

# Glasgow's Sisters

Extending Design

Nicholas McLaughlin

# Proposal:

My extended design proposal is for a multi-location light sculpture chandelier that connects artistic communities and the public, in Glasgow and its official sister cities, such as Nuremberg, Germany, and Lahore, Pakistan, as well as seven others across the globe, through the simple shared experience of weather and time of day.

In a world of seemingly constant contention and discord, this piece seeks to build a silent connection. It links cities through the common factor of weather and the number of hours in a day. Something that connects us all and transcends our cultural, political, and linguistic barriers. It may seem trivial, but I believe that highlighting that common fact in everyone's life might lead to the beauty of the mundane.

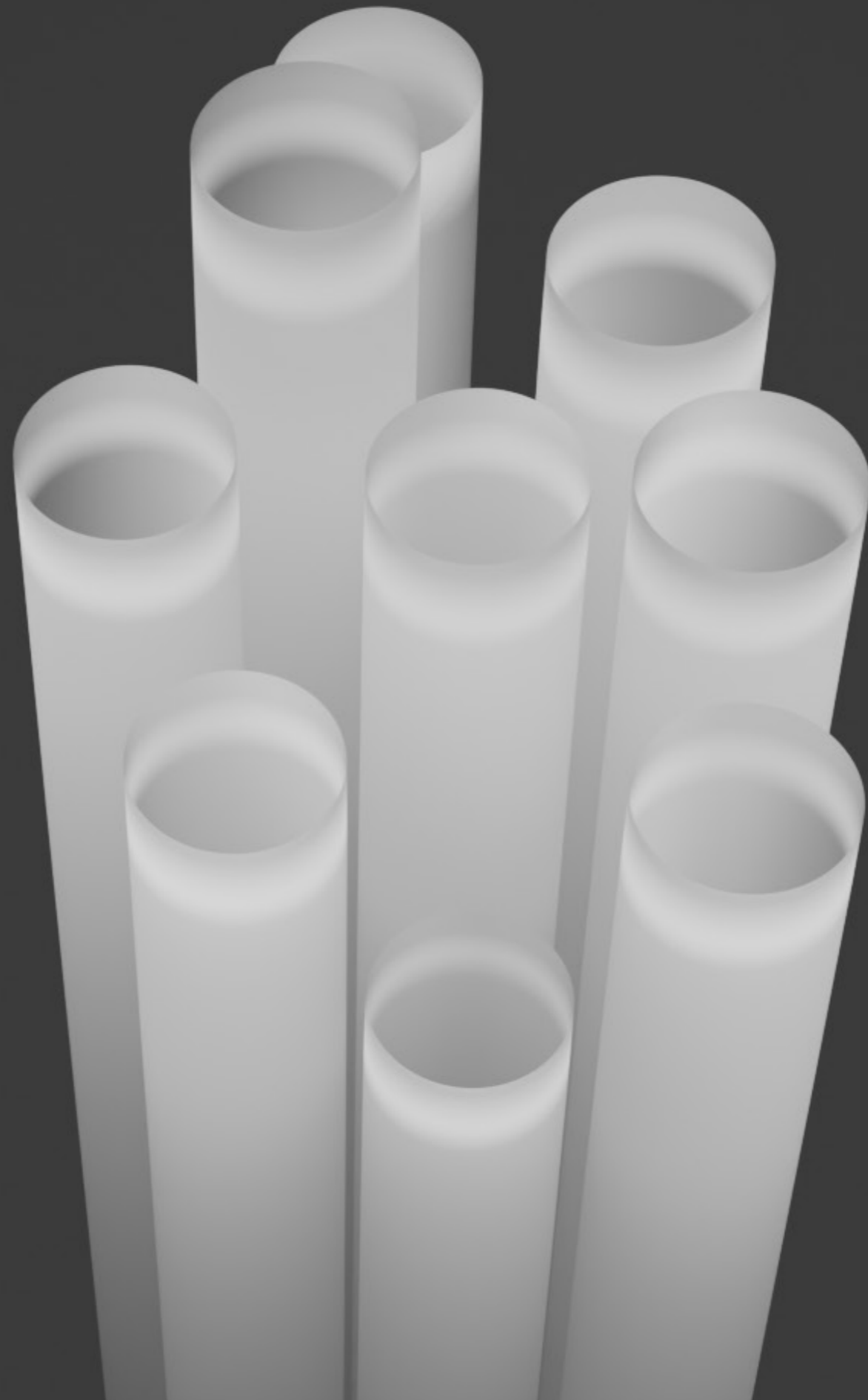
The sculptures use weather data and light to visually represent current conditions, such as whether the sun has risen or set and whether it is

sunny or rainy, in each of Glasgow's sister cities. By displaying these real-time weather and daylight conditions, the sculptures hope to create an ongoing, silent bond among the cities and their viewers.

In the collection of these light tubes, the sculpture's corresponding tube can only be seen in those other countries; Glasgow can not see its data, as Havana cannot see theirs.

Glasgow's Sisters:

Nuremberg, Germany; Dalian, China; Havana, Cuba ; Turin, Italy ; Lahore, Pakistan; Marseille, France; Bethlehem, Palestine Pittsburgh, USA ;Mykolaiv, Ukraine



# Cost:

Since this piece will be made and reproduced 8 times, then shipped globally, consistency is essential.

## Tunnels:

Each light tunnel will be made of frosted acrylic, cut to standard size.

Each of the 9 cities will receive 8 identical light tunnels, for a total of 72 tubes of acrylic drilled at the top for hanging.

## Lights:

The lights will be programmable, colour-changing lights: either small DMX lights with high enough lumens to travel down the length of the tunnels, or a number of Neo Pixel ring lights on either side of the tunnel.

## Data:

The data will be collected from local sources of live weather monitoring,

such as national meteorological services, citizen science networks, or educational establishments, and then sent to a small computer, such as a Mac mini or a mini PC, which will drive the lights.

## Mounting:

Each acrylic tube will be hung together with the metal hanging wire commonly used for ceiling mounting of light fixtures.

# Details:

As this piece is going to be displayed around the world in different galleries, different spaces, different conventions and different cultures that I do not know nearly enough about, I would like to take inspiration from Sol LeWitt's collection of Wall Drawings and instruct each gallery to display the work with a certain number of pre-decided variables and some undecided as to create unique and engaging pieces that work within each gallery and each culture.

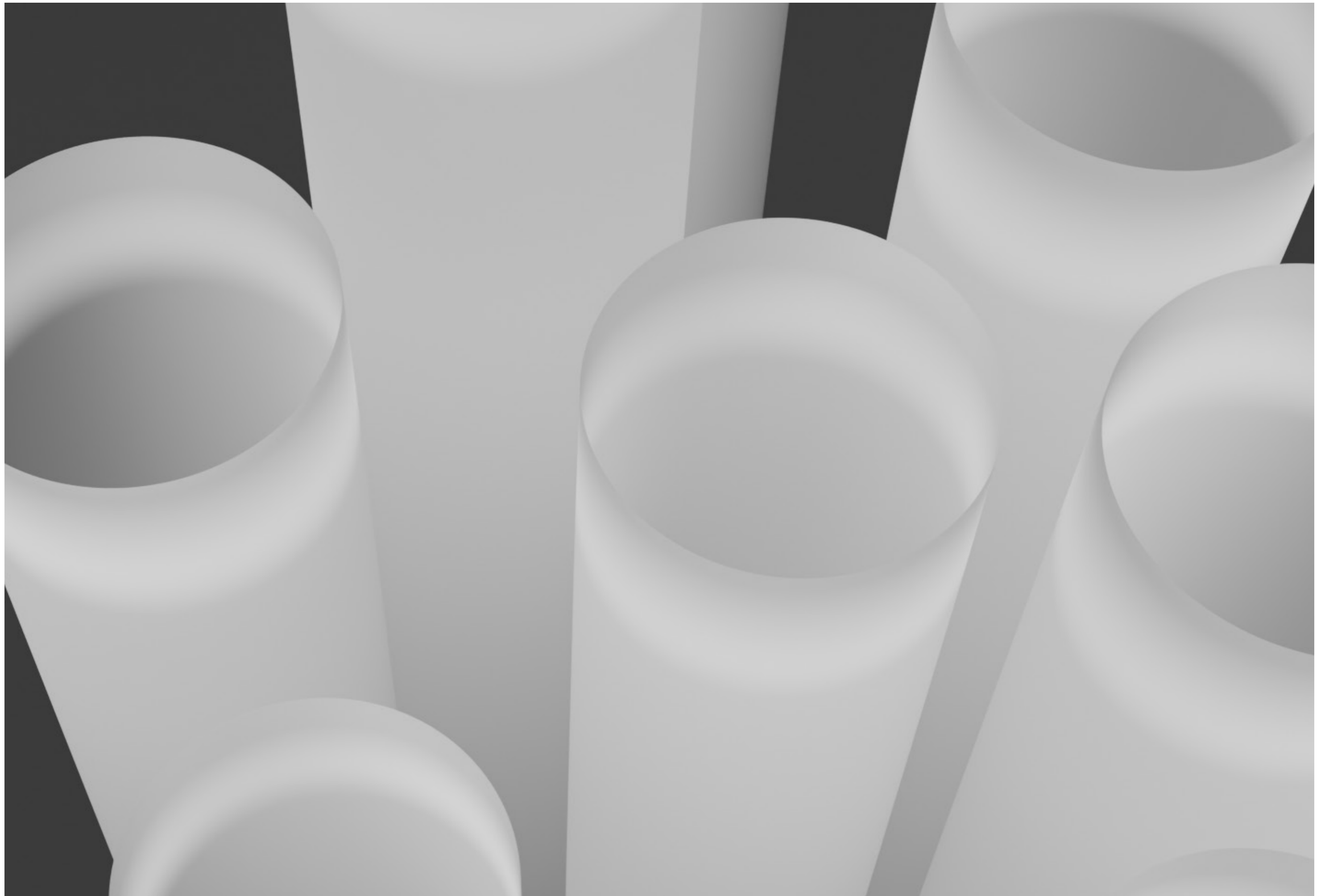
The variables each gallery controls are the order and height at which they wish to hang each light tunnel, and the location in the gallery where they would hang it.

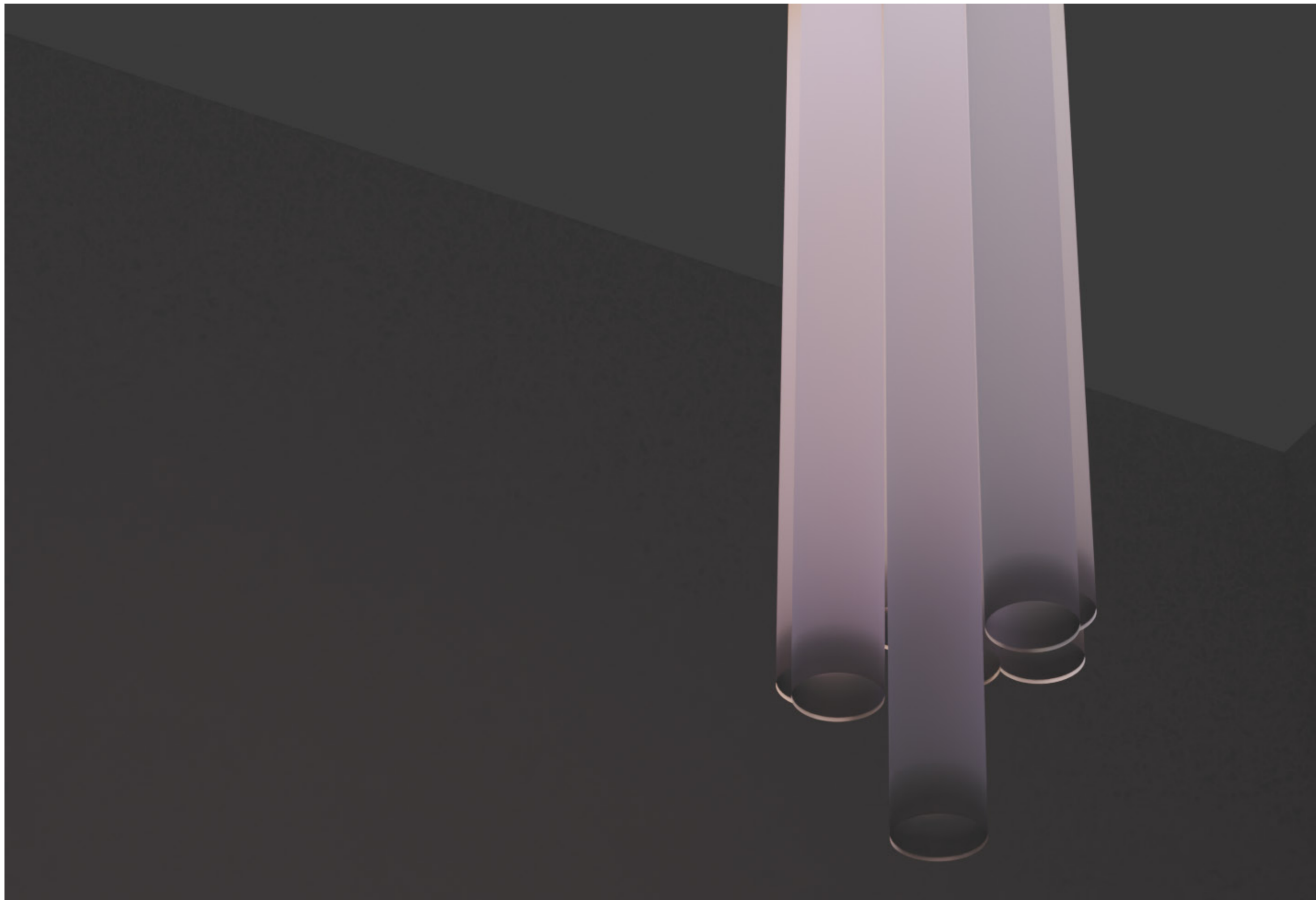
The manufacturing of the tunnels and the technological components provided would ideally constrain the other variables of the piece.

This is to provide each gallery or artist with a sense of agency and ownership over each variation, and to allow the surrounding gallery and culture to influence the piece in ways I might never consider, without restricting this to one man's vision of art.

The project's timing will be tied to each city's time zone. The project's automation will be tied to each city's time zone, as long as it has an internet connection, to keep a self-correcting clock and to access the weather data streamed into the gallery. The project's automation will be pre-programmed, and as long as the computer has power, it will turn on and off at the galleries' opening times.

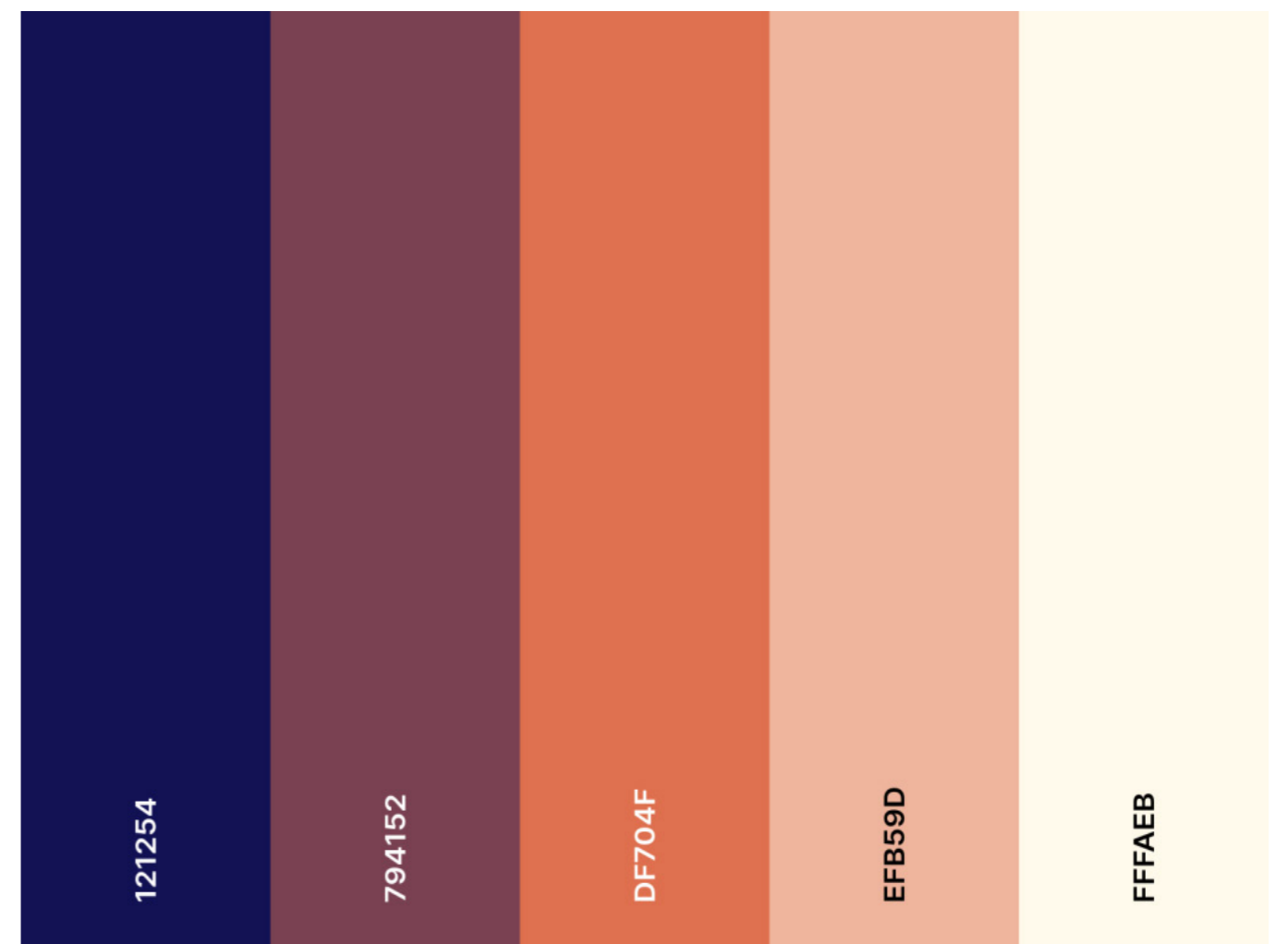
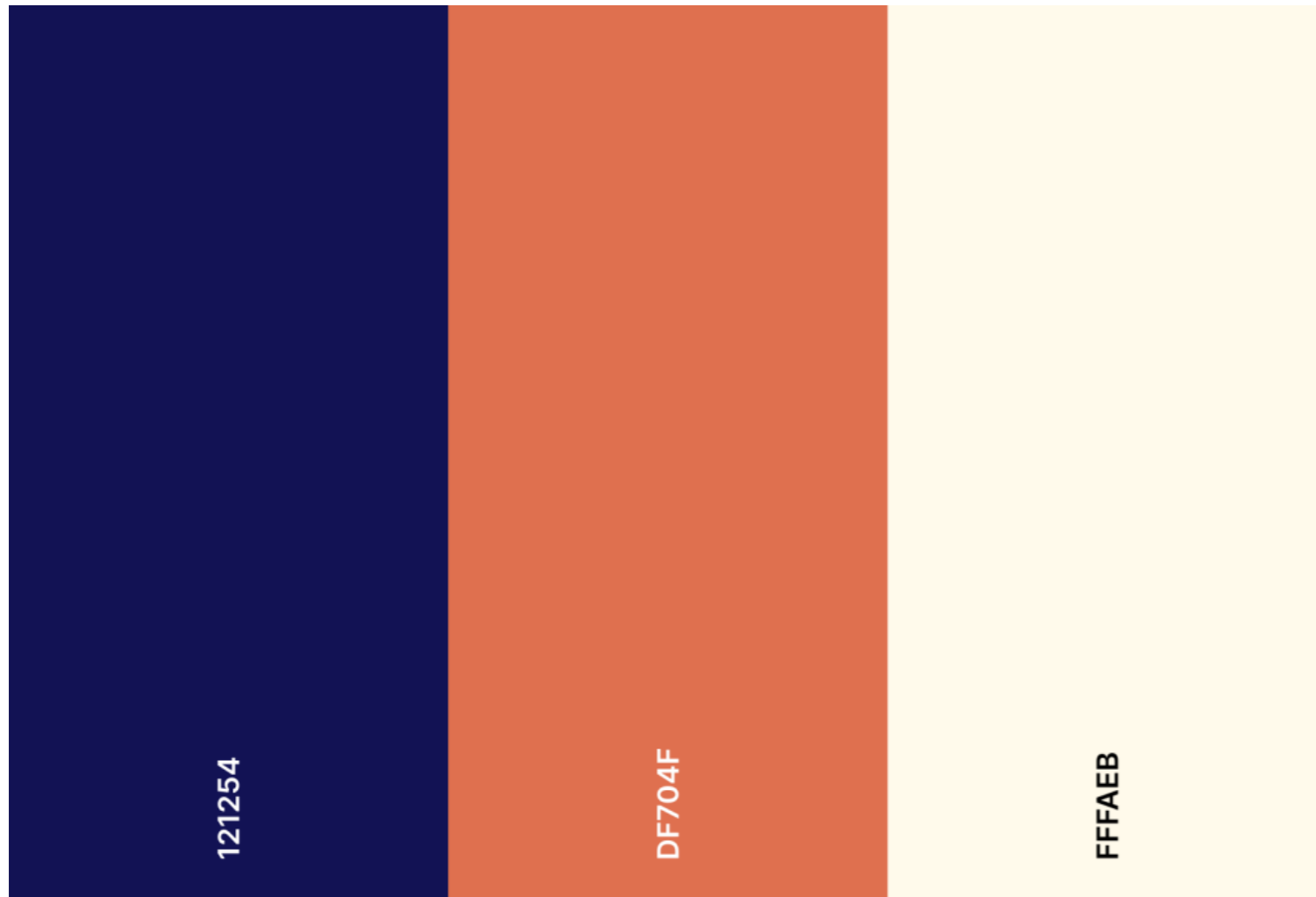
As regards accessibility, the visual nature of the piece might be seen as exclusionary for those who are visually impaired, but this could be discussed with each gallery to develop an audio description track in their respective language.





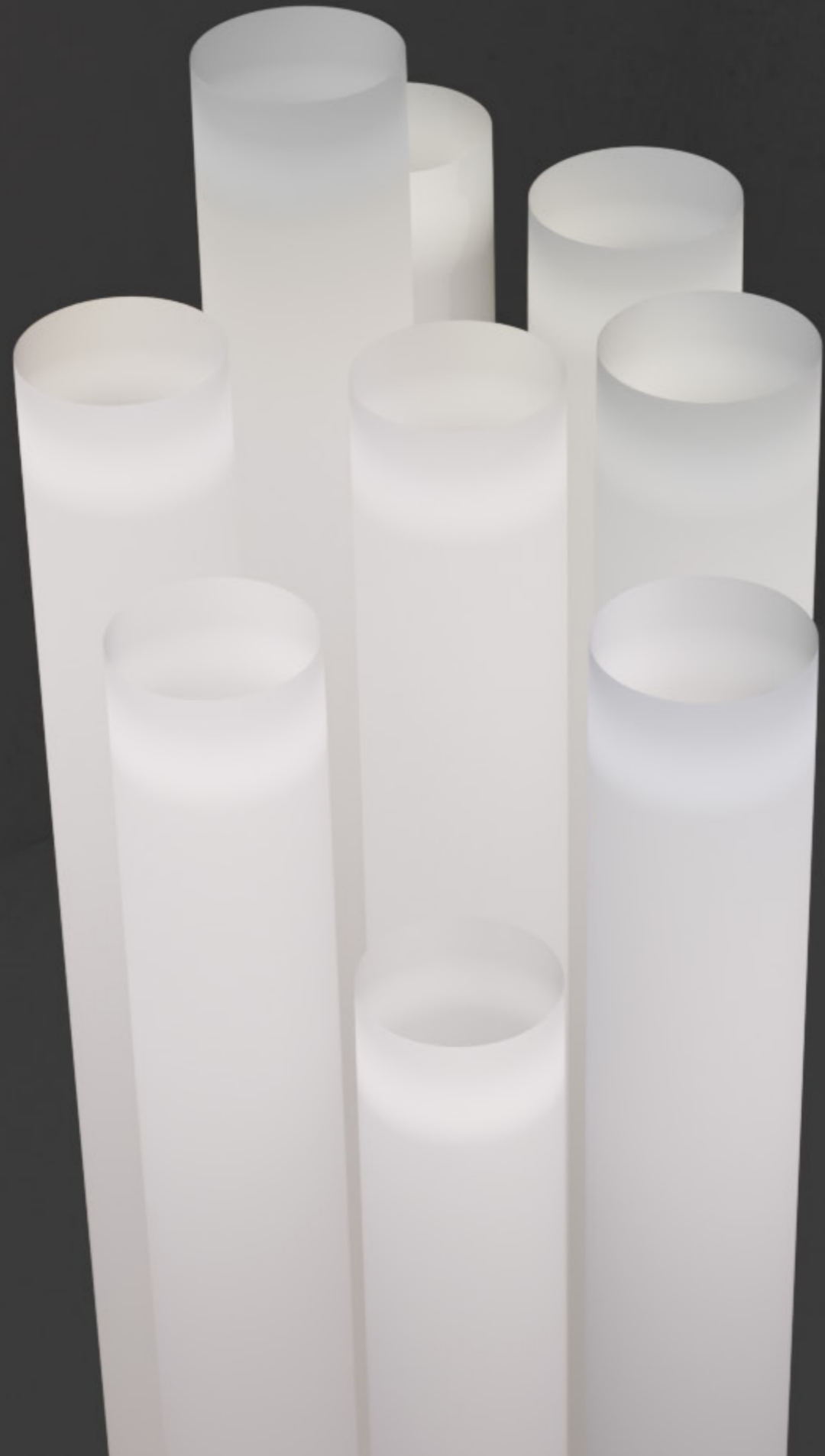
# Maintenance:

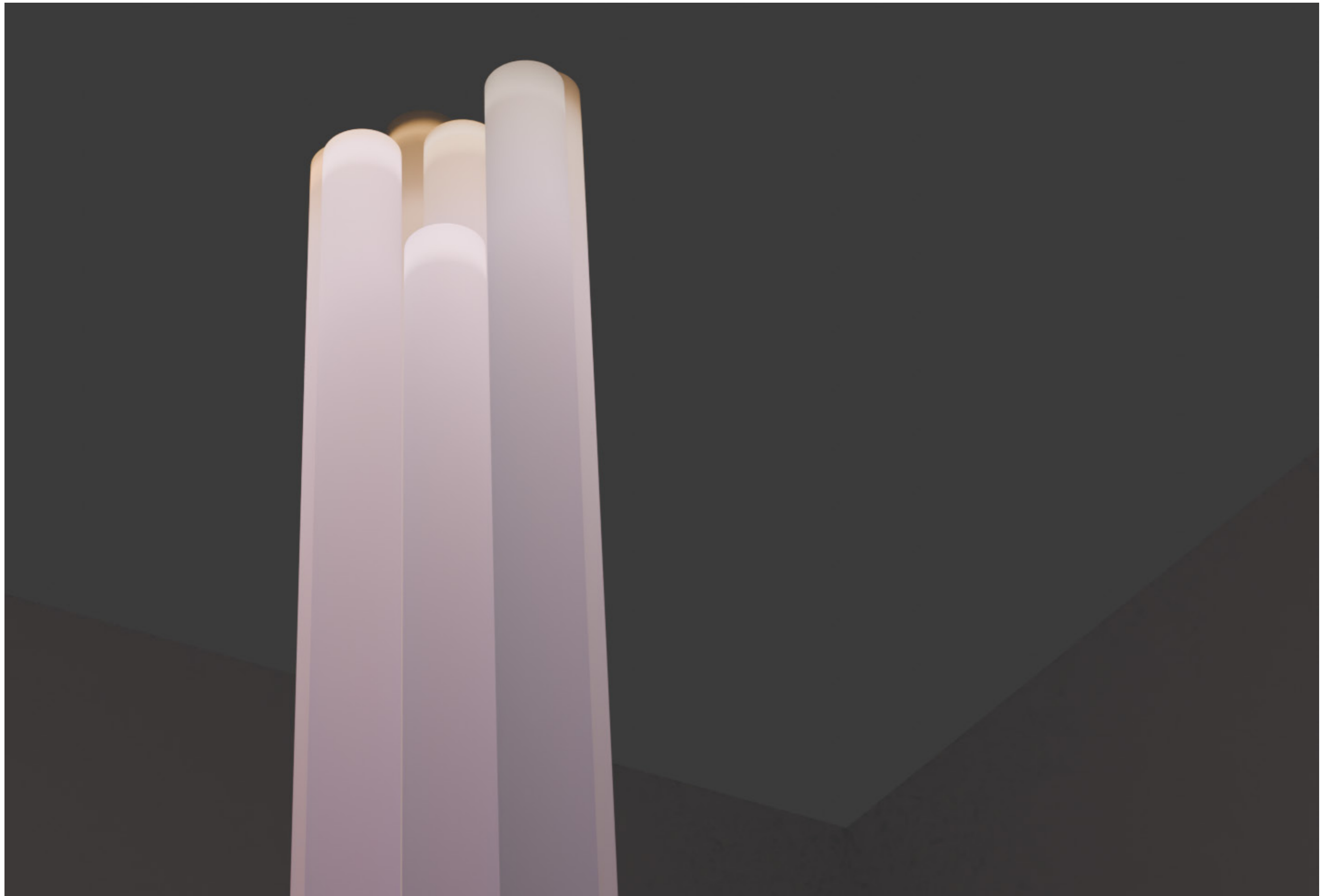
For maintenance and troubleshooting, an Operations Manual (OM) will be included to address any issues that may occur during the life span of the piece. As most of the pieces will be standard, easily replaceable, or shippable from any manufacturer, any breakages or deterioration can be fixed or replaced. The program and the connection to the live data will also be included, so that ideally the piece will start up and turn off on its own and access the data on its own.

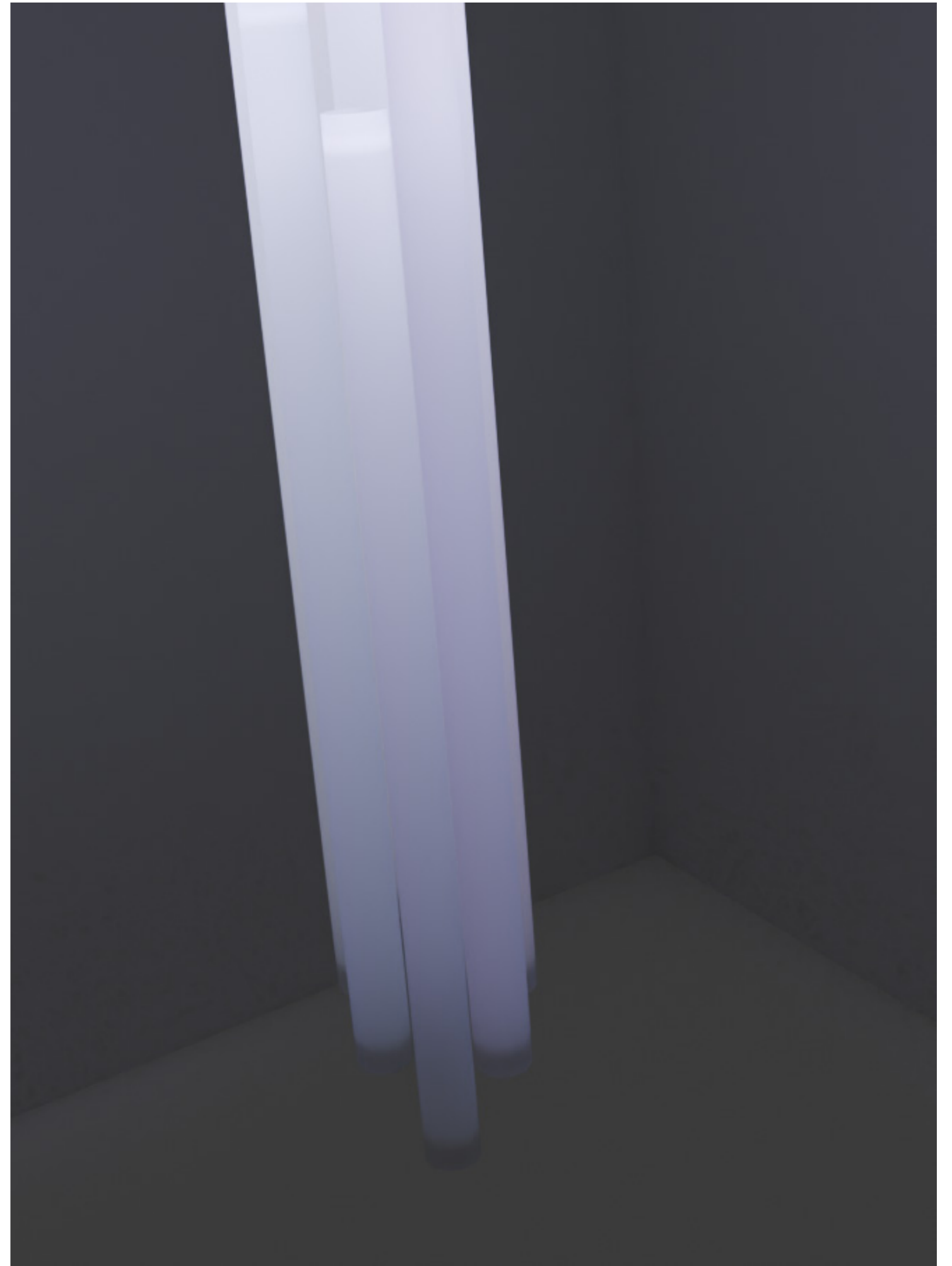
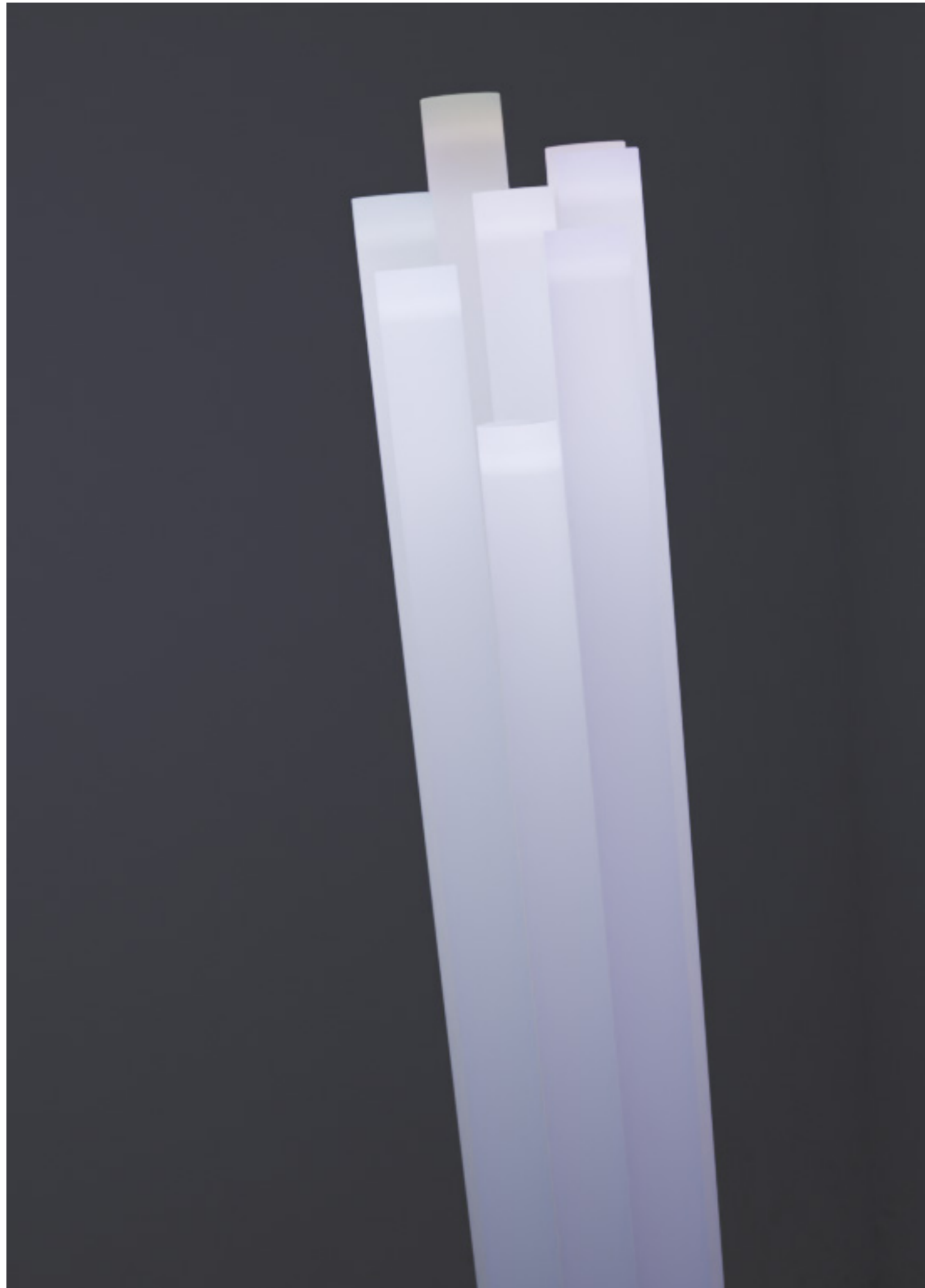


# The Colour:

As the data is the time of day and the weather and these are communicated through light and colour, the language of colour and light temperature is also important to the piece, all of these will be pre-programmed in the program and driven by the data and the colours shown here are what are going to be programmed into the lights but through the frosted acrylic these colours will seem partially washed out and softened.









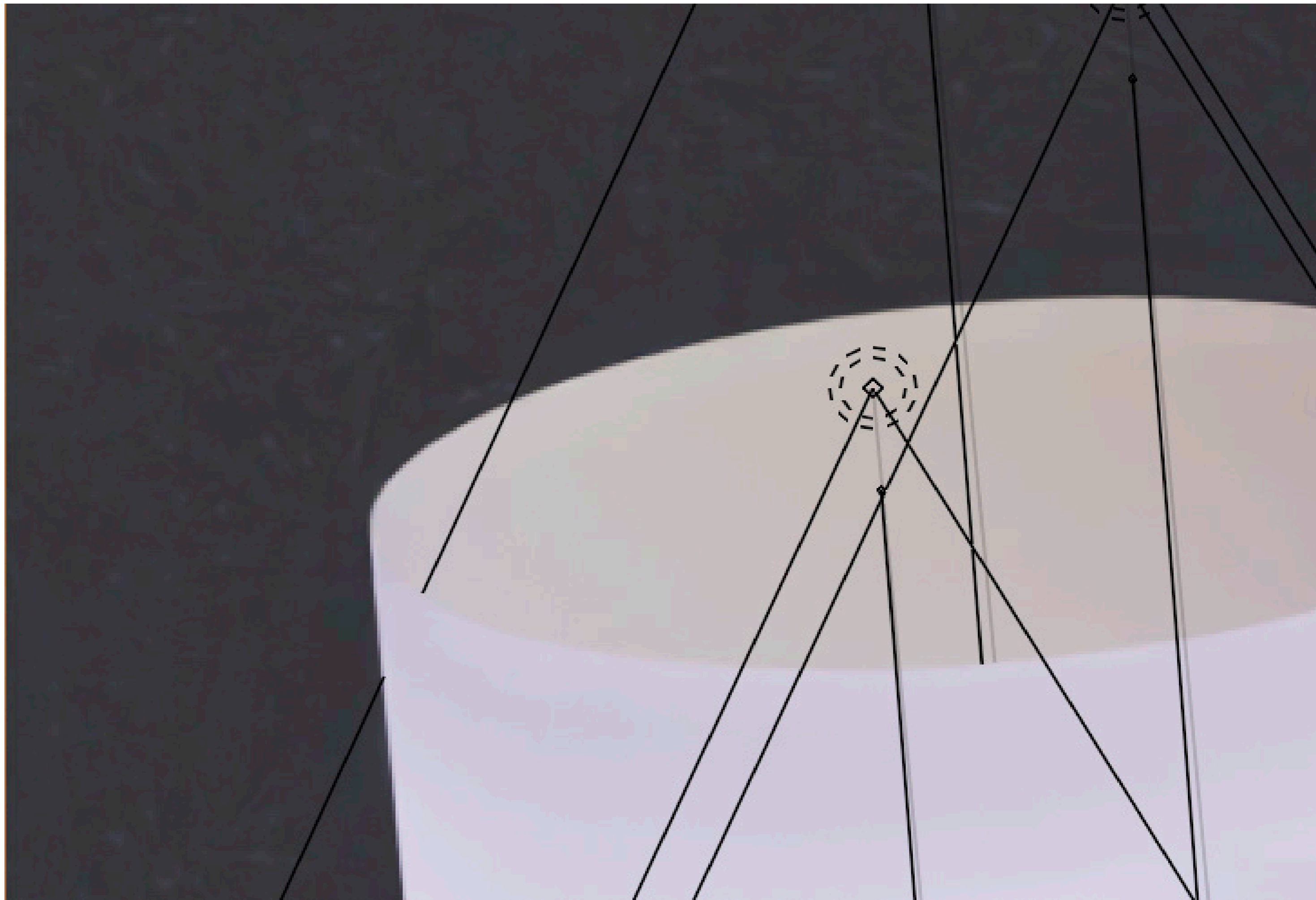
# Parts and Assembly:

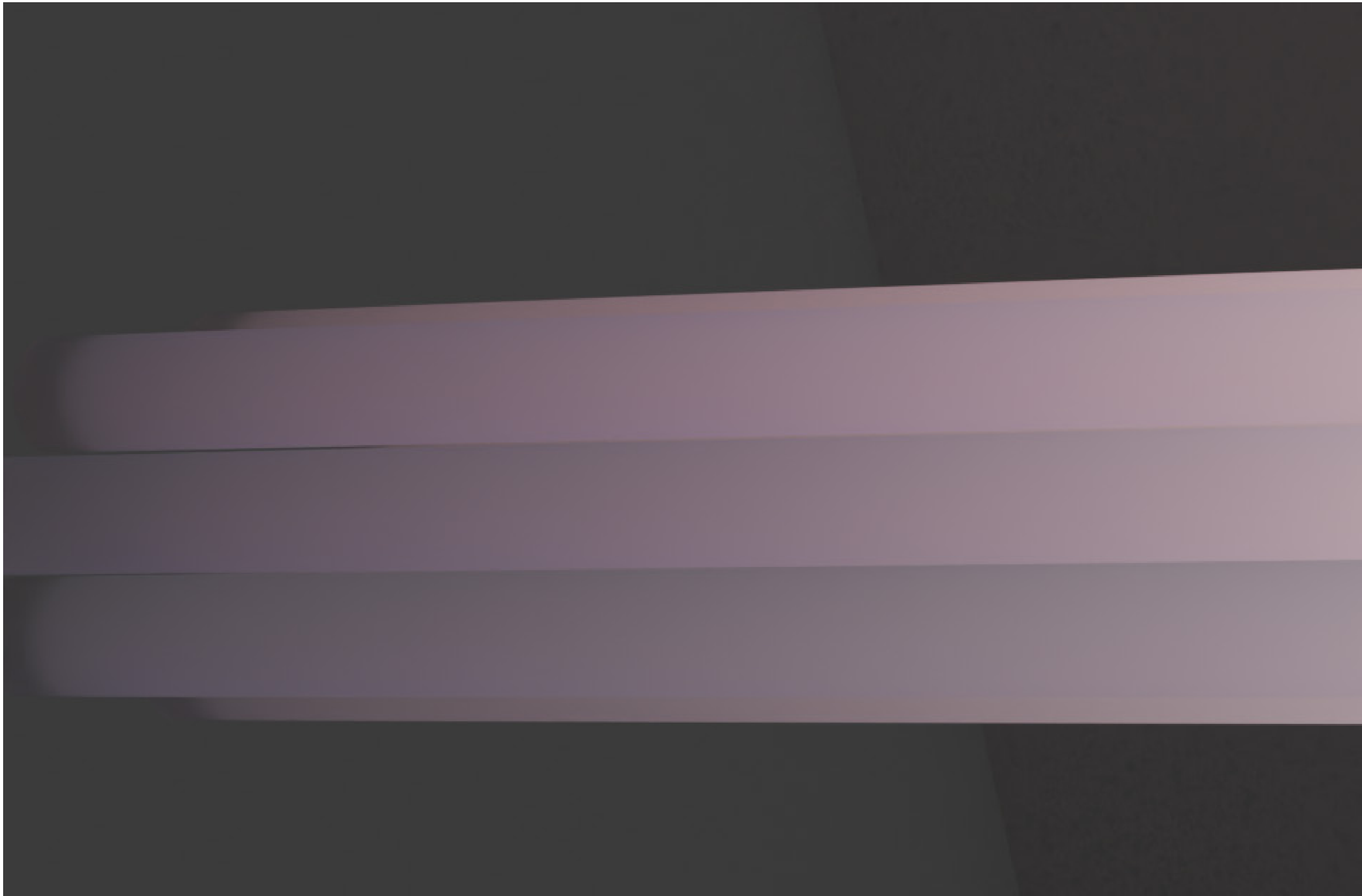
As previously stated each part of this project will ideally be standard or shippable globally either from myself sourcing components and materials from Glasgow and the UK or can be sourced to the gallery that may need it with relative ease from a local supplier.

All specifications of material and manufacturing will be predetermined during further development and with a consideration for ease of assembly as well as ease of disassembly and replacement of parts. The goal of this project is not to make something bespoke and premium but assessable and elegant not only in language but in materials and manufacturing.

When considering all digital components of the project there will either be a file transfer available to each gallery that can be accessed at any time to minimise any problems or file corruption. This will also be advantageous if there is any problems with the Mac Mini or the mini PC and any files are lost or connections severed.

If the connection is severed then the previously discussed automation of the program means that the piece will simply needed to be disconnected from the power and then reconnected.







# The Galleries:

As this project is to connect the sister cities of Glasgow, the cities themselves have to be considered.

As with the installation of the piece, there were several aspects to consider, including location and connection to the local community.

Glasgow, Scotland:

For Glasgow, the GoMA was chosen both for its location at the centre of Glasgow and for its well-known status within both the public and the artistic community, and as I have first hand knowledge of the location and would be the Glasgow agent in this project, the main room of the GoMA darkened would be the pieces initially home until being moved out to the mezzanine area in the gallery.

A list of each gallery that has been chosen :

- Nuremberg, Germany - The Kunsthalle Nürnberg
- Dalian, China - Dalian Modern Museum
- Havana, Cuba - Factoria Habana Art Gallery
- Turin, Italy - The Turin Civic Gallery of Modern and Contemporary Art
- Lahore, Pakistan - Alhamra Art Center
- Marseille, France - [mac] Musee d'art contemporain de la Ville de Marseille
- Bethlehem, Palestine - Dar Yusuf Nasri Jacir for Art and Research
- Pittsburgh, USA - Mattress Factory Contemporary Art Museum
- Mykolaiv, Ukraine - Gallery



# Proposal Conclusion:

To conclude, I believe this project will be an undertaking by both the GoMA and by each of the galleries involved globally but through planning and allowing for change and through community and connection across these galleries, it can be an enriching experience and process not only for those involved but also for those who interact with the piece, building communities and connections not only in their own lives but in their professional and creative communities across these partaking cities.

Art galleries are an integral part of our society and of our expression as artists and as communities. At a time when both community

and artistic expression are underappreciated, Glasgow can be a guiding light in building these global communities, taking a small step toward reaching out to them and forming a creative sisterhood that may bring life to other interconnected pieces of art.

By creating echoes of each project in each of Glasgow's sister cities and allowing these echoes to be influenced by the cities they inhabit and the people they come into contact with, they will then grow and change in ways that I cannot predict but remain open to.

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