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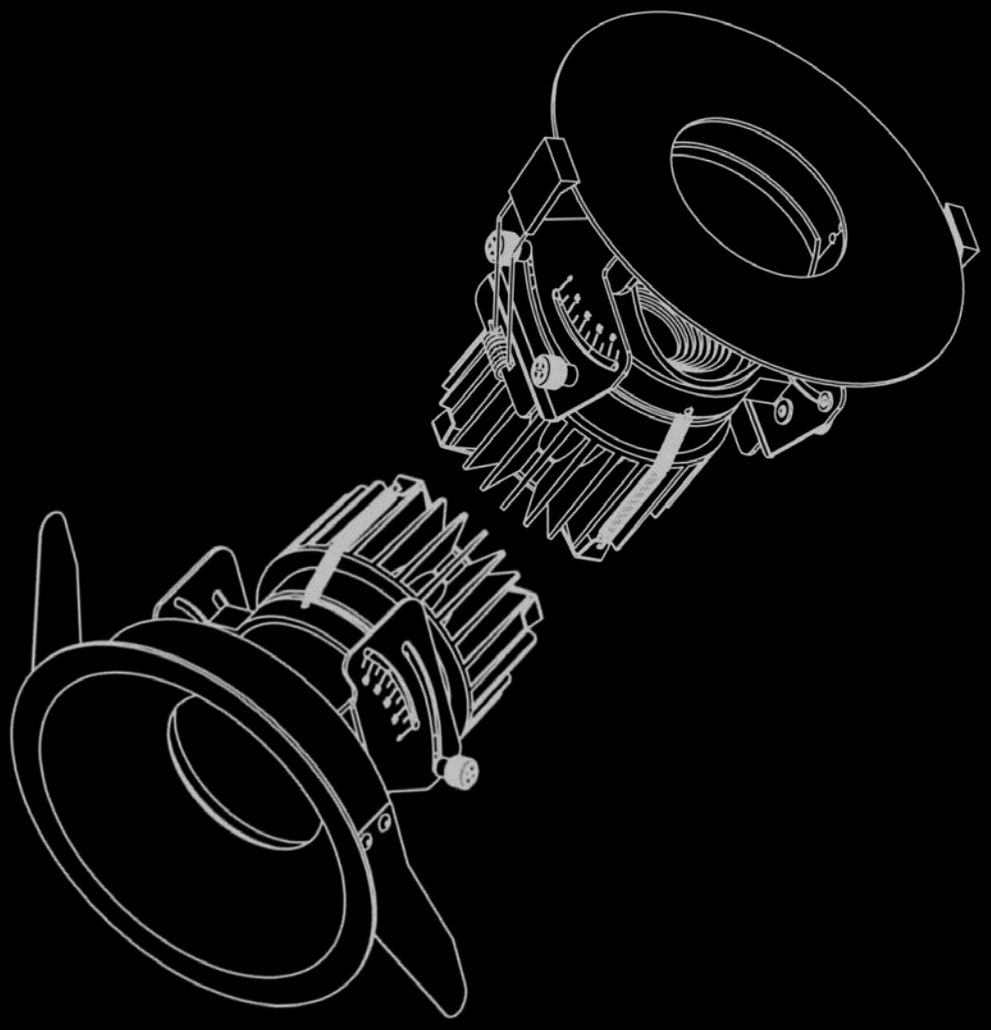

G A Z E T T E

Volume Three — 2019

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WELCOME

Andrew Penfold, Founder and CEO

Welcome to this edition of the IBL Gazette. The first half of this year has been an extremely busy and exciting time for IBL. We have introduced new products such as the UHD (ultra high density) LED tape and profiles, the new low profile 50mm LED engine and a range of new optics including the new Light Gathering Lens (LGL).

The last few months have also seen IBL awarded some amazing projects from around the globe. These include Facebook offices in India, Marina Bay Sands in Singapore, Facebook Taiwan, a major (yet to be released) hotel project in London, the Crown Casino project in Sydney, and the massive Jumeirah Gate project in Dubai.

In March this year, IBL also appointed a distributor in South Africa, after the successful completion of a major residential project on the Dolphin Coast. This stunning project, pictured above, is also featured on page 6 of this edition.

In April, IBL acquired a new business – LIGHTKIT. The LIGHTKIT range encompasses a range of architectural light fittings designed for the hospitality and residential markets. This acquisition not only expands the IBL family of products, but also allows us to use IBL technology in the LIGHTKIT range.

The acquisition of LIGHTKIT is in keeping with our commitment to develop lighting products that are relevant to the international markets that IBL work in. Details of the range are featured in this edition of the gazette, and you can read more on page 12.

As always, IBL also continues to work closely with lighting designers. We have continued our development of custom lighting fixtures and solutions and on page 28, we speak with Jovica Sredojevic from Light Practice about a recent project at 20 Hunter Street in Sydney.

I hope you enjoy this latest edition of the IBL Gazette and look forward to your feedback.

Andrew Penfold
CEO

DOLPHIN COAST, SOUTH AFRICA
FEATURED RESIDENTIAL PROJECT

IBL has successfully fulfilled a variety of large-scale projects in retail, hospitality and corporate environments across the globe. However, sometimes it's the smaller, more personal projects that feel closest to home.

Located on the beautiful Dolphin Coast in KwaZulu-Natal, South Africa, this small-scale residential project is an example of lighting design at its best and most personal. A mixture of IBL downlights and linear provide a stunning finish that illuminates the building, standing defiantly in the middle of the South African countryside.

This home is proof that whether it's a residential or a large-scale corporate project, the lighting solution is always the same: as personal as possible.

Designed by MUA Architects

Round 80

210X

Round Tilt 90 Dark

213X

Round Tilt 40

225X

Multi Square 100
621X

Multi Square 100 Twin
622X

Tube 60 Surface Mount
240194XSM

Round 80

210X

Round Tilt 90 Dark

213X

Round Tilt 40

225X

FEATURED PRODUCT GROUP

LIGHTKIT

In keeping with IBL's commitment to continually expand our product portfolio and support our global partners, we are pleased to announce that on April 1st, IBL Lighting acquired the business of LIGHTKIT.

Designed by designers for designers, LIGHTKIT developed a range of architectural lighting fixtures for the residential and hospitality markets globally.

The LIGHTKIT product portfolio is in keeping with the IBL ethos of utilising the latest technology for specific architectural lighting applications. IBL intends on incorporating our LED technology into the LIGHTKIT range, continuing our commitment to constantly develop new product groups that are relevant to the international markets we work in.

As with all IBL products, LIGHTKIT will be available via IBL exclusive partners globally.

The following pages provide a look at what the LIGHTKIT range has to offer. More detailed information can be found on the LIGHTKIT website, at www.lightkit.co

FEATURED PRODUCT GROUP

LIGHTKIT

FOR DESIGNERS, BY DESIGNERS

The LIGHTKIT range is based around a family principle, where you can select your style and lighting approach and the range will enable various sizing and mounting options to reveal your design with one language.

The LIGHTKIT range provides designers with a variety of options. Features across the range include:

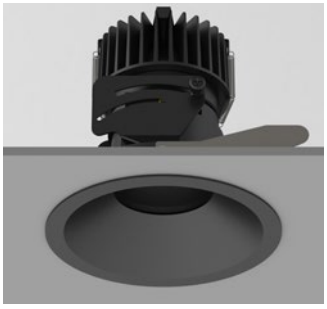
– Interchangeable lens-based optics
– High CRI 90 standard
– Industry leading LGL optics with up to 90% LOR
– Adjustable/tilt angle of 45 degrees across all downlights
– Dedicated wallwash optics

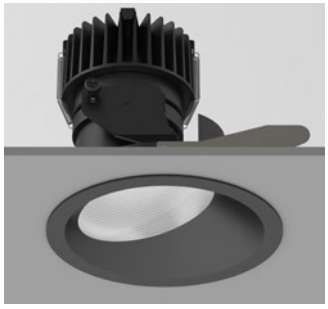
WITH ALL FITTINGS

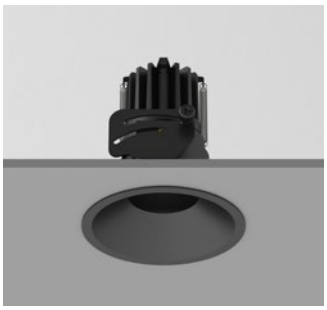
POWERED BY IBL

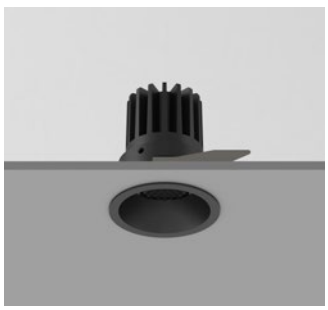
THE LIGHTKIT FAMILY

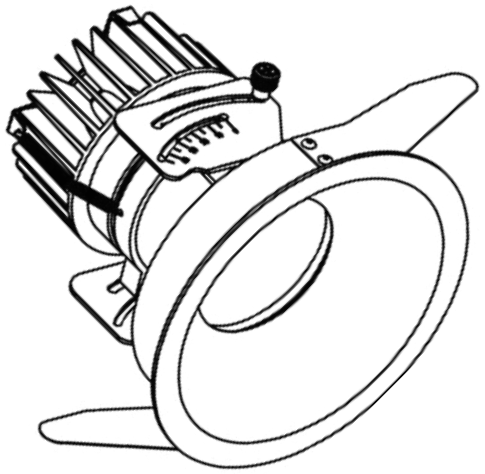
BEVEL

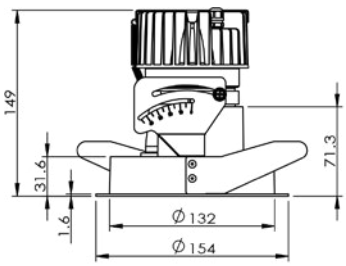


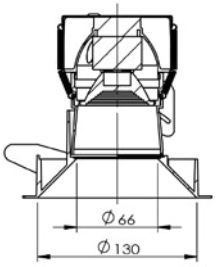












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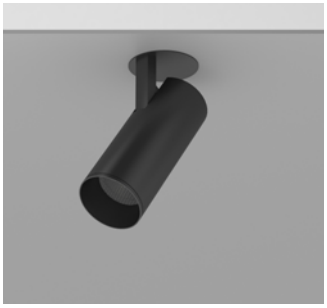

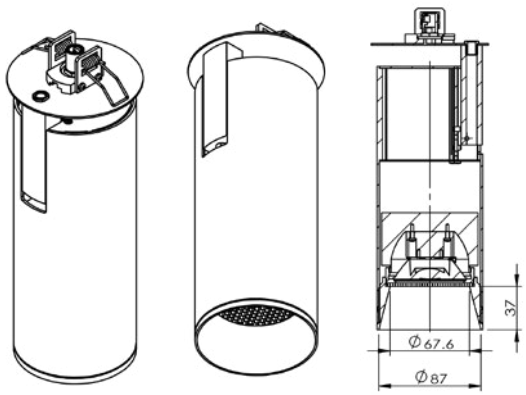

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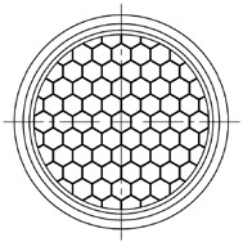

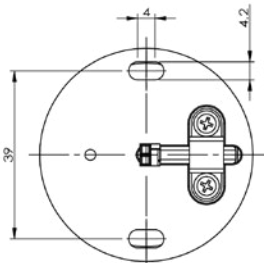

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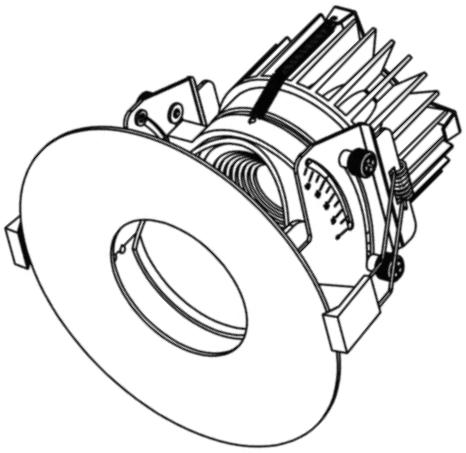
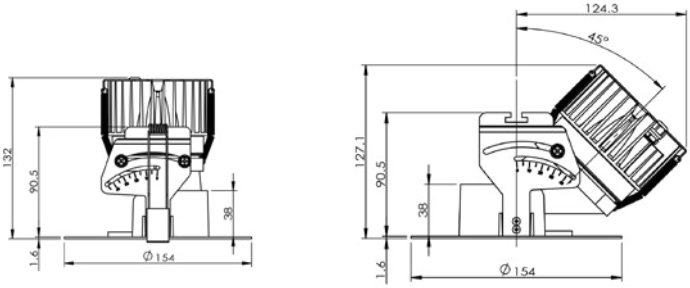
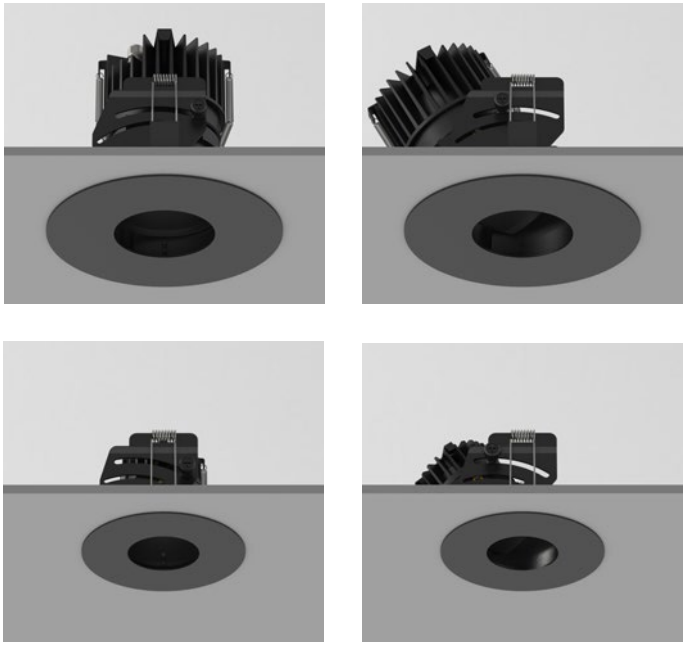
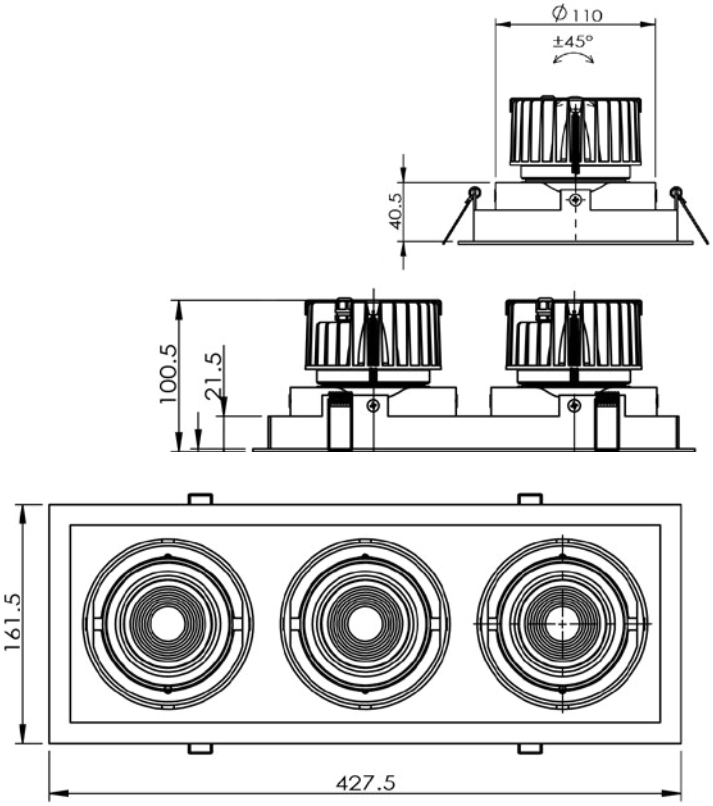


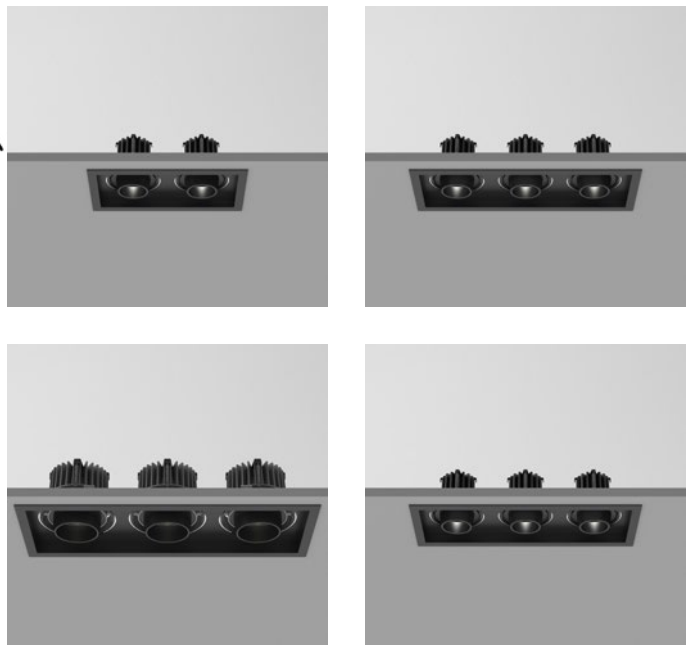




The LIGHTKIT family allows you to select your style and lighting approach. The range will enable various sizing and mounting options, with accessories also available. The family will let you reveal your design with one language.

GIMBAL





A TECHNICAL FOCUS

LIGHT GATHERING LENS AND OPTICS

NEW ADVANCES IN REFLECTOR TECHNOLOGY

With the acquisition of LIGHTKIT, IBL has been able to further develop some exciting new technological advancements for use in all LIGHTKIT downlight fittings.

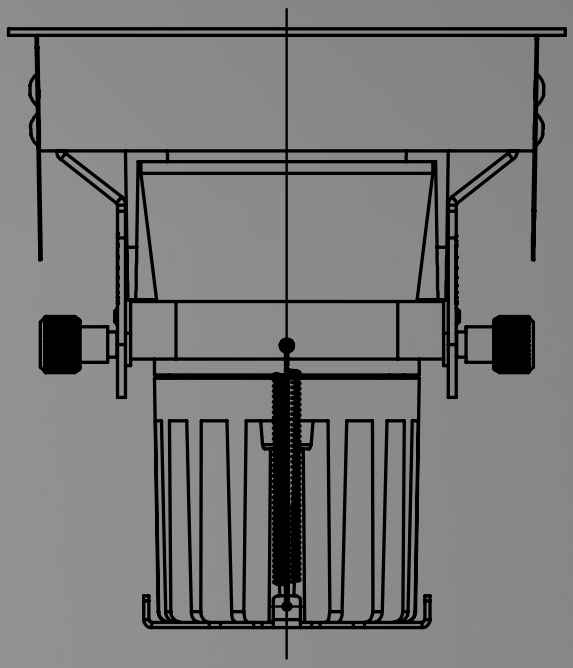
Despite a smaller form factor than traditional incandescent lamps, LEDs differ in the way they distribute light. An incandescent lamp emits light in all directions, or 360º, however a LED emits light only in 180º, with the intensity of the lumens decreasing as the angle of the beam widens. In order to combat this, lenses and reflectors are used to focus the beam and maintain as much intensity as possible. One of the most common solutions is to use of a total internal reflector (TIR), which helps maintain a high intensity of lumens emitted from the fitting.

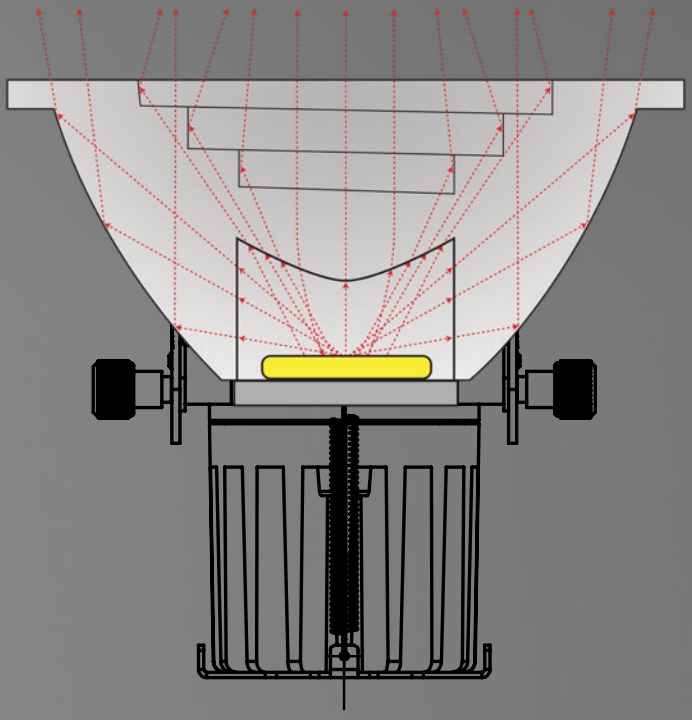
Pioneered by the LIGHTKIT team, the Light Gathering Lens (LGL) optic allows LIGHTKIT to deliver fittings that provide an extremely high level of lumen intensity and focus, even more so than standard TIR optics.

The LIGHTKIT LGL takes the standard TIR solution one step further and pushes the efficiency and intensity of the lumen output even higher, more so than a standalone (TIR) lens.

The resulting light emitted through the LGL comes from three sources: the total internal reflector section, the straight light that comes directly from the LED, along with the reflected light that comes from the step-shape of the lens itself. This means that the vast majority of the generated lumens from the LED will transmit through the LGL, therefore increasing the LOR and, ultimately, the delivered lumens to the specified area.

This LGL technology is industry-leading, and provides up to 90% LOR, greatly reducing glare and maintaining an impressive high-intensity performance. It can be found in all of the fittings offered in the LIGHTKIT range.





NATIONAL MUSEUM OF QATAR

GIFT SHOP QATAR

Design by Koichi Takada
Photos by Tom Ferguson


QATAR

A NOUVEL DESIGN

Australian architect studio Koichi Takada were tasked with designing a gift shop to match an exterior design by renowned French architect Jean Nouvel

Quotes, project information and photos courtesy of jeannouvel.com, koichitakada.com and Dezeen Magazine

At the end of any museum, the gift shop can sometimes feel like a tacked-on, uninspired necessity. However, the gift shop at the National Museum of Qatar feels like the exact opposite. With its unique and awe-inspiring design, the two gift shops designed by Australian architect studio Koichi Takada feel like a whole separate experience.

"Designing the interiors of the National Museum of Qatar was an opportunity to create a unique experience for visitors to immerse in Qatar's cultural heritage."

Koichi Takada, designers

The two shops form part of the larger National Museum of Qatar, which was designed by renowned French architect Jean Nouvel. Nouvel worked on the museum between 2003 and 2019, and spoke about the design of the project as a whole.

"The museum occupies a vast area. From the moment you step inside you're struck by the relationship between the form and the scale, between the theme and the different eras ... As you walk through the different volumes, you never know what's coming next in terms of the architecture. The idea was to create contrasts, spring surprises."

The gift shops, designed by Australian architect studio Koichi Takada, continue this theme. The wooden walls are crafted with 40,000 pieces of wood and the structure was designed using 3D modeling. It was then assembled by hand in Doha by Italian carpenter Claudio Devoto, and now forms part of an iconic architectural and cultural touchstone in Qatar.

Speaking to Dezeen Magazine, Koichi Takada stated that "designing the interiors of the National Museum of Qatar was an opportunity to create a unique experience for visitors to immerse in Qatar's cultural heritage ... Each interior space offers a fragment of the Qatar history, that aims to enhance and fulfill both a cultural and memorable experience for museum visitors."

The design is based on a 40-metre-deep cavern in central Qatar – the Dahl Al Misfir. IBL worked with Koichi Takada to illuminate the stunning wooden design and highlight the unique qualities of the space. Using a mixture of linear profile and downlight fixtures, IBL were able to highlight the curving, hypnotic patterns of the wood, ensuring those who enter the gift shop feel a sense of awe and wonder at the stunning design.

"The museum occupies a vast area. From the moment you step inside you're struck by the relationship between the form and the scale, between the theme and the different eras."

Jean Nouvel, National Museum of Qatar Architect

The result is an iconic and unique experience, expertly illuminated – a gift shop like no other in Qatar, let alone the world.

A TECHNICAL FOCUS

WARM-DIM

NEW ADVANCES IN REFLECTOR TECHNOLOGY

While LED technology has brought in a wealth of advances and new applications to residential and commercial lighting, it has also sadly seen increased implementation of cooler light temperatures in low light environments.

Before the increased use of LED fittings, halogen fittings were used in most commercial and residential settings. While much less energy efficient than modern LEDs fixtures, halogen lamps had a natural dimming effect that directly matched the warm light temperature that the human psyche prefers in low light environments.

LED lighting has made huge advances in many areas, however unlike halogen fittings, LED light sources maintain their colour temperature irrespective of the level at which the light is dimmed. This means that a cool temperature LED will stay at the same colour when it's at both 100% and 1% dimming – a quirk that was not found in halogen lamps, which changed temperature depending on the dimming. While this has its benefits, it also means that LEDs are sometimes implemented with dimming systems that operate without a colour adjustment, often maintaining a cool light temperature in low light environments.

Not only do humans naturally prefer warm lighting over cool lighting at low levels, but from a visual and design perspective the latter is much more aesthetically pleasing. This has meant that lighting manufacturers now have to accommodate and adjust their fittings to maintain this preferred warm colour temperature at low light levels.

All IBL fittings, including the LIGHTKIT range, offer 'warm-dim' technology options across the range. This ensures that our fittings can provide the same visual effect as a traditional halogen light source with all the additional benefits of LED technology. This warm-dim technology provides variable colour temperature from 2700K (warm white) at 100% brightness to 1800K (candle light) at <1% brightness.

Above: An example of the colour temperatures found in the natural environment, which the human eye finds the most comfortable

Left: Warm-dim options are available in downlights and fittings across the IBL range

Below: The Jackalberry Bar in Sydney is the perfect example of a project that utilises IBL's warm-dim technology, from left to right .

DESIGNER Q&A

20 HUNTER STREET

JOVICA SREDOJEVIC, DIRECTOR OF LIGHT PRACTICE

Located in the heart of Sydney's CBD, the entrance to 20 Hunter Street features a variety of IBL fittings that illuminate the space beautifully, including a special custom-designed fitting for the project.

We caught up with Jovica Sredojevic from Light Practice to talk about the ins and outs of lighting design, as well as the process behind the 20 Hunter Street project.

Light Practice has evolved over the years and now works with clients in Australia and internationally. Does the geographical location influence your design, or is it always client/project driven?

Our design is always driven by the project type and, of course, our client's needs and the budget allocated for lighting. Geographical location is also important when comes to lighting. Lighting design in Norway will be different to Singapore, due to available daylight and the climate. In each project we always carefully consider colour temperature and opportunity for circadian lighting.

You have worked on retail, hospitality, residential and commercial projects. Do you have a preference for any particular segment or client type?

We love working on all projects types. It would be very hard for me to separate and choose one or the other.

Each category requires different lighting techniques, so a comfortable combination of all project types makes our jobs interesting and always exciting.

Just recently, we've started working on a large scale landscape lighting project here in Sydney and loving every aspect of the design. We're even considering the use of colour, which is very brave move for our minimalism-driven lighting design practice.

Many of your projects involve either modifying existing light fixtures or designing custom fittings for a project. Is this something that you include in your scope of you work, or has it just evolved as suppliers introduce new technology and a willingness to manufacture custom fitting for projects you're working on?

In almost every project, we explore the possibility to design custom luminaries. I can comfortably say that we have designed at least one custom fixture for 90% of the projects we've worked on in the past few years.

With our latest project in Sydney – the Darling Exchange building designed by Kengo Kuma – Light Practice was commissioned to design two levels of the library and the ground floor food precinct.

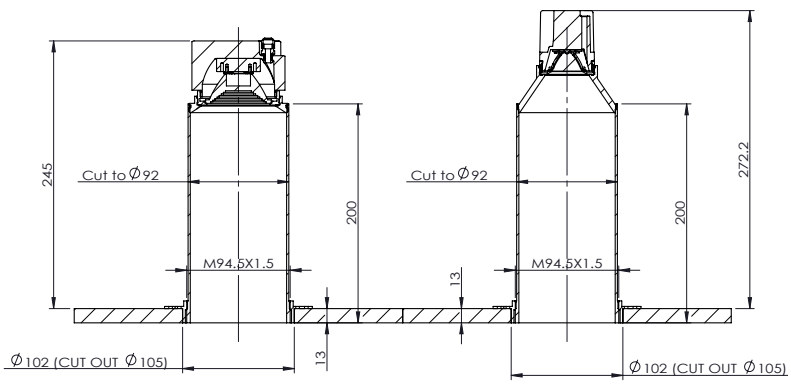
For this exciting project, we've custom designed almost all the light fittings. In the library, IBL has customised a rod suspended CAN 100 to tunable white and a custom cylinder size, to suit our open ceiling full of mechanical services.

Similarly, for the 20 Hunter St project Light Practice and IBL worked together to design a custom recessed downlight. What's the process, from start to finish, of designing and implementing a custom fitting for a project like 20 Hunter St?

Well, we had actually designed this extremely deep, low glare downlight for another much larger lobby project in Sydney (Angel Place). We then decided to use it in the Hunter Street project. Deep and low glare downlights are


PUSH
PUSH


20 HUNTER ST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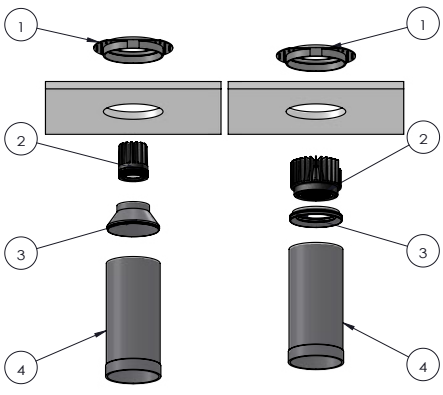
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always needed! The Angel Place lobby ceiling was more than 12 metres high and, when looking from the street level, I wanted to be able to avoid seeing the actual lamp source.

IBL was very easy to work with and this fixture was designed and produced in approximately 6 weeks. I'm sure it will soon become part of IBL's standard product range for everyone to use.

Are large scale commercial projects more challenging than large scale private residential projects?
When talking large scale residential projects, we're very fortunate to have many billionaire clients. We get to work on houses that are worth more than 80 million dollars here in Sydney. I personally love residential projects and find them much more complex and involved than commercial architecture. To deliver great lighting design in residential projects, you need to firstly understand your client's needs and then apply simple principles of lighting.

Do you think that lighting designers should now have more influence in the design of fixtures with lighting manufacturers, given that they are the ones using and specifying lighting products?
Yes, of course! I believe that good manufacturers should always work closely with lighting designers. In my experience, when a lighting product is conceived and delivered to suit the actual project, the results are always outstanding.

Left: From initial design to finished product: this custom can fitting was designed specifically for the 20 Hunter St project.

Credits and Thanks

IBL Gazette

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Design and Layout by Harry Baker

National Museum of Qatar

Design by Koichi Takada

Photos by Tom Ferguson

Quotes and project information sourced from
jeannouvel.com, koichitakada.com and Dezeen Magazine

Dolphin Coast – South Africa

Designed and built by MUA Architects

20 Hunter Street

Lighting Design by Light Practice

Special thanks to Jovica Sredojevic, Director of Light Practice

IBL
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Harry Baker

Published by
IBL Lighting

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