

LD+A

LIGHTING DESIGN and APPLICATION

From Darkness to Dignity
A Quarter for Your Thoughts
Not Kicked to the Curb

AUGUST 2026

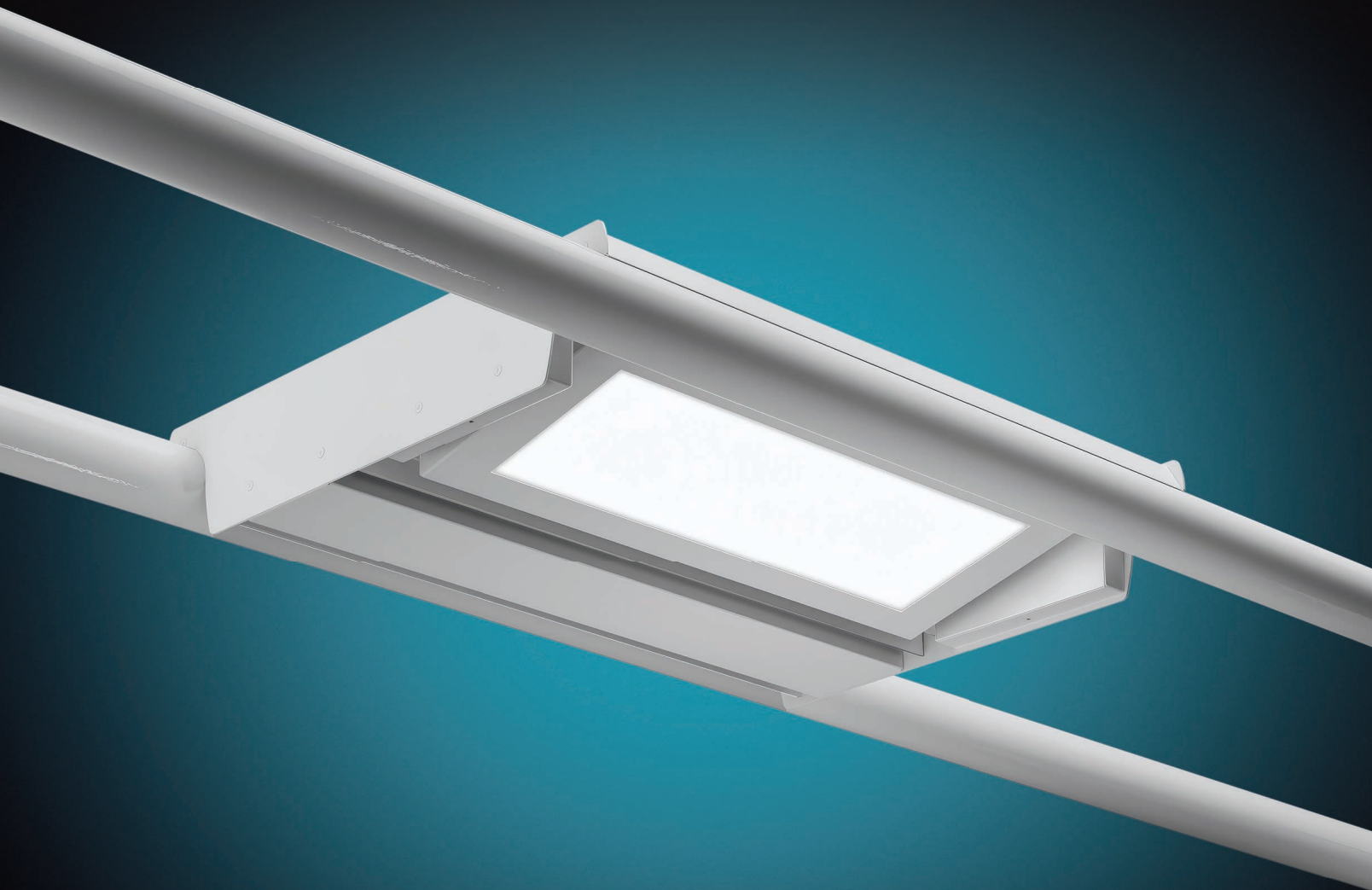
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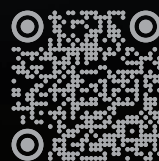
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SCAN TO LEARN MORE

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THE MAGAZINE OF THE ILLUMINATING ENGINEERING SOCIETY

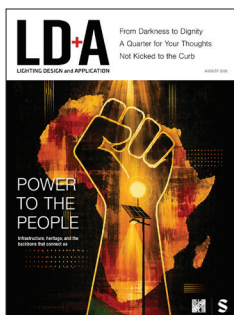
AUGUST 2026 • VOLUME 56 • NO. 8 • STREET/FAÇADE/LANDSCAPE LIGHTING

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A lack of public lighting has resulted in a vast impact on those who have learned to live without it. Image generated by Microsoft Copilot, June 2026

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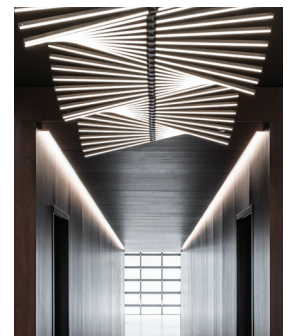
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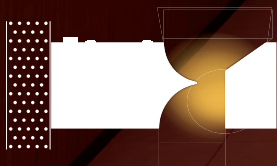


PROJECT IN PICTURES: DESIGN CONDITIONING

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Illuminating
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Mark Lien

is industry relations consultant for the IES.

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Quincy Drane

is BUILD president and architectural lighting designer at Hartranft Lighting Studios.

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Ari Isaak

is the founder of Photometrics AI and Evari Consulting, as well as an advisory member of the IES Roadway Lighting Committee.

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Leo Smith

received the IES Presidential Award in 2006 and served for 12 years as a member of the IES Roadway Lighting Committee.



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Photography: Elizabeth Felicella

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EDITOR'S NOTE

Dark Days Hit Different

It was 23 years ago this month when the lights went out around 4 p.m. Eastern Time, ushering in the Northeast blackout of 2003. At the time, I was working in an office in the Midtown East section of Manhattan, approximately five blocks from United Nations Headquarters.

New York City is chaotic on its best day, and with the September 11 attacks still fresh, uncertainty and anxiety were already in the air. Add temperatures above 90 deg Fahrenheit with high humidity, and people were stranded and on edge. Without electricity, traffic lights at more than 11,000 intersections went dark, compounding the existing rush-hour gridlock. Subway and train systems lost power, forcing people to attempt to evacuate via dark tunnels, walking across bridges, or hoping to catch a ferry. Wireless service was disrupted, and without the ability to process credit and debit cards, many shop owners hiked the price of water to \$20 cash per bottle. (With only \$6 in my pocket, I found that compassion was alive and well in New York; it was just competitively priced!)

Where was Snake Plissken when I needed him? Escaping from New York that day was like a game of *Survivor*, forming and breaking alliances with strangers and navigating by trial and error, until finally securing a spot on a late-night Spirit Cruise ship into Weehawken, NJ, and then walking 3.5 miles to the neighboring town of Hoboken, where the train station was functioning and able to get me home around 3 a.m. the next morning.

I think about that experience often when August rolls around each year. Absence does make the heart grow fonder, especially with things we often take for granted like electricity. With the celebration of the IES Illumination Awards just around the corner, now is as good a time as any to reflect on the meaning and importance of illumination to those living without access to it at all.

That reflection is especially relevant when considering the work highlighted in this issue's feature article "From Darkness to Dignity," which examines lighting in refugee camps and informal settlements where the grid is limited or nonexistent. In these environments, designers must prioritize durability, simplicity, and human movement—placing illumination along routes to clinics, water sources, and communal areas to support safe navigation and daily life.

These projects may not be celebrated for their visual composition, but their success is measured in something far more consequential: the well-being of the communities they serve. If a blackout reminds us how quickly we miss light, these projects reinforce how much it matters when it was never there to begin with.



Photo: Practical Action Rwanda

Illumination means something fundamentally different in refugee camps and informal settlements.

Craig Causer

Executive Editor

craig.causer@sagepub.com

THE MAGAZINE OF THE
ILLUMINATING ENGINEERING
SOCIETY

LD+A
LIGHTING DESIGN and APPLICATION

**Senior Manager, Client
Delivery and Editorial
Operations, and
Executive Editor, LD+A**
Craig Causer

Editor I
Michele Zimmerman

**Creative Manager,
Commercial Publishing**
Samuel Fontanez

Senior Account Advisor II
Amy Blackmore

Senior Account Specialist II
Leslie Prestia

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LD+A is a magazine for professionals involved in the art, science, study, manufacture, teaching, and implementation of lighting. LD+A is designed to enhance and improve the practice of lighting. Every issue of LD+A includes feature articles on design projects, technical articles on the science of illumination, new product developments, industry trends, news of the Illuminating Engineering Society, and vital information about the illuminating profession. Statements and opinions expressed in articles and editorials in LD+A are the expressions of contributors and do not necessarily represent the policies or opinions of the Illuminating Engineering Society. Advertisements appearing in this publication are the sole responsibility of the advertiser.

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landscapeforms

Unified By Light

At The Stacks at Buzzard Point, light brings cohesion to a dynamic, mixed-use district. Tumbler defines the central corso with a rhythmic overhead presence, while Profile extends that language through paths and open spaces. A clear, human-scaled nighttime experience connects it all.

The Stacks at Buzzard Point | Washington, D.C.

Tumbler Catenary, Profile Column Light & Profile Bollard

Landscape Forms I
A Modern Craft Manufacturer

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Photo: Martyn Solyet

2026: A Light Odyssey

In June, Italian lighting manufacturer Flos brought Nocturne, a site-specific installation by designer Konstantin Grcic to Martin Asbæk Gallery for Copenhagen's 13th edition of 3daysofdesign. With an emphasis on Grcic's new modular lighting collection of the same name, which combines blown glass with lighting-track technology, the display pulled inspiration from a scene in Stanley Kubrick's 1968 science-fiction film *2001: A Space Odyssey*. In both the film and the installation, what should be a recognizable space becomes artificial and eerie. With an illuminated floor to flatten shadows and false furniture on glass, the luminaire collection featuring clear conical and spherical shapes appears as if an illusion, something as liminal as the space it is in.

MERGERS & MORE:

- Arizona-based **Barron Lighting Group**, a leader in commercial and industrial lighting solutions, has appointed Tony Phillips national sales manager.
- **DMF Lighting** has appointed Bryan Biga vice president of residential sales.
- **Kingspan Light + Air North America**, a provider of building envelope solutions, has announced a strategic partnership with **Life Safety Services**, a nationally recognized provider of fire and life safety inspection, testing, and repair services.
- Contemporary lighting brand **Lodes** has announced a partnership with furniture brand **Unopiù**, emphasizing design continuity in a special outdoor collection.
- **WAC Group** has appointed Ryan Radke executive business development – commercial at WAC Group.



SMLA Senior Partner Mark Major Steps Down

Mark Major (pictured), co-founder of award-winning international design practice Speirs Major Light Architecture (SMLA), will step down from his role as senior partner at the end of August 2026 after 40 years of continuous practice. Major will remain a consultant to the firm.

Identifying as a “Light Architect,” Major’s impact on the built environment and urban planning includes landmark lighting projects such as the Battersea Power Station, Golden

Jubilee Bridges, and Terminal 5 Heathrow in London; Manhattan West in New York City; the Barangaroo development in Sydney; and Terminal 2 at Beijing Airport—just to name a few. Additionally, Major shared his knowledge through lectures, writing, education, and mentorship around the globe.

Major said, “I am immensely grateful to have had such a rich and rewarding time over the last four decades, fueled by my enduring passion for light and architecture, and the pleasure of working with so many truly great people. While once a designer always a designer, I recognize that it is a good time for me to step back from the day-to-day of lighting practice.”

**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



Merging memory, material textures, and light, Brazilian designer Luciana Teixeira (pictured) introduced the Saudade collection at the 2026 Milan Design Week. The collection comprises lamps that reimagine the use of crochet doilies—objects of domestic culture passed down through generations—and is part of a larger reflection on circular design and the emotional relationship between items and end users.

Photo: Walter Beilonz

Seen by Staff

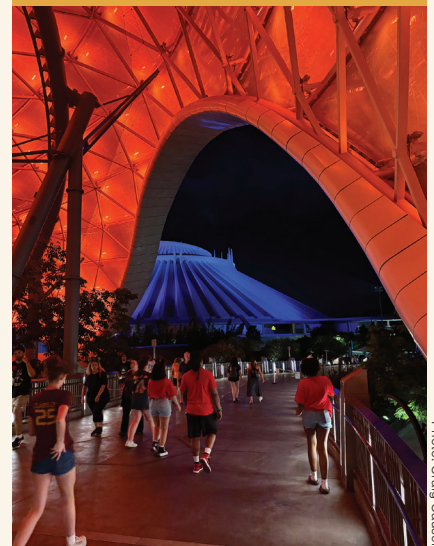


Photo: Craig Casper

TRON’s warm canopy gives way to the cool blue glow of Space Mountain at Walt Disney World.

Ask An

EMERGING PROFESSIONAL



Emily Potenza

What is your current role in the lighting industry?

I am a lighting designer at BEAM Ltd. and my day-to-day work varies from schematic design renderings for a presentation to reviewing a submittal during a project's construction. The combination of working at a small firm and in a niche specialty of architecture allows me the opportunity to work side-by-side with my project manager and be highly involved with all phases of a project.

What is the best part of your job?

The variety of tasks and projects. My undergraduate degree is in architecture and one of the things I loved about it was all the moving parts and endless opportunities—architects are researchers, artists, storytellers, and builders all in one. This translates to lighting, too, and I collaborate with various architects, interior designers, landscape architects, as well as directly with the clients. I'm rarely bored!

How did you find the lighting industry?

I was interning at an architectural metalwork studio in Philadelphia, and my employer tasked me with reviewing a drawing set for a new project. I came across BEAM's lighting design for the project and immediately started to research the firm. At the time, I was still in architecture

This lighting designer at BEAM Ltd. enjoys the variety of projects and tasks that come with working in the lighting industry.

school and simultaneously growing my interest in lighting, including it in models and experimenting with how it affected different materials. After studying BEAM's website and learning that architectural lighting design is a profession, I made the decision that I wanted to work there.

What is the most surprising part of your job?

How hard it is to convince the client that has already hired us what our job is and why lighting is important. As someone younger and growing in the industry, I'm surprised and unsettled to see lighting designers still fighting for their integration in the architecture world. More importantly, I see lighting designers fighting to retain quality lighting on architects' and designers' projects, and ironically, many of those architects and designers pushing back on us on multiple projects.

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

Most architecture will fail if the lighting and lighting design is inadequate. One can have the most beautiful materials, form, and layout but it will go to waste if it's poorly illuminated. Lighting isn't just about specifying a luminaire, it's about how we perceive the space we are in. Lighting is rendering the architecture.

Do you have a dream project?

Lighting for a film set, historic architecture museum, or a memorial. I love projects where the client treats the space like a piece of art and values how the end user will interact with it. For example, I once worked on a museum of natural history and it was the most fun I had on a site visit, working with the museum director to experiment with different gobos and

colors and imagining how visitors would navigate the exhibits. Seeing the director's excitement for the result was extremely fulfilling.

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

This may not be the most exciting choice for a lighting designer, but I've always admired the Louisiana Museum of Modern Art. A mostly daylight space, the lighting is subtle and limited. The flow from indoor to outdoor spaces is magnificent and the artwork is meaningfully lit amidst the abundance of daylight. Additionally, during the day, the lighting does not overpower the landscape; at night, the building transforms into a glowing glass box amongst it.

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

I've always enjoyed works by James Turrell. He's manipulated light to be something physical and experiential. From a personal perspective, I admire my co-workers at BEAM. In particular, Christina Spangler is a senior lighting designer who I admire in both her work ethic and how she designs. Designs simply flow from her and she has a sense of peace about her, despite the amount of work and intense deadlines we continually navigate.

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

If you're curious, go for it. If you love architecture and spatial design, you will love it. If you're not feeling confident or if it seems intimidating, I'd suggest going back to the basics. Observe and ask questions, because the industry is still growing.

HOW THEY DID IT

1. Crystal beads are lit with concealed fixtures, adding sparkle to the space while avoiding glare.



"SUGAR CHAMPAGNE BAR"

JKM Lighting Design was challenged to design a cocktail bar interior reminiscent of rising bubbles in a champagne flute without compromising sustainability. High-efficacy LED sources, linear systems, and a smart control system reduced power density and provided dimming, strong color rendering, and scene scheduling—allowing guests to “cheers” amidst a lush, but environmentally friendly, lounge. This Illumination Award of Merit-earning project is located in Sarasota, FL.

2

2. Sculptural, illuminated bottle columns create visual depth and focal points.

3

3. A warm color tone enhances the cocktail bar's velvet textures and metallic finishes while maintaining light levels flattering for skin tones.



Mark Lien

“One constant in my presentations has been to clarify that we can successfully predict the trajectory of change but not the velocity.”



AFTER TALKING TO OUR INDUSTRY ABOUT ENERGY

and the future of lighting for a couple of decades, I want to take this opportunity to apologize to anyone who, as a result, invested in climate change strategies or renewable energy. There are always unexpected variables when you make forecasts. It seemed unimaginable that we would ever go back to building coal-fired power and embracing gas and oil after relegating them to short-term necessities. Similarly, when I said decarbonization had momentum and carbon would be our new metric for efficiency, well again, my apologies. The trajectory is still accurate, but variables have slowed progress.

Also, when I taught that CRI was a useful metric, rods and cones were the only photoreceptors, and office lighting should be 70 to 100 footcandles, sorry. Sometimes even the things we are sure about evolve. Science advances and we either adapt based on new information or become luddites. In retrospect, perhaps the office lighting levels may have been healthier than what we have come to expect today. The energy crisis forced lower light levels to minimums for productivity and safety but have not addressed human health. There still is no universally accepted metric for lighting for health, but brilliant minds are working toward it. Examples of tenfold-increased light levels improving cognition among dementia patients and the medical profession recommending 30 minutes of morning daylight to help with our circadian system infer that the pendulum swung too far.

One constant in my presentations has been to clarify that we can successfully predict the trajectory of change but not the velocity. The speed of change has too many variables, but the trajectory can be established by charting the relevant changes. And new discoveries are changing what we believed to be correct.

The trend toward multitasking has revealed that human focus is finite, and when we seek to execute multiple tasks concurrently, we are splitting our focus, which compromises results. There are more disturbing aspects of our focus that have come to be understood. Recent research by Michael Posner from the University of Oregon shows that if you are focused on something and are interrupted, it will take an average of 23 minutes to get back to the same state of focus.¹ Another study of workers in offices revealed a significant majority (almost 80%) of

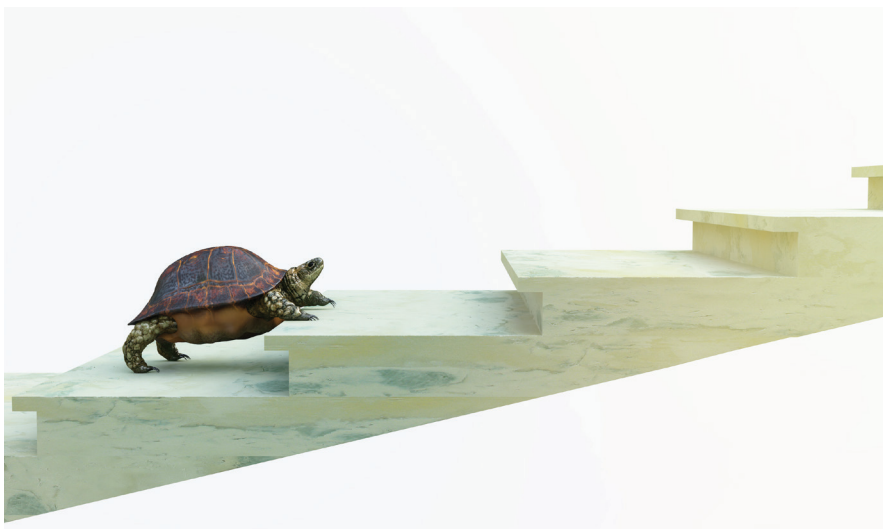


Image: Stockphoto/denisgo

employees report being unable to focus for a full hour without getting distracted.²

The more information we are exposed to, the harder it is to focus. According to DemandSage, 90% of the world's data has been created in the last two years.³ The volume of data created, captured, copied, and consumed worldwide was 18 zettabytes in 2016 and is estimated at 221 zettabytes this year.

When you switch between tasks, errors occur that do not happen when one is focused. In switching from task to task, your brain must think back to where it left off and it does not do that efficiently.

The tech giants took B.F. Skinner's work on controlling animal behavior and applied it with emojis, hearts, and likes. Skinner proved that with rewards, you can train animals to do almost anything, like a pigeon playing ping pong. They similarly have entranced our focus with algorithms that make us doomscroll for hours hijacking our focus with mindless entertainment and the dopamine hits it offers.

AI Cheers and Jeers

The latest MIT EmTech AI Conference in April was especially revealing. Last year, we saw the beginning of MIT focusing on the negative aspects of AI as well as the very real benefits it can provide. This year, the negativity felt balanced. Consider that many MIT students use their training to start and grow businesses, and emphasizing the positive attributes of AI encourages them to use this impressive new tool. AI is not new, but the generative AI we have now that generates unique ideas, images, and videos as well as enhances our written skills is just over a decade old.

When OpenAI unleashed ChatGPT in 2022, the acceleration was undeniable and our world changed. As with most shifts, they include benefits and detriments depending on how we use them. Now we have created our first tool that makes its own decisions. Whether or not we ever achieve general AI by developing sentient

AI, the version we have now still can assess situations and choose how to react. The creators do not fully understand how and why it does what it does, calling their large language models "black boxes."

At April's EmTech AI conference, the first series of presentations focused on "The Great Integration." The session "The 10 Things That Matter in AI Right Now" demonstrated concerns with "super-charged scams," weaponized deep fakes, and "resistance," which noted that people are getting fed-up with AI, data centers, and privacy issues. Lawsuits and new regulations add to our heightened anxiety about the world that AI is forcing on us.

One of my favorite *The Twilight Zone* episodes, "To Serve Man," involved seemingly friendly aliens inviting humans to see their world. People boarded their ship and some grew concerned. While traveling on the ship, they translated a book during the flight: *How to Serve Man*. By the time the humans discovered it was a cookbook, it was too late. Once AI metastasizes into every aspect of our lives and connects all our technology, will it use it for or against us? Are we focused enough on the risks?

Recently, commencement school speakers received loud boos from graduates when they mentioned AI, especially when citing it in a positive way. Some of the speakers were visibly surprised by this reaction, indicating that they are working in a bubble and did not sense the anger and anxiety building around AI.

Stunted Cognitive Growth

Humans did not evolve with anything like the technology that we are experiencing now. A century ago, change was slow and linear, allowing time to understand and adapt. Now it is exponential and changing faster than we can adjust. I have written previously on multiple studies that show cognitive atrophy from reliance on AI. Companies that promote increased AI use, especially in writing skills, will find their workforce ultimately becoming less

intelligent, as they are not sharpening their skills, analytical abilities, and ability to focus. Outsourcing these skills to AI for short-term gain leads to atrophy.

ChatGPT alone claims 900 million users. As with its competitors, it provides value, but even the "free" version comes at a cost. AI is not a tool like a hammer. With a hammer, you can control it and get exercise. AI typically does not exercise our minds; it plays on our interests and biases and shifts our focus to what it feeds us. If you use it occasionally for research or creating images, the impact is small. The more you rely on it, the more tasks you outsource to AI, the more it costs in cognitive growth.

AI for lighting can be very helpful. However, when AI learns how to design complex projects well, will the architect pay the lighting designer or just let AI do the work?

I started this column by talking about how variables temporarily alter the trajectory of change. We can be the variable with AI by demanding ethical AI and compensation for what it has stolen from us. The fight is against big tech and enormous wealth but there is precedent for these kind of uprisings. A few brave politicians are starting to speak out on this but, unfortunately, many are not motivated to and/or have little comprehension of the problem. At this point in time, we can regain control so that we use this tool and it does not use us.

Mark Lien, LC, LEED AP, is industry relations consultant for the IES.

References

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Quincy Drane

“Understanding and honoring the contributions of Black inventors and professionals like Latimer remains foundational to supporting BUILD members and sustaining its legacy within the industry.”



THIS YEAR IS FULL OF ANNIVERSARIES for the U.S. as well as many organizations, and Black United in Lighting and Design (BUILD) is one of them. In 2026, BUILD celebrated its five-year anniversary of inception and one-year anniversary as a registered 501(c)(3) nonprofit organization. Established in 2021, BUILD is for Black lighting professionals from all aspects of the industry, including designers, sales agency representatives, showroom managers, distributors, and manufacturers throughout the U.S. Our mission is to create a safe affinity space for Black lighting professionals.

What started out as a small group of professionals meeting over the phone or catching up with each other at industry conferences and trade shows has turned into an organization that is visible at many of the largest industry events. In 2025, BUILD attended LEDucation, LightFair, IES25: The Lighting Conference, and IALD Enlighten Americas. Continuing the momentum from 2025, this year we added the IES Boston Illumination Awards and IESNYC Lumen Awards, with the goal of increasing our presence at regional events.

Expanding visibility is central to BUILD’s mission, as Black professionals remain underrepresented within the lighting industry. Depending on location or workplace, individuals may find themselves among only a few Black colleagues—or the only one—which can be isolating. With relatively few Black

lighting professionals spread across wide geographic distances, the organization was conceived as a national network from the outset. While that national reach is a point of pride, it has also presented challenges in organizing events and fostering connection. Still, BUILD has continued to grow: each event, whether attended or hosted, brings new members into the community, which is an outcome that speaks to the strength and intention behind its national foundation.

As BUILD continues to grow, its long-term vision is to establish local and regional chapters that can operate independently while advancing the organization’s mission. Central to that vision is creating a lasting legacy—one in which Black lighting professionals support one another and are recognized and valued for their contributions to the industry.



BUILD was well-represented at the 2026 IES Boston Section Illumination Awards.

Today, BUILD traces that legacy to Lewis Howard Latimer, an inventor, draftsman, and patent expert who worked alongside figures such as Hiram S. Maxim and Thomas Alva Edison. Latimer's work to improve the manufacture of carbon filaments extended the life of lightbulbs and helped make them more practical for widespread use. Understanding and honoring the contributions of Black inventors and professionals like Latimer remains foundational to supporting BUILD members and sustaining its legacy within the industry.

Community and Connection

BUILD membership is built around large-group virtual meetings where members come together for both industry enrichment and open dialogue. Enrichment sessions offer opportunities to learn from industry professionals through project presentations, research discussions, and panel conversations. Open forums similarly create space for members to share perspectives, ask questions, and exchange experiences and insights across the field. This structure helped spark a growing interest in expanding beyond virtual engagement. As relationships deepened online, so did the desire to carry those connections to in-person events and gatherings.

BUILD has hosted a series of gatherings to further expand its network. Social events held alongside industry conferences have created opportunities for members from different regions to connect in person. At the same time, locally organized BUILD events have helped strengthen regional presence and foster relationships with allied design organizations that share similar missions and goals.

BUILD marks 2026 as the inaugural year of its annual Summer Soirée. Designed to strengthen community, encourage cross-organizational engagement, and bring members together under one roof, the event aims to feel elevated, welcoming, and intentional. Launching in

New York City, the Soirée will rotate to a new city each year, expanding BUILD's presence and participation nationwide.

Collabs and Alliances

BUILD is grateful to maintain an ongoing partnership with the Lewis Latimer House in Queens, New York. As both a museum

and cultural institution, the Lewis Latimer House preserves and advances Latimer's legacy, and BUILD values its continued role in deepening understanding of his contributions to the lighting industry.

Together, BUILD and the Lewis Latimer House have also collaborated on youth outreach and education initiatives.



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DIVERSITY

Top: A BUILD and Brunch networking event was hosted by Coronet LED at its New York City showroom.

Bottom Left: The illumination of the Harriet Tubman Monument, “Shadow of a Face,” in Newark, NJ, was led by BUILD Past President Edward Bartholomew.

Bottom Right: LEDucation is just one of the large lighting industry events at which BUILD has a presence.



Photo: Niko Menigat



Photo: Cesar Melgare

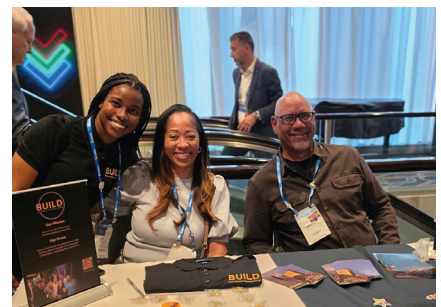


Photo: BUILD

Through after-school programs for middle and elementary school students, the Lewis Latimer House fosters the development of science, technology, engineering, art, and math skills and knowledge. BUILD is proud to support this work through member volunteer participation in these programs.

Similarly, Equity in Lighting has supported BUILD's growing presence among next-generation designers through opportunities to participate in its Youth Enrichment Program. The program offers weekly lighting lessons to elementary school students over the course of several weeks, creating early pathways for students to see themselves as creatives, problem solvers, and future leaders.

At the university level, BUILD Past President Edward Bartholomew led outreach efforts. In collaboration with Dr. Abimbola Asojo, dean and professor in the School of Architecture and Planning at Morgan State University, the university was awarded a Nuckolls Grant to support the development of an architectural lighting program. This initiative will establish

the first program with a dedicated emphasis on architectural lighting at a Historically Black College or University. BUILD extends its gratitude to the Nuckolls Fund, Dr. Asojo, and her team for their leadership and commitment.

Beyond Morgan State, BUILD has also begun connecting with students across a range of institutions, including Parsons School of Design; the University of Colorado, Boulder; the New York School of Interior Design; and Kent State University, and continued expanding its reach and engagement with emerging designers nationwide.

Support in Action

Over the years, BUILD has been fortunate to receive generous support, particularly during early gatherings. More recently, that support has grown alongside wider recognition within the industry. Special thanks to NEMA, a two-time organization-level sponsor whose contributions have been instrumental in sustaining BUILD's operations at a logistical level. Their support during the organization's

transition to an established nonprofit has been especially meaningful, and we are grateful to welcome them back as a continued partner.

BUILD also extends sincere appreciation to its event-level sponsors—Acuity, Signify, Landscape Forms, Coronet, LEDFlex Group and Marset Lighting USA—whose support has played a significant role in the organization's continued growth and expansion.

As we look ahead, our organizational growth depends not only on financial support but also on the strength of our network. Sharing BUILD's work with prospective members, collaborators, guest speakers, and sponsors is an important part of that momentum. For more information, please visit <https://www.buildlighting.org>. It is through these connections—both within and beyond the community—that BUILD, and the industry at large, continue to evolve.

Quincy Drane is BUILD president and architectural lighting designer at Hartranft Lighting Studios.

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Ari Isaak

“Civil lighting design requires lighting professionals who understand the medium and apply the right tools and data to meet these challenges.”



IMAGINE THAT YOU ARE DRIVING HOME after a long day at work: It's 6 p.m. on a November evening and it's raining. The Sun has set, it's getting dark, and the streetlights turn on. The highway appears slick and droplets stick to your windshield. Traffic slows, but some drivers maintain normal speeds. Wet pavement reflects light back into your eyes. As a lighting designer, you may be thinking, “What could I do to make these streetlights perform better under these conditions?”

There has always been a dichotomy between architectural design and civil engineering work. Architects design buildings and their systems: structural, HVAC, electrical, lighting, and building envelopes. Civil engineers design infrastructure that serves the public: roads, bridges, water systems, and drainage.

The clearest distinction between the two is the level of control of the design canvas. On an architectural project, the architect and the trades involved, including architectural lighting, where most lighting is used, have real control over the space they are creating. They specify luminaire locations, choose mounting heights, and define the geometry. The environment is shaped to serve the design. On the other hand, civil engineers are highly subject to current conditions. The infrastructure frequently already exists.

Geometry was set by other disciplines, for other purposes, or by nature sometimes decades or millennia ago. The classic example is street lighting mounted as attachments on transmission poles. The pole placement is based on maximum voltage of the wires and has nothing to do with the lighting needs present at that specific location. Civil lighting design must adapt to an existing reality rather than define it. The same is true for a resort built across variable terrain, a park shaped by nature, or a campus assembled over decades.

Lighting has this same split in practice. But the profession has never identified the civil side. Without its own identity, civil lighting design has been practiced using architectural tools and methods that were not built for the conditions it faces.



Image: Ari Isaak

Illuminance contours showing streetlight reaching protected burrowing owl habitat. Imprecise design creates unnecessary light intrusion into sensitive areas that building codes are not equipped to address.

An Overlooked Space

Civil lighting design has never had much appeal. Many in the lighting profession avoid it precisely because it is engineering, not expression. This has left a vacuum. The most consequential lighting decisions, those affecting transportation safety, grid resilience, ecology, and other critical domains that light touches, are being made without the rigor that lighting professionals bring to architectural work. This is not criticism; it is an opportunity.

Civil lighting design extends beyond roadways. Any lighting problem where the practitioner lacks control of the environment (e.g., a ski slope, university campus, national park, or military installation) is a civil lighting design problem. Conversely, tunnels and parking structures, though parts of roadway infrastructure, often allow the level of control that suits architectural methods. The distinction is control, not application.

Some practitioners have been doing this work for years, without the vocabulary, tools, or professional recognition to match the importance of what they do. They are the first civil lighting designers, and they deserve credit for advancing this work before it had a name.

Where the Tools Fall Short

The photometric tools that define our practice were built for architectural conditions. These tools produce calculations on horizontal and vertical planes within bounded layouts, typically only a few acres in size. They are excellent at supporting lighting design work when the designer has control of the space. But when the conditions are spread across an entire city, and are therefore inherited rather than controlled, these tools cannot follow. A network of lights on utility poles placed for power distribution is not a collection of typical layouts with standard pole spacing. Decades of accumulated infrastructure does not have repeatable geometry. True slope is difficult to represent in tools that break surfaces into idealized horizontal,



Horizontal illuminance calculated on actual terrain in GIS. The slope, curve, and pole position are unique to this location. A typical layout on a flat surface would produce different results.

vertical, or flat planes.

The industry bridges this gap by designing a handful of typical layouts in photometric software, then using a table to assign those templates across a much larger system. One typical design represents thousands of actual layouts in the field. Typical designs are a guess at the median. They all deviate from the real world. We accept this deviation as the cost of expediency in design. How much deviation is acceptable, and is that amount consequential?

Does a mast arm at a different angle than what exists warrant an alternate choice of luminaire? What about a 5-ft difference in road width? Are these tradeoffs acceptable because they are “close enough”? I believe either change makes the design no longer applicable.

Template-based design was a reasonable compromise. Designing thousands of unique intersections individually is infeasible with architectural tools. Blunt rules like full cutoff exist for the same reason: When you cannot evaluate glare at every location, you eliminate it everywhere. However, civil lighting design tools can evaluate thousands of contexts individually. Compromise is no longer necessary. We no longer need to treat every location the same because we lack the ability to treat them differently.

No committee approved template-based extrapolation as a design methodology. The workflow exists because the software doesn’t meet the challenge, and the industry built a practice around the limitation. But the problem is larger than software.

Beyond Lighting Software

Civil lighting design is not just architectural lighting design with better tools. It embraces domains that are largely outside the lighting profession today. It is essential that civil lighting design speaks the language of crash modification factors, the Fatality Analysis Reporting System, and the Safe Systems Approach. It must engage with ecological data, wildlife migration forecasts, as well as legal frameworks like NEPA and the Migratory Bird Treaty Act. It needs to understand the duck curve and how lighting, which represents 15 to 20% of the worldwide electric grid, can serve demand response and grid resilience. It operates at network scale in geographic information systems (GIS), not scene-by-scene in computer-aided design or building information modeling, performing citywide photometric calculations on real terrain and real geometry. And it connects to networked lighting controls, dispatch systems, and real-time data feeds. Civil lighting design understands IT architecture and dimming strategies, not fixture selection.

As lighting professionals, we work with light every day, bringing a true understanding of the medium that other industries lack. We have the expertise to lead in every one of these areas but only if we are willing to reach beyond the tools and frameworks built for architectural work and embrace new ways of thinking about our challenges. Building codes are not the right remedy for lighting significantly impacting a protected species. The question is whether the profession will step into civil lighting design and lead or leave civil lighting design to domains that understand the problems but not the medium.

The IES is, by its own name, an engineering society. "Engineering" has always been broad enough to encompass both architectural control and civil constraint, both new construction and existing conditions, both bounded sites and public networks. The civil side of lighting has never been able to claim its rightful place under that umbrella. It is time.

Let's return to that rainy commute. Does wet pavement call for lower (or



Image: Ari Isaak

Isolux contours calculated on actual geometry. Crosswalks and bike lanes aren't getting lit, creating a transportation safety issue across from a school.

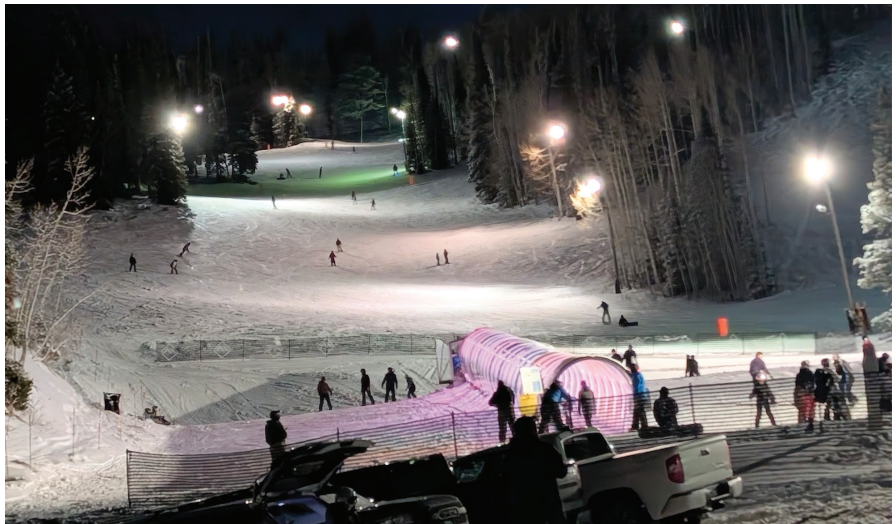


Photo: Ari Isaak

Night skiing terrain has variable slope, aspect, and reflectance that change throughout the season as the snow base shifts. These are conditions architectural lighting tools were not built to model.

higher) lighting levels? Would a change in light color make a difference? Can we adjust the distribution so light is only emitted at angles that won't reflect into drivers' eyes? In rain, do crosswalks and bike lanes, where vulnerable travelers are hardest to see, require different colors, levels, or metrics altogether?

As you get closer to home, you think about luminance and light being reflected off the ground to a driver's eyes, your eyes. These are challenging lighting questions that civil engineers and

transportation planners aren't equipped to answer. Civil lighting design requires lighting professionals who understand the medium and apply the right tools and data to meet these challenges. It is an invitation to step into a space that desperately needs us.

Ari Isaak, Member IES, GISP, CFLC, is the founder of Photometrics AI and Evari Consulting, as well as an advisory member of the IES Roadway Lighting Committee.

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Photos: Two Parts

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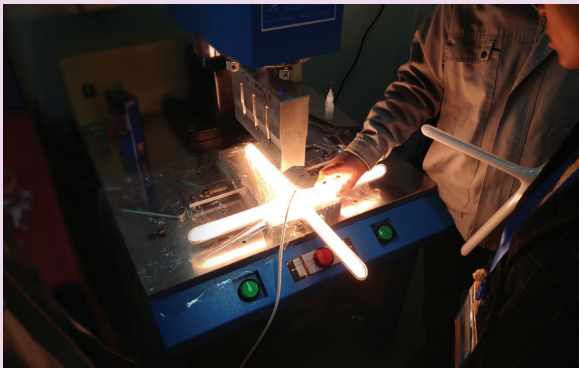
In April, I attended my first LEDucation, where I was delighted to see firsthand many of the manufacturers and fixtures I write about, as well as meet Emerging Professionals that have been, or will be, featured in the pages of *LD+A*. I particularly enjoyed the details of the show: color swatches of PET felt, translucent glass rounds, teardrop-shaped crystals ready to drip from chandeliers, waterproof RGBW fixtures placed in tall, clear containers like flowers in vases. During a rare moment of slow foot-traffic, a booth with complex, geometric pendants on display caught my attention. Upon meeting the designer, Christo Logan, and learning a bit about the 3-D printed creations he makes for his company, Two Parts, I knew there was more to discuss. Logan took a winding road toward the lighting industry and continues to step out of it into other artistic realms.

As a child training to be a cellist, Logan dreamed of a career in designing cars, a goal his parents supported as long as he completed college. "So, I grudgingly chose the only design major available: architecture," Logan said. "I quickly discovered I preferred the depth and complexity of this type of design to the surface-level work of sculpting the skin of cars. I only wanted to work on projects where my design scope [reached] as deeply as possible, down to the most fundamental programmatic, structural, and conceptual decisions."

However, despite loving the medium, Logan found that after working on architecture projects in the U.S. and China, design consultancy wasn't exactly his jam. "I looked for things to design where I could be my own client; I think my overarching drive is simply to make things that I both like and haven't seen before," he explained.

Logan fell into creating some custom

Selenium, a third-generation pendant, was part of the Two Parts display at LEDucation 2026.



Top: A process photo for a second-generation pendant.

Right: Christo Logan prefers discovery and exploration over straightforward tradition in various forms.



lighting for a theater project on which his mother was working. After researching LEDs and identifying services capable of 3-D printing ceramics, Two Parts was born. "Obsessed with the possibilities, I was up nights evolving designs, sending for printing, reworking, and sending again. Some would crack before they were able to be fired and some even exploded in the kiln. Many were dead ends, but a dozen models made it to the first catalog," said Logan. Designs continued to evolve as did the hardware connecting the ceramic pieces and internal cords, beginning with 3-D-printed plastic and eventually becoming metal-cast.

Though ceramics were abandoned after roughly a year because of production volume limitations, the experiment allowed Logan to explore and create his first generation of light models with seven color glaze options. Cast polymers like glassy acrylic, translucent white polycarbonate, as well as sanded and painted resin, came into play for Two Parts' second generation of luminaires. However, because the second generation was made for inventory, the line was limited to a strictly white palette.

Enter Two Parts' third and current generation, combining "the production scale of factory-made resin and the flexibility of painted 3-D prints," said Logan. "But this flexibility is beyond that of the original lights since any colors are possible, even two-tone on some of the models." Though he prefers not to limit the options of shapes he might work with in the future, many luminaires include versions of, and build on, "+" and "x" configurations.

Exploring "What Ifs" and "Therefore"

When asked what sets his process and 3-D-printed luminaires apart from

other 3-D options on the market, which are typically customized solutions made as answers to the financial and labor costs of traditional manufacturing, Logan said, "I use 3-D printing to make complex shapes that can't easily be made with any other methods. Rather than diffuse a light source with translucency, I hide the source(s) within shapes such that their illumination is somewhat of a mystery. In addition, my prints have internal features like wire tunnels that are basically impossible to create with conventional manufacturing methods. I use SLA UV resin printing which is then sanded and painted so that the sculpture is abstracted without a hint of how it was made. For the most part, my designs don't need to take the printing process into account, only the final structure."

Some of the final products have landed in bespoke projects. For example, a "dental office that could moonlight as one of the more flamboyant Hard Rock Cafés," said Logan. The Canadian project included the brand's Helium model above

the reception desk and numerous Carbon models in a mirrored waiting room with electric guitars framed on the walls.

However, Logan doesn't limit his design skills to lighting; he also currently creates watches under another "pen name": good+evil. And in the past, he's brought buildings, art installations, public infrastructure, city plans, exhibitions, Battlebots, and a mahjong table to life through his explorative endeavors. "My best outcomes have always come from an iterative process where, through trial and error and 'what ifs' and 'therefores,' I eventually get a project to a place I could never have foreseen," Logan said, like a true artist. "Imagining and developing as many different things as possible is my only real goal."

Rather than arriving at a fixed aesthetic or method, Logan's approach underscores the importance of staying open to where a design process might lead. For designers working across disciplines, fluidity is as critical as any other tool or technology in shaping fresh solutions.



Photo: InDrive

From Darkness to Dignity

**Empowering African refugee
communities and informal settlements**



Photo: Stephanie Biers

Imagine a world without artificial light. How might that feel when the Sun goes down? For refugees across Africa, this is not something they have to imagine; it's their reality.

A lack of public lighting has resulted in a vast impact on those who have learned to live without it. At worst, it risks their physical safety, leaving them vulnerable, for example, when walking as far as the length of a football field in darkness to use a public bathroom.

Illumination, taken for granted by most, is empowering. It enables work and commerce, provides a public space for children to study and socialize in the evening, and importantly, creates an enhanced feeling of security.

For African refugees—many of whom make their homes from grass compressed with mud, tree branches, four wood pillars, and clay—displacement should not mean darkness, said Alain Harelimana, managing director of SOLEKTRA Rwanda,

Left: The Layita Khayelitsha campaign by InDrive, in collaboration with LightUp and the local community, allows residents to enjoy their newly lit neighborhood.

Right: One of many community meetings held in PJS Informal Settlement, Khayelitsha, that involves residents in the solar lighting project.

Solar-powered infrastructure supports humanitarian efforts and improves safety, visibility, and living conditions for refugees in Kigeme Refugee Camp.



Photo: Practical Action

a leading provider of renewable clean energy solutions. “I grew up in a rural area of Rwanda that didn’t have access to electricity, so I know what it means to bring public lighting to a community.”

Over six months in 2019, SOLEKTRA installed 185 solar streetlights across three refugee communities in Rwanda, bringing light to the densely populated camps of Nyabiheke, Kigeme, and Gihembe. The camps, which mostly went dark after sunset, serve approximately 50,000 residents. The communities function like small towns, some accessible only by dirt roads and many about the size of New York City’s Central Park. In this region, camps are typically spread across a hill and have circulation routes,

markets, communal spaces, clinics, and schools. The primary form of transportation is walking, followed by bicycling, bicycle taxis, modern motorcycles, and shared taxis with the nearest town business center located 5 to 6 miles away.

While the Gihembe camp closed in October 2021, the project expanded to an additional 815 solar streetlights across all five refugee camps as well as the additional Mahama, Kiziba, and Mugombwa settlements. Once completed, the transformation and community impact was immediate.

“Markets stayed open longer, children studied under light, families moved safely after sunset,” Harelimana said. “Residents described the change by saying

the camps felt like Kigali [the capital city of Rwanda] at night—lit, active, and alive. Light changes behavior. People reclaim space.”

Harelimana emphasized that the project was made possible due to the inclusive national electrification strategy of the Government of Rwanda and reflects a coordinated commitment and implementation among government, humanitarian agencies, and private-sector groups. “We are deeply grateful to Practical Action and UNHCR [United Nations High Commissioner for Refugees] for their leadership and partnership,” he said, adding that the Ministry in charge of Emergency Management plays a central role in coordinating refugee affairs and



Photo: InDrive

ensuring that infrastructure interventions align with protection, safety, and resilience objectives.

Introducing Successful Standalone Systems

The design philosophy for the installation of solar streetlights focused on human movement patterns, with lighting placed along key circulation routes to clinics, water points, markets, communal areas, and sanitation facilities. The primary objective was uniform pedestrian visibility and orientation, not architectural aesthetics. “We designed for behavior, not just brightness, Harelimana explained. “In humanitarian environments, lighting must prioritize safety, durability, and ease of maintenance.”

The team deployed the use of Maxi Road and ISSL+ integrated solar street lighting systems from Sunna Design. The systems were chosen for long life-cycle performance and low maintenance, according to Harelimana, who added that in refugee camps, simplicity in innovation and reliability matters more than complexity.

These standalone outdoor solar systems incorporate high-efficiency

monocrystalline photovoltaic panels paired with lithium battery storage to support reliable, off-grid operation. Automatic dusk-to-dawn controls enable autonomous nightly operation, while low-wattage, high-lumen LED modules deliver energy-efficient illumination. To address security and durability concerns, the systems feature tamper-resistant battery enclosures and are engineered to provide illuminance levels suitable for safe pedestrian visibility, in line with international outdoor lighting practices.

Installation, however, presented a range of site-specific challenges. Soil conditions varied across the project area, complicating decisions around pole foundation depth and anchoring. Persistent dust exposure posed an additional concern for equipment longevity, while construction activities had to be carefully coordinated within active residential corridors to minimize disruption. Vandalism protection also remained a key consideration throughout deployment, influencing both system design and installation strategy.

“The most significant challenge in humanitarian energy projects is sustainability,” Harelimana noted. To that end, the



Photo: Stephanie Briers

Top: The Layita Khayelitsha campaign ensured safer walking conditions in W-Section Informal Settlement, Khayelitsha, especially for women.

Inset: A 10-W solar LED light installed in PJS Informal Settlement.

The PJS Informal Settlement installation team in action.



Photo: Stephanie Briers

teams employed the help of youth from the camps to monitor the lights and provide performance reports, with committees formed to oversee daily operations. These local teams were trained to perform basic diagnostics, panel cleaning, and minor adjustments, fostering accountability and ownership, which Harelimana cited as key reasons for the project's success.

Capital Gains

At the southern edge of Cape Town, South Africa, architect and urban researcher Stephanie Briers has spent years examining how the absence of basic infrastructure reinforces inequality—and how thoughtfully applied light can help undo it. In Khayelitsha, an apartheid-planned township that contains a mix of formal housing and informal settlements, her work confronts not only physical

darkness but the social and spatial barriers it creates, using light as a catalyst for safety, dignity, and belonging.

Briers, author of *Infrastructures of Freedom*, is co-founder of the LightUp program, which stems from a joint doctoral research project where she developed the concept of wall-mounted solar lighting for informal settlements. “Everyday life in ‘informal settlements’ or self-built communities in Cape Town and across the globe is challenging, from meeting one’s basic sanitation needs to accessing opportunities and living a dignified life,” Briers wrote.¹ “Darkness is an everyday feature that contributes to and exacerbates daily struggles. Nightlife is shaped by fear that prevents people from venturing out to meet even their most basic needs.”

From 2018 to 2021, Briers began the first solar lighting project in the PJS

Informal Settlement located in Khayelitsha. This area includes 768 households made up of self-built homes, most of which are single-story structures primarily constructed from corrugated iron sheets. Established in the 1980s, one dirt road runs through the community.

Like the camps in Rwanda, the lack of proper public lighting posed a safety risk to residents, particularly women and children, when trying to access public toilets, taps, and transportation after dark. Furthermore, residents work in many different areas and have long commutes to the Cape Town city center, for example, requiring them to both leave for work and arrive home in the dark.

Prior to the project, high mast lighting in the camp cast “very dark shadows... making it challenging to see even though there was lighting in the area,” Briers



SOLEKTRA is working to advance renewable energy access through innovative solar solutions in underserved communities in Rwanda.

said. “This is because of the very narrow pathways, where light from high-mast lighting cannot shine into pathways.”

The solution came by way of wall-mounted LED solar fixtures on household structures to address the darkness of narrow pathways where there is not adequate space for conventional streetlights. The solar lights are mounted near front doors of homes to bring light to where it is most important. The design ensures that the batteries are preserved so the light still shines for morning commuters.

Each light is accompanied by a solar panel mounted on rooftops. The technology was custom-designed for informal settlement conditions, with batteries that are easily replaceable, advanced weather proofing, and secure installation systems to deter theft.

“More important was the community-driven approach we used, where community members were deeply involved throughout the project and were trained to install and maintain the lighting,” Briers explained. “Such deep community involvement ensured that the lighting is well taken care of by the community and

that the lighting also serves the community needs.”

Briers said Khayelitsha was chosen specifically because of its history of apartheid planning to show how inequality still exists. “We also chose it because the NGO we worked with had a good relationship with the leadership in this informal settlement” Briers noted. “It’s important that we have strong relationships with the leaders in these communities and that there’s a willingness to work together because of the community driven approach.” This approach has been paramount to the project and something the team is pushing at a policy level in all its projects, she added.

“It’s not just about the technical infrastructure, it’s also about the process that you follow in implementing that infrastructure—in designing it, in maintaining and installing it—and that is probably the major reason for the success of the project,” Briers said.

Once the lighting was installed, it provided a feeling of freedom and empowerment to venture outdoors at night with the ability to recognize people in the streets.

This was particularly important as it enabled residents to identify perpetrators and report crimes to the police, which previously was not possible.

“People kept saying how free they feel,” Briers said. “That’s what became of the title of my book...how can we then think of that sense of infrastructure as giving people a sense of freedom and that sense of citizenship that for so many years was denied in apartheid in South Africa.” **S**

THE AUTHOR

Cori Anne Natoli is a freelance journalist and global communications consultant focused on novel and innovative technologies that make a significant impact on the world.

Reference

1 Stephanie Briers, *Infrastructures of Freedom*. Berlin: Jovis, 2023.

A Quarter for Your Thoughts

**Weaving remembrance, culture, and community
into the fabric of New Orleans**

New Orleans. The Big Easy. A city known for its music, cuisine, and, of course, Mardi Gras. The delta region relishes its connection to the Mississippi River, the Gulf Coast, and its multicultural past. But a few hours after midnight on New Year's Day 2025, the Crescent City became the site of a domestic terrorist attack, when an individual drove his pickup truck into a crowd on Bourbon Street and started a shootout with police in the French Quarter. It was the worst attack of its kind in U.S. history, resulting in the deaths of 15 people, including the perpetrator, and injuries to dozens more. The city hadn't hurt this much since Hurricane Katrina in 2005.

Enter Katy Casbarian, who lives above Arnaud's Restaurant on Bourbon Street's



Photo: Charles Sterling with Zepher Drones

200 block. She had been there when the attack occurred and later reached out to Jennie West, principal and founder of Studio West Design, with an idea: to honor the victims with light installations, but she didn't know how to accomplish it.

"We sat in a room and brainstormed and gave her a budget for what we felt was reasonable for the lighting," recalled West. "We did this [based on] some hand sketches and a couple of renderings for her over two weeks in the spring of 2025."

Weeks later, Casbarian called back saying she had raised the money through private and nonprofit contributions. However, West still wasn't quite sure how it would work with the city. "We just started rocking and rolling with ideas and what was possible, and what we could get

here, and what the limitations were," West said. "It was very much a collaborative project in which we thought the vision was so incredible that we [decided] we'll figure out a way to make it happen."

Second Line in the Sky

The vision became Second Line in the Sky, reflecting the très New Orleans tradition of a community-led procession that follows family members and funeral mourners with musicians, countering the dirge of a first line with the honor and joy of the second line. The remembrance project comprised nearly a thousand double-sided prayer flags suspended across 21 buildings, covering a 36,000-sq-ft area across multiple blocks. A programmable DMX-controlled color-

changing globe lighting system, developed alongside electrical and lighting solutions provider Curtis Stout New Orleans, resulted in a total of 12 strings and 1,248 MaxiGlobe RGBW units across the three blocks. Controlled by Lumentender Control Solutions LT-1Box power and controls enclosures, six DMX universes, and a wireless block-to-block sync, the display encouraged visitors to pause and reflect on the lives affected by the attack. The flags shared photographs, messages, testimonies, and family memories. In addition, illuminated trumpets, handkerchiefs, and umbrellas festooned the installation, helping to transform loss into hope and shift mourning into beauty. The illuminated sculptures that created the glowing canopy were embedded with

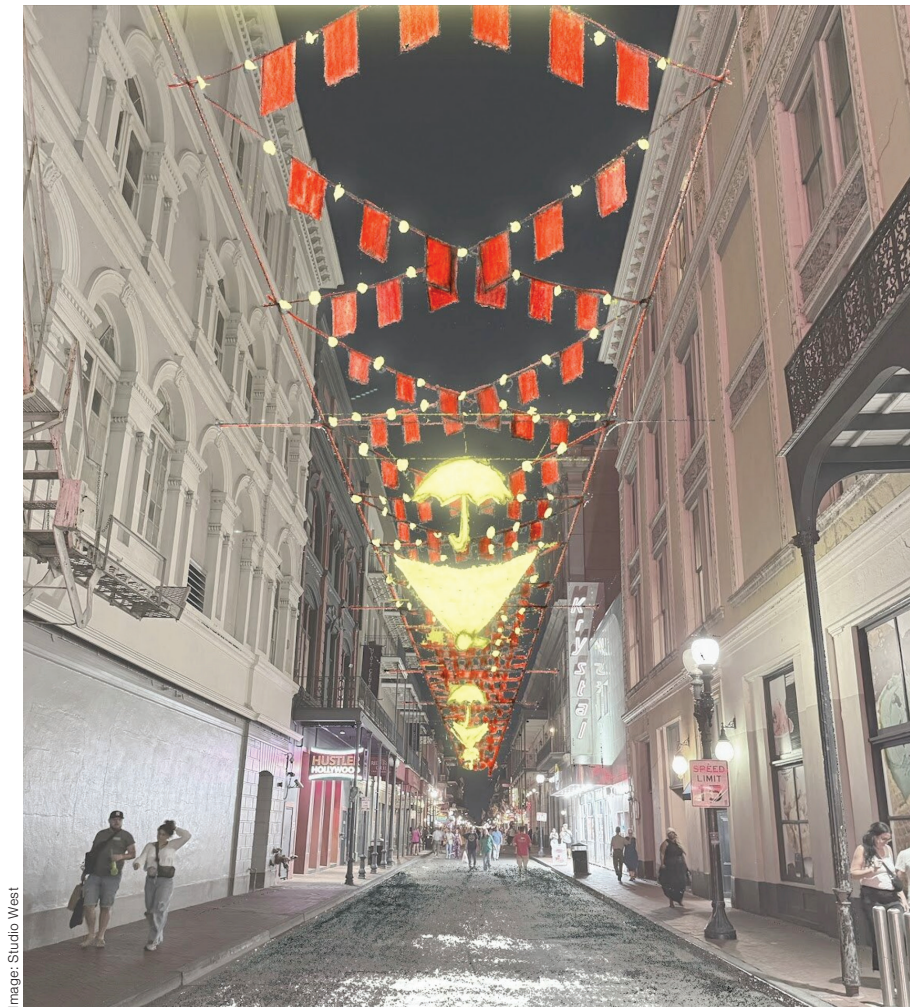


Left: Suspended between 21 buildings and across three blocks, the installation creates a continuous illuminated plane.

Right: Each flag carries personal stories, photos, and handwritten messages. Paired with animated umbrellas and lights, a participatory dialogue is created between art and memory.

Photo: David Nola

This illustrated perspective drawing evokes the spirit of a second line procession beneath the memorial's illuminated canopy, guiding the tone and direction of the design process.



miniLED strings comprising three color temperatures—warm, neutral, and cool—with each miniLED programmed to twinkle and chase outward from the trumpet bells in flattened conical bursts, evoking music breaking out of the brass.

The programmable controls were selected “to create dynamic lighting sequences, including five-minute shows on the quarter hour and 10-minute shows on the hour,” explained West. She added that the systems were integrated within the historic urban fabric to maximize atmosphere, visibility, and public engagement, while minimizing visual disruption to surrounding architecture.

Communication was key. West explained that once her team had the vision of the display, they conveyed it to their partners within the city, including the Vieux Carré and Historic District Landmarks commissions, to determine what permits were needed and what might be restricted. For instance, the city was not permitting its light poles to be used, and

power sources had to be selected from among businesses for each of the three blocks over which the flags would hang.

Studio West led the creative direction and technical coordination of the project, working with three artists—Babette Beaulieu, Margaret Crosby, Jan Gilbert—who designed the pink, red, and purple flags by working with the families to incorporate personality and infuse life into the memorial. According to West, the families had not met before the display was developed. “When we came in and presented the plans and said, ‘We’re not asking you for any money, we just want to do it and have your participation,’ I think they were a little floored by it,” she recalled. “It was incredibly meaningful for them.”

While it was crucial to have the plan and the permissions, the installation had to be completed in only two weeks and before Thanksgiving, with the governor coming to town for the ribbon cutting. “We hired police details to close the streets [and] worked in lifts with the electrical

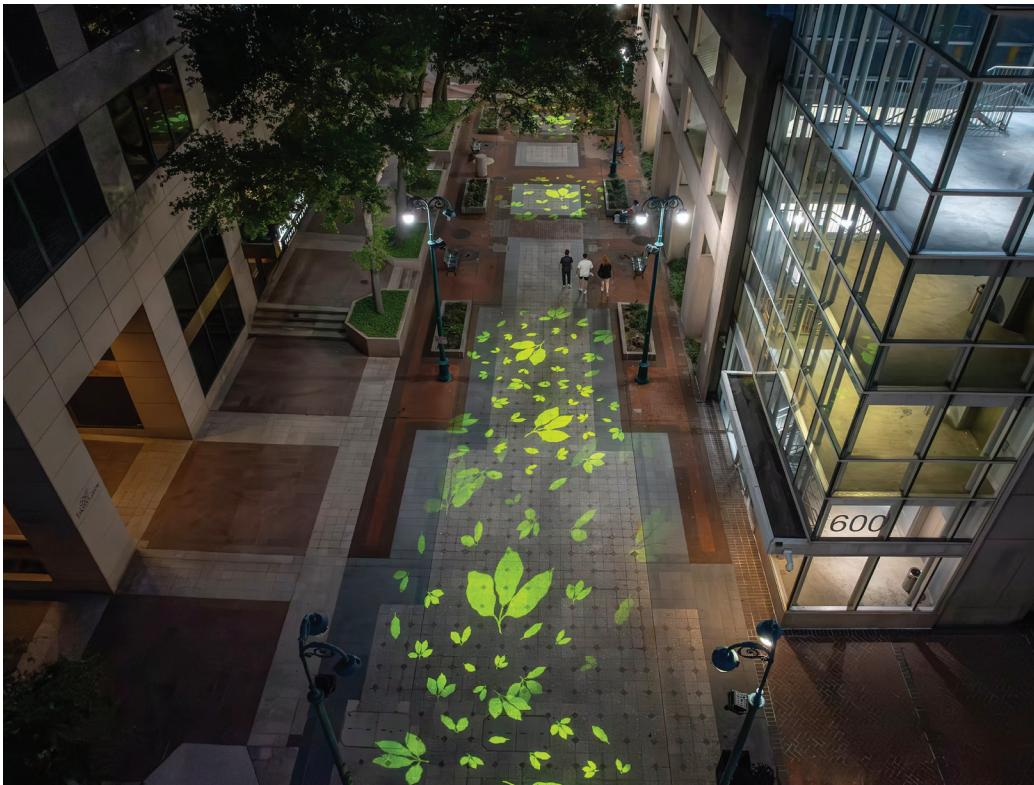
contractor,” West recalled.

A series of anchors had been set into walls of 21 buildings before the installation window. “That was challenging, because we had to pre-map the path,” she said. “Again, we had everything on drawings, but you get out there and you discover, ‘Oh, this brick’s really soft...let’s move this over here.’ Once they got the first series up, it became a lot easier.”

The memorial was unveiled during a public lighting ceremony on December 1, 2025, and remained until mid-January. “The reaction from the public was the best part. It demonstrated the power of what lighting can do in a public space and that you don’t have to access it on a private property,” West said. “It created a space where people could honor what happened but also celebrate in a way.”

Woven Into the City’s Fabric

While Casbarian was crucial to sparking Second Line, that project also evolved out of Studio West Design’s past efforts



Projections of magnolias in multiple sizes helped the city reimagine the Lafayette Street corridor.

to enhance the Crescent City including Light Up Lafayette Street in 2025 and the French Doors Master Plan project in 2024. In the months leading up to Super Bowl LIX at Caesars Superdome, the firm partnered with the Downtown Development District (DDD) and Greater New Orleans, Inc. to assess how to improve lighting and safety on the 100 block, which includes Bourbon, Chartres, Dauphine, Decatur, and Royal streets—those that are closest to the Mississippi River. The two projects had similar goals: Make the tourist experience in New Orleans safer and more enjoyable.

For Lafayette Street, the focus was connecting the Superdome and the adjacent hotel through Lafayette Street, which is an approximately seven-block corridor. The effort spanned seven light poles along Loyola Street, where the light projector, ECO Spot Gobo Projector for Rugged Environments, cast a pattern of glowing green magnolia leaves across the sidewalk in varying shapes and sizes. The projectors provided 0.14 watts per sq ft and the system complied with ASHRAE/IESNA 90.1 (2019).

The magnolia leaf was selected as the project's defining visual motif for its deep cultural resonance. As Louisiana's state flower, the southern magnolia

carries strong regional identity, while its year-round evergreen foliage serves as a symbolic reference to resilience. Translated into light, the motif cultivates a sense of security and safety with a playful approach that encourages pedestrians to walk through Energy Centre Plaza.

Installation proved relatively straightforward. Working alongside Allstar Electric, which maintains the existing infrastructure along Loyola Street, the project team mounted the fixtures with the assistance of a lift and then returned after dark to fine-tune aiming angles. This nighttime adjustment process was critical, allowing the designers to calibrate projection placement in real-world conditions to achieve the desired balance of visibility and coverage.

Careful coordination with existing street lighting also informed the final design. Prior to installation, the team mapped out non-functioning or underperforming streetlights along Lafayette Street, strategically positioning the projected leaf patterns in these areas to supplement ambient illumination. As a result, the installation not only introduced a distinct visual layer but also helped even out lighting conditions across the corridor, reducing disparities in brightness and improving overall visibility.

"There was a noticeable increase in activity and engagement along the corridor," West explained. "Many locals noted an increased perception of safety. The additional lighting added visual clues toward a path between the hotel and sporting facilities to the west of the site and the neighborhood to the east, so the lighting became a sort of connector, transforming the safety of the corridor through the added light, while visually indicating a path for travel."

Door-to-Door Service

On the French Door Project, the DDD approached Studio West with some preliminary sketches, a relatively small budget, and a compact timeline. The goal was to activate spaces, make them feel safer, and do so in an interesting way.

Studio West presented an approach that differed from the city's perspective, with the bulk of the effort involving collecting data that could be used to address lighting challenges. Teams comprising representatives of Studio West, DDD, and Night Rangers from the National Park Service toured the streets with maps on clipboards. "We want you to walk through the space a little differently than you normally do," West told the teams. "We want you to consider high

Updated downlighting called attention to murals and improved perception of safety in the French Doors Master Plan project.



Photo: Jennie West

glare and how hard it is to see things. We want you to talk to us while we're walking about where you feel safe and where you don't feel safe." This strategic effort was beneficial in showing what was needed to achieve the results and impact that DDD was looking for, which inspired Studio West to develop a thorough, investigative, and community driven mapping process.

From those excursions, they developed a large workbook for the group of business owners to identify and fix broken lamps, as well as replace lighting. While some of the lighting issues could be addressed through grants, others would require permitting. "It was really just like an outdoor lighting repair plan," West said, "but on the fly, in a very New Orleans way that had color coding."

To address areas that were not as conducive to full lighting treatments or that felt unsafe, Studio West proposed murals, which would provide more color and lighter, more reflective surfaces. The thinking was that if the murals were beautiful, graffiti taggers would leave the work alone. As a result, the city partnered with Arts New Orleans to commission artists whose aesthetics fit the sites particularly well.

"In some spaces, we did change or add lighting. There's one site that had uplighting in place, but we really needed downlighting," West said. "Sometimes the artist would make a decision based

on where the lighting was to maybe restrict the scope and the area they were painting. So, it was a nice collaborative process with the artists, Art Council, and DDD because we were all able to look at the building elements and talk about it from different vantage points."

Staying Power

For design teams, becoming part of a city is rarely the result of a single project; it develops over time through sustained presence, curiosity, and a willingness to engage beyond the immediate scope of work. In New Orleans, that process has been shaped by long-term relationships, repeated collaboration, and a growing familiarity with how the city functions—socially, culturally, and spatially. It also reflects a broader belief that meaningful design does not stop at the building envelope but extends into the public realm, where it is experienced collectively. Approaching streets, plazas, and everyday urban spaces with the same level of attention as formal architectural projects can create opportunities not only for stronger design outcomes, but also for deeper community connection.

For design teams looking to move from working in a city to becoming part of it, West points to a long-term shift in mindset. It requires patience, humility, and a willingness to invest in relationships.

"Everyone has their own lived experience, which should be valued and validated," she said. "We are all a part of the human experience, so understanding this and making space for these local narratives and voices to be heard—through listening and observation—is fundamental and the essence of being in public space and among a culture."

It also means embracing the idea that design is not simply delivered, but shared, shaped, and carried forward by the community. In New Orleans, where culture is deeply embedded in everyday life, that approach has allowed projects like these to resonate far beyond their physical footprint and become ingrained in the rhythms and routines of the city. **S**

THE AUTHOR

Matt Sinclair is a longtime New Jersey-based journalist and the former editor of *Philanthropy News Digest*.

THE DESIGNERS

Jennie Cannon West, AIA, NCIDQ, LEED AP BD+C, is the founder and principal of Studio West Design.

Jason Richards, AIA, LEED AP BD+C, CDT, is a principal of Studio West Design.



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No Jingles or Mascots

Des Moines University focuses on
function and wellness

At Des Moines University Medicine and Health Sciences (DMU) you won't find any sideline theatrics like larger-than-life mascots or fight songs echoing across campus, instead there is a steady commitment to advancing healthcare education, and now, a campus designed to reflect that focus. As a specialized institution, DMU trades traditional collegiate trappings for a singular emphasis on training the next generation of healthcare professionals.

Boasting 11 graduate programs and offering Doctoral and Master's degrees as well as certificates and dual-degree programs, DMU in West Des Moines, IA, ranks as the number one institution for graduates practicing in primary care in the state of Iowa and number 14 nationally, producing graduates that achieve medical residency rates at or near 100% each year. Founded in 1898 and known for welcoming women through its educational system since its inception, DMU serves roughly 1,500 students annually. In 2019, the more-than-a-century-old institution embarked on a new campus

project fit for one of the nation's leading medical schools.

Interdisciplinary design firm RDG Planning & Design (RDG) played a significant role in the \$250-million, four-building project's success, with the scope of its work including lighting design; architecture; interior design; landscape architecture; civil engineering; graphic design; and furniture, fixtures, and equipment. "It's not very often in your career that you have the opportunity to design all of the lighting for a new 88-acre medical campus," said RDG Lighting Design Practice Leader David Raver. "The design featured nearly every lighting application including parking lot lighting, path lighting, step lighting, landscape lighting, sculpture accenting, and flag lighting."

The resulting campus, 88% of which is powered by renewable wind and solar energy, earned a LEED Silver Certification and encompasses everything students need for successful future clinical rotations and careers beyond DMU: learning studios, indoor and outdoor study spaces, a simulation center with fully equipped



Columns provide general illumination while additional fixtures use house-side shields to keep light spill contained.



Photos: Kun Zang, JRS22 PRODUCTIONS, LLC

No Jingles or Mascots

Top: Pond illumination features 14-ft post-top fixtures with flat, diffused lenses.

Bottom: Campus signage is internally lit with narrow grazing uplights.



clinical exam rooms, high fidelity mannequins that simulate a range of symptoms, surgical skill and trauma labs, a home-care lab, virtual- and augmented-learning opportunities, a telehealth training center, research and anatomy labs, a student wellness center, and far more.

“The biggest challenge in starting a new college campus is creating and writing a standard that can be maintained and utilized in the future by the next lighting designer to work on campus,” explained Raver. “The lighting requirements had to meet the current sustainability requirements yet not limit the choice of fixtures and/or technologies that may be available in the future. By generalizing a lot of the standards, the design team selected products from a prominent manufacturer—Gardco/Lumec—that has a long history of outdoor lighting products that we knew would stand the test of time and have components available for future additions and maintenance requirements of the system.”

RDG was tasked with the additional, but primary, goals of not only providing sustainable lighting solutions for surrounding natural habitats but also creating a safe and welcoming habitat for students on the 24/7 campus. Because DMU stresses the importance of wellness through its pedagogy, wellness is placed at the forefront of student life and built directly into the learning spaces. “All of the fixtures are low glare in order to provide a comfortable environment for the students [while also providing] clear, uninhibited views to the campus’ natural surroundings including a large pond, natural trails, and outdoor classroom space located on a high bluff above the campus.”

The Treatment Plan

Following IECC 2015 and IES TM-15-11 guidelines, the team took sustainability seriously, adhering to the client’s goals and protecting the suburban location. For example, illumination in all parking areas has BUG ratings of B2-U0-G2 and incorporates diffused comfort optics, on-board occupancy sensors to minimize lighting levels by 50% in low-peak time periods, and house-side shields to minimize light trespass. Due to the campus’ remote location, there is little light spill from adjacent development, which allowed the team to light parking areas to the minimum recommended 0.2 footcandles (fc) with most averages under 1 fc. The primary area fixture selected for use in



Trees near the outdoor classroom are uplit with narrow optics and hex cell louvers.

this space was the Gardco P26 Pureform with Type IV forward throws.

Similarly, the design strategy throughout the exterior of the campus keeps the all-around 3000K, 80 CRI illumination and light spill to a minimum. Hess City Elements AR600 fixtures serve as universal light columns in general circulation spaces; Raver said these were selected for use because “the orientation of the fixture didn’t dictate the relationship to the intertwining pathway systems around the campus. By being able to rotate the head without impacting the visual orientation of the fixture, the light was placed exactly where it needed to be along the various pathways.”

In turn, Lumenpulse Lumencore downlights illuminate walkways under pedestrian bridges, with the series’ low reflective bezels and faceted internal reflectors helping to control “flash” from the fixtures. Additionally, “miles” of handrails are illuminated using Lumenlinear Asymmetric fixtures by Wagner, while BEGA 33054 recessed wall fixtures serve as step lighting solutions. Raver noted the integration of the handrail lighting proved to be one of the project’s biggest challenges: “With so much grade change including ramps,

switchbacks, and stairs; determining the exact illuminated lengths; the quantity and locations of remote drivers; and the visibility of the underside of the handrail from multiple vantage points, [this element] required a lot of three-dimensional study and site visits as the campus developed.”

Fixtures close to buildings and on pathways have BUG ratings of B0-U1-G1 and utilize house-side shields, like the fixtures in the parking lot, to keep light contained. As floodlighting on buildings or external signage was not allowed, the team stuck with internally lit signs created with narrow grazing uplights contained within sign boxes and faced with perforated metal fascia to minimize direct luminance.

In landscape-heavy locations, like the outside study area, trees are uplit with BK Lighting’s Denali series with narrow optics and hex cell louvers. And at the natural pond, 14-ft-tall UrbanScape Post-Top fixtures by Lumec, with flat, diffused lenses and a Type II optic, provide students with the opportunity to decompress from learning in a peaceful environment, even as the Sun goes down.

As the campus continues to develop over time and flora continues to grow, traces of the lighting strategy are designed

to “disappear,” especially at night.

“Because we were an internal consultant to our own architects and landscape architects at RDG, the design was integrated into the aesthetic,” noted Raver. “By having dialogues about fixture styles, optimal spacing to match architectural façade rhythms, and general detailing to minimize visual appearance of lighting, the fixtures themselves ‘go away’ and will further blend into the landscape as the natural plantings develop. Therefore, [the project will be] left with the light itself and how it falls on the surfaces that we intended to illuminate throughout the process. This increases the comfort level of the students and becomes an invisible design element at night.” **S**

THE DESIGNERS

David Raver, Member IES, IALD, LC, is lighting design practice leader of RDG Planning & Design.

Shelby Klooster is a project lighting designer at RDG Planning & Design.

Not Kicked to the Curb—Connected to It

Smart vehicle technology and the future of roadway lighting

Most advances in technology represent incremental improvements, like upgrading your sixth-generation smartphone to the latest model. But once in a while, a technology comes along that truly revolutionizes an industry. Ride-hailing apps displaced long-established taxi systems by using GPS-powered smartphones to coordinate riders in real time. Video stores gave way to streaming platforms like Netflix that have fundamentally changed how people watch television and films. Connected Vehicle Technology (C-V2X) is a similar, revolutionary technology that will connect vehicles with each other, pedestrians, other vulnerable roadway users, and roadside units to make universal automated driving safer and easier, and all without human intervention.

Today, the C-V2X revolution in transportation safety is already well underway, and it will profoundly affect the future of

roadway lighting. Cellular communications, between roadside units and the vehicle, as well as among vehicles constantly exchanging information with each other, will result in an electronic and automatic control of a vehicle's speed, spacing, and awareness of its surroundings.

For example, all vehicles approaching an intersection will communicate with the traffic control device, which will emit cellular signals representing the message to stop, slow down, or go—just like red, yellow, and green lights do today. The cellular communication, from the traffic control device to the vehicles, as well as from and to vehicles proximate to the intersection, will cause vehicles to stop and go—with vehicles aware of the exact location of all nearby vehicles, relative to their position and speed, to within 4 in.

Streetlights have been an important transportation safety measure, assisting the driver during darkness to increase vision further down the road than would be possible using only the vehicle headlights. The key reason for using roadway lighting to improve transportation safety is the need to extend human visual awareness of surroundings to increase reaction time to respond to unexpected events or dangers.

When C-V2X technology becomes widespread in vehicles and roadside units in 10 to 15 years, human eyesight will no longer control the vehicle. Roadway lighting, as well as car headlights, will be impacted by this C-V2X technology. Autonomous vehicles, classified as Fully Self Driven (FSD), are currently deployed in limited markets in the U.S. as taxis in Phoenix; San Francisco; Los Angeles; Austin, TX; Atlanta; Las Vegas; San Diego; and Detroit, with more widespread adoption to follow.

Global Rollout

C-V2X technology already is a massive worldwide undertaking. The U.S., Canada, China, India, and Japan, as well as the European Union, have all adopted standards for implementing C-V2X technology for transportation safety. In the



U.S., the Federal Highway Administration (FHWA) released a document in August 2024, *Saving Lives with Connectivity: A Plan to Accelerate V2X Deployment*, containing a rollout for short-, medium-, and long-term goals.

Long-term goals include full deployment of C-V2X throughout the 160,000 miles of roads that comprise the Federal Highway System by 2035—just nine years from now. The FHWA goal in deploying C-V2X technology is to reduce traffic fatalities to zero. Several industries are likely to be affected by C-V2X technology, ranging from auto insurance to auto body repair shops and even roadway lighting manufacturers, engineers, and specifiers. Revenue generated by fines for traffic infractions could be reduced or eliminated by full deployment of C-V2X.

In 2024, the U.S. Federal Communications Commission and the Canadian Radio-television and Telecommunications Commission reserved the 5.895–5.925-MHz



Image: Generated by Microsoft Copilot, March 2026

bandwidth to be exclusively dedicated to C-V2X communications for transportation safety. This bandwidth will be used by both the roadside C-V2I (Vehicle-to-Infrastructure) units and the onboard units that comprise the network communications among vehicles and the roadway.

The worldwide commitment by manufacturers in deploying C-V2X technology to control vehicles is evidenced by the number of C-V2X-related patents held as of 2025. Qualcomm led with 3,852 C-V2X patents, followed by LG Electronics at 2,707, Huawei at 1,947, Ericsson at 1,643, and Ford Motors at 838. Many other patent holders also exist. The revolution, though, will also accelerate exponentially, from advances along several other technological fronts.

The Keys to Improvement

Successful improvements to transportation safety, through control of vehicles via cellular communications, will require next-

generation 6G technology. The International Telecommunication Union (ITU) is the United Nations specialized agency for information and communication technology. The ITU has established new performance goals for cellular technologies at 10-year intervals to encourage global standards harmonization. 6G technology is scheduled for release in 2030 and is expected to be universally deployed by 2035.

6G will provide ultra-fast communications—significantly reducing latency, enabling real-time and high-bandwidth data exchange between vehicles, while at the same time offering highly reliable and secure connectivity, with precise localization and sensing capabilities, enabling accurate positioning of vehicles and improved situational awareness. Even some of today's 5G technologies offer car and truck positioning accuracy to within 10 centimeters—fewer than 4 in. This integrated solution is projected to be on the roads by 2028.

As the safety benefit from roadway lighting becomes less significant (once C-V2X is fully deployed), an increase in demand for energy at night may accelerate the transition away from roadway lighting. The two primary forces increasing the demand for energy at night are AI data centers and home electric-vehicle charging stations. In 2024, AI data centers consumed just 4% of the total electrical load. By 2039, projections call for that to quadruple to 16% of the total electrical load in the U.S.

Electric vehicles in the U.S. are projected to grow to 92 million and electric-vehicle charging stations will increase by 900% by 2040, according to a recent PricewaterhouseCoopers study¹ (**Figure 1**). With added demand for electricity at night, coupled with increases in transportation safety and crash avoidance through the deployment of C-V2X technology, the need for roadway lighting will substantially diminish in the next 10 to 15 years. Add to all these technological advancements, the rapid and expected increase in AI capabilities over the next two decades.

Discerning the Demand

Opportunities exist for roadway lighting companies to compete for transportation dollars dedicated to the deployment of C-V2X technology. There will be a demand for stationary roadside units that transmit the cellular communications, even on sections of roadway where no roadway lighting currently exists. Of the 160,000 miles in the Federal Highway System, an estimated 113,000 miles are without roadway lighting. New poles dedicated to cellular transmission and reception will be required in these unlit sections. Last year, the FHWA awarded \$60 million to three states to begin deployment of C-V2X technology: Texas, Arizona, and New Mexico.

Many vehicle manufacturers around the globe are already incorporating C-V2X technology into new models. New Car Assessment Programs (NCAP) in the European Union required C-V2X technology in vehicles starting in 2024. China also

Not Kicked to The Curb

required C-V2X to be installed in all 2024 or newer cars. While the U.S. has not yet included C-V2X in its NCAP standards, Ford, General Motors, and Toyota have each committed to including C-V2X in new U.S. vehicles starting in 2026. This radical transformation will qualify as a truly revolutionary technology and profoundly impact many industries focused on transportation safety—in particular, the need for roadway lighting and vehicle headlights.

A December 2025 article from ITS International shows that C-V2X will also focus on vulnerable road users such as bicyclists.² The company Spoke Safety is collaborating with Qualcomm and Audi to connect bicyclists with vehicles and the infrastructure, so vehicles will detect cyclist messages. Audi-Volkswagen Group is integrating Qualcomm chipsets for vehicle-to-cyclist communications. Such technology is real, available today, and ready to be deployed.

With C-V2X technology, fully self-driven vehicles will no longer need headlights for safety, since the human driver will not be involved in the operation. Detection lights may be the only lights on FSD vehicles. DarkSky One is a prototype vehicle with controlled headlights, developed by DarkSky International with concept design by Phiaro, to adjust light levels and reduce glare. The yet-to-be introduced DarkSky Two will have no need for traditional headlights, since the vehicle will be fully automated.

Our robotic future has its own trajectory and timeline. The rate of change is accelerating much faster than most of us realize. This reality will become obvious to transportation decision-makers as competition increases for funding over which safety technologies will provide the maximum return in public safety benefits. The end may be soon approaching for roadway lighting's important role in improving transportation safety, as Connected Vehicle Technology comes into clearer focus. **S**

Installed base of all charging points by segment (#M)

(includes all public, semi-private, private home wall box, and private mobile cable chargers)

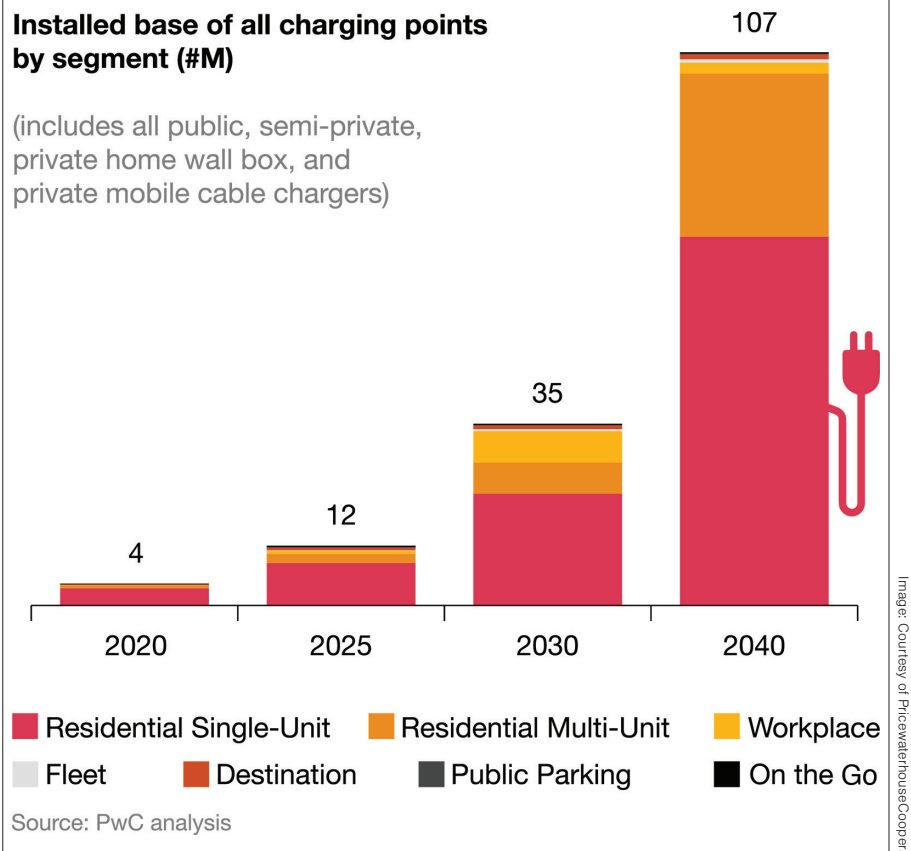


Figure 1. The projected increase of electric vehicle charging stations.



The DarkSky One concept vehicle offers controlled headlights.

THE AUTHOR

Leo Smith received the IES Presidential Award in 2006 and served for 12 years as a member of the IES Roadway Lighting Committee.

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- 2 ITS International. "From Cloud to Direct V2X: Protecting Vulnerable Road Users with Connectivity." Dec. 23, 2025.



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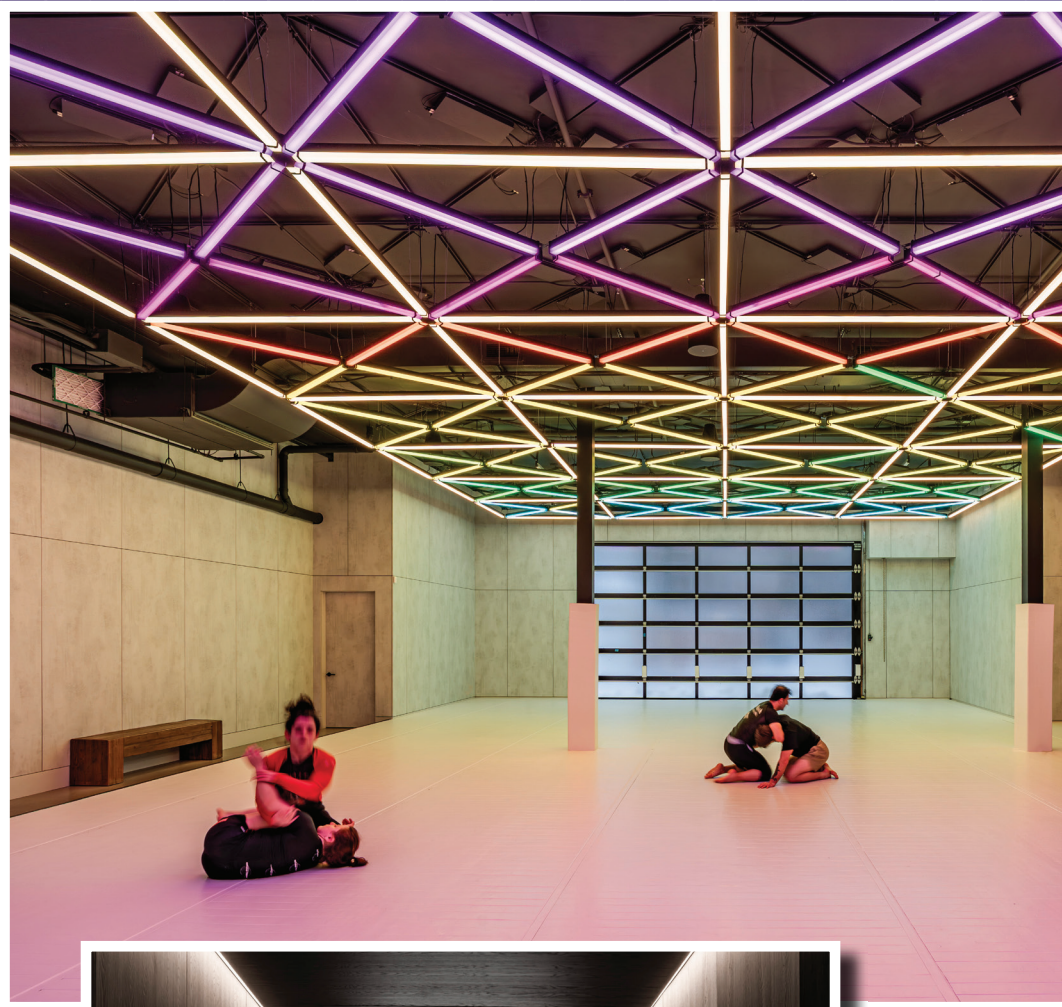
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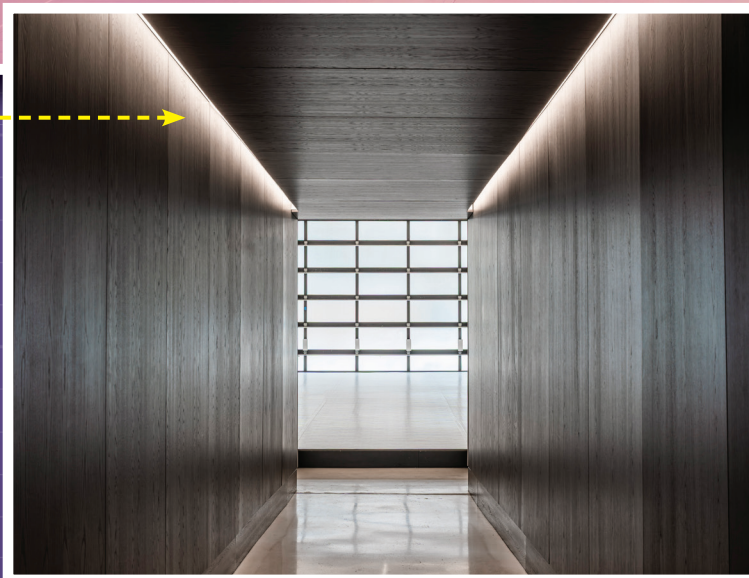
The Cosine and Coronet LED | Photos: Konrad Wazny

Gym 1801 in Evanston, IL, is not your “Gym Bro’s” workout spot. The 6,000-sq-ft facility eschews traditional cardio machinery and aesthetics. Instead, colorful ceiling grids and runways, designed by firm **The Cosine** with luminaires specified by **Coronet LED**, identify the spatial narrative, providing orientation, atmosphere, and connection to physical performance in a Brazilian jiu-jitsu training studio.

Visual comfort was prioritized throughout the project as The Cosine Senior Designer Lindsay Johnson noted, “Designing lighting for gyms is particularly interesting and challenging because people spend a lot of time on their backs looking directly at the fixtures overhead, which is something you don’t often have to consider in other spaces.”



A hallway with angled walls features soft, even illumination via PG2 Perimeter glow luminaires.



Square luminaires form a geometric grid above the jiu-jitsu training space. A DMX control system pairs with the grid to create an immersive workout, as lighting shifts in color and intensity as each five-minute match progresses.



At the gym's 36-ft entryway, Wave pendants guide guests deeper into the space.

The multi-purpose fitness room adjacent to the studio includes a checkerboard of square pendants on the ceiling. With RGBW capability in every other luminaire, workout instructors can easily shift the atmosphere of the room to suit the activities.



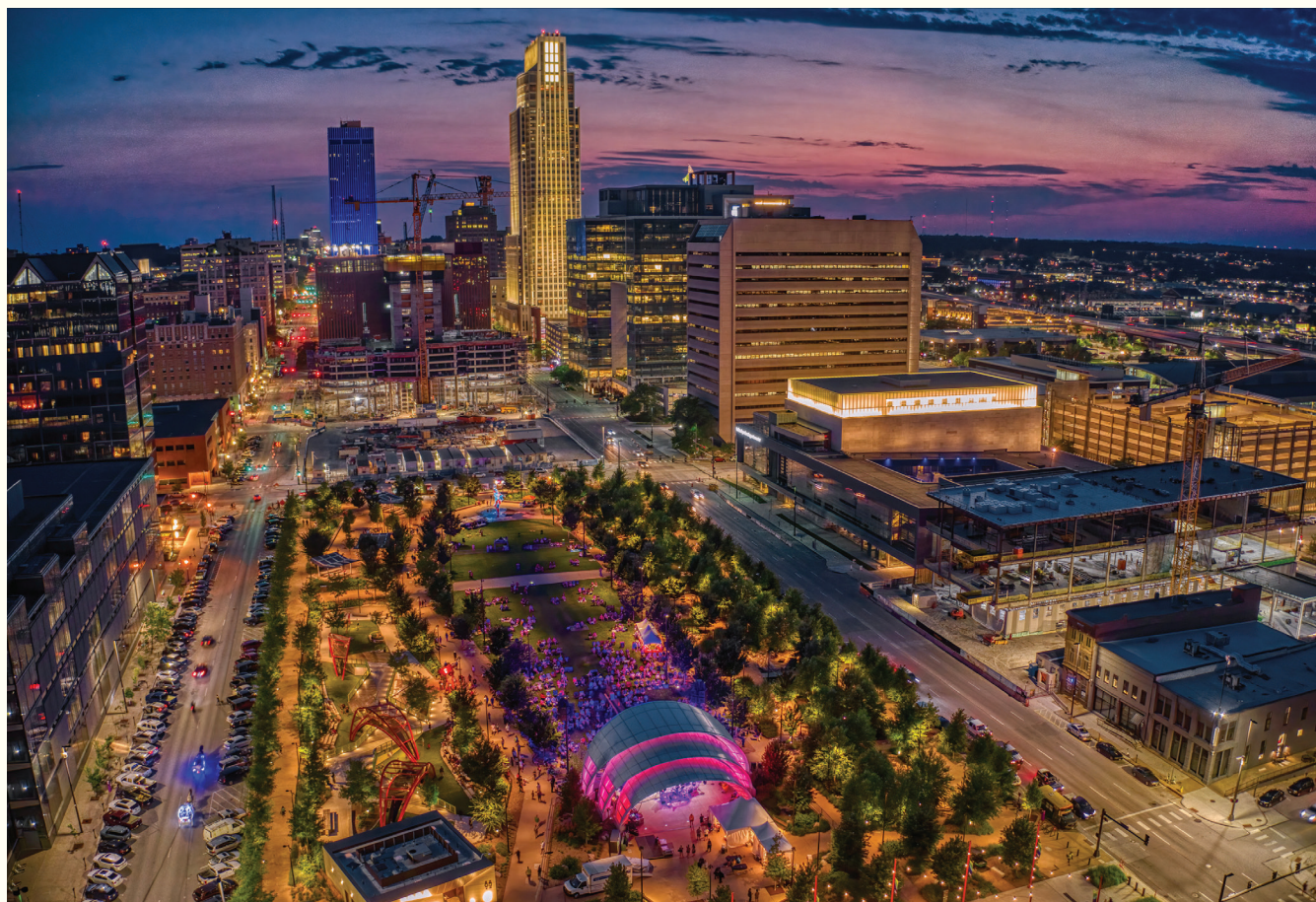


Photo: Stockphoto/Jacob Boomsma

IESALC 2026 Fall Technology Meeting Preparing for Takeoff

Registration is currently open for the IES Aviation Lighting Committee (IESALC) 2026 Fall Technology Meeting, one of the industry's most anticipated gatherings for professionals in airfield and aviation lighting. Scheduled for October 25 to 29, 2026, the conference will take place at the Downtown Marriott in the Capitol District in Omaha, NE, bringing together a broad cross-section of the aviation lighting community.

The annual IESALC conference is recognized as the largest gathering dedicated to airport lighting, uniting experts from across the field—including Federal Aviation Administration and state aviation officials, consulting engineers, airport electrical maintenance specialists, and lighting equipment manufacturers. Organizers note that the 2026 event will feature an extensive program of presentations and discussions led by more than 40 speakers, offering attendees exposure to a wide range of technical expertise and industry perspectives. In addition, the conference is expected to draw over 300 participants, along with more than 35 exhibitors and 40 sponsors, underscoring the scale and influence of the event within the aviation lighting community.

The multi-day meeting will provide opportunities for both formal learning and informal exchange. Through its mix of technical sessions, networking events, and exhibitions, the conference aims to foster dialogue around current practices and future directions in aviation lighting systems. Attendees will have the chance to engage directly with industry leaders and peers, gaining insight into evolving standards, technologies, and operational challenges.

Hosted under the auspices of the IES Aviation Lighting Committee, the conference reflects the organization's long-standing mission to advance aviation lighting solutions and support safety and efficiency across airfield environments. The committee, founded in 1929, continues to serve as a central forum for collaboration among engineers, manufacturers, government representatives, and other stakeholders involved in airport lighting systems.

Registration will remain open through the duration of the event. For more information, visit <https://www.iesalc.org/registration-open-2026-fall-tech-meeting/>.



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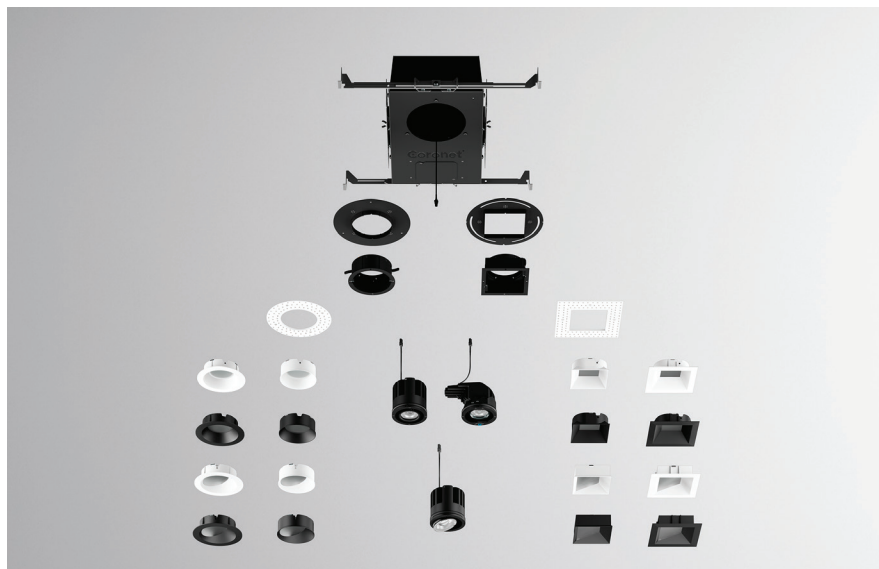
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www.coronetled.com



NADER GAMMAS

debuts the Vessels Vespa RGB Pendant, created exclusively for STUDIOTWENTYSEVEN. Building on the previously existing Vessels collection, this piece draws inspiration from cup fungi found in Massachusetts' Blue Hill Reserve and includes handmade ceramic and patinated brass.

Illumination and color are designed to radiate through and between the ceramic “cups.”

www.nadergammass.com



LITHONIA LIGHTING

introduces Beyond LED High Bay. The linear high bay system for commercial and industrial applications is built around preconfigured trim packages but also allows for made-to-order configurations. Additionally, luminaires are offered in multiple mounting options such as hook, cable, pendant, surface, and inverted, as well as with lumen packages ranging from 8,000 to more than 100,000 lumens.

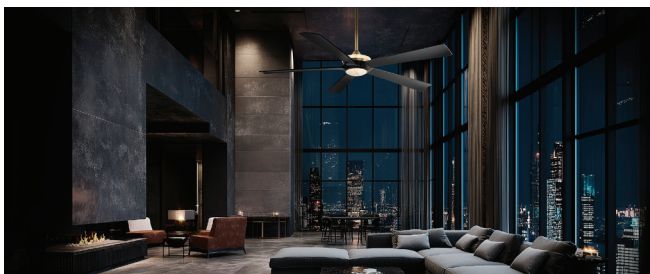
<https://thelithonialighting.com/>



Luminaire Authentik

announces the FORMA collection of pendants and ceiling mounts. The collection aims to make visible what was once concealed in fixture design; for example, ceiling plates, connection points, and wiring. Each luminaire is available in multiple colors, finishes, glasses, globes, and wiring—all are customizable and offered in various configurations.

www.luminaireauthentik.com



MODERN FORMS,

of WAC group, launches the Crown smart ceiling fan. Comprising a sculptural, Spanish alabaster diffuser and tunable LEDs, the fixture delivers symmetrical up- and downlight, with light glowing through the hand-carved stone. Modern Forms' fans provide human-centric illumination with the ability to shift from 5000K to 2700K throughout the course of the day.

www.wacgroup.com



ROSS GARDAM

unveils the Solace Chain and a new black-glass finish, building on the brand's Solace collection of pendants and table lamps. Comprising geometric mouth-blown glass pendants and a brass chain, and available in single, single-looped, and double-looped configurations with bronzed, brushed natural, or blackened finishes, pieces are hand-assembled in Melbourne, Australia.

www.rossgardam.com.au

PRODUCTS



KELVIX

launches Eclipix, a linkable 120-V linear cove fixture that eliminates the need for remote drivers. With an 80-ft maximum run length per power feed, the interior cove fixture offers 90+ CRI and plug-and-play connectivity. Pivot clips provide 120 deg of field-adjustable beam alignment while optional jumpers and accessories allow for multiple layout options.

www.kelvix.com



ANP LIGHTING

unveils the STYLO collection. Launched at LEDucation 2026, the pedestrian and site lighting family includes two post-top luminaires, a miniature post top, companion bollards, a surface-mount option, and wall-mount options as well as a range of optical, aesthetic, and environmental options. Luminaires within the collection are designed to stand alone or function as a cohesive system.

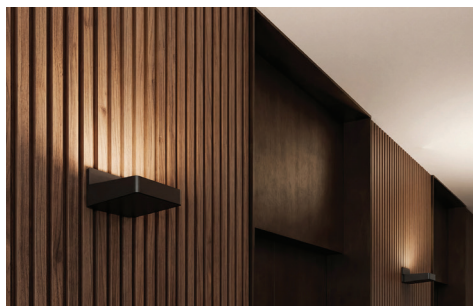
<https://anplighting.com>



LINMORE

announces LifeTimeLED. Available in troffer, door kit, and linear-strip options and featuring the patented plug-and-play Reluma Module, the lighting system allows fixtures to last as long as buildings, as only the module with the light engine and driver requires replacement—potentially reducing ownership costs up to 70%.

www.linmoreled.com



A-LIGHT

introduces the Angle Mini to the Angle family of indirect architectural luminaires. Ideal for projects where integration space is limited, such as airport columns, retail perimeters, and school exteriors, the small, square-form factor fixtures deliver up to 4,000 lumens. The Mini is offered in surface, pendant, dual pendant, stem, and column mounting configurations as well as black (pictured), titanium, and white standard finishes. The entire Angle family is suitable for wet locations and complies with BAA.

www.alights.com

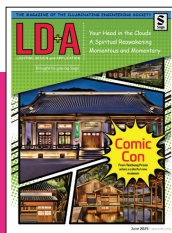
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The companies listed below would like to tell you more about their products and services. To learn more, access the websites listed here.

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egret
CONSULTING

Brooke Ziolo
Lighting Industry
Recruiter

847.307.7127
bz@egretconsulting.com

egretconsulting.com

ADVERTISING

LD+A Advertising Department

Amy Blackmore

Senior Account Advisor II
C 805.559.1065
Amy.blackmore@sagepub.com

Leslie Prestia

Senior Account Specialist II
Leslie.prestia@sagepub.com

Last Look | Pride in Canada

The Dance at George Hislop Park in Toronto, featuring work by Marcel Dion Lighting Design, is a permanent art installation celebrating the places where the 2SLGBTQ+ community has resisted and thrived throughout history. Pink light embedded into the landscape creates a dance floor; a visible “other space,”

recognizable once traditional boundaries have been blurred. The effect is created using area illumination with ground-plane emphasis, small fixtures integrated into steel arches, and a DMX control system that enables day and night scenes; subtle flashes of white light evoke movement and gathering.



Photo: Scott Norsworthy



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From intimate pedestrian walkways to expansive public plazas, the way a space is illuminated makes a lasting impression. Create your mark with **STYLO** — ANP Lighting's complete pedestrian and site lighting collection, designed with elegance and built with unparalleled attention to detail.

The **STYLO Collection** includes post-top luminaires in three styles, companion bollards, a surface-mount, and a wall-mount — each thoughtfully proportioned to work individually or as part of a cohesive system, creating visual continuity across an entire lighting schedule. With Dark Sky-friendly options, multiple CCTs, including 590nm True Amber, and ANP's innovative new Backlit Ring LED system, **STYLO** delivers architectural refinement without compromise.

ANP Lighting's new Patent-Pending Technology Center enables seamless IoT integration for clients without detracting from the space's aesthetics or drawing attention to itself. The Technology Center can be paired with most any decorative luminaire, whether it's **STYLO** or one of ANP's other beautiful form factors.

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