Arrival/departure
Are tourism and air travel on the verge of transition from quantitative to qualitative growth? The increasing attention given by airport operators, hoteliers and restaurant owners worldwide to the requirements of their guests – and therefore also to the architecture and lighting design – certainly supports this impression. To give one example: the new airport in Montevideo, where Rafael Viñoly’s design uses light and lightness to celebrate the aesthetics of flying.
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Logotec LED spotlights: technology comes of age. Whenever there are innovations in a particular area, it takes a while for the new technology to find its definitive form. The development from the horse-drawn coach, to the motorised coach through to the automobile, for instance, went through various technical concepts and design stages. In the Logotec LED spotlight, we have now succeeded in developing a completely new spotlight design based purely on the use of LEDs. We have capitalised on ERCO’s core capabilities in the field of optoelectronics and channelled them into a constructional concept. The design brief for this new spotlight concept is probably best described with the classic catchphrases “Form follows function” or even “Less is more.” For ERCO, a design brief is more than a knee-jerk reaction to short-lived fashions, but something that actually comes full circle because, in the ideal case, design is the vehicle for further innovation.

We are pleased to present two airports to you in this Lichtericht. The first is Carrasco International Airport in Montevideo, built by Rafael Viñoly. The architecture of this airport is of captivating beauty, especially with its spectacularly curved roof which ensures an impressive spatial experience. Its graceful construction gives travellers a feeling for the aesthetics of flying right from the first steps in the airport. By providing lighting with a connected load of 14W/m², we have also reacted to this lightness in terms of the energy requirements. But just as important to us as efficiency is, as always, the lighting quality – and the key feature here is the uniform illumination of the “flying roof” with Parscoop ceiling washlights. All in all, a thoroughly successful implementation of a lighting concept following the dictates of efficient visual comfort.

The second airport project is the new terminal T3 in Malaga. Architecture and lighting design for Spain’s fourth largest airport come from the Madrid-based GOP Oficina de Proyectos. Highly shielded double-focus luminaires were used here in order to create a very tranquil and therefore also elegant ceiling appearance. The wide axial spacing between the luminaires, which is also possible here, further augments this effect, while making a good contribution to economic efficiency and energy saving. This is another example of how the concept of efficient visual comfort can be skilfully harmonised with the requirements of the architecture concerned.

Sometimes it’s nice to see old friends – or to light up their faces again. The Tokyo International Forum is one such example. We first got to know this building back in 1996. Then, as now, it was a fascinating and daring construction that just lends itself to scenic lighting. Today, a good 14 years later, we have had the honour of revamping this scenic lighting using modern lighting technology. The result is an energy saving of 70% combined with improved lighting quality. We are delighted that on this project – as one of the symbols of Tokyo – lighting quality and lighting efficiency so positively complement each other.
Antwerp
The Italian architects Bernardo Secchi and Paola Viganò designed an urban development structure plan for the Belgian port of Antwerp. One sub-project is the 20-metre-high roof over the forecourt of the “Stadstation Antwerpen” theatre, illuminated at night by precise beams of light from Bramer projectors mounted in the steelwork.

Rome
“Radio Dimensione Suono” is one of Italy’s most popular radio stations. Surrounding the prestigious headquarters in Rome, spacious gardens welcome the visitors, effectively illuminated by ERCO outdoor luminaires such as Kubus, Panorama and Feiss.

Karlsruhe
With a fresh design concept, the Accor group is repositioning its economy hotel brand, Ibis. This also includes intelligently designed, attractive light to economically increase the ambience – for instance with Lightscan wallwashers in the hotel bar.

Beijing
The new building for the Capital Museum in the Chinese capital is home to a priceless collection of Asian artworks and artefacts. In an atmosphere of subdued lighting, Optic spotlights accentuate exhibits such as this golden Bodhisattva Puxian.

Amsterdam
House of God with a double function: the “Nieuwe Kerk” in the heart of Amsterdam, a building from the 15th century, not only serves as the official coronation church of the Dutch royal family but also as an unusual concert and exhibition venue. For this purpose, a lighting system consisting of track and Stella spotlights and controlled by Light System DALI has been installed.

Barcelona
Welcome to the VIP lounge of the “Best Airport in Europe 2010”. This high accolade was awarded to the new terminal T1 of Barcelona Airport in the over 25 million passengers-category by the “Airport Council International” organisation (ACI Europe). First class and business-class passengers are able to appreciate the merits of this building in a modern and elegant atmosphere, under the glare-free light of ERCO’s square downlights.

Solms
At the headquarters of LEICA Camera in the Hessian town of Solms, a new, modern-looking entrance hall awaits customers, giving the exclusive products an appropriate introduction – all bathed in ERCO light. The installation uses downlights and wallwashers from the new Quintessence system, while Cantax wallwashers are fitted in the LEICA gallery.

Berlin
Design Hotels™, the international association of individually designed hotels, organises an annual symposium on architecture and design in the context of the hotel trade. The Future Forum 2010 took place on the 10th and 11th of June in Berlin and included interesting talks and exhibitions – all beneath ERCO light.

Königswinter
The Drachenburg castle towers high above the Rhine near Bonn. It is not a real Medieval castle, but a pseudo-historical mixture of villa, castle and stately home, built in 1882 by Baron Stephan von Sarter. After a varied history, Drachenburg castle received a preservation order in 1986 and was subsequently restored with financial resources from the North Rhine-Westphalia foundation trust. Since spring 2010, events and exhibitions have again drawn in visitors into the splendid rooms and onto the terrace with its view of the Rhine. Midipoll bollard luminaires mark out and illuminate the outdoor areas of this listed building.

Tunin
Before the gates of Turin lie the “Villa Reale” palace and gardens – a former residence of the Savoy Kings and now home to various museums. The orangery and royal stables were extensively renovated and converted into exhibition halls. They have been fitted out with a flexible lighting system consisting of track, Cantax spotlights and a Light System DALI lighting control.

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Paris
Outside: a facade scenically illuminated by Focalfield varychrome LED. Inside: brilliant Compact HIT downlights with Spherolit technology, fully controlled as a unified whole by a Light System DALI. The light in the Parisian Sony Store complements the image of the technology provider.

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Poble Nou, the former worker’s area near to Jean Nouvel’s “Torre Agbar”, has recently been greatly regenerated. One example of the change is the Can Framis art gallery in a former factory, now illuminated with Cantax spotlights on suspended track.

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Bright prospects

“Clouds” installation by Michael Sailstorfer
Architect: Steen Trojaborg at Dissing+Weitling, Copenhagen
Lighting design: Licht Kunst Licht, Bonn/Berlin

Kunstsammlung Nordrhein-Westfalen (K20),
the Klee Gallery in the new extension
Düsseldorf,
Architect: Steen Trojaborg at Dissing+Weitling, Copenhagen
Lighting design: Licht Kunst Licht, Bonn/Berlin

www.kunstsammlung.de
The small, Latin-American country of Uruguay lies between Argentina and Brazil. Although on the Atlantic coast, the capital, Montevideo, is located on the Río de la Plata inlet giving it a harbour that is both naturally protected and suitable for overseas transit. The population and the economy are concentrated in the capital – the rest of the country is sparsely populated. With approximately 1.5 million inhabitants, Montevideo accounts for almost half of the country’s total population of about 3.3 million. The Uruguayans are a colourful mix of peoples, mainly of European origin and predominantly 19th-century emigrants from Italy and Spain. Uruguay is often called “Swiss South America”, though not so much due to the cattle that graze on the gentle hills of the interior, but rather due to the highly developed banking and financial sector, the stable democracy, public safety and good educational opportunities. Stability creates prosperity and Uruguay’s per capita income is one of the highest in South America today.

Virtually the entire industrial production in the import and export business is concentrated at the transport hub of Montevideo. The city is characterised by South-European inspired colonial architecture, yet this is intermixed with modern buildings including such architectural gems as the American Embassy by I. M. Pei, built in 1969. The airport site was first opened back in 1947 in the town of Carrasco, about 11 miles east of Montevideo. Prospering tourism and the location’s growing significance as a commercial and banking centre made it urgently necessary to build a new arrival and departure terminal.

Departure and return
Rafael Viñoly, an American architect of Uruguayan origin, received the contract to design a suitable, new setting for the transfer of around 1 million passengers a year. The terminal is his largest project to date in his former homeland and his first ever airport building. Although airports are items of functional infrastructure, they are also the scene of intensive feelings. Saying farewell and returning home are such emotional moments, but they are also characteristic features in Viñoly’s own biography. As a young man he left home to study in Buenos Aires in the neighbouring country of Argentina, where in 1964, aged just 20, he co-founded the “Estudio de Arquitectura”. This was to develop into one of South America’s largest architectural design offices. The next big step led him to the United States, firstly to Harvard in 1978 and then to New York in 1979, where he established his current design office in 1983. His first major project in the US was the John Jay College of Criminal Justice in 1988. Rafael

Carrasco International Airport, Montevideo

With its curvaceous roof design, the new airport building at Montevideo in Uruguay celebrates the aesthetics of aviation. Light forms the link between indoor and outdoor areas.

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Carrasco International Airport, Montevideo

With its curvaceous roof design, the new airport building at Montevideo in Uruguay celebrates the aesthetics of aviation. Light forms the link between indoor and outdoor areas.
Viñoly’s international breakthrough came with the design of the Tokyo International Forum cultural and congress centre, which was completed in 1996 (see page 22 in this issue).

With its gigantic steel and glass roof construction, reminiscent of a whale’s rib cage, the Tokyo International Forum impressed the architectural world. It showed that Viñoly understood how to make the big gestures, a talent that he also used for the airport project of Carrasco. For his former homeland, he created a stand-alone structure with a monolithic roof which curves in two axes and is impressively dimensioned at 80-metres wide and 366-metres long – 150 metres covering the building and 108-metres for each of the extended eaves.

Beneath this protective, elegant canopy, which blends in well with the undulating landscape, he placed a vertically orientated, transparent building. The arrival zones are located on the ground floor, the departure areas on the upper floor. Above these is a large, public viewing platform and a restaurant overlooking the runway and the main hall. Arriving passengers are not simply herded through anonymous corridors and underground halls, but are able to get their bearings from a glazed mezzanine floor in the terminal building before going to baggage reclaim and passport control. Referring to the spacious room dimensions with an unbroken line of sight, architect Viñoly explains that it is common practice in Uruguay for friends, relatives and business acquaintances to accompany a passenger to and from the airport, so the new terminal is therefore designed to be a spatial experience for both travelling and non-travelling visitors alike.

The aesthetics of flying

The wing-like, arched roof and the filigree, tubular-steel supporting structures celebrate the aesthetics of aviation, thereby establishing a link with such historical predecessors as the TWA Flight Center in New York, designed by Saanten. The building gives a deceptively impression: the roof appears heavy simply due to its sheer size, yet it rests – seemingly afloat – on a slender spaceframe structure. Solid walls adding rigidity don’t seem to be needed. The glass walls are inclined outwards, or rather “heavenwards” in the true sense of the word, like a valuable vase that opens out at the top. The lightness is emphasised by a stringent, reflection-friendly and bright concept for the colours/materials, whereby white and silver-grey, glass, metal and polished stone dominate. A few, sparsely located, cube-shaped counters in shining black accentuate specific functional areas. Daylight plays an essential role due to the clever dovetailing of indoor and outdoor areas beneath the unusual roof construction together with the transparent walls. The design offices of Ricardo Hofstadter were commissioned with the task of implementing a fitting dramaturgy of artificial light in this unusual project.

His lighting concept is based on a strict, indirect illumination of the curved roof canopy in both indoor and outdoor areas using a unique quality of light. This is executed in such a way...
that the light completely mimics the contours of this impressive architectural feature. The result is that the architectural spaces are presented as spacious halls that are flooded with light yet offer maximum visual comfort since there are no visible lamps. The halls are therefore absolutely glare-free despite an average illuminance of approx. 300lx. In the indoor area, Ricardo Hofstadter opted for hundreds of ERCO Parscoop washlights for 400W metal halide lamps, mounted on the horizontal booms of the spaceframe structure. Due to their asymmetrical light intensity distribution, these luminaires provide a uniform illumination of the roof without any beam edges being noticeable.

The light: efficient and comfortable
With an average lamp life of 12,000 operating hours and a connected load of approx. 14W/m², the concept sets a high standard – not only in terms of architectural lighting quality but also in terms of maintenance and energy consumption. The continuation of the indirect illumination of the roof canopy into the outdoor area is provided by compact ERCO Powercast floodlights for 150W metal halide lamps, mounted on the low wall masking the access ramp. Their flooding, axially symmetrical light distribution with an oval beam from precise Spherolit reflectors can be exactly aimed thanks to the mounting bracket’s adjustable angle of tilt.

In the departure gate area, the glass walls fold back at right angles into the horizontal plane, allowing a direct view of the sky. Powerful ERCO Optic directional luminaires integrated into the supporting structure and define the concentrated direct lighting component. Metal halide lamps are again used here, this time 300W versions. A recessed-mounted variation of these direct lighting components is found in the retail, VIP and restaurant zones in the form of ERCO Gimbal recessed spotlights for 35W and 70W metal halide lamps. These luminaires have a cardanic suspension, allowing the narrow, rotationally symmetrical light intensity distribution to be exactly aimed.

The editors of the American travel magazine “Travel + Leisure” chose Montevideo-Carrasco as the best new terminal of 2010. Almost too beautiful for a functional building, the new terminal rises from the ground as a notable landmark, symbol for this charming city, where cosmopolitan citizens are impressively welcomed and bid farewell.

The 280 Parscoop washlights for metal halide lamps integrate inconspicuously into the spaceframe structure: they are equipped with 400W metal halide lamps. The lighting concept ensures horizontal illuminances in the hall of approximately 300lx for a connected load of 1440W. The light sources used are 70W metal halide lamps.

Retail galleries and duty-free shops are an indispensable part of any international airport today. In these areas of the new terminal the lighting designers used Gimbal directional luminaires for metal halide lamps.

At the departure gates: the glass and steel construction affords a clear view of the sky. Powerful yet compact Optic spotlights are mounted on the structure’s bottom grid-ers. The light sources used are 300W metal halide lamps.

The total workforce of 225 employees not only includes architects but also stress engineers, visualisation specialists, model builders, artists and design engineers. This gives the office the necessary experience, structure and capacity for projects of any size. In addition to the Tokyo International Forum, other significant designs from the office include the Kimmel Center for Performing Arts, Philadelphia and the Boston Convention & Exhibition Center.

www.richof.com
Even post-crisis crunch, aviation still remains a growth industry, making immense investment in the infrastructure a necessity. This is because flying can only ever be as efficient as the facilities on the ground will allow. Worldwide, the race is on to see who can build the greatest, best looking and most efficient airport termini. Lighting plays an important role here too.

The early jet age only produced a few architectural icons that still exist today. Two of which are located at New York JFK airport, which has always been one of the most important international hubs for global air traffic. One is the TWA Flight Center by the Finnish architect Eero Saarinen, who died just a few months before the opening in May 1962. Reassembling a giant bird about to take off, the highly notable building with its wings-like twin roofs is designed as an abstract symbol of flying and is one of the most architecturally striking buildings in the history of aviation – both outside and inside. Now decommissioned though still maintained, the terminal building offered its former users a fascinating and spacious interior, without any interfering columns or other supporting structures. This was combined with gently flowing lines and, above all, plenty of light. Giant panoramic windows afforded ample incoming day-light, while clever indirect lighting provided a pleasant ambiance by night. New Yorkers became so attached to the old TWA terminal that the proposed demolition was prevented and the building deeply integrated into the JetBlue terminal today. Even today, JFK already produces 40 million passengers a year, but a final expansion stage is set to bring the annual capacity of the airport, which is close to the city, up to 80 million passengers. Opened in 2008, terminal 3 is the world’s largest building when measured by its floor area which has a usable space of 1.5 million square metres. The lack of space on the airport site was so acute that the new main building with check-in desks for departures and baggage claim for arrivals had to be built beneath the airfield’s existing apron. This presented a huge challenge from inclement weather when boarding from the initial nine departure gates. Here too, the design features that past were spaciousness and lavish lighting. The latter achieved through giant skylights and dramatic indirect lighting of the roof both inside and out. Yet air traffic developed so rapidly that the original design was not able to keep pace and was subject to constant expansion. This all came to a head at the beginning of the Jumbo Jet age in 1970 and, as ever more facilities were accommodated at the cost of spaciousness and light, the Worldport very soon lost its original architectural appeal. After Pan Am’s demise, Delta Air Lines took over operations in 1991, thereby inheriting an increasingly inadequate building that no longer met today’s requirements in terms of aesthetics and efficiency and was ridiculed by its users as a “Third-World terminal”. Delta-Chef Ed Bastian recently stated with aptitude: “It is the worst facility that we operate.” In August 2010 it was announced that demolition of the old Worldport would commence in 2013 and that, from 2015, additional aeroplane parking positions would be created in its place. The passengers would be routed through the then expanded neighbouring building.

Aviation is a dynamic branch and remains a growth industry. This single fact is the bottom line for all current global airport construction, making a modular extendable design an absolute must. Worldwide, growth in air traffic had been running at an annual average of about five percent. Following the crisis-plagued years of 2008 and 2009, this branch predicts this level will be regained in 2010. There are, however, substantial differences in the growth figures between the regions of the world. Europe recorded the most modest figures at about two percent, followed by North America. While Asia-Pacific was for a long time the region with the most extreme growth. Yet two-figure growth is now primarily to be seen in the Middle East and in Latin America. However, this cannot hide the fact that amongst the most important drivers of all are actually two Asian centres – countries where a newly developing, well-healed middle class is fueling considerable additional demand for air travel: India and China.

China and India take off
In the Land of the Dragon the construction of new airports is one of the government’s most important instruments for regional economic development. Whereas there were just 147 commercial airports in this giant country at the end of 2006, by 2010 this had already increased to 192. By 2020 the government is planning to build an additional 97 airports for an investment volume of 64 billion US-dollars. In the outlaying countryside, however, such projects often end as “white elephants” that hardly generate any air traffic. But this will not be the case for the second airport for Beijing which is also the exclusive preserve of the domestic Emirate state of Qatar. Here, the ceilings in many airports appear rather low and gloomy, in the terminal which Kisho Kurokawa planted tropical rainforest trees and shrubs. The effect is intended to give the passengers a bright and airy spatial experience. The architects therefore endeavoured to compensate for the inevitably lower transparency of the underground location by way of high ceilings, as in the arrivals area for instance. Whereas the ceilings in many airports appear rather low and gloomy, in the terminal which Richard Rogers began as early as 1985. In terms of its architecture, terminal 5 represents the norm today for modern airports – a solid, standard design. Flies, who were used to the former gloomy catacombs of the old airfield, are still amazed to this day.
The terminal in Madrid-Barajas is a prime example of modern airport design. The building features a glass facade, allowing natural light to flood the interior, creating a bright and airy atmosphere. The design incorporates a blend of traditional and modern architectural elements, including curved roofs and large glass panels. The terminal is over 470,000 square metres in size and can handle up to 35 million passengers per year. It is a testament to the ingenuity and innovation that characterizes modern airport design.

Liberating Heathrow from its past

Another significant new building in Europe is Terminal 5 at Heathrow Airport, which opened in 2008. The design of Terminal 5 was led by architect Lord Norman Foster, who aimed to create a building that would not only serve as a functional airport terminal but also as a symbol of modernity and sustainability. The terminal features a striking design with a glass facade that allows natural light to flood the interior, creating a bright and airy atmosphere. The building is also designed to be energy-efficient, with a focus on reducing carbon emissions.

About the author

Andreas Speth is an aviation journalist based in Hamburg. He has been writing about aviation for over 20 years for a number of German and English media (including Süddeutsche Zeitung, Frankfurter Allgemeine Zeitung, DIE ZEIT, Lufthansa Magazin, Flug Revue, monochrome and Air International) and has appeared as an expert on radio and TV. As the author of many books on all subjects to do with passenger air travel, his research has taken him to over 90 countries, visiting airline companies, aircraft builders and airports from all around the world.

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www.aspapress.com
Logotec LED spotlights

With Logotec LED spotlights, ERCO presents its first spotlight series which has been exclusively designed for LEDs. Logotec LED, with its modern LED lens technology, is already a viable substitute for all spotlights with conventional reflectors and low-voltage halogen lamps up to 100W. The energy-efficient product range is particularly noted for its system design and state-of-the-art optoelectronics. The luminaire’s flat shape is characteristic for the use of the new LED technology. The shape contributes to the optimum heat management of the high-power LEDs. The luminaire’s design makes it an ideal choice thanks to its compact shape which contains the control gear. Six different light intensity distributions are available with Logotec LED. The interchangeable Spherolit lenses provide various light distributions ranging from narrow to wide beam, and even including vertical illumination. Logotec LED is also available as a recessed spotlight.

Logotec LED spotlights available from 2011

Logotec LED recessed spotlights

ERCO has specifically extended the product range of ceiling-integrated Logotec LED recessed spotlights to make use of the properties of LEDs. Equipped with the innovative Spherolit lens technology, this range makes a viable replacement for spotlights with conventional reflectors and low-voltage lamps up to 100W. The luminaire housing features the flat design typical for the use of LEDs and also contributes to the optimum heat management of the high-power LEDs. Due to the efficient LED optical system, the light output ratio is higher than with conventional systems. The tilt mechanism for the luminaire housing means that walls can be uniformly illuminated right up to the ceiling. Six different light intensity distributions are available with Logotec LED. Since no tools are required for mounting, the recessed spotlights are economical to install. The system design of the ceiling-mounting ring or frame means that there is consistency between the Quintessence and Logotec ranges and that they are fully interchangeable. Logotec LED is also available as a track-mounted spotlight.

Logotec LED recessed spotlights available from 2011

Mounting detail
Depending on which mounting ring is used, the installation can be finished flush with the ceiling or with an overlapping border.

Design
Logotec LED recessed spotlights are available in round or square formats, allowing its appearance in the ceiling to be selected to suit the architecture and the style of the interior decor.
Logotec LED spotlights and recessed spotlights

LED technology
The quality of the optical systems has a major influence on the overall efficiency of an LED. To produce directed light, ERCO therefore uses optical projection systems that have been designed and built in-house. A collimating lens, as a secondary lens, forms the interface between the LED lens on the printed circuit board and the interchangeable Spherolit lens acting as the tertiary lens. This system design gives the user of ERCO luminaires a unique variety of light distributions for professional lighting design applications. Decades of experience in injection-moulded polymers ensure the highest quality levels from our in-house production plant.

Characteristics with Spherolit lenses

Narrow spot
Used to accentuate small objects with high light intensity, or to project over greater distances between the luminaire and the target object. Beam angle < 10°.

Spot
This is the standard characteristic for accent lighting of large objects, especially to reveal the three-dimensional shape. Beam angle 10°–30°.

Flood
Used for flexible, flooding illumination of surface areas and spatial zones, especially useful for the presentation of goods. Beam angle 35°–35°.

Wide flood
The oval flood Spherolit lens produces a wide beam, axially symmetrical light distribution. An oval beam of approximately 20° to 60° is produced.

Oval flood
The axially symmetrical surface structure of the oval flood Spherolit lens gives a characteristic appearance to the floodlight. The outline of six high-power LEDs with collimators is visible behind the Spherolit lens.

Wallwash
The light distribution of the lens wallwasher is designed to produce very good uniformity.

Dimming on the spotlight
Logotec LED spotlights can be dimmed in two ways, which can also be combined. Firstly, every LED light head has an integrated potentiometer to adjust the luminous flux precisely and individually.

Dimming a circuit
Secondly, ERCO’s newly developed control gear for the Logotec LED spotlights can also be operated by external trailing-edge dimmers.

With the product range of Logotec LED surface-mounted and recessed spotlights, a uniform solution can be found for complex lighting tasks that combine accent lighting, floodlighting and vertical illuminance.

Heat management
ERCO places particular importance on heat management. This ensures that LED modules operate within their safe temperature range, achieving rated life and output for the specified power throughout their entire operational life.

Efficient Spherolit lenses
The new LED wallwasher technology with a wallwash Spherolit lens produces double the illuminance levels and overcomes conventional Spherolit wallwashers.

LED lens wallwashers
With wallwash Spherolit lens, light output ratio (LOR): approx. 80%
**Focus**

### Spotlight and Floodlight characteristics in use

Track-mounted luminaires bring flexible light into architecture. They offer adjustability in terms of both position and direction, while the selection of different light intensity distributions gives an important added advantage. As a result, the various optical systems allow individual, efficient solutions to be found for highly varied lighting tasks. The categorisation into accent lighting, floodlighting and wallwashing provides an approach to the design work.

The narrow beam of accent lighting separates what is important from what is not and can therefore help guide our perception, e.g. in exhibitions or salesrooms. The decision whether to go for a wide or very narrow beam depends on the desired contrast to the surroundings and on the size and distance of the object. To scenically illuminate a bouquet of flowers in a lobby to good effect, a "narrow spot" would be ideal, whereas larger objects at shorter ranges can be better emphasised with a "wide flood". The "oval flood" light distribution is optimum for elongated displays or elements, whereby a luminaire with an "oval flood" light distribution can be used instead of several rotationally symmetrical spotlights.

The "wallwash" characteristic provides a uniform light for vertical surfaces, e.g. to illuminate pictures in museums or to clearly divide spaces. The precise harmonisation of the light distribution to the lighting task is a crucial factor for efficient visual comfort. Such harmonised concepts require fewer individual luminaires and therefore also need fewer resources for installation and operation.

### Double focus

**Directing the light of LEDs with Spherolit lenses**

With LED lighting tools for directed light, ERCO uses Spherolit lenses as tertiary lenses to direct the light. In terms of their technology and light distribution, the Spherolit lenses are based on the patented Spherolit reflector, which is well established with conventional light sources. In addition to excellent lighting quality, they also offer many practical advantages for both lighting designers and users. The transmission of light through the polymer Spherolit lens has fundamentally lower losses than with reflection, which has a positive effect on the light output ratio (LDR). The Spherolit technology is based on dividing a large lens or reflector surface into many individual, three-dimensionally domed facets, each of which directs the light through refraction. After the collimator has focused the rays of light, it is the Spherolit tertiary lens that determines the light distribution. This ranges from narrow beams to wide beams and also includes asymmetric light distributions for vertical illuminance.

### Characteristics with Spherolit lenses

- **Narrow spot**
  - Used to accentuate small objects with high light intensity or to project over greater distances between the luminaire and the target object.
  - Beam angle: < 10°.

- **Spot**
  - This is the standard characteristic for accent lighting for objects of all kinds, especially to reveal the three-dimensional shape.

- **Flood**
  - Used for efficient accentuating of large objects or to uniformly emphasise a complete spatial zone.
  - Beam angle: 25°–35°.

- **Wide flood**
  - Used for flexible, floodlighting illumination of surface areas and spatial zones, especially useful for the presentation of goods.
  - Beam angle: > 45°.

- **Oval flood**
  - The oval flood Spherolit lens has an axially symmetrical light intensity distribution, producing an oval beam of approx. 20° to 60°.

- **Wallwash**
  - The light distribution of the wallwasher is designed to produce very good uniformity.

**At ERCO, the manufacturing process for the Spherolit lenses and collimators all takes place under one roof.** From complex calculations and computer simulations to tooling up and final production.
With its striking shape, Tokyo International Forum has not only developed into one of Tokyo's most important cultural and conference centres, but has also become a veritable landmark, an unchanging constant in the ever-changing skyline of the Japanese capital. At the time of its construction in 1996/97, it was heralded as the pinnacle of technology and architecture. Today, new lighting poses enormous potential for saving energy, yet still retains the qualities of the original lighting design.

The lighting designers originally created the fascinating lighting of the spectacular atrium and many other areas of the building using the best lighting tools from ERCO that were then available – partly using traditional spotlights and downlights for halogen lamps and partly using custom-built designs.

The management of Tokyo International Forum recently decided to completely renew the lighting installation. Their objective was to ensure that the quality was at least equal to that of the original lighting concept while using modern, future-proof, off-the-peg products. The investment was to pay for itself via drastic reductions in energy consumption and maintenance costs. An additional challenge was presented by the owners' request to keep to the existing installation openings. Using the concept of efficient visual comfort, ERCO offered a solution for this task, which was based on intelligent, perception-orientated lighting design, implemented with efficient metal halide lamps in luminaires with high-quality lighting technology, this promised total energy savings of about 70%.

Efficient wallwashing in the atrium

The illumination of vertical surfaces defines the architecture and determines the overall impression of brightness. This is why wallwashing is a central factor of efficient visual comfort. On the access ramps, wallwashers with 500W and 300W halogen lamps were replaced by models with 150W metal halide lamps. This gave a 70% energy saving with improved lighting quality.

An energy saving and a simultaneous improvement of the visual impression was also made possible with the illumination of the inclined walls in the atrium using recessed floor luminaires. Uplights with PAR lamps from another manufacturer were replaced by Nadir grazing light wallwashers with 20W metal halide lamps, giving an energy saving of 69%.

Accent light for the roof construction

The gigantic, zeppelin-like, steel roof construction is now scenically illuminated by no less than 588 recessed spotlights with spot and flood reflectors, shining from the lower edge of the glazed side walls. It was possible here to replace the previously used Gimbal recessed spotlights for 75W AR111 low-voltage recessed spotlights by versions with 20W metal halide lamps. The lighting effect is most convincing here too. At 12,000 hours, the functional life of the high-pressure lamps is about six times longer, giving a corresponding reduction in maintenance work. Given the large number of individual spotlights, this makes a significant difference.

In the lobby of the large "Hall A", it was also evident that 15 years of progress in lighting technology have enabled the idea for a lighting concept to be re-implemented and even improved upon – with reduced energy consumption. For instance, the high-quality reflectors of the Gimbal recessed spotlights for metal halide lamps produce a more uniform light on the floor than the old spotlights for 150W halogen lamps. The new design specifically uses different wattages for the different mounting heights (35W or 70W), giving an energy saving of 73% here too.

The building operators are most satisfied with the result. "When we thought about renovating the lighting, it was important for us to find an energy efficient lighting solution to reduce the CO₂ emission and to save energy costs, a crucial aspect nowadays, but at the same time to keep the high level performance of the original lighting design," explains Toshikazu Koike, Senior Operating Officer of the Facilities Management Group of TIF, adding, "With the new efficient lighting performance we are happy that this great architecture can maintain its attractiveness and stand as one landmark of Tokyo for many more years in the future."

Efficient vertical illumination determines the impression of brightness and defines the spatial boundaries. Lens washlights with 150W HIT lamps in warm white (3,000K) replace the custom-built luminaires with 300W and 500W PAR lamps.
Malaga, terminal T3

Modern and efficient – that’s the impression made by the extension to Malaga Airport in the Spanish holiday region of Andalusia. Here too, efficient visual comfort dictated the lighting design in the new terminal T3.

Supported by slender columns, the compartmentalised ceiling sets the tone for the new terminal. It protects the building against overheating due to the direct ingress of sunlight, while its height allows sufficiently diffused daylight in through the glass facade.

The ERCO double-focus downlight for metal halide lamps offers all the usual advantages typical for this optical design, such as high visual comfort for a particularly small ceiling opening. Furthermore, since it can be optionally fitted with 35W, 70W or 150W lamps, it is also extremely flexible, for instance, allowing the luminous flux to be adapted to different ceiling heights.

Malaga’s international airport is the fourth largest in Spain and plays a central role in the tourism of Andalusia due to its location on the Costa del Sol. The new terminal T3, which went operational in March 2010, has enabled the airport to double its passenger capacity to 30 million per year. The architect of the new terminal is Bruce Fairbanks, an American who has lived in Spain for two decades and co-founded the GOP design office in Madrid. He has already designed the control tower at Malaga Airport and those at Madrid-Barajas, Barcelona and Santiago. He is currently working on the new terminal for the airport in Alicante.

Uniformly designed, high ceilings provide a spacious atmosphere in the terminal’s various waiting areas and traffic zones. And even from this great height, the Lightcast double-focus downlights ensure efficient visual comfort through glare-free, uniform light. Their superior performance allows an economical mounting layout with large axial spacing. By fitting the luminaires with long-life metal halide lamps rated at 35W, 70W or 150W, the luminous flux can be adjusted to suit the actual mounting height.

The departure gates or ancillary areas such as toilets have also been carefully illuminated with high-quality lighting. In these areas, Lightcast and Compact 100 downlights for compact fluorescent lamps economically provide ambient lighting with high visual comfort.

Architecture and lighting design: GOP Oficina de Proyectos, Bruce Fairbanks, Madrid
Electrical planning: Ghesa Ingeniería, Madrid
Photographer: Thomas Mayer, Neuss

www.aena.es/malaga
Air travel has now become affordable for more members of society and yet it is still not an everyday experience for most passengers. Therefore, after decades of expansion, in which the dark side of commercial operations for the masses have also become apparent, airport operators are now devoting much attention to the architectural quality and pleasant ambiance of an airport. Events such as the flying bans imposed after the eruption of the Icelandic volcano, Eyjafjallajökull, or the increasingly stringent security measures have brought both the importance and the vulnerability of the complex system that is aviation into the public consciousness.
Hotel Nixe, Binz

Beach view, Michelin-star cuisine, light and design. In Thomas Hummels’ boutique hotel on the island of Rügen, a combination of prime location, Art Nouveau architecture and a strict design concept fuse together to produce a gastronomic synthesis of the arts.

Tourism on the Baltic island of Rügen is doubtless one of the success stories of the German reunification. Since 1989, Germany’s largest island has been steadily regaining its deserved status as a holiday destination. Seaside towns such as Binz, Sellin, Göhren and Sassnitz sound as if they come from the times of the Kaiser, when Rügen was the preferred summer resort of Berlin’s gentry.

The typical, seaside-resort architecture, which is influenced by Art Nouveau and characterises the atmosphere of these places, also dates back to this time. Fortunately, entrepreneurs and caterers turned up, who, recognizing the value of this heritage, awoke many a sleeping beauty from its 100-year sleep or rescued it from ruin. As was the case with the “Villa Seenixe” in Binz, located directly behind the popular, 5-mile-long sandy beach. The current manager, Thomas Hummels, took on the Art Nouveau jewel, which was built in 1903 as a summer residence but had experienced mixed fortunes in the post-war period prior to the German reunification.

From the attractive substance of the building, he created a boutique hotel combining a classic resort style with contemporary architecture. Hotel Nixe opened in 2008 and offers 16 individually luxurious suites and junior suites as well as a cozy spa area. The icing on the cake is the hotel restaurant. Under its head chef Ralf Haug, it had already gained a Michelin star and 16 points with Gault-Millau by 2009, making it one of the top culinary addresses in Mecklenburg-West Pomerania. The attention to detail given throughout the whole establishment to the interior design and the lighting does not stop at the restaurant. Both inside and on the terrace, ERCO light exudes an apt, high-quality, yet discreet atmosphere, bringing out the best in the décor and in the dishes served, while also ensuring efficient visual comfort. The latter is attributed to the perception-oriented design and the highly shielded lighting tools. The guests feel at ease, while efficient technology protects the environment and contributes to an economical operation.

Prominent location: even at night, the Hotel Nixe on the southern beach promenade of Binz is a real eye-catcher. The building is scenically illuminated by Beamer projectors and by LED-equipped Kubus and Facalflush surface-mounted facade luminaires. Midipoll bollard luminaires provide lighting on the terrace and in the park, while also acting as a design element delineating these areas.

The lighting concept in the restaurant uses highly shielded Starpoint downlights in surface-mounted and pendant versions, together with Optec spotlights and indirect lighting from Trion uplights. A Light System DALI installation ensures the lighting is always right for the situation.

Head chef Ralf Haug is delighted with the high accolade awarded to his kitchen in November 2009. The Nixe is the first ever restaurant on Rügen to receive a star from the Michelin Guide.
Standing on the roof terrace of the new spa of the Santa Marta hotel, which is discreetly illuminated by Midipoll luminaires, and watching the sunset over the hotel’s private bay, one would hardly believe that only a few kilometres separate this beach from the Catalan bathing resort of Lloret de Mar. The noise and tumult of the latter, famous – or rather infamous – as the destination for Europe’s party-hungry youth, is not felt here at all. Situated in six hectares of pine forest, the location on the hilly coast has always been the main argument for the traditional holiday hotel, which can boast a splendid sea view from the majority of its rooms. With personal service and a charm typical of the country, the hotel gives its guests an impression of the bygone era before mass tourism on the Mediterranean.

This stance, conservative in its positive sense, has not prevented the hotel management from integrating contemporary comfort and design and up-to-date architecture into their overall concept. This is exemplified by the hotel’s newly opened spa area, moulded into the site as a separate building. It includes an indoor pool, a fitness room, cosmetics and massage treatment rooms, as well as the previously mentioned roof terrace, which is ideal not only for enjoying the view but also for events of all kinds. The clean architectural lines with high-quality materials are augmented by the carefully planned lighting design in indoor and outdoor areas that underscores the hotel’s status.

Hotel Santa Marta
Surrounded by woody hills and with a view of the sea, Hotel Santa Marta offers the ideal refuge from the tumult of the nearby seaside resort of Lloret de Mar on the Spanish Costa Brava. A new, elegant spa area now brings an additional plus to the traditional establishment.
The German Pavilion was one of the crowd-pullers at the Expo 2010 in Shanghai. Halfway through, at the end of July, the organisers had already recorded two million visitors; queuing times of 3 to 4 hours was more or less patiently accepted by the predominantly Chinese guests. “Typically German” stereotypes such as garden gnomes or fairy castles are present as mere ironic props. However, the complex and technical overall form of the shining silver pavilion and the thoroughness and seriousness with which the “Balancity” exhibition has taken up and honed the Expo’s underlying urban theme of “Better City, Better Life” may in fact seem to visitors just as “typically German” as the meat platter with sauerkraut, naturally served in the restaurant.

As in any real city, the stream of visitors meandered through the reconstructed city scenes by foot, conveyor belt or escalator. The exhibition was conceived by the Stuttgart-based agency Milla and Partner in close cooperation with the pavilion’s architect, Lennart Wiechell from the Munich design offices of Schmidhuber + Kaindl. Similarly, as in any real city, lighting designer Ulrich Kunkel from the E³ design office was faced with many different usage situations. Initially commissioned to do the exhibition’s lighting, during the course of the project he also took on further areas such as the restaurant and VIP lounge as well as the outdoor lighting. Like a diamond, the optimum effect of the pavilion’s facetted surface is only brought out under the right lighting. With the help of ERCO’s outdoor lighting tools, the expectations awoken in the run-up to the event by the highly effective architectural visualisations were more than fulfilled.

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The use of angular forms is continued on the inside, as here in the VIP lounge (right), which is fitted out with Lightcast downlights and Quadra wallwashers.

In the pavilion’s metaphorical “Energy Center”, the three meter diameter “blimp box” hanging as the middle of the room is set in motion by the sheer volume of visitor’s calls and their applause. To augment the sonic display, Quadra wallwashers with sourced from LED technology illuminate the hall’s rear wall with intense, changing colors.

A design exhibition informs visitors about the state of the art of German industrial products. Acting as both lighting tool and exhibit, the track-mounted Cantax spotlights are “made in Germany” by Naoto Fukasawa’s design.
After the 2008 Summer Olympics, China was once again in the limelight of the world stage this summer with a second mega-event. The Expo 2010 World Fair was held in Shanghai from the 1st of May to the 31st of October 2010. Furthermore, as is fitting for a land of superlatives, it was the largest Expo of all times with a site measuring 5.28km² (approx. 2 square miles), 242 participating nations and organisations, and a planned 70 million visitors. Rallying under the banner of “Better City, Better Life”, the event focused on a subject matter that is a particularly burning current issue for such a rapidly growing country as China: the design of cities that are worth living in and fully functional. The basic tenor of the exhibition was one of optimism and enthusiasm for progress, combined with the desire for conflict-free intercultural dialogue. One thing was clear: for China this Expo was an important milestone in its development towards a modern industrial society.

View of the Huangpu River, which divides the Expo site (above). The sprawling industrial wasteland and the old residential suburbs were both moved for the World Fair. Although 160,000 people were resettled, amidst the mushrooming development of the metropolis this was nothing more than a footnote. The Chinese Pavilion with its illuminated red roof construction of stacked steel girder towers above the site. As per the building regulations, it is three times the size of all other pavilions (left).

In a former shipbuilding shed, the state-owned CSSC shipyard presents its latest concepts. Narrow-beam Oseris spotlights provide highlighting, but without any spill light which would otherwise impair the ubiquitous multimedia presentations.

Like a UFO, the saucer of the Expo Cultural Centre hovers above the site (left). This one of the buildings that is designed to continue to be in use after the Expo – in contrast to the temporary structures such as the British Pavilion (above). What remains are the impressions and encounters of the visitors from all around the globe.

Play of colours, generated by LEDs, on the Expo Boulevard, the main axis of the exhibition grounds (below). At the Moroccan Pavilion (left), oriental motifs are illuminated with scenic light from ERCO lighting tools such as Kubus facade luminaires, Grasshopper projectors and Tesis in-ground luminaires.

Expo Shanghai 2010: impressions

Photos: Michael Wolf, Hong Kong
Backlights

New showroom in Zurich
With its spacious new showroom for Switzerland, ERCO adds a lighting design highlight to the Zurich district of Wipkingen. The flexible mock-up area allows a wealth of lighting tools and effects to be demonstrated, while offices and meeting areas create the optimum conditions for individual client consultation.

ERCO Lighting AG
Trattenberge 7
8031 Zürich
Switzerland
Tel.: +41 44 215 28 10
Fax: +41 44 215 28 19
email: info.ch@erco.com

New showrooms in Germany
ERCO’s German sales organisation follows the concept of establishing a presence in Germany by having attractive offices and showrooms in the country’s important major cities so that it is then able to offer architects and designers the best service from a nearby location.

Following Stuttgart and Munich in 2009, now in 2010 Berlin and Hamburg also have their own new ERCO showrooms, offering all the possibilities for bringing light to life. The showrooms are, on the one hand, central offices for the support of the lighting consultants in the field sales force, while, on the other, they also provide a venue to demonstrate lighting effects and product samples and to hold seminars and project meetings. For all the contact addresses of the ERCO showrooms, please go to:

www.erco.com/contact

International Lighting Workshop
Lüdenscheid, 17–21 August 2010
For several years now, ERCO has been offering lighting workshops outside of the usual term times for students of architecture, interior design and lighting design. This was initially just in German, but later also in English for international participants. The programme includes exercises for lighting design as well as excursions to excellent examples of museum and retail lighting, accompanied by experienced architects and lighting designers. The events were hugely popular and very well received – which was both a positive surprise and confirmed the attraction of the subject of architectural lighting. We would like to thank all participants for their interest and enthusiasm!

www.erco.com/seminars

Munich
The showroom in the Bavarian metropolis first opened back in 2009 on the 19th of November. ERCO occupied one floor of a listed building, a former factory dating back to about 1895. Notable architectural offices and design offices are in the vicinity. The exposed, historical brickwork and the cap-slated ceilings attractively combine with the modern furnishings, and fittings used for demonstrating lighting tools and their effects.

ERCO Leuchten GmbH
Showroom Munich
Nymphenburger Str. 125
80636 München
Germany
Tel.: +49 89 120 099 40
Fax: +49 89 120 099 499
email: info.muenchen@erco.com

Berlin
On the 6th of May 2010, ERCO opened its new showroom in the Berlin district of Kreuzberg. After extensive renovation, the industrial premises in a typical, historical Berlin rear-courtyard house now provide state-of-the-art technical infrastructure. The ERCO corporate identity has made it possible to largely retain the essential character of the premises, while clearly conveying the philosophy of the brand. The setting of the new showroom is a popular location for businesses from the creative branch.

ERCO Leuchten GmbH
Showroom Berlin
Reichenberger Str. 113A
10999 Berlin
Germany
Tel.: +49 30 769 967 0
Fax: +49 30 769 967 20
email: info.berlin@erco.com

On the 20th of May 2010, ERCO Switzerland celebrated the showroom opening together with clients and friends. As host and as Head of ERCO Switzerland, Peter Schwägli greets the guests (left).

The Structure of Light: Richard Kelly and the Illumination of Modern Architecture
by Dietrich Neumann (publisher)
Yale University Press

The American Richard Kelly (1919–1977) was a pioneer of architectural lighting. His qualitative approach to lighting design not only left its mark on subsequent generations of designers, but also influenced manufacturers such as ERCO. The first comprehensive monograph on Kelly, dedicating 224 pages to his life and work, has now been published by the renowned Yale University Press.
Linked by the overarching concept of efficient visual comfort, two major themes governed this year’s ERCO trade fair stand. Firstly, the new range of recessed luminaires, Quintessence, and secondly, the LED technology introduced across all areas of the product range. The interest shown was overwhelming and even put the success of past trade fairs in the shade. A kinetic installation using light and moveably mounted Quintessence reflectors made an eye-catching stand display that amazed visitors.

A sincere thank you to all guests and employees – we look forward to meeting again in 2011 at the Euroshop in Düsseldorf and in 2012 in Frankfurt!