

Strathclyde Distillery: Exterior Lighting Design Proposal.

Strathclyde Distillery was established in 1927 by the Scottish Grain Distillery Co.

The film “Metropolis” was released in the same year.

An emerging design style at that time was “Art Deco”, a style that is often seen as defining the inter-war period, and a style that is still admired today.

The proposed lighting design draws inspiration from Metropolis, the Art Deco movement, and unique Glasgow interpretations of the Art Deco style.



The term Art Deco is derived from the French “*Arts Decoratifs*”, or “decorative art”, from the 1925 Exposition des Arts Decoratifs et Industriels Modernes in Paris.

A defining feature of Art Deco is to combine modernity and the machine age with decoration for pleasure and expression, mitigating cold and functional modern designs with gentler decorative motifs. This lighting design seeks to do the same.

The visual style of Metropolis, with electric light, the mechanized world, urban geometry, and the juxtaposition of machine and residential space, suits and embellishes this art deco theme and its implementation at the distillery in the Gorbals.

The relevance of Metropolis as a resource for the lighting design extends further than the simple extraction of a visual style. Metropolis is a film of many versions, meanings, and interpretations, for example the Metropolis re-released in the 1980's with a coloured print and a pop soundtrack. Many of the interpretations of the film have changed with time and the predominant social or cultural thinking. In the same way, the Gorbals has evolved, reinvented, reflecting urban planning, philosophy, and design in different ways at different times.

The Neon lighting in the lighting design is a continuation of designs and styles found in Metropolis.

A further element in the lighting design is the adaption of Art Deco light fittings specifically from Glasgow.

The 1938 Empire Exhibition in Glasgow at Bellahouston Park presents some lighting columns perfect for integration into the lighting design. Other deco-style fittings considered in the design include a new version of the wrought iron lamps at Shawfield Stadium (John Easton, 1936).



The Empire Exhibition, with lighting columns.



Shawfield Stadium, 1937.

Chimney.

The most striking and long distance feature of the lighting design is a neon and LED (Light Emitting Diode) treatment of the distillery chimney, visible from all directions.

The column itself will be lit with a circle of high power up-lighters around the base of the chimney.

Clyde River Elevation.

This is the elevation that can be seen from Glasgow Green, The People's Palace, and the Albert Bridge.

The grey walls of the distillery will be powerfully lit, washing the walls with a deep blue light.

Linear, geometric neon light fittings, derived from Metropolis, will be placed on the blue walls.

Exposed pipework will be floodlit to augment the mechanical theme.

A series of columns should be installed along Adelphi Street /Clyde walkway, based on designs from the 1938 Empire Exhibition, updated with decorative neon and a modern light source.

Light fittings fashioned from the tops of the Empire Exhibition styled light columns should be used to provide sculptural light fittings that appear across the rooftops amongst the smaller vents, chimneys, and other projections.

The large tank in the foreground centre of the illustration will be lit in blue similar to the walls, trimmed with neon, and capped with a beacon-like fitting based on the Shawfield Stadium lanterns.

Ballater Street.

The lighting design should extend to the side of the distillery most commonly seen within the Gorbals, at Ballater Street.

The sculptural light fittings that appear on the rooftops at the Clydeside Elevation should be used at intervals along the brick walls at Ballater Street.

The gate piers at Ballater Street should be topped with fittings based on the Shawfield Stadium lanterns.

The large vat at the corner of Ballater Street and Waddell Street should have a "Shawfield Stadium" fitting on its apex, as the tank on the Clyde River elevation.

The lit chimney will of course be visible from this aspect.

Conclusion.

The main elements of the lighting design could be considered separately as neon, light columns, sculptural light fittings, and floodlighting.

They could be increased or decreased in number across the site as budget allows.

The lighting design as described is however the minimum amount of lighting recommended to achieve an exciting effect.

Further budget resources would allow the scheme to be extended over the site, and add the possibility of involving other design ideas, such as moving "searchlights" panning across the buildings, and even the addition of video projection of industrial Glasgow onto one of the larger walls, into the design.