



Photograph: Robert Clayton

Viewed at night through the large glazed façade, the entrance lobby and reception area at Lumis Digital Reality provide an excellent example of how to apply coloured light. Designed and lit by interior architect Susan Redgrave, the corporate colour of blue is used to light the ceiling area immediately behind the glazing (left). Here, the trick of using lamps with orange filters – in this case mounted in vertical surfaces – accents the space, affording it a much warmer overall feel. Further pastel shades of coloured light are built into the aluminium reception desk (above). A colour changing device highlights the company motto.



Photograph: Nick Higgins/Eluxia Photography

Above: The added dimension of coloured light came to the fore with Susan Redgrave's scheme design for City Cruises' four-strong fleet of boats on the River Thames. Interiors are designed to mirror the element of water and the seasons of spring, summer and autumn. Using blue, yellow, red and orange finishes respectively, Susan designed-in a series of filter gels to reflect the intensity of each colour. As darkness descends, both visible and reflected coloured light is clearly seen from inside and outside the boat interiors.

**Article written by:** Rosemary McIntosh MSc, Lighting designer with Designed Architectural Lighting, and member of CIBSE Lighting Division Council

**Publication:** LIGHT & LIGHTING / MAY 2000 Art of the Matter P37 – 39

### **The Lumis experience**

The new offices for Lumis Digital Reality were designed and lit by interior architect Susan Redgrave. Viewed through a large glazed façade, the entrance lobby and reception combine to make an interesting example of how to apply coloured light. The question to be asked is how Susan and other designers view coloured light as a design tool.

In Susan's case, she is well versed in the psychology of colour having worked alongside Powell Moya Architects on a hospital interior project where the use of colour was of prime importance. At Great Ormond Street Children's Hospital, Susan used more traditional application of colour to create interest and excitement in both play and waiting areas. She also adhered to the stricter theories when choosing the colours for treatment rooms and wards, where the correct colour rendering of skin tones, for example, is vital.

Without doubt, Susan is enthusiastic about the use of coloured light, and sees it as yet another medium in her rich palette of colours. She likes to use coloured light in her designs, in conjunction with silver paint and satin aluminium as they reflect and soften colours washes. This effect is then combined with blocks of colour created by backlighting recessed panels of etched glass.

For the Lumis project, Susan's intention was to create a street presence together with a company statement. The office is located on a busy, narrow street in central London, such that each of its design elements is on display for all to see. The corporate colour of blue is used for the ceiling and wall washing, complemented by the artist's trick of using orange – in this case mounted on vertical surfaces – to add accent and warmth. Further pastel shades of coloured light are integrated into the aluminium reception desk.

Given that coloured light is applied to surfaces in a similar context to other finishes, Susan is the first to admit that this type of light alone cannot produce enough working light. She therefore integrates conventional lighting wherever necessary.

As part of the Lumis project, there is also colour-changing device that highlights the company motto, namely 'People with an Eye for Colour'. This almost certainly adds a further dimension to the space. Indeed, it is this scene that really catches the eye, the overriding message being that Lumis is in the business of colour and design.

As principal of Inter Arc Design, the added dimension of coloured light came to the fore with Susan's scheme layout for City Cruises on the River Thames. Vessels in City Cruises' new four-boat fleet echo the elements of water and the seasons of spring, summer and autumn.

Using the interior finishes of blue, yellow, red and orange respectively, Susan designed-in a series of simple filter gels to reflect the intensity of each colour. As darkness falls, there is both visible and reflected coloured light seen from inside and outside of the boats. Her client is delighted with the resultant 'flowing jewels'. Certainly, the unique combination of colour, movement and water is a tantalising end-result.

**Article written by:** Rosemary McIntosh MSc, Lighting designer with Designed Architectural Lighting, and member of CIBSE Lighting Division Council

**Publication:** LIGHT & LIGHTING / MAY 2000 Art of the Matter P37 – 39