Combining Forces: Collaborative Efforts between Landscape Architects and Lighting Designers

Monday, November 09, 2015: 10:00 AM – 11:30 AM

Great public spaces thrive in a 24-hour environment. Lighting can do more than afford safety in dark conditions. Lighting can transpose the aesthetic, social and psychological values embedded in the landscape design in order to enhance the after-dark experience. The best landscape and lighting collaborations are those that inform each other and craft a nighttime experience that balances the delicate relationship between landscape and psyche. These collaborations foster a level of artistry, creating environments that resonate both individually and collectively.

Learning Objectives

- Understand and develop an appreciation for 24-hour public spaces and landscapes after dark
- Learn how to develop a collaborative design relationship between lighting designers and landscape architects
- Consider how lighting opportunities can enhance the vision of a variety of landscape studios
- Discover the poetics and opportunities of lighting beyond the fundamentals of safety


Tracing the evolution of lighting in public spaces, Rubin references symbolic representation of light in the 19th century, and how it has shaped the personal experience within the public realm. Through discussion of three case studies of LAND COLLECTIVE’s body of work, very different approaches to lighting of public landscapes is evident.

Part 2: Collaborating with Landscape Architects: Beyond the Kit of Parts // Tillet

Leveraging her background as a psychologist, artist and designer, Linnaea Tillet’s approach reveals the social, aesthetic and psychological values embedded in landscape’s design and transposes them for the after dark experience. In exploring the other life of landscapes - their use during hours of dark - the relationship of landscape and psyche are linked through civic life, poetic life, and emotional life.

What a lighting designer should know about you:

- Your sensibility. What are your values, style of work and style of working, sensitivity to local and global issues?
- Your design sensibility. Composition, balance or irregularity, color or monochromatic, how you play with symmetry or asymmetry?
- Your influences, design or otherwise.

What you need to tell a lighting designer:

- What is your intent for the site. Is this a participatory landscape that affords use and engagement or is it panoramic?
- If a landscape will be participatory, who are the potential users, and the unwanted users?
- For a panoramic landscape, how the site will be viewed? From a car or a window or simply at a distance?
- What is the desired emotional tone. Is it restorative, stimulating, welcoming, exclusive?
- What types of trees you’re putting in. What are the estimated root balls, branching patterns, color of foliage, transparency of leaves?
- Material types. Paving, street furniture, finish on metal work for bridges or overpasses.

What a lighting designer needs to tell you:

- We work at night. Site visits and mock-ups are mostly done in darkness.
- Our sensibility, values, style of work and style of working.
- The importance of night sky.
- How we think about the problem of inundation of lighting fixtures in flood plains.
- What is the style of our palette and how flexible are we.

Conceived + Organized By:

Land Collective

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COMBINING FORCES: COLLABORATIVE EFFORTS BETWEEN LANDSCAPE ARCHITECTS AND LIGHTING DESIGNERS

SPEAKER BIOS

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David is principal of LAND COLLECTIVE, an international landscape architecture and urban design firm dedicated to empathetic-thinking and social sustainability in the design of the public realm. Rubin is the 2011-12 Rome Prize recipient in Landscape Architecture from the American Academy in Rome. He is responsible for the design of Eskenazi Health Hospital’s “The Commonground” in Indianapolis, and while equity partner at Olin, Lenfest Plaza at The Pennsylvania Academy of the Fine Arts, Canal Park and the Potomac Park Levee on the National Mall, both in Washington, D.C., among other efforts. His current work includes the new Pennovation Campus at the University of Pennsylvania in Philadelphia, the plaza and streetscape of the New York Stock Exchange in Lower Manhattan, the new Cummins Headquarters in Indianapolis, and “The Junction” in Westfield, Indiana, among others.

LINNAEA TILLETT, PHD
PRINCIPAL // LINNAEA TILLETT LIGHTING DESIGN

Linnaea Tillett, PhD, is the principal of Lighting Tillett Lighting Design Inc., which she founded in 1983. An internationally-known lighting designer, environmental psychologist and public artist, she has a reputation for crafting highly-nuanced lighting programs that combine artistry, technical innovation and community enhancement. Ms. Tillett collaborates with leading landscape architects and designers, architects and artists, including: Maya Lin; Michael Van Valkenburgh Associates; Gustafson Guthrie Nichols; Toshiko Mori; Sasaki Associates; Diller Scofidio + Renfro; Quennell Rothschild & Partners; and Land Collective. Ms. Tillett was on the graduate faculty at Parsons for 20 years. She lectures and teaches nationally and internationally, including: University of Virginia; McGill University; Canada’s CCA; The Van Alen Institute as well as professional conferences in Madrid, Mexico City, Mumbai, and Bogota. Ms. Tillett holds Master’s and Doctorate degrees in Environmental Psychology from the Graduate School and University Center, City University of New York, and a Bachelor’s degree in Philosophy from University College, London.