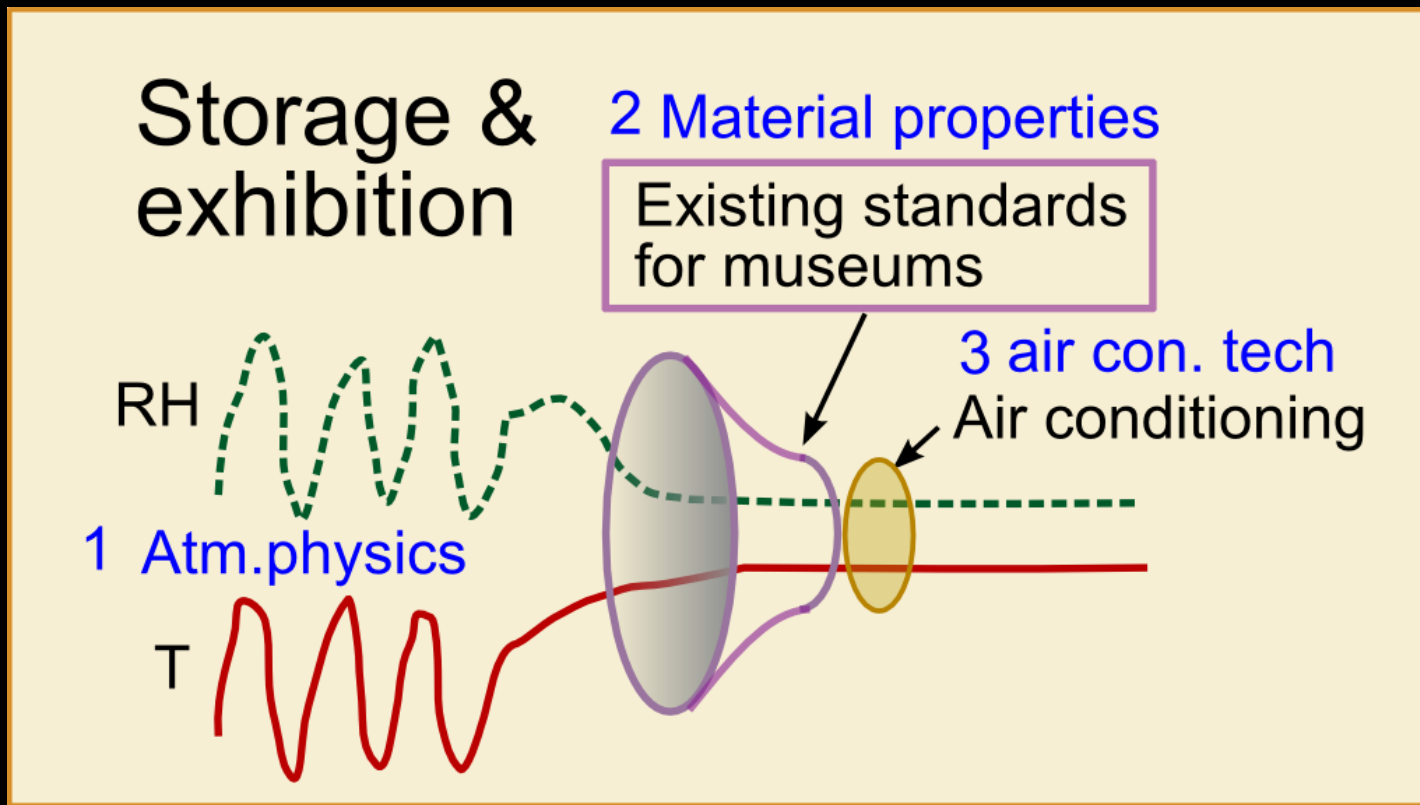


How museums were supposed to function

Material sensitivities define the acceptable environment; air conditioning converts the outside weather to the required indoor environment

(Blue text marks lecture subjects)



How museums actually function

The comfort zone of the artifacts is forced into the human comfort zone

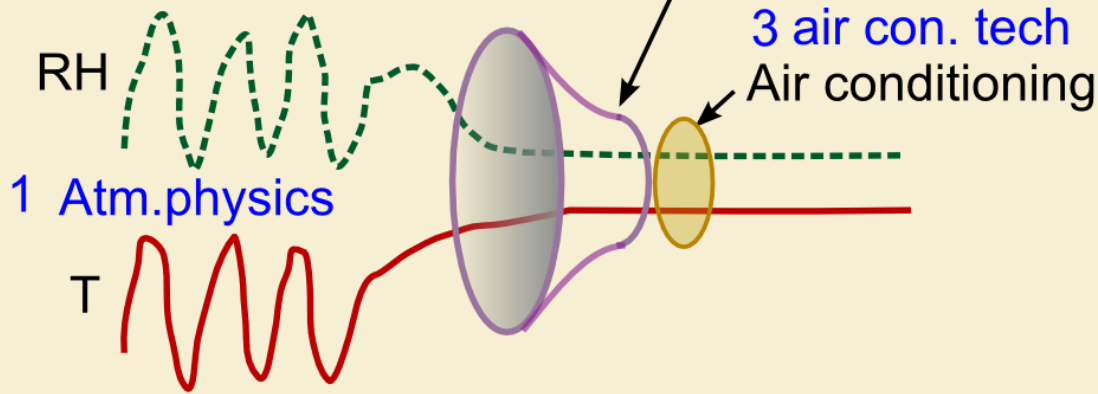


The majority of museums look like this,
With climate control by heater and window

Storage & exhibition

2 Material properties

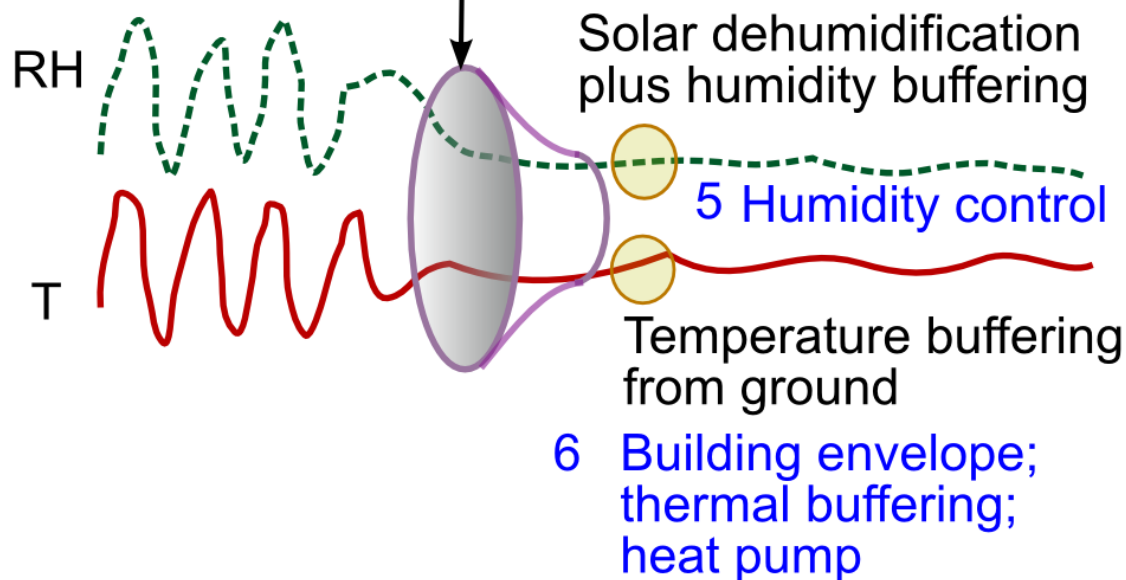
Existing standards for museums



4 Evidence based standard

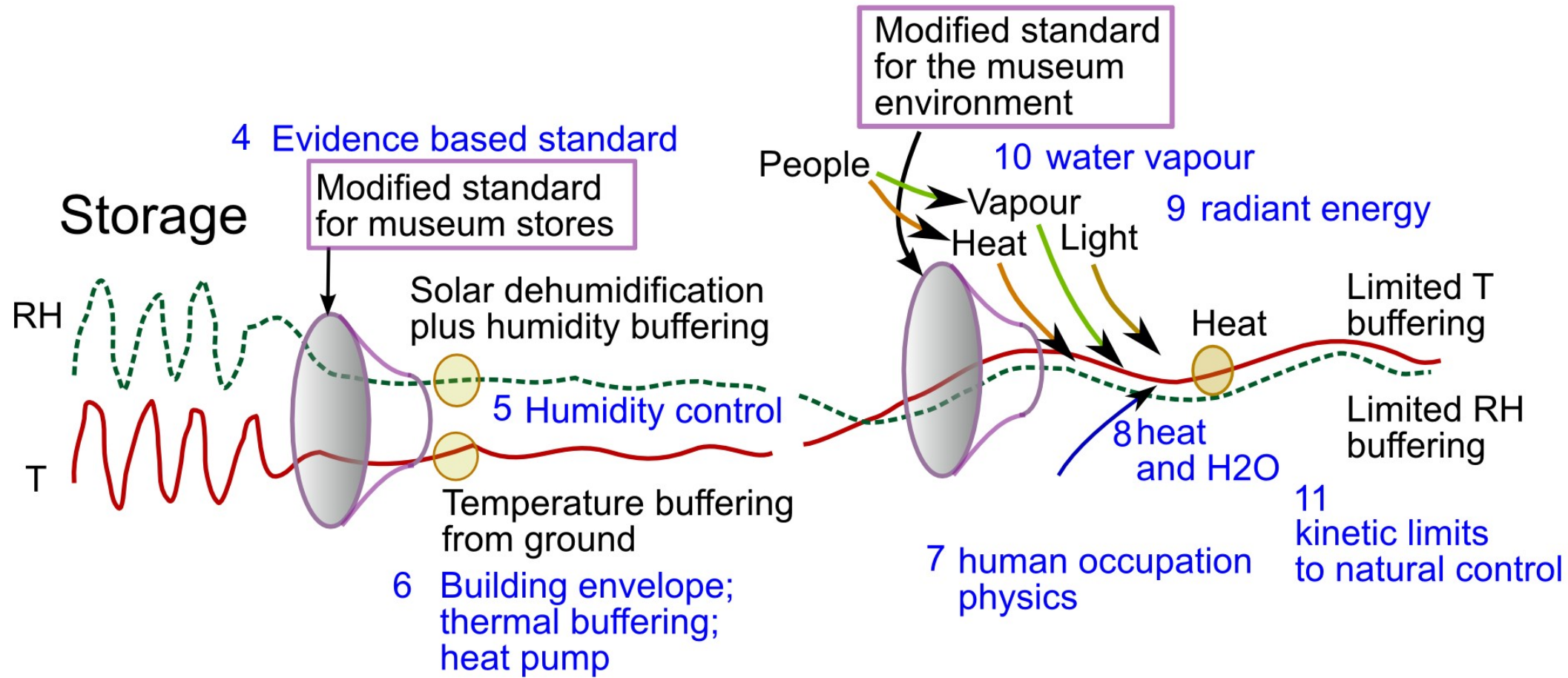
Storage

Modified standard for museum stores



For museum storage, human comfort does not dominate over artifact comfort, so we can explore the use of true material environmental requirements

Exhibition



Then we consider how simpler climate control can be applied to exhibition spaces, with a more complicated environment

How do we justify relaxing the standards?

1. What works
2. Risk analysis
3. Where is the evidence?
4. Anyway, objects are infinitely variable in their sensitivity





The English National Archive has led a revision of the current standard, which allows a more generous variation in the environment (PAS198)



English Heritage thinks a roof is enough to Preserve Queen Victoria's bathing machine



We don't believe that risk analysis needs to be invoked: a more variable climate does not necessarily mean diminished durability of the object

Jonathan Ashley Smith, right; unidentified swimmer, left



Continuing the theme of boats in trouble:
This Greenland freighter will not float again. The huge
crack has relieved the stress of the shrinking skin.



Secondary enclosure can be invoked for unusually sensitive items. Some will even buffer their own relative humidity.



Nothing lasts for ever - but decay
can be repainted