



RECOMMENDED PRACTICE:
LIGHTING MUSEUMS
AN AMERICAN NATIONAL STANDARD

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ANSI/IES RP-30-20

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AN AMERICAN NATIONAL STANDARD

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has been approved by IES.
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should be directed to IES.

**Prepared by the
IES Museum and Art Gallery Lighting Committee**



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Foreword

This Foreword is not part of ANSI/IES RP-30-20. It is provided for informational purposes only.

This Recommended Practice (RP) does not provide general lighting information that is included in other IES documents. If the reader does not already have this information, it may be obtained as needed from the following IES Standards:

The Lighting Science Series:

- *ANSI/IES LS-1-20, Lighting Science: Nomenclature and Definitions for Illuminating Engineering*
- *ANSI/IES LS-2-20, Lighting Science: Concepts and Language of Lighting*
- *ANSI/IES LS-3-20, Lighting Science: Physics and Optics of Radiant Power*
- *ANSI/IES LS-4-20, Lighting Science: Measurement of Light – The Science of Photometry*
- *ANSI/IES LS-5-20, Lighting Science: Color*
- *ANSI/IES LS-6-20, Lighting Science: Calculation of Light and Its Effects*
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- *ANSI/IES LP-1-20, Lighting Practice: Designing Quality Lighting for People and Buildings*
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- *ANSI/IES LP-4-20, Lighting Practice: Electric Light Sources – Properties, Selection, and Specification*
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- *ANSI/IES LP-7-20, Lighting Practice: The Lighting Design and Construction Process*
- *ANSI/IES LP-8-20, Lighting Practice: The Commissioning Process Applied to Lighting and Control Systems*

- *ANSI/IES LP-9-20, Lighting Practice: Upgrading Lighting Systems in Commercial and Industrial Facilities*
- *ANSI/IES LP-10-20, Lighting Practice: Sustainable Lighting – An Introduction to the Environmental Impacts of Lighting*
- *ANSI/IES LP-11-20, Lighting Practice: Environmental Considerations for Outdoor Lighting*

Preface: Museums – By Howard Brandston

A museum is the chronicle and exhibition of humans and their world. It has a public trust to allow us access to our heritage. In providing this access to everyone, the design of a good museum should be analogous to the art itself.

Museums are not meant to be vaults in which to store art. Indeed, they are places where art is revealed, not hidden. These revelations allow the visitor to expand upon his or her personal, perceptual, and emotional responses. Such individualized responses refresh the soul, awaken the spirit, and feed the creative impulses so essential to a personalized sense of self-worth.

A museum is not one space. It is an itinerary through a sequence of spaces. It is the responsibility of those who design museums to ensure that such spaces will generate rather than drain energy, that they will help the visitor appreciate the exhibit, linger, learn from it, take refuge in it, enjoy it, return to it—again and again.

A walk through a maze of uniformly lit, monotonous corridors will induce museum fatigue in even the most enthusiastic art lover. As a fine symphony should carefully be conceived and executed, so should the design of a museum be composed with great sensitivity to the physical environment that houses the art. This design should be concerned not only with the preservation of the work exhibited, but with a harmonious blend of space, light, and objects as well. It is with light that art is perceived, and a contrast of lighting qualities, quantities, and focuses can make a space stimulating or fatiguing. Equally important is the diversity of spaces: the shape and size of a room and how it relates to the