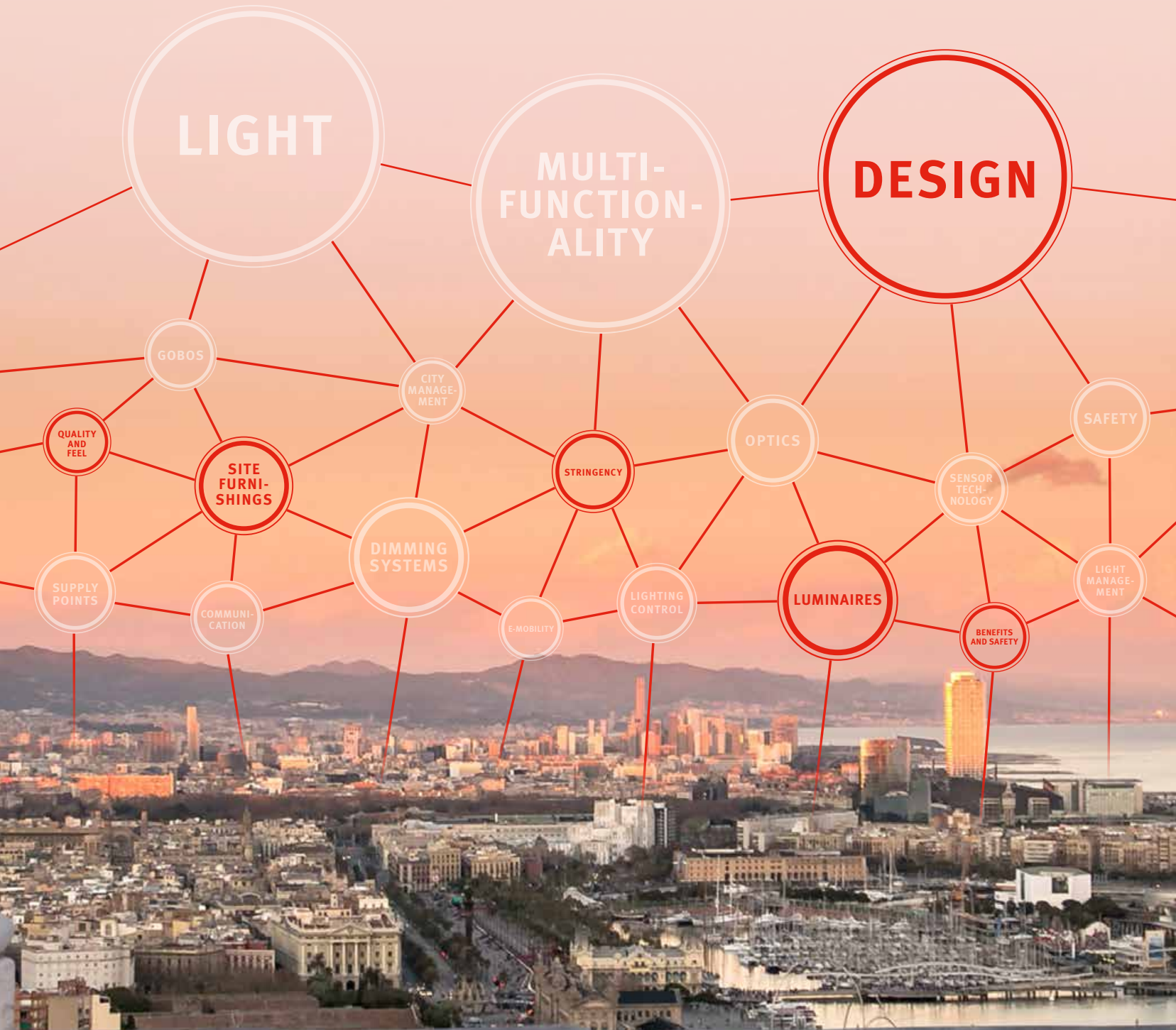


LIGHTLETTER by Hess  
**SMART CITY**

**EXPERT INTERVIEW**  
AW Faust | SINAI Gesellschaft  
von Landschaftsarchitekten mbH





Dear Readers,

In our three-part series “The Smart City of Today and Tomorrow”, we use the example of public space to tackle the Smart City from various perspectives.

After having set our focus on „light“ and „multifunctionality“, this year’s third and last issue of our Lightletter addresses the subject of „design“. In an expert interview with landscape architect AW Faust from SINAI Gesellschaft von Landschaftsarchitekten in Berlin, you can find out what significance an attractive (smart) public space design has for an urban environment worth living in and why it is so immensely important for people and the environment in times of a highly technological society.

The new Consulate General of the People’s Republic of China in Munich is extremely impressive. The open-space design with Asian influence, goes hand-in-hand with a sophisticated lighting concept with special decorative, functional and safety-relevant requirements. In our reference report, we present the concept in detail.

Our AVILA and VILLAGE 300 luminaires represent true highlights for urban spaces – and make an impressive showing in their own, unique way. Following the première at Light + Building 2018 in March of this year, we have now expanded the two luminaire families, thus offering an even broader range.

These and other topics await you on the following pages.

We would like to take this opportunity to thank you very much for your trusting cooperation and look forward to being a reliable partner for your projects and plans in the coming year.

On behalf of the entire Hess team, we wish you and your family a Merry Christmas and a Happy New Year!

With best regards,

Hess GmbH Licht + Form



**Dr Ernst Smolka**  
Managing Director



**Marco Walz**  
Head of Communications and Marketing

# THE COMBINING OF FUNCTION AND DESIGN FULFILS AN IMPORTANT ROLE – IT MAKES THE USEFUL INTO SOMETHING SPECIAL.

Oliver W. Schwarzmann, Economic poet



# THE SMART CITY OF TODAY AND TOMORROW

Edition 3: – Design in urban spaces  
– Expert Interview with AW Faust  
SINAI Gesellschaft von Landschaftsarchitekten mbH

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Expert Interview with AW Faust (SINAI Gesellschaft von Landschaftsarchitekten mbH)



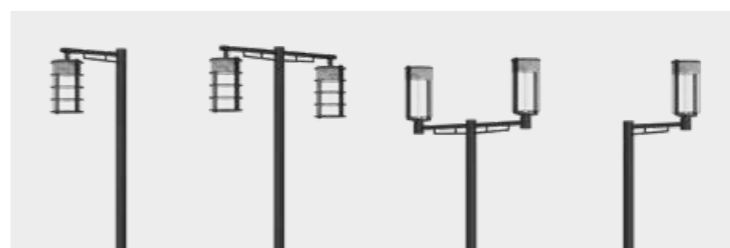
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AVILA / VILLAGE 300 –  
New possibilities



Events:  
Architects, not Architecture



Santuario de Loyola, Spain



Riga, Lettland



Queensland, Australia



Review – PLDC 2018, Singapore



Review – IALD Enlighten Europe, Barcelona



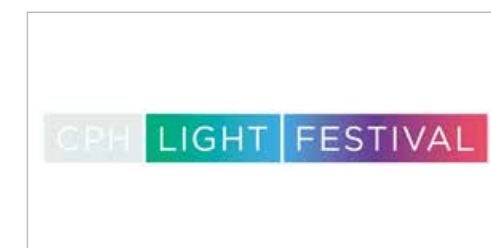
LAMP Awards 2019



Bau 2019, Munich (GER)



Lighting Days, Lyon (FR)



Copenhagen Light Festival (DK)



# SMART CITY OF TODAY AND TOMORROW

## Edition 3: Design in urban spaces



The city of tomorrow: worth living in due to attractive urban spaces that are an experience in themselves.

Our three-part series „The Smart City of Today and Tomorrow“ deals with the essence of the smart city from various points of view. The focus here is on public space as a stage for urban events.

In the first two issues, we addressed the topics of „light“ and „multifunctionality“ on the basis of expert interviews with Prof Peter Andres and Katja Schiebler from the planning office of Peter Andres Beratende Ingenieure für Lichtplanung in Hamburg and with Prof Lutz Heuser from [ui!] the urban institute® based in Berlin/Chemnitz.

Nowadays, „smart“ is a technologically loaded term – but that’s not all it’s about. „Smart“ can also refer to open spaces that combine function and utility with a high level of design. Accordingly, this issue focuses on „design“.

We relate the term to the meaning and contribution of appealing (smart) open-space design for a liveable urban environment. Our interview partner is AW Faust, freelance landscape architect and managing director of SINAI Gesellschaft von Landschaftsarchitekten mbH in Berlin.



Sitting, jogging, cycling, playing, relaxing – a modern outdoor space can be used in many ways.

We spoke with him in detail about the benefits and functions of open spaces in smart urban structures and why they are tremendously important for people and the environment in an era of high-tech society.

### Urban open spaces: Expression of urban and environmental qualities

Open spaces are very important for urban quality of life. Their diversity ranges from inner courtyards, gardens and building surfaces planted with greenery to neighbourhood and district open spaces such as squares and street spaces all the way through to large parks.

These public open spaces are integrated into the urban space and people’s living and working environments, fulfilling functions that serve social, ecological, cultural and identity-forming purposes. As preferred locations for getting together, communicating, and engaging in recreation and other activities, they make a variety of uses possible for all generations.

In addition, site-appropriate and locally native plants contribute to a healthy urban climate, preserve biodiversity, support clean air and ultimately increase the well-being of the inhabitants.

### Value factor for smart cities

Open spaces with high quality of life also represent a crucial value factor for the cities themselves: Well-kept public spaces with inviting seating and gathering places have a beneficial effect on the attractiveness and image of a city.

In competition with each other, cities are increasingly distinguishing themselves through attractively designed open spaces. They fulfil the desire for a near-natural environment in the middle of the city and, as a stage for public life, invite people to come together throughout the year.

### Increased use in growing cities

The utilisation of urban open spaces is increasing, especially in metropolitan areas. The ongoing increase in population has led to rising demand for development areas.

In many places, urban structures are being filled in after the fact or designed more compactly from the outset. As a result, open spaces are becoming scarcer, but are being used by more and more people in a wide variety of ways.

In previous issues of our Lightletter, we highlighted the topics „Light“ and „Multifunctionality“ as part of our „Smart City“ title series.



Attractively designed outdoor spaces nurture a sense of well-being and invite you to linger. At the same time, they enhance the attractiveness and image of a city by offering high-quality open space.

Finally, the consequences of climate change are also reflected in the more intensive use of open spaces: Milder average temperatures and increasing periods of warm weather are prolonging the time city dwellers spend outdoors and tempting them to meet in public spaces and shift activities to open spaces. That means that the demand for places that are needed and provide the appropriate framework is increasing.

### Smart integration of green and open spaces

How are these open spaces being integrated into sustainable and smart urban development? In practice, the variety of demands require multifunctional open-space development and an expanded understanding

of the term „smart“ in the sense of open spaces that can be experienced in many different ways.

A sustainable and aesthetic design in harmony with elements of nature creates attractive experiential spaces that fulfil a wide variety of functions on the one hand and appeal to people emotionally on the other. More than any other factor, a near-natural environment has a positive effect on people’s subjective state of mental health and increases feelings of well-being.

Urban open spaces are the beacons of hope of smart cities. Their multi-dimensional design allows the city and landscape to merge and conveys an urban quality that many city dwellers long for.



AW Faust:

# Design in urban spaces – for today and tomorrow!



Photo: Hess

In conversation with AW Faust about the meaning and importance of smart outdoor spaces in the context of a smart city.

**The “smart city” approach as a concept for a liveable and sustainable city is increasingly gaining acceptance. What does this mean to you?**

**Faust:** Let’s look at both words separately – smart and city. To me, city stands for an urban way of life. As nice as rural life is, urban life is ultimately considered to have the potential to be the most sustainable way to live.

smartphone as an example: To me it’s an absolutely fascinating invention – not so much from a technological standpoint, but rather because a smartphone is a “tool” with universal usability and negligible size.

*“We imagine spaces that are so important that they serve not just one purpose but a whole variety of them. That is how we understand “smart”.”*

This universality, usability, is what we imagine today for open spaces as well.

We imagine spaces that are so important that they serve not just one purpose but a whole variety of them. That is how we understand “smart”.

Cities with short distances to work and leisure enable a lifestyle that is fit for the future. We want to make life in the city attractive and enjoyable, and we want to take full advantage of the economy inherent in it, which brings us to the term “smart”.

By “smart” I mean intelligent or clever. I would translate it in the following way: I make the most of my opportunities. I try to get the most out of every situation, and that of course has something to do with economy and efficiency.

We often read a good amount of technical affinity into the term “smart”. Smart cities are synonymous with cities with dense networks made possible by systems that communicate – for example in regard to the issue of mobility or in the way energy is consumed for residences and in our lives.

However, we want to interpret the term “smart” quite differently. Let’s take the



Haveluferpromenade, Potsdam (GER)

Photo: sinai

A „smart“ square: beautifully designed and with a lot of atmosphere. On top of that, a square that cleverly combines a wide variety of aspects in the form of plants, paved sections and water.

**As a landscape architect, how do you define the term “open space”?**

**Faust:** To put it simply, open space is what remains when all three-dimensional objects are removed. And I think that this is still a revolutionary approach in its primitiveness.

Until recently, we were accustomed to interpreting urban planning as a kind of “patchwork carpet” where we wait for an area to be assigned to us and then it is designed in some way.

However, every single place in a city should actually be put to the test and the question asked: What else this place could accomplish?

Let’s take an example that applies to many large cities: the spaces under the bridges. In this case, something is produced that is not visible on any site plan or aerial photograph but that delights or annoys everyone directly adjacent to it. These are spaces that are not easy to design and not very attractive per se.

Nevertheless, such spaces exist and we should not simply leave them the way they are. It’s worth asking: What can this space do for the natural environment, for people, for the climate and for the water? These four categories should be on every checklist when considering such areas.

**What significance does this open space have today and in future “smart urban structures”?**

**Faust:** As I have just indicated with the categories, on the one hand we are accustomed to approaching open spaces very scientifically as habitats for plants and animals and as part of the underlying fabric with an impact on the climate. It is right to consider it in this way, and this idea is expressed in the wide-ranging concept of “green infrastructures”, with which we are currently confronted.

In a sense it is a new lever for giving open spaces in the city a certain significance alongside the technical and transport infrastructures. More important and not to forget is that open spaces play a very important role in positively influencing people in their state of mind and mental well-being, something that we attempt to bring to the fore.

Open spaces convey an attitude towards life. They provide a bit of compensation to people for life in the city, offer allure and are a pleasant means for achieving balance.

SINAI

SINAI GESELLSCHAFT VON LANDSCHAFTSARCHITEKTEN MBH

The planning office sinai Gesellschaft von Landschaftsarchitekten mbH [sinai Association for Landscape Architects PLC] plans and develops open spaces and is active in all areas of contemporary landscape architecture. sinai was re-launched as an office for open-space planning and project management in January 2006. The founders AW Faust, Klaus Schroll and Bernhard Schwarz have known each other for many years and have previously worked together many times in a variety of arrangements. The idea arose to pool their experience in landscape architecture and to jointly develop the sinai project further, which has been in existence since 2001.

The name sinai stands pictorially for a landscape of colourful thought or for a home for the nomadic in design.

Website: [www.sinai.de](http://www.sinai.de)

At the centre of sinai’s work is a purposeful examination of the interplay between the form and content of a project. sinai does not stand for a predefined design style but for a process of designing and developing characterised by curiosity, inventiveness and constant motion. Cross-disciplinary discussions are deliberately sought out. Only in the field of tension thus created between the planning model and the counter-model do the habitual planning reflexes disengage, allowing the appropriate solution for each location to emerge.

sinai, based in Berlin, currently employs around 40 landscape architects, architects and engineers.

|                 |             |   |
|-----------------|-------------|---|
| <b>AW Faust</b> | 2006        | Founding of sinai. Faust.Schroll.Schwarz. GmbH                      |
|                 | 2001        | Founding of sinai.exteriors   |
|                 | 1998 – 2004 | Project and design management for Landschaft Planen & Bauen, Berlin |
|                 | seit 1994   | Freelance work in various planning offices                          |
|                 | 1989 – 1994 | Studies at TFH Berlin (Landscape Conservation)                      |
|                 | 1988 – 1989 | Studies at LM University Munich (Philosophy)                        |
|                 | 1985 – 1987 | Work as a gardener’s assistant                                      |
|                 | 1983 – 1985 | Training at Tree Nursery Wörlein, Dießen am Ammersee                |

It is possible to see how people on the one hand, are fascinated by the conditions of a highly technological and achievement-oriented society but on the other hand, are living in a world in which too much is constantly being demanded of them.

We need to address an emotional level, and this emotional level – which is associated with the concept of the atmospheric impact of spaces – is effectively a sector that we increasingly want to communicate deliberately.

*“Open spaces convey an attitude towards life. They provide a bit of compensation to people for life in the city, offer allure and are a pleasant means for achieving balance.”*

We believe that open space gives us the opportunity to offer contrasting experiential spaces that you can’t have in a digital space or any space closed off by walls.

We must ensure that life in our society remains attractive and productive and encourages human interaction. I believe that open spaces are responsible for ensuring this.



Hafenpark, Frankfurt am Main (GER)

Photo: sinai / Philip Winkelmeier

The open space as a medium of balance in cities, which are often quite technologically oriented, offers a welcome as well as necessary diversion from hectic day-to-day life – and thus the opportunity to relax, leave your cares behind, exercise, etc.



**How does a sophisticated design of open space influence living conditions in the urban environment?**

**Faust:** There are two levels of perception as you move through the city: one is a focused perception level, the other an incidental one.

The focussed one is what you perceive more or less as a result of conscious images in your mind's eye and which you also comment upon more or less consciously. In addition, there is the incidental one – the continuous perception and processing of signals from the environment, which is consolidated into a mosaic or kaleidoscope of impressions.

And even though I am not a human biologist or neurologist, I know from my own experience that we continuously deal with mixed perceptions of this kind. We can try to control these perceptions with our tools and try to adjust them with our means of design.

In the planning process in our office, we always talk about the programme, the space and its shape, as well as the atmosphere. These aspects are connected and also correspond to each other. Atmosphere can be created by design as well as by programme. Programme means: What's going on here? What purpose is this place supposed to fulfil? The client or the city specifies the purpose this open space is to fulfil through its design.

Here's an example: I want an attractive sports park for young people and families. As a designer, I would ask what expectations young people and families have for a park that encourages them to be active and is fun for them. That's the obvious part.



Photo: Hess

It is perhaps a place that works with aggressive design, fresh colours and unusual shapes. The programme allows you to draw conclusions and come up with suggestions for the design.

Conversely – and this is where it gets truly exciting – the function of this space also becomes part of its design and atmosphere.

We always think carefully about things such as where a skate arena should be located in a park, not only because it is noisy and should not be next to the residential area, but because it is a place that is very attractive to many people. Through the placement of a very attractive function, you can open the effective structure of a park by asking: What happens where? How does the atmosphere energise itself reciprocally?

**When do you find a public open space attractive?**

**Faust:** There are a lot of different answers here. Sometimes it catches me completely by surprise when I find open spaces attractive in places where I don't expect it. In general, I like open spaces that are pure and authentic. I find an old orchard beautiful, but also an old town square.

However, I like a gas station at night as well – if it is well done in its mood and design and conveys a certain feeling. You often associate a gas station with travelling, wanderlust or even homecoming journeys, making it a pleasing and attractive place.

*“In the planning process in our office, we always talk about the programme, the space and its shape, as well as the atmosphere.”*



Photo: Hess



Hopfengarten, Mainz (D)

Photo: sinal / Nikolai Benner

A quiet and lush green place in the midst of two busy city districts provides the peace and variety people are looking for – the perfect mix for visitors and city dwellers. Such a square is handicapped accessible and provides space for regular markets as well as outdoor restaurants and cafés.

**Is the topic Smart City considered from an angle that is too technological?**

**Faust:** We have a concept with a rather fixed definition in the term smart city. Many cities consider this term as a label that always has something to do with a city's technology.

Within this context, we once ran an experiment and attempted to communicate what the term “smart scapes” might mean. It turned out that, in a certain sense, there is a technological line for which light plays a very important role, but this is also true of water and all other resources that have to do with it. In addition, there are many other topics that we don't deal with through technology but that can nevertheless be “smart”.

Smart must be interpreted differently for the landscape: smart in the sense of prudent and always in association with the question: Does this place exploits its possibilities? For me, this means opening an incredibly large window with a very small lever – that's smart.

**What design elements do you use to create a sense of well-being and atmosphere?**

**Faust:** As mentioned, open spaces are everything except three-dimensional buildings. However, they are not a static mass that flows through the city; instead, open spaces are very diverse and as complex as the rooms of a building.

Open spaces are used for relaxation, getting together with others and mental hygiene. As with every room in a house, I can always find an analogy and even more for an open space.

The first thing that has to be reflected upon is: If I have a city in front of me, the first question is what role space actually plays throughout the city as a whole. Is it to provide peace and quiet to allow people to experience silence, or is it a role that is completely ineffective, almost anti-effective in its result?

Is this a high-performance location in the middle of the city, one that has to endure a lot of cars, a great deal of traffic and many passers-by, one that is occupied by shops and that seemingly seizes on this image of the city as a perpetual stage?

This is, first of all, a fundamental decision because not every place is the same and precisely this diversity of places is something we need. When we then know exactly where this individual location is arranged in the structure of the spaces, we begin to use this structure to adjust the “programme”, the space and the atmosphere to an optimum through interplay.

Before we talk about wood, stone and metal, we approach the topic of usage. Is this a place for young people or is it a place for everyone?

What would it look like then? Or is it more of a garden square or a very urban, stony space? Is this a place that can help solve our rainwater problem or a place that could be a reservoir for 50,000 m<sup>3</sup> of water?

That's a large number of interrelated questions, ranging from the programme idea to the notion of form through to the resulting atmosphere. That's a constant sequence of “trial – error – next step”, after which the question arises: How is the space shaped – harmonious or exciting, with round or angular shapes?

That is, what formal language corresponds to this space and what kind of movement does it imply? Whether people move on straight or curved paths are two completely different things. Do they move slowly or quickly? Does the space feature greenery, and is it lush or patchy?

Last but not least: Which materiality is it characterised by? What hardness, rusticity or smoothness does it possess? Now we have arrived precisely at the parameters that we call on to turn the image of a space into a tempered image. It is these elements that decisively influence the mood and atmosphere of a space.



**As a place of encounter, lingering and activity, open spaces must meet the needs of a wide range of user interests. How do you fulfil these diverse requirements?**

**Faust:** I would always want to try to avoid asking too much of a space. We have used empty phrases to focus on several recurring promises that we can't always keep. Vitality, for example. I can't say of every city square that it's a lively place full of activity.

**“Multifunctionality is an essential facet of open space. The more central and vital a square is, the more functions it must accommodate.”**

Multifunctionality is an essential facet of open space. The more central and vital a square is, the more functions it must accommodate.

The first thing I recommend is that we concentrate vitality and urbanity in places that have it. Jan Gehl once said that urbanity is a shy deer. In new urban districts, we tend to have the problem of not even being able to generate this urban density at all in the form that is relatively taken for granted in city centres that have grown up organically.

I don't have a problem with that. I think there are “medium” squares that definitely can have a dreamy and green quality about them. We have squares other than the central, multifunctional hotspots that have to be able to do everything.



This is important to me because we have to put our understanding of urbanity to the test. A few years ago, we were told something like this: We are planning a city, in the middle is a square, this square is urban, and urban is stone.

We now have difficulties with this seemingly causal chain, because some of these places have not kept their promises at all. It is very difficult to create vibrant places in new urban districts.

On the other hand, in the current discussion of climate change, we are faced with the requirement of not paving over so many surfaces. We should not automatically speak of these areas as “hard” urban surfaces. They are actually surfaces that are green and need to remain green. In this case, we again need to refer to urban space qualities in a more differentiated manner.



Hopfengarten, Mainz (GER) Photo: sinai / Nikolai Benner

The organically shaped islands of plants are sometimes used as seating areas for those needing a short break between activities.

The densest space that is really needed in a city is the one that has to endure so many crossing relationships that there can be no green. As a rule, we want to handle a lot of traffic at these places, but we want the squares to no longer function as traffic squares but instead as living spaces.

This is leading to an idea that is becoming increasingly successful in Germany: creating traffic-calmed areas also in city centres and not only on residential streets. We therefore should look at our city squares more and more as open playing fields that are used to handle traffic only incidentally. First and foremost it is about the experience and usage of space by people.

We find again and again that creative restraint is necessary and important in these spaces, since that allows us to leave room for the programme. In this case, programme refers to weekly farmers' markets, festivals and outdoor performances that make it possible to experience these places as gathering places for the community. In this regard, we are well served with a certain amount of creative minimalism.

**In regard to the catchword “usage”: What role does the deployment of site furnishings play in this?**

**Faust:** Site furnishings play a role in very different ways. With traffic signs, waste receptacles and information systems, I'm faced with a dilemma: On the one hand, they should neither dominate the space nor shape its design, but on the other hand they should be visible, because otherwise it makes no sense to have them. That means you have to try to find a middle ground.

We opted for radical restraint, particularly in the ancillary site furnishings systems. However, this does not apply to seating furniture, since for us sitting is a more or less active human activity that can be expressed in the form of site furnishings.



Scharnier, Bad Wildungen (GER) Photo: sinai / Nikolai Benner

Comfortable seating furniture invites you to linger – and plays a part in the usage of the outdoor space.

For us, a bench is a way to use a square – a reason to linger there. And that's what distinguishes benches from waste receptacles. Such furnishings are also used, but rather incidentally.

A bench is an item of furniture in a state of constant change. There are seemingly fixed geometric rules regarding what makes a bench comfortable. Every town elder would say that first and foremost, a bench must be comfortable. However, the perception of sitting is also changing. Until some years ago, I would have said that a bench has a certain angle of seating surface and inclination as well as a certain ratio of backrest height to length of the seating surface. That will never change completely, but it will change from time to time.

With the spread of lounge furniture, people are now sitting differently in open spaces: lower in the chair and with a rather reclined rather than upright posture. At the same time, there is now a requirement for older people to sit on a higher surface in order to be able to get up more easily.

There are therefore many ways in which the seating motif can be given a shape. We also feel that a bench has to do justice to the designed atmosphere of a space.

**„A bench, with its material nature and geometry, is an essential design topic.“**

It simply belongs to the canon of what is consciously seen and what determines the charisma of this square. That's why a bench, with its material nature and geometry, is an essential design topic.

**What should the site furnishings be like so that they fulfil their purpose on the one hand and fit into the design concept on the other?**

**Faust:** Here we arrive at a suitable form through the function or the programme – with both terms being identical to me in this context.

A bench is a wonderful example of this interplay of programme, form (in this case, form stands for space design and how things are arranged in the space) and atmosphere.

After all, people also contribute to the character of a place through their way of sitting, and it is a good example of how you can foster this with an object.

This also includes the interplay with other components, namely how the bench is arranged under the tree and how does this furniture orient itself in regard to the spatial tension of this place?



Times Square: a truly legendary place – especially at night. Light plays a major role in this, whether in the form of the necessary basic illumination or the many billboards. It is a breathtaking experience – both impressive and unforgettable while contributing to a sense of identity.

**How do you ensure a sense of well-being and a pleasant atmosphere in the evening and night hours in particular?**

**Faust:** We also try to create a differentiated picture in this case with places of darkness alongside places of light. We deal with places that are suffering from light pollution and require a calming influence. We also deal with places that cannot get too much light. For example, Times Square would not be the legendary place it is without light.

We deal with the question of how little light, that is, how little brightness, you can manage with. We think about this issue in terms of staging – the colour of the light plays a role, along with the difference between the light as an orientation and illumination medium and light as a staging medium.

Beautiful places always have beautiful backdrops, and they are the highlight. Space is not an object, and so the work we do with the backdrops is the determining factor.

We use light relatively sparingly. In densely populated spaces in particular, leaving the sky visible is an enormous challenge. Prudent use of light is therefore quite near and dear to us.

**How important is design with light to you and your projects?**

**Faust:** For us, light is not necessarily the central design theme, but if we identify it as such for a specific project, then we bring in support for it. I have great respect for lighting professionals. We jointly develop a kind of “light model” for the staging of the spatial image.



Light and shadow: an exciting interplay – with the aim of directing the attention of the viewer and the visitor to the central elements of the design of the square and its benefits.



*In addition to pure basic illumination, light is increasingly being used to illuminate special features that shape the city and space. How do you use light in your work?*

**Faust:** For us, space is a medium determined by its limits. The design of the backdrop is therefore the central topic for us, as mentioned before. An important historical space in the city centre simply requires this and is permitted to have it. In this case we design the spatial image at night through light as a reflection on the façade. From a marketing point of view, I would also ensure that the open space is a space that is frequented at night.

*Every luminaire also has a corresponding appearance during the day. For you, what role does the appearance during the day play?*

**Faust:** An object that is between five and twelve meters high cannot be ignored. Sometimes luminaires are bothersome – I don't necessarily want to see them in a park, for example. In other spaces or situations, however, a luminaire is a decorative element both at night and during the day.

For us, luminaires are objects that serve us. They are also minimalist objects to us. However, minimalism does not mean that they cannot be seen.



Photo: Hess

Every luminaire and every group of luminaires has a spatial effect. Not space-making like a house wall but something that structures space. A row of ten luminaires on the edge of the square is an edge before the edge. This is something that is among the most sensitive things, because they also make topographies comprehensible.

Where there are no clear kerbs and no clear traffic regulations, the luminaire is also part of the informal system of symbols and signs. A luminaire is a spatial element that can therefore also be used quite consciously during the day.

*Do luminaires and site furnishings form a design unit in your projects, and how important is the design of a luminaire to you?*

**Faust:** We're always going through this interplay: What is characteristic, significant and typical of the place, and what is special about it? The luminaire must fit into this canon.

*„It is of course the case that the luminaire corresponds with the overall canon of the place“*

It is of course the case that the luminaire corresponds with the overall canon of the place, that is, if I have opted for a bronze colour, then the luminaire is also bronze in colour. Or it goes hand in hand with the metal elements of a bench or other object serving a purpose in a space, thus adapting itself accordingly in terms of appearance.

We test this interplay in advance in so-called "look-and-feel" boxes in order to visualise it in a first step and to sample it in a second. Colour plays a very important role here.

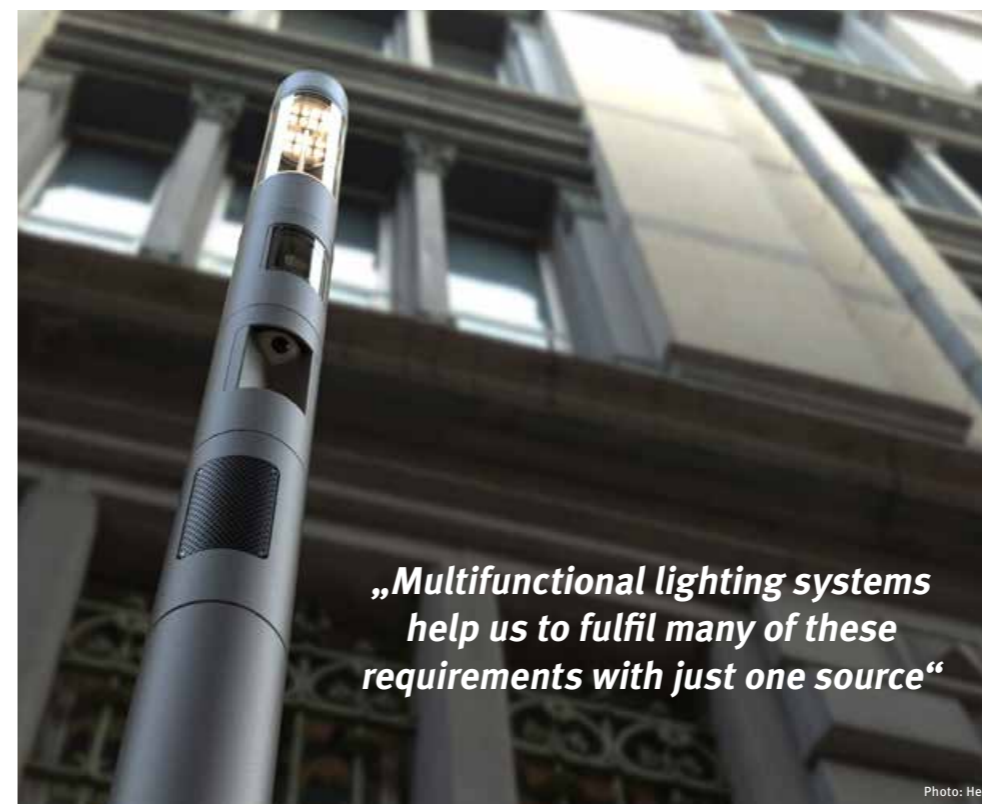


Photo: Hess

*„Multifunctional lighting systems help us to fulfil many of these requirements with just one source“*

More than a luminaire: Illuminating columns are multifunctional and can accommodate safety and communication solutions as well as power and water services. An installation with real added value.

As already mentioned, a luminaire is an important spatial element, one that also provides a sense of proportion in part. What particularly impresses me about this is the concept of the pillar luminaire. For me, their modular design is part of an aesthetic.

We take great care in ensuring that the luminaires do not have an expressive design that would cause them to go "out of style" over time. This is extremely important to us, as we design open spaces with plants and trees that will have in effect only in 20 years. In accordance with this, the quality of a luminaire is important to us; a luminaire that is initially somewhat more expensive usually pays off over the years.

For us, this is also a component of sustainability. We have great respect for the amount of time open spaces need to take full effect. Take the plants as an example of this.

For this reason we also tend towards extreme durability in the materials; for example, we prefer nearly indestructible natural stone over concrete stone.

If I go through sustainability criteria, I can justify that although a material is more expensive in the initial investment, it offers great advantages in the stone's timelessness as well as its recyclability and regional origin.

The costs of up to 70 percent more in some cases are clearly worth it – and clients are becoming increasingly willing to accept this.

*What contribution do multifunctional luminaires make in terms of additional spatial functions?*

**Faust:** In the open space design of a smart city, we have to deal with a multitude of requirements. There are many expectations to be fulfilled, which are all associated with certain properties. I therefore expect a lot from these luminaires.

Multifunctional lighting systems help us to fulfil many of these requirements with just one source – this is a great advantage and a very important selling point for us. These luminaires are just „smart“ in terms of their universality.

Take electromobility as an example. We want a higher proportion of electrically powered vehicles, of course. When I imagine what this means for the site furnishings of our cities – namely many unsightly charging boxes – I ask myself whether it would be possible to connect these vehicles to the city lighting grid.

*Can I enable the luminaires to do this? I'd really like that!*



Photo: Hess

An e-charging station, perfectly integrated into an illuminating column.

The activation of the luminaire as a WLAN medium is also fully in line with our desire to activate open space for everyone – including those who like to be in a virtual space – and to make it usable as an attractive space. If this could be done without any strange add-on parts, that would be all the better.

*Thank you very much, AW Faust.*

*„We have great respect for the amount of time open spaces need to take full effect. Take the plants as an example of this. For this reason we also tend towards extreme durability in the materials“*



Scharnier, Bad Wildungen (GER)  
Photo: sinai / Nikolai Benner

An inviting place to linger and experience the lively urban space with a wide variety of additional benefits: for strolling along the shops and as a traffic-calmed meeting zone. Due to their arrangement in a row, the illuminating columns serve to structure the space.

Foto: Hess

Chinese Consulate General, Munich (Germany)

## A little bit of China in the middle of Munich

The new domicile of the Chinese Consulate General in Munich is more than impressive in many respects: The prestigious building complex in the district of Obersendling houses the largest consulate general of the People's Republic of China in Europe.

The open-space design with Asian influence goes hand-in-hand with a sophisticated lighting concept with special decorative, functional and safety-relevant requirements. The selected luminaires by Hess and the installed spotlights by Hess sister company GRIVEN more than meet these high standards in every respect.

Consulate visitors are greeted by an extremely impressive reception area, and employees enjoy an attractively designed working and living environment.



Approximately two years after the groundbreaking ceremony, the Consulate General of the People's Republic of China opened the doors of its new Munich location at Hofmannstrasse 57 in September 2018.

**Open-space design: a symbiosis of prestige and atmosphere**

For this open space, landscape architect Alexander Over from Munich developed a design concept that successfully combines traditional elements of Chinese (garden) culture with the Munich location.

The design idea is expressed in landscape design that suggests Asia: The combination of 133 large trees, all of which are native to China and suited to the local climate in Southern Germany, together with a lavish bamboo garden with a pavilion, contribute to the Far Eastern staging of the grounds.

Additional play and seating areas, along with a large multipurpose sports field, were devoted to the residential area behind the central consulate building. "The trees were arranged in groups of three to seven specimens of the same species. Additional perennial areas, with a mix of more than 5000 plants comprising a total of 50 species, ensure that the grounds are in bloom almost year-round", says Over.

As an eye-catcher at the top of a small hill in the bamboo garden, the pavilion symbolises the open-space concept. Its positioning and the outward appearance are borrowed from the Monopteros of the English Garden in Munich, while the inner,



introverted structure conforms to the classic Chinese pavilion. "Modern in form and material, it symbolises the representation of a modern China in the state capital Munich", the landscape architect explains.

The high design standards extend to the choice of materials used, which include predominantly natural materials such as granite paving, differentiated by a variety of stone formats and joint patterns, and wood for the terraces, seating and playground equipment as well as metal in a uniform, light grey tone in the style of the façade elements and the external fence. Only the pavilion and the planters stand out with their darker hue.

**Lighting design: design luminaires from Hess in combination with LED spotlights from GRIVEN ensure attractive presentation of the outdoor space**

The entire design is supported by a sophisticated lighting concept, which attractively presents the outdoor installation in its spatial effect and addresses features of safety, orientation and atmosphere.

The need to present a distinguished appearance and strict security requirements around the entrance had to be reconciled with functional atmospheric lighting for the private residential and leisure areas.

Select design luminaires from Hess were used to meet the diverse lighting requirements, including LINEA pole-mounted luminaires and illuminating bollards, NOVARA S bracket-mounted luminaires, RAVENNA in-ground spotlights, LEDIA illuminating strips, CASSINO wall-mounted luminaires, the ARINI lighting system in a customised version and LED spotlights from our sister company GRIVEN.

The luminaires all meet the needs in terms of both form and material composition for the challenging requirements of the exterior.

In accordance with the overall colour concept, the Hess luminaires were specially painted in RAL 7037 Dust Grey/Silk Matt for this project.



Due to the selected paint finish, the luminaires blend in ideally in their environment and ensure a harmonious appearance.

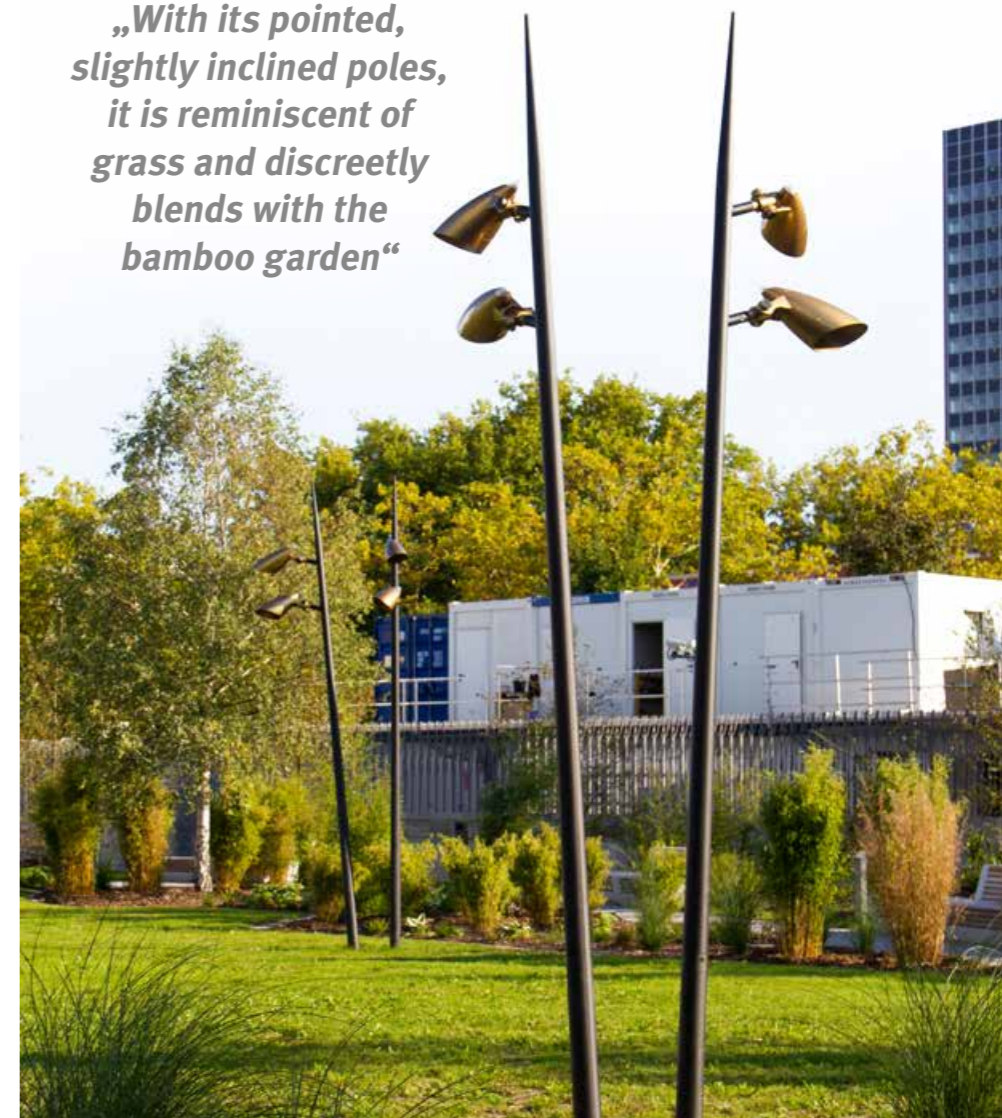
This allows them to blend in perfectly with their surroundings during the day, while their high quality of light in the evening and at night ensures the desired lighting conditions and creates a comfortable atmosphere where desired.



Functionality and atmosphere: Both were taken into account for this lighting. While paths are homogeneously and extensively lit, special elements – here, for example the outer wall, are staged – very atmospherically.

"The luminaires should be formally unobtrusive and catch the eye with their lighting effect, especially in the evening and night hours. The ARINI luminaire, which occupies a very exposed position, is explicitly excluded from this. With its pointed, slightly inclined poles, it is reminiscent of grass and discreetly blends with the bamboo garden", says Over, summing up.

*„With its pointed, slightly inclined poles, it is reminiscent of grass and discreetly blends with the bamboo garden“*



Harmony in the bamboo garden: In the style of the planted grasses, a pointed slightly inclined pole was selected for the ARINI. Here, the ARINI slogan – inspired by nature – is especially relevant.



Designed, in cooperation with the Munich planning office Obermeyer, according to a Chinese preliminary design of Tongji University Shanghai, the diplomatic representation of the People's Republic presents itself to the Free State of Bavaria as a spacious complex in the middle of the city.

In addition to modern service buildings, the campus has a secluded, private area hidden from view in the inner courtyard.

Only embassy employees who live on the premises have access to it, where they find numerous leisure and recreational features with plenty of convenient amenities and a welcoming ambience.



Spaciously designed and constructed for a wide variety of uses. The attractive open space offers a wide range of possibilities: for sport, recovery and also relaxation.



**Security and representation**

The entrance to the consulate is dominated by security-oriented lighting implemented by the planning team with compact and powerful LED luminaires from GRIVEN. What was needed was a solution that optimally combines light optics and brightness.

PARADE S-40-R models recessed into the ground, each with 40 exceptionally bright LED units in warm white and asymmetrical wall-washer optics, provide continuous and widely visible lighting for the outer property wall and the street-side façade of the consulate building.

“The PARADE enables a graduated light pattern that ranges from particularly intense illumination in alarm situations to unobtrusive, shimmering illumination in normal, quiet night operation”, the landscape architect says.

In contrast, JADE 16 spotlights are used for purely representative purposes, staging the Chinese national coat of arms selectively and precisely.

RUBY R spotlights, which are recessed into the ground in the entrance area in front of the wall and near the entrance gate, also increase the attractiveness of the area as wall washers.



The inside of the property wall is immersed in a warm white atmospheric light. If necessary, the light intensity can easily be increased due to the continuously adjustable brightness of the luminaires.

**Orientation and atmosphere**

For the inner courtyard of the embassy, the lighting concept provides functional basic illumination of the pathways as well as attractive staging of the pavilion and vegetation.

“The façade lighting and the continuous lighting of the property wall, by in-ground luminaires for security reasons, radiates a lot of light upwards. We therefore chose the pole and bollard luminaires with a discreet expression of design for the campus also from the point of view that they emit precisely targeted light onto the desired surfaces”, says Alexander Over.

Accordingly, the rectangular luminaire housings of the LINEA luminaire family can be found on campus in the form of pole-mounted luminaires and illuminating bollards.



Minimalist design, focused light: Whether as a pole-mounted or bollard luminaire – the LINEA impresses with its minimalist expression of design and excellent light.



The multi-functional sports field almost encourages you to do sports. Basketball, football or tennis are also no problem later in the evening due to the outstanding illumination.

While the nearly 1-metre-high LINEA bollards gently illuminate the pavements, LINEA pole-mounted luminaires in single and double versions ensure homogeneous illumination of the surroundings from a height of 4.5 metres at selected locations.

In the area of the residential building, CASSINO wall-mounted luminaires ensure the necessary basic illumination of the pathways and also support the residential atmosphere.



Thanks to NOVARA S bracket-mounted luminaires with mounting heights of 8 metres, optimum lighting conditions prevail around the multipurpose sports field, allowing for late-evening basketball, tennis and football games. High lighting quality is ensured by equipping each of the luminaires with three LEVO LED modules in the light colour of 4000K.

RAVENNA in-ground spotlights are used to stage the trees and are arranged alternately in front of and behind the trees. The offset positioning creates an extremely appealing combination of light and shadow.



The LEDIA illuminating strips from Hess set decorative accents at the edges of the paved entrance area. With their routing, they skilfully take up the light strips of the canopy and effectively project them onto the ground.



The pavilion at the bamboo garden is also illuminated in an atmospheric way: GRIVEN Micro-Dune spotlights installed in the lower column supports and other spotlights mounted between the supports on the pavilion vault bathe the architectural gem in pleasant light during the evening and night hours.

**ARINI lighting system: a highlight in the bamboo garden**

The ARINI luminaire near the bamboo garden definitely has a special function and position in the lighting and design concept. “The suggested floral design discreetly blends

with the leitmotif of the bamboo garden and flanks the central lawn”, explains Alexander Over. In order to best accentuate the sensational ARINI, two of the six ARINI lighting systems, in the ARINI N 4° version with a height of 5.2 metres, were grouped together on the lawn, with each pole fitted with two ARINI Light+ heads.

A special feature of the luminaire heads are the discreetly illuminated end caps, which set additional accents. The horizontally and vertically adjustable luminaire heads are equipped with LED modules in rotationally symmetrical optics in the light colour 3000K and distribute the light extensively over the lawn.

In addition to their unusual design, the ARINI also set design accents with an extravagant paint finish: The Mica Black poles blend perfectly with the Pearl Gold tone of the luminaire heads (RAL 1036), which convey an impression of being premium and upscale.

All in all, a harmonious interplay of open-space and lighting design was developed and implemented for the consulate, skilfully staging the special features of the diplomatic representation and ensuring unique radiance far beyond the borders of the consulate and Munich.

**Designers and participants:**

Client: People's Republic of China

Project partner: Obermeyer Planen + Bauen, Munich

Landscape architecture: Alexander Over, Munich

Hess luminaires: LINEA single and double pole-mounted luminaires, LINEA illuminating bollards, ARINI lighting system, NOVARA S bracket-mounted luminaires,

RAVENNA in-ground spotlights, LEDIA illuminating strips, CASSINO wall-mounted luminaires

GRIVEN spotlights: JADE 16, PARADE S-40-R, RUBY, Micro-Dune MK 2

Photos: Hess

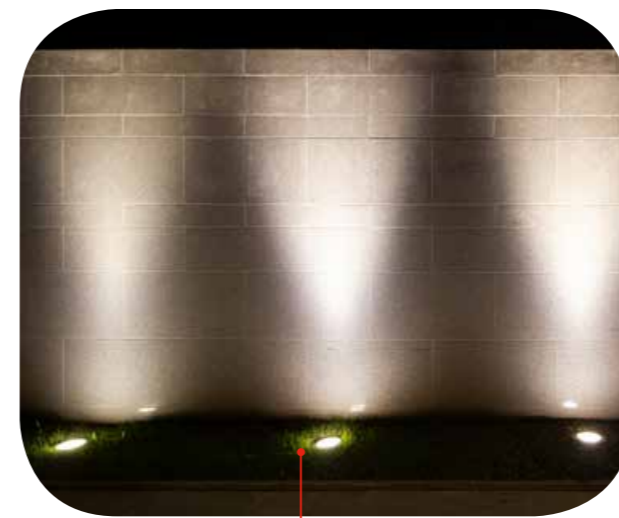
The Chinese Consulate General in Munich:  
Attractive designed – with Hess and GRIVEN.



**JADE 16**  
www.hess.eu/jade16



**LEDIA**  
www.hess.eu/8011



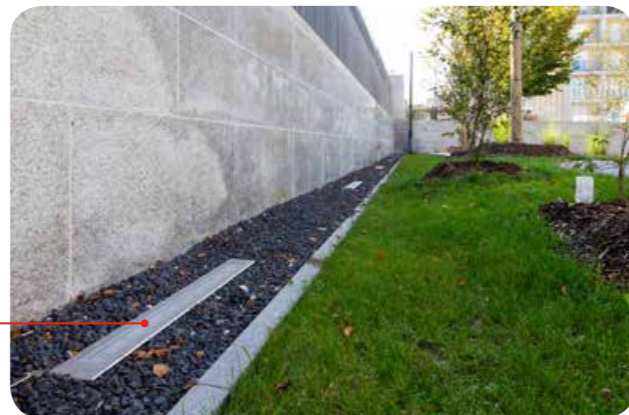
**RUBY R**  
www.griven.com



**CASSINO**  
www.hess.eu/5500



**PARADE S-40-R**  
www.hess.eu/parade\_s2040r



**NOVARA S**  
www.hess.eu/1340



**ARINI**  
www.hess.eu/8182



**MICRO DUNE MK2**  
www.hess.eu/microdunemk2



**RAVENNA**  
www.hess.eu/5500



**LINEA**  
www.hess.eu/7111



**LINEA**  
www.hess.eu/1111



Vörstetten, Germany

# New and award-winning village centre



A few kilometres north of Freiburg im Breisgau lies the municipality of Vörstetten – a picture-perfect village of lovingly restored half-timbered houses, extensive orchards and cottage gardens which rightly bears the title of „Village of Half-Timbered Houses and Orchard Meadows“.

The attractive centre of the municipality is the new spacious village square between the freshly renovated town hall, the Protestant church and the old cemetery.

With this project, the community has implemented one of its most important plans to open up the once fragmented area between the town hall and the church and develop it into a common meeting place for the people of the village. „Thanks to the restrained yet high-quality design, today’s

barrier-free square has gained a lot in terms of quality of life,“ says Mayor Lars Brügger, summing up.

The modern outdoor area, with its mature trees, a water feature and inviting seating, has become a popular meeting place since it opened in the summer of 2017.

In the evening and night hours, the square is provided with an attractive visual arrangement and illumination by premium Hess pole-top mounted luminaires of type AGENA 4500 as well as ground spotlights of our sister company GRIVEN.

## Recognised with the „Beispielhaftes Bauen“ architecture prize

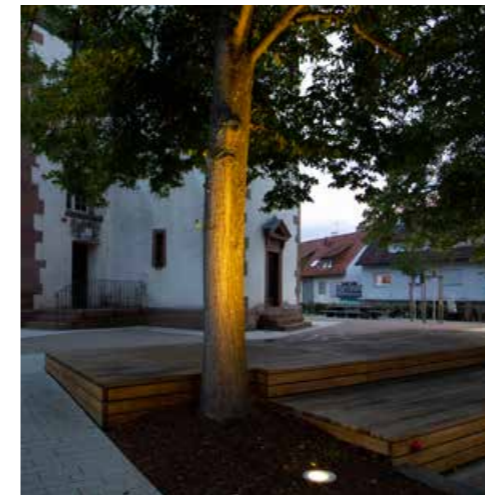
At the beginning of November 2018, the town hall and the new village centre in Vörstetten were awarded the „Beispielhaftes Bauen 2018“ prize by the Baden-Württemberg Chamber of Architects for their functional and attractive renovation and design solution.

The prize honours the successful interplay between architecture and everyday life in benefiting people and bringing the community together.

## Fountains and wooden decks invite residents and visitors to linger

Based on the open-space concept of the landscape architects Jochen Dittus and Andreas Böhringer of the planning office AG Freiraum in Freiburg, an attractive place for socialising and relaxing has been created: „As a link between the town hall and the church, the village square presents itself as a quiet, uniform square with a fountain as an attraction.

The existing mature lime trees give the square its special character. Two staggered wooden decks overcome the difference in level to the church on higher ground. They



don’t have the look of conventional site furnishings but offer a variety of possibilities for spending time here in addition to sitting. The square is framed on its sides by two small strips of perennials and other plants“, says Jochen Dittus, providing an outline of the essential features of the open-space design.

A smooth and handicapped-accessible transition between the town hall and the village square is provided by a greyish-beige concrete paving stone that perfectly blends with the colour of the wooden decks and the edge plantings. Incorporated strips of granite small-stone paving tie in with the paving of the town hall forecourt and provide discreet design accents.

The new surroundings of the church are divided into a forecourt with a relocated monument and a church ramp for barrier-free access. Red sandstone seating blocks frame the church surroundings and harmonize with the existing sandstone walls and the church pedestal.

### Designers and participants

Client: Municipality of Vörstetten  
Town hall renovation: HESS VOLK Architects, Herbolzheim  
Open-space design: AG Freiraum, Freiburg  
Luminaires: Pole-top mounted luminaire AGENA, DUNE MK2 in-ground spotlight and RUBY R (GRIVEN)  
Photos: Hess



## Lighting solution: basic illumination and accent lighting from a single source

For the various areas, the planners gave preference to a uniform outdoor luminaire that is not too urban but nevertheless modern and appropriate. „We saw the AGENA type from Hess as fulfilling these criteria in the best possible way,“ says Jochen Dittus.

With its classically simple design, the AGENA blends in perfectly with its surroundings and, with its indirect, virtually glare-free lighting technology, ensures homogeneous basic illumination of the village square and church surroundings from the edges.

In addition to the basic illumination, special elements of the square are highlighted with accent lighting. Our sister company GRIVEN’s compact and powerful LED



in-ground spotlights DUNE MK2 and RUBY R, which are flush-mounted in the paving and wooden decks, more than fulfil this lighting task and provide a welcoming atmosphere in the evening hours with decorative lighting effects.

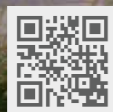
„The town hall façade, church tower and west façade, as well as the two striking lime trees on the village square, were chosen to receive additional atmospheric lighting,“ Jochen Dittus says.



## A lively meeting place for young and old

The new village square is very popular with the people of Vörstetten and is used all year round for events, festivals and new celebrations that have come into being since it was opened.

Mayor Lars Brügger is very happy with how it turned out: „I am glad that the square is accepted and filled with life by the people who live here. Receiving recognition from the professional world was ‚icing on the cake‘. With the town hall and the village square, we have succeeded in implementing a large project of high quality for our community – what more could you ask for?“



AGENA  
www.hess.eu/1054

# Roncq, France Cross-border shopping fun

Not far from the French city of Lille, the „Promenade de Flandre“ has been built as the first cross-border shopping centre between France and Belgium. Strategically located on the A22 motorway linking Paris and Brussels, the shopping centre is located on the ZAC Petit-Menin industrial park between the municipalities of Neuville-en-Ferrain, Roncq and Tourcoing in the Département Nord of the Hauts-de-France region, some two kilometres from the Belgian border.

As part of a partnership between the city of Lille and Altarea Cogedim and Immochan, this major project was launched with the aim of bringing economic development to the catchment area of around two million

inhabitants. This represented outstanding conditions for the shopping mile designed by French architect Jean-Michel Wilmotte for attracting both French and Belgian customers.

The 60,000-square-metre sales area hosts more than 45 brand boutiques for clothing, sports, leisure, interior furnishings, garden products and decorative articles as well as a wide range of gastronomic offerings. In addition, there are 2000 parking spaces, indoor and outdoor play areas for children and 10,000 square metres of attractively landscaped theme gardens, which are open to the four million visitors annually for outdoor enjoyment.



A diversity of barrier bollards was painted white at the top of the bollard, for an increased awareness for those with visual impairments.

The project participants of Wilmotte & Associés architectural office from Paris and Neveux et Rouyer from Versailles attached great importance to a user-friendly and appealing design of the exterior area. The simple REGOR barrier bollard from Hess



The barrier bollards meet the high security requirements – and, at the same time, blend harmoniously into their surroundings.

meets the high requirements for safety and orientation, especially in the pedestrian areas. In addition, additional site furnishings from Hess enhance the exterior, such as REGULUS tree guards and CERES bicycle racks.

## Shopping paradise with strong visual identity

The design approach of architect Jean-Michel Wilmotte is based on contemporary architecture, which, with its unusual rear façade completely covered with aluminium mirror leaves, seems to virtually merge with the natural surroundings.

The large vertical and horizontal mirror surfaces reflect and fragment the surrounding landscape, sky and light, making the 16-metre-high building an eyecatcher that attracts attention already from a great distance.

„With its urban, architectural and human dimensions, Promenade de Flandre is a project that embodies a completely new generation of shopping centres largely planted with greenery and in synergy with the neighbouring landscape. With the centre surrounded by a lush green park with a wide variety of plants, extensive green spaces offer themselves up to customers, inviting them to converse, relax and enjoy each other’s company“, the architect explains.

Even the parking areas, playgrounds and pedestrian zones are filled with trees and native bushes in order to create an environment in touch with nature.

## Site furnishings from Hess: aesthetics and function in perfect harmony

The selected Hess furnishings, which meet the wide variety of requirements for outdoor use, represent a continuation of the high design standards.



Attractive and with many uses – the bicycle rack offers stability and a secure parking possibility for bicycles.

590 barrier bollards of type REGOR from Hess were used to clearly divide the traffic and pavement zones.

They ensure functional and clearly visible demarcation of pedestrian areas along the carriageways and zebra crossings and simultaneously prevent parking outside the marked areas.

Elegantly proportioned CERES bicycle racks offer secure parking for bicycles on the premises.

Decorative accents are also set by the square REGULUS cast-iron tree grates: With their abstract ornamentation, they not only protect the roots of the trees but also become a real eyecatcher in the outdoor areas of the prestigious shopping mile.

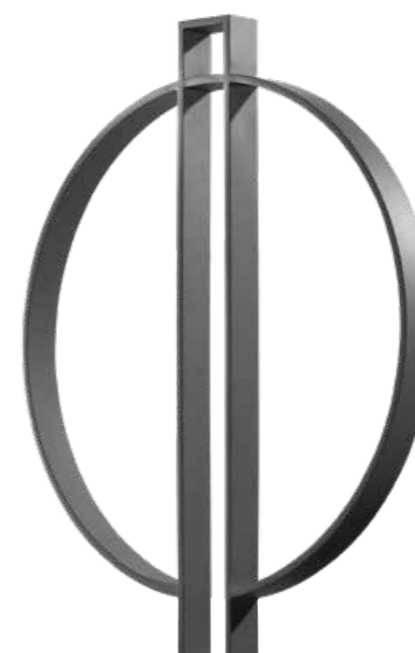
**Designers and participants:**  
 Clients: Real estate companies Altarea Cogedim and Immochan  
 Architecture: Wilmotte & Associés, Paris  
 Landscape architecture: Neveux et Rouyer  
 Site furnishings: REGOR barrier bollards, CERES bicycle racks, REGULUS tree guards  
 Photos: Hess



The „Promenade de Flandre“ offers a particularly special shopping experience. In addition to a variety of boutiques and a wide range of gastronomic offerings, indoor and outdoor playgrounds, as well as attractively designed theme gardens, provide diversity.



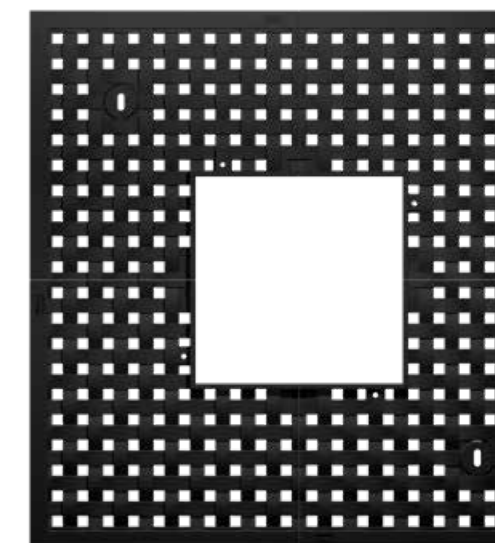
**REGOR**  
www.hess.eu/0711



**CERES**  
www.hess.eu/0807



**REGULUS**  
www.hess.eu/0104





# AVILA & VILLAGE 300

The AVILA and VILLAGE 300 – truly new highlights for urban environments. Both luminaires make an impressive showing in their own, unique way.

We already introduced a luminaire family for both models, in March this year, at the Light + Building 2018.

We have now expanded this luminaire family ...

The AVILA, unpretentious and puristic, the VILLAGE 300, elegant and extremely decorative, stands out in urban spaces with delicate aluminium rings encircling the luminaire body.

With mounting heights of up to 6 metres, both luminaires offer a wide range of uses for integrated design solutions.



... and thus, we are offering a broader portfolio for the AVILA and VILLAGE 300

Whether ...

... as a pole-mounted luminaire, suspended single or double,

... as a pole top mounted luminaire,

... as a pole-mounted luminaire, standing single or double,

... as a wall-mounted luminaire, suspended and standing, and

... as catenary suspended luminaire.

The AVILA and VILLAGE 300 –  
*You have the choice!*



**AVILA**



**AVILA**  
[www.hess.eu/1910](http://www.hess.eu/1910)



**VILLAGE 300**



**VILLAGE 300**  
[www.hess.eu/1810](http://www.hess.eu/1810)

# Architects, not Architecture.

Not "New York, Rio, Tokyo", as sung in the famous song, but rather Stuttgart, Frankfurt, Barcelona, Copenhagen, Munich, Dusseldorf and Berlin – These were the stops for Architects, not Architecture, that were actively supported and promoted by Hess in 2018.

With Frankfurt, Barcelona and Copenhagen, three premieres were on the program – three premieres, that were mastered with flying colours. In addition, events took place outside of Germany, for the first time, at the last two locations.

Architects, not Architecture is a very successful event series at which renowned architects tell about themselves and their careers and thereby reveal entirely new facets of themselves.



[www.hess.eu/en/Unternehmen/Aktuell/Rueckblick\\_Architects\\_not\\_Architecture/](http://www.hess.eu/en/Unternehmen/Aktuell/Rueckblick_Architects_not_Architecture/)



## Copenhagen 01 11.10.2018



**Kim Herforth Nielsen**  
www.gxn.com

**Tatiana Bilbao**  
www.tatianabilbao.com

**Louis Becker**  
www.henninglarsen.com

## Stuttgart 02 06.06.2018



**Fritz Auer**  
www.auer-weber.de

**Jórunn Ragnarsdóttir**  
www.archiro.de

**Tobias Wallisser**  
www.t-a-v-a.net



## Munich 03 17.10.2018



**Herwig Spiegl**  
www.awg.at

**Regine Keller**  
www.keller-damm-kollegen.de

**Helmut Jahn**  
www.jahn-us.com



## Frankfurt 01 18.09.2018



**Jürgen Engel**  
www.ksp-architekten.de

**Claudia Meixner**  
www.meixner-schlueter-wendt.de

**Michael Schumacher**  
www.schneider-schumacher.de



## Dusseldorf 04 30.10.2018



**Kilian Kada**  
www.kwa.ac

**Petra Wörner**  
www.wtr-architekten.de

**Christoph Felger**  
www.davidchipperfield.com

## Barcelona 01 17.10.2018



**Benedetta Tagliabue**  
www.mirallestagliabue.com

**Andrés Jaque**  
www.andresjaque.net

**Sir Peter Cook**  
www.crab-studio.com



## Berlin 03 29.11.2018



**François Valentiny**  
www.valentinyarchitects.com

**Volkwin Marg**  
www.gmp-architekten.de

**Anupama Kundoo**  
www.anupamakundoo.com



# GRIVEN – the specialist for architectural lighting solutions

Our Italian affiliated company GRIVEN has established itself as one of the leading development and manufacturing companies in the architectural lighting market worldwide – especially in the high-power segment. Distribution of the GRIVEN portfolio is handled by Hess within the German market.

The range of spectacular lighting effects that GRIVEN's innovative product and solution portfolio makes possible, as well as the know-how of GRIVEN are demonstrated by these selected project examples.

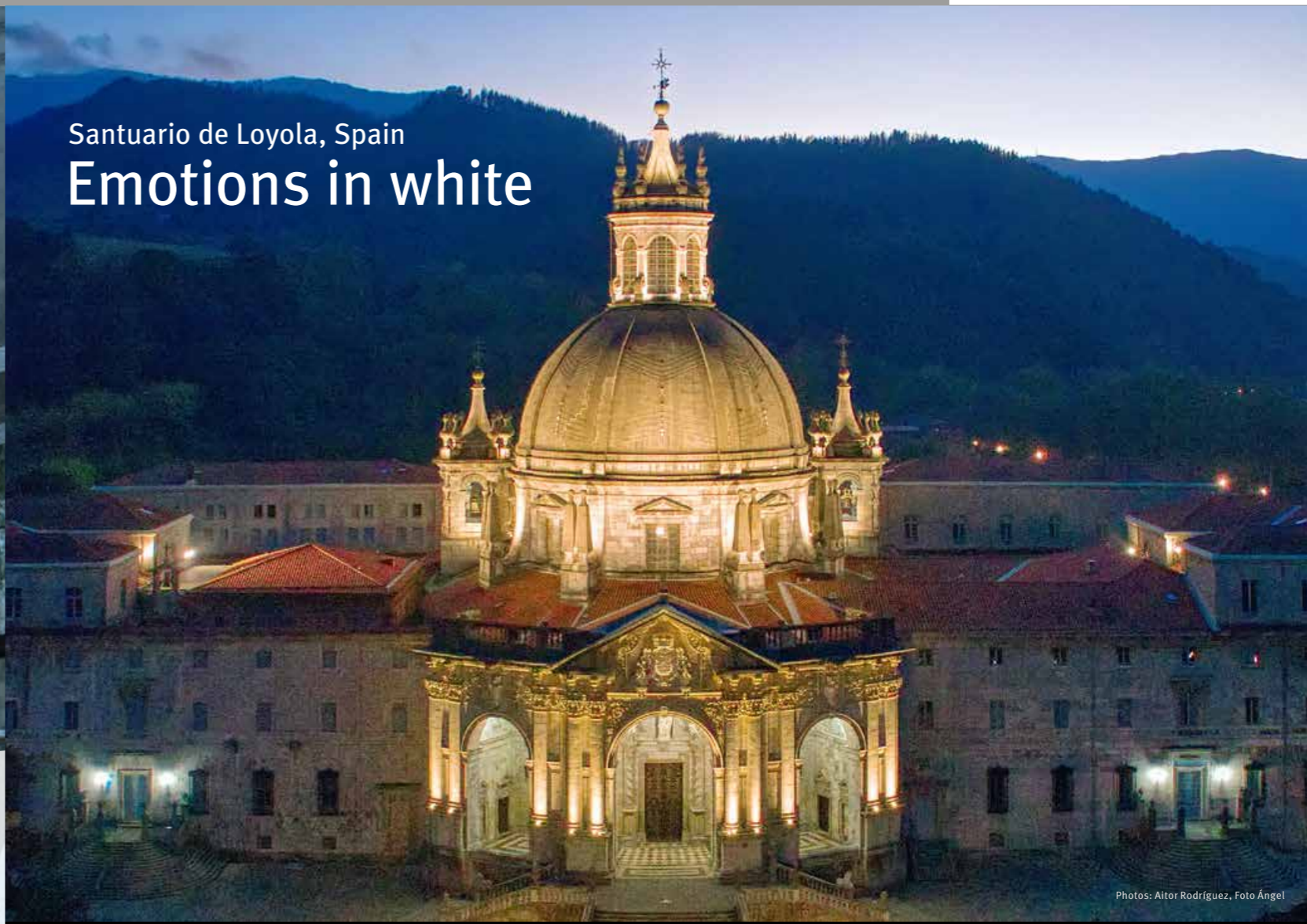


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## Santuario de Loyola, Spain Emotions in white



Photos: Aitor Rodríguez, Foto Ángel

Located in the Urola Valley (Basque Country, Spain), an idyllic setting surrounded by mountains, the Basilica at the Sanctuary of Loyola has been recently lit up in a warm shade of white by GRIVEN in cooperation with LAMP Spain.

A new illumination system was required by the Society of Jesus for the basilica of Loyola, which wanted to restyle its layout in view of the 500th anniversary of the Jesuits order foundation, which will be celebrated in 2021.

GRIVEN was entrusted with the preliminary study of the illumination, which had to comply with some irrevocable requirements.

Installed on three different levels – portico, dome and lantern – an array of GRIVEN LED lighting fixtures deliver, through and accurate positioning and aiming, an amazing light output to the whole architecture, allowing a surprising enhancement of the finest architectural details of this beautiful church, now shining in a timeless splendour.



POWERSHINE MK2 S



JADE 16



EMERALD



Riga, Latvia

# Light contrasts at Riga Elementary school

Founded in Riga in 1911, Friča Brīvēznieks Elementary School is hosted by a charming, 4-storey Art Nouveau building dating back to the beginning of the 20th century.

Conceived and fulfilled by the Latvian company LUCIDUS SIA, the lighting design of Riga elementary school aims at enhancing in a wonderful shade of warm white the relevant architectural details of the building, following a spot lighting scheme, which highlights mainly the white decorations.

A number of Parade D-W-6, 9 and 12 in warm white configuration were installed on the building façade to down light, according to their length, the different features and patterns of the school walls with a grazing effect.

The three rows of windows on the main façade, the roof-top decorations and patterns, the turrets as well as the stairstep design of the crow-stepped gables, are beautifully enlivened by an alternating illumination scheme, which, leaving selected areas of the façades in shade, creates an unexpected and at the same time revealing chiaroscuro.



PARADE D-W-12



PARADE D-W-6



PARADE D-W-9



Queensland, Australia

# Wo Unterhaltung an erster Stelle steht

Located in the heart of the Gold Coast, Queensland, Mantra at Sharks Hotel & Events Centre is ideally situated for all kind of business events granting a complete service offer to the whole area. Its futuristic design is inspired by the undulating site topography, its main entry creating a striking identity statement for both club and hotel.

In order to illuminate the art piece mounted to the western façade of the hotel, GRIVEN exclusive distributor for Australia, ULA Group, selected two different kinds of GRIVEN LED fixtures – PARADE X-RGBW-4 and ZAPHIR W – to achieve the desired final result.



ZAPHIR



PARADE X

# NORDEONGROUP

## Seven strong brands – one group

ARCHITECTURAL LIGHTING

OUTDOOR

INDOOR



With its brands GRIVEN, Hess, Vulkan, LAMP, Schmitz | WILA and Nordeon, the Nordeon Group can meet all of its customer demands.

Whether for architectural lighting, indoor lighting or outdoor lighting; whether for industrial, commercial, or office / administration purposes, for the hotel industry, public spaces, buildings or close to buildings – the collective know-how regarding applications, technology, design, specifications and adaptation makes the Nordeon Group a true full-service partner for lighting professionals – and that worldwide.



[www.nordeon-group.com](http://www.nordeon-group.com)



[www.griven.com](http://www.griven.com)

[www.hess.eu](http://www.hess.eu)

[www.vulkan.eu](http://www.vulkan.eu)

[www.lamp.es](http://www.lamp.es)

[www.schmitz-leuchten.de](http://www.schmitz-leuchten.de)

[www.wila.com](http://www.wila.com)

[www.nordeon.com](http://www.nordeon.com)

## PLDC 2018 in Singapore – a complete success!

The Professional Lighting Design Convention (PLDC) took place for the first time outside of Europe at the end of October.

The spectacular Marina Bay Sands Resort in Singapore was a suitable and, at the same time, impressive setting for the first conference in Asia. No less impressive are the numbers following the conference: 774 registrations, 35 partners from the industry, 14 media partners, 19 partner associations and 30 partner universities and institutes. In short: The event was a complete success – also for Hess.



As a premium manufacturer of designed outdoor luminaires, Hess was represented together with its affiliates GRIVEN and LAMP. Many valuable discussions took place and useful contacts were made, thus creating an excellent basis for the development of the Asian market.

## IALD ENLIGHTEN in Barcelona



The international congress „Enlighten Europe“, that is hosted by the International Association of Lighting Designers (IALD) every two years, took place at the beginning of November in beautiful Barcelona.

The congress programme with leading experts and thinkers from the industry included first-class lectures, presentations and workshops on a wide range of issues relating to light in the categories of art, business and technology. Altogether, more than 450 people visited the event.

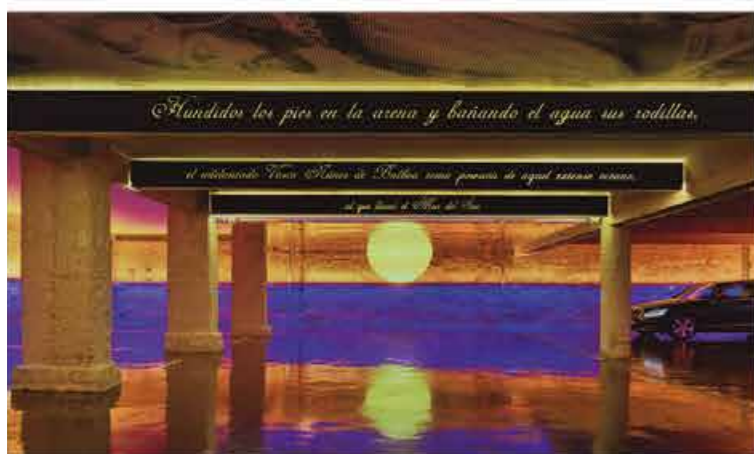
Highlight of the trade event was the IALD party evening which was sponsored by several brands of the Nordeon Group: from LAMP, Hess, GRIVEN and Schmitz | WILA. The party evening enjoyed a high popularity.

In a relaxed atmosphere, the evening was intensively used for mutual networking.

We would like to take this opportunity to thank all customers and guests for their visit.



# LAMP AWARDS 2019



Light is a fundamental element of life and a key aspect of any architectural project. Prizes will be awarded to projects that have successfully met the architectural lighting needs of an indoor and outdoor space, having created a positive synergy between architecture, interior design, urban planning, landscaping and lighting.

The Lamp Awards value the creativity, innovation and sustainability of lighting projects, regardless of the manufacturer or the brand of lights used in the project.

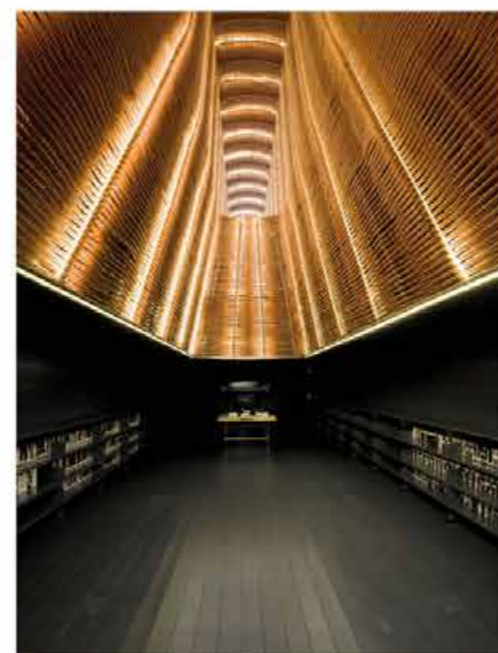


### Call for entries!

01<sup>st</sup> October 2018 - 31<sup>st</sup> January 2019

Register at:  
[www.lamp.es/awards/join](http://www.lamp.es/awards/join)

Good luck!



# BAU 2019

14.-19. Januar · München

## Bau 2019

For all professionals involved in planning and building, one of the most important industry get-togethers is the world's leading trade fair for architecture, materials and systems – BAU 2019 – from 14 to 19 January 2019 at the Munich Exhibition Centre.

At the trade fair, planners, architects and engineers can experience the future of construction first hand, find out about trends and gather inspiration for their own professional practice. Specific event highlights, including special shows and a forum programme with top-notch lectures by experts, will address and elaborate on various aspects of the key themes of digitalisation, networked living/working and light in architecture.

Further information on the programme with specialist events, guided tours and theme tours to mark the „Long Night of Architecture“ on 18 January 2019 can be found at: [www.bau-muenchen.com](http://www.bau-muenchen.com)



[bau-muenchen.com](http://bau-muenchen.com)



# lighting days

The latest innovations in lighting and LED technology will be the focus of the leading French industry event „Lighting Days“ from 13 to 15 February 2019 at the Exhibition Park EUREXPO in Lyon. The three-day event is tailored to established lighting professionals and will focus on future-oriented lighting solutions for indoor and outdoor applications as well as on LED lighting systems (components, applications, management)

with an exhibition area, business meetings and conferences. Parallel to this, the 10<sup>th</sup> International Congress for LED Technology „ForumLED Europe“ and the BePositive trade fair, with a focus on energy and digital transformation, will be taking place.

Trade visitors will benefit from the synergy effects of three world-class events in the same place that complement each other well in many respects.



[lighting-days.com](http://lighting-days.com)

LIGHTING FOR CITIES  
LIGHTING FOR BUILDINGS  
LED TECHNOLOGY



## CPH LIGHT FESTIVAL

## Copenhagen Light Festival

After Berlin, London, Amsterdam and Ghent, the Danish capital Copenhagen has now also launched a light festival which, after its successful première in February 2018, is continuing on its successful path.

About 40 light installations by established and up-and-coming artists contribute to animated and attractive staging of selected locations in the city such as parks, squares and façades.

The attractive building façades and the intense darkness of the winter months in Scandinavia provide the perfect backdrop for the poetic lighting experiences to be seen from the 1st to the 24th of February 2019.

The best way to spot the artwork is a guided canal cruise, which starts daily at 7 p.m. at the Ved Stranden 16 boat landing during the festival period. Find out more about the festival, the installations and the guided tours at: [copenhagenlightfestival.org](http://copenhagenlightfestival.org)



[copenhagenlightfestival.org](http://copenhagenlightfestival.org)

### IMPRESSUM

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# Annual Review 2018

Revealing expert interviews, news from Hess and selected references – our Lightletter issues have accompanied you with these and other topics throughout the year.

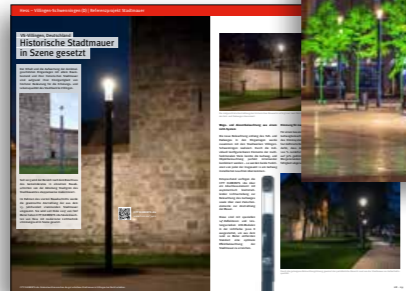
We want to review our project highlights and show you attractive lighting and design solutions.

Be inspired by our look back

## Edition 1



Prof Peter Andres and Katja Schiebler:  
**Light in urban spaces – for today and tomorrow!**



## Edition 2



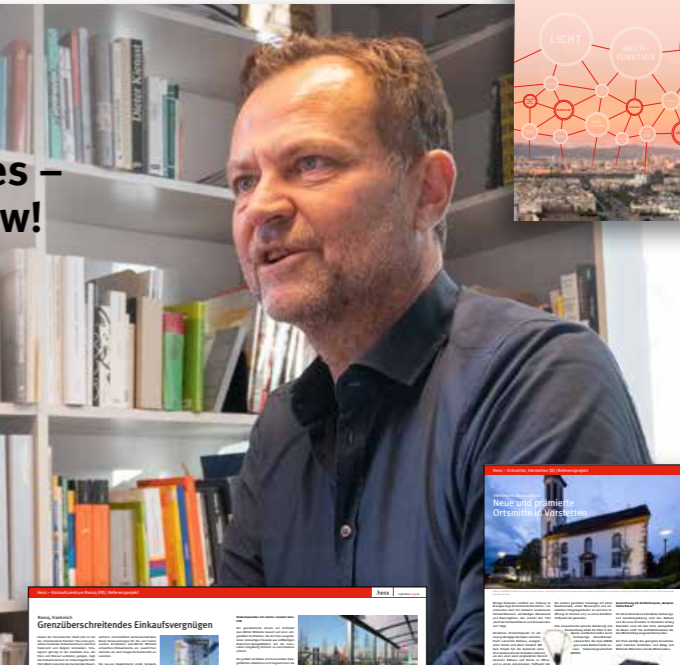
Prof Dr Lutz Heuser:  
**Multifunctionality in urban spaces**



## Edition 3



AW Faust:  
**Design in urban spaces – for today and tomorrow!**





## Willy-Brandt-Square, Lünen (Germany) Vivacious centre of urban life

The city of Lünen, north of Dortmund on the border of the cultural and recreational landscape of the Münsterland region, combines the advantages of the nearby city with the amenities of rural tranquillity. The cityscape is characterised in particular by the river that runs through the city centre, the Lippe, which has brought forth a lush green urban structure with great value as a destination for recreation.

In addition to the attractive scenery, the city owes its unmistakable look and feel to the comprehensively modernised inner city. The attractive revamping of the southern entrance to the city centre, the newly designed pedestrian zone and the carefully renovated historic building façades are elements of the cityscape that now shine in new splendour, showing the city from its very best side.



Reference report

### Designers and participants

Client: City of Lünen

Plan creator Jürgen Arendes, Deputy Head of Urban Green, City of Lünen (Willy-Brandt-Square, south Marktstrasse and Mauerstrasse)

Other project partners: Bauverein zu Lünen (renovation of the Hertie property), Andrzej Irzykowski, repositioning of his art object "Marktfrauen"

Lighting design: tecnoPlan Oliver Marschke, Herne, Hess

Luminaires: CITY ELEMENTS 230 illuminating columns from Hess in combination with JADE 16 LED spotlights from the Hess sister company GRIVEN

Furniture/equipment: OCTA tree grates, PUNTO waste receptacles, TOLEDO power and water bollards (all Hess), Langmatz GmbH, Garmisch-Partenkirchen, underground electricity and fresh water supply, and others.

Photo: Dariusz Bera, Lünen





## VS-Villingen, Germany Historic city wall staged

Within the framework of the fourth construction phase, the desired illumination of the 13<sup>th</sup> century city wall was installed. Since the end of 2017, the wall has been illuminated in an atmospheric manner with the most modern lighting technology: by five metre high CITY ELEMENTS 180 illuminating columns from Hess.



Reference report

Photos: Hess



Photos: Hess

## VS-Villingen, Germany CANTO-luminaires for new roundabout

The lighting of the new roundabout was to be connected to the existent lighting structure, which is characterised by premium quality CANTO pole-mounted luminaires.

To ensure a uniform appearance, 19 more CANTO G 6000 luminaires with curved poles in colour DB 701 were installed in the area surrounding the roundabout.



Reference report





## U.S. Bank Stadion, Minneapolis (US) Arena of superlatives

The multifunctional U.S. Bank Stadium in Minneapolis is home to the Minnesota Vikings – the famous American football team of the National Football League (NFL).

But it's much more than that – it's a sports and events facility of superlatives.

The outdoor area, known as Medtronic Plaza, and the entrances to the multi-purpose stadium are attractively illuminated by multifunctional CITY ELEMENTS from Hess.



Reference report

### Designers and participants

Client: Minnesota Sports Facilities Authority  
Architecture: HKS Architects, Dallas

Landscape architecture: Orslund and Associates, Minneapolis

Lighting concept: illumine and The Lighting Agency from Denver, Colorado / JTH Lighting Alliance from Minneapolis, Minnesota

Luminaires: Multifunctional CITY ELEMENTS 230 illuminating columns with camera, WiFi and spotlight modules

Image: Brandon Stengel – www.farmkidstudios.com



Ambassador House Zurich, Switzerland

# Successful interplay of architecture and lighting

A clear structure for the exterior lighting that would complement the cubic architecture – that was the design requirement, along with many other key considerations of the lighting concept developed by Planungsbüro Reflexion AG of Zurich for the outdoor area of the Ambassador House.



Reference report

Photos: Hess



Photos: Hess

Drusenheim, France

# Church square in new light and design

A special architectural ornament of the municipality is the catholic church Saint Matthieu in neoclassical style. The church square – a popular meeting place – has been redesigned with natural stone pavement, freshly planted trees, added parking spaces and an attractive lighting solution with illuminating columns of the RESIDENZA C and CITY ELEMENTS 180 types from Hess.



Reference report





## Vörstetten, Germany Award-winning village centre

For the various areas, the planners gave preference to a uniform outdoor luminaire that is not too urban but nevertheless modern and appropriate.



In the evening and night hours, the square is provided with an attractive visual arrangement and illumination by premium Hess pole-top mounted luminaires of type AGENA 4500 as well as ground spotlights of our sister company GRIVEN.

Page 28-29



Photos: Hess



Photos: Hess

## Chinese Consulate General, Munich (Germany) A little bit of China in the middle of Munich

Select design luminaires from Hess were used to meet the diverse lighting requirements, including LINEA pole-mounted luminaires and illuminating bollards, NOVARA S bracket-mounted luminaires, RAVENNA in-ground spotlights, LEDIA illuminating strips, CASSINO wall-mounted luminaires, the ARINI lighting system in a customised version and LED spotlights from our sister company GRIVEN.

In accordance with the overall colour concept, the Hess luminaires were specially painted in RAL 7037 Dust Grey/Silk Matt for this project. This allows them to blend in perfectly with their surroundings during the day, while their high quality of light in the evening and at night ensures the desired lighting conditions and creates a comfortable atmosphere where desired.

Page 18-27



Photos: Hess

## Roncq, France Cross-border shopping fun

The selected Hess furnishings, which meet the wide variety of requirements for outdoor use, represent a continuation of the high design standards. 590 barrier bollards of type REGOR from Hess were used to clearly divide the traffic and pavement zones.

They ensure functional and clearly visible demarcation of pedestrian areas along the carriageways and zebra crossings and simultaneously prevent parking outside the marked areas.

Elegantly proportioned CERES bicycle racks offer secure parking for bicycles on the premises while also encouraging customers to ride their bicycles.

Decorative accents are also set by the square REGULUS cast-iron tree grates: With their abstract ornamentation, they not only protect the roots of the trees but also become a real eyecatcher in the outdoor areas of the prestigious shopping mile.

Page 30-31

THE TIME HAS COME ...

RENO ELEMENTS

... FOR MULTIFUNCTIONALITY  
IN A NEW DESIGN!



[www.hess.eu/renoelements](http://www.hess.eu/renoelements)

