

Urban public spaces

Lightletter by Hess





Dear Sir or Madam,

In our four-part series “People – Spaces – Emotions”, we consider urban space from an entirely new perspective. After the “Importance and use of public spaces” in issue 1, the current issue of our customer magazine covers “Urban public spaces”.

What is the value of these urban public spaces? What importance do they have for a liveable environment and sustainable urban development? We addressed these and many other questions to Prof. Hinnerk Wehberg and Wolfgang Betz – two well-known and renowned experts in the field of outdoor design and landscape planning from WES LandschaftsArchitektur in Hamburg.

An attractive park, inviting public squares, houses, cafés, offices – the entire “Maankwartier“ neighborhood is currently being built in the Dutch city of Heerlen. The project is one of the largest regional infrastructure projects in the Netherlands of the past 5 years.

The unusual artistic design and the classy appearance of the neighbourhood are particularly impressive. The lighting concept and the design of the luminaires are also tied in, with a specially designed model based on the VILLAGE luminaire from Hess.

At Hess, we have further set the course for the future and have further strengthened the management expertise as well as the market know-how. With Dr. Ernst Smolka as new Managing Director, we have gained a proven specialist for our company. With him we have found an absolute top staffing for the further future development of Hess.

We hope you enjoy reading and receive many interesting news.

With best regards

Your

Hess GmbH Licht + Form


Louis van Uden
Managing Director


Marco Walz
Head of Communications and Marketing

Information

Cover Photography: HafenCity Hamburg GmbH/ELBE&FLUT
Page 4-5 Project: Kissimmee Lakefront Park (US)
Luminaires: CITY ELEMENTS Special solution
Photography: © HLB lighting design

A SPECIAL LIGHT HAS A SPECIAL GIFT –
IT MAKES US RECOGNISE THE SPECIAL EVERYWHERE.

Oliver W. Schwarzmann, Economic poet



URBAN PUBLIC SPACES

Edition 2 of our topic series “People – Spaces – Emotions”

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ARINI: Light, Multifunction, Design



Anniversary: 20 years HessAmerica



New Managing Director: Dr. Ernst Smolka



EMAS certificate



Events: Architects, not Architecture

GRIVEN – the specialist for architectural lighting solutions

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Tokyo (JP): Godzilla is back in town



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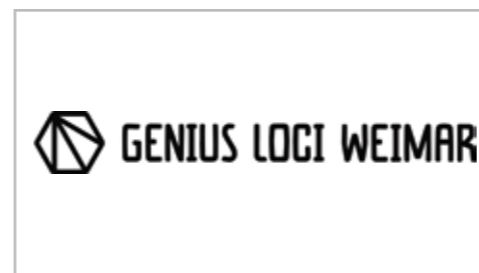
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Urban public spaces



Green resting and recreation zones offer the opportunity to relax.

The public space, illuminated from very different perspectives, is the focus of our four-part series “People – Spaces – Emotions”.

After a general overview in the first edition of the Lightletter quarterly, in which we spoke to Professor Dr Tobias Wallisser from LAVA

Laboratory for Visionary Architecture and the Stuttgart State Academy of Fine Arts on the importance and use of exterior spaces, we are now focusing on urban public spaces.

Strong trend towards urban living environments for years

An urban living and residential environment is becoming increasingly attractive. While a few years ago, many people were moving to rural areas around cities, there has been a fundamental shift in this development.

“The trend ‘back to the cities’ – here especially to the inner cities – has been strong for years”, finds Wohnmarktreport Deutschland 2016, published by housing company Vonovia and real estate service provider CBRE.



Cycling, walking or enjoying the time in the café – various possibilities of planning life / leisure time variedly.

Photos:
HafenCity Hamburg GmbH/ELBE&FLUT;
Fotolia/ArTo;
Garten- und Tiefbauamt Freiburg/Agentur GD90;
Fotolia/eyetric.

The attractiveness of cities is growing. They are increasingly forming the centre of life for people of different age groups, cultures and interests.

Short distances between home, work and leisure through well-developed transport connections, a wide range of cultural activities and, last but not least, appealing public spaces as places of communication, interaction and personal development are among the crucial factors of attractiveness – and contribute to a high quality of life and feeling of well-being.

Platforms as seating and leisure areas between old trees, a water play with fountain as well as the large open space in the middle of the square ensure a variety of uses.



Venues of public life

As essential elements of the urban structure, streets, squares, parks and pedestrian areas shape the face of a city and community. This is where public life takes place and where different requirements for utilisation come together – transport, consumption, sojourning, recreation, entertainment.

back and people-watching, relaxing after work, or getting together with friends in the evening. They reveal themselves as places where coexistence is intensively lived and experienced.

In addition, these spaces are increasingly forming the framework for coming together for major events – and are thus progressively becoming a stage for social, cultural and sporting events, for example, as public venues for watching a football world championship or as event locations for concerts.

“Where people go, speak, stop, watch, sit and play, there is a city alive.”

Jan Gehl, Danish architect and one of the world’s most influential urban planners.

Due to the diverse requirements in public spaces, well-thought out, functional planning and attractive design are becoming ever more important.

These spaces are especially attractive in everyday life thanks to their wide range of potential uses – whether for strolling, sitting

Public spaces: Important field of action for urban marketing

Many cities and municipalities have already recognised what a key role public space plays in sustainable development. Because in the ongoing competition for residents and companies, it plays an important role in the public perception and image of a city.

“Public space is understood as a central place of identification, representation and coming together”, according to the results of the study “The inner city and its public spaces – insights from small and medium-sized cities” of Germany’s Federal Institute for Construction, City and Spatial Research (BBSR) from 2015.

With successful design concept project reports from 12 municipalities sized between 10,000 and 100,000 inhabitants, it provides

“Public spaces should become the living rooms of the city.”

Jan Gehl



At nightfall, a sophisticated illumination brings out the best of public areas.

information about promising municipal strategies for guiding design and use of inner-city spaces. They can provide ideas for your own individual open-space concepts.

In the long run, not only people but also cities and municipalities benefit from the revitalization and betterment of these locations, because well-designed open spaces in all their diverse forms promote communication and discussion and are the expression of a vibrant society as well as an eminently liveable city and community.





EXPERT INTERVIEW

Prof. Hinnerk Wehberg and Wolfgang Betz about urban public spaces

Prof. Hinnerk Wehberg (left side) and Wolfgang Betz.

When urban public areas are discussed, what specific spaces are being referred to?

Wehberg: I would like to say just one sentence in this regard: Public space is wherever there are no buildings and something is publicly accessible.

There is also the so-called “Nolli Plan” by Gianbattista Nolli from 1748 for the city of Rome, which also assigned churches and interior courtyards to public space in addition to squares and streets.

Why are public spaces so important for a city?

Betz: Public spaces are a society’s communication centre. It is where society takes place. They also symbolize the understanding of cities and show the aspirations of a city, also for dealing with society.

When we talk about public spaces, we have to talk about the topic of “perception” and “positive atmosphere.”

Wehberg: The architect and urban planner Walter Ackers writes that public spaces are the “agora” (according to meeting places) of society. Ackers speaks of the “gift of seeing and being seen” in public space through contact with other people.

Another of his metaphors is that “public space is the built form of social graces.” What a city thinks of itself is visible in its public space. And that’s important enough, isn’t it?



The “Nuova Topografia di Roma” from Gianbattista Nolli from the year 1748, is considered to be an important historical document regarding Roman urban development.

WES
LandschaftsArchitektur

The office WES LandscapeArchitecture in Hamburg was founded in 1969 by Hinnerk Wehberg and Gustav Lange as Offices of Wehberg-Lange. Since then, the office has participated in the realization of pioneering and often award-winning projects in Germany, Europe and China as well as in the Arab region.

The key activities of the interdisciplinary team of more than 40 employees comprise the design of architectural interior and exterior spaces. These include open space and object planning, master plans, surveys and urban development projects as well as Percent for Art projects.

WES has offices in Oyten, Berlin, Düsseldorf and Shanghai, in addition to the head office in Hamburg.

www.wes-la.de

Photos:
WES LandschaftsArchitektur;
Meidlinger Hauptstraße: Felix Holzzapfel;
Site plan Gänsemarkt, WES LandschaftsArchitektur;
Hess

To what extent can public space influence usage and behaviour in a city?

Betz: There are good examples of this, such as Meidlinger Hauptstrasse in Vienna, Austria. A one kilometre long shopping street. Before the competition, there was an analysis of social space that identified very heterogeneous population structures with desires and demands that differed completely.



Since its renovation with light-coloured granite slabs, a “Sycamore terrace” and a “Lime tree carpet”, the Meidlinger Hauptstraße in Vienna is perceived as a welcoming free space and attractive shopping street.

And there was also a study on strengthening the viennese shopping street on the example of Meidlinger Hauptstraße. There was a desire to expand the uses of the public space to include shopping and leisure. At the same time, it is not just a pedestrian zone but also a place for the people to spend time. “The public space as living room.”

“Public spaces, regardless of the size of a city, are incredibly important to the atmosphere of a community.”

Prof. Hinnerk Wehberg

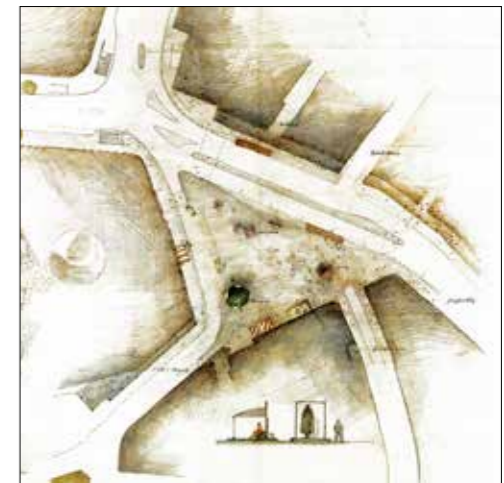
Wehberg: Sydney’s head of urban planning came to visit me some time ago. He reported on how the Olympics in Sydney have changed the behaviour of the people. Knowing that they were going to be hosting many Europeans who like to sit outside – virtually on the street itself – they went in and upgraded the streets, scaled back traffic and encouraged a large number of cafés and restaurants to open. Since then the people in Sydney have been behaving differently, the people are living on the street.

Vienna and Sydney are big cities. Does it make a difference whether it is a rather large or small city?

Wehberg: We are currently working on a project for Neumünster. A city on the smaller side that is trying to enhance its centre comprehensively. Public spaces, regardless of the size of a city, are incredibly important to the atmosphere of a community.

Wehberg: It is also much more fun when you can tell a story about a public square. A square called Gänsemarkt (Goose Market) exists in Hamburg, but in our office we refer to it as Lessingplatz (Lessing Square).

We do this for the following reason: Lessing was employed for a long time at a theatre bordering this Gänsemarkt, and he did his most important work during this time. Then he got into a tangle with the city and moved to Wolfenbüttel, where he wrote his literary masterpiece “Nathan the Wise”.



The Gänsemarkt in Hamburg’s city centre has a triangular form.

In this work, the concept of tolerance is the main theme. That is why we said in the course of the new design, the Gänsemarkt is the “place of tolerance” and we have to move it from the middle like a “stumbling block” into the main axis of Gänsemarkt and Rathausplatz. We planted the large lime tree specially in the upper corner of the square and in the axis of the ABC-Street – with a wooden podium as a lectern, which was for us “Speakers Corner”.

The Thalia Theatre continues until today to go to Gänsemarkt, also known as Lessingplatz, in order to start the city tour from there in memory of Lessing. It is precisely this story that makes the square so special.

Betz: At this point you have to expand the term “history”. Ultimately, it is about content. History is a very general term. What is important is the special content, as in our case Lessing and the underlying philosophy, which has to do with cultural history and mentality. The historical connection and content thus play an essential role in many projects.

For public space, how important is a connection to the past?

Betz: The historical connection is immensely important. As a matter of principle, we analyse a place before we start thinking about it. With every urban development, especially in cities that have grown over time, there is a connection to their history. It usually makes sense to preserve and show this connection.



Do you see any changes in the perception of public spaces?

Betz: Yes, of course. Over the past 20 years, the value of public spaces has begun to be completely re-assessed.

The quality of the spaces also has something to do with the population, the structure and the understanding of it. You can also reduce it to a common denominator: If public spaces are neglected, then they begin to be treated in the same way.

However, if they are upgraded, they also make a positive contribution to society, communication, security and comfortable atmosphere.

Wehberg: I find that the statement already made that “public space is the built form of social graces” very clearly describes the new importance of public spaces.



Landscape architect Wolfgang Betz played a leading role in numerous design projects for Hamburg.

Are certain developments reflected in public spaces?

Betz: Take Hamburg as an example. Twenty years ago there were many run-down spaces that were not taken seriously. In spite of fantastic locations, they were treated like insignificant, leftover patches of land. For decades, urban and open-space planning was driven only by the needs of traffic – traffic dominated the space. This is truly nonsensical, since the structure then has nothing to do with urban development. A completely new way of thinking has established itself here.

Wehberg: There was an urban space contest for Hamburg’s Hafencity, whose winning design with its playful and Mediterranean flair surprised many for a “Nordic city” like Hamburg.

We noticed later what this had achieved. At a time when, with the exception of the SAP building, there were no buildings at all, people came to Hafencity in droves to take a look at the strange outdoor facilities. They were now quite simply the point of attraction.

Then came wishes from the public, especially in terms of additional greenery and trees – not exactly the most natural choices for a location directly on the harbour. However, the Chief Planning Director Prof. Jörn Walter strongly supported this and achieved huge success in this area, the city became a talking point in a positive way.

What quality criteria characterise attractive public areas?

Wehberg: A critic of urban development wrote an article which provocatively stated that it is well known how cities should be built.

Those that work are simply copied. If you take Copenhagen as an example, the city map goes back to the Middle Ages.



Right of way for bicycle traffic: 45 percent of the population in Copenhagen commutes to work by bike.

What is special about it is that Copenhagen did not build new roads but tore out existing roads, thus reducing traffic greatly. On the other hand, pedestrian zones were expanded. Copenhagen has a moving city life and is now the city with the most cyclists, alongside Amsterdam.



Grassy areas, wooden decks and a magnificent view of the Elbe. The Marco Polo Terraces in the Hafencity in Hamburg invite passers-by to sit, lounge and to take a break.

Betz: This could be reduced to „the logic of simplicity“, but you could also list quality criteria: Public space must convey tranquillity, be reserved in a certain way, offer identity and radiate a positive atmosphere. In addition, safety and security issues also play a role.

“Public space must convey tranquillity, be reserved in a certain way, offer identity and radiate a positive atmosphere.”

Wolfgang Betz



Speaking of light: To you, how important is light as a design element?

Wehberg: I often feel that there is far too much light, that is, it is important to consider what light is to be used for and how much is needed. And the desire for light, also in part for staging purposes, differs a great deal depending on the region.

Betz: Light plays a very important role for the projects. But it is always a question of strategy, that is, how do you deal with light, how do you integrate light into a project?

We usually work on content starting from the location and try to go into the projects with a certain logic. This makes the projects self-explanatory. And light, like any other element or material used, must be part of the overall concept and follow this philosophy.

Do “multifunctional lights” play a role in your considerations?

Betz: Yes, absolutely. The more features that can be integrated into an installation, the better it is, of course, since it makes the area appear peaceful and tidy.

The possibility of including light in different directions and of working with different angles can be of essential significance.

Can you name a good example of an attractive public space?

Betz: There are many, of course, but Piazza San Marco (St. Mark’s Square) in Venice is particularly nice. There is very good urban planning with water and façades – and the ground-floor zones are used by shops and cafés. Otherwise the square is empty, no frills, nothing is superfluous, and yet everything you need is there...



Piazza San Marco (St. Mark’s Square) is the most important place in Venice and the artistic model for Hamburg’s Rathausmarkt.

Wehberg: ... and it is exciting that Piazza San Marco is the model for Hamburg’s Rathausmarkt (Town Hall Square) and the connection from Rathausplatz to the Binnenalster (Inner Alster). It’s exactly the same structure.



Photos:
Hafencity Hamburg GmbH/ELBE&FLUT
Kopenhagen: Dan Race, connel_design
Venedig: ArtMarie;
Hess

What is the significance of the public space for urban development?

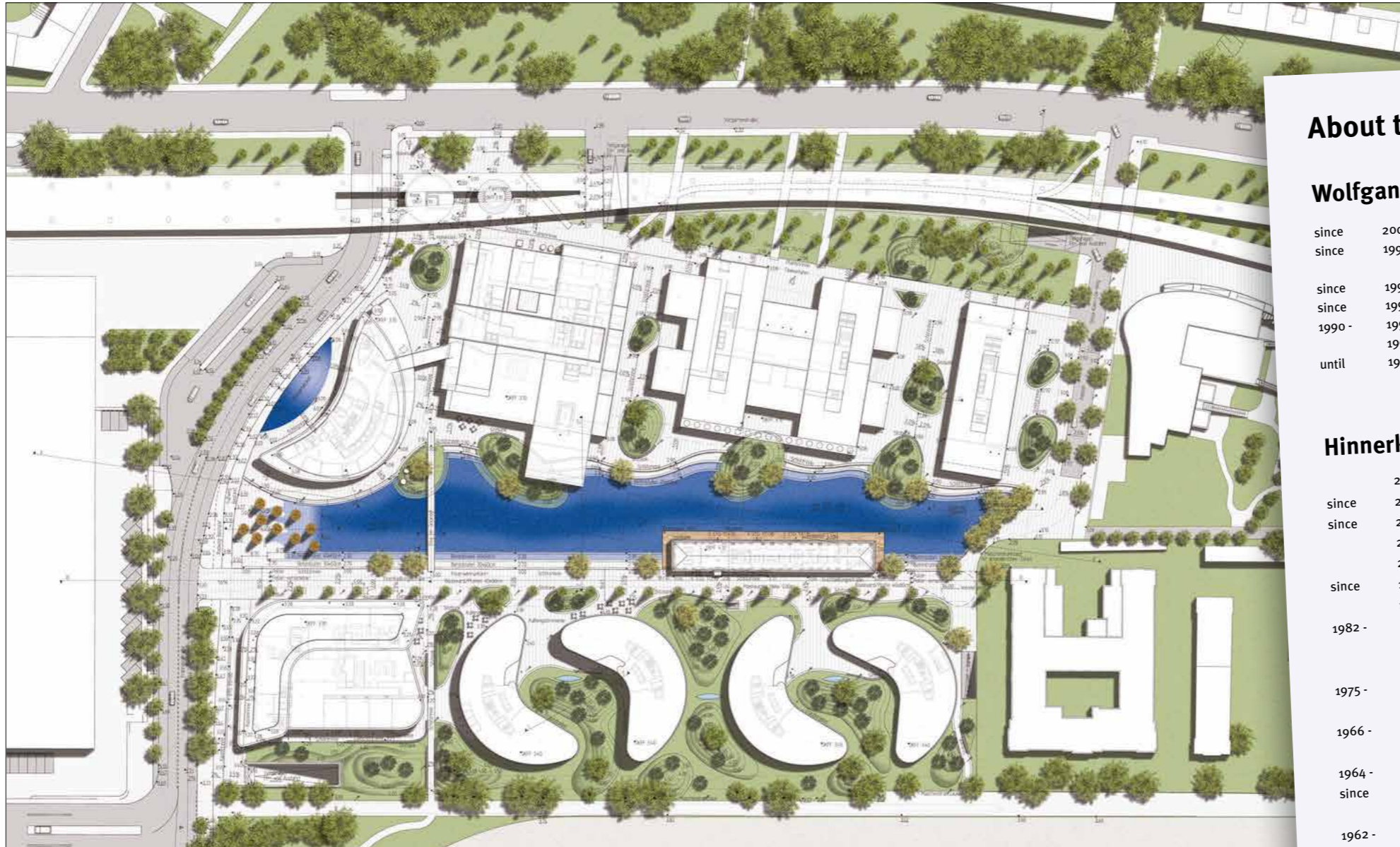
Betz: I'd like to briefly cast a glance into the past. Public space has always played an important role in urban development. From Hippodamos of Miletus (Greek city planner of antiquity), there is the famous city map in a grid structure with building blocks, in which 23 blocks had already been planned at the time for use as public spaces – for theatres and thermal baths, for example.

That means, public space was always thought about and always had an important function for society and culture.

Wehberg: “Viertel Zwei” (Quarter Two) is currently a very successful urban development project in Vienna.

In this district, we designed open spaces in an area between the grounds of the trade fair and the football stadium as great places for people to spend time and with a wide array of usage possibilities – including between the buildings. This “Viertel Zwei” is incredibly popular especially due to the public space and the atmospheric areas in between.

In urban development projects, the interrelationship between public space and the neighborhood as well as the utilisation of the ground floors is very important. These areas are often used and at the same time create an identity.



Open space planning from WES LandschaftsArchitektur for the new district “Viertel Zwei” in Vienna-Krieau.



The new car-free business and residential district “Viertel Zwei” is characterized by an especially large amount of free green spaces

About the persons

Wolfgang Betz

since	2002,	member of the Art Commission of the Free and Hanseatic City of Hamburg
since	1999,	university teaching position for open space planning at the architectural department of the University of Applied Sciences and Arts (HAWK) in Hildesheim
since	1996,	associate at WES
since	1992,	freelance garden and landscape architect
1990 -	1996	freelance collaboration with the office of Wehberg-Lange-Eppinger-Schmidtke
	1990	collaboration with the office of Gerhart Teutsch in Munich
	1989,	Landscape Architecture course of studies in Weihenstephan;
until		Dipl.-Ing. [graduate engineer] (FH) [university of applied sciences]

Hinnerk Wehberg

	2014	advisor to Zhuhai City (CN)
since	2007,	WES advisor and representative
since	2005,	appointment in the “Konvent der Baukultur” [Building Culture Convention]
	2005	awarding of the honorary Sckell ring
	2002	Emeritus status given at the Braunschweig University of Technology
since	1992,	member of the Freien Akademie der Künste [Free Academy of Arts]
	1992	awarded the Fritz-Schumacher prize
1982 -	2002	professor at the Institut für Städtebau und Landschaftsplanung [Institute for urban development and landscape planning] at the Braunschweig University of Technology
	1985	member of the Art Commission of the Free and Hanseatic City of Hamburg
1975 -	1969	founding of the office of Wehberg-Lange (today: WES)
1966 -	1969	visiting professor for Percent for Art at the HfbK [University of Fine Arts] in Bremen
	1970,	visiting lecturer at Hornsey College of Art London
1964 -	1964,	member of the Federal Association of Artists of the Fine Arts
since	1963	British Council Scholar, London
	1969	freelance painter and sculptor in Hamburg, realization of Percent for Art projects, Percent for Art, art in public spaces and church interior design
1962 -		awarded the art prize “Neues Forum Bremen”
	1961	Painting course of studies at the HfbK [University of Fine Arts] Hamburg;
1957 -	1962	art teacher exams

Do the requirements for the design of urban open spaces also change against the backdrop of the need for greater quality of life?

Betz: There are various aspects and topics that are to be viewed quite critically. As a result of densification, activities like urban gardening have become fashionable. This is a trend that appeals to many people. But also in this case, if we consider urban planning, architecture and open space from a distance, it is also important to protect spaces itself.

From my point of view, a very difficult issue is how to scale back car traffic – and how the relationship between cyclists and pedestrians is shaped in a city, for example.



Wehberg: In addition to design, materials now also play an important role. In Copenhagen, for example, they are replacing unattractive concrete paving with natural stone paving to create a different sense of quality and thus a different kind of quality of life.

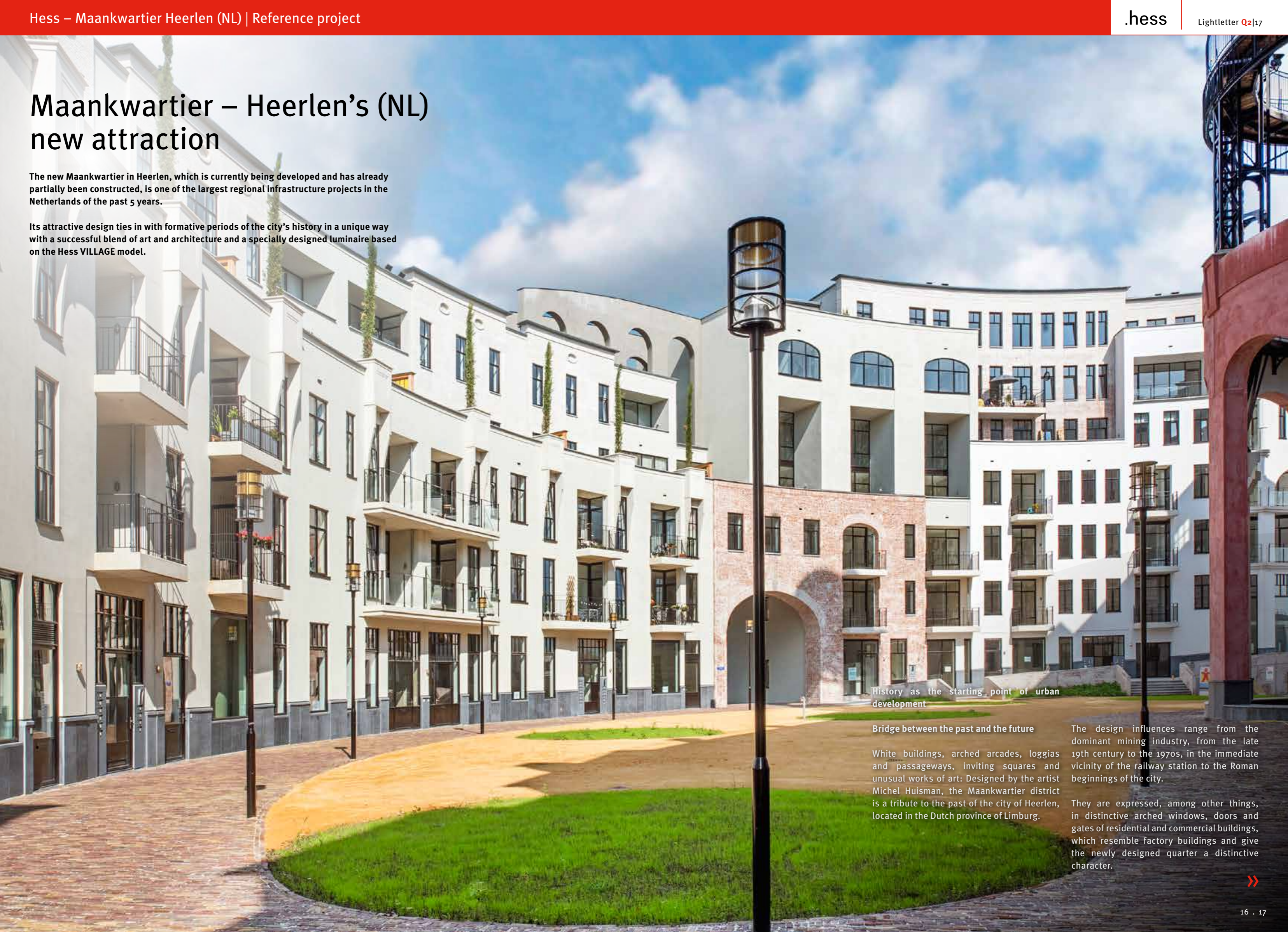
Thank you for the Interview, Mr. Prof. Wehberg and Mr. Betz.

Photos:
WES LandschaftsArchitektur;
Hess

Maankwartier – Heerlen's (NL) new attraction

The new Maankwartier in Heerlen, which is currently being developed and has already partially been constructed, is one of the largest regional infrastructure projects in the Netherlands of the past 5 years.

Its attractive design ties in with formative periods of the city's history in a unique way with a successful blend of art and architecture and a specially designed luminaire based on the Hess VILLAGE model.



History as the starting point of urban development

Bridge between the past and the future

White buildings, arched arcades, loggias and passageways, inviting squares and unusual works of art: Designed by the artist Michel Huisman, the Maankwartier district is a tribute to the past of the city of Heerlen, located in the Dutch province of Limburg.

The design influences range from the dominant mining industry, from the late 19th century to the 1970s, in the immediate vicinity of the railway station to the Roman beginnings of the city.

They are expressed, among other things, in distinctive arched windows, doors and gates of residential and commercial buildings, which resemble factory buildings and give the newly designed quarter a distinctive character.





The Maankwartier covers an area of about 18 football pitches. Appealing apartments, office units, retail spaces, parking lots, recreation areas and a four star hotel emerge gradually around the newly designed train and bus station.

The Maankwartier can be divided into three parts: In a north and south part as well as a bridge platform, which serves as a connection between the north and south complex. The northern part with residential buildings, offices, an underground car park and a supermarket has already been completed.

New soul for the city

After the closure of the coal mines and the demolition of the miners' settlement, the large and dominant railway station at this location, developed into a problem zone and became notorious as a drug scene. This area also deterred rather than welcomed the around nine million annual train travellers.

In the southern part, which in addition to residential buildings, will also house retail space, a park, and a new hotel, as well as the bridge platform above the new railway station, the construction work is still in full swing. This diverse use is intended to revitalize the young district and gradually restore the city's identity.

The clear aim of the municipality was to achieve the revitalization of the huge area (with a size of 18 football fields) by means of a complete restructuring and a concomitant change in its use.



With the new district, the city of Heerlen is gaining in attractiveness.

Michel Huisman, born in Heerlen himself and well acquainted with the roots and history of the city, designed the "Maankwartier" – in English "Moon District".

His artistically inspired concept convinced the community and transformed the district, through the sensitive historical link, into an attractive centre, which connects North and South Heerlen as well as the districts beyond it. "Maankwartier is the medicine that this city needs. It gives the city energy and transforms weakness into strength," says the artist summarising the essential ideas of his design philosophy.



The moon as a symbolic source of light and inspiration

As the name "Maankwartier" indicates, the moon was, in many ways, a source of inspiration for Michel Huisman: Convinced of the fact that new light for Heerlen could only come from the "moon", he has housed the "Heliostat" – the moon tower (which is also a clock and one of a total of 89 works of art) in the northern part of the Maankwartier. Its purpose in simple words: "Catch the light if you do not have it yourself."

At the top of the astronomical apparatus towers a six-meter-long semi-circular mirror shaped like a moon, which, with its built-in clockwork combined with light-sensing sensors, follows the light of the sun.



Project-specific lighting solution based on VILLAGE luminaires from Hess

Gold-coloured perforated plate creates unique lighting atmosphere

The lighting solution with Hess VILLAGE luminaires, which have been specifically modified for the Maankwartier, is seamlessly integrated into the sophisticated architectural design concept. A versatile luminaire was in demand, which perfectly harmonises with the extraordinary architectural environment and immerses the environment in atmospheric light during the evening and night hours.

Lighting concept

The VILLAGE luminaire from Hess fulfils all requirements – the luminaire was specially equipped with an additional, gold-coloured perforated plate for this project. This creates a special and extremely pleasant, warm lighting effect, which ensures a high feel-good factor in the whole district.

Thus, the mirror directs the sunlight through the interior of the tower to the lowest floor of the adjacent underground car park and unconventionally transmits daylight into the earth. As soon as the sun goes down, the mirror side is directed downwards and is illuminated by spotlights, so that the underground car park can be illuminated at night.

In addition, the northern part of the Maankwartier is designed in the form of a crescent moon.



"The contemporary design, which is reminiscent of the industrial revolution as well as the efficient lighting technology, were decisive for the selection of the VILLAGE."

"With the metal rings around the cylinder glass, the gold-coloured perforated plate and the barely visible light source, the lamp reminds us of the good old gas lamp – exactly what we wanted."

Michel Huisman





During the evening and night hours, the VILLAGE pole and wall mounted luminaires illuminate the northern part of the district atmospherically.

Different luminaire versions for diverse lighting requirements

100 VILLAGE luminaires are planned for the atmospheric illumination of the entire Maankwartier upon its completion.



Depending on the lighting requirement, they are used in squares and inner courtyards in the form of pole-mounted luminaires and on main routes as wall or catenary suspended luminaires. The installation of the luminaires in the northern complex has already taken place. Commissioning in the southern area as well as along the bridge platform will take place after completion of the construction work.

LED modules for energy-efficient operation

“The use of LED technology was a must for the municipality,” reports Michel Huisman. For this reason, all VILLAGE luminaires are equipped with LEVO Q and LEVO LED modules from Hess, in the colour 3000 K (warm white), to ensure an extremely low energy consumption. A clear advantage for the municipality, because it benefits from a very high light quality and will continue to do so in the long term.



With their distinctive design, the VILLAGE luminaires set attractive accents both during the day as well as at night.

Demand-based control of the light

In order to be able to use the light in a need-oriented manner as well, all VILLAGE luminaires have a DALI interface (Digital Addressable Lighting Interface), via which the light is individually controlled.

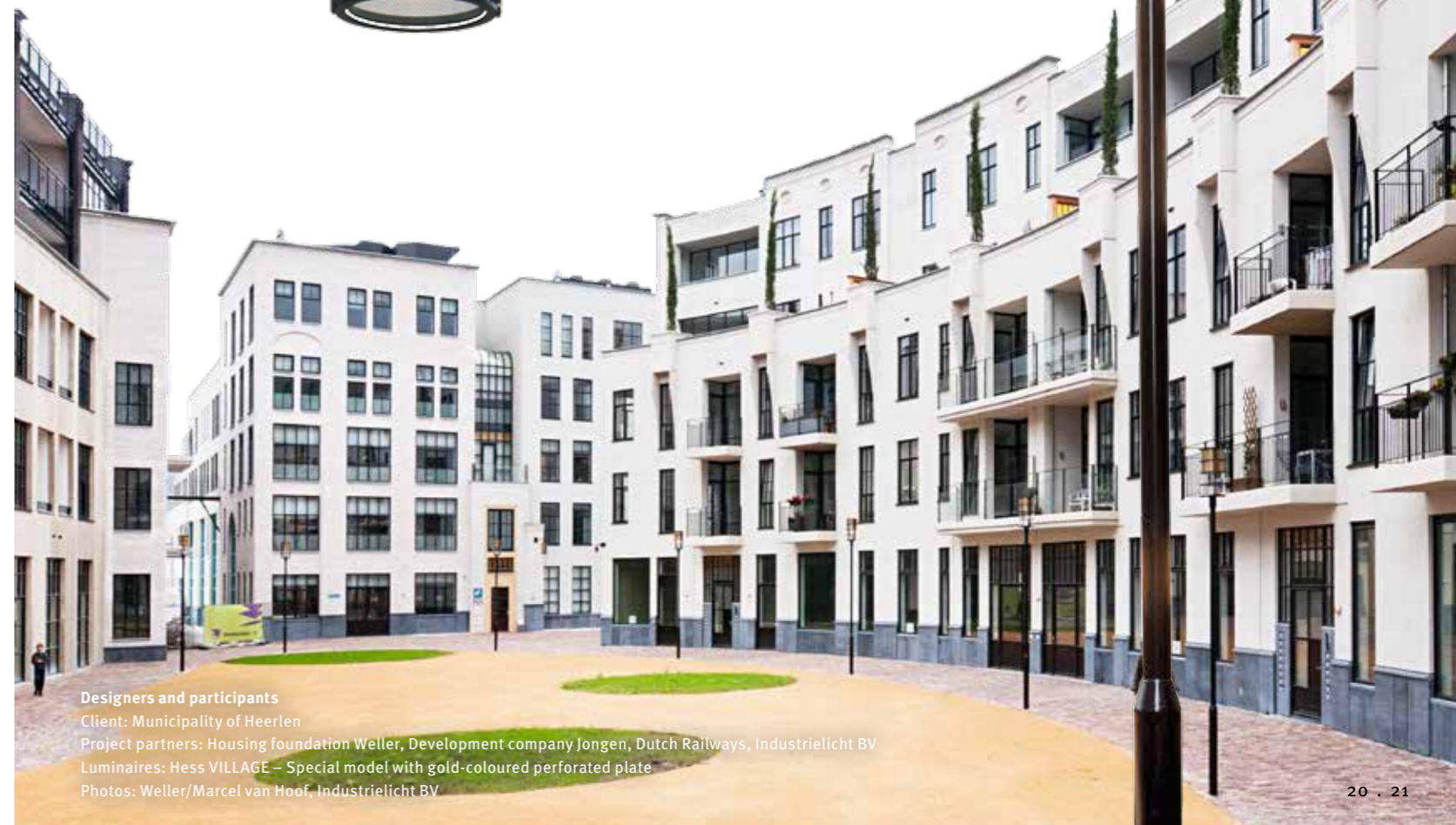
Four synchronous dimming levels have been programmed for all luminaires: During the first level from 10 pm to 12 pm, the luminaires reduce the lighting level to 70 percent, a further reduction to 50 percent takes place between 24 and 5 o'clock in the morning.

From 5 o'clock to 6 o'clock, the lighting level rises again to 70 percent and from 6 o'clock until the lighting system is switched off, it returns to its full performance.

Attractive day and night effect

The distinctive VILLAGE luminaires are impressive both by day and by night with a very attractive appearance and ensure a successful combination of architecture and lighting.

During the day, the VILLAGE luminaires set design accents as a result of their design and their black-brown lacquer (in the colour RAL 8022). In the night, they literally illuminate Maankwartier in the right light as Heerlen's new attraction.



Designers and participants

Client: Municipality of Heerlen
 Project partners: Housing foundation Weller, Development company Jongen, Dutch Railways, Industrielicht BV
 Luminaires: Hess VILLAGE – Special model with gold-coloured perforated plate
 Photos: Weller/Marcel van Hoof, Industrielicht BV

ARINI – for the urban jungle of today and tomorrow

Light, multifunctionality, design – and inspired by nature

ARINI is a new lighting system that combines light and multifunctionality with an extraordinary design inspired by nature.

A lighting system based on the organic forms of nature. And a lighting system, for which we have let ourselves be inspired by the diversity and impressions of nature.

ARINI poles: Diversity in form and height

ARINI is also available with different poles, to satisfy your requirements and wishes.

Whether with a curved, straight or straight but slightly inclined pole. Whether in the 5 metre, 7 metre or 9 metre class, or even above.

Even regarding the number of ARINI heads, you have the choice. Depending on the pole height, you can choose between 1 to 5 heads for the standard version.



ARINI TREE

ARINI G



ARINI N 0°



ARINI N 4°

ARINI TREE

With its flowing curves, the ARINI appears as the harmonious portraiture of a parrot sitting in a stylised tree.

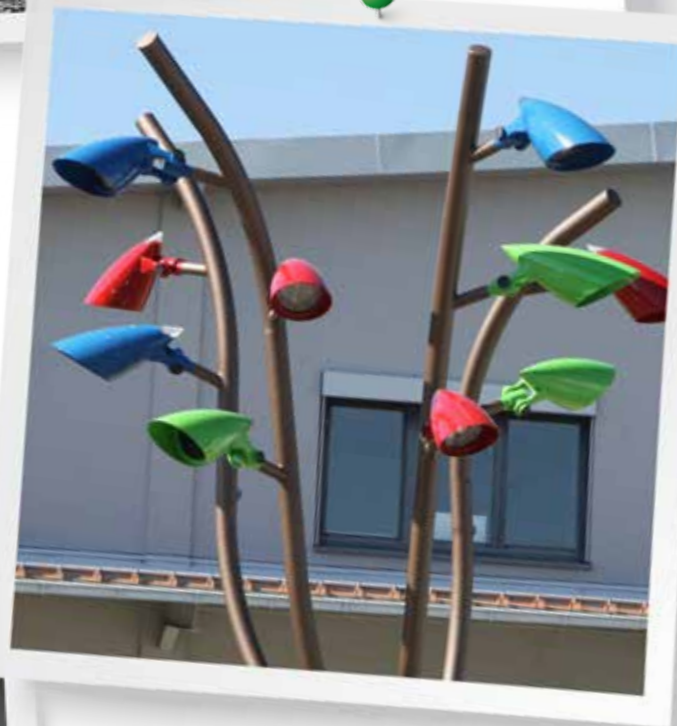
When developing the ARINI tree, we used this stylised tree with parrots sitting in it as our model of inspiration. The result is an extraordinary eye-catcher for public urban spaces or for corporate and administrative locations.

The 6-metre-tall ARINI tree is fitted with a total of 12 ARINI heads. These can be equipped with a variety of functions: with light, with WLAN, with a speaker or with a camera – precisely according to your wishes and needs.

Experience the ARINI tree at the Hess outdoor exhibition in Villingen-Schwenningen. There, you can get a close-up look at the new highlight.

The ARINI tree – a gem that sets accents by day and night and attracts attention.

www.hess.eu/arini



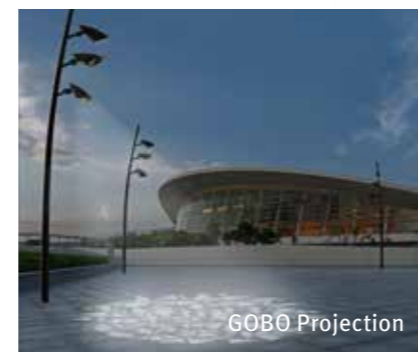
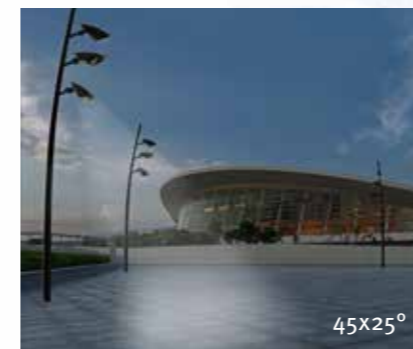
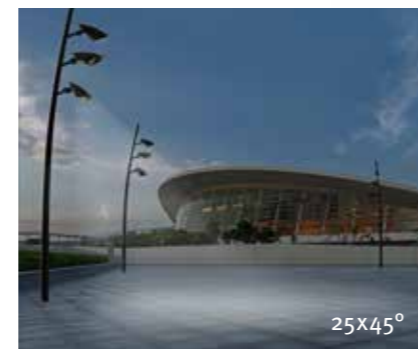
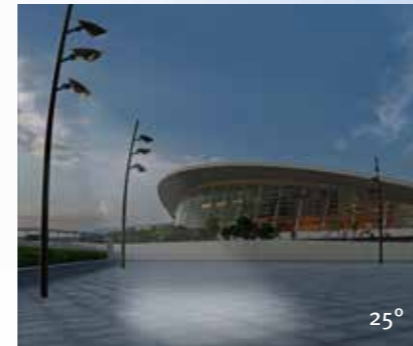
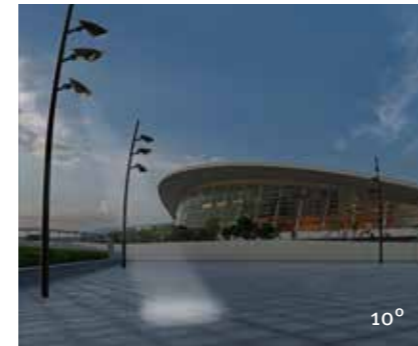
ARINI Tree – Hess outdoor exhibition, Villingen-Schwenningen

LIGHT

Perfect light – versatile design with light

Lend urban spaces and squares character in the dark and transform these into meeting places or places of encounter – full of atmosphere and emotion.

Design with light and create exciting lighting moods, structure spaces and set eye-catching light highlights.



With the best light, we ensure that exactly what should be noticed, actually gets noticed: whether creative, playful or artistic elements.

ARINI: The best light – for your ideas.

MULTIFUNCTION

More than light – intelligent due to multifunction

The ARINI, with its multifunctionality, stands for a modern togetherness and ensures that urban spaces become attractive meeting places and communal areas with a high level of security, communication, networking and attractiveness. Not least, ARINI gives more than just an impetus for a future-oriented urban development.

ARINI: Multifunctionality for today – and tomorrow.



www.hess.eu/arini

DESIGN

Design – drawn by nature

The striking details that make ARINI a real work of art are also oriented on the laws of nature: The rear part of the luminaire head for example (Light + version), is equipped with RGBW lighting and can set colour accents in the urban undergrowth as desired – at night and during the day.

ARINI: A work of art for urban spaces.



ARINI is available in virtually all desired colours.



Mood-Finder:
arini.hess.eu

HessAmerica celebrates company anniversary 20 years of design, innovation and quality

20

Years of Design Innovation

HessAmerica

1997 – 2017

The year 2017 is something special for Hess – exactly 20 years ago, Hess entered the American market with the creation of HessAmerica.

The production and sales office was initially located in Shelby, North Carolina.

At the beginning of 2004, the doors opened at the current company headquarters in Gaffney, South Carolina, where a new company building had been acquired.

In 1997, HessAmerica also had its debut at the world's largest trade fair for architectural and commercial lighting – the LightFair.

In this way, right from the beginning the company became a sought-after and renowned premium provider of holistic lighting and design solutions also in the American market – and nothing has changed about this since then.



HessAmerica outdoor exhibition in Gaffney (SC / USA)



20

Years of Design Innovation

HessAmerica
1997 – 2017

Stylish design and energy-efficient lighting technology

With its broad product portfolio of design-oriented outdoor luminaires and matching high-quality site furnishings in distinctive designs, the company found great acclaim among experts, even across the pond.

The product trends currently most popular in North America are the CITY ELEMENTS multifunctional lighting system and the LINEA, VILLAGE, CANTO and CAMPO luminaires, as well as the illuminating columns and illuminating bollards of the SIERRA product line.

Numerous awards recognise high-quality products

Since 1997, many luminaires from HessAmerica have been honoured – for their innovative design and technical sophistication, among other characteristics.

For example, in 2005 the SERA pole top mounted luminaire received the award “Best of Category / Exterior Luminaires: Site and Roadway Lighting”.

The prestigious annual “Architectural SSL Award”, conferred by the US-based lighting magazine “Architectural SSL Magazine”, has been given to HessAmerica products several times: In 2011 for the LINEA 950 illuminating bollard, in 2015 for the PARCO pole top mounted luminaire in the “Outdoor Lighting” category and in 2016 for the ACCADIA LED in-ground luminaire in the “Architectural Lighting” category.



This year, the ARINI lighting system won “Best of Category” in the “Parking, Street and Area Lighting” category at the LightFair in Philadelphia.

Achievements that were also recognised included the market launch of the world’s first LED outdoor luminaire in 2003, early product innovations in the area of indirect illumination with the FARO luminaire, the development of the CITY ELEMENTS modular lighting system and ground-breaking concepts for lighting technology with the LED module LEVO and the 360 module, which allow consistently high light output with advanced LED technology.



Anniversary party at LightFair 2017

HessAmerica fittingly celebrated its 20th anniversary at the LightFair this year.



Sales people and lighting experts from all over North America came together to duly celebrate this special occasion in the context of a large stand party at the end of the first day of the show.

On this occasion, the entire staff and especially the Managing Director Terry O’Toole and Inside Sales Manager Becky Smith, who both helped write the history of HessAmerica from the very first day, have been thanked for their tireless commitment, which has been crucial to the success of the company.



Dr. Ernst Smolka is the new Managing Director of Hess

On 1 July 2017, Dr Ernst Smolka (53) assumed management of Hess. After a brief handover and transition phase, he will succeed Louis van Uden, who has been the interim manager of Hess for the past two years and who will remain within the Nordeon Group in a different position.

With Ernst Smolka, Hess has set the course for continuing the company's positive future development. He brings with him extensive managerial expertise as well as many years of professional experience in the sector.

Since the beginning of the 1990s, the physicist Ernst Smolka has held many executive positions, including technical director and director of research and development, as well as business management positions with responsibilities in sales, technical project development, light engineering and production.



Ernst Smolka is looking forward to his new tasks: "Hess is of course very well-known to me because of my long-standing experience in the lighting sector. Hess has stood for and stands for something exceptional and has an excellent reputation in the industry.

I'm looking forward to continuing to develop Hess as a premium supplier. For Hess in particular, I see enormous potential in future development, especially in terms of the key phrase 'Smart City', and with existing products and solutions like CITY ELEMENTS and ARINI, Hess is already on a winning course."

Louis van Uden is delighted that with Ernst Smolka, Hess was able to recruit a proven specialist with expertise in leadership: "I am sure, that with Ernst Smolka, we have the very best person for this role."



Hess focuses on sustainability and environmental protection

As a premium provider of design-oriented outdoor luminaires and site furnishings, Hess stands for holistic concepts in the design of urban and open spaces as well as for the exterior lighting of objects. At Hess, the focus has always been on the further development of its work procedures and processes, on the quality of its products and on sustainability when it comes to environmental protection.

This high company standard is documented by the EMAS environmental certificate of the European Union. EMAS stands for "Eco-Management and Audit Scheme" and is considered one of the most demanding systems for sustainable environmental management worldwide.

Companies and organizations that participate in EMAS, undertake to meet the strict requirements of the European EMAS Regulation and to organize a process of continuous improvement of their own environmental performance. The environmental management system set up within the company as well as the environmental goals and their implementation, which are laid down in an environmental statement which is updated yearly, are reviewed at regular intervals by an independent environmental assessor.

Certified companies are registered in a public EMAS register and are entitled to keep the EMAS logo.



Jürgen Duffner, sales director at Hess (left) with Thomas Wolf, division manager at the Chamber of Commerce and Industry Schwarzwald Baar - Heuberg.

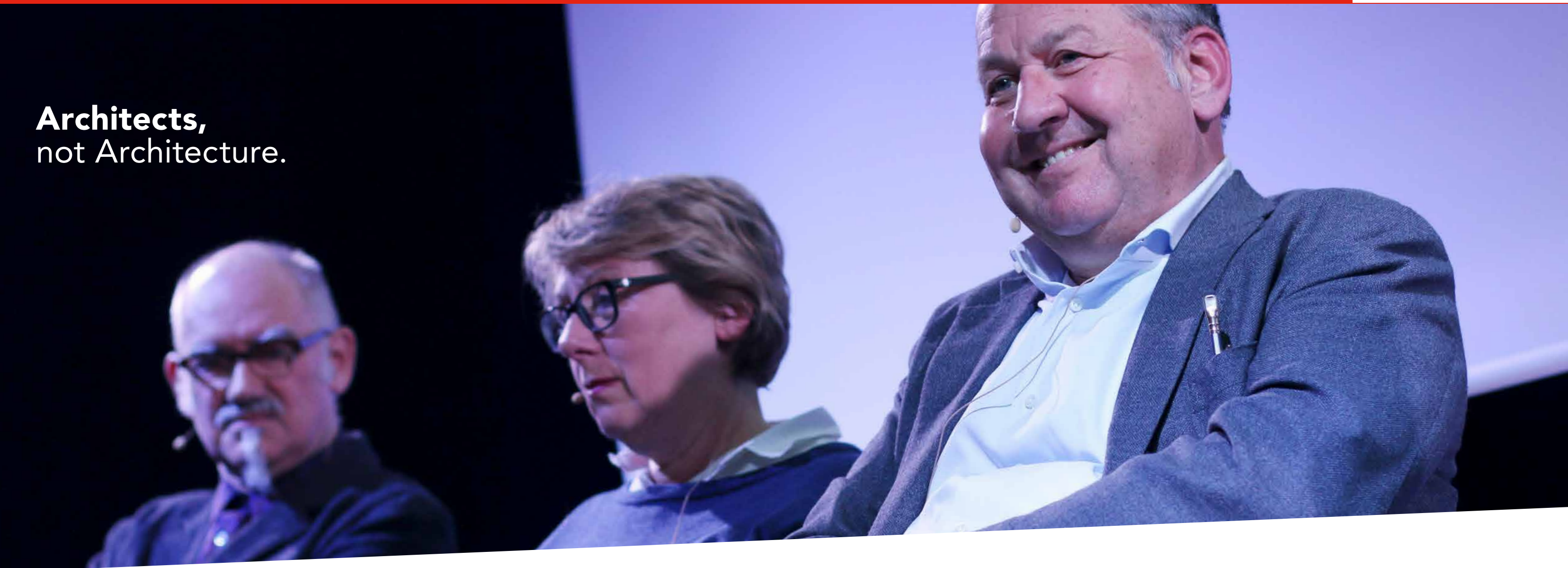


Jürgen Duffner, sales manager for Germany, Austria and Switzerland is pleased about the EU environmental audit label: "For us, sustainability is both a matter of motivation as well as a mission: Motivation to continually improve the energy efficiency of our products.

And the mission to make our contribution to the sustainable safeguarding of the livelihoods for future generations by sustainably conserving resources and thus, to meet our responsibilities for these generations."

According to the German Chambers of Commerce and Industry, in Germany, a total of 1,200 small and large companies, from all sectors as well as non-profit organizations at around 2,100 locations, meet the high requirements of the EMAS regulation.

Architects, not Architecture.



Hamburg – A look back

The successful series of events “Architects, not Architecture”, which Hess actively promotes and supports, took place for the fifth time already in Hamburg.

In the almost fully occupied Miralles Hall of the State Youth Music School in Hamburg, more than 300 participants enjoyed an entertaining evening.

With Peter Wilson (Bolles + Wilson, Münster), Hilde Léon (léonwohlhage, Berlin) and Stefan Behnisch (Behnisch Architekten, Stuttgart / München / Boston, USA), three top architects were invited again to talk about themselves as a person, their experiences and the formative events of their professional life.

The subsequent get-together provided the participants the opportunity to exchange ideas and to make new contacts.



Peter Wilson
www.bolles-wilson.com



Hilde Léon
www.leonwohlhage.de



Stefan Behnisch
www.behnisch.com





Berlin – the inaugural event

Four hundred participants witnessed a brilliant premier for “Architects, not Architecture” at the Atze Theatre of Music in Berlin: The guest speakers Ansgar Schulz (Schulz and Schulz, Leipzig), Fuensanta Nieto (Nieto Sobejano Arquitectos, Berlin/Madrid) and Barbara Holzer (Holzer Kobler Architekturen, Berlin/Zurich) provided an entertaining and at the same time inspiring evening of fascinating presentations.

We would like to extend our thanks here to the speakers and participants, and we are looking forward to the events in the second half of the year.



http://www.hess.eu/en/Unternehmen/Aktuell/Rueckblick_Architects_not_Architecture/



Fuensanta Nieto
www.nietosobejano.com



Barbara Holzer
www.holzerkobler.com



Ansgar Schulz
www.schulz-und-schulz.com



Make a note now!

- 13 September in Munich
- 5 October in Berlin
- 10 October in Stuttgart
- 9 November in Dusseldorf
- 30 November in Hamburg

And we can promise you this: speakers and presentations that are more than just interesting await you!

Please contact Marco Walz at marco.walz@hess.eu in case you have questions or remarks.

We are looking forward to meeting you.

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.



www.hess.eu/griven

Haiphong (VN): A better bridge for a better life



Le Hong Phong flyover has been erected in just 7 months in order to reduce the superfast and dangerous traffic causing frequent jams on the hazardous roundabout in Haiphong, North Vietnam.

In order to enhance the different parts of the bridge, lighting fixtures with different light emission and power were required according to the scheme arranged by the appointed lighting designers of PhuThanh JSC, leading company in the installation of LED technology in Vietnam.



The single bank version, Powershine MK2 S RGBW, was used to enlighten the internal part of the cable-stayed flyover. Moreover, Jade 9 RGB units were fixed on the upper part of the bridge with the help of special fixing brackets to enhance the steel tubes which connect the two arches.

Last but not least, 64 Dune MK2 in RGBW colour configuration have been embedded all around the basement of the piers, which support the bridge span, to enhance their shape in lively, bright colours.

An array of Powershine MK2 D RGBW units have been hung on sturdy metal supports located at the base of the arches in order to light up the external part of the structure.



Tokyo (JP): Godzilla is back in town!

Almost two years ago, Godzilla reappeared in Tokyo, but this time as a marketing and communication tool, a tourist attraction symbol of prosperity and diversion for the renowned Kabukicho Ward, in the district of Shinjuku.

Towering at 52 metres (171ft) above ground level, the life-size, 12 meters tall Godzilla head, expels smoke from its mouth, its fierce eyes sparkle in the dark and its head shines threateningly on the whole district of Shinjuku.

In order to let the Godzilla head appear fiercer than ever, a dedicated LED lighting system was introduced in various steps to enjoy the monster presence even at night.



Nobu Yoshida, Division Manager at Lightcosmo Co. LTD was in charge of the illumination of the monster's head, and specified some GRIVEN products to light up its main features.

Two Emerald units in RGBW colour configuration were installed in Godzilla's mouth to illuminate its firing breath while two more Emerald fixtures were used to deliver a fierce appearance to its eyes. 6 Jade 16 RGBW were dedicated to light up its nails, and 4 Zaphir RGBW light up its dorsal fin.

As a last step of the installation, the whole head of the beast was lit up with the help of 4 units of Coral RGBW.



CORAL RGBW

Brisbane (AUS): Brisbane's Green Wall blossoms with colour



Brisbane City Council is strategically illuminating the main icons of the city as well as its 'hidden' beauties such as the Living Green Wall located along the main tourist route at King George Square.

Following ULA Group's successful implementation of a new LED lighting system at Brisbane City Hall, the design intent was to illuminate the Green Wall while connecting both parts of this precinct into one automated lighting control system.

Ruby MC RGBW LED Flood fixtures with medium optics were chosen to enhance the beauty of the Living Green Wall.

These stylish and versatile fixtures are ideal for spot or flood lighting along with wall grazing owing to their wide light distribution.



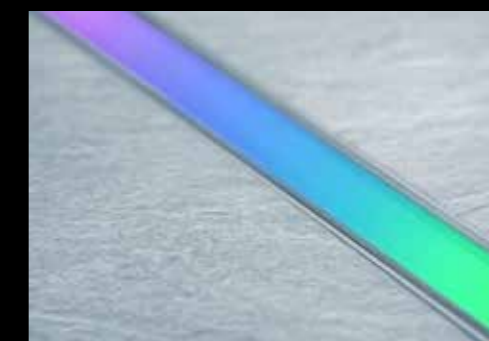
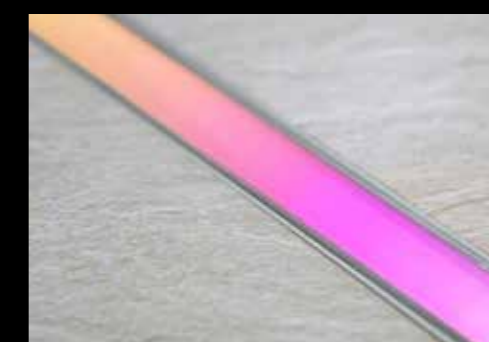
Over 30 different lighting shows and numerous preset colour schemes are preprogrammed within the software, ensuring changing the mood lighting and colour selection is as easy as 'one click' on a tablet or wifi activated device.

MoLED: The ultimate challenge

MoLED GRAPHIC, RGB, MONO and DYNAMIC WHITE are thin profile, in-ground LED linear lighting solutions. Featuring an IP67 protection along with an extreme compact size and a light weight manageability, MoLED can be installed for recessed use in pedestrian areas, such as pathways, parks, gardens, and other public as well as private spaces.

Equipped with a 19 mm thick tempered opaline glass for a smoother light diffusion and offering an IK09 classification, more modules can be comfortably set-up with invariable pixel pitch for a uniform visual layout, also with angle installations.

The AISI 316L stainless steel housing has been further strengthened by a special micro shot-peening treatment, which makes the surface more homogeneous and shock-resistant.



Moreover, a special resin coating performed directly on the LED chips makes them impenetrable to dangerous moisture infiltration.

MoLED is also fitted with an integrated temperature sensor for an optimal thermal management, exceptionally available also on the white and dynamic white releases. Moreover, plug-in and plug-out connectors have been added as a default feature on all models.

The independent control of each LED, obtainable with the Graphic version, can support single pixel colour chase rainbow effects and graphic pattern creations as further evidences for a state of the art product packed with technology.



NORDEON GROUP

Seven strong brands – one group

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LAMP LIGHTING

SCHMITZ

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www.vulkan.eu

www.lamp.es

www.schmitz-leuchten.de

www.wila.com

www.nordeon.com

HOSPITALITY

INDUSTRY

INFRASTRUCTURE

LANDSCAPING

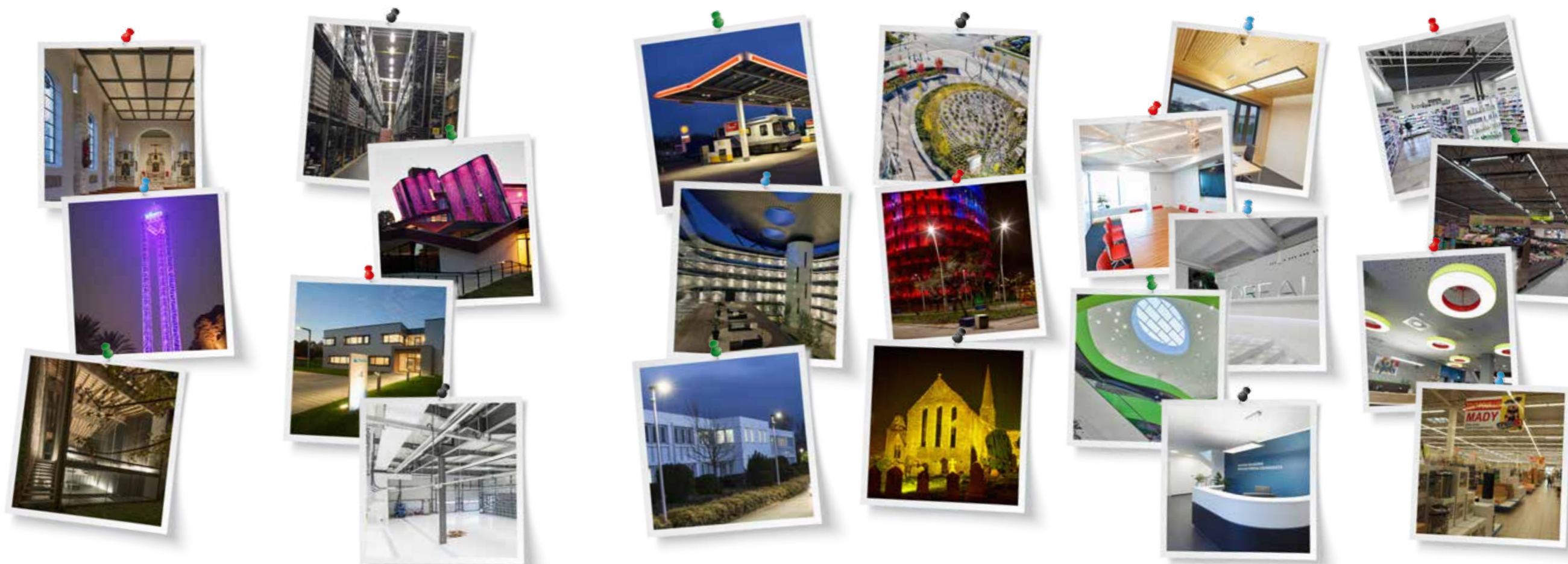
OFFICE

RETAIL

With its brands Griven, Hess, Vulkan, Lamp Lighting, 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 make the Nordeon Group a true full-service partner for lighting professionals – and that worldwide.



www.nordeon-group.com



“Genius Loci” in Weimar

From 11 to 13 August 2017, Weimar, the city of poets, thinkers and musicians, will become the meeting place for artists of the digital avant-garde, cultural enthusiasts and scientists: As part of “Genius Loci”, the most famous international festival and competition for audiovisual art and façade projections, they will be devoting themselves entirely to artistic experimentation in urban spaces and animating major city buildings with high-quality audio-visual installations.

This interplay of history and architecture enlivens the experience of visitors in an impressive way.

This year, the festival has turned its focus among others to the Reformation's 500th anniversary and has selected for example the Herderkirche and the Cranachhaus as venues. Around 50,000 visitors are expected for the sixth edition of the established culture and arts event in Thuringia:



Sternbrücke



Herderkirche



Cranachhaus



www.genius-loci-weimar.org/



SMARTCITIES LIVE LONDON

Will be hosted by **THE CRYSTAL**, one of the world's most sustainable buildings.

Smart Cities Live London (UK)

Challenges and innovative solutions for intelligent and sustainable urban development are on the agenda of the “Smart Cities Live” conference in London from 12 to 13 September 2017. In first-rate lectures and panel discussions, eight relevant key topics for the city of tomorrow will be discussed, including mobility, renewable energy, civic engagement, urban planning and strategy development.

The innovative solutions that have already been put into practice in European cities such as Copenhagen, Lyon, Graz, Turin, Prague and London will be presented by leading experts and project directors during the two-day conference.

Siemen's modern conference and urban development centre “The Crystal”, which is one of the greenest buildings in the world and which also houses the world's largest public exhibition on the topic of sustainable urban development, will provide the perfect backdrop for the information and exchange platform. Further information on the conference and the agenda can be found at:



www.smartcitieslive.com/

12-13 September,
The Crystal, London



Lumiere Festival Durham (UK)

Breathtaking, imaginative, spectacular – the light installations at the “Lumiere Festival” in the English university town of Durham are regarded as creative masterpieces of British and international artists, amazing several hundred thousand people every year.

This year from 16 to 19 November 2017, the largest festival of light in England will showcase new interactive lighting and 3D projections against the backdrop of the picturesque medieval city. Currently, the event is in the final planning stages.

The exact times of the light shows will be announced on the official website of the event shortly:



www.lumiere-festival.com/

Event schedule 2017

August 2017	September 2017	October / November 2017
03. August - 10. September Castle Light Show Karlsruhe (GER)	22. - 24. September Lumina Light Festival Cascais (PT)	13. October - 25. November Rendez-vous Bundesplatz Light and sound show at the Bundesplatz in Bern (CH)
04. - 06. August Park Lights Festival Kurpark, Bad Oeynhausen (GER)	22. September - 3. October Light Art Festival Illumina Schlosspark Lütetsburg (GER)	17. - 19. November Light Festival „Staro Riga“ Riga (Latvia)

SPECIAL PROJECTS

Hess represents the exceptional – and special projects.

Selected special projects, worldwide, serve as examples of the diverse range of tailor-made lighting solutions.

Made by Hess.

NORDEN
(GER)



SINGEN
(GER)



DOHA
(UAE)



KISSIMMEE
(USA)

