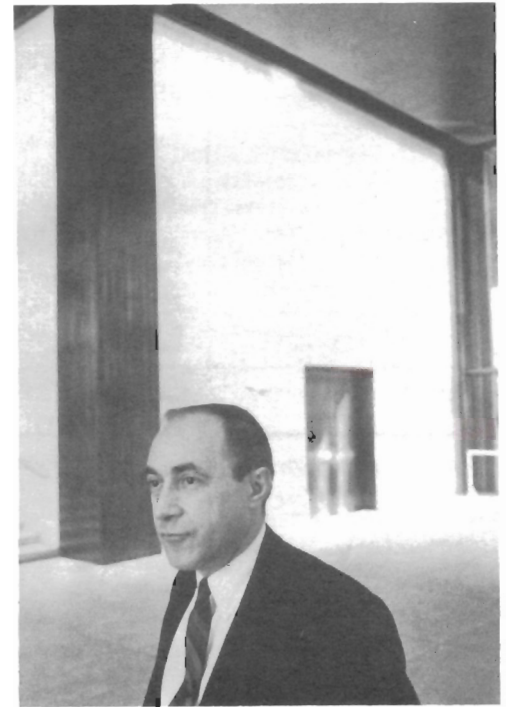


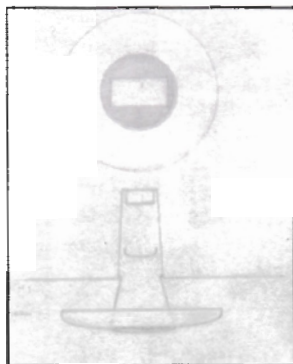
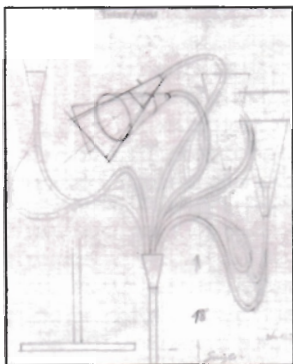
**Richard
Kelly**
Selected Works



**An exhibition of works
presented by IESNY
and the Richard Kelly Grant**

RICHARD KELLY SELECTED WORKS

Architectural & planning consultant in light & form, illuminating engineering in values and impact. R. Kelly's letterhead



Fixture Design Sketches

PHILOSOPHY OF LIGHT

Richard Kelly is widely recognized as one of the pioneers and great contributors to the profession of architectural lighting design.

He collaborated on over 300 major projects including the Seagram Building, the Kimbell Art Museum, Yale Center for British Art and Lincoln Center, highlighted in this exhibition. As these landmarks broke new ground in architecture, so did Kelly's lighting design.

Based on his understanding that light could be controlled to create excitement or boredom, comfort or discomfort, Kelly identified three types of light: *focal glow* or highlight, *ambient luminescence* or graded washes and the *play of brilliants* or sharp detail. This comprised the palette from which to mix and compose to achieve desired results.

Richard Kelly's philosophy and its application in practice are a lasting legacy. The drawings and photographs presented in this exhibit were chosen to represent the strength of Kelly's work and indicate its impact on today's lighting for architecture.

FIXTURE DESIGN

Kelly's first job in 1928, was designing fixtures for a New York City manufacturer. In 1935 he opened an office "for designing and selling lighting ideas and the equipment to make them work". War restrictions ended this endeavor, but the design of lighting fixtures was a continuing involvement for Kelly. His appreciation that light can be controlled for a desired impact underlined his approach, often using baffles and louvers to shield the eye from glare, reflectors and translucent materials to redirect and/or diffuse the beam, and fixtures which adjust to reach the task at hand.

THE 'WIRELESS CHANDELIER'

When the renovated Barbizon-Plaza Hotel reopened in 1955, a "Wireless Chandelier" designed by Kelly and engineered and fabricated by Edison Price, hung as the centerpiece in its main lobby. The delicate form of the twelve-foot diameter fixture was possible because, instead of wiring, the structure itself carried electricity to 192 miniature, low voltage lamps. It was a complex maze of nickel tubing and small brass rods, which not only conducted the electrical current, but were lightweight materials - it weighed only 140 lbs. The smooth, lustrous finish acted like a system of reflectors which gave the slowly rotating sphere a scintillating sparkle.

GLASS HOUSES

Architect Philip Johnson succinctly described the problem of lighting his glass house as, "If you had one bulb, you saw six." Kelly wrote that "at night, "the glass inside becomes a solid black mirror bleakly reflecting all indoor light, giving a feeling of insecurity to people because they still know that anyone outside can see in, though they cannot see out, thus completely defeating the purpose of using glass at all." Kelly's solution was to illuminate the exterior surrounds which reduced the "black mirror" effect and created a "landscape wallpaper" adding depth and interest to the view. During the daytime, the challenge was to reduce the abrupt contrast between exterior brightness and interior shadow. The original intent for using glass was to extend space so the interior and exterior were visually continuous. But, if the result was contrast glare, it defeated the purpose. So to aid the eye's ability to adapt, Kelly used dimmers to increase the brightness level of interior walls, more closely balancing it with exterior brightness. In the evening interior illumination was reduced and more closely balanced with the exterior.

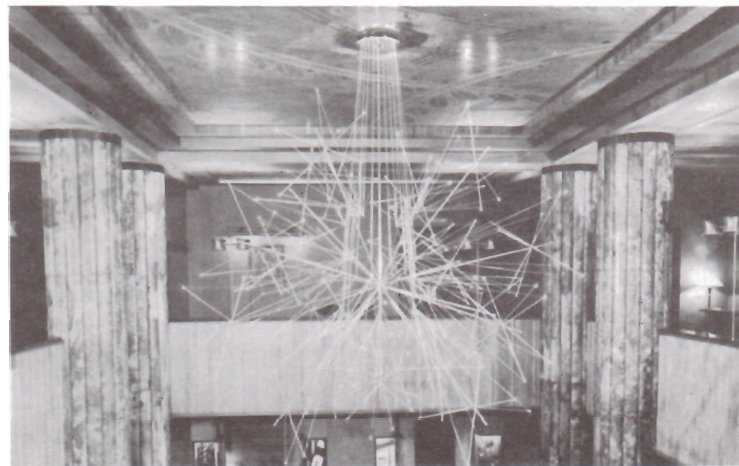
SEAGRAM BUILDING (1957)

As in the lighting for Johnson's Glass House, Kelly's lighting design for the Seagram Building's glass curtain wall required a balance of interior and exterior brightness.

Kelly knew that to make the lobby visible from outside the interior building core had to glow. A perimeter lighting system was developed which washes the light stone walls, accentuating their height. On both sides of the window wall and under the entrance canopy, Kelly located rows of downlights which set the building in a pool of light and allow the eye to visually penetrate the glass.

In the offices a luminous ceiling forms a continuous band around the building's glass-walled perimeter. Kelly specified warm white deluxe fluorescent lamps which approach the color qualities of the incandescent

Lobby, Barbizon Hotel



lamps used in the lobby. The system uses two circuits so that the night lighting could be set at one quarter the output of the day system. Kelly summarized his powerful lighting concept for the Seagram Building as, "a tower of light, but the lobby predominates."

FOUR SEASONS RESTAURANT

Located on the first floor of the Seagram Building, this project marks the first application of International Style aesthetics to an interior restaurant space. The absence of ornament, exaggeration of scale, use of rich materials, and superior craftsmanship characterize the restaurant's architectural program. The primary purpose of the lighting is to enhance the fine materials used and create a refined setting. The focal glow illuminating the interior pool, the ambient luminescence of the washed walls and the miniature downlights sprinkled in a random play of brilliants exemplify Kelly's masterful application of his philosophy of "light energy impacts".

LINCOLN CENTER (1965)

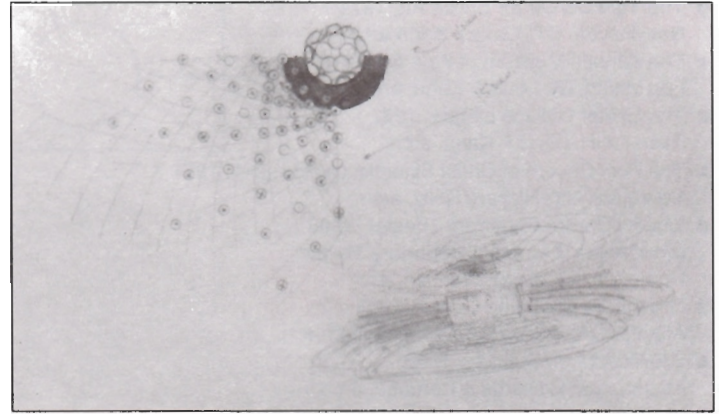
Kelly borrowed the term "play of brilliants" from the jewelry industry and, in designing the lighting for the New York State Theater, he fully embraced the meaning of the metaphor. Studying the crystalline structure of diamonds, he developed the geometry for the auditorium chandelier and the balcony fascia fixtures. The central, ten-foot diameter theater chandelier is a cluster of "light diamonds" which floats in a galaxy of downlights that are recessed in a swirl of acoustic ceiling panels. In the grand foyer, three levels of balcony promenades ring the perimeter. The fascia of each ring is punctuated with "light diamonds", like jewels in a crown, accentuating the stately grandeur of the space. Of the five monumental buildings and their connecting plazas which comprise Lincoln Center, Kelly designed the lighting for all except the interior of the Metropolitan Opera House.

DAYLIGHT AND MUSEUMS

Kelly collaborated with architect Louis Kahn on two art museums in which daylight is the central theme - The Kimbell Art Museum (1972) in Fort Worth and the Yale Center for British Art (1974) in New Haven. Kelly's approach to their illumination articulated his belief that "the handling of forms, the meaning of a room, have to relate to daylight".

The Kimbell is a series of vaulted galleries situated in a north-south orientation. At the apex of each vault a narrow slit admits daylight. A winged, metal reflector hangs below the length of the skylight and redirects the daylight to uplight the underside. The central portion is solid but the

Concept Sketch for New York State Theater at Lincoln Center



remainder is perforated to soften the contrast between the underside of the fixture and the vault, and admit some indirect daylight. For more focused light, electric light track and fixtures are located near the tip of each wing.

At the Yale Center for British Art daylight is the primary source of interior illumination. The central element of the daylighting design is a rectangular grid of skylight wells which penetrates various levels of the four-story building. Like the perforated metal in the Kimbell's "natural light fixture", the slanted concrete surface of the wells helps to soften the contrast between the luminosity of the skylights and surrounding surfaces. With the aid of computer calculations Kelly developed "a kind of unit louver to create a sun/shadow pattern on a diffusive material that then becomes the source of daylight for the paintings". The angles of the exterior louver structure moderate the changing quantity and quality of sunlight.

Mockup of Chandelier



The Kimbell Art Museum



Partial List of Projects

Works in America

- The Yale Center for British Art, 1974
New Haven, CT; Louis I. Kahn, arch.
- The Kimbell Museum of Fine Art, 1972
Fort Worth, TX; Louis I. Kahn, arch.
- The Exeter College Library, 1972
Exeter, NH; Louis I. Kahn, arch.
- The First Church of Christ Scientist (restoration), 1971
New York, NY; Richard Kelly, arch.
- Lincoln Center Repertory Theater, 1965
(now Vivian Beaumont Repertory Theater),
New York, NY; Eero Saarinen, arch.
- Greenbrier Shopping Center, 1965
Atlanta, GA; Edwards & Portman, arch.s
- 230 Peachtree Building, 1965
Atlanta, GA; Edwards & Portman, arch.s
- Museum of Modern Art, 1964: New. Bldg., First Fl. galleries,
East Wing, Garden. New York NY; Philip Johnson, arch.
- Dumbarton Oaks Museum Pavilion, 1964
Washington, D.C.; Philip Johnson, arch.
- Princeton University School of Architecture, 1964
Princeton, NJ; Fisher, Nez, Campbell, archs.
- Phoenix Building & Plaza, 1964
Hartford, CT; Harrison and Abramovitz, arch.
- Travelers Tower and Square, 1964
Hartford, CT; Voorhees, Waiker, Smith, Smith, Haines, arch.
- Northern Trust Bank Building, 1964
Chicago, IL; C.F. Murphy, arch.
- New York World's Fair, 1964
New York State Pavilion; Philip Johnson, arch.
- New York State Theater, Lincoln Center, 1964
New York, NY; Philip Johnson, arch.
- Bankers Trust Building, 1963, New York, NY;
Henry Dreyfuss, Shreve Lamb & Harmon / Emery Roth & Sons
- Dulles International Airport, 1963
Washington, D.C.; Eero Saarinen, arch.
- Cornell University Willard Straight Hall, 1963
Ithaca, NY; Richard Kelly, arch. designer
- Petroleum Club of Houston, 1963
Houston, TX; George Pierce, arch.
- Lincoln Center, Philharmonic Hall, 1963
New York, NY; Max Abramovitz, arch.
- Clowes Memorial Auditorium, 1963
Indianapolis, IN; John Johansen, arch.
- 1789 Restaurant, 1962
Washington, D.C.; Richard McCooley, owner
- M.I.T. Earth Science Building, 1963
Cambridge, MA; I.M. Pei, arch.
- La Fonda del Sol Restaurant, 1961
New York, NY; Alexander Girard
- Munson-Williams-Proctor Institute, 1960
Utica, NY; Philip Johnson, arch.
- Harvard University Leverett House, 1960; Quincy House, 1958
Cambridge, MA; Shepley Bullfinch Richardson Abbott, arch.
- Asia House (museum & office building), 1959
New York, NY; Philip Johnson, arch.
- Chase Manhattan Bank, 1959
New York, NY; Skidmore Owings & Merrill, arch.
- The Four Seasons Restaurant, 1959
New York NY; Philip Johnson, arch.
- The Lido Hotel, 1958
Las Vegas, NV; Jac Lessman, arch.
- Concordia Senior College (entire campus and buildings), 1958
Fort Wayne, IN; Eero Saarinen, Arch.
- M.I.T. Kresge Auditorium, 1957
Cambridge, MA; Eero Saarinen, arch.
- Seagram Building, 1957
New York NY; Philip Johnson, arch.
- Boissonas House, 1957
Darien, CT; Philip Johnson, arch.
- American Academy of Music, 1956
Philadelphia, PA
- IBM World Headquarters, 1956
New York NY; Eliot Noyes, arch.
- General Motors Technical Center, 1956
New York, NY; Saarinen & Saarinen, arch.
- Yale University Art Gallery, 1955
New Haven CO; Louis I. Kahn, arch.
- Lincoln Kirstein House (renovation), 1954
New York, NY; Richard Kelly, arch.
- Independence Mall, 1954
Philadelphia, PA; Harbison, Hough, Livingston & Larson, arch.
- Candlelight Restaurant, 1953
Westchester, NY; Nathalie Rahv, arch.
- Brandeis University Dormitories and Dining Hall, 1952
Eero Saarinen, arch.
- Hanover Inn Coffee Shop, 1951
New Hampshire; Richard Kelly, arch.
- Virgin Isles Hotel, 1950
St. Thomas, VI; Harold Sterner, arch.
- The Desert Inn, 1950
Las Vegas, NV; Jac Lessman, arch.
- Rockefeller Guest House; Philip Johnson, arch.
- Wylie House, New Canaan, CT; Philip Johnson, arch.
- Eliot Noyes House; Eliot Noyes, arch.
- Bell Telephone Laboratories
Holmdel, NJ; Eero Saarinen, arch.
- John Deere & Co.
Moline, IL; Eero Saarinen, arch.
- Bonwit Teller Stores, 1948
New York, NY; Boston, MA; William Pahlman, des.
- Philip C. Johnson - Glass House, 1949
New Canaan, CT; Philip Johnson, arch.

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The above listing indicates donations received before May 10, 1993. The exhibition committee would also like to thank those whose contributions were not received in time to be included above. We also extend special thanks to Janet Parks of Avery Library, Columbia University, and to HLW Architects for the generous use of their space .

Works Abroad

- Flamengo Park, 1965
Rio de Janeiro, Brazil
- Atomic Reactor Center, 1965
Tel Aviv, Israel; Philip Johnson, arch.
- National Museum of Israel, 1965
Jerusalem, Israel; Dora Gad, arch.
- Toronto City Hall, 1965
Toronto, Canada; Viljo Revell, arch.
- Bielefeld Museum, 1965
Bielefeld, Germany; Philip Johnson, arch.
- Place Ville Marie, 1963
Montreal, Canada; I.M. Pei, arch.
- Royal Bank of Canada, 1963
Montreal, Canada; I.M. Pei, arch.
- U.S. Embassy, 1954
Oslo, Norway; Eero Saarinen, arch.