Outdoor space in the Context of Architecture

Lightletter by Hess
Dear Sir or Madam,

The varied facets of public spaces are the subject of our four-part title series “People – Spaces – Emotions”. After the expert interviews on the “Meaning and Use of Outdoor Spaces” as well as “Urban Public Spaces”, in this issue we will dedicate ourselves to “Outdoor Space in the Context of Architecture”. For this we have had a detailed discussion with Prof. Eckhard Gerber from the architecture firm of the same name Gerber Architekten in Dortmund, Germany.

What is the relationship between outdoor space and architecture? To what extent are local conditions integrated into architectural design? And which creative resources can be used to achieve harmonious interplay between inside and outside? We followed up these and many other questions in our conversation with Prof. Eckhard Gerber.

The merging of building and open space is also a central design feature of the newly built congress centre ICC in the Darling Harbour district of Sydney. The attractive complex considers itself the new cultural heart of the metropolis and houses the largest multifunctional and smart lighting system in the whole of Australia – with multifunctional CITY ELEMENTS 230 illuminating columns by Hess. In our reference report you can find out more about Sydney’s new hot spot as well as the extraordinarily smart CITY ELEMENTS.

You can find this and further exciting topics in our Lightletter.

We hope you enjoy reading our newsletter.

With best regards,

Hess GmbH Licht + Form

Dr. Ernst Smolka
Managing Director

Marco Walz
Head of Communications and Marketing
NOTHING IS MORE FASCINATING THAN
THE INTERPLAY OF LIGHT AND FORM:
THE FORM GIVES THE WORLD A FACE – AND
THE LIGHT GIVES IT A CHARISMA.

Oliver W. Schwarzmann, Economic poet
OUTDOOR SPACE IN THE CONTEXT OF ARCHITECTURE
Edition 3 of our topic series “People – Spaces – Emotions”

Hess – Reference project
Darling Harbour Sydney (AU)

Hess – Products and News

GRIVEN – the specialist for architectural lighting solutions

NORDEON GROUP – News

Industry News
Outdoor space in the Context of Architecture

In our series “People – Spaces – Emotions”, we delve into the many facets of public space. To this end, we look at public space from entirely different perspectives in the four editions of our Lightletters.

After interviews with the experts Professor Tobias Wailissner on the “Importance and use of exterior spaces” as well as Professor Hinnerk Wehberg and Wolfgang Bett on “Urban Public Spaces”, we are now addressing the topic of “Outdoor Space in the Context of Architecture”. For this purpose, we conducted an in-depth interview with Professor Eckhard Gerber.

Buildings and exterior space have been closely interwoven with each other since the early days of architecture and maintain interdependence characterised by versatility.

The design is developed from the surroundings of the place

Buildings that have been designed conceptually and creatively, taking into account the local characteristics, history and special features, the so-called “genius loci”, stand as architectural masterpieces.

A carefully coordinated selection of building materials, such as steel, concrete, wood, natural stone or glass, and the deliberate use of design resources such as openness, contrast, transparency, colour and light determine the design of the interior and exterior spaces.

Views to the outside make it possible to experience the specific characteristics of the location and create memorable impressions of the space.

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The exterior as an image factor

For a number of years, exterior space has become increasingly important as an image carrier for universities, business, administrative and industrial locations. Exterior space is being rediscovered as a planning tool for upgrading the quality of open spaces. This new awareness of exterior space and its role as an impetus and an integral part of an overall concept enriches the structural appearance, makes it attractive for users and creates identity.

The inside and outside as a design unit

Against the backdrop of sustainable global developments such as urbanisation, close interweaving of buildings as a place to live or work and the quality of open spaces is increasingly important, especially for new construction projects. The resulting high structural density in cities and municipalities increases people’s need for attractive living and recreational areas as expressions of a liveable environment.

In many current urban and industrial projects, the building and adjoining exterior space form a planning and design unit. Both elements complement each other into a functional and aesthetic whole, adding lasting urban and architectural value.
What role does outdoor space play in planning a building?

Gerber: Our goal has always been to view buildings and landscape as a unit. In this respect, the exterior space has a very high priority for us.

We are nearly the only office in Germany that also plans outdoor areas and outdoor installations in our own office.

We have a separate department for this – just for landscape planning.

What design approaches contribute to successful integration of architecture and landscape into a given urban situation?

Gerber: This is a very broad field. Certain design approaches can’t be formulated for outdoor installations, because there are not very many features to work with.

Those of importance are the topography, walls, stairs, high and low plantings such as trees and hedges, and green lawns or cobbled open spaces.

How are existing urban development structures integrated into design concepts for new buildings and related outdoor areas?

Gerber: Each structural task starts with an analysis of the site and its circumstances, the orientation, the topography, the issue of perspective, existing landscape elements and built spatial borders. All these are fundamental factors for planning a new building and the associated outdoor areas.

How do you define and manage the integration of buildings and landscape?

Gerber: As a matter of fact, I could provide the example of Parc de la Villette in Paris, which opened in 1989. It was a large international competition, and this contest signalled the kick-off for a whole new design approach in landscape planning, namely the “rediscovery” of geometrical forms and elements that had been taboo for decades. This kind of design was a matter of course from the baroque to the classical period. Subsequently, principles of the English landscape garden became more and more established in open-space design.

An essential prerequisite for the design of an urban or built space is its drainage. In all earlier examples, the design of a square went hand-in-hand with drainage. For example, for the square of Siena or the Piazza del Campidoglio in Rome, the entire pictorial design of these squares resulted from the flow of water. This is a basic function for a square and even today is a very important aspect of square design.

In your opinion, is there an example that stands out, and what is special about it?

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Many construction projects aim for harmonious interaction between the interior and exterior. What kind of advantages result from this harmony?

Gerber: A harmonious outcome should always be the result of what we do, so that people can enjoy it. On the one hand, interplay between buildings and landscape and between interior and exterior is important due to the existing topography, which should be incorporated into the building as much as possible, and, on the other hand, is also essential for the orientation in a building. This is done entirely through the perspective to the outside so that, in this way, the most beautiful views possible are staged and presented.

What effect does an attractive fusion of indoor and outdoor spaces have?

Gerber: I would like to answer this by describing a project that has always fascinated me: the Spa House (Kurhaus) in Badenweiler (GER), which dates back to the 60s and 70s of the 20th century. Badenweiler is an old spa town with a castle ruin on a hill.

The Spa House Badenweiler (GER): It is not a building in the park, the whole building is just landscape – the whole roof surfaces are terraces or green areas.

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Due to the topography, it is possible to enter the building on different levels. In the centre of the Spa House is a glass hall which connects all the floors and is flooded with light. Entering the building on the lowest level, you can look up through the glass roof of the hall to the castle ruins on the hill. A massive natural stone staircase connects all the floors, giving the impression of the castle flowing over this staircase into the building.

The view from the glass hall of the spa house in Badenweiler (GER) extends from the lowest level up to the castle ruins on the hill.

This is a very unusual example of successful combination of the inside and outside that often influences me personally in my work.

Through the aesthetic interlacing of interior and exterior spaces, spaces are created that affect people emotionally and make spaces tangible.

Does it also work to deliberately create contrasts?

Gerber: This is the basic principle of art and architecture. Beautiful pictures stand out by establishing a contrast and then bringing this contrast into harmony again.

We work with contrasts, that is, with opposites that together create harmony. This is art.

If you plan a building with associated external space, how do you approach it as a project?

Gerber: We have such a great profession. We start each task playfully, after prior analysis, of course. We build models and experiment with blocks and volumes to find out which cubature best fits together or contrasts with other existing factors such as buildings, existing plantings and topography.

At the same time, we are concerned with the task and the program requirements: what is required, what are the conditions, what do we have to look out for with regard to development, cardinal points, perspectives and much more. What kind of space is there, which space should be open, what part of it should be outside space and what should be interior space? How are these spaces linked together functionally? And to what extent can the topography and the surrounding area be included in the building?

By taking stock of all these things, conceptions are developed piece by piece, allowing highly complex tasks to eventually become logical and harmonious. Then we are able to further develop a coherent concept.

Does the history of the place play a role in your projects?

Gerber: Yes, of course. If we are building in a historical setting, we conduct ourselves quite differently than if we are working “on a blank canvas”, so to speak.

When building on an existing site, one thing is fundamental: change as little as possible in the basic concept and basic disposition of a building – a very simple principle. This point is easily conveyed to the developers, because only respectful handling of the original building structure makes it possible to develop authentic new solutions.

The history of a place is an important factor in the project. The Spa House Badenweiler (GER) is an example of this.

Are there “fixed parameters” that you need to adhere to or that can be found in all your work?

Gerber: I start with four principles of form: the closed cube, the framework (supports, beams), the hovering roof and freely facing walls. These principles can be connected to one another as desired: for example, the hovering roof over walls facing each other like in the Barcelona Pavilion by Ludwig Mies van der Rohe (World Exposition 1929).

In addition, there are the three basic geometric shapes – square, triangle, circle. You can derive the curved form from the circle and the free bent form from the triangle, which means there are five forms to choose from – three geometrical and two free ones.

The declination of the four design principles with the five forms provides an infinite variety of design possibilities, which we can also find very nicely in the entire work of Mies van der Rohe.

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Gerber Architekten / Jürgen Landes

With the above-described method of designing buildings and space, orderly insight into the structure of the multilingual architecture of modernity is achieved. The project of Gerber Architekten in Ascona (CH), for example, is based on the principle of multiple supports and beams.

That is actually the entire foundation of architecture. Every architectural work and virtually all of modern architecture is based on these design principles.

“We have such a great profession – we start each task playfully.”

Gerber

The very open and light-filled interior spaces of the state and university library in Göttingen (GER), covering several floors, affords a variety of visual relationships to the outside.
More than ever, new buildings for company locations, university buildings or local governments are an expression of a mission statement and a corporate identity. How does this influence your work and design?

Gerber: If we are planning a building for a company, we want to know what philosophy underpins the company. We have to determine how to present the structure of the building - understated or imposing? In doing so, many facets and subtle nuances must be taken into account in order to filter out how strongly pronounced a building should be - for example, prestigious, purely functional or rather understated.

To find out what is important to clients and how they feel means engaging with people and the company philosophy. In our diverse and multilingual world, we as architects should be able to find the design language that aligns with the client.

What role do materials play for you in regard to the building and outside space?

Gerber: We completed a beautiful project in the 1990s and 1980s, the Civic Centre (Stadthalle) in Hagen (GER). It stands at the edge of an old stone quarry, a broken-out oval, in a unique landscape with standing rock walls and many isolated boulders.

The civic centre completes this form of the quarry. Through our design, we succeeded in letting this special stone and rock landscape flow into the foyer of the hall, making it and the outside space of the quarry practically one unit. We even placed rock boulders in the foyer and incorporated the bedrock in the structure of the building.

This resulted in an interplay between the built structure and the natural rock landscape.

In addition, we designed the building itself entirely out of glass, which in turn contrasts as a fragile material with the crag and stones from the immediate surroundings.

According to the commission, the Civic Centre was to be placed into the oval of the quarry, with rocks some 50 to 60 meters high.

We just won a competition for a major project: Allianz Insurance in Stuttgart. The company is planning its headquarters there for 4,500 employees with the concept “New Working Worlds”. In the decision for the competition, the company philosophy played an important role in assessing the individual submissions.

Gerber: Each material has its own features and leaves an impression or feeling. Glass, for example, is fragile and transparent; stone is hard and solid.

Constructing a building from only one material can also have a special charm. One of our first school buildings was built completely with exposed concrete, both inside and out. In doing this, we placed great importance on having all doors and cabinets as coloured wood elements to contrast with the concrete walls. Through this interaction, a friendly and stimulating atmosphere emerges in the school building in terms of both look and feel.

Wood always has a special value, especially for the interior. I am also referring to natural wood flooring, wood ceilings and wood walls.

Every natural material, including natural stone, has high perceived value.

When you take a material like concrete, concrete blocks or terrazzo flooring, that is a perceived value that is altogether different. It is not correct to say that one material is more valuable than the other – it has to be matched to the use and the context.

In this sense, you have to re-adjust the material selection from project to project. This is also a question of the philosophy of the company and the developer.

What role does the value of the materials play?

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Gerber: When I go to my home in Eisenach in Thuringia and see the illuminated hilltop castle Wartburg in the evening, it is simply wonderful! I cannot imagine not illuminating architectural structures like that today.

How important are luminaires that can do more than provide light?

Gerber: Luminaires with additional functions such as built-in loudspeakers, cameras and WLAN are gaining in importance, especially against the backdrop of the "Smart City". These aspects have intensified to a great extent in recent years.

How important is the daylight effect for you, in other words the design of a luminaire in the outdoor space?

Gerber: The design is remarkably important, because the luminaire is also there during the day when it is not shedding light. The design should be adapted to the location and environment.

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The aesthetic interlacing of interior and exterior spaces creates places and spaces that affect people emotionally and which deserve to be lit both by day and by night, as here in the case of the Dortmund Volksbank.

The use of light is a very exciting subject; you have to work at it in order to achieve optimal results. Precise planning is required to illuminate a building successfully both internally and externally. This is not only true about the building itself, but also about trees and plants, which can also be accentuated. A great deal can be achieved here too with appropriate lighting.

When we designed the TV and radio building for public broadcaster MDR in Magdeburg, we ensured that the entire broadcasting station had open views through a large glass hall facing the Magdeburg Cathedral – one of the most important Gothic edifices in Europe.

The cathedral also had to be illuminated, of course. It is the real visual relationship from this broadcasting studio, which was important to me. When a talk show takes place in the building, the cathedral can be seen in the background.

As an architect, I can create such a visual relationship and when the cathedral can be seen for an hour in the background of a talk show, then emotions are evoked in the viewers, leaving a lasting impression.
Darling Harbour, a cultural and recreational district in Sydney, is just a stone's throw from the metropolitan city centre and offers a variety of leisure and entertainment facilities, including hotels, restaurants, cafés, shopping centres, museums and attractive open spaces.

With the newly erected convention and event centre ICC along Darling Harbour Boulevard, the district is set to become a world-class event venue and the cultural heart of Sydney. Local benchmarks are being set with the largest multifunctional and smart outdoor lighting system in Australia – with specially manufactured and multifunctional CITY ELEMENTS 230 illuminating columns from Hess.

New hotspot in Sydney (AU): Darling Harbour
From commercial port to Sydney’s largest recreation district

The vibrant Darling Harbour district offers everything you need for an entertaining time out in the Sydney metropolis: a spectacular waterfront location, numerous attractions and a diverse cultural and event program.

The erstwhile commercial port, named after former governor Ralph Darling, has developed since the 1980s into the city’s largest recreational area with fantastic opportunities for fun and leisure.

New convention and event centre ICC intended to culturally enliven Darling Harbour

Today Darling Harbour is experiencing the most exciting revitalisation in the history of the waterfront. At the end of 2016, the International Convention Centre Sydney (ICC) was opened as part of the “Darling Harbour Live” project on a 20-hectare site on Cockle Bay. It is a prestigious and state-of-the-art convention, exhibition and entertainment centre with much greater capacities for a wide variety of events than the previous 30-year-old Sydney Convention and Exhibition Centre it is replacing.

The complex consists of three adjacent buildings: In the north a five-storey convention centre, in the middle Australia’s largest trade fair and exhibition area (ICC Sydney Exhibition Centre) with 35,000 square meters of exhibition space distributed over seven halls and a gallery, and in the south the entertainment theatre (ICC Sydney Theatre) with seating for 8000 visitors. The newly constructed Darling Harbour Boulevard – a 450-meter-long and 20-meter-wide pedestrian esplanade – serves as a connecting axis that is embedded in newly created open spaces. They invite you to linger with water features, sculptures, seating and a magnificent view of the Sydney skyline.

The attractive convention district links the centre with the harbour on the outskirts of the city and is intended to revitalise Darling Harbour economically and culturally.

“This district will reflect the dynamism of Sydney’s cityscape and redefine Darling Harbour.”

Further concerns of the participating partners were making improvements to the park-like landscape in a sensitive manner as well as adopting a smart and multifunctional lighting concept in order to make the outdoor space more pleasant by day and night.

“The landmark convention centre, the boundaries of the building are set back so that the landscape becomes part of the building. The rooms look out upon the park, terraces function as open-air meeting rooms, and a huge 5000-square-meter area on the roof serves as a platform for large events.

Illumination, effect lighting and multifunctionality combined in one column

The largest multifunctional and smart lighting installation in Australia – with CITY ELEMENTS from Hess

“The lighting on Darling Harbour Boulevard is unique. It is currently the largest multifunctional and smart lighting installation in Australia,” adds Dr. Walter Wendel from the Australian Hess subsidiary Form+Light, which was involved in the lighting concept.

In addition to the uniform lighting of Darling Harbour Boulevard and the adjacent Darling Square according to the Australian P7 standard for pedestrian zones, the planners wanted to integrate additional features, including coloured effect lighting as well as loudspeakers, cameras and power supply options, into a minimalist and attractive lighting structure.

“The lighting on Darling Harbour Boulevard is unique. It is currently the largest multifunctional and smart lighting installation in Australia.”

It is a fusion of architecture and landscape, so to speak, of inside and outside,” says project manager Richard Breslin, explaining the essential design criteria for the ICC.

“The project-specific lighting solution, with its multifunctional illuminating columns CITY ELEMENTS 230 from Hess, perfectly integrates itself into this sophisticated philosophy.

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The integrated effect lighting accentuates attractively the free spaces during the evening hours.
With its individual elements that can be combined and equipped as desired, the multifunctional HESS illuminating column CITY ELEMENTS 230 with a diameter of 230mm proved to be the perfect solution for all requirements. The CITY ELEMENTS, which in this case are 9 meters high, were designed specifically for Darling Harbour with specially modified elements. “The CITY ELEMENTS from Hess impressed us both aesthetically and in terms of function. No other 9-meter-high illuminating column provides all of these features,” says Dr. Walter Wendel.

Perfect light for every requirement

A total of 30 specially configured CITY ELEMENTS 230 were installed along Darling Harbour Boulevard and another 11 CITY ELEMENTS 230 on Darling Square. The luminaires have a largely identical design at both locations: In the top element, two LEVO LED modules in the light colour 4000K ensure homogeneous illumination of the pedestrian areas.

Under them are two intermediate elements with laterally offset light outlets, each equipped with an RGBW spotlight of type Jade 16 by GRIVEN, the sister company of Hess specialised in architectural lighting. These provide decorative accentuation of the trees at the edge of the pedestrian zone.

Multifunction ensures added value

The CITY ELEMENTS were also equipped with various multifunctional components. All of the illuminating columns are equipped with two Bosch loudspeakers, each with 75 watts for a powerful listening experience – providing clearly understandable announcements and the ability to play background music, for example.

In addition, selected columns are also equipped with two camera elements and integrated sockets for an external power supply.

In order to stage different lighting scenes including dynamic colour change and dimming, all light elements are connected with a DMX controller.

High-quality finish – paint resistant to maritime air in a special colour

The lacquer coating and thus the appearance of the luminaires is adapted to the climatic conditions and to the special architectural features of the ICC.

The special finish of the lighting columns in “Hunter Red” matches perfectly with the façade elements of the ICC Theater.

For example, all CITY ELEMENTS are equipped with a paint finish resistant to maritime air in the distinctive hue “Hunter Red” (RAL 9001), which is repeated on the façade of the ICC Theatre. The illuminating columns are thus in complete harmony with the façade.

Maritime district continues to be revitalised

The revitalisation of the port area in Darling Harbour is still far from being complete after the opening of the modern Conference Centre. Additional new construction projects will get into the starting blocks by 2020.

These include the “Ribbon Project”, a new destination hotel, office, retail and entertainment district in the immediate vicinity of the ICC convention centre. For Darling Harbour, the best prerequisites for becoming a hotspot in terms of lifestyle, culture and entertainment ...

Planners and participants:

Client: Darling Harbour Live Consortium
ICC design and exterior design: Joint venture between the architectural offices of Populous and Hassell
Project partners: A NSW Government project, ICC Sydney was delivered in partnership with Darling Harbour Live, comprising Landscapes, Hospitality, First State Super, Capella Capital, AEG Ogden and Spotless FM
Developer: Lendlease
Additional project partners: Large-scale installer Stowe, electric wholesaler Palen Company
Lighting concept: Landscapes in consultation with the architectural office Hassell
Luminaires: Special edition CITY ELEMENTS 230
Photos: Robert Walsh; Fotolia; iStock; Form and Light Pty Ltd

A total of 30 specifically modified CITY ELEMENTS were installed along the Darling Harbor Boulevard. All lighting modules are linked to a DMX controller.
CITY ELEMENTS: Maximum functionality

CITY ELEMENTS from Hess is a lighting system that is suitable for all requirements in the city as well as in front of representative and high-profile buildings.

These modular illuminating columns are suitable for almost all lighting tasks and fit perfectly with the existing urban surroundings as well as a wide array of architectural requirements thanks to their individually combinable base, intermediate and top elements, two different diameters, various lighting technologies and variable heights of up to 9 meters and above.

More than just light – more than just a luminaire

In addition to the lighting tasks such as square, façade, street and effect lighting, CITY ELEMENTS can be used to implement additional functions and supply solutions for a variety of urban and usage-related requirements. There are practically no limits to the requirements they can meet.

Whether a camera for security-relevant areas, a loudspeaker for announcements and entertainment, WLAN for unlimited connectivity or projections for attractive displays – the possibilities are endless.

Simply smart.

CITY ELEMENTS – made by Hess.

CITY ELEMENTS References
www.hess.eu/r001

CITY ELEMENTS product website
www.hess.eu/3400

... what are your requirements?
Hess is your partner when it comes to appealing design of outdoor urban areas. The broad portfolio of exterior lighting fixtures is supplemented by high-quality site furnishings in unique, Hess-typical design.

Integrated concepts and customised made-to-order solutions can be implemented across urban and outdoor spaces in line with our slogan “Enhancing urban spaces”.

Discover our range of site furnishings – to meet your individual needs.
Our site furnishings are designed for demanding conditions while allowing for the highest design requirements.

Selected materials such as solid cast iron, pressure-impregnated ash or galvanised steel lend the products a unique look and feel.

Complex refinishing techniques emphasize the high quality and ensure maximum durability – for example through the use of a lacquer coating resistant to maritime air or special anti-graffiti protection.

High quality down to the last detail – just as you are accustomed to from our luminaires.

Site Furnishings catalogue
Dr Ernst Smolka, new Managing Director of Hess

Since July 2017 Dr Ernst Smolka is the new Managing Director of Hess. Some 3 months after his appointment we asked him about his first experiences, his goals and about himself.

Mr Smolka, you have been Managing Director of Hess since 1st July 2017. What is your first impression?

I may say that I’ve really been welcomed here with open arms. I have come across an absolutely trusting work climate and the employees’ commitment to the company and their identification with it, is more than perceptible. The mood is clearly optimistic – the people want to change something.

You are an absolute expert in the lighting industry. In your opinion, how does Hess set itself apart from the rest of the market?

What’s more, Hess was and is, to all intents and purposes, a trend-setter for new technologies. Hess is at the forefront, when it comes to “customising” & “multifunction” – that’s to say functions beyond the light itself. To name a few examples, there are features such as cameras, loudspeakers or WLAN.

In these matters the company has already possessed the relevant know-how and also the relevant products and solutions for many years.

Which trends and developments are looming on the horizon today in the lighting sector?

A trend which still continues is the transition to LEDs. Many consider this topic to be passé and therefore old, but it is more current than ever – we are in the middle of a conversion to this technology and therefore it concerns the whole sector.

Another big topic is digitalisation, which is advancing very rapidly. An enormous expansion of the market is emerging here – which means considerable chances and great potential, especially for Hess. The luminaires can be used as an “overground network” – an amazing opportunity for towns and communities. Camera systems, loudspeakers, hotspots for mobile devices, or measuring and collection systems for environmental data or management systems can also be integrated into the “lighting infrastructure” – and thereby help the town to evolve into a SMART CITY.

On the one hand to become generally more efficient and sustainable. On the other, to be attractive for inhabitants, visitors and businesses.

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Architects, not Architecture.

Munich Edition 02 – Review

Top architects chat about their lives
“Since the time I nearly caused the collapse of my little craftsman’s house in Schwabing, I’m more inclined towards planning than practical construction.”

This and other entertaining insights from their lives were disclosed by guest speakers Hans Nickl, Andrea Gebhard and Werner Frosch at the 2nd edition of “Architects, not Architecture” in Munich. Around 400 participants in the well-packed Carl-Orff-Saal watched the exciting evening unfold.

The concept: Don’t talk about the works, talk about yourself
“No project presentation” was once again the brief from organiser Fermín Tribaldos for the three top architects – instead, turning points in their careers, valuable experiences and their motivation, took centre stage. The guest speakers adhered to this in an exemplary manner and shared completely personal insights with the audiences in refreshing brief speeches.

A get-together to conclude the event allowed the participants to make new contacts and talk about the exciting evening.

At this point we would like to express our sincere thanks to the speakers and participants.

Photos: Irene Osei-Poku

Andrea Gebhard
www.mahlgebhardkonzepte.com

Prof Hans Nickl
www.nickl-partner.com

Werner Frosch
www.henninglarsen.com
Architects, not Architecture.

An overview of the “Architects, not Architecture”-Events supported by Hess.

Dusseldorf and Hamburg – Preview

In November, three further events from the "Architects, not Architecture" series will take place. Thus, we will once again be guests in Dusseldorf and Hamburg — and we are delighted that we were able to organize absolutely top-class speakers for you at both events.

"Architects, not Architecture" is coming to Berlin on 29 November, 2017 for the second time. The speakers will be announced soon.

Don’t miss it!

Please send your registration to marco.walz@hess.eu

We look forward to welcoming you.

Architects, not Architecture.

REVIEW

Hamburg | 27th April 2017
Peter Wilson | www.bolles-wilson.com
Hadi Teherani | www.hadi-teherani.com
Stefan Behnisch | www.behnisch.com

Hamburg | 24th November 2016
Rem Koolhaas | www.moma.org
Benedetta Tagliabue | www.mirallestagliabue.com
Wolf D. Prix | www.coop-himmelblau.at

Dusseldorf | 09th November 2017
In Dusseldorf, the "Architects, not Architecture" series will now take place for the third time. Will Alsop, Wolfgang Döring and Christa Reicher will certainly ensure an entertaining and extremely interesting evening.

Top architects have already been selected for the events in Dusseldorf and Hamburg — and we are delighted that we were able to organize absolutely top-class speakers for you at both events.

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Architects, not Architecture.

NRW Edition 03
The personality behind the big names
Will Alsop - Wolfgang Döring - Christa Reicher
9th November 2017. 19 pm at Tanzhaus NRW, Dusseldorf

Architects, not Architecture.

Hamburg | 23rd November 2017
Already the sixth event is to take place in Hamburg. And already the anticipation is growing. With Odile Decq, Patrik Schumacher and Massimiliano Fuksas we will certainly experience an exciting and extraordinary event.

You can find out more information about these top architects at:

Odile Decq www.odiledecq.com
Patrik Schumacher www.zaha-hadid.com
Massimiliano Fuksas www.fuksas.com

Munich | 15th September 2017
Werner Prusch | www.homingplanen.com
Andreas Gebhard | www.realpolitikarchitekten.de
Hans Nickl | www.nickl-partner.com

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Will Alsop www.all-worldwide.com
Wolfgang Döring www.ddq.de
Christa Reicher www.rha-architekten.de

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Architects, not Architecture.

An overview of the “Architects, not Architecture”-Events supported by Hess.
The landmark of the city of Heidenheim is attracting attention from far and wide: Hellenstein Castle majestically crowns a 70-meter-high cliff, offering a picturesque view of the city and its surroundings.

As a proud legacy of the city's history, the castle also comes into its own at night: Installed in June 2017, the new lighting system with LED spotlights by GRIVEN, a sister company of Hess, ensures an attractive night-time appearance and successfully showcases the fine architectural details of the castle.

The design office Winkels Concepts of Dortmund drafted the illumination concept, placing its confidence in LED spotlights from GRIVEN and the illumination expertise of Hess. The castle was illuminated for more than 30 years with NAV and HST spotlights, which are quite inefficient from today's perspective and which had very poor colour rendering properties due to their uniformly yellow light. This meant that until now the castle reigned in the dark as the "yellow ensemble" above the city. Its special features, such as its dominant corner towers, multi-layer building façades from various architectural periods, entrances and architectural details of the façades, could barely be discerned.

Not only that, but at the end of 2015, an existing spotlight location in the city centre of Heidenheim became unavailable, making city-side illumination of the castle impossible.

Lighting designer and architect Martin Schepers from the design office Winkels Concepts in Dortmund developed a lighting concept here that was successfully implemented on site in April 2016 using LED spotlights from GRIVEN.

The new lighting was launched in close collaboration with Ralf Käpplinger, Heidenheim's city planner, and Hess, which is responsible for distribution of GRIVEN products in Germany.
Accentuation of the castle for attractive perspectives close up and at a distance

“With the lighting it was imperative to portray Hellenstein Castle not only as an object that defines the skyline against the backdrop of night but also to frame the qualities of the ensemble and architecture with light”, explains Martin Schepers in regard to the challenges of the façade lighting.

He is considered an expert in the field of architectural lighting and has already illuminated numerous edifices and castles in Germany.

“Thanks to the new lighting, the castle is to be better showcased”, Ralf Käpplinger adds. To illuminate the castle, a warm, white light between 3000 and 4000 Kelvin with high colour rendering was required. This should result in an object that appears sculptural from close up and that is recognised as a distinctive Heidenheim landmark from a distance.

These objectives were achieved with deliberately placed spotlights that emphasise the ensemble, the architecture and the materiality in graduated brightness values. “In addition, through long-standing cooperation between the city of Heidenheim and Hess, a relationship of trust already existed, facilitating the implementation of the lighting system”, Martin Schepers continues.

It took a full year to prepare the implementation of the lighting concept, which utilised light calculations and computer simulations. The new lighting was put into operation by the project partners in mid-June 2017 after the final fine adjustments.

A total of 35 different LED spotlights provide an absolute highlight

In order to achieve the desired lighting effect, around half of the 35 LED spotlights were installed at new locations around the castle, including eight Powershine MK2 S spotlights in RGBW with variously defined beam angles to ensure effective illumination of the main walls. Parade S-RGBW-40 Recessed in RGBW were placed into the walkway in front of an indoor building, providing attractive wall-washer effects.

These Parade S-RGBW-20 spotlights were fixed below the eaves.

The products:
- Powershine MK2 S RGBW 8 pcs
- Parade S-RGBW-40 Recessed 7 pcs
- Parade S-RGBW-40 12 pcs
- Emerald spots in RGBW 4 pcs
- Coral RGBW spots 6 pcs

Additional Parade S-RGBW-20 luminaires were fixed upside-down below the eaves of a building in the inner courtyard. Due to the elliptical emission patterns, the entire footpath and façade were illuminated here.

Complementary Emerald spotlights in RGBW configuration were mounted on an existing mast in front of the northern castle wall, plunging it and its towers into a diffuse light with the option of coloured light.

Under the drawbridge, Coral RGBW spotlights emphasise the front entrance of the castle. All the luminaires were supplied especially for this project in a dark grey tone (DB 703), which discreetly blends with the natural stone nuances of the castle walls.

Newly installed wireless DMX transmitters, receivers and signal amplifiers around the castle enable seamless DMX signal transmission. Here it was important to preserve the character of the castle and not to adulterate it by running additional cables. This made it possible to implement long-distance routing which would have been difficult if not impossible to achieve with signal cables.

Castle lighting becomes an experience

“It’s an entirely new castle”, said city planner Ralf Käpplinger with enthusiasm after putting the lighting into operation. Walls, cornices and windows impressively emerge and become much more sculptural than before.

Carsten Winkels of Winkels Concepts, who acted as an advisor on the project, is also very pleased with the new night-time appearance of Hellenstein Castle: “Right from the beginning, we had precise ideas about how we wanted to achieve contemporary illumination of the castle. The subtly graduated light with high colour-rendering quality was to emphasise the architecture and the entire ensemble, staging the castle with all of its diversity – and that is what we accomplished!”
Emotional lighting in Chicago (US)

Located on Lake Michigan’s shore, Chicago Navy Pier originally opened as a shipping and recreational facility in 1916 and it quickly became one of Chicago’s most dynamic and vibrant landmarks. Throughout its history, the Pier has been a centre of commerce, a military base, a school, an events venue and a world-renowned destination, continually transforming its identity in purpose, offerings and culture since its inception.

One of the largest of its kind in the world, the 3,300-foot-long pier became the modern piece of attraction it is today in the 1980s, when it turned into Chicago’s most visited landmark due to its lovely location and uncountable attractions.

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Beside its world famous iconic 150-foot tall Ferris wheel, Navy Pier currently encompasses more than fifty acres of parks, gardens, shops, restaurants, family attractions and exhibition facilities. Moreover, a theatre and an IMAX cinema, the Chicago Children’s Museum, along with year-round events and shows make it the top leisure and culture destination in the Midwest with nearly nine million visitors a year.

No. 5 were provided with a specific façade coating, followed by the arrangement of an architectural lighting system capable of delivering a colour changing wall wash effect to the 82m high towers and to their steam clouds. The upper contours of the two cooling towers have been enhanced by an array of ZAPHIR RGBW and ZAPHIR in dynamic white colour temperature located at an height of 82 m. In accordance with the approved lighting scheme, the visual perception of the spatial continuation of the towers represented by the steam appears always new and different owing to the varying speed and direction of the wind, which shapes the clouds in distinct ways. The dynamic colours projected onto the everchanging vapour create the illusion of foam pouring out from a huge boiling pot.

CHP-25, one of the most powerful heat and power plants in Russia located in the western autonomous region of the capital has been recently renovated. As part of a recent upgrade, the cooling towers No. 4 and No. 5 were provided with a specific façade coating, followed by the arrangement of an architectural lighting system capable of delivering a colour changing wall wash effect to the 82m high towers and to their steam clouds. The upper contours of the two cooling towers have been enhanced by an array of ZAPHIR RGBW and ZAPHIR in dynamic white colour temperature located at an height of 82 m. In accordance with the approved lighting scheme, the visual perception of the spatial continuation of the towers represented by the steam appears always new and different owing to the varying speed and direction of the wind, which shapes the clouds in distinct ways. The dynamic colours projected onto the everchanging vapour create the illusion of foam pouring out from a huge boiling pot.

Cool lighting for cooling towers

200 units of POWERSHINE MKII RGBW have been installed around the whole perimeter of the two cooling towers at a height of 5 m from the ground on specifically designed mounting structures located at a very short distance from each other and painted in the same grey colour as the tower coating. Supplied with spot, narrow or elliptical optics, the powerful LED fixtures selected easily reach the top of the structure providing optimal light output levels and remarkable colour distribution evenness.

The LED graphic light shaper EKLIPSE, submitted by GRIVEN USA, has been selected by the Illuminating Engineering Society of North America’s (IESNA) Progress Committee and officially presented within the Progress Report at the IESNA Annual Conference held on August, 11 in Portland, Oregon.

Designed to report significant developments to the membership each year at the annual Conference, the Progress Report will be additionally presented at local IES chapters throughout North America and published in print in the November 2017 issue of LD+A (Lighting Design + Application), as well as online on the IES website.

This is an important international acknowledgement, which testifies to the growing relevance of GRIVEN’s fixtures on the North American market.

Eklipse has been selected for inclusion in the 2017 IESNA Progress Report
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 makes the Nordeon Group a true full-service partner for lighting professionals – and that worldwide.

**Griven, Hess, Lamp Lighting and WILA at the PLDC 2017**

The countdown is running; the Professional Lighting Design Convention, PLDC, will be launched in Paris in just a few weeks – and four brands from the Nordeon Group will be present: Griven, Hess, Lamp Lighting and WILA.

Be part of it – and experience real highlights for indoor and outdoor use as well as for sophisticated architectural lighting solutions.

We look forward to you!

**PLDC 2017**
Booth S02 – S04
Palais des Congrès, Paris
www.pld-c.com

**Visit us!**
Booth S02, S03, S04
The Lamp Lighting Solutions Awards 2017

On June 15th, the 7th edition of the Lamp Lighting Solutions Awards 2017 ceremony was held at Espai Xavier Corberó, Esplugues de Llobregat, Barcelona.

The event, lead by Mr. Ignasi Cusidó, CEO of Lamp Lighting, and hosted by TV journalist Bibiana Ballbè, was closed by the prestigious lighting designer and president of the jury, Kaoru Mende (Japan), supported by the rest of the judges: lighting designers Gustavo Avilés (Mexico), Colin Ball (United Kingdom), Anna Sbokou (Greece) and Rafael Gallego (Spain), architect Joan Roig (Spain), and interior designer Stefano Colli (Italy). Furthermore, the event counted on the collaboration of La Invisible Lighting Design Studio, who surprised us with their lighting installation.

The gala was attended by 450 professionals of the lighting sector worldwide, who didn’t want to miss the prize-giving event of these awards which are already amongst the most important ones in the international lighting calendar. Paying homage to the sculptor Xavier Corberó (1935-2017), the attendees toasted to art and light, while recreating the legendary parties of Dalí.

It was a really enjoyable bohemian-artistic event in which the attendees could taste typical Spanish tapas and rice, or do networking in the calm chill outs or drink a gin tonic whilst dancing to live music with the musicians of the Piano Bar, and also take home a funny “photocall” caricature of themselves.
From 8 until 9 November 2017 the architecture sector meets at Europe’s largest architecture congress “architectureworld” in the Landschaftspark Duisburg-Nord, to exchange ideas on the topics of façades, technology, and sustainable building.

A highlight of the specialist congress, which amongst others is aimed at architects, planners and civil engineers, is the first class program with notable contributors such as Prof. Meinhard von Gerkan (gmp Architekten von Gerkan, Marg und Partner) and Moshe Safdie (Safdie Architects). They present current projects, talk to the visitors and demonstrate the possible ways in which architecture can sustainably increase the quality of living spaces.

The congress will be accompanied by a specialist exhibition. The event is recognised by the Chamber of Architects as an advanced training course.

Registration and further information:

www.architectureworld.com

From 23 November until 31 December 2017 the town on the shores of Lake Geneva will present itself at its best with the light arts festival “Lausanne Lumières”.

During advent the town centre and the old town will be radiant with poetic light creations, projections and works of art by 15 Swiss and international Artists. Visitors can learn more about the individual light installations and the festival itself by taking part in free guided tours during the festival period. They always start at 7pm on Thursdays at the “Place de l’Europe” in front of the bar “Les Arches”.

www.festivalausannelumieres.ch

From 14 until 16 November 2017 the international specialist trade exhibition and congress event “Smart City Expo World Congress” which takes place annually, will focus on the sustainable improvement of the quality of life in towns from 14 until 16 November 2017 in Barcelona. It is considered to be the worldwide leading event on the topic of Smart City and this year runs under the slogan “Empower Cities, Empower Citizens”. Around 650 exhibitors from 126 countries, 420 top contributors and 650 towns, among them Berlin, London and New York, will present exemplary strategies for intelligent town development in terms of society, economy, mobility, sustainability and citizen participation amongst other things. You can find further details about the program and procedures of the event at:

www.smartcityexpo.com
Designed outdoor luminaires and site furnishings – made by Hess

Reference: Beaufort, London (United Kingdom)