

**SPEIRS
MAJOR**

Marianne North Gallery,
Kew, UK

**LIGHT
ARCHITECTURE**

8 Shepherdess Walk
London,
N1 7LB
United Kingdom

T +44 (0)20 7067 4700

Co-lab Shibuya Cast
23-21, Shibuya 1-Chome
Tokyo 150-0002
Japan

T +81 (0)3 3400 8855

info@smlightarchitecture.com
press@smlightarchitecture.com

SPEIRS MAJOR



The lighting was upgraded to the Grade II listed art gallery to both restore the original character of the building and bring the lighting up to contemporary standards without the equipment impacting on the look of the gallery.

CLIENT
Royal Botanic
Gardens Kew

ELECTRICAL ENGINEER
Atelier Ten

MAIN CONTRACTOR
Concentra

ARCHITECT
Donald Insall
Architects

PROJECT MANAGER
Fanshawe

PHOTOGRAPHER
James Newton

PROJECT TEAM
Mark Major, Philip
Rose

SPEIRS MAJOR



SPEIRS MAJOR

The Marianne North Gallery is a Grade II listed art gallery, built in 1881 within the grounds of the Royal Botanic Gardens at Kew, housing the life's work of botanical artist Marianne North.

With the building in dire need of repair, the lighting was also upgraded to not just address the damage but also to restore the original character of the building, bringing the architectural and gallery lighting up to contemporary standards without the equipment impacting on the look of the gallery.

Unusually, because the gardens close at dusk, the lighting was only to address the look of the gallery during daylight hours. Research carried out in conjunction with Kew's conservator determined that the gallery was originally lit by a combination of daylight and large suspended gasoliers. Indeed, the use of daylight was identified as a key part of the architect's original concept for the building.

Whilst the modern conservation requirements dictated that direct daylight could not be reinstated, the glazing was replaced and linen blinds added to ensure that a sense of daylight was retained. It was also decided to avoid using high contrast lighting as this would be out of keeping with the architectural heritage.

Reproduction pendants were introduced, which both recreate the original look and ambience of the gallery and provide much of the general illumination. The light from the pendants is reinforced by concealed linear fluorescent uplighting of the soffit to emphasise the height of the gallery.

The final key element was the lighting of the paintings themselves. The challenges were threefold: the stringent

