



REFLECT
CTIONS
ON AN
ART
SCHOOL



This book provides an overview of studying at the GSA and in Glasgow, and features links to more specific information on our website, and other content such as video, accessible directly through your smartphone via QR codes or via the website at www.gsa.ac.uk

QR code readers and the augmented reality app Layar, required for some content, are available to download for free from various App stores and alternatively video can be viewed at vimeo.com/glasgowschoolofart

Accessibility

Should you wish to rescale the text you can view this book online at gsa.ac.uk/study More at gsa.ac.uk/information/accessibility

Cover Credit

Laurence Chan, Maxima Minima (*MDes Sound for the Moving Image*, 2015)

'No commercial work is outside of the reach of artistic reclamation. Likewise no artistic project is outside the reach of commercial implications...'
Lopatin, D. 2010 *Memory Vague*

Plunderphonics, Chopped and Screwed, Mash-up, Vaporwave. A glitched, mash-up montage comprised of 21 contemporary (2014-2015) popular music videos (Maxima). An alternate, hypnagogic, dystopian experience of popular music culture via minimalist compositional arrangement. Glitch as allegorical device for corruption... 'Now That's What I Call'

layar



Use the Layar app over the still on the front cover to view the video, or visit vimeo.com/140691499

End papers

Front Image: 'The Immortals'
Back Row: Frances Macdonald.
Middle Row: L-R: Margaret Macdonald, Katherine Cameron, Janet Aitken, Agnes Raeburn, Jessie Keppie, John Keppie.
Front Row: L-R: Herbert McNair, Charles Rennie Mackintosh, 1893.

Back Image: Painting student in studio, 1971. Both images © The Glasgow School of Art Archives and Collections Centre

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In the event that circumstances beyond the GSA's control interfere with its ability to provide these programmes or services, the GSA will undertake to minimise, as far as is practicable, any disruption.

Key Information

Term dates, fees and finances, campus map and detailed Programme Specifications
gsa.ac.uk/about-gsa/key-information

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Anna Lucia Nissen,
detail, MFA Degree Show
preview 2015



REFLECTIONS on an ART SCHOOL



Vimeo

Video and film available free to view from a range of GSA activities. Subscribe here www.vimeo.com/glasgowschoolofart

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Open Day

Thursday 27 October 2016
(Undergraduate)
Saturday 26 November 2016
(Graduate Study)

Register now at

www.gsa.ac.uk/openday

The Glasgow School of Art

The GSA is internationally recognised as one of Europe's leading university-level institutions for the visual creative disciplines. Our studio-based approach to research and teaching, brings disciplines together to explore problems in new ways to find new innovative solutions. The studio creates the environment for inter-disciplinarity, peer learning, critical inquiry, experimentation and prototyping, helping to address many of the grand challenges confronting society and contemporary business.

Since the School was founded in 1845 as one of the first Government Schools of Design, as a centre of creativity promoting good design for the manufacturing industries, our role has continually evolved and redefined to reflect the needs of the communities we are part of, embracing in the late 19th century fine art and architecture education and today, digital technology. Then as now our purpose remains the same - to contribute to a better world through creative education and research.

With a proven history of producing some of the world's most influential and successful creative practitioners, the GSA's studio-based, practice-led education draws talented individuals with a shared passion for visual culture from all over the world.

The GSA was listed in Design Week's Hot 50 as leaders in design education; has produced five Turner Prize winners and an astonishing 30% of all nominees since 2005; and is ranked by Architects' Journal as one of the top five places to study architecture in the UK.

You will find the GSA a stimulating and intellectually challenging environment in which to experiment and explore new ideas. Students have the opportunity to work with practising artists, designers and architects, such as Ciara Phillips (Turner Prize nominee 2014), Brian Cairns (Gold Medal Winner, Society of Illustrators), and Professors Charlie Hussey and Charlie Sutherland (Stirling Prize nominees). Many of our staff are engaged in research of international and national significance, with 61% of our research ranked as world-leading or internationally recognised.

Many students choose to remain in Glasgow after graduation because of the unique network of creative people, spaces and organisations in the city, and are joined by artists, designers, architects, writers and musicians from around the world who are drawn here by the quality of life and the clear sense of creative opportunity. Within these pages you'll find a glimpse into that community. Join us for a moment for a series of reflections on the learning, teaching, spirit and ethos of life at the GSA that is connected deeply with a sense of place. Whilst what is GSA can be found within the learning and teaching environment in the campus buildings themselves: in the studios, workshops, crit spaces and lecture theatres, you'll also find GSA reflected in the city of Glasgow, in her exhibitions, events, galleries, parks, markets, tenements, cafes and dancefloors.

Studying at GSA

The GSA offers undergraduate and graduate level programmes across architecture, design, fine art and the digital arts. **This book is not however a traditional prospectus.** Whilst there is a directory of programmes at the end of the book, **to find detailed information on the range of programmes on offer you should visit the website at www.gsa.ac.uk.** In the study pages online you'll find detailed programme specifications, courses and electives, useful information on making your application as well as a host of content to discover from student and departmental blogs, video and social media. By visiting these pages you'll get the most up to date information and can contact departments directly with any other questions.

All GSA degree programmes are validated by the University of Glasgow, with whom we also jointly offer some of our programmes – BDes/MEng/MSc Product Design Engineering; MSc Medical Visualisation and Human Anatomy; and MLitt Curatorial Practice (Contemporary Art).

Graduate Studies

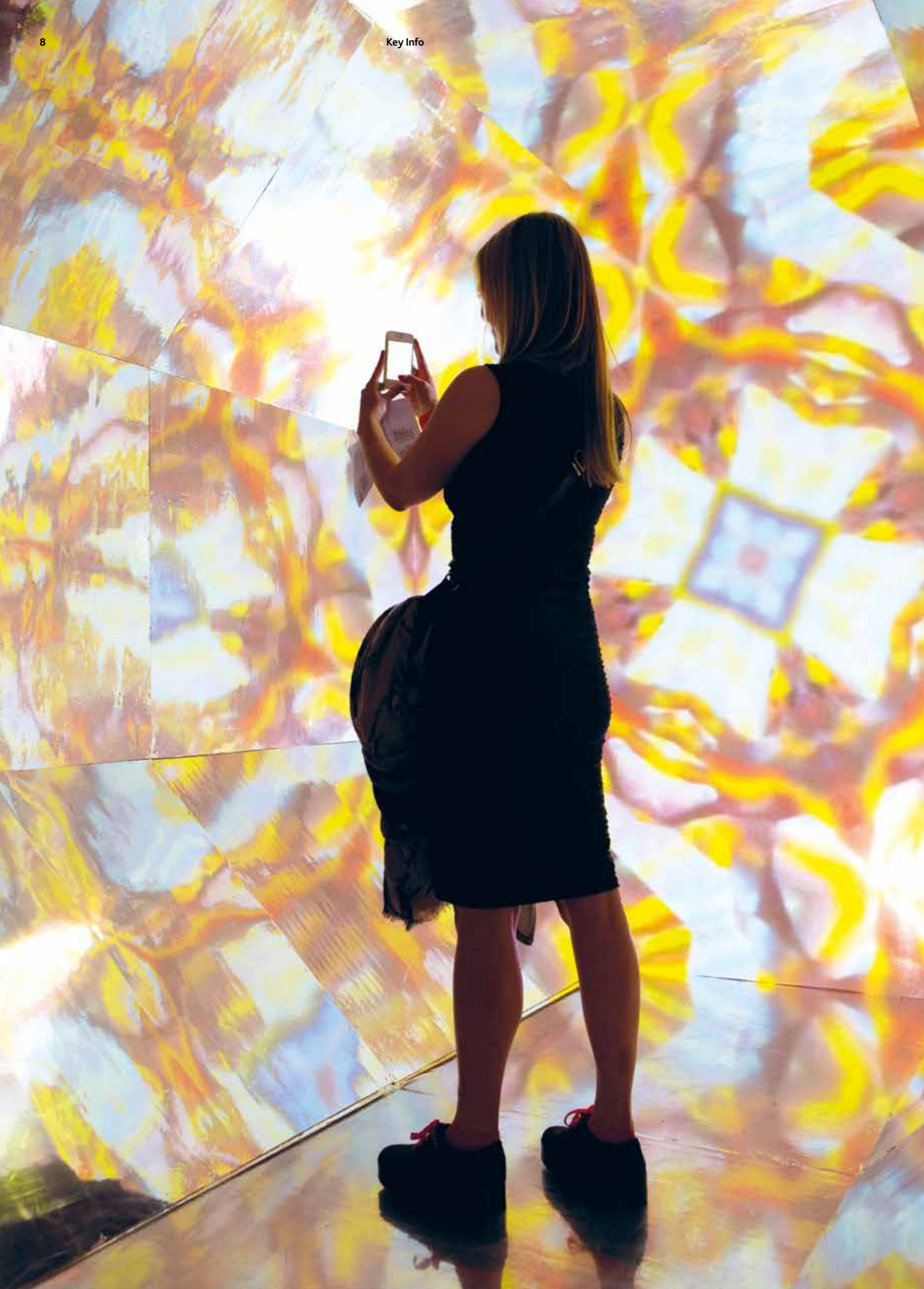
Our taught masters programmes offer a range of study areas including fine art, sound, architecture, fashion and design innovation. Our research programme brings to life the very latest in creative thinking, with MPhil and PhD students supervised by staff who are themselves active practitioners and theorists, and internationally-recognised researchers.

In recent years the graduate community has grown considerably, reflecting our success in research across our research themes: Architecture, Urbanism + the Public Sphere; Design Innovation; Digital Visualisation; Education in Art and Design; Fine Art + Curating; Health + Wellbeing; Material Culture; and Sustainability.

On the RADAR

Visit RADAR the GSA research repository, to discover a digital archive of research and enterprise output produced by GSA staff and postgraduate students. radar.gsa.ac.uk





KEY INFO

Founded in

1845

As the government school of design. Today one of the few remaining independent art schools in the UK

A retention rate of

96%

one of the highest student retention rates in the UK (source: HESA statistics 2014)

The School of Fine Art has produced

5 **TURNER PRIZE WINNERS**

30% of nominees since 2005, and virtually all the artists chosen to represent Scotland at the Venice Biennale

Opposite: Heather Lander, *MFA 2015*, installation view

Mackintosh Building

BEST BRITISH BUILDING

Voted RIBA 'Best British Building' of the past 175 years. A major restoration project now underway

International exchange programme with

75 **HOT 50**

PARTNER INSTITUTIONS

Design Week lists the GSA in its 'Hot 50' – leaders in design education in the UK

Mackintosh School of Architecture top architecture school in Scotland +

TOP 5

in UK (Architects' Journal)

61%

of research recognised as world-leading or internationally recognised (Source: REF 2014)

2014

Building of the Year



All GSA degree programmes are validated by the University of Glasgow

QS World University subject rankings

TOP 10

in the world and 3rd UK

92.3%

of graduates are in employment, self-employed or have gone on to further study six months after leaving the GSA (source: DLHE 2014)

Population

2,100

Almost 33% from outside the UK representing 69 countries

200+ **STUDENTS**

Singapore Campus

Based in

GLASGOW, FORRES, SINGAPORE, BEIJING

OPEN DAY

The best way to get a flavour of life at the GSA is to experience it for yourself. Visit on Open Day to meet staff, tour studios and find out what makes the School unique. gsa.ac.uk/openday

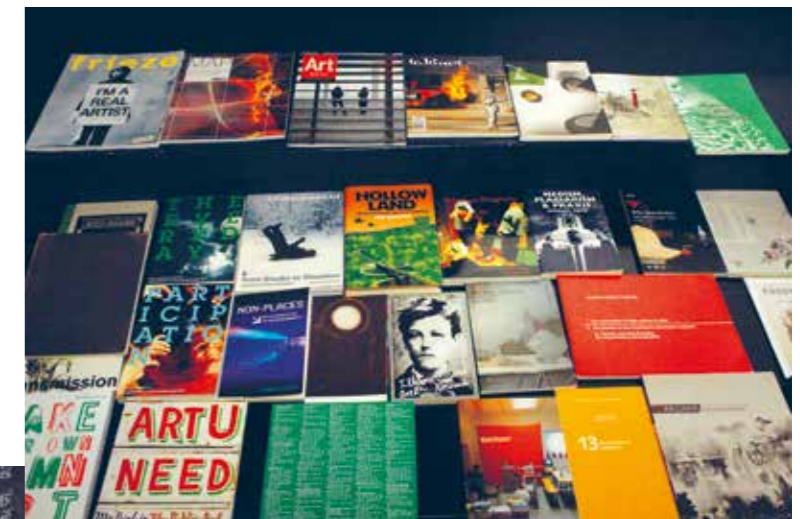


Public artwork by Turner Prize winner and GSA alumnus Douglas Gordon in one of the city's side streets. Image courtesy Herald & Times

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THE CITY OF GLASGOW

Glasgow is a city where grit and glamour collide – where beautiful architecture and green spaces sit alongside relics of an industrial past. The cultural heart of Scotland, it is rich with museums, galleries, venues and independent shops to explore – here are some highlights.



The Botanic Gardens in Glasgow's West End, one of the city's many green spaces. Image: Colin Mearns, Herald & Evening Times

Trans Europe Café in Glasgow's Merchant City, a hub of bars, restaurants and galleries. Image: Kirsty Anderson, Herald & Evening Times

Aye Aye Books, just one of Glasgow's many independent shops. Image: Tetsuo Kogawa

The Glasgow School of Art Presents The City of Glasgow



The Glasgow School of Art Presents The City of Glasgow

A short film by GSA alumni Cara Connolly and Martin Clark (Fine Art Photography 2003, 2000) exploring the city through the eyes of its cultural residents. vimeo.com/55051394

People Make Glasgow

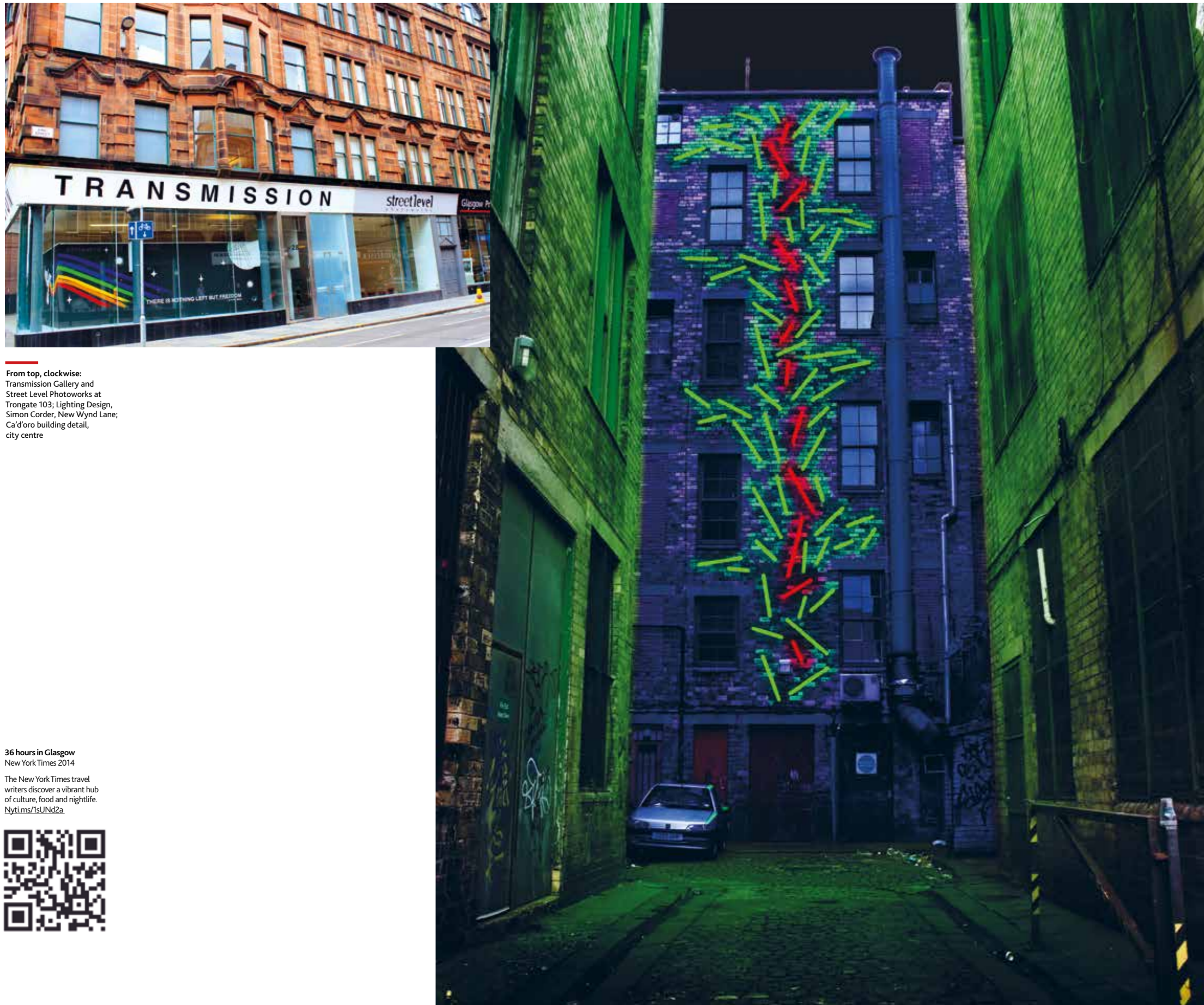
peoplemakeglasgow.com
A comprehensive guide to events, festivals, shopping, attractions and more.

Further Afield in Scotland

Scotland's other cities – the Capital Edinburgh, with its castle and historic Old Town streets; Dundee, forthcoming site of a new V&A Museum – are within easy reach of Glasgow by road and rail.

If you want to get out of the city, some of the best hill walking, climbing and skiing in the UK are not far away. The stunning coastline of the west coast of Scotland is less than an hour away by train or car, as is Loch Lomond and The Trossachs National Park. visitscotland.com

GLASGOW



From top, clockwise:
Transmission Gallery and
Street Level Photoworks at
Trongate 103; Lighting Design,
Simon Corder, New Wynd Lane;
Ca'd'oro building detail,
city centre

36 hours in Glasgow
New York Times 2014

The New York Times travel
writers discover a vibrant hub
of culture, food and nightlife.
[nytimes/1sUNd2a](https://www.nytimes.com/2014/03/24/travel/36-hours-in-glasgow.html)



[FROM GAELIC, GLAS-GHU
MEANING DEAR GREEN PLACE]



Just over 300 years ago, *Daniel Defoe*, journalist, English spy and best known as author of *Robinson Crusoe*, described Glasgow as, 'indeed, a very fine city; [...] the cleanest and beautifullest, and best built city in Britain...'

In an early example of flattering travel writing, Defoe extols the city's built environment – noting the broad main streets and fine stone houses. He comments on the energy of its trade and business and identifies its role as a seat of learning: by the time Defoe visited, Glasgow University was already 250 years old.

A 21st century Defoe might take a similar view. Glasgow is a beautiful city. The evidence is to be found in the physical scale and proportion of its streets and spaces. The city exudes confidence and boldness. It demands to be taken seriously. The 19th century legacy of a city centre grid with wide streets of shops and offices, gives way to red and blond tenements, the industrial grime removed, sweeping terraces overlooking parks, and large villas especially in the west and south of the city centre. As for public buildings, Charles Rennie Mackintosh's masterpiece on Garnethill is undoubtedly the jewel. Marvel too at the legacy of Alexander 'Greek' Thompson, and, more recently, Gillespie Kidd and Coia, founders of Scottish Modernism. But the architecture of Glasgow is not just in the past – the new Steven Holl designed Reid Building at GSA is testament to that.

In what was the Second City of the Empire, the legacy of heavy industry has nearly gone and the city's trade is now reliant on banking, finance, business services, insurance, tourism and retail. There are three universities, a conservatoire for drama music and dance, and, of course, The Glasgow School of Art. Many of the graduates from the GSA and other higher education institutions make their home in the city and become part of the creative sector across all disciplines. Higher education is central to the city's cultural, social and economic strength, but while it underpins it does not overwhelm. There are many other aspects to the city's life and the place has a hinterland.

If you are a tourist you must take an open topped bus tour, go on a Mackintosh trail, find the Hidden Tearooms, visit Kelvingrove Art Gallery and Museum, walk through the park to Glasgow University admiring the view, stroll along the River Clyde, go to a Play a Pie and A Pint, lunchtime theatre at Óran Mór, take the

Underground, go and see Alasdair Gray's mural at Hillhead, have a drink in a Glasgow pub, enjoy a curry or fine dining with a Michelin star, plan your visit during Glasgow International, Celtic Connections and, of course, shop and shop and shop.

However if you live here, you can do all of the above but you might also explore the radical and social history of the city at the People's Palace, visit the Science Centre, join the New Glasgow Society, read Lanark by Alasdair Gray, enjoy the excellent sports facilities in the city and enjoy the legacy of the 2014 Commonwealth Games, join the library and use the great reference resource which is the Mitchell, (the largest reference library in Europe), explore the Barras, go out every night to an exhibition opening, gig, cinema, theatre, opera, or dance, cycle along the canal westward to Bowling, take a train to Wemyss Bay and a ferry to Rothesay, climb Ben Lomond or the Cobbler, visit the seaside at Largs and eat an ice cream at Nardini's. You can even get a train to Edinburgh every 15 minutes from Glasgow Queen Street station. But what about the people? There is no denying that Glaswegians are a friendly lot. The habit of engaging near-strangers in intimate and personal conversations becomes the norm for those who settle in the city too. Sometimes it appears breathtakingly direct, often funny and rarely intentionally rude.

Glasgow's – and Scotland's – distinctive education with its broad generalist approach encourages wide debate and discussion: it has even been suggested that Glaswegians have an opinion about anything and everything. Enter that spirit and you become a native. Embrace it and, like many former GSA students and staff, you will never leave. And finally, yes it does rain... but as the comedian Billy Connolly, one of the city's famous sons once remarked, 'There's no such thing as bad weather, just the wrong clothing.'

Christine Hamilton
Formerly Director of the Institute for Creative Enterprise, Coventry University and Founding Director, Centre for Cultural Policy Research, University of Glasgow 2012



Left: Museum of Transport by Zaha Hadid and The Tall Ship at Riverside, Glasgow



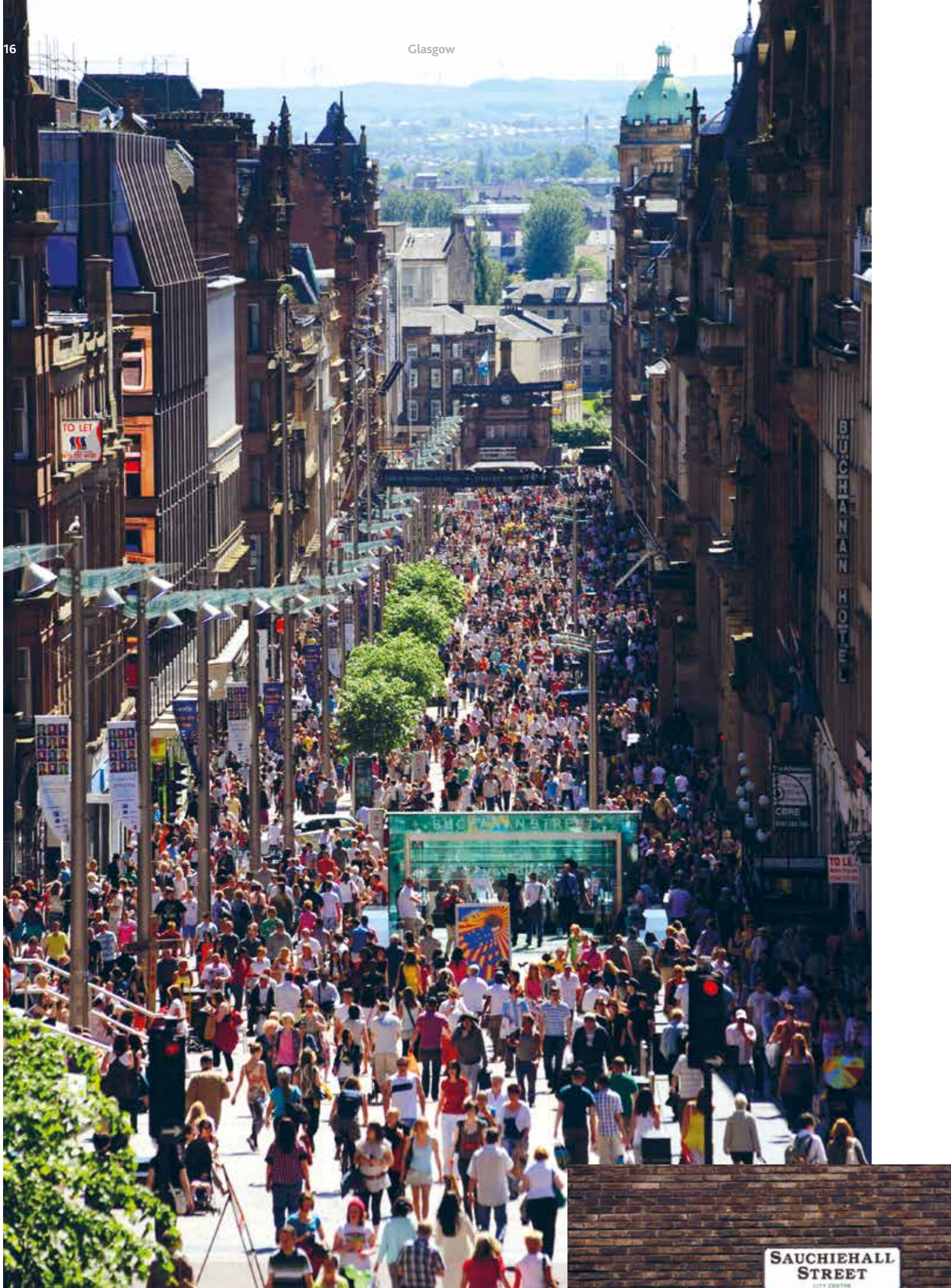
Above: The Briggait, Merchant City housing Wasps studio space, street-front galleries and a public courtyard c1873



Left: Kelvingrove Art Gallery + Museum houses one of Europe's great art collections. Free to visit



Left: Laboratorio Espresso, West Nile Street. Architect's Journal Small Projects 2014 shortlisted interior by GSA tutor Adrian Stewart of DO Architecture. The interior uses the reclaimed shuttering from the GSA's Reid Building



Above: Looking along Buchanan Street, one of Glasgow's main shopping streets; Sauchiehall Street sign near GSA



Below: Barrowland Ballroom, renowned Glasgow music venue



Above: The Lighthouse, Glasgow, Scotland's national centre for design and architecture

Below: City skyline looking across the city to the river Clyde and Pacific Quay
Glasgow images of People Make Glasgow



21st CENTURY CAMPUS

Studio is an essential part of GSA life. On campus – studio life centres in and around the new AJ Building of the Year, the 21st century built Reid Building and other buildings across our Garnethill campus; our new temporary premises for Fine Art whilst we tend to the Mackintosh Building – The Tontine Building – in the cosmopolitan Merchant City area of Glasgow; and our state of the art premises in Glasgow’s digital media quarter at Pacific Quay. Outside of the GSA it is the city of Glasgow itself that forms an integral part of what ‘studio’ means. Pop ups. Events. Talks. From Architecture Friday Lectures, workshops and talks to regular Pecha Kucha nights in the union, studio in sites across the city can be just as meaningful. All the world’s a stage...

Reid Building at Glasgow School
of Art, by Steven Holl Architects
[Vimeo.com/101410201](https://vimeo.com/101410201)





MacMag pin up,
Mackintosh School of
Architecture 2014

Opposite: Liz Sumner (left)
(Painting + Printmaking
2014), one of the 'Phoenix'
bursary graduates pictured
at 'Phoenix Night', August
2015. Follow the story at
gsaphoenix.blogspot.com



Artist (left) and visitors
pictured at Degree Show
2015, Tontine Building
Lady and Lady Muck
Daisy McManaman,
Fine Art Photography 2015



Left: Communication Design studio

Below: Model, Fashion Show 2015, wearing Calum Brown

Far below: Fine Art studios, Tontine Building



Guests at Pam Hogg exhibition /popup shop, part of Fashion Cultures 2014. Image: Callum Rice fashioncultures.org

Mackintosh Lecture Theatre.
Filming performance for
'A Return to Normalcy:
Birth of a New Museum'
by Grace Ndiritu

Trailer by Mark Kelly, 2015
(MDes Sound for the
Moving Image)
Commissioned and produced
by GSA Exhibitions.



Layar app can be downloaded
for free on App stores
(android and mac).
Download Layar to watch
the digital content or visit
vimeo.com/139796865

Bomnong L'or

James Mitchell, *Lecturer in Humanitarian Architecture at the Mackintosh School of Architecture, looks at a volunteering project with charity Orkidstudio*

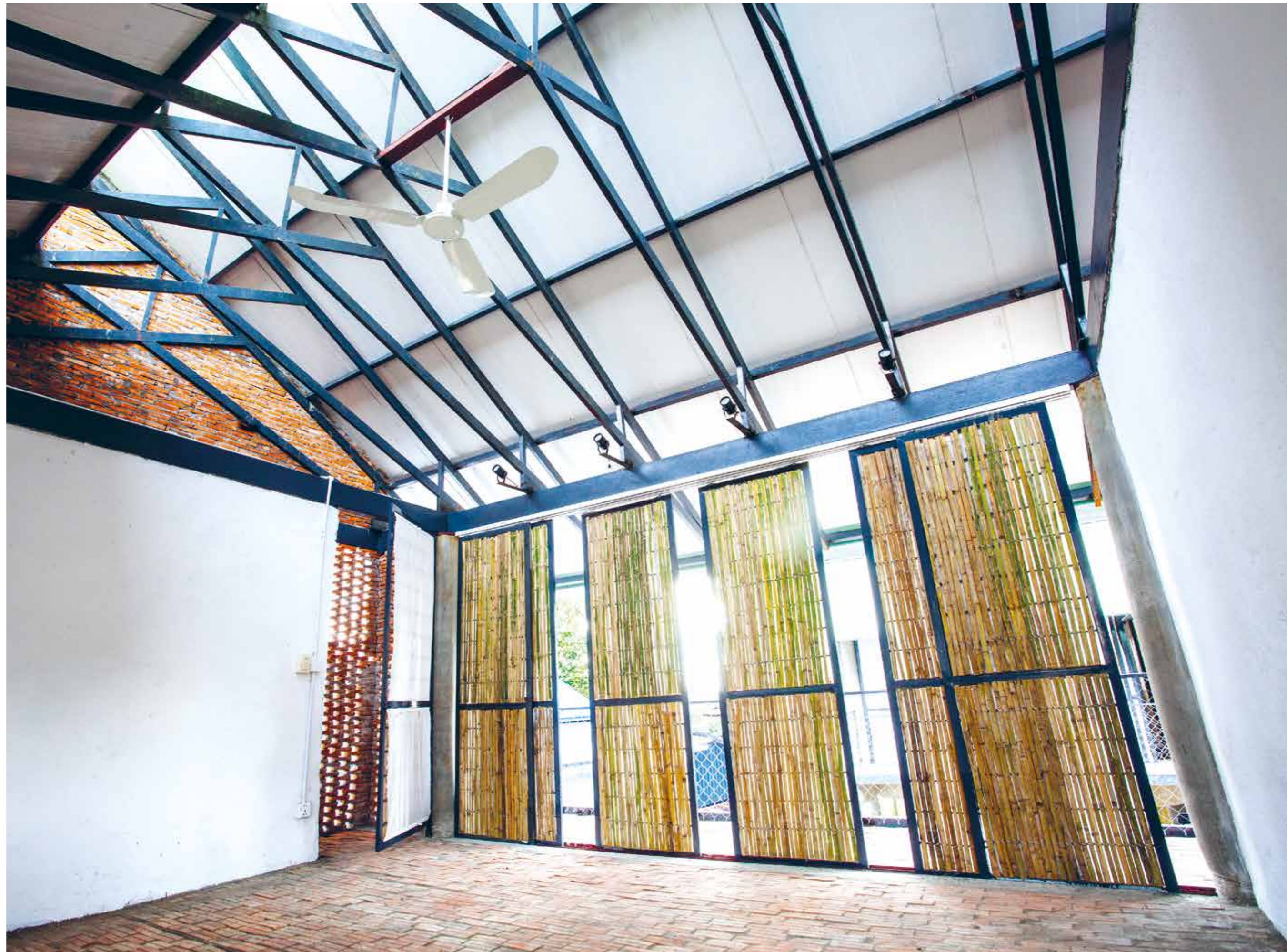
The coastal port city of Sihanoukville, Cambodia, is a well-known tourist spot, with long-stretching golden beaches and a busy central strip. Behind the paradise of sun, sea and foreign tourism lies a chaotic, throbbing downtown area eventually petering out along a line of Buddhist-pagoda-topped hills. It is in these urban midlands, nestled behind a busy market street, where the reconstructed Bomnong L'or (Goodwill) Centre sits.

The Centre has been running for over ten years and provides much needed supplementary education to children and adults. The centre has proved to be a huge success and is used by a large number of the local community on a daily basis, as a place to meet, play, learn or work. Built on a cramped site accessed by a small dirt track, the original single storey structure lay awkwardly off the site boundary, reducing play space and offering only poorly ventilated and dimly lit rooms throughout. With so many daily users, the Centre struggled to function effectively and required a re-think in design and layout.

The new building lifts all learning and teaching spaces immediately up to first floor level, clearing the full site area which is then articulated by a twisting and turning landscape, creating a range of spaces for children of different ages to play. This raised typology mimics the traditional Khmer stilt house, typically constructed from timber, but in this case from fabric-cast concrete. Cut and stitched by local female dressmakers, this previously untested method was built by a majority-women workforce.

Now complete, the new building provides four large teaching spaces, a computer room, administrative and service spaces, and a colourful soap room built within the shell of an existing building on the site. In order to encourage local families to send their children to the Centre rather than forcing them to work from a young age, this soap production facility offers poor women a chance to learn a new skill and generate an income.

Photography by Lindsay Perth www.lippi-photography.co.uk
More on the project at orkidstudio.co.uk/blog/





Rebecca Snow,
Painting + Printmaking
2015, Studio, Tontine
Building

A Means OF PRODUCTION

Take a walk through the workshops of the GSA, and you will discover contemporary artists, designers and architects still using traditional means of making work. Words and photographs by *Theresa Moerman Ib*



From Polaroid effects on camera phones to old typewriter fonts on websites, retro-style is the new black. But all these current trends are digital simulations of original techniques, and there is something to be said for learning things from scratch. At The Glasgow School of Art traditional processes, ranging from analogue photography to letterpress, are a significant part of the curriculum. While new students enjoy being introduced to the traditional crafts that inspired digital processes, tutors and technicians are also keen to preserve the old ways because it's what hides behind modern technologies and what makes us understand how to use them to our best possible advantage.

In the Richmond Building that houses GSA's Fine Art Photography programme, the darkrooms on the ground floor look somewhat empty. But the atmosphere is always more subdued than in the digital darkroom upstairs. When you work with analogue photography, there's a long process before you can see a print take shape – one that occurs mainly in the dark. First you develop your colour or black and white negative film. This is a painstaking process that has you fumbling in a small, blackened room, rewinding your roll of film onto a plastic spool that gets placed in a developer tank. The first time you try it, you're terrified of destroying your shots. Once you get the hang of it, you'll be confident enough to develop several rolls at a time. The colour processor does the work for you in about 20 mins, while developing your black and white film will have you working hands-on from start to finish.

Sometimes things go wrong, but a "failed" process can easily turn into your best work. Perhaps that is part of the thrill for those who decide to

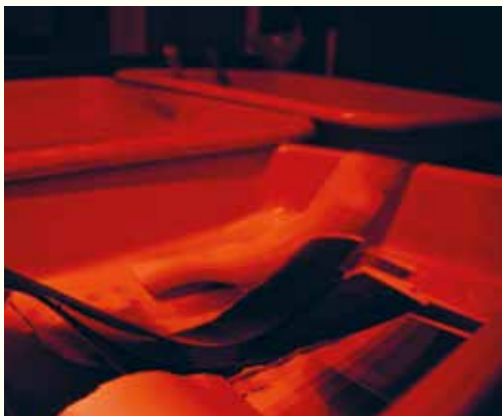
work with traditional processes. With digital photography you're fairly sure of your results, but with analogue photography any number of things can occur along the way – some artists even make mistakes on purpose just to see what happens. Fine Art lecturer Christina McBride is a graduate from the department and is one of the people working in the dark on a sunny day. She doesn't own a digital camera apart from the one on her phone. "For me the darkroom is a sanctuary", she says. "A place in which to be absolutely alone and to close out the world outside. It is also a place in which to create narratives about that world, from within this darkened space. No one can enter the space unless at least alerting their presence".

This is part of the reason the corridor looks so empty even though there are people working behind closed doors. In order to enter a darkroom, you have to go through a set of doors, knocking on each before you enter, and making sure you close the door behind you before opening the next one to ensure no light gets in and destroys the work.

During first and second year, students are given inductions in how to develop film and use the darkrooms. Whether they end up using analogue photography in their practice or not, it's a vital part of the learning process, especially if they decide to combine analogue and digital.

Christina McBride recalls a recent example of the importance of learning the analogue process: "A Year One student with no previous experience of analogue prior to art school, spoke about her delight in learning about the analogue processes. It not only opened up immense possibilities and understandings of light as a creative and drawing medium but also helped her to better understand ►

“Analogue is disappearing from our places of learning at an alarming pace. It is imperative that we preserve the specifics and sensibilities of this medium and ensure its availability, its understanding and its relevance for current and future generations”



Top Row: Darkroom, Fine Art Photography, Richmond Building; Caserom details, Reid Building
Below: Detail, Loom Room, Reid Building

the difference and potential of digital technology”. Maintaining the knowledge and skills required to work with traditional processes and making sure we pass them on to the next generation is essential to a fully rounded education in the visual arts, according to Christina McBride. “Analogue is disappearing from our places of learning at an alarming pace. It is imperative that we preserve the specifics and sensibilities of this medium and ensure its availability, its understanding and its relevance for current and future generations of students and artists.”

The importance of the analogue to the understanding of digital processes is just as evident in the caserom, which is home to the letterpress of GSA’s Communication Design programme. Lecturer Edwin Pickstone is also a Glasgow School of Art alumnus who has worked in the caserom since graduating. It’s both a fascinating and a daunting place with its thousands of metal letters ready to be inked up and sent through the press in whichever arrangement you choose. Careful you don’t drop a tray, or you’ll be organising for quite a while!

The type trays are organised like computer fonts with the same names and sizes, but physically handling the letters is a better way to gain knowledge about typography. This is why first and second year Communication Design students have workshops where they get to complete a specific project under supervision. In third year they get an induction to the caserom that allows them to work independently. “The systems that are going on behind the screen in computer programmes like Word or InDesign are the same ones you’re using here”, Edwin says: “But even though it’s the same

process you have to make all the decisions and do everything yourself, which means that when you get back on the computer, you understand better what’s going on. If you’re a designer working with type, you should know how things are controlled”.

Since the systems are mechanical, it also allows hands-on control over the means of production whether it’s a run of pamphlets, books, posters etc. You can print from anything if you just cut it to the right height for the printing press: all the traditional processes like lino, woodcut and engravings – even a slice of cabbage! You can’t exactly shove that through your inkjet printer. “There are lots of ways to manipulate how these machines work in a way you couldn’t do with your printer at home”, Edwin points out. “So while people think of it as being quite a slow process because of making all those decisions, learning all the processes and how to set type well, the printing process is very direct and physical whereas on a screen you’re working with a simulation until the moment you send it to print. In here there are many things that are quick and have immediate results and that allow you to work on a project in quite a different way”.

As with photography, it’s not a case of choosing analogue or digital. Many students find that working traditionally helps them understand typography better. This can then lead them off in other directions such as screen-based or laser-cut work once the fundamental skills are in place.

Other fascinating inventory in the caserom includes books based on typography and printing processes: a large industrial guillotine, a paper-folding machine, bookbinding equipment, a Boston stitcher, a large industrial stapler. There’s even a set of Scrabble and a Ouija board! Any game that’s



letter-based gets to go on the shelf.

One floor up from the caserom in the new Reid Building is a workshop that people often stop to look at when passing by. It’s the traditional looms that are the great attention grabbers in this space. They are currently being dressed to greet a new batch of students who will learn to make textiles by sending a shuttle back and forth through the warp to create the weft.

In first year the students learn a bit about different weaving structures, how threads interlace with one another, and how to tell different structures apart. Second years spend roughly three or four weeks with the tabletop looms that have about 10 metres of warp and are set up so the students can try their hand at different structures. Third years graduate to the large freestanding George Wood dobby looms that are over 100 years old.

The amount of time it takes to set up a loom depends on the type of cloth you’re weaving and how wide it is: a fine cloth with the full width of the loom will take a lot longer than a sample using a heavy wool yarn. Once you’ve mastered the table loom, you can progress onto the Swiss arm looms that run off a top-of-the-range computer package that allows you to simulate your fabrics.

According to textiles technician Chantal Balmer, another GSA graduate, the students often prefer to work on the computer-driven looms because they are faster, but when they leave art school the likelihood that they will be able to afford an advanced loom is rare. Table looms are cheaper and can be bought secondhand if designers want to continue their practice from a private studio or from home. “It’s important that they learn these old

techniques, and they do have to start with the more traditional technology before we let them touch the computer looms”, Chantal says and adds: “They have to understand the process and the different lifting of shafts and the specific order before they can even understand how to use the computer package. Also making the warp isn’t done by a computer, you have to do that by hand, so there’s a natural merging of the traditional and digital techniques.”

These days we tend to take photographs, textiles and fonts for granted. They’re taken at the touch of a screen on your phone, ready to buy and wear from the shop, or available from a dropdown menu at the click of a mouse. Rarely do we stop to think how these systems were invented. Engaging with traditional processes in The Glasgow School of Art workshops is a great way to understand digital technology and incredibly inspiring, too. As a graduate you will know the history of the techniques that laid the foundations for the way we produce things today. By holding onto those traditions you may even find yourself keen to pass them on to others through your work, through teaching or just slowing down in everyday life. Pop some film into that old camera and see where the journey takes you.

Theresa Moerman graduated from the BA (Hons) Fine Art Photography programme at The Glasgow School of Art in 2012, and continues to practice as an artist in Glasgow, as well as working as a Graduate Librarian at the GSA Library. She is also a freelance curator, and co-curated GSA in Dunoon 2014, the annual showcase of work from Degree Show at Burgh Hall.



SERENDIPITY & RICHES

From rare manuscripts and first editions to contemporary artists' books in the form of shower curtains, board games and wine bottles – the GSA's Library and Archives and Collections Centre is an idiosyncratic treasure trove waiting to be explored, as *Susan Mansfield*, Arts writer for The Scotsman, discovers.



ON MAY 23, 2014, as flames ripped through the Mackintosh Building at The Glasgow School of Art, the School's librarians were among the watching crowd. Their hearts sank as smoke billowed from the windows of the Mackintosh Library. It was too much to hope for that this iconic part of Charles Rennie Mackintosh's masterpiece had escaped the blaze.

As Academic Liaison Librarian Duncan Chappell walked back into his office in the Main Library across the road, his eye rested on the large decoratively bound book on his desk. The *Arabian Antiquities of Spain*, by James Cavanagh Murphy, is recorded as the first book ever bought for the School's collection in 1847. Normally kept in the Mackintosh Library, by sheer chance it had escaped the fire. It seemed like a symbol of hope.

While part of the GSA library collection was destroyed in the fire, the majority of books used by students, including the 70,000-strong lending library, is housed a separate building. Many of the rarest books also escaped the fire, and those which were lost are already being replaced. The library team quickly issued a "Wants list" of the volumes most urgently needed, and have been astonished at people's generosity. "The response from the library community across the UK and the general public has been incredible," says Alison Stevenson, Head of Learning Resources. "We are quite rapidly rebuilding the parts of the collection which will be in the highest demand, and we expect that the collection of the Mackintosh Library will be rebuilt to a standard of real global excellence."

Just how much has changed since Mackintosh designed his library over 100 years ago is apparent on walking in to the GSA's Main Library building across the road. A top floor computing suite is kitted out with a range of computers, printers and scanners fitted with industry-standard design software. Staff are on hand to help students navigate a range of electronic and web-based resources, from databases to e-journals and e-books. There are over 200 magazines to browse, from *Art Forum* to *New Scientist*, an ever-expanding collection of graphic novels, and a library of just under 3,000 DVDs.

But, perhaps surprisingly, what is still most in evidence is books. Everywhere you look: books, books, books. 'Sculptures of the Parthenon'. 'The Art of Bruegel'. 'The Psychology of Love'. 'The God Delusion'. 'Architecture for Pigeons'. Alison Stevenson says: "In libraries in general, the huge shift in recent years has been from print to digital collections. In some areas, that is really valuable and appropriate, but we continue to hold a really rich printed collection. We see that our students really enjoy and benefit from coming into the library, taking a giant pile of books from the shelves and browsing through them."

Of course, browsing allows the greatest opportunity for serendipity to take hold, the chance discovery of an image or a story that lights the spark of an idea. Stevenson says: "People come to us not just to learn about art that was previously created but to inspire their own work. Someone might have an interest they want to develop, or they might ▶



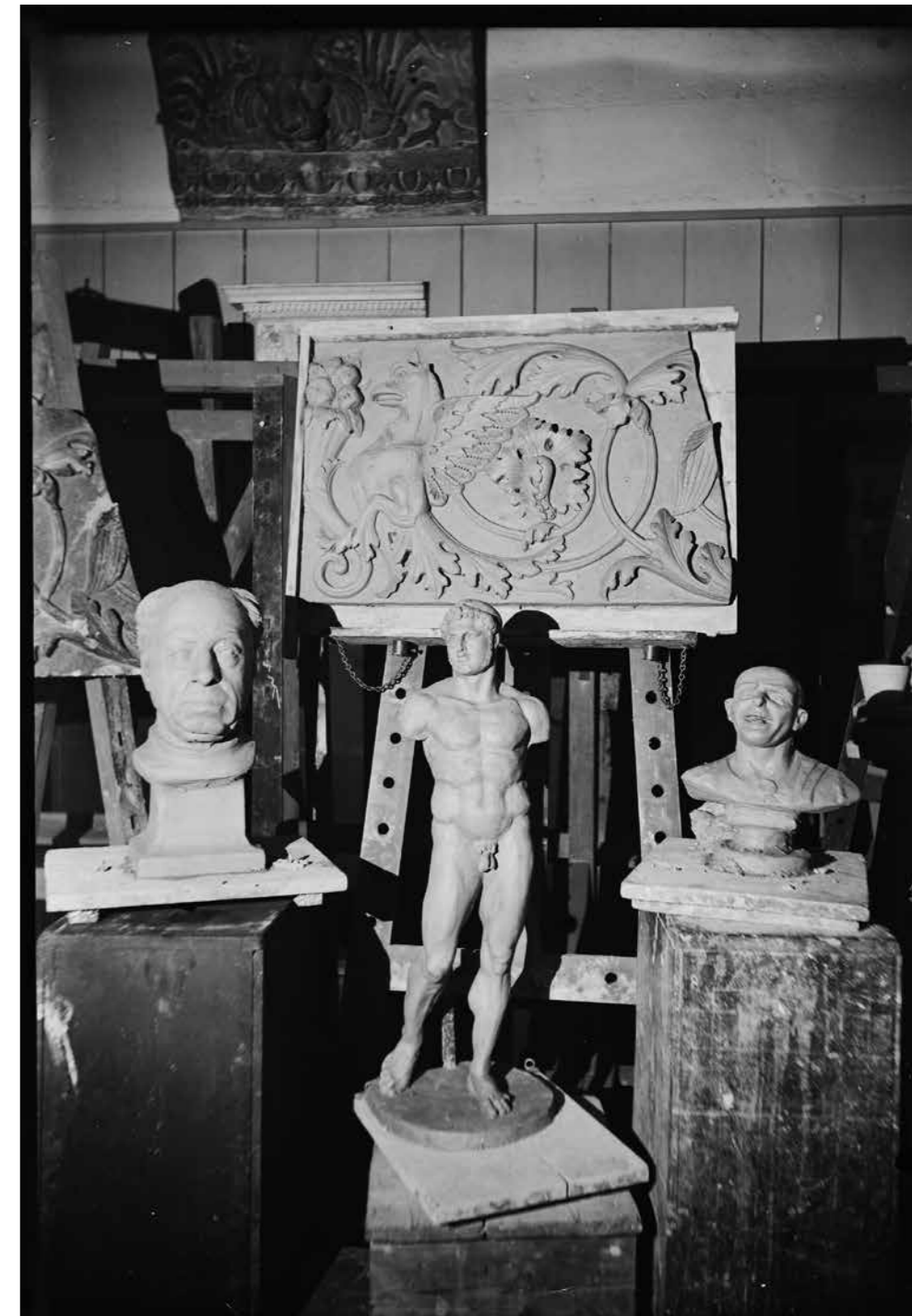
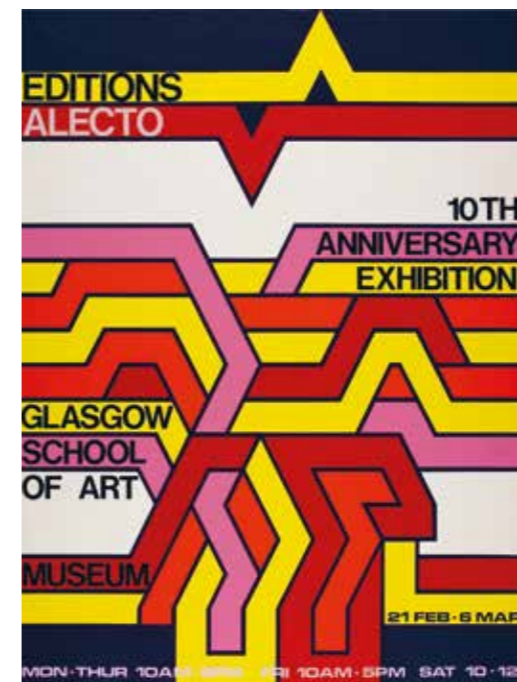
Left: Basement Corridor, Mackintosh Building. Photograph Bedford Lemere, 1910

Above top: Detail from the *Naturalist's Library* - Sir William Jardine (ed.) 1833; Detail from *Hierinn sind begriffen vier Bücher von menschlicher Proportion durch Alberchten Durer von Nurerberg (sic) - Albrecht Durer, 1528*

Images from the Archive all ©The Glasgow School of Art Archives and Collections. All rights reserved.



Clockwise from left: Glass Plate Negative, stage costume, not dated; A Christmas Ball, Conrad McKenna Christmas Card collection; Student work, not dated; Poster for 10th anniversary Editions Alecto, Feb 1971; Ann Macbeth + unknown painter, c.1912. All ©GSA Archives and Collections. All rights reserved



want to explore a topic they don't know anything about. Our collection covers Scottish history, philosophy, ecology, linguistics, cartography, astronomy, the kind of range you would expect to find in a well-resourced institute of higher education." Students are also encouraged to become "co-curators" of the library by requesting titles they would like to see on the shelves.

And there is much that is not displayed on the shelves which is also waiting to be explored: the School's own Archives and Collections, and the library's collection of rare books, which ranges from a study of the human figure made by Albrecht Durer from 1528 to a 1929 edition of Andre Breton's Surrealist Manifesto. The high fashion of the 1820s is recorded in a series of rare fashion plates and the 19th century 'Naturalist's Library' was exquisitely illustrated by a team of artists including Edward Lear.

The Design Library of Glasgow carpet-makers Stoddard Templeton, bought by GSA when the company went into receivership in 2005, is, in Chappell's words, an "embarrassment of riches" of rare decorative illustration, and was the subject of a stunning exhibition organised by Helena Britt, a Lecturer and Design Researcher in the Department of Fashion and Textiles, in the Mackintosh Gallery in 2013.

The library also holds a growing collection of around 2000 Artist's Books, from cartoons by David Shrigley, to photographs of gas stations by Ed Ruscha and a "colouring book" by Jake & Dinos Chapman. Here are books which flip over, fold out and pop up, "books" which challenge the notion of what a book is: a printed shower curtain with a text by Dave Eggers, a board game by the situationist Guy Debord, and a bottle of Italian red in a limited edition by David Bellingham. "A lot of the students here are given projects where they have to create their own artist's books," says Chappell. "We try to open their eyes as to what a book can be."

Every year, students not only make work inspired by things they find in the library, they also seek to make work within and about the library itself. Ever open-minded, the library has responded by developing a website, The Hatchery, to record the projects which have taken place, from Gareth Lindsay, who collected into one space for one week all the books he had borrowed from the library during his time at GSA, to Cedric Tai, who placed on the shelves a book which registered electronically how many people looked at it and for how long, and Shelton Walker, whose ambitious MFA project proposed relocating book collections to shipping containers on the coast as a way of dealing with physical material in a digitised age.



"We've had more and more requests in recent years," says Duncan Chappell. "Students tend to use our spaces in interesting, creative ways, ways that we can't possibly second guess or imagine. Our policy here is always that if we can accommodate that within health and safety laws, and as long as it doesn't impact negatively on the experience of other students trying to use the library, then we'll do it. There's quite a trend at the moment within art and design of people being interested in memory and historical record, what's bought, what isn't bought, how we make those judgements."

Engagement, then, cuts both ways. Students are invited to become active participants in the library, but that means they also become interested in its workings, and in scrutinising its decisions. As the future beckons, and the restoration of the Mackintosh Building begins, so a new generation of students will be watching, thinking, examining these events in their work. GSA wouldn't have it any other way.

www.gsa.ac.uk/library
gsahatchery.wordpress.com
gsalibrarytreasures.wordpress.com
 Twitter @GSALibrary

Clockwise from above:
Interwoven Connections,
Stoddard Templeton Carpet
Archive, Mackintosh Museum
2013; Late 20thC poster;
GSA Pavillion Corridor c.1923;
Three Kings from Conrad
McKenna Christmas card
collection, 1950s



Archives + Collections

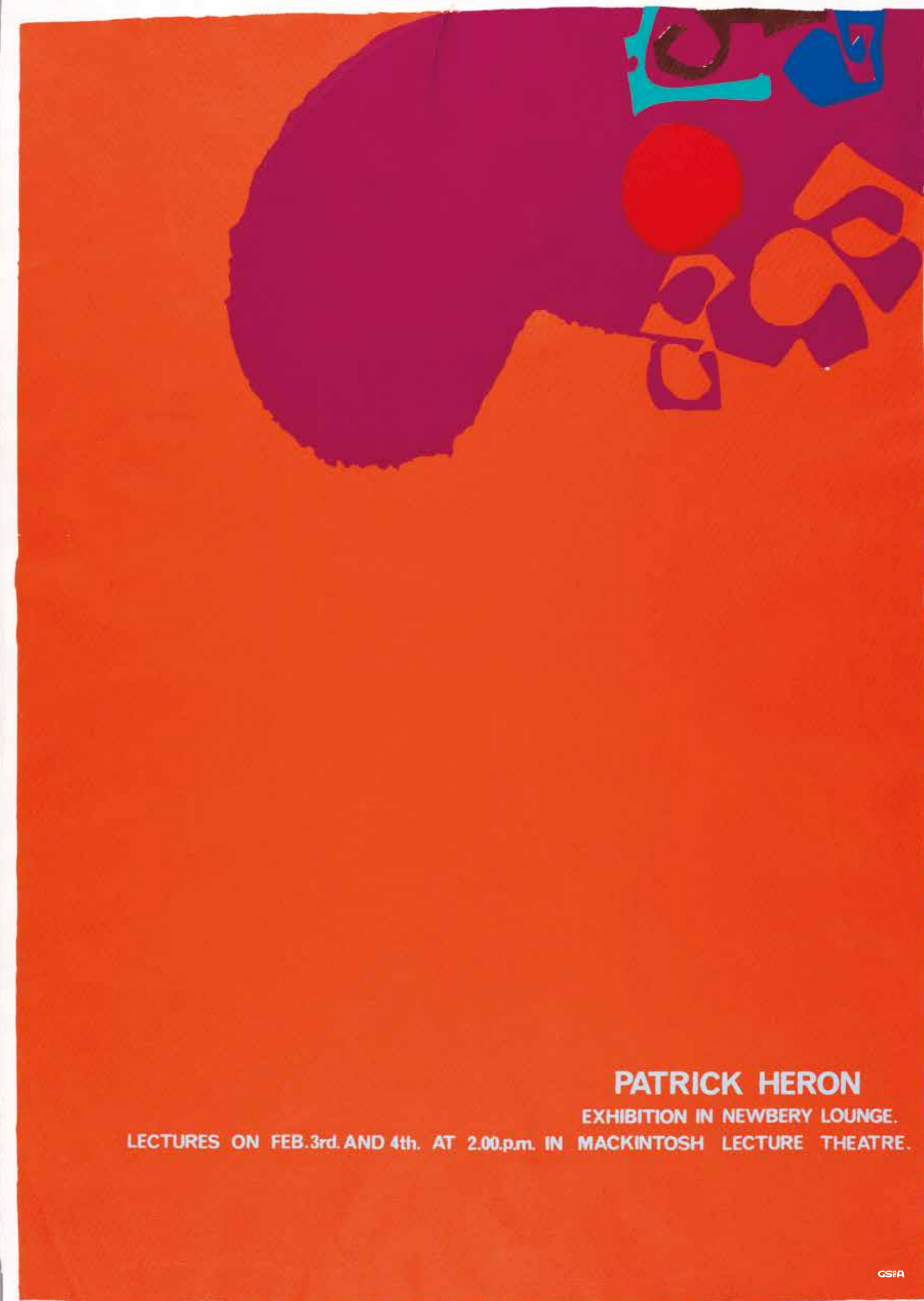
The Glasgow School of Art's archives and collections are an outstanding resource for the study of art, design, architecture and art education.

They comprise a wide range of material from GSA's institutional archives to artworks and architectural drawings, textile pieces, plaster casts, photographs and furniture. Our holdings also include a large number of items by Charles Rennie Mackintosh, giving us one of the largest Mackintosh collections held in public ownership. You can view the digital archive at www.gsaarchives.net

These items are housed in environmentally controlled storage areas, and can normally be accessed by our students, staff and the public by making an appointment to visit our new premises: (Monday – Friday 09.30-12.30 and 13.30-16.30)

GSA Archives + Collections
The Whisky Bond
2 Dawson Road
Glasgow
G4 9SS

www.gsa.ac.uk/archives
@GSALibrary





Frances Gordon
 BA (Hons) Fashion + Textile Design 2015
 A Collection for William
 Printed textiles inspired by
 Sir William Burrell's art collection.



THE GALLERY

A selection of final year (degree show) images from across our undergraduate and postgraduate programmes in architecture, design, fine art and visualisation/simulation. For more visit our galleries at gsa.ac.uk

THE GALLERY

art and visualization\simulation. For more visit our galleries at gsa.ac.uk undergraduate and postgraduate programmes in architecture, design, fine



Frances Gordon
BA (Hons) Fashion + Textile Design 2012
A Collection for William
Printed textiles inspired by
Sir William Burrell's art collection.



Aderyl Tan
BA (Hons) Communication Design 2015
GSofA Singapore
Untitled



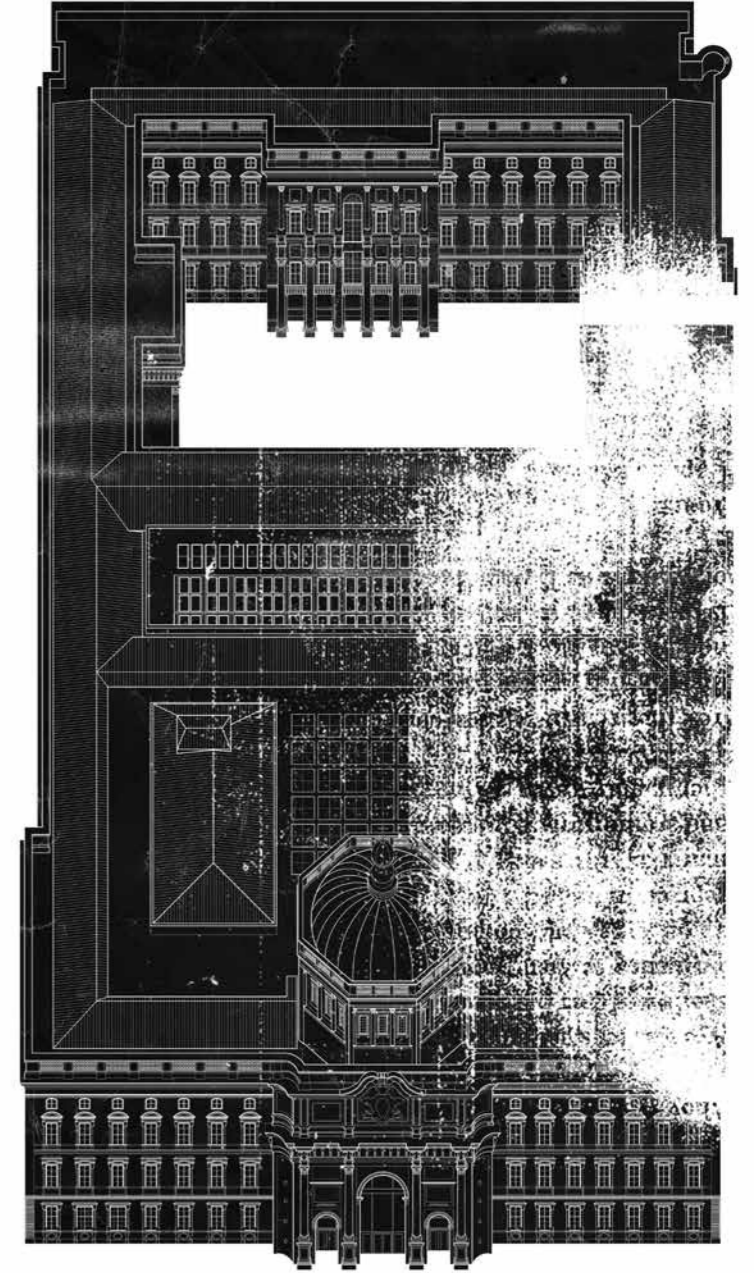
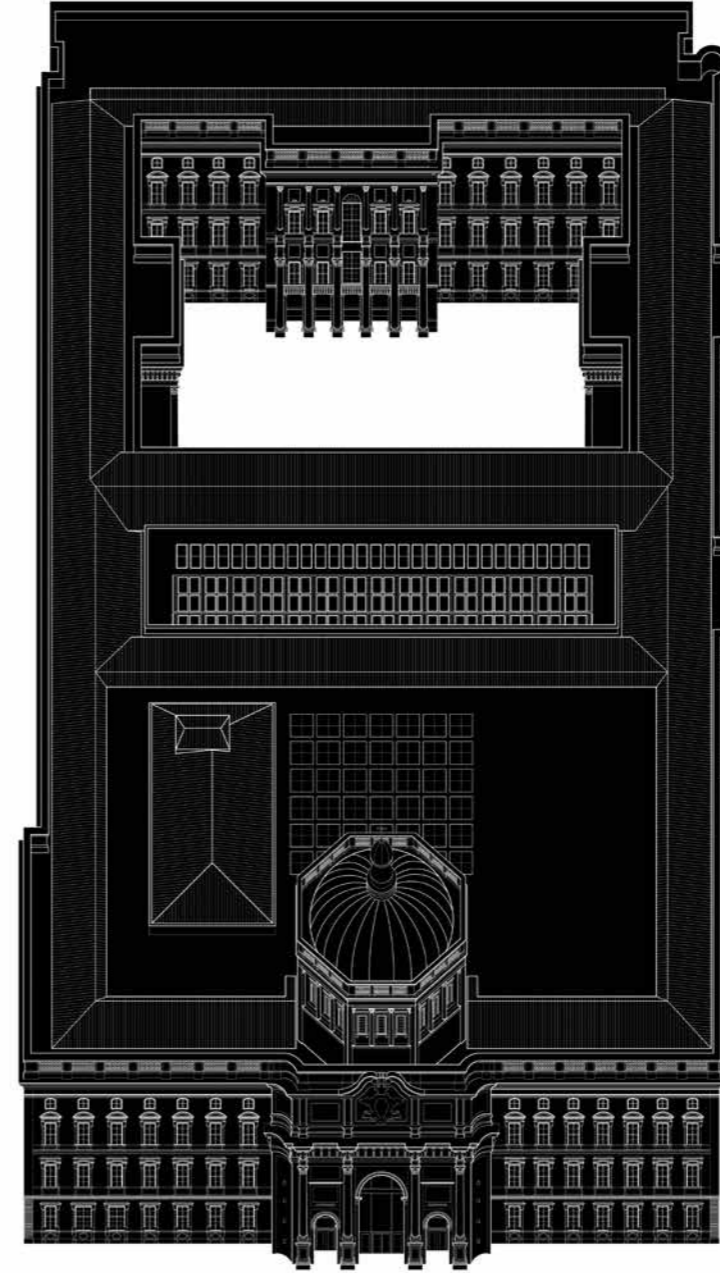
Michael MacFarlane
Stage 3 Architecture 2015
 Tent in the Tenement

Rebecca Danks
Sculpture + Environmental Art 2015
 Voyeur, Installation at Platform
 The Bridge, Easterhouse



Gemma Lord
BDes (Hons) Product Design 2015
 Arctic Alba





Justine Le Joncour
 BA (Hons) Communication Design 2015
 Fellini : sacred loves, profaned loves

Ben Weir
 DipArch Architecture 2015
 Zum Museum
 Berlin's Museum Island Collage, 2015



Nadia Bassiri
MEng Product Design Engineering 2015
 Stride - Indoor Walking Aid

Albert Elm
BA (Hons) Fine Art Photography 2015
 Shop, Mangalore, India
 From the series 'A Fish Out of Water'



(Overleaf)
Jamie Plaumer
BA (Hons) Communication Design 2015
 I Love You Take Me With You

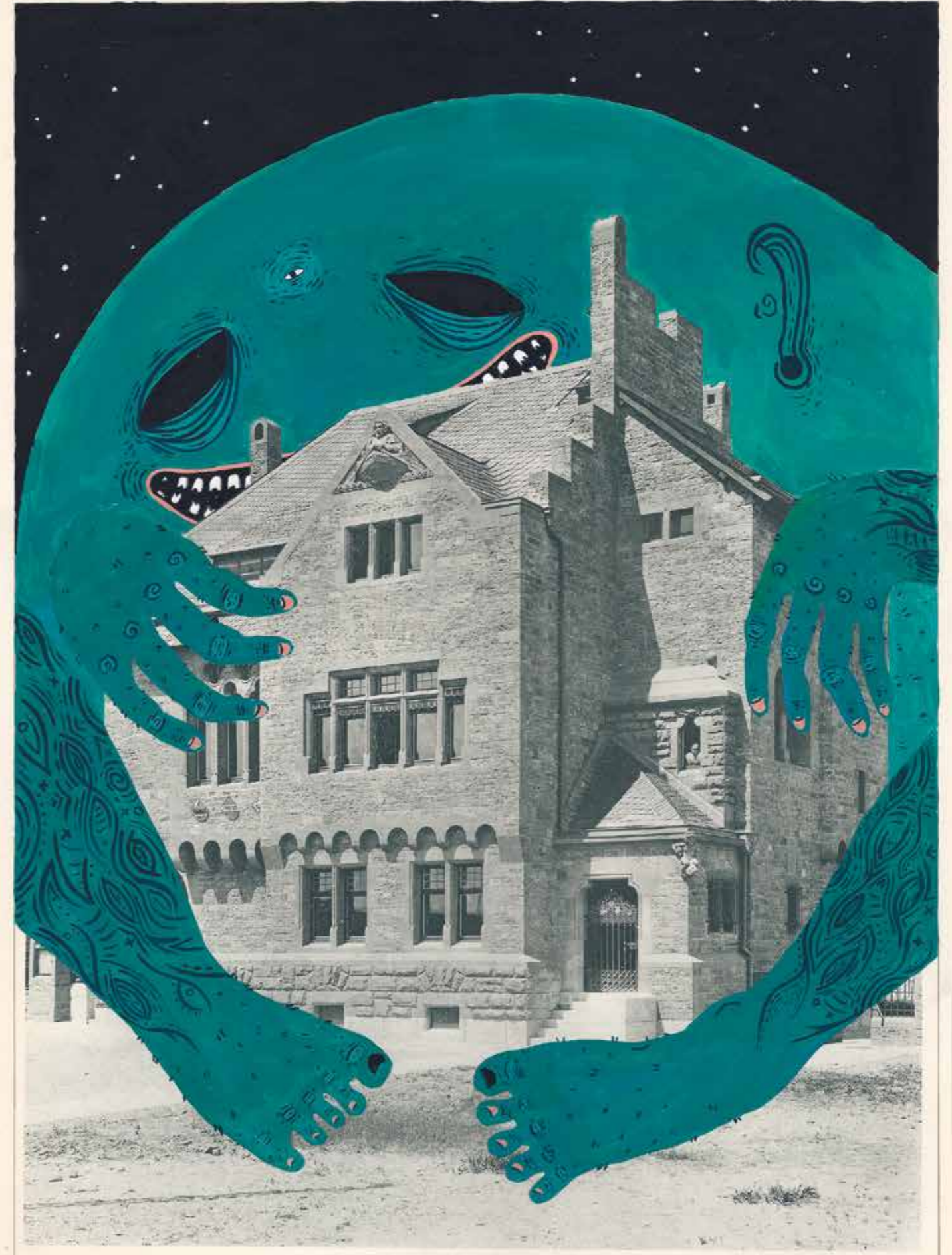
L'Architecture
 du XX^e Siècle

Architecture
 of XX. Century

Architektur des XX. Jahrhunderts

Seite 3

Seite 43



Obj. Schmeidler Bau.

Gedächtnis der Kaiserfamilie von Ernst Wilhelm Herbig

Karlsruhe i. B.

Im Rhodanus

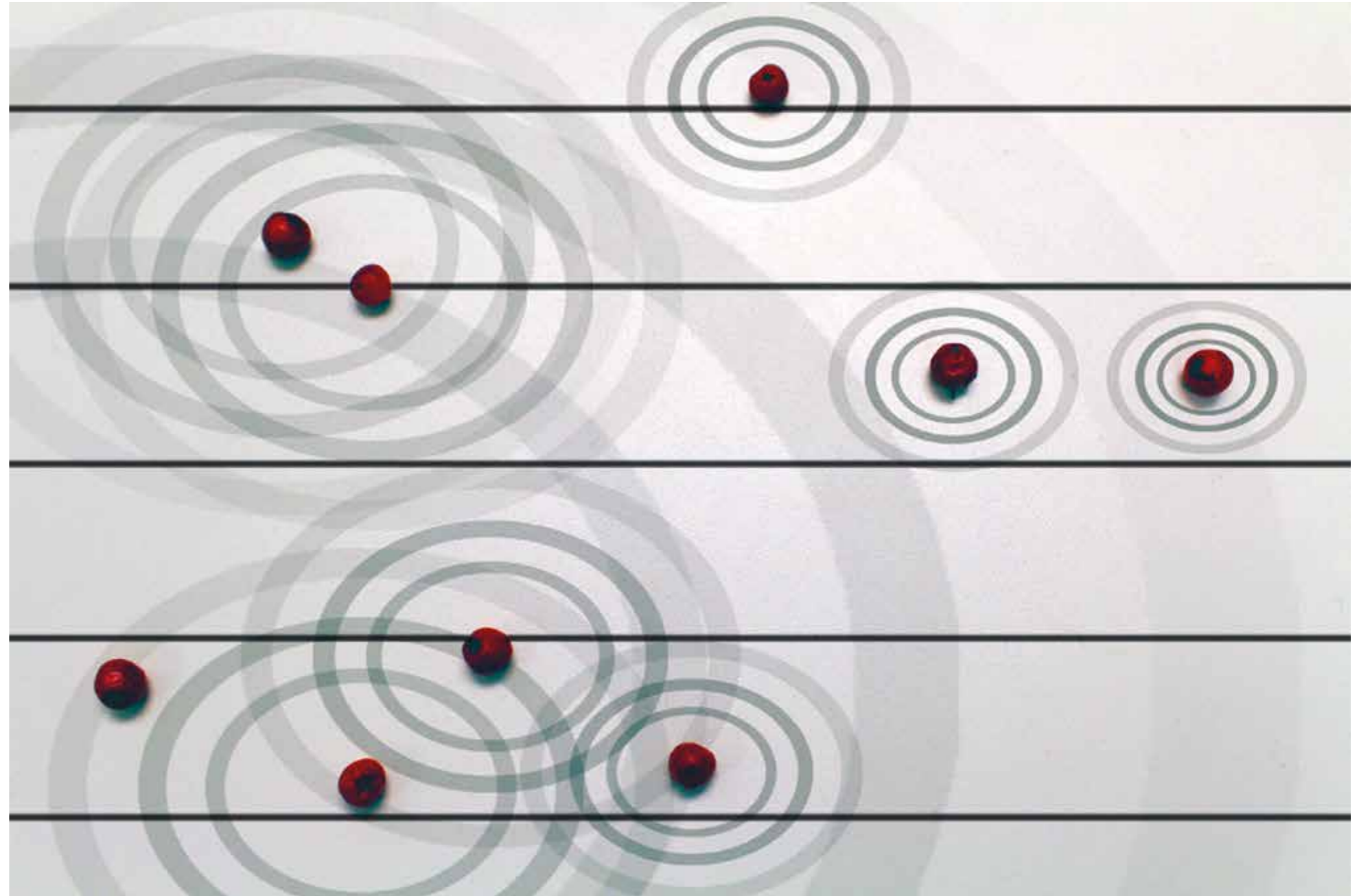
logement du directeur du port

Wohnhaus des Hafendirektors

Residence of the wharf-director



Simon Brint
BDes (Hons) Product Design 2015
 Bio Archive



Julius Klimas
BA (Hons) Digital Culture 2015
 (now BA (Hons) Interaction Design)
 Eyes That Listen



Charlie Boutflower
BA (Hons) Interior Design 2015
 The Glasgow Gunroom



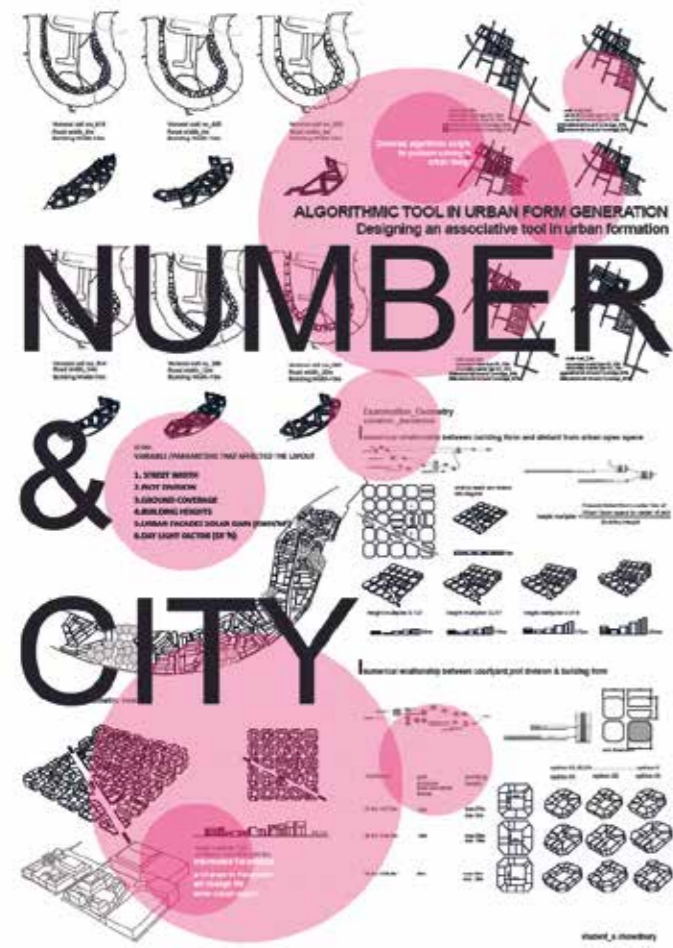
Hamish Chapman
 BA (Hons) Fine Art 2015
 Screenprint, one of a series
 "Fleur de la Cœur"



Luis Sanchez
 BDes (Hons) Fashion + Textile Design 2015
 Collection 2015
 My habitat



Duncan Rossi
 Portfolio Preparation
 2014/15



Shuva Chowdhury
 MArch Architectural Studies 2015
 Algorithmic Tool in Urban Form Generation



Jamie Crewe
 Master of Fine Art 2015
 Teleny



Visit the SoundCloud of MDes Sound for Moving Image graduate Kevin Walls, winner of a The British Academy of Film and Television Arts (BAFTA) Scotland New Talent Award for Sound for his short film "Identical".

Kevin Walls
 MDes Sound for the Moving Image 2015
 Still from 'Identical'



Will Kendrick
MLitt Fine Art Practice
 All These Moments Will Be
 Lost In Time (detail) 2015



Kevin Walls
 MDes Sound for the Moving
 Image 2012
 still from 'benical'



Visit the SoundCloud of
 MDes Sound for Moving
 Image graduate Kevin Walls,
 winner of The British
 Academy of Film and
 Television Arts (BAFTA)
 Scotland New Talent Award
 for Sound for his short
 film "benical".

John Thorne, Sustainability coordinator at GSA and *Eilidh Sinclair*, one of the student coordinators at GSA Sustainability look at the ever-growing family of projects, societies and activities happening in the GSA community.

Beekeepers of GSA, courtesy GSA Sustainability



SUSTAINING OUR FUTURES: BEES, BINS & DINNER & PARTIES

GSA Sustainability

We are all GSA Sustainability.

We are raising the awareness of the GSA community; students and staff are taking action on climate change by implanting a sustainability ethos within our operations, community and curriculum.

Sustainability in Action Group (SiAG)

Since 2009, SiAG has brought together staff and students to act on environmental, social and ethical issues at the GSA. We feed into GSA policy, support student and staff groups and provide funding for projects and ideas. There is a full-time Sustainability Coordinator who helps organise and deliver actions by students and staff.

Radial

Radial is a collective of creative thinkers from the university community of the city of Glasgow. We are all connected through a shared need and desire to live sustainably. We believe that climate change is a cultural issue connected to inherent values we all hold - this commonality can help us tackle these issues by transforming our current habits into meaningful habits that will build a sustainable future.

Funded by Zero Waste Scotland and born out of GSA Sustainability; we are students, staff, volunteers and facilitators spread across all creative disciplines from The Glasgow School of Art, University of Glasgow, Glasgow Caledonian University and University of Strathclyde.

Our core aim is to collectively inspire action towards a zero waste society through the exploration, practice and sharing of ideas that are rooted in the circular economy and resource efficiency.

Our project focuses on 3 areas: food waste prevention; extended product life cycles and increased recycling. In each of these areas we will allow space for holistic thinking and as the project grows embrace the many directions the work might take and the many people that will help shape it. www.radialproject.org.uk

Throwaway Gourmet

Throwaway Gourmet is a fortnightly feast at The Glasgow School of Art that utilises surplus food. Organised on a feed-in and be-fed basis, the purpose of the dinner is to strengthen the community within the GSA whilst raising awareness of food wastage and the impact of eating habits.



The event provides a unique platform for discussion and conversation across years groups and subjects because it is an open event. From foraging for surplus fruit and vegetables to resourcefully creating a tasty menu, or taking on the role of chef in the kitchen, there is a place for everyone to contribute to GSA's largest fortnightly dinner party. facebook.com/Throwawaygourmet

Beekeepers of GSA

We are a group of students from different disciplines across the art school that are passionate about the environment. Currently we have three bee colonies in Glasgow, and are exploring the possibility to move our hives onto the GSA Campus.

We decided to join as a group of students because we realise the importance of bees to the world around us. Through the act of beekeeping we can learn to understand the complex social structure of bees, and this in turn informs our own practices. We offer the chance to work together with students who have similar interests whilst all having different skills to offer the group.

There are many layers to our project and different ways that you can become involved with us. We are early on in our journey, and looking for members to help shape our vision.

Our aims are:

- Develop greater awareness of Beekeeping and the importance of Bees environmentally & sustainability
- Set up an initial cluster of Bee Hives at GSA
- Adequately train and instruct students on effective Beekeeping
- Initiate an appropriate social enterprise, which continues to promote and invest in future beekeepers and maintenance with prospects of expanding to other parts of the GSA campus
- To act as a platform for students from different disciplines to work together.

facebook.com/beesgsa

For more information on the range of GSA Sustainability activities and projects visit www.gsasustainability.org.uk

GSA SPORT

The Glasgow School of Art Sports' Association is an award-winning student initiative promoting sport and activity throughout the GSA and Garnethill community. 100% student led, in only two years clubs have sprung up over a range of disciplines such as: hockey, mountaineering, cycling, football, rugby, swimming, racket sports, skiing, yoga, running and even salsa and kite flying. Each club is led by students who are talented and passionate about their sport and the responsibility falls on them to assess the club's needs and apply for funding from the Students' Association.

Sports at an Art School? Keen to tap into the creative potential of the student and staff body by having opportunities for art and sport to link, the hope is to encourage not just those who love sport, but people who may not have been traditionally interested in sport to take part in a less formal arena. www.gsa.ac.uk/gsasport



Images: courtesy
GSA Sport



It is commonplace that art history is polyvocal – histories rather than history – so in an art scene as diverse as Glasgow's there is a multitude of different stylistic voices finding expression. One of the most compelling narratives has been a discernable return to what looks like a Modernist (formalist) sensibility. Can this be understood as a melancholic turn, where an idealised past (that never truly existed) haunts the present? And what kind of art history or art writing would best suit this type of work? If 'miracles' are made in retrospect (as re-written, edited idealisations), how does *'The Glasgow Miracle'* – arguably made manifest in 'Generation: 25 years of Contemporary Art in Scotland' – fit into the postmodern fashion for immediate reprise?

MELANCHOLIA, THE 'MODERN' RE-TURN, & EVERYDAY MIRACLES

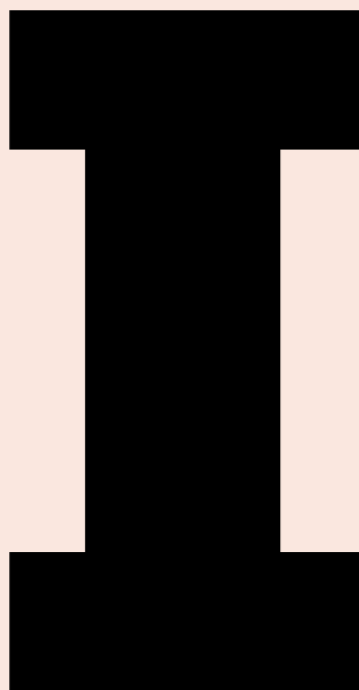
Below: Toby Paterson, Installation view 'New Facade', CCA, Glasgow, 2003. Courtesy of The Modern Institute/Toby Webster Ltd, Glasgow. Photo: Alan Dimmick

63



Right: Toby Paterson Installation, BBC Scotland at Pacific Quay, Glasgow

Bottom: The Corbusier Haus, Berlin, Le Corbusier in 1957 following his concept of Unite d'Habitation. ©Stock.com/clauidiodivizia



I have tried not to naïvely historicise the recent past here, and do not look to explain the artworks by the artists I use as examples in a socio-historical sense, but will discuss a recent trend in Scottish art for revisiting formalist concerns from a quasi-formalist position, where the serious work of continually deconstructing, emptying and repositioning one's use of universal(ising) signifiers is never complete. These ideas are in response to a selection of works created by artists working in Scotland in the last decade or so, who have, we could say, 'Returned to Modernism', or have pointed out that for them it never really went away, specifically: Craig Mulholland, Martin Boyce, Toby Paterson, Lucy McKenzie, and a few others. This 'Second Modernism' takes Modernism and its post-modern counterpart very seriously, creating an atemporal melancholic loop that draws on the concerns of High European Modernism, bringing them back to Scotland's galleries and exhibition spaces. This melancholic strategy demonstrates the lack of High Modernist artists in Scotland. Forms and visual languages are freed from the shackles of their historical contexts. The binary that is set up between formalist and contextualist approaches is critiqued. We've fallen for the myth that a limiting version of 'context' is the only ethically and intellectually sound path for long enough. So, unavoidably, this argument will rile self-identified formalists and contextualists alike.

I have to admit that I am always suspicious of artists' explanations of their own work, so the artists themselves will not necessarily share the theoretical observations that I make. It is not my intention to understand or explain the artist's intention. I do not find it helpful to put an artist in some kind of closet before outing their work, reading their diary entries or the sediments of their social, private or even intellectual lives. This short essay, therefore, is not a quest for some kind of 'truth' that can be found either in the object or its pristine social context, but how this work can be said to quote, critique, and identify with Modernism, through a melancholic investment (cathexis). To put this bluntly: I hope to try and understand and propose a theoretical framework that supports these art objects, not necessarily the artist's explanations for their work. It is impossible to absolutely separate one from the other of course, but I am not interested in writing either an iconographical treatise on the artist's work, which is usually led by an unchecked obsession with biography and the artist's intention, or a social history per se. This essay could be thought of as taking a deconstructive iconological approach (a modern invention), at a push, where an argument is created by placing similar signs beside each other and seeing how or if they temporarily reverberate or

relate to each other in a way that is worth commenting on in a wider philosophical context.

The fashion for artists to flirt (however ironically) with Europe, specifically European Modernism itself, is not a new phenomenon. And to do so is not to necessarily neglect the national, cultural and social environment that artists find themselves in. In fact, such a pose can act as a unifying trope; it can be part of the shared cultural language that a group employs – a shorthand form of avant-gardism that is essentially empty. By calling it 'empty' I do not mean to belittle the validity or sincerity of gesturing towards the European avant-garde. On the contrary. This process demonstrates that the 'originality of the avant-garde' as Rosalind Krauss would have it, is itself a myth. By utilising such mythic forms, by quoting and seemingly misappropriating them to a certain extent, creates a dialogue with the original work and the philosophical, social and political issues that surrounded it, as well as exposing the misconceptions, the biases and (to be slightly hyperbolic) the repressive epistemologies that uphold the myths that we are now so familiar with.

A workable and attractive theory of ontological 'emptiness' is put forward by Butler, Laclau and Žižek in their book *Contingency, Hegemony and Universality – Contemporary Dialogues on the Left*. We can adapt their project by expanding their description of the sign to include the art object itself as sign, or by simply interpreting their findings in an art historical context. The authors argue that there is a constitutive emptiness at the illusory core of the sign and the subject – the subject is an empty signifier, in other words; ontologically incomplete. This emptiness means that the content or meaning of the subject's identification with a form, a name, a style, comes retroactively, and is not waiting in the concept/category as an ontological quality. We identify with terms that can never fully express us. If the Universal is always particular, in that it always misrepresents that which it claims to represent, it is a Universalism that is 'not one' – a quasi-universalism.

Laclau's theory of 'empty signifiers' states that because the signifier is empty, that it is not attached to any specific political aim or subject, this allows a (counter) hegemonic struggle to take place over the body of the signifier. Laclau argues that the investment of that sign is ethical, or rather, that the moment of investment is 'the ethical moment', where the subject identifies and performs as and with that sign: 'The ethical moment is essentially linked to the presence of empty symbols in the community.'¹ This emptiness can be related to Butlerian theories of performativity, where the subject performs rather than is performed by the categories he or she fills. For Butler this performance is close to a deconstructive theory of hegemony in that multiple positionings, which have an illusory ontology, can be brought together within the decentred subject – forming an aggregate or 'alliance' in a sense, creating agency as a consequence (without inherent existence), post res, rather than as an original, foundational motivation.

Butler's theory of performativity sets out to question, not condone or occupy, positions within the 'societal norm'; she argues that a performativity of refusal exposes the limits of the 'dominant norm' and demonstrates its illusory necessity in society. Laclau sees Butler's theory of parodic or subversive performance as very much like his 'ethical investment', in that both create and work in the gap between the act and the rule enacted, or rather, the act and that which he calls the 'normative'. I would say, how that act is read or registers within normativity. He calls this 'gap' a 'rhetorical space',² a space before the moment of investment that can be expanded in the light of Dominick LaCapra's theory of rhetoric. Rhetoric, he argues, is based on a dialogical relationship with the past, setting up a 'conversational' process between object and historian, object and artist.



MODERNISM and MELANCHOLIA

Can this idea of the sign's emptiness, its rhetorical and parodic use, be related to the way that some contemporary artists have referred back to European Modernism? Is there a place for High Modernist art in Scotland? Was there ever? 'New York stole the idea of Modern art', we are told,³ and it can seem that Scotland got left with the Scottish Colourists, that Scotland has no successful early 20th century, or truly Modernist and avant-gardist tradition to speak of. The closest we got was Mackintosh. No abstract explorations of the basic stuff of painting (that was contemporaneous with the developments in mainland Europe) – line, colour, form. Anne Redpath's Matisse inspired works did go some way to shake things up, but not far enough, and we did get a hand painted Pop version of Abstract Expressionism in the work of Joan Eardley (particularly in her Hockneyesque portraits), but it was always shackled to subject matter. The closest we got in Scotland was the multicoloured mud of the Scottish Colourists before Paolozzi's Pop pattern version in the 60s. It is no wonder that European High Modernism and American Abstract Expressionist 'colour field' paintings are melancholically invoked. A fifteen-year assault cannot really be thought of as a comeback, but it does demonstrate our growing fascination and our melancholic refusal to mourn the loss of a Modernist tradition that we did not have.

If we follow the traditional Greenbergian line of argument, the 'colour field' painting pioneered by Rothko and Newman et al in 40s American Abstract Expressionism was a continuation of the experiments with form that had been going on in Europe – mainland Europe that is. So can Callum Innes's paintings, for example, be seen as evidence that 'Scotland has stolen back the idea of Modern Art'? What does that mean in 2014? Innes creates works that would not look out of place in a New York gallery 60 years ago. Neil Clement's reexamination of minimalism also changes how we look at its mid-20th century American expression. But these art works are not 'copies' in the pejorative sense; they

do not blindly mimic the results of the artists they invoke. They can be read as a depository and critique of the formal elements of a tradition, simulacral collages in paint that tie the disparate strands of Modernism to the present. This can also be said of Toby Paterson's invocation of Malevich's Suprematism, Lisitsky's Proun and Le Corbusier's interiors, Craig Mulholland's early examination of Bauhaus construction and De Stijl, Lucy McKenzie's use of Mackintosh and Van Doesburg's aesthetic and Martin Boyce's reference to Mies van der Rohe and the International Style, amongst others.

Is this allowed? If history were some kind of grand narrative that slowly unfolded underneath our feet, as we walk forward into a glorious future, then this kind of temporal loop would be reactionary. But if the 'new' is a myth invented in a think tank by market researchers, and history is in process and is continually being re-written, then there is definitely a place for these 'quotations'. The 'copy' gives the illusion that there was an 'original' in a pristine historical context waiting to be plundered. If the copy creates the original then art created after Modernism exploits this temporal fold.

Melancholia, in strictly Freudian terms, is the refusal to mourn the loss of a love object, an object of identification. It is kept alive as an ideal. For my purposes here Modernism is that ideal. This melancholic process is based on narcissism – where the subject either wants to be or have the object that is identified. But one has to identify in order to make the object available for desire, and desire it in order to identify with it. If an object is lost to desire it can be identified with, and vice versa. It is the loss that is desired, expressed. Melancholia demonstrates that our identifications are based on a wish not to be; to identify or internalise something that has passed is to bring that death into the subject. This would mean that these secondary Scottish Modernists become the thing that they refuse to accept they have lost as an ideal (i.e. Modernism) – the thing that they never had. In losing it, it is now open to desire; in desiring it as an ideal, it is now open to identification.

QUOTING a PREPOSTEROUS ART HISTORY

In *Quoting Caravaggio: Contemporary Art, Preposterous History* Mieke Bal begins by telling us that: 'Quoting Caravaggio changes his work forever'⁴ – an observation made by T.S. Eliot where he claims that the past can be altered by the present. Bal's book is an investigation into the concept of the Baroque and its signs, signs that are 'quoted' by later artists. The quotation, like the performance, creates the semblance of the originality of the text or art object that it appears to be referring back to. The categories of past/present, subject/object are spliced; the binaries leak into each other, thus destroying clear distinctions and denotations.

When the later manifestation is read as informing and changing the earlier appearance, then the history that is written due to this relationship appears to be inverted; all claims to ontology and truth are open to question. Bal labels this deconstructed history writing 'preposterous', as she tells us:

This reversal, which puts what came chronologically first ('pre-') as an after effect behind ('post') its later recycling, is what I would like to call preposterous history... it is a way of 'doing history' that carries productive uncertainties and illuminating highlights.⁵

These 'productive uncertainties' are the connotations and contingency of meaning that I have mentioned earlier. In inverting the model of art historical linearity, of the unfolding of a zeitgeist back into itself, 'reversing' the progression of styles, we find a politically invested project that can be discerned by deconstructive methods. In reading 'other' meanings into an object, in quoting and interpreting that object, the meaning of the primary object is shown to be created out of a 'vacillation' of past/present, subject/object. The notion of primacy then, is constructed retroactively in a manner that parallels the illusory core of Butler's decentred subject. We can argue therefore that these 'Second Modernists' deconstruct Modernism by questioning the binarised categories that produce it as a concept – Modernism is: 'cultural attitudes and states of consciousness which encompass intellectual and aesthetic, political and scientific, assumptions and thoughts'⁶ – that were once related to a specific time, and can now be thought of as an epistemology. Modernism as a sign is also deconstructed by these artists through their rhetorical positioning, in setting up relationships between objects/theories, in discerning tropes, metaphors, 'Modernist points of view' that can be used to 'fold' time and philosophy – the Modern style/period into the style/period of the contemporary artists I have referred to. ►



**EMPTINESS,
FORMALISM
and the USE
OF STYLE**

ADDENDUM: THE 'MISATTRIBUTION' OF A MIRACLE

2014's A retrospective is a reprise, a place for unfolding, revisiting and re-examining, and 'Generation: 25 Years of Contemporary Art in Scotland' acts like another moment of reflection within the wider arc described above. It could not be said that Generation is 'mournful' in the limited sense, but to mourn is also to celebrate, to nostalgically 'celebrate the life of...'. Although the exhibition is Scotland-wide, it is not difficult to link it to the that apocryphal term '*The Glasgow Miracle*', a phrase that describes a flourishing or fruition in the art made by that generation.

'COME TO THE EDGE!
And they came
And he pushed
And they flew.'
– Not Apollinaire⁷

The above quotation is often wrongly attributed to poet and art critic Guillaume Apollinaire. It's both a glorious cliché and a miracle that we hope happens to young artists in art schools. Yet, although the inspirational quotation is misattributed, the miracle that is described remains. This is true of the 'Glasgow Miracle' (a term coined in 1993 by Hans-Ulrich Obrist), a phrase that is still used today to explain what's happening in Glasgow's art scene right now, for we are not yet 'post-miracle' are we? Try to explain it, anachronistically employ, invoke, deny or exorcise the term, but it will not go away. It's all still happening in the present tense. It seems wrong to attribute the current situation to a miracle – the truth is more prosaic – but what has happened in Glasgow in the last thirty years remains extraordinary.

Francis McKee, Director of the CCA and lecturer at GSA headed a project that sought out to unpack and contextualise the phenomena, a project that was been awarded £122,500 by the Arts and Humanities Research Council. McKee is also slightly suspicious of the 'miracle' label. 'I always felt the coining of the description of Glasgow's cultural success as a miracle was double edged,' says McKee. 'Miracles come from nowhere and disappear as quickly (if you even happen to have faith in miracles...). I can see why it may have appeared a miracle from a distance, however, as Glasgow's previous reputation had been as an industrial powerhouse and then as a post-industrial urban husk. But from within, it's clear that there were many factors at play that gradually coalesced and eventually were acknowledged at an international level with some surprise.' Like most writers, lecturers and artists, Karla Black, an alumni of GSA and 2011 Turner Prize nominee, is also ambivalent about the term. Agreeing with McKee, she says: 'It's strange for me to hear what's happening in Glasgow described as a 'miracle'. I would never think of it like that. I suppose when you're inside something it's very difficult to see it from the outside. That said, I am aware that the quality of art currently made in Glasgow is unusually high.'

If one measures success in prizes and column inches (it is impossible to ignore the presence of GSA artists who are nominated and who win the Turner Prize, for example), then it is hard to deny that Glasgow is currently centre stage. The specific socio-economic conditions that have led to this (bust, boom, bust) must be taken into consideration, a cultural climate that the artists themselves have both exploited and been the victims of. 'My own theories would include the wider education for a generation of artists growing up from the 70s onwards,' says McKee, 'The establishment of an infrastructure (Wasp's Studios, the Print Studio, Third Eye Centre, Transmission and later Tramway and a host of others) encouraged artists to stay in the city. The city's abundance of empty industrial spaces, the tight-knit support offered by the community, the arrival of artists from around the world, the city's regeneration through art policies and the work of the Arts Council all contributed too. What's clear already from looking at the archives is that current theories can easily be challenged by evidence from the past and that our memories are selective, praising some figures, forgetting others just as important or misremembering dates and events. Hindsight is not to be trusted!'

What does seem to have been vitally important is the amount of artist-run spaces in the city, leading to a multi-tiered system allowing artists of all levels of experience to enter and exhibit. Karla Black cannot emphasise this enough. 'There are places to exhibit for artists at every stage of their development,' she says, 'It means that an artist can continue to develop their practice and can have ambitions to sort of move up the ladder of exhibition opportunities. Also, The Scottish Arts Council had increasing amounts of funding that an artist could apply for as they became more experienced and more visible that give the strong foundation that makes it possible to build a good body of work here.'

We can create a post-factum narrative of sorts in order to explain how this occurred: the increase in artist-run initiatives and spaces (a turn away from the critic and curator), towards the professionalisation of this role – artist as critic and curator. Many contemporary art writers and historians such as Sarah Lowndes and Neil Mulholland, have examined the three decades of success in terms of 'social sculpture' and 'critical regionalism', socio-political terms that attempt to describe the interactions between the artists themselves, and the artists and their environment – Glasgow. When the big boys and girls of the 80s and 90s became successful (read international), the younger generation took stock, took a DIY approach and looked inwards, knowingly, creating work and a critical climate that no longer looked south for recognition. This wasn't a salon des refusés, but an anti-salon salon, what can still be understood as an agitational or (deep breath) avant-gardist tack. The do-it-yourself mentality that emerged became formalised in the 90s by the Environmental Art Department, emphasising the process of finding a space to exhibit, reacting to the space and creating site-specific work – the whole process of installation now understood as significant and incorporated into the work, becoming the work.

It became increasingly difficult to ignore these developments internationally, and with the political and economic climate in Scotland 'on the up', it made sense that we now had a pavilion at the Venice Biennale and that Glasgow had its own international art festival, the GI. Commercial galleries (such as The Modern Institute and Mary Mary), run by artists who had originally been involved in grass roots artist initiatives, also took the work borne from this hiatus very seriously, helping to put the work on an international stage. Yet even in the current economic climate (maybe in reaction to it) there has been an increase in artist-run spaces in the city, with The Duchy, Ironbratz, the Glue Factory and Panel being some of the most recent additions. Panel, co-founded by Catriona Duffy and Lucy McEachan, are independent design curators and producers with backgrounds in visual art, design and art history. They are indicative of the recent increase in artist-run initiatives that not only exhibit local talent but bring world-class artists and designers to Glasgow. 'We are interested in creating new forms of cultural programming that animate and activate real spaces and find new contexts beyond the gallery,' says Duffy. Their last project, *The Inventors of Tradition*, involved an exhibition, a film screening, a publication and taking the work to international showrooms. 'Glasgow is home to a large community of creative people, many of whom may have studied in the city and then decided to stay,' continues Duffy, 'It's this community that supports and creates opportunities to make and present new work and we think this is an ongoing tendency. The Glasgow School of Art has, over the years, undoubtedly attracted a number of home-grown and international artists as a result of its inspirational teaching.'

So the everyday miracle continues, with The Glasgow School of Art at its heart. It's difficult not to compare what's happening now in the art world (and the world at large) with what happened then, but this time Glasgow has thirty years of experience and success behind it. It's easy to look back in languor, but if 'Generation' is re-generation then the successes of the present must be seen in the light of a past that is eternally present. It begins again.

*An adaptation by Dr Alexander Kennedy of two chapters from
'How Glasgow Stole the Idea of Contemporary Art', Alexander Kennedy,
Kadmon for Daat Press, Glasgow, 2013.*

1. Judith Butler, Ernesto Laclau, Slavoj Žižek, *Contingency, Hegemony, Universality – Contemporary Dialogues on the Left*, Verso, London and New York, 2000, p. 85.
2. *Ibid.*, p. 78.
3. Serge Guilbaut, *How New York Stole the Idea of Modern Art*, The University of Chicago Press, Chicago and London, 1983.
4. Mieke Bal, *Quoting Caravaggio: Contemporary Art, Preposterous History*, The University of Chicago Press, Chicago, 1999, p. 1.
5. *Ibid.*, p. 7.
6. *Ibid.*, p. 16.
7. This quotation was originally used to advertise an exhibition of Apollinaire's work in the ICA on a poster in 1961, and was taken from a poem by Christopher Logue.

ARCHITECTURE

LITERATURE

& THE CITY

Below

Bruce Doran, Corunna St
Athenaeum



The following are extracts from the publication that was borne from the project:

Architecture, Literature and a City: Perspectives of Glasgow

Seven European Schools of Architecture

©2013 MSA Publications

Rivers, hills, railways and motorways distort and define Glasgow's abstract grid. Like most European settlements, Glasgow's cityscape has been moulded by the evolution of moods, attitudes and ideals. In 2013, over 140 students from seven architectural schools in Europe worked with a series of sites across Glasgow to design a Literary Institute – a celebration of Glasgow's literary heritage and contemporary culture. Jointly led by the Mackintosh School of Architecture, it offered the opportunity for the exploration of the relationship of literature as a cultural activity, and how architecture could influence and be influenced by it in turn.

Times were curious. Extraordinary volumes of new construction faced unlet property; the gracious streets and squares of Blythswood fronted mews so thickly spread with dung as to render them noisome as the High Street; improved tenements for the working classes made no impression upon the waves of what John Buchanan called the 'Irish Huns' settling in High Street, Gallowgate and Calton - at least a better fate than facing the 'Great Hunger' back home. Tentative steps toward smoke and sewage control were overwhelmed by pollution.

CHARLES MCKEAN	In Search of Purity Glasgow 1849-56, in ' <i>Greek Thomson</i> ', ed.
	Gavin Stamp and Sam McKinstry, 1994, first published in paperback 1999, (pp 9).

Words evoke. They evoke atmospheres, sounds, smells and places. They describe people, their character and feelings. They unlock our senses and our imagination. Words inform. They can be as memorably powerful in their individual state as when collectively grouped in sentences and phrases. "Stop!" "Help!" "Please", "Shalom" are brief and tiny utterances which are nevertheless pregnant with meaning. Words externalise our thoughts and are the vehicle we use to extend ourselves into the world beyond our private domain. They are the threshold to our understanding of that world; or perhaps, to many worlds. Like bricks in a wall, words can sometimes be dull and lifeless and sometimes exuberant and articulate. Words tell us who we are at the deepest level of our being, but are also our passport to the wider, public world; the world of the social, the world of others, the world of difference.

Words and the art of the wordsmith lie at the heart of the projects contained within these covers. Whilst paper and print may be the medium for communicating and making visible the output of the writer (including this writer), it is bricks and mortar which form the shelters that permits the writer to carry out her activities. The wordsmith and the master builder in other words, are inextricably linked, even if their paths never cross and they never encounter each another.

There is something of the master builder/writer in the role of the architect. The architect must also create narratives and atmospheres, but fashions them with walls and roofs, rather than with sentences and paragraphs. Like the writer, the architect also needs the public to occupy and use those narratives. For what meaning lies in an unread manuscript or a building that has never received people through its doors? What purpose can an empty building have if it languishes unoccupied like a shell on a beach? Is it still truly a building if it is not inhabited by people any more?

This is the third iteration of a unique collaboration involving a group of European Schools of Architecture. It developed from an idea to establish a common studio design project simultaneously involving students and their tutors from across Europe. The idea was to deepen and broaden the nature and purpose of the Erasmus Exchange experience for both staff and students. The shared focus for the collaborations was the challenges of designing contemporary architecture within the historic European City. Through this collaboration, a crucially important contemporary architectural issue was given focus, energy and insight. In sharing a project brief and city setting, we hoped to discover each school's own architectural distinctiveness as well as whether there were different approaches to teaching and pedagogy within the design studio. We also wished to learn about each city through others' insights. Learning from each

other lies at the very heart of the international exchange ethos. The first two years of our collaboration involved design projects relating to archive and display, set in Naples and Berlin respectively. The chosen language has always been English; in some ways an easy and obvious choice (at least for the English-speaking participants), yet one that implicitly underlines the very heart of this whole experiment; namely the relationship between the general and the particular.

This third year of collaboration was jointly hosted and led by the two Glasgow-based architecture schools; The Mackintosh School of Architecture at The Glasgow School of Art and the Department of Architecture at the University of Strathclyde. The chosen theme was 'Architecture, Literature and a City' with Glasgow being selected as the setting for the projects. Glasgow exhibits characteristics of both North American as well as European city morphology and as the UK's quintessential post-industrial city, provides a wealth of social, cultural and architectural stimuli to examine the long-standing relationship between words, buildings and the public realm. In comparison to previous years, further developments were made allowing each school some flexibility to suit individual academic needs and timescales. In some cases the project took place within one semester, whilst in others it extended over two. Otherwise, the structure that had been implemented two years previously continued again this year. This began with an introductory (and celebratory) three day symposium of talks, tours, information dissemination and formal and informal social gatherings for all participants. This was followed throughout the year by a series of cross-school visiting reviews concluding with a book and travelling exhibition. As in the previous two years, schools set the project for their students in year four or five.

Whether academic, writer, practitioner or matriculated student, we remain in some fundamental ways, students of architecture. We are after all, still trying to understand what architecture is or can be and we do this by building, writing and discussing. Our aspirations for this project therefore were to deepen that understanding of architecture, pedagogy and how to address the contemporary artefact within the historic city. We wished to enjoy a different pedagogical experience with our students to that which the curriculum usually demands of us. We also wished to expose our students to an international community which they were part of, but rarely met and to encourage them to see their own work through an international as well as a national lens.

PROFESSOR CHRISTOPHER PLATT	Head of the Mackintosh School of Architecture
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Opposite:

39 Otago Street – Tony Halbert, Stage 5 Architecture

Literally an Institution

PROFESSOR JOHNNY RODGER	Professor in Urban Studies, Mackintosh School of Architecture
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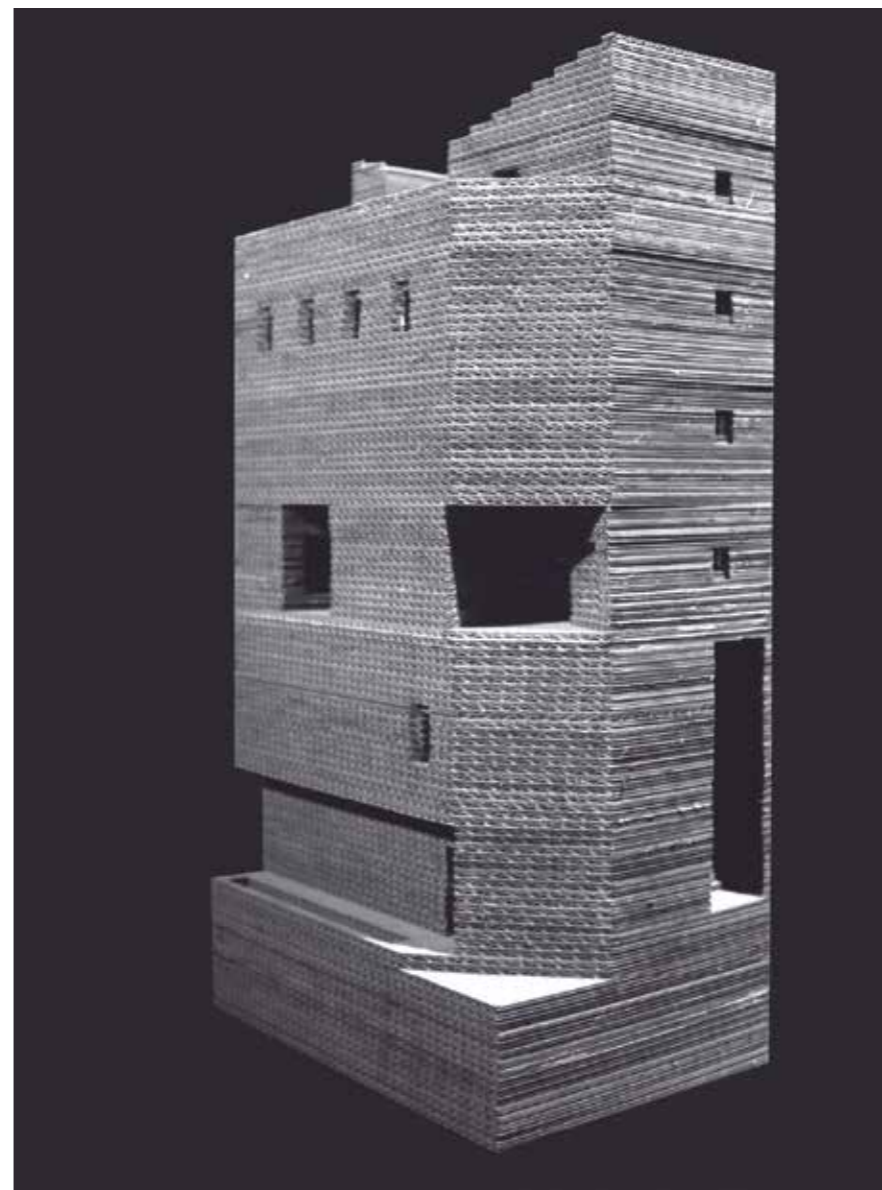
The brief is to design a Literary Institute. But what should such an institute be? Are there any extant examples of such a building?

Since time immemorial the book has occupied a central place in our culture. It is not, however, simply the book as an object that is enshrined there, not the actual printed or otherwise written words in it, not solely its interpreted meaning, nor even just the reading or performance of the text, that have that special place, but rather all those things together as a special social relation and an understanding of how the word is approached and received. This approach and reception of the word is a spatial notion in itself, and historically it has been worked out in the religious sphere. To Islamic believers the followers of that faith, and of the other Abrahamic religions, Christianity and Judaism, are known collectively as 'People of the Book'. In mosques, churches and synagogues, we see an architectonic codification of approach to the uttering and interpretation of the 'word of god' in terms of minarets, bell-towers, ival, open halls, aisles, naves, altars, sanctuary, mihrab, minbar, ark, bimah and so on, and of reception of that word in terms of ceiling-heights, seating arrangements, lighting, fonts, rostra, pulpits etc.

There is thus a fundamental relationship to one book, or set of books, and its word, in religion. In modern secular society, however, while literature and books (and electronic versions thereof) are still held to be the repository of all knowledge, wisdom and learning, no one particular text or its word is universally privileged across society. Indeed the modern age seems to have difficulty conceiving of a defined boundary to its notion of literature and a valid word, and of how to approach and receive it. Unlike the canonical texts and their relationship to God, which we find in the world of religion, there is no real convention in modern secular society which allows for stable and permanent agreement on the question of what sort of writings can be called authentic 'literature'. This dilemma, if it be that, was perhaps best summed up by French philosopher Jacques Derrida, who sees literature as that institution where everything can be said, and which thus questions the very possibility of institution. And this indefiniteness of the category literature even permeates, as Derrida discusses in his essay on Kafka's 'Before the Law', the individual work in terms of its external boundaries, its uniqueness, its authorship. To bring this precariousness of literary definition into view, we need not even invoke here difficult analytical concepts like Barthes' 'death of the author' and the idea that each reader remakes the work themselves, for the contemplation of a simple question - whether the title of a literary work is itself an integral part of that work? - will suffice.

The above may or may not constitute a modern literary dilemma, but for the architect of a prospective institute to house the events and activities of this human endeavour which questions the very possibility of institution, then the design difficulties are manifest. How can you build an institute for an activity which is continuously dismantling and remaking its own constitution, and terminally uncertain about its own forms, boundaries and content? The modern architect would generally approach the design of a building by formulating an architectural programme, which would outline user requirement, social settings, and facilitation of its functions. But for the case of literature this seems nigh impossible. Neither would there be much possibility of approaching selected users and seeking to find consensus on their needs. Imagine, if you would, that we were somehow able to ask a random selection of writers from the past: would we find that, say, Antonin Artaud, Enid Blyton, Jack Kerouac, Virginia Woolf, Berthold Brecht, James Joyce, Alice Walker and James Kelman could all agree on the purpose, extent and requirements for a housing of literary activity? And would any set of readers even agree that all of these individuals were 'real' writers, or that their work truly belonged to the category 'literature'?

It is evident that to proceed by attempting a straightforward projection of possible uses of the building would undoubtedly lead to a confusing impasse. For sure, there are a host of ancillary activities which could oil the wheels (to employ a hackneyed ▶



old metaphor and one we ought to never hear in the institute itself!) of literary activity. Spaces could thus be conceived to cater for quiet study; a place for arguing and promoting campaigns and manifestoes; a place where legal, contractual, and copyright information and advice can be obtained; a place to meet with a few colleagues and friends for discussion or for help; a café or a bar to relieve the feeling of isolation: a place to isolate oneself from distractions: a library; a computer room; access to stationary, photocopying, and so on. None of these activities are, however, strictly related to the core activity of writing and of delivering the final literary work to the readership. Is it simply the case for the latter of providing an auditorium or public lecture hall? Again not all writers would agree. The great Italian poet Leopardi, for example, famously wrote of the public reading as a 'scourge, a public calamity, and one more affliction for mankind in general'. Architects might well have more experience of 'public calamity' than writers, but their real stock in trade should lie precisely in managing the move from private to public and back again without afflicting anybody. That's why they should be aware that the types of space we can discover in literature itself as used for literary composition go far beyond the desk and chair, and have varied enormously through history, across cultures, and depending on personal inclination, from the Stoa of Ancient Greece a type of covered market walkway, where philosophers and writers held forth and argued in public, to the habits of the Gaelic poets of Scotland, who were supposed to compose poetry while lying alone on a beach with a flat stone on their chest under an upturned rowing boat, to the rhythmic walking of Wordsworth, and the static full height stance of Ernest Hemingway at his library.

It seems then, that the only way forward would be to examine the myriad forms and spaces which have in history provided congenial and or necessary environments for the furtherance of literature. That's not to say that we are going to define a typology, or carry out a full-blown precedent study, for none of these places examined below were purpose designed for literary activity, but rather the activity evolved and adapted, and grew in given places and contexts: social, political, artistic and architectural. And the type of places examined here below - the Literary Salon, the Coffeehouse, the Viennese Café, the Poets' Pub, the Writer's Retreat/Creative Writing Centre, the Society of Authors, the Poetry Library and so on, have each catered for only some of the historical literary possibilities and actualities.

The literary salon first appeared in Italy in the 16th century but is especially known to have flourished in France from the 17th to the 19th century. Salon basically means a large lounge or comfortable room where people could relax, have conversations, readings could be held, and debates and discussions would take place. The most famous salons were held in the residences of well-to-do people in the centre of Paris like that of the Marquise de Rambouillet, but they also existed across the provinces. Balzac describes these in his novels set in 19th century France, especially in *Illusions Perdues*. Some writers like Alexander Broadie see this type of gathering as important in developing the Enlightenment through concept of the Republic of Letters, which is a loose community of scholars and writers stretching through different cultures and nations communicating through idea and literary argument. The German philosopher Jurgen Habermas has also written of the historical importance of the salon and other places of literary gathering in developing civil society, or a 'public sphere' which widened political debate and participation from the centralised power structures of European monarchies. The prominent role of some women in literary salons is notable where they were otherwise not involved in public life. This limited social liberation of women is seen again in the tearooms of the very paternalistic 19th

century industrial Glasgow.

From the late seventeenth century the Coffeehouse took off as a place for meeting and discussion in London. It became notorious in the late 18th century as a meeting place for poets, writers, and dramatists. The famous debates and bon mots of the playwright Garrick and lexicographer Dr Johnson in London coffeehouses were recorded by their friend Boswell in his biography *Life of Johnson*.

The Viennese Café developed at around the same time as the London coffeehouse. It is said that the fashion for drinking coffee had arrived with the Turkish invasion in the late 17th century. The Viennese Café is however associated with a much more epicurean range of coffees, specialised cakes and other small food dishes than the more basic London coffeehouse. In Vienna various different cafés have also been associated with styles of interior design of differing eras (eg Michael Thonet chairs and Secessionist style furniture) and with political movements. Cafés are also associated very much with the late 19th and early 20th century Viennese Enlightenment, when writers and artists such as Freud, Musil, Klimt, Hoffman, Kokoschka lived there, and Karl Kraus's journal *Die Fackel* was said to have been composed and drawn up in cafes.

In the twentieth century a phenomenon latterly known as the Poet's Pub developed in urban Scotland. Poets and writers began to form loose societies, alliances, manifestoes around public houses where they gather to discuss, read and promote their works. In Edinburgh from the 1940s - 70s such groupings were found in the pubs of Rose Street in Edinburgh, where the poet Hugh MacDiarmid held court. In Glasgow in the 80s and 90s, writers such as James Kelman, Alasdair Gray, and Tom Leonard gathered in pubs around the Briggait, e.g. the Scotia Bar. Such Glasgow writers held readings, discussed tactics, organised political demonstrations, and so on, from these pubs. It was important for them that the pub was an open, public, egalitarian and working class space, from which they could organise political campaigns, start open discussions of policies and actions by the city authorities, and publicise alternative and popular viewpoints on civic issues. Such groups as the Workers City, and the Free University - campaigning groups on political questions, and on issues regarding right to the city (e.g. campaigning against the privatisation of Glasgow Green) - were founded in these pubs.

One other type of place which has been associated with the furthering of literary endeavour is concerned with those ancillary activities mentioned above. This type of place, such as the Society of Authors, the Poetry Library, and the Creative Writing Centre, provides specific services for writers, be it legal and copyright advice, bibliographic and lending services, classes in writing, or just a quiet space to get on with work. The architect of a prospective Literary Institution should study all the spaces and places described here above, how they operate, how they have been exploited and what have been their effects. Of course it must be remembered that the ways of achieving, approaching, receiving and deploying literature are infinite and unpredictable. Something can be learned from the past about leaving the institute open to a multitude of different hostings, performances, effects and engagements. But in the meantime, there are some obvious aspects - in terms of gender, social, demographic and ethnic qualities - of those historical spaces to which attention must be given immediately. One can't help but notice that, with only a few exceptions, the users of these historical spaces, the 'people of the secular book', were white, middle-aged, and male; perhaps that is the real public calamity, the real historical affliction of mankind in general: and that's where the designer should start to question the possibilities for this forward-looking institution.

Below

85 West George Street, Ross
O'Connell, Stage 5 Architecture





Opposite: Assemble Group
Photo 2014. © Assemble

LOOKING FOR TURNER

In 2015, the year that the Turner Prize comes to Glasgow, *Jac Mantle*, Arts Editor for *The Skinny*, takes a look at the contemporary art scene in the city.

For many, the Turner Prize is the epitome of the London art establishment, endorsing a particularly privileged, exclusive and often inaccessible brand of art. Nevertheless, the great Prize givers have in recent years decided to bestow the exhibition on the provinces, with the English capital now staging the show only every other year. In 2015 Glasgow has offered to play host, installing the exhibition by the four nominees in one of its largest and most cavernous galleries, the Tramway. Scores of visitors will journey to a verdant neighbourhood south of the River Clyde to view the display before the winner is announced in January. The city is no stranger to the Prize, of course – in the last decade, alumni of the Glasgow School of Art have accounted for five of the winners and 30% of nominees, and are this year notable by their absence from the line-up. Glasgow's reputation as a major international hub for contemporary art is by now thoroughly established; the so-called 'Glasgow Miracle' – miraculous only in the minds of outsiders – has even attracted funding from the Arts and Humanities Research Council for local art academics to delve into the archives and probe its origins. With many of the artists in the city hailing from GSA, the School can claim a key role in their successes; one that any institute of higher education would envy. Few accolades in contemporary art are more visible than the Turner Prize. It's ironic, then, that art schools may be one of the few places where students are still free to embark on research without knowing at the outset where it will lead or even quite what they are doing. The 'Glasgow Miracle' is not one of the predictable and quantifiable outcomes prescribed by the Research Excellence Framework (REF) system.

Reassuringly, neither the art created in the city nor GSA's ethos have changed as a result of its inflated reputation, according to 2014 Turner Prize nominee, Ciara Phillips. Phillips is an alumnus of the School's Master of Fine Art programme and also a lecturer there. "I think the students are great," she says. "They prioritise the ideas and making work and doing things that are interesting, rather than being sort of strategic about having a career. I think it's still pretty healthy."

Of course, as any art graduate will tell you, working as an artist is far from easy, and the network of peers fostered at art school is essential to survival. Assemble, one of this year's Turner Prize nominees, are a prime example of this. The 18-strong crew of young architects and designers regenerate buildings and urban spaces in consultation with the people who will be using them – the public. They first began collaborating as recent graduates in 2010, and have since then completed an impressive string of projects in cities around the UK. All of the architects among them have yet to complete the final stage of their training.



The collective were nominated for the Prize on the basis of Granby Four Streets, a project they did in a rundown area of Liverpool where houses had been abandoned as derelict, as council funding was diverted elsewhere. Assemble were brought in by a community land trust who had gradually been doing up the area, and worked with residents to make the properties habitable again. The construction process utilised debris gathered from the dilapidated buildings - incorporating the existing fabric of the site is part of Assemble's ethos. The group are keeping quiet about what exactly they're showing at the Tramway but are likely to present work that engages with the shell of the gallery itself. The Turner Prize will be the first time they've produced work that is not directly in response to an observed need or gap in the site. While Assemble are by all accounts sensitive to the wishes of the public with whom they work, art that aims for community engagement is always a delicate issue. Kathryn Ashill, a Glasgow-based artist and recent graduate of the MFA programme at GSA, is keenly aware of this. Ashill often works with local communities to create performances in which she appears alongside them. Her work Chorus (My Cat Killed Me in a Past Life) saw the artist and a group of older women from an amateur theatre group perform a lyrical narrative based on a real-life story featured in the women's weekly Take a Break. The theatre group helped to make the dresses worn in the performance and contributed advice on colour schemes, but Ashill retained creative direction of the work and was careful not to miscast them as collaborators.

As with Assemble, Ashill's practice has naturally expanded into the city and local communities since graduating from the institution. Her work riffs on popular culture and reaches out to a diverse audience beyond the young art crowd. Another of her performances, Brush me, Floss me, or Lose me, was staged in a city centre gallery but found an unexpectedly apt audience.



Clockwise from left: Nicole Wermers, *Infrastruktur* 2015. Installation view © Herald St, London

Kathryn Ashill, *The Chorus*, 2014, photo Erin Busswood and Morwenna Kearsley

Assemble, *Granby Four Streets* 2014 - Greenhouse view © Assemble

Bonnie Camplin, *The Military Industrial Complex*, South London Gallery, 13 - 15 June 2015. Photography by Ollie Hammick. © the Artist Cabinet London and South London Gallery

Janice Kerbel, *DOUG* 2014. Performed on 1 May 2015 in the Jeffrey Room, The Mitchell Theatre, Glasgow. Commissioned by The Common Guild, Glasgow. Photographer Alan Dimmick. © greengrassi, London and Catriona Jeffries, Vancouver

(Assemble) might find a warm reception in Glasgow, where a DIY approach is well-documented and somewhat engrained in the art scene.



"It was next door to the dental hospital and loads of dentists turned up!" she says. "It was horrible weather on a January evening, but people are willing to take a punt." On working with children and older people, she says: "Aesthetically, it looks really refreshing. It looks very different to the white, male, London-based art world." She refers to this year's Turner Prize line-up to illustrate her point. Although three out of four nominees are female, for Ashill, their work fits neatly into a male-dominated template of contemporary art. There is no denying that the work of Bonnie Camplin, Janice Kerbel and Nicole Wermers looks much more like standard Turner Prize fare than that of Assemble. Camplin's is a conceptual practice that uses mixed media and objects from real life to create installations that explore subjective experience. Kerbel keeps a blog about a fictional character named DOUG and was nominated for her operatic performance of the same name. Wermers creates slick, seductive sculptural installations that allude to high maintenance lifestyles and consumerist culture. All three artists are mid-career and in their forties, compared to the twenty-somethings who make up Assemble.

Although the Prize is reserved for artists under the age of 50 and is not intended to reflect lifetime achievement, previous winners have usually been established rather than early career artists. When (GSA alumnus) Richard Wright won the 2009 Prize at the age of 49, there was a feeling that it was only right while he still had the chance.

The nomination of Assemble also sends the message that where the work is shown is not important criteria. Nominees can typically name a long list of well-respected galleries in which they have been invited to exhibit, while Assemble are more familiar with Clerkenwell petrol station and have never referred to themselves as artists. This is one reason why the collective might find a warm reception in Glasgow, where a DIY approach is well-documented and somewhat engrained in the art scene.

For Ashill, the primary point of interest about this year's Prize is its exhibition in a residential neighbourhood in Glasgow and the free admission policy. These factors mean that unlike in Tate Britain, the show might actually receive some unintentional visitors - new audiences who wander in speculatively without knowing what's on.

While the Prize's 2013 sojourn to Derry-Londonderry attracted much press coverage about the accompanying boon to tourism and culture in the city, there is no sense that young artists in Glasgow court awards like the Turner Prize, or that they need to. Rather than talking of what the award can do for Glasgow, we may instead talk of what Glasgow can do for the Turner Prize and for contemporary art.

The Highlands and Islands may seem like a surprising location for a GSA campus, but here *Professor Irene McAra-McWilliam*, Head of the School of Design, explains why the exciting and pioneering plans make perfect sense, and *Joe Lockwood*, Director of the Institute of Design Innovation, introduces some of the projects happening on campus.



Heading North

The Glasgow School of Art and Highlands and Islands Enterprise (HIE) have been working together since 2010, when we set up the GSA Centre for Design Innovation in Forres at HIE's invitation. We then developed the Institute of Design Innovation (InDI), launched in 2013 by the Deputy First Minister. This highly successful collaboration has now become a creative partnership. Together, we wish to create a flourishing region.

We want to support the development of creative communities, including fragile communities, and to stimulate the creative industries to be a major sector in the region. GSA will develop a teaching studio that supports innovation in the ways we teach, delivering remotely, digitally, in part-time mode, in winter and summer schools, and international retreats.

We will be working on a portfolio that includes Archipelago 136: a programme of activities across the islands of the inner and outer Hebrides; Bag o' Clews a programme with the Creative Industries in Orkney and Shetland; and Harmonics – the creation of an identity and process for the GSA-HIE collaboration itself.

What is known as the Creative Campus at Forres is a GSA campus and InDI is already collaborating with the Digital Design Studio in Archipelago 136 in relation to St Kilda, a UNESCO world heritage site. We look forward to ways in which the GSA's campuses in Glasgow and in the Highlands and Islands can dynamically interact to establish a national profile of activities for GSA.

There is a clear interest from partners in Japan, the USA and further afield to come to our summer and winter schools in the highlands: it is a beautiful location and will provide the opportunity for focused study and research supported by high speed broadband in rural and distributed areas. We are interested in exploring how this technology will change the way that highland, island, rural and edge communities participate in democracy, business, culture and learning. With this infrastructure, the edge can be the centre.

Professor Irene McAra-McWilliam
Head of the School of Design
Director of The Creative Campus Highlands & Islands

Mor Stein standing stone,
Orkney Islands.
Photo: Iain Sarjeant/Highlands
and Islands Enterprise (HIE)



The Creative Futures Partnership

The recently-launched Creative Futures Partnership (CFP) is a unique and exciting collaboration between the GSA and development agency Highlands and Islands Enterprise (HIE), which has pioneered the expansion of the GSA in the Highlands and Islands region. Bringing together the strengths of both organisations, the CFP puts creativity and innovation at the heart of tackling complex social, community and economic issues.

We have designed a vibrant portfolio to deliver new research and teaching programmes in the Highlands and Islands. As well as bringing new opportunities to students, the programme will benefit businesses, social enterprises and communities throughout the region. The CFP portfolio includes the following projects:

Teaching Studio

The GSA is developing a research and teaching centre for international excellence in creativity and innovation. It will link internationally with partners such as Massachusetts Institute of Technology, as well as global businesses, to develop the creative capabilities of students, enterprises, communities and government.

Archipelago 136

This design research-led teaching programme responds to Professor McAra-McWilliam's research theme 'Innovation from the Edge'. Here, we use Design Innovation to help express the unique cultures of island life, beginning our research with the distributed communities of the Hebrides. This research aims to explore ways to build resilient, creative and confident communities and partnerships, and to connect and inspire others across the world.



Bag o' Clews

This project explores how the creative industries in the Highlands and Islands can flourish. Working with the GSA's ethos of 'Innovation from Tradition' this experimental design-research platform embraces collaboration between the generations to support the development of the design and craft networks in the region.

The Design Network

The Design Network is an internationally linked, entrepreneurial design and design research network, which strives to support a flourishing design community in the Highlands and Islands. The network has recently launched, and will develop a nuanced understanding of design and designers in the region. It aims to create a greater awareness amongst non-design companies of the transformational qualities that design brings to businesses and communities.

The network hosts a vibrant mix of activities, which will be of benefit to communities and businesses across the region. Crucially, the network is closely bound with research and teaching at the GSA. The aim is to carry out world-class design activities, and help to establish the Highlands and Islands as an international venue to do so. We're currently developing the programme and network of local and international designers so please get in touch if you'd like to find out more.

Research in The Highlands and Islands

The Institute of Design Innovation (InDI) is a research institute within the GSA, which has been based between Glasgow and Moray for over four years. Our base in Moray supports innovation in the rural and distributed context of the Highlands and Islands with our partner HIE. The Creative Futures Partnership builds on the work of this long-standing partnership.

InDI researches the new qualities of design that are needed to co-create the contexts in which people can flourish: at work, in organisations and businesses, in public services and government. InDI's wide research portfolio covers the thematic areas of Work, Wealth and Wellbeing, and includes the following projects:

The Digital Health and Care Institute

The GSA is a partner in the Digital Health & Care Institute (DHI), which creates an open community where industry can collaborate with academia, health, care and social partners to innovate solutions to challenging healthcare issues.

A central element in the DHI is the Experience Lab, developed by InDI. The Experience Lab team use a design-led and person-centred approach to build a safe environment where users, businesses and researchers can collaborate in an agile and iterative manner. The Experience Lab team is based in Forres in Moray and explores health and care challenges in both urban and rural landscapes across Scotland, including the most remote areas in the Highlands and Islands. The DHI is one of the innovation centres funded by the Scottish Funding Council (SFC).

Leapfrog

Leapfrog is a £1.2 million, three year Arts and Humanities Research Council (AHRC) funded project, which aims to transform public sector consultation through design. The project sees close creative collaboration with Highlands and Islands community partners to design and evaluate new approaches for better engagement. Communities take part in a co-design process that creates a range of new community engagement tools to specifically meet their local needs.

The Highlands and Islands communities are geographically dispersed and can be isolated. Working across these communities stress tests our new approaches, which helps make our tools more robust when applied in other parts of the UK. Our consultation tools will be used by Highlands and Islands communities directly, and will also be exchanged with other communities who will be encouraged to adapt these tools to fit their own needs. Leapfrog is a collaboration between Imagination Lancaster at Lancaster University, and the Institute of Design Innovation at The Glasgow School of Art.

www.gsa.ac.uk/indi

Far left: Boys and their Toys, image by Sanna-Ree Bathels

Above: Artefact made by researcher Fergus Fullarton Pegg to thank rural makers for their contributions to Archipelago 136

Opposite below: Image: St Kilda view, Fergus Fullarton Pegg



Production meetings, MacMag, Mackintosh School of Architecture

MACMAG



Left and below: Archives and present, MacMag covers

40



In 1974, a group of students from the Mackintosh School of Architecture (affectionately known as 'the Mac') started the tradition of a student-run publication known as MacMag. It has been growing, morphing and adapting ever since - with a new team of Stage 4 editors taking over and reinventing the publication every year.

Today, the MacMag serves as a proud voice of the School, showcasing the creative output of the students and staff, alumni and relevant professionals within Architecture - with a range of student projects, interviews and articles that capture the excitement of each year at the Mac. All this is then carefully crafted into a publication that launches at the end of the academic year as part of GSA's Degree Show.

The 2015 Degree Show saw the launch of the 40th edition of MacMag. In addition to showcasing student projects from the past year, the editors also took the opportunity of this significant anniversary to reflect: The issue asked the central question, 'what makes the Mackintosh School of Architecture?' The editors - Diren Coskun, Jamie Foo, Björg Halldórsdóttir, Nik Hani and Sandra McGrath - are all new to the GSA for Stage 4, providing a fresh personal view of life at the Mac. The anniversary was also acknowledged with an exhibition of all 40 editions of the magazine at The Lighthouse, Scotland's centre for design and architecture in the centre of Glasgow.

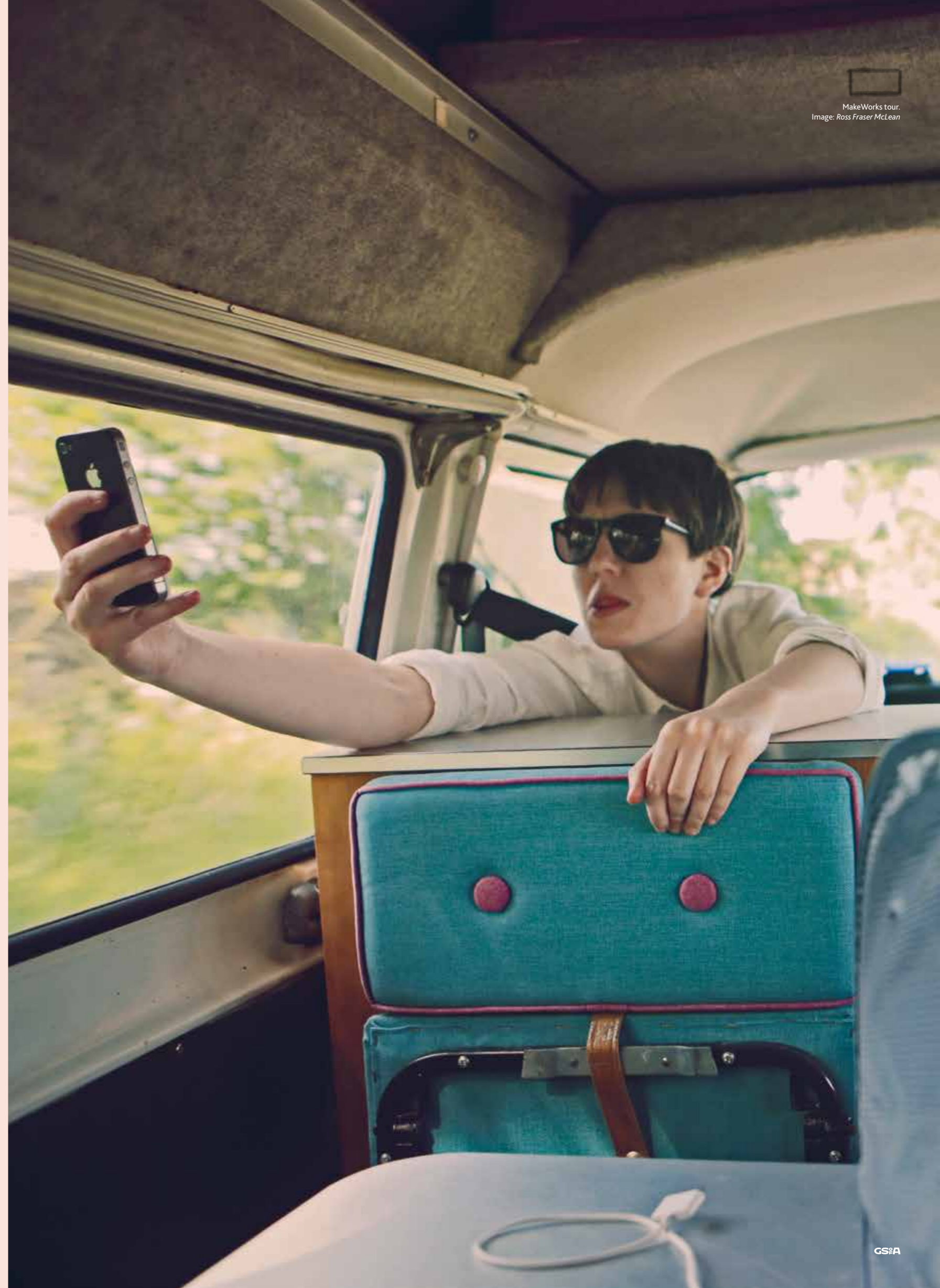
In addition to the traditionally physical publication, the MacMag40 team have also been active online, providing a look at the archives as well as a glimpse at the making of the magazine. This ensures that MacMag keeps evolving and contributing to the development of contemporary Architectural discussion.

MacMag40.com

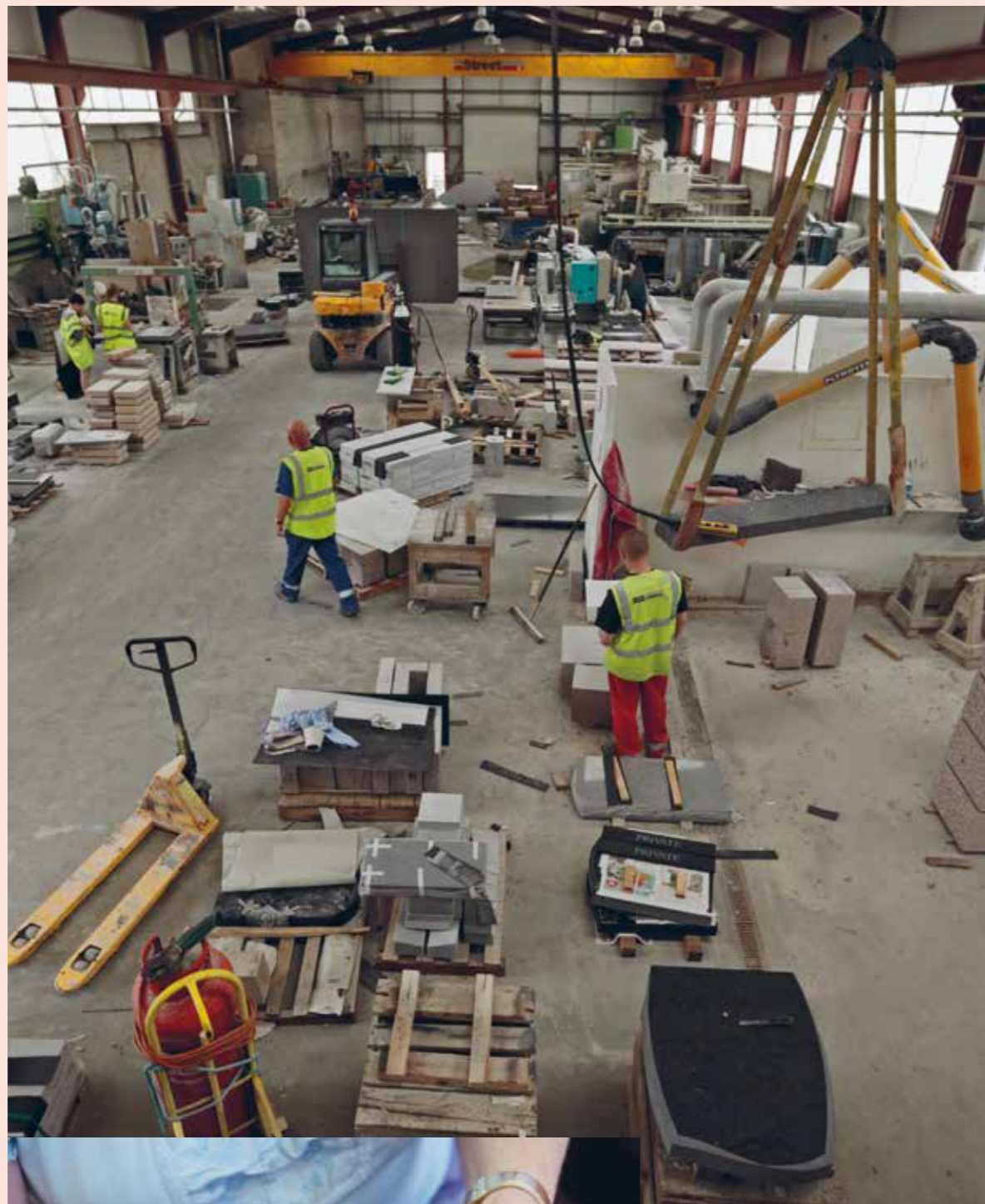


DESIGN
 on
 THE
 CITY

Anna Burnside of The Scotsman meets some of the GSA alumni helping to shape the Design landscape in Glasgow.



MakeWorks tour.
 Image: Ross Fraser McLean



Fi Scott
 MakeWorks
 makeworks.co.uk

When Fi Scott was studying Product Design (she graduated with a BDes in 2012) she thought she would end up in New York, working in a studio in Brooklyn and drinking craft beer. But in her final year at GSA, frustrated by her inability to get anything actually made in Scotland, she decided to stay and document what's left of the country's manufacturing base.

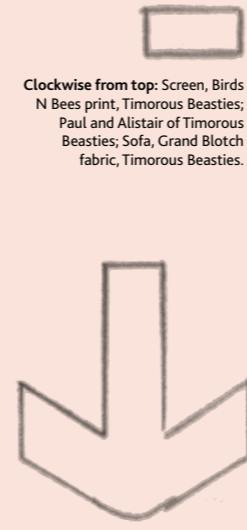
Now her company, MakeWorks, has just launched its digital directory of Scottish industry - a beautiful, functional website to connect artists and designers with the fabricators, suppliers and facilities that can produce their products. Scott and her floating team of photographers, film-makers, designers and producers visit each one. It's a lot of travelling but getting to this stage feels, to Scott, like a real achievement.

And the word is spreading. "We have started to get contact from heavier industries that previously were not interested in the project," she says. "We even had a rubber and gasket manufacturer asking us to come and film. That felt like a bit of a breakthrough because it took a long time to convince the more traditional factories that working with artists and designers is an exciting thing."

In the longer term, Scott would like to see collaborations and commissions that started with MakeWorks come to fruition. The groundwork is already laid: her first commission, from the Jerwood Charitable Foundation, was running residencies for eight artists and designers interested in manufacturing, materials and methods of production.

And how does her GSA degree fit in with MakeWorks? "From day one, you are in charge of figuring out for yourself how to do things. Everything we are doing now feels like a continuation of a project that we would have been doing in art school anyway. It's pretty empowering."

Clockwise from top left:
 MakeWorks tour, ESK Knitwear;
 Fyfe Glenrock factory;
 ESK Knitwear.
 Photography by Ross Fraser McLean



Clockwise from top:
 Screen, Birds
 N Bees print, Timorous Beasties;
 Paul and Alistair of Timorous
 Beasties; Sofa, Grand Blotch
 fabric, Timorous Beasties.



Alistair McAuley & Paul Simmons
 Timorous Beasties
 timorousbeasties.com

Swirling thistles, insects, Yardies, Napoleonic bees ... Alistair McAuley and Paul Simmons have no fear of taking imagery from the most hackneyed to the least expected and combining them in the most lovely and clever way. Their textiles, carpets and wallpapers sit happily in Glasgow's flashiest casino as well as on the best-dressed walls of the city's most prestigious addresses.

They set up Timorous Beasties (the name comes from the Robert Burns poem To A Mouse) after finishing their postgraduate diplomas in Textile Design in 1989. The plan was always to work together and they set up their own studio, in Glasgow's Maryhill, in 1990.

The decision to stay in Scotland was, says Simmons, easy. "We both lived and were educated in Scotland, friends and family were all here. It was easy to set up here, to get space and equipment and just getting around was easy. We knew our work was not going to be particularly local though Glasgow and Scotland have been incredibly supportive. So the geography wasn't important but the circumstances were."

Early clients included fabric houses Mantero, Dedar, Sahco Hesslein and Warners. "We produced some shirt fabric for a company in London who took ages to pay us," Alistair recalls. "We had no business education at all." What they did get from GSA was: "The courage not to give a f**k at first but understand that we would have to eventually or we would die."

Timorous Beasties now employs seven full-time and three part-time staff in the slightly lovelier environs of Anniesland. They hope to take over the rest of their building and continue producing extraordinary award-winning textiles in Glasgow.





Gabriella Marcella DiTano

Risotto

risottostudio.com

In the third year of her Communication Design degree, Gabriella Marcella DiTano went on an exchange to Pratt Institute in New York. On an independent publishing course, she had a life-changing encounter with a Risograph printer.

"It was the first encounter I'd had with this print format and I loved it," she recalls. "Risograph printing bridges the gap between a photocopier and screen printing, which is why it suits the creative sector perfectly."

With free access to her new favourite toy, Marcella was able to develop her practice "through play and experimentation. I began overlaying typography and bold graphics using the Riso's vivid colour pallet and was inspired by the instant results and the tactile formats that this could be applied to."

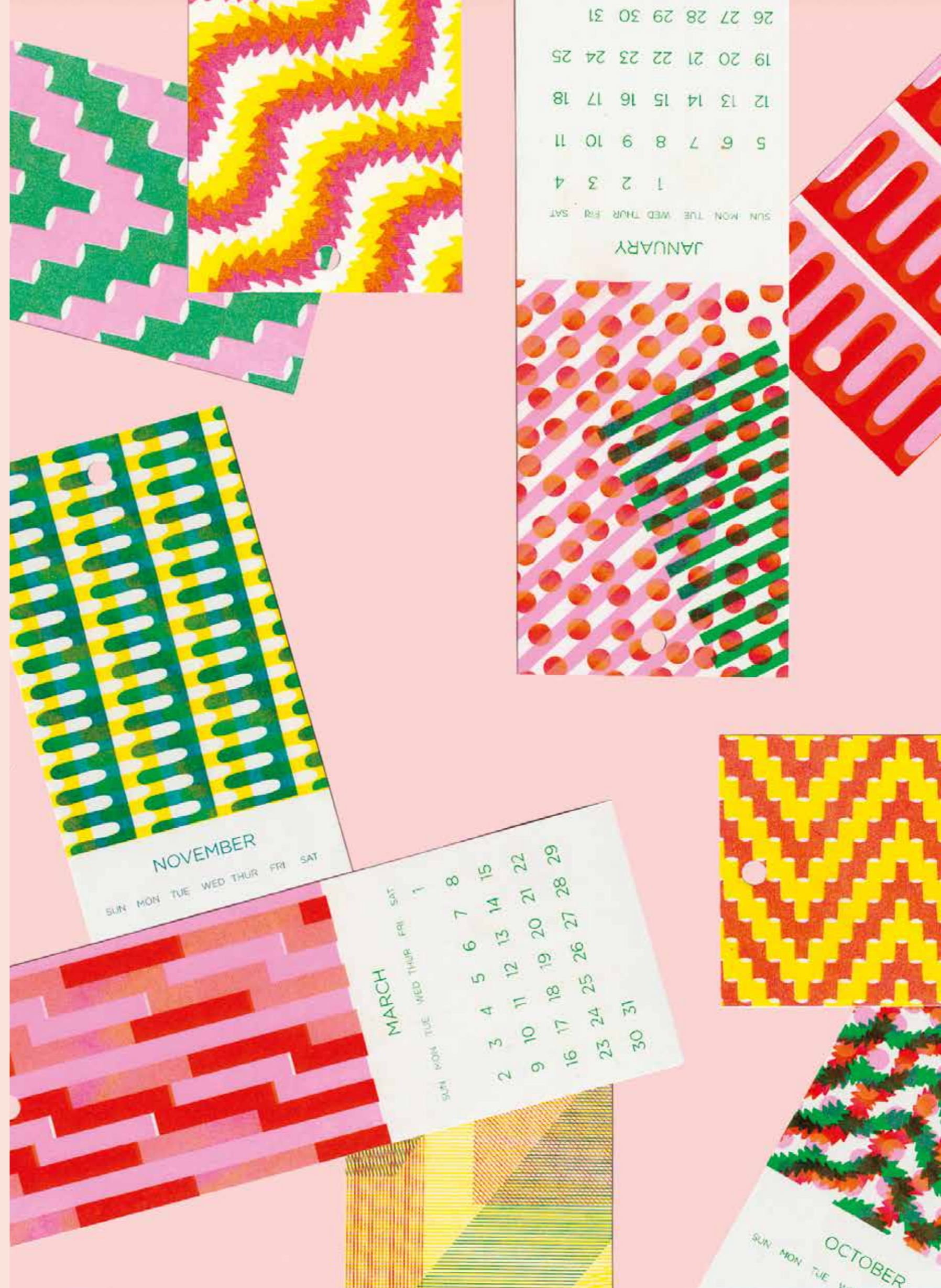
Back in Glasgow, she bought a Risograph printer on eBay and began printing from her flat. What would become her studio, Risotto, in effect started there. When she graduated in 2012 she secured Deutsche Bank funding and set up her studio in the Glue Factory, a creative hub in the industrial area of St George's Cross.

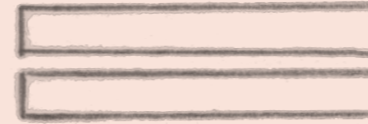
Her jobs vary from one-off commissions from the likes of Dr Martens and The Scottish Book Trust, to regular work from galleries such as The Modern Institute and Tramway. If you have seen a poster for a cool-looking club, the chances are it originated from Marcella's chaotic studio.

Her short-term aim is to take on someone to run the business end of Risotto. She would welcome the chance to expand out of paper, into textiles or furniture, and she can see herself working in a shop-front studio that could double as a gallery, displaying work as well as producing posters and generally making Scotland's first specialist Risograph printer more visible and accessible to the public.



From top: Gabriella diTano, Communication Design 2012; Map Magazine Festival Booklet; 2014 Risotto calendar





Sarah Raffel

Brazen

brazenstudios.co.uk

When the time comes to buy jewellery that costs more than a coffee, remember this name: Brazen. Started by Silversmithing and Jewellery alumna Sarah Raffel in 2003, it's a workshop-shop-haven for the most discerning of magpies - people who want more than bling when they chose a ring or a necklace.

Winning a Deutsche Bank Award in her final year at GSA gave Raffel the chance to put down her tools and start thinking about the practicalities of making a living. She discovered a good business head on her shoulders, secured further funding (although she says in retrospect she could have pursued more, and set the business up on a stronger footing from day one) and opened Brazen in Glasgow's Merchant City in 2004 and has recently relocated to a new space in the heart of the city on iconic Sauchiehall St.

Brazen stocks work from 30 different jewellery designers as well as providing workshop space for graduates ready to make the leap from Degree Show to shop window.

While there have been some tough years during the recession, Raffel has found the grit to keep going. She credits her GSA degree for this: "I think it taught me to be driven, to overcome adversity and strive to continue to hone my practice both creatively and professionally."

As the economy eases up and people have the cash to buy statement necklaces once again, she forecasts expansion ahead. "I would like to think we will continue to grow the team, employing both traditional bench and setting skills and engaging more design talent."

CAD and rapid prototyping are two areas that she would like to develop. "I am also very interested in collaborations with interior designers and architects, I love it when our work scales up and works within a different environment. It's not sitting on the body but it still carries the finish and jewel-like nature of fine jewellery."



Clockwise from top: Sarah Raffel; Brazen studio and Brazen shop front, Merchant City



The Digital Design Studio is an interdisciplinary hub blending science, art and technology, with research and commercial work covering 3D medical and heritage visualisation, 3D sound, and game development. The Skinny's tech editor *Cathleen O'Grady* explores the role of the studio as a centre for boundary-crashing digital work across Glasgow, Scotland and the world.



Top: Visualisation produced by DDS for Bannockburn Visitor Centre, 2014

Bottom: MSc International Heritage Visualisation students on site at Glasgow Cathedral, 2014.



Layar app can be downloaded for free on App stores (android and mac). Download Layar to watch the digital content

A SPACE BETWEEN

Home to a vibrant, world-class research and postgraduate student community, the Digital Design Studio (DDS) works at the interface of science, technology and the arts, exploring uncharted territory in 3D visualisation, interactive technology, and sound design. Housed in The Hub at Glasgow's Pacific Quay, the studio is, fittingly, a hub of commercial projects for business and industry across Europe.

As one of the GSA's five research centres, the DDS is at the forefront of the development of real-time 3D visualisation and interaction technologies. Laser scanning methods, 3D sound, speech recognition, and camera-based and haptic interactive technologies are all used to create tools for a variety of industries and applications. Students in the four DDS masters programmes work alongside researchers, commercial designers, and PhD students in the state-of-the-art facilities at The Hub, which houses one of Europe's largest virtual reality laboratory spaces, as well as an ambisonic (3D sound) lab.

"We're right in the middle of things," says postgraduate Programme Leader Dr Daniel Livingstone. Pacific Quay is also home to the Glasgow Science Centre, BBC Scotland, the Scottish Media Group, and STV (Scottish Television). Another close neighbour is Film City, which houses Savalas, Scotland's largest sound post-production facility and the UK's first Dolby Premier mix theatre. Academic partnerships with the likes of the University of Glasgow's College of Medical, Veterinary and Life Sciences, and the Centre for Health Science at Raigmore Hospital in Inverness, complement links with industry such as GlaxoSmithKline and the NHS, attracting funding, feedback, and access to information. The DDS aims to break new ground in its development of

innovative technologies, and to use these technologies in educational, industrial and community engagement projects, improving access to technology and creating new knowledge.

Blending Art and Medicine

The 3D Definitive Human, one of the DDS's flagship projects, is the world's most accurate virtual model of human anatomy, designed for a variety of users across public and medical contexts. The model incorporates haptic input, including an 'injection' that mimics the feeling of pushing a needle into resistant flesh with eerie realism. This, and other technologies such as the Kinect that can be used to track the motion of the user, can be paired with the 3D model – or an even more immersive virtual reality environment – to present a rich and engaging tool for learning or training.

The major output of the 3D Definitive Human Project thus far is the 3D Head and Neck, an interactive model that is unique in the fact that it is medically validated. "The majority of 3D models that are used for educational purposes are not validated and do not have perfectly accurate detail," Livingstone explains. "This project has been medically validated to say that, yes, this is exceptionally accurate and detailed." Data from cadavers and live subjects was used to create the model, which will have application in surgical simulation, pre-operative planning, and training. Its user-oriented design and supreme precision make it a perfect educational tool, allowing students to explore and practice in a risk-free environment. Future projects will include the creation of female and male models of the rest of the body.

The DDS's medical links also include its collaboration with the Laboratory of Human Anatomy at the University of Glasgow for its MSc

Medical Visualisation & Human Anatomy, which is "the only programme of its kind in the world, in that it combines visualisation with dissection," notes Livingstone. "It's a rare privilege to be able to learn anatomy with human dissection, and the anatomy at the University of Glasgow is already a world-class resource. This is the first programme of its type to combine these disciplines, which makes it totally unique."

Ianto Jocks, a 2014/15 MSc student with a background in history and classics and an interest in the history of medicine, utilised this interdisciplinary approach heavily in his own work. His research project involved creating 3D visualisations of the anatomical collections at the University of Glasgow's Museum of Anatomy. The collection was created for medical purposes, explains Jocks, but also has an element of the artistic: "Anatomy has always been science as well as art. I think that looking back at medical history helps us understand modern society, modern science, and the process of generating ideas better."

Virtual Tourism

The DDS collaborates with Historic Scotland and non-profit CyArk on the Scottish Ten project, which aims to digitally document ten worldwide UNESCO heritage sites using laser scanning and photogrammetry to produce realistic 3D models. Scotland's five UNESCO heritage sites – New Lanark, Neolithic Orkney, St Kilda, the Old and New Towns in Edinburgh, and the Antonine Wall – have all been completed, as have four international sites: the Sydney Opera House, Mount Rushmore, China's Eastern Qing Tombs and Rani ki Vav in India. The team is currently scanning Nagasaki's Giant Cantilever Crane.

This collaboration, which serves both educational

and conservationist purposes, provides the DDS with access to data, and positions Scotland at the forefront of historic documentation. The Scottish Ten is a world-leading project in its use of state-of-the-art technologies, and the DDS benefits from having staff directly involved in the project, says Livingstone. "It's a premier team of professionals based on-site, and we're able to bring students together to learn from these professionals who are absolutely world class."

Historic Scotland and the DDS's joint venture, the Centre for Digital Documentation and Visualisation, has also been involved in the creation of the Battle of Bannockburn project, to create an engaging and interactive visitors' centre at the site of the historic battle. A joint initiative with the National Trust for Scotland and designers Bright White, the project saw the famous motion capture technologies that created Gollum in the Lord of the Rings used to create realistic footage of warring soldiers, which can be digitally combined into a full battlefield animation. Haptic and motion sensitive technologies allow visitors to interact with the displays at the centre. The ongoing work to make digital visualisation technologies accessible and engaging for the general public, and encouraging communities to use them as a means of researching and representing their heritage, is central to the mission of the DDS. The ACCORD project aims to create an open-access database of archaeological and historical 3D models, co-produced by community groups and accessible to all.

The visualisation of historical sites in Glasgow has not been neglected, with 2014 students in the MSc International Heritage Visualisation programme having created a model of Glasgow Cathedral as a team project. Individuals are also documenting sites of interest, such as the Stobcross

Crane (more widely known as the Finnieston Crane), a disused giant cantilever crane that stands as a symbol of Glasgow's industrial heritage. Nicola McCabe created an 'online museum' for the crane, with interactive capabilities and information on both the engineering side, and the personal historical side, telling stories of what it was like working in the shipyards.

"There was nothing that told you what was there before," McCabe explains. "I don't remember it – it was all gone by the time I was born, and anyone in my generation will be the same, so it seems a shame when it was such an important thing that contributed to the building of Glasgow." The changing of places over time is a subject of fascination, as is the River Clyde's pivotal role in the creation of the city: "I find the industrial history fascinating, but it's not something that's generally very celebrated."

Immersed in Sound

Industry and academic links provide important experience for students and researchers working in sound design, says DDS resident sound expert Paul Wilson. A number of students in the MDes Sound for the Moving Image programme become involved in commercial work and many students go to the BBC and other companies for work experience. Jessica Argo, a recent graduate, has moved onto PhD research in collaboration with the University of Glasgow's Institute of Neuroscience and Psychology. Her master's research explored how music affects our emotions, and her PhD research delves more specifically into the relationship between music and psychology, exploring the use of synthesised sound as exposure therapy for people suffering from anxiety and depression. She works with her sound design and neuroscience supervisors to generate

soundscapes for sufferers of noise-triggered anxiety.

While the focus of the sound department tends to be on film and television work, such as 2014 alumnus Kevin Walls' BAFTA Scotland winning soundtrack on 'Identical', some students also use the course as a platform for artistic practice (see also MDes Sound 2015 alumnus Laurence Chan's degree show piece on the front of this book). Alumnus Raydale Dower continues to use sound in his professional practice as an artist, creating sculptural installations that explore sound, music and our experience of space. One of his works, Piano Drop, was an installation featuring an ultra-high frame-rate film of a piano dropping from the roof, with ambisonic recordings, played back in slow motion. "The idea was to shatter your illusion of what you see and what you expect to hear," explains Wilson.

For some students, studying sound is the first step in the exploration of possibilities. "Many students know they're interested in sound, and some know that they want to go in certain directions, but the majority just study it and find their niche," says Wilson. The interdisciplinary work of the DDS lends itself to students and researchers with competing interests in art, technology and science, allowing a merging of fields and cross-pollination of ideas to germinate novel research and use of technology.

Glasgow is a city famous for its rich artistic, cultural, and scientific history, and is fast developing a role as a world leader in 3D visualisation and sound. For those interested in positioning themselves at the forefront of cross-disciplinary scientific and artistic work, the DDS is undoubtedly the place to be.

gsa.ac.uk/dds

LIFE at the GSA PREPARES STUDENTS FOR CAREERS ACROSS ART, DESIGN AND ARCHITECTURE, BUT CAN ALSO LEAD TO MORE IDIOSYNCRATIC CAREER PATHS - JELLY-MONGERING, PLAY-WRITING, FILM-MAKING - even a stint in the TARDIS. Let us introduce you to some of our alumni working in Glasgow and beyond.

talent

Christine Borland
(Environmental Art, 1987)
Practising Artist; Turner Prize nominee 1997; GSA Research Fellow

Andy Bow
(Architectural Studies, 1988)
Senior Partner Foster and Partners, Eero Saarinen visiting Professor (Yale)

Alexander Stoddart
(Sculpture, 1980)
Practising Artist; Sculptor in Ordinary to The Queen in Scotland

Roderick Buchanan
(Environmental Art, 1988)
Practising Artist; Beck's Future Award Winner 2000

Steven Campbell
(Drawing & Painting, 1982)
Artist

Jack Coia
(Architecture)
Architect

Alan Dunlop
(Architecture, 1985)
Practising Architect; Partner at Murray Dunlop Architects, Glasgow

Joan Eardley
(Drawing & Painting, 1949)
Artist

Pam Hogg
(Textiles)
Fashion designer; DJ

Gareth Hoskins
(Architecture)
Practising Architect; work includes Saughton Visitor Centre, Edinburgh

Margaret Hunter
(Drawing & Painting, 1985)
Practising Artist; European Woman of Achievement in the Arts, 1998

Jim Lambie
(Environmental Art, 1994)
Practising Artist; a main exhibitor in Scottish Pavilion at Venice Biennale 2003

Andrew Lauder
(Product Design Engineering, 1995)
Product Designer, Apple, California

David Law
(Product Design Engineering, 1991)
Product Designer, Speck Design, California

Andy MacMillan
(Architecture)
Architect, worked with Gillespie Kidd & Coia

Oscar Mazzaroli
(Drawing & Painting)
Photographer

John McNeece
(Design, 1962)
Interior Designer; projects include The Oleanna, the world's largest cruise ship

Toby Paterson
(Drawing & Painting, 1995)
Practising Artist; Beck's Futures Award Winner 2002

Jenny Saville
(Drawing & Painting, 1992)
Practising Artist; exhibited in Royal Academy's 'Sensation' exhibition

Ross Sinclair
(Environmental Art, 1988)
Practising Artist; exhibited in Here+Now exhibition at Dundee Contemporary Arts

Tom Scott
(Product Design)
Automotive Designer; previously Design Director, Ford Motor Company

Alison Watt
(Drawing & Painting, 1988)
Practising Artist - first woman to have a solo exhibition at the Scottish National Gallery

Adrian Wiszniewski
(Architecture)
Practising Artist

For stories from established practitioners and recent graduates, visit the alumni section of our website:

gsa.ac.uk/alumni

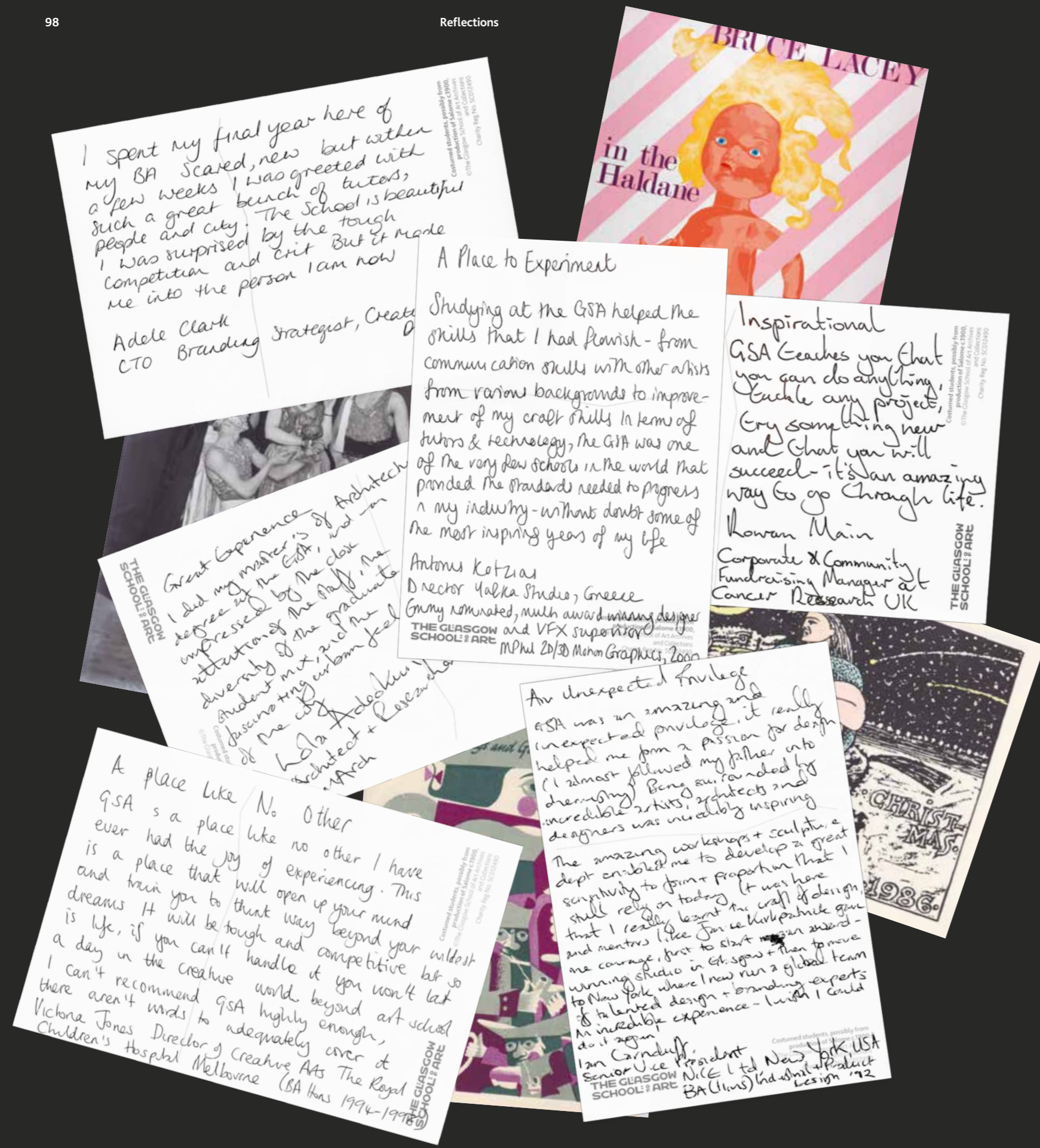
Image credit: Peter Capaldi,
© Paul Stuart 2014



'The art school – any art school – is a good place to be, generally. Because of what it is about. But that place, in particular, has a great atmosphere. You have this big, meaty, industrial city... but you have in the centre of it this great temple to art, which I think is a fabulous thing. It opens its doors to that city, and to me that is what art should be – an expression of the place and the people that it springs from.'

'I had my student days there, and they were wild and crazy as they should be. But at the art school, you always had the sense of a kind of, if not a higher purpose, then a sense that the arts were valuable, that talents were valuable, that these were things that people had that should be developed and cherished.'

Doctor Who actor, Oscar-winning Director and School of Design alumnus Peter Capaldi (Graphic Design, 1980) in conversation with Adrian Lobb



Graduate recruitment is now at its highest level since 2007. The improving job market is predicted to continue in the coming year with UK graduate employers expected to increase entry level vacancies by 8.1% in 2015^[1]. Graduates of the GSA go on to myriad careers, by no means limited to directly art, design or architecture-related roles. Our graduates leave equipped to be self-starters, to take the reins, and to create, experiment, and make a difference. You can join our strong alumni community on LinkedIn with destinations including Dyson, BBC, Apple, Foster + Partners, Topshop, in roles from education, engineering to media, communications and legal services and in locations around the globe from US to Scandinavia, Australia, China and India and all across Europe.

Opposite: Recreation of alumni quotes taken from LinkedIn

92.3%

Of GSA graduates are in employment or further study 6 months after graduation:

28% **35%**

of 2013/14 GSA leavers are self-employed or starting a business

of 2013/14 GSA leavers are employed on a permanent contract

6% **16%**

of 2013/14 GSA leavers are employed on a fixed term contract lasting 12 months or less

of 2013/14 GSA leavers are employed on a fixed term contract lasting 12 months or more

14%

of 2013/14 GSA leavers are on an internship or developing their portfolio

REFLECTIONS

Source: High Fliers The Graduate Market 2015: http://www.highfliers.co.uk/download/2015/graduate_market/GMReport15.pdf

Above source: GSA data gained and collated by the GSA Career Service via 2013/14 DLHE survey

TRAVELS

WITH MY ART

The GSA is a truly international institution, with students from 69 different countries populating its studios, workshops and lecture theatres. As well as being part of this international community in Glasgow, students also have the opportunity to live and study in cities around the world as part of the GSA's exchange programme, which has 75 partner institutions in thriving creative places such as Berlin, Reykjavík, Tokyo and New York. Students from these institutions are also welcomed to the GSA on Exchange, along with students from a multitude of other creative programmes around the world coming to study at the School through Study Abroad programmes for periods of 3 – 9 months. Here three students – one Study Abroad, two Exchange – share their experiences.



Maya McBeath

Product Design

Exchange student at National Institute of Design (NID) in Ahmedabad, India

'You are a girl and going to India by yourself, are you mental?'

That was more or less the reaction after I was accepted for my exchange at the National Institute of Design. But it has been one of the best decisions I have made up to now.

Apart from its six million people, the city does not have a great deal to offer. This is not picture book India. The attractions are covered in two days and there is no nightlife – alcohol being illegal in this state. It has very little tourism and as a white person I stood out a lot. On the upside, people are very open, helpful and friendly and there is still a lot to do and explore. It is a very interesting place to live and study, especially for the cultural difference.

When going to India you need to be open to something totally different. That struck me the most while experiencing student life there. NID has a beautiful campus with gardens and peacocks, which is closed off from the loud and busy surrounding city. All life takes place on the campus; you live there, you eat there, you study there, you meet your friends there. In addition, the work ethic differs a lot, I felt there was little division between work time and free time and regular chai breaks were of great importance. Adapting to this different way of life took some time, but once done life on the campus was very enjoyable and rewarding.

I chose India for my exchange to experience a very different culture, but I also benefitted a lot from studying Product Design there. Our tutors suggested we work with the Blind People's Association in Ahmedabad as our project partner. We visited the association often - it provides a hospital, a school, a library and workshops for the blind. I re-designed a blind football for them, as the common one was not loud enough to be heard above the sheer volume of background noise in India. I was motivated by seeing the joy they had while playing blind cricket and wanted to offer them more possibilities to have as much fun. I taught the institute's cobbler how to make the new football so they could produce as many as they needed. Through this project I learned a lot about what I want to do and what I want to stand for as a designer. It clarified where I see myself in future and showed me it is possible.

India is not a country for everyone but I personally gained and grew so much through going there. If I had to choose again I would definitely do the same again. As Dev Patel says in *The Best Exotic Marigold Hotel*, "Everything is going to be alright in the end and if it is not alright it is not the end!"

See Maya's photo diary of her exchange to India on her blog: mayabumblebee.wordpress.com



Maya McBeath, image ©Fabian Siefert kreativemetropole.de other images, Ahmedabad and 'Blind Peoples' Association, by Maya McBeath



Left: Sniedze Riekstina
©Barron Whitney Peper
Right: Ecole Nationale Supérieure d'Architecture de Paris-Belleville, Paris
Bottom: Eiffel Tower view

Sniedze Riekstina

Architecture

Exchange student at École Nationale Supérieure d'Architecture de Paris-Belleville, Paris

I had the good fortune to go on exchange just before concluding my studies of architecture. I spent the first semester of my final year in Paris, doing research for my thesis and discovering this spectacular city and its architectural treasures. Packed with different languages and customs, culture and lifestyle variations, this was a challenging, yet nurturing experience.

My host school was École Nationale Supérieure d'Architecture de Paris-Belleville - one of 6 architecture schools in Paris region, known for its research in architecture and urbanism. The key element to its academic structure was the variety of design studios available for students to choose from, thus helping to deepen knowledge in particular areas early on. My design studio - focused on housing in Paris - in its very practical approach, was fairly different from its mostly concept driven counterpart I had known before. And I found it beneficial to become familiar with both approaches.

There were also city wide and out-of-school activities I got to profit from, such as Nuit Blanche art festival, museums and galleries and pop-up performances on street corners. I was inspired by the talks by prominent architects, the most notable being Alvaro Siza Vieira. Maybe because of the inspiring study atmosphere or the abundance of research materials, the city library of the architecture (Cit  de l'architecture et du patrimoine) right beside the Eiffel Tower quickly became my favourite place

in Paris.

Indeed, the city itself must be the very reason for an architecture student to enjoy one's stay there. Starting from individual buildings, to magnificent monuments, and finally to the major urban redesign of Paris by Baron Haussmann - the capital of France is full of excellent architectural examples to discover and to study. But the real joy must have been just to immerse myself in the city (discretely checking my map from time to time) and to stumble upon some wonderful places, "secret" to all the crowds of tourists, and to see the real Paris with the eyes of a Parisian.

I am certainly no Parisian, but I dare to say I do not feel like a tourist anymore. The first three weeks of my stay were a bliss of meeting new people and exploring a new city, but by the end of the first month I got to feel the real Parisian rhythm "m tro-boulot-dodo" (metro, work, sleep) growing on me too. And to me this day-to-day experience was the real thing, as it raised my awareness and made me understand Parisians and the city far better.

I am glad for having had this opportunity of exchange, for it was a truly positive and unforgettable experience. Many strong international friendships were created, new horizons unveiled and a strong basis of my thesis project formed. And in hope of finding some d j  vu moments, I will visit Paris again!



Allyce Wood

Sculpture and Environmental Art

Study Abroad student from Cornish College of the Arts, Seattle

There were many contributing factors as to why I studied abroad. The first of which came from the basic desire to leave Seattle, the only city I had ever lived in, to immerse myself in a different landscape, culture, and art scene. I was attending a small college in Seattle and was interested in gaining some new perspectives and expanding my peer group, and I was also excited by the GSA's Sculpture and Environmental Art programme.

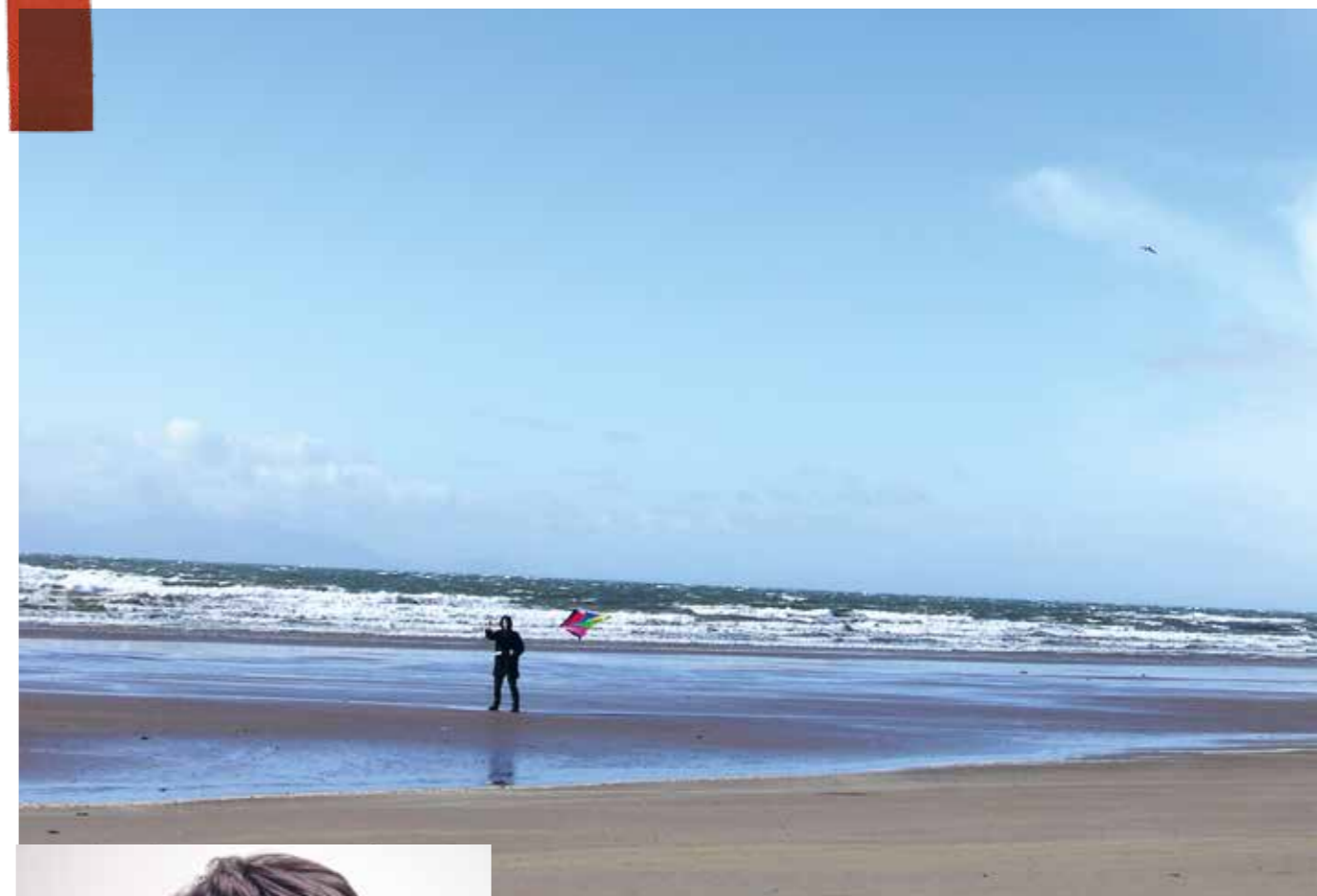
There were many memorable moments at the GSA and the surrounding city alike. I loved the Friday Event lecture series that was held in the Glasgow Film Theatre, learning about the practices and influences of professional artists. I also enjoyed the critiques given by classmates - the frank exchanges taught me so much about intention, historical reference, and perspective. Putting on exhibitions was very rewarding - it was a thrill to partake in events at the Centre for Contemporary Arts and SWG3 gallery, as well as at various flats and studios. Never before had I lived in an area so full of exceptional venues!

I also enjoyed becoming close to many of my fellow students: Cooking meals together, going on

trips outside of the city via bicycle and train were comforting and joyful. There were a number of great pints shared over stories of our pasts, similarities and future ambitions.

Glasgow granted me an expanded notion of what art could be, giving me the freedom to push my practice further. Seeing so many artists involved with the construction of venues was a great lesson in courage: You needn't wait for a gallery to select you if you have the drive to build the space yourself. I continue to live by that lesson, and apply it to many facets of my artistic career, my job searches and peer outreach.

I had the good fortune of travelling quite a bit when I finished my two terms at GSA. I went around Scandinavia, Germany, the UK and France, with some of my best friends I made whilst on exchange. I have been able to come back to the UK once a year since I graduated from University, both for social reasons as well as for exhibitions and collaborations. My home is still Seattle, although my considerations for where I will live next have expanded greatly - there is a good chance I will make my home abroad again.



Top: Allyce at beachfront, Ayr, Scotland.
Bottom: Allyce Wood

This article first appeared in GSA Reflections on an Art School 2015/16.



Acting Director of Programmes in Singapore, *Thomas Greenough* having travelled from Glasgow takes a look at our sister campus in Singapore, SE Asia, half a world away, but only geographically speaking...



GSA SINGAPORE

As the Acting Director of Programmes here at GSA Singapore, I can say I have been very impressed by the quality of the student body from the word go. I have visited Singapore regularly, and I originally saw student work in 2013 at the 100 Days exhibition which celebrated the first one hundred days of the programmes here. And I can say that the engagement of the students and indeed the tutors was reflected in the quality of the work that I saw. But what really hit me this time - in the induction week, was the way the 4th year students worked with the new students, creating workshops for them, running activities and finally producing a film documenting the week. It is this community spirit which is at the core of GSA Singapore - it is also there between the staff and students, working collaboratively on projects within the community and towards the final exhibitions. I look forward to seeing the fruits of their labours at the end of the year.

Above: *Christopher Wong*,
Communication Design 2015

“It is a community spirit that lies at the heart of GSA Singapore, and also (exists) between staff and students”



Orientation 2015 at the Glasgow School of Art Singapore

GSofA Singapore students in Glasgow - a glimpse of third year students enjoying their 3 week immersion programme at GSA in Glasgow. vimeo.com/72336795



About GSA Singapore

The GSA Community extends far beyond the UK. As well as alumni throughout the world, the GSA has an office in China, and our sister campus, The Glasgow School of Art Singapore was established in 2012. In Singapore GSA delivers years 3 and 4 of the Bachelor of Art (Hons) programmes in Communication Design and Interior Design, in partnership with the Singapore Institute of Technology (SIT). The degree programmes, validated by the University of Glasgow, enable Diploma students from one of Singapore's Polytechnics to progress from a Diploma to a Bachelor of Arts (Hons) degree. With two degree shows now behind them, students from the programme are already award-winning and look set to continue to make an acting contribution to the creative economy of SE Asia and beyond.

Visit GSA Singapore Degree Show 2015 online <http://www.gsasingapore.com/>
More at www.gsa.ac.uk/singapore

THE ART SCHOOL:



Welcome to the GSA Students' Association (GSASA), aka 'The Art School'. The Students' Association are a not for profit charitable organisation, helping students from all disciplines with advice, support, funding student projects, exhibitions and societies and serving the student vision to create everything from spectacular live music and club nights to pioneering performative works and live debate. Introduced by the newly elected President of GSASA *Lewis Prosser*. Find out more at theartschool.co.uk / @artschool_

I write this introduction on behalf of the Students' Association at The Glasgow School of Art. The Students' Association is at the very centre of art school life, it is the one place that is truly cross disciplinary and accessible to all students no matter what. As an association we offer project spaces where students can run exhibitions and a venue where they can programme events. We also provide termly extracurricular funding so students can progress their own practice outside the confines of assessment and paperwork.

The letter that follows is written by a dear friend and recent graduate of the School, as it states it is a manifesto of sorts, a call to community for students, prospective and continuing. It is a sign that we, as a cohort can see the situation, and that no, the situation is not ok. Read the words carefully because they bear more resonance now than they ever will.

As we enter a new year in our legendary venue it is our aim as an association to increase transparency, accountability, equality and collaboration across the School. Remember, we are choosing to be creative at a time when higher education institutions and cultural bodies across the UK are being swallowed by a corporate, neoliberal agenda. We must hold on to what makes us unique, what drives us to want to paint, to make, to design; that primordial twitch that makes us so ready to fight the tirade of slippery advertising and ingrained state oppression with fresh innovation and imagination. The Glasgow School of Art has a great political past and a bright future for those that should wish to challenge the inconsistencies of the present.

The Students' Association is a place to challenge the perceptions and narratives surrounding education and the creative sector. Fine art, design and architecture are an essential part of life. At the GSASA we realise that one should never feel bound by precedent. It is within our fibre to reinvent, reimagine and rebel because we realise that it is always better to be NEW than to be good by yesterday's standards.

All the best,

Lewis Prosser
President
GSA Students' Association

Left: Algorhythm
Images © the Art School

THE LEGEND OF SCOTT STREET



Clockwise from far left:
The Vic Café Bar, Inferno Ball;
Numbers - Jackmaster & Spencer;
Degree Show Street Party.
Images © the Art School



To my dear, *cherished students*,

Welcome to art school — You're under attack, I hope you see that. By reactionary society, by crude rationality, by your own economic backgrounds, by John Whittingdale. Give them five more years and they'll privatise your parents too and there'll be no-one to pay the rent. No, the situation is not OK.

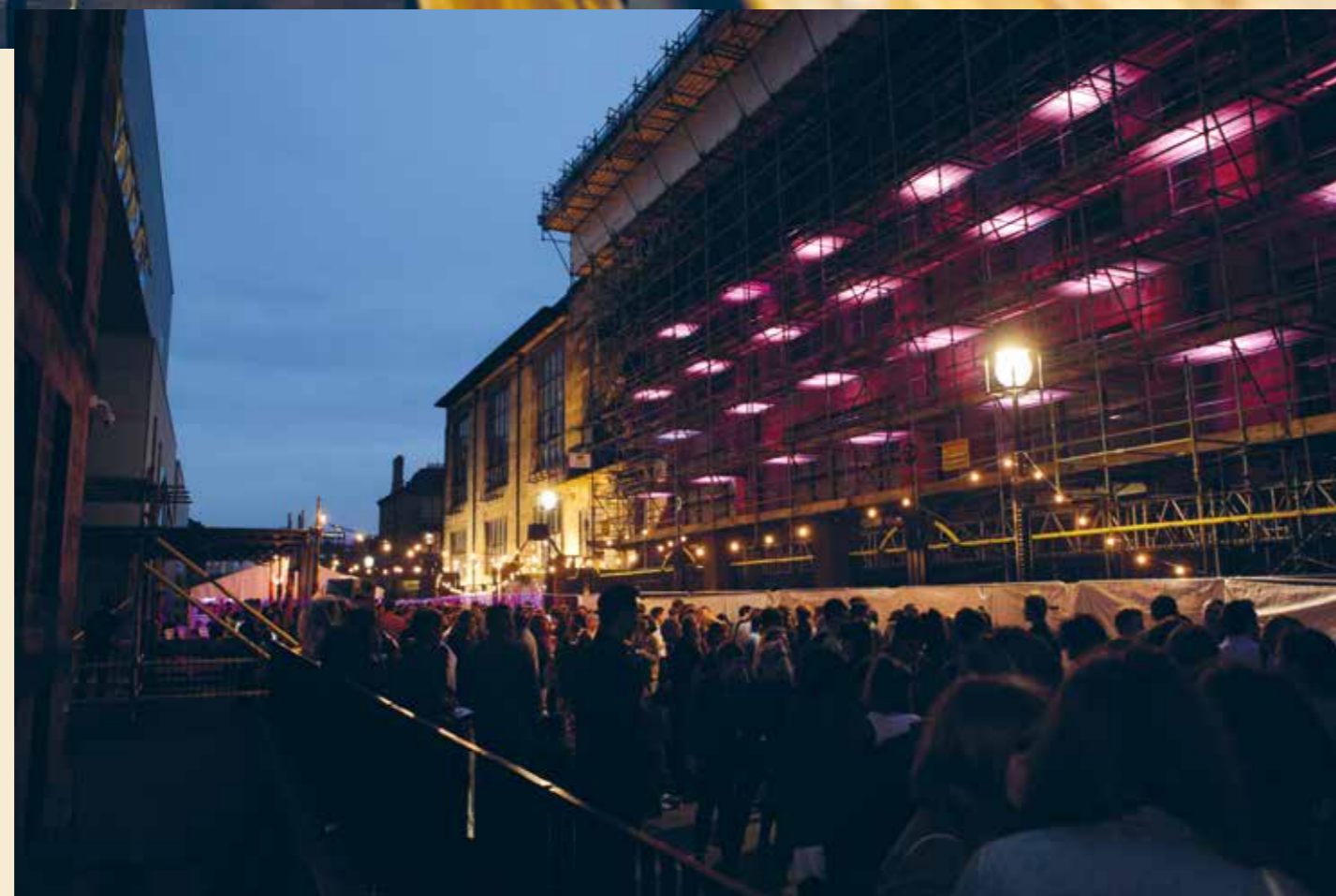
But you've come to the right place. This is an open letter to artists, designers, architects, a manifesto of sorts; a protest against nostalgia, and a plea against ambivalence in all its forms:

A BOMB IN THE NATIONAL GALLERY WOULD MAKE SOME NOISE, BUT NOT AMONGST THE RIGHT PEOPLE

Try and make something that jolts you out of grinding complacency. Radicalise. Most of all, be contemporary, because:

THIS IS NOT THE BP PORTRAIT AWARD

It's 2015, and Art still runs on an economy of scarcity, as retrogressive and boring as it is elitist. Make concepts, not commodities. Everyone is painting in pastel colours and not enough people are working out what even gives them the right to exist right now. There is more resonance and poetry in those Deep Dream images than your best Andy Warhol impression. In fact, the Google algorithm might be the closest thing we've got to Ulysses. You can sell out at degree show but for now you've got the luxury to actually work something out.



THE PRESENT IS UNDERPERFORMING (AND THE FUTURE IS FADING FAST)

It's 2015, the world is being beaten into a homogenised pulp and we're sitting around talking about 'materiality' and 'objecthood'. What happened to the situationists? The political sterilisation of contemporary culture just happens to coincide with the conservative shift throughout the Western world. And what actually happened to the future? Aesthetics, politics; at least the fascists had some fun with it. Culture is a propaganda war and they're winning. We're on neoliberal time now; it's the commodification of absolutely everything and that includes you and all your feelings. If you want an alternative then you'll have to invent it. Thankfully, you've got four years to say something you didn't already know. It's your god-given-nine-grand-a-year privilege, so do something with it, but:

REJECT SELF HELP

If you need a place to project then there are open mic nights for that; a crit is not a therapy session, and while the government is failing NHS social workers, it's not your job to pick up the slack. It's not all about you. Art is many things, but it is not a happy-place; it should fill you with terror and joy; painkillers only lead to a duller death. Wipe those tears away though, because:

EACH OTHER IS (MOSTLY) ALL YOU HAVE

Talk to each other, work together, live in each other's studios. Everything you learn you will probably have to teach yourselves, but that's kind of the beauty of it. Look outwards: across GSA, across disciplinary and geographical lines. Whether it's MFA protests on Renfrew St or sit-in occupations in Goldsmiths, solidarity is key and collaboration is your best asset. And, if the need arises:

STRIKE

Art is work. Do more, but demand more and withdraw your labour if necessary. The entire MFA class at USC Roski just dropped out in protest, with support from faculty and alumni. Make the school work for you.

Thanks for sticking around, have a nice time and take a Turner Prize on your way out.

Best,
Anon.

Glasgow is well known throughout the UK and across the world for its legendary music scene. In 2009, Glasgow was named as one of five international UNESCO Cities of Music, and hosts an average of 130 live music events a week, from international touring bands to emerging underground acts. Here music journalist Stewart Smith of The List magazine introduces the city's eclectic and consistently exciting music scene ▶

THE HISTORY OF a MUSIC CITY



Lauren Mayberry
of CHVRCHES, debut gig
at The Art School
Image: Allan Roney

The contributions of GSA students and alumni to the music scene are significant - from playing in bands and DJing, to booking shows, and designing posters, artists are at the heart of the city's musical community.



Left: Richard Youngs & Luke Fowler at Cry Parrot's Music Is The Music Language 2012. Image: Alex Woodward

Below: Alex Kapranos of Franz Ferdinand. Image: Herald & Times

Opposite: GSA Degree Show rooftop after party 2012



Glasgow is a great music city. New students at The Glasgow School of Art will find themselves at the heart of a vibrant and diverse community of musicians, DJs, promoters and fans. GSA alumni have found fame as members of Franz Ferdinand and Frightened Rabbit, to name but two, their success made possible with the opportunities provided by the city's rich infrastructure of venues and art spaces. Beyond the grassroots scene lies a world of possibilities: large venues and arenas, plush concert halls and a musical calendar packed with festivals and special events.

The GSA has played a significant part in the history of Glasgow pop and rock. The Art School venue was where Orange Juice played their first Glasgow gig in 1979, and it continues to host shows by cult bands and future stars, such as the hotly tipped Glasgow electronic trio CHVRCHES, who made their live debut there in 2012. More significant still have been the contributions of GSA students and alumni to the music scene. From playing in bands and DJing, to booking shows and designing posters, artists have been at the heart of the city's musical community.

This fruitful exchange can be traced back to the early 1970s and the Third Eye Centre (now the Centre for Contemporary Arts or CCA), where playwright, poet and pianist Tom McGrath presided over a visionary programme of avant-garde jazz and folk music, alongside theatre, readings, exhibitions and radical intermedia happenings. As punk bands were banned by the city council, it wasn't until the post-punk era that Glasgow would produce its own distinctive scene.



Behold the Sound of Young Scotland: Postcard Records. Home to the sighing pop reveries of Aztec Camera and Orange Juice, as well as the more angular sounds of Josef K, Postcard would prove influential on several generations of Glasgow indie, providing a model for bands and labels to carve out their own little corners of the music world. While some Glasgow bands such as the Jesus and Mary Chain and Primal Scream moved to London to further their careers, others such as The Pastels, The Vaselines and Teenage Fanclub remain in the city to this day, helping to run club nights, organise shows and keep record stores stocked with the latest underground sounds.

As Britpop went into decline, Glasgow emerged as a hotbed of post-rock, lo-fi and indie pop. From the Chemikal Underground label emerged Mogwai, Delgados, Arab Strap and Bis, each with their own distinctive sound and attitude. Meanwhile, Belle & Sebastian's wistful pop gems captured the mystery and magic of Glasgow. The runaway success of Franz Ferdinand in the early noughties highlighted the importance of the GSA to the city's music scene. Although only bassist Bob Hardy had studied there, all the band members had strong connections to the art community. As a result, they became the house band at The Chateau, an art deco warehouse turned studio and performance space.

The GSA is close to a hub of venues and bars in Garnethill: The Art School itself is a gig, club and exhibition space with an excellent reputation for leftfield events. Down the hill on Sauchiehall Street is the famous Nice & Sleazy, a local indie institution

which also serves the finest burgers in town. The CCA offers an excellent performance space, plus galleries and two café-bars. For larger bands, there's the O2 ABC, and for emergent touring acts, Broadcast. Moving across town towards Central Station, you'll find the Stereo café and venue and the versatile art and music space the Old Hairdressers down Renfield Lane. In nearby Jamaica Street is the Sub Club, home to the famous Optimo, an eclectic club night which has played a major role in shaping the city's music culture, as well as the bass-worshipping Numbers, and house stalwarts Subculture.

Walk along Argyle Street towards the Trongate and you'll reach the artists' quarter of King Street, home to the Transmission Gallery and Glasgow Print Studio, as well as the mighty 13th Note Café, the site of innumerable loud and sweaty subterranean gigs. Kings Court, meanwhile, is home to vegan café-bar and venue Mono and its fantastic in-house record store Monorail, co-owned by Stephen McRobbie of local indie legends The Pastels. Other great record shops in the city include Rub-a-Dub, for electronic music, and Volcanic Tongue, for esoteric underground transmissions.

These places have been hugely supportive of the city's creative community, allowing independent promoters such as Nuts & Seeds, Cry Parrot and Never Come Ashore to thrive. Run on a non-profit basis, these DIY promoters boast an inclusive music policy, which takes in everything from scuzzy punk and kaleidoscopic electronica, to Saharan trance rock and wild-eyed avant-folk. 2013 Turner Prize nominee and GSA

alumnus David Shrigley is a prominent supporter of Cry Parrot, and he speaks for many in saying that independent promoters represent 'all that is great about the Glasgow cultural landscape: a DIY attitude towards presenting wonderful, interesting and peculiar musical events to the people of the city based on passion, curiosity and generosity rather than a desire for profit or personal gain. When people ask me why I choose to live in Glasgow, I would cite the fact that people like Cry Parrot do what they do here as one of the reasons'.

DIY promoters also make an effort to offer an alternative to the standard gig experience, putting on dance parties and festivals in warehouses, art spaces and community centres, as well as more conventional venues. Artist collectives have embraced this approach, organising innovative multi-media events in former industrial spaces such as SWG3, the Glue Factory and The Whisky Bond. Such activities have had an influence on the city's 'official' events, with pioneering festivals such as Arika, Counterflows and Tectonics presenting experimental music alongside installations, talks and performances.

German curator Hans Ulrich Obrist has described the city's explosion of award-winning art and culture as the 'Glasgow Miracle'. The GSA has been at the heart of this cultural renaissance, and new students will have a fantastic opportunity to participate in this hotbed of creativity, shaping the art of the future and its soundtrack.



DEGREE DIRECTORY

All GSA degree programmes are validated by the University of Glasgow. Established in 1451, the University of Glasgow is a member of the prestigious Russell Group of leading UK research universities and a founder member of Universitas 21, an international grouping of universities dedicated to setting worldwide standards for higher education.

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UNIVERSITY OF GOSWARTH

Silversmithing and Jewellery

UCAS code: W721

Award: BA (Hons) Silversmithing and Jewellery Design

gsa.ac.uk/silversmithingandjewellery

Silversmithing and Jewellery is a broad, balanced programme covering aspects of body adornment and fine metalworking from the development of original design concepts through to the finely crafted finished work. The programme embraces as broad an approach to silversmithing and jewellery as possible, from designing for the mainstream jewellery or silverware industries to the pursuit of very personal works intended for gallery exposure.

Textile Design

UCAS code: W231

Award: BA (Hons) Textile Design

gsa.ac.uk/textile

Textile Design is concerned with the design of cloth for interiors and fashion, and is composed of four subject specialisms - print, knit, weave and embroidery. Students acquire, practice, integrate, extend and challenge the application of hand-produced work, craft skills, traditional processes and digital technology utilisation through studio-based activity and live projects.

Portfolio Preparation

Apply directly to the School

gsa.ac.uk/continuingeducation

The GSA's Continuing Education department offers Portfolio courses that enable students to develop a portfolio of work for submission to HE/FE courses in Art and Design. A range of Portfolio courses are available including part-time evening and day courses, Saturday courses (for 5th and 6th years) and week long Summer School courses.

Product Design

UCAS code: HW72

Award: BDes/MEDes Product Design

gsa.ac.uk/productdesign

The Product Design programme focuses upon the role of the designer as the creator of objects, services and experiences. Student work extends traditional understandings of form, function and materiality to encompass the social, cultural and ecological context of products and their uses. The programme includes the study of European languages, research methods from the social sciences and an engagement with issues around sustainability along with study in partner institutions around the globe.

Fine Art Photography

UCAS code: W640

Award: BA (Hons) Fine Art

gsa.ac.uk/fineartphotography

Students on the Fine Art Photography programme blend conceptual, aesthetic and technological awareness. Students do not simply study photography, but photography in a fine art context alongside more 'established' forms such as sculpture and painting. The use of a range of media is encouraged; photo-mechanical, stills, video (time-based media) and text are all used as a means of artistic expression.

Interaction Design

UCAS code: W280

Award: BDes (Hons) Interaction Design

gsa.ac.uk/interaction

Interaction Design embraces the creative possibilities opened up by new technologies to reveal alternative approaches for design and artistic expression. Students learn the fundamentals of code alongside visual thinking and creative problem-solving, enabling the creation of interactive virtual and physical artefacts.

Interior Design

UCAS code: W250

Award: BA (Hons) Interior Design

gsa.ac.uk/interiordesign

This programme is available to study at GSofA Singapore

gsa.ac.uk/singapore

Interior Design at the GSA is about revitalising and enriching buildings to create exciting and practical environments in which people can live, work and enjoy themselves. Students focus on the production of appropriate, practical and creative solutions while working within specific types of constructed space, using traditional methods alongside digital methods of representation, such as CAD, 3D-printing and immersive virtual-imaging.

Architecture (BArch)

UCAS code: K100

Award: BArch (Hons) or BArch (Ord)

gsa.ac.uk/barch

The Architecture programmes of study (BArch and DipArch) are organised over five years, delivered through two academic programmes. The syllabus includes design, construction, structures, environmental science, history, sociology, economics, law and management, as well as skills in hand drawing, three dimensional visualisation, modelmaking and workshop techniques, photography, audiovisual and verbal presentation, and core skills including problem-solving and working with other people. The Bachelor of Architecture programme leads to an Ordinary or Honours degree and to exemption from Part 1 of the Examination in Architecture of the ARB/ RIBA. Full-time students are required to undertake a year of practical training in an approved architect's office between Years 3 and 4.

Architecture (DipArch)

Apply directly to the School

Award: DipArch/Masters of Architecture by Conversion

(also available in part-time mode)

gsa.ac.uk/diparch

The Diploma in Architecture is studio-based with all students working in open-plan studios to promote a creative environment in which students across all stages can innovate, experiment and share advice. The programme also provides a rigorous educational framework for students wishing to enter the architectural profession, and gain exemption from Part II ARB/RIBA Examination in Architecture.

Communication Design

UCAS code: W213

Award: BA (Hons) Communication Design

gsa.ac.uk/comdes

This programme is available to study at GSofA Singapore

gsa.ac.uk/singapore

Communication Design covers three streams: illustration, design photography and graphic design. Students are given the opportunity to explore the traditional skills of drawing, printing, photography and other graphic processes with video, sound, animation and other aspects of moving image and multimedia. The programme is brief led, and students work collaboratively as designers in an environment which places value on ideas and processes.

Fashion Design

UCAS code: W230

Award: BA (Hons) Fashion Design

gsa.ac.uk/fashion

This programme aims to create assured fashion design graduates with clear individual and creative identities, specialising in either menswear or womenswear. Students honour and learn from Fashion traditions and look to the future at the same time, learning to balance originality of concept with design viability.

Product Design Engineering

Apply to the University of Glasgow

Institution name: GLASG

Institution Code: G28

UCAS Code: H3W2 (BEng)

4 year programme

UCAS Code: H3WG (MEng)

Accelerated Route

5 Year programme

UCAS Code: H3WF (MEng)

Award: BEng (Hons)/MEng Product

Design Engineering

gsa.ac.uk/pdengineering

Product Design Engineering is an internationally recognised, accredited and award-winning degree programme, offered jointly with the University of Glasgow. Students focus on the development of innovative products to support changing and increasingly sophisticated human needs and lifestyles. The programme consistently produces high-calibre graduates who possess a rigorous design engineering process in conjunction with ingenuity, creativity and management skills.

Sculpture and Environmental Art

UCAS code: W130

Award: BA(Hons) Fine Art

gsa.ac.uk/sculptureenvironmental

The Sculpture and Environmental Art department offers two subject pathways, each with its own distinct focus, with elements shared across both programmes. Sculpture extends beyond the conventional boundaries of object-making to encompass a wide range of contemporary processes and media. Environmental Art prepares students to develop work in relation to sites and contexts beyond the gallery. Students acquire a practical and philosophical understanding of the subjects with a focus on studio and exhibition practice, alongside site-specific projects.

GRADUATE

Serious Games & Virtual Reality*

Award: MSc in Serious Games & Virtual Reality

gsa.ac.uk/seriousgames

This programme offers students transferable skills to design, develop and analyse serious games, and encourages interdisciplinary research in applications of games technology across sectors. The programme prepares students for work in the creative industries, and in areas such as healthcare, education, and cultural heritage.

Sound for the Moving Image*

Award: MDes in Sound for the Moving Image

gsa.ac.uk/sound

This programme offers the opportunity to engage with the craft and creative practice of sound production applied to film, animation, television, new media, electronic games and visual art, as well as equipping students with the tools required to develop a research project within this field.

International Management & Design Innovation

Award: MSc in International Management & Design Innovation

gsa.ac.uk/imtmanage

This programme is offered by The University of Glasgow and taught in partnership with The Glasgow School of Art. The emphasis of the programme rationale is on the interplay between user-led practices of design innovation, underpinned by theoretical research, and the social, technological and economic context of contemporary management and design practice.

Master of Fine Art

Award: MFA

gsa.ac.uk/mfa

A two-year, multidisciplinary programme offering students an extraordinary opportunity to analyse their studio practice in depth, and to modify, develop and secure it accordingly. MFA alumni include four Turner Prize winners: Simon Starling, Richard Wright, Martin Boyce and Duncan Campbell.

Master of Research*

Award: Master of Research (MRes)

www.gsa.ac.uk/mres

This new bespoke programme constitutes an alternative choice to an MPhil or a taught MRes. It can be theoretical or practice-based, and can be offered within any of the GSA's four specialist schools (Fine Art, Architecture, Design, Visualisation and Simulation) and within a range of contexts.

Design Innovation & Service Design

Award: MDes in Design Innovation & Service Design

gsa.ac.uk/designinnovation

This programme seeks to equip students with the thinking, tools and processes of service design, creating innovation in the conception, design and delivery of services and service experiences. As part of the programme, students work closely with communities and organisations on live projects, which have recently included NHS Scotland and Highlands & Islands Enterprise.

Doctoral Study*

Award: MPhil or PhD

gsa.ac.uk/phd

The GSA has a distinctive specialist, practice-based research culture that is widely recognised internationally. We offer opportunities for part-time and full-time programmes of research, starting in September and January each year. Profiles of primary research supervisors and current research students can be found on our website at gsa.ac.uk/supervisors

Fashion + Textiles

Award: MDes in Fashion + Textiles

gsa.ac.uk/fashionandtextiles

The MDes in Fashion and Textiles is designed to meet the ambitions of motivated graduates who wish to extend, develop and hone their individual 'design signature'. The programme is studio-based with workshops for weave, print and dye knit, embroidery and CAD, and allows access to the Centre for Advanced Textiles (CAT) and digital jacquard weave.

Fine Art Practice (MLitt)

Award: MLitt in Fine Art Practice

gsa.ac.uk/fineartpractice

The MLitt in Fine Art Practice is a one-year taught programme, with five pathways in Photography and the Moving Image; Painting; Drawing; Print Media; and Sculpture. The MLitt is studio based, and centred on practice.

Architecture by Conversion

Award: MArch in Architecture (by Conversion)

gsa.ac.uk/archconv

Students who achieve a sufficiently high standard in the final design thesis of the DipArch may be eligible to proceed to a programme leading to the award of a masters degree, MArch (by Conversion), where there is an opportunity to develop an aspect of the thesis in greater depth.

Architectural Studies

Award: MArch in Architectural Studies

gsa.ac.uk/march

The MArch in Architectural Studies programme is research and project driven with multi-disciplinary input, providing ground for shared discourse. Programme pathways are Urban Design, Creative Urban Practices, Urban Building, Digital Creativity, Energy and Environmental Studies, History and Theory of the City, and Zero Energy Mass Customised Housing. Applicants should specify their chosen pathway in the application.

Communication Design

Award: MDes in Communication Design

gsa.ac.uk/commdesign

MDes in Communication Design is practice-led and process-oriented in relation to definitions of broad design practices. The programme provides rigorous methods for the interrogation of visual and textual research, positing questions relating to the role of the designer in society.

Creative Practices*

Award: MRes in Creative Practices

gsa.ac.uk/creativeprac

This programme aspires to produce highly individual researchers who are able to integrate the rigorous traditions of academic research with the autonomy of creative practices. Students are encouraged to examine the place of academic enquiry and the many forms of creative expression in the wider context of social, historical and theoretical discourse.

Curatorial Practice (Contemporary Art)

Award: MLitt in Curatorial Practice (Contemporary Art)

gsa.ac.uk/curatorial

This programme aims to engage with varied modes of contemporary curatorial practice, be they collections, archives, contemporary art or relational and performative practices. Students develop a professional, outward-looking focus, through which the city and beyond become the platform of activity. The programme is offered jointly with the University of Glasgow, and offers links with external institutions in the city.

Design Innovation & Citizenship

Award: MDes in Design Innovation & Citizenship

gsa.ac.uk/designandcit

This programme offers students the opportunity to use design practice, thinking tools and methods to engage critically with the changing social, economic and political imperatives of contemporary culture. Students on the programme will engage with, examine, critique and propose contemporary and emerging definitions of design practice and citizenship.

Design Innovation & Environmental Design

Award: MDes in Design Innovation & Environmental Design

gsa.ac.uk/designandenv

This one-year taught programme focuses on the study of 'place'. It aims to identify opportunities for change and innovation through the application of design methodologies and thinking, to use design practice as a means to understand and explore the human and material factors that shape an environment.

Medical Visualisation & Human Anatomy*

Award: MSc in Medical Visualisation & Human Anatomy

gsa.ac.uk/medvis

This one-year programme is offered in collaboration with the Laboratory of Human Anatomy, University of Glasgow. It allows students to examine human anatomy, and to reconstruct it in a real-time 3D environment for use in education, simulation, and training.

PG Cert: Learning and Teaching/ Supervision*

Award: PG Cert in Learning and Teaching/ Supervision

gsa.ac.uk/pgcert

The PG Cert in Learning and Teaching enables staff in UK HEIs and related professional fields to develop teaching practice in higher education in the creative disciplines. The PG Cert in Supervision enables the supervision of research at postgraduate taught (PGT) and postgraduate research (PGR) levels.

Product Design Engineering

Award: MSc in Product Design Engineering

gsa.ac.uk/pde

This programme is delivered by the GSA and the University of Glasgow, and aims to equip students with design engineering expertise, management skills and creative drive. Students acquire key skills in the areas of user-centred design, product design, mechanical engineering, and electronic and electrical engineering, and develop work in the context of a rigorous but supportive intellectual climate.

Programmes at the Institute of Design Innovation in Forres

The GSA's Institute of Design Innovation is a distributed research body, based both in Glasgow and Forres in the Scottish Highlands. The Institute works closely with businesses and communities, applying design thinking to improve work, wealth and wellbeing. From September 2016, the GSA is offering three postgraduate programmes in Design Innovation in Forres. These programmes are subject to validation and applicants should consult the GSA website before applying.

Design Innovation & Collaborative Creativity

Award: MDes Design Innovation & Collaborative Creativity

www.gsa.ac.uk/designcollab

This programme focuses on collaborative design techniques and methods within an organisational or social context, and how co-operative endeavour can be used as a means of developing change.

Design Innovation & Interaction Design

Award: MDes Design Innovation & Interaction Design

www.gsa.ac.uk/designinteract

The focus of this programme is the role of interaction design as a means of developing innovative experiences through the application of technology.

Design Innovation & Transformation Design

Award: MDes Design Innovation & Transformation Design

www.gsa.ac.uk/designtransform

Students on this programme use transformation design as a method of engaging with complex problems, and use transformation design as a means of developing innovative systems in regional and organisational contexts.

Programmes marked * can be studied part-time.

STUDENT SERVICES

www.gsa.ac.uk/student-services

Accommodation

As Scotland's largest city and with five higher education institutions, Glasgow has an excellent supply of student accommodation, whether you choose to apply for a room in one of the GSA's Halls of Residence – all within 2 – 10 minutes' walk of the GSA campus - or rent a private flat or room sharing with others. The approximate cost for single student's accommodation is £300-350 per month, but this can vary. Detailed information can be found on our website.

www.gsa.ac.uk/accommodation

Student Welfare

Our Student Welfare Service can support you in your search for appropriate accommodation, at one of their accommodation advice drop-in sessions and flat-hunting workshops. They also offer practical support and advice about funding and finances, childcare, immigration and the practicalities of being a student.

welfare@gsa.ac.uk

+44 (0)141 566 1414

Learning Support & Development

Help and advice for all students about the process of learning, offering specific support to dyslexic and disabled students and English Language classes and support for international students.

learningsupport@gsa.ac.uk

+44 (0)141 353 4787

Student Counselling Service

A confidential service offering professional counselling about personal or academic related issues.

counselling@gsa.ac.uk

+44 (0)141 353 4484

GSA Sport

GSA Sport is an association run by students with an aim to promote recreational and competitive physical activity for students. Groups and clubs include running, swimming, salsa, football and yoga, and a full list can be found on the GSA website.

gsa.ac.uk/sport

FEES AND FINANCE

www.gsa.ac.uk/finance

Tuition Fees

Tuition fees vary depending on whether you are studying an undergraduate or postgraduate degree, and where you are applying from. For up to date details on fees for students from Scotland, the rest of the UK (England, Wales and Northern Ireland), the EU and International (outside of the EU) students visit our dedicated website pages.

gsa.ac.uk/finance

GSofA Singapore

Tuition fees vary depending on whether students are Singapore citizens, permanent residents of Singapore, or international students.

tiny.cc/gsofafees

Cost of Living

Based on the following breakdown, we recommend that you budget approximately £680 per month minimum (excluding entertainment) for a single student, and £950 for a couple. For each child, add approx. £1,800 per year. The following is a rough breakdown of the estimated cost per month for a single student living in shared self-catering accommodation:

- Accommodation £300
- Bills (electricity, gas) £60
- Food £140
- Mobile phone (contract or pay as you go) £25

- Miscellaneous (clothes, toiletries, travel etc) £130
- Entertainment – variable
- Travel home – variable

Estimated costs for materials, specialist equipment and study/field trips are programme dependent, and are available on the programme pages of our website. Individual departments bulk buy some materials to save you money, and you will then be charged a set fee for usage.

Part-Time Employment

Many students work approximately 15 hours a week to top up their student loan. For budget advice and information, please contact the Student Welfare Service.

gsa.ac.uk/welfare

Financial Support

Full details of the financial support systems of grants, loans and bursaries available to students wishing to study at the GSA are available on the finance pages of our website. Before you apply for one of our programmes, you should ensure that you receive any support to which you are entitled. You should also be aware of any conditions attached to such support. Our website also contains details of mature student bursaries, disabled student allowances and discretionary funds.

Scholarships

The Glasgow School of Art welcomes applications for its many undergraduate and postgraduate scholarships from eligible new students. The criteria for each scholarship varies. Full details and application forms are available from our website: gsa.ac.uk/scholarships

International

The Glasgow School of Art welcomes applications for its many undergraduate and postgraduate scholarships from eligible new students. The criteria for each scholarship varies. Full details and application forms are available from our website: gsa.ac.uk/scholarships

KEY INFO

INTERNATIONAL

www.gsa.ac.uk/international

Applications

The GSA welcomes applications for all its programmes from suitably qualified students from all over the world. International applicants should apply to the School through UCAS in the same way as other applicants – see the How to Apply section for more details. Students applying from outside the EU can do so at any time between 1 September and 30 June, although we advise all students to apply by 15 January as competition for places at the School is high. All applicants for Fine Art & Design programmes are also required to submit Supporting Visual Material to accompany their UCAS application – this is done online, and details can also be found in the How to Apply section.

Interview and Portfolio

Most undergraduate programmes conduct a portfolio interview with students before offering them a place. For students unable to come to GSA this is usually conducted by telephone or online meeting/skype.

English Language

Please note that you must be proficient in English before we can offer you a place on one of our programmes. See the Entry Qualifications section for details on the qualifications we require.

Parent Guides

View or download our guides for parents of international applicants translated into a variety of languages.

gsa.ac.uk/parentguides

Working in the UK

Students with the correct stamp in their passports are able to work for up to 20 hours a week during term time and full time in vacations.

Support

In addition to the support provided for all students we also recognise that students from outwith the UK sometimes require additional support. We provide free English for Specific Academic Purposes classes for students on our programmes, and advice in applying for or extending a visa is also available to applicants from our Student Welfare Service. More details can be found on our website.

gsa.ac.uk/welfare

International Student Guide

A wealth of information on visas, finance, budgeting and living as an international student in Glasgow, with links to further online content, is available to download.

gsa.ac.uk/international

Visas

International students from outside the EEA who are not Swiss Nationals will need to obtain a Tier 4 General Student Visa before being allowed to enter the United Kingdom. If you would like to study at the GSA, it is your responsibility to determine exactly what you will need once you have received an official offer letter from the School and well before your proposed departure date. Please note, in addition to tuition fees, that you are required to show evidence of £820 per month for living expenses at the time of your visa application.

The UKVI/Home Office website provides detailed information on the visa application process for Tier 4 General Student Visa.

ukvisas.gov.uk

Country Guides

Guides to academic and English language qualification requirements for your country, arranged by geographical area, are available on the GSA website at

gsa.ac.uk/countryguides

Health

All non-EEA migrants coming to the UK for more than 6 months are now required to pay a health surcharge to ensure access to the National Health Service (NHS) on the same terms as a permanent UK resident. The surcharge for students is £150 per year, and is payable in full at the time of your visa application.

UNDERGRADUATE

www.gsa.ac.uk/study

A Levels

Design or Fine Art

3 A Levels at ABB and GCSE English at Grade A.

Architecture

3 A Levels at ABB to include Maths or Physics, and GCSE English at Grade A.

BDes/MEDes Product Design

3 A Levels at ABB. Should normally include a modern language other than English, and GCSE English at Grade A.

BEng Product Design Engineering

3 A Levels at AAB including Maths and Physics, and GCSE English at Grade A.

MEng Product Design Engineering

3 A Levels at A*AA including Maths and Physics, and GCSE English at Grade A.

International Baccalaureate (IB)

Design or Fine Art

30 points overall in the Diploma, including 18 at Higher Level, normally including English and Visual Arts or Design Technology. Students not presenting English at grade 5 or above will be required to submit an IELTS.

Architecture

30 points overall in the Diploma, including 18 at Higher Level, including Maths or Physics and normally English and Visual Arts or Design Technology. Students not presenting English at grade 5 or above at Higher Level will be required to submit an IELTS.

BEng Product Design Engineering

34 points overall in the Diploma, including 5 Higher Level Maths and Physics, and normally English.

MEng Product Design Engineering

36 points overall in the Diploma, including 6 Higher Level Maths and Physics, and normally English.

Scottish Highers

Design or Fine Art

4 Highers at ABBB (one sitting) or AAB (two sittings).

Architecture

4 Highers at ABBB (one sitting) or AAB (two sittings) to include English and Maths or Physics, and preferably Art.

BDes/MEDes Product Design

4 Highers at ABBB (one sitting) or AAB (two sittings). Normally at least one of the Highers should be a modern language other than English.

BEng Product Design Engineering

Entry from S5: AAAAA or AAABB including Maths and Physics at grades A/B or B/A
Entry from S6: Applicants who achieved a minimum of ABBB including Maths and Physics at grades A/B or B/A in 5 may receive an offer based on them attaining AAAAAAB by the end of S6.
Applicants receiving these offers will be required to study Advanced Highers in relevant subjects.

MEng Product Design Engineering

AAAAA by end of S5 including Maths and Physics.

Irish Leaving Certificate

Grades and subjects required as per Scottish Highers.

Scottish Baccalaureate

We are happy to consider holders of the Scottish Baccalaureate.

Advanced Entry

Accelerated Route Year 2 Entry

Design or Fine Art

Normally as Year 1 entry plus period of study equivalent to year 1 or 2 of the degree programme, eg Foundation Course or HNC/D qualifications, normally with Merit standard.

BEng/MEng Product Design Engineering

If you have exceptional A Level or Advanced Higher grades it is possible to gain exemption from Year 1 study and enter directly into Year 2 or follow a faster route advanced entry programme, both of which allow you to complete your degree in one year less than usual. For more information, see the University of Glasgow website at www.gla.ac.uk

GSofA Singapore

Applications should be made through Singapore Institute of Technology in the first instance. Applications that meet SIT's criteria will then be considered by GSA.

tiny.cc/gso/aapply

QUALIFYING EDUCATIONS

English Language Requirements

Generally the School expects all students to demonstrate proficiency in the English language, which for UK students is normally shown by a Higher or GCSE in English. International applicants will normally be expected to provide evidence of attainment equivalent to the following.

International Foundation Programme

Academic IELTS 5.0 overall (with a minimum 5.0 in each component)

Architecture

Academic IELTS - 6.5 overall (with a minimum 5.5 in each component)

BEng/MEng Product Design Engineering

Academic IELTS - 6.5 overall (with a minimum 6.0 in each component)

All other Undergraduate Programmes

Academic IELTS - 6.0 overall (with a minimum 5.5 in each component)

GRADUATE STUDIES

Academic

Applicants to all postgraduate programmes should have a good first degree in a relevant subject area or equivalent industrial or professional experience. Applicants should also refer to additional entry requirements on individual programme pages on our website for guidance.

gsa.ac.uk/applypg

English Language

Generally the School expects all students to demonstrate proficiency in the English language, which for UK students is normally shown by a Higher or GCSE in English. International applicants will normally be expected to provide evidence of attainment equivalent to Academic IELTS 6.0 (minimum 5.5 in each component). Please note these are minimum scores and some programmes may have a higher English requirement – these can be found on individual programme pages on our website.

Portfolio

See individual programme pages on the GSA website for portfolio, show reel, essay or other requirements. Guidelines for submission of supporting materials can be found at our application site.

International Applicants

Applicants from outside the UK should consult our international student pages for details of accepted qualifications from specific countries:

gsa.ac.uk/international

Please note that all entry requirements are subject to alteration, and applicants should check the GSA website for current entry requirements before making an application.

DISCLAIMER: Applying to Undergraduate or Graduate Programmes

We accept a wide range of UK and international qualifications for admission. These are our normal entry requirements, expressed as the qualifications most commonly presented for admission, which will be used as a baseline when determining equivalences.

The entry requirements shown here are the normal entry requirements for degree programmes. You should check this information carefully before submitting your application.

Please note that entry requirements are subject to alteration after the publication of this magazine and their publication does not imply that the School must offer you a place at the level indicated. Please check on the GSA website or with GSA Registry for current entry requirements.

If you have already met these standards (or could achieve them) this does not imply that you will be made an offer. Offers are based not only on your academic record but on your evidence of potential as outlined in your personal statement, in the reference and in your suitability for the programme as indicated in your application, and demonstrated through your portfolio and interview (where required). We recognise that our applicants come from a wide variety of social, cultural and educational backgrounds and we are willing to consider applications for admission from those who do not have the published conventional qualifications for admission and/or who wish to gain recognition for formal or informal study undertaken elsewhere.

Undergraduate

What to Submit to UCAS

Your UCAS form should contain (along with your personal details and programme choice):

- A list of Academic Grades you have already achieved (e.g. Highers, GCSEs, A-Levels)
- Details of grades you are predicted to achieve from the exams to be taken in 2015/16 (this will usually be done by your referee)
- A Personal Statement outlining background information about yourself and your motivation and interest in studying the programme you have chosen
- A Reference – usually from an Art Teacher/Tutor or a Careers Counsellor, which should give details of any predicted grades and a statement on your suitability for the chosen programme.

What to Submit to the GSA

All programmes (with the exception of Architectural Studies and Product Design Engineering) require you to submit Supporting Visual Material through our website. All applicants will be contacted directly by The Glasgow School of Art, with portfolio submission details. Applicants will be asked to submit between 15 and 25 images (depending on the programme applied to) and a personal statement. Full portfolio details can be found at the application website, application.gsa.ac.uk, but please be advised of the following:

- Applicants will be required to submit the full amount of images, i.e. if the upload site has 25 available upload boxes then please submit 25 images.
- The images should be JPEG images and cannot be larger than 200KB in size.
- The personal statement should be no more than 500 words. Details on what should be included in the personal statement can also be found at the application website.

Portfolio Interview

After your application and Supporting Visual Materials (if applicable) have been assessed by the relevant department, you may be called for a portfolio interview. The portfolio interview is a two way process allowing you to gain a better understanding of the GSA and your chosen programme and for us to view your full portfolio and find out more about your interest in your chosen specialism.

The portfolio interview will last around twenty minutes, and will be conducted by two members of staff. There will also be an opportunity for you to tour your chosen department. If called for interview, you will be required to bring a full portfolio of your work. This will be looked at by the department before the interview itself and should contain between 10-15 pages of work, maximum A1 size. This would normally be your best work, and can contain images already submitted as Supporting Visual Materials (if required). Examples of previously successful submissions are available on the application website, in the programme Application Guides.

Help and Advice

The GSA's Registry department are able to offer help and advice through the application process, either via email at registry@gsa.ac.uk, or on their Facebook page, [facebook.com/gsaeregistry](https://www.facebook.com/gsaeregistry)

APPLICATION WEBSITE

application.gsa.ac.uk

APPLICATION PROCESS KEY DATES

Application Form submitted to UCAS online

15 Sept 2015 – 15 Jan 2016

(deadline 30 June for non-EU applications)

1. Submit Application Form to UCAS (ucas.com)

Applications can be made from 15 September til 15 January (30 June for non-EU applications)

2. Submit Supporting Visual Materials and Statement to GSA (not required for Architectural Studies and Product Design Engineering)

Supporting Visual Materials must be submitted by 22 January

3. GSA assesses application and visual material (if applicable) against entry requirements and supporting visual criteria (see website for details)

Completed applications are assessed on receipt. Early submission is therefore encouraged

4. Selected applicants will be invited for a portfolio interview – a 20 minute discussion with two staff members about your interest in the programme and your portfolio (which you bring with you)

Interviews will be held from late January – mid March.

5. Applicants are informed of final decision through UCAS

The School will aim to process results by 31 March. Decisions for oversubscribed programmes or applications submitted past the deadline may be processed through UCAS until 8 May

6. Applicants accept (Firm or Insurance) or decline offers through UCAS

Applicants must accept or decline places by 7 May (if offered before 31 March) or 4 June (if offered after 31 March)

GRADUATE STUDIES

What to Submit to the GSA

Applications for postgraduate programmes should be made directly to the School. Required documents for most programmes are as follows:

- Completed Application Form
- Portfolio (see requirements on individual programme pages, and at application.gsa.ac.uk)
- Statement of Intent (a concise critical self-evaluation of your work and the reasons for wishing to join the programme at GSA, approx. 500 words)
- Evidence of Academic Qualifications (Certified photocopies/Transcripts)
- Academic References x 2
- Evidence of English Language Proficiency e.g. IELTS (if appropriate)
- Copy of Passport (if appropriate)

Further details on how to apply, frequently asked questions, entry qualifications and relevant application forms are available on our website at gsa.ac.uk/applypgp

Applications should be returned to:

Registry
The Glasgow School of Art
Reid Building
164 Renfrew Street
Glasgow
G3 6RF
admissions@gsa.ac.uk

Application Process Key Dates

Postgraduate programmes at the GSA begin in September. Although there are no application deadlines (except for doctoral studies), early application is encouraged in order to ensure a place on the programme. Applications are reviewed on a cyclical basis from November – August as follows.

Complete application received by	Interviews arranged by	Interviews completed by	Final decisions communicated by
20 November 2015	27 November 2015	4 December 2015	11 December 2015
8 January 2016	15 January 2016	22 January 2016	27 January 2016
29 January 2016	5 February 2016	12 February 2016	17 February 2016
19 February 2016	26 February 2016	4 March 2016	9 March 2016
11 March 2016	18 March 2016	25 March 2016	30 March 2016
1 April 2016	8 April 2016	15 April 2016	20 April 2016
22 April 2016	29 April 2016	6 May 2016	11 May 2016
20 May 2016	27 May 2016	3 June 2016	8 June 2016
10 June 2016	17 June 2016	24 June 2016	29 June 2016
1 July 2016	8 July 2016	22 July 2016	27 July 2016
22 July 2016	29 July 2016	5 August 2016	10 August 2016
12 August 2016	19 August 2016	26 August 2016	31 August 2016

Highlighted rows show dates on which Scottish Funding Council funded places will be awarded. Early application for funded places is encouraged, as later dates will not be used if all awards have already been made. For further details on funded places, visit gsa.ac.uk/pgfundedplaces



The Glasgow School of Art (GSA) is internationally recognised as one of Europe's leading university-level institutions for the visual creative disciplines. A studio-based approach to research and teaching brings disciplines together to explore problems in new ways to find new innovative solutions. The studio creates the environment for inter-disciplinarity, peer learning, critical enquiry, experimentation and prototyping, helping to address many of the grand challenges confronting society and contemporary business.

Since the School was founded in 1845 as one of the first Government Schools of Design, as a centre of creativity promoting good design for the manufacturing industries, the role of the School has continually evolved and redefined to reflect the needs of the communities it is part of, embracing in the late 19th century fine art and architecture education and today, digital technology. Then as now the purpose of the GSA remains the same - to contribute to a better world through developing creative approaches with new audiences.
www.gsa.ac.uk