

Lightletter

Edition 1 | 2022

**LIGHT &
ART IN
URBAN
SPACE**





Light and art in urban space

Dear Sir or Madam,

In times of a pandemic, we long more than ever for togetherness, a feeling of security and a comfortable atmosphere. Meeting with friends, acquaintances and people we love in a relaxed manner, exchanging thoughts and maintaining social contacts. Currently, all of these things are only possible with restrictions.

That is why we all wish to have the normality that we cherish back. And we long for attractively designed urban spaces, that provide the space and opportunity to enable these gatherings to take place again after getting through the pandemic.

True to our company motto "Enhancing (smart) cities", we provide exactly these public, urban spaces with our products and our lighting and multifunctional solutions. Whether marketplaces, forecourts or atriums. Squares of all types and colours become important places to meet and greet as well as meeting points for residents, tourists, visitors or even customers and employees - and can convey a sense of security, radiate a feel-good atmosphere and invite people to linger.

This issue of the Lightletter is therefore dedicated specifically to places and spaces that offer just that. Under the title "Light & Art in Urban Spaces", we use very unique references to demonstrate how urban spaces can be staged and enlivened, and how communication and interaction as well as orientation and creation of identity can take place or have taken place.

In addition, you will learn many new things about our products and our company itself. In this issue, for example, you will find information about our brand "VULKAN" for the first time. Thanks to the fundamental change of course made during the integration of the production facilities at our headquarters, you will also receive "technical luminaires" with the quality you know from the Black Forest.

You see: There are a lot of reasons to approach the year 2022 with assurance and optimism.

Let us think about the time to come after the pandemic together - and provide your residents, tourists, guests and visitors as well as customers and employees with attractive urban spaces.

In this spirit, we hope we can provide you with many exciting ideas and inspire you with this Lightletter. We hope you enjoy reading our Lightletter!

With best regards,

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In the right **light**, the world becomes **art**.

Oliver W. Schwarzmann, Economic poet

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LIGHT & ART IN URBAN SPACE

Light art. Artistic light. Light and art, as complex as the composition of the light spectrum. Light enables us to see, art enables us to feel. But what exactly do we see in urban space? What do we feel in urban space? And: Which demands does urban space make on lighting design? A contemplation of needs, effects and the role of light and design. →



Title

Title

“Happiness can be found, even in the darkest of times, if one only remembers to turn on the light.”

– Albus Dumbledore (in Harry Potter and the Prisoner of Azkaban)

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Light is likely one of the greatest wonders of humanity. Science and technology are becoming increasingly innovative and complex, in regard to electromagnetic radiation. Yet light, in its simplicity, remains a basic human necessity. We take in approximately 80% of our environment, via our most important sensory organ, the eye. And to do this, we need just one thing – light!

Yet we have only had the knowledge and technology to create artificial light for about one and a half centuries. If previously, fire was the only alternative source of light to the sun, lighting technology further developed with the discovery and utilisation of electricity – and, especially in the last few years, has developed at breakneck speed.

Starting with Edison’s carbon filament in 1880, through the glass incandescent mantle and the metal filament, developments with mercury, fluorescent substances and halogens, and finishing with the luminescent diode, or LED, which has been gaining ground since the 1970s. In 2003, the first streetlight with LED technology was used – the MILLENIO from Hess!

Today, the LED has displaced almost all other lamps. Today’s innovative lighting concepts are becoming increasingly intelligent and combine LED technology with sensor technology and digitalisation, thus enabling countless design possibilities and a multitude of sometimes unimagined applications.

What can light do?

Light has a triple effect: visual, biological and emotional. The visual function is, as previously mentioned, an essential human need – we all need light in order to see. But the non-visual function or effect of light continues to play an increasingly important role.

This is referred to as circadian lighting, which on the one hand involves influencing the “inner clock” – stabilising the biorhythm.

On the other hand, it is about the emotional quality of light. Namely, the consideration of criteria related to architecture, aesthetics and psychological perception. Targeted lighting management is tantamount to staging – effects, moods, entire appearances are influenced, accents are set and perception is controlled.

It is essential to know what is to be illuminated in which environment and under which conditions. In addition, the question of which expressiveness the light receives is important – to emphasize, to structure, to create connections or security, to identify?

Light is a tremendously important means of communication. It conveys feeling and moods or can awaken them in people.

Light and art in urban space

We, as Hess, create light in urban space. And there too, the question is at the heart of the matter: What can light do? What must light be able to do? In outdoor areas, this question is closely linked to the area of application and the requirements associated with the space.

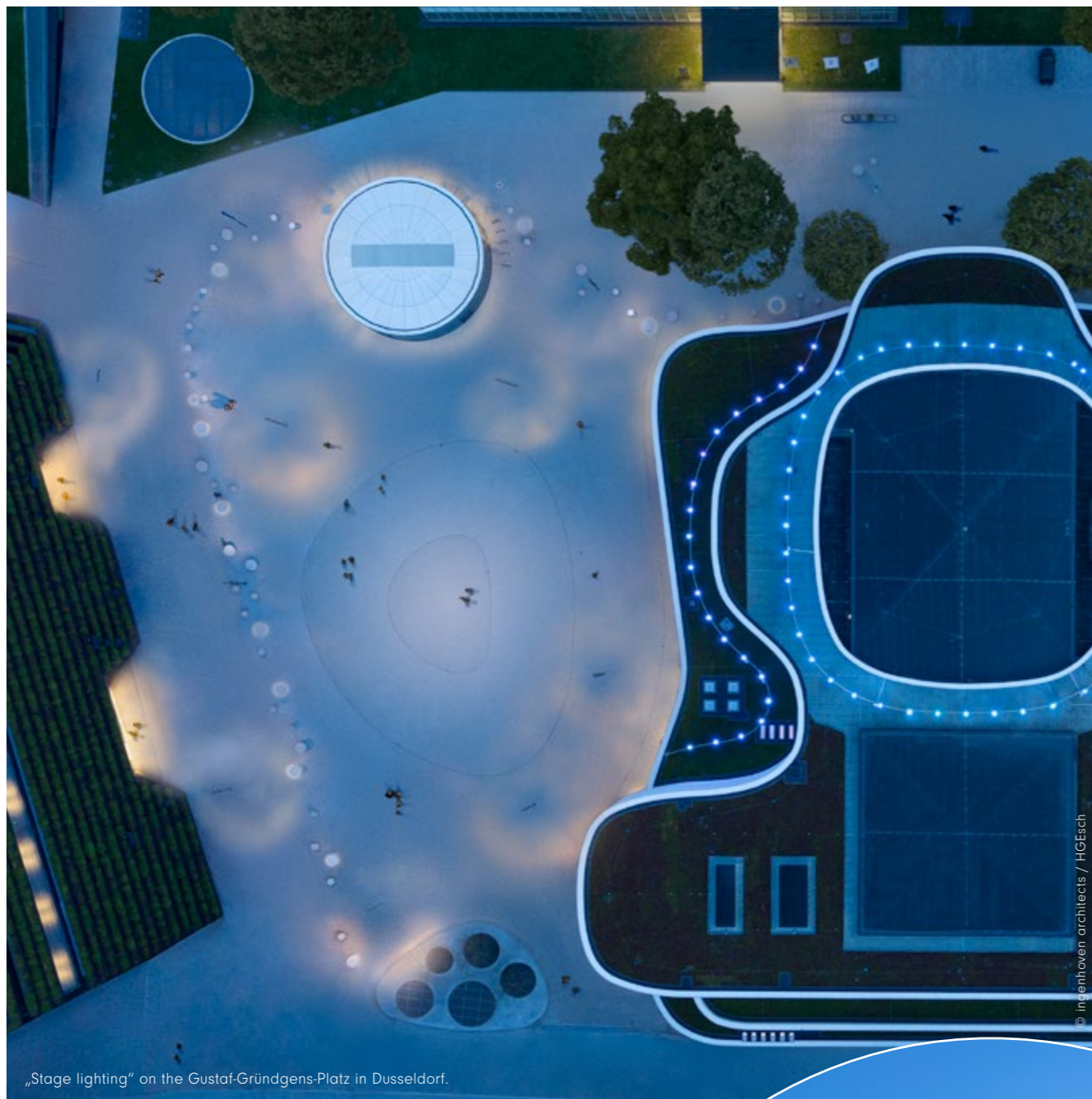
Security, visibility, staging, revitalization? And here too: highlighting, structuring, identifying? →



From flame to diode – complex science of a fundamental need.



Biological and emotional effects of light are also essential.



„Stage lighting“ on the Gustaf-Gründgens-Platz in Düsseldorf.

© Ingenhoven architects / HGEsch

Staging and revitalization

On the Gustaf-Gründgens-Platz in Düsseldorf, we experience light in exactly this spectrum of requirements: It makes the square visible, revitalises it and stages it in a special way: with shadow and light. With SHADOW LIGHTS, the newest member of the luminaire family at Hess, the urban space becomes a stage – matching the theatre adjacent to the square.

The unique luminaire was developed within the framework of the extensive “Kö-Bogen II” re-development project in the city centre of Düsseldorf – entirely according to the needs and requirements that were to be met by us in the course of the project.



The brandnew SHADOW LIGHTS in front of the Dusseldorfer Schauspielhaus.

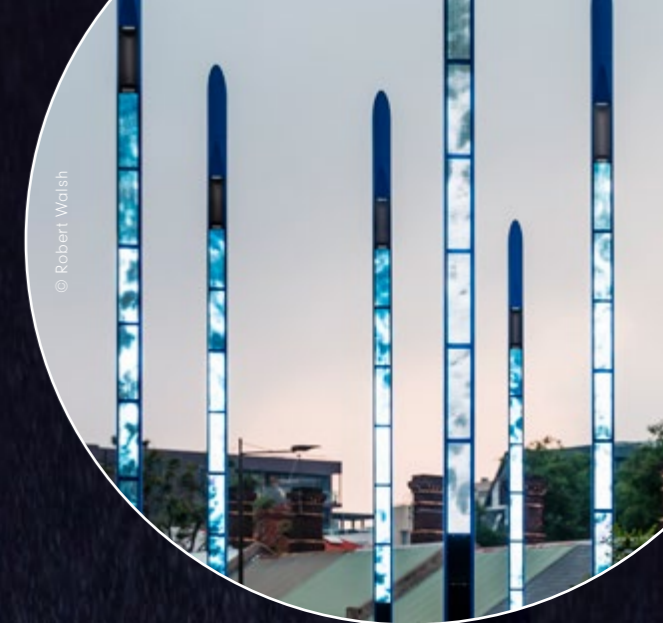
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Communication and interaction

“Architainment” achieves a new dimension in the interplay of light and art. **“Architecture”** and **“Entertainment”**: A building, a structure or a column becomes an entertainer with the help of light, media and interaction.

A truly exceptional project, Prahran Square in a Melbourne suburb, is, in the truest sense of the word, a shining example of Architainment: Light, sound and graphics create a special interplay. Extraordinary multimedia columns interact with the surrounding environment and the people and allow two worlds to blend: the hectic, colourful everyday world outside of the square and the relaxed, green, atmospheric oasis inside.

The columns, “The Pipes”, act here as a threshold, as a type of transition ritual, evoked by light and sound. →



© Robert Walsh

Architainment at Prahran Square, Melbourne: Multimedia- columns being entertainers.

© RAMUS

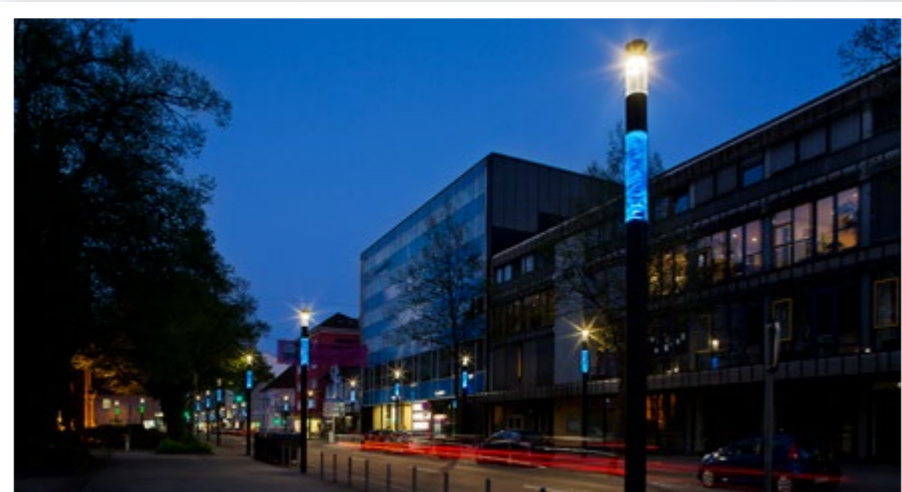
Orientation and identity

Light and art as allies for sign-posting. Orientation and perceptible identification - where am I, where do I want to go? Taking these aspects into consideration, the lighting in the city centre of Singen, near Lake Constance, was realised.

The renovation of the lighting system was used to emphasize the geographic identity of the city. It was the goal to unify

the location in the Hegau, the proximity to the water and the connection to Hohentwiel, an extinct volcano - all the aspects, that make up the character of the area and the city - with modern lighting.

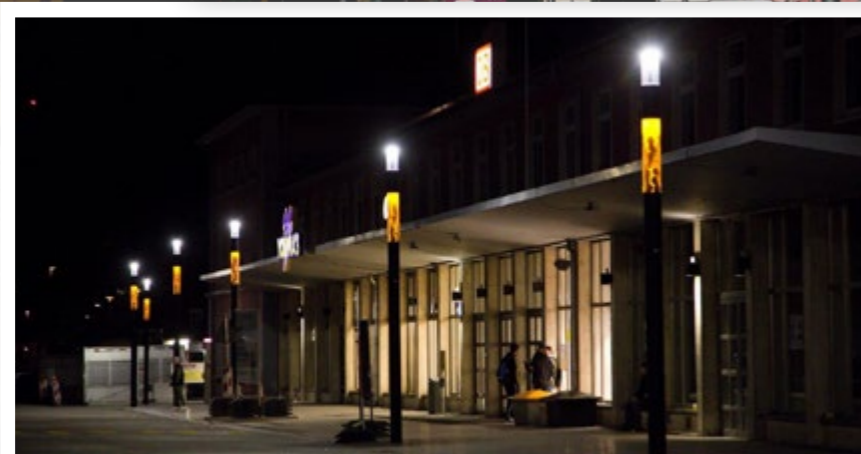
Light as orientation, as identity, as regional art. Very special intermediate modules in our CITY ELEMENTS stand exactly for this: the Hegau, the water and the volcano - and create, on the one hand, an absolute highlight in the city centre and on the other hand identity.



Waves of Lake Constance.



Grass of the Hegau region.



Stone of the volcano Hohentwiel.

And what comes next?

In urban spaces, lighting has a multifaceted meaning: On the one hand, light provides orientation and security. On the other, it serves to set the scene and accentuate, provides communication and identity. But it goes further than that, because at Hess, lighting is not just lighting - and thus not merely light.

Lighting is smart. It is interaction. It is provision. It is design and medium. Of the cities and urban spaces of today, it makes the smart urban spaces of tomorrow.

Made by Hess. ●



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GUSTAF-GRÜNDGENS-PLATZ | KÖ-BOGEN II, DUSSELDORF, GERMANY

„All the world's a stage.“

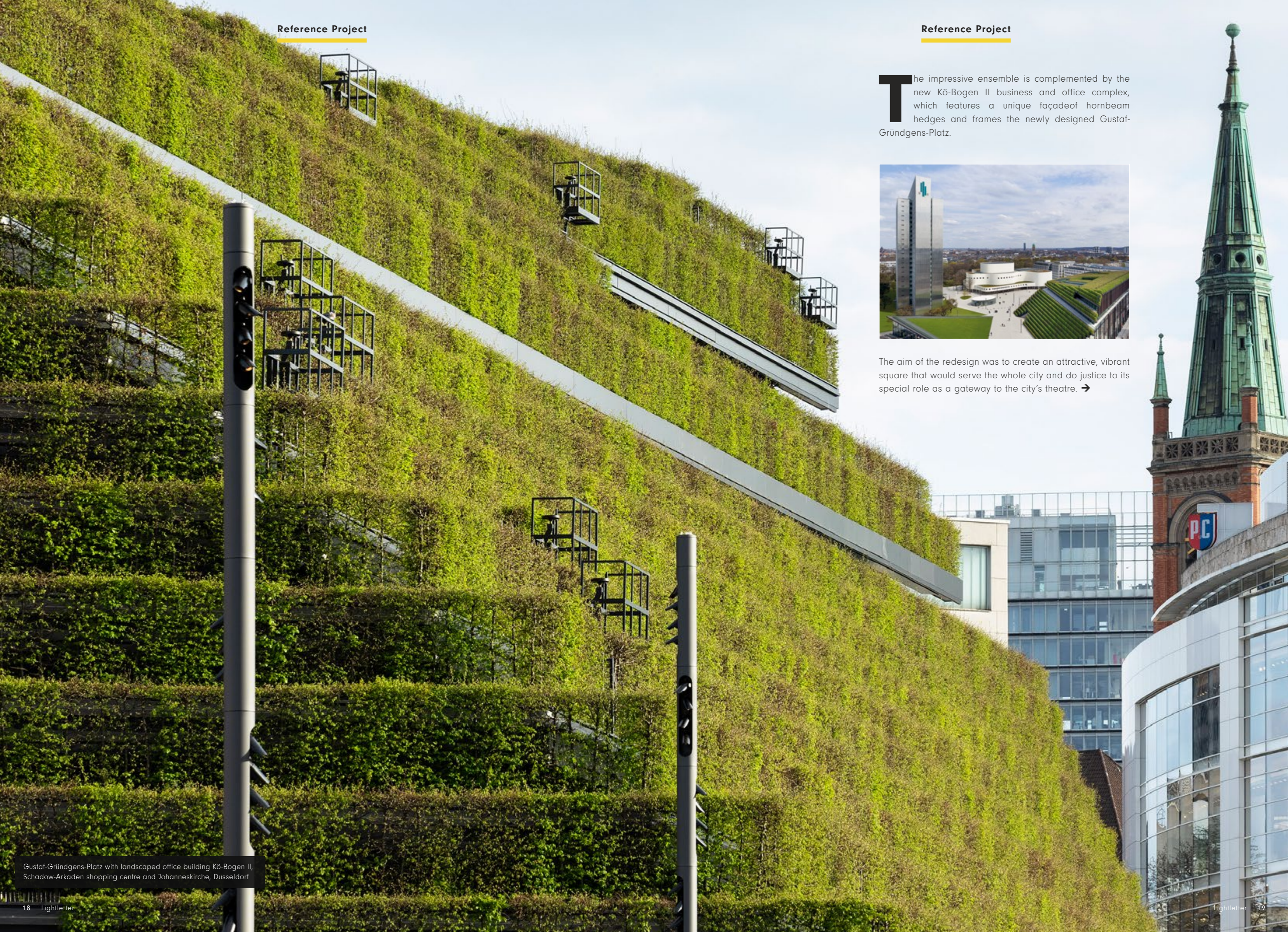
(William Shakespeare)

The refurbished and modernised Dusseldorf Schauspielhaus on Gustaf-Gründgens-Platz shines in new splendour into the urban space. A unique lighting concept with the new SHADOW LIGHTS by Hess also turns the square into a stage and stages it as it were – with shadow and light. →



SHADOW LIGHTS
www.hess.eu/en/shadowlights

Reference Project



Gustaf-Gründgens-Platz with landscaped office building Kö-Bogen II, Schadow-Arkaden shopping centre and Johanneskirche, Düsseldorf

Reference Project

The impressive ensemble is complemented by the new Kö-Bogen II business and office complex, which features a unique façade of hornbeam hedges and frames the newly designed Gustaf-Gründgens-Platz.



The aim of the redesign was to create an attractive, vibrant square that would serve the whole city and do justice to its special role as a gateway to the city's theatre. →



These requirements resulted in the development of a lighting concept that enacts the **public space** as a **stage** for urban Düsseldorf life in the evening.

The new lighting concept equals a theater performance. In the evening, the square is atmospherically illuminated. The light sources are **well hidden**, so the luminaires are quite invisible while revitalizing the area, **without contributing to the night sky's light pollution.**

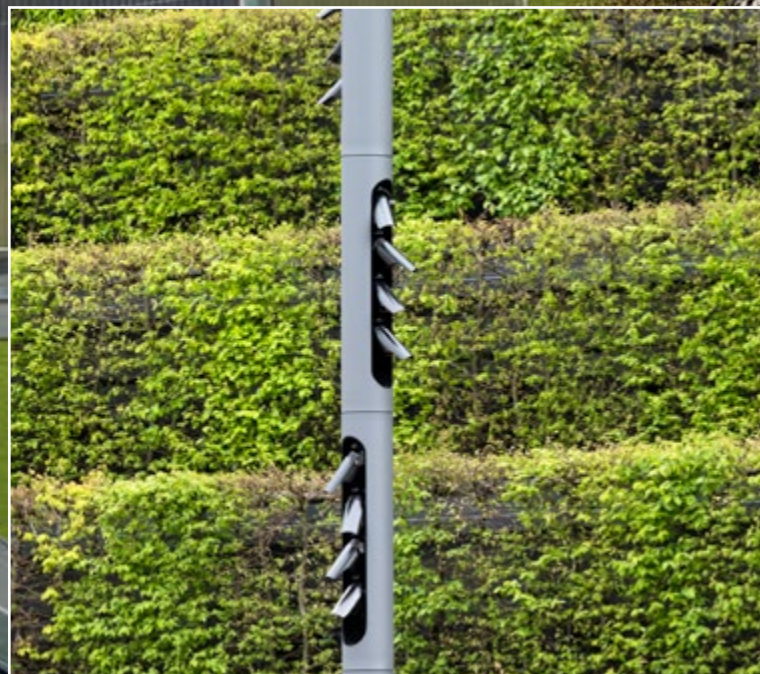
A controllable lighting concept makes it possible to call up various lighting scenes as needed and bathe the urban square in contrasting light.

To create optimal lighting conditions for a variety of different uses, illuminating columns working like outdoor stage lights were installed.

The SHADOW LIGHTS was developed for this purpose, equipped with separate spotlights, allowing individual areas to be illuminated without glare or the square to be illuminated in different ways that are appropriate for a wide array of events.

The swivelling spotlights can be individually controlled, making it possible to create custom lighting scenarios on the square. →





With the redesign of Gustaf-Gründgens-Platz, the city of Düsseldorf is enriched by a notable new cultural attraction. By day and by night.

The SHADOW LIGHTS - made by Hess. ●

PROJECT INFO 

Clients: Düsseldorf Schadowstraße 50/52 GmbH & Co. KG; CENTRUM Projektentwicklung GmbH, Düsseldorf; B&L Gruppe, Hamburg
Architect: ingenhoven architects, Düsseldorf
Landscape architect: studio grüngrau Landschaftsarchitektur GmbH
Lighting designer: Tropp Lighting Design GmbH
Product: Hess, SHADOW LIGHTS, version: STAGE 3 (8 m)
Photos: HGEsch Photography



Lutz Büsing (l.) and Clemens Tropp (r.).

“Let us entertain you.”

(Based on the band Queen)

From the requirements of the project in Dusseldorf to the finished SHADOW LIGHTS. The interview on the creation of this extraordinary luminaire with Prof. Clemens Tropp (Tropp Lighting Design GmbH) and Prof. Lutz Büsing (solonero) as well as Jürgen Duffner and Alexander Hartlieb (both from Hess).

Prof. Tropp and Prof. Büsing, I would first like to ask you both a basic question: what does light in the urban realm mean to you?

Prof. Büsing: Liveable urban spaces have an atmospheric quality that invites people to linger and interact. This includes locations for recreation, public places for playing, celebrating and learning, areas set aside for sport and exercise and venues for cultural performances. It is precisely the public parks, squares and intersections that shape the spaces that bring us together in a way that is good for us, without these locations necessarily being linked to the consumption of goods and services.



Quality of liveable urban spaces plays a decisive role for Lutz Büsing.

To improve the quality of the time we spend together in urban spaces, also in the evening hours, we need contemporary lighting concepts that provide such places with comfortable, functional and stimulating light. For me, it is the “Dark Sky” and “Smart City” concepts that dictate the minimum standards for any new planning project.

Let's move on to the “Kö-Bogen II” commercial building project. What was the task and objective in this case?

Prof. Tropp: We had already been commissioned with the lighting design of the theatre, the underground car park and the public spaces of Kö-Bogen II when we were also entrusted with Gustaf-Gründgens-Platz. We were thus already well within the world of theatre, making it clear that Gustaf-Gründgens-Platz should be atmospherically integrated into this special environment. It needed to become a vibrant and attractive place – like a stage. Simply “brightening up” the surroundings evenly would have been the wrong thing to do.

In addition to the theatre, the square also needed to become an attractive place in the evening – so it came down to staging the space. This also meant that the square’s atmosphere would be capable of change. Just like a theatre stage, a variety of different scenes needed to be



Clemens Tropp planned a holistic concept in “theatre style”.

possible here. This was a necessity that also corresponded to the ideas of the architects.

The luminaires themselves were to recede into the background. They needed to be well hidden so that you would not see a large number of “luminous glass cylinders” on the square in the evening.

As lighting designers, we knew exactly what the column had to accomplish technically, but we also knew that a professional approach was needed in terms of design. →



The transfer from the stage lighting to the overall design concept of the square also takes place during the day with restrained aesthetics.

Prof. Büsing: It quickly became clear to us that it would be difficult to find a suitable column that would meet the requirements and correspond to the vision of this project. What's more, we recognised almost instantly that this would be a genuinely new development, one that can only succeed through a tightly interwoven tapestry of architecture, lighting design and product design.

The square is framed by two architectural icons of post-war modernism, the Dreischeibenhaus office building and the Düsseldorfer Schauspielhaus, as well as the recently completed Kö-Bogen II, which includes Europe's largest "green" façade. These three very distinctive buildings require restraint and proportionality in the space between them.

It would not be possible to meet these high standards without close cooperation between those involved in the planning. This included the architects and landscape designers as well as the city of Düsseldorf as the client, the theatre, the many people participating in the actual implementation and of course the luminaire manufacturer.



Tropp had high expectations of the atmospheric effect of light.



Hess-CEO Alexander Hartlieb (r) in meeting with team Tropp Lighting.

Hartlieb: To put the design into Mr Tropp and Mr Büsing's linguistic and archetypal context, each module of the new column can be said to have a "vertical light channel", a feature that can accommodate a variety of different spotlights or other components in a manner similar to a rig. All the elements used here are designed for formal clarity and streamlined for technical necessity. Based on the requirements to

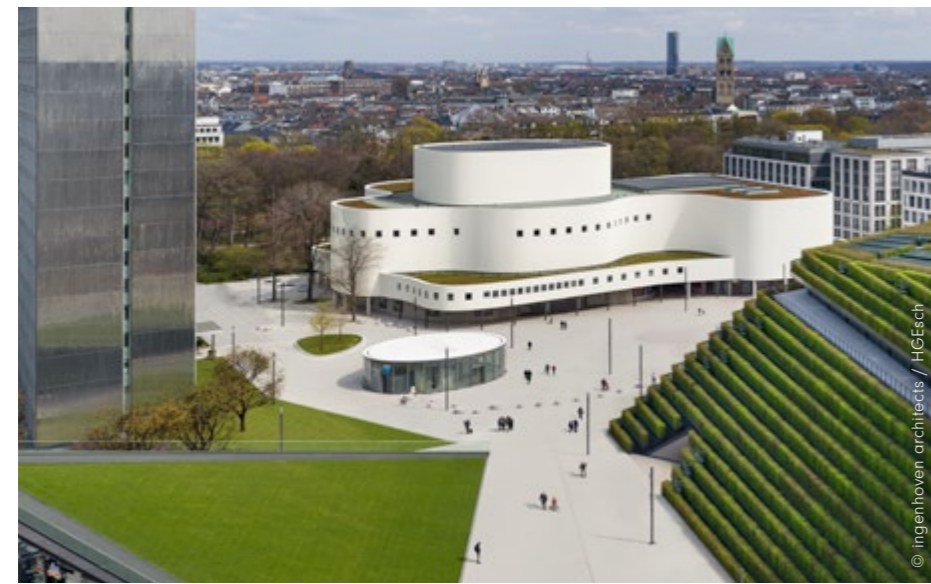
which we are subject and the contribution of our technical expertise, we have developed an attractive and technically groundbreaking luminaire system - SHADOW LIGHTS.

What effect are the luminaires to have - both during the day and at night?

Prof. Büsing: I can give a very succinct answer to that: the luminaires are to have an elegant and commanding presence during the day but become all-rounders that stage the square perfectly and comfortably in the evening.

From your point of view, what are the key features of the column?

Prof. Tropp: The objective was to bathe the square in atmospheric light, meaning that the architecture and the square needed to be properly staged. We clearly formulated the requirements that the design of the luminaire needed to fulfil: The column was to fade into the background - both during the day and at night. →



Gustaf-Gründgens-Platz with Dreischeibenhaus building (l), Schauspielhaus (centre) and Kö-Bogen II (r).

In addition, it is the people who set the scale in this context. This meant that the challenge for us was to use luminaires that would be as slender and tapered as possible yet still represent a bold and confident presence on the square. It was thus necessary for the concept of form and proportion to have its genesis in functionality.

As a specific example, I would like to mention the lighting control system. One of the planning goals was that the theatre would also be able to use the space as an extension of the stage. In this context, the stage professionals from the theatre would of course also need to be able to intervene in how the square was controlled. This would have many technical as well as organisational consequences, all of which were successfully dealt with by having everyone pull together.

As theatregoers, we primarily take notice of what is happening on stage as well as the stage lighting. Where the light is coming from and how the luminaires that emit this light are arranged is deliberately removed from the line of sight. However, if you take a closer look at the lighting rigs, you will discover fascinating technical precision and variability.

We also knew that executing this lighting design would require an experienced and competent luminaire manufacturer - and with Hess, we found a partner that was up to the task and that would be capable of developing this new column.

What was particularly important for you in the implementation?

Prof. Tropp: Everyone involved had very high standards in terms of the atmospheric look and feel of the square in this special location, and it was apparent that illumination of the square had a special role to play.

A controllable lighting concept enables individual lighting scenarios and a corresponding staging of the square.



SHADOW LIGHTS, version Stage 3.

All in all, we set the bar high for the lighting technology as well as for the design of the column.

The result was the new SHADOW LIGHTS from Hess. The luminaires recede into the background and seemingly disappear in the evening. The glare control is perfect. This puts the square, the theatre and Kö-Bogen II in the foreground in the evening as planned. Perfect shielding naturally also reduces light pollution to a minimum.

In the "light channel", Hess managed to install adjustable spotlights that enable each point of light to be individually set, creating brightly lit and dark areas. Zones of the square and individual elements can be lit either to bring them into the foreground or cause them to fade from view. For example, the entrances to Kö-Bogen II are accentuated everywhere, along with the islands of greenery. This allows the centre of the square with the fountain field, illuminated from within, to remain in darkness.

As previously mentioned, each spotlight can be controlled individually, allowing custom and precise lighting scenes to be created. There are a number of programmed scenes

that can be retrieved at the touch of a button. Operators also have the option to intervene in the control system at any time. However, the control system manages not only the spotlights of the illuminating columns but also all lighting elements on the square. This also includes the illumination of the fountain field and the trees as well as the lighting of the bollards from below.

Hartlieb: From our perspective, the new SHADOW LIGHTS offer our customers many benefits. First and foremost, we should mention the multi-stage expansion system. All system stages have the same look and can therefore be combined at will. For standard situations, the well-calibrated basic version of SHADOW LIGHTS, Stage 1, is used. More complex and demanding lighting requirements are met by the Stage 2 and Stage 3 versions, which

feature options for implementing tailored solutions. Future customers of SHADOW LIGHTS will really benefit from this range. The luminaire was specifically developed within the framework of a project that was extremely challenging and extensive in terms of the lighting technology as well as the design and glare control. We now deliver the associated advantages of every SHADOW LIGHTS option virtually off-the-shelf.



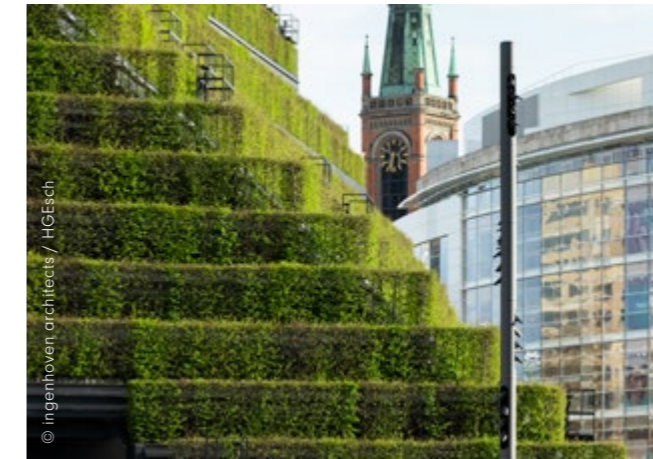
Expertise and experience of all teams made the unique project possible.



Stage 3: The full variability of each spotlight allows to individually design an unique stage setting.

Where do you think it makes the most sense to use this luminaire?

Prof. Büsing: It is a luminaire that is appropriate for any venue offering people room for interaction or experience. It can be used to perfectly stage squares and boulevards as well as buildings, trees, fountains or even art in the public realm.



The SHADOW LIGHTS by day - an understated aesthetic.

Prof. Tropp: The column is a smart tool to use wherever you want to stage something and wherever you want atmospheric light.

Duffner: In addition, and as already briefly mentioned by Mr Hartlieb, the customer has a choice: whether to keep things as simple as possible within the framework of predefined scenarios or take advantage of maximum

flexibility and complete liberty in design decisions. Urban spaces can be perfectly staged - and literally become a stage - using SHADOW LIGHTS.



Jürgen Duffner (l) is totally convinced of the SHADOW LIGHTS' potential.

Now that it has been open to the public for a few months, how is the square perceived in the urban context?

Prof. Büsing: Theatre performances at the Schauspielhaus have already been taking place outdoors for several months. The light effects of the luminaires are exceptionally helpful, as the audience perceives the square as a natural extension of the stage area. Theatregoers feel atmospherically integrated into the performance thanks to the illumination throughout the square.

Thank you for the interview. ●



TROPP LIGHTING DESIGN was founded in 2004 by Clemens Tropp in Weilheim/Upper Bavaria. The office for lighting design works on an international level for architectural projects of all kinds, from buildings, outdoor facilities and temporary structures to urban spaces and infrastructure buildings. Daylight and artificial light in architectural lighting are key points of the office.

For Clemens Tropp and his team, lighting design must not be viewed separately. Point of origin for their designs is always the architecture. The lighting solutions of TROPP LIGHTING DESIGN are designed to underline the identity of a building, to present it timelessly for decades to come and to make it a strong brand.

solonero is a planning office for interior architecture, product and graphic design. Since 1993, the owners Anette and Lutz Büsing have been working successfully in the environment of internationally renowned architecture and design offices as designers and planners with proven special expertise.

The focus of the office's expertise is on highly exclusive interior projects for the hotel industry and private housing, office design and listed buildings; product development and design for a wide range of system products in architecture, as well as signage and building graphics.

The results regularly receive international awards. The quality of the design and planning work is always recognisable in the great depth of detailing, including technical optimisation of the execution, as well as the precise joining of all design-relevant components in the architectural space.

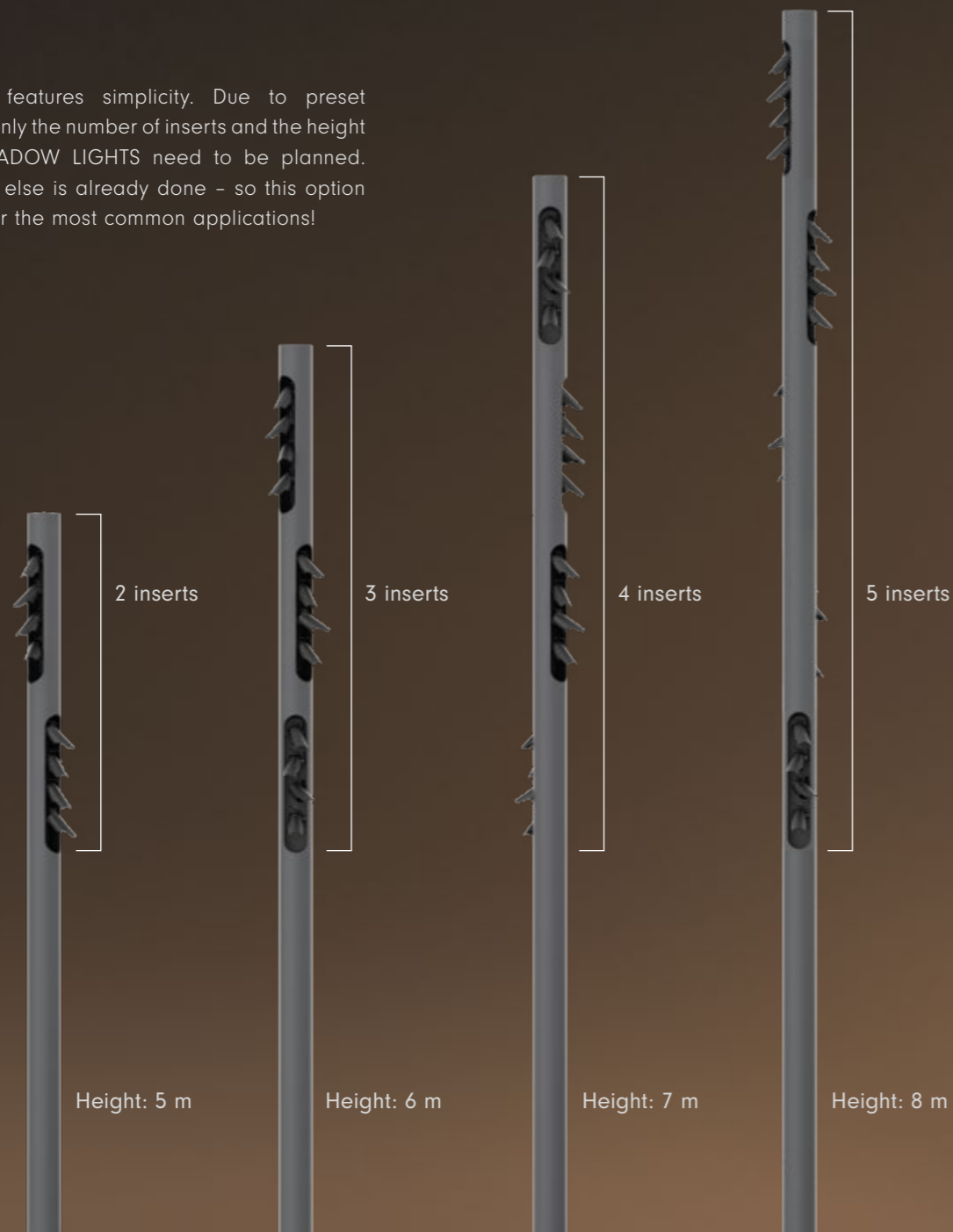
Lights off – Spots on!

SHADOW LIGHTS

SHADOW LIGHTS are available in three variants – transforming any urban space into a stage. It is up to you: either preset spotlights with a fixed lighting configuration or spotlights individually controlled and aligned referring to the space's needs – as you desire.

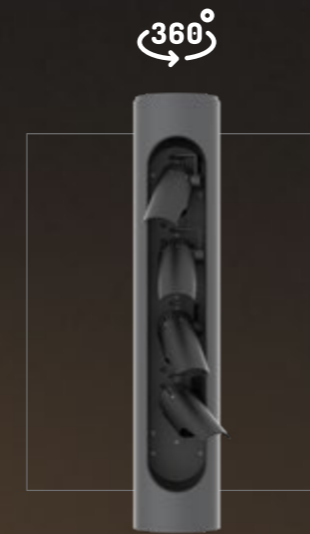
STAGE 1

STAGE 1 features simplicity. Due to preset modules, only the number of inserts and the height of the SHADOW LIGHTS need to be planned. Everything else is already done – so this option is ready for the most common applications!



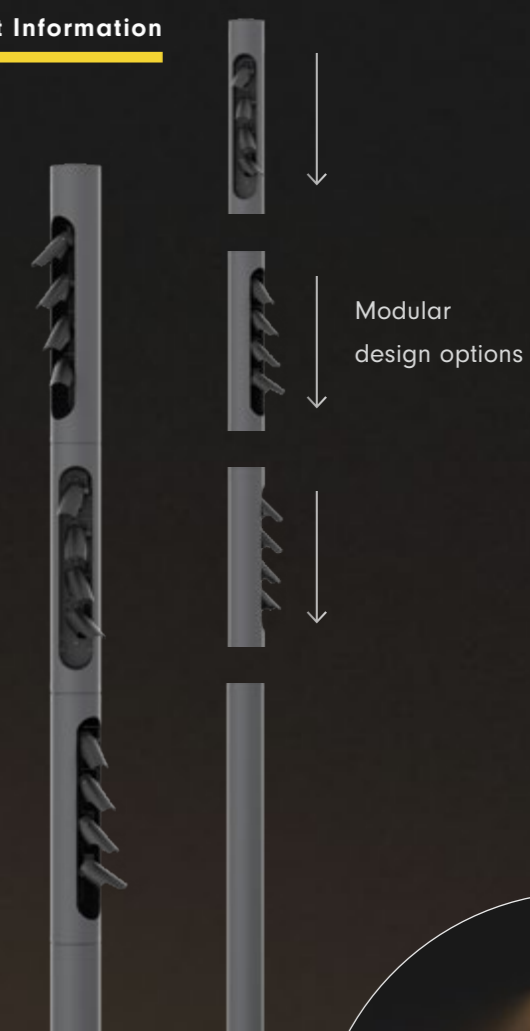
STAGE 2

The STAGE 2 version offers you a high level of variability. In contrast to STAGE 1, you can combine different modules and lighting characteristics and rotate the modules up to 360 degrees as required. Immerse yourself in the design of your stage set!



STAGE 3

STAGE 3 – Our premium product with a maximum of creativity! Choose from a variety of elements and heights and enjoy the benefits of full variability for each spotlight – to achieve an unique stage setting according to your requirements. STAGE 3 – Let the show begin! ●



Detailed informations about SHADOW LIGHTS can be found here:



SHADOW LIGHTS online
www.hess.eu/en/shadowlights



SHADOW LIGHTS brochure
www.hess.eu/en/shadow-lights-brochure



PRAHRAN SQUARE, MELBOURNE, AUSTRALIA

“The artwork is an imaginary island surrounded by reality.”

(José Ortega Y Gasset)

How a tired, unpaved car park became a green oasis. A special place was created for the community in the southern part of Melbourne, a place with very special products from Hess. →



CITY ELEMENTS 230
www.hess.eu/en/ce230

Once a barren asphalt wasteland, the old Cato Street car park was transformed in 2019 into one of the most outstanding multi-purpose parks in the city of Stonnington, in the southeastern part of Melbourne. Now the 10,000-square-metre area offers residents and visitors a shared open space that serves as a refuge from hectic everyday life as an idyllic haven amidst the hustle and bustle of cafés, restaurants and shops.



Space for meeting people and „escaping“.



The project created a „harbour of breathing“.

A conglomeration of architects, designers and urban planners created a unique space that has become precisely this haven for residents and visitors while blending into the neighbourhood perfectly. At the same time, it is a monument that pays tribute to the history, development and people of Prahran and unites the many aspects of the community.

A needs-oriented redesign

One of the pressing concerns of the Stonnington Town Council was that more safe open space would be created for people to enjoy, especially since such spaces were previously in short supply. At the same time, they also did not want to see a reduction in parking opportunities, so the architects from Lyons and Aspect Studios designed a solution that combined underground car parks and above-ground city parks at the Cato car park location.

A park entirely dedicated to pedestrians was created in this way, one that was also free of all commercialisation. It is a place of tranquillity and rest that provides space to relax and reflect. It also includes space for large and small events, including markets and concerts, since such activity is also an important part of the social life of Prahran.

The anatomy and structure of the site were planned down to the smallest detail, with the surrounding neighbourhoods and their history being taken into account. The four entrances were designed according to their geographical association with the neighbourhood. For example, the entrance on the north-eastern side, known as the “Commercial Corner”, incorporates the same type of bricks that were used to build the old factories on Chapel Street on that side of the square.



Four different areas for different needs.

Dividing the park into four areas, that meet in the middle as a large square, allows the park to meet a wide variety of needs. The area on the north side is known as THE GARDEN and has restaurants and sitting areas, THE TERRACE to the east has an amphitheatre-like layout, THE LAWN to the south is an open green space, and THE FOREST to the west includes a walking path through a landscaped area. Whether you are socialising with friends, enjoying a quiet lunch break, going through an early-morning yoga routine or just taking a short walk, Prahran Square offers an incredibly versatile set of venues for activity. →





Breathing deeply while walking through „THE FOREST“.

The illumination concept for the area includes the use of CITY ELEMENTS 230 from Hess. It was particularly important to the architects to select luminaires that create added value – in line with the principle of the modular and multifunctional CITY ELEMENTS by Hess. For this reason, the concept makes use of 39 CITY ELEMENTS 230 units, which not only provide good, atmospheric lighting and illumination but also take important security aspects into account – which led to many of the six-metre-high illuminating columns being additionally equipped with cameras. WLAN modules

The multifunctional CITY ELEMENTS 230 at Prahran Square – equipped with WIFI and CCTV, it can also be used as a signpost.



„THE TERRACE“, giving space to any kind of event.

and additional spotlights were also installed. A local issue in the form of the need for sewage system ventilation was dealt with in a clever manner, with 3 of the CITY ELEMENTS 230 units serving as sewer aeration installations with corresponding connection and operating capabilities. This meant that these much-needed “chimneys” could be perfectly integrated into the look of Prahran Square while remaining virtually invisible to visitors.



© Robert Walsh

Light, art and people

The entrances are of great importance to the park’s concept. They are meant to symbolise the transition from the city to the park, from business to taking a break, from one’s daily routine to a special place to slow down for a while – and from the past to the present, as accomplished through a structural design that integrates the respective zones of the neighbourhood.

The park itself is to mean even more, and there was a desire for the “experience of Prahran Square” to begin in the moment that people set foot in the park.

Bruce Ramus, one of Australia’s most prominent light artists, was commissioned with achieving an installation that, with this immense backdrop, aims precisely at bringing about a holistic experience. Ramus creates works of personal and civic development that reflect their environment and become the voice of the people. Combining form with function and bringing a sense of “show” to places dedicated to community and integration, his work encourages the public to take part.

He created just such a work at the entrance of Prahran Square in Stonnington, Melbourne: **The Pipes**. →



© RAMUS



© Robert Walsh

Out of the forest and into the clearing

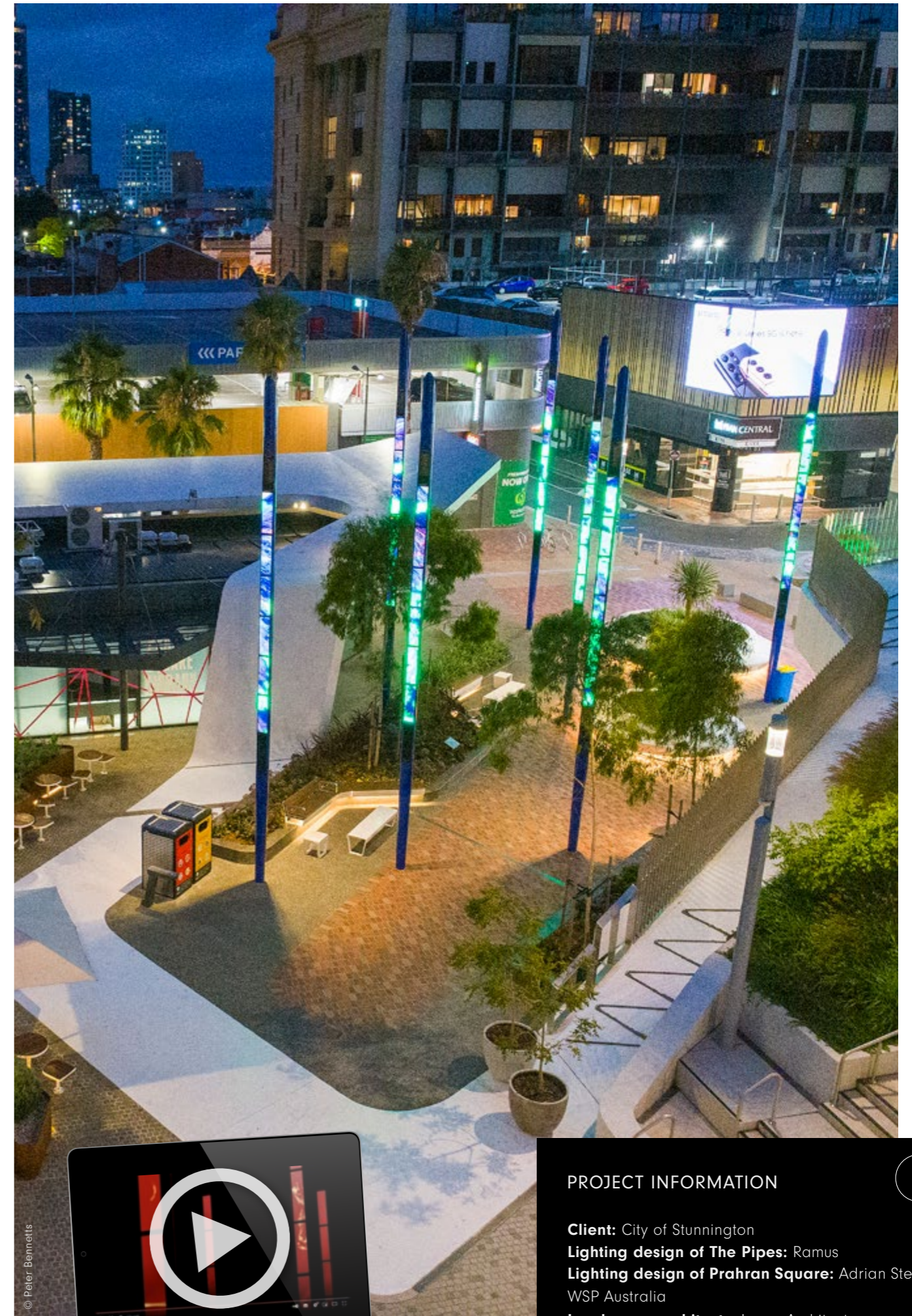
The Pipes, which bring organ pipes to mind, are 28 ultramarine blue media columns as a unique custom-made product from Hess with a total height of 11 metres, conically shaped and tapered towards the ground, and each with a diameter that ranges from 35 centimetres to just under 27 centimetres.

Six different types of columns were developed in order to fulfil a variety of different functions depending on their placement. In addition to loudspeakers, displays and opportunities to connect to an external power supply, 8 of the columns were supplied with options for mounting cameras, and another 13 were equipped with additional spotlights.

The blue columns symbolise a sort of “digital forest” that you walk through to leave the city and enter “the clearing” in the form of the square. The 11-metre-high columns play a wide variety of roles. Integrated high-resolution LED screens enable textures and images from the immediate surroundings to merge with impressive plays of light and colour in order to create dynamic visual effects and images.

Prahran Square in Melbourne, a space of the people and for the people. It only becomes what it is through people, through the activities, the mood and the atmosphere that they create in it.

This fascinating project demonstrates in a most extraordinary way the possibilities that Hess products offer. We can accomplish custom solutions that are truly unique. ●



© Peter Bennetts



„The Pipes“ Video
bit.ly/3bwwVaP

PROJECT INFORMATION

Client: City of Stunington
Lighting design of The Pipes: Ramus
Lighting design of Prahran Square: Adrian Sterritt, WSP Australia
Landscape architects: Lyons Architects, Aspect Studios
Photos: Robert Walsh, Peter Bennetts, RAMUS

INGENIOUS LIGHTING CONCEPT

Unique lighting concept in the city centre of Singen

Some time ago, the municipal council of Singen decided in favour of an indicative lighting concept for the city centre by renowned lighting designer Vogt und Partner. →



CITY ELEMENTS 230
www.hess.eu/en/ce230



CITY ELEMENTS 180
www.hess.eu/en/ce180

It was indicative in the truest sense of the word, as the concept puts forth a revolutionary new lighting design that points the way for the city's historic district. Essential importance is given to helping pedestrians get their bearings at night through a variety of different coloured elements that "indicate" the different directions.

These coloured elements help people to recognise the direction they are walking in at night – thus bolstering an important identity factor, namely the proximity to Lake Constance and the adjacent natural space, in addition to visible orientation in the urban space.

The colours of the elements clearly specify direction in each case:

Blue elements

The luminaires with the "blue orientation elements" can be found in the city along the streets that run from east to west – so they indicate direction as well as proximity to Lake Constance, which is why these elements are also referred to as "water elements".



Green elements

The luminaires with "green orientation elements" can be found along the streets that run from north to south – so they indicate direction as well as proximity to the adjacent natural space, which is why these elements are also referred to as "nature elements".



Orange/red elements

The "orange/red orientation elements" can be found on the square in front of the train station. These elements are intended to greet visitors to Singen's city centre with "volcanic elements" that represent both the volcanic landscape of a prominent local mountain as well as the Hegau volcanic landscape in the vicinity.



Beyond the purely functional nature of the basic illumination, the lighting concept also makes it possible to make space in the city centre come alive and be tangible.

This is accomplished by spotlighting special façades or by highlighting works of art in public spaces, for example. These objects are accentuated with light, drawing the eye of the beholder.

It's a great concept that was superbly implemented.

Congratulations to Singen! ●



PROJECT INFORMATION ⓘ

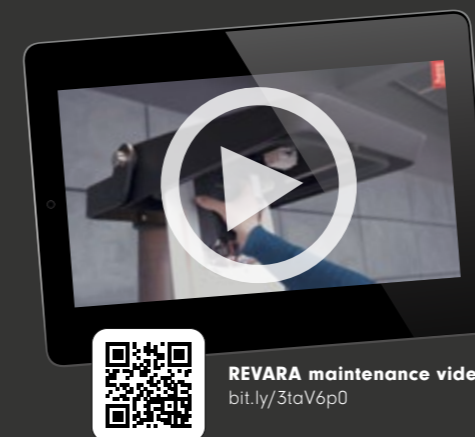
Client: City of Singen
Architect/landscape architect: Mrs Gräble-Menrad and Mr Rosol, Planning Office of the City of Singen
Lighting design: Vogt und Partner, Winterthur (CH)
Luminaires: City Elements 180 and City Elements 230
Special features: Illuminating columns with special orientation element. Some of the columns are equipped with a mounting option as well as a power supply for Christmas lights.
Photos: Hess GmbH Licht + Form

REVARA

reduced · style-defining · powerful

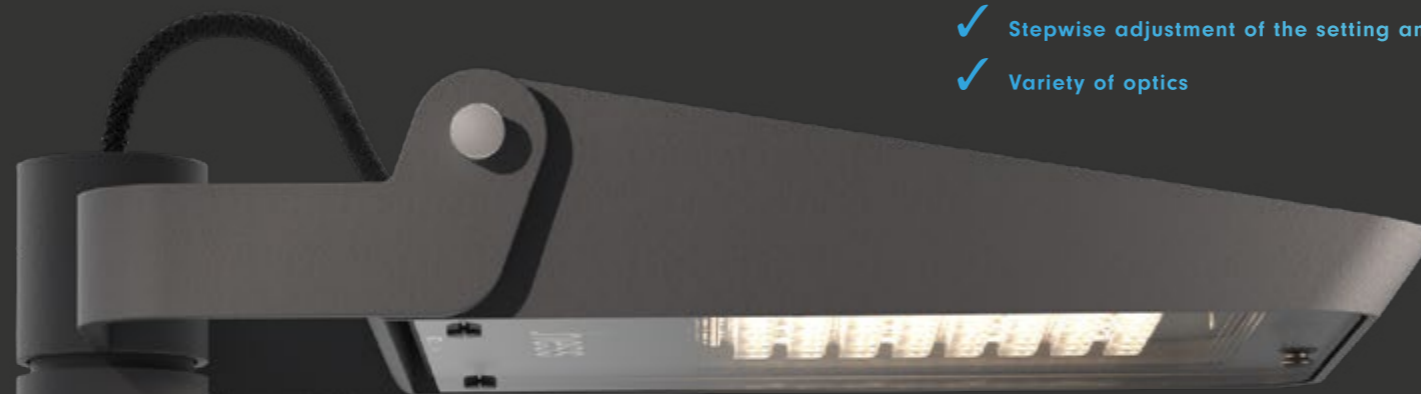
NOW AVAILABLE

Public spaces and buildings require lighting concepts that are increasingly functional and attractive at the same time. Sophisticated design meets high functionality. REVARA combines the best of both worlds.



HIGHLIGHTS REVARA:

- ✓ Housing can be opened without tools
- ✓ Light colour in either 1800K, 2700K, 3000K or 4000K
- ✓ Electrical system can be swung downwards to open and replaced without tools
- ✓ Drivers can be changed without tools
- ✓ Wide range of system wattages
- ✓ Ideal for mounting heights from 4.5m–8m
- ✓ Stepwise adjustment of the setting angle
- ✓ Variety of optics



A high design standard goes hand in hand with many technical refinements and a simplicity that is more than convincing during installation and maintenance of the luminaire.

Convince yourself of the sophisticated concept of our REVARA! ●

HIGHLIGHTS REVARA BASIC:

- ✓ Luminaire colour in attractive DB703
- ✓ Light colour in either 1800K, 2700K, 3000K or 4000K
- ✓ Choice of protection rating I or II
- ✓ System wattage ranges from 21 to 50 watts
- ✓ LEVO3 with 3 different optics: O1, O3 and O7
- ✓ Can be opened and serviced with simple tools
- ✓ Dimmable via AstroDim and DALI



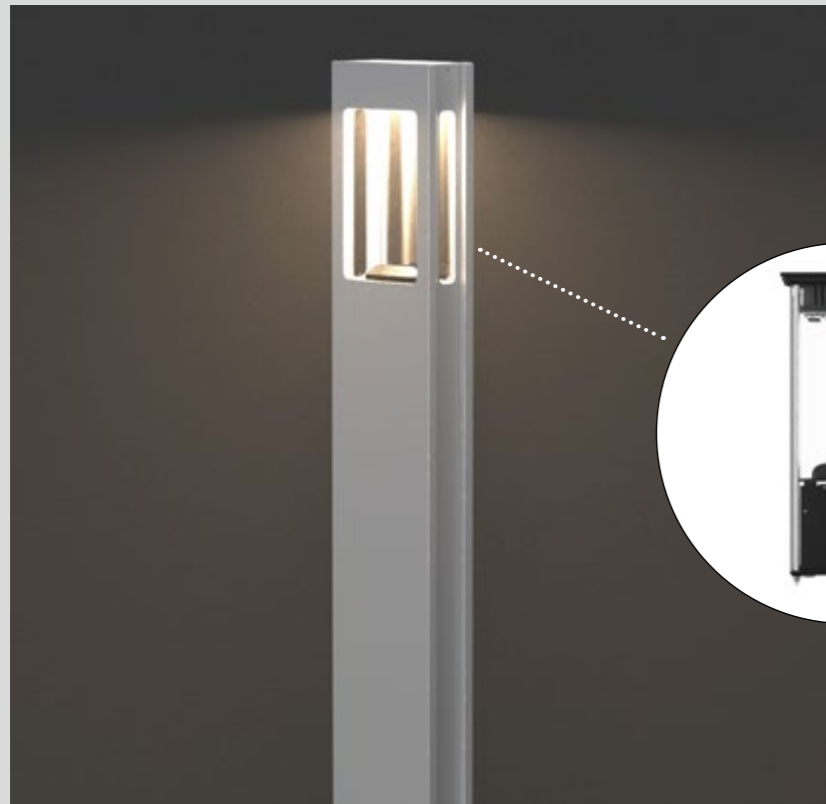
REVARA
www.hess.eu/en/revara



INNOVATIONS AT HESS

Change is progress

A lot has changed in our portfolio. Aside from the SHADOW LIGHTS and the REVARA, there are some more innovations.



RENO ELEMENTS LIGHTING BOLLARD – NOW WITH MOTION DETECTOR

We are also gradually developing the lighting bollard from the RENO ELEMENTS family – and expanding the range. The bollard is now available with a motion detector. The sensor is integrated into the toplight and ensures even more efficient and resource-saving lighting of the urban space. Thanks to the perfect integration of the motion detector, the elegant appearance of the bollard is fully preserved. ●



RENO ELEMENTS Lighting bollard:
www.hess.eu/en/reno-elements-lp

LINEA: FAMILIAR AND YET BRAND NEW!

A lot has changed in our LINEA family. The elegant luminaire is now available in 3 different versions.

The LINEA with rectangular pole and attached luminaire head offers the greatest possible flexibility in the combination of pole and luminaire. The new LINEA MA has a round pole onto which the luminaire head is attached by means of a pigtail. This allows an infinitely variable inclination from 0 to 10°. And last but not least, there is the wall-mounted version, the LINEA WL.

The pole height can be chosen between 4.5m, 6m and 8m. The equipment with LEVO3 is also variable – 2 or 4 LED boards with a corresponding output of between 21W and 97W. The luminaire can be ordered with or without dimming and with or without CLM (luminous flux tracking).

In addition to a simple and elegant appearance, the LINEA family offers a lot more – also and especially for demanding mounting heights. ●



Rectangular pole with attached luminaire head or round pole with attached luminaire head by means of a pigtail – the LINEA family.



LINEA
www.hess.eu/en/linea-ml



LINEA MA
www.hess.eu/en/linea-ma



LINEA WA
www.hess.eu/en/linea-wa

DIFFUSERS TO REDUCE GLARE

To meet the needs of our customers, diffusers are now available. We aim to reduce glare and create light perceived as pleasant. However, especially with decorative luminaires, a high radiated power together with a small radiated surface can sometimes lead to perceived glare.

By developing and using diffusers that are precisely designed for the specific product, the respective radiation surface is enlarged and the luminance at the source is reduced – with the positive effect that glare is reduced to a minimum.

Diffusers are now available for the following luminaires:

- RESIDENZA, RESIDENZA C
- AVILA
- VILLAGE 300
- MADRID
- OSLO
- TOLEDO
- RENO ELEMENTS LP
- CITY ELEMENTS
- Further on request ●



Diffuser CITY ELEMENTS 230



Diffuser LEVO3 universal

LINEA LIGHTING BOLLARD WITH LEVO3

We have technically upgraded the LINEA bollard. Just like the wall and the pole mounted luminaire, the bollard is now also equipped with the LEVO3 LED module. This allows a choice of five optics and an output of 6 to 18.3 W. This further development allows an even more precise adaptation to your outdoor space needs. ●



LINEA Lighting bollard
www.hess.eu/en/linea-lp

Vulkan

since 1898

A brand of Hess

Vulkan: A name that stands for tradition, efficiency and technical precision – as well as for one of the oldest brands in the European lighting industry.

Vulkan's history stretches all the way back to 1898, when the Vulkan halls were located in Cologne's "lighting district". As a "joint-stock company for gas and electricity", the business initially made gas lanterns as well as cooking and heating appliances. A solid decade later, the merger with a company by the name of "Rheinische Vulkan Chamotte- und Dinaswerke GmbH" led to the manufacture of luminaires for outdoor use.

In 2001, production was moved from Cologne to Lower Saxony. Vulkan has been a Hess brand since 2018. This new arrangement led to the recent relocation and integration of its manufacturing operations at Hess's headquarters in Villingen-Schwenningen in 2020 and 2021. Vulkan has been providing technically advanced lighting solutions and ensuring standard-compliant illumination of roads, intersections, dangerous locations, pedestrian zones and public facilities for more than a century. The focus is on offering high functionality and maximum efficiency at extremely attractive conditions.

Tailored to the application and always closely geared to the needs of the customers, adapted lighting technologies are developed for modern and particularly durable LED luminaires. This makes Vulkan the perfect contact for cities, municipalities and energy utilities.

As a "one-stop shop", the Vulkan brand and Hess offer a unique brand product portfolio that ranges from technically efficient to smart and multifunctional luminaires. Thanks to its extremely wide range of luminaires, premium supplier Hess is able to meet every lighting design requirement for public and private outdoor spaces and for illumination of property exteriors. With its technically efficient outdoor luminaires, Vulkan completes this range in an optimal manner.

Perfectly coordinated, high-quality site furnishings complement the assortment. The optimal combination of luminaires and site furnishings enables the implementation of holistic concepts and custom-made special solutions in the design of urban and open spaces.

Hess and Vulkan: Quality from the heartland – quality from the Black Forest.



V3610



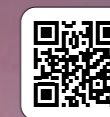
V3630



V3080

Vulkan: Technically advanced outdoor luminaires – Quality from the Black Forest

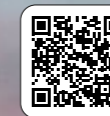
In this booklet you will find information about the traditional brand – available for reorder or online at any time.



Go to website
www.vulkan.eu



Order inlay
hess@hess.eu



Inlay online
bit.ly/3pveJ8L

OUR NEW LIGHT COLOUR AMBER (1800K)

Sustainability and ecology in outdoor lighting

The issues of species conservation and environmental protection are more present in our society than ever before. In this context, there is meanwhile a wide variety of efforts to move away from cold colour temperatures and increasingly towards warmer colour temperatures – such as 3000 Kelvin.

With the introduction of significantly warmer light temperatures up to 1800K, we have been taking these needs into account for quite some time.

In addition, the use of efficient LED luminaires, precise light control and digital light management contributes to a considerable reduction of light immissions, the “light pollution”.

However, awareness of sustainability and ecology continues to develop, and so does the lighting technology.

Our new light colour Amber (1800K), the “yellow light”, is the answer to the increasing requirements and demands of sensitive outdoor areas and their creatures. For example, luminaires with amber-coloured LEDs are often used in so-called “star parks”, officially designated regions with a night landscape worthy of special protection and a very

starry sky. They are also used, for example, at tourist sites or in parks that require extremely comfortable lighting. Our phosphor-converted amber is in a high, reddish colour spectrum.

Blue components and their effects on humans, animals and the environment are reduced. In contrast to the colour Real Amber, Amber (1800K) has a better efficiency, furthermore the spectral distribution is larger, due to the phosphor. This

ensures better colour rendering of illuminated surfaces and objects. All our luminaires equipped with LEVO3 and LEVO3L can be equipped with the new light colour.

In this way, the special aspects of environmental protection and attractive outdoor design are combined! ●

Hess Luminaires
www.hess.eu/en/products/lighting



International Dark-Sky Association:
www.darksky.org



BUND – Friends of the Earth Germany:
bit.ly/30wP6Lm (german)



Industry initiative Licht.de:
www.licht.de/en



EXPERIENCE MULTIFUNCTIONALITY

CITY ELEMENTS – The configurator

Design your customized CITY ELEMENTS intuitively – with our new configurator.

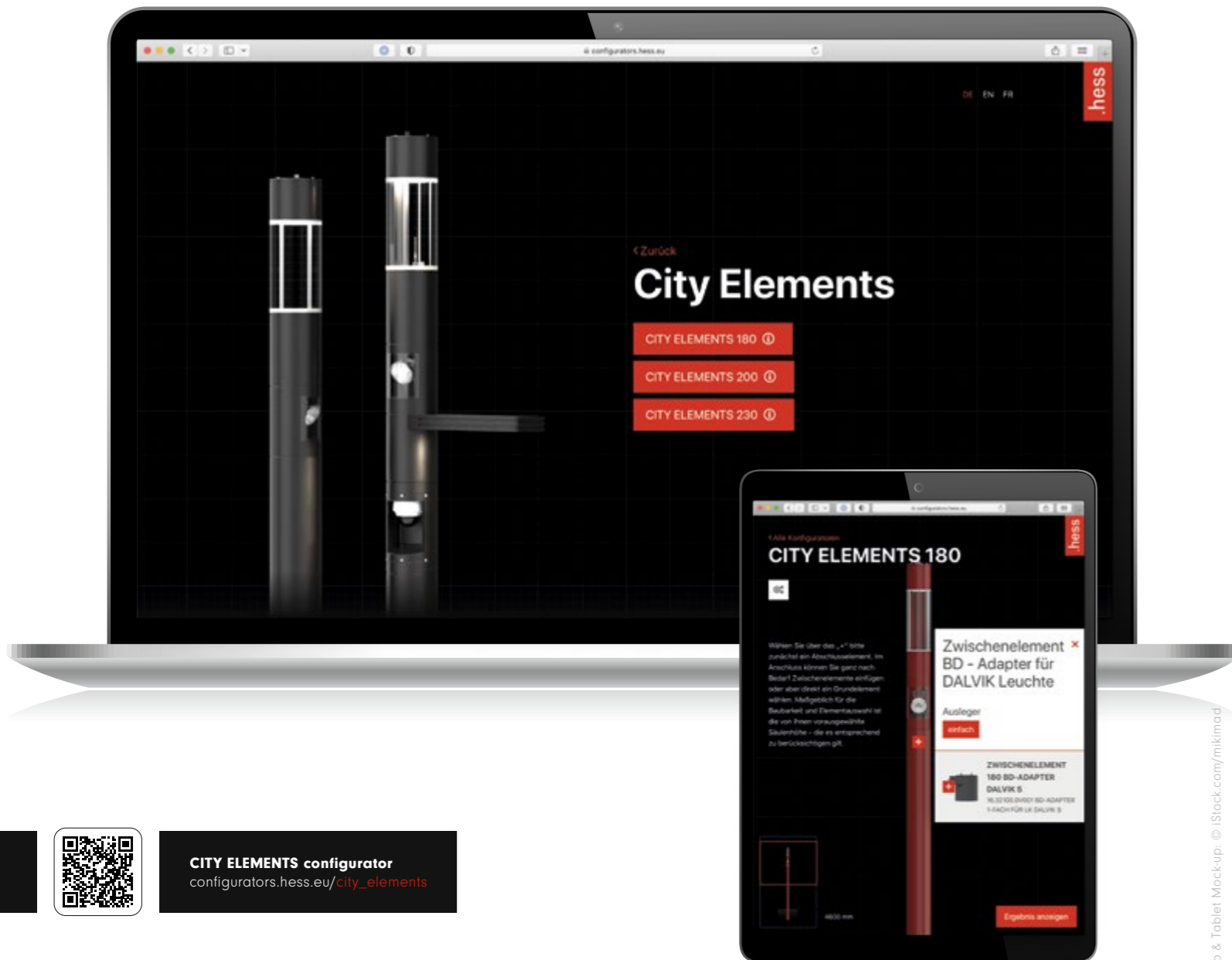
DThe CITY ELEMENTS column luminaires impress with their simple, modern look. With different heights and 3 different diameters, the multifunctional lighting system is suitable for almost all requirements in a smart city and a smart urban space.

The new CITY ELEMENTS configurator allows you to intuitively experience the luminaire and its multifunctionality.

Configure your smart luminaire of choice with just a few clicks and design it according to your requirements and needs. ●

TRY NOW!

configurators.hess.eu

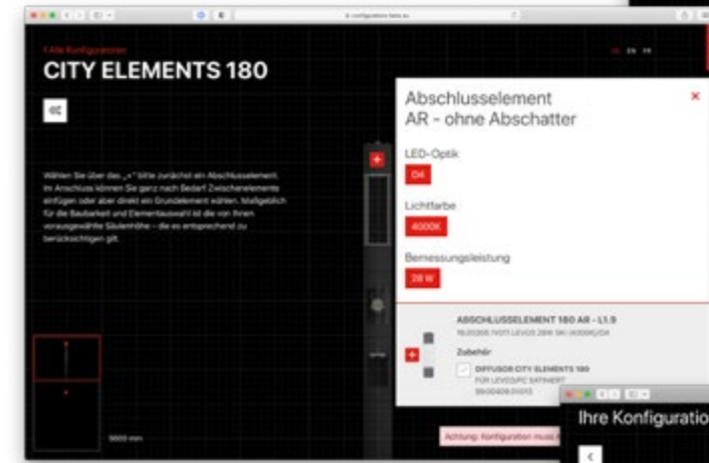
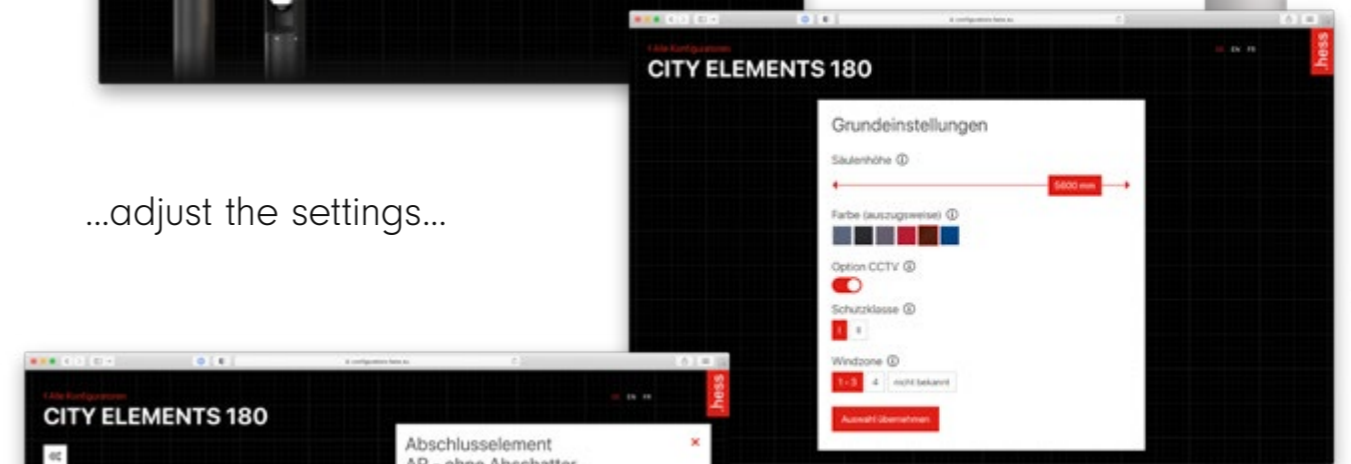


CITY ELEMENTS configurator
configurators.hess.eu/city_elements

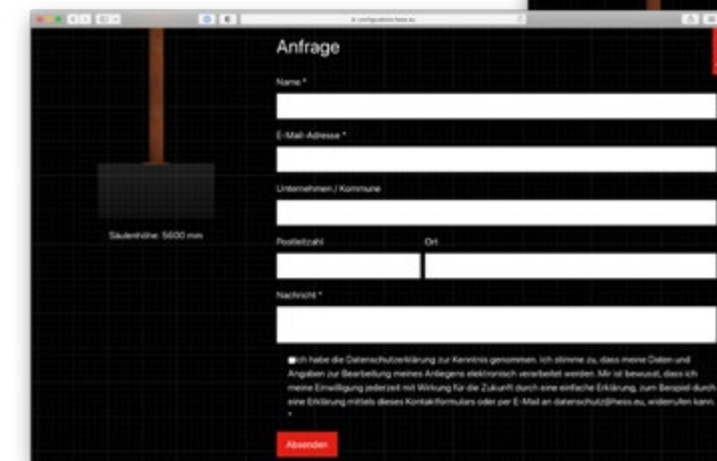
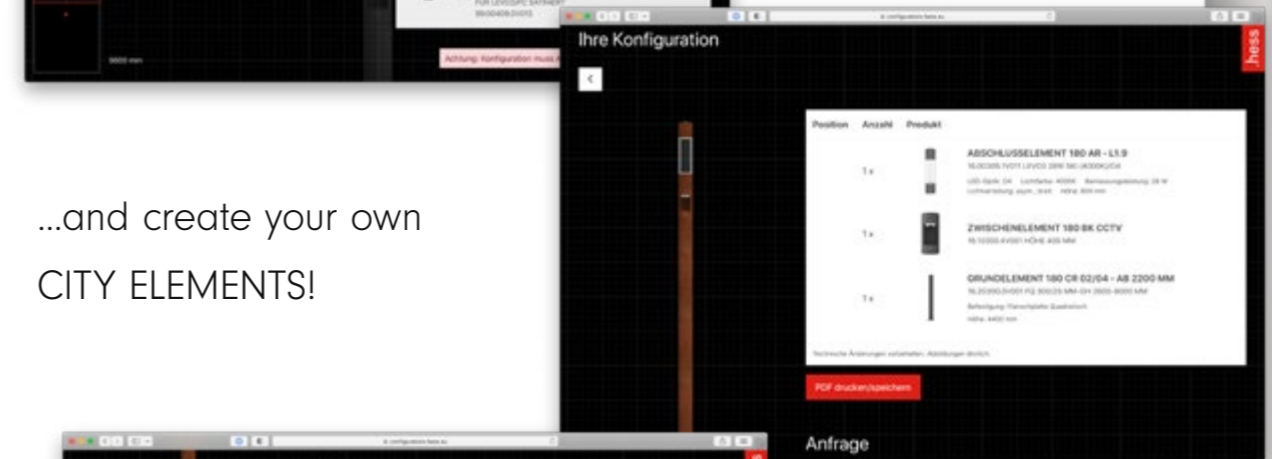


Select your desired luminaire...

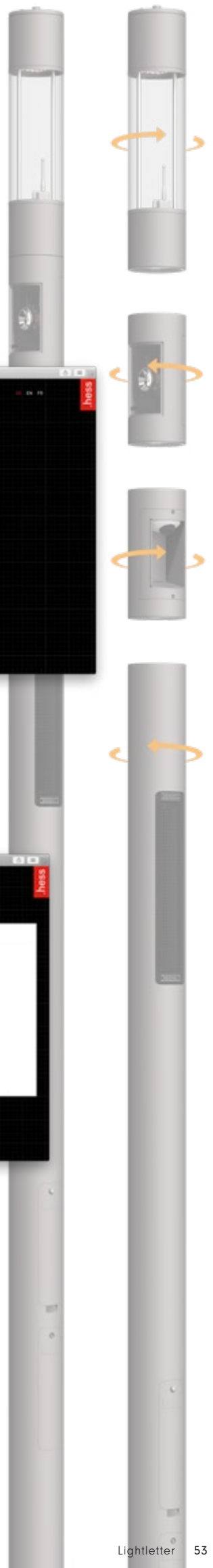
...adjust the settings...

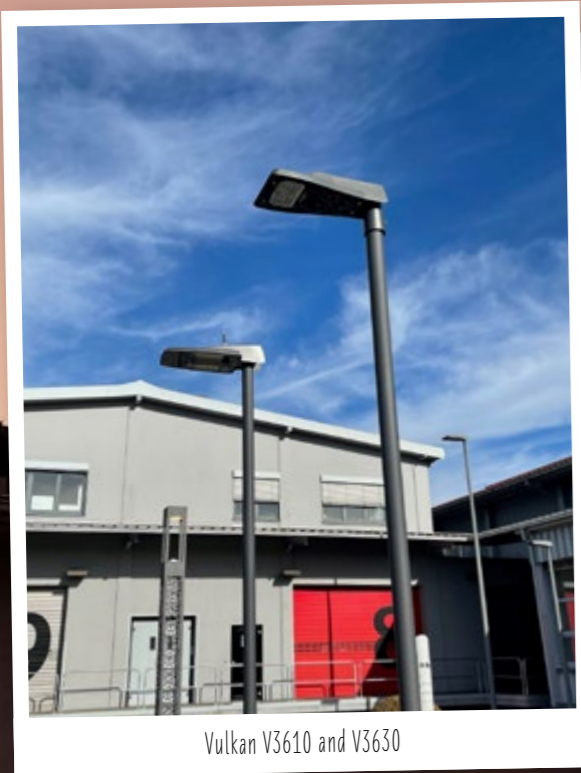


...and create your own CITY ELEMENTS!



Save it, send it, contact us.





Vulkan V3610 and V3630



Popular in the USA: MOSAIC



RENO ELEMENTS: Diversity ...



... in row as street lighting ...



... with speaker and CCTV!

Within reach – the HESS outdoor exhibition

We have been working, installing and relocating – and have added one or two more eye-catchers to our beautiful outdoor exhibition.

Latest addition – and from now on at home in their own “brand field” at Hess – are now also luminaires of our Vulkan brand.

Be our guest in 2022 and visit our outdoor exhibition in Villingen – you are warmly invited at any time! ●



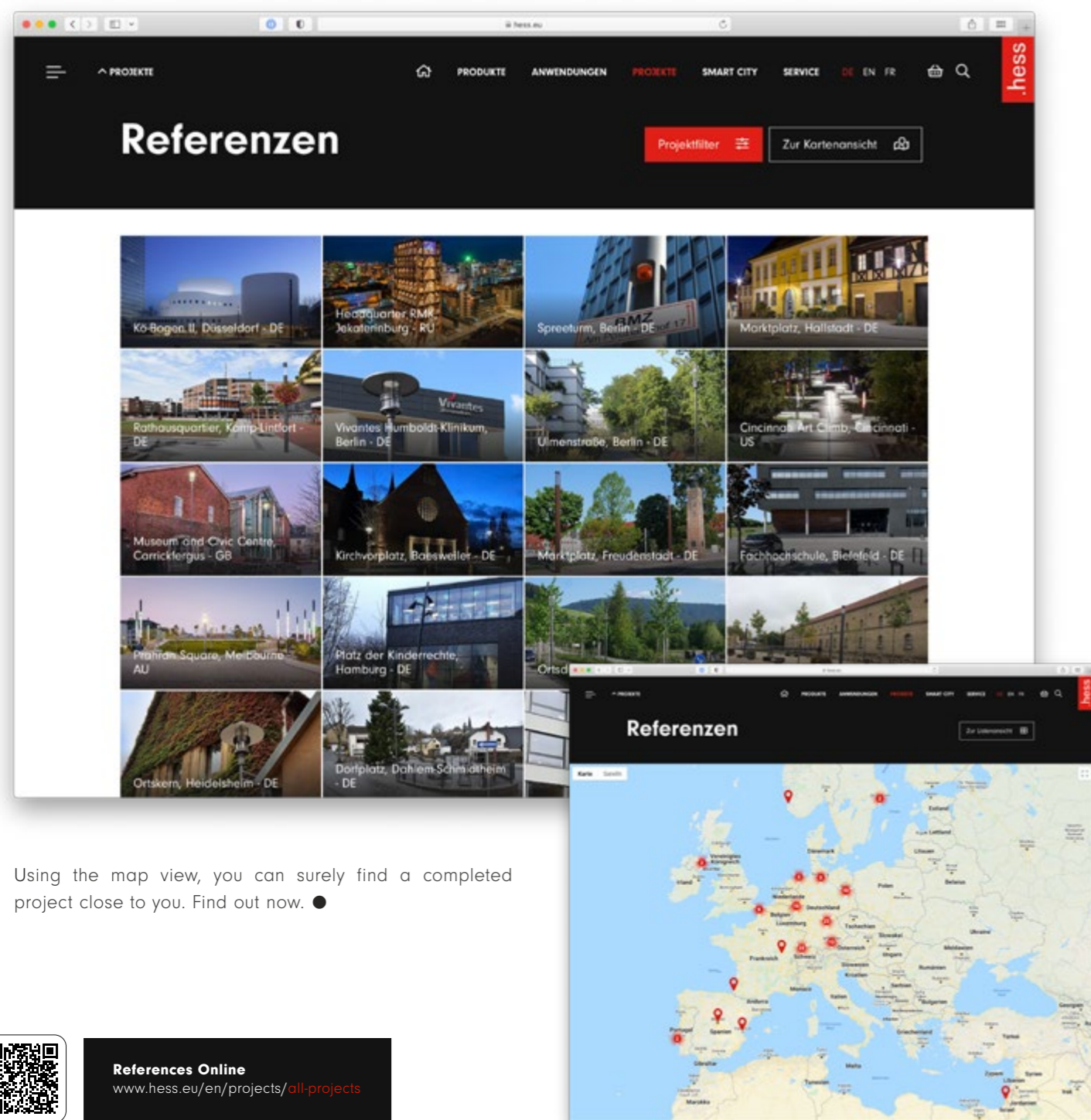
CITY ELEMENTS lighting bollard



Always changing: Our outdoor exhibition – a real experience.

Pictures say more than a thousand words...

...so find our projects, references and pictures conveniently in the online gallery on our website. You can click through a variety of projects and find further information.

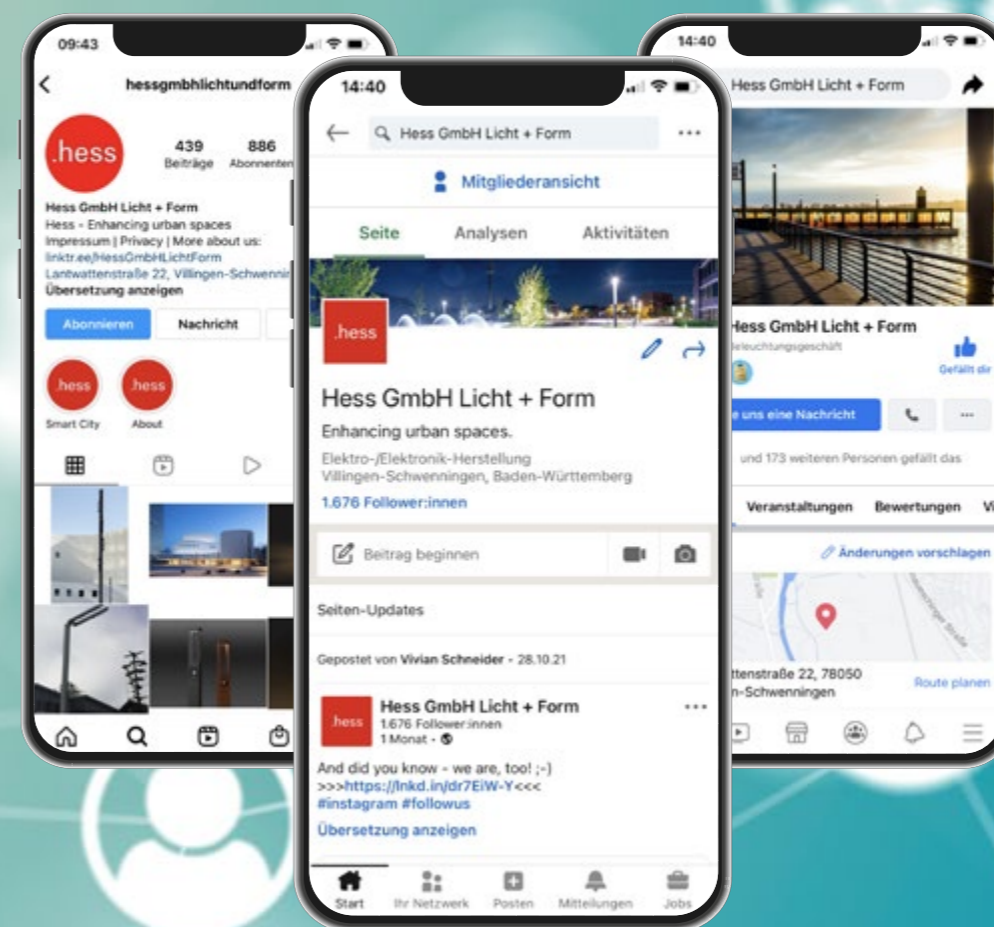


Using the map view, you can surely find a completed project close to you. Find out now. ●

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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. ●



GRIVEN
www.griven.com

GRIVEN CATALOGUE



Download Catalogue-PDF
bit.ly/35leJxU



Martonvásár, Hungary

Brunswick Castle

Built in 1785, Brunswick Castle has been for many years the family seat of Count Antal Brunswick and was frequented by Beethoven, who became friend with one of the count's sons. A dedicated museum is a reminder of the composer's stay in the mansion.



Restored in 1870, the castle features nowadays a neo-Gothic style. Its architectural layout delivers a true romantic atmosphere due to the joint effect of its irregular layout, the big, gothic windows, the slender towers, the many buttresses and battlements. Contributing to the consolidation of a fairy tale mood, white cypresses, gingko, maple and plane trees can be found in the park surrounding the castle.

Griven has provided this colour changing effect to the antique castle with an array of Powershine MK2 S and Coral units mounted on specifically developed poles located all around the structure. ●



Brunswick Castle
bit.ly/3tr8AvD

Recently, it was decided to use an LED floodlight system to deliver an even splash of colour to the walls of the castle enriched by an eye-catching colour changing effect that could make it vibrant and lively in a distinctive way.



New Moon-series

A rethought architectural and landscape lighting

GRIVEN's brand new Moon series is designed to enhance landscaping and architectural details in the outdoor areas of residential and commercial units with sophisticated accent lighting.

New



It translates GRIVEN's long-standing technical expertise into a straightforward, practical solution with a wide range of applications, whether wall, ceiling or floor mounted.

The various solutions - wall luminaire or bollard - have been specifically designed to create lighting accents in green spaces, on terraces, along walkways and paths, in commercial, private and also public environments.

The Half Moon, Moon and Full Moon configurations feature a trendy, minimalist body that can be customised with a choice of different light colours, optics and mounting accessories to allow maximum flexibility with style and discreet elegance. ●

Moon-series
bit.ly/31m9PI7



Watch the video of the Moon-series
bit.ly/3nAJ9o6



EXPERIENCE BRANDS



Company video
bit.ly/3bJArhw

With its brands Hess GmbH Licht + Form, Vulkan, GRIVEN S.r.l., Lamp, SCHMITZ | WILA and WILA Lighting Ltd. the EXPERIENCE BRANDS 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 EXPERIENCE BRANDS a true fullservice partner for lighting professionals – worldwide. ●



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