

Lighting Design + Application
December 2002

LD+A

PUBLISHED BY THE IESNA

Restaurant Lighting

Neon Rainbow
California Cajun
Legal Lunch
Calgary Cowhands



ALL THAT JAZZ

Andy Powell's lighting design reinforces the New Orleans French Quarter motif of Ralph Brennan's Jazz Kitchen

Halogen pinhole downlights illuminate entry courtyard walls, enhancing the warmth and charm of this New Orleans inspired restaurant. Halogen accents tucked into first and second levels softly illuminate stairs and seating area around the central fountain. Cascading water and crisp accent lighting make this unusual fountain the sparkling focal point of the courtyard. At the second level adjustable

MR16 downlights with VNSP lamps confine accent lighting to the fountain, avoiding harsh spill light on surrounding seating. Twelve-volt halogen underwater luminaires provide uplight.

(opposite) In the dining area, colorful suspended umbrellas conceal incandescent pendants with frosted glass globes. These cause the umbrellas to glow and splash light onto the ceiling, revealing its texture and color. Pendant stems, painted to match the ceiling, all but disappear.





(Mr. B's). The opportunity to develop a restaurant as part of Downtown Disney, the new retail/entertainment corridor adjacent to Disneyland, would be his first endeavor outside of New Orleans.

When choosing the design team for the new restaurant it was suggested that Ralph consider the southern California firm of Lighting Design Alliance (LDA) to do the lighting, despite the fact that they weren't from New Orleans as were many of the other team members. In the first two meetings with Andrew Powell (LDA's senior designer for the project), Ralph, along with his architects and interior designers, described the atmosphere and dining experience they wanted to create. They even recommended several books that would reinforce the ideas and feelings they were trying to convey. These books were quite useful, and such recommendations helped immensely with LDA's research for the project.

The structure

The layout of the building successfully sets the stage for the dining experience Ralph Brennan was seeking to create. A two-story structure, it has interior dining spaces on both levels. Both levels also have exterior dining on terraces that face the main pedestrian artery that runs through Downtown Disney, reminiscent of something one might see on Bourbon Street. From this public walkway there are views through the main entrance into an open central courtyard. The sights,

sounds and smells emanating from this space are irresistible to passers by. Once inside, this courtyard takes you into another world.

The concept

In early meetings broad concepts for the lighting scheme were developed:

- Reinforce the New Orleans French Quarter theme.
- Reveal the rich finishes, furniture and artwork located throughout the restaurant.
- Minimize the use of recessed downlights. The reason for

In New Orleans, people don't eat, they "dine." Dinner out means a leisurely paced multi-course meal that can last for hours. When New Orleans restaurant owner Ralph Brennan decided to open a new restaurant in fast-paced Southern California he knew that the first step in getting people to slow down and enjoy their dining experience was to create the proper setting. He wanted to drop a little piece of the French Quarter into the heart of Anaheim.

The Brennan family has been in the restaurant business in New Orleans since 1947. Ralph alone owns two restaurants there (The Red Fish Grill and Bacco) and is partner in a third

this was two-fold. First, these are not commonly found in the old structures of the French Quarter. Secondly, both Ralph and the Disney representatives reviewing the project did not like the directional quality of light produced by downlights over dining tables.

- Produce all of the above while meeting the project's budget



(left) Suspended gas lanterns contribute to the French Quarter motif. Metal "palmetto leaves" mounted in front of inexpensive UL listed incandescent lampholders create unique sconces without the expense and leadtime of custom luminaires. (right) Fluorescent striplights concealed under the translucent backbar illuminate bottles from below. A low voltage striplight integrated into the lip of the bar top brings out the richness of the wood counter face. For flexibility, energy savings and lamp life extension, a four-scene preset dimming system controls lighting in all public spaces. (opposite) Additional metal art pieces conceal incandescent lampholders for the custom sconce effect. Wall art is highlighted with halogen pinhole downlights.

constraints, and conforming with ADA, all safety codes and California's energy code (Title 24).

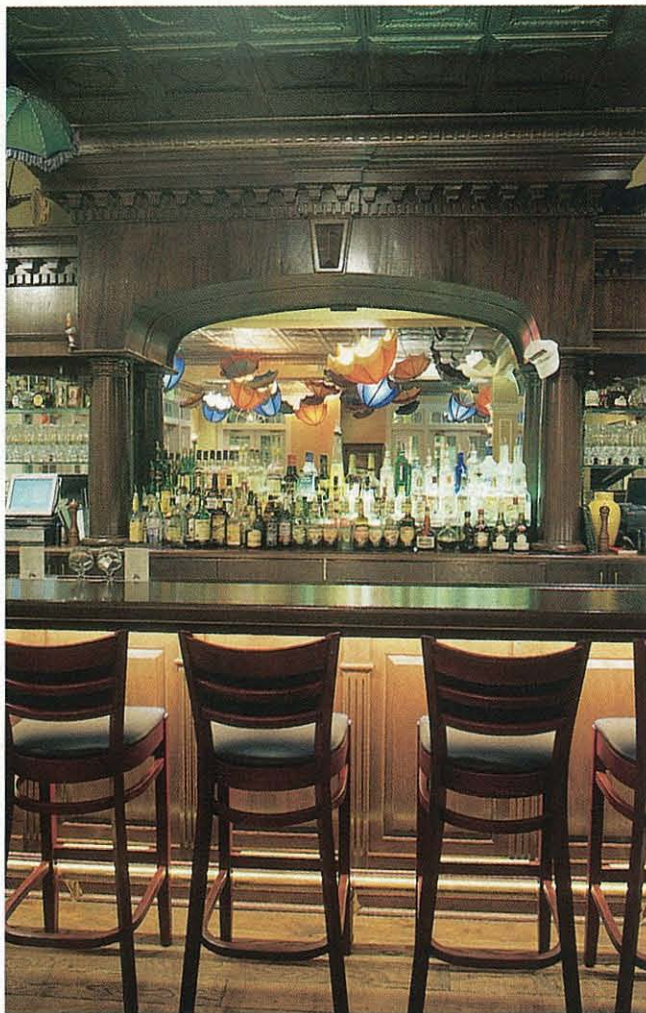
The Solution

To reinforce the project theme many types of decorative fixtures were selected. LDA worked closely with Montgomery Roth (the project's interior designers) to coordinate these. Montgomery Roth, whose office is located in New Orleans, took the lead in determining the different styles that would be used. These included several types of suspended lanterns, both electric and gas. The use of real gas lanterns was especially important on the exterior of the building and courtyard to authentically represent the French Quarter motif.

The courtyard needed to be warm and inviting when viewed

from the exterior. Adjustable halogen downlights wash the walls, enhancing the warm-tone finish. Pinhole trims were specified to minimize the visual appearance of the fixture. Light from these wall accents also illuminates the various furniture pieces placed around the perimeter of the space.

The focal point of the courtyard is an unusual fountain,



made up of actual brass musical instruments such as trumpets, trombones and saxophones. This feature is made to sparkle by a series of accent lights tucked up in the second level eaves and underwater uplights, both utilizing MR16 lamps. Narrow spot lamps provide the downlight component, allowing the accent light to be confined to the fountain and preventing harsh lighting from spilling onto surrounding seating areas.

The most challenging features of the project were the custom lighting elements. Montgomery Roth wanted these pieces to be made by a particular artist in New Orleans. This artist did not make light fixtures, so obtaining the proper UL listings would be very expensive and time consuming. Since money and time were both in short supply, LDA was asked to come up with some creative solutions.

The two predominant types of custom units were wall sconces and pendants. Sconces, located in most public areas, consisted of various bent metal designs in the form of palmetto leaves, torches and other whimsical shapes. Pendants, used in the main dining spaces, were to look like umbrellas hanging upside down from the ceiling. The proposed solution for both



was to conceal inexpensive UL listed light fixtures behind the artist's decorative pieces. This concept was presented to the local inspector for approval during the design phase to avoid any surprises during construction. As long as the art pieces were not connected to or supported by the lighting equipment and they did not hinder proper heat dissipation, there was no problem.

For the sconces, wall mounted incandescent lamp holders did the trick. The concept for the umbrellas was just as simple. First, twelve inch diameter pendant mounted incandescent globes were hung from the ceiling. The umbrellas were then installed so that the globes were completely concealed from view within the umbrella shades. Pendant stems for the globes were painted to match the ceiling finish, making them hardly noticeable next to the colorful umbrellas. These globes make the umbrellas glow and splash light across the ceiling, revealing its texture and color.

With no downlights allowed over the seating areas, there was a concern that the umbrellas would not produce enough light.

The ceiling was not white and the exact properties of the shade fabric would not be known until they arrived on site. Globe pendants that could accept a 200W A-lamp were specified to get as much light from these as possible. LDA was also assured that each table would get a candle to add another layer of light. When all elements were in place, these fixtures produced enough light for clean up, and were actually dimmed during operating hours.

Other lighting in the dining areas include recessed halogen pinhole accents to light wall mounted artwork and low voltage strip lights concealed under the bar top to wash the rich wood counter face. Strategically placed low voltage undercounter "puck" lights provide the necessary work light on the bartender's side. As you would expect, Ralph Brennan's Jazz Kitchen has nightly live jazz performances. To light the stage, multi-circuit track lighting was installed. This "down and dirty" stage lighting system was quite cost effective, and deemed appropriate since it was not dissimilar to what one might find over a stage in a small jazz club along Bourbon Street.

The restrooms (not pictured) also got the full treatment. Since the ceilings were painted like a night sky, a fiberoptic twinkling star effect was installed. Illuminators were installed above an accessible ceiling over an adjacent back-of-house corridor. Giant two foot long dragonflies hover overhead, just below this night sky ceiling.

All public spaces are controlled by a multi-scene preset dimming system. This provides the needed flexibility for lunch and dinner dining, extends lamp life and provides energy savings. This system also provided needed energy load allowances, assuring the lighting system met Title 24.

Disney is known for temporarily taking you to another place and time when you visit one of their attractions or resorts. Serving authentic New Orleans food in a setting as close to the real thing as one can find outside of the French Quarter, Ralph Brennan and Disney have successfully done this with the Ralph Brennan's Jazz Kitchen. The team achieved what they set out to do from the project's inception - integrating the architectural, interior and lighting disciplines to create a place in which visitors to Downtown Disney can experience some of that famed New Orleans dining experience.



The designer and author: Andrew A. Powell, LC, IESNA, is senior designer with Lighting Design Alliance. Andy graduated from the University of Kansas with an architectural engineering degree, emphasis in lighting and electrical design. He has been with Lighting Design Alliance for seven years. In the past 15 years his design experience has grown to include a very diverse range of project types, including single and multi-family residences, restaurants, retail, hospitality, office spaces, sports stadiums, theme park attractions, museums, convention centers and roadway lighting. Recently Andy has also been involved in writing exterior lighting ordinances for various cities. He has been the recipient of numerous IIDA awards (including an Award of Merit for Ralph Brennan's Jazz Kitchen) and is active in the IESNA, currently serving as the Vice President of the Los Angeles section.