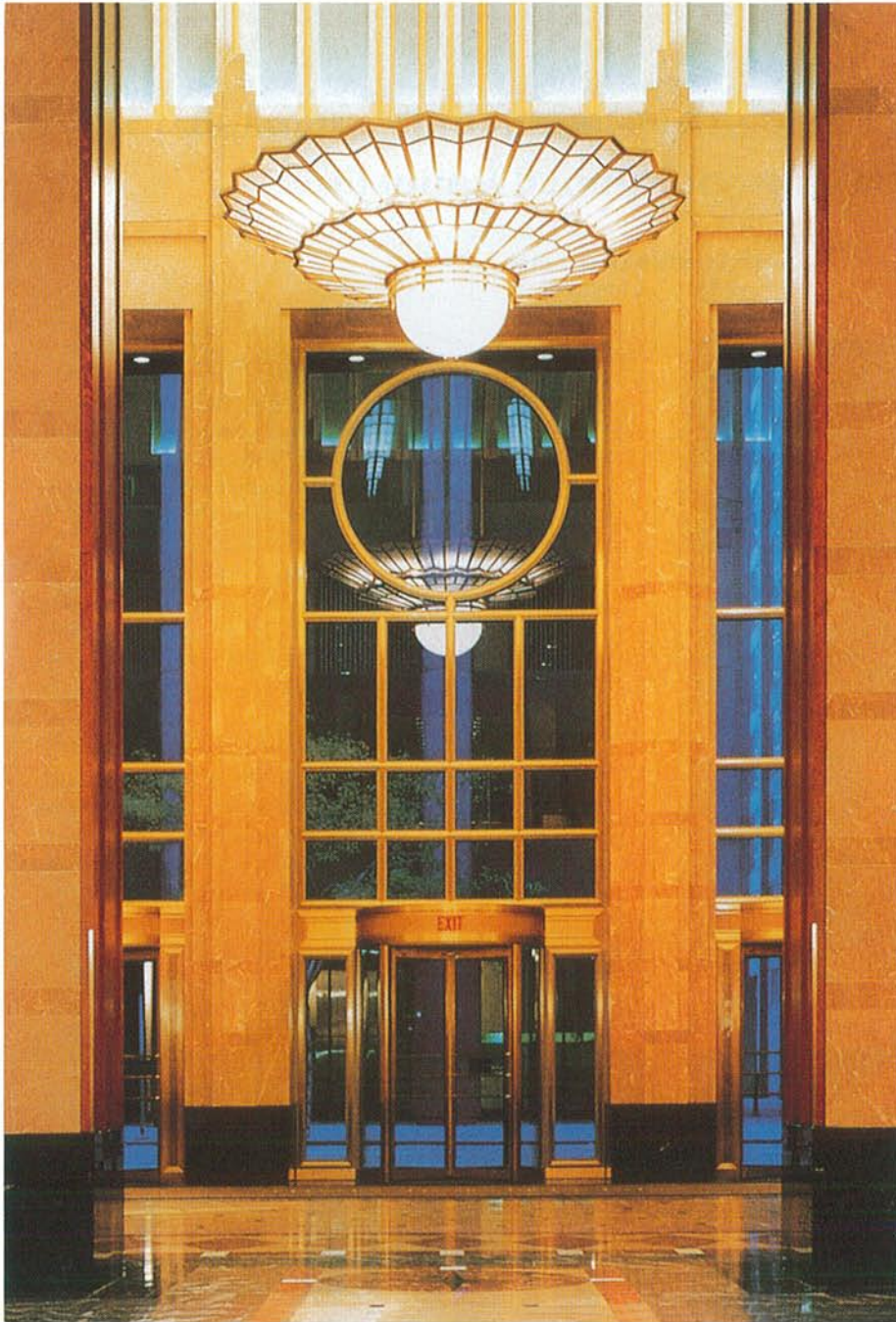


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This extraordinary custom chandelier for the AT&T Corporate Center clearly illustrates our superb craftsmanship and attention to detail in custom lighting.

The coordination of all related services and our project management skills ensured the successful execution of the entire design theme: eight chandeliers and sixty-five complementary wall brackets.

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PROJECT:

**AT&T Corporate Center,
Chicago**

ARCHITECT:

**Skidmore, Owings & Merrill,
Chicago**

LIGHTING

CONSULTANTS:

**Jules Fisher & Paul Marantz, Inc.,
New York**

PHOTOGRAPHY:

Gary Knight

**C. W. Cole & Company, Inc.
2560 Rosemead Boulevard
South El Monte, CA 91733-1593**

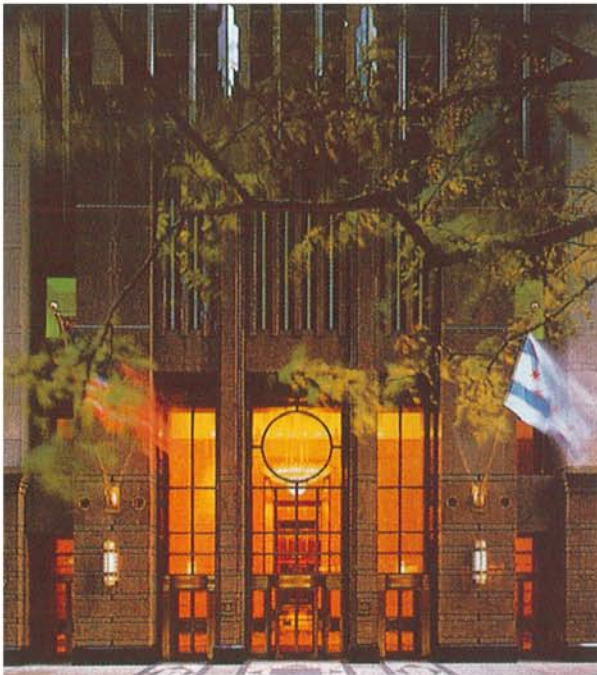
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Up Scale

AT&T Corporate Center's grand lobby demands classically proportioned luminaires

BY CHARLES LINN, AIA
EXECUTIVE EDITOR



A return to the highly finished, classically proportioned volumes of open space that people associate with grand lobbies of yesteryear demands luminaires of equal grandeur. Such are the huge chandeliers and sconces that were custom-built for the lobby of AT&T's new corporate center in Chicago.

The design of the fixtures was a collaboration between designers at Skidmore, Owings & Merrill, (SOM), Chicago, and lighting designers Charles Stone and Barry Citrin, Jules Fisher & Paul Marantz, Inc., New York. Determining the geometry and scale of the luminaires to such a large scale setting was one of the more difficult aspects of the project.

"The main thing is not to be afraid to make the fixtures as big as they need to be," says lighting designer Charles Stone. "It's a classical, double cube-proportioned space. Once you remember that you're doing classical proportions, it gets easier to scale things up to a size that's big enough. And after the design

PHOTOS BY GARY KNIGHT

IN FROM THE COLD: The warm glow from the interior lobby entrance on Monroe Street (above) is in striking contrast to the cool night lighting of the building's exterior (see page 50).



CUSTOM CLASSICS: Custom-made sconces (left) and 500-watt downlights illuminate the Franklin Street portion of the lobby. The Monroe Street lobby (right) is graced by a 13-foot diameter chandelier made of bronze and art glass, and two 8-foot diameter chandeliers which flank it. A series of compact fluorescent strips are concealed in architectural niches close to the ceiling.

team established an understanding of the proportions, and the grandeur and richness of the materials, locating the chandeliers and sconces was straightforward."

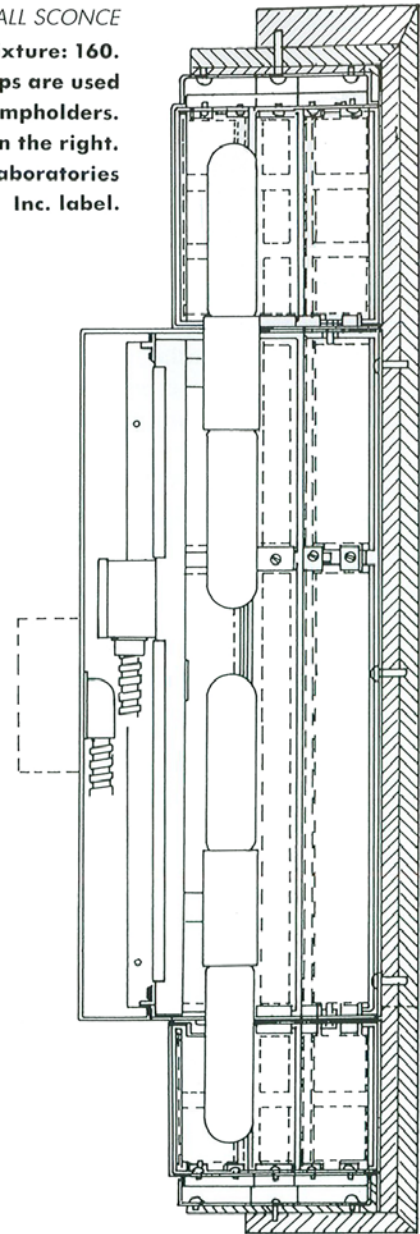
SOM used drawings as well as detailed models of the space as aids in determining both the scale and geometry of the luminaires.

"The models were extremely accurate," according to Stone. "They even took pictures of the marble, got glossy prints made, and glued them to the foamcore model walls, so that they had a realistic, precisely finished model of what the inside was going to look like."

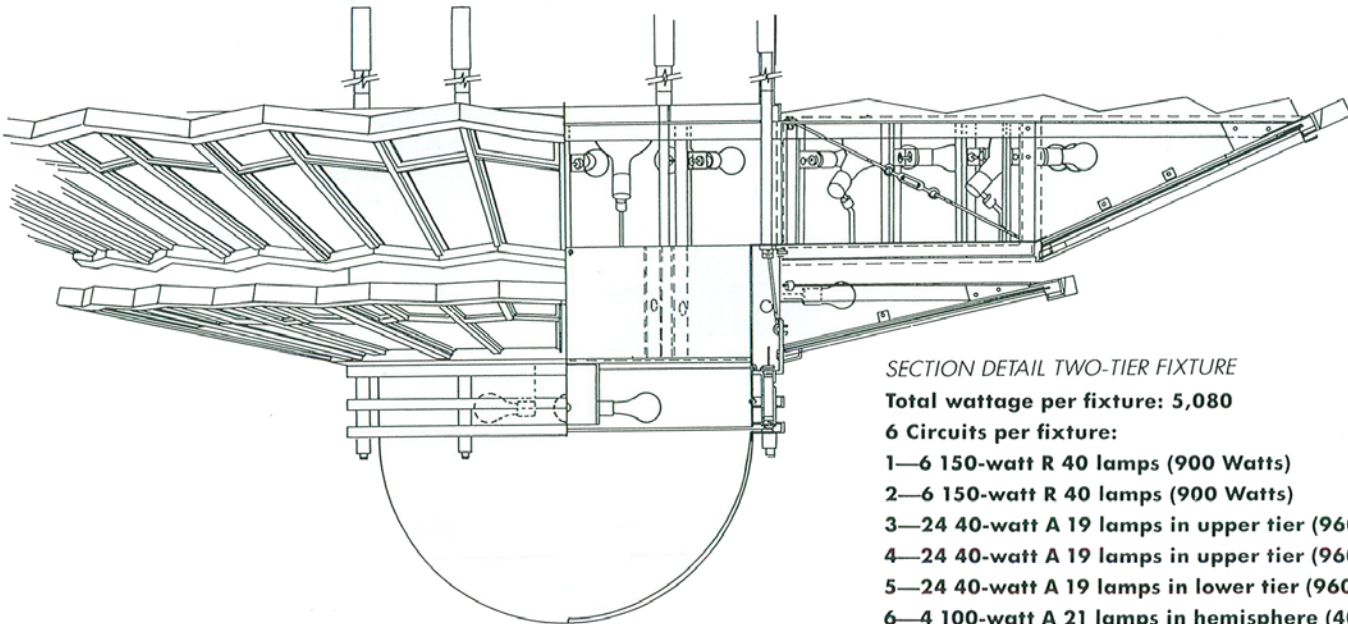


SECTION DETAIL WALL SCONCE

Total wattage per fixture: 160.
Four 40-watt T 10 lamps are used in medium base lampholders.
Polished fixture face is on the right.
Fixture bears Underwriters Laboratories Inc. label.



LOOK AGAIN: The wall (below) is actually covered with a Richard Haas trompe l'oeil mural depicting what the continued lobby will look like when the adjoining USG Building is completed in phase two of the project.



SECTION DETAIL TWO-TIER FIXTURE

Total wattage per fixture: 5,080
6 Circuits per fixture:
1—6 150-watt R 40 lamps (900 Watts)
2—6 150-watt R 40 lamps (900 Watts)
3—24 40-watt A 19 lamps in upper tier (960 Watts)
4—24 40-watt A 19 lamps in upper tier (960 Watts)
5—24 40-watt A 19 lamps in lower tier (960 Watts)
6—4 100-watt A 21 lamps in hemisphere (400 Watts)
Fixture bears Underwriters Laboratories Inc. label



NIGHT AND DAY: The AT&T Corporate Center is an attractive addition to Chicago's skyline not only by day, but at night due to metal halide uplighting.

In addition, sections of the chandeliers were mocked-up in steel at full size by the manufacturer for approval prior to final fabrication. These mock-ups were suspended and used by the designers to check "sight lines," or in other words, to determine whether the steel inner-structure of the chandeliers would be concealed by the upper and lower tiers once they were installed in the building.

The richness of materials found throughout the lobby made its way into the light fixtures themselves. The central two-tiered chandelier in the space is almost 13 feet in diameter and weighs about 2,000 pounds. It's crafted of hand-welded, hand-rubbed bronze, and white patterned, laminated art glass. This central chandelier is flanked by two 8-foot diameter, single-tiered chandeliers.

The bronze tiers are anchored at the hub by a 36-inch diameter half-sphere, made of white acrylic, to match the art glass. The chandeliers are backlit by rings of 40-watt A lamps, and also conceal 150-watt R lamps that uplight the ceiling. When relamping of the chandeliers is required, the acrylic domes are unbolted and slid to one side, allowing a maintenance person on a lift to stand inside the fixture and perform the operation.

At 5-feet tall, the T 10 lamped bronze and art glass lobby sconces are of similar grand proportions. Smaller versions of the sconces and chandeliers resembling those in the lobby have been placed throughout the building.

Additional ambient lighting in the lobby is provided by 500-watt quartz downlights recessed between the lobby perimeter and the chandeliers. Architectural niches near the ceiling are articulated by a series of compact fluorescent light strips which provide uplighting. ■

DETAILS

PROJECT: AT&T CORPORATE CENTER

LOCATION: CHICAGO

ARCHITECT: SKIDMORE, OWINGS & MERRILL, CHICAGO

LIGHTING DESIGNER: JULES FISHER & PAUL MARANTZ, INC.

PHOTOGRAPHERS: GARY KNIGHT & ASSOCIATES; MICHAEL URBANEK, *Sidelights* photos, page 48

ELECTRICAL CONTRACTOR: HATFIELD ELECTRIC COMPANY

GENERAL CONTRACTOR: BLOUNT CONSTRUCTION GROUP

DEVELOPER: STEIN & COMPANY

MURAL ARTIST: RICHARD HAAS

LIGHTING MANUFACTURERS: C.W. COLE & CO.: custom

chandeliers and sconces; OMEGA: downlights; NORBERT BELFER: compact fluorescent strips

GLASS MANUFACTURER: WISSMACK: art glass

KEY QUOTE: "There is a character to the building in which the chandeliers play an important part . . . Real bronze, real glass made with quality and craftsmanship."—Barry Citrin



WORKING WITH BRONZE

SIDE LIGHTS

THE SUCCESS OF THESE COMPLICATED fixtures is a tribute to both the detailed drawings executed by Fisher Marantz, and the artisans at C.W. Cole & Company who fabricated them. Continuous communication among the architects, lighting designers, and the manufacturers was essential, they say, for determining such things as the structural loads, and whether the photometric performance and finish of the luminaire was satisfactory.

Other logistical considerations included the disassembly, crating, and shipping of the fixtures from Cole's fabrication shop in Los Angeles to the construction site in Chicago. Representatives of the electrical contractor visited the shop during the fabrication process so they could better understand how the fixtures would be assembled and installed upon delivery.

[1] Heliarc welding is used to join standard sections of extruded architectural bronze. The bronze

pieces must be cut to exact length and laid out at precise angles before being welded together. All of the welding takes place on the back of the extrusions, so joints are concealed from view.

The satin finish [2] is hand-applied by artisans using abrasive pads [3] before lacquer is sprayed onto the bronze to prevent it from tarnishing. Bronze begins tarnishing in a matter of hours, so a crew of up to eight people quickly performs a final rubbing immediately before the lacquer finish is sprayed.

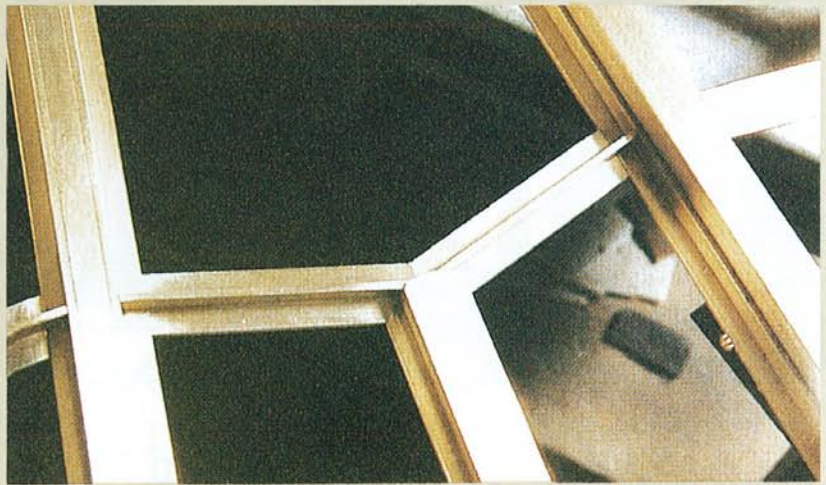
The large, two-tiered chandelier is hung from a forklift [4] to make sure that the chandelier balances properly. This also enables the designers to check sight lines, ensuring that the white-painted steel inner structure will not be visible from beneath once the chandelier is installed.

An artisan installs art glass in one of the sconces [5]. The glass is held in place by metal stops, but is cushioned by silicon beads to keep it from breaking due to expansion and contraction. Art glass for the chandeliers was installed on-site in Chicago, once the chandeliers were hung.

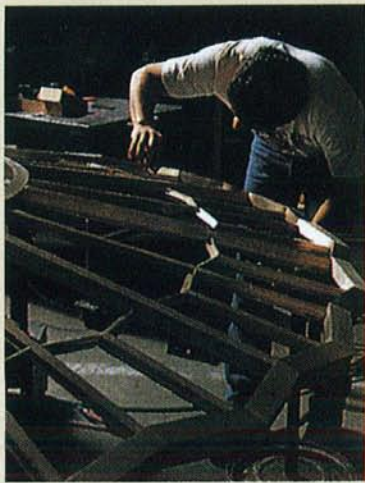
SIDELIGHTS PHOTOS BY MICHAEL URBANEK



1



2



3



4



5