

LD+A

LIGHTING DESIGN and APPLICATION

A Journey of Remembrance
The Only Way Is Through
Designing for the New Normal

JULY 2026

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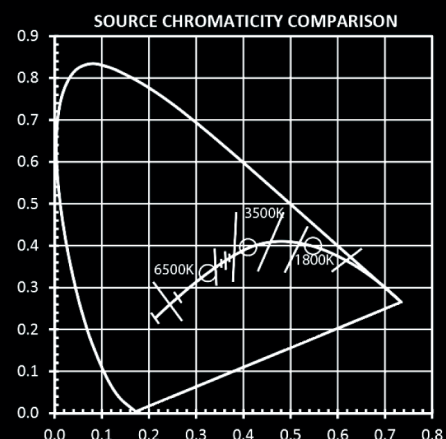
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THE MAGAZINE OF THE ILLUMINATING ENGINEERING SOCIETY

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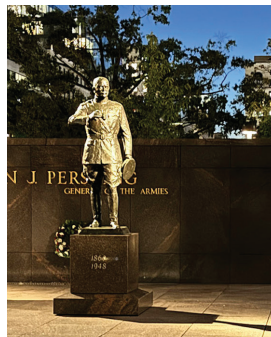
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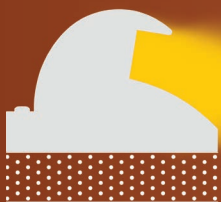
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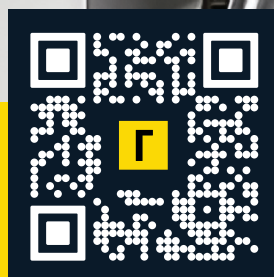


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EDITOR'S NOTE

Operating at Headroom

Being sidelined from travel during the first half of 2026 has been admittedly challenging, although the *LD+A* team has done a fabulous job representing the publication at industry events this year. Experiencing any length of disconnect from conferences and events really makes you appreciate the value of immersing yourself in the lighting community. These large, crowded, multi-day events may seem like running a gauntlet, but it's where real conversations and relationships are forged.

So, how does one stay informed when living a Max Headroom-like existence? (Non-1980s kids—look him up.) Plenty of one-on-one conversations to start. Despite the unfortunate “Facebookification” of LinkedIn, I still find much of the content in my feed encouraging and thought provoking: for example, seeing Asian Lighting Community chapter meetups, reading discussions centering around the value of a PE license, catching up on various award-winning projects, and watching how the everyday world is visualized through designers' perspectives. And if you're looking for AI insight on LinkedIn, you can't beat NBBJ Design Principal Randall Fisher's experimentation with tools including Midjourney, Nano-BananaPro, and Figma Weave, among others.

That same sense of dialogue extends to the feedback we've recently received from readers. Our award-winning 2025 “Embracing Darkness” issue sparked thoughtful discussion around the types of projects we choose to feature. Some have questioned why work that isn't strictly dark-sky compliant appears in our pages. Given the increased attention to reducing light pollution and preserving the natural night environment, it's an important point as well as a reminder of how deeply people care about where the profession is headed. At the same time, *LD+A* is not just a showcase of ideals; it's a reflection of built reality. The projects we cover exist within constraints that don't always align perfectly with best practices, and documenting that landscape is part of the story. Doing so helps paint a more honest picture of the current environment, the challenges designers are navigating, and how much work still lies ahead.

I'm looking forward to jumping back into the saddle at the 2026 IES Street & Area Lighting Conference (SALC) in Phoenix in November. In addition to informative courses and sessions, SALC is offering a variety of ways to connect with colleagues, including a golf tournament, a Ladies in Lighting gathering, and Casino Night. Until then, please feel free to reach out to our team with any of your thoughts or updates. It's been great staying connected digitally, but I'm ready to return to the mix and continue those conversations face-to-face at SALC.



Image generated by Microsoft Copilot, 2026.

Remote communication has me feeling a bit b-b-b-boxed in, like Max Headroom.

Craig Causer

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THE MAGAZINE OF THE
ILLUMINATING ENGINEERING
SOCIETY

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LIGHTING DESIGN and APPLICATION

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Operations, and
Executive Editor, *LD+A***
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PRESIDENT'S PERSPECTIVE

Jared Smith

CBCL

IN MY FIRST COLUMN, I MENTIONED BEING INVITED onto the Planning Committee for the 2013 IES Maritime Regional Conference. What I left out is that I didn't put myself forward for the role. Someone did it for me; the same person who, with no real obligation to do so, had already, during my early career, pushed me toward work I didn't feel ready for, advocated for me when it counted, and steadied me when I got it wrong. My section and district roles that followed—Board seat and Society presidency—none of that happened without another person's willingness to reach back and bring someone else along.

I keep coming back to what that willingness really means. In April, I wrote about the gap between what any one of us can know and what our profession collectively requires, and how that gap keeps widening as lighting extends into circadian science, smart infrastructure, and questions we couldn't have dreamed of asking a decade ago.

I believe the most durable answer to that gap is also the oldest one. The knowledge in our field doesn't live primarily in our documents, but in our people—in the expertise a seasoned designer carries about glare, color, and whether a room is functional for those who live, work, and play in it. The strength of our standards and the reliability of our guidance rest on that kind of expertise. None of us stays in any role forever, so it either

passes deliberately to the next set of hands, or it leaves with us when we go.

Mentorship is not a generous extra. It's the mechanism by which our Society survives and how more than a century of hard-won expertise reaches an engineer who hasn't yet started.

This August, we'll gather in Denver for IES26: The Lighting Conference and among the workshops and technical sessions there is one day I'd point you toward in particular: Emerging Professional Day. The room will be full of people early in their careers: students, young engineers, and designers at their first conference who are unsure where to stand, who to meet, or which sessions to attend. If you'll be in Denver, treat their uncertainty as your responsibility. Introduce people you're in a position to

introduce. Pull someone into a real conversation rather than a polite, but forgettable, one. People decide whether they belong in a community in the first hour of being there; you have more sway over that hour than you think.

If you won't be in Denver—the ask is the same—only closer to home. Find the newest person in your section, office, or next project team, and make the first move. The principle doesn't require a plane ticket.

Nobody commits to a community they've only heard described. They commit when someone they respect brings them inside the community and shows them that they belong, too. The same is true of staying. We rarely lose people from this profession because the work stopped mattering; we lose them because no one ever made them feel they were part of something larger than their own desk. None of what we know outlasts us on its own. It outlasts us only when we hand it forward, with purpose, to someone we've chosen to bring in.

Someone once decided to bring me in. Sooner or later, each of us gets to make the same decision about someone else.

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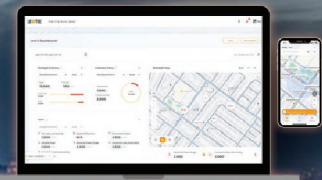


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INSIGHTS

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Photo: University of Louisiana Lafayette



ETC Supports Future Generations of Performing Arts Illuminators

ETC, a leader in events lighting technology, announced the five recipients of the second-annual Light the Way equipment grant program: Tech25, Pittsburgh, PA; Antelope Valley College, Lancaster, CA; University of Louisiana Lafayette, Lafayette, LA (pictured); Moapa Valley High School, Overton, NV; and Stage Door Theatre, Atlanta, GA (pictured, inset).

The grant program supports the education of upcoming generations of technical and design professionals in U.S.-based performing arts organizations; this year the grants allow recipients to select gear from a menu of package options ranging from Xe consoles, Source Four LED Series 3, ColorSource V fixtures, and more options. Each organization will also receive Multiverse Transmitters donated by City Theatrical as well as on-site training by a member of ETC's education team. Grants to this year's recipients are valued at \$450,000.

Antelope Valley College Faculty Carla Corona said, "The anticipation from students, faculty, and staff has been nothing short of excitement and curiosity... Having the opportunity to receive a generous Light the Way Grant refreshes our Black Box Theatre into the 21st century, helping our students learn and develop skills on the most up-to-date equipment."



Photo: Stage Door Theatre

MERGERS & MORE:

- NOVA by RCL by **Luminii** was named a Gold Honoree at the 2026 NY Product Design Awards in the Lighting Systems Downlights category.
- Wisconsin-based **Phoenix Lighting**, a lighting solutions provider for industrial, mining, maritime, and more applications, has acquired Texas-based **Rig-A-Lite**, a manufacturer of specification-grade hazardous location lighting.
- **Tridonic UK** has promoted James Huntington to project, solutions, and services sales manager and transitioned Simon Blazey to the role of major projects and digital services manager; moves aimed to enhance the company's digital service footprint.



14.69%

The projected CAGR of the grow light market from 2026 to 2032.
Source: Research and Markets

**AUG
13-15**

IES26: The Lighting Conference, the preeminent conference for all things lighting, will be held at the Denver Grand Hyatt in Colorado. The event will include peer-reviewed, poster, and technical presentations; workshops; and speaker sessions.
www.ies.org

**SEPT
15-16**

ArchLIGHT Summit, an event dedicated to delivering interactive experiences for lighting designers, specifiers, interior designers, and architects, will be held at the Dallas Market Center and showcase new products as well as host educational sessions.
www.archlightsummit.com

**NOV
8-11**

The IES Street and Area Lighting Conference (SALC), an event primarily focused on improving outdoor lighting, will be held the Sheraton Phoenix Downtown in Phoenix, AZ. SALC includes seminars, technical sessions, and exhibit booths.
www.ies.org



Photo: OTBX AIR Co

High Bay Retrofit, Major Energy Savings

Centerline Windsor Ltd., a Canadian advanced manufacturing company with automated machinery so high-tech it's featured in *Mission Impossible* film scenes, looked to lighting solutions providers Wesco and LEDVANCE for guidance when the linear high bays of its four-building campus finally reached end-of-life after nearly two decades of use.

The solution included 887 LEDVANCE LNHIBA6A smart high bays with onboard PIR sensors, which were installed across the campus, replacing previous fixtures one-for-one, with near-zero interruption to workflow; existing wiring like 208-V circuits and twist-lock connectors were reused. As a result, light levels doubled from ~27 to ~62 footcandles, nighttime runtime was reduced by 75 to 80%, a significant drop in required maintenance was realized, and employees reported dramatic improvement in on-floor visibility.

Centerline Corporate Facilities Manager Jim Romanowski said, "We've always followed the technology. We've saved money on wattage, installation time, and now sensors. I'm proud of our team, and we're looking forward to doing even more with LEDVANCE."

Seen by Staff



Photo: Michele Zimmerman

A view from the near-transparent concourse at the New York Hilton Midtown featuring enormous light fixtures suspended from the ceiling and brought down to a human scale for a dining area.



Aditi Dhingra

This lighting designer at Cooley Monato Studio cites photography as the beginning of her journey toward illumination.

What is your current role in the lighting industry and what do your day-to-day tasks look like?

I'm currently working as a lighting designer at Cooley Monato Studio. My day-to-day work involves supporting project teams through different stages of design, developing lighting concepts, researching and specifying fixtures, coordinating with manufacturers, and producing layouts, running photometric calculations, and documentation. I also participate in mock-ups and site visits, which are always exciting because that's where you see how the design translates into the built environment.

What is the best part of your job?

The best part is seeing how lighting can transform the way people experience a space. Often the most successful lighting isn't the most noticeable, it's the lighting that quietly supports how people move, gather, relax, or focus. Being part of shaping that experience is rewarding.

How did you find the lighting industry?

My path to lighting design started with photography and set design. As a photographer, I have always been fascinated by how light plays with the environment;

trying to capture that is something I still enjoy. Later, when I worked as a set designer for an advertising shoot, I saw firsthand how lighting shaped the entire visual story. That experience made me realize that light itself could be a design medium, which ultimately led me to pursue my Master's in Lighting Design at Parsons School of Design. Now, I enjoy [working on] theater because of how scenes are constructed with light as one of the main characters.

What is the most surprising part of your job?

What has surprised me is how big, yet close-knit and collaborative, the lighting industry is, particularly in New York City. We work closely with architects, interior designers, engineers, manufacturers, and contractors, too. The human element of the industry has been one of the most pleasant surprises.

What is something people in other industries don't understand about light?

People often assume lighting design is just about brightness or designing fixtures. (Honestly, I'd love to [design fixtures] someday.) Other times, they think of light simply as a medium to see. What they don't realize is how much good lighting shapes their day, mood, and well-being, as well as how good lighting design is often about restraint, knowing where not to add light. After all, you need shadows to truly appreciate light.

Do you have a dream project?

I would love to work on projects that explore the relationship between lighting and well-being, especially in residential or caregiving environments. Spaces

where lighting can support people's daily rhythms and emotional comfort.

Is there a project that you have not worked on but find inspiring? Why?

I'm always inspired by projects that integrate daylight and electric lighting seamlessly, where the lighting evolves with time and supports the architecture rather than competing with it. Those projects feel more dynamic and responsive to how people experience spaces throughout the day.

Is there a current lighting designer and/or design firm who you particularly admire?

Last year, I attended the NightSeeing River Cruise organized by DLFNY, where Leni Schwendinger was one of the narrators. Hearing her speak sparked my curiosity, and I later spent some time exploring her work more deeply. Her projects examine how light can shape the identity and emotional experience of urban spaces at night. What I find particularly inspiring is how she approaches lighting not just as a technical solution, but as a cultural and experiential layer within the city. That perspective resonates with me, and it's something I admire.

What is one piece of advice you would give to someone considering a career in the lighting industry?

Stay curious about light in everyday life. Notice how daylight changes throughout the day, how shadows move, or how a space feels under different lighting conditions. Those observations are just as important as technical knowledge. Lighting design starts with learning to really see.

HOW THEY DID IT

1. In the sky courtyard, concealed cove lighting blends into the interior design while highlighting surprising elements such as the skylight and timber lattice. Spotlights accentuate a centerpiece tree, adding another element to the “harmony” of the space.

Photos: Jonathan Leijonhufvud, Low May Leng



“MAHÁ DUPLEX APARTMENT BEIJING”

Light Poetic International was challenged with designing a “mesmerizing yet modest,” comfortable, and balanced atmosphere in an elevated apartment in Beijing, China. To achieve this, the team implemented a dimming system that allows the illumination to gradually warm throughout the home as the evening emerges, promoting social interaction within shared areas. Additionally, untraditional visual elements add luxury to the space.

2. In the office, linear lighting within the shelf subtly emphasizes objects on display.



3. Downlights and decorative pendants create a cozy, lived-in feel in the bedroom.



Elaine Cook and Shaun Fillion

“The goal is a continuous thread, from a 10-year-old building her first circuit all the way to a young professional walking onto her first job site.”



IF YOU HAD A CHANCE TO EXPLAIN LIGHTING to 100

10-year-olds, what would it look like? For Equity in Lighting (EIL), it is the perfect mix of art, science, and a little bit of magic to inspire and connect these students to the world of light that surrounds them every day.

Over eight weeks, the students played with color, made lanterns, and learned through Snap Circuits how they were connected to the entire urban grid, all through EIL's Youth Enrichment Program.

EIL exists to ensure that everyone, regardless of background, identity, or abilities, has access to high-quality lighting, and that the profession designing it reflects the full diversity of the communities it serves. Our work lives at the intersection of education and advocacy: raising awareness of what good lighting is, why it matters, and who gets to create it. It's not just about getting more talent into the lighting industry; it's about making sure people value lighting as much as we do.

The diversity problem in the lighting industry compounds this issue. We trace the lack of representation directly to the field's obscurity: Only a small, homogeneous group knows lighting design exists, and the perceived path into it involves expensive graduate programs. The pipeline narrows at every barrier. EIL exists to widen that funnel by raising awareness and showing that entry into

this profession doesn't require an expensive degree. The door is wider than most people realize.

Back to School

The program started with someone who cared about two things at once. Shaun Fillion is a lighting professional, an IALD educator, and a parent and Parent-Teacher Association (PTA) member at P.S. 166Q, the Henry Gradstein School in Queens, NY. When he brought the idea to EIL, he wasn't pitching an abstract outreach initiative. He was a dad who was aware of what his children's school needed, and a lighting professional who knew exactly what he could offer. That combination, insider knowledge of the school community, and deep industry expertise helped make this partnership work.

From there, EIL connected with Principal Geller and PTA leadership to map out



Jason Livingston demonstrates color mixing and shadow fill.

Photos: Courtesy of Equity in Lighting

what an eight-week program could look like for their fourth-grade students. A generous grant from the Designers Lighting Forum of New York (DLFNY) fully funded the program, removing the financial burden for both EIL and the Title I public school. With logistics in place, we got to work on the part that mattered most: the curriculum.

Eight Weeks, Eight Entry Points

We wanted every student, regardless of their academic strengths, to find a way into the program. EIL designed each week around a different disciplinary lens, hand-picking roughly 20 lighting professionals as guest instructors and prioritizing people who had teaching experience alongside their technical expertise. We compensated every instructor through DLFNY support because we believe that professionals who give half a day, their expertise, and their energy to this work deserve more than a “thank you,” and a stipend is a commitment to that principle.

Week one opened with the art and science of color—RGB mixing, the relationship between pigment and light, and shadow puppetry with colored gels. Led by IES Color Committee Co-chair Jason Livingston and Natalie Faubert, senior associate at Cline Bettridge Bernstein Lighting Design, students discovered early on that mixing paint and mixing light are not the same thing.

Week two moved into the mathematics of light. Domingo Gonzalez Associates Lighting Director Phat Quach and Lighting Designer Ajin Cho put light meters in students’ hands and had them measure illuminance. Lumens, candela, and footcandles, concepts that can feel abstract on a page, became tangible and immediate.

Weeks three and four brought a cultural and artistic lens to the program. Students built paper lanterns after exploring how light is used across different traditions around the world with Jacqui Cacan, head of architectural design

and specifications at i2Systems, and Jenny Pham, specification representative at SLS, guiding the making. Lighting Designer Robyn Bohn from Sigthe Studio and June Park from Pratt Institute assisted with the curriculum development. A session guided by Tom Simon, director

of design at Juniper, and Ilva Dodaj, associate principal at Domingo Gonzalez Associates, was dedicated toward students learning to give and receive critical feedback on creative work.

Week five was where things literally became electric. Ashley Chan, senior



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SIGHTLINES

designer at HLB, and Seth Margolies, head of marketing and brand strategy at Barbican, joined Elaine Cook to present circuit-making sessions using Snap Circuits. In week six, the students graduated to professional LED tape and drivers provided by QTL, which was led by Jennifer Mason, regional sales manager at QTL. Students learned the basic logic of a circuit, the difference between AC and DC, and how to wire a fixture. Hands-on time with real materials has a way of dissolving fear into curiosity, and by the end of week six, students who had never previously touched a circuit were seeing the world around them as one big, connected system.

Week seven took us out of the classroom entirely. Students visited the Museum of the Moving Image in Queens, NY, where they observed layered architectural lighting and discussed how light functions in film, guided by Quincy Drane, designer at Hartranft Lighting Studio, and Brigid Hardiman, associate, and Nastassia Ortiz, associate, at Available Light. Seeing light applied in a real cultural institution, and meeting the professionals behind it, gave the program a sense of scale that classroom sessions cannot replicate.

Week eight brought it all home. Fillion; Francesca Bastianini, founding partner of Sichte Studio; and Craig Young, lighting designer at Ventresca Lighting Designers, led an immersive final session exploring light and shadow using flashlights, spray bottles, and lasers. Students left with something more than knowledge—a feeling for what light can do.

The Students Said...

The students completed exit surveys at the end of the program, and the following is a tabulation their responses:

- 97 students submitted written feedback surveys
 - 69% gave the program a perfect 5-star rating
 - 4.4 (out of 5) average star rating across all respondents
 - six to seven students awarded extra stars beyond the scale, unprompted.
- The most-selected favorite activity was



Elaine Cook teaches circuiting using Snap Circuits.



Students learn how to wire tape lighting with Zephany Ellenbogen, regional sales manager at Q-Tran.

circuit-making, followed by color science and light and shadow. Because students could select multiple favorites, the distribution told us something important: Every single week received at least 12 selections. No student left without something that connected with them.

When asked what they would change, the most common answer was “nothing.” The unprompted final comments ranged



Exploring laser patterns and colors.

from a simple “thank you!” to “every Friday I was always excited about you guys coming.” One student wrote that shadows come in different colors. Another said they learned the primary and secondary colors of light. A third noted that “light can travel through space and when light gets in your eye, it’s called glare.” These are not small things; they are the building blocks of a lifetime of curiosity.



Brigid Hardiman describes lighting artwork at the Museum of the Moving Image.

What's Next?

P.S. 166Q was our pilot. New York City is our expansion stage. Year one gave us the foundation we need to grow deliberately. We now have a cohort of roughly 20 industry professionals who understand the curriculum's shape and tempo and are ready to lead or support future implementations. Our plan is to refine the fourth-grade program to its final form, then bring it to additional New York City schools. Once fully packaged with slide decks, supply kits, instructor guides, manufacturer partnerships, any lighting professional in any city can partner with EIL to offer the program in their local schools.

Longer term, the fourth-grade program is only the beginning. We're developing programming for middle and high school students, exploring partnerships with schools that already feed into design and engineering pathways, and building connections with industry organizations that can help place students into internships and mentorships as they age into the profession. The goal is a continuous thread, from a 10-year-old building her first circuit all the way to a young professional walking onto her first job site.

If you have experience in directing lighting outreach or enrichment programming

at any level, in any city, we want to hear from you. If you are a PTA leader, school administrator, or parent who sees an opportunity to bring this to your community, reach out. If you want a path to share your lighting knowledge with the next generation, please reach out to us at enrichment@equityinlighting.org. The curriculum is ready. Help us to grow our network to touch communities beyond New York City. Let's keep sharing the magic of light with everyone who will listen because the more people experience it, the closer we get to a world that is beautifully lit for all of us.

Elaine Cook, Member IES, is the founder of Equity in Lighting, a nonprofit organization dedicated to ensuring that everyone has access to high-quality lighting and that the profession designing it reflects the full diversity of the communities it serves.

Shaun Fillion, LC, CLCP, LEED Green Associate, Member IES, Educator IALD, is program director for the Master of Professional Studies in Lighting Design program at the New York School of Interior Design, as well as director of Lighting Design at RAB Lighting.



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A Journey of Remembrance

Recasting the National World War I Memorial



The National World War I (WWI) Memorial in Washington, D.C., is a choreographed experience of light, landscape, and sculpture. The lighting design operates as both guide and storyteller for *A Soldier's Journey*, the sculpture at the heart of the memorial. What begins at the bright edges of Pennsylvania Avenue resolves into a quiet, immersive field of low, carefully modeled luminance that evokes reflection, memory, and repose.

The memorial occupies the reimagined Pershing Park, a 2-acre urban space encircled by the hard brightness of Pennsylvania Avenue and the larger civic expanse of the National Mall. The new WWI Memorial was completed in September 2024, while the original park was dedicated on Armistice/Veterans Day in 1926. The project's lighting design by Fisher Marantz Stone uses berms, layered light levels, and shielded optics to construct a visual buffer from the city's glare and create a

contemplative interior landscape.

According to Amy Leder, senior associate at Fisher Marantz Stone, "The overall conceptual goal of the memorial is to connect two works of art: the existing Pershing Memorial, which honors U.S. Army General John J. Pershing, and the 58.5-ft-long bronze sculptural wall by artist Sabin Howard located at the terminus of a reimagined reflection pool. Titled *A Soldier's Journey*, the entire site forms a processional experience with the sculpture



Photo: Fisher Marantz Stone

The reflecting pool adds a mirrored image of the bronze sculpture, depicting the journey of an American soldier and, by extension, the larger American experience of WWI.

A Journey of Remembrance

Spotlights were carefully aimed during the final site installation for the 58-ft-long bronze sculpture wall. The top photo shows the behind-the-scenes testing process, while the bottom image depicts the final result.



Photo: Fisher Marantz Stone



Photo: Fisher Marantz Stone

wall as the centerpiece.”

Four concentric “rings” of light facilitate the transition from bright city to quiet central memorial. At the perimeter, existing pole fixtures, restored and modernized with LED sources, retain the historic urban character while establishing the brightest zone of the site. As visitors move inward, light levels decrease across planted berms, circulation paths, and the reflecting pool platform, where vertical illumination concentrates on the sculptural wall and Pershing elements, rather than on the ground plane.

The result is a subdued brightness that makes the central memorial feel visually recessed, a sacred cup within the site. Visitors’ eyes are gently pulled away from traffic, signage, and skyline toward the bronze narrative and water’s surface, which together become the focus of the nighttime composition.

Light, Art, and Landscape

A Soldier’s Journey functions as both

artwork and luminous anchor for the entire park. The lighting strategy treats the sculpture not as an object to be flooded, but as a cinematic frieze to be read in sequence, using contrast and thoughtful vertical light to express its seven thematic chapters.

“Ecosense Rise spotlights used at the sculpture and statue were single- and multi-cell floods with varying beam angles for a mix of highlight and washing,” explained Leder. “The narrow-beam accent fixtures [5 and 10 deg] were used to create contrast and focus on key aspects of the sculptural story, creating dynamic shadows and depth. While the medium [15-deg] and flood [40-deg] beams provide soft and balanced lighting across the base and ground. Additional optical accessories were applied while aiming for in-field adjustability and field control.” Pole lights include Ecosense Rise luminaires on Technilum poles, Systemalux slot round luminaires, and refurbished DDOT standard pole lights.

Furthermore, BK Lighting’s Delta Star luminaires uplift the trees, while Vice’s Lightway in-ground linear grazers wash vertical surfaces. Nearby handrails and benches are edged with low-brightness concealed lighting (using Luminii’s Kendo bench lights and Kurba Vertical flexible linear striplights) turning them into intuitive wayfinding beacons; their luminous lines register as calm, horizontal cues rather than competing with the sculpture or reflecting pool.

“Throughout the site, lighting for foliage was provided utilizing fully shielded fixtures to keep the visitor focused on key areas, such as information panels and the central fountain,” Leder shared. “Discrete landscape lighting keeps the sources unobtrusive.”

The reflecting pool and the Peace Fountain operate as secondary lenses of light. The pool captures and softens the highlights of the bronze and the sky, transforming the sculptural wall into a doubled, almost dreamlike image, while the



Photo: Fisher Marantz Stone

fountain's calibrated luminance reads as a vertical accent in dialogue with the relief and General Pershing's statue. Hydrel's 4800 LED SWM were selected for use as submerged fountain uplights. In combination, these elements repurpose the site, which was originally engineered as an ice rink, as a memorial "interior"—a luminous, layered room open to the sky but shielded from the visual noise of the city.

With the memorial visually and symbolically adjacent to the White House, National Mall, and neighboring hotels, the lighting had to negotiate a balance of safety, security, and reverence. Vertical illumination levels along paths and gathering areas are sufficient for comfort and surveillance, yet always subordinate to the sculptural focal points, preventing the site from reading as a simple plaza or event space.

Pole lighting is handled with a preservation-minded palette. Existing city-standard luminaires along Pennsylvania Avenue remain as part of the civic streetscape, while selected pedestrian-scale poles from the earlier park era were refurbished and retrofitted with LED sources. This strategy preserves historic silhouettes and familiar nighttime cues for the avenue, even as the optical systems and distributions are updated for tighter cut-offs, improved color, and reduced energy use. The memorial utilizes 1.96 watts per sq ft and complies with ASHRAE/IES 90.1-2013.



Photo: Alan Karchner/OTTO

By minimizing pole count, consolidating functions into multi-tasking luminaires, and integrating equipment into walls, railings, and planting edges, the design avoids clutter and the visual "noise" of hardware. The park reads as a continuous, coherent field of space in which light appears as an inherent property of surfaces, water, and bronze.

Sewed Into an Urban Fabric

Translating the conceptual lighting narrative required careful re-mapping of infrastructure. Pole locations demanded detailed surveying to avoid conflicts with existing subsurface structures and to satisfy structural requirements in a heavily

Top: The statue of General Pershing is accentuated with narrow beam fixtures located on plaza poles. Linear uplights highlight inscriptions on flanking walls.

Bottom: Stone steps provide contemplative seating at the memorial's fountain. Submerged uplighting softens illumination of the inscribed wall.

A Journey of Remembrance

Step lights integrated into the Belvedere's curved viewing platform provide wayfinding.



Photo: Fisher Marantz Stone

layered urban ground plane. Every light pole placement became a negotiation among sight lines, sculpture viewing angles, tree canopies, and the technical reach of conduit and drainage.

The long, linear sculptural wall amplified alignment sensitivities: small shifts in luminaire position or beam angle could dramatically affect grazing, create hot spots, or introduce unwanted reflections on the water surface. On-site aiming sessions, paired with the use of adjustable accessories, were essential to refine gradients of light and shadow and to ensure that the narrative reads coherently from multiple vantage points—from the primary viewing platform, the processional paths, and even the higher hotel windows looking down into the park.

Small Family, Big Results

The memorial's lighting techniques are deliberately focused rather than encyclopedic, leveraging a small family of highly tunable luminaires and accessories to achieve a wide range of effects. Lucifer's Stealth step lights provide small, low-brightness wayfinding, integrated into the Belvedere's curved viewing platform wall,

featuring panels that honor the 4.7 million Americans who served in WWI. Optical accessories—louvers, snoots, and field-adjustment tools—are integral to the design and allow in-field tuning of beam edges, spill control, and precise cutoffs to prevent glare in the park, the adjacent hotel windows, and the broader city surrounds. Multiple control zones mapped to the seven thematic segments of the relief enable curators to subtly rebalance emphasis over time, adapting the narrative presentation for ceremonies, commemorations, or evolving interpretive needs.

Across the site, all fixtures are low wattage and fully shielded wherever possible, chosen not only for optical precision but also for environmental performance—limiting skyglow, reducing energy use, and respecting nocturnal ecosystems in and around the urban tree canopy. Additionally, Lutron's Quantum systems control the overall lighting design for the Memorial. The cumulative effect is a site that feels visually rich and complex yet operates with a light, efficient footprint.

At nightfall, the memorial draws visitors away from the city and into a quieter frame of mind. Light gives ground to

shadow, reflection to stillness, as *A Soldier's Journey* emerges from darkness rather than spectacle. Set against the glow of the nation's capital, the memorial reveals itself slowly—less an object to behold than a place to pause, remember, and reflect **S**.

THE DESIGNERS

Amy E. Leder, Member IES, is senior associate at Fisher Marantz Stone

Charles Stone, Member IES, is founder of Fisher Marantz Stone.

Zack Zanolli, Member IES, is associate principal at Fisher Marantz Stone.

THE AUTHOR

David Shiller is a business development and marketing consultant to the lighting industry, as well as the publisher of *LightNOW*, an online lighting industry trade publication. He is a 25-year veteran of the lighting industry and co-chair of the American Lighting Association Engineering Committee.

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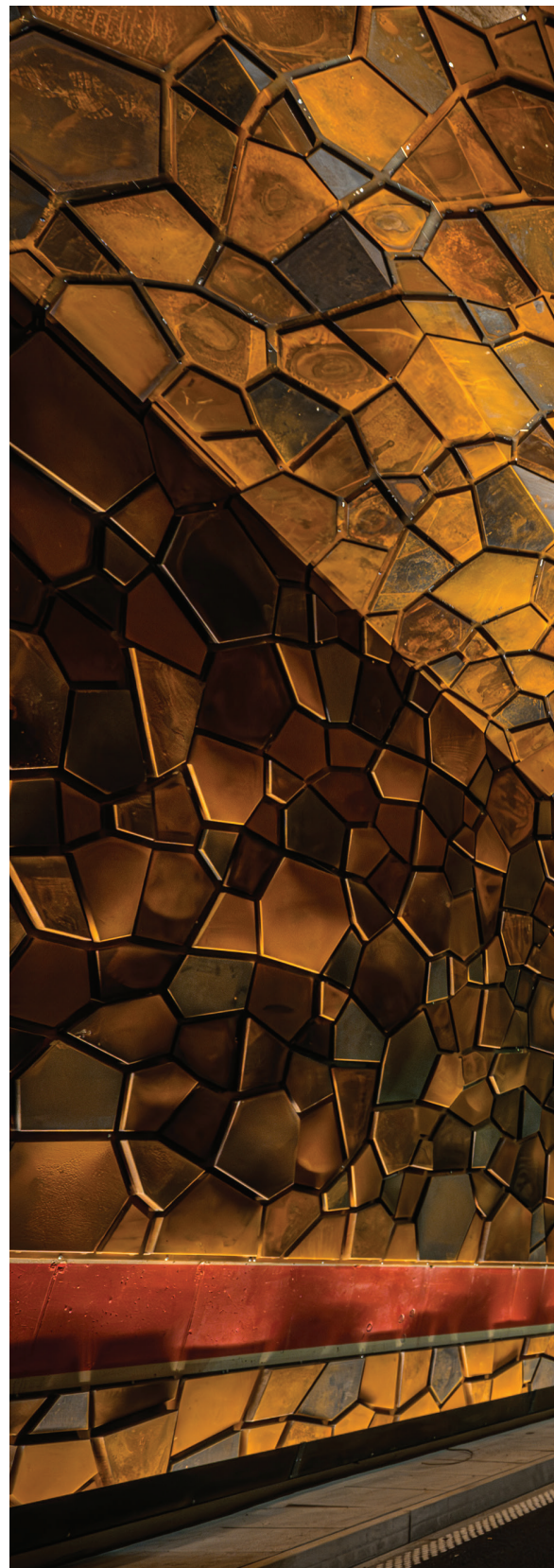
The Učka Tunnel in Croatia unites steel, stone, and sea

To venture into or out of the Istrian Peninsula in Croatia, a deeply historic region turned popular vacation destination known for its culinary excellence and proximity to the Adriatic Sea, travelers must pass through the Učka mountains by vehicle. Snow-capped and primarily limestone, the mountain range is unique for the abundant vegetation on its seaward side and is home to nature reserves and peaks as high as 1,396 meters (~4,580 ft) above sea level. The new, second tube of the tunnel, completed in 2024, takes visitors from earthy terrain to the coastline and passes through Mount Učka; the underground excavation spans approximately 6.5 kilometers (~4 miles), with transverse connecting passages included in its total length.

At one end of the traffic connection, voyagers are met with a Corten-steel structure conceived as a contemporary interpretation of the Istrian landscape and at the other, an administrative and control building adorned with regional

weather-inspired light projections. “Even a tunnel entrance can become an emotional experience,” said Skira Architectural Lighting Principal Designer Dean Skira. “Millions of people will pass through this place over the coming years. Some may not consciously analyze the lighting, the Corten steel, or the projections, but they will feel that this is not an ordinary entrance. It is a moment of passage. That is what lighting can do when it is treated not as decoration, but as part of the meaning of a place.”

Skira’s firm won the bid for the tunnel’s decorative and architectural lighting design for both egress points because its proposal “did not treat the tunnel entrances only as infrastructure, but as places of arrival, identity, and memory,” explained Skira. “It’s rare for a lighting designer to design the architectural or sculptural element that will later be illuminated, but I have done this on several projects...For me, light often begins before the fixture. If I see it fit, I’m willing to propose what



Thousands of steel pieces represent
the geological layers of the mountain
through which the tunnel travels.



Photos: Daniel Bartolic

Snow, rain, and regional winds are represented through custom gobo projections.



no one asked me to. To my surprise, in every case, it was accepted even if I was aware that taking that risk may scare the investor.” In this case, the risk resulted in a cultural landmark of a reward.

By Land and Sea

Istria is known for its *terra rosa*, rich terracotta-colored soil that adds a special flair to the regional wine, and the Corten-steel tunnel entrance celebrates this local element. Comprising 11,000 pieces of differently shaped and sized steel, the architectural metal-and-stone structure creates a sense of movement and recalls the motif of geological layers, as if parts of the mountain side have been exposed over time. Highlighted with horizontal linear lighting, the team selected “iGuzzini Linealuce fixtures to reinforce the architectural rhythm and reveal the materiality of the stone and steel without overpowering them,” said Skira. The project intentionally features warm illumination on its land side to complement the earthy tones, while cooler illumination connects to the other entrance, nearer to the sea.

The lighting design on the administrative and control building reflects the region’s oceanic and weather-related elements, such as the renowned *Bura* and *Jugo*

winds—cold northern and warm southern coastal winds said to influence moods and health in local folklore. ERA 700 projectors by Martin Lighting along with custom gobos are used to create the dynamic scenes of moving seawater, snowflakes, and wind as well as the recognizable checkered flag of Croatia. “These are not decorative effects in the superficial sense,” said Skira. “They are fragments of the local climate translated into light.”

Normally running in the evening until midnight during warm months or 10 p.m. in the winter, the projections are pre-programmed to respect the surrounding environment. While some scenarios automatically follow the seasons, others (such as snowflakes or wind imagery) can be manually selected via a touchscreen in the control room. Should a special scene be manually selected for use one evening, the lighting system is programmed to automatically return to its seasonal sequence the following night. Additionally, the projection system is built for change: extra cultural scenes can be added in the future.

A Strong, Controlled Identity

With lighting controls by Lutron on the land side and controls by Pharos on the sea side, the €400,000 (\$465,076)



project—including the decorative lighting, electrical installation, controls, and Corten-steel sculpture, and excluding the other components of the infrastructure investment of the second tunnel tube—caters to the specific technical requirements of both entryway locations. Because the firm oversaw decorative and architectural elements, tunnel safety lighting and roadway lighting requirements were outside of its direct responsibility. Instead, Skira explained, “the main environmental consideration for our scope was compliance with Croatian regulations related to light pollution. This was especially important because the project is in a sensitive landscape. Our intention was to create a strong visual identity while avoiding unnecessary upward light, glare, and uncontrolled spill light.” Declared Učka Nature Park in 1999, the area preserves wildlife and plant life in forests, meadows, and rural landscapes. As a result, the team spent many nights onsite testing, focusing, programming, and simulating the scenes to ensure the precision of the illumination and overall visual effects.

When asked about the culmination of the IES Illumination Award of Merit-earning project and its success, Skira cited the importance of the trust the project’s

investor granted his firm. “Bina Istra gave us the freedom to go beyond a conventional lighting solution and to propose something more ambitious: a combination of infrastructure, art, landscape, technology, and cultural identity.” **S**

THE DESIGNERS

Dean Skira, Member IES, is the principal designer of Skira Architectural Lighting.

Dean Matika served as part of the engineering team on the project.

Antonio Osip served as part of the engineering and coordination team on the project.

Godvin Poropat served as part of the engineering team on the project.

Božidar Pustijanac served as part of the 3-D visualization, simulation, and focusing/programming support on the project.

An abstract red-and-white projection scene connects to the Croatian checkerboard flag.

Designing for the New Normal

How climate change is redefining outdoor lighting infrastructure

I have spent much of my career working at the intersection of design and environment—first in film production, where every set must feel inhabited and true, then in real estate, where the built environment carries the weight of lives lived within, and now in infrastructure, where the stakes are no longer aesthetic but existential. It is from this vantage point—across all three scales of design—that I want to talk about what climate change is doing to outdoor lighting infrastructure, and why the profession can no longer treat resilience as an optional upgrade.

The Woolsey Fire in Los Angeles and Ventura counties, CA, in 2018 changed my understanding of what infrastructure failure looks like from the inside. I was on the Pacific Coast Highway, bumper to bumper, in pitch black—no streetlights, no cell signal, and no information about where the fire was moving. The darkness was not incidental; it was the condition that made every other problem worse. It is the same condition that follows a hurricane making landfall, an arctic blast collapsing the grid, a flood cutting off roads, and a heat wave pushing demand past capacity.

The disaster changes. The failure mode does not: The infrastructure we depend on goes dark precisely when we need it most. That experience set me on a course to rethink the cobra-head streetlight—a design functionally unchanged for over a century—and ask what it needs to do in the climate era. The answer is quite a lot more than illuminate a road.

The Stability Assumption

Conventional outdoor lighting infrastructure was designed around assumptions that no longer hold: a stable grid, moderate ambient temperatures, and a risk environment defined primarily by human error rather than systemic climate volatility. It presumed that failed infrastructure could be repaired within a reasonable timeframe, with crews able to reach damaged sites safely. In the American Southwest, summer temperatures now regularly exceed 115 deg Fahrenheit. In wildfire corridors, grid infrastructure and the road maintenance crews would use are compromised simultaneously. Coastal communities face corrosion rates and storm-surge flooding that exceed the tolerance of standard pole systems. The frequency of weather events that knock out grid power is increasing faster than utilities can harden transmission infrastructure to keep pace.

The result is a growing gap between the performance envelope that outdoor lighting was designed for and the conditions in which it is now being asked to perform. Lighting professionals have an opportunity to name that gap clearly and design toward closing it.

Three Axes of Climate-Driven Design Pressure

In my work, I have found it useful to think about climate-driven design pressure along three distinct axes: energy independence, environmental durability, and ecological sensitivity. Each is reshaping what good outdoor lighting design looks like, and each rewards designers who engage with it seriously.

Energy independence is the most

immediately visible axis. A streetlight that draws power exclusively from the grid is, by definition, as resilient as the grid—which is to say, in many communities, not resilient enough. The shift toward solar-integrated, battery-backed systems is not primarily about sustainability marketing; it is about maintaining the core function of outdoor lighting when the grid fails. Battery storage technology has matured to the point where a well-designed solar-integrated pole can maintain full lumen output through multi-day grid outages—precisely the scenario that matters most in the immediate aftermath of a wildfire, hurricane, or ice storm.

The second axis, environmental durability, is less discussed but equally consequential. Standard aluminum and steel pole systems corrode and heat degrades optical components and driver electronics faster than specifications written decades ago anticipated. Advanced





Conventional street lighting fails precisely when communities need it most—during the extreme weather events that climate change is making more frequent.

during emergencies, supports electric-vehicle charging that enables electric evacuation vehicles to maintain range, and feeds data back to city management systems that need real-time situational awareness during a crisis. The cobra-head streetlight was designed for a moment when the street was a space for cars and the light was a service to drivers. In the climate era, the street is increasingly an emergency lifeline and the infrastructure along it needs to function accordingly.

The Altadena Lesson

The January 2025 Eaton Fire in Southern California illustrated what infrastructure failure looks like at community scale. Streetlights went dark. Cell towers failed when backup generators ran out of fuel. Evacuation corridors became dangerous. The communities that fared best had some degree of energy independence—neighbors with solar and storage who could charge phones and share information. The rebuilding conversation in Altadena, CA, has since become the most sophisticated infrastructure planning discussion in which I have participated. Residents are not asking for what was there before; they are asking for what should have been there. The outdoor lighting profession has a role to play in delivering it. And, the technology is ready.

Designing for the Conditions That Are Coming

The outdoor lighting profession is now in a familiar infrastructure debate: Standards exist for good reason and should not move hastily, but conditions have already moved and the standards are catching up to reality rather than defining it. My view, shaped by working across design fields where the consequences of getting environments wrong are immediate, is that waiting is not a neutral act. Every light installed today that is not designed for the temperature range, grid independence requirements, ecological sensitivity, and structural load conditions of a climate-stressed environment is an

composite materials offer a strength-to-weight ratio exceeding steel while being non-conductive, non-corrosive, and rated for the temperature cycling now routine in climate-stressed environments. For designers specifying infrastructure in coastal, desert, or wildfire-interface zones, material selection is no longer secondary. It is primary.

The third axis, ecological sensitivity, is where the profession has perhaps the most work to do. Light pollution is not merely an aesthetic concern; it is a biological one. Artificial light at night disrupts insect navigation, bird migration, and the behavioral patterns of nocturnal species in ways that cascade through ecosystems. DarkSky International's frameworks for measuring skyglow and directing light downward are increasingly written into municipal code. Dark-sky compliant fixture design—tight beam cutoffs, warm color temperatures, adaptive controls

that reduce output in the hours when ecological impact is greatest—should be the baseline for any new outdoor lighting installation, not an optional add-on.

Infrastructure as Community Resilience

The most consequential shift I have observed is a broadening of the question outdoor lighting is being asked to answer. The traditional question has been: Does it illuminate the roadway to the standard required by the applicable specification? The larger emerging question is: Does it contribute to the resilience of the community it serves?

Those two questions have meaningfully different design implications. A streetlight that answers only the first question can be a passive fixture. A streetlight that answers the second question must be an active node in a larger system—one that maintains connectivity, provides Wi-Fi

Image generated in Midjourney, May 2026



Top: Dark-sky-compliant design reduces ecological impact while concentrating light where it is needed, a shift that is increasingly required by code in wildland-urban interface communities.

Bottom: The next generation of outdoor lighting infrastructure integrates power generation, storage, connectivity, and electric-vehicle charging, transforming a passive fixture into an active resilience asset.



installation that will need to be retrofitted or replaced before its useful life is over. The economics of resilient design become considerably more favorable when the comparison is resilient versus conventional plus the cost of failure.

The Moment Is Now

I came to infrastructure design through film and real estate—fields where environments are felt immediately and judged by people with no tolerance for the gap

between what a space promises and what it delivers. Climate change is making that gap in outdoor lighting infrastructure impossible to ignore.

The outdoor lighting profession has an opportunity to lead the conversation about what public infrastructure owes the communities it serves when those communities are under stress, which is precisely the moment when the infrastructure matters most: the light that stays on when the grid goes down, the pole that holds through the wind event that takes out everything else, and the installation that does not add to the ecological disruption that climate change is already accelerating.

It is worth rising toward this design brief. The communities that most need infrastructure equal to it are not waiting for the profession to be ready. They need it now. **S**

THE AUTHOR

Heidi Adams is the founder and CEO of BASEstud.io, a public benefit corporation designing solar-integrated, battery-backed streetlight infrastructure for a climate-stressed world.

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When Power Becomes Design

Rethinking power infrastructure in the age of LED lighting

In the mid-20th century, electrical codes treated power as a modest and largely static need. Buildings were designed around assumptions that reflected how people lived and worked at the time, and for decades those assumptions held. They did not fail because they were wrong, but because the world evolved.

As lighting systems have grown more sophisticated, power demands have multiplied and codes have evolved to allow flexibility that earlier standards never anticipated. The infrastructure itself had to adapt, not because designers lacked foresight, but because buildings tend

to outlive the assumptions embedded within them. Today, power infrastructure is no longer a background condition but an active design variable that shapes performance, adaptability, and long-term design integrity.

Where Lighting Design Stands Today

Over the past two decades, the industry has advanced rapidly. Human-centric lighting principles such as circadian strategies and increasingly complex control systems have reshaped how designers think about light and its impact on occupants. LED technology has enabled fixtures that are smaller, more efficient, and more precisely controlled than anything that came before. Wireless lighting controls are increasingly popular due to their flexibility and granularity of control, while also decreasing installation costs. Lighting systems are more distributed, more integrated, and more digitally coordinated across spaces.

Beneath these advances, how power reaches lighting has changed far less. In most commercial projects, power distribution remains optimized for the line-voltage AC requirements of earlier luminaire technologies, not the native-DC reality of modern LED systems. As fixtures shrink toward micro-aperture dimensions, a growing mismatch emerges between the sleek trim below and the bulky hardware required to power it above. Low-voltage DC (Class 2) distribution begins to resolve that tension by relocating the AC-to-DC conversion away from the fixture entirely.

Treating Power as a Design Variable

LEDs are inherently DC devices, yet conventional electrical systems that rely on fixture-integrated AC-DC conversion require point-of-load conversion at the ceiling, increasing points of failure, heat, and spatial coordination requirements. Emerging DC ecosystems rethink this relationship by consolidating power conversion upstream and delivering power in a form that LEDs naturally use: direct current.

If power is acknowledged as part of the

design problem, the question becomes not just where do fixtures go, but where do drivers live. This is where low-voltage DC systems begin to meaningfully alter the design conversation.

Low-Voltage DC (Class 2)

Class 2 distribution, typically 60-V-DC or less, offers power-limited safety. Since low-voltage DC power distribution systems are power-limited, the load centers, often referred to as hubs, can be centralized into accessible locations. In many implementations, these DC power hubs can be mounted at eye-level, outside occupied spaces and serviced without ladders, lifts, or ceiling access.

For lighting designers, the key advantage is maintenance. Centralizing the drivers in low-voltage hubs moves routine service out of the ceiling and into accessible locations, which reduces lift time, shortens outages, and limits disruption to occupied spaces. Fault isolation and replacement are faster because technicians work at the hub rather than opening tiles, tracing circuits, or disassembling fixtures. Hot-swappable modules further reduce downtime by allowing single-channel replacements without de-energizing large zones. In practice, these maintenance efficiencies help preserve the lighting layout and scenes as designed, because fewer interventions occur at the fixture and within the finished ceiling.

A key point to note is the difference between a low-voltage power hub and simply placing LED drivers in an electrical enclosure. The latter is sometimes referred to as “drivers in a box,” so if the driver is the problem, this can become a box of problems. The easier it is to maintain a lighting system, the more likely it is to remain as designed years after handover.

Fault-Managed Power (Class 4)

Class 4 Fault-Managed Power, introduced in NEC 2023 Article 726, actively limits energy into a fault in real time. This permits long run lengths and high-power levels while maintaining a safety profile

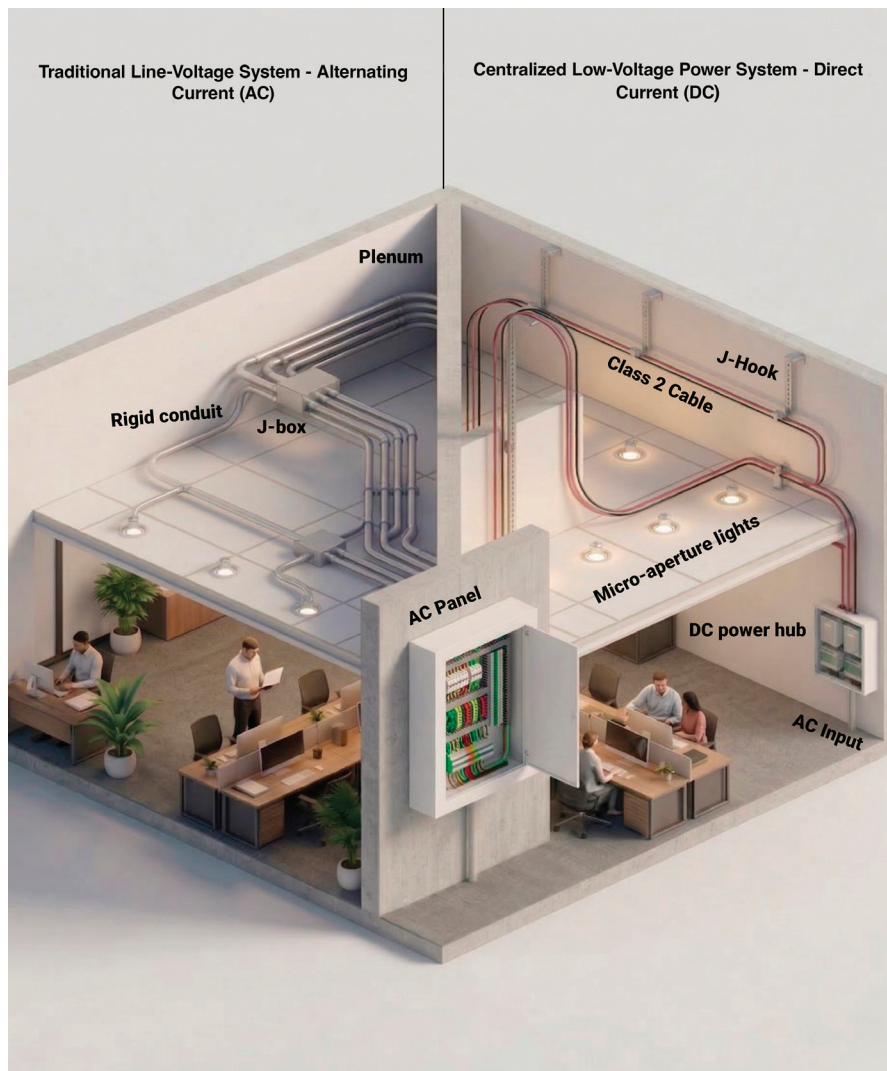


Figure 1. A side-by-side comparison illustrating how centralized Class 2 DC distribution significantly reduces ceiling infrastructure congestion compared to traditional distributed AC driver systems.

Circularity and the Performance of Infrastructure

From the perspective of circular design, the choice of voltage level and power-conversion architecture plays a critical role in whether a building's electrical infrastructure remains a static liability or becomes a recoverable asset. Traditional AC branch circuits often create a "locked-in" infrastructure, where rigid conduit and heavy-gauge copper are frequently demolished and discarded during renovations because they are too difficult to reconfigure. By utilizing power-limited DC (NEC Article 725) and fault-managed power distribution (NEC Article 726), designers can shift away from entrenched, fixed construction toward more modular, recoverable assembly approaches that support design for disassembly (DfD), reduce material intensity, and lower embodied carbon.

This inefficiency is not limited to the rough-in materials; it directly affects the sustainability of the luminaires themselves. As highlighted in the February 2026 IES webinar "The LED Dilemma: Rethinking LED Sustainability," the first generation of integrated LED luminaires is reaching end-of-life, revealing a systemic failure in reparability. Without changes to the underlying infrastructure, this cycle is likely to repeat. A remote driver-based power architecture enables a more maintainable approach, ensuring the next generation of lighting systems are designed for serviceability.

What This Shift Invites

The intent of this discussion is not to advocate for a single solution or prescribe a universal approach. Lighting projects vary widely in scale, risk tolerance, and regulatory context, and no single model will be appropriate everywhere. The most resilient designs often employ a hybrid topology, utilizing specific power architectures where they deliver the highest value (even including traditional line-voltage power).

What this shift invites, instead, is earlier dialogue. When power infrastructure

comparable to power-limited methods such as Class 2.

Voltages up to 450-V-DC serve larger lighting loads across distances that exceed conventional AC limits. For lighting designers, Class 4 uniquely enables unprecedented reach for outdoor site lighting and streetscapes, high-power density for industrial high bays beyond Class 2 limits, and active fault mitigation that replaces the passive breakers of traditional AC systems.

Earlier Conversations That Preserve Design Intent

Treating power as a fundamental design variable moves essential decisions into schematic design, where lighting and electrical coordination can support each other rather than compete with the design intent. When these discussions happen early, they clarify responsibilities

and protect the integrity of the luminous environment.

- Service access planning: Decide early whether driver modules will be serviced at the fixture or in the centralized hubs. This choice determines how disruptive maintenance will be, how outages are isolated, and whether the ceiling remains undisturbed during the life of the LED.
- Code-aligned routing: Establish cabling types, separations, and pathways using the applicable NEC framework, such as Article 725 for Class 2 or Article 726 for Class 4, as summarized in **Table 1**.
- Centralized emergency compliance: Ensure egress lighting can re-energize within the mandatory 10-second window during power loss in full compliance with UL 924 Emergency Lighting standards.

Table 1. Power Distribution Design Variables: Low-voltage and fault-managed power distribution considerations for lighting designers

Design Consideration	Power-Limited DC (Class 2)	Fault-Managed Power (Class 4)	AC (line voltage)
Applicable Electrical Codes (NEC – US, CEC – Canada)	NEC Article 725 CEC Section 16	NEC Article 726 CEC Section 16	NEC 210 and NEC 410 CEC Section 12/30
Power Limitations	Fixed Limit: 100 watts per circuit.	Scalable Limit: limited by cable rating (ampacity).	Based on breaker sizing and cable ampacity. Typically, 15- to 20-amp branch circuits for lighting.
Infrastructure Requirements	Standard Cable (CL2): Flexible low-voltage wire; conduit often not required. J-hooks and cable-trays can be used to secure wires.	Specialized Cable (UL 1400-2): Fault-managed power cable; conduit not required (according to NEC article 726). J-hooks and cable-trays can be used to secure wires.	Mechanical protection required: conduit, junction boxes, etc.
Best Use Case	Small Scale/Indoor: Best for room-level distribution. Luminaires under 100 watts. Commercial buildings, schools, common areas in multi-residential and hospitality spaces.	Large Scale/Outdoor: Best for high bay, site lighting, and long runs.	Existing buildings that need to be re-lamped from fluorescent to LED. (Light retrofit). Single-family dwellings (for now).

Actual power limits, cabling requirements, and installation methods are subject to system design, manufacturer listings, and approval by the Authority Having Jurisdiction (AHJ).

is acknowledged as a design variable alongside optics and controls, lighting designers gain an opportunity to influence decisions that shape long-term adaptability and system resilience holistically, before those decisions harden into constraints. As lighting continues to evolve, so do the assumptions embedded in how power is delivered.

If infrastructure inevitably shapes lighting outcomes, the real question is not whether power will influence design but whether that influence happens early, intentionally, and in collaboration with those shaping the luminous environment.

THE AUTHORS

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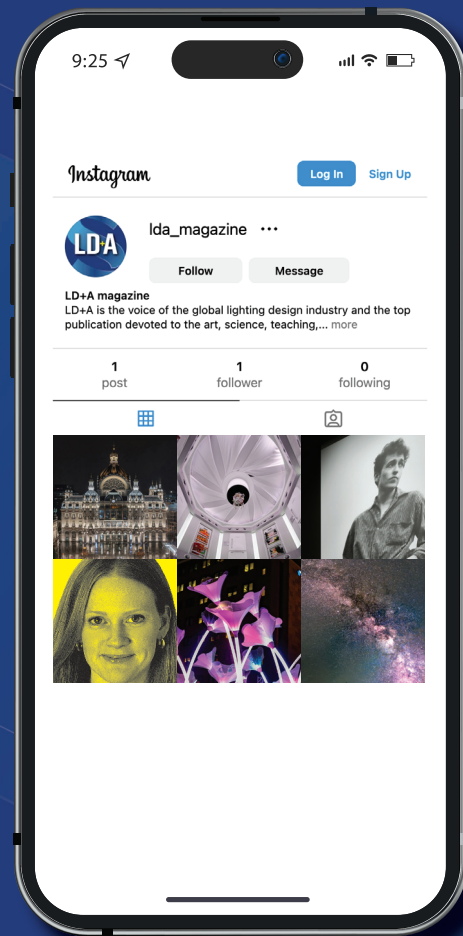
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PROJECT IN PICTURES Roam If You Want To

QLAB Laboratory of Light | Photos: Alberto Piva and Ryszard Soltysik

A new transportation hub in historic Lublin, Poland, is redefining the modern experience of catching the bus, creating a pleasant pit stop for commuters and tourists alike. The Illumination Award of Merit-winning project by **QLAB Laboratory of Light** blurs interior and exterior landscapes with reflective luminosity, highlighting utilitarian necessities and wall-climbing greenery. Two tones of artificial light easily demarcate passenger wayfinding, with white light representing the main platform for city buses and trolleybuses, while blue illumination at the lower level serves regional and long-distance transportation.

Photo: Alberto Piva



White artificial illumination highlights living green walls; the project's pole-mounted lamps are deliberately placed at a distance from greenery so that climbing plants cannot cover light sources as they grow.



Photo: Alberto Piva

Platform illumination stems from uniform, indirect light reflecting from "steel cup" columns.



Photo: Ryszard Solysik

Unique architecture provides a visually striking image at night, transforming a functional space into a city landmark.

Glazed walls at the hub's entrance allow interior and exterior illumination to intermingle, emphasizing the translucence of the structure's nighttime aesthetic.



Photo: Alberto Piva

IES Los Angeles and Orange County Announce 2026 Observership Program

The IES Los Angeles (IESLA) and IES Orange County (IESOC) Sections will host their annual Observership Program this summer, from July 13 through August 28, bringing four students into a six-week, hands-on exploration of the lighting industry that offers a comprehensive look at the lighting pipeline through direct engagement with firms across multiple disciplines. The 2026 Observer from IESOC is Cirimae Palaganas, University of California, Irvine (theater), and the two Observers selected from IESLA are Ruby Yuan, ArtCenter College of Design (spatial design), and Callia Cheshire-Guevarra, Otis College of Art and Design (product design). A fourth student will be announced shortly.

Founded in 2006 by IESOC Board Members Tom Ruzika and Richard Lund, the Observership Program provides students with an immersive introduction to the profession. Participants are drawn from fields including theatrical, architectural, interior, and product design, as well as electrical engineering and rotate through a series of site visits that illustrate the interconnected nature of the industry. The experience typically spans design and engineering firms, lighting representatives, distributors, and manufacturers, offering a sequential view of how projects move from concept to completion.

Since 2024, the program has expanded through a partnership with IESLA. This collaboration has broadened the curriculum to include exposure to installation practices, controls integration, and community-focused nonprofit work, reflecting the growing complexity and reach of the lighting profession.

The effort's continued success is supported by a wide network of participating companies across Southern California, representing design, engineering, manufacturing, and distribution, including Visual Terrain; KGM Architectural Lighting, Inc.; Lighting Design Alliance; Horton Lees Brogden Lighting Design; ALD Lighting/CMTA; AlfaTech; Creative Engineering Group; MPA Lighting and Controls; SCI Lighting Solutions; Kinetic Lighting; Elite Lighting U.S.A.; All-Phase Electric Supply; PLP SOCAL; Prudential Lighting; Cerno Group; Liton Lighting; ANP Lighting; Apparatus Los Angeles; Neptune Glassworks; LPA Design Studios; Walters Wholesale Electric; Midwest; P2S Engineering; Performance Lighting Systems OC; Salas O'Brien; and Light for LA. Their ongoing involvement provides students with direct access to professional workflows and mentorship opportunities throughout the observership.

Organizers also credit regional academic institutions for promoting the program and encouraging student participation. This year's applicant pool included students from the University of California, Irvine; California State University, Long Beach; ArtCenter College of Design; Otis College of Art and Design; and California State Polytechnic University, Pomona.



Callia Cheshire-Guevarra



Cirimae Palaganas



Ruby Yuan



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The following companies have elected to support the Society as Sustaining Members, which allows the IES to fund programs that benefit all segments of membership and pursue new endeavors, including education projects, lighting research, and recommended practices.*

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*Bronze Sustaining Members are listed at www.ies.org.

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PRODUCTS



REVELITE

announces Art Light (AL) for uniform illumination of fine art in indoor applications. Offered as standard mounts (pictured) that attach to the frame of a painting or wall and as direct-wire wall mounts with square or rectangle canopies that attach to J-boxes, fixtures with widths ranging from 7 to 60 in. are available in low profile (pictured) and round options as well as five standard finishes and two premium finishes including Brushed Brass and Satin Nickel.

<https://www.revelite.com>



ALLOY LED

introduces Mudr Perimeter 1 in. and Mudr Perimeter 2 in., ceiling-mounted recessed cove channels that cast indirect washes of light on vertical surfaces. Available in complete 4- and 7-ft kits, the aluminum channels feature cove apertures of 1.24 in. and 1.63 in. as well as an intuitive linking system and a paintable finish.

<https://alloyled.com>

KATRIEN VAN DER SCHUEREN

unveils the Embrace collection of functional sculptures. Available as a floor lamp and in various sconce formats, the pieces are hand-formed in concrete without molds and finished with cold-applied liquid metal surface; the organic shape conceals the light source and emits soft illumination. www.katrienvanderschuereen.com



IN COMMON WITH

debuts the Lido Series, produced in partnership with glass-atelier Laguna-B. The collection of glass-blown luminaires is made using two techniques developed in Murano, Italy, known as *goti de fornasa* and *murrine*, and fuses glass with metal components. The collection includes single-globe pendants and surface mounts, three-globed chandeliers (pictured), and “Up Down” wall sconces in patterns such as Daisy (pictured), Chamomile, and Goto Bianco.

<https://www.incommonwith.com>



LUMINIS

launches the Bellevue Slim family of exterior luminaires including BVA34 and BVA40. The BVA34 is a 6-in.-wide and 2-in.-thick rectilinear pole mount available in single or twin configurations and heights ranging from 10 to 20 ft; the fixture is ideal for plazas and open concourses. The BVA40 fixture has the same dimensions with clamp-mounts and is designed for parks, campuses, and architecturally expressive sites. Both offerings deliver up to 16,000 lumens and are available in Type II, Type III, Type IV, and Type V distributions.

www.luminis.com



ETC

introduces the Response DALI Gateway MK2, a DALI-2 certified device to meet growing demand for DALI applications in North America that can convert DMX and sACN to DALI. The device includes a user-friendly web interface for quick setup and easy management of fixtures.

www.etcconnect.com



Kirei

announces the Lit Collection developed in partnership with RESOLUTE Lighting. The collection combines sound absorption, illumination, and sculptural elements while building on Kirei's existing unlit acoustic portfolio. Available in 40 through-panel colors and compatible with the brand's in-house pattern-printing technology, the collection includes unique pendant shapes such as HyperFly (pictured) and Tessellate as well as traditional baffles.

www.kireiusa.com



YABU PUSHELBERG,

a multidisciplinary design studio, debuts the Daiya Lamp by De Padova. Offered in multiple configurations including wall lights (pictured) and table lights and ideal for residential and hospitality applications, the modernist luminaire comprises six glass panels and a concealed light source located along the piece's upper plane.

<https://www.yabupushelberg.com/>

PRODUCTS



COASTAL SOURCE

debuts the Razor Backlight for its 200 and 300 Series Razor speakers. Designed to introduce subtle architectural lighting to outdoor living areas such as patios and decks, the slim-profile, aluminum backlight is mounted behind the speaker and produces a halo-style 3000K glow. Fixtures meet or exceed IP66 environmental testing standards and operate on 10 to 18-V-AC. www.coastalsource.com



USAI LIGHTING

announces the Small in One – Mini. With a 3-in. aperture and 4-in.-tall profile, the compact recessed fixtures deliver over 2,000 lumens and are designed to work with ceilings up to 2 in. thick and a plenum height as small as 5/8 in. Mini fixtures include a patented two-part heat sink for optimal performance and thermal efficiency and are available in Bevel and Pinhole trim styles. www.usailighting.com

LEVITON

launches North and North 3-D backlit graphic ceiling luminaires for enhanced visual comfort. With dimensional realism and calming, clear designs, luminaires designed for the healthcare, education, hospitality, and retail sectors include a curated portfolio of nature-based and abstract imagery and can provide unified, low-glare illumination. North and North 3-D are available in multiple of the brand's form factors such as Alto and Stratis as well as various sizes and lumen/CCT packages and T-Bar mounting with integrated earthquake clips. www.leviton.com



LODES

unveils Axia, a suspension lamp that reinterprets the chandelier with contemporary design for hospitality settings such as lobbies and lounge areas. Made with stainless steel and available in one size (80 centimeters) and Glossy Bronze and Black Chrome, the fixtures' powder-coat finishes modify stainless-steel surfaces and allow electrical polarity to be transmitted without the need for visible cables. www.lodes.com

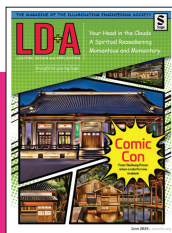
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The companies listed below would like to tell you more about their products and services. To learn more, access the websites listed here.

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Last Look

Seashell Resonance

The Tumbalong Sound Shell, a new venue for community gatherings located in Sydney, Australia, includes a color-changing and Illumination Award of Merit-earning design strategy by Electrolight made in close collaboration with the project's architect, structural engineer, and site teams. Shaped

to resemble a cockleshell—symbolic of local history—the venue comprises a cantilevered roof in addition to beams of various sizes woven together, with all functional lighting integrated into the structure, providing high light levels for work tasks and low levels of illumination during performances.



Photos: Rohan Venn



Join us August 13-15, 2026 in the Mile High City of Denver, CO for IES' annual conference, **IES26: The Lighting Conference**, the preeminent conference for all things lighting, from research to design to technology and more—a true state of the industry event.

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