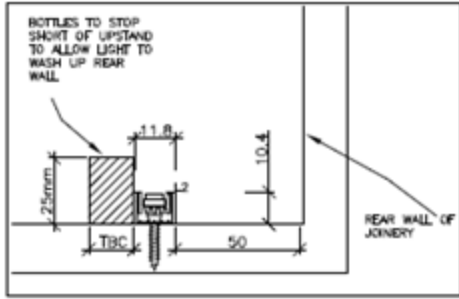




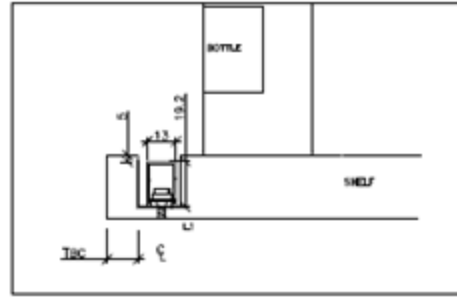
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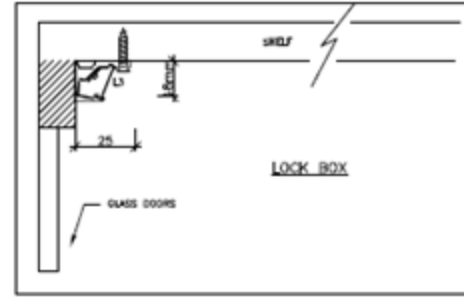




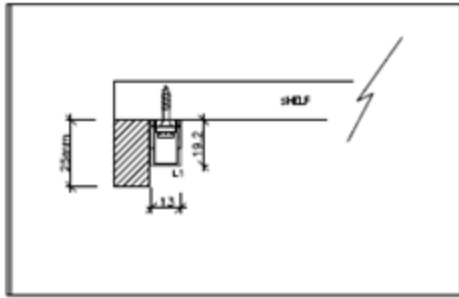
1 L2 - SURFACE MOUNTED TO BACKLIGHT SHELVES



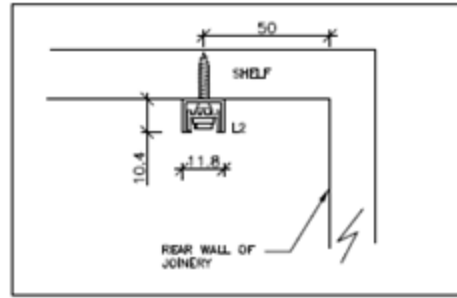
2 L1 - RECESSED AT FRONT OF SHELVES TO UPLIGHT BOTTLES



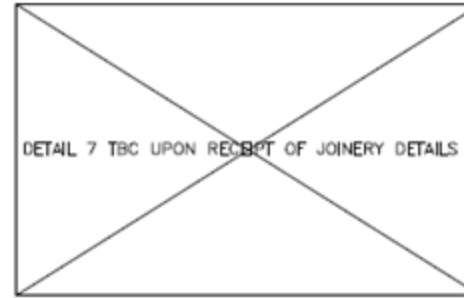
3 L3 - SURFACE MOUNTED ANGLED WITHIN LOCK BOXES



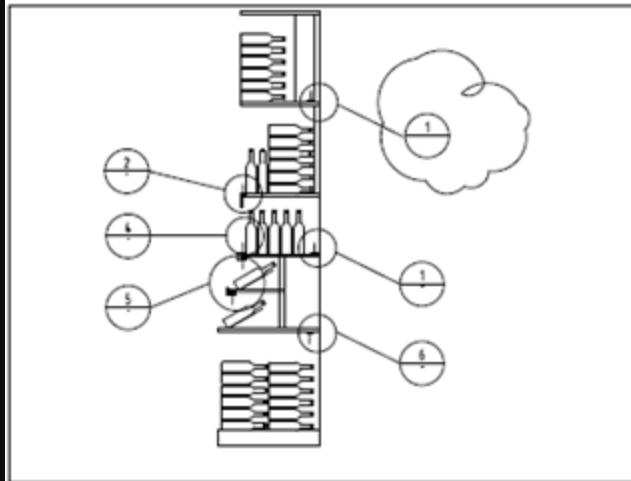
5 L1 - SURFACE MOUNTED TO LIGHT ANGLED BOTTLES



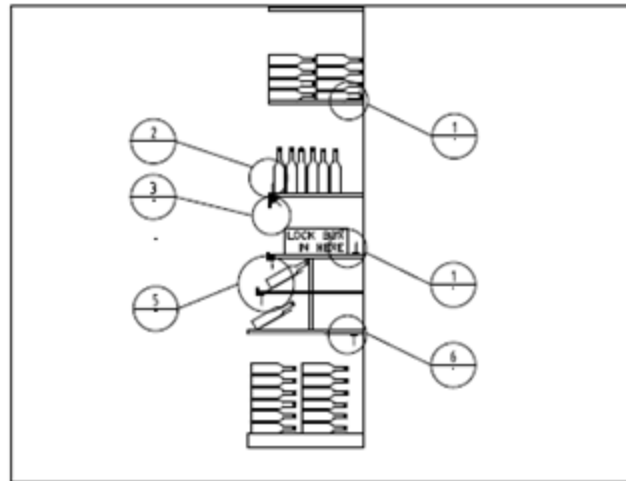
6 L2 - SURFACE MOUNTED AT REAR OF SHELVES



7 LED STRIP LIGHT TO BACK LIGHT AFFORDABLE PREMIUMS - DETAIL



AP AFFORDABLE PREMIUM LIGHTING LOCATIONS



PA PREMIUM AUSTRALIAN LIGHTING LOCATIONS

CLIENT SPECIFIC LIGHTING

- Use lighting to highlight and lead patrons or customers to desire areas
- Use detailing to hide light sources yet highlight products
- Test lighting and details
- Not all linear lights are the same
different lenses or chips may be required



Architects Office

Melbourne VIC ONE SPACE - VARIOUS LIGHTING TREATMENTS



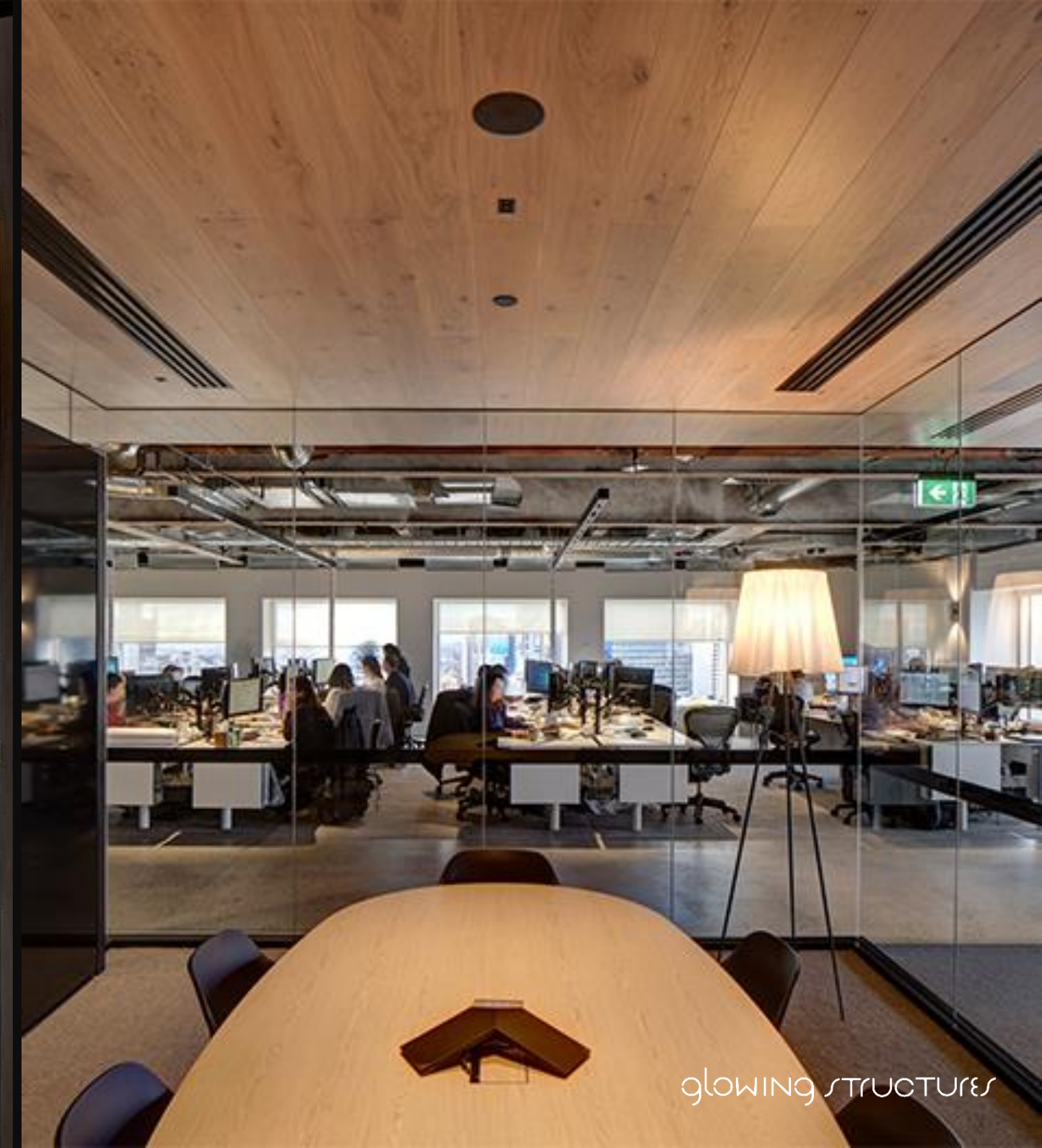














ONE SPACE - VARIOUS LIGHTING TREATMENTS

- Use light to define areas, using different colour temperatures and effect are great visual tool in creating visual barriers
- Give thought to the individual use of each space and if this changes over the course of the day/ night
- In an open plan space create focus points to imbue the space with a feeling of intimacy
- Consider areas beyond the immediate space and ensure that even though they are treated differently that areas flow from one to another



The Jade Rabbit

Sydney NSW

MIXING COLOR TEMPERATURES



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MIXING COLOUR TEMPERATURES

- Use light and colour temperatures to segregate the area from the surrounds
- Colour temperature can change from day to night to create a different experience
- Consider areas beyond the immediate space and ensure that even though they are treated differently that areas flow from one to another

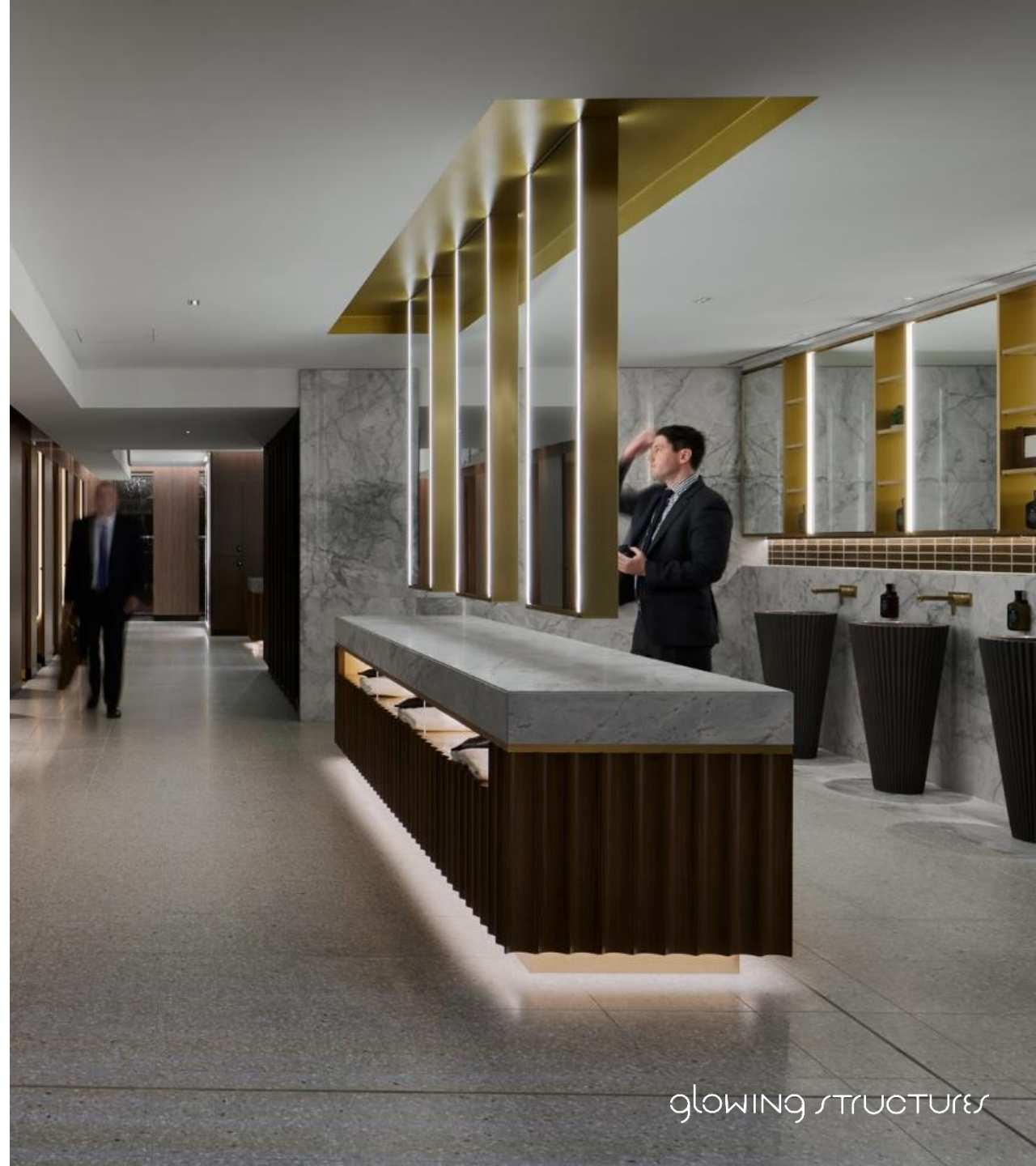
A photograph of a modern interior space. A large, dark grey wall features the word 'ONE' in large, gold-colored, three-dimensional letters. To the left, a person is standing in a brightly lit area with vertical wooden slats. The overall atmosphere is sophisticated and minimalist.

ONE

ONE - End Of Trip Facilities

101 Collins Street, Melbourne VIC

HIGH END SCHEME





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The image shows a modern office interior. On the left, a man is sitting on a dark sofa, reading a newspaper. In the center, a large window looks out onto a bright, sunlit courtyard. In the courtyard, a woman is sitting on a circular wooden swing, and another woman is standing next to her. The courtyard is filled with various green plants and has a concrete base. The office interior has dark walls and vertical wooden slats on either side of the window. The text "RISE by Studio PP" is overlaid on the left side of the image.

RISE by Studio PP

101 Collins Street, Melbourne VIC

DAYLIGHT EFFECTS



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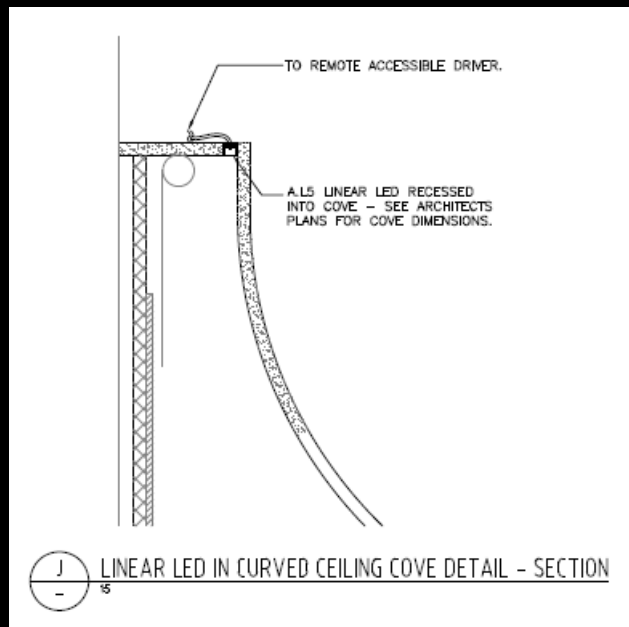


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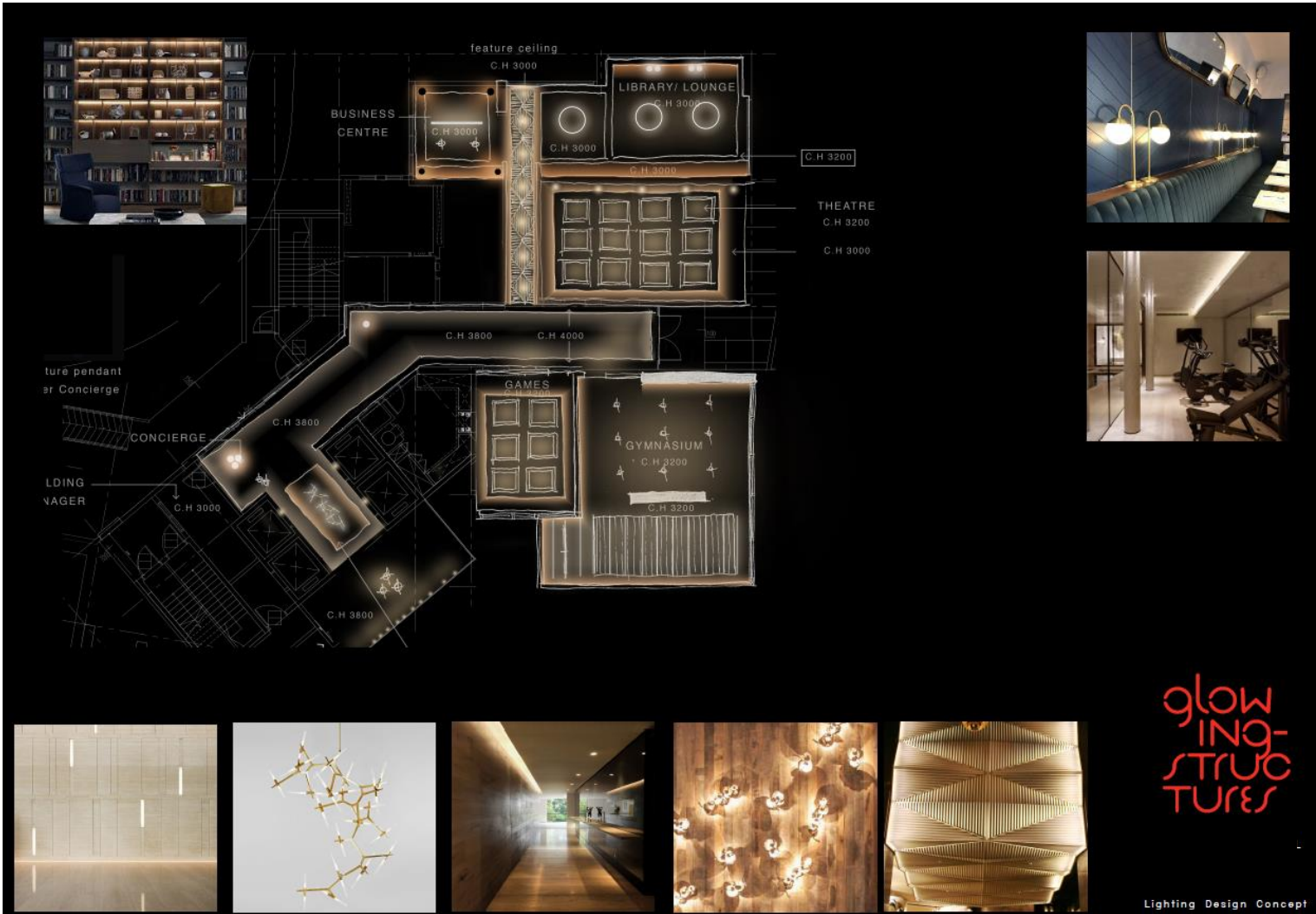
PROCESS OF A SPECIALIST LIGHTING CONSULTANT

- INITIAL MEETING WITH THE CLIENT

This is the most important phase to gain an understanding of the project, the space, and most importantly how and who will use the space.

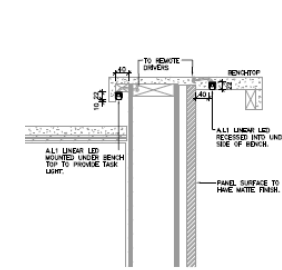
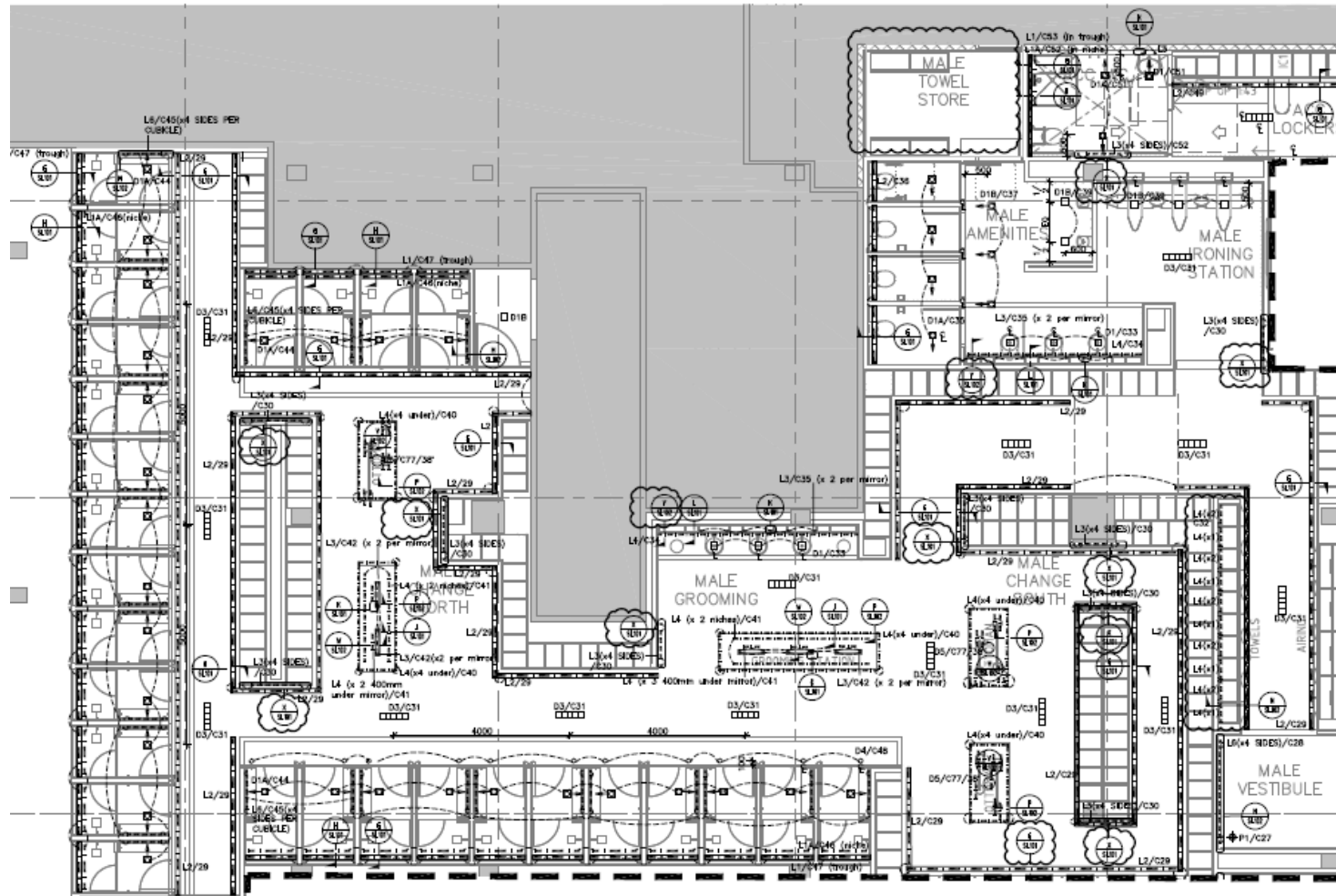
- CONCEPT

This is where all the elements and ideas are put together to demonstrate to the client the effects amounts and types of light that are being suggested.

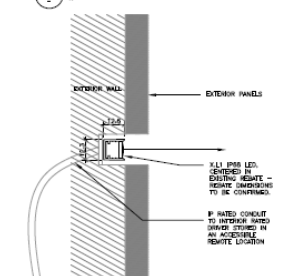


- DESIGN DEVELOPMENT

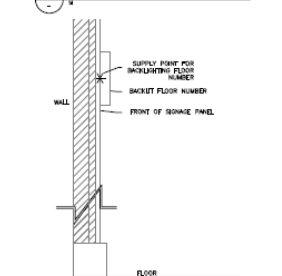
The design is pulled together using CAD plans for exact location, types of luminaires and most importantly detailing. Detailed luminaire specifications are provided to show type of luminaire, colour temperatures, wiring protocol requirements - this also contains all information required for building up a lighting control system.



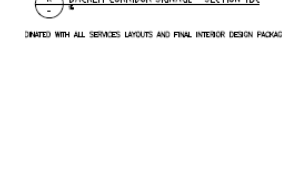
B DESK JOINERY LIGHTING DETAIL - SECTION



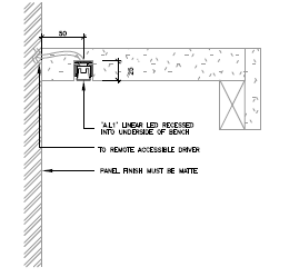
C FRONT LIGHTING DETAIL - SECTION



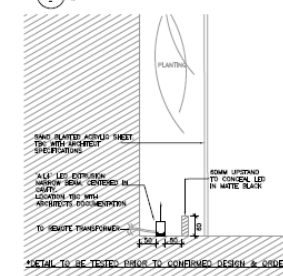
D BANQUETTE SEAT LIGHTING DETAIL - SECTION



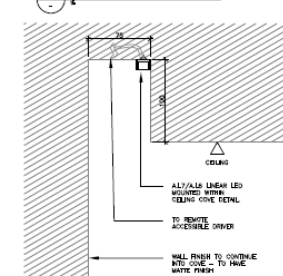
E GRAZE BACKLIT DETAIL - SECTION



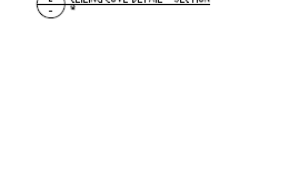
F FACADE LIGHTING DETAIL - SECTION TBC



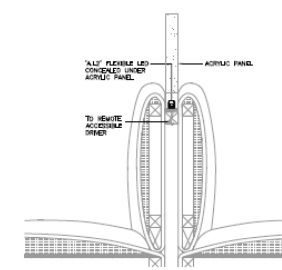
G BACKLIT CORRIDOR SIGNAGE - SECTION TBC



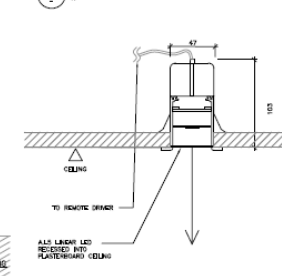
H CEILING COVE DETAIL - SECTION



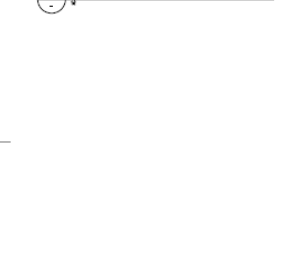
I RECESSED CEILING LIGHTING DETAIL - SECTION



J DESK JOINERY LIGHTING DETAIL - SECTION



K FRONT LIGHTING DETAIL - SECTION



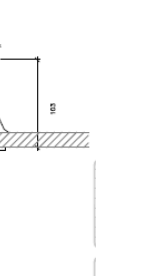
L BANQUETTE SEAT LIGHTING DETAIL - SECTION



M GRAZE BACKLIT DETAIL - SECTION



N FACADE LIGHTING DETAIL - SECTION TBC



O BACKLIT CORRIDOR SIGNAGE - SECTION TBC



P CEILING COVE DETAIL - SECTION



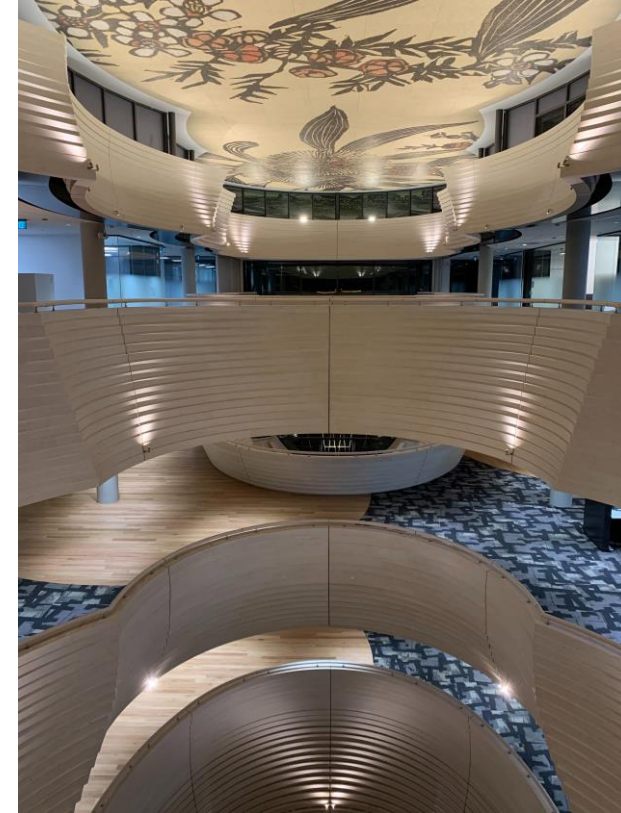
Q RECESSED CEILING LIGHTING DETAIL - SECTION

- CONSTRUCTION AND IMPLEMENTATION

During construction phase all sorts of issues are raised from walls moving to ceilings being raised or lowered. This can mean a quick site visit or telephone call and mark ups to resolve any onsite problems.

- COMMISSIONING

This the most important part of the process ensuring that the lights are aimed and focused as per the original design intent is essential to a finished project. Running through the lighting and any lighting control scenes with the client to ensure that it suits the usage is paramount.



Thank you.

