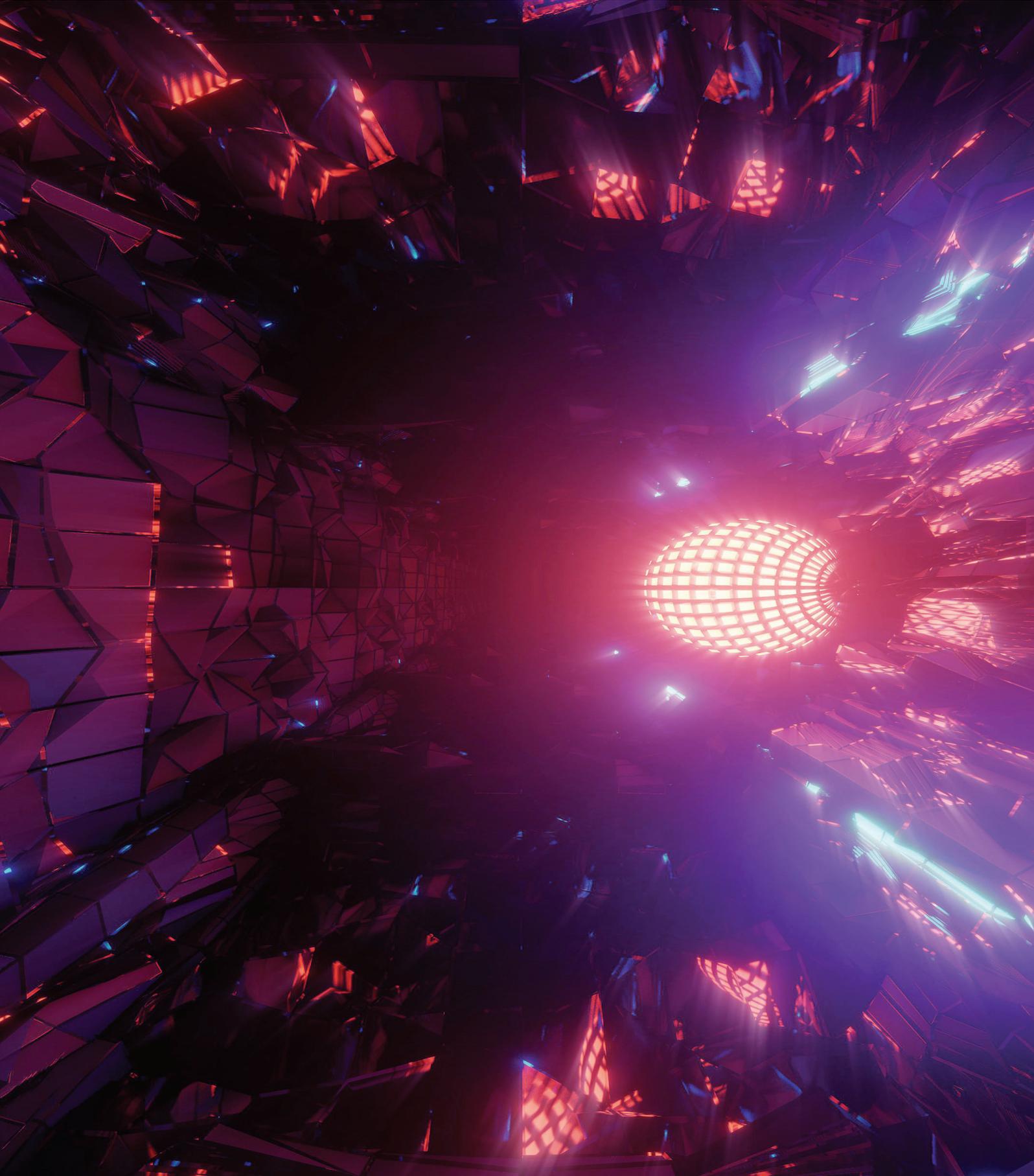


# Sidelights

IES: The Lighting Society - NSW Chapter Newsletter Mar 2026



Sidelights is the official newsletter of the NSW Chapter of the Illuminating Engineering Society of Australia and New Zealand.

Sidelights is electronically distributed to all individual and corporate members of the NSW Chapter.

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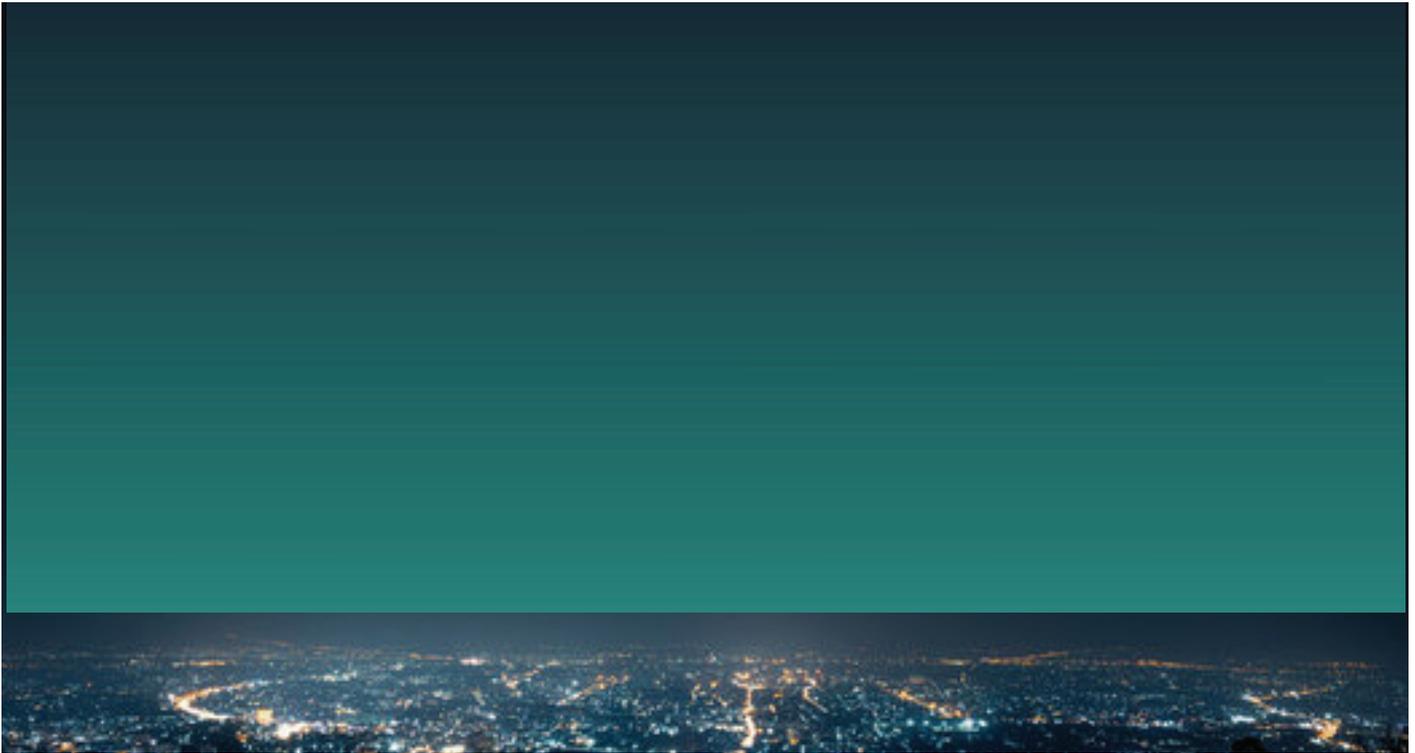
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Material in Sidelights is published in good faith from information received from various industry sources.

Cover image: IES NSW Awards 2022

# CONTENTS

3	Green Star & Lighting
5	International Day of Light
10	Martin Place Metro Pedestrian Tunnel
13	Country Connection & Lighting
15	IES Member Interviews - Catriona Venn
18	IES Membership
20	Industry Links
21	Advertising in Sidelights



We had a wonderful night at the ACT Chapter with Paolo Nicolas and Ian Johnson on explaining Green Star and Lighting, thanks to massive sponsor Novon Lighting.

The night outlined how Green Star Buildings incorporates lighting design into its holistic sustainability rating, focusing on comfort, health, carbon, and energy efficiency. They highlight the key Light Quality requirements, including appropriate illuminance levels, glare control, high-quality luminaires, and coordinated use of daylight. Minimum expectations such as  $CRI \geq 85$ ,  $SDCM \leq 3$ , flicker management, and UGR compliance are emphasised as essential for certification.



The documents also explain a structured lighting design workflow—from understanding space needs to integrating daylight and electric lighting—supported by modelling tools like Honeybee and Ladybug. They include practical guidance on common design pitfalls and how to avoid issues such as glare, uneven lighting, and over-lighting façade zones. A detailed case study of the Gugan Gulwan Youth Aboriginal Corporation building demonstrates how these principles translate into real-world Green Star achievements.



# Jadecross

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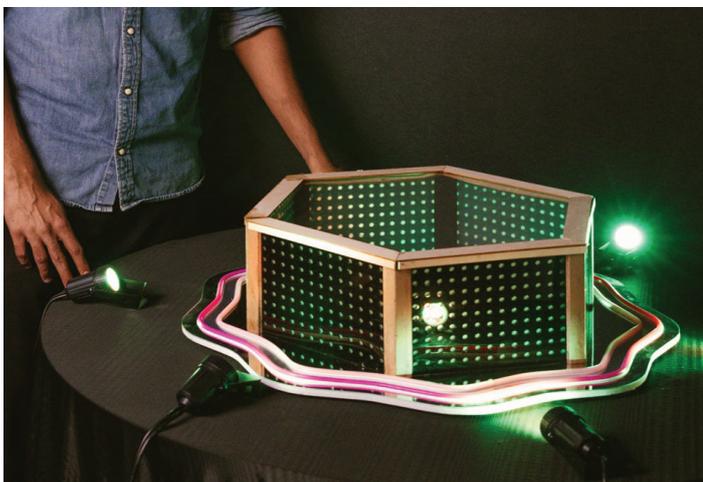
**XERO**  
Linear Lighting Systems



To celebrate the UNESCO International Day of Light 2025, the IESANZ NSW Chapter, in proud collaboration with the Lighting Lab at the University of Sydney, presented a Student Art Installation Exhibition — a vibrant convergence of lighting designers, manufacturers, artists, architects, and educators. The event has been officially registered on the UNESCO event website.

The next generation brought energy, vision, and a deep commitment to shaping the future. Through their work, they honoured light not only as a medium of creativity but also as a force for sustainability, social progress, and cultural connection. NSW chapter President James Vlassis and Emeritus Professor Warren Julia offered students valuable feedback and were impressed by the young designers' creativity and enthusiasm. Some IESANZ members, alumni from the University of Sydney's Illumination Design program, also attended the event, engaging with students and showing strong support for their work.

Exploring the intersections of light, technology, and society, these installations went beyond artistic expression — they stood as statements of intent, reflecting a collective aspiration for change and a brighter, more hopeful tomorrow.



## Dream Well

*Nimish Pardeshi, Nobin George*

Dream Well allows visitors to explore a space where external movements shape the clarity and blur of projected images, mirroring the way outside forces influence our inner thoughts by capturing the fluid and unpredictable nature of dreams.



## The Invisible Queen

*Samantha Lagman, Shenella Jiang,  
Yanan Lin, Zhiyi Lai*

“You are not a servant to the invisible queen. Let your own light shine – don’t let her rule you from the shadows”.



## Driftlight

*Hoyue Fu, Chloe Ku, Qianlong Guo,  
Jiachang Xiong*

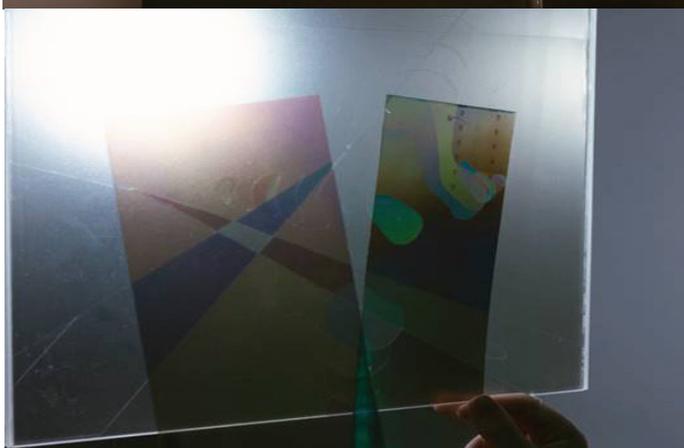
This light art installation aims to express the idea that light is a common language across cultures and connects people from different backgrounds in society.



## Embroidered Origami

*Zhaohua Chen, Yifan Luo, Xue Xie*

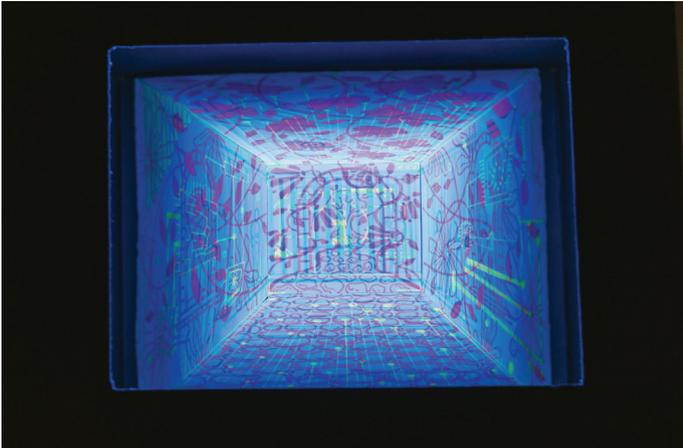
Born from the delicate dance of Suzhou’s silk threads and the poised geometry of Japanese origami, this lamp is a symphony of heritage and modernity.



## The Light Beneath

*Yaxin Cui, Jianing Yuan, Shirley Zhang*

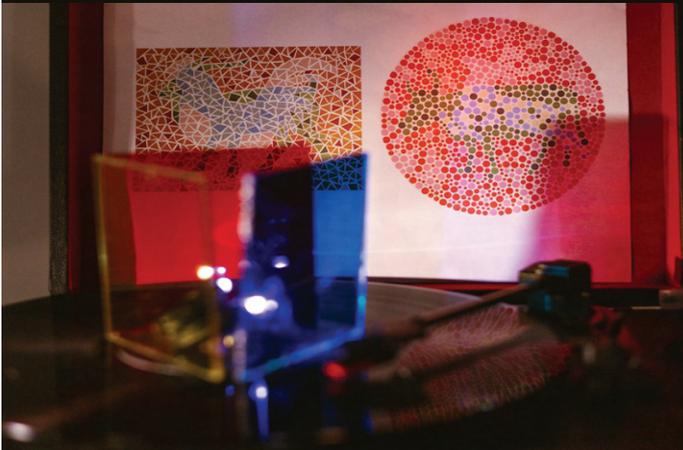
This interactive light installation captures the unseen power within, inspired by the hidden energy of a supernova.



## Illusory Corridor

*Liling Chen, Risheng Liu, Yueyang Wang*

Designed as a three-dimensional form, the installation breathes with shifting light and shadow, weaving an ever-changing visual narrative. It immerses viewers in a seamless dialogue between nature, society, and the horizon of future technology.



## Beyond The Spectrum

*Kate Brown, Xiaoran Liu, Lin He, Nobin George*

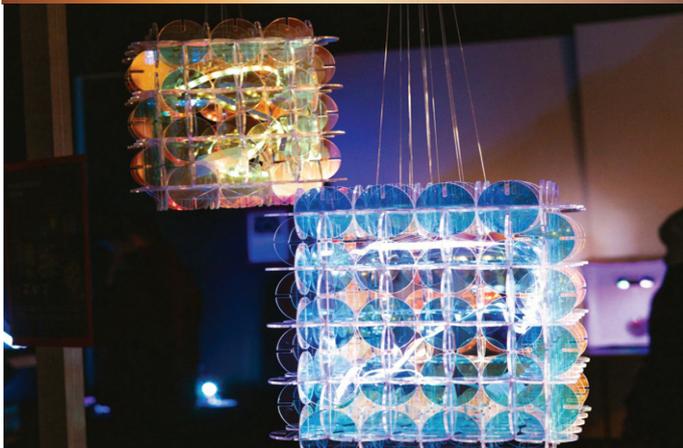
"I hear what you hear, but I couldn't see what you see. Now, I can see them – feel them – just as you do, with my heart, through the magic of light and sound".



## Scarlight

*Ginky Huang, Leanna Yue, Leyla Dong*

Scarlight reveals light unfolding through healing, not after it. It honours cracks not as flaws, but as the very places where light blooms. An exploration to new mushroom material, demonstrating social experience by nature.



## Pearlescent Prism

*Pinjia Xia, Coco Li, Xiao Yu, Dingzhong Qiu*

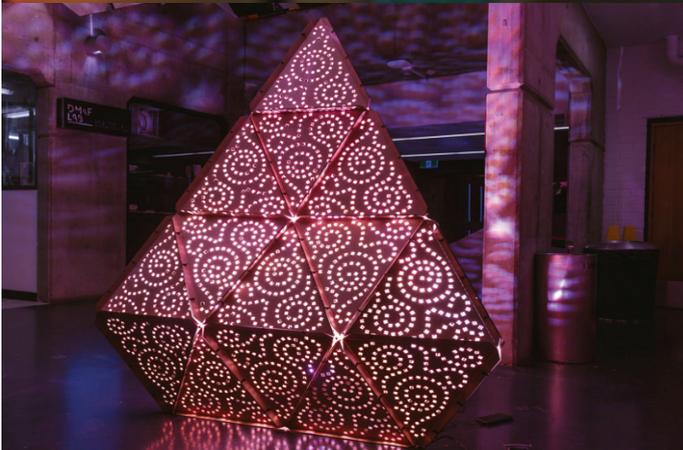
Pearlescent Prism is a pendant light composed of 500+ iridescent acrylic discs, forming dual modular structures in warm and cool hues.



## Gleaming Gaps of the City

*Cheryl Shen, Mingyue Zhu, Yan Qiu, Ziyu Wang*

As the light slowly turns, it dances through acrylic and holographic films, refracting into hues as unique as each viewer. Vibrant streams weave between towering 'skyscrapers'—a radiant heart pulsing through concrete and steel—offering warmth and serenity to the living city around it.



## Cleotetra

*Rutuja Santosh Ghadge, Vidhyaa Bhaarathi, Sarah Yap*

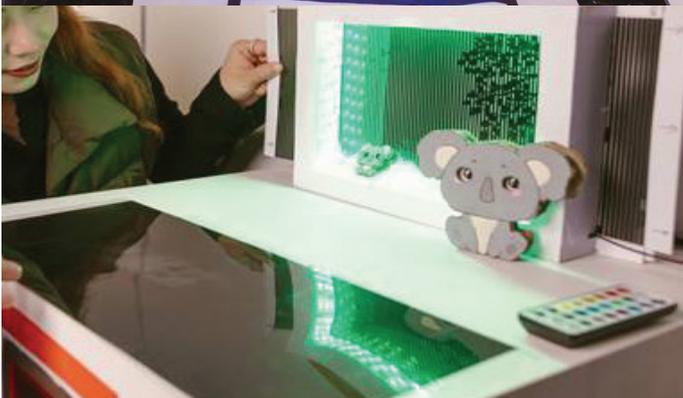
Each of us is a constellation of memories, thoughts, and dreams. From within, our inner light shapes the way we see and influence the world around us.



## The Eternal Climb

*Harshitha Ashok, Nandhini Iyengar, Xu Jiang Jiang, Sophia Chan*

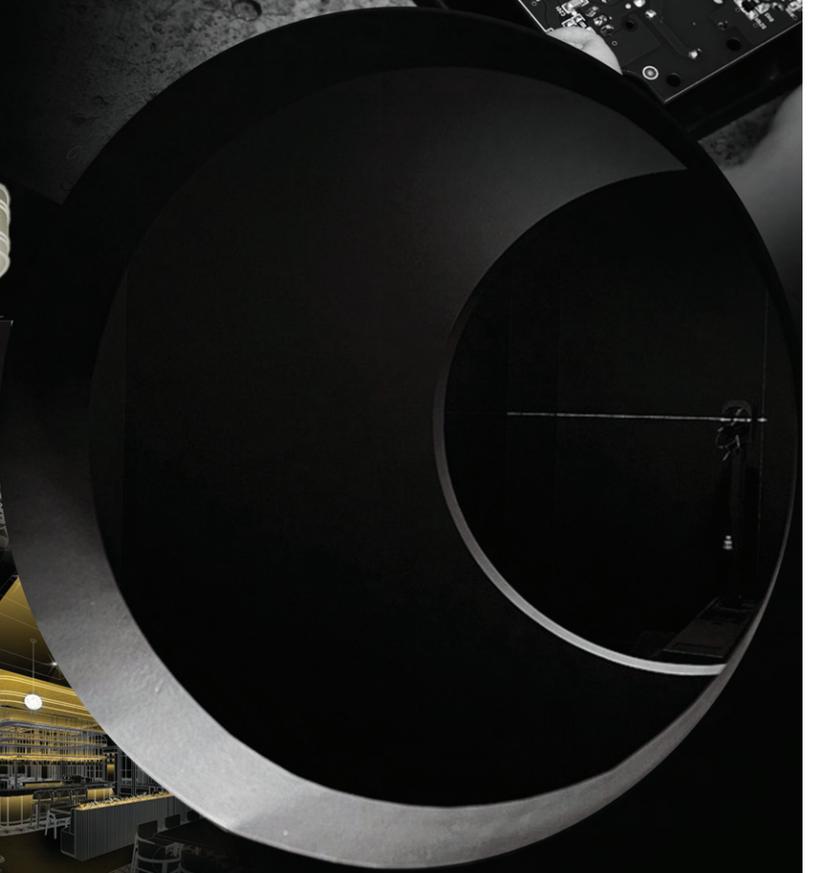
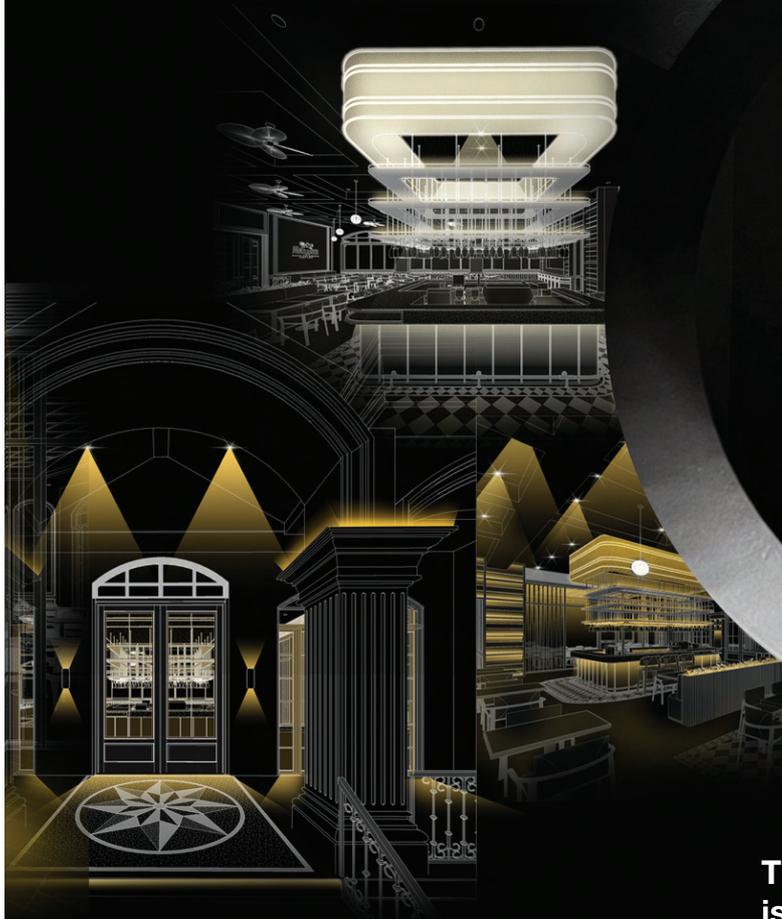
Our piece represents human beings progressing through technological advancements rapidly, with seemingly no start or end.



## The Vanishing Koala

*Jiaxin Li, Yiming Yu, Jihong Bai, Hantao Xu*

The piece is designed as a three-layered lightbox, mimicking a theatrical stage. At the base lies a Moire pattern system, combining two interlaced images: one depicting a healthy koala in its lush natural habitat, and the other showing a suffering koala amid scorched forests.



**Trend Laboratories (Trend Labs) is a multi-faceted design studio, providing engineering expertise, lighting design consultations and photometric testing services.**

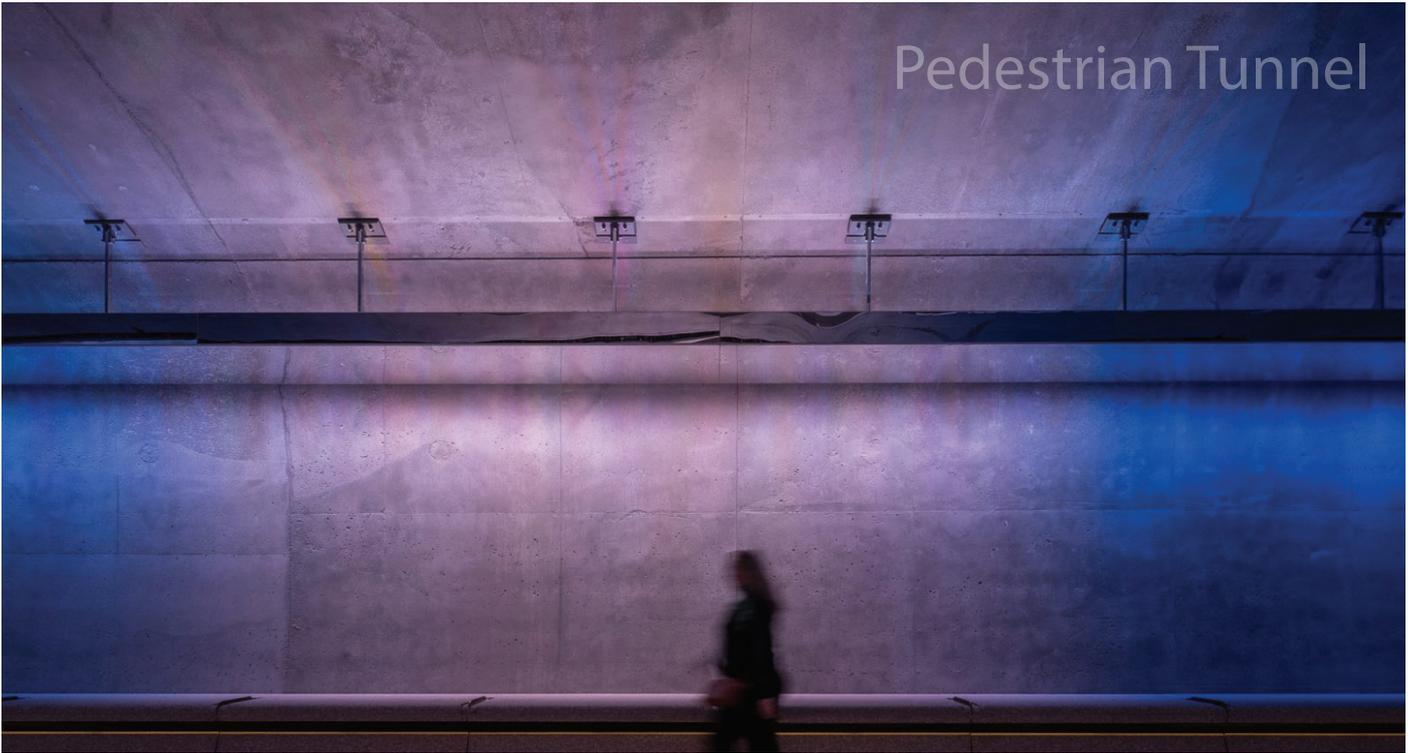
The creative team behind the illumination of many of Trend Lighting's projects are rooted in technical excellence, driven by imagination and focused on a solitary goal — to deliver innovative lighting solutions that enrich the lives of our clients and their communities.

**we are  
trendlabs**

powering **Trend Lighting**

[design@trendlabs.com.au](mailto:design@trendlabs.com.au)

## Pedestrian Tunnel



Metro Martin Place station is the primary station for the new Sydney Metro network. The station is connected through multiple pathways at ground and basement levels, including a 67-metre pedestrian tunnel bored through rock.

The lighting design introduces two layers of light—one static and one dynamic—combined with audio soundscapes, proximity sensing, and a custom algorithmic control system. Together, they create an immersive experience, turning the tunnel into an organic and atmospheric journey of light and sound.

Tonight, with great support from the Electrolight and Xenian teams, we learned how this remarkable installation was conceived, developed, and ultimately brought to life. Experiencing it in person felt truly magical—almost surreal.





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# WOMEN IN LIGHTING



WIL group is open to all in the architectural + lighting industry. This is a place for exchanging ideas, providing support, planning formal/ informal gatherings and recognising the great talents of women in lighting as we strive to find balance in our personal and professional lives. Feel free to share here and invite others to join us.



I have been grateful to be inspired and encouraged by so many fantastic women throughout my life and career and I believe that this project is a great platform for continuing to support the creative potential amongst women in lighting.

LIGHT IN NATIVE LANGUAGE: #LIGHT  
ILZE KUNDZINA @womeninlighting\_australia

## AMBASSADORS

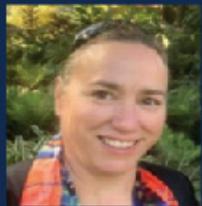
- Women in lighting Sydney facebook page - <https://www.facebook.com/share/45yFpnABENpzZwQx/>
  - Women in lighting linkedin page - <https://www.linkedin.com/groups/13713553/>
  - contact for inclusivity and updates, Vladi Roslova –
- “Please visit our facebook page and linkedin pages for updates on upcoming catch ups and events



**Pr. Alison Page,**  
*Dharawal and Yuin Artist, designer, and filmmaker*



**Shay McMahon,**  
*Yuin, First Nation strategic design lead at Arup*



**Anna Cook,**  
*Divisional Lead to the Stretch Reconciliation Action Plan at TfNSW*



**Fanny Soulard,**  
*Senior Lighting Designer at Aurecon, IALD member*

Designing with Country is more than a design philosophy — it's a way of seeing and working that reconnects us with the land and its stories. It brings together sustainability, engineering, spirituality, community values, and heritage through storytelling.

Unlike Western design traditions that tend to separate these topics, Designing with Country embraces an Indigenous worldview of kinship — one that recognises the intricate relationships between people, plants, animals, water, and landforms. It's a way of understanding that every element of Country is alive, interconnected, and deserving of respect.

It was inspiring to hear how we can work with Country respectfully in our projects — designing in ways that honour its spirit without crossing into appropriation or focusing solely on human needs.



# WHEN FORM MATTERS.



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**Q1. Everyone's pathway to the lighting industry has been unique; How did you first find yourself in the lighting industry?**

My journey began back at University in Melbourne. For my graduation exhibition, I designed and fabricated a working prototype of a luminaire as one of my final projects. At the exhibition, I met a charismatic man named Geoffrey Mance, also known as the "Fairy Light King", who offered me my first role in the lighting industry. That opportunity opened my eyes to the incredible possibilities of lighting design, and I've never looked back.

The transition from luminaire design, fabrication, and supply into lighting and luminaire design felt like a natural evolution. I still love to keep a few hands-on creative projects going at home to balance out the more desk-based aspects of my work.

**Q2. What challenges have you faced and how did you overcome these? Was there a team to support you, or a mentor?**

Finding the right work-life balance in the construction industry is an ongoing challenge. The pace and pressure can sometimes feel relentless. However, maintaining a busy life outside of work has actually helped me become more organised, and reminded me that it's okay to ask for help when I need it.

I'm lucky to work within such a dynamic and supportive team, and I'm genuinely grateful for that every day.

Throughout my career, I've also had some remarkable mentors - Geoffrey Mance, Dean Phillips, David Bird, and now Donn Salisbury - each of whom has shaped how I think about design and leadership. I've truly been fortunate to learn from some of the best in the business!



**Catriona Venn**

*Catriona Venn is a Senior Lighting Designer at Electrolight Sydney. With over 20 years of experience, Catriona has worked in diverse areas of the design industry, gaining extensive opportunities to refine her creativity and technical expertise in lighting design.*

*Her deep knowledge in crafting original custom luminaires and developing innovative lighting schemes spans multiple sectors, including residential, hospitality, commercial, arts, and entertainment.*

“... stay curious, and always look for alternative ways...”

**Q3. Your opinion of the lighting industry in Australia, where is it at? Where does it need to be?**

We’re fortunate to work within such a dynamic and innovative culture, one that’s always willing to experiment and pioneer new ideas. It’s not unusual for clients to ask, “Where can I see that installed somewhere else?” and for the answer to be, “Nowhere, it hasn’t been done quite like this before.” That’s something I really love about working in Australia.

That said, I do think we’re still catching up to Europe when it comes to setting and achieving tangible sustainability targets. It’s encouraging to see progress in this area and to see sustainability becoming a more important project prerequisite. One of my favourite things about working in our industry is that we never stop learning.

**Q4. What advice would you give the next generation of lighting professionals?**

1. Don’t always trust what the computer tells you
2. If in doubt, mock it up
3. Keep asking questions, stay curious, and always look for alternative ways to solve a problem. Some of the best ideas come from challenging the obvious.



*Drawing on her background in Industrial Design, Catriona brings exceptional attention to detail and a strong understanding of practical application to every project. She has successfully delivered hundreds of lighting projects, combining aesthetic vision with functional excellence.*

*An inspired and passionate designer, Catriona is driven by a commitment to beauty, purpose, and precision. Her work has earned the respect of peers and recognition through multiple industry awards, reflecting her dedication to design innovation and quality.*



## SYDNEY INTERNATIONAL AIRPORT HEINEMANN DUTY FREE



How do you install a 3.6-tonne lighting feature in a highly secure international airport? This was the challenge TSA faced when redeveloping Ltd.'s flagship Mega-B retail store. Add a global pandemic to the mix, and you have the recipe for an incredibly complex piece of work. 3S Lighting was commissioned to design, a bespoke prototype, manufacture and assist with installation on the four feature golden Halo luminaires and CCTV camera light post tops.

This project is a shining example of Australian ingenuity and resilience. Working closely with TSA and Heinemann duty free design teams. 3S Lighting successfully designed, manufactured, and assisted with the installation of a stunning lighting feature in the heart of Sydney international Airport. This bespoke creation, proudly made in Australia, is a testament to the skills and dedication of local 3S lighting manufacturer and their ability to deliver world-class Architectural lighting solutions.



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# IES Memberships

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To continue enjoying all the benefits our community offers, we kindly remind you to renew your membership by paying the annual fee.

Additionally, please ensure that your email address is up-to-date on our website. This will help you receive important notifications, including exclusive member updates.

To renew your membership and update your email, simply log in to your account on our website.

Thank you for being a member, and we look forward to your continued participation!

## LIGHTING SOCIETIES & ASSOCIATIONS

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International Dark-Sky Association	<a href="http://www.darksky.org">www.darksky.org</a>
Lighting Council of Australia	<a href="http://www.lightingcouncil.com.au">www.lightingcouncil.com.au</a>
Lux Pacifica	<a href="http://www.luxpacific.org">www.luxpacific.org</a>

## EDUCATION

University of Sydney	<a href="http://www.sydney.edu.au/architecture/programs_of_study/postgraduate/illumination_design.shtml">http://www.sydney.edu.au/architecture/programs_of_study/postgraduate/illumination_design.shtml</a>
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## PUBLICATIONS

Arc Lighting in Architecture	<a href="http://www.arc-magazine.com">www.arc-magazine.com</a>
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- Image types accepted are high resolution JPEGs, TIFFs and PNGs.
- Resolution: 300 dpi or better at 1:1. (the final size at which it will be used).
- Sidelights is predominately an e-newsletter so please be sure the images are in RGB colour format to ensure correct colour rendering on the monitor.

## PDF FILES

- When supplying a high resolution PDF, please ensure all fonts are embedded, images are RGB and at least 300dpi.

## STANDALONE LOGOS

- Any standalone logos to be supplied in the preferable format of an EPS or PNG file.
- Alternative to that would be a high resolution JPEGs or TIFFs.

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- For PDFs, allow a 10mm margin on all edges to avoid any cropping of text or logo when printed by our readers.
- For INDD files, allow a 3mm bleed margin on all sides.

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- Please ensure that all content is submitted no later than the 20th of each prior month to ensure sufficient time for compiling and editing.
- Please email the advertisement to the Sidelights editor with details on the issue(s) the advertisement is to be published in.

## SENDING

- If your advertisement is over 5MB when attached to an e-mail please use an alternative sending service such as Microsoft Dropbox or Outlook OneDrive.

Ad Size	Width x Height	Rates (per annum)
A4 Full Page	210mm x 297mm	\$400 + GST
A5 Half Page	210mm x 148mm	\$300 + GST
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