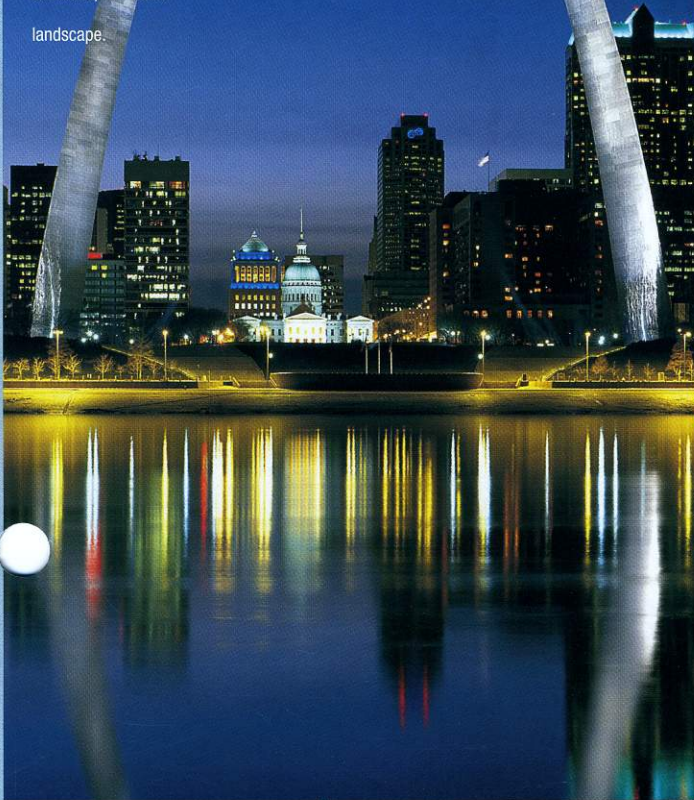


# LIGHTING DIMENSIONS ON ARCHITECTURE

LD Randy Burkett used custom-designed 3,000W short-arc xenon fixtures by Syncrolite to illuminate Eero Saarinen's graceful stainless steel arch in St. Louis, MO. The fixtures are placed underground (far right) and under metallic grates (bottom right) for an uninterrupted visual landscape.



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PHOTOS THIS ROW: SUSAN JENNINGS

# AN URBAN ICON

RANDY BURKETT LIGHTS THE ST. LOUIS GATEWAY ARCH  
BY ELLEN LAMPERT-GRÉAUX



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Arching gracefully alongside the Mississippi River in St. Louis, MO, the Jefferson National Expansion Memorial Gateway Arch reaches 630' (205m) toward the sky. Designed by the late Finnish architect Eero Saarinen and built 1961-1966, this tapered curve of stainless steel has become an unmistakable part of the St. Louis cityscape. Over 35 years after it was constructed, lighting designer Randy Burkett, FIALD, IESNA, LC, has successfully illuminated the arch, using a custom 3,000W short-arc xenon computer-controlled lighting system manufactured by Syncrolite in Dallas, TX.

As a resident of St. Louis for the past 20 years, Randy Burkett, principal of Randy Burkett Lighting Design, was no stranger to the arch. "I think everybody here appreciates it architecturally and considers it part of the community fabric," says the designer, who drives past the

arch on his way to and from his office.

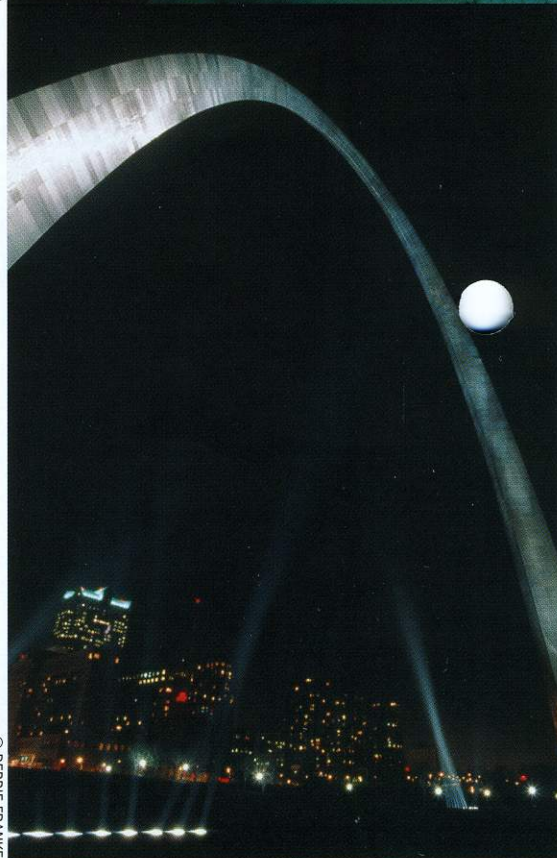
In 1947, Saarinen entered and won a design competition among world-class architects to create a gateway to the American west. "St. Louis was the jumping-off point for Lewis and Clark, the Louisiana Purchase, and 19th-century western expansion.

Saarinen's design solution was the arch," says Burkett. Designed in structural expressionist modernist style, the arch seems contemporary even by today's standards. "The architect's work is considered timeless and as fresh now as the day it was built," Burkett adds.

Early schemes to illuminate the arch had all failed. According to Burkett, who has seen archival television footage of prior attempts, "They would have loved to light the arch when it was built but didn't know how." Burkett sees several reasons for this. "First, the technology we have today didn't exist, so it was a harder task," he explains. "Secondly, the brushed stainless steel was shiny and highly reflective when the arch first opened. But it has matured nicely, like a fine wine. It is now a vintage structure with wonderful character. Thirdly, there are layers of bureaucracy involved in working



SUSAN JENNINGS



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The Syncrolite fixtures live in underground bunkers that tunnel on both sides of the arch (top and facing page); they project light 600' (180m) into the air to evenly light the arch (above) without any spill into the night sky.

