

**I Designing Designers: Light as an architectural matter - Lighting
Design | International Conference of University Courses in Design 2007 |**

Edited by Maurizio Rossi, Francesco Scullica |

USA*Charles Stone***Current Works: On the Water**

I imagine with some confidence that each designers' 'design process' must be different. I often wonder if mine is different on different days in different ways. When asked to think about writing about or teaching my so-called 'design process' - and I consider that it involves talking about everything I have been taught, and read, and lived and laughed... well it's a bit too daunting to even contemplate.

To begin the real business of designing a lighting project is to acknowledge or to feel certain pressures. Design is frequently the response to a set of pressures. Pressure creates design. Beyond the inevitable pressures of budget and the client's wishes, there are always environmental site specific pressures that drive the design discussions. And from these pressures may rise the real passions that inform the ideas of the design.

*Charles Stone,
Fisher Marantz Stone,
New York City.*

Sifting through the work in our studio these past few years, there is a certain group of projects sited 'On the Water'. The presence of water in and around the project is a constant pressure to be felt, remembered, considered, and reacted to. The simple presence of 'water' as a parameter, indeed a pressure, on the design team leads the way to a considered approach to the lighting design for these projects.

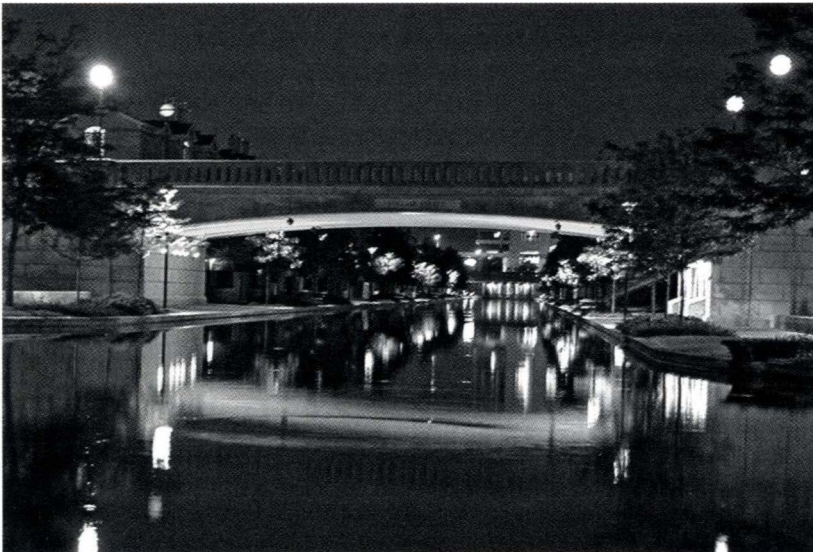
Water is a delightful component of some of our favorite architecture around the world: The Taj Mahal, The waterfronts in Hong Kong, along the Hudson River in New York, the reflecting pool at the Washington Monument, the bridges in Paris and London. The effect of light and especially reflected light from architecture is among the most delightful sights man can make. To walk along such water is delightful: our interaction is romance.

We have collaborated on a playful interactive light-up of bridges in the American city of Indianapolis, where lighting and sound tell stories of history and commerce along the canal system. The use of color and interactive story telling along the water is a delight to the eyes and ears.

At the Georgia Aquarium, in Atlanta, Georgia, USA, water is the centerpiece of every design decision on the project. The architect takes us above and below the water - nearly 8 million gallons of it. The pressure on the lighting design is to achieve a balance between maintaining appropriate light levels and spectrum for the conservation and health of the marine biology - from coral to cuttlefish - all the while promoting and enhancing the suspension of disbelief in the visitor.

You are underwater, deep in the ocean, under a fresh water river, under the waves breaking on coral. The lighting will help take you there. Every decision about sources, color, angle, intensity and changeability of the light is a result of 'design pressure' from the water. Our design process began with clay and cardboard models and included full size mockups under and over water. The technical challenge of driving sun-like candlepower into a 10 meter deep tank inhabited by massive whale sharks - and to make it appear as natural sunlight - and that we are underwater viewing it all. This was an exhilarating task.

We have collaborated with noted Chinese American architect, I. M. Pei on several projects on the water. Now nearing completion, Pei's

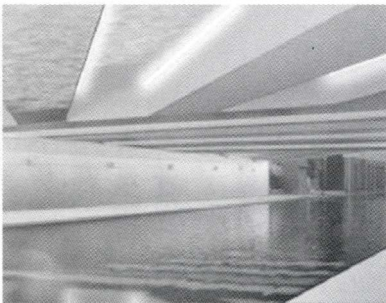
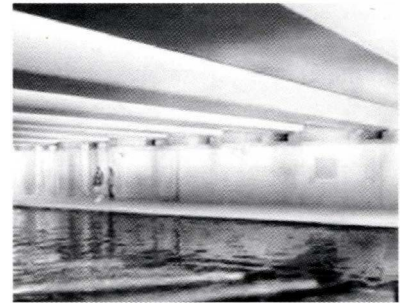
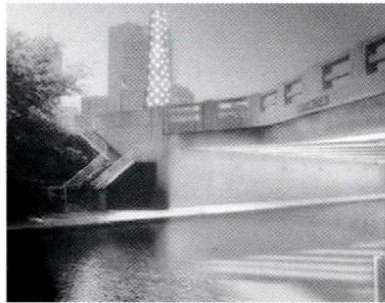
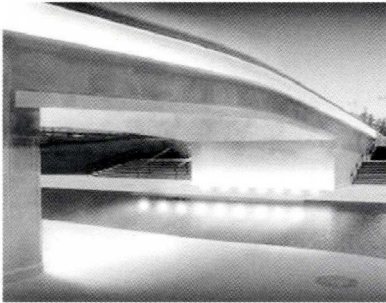


*[Figure 1]
Bridge St. Claire,
Indianapolis, USA.*

[Figure 2]
Bridge St. Claire,
Indianapolis, USA.

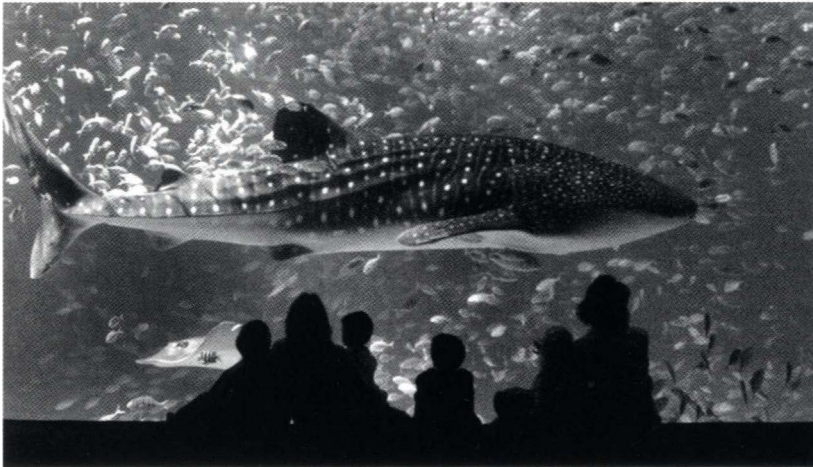
Museum of Islamic Arts in Doha, Qatar is a monumental and exciting addition to the corniche. In Suzhou, China, the just opened Museum of Art features a tranquil and beautiful classical garden where we have studied light and dark as a means to create the impression of magnificent landscapes beyond an

intimate pavilion. In Cleveland, Ohio, USA, we have helped create an icon on the lake - the Rock and Roll Hall of Fame. These projects never fail to involve long nights in small rubber boats as we test and adjust the lighting. The pressure of the water demands the right angle, intensity, and indeed, color.

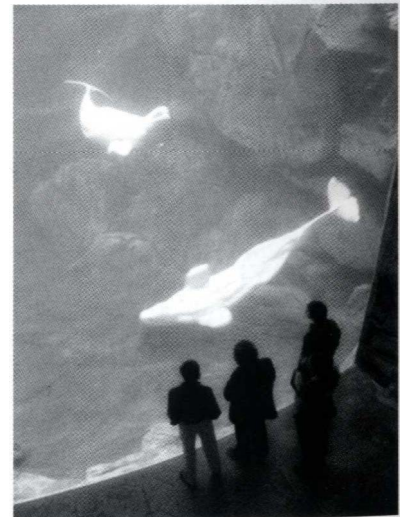


Lastly, consider the Punahou School, in Honolulu, USA. This well regarded children's academy exists on an island - between mountains and sea. All of architect John Hara's decisions about siting and massing are a response to these constants. We worked to support and subtly reinforce the breezy open

feeling of the architecture, careful never to interfere with views to the sea. The light in Honolulu is strong. Our design features bright ceilings and uses simple and robust fittings. The master plan for lighting the campus employs low brightness cutoff luminaries to respect the dark skies



[Figure 3, 4]
Georgia Aquarium,
Atlanta, USA.



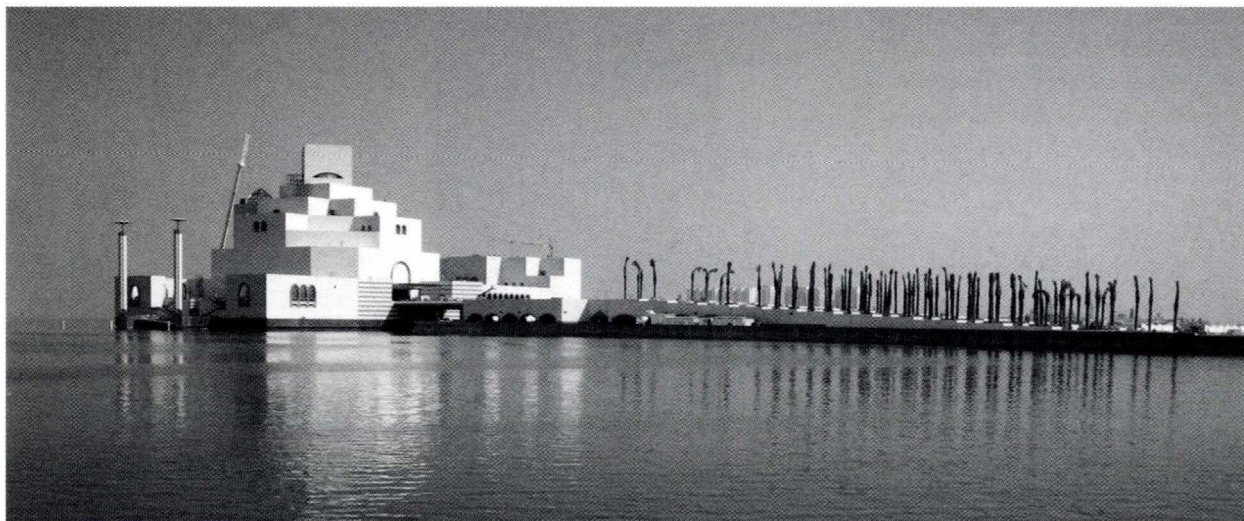
while providing clear paths for safe nighttime circulation. You can see the breaking waves at night.

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*[Figure 5]
Pei's Museum of Islamic
Arts, Doha, Qatar.*





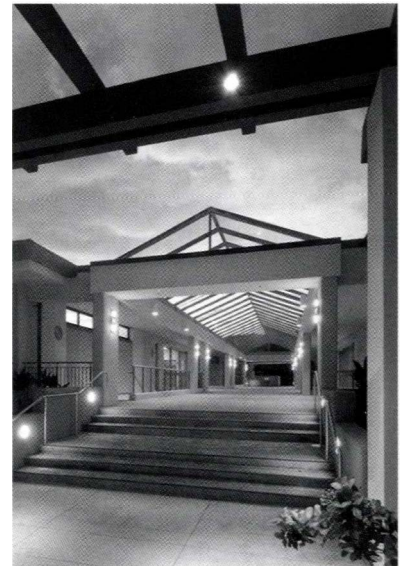
[Figure 6]
*Pei's Museum of Islamic
Arts, Doha, Qatar.*



[Figure 7]
*Rock and Roll Hall of
Fame, Cleveland, USA.*

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[Figure 8]
 Punahou School,
 Honolulu, USA.