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Kelvingrove Park
A public park, pictured close to the entrance at The Common Guild gallery www.thecommonguild.org.uk.
Created as the West End Park in 1852 by noted English gardener Sir Joseph Paxton.

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/glasgowsschoolofart

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

Reflections on a City

On the cover and throughout this book you will find a series of still images taken (by photographer Gordon Burniston) of the Reflections cover placed across Glasgow at locations selected by undergraduate Communication Design students for a project with our third year Singapore students based on the city of Glasgow. By using the Layar app on these pages you'll be transported to a series of moving images and soundscapes based on those locations by Donald Barr (MDes Sound for the Moving Image, 2016). If you use the app on the front cover you will be able to view the entire film.

Alternatively you can view the film at vimeo.com/185945226

Reflections: From Print to Digital

The Cover of Reflections and pages throughout the book have a design to imply digital 'glitching'. This represents the connection between the printed book and the host of digital content available through the GSA website – film, social media, galleries and audio. www.gsa.ac.uk
www.gsa.ac.uk/the-hub

layar



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Terms and Conditions

This magazine is a general guide. The information it contains is as far as possible up to date and accurate at the time of publication, but is subject to alteration without notice. The GSA will use all reasonable endeavours to deliver programmes in accordance with the descriptions set out in this magazine but reserves the right to make variations to the contents or methods of delivery of programmes, to discontinue programmes and to merge or combine programmes.

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 www.gsa.ac.uk/about-gsa/key-information

The Glasgow School of Art is a Registered Charity. No SC012490

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layar



REFLECTIONS ON AN

SCHOOL SCHOOL

Vimeo

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

Facebook

Keep in touch with friends and the School's goings-on www.facebook.com/glasgowschoolofart

Join our community of applicants at the GSA Registry page, where you can speak to other prospective students and Registry can answer your queries about the application process. www.facebook.com/gsaregistry

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Open Day

Thursday 26 October 2017 (Undergraduate)
Saturday 25 November 2017 (Graduate Study)

Register now at

www.gsa.ac.uk/opacity

The Glasgow School of Art is an international community with a shared visual language. Open and outward looking, our role as one of the UK's leading higher education institutions for the visual creative disciplines is to, through studio-based learning and research, collaborate and transform thinking by developing creative approaches with new audiences.

The ability to transform thinking, generate new knowledge and give shape and form to things that currently do not exist, are all the characteristics of the creative practitioner. Through your art school education, we hone these inherent skills through studio-based learning and research that is discipline specific. The studio creates the environment for collaboration, within and across disciplines, for critical inquiry, experimentation and prototyping, and is the environment in which we collectively generate new ideas and solutions and where innovation thrives. Studio, be it literal or figurative, is the space where a shared visual language can transcend barriers and boundaries and where ambition and imagination can find solutions to the global challenges facing the world today.

The global role of creativity and culture cannot be underestimated. As a graduate of The Glasgow School of Art, whether you studied at our campus in Glasgow, or in our sister campuses in the Highlands and Islands or Singapore, you will be part of the next generation of influential, successful and impactful creative practitioners who will help make the world a better place.

It is something that we have been doing since 1753 and the opening of the Foulis Academy, a forerunner institution of the GSA. Offering a European-style creative training to Scottish artists at the height of the Enlightenment, it was followed in 1845 by the opening of the Glasgow Government School of Design at a time when Glasgow was an international industrial power-house.

Today we are The Glasgow School of Art.

Today, the city of Glasgow is recognised as a European cultural capital and one of the UK's most successful city-economies. Central to this success is the role of The Glasgow School of Art, with over 61% of its staff engaged in research of international and national significance (source: REF 2014), and its graduates, many of whom choose to stay in the city that has become home over the course of their studies. Together, through collaboration, innovation and their international networks, they contribute to Glasgow's cultural, creative and economic vibrancy and opportunity.

Within these pages you will find a glimpse of our community. Join us for a moment for a series of Reflections on the learning, teaching, spirit, and ethos of The Glasgow School of Art.

Professor Tom Inns

Director

The Glasgow School of Art

Studying at GSA

The GSA offers undergraduate and graduate level programmes across architecture, design, fine art and simulation and visualisation. **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) and MSc International Management and Design Innovation.

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

Watch: Professor Tom Inns introduces The Glasgow School of Art vimeo.com/185972568

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%

International exchange programme

The School of Fine Art has produced

5 TURNER PRIZE WINNERS

25% of nominees since 2005, and virtually all the artists chosen to represent Scotland at the Venice Biennale

Mackintosh Building

BEST BRITISH BUILDING

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

75

partner institutions

HOT 50

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)

QS World University subject rankings

TOP 20

in the world and 5th in the UK

2014

Building of the Year

AJ 100

93.3%

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



All GSA degree programmes are validated by the University of Glasgow

Strategic research partners include Historic Scotland, NHS, Institute of Directors, Highlands + Islands Enterprise, University of Edinburgh, Glasgow Housing Association and University of Glasgow

200+

Students Singapore Campus

Based in

GLASGOW, FORRES, SINGAPORE, BEIJING

Population

2,300

Almost 33% from outside the UK representing 69 countries

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

Opposite: Reid Building interior, the Glasgow School of Art

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



THE CITY OF GLASGOW



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

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

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

The Glasgow School of Art Presents 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 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. www.vimeo.com/55051394

People Make Glasgow
www.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. www.visitscotland.com

Devils in the Making
Glasgow School of Art and the
Collection, GoMA, 2015. The
exhibition underlined the strong
link between the Gallery of
Modern Art (GoMA) and The
Glasgow School of Art by focusing
on the cultural significance of
key works, mostly from Glasgow
Museum's collection, made by
artists who studied at the GSA.
Pictured: 'We <3 Real Life
Scotland', Ross Sinclair.

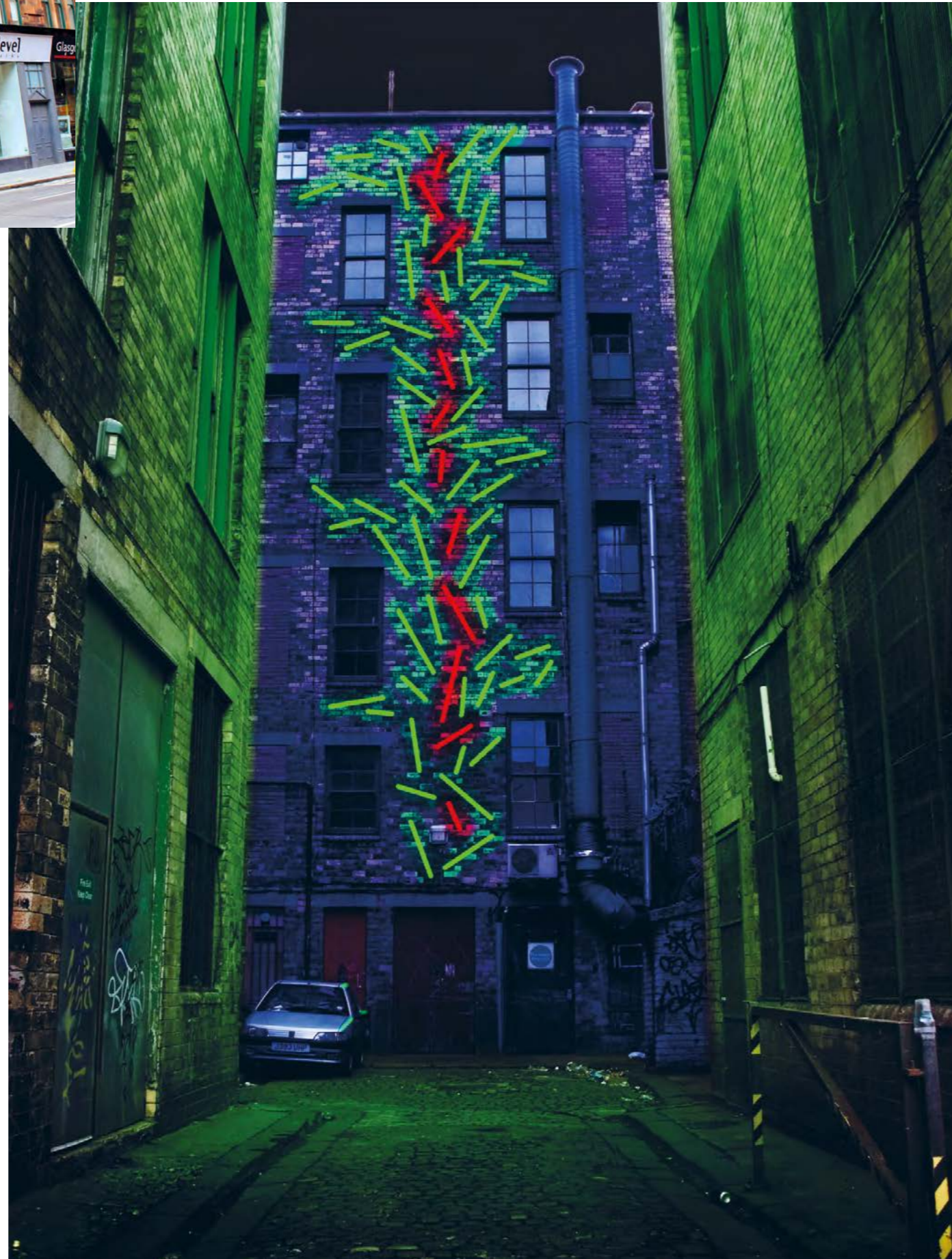


GLASGOW



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

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 Òran 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

36 hours in Glasgow
New York Times 2014

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



Studio is an essential part of GSA life. On campus – studio life centres in and around the 21st century built Reid Building, in new premises at the former Stow College site and other buildings across the Garnethill campus; in our temporary premises for Fine Art whilst we tend to the Mackintosh Building – The Tontine Building – in the cosmopolitan Merchant City area of Glasgow; and in 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 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)



21st century campus



Timo Aho, (Sculpture + Environmental Art 2016), When Little Worlds Collide, installation, Tontine Building



Widening Participation studio



Tara Marshall Tierney,
(Sculpture and Environmental Art 2016)
 Untitled (still from performance at
 Degree Show preview)





MFA 2016 installation views at the Glue Factory, various artists. See gsamfa.com

BACK TO THE MACK. STOW &

MOVING ON

Studio is an essential part of GSA life. On campus studio life centres in and around our Garnethill campus in the heart of the city, at our Pacific Quay premises in Glasgow's Media Quarter and in the cosmopolitan Merchant City area where the Tontine Building continues to offer a popular temporary home for the School of Fine Art during the transition to a site on Garnethill in September 2017.

The Mackintosh Building is undergoing an exemplary programme of restoration, and is set to reopen in 2019. For now, although the world famous 'Mack' is closed, its contribution to the GSA is still significant as a living research, conservation and construction project on campus.

The GSA's campus has evolved throughout the School's history and the spaces it occupies have developed along with studio practice, programmes, industry, student numbers and the city landscape. A consistent approach to the School's focus on specialist, studio-based learning and the facilities to support this have remained in place and continue to be central to the School's future vision and ambitions.

When the official opening of the Reid Building took place in April 2014, it marked the completion of Stage 1 of the GSA's long-term campus development plan. When the Mackintosh Building suffered a major fire, just weeks later in May, the consequences and recovery process would require careful thought and consideration. Two and a half years on, bold, ambitious and forward looking plans have been set in motion, offering the GSA new opportunities to recover, learn and progress.



Top: Visualisation of the Trades School, 1930s

Above: 3D Laser scan of the Mackintosh Building created by GSA's School of Simulation and Visualisation

Left: Studio during restoration works, Mackintosh Building



The Mackintosh Campus Appeal

Alan Horn, GSA's Director of Development, explained: "After the fire, the trustees agreed to pause, so that we could reconsider what the fire meant, and how we needed to respond to it.

We also needed to think about the impact upon the wider needs of the School. We realised that depending upon how we responded to the needs of the Mackintosh Building, that what we had already articulated in our existing campus development plan may no longer be the best fit."

"Between 2014 and the end of 2015, the School went through a process of reflection. The School concluded that we would faithfully restore the Mackintosh Building, and return to Mackintosh's original academic configuration of a collaborative school of art, for our entire first year community. To achieve this also requires the relocation of the School of Fine Art. This is why we have acquired the former Stow College building, and we will relocate Fine Art programmes there in phases over the next two years."

The move will allow all of the disciplines from Fine Art, in undergraduate and postgraduate programmes, to be housed together in one building for the first time in over 50 years.

Alan added "It's exciting, and it is incredible that while recovering from the fire, we are able to bring the Mack back into use, in a more effective way, and also have the opportunity to deliver a big improvement with the Stow building. The School will be stronger. We launched The Mackintosh Campus Appeal to support this vision."

The Appeal supports the sympathetic and authentic restoration of the world-famous Mackintosh Building, which will be returned to the heart of the GSA campus, to enable a full recovery from the consequences of the fire, and the purchase and refurbishment of the former Stow building, which offers a once-in-a-generation opportunity to resolve the GSA estate's immediate needs. The former Stow site covers approximately three acres, and provides space for future growth, an opportunity which has been previously unavailable within the tight urban fabric of Garnethill.

Alan explained: "The total cost of the Mackintosh Campus is £80million. The School can meet £48million from its own resources. Of the remaining £32million, £17million has already been secured through the UK Government and philanthropic support. During 2016-18 the Development Trust will raise the remaining £15million through The Mackintosh Campus Appeal." www.gsa.ac.uk/mackcampusappeal

The Stow Building

Most recently home to Glasgow Kelvin College, the building on Shamrock Street originally opened as a Trades School in 1939. Located less than 5 minutes' walk along Scott Street from the Reid Building, the new home for the School of Fine Art at the GSA will welcome students from September 2017.

From the outside, the building appears to sit surprisingly tall in its plot. Inside, the generous dimensions easily lend themselves to be flexible and open to the evolving demands of an art school.

Looking out from inside, there are striking views across the city. The hum of the motorway accompanies views to the North of Glasgow, and as you walk around the building, landmarks across to the West End come into full view, followed by the residential streets of Garnethill.

The architects of the Trades School building, Whyte and Galloway, were based in Bath Street, Glasgow. Both James Whyte and William Galloway had studied at the GSA, and in the Mackintosh Building when the East Wing opened in 1899.

The refurbishment work, which is taking place from November 2016, will simplify the interior and return it to original 1930s finishes, which will be raw and industrial, with concrete surfaces and a palette of grey and white. Two internal light wells are a key feature, with white glazed brick courtyards. These, along with the grand scale windows throughout, encourage the precious Northern light to flood in.

Plans for the use of space in the building, particularly in the ground floor workshops, which will include wood and metal work, 3D making and casting, closely relate to the heavy workshops laid out in the original plans by Whyte and Galloway.

Once the first four floors open, the existing top floor of the building, which was a later addition, will be removed, and a new top floor and roof will be added. The uppermost two floors will open in September 2018. Beyond this, towards 2019, other ideas being considered include building 'The Shed', a single storey build facility of 3D making workshops.



Watch the Mackintosh Campus Appeal film on Vimeo [Vimeo.com/163688916](https://vimeo.com/163688916)



The project to renovate the Stow building involves a cross disciplinary team from GSA. Three people involved heavily in the project explained how it is working and the ambitions they have for it. David Miller is the Head of Estates Development, Paul Cosgrove is working on a secondment from his role as the Head of Sculpture and Environmental Art as Academic Coordinator to support the transition, and John Ayers is the Head of Technical Services.

About the team

David "We all work closely, Paul's role grew from what we tried in the Reid Building. Paul is a project champion for the School of Fine Art, keeping an eye on things, feeding back information on what their needs are, and reviewing designs. This project is moving quickly, and we are using feedback from the Estates team, academic staff and from students as well."

Paul "I am involved because within our Sculpture and Environmental Art programmes, we are really interested in what art is for, who the audience is, and how you engage with that audience."

"This approach was a good fit with the opportunity to think about how this project would be developed for the School of Fine Art community, and the wider community. We are asking, how do we build relationships with each other, and with the external world? Part of doing this job is to really think about how the site can become a hub for the community. It's a good way to think about it. It would be great if we can also think about how to really use the space outside and around the building in a productive and socially engaged way too."

On Community

Paul "All the Fine Art programmes will be located here in one building, the potential to develop a strong community and identity is a really interesting opportunity. There is going to be a real closeness here; students and staff from all programmes and levels will meet in the workshops, wash off areas, photo labs. There's going to be a nice kind of community developed in making processes and practices. I think there will be lots of shared causes. It will be interesting to see how that all begins to pan out."

"We are hoping that it will be a really vibrant building, buzzing, noisy with voices, but once you get through to the area where business happens, it should be a nice quiet contemplative space as well. You're involved in the activity of making and learning about art. So you need to have both of those things happening at the same time. It's a mixture between social and private. You can imagine the sound

echoing up through. I've got this image of painting students leaning over and shouting down to the sculpture students two floors down and those voices getting carried in those big spaces. It should be really vibrant like that. But then you walk into the studios and it hushes down. They are making spaces, they're thinking spaces, they're critical spaces, and they're exhibition spaces. The space will also be amazing when it comes to exhibitions and degree shows."

On Location

Paul "When you drive along the motorway, you just go WHAM! Bang in the middle of it you've got the Stow building. It becomes a really significant marker for Garnethill and the campus."

"We are hoping that it becomes a beacon. Something that is significant, which says something about art and this city. Our ambition for the building is that you feel as if you are entering an art school when you go through the gate into the grounds. You'll be able to stand outside this building and point to where the art is made. It will feel like there is life in it."

"I see the building as a big plinth, from a sculptural point of view I see it as a big plinth that needs something sitting on top of it and it's one of the things that I think the project architects are really excited about the potential of as well."

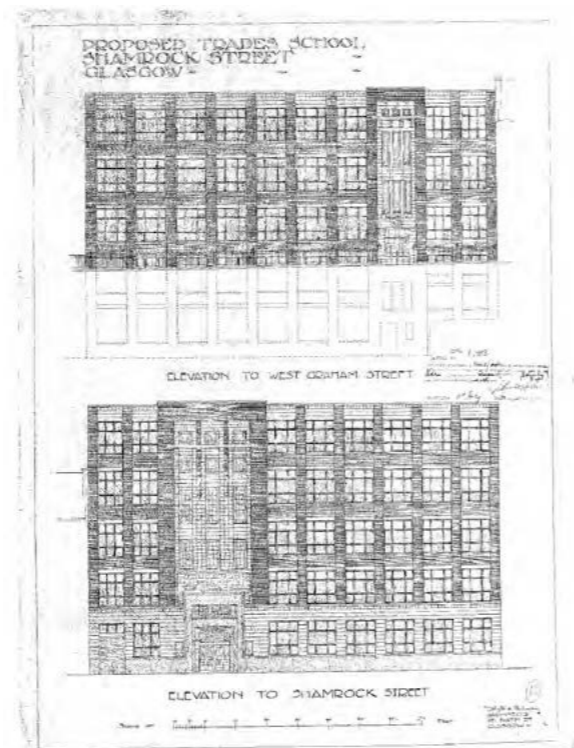
On the Trades School

Paul "That Stow was a Trades School, I think, is really significant. In relation to what students are interested in. They're really interested in making things, and that's using all sorts of technologies, I'm not excluding sound or video or whatever because they are really interested in those practices and becoming skilled at them too, but they are also interested in more traditional skills."

"Students want to work with wood, ceramics, they want to make things, they want to get quite visceral about it and that building as a Trades School was like that. There were people in there learning how to take engines apart and put them back together again, there were people learning how to cut hair, make cakes, that incredible wide range of skills and trades were all part of the learning that happened in the building."

"I feel really comfortable and at home in the space already, and it feels like we have history with it."

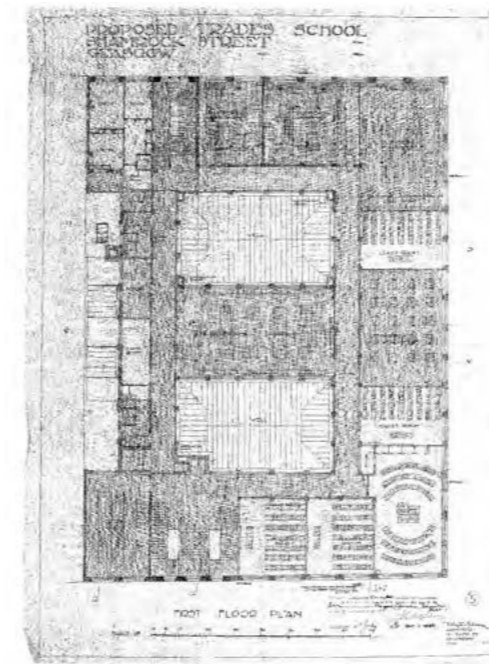
David "We've got a 1930s visualisation of the building – the second stage shown in that image was never built. It's interesting, it shows a street running in front, with buses passing, and a street running up the other side. It's all grass now, but if you walk in



Top left: Corridor

Top right: Views across to Glasgow's West End

Above: Original architectural drawing, by Whyte & Galloway of the Trades School, 1930s.



Top right: Proposed studio space in the former Stow College building.

Top left: Glazed brick light well

Above: Original architectural drawing, by Whyte & Galloway of the Trades School, 1930s.

the grass you can still see the cobbles, they are still there. It puts it into context, it was part of the urban grid. The motorway sliced straight through it in the 70s."

David "Like the Mack and the Reid Building, the Trades School was designed with big flexible spaces inside. This space gives us the capacity to meet GSA's ambitions in new disciplines as well as existing ones."

On links to the city

David "The City Council have got their own urban development plans that take in Sauchiehall St and Garnethill, up to the edge of the Stow site. That will be a great opportunity to bring pedestrians and cyclists to the site."

Paul "Cowcaddens subway station is close by and the connection between the site and the rest of the city will be enhanced by the City Council projects to extend cycle paths from Garnethill to the West End, a route which should run directly past the Stow building, and from the Southside to the city centre."

On workshops

The new workshop spaces in the former Stow building will be additional to those already housed in the Reid Building;

John "We're gaining some space, adding facilities and co-locating facilities."

"On the ground floor there will be 3D making; a wood workshop, and a casting workshop. On the first floor, a large photography area; dark rooms,

digital print and scanning and processing spaces, and a large format print area. There is also an existing recording studio. This will be supported by the Media Studio staff. In 2018, the printmaking workshop will open on the 4th floor."

"Having everything on one site, as we have seen in the Reid, there's a lot of cross fertilisation, between for example, architecture and sculpture, where an architect says to a sculptor what are you doing there? Some interesting things happen that way. That will happen here, especially as we will have casting next to wood work. That will allow it to feel as one, you can continue the process, the thought process will continue between those places."

"We are planning some hybrid studios, which are a more heavy-duty studio with facilities for extraction, and wash down. We're planning extraction in two of the studios opposite the casting area. So if somebody needs to be doing some plaster work and it's full, the idea is that they can mix up plaster safely, and are close enough to technical staff to ask questions if they need to."

Paul "We have the opportunity to design studios and workshops absolutely fit for our purposes. It will make a massive difference."

Watch the Mackintosh Campus Appeal film and sign up for the Mack project e-bulletin to get the latest updates in your Inbox at www.gsa.ac.uk/mackrestoration



Above: The Garnethill Campus
 Jessica Taylor
 (Communication Design 2014)
 www.somanyjessicas.com

Opposite: former Stow College
 building façade.





Dream On!

Design Domain is a course for first, second and third year students from across the School of Design (Silversmithing & Jewellery, Fashion Design, Textile Design, Communication Design, Interior Design, Interaction Design) and for third year Interior and Communication Design students from GSA Singapore. The course aims to make students aware of the broader cultural and professional field of design and consider the relationship between their specialist subject area and other design disciplines. A set of overarching themes links the course's activities: these include a symposium with professionals from across the field of design; a set of distinct studio projects, workshops and talks; and an optional non-assessed satellite event, New Dreams. This year the theme was A Midsummer Night's Dream, inspired by the 400th anniversary of Shakespeare's death.

There were four sub-themes: Order/Disorder, Liminal Spaces, Narratives and Performativity – each studio set project briefs towards a wide range of deliverables, and the whole project was kicked off by a cross-disciplinary symposium. Overall, the leitmotif of the project was parity of experience as opposed to homogeneity, a factor that was particularly resonant in ensuring a meaningful and engaged process in GSA's design programmes in both Glasgow and Singapore.

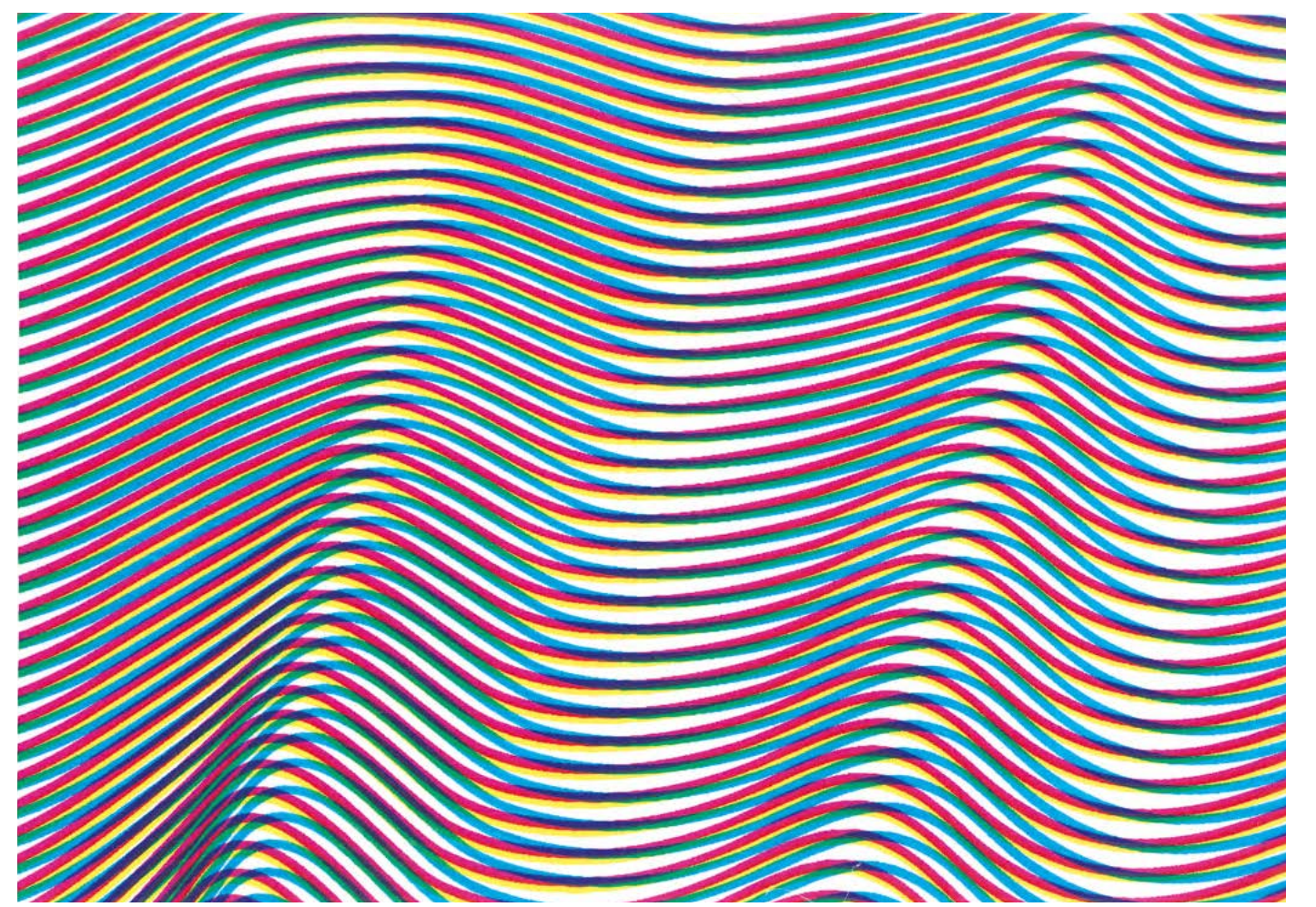
As an extra-curricular parallel to Design Domain, the New Dreams project involved 25 student volunteers from the School of Design in the preparation and delivery of a cross-institutional performative event involving the GSA, Royal Conservatoire of Scotland, University of Glasgow and BBC SSO and live-streamed by BBC Arts Online on the 400th anniversary of William Shakespeare's death. Taking place in the glorious surroundings of the University of Glasgow's Bute Hall, the event placed the cutting-edge approaches of the School of Design students into dramatic light: from the professional-quality marketing campaign and programme design to the garments, aesthetic and live interaction design projection, the work acted cohesively within the spirit of the event and its creators. Alongside the performance, there were also two student-curated exhibitions that showcased a selection of the dynamic and varied outputs produced during Design Domain, which also garnered close media interest.

Watch more on BBC website
<http://bbc.in/2dRTjwZ>



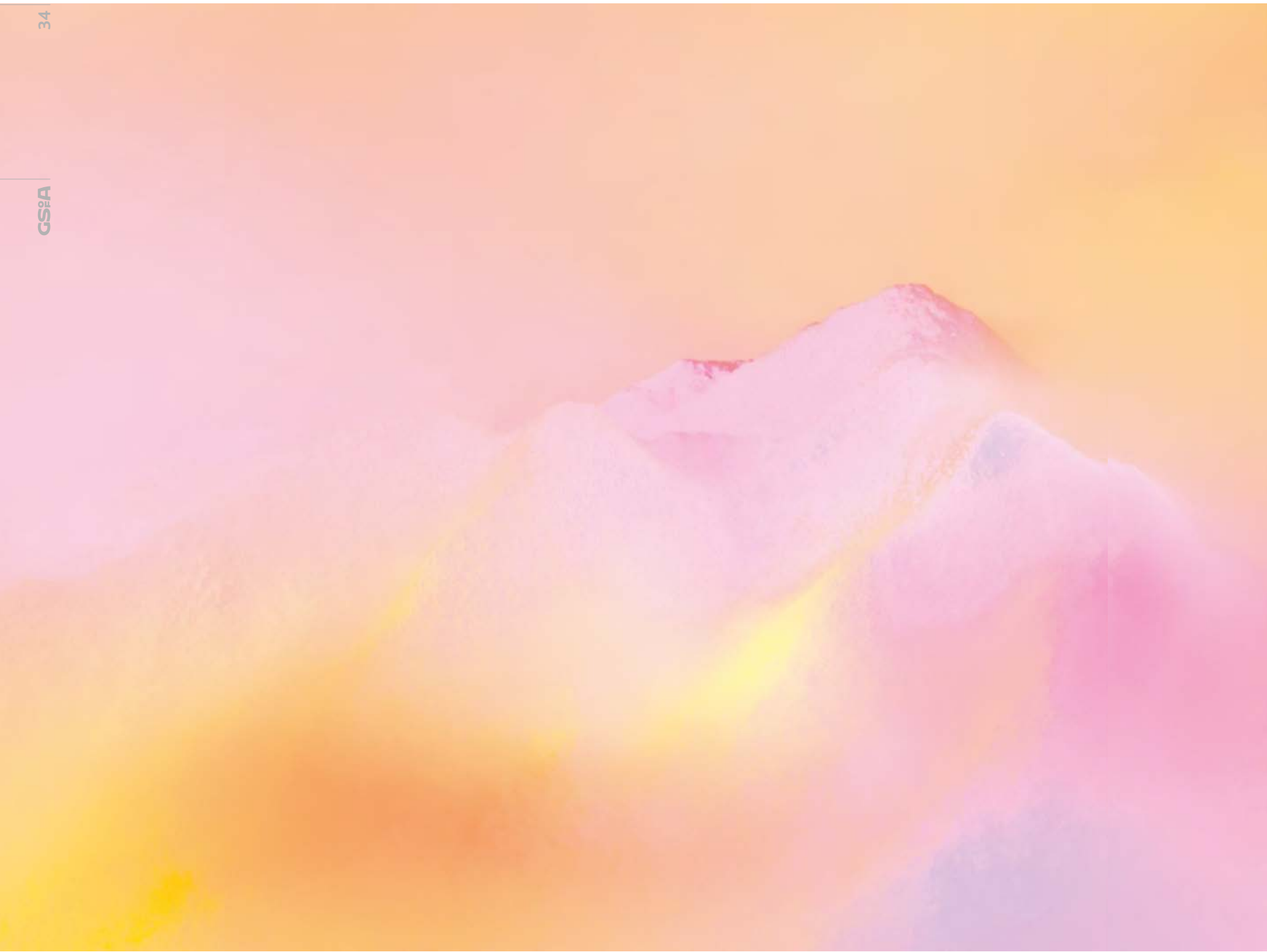
Untitled
Akash Sharma
Textile Design 2016

stealing the



SHOW

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



Chromatic Solstice #16
 Sebastian Mary Tay
 MRes Creative Practices 2016



Rachel Grant
 Draw the line. Duration: 8 hours.
 Photograph by Sid Scott – Vanessa Larsen
 M Litt Curatorial Practice (Contemporary Art) 2016



Nano_001
 Sam Prentice
 Product Design Engineering 2016



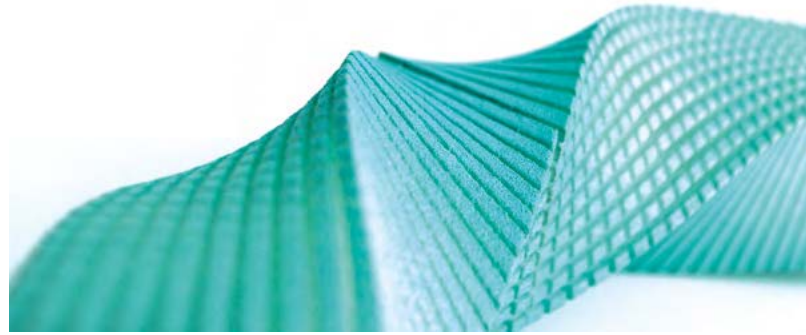
Still
Olivia Walsh
Painting & Printmaking 2016



Logistic
Simon Sloan
Interaction Design 2016

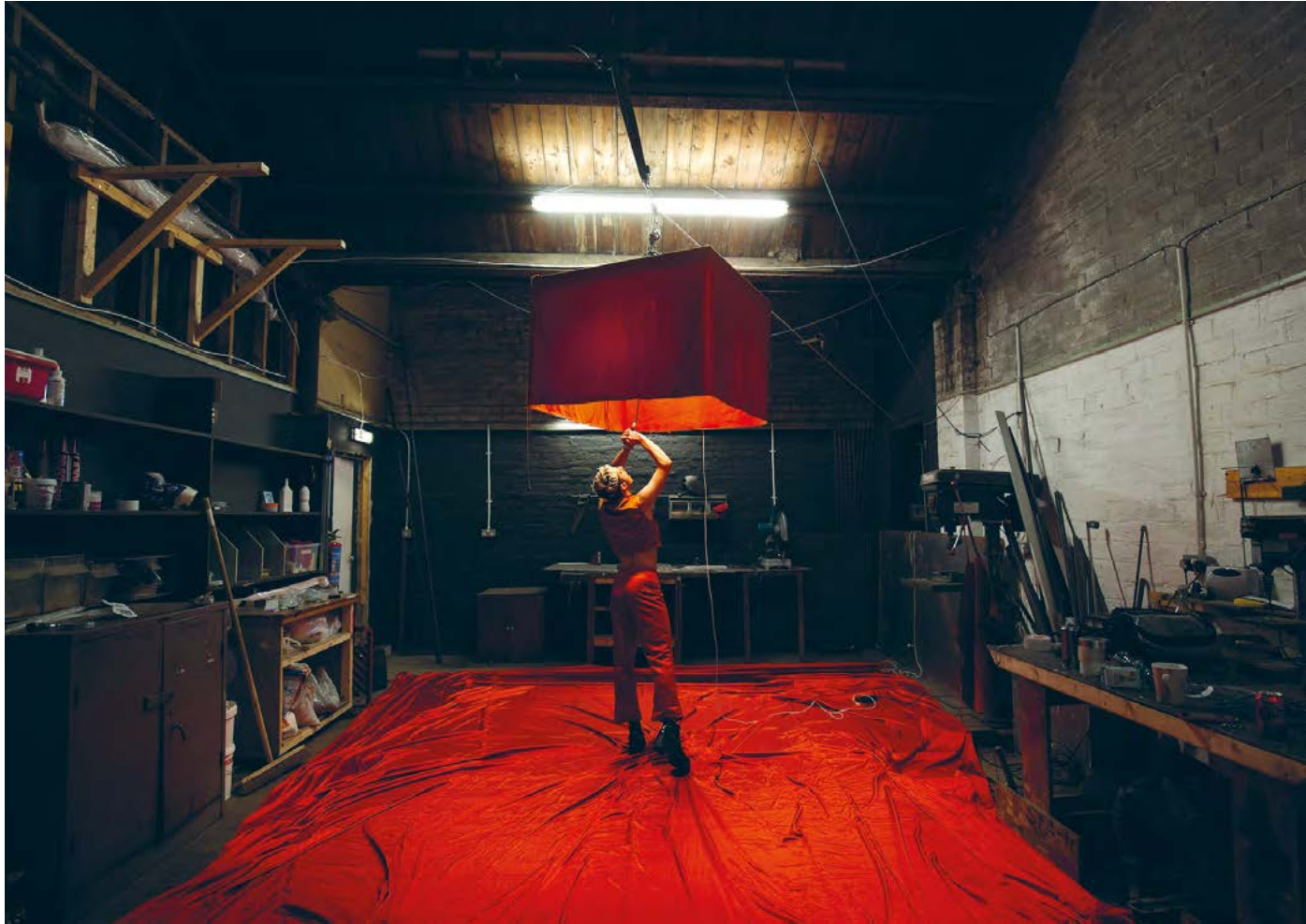


Untitled
Fiona Smith
Fashion Design 2016



Torrent
 Evgeniia Balashova
Silversmithing & Jewellery 2016

Untitled
 (work in progress for a performance)
 Tomas Palmer
Communication Design 2016



People's Platform
 Ariane Porter
Architecture Stage 3 2016



■
 Untitled
 Birk Thomassen
 Fine Art Photography 2016



■
 Draped Goblet
 Naomi Scott
 Silversmithing & Jewellery 2016



■
 Ideal Portrait of a Man
 Georgina Clapham
 Painting & Printmaking 2016

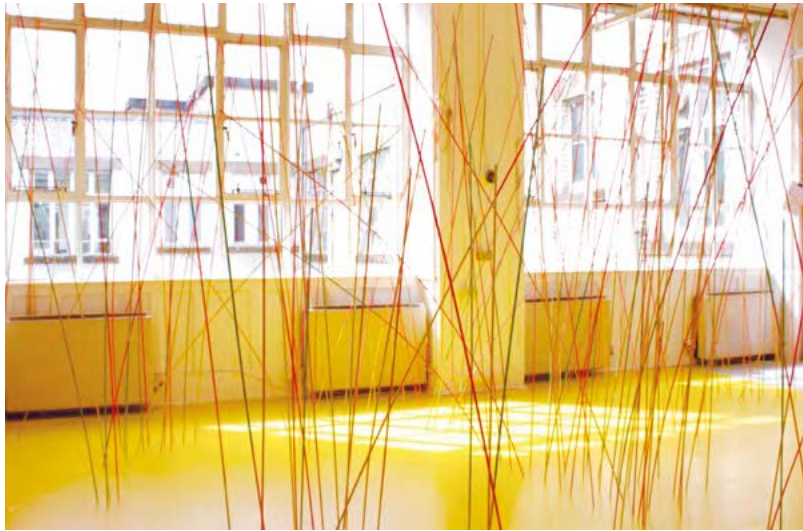


■
 The Impetuous Engine
 (installation view)
 Isobel Lutz-Smith
 Master of Fine Art 2016



Patterns of Culture and Memories
 Noor-e-sehar Sajjad
 Textile Design 2016

98 Lift-offs
 Charlie Cook
 Sculpture & Environmental Art 2016



Companion Species
 Anne Marie McKee
 MLitt Fine Art Practice 2016



The Standard of Purrfection
 Julia Young
 Communication Design 2016



Brecht (2016)

Mark MacPhail

Brecht
 Mark MacPhail
 Stage 5 Architecture 2016



Laying to Rest
Jennifer Walker
Silversmithing & Jewellery 2016



Noisebox
Mara Ratoiu
Interior Design 2016



Museum Study Three
Nathan Wishart Smith
Sculpture & Environmental Art 2016



Data Without Numbers
 Fariz Junaidi
 Communication Design
 (GSofA Singapore) 2016



Studio Shelf
 Will Judge
 Architecture Stage 4 2016



Japanese Grill on the Roof
 Sheng Yen Peng
 Architecture Stage 3 2016



Graduate Collection
 Jenna Rankin
 MDes Fashion + Textiles 2016

Interior, Britannia Panopticon,
 Glasgow. The Britannia
 Panopticon is the world's oldest
 surviving music hall.
www.britanniapanopticon.org
vimeo.com/185945721

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all in the making

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▶

Left: Detail, Loom Room, Reid Building

Top Right: Darkroom detail, Fine Art Photography, Richmond Building

“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”

Below: Darkroom, Fine Art Photography, Richmond Building; Caserom details, Reid Building

Bottom: 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 paperfolding 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.



FROM
THE
HOME
FRONT

This page: Dorothy Carlton
Smyth and Alec Milne in
fancy dress, c1910s

Opposite: The Whisky Bond,
image by Jocelyn Grant

The Glasgow School of Art's **Archives and Collections** span almost the entire **171 year history** of the School and comprise a **diverse range** of material, ranging from **GSA's institutional archive** teaching and premises - to artworks, architectural drawings, textiles, plaster casts, photographs, video and sound recordings, 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.

TO THE
WHISKY
BOND →





Left: Poster for a talk by John Siddeley, 1977

Right: Decorative animal by Shirley Tweedale, 1959.

Below: Christmas card by Cordelia Oliver, c1950s

Bottom: Gillespie Kidd and Coia archive materials



Following the Mackintosh Building fire in May 2014, staff have undertaken work to make the School's holdings more accessible - both physically and digitally - and in December 2014 a digital catalogue for our holdings was launched (www.gsa.ac.uk/archives). This catalogue allows users to search by keyword, or browse through six curated categories, 'collections', 'images', 'names', 'subjects', 'places' and 'dates'. Uniquely, users can also browse visually by looking through a selection of images of our holdings, which are also available to download free of charge for personal and academic use.

In early 2015 we completed our move to our temporary residence at The Whisky Bond, situated beside the beautiful Forth and Clyde Canal. Just a fifteen minute walk from GSA's Garnethill campus, this new location provides ample storage and visitor space for our diverse collections. Open to the public from Monday to Friday between 09:30 and 16:30, anyone can access our holdings by contacting archives@gsa.ac.uk and making an appointment. We will be based at The Whisky Bond until the Mackintosh Building reopens in 2019.

As the archives and collections fire recovery project begins and we start to proceed with the digitisation, repackaging, cataloguing and conservation of our holdings, users are continuing to access several of our key collections for projects outside of The Glasgow School of Art. Our Gillespie, Kidd and Coia Archive for example, is frequently in demand by NVA as part of the on-going St Peter's Seminary project which seeks to reclaim this iconic modernist ruin and turn it into a space for public art, performance and learning.

The Seminary of St Peter's at Cardross originally accommodated 100 student-priests and was built adjacent to the existing Victorian Kilmahew House, with a new group of buildings developed by the renowned architectural firm Gillespie, Kidd and Coia to house a chapel, refectory and student



“As the archives and collections fire recovery project begins and we start to proceed with the digitisation, repackaging, cataloguing and conservation of our holdings, users are continuing to access several of our key collections for projects outside The Glasgow School of Art.”

accommodation. GSA holds the complete corporate archive for the firm including a comprehensive collection of sketch books, models, original drawings, job files and images covering GKC's post-war buildings.

Alongside this we continue to collect, catalogue and make accessible new material that reflects the history and influence of teaching at GSA. A recent project focused on the archive of art critic Cordelia Oliver and her photographer husband George Oliver has resulted in a wealth of photographic and written information about the Glasgow art scene, its people and the city itself being made available for research. George Oliver enrolled as a student at GSA in 1938 and served in the RAF in the Second World War before proceeding to indulge his enthusiasm for vintage motor cars and photography, producing several beautifully illustrated books of vintage motor vehicles and taking photographs of Glasgow and its people throughout his entire life. Cordelia Oliver was also a student at GSA in the 1940s and was an accomplished painter and commercial illustrator for companies like Jenners and Pringle, before going on to become an art and theatre critic. This recent project has enabled the work of these two prolific GSA alumni, which includes newscuttings, personal papers, artworks, publications and many photographs that track the history of Glasgow, to be made available to the public.

Alongside those accessing the archives and collections for research, we are continuing to progress with several research projects focusing on different aspects of the collections and periods of the School's history. The First World War period for example, saw huge changes at GSA as many students and staff left the School to undertake war work. Meanwhile the institution and those left behind on the Home Front had to cope with personal losses and war time shortages. Over the past 12 months and to mark the centenary of WW1,



Above: Jenners & Pringle illustrations by Cordelia Oliver, c1950s

the department has been conducting research into this period with particular focus on the School's WW1 Roll of Honour and its Home Front activities.

GSA's Roll of Honour was designed and made by former GSA student Dorothy Doddrell in 1925 to commemorate GSA staff and students who served in the First World War. It takes the form of an illuminated parchment in paint and gold leaf set within a wooden and copper framed triptych and is currently on display in the basement of the Reid Building. Supported by the Scottish Council on Archives and the Heritage Lottery Fund, a Skills for the Future traineeship in 2015 sought to explore and document the stories behind the 405 names recorded on the Roll of Honour. A team of volunteers has continued with this research and the resulting biographies and information uncovered are now available on the Archives and Collections catalogue.

However the work has not stopped, and recently a research project focused on the School's Home Front activities during WW1 has begun in earnest. Little information was known about the students and staff who stayed behind during the war and contributed to Home Front activities, but the research conducted so far has already uncovered fascinating stories about this period of the School's history.

Using information from student registers, annual reports, prospectuses and correspondence in the School's institutional archives, we are currently in the process of creating an online resource documenting the lives and stories of staff and students at GSA during 1914-1918. As this work progresses, many discoveries are being made.

For instance, it seems that many international links were established during this period. Several Belgian students have been identified at GSA between 1914-1918, and after checking this against the Belgian Refugees Register collated by Glasgow Life, it would appear that some Belgian Refugees attended the School while living in Glasgow during the First World War. There has also been further research into the fundraising and caregiving roles that were essential during the First World War and were primarily the work of the women left behind. Our research continues to look at how the School contributed to these fundraising activities, such as the Belgian Tryst event which took place in January 1915 and saw the School produce shows, exhibitions and even a Chamber of Horrors in the Mackintosh Building to raise funds for the Scottish Branch of the Red Cross and the Belgium Relief Fund. Alongside an online resource that will document the lives and stories of these people, this research into GSA's Home Front activities will also contribute to the creation of a new memorial which will act as a partner piece to the existing WW1 Roll of Honour.

Access the Archives and Collections

If you would like to browse GSA's Archives and Collections please take a look at our online catalogue (www.gsa.ac.uk/archives). You can also keep up to date with projects we're involved in and the progress of the fire recovery project on our blog at www.gsaarchives.net/blog. If you would like to visit the Archives and Collections please do not hesitate to get in touch (email archives@gsa.ac.uk or phone 0141 566 1418).



Above: 1954 Fashion Show flyer

Left: Image of Glasgow by George Oliver, c1960s

Below: Armchair for Argyle Street Tea Rooms by Charles Rennie Mackintosh, 1898



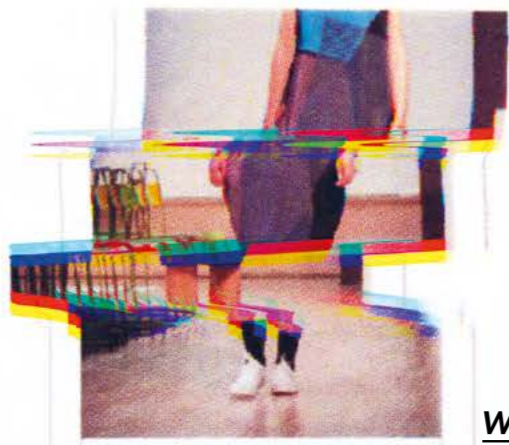
Right: Help the Belgians and the Red Cross Poster, c1910s

HELP THE BELGIANS
AND
THE RED CROSS.

THERE WILL BE A
TRYST

IN
THE SCHOOL OF ART
ON
FRIDAY & SATURDAY.



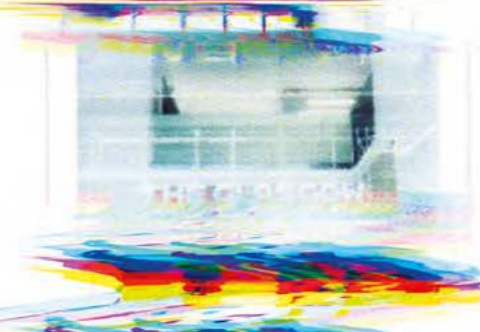
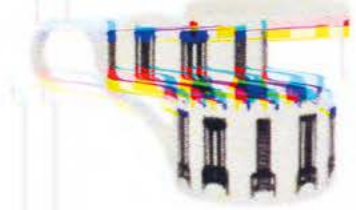
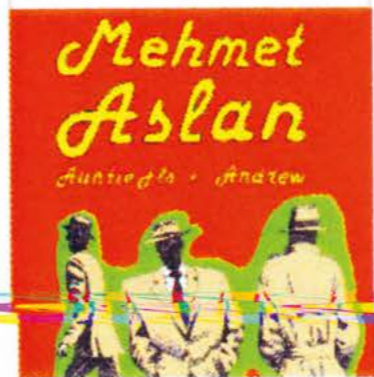


www.gsa.ac.uk/the-hub



THE GSA HUB

Meet our community. Browse social media traffic from across the GSA, all in one place. From student work to School news, exhibitions, events and successes, here you will find the latest posts from across social media channels created by students, staff, alumni, friends of and visitors to the GSA. Use the GSA Hub to find out about what is happening right now, and to delve into what has been going on recently, on the campus and beyond.



Images from a selection of posts as featured on the GSA Hub:
Drawing, Viola Rekenyi, Instagram @violarekenyi;
GSA Flickr @glasgowschoolart MDes Fashion Promenade 2016;
Twitter @artschool_The Art School, Drag Night and Knox-Om_Pax, Vic café bar exterior and Mehmet Aslan;
Twitter @GSALibrary GSA Library & Archives, GSA Fashion Show 1995;
Twitter @GSAexhibitions, Building Blocks Designers in Residence;



WIDENING

We want to make sure that every young person who has the ability and aspiration to study art, design or architecture gets an equal chance to do so.

We want to attract the very best students, regardless of their background. To make sure that happens, we have a dedicated Widening Participation (WP) team. The team works with schools to identify students who have passion, commitment and creative ambition but need additional help to make their application really stand out.

We know that some young people might perceive that there are barriers to accessing higher education. For example those who study at a low progression school; are socio-economically disadvantaged; are the first in their family to apply to university; or live in an area where statistically, fewer people go to university. We also undertake work to encourage an increase in the number of applications and enrolments to GSA from BME (Black and Minority Ethnic) students and those with childhood experience in care. Our team will help

young people see that it doesn't matter what their starting point in life is, they have equality of opportunity.

Working across 90 target schools in Glasgow and the West coast of Scotland, 500 young people benefit annually from a wide range of activities that provide specialist, practical interventions and that recognise both the critical role of a strong portfolio of work and the need for young people to build cultural capital to support their application to higher education. A number of these activities draw on the principles of 'summer school' provision, providing opportunities for young people to experience life on campus, including access to studio and library facilities and mixing with peers from different schools and backgrounds.

This work is having a real impact on the young people we work with. Data from 2014/15 showed that 22.2% of Scottish first year entrants to GSA were from the 20% most deprived areas in Scotland. This was the second highest in the Scottish HE sector.

POTENTIAL,
ACCESS,
OPPORTUNITY.

PARTICIPATION

Colette Kerr

Successful applicant to Communication Design

Before becoming involved with Widening Participation I felt really overwhelmed and unconfident about applying to Art School. I felt pretty pessimistic about my chances of getting in.

I went to a portfolio viewing evening which I found really helpful because I was able to see the standard expected. I also attended the 2D design day which I really enjoyed, it was good meeting the other people applying and also just spending time in the art school. Afterwards I then went for the e-folio support; this is something that I honestly don't know what I would've done without. It was incredibly helpful and pointed me in the right direction. Before this I hadn't a clue how to create an e-folio so this was such brilliant help. I also attended a mock interview, this too was really beneficial and I am so grateful for it as it highlighted things I needed to sort out for my real interview.

I feel like I experienced two turning points in the applying to art school experience. The first was around October when I started to compare myself to someone else, I felt completely unprepared and I realised that at that point in time that I had no chance of getting in. This devastated me and it was then that I decided I would do everything in my power to avoid this becoming a reality.

Another turning point of sorts was during the e-folio support. After hearing really positive feedback on my work and having support in my application for the first time it actually felt like getting an interview could be a possibility and this was crazy.

When I finally submitted my application, I felt relief! For ages it'd been all I could think about and it was nice but also daunting that it was out of my hands for a bit. I remember pressing the submit button and feeling absolutely sick. I didn't feel too confident, and spent the next few weeks not thinking about it.

Jack McElroy

Successful applicant to Sculpture and Environmental Art

I had two interviews. The first was for Communication Design. Before the interview I was actually relatively excited (I was looking forward to showing my work) but mainly stressed. It wasn't till the day of the interview that I started to feel ridiculously nervous. I spent the night before and the morning frantically finishing bits of work and mounting up sheets. On the day of the interview I showed up early and had a fair while to wait (which I spent trying this tapping technique that apparently calms you down - it didn't work). The interview itself went really well, the interviewers were so lovely. They had a look at my work without me there and then invited me in and asked me to talk to them about my work and then they asked a few questions about me.

My interview for painting & printmaking was a few weeks later. I felt just as nervous for this interview, it was pretty much the same layout as the Communication Design interview though I was asked more questions this time.

Since the interviews I have received an Unconditional offer for Communication Design and an Unconditional offer for Painting and Printmaking. Receiving these offers was the most incredible feeling, I'm honestly still not over it - thinking about it makes me emotional. It has really boosted my confidence in my ability and my work. After wanting this for so long and going through this last year creating a portfolio and applying it is just so brilliant that my hard work paid off.

I can't wait to start, and actually be an art student. I chose Communication Design and I'm so excited to go and meet other people who are also interested in being creative. I'm really looking forward to just getting involved and being a part of Glasgow School of Art.

For the past couple of years it had been a dream for me to secure a place at The Glasgow School of Art and Widening Participation gave me access to opportunities that I otherwise would not have been offered at school or able to afford, which led to me creating a portfolio strong enough to gain entry.

I attended John Paul Academy in Glasgow and being the only Advanced Higher Art candidate I would have felt isolated and not as motivated about applying if it wasn't for the 20 week S6 Portfolio Course offered by Widening Participation. It provided me with the chance to work with other students with similar interests and ambitions, which was highly beneficial as we became strong friends and really encouraged and helped each other throughout the application process.

Group work, collaborations and all important critiques would not have been possible at school as I was the only one and I found that working with others was something that helped me the most.

The S6 Portfolio Course had a big influence on the way in which I make work, as it forced me out of my comfort zone and challenged me to look at things differently. I was able to make work without the restrictions of a course like Advanced Higher Art or the pressure of ensuring I 'tick the boxes' required for these types of course. Those approaches don't suit the experimental process I go through to make my work.

WP gives you a much more realistic approach in the bridge between school and higher education. The tutors do not tell you what to do, instead they discuss work with you or have group critiques, which allow you to work out for yourself what to do next.

I learned to make good decisions during the course - I think is really important as higher education level studies require you to carry out your own research

and work independently. WP was where I was encouraged to consider Sculpture and Environmental Art (SEA). Before that point, I had my heart set on Painting and Printmaking, but my work had changed so much and one of the WP tutors made me realise the potential I had for making lots of really different kinds of work. I am glad as I applied for both, yet only gained an offer from SEA.

I had a mock interview that really prepared me for the admissions process at GSA. I was able to treat my mock as the real thing and I think having this experience making me more relaxed on the day of the actual interview.

Over the summer I have been trying to make self-directed work which has been difficult but I have adopted the techniques that WP has taught me and visiting as many galleries and exhibitions as I can before I start. I have also been volunteering by helping with a couple of exhibitions in aid of charity. I am due to start Sculpture and Environmental Art in September and I am so excited for what's to come.

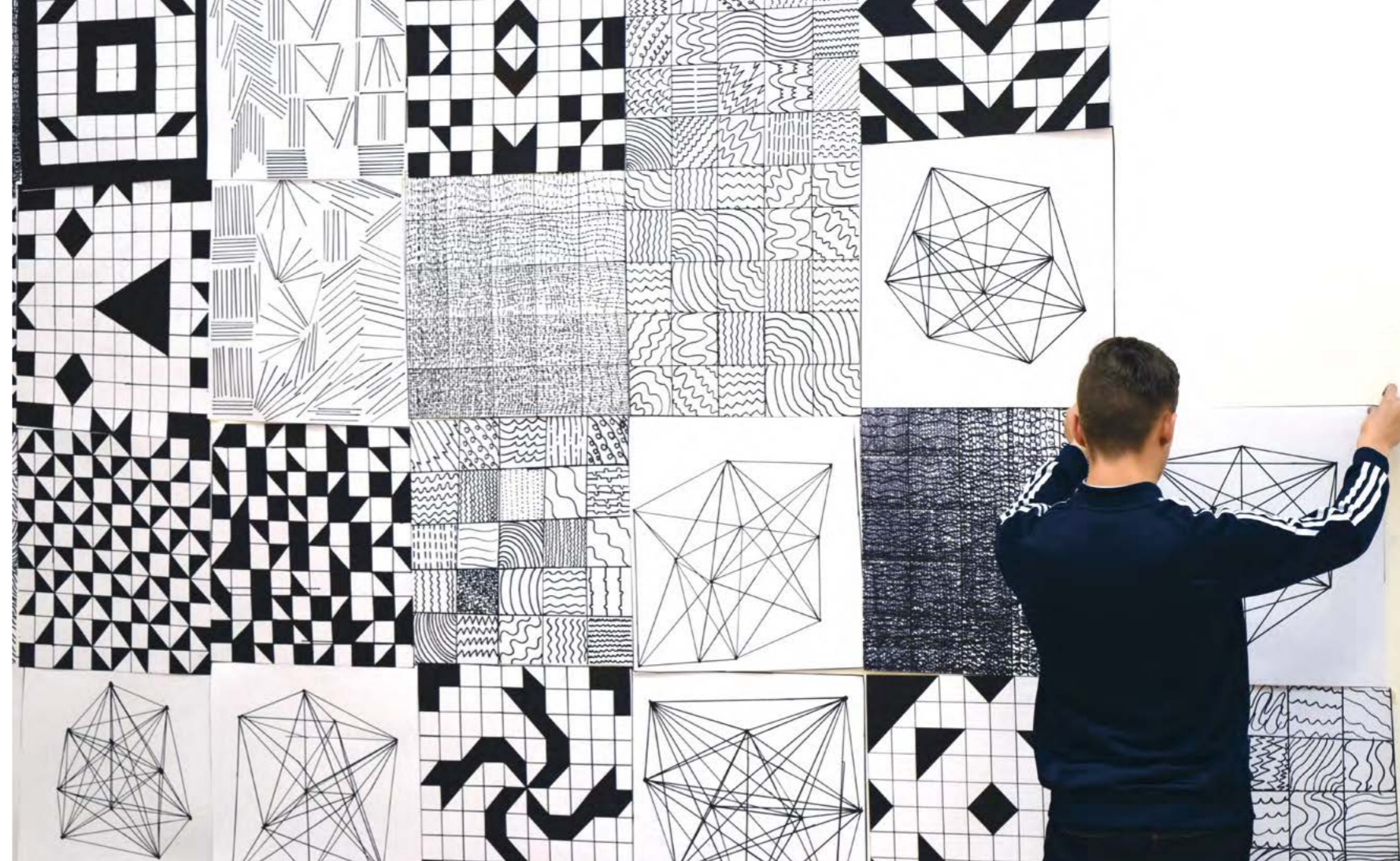
More on WP

www.gsa.ac.uk/wp
twitter.com/WPGSA
facebook.com/wideningparticipationGSA

Student Support Website
gsasupport.wordpress.com



Image all courtesy GSA Widening Participation - see Glasgow School of Art on Flickr.



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.

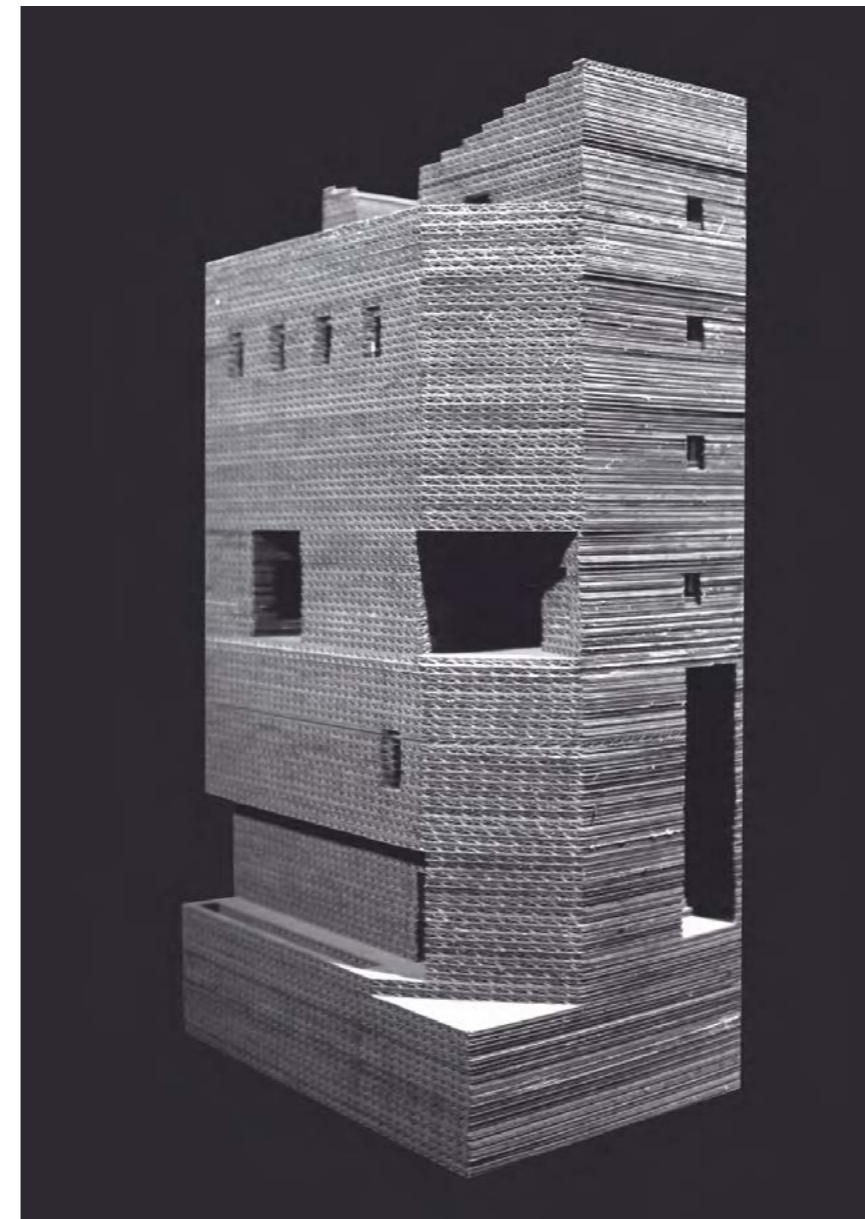
Whether academic, writer, practitioner or matriculated student, we remain in some fundamental ways, students of architecture. We are after all, still trying to understand what architecture is or can be and we do this by building, writing and discussing. Our aspirations for this project therefore were 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	<i>Head of the Mackintosh School of Architecture</i>
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Opposite:
39 Otago Street – Tony Halbert, Stage 5 Architecture

Literally an Institution

PROFESSOR JOHNNY RODGER	<i>Professor in Urban Studies, Mackintosh School of Architecture</i>
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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, iwā, 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 café's have also been associated with styles of interior design of differing eras (eg Michael Thonet chairs and Secessionist style furniture) and with political movements. Café's 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.

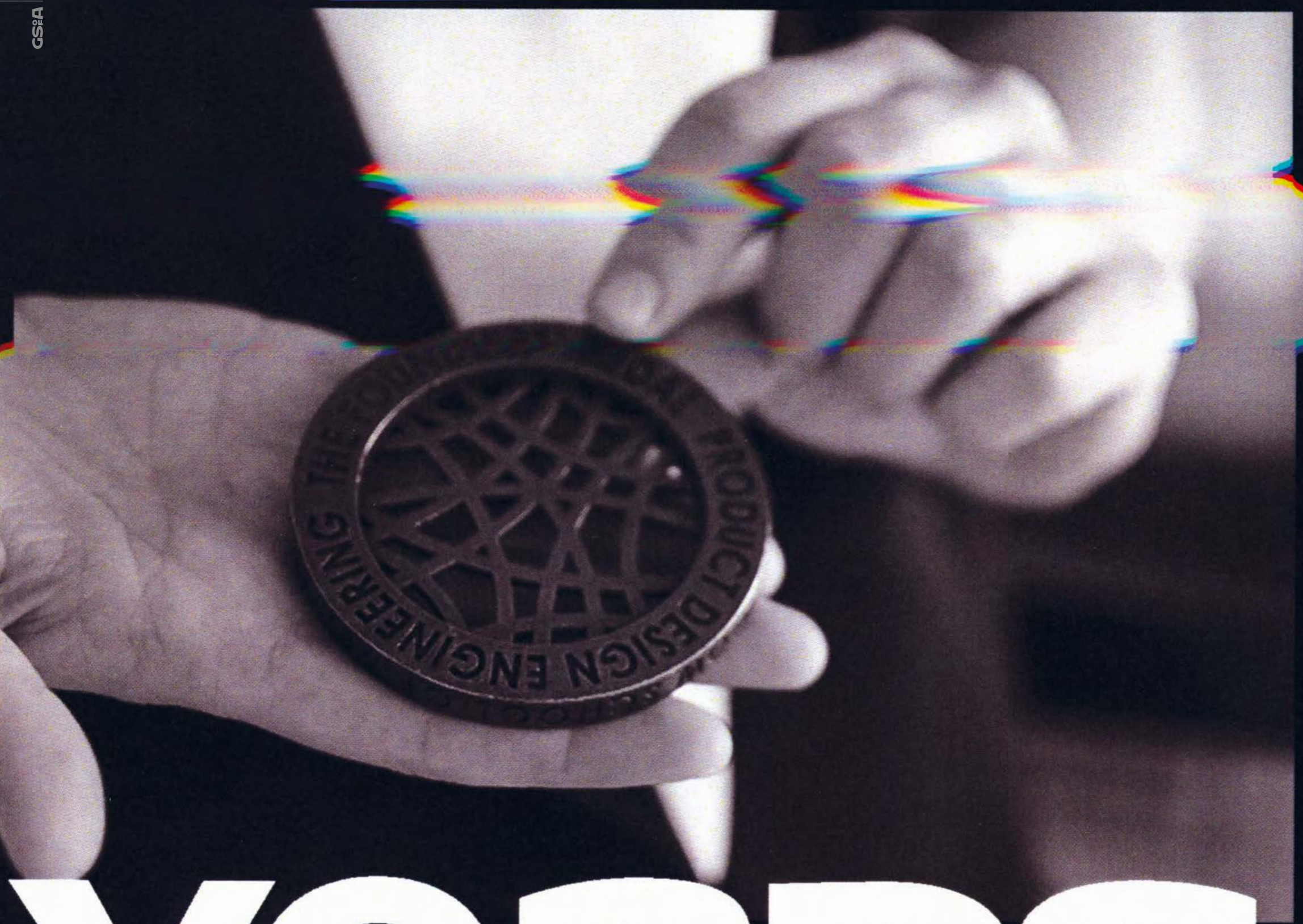
In the twentieth century a phenomenon latterly known as the Poet's Pub developed in urban Scotland. Poets and writers began to form loose societies, alliances, manifestoes around public houses where they gather to discuss, read and promote their works. In Edinburgh from the 1940s - 70s such groupings 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





YEARS

25

The GSA and the University of Glasgow's **Product Design Engineering (PDE)** programme combines technical and academic rigour with an art school's creative spirit. Its graduates can be found working with innovative brands such as Apple, Dyson and Jaguar, as well as setting up their own companies all over the world – including 4c Design, the Glasgow-based company behind the 2014 Commonwealth Games Queen's Baton. To celebrate 25 years of PDE, the programme awarded a **Founders' Medal** to **2016 graduate Olesia Kurganova** – here she speaks about her experience on the programme, and talks to fellow alumnus and medal designer **Michael Tougher**, as well as **Dugald Cameron**, who set up the programme in 1991.

OF
PRODUCT DESIGN
ENGINEERING

Olesia Kurganova

(BEng Product Design Engineering 2016)
Founders' Medal Awardee

I started PDE in second year, but my classmates quickly got me integrated and soon I found myself working with them on group projects, inevitably bringing us closer. We designed laser musical instruments, water pumps, Lego food blenders and transport for the disabled – a diverse but fun group of topics.

In my final year, I was designing to solve the problem of difficulty and discomfort experienced when flying with infants. Check-in, security and boarding can be frustrating for new parents, and many people choose not to travel until their child is older. My product Lalepé provides a way to seamlessly carry a small child through the airport before attaching the carrier to a stem already available on board. This provides a safer, lighter and more independent experience for the family and a more peaceful one for the rest of the passengers and the airline crew.

When developing Lalepé, I was initially in my own world – prototyping, building and reading to no particular end. Eventually I started involving others in my research – medical, regulatory and manufacturing professionals from outside, academics, and user groups that fit my particular project. Closer to submission date, the details start coming together. Business, design and engineering details learned during my time on the programme turned out to be crucial to my final product.

Taking in and filtering information is a useful skill to learn. That does not necessarily mean staring at a screen all day. It includes chatting to people, observing actions, mocking-up situations and getting kicked out of the workshop after closing hour. Dedication is key – simply being talented at drawing or CAD won't cut it. Sometimes choosing study time over beers and movies is part of the PDE experience.

For me, the dedication was beyond worth it – the inaugural Founders' Medal ended up in my pocket. It wasn't the momentary fame that was the most meaningful; it was my fellow PDE graduates giving me a standing ovation when I was on the graduation stage. That is when I realised – the medal was ours. Every single one of us was involved in each other's project throughout the final year, spiritually as well as physically and emotionally. This resulted in 33 of us – 13 with First Class degrees – graduating from a programme that involves the right and the left cerebral hemispheres, resulting in coherent but multifunctional thinking.

Just look up the company you want to work for and you will find a PDE connection. Do you want to start your own business? Not a problem. Do you want to change career paths? Not an issue either. The four years spent at the GSA and the University of Glasgow are just enough to give you the bravery of William Wallace, the positive thinking of Darren Hardy and the persistency of Albert Einstein. In several years' time PDE alumni will be gathering together to share stories from working at companies such as Jaguar, Land Rover, Rolls Royce, Lego, Apple, Fearsome, 4c Design, and Dyson, showing current students all the ways that studying on the programme allows them to succeed.

I personally feel like PDE is a partly self-guided programme where you get to be independent and learn what you want to learn. There is a certain freedom, but the deliverables are solid. It's definitely good preparation for real life, where nobody is holding your hand and trajectory-altering decision-making becomes an hourly routine. Stay inspired and don't forget to enjoy it – before you know it PDE years become a memory, so make the most of it.

Above and right: Detail, Lalepé, Olesia Kurganova (BEng Product Design Engineering 2016)



Dugald Cameron OBE

Programme Founder

I began teaching at the GSA just after gaining my Diploma of Art and Design there in December 1962, and became head of the Industrial Design programme in 1970. Throughout those early years I also practiced as an industrial designer, mostly in the engineering and electronics fields.

At the time Design did not feature much in university curricula, but when I became Head of the School of Design and Craft in 1982, 'Design' was becoming a buzzword in political and government circles. I began to formulate an alternative way to educate engineers using the sort of project work we were doing at GSA, integrated with the necessary analytical studies to ensure that it would be a properly accredited engineering degree programme. That meant seeking a partner institution, which we

found in the University of Glasgow, specifically Mechanical Engineering Professor Brian Scott and his colleagues.

From the outset Product Design Engineering has attracted students with high academic qualifications, and an equal split of male and female students, which was very unusual in engineering in 1991. It seemed appropriate to celebrate 25 years of the programme, and so the Founders' Medal was conceived; designed by alumnus Michael Tougher and awarded to the most meritorious graduating student of 2016.

The Latin quotation on the medal comes from Sir Henry Royce, of Rolls-Royce fame, and was taught to me by my father: "Quidvis Recte Factum, Quamvis Humile Praeclarum" – Whatever is Rightly Done, however Humble, is Noble.



WHATEVER IS
RIGHTLY
DONE

HOWEVER
HUMBLE,
IS NOBLE

Michael Tougher

(MEng Product Design Engineering 2015)
Medal Designer

It was a privilege to design the Founders' Medal for Product Design Engineering. It is a community I am very proud to be a part of and to give back to it is a great honour. The influence of the metal's lattice design comes from Glasgow's great history of engineering and shipbuilding, with the added curves representing the flair of the design of the Mackintosh Building at The Glasgow School of Art. The medal represents 25 years of PDE – from Dugald Cameron who started the programme, to myself, a graduate from 2015. The latest technology and innovation was used to 3D print in bronze steel, ensuring that the Founders' Medal looks beyond the past 25 years.

The GSA Highlands and Islands Creative Campus: The Glasgow School of Art is delighted to announce the location of its stunning new campus in the Highlands and Islands. The Blairs Steading on the Altyre Estate near Forres has been transformed into a world-class research and teaching space. This is an unparalleled opportunity for students and staff to research and study within a newly renovated campus in spectacular surroundings.

DUE NORTH

21st century design school in a 19th century building

The Steading comprises a group of Grade 'A' listed Italianate buildings, built in the 1830s. The buildings have been converted into a GSA campus, providing inspiring studio, workshop and exhibition space as well as state of the art areas for research, teaching, prototyping and flexible lab work.

The Creative Campus

The Creative Campus is the location of The Glasgow School of Art in the Highlands and Islands of Scotland. The GSA is internationally recognised as one of Europe's leading university-level institutions for the visual and creative disciplines. The campus brings the GSA's world-leading research and teaching to the region.

Located just outside Forres, the Creative Campus is a research and postgraduate teaching centre for international excellence in creativity and innovation. We deliver Masters and PhD programmes, and the campus location enables us to research in geographically distributed contexts as well as innovate and teach in different ways. We teach digitally, remotely and residentially as well as through short winter and summer schools. Through our vibrant research and teaching programmes, we address complex issues facing the region and beyond, such as youth migration and innovating the use of digital technologies.

The GSA is one of the top 20 art schools in the world (QS Subject Rankings 2016). The Creative Campus builds on this reputation by collaborating internationally with partners, such as MIT and global businesses, in order to develop the creative capabilities of students, enterprises, communities and government.

The Creative Campus and the activities that are held within it all share a pioneering vision to contribute to the long-term, sustainable development of a creative, entrepreneurial and internationally connected Highlands and Islands, a vision we share with our partners Highlands and Islands Enterprise (HIE).

Programmes at the Creative Campus

Master's programmes in Design Innovation

Starting in 2016, the GSA has delivered three Masters of Design Innovation programmes at the Creative Campus:

- Design Innovation and Collaborative Creativity
- Design Innovation and Interaction Design
- Design Innovation and Transformation Design



Image credits clockwise, from top: Designer researcher on location, image Hannah Laycock; Cottage on Altyre Estate. Image Paul Campbell; Design Innovation students' work, image Hannah Laycock



These newly launched programmes complement the existing Design Innovation programmes delivered by the Institute of Design Innovation (InDI) at the GSA's campus in Glasgow.

Postgraduate Research

InDI's Postgraduate Research portfolio comprises other masters and PhD Programmes offered across both The Glasgow School of Art campuses in Glasgow and the Creative Campus, Highlands and Islands.

More information on the full range of taught masters and research degrees is available through the following link www.gsa.ac.uk/study.

- Master of Research
- PhD

Cohort

The Creative Campus programme by cohort is a pioneering opportunity for both Master of Research and doctoral students to undertake practice-based research in Design Innovation to transform the creative capabilities of communities and the region. This is a cohort-based approach to doctoral study where students with shared interests together inform the evolution of Design Innovation methodologies appropriate to this developing domain; with a particular focus on networked collaboration, through working with richly diverse interdisciplinary contexts.



Images clockwise from top: Student exploration, Sanne Ree Barthels, GSA innovation designer; Students and lecturers, images Hannah Laycock; Designing Creative Collaborations, image Louise Mather; International sessions and networking, image Paul Campbell; Teaching in the Highlands and Islands, image Paul Campbell



The Institute of Design Innovation (InDI)

InDI is a research institute at the GSA and has been based in the Highlands and Islands since 2010. Our headquarters are based at The Creative Campus. We are a distributed, creative collective of researchers, lecturers and students specialising in Design Innovation. Together, we address complex issues through new design practices and bespoke community engagement to co-create preferable futures.

InDI researches the new qualities of design that are needed to co-create 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. We are located in both Glasgow and the Highlands and Islands in order to teach and research across both urban and geographically distributed contexts. Visit the InDI website at www.gsa.ac.uk/indi

Research Highlights

InDI has a broad and dynamic research portfolio. Some of our research programmes include:

The Creative Futures Partnership

The Creative Futures Partnership (CFP) is a pioneering partnership between the GSA and HIE. It has been established to deliver transformational benefits for the Highlands and Islands of Scotland.

The CFP combines the GSA's strengths in creativity and innovation with HIE's economic and community development expertise. Through research and teaching programmes the partnership is committed to the long-term development of this creative, entrepreneurial and internationally connected region.

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 Labs, developed by InDI. Experience Labs offer a special creative environment where researchers, service users, businesses and more can collaborate to find innovative solutions to the health and care challenges facing our society.

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 £12 million, three year Arts and Humanities Research Council 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.

Forres and surrounding area

The region is a spectacular part of the world to visit and live in. Studying at the GSA in the Highlands and Islands is an exciting opportunity to learn in this internationally connected, creative and entrepreneurial region.

To join us for a period of time and experience life in the Highlands and Islands of Scotland is a major reason people choose to study and research here, particularly for those with creative backgrounds. The region is a place that stimulates the senses and kindles creativity. The dramatic, vast open spaces provide a canvas from which to work. Our location places us on the doorstep of rolling countryside, beautiful beaches and dramatic mountain landscapes. Researchers and students already based here tell us that the beauty and diversity of the region inspires them greatly. They are not alone; the natural assets of the region combined a long time ago to give birth to a legacy of rich cultural traditions. The offspring of those traditions are generations of talented artists, musicians, storytellers and poets who are found all over the region.

Forres, itself a small and vibrant town, is 27 miles from the Highland capital city of Inverness, which hosts an international airport. The region is home to the whisky industry, castles frequently punctuate the landscape and the charming towns and villages across the area offer a characteristically warm Highland welcome that is known throughout the world.

Queries

For further information around the work of The Glasgow School of Art in the Highlands and Islands, please contact Kate Hooper. k.hooper@gsa.ac.uk



Highlands and Islands, Creative Campus. Staff and students at The Institute of Design Innovation (InDI) will move into the GSA's new Highlands and Islands Creative Campus in late 2016. The campus is based in Blair's Steading on the Altyre Estate outside Forres.

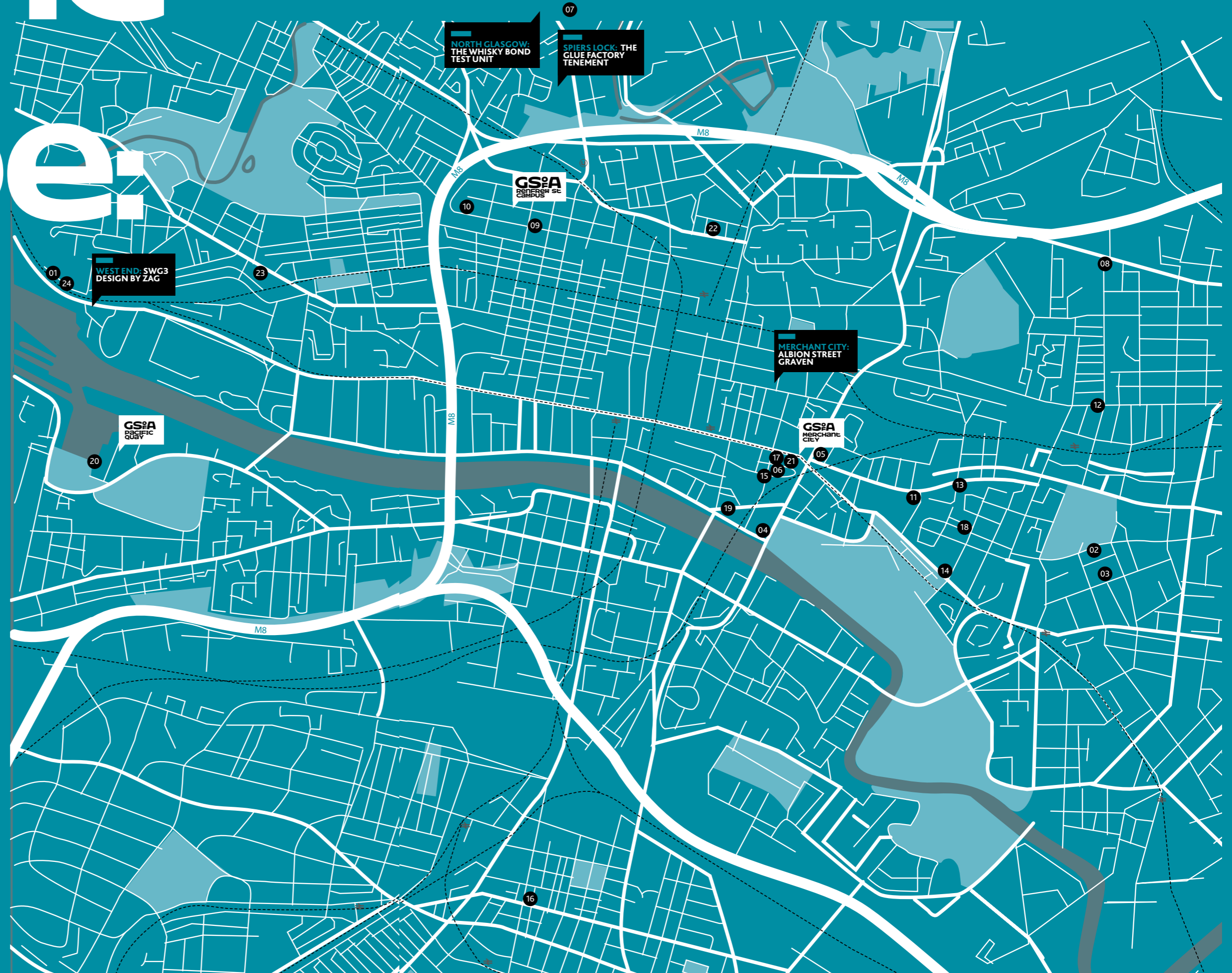
The Steading comprises a group of 19th century Grade 'A' listed Italianate buildings, which have been transformed into a world-class research and teaching space. www.gsa.ac.uk/indi

MAKING THE GRADE:

PRACTISING CULTURAL

ECOLOGY

Even in the increasingly digitally native city, there are still a large number of practitioners in Glasgow for whom physical making is a central part of their work – from furniture-makers to printers; exhibition fabricators to jewellers. Graduates of the GSA take skills learnt in the School's workshops and create their own businesses and cooperatives, turning overlooked areas of the city into hubs of production. Take a look around the city and meet some of the makers and producers who are keeping Glasgow's history of manufacture alive.

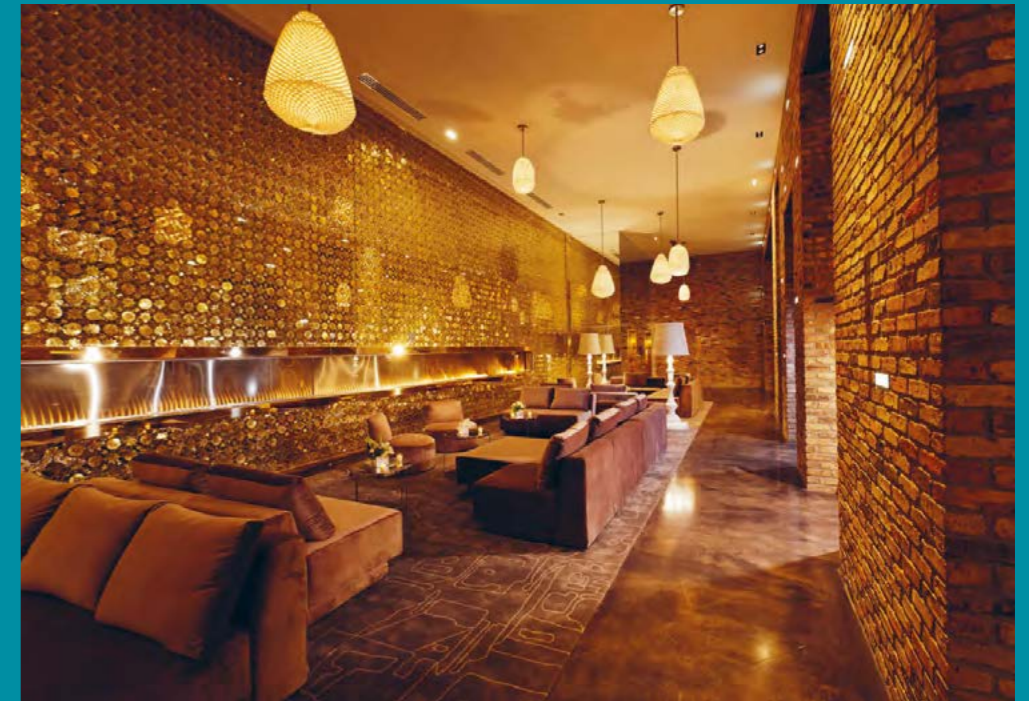


- | | | |
|---|---|--------------------------------------|
| 01. 223 / 223 Caserom / Studio Warehouse | 08. Hanson Street Studio – Wasps Studio | 16. Southside Studio |
| 02. Crownpoint artist studio | 09. Intermedia Gallery / CCA / Creative Lab | 17. Street Level Photographic studio |
| 03. David Dale Studio and Gallery | 10. MakLab – Vanilla Ink | 18. Telfer Gallery |
| 04. Dovehill Studio – Wasps studio | 11. Many Studio | 19. The Briggait – Wasps |
| 05. Independent Studio / Project Room gallery space | 12. Market Gallery | 20. The Hub |
| 06. Glasgow Print Studio | 13. Pipe Factory | 21. Transmission Gallery |
| 07. Glasgow Sculpture Studio / The Distillery / The Whisky bond | 14. Shapes of Things – Textile Printing | 22. UHatch |
| | 15. Southblock Studio – Wasps Studio | 23. Unit42 Studio |
| | | 24. Voidoid Gallery |



Left: Professor Janice Kirkpatrick OBE, © Graven 2016; right,

Right: Radisson Blu Aqua hotel, Chicago, by Graven, image © 2011 Carlson Rezidor Hotel Group



MERCHANT CITY: ALBION STREET GRAVEN

One of the most established producers in the city is Graven, a cross-disciplinary design studio based in the Merchant City area of Glasgow. The studio was established in 1986 by two GSA alumni – graphic designer Janice Kirkpatrick, and architect Ross Hunter, who still head up the company. Graven designs and produces interiors and branding for an international client list, including British Airways, the BBC, and the Royal Bank of Scotland, as well as local institutions such as Kelvin Hall and City of Glasgow College. Its team of over 30 people includes architects, interior and graphic designers and technicians, and is a microcosm of both the multi-disciplinary nature of design in the city, and the way in which designers and producers benefit from working alongside one another.

Co-Founder Janice Kirkpatrick – who received an OBE for services to design in 2013 – believes that producers at the GSA and in the city are carrying on a tradition firmly rooted in Glasgow. 'The modern design industry was born in Scotland. During the Industrial Revolution of the 18th century economically-focused creativity transformed a powerful mix of scientific and technical innovations, raw materials and punishing manufacturing processes

into a deluge of consumer-focused products. Today GSA educates a new generation of designers who continue the traditions of its ancestor, the Foulis Academy. Founded in 1753, it preceded London's Royal Academy by almost 15 years and the Royal College of Art by 84 years.'

In 2016, Graven is celebrating 30 years in business, and its projects for the year range from large-scale architectural designs to smaller, bespoke projects. This year will see the studio tackle both the re-development of Glasgow's Kelvin Hall, and the production of a 'First Edition' range of textiles, wallcoverings and rugs. Kirkpatrick sees the importance in keeping this tradition of parallel designing and making alive: 'Sadly, Scotland makes little of its matchless design pedigree, and its manufacturing capacity is much diminished. But there is much to play for because it begins with education and the amazing power of the design process to turn grey matter into the products, processes and services that can create a new economy. It's up to us and all starts here.'

www.graven.co.uk



Left: Wronger Rites, Kirsty Whiten – Book, Design by Zag; Alice Rooney, Wall Hanging (detail), The Press

Below: Furniture by George Thompson



WEST END: SWG3 DESIGN BY ZAG

A converted warehouse complex in Finnieston, near Kelvingrove Park, SWG3 (the 'SW' stands for 'Studio Warehouse', G3 is the postcode) has grown from a ramshackle party/gallery space into a sophisticated multi-purpose venue, complete with two gig venues and a gallery. The space also hosts artists' studios, including Studio 223, which is home to a diverse community of designers and makers, as well as facilities for digital production, photography and fabrication.

One of the people who works in Studio 223 is 2014 Communication Design graduate Alice Rooney, who helps to run The Press, a letterpress facility set up by Communication Design Lecturer Edwin Pickstone, who also runs the GSA's letterpress workshop, the Case Room. At The Press, Alice takes inductions and runs workshops for artists and designers. She also works on printed commissions, and – when there is time – develops personal projects.

When Alice graduated, she set up as a freelance graphic designer, steadily building a client base over her first year out of art school. In January of 2016, she joined forces with fellow Communication Design alumna Kat Loudon and set up graphic design practice Design by Zag. 'At Zag we establish a necessity for reason', says Alice. 'We combine the practical rules of design with an informed impression from our research, to make clear, clean, personalised design.'

Alice, like many graduates, balances commissions and technical work with self-initiated projects: 'It is very important to me that my personal practice is still nourished. My interests span many areas, but most prominently I like to work with mathematics, rules and systems to embed meaning within my visual output.' Since graduating, Alice has been involved in several exhibitions and residencies, including a recent residency at the GSA, alongside business partner Kat, where they developed a number of wall hangings over the course of two weeks working and researching in the Reid Gallery alongside three other designers. This period of experimentation is essential to Alice's practice: 'Research is the catalyst to my work. It shapes my creative responses and understanding.'

www.designbyzag.com



SPIERS LOCK: THE GLUE FACTORY TENEMENT

Walk North from the GSA's campus in Garnethill, pass the Royal Conservatoire of Scotland's purpose-built dance studios, and you'll come across a small industrial park, the heart of which is an old glue factory, bustling with activity despite its somewhat off-the-beaten-track location. As well as hosting a year-round programme of events, clubs and exhibitions – including the GSA's annual Master of Fine Art Degree Show – the Glue Factory incorporates studios and workshops for a number of design and production companies, mostly set up by GSA alumni. These include Risotto, a design practice and risograph printing studio set up by Communication Design alumnus Gabriella DiTano, Textile Design alumnus Gabriella DiTano, Textile Design alumnus Gabriella DiTano, Textile Design alumnus Gabriella DiTano, and Tenement, a furniture and interiors design studio set up by 2009 Sculpture & Environmental Art graduate George Thompson.

George is a designer and maker who works primarily with wood, creating bespoke furniture, interior products and sculptural artwork. His fine art background lends his work a conceptual, often lightly humorous feel, evident in desk tidies with faces on them, and rocking chairs resting on huge semi-circular legs. George sees his work for Tenement as interactive, and aims to make products that 'are as interested in you as you are in them'.

Like many designer/makers in Glasgow, George believes 'the best products are made by the marriage of head and hand. All too often there is a stark line between the person who designs and the person who makes a product. Tenement aims to blur that line, both when George works on his own projects, and when he works with other designers and makers: 'I ensure both designer and maker have a solid understanding of each others practice, methods and concerns.'

As well as working on commissions for individuals and smaller products for sale, Tenement has produced furniture for a large number of Glasgow's cultural venues, including The Whisky Bond and the GSA's students' association and venue The Art School. George sources the majority of his material locally too, meaning that spaces in Glasgow are furnished with material from the same area. George has also started to run workshops with Tenement, including a recent furniture-making course at the Greek Thompson-designed Holmwood House in the South of Glasgow. The popularity of the workshop suggests that there isn't just a demand for the work of designer/makers in Glasgow, but a desire to create in the same way.



Images from left: Test Unit, image Beth Chalmers; Test Unit, image John Devlin; exterior, Test Unit, image Test Unit.



NORTH GLASGOW: THE WHISKY BOND TEST UNIT

Slightly further North along Spiers Lock is The Whisky Bond, a converted warehouse that is home to a huge number of artists, designers, makers, and companies, as well as Glasgow Sculpture Studios and the GSA's own Archives and Collections department. One of the tenants is Taktal, a creative agency founded by Mackintosh School of Architecture alumnus Rob Morrison. Taktal focuses on the creative use of space, re-energising buildings and empty spaces in the city for creative, collaborative use. 'In a city like Glasgow there is an abundance of vacant sites and spaces,' says Rob. 'There is a really interesting opportunity within Architecture practice to work with artists and designers to re-imagine existing spaces, rather than come up with the new. Often the most exciting spaces come from people who have just come out of art school finding a space and starting to work in it – that's how the Glue Factory started (an independent art and events space in Glasgow) – and I think the practice around that should be championed.'

Taktal's work ranges from consultation and research to large-scale events – the latest of which, Test Unit, took place over a week in July 2016. Test Unit was a week-long intensive art, design and architecture summer school and events programme, that saw 25 cross-disciplinary participants come together and over the course of a week, transform a vacant and derelict site near the Whisky Bond into a public space. The ambitions of the project were to prototype ideas in public space, build local capacity to initiate grass-roots projects and to place culture and education at the heart of regeneration.

'The design of the summer school was based around the idea of a design sprint, which was developed by Google,' explains Rob. 'An idea is taken from conception to prototyping with members of the public in a week, as quickly as possible.' The intensive summer school was run alongside a programme of evening events – talks, presentations and socials – in collaboration with a number of organisations including the GSA. This parallel activity was important to the inclusive nature of the project: 'People who couldn't make the commitment to a week long activity could still get involved and discuss the ideas and issues being explored during the day.' The evening events were also important in shaping the daytime activity: 'The participants of the summer school had the chance to hear a city-wide response to what they were doing. They were really busy during the day, really hands-on, and then in the evening they could sit back and listen to other people's responses and ideas.'

Rob has ambitions to expand Test Unit to continue throughout the year – running a research project throughout the year between each summer school, based on a highlighted building or site, with the summer school participants developing the site over a week, and the people who were involved in one year's summer school facilitating workshops the following year. This ongoing process of collaboration is essential to not only the success of Test Unit, but the generation of other work within the city: 'It's a way to test out collaborations in an organic way. There's a potential for so many projects to come from people working together once.'

www.agile-city.com/test-unit





SOUND &

The School of Simulation and Visualisation – formerly the Digital Design Studio – is the newest specialist school at The Glasgow School of Art. An interdisciplinary hub at the forefront of technology, the School blends programmes in science, art, design and technology with research and commercial work covering 3D medical and heritage visualisation, 3D sound and game development.

VISION

Home to a vibrant, world-class research and postgraduate student community, the School of Simulation and Visualisation ('SimVis') 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 school is, fittingly, a hub of commercial projects for business and industry across Europe. As of October 2016 the school joins the GSA's other specialists - Fine Art, Design, and the Mackintosh School of Architecture - as the School of Simulation and Visualisation. Professor Paul Chapman, Acting Head of School is excited about the future, "Becoming the fourth school shows GSA's commitment to us and is recognition of our evolving academic activity and growing portfolio of both postgraduate and future undergraduate teaching."

At the forefront of the development of realtime 3D visualisation and interaction technologies, the school employs laser scanning methods, 3D sound, speech recognition, and camera-based and haptic interactive technologies to create tools for a variety of industries and applications. Plans for the future include the introduction of undergraduate programmes at the school for the first time and continuing cutting edge commercial, research and academic activity.

New facilities-wise at SimVis for 2016 is the Usability Lab – a state of the art resource designed to help a range of clients with research, product and application development across a range of platforms. The new Lab can undertake the complete user testing and evaluation process:

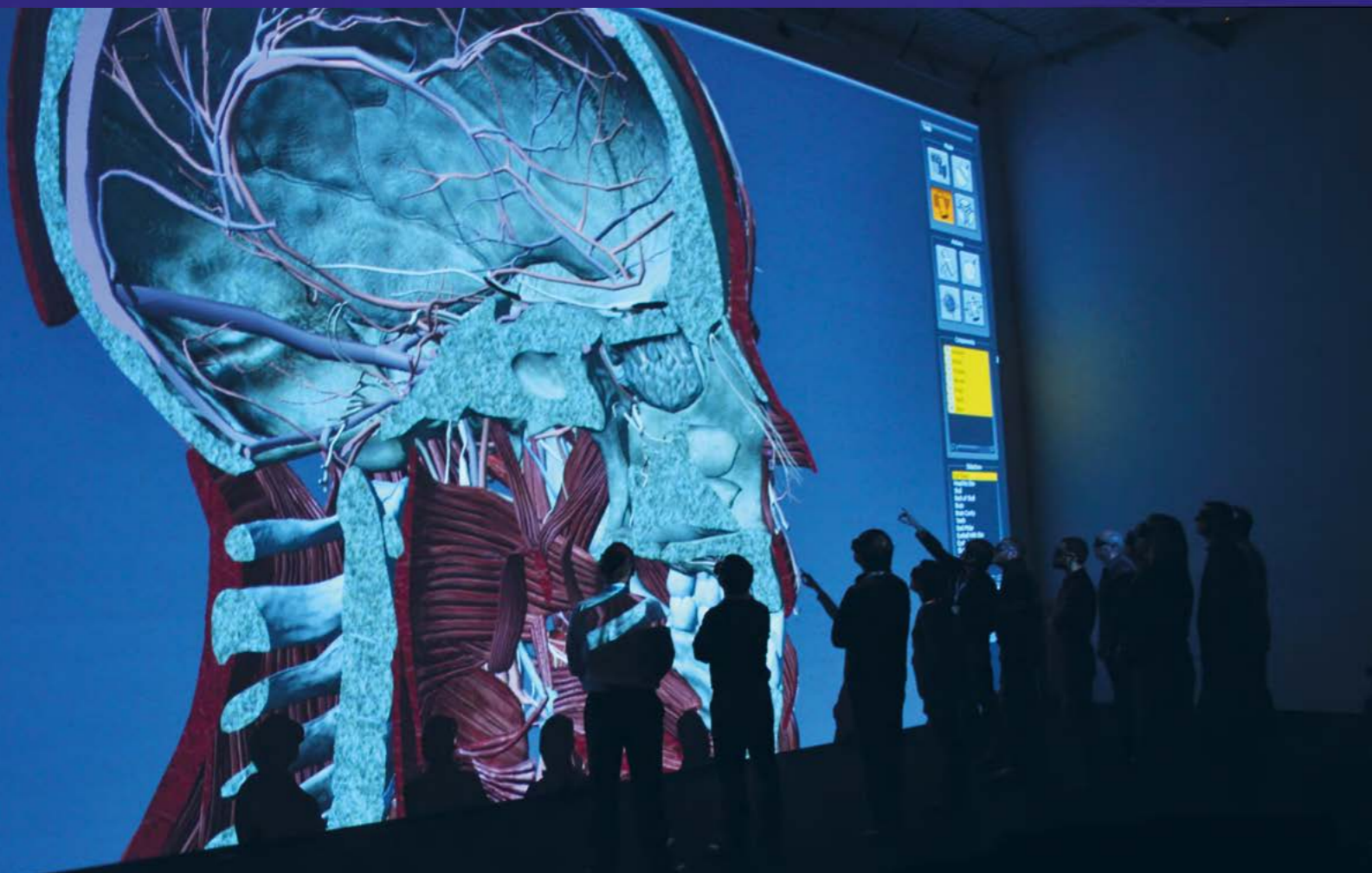
recruit participants, devise a bespoke user experience testing plan, analyse the results obtained from user testing and present the findings of the analysis in the form of a usability report - improving product performance and competitiveness, delivering excellent user experiences, providing accessible solutions, and achieving compliance.

Students in the four SimVis 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. SimVis 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 school'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 (view the model using the Layar app on the image on this page). "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. SimVis has published widely on their 3D visualisation and interaction research to date and received significant recognition and also secured a Fulbright Visiting Professorship in Medical Visualisation from the US Fulbright Commission ▶



"The Sound for the Moving Image programme at GSA gave me the opportunity to invest time into my creative practice and develop my AV skills further. Ronan, the head of the programme, is one of the most supportive and dedicated people I've met in my professional career and his enthusiasm was always a source of motivation for me. Including visuals into my practice was something that I explored freely during the master's, and this experimentation led to my graduation project on moving-image graphic notation. The interactive system that I created alongside GSA Interactive Design student Pawel Kudel will be used as part of a Glasgow Improvisers' Orchestra performance in November this year at the CCA."

Adriana Minu, *Sound for the Moving Image 2016*
Watch Adriana's interactive system on YouTube
<https://youtu.be/OjYobcsfGRs>

a world first in medical visualisation.

SimVis 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 2015 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. 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 a joint venture with 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 school. 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 2016 students on the MSc International Heritage Visualisation programme having created a model of Provan Hall, a historic place composed of two buildings built about the 15th century and situated in the Easterhouse area of Glasgow. These scans were later used by MSc Serious Games and Virtual Reality alumnus Calum Sinclair in his final year project and dissertation.



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

www.gsa.ac.uk/simvis
www.definitivehuman.com
@CSofASimVis

Bottom left: Visualisation for Bannockburn Visitor Centre, 2014



Immersion in Sound

Industry and academic links provide important experience for students and researchers working in sound design, says DDS resident sound expert Paul Wilson. SimVis' sound dubbing studios are regularly used for network television and film productions, as well as in the school's own visualisation projects. 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. Some go on to join the school's growing PhD community. Jessica Argo is one such alumnus, moving 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 compose and 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 2015 alumnus Kevin Walls' 'Identity' film soundtrack and 2016 alumnus Kevin Murray's animated short for 'Paperclips' – both securing BAFTA Scotland New Talent wins, some students also use the course as a platform for fine art practice, such as Raydale Dower's performance art piece 'Piano Drop' (2011), a Sensurround record of what happened when Dower let loose a winched up keyboard from the ceiling of Glasgow's Tramway gallery. For some students, studying sound is the first step in the exploration of a range 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.

Games, Seriously?

Serious games and virtual reality represent a large, and actively growing, industry – the application of modern games technology in a wide range of areas around medicine, training, education, security and beyond. While educational games already represent a multi-billion dollar global industry, the recent growth in virtual reality has seen predictions that this market will grow to \$150 billion dollars by 2020 (source: Techcrunch, April 6, 2015).

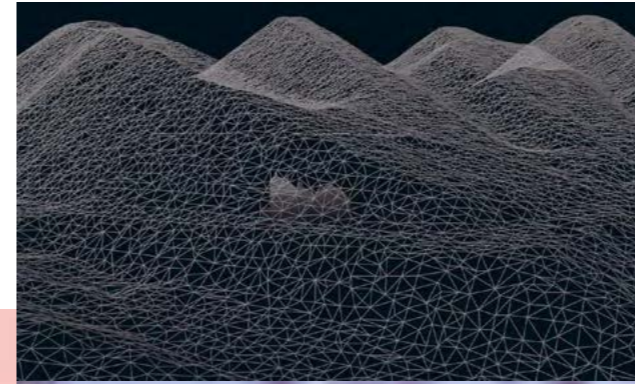
The SimVis MSc in Serious Games and Virtual Reality provides students with the skills to become a key part of this explosive growth, and potential to become key innovators in this exciting and rapidly developing area. The MSc offers students with prior programming /scripting experience the transferable skills to design, develop and analyse games and simulations for a range of application areas and to conduct interdisciplinary research in the serious applications of games technology, particularly in healthcare, education and training. As Virtual Reality and interaction technologies approach mainstream adoption, new opportunities for the application of immersive games technologies in engineering, medicine and in the home are putting games at the forefront of innovation worldwide.

The interdisciplinary work of the school 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, simulation and sound. For those interested in positioning themselves at the forefront of cross-disciplinary scientific and creative work, the School of Simulation and Visualisation is undoubtedly the place to be.

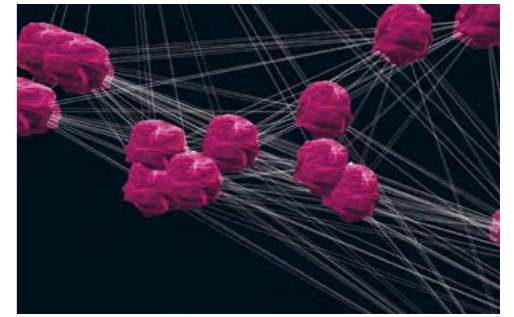
Words: adapted from an original feature by The Skinny's tech editor Cathleen O'Grady



Marta Pilaskar, VISIR models and cut filter, (MSc International Heritage Visualisation)



Clare Graham, Dark walk around, (MSc International Heritage Visualisation)



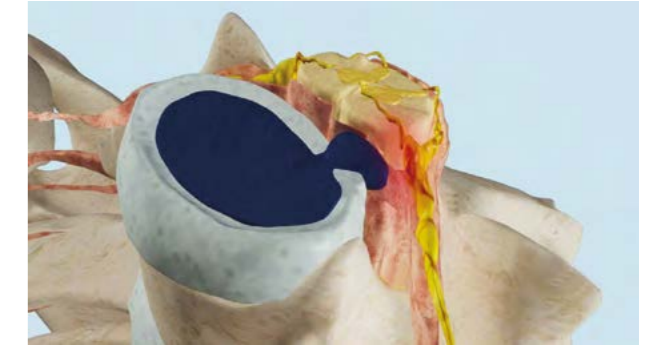
Adriana Minu, image from live audio visual composition, (MDes Sound for the Moving Image)



Donald Barr, still from We will stay forever young as long as we never show or tell anything we have ever done, (MDes Sound for the Moving Image)



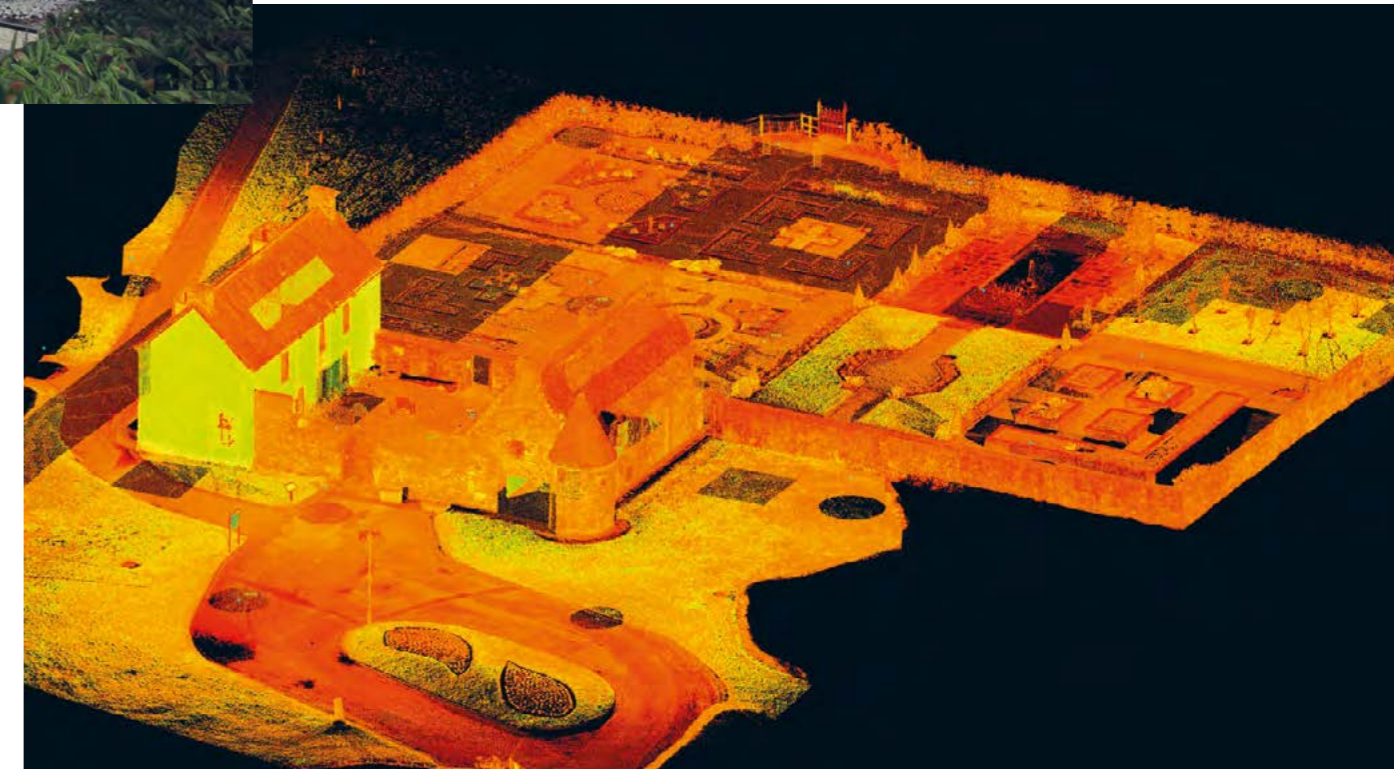
Yoonjung Lim, Still from Multi + Multiscape, (MDes Sound for the Moving Image)



Frank Leuwer, annulus, (MSc Medical Visualisation and Human Anatomy)



Calum Sinclair, Provan Hall, (MSc Serious Games & Virtual Reality)



Point Cloud laser mapping of Provan Hall, (School of Simulation and Visualisation)



Raphael Monnin, still from film, (MDes Sound for the Moving Image)

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

Martin Boyce
(*MFA, 1997*)
Turner Prize Winner

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

Jack Coia
(*Architecture*)
Architect

Robbie Coltrane
(*Drawing and Painting, 1972*)
Actor

Ian Callum
(*Industrial Design, 1977*)
Director of Design, Jaguar

Steven Campbell
(*Drawing & Painting, 1982*)
Artist

Winnie De'Ath
(*Graphic Design, 1980*)
Director of Brand Communications,
WWF International

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

Joan Eardley
(*Drawing & Painting, 1949*)
Artist

Louise Gray
(*Textiles, 2004*)
Fashion Designer

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

Janice Kirkpatrick
(*Graphic Design, 1984*)
Founder, Graven Images

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

Liz Lohead
(*Drawing and Painting, 1970*)
Writer, poet

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

Oscar Mazzaroli
(*Drawing & Painting*)
Photographer

Scott McGuire
(*Product Design Engineering, 2003*)
Global Engineering Director, Dyson

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

Ciara Phillips
(*MFA 2004*)
Turner Prize nominee

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

David Shrigley
(*Environmental Art, 1991*)
Turner Prize nominee, 4th Plinth
commission artist

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

Toby Webster
(*Environmental Art, 1993*)
Founder, Modern Institute

Adrian Wiszniewski
(*Architecture*)
Practising Artist

For stories from established
practitioners and recent graduates,
visit the alumni section of our website:
gsa.ac.uk/alumni

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 -
OVER A SHINE IN THE TADDIS
LET US INTRODUCE YOU TO
SOME OF OUR

ALUMNI
WORKING IN GLASGOW AND
BEYOND.

talent



'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

Image credit: Peter Capaldi,
© Paul Stuart 2014

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 two students – one Study Abroad, one Exchange – share their experiences.



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

"The first thing I noticed was that everyone, and I mean everyone, was incredibly pleasant and friendly."



Marta Djourina

Fine Art Photography

Exchange student from Berlin University of the Arts

I wasn't really expecting so much because I had been to Scotland quite a few times already, but I had never been to Glasgow. The first thing I noticed was that everyone, and I mean everyone, was incredibly pleasant and friendly. If you didn't know where you were going even for a few seconds, you didn't need to ask, as two people would come up to you, wanting to help. Once an old lady even invited me for a cup of tea, and told me her whole life story while we were drinking it.

I knew that the GSA provides its students with very good training and actually, I was a little afraid that I wouldn't be able to meet the expectations. But this worry was soon put to rest because everyone at the university was very friendly, too. On the very first day, I got to know the woman who has now become my best friend, another exchange student, from Sweden; we studied and lived together from then on.

In Glasgow the classes are allocated according to what year you are in, and a year is supervised by a professor and other academic staff and assistants. My study programme Fine Art, which I am doing here in Berlin, is divided up into different study programmes in Glasgow. During the time I was there, therefore, I was studying "Fine Art Photography" instead. In Glasgow there is also a theme for each semester, and you have to complete practical projects for that, and you get marks. As there are no marks and no prescribed themes at the UdK Berlin, this was also very new for me.

At the GSA there are project spaces that you can hire, free of charge. Some friends and I organised a four-day exhibition there and presented images we had produced during our time in Scotland. That was great fun and it also gave us the opportunity to meet students from other programmes and other years, who came to see the exhibition.

The fact that I was in a different study programme meant I could work more intensely with video for the first time. It was easy to try out something new because no one knew me there, and so my previous works didn't result in any expectations from me. At GSA, students have access to an awful lot of equipment as well, which you can borrow for free.

In Scotland I also worked more with my personal identity; I filmed myself or the routes I walked through the city. In my current work here, I am still working through the impressions I got there.

One weekend some friends and I hired a car. I had to drive on the other side of the road for the first time. We went to a small Scottish island, and the three of us had a fantastic time. In addition, I travelled across the whole country by train, and I thought it was incredible, really terrific.

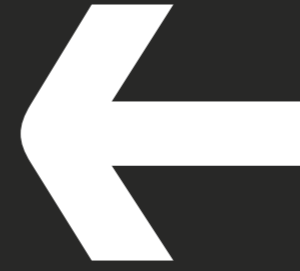
I would definitely return. Briefly, I even considered continuing to study there. But perhaps I will do that when I have finished my studies here at the UdK Berlin. For me, the time spent there was very productive indeed.

Left: Glen Etive 'Skyfall' location

Above: Beach, Isle of Mull

Below and right: Marta in studio

Far right: UdK Berlin studio



"Das erste was mir aufgefallen ist, war dass wirklich alle unglaublich nett und freundlich sind."



Marta Djourina

Bildende Kunst an der UdK Berlin.



Eigentlich hatte ich nicht viel erwartet, weil ich schon öfter davor in Schottland gewesen war, aber noch nie zuvor war ich in Glasgow. Das erste was mir aufgefallen ist, war dass wirklich alle unglaublich nett und freundlich sind. Wenn man ein paar Sekunden nicht wusste wo man lang gehen musste, kamen ohne zu fragen zwei Personen auf dich zu und wollten Dir helfen. Ein Mal hat mich eine alte Frau sogar auf einen Tee zu sich eingeladen, dabei hat sie mir dann ihre ganze Lebensgeschichte erzählt.

Ich wusste, dass die Universität ihren Studierenden eine sehr gute Ausbildung bietet und hatte eigentlich ein wenig Angst, den Erwartungen nicht zu entsprechen. Aber diese Angst wurde mir schnell genommen, denn auch an der Uni waren alle sehr freundlich. Gleich am ersten Tag habe ich meine mittlerweile beste Freundin, eine andere Austauschstudentin aus Schweden, kennen gelernt, die dann mit mir studiert und gewohnt hat.

In Glasgow sind die Klassen nach Jahrgängen zugeteilt und ein Jahrgang wird jeweils von einer Professorin oder einem Professor und weiteren wissenschaftlichen Mitarbeiterinnen und Mitarbeiter betreut. Außerdem ist mein Studiengang Bildende Kunst, den ich hier in Berlin studiere, in Glasgow in verschiedene Studiengänge aufgeteilt. In meiner Zeit, als ich dort war, habe ich stattdessen „Fine art and Photography“ studiert. In Glasgow gibt es auch zu jedem Semester ein Thema, wozu man Projekte entwickeln muss und es Noten gibt. Da es an der UdK Berlin keine Noten und vorgeschriebene Themen gibt, war auch das sehr neu für mich.

An der Universität gibt es Projekträume, die man sich kostenlos mieten kann. Da habe ich mit Freunden eine viertägige Ausstellung organisiert

und Bilder präsentiert, die in der Zeit in Schottland entstanden sind. Das hat sehr viel Spaß gemacht und auch die Möglichkeit geboten andere Jahrgänge und Studierende der Uni kennenzulernen, die die Ausstellung besucht haben.

Durch meinen anderen Studiengang habe ich zum ersten Mal intensiver mit Video gearbeitet. Es war einfach, etwas Neues auszuprobieren, weil mich dort niemand kannte und durch meine vorherigen Arbeiten Erwartungen an mich hatte. Außerdem haben an der Uni die Studierenden den Zugang zu sehr viel Equipment, das man sich kostenlos ausleihen kann.

Ich habe in Schottland auch vermehrt mit meiner persönlichen Identität gearbeitet; habe mich selbst gefilmt oder meinen Weg durch die Stadt. Die Eindrücke, die ich dort bekommen habe, verarbeite ich auch noch hier in meiner Arbeit.

Ein Wochenende habe ich mit Freunden ein Auto gemietet. Ich musste das erste Mal auf der anderen Straßenseite fahren. Wir waren dann auf einer kleinen schottischen Insel, da hatten wir zu dritt sehr viel Spaß. Außerdem bin ich mit dem Zug durch das komplette Land gefahren, es hat mich unglaublich begeistert.

Kann ich dir vorstellen wieder nach Schottland zu fahren?

Für einen kurzen Moment habe ich sogar überlegt, dort weiter zu studieren. Aber das mache ich vielleicht, wenn ich mein Studium hier an der UdK Berlin beendet habe. Die Zeit dort hat mich wirklich sehr bereichert.

More at gsa.ac.uk/exchange

Words and images by Katharina Delmenhorst, UdK, (Berlin)

ASIAN TIGERS,

Chris Hand, Programme Director at The Glasgow School of Art's campus in Singapore, reflects on arriving in Singapore and the commonalities and unlikely connections between the campuses in SE Asia and Scotland.



Muhammad Naufal Bin Kamal Mustapa
(Interior Design 2016)



GLASGOW SOULS



Images from Degree Show, Induction and OIP visit to Glasgow 2016, courtesy GSA Singapore and Stephen Keane. Visit www.gsa.ac.uk/singapore

WATCH: Master's Interior Design student Jayden Sim, a graduate of The Glasgow School of Art Singapore, on Singapore, Glasgow, and masters study vimeo.com/186404050



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



Since I arrived in Singapore I have been struck by what an incredibly dynamic place it is, with a tangible, relentless drive to move forwards. A city-state of 5.6 million people famously described by a former Prime Minister as transitioning "from third world to first world in a generation", Singapore celebrated its 50th birthday as an independent nation in 2015. It was appointed a UNESCO Creative City of Design, and is one of the four "Asian Tigers" driving the economy of the region. The optimism and energy here are contagious, and of course will shape our students' futures. But underneath all of the hi-tech and the high-rise there's also a unique multi-cultural heritage, a colonial legacy, even a dark underbelly of opium dens and pirates. It's really satisfying to see our students exploring these many layers in their research, uncovering the past even as they address contemporary social issues and engage with possible futures.

Travelling to Glasgow in June I was able to watch first-hand the Singapore students making the most of their Overseas Immersion Programme (OIP)—three intensive weeks of workshops, lectures, field trips, archive visits and of course some sight-seeing. For most of the students this is their first trip to

Europe, and many return to Singapore transformed. "Being in Glasgow itself is an experience to treasure and learn from. The exposure to the cultural and social scene here was absolutely mind-blowing, both spiritually and artistically enriching". Many say they would like to visit again at some point, and this year we are delighted to be sending our first GSA Singapore graduate to Glasgow, with Jayden Sim joining MDes Interior Design.

The connections between the Glasgow and Singapore campuses continue to deepen and grow through staff exchange and research collaborations, joint student projects and exhibitions, as well as the OIP which is completed by all students at the end of Year 3. With our third cohort having graduated in July 2016 it is incredible to think we now have more than 320 alumni in Singapore, all of whom can direct you to the Greggs nearest to Buchanan Street bus station, or can relate how joyful they found the staff in the Reid refectory to be. You can take the student out of Glasgow, but you can't take Glasgow out of the student.

Chris Hand
Programme Director
The Glasgow School of Art, Singapore



THE ART SCHOOL



Images Vic Café Bar, Club nights at the Assembly Hall, GSASA 'the Art School', and 'Estelle', The Skinny, Laura Glennie, President GSASA

the Legend OF SCOTT ST



Students don't just come to The Glasgow School of Art for the schooling itself. A discerning GSA applicant will know that studying at The Glasgow School of Art also geographically aligns you to some of the most exciting cultural hotspots in the country. For example, right next door to the Reid Building we have 'The Art School'...

Once upon a time The Art School (not the place where the art students did the making and the thinking but the one with the pints of beer) was a mystical land for me. As a youngster, I thought this place was just where hot people in non-corporate clothing used to hang out and listen to an arty genre of music that I hadn't heard of yet. I had probably only heard of this place in songs from bands featured on the Juno soundtrack. My cheeks still shine red remembering the starstruck heart attack I got when I first stepped onto the same chequered floors as Franz Ferdinand... (we've all been there.)

Now I understand The Art School in all of its facets. Yeah, it's still really exciting here – Vice President Lewis Prosser wore outlandish cowboy boots to work the other day (shocker). However, above all else I also believe that we are making progressive leaps and bounds as a Students' Association. For our students' use we offer three project spaces for exhibitions, talks, discussions, workshops, performances, sales and book launches. We have an utterly legendary venue – The Assembly Hall - which hosts international acts, student bands, alternative club nights and all sorts of creative events. As well as this we offer project funding for our students' extra-curricular creative endeavours. We have an excellent café and bar, The Vic, offering international, vegan-friendly food all year around. So I wasn't exactly wrong aged 13, sitting in my little bedroom in sleepy Fife... I think it is genuinely really exciting here!


I can see why having all of these places with 'art' in the name might confuse you. So I wanted to break it down for you:

The Art School is the venue where The Glasgow School of Art Students' Association (GSASA) lives, on 20 Scott Street. We have existed as an Association since 1908. We are a not for profit registered charity dedicated to giving all the money made here back into student funded projects. But it's definitely not just art students who use our services. My dad goes wild for the burger deal on our menu, for example. My mum prefers the £3.50 cocktails.

Family values aside, come here and experience it for yourself. Every time you enter The Art School it'll be a unique experience, I promise... Whether it's for impartial advice from our Sabbatical team, some funding for extra curricular projects, or dancing in the Assembly Hall, I'll see you all soon!

Lots of love

Laura Glennie
GSASA President



THE HISTORY OF a MUSIC CITY

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, but their success would have been impossible without 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 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 and below: Warped, and SWG3, both by photographer Ralph Thomson via Flickr Creative Commons (images glitched).

Below: Lauren Maypenny of Chvrches, debut gig at the Art School. Image Allan Raney.



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, but their success would have been impossible without 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 students' association was where Orange Juice played their first Glasgow gig in 1979, and it has continued to host shows by cult bands and future stars, such as the 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, designing posters, and stage-sets, artists have been at the heart of the musical community.

This fruitful exchange can be traced back to the early 1970s and the Third Eye Centre (now the Centre for Contemporary Arts), 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 signing 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 Jesus and Mary Chain and Primal Scream, moved to London to further their careers, others, such as The Pastels, The Vaseline and Teenage Fanclub stayed in the city, helping run club nights such as Splash One, organising shows and keeping 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 and Arab Strap, 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 Sauchiehall Street's hub of venues and bars. On Renfrew Street, there's the Art School bar itself, a student run gig, club and exhibition space which has an excellent reputation for leftfield and LGBTQ+ events. Down the hill on Sauchiehall Street is the famous Nice & Sleazy, a local indie institution which is currently celebrating its 25th year with special shows from cult acts like Bis and



Japanese psych legends Acid Mother's Temple. The Centre for Contemporary Arts (CCA) offers an excellent performance and club space, plus galleries and two cafe-bars. Like the Art School, it's a key hub for the intersection of the music and art scenes. 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 cafe and venue and the versatile art and music space the Old Hairdressers down Renfield Lane. Down towards the Clyde on 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 Transmission Gallery and arts complex Trongate 103, as well as the 13th Note Cafe, the site of innumerable loud and sweaty subterranean gigs. Kings Court, meanwhile, is home to vegan cafe-bar and venue Mono and its fantastic in-house record store Monorail, co-owned by Stephen McRobbie of local indie legends The Pastels. Over in the West End the Hug & Pint is one of the best venues in which to see upcoming touring acts, while the SWG3 complex has mid-range gigs and clubs in the main warehouse space, and more esoteric fare in Jim Lambie's pop-art space the Poetry Club. Two miles south of the Clyde in Shawlands, the Glad Café lies at the centre of an increasingly vibrant Southside music community, while at the other end of Queens Park, the Rum Shack runs a lively programme of club nights and gigs.

These spaces have been hugely supportive of

the city's creative community, allowing independent promoters such as Ideal Mexico, Spite House and Night School to thrive. Run on a non-profit basis, these DIY promoters boast an inclusive music policy that takes in everything from scuzzy punk and lo-fi electronics, to Egyptian synth wizards and cosmic jazzers. Turner Prize nominee and GSA alumnus David Shrigley 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.'

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 the Glue Factory. 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 radical ideas.

Superstar curator Hans Ulrich Obrist has described the city's explosion of award-winning art as 'The Glasgow Miracle'. But Glasgow's cultural renaissance did not happen by accident. Thanks to the inspired efforts and sheer hard work of those that came before them, new GSA students will have a fantastic opportunity to participate in this hotbed of creativity, shaping the art of the future and its soundtrack.

The Hidden Gardens (detail)
 Founded by NVA public arts
 organisation in 2003, The Hidden
 Gardens is an award-winning
 unique public greenspace
 and community development
 organisation located in
 Pollokshields, one of Scotland's
 most diverse communities.
 The Hidden Gardens exists to
 promote understanding between
 people of all cultures, faiths and
 backgrounds and is situated
 next to international art-space,
 Tramway, home of the Turner
 Prize 2015.
thehiddengardens.org.uk
vimeo.com/185945917





The Clyde Walkway (SECC Cycle Track and Pedestrian Walkway)
The tunnel containing the pedestrian walkway and the cycle track between the Scottish Exhibition and Conference Centre, Glasgow, and the railway station that serves it.

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.

DIRECTORY

UNDERGRAD

Architecture (BArch)*

UCAS code: K100

Award: BArch (Hons) or BArch (Ord)

www.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)

www.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

www.gsa.ac.uk/comdes

This programme is available to study at GSofA Singapore

www.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

www.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.

Fine Art Photography

UCAS code: W640

Award: BA (Hons) Fine Art

www.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

www.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 problemsolving, enabling the creation of interactive virtual and physical artefacts.

Interior Design

UCAS code: W250

Award: BA (Hons) Interior Design

www.gsa.ac.uk/interiordesign

This programme is available to study at GSofA Singapore

www.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.

International Foundation in Art and Design

UCAS code: WW12

Award: CertHE and IELTS equivalent of minimum 6.0

www.gsa.ac.uk/intfoundation

This year-long programme is aimed at students whose first language is not English, who wish to study art or design programmes at the GSA, or other institutions in the UK. The programme allows international students to familiarise themselves with the very specific culture and language of the art school studio, and is designed to aid practice and critical theory and facilitate cultural integration before students apply to first or second year art, design or architectural programmes.

Painting and Printmaking

UCAS code: W120

Award: BA (Hons) Fine Art

www.gsa.ac.uk/paintingandprintmaking

Painting and Printmaking together form a specialist programme of study that equips students with the skills and expertise, through a wide range of media and processes, to help them realise their full creative potential and pursue a career in the visual arts or other related professions. The programme is studio-based and offers an inspiring environment where students learn the language of painting and printmaking in the context of both contemporary and historical fine art practice.

Portfolio Preparation

Apply directly to the School

www.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

www.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.

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

www.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

www.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.

Silversmithing and Jewellery

UCAS code: W721

Award: BA (Hons) Silversmithing and Jewellery Design

www.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

www.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.

GSofA Singapore

Apply to Singapore Institute of Technology

www.gsa.ac.uk/singapore

GSA delivers years 3 and 4 of its Bachelor of Art (Hons) Programmes in Communication Design and Interior Design in Singapore, in partnership with the Singapore Institute of Technology (SIT) and Temasek Polytechnic (TP). The programmes enable Diploma students from one of Singapore's Polytechnics to 'top-up' their Diploma to a Bachelor of Arts (Hons) degree.

NEW PROGRAMMES

We are currently developing new Undergraduate programmes based in our School of Simulation and Visualisation, starting after 2017. Check our website for details when they become available: www.gsa.ac.uk/newprogrammes

Programmes marked * can be studied part-time.

GRADUATE

Architecture (DipArch) *

Award: DipArch in Architecture

www.gsa.ac.uk/diparch

This programme is designed for students who intend to enter the architectural profession, and offers intensive training in the specific skills of the architect.

Architecture by Conversion

Award: MArch in Architecture (by Conversion)

www.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

www.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

www.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

www.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)

www.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. 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

www.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

www.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.

Design Innovation & Service Design

Award: MDes in Design Innovation & Service Design

www.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

www.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 www.gsa.ac.uk/supervisors

Environmental Architecture

Award: Msc in Environmental Architecture

www.gsa.ac.uk/envarch

The programme provides students with specialist knowledge and insight into the relationships between low energy architectural design, energy and indoor environmental performance, and building occupants.

Fashion + Textiles

Award: MDes in Fashion + Textiles

www.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

www.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.

Graphics, Illustration, Photography

Award: MDes in Graphics/Illustration/Photography

www.gsa.ac.uk/gjp

A one-year programme aiming to furnish students with the research skills and methods for stimulating innovative communication design practices in one of the three specialisms. Applicants should identify their chosen pathway in the application.

Interior Design

Award: MDes in Interior Design

www.gsa.ac.uk/interiorspg

A one-year taught programme, over the course of which students develop a reflective portfolio of work to a professional standard. Emphasis is placed on the exploration of fundamental issues facing the subject, technological intervention, and an understanding of the importance of disciplinary autonomy as well as interdisciplinary dialogue.

International Heritage Visualisation*

Award: MSc in International Heritage Visualisation

www.gsa.ac.uk/intheritage

This programme presents a unique opportunity to combine architecture and heritage with state-of-the-art digital technologies, including 3D laser scanning, digital reconstruction of historic sites and artefacts, interaction and visualisation using virtual reality facilities.

International Management & Design Innovation

Award: MSc in International Management & Design Innovation

www.gsa.ac.uk/intmanage

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

www.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, Simulation and Visualisation) and within a range of contexts.

Medical Visualisation & Human Anatomy*

Award: MSc in Medical Visualisation & Human Anatomy

www.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

www.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

www.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.

Serious Games & Virtual Reality*

Award: MSc in Serious Games & Virtual Reality

www.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

www.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.

Programmes at The Glasgow School of Art Highlands and Islands

www.gsa.ac.uk/highlands

The Glasgow School of Art's campus in the Highlands and Islands is located on the Altyre estate near Forres, and forms part of the GSA's Institute of Design Innovation. The Institute works closely with local businesses and communities, applying design thinking to improve work, wealth and wellbeing. Five programmes are available to study on campus – the PhD and Master of Research programmes detailed on this page, as well as three taught postgraduate programmes in Design Innovation:

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.

KEY INFO

STUDENT SERVICES Fees and Finance

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.

www.gsa.ac.uk/sport

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.

www.gsa.ac.uk/finance

GSofA Singapore

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

www.singaporetech.edu.sg

Cost of Living

Based on the following breakdown, we recommend that you budget approximately £750 per month minimum (excluding entertainment) for a single student, and £1000 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 £350
- Bills (electricity, gas) £80
- Food £160
- 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.

You should budget for each year of your programme of study and should allow for costs over and above your fees and maintenance, particularly if expensive materials or projects are chosen. A graduation fee (subject to annual change) is also applicable to graduating students of all programmes.

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.

www.gsa.ac.uk/welfare

For information or assistance regarding part-time employment opportunities, please contact the Careers Service.

www.gsa.ac.uk/careers

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:

www.gsa.ac.uk/scholarships

INTERNATIONAL

www.gsa.ac.uk/international

Applications

The GSA welcomes applications for all its programmes from suitably qualified students from all over the world. Applicants from outside the UK should consult the Country Guides on our website for details of academic and English language qualification requirements for individual countries.

www.gsa.ac.uk/countryguides

Undergraduate Applicants

International applicants to undergraduate programmes should apply through UCAS – 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 programmes (with the exception of Product Design Engineering) 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.

Postgraduate Applicants

International applicants to postgraduate programmes should apply directly to the School – see the How to Apply section for more details. Portfolio requirements are listed on individual programme pages.

Interview and Portfolio

Most 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.

www.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.

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 £1015 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.

www.ukvisas.gov.uk

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.

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.

www.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.

www.gsa.ac.uk/international

Important Information for EU students enrolling in Academic Year 2017/18

Following the UK referendum vote to leave the European Union there is a possibility that EU students enrolling in the 2017/18 academic year may become subject to international tuition fees for any years of study which follow the UK exit from the EU.

Currently, EU students are eligible for "home" tuition fees and funding to meet the cost of those fees, but this may change following the UK's exit from the EU. Future changes to the fee status of EU students enrolling in Academic Year 2017/18 will depend on the timing and terms of the UK exit from the European Union and any consequent changes to the legislation governing fees and student support.

In those circumstances we are committed to working with the Scottish Government to mitigate the impact of that change for individual students.

Information will be updated on the GSA website and you are advised to refer to www.gsa.ac.uk/EUupdate on a regular basis.

ENTRY REQUIREMENTS

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 AAA 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 at Higher Level 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

36 points overall in the Diploma, including three HL subjects at 6,6,5 including Physics and Maths. SL6 may be considered for one of either Physics or Maths.

MEng Product Design Engineering

38 points overall in the Diploma, including three HL subjects at 6,6,6 including Physics and Maths. SL6 may be considered for one of either Physics or Maths.

Scottish Highers

Design or Fine Art

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

Architecture

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

BDes/MEDes Product Design

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

BEng Product Design Engineering

Entry from S5: AAAA 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 AAAAAB 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

Four Highers at H2 or above, including any subjects required at Scottish Higher for specific programmes.

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.

www.singaporetech.edu.sg

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 5.5 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.

www.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.

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 equivalencies. 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.

HOW TO APPLY

UNDERGRADUATE

What to Submit to UCAS

www.ucas.com

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 2016/17 (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

application.gsa.ac.uk

All programmes (with the exception of 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.

APPLICATION PROCESS KEY DATES

Application Form submitted to UCAS online

15 September 2016 – 15 January 2017

(deadline 30 June for non-EU applications)

1. Submit Application Form to UCAS (www.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 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)

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. www.facebook.com/gsaregistry

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 www.gsa.ac.uk/applypg

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.

Applications should be returned to:

Registry
The Glasgow School of Art
Reid Building
164 Renfrew Street
Glasgow
G3 6RF

admissions@gsa.ac.uk

Guaranteed Review

All complete applications received by 3 February 2017 will be reviewed. Applications will continue to be considered after this date where space on programmes is available. Our MFA programme in particular is often full after this date, so we strongly advise MFA applicants to submit before 3 February.

Doctoral Study

We enrol MPhil and PhD students in September and January each year. For details of current deadlines, how to apply and what to submit, see our website: www.gsa.ac.uk/phd

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 www.gsa.ac.uk/pgfundedplaces

Complete application received by	Interviews arranged by	Interviews completed by	Final decisions communicated by
27 November 2016	2 December 2016	9 December 2016	16 December 2016
13 January 2017	20 January 2017	27 January 2017	1 February 2017
3 February 2017	17 February 2017	3 March 2017	7 March 2017
24 February 2017	3 March 2017	10 March 2017	15 March 2017
17 March 2017	31 March 2017	7 April 2017	15 April 2017
7 April 2017	14 April 2017	21 April 2017	26 April 2017
28 April 2017	5 May 2017	12 May 2017	17 May 2017
12 May 2017	19 May 2017	2 June 2017	7 June 2017
9 June 2017	16 June 2017	23 June 2017	28 June 2017
30 June 2017	7 July 2017	21 July 2017	26 July 2017
28 July 2017	4 August 2017	11 August 2017	16 August 2017
11 August 2017	18 August 2017	25 August 2017	20 August 2017



Templeton On The Green
Originally designed and built as a carpet factory for James Templeton and Son, after repeated design proposals had been rejected by Glasgow Corporation, James Templeton hired William Leiper to produce a design that would be so grand it could not possibly be rejected, and William Leiper modelled the building on the Doge's Palace in Venice.

vimeo.com/185946432

RE
FLAC
REFL

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