

**ERCO**

# **Specifier Guide**

Oceania 2026



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# Language of Light

## **AMBIENT**

### Ambient Luminescence

This is the element of light that provides general illumination, ensuring the surrounding space, its objects and any people in it are visible. This form of lighting reveals the architecture and facilitates general orientation and activity. Ambient luminescence is not the final objective, it is merely the

foundation for a more comprehensive, perception orientated lighting design. The aim is not to produce blanket illumination, or a "one size fits all" lighting level, but to have differentiated lighting that builds upon this base layer of ambient light.

## **ACCENT**

### Focal Glow

This is the light that helps to convey information and guide movement. Brightly lit areas automatically draw our attention. Directed light accentuates focal points and helps to establish a hierarchy of perception using brightness and contrast. Important

areas are emphasised while the unimportant recedes into the background. Accent light is the primary tool for highlighting objects or zones within a space. This directs the observer's gaze, also assisting to accelerate spatial orientation.

## **SCENIC**

### Play of Brilliants

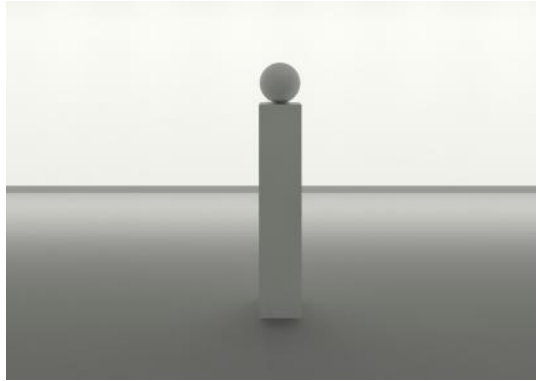
This third element, the "play of brilliants", results from the ability of light to represent information in and of itself. Play of brilliants covers a multitude of lighting effects used for their own sake, for atmospheric or

decorative reasons, but having no specific practical function. Examples include a candle on a restaurant table, a decorative pendant, an object of Light Art or even coloured light being used to influence the emotion of a space.

# Language of Light

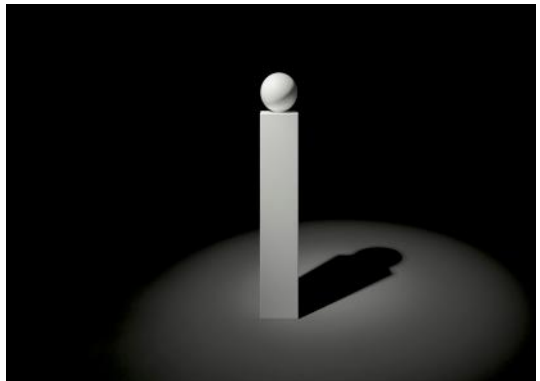
## AMBIENT

Ambient Luminescence



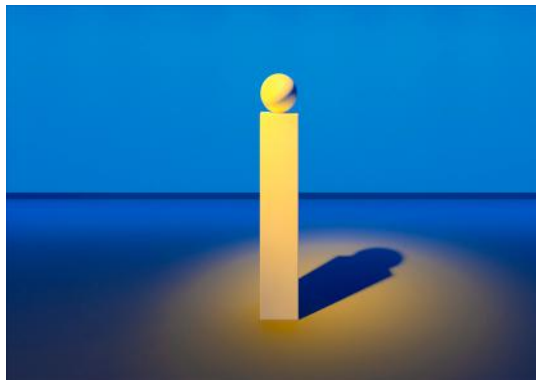
## ACCENT

Focal Glow



## SCENIC

Play of Brilliants



# Vertical Illumination



Illuminated walls significantly contribute to the impact that light has in architectural spaces. In museums and shops, vertical light displays and showcases art and products. Wallwashing helps people find their bearings, enlarges rooms and enhances surfaces, especially with the use of grazing light.

Vertical lighting contributes to the perception of brightness in a space and increases visual comfort by eliminating direct glare. The naturally preferred visual field for a person sitting or standing is directly in front of the eyes: as much as 80% of visual perception comes from the vertical plane.

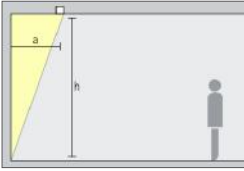
It is important also to remember the effective delivery of other information that is influenced by vertical illumination: balancing the light delivered by self-illuminated screens, reading information that is posted on walls, and recognising and understanding faces.

Here are some important tips for different methods of wallwashing.

Download ERCO's 7 Tips for  
Wallwashing Whitepaper

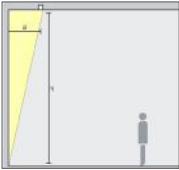


# Vertical Illumination



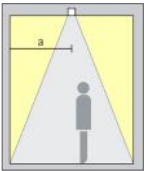
## Integrated solution

A simple calculation for uniform wallwashing states that the offset to the wall ( $a$ ) of the luminaire should be one third of the wall height ( $h$ ). The spacing between luminaires can be up to 1.5 times the offset to the wall ( $a$ ).



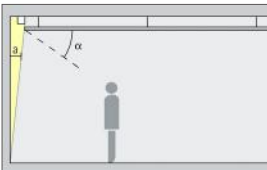
## High ceilings

Powerful double focus wallwashers can provide uniformity from high ceilings. The ideal offset to the wall ( $a$ ) is one fifth of the height ( $h$ ) of the room.



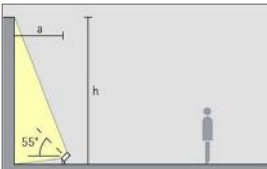
## Double wallwash

Purpose-built double wallwashers placed centrally ( $a$ ) along a corridor deliver balanced light on both walls without any glare or shadowing within the space.



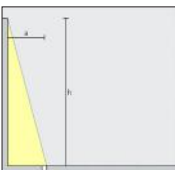
## Grazing

Incorporating a shielding angle into architecture means a full-height wall grazer can be entirely concealed yet deliver magical light across the entire vertical surface to enhance texture.



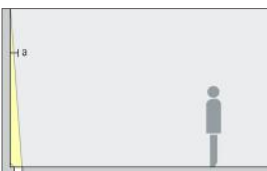
## Wallwashing projectors

Uniform facade lighting from wallwash projectors requires an offset from the wall ( $a$ ) equal to one third of the facade height - an angle of tilt of approximately  $55^\circ$ .



## Uplighting

In-ground uplights can be placed very close to the vertical surface. Wide beam, directional and wallwash lenses can be used to minimise light spill. The offset to the wall ( $a$ ) will depend on the height of the wall ( $h$ ).



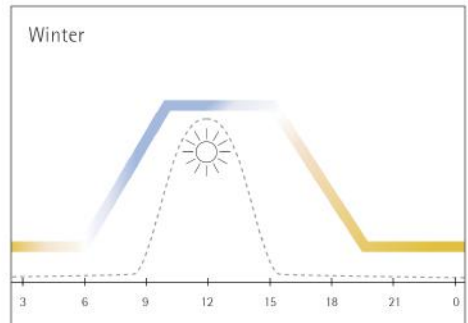
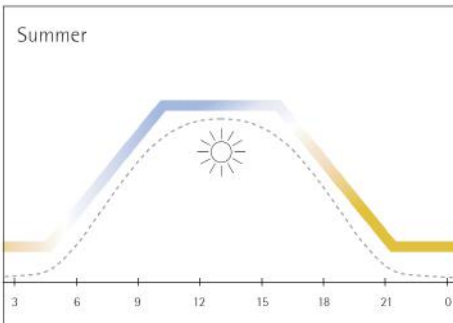
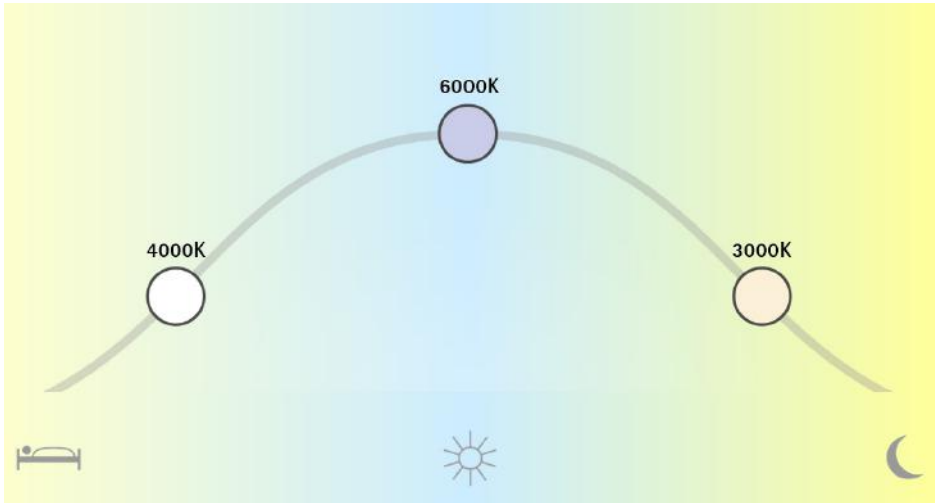
## Grazing up

Grazing light brings surface textures to the foreground of attention. ERCO Site uplights can be placed with an offset to the wall ( $a$ ) of 30cm. This keeps the luminaire and its glare away from pedestrian or vehicle traffic.

# Circadian Rhythm

## What is Circadian Rhythm?

Your body's internal clock operates to regulate a healthy wake-sleep cycle which contributes to hormone release and other biological processes. The cycle of alertness and sleepiness responds to light changes in your environment.

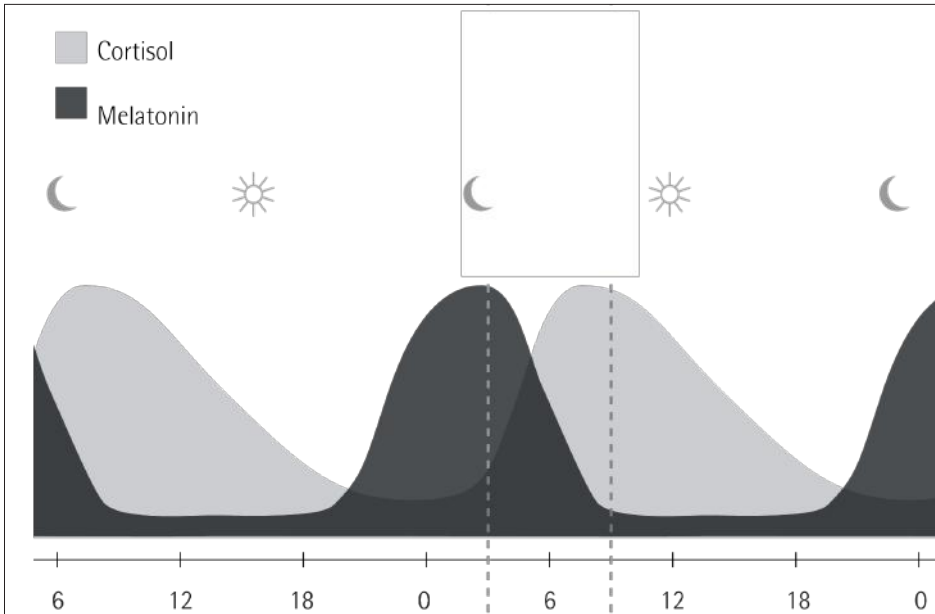


Seasonal change can lead to different patterns of natural daylight, impacting Circadian Rhythm. In summer, artificial lighting behaves more or less in line with the natural course of daylight; in winter however, lighting extends the daytime phase. In accordance with Circadian Rhythm, a cool colour temperature is recommended for the morning, and warm white light for the evening.

Join MyERCO for more via Downloads



# Circadian Rhythm



## Cortisol

Cortisol is a hormone produced by the adrenal gland that activates our bodies' metabolic processes in the morning, and diminishes in the afternoon. Bright white light has been found to increase cortisol production.

## Melatonin

Melatonin is a hormone released by the pineal gland in the brain. Melatonin levels increase toward evening, which makes us feel sleepy. Bright blue light suppresses the release of melatonin and can stop the natural feeling of sleepiness.



## Human Centric Lighting

Human Centric Lighting is lighting that takes into account not only the visual effect of light but also emotional and biological factors to create more than 'just good light'.

The term Human Centric Lighting has been widespread since 2013. LED technology with variable colour temperature combined with digital networking has made variable and flexible lighting possible. The term 'tunable white' describes the ability to change the spectrum of luminaires along the Planckian colour temperature curve. Human Centric Lighting design takes this new technology to consider visual, emotional and biological needs, and deliver buildings that meet requirements for health and well-being.

# Track | Task | Wall-Mount



## Minirail 48V

Miniaturised low voltage track

Up to 3000mm  
Singlet Et also available



## Track

Track for mains voltage

Up to 4000mm  
Singlet Et flanged also available



## Hi-trac with uplight

Track with indirect uplighting

Up to 4000mm  
Output 1093-1579lm



## Invia 48V

Light structure with integrations

2 sizes 300-1800mm  
Output 188-5478lm



## Lucy

Minimalist task light

2 sizes 710-749mm  
Output 201-287lm



## Pantrac Uplight

For bright ceilings

2 sizes 119-208mm  
Output 663-2295lm



# Low Voltage Luminaires



## Uniscan 48V

Minimalist darklight spotlight

3 sizes 32-92mm  
Output 73-2030lm



## Eclipse 48V

Versatile darklight spotlight

3 sizes 32-92mm  
Output 73-2030lm



## Parscan <sup>New</sup> 48V

Efficient and expandable

3 sizes 32-92mm  
Output 57-1897lm



## Optec <sup>New</sup> 48V

Good price-performance ratio

2 sizes 60-92mm  
Output 85-2053lm



## Axis Recessed

Miniaturised spotlight

1 size 17mm  
Output 143-219lm



## Axis Showcase

Miniaturised spotlight

5 sizes 17-308mm  
Output 80-126lm



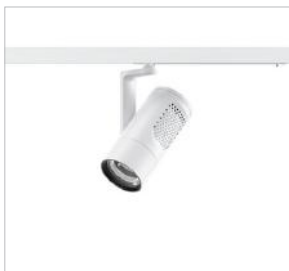
# Luminaires for Track



## Uniscan InTrack

Minimalist darklight spotlight

3 sizes 32-92mm  
Output 73-2030lm



## Eclipse InTrack

Versatile darklight spotlight

4 sizes 32-129mm  
Output 71-3103lm



## Parscan <sup>New</sup> InTrack

Efficient and expandable

6 sizes 32-191mm  
Output 57-6100lm



## Pollux <sup>New</sup>

Compact with high efficiency

2 sizes 66-105mm  
Output 224-2212lm



## Optec <sup>New</sup>

Good price-performance ratio

3 sizes 60-129mm  
Output 85-3697lm



## Stella

High output for high rooms

2 sizes 153-225mm  
Output 2816-7829lm



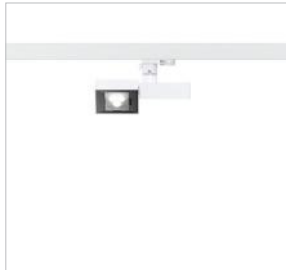
# Luminaires for Track



## Light Board

Linear and universal

3 sizes 124-312mm  
Output 355-5831lm



## Opton

Flat installation height

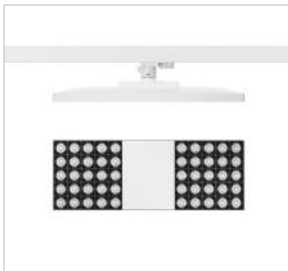
3 sizes 70-150mm  
Output 235-3683lm



## Iku

Design track downlight

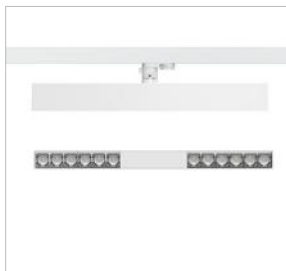
1 size 280mm  
Output 1858-2547lm



## Jilly

Track downlight for offices

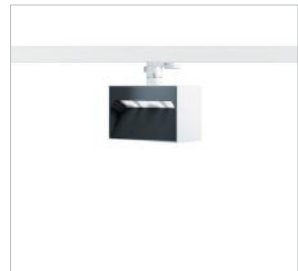
1 size 402mm  
Output 2119-2640lm



## Compar Linear

Premium track downlight

1 size 510mm  
Output 2021-4217lm



## Pantrac

Track wallwasher

2 sizes 119-208mm  
Output 663-2085lm



# Recessed Luminaires



## Starpoint

The small recessed spotlight

1 size 113mm  
Output 163-881lm



## Quinta

Darklight lens for visual comfort

4 sizes 113-255mm  
Output 73-3103lm



## Gimbal

Precise, compact swivel

3 sizes 142-221mm  
Output 153-3887lm



## Quintessence

Premium option for visual comfort

4 sizes 113-221mm  
Output 108-3847lm



## Atrium

Powerful for high ceilings

6 sizes 113-308mm  
Output 385-11210lm



## Iku

Universal architectural lighting

6 sizes 81-221mm  
Output 304-5299lm



# Recessed Luminaires



## Iku Work

Standard compliant for offices

3 sizes 142-221mm  
Output 1033-3505lm



## Iku IP65

Universal outdoor lighting

3 sizes 146-259mm  
Output 549-5609lm



## Skim

Efficient general lighting

2 sizes 118-182mm  
Output 696-3156lm



## Panlens

100% recycled lens

1 size 182mm  
Output 1599-2838lm



## Compar Linear

Premium linear visual comfort

4 sizes 120-751mm  
Output 350-8405lm



## Lightgap

Grazing wallwasher

3 sizes 311-1811mm  
Output 492-4224lm



# Surface Mounted & Pendant Luminaires



## Iku

Universal architectural lighting

3 sizes 136-212mm  
Output 614-5609lm



## Iku IP65

Universal architectural lighting

2 sizes 128-192mm  
Output 549-4182lm



## Skim

Efficient general lighting

2 sizes 128-193mm  
Output 717-3243lm



## Panlens

100% recycled lens

1 size 193mm  
Output 1599-2838lm



## Atrium

High output with uplight

2 sizes 167-204mm  
Output 1776-9454lm



## Jilly Linear

Office lighting with uplight

1 size 1500mm  
Output 3558-7632lm



# Outdoor Luminaires



## Beamer

Projector with darklight lens

3 sizes 104-193mm  
Output 247-2869lm



## Kona

Many wattages, visual comfort

5 sizes 107-382mm  
Output 195-10105lm



## Lightscan

Broad range in slender design

5 sizes 112-350mm  
Output 202-11029lm



## Castor

180° or 360° distribution

3 sizes 500-900mm  
Output 198-731lm



## Tesis <sup>New</sup>

Broad in-ground uplight range

9 sizes 56-324mm  
Output 148-3239lm



## Site

Discreet in-ground grazing light

2 sizes 418-445mm  
Output 1305-1447lm



# The AAA Approach

## ERCO's interpretation of Human Centric Lighting

Architectural lighting is for more than just seeing. Light can make architecture more appealing and atmospheric, and support orientation. The AAA Approach explains human centric lighting as a perspective on planning. Whatever your architectural context, you can integrate Architecture, Activity and Atmosphere into your lighting concept.

Here we define the AAA Approach. In the subsequent pages, we take actual examples of projects completed in our region, and explain how the lighting solution responds to the three distinct challenges.



### Architecture

Use light to separate functional areas. Emphasise architectural elements, creating perceptual hierarchies by accenting structural visual elements. Match the direction of the light to the texture of surfaces. Consider luminaire mounting methods, shapes and arrangement, remembering to minimise glare.



### Activity

Create zonal lighting scenes by adjusting brightness levels to suit the visual task at hand. Choose luminaires with good glare control and use correct luminaire arrangements to support visual tasks. Consider lighting levels at different times of day, and support interpersonal communication and recognition with harmonious lighting ratios on faces.



### Atmosphere

Facilitate spatial orientation by highlighting entrances, routes and vertical surfaces. Create perceptual hierarchies by emphasising important areas in the room with focal points of brightness. Use programmed light scenes to map the natural course of the day, or to change according to different moods and uses of the space.

# The AAA Approach

## Checklist for Human Centric Lighting Design



### **Think holistically:**

Lighting design strategies should support the three aspects of architecture, activity and atmosphere with light.

### **Light, not luminaires:**

Develop solutions based on the lighting effect in the respective room and not based on individual luminaires.

### **Vertical lighting:**

Focus on the illumination of vertical surfaces before including horizontal lighting in your lighting concept.

### **Use daylight as a basis:**

Good orientation is provided by the natural course of the day with its constantly changing brightness and colour temperature.

### **Set priorities:**

Consider the sequence of the lighting parameters in circadian lighting design: time, illuminance, spectrum and light distribution.

### **Adjust brightness:**

Brightness during the day and dimmed light in the evening have a positive effect on the inner clock.

### **Vary the spectrum:**

Support the circadian rhythm with cool colour temperatures during the day and warm light colours in the evening.

### **Consider the technology:**

High-tech luminaires are no guarantee for Human Centric Lighting.

### **Take into account visual comfort:**

Achieve a high level of visual comfort through correct glare control. Avoid light spill and ensure suitable arrangement of the luminaires to prevent reflected glare.

# Workpace – Fixed Office



Lovell Chen Architects, Melbourne

## Architecture

Practising what they preach, Melbourne architects Lovell Chen chose to repurpose a building for their own offices. Providing vertical illumination to complement the inevitable desktop screens, **Iku wallwashers** also show off a collection of publications.

## Activity

Encouraging staff to spend time in the office, Lovell Chen chose to use tunable white **Iku** in a human centric lighting design that encourages productivity and alertness.

## Atmosphere

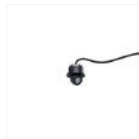
Pure downlighting can be harsh, but here **Iku wallwashing** reduces the dependence on direct light. Casambi-controlled tunable white scenes work seamlessly with the abundant daylight.



Iku



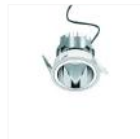
Iku Wallwasher



Axis Recessed



Compar



Quintessence



Skim



# Workplace – Flexible Office



COX Architecture, Sydney

## Architecture

Investing in an historic warehouse in The Rocks, COX chose to highlight features in their interior. **Optec<sup>New</sup>** spotlights bring out the warmth and imperfections of the brickwork.

## Activity

An agile workforce changes as teamwork demands. Installing Hi-trac allows for even suspension from uneven heights. Low glare **Jilly** downlights illuminate the work surface and can be moved easily as required.

## Atmosphere

Biophilic elements aid workplace well-being and productivity. Additional **Optec<sup>New</sup>** spotlights provide vital light for the plants, reduce window contrast and define the breakout spaces.



Jilly



Optec<sup>New</sup>



Compar Linear Track



Iku Track



Parscan<sup>New</sup>



Pollux<sup>New</sup>



# Workplace – Combined Office



Department of Transport & VicRoads, Melbourne

## Architecture

Thoughtful planning makes an office welcoming. **Iku** wallwashers draw the eye to the warm wood panelling, and recessed **Skim** downlights separate the walkway from the desks.

## Activity

Track spans the entire office, hosting **Jilly** downlights that can be moved along or across desks, and complemented by **Lucy** task lights to satisfy individual lighting preferences. **Iku** wallwashers are a functional choice for the whiteboard.

## Atmosphere

A public service workplace calls for a practical aesthetic, but opting for a soothing neutral colour temperature and placing light on the surfaces where people work creates a constructive atmosphere.



Iku Wallwasher



Jilly



Lucy



Skim



Compar



Iku Track



# Workplace – Control Centre



## Architecture

ERCO **Invia** linear light structure cuts clean lines across this rounded space, with the upward track hosting **Parscan<sup>New</sup> 48V** spotlights that reflect light off the white ceiling.

## Activity

A transport management centre functions around the clock, so **Parscan<sup>New</sup> 48V** tunable white technology helps support Circadian rhythms. Indirect light leaves the 23-metre long live digital screen free of glare and competing light.

## Atmosphere

Responding promptly to major incidents across a large city inevitably leads to times of stress. Low glare, unobtrusive lighting helps maintain a calm atmosphere.



Invia 48V



Parscan<sup>New</sup> 48V



Eclipse 48V



Hi-Trac



Jilly



Optec<sup>New</sup>



# Meeting - Breakout



Volvo Mosman, Sydney

## Architecture

A modern showroom in an older building, adding track below the ceiling detail leaves the architecture intact but allows **Optec** spotlights to highlight cars and accessories.

## Activity

Lower ceilings separate the workplace from the showroom. Recessed downlights in the ceiling cavity include circular **Skim** in the office and **Compar** concealed in the timber slats. Light not luminaires: the light source cannot be seen.

## Atmosphere

Different light sources separate activity zones, helped by different colour temperature. Warm light in the breakout zone works with the finishes and sets a welcoming tone for negotiation and handover.



Compar



Optec



Skim



lku



Parscan <sup>New</sup>



Pollux <sup>New</sup>

# Meeting – Boardroom



RSM Head Office, Sydney

## Architecture

Interiors befitting a leading professional services firm: the RSM boardroom in Sydney is clean, calm and linear.

## Activity

With large numbers of people potentially in the room together, **Invia 48V** linear provides glare-free even light throughout. Its simplicity works well with the architecture, and means the room can be readily divided into two when necessary.

## Atmosphere

All-purpose 3500K colour temperature sets a comfortable, competent tone. As a light structure, the 48V base can be used to add spotlights such as **Parscan New 48V** between linear strips when needed.



Invia 48V



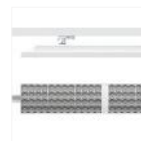
Parscan <sup>New</sup> 48V



Compar Linear Track



Jilly



Jilly Linear



Optec



# Education – Study Zone



Adelaide Botanic High School

## Architecture

Adelaide's first vertical high school proved so popular that an expansion was recently completed. Recessed **Skim** downlights provide general light, whilst track hosts **Jilly** downlights that can be turned and moved to suit the demands of the space.

## Activity

Screen based learning calls for good general light that doesn't result in reflections or eye strain. An ever-changing school requires flexibility to deliver different teaching methods.

## Atmosphere

Both **Jilly** and **Skim** are low glare choices. With neutral tones throughout, the lighting plan ensures a calm and focused environment conducive to learning.



Jilly Track



Skim



Compar



Iku



Iku Track



Quinta



# Education – Auditorium



## Architecture

High ceilings and large seating capacity are common in lecture theatres. Large **Gimbal** directionals provide brightness with low audience glare, and can be aimed appropriately.

## Activity

**Skim** is an efficient ERCO fundamental luminaire, a cost effective way to place general light in a large space. The audience can see to work or watch. No additional lighting is required for a simple debate, but track projectors aid performances.

## Atmosphere

Visual comfort ensure downlights don't intrude on the atmosphere in a theatre, but mean light levels can be raised or lowered to suit the event in progress.



Gimbal



Skim



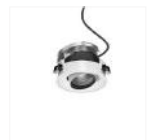
Atrium Pendant



Compar



Parscan



Quinta



# Education – University



University of Auckland B201

## Architecture

Saved from an 'end-of-life' diagnosis, B201 is the University of Auckland's newly upgraded city campus gateway. **Atrium** pendants provide general illumination, with the upright component enhancing the spectacular ceiling. **Gimbals** define the columns.

## Activity

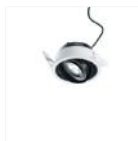
Hosting several faculties, and now a popular meeting space, B201 earned a 6-Green Star Rating for its refurbishment. Lighting helps navigation and with defining activity zones.

## Atmosphere

Highly visible from the street, the choice of a 3500K neutral colour temperature works day and night. Precision installation aligns the pendants with recessed **Parscan** in the channels.



Atrium Pendant



Gimbal



Parscan<sup>New</sup>



Compar



Iku Surface



Quintessence



# Education – School Hall



Christ Church Grammar School Hall, Melbourne

## Architecture

The steep pitched roof and structural beams of the CCGS Hall are perfect for track-hosted **Parscan** uplighting. Strip lighting frames the walls of the hall.

## Activity

**Parscan** spotlights with wide flood lenses provide general lighting, with additional oval flood and oval wide flood lens **Parscans** spotlighting the lectern and stage. This solution is both practical and timeless.

## Atmosphere

Warm tones enhance the timber and brickwork of the 19th century Gothic building. The tenor that results is filled with awe and a sense of occasion.



Parscan



Eclipse



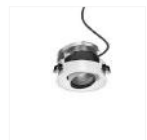
Invia 48V



Lightgap



Optec<sup>New</sup>



Quinta

# Lobby - Entrance



8 Parramatta Square, Sydney

## Architecture

The rear wall is washed by powerful **Atrium** wallwashers to give the space dimension. **Tesis** IP65 uplights on the columns delineate the foyer entrance.

## Activity

Washing the rear wall shows that the space is open from the outside. Lines of light under the handrails show visitors where to enter. Having the property address illuminated makes it easy to identify.

## Atmosphere

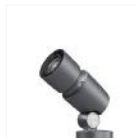
Artwork is chosen to enhance a space and tell a story. Art is enhanced by planned rather than incidental lighting - in this case, a warm white wall wash.



Atrium Pendant



Tesis <sup>New</sup>



Beamer



Parscan <sup>New</sup>



Quintessence



Iku IP65

# Lobby – Reception



AON Lobby, Auckland

## Architecture

Powerful **Gimbal** downlights span the 8m ceiling, installed to replace existing downlights but give more flexibility to tilt and change optics. Ceiling illumination is achieved with 48W **Par-scan** spotlights with cross baffle snoot atop the airlock portals.

## Activity

**Parscan** spotlights on track accent the columns and the flowers, and guide visitors to the information board and lift lobby. **Iku** double wallwashers provide comfortable light in the liftwell.

## Atmosphere

Neutral interiors are always soothing; 3500K neutral light colour is used throughout to balance the interiors with daylight from the glazing. Self-illuminated sculptures add personality with light.



Gimbal



Iku



Parscan



Eclipse



Invia 48W



Skim



# Community - Library



Gosford Library, Gosford

## Architecture

Designed as a "town hall" with various public spaces, the new Gosford Library is a three-storey neighbourhood. The "public living room" welcomes natural light through celestory windows.

## Activity

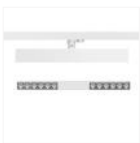
Balancing calm with welcome, and designed to meet the needs of different library users, wood panelling lines the walls and ceiling. Linear **Compar** recedes neatly into the panelling to provide consistent general lighting despite the varied ceiling height.

## Atmosphere

Warm white light complements wood finishes, and creates a comfortable atmosphere that encourages visitors to linger and use the facilities. There is no distracting glare or reflection.



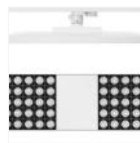
Compar



Compar Linear Track



Invia 48V



Jilly



Jilly Pendant



Optec <sup>New</sup>

# Community – Precinct



Parramatta Square, Parramatta

## Architecture

Light helps people appreciate architecture but also to understand it. Vast walls lit with **Atrium** and **Lightgap** invite visitors into the lobby of Parramatta Square. Structural columns are highlighted with **Tesis** inground uplights.

## Activity

A welcome mat of light introduces the steps to the mezzanine; grazing light and downlights define the lift lobby. Even at night, direction is clear even for newcomers.

## Atmosphere

Parramatta Square is an award-winning urban centre, with vast towers lining a pedestrian precinct. Consistent, reliable, welcoming lighting makes each entrance clear and inviting.



Atrium



Lightgap



Tesis<sup>New</sup>



Compar



Iku IP65



# Community – Forecourt



Australian Parliament House, Canberra

## Architecture

The grand entrance to Australian Parliament House is clad in white marble, the perfect backdrop for illumination from behind: **Kona** in custom downlight housing produces a spectacular result.

## Activity

Intentionally designed to reflect the nation's political identity, the entrance features colours and artworks that acknowledge history, culture and nature. Good lighting helps guide visitors whilst also accentuating and protecting the site.

## Atmosphere

High on Canberra's Capital Hill, Australia's premier building demands attention. Bright, consistent architectural illumination delivers a worthy sense of presence.



Kona



Beamer



Iku IP65



Iku Surface IP65



Site



Tesis<sup>New</sup>

# Community – Plaza



The Pavilion Performing Arts Centre, Sutherland Shire, Sydney

## Architecture

Merging indoor and out, this recent refurbishment involved enclosing an exposed verandah. Powerful **Atrium Pendants** flood the interior with general light, whilst the uplight component flatters the architects' wood-lined ceiling. Lantern-like, it welcomes visitors.

## Activity

Zones of the centre are all distinctly lit, making it clear where different activities take place. This helps make the venue flexible for different community events.

## Atmosphere

**Tesis** in-ground uplights track the glulam columns with matching downlighting on the old brick columns. Uplighting helps the metal-clad upper floor glow at night.



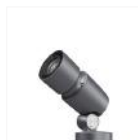
Atrium Pendant



Parscan New



Tesis New



Beamer



Iku IP65



Lightgap

# Gallery – Ambient



## Architecture

Large gallery spaces demand flexible lighting, especially as shown here in Naala Badu when there is strong natural light. **Eclipse** wallwashers provide balance by lighting the plain walls.

## Activity

Lines of track span the large gallery. Here **Parscan** spotlights are equally spaced and shining down to provide balanced lighting across the large immersive artwork. They can readily be moved and re-aimed for a different exhibition.

## Atmosphere

3500K neutral light with wallwashing and downlighting matched creates a calm environment here. Changing the quantity or colour of light would change the atmosphere entirely.



Eclipse



Parscan



Lightboard



Parscan<sup>New</sup>



# Gallery - Ambient



Geelong Gallery, Geelong

## Architecture

An ambient space in a gallery is designed to let the art shine. Installing track on a ceiling is a good way to work around different architecture, especially when there is limited space or access.

## Activity

**Eclipse** spotlights on track light artworks from an acute angle to prevent shadowing and optimise exhibition standards. Contrast throughout the gallery spaces helps guide visitors with paintings glowing enticingly on distant walls.

## Atmosphere

Galleries are generally quiet, contemplative places. Choosing a calming lighting design works for older-style spaces with more classical art on display.



Eclipse



Hi-Trac Uplight



Pollux <sup>New</sup>



Uniscan



# Gallery – Accent



National Portrait Gallery, Canberra

## Architecture

This clever gallery space uses lines consistently for aesthetic reward. Floorboards, ceiling glass and lighting track all align, with wall perimetres similarly outlined.

## Activity

An accent space uses light levels to differentiate between the architectural canvas and the materials on display. Here track lines the gallery ceiling for flexibility but individual **Light Board** luminaires focus attention on individual artworks.

## Atmosphere

A portrait gallery mood should reflect the esteem in which the subjects are held. A calm backdrop with due emphasis on the portraits themselves is key.



Light Board



Eclipse Framer



Optec <sup>New</sup>



Parscan



# Museum – Accent



Heide Museum of Modern Art, Melbourne

## Architecture

Very simple architecture allows exhibition elements to shine, but calls for clever lighting to assist presentation, interpretation and orientation.

## Activity

One single line of track here hosts many **Parscan** luminaires. Each has its own purpose: to light a specific artwork, to group elements, to direct viewers, to light credits. You can see that different lenses deliver the desired result.

## Atmosphere

Within this simple space, lighting provides drama, with both light and shadow enhancing the display. Brighter wallwashing light differentiates the gallery space at the rear.



Parscan



Parscan <sup>New</sup>



Optec <sup>New</sup>



Opton



Pollux <sup>New</sup>

# Gallery – Black Cube



Ngunungulla, Southern Highlands, NSW

## Architecture

It is difficult to define the architecture in Ngunungulla - by design. Black cube lighting design forces the structure to disappear, thereby placing all attention on the artworks.

## Activity

Minimal lighting from **Eclipse** spotlights on the track you can just see on the ceiling provides sufficient illumination for safe navigation, but removes visual competition to force the visitor to become completely immersed in the exhibition.

## Atmosphere

This curator has successfully created drama through light. Artworks glow as if suspended in isolation, framer lenses defining the wall-hung works and narrow spots picking out the humanoid limbs.



Eclipse



48V Track



Axis Recessed



Eclipse 48V



Optec 48V



Parscan <sup>New</sup>



# Gallery – Conservation



## Architecture

Australia's largest gallery is blessed with many exhibition spaces. This large box space offers generous flexibility, and authorities chose to install a simple and fully adaptable track base for lighting.

## Activity

Light is needed to display art, but sensitive pieces can suffer damage from too much light or the wrong light. **Optec** with Casambi Bluetooth controls optimises light exposure to meet conservation needs and gallery viewing expectations.

## Atmosphere

Warm white is useful for natural tones. It is also less harsh than light closer to the blue end of the spectrum. Casambi controls can respond to timing or movement.



Optec



Optec <sup>New</sup>



Eclipse OnTrack



Parscan <sup>New</sup> OnTrack



# Museum – Showcase



Geelong Gallery, Geelong

## Architecture

Exhibits are often concealed behind glass for protection. Showcases can also group artworks together logically and provide context for artefacts.

## Activity

Planning lighting for showcases is a challenge. **Eclipse 48V** here lights manuscripts from ceiling track, so must be carefully aimed to prevent reflections in the glass, glare, and shadowing from the viewer themselves.

## Atmosphere

Low voltage systems are cost effective to install, operate and maintain. Compact luminaires are discreet and can be placed to recede into the architecture and not compete with displays.



Eclipse 48V



Axis Showcase



Parscan 48V



Uniscan 48V



# Museum – Showcase



National Museum of Korea, Seoul

## Architecture

Black cube gallery spaces are moody; lighting needs to guide viewers and help them interpret the works on display.

## Activity

Presenting artworks in a showcase means balancing presentation, glare and reflection. Recessed **Axis** miniature spotlights place the light where it is needed without intruding on the ways the art is experienced. High power from a small light source, with the right controls, Axis helps with managing light exposure for sensitive pieces.

## Atmosphere

Choose light temperature that suits the display and use Axis accessories to create light and shadows from different angles.



Axis Recessed



Eclipse 48V



Parscan 48V



Uniscan 48V



# Light Rail



Moore Park Light Rail Station, Sydney

## Architecture

Practicality is paramount in public transport infrastructure. Here the clean lines of the weather proof platform are lined with new **Iku IP65** recessed outdoor downlights.

## Activity

Glare-free, consistent lighting makes the platform easy to navigate and safe for passengers. Wide beam angle lenses reduce the number of luminaires needed to deliver the quantity of light required. Low maintenance and longevity are critical.

## Atmosphere

Creating an atmosphere of safety and comfort is entirely different when a platform is crowded or empty. A good lighting design will meet both these challenges.



Iku IP65



Iku Surface IP65



Site



Tesis <sup>New</sup>

# Rail Station



Redfern Station, Sydney

## Architecture

Located on the city fringe, Redfern is one of Sydney's busiest suburban stations. Its recent redesign focused on connectivity and acknowledgement of place and heritage.

## Activity

Black **Atrium Pendants** are an attractive choice for the concourse, with the combination of up and downlighting delivering good general lighting within the demands of the projects sustainability objectives.

## Atmosphere

Open to the elements and operating up to 20 hours a day, the station feels bright, welcoming and safe for all staff and members of the suburb's diverse community.



Atrium Pendant



Iku IP65



Iku Surface



Site



# Metro Indoor



Barangaroo Metro Station, Sydney

## Architecture

The cavernous stations of Sydney's new metro stations have earned architectural accolades. Here, Sydney sandstone glows in the warm colour temperature of the downlights.

## Activity

Calm, consistent lighting sets a tone that has contributed to the immediate consumer take-up of the network. Lighting makes the space appealing and easy to navigate at all times of day and night. Note the absence of glare and reflection.

## Atmosphere

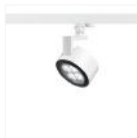
Powerful ERCO downlights meet the challenges of super-high ceilings. Careful placement ensures there are no dark corners or spots of glare.



Iku IP65



Atrium



Parscan



Compar Linear



Lightgap



Eclipse



# Metro Outdoor



Barangaroo Metro Station, Sydney

## Architecture

A transparent entry pavilion glows in the Nawi Cove landscape, inviting passengers to enter Sydney's Metro network. **Iku IP65** - both recessed and surface mounted - feature here.

## Activity

The pavilion is designed to help passengers navigate to the Metro entrance, and make it attractive to enter. Lighting plays an important role here for both practical and emotive reasons.

## Atmosphere

Warm and glare-free, lighting on the Barangaroo Metro pavilion avoids competing with the landscape. The park is a popular place for transit and recreation, so it is important that the station becomes part of the scenery rather than an obstruction.



Iku IP65



Iku Surface IP65



Lightscan



Tesis <sup>New</sup>

# Transit Artwork



Martin Place Metro Station, Sydney

## Architecture

Art enriches the commuter journey. The role of light in a transit venue is to enhance the materiality of the architecture as well as draw attention to the featured artwork.

## Activity

Track gives the flexibility for **Parscan** spotlights to fulfil multiple roles, lighting the wall-mounted artwork and the seating. Recessed **Gimbal** directionals illuminate pedestrian routes as well as the suspended cavernous Mikala Dwyer sculpture.

## Atmosphere

Artworks are chosen to aid site identity and to acknowledge the story of place. They help to make transit zones interesting and engaging. Light optimises artwork choices and placement.



Gimbal



Parscan



Atrium Pendant



Eclipse



Quinta



Stella



Sydney International Airport

## Architecture

Modern architecture calls for discreet lighting. With shiny surfaces everywhere, low glare **Compar** fades into the ceiling and illuminates without reflections. Fully recessed but with output punch, **Compar** also adapts well to the uneven ceiling height evident here.

## Activity

An airport is a potentially stressful site, with emotions running high. Lighting keeps the space safe and clean, and helps visitors with wayfinding.

## Atmosphere

Calm, even light soothes the tone. Bright white colour temperature helps when Circadian rhythms are out of order.



Compar



Iku



Invia 48V



Quinta



# Urban – Parkland



Gosch's Paddock, Melbourne

## Architecture

Planned outdoor architecture is an art. Good lighting in public spaces and thoroughfares ensures the architecture of pathways, facades and planting can be appreciated night and day.

## Activity

Gosch's Paddock in Melbourne is the parkland that surrounds important sporting venues like the MCG and Rod Laver Arena. It is prominent and has high foot traffic. **Castor** bollards with 180 and 360-degree beams define routes clearly and without glare.

## Atmosphere

As well as providing safety and comfort, the correct warm colour temperature, consistent spacing and height add to the appeal of the space.



Castor

Beamer

Castor

# Urban – Precinct



Auckland Viaduct

## Architecture

Home to a marina, residences and hospitality venues, the Viaduct welcomes many visitors. Unique reflectors sheltering **Kona** up-lights provide glare-free general orientation in the space whilst also minimising spill light for tenants and wildlife.

## Activity

Meeting project goals, the lighting solution on this project resulted in 60% reduced energy savings for Auckland Transport, yet provides visual comfort as well as enough light to discourage potential crime or misbehaviour.

## Atmosphere

Gentle, diffuse light makes the open space safe and welcoming for active and passive users throughout the night.



Kona



Beamer



Castor



Lightscan

# Urban – Sculpture



## Architecture

Architects often add public art to their domains. The Perry shell sculpture at Spring Street is a nod to the building's original identity: Harry Seidler's Shell House.

## Activity

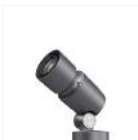
Inground **Tesis** uplights help the warm gold sculpture glow for passers by. Fully recessed and low glare, **Tesis** allows viewers to enjoy the piece close up and from afar.

## Atmosphere

The prominent site at the top of Spring Street in Melbourne has an important architectural history. Thought-provoking artwork makes the place more vibrant and memorable. Lighting artwork at night adds to its value.



Tesis <sup>New</sup>



Beamer



Kona



Lightscan

# Urban - Landscape



Circular Quay, Sydney

## Architecture

An outdoor setting brings together multiple architectural elements, and at night they can all compete. Good lighting helps them work together.

## Activity

Elegant palm trees are a strong feature of Sydney's Circular Quay. Well-placed inground **Tesis** uplights cast light up the trunks and onto the leaf canopy, minimising spill light. Fully recessed and with low glare, they allow for safe movement.

## Atmosphere

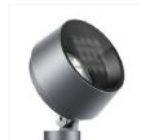
Large crowds often fill the Circular Quay space. Lighting helps create the night time atmosphere. Key considerations include safety, navigation and protection of dark skies.



Tesis <sup>New</sup>



Beamer



Kona

# Urban – Facade



St Andrews by the Sea, Glenelg, SA

**Architecture** This elegant sandstone facade is enhanced by clever uplighting. **Site** inground grazing light keeps the illumination close to the brickwork, bringing out its colour and texture.

**Activity** Places of worship are welcoming and inclusive. By cleverly lighting its facade, the church reminds parishioners of its presence and maintains a sense of awe. The lighting also assists visitors to find their way safely to the entrance at night.

**Atmosphere** With a prominent street frontage, St Andrews in Glenelg has used light to invite the community in and to make the most of its glorious architecture.



Site



Beamer



Kona



Lightscan



Tesis<sup>New</sup>

# Urban – Multipurpose



Sound Shell, University of Queensland, Brisbane

## Architecture

Installed post-pandemic, the Sound Shell at the University of Queensland is a prefabricated timber installation in the UQ Lake precinct.

## Activity

Designed to multi-task, the Sound Shell is a performance space as well as an everyday shelter and meeting place. **Kona** projectors light the interior, meeting the brief of glare-free architectural illumination with zero spill light.

## Atmosphere

Lighting in the Sound Shell makes it an attractive architectural addition to the landscape, whilst complementing the highly technical audio features of it as a functional facility.



Kona



Lightscan

# Living Space – Flexible



Mosman Residence, Sydney

## Architecture

Low voltage luminaires and **48V Minirail** are well suited to the smaller architectural scale of a private home. The track blends into the ceiling and the small luminaires are discreet.

## Activity

Versatile **Parscan 48V** can host different lenses to meet different needs. Wider lenses light a larger area while smaller beams can focus light on precious artworks or family heirlooms. Consider family activities at night when planning lighting.

## Atmosphere

Warm colour temperature works best in a home when artificial light is most needed in the evening. Home lighting influences mood, health and sleep cycles.



48V Minirail



Parscan 48V



Axis Recessed



Eclipse 48V



Starpoint



Uniscan 48V



# Living Space - Fixed



Mosman Residence, Sydney

## Architecture

In the smaller spaces of a private home, look for discreet recessed luminaires. Three-cell **Compar** here provides all the general light the room needs from an almost invisible source.

## Activity

A living space hosts many activities, some requiring ample light and others using self-illuminated sources such as tablets and televisions. Create a simple backdrop, and you can add activity-based task lighting as needed.

## Atmosphere

Compar is available as a downlight or a wallwasher - though the naked eye barely tells the difference once installed. Here a wallwash lens accents the triptych of decorative fans.



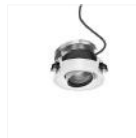
Compar



Axis Recessed



Iku



Quinta



Starpoint



# Home Gallery



Double Bay Apartment, Sydney

## Architecture

Art takes pride of place on every wall in this elegant apartment. Recessed **48V Minirail** hosts **Eclipse 48V** spotlights, chosen for their visually comfortable darklight lenses. A single **Quinta** directional is added for the piece on the freestanding column.

## Activity

Whatever the motivation, a collector devotes time, money and emotion to their art collection. Relative to this, investing in quality lighting to present the collection is easy! Flexible track means lighting can serve the art and the activities.

## Atmosphere

Art is best enjoyed in a home setting when the lighting makes it easy to view but does not compete or prevent other activity.



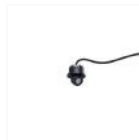
48V Minirail



Eclipse 48V



Quinta



Axis Recessed



Parscan 48V



Starpoint



# Indoor/Outdoor Living



Private home, New Zealand

## Architecture

A quality home extends beyond four walls into the landscape. A thoughtful lighting plan gives the home credence from the outside, and allows the outside to be enjoyed from within.

## Activity

In an open plan home, lighting can create activity zones. **Iku IP65** downlights here light the outdoor entertaining area, with attention on the dining table, casual seating and food preparation areas.

## Atmosphere

Small scale **Starpoint** creates a star-like effect in the vaulted ceiling, adding just enough light to complement the upward illumination on the ceiling.



Iku IP65



Starpoint



Compar



Quinta



Tesis <sup>New</sup>



# Multi-Residential Lobby



Seidler's North Apartments, Sydney

## Architecture

Five **Quintessence** wallwashers here light the modernist art piece. In a recent renovation these replaced downlights, removing ugly scallops that were evident.

## Activity

Body corporates generally fund shared space in multi-residential developments. Resilient **Iku** downlights lining the walkway deliver longevity, value for money, and visual comfort. Different reflectors mean the same luminaire can fill many roles.

## Atmosphere

In a quality residential foyer, finishes and artwork set a prestigious tone. Warm welcoming light complements the tiling without any uncomfortable reflections or shine.



Iku



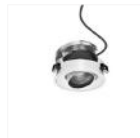
Quintessence



Compar



Iku Wallwasher



Quinta



Panlens



# Residential Aged Care



Regis Aged Care, Camberwell

## Architecture

Designing for residential aged care presents unique challenges. Staff and residents need space to work and move; finishes need to be familiar and meet tactile, hygiene and colour contrast standards.

## Activity

High CRI and light contrast play important roles with visual impairment and age-related shifts in colour perception. **Skim** downlights are budget-friendly for general and circulation lighting; **Starpoint** accents work surfaces and other task zones.

## Atmosphere

24-hour activity is common in Aged Care, so lighting scenes need to be set for day and night. Low maintenance luminaires and good control systems reduce intrusion on the residents.



Skim



Starpoint



Compar



Iku



Panlens



# Efficient Visual Comfort

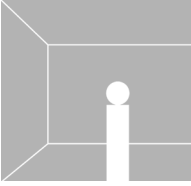


## The five characteristics of high-quality lighting solutions

ERCO understands light as the fourth dimension of architecture. Our vision is to make a positive contribution to society through our actions and to make architecture tangible through light.

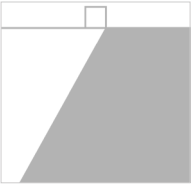
To this end, we develop and manufacture lighting solutions that create a high-quality authentic environment. Efficient Visual Comfort (EVC) is our strategy for seamlessly linking sustainable planning approaches with innovative product technology. To put this into practice, we have defined five quality characteristics.

# Efficient Visual Comfort



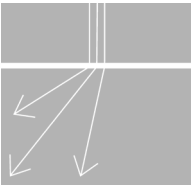
## 1. Quality lighting design

Ambient lighting with effective glare control and accent lighting enable hierarchies of perception and support people in their tasks. Use light only where it is needed.



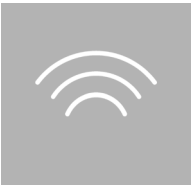
## 2. Vertical illumination

Vertical surfaces account for a large part of our perception due to our natural direction of view. They influence the perception of brightness far more than light on horizontal surfaces. This is why wallwashing is an essential component at ERCO.



## 3. Effective lighting technology

Precise optical systems direct light exactly onto the surfaces that need to be illuminated and that people require for perception. The projected light of LEDs in combination with high quality lens systems is particularly efficient.



## 4. Intelligent controllability

ERCO offers luminaires for wireless and wired control technologies such as Casambi Bluetooth, DALI and phase dimming. Sensors and time-controlled lighting scenes help minimise energy consumption and adapt light to daylight patterns. Control light according to your personal preferences.



## 5. Efficient LED technology

High visual comfort is based on in-house optoelectronics expertise, from LED PCBs and electronics to thermal management. The specification of high power LEDs to criteria such as colour rendering and colour consistency, luminous flux and thermal stability ensures maximum quality standards in terms of efficiency and light quality.

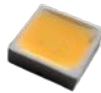
# General Lighting



## General Lighting

- Fixed layout
- Regular grid with higher energy consumption
- Higher uniformity
- General visual comfort
- Wide beams with diffuse light source
- $W/m^2$  focus

Mid-power LED



Chip-on-board LED



|                          |   |   |
|--------------------------|---|---|
| Luminance                | Low   | High  |
| Size of luminous surface | 2.6 x 2.6mm                                     | 6 / 9 / 12 / 14 / 19mm Dia.                     |
| Construction             | Plastic baseplate                               | Metal baseplate                                 |
| Efficacy (lm/W)          | ++  | +++   |
| Light quality            | +   | ++  |
| Lumen maintenance        | L80/B50 > 100kh                                 | L80/B50 > 100kh                                 |
| Light distribution       | Wide Flood, Extra Wide Flood, Oval Wide Flood   | Wide Flood, Extra Wide Flood, Oval Wide Flood   |
| Best for                 | General lighting ( $W/m^2$ ) and lower ceilings | General lighting ( $W/m^2$ ) and lower ceilings |

# Zonal Lighting



## Zonal Lighting

- Flexible layout
- Planning in zones for lower energy consumption
- Illumination for activity
- Enhanced visual comfort
- Precise beams with point light source
- lx/W optimised

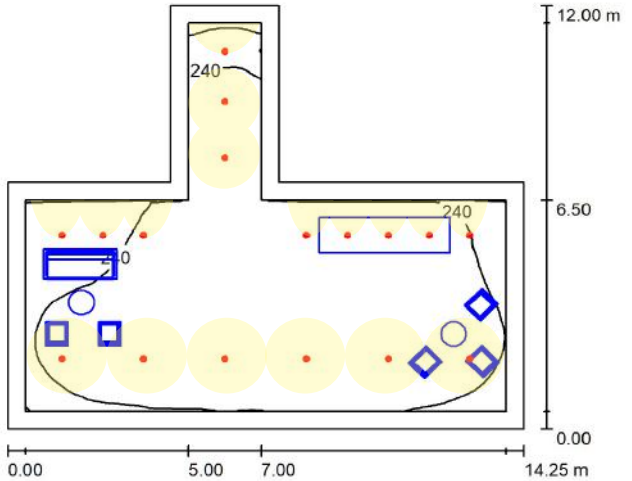
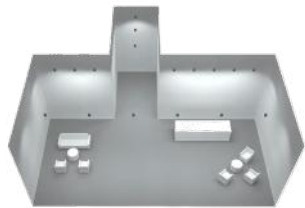
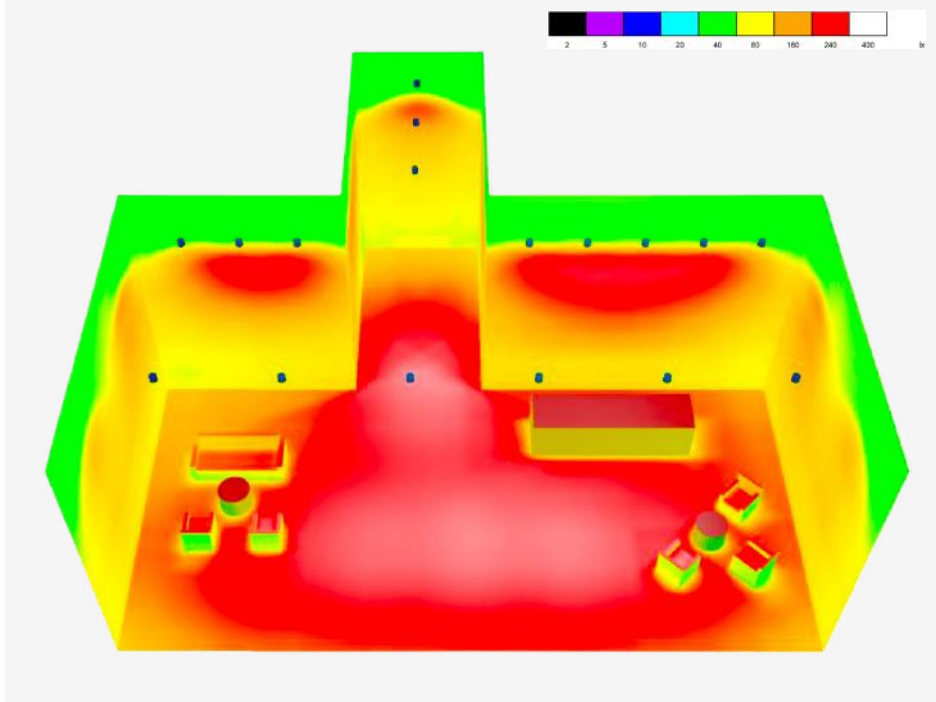
High-power LED



|                          |   |
|--------------------------|---|
| Luminance                | Very high                                 |
| Size of luminous surface | 1.4 x 1.4mm                               |
| Construction             | Ceramic baseplate                         |
| Efficacy (lm/W)          | +   |
| Light quality            | +++                                       |
| Lumen maintenance        | L90/B50 > 100kh                           |
| Light distribution       | All light distributions                   |
| Best for                 | Zonal lighting (lx/W) and higher ceilings |

## Efficient Visual Comfort

# General Lighting - Foyer



**Quintessence**  
19.1W Wide Flood  
8 units



**Quintessence**  
19.1W Downlight Wallwasher  
9 units

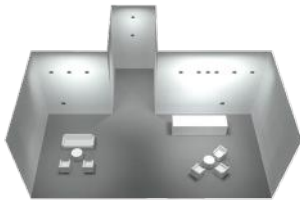
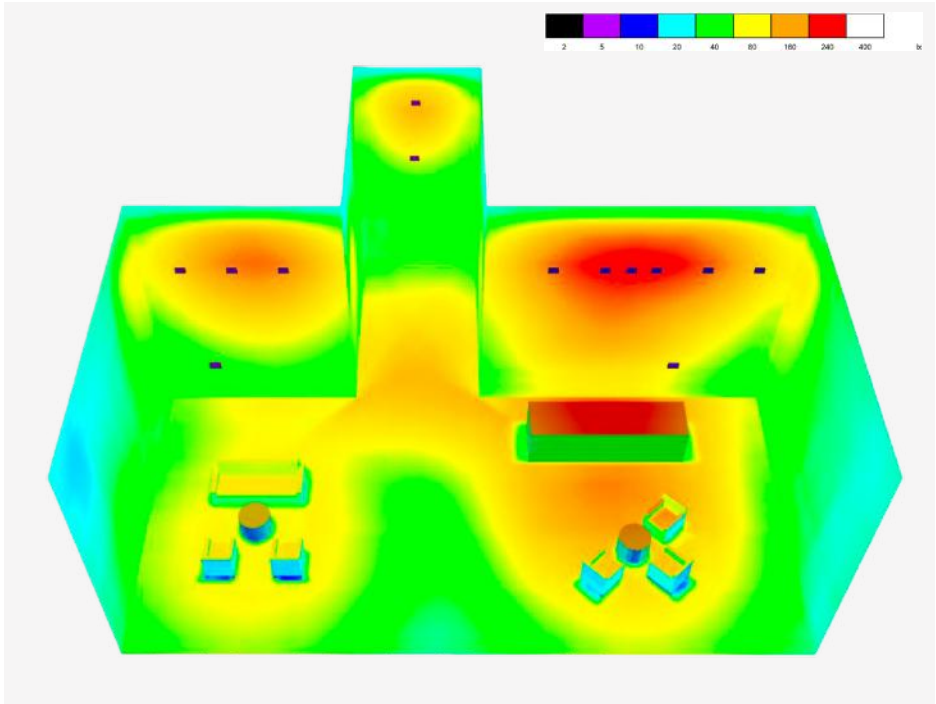


## Summary

Area: 114.75m<sup>2</sup>  
Height: 6.0m  
No. of luminaires: 17

Average lux:  $E_{av}[lx] = 220$   
On the task: 5.0 lx/W  
Consumption: 324.7W | 2.83W/m<sup>2</sup>

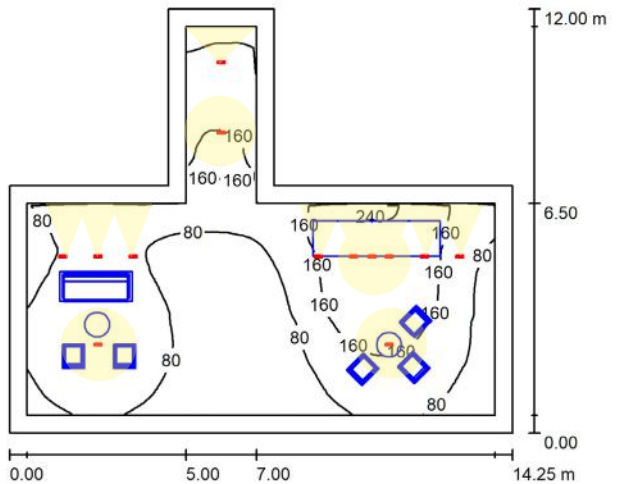
# Zonal Lighting - Foyer



**Compar**  
14.4W Wallwasher  
9 units



**Compar**  
14.8W Wide Flood  
4 units

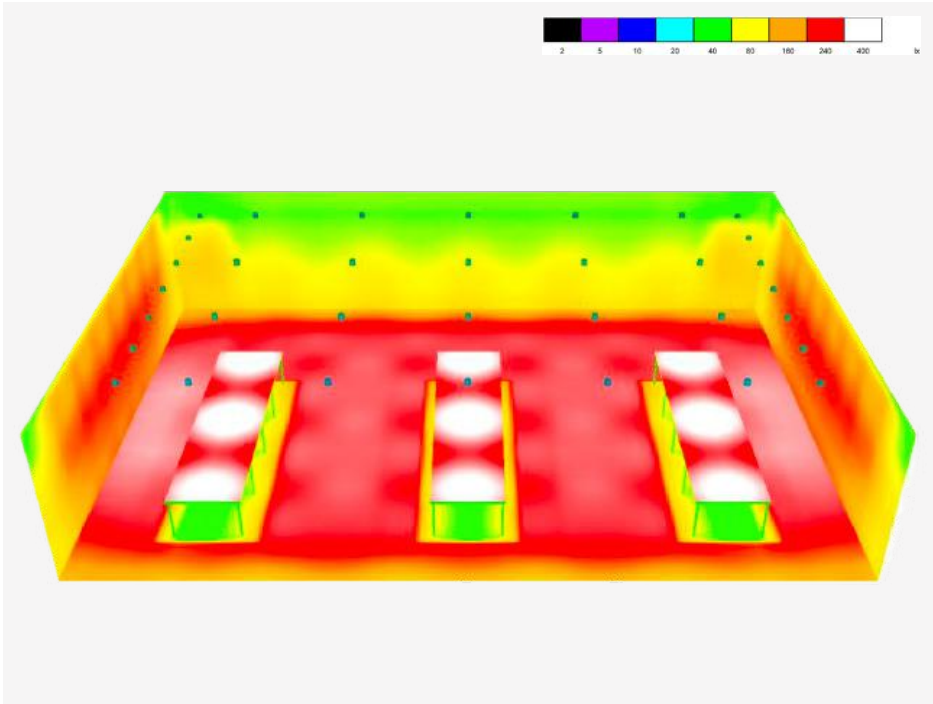


## Summary

Area: 114.75m<sup>2</sup>  
Height: 6.0m  
No. of luminaires: 13

Average lux:  $E_{av}[lx] = 94$   
On the task: 14.8 lx/W  
Consumption: 188.8W | 1.65W/m<sup>2</sup>

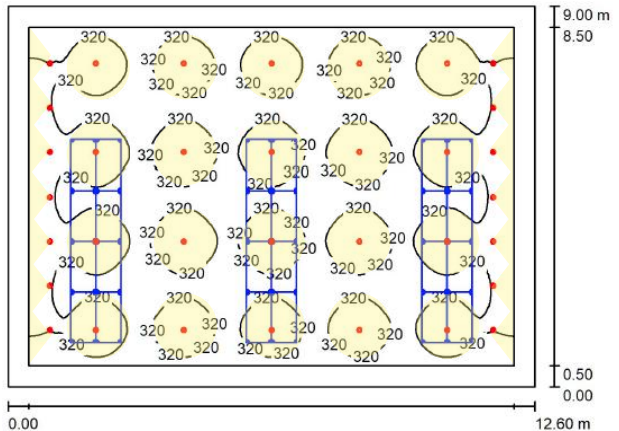
# General Lighting - Workplace



**Iku**  
10.6W Wide Flood  
20 units



**Iku**  
10.1W Wallwasher  
14 units

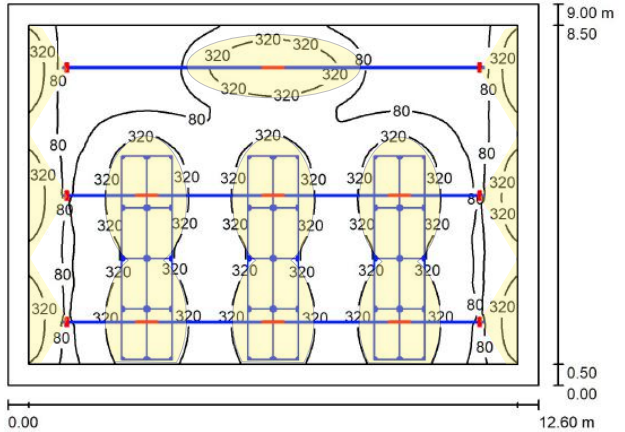
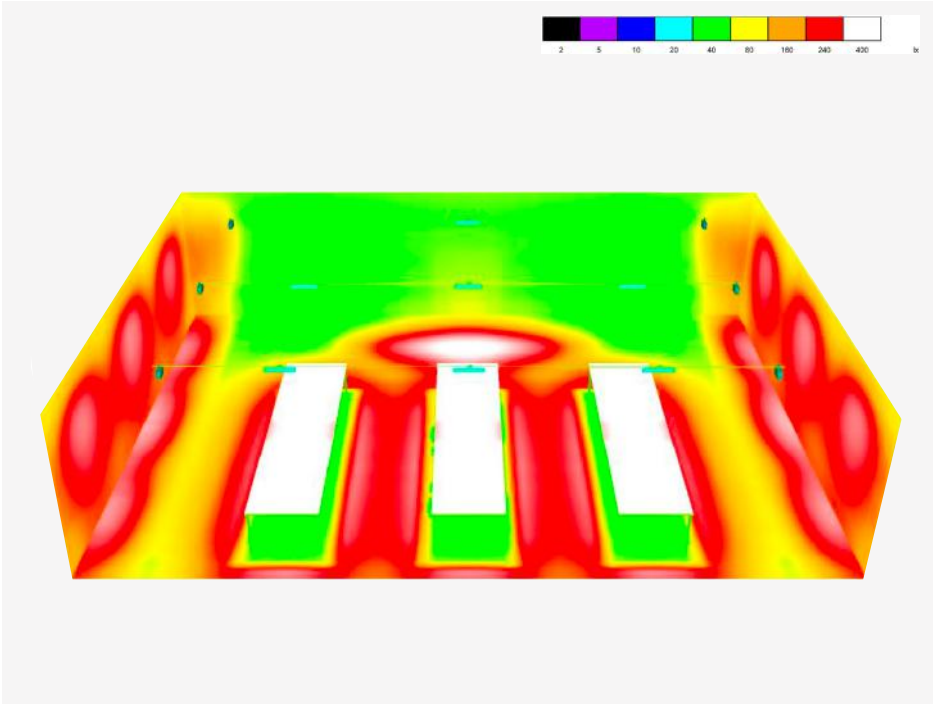


## Summary

Area: 113.40m<sup>2</sup>  
Height: 2.7m  
No. of luminaires: 34

Average lux:  $E_{av}[lx] = 365$   
On the task: 11.5 lx/W  
Consumption: 353.4W | 3.12W/m<sup>2</sup>

# Zonal Lighting - Workplace



## Compar Track

26.1W Oval Flood | 20.7W Oval Wide Flood  
1 unit | 6 units



## Pantrac

27.3W Wallwasher  
6 units

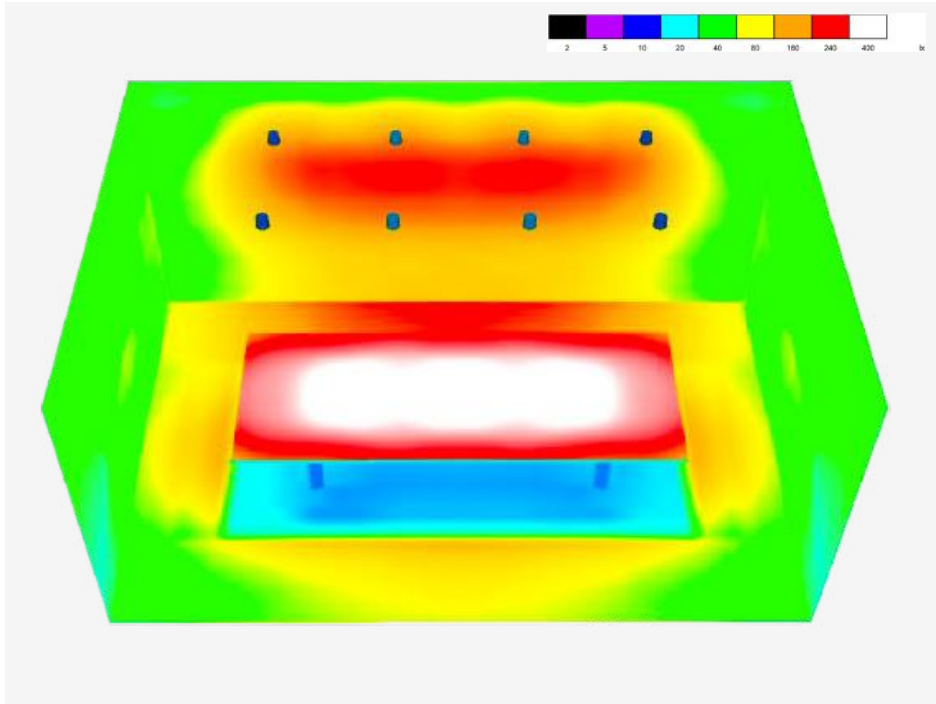


## Summary

Area: 113.40m<sup>2</sup>  
Height: 2.7m  
No. of luminaires: 13

Average lux:  $E_{av}[lx] = 680$   
On the task: 16.4 lx/W  
Consumption: 314.1W | 2.77W/m<sup>2</sup>

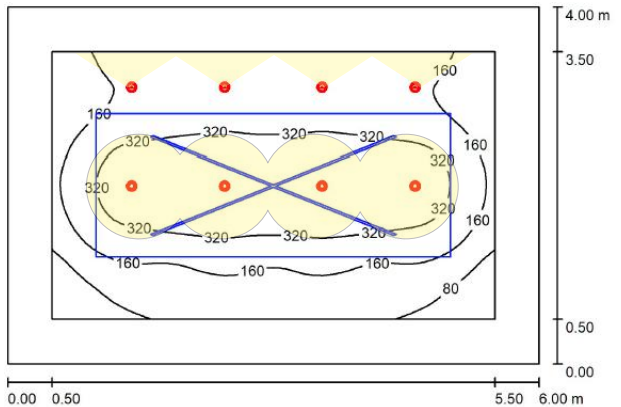
# General Lighting - Meeting Room



**Quintessence**  
10.1W Wallwasher  
4 units



**Quintessence**  
7.0W Wide Flood  
4 units

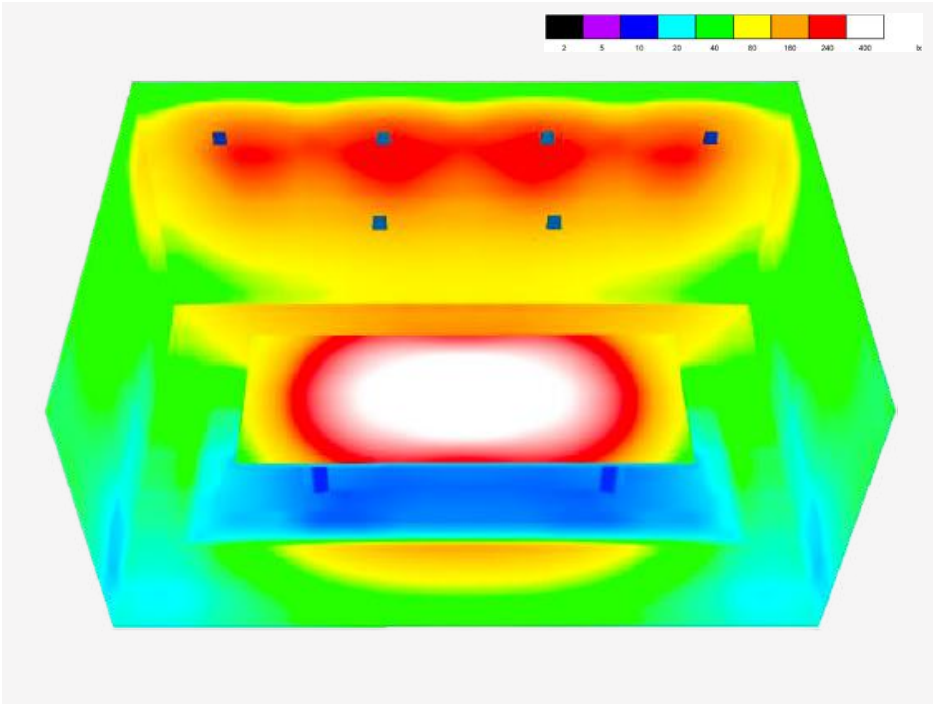


## Summary

Area: 24.00m<sup>2</sup>  
Height: 2.7m  
No. of luminaires: 8

Average lux:  $E_{av} [lx] = 374$   
On the task: 13.4 lx/W  
Consumption: 68.4W | 2.85W/m<sup>2</sup>

# Zonal Lighting - Meeting Room



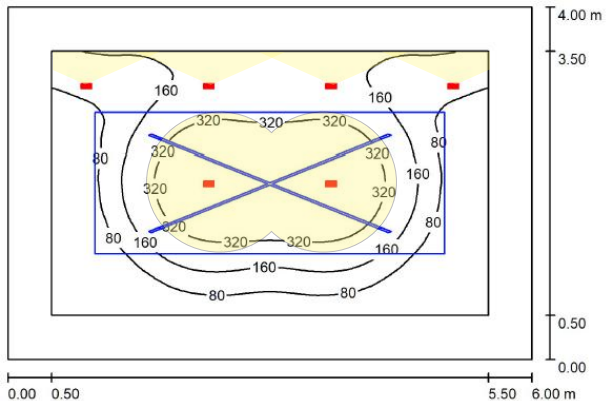
## Compar

7.9W Wallwasher  
4 units



## Compar

7.8W Wide Flood  
2 units



## Summary

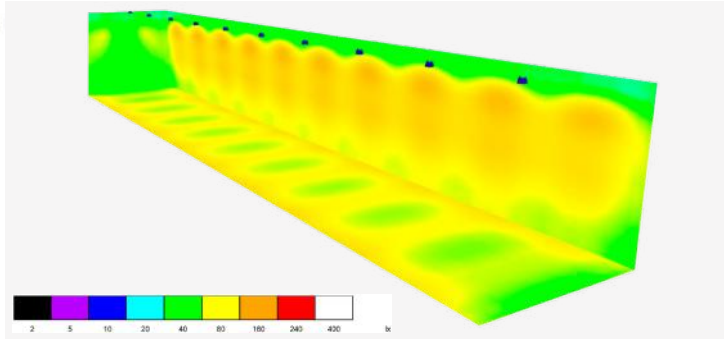
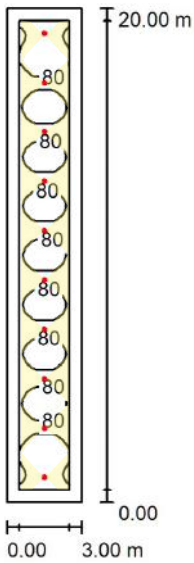
Area: 24.00m<sup>2</sup>  
Height: 2.7m  
No. of luminaires: 6

Average lux:  $E_{av}[lx] = 326$   
On the task: 20.9 lx/W  
Consumption: 47.2W | 1.97W/m<sup>2</sup>

# Corridor Lighting



## Double Wallwash Solution



**Iku**  
19.2W Double Wallwash  
10 units



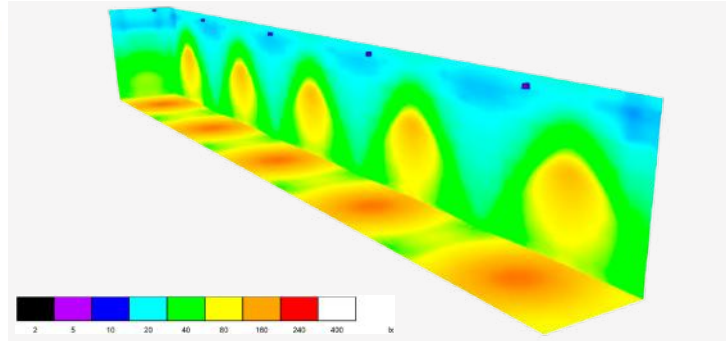
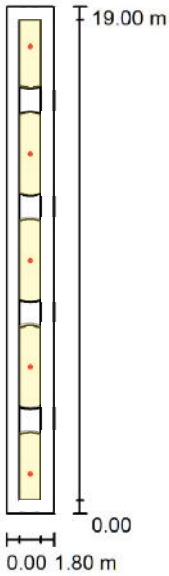
**Summary**  
Area: 60.00m<sup>2</sup>  
Height: 2.7m  
No. of luminaires: 10



Average lux:  $E_{av}[lx] = 81$   
On the task: 0.4 lx/W  
Consumption: 192.0W | 3.2W/m<sup>2</sup>

# Corridor Lighting

## Wide Flood Lens Solution



**Skim**  
8.2W Wide Flood  
5 units



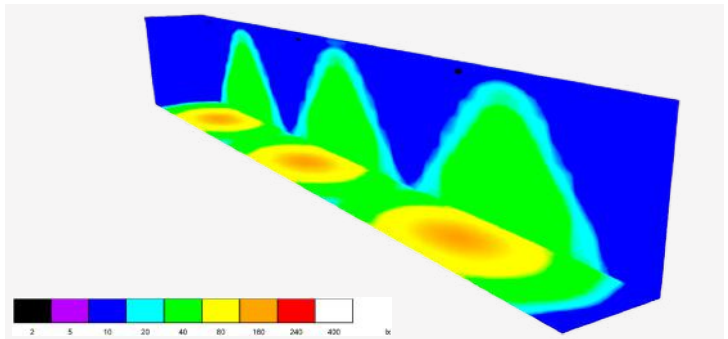
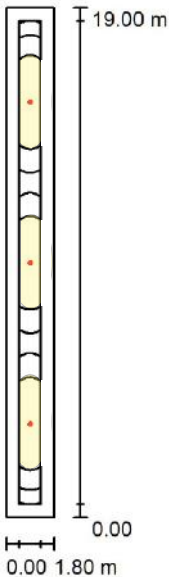
### Summary

Area: 34.20m<sup>2</sup>  
Height: 2.7m  
No. of luminaires: 5



Average lux:  $E_{av}$  [lx] = 126  
On the task: 3.0 lx/W  
Consumption: 41.0W | 1.20W/m<sup>2</sup>

## Oval Flood Lens Solution



**Skim**  
8.2W Oval Flood  
3 units



### Summary

Area: 34.20m<sup>2</sup>  
Height: 2.7m  
No. of luminaires: 3



Average lux:  $E_{av}$  [lx] = 92  
On the task: 3.7 lx/W  
Consumption: 24.6W | 0.72W/m<sup>2</sup>

# Colour Temperature

## 4000K Cool White

Cool white emphasises blue spectrum tones. It mirrors high daylight situations and promotes alertness and cognition. Suitable for commercial applications such as offices and medical centres, although it can feel harsh and clinical at night.



## 3500K Neutral White

The most versatile colour temperature, 3500K neutral white works equally well on man-made and natural surfaces, and blends well with daylight whilst also feeling natural at night.



## 3000K Warm White

Warm tones respond well to warm white light, which creates a soothing and relaxed atmosphere. Finishes best suited to warm white include timber, sandstone, brass or gold, and fabrics - all ideal in homes and hospitality venues that call for a traditional, more romantic mood.



# Colour Temperature



4000K Cool White



3500K Neutral White



3000K Warm White

## Ambient with daylight (above)

In the above images, natural daylight is introduced via a window out of sight on the right hand side. You can see how the temperature of the artificial light source is perceived in comparison. Higher Kelvin numbers refer to cooler colour temperature, which contains more blue spectrum light. Blue light suppresses melatonin, which is why tunable Circadian lighting peaks with cool white in the middle of the day, at the time furthest from sleep.

## Ambient and Accent without daylight (left)

Richard Kelly's Language of Light encourages layers of light, which can be brightness or colour temperature. A lux level ratio of 10:1 is ideal for accenting at the same temperature, but it is also possible to accent using different light temperatures.

## Control systems

Historically, colour temperature was a fixed choice. You could opt for warmer or cooler light depending on the situation and the design, but each luminaire delivered a fixed Kelvin output. Tunable white luminaires now allow you to fully control the colour temperature in your space, via Casambi Bluetooth or DALI controls.

### Explanation of images

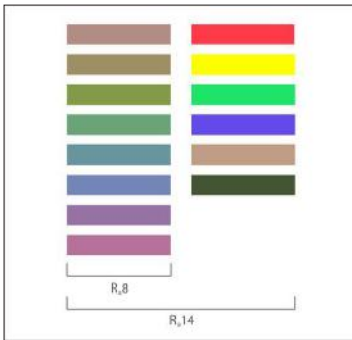
These photos were taken with standard ERCO High Power LEDs in each colour temperature, all with a Colour Rendering Index (CRI) of 92. The camera White Balance was on a fixed setting. They have not been edited in any way in order to give a genuine reflection of the effect of different source colour temperatures in otherwise identical circumstances.

# Colour Rendering

## What is Colour Rendering?

Colour rendering refers to the ability of a light source to render colours as "true to nature" as possible. Calculating CRI involves comparing the appearance of eight colour samples under the test light source against a reference light source. For light sources below 5000K colour temperature, the reference light source is an incandescent lamp (or equivalent); for above 5000K, the reference light source is defined spectrum daylight.

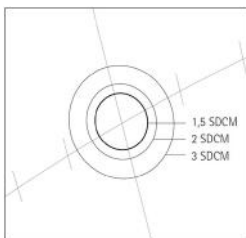
## Colour Rendering Index (CRI)



The colour rendering index CRI, also called  $R_a$ , is the most common method of objectively measuring colour rendering.

The average difference between the test light source and the reference light source on each test colour R1-R8 ( $R_a$ ) is subtracted from 100 to get the CRI. The maximum possible CRI is 100, with >80 considered "good" and >90 considered "very good".

Six additional colours have been added to include consideration of saturated hues in more detailed assessments. Saturated red (R9) is often added as a supplementary indicator of CRI, due to its high relevance for applications. With white LEDs,  $R_9 > 50$  is considered very good, and  $R_9 > 90$  excellent.



## Precise colour consistency

ERCO modules with high-power and mid-power LEDs correspond to an SDCM (Standard Deviation of Colour Matching) of  $\leq 1.5$  and therefore ensure outstanding colour matching.

# Colour Rendering

## Colour Rendition according to TM-30-20



The American standard of measuring colour rendition, TM-30-20, defines the values  $R_f$  and  $R_g$ . These refer to the similarity of a test light source to a reference spectrum in terms of colour fidelity ( $R_f$ ) and saturation ( $R_g$  - gamut). The reference light source corresponds to daylight.

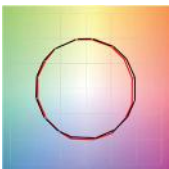
$R_f$  is comparable with CRI and the calculation method and maximum value of 100 are identical. By considering 99 instead of 8 reference colours, lower values often result.

$R_g$  specifies the colour range, ie the size of the displayable colour space. A light source with precise, true-to-nature colour rendering has an  $R_g$  value of 100; both smaller and larger values are possible.  $R_g$  values above 100 indicate that colour hues are particularly emphasized and rendered more strongly than those produced by the reference light source.

## ERCO LEDs vs reference light source

Reference ———

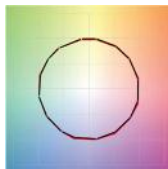
ERCO LED ———



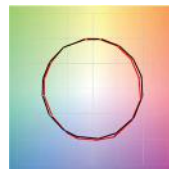
ERCO LED 2700K  
 $R_f$  92  $R_g$  97 |  $R_a$  / CRI 92



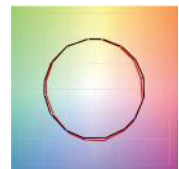
ERCO LED 3000K  
 $R_f$  92  $R_g$  98 |  $R_a$  / CRI 92



ERCO LED 3000K  
 $R_f$  92  $R_g$  100 |  $R_a$  / CRI 97



ERCO LED 3500K  
 $R_f$  92  $R_g$  98 |  $R_a$  / CRI 92



ERCO LED 4000K  
 $R_f$  92  $R_g$  98 |  $R_a$  / CRI 92

# Greenology®

ERCO Greenology combines ecological responsibility with technological expertise. It is our strategy for sustainable lighting.



## Lux per watt

Precise optical systems direct light exactly onto the target surface - for maximum illuminance per watt used (lx/W). This is how sustainable lighting solutions are achieved.



## Zero CO<sub>2</sub> by 2040

Our goal: By 2040, annual CO<sub>2</sub> reductions of 450 tonnes are intended to lead to overall carbon neutrality.



## Circular economy

Durable, repairable lighting tools and resource-efficient production processes are central to the Greenology® strategy.



## 90% energy savings

By 2030, our entire product range will deliver energy savings of 90%.

## Lighting Durability



## Designed for a 20-year service life

A 20-year service life - made possible by robust construction, high-quality components and future-proof lighting technology for long-term investment security.



## Zero maintenance for worry-free operation

ERCO luminaires are designed for dependable, worry-free operation. High quality materials, passive cooling and long-life LED technology mean that maintenance is practically eliminated.



## Research & product design

Development & manufacturing on-site  
High degree of vertical integration  
Strict standards



## Responsible resourcing

Partner with responsible suppliers  
Use recycled materials  
Transparent material origin



## Residual waste & recycling

Return & recycling with a system  
Sustainable packaging  
Transparency in use of recycled materials



## Repair & upgrade

Repair instead of discard  
Upgrade possible at any time  
Modular system design for technical up-grades



## Sales

Globally present, locally active  
Sustainable customer proximity  
Bring knowledge to site



## Supply chain & manufacturing

Avoidance over disposal  
Less waste every year



## Delivery & installation

Manufactured for efficient assembly  
Customised packaging  
Packing for damage prevention



## Lighting application

Light where it's needed  
More impact, less energy  
Vertical lighting for brightness with impact

# Innovations 2026



## Compar linear track downlight

Slim profile, powerful light: Compar linear for track provides standard-compliant lighting with  $UGR < 19$  - ideal for flexible offices.



**Skim size 3 with performance update**  
Now with over 140lm/W - for more light on the target surface with reduced energy consumption. Design and lighting quality remain unchanged. Ideal for sustainable ambient lighting in offices and education.



## Quintessence downlight wallwasher

The new light distribution combines downlight and wall-washing - for uniform vertical lighting and a clear spatial effect with just one luminaire type.

## Pollux New contour spotlight

Now also for sharply defined lighting design: With framing attachments, the beam distribution can be precisely adjusted to picture or object formats - ideal for museums and galleries. The compact design is retained.



## Compar linear - increased efficiency

Boost in efficacy thanks to the option for chip-on-board LED in two sizes and 3 light distributions.

## Compar linear - tunable white

Tunable white in size 210mm only and with 7 light distributions.



## Axis - Magical lighting effect now even more powerful

Now with over 70% more light - in the same size. For powerful accents up to 170lx at a distance of 3m. Ideal for limited installation space.



See ERCO New Products 2026  
at [erco.com](http://erco.com)

# Standards: Illumination Recommendations

| Area                 | Activity   | Lux*     | Standards            |
|----------------------|--|----------|----------------------|
| Indoor General Areas | Minimum for safe movement                        | 20 lx ** | AS/NZS 1680.0:2009   |
|                      | Corridors, Passageways, Ramps                    | 40 lx    | AS/NZS 1680.2.1:2008 |
|                      | Stairs, Toilets, Changing Rooms                  | 80 lx    | AS/NZS 1680.2.1:2008 |
|                      | Entrance Halls, Lobbies, Foyers, Waiting Rooms   | 160 lx   | AS/NZS 1680.2.1:2008 |
|                      | Countertops (Transactions)                       | 240 lx   | AS/NZS 1680.1:2006   |
|                      | Countertops (Enquiries)                          | 320 lx   | AS/NZS 1680.1:2006   |
| Offices              | Background / Surrounding Environment             | 160 lx   | AS/NZS 1680.2.2:2008 |
|                      | Computer Keyboards                               | 160 lx   | AS/NZS 1680.2.2:2008 |
|                      | Workstation - Occasional Reading                 | 160 lx   | AS/NZS 1680.2.2:2008 |
|                      | Workstation - Large Print / Good Contrast        | 240 lx   | AS/NZS 1680.2.2:2008 |
|                      | Workstation - Standard Print                     | 320 lx   | AS/NZS 1680.2.2:2008 |
|                      | Workstation - Fine Print / Poor Contrast         | 600 lx   | AS/NZS 1680.2.2:2008 |
| Meeting Rooms        | Small Meeting Rooms (for Office Work)            | 320 lx   | AS/NZS 1680.2.2:2008 |
|                      | Larger Training, Seminar Rooms                   | 240 lx   | AS/NZS 1680.2.2:2008 |
|                      | Conference Rooms, Boardrooms                     | 240 lx   | AS/NZS 1680.2.2:2008 |
| Control Rooms        | Control Room (Intermittent Monitoring)           | 240 lx   | AS/NZS 1680.2.1:2008 |
|                      | Control Room (Continuous Monitoring)             | 320 lx   | AS/NZS 1680.2.1:2008 |
| Education            | Assembly Hall                                    | 160 lx   | AS/NZS 1680.2.3:2008 |
|                      | Exam Room  | 240 lx   | AS/NZS 1680.2.3:2008 |
|                      | Classroom (General, Lecture, Seminar)            | 240 lx   | AS/NZS 1680.2.3:2008 |
|                      | Classroom (Laboratories, Music, Reading, Sewing) | 320 lx   | AS/NZS 1680.2.3:2008 |
| Library              | Book stacks (vertical face)                      | 240 lx   | AS/NZS 1680.2.3:2008 |
|                      | Reception Workstation                            | 320 lx   | AS/NZS 1680.2.3:2008 |
| Public Transport     | Passageways, Walkways, Stairs, Ramps             | 150 lx   | NCC2025 V1 I2 D12    |
|                      | Toilets  | 200 lx   | NCC2025 V1 I2 D12    |
|                      | Countertops                                      | 250 lx   | NCC2025 V1 I2 D12    |

\* Minimum Average Illumination

\*\* Minimum Illuminance at a Point

General note: This data is extracted from complete Australian and New Zealand Standards and the Australian National Construction Code. It is intentionally simplified to give a basic reference for average light levels in lighting projects such as those illustrated in this Guide and should always be supported with direct reference to the original source cited. Beyond the minimum level required for safe movement, lux levels are recommended for the tasks indicated, but can be significantly affected by the way in which the light is delivered. Standards promote the use of lighting on vertical surfaces to support human movement and visual field, and recommend luminaires and installation methods that eliminate glare. Task lighting that supports specific activities is important particularly when the task at hand requires focus.

# Standards: Additional Considerations

The following cited extracts should be considered in addition to quantitative calculations of illuminance levels. Per the **Foreword of AS/NZS 1680.2.3 2008 Interior and Workplace Lighting**, the aim of the Standard is to create the correct visual environment " ... the greatest scope lies with improvements in lighting quality rather than in higher illuminance. ... comfortable visual conditions ... depend less on the quantity of light than on factors such as ..." the distribution of light, the use of suitable finishes, the choice of luminaires with glare control and the elimination of unwanted reflections.

"This is not a code to be followed rigidly ... within limits designers and engineers have great latitude in creating energy efficient and pleasing lighting designs."

## AS/NZS 1680.1 2006 Interior and Workplace Lighting – General Principles

### 10.3.2 General lighting systems

"... A general lighting system is often designed to provide the required task illuminance in those spaces in which only one task type is involved and where the task can be located in any position within the space. On the other hand, a general lighting system may provide the required maintained illuminance for the space with localized general lighting (and) local lighting providing higher illuminances in the task areas."

### 2.1 The importance of Quality Lighting

"... a simplistic but commonly held view is that the only solution to a lighting problem is to provide more illuminance.

"... merely supplying some specified quantity of light might provide for adequate viewing ... (but) rarely provides optimum viewing conditions."

"... the creation of comfortable viewing conditions ... depends on factors such as the distribution of light

throughout the space, the use of suitable colours and finishes on relevant reflecting surfaces, and the choice of luminaires with adequate glare control .."

### 6.3.1 Importance of room surface reflectances

"... apart from the lighting equipment, the luminances of the field of view are created by the reflection of the light by the bounding surfaces ... walls, ceiling and floor ..."

### 6.1 General Considerations

" ... The effect a lighting system creates in an interior is strongly influenced by the properties of the room surfaces ... reflectance and colour."

### 4.4 Revealing the environment

In some cases, "the interior of buildings ... are special cases where lighting for effect and atmosphere take precedence over lighting the task."

## AS/NZS 1680.2.2 2008 Interior and Workplace Lighting – Office and screen tasks

### 4.4 Recommended illuminances

"... (because) the information displayed on screen based equipment is self-luminous, the maintained illuminance provided by general lighting ... can be less."

"... if the operator has to refer frequently to text .. the required illuminance can be provided by local lighting."

"... to support task diversity ... flexibility is a prime requirement of most office lighting systems ..."

Where local lighting is combined with general lighting, "... particular attention should be given to the illumination of walls."

### 4.4 Achieving energy savings

" ... Design general lighting systems for the predominant and not the most demanding task in the space. ... facilitate the increase of illuminance by the addition of localized lighting."

" ... lighting control systems and design strategies (can) affect energy savings in office lighting by switching off lights that are not required .."

# Image Credits

| Page | Project                      | Location           | Channel Partner       | Design                          | Specifier                        | Photographer    |
|------|------------------------------|--------------------|-----------------------|---------------------------------|----------------------------------|-----------------|
| 20   | Lovell Chen                  | Melbourne          | Buckford Illumination | Lovell Chen                     |                                  | Jackie Chan     |
| 21   | Cox Architecture             | Sydney             | Jadecross             | Cox Architecture                | LCI Consultants                  | Jackie Chan     |
| 22   | VicRoads                     | Melbourne          | Buckford Illumination |                                 | ADP Consulting                   | Jackie Chan     |
| 23   | Transport Management Centre  | Sydney             | Jadecross             | Davenport Campbell              | Intelle                          | Jackie Chan     |
| 24   | Volvo Mosman                 | Mosman             | Jadecross             |                                 |                                  | Jackie Chan     |
| 25   | RSM Head Office              | Sydney             | Jadecross             | WMK Architecture                | Aston Consulting                 | Toby Peet       |
| 26   | Adelaide Botanic High School | Adelaide           | Buckford Illumination | Cox Architecture                | NDY                              |                 |
| 27   | Cashmere High School         | Christchurch       | Energylight           |                                 | BECA                             |                 |
| 28   | University of Auckland B201  | Auckland           | Energylight           | Jasmx                           | BECA                             | Energylight     |
| 29   | Christ Church Grammar School | Melbourne          | Buckford Illumination | BRT Consulting Engineers        | Mclidowie Partners               | Jackie Chan     |
| 30   | 8 Parramatta Square          | Parramatta         | Jadecross             | JPW                             | WSP                              | Jackie Chan     |
| 31   | ADN Lobby                    | Auckland           | Energylight           | NDY                             | Warren & Mahoney                 | Energylight     |
| 32   | Gosford Library              | Gosford            | Jadecross             | Lahzinimmo                      | Northrop                         |                 |
| 33   | Auckland Viaduct             | Auckland           | Energylight           | LDP                             | LDP                              | Karl Bevin      |
| 34   | Australian Parliament House  | Canberra           | Integral Lighting     | George Sexton & Associates      | George Sexton & Associates       | Matt Flood      |
| 35   | Sutherland Centre            | Sydney             | Jadecross             | Chrofi                          | Jones Nicholson                  |                 |
| 36   | Sydney Modern                | Sydney             | Jadecross             | Arup Group                      | AGNSW                            | Jackie Chan     |
| 37   | Geelong Gallery              | Geelong            | Buckford Illumination | MEGS Lighting                   |                                  | Andrew Curtis   |
| 38   | National Portrait Gallery    | Canberra           | Integral Lighting     | Ralph Heimans (artist)          | Steensen Varming                 | Jackie Chan     |
| 39   | Heide Museum of Modern Art   | Heidelberg         | Buckford Illumination |                                 | Heide Museum                     | Jackie Chan     |
| 40   | Ngunungulla                  | Southern Highlands | Jadecross             | Tamara Dean (artist)            | DSC                              | Jackie Chan     |
| 41   | National Gallery of Victoria | Melbourne          | Buckford Illumination |                                 | NGV                              | Jackie Chan     |
| 42   | Geelong Gallery              | Geelong            | Buckford Illumination | MEGS Lighting                   |                                  | Andrew Curtis   |
| 43   | National Museum of Korea     | Seoul              | ERCO Lighting         |                                 |                                  | Raphael Olivier |
| 44   | Sydney Light Rail            | Moore Park         | Jadecross             | Grimshaw Architects             | Electrolight                     | Jackie Chan     |
| 45   | Reefers Station              | Reefers            | Jadecross             | Designline                      | Aurecon                          | Jackie Chan     |
| 46   | Barangaroo Metro Station     | Sydney             | Jadecross             | Architectus   Foster & Partners | Webb Australia                   | Jackie Chan     |
| 47   | Barangaroo Metro Station     | Sydney             | Jadecross             | Architectus   Foster & Partners | Webb Australia                   | Jackie Chan     |
| 48   | Martin Place Metro Station   | Sydney             | Jadecross             | Douglas Annand (artist)         | Electrolight                     | Jackie Chan     |
| 49   | Sydney International Airport | Sydney             | Jadecross             |                                 | Arup                             | Jackie Chan     |
| 50   | Gosch's Paddock              | Melbourne          | Buckford Illumination |                                 | Advance Building Consulting Eng. | Ina Parr        |
| 51   | Parramatta Square            | Parramatta         | Jadecross             | JPW                             | WSP                              | Jackie Chan     |
| 52   | 1 Spring Street              | Melbourne          | Buckford Illumination | Charles Perry (artist)          | Seidler Architects               | Jackie Chan     |
| 53   | Circular Quay                | Sydney             | Jadecross             |                                 |                                  | Jackie Chan     |
| 54   | St Andrews by the Sea        | Glenelg            | Buckford Illumination |                                 |                                  | Peter Barnes    |
| 55   | UQ Sound Shell               | Brisbane           | Luxson Illumination   | Kirk Studio                     | Aurecon                          |                 |
| 56   | Private Home                 | Mosman             | Jadecross             |                                 |                                  | Diana Trejos    |
| 57   | Private Home                 | Mosman             | Jadecross             |                                 |                                  | Diana Trejos    |
| 58   | Private Apartment            | Double Bay         | Jadecross             |                                 |                                  | Diana Trejos    |
| 59   | Private Home                 | New Zealand        | Energylight           | Crossan Architects              | Innerscape                       | Diana Trejos    |
| 60   | Residential Lift Lobby       | Sydney             | Jadecross             |                                 |                                  | Diana Trejos    |
| 61   | Regis Aged Care              | Camberwell         | Buckford Illumination | Diane Vitale Design             | Jeffrey Green Building Service   | Jackie Chan     |

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