



Interior Lighting

Edited by Darren Du
Translated by Katy Lee

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Is Your Lighting Application Efficient ?

By: George C. Bosson, IES, LIRC

Overemphasising luminaire efficiency, at the expense of application efficiency, can result in offensive glare or gloomy spaces, even while conserving energy.

The "greening" of commercial construction and renovation is not a fad. More than 30 states, 135 cities and 10 Federal agencies now require or encourage new public buildings to register with the LEED green-building rating system. As public construction continues to benefit throughout 2010 and 2011 from the 2009 American Recovery and Reinvestment Act funds, green-building practices are more important now than ever before. By 2013 McGraw-Hill Construction predicts that the green-building market will grow to 25 percent of the value of all new construction starts, or about \$140 billion.

In the professional discipline of lighting, this is creating extraordinary opportunities to design lighting solutions that provide effective lighting output with optimal visual comfort, attract interest, and reveal form and architecture indoor and outdoor. It is also creating extraordinary risks, as designers are pressured to emphasise LEED points over the quality of lighting performance and efficiency metrics over people's needs. This is not to say that lighting should not be efficient: lighting should be very efficient. But the metrics of efficiency tell only part of the story of what lighting does. Overemphasising these metrics can still result in unintended offensive glare or gloomy spaces.

Good lighting design does not start with product; it begins with need: what emotional response does a professional lighting designer or architect want to stimulate in users of a space? What surfaces and objects should be lighted, at what intensity, to draw attention and shape spatial perception? How much light do users need on task surfaces to enable them to perform those tasks without headache, eye strain, glare or veiling reflections? Once these design decisions are made, light source and luminaires can be more accurately selected. The right luminaire for the job is often not the one that is most efficient in lumen output but, rather, in lumens onto worksurfaces or lumens on the ground or floor.

Luminaire efficiency may be judged based on input watts, luminous efficiency, efficacy rating (lumens per watt) and a coefficient of lamp utilisation. As luminous efficiency is published in most photometric reports and catalog sheets, designers often focus on this one metric. It is an important metric, telling us the percentage of light produced by the lamps in a luminaire that is, in turn, emitted by the luminaire.

But it only tells part of the story of luminaire performance. Overemphasising it can lead to ultimately weaker or improper lighting choices for applications at hand. After all, a bare lamp offers 100 percent efficiency but would not be a good choice in, say, a classroom. The most efficient luminaires—particularly unshielded luminaires with direct light distribution—can easily be "glare bombs" when installed with clear or no lensing, in applications with lower mounting heights, or by simply installing too many fixtures.

Attention to lighting choices and their design can result in luminaires that are not only energy-efficient and energy-saving, but provide more effective lighting solutions for offices, classrooms, stores, public spaces and grounds.

Application-efficient lighting, as contrasted with output efficiency-only criteria, is judged by entirely different goals:

- It provides adequate and proper light levels for good task visibility, and performance in specific applications;
- It distributes uniform illumination where needed, with shadow and contrast for interest;
- It maximises visual comfort by minimising glare, including irritating reflections on computer screens;
- It renders colours and skin tones naturally.

Application-efficient lighting employs a different, superior set of metrics:

1. Average maintained footcandles, which approximate Illuminating Engineering Society (IES) recommendations, adjusted if needed based on designer judgment;

2. Spacing criteria for luminaires, which should ensure a.) they are not spaced too far apart from each other, resulting in a visually fatiguing patchwork of light and dark spaces, and b.) they are not spaced too far from walls, resulting in dark walls and a gloomy atmosphere;

3. Luminous intensity measured in candelas, which avoids direct and reflected glare by a.) not being above 300 candelas at a viewing angle from a luminaire of 55 degrees in open offices, according to IES Recommended Practice for office lighting, b.) not being above 1,000 candelas at 65 degrees for luminaires in high-ceiling spaces such as warehouses, and c.) not being above 600 candelas at 65 degrees in other applications;

4. Colour rendition index (CRI) should be >80 CRI for most indoor commercial applications where skin tones and human interaction are important, and >90 for applications where colour matching is critical.

Saving energy is easy today with the new lower wattage linear fluorescent and some LED luminaires. Providing good and proper energy-saving lighting can be challenging to get right.

The most appropriate metric for efficiency is lighting power density (LPD), a measure of efficiency for a lighting application, not an individual luminaire. LPD establishes the basis of energy codes by providing a budget for lighting load based on maximum allowable watts per square foot. An energy-effective lighting design, therefore, is one that achieves specific design goals, for the lowest LPD. In offices, for example, LPDs as low as 0.7 Watts/sq.ft., or 30 percent less than ASHRAE 90.1-2004 using the Building Area Method, are entirely achievable with high lighting quality, using luminaires nominally less efficient than others that trade-off efficacy for glare.

By addressing each element relative to the others, you may achieve a well-lit environment and the lighting plan then evolves into a contributor to:

- the natural environment via reduced energy, lamps, mercury & materials;
- people' s perception and appreciation of the architectural environment;
- and workers' capability to complete their tasks comfortably.

By using CIQ metrics—basing luminaire selection on efficiently satisfying an application' s lighting goals, rather than simply converting more watts and lamp lumens into luminaire output —designers can develop projects with lighting that both satisfies actual and desirable human needs, while minimising consumption of energy and materials.

(George Bosson is a longtime IES member. In his career to date, he has worked for Elliptipar and the former JJI Lighting Group. He is head of the a • light division of AmerillumBrands and a director of that corporation.)

Important Aspects of Lighting Designing

By: Rafael Gallego, PLDA professional member, APDI co-founder and professional member (Spanish Professional Lighting Designer's Association) and CEI member (Spanish Lighting Committee.)

Today the developing ways of lighting design, challenges we face, technologies being developed and going to be applied are of greatest concern for lighting designers.

Lighting is a social necessity. We need light to develop our activities and to create security. The basic need of lighting is to illuminate a space, full of light in general. In many underdeveloped countries and even in some parts of the developed countries, the only approach of lighting is: a bulb or a fluorescent light in the ceiling of a room... It is light to see. However, concerning spaces, it is important to communicate them. To do this we must create hierarchies of light levels and emphasise its architectural peculiarities, order, and rhythm. To generate both emotion and surprise aesthetically, it is light to watch and contemplate, and even to delight. This is the present situation of most lighting design projects. Emotion is generated through order and rigour. Today, the projects are composed of two core "ingredients". The technical aspects such as consumption, lamp life (in hours as in performance), colour temperatures, type of luminaries to be used, accessories, and control systems are measurable data, easily manageable with the possibility of regulating standards. The aspects that will set values for items include efficiency, sustainability, maintenance, etc. And of course the subjective aspects, which are as important or more than technicians, even if more difficult to define, quantify and include in legislation.

In the metaphor of an iceberg, the technical aspects represent those parts of it that remains above water. They are visible, measurable and quantifiable. Instead, the subjective aspects would be those parts of it that are under water. We know that it is the most part of the block of ice, but we can not see, and we do not know its shape... Though we are developing tools to acquire knowledge about with all our accumulated experience.

We have very well solved the technical problems, and further developed to have better characteristics, but the subjective part is not the object of major studies and developments because it does not provide economic benefits, at least for now. The technical aspect of lighting projects has experienced significant development, but this is done by, for example, engineers. We, as lighting designers should incorporate this technical development to the subjective part, which we define as the added value of the project.

What are those subjective components that make completely different a project done by a lighting designer from another professional?

The importance of the user
A design should be developed with the user of it taken into account. A lighting design that does not take into account the user of it is doomed to failure.

On one side, it is very important to know the space from the architectural point of view. Their volumes, prominent architectural elements, finishings and also the concept that the architect had in mind to develop this architecture. The same happens for interior design and landscaping.

Once those architectural aspects are known, we need to know how will be the use(s) of the space to illuminate it properly. Realising a comprehensive exercise of "putting yourself in the place" of the user, "travelling imaginatively" through the space, and "making" the activities of the place should give us a wealth of information we use to implement the lighting design.

Finally we need to know the user. How people perceive spaces, how we see, what issues make the vision easy, how to empower them, what the difficulties are and how to avoid them...

Factors influencing the vision
Perhaps the most important factor influencing the vision is the contrast. The contrast is caused by differences between colours or luminance (portion of light reflected by a body arriving on the eye) and between an element of the visual field and the rest. The sharper the contrast, the better we will distinguish details and we will produce less fatigue during the process of vision.

The care in lighting helps a lot, as it can get to compensate low contrast in colours by increasing the luminance. The contrasts allow us to separate planes, generating hierarchies, etc. What is more important is that it is not fatiguing.

Vision is not ocular; it is cerebral
The "picture" that has taken by our retina is sent to the brain where a compendium of psychological aspects (past experiences, cultural factors, interest, etc.) Will permit the same information acquire different aspects to different people. For a person with normal vision, over 70% of all the information he receives is through the sense of sight. The conscious vision consumes a very high amount of our energy (remember a visit to a museum, we went out exhausted) and for this reason, most of our vision is not conscious.

Given the above, it is easy to understand that lighting designs should take full account of this unconscious and cerebral vision and brain. Propose effects very easy to capture, operate in different cultural environments (now globalisation helps) and hardly requires the use of our rational brain. Do not fatigue.

The nature cycles
Aspects such as light levels, spectral composition of light, and colour temperature are technical and generate reaction in the body influenced by the characteristics of light. These aspects must be taken into account as positive factors for the design, which improve it rather than creating "noise" in perception. Recently, a new photo-receptor in the retina has been discovered, unlike rods and cones, whose function is the circadian photoreception for the adjustment of the biological clock. Studies are being conducted on its photopigment (melanopsin) to know the wavelength of light most effective in this role.

Psychological aspects
Shadow is another important aspect in lighting design where management is more complex. The generation of shadows enhances the contrast and also the presence of shadows shows partially some objects. Our brain is responsible for "supplement" and also as a side effect, we will create some "curiosity" attraction. Many of the ways we have behind us look for these improvements. Technological developments are those with more widespread (and also financial investment) leds, oleds, discharge lamps of lower power, improved regulation of discharge lamps; they are just some of the ways in the name of the efficiency. We will walk through in the future within the technical field of lighting, the measurable, and the legalised.

Outstanding in the subjective aspects is that all the studies are directed towards comfort and even to health by lighting, as the lighting spectrums improved the production performance by making users feel more comfortable.

The use of colour in hospitals, and improvement of mood even in offices, etc. Are the ways to enrich the subjective factors of lighting and the vision process. It would be nice to coordinate the results between the technical and subjective developments, since it seems that the former ignores the latter; there is a border between them.

I want to reuse the "image of the iceberg" expressed at the beginning of the article. Both aspects are one unit, indivisible. The technical aspects have their subjective counterpart.

One example of the lack of dialogue between the two sides is worldwide regulations for the immediate elimination of incandescent lamps. How the prevalence of interest in the name of efficiency, and certainly in business, is going against health. The famous artist and producer ingo maurer predicted the increasing of visits to psychologists after the disappearance of the incandescent lamp.

It seems only lighting designers are aware of the complexity of the effects generated by the lighting. We have a great task. We should communicate to the rest of society what is important and that a large group of professionals ignore light or do not take it into account.

(Rafael gallego, lighting designer since 1998, plda professional member, apdi co-founder and professional member (spanish professional lighting designer's association) and cei member (spanish lighting committee). In 2004, he co-founded the first lighting design studio in madrid. Later in 2007, he decided to open his own studio, "ureolighting (www.Aureolighting.Com).)

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Lighting, Design and Concept: Designers' Approaches to Lighting Design

From the invention of light bulb by Thomas Edison in 1879 to the application of LED to interior lighting in 2000, the interior lighting design history has witnessed incessant progression and innovation in more than a hundred years. The application and development of lighting in interiors are not only an indication of the progressive civilisation of human beings, but also a marker of the significance of lighting in interior design.

Lighting design comprises of two parts: lamp design and light and shadow design. We have to take into account the relationships between lighting and space, between lighting and decoration, and between lighting and taste, in order to achieve a satisfying overall effect. Lighting design is a marriage between art and technology. Apart from its basic function, interior lighting should be helpful in beautifying a space, decorating an interior, producing an atmosphere and creating a taste. Interior lighting is no longer merely a simple interior design element. It requires a perfect combination of the latest technologies and cultural identities. How to perfectly integrate art and technology into lighting is the primary difficulty a lighting designer or an interior designer encounters.

So, what kind of a lighting design could be called a good one? What should we pay attention to in the process of interior lighting design? How to make lighting maximally contribute to a marvelous interior? In finding answers to these questions, first, let's come to designers' understanding and experience of lighting design.





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Francesca Storaro graduated from the Faculty of Architecture in Rome (Italy) on October 30, 1996, with full marks.

Registered in the Society of Architects of the City and Province of Rome on January 12, 1998. Registration.

Advanced master in Illumination Science at the University of Florence's Faculty of Mathematical, Physical and Natural Sciences. Completed on May 9, 2000.

Since 2007, she has been a lecturer at the Academy of Light (Accademia della Luce) and a member of AILD (the Italian Association of Lighting Designers).

Since November 2007, she has been a professional member of PLDA (Professional Lighting Designer Association) and an associate member of IALD (International Association of Lighting Designers).

In March 2009, she was awarded a teaching post for the FSE 2nd level masters course for architectural and artistic lighting engineers at the Faculty of Architecture, Venice.

In 2009, the international architectural lighting magazine "Mondo Arc", on the occasion of its 50th issue, put Francesca Storaro's firm among the top 50 Lighting Design studios in the world.



- Notable projects:
- Piazza del Campidoglio, Rome, Italy
 - Palazzo D'Arnolfo, San Giovanni Valdarno, Italy
 - I Villini delle Fate, Rome, Italy
 - Castello Visconteo, Locarno, Switzerland
 - Correggio's domes, Parma, Italy
 - Augustus Room, National Museum, Rome, Italy
 - Four C Building, Beijing, China
 - Pavilion B2, 2010 Shanghai Expo, Shanghai, China



Light And Architecture

There is a magical relationship between architecture and light. Light and architecture are intimately related, like the sun and the moon, each helping the other to be revealed. The beauty of light is that it doesn't destroy material, but reveals it. The original work remains in its place, visible during the day. At night, however, an interpretation of the work is seen. All too often, light is relegated to the role of simply showing rather than actually telling.

My research is based on a new interpretation of this concept: light as a new language. Light not only ensures the perception of objects, but also conveys emotions, history, and culture. We need to go beyond the distinction between the aesthetic and functional values of light, to make its language one and whole. It is not uncommon to see architectural styles of different eras or designed by different architects illuminated in an identical manner—but every architecture requires its own specific lighting, obviously made up of lights, but also of shade. Indeed tales can sometimes be told by shadows.

Light demands fully-fledged planning. Three levels of lighting language can be distinguished:

- 1. Lighting to show a monument;
- 2. Architectural lighting of a monument;
- 3. Communicative lighting of a monument (added value); a refined use of light.

In the case of the first type, which is unfortunately the most frequent, there is in general no actual planning involved.

The second type involves considerable preliminary work, philosophical and artistic interpretation, a thorough analysis to reveal how the monument can be portrayed. Historic and architectural research is fundamental if space is to be interpreted correctly. It is vital to be acquainted with the intentions of the contractor and the designer, to identify the historic context of the work if it is to be properly depicted through the language of light.

This is none other than the interpretation of the architectural language conveyed by the building designer into the language of light, through the exaltation and definition of architectural elements. Once the context and the raison d'etre of the monument or building have been identified, the idea begins to take shape, with the translation of a vision into a lighting project; firstly through a rendering of a nocturnal simulation, then the selection of appliances, their positioning, the sources, the directing, to translate the project into reality. With its interplay of chiaroscuro, the monument tells its tale as an architectural being. This type of lighting—on a purely historic-architectural level—affords a "scientific" reading of the monument, rendered by the colour white and its tones of varying warmth.



The third type expresses ideas that go beyond architectural design to venture into the realm of communication. The distinction between natural light and artificial light here becomes vital; it gives buildings a double life, the possibility of a dual interpretation. The use of colours entails an added value. During the day, the site lives and exists with its natural colours; artificial light and colours belong to the night, another dimension of space, open to dreams and imagination. All too often, however, colour is used inappropriately, for the sake of mere spectacle, to the detriment of the proper use of colour, its real language. Light is not only composed of white; as in music where there are seven notes, or in literature where all letters of the alphabet are used, colours are the language of light.

Ultimately this is a matter of being unaware of the possibilities and reactions of chromatic vibration. The language of light has a value similar to that of literature or music. Just as words are articulated to create increasingly complex formulas, or as musical notes guarantee an enormous heritage of expression, colours are the building blocks of the language of light. A kind of alphabet, or expressive scale.

Today we bear witness to the birth of a new discipline that allows us to read architecture and urban planning with a new degree of awareness. An effort is required, however, to grasp the significance of this new vision entrusted to artificial light and colour, going beyond first impressions to appreciate the motives of the interpreter. The use of colour with classic architecture is still met with widespread apprehension; but if chromatic symbolism is correctly applied, a monument can be reread at night.

The importance of the lighting designer is often undervalued. There is a misconception that anyone can do the job. However, it is important to recognise the lighting designer's role and added value. The lighting designer, the "architect of light", is an individual who is able to interpret, narrate and reveal elements of sculpture, painting and architecture through a specific language, the language of light, and must be recognised as such.


The architecture of light is for me the future of architecture itself. Through artificial light, it is possible to live again the architecture that man lives during the space of the sun, also during the space of the moon. Thus it becomes possible, through Light and its symbolic meaning, to tell the story of that architecture through the personal interpretation of the lighting designer. Nighttime becomes another spatial dimension, deputed to dreams, fantasy and creativity.





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Takeshi Sano

Interior designer and art creator

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1995-1998.12, Mr. Sano managed lots of projects as construction site supervisor
1999.1-2003.5, For Global—Dining Inc. (<http://www.global-dining.com>) (one of the best Japanese restaurant management company that provides high-quality service and creative interior), Mr. Sano was in charge of planning of restaurant and design and was one of the best designer of Global-Dining. It had a big influence on the restaurant design in Tokyo.
2003.6, Mr. Sano established design company Sweet co., ltd.He works centering on several big projects in a year.



His important works are Rigoletto, Casita, Tanaka and Ten. His works are various styles of restaurant from Asian, Japanese to Western style. Mr. Sano is in harmony with engineers and constructing workers and is trusted. He has a strong sense of responsibility and is Japanese Samurai. He goes abroad for design inspection and never neglects study. His mind is always positive and is full of promise. He is the top designer of next Tokyo generation.



Lighting Design in Commercial Spaces

Lighting plays two roles in interior design. Firstly, it provides a space with necessary illumination, and secondly, it brings a certain ambience to a space. In my lighting design, the emphasis has always been achieving a balance between the two.

Lighting in restaurants should be quite different from that in private homes since the essence of restaurant lighting just lies in its difference from ordinary home lighting. Before stepping into a restaurant, a customer would have a rough glimpse of the interior space first; as he walks in, cross different areas to find a dining table, takes his seat, make the order and casually chat with his partners, he would have a detailed observation of the space. Throughout the whole process, I strive for creating some dramatic and narrative effects, which are to be completed by careful lighting.

Food is definitely a dominating component of a restaurant. Appropriate use of lighting could make the dishes more tempting. In addition, steps should be highlighted by lighting to avoid injuries. Such functional lighting should never be neglected.

Different areas in a restaurant, such as kitchen, lobby, bar, and VIP room, should be treated differently in terms of lighting.

In kitchens, raw food materials are to be treated by cooks. Lighting should be helpful for them to determine the quality of the material. Therefore, brightness is always the key element. However, we have open kitchen and bar in modern restaurants, where customers are quite close to such areas. The bright lighting should not be annoying for their dining experience. It is recommended to make the intense lighting concentrate on the hands of the cook or adopt indirect lighting.

In restaurant lobbies where dining tables are densely laid, multi-source lighting would not be a good solution because too many lighting sources would make the dining tables conspicuous, while customers, even dining in lobbies, would not like his their tables to become a focus. In order to create private dining experience, there should never be too many scattering lighting sources.

On the contrary, I would particularly set focal lighting in particular areas to create certain characteristics for a space. Customers would easily find them when they glance at the surroundings unconsciously.


When I want customers to feel "cool", I would use narrow halogen lighting to produce a cold and rigid atmosphere. When I want them to feel "tender", I prefer indirect lighting and the amount of lighting source would be determined according to the impression of the space.



Powder rooms are where beautiful ladies find themselves charming in mirrors. Therefore, soft lighting helpful for an overall pleasant effect is recommended.

In my view, a good lighting design should combine aesthetic value and functional practicality. For commercial interiors, firstly, lighting should help distinguish different areas; secondly, if the lighting design could further convey a spirit or tell a story, it would become one of the most dramatic elements in commercial interior design.





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Born in 1975 in Casale Monferrato near Alessandria, Italy, Marco Palandella is a qualified engineer, and since 1998 an independent lighting designer.

In his past there are two years of professional training and a period of education in the United States, United Kingdom, Spain and France.

At present he is a member of the main national and international lighting associations (APIL, PLDA). His first light projects for some old churches and the park of a castle date back just to the period of his training. These experiences strengthened the young professional in the decision of specialising in lighting design, widening his knowledge. The establishment of his studio, operating at the moment in Italy and abroad as well for private and public clients.



Let’s Talk about Lighting

Sure, none of the inventions has changed our life as the electric light.

At night as well as during the day, inside or outside and everywhere we live, artificial lighting has become basic in our way of life.

While in times past, lighting was only meant to obtain sufficient light quantity for the need of a given place, over the last few years, we have experienced an "EXPLOSION OF LIGHT". Artificial lighting is rightly gaining pace in many areas of applications, not only showing simply its visual function but being the crucial means to provide studied, artistic and fine ILLUMINATIONS.

Actually, the night is the most privileged moment of the day when nightlife becomes lively: people go out, enjoy themselves, dream and free their mind from stressful thoughts and troubles.

As a consequence, today more than yesterday and, certainly, tomorrow more than today, we, as a Lighting Design Studio, will be asked to meet this growing need: our main concern is to give you the possibility to enjoy even at sunset the pleasure of a beautiful garden, a superb historic building as well as the beauty of an archaeological site or of the slightly curved line of a façade.

Artificial lighting must not play the starring role, but, on the contrary, it should be a complementary element enabling a full enjoyment of the surrounding setting. Even at nighttime, our main concern is to focus on architectural features placing emphasis on their peculiarities and their building materials.

The same attention and sensibility must be applied for both valorisation and conservation of our artistic beauties. In fact, poor lighting can lead to serious damages speeding up the aging process of badly lit surfaces or even bothering people.

The lighting designer today can count on new special tools: the solid state light. People in fact is convinced that LED is the most significant innovation since the beginning of the light production. Thanks to its technical and aesthetic features, LED allows a great design freedom, even for colour and dynamic effects, as well as easy adaptation, due to its small dimensions, in the architectonic context.

Lighting & Interior

We believe that lighting should be a means able to show, at night, the architectural structure in all its shape and style; but this is only possible by a deep study of all signs, details, colours, shadows that identify the building.

Our goal is to create a space with the light. It is an environment that favours a beneficial atmosphere for users and visitors, where the nice appearance will be certainly emphasised but with a duly energy saving and where will be taken into highly consideration the direct relationship between the inside and the outside of the building.

The most popular inside spaces for our Studio are those of ancient buildings or valuable historical and artistic buildings as well as of religious buildings. Among these we can say, that we have been and we are very much involved in the study of lighting of sacred buildings.

The lighting projects of those sacred spaces can not be confined to a standard solution.

Before even thinking to solve technical problems, it is necessary to identify space and environment, where we will work.

The worship places imply a highly symbolic value and, very often, an artistic and architectonic value. All these aspects should be given their worth in the important project phase.

Case studies

Parish Church of San Germano, Ottiglio (AL), Italy

The lighting project, realised for the San Germano church, has won the "International Section Award" within the IIDA 06 of IESNA.

Built on the same site of a previous, but ruined, church of the fifteenth century dedicated to the "Madonna delle Grazie", the parish church looks down to the Ottiglio village and its characteristic and lovely houses, grouped on the hilly slope.

The construction lasted eight years, the first stone beeing layed down by Monsignor Giuseppe Luigi Avogadro on 19th April, 1761 and the church was consecrated from the same Monsignor on 30th July, 1769.

Just from the entrance, one can enjoy the beautiful three aisles inside. This is a large and decorated place, divided by stylish Corinthian capitals, which support graceful ornament-covered arches, where bible and evangelical verses are framed.

The vaults are painted with frescoes, San Germano Triumph and King Christus Triumph, made by Rodolfo Morgari, member of an important painter family of Turin.

Such rich church called a careful analysis aiming on one side to underline the painting decorations and the majestic inside but on the other side to avoid possible damages to the colour pigments due to the artificial light.

The magnificent San Germano church inside could lead the designer astray, pushing him towards the choice of a high level of lighting; but the necessity to preserve it, is obviously more important than the illumination, so much to suggest the selection of lamps equipped with special screens as well as of a rightly reduced power for the frescoes' lighting.

The most important guidelines have been furnished by the Italian Episcopal Conference (C.E.I.). A goal was the proper fitting of the lighting equipments in the interior space, so to avoid not only their too strong presence and invasion, even when not in function, but also the dazzling of the people.

The lighting groups are placed on top of the cornice and are partially visible; their position is a compromise caused by the need of the right illumination performance in the presence of the railing, which do not permit to hide completely the equipment.

Museum of Bishop's gold collection, Cathedral of Casale M.ot (AL), Italy

The lighting of the gold ware museum of the Casale Monferrato Diocese Bishops is part of the recovery plan called "Open Sacristies". The plan is intended for the recovering of unused parts of churches and cathedrals to create museum or collection halls, without being forced to build new spaces.


Beside the repair works of the hall together with the installation of the gold ware for the museum, it was necessary to project the lighting of the hall as well as the related environment.

Considering that the internal lighting of the caskets was kept at low level, our intention was to create a discreet and, at the same time, a rather evocative atmosphere; moreover, the task was also to minimise the energy consumption and the maintenance costs. The choice was indeed to use LEDs.

The lights fitted into the walls and the floor show a perspective path, offer an easy walk and enforce the perception of the caskets, as the scene focus.

The project is then completed by some more small LED searchlights, used to underline valuable architectural details.





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For several years, Odile Soudant develops a reflection on light and different ways to approach it, use it and implement it. Her work responds to the growing need of our time that leads her to design light differently.

She designs light for events related to fashion, architecture and exhibitions such as "Monumenta 2007" dedicated to Anselm Kiefer at the Grand Palais; and more recently, (on the same site), she designed a "monumental chandelier" made of 150 mirrors, at the occasion of the exhibition "l'Art entre en Gare".

Odile Soudant has an abiding respect to the environment, which she achieves while playing with light, architecture and volume, pushing the limits for a new approach in using light.

Her long time experience working on projects of various scales allows her to comprehend, recognise and carry out both the technical and the aesthetic issues, whatever the project might be.

Odile Soudant participates in many international competitions in architecture, scenography and urban planning. Her team consists of architects, designers, engineers and artists.

This group of skills leads to a conceptual diversity while ensuring the feasibility of projects. Odile Soudant is responsible for the establishment of the light department of Ateliers Jean Nouvel.



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Born in Paris in December, 29th 1967, she lives and works in Paris.
On July 2009, she creates her own company: Lumières Studio.
Odile Soudant has been a registered professional member of PLDA since April 2010. She develops a parallel photographic work focused on accidental urban light.

Lighting in Architecture

Architecture lighting is about understanding what the building is and what it should be. It is about understanding the client's expectations while respecting numerous constraints inherent in the site, the norms and technical difficulties but also in the necessity of integrating lighting into the built environment and its networks by making disappear the details and also by providing sustainable lighting solutions in the frame of environmental challenges and ecological concerns. That work of technical mastery involves different aspects according to programmes and scales: lighting up a contemporary architecture or an ancient building while showing the great essence of the monument, adjusting very precisely a museum lighting, revealing all the fleeting singularity of an event, giving to offices the comfort people need to work, enhancing conviviality in a space of meeting and exchange, improving the urbanity of a public space, qualifying the atmosphere of a garden or even allowing several degrees of comprehension of a night landscape, without forgetting light's lover: shade.

The light touches us by its mystery. In architecture, it would be vain to premeditate every effect created by the random mobile interferences of natural and artificial lighting. None of the usual tools of the project allow anticipating what the reality would be in situ. Only the intuitive knowledge of the designer, inherited from its experimentations and its experience, allows (him) her to imagine and to feel. In these unknown potentialities, in what are escaping to us, stays the hidden beauty of this abstract matter (material), its poetic force. The "accidents", as we say in painting—aroused (created), for instance, by the sudden interruptions induced by the interposition of a cloud—, allows the surprise and the magic of the moment. Thus, it is not surprising that light could have been used, in most cultures, as a metaphor of the unsaid and the Divine. This part of uncertainty and indeterminacy, and this irruption of the contingency place architecture in the flux/stream of the world and give it Life and a perpetual future.

Light and Corian, Ateliers Jean Nouvel, Milan, Italy, 2006



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LIGHTING AND SPACE

Lighting is an indispensable element in interior design as lighting and space are dependent on each other. Then, what are the effects of lighting on a space?

As people continuously seek the quality of life, their expectations and requirements towards the space where they live have greatly changed. These changes have directly influenced their demand for the interior design of their living spaces. Interior spaces are no longer merely places where we live; rather, they are expected to satisfy our psychological needs. A good interior design would make us feel relaxed in an airy mood.

As we grow increasingly aware of the idea of "a healthy way of life", the concept of green and environmental-friendly design has come into our minds and has directly influenced our perception towards interior design. Now we have a higher demand for interior design as we pay more attention to the effects of lighting and its impact on an interior space. Lighting can influence the rhythm of a space with intense visual impacts and appropriate decorative effects. Such a rhythm would further bring us certain psychological experiences. Thus we say the role of lighting in interior design should never be neglected.

At present, multisource lighting is the most popular way of lighting design in interiors. It refers to the adoption of a multiple of lighting sources at the same time, such as chandeliers, table lamps, floor lamps and wall lamps. The various and flexible combinations would greatly enrich the functions as well as significance of interior lighting.

In a multisource lighting design, the relationships between different types of lighting should be carefully thought about. Each type of lighting doesn't exist independently; rather, they should match each other to create different visual effects to meet different needs. Usually we adopt a main source of lighting to offer well-distributed lighting for a space; meanwhile, table lamps, floor lamps, spot lights, etc. would be used for special effects in particular spots that we intend to highlight. In this way, a space could be enriched, defined and highlighted through imaginative lighting.

Lighting is an indispensable element in interior design as lighting and space are dependent on each other. Then, what are the effects of lighting on a space?

We'll start with the role of lighting in interior design. The basic function of lighting is illumination, which should never be neglected in whatever circumstances. In modern interior design, lighting goes beyond illumination to play the role of enriching a space psychologically. Successful lighting design would characterise a space with distinctive features.

Enriching is one of the important functions of lighting in interiors. Lighting gives spaces a kind of order, and the objects in a space may also seem connected in a certain way. Usually the enrichment is realised through the effects of light and shadow with certain colour temperatures and colour differences. Compared with other elements of interior design, lighting is more environmentally friendly as long as the light is not too dazzling.

Defining is another major function of interior lighting. Defining different zones in a space is always an important part of an interior design. How should we make the defining more rational and the functions of the sub-spaces more distinct? That's a question we should take seriously. Lighting surpasses other ways of defining in that it keeps the sub-spaces connected and meanwhile retains the wholeness of the space.

Interior lighting also plays the role of highlighting. The highlighted space might be intended to convey a certain atmosphere or theme.





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Enriching

"Through light colours, colour temperatures, colour differences and contrasts between brightness and darkness"

The primary function of interior lighting lies in the enrichment of a space. Through light colours, colour temperatures, colour differences and contrasts between brightness and darkness, we could create a visual differentiation that would largely enrich a space. In addition, we may have primary and secondary spaces through a certain way of lighting. In homes we have the regular spaces like living rooms, dining rooms and bedrooms. In a living room, soft light is suitable for the creation of a romantic atmosphere. For dining rooms, comparatively stronger light would be appropriate in order to offer a warm ambience. Bedrooms, as spaces for rest, would enjoy mild lighting to produce a dim and hazy effect. Lighting design for public spaces would be more complicated. Different ways of lighting should be adopted according to different space functions. In public spaces there are usually high ceilings; various types of lighting could be adopted to match the height and enrich the space. For whatever kind of public space, appropriate lighting is indispensable to impress us visually and psychologically.

- 1. The elegant crystal chandelier in the lounge effectively enriches the space.
- 2. In the reception, the chandelier echoes the decorative candle lamps on the table.
- 3. The distribution of the pendant lamps in the restaurant is orderly yet unconventional.

Lighting in Public Spaces

Lighting design is indispensable in public interiors. Whether it is in restaurants, hotels, offices or shops, lighting design not only provides necessary illumination, but more importantly, it is an effective way of enriching a space that should never be neglected. Generally speaking, public spaces are large in size and often enjoy broad views, imposing difficulties for interior designers. How to enrich a space without establishing any visual barrier is the main problem and the key point in the interior design process. Such a requirement is hard to reach only through the application of furnishings. Then, lighting comes out as a better solution.



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1. Chandeliers in a conference room.
Each branch holds a single bulb.
2. Elegant chandeliers in a public space
3. The thick lampshades in the restaurant
dignify the space.
4. A chandelier in an office, with modern
simple form.



- 1. The complicated and exquisite chandelier contributes to the grandeur of the space.
- 2. The chandelier visually enlarges the comparatively small space.
- 3. The restaurant feels modern with the smart metal lampshades.





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- 1. The circular lampshades and their positions on the ceiling offer some rhythm and dynamism to the space.
- 2. The differently-shaped lampshades are densely hung in a particular way, orderly, yet fanciful.
- 3. The big red lampshades visually enlarge the space.



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1. The giant crystal chandelier offers an elegant air. Moreover, the light belts around it and the projection lights create a blue environment which feels solemn and dignified.

2. The wall lighting is bold and eye-catching.

3. A sitting area in a corridor, where lighting produces a romantic air

4. Here lighting is hid behind the wooden panels. In this way, the room feels modest.

Lighting in Homes

Homes are where the most private events occur. Therefore, home interior design directly influences the quality of our life and consequently we have a higher and stricter demand for it, which becomes challenging for designers. Compared with a public space, the space of a home occupies a smaller area. Thus interior designers are more likely to bring out their talents. However, it's much more difficult in terms of its requirement for delicateness. How to appropriately enrich a small space is the problem the designer has to solve. Apart from the usual application of furnishings, lighting is an important way.



- 1. The multi-source lighting in the study echoes the richness of the space.
- 2. In the semi-closed space, the combination of ceiling lamp, table lamp and floor lamp effectively enriches the space.
- 3. The table lamps on the two sides of the sofa well match the projection light on the ceiling. Here we can see that lighting is quite helpful in enriching a space.



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1. The ceiling lamps correspond with the floor lamps. Besides, the cotton-like lampshades make the room quite appealing.
2. The simple lighting goes well with the simple space.



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1. In the parlour, four table lamps are placed at the four corners. The lamps with a simple shape enrich the room, which becomes a serene and solemn space.



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- 1. The lamp with a long bent rod is centrally positioned in the room which consequently feels dignified.
- 2. The lamps on both sides of the sofa seem simple, yet they are quite helpful in producing a comfortable ambience for the space.
- 3. The lamps are not only for illumination, but also serve as an ornament on the wall. Thus the space is enriched in a simple way.



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- 1. The lighting for the reception area visually enlarges the comparatively small space.
- 2. Lighting design for a small meeting room, simple yet stylish
- 3. The seemingly-simple lighting design is actually very helpful in defining a quiet and elegant sitting area in the open space.
- 4. The cubic table lamps are quite eye-catching in the spacious meeting area.



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- 1. The simple bedside lamps bring an intimate ambience to the bedroom.
- 2. The lantern-shaped lamps serve beyond illuminating to add a particular taste to the bedroom.
- 3. The wall lamps in the bedroom, with warm shadows cast on the wall, effectively enrich the space.



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1. The two bedside lamps on the wall successfully trigger a particular atmosphere.
2.3. The simple bedside lamps become a stylish element in the bedroom.



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Defining

The advantage of defining zones in a space by lighting is that different zones could exist in one space without strict boundaries.

Usually we divide a space into independent zones by partitions or walls. Such zoning would not only help utilise the space more efficiently, but also offer different zones better privacy. However, partitions and walls are not indispensable in dividing a space. As our ways of life constantly change, sometimes we would demand a "connected zoning", i.e. defining different zones in a space while retaining some connection between them. Other times we might have to define different zones in a space that is already very small in size. In such cases, lighting would be an optimal option. The advantage of defining zones in a space by lighting is that different zones could exist in one space without strict boundaries. To some extent, the connection of the zones would offer a kind of safety. Meanwhile, a small space would not be likely to seem visually crowded. When defining zones in a space by lighting, usually we make advantage of two properties of lighting: intensity and colour. They could be exploited flexibly in spaces for different functions.

1.2. The pendant lamps effectively define different dining areas.
3. The orderly-lined pendant lamps and the random wires define the dining area and offer some decorative effect at the same time.

Pendant Lamps Defining Zones

Pendant lamps are usually used in interior lighting design to define different zones in a space, thanks to their flexible positioning. Lighting designers have a variety of choices: single pendant lamp or a group of pendant lamps, giant lighting boxes or simple small bulbs. Pendant lamps would not be restricted by interior furnishings, thus enjoying more advantages in lighting design. In addition, the light cast out forms a zone without tangible boundaries. In this way, the zoning of a space is realised.



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1. The chic pendant lamps help decorate the conference room.
2.3. Different pendant lamps are particularly arranged to help defining different dining areas.
4. The bar counter in the restaurant is highlighted by the water-drop-shaped pendant lamps.







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- 1. The lampshades with red insides play a decorative role in the dining area.
- 2. The lamp boxes hung on the ceiling define the dining areas.
- 3. Unconventionally-shaped lamps in a shop. They also play the role of area defining.



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1.2.3. The spot lighting, as well as the well-lined lamps, is an effective way of defining areas.
4. The lamps on the floor and the circular lighting belts on the ceiling comprise the illumination of the area.



1. The pendant lamps in the restaurant highlight the dining area from the surrounding dark space.
2. The table lamp, wall lamp and floor lamp define several independent areas in the comparatively small space.

Multi-source Lighting Defining Zones

Pendant lamps are effective in defining zones in a space. However, they cast out extensive light, acting as the main lighting source for a space. Apart from the main source, we need some supplementary lighting sources to complete the lighting design for the space. Supplementary lighting sources also have the defining function. A multi-source lighting design consists of a main lighting source and some other supplementary sources. Together they illuminate the space while defining different zones in it.





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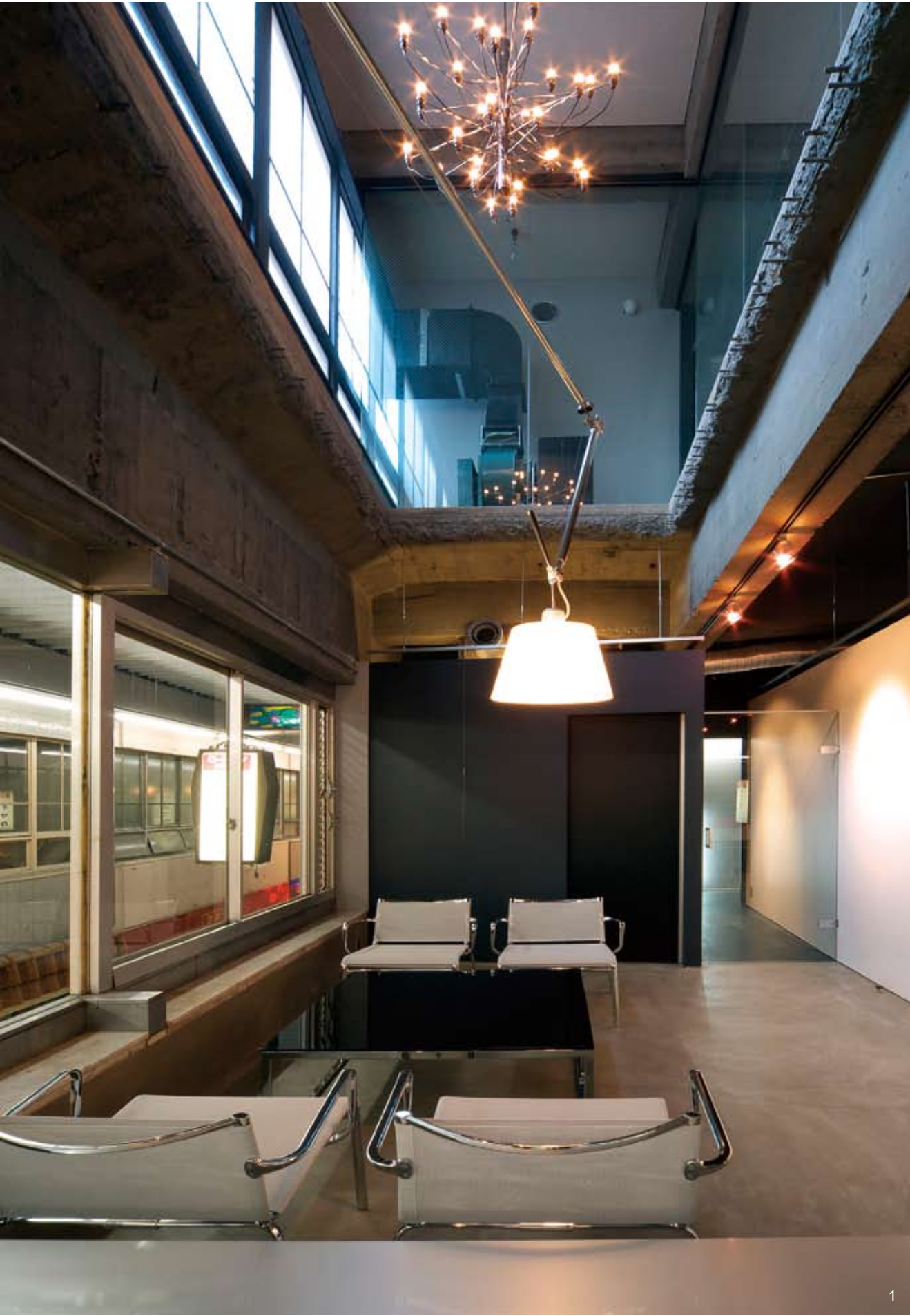


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- 1. The red chandelier, with each branch acting as a candlestick, defines the dining area and serves as an ornament in the whole space.
- 2. The table lamps, together with the low partitions, define the dining area.
- 3. The table lamp and floor lamp divide the space into reading, recreating and meeting areas.
- 4. Different areas in a space defined by table lamps



1. The highly decorative chandelier is combined with a functionally practical lamp to create a stylish space.
2. Combination of pendant lamp and floor lamp in a limited space
3. The long tube-shaped pendant lamp provides a spot light.



- 1. The exquisite table lamps well match the luxury of the space.
- 2. The floor lamp goes well with the simplicity of the space.
- 3. Lighting design for separate dining areas
- 4. Lighting design for a reception area, simple yet stylish



1. In the spacious reception area, peculiarly-shaped table lamps, wall lamps and ceiling lamps are combined.
2. Spot lighting in a private area defined by curtains
3. A floor lamp in a simple apartment





Highlighting

lighting outstands for its efficient facilitation for the creation of atmospheres and remarkable enrichment of a space.

By lighting, we could highlight a space, some spots in a space, or even some objects. Particular attention would be attracted to the highlighted areas, which might be appreciated just for the lighting! In an interior, there should always be some prominence or theme that needs to be highlighted. Then, lighting would be a useful tool. Offering some prominence or theme is an important function of interior lighting. The prominence would be the soul of a space. A bit of cultural identity could be added to offer the space a dignified taste. Lighting would impress us with visual impacts which would furthermore influence our perception towards a space. Appropriate lighting could make the theme of a space extremely impressive. Compared with other elements of interior design, lighting outstands for its efficient facilitation for the creation of atmospheres and remarkable enrichment of a space.

- 1. The unique shape of the ceiling lamps effectively highlights the major dining area in the restaurant.
- 2. The simple floor lamps provide necessary illumination for the dining areas and more importantly, create a certain atmosphere.
- 3. The magnificent central pendant lamps, together with the custom-designed ceiling, become the focal point of the space.





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1. The ceiling lamps, something between lamp box and lampshade, highlight each dining table as the focuses of the restaurant.
2. The ceiling lamps combined with the hanging green crystals create an appealing and sumptuous dining space.



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1. The smart wall lamps are particularly designed to match the ornaments on the wall. They act not only as lighting sources, but also as decorations themselves.
2. The bedside wall lamp is designed to match the colour palette of the bedroom, highlighting a singular spot.
3. The simple yet modern floor lamp offers spot light for the table.
4. Bedside wall lamps providing spot light.



- 1. The pendant lamp and the backdrop lighting for shelf on the wall highlight the two main spots in the room.
- 2. The little spot lamp on the wall decoratively highlights the focus under it.
- 3. A pretty bedside pendant lamp.
- 4. Wall lamp in a porch.





1. The different lampshades serve different areas respectively.
2. The pendant lamp looks like a giant spider and highlights the central area while the little floor lamp provides spot light in a corner.

LIGHTING AND DECORATION

As a kind of decoration in interior design, lighting plays a more and more important role in an interior space.

As a kind of decoration in interior design, lighting plays a more and more important role in an interior space. With the combination of avant-garde technologies and lighting design, spaces are no longer filled with dazzling glare; instead, soft and refined light that would bring visual pleasure are widely adopted. Moreover, with eco-friendly materials and technologies, it's easier to naturally integrate lighting into a space as an integral part of it.

For people in society nowadays, nothing seems more important than health. We pursue healthy food, healthy space and a healthy way of life, etc., which reflect our increasing awareness of environmental protection. In interior design, correspondingly, we no longer seek for excessive ornaments or luxury styles; instead, we begin to explore the concepts of simplicity, environmental protection, health, etc. in interior decoration.

Women wear accessories to be charming; likewise, a space would find its own identity with decorations. No matter in public spaces, commercial spaces or private homes, we can never do without decorations. Even in ancient times when our ancestors lived in caves, they carved patterns or hung animals' furs on walls to animate living spaces. With the fast pace of social development, we have a higher demand for decoration, and the ways of interior decoration have been greatly diversified. Lighting, as the most representative kind of decoration, is getting increasingly popular.

As a special way of decoration, lighting gradually stands out in interior design. We have been making improvements and renovations in lighting, not only on the forms of lamps, but also on the light beam. Interior lighting, with various forms and colourful beams, has become an irreplaceable decorative element.

The decorative effect of lighting is realised through designs for the forms of lamps and for the light and shadow. Different designs could be adopted for different interiors, and form of lamp and light and shadow design would always be useful in creating and enhancing a certain decorative effect with which a space would become rich and colourful.





Lamps

"Through light colours, colour temperatures, colour differences and contrasts between brightness and darkness"

Lamps have been evolving from simple bulbs to artworks with various forms and styles. According to different usages, lamps can be classified as chandeliers, table lamps, wall lamps, floor lamps, etc. Such diversity has provided the opportunity for a wide implementation of lamps in interiors. The decorative effect of lamps is realised through the interaction between a lamp and a space. In restaurants, for example, we could use giant lamps to offer a visual shock and achieve a distinct effect. Or, we could hang numerous small bulbs on the ceiling. The sparkling effect like stars in the sky would add an artistic air to the space, and ultimately attract customers in. Apart from the interaction between lamps and spaces, more often than not, we would make use of the forms of lamps to achieve a certain decorative effect. In lighting design, the choice of the forms of lamps would determine the theme and taste of a space. Peculiar forms of lamps would not only immediately attract our eyes, but also effectively facilitate certain moods. Different lamp forms would evoke different moods, such as calm, elegance, innocence and silence.

- 1. The giant lamp boxes offer an intense visual impact and thus serve as an ornament.
- 2. The decorative crystal lampshades create a luxurious atmosphere.
- 3. The little bulbs, together with the messy wires, effectively decorate the space.

Lamp Design

The design of the lamp itself constitutes an important part of interior lighting design. When the light is turned on, the lamp is decorative with the lighting effect; when turned off, it acts as a piece of artwork, an ornament for the space. In this sense, lamp design is a decorative element in interior design that should not be ignored.





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- 1. The unique lampshades of the ceiling lamps serve as a decorative element.
- 2. The bulbs randomly positioned on the columns bring a surprising effect.
- 3. When lamps and light are perfectly combined, they could be extremely decorative.



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1. A pendant lamp and a table lamp in a Japanese-style restaurant with a lotus shape
2. The two lotus-shaped pendant lamps create an elegant and tasteful atmosphere.



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1. The lotus-shaped floor lamps are complemented by the cone-shaped pendant lamps.
2. The peach-shaped pendant lamp becomes an ornament in the passageway.
3. A giant and exquisite pendant lamp



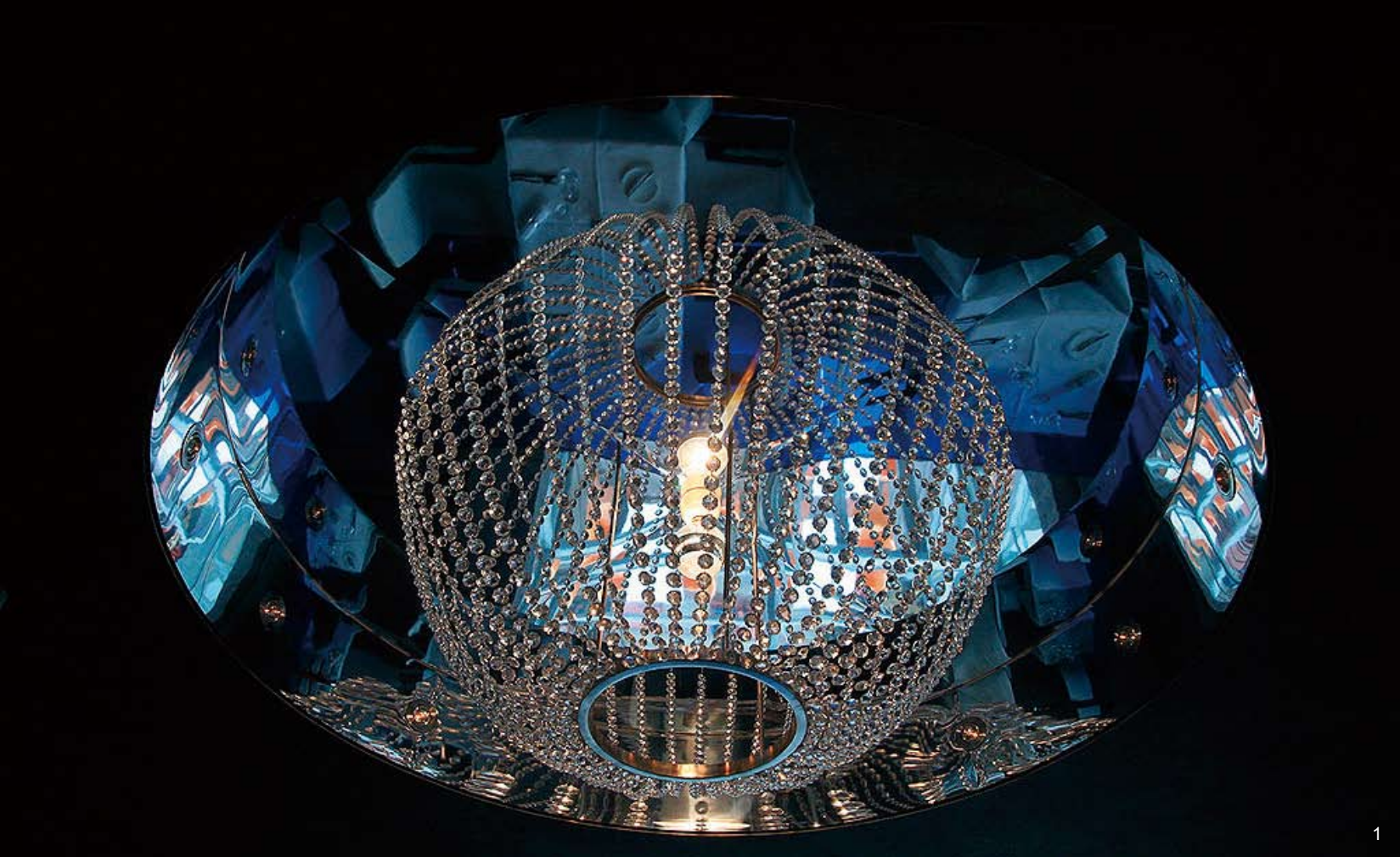


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1. Giant umbrella-shaped lamps in a Japanese-style restaurant
2. The conch-shaped lamp characterises the bar.



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- 1. The giant floor lamp is more decorative than functional.
- 2. An oval-shaped table lamp beside the sofa
- 3. The pendant lamps convey strong local characteristics.
- 4. The metal-textured hollowed-out pendant lamps become the main ornament in the space.



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- 1. The bubble-like pendant lamp corresponds with the backdrop lighting of the counter.
- 2. The exquisite flower-like lamps are quite eye-catching.
- 3. The decorative red chandeliers well match the red interior lighting.



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- 1. The red crystal pendant lamps play the decorative role in the space.
- 2. Orderly-lined adjustable pendant lamps. The red colour makes them particularly decorative.
- 3. The contrast between the two kinds of lamps, with different shapes and styles, enlivens the space with a dynamic quality.
- 4. A highly decorative lamp with a peculiar shape.



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1. The ceiling lamps produce a snowing effect.
2. Decorative double-layered ceiling lamps
3. Ceiling lamps with round glass lampshades



1. The giant lampshades look like bowls – an element just suitable in a restaurant context. The bulbs cast light on the images inside the “bowls” to enhance the decorative effect.
2.3. These lamps are decorative particularly for their unique shapes.
4. Petal-shaped ceiling lamps





1. The fruit-shaped glass lampshades are an ornament in the restaurant.
2. The single oval-shaped pendant lamp well decorates the space.
3. The symmetrical floor lamps on the two sides of the entrance produce a stately air.





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4

- 1. The unconventionally big floor lamp intensely attracts your eyes.
- 2. The pendant lamps are decorative for their colour and shape.
- 3.4. The floor lamps are more decorative than functional.



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1. Giant floor lamps on bedside
2. Glass-shaped ceiling lamps
3. The floor lamps in the open living room look like honeycombs.
4. Torch-like floor lamps in a parlour



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Lamp Positioning

Appropriate positioning of lamps could make them extremely decorative. We often see small lamps lined in a particular way or just randomly, particularly for pendant lamps. Table lamps, likewise, could also be lined to bring out decorative effects. Another option is giant lamps, whose unconventional size would produce a decorative effect. Though it is not a mainstream means of lighting, an unexpected effect would usually be brought out.



1. The giant box-like lampshades of the pendant lamps are designed to serve as a decorative element.
2. The bulbs and wires are surprisingly decorative when combined together.





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- 1. The pendant lamps "grow" from the ceiling just like buds.
- 2. The floor lamps look like burning torches.
- 3. The lamps are densely installed on the ceiling like honeycombs, becoming a decorative element for the space.



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- 1. The water-drop-shaped pendant lamps play the decorative role in the restaurant.
- 2. The "tube lamps" offering spot lights are quite stylish with the backdrop green lighting.
- 3. The lamps orderly installed on the counter well decorate the restaurant.



1. The lamp on the wall becomes the main decorative element in the enclosed space in the restaurant.
2. The custom-designed glass lampshades complete the decoration of the restaurant.





1. Big bulbs are applied on the ceiling to decorate the space for children.
2. The simple table lamps provide the shop with necessary illumination and more importantly, play the role of decoration.
3. The luxurious crystal lamps are quite efficient in decorating the shop.
4. The round lampshades with different colours bring a particular decorative effect.





1. The lamps in a simple form are arranged to produce an unexpected decorative effect.



2. Decorative lamps in a shop



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1. The giant sumptuous crystal ceiling lamp in the lobby, together with the central sculpture below, becomes the focal decoration in the space.
2. The luxurious ceiling lamp installed in the spacious lobby facilitates the magnificence of the space.



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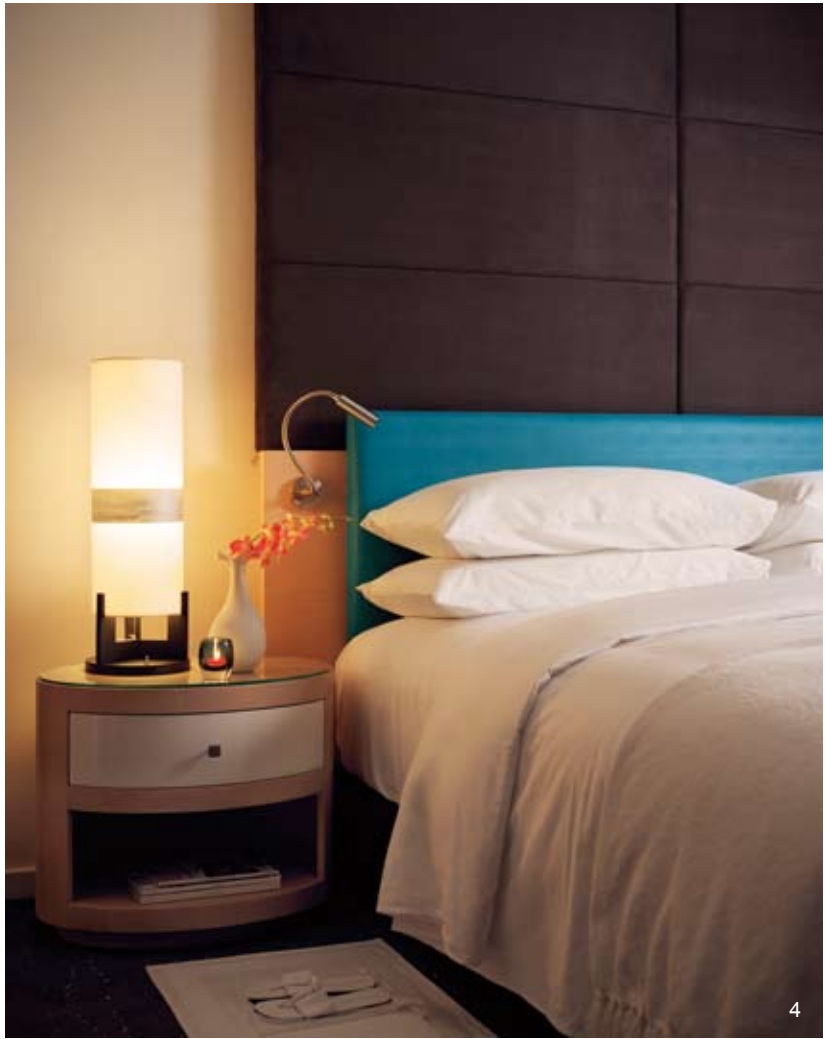


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- 1. The giant lampshade on the ceiling, many times bigger than a conventional size, brings a strong visual impact.
- 2. The giant crystal ceiling lamp becomes the most conspicuous ornament in the lobby.



1. An exquisite table lamp in a parlour
2. The metal lampshade manifests a luxurious texture.
3. A smart decorative wall lamp
4. Simple yet stylish ceiling lamps
5. A decorative lampshade with fabrics



1. The lantern-shaped lamp is quite eye-catching.
2. The pendant lamps on bedside look interesting.
3. An adjustable floor lamp, modern and stylish
4. A warm bedside table lamp
5. Classical and modern elements are mixed in the simple table lamp.



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1. The giant "shark lamp" in the restaurant completes a unique submarine world.
2. Red chandeliers for a bar counter. The colour is helpful in creating a joyous atmosphere.



1.2. The restaurant is decorated with lampshades with different shapes and colours.
3. The pendant lamp here looks extremely complicated, and is thus extremely decorative!





1. Extremely giant pendant lamps in an office, where traditional concepts of lamp are completely thrown out
2. Here pendant lamps and floor lamps are combined to decorate the space.
3. Artistic lamps on the wall for decoration





1. The unique pendant lamp is really a piece of artwork which acts as the main ornament in the space.
2. The crystal pendant lamps are luxurious yet modest.
3. The pendant lamps match the floor lamps to produce a visual rhythm.



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- 1. The pendant lamp and the wall lamps seem more appealing with the overwhelming wall paper.
- 2. A pendant lamp in a sitting area, exquisite yet modest.
- 3. Well-lined crystal lamps.
- 4. The odd-looking table lamps are designed to match the ornaments on the columns, effectively energising the office.
- 5. The floor lamps are exaggerated with long metal rods and big bright-colour lampshades.



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1. The ceiling is fulfilled with big and small "tube lamps" as a kind of decoration.
2. The pendant "mushroom lamps" look smart and colourful.





Light and Shadow

The projection and reflection of light and shadow could create an illusionary interior that is full of imagination.

With the fast pace of modern life, we yearn for a space where we could release pressures and relax both the body and mind. Such places should be quiet, poetic and romantic. With the changing of our aesthetic perception, we are no longer satisfied with pictures, portraits, or other tangible objects hung on walls all around. What we seek for now is an effect that could appear when we need it in a certain mood, and when we don't need it, it disappears immediately. Lighting design could help achieve it with light and shadow.

The projection and reflection of light and shadow could create an illusionary interior that is full of imagination. Such a space would feel dynamic and charming.

Light and shadow exist in interiors with certain colours. Different colour temperatures would create different atmospheres, be it warm or implicit, calm or smart. Various kinds of ambience could be produced with appropriate light and shadow. Moreover, with continuous development of modern technologies, we are able to adjust the intensity, colour and colour temperature of lighting according to our moods. In this sense, the decoration of light and shadow is green and healthy.

- 1. The numerous little bulbs on the ceiling are reflected on the floor, creating a sparkling effect.
- 2. The dining area is illuminated with light cast in through the hollowed-out partitions. Consequently, the privacy of the space is guaranteed in a romantic way.
- 3. The purple backdrop light offers the space a mysterious feeling.





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- 1. The red light casts particular shadows on the wall as a kind of decoration.
- 2. The lamps cast decorative shadows on the wall, offering an intense visual impact.
- 3. The ceiling is particularly configured to enhance the lighting effect.



1. The giant crystal pendant lamps go well with the blue backdrop lighting, creating a tasteful yet modest space.
2. The folding pendant lamps, and the patterns and colours of the lampshades are all designed to be decorative.



1. The purple light enriches the visual experience of the space.
2. Purple and cyan are the colours of the backdrop light of the bar, completing a cool space.
3. The space feels cool with the cold wall and light.
4. The lamps on the wall, together with the graphic design and the colour palette, create a clear and interesting dining environment.



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1. Green backdrop lighting for a bar counter
2. Backdrop lighting and table lamps are combined to create an ambience.
3. Blue and black form the colour palette of the space, being modest yet a little bit romantic.



1. The marble counter lit with blue light is the focal point of the bar.
2. A lamp in a simple form with blue backdrop lighting
3. Irregular lighting belts on the wall. Blue is adopted to match the dark colour palette of the space.



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1. The pendant lamp and the lighting belts not only function as illumination; more importantly, they make the limited space particularly appealing.
2. Here the main decorative element is the wall with special lighting belts.
3. The whole wall is backlit to highlight the rose pattern on it.



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- 1. The lighting among the glass walls creates an illusionary world.
- 2. The counter is highlighted by lighting.
- 3. The crystal pendant lamp almost reaches the floor, sumptuously decorated the lobby.

LIGHTING AND TASTE

At present, multisource lighting is the most popular way of lighting design in interiors. It refers to the adoption of a multiple of lighting sources at the same time, such as chandeliers.

Taste is something related to mind rather than matter. It seems that we don't have a clear definition of taste yet, but what's clear is that a taste means an elegant air. The aesthetics of a space flows naturally and completes the taste of it. Each space should be given its own taste, noble or exquisite. A taste enlivens a space as its soul.

A good interior design should not only offer rational layout of the space; more importantly, it endows a space with a certain mood or atmosphere. A taste is often embedded in such a mood or atmosphere. A space without tastes would be boring and the shallowness and the lack of vigour of the space can never be concealed or complemented by ornaments.

There are many approaches to endow a space with a taste, among which lighting is a good one. Lighting could make a space feel modern as it brings fashionable elements into a space through the forms of lamps and their beams where modernity finds its way into an interior. For example, the popular "mix and match" effect could be realised with lighting. We could choose classic European style lamps or traditional Chinese lamps to give a space a classic or traditional air. Advanced technologies could be applied to produce modern, dynamic beams and flowing light and shadow. In this way, traditional lamps, together with their advanced light beams, create the mix and match effect by bringing together classic and modern elements.

Lighting adds some artistic air to a space. With the advancement of civilisation, art becomes an important element that enriches the quality of our life. We cannot do without art, just as we cannot live without eating and clothing. A life without art would be tedious. Art is integrated to every corner of our life, and interior design is no exception. Therefore, we should redefine lighting in terms of art as interior lighting is seen as a kind of artistic performance. First of all, lamps are redefined as interior sculptures. With more and more diversified forms, lamps become tools to convey our understanding of art. Secondly, we begin to attach great importance to the design of light beams to create various light and shadow effects. We are no longer satisfied with soft or bright light; instead, we seek for an artistic performance of lighting through controlling light colour, light temperature, etc. When marvelous light beam is combined with peculiar lamp forms, lighting becomes an eye-catching artwork in an interior.

Lighting adds an aesthetic value to an interior. Aesthetics is a spiritual pursuit of human beings. Interior aesthetics refers to how we perceive, appreciate, and apply aesthetic principles in interiors. The popularity of interior aesthetics nowadays reflects our high demand for interior design. Lighting acts as a useful tool to enhance the theme or characteristics of a space, expressing our understanding of interior aesthetics.

Interior tastes can be realised through creating styles, atmospheres and moods.





Styles

"Through light colours, colour temperatures, colour differences and contrasts between brightness and darkness"

Styles are indispensable in our daily life as the most representative feature of a trendy and personalised way of life. People choose different ways of life with different styles according to their characters. Spaces would only be amazing with styles, just as we catch eyes with styled clothes. Styles in interiors are realised through spatial layout, furniture and furnishings, lighting, etc. Whatever ways, it is only when we fully understand a style that we could make it convey our pursuit for high-quality life and our emotions towards it. Lighting is widely applied in creating styles for spaces because it is a flexible design element that is easier to deal with compared with other elements. Lighting for styles also comprises of designs for lamp form and light beam, with more importance attached to the latter. Various light and shadow effects can be achieved through the control of light colour, light temperature, light difference, etc. Appropriate combination of these elements could influence our perception of a space, its size, its visual impact, and even our psychological reactions to them. In this way, a style created by lighting in a space influences people in it.

1. Lighting belts on the ceiling
2. Ceiling lamps in a public space
3. The yellow pendant lamps help complete a magnificent and sumptuous space.





1. Ceiling lamps in a restaurant
2. The lighting in the foyer produces a certain atmosphere.





1. A modern space is completed through the application of lighting belts.
2. The radiating light beams manifested in the space create a unique taste.
3. The space becomes dynamic due to the adoption of the green lighting belts.



1



2

1. Here translucent fabrics are used as lampshades through which purple light is cast out.
2. Arrow-shaped shades cast on the wall
3. The bulbs are installed on the ceiling through some geometric structures.



3



1



2

1. The lighting belts in different colours create a gorgeous space.
2. The colour palette of the space is enhanced by lighting.



1



2

1. A bird-nest-shaped lampshade through which shadows in different shapes are cast on the ceiling
2. The graphic patterns on the ceiling and walls become conspicuous due to the lighting effect.



Atmospheres

气氛营造

light and shadow share some property with atmosphere in that they are both immaterial and intangible.

Spaces have atmospheres, but not all atmospheres would be pleasant and refreshing. Therefore, how to create a desired atmosphere is particularly important in interior design. The creation of atmospheres is the primary and eternal theme of interior design. Just like styles, atmospheres are immaterial, but they do exist in interiors, like magnetic field or force field spread in a space. Different from styles, however, the creation of atmospheres involves the subtle relationship between space and psychology. We would psychologically react to different atmospheres as being nervous, excited, exuberant, expecting, delighted, positive, negative, etc. Such a special relationship between atmosphere and space leads to the caution when we choose the ways to create a certain atmosphere, and lighting is designers' final choice after comparing different elements of interior design. It seems that light and shadow share some property with atmosphere in that they are both immaterial and intangible. Therefore, usually it is comparatively easy to produce an atmosphere with lighting. In practice, we often try to make an illusionary world through the design of special beams. In this way, nearly all desired effects could be realised, be it intimacy, elegance, fervency, coolness, excitement, silence, etc. Experience has told us that lighting would be a perfect trigger of atmosphere.

- 1. The "bubble lamps" seem to flow in the air.
- 2. The pendant bulbs in different heights form a certain rhythm.
- 3. The decorative pendant lamps, as well as the warm backdrop lighting, complete a romantic space.





2



3

- 1. Ceiling lamps in a luxurious restaurant. It seems as if a giant flower blossoms in the centre of the space.
- 2. Bulbs installed on the ceiling of a bar on a geometric framework
- 3. The chandeliers make the simple-style restaurant elegant and impressive.



1. The pendant lamps with geometric shapes correspond with the spot lights on the tables, making the space a little bit hazy.
2. Light beams are cast to illuminate the space and bring a certain ambience.
3. Lighting design for a lavabo. A pendant lamp and several decorative candles successfully bring a warm atmosphere.



1



2

1. The pendant lamp in the shape of a bird's nest, together with the candles on the table, creates a romantic air in the restaurant.
2. The adjustable lamp installed on the wall, the round table lamp, and the little candles create a romantic space that invites meditation.



1



2



3

1. The spot lamps on the ceiling, as well as the lovely candles on the coffee table, complete a space with the beauty of obscurity.
2. The smart table lamps help create a romantic dining environment.
3. The warmth of candle is enhanced by the wooden texture.



1

1. A lighting box is embedded in the centre of the decorative wall in the restaurant. The lighting effect enhances the charm of the space.
2. In the closed dining space, light and shadow are cast through the hollowed-out lampshade, creating "floating clouds" on the wall.



2



1



2

1. The lighting boxes are combined with the colour palette of the space to create an atmosphere.
2. The red lampshades produce a joyous atmosphere.



1. The simple white pendant lamps complete a clear dining environment.
2. Spot lamps and backdrop lighting are combined to create a purple world.
3. The lighting for the installation offers a clear and cool visual experience.





- 1. The counter is backlit to manifest the patterns on it, enhancing the decorative effect.
- 2. The unconventional ceiling lamps give the space a different feeling.
- 3. The cubic lamp and the colour of its lighting enhance the visual impact of the red colour palette and the fervent atmosphere.
- 4. The bedside lamps produce a warm air in the bedroom.





1. The tender light and the wooden texture together offer a warm atmosphere.
2. Lighting devices are installed at the foot of the walls and the cyan light is quite effective in creating an elegant and cool atmosphere.





1



2

Moods

Mood is the expression of a space. It is through a certain mood that the force of a space has an impact on people in it.

Mood is a representative property of human beings. Sometimes, an event, an object or a space would touch off a certain mood. For example, we often get touched by some movies; likewise, a good interior design would affect our moods, even with the slightest details that would arouse resonances. That's why we say a good interior design should be a mood-provoker.

Mood is the expression of a space. It is through a certain mood that the force of a space has an impact on people in it. An interior with a certain style and atmosphere is only a place to live in but not a harbour for the soul. Spaces only meet our spiritual needs when they evoke certain moods, and only touching interiors could interact with us and be homes for the soul.

We need to combine different elements to produce moods in an interior, among which lighting is indispensable. Lighting is effective in creating different moods. You might feel exuberant, calm, solemn, or fervent due to different lighting effects through which you resonate with the space.

A space has an impact on our moods, which in turn enrich the space with imagination. Such an interaction is our ultimate pursuit in interior design.

- 1. The lighting sources are installed on the floor and light beams are cast through glass panels. In this way, the space seems particularly appealing.
- 2. Light beams are cast at the counter from the spot lamps. The bright colour palette and the charming material of glass complete a marvelous space.
- 3. The slits on the wall are backlit to offer a unique atmosphere.



3



1

1. The centrally positioned pendant lamp, together with the blue colour palette of the space, creates a depressing atmosphere.
2. The peculiar lighting design and the blue colour palette contribute to a cool visual experience.



2



1. The bubble-like pendant lamps and the floor lamp with a long bent rod complete the decoration of a simple space.
2. The lighting of the bar helps create a hazy and charming space.





- 1. The lighting is designed to match the peculiar configuration of the space.
- 2. The light cast on the ceiling goes well with the colour palette of the entire space, offering an overwhelming atmosphere.
- 3. The spot lights correspond with the overall backdrop. In this way, the whole space gets a consistent atmosphere while some details are purposefully highlighted.
- 4. Light beams are cast, reflected and mixed to create a fanciful world.



1. The spot lamps are intended to match and highlight the installation.
2. The lights of different colours offer a mix of feelings.
3. The spot light not only highlights a detail, but also enlivens the whole space.





1. The lighting design matches the configuration of the ceiling and easily brings out a certain ambience.
2. The combination of lighting and colour contributes to an unexpected atmosphere.
3. Here the design elements of lighting, colour and configuration are all adopted to create a tasteful space.



1. The lighting sources perfectly match the hollowed-out circles on the wall, completing a marvelous visual effect.
2. The wall, as a source of lighting for the space, is at the same time an ornament, particularly for the patterns on it.
3. The lighting belts on the wall and the spot lamps on the ceiling communicate with each other, producing a consistent atmosphere.





1. The lighting design for the bar counter and the little candles on the tables complete a quiet and calm space.
2. The dim light cast out from the corner of the corridor brings a romantic air.





1. It is a peculiar lighting design where light, glass partitions and furnishings are combined to give the bedroom an unexpected effect.
2. The bedroom feels softly warm with the different sources of lighting.
3. A lighting design for a bar where spot lamps are combined with backdrop lighting for the whole space.



1. The lighting box on the ceiling is the main lighting source of the restaurant. The heavy, cubic and oversized shape well enhances the magnificence of the space.

2. Red lighting is adopted to create a fervent and exciting interior space.





1. The room is sumptuously decorated with lighting.
2. The reception desk is backlit to highlight the patterns on it and enhance the visual quality of the space.
3. The lighting belt and spot lights complete a comfortable, flowing and warm space.
4. The lighting design aims at creating a fervent visual experience. It seems as if the marble surfaces are burning!



1



2



3

1. In the dark bar, the red elements are highlighted with lighting devices.
2. The pendant lamp is intended to produce partial red surfaces in order to bring a certain taste to the space.
3. The decorative elements are highlighted by lighting, enhancing the overall atmosphere of the bar.



1

- 1. The lighting belt installed on the ceiling anchors that at the foot of the counter.
- 2. Everything in the room is immersed in bright red, in order to enhance the fervency of the space.



2

APPLICATION OF ENERGY-EFFICIENT LAMPS AND LEDs IN INTERIORS

At the EXPO 2010 Shanghai, lighting installations with LEDs are widely adopted in many national pavilions, demonstrating their unique charm in interior lighting and a promising future of development.

With the continuous growth of our consciousness of environmental protection, green, low-carbon and energy-efficient ways of life are getting increasingly popular and widely accepted. When it comes to interior design, we tend to adopt environmental-friendly materials and apply energy-efficient solutions in order to live a real low-carbon life. Concerning interior lighting design, in particular, we begin to attach great importance to energy-efficient lighting and other solutions that help save energy.

To come up with an energy-efficient interior lighting solution, firstly, we should consider how to incorporate solar energy in the interior lighting. Solar power is a natural source of lighting that does not involve any extra resource consumption. Moreover, it is a healthy and green source of lighting, which could greatly reduce human consumption of natural resources if developed and utilised properly. In addition, energy-efficient lighting devices are another aspect that deserves much attention. Apart from applying such devices to luminaire design, we should also take into account the application of new sources of energy, and innovative and high technologies, etc. to lighting design.

LED (Light Emitting Diode) stands out with a history of more than forty years, and it has been attracting worldwide attention in recent years. At the EXPO 2010 Shanghai, lighting installations with LEDs are widely adopted in many national pavilions, demonstrating their unique charm in interior lighting and a promising future of development.

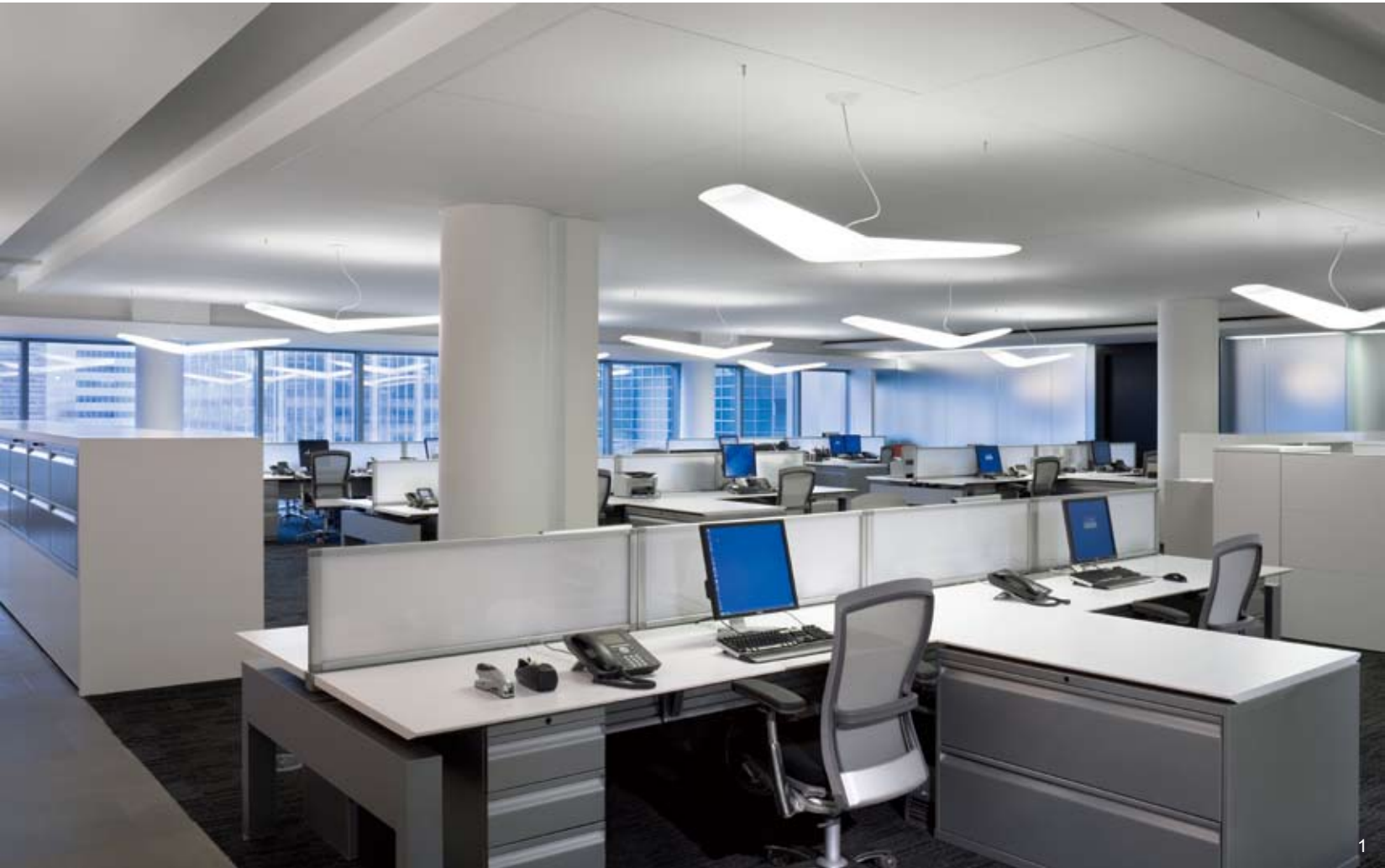
Currently, LED installations are widely applied in public buildings, in forms of down light, spot light, etc. As for offices and homes, however, its application is still quite restricted. LED, with many advantages such as good start performance, convenient light adjustment, easy control, vibration resistance, weather resistance, long operating life, and outstanding performance in environmental protection, surely enjoys a bright future in the field of interior lighting. Perhaps in a near future, we would happily welcome LED into our daily life.





1. Lighting design for a double-height lobby. The golden lighting belt creates an elegant atmosphere and is energy-saving at the same time.
2. The lighting belts hidden in the handrails of the stair provide sufficient illumination and effectively save energy.
3. Natural lighting is the most energy-efficient interior lighting solution.





1. The skateboard-shaped pendant lamps enhance the vigour of the office, and the energy-saving lighting is green and healthy.
2. The table lamps are intensively placed. They illuminate the space interactively and energy-efficiently.
3. The lighting box in the parlour serves as an ornament and an energy-saving installation.



1. In the slightly dark space, the lighting zone defines a central eye-catching exhibition area.
2. LED technology is used in this recreational space, defining different areas and offering a unique visual effect.
3. The lighting belts in the corridor decoratively define the areas in it.





1



2

1. The lighting circles around the room illuminate the space and create a certain ambience. Meanwhile, the idea of energy efficiency is embedded.
2. In the restaurant, the lighting is energy-saving and at the same time brings out a comfortable atmosphere, which is both environmentally friendly and elegant.
3.4. The lighting in the restaurants highlights the table tops only, creating a dim and hazy atmosphere. It is energy-saving, and more importantly, impressive for the peculiar taste.



3



4

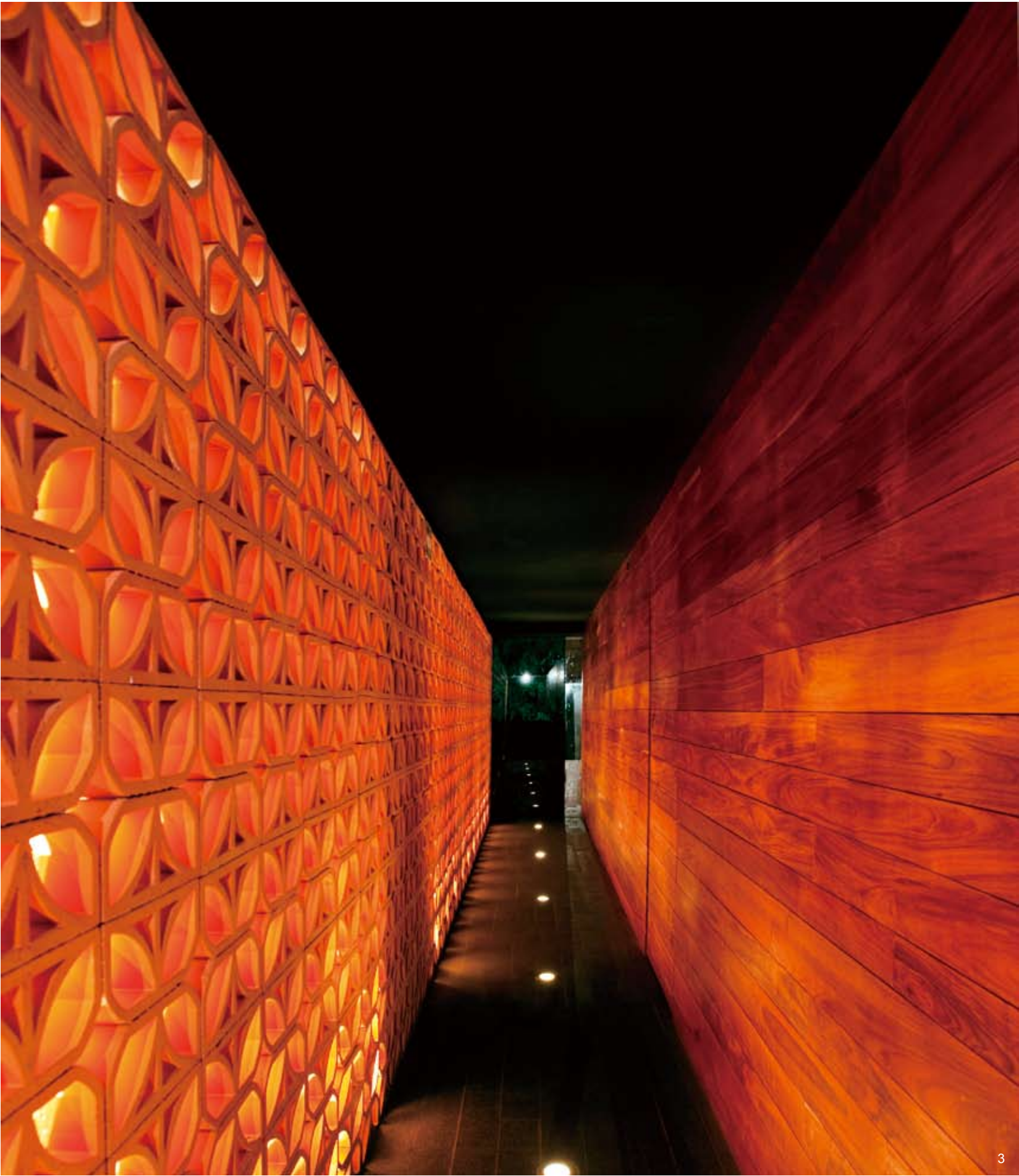


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2

1. Lighting cast from the washroom to the bedroom. The two areas are thus defined; meanwhile, the bedroom is endowed with a bit of romantic air.
2. The lighting belts in the corridor not only define the corridor area, but also deepen the depth of focus.
3. The walls of the restaurant are particularly designed to conceal lighting devices, offering an unusual visual effect.



3



1.2. The lamps play a decorative role. The delicate lighting, however, is realised with energy-efficient installations, completing the environmentally-friendly ornaments.
3. The sparkling lights on the ceiling resemble twinkling stars on the sky. The ingenious design is both artistic and energy-efficient.



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2



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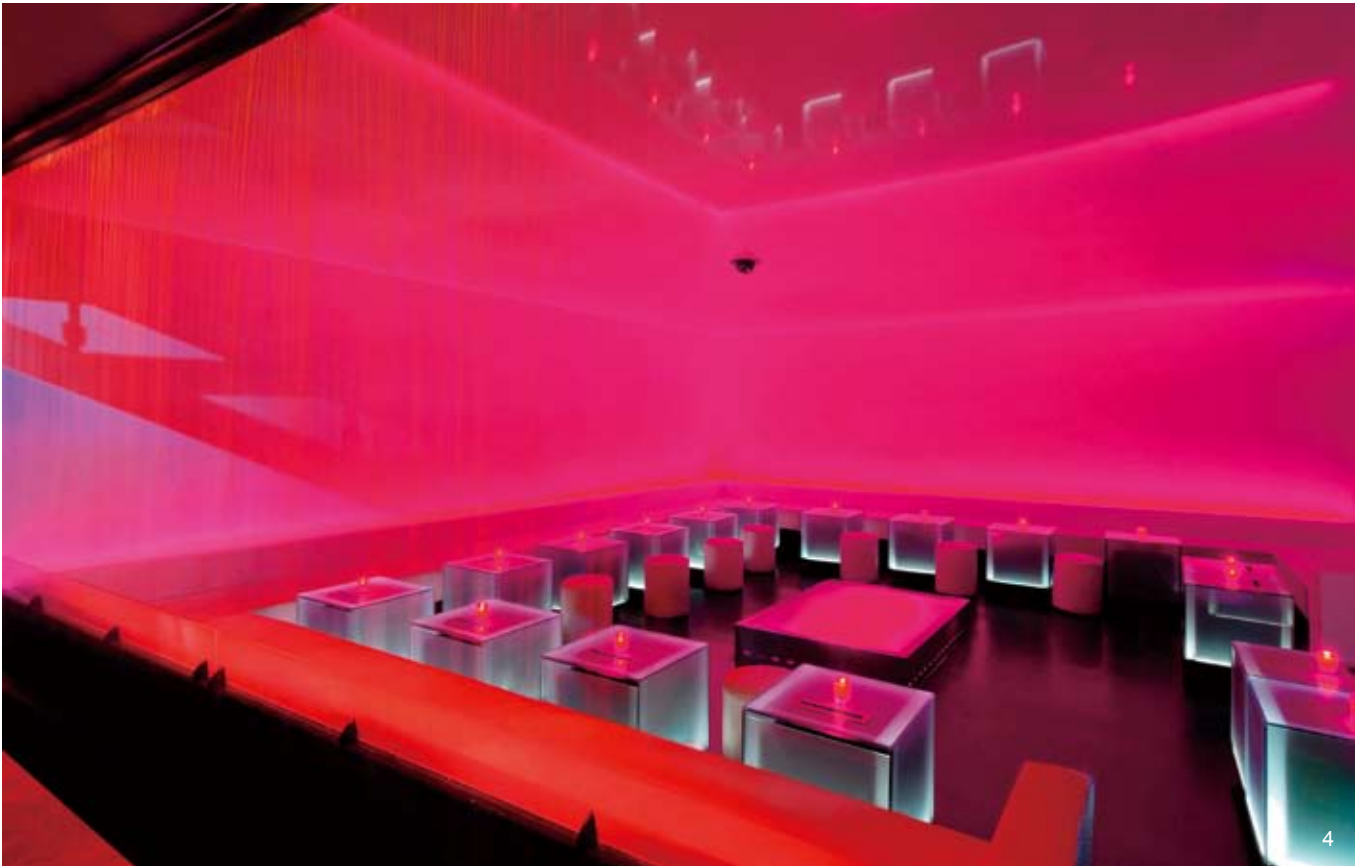
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3



4

1. Various sources of lighting complete the warm and elegant dining environment.
2. The unusual combination of rosy pink and light blue offers a unique visual experience where warmth and coolness are mixed together.
3. The lighting enhances our perspective towards the depth of the space as well as its elegance.
4. Everything is immersed in a red world which is oddly warm and cool at the same time.





1. The sparkling table forms a sharp contrast with the dim circle lighting belt on the ceiling, offering an unexpected visual experience.
2. Indirect lighting is adopted here, where lighting belts and colours are mixed to produce a certain visual impact.
3. The lighting belts on the ceiling of the auditorium are intended to contribute to a state-of-the-art visual experience.



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