

Plans are in hand to devise a practice board, bearing the Lighting Forum logo. This would be displayed on construction site hoardings, alongside the boards of architects, engineers and surveyors.

On the educational side, plans are also being finalised for a BTEC course in lighting, leading to a nationally recognised qualification within Britain with the Wimbledon School of Art being the first venue. The curriculum for the course is currently being formulated.

AS PROFESSIONALS WE ARE THERE TO BE AS HELPFUL AS POSSIBLE TO OUR CLIENTS

For the time being, the Forum sees its principal role in the promotion of project excellence, and on a more mundane level, as a clearing house for enquiries. Architectural practices, for example, can contact the Forum's information officer, Diane Goslar, or the Chartered Society of Designers, for advice on lighting designers who are members of the Forum. Architects and designers can then select the most appropriate member from lists giving profiles of the individuals and practices.

'As professionals we are there to be as helpful as possible to our clients to ensure their projects are successful. Sometimes lighting designers don't discover the extent of the role they are expected to play in a project until they receive the 1:50 scale drawings. This can be a problem when estimating the fees. However, we

■ Whitebrook Park, Maidenhead: *Metal halide downlights provide general lighting for the reception area to give an overall fresh, cool white light. Photos provided by Lighting Design Limited.*



■ Guildford Business Park, Surrey: *Metal halide lights are used to highlight the flat white elevations at night. This contrasts with the daytime scene where the blue-tinted glass cladding is dominant.*

have to give the best to our clients and bear in mind the whole time that we also have to relate to the end-user, and meet his needs as well,' he said.

It is a philosophy which obviously works. Peter has found that on the strength of the work he has carried out for one client recently, two further projects came his way.

However, for the foreseeable future there will continue to be a gulf between architectural lighting and theatrical/film lighting. It is, quite simply, a matter of money.

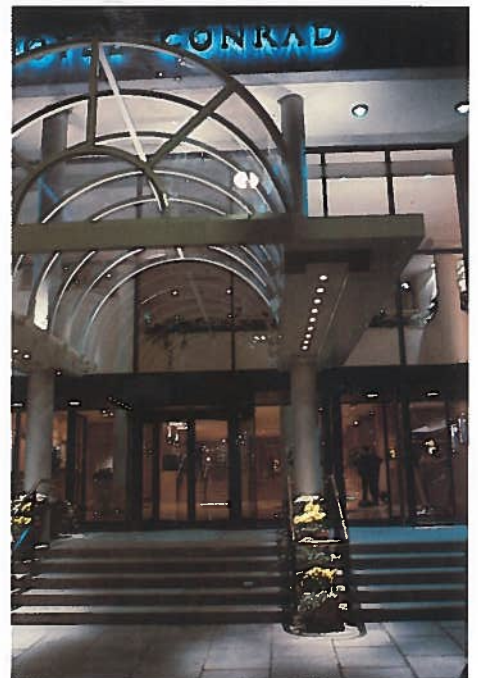
As Peter explained, 'On the architectural side we are used to working within very strict budgets. I think we are probably more inclined to look for value

for money and the maintenance aspect when we start on a project.

'What we found with the theatrical side is that designers tend not to look at the sharp end of the business. They just don't have the hard and fast rules we normally have to abide by.'

WE ARE INCLINED TO LOOK FOR VALUE FOR MONEY WHEN WE START A PROJECT

Nevertheless, members of the Forum are doing their best to find common ground between all branches of the lighting industry, in the belief that all those who earn their living from lighting wish to see it raised in status and the standard improved. 'Eventually we hope that the divisions which currently exist between the various branches of the industry will vanish.'



■ Hotel Conrad, Dublin: *Low voltage fittings give an extra depth by uplighting the barrel vault's steel ribs and downlighting the planting on the steps.*

Members of the Forum include consultants such as: Lighting Design Limited and The Lighting Practice, while affiliates and 'friends' include Strand Lighting, Building Design Partnership, YRM Engineering and Middlesex Polytechnic.

The Lighting Forum can be contacted at:

29 Bedford Square,
London WX1B 3EG on
071-631 1510, or
contact Diane Goslar on
071-359 8783.