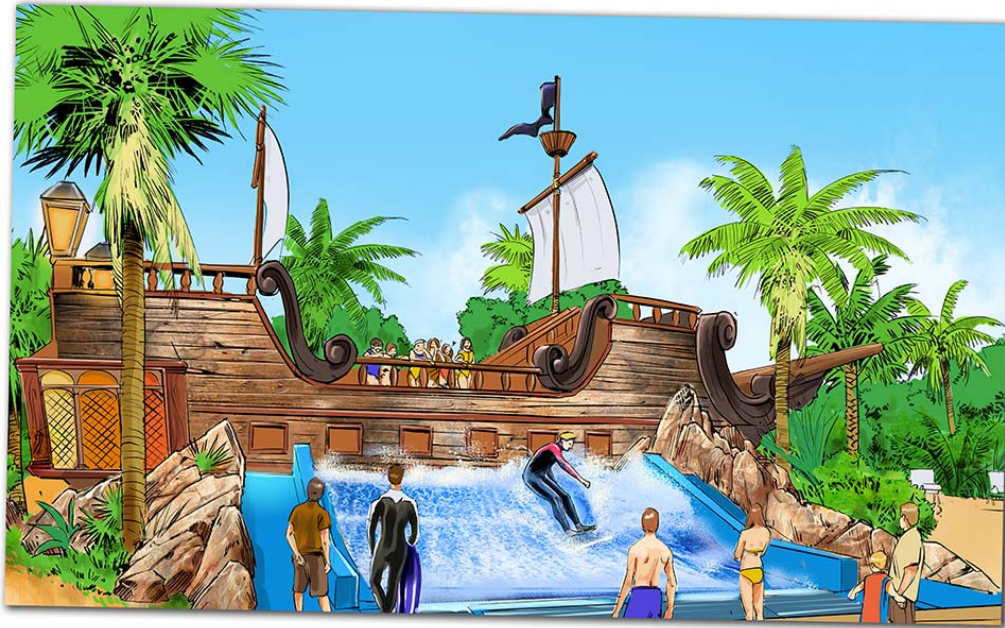


NEWSLETTER MAY 2014

Another project in the Caribbean



A few months ago we announced the opening of a new waterpark in a hotel complex in Playa Bavaro, (Dominican Republic). We are pleased to inform that we are continuing to work in the Caribbean, on the development of a new waterpark in Cancun, (Mexico).

This is the second project we are undertaking for the Barceló hotel chain in this area. The project

has iconic elements amongst which we can highlight the reproduction of a Spanish galleon with a series of slides for family enjoyment, and a double Flow Rider, a spectacular installation that artificially recreates waves on which to surf.

We began working in the Caribbean three years ago and this is our eighth project in the area, all of which have been developments for hotels. Given these figures, we can say that hoteliers are aware of the importance of the leisure facilities that their establishments offer, for attracting and retaining loyal clientele, and that they have clearly decided to invest in developing and improving this aspect, in both new and existing hotels.

Even in destinations such as the Caribbean, with its quality beaches, exquisite service and modern hotels, tourists demand complementary leisure alternatives, such as MultiAction pools or waterparks, elements that they value when choosing where to spend their vacations.

A successfully met challenge



Camping L'Hermitage, situated in Valras, France, opened its doors in mid-April for the 2014 season. New this year, as well as the campsite's expansion and the offer of new mobile-homes, is the remodelling of the aquatic area, designed and built by Amusement Logic.

From the beginning, the project was a challenge, with some element requirements being almost impossible to satisfy: in its already limited and compact space, we had to

maintain the existing facilities and integrate them with the new ones, increasing the capacity without being able to increase the terrain's area, adding an indoor pool, creating a children's area and of course, all within the available budget.

By working closely with the client, preparing proposal after proposal, suggesting ingenious and bold solutions and in short, lending all our technical and creative skills to the project, we were able to agree upon a final solution with the client.

From this newsletter, we would like to thank the Cremers family, Bruno and Marie, for trusting in us. We know this has been a tough and stressful year for you: the pressures of forming part of the Yelloh! chain, with its high standards, the expansion of the campsite with new bungalows and the pools' remodelling. You have achieved in one season, what would take many campsites years to accomplish.

Now is the moment for customers to enjoy the campsite and for you to be proud of achieving this. We were so pleased to see the smile on your faces at the end of the project, when you told us you were happy with the result. Now we only have the remodelling of the old pool left to do!

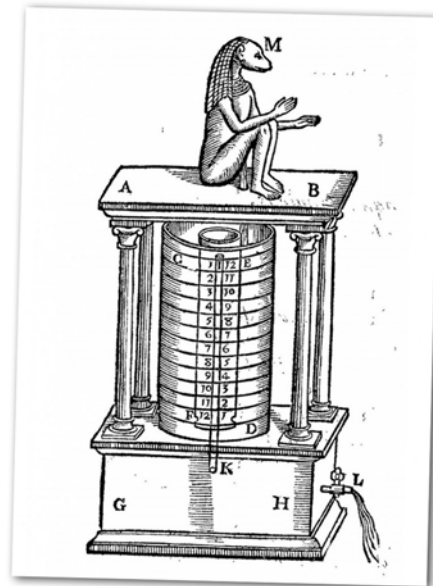
The debate on Intellectual Property

Intellectual property is a legal concept that refers to the rights that a person has over the intellectual creations that they have developed by their own means, (learning, investigation, reflection, reading

or debate). It is such an extensive and intangible concept, that it is often confused with more tangible terms such as author copyright, (applicable to interpretations of creative works), or industrial patents, (applicable to marketable products).

It has been under debate for 300 years, but the controversy has grown in recent decades, due to the global access to information and the ease with which content is copied with new technologies. The positions are antagonistic. On the one hand, the absolute restriction of use of third party ideas would limit creativity and as such, economic and social development, making way for intellectual monopolies and curbing access of the masses to innovation. On the other hand, absolute freedom to copy would eliminate the financial base that gives value to cultural and scientific services, the economic incentive to intellectual development.

Technological advances have always been underpinned by previous ideas. There would be no car without the wheel, no train without the steam-engine, no camera without lenses. Since antiquity, things like the clepsydra have been invented, but nobody gave any thought to protecting their intellectual property, fundamentally because the value lay more in the manufacture of the invention, than the invention itself. To make a clepsydra back then, was as valuable (or more), than designing it. In fact, until well into the 16th century, inspiration was thought of as something divine, so legal property of the creative work did not make sense. And that isn't why they stopped creating timeless works of art, such as Michelangelo's David.



techniques are patented).

It was during the Enlightenment when concepts of “natural law” and “property of thought” appeared. The first monopolies were created by royal concession, with the objective of incentivising inventors’ creativity and entrepreneurship through their official protection. At the beginning, intellectual property was limited in time, (10-15 years), just enough to allow the creator to obtain a reasonable profit before their invention became common property of all men. However, with the passing of time and influence of pressure groups, these rights have been extended in different directions: geographically, (through international treaties), temporally, (extending the patent terms until 70 years after the author’s death), and to all creative fields, (now, even management

Creating value from scarcity is a capitalist fundament, as limiting the abundance of something increases its price and profits. But this overprotection of intellectual property is considered increasingly as an obstacle to creativity and social and technological development, even as an offence to fundamental human rights, as in the case of pharmaceutical patents. In Europe, there is already a move towards opening up the intellectual property protection laws, such as the Adelphi Charter (2005) or the Copyright for Creativity - A Declaration for Europe (2010). The intention is to

adapt legislation to the reality of a globalised and connected world and recoup the initial objective of encouraging creativity and share of knowledge.

“...He who receives an idea from me, receives instruction himself without lessening mine; as he who lights his taper at mine, receives light without darkening me”

Thomas Jefferson (1743-1826)

The sensorial character of leisure architecture: the perception of leisure through the senses

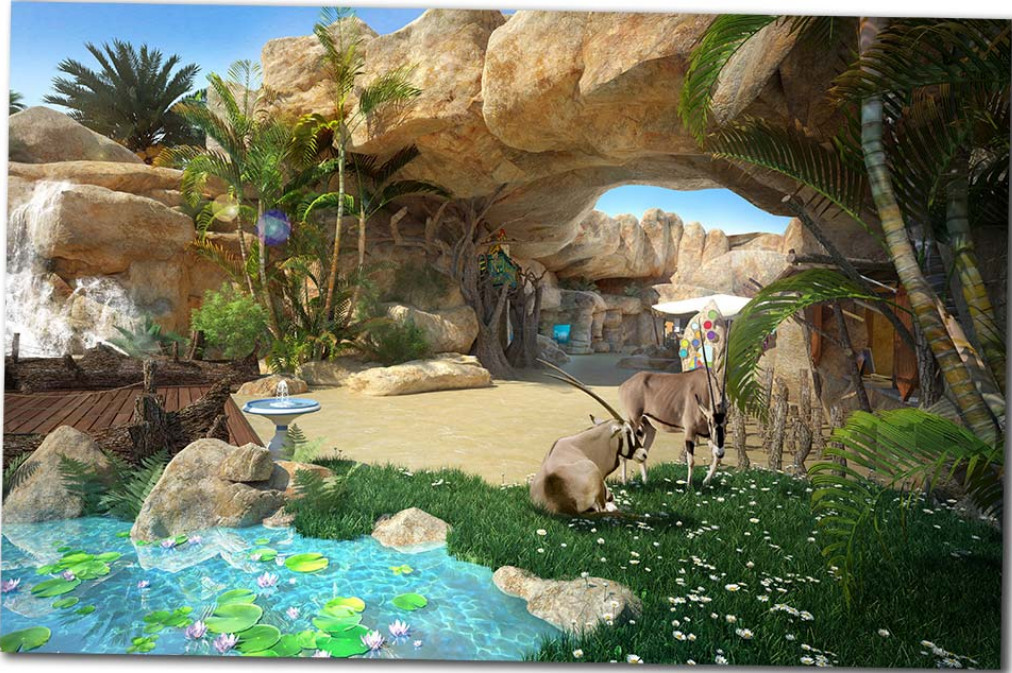


To the public in general, leisure architecture appears to us to be conceived, from the earliest moments in the design process, to mainly flatter the sense of sight. The designs, can be said to be appreciated through the eyes. This is undoubtedly due to the dominance of visual representation media in our contemporary society: the majority of the information we receive nowadays is through the sense of sight. We are aware that sight is the sense through which humans can receive the greatest amount of

information from their surroundings. However, many other ways of experiencing reality exist, which on many occasions can create pleasant (or unpleasant) sensations in us. Through sound, touch, taste or smell, the human body adds vision to a set of impulses that together generate the perception of architectural space.

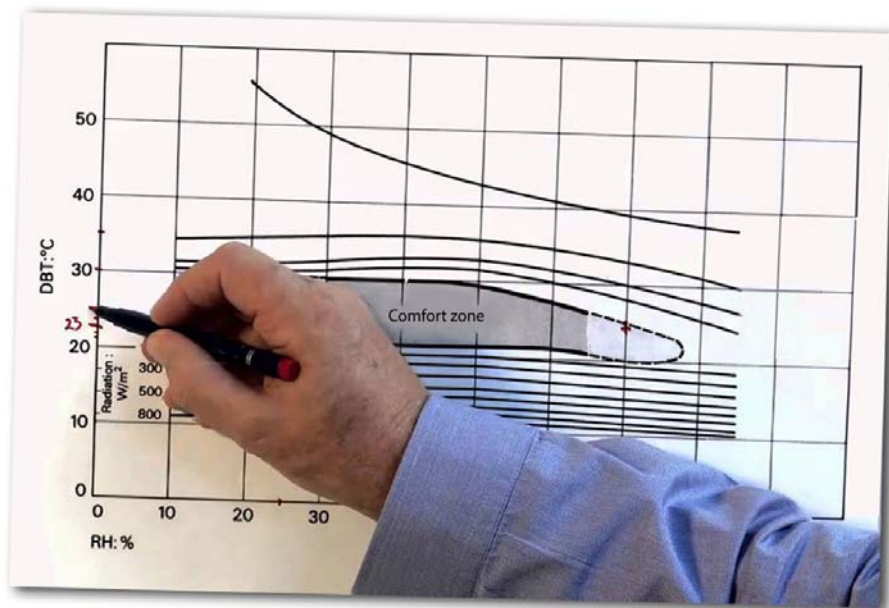
Our design team has taken these impulses into account for some time, boosting the sound of waterfalls, taking time over textures and designing aromas especially for the project in hand. All these sensations are complemented with a studied balance of colours, spaces, references and shapes in order to achieve a pleasurable experience for users.

With our already extensive experience, in projects both in the Middle East and in colder climes, at Amusement Logic we have learnt to adequately value that, as well as sight, smell and sound, the human body also experiences sensations of changes in temperature, humidity and air movement. We enter into what can be called comfort parameters, important for leisure architecture that not only aspires to be contemplated, but also to be enjoyed, discovered and admired, always in complete comfort.

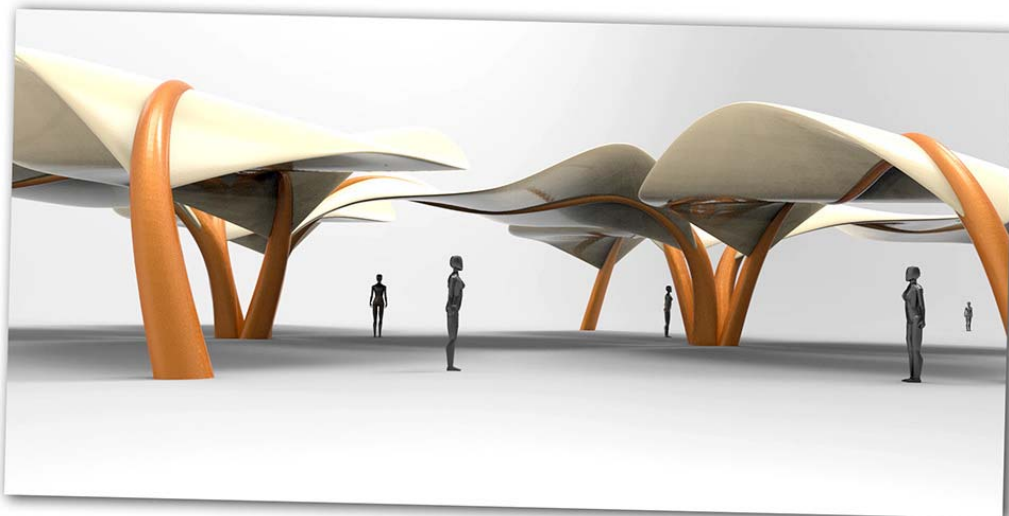


In effect, one of the main challenges for leisure complex designers consists in creating an environment that does not produce negative pressure on the body's heat compensation mechanism.

The physical environment is formed by numerous elements that are related together: light, temperature, sound, space. All these directly affect the human body, which can accept them, feel comfortable and absorb them, or to the contrary, it has to make an effort to adapt itself and attempt to counterbalance their aggressive effects. In the battle for achieving biological equilibrium, different physical and psychological reactions are produced. The human body fights to reach a point of equilibrium, in which adapting to its environment requires minimum energy. The conditions under which it accomplishes this objective are known as the "comfort zone". In short, the comfort zone is that in which the greatest part of the body's energy is destined to creativity, leisure and productivity and as such is not used in environmental adaptation processes. In Amusement Logic, as leisure complex designers and constructors, we create global and sensorial experiences that envelop users and make them happy, without taking them out of their comfort zones. Through this experience and enjoyment, we reach the most complex of sensations, which ultimately means the success of a project: the endurance in the mind and memory.



Wavy Shades



This proposal consists of a vast organic undulating shape, whose central nerve rests on the ground on two points. Its design allows for various positions on the ground, either alone or as a combination. Depending on the pedestrian's viewpoint, the smooth curves of its shade transmit different visual sensations, all with strong organic and plant inspiration. The supporting structure emulates the thick stem of a giant leaf, or even the tail of a marine animal at the point of diving.

The Wavy Shades program is contemplated to cover large public areas with a minimum of support points, thanks to each gateway's 75m² of shade and the 12m arch between each base. It is an excellent solution for bus stops, rest areas on seaside proms, parking zones or central urban plazas where the added value of great formal beauty is required.

