

Stoane Lighting Visit

Stoane Lighting is a lighting design and manufacturing company based in the United Kingdom. Specializing in high-quality architectural lighting solutions, Stoane Lighting is known for its innovative designs that seamlessly blend aesthetics with functionality. The company offers a range of lighting fixtures, including exterior and interior luminaires, with an emphasis on sustainable and energy-efficient solutions. Stoane Lighting's products often feature contemporary designs that cater to both residential and commercial spaces.

Upon our visit at **Stoane Lighting** last Friday, I was left with a deeper understanding of what lighting can truly do for a space. Seeing the myriad of fixtures and lamps, lanterns and chandeliers and the time and research that goes into creating each of them, really put things into perspective for me. I was impressed by the scale of the projects they have worked on, as buildings such as **St Paul's Cathedral, Westminster Abbey, McEwan Hall or Harrods** are part of their resume. It was extremely insightful to see the design process behind an object and then seeing it come to life. Furthermore, I never realised how many people and different expertises are needed to complete a lighting project. Just within the firm, there were lots of employees, all with varied specialisations. Their work ranges from tiny light fixtures to grand, heavy chandeliers, thus, they cater to all necessities.

For example, I found the lighting process for McEwan Hall very impressive, as the massive chandelier is their heaviest project to date, standing at 350 kg. The installation process was a laborious one as it took more than 40 hours. The entire project was incredibly meticulous , as changing the original,

traditional luminaires inside the chandelier (Metal Halide) to LED engines (integrated assembly composed of one or more light emitting diodes (LEDs) or LED arrays) took a lot of care and precision.

This visit was a very important one, as it broadened my horizons in terms of the possibilities within the design world.

Sources:

Fig1: McEwan Hall- www.edinburghphotowalks.com

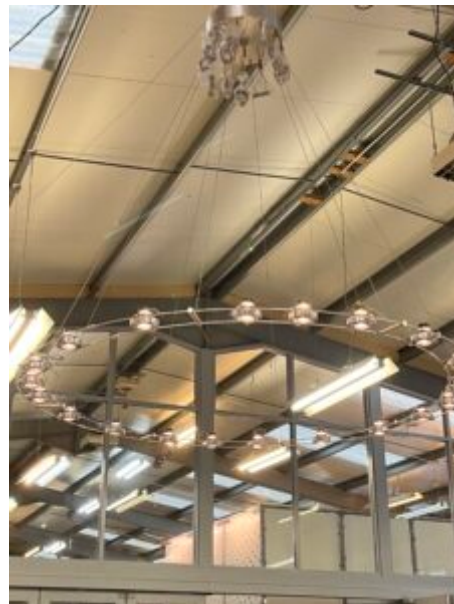
Stoane Lighting Site Visit- photos taken by me (Daria).

www.stoanelighting.com

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Week 7 Lighting Exercise- Piano Recital Space

*Following the lecture, we had a fun task to do in class. In groups, we had to redesign the same space but in regard to different purposes or utilities. For example, my group was supposed to redesign in regards to the idea of a **piano recital space**. We made two plans, one showing the new layout and one showing the light distribution. Thus, we had to think of ways in which we could highlight the stage and the piano best, whilst also making sure the pianist would not be positioned in unflattering light. We also chose different words that could give clues as to what we had to redesign for. As we were all trying to guess what everyone did, I understood the significance of being very clear and concise in your design, making sure that your intentions are presented clearly. We also had to calculate the light factor for different scenarios. In all honesty, I did not pay enough attention to the way designers use light before, however, throughout all of*

these exercises I have been learning so much about how quintessential properly and effectively using light is for any interior.

After working together with my group, we wrote down various ways in which the space would be lit to its full potential:

Using adequate lighting Ensure that the entire performance area, including the piano, sheet music, and the performer, is well-lit. Use a combination of ambient, task, and accent lighting to achieve balanced illumination. Avoid harsh shadows that could distract the performer or the audience.

Directional Lighting: Using spotlights or track lighting, to highlight the performer and the piano. This helps draw the audience's attention to the focal point of the space .

Colour Temperature: Considering the color temperature of the light sources. Neutral and warm color temperatures are often preferred for performance spaces as they create a welcoming and comfortable ambiance. Overly cool tones that might appear clinical or unwelcoming should be avoided.

Controlling the Glare: Since the piano and its keys are quite glossy, figuring out a way to get minimal or no glare at all is essential for a successful lighting project for a piano recital designated space. – overhead lights should be avoided, usage of dimmers and anti-glare coatings is recommended.

Making the most of the natural light: the space that we were given is fully surrounded by floor to ceiling glass windows, thus, there will be almost no need for artificial lighting during the day, yet, at night-time, the space would need to be carefully lit, as the glass would not allow for light to reflect or properly propagate.

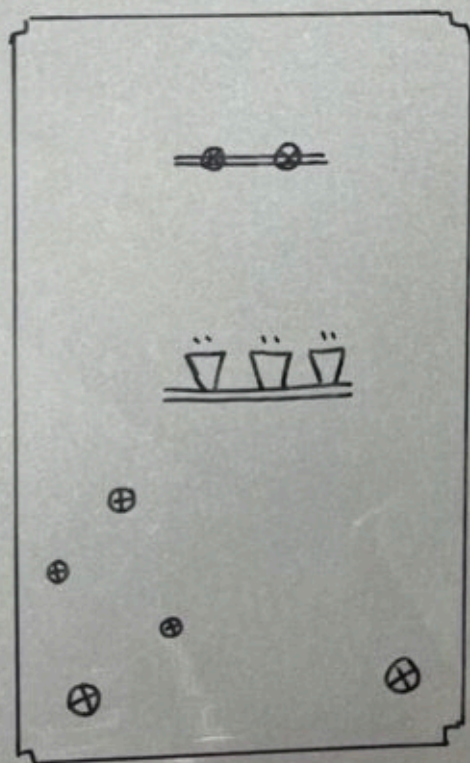
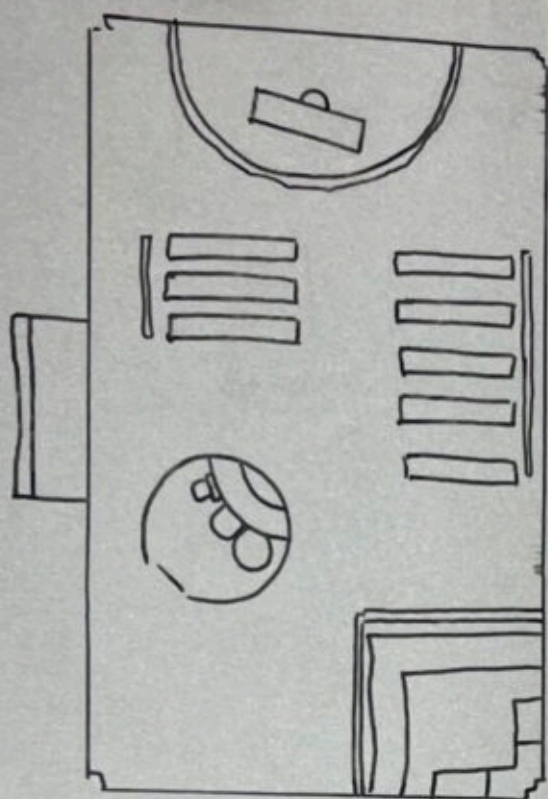
The goal for such a demanding space, in terms of lighting is to provide adequate and even illumination without causing discomfort or distraction for the pianist. By combining a

variety of strategic ambient lightings, a glare-free environment, appropriate for focused and enjoyable piano performances, would be created.

Sources: Fig1: Piano Lighting- audiophile-musings.blogspot.com

Fig2- Plan drawn in class- Photo take by Eve





Lighting exercise- trying different filters

*Last Friday, we had a lighting professional come to class and present us a plethora of lighting methods, all serving different purposes. I found the LED light interesting, as I did not know that its initial state, before the phosphorus is added, is a violet shade. We took light measurements in class and lots of photos, as we were trying out various temperatures and intensities. One combination of lights in particular reminded me of **James Turrell's** work. His work has always fascinated me, as I find it truly outstanding how his work can evoke so much emotion only through the use of light and colour. This exercise made me understand how vital light is for any interior and how depending on how much or how little amount or the tone of the light , the space can obtain an entirely different meaning.*

Thus, in this blog post I would like to get into depth about James Turrell's work and the genius behind it, as, with solely the use of light , he is able to convey such strong emotions and receive such strong reactions from the observers and art critiques. A pioneering artist in the Light and Space movement, is renowned for his transformative exploration of light as a medium in his artworks. Turrell's installations, often described as perceptual experiences, manipulate light to elicit profound emotional and spatial responses. Turrell meticulously orchestrates natural and artificial light, using LEDs or neon tubes to create immersive environments that challenge conventional notions of space and vision. The artist's work is not merely about illuminating spaces; it's about shaping the way viewers perceive and engage with light itself. Turrell's installations invite contemplation,

encouraging viewers to appreciate light not just as an aesthetic element but as a dynamic force capable of transcending the visual and evoking a visceral, almost spiritual, response. In Turrell's hands, light becomes a sculptural material, almost tangible, a tool for a deeper connection between art, observer, and the surrounding environment.

James Turrell showcases a variety of luminaires and lighting technologies in his artworks to achieve specific effects and manipulate the perception of light. Some of the most prevalent types of luminaires and lighting elements used in Turrell's installations include: LEDs, neon lights, fluorescent lights, fiber optics and, at times, natural light.

His work is truly revolutionary, as he is a pioneer in contemporary art, in the light and space domain specifically, as he broadened the possibilities for artistic engagement with light through his innovative ideas. He is and will continue to be a visionary in his domain and an example for future artists.

Sources: Fig1: James Turrell artwork- news.artnet.com

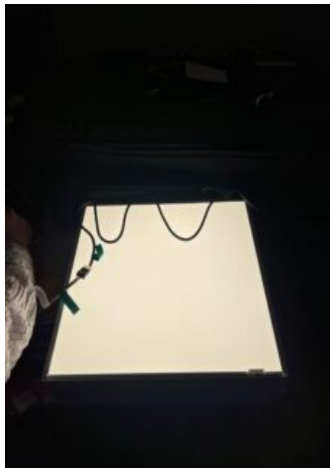
Photos of light exercise- taken by me (Daria)

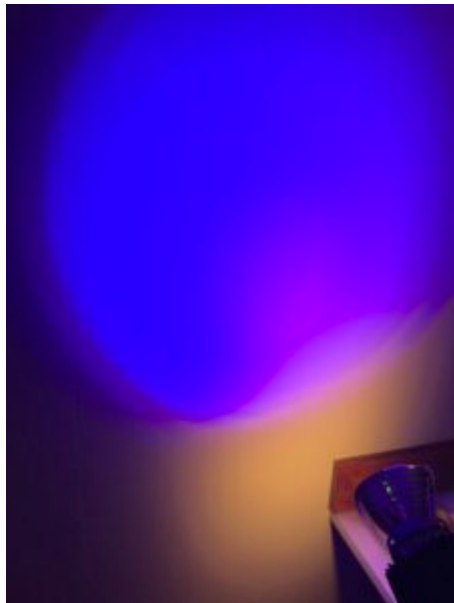
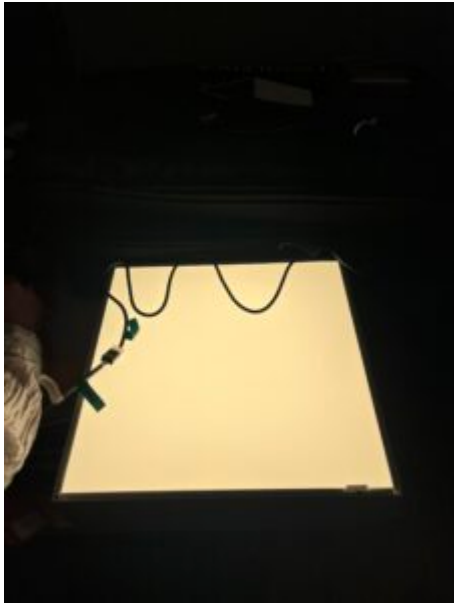
Govan, M. et al. (2013) *James Turrell : a retrospective / Michael Govan and Christine Y. Kim ; with essays by Alison de Lima Greene, E.C. Krupp ; featuring photography by Florian Holzherr*. Los Angeles, Calif: Los Angeles County Museum of Art.

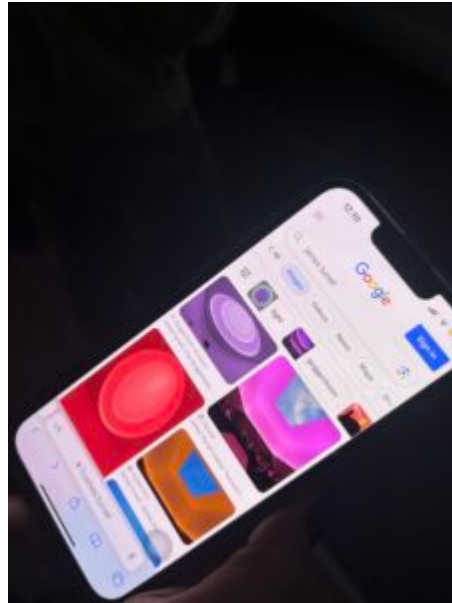
Peifer, D. (2013) *Lighting lessons from an artist: James Turrell's Guggenheim exhibition plays with perceptions*. Vol. 54. The Nielsen Company.

Harris, J. (2001) James Turrell: Infinite Light. *Graphis* 58 (335) p.102-.



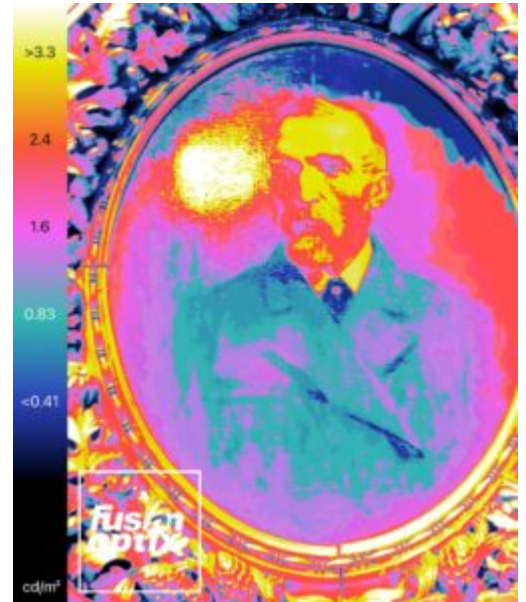






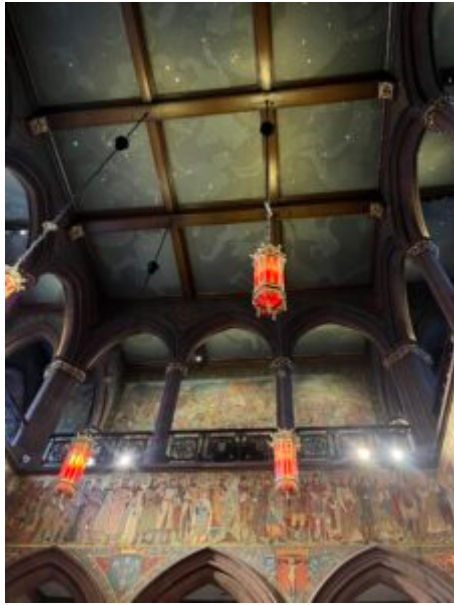
National Portrait Gallery Visit

My visit at the **National Portrait Gallery** was a wonderful experience, that provided me with great insight into the world of lighting . The various rooms in the gallery showcase a mixture of lighting methods, as some displays of art are artificially lit, some are benefiting from natural daylight and perhaps sunlight, although I did not get lucky in terms of the weather, whilst other rooms are both artificially and naturally lit. I found it really interesting how certain ceilings were open, with a glass square in the middle that could be left open or covered. I went on a gloomy day, thus the covers were shut, as the light outside was too harsh. I can imagine that on a sunny day, the ceiling is open and there is barely any need for artificial light. I find it that if we were to consider each painting individually, sunlight creates the most beautiful effect, as for example in oil paintings, all the brush strokes and small details are on full display and more visible than ever. Unfortunately, sunlight or daylight in general are hard to manage and control, as the light is constantly moving throughout the day. Thus, I believe artificial light can be the optimal solution in order to give

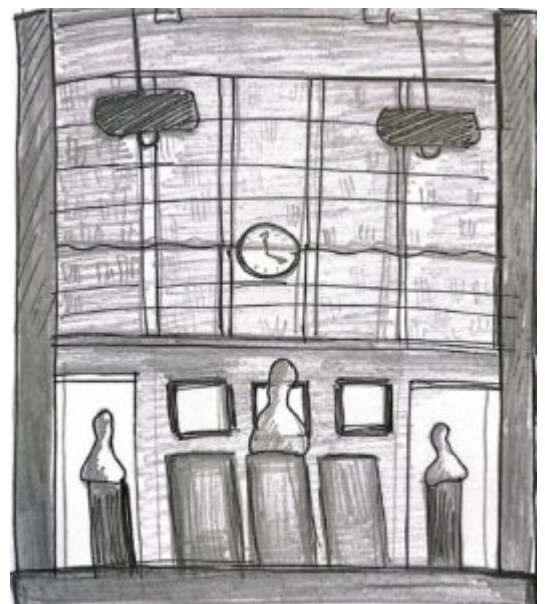


equal attention to all artworks.





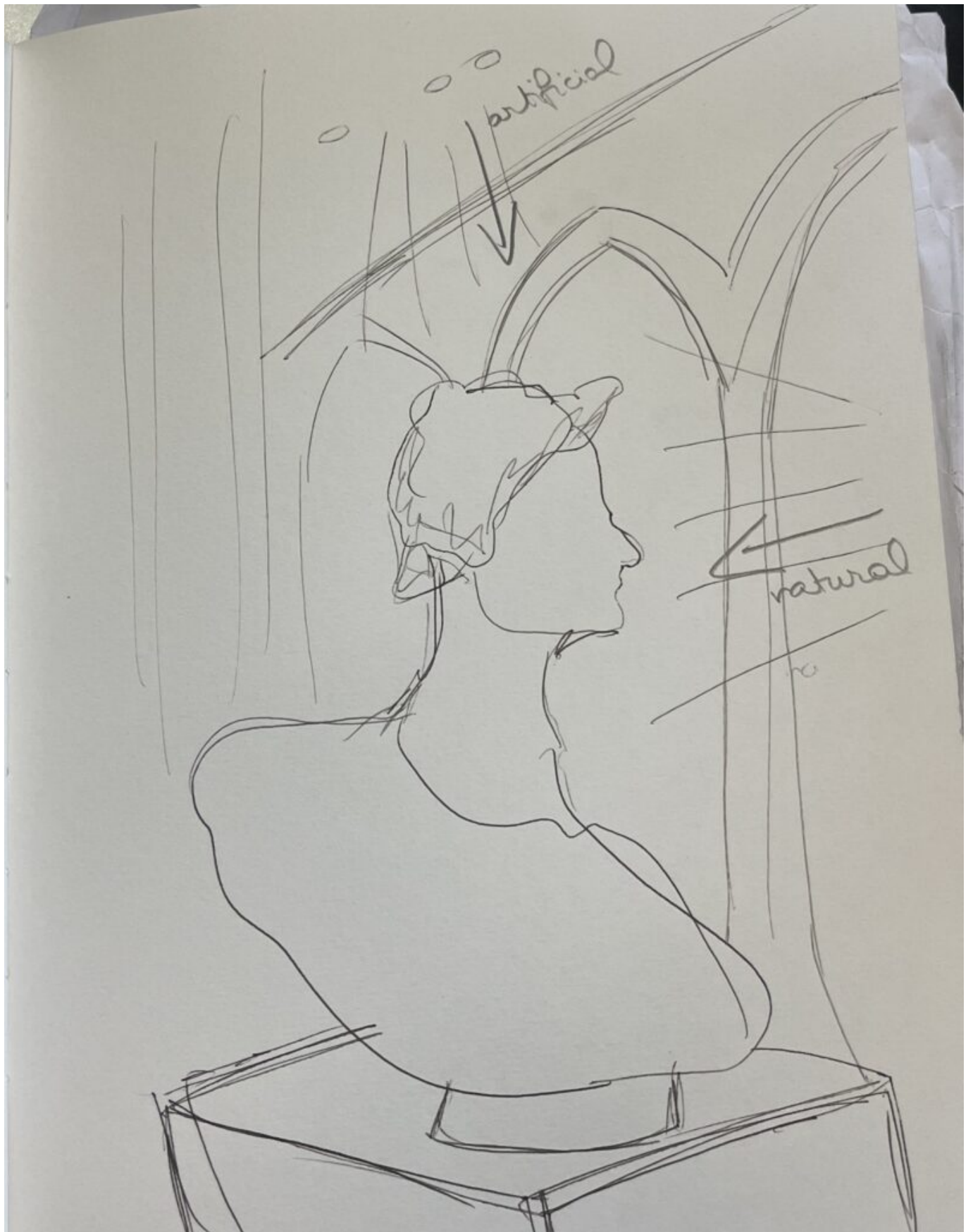
In the first drawn room, the artificial light is white and harsh and it does not create a warm, cosy environment that would be needed for a library. However, the other drawn room is lit by hanging lanterns, that with the help of red glass, diffuse the light in such a way that it gives a warm effect. The floors and walls have an important role in creating the overall feel of the space in terms of light, as, the dark wooden floors and the dark walls in the library create a



colder feel, whilst the light stone floors and the red brick walls in the main hall create a warmer palette overall

The National Portrait Gallery is a space where an array of different luminaires are used in a very enchanting and effective way, as, when it comes to the main hall as you first walk into the building, you are left in awe.





Sources: photos- from site visit at National Portrait Gallery-

taken by me (Daria).