

From unemployment to bailouts, it seems like the recession is everywhere these days. In an economy gone bottoms up, there may be an urge to belly up, hit the nearest bar and drown your sorrows in a dirty martini.

The S Bar in Los Angeles; the Cellar Bar in Dallas; the O2 VIP Lounge in London; and Clover Club in Brooklyn, NY, are four hotspots whose signature interior and lighting design concepts provide an escape from reality. While each space has its own original recipe for lighting, all four have mixed elements of fantasy into the design, giving visitors the perfect excuse to grab a cocktail.

BY ELIZABETH HALL

BOTTOMS UP

When the going gets tough, a well-lighted watering hole can be a great escape



S BAR, LOS ANGELES

S Bar turns the idea of a typical Hollywood lounge upside down...literally. To offset the bar's interior—styled by designer Phillippe Starck to look like a whimsical artist's studio—the lighting for this IIDA Merit Award project features a mix of vintage table lamps hung upside down from a ceiling-suspended lowering device. Each fixture is antique or recycled and was handpicked by the interior and lighting design teams, who scoured the Internet and rummaged through antique stores to find them. Ranging in shape, size and style, the eclectic collection of fixtures enhances Starck's "Through-the-Looking-Glass"-style concept.

RECIPE FOR AN ECCENTRIC ARTIST'S STUDIO: Mix upside-down vintage table lamps with low-voltage halogen slot lights. Garnish with color-changing LEDs for a pop of color.

Lighting designers Kyllene Jones and Bryan Klammer of Lighting Design Alliance relamped the antique fixtures with the same low-wattage lamps to create a uniform illuminance and ensure compliance with California's Title 24. Each is fitted with one 20-W IR narrow flood MR16 downlight and three 7-W candelabra lamps for a total of 41 watts. According to Jones, "flexibility was key" for the space, so the fixtures are connected to a custom lowering device that allows them to be raised for private parties and lowered for more intimate events. Additionally, the fixtures are controlled by a dimming system for added customizability and extended lamp life.



Vintage fixtures were relamped with one 20-W MR16 downlight and three 7-W candelabra lamps.

As part of Starek's concept, "large canvas backdrops add to the space's artistic feel," says Jones. Three of the bar's four walls are lined in canvas, which serves as a backdrop for dramatic floor-to-ceiling graphics. The canvases are uplighted by low-voltage 20-W IR MR16s set in linear slots along the baseboards. Warm-white LED uplights graze the canvas backdrop behind the bar, while color-changing LED floodlights add a wash of color. In the adjacent corridor, linear, colored LEDs backlight a translucent stretch fabric ceiling, complementing the bar's backdrop.



LEDs wash the corridor adjacent the bar with bold color.

Photos: James Merrell/Brian Klammer

CELLAR BAR AT THE JOULE HOTEL, DALLAS

At the five-star Joule Hotel's Cellar Bar, lighting leads the way. Winding along the ceiling above the entrance stairway, a custom fixture of plastic rods lighted by white LEDs guides visitors' descent and sets the tone for the space below. Based on the "Journey-to-the-Center-of-the-Earth" interior design concept by Tihany Design, the fixture gives patrons "the feeling of descending through unique, earthy materials into a different realm, like quartz crystal found in a subterranean world," says designer Christine Hope, Focus Lighting, who provided the lighting along with the firm's president, Paul Gregory.

The fixture is a custom fabrication by Baldinger, constructed from clear, plastic rods with small LED clusters at each end. The backsides of the rods were cut in a jagged pattern "to catch the grazing light from the LEDs and create an interesting texture," explains Hope.

The fixture's signature plastic rods were also used in the lounge. Acrylic-rod LED chandeliers resembling crystal formations hang over the two bars. The bars themselves are made of mocha-colored 3form material backlit by two rows of low-voltage striplights. Behind the bar, a liquor riser wall is backlit by color-changing LEDs that "slowly fade through a rich sunset palette into dusk, then loop to sunrise again to create a natural progression of colors," says Hope.

Backlighting was also used in the glowing "sconces," or image boxes, hung along the curved canopies that line the walls. Within the boxes, two translucent layers of sepia-toned photo collages are lighted by a row of low-voltage striplights placed between each layer. Producing a "soft, warm glow," the sconces "add to the ambiance of the space," says Hope.



Acrylic LED rods hang over the bar.

RECIPE FOR A SUBTERRANEAN HIDEAWAY: Add low-voltage striplights to sepia-toned images for a backlit glow. Stir in custom LED fixtures for a signature twist.



Sepia-toned image boxes are backlit by low-voltage striplights.

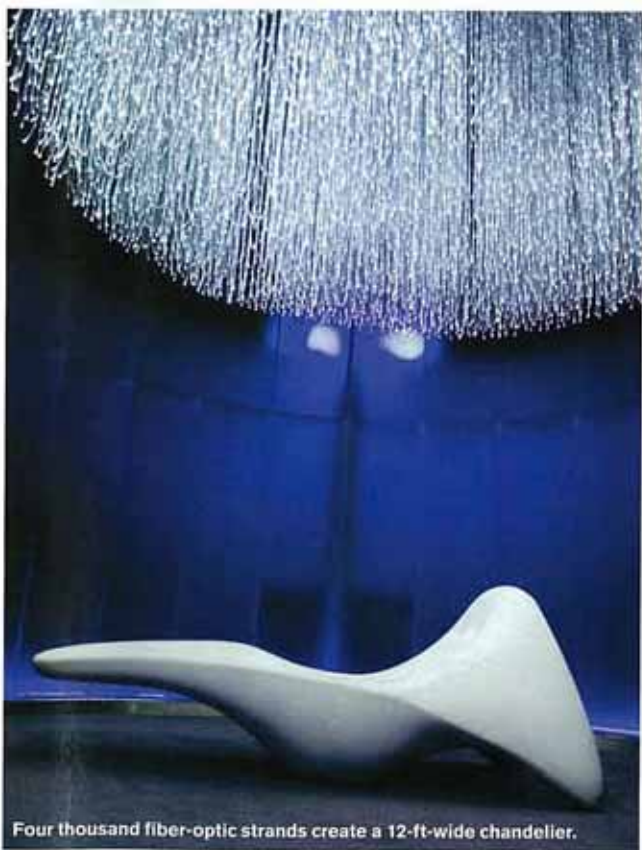


A custom-fabricated LED and acrylic rod chandelier guides visitors' descent.

Photos: Eric Laignel

O2 VIP LOUNGE, LONDON

The O2 VIP Lounge may be located in London's hip O2 entertainment district, but it looks like it's from another planet. From the "star-studded" PVC-fabric entry tunnel to the futuristic furnishings, the lounge's IIDA Merit Award design reflects the mystery of the cosmos. Architecturally, the space is characterized by its sweeping domed ceilings. "The pure, plump, lit elements of the space define a floating and mysterious atmosphere," explains lighting designer Corey Berhost, M-E Engineers. Berhost



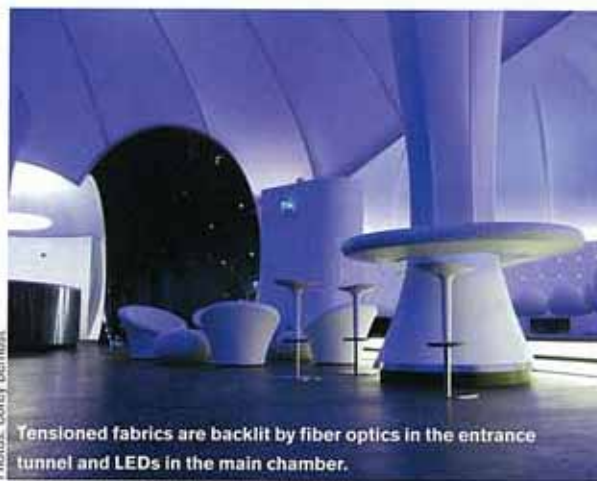
Four thousand fiber-optic strands create a 12-ft-wide chandelier.

was inspired by "the idea of roundness that surrounds maternity," and created a lighting scheme that "reacts to the distinctive architecture in an unobstructed manner."

Designing around the domed architecture proved to be a challenge, not only since the space lacks straight ceilings to hang fixtures from, but also due to the fabrics used for the ceilings and walls. In the main lounge, tensioned translucent fabric forms shiny, domed ceilings, while in the entrance tunnel a dark, glossy PVC fabric was used for

a more contained effect. Both types of fabric require low-to-no heat lighting, limiting Berhost's lamp options.

To meet the low-heat requirements in the main lounge, color-changing LEDs were selected for diffuse backlighting of the translucent domes. Lighting the tunnel was even more difficult, since the PVC fabric required a no-heat source. "Fiber optics were the perfect solution," says Berhost. "They allowed us to remove the heat issue and concentrate on the effect." Dotting the tunnel walls, fiber-



Photos: Corey Berhost

Tensioned fabrics are backlit by fiber optics in the entrance tunnel and LEDs in the main chamber.

RECIPE FOR A SPACE-AGE CHAMBER: Splash LEDs across tensioned fabric ceilings. Add punch with fiber-optic touches.

optic pin-spot beams resemble stars against a dark sky.

Fiber optics were also used for decorative lighting. Adding a touch of sparkle in the lounge chamber, end-lit optical fibers with an MR16 lamp source serve as buttons on seating banquettes. To create

one of the lounge's signature pieces—a custom "grass" chandelier—4,000 cracked fiber-optic strands are suspended from the corridor ceiling. "The exact spacing of the strands creates an optical illusion as viewers aren't able to tell how far up the ceiling extends," says Berhost. Six 150-W metal halide fiber-optic illuminators provide light for the massive 12-ft-wide fixture.

THE CLOVER CLUB, BROOKLYN

The Clover Club's décor, like its classic cocktails, evokes a bygone era. Owners Julie Reiner and Michael Brais, who doubled as director of design for the project, wanted to pay tribute to what they call "the Golden Age" of the cocktail, a time around the turn-of-the-century when Manhattans and oak-paneled social clubs were the standard. "In keeping with the architecture from the period, we thought a lot about Victorian and Gothic influences," says Brais, who used vintage pieces and antique reproductions for the bar's interior and lighting.

While The Clover Club's simple vertical signage is the only thing that distinguishes it from the dozens of other restaurants and nightspots on Brooklyn's trendy Smith Street, its interior sets it apart. On entering, patrons take a step back in time. The bar's rich wood walls, intricate mosaictiled floors and burnished leather seating banquettes recall the smoke-filled men's clubs of the early 20th century.

Balancing the heavy furniture, delicate etched-glass bell jar fixtures are suspended in a line down the middle of the room to provide ambient light. Seating area tables and banquettes are lighted by dual-lamp glass sconces lining the walls. Across the room, the massive antique mahogany bar, which dates from the 1880s, is lighted by a row of hanging pendants.

Separated from the front room by a velvet curtain, the bar's back room was modeled after "an elegant parlor one might have found 100 years ago," says Brais. In the center of the space, a crystal chandelier from the period reflects the firelight from the adjacent marble-covered, cast-iron fireplace. The chandelier's vintage design is echoed by antique reproduction wall sconces. To emphasize "the

RECIPE FOR AN OLD-FASHIONED CLASSIC: Combine vintage fixtures and antique reproductions for an elegant turn-of-the-century look.



Light from a period-era chandelier is reflected by a distressed glass ceiling.

Photographs: Andrew Kist



Hanging pendants illuminate the surface of the 19th-century bar.

interplay of the parlor lighting," Brais "designed a coffered ceiling with highly distressed glass" that reflects the glow from the chandelier, sconces and fireplace. 🍷

LD+A

The magazine of the Illuminating Engineering Society of North America

Mood Maker

SCENES CHANGE AT THE TULALIP RESORT CASINO

5d 1715
###

LONG BEACH CA 90806-2213
2830 TEMPLE AVE
LIGNING DESIGN ALLIANCE
VERONICA GARRETON

136581
*****SCH 5-DIGIT 90806



June 2009
Lighting Design and
Application
www.ies.org