

*Light for
Art and Culture*



LIGHT FOR ART AND CULTURE

OUR LIVES ARE ENRICHED BY ART. THROUGH ART WE EXPAND OUR HORIZONS AND ENTER NEW WORLDS. THAT IS WHY BUILDINGS DESIGNED FOR ART AND CULTURE ARE AT THE CENTRE OF PUBLIC INTEREST. THE ARCHITECTURE AND TYPE OF LIGHTING USED IN THESE SPACES HAVE A FAR-REACHING INFLUENCE ON THEIR IDENTITY. IN A MUSEUM SPACE, DAYLIGHT AND ARTIFICIAL LIGHT ARE OF FUNDAMENTAL IMPORTANCE BECAUSE THEY GUIDE PEOPLE EMOTIONALLY. THE LIGHTING MAKES IT POSSIBLE TO ILLUMINATE ALL THE FACETS OF THE ARTWORK AND TO STRUCTURE EXHIBITIONS.

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AUSTRIAN CULTURAL FORUM, NEW YORK / USA

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REFERENCE LIST

BMW MUSEUM, MUNICH / D

ATELIER BRÜCKNER

DORNIER MUSEUM, FRIEDRICHSHAFEN / D

ALLMANN SATTLER WAPPNER ARCHITEKTEN

FOLKWANG MUSEUM, ESSEN / D

DAVID CHIPPERFIELD ARCHITECTS

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GERMAN HISTORICAL MUSEUM, BERLIN / D

CHRISTIAN AXT

KUNSTHAUS BREGENZ / A

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LENTOS ART MUSEUM, LINZ / A

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LEÓN MUSEUM OF CONTEMPORARY ART, LEÓN / E

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MUSEUM DER MODERNE, SALZBURG / A

FRIEDRICH POERSCHKE ZWINK ARCHITEKTEN

MUSEO DELLE CULTURE (MUDEC), MAILAND / I

DAVID CHIPPERFIELD ARCHITECTS

MUSEO JUMEX, MEXICO CITY / MX

DAVID CHIPPERFIELD ARCHITECTS

MUSEUM OF WORLD CULTURE, GOTHENBURG / S

BRISAC GONZALEZ ARCHITECTS

PETTER DASS MUSEUM, ALSTAHAUG / N

SNØHETTA

ROYAL MUSEUMS OF FINE ARTS OF BELGIUM, BRUSSELS / BE

ROGER BASTIN AND PIERRE LAMBY

STIEFF MUSEUM, GIENGEN AN DER BRENZ / D

PATZNER ARCHITEKTEN

TATE MODERN, LONDON / GB

HERZOG & DE MEURON

TOPKAPI, ISTANBUL / TR

CAGLAYAN TUGAL

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ULLENS CENTER FOR CONTEMPORARY ART, PEKING / RC

WILMOTTE ET ASSOCIÉS

WEISHAUPT ART GALLERY, ULM / D

WWA, WÖHR HEUGENHAUSER

WUMEN SHOWROOM IN FORBIDDEN CITY, BEIJING / CN

BEIJING URBAN CONSTRUCTION DESIGN & DEVELOPMENT

ZEUGHAUS, MANNHEIM / D

PFEIFFER · ELLERMANN · PRECKEL



MAX HOLLEIN

“Light as a curator and scenographer.”

Whether in a museum, in a public hall or in private surroundings, a piece of art unites with light and space and should be experienced as a single entity. The way the overall impression is choreographed has a fundamental effect on how the work of art is perceived. Anyone who has seen the Baroque Masters in a church setting, for example, with its dramatic lighting constantly changing throughout the day, has seen at first hand the huge potential of staging. Old Masters that were originally viewed by candlelight or daylight have a different “light story” from, say, contemporary art that stems from industrial production and blazes forth under the glow of fluorescent tubes. The choices for accentuating and contextualising are illustrated by different types of staging available today, making light both a curator and a scenographer.

Not only does the style of lighting enhance the atmosphere, it can also draw attention and direct the gaze of the visitor. Unique lighting concepts are required for presenting paintings, photographs, sculptures and archaeological artefacts. The most successful concepts are those that make the exhibit shine out and give the impression that it is glowing from within itself without the visitor actually noticing the light setting. That is why, for generations of visitors, the illuminating role of museums as institutions of enlightenment does not apply to the exhibits alone.

In future, museum designers will also pay even more attention to the theme of “light” for other reasons, because this is an area that must face up to operational realities such as energy efficiency, environmentally responsible practices and climatic conditions. Besides the aesthetic aspects, it is also necessary to take both the economic and conservation requirements into account. The Internet of Things, with its innovative technical opportunities will play an increasingly intelligent role here, shaping the entire industry for a long time to come.

Director of the Schirn Kunsthalle Frankfurt,
Director of the Städel Museum and the
Liebieghaus Skulpturensammlung



Art Chamber in the Kunsthistorische Museum Wien
(Museum of Art History), Vienna / A
Architect: HG Merz, Stuttgart, Berlin / D
Lighting design: Die Lichtplaner, Limburg / D
Light conception: Symetrys, Lustenau / A



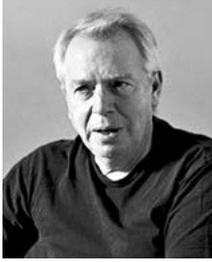
Dr Sabine Haag
Museum of Art History Manager, Vienna

**“IT IS IMPOSSIBLE TO
IMAGINE A MUSEUM
WITHOUT THE RIGHT
LIGHTING”**

“ We spent ages discussing how we could make a historic collection in a historic building relevant to the world of today. In our search for the right lighting solution, we ultimately came up with the idea of using contemporary lighting for the museum's Art Chamber. As far as I am concerned, our collaboration here with Zumtobel was essentially shaped by their knowledge of how to create something ground-breaking. For the best collection in the world, we insisted on working only with the very best partners.”



Museo Jumex, Mexico City / MX
Architect: David Chipperfield Architects, London / UK
Lighting design: Arup, London / UK



David Chipperfield

David Chipperfield Architects | Product Designer ARCOS Spotlight

*“WE WANTED TO
CREATE A PRODUCT
TOGETHER THAT
WOULD NOT ONLY
BE INSTALLED BY
MUSEUM DIRECTORS
FOR HIGH QUALITY
EXHIBITION SPACES,
BUT THAT WOULD BE
USED BY OURSELVES
AS WELL.”*



Kunsthhaus Bregenz / A

Architect: Peter Zumthor / CH

Façade lighting art: Siegrun Appelt | 288 KW, 2005



Peter Zumthor
Architect

*“FROM THE OUTSIDE,
THE BUILDING LOOKS
LIKE A LUMINAIRE.
IT ABSORBS THE
CHANGING LIGHT OF
THE SKY AND GIVES
AN INTIMATION
OF ITS INNER LIFE.”*



Museum of Military History, Dresden / D
Architect: Studio Daniel Libeskind AG, Zurich / CH



Daniel Libeskind
Architect

***“THE PERFECT
LUMINAIRE SHOULD
BEHAVE LIKE LIGHT
ITSELF.”***



Tsing Hua University Art Museum, Beijing / CN
Lighting design: Beijing Tsingshang Architectural Design and
Research Institute Co., Ltd., Beijing / CN
Simulation Image, Project to be completed



Wang Zhi Yong
Senior Interior Architect

*“THE KEY IS TO
PRESERVE AND
HIGHLIGHT AN
EXHIBIT'S BEAUTY,
WITHOUT AFFECTING
THE VISITOR'S
VIEWING PLEASURE
BY THE PHYSICAL
PRESENCE OF THE
LUMINAIRE.”*



Women Showroom in Forbidden City, Beijing / CN
Lighting design: Beijing Urban Construction Design & Development Group Co, Ltd., Beijing / CN

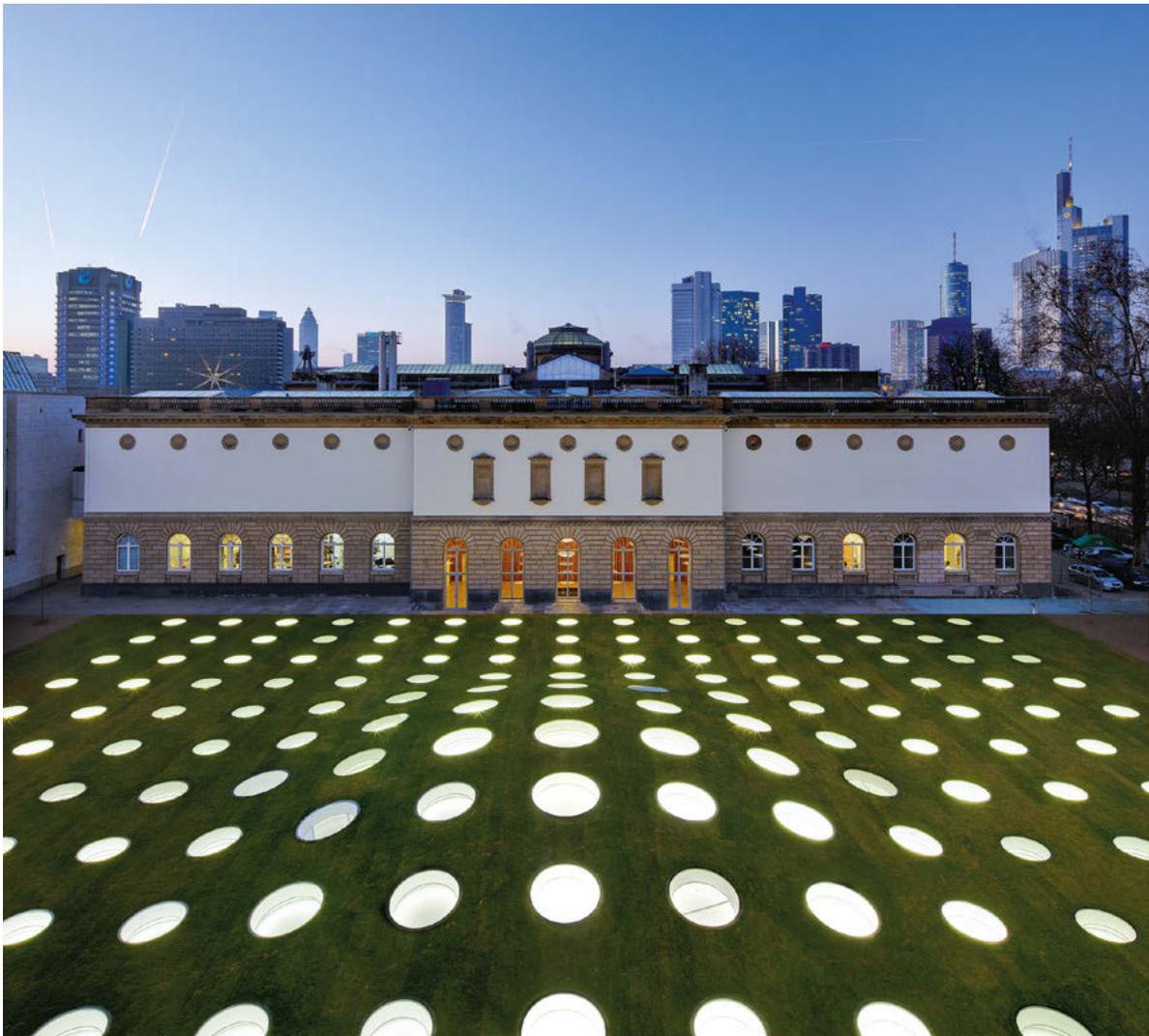


An Wei Hua
Registered Electrical Engineer

***“BY CONTROLLING
VARIOUS FORMS OF
LIGHT EXPRESSION,
ANCIENT BUILDINGS
AND CULTURAL
EXHIBITS CAN
FULLY UNFOLD
THEIR BRILLIANT
POTENTIAL.”***

Light for outdoor and indoor

Great architecture creates a link between internal and external spaces.
This applies particularly to museum architecture, as this represents a public cultural space.



Städel Museum, Frankfurt / D

Architect: schneider+schumacher, Frankfurt am Main / D

Lighting design: LKL Licht Kunst Licht AG, Berlin, Bonn / D

With responsibility for the architectural, curatorial, social and economic relevance of cultural buildings, the demands on the performance of lighting concepts and lighting systems also increases.

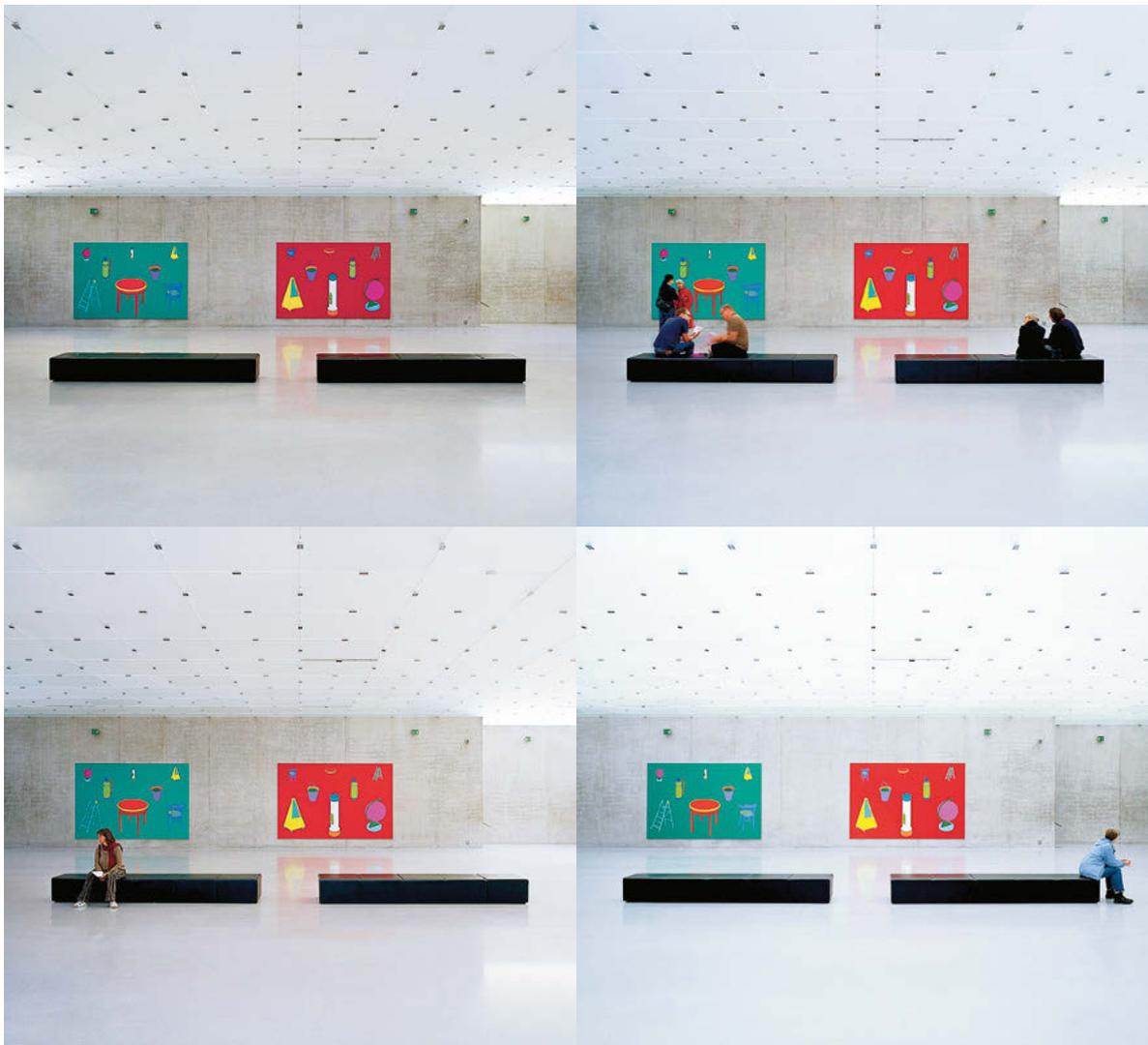
The interplay of perception and construction, staging and orientation, outside and inside, daylight and artificial lighting requires a precise and holistic range of lighting tools for different tasks.

By working very closely with architects, planners, builders and exhibition managers, Zumtobel has developed lighting systems that offer crucial support when it comes to the implementation of sophisticated lighting concepts in museum architecture.



The four dimensions of light

Only through light can art truly become an experience. The perfect presentation of paintings, photographs, sculptures and archaeological artefacts requires a deep understanding of the respective space, the medium and the curatorial theme. Effective lighting concepts follow the planning principles of museum lighting. A successful lighting design will encompass the four dimensions of light – direction, intensity, colour and time – to create a fascinating single entity.



Direction

The direction of the light is determined by the position of a light source in relation to the illuminated object. More than all other parameters, it determines the effect of the light on both the exhibit and the viewer. The direction of the light affects the depth of the room, the plasticity and how the object is perceived. Special attention is paid to glare. As well as physical glare, which can impair visibility, psychological glare due to strong points of light in the field of vision can have a direct impact on wellbeing and the quality of the visitor experience. The precise positioning and anti-glare characteristics of light fixtures, such as flexible glare protection modules, are key elements in designing high-quality museum lighting.

Intensity

A certain quantity of light is required on the surface to display works of art in the best possible way. The usual illuminance from conventional lighting systems in museums is between 50 and 200 lux for conservation reasons, depending on the exhibit. Thanks to the latest LED technology, without damaging UV, IR and heat radiation, even sensitive objects such as works on paper can benefit from optimal illumination.

Colour

The colours that are visible to the viewer and the way that these colours are experienced are determined by the colour of the light, as well as the spectrum of reflection or transmission of the particular exhibit. The precise specification of the light colour with regard to the lighting conditions in the room and the material of the artwork guarantees the best results. New technologies such as tunableWhite from Zumtobel enable dynamic control of the light colour.

Time

Intelligent lighting control systems allow the intensity and colour temperature of artificial light to be calibrated and controlled throughout the course of the day. This means a constant, high-quality lighting experience can be ensured, regardless of the time of day or the external light conditions.

Planning principles

A variety of lighting solutions

Specific exhibition concepts, exhibits and spaces require lighting systems with different characteristics.

Superspot

Spot

Flood

Wideflood



Superspot:
For precise accentuation
of small exhibits;
draws the eye

Spot:
For illumination of all
types of objects;
strengthens individual
areas of the image or
object

Flood:
For large-format exhibits
and wall surfaces;
creates distance and
depth in the room

Wideflood:
For illumination of
larger surface areas;
can also be used for
background lighting

With beam angles from Superspot to Wideflood, anti-glare tubes for optimal glare control and framing attachments for precise borders, Zumtobel offers great freedom when designing the ideal museum lighting arrangement. Modular systems made from high-quality exchangeable lenses, optics and attachments allow optimum and

quick adaptation reflect the specific lighting task. Our lighting tools enable maximum curatorial freedom with beam angles ranging from 8° to 65°. This offers architects, lighting designers and curators the greatest possible flexibility and precision when implementing sophisticated lighting concepts.

Oval flood

Oval

Projection

Wallwasher



Oval flood:
Oval dispersion; ideal for
elongated exhibits

Oval:
Elliptical distribution;
perfect for very narrow
objects

Projection:
A sharp-edged point of
light that can be focused

Wallwasher:
Homogeneous
illumination of wall
surfaces or larger
images

ARCOS

Sensitivity and high precision – the spotlight system for sophisticated lighting scenarios.



reddot award 2014
winner

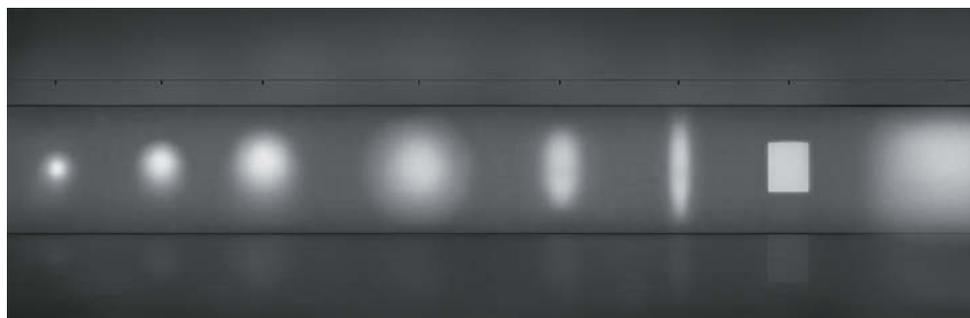


product
design award

2014 ■

A complete range for the perfect lighting of exhibits

Distribution characteristics



Accessories



Spotlight



Ø 80 mm

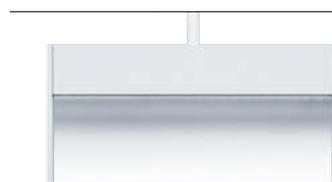


Ø 100 mm



Ø 120 mm

Projection spotlight



Wallwasher

Distribution characteristics

- Superspot
- ▣ Spot/medium spot
- ▲ Flood
- ◀ Wideflood
- ▾ Wallwasher

Installation

- 1-phase track
- 3-phase track
- L3 + DALI track

Luminaire diameter

- Ø 80 mm
- Ø 100 mm
- Ø 120 mm

LED

- 1/15 W (3000 K, 4000 K)
- 1/22 W (3000 K, 4000 K)
- 1/30 W (2700–6500 K)
- 1/30 W Projection
- 1/30 W (3000 K, 4000 K)
- 1/35 W (3000 K, 4000 K)

Accessories

- UV/IR/colour filter
- Wallwasher attachment
- Cross louvre attachment
- Projection attachment: lens, iris, outline
- Interchangeable reflector
- Lenses (oval outline lens, rectangular lens, soft outline lens), films
- Honeycomb mesh
- Ring louvre
- Vane louvre
- Barn doors

SUPERSYSTEM II

High-quality, miniaturised lighting system for expert solutions to tricky lighting problems.



U-profile: H 30 mm x W 26 mm

H-profile: H 60 mm x W 26 mm

Lengths 1000 mm, 2000 mm, 4000 mm

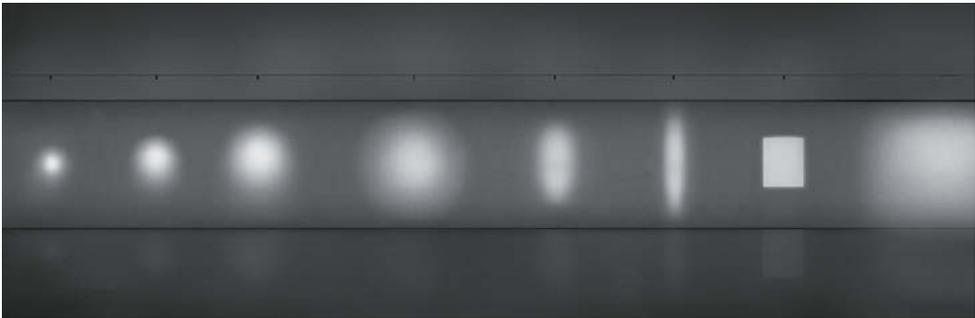


reddot award 2016
best of the best



A complete range for the perfect lighting of exhibits

Distribution characteristics



Accessories



Spotlight



Ø 26 mm

Ø 45 mm

Ø 65 mm

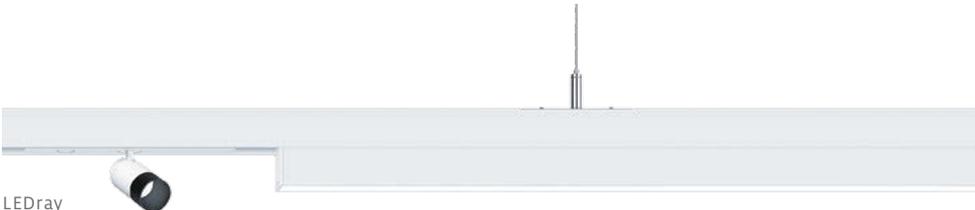
Projection spotlight



Wallwasher



LEDray



Distribution characteristics

- ▬ Extremely narrow beam
- ▴ Narrow beam
- ▾ Wide beam
- ▭ Very wide beam
- ◻ Oval beam
- ◻ Contours (round/rectangular)
- ▭ Wallwasher
- ▴ Direct
- ▾ Indirect/direct

Luminaire diameter

- Ø 26 mm
- Ø 45 mm
- Ø 65 mm

LED

- 1 x 2 W, 1 x 4 W (Ø 26 mm)
- 3 x 2 W, 3 x 4 W (Ø 26 mm)
- 1 x 6,5 W, 2 x 7 W (Ø 45 mm)
- 1 x 7 W, 1 x 15 W (Ø 65 mm)
- 1 x 6,5 W (framing spotlight)
- 1 x 8,5 W (framing spotlight)
- 1 x 8 W (wallwasher mini)
- 1 x 10 W (wallwasher midi)
- 1 x 8 W (LEDray S)
- 1 x 9 W (LEDline S)
- 1 x 9 W (LEDline H)

Colour temperature

- 4000 K (Ra 80, Ra 90)
- 3000 K (Ra 80, Ra 90)
- 2700 K (Ra 80, Ra 90)

Accessoires

- Light direction foils
- Ring louvre
- Anti-glare tube

Track modules

- LV track
- Recessed profile set
- Angle connector 90° (mechanical)
- Angle connector 90° (electrical)
- Connector (mechanical)
- Connector (electrical)
- Mounting rail cover plates
- Set of end plates
- Cord suspension
- Electrical power feed DC/DC, AC/DC
- Recessed device
- Ceiling rose

Conservational aspects

LED light is virtually free from infrared light and ultraviolet light, therefore opening up the possibility of completely new forms of lighting for museums and art galleries. Professional calculation of radiation time on the basis of potential damage from the lighting solution ensures optimum protection. Zumtobel can also carry out measurements on site and provide follow-up analysis on request. A study conducted in collaboration with Darmstadt University has produced a useful knowledge base.

Warm LED light with a colour temperature of 2700 to 3500 K significantly lowers the risk of potential damage when compared to lighting using conventional halogen technology or cool white LED lighting. Luminaires with tunableWhite technology make it possible to select the optimum light colour for individual objects.

Zumtobel can also carry out measurements on site and provide follow-up analysis on request. (Services, page 32)





Städel Museum, Frankfurt / D

Architectural extension and renovation of the old building:
schneider+schumacher, Frankfurt am Main / D

Architecture for presentation of the collection: Kuehn Malvezzi, Berlin / D

Lighting design: LKL Licht Kunst Licht AG, Berlin, Bonn / D

Energy efficiency and service life

Lighting installations with tungsten halogen or fluorescent lamps consume a lot of electricity and entail the expense of replacement lamps. The Zumtobel LED portfolio for ambient lighting and accent lighting is twice as efficient. These products result in low electricity bills and short payback periods of 3 to 5 years. The fact that dimmable versions are available across the entire Zumtobel LED range offers additional potential savings. A lighting control system or luminaires that can be dimmed directly on the product itself are the best way of maximising these opportunities.

The long service life of Zumtobel's LED products, combined with their 5-year guarantee, keep maintenance costs down, even in galleries with typical ceiling heights of 4 to 8 metres.



Weishaupt Art Gallery, Ulm / D

Architect: wwa – Wöhr Heugenhauer Architekten, Munich / D

Lighting design: a.g Licht, Bonn / D

Services for Art and Culture

Zumtobel has a wealth of experience from working together with leading museums and cultural institutions. Our knowledge of the latest technologies and the effect of light in a room, on both the artwork and the viewer, allows us to create entirely new ways of presenting works, adding real value for museums and exhibitions.

As a member of the Zumtobel Group, we offer you a range of unique services in the area of Art and Culture:

Light damage analysis

Photochemical decomposition caused by artificial light with high ultraviolet and infrared radiation is a major cause of damage to valuable exhibits. Our experts use the latest spectrometer technology and analysis methods for light damage and threshold analysis.

Light as a Service

Does your project exceed your annual budget? No problem. At Zumtobel we can also provide you with lighting solutions as a service. The advantages are:

- professional project management
- turnkey installation
- inclusion of commissioning, training and maintenance
- clearly defined monthly rates

Lighting consultancy

Take advantage of the specialist knowledge gained from our directional research projects to help plan and optimise your lighting solutions for exhibitions, shops and restaurants. Using applications such as Limbic® Lighting and our unique worldwide planning and consultancy network, we help big brands achieve great results – including at the point of sale.

Customer care

Our customers deserve the best service, whenever and wherever. The Zumtobel customer care team is there for you around the clock and around the world.



Art Chamber in the Kunsthistorische Museum Wien

(Museum of Art History), Vienna / A

Architect: HG Merz, Stuttgart, Berlin / D

Lighting design: Die Lichtplaner, Limburg / D

Light conception: Symetrys, Lustenau / A



Tracks and spots



Modular lighting systems



Downlights



Recessed luminaires



Surface-mounted and pendant luminaires



Free-standing and wall-mounted luminaires



Continuous-row systems and individual batten luminaires



High-bay luminaires



Luminaires with extra protection



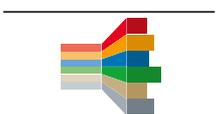
Façade, media and outdoor luminaires



Lighting management systems



Emergency lighting



Lighting Services



Medical supply systems

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Cover:

Städel Museum, Frankfurt / D

Architect: schneider+schumacher, Frankfurt am Main / D
Lighting design: LKL Licht Kunst Licht AG, Berlin, Bonn / D

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