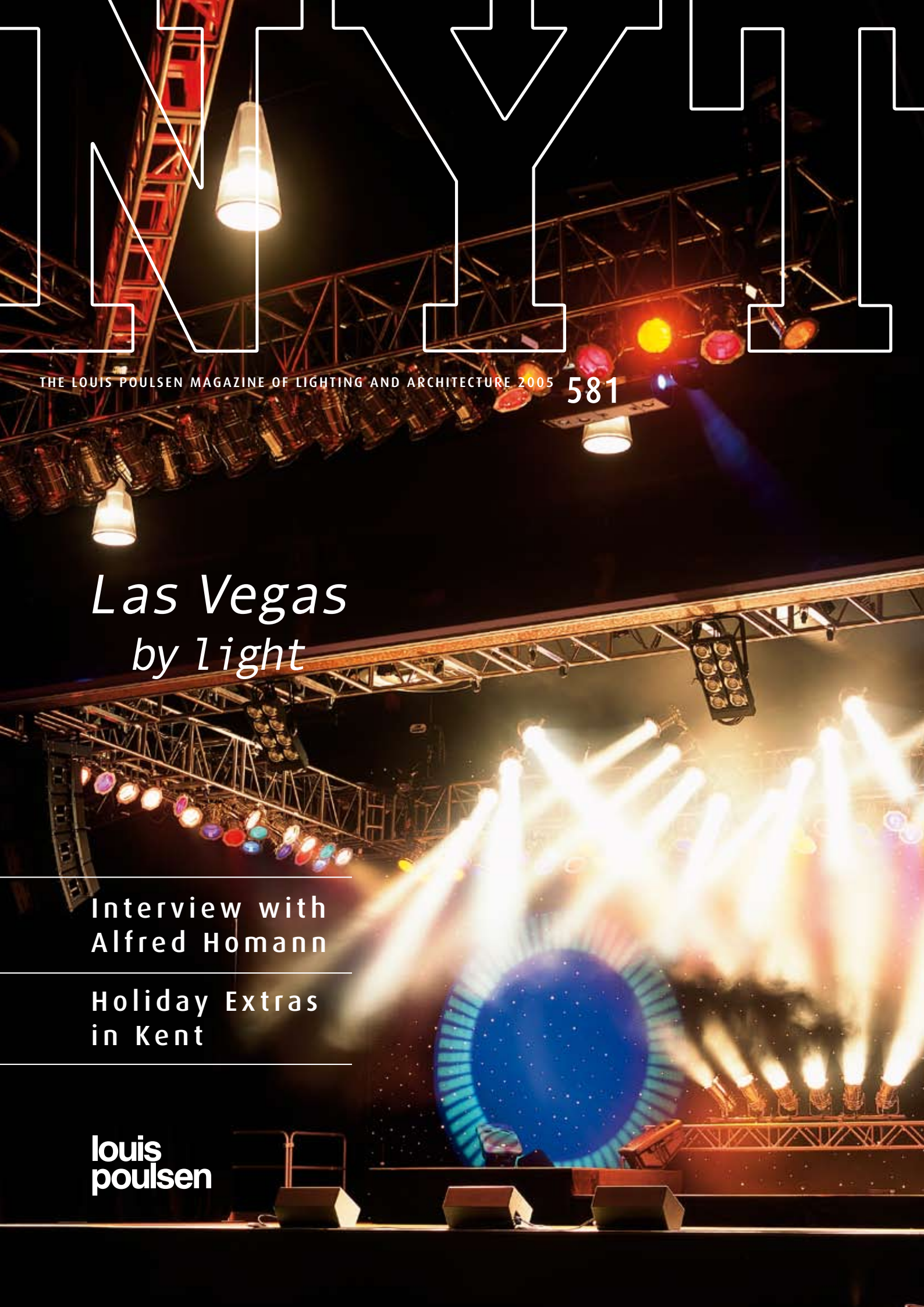




THE LOUIS POULSEN MAGAZINE OF LIGHTING AND ARCHITECTURE 2005 581

Las Vegas by light

Interview with
Alfred Homann

Holiday Extras
in Kent

**louis
poulsen**





Photo: Peter Grant

Holistic use of the landscape

One of the striking features of the new Holiday Extras headquarters, south of London, is the sensitive way in which the building fits its surroundings and makes exquisite use of the landscape. The Kipp bollard, which illuminates the area, was chosen because of its excellent light distribution, which adds to the beauty and atmosphere.

BY IDA PRÆSTEGAARD

Good solid materials and simplicity of form were the themes chosen by architects David Walker and Stuart Martin when they embarked upon the design of the new headquarters for Holiday Extras, a company that specialises in providing every service you might conceivably associate with a holiday, e.g. flights, hotels, car hire and parking.

Walker and Martin have worked together on a large number of projects since 1995 involving housing and office construction, showrooms and product design. Theirs was the winning entry in a competition commissioned for its new headquarters by Holiday Extras. Holiday Extras was founded in 1983 by the charismatic Gerry Park, who also manages the company. It was an exciting project to be involved in because Holiday Extras is a dynamic and visionary company and expected a great deal from the new

physical framework for its activities. Another attraction was that, apart from bearing the responsibility for the architecture, the architects were also involved in the interior decor and furnishings as well as the surrounding exterior areas.

Prior to moving into the new headquarters, Holiday Extras was based in a big barn divided up into a large number of small offices. The old headquarters worked well, according to Stuart Martin, but had become a bit too cramped over time.

"Holiday Extras is a particularly creative and ambitious company with staff who work closely together and know each other like one big family. During the whole planning process, I was acutely aware that the unique esprit de corps within the company had to be pre-

served at all costs. We regularly presented 3-D drawings and models to all members of staff, as well as to management, of course. They were all highly enthusiastic and interested in joining in the process of designing the interior of the building."

As you approach Holiday Extras, the first thing you notice is the exquisitely beautiful manner in which the building fits into the surrounding landscape. The soft shape of the roof, the dimensions, the location and the materials used are all finely balanced and help generate an aura of harmony between the man-made development and its natural surroundings. It all makes you feel like approaching the building, entering it and experiencing it from the inside. David Walker and Stuart Martin put a great deal of thought into the in-



Uplights installed on all the concrete columns along the façade light up the whole building, which is reflected in the pools of water in front of it.

Both heights of Kipp bollard were chosen for the lighting in the Holiday Extras car park. The architects were acutely aware that they had to avoid bathing the surrounding areas in too much light. Conversely, sufficient light was a safety specification, as people work in the building from six in the morning until eleven at night.



Photo: Peter Grant

Operating costs for the Kipp fixtures are low, maintenance is easy and changing the light source is a simple and fast procedure.



The Kipp bollard has been installed all the way along the path leading to the Holiday Extras main entrance. The architects were very pleased with the design and the aluminium-coloured, structured surface of the fixture, which matches the building materials.



Photo: Peter Grant

teraction between building and landscape. Stuart Martin takes up the story. "The anatomy of the site helped inspire the main lines of the project. The shape of the building, the ground plan and roof construction are all derived from the geometry and contours of the landscape. The contours of the hill on the site proved to be the ideal basis for a ground plan for the building. We then built onto the existing landscape, re-di-

rected a brook and formed new hills and embankments. The rises protect the building from curious gazes and make arrival at the building more of an experience. The ground plan consists of a sector of a circle, which can be interpreted as a 'hand' inserted into the landscape. You look out into the landscape from between the fingers of the hand, enjoying great views like the Folkestone Race Course next door. The

design deliberately makes future extensions very easy to plan and build. Indeed, as early as the project planning phase, the area covered by the building was almost doubled to 2,230 m²."

Not only is the location of the building in the most perfect harmony with its surroundings, it is also made of materials that harmonise with the landscape and the shape of the building.



The most striking feature is the big, wave-shaped roof, which is supported by pairs of 44-metre long laminated wood beams stretching across the breadth of the building.

Kent was once famous for its oak trees. The word Oak is included in many local place names and the Holiday Extra site was originally called The Royal Oak, so the architects found it natural to clad the exterior with freshly cut oak boards, used here in its most natural form, known as green oak.

The most characteristic feature of the building is the big roof, shaped like a huge wave and covered in copper,

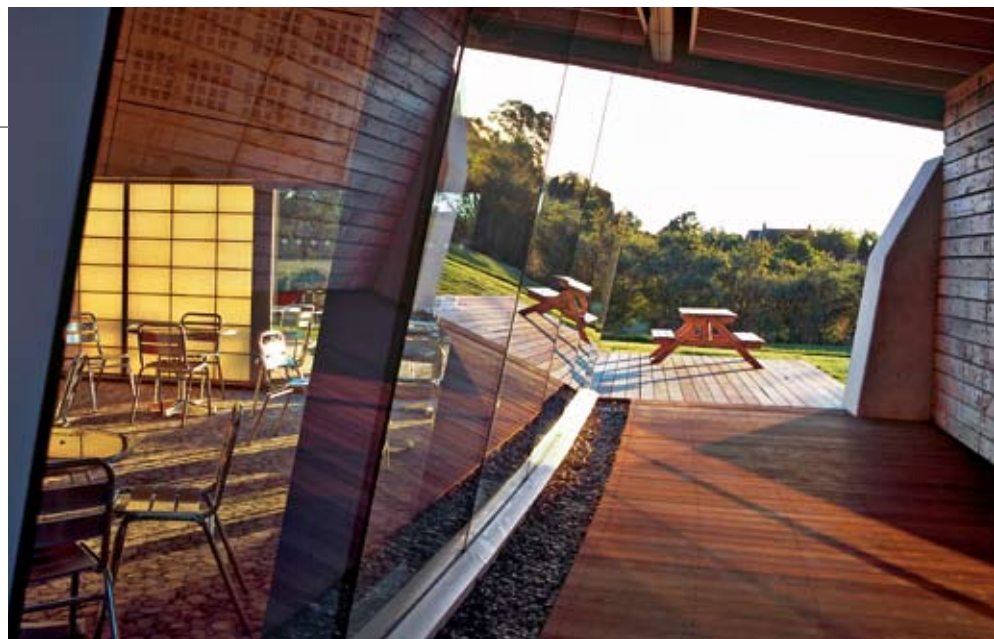
which has been specially oxygenated to postpone the verdigris coating process for approximately 10-12 years. The roof is supported by 44-metre long laminated wood beams, placed in pairs and stretching across the breadth of the building. The beams are held in place by wires affixed to concrete columns on the exterior of the façade. In the interior, the only roof supports are halfway through the building, where a separate

floor has been inserted that covers 50% of the ground plan. This part of the building contains the kitchen, toilets, cloakrooms, meeting rooms and small offices. The rest of the building is full floor-to-ceiling height and consists of a single open-plan office with more than 100 workstations.

"We put a lot of energy into the big office and generating a good working environment," Martin explained. "Many of



The staff at Holiday Extras have plenty of opportunity to enjoy the beautiful, surrounding landscape from several terraces.





The ground floor façade consists of fibre glass sandwich panels that transmit light well. During the day, the opal material lets masses of daylight into the building. In the evenings, the illuminated elements appear to make the building hover above the dark landscape.

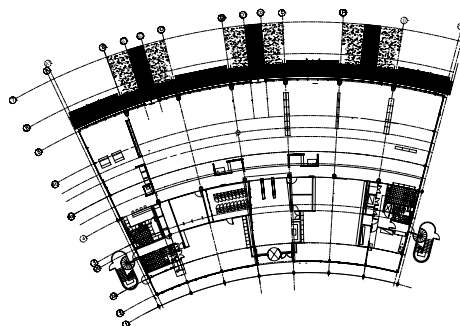


Photo: Peter Grant

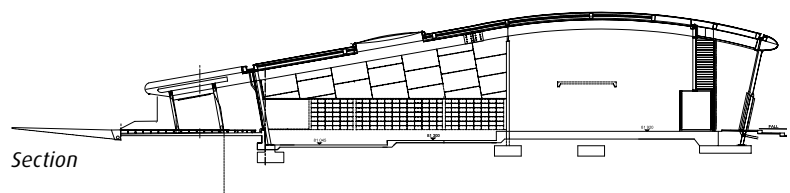
The architects altered the landscape around the new headquarters. A brook was re-directed and new hills and embankments formed.

the employees work in telephone sales, which is a demanding job. The room might be enormous but it should not give that impression. We wanted to engender an air of intimacy. The acoustics were to be pleasant and the space should not feel dead, so the ceilings, walls and balcony have had an acoustic treatment and the underlayer on the carpets has been lined with a sound-absorbent layer of foam."

Light is another crucial parameter when you are trying to create a pleasant working environment. The architects chose a variety of materials, all of which allow diffuse penetration by the daylight. "Five-metre diameter holes were punched into the ceiling to make sure enough light is directed into the large building," he recalls. "We decided not to use glass in the openings because it would increase the weight of the roof and, consequently, the number of columns. Glass would also have generated glare on the computer screens and necessitated sunscreens. The solution was to use



Plan, ground floor



Section



Site plan

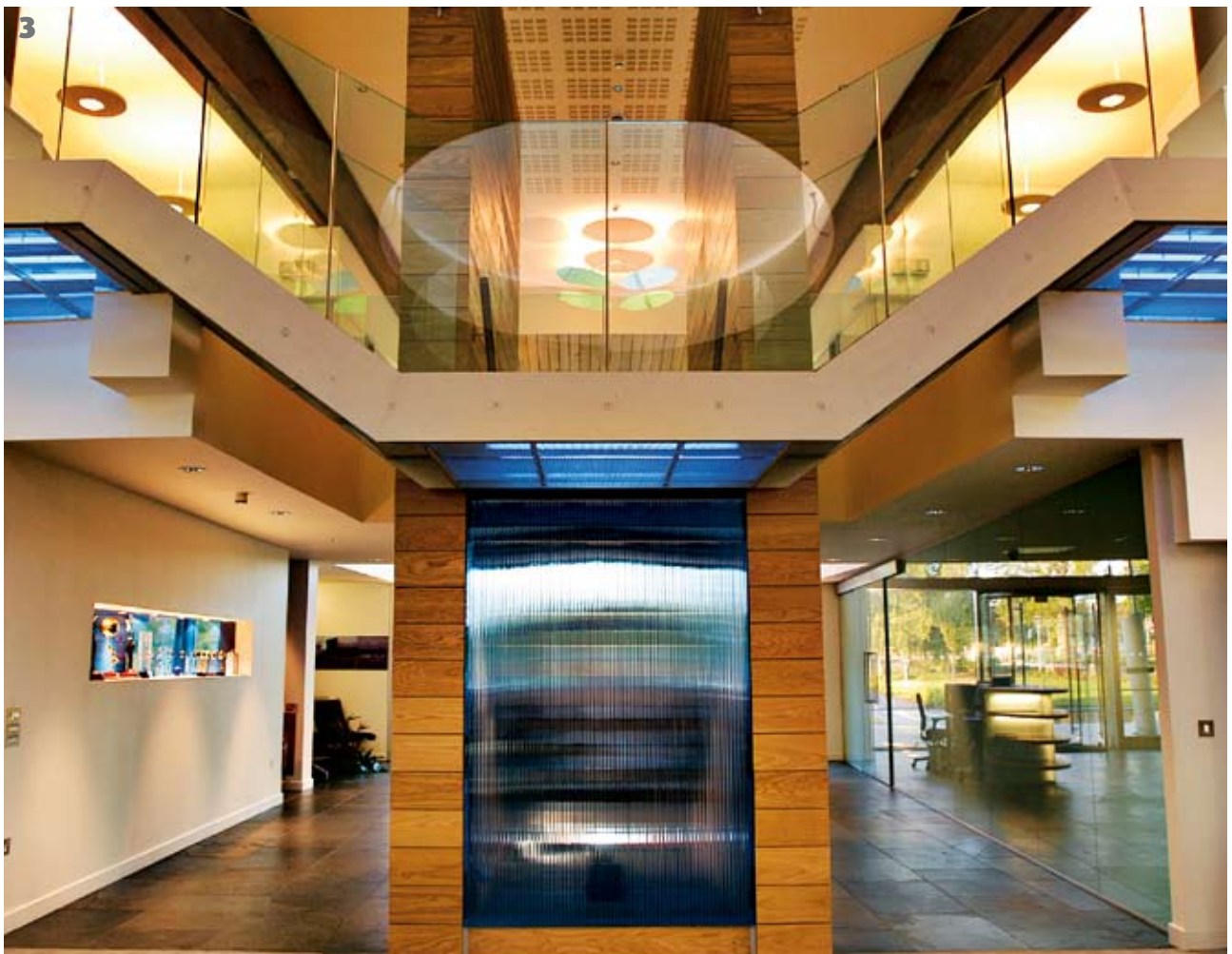


Photo: Philip Vile Photography



Photo: Philip Vile Photography

The building's main attraction is the huge open-plan office, in which the architects have provided the best possible indoor climate, acoustics, lighting and interior decor. Holes five-metre in diameter have been punched into the ceiling to make sure there is enough daylight in the room.

1. The Holiday Extras reception introduces the whole palette of materials used in the building: glass, opal sandwich panels, oak and slate.

2. The light interior walls are also made of fibreglass sandwich panels, providing comfortable light in the offices and conference rooms.

3. After the reception, you pass under the separate floor that covers half of the total floor space and on into the rest of the building. The lighting on the stairs and parts of the separate floor is provided by fluorescent lamps with blue sleeves.

opal ETFE panels, a flexible, light and strong material that allows for diffuse light penetration. The ground floor façade consists of elements with similar characteristics. The product is called Kalwall. It is a fibreglass sandwich panel, which transmits light and looks beautiful, from the inside as well as the outside. During the day, the opal material lets masses of daylight into the building. The light is comfortable and generates no glare. In the evenings, the illuminated elements appear to make the building hover above the dark landscape, adding to the almost magical idiom."

In a well-planned landscape, the lighting plays an important role – on aesthetic as well as safety grounds. The staff at Holiday Extras work staggered shifts, often until late, and they have to feel safe as they make their way to their cars. The architects chose the Kipp bollard, which has a classic, well-defined idiom and shares the simplicity of

the Holiday Extra building. It is used to light up the path leading to the main building. The distribution of the bollards is repeated – laterally transposed – in the company car park. The way light is treated was a central theme in the development of the Kipp series. The fixtures have conical opal diffusers, which means that the fixture head illuminates a large area with a delicate light and diminishing brightness. The Kipp bollard provides plenty of excellent light. It is also glare free, so it adds to the beauty and atmosphere of the place.

Ida Præstegaard is an architect.

THE HOLIDAY EXTRAS BUILDING WON THE KENT BUILDING DESIGN AWARD 2003.

ABC HOLIDAY EXTRAS

ARCHITECT: WALKER AND MARTIN (WAM)

CLIENT: HOLIDAY EXTRAS

ENGINEER: MICHAEL HADI ASSOCIATES

ELECTRICAL ENGINEER: MALEON LTD

LANDSCAPE ARCHITECT: WALKER AND MARTIN

INTERIOR DESIGNER: WALKER AND MARTIN



Fine setting for medical building in Germany

BioCity in Leipzig

Adjusting the artificial lighting to suit the daylight in the main atrium was a crucial aspect of architects Spengler & Wiescholek's design for a new biotech building. They opted for LP Charisma, which was specifically designed for illuminating large spaces.

BY DIRK MEYHÖFER

BioCity is located on Deutscher Platz beside the main entrance to the city's old trade fair centre. Deutscher Platz is an imposing urban space in a prominent position in central Leipzig, exactly half-way between the city centre and the memorial to the Battle of Leipzig – the best known and most impressive of the city's landmarks. The square has a closed yet elegant design and BioCity forms a natural finish to the trade fair area.

BioCity, the formal name of which is "Biotechnological-biomedical Centre" is the result of an architecture competition in 2000, which was won by Spengler & Wiescholek. The red-brick building radiates solidity but also looks a little bit alien in this part of mid-Germany where local sandstone is usually the preferred building material. The architects may have chosen this form of external cladding because they originate from Hamburg, the city where "the brick wizards", Fritz Schumacher and Fritz Höger, swept all before them in the early 20th century with their interpretation of brick expressionism. Apart from that, brick has also traditionally

been used for industrial buildings since the early 19th century.

BioCity is part of a positive trend. After a large number of old jobs had been lost, Leipzig – like many other towns and cities in the former GDR – really needed inward investment. Fortunately, this is now happening. Leipzig has enjoyed a veritable boom in recent years. "Leipzig kommt" (Leipzig is on its way) is a common advertising slogan about the city. Despite failing in their bid to host the 2012 Olympics, the people of the city are clearly in an optimistic mood. Post-war partition of Germany almost made Western Europe forget the strength and potential of this Saxon metropolis. The people of Leipzig did not forget, however. Even under socialism they maintained an unwavering sense of their own worth, partly because of the city's former status as industry and trade fair metropolis on a par with Frankfurt am Main.

Since reunification, several ambitious buildings have been erected in Leipzig: the Central Station, the biggest reversing station (dead-end train sta-

tion) on the European mainland, has been modernised and now includes a huge underground shopping centre. The gaps left in the city centre after the war have been filled in and Die Hamburger Architektengruppe gmp designed the boldest new German trade fair building, which includes a glass foyer the size of a football pitch. Porsche and BMW have set up shop right next door to it. The old trade fair site – currently a far from charming mixture of industrial estate, trade fair ruins, scrap heap and decaying Socialist buildings – excitedly awaits its new fate.

One sign of progress is the BioCity project on Deutscher Platz. It is solidly built, soberly devised and with a plethora of clever little innovations. Or so a short review of the new building, which has already received the Leipzig architecture prize, might sound. It is

The main characteristic of Biocity – which was awarded the Leipzig Architecture Prize 2003 – is the strictness of its idiom, the red walls and big glass panels.



also worth mentioning that the building radiates due respect and veneration for the era of the industrial revolution. One of the major features is the glass panel, which breaks with the austerity of the brick façade. From a distance, the glass panel is reminiscent of a Greek key pattern. As you approach, however, it becomes clear that it is part of a glass-covered passage – an atrium, which bisects the building and allows a sufficient amount of daylight to penetrate the exterior. The atrium connects the two wings. The front one contains university departments and offices, the one at the rear is rented out to private companies – a so-called PrivatePublicPartnership under one roof. Most of the companies are involved in biotechnology and the research conducted here includes stem-cell biology. The commercial properties are unfurnished and kitted out by the individual clients according to their needs. The technical supply infrastructure is, therefore, a very high priority in all the offices, laboratories and commercial premises.

The big atrium and staircases are the main architectural attractions. The glass

laboratories on the ground floor are built right up against the atrium, effectively illustrating how transparent modern science is. The recurring colours in the interior are black and red. The red bricks and window frames match the black granite on the floor. The materials and colours enhance the idiom, which is hard yet warm.

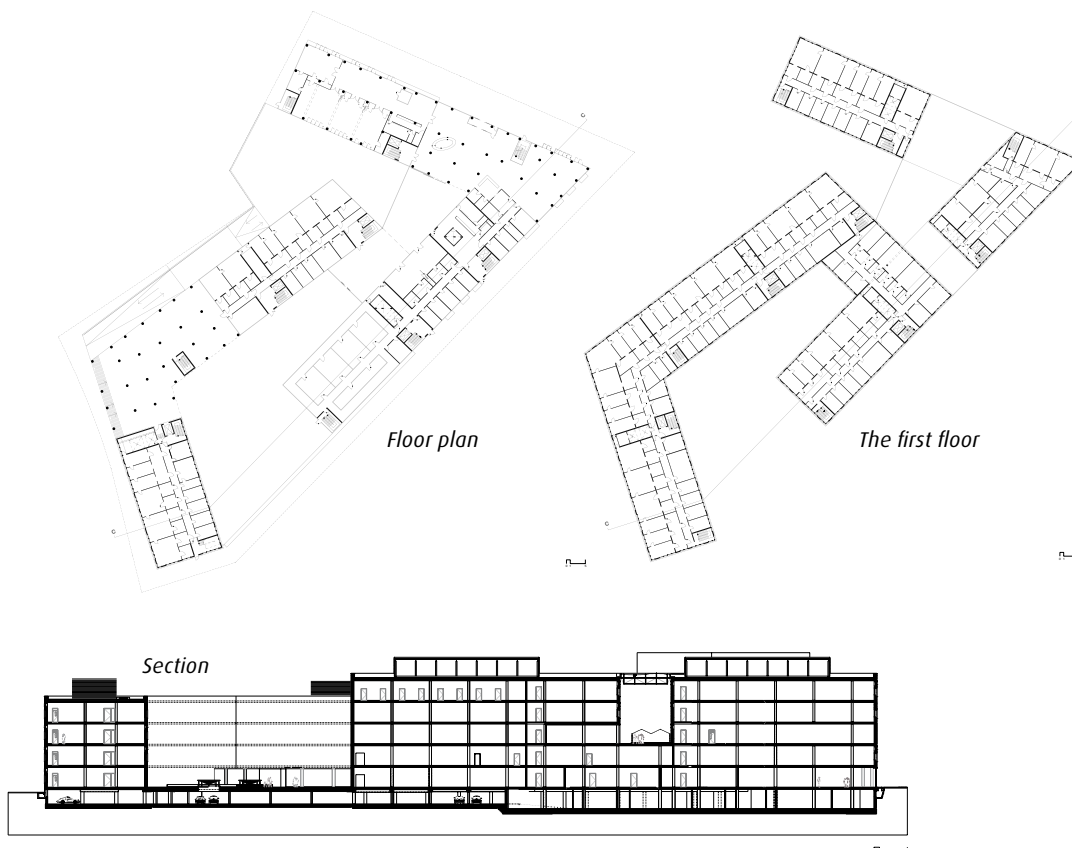
BioCity is designed and functions like a small, covered city, in which the corridors form streets and the terraces and the galleries constitute squares. Moving around the building, you are constantly surprised by the variety of different ways that daylight changes direction and intensity. Adapting the artificial lighting to suit the daylight that floods in through the large glass roof and the big glass panels in the façade, where it is filtered through the filigree-like constructions, was no mean feat. The architects chose to use the LP Charisma, a pendant developed for large spaces and designed by PLH Design, to illuminate the big atrium. The most striking characteristic of the LP Charisma is the consummate way in which different shapes and materials are grouped together. A cone of poly-

carbonate surrounds the shade set, and the visually heavier components create both contrast and entirety. Another striking feature is the way in which LP Charisma processes and treats the light. The fixture is self-illuminating and sheds an even downward lighting into the big atrium. The simple and logical design matches the purism and austerity of the architecture in the most beautiful of manners. Another striking idea was to suspend the fixtures on two different levels, in the atrium and upstairs in the gallery, which faces out towards the street. This allows LP Charisma to be enjoyed from the outside as you cross Deutscher Platz in the evening.

Dirk Meyhöfer is a journalist and architectural critic.

BIOCITY LEIPZIG

CLIENT: STAATSBETRIEB SÄCHSISCHES IMMOBILIEN- UND BAUMANAGEMENT, LEIPZIG AND LEIPZIGER GEWERBEHOF GMBH, LEIPZIG
ARCHITECT: SPENGLER & WIESCHOLEK
ARCHITEKTEN STADTPLANER, HAMBURG
ENGINEER: STATIKBÜRO LOCHAS, LEIPZIG
LIGHTING DESIGNER: SPENGLER & WIESCHOLEK / IBG
INTERIOR ARCHITECT: SPENGLER & WIESCHOLEK
LANDSCAPE ARCHITECT GFSL, LEIPZIG





The lighting in the large Biocity atrium is provided by LP Charisma. The minimalist and logical design of the fixture matches the austerity of the architecture in the most beautiful of manners. Charisma has been installed on two levels, in the atrium and in the gallery above.



Louis Poulsen Lighting launches a new family of wall fixtures created especially for the US

AH Wall – a novel lighting tool

"Our aim was to create a lighting tool with due respect for the architecture, for the night sky, for the lighting demands, with a high degree of flexibility and – finally – not least functional and comfortable light for humans." The words are those of architect Alfred Homann – the designer of an innovative semi-recessed wall series, now launched in the US."

BY IDA PRÆSTEGAARD

Originally, Louis Poulsen Lighting wanted to develop a dedicated step light, but at an early stage of the process the company decided to shift from the focused product, instead broadening the concept. "I began this project by not wanting to create just a step light, but rather a small family of products. Subsequently, I have created a wall fixture family that is suitable for both outdoor

and indoor applications at varying heights on the wall" explains Alfred Homann – one of Louis Poulsen Lighting's best known designers and the father of a wide range of the company's recognised and extremely popular products. "Louis Poulsen Lighting has always demanded a consistent visual identity in its products for both outside and inside the building." Alfred Homann continues:

"It is called the LPL family concept, where the design of exterior spaces close to buildings stipulates the use of the same fixtures in entry areas, reception areas and even on staircases and hallways. In addition, the product line should have as few variants as possible, but with a high degree of flexibility in their use."

"Because Louis Poulsen Lighting de-

“ AH Wall is a refined fixture offering wide possibilities of application, in all its design levels representing a logic and rational idea at all its design levels. ”



mands that its products be architecturally adaptable, we chose very early in the process to work with materials that could easily blend in with a large variety of surfaces without intruding on the architecture. As different lighting applications also require different light sources, AH Wall can be used in various locations on a single project.”

AH Wall is a refined fixture offering wide possibilities of application, in all its design levels representing a logical and rational idea at all its design levels. Alfred Homann gives an example to illustrate his statement: “AH Wall was designed with a single centre screw, which serves to take away direct glare from the light source without impacting on the lighting performance. Designed spe-

cially for this product, a reflector helps to create a conscious direction for the light. The functional aspects of the centre screw and reflector, combined with the contour of the main ring, strike a careful balance with the light coming from the reflector, further reducing the glare.”

The rationale outlining the design of the AH Wall fixture is also reflected in the principles for mounting the fixture: “Installers and maintenance crews were consulted during the design process to ensure that the fixture would be comfortable to work with in all phases. The tapered housing of AH Wall easily installs in new or remodelled, concrete-poured or drywall constructions. The design of the tapered housing enables the wall to be finished before the technical

or decorative light distribution parts need to be installed. As AH Wall seals with one centre screw, access to the light source is also simplified. “

In short, AH Wall is an affordable family of wall fixtures. Created in two sizes, AH Wall Maxi and AH Wall Mini are designed to adapt to endless architectural styles. The functional and logic design centred on a point light source allows AH Wall to engender friendly light while considering the environmental needs of the surroundings. With a full 7-year warranty, standard anodised aluminium finish and unlimited choice of non-standard finishes combine with a variety of glass options, including clear, opal and frosted, to allow AH Wall to maintain its discreet appearance in any setting.

AH Wall – lighting principles

Each variant of AH Wall is designed to produce a specific atmosphere as required by the elements of the space.

The available light sources, glass options and finishes each create a unique light.

The glass is a key ingredient in the AFLS™ of AH Wall.

The characteristics of the three possible glass variants are as follows:

- Clear - Optimal light distribution and performance
- Frosted - Soft lighting at different heights while maintaining control over the distribution of the light
- Opal – Soft, diffuse light which eliminates sharp shadows

A large glass option is available in frosted finish for semi-recessed indoor application only.



outdoor mini 4.8"

clear glass

frosted glass

opal glass

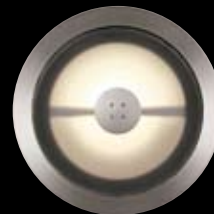


outdoor maxi 6.9"

clear glass

frosted glass

opal glass



indoor mini 4.8"

clear glass

frosted glass

opal glass

large frosted glass
5.5"



indoor maxi 6.9"

clear glass

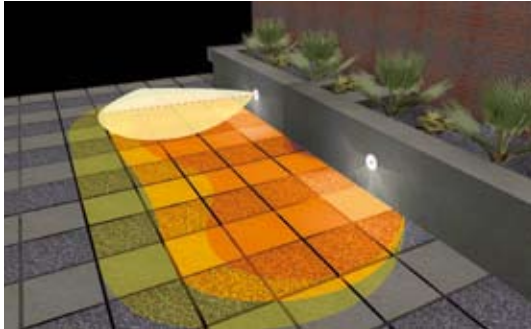
frosted glass

opal glass

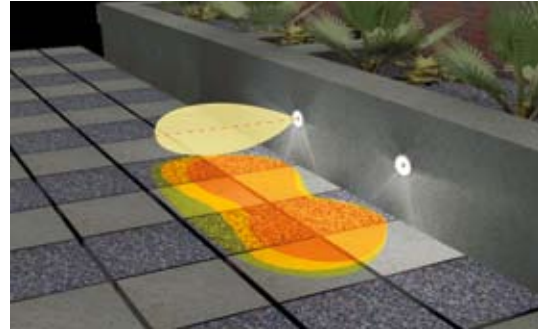
large frosted glass 7.8"



performance



AH Wall Maxi with 39W CMH distributes 27% of the light above 90° and 73% of the light below 90°. Spaced 10 feet between luminaires at 2 feet above finished grade, the actual photometric performance gives an illumination of 1 foot candle at a distance of 3-6 feet from the wall.



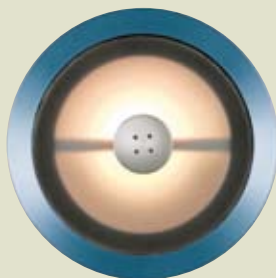
AH Wall Mini with 20W Halogen distributes 50% of the light above 90° and 50% of the light below 90°. Spaced 4 feet between luminaires at 2 feet above finished grade, the actual photometric performance gives an illumination of 1 foot candle at a distance of 1-2 feet from the wall.

possibilities from standard to no limits

standard



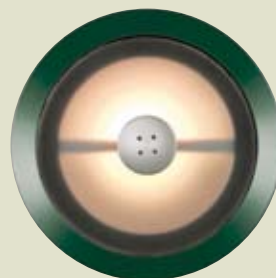
The standard clear anodized aluminum trim was chosen for its superior properties. Anodized aluminum is both highly durable and corrosion resistant. Because an anodized finish is integrated with the underlying aluminum for total bonding and unmatched adhesion, any non-standard color trim will not chip or peel. The variety of non-standard color possibilities are literally endless. Contact your Louis Poulsen Lighting representative to learn how you can use a colored AH Wall on your next project.



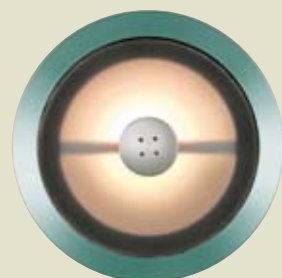
Blue anodized



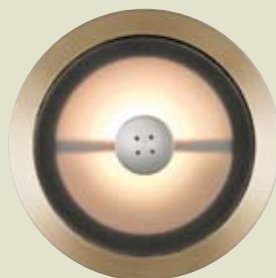
Pink anodized



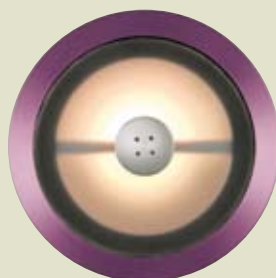
Green anodized



Light green anodized



Bronze anodized



Violet anodized



Orange anodized





Photo: Scanpix

"Lady Luck loves exaggeration": Casinos compete for the attention of the 50 million people who visit Las Vegas every year, luring them with a cacophony of colours, neon and superlatives on super-size signs.

Las Vegas by light

BY CLAY PENDERGRAST

Artificial lighting plays a prominent role in a city that never sleeps. Right from the start, Las Vegas casinos have always had the biggest and most colourful flashing neon signs. Hotel and casino architecture and interior design have become increasingly exclusive in recent years, and the quality is reflected in the lighting, which in many cases has been supplied by Louis Poulsen Lighting.

Celebrating its centenary this year, Las Vegas is red hot and exploding with growth, money, and success! Once feared by America's puritanical middle class as a den of vice and corruption, and sneered at by high-brow intellectuals as a hopeless cacophony of trite, vulgar architecture, Las Vegas has steadily won over every critic without disguising its means or its mission. In 1972, Robert Venturi and Denise Scott Brown led the rapprochement in their

book *Learning from Las Vegas*, in which they defended the city's messy vitality, and applauded the casinos' eclectic incorporation of historic architectural styles and symbols. Reserved acceptance gradually evolved into a swooning embrace: by 1999, New York Times columnist Maureen Dowd described Las Vegas, as "deliciously deranged", and urban historian Mike Davis called the city, "an overpowering urban artefact..., the brightest star in the neon firmament of postmodernism." Furthermore, inspired by the casinos' 30 to 50 per cent profits and billion dollar revenues, forty out of fifty cash-strapped states have now legalized gambling and are rushing to emulate America's former moral and cultural pariah.

In a historical light

One hundred years ago, a land auction was held to build a city halfway between the railroad termini of Salt Lake City, Utah and San Bernardino, California. At that time, Las Vegas, whose wa-

ter reserves justified the Spanish name for "the meadows," had less than 100 residents. Now the fastest growing city in the United States has a population of 1,700,000 with an estimated 8,000 new residents each month. And those numbers don't include the massive tourist influx. With fifty million people visiting each year, Las Vegas has more hotel rooms than anywhere else in America, twice as many as in New York, Chicago, or Los Angeles. It follows that

"Las Vegas' utilization of lighting has always been as calculated and audacious as any other sales tools used to attract customers to the gaming tables and other forms of entertainment."



Photo: Scanpix

The sign welcoming you to the city of light instantly communicates the overwhelming nature of the city with its eclectic mixture of light, colours and typefaces.

almost half of the population of the United States has been to Las Vegas - more than to any other destination in the country. As Sally Denton and Roger Morris observed ironically in their book, *The Money and The Power*, "only Mecca inspires as many pilgrims."

Las Vegas trumps even New York as the ultimate capitalist municipality. Author Michael Ventura in *Literary Las Vegas* states that "the city is as up front as it ever was, for it can neither deny its purpose nor its psychology". That honesty combined with a fearless ability to change with the times assures the continued success of its simple business plan: to provide every form of entertainment profitably. Nothing is too sacred, nothing is too crass, nothing too kitschy. Smoking, now suppressed in every other American city, is still allowed, and almost seems encouraged here. Every age, ethnic group, and social class is visible here. No longer are macho male gamblers the sole target of the

city's marketing strategy. Single women, families with children and gays are all welcome, and are provided their respective diversions. While all visitors are encouraged to gamble, more and more money is being made on other activities such as performances, concerts, restaurants, and shopping. In fact, today 65 per cent of Las Vegas' revenues are derived from non-gaming expenditures.

Over the decades, changing faces of hotel casinos reflected the ever widening reach of the Las Vegas net, capturing larger and more diverse crowds. Architectural themes were handy devices to clarify a hotel casino's message. From the thirties until the mid forties, the cowboy-honky-tonk-saloon theme predominated. In 1947, with the opening of the Flamingo Hotel, mobster Bugsy Siegel created a "classy" theme which combined the aesthetics of Miami Beach and Hollywood. From the sixties to the eighties, classic Roman, Egyptian,

and Moorish themes were added to the architectural smorgasbord. The nineties utilized themes with a new level of sophistication. Famous cities such as Paris, Venice, and New York - vacation destinations of the rich and cultured - became wittily distilled for the masses into hotel casinos that bore their names and included smaller scale versions of the Eiffel Tower, San Marco Square, and the Empire State Building.

With the opening of the Bellagio Resort in 1998 at a cost of \$1.8 billion, Ivy-League educated Steve Wynn dispensed with themes and reinterpreted Bugsy Siegel's striving for class with confident, extravagant luxury. The Bellagio includes \$400 per night suites, international boutiques, a museum-quality art collection, and 1,000 fountains sending choreographed jets of water 240 feet into the air accompanied by music. Las Vegas had entered a new Gilded Age with these mega-resorts which target the top five percent of America's populace.

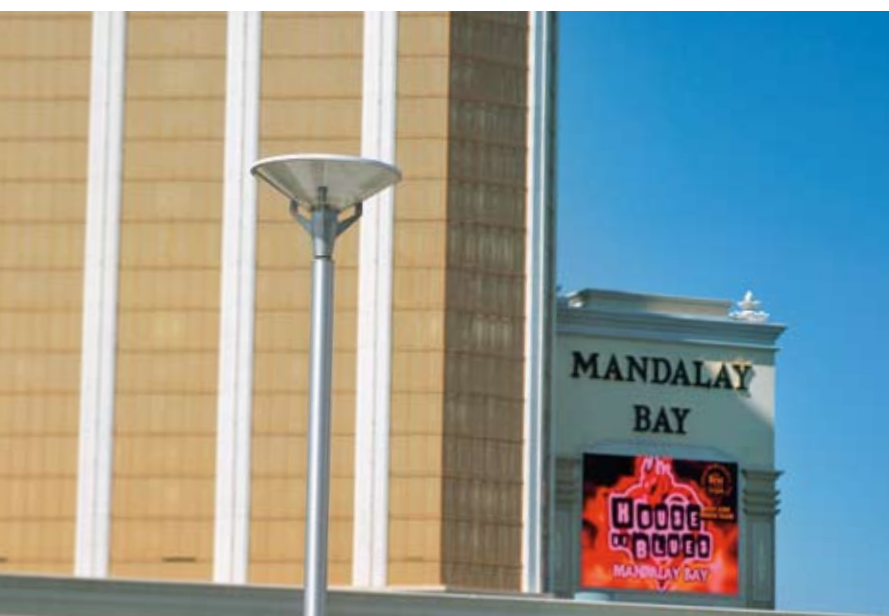


Photo: Blue Sky

Lighting as a sales tool

Las Vegas' utilization of lighting has always been as calculated and audacious as any other sales tools used to attract customers to the gaming tables and other entertainments. From their inception, casinos competed to produce the biggest, brightest neon signs with complex colours and movements resulting in a near-blinding, pulsing, strobing, garish collage of wattage extravagance that can be easily seen by astronauts from space. According to Denton and Morris, the searchlight attached to the Luxor Casino Pyramid has 40 billion candle-power, reputedly the brightest ray in the solar system, with the exception of the sun or a nuclear blast.

Since many of the casino interiors are themed stage sets, the interior lighting is primarily used like stage lighting to illuminate focal objects and generate drama and a distinct mood. Unlike those described by Venturi, casino gambling floors now have tall ceilings of 20 feet or more, with ambient recessed fluorescent cove lighting and massive incandescent chandeliers, with inverted tiers of glass prisms. Accent lighting for the slot machines and gaming tables as well as for restaurants, stores, and corridors is liberally provided by incandescent and halogen lighting, used for their dimming capability with little apparent concern for energy consumption. Traditionally, natural light is hidden from the gaming floor and artificial lighting kept constant to prevent customers from discerning night from day, so they will keep gambling.

Louis Poulsen Lighting in Las Vegas

It can be no coincidence that the increased sophistication of the designs of the hotel casinos in Las Vegas has led to Louis Poulsen Lighting being used in more and more projects. The award winning architecture firm of Klai Juba Architects, which has designed some of Las Vegas' largest and best known hospitality and gaming projects like Mandalay Bay, has been an enthusiastic Louis Poulsen user. The architects have used a variety of fixtures for exterior and interior settings, including hotels, casinos, boutique stores, restaurants, a spa, and an outdoor amphitheatre.

The sparkling, golden towers on the Mandalay Bay Hotel and Casino spearheaded the new Las Vegas trend toward luxury – without a theme. The end of the hotel area is marked to the south by the Kipp outdoor fixture, whose light distribution makes it possible to place the poles relatively far apart.

MANDALAY BAY

Hotel and Casino

Jack Bartley, an electrical engineer who oversees the lighting design for the Klai Juba Architects, often works with internationally known lighting design consultants on the firm's projects. A California native who has been a Las Vegas resident since 1960, Bartley appreciates the flexibility and diversity of the Louis Poulsen portfolio for solving both conventional and unique lighting challenges. While he enjoys specifying Louis Poulsen's signature fixtures, he also appreciates the versatility of such "work horse" Poulsen fixtures as the recessed incandescent AH System series of ceiling fixtures with the opal trim specified for the Nike Store and the American Burger Restaurant at Mandalay Bay. Exhibiting the Louis Poulsen's trademark, elegant simplicity, these humbler fixtures draw more attention to the illuminated object than to themselves.

Mandalay Bay Hotel and Casino

Opened in 1998 and constructed at a cost of \$1 billion, the Mandalay Bay Hotel and Casino was one of the first mega hotel casinos which dispensed with contrived themes and emphasized



Photo: Blue Sky



Moorea Beach Club has a cocktail lounge and bar as well as romantic, red two-person sofas for sunbathing. Louis Poulsen Lighting's distinct Duo Wing outdoor fixtures stand as elegant sculptures during the day. When darkness falls, the fixture provides light for people taking an evening swim. Duo Wing emits an indirect/direct, asymmetrical light, controlled by two expressive reflectors made of stainless steel. The edge of the pool is lit up by the Nimbus uplight fitted with white LED.



Photo: Blue Sky



MANDALAY BAY

Hotel and Casino

Burger Bar is one of the more informal places to eat in the Mandalay Bay complex. The lighting in the bar is provided by Strata Micro (US: AH Exacta Micro), which emits a symmetrical, downward light. The three rings on the fixture reduce the angle of glare and capture some of the light, reflecting it upwards to ease the transition between the outside edge on the rings and the surroundings. The ceiling light is provided by AH System Basic Glass Ring – also designed by Alfred Homann – developed specially to direct downward light at the same time as it lights up the ceiling in a convivial manner.



Photo: Blue Sky

The AH System Basic Glass Ring is used as lighting in several parts of the Mandalay Bay complex, including the lobby in the part of the hotel containing the suites.

luxury. The Mandalay Bay's restrained white sign with ever changing digital graphics and the Louis Poulsen Lighting Kipp Lamp Post surrounding the property were early indicators of the new emphasis on elegance. With 4,000 rooms, extensive gaming areas, numerous restaurants, and boutique stores, the Mandalay Bay's two gleaming, golden glass towers are set in a "rain forest" of lush landscaping, foun-

tains, and multiple swimming pools that belie the fact that Las Vegas is actually in the middle of a desert. The numerous swimming pools offer aquatic recreation for every age group, from sun worshipers to the physically fit to children. The beautifully appointed Moorea Beach Club provides private swimming pools for adult guests. One unique feature of the Mandalay is a statue of the Communist revolutionary

Vladimir Lenin imported from the former Soviet Union and located in front of the hotel's Red Square Restaurant: a subtle symbol of Las Vegas as the triumph of capitalism.

MANDALAY BAY HOTEL AND CASINO

CLIENT: MANDALAY BAY DEVELOPMENT

ARCHITECT: KLAI JUBA ARCHITECTS,
LAS VEGAS, NEVADA

LIGHTING: JACK BARTLEY / KLAI JUBA ARCHITECTS

Luxor Hotel and *Fusia Restaurant*



The Luxor Hotel Lobby is a stage set of a Middle Eastern castle from the time of the crusades, under the enormous pyramid structure of the hotel and casino. The entrance presented a unique lighting challenge because the ceiling is 100 feet above the floor and the space has no access to natural light. Bartley solved the problem by designing two rows of twenty-foot-tall, stone-clad column lights with inverted pyramidal shades. Spotlights inside the shades light the front of the castle. To light the walkway between the columns, Bartley attached halogen cable lights to the column shafts.

Inside the castle, reminiscent of a magic cave, is the Fusia Restaurant: a swirling mix of curving walls, ceilings and floor patterns. The counterpoint of the ladder-like window walls with the smooth, curving wall planes are driftwood and craggy stone accents which create a rich dramatic affect, primarily lit by recessed AH System. In a feature lounge area, red orange lights cling to a stone wall like a flowering vine. To accent the tall, undulating walls, Bartley used Louis Poulsen Lighting Nimbus lights recessed into the top of a stone counter instead of using less effective ceiling lighting.

MANDALAY BAY HOTEL AND CASINO
CLIENT: MANDALAY BAY DEVELOPMENT
ARCHITECT: KLAI JUBA ARCHITECTS,
LAS VEGAS, NEVADA
LIGHTING: JACK BARTLEY /
KLAI JUBA ARCHITECTS

Jack Bartley has suspended low-voltage cable lighting from the two rows of columns to illuminate the dramatic entrance to Hotel Luxor.



Photo: Blue Sky



Strata Micro (US: AH Exacta Micro), developed by Alfred Homann, provides the light in the lobby of the Fusia restaurant. The main feature of the fixture is its three slightly curved rings. The walls are impressively illuminated by Nimbus fixtures sunk into a counter made of stone.





Photo: Blue Sky

Excalibur Hotel

Built in 1992 at a cost of \$300 million, the Excalibur Hotel was the first major hotel casino designed to attract families with children to Las Vegas. With elements of French Gothic architecture, this “Chateau de Bury-on-steroids” has approximately 4,000 guest rooms, turrets, crenellated battlements and mansard roofs. An entire floor is devoted to children’s activities and for the parents, there is also a casino the size of four football fields.

Excalibur Hotel Spa is in a neighbouring, low building, in which the lighting is provided by the Columbus wall fixture. It emits dimmed light upwards and outwards and a more direct light downwards. A copy of the Empire State Building and a roller coaster near New York are visible in the background. (Columbus is no longer part of Louis Poulsen Lighting’s standard range.)





Located in a single story building adjacent to the hotel and casino, the Excalibur Spa is a complete design departure from the building's medieval castle theme. Instead, the spa has the pristine modern look of an exclusive European health clinic. White walls and ceilings, bleached wood casework, glass display fixtures, and polished beige travertine floors create a peaceful, zen-like atmosphere. Lighting had to be carefully selected to avoid uncomfortable glare on the white polished surfaces. Bartley specified an array

of the pendant, sconce, and ceiling-mounted versions of the Oslo fixtures. The Oslo's round form, and soft, glowing, tiered design seems to radiate peace and tranquility, and brings a surprising warmth to the hard-edged space.

EXCALIBUR HOTEL AND SPA

CLIENT: MANDALAY BAY DEVELOPMENT

ARCHITECT: KLAI JUBA ARCHITECTS,
LAS VEGAS, NEVADA

LIGHTING DESIGN: JACK BARTLEY/KLAI JUBA ARCHITECTS



A consistent lighting solution was chosen for the Excalibur Spa. Oslo ceiling and wall fixtures as well as the Oslo pendant have been used throughout. The Oslo series was developed by Louis Poulsen Lighting in collaboration with Kurt Nørregaard.

Excalibur Hotel &

SPA



Photo: Blue Sky



The idiom of the Oslo series is minimalist and functional. The main characteristic of the fixture is that it emits outward and downward light. In the wall lamp, this generates a gentle transition and an even light on the wall surface. The glare-free light emission adds to the Zen-like atmosphere of the spa.

Cannery Casino



Photo: Blue Sky



Nyhavn Park (US: AH Nyhavn Area Light) outdoor fixture and wall lamp make the ideal accompaniment to the industrial, rustic architectural style in Cannery Casino – which does a convincing impersonation of an old cannery. Nyhavn Park directs the glare-free main light downwards, while a discreet guiding light escapes via a screened off polycarbonate cylinder between the shade and the top of the outdoor fixture.

The new Cannery Casino, which is located some distance from the main tourist area, differs from the better-known casinos in that the primary customer target is the Las Vegas resident. A tall, brick and steel structure, the casino looks like a renovated 19th century industrial building and has witty architectural features such as tin can door handles. Attached to the rear of the casino is “The Club”, a concert hall whose entrance is designed like that of an art deco cinema with neon and klieg lights and a marquee announcing the latest performances. The concert hall itself is only semi-enclosed: the



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ALTER EGO
SATURDAY MAY 1 7:30PM

CLASSIC ROCK EVERY TUESDAY NIGHT WITH YELLOW BRICK ROAD 9:30PM
KOOL OLDIES NIGHT WEDNESDAY APR. 28 THE KENNY DEE BAND 7PM



Live performances are staged in the Cannery Casino's concert hall, known as The Club. The eclectic mix is just as exuberant here: the entrance has been done up to look like the front of an old art deco theatre. The gaming machines outside the concert hall are lit up by LP Charisma, specially developed for large spaces by PLH Design in collaboration with Louis Poulsen Lighting. The polycarbonate cone looks like a drop of water, expressing the primary direction of the light – downwards.

Photo: Blue Sky



back of the hall opens onto an outdoor patio. The stage and ceiling of the concert hall are equipped with the most sophisticated sound and theatrical lighting equipment whose arrangement can be customized for the particular performance. For the rustic exterior of the casino, Bartley utilized the hardy Nyhavn outdoor fixtures. For the interior of both the casino and concert hall, Bartley specified the LP Charisma Pendants whose exposed lamp and ballast inside a glass bell-shaped housing have an industrial styling that complements

the open ceilings' exposed structure and infrastructure, and provide the ideal light for the concert audiences as well as for customers "working the slot machines".

Clay Pendergrast is an architect.

CANNERY CASINO

CLIENT: CANNERY CASINO RESORTS

ARCHITECT: KLAI JUBA ARCHITECTS, LAS VEGAS, NEVADA

LIGHTING: JACK BARTLEY / KLAI JUBA ARCHITECTS

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Foto: Blue Sky

LP Charisma provides the light for the audience area in The Club – the concert hall in the Cannery Casino in Las Vegas – while a sophisticated, highly developed stage lighting system is used for the shows. LP Charisma emits an even light and the cone shape ensures that the concert hall does not get split up into two different types of light in two different areas.

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