

THE MILLION DOLLAR LIGHTING BLUEPRINT.

THE MOST UNDERRATED DECISION IN THE WHOLE BUILD · 8 MOVES

The thing about lighting is *very, very underrated*. Before you start your build, you need to think about your lighting.

Almost none of this is a shopping decision. Every move in here is a position on a drawing, decided before a ceiling is closed and an electrician orders anything. That is why it is the cheapest part of the build to get right, and the most expensive to fix afterwards.

EIGHT MOVES. ONE OF THE FIVE TELLS HAS NO MOVE, BECAUSE THAT ONE IS NOT SOLVED INSIDE THE ROOM.

HOW TO USE PAGE ONE · THE PAPER VERSION

1. If you just did the quiz online, this is the same five tells on paper. Open your actual lighting plan.
2. Work down the five tells. **Tick the ones that are true of your plan.**
3. A tick is a fault, not a pass. The ticks are the point.
4. Each tick names the move that answers it. **Turn over and go straight to that number.**

THE DIAGNOSIS · FIVE TELLS THAT THE LIGHTING WAS AN AFTERTHOUGHT

- ☐ The lighting plan is a grid of downlights.
Evenly spaced across the ceiling, so the ceiling is covered and the job looks done. **You don't need as much light as you think you do.**
ANSWERED BY **MOVE 1**, TAKING THEM OFF, AND **MOVE 2**, RECESSING THE ONES THAT STAY
- ☐ The lights point at the room, not at anything in it.
Nothing in particular is being lit. **I don't just light rooms for the sake of lighting rooms. I light objects.**
ANSWERED BY **MOVE 3**, LIGHTING OBJECTS, AND **MOVE 8**, THE HERO
- ☐ The lighting got decided after the build started.
Or it was left to the electrician on the day. **Before you start your build, you need to think about your lighting.**
🚫 NO MOVE ON PAGE TWO FIXES THIS ONE. IT IS DECIDED BY WHEN, NOT BY WHAT
- ☐ The brightest lights are over the bedrooms.
And the living areas get whatever is left. **You want your light where your living areas are.**
ANSWERED BY **MOVE 7**, PUTTING THE LIGHT WHERE THE LIVING IS
- ☐ It is all on, or all off.
One switch, one scene, nothing in between. **Layered lighting is what gives you the choice.**
ANSWERED BY **MOVE 5**, THE STRIP, AND **MOVE 6**, THE SENSOR

0 to 1

TICKS · RARE. THIS LIGHTING WAS
ACTUALLY DESIGNED

2 to 3

TICKS · TYPICAL FOR A PLAN ABOUT TO
GO TO THE ELECTRICIAN

4 or 5

TICKS · THE CEILING GOT COVERED, THE
ROOMS DID NOT GET LIT

THE FIX · EIGHT MOVES, IN THE ORDER THEY GET DECIDED, AND NONE OF THEM HELD BACK

- 1 TAKE DOWNLIGHTS OFF THE PLAN**

Every light should serve a purpose. Minimise the number you have, then look at what is actually left dark. Most plans survive losing several with nobody noticing.

ANSWERS TELL 1 · A **PLAN DECISION**, AND IT IS FREE WHILE IT IS STILL A DRAWING
- 2 RECESS THE ONES THAT STAY**

A standard downlight sits flush and reads like a pancake, and it hits you in the face as your eye skims the room. Recessed, you cannot see the source of the light unless you are standing directly under it.

ANSWERS TELL 1 · IT IS A **FITTING CHOICE**, MADE BEFORE THE ELECTRICIAN ORDERS
- 3 LIGHT THE OBJECTS, NOT THE ROOM**

Where there is an artwork wall, you need light there. Where there is stone, wash it. The room is lit as a consequence of the objects being lit, which is the opposite of how a grid works.

ANSWERS TELL 2 · IT DECIDES **WHERE THE POINTS GO**, SO IT IS EARLY
- 4 TASK LIGHT THE BENCHTOP**

Canisters over the island, and task lighting over the bench where you actually do something. This is the light you use, as opposed to the light you see.

ANSWERS TELL 2 · POSITIONS, **NOT PRODUCTS**
- 5 AN LED STRIP UNDER THE BENCH**

It minimises the shadow the overheads throw, and it is the thing that makes stone read at night. It is also the cheapest drama in the house.

ANSWERS TELL 5 · NEEDS A **POWER POINT AND A SHADOW LINE** DESIGNED IN, SO IT IS EARLY
- 6 PUT THE STRIP ON A SENSOR**

If you walk in and out of a space a lot, you should not be turning switches on. Automatic, soft, already on before you are through the door.

ANSWERS TELL 5 · A **WIRING DECISION**,  NOT SOMETHING YOU ADD LATER
- 7 PUT THE LIGHT WHERE THE LIVING IS**

Light all day long in the rooms you live in, and restraint at the front where the bedrooms are. A north facing rear does most of this for free, if the plan lets it.

ANSWERS TELL 4 · IT IS DECIDED BY **ORIENTATION**, WHICH IS DECIDED ON PAPER
- 8 CHOOSE THE HERO, AND FEATURE LIGHT IT**

You have to choose which elements you want to be the hero. Then that one gets the feature light, and everything else stays quieter so the hero reads. **It is last on purpose**. The seven above work on almost any plan. This one depends on what your house is trying to be.

WHICH ELEMENT IS THE HERO IS **YOUR CALL**

WHAT IS NOT IN HERE, AND WHY

No brands, no product codes and no wattages. Those belong to your electrician and your ceiling height, not to a guide. Everything here is a position and a decision, because that is the half that is free to change now and impossible to change later. And one of the five tells has no move, because timing is not something a fitting can fix.

THIS WAS THE LIGHTING. YOUR PLAN HAS EIGHT MORE ROOMS.

Lighting is the one that touches every room at once. If three of these eight were news to you, the same is true of the kitchen, the powder room and the master. One room at a time, same depth, is what the subscribe gets you.

Or take fifteen minutes on your own plan with me. By the end you will know what is still open, and which of it is still free to change.