



PHILIPS

Museum lighting



Making visible what
the artist intended
Museum lighting solutions

Turning museums into masterpieces

Our life is enriched by art. The value of museums to society has always been acknowledged, but their role has been changing. Instead of being purely collection-driven institutions, they are becoming more of a place to deliver visitor-centered experiences.

As your end-to-end partner, we're able to provide you with turnkey projects and help you respond to this more dynamic and interactive world. We work with a team of experts and lighting designers to provide consulting, design assistance and comprehensive services. Our ultimate mission is to bring your vision to life.

“

Good lighting is of paramount importance for art. If done properly, **visitors will enjoy the works on show, without even noticing what we have done to make them shine.**”

Tim Zeedijk
Head of Exhibitions Rijksmuseum



Rijksmuseum,
the Netherlands
(2013)

It's not about lux,
it's **about people!**



Beersnielsen lighting designers is an independent lighting design firm founded by Sjoerd van Beers and Juliette Nielsen. Inspired and driven by a firm belief in the importance of designing light for people, Van Beers' and Nielsen's work is wide-ranging, from projects on an urban scale to individual buildings and interior spaces. We recently caught up with the two founding partners to hear their thoughts on the changing world of museum lighting.

Familieportret
van Beers
De familie van Beers
1665
De familie van Beers
1665
De familie van Beers
1665



The heart of the matter

“For us at Beersnielsen, **it’s all about the emotion** that light can bring, not lux levels! **It’s about making light for people**, so people feel happy in it. And in museums, it’s not about light for the art, **it’s about light so the people can enjoy the art.**”

Museums have been broadening their appeal to attract a wider audience. **More visitors are going to museums these days**, and with audio tours and interactivity, a more people-centered experience is on offer.

Another major trend in museum lighting is the rise of LED. The reason is stability in color rendering, quality of light throughout its lifetime, and **high energy efficiency**.

The evolving role of the museum

Juliette Nielsen: “Museums are becoming more accessible to a wider public. More people are going to museums, seeing it as a day out, with family or friends, including lunch, buying presents ... It’s no longer just ‘the art’, the traditional museum function. And with audio tours and interactivity museums are becoming more people-centered.”

“Another interesting phenomenon is the rise of temporary exhibitions. Thanks to the unique combination of venue and collection, these travelling exhibitions offer people a once-in-a-lifetime experience.”

Trends in museum lighting

Sjoerd van Beers: “Another major trend in museum lighting is of course the rise of LED. Sometimes museums want LED for the energy efficiency, but more often it’s for the reduced relamping. For lighting designers, a key advantage of LED is that, when dimmed, it doesn’t change in color temperature and doesn’t affect the stability of the color rendering. That was a problem with halogen. If you dim halogen it gets warmer; and you can have two of the same lamps side by side, and you’ll see a shift in the color temperature. For instance, one will be a stronger orange than the other.”

“Flexibility is another big thing for us. If you have changing exhibitions, you want to be able to change the atmosphere. LED enables us to do that. In the Philips Wing in the Rijksmuseum, for example, it enabled us to go from modern, with very diffuse lighting, to super-narrow beam, very dramatic. With exhibitions changing every 3 or 4 months, the lighting scheme has to be able to follow.”

“Last but not least, LED fixtures don’t get so hot, so they’re better to handle, when you’re focusing the light beam. If you’re standing on a cherry picker 11 meters up, with paintings costing a few million below, you don’t want to be dropping anything. No heat also means that more precise beam-shaping lenses can be used, other than the glass lenses used for halogen fixtures. Also there’s no IR or UV in the beam, so from a conservation perspective too, it’s a step forward.”

Client dialogue – seeing is believing

Juliette Nielsen: “When we’re creating the lighting design plan for a museum, our first priority is to really listen to the client – ask lots of questions and analyze the situation. ‘What kind of atmosphere do you want?’ ‘Do you want to integrate the lighting in the architecture?’”

“Then, once we have a full understanding of the desired ambiance, we work out the lighting principles, the layers of light, the specific light qualities we need to achieve that ambiance: color rendering, color temperature, dimming protocols, etc.”

“For us as lighting designers, the quality of the light, beam quality, flexibility and usability are the key factors. Clearly, when you’re dealing with a multidisciplinary client team including the curator, museum director, technical manager, etc., other factors such as energy efficiency and price come into play as well. It can be a question of balancing sometimes conflicting requirements. But our advice is always to focus on the factors that will shape the end-user’s experience: beam quality, stability of color rendering, flexibility.”

“Another important step is to tune the lighting from the perspective of the visitor. It’s not about it looking beautiful from up on the ladder.”

Lux levels – a meaningful discussion?

Sjoerd van Beers: “Measuring the actual light on a painting in relation to the maximum lux levels allowed is an interesting discussion. For example, there may be a stipulation that a drawing should have max. 50 lux. People often then think 49 lux is good, and 51 lux bad. In my opinion this whole discussion is a red herring. The angle at which you hold the lux meter can already make a substantial difference! Different meters give different readings! But the biggest shortcoming is that exposure time is not taken into account. The discussion should not be about the 50 lux: it should be about lux hours! Also, the damage that light causes to works of art is highly dependent on the spectral distribution of the light source. In other words: 50 lux of daylight is causing more damage than 50 lux from a warm white LED source.”

“Another common misconception is that if you have a picture that can take 150 lux, then you should put 150 lux on it, and it will look good. 150 lux on a dark painting is a very different proposition to 150 lux on a light painting. We shouldn’t become obsessed with absolute lux values. We’ve done exhibitions where we could use only 50 lux on the works of art, but the space was lit in such a way that it seemed like it was lit by daylight with much higher lux levels.”

With the rise in temporary exhibitions and special activities like workshops and conferences, **museums are becoming multifunctional**. They no longer only house art.

Museums are seeking the right balance today between **preserving art and presenting it!**

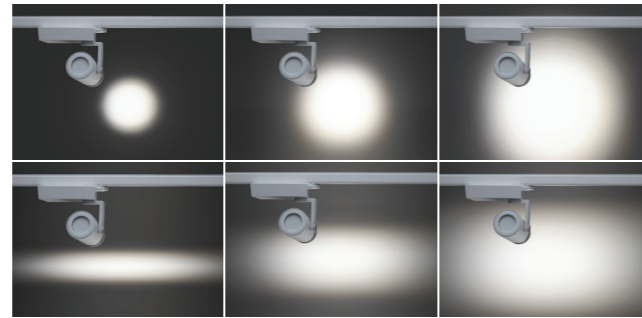
PerfectBeam Endless possibilities to shape light

PerfectBeam has been developed specifically for museum applications. It strikes the perfect balance between presenting and preserving art, between ever-changing exhibitions and the need for low maintenance and energy efficiency. The often conflicting demands for good visibility and conservation are now being met with LED lighting that emits no harmful UV or IR radiation.

Inspired by precision optics like camera lenses, this luminaire range comes with a zoom mechanism and a number of beam shaping lenses that are easy to adapt.

Learn more about PerfectBeam at www.philips.com/perfectbeam-gen2

Variable Spot



Superior Light Quality

making visible what the artist intended

Perfect lighting is invisible: It gets out of the way, and makes visible what the artist intended.

Key to showcasing masterpieces is to present with authentic colors, subtly attracting and guiding the viewer's eye. Perfect lighting makes it easy to see, interpret, understand and appreciate, down to the smallest detail, using light to evoke personal emotions and to create an unforgettable museum experience.

Key Features:

- CRI of 94+
- No halo or spill light
- Crisp light, single shadow
- High color consistency
- Minimal glare



Framing Projector



Optimal Art Preservation

protecting precious exhibits

Perfect lighting is gentle: It provides good visibility, while adequately protecting precious exhibits.

The often contrary demands for good visibility, conservation and compliance with permissible limits for exhibits are now being met using LED lighting. Containing no harmful UV and IR rays, your sensitive exhibits do not need the use of additional filters and protection.

Key Features:

- No harming UV/IR radiation to precious exhibits
- Individual dimming and full control of light exposure
- Research has shown that PerfectBeam LEDs have the lowest damage potential at a given CCT compared to unfiltered incandescent and halogen sources.



reddot design award
winner 2019

Maximum Beam Flexibility

adapting to changing exhibition needs

Perfect lighting is versatile: It adapts to constant change in exhibition and lighting needs.

PerfectBeam is creating the perfect light for any exhibit. Its modular design, the variable beam, the beam shaping accessories and onboard dimming ensure maximum flexibility, all from a single spot. Its extreme flexibility makes it easy to adapt to the unique demands of temporary exhibitions and last minute lighting design adjustments.

Key Features:

- Modular design, easy to adapt
- Variable beam angle (7°-55°)
- Linear Beam shaping accessory
- Onboard dimming, DALI, CASAMBI

Creating a total experience

“

They did not just develop the light, but everything connected with it. So that we could concentrate on the art.”

Taco Dibbits
Director of Collections Rijksmuseum



Rijksmuseum,
the Netherlands
(2013)

Your end-to-end partner

Technological innovations and digitization also impact the way we deliver lighting. Keeping up with the changing landscape, needs and expectations, alongside technological and product innovations, means offering a wide range of lighting systems and supporting services.

The wide range of lighting systems in our portfolio enable you to:

- achieve new levels of operational efficiency. This could be through making additional savings or gaining easy control over your lighting installation, for example via an intuitive app interface
- Create amazing user experiences and increased visitor engagement, for example through scheduling different scenes in different spaces.

We also offer services that fit your business needs – from system definition, design and financing to installation, monitoring and repairs. In short, we can support you every step of the way.



Rijksmuseum,
the Netherlands
(2013)

From entrance to exit

We want to help you create the best possible experience for your visitors. From the moment visitors arrive outside the building, through all different touch points, to the moment they leave.

Facade Lighting

For most people, a visit to a museum starts when they first catch sight of the building itself. Facade lighting therefore has a special task to perform: It makes the building look more attractive and can even transform it into a landmark.

Shop and Restaurant Lighting

We want to help you attract and keep your visitors for the whole day. This includes also an attractive and well-lit shop and restaurant. In every area of your museum, Philips Lighting can deliver the highest quality of light to ensure an enjoyable day out for all the family.

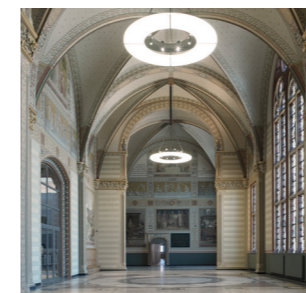
Cabinet Lighting

Philips lighting has a full range of cabinet lighting solutions. These include several sorts of modular systems, spot lights, linear lights and fiber optics.

Tailor-made Lighting Solutions

We understand that every museum is unique. As your end-to-end partner we can deliver tailor-made lighting solutions that work just right for you, your space and exhibits.

Below some examples of customized projects for the Rijksmuseum.



Front hall chandeliers,
Rijksmuseum



Artificial daylight ceiling,
Rijksmuseum



Doll's houses,
Rijksmuseum



Custom light racks,
Rijksmuseum

“

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Tim Zeedijk
Head of Exhibitions Rijksmuseum



Rijksmuseum,
the Netherlands
(2013)

New light on old masterpieces

Rijksmuseum, the Netherlands, 2013

As one of the lead partners in the renovation, Philips has been working closely with the Rijksmuseum on the lighting design with a strong focus on the visitor experience and the conservation of the artworks. The LED lighting solution implemented in the museum creates effects and visual contrasts that closely mimic the color rendition of natural daylight, presenting the artwork in the best way and enhancing the visitor experience. Philips' LEDs light the museum's public spaces including the shop, the atriums, the restaurant as well as the outdoor area and building façade with more than 9,500 square meters and 7,500 artworks illuminated.

Tim Zeedijk, Head of Exhibitions at the Rijksmuseum outlined the reasons behind the choice for LED

lighting: “At the heart of all the decisions we take are two aspects, the visitor's experience of the museum and the preservation of our art. We chose LED lighting for firstly, the high quality of the light emitted, and secondly the color rendering of LED lighting, which is very close to that of daylight. In 2013, the Rijksmuseum in Amsterdam reopened after a massive renovation, being one of the first to illuminate a premiere art collection exclusively using LED technology.

Philips Lighting provided a complete, turn-key solution. The high quality LED lighting has been chosen to reveal the full beauty of the Dutch Masters and ensure preservation for decades to come.

Illuminating the work of an old Master of light

Wallraf-Richartz Museum, Germany, 2015

More than 300 years ago Dutch Baroque painter Godefridus Schalcken (1643-1706) was famous for his skill in reproducing the effect of candlelight and the play of light and shadow in his paintings. Philips' highly flexible PerfectBeam luminaires enabled a sparing and selective use of light in this exhibition to create an atmosphere that reflected the artist's particular style creating a memorable experience for visitors discovering the beauty of his work.

The first implementation of PerfectBeam in the Wallraf-Richartz museum in Cologne is a testament to the flexibility of the luminaire.

Furthermore, Philips' state-of-the-art LED lighting technology enables 80% energy savings for the Wallraf-Richartz Museum compared with the previous lighting solution.

“

I love the accuracy that was possible with the lighting.”

Dr. Anja K. Sevcik
Head of Baroque paintings,
Wallraf-Richartz Museum



Museum references



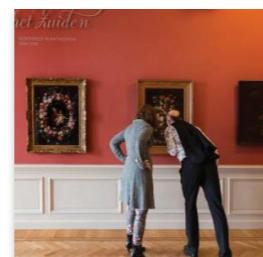
Rijksmuseum
Amsterdam (NL)



**Wallraf Richartz
Museum**
Cologne (DE)



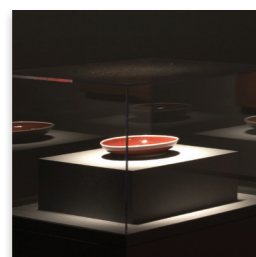
Centraal Museum
Utrecht (NL)



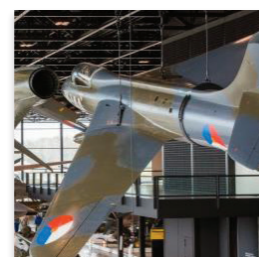
**Noordbrabants
Museum**
's-Hertogenbosch
(NL)



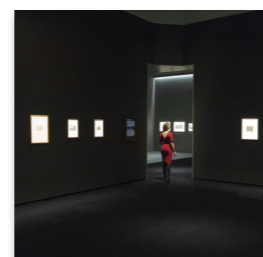
Palazzo Barolo
Turin (IT)



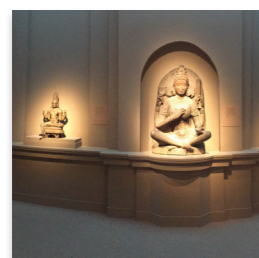
**Freer|Sackler,
Smithsonian
Institution**
Washington (USA)



**National Military
Museum**
Soesterberg (NL)



**Rijksmuseum
– Hercules Segers**
Amsterdam (NL)



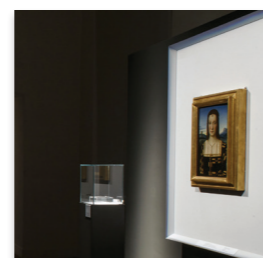
**Freer|Sackler,
Smithsonian
Institution**
Washington (USA)



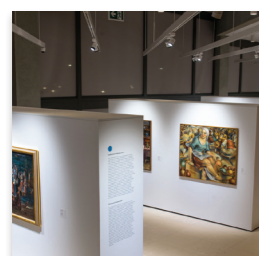
Museum Helmond
Helmond (NL)



**Boerhaave
Museum**
Leiden (NL)



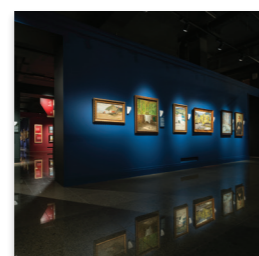
Reggia di Venaria
Turin (IT)



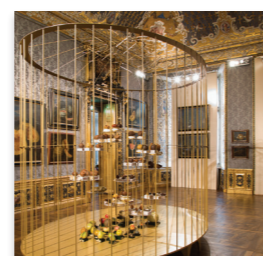
**Museum of
Contemporary Art**
Belgrade (RS)



**Museo Poldi
Pezzoli**
Milan (IT)



**IRRA -Institute of
Russian Realist Art**
Moscow (RU)



Palazzo Madama
Turin (IT)

We are here to bring your vision to life



Lighting is in our DNA. We've been designing and delivering lighting installations for more than 120 years.



We understand the changing role of museums and your challenge to attract a new generation.



As your end-to-end partner, we're able to provide you with turnkey projects and continuous support.



We have a wide range of standard and customized products, systems and services, offering high quality, flexible, and easily-adaptable future proof solutions.



We work with a team of experts and lighting designers to provide consulting, design assistance and comprehensive services.

To find out more about our museum lighting solutions and learn about customization and co-creation, please go to www.philips.com/museumlighting and get in touch with us!

PerfectBeam gen.2

Variable Spot

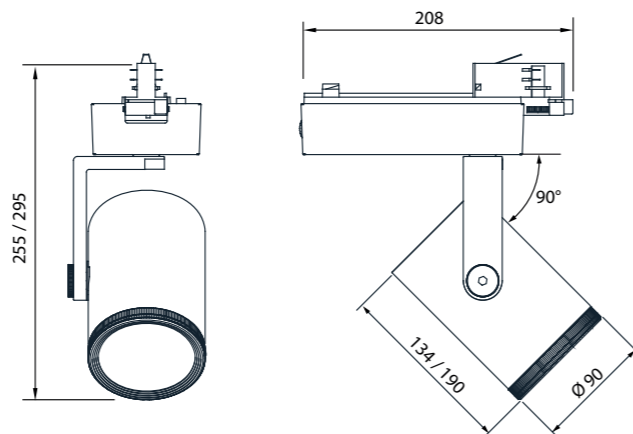
Specifications

Light source	LED module
Power	25 W
Beam angle	NB (7°) - WB (55°)
Luminous flux - 3000K	380 lm (7°) - 1560 lm (55°)
Correlated Color Temperature	2700K / 3000K / 4000K
Color Rendering Index	CRI 94+ Higher CRI on request
Standard deviation color matching	<2
Median useful life L80B50	50,000 hours
Median useful life L90B50	25,000 hours
Average ambient temperature	+25 °C
Driver failure rate	1% per 5,000 hours
Operating temperature range	0 to +35 °C
Driver	Built-in
Mains voltage	220 or 240 V / 50-60 Hz
Dimming	Onboard Dimming (3% to 100%) DALI dimming ON/OFF CASAMBI (OPT)
Material	Gearbox: plastic Head and heatsink: aluminum Frontal lens: PMMA
Color	Black White
Weight	1,6 Kg
Connection	Push-in connector or with pull relief. Track connector (3C)
Installation	On 3-circuit track (3C)
Accessories	<ul style="list-style-type: none"> Linear frontal lens (not included) Other lenses available on request
Warranty	5 years

Variable spot (7° - 55°)



Technical drawings



PerfectBeam gen.2

Variable Spot

Interchangeable lenses for beam shaping

Inspired by precision optics like camera lenses, this luminaire range comes with a zoom mechanism and a number of beam shaping lenses that are easy to adapt.



Small beam

Medium beam

Wide beam

7 degrees ← → 55 degrees



Soft frontal lens included



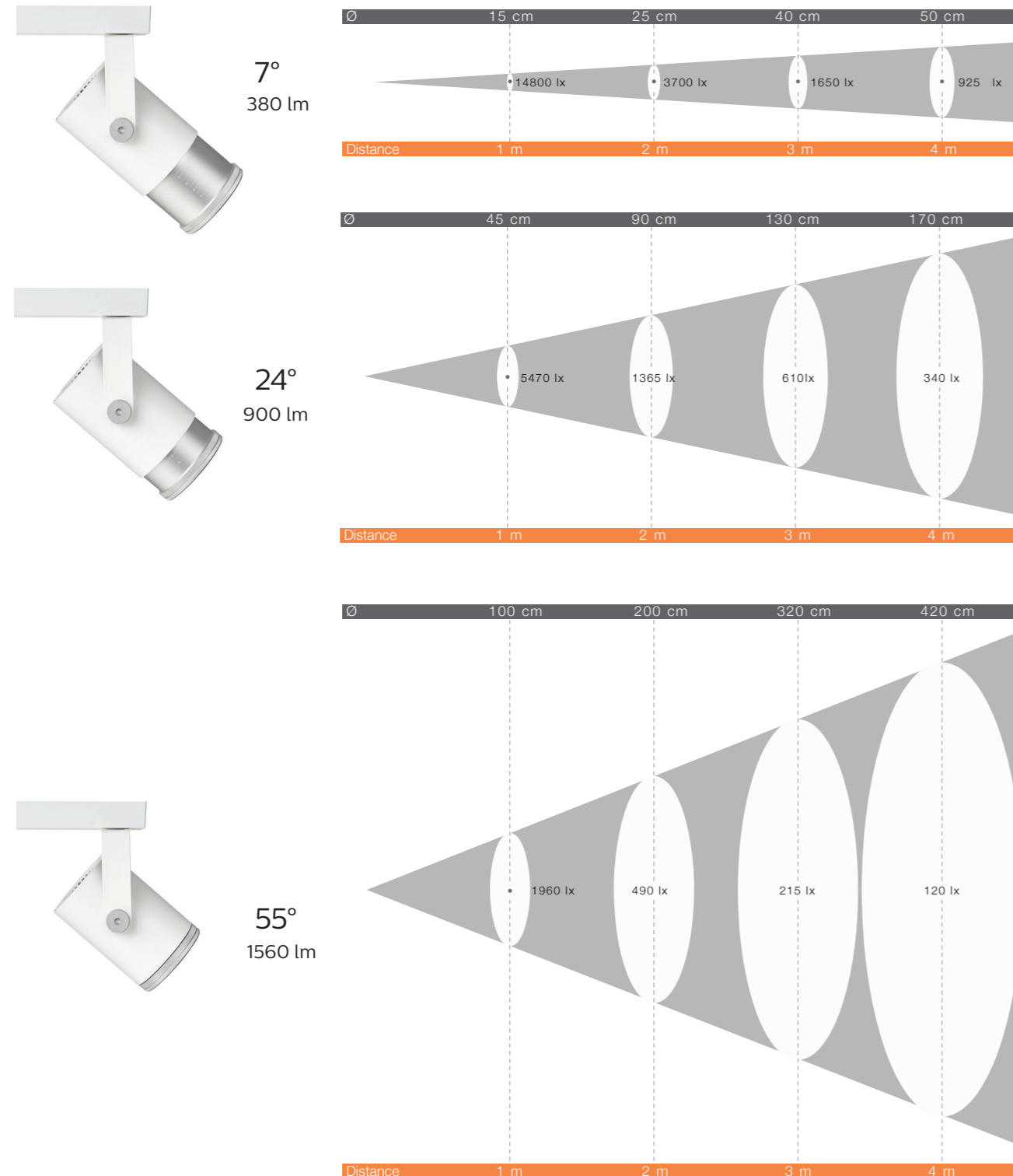
Linear frontal lens not included



PerfectBeam gen.2

Variable Spot

Output details



www.philips.com/perfectbeam-gen2
For further detail about photometrics please contact us. Contact information can be found at the back of this brochure.

PerfectBeam gen.2

Framing Projector

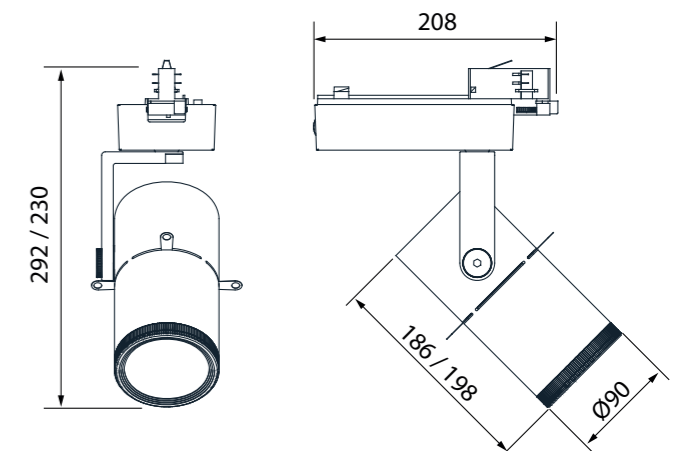
Specifications

Light source	LED module
Power	23 W
Beam angle	30° (framing optic + focus function)
Focus mechanism	Sharp to soft edges possible
Luminous flux - 3000K	920 lm
Correlated Color Temperature	2700K / 3000K / 4000K
Color Rendering Index	CRI 94+ Higher CRI on request
Standard deviation color matching	<2
Median useful life L80B50	50,000 hours
Median useful life L90B50	25,000 hours
Average ambient temperature	+25 °C
Driver failure rate	1% per 5,000 hours
Operating temperature range	0 to +35 °C
Driver	Built-in
Mains voltage	220 or 240 V / 50-60 Hz
Dimming	Onboard Dimming (3% to 100%) DALI dimming ON/OFF (CASAMBI) OPT
Material	Gearbox: plastic Head and heatsink: aluminum Frontal lens: PMMA
Color	Black White
Weight	1,8 Kg
Connection	Push-in connector or with pull relief. Track connector (3C)
Installation	On 3-circuit track (3C)
Warranty	5 years

Framing projector (30°)

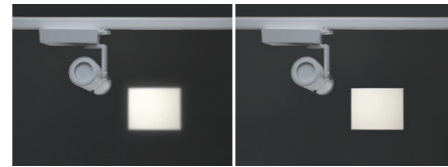


Technical drawings

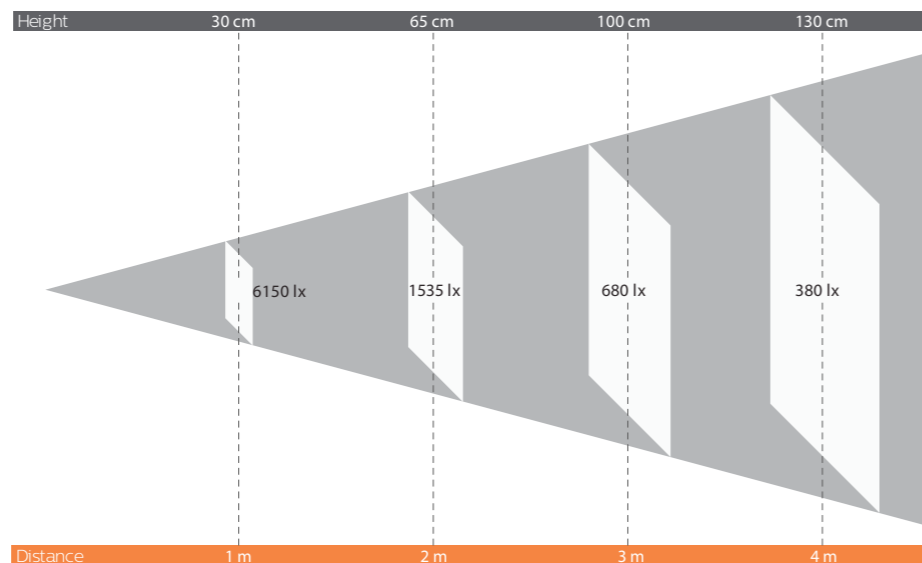


PerfectBeam gen.2 Framing Projector

Interchangeable lenses for beam shaping & Output details





30°
920 lm



www.philips.com/perfectbeam-gen2
For further detail about photometrics please contact us. Contact information can be found at the back of this brochure.



Standard products

Code overview - Variable Spot

product	12nc code	CT	type	n. Led	Power	Frontal Lens	Finish	dimming	Protection class IEC	IP
	910504801516	2700	Variable	1	25	Soft	white	Dimmer on board	II	20
	910504801517	3000	Variable	1	25	Soft	white	Dimmer on board	II	20
	910504801518	4000	Variable	1	25	Soft	white	Dimmer on board	II	20
	910504801519	2700	Variable	1	25	Soft	white	DALI	II	20
	910504801520	3000	Variable	1	25	Soft	white	DALI	II	20
	910504801521	4000	Variable	1	25	Soft	white	DALI	II	20
	910504801522	2700	Variable	1	25	Soft	Black	Dimmer on board	II	20
	910504801523	3000	Variable	1	25	Soft	Black	Dimmer on board	II	20
	910504801524	4000	Variable	1	25	Soft	Black	Dimmer on board	II	20
	910504801525	2700	Variable	1	25	Soft	Black	DALI	II	20
	910504801526	3000	Variable	1	25	Soft	Black	DALI	II	20
	910504801527	4000	Variable	1	25	Soft	Black	DALI	II	20

 910504801540 Linear Lens for Variable Spot

Code overview - Framing Projector

product	12nc code	CT	type	n. Led	Power	Frontal Lens	Finish	dimming	Protection class IEC	IP
	910504801528	2700	Framing Projector	1	23	Clear	white	Dimmer on board	II	20
	910504801529	3000	Framing Projector	1	23	Clear	white	Dimmer on board	II	20
	910504801530	4000	Framing Projector	1	23	Clear	white	Dimmer on board	II	20
	910504801531	2700	Framing Projector	1	23	Clear	white	DALI	II	20
	910504801532	3000	Framing Projector	1	23	Clear	white	DALI	II	20
	910504801533	4000	Framing Projector	1	23	Clear	white	DALI	II	20
	910504801534	2700	Framing Projector	1	23	Clear	Black	Dimmer on board	II	20
	910504801535	3000	Framing Projector	1	23	Clear	Black	Dimmer on board	II	20
	910504801536	4000	Framing Projector	1	23	Clear	Black	Dimmer on board	II	20
	910504801537	2700	Framing Projector	1	23	Clear	Black	DALI	II	20
	910504801538	3000	Framing Projector	1	23	Clear	Black	DALI	II	20
	910504801539	4000	Framing Projector	1	23	Clear	Black	DALI	II	20

Customized products

Every museum is unique. We fully understand this, offering a wide range of customized products on request. See below some examples of customization options. Our ultimate mission is to bring your vision to life.

Finish

- Other special finishing on request

Color Temperature

- Other customized color temperatures on request

CRI / Spectrum

- Custom LEDs: up to CRI 98+
- Other customized CRI and spectrum on request

Luminous Flux

- Lower light output
- Higher light output

Dimming

- CASAMBI control

Accessories

- Other customized frontal lenses on request

Mounting Options

- Surface mounted or semi-recessed
- Other mounting systems on request

Certifications

- ETL listing
- Other certifications on request

To find out more about our museum lighting solutions and learn about customization and co-creation, please get in touch with us!

Alessandro Carlevatti: alessandro.carlevatti@signify.com

Nicola Polzella: nicola.polzella@signify.com

www.philips.com/museumlighting

Note



Palazzo Madama.
Museo Civico d'Arte Antica.
Turin.

A series of horizontal dotted lines for taking notes.



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December 2018