



National  
Theatre

# LONDON LIGHTS

THE ART OF ARCHITECTURAL LIGHTING

**30 NOVEMBER 2005 – 21 JANUARY 2006**

NEW LONDON ARCHITECTURE

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## National Theatre

Denys Lasdun's sheer concrete is used as a blank canvas by the theatre's in-house lighting and design team. The intensity of the colours and strong use of graphics is theatrical in the best sense of the word.

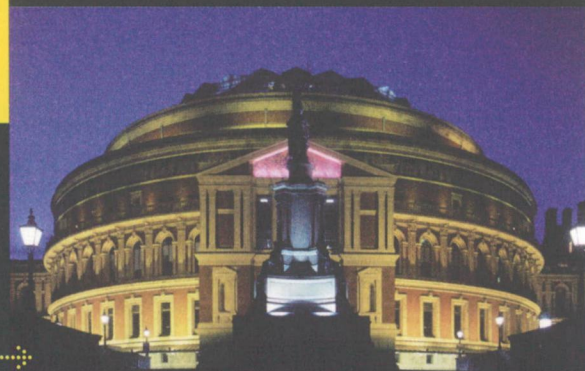
Lighting Design: Huw Llewellyn  
Art Direction: Stephen Cummiskey

## The Royal Albert Hall

The new lighting forms part of the programme for the first comprehensive refurbishment of the Grade I listed Royal Albert Hall since its construction after the Great Exhibition of 1851. This classic lighting design enhances the decorated drum and brings to life the relief decorations of the façade.



Client: Corporation of the Hall of Arts & Sciences  
Architect and Lighting Design: Building Design Partnership  
Photo: David Barbour



Colourful lights used to be just for Christmas, but more and more designers are realising that a wealth of new technology allows them to use colour in lighting to dramatic effect and re-interpret daytime architecture.

The striking use of full-blooded colour and graphics on the stark concrete of Denys Lasdun's National Theatre building creates a contrast between the building in natural light and in artificial light that is as different as, well, day and night.

The blue metal halide lighting that Imagination used to enhance the sculptural qualities of the Lloyd's Building is now ubiquitous. Over-use may sometimes lead to cliché, but as this exhibition shows, there is growing sophistication in lighting design which provides drama, celebration, excitement and theatre.

Light has one great advantage over the buildings it illumines. If we want to change it we can do so – at the flick of a switch.





## 10 Exchange Square, Broadgate

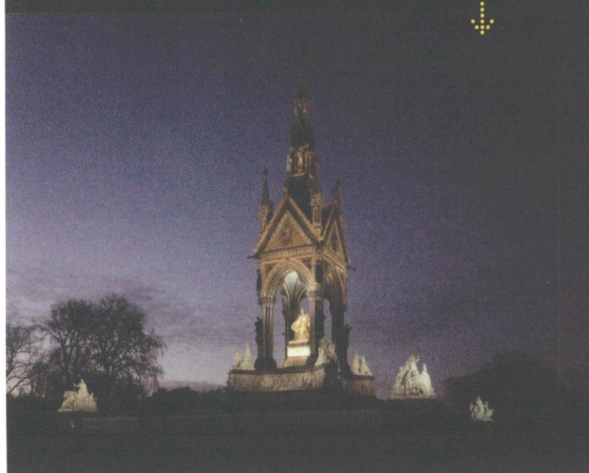
10 Exchange Square is the latest addition to Broadgate's buildings. Blue LEDs, reflecting the colour used throughout the development, follow the gentle curves of the façade.

Client: The British Land Company PLC  
Lighting: Maurice Brill Lighting Design  
Architect: SOM London

## Albert Memorial

The lighting design provides dramatic external illumination to the refurbished memorial. Light fixtures are housed in custom built enclosures within the park.

Lighting Design:  
Graham Phoenix, Phoenix-Large/lightmatters  
Photo: Chris Arthur



## Station Bridge, Paddington

Station Bridge is one of the centrepieces of the redevelopment of Paddington Basin. The lighting includes display, shadow-play and moving texture. Using exposed fluorescent tubes, the bridge changes appearance depending on the angle from which you view it.

Client: Chelsfield  
Artist: Langlands and Bell  
Lighting Architect: Speirs and Major Associates  
Photographer: Steve White

## Concord Roundabout, Heathrow

Art 2 Architecture London, formed by artist Peter Fink and architect Igor Marko, designed the roundabout lighting, creating a major new gateway into Heathrow. The Nimrod Bridge portal is transformed at night with blue light and a datum of LED white markers.

Client: British Airports Authority  
Lighting Design: Art 2 Architecture London



## Wembley Stadium Arch

The grand arch which spans the new stadium can already be seen right across London. With the addition of dramatic lighting it will become an important night-time landmark to match The Eye and St Paul's dome.

Architects: Foster and Partners and HOK Sport

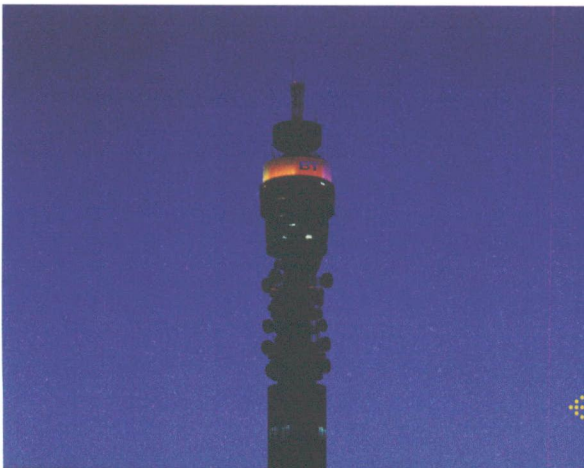
## Meridian, Greenwich

A permanent laser installation in the Greenwich Old Royal Observatory illuminates the line of the 0 deg. Greenwich Meridian. Recognising the designer's quest to 'make the invisible visible', the laser beam originates directly from the central space of the Observatory.

Client: Maritime Museum Greenwich  
Lighting Design: Art 2 Architecture London  
with artist Anne Bean







## BT Tower

The lighting scheme was designed to convey the colours and fluidity of BT's new logo, without detracting from the architectural features of the iconic BT Tower, a recently listed landmark building. The ever-changing lighting scheme included over 45 coloured lights, each programmed to merge and change into a 360-degree sequence.

Client: **BT**

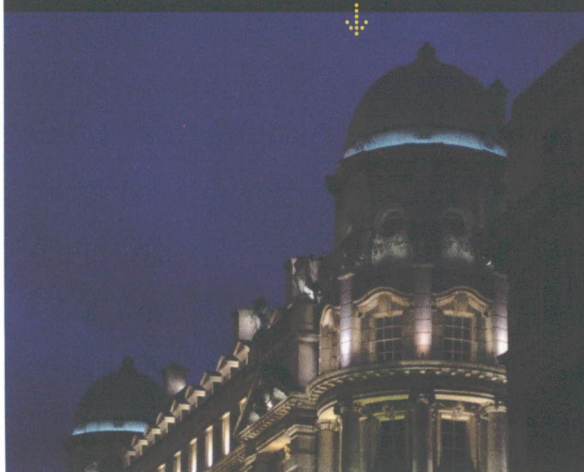
Lighting Design: **Imagination with Rufus Leonard**

## Regent Street

Imagination has been working for the past eight years to develop a lighting strategy for Regent Street. They have also implemented lighting schemes for several of the Regent Street buildings.

Client: **The Crown Estate**

Lighting Design: **Imagination**



## Millennium Bridge, Bankside

The Millennium Bridge has a uniquely thin profile, forming a slender arc across the water and spanning the greatest possible distance with the minimum means. A thin ribbon of steel by day, it is illuminated to form a glowing blade of light at night.

Architects: **Foster and Partners**



## Oxford Street Lights

In 1999 Vittorio Radice of Selfridges put together a consortium to commission a dynamic solution for the Millennium Christmas lights. Lifschutz Davidson designed a net of lighting points over the street including a large 'dome' over Oxford Circus. The net would have produced a constantly changing field of light. The ambitious scheme was sadly never realised due to lack of funding.

Architect: Lifschutz Davidson Sandilands

Lighting Architect: Speirs and Major



## 1-3 Grand Buildings, The Strand

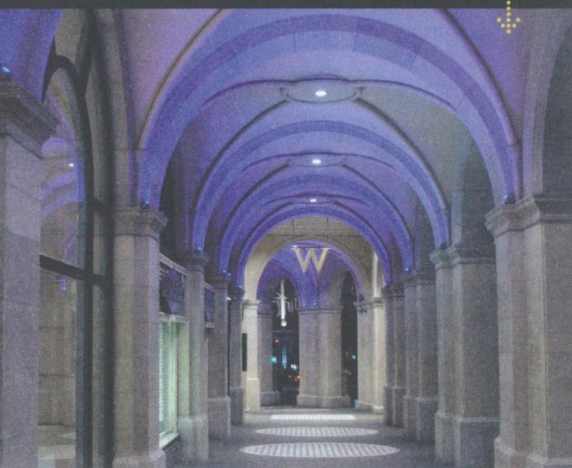
Washing the vaults in chromatic light, LED fittings spring from the ribs and provide a rhythmic colourful canopy high above the arcade and the pedestrians bustling below.

Client: Knight Frank

Lighting Consultant: NDYLIGHT

Architect: AROS Architects

Photographs: Crescent Lighting



## Royal Festival Hall

The new lighting design will reinforce the legibility of the lit interior landscape of the Royal Festival Hall. This will create a cohesive night-time appearance which serves to underline the original diagram of the building.

Client: South Bank Centre

Architect: Allies and Morrison

Lighting Architect: Speirs and Major Associates



## **Golden Jubilee Bridges, Charing Cross / Waterloo**

The idea was to not only to provide a means of allowing people to travel across the bridges safely after dark, but also provide a major new visual landmark on the river. The highlighting of the pylons with blue LED's, underlines the sustainable credentials of the scheme using surprisingly little power to achieve the overall effect.

Client: Westminster City Council  
Architect: Lifschutz Davidson  
Lighting Architect: Speirs and Major Associates  
Photographer: Paul Bock



## **Croydon Skyline**

The Croydon Skyline project developed out of the Croydon Futures Exhibition in the mid 1990's. It aims to turn a potentially dull area of the town into an exciting and vibrant area. To date, over a dozen projects have been completed and each year there are events which employ the creative use of coloured light and projection.

Client: Croydon Council / Skyline Trust  
Lighting Architect: Speirs and Major Associates  
Photographer: Chris Guy

## Heron Quays DLR Station

The project involves lighting to public spaces and train platforms. Cold cathode above the platforms responds to the approach and exit of DLR trains.

Lighting Design:

Graham Large / Sharon Stammers / Steve Hazel,

Phoenix-Large/lightmatters

Photo: Dave Gregory



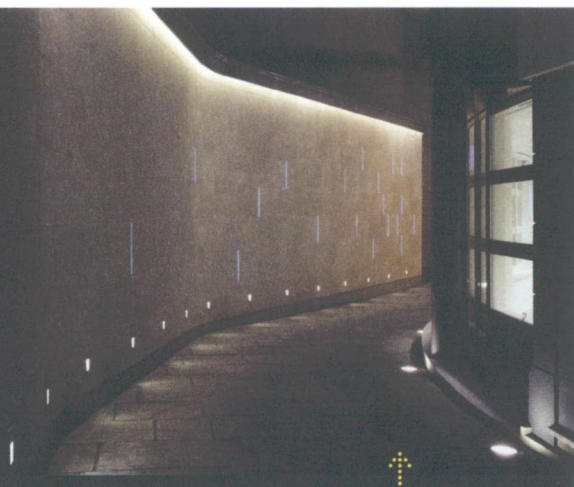
## Dragon Yard, Holborn

Ambient and orientation lighting is achieved by a concealed cold cathode detail at the top of the wall and low-level floor wash lights. Custom-built LED colour-change strips in the wall provide a subtle, dynamic feature after dark.

Lighting Design: Indigo Light Planning

Architect: Christian Garnett Partnership

Photograph: Nick Kane



## Finsbury Avenue Square, Broadgate

Over 100,000 individual LEDs in Red Green Blue clusters offer a full range of colours in a grid matrix. The result, which turns this formerly staid business square into a piece of dancing magic, is striking in its colourful intensity, sharp movement and variety of effect.

Lighting: Maurice Brill Lighting Design

Client: The British Land Company PLC

Architect: SOM London

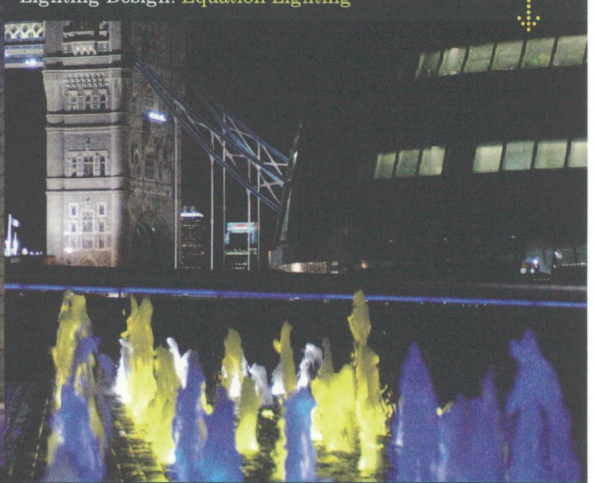




## More London

More London is situated on the south bank of the River Thames between London and Tower Bridges. In the Riverside space the principal source of light is from the light mast, which creates an even light across the surface of the space. Areas of focus are then created by using a variety of lit elements in specific locations including the water features.

Client: More London Development  
Architect & Masterplanner: Foster and Partners  
Landscape Architect: Townshend Landscape Architects  
Lighting Design: Equation Lighting



## Regents Place

This kinetic lighting installation occupies almost the entire square, in the form of a grid of side-emitting colour fibreoptic cables embedded within the paving slabs. A giant planter, mounted on stilts, is planted with substantial young trees. The 'floating' impression is enhanced at night by a series of uplighters buried in the paving.

Client: The British Land Company PLC  
Lighting: Maurice Brill Lighting Design  
Architect: Sheppard Robson  
Landscape Architect: EDCO  
Photo: Rob Honeywill



### Fawood Children's Centre, Harlesden

The Centre provides a delightful safe environment for pre school children within a spectacular new building. The vast shed-like enclosure, encompassing brightly coloured classroom units interspersed with protected external play areas, is enhanced at night by its lighting. The design promotes complete integration of indoor and outdoor environments.

Design: Alsop Architects

Client: Fawood Children's Centre

### Unilever House

The lighting to the exterior façade incorporates amber and blue feature lighting. The accent lighting on the building changes with each day of the week. Fibre optics are used to illuminate the horse statues.

Lighting Design:

Graham Large, Phoenix-Large/lightmatters

Photo: Dave Gregory

### Angel Waterside, City Road Basin

The scheme comprises three linked blocks arranged round a garden courtyard. At night the internal lighting dramatises the spaces and forms of the architecture.

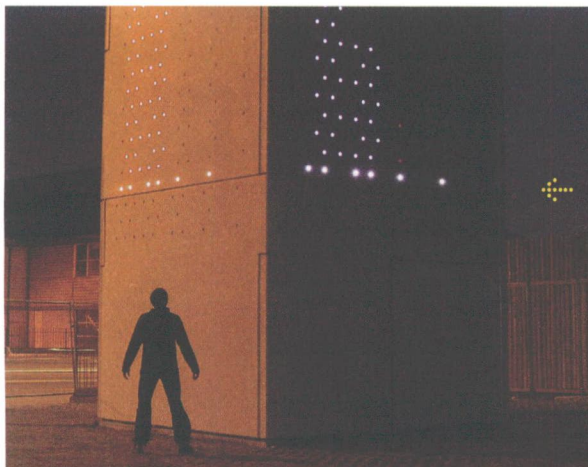
Clients: Harris Wharf Development Co Ltd

Architects: Pollard Thomas Edwards Architects

Photography: Tim Crocker



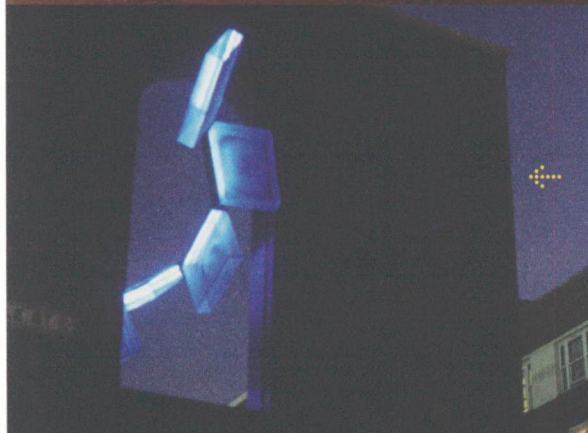




### **Pump, A13**

Standing at six metres high and over four metres square, Pump is not just a vehicle for lighting technology but a functional amenity, containing the electronic control system for drainage pumps that ensure the adjacent underpass on the A13 is free from water. The project is part of A13 Artscape which aims to improve the environment of the congested, hostile landscape of the A13 in Barking and Dagenham.

Design: Tom de Paor and lighting artist Clare Brew  
Additional technical expertise: Quo Vadis  
Funders and Partners:  
London Borough of Barking & Dagenham  
Transport for London  
Arts Council England



### **The Fawcett Women's Library, Whitechapel**

Light artist Martin Richman designed a sign for The Women's Library that hangs in one of the vacant openings of the retained façade. It represents a book being hurled out of a window.

Architect: Wright & Wright Architects  
Lighting: Martin Richman

### **Holding Pattern, A13**

The lightwork is clustered beneath the flyover of the A13. Designed by Graham Ellard and Stephen Johnstone, in collaboration with Tom de Paor, the work consists of 74 stainless steel needles, 5.5 metres high, their tips formed by a blue airport taxiway light.

Funders and Partners:  
London Borough of Barking & Dagenham  
Transport for London  
Arts Council England





### Lever Bros HQ, Canary Wharf

The exterior lighting around the top of the building is green when switched on. On the hour, this changes to blue. The power consumption of the lighting is equivalent to 9 electric kettles.

Lighting Design:  
Graham Large, Phoenix-Large lightmatters



### Canary Wharf Tower

Light Year, by Art 2 Architecture with Ann Bean, used Britain's tallest building at Canary Wharf as a canvas for a monumental kinetic light and laser installation. The lighting installation involved the choreography of 5km long searchlight beams of light above the tower with 20 km long horizontal laser beams.

Lighting Design: Art 2 Architecture London

### Lloyd's of London

Originally designed to commemorate the company's 300th anniversary, the blue lighting scheme remained and has become an iconic landmark. The scheme was the first use of the blue metal halide lamp in architectural lighting. This lamp, specially designed for Imagination and the Lloyd's scheme, is widely used today.

Client: Lloyd's of London

Lighting Design: Imagination

Architect: Richard Rogers Partnership



## Tate Modern, Bankside

This dramatic light show was designed to accompany the opening of Tate Modern. Lasers and lighting effects used the shape and fabric of the building itself to provide a spectacular, memorable show for guests and iconic images for the world's media.

Client: Tate Modern

Lighting Design: Imagination

Architect: Herzog de Meuron



## The John Madejski Garden, Victoria & Albert Museum

The lighting scheme includes bands of light around the central ellipse area, iridescent illuminated glass planters around the lawn and illumination of the museum windows and facades overlooking the garden courtyard area. Luminaires used are iGuzzini's Radius, Platea and MiniWoody.

Client: Victoria & Albert Museum

Landscape Architect: Kim Wilkie Associates

Lighting Design Concept:

Patrick Woodroffe and Adam Bassett

Photography: A.C. Lighting Special Projects

## Somerset House

Lightmatters designed this sensitive illumination to the external facades within the Great Courtyard and The Strand. The fiberoptic lighting to the fountains is programmed in a series of colour changing 'shows' that run on the hour.

Lighting Design:

Graham Phoenix / Sharon Stammers,

Phoenix-Large/lightmatters

Photo: Chris Arthur

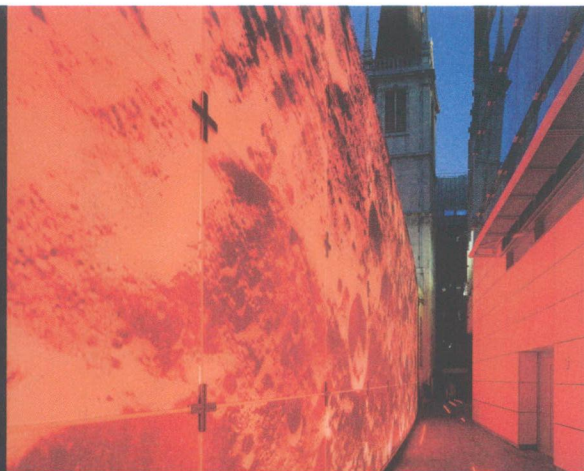




## Waterloo Railway Station

Imagination created a striking lighting scheme for the external façade of the station, with a view to implementing the lighting concept at several other main stations.

Client: **British Rail**  
Lighting Design: **Imagination**



## Time and Tide, Plantation Lane



The installation in this new public walkway within the Plantation Place development is the result of close collaboration between architects Arup Associates and artist Simon Patterson. The area is lit by Colour Kinetic's Color Blast LEDs, which provide a continuously changing bank of colour highlighting an aerial view of the surface of moon.

Client: **The British Land Company PLC**  
Architect: **Arup Associates**  
Artist: **Simon Patterson**

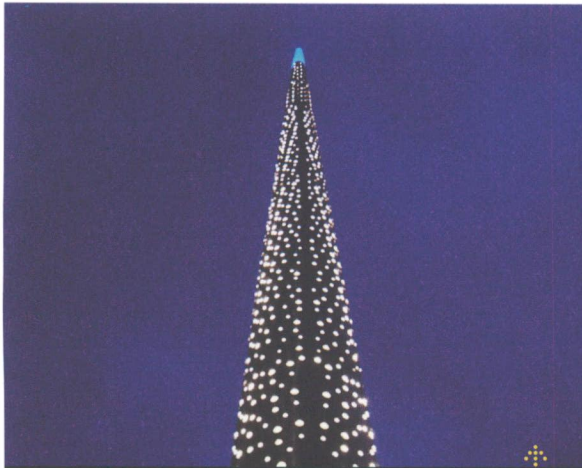
## Duke of York Square, Chelsea

Cadogan Estate's £120 million redevelopment of the former Duke of York's headquarters in King's Road incorporates a new public square and an entirely new retail quarter and opens up a site inaccessible to the public for 200 years.

Client: **Cadogan Estates**  
Architects: **Paul Davis & Partners**  
Landscape Consultants: **Elizabeth Banks Associates**  
Photo: **Adam Parker**







### Walthamstow Town Centre

The striking light studded spire forms the visual focus of the new Town Square and Gardens. This project marks an early success in the regeneration strategy for Walthamstow town centre and is the result of close collaboration between the local authority, the local business and residential community and public transport providers.

Client: London Borough of Waltham Forest  
Urban Designer, Landscape Architect and Lighting Design:  
Building Design Partnership  
Photographer: David Barbour

### The Broadway, Barking

This project involves the modernisation and refurbishment of a 1950s civic hall to provide a new community arts centre combined with accommodation for the relocated performing arts department of Barking College. The internal lighting is used at night to reinforce the accessibility of this public building.

Client: London Borough of Barking and Dagenham  
in association with Barking College  
Lighting: Tim Foster Architects  
Architect: Light & Design Associates

### Great West House & Computer House, West London

As part of a major refurbishment of the office buildings, NDYLIGHT was appointed to design a striking lighting scheme that highlighted the improvements. Visible from both the A4 and M4, the brief was to promote the site and draw attention to the modernised office spaces through the use of lighting. Colours change from cobalt blue through to deep magenta.

Client: CLS Holdings  
Lighting Consultant: NDYLIGHT  
Architect: EPR  
Landscape Architect: Lovejoy  
Images: NDYLIGHT







## Chelsea Bridge Wharf

With spectacular views over Battersea Park and the Thames, the exterior lighting throughout the development combines low level surface wash luminaires, colour change LEDs and pole mounted luminaires. Underwater colour change LEDs lend night-time colour to the water sculpture and central water garden piazza,

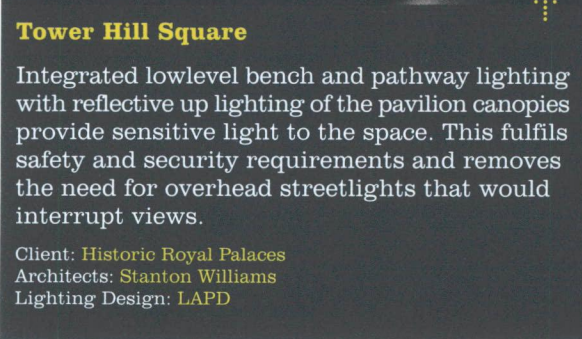
Design: **Wallace Whittle**  
Client: **Berkeley Homes**



## Bridge of Aspiration, Royal Ballet School

The lighting reinforces the dynamic form and drama of the Royal Ballet School's award-winning bridge. The view from the underside gives an ephemeral quality to the structural beam, colouring it with a soft blue glow. The use of LED fittings minimises power consumption and increases lamp life.

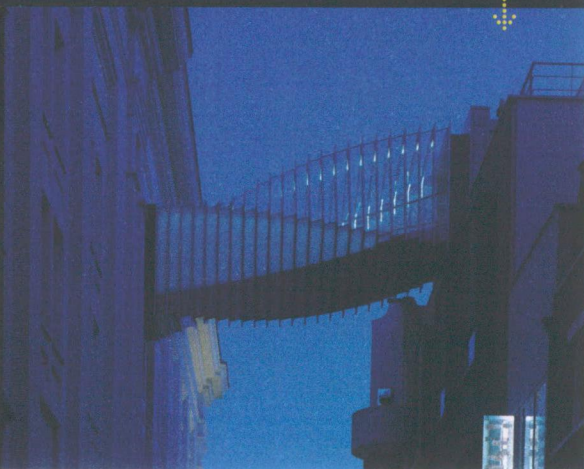
Client: **The Royal Ballet School**  
Lighting Architect: **Speirs and Major Associates**  
Architect: **Wilkinson Eyre Architects**  
Executive Architect: **Westwood Partnership**



## Tower Hill Square

Integrated lowlevel bench and pathway lighting with reflective up lighting of the pavilion canopies provide sensitive light to the space. This fulfils safety and security requirements and removes the need for overhead streetlights that would interrupt views.

Client: **Historic Royal Palaces**  
Architects: **Stanton Williams**  
Lighting Design: **LAPD**





## BBC Building, Portland Place

The inverted glass spire sits atop the east wing of the new BBC Building. Designed as a counterpoint to the spire of John Nash's All Souls' Church next door, the glass is etched with a spiral text, while from the base a searchlight sends a sporadic beam of light up into the night sky.

Client: BBC

Artist: Jaume Plensa

Architect: MJP Architects

Engineer: whitbybird

Art Consultant: Modus Operandi

Lighting Consultant: Faber Maunsell



## Peabody Housing, Silvertown

Niall McLaughlin's architecture is inspired by its location – both its typography and history. The use of diachroic glazing which, like petrol on water and peacock's feathers – changes with the movement of light, makes references to the manufacturing and the chemistry of the industries which occupied the area in the 19th century.

Architect: Niall McLaughlin Architects

Client: The Peabody Trust



# LOWDOWN CENTS

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