

As a premier manufacturer of electronic musical instruments, Roland Corporation projects an artistic high-tech image. Dennis Houlihan, president of Roland's U.S. operation, is an accomplished musician and businessman who appreciates the power and benefits of good lighting.

The importance of entryways, conference rooms and seminar/presentation areas, as part of the work environment, cannot be overstated. Though meeting and greeting are not visually difficult tasks, the welcome an office gives visitors and employees can set the tone for the business transaction or workday. A corporate attitude can be articulated through lighting as part of the architecture and amenities. For customers and potential employees, image is everything.

The design team, which included Moody Ravitz Hollingsworth Lighting Design Inc. principal Dawn Hollingsworth, added some jazzy lighting to enhance the sweeping architecture, heights and colors designed by Gensler.

In some places, the unique interior architecture stands on its own and concealed fixtures provide highlight. In other areas, colored lighting, gobos and decorative fixtures create excitement and focal points. Sometimes it's a combination of approaches.

At the entrance, curving walls spring from the vestibule in an elliptical pattern. Compact fluorescent downlights at the perimeter (two 26 W lamps in an 8 in. aperture) echo this sweep. The team added a decorative trim by Prescolite with a splash of blue, which contrasts well with the yellow walls.

Towering 35 ft overhead, an enormous barrel vaulted skylight comes alive at night with a dramatic blue glow. Two rows of track were run on a ledge — sort of a false ceiling — alongside the base of the vault, and MasterColor PAR20 spots point upward into the glass. Lamp images are interreflected, as in a house of mirrors, repeating the points of light in constellations, which change with one's vantage point. The point-source solution was chosen to draw attention away from the equipment. In addition, the mullions of the skylight have a linear pattern, so a bright line of neon or fluorescents reflected in the glass — along with their transformers or ballasts — could have been more distracting than exciting.

The original specification was for a better-grade trackhead with an accessory holder to clip in a lens or, in this case, a glass color filter. Unfortunately, the delivery schedule demanded a substitution. Track is normally mounted on the ceiling with trackheads pointed downward. In a fixture without an accessory holder, the filter lies against the front lens of the fixture. In this case, the trackheads point upward and the filters fell against the lamps, overheated and cracked. The makeshift solution was to silicone the filters directly onto the front lenses of the luminaires.

Exploiting the ledge as the sole mounting position upstairs, Moody Ravitz Hollingsworth Associate Erin Powell chose a 575 W halogen ellipsoidal framing projector, an ETC Source Four, to throw the Roland logo onto the front wall. An alternative to expensive printed graphics, this glass pattern is changed out for special promotions and sales meetings. The Source Four projects inexpensive metal templates, glass dichroic patterns, and even full-color photo lithographs.

An additional four decorative Prescolite fixtures light the mezzanine and four 50 W MR16s accent the top-of-the-line digital piano. Out over the lobby, four adjustable 35 W PAR20 MasterColor downlights (6 in. aperture) illuminate the circulation space far below. These long-life fixtures look difficult to maintain; however, because they are near the perimeter, a tall ladder does the job.

The boardroom's practical lighting is the main design feature. The oval cove's daylight-color cold-cathode can be dimmed to a moonlight glow, as pictured. Warm, dimmable 100 W A-lamp incandescent wallwashers and decorative pendants with 20 W T4 halogens, contrast.

FIRST IMPRESSIONS

*When Roland decided to spruce up its already high-tech image, Moody Ravitz Hollingsworth Lighting Design, Inc. was called in. Lighting designer **Brad Hutchinson** describes the team's accomplishment of jazzing up Roland's U.S. headquarters.*





(opposite) The dining area furthers the people-oriented corporate image. CFL downlights (two-lamp 26 W 6 in. aperture) and decorative 100 W silverbowl incandescent pendants provide general lighting. (below) The excitement of the music industry is featured in the entry. Finish colors contrast beautifully with the blue-glass decorative trims on two-lamp 26 W 8 in. aperture CFL downlights.

The fixed version of the PAR20 downlight illuminates the stairway. On the landing, three sconces create a point of interest. These are vertical ADA-compliant CFL sconces (twin 18 W lamps) from Beta-Calco, which are knocked on their sides and stacked, reminiscent of a piano keyboard.

A multi-use, multi-media room, the Media Center is used for demonstrations, new product showcases and sales seminars. Dimmable deep-cell parabolics, with Lutron ballasts dimmable to one percent, are supplemented by lighting trusses hung with PAR-cans and automated theatrical luminaires from Martin, which light the stage. Hollingsworth's long experience in entertainment and architectural lighting produced a seamless dual-purpose system.

A control booth at the rear of the room houses the DMX-based Strand Lighting GSX control console, which operates the theatrical lighting system, including recessed AR6s from Irideon. An additional Crestron control system operates the motorized blackout curtains among other systems.

The dining room furthers the people-oriented corporate image and its theatrical flair. The ceiling comprises T-bar, much of which is open to expose black-painted ductwork. A metal, elliptical ceiling cloud holds CFL downlights (twin 26 W lamps, six in. aperture). Silverbowl incandescent pendants (100 W) also provide general lighting.

Tucked up among the ductwork, blue-filtered MasterColor 70 W PAR30s on track beam through the ceiling grid, which

became a natural gobo, casting interesting patterns on the floor and walls. By exploiting the open ceiling, the lighting blends with the architectural program, and limiting the color palette maintains the excitement of the color.

The boardroom provides a more corporate setting, with a conventional conference table echoing the ceiling cove. Recessed into the cove, a line of daylight-color (6500K) cold cathode can be dimmed to a moonlight glow, thanks to National Cathode Corp.

Warm, dimmable 100 W A-lamp incandescent wallwashers and Flos decorative pendants with 20 W T4 halogens contrast nicely. (Only incandescent provides increased warmth as it's dimmed.) The pendants hang just out of the way of the recessed projector, and a simple Lutron GRAFIK EYE 3000 controls the lighting. Another Crestron system controls the motorized screen, projector and blackout curtains.

The Media Center and boardroom utilize specialized controls, but building-wide, simple switches do the rest.

In office areas, wall lighting eliminates the "cave effect" created by parabolics alone. In private offices, CFL wall-wash/downlight units with twin 26 W lamps provide lots of vertical illumination and helped the project conform to California's Title 24 energy code. Bare conductor systems from Translite highlight artwork with high-tech panache. Along curved walls in offices and corridors, staggered and telescoping strip fluorescents are recessed into slots.

A bas-relief work of art in the executive suite catches the eye under precise lighting from a Wendelighting pattern projector. The fixture is recessed above the ceiling and only the snoot of the complex optical system protrudes; it was plastered in. Jeff Groves from Wendelighting came on-site and meticulously hand-cut a metal gobo to illuminate the complex forms exactly, with zero spill light on the walls. The piece, which has a hard, almost geological feel, stands out mysteriously.

During the construction phase, it was a definite advantage to be contracted with Dennis Houlihan, an interested owner. Glenda Fickey and Bob Mitchell of Total Lighting Concepts, and the manufacturers, initially helped block substitutions on many crucial products. Ultimately, Dean Feldman, vice-president of Denver Electric, championed the design, helping to break out costs and review the specification in the light of unit pricing.

As members of a team, these individuals helped accomplish exceptional solutions for what many would consider standard

spaces in a corporate office. They deserve part of the credit for the International Illumination Design Award of Merit received for Roland.

Follow-up visits to the project provide a unique glimpse into how real people work under a lighting design that began as an abstract idea on paper. Their feedback has validated the lighting design concepts of welcome, amenity and fun — and reinforced the idea that lighting design serves people.



The designers: Brad Hutchinson, L.C., is a certified lighting design professional with more than 24 years in the industry. He is a principal of Moody Ravitz Hollingsworth Lighting Design, Inc., Van Nuys, Calif. His design work has been recognized with 17 International Illumination Design Awards of Merit and two Vision awards for excellence. A member of the IESNA since 1991, he has held various offices with the IESNA, including RVP. He is also a member of the International Association of Lighting Designers.

Dawn Hollingsworth, L.C., was recently named Architectural Lighting Designer of the Year at Lighting Dimensions International 2000 for her work on LAX Gateway. As a principal of Moody Ravitz Hollingsworth Lighting Design, Inc., Hollingsworth's work for the entertainment venues at the Luxor Hotel in Las Vegas garnered an Edison Award of Merit and an IIDA Merit Award. She is a member of United Scenic Artists, Local #8229, AIA and president of the Los Angeles Section of the IESNA. She has been a member of the IESNA since 1986.

