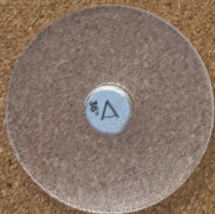
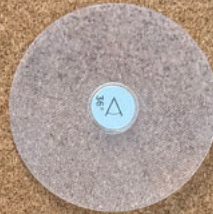
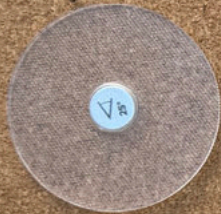


NEEAL



ISSUE 5



**Architectural
Lighting Design
& More**

Featuring: Jessi Reaves,
Athena Calderone, Banks
Viollete, Interview with Ron
Neal, Objects Of Light,
Honoring Paul Marantz, LIT
Design Awards, Light &
Building Recap, Inspired
By, Remembering Frank
Gehry, & More



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Frank Gehry

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Holey Trimless Recessed lights

Essenzialed's Holey magnetic 48V system offers a trimless, ultra-discreet lighting infrastructure that disappears into the architecture. The formwork can be covered with a paintable or color-matched cap, blending fully with any ceiling. Magnetic modules, spots, linear, and pendants, click in effortlessly, allowing complete freedom in layout and adjustment. With DALI and Casambi compatibility, Holey delivers precise, intelligent lighting control. Perfect for minimalist interiors where visual silence and flexibility are key.

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Led lighting



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BROOKLYN

GALLERY

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light+building



forma lighting

Every Angle Covered

SHANA

Shana from formalighting is a highly adaptable pendant lighting system with a strong focus on aesthetics. Featuring the EVO track, it supports upward and downward spot lights, integrated linear LED for direct and indirect light, seamless spot light integration, and smart control options for flexible, sophisticated lighting solutions - perfect for office environments.





Pracownia – OMNI KAISER Patisserie Offices

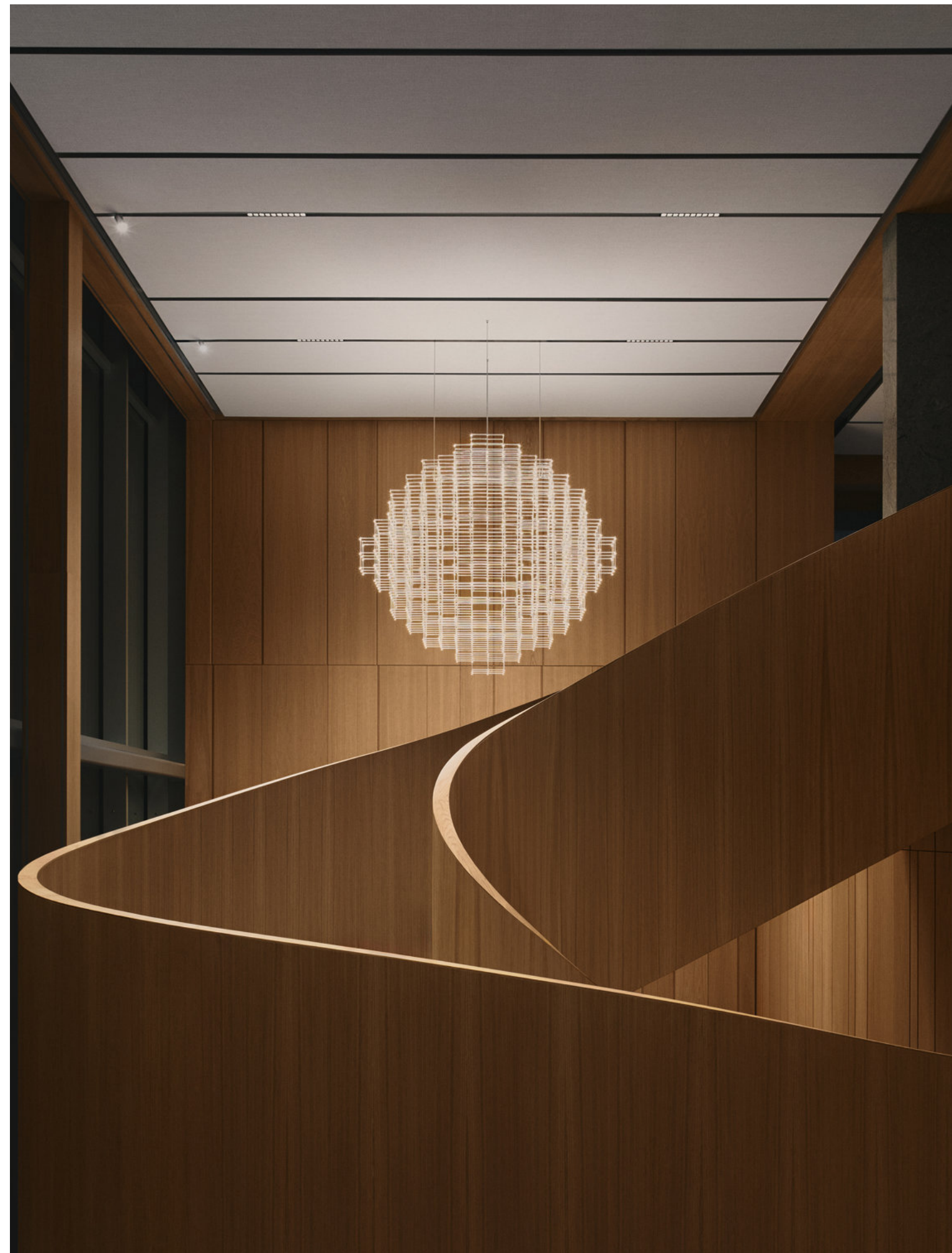
Pracownia is conceived as a layered workspace where architecture, materiality, and craft come together to create a calm and refined environment for collaboration. Designed as an expansion to an existing facility, the project integrates offices, meeting spaces, and shared amenities while maintaining a close relationship between production and administration. Overlapping volumes, natural materials, and carefully detailed surfaces create a quiet spatial rhythm that blurs the boundary between interior and exterior. Lighting plays a subtle yet essential role, emphasizing textures of wood, stone, and fabric while reinforcing the project's understated atmosphere supporting both focused work and social interaction throughout the space.

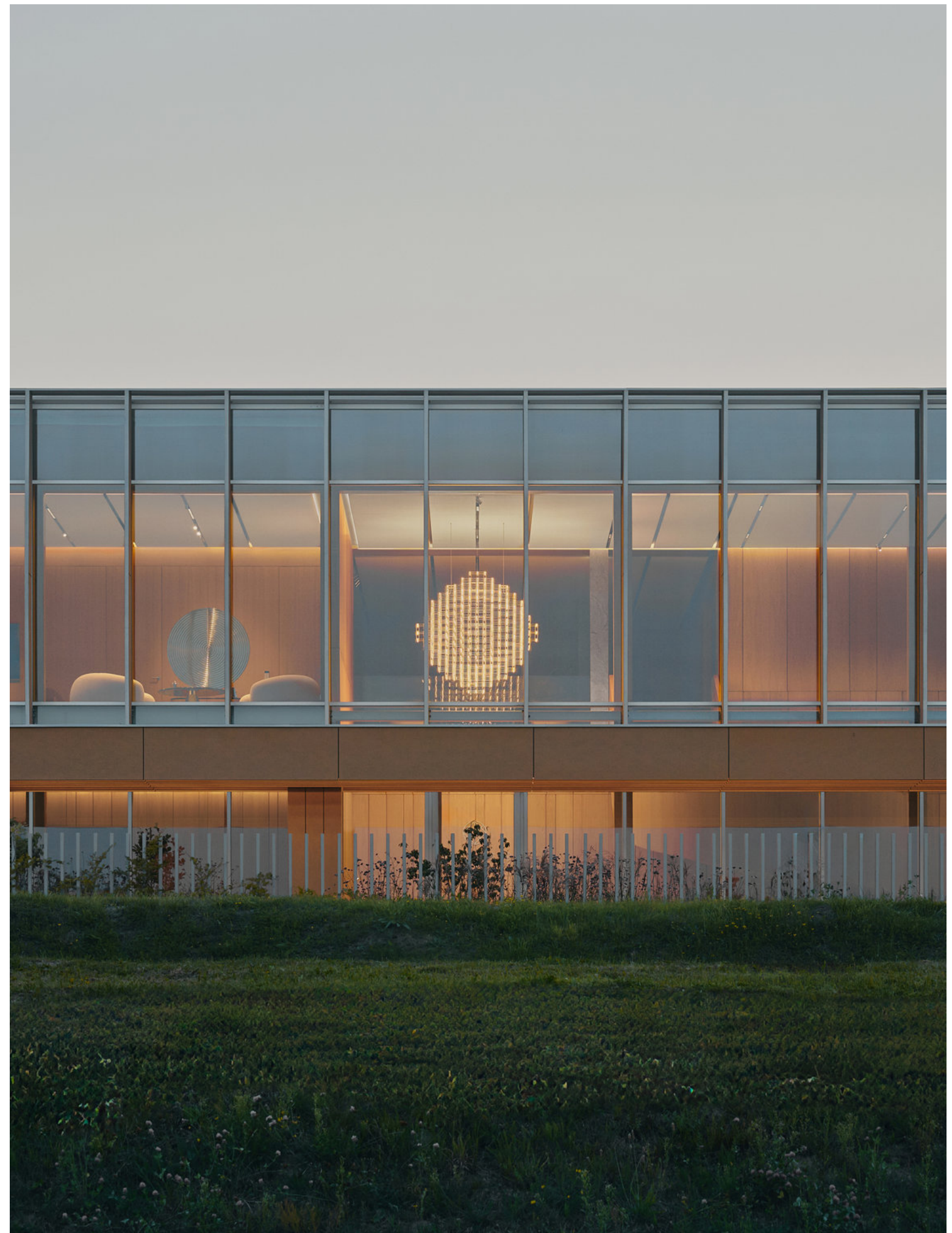
Architects: ACOS (A Collection of Stories) Studio Widoki

Landscape Architecture: Kinga Madej

Location: Słupsk, Poland

Photography: Tomo Yamakawa





SOFT FORMS HARD STATEMENTS

The Walker Art Center,
Minneapolis, a solo show for
Jessi Reaves, 2026.

Jessi Reaves turns ordinary furniture into something strange, sculptural, and alive. By tearing apart chairs, tables, and shelving and rebuilding them with foam, fabric, and exposed structure, she reveals the hidden anatomy of objects we use every day.



CREATORS



JESSI REAVES
WALKER ART CENTER
2026



CREATORS



25 YEARS OF NEAL LIGHTING

For the studio's 25-year anniversary, Garrett sits down with his dad, Ron Neal, for a conversation about the journey that started it all. From the early days of building the firm to the evolution of lighting design over the past two decades, they reflect on the projects, lessons, and moments that shaped the studio—and what it means to begin handing the torch to the next generation.



INTERVIEW



Garrett Neal

Before lighting design, what originally pulled you toward architecture and design in the first place?

Ron Neal

I was always interested in art.

Even in grade school I took art classes and submitted my early work into student competitions.

I remember getting my first lava lamp and thinking it was the coolest thing ever.

I was completely mesmerized by the light it cast in my room.

My mom also played a big role—she had a real talent for interior design, and I could appreciate a well-designed space even back then.

At Woodbury University, I studied interior design and architecture and landed my first job at a restaurant design firm.

That's where it really clicked for me—how powerful lighting is, especially in hospitality.

Garrett Neal

Lighting design wasn't exactly a common profession when you started. How did you first realize that lighting itself could be a career?

Ron Neal

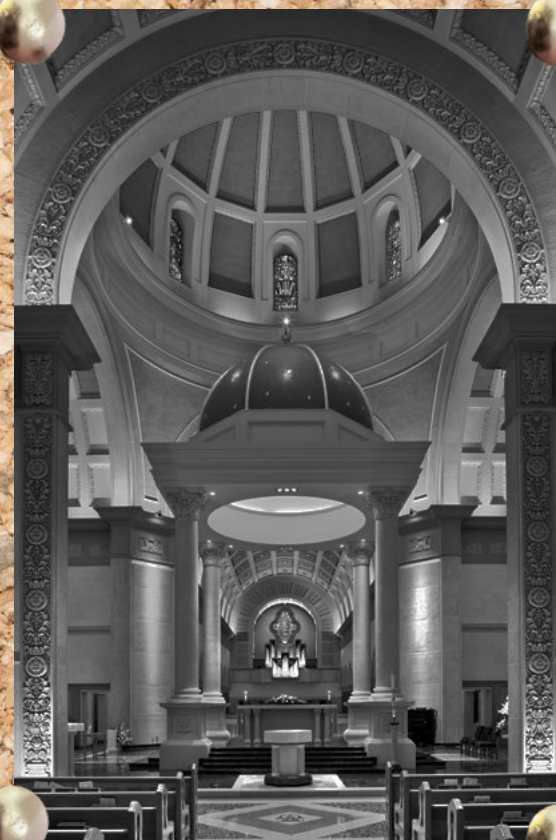
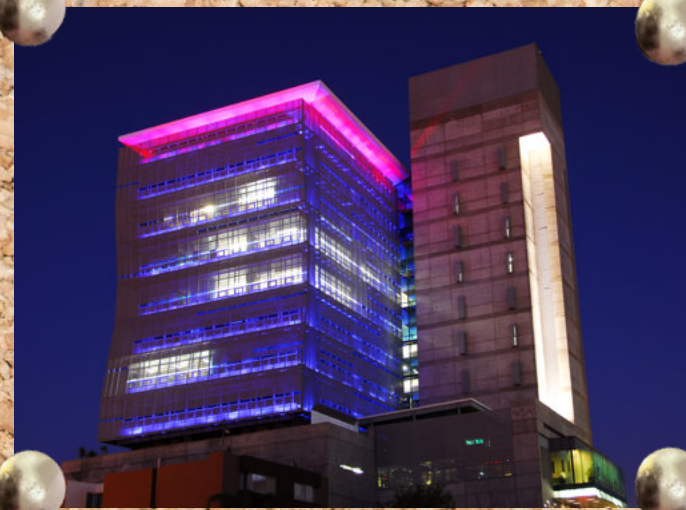
After bouncing around a few design firms, I worked for my father's company, Neal Electric.

I was a project manager and estimator on large commercial projects, which gave me a deep understanding of constructability and cost.

But I missed the creative side.

So I took a role as a lead lighting designer at an electrical engineering firm.

That ultimately led me to start Ron Neal Lighting Design in 2001.



Garrett Neal

When you founded the studio in 2001, did you have a clear vision for what it would become—or were you figuring it out as you went?

Ron Neal

I quickly realized design was only one piece of running a successful firm.

Figuring out how to structure proposals, scope, and fees was a real challenge early on.

It took time to feel confident in pricing our work based on the value we actually provide.

But I was fortunate—the business grew through referrals.

Garrett Neal

What do you remember most about the early years—the scrappy days people don't see today?

Ron Neal

When I started, CAD was just emerging. Revit and BIM didn't exist.

You still had to sketch—prisma pencil, charcoal renderings—to communicate ideas.

Now designers have incredible software and rendering tools.

The realism we can achieve today is honestly mind-blowing.

Garrett Neal

Was there a moment early on where you thought, "Okay... this might actually work"?

Ron Neal

Back then it was just me, myself, and I.

After a couple years of running to the mailbox every day hoping for payments...

I finally started making rent.

INTERVIEW

Garrett Neal

Looking back, what were some of the biggest challenges building a lighting design practice when the field was still niche?

Ron Neal

Lighting design has been around for a long time, but awareness wasn't.

Even today, we still have to educate clients on our process and value.

Garrett Neal

You've always emphasized restraint in lighting. Why is less often more?

Ron Neal

Restraint is everything.

Too much lighting creates glare and visual clutter.

Garrett Neal

What's a lighting mistake you still see all the time?

Ron Neal

Restaurants. All the time.

My wife hates going to dinner with me because I'm always staring at the ceiling.

Usually it's too much ambient light. No drama.

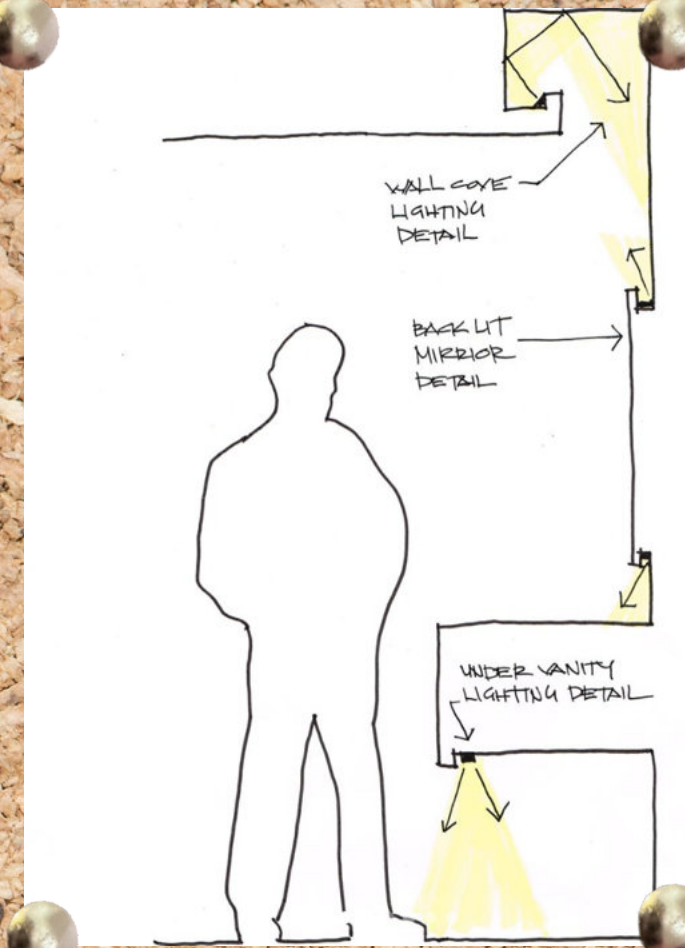
Garrett Neal

If you could give your younger self one piece of advice?

Ron Neal

Be confident.

Stand firm on what you know is right.



Garrett Neal

What's it been like working together?

Ron Neal

It's been one of the greatest joys of my life.

You brought a new perspective and elevated the business.

Garrett Neal

What's something we disagree on?

Ron Neal

Honestly—not much.

But tattoos... that's a different story.

Garrett Neal

What do you hope the studio stands for moving forward?

Ron Neal

There are no limits to what we can achieve.

Garrett Neal

What do you hope people remember?

Ron Neal

That we created meaningful work—and were great to work with.

And that I didn't take things too seriously.

It's just lighting design.

INTERVIEW

Garrett Neal

You've always made it about people. Love you pops.

Ron Neal

Love you!



INTERVIEW



The Kissaten in Lisbon is an intimate listening bar inspired by Japanese jazz cafés, where dim, atmospheric lighting, dark wood interiors, and a meticulously engineered hi-fi sound system create a quiet, immersive environment centered around vinyl, whisky, and deep listening.

Concept / Operator:
Spiritland
Interior Design: Spiritland
In-House Design Team
Location:
Locke de Santa Joana, Lisbon,
Portugal
Photography: Charles
McCay

KIMPTON CAPELLA TAIPEI





Kimpton Capella Taipei

Interior Design: André Fu
Studio

Art & Cultural Curation: The
Artling

Developer / Ownership:
Capella Hotel Group

Architecture / Building
Development: Mori Building
Group



Aster
RooMoo Design Studio
Shanghai
2025
Photos: Wen Studio



During Paris Fashion Week, Subrosa Agency designed and produced an event for Adidas and Sneakersnstuff. A morning run in the new Adizero EVO SL was followed by an intimate live show with Mos Def sound healing, and record digging at the legendary Yoyaku.





Alatau “Iconic Complex,” Kazakhstan by SOM

The Alatau “Iconic Complex,” designed by Skidmore, Owings & Merrill (SOM), is conceived as the defining centerpiece of a new master-planned city in southeastern Kazakhstan. Located along the Almaty–Qonaev corridor, the project anchors the emerging Alatau City financial district and establishes a strong architectural identity for a rapidly developing urban hub.

At its core, the development functions as a **vertical mixed-use district**, combining offices, residences, hospitality, retail, and public amenities within a unified composition. The complex spans roughly 276,800 square meters and is organized around two primary towers: a 272-meter landmark tower and a smaller 80-meter hotel and residential tower, both connected by a multi-level podium that integrates directly with the surrounding public realm.

SOM’s broader vision positions the project as a **gateway to the city**, shaping the Gateway District into a walkable, transit-oriented environment. The master plan emphasizes connectivity through light rail, pedestrian corridors, and future-forward mobility systems, reinforcing the complex as both an architectural icon and an infrastructural node within a larger urban strategy.

Formally, the towers draw inspiration from the nearby **Trans-Ili Alatau mountains**, translating their layered geology into a faceted, tapering massing. This “Mountain Landscape” concept grounds the project in its regional context while projecting a contemporary, globally legible form.

Performance is integral to the design. Advanced structural systems address seismic conditions, while passive strategies—such as external shading and daylight-driven atria—enhance environmental efficiency. These elements position the complex not only as a symbolic landmark, but as a resilient and high-performing building system.

Ultimately, the Alatau Iconic Complex reflects a convergence of **urban ambition and architectural authorship**—a project that doesn’t just respond to a city, but actively participates in defining one from the ground up.



References: ArchDaily — *SOM Designs Landmark Mixed-Use Tower Complex for the New City of Alatau in Kazakhstan* SOM — *Alatau City Project Overview* Caspian News — *Iconic Towers Project Details and Development*

CREATORS

Banks Violette

Banks Violette is an American artist known for work that pulls from black metal culture, American religious imagery, and the architecture of collapse. His practice sits somewhere between sculpture, installation, and drawing, often using materials like salt, soot, light, and steel to build environments that feel both sacred and unstable.

Violette's work often references burned churches, abandoned stages, and temporary structures, translating them into stark, monochromatic forms that feel closer to ruins than finished objects. He strips things down to their framework—trusses, grids, skeletal volumes—so what you're left with is the structure and the atmosphere, not the decoration.

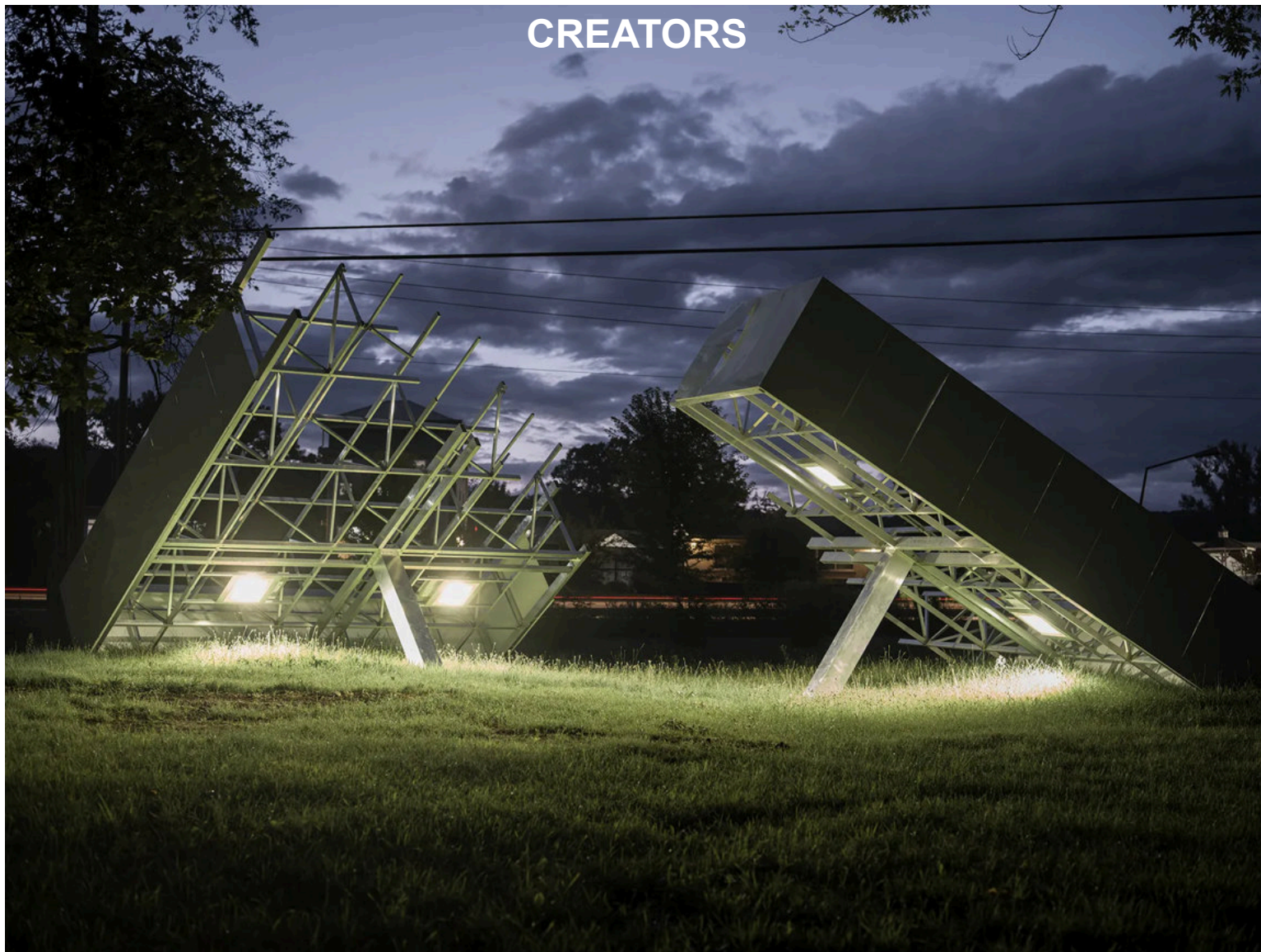
Light plays a direct role in how the work is experienced. Fluorescent tubes, blown-out white surfaces, and reflective materials create a kind of visual noise that flattens space and removes warmth. It's not about illumination for comfort—it's about exposure, glare, and disorientation. The lighting becomes part of the architecture, not something applied to it.

For architects and lighting designers, his work is a reminder that space is defined as much by absence and intensity as it is by material. He shows how light can erase depth, distort scale, and shift perception without adding anything decorative. The result is environments that feel raw, controlled, and slightly uneasy—closer to a psychological condition than a designed room.

Words Garrett Neal



CREATORS



It's blunt, but it tracks.

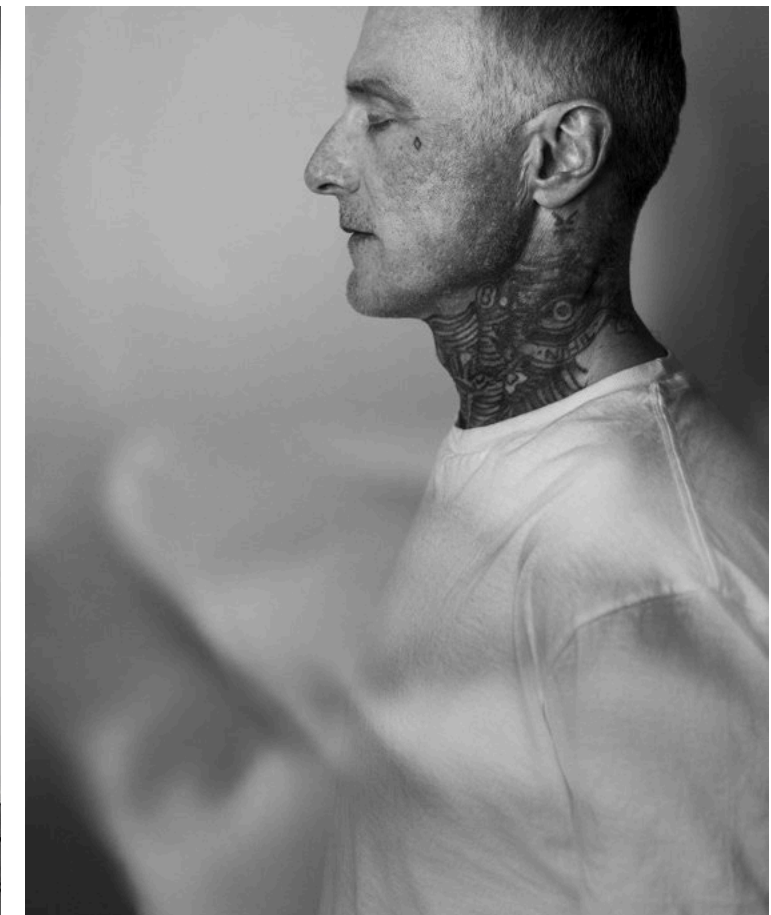
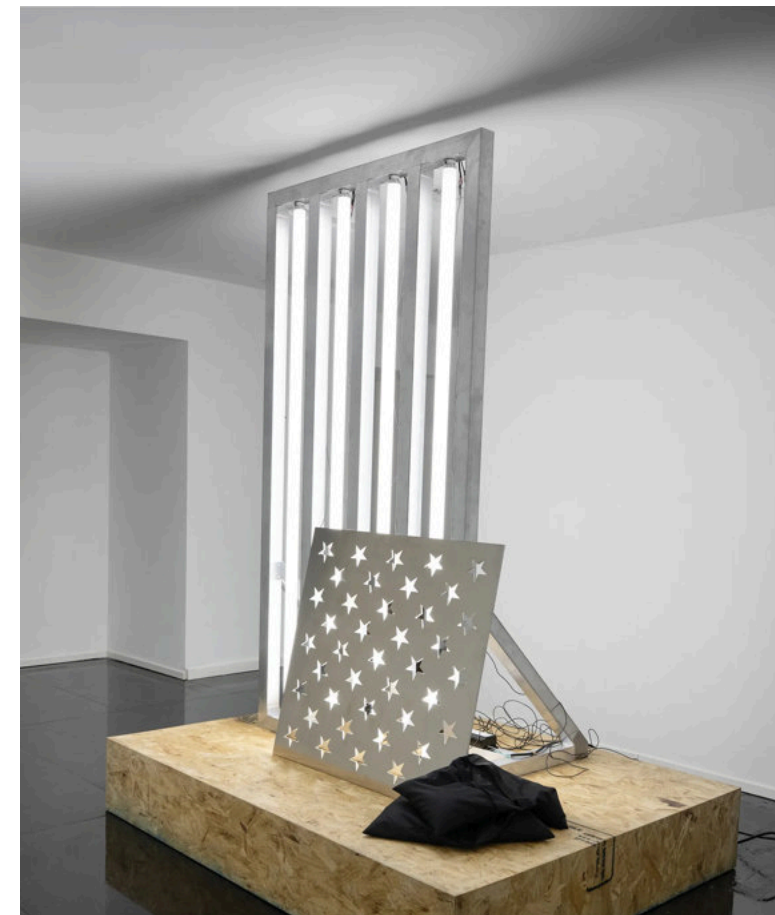
His whole practice is about collapsing the space between viewer and subject.

No irony, no buffer, no safe way to stand outside of it.





In 2025, his first major solo museum exhibition in over a decade, American Standard, opened at the Museum of Contemporary Art Connecticut, bringing together sculpture, drawing, and installation in a more distilled, reduced format. houses a production workshop and wet lab.



LUCID

WILD

FEATURED WORK

Lighting Design: NEAL
Architecture: Anacapa
Client: Lucid Wild Estates
Photography: Nathan Irick

At Lucid Wild in Oregon's Willamette Valley, the architecture opens itself to the landscape, cantilevered terraces, long views to the Cascades, a sequence of rooms that move from expansive to deeply contained. A tasting room, a boardroom, a wine cave with lounge and dining spaces, and a discreet speakeasy are all woven into a single experience. The project sits somewhere between architecture, art, and atmosphere, asking to be felt as much as it is seen.

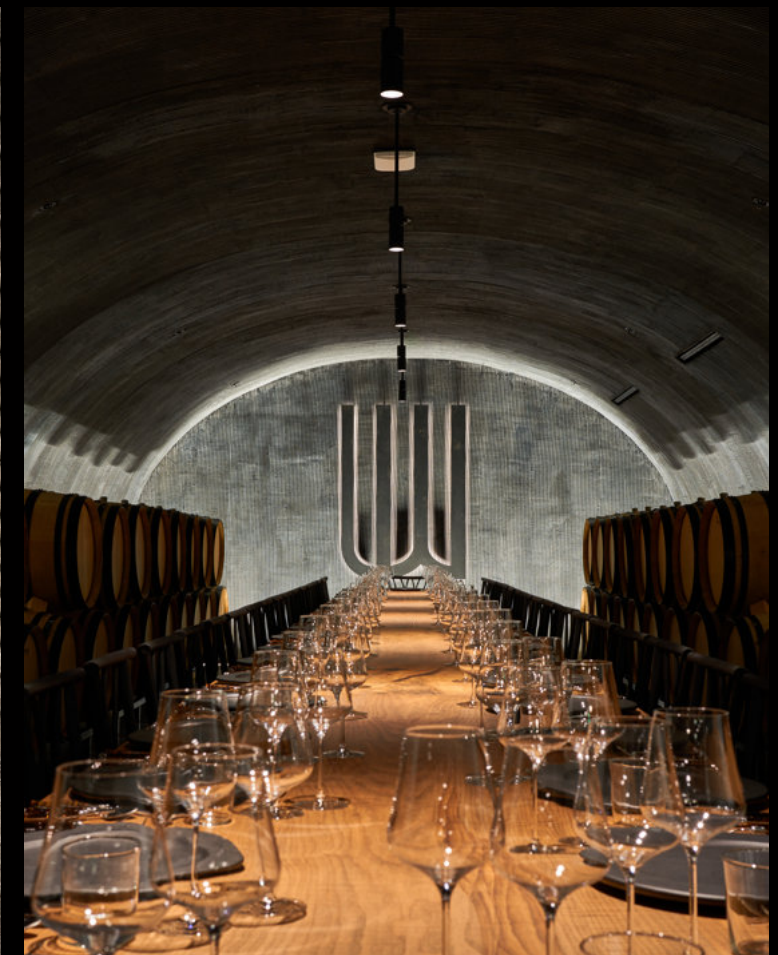
The lighting follows that lead.

Rather than announce itself, it works in layers, quietly structuring how the space is perceived and how it unfolds over time. A consistent 2700K palette sets the tone, casting everything in a warm, amber register that draws out the depth of reclaimed wood, the subtle sheen of hand-glazed tile, and the density of poured-in-place concrete. These materials aren't simply illuminated; they're revealed gradually, with light grazing across surfaces to pull out texture and imperfection.



Throughout the project, the approach is deliberately restrained. Small-aperture recessed downlights provide general illumination with precision, avoiding visual noise and allowing the architecture to remain legible. Integrated details include cove lighting, in-grade grazers, millwork illumination, and subtle stair accents—are embedded into the building itself, dissolving the boundary between fixture and form. Light is less an applied layer and more a continuation of the architecture.





Lighting Design: NEAL
Architecture: Anacapa
Client: Lucid Wild Estates
Photography: Nathan Irick



What emerges is a project defined less by individual gestures and more by their accumulation. The layering of light at varying intensities creates an environment that feels expansive without losing intimacy, refined without feeling distant. There is a sense of control, but also of ease.

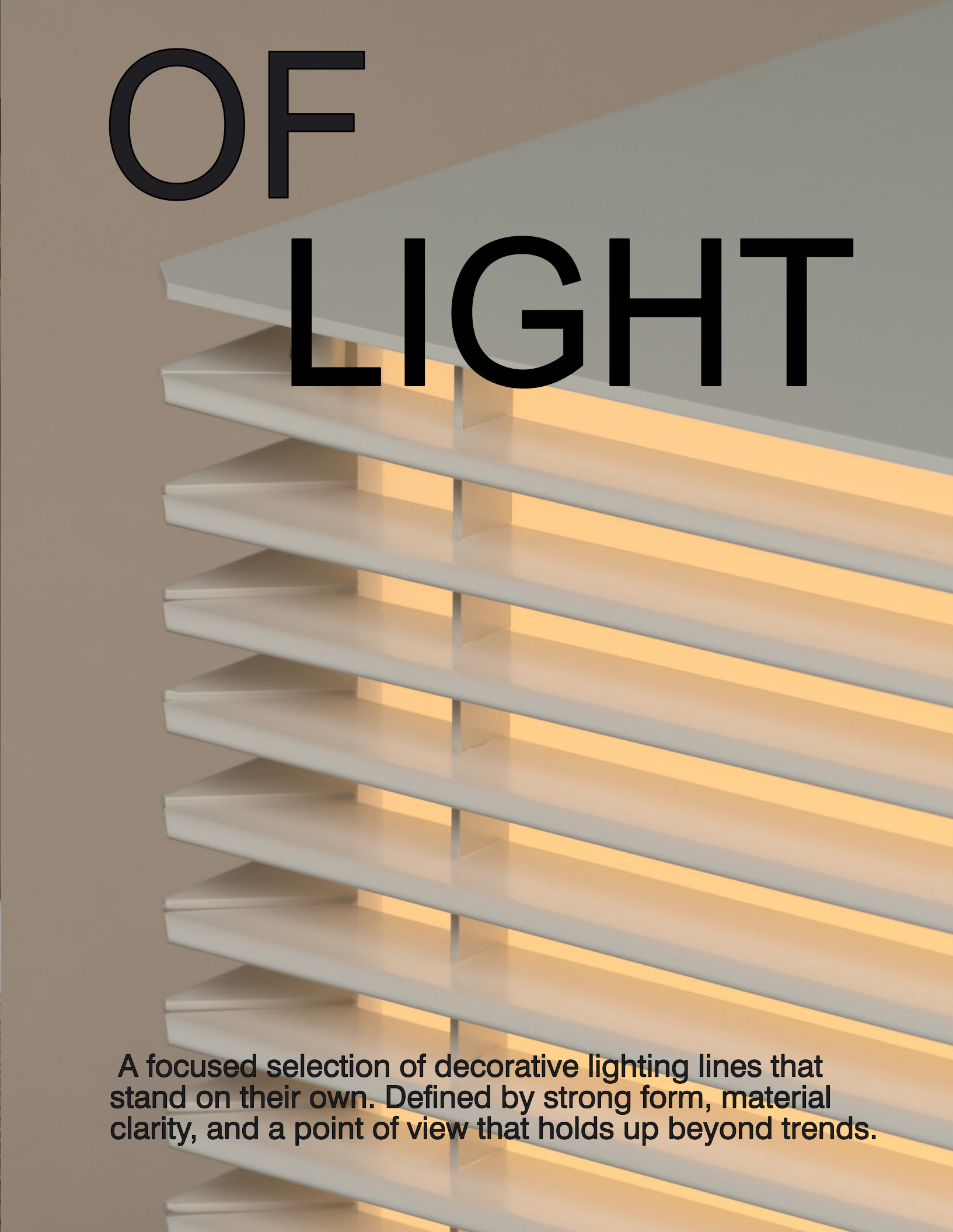
Lucid Wild doesn't rely on spectacle. It earns its atmosphere through restraint. Through an understanding that light, when used precisely, can hold a space together as much as any material.

- G.N.





OBJECTS



OF LIGHT

A focused selection of decorative lighting lines that stand on their own. Defined by strong form, material clarity, and a point of view that holds up beyond trends.

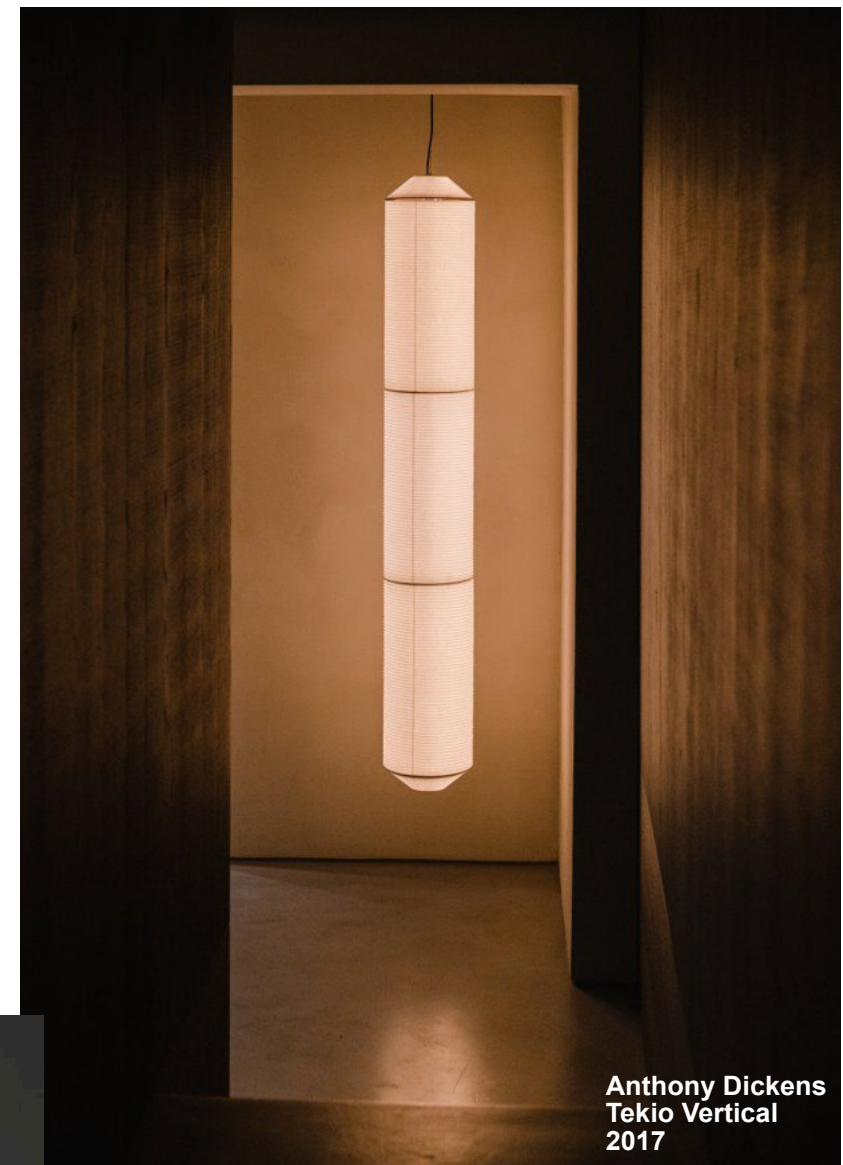
Santa & Cole



Antoni Arola
Lamina 165.
2018



Antoni Arola
Shira. 1998/2025



Anthony Dickens
Tekio Vertical
2017



Antoni Arola Lámina
Dorada 45. 2023



Equipo BC. 1995



Anthony Dickens
Tekio Horizontal
2017



Antoni Arola Lámina
Dorada 45. 2023

Blue Green Works



Palm Pendant
Long



Wood Sconce
Round



Wood Small



Trophy
Pendant



Trophy Floor
Lamp

Astep

Model 2065 Wall
Gino Sarfatti



Sorpresa
Samuel Wilkinson



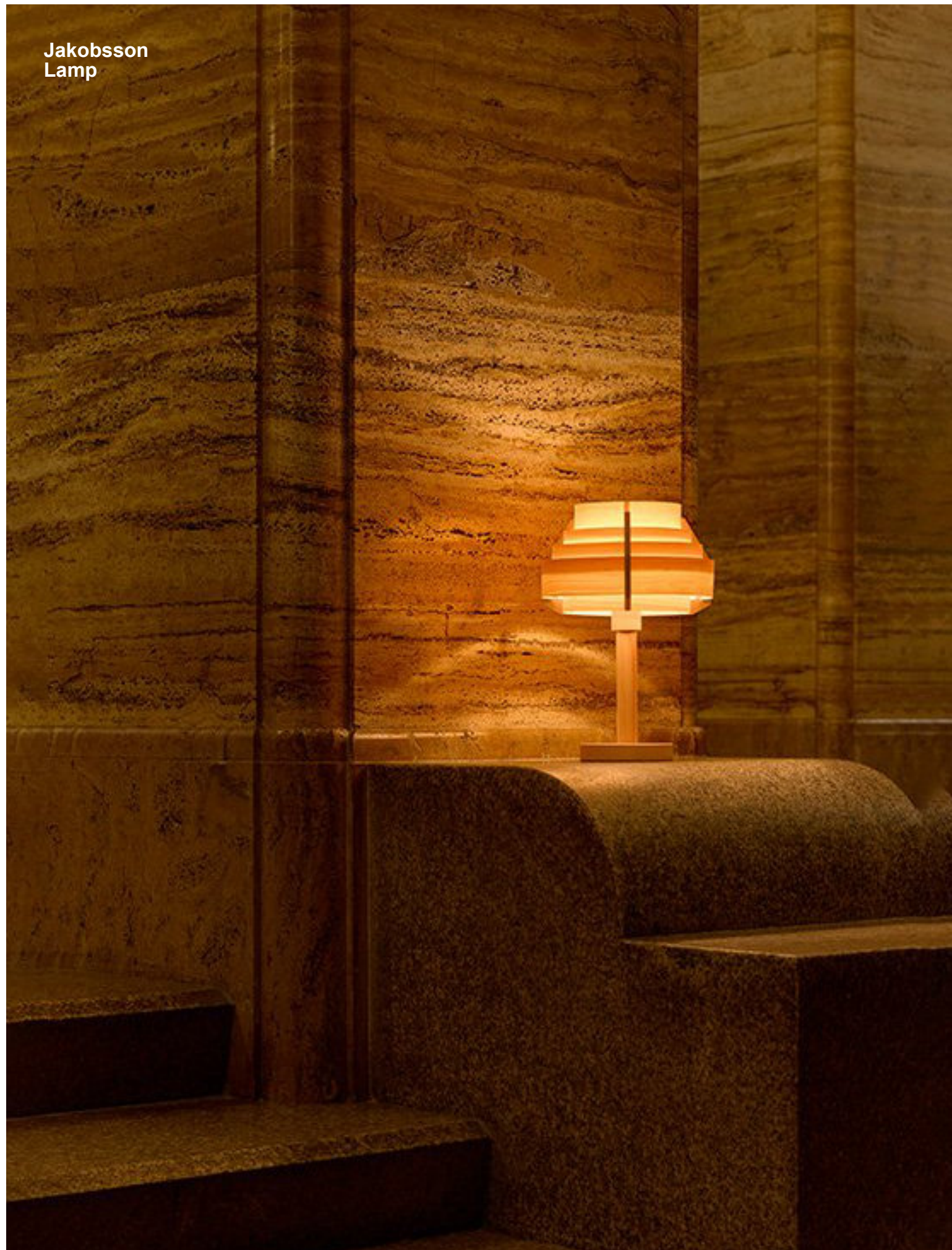
Model 548
Gino Sarfatti



Pepa



Jakobsson
Lamp



Yamagiwa

Jakobsson
Pendant



Jakobsson
Lamp

A reflection on Paul Marantz, the visionary behind Studio 54, The 9/11 Memorial, and a body of work that elevated lighting into a defining architectural force.

April 27, 1938 – May 26, 2025

Radiant Legacy

Words by Garrett Neal

There are designers who light buildings, and then there are those who change how we experience them. Paul Marantz belonged to the latter.

Before lighting design was recognized as its own discipline—before it had titles, firms, or defined scope. Marantz was already treating light as something more than illumination. Not a layer applied at the end, but a medium capable of shaping emotion, movement, and memory. His career would go on to span more than five decades, but its defining thread remained consistent: light as atmosphere.

That idea first crystallized in a place that, on paper, had little to do with architecture at all.



LEGACY

Studio 54: Light as Energy

When Marantz began working with Ian Schrager and Steve Rubell on Studio 54 in the late 1970s, there was no precedent for what the space would become. It wasn't just a nightclub—it was a stage, a performance, a constantly shifting environment. And it required lighting that could move at the same speed as culture itself. What Marantz created wasn't decorative. It was kinetic.

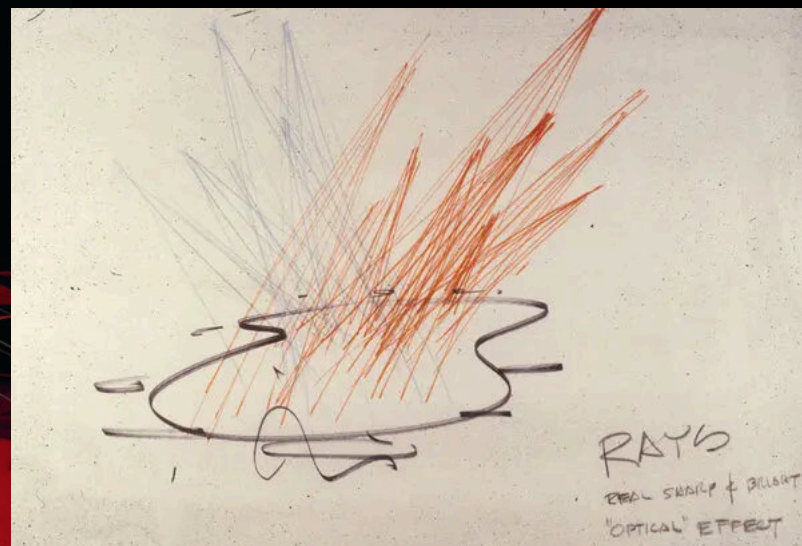
Rigging systems, theatrical fixtures, and rapidly evolving cues turned the room into something alive—light that pulsed, reacted, and transformed the space minute by minute. It blurred the line between architecture and performance, between audience and spectacle. In many ways, it anticipated what we now think of as experiential design, decades before the term existed.

At Studio 54, light wasn't supporting the experience. It was the experience.

And importantly, it established a mindset that would carry through the rest of his career: lighting could dictate how a space feels before a single material is even touched.



Ian Schrager Studio 54 working the lighting board coordinated with Paul Marantz



Schematic sketch for Studio 54 by Paul Marantz

Light and Memory

If Studio 54 represented light at its most extroverted, Marantz's later work revealed its opposite: light as memory. Few projects capture this more clearly than the Tribute in Light at the National September 11 Memorial & Museum. Two vertical columns of light, projected into the sky, marking absence rather than presence.

No structure.

No surface.

Just light.

It's difficult to think of a more distilled example of what lighting can do. The project carries none of the complexity of a building, yet holds more emotional weight than most architecture ever will. It demonstrated, with absolute clarity, that light alone, if handled with precision and restraint can define space, meaning, and collective memory. For a profession often measured in fixtures and specifications, it was a reminder of something more fundamental.

At Little Island in New York, the approach shifted again. Here, light became quieter, more embedded woven into landscape, structure, and circulation. It guided movement, revealed texture, and shaped moments without announcing itself. The spectacle of Studio 54 gave way to restraint, but the intention was the same: control the experience through light.

That ability to scale from intensity to subtlety without losing clarity of purpose is what defined his work.





The Afterimage

What's left behind isn't just a portfolio of projects. It's a shift in perspective.

Walk into a space where the light feels effortless, where it draws your attention without you realizing why, where it sets a tone before you've had time to process it and you're experiencing the kind of thinking Marantz helped bring into the world.

It's easy to overlook lighting when it's done well. That's part of its nature. But the best work lingers, not as an object, but as a feeling.

An afterimage.

And in that sense, Paul Marantz didn't just design with light. He changed how we see it.

- G.N.



Paul Marantz

1938 - 2025



EuroShop The World's No. 1 Retail Trade Fair
February 22-26, 2026
 Messe Dusseldorf exhibition center
Booth No. 9D10

light+building

Frankfurt Messe 08. 13. 03. 2026
Booth No. Hall3 E50

Various Wattage Options

1w 3w 5w/8w

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4mm
Super slim linear

24V
Dimmable

MCT Track System

For Furniture, Shelf, Showcase

Micro profile Low Voltage Track system



FEELUX
 www.feelux.com / info@feelux.com





Lighting Design: NEAL
Architecture: CJ Light
Interiors: Maynard
Photography: Nathan Irick

Corona Del Mar
Residence





A Set high above the Southern California coastline, this mid-century–inspired home embraces rich, warm materials and an easygoing, inviting atmosphere. Every fixture was thoughtfully considered. Nothing arbitrary, nothing overlooked. Custom walnut detailing wraps the recessed downlights, seamlessly integrated into the sculpted ceiling to maintain a refined, architectural clarity. Discreet adjustable uplights introduce a gentle wash of ambient light, allowing the space to open up while subtly tracing the ceiling’s flowing form.

The result is lighting that feels quiet and natural, yet works hard behind the scenes to shape the mood and elevate the experience of the space.



Lighting Design: NEAL
Architecture: CJ Light
Interiors: Maynard
Photography: Nathan Irick

AT THE NINA

The curated calm
of ATHENA
CALDERONE, an
architect of
atmosphere in an
overstimulated
world

INSPIRED BY





There's a moment when a designer shifts from editing taste to authoring space. For Athena Calderone, that shift is clear in her recently featured Tribeca apartment in *Architectural Digest*. Earlier in her career, Calderone became known for a refined minimalism—light-filled interiors, pale materials, and a highly controlled palette. The work was precise and influential. But this latest project marks a deepening of that language. Not a departure, but a move toward something richer, more layered, and more atmospheric.

Set within a historic Manhattan building once occupied by architect Thierry Despont, the apartment leans into its past rather than erasing it. Original white oak paneling was restored, not replaced, anchoring the space in a sense of permanence and history. The aesthetic shift is immediate. Where her earlier work felt bright and edited, this home is darker, heavier, closer to a contemporary interpretation of Art Deco. Warm woods, sculptural stone, and filtered light create a mood that feels cinematic, almost European in tone. This evolution reflects Calderone's growing exposure to global design influences—particularly

historic interiors across Europe. What emerges is a more nuanced sensibility: less about perfection, more about depth.

The apartment doesn't replicate Art Deco, it reframes it. Calderone extracts its underlying principles—geometry, symmetry, material richness—and reinterprets them through a modern lens. Custom leaded glass doors, monolithic stone elements, and integrated architectural details blur the line between past and present. For designers, the takeaway is subtle but important: style becomes more

powerful when treated as a framework, not a constraint.

Material is where Calderone's work becomes most compelling. Rather than using finishes as surface-level decisions, she treats them as storytelling devices. Stone, wood, and metal are selected not just for their appearance, but for their weight, texture, and ability to age. Her spaces feel collected over time, not assembled all at once. Vintage and contemporary pieces exist in dialogue. Imperfections are left intact. The result is an interior that feels lived-in, even when newly completed.



5

ATHENA CALDERONE:

“RESTRAINT AND
PATIENCE.

Something I’m constantly
challenging myself
to put into practice
during my sourcing
Journey.”

INSPIRED BY

There's also a discipline to her work that resonates strongly with architecture. Calderone often approaches interiors like composition balancing scale, proportion, and contrast in a way that feels more akin to fashion or art than decoration. Every move is deliberate. Nothing is overworked. Even in a space filled with rich materials, restraint remains. Open areas are preserved. Light is shaped carefully. The design never tips into excess.

What makes the project particularly successful is how naturally it sits within New York.

The apartment reflects the city's layered identity—historic yet evolving, grounded yet experimental. It doesn't try to stand apart from its context. It builds on it. Calderone's work offers a clear lesson for architects and designers: evolution doesn't require reinvention. By expanding her material palette, embracing historical references, and maintaining a strong editorial discipline, she's developed a body of work that feels both continuous and new.

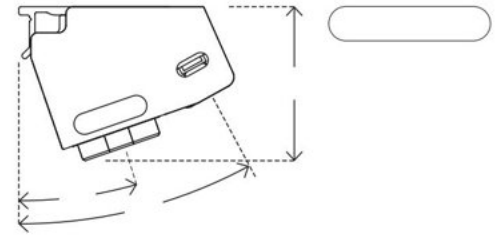
In a moment where design trends move quickly, her approach feels slower, more intentional—rooted in craft rather than content.

And that shift—from image to atmosphere, from styling to spatial thinking is what makes this project resonate far beyond a single apartment. -G.N.



The Photography
by Rich Stapleton
Styled by Colin
King





KKDÖ

FLI

FLI USA



SEVEN LUMINAIRES THAT STOLE

THE SPOT LIGHT AT LIGHT + BUILDING
2026





TWIN

LedsC4

The minimalist Twin luminaire by Jorge Herrera, developed in collaboration with LedsC4, is a highly adaptable architectural lighting system offered in both black and white finishes. Its light sources are organized in linear and grid configurations, all mounted to a track system that enables flexible, project-specific layouts. Equipped with precision OptiBlack lenses, it delivers crisp, controlled illumination while minimizing glare.

Light + Building 2026 was held in Frankfurt in March, with the best lighting solutions clamouring for attention. Here is a selection of NEAL's handpicked highlights.



RONIX

Roger Pradier

At first glance, a pairing between kitchen containers and lighting might feel unlikely, but designer Stéphane Joyeux recognized the potential in borosilicate glass—valued for its resistance to heat and impact—as a durable outdoor lighting solution. Repurposing Pyrex food containers, he crafted a luminaire using bent and lacquered scrap metal from the Roger Pradier collection, carefully integrating it within and around the glass to create a refined, unexpected fixture.



JACKO

Linea Light Group

The JackO system by Linea Light Group is a modular, pole-mounted lighting solution designed for versatility across public, commercial, and private environments. Composed of interchangeable pole elements, diffused light modules, and projector housings, it allows for a wide range of configurations. Its diffuser—crafted from UV-resistant ribbed polycarbonate—casts a soft, even glow up to five meters, with installation heights reaching as high as 4.5 meters.



MARIS

Luce & Light

Part of the Extreme collection by Luce & Light, Maris is engineered for the toughest environments—built to endure salt spray, high humidity, thermal shock, and corrosive conditions. Its robust construction, paired with an IP66 rating, makes it particularly suited for challenging settings such as spas, coastal areas, and hot springs. With narrow optics for precise beam control, Maris can be carefully tuned to meet light pollution and environmental regulations.



PAPYLIA

Luce & Light

Layered glass panels, shaped like delicate petals, give Papylia a distinctly sculptural presence even when unlit. Designed by Giuseppe Maurizio Scutellà for Stilnovo, the fixture comes to life when illuminated—grooves within the glass catch and carry the light, turning the piece itself into a luminous decorative feature. Papylia is offered in three finishes and is available as both a pendant and a floor lamp.

LUMINOUS TILE

Philippe Wassenberg

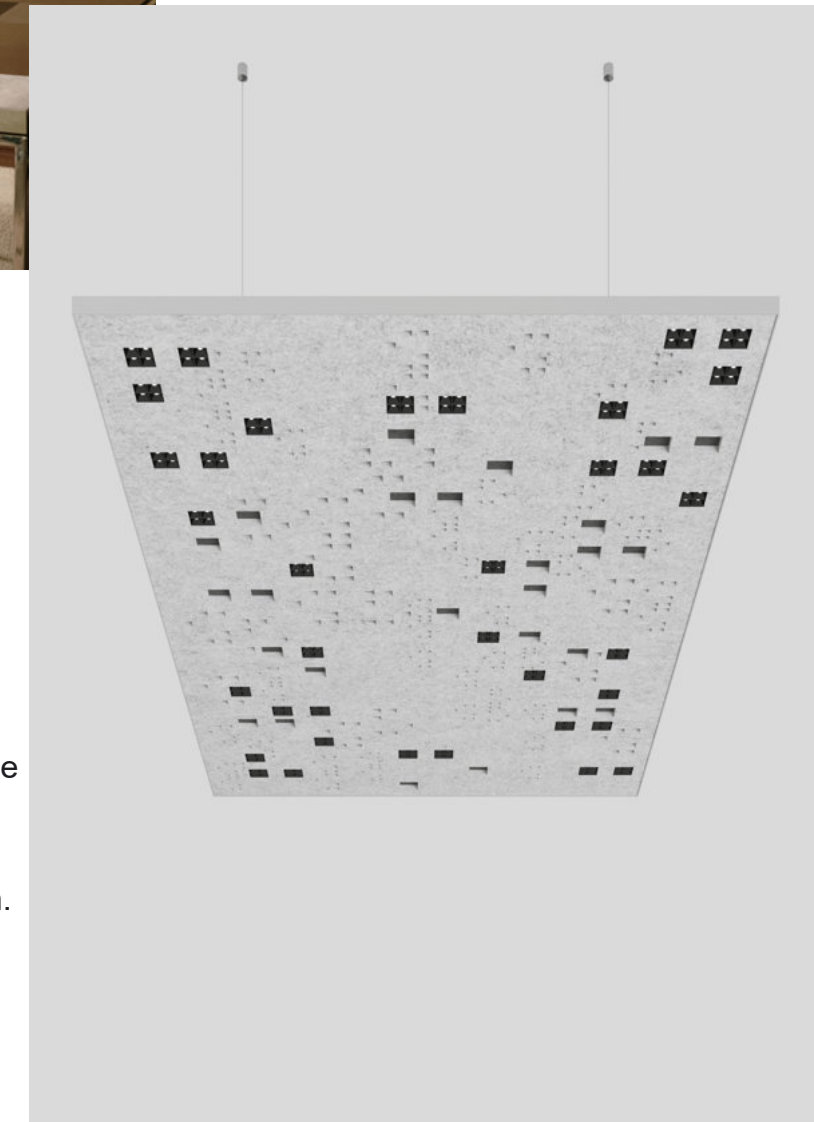
Light and movement are intrinsically linked in Luminous Tile, an interactive lighting system crafted in plaster and ceramic that responds to human presence. As someone approaches, the fixture subtly extends outward, increasing in brightness; when they move away, it recedes back into the wall, dimming in the process. Designed by Philippe Wassenberg, the piece reconsiders the assumption of effortless, ever-present light in the home.



FRACTAL CODE LIGHT

XAL

Drawing on research by Richard Taylor at the University of Oregon, which highlights the stress-reducing benefits of fractal patterns, XAL developed Fractal Code Light as a hybrid of acoustic treatment and illumination. With its clean rectangular profile and low-glare output, the fixture is well-suited for placement above shared workstations, reception desks, and conference tables.





FLEXIBLE

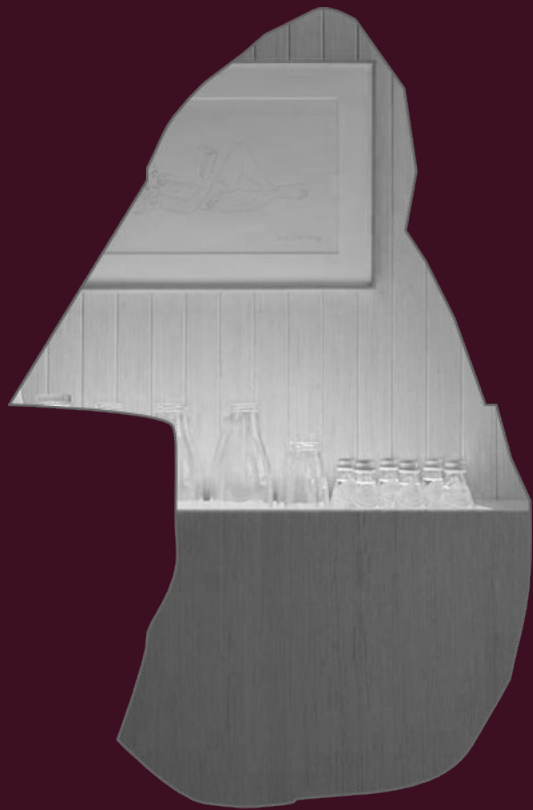
Adaptive Illumination reframes lighting as something you feel, not just something you see.

COLLABORATION



CASE STUDY

TAKEAWAYS



1.

DESIGN WITH DYNAMIC INTENT

Tunable lighting allows a single space to carry multiple identities throughout the day—bright and energizing in the morning, soft and intimate at night—without changing a single physical element.

3.

EXPAND SPATIAL RANGE

One room no longer needs one mood. Residential, hospitality, and workplace environments can shift atmospheres instantly, increasing usability without increasing square footage.

REDUCE THE RISK OF WRONG DECISIONS

Instead of locking into a single color temperature during design, tunable systems provide flexibility post-install—protecting the project from being overlit, too cold, or too warm.

4.

2.

ALIGN WITH HUMAN RHYTHM

Cooler light supports focus and alertness, while warmer tones signal rest and relaxation. Matching light to circadian patterns creates environments that feel better without people knowing why.

ELEVATE PERCEIVED VALUE

Spaces that adapt feel more premium. Subtle shifts in color and intensity create a level of control and refinement that static lighting simply can't match.

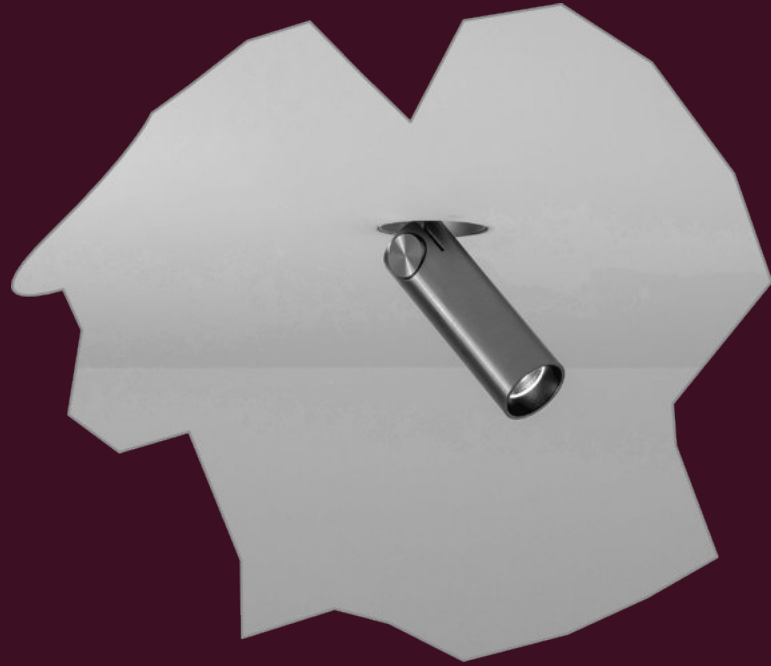
5.



6.

SIMPLIFY CONTROL NOT CAPABILITY

Modern systems have removed the complexity—what once required programming now lives in intuitive interfaces, scene presets, and minimal user interaction.



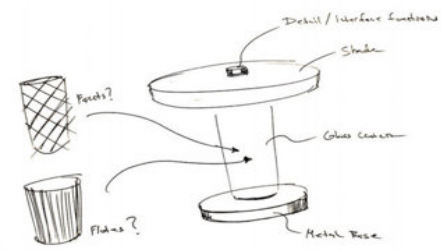
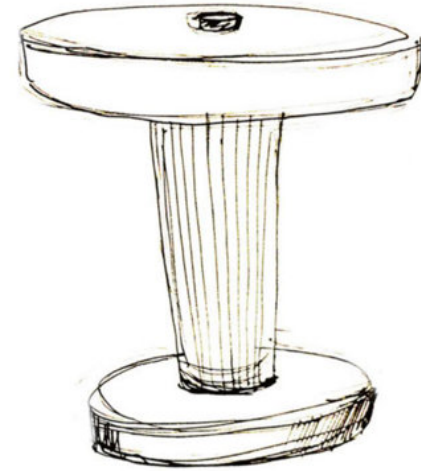
7.

STRENGTHEN ARCHITECTURAL EXPRESSION

Materiality changes under different light. Wood, stone, plaster, and fabric all respond uniquely—tunable light allows those materials to be experienced more fully.

CASE STUDY



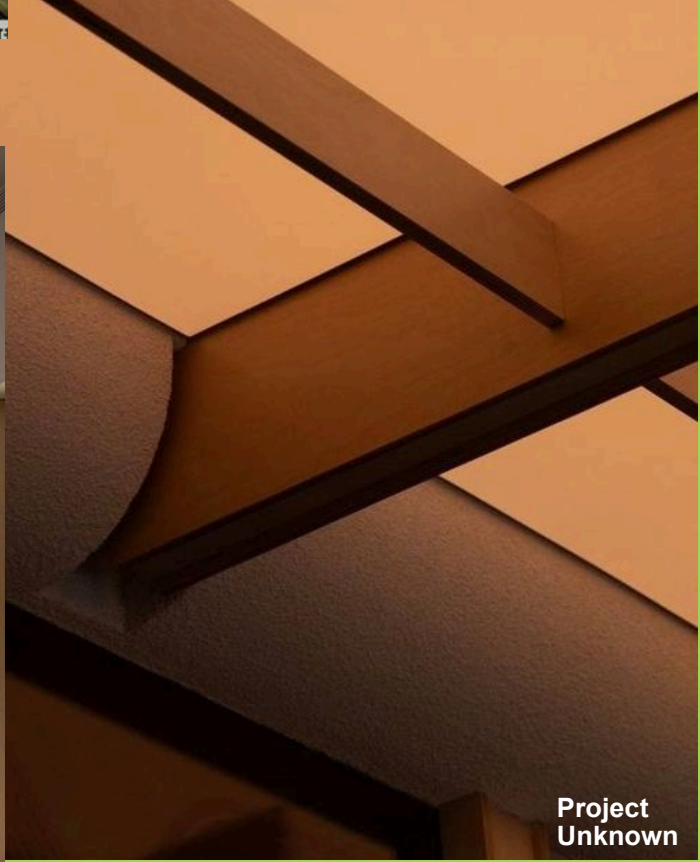
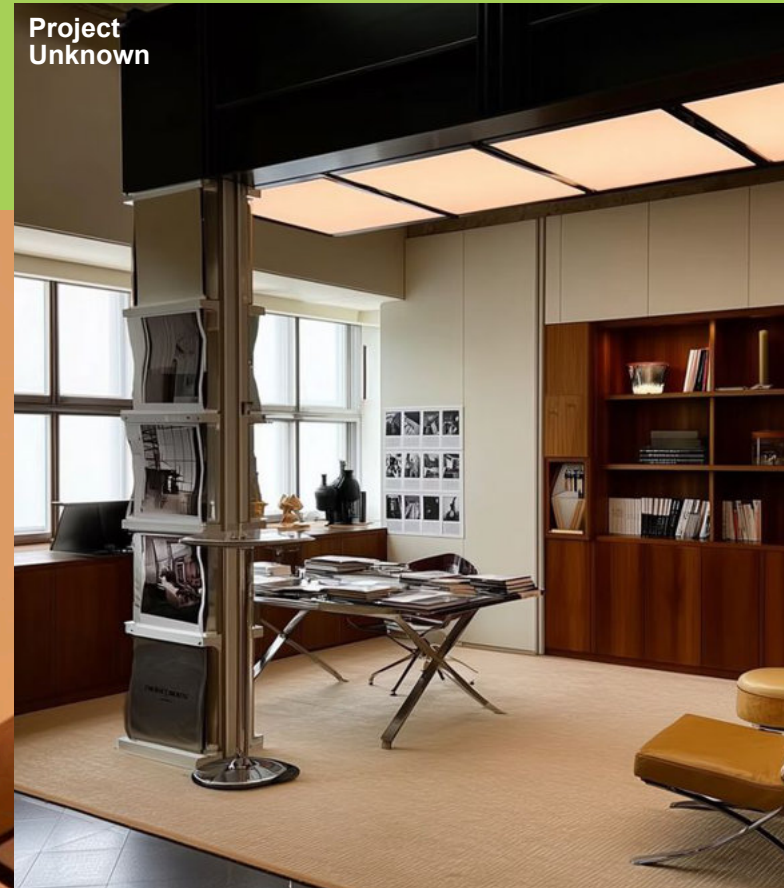


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NEAL

PERFECT PANELS



REMEMBERING

Sculp -ting Chaos

A look back at Frank Gehry, the mind who turned disorder into architecture that still feels alive.

Words
GARRETT NEAL

Photo by Bonnie Schiffman
Pin-Up

FRANK



There are architects who bring order to the world. And then there is **Frank Gehry**, who found something far more interesting in disorder. Born February 28, 1929, in Toronto, Canada, Gehry didn't just design buildings. He challenged the very idea of what a building should be. At a time when architecture often leaned toward clarity, logic, and restraint, Gehry leaned the other way, toward fragmentation, movement, and unpredictability. His work didn't aim to resolve space. It aimed to disrupt it. And in doing so, he created a new language, one that felt less like architecture and more like something alive.

Where It Started: Breaking the Frame

Gehry's early years were not defined by the sweeping titanium forms he would later become known for. Like

many architects of his generation, he began within the constraints of modernism, clean lines, functional clarity, rational design. But there was always friction. A sense that something about architecture felt too controlled, too finished, too safe. That tension surfaced most clearly in his own home in Santa Monica, a modest structure that he transformed into something raw, exposed, and unapologetically unfinished. Chain-link fencing wrapped the exterior. Plywood and corrugated

metal were left visible. Edges collided rather than aligned. It didn't look "designed" in the traditional sense. It looked like it was in the middle of becoming something else. And that was the point. Gehry wasn't rejecting architecture, he was rejecting the expectation that architecture had to be complete, polished, or even comfortable. He was asking a different question: What if a building could feel like a moment instead of a conclusion?



Architect Frank Gehry poses with miniatures of his designs in Los Angeles in 1989. Photo by Bonnie Schiffman/Getty Images.



Movement as a Material

By the time projects like the Guggenheim Museum Bilbao entered the global stage, Gehry had fully stepped into his voice. The building doesn't sit, it swells. Titanium panels ripple outward, catching light in ways that change minute by minute. There is no single "front," no dominant perspective. The architecture unfolds as you move through and around it, revealing itself in fragments. It behaves less like an object and more like an experience.

This was Gehry's quiet revolution.

He treated movement not as something that happens *around* architecture, but as something embedded *within* it. His buildings anticipate motion.

They shift with the viewer. They resist being fully understood in a single glance. And in doing so, they demand participation. You don't just see a Gehry building. You move with it.

The Power of the Imperfect Line

At the core of Gehry's process is something deceptively simple: the sketch. Loose. Fast. Almost careless. Lines overlap, collide, drift off course. They don't explain, they search. Where many architects refine their ideas into precision early on, Gehry holds onto ambiguity. The sketch isn't a step toward clarity, it's a container for energy. It captures something instinctive, something unresolved.

And remarkably, that energy survives the translation

into built form. Through advanced modeling and engineering, those loose gestures are turned into something constructible. But they never lose their origin. The building still feels like a sketch—just expanded into space.

This is what sets Gehry apart. His work doesn't hide its beginnings. It remembers them.

Material as Expression, Not Finish

Gehry's material choices have always carried weight beyond aesthetics.

In his early work, raw materials, chain-link, plywood, exposed framing, introduced a kind of honesty. They revealed process. They resisted the idea that

architecture should conceal how it's made.

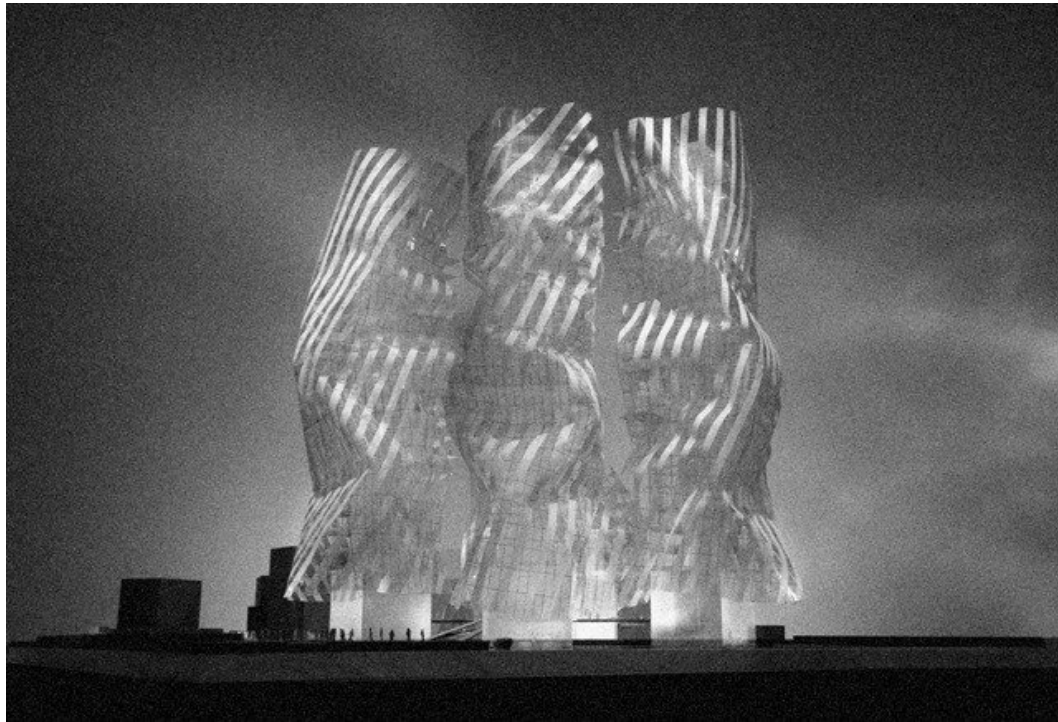
Later, materials became more refined, but no less expressive.

The titanium of Bilbao doesn't just reflect light, it transforms it. The surface shifts from cool silver to warm gold depending on the time of day, the weather, the angle of view. The building is never the same twice.

Material, in Gehry's world, is not static.

It participates. It reacts.

It adds another layer of movement to an already dynamic form.



*"Frank Gehry At Work" exhibition.
Credit: Courtesy of the artist and
Leslie Feely Fine Art, LLC.*

"I approach each project with a new insecurity, almost like the first project I ever did. And I get the sweats"

Criticism and Conviction

Of course, not everyone embraced it. Gehry's work has often been labeled excessive, impractical, even indulgent. Critics have questioned the cost, the complexity, the departure from conventional function. But that tension is part of the story. Because Gehry never set out to make safe architecture. He set out to make something felt. And feeling, by its nature, is subjective. It invites disagreement. It challenges expectations. It refuses to be universally accepted. That's the risk of doing something different. And Gehry leaned into that risk, again and again.

Redefining What Architecture Can Be

What Gehry ultimately accomplished wasn't just a new style, it was a shift in perception. He expanded the role of architecture from something that simply houses life to something that actively shapes experience. His buildings don't just exist in their environments, they alter them. They become landmarks, not because of their size, but because of their presence.

A Legacy Still in Motion

At 97 years old, Gehry's influence is not confined to the past.

His work continues to shape

conversations around form, material, and experience. His approach has opened doors for a generation of architects willing to explore complexity, embrace imperfection, and prioritize emotion over convention.

But perhaps his greatest contribution is more subtle.

He gave permission.

Permission to break the rules.

Permission to leave things unresolved.

Permission to create architecture that feels human, messy, dynamic, and alive.

In a discipline often defined by control, Gehry introduced a different idea:

That chaos, when shaped with intention, can be its own kind of order.

And that within that tension, between control and release, precision and instinct, architecture can find its most powerful expression.

Not in perfection.

But in movement.

Not in stillness.

But in life.

*Guggenheim Museum Bilbao
inaugurated on October 18, 1997*



**Frank Gehry
1929 - 2025**



The First Frank Gehry House in Santa Monica. Project Year: 1977-1978

"Frank Gehry At Work" exhibition. Credit: Courtesy of the artist and Leslie Feely Fine Art, LLC.



The Dancing House (Tančící Dům), a landmark building located in Prague, Czech Republic.



Frank Gehry responds to critics during a press conference in Oviedo, Spain. Photo via: Faro de Vigo



Young Frank Gehry (Left): Often attributed to early family archives or university records from his time at the University of Southern California (USC).

Frank Gehry in 1970 (Right): This photograph is part of the collection documenting his life and art, frequently credited to WWD or Getty Images in historical

Foundation Louis Vuitton: a contemporary art museum and cultural center inaugurated in 2014



LUMA Tower The building is the centerpiece of the LUMA Arles cultural complex and houses various facilities, including exhibition galleries, research and archive facilities, workshop and seminar rooms, a library, and a café.



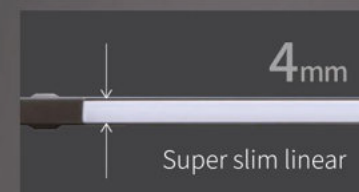


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