

THE GLASGOW
SCHOOL OF ART

Exhibition





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

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Edition

**THE GLASGOW
SCHOOL OF ART**

Welcome

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 on your phone via the website at www.gsa.ac.uk

Accessibility

Should you wish to rescale the text you can view this book online at [gsa.ac.uk/study](http://www.gsa.ac.uk/study)

More at [gsa.ac.uk/information/accessibility](http://www.gsa.ac.uk/information/accessibility)

Edition

On the cover of GSA Edition you will find a collage of details of works from artists, designers and architects from across the GSA, work both undergraduate and postgraduate. View the images in full and find more information on our featured artists and their works by visiting our Edition gallery online on Flickr at <http://bit.ly/2g8i8CW>

More digital content can be found via the GSA website – film, social media, image galleries and audio.

www.gsa.ac.uk

www.gsa.ac.uk/thehub

Terms and Conditions

This book 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 book 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

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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

Twitter

Come tweet with us at
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Follow us as the GSA instagram account is taken over by departments, students and staff
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Flickr

For downloadable images of the School, departments, artwork etc.
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GSA OPEN

A range of opportunities to visit the GSA for potential undergraduate or graduate applicants: tour the campus, visit studios, speak to students and staff throughout the year. Free but ticketed:
www.gsa.ac.uk/gsaOPEN

Edition

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, innovation and simulation and visualisation. This book is not however a traditional prospectus. 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; MLitt Curatorial Practice (Contemporary Art); and MSc International Management and Design Innovation.

Undergraduate Studies

A range of undergraduate programmes are available to study across our five specialist schools – architecture, design, fine art, innovation and simulation and visualisation. Discover the full range of programmes at www.gsa.ac.uk/study

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.

The Hub

Join our community across social media – visit the GSA Hub, an aggregator of online content from and about GSA life. www.gsa.ac.uk/thehub

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



Video

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



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www.stand.agency

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MARCH ON – Celebrating the power of collective
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Faslane Peace Camp Poster – *Cathal Burke*,
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MLitt Fine Art Practice

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Plaster casts – A selection of plaster casts from the
Mackintosh Building's famous 200+ piece collection
have been temporarily relocated to the Reid Building
while the restoration project takes place.

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Sculpture & Environmental Art 2017

Navigating the Space – *Alina Baimamadova*,
Sculpture & Environmental Art 2017

loch_carrorn_001 – *Pablo Llopis*,
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Robert Colvin, Stage 5 Architecture 2017

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Sculpture & Environmental Art 2017

Untitled – *Eunjoon Lee*,
MDes Communication Design 2017

The Myth of Kim Kardashian – *Iona Letby*,
Communication Design 2017

SAW'WAN – *Marcus Masterson*,
Painting & Printmaking 2017

Pacific Queue – *Alex Close*,
MLitt Fine Art Practice 2017

The Flowing, the Fleeting, the Spectral –
Katja Oberlintner, Sculpture & Environmental Art

**That time immediately before the green light
is when it becomes a bit more serious** –
Daisy Chetwin, Sculpture & Environmental Art

Kirsty L. Barr

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Leading on communications for The Glasgow School
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Claire Biddles is an artist and writer based in Glasgow,
whose work primarily focuses on pop music and
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zine FWYL, and a regular contributor to The Line
of Best Fit and The Singles Jukebox. Her long-form
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and Little White Lies, and she is currently working
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Writer

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Susan Mansfield is a journalist and writer who
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Writer

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Her first book, a biography of renowned Scottish
artist, George Wyllie, was published in 2016.

Marianne Taylor

Writer

Marianne Taylor is an award-winning writer,
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Writer

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Vivienne Vine

Writer

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studied MDes Fashion Design and Business Studies.

Marco Federici

Film

Dr. Marco Federici is a Glasgow based filmmaker
and has made over 400 short films for the national
broadcaster STV and their digital channels. He holds
a PhD in Audio Visual Science and is an Associate
Lecturer at the University of the West of Scotland.

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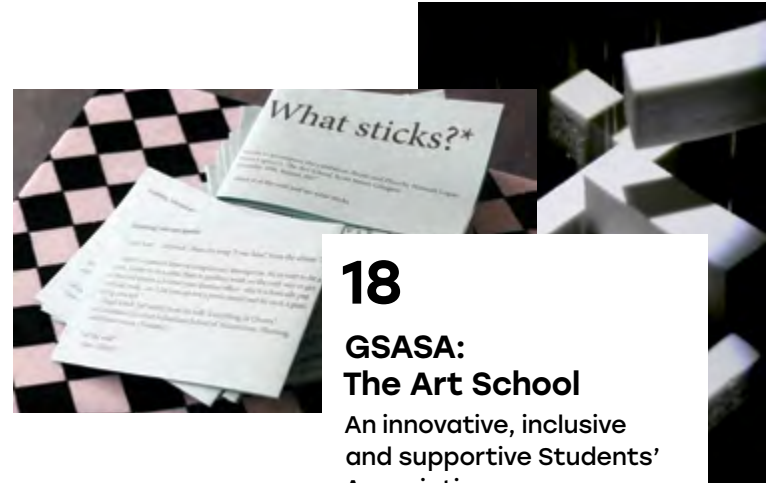
Where avant-garde culture meets down-to-earth attitude



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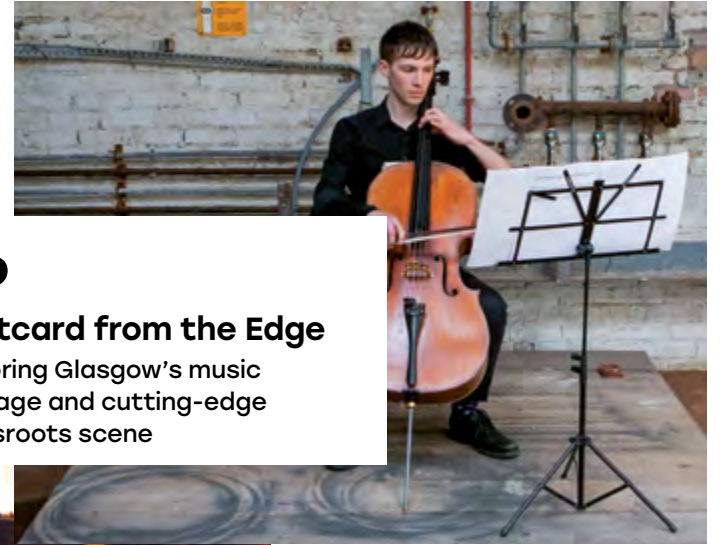
Degree Show work across Architecture, Design, Fine Art, Innovation, Simulation and Visualisation



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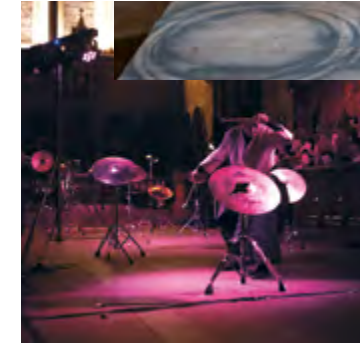
Exploring Glasgow's music heritage and cutting-edge grassroots scene



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A year-round public programme of exhibitions, performances, talks and more



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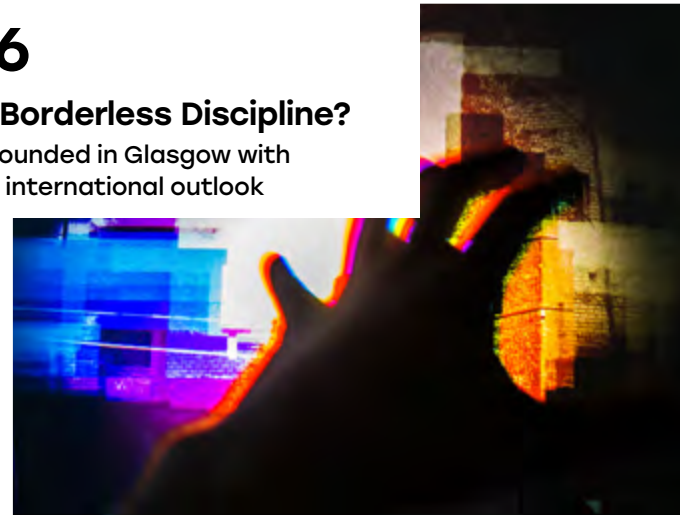
Innovation School projects in Glasgow and the Highlands & Islands



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Grounded in Glasgow with an international outlook



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Campus Update

Restoring the Mack with traditional techniques



Glasgow

Population (metropolitan): 1,817,870
Language: English, Scots, Gaelic

Festivals include: Glasgow International Comedy Festival, Glasgow International Festival of Visual Art, Glasgow International Jazz Festival, Celtic Connections, Tectonics, TRNSMT, Aye Write!, Glasgow Mela, Sonica, Counterflows, Glasgow Film Festival, West End Festival, Merchant City Festival, World Pipe Band Championships.

Glasgow 'gla:zou, gla:s-, glæz-, glæs-/
Scots: Glesga / glezgel/
Scottish Gaelic: Glaschu ['Klʲaʃəxu]



Left: Project Name Extra info



Far left: View West from the city
Left: Devils in the Making, GoMA



Left: Winter Gardens, Glasgow Green



Right: Traditional red sandstone tenements, Glasgow



Below: Barrowland Ballroom, iconic Music Venue

by Malcolm Jack

Glasgow combines the achingly hip with genuine warmth, making a trip to the city's coolest corners feel as welcoming as your own neighbourhood.

"The first thing I always suggest for people to do when they come to Glasgow is to go to the top of the Lighthouse and get an idea of what the city looks like from above," says Mercury Prize-nominated musician and visual artist C Duncan, when asked about his recommended starting point for exploring his city and its thriving cultural scene.

Duncan refers to the rooftop viewing platform of Scotland's Centre for Design and Architecture, from which you can enjoy panoramic views over everything from elegant Charles Rennie Mackintosh-designed buildings to the gothic spire of Glasgow Cathedral. Its creative scene is as mixed as its architectural

makeup, and people such as Duncan – who is as comfortable working with a paintbrush as he is a synthesiser – are the proof.

Descend to street level and you won't find a much more down-to-earth creative scene anywhere else in Europe. Glasgow's restaurants, bars and cafes offer a mixture of traditional cuisine done with contemporary flair, and spirited cosmopolitan culinary adventure and experimentation at often remarkable value for money.

It's cultural institutions – from venues and clubs to theatres and galleries – are cool and inventive enough to put Glasgow on a par with forward-thinking Berlin. In fact, it's not just

avant-garde culture that Glasgow and Berlin have in common. The two cities will host the inaugural European Championships in 2018 – an exciting new multi-sport event including athletics, aquatics, cycling, golf, gymnastics, rowing and triathlon.

More than anything, the unique Glaswegian attitude gives it an edge on any city – a warmth, a friendliness, a self-deprecating sense of humour, a natural suspicion of pretension and a willingness to strike up conversation with a stranger as if they were an old friend. If you're a kindred spirit visiting the city, go to the right places and you can expect to be made to feel not just welcome but at home.

The Glasgow School of Art
Renfrew Street Campus
There are myriad routes in to study at
GSA. In May 2017, we spoke to students
who had arrived at GSA through a variety
of these paths about how they found the
transition, and about differences between
reality and expectations.



Video
vimeo.com/219069984

Collaboration and Community: Art School in the 21st Century

WHAT does it mean to be an art school in the 21st century? What benefits and opportunities can an art school education bring? How important is place to artistic practice?

These are just some of the questions facing institutions and students alike as technology and new ways of thinking continue to change the way in which art and design are practised and perceived.

The Glasgow School of Art (GSA) has a long and proud tradition of being in the vanguard of global art education and embraces both the challenges and opportunities offered by the digital world. We can see this in the recent expansion of the learning opportunities offered at GSA (at both undergraduate and graduate level) with the creation of two new specialist schools – Innovation, and Simulation and Visualisation join Fine Art, Design and the Mackintosh School of Architecture, taking the number of specialist schools from three to five – and the way in which new and existing accommodation is used to give students a unique approach to practice that promotes creative crossover at every juncture.

This idea of interdisciplinarity is at the centre of the experience offered to both staff and students as they find new ways to share ideas and collaborate between the different schools.

"GSA is about constructing communities of learning or communities of practice," explains Alastair Payne, Head of School of Fine Art. "These communities are things that we set up, but also things that the students set up. While learning they'll collaborate with others, and they might also find colleagues in halls of residence doing a project, someone that might lead them into their future career in an unexpected way.

"The students we produce have an incredibly broad knowledge but with particular relevance to the creative industries, and can access multiple different roles, jobs, types of profession, collaborate and work in different types of community, way beyond Glasgow, and on an international scale."

And with renovations on the Mackintosh Building now well advanced, attention is turning to how interdisciplinary collaboration will be encouraged in students from day one, as first-year undergraduates from all disciplines learn together in the "Mack", just as its architect and designer, Charles Rennie Mackintosh, intended.

This will give new focus to the cross-fertilisation that has long strengthened GSA's reputation as an innovative and visionary place to study, as fine artists, designers and architects from all over the world share ideas and collaborate in practice. "When I was at university studying computer science, all my peers were computer scientists and I was taught by a computer scientist," says Paul Chapman, Head of School of Simulation and Visualisation. "It was very one-dimensional.

"But here at GSA it's a breath of fresh air – you have so many different disciplines and you're collaborating with people from very different backgrounds, and are able to do innovative things across all areas."

Chapman highlights the MSc in Medical Visualisation and Human Anatomy, one of several programmes run in collaboration with the University of Glasgow, as an example of this.

"In semester one the students focus on understanding graphics and 3D modelling, which is very much the vocabulary associated with computer graphics," he explains. "In semester two, however, they're doing hands-on human dissection which is, of course, another discipline entirely. But the students who come out the other end can converse in both these different fields."

MARCH ON - Celebrating the power of collective voice

Taking the occupation of the Kinning Park Complex building in 1996 as a starting point, MARCH ON invited the centre's users to think about civic mobilisation, sustainable structures and their influence on the development of future society. A parade was held with banners and props, which were then featured in an exhibition alongside objects and archival material relating to local history. Key artworks included the All Welcome banner produced in 1996 at KPC, a 1950's banner belonging to the first women's guild in Scotland and a newly commissioned banner by visual artist Greer Pester. Blog www.kinningparkcomplex.org/blog



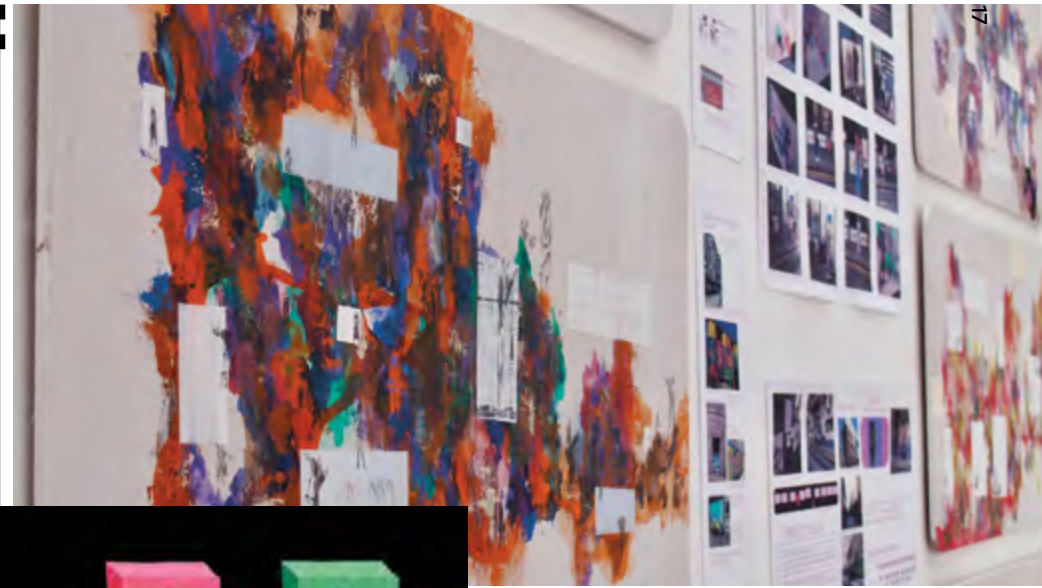
Left: Anna Tudos, Mlitt Curatorial Practice (Contemporary Art) 2017



Left: Collaborative civic game-play against global risks
Callum Nash, MDes Design Innovation and Citizenship 2017

Below: Isavelle Zoulinaki, MDes Design Innovation & International Management 2017

Right: Urban Attitudes for Mural Makers,
Natasha Devries March Architectural Studies 2017



Video

Watch The discussion in full and an introduction from each of the schools
vimeo.com/glasgow-school-of-art/ourschools

Below: GSA Singapore OIP Exhibition, Glasgow, 2017



This willingness to cross boundaries relates to the wider value the GSA community puts on its studio-based art education, which tends to be very different to the traditional university model. Indeed, according to Sally Stewart, Head of the Mackintosh School of Architecture, this approach is one of the institution's major strengths, one that both encourages creativity and industry, and prepares students for the next stage of their lives.

"Studio practice at GSA is not a rehearsal for life in the outside world, it's actually the practice itself," she says. "Sometimes it's about how we talk to each other, sometimes it's the things we make to have those conversations. And this behaviour cuts right across all our disciplines; we all have to show and, to some extent, tell, and argue about work. "But it's not just about the exposure of work to other people, it's also about showing work in progress. The majority of our discussions are about work that's not complete, that's half-formed, might be very nascent, might be problematic.

"One thing that I think has changed quite fundamentally at GSA is the idea that practice is not something that happens when you finish and have a degree, it's what you are doing now. It's trying to work out what your practice means and there are many students here who are already undertaking their professional practice."

Gordon Hush, Head of the Innovation School, agrees that the demands of the curriculum at GSA differ from expectations elsewhere, enabling students to gain new insights into their practice.

"You're not producing work to task or previously established criteria," he says. "It's not like writing an essay, where the format for that submission is previously determined.

"As someone who went to university but works in an art school I'm quite conscious of the difference in the freedom the students here are granted and the form their learning takes. It's very much a process of that takes place individually, in groups, and also relative to other people. No one ever sits down in a

university and says 'do you want to see a rough draft of my essay?'"

Following on from this is the unique sense of place that studying at GSA gives to all its students and staff. This is evident in the unbelievably vibrant arts and culture scene that has long thrived throughout the city, creating the wider landscape that, in collaboration with GSA, has allowed so many of the graduates to find such success at home and abroad, across the creative industries.

Glasgow's dominance of the coveted Turner Prize over many years – five of its winners, and nine other nominees are GSA graduates, while others are either from or associated with the city – is only part of this. GSA has always viewed itself as part of this wider cultural community that encompasses music, film, literature and theatre, as well as a host of other renowned educational and national institutions. And these links are increasingly important as the lines between art mediums are blurred in terms of practice.

"This is such an accessible city and there is always something happening," says Barbara Ridley, Head of the School of Design. "There's such diversity in the way students develop these networks across so many different platforms, through curriculum-designed live projects, presentations to industry, or extra-curricular projects like those we have with the likes of the Royal Conservatoire of Scotland and the BBC.

"As is the case in the other GSA schools, in design many of our staff are themselves practice-based, working in studios, and that feeds into the curriculum."

According to Ken Neil, GSA's Deputy Director (Academic), these wide cultural networks often come into their own on graduation, especially as Glasgow remains relatively affordable in comparison to other cultural hubs such as London and Paris. This has arguably never been more important, of course, in the current financial and educational climate, where the costs associated with higher education often

require students to be more career-focused than in previous generations.

"Our graduates see Glasgow as a good place to work professionally and that's brilliant because they get purchase with communities that already exist in the city and that's not the same or always the case with other cities and institutions," he says.

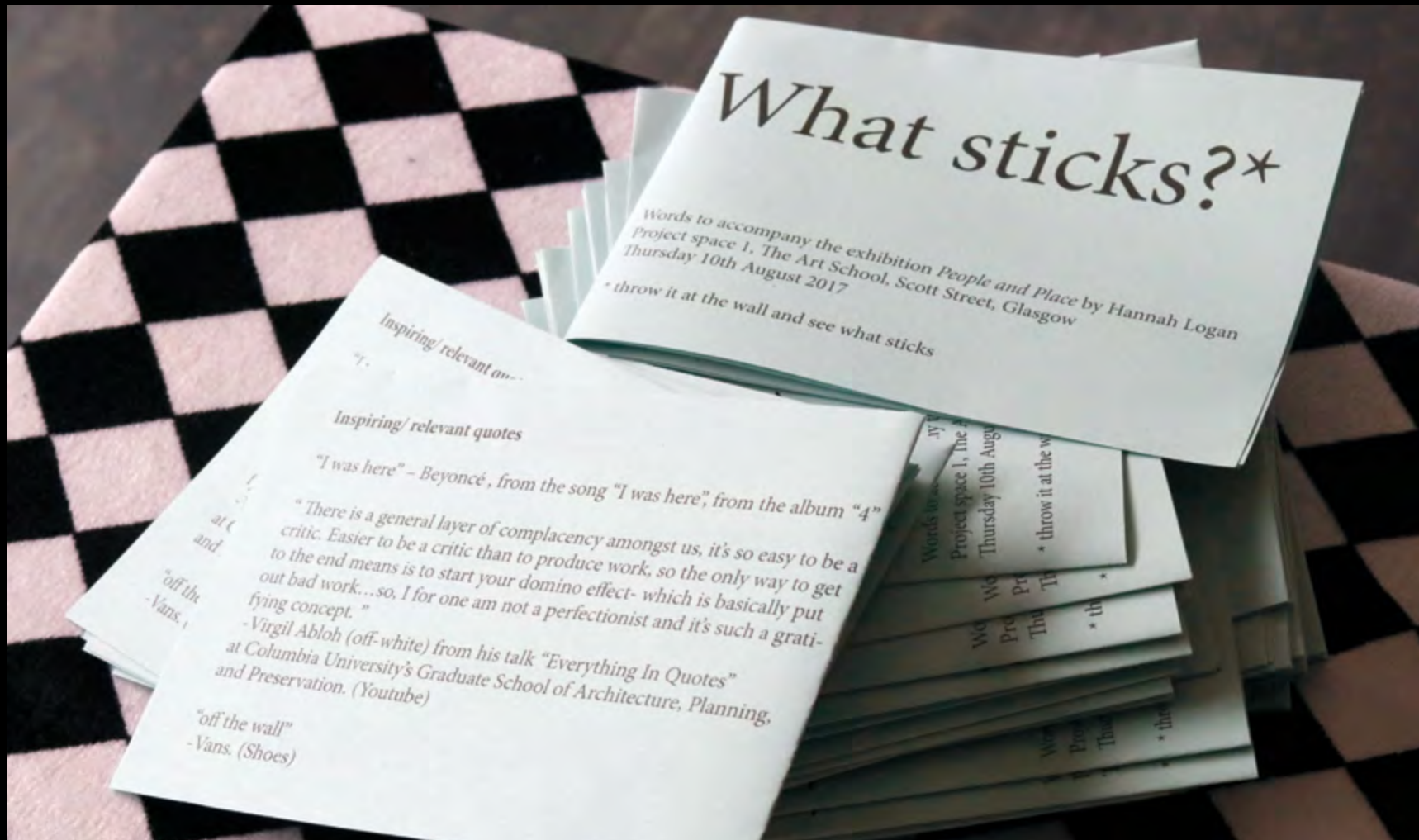
"That connects to the fact that our students are creative "makers" from day one and stands them in good stead."

This sense of place also extends to GSA's campus in Singapore, which underlines not only the international reach of the school and its students, but the artistic community it succeeds in creating, that is reflected thousands of miles away.

So, what does it mean to be an art school in the 21st century? There is no definitive answer, of course, but GSA is confident that the distinctive and innovative opportunities it offers students across all disciplines is forging the way both at home and on the international stage.

GSASA 'The Art School'

Supporting and developing co-curricular activities remains an ongoing priority for the Students' Association. We're really fortunate to have a range of societies that address a wide range of interests and activities. What's particularly unique about the majority of the student societies at GSA is that their interests and concerns are not tethered to the concerns of specific studio disciplines. Rather, the societies at GSA tend to address interests, concepts and ideas for which there is no dedicated, formal provision for within the current academic structure of GSA. As such, the groups are inherently interdisciplinary.



Student societies and groups provide an invaluable perspective and their activities present the opportunity to extend the current GSA ethos of 'studio based learning' to be inclusive of the notion of learning as a space shaped by its contributors; exploring learning as a place, a space, or a temporary community of shared interests.

People and Place, Hannah Logan,
Communication Design 2017
Project Space Exhibition Sept 2017



'An Investigation of Chinese Typography'

by Joanna Yang

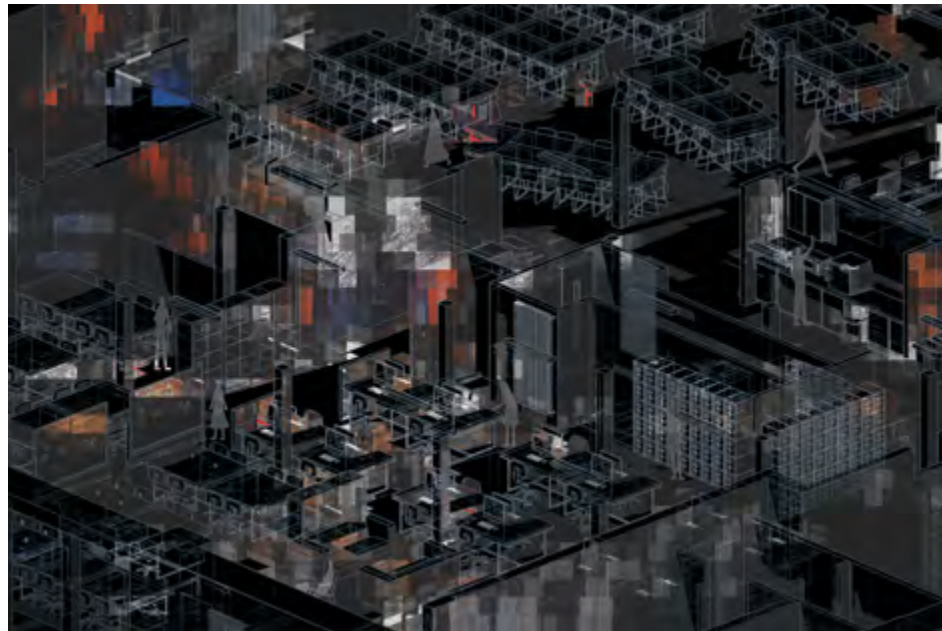
Project Space 2, 1st November 2016

An investigation of Chinese typography is a sculptural and typographical response to the history and anatomy of Chinese typography. Due to the sheer volume of characters, the development of web fonts and the design of contemporary typography in the Chinese language remains rudimentary compare to other western languages. Phonetic languages that utilise alphabets, such as English, have the ability to quickly develop new typefaces within weeks; whereas a logographic language such as Chinese, with over 50,000 characters, the design process is laborious and often requires years to complete.

Joanna Yang undertook a Summer Residency at The Art School in August 2016, with this exhibition forming one of her final outcomes.



Shaping the Future of Creative Production



How can an art school education transform production, drive innovation, business models, sustainability and employment? We believe that in the age of a new industrial revolution and a confluence of emerging technology breakthroughs, an art school education and its associated networks creates practitioners equipped to create innovative solutions that can benefit all society. Join us as we take a look at four recent postgraduate alumni, their Degree Show projects and their hopes for the future. These alumni will be blogging about their experiences (uncensored, unedited) on their own social media over the next 12 months and GSA will follow their stories as they work, research, utilise GSA networks (both local and global) and forge startups. We invite you to follow them too, and see how our graduates fare in real life after graduation.

Sim Jun Quan (Jayden)

MDes Interior Design 2017



Jayden had previously completed two years of Bachelor's study at The Glasgow School of Art's sister campus in Singapore. After working for a couple of years, his interest expanded from practice to research, "looking to challenge the territories of the field". Jayden was given the opportunity to further his research during a Masters of Design in Interior Design.

"The lecturers of the MDes Interior Design course are people that I could really look up to - Patrick Macklin, Thomai Pnevmonidou and Pamela Flanagan. In our tutorials/presentations they could quickly understand what was lacking and provide suggestions for improvements. What is even more amazing

Left: Portrait, Sim Jun Quan
Far left: Simulacra of Space, Sim Jun Quan, 2017

is their vast resource of academic references for each student. It takes a very high level of criticality and exposure to do that. In addition, the staff team inform a theoretical methodology towards interior design – a method that is unique to The Glasgow School of Art. Their ability to adopt a theoretical approach towards a practical field was something I learned and looked up to".

Jayden's research project, The Simulacra of Space, looks at thermal comfort, being the condition of mind that expresses satisfaction with the thermal environment. Thermal comfort has been an important building regulation, silently yet surely directing interior behaviours. By taking readings of a physical space, Jayden's project uses the four ontological realities of existence as stages of transcendences and Jean Baudrillard's 4 Stages of Sign Order of Simulacra as executions of actions to recognise Thermal Comfort conditions as the simulacra of a space. The simulacrum represents the simulation of the concrete reality to the state of abstract possible reality, allowing the perception of Thermal Comfort's potentialities, possibilities or narrative. The intention is to better understand how the fundamental laws of maths, geometry and physics (prescribed as signs and symbolism) affect human spatial perception.

One Year On?

The completion of the masters revealed interests to explore further in the field of interior design. "At the same time, I figure that I am still lacking in practical experience". "I have an ambition of understanding interior design further through practice and research – practice through working experience and research through either academic or self-reading. In my final project my thesis project was a critical take on virtualisation and technology's effects on the interior of workplace. I intend to validate or further my argument with industry experience and further research".

Right: Portrait, Longbin Li
Below: Move Closer, Longbin Li 2017

Longbin Li

MDes Communication Design 2017



Longbin Li is a professional graphic designer from China who is currently based in the UK. He started his design career in 2011 and eventually secured the role of senior graphic designer in Shanghai. His expertise covers an array of graphic design including motion graphics, branding, editorial, and data visualisation. A strong curiosity for design encourages him to push boundaries and incorporate new design languages and techniques to each project. He recently pursued further education at the GSA and graduated with distinction.

Move Closer, Longbin's final project in his master's programme, looks to tackle current issues existing in social attitudes towards people with Down's Syndrome. In a world that advocates equality and giving each individual the same rights regardless of their backgrounds, Li suggests that people with Down's Syndrome are still struggling to find their place - largely because, he considers, society has limited exposure to information about the condition. Longbin has reached out

to the community and collected family stories that he feels we seldom encounter. Move Closer is an interactive installation that allows people to better understand this condition by looking beyond the stereotypes and discovering the facts and true stories of people with the condition.

Tim Brown, CEO of IDEO, in an interview with Vox said "...I'm interested in the things that don't work very well, and the things that you can impact society with". "It's designers like Tim who motivate me" says Longbin "to focus more on social issues and be much more aware of the problems that need to be solved".

One Year On?

Longbin hopes to approach Down's syndrome organisations to create a platform where this project can be exposed to broader audiences and increase impact. He will also attempt to revisit the families that he interviewed and to find out potential development of this awareness-raising project.

Edition Ryan Murdoch

MSc Serious Games and
Virtual Reality 2017



Ryan is fascinated by emergent and developing technology and the ways in which it can be used to improve our learning not only about the world, but also ourselves; and how new technologies can be harnessed to become more mindful and self-aware. Ryan's study – an M.Sc Serious Games and Virtual Reality at the GSA's School of Simulation and Visualisation (programme run in conjunction with University of Glasgow) looked at educational games and virtual reality, and how the two can work together to develop new ways of learning.

For the last three years, Ryan has researched brain-computer interfacing; that is, allowing people to interact with technology with their thoughts. Specifically his research looks at the potential for this technology to help teach meditation and combat mental illness. "During my year at GSA I have given a TEDx talk, founded my own business: LUCID (Learning Using Computer Interface Design) and reached the finals of the Converge Challenge¹." Says Ryan, who has also recently secured a job at Eventual - a VR startup based in Glasgow.

"Throughout the year I have had support from some amazing people", says Ryan.

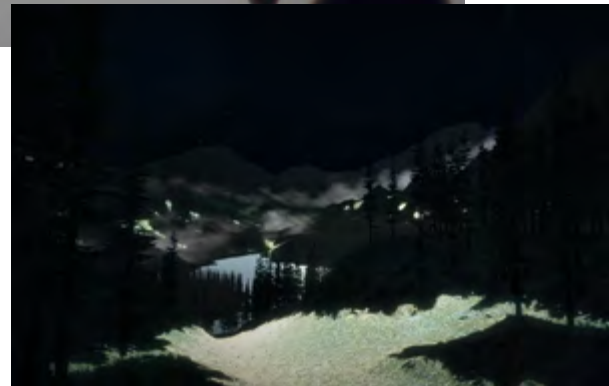
"My academic mentor and friend Sandy Louchart at the School of SimVis. Those in enterprise that have helped me start my business - Alasdair Mackay, Veronica Ferguson and Libby Anson. Most of all, from my girlfriend Ksenia, who encouraged me to pursue what I love".

His thesis project Aurora: Mind Over Digital Matter allowed players to use their meditation to control video games, utilising brain-computer interfacing. Players could relax to slow time in the game or transport themselves to a more peaceful environment – exploring the potential of cutting-edge technology in helping people learn about their own minds through video games.

One Year On?

In a year's time I would like to have developed my business and be making applications to let users control games with their minds, learning about themselves as they do so.

¹Converge Challenge is a high profile pan-Scotland company creation competition and entrepreneurship development programme for staff, students, and recent graduates of Scottish Universities and Research Institutes aimed at creating a new generation of entrepreneurs in Scotland. www.convergechallenge.com



Above: Still from Aurora: Mind Over Digital Matter, Ryan Murdoch, 2017
Top: Pitching Neurotech, 2017

Below: A Narrative Tool for Glasgow, Pooja Katera, 2017



Pooja Katera

MARch Architectural Studies in Creative Urban Practices, 2017

Pooja Katera is an architect from India. She graduated in 2014 from Mumbai and completed her Master's in Architectural Studies in Creative Urban Practices from the Mackintosh School of Architecture. Her master's thesis project has recently been selected as MSA's nominee for the Foulis Medal, the new annual top postgraduate prize. She is currently pursuing the project alongside researchers to realise it in Glasgow.

As an artistically inclined architect, her interest lies in socially-engaging urban projects. Her interactive work aims to be used as an investigative tool to speculate about our perception of spaces and places in cities. Through this, communities can engage with the history and social construct of their cities in a more interactive manner.

A narrative tool for Glasgow

Urban fictions have the possibility to impact the evolution of urbanism, where each city has its everyday narratives that play and apply its forces in the functioning of the city. The intention for the project is to capture this playful interaction between the human and the city by partially putting aside the tyranny of the 'reality' and create an 'urban narrative'.

My interest lies in exploring the city with its motions, emotions, realities, experiences and stories. There is an attempt to understand the relationship of the daily narrative that runs within a city and the idea for this mapping is to encapsulate the living stories. The project is developed as a unique self-guided, city-tour experience that runs through an augmented reality app and a pop up book of illustrations around a route in Glasgow. It approaches the city from the perspective of distinct age groups – Baby Boomers, Gen Xs and Millennials and offers their tactile journeys to the reader.



Follow their progress over the next 12 months:

Ryan Murdoch
Lucid (blog)
www.lucidsolutions.tech

Eventual
www.eventual.space

Ryan's TEDx talk
<http://bit.ly/2wjmpNR>

Longbin Li
Itsli
www.heyitsli.com

[heyitsli](https://www.instagram.com/heyitsli)

[heyitsli](https://www.behance.net/heyitsli)

Jayden Sim
 [@jqjayden](https://www.instagram.com/@jqjayden)

Pooja Katera
www.poojakatara.com
 [pooja.katara.16](https://www.facebook.com/pooja.katara.16)

One Year On?

Pooja is currently pursuing the entrepreneurship path through this project. Her aim for the next 12 months is to work towards further research and prototyping to launch the project in Glasgow with the support of local institutions.

"My tutors Robert Mantho and Jo Crotch have been immensely supportive and encouraging throughout my course and Professor Johnny Rodger has also contributed towards the development of the project. Researchers or enthusiasts who have an interest in heritage, culture and alternative tours of the city are welcome to get in touch".

The past year has seen institutions set up in Glasgow's post-"Miracle" flush of creative activity come of age – we speak to those at the helm of three organisations about reflecting on their legacy while continuing to push forward.

Generations



Left: Steven Claydon
'The Archipelago of Contented Peoples'
Endurance Groups'
22nd April – 9th July 2017
Exhibition installation view
Photo: Ruth Clark

The Common Guild



Walk down leafy Woodland's Terrace in Glasgow's West End and you might not realise that one of the grand tenements overlooking Kelvingrove Park houses one of the city's most consistently exciting arts organisations. Nestled between the street's high-end flats is The Common Guild, a gallery founded by curator Katrina Brown in 2007, which has housed works by artists including Wolfgang Tillmans, Olafur Eliasson and Tacita Dean in its unique domestic setting.

But the house is just half of the story – The Common Guild also commissions off-site projects across Glasgow and further afield, connecting the public with undiscovered spaces in the city through site-specific screenings and performances. These have included *Tomorrow is Always Too Long*, a film screening by the artist Phil Collins in Queens Park, evoking the park's great tradition of public gatherings; and *DOUG*, a musical composition by Janice Kerbel commissioned for the Mitchell Library, which went on to be nominated for the 2015 Turner Prize.

"I started the Common Guild to make projects connecting artists with spaces in the city," explains Brown from the basement of the gallery, dotted with framed posters of previous exhibitions. "At first we didn't have permanent premises, then in 2008 my friend Douglas [Gordon; GSA alumnus and Turner Prize winner] offered us space to set up a gallery in the house. Obviously it's a very different space to the usual white cube, and from the start I was interested in how artists would respond to such a specific space." The gallery's previous life as a domestic space is unmistakable – in the tenement's traditional fireplaces and high windows, the curve of the staircase and the atypical layout of the rooms.

"Obviously it's a very different space to the usual white cube, and from the start I was interested in how artists would respond to such a specific space." Says Brown. "A good example of this was Martin Creed's exhibition *Things* in 2010. He was showing similar works to those he had shown in more traditional galleries before, reconfigured for a domestic

space. So it was objects you would find in the home – like plants and tables – arranged in order of size; and instead of the gallery lights going on and off – like at his Turner Prize exhibit at the Tate Britain – there was a standing lamp. I remember him saying at the time that the gallery space was more like the one he worked in at home, that it was a bridge between the studio and the gallery."

The gallery is sometimes utilised as a durational, archival space to support an offsite project. Last summer, The Common Guild produced *At Twilight*, a performance devised by Simon Starling based on the work of WB Yeats, and held in the stunning Greek Thomson-designed Holmwood House, a site that Brown is "amazed that not many people know about". In the run up to the performance, the gallery opened up all three of its floors to Starling's research and preparatory material, including archival photographs, collages, and costumes and masks used in the performance. It worked both as a supplementary experience to the performance, and as a fascinating and rich exhibition in its own right.

The Common Guild celebrates its 10th anniversary in 2017. "We thought for a long time about how we could mark it, and decided that it didn't feel right to have a retrospective-style show in the gallery," explains Brown. "The Hunterian Gallery has a show opening at the end of the year with a lot of the artists we have worked with over the ten years, so it's like someone else is hosting our retrospective for us!" Instead of looking back, Brown is keen to keep working on projects bringing new and exciting work to Scotland. "Our next show, *Slow Objects*, brings the work of three really interesting women artists to show in Glasgow for the first time – Edith Dekyndt, Vanessa Billy and Erin Shirreff. Our focus has always been about bringing international artists to Scotland, and I think that is especially important at the moment." As well as a continuing exhibition programme, visitors can expect more ambitious projects off-site in the future too: "I don't think we've exhausted the potential of the spaces in the city yet."



Simon Starling and Graham Eatough
'At Twilight': A play for two actors,
three musicians, one dancer, eight masks
(and a donkey costume)
Holmwood House, Glasgow,
26th August 2016
Commissioned by The Common Guild in
collaboration with the Japan Society, New York
Photo: Alan Dimmick



Top: Belvidere book by Designer in Residence Rachele Dunn
Above: Sex Between the Covers publication by Designer in Residence Kirsty McBride, photography by Alice Gordon
Right: Audience at Herland event
Far right: Sisterhood is Powerful exhibition
Below right: Audience at Herland event, September 2016

Glasgow Women's Library

25 YEARS ON

All images courtesy of Glasgow Women's Library



involved and the spaces we've been in, and it's amazing to see how many art school people are involved right from the outset."

It was an exhibition at the GSA that first prompted Patrick to reflect on the changing nature of the institution. "The first milestone where we thought we were being historicised was the exhibition Studio 58, curated by [ex-GSA researcher] Sarah Lowndes in 2012. She positioned us in a trajectory of significant women making art in Glasgow, and it felt like a really critical moment, when we changed from an institution that was working day by day to an institution that was regarded as significant."

This was followed in 2014 by 21 Revolutions, a project that saw Glasgow-based artists and writers making new works inspired by the GWL collections. "We chose to work with lots of art school graduates, including people we have worked with throughout our history – Sam Ainsley, Christina McBride, Claire Barclay – mixed with people who hadn't even graduated yet, like [Sculpture & Environmental Art alumna] Delphine Dallison. I love that idea of established and emerging talent coming together, that sorority of women." This year sees the 25th anniversary of the Library, and

Walk east from the Merchant City towards Bridgeton and you'll find the grand Victorian façade of Glasgow Women's Library, set up 25 years ago by GSA graduate – and Graven co-founder – Adele Patrick. Home to a lending library, extensive archives, and an exhibition space, the library is also a hub for community learning, and holds a multitude of events throughout the year: Since moving to its current premises in 2014, it has hosted guests as diverse as Lindy West and Carrie Brownstein, staged a recreation of a suffragette march starring hundreds of local women, and spearheaded a regular themed creative salon called Herland.

The past 25 years has seen the library grow from a grassroots organisation to the only accredited museum of women's history in the UK – and Adele Patrick has always kept the influence of the GSA close. "I feel like the weaving connection between the Women's Library and The Glasgow School of Art has been happening organically over the whole 25 years," says Patrick over coffee close to the library's premises. "At the library at the moment we have an exhibition of photographs of the organisation, the people that have been

Left: Ambiente Exhibition, Frankfurt
 (© Messe Frankfurt)
Below: Elevator, Aberdeen
 (© Renzo Mazzolini Photography)



in the city and beyond – even down to the cash we carry in our wallets, thanks to a recent project designing bank notes for Royal Bank of Scotland.

Whilst keeping their roots in Glasgow and Scotland, their client base is international, and by Hunter's estimate they have worked in 32 countries: "We've got a hotel on site in the Ivory Coast, and we did a chicken shop and a nightclub in Ghana quite recently! Even from our first year we were pretty clear that we wanted a business that would allow us to go to other places and work overseas, and make those connections."

As one of the longest-standing agencies in the city, Graven has often been a catalyst for its employees to go start their own companies – the founders of well-established agencies such as Graphical House and Stand both started off at Graven. There's also scope for collaboration with others: "We work on projects with a lot of other people," says Kirkpatrick. "Other design agencies like Brazen and Timorous Beasts, and architecture companies like Page\Park, JM Architects... we know them all, they're all contemporaries. It's one of the things about the design community that is particularly to Glasgow – you would never get that level of collaboration in London."

"It's very common to come together and work on projects together," continues Hunter. "Sure, we're in competition with them sometimes – like for public tender – but Glasgow's community is a genuine community."

And at the heart of this community is the GSA: "It's hard to express just how important the art school is as a focal point of the creative community in Glasgow," concludes Kirkpatrick. "It goes back to the 1700s – it's the first institution of its kind. This is where design as we know it today came from, right here, on the back of the industrial revolution."



Graven

Today, Glasgow's Merchant City is home to dozens of design agencies, architecture firms and artists' studios, but it wasn't that way when multi-disciplinary design studio Graven moved into its premises on Albion Street – the site of the old Herald and Times printing press – in the 1980s. One of the first international design studios in Scotland, Graven has paved the way for design in almost all of its forms in the city since it was founded 30 years ago by GSA alumni Janice Kirkpatrick and Ross Hunter, who continue to run the company, alongside fellow alumna Adele Patrick.

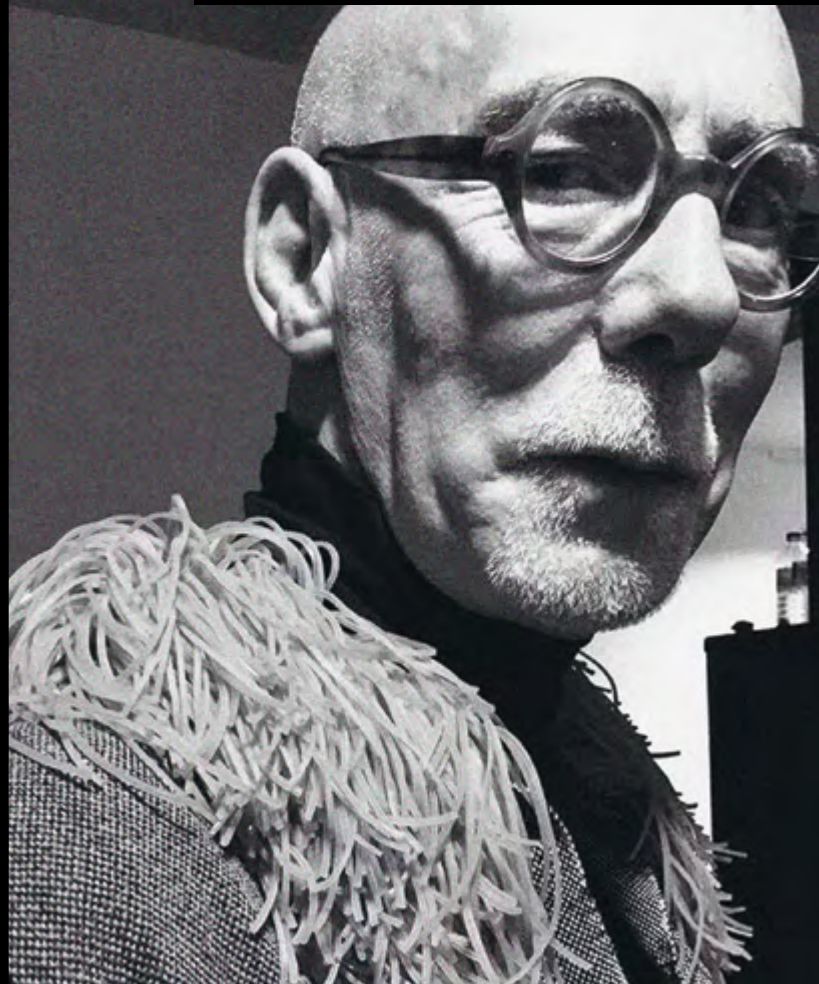
"We set up when Adele [Patrick, co-founder of Graven and later Glasgow Women's Library] and I were doing our Masters of Design at the GSA, and Ross had just graduated from Architecture," explains Kirkpatrick. "We were encouraged to do an industrial placement but we had already done that, so we looked into what support was available to set up a business. That was at a time when the miners were on strike, unemployment was at a record high... Ross has been offered a job in LA and I'd been offered a job in London, but we thought, why couldn't we have an international design studio in Glasgow?"

"We were interested in groups like [Italian design studio] Memphis, who could design ceramics and textiles and furniture and architecture," adds Hunter. "At the time in Scotland there were only a few graphic design companies, one product design company, a few architecture firms... We wanted to be able to do everything."

It's difficult to find an area of design that Graven hasn't worked in over the past three decades – their work ranges from high-end interior design for football clubs and boutique hotels, to branding for food companies and Harris Tweed, to bespoke furniture and textile design. Their design can be found everywhere

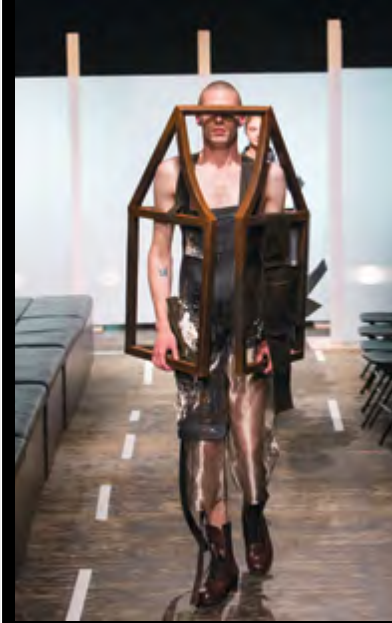
In Fashion We Trust:

70 Years of Fashion and Textiles at GSA



Left: Norman Sutton-Hibbert, model, GSA 70th anniversary Fashion Show. Photo: Naomi Sussex

2017 has offered staff and students even more reason than usual to examine the past, and to look forwards. From the celebrations marking the 70th anniversary of the School's own fashion show, through to exhibiting at Graduate Fashion Week, and on to massive success at New Designers, the appeal of becoming part of the future of Fashion and Textile design at GSA is clear.



Left: Suh Yeon Kim, MDes Fashion Promenade 2017



Right: Laura Szulska, MDes Fashion + Textiles Promenade 2017



Below: Kyeong Jung

The Fashion and Textiles department at GSA is an international community of around 150 undergraduate and postgraduate students. The two specialist undergraduate programmes within, Fashion Design and Textile Design, share studio space, allowing for relationships between students to grow and knowledge to be shared. The two programmes are tutored separately, there are specialist workshops and spaces too, for fashion to cut and sew, for textiles to print, dye, knit, weave or embroider.

Whilst closely related, the two disciplines are distinct. Fashion design is concerned with the design of clothing, fashion designers consider the shape, cut, silhouette and construction of clothing, and tend to think more three dimensionally when designing.

Textile design is concerned with the design of cloth for interiors and fashion. There are two broad areas within this, known as 'structure' and 'surface'. Structural textiles

include woven and knitted textiles, where the structure and pattern of the cloth is formed from and by using yarn or thread. Surface textiles include printed and embroidered textiles where pattern and interest is applied to the surface of an existing cloth using a variety of methods and processes.

Undergraduate textile students explore each specialism in the first two years of their respective four year programmes, learning about their own strengths and preferences along the way. Fashion students have the opportunity to explore womenswear menswear and gender-neutrality. Textile students gain experience working in print, knit, weave and embroidery. At the end of year two students choose one of these specialisms to focus on for the remainder of their studies.

Jimmy Stephen-Cran, Head of Department said "Students are supported through these choices, we consider their aptitude and

potential and can see how their specialisms have become clearer as they progress through the programme".

"At postgraduate level" he says, "the emphasis is on advanced skills and honing a personal design signature. Masters level work might either be textile led or silhouette led".

Between the students, there is a wide breadth of perspectives and work, and with so many activities throughout the year, the department never stops. Within the studios, the process of producing collections - researching, planning, testing, sampling, tweaking, making, adjusting, presenting, exhibiting, and much more besides - lends itself to offer many natural opportunities for reflecting upon and celebrating progress and achievements along the way. All the while, among the every day busyness of practice, careers are taking shape.

GSA Fashion Show

1947 – 2017

Below: Fashion Show flyer 1955
GSA Archives & Collections

Right: The Glasgow School of Art Fashion Show 70th Anniversary Exhibition



Drawing upon photographs, film, press cuttings and ephemera, the exhibition Celebrating 70 years of the Fashion Show 1947 – 2017 illustrated the evolving yet enduring event. Introduced in 1947 as part of Charities Week, the show provided an opportunity to present student designs and fundraise around the City of Glasgow. Over the years, the format, location and emphasis of the event have changed, although collaboration, team working and GSA's Students' Association remain central to its organisation.

The very first show was a mannequin parade of specially made outfits. The emphasis changed through the decades reflecting at times wider trends and industry developments. Unusual materials and accessories, including headwear, featured in the 1950s and early 1960s, more wearable garments, including geometric patterns were displayed in the later half of the decade.

The 1970s ushered in large-scale placement prints, embroidered motifs, oversized garments and costumes. The 80s offer the first known audio-visual recording of the

event (1982), and the shows appear to engage with topical, social and political themes. Throughout its history, the fashion show had involved students from across departments at the GSA. In the 90s, it became more integrated into the undergraduate curriculum, and in the early 2000s, the shows themselves became larger. For the 70th Anniversary show, students selected a period between 1947-2017 for inspiration.

Now, the undergraduate show is entirely organised by Fashion and Textiles students, from event design, to promotion, and the creation of a Pop Up Boutique selling their own accessory designs. This year, even the models, cast by students, were inspired by the anniversary, and included staff, students and graduates, among them recent MLitt Fine Art alumnus, 70-year old Norman Sutton-Hibbert.

As they begin their final year of study, some of the students involved in the 70th anniversary show share their experiences and work.



Above: Fashion Show flyer 1954
GSA Archives & Collections

Right: GSA Fashion and Textiles students present Celebrating 70 Years, Fashion Show 1947-2017

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THE ART SCHOOL

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7PM & 9PM
22 MARCH
5.30PM, 7PM & 9PM

£7 / £10
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GSA SHOP

CELEBRATING 70 YEARS

FASHION SHOW

1947
2017

BUCHANAN GALLERIES

THE FABRIC STORE
GLASGOW'S CANNIBURGH

Mandors

SAUCHIEHALL BY GLASGOW

De Marie Martens

SAUCHIEHALL BY GLASGOW

SASSOON

SKINNERS

Aesop.

THE FRINGE



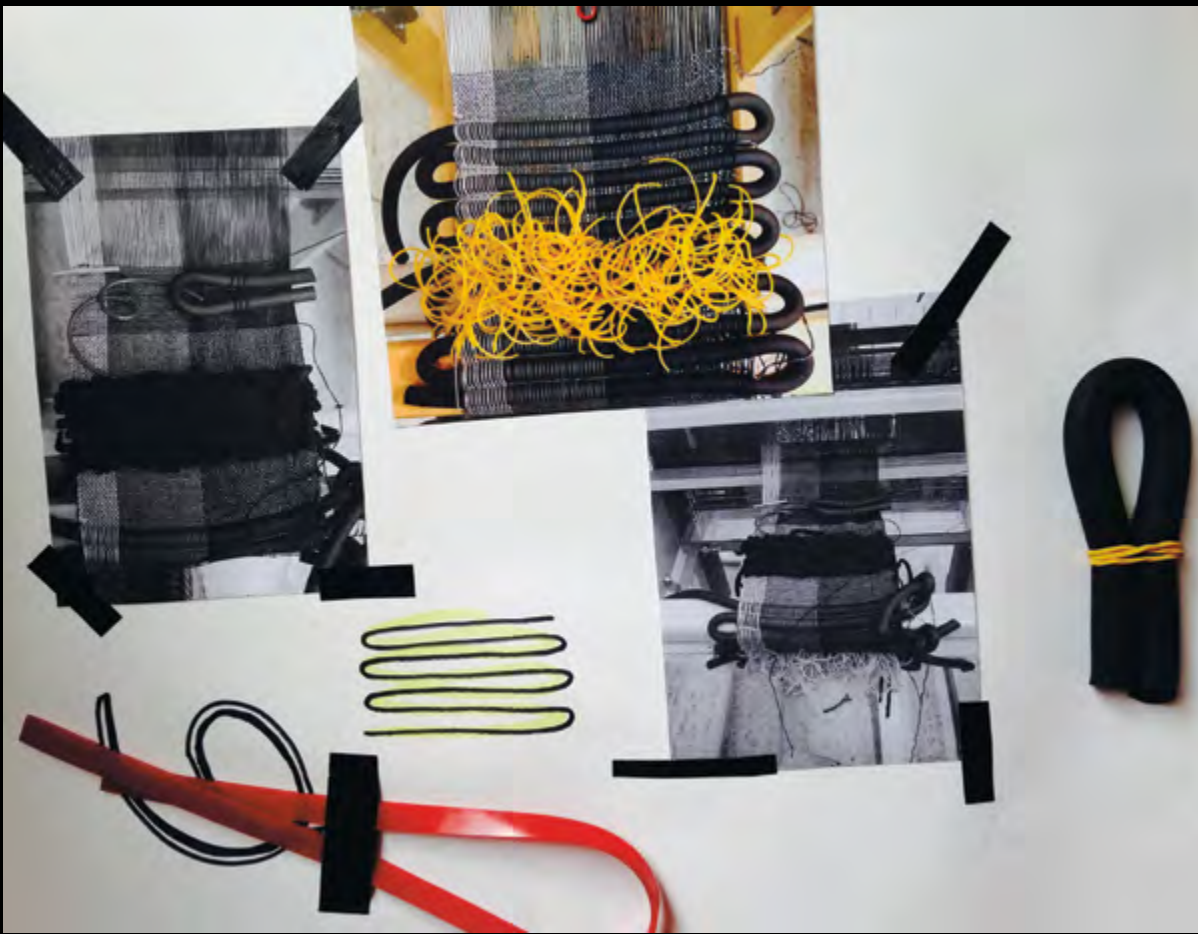
Naomi Sussex

Textile Design: Weave

My work is process led, often with a narrative context and explores sculptural forms, using playful and unconventional materials in combination with traditional craft practice. For my final year project I plan to explore this further to use my love of theatre and storytelling as a starting point.

Working on the fashion show was an invaluable experience. It challenged me both creatively and technically. I really enjoyed working as part of team, there was a real buzz backstage, and real pride in what we had produced.

Follow Naomi on Instagram @naomiusussex.studio



Kyeong Jung

Fashion Design

As we prepared for the fashion show, I realised just what team work can achieve - and how amazing it is to be part of a group effort in a project like this. I truly enjoyed the whole process of designing garments and showing them. There were a few groups who managed aspects the fashion show, and I was in the stage design team. In my own work, I've been focusing on developing design ideas and exploiting pattern techniques.



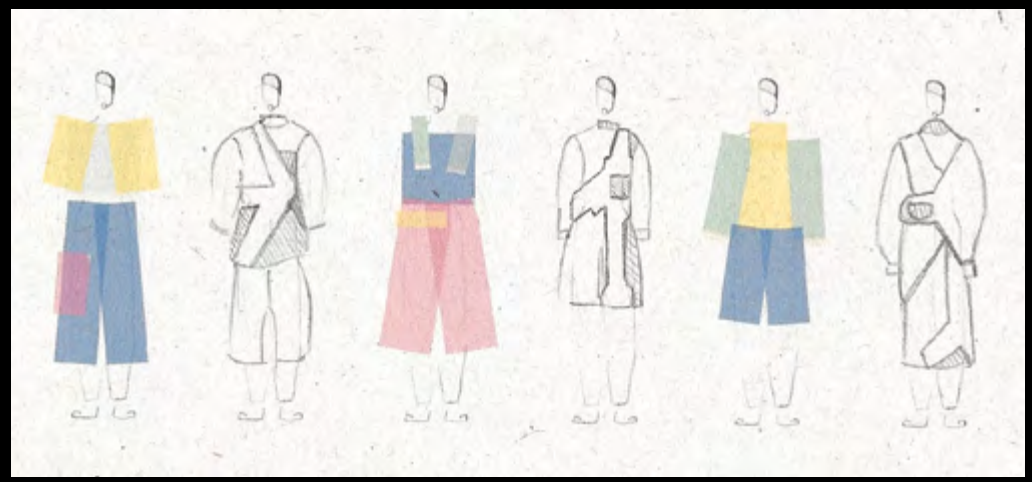
Rory Strudwick

Textile Design: Print

I am printed textile designer from Margate with a keen interest in all things colour. My project plans for this year are to explore and experiment with the relationship coloured lights have on pigmented colours, and how they react and change under different circumstances. I plan to translate these ideas into print.

I thoroughly enjoyed the atmosphere and excitement which came with the fashion show, as my work and myself walked down the catwalk. I learnt a lot about working with others and professionally coordinating a live project as large as the fashion show.

Follow Rory on Instagram @s.rory



Morag Seaton

Fashion Design moragseaton.com

My work involves elements of functional design, sustainability and abstract qualities. I think clothing should be worn and loved, shared around friends and passed down generations, so I'm researching timeless clothing, garment treasures and family hand-me-downs, and considering the reasons why we become attached to certain things. With this in mind, it is important to me that my final collection embraces this personal aspect, but also combines it with contemporary design.

The excitement that the 70th anniversary Fashion Show brought us all was a highlight. It is amazing to be surrounded by people equally as enthusiastic about what you do, and seeing all of the wonderful things created. The show has definitely developed our relationship as a year group.

I was part of the visual design and marketing team, which involved creating the marketing materials for the show, ticketing and social media. I love graphic design I enjoy working on the presentation aspects of my own work, such as creating portfolio books, campaign posters and book-binding. I created visuals for the show, boutique and fundraising events, and worked with printing companies on producing the programme too. Nothing quite prepares you for the amount of work and organisation needed to run an event like this though. It was actually a perfect way to prepare for the workload of our final year. Although it is daunting, it is also really exciting.



New Designers

Nina Butler

Textile Design – Knit 2017
Awarded: New Designer of the Year at New Designers, London, in June.

Nina's Degree Show collection, Offset, featured tactile, reversible, innovative sports textile designs, inspired by Olympic architecture, including Zaha Hadid's Aquatics Centre in London and the Estadi Olímpic in Barcelona. Using bonding techniques and padded foam channels, which are more usually seen in sports footwear, created distinctive modern fabrics.

Nina said "I'd love to work for the knit innovation section of a sports footwear company. This award will enable me to move to London and find a placement that will help me on that path. I love to learn, so look forward to the various consulting sessions that come with the award." Nina was also selected, along with Kate Connell (Textile Design, Print) to exhibit at Premiere Vision Paris.

Nina's success marked the second time in three years that the New Designer of the Year Award has been won by a GSA Textile Design graduate, which was also won by Olivia Qi in 2015.



Kimberley Tam

Textile Design: Embroidery

My own design work is focused on traditional hand embroidery techniques used in a modern way, often luxurious and unusual materials. I joined the event design team for the show working on set design, music and the design of the boutique. This project was a valuable experience, it taught me a lot about the importance of collaborative practice and how to organise a successful event. Since the show I've had the opportunity to loan my clothes for a few editorial photography sessions, which has given me such a boost of confidence.

Follow Kimberley on Instagram
[@kiimberleytam](https://www.instagram.com/kiimberleytam)



Emma Boyd-Madsen

Textile Design – Knit 2017,
Awarded: New Designers John Lewis Award for Design and Innovation, also part of New Designers, London.

Emma's Degree Show collection Cirkel features sculptural knitted pieces inspired by a summer spent in Copenhagen, and by organic contemporary architecture. Circular shapes were produced using unusual objects such as hair rings, curtain rings and copper tubing. Emma said the award "gives me a head start in producing my fabrics and getting a footing in the design world. I want to start making contacts and learning about manufacturing my pieces."



Read more about the history of the GSA Fashion Show and see more images from the exhibition on the GSA Archives & Collections blog in articles written by Dr Helena Britt, Subject Leader, Textiles.

GSA Fashion Shows 1940s – 1960s
tinyurl.com/qsashow1

GSA Fashion Shows 1970s – 2017
tinyurl.com/qsashow2

GSA Fashion and Textiles students present the 70th GSA Fashion Show:
gsafashionshow17.tumblr.com

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Innovation from Tradition

Back to the Mack

by Susan Mansfield



As the restoration of the iconic Mackintosh Building is nearing completion, first year students can look forward to collaborative working like the architect himself had first imagined.

Tall wooden hoarding still surrounds The Glasgow School of Art's Mackintosh Building. Through the scaffolding that cloaks both wings of the building, a visitor on the street might catch a glimpse of the spacious studio windows on the upper floors, or a detail of Mackintosh-designed ironwork. From inside, there is the constant sound of tools and machines - sounds of a building being brought back to life.

Charles Rennie Mackintosh's masterpiece has been under protective wrapping since the fire in May 2014, which destroyed the Mackintosh Library and left parts of the west wing severely damaged. The Glasgow School of Art's multi-million-pound restoration project promises to bring back the Mack

"better than ever", ready to receive its first intake of students in September 2019.

Meanwhile, across the road in her office in the Reid Building, Professor Irene McAra-McWilliam, GSA's Deputy Director (Innovation), is working on an equally important set of plans: how, in practice, the Grade-A listed building will resume its place at the heart of art school life. Always clear about the fact that the building would reopen as a working art school, GSA has taken the decision that the Mackintosh will be the home of first year students across all disciplines, a hub where those new to the art school will work and learn under a single roof.

"It's a very ambitious thing, but it feels really timely and really good to be doing this," Prof McAra-McWilliam said. "It's a good way to open the building: it's not just the opening of a building, it's an opening of the GSA to a renewed educational experience within that building. That's a good way to inhabit the building and have it work for us in the 21st century."

When Mackintosh completed his masterpiece in 1909, it was to house The Glasgow School of Art in its entirety: painters, architects and designers all. As GSA grew, the campus expanded and now has bases all over the city; only the School of Fine Art remained

Above: Mackintosh Library Lights



Left: Degree Show 2017

Below: Studio floor,
Mackintosh Building, 2008
Left: Detail, Directors Office door,
Mackintosh Building

the archive, the things that GSA alumni have made in the wider world. It's not only a historical asset, it's a teaching resource for the future.

"Here at GSA we encourage 'Innovation from Tradition', so instead of throwing things out from the past and starting from a clean sheet of paper, the interesting thing is to innovate with or from the tradition. I see it as a process of layering: to the deep materiality of the building we bring the teaching, which is also a creative practice. Then we have the ways in which the building is equipped for the 21st century, and the visiting scholars and exhibitions and all that will happen in the building. Those things layer up to make the richness that we are able to offer."

Building itself. The Mack and its rich heritage in art, design and architecture will form the basis of a new course which will be taught to all first-year students in their first semester.

Prof McAra-McWilliam said: "How exactly we do that is still being worked out. It could be about the building itself, it could be about objects from our archive, it could be the history of GSA in relation to the city or Charles Rennie Mackintosh and the work that he did in the building. We might change our focus every time, or different groups might take a different topic.

"You can point at just about anything in that building and talk about it in art, design or architecture terms so it lends itself to being a creative tool for teaching. The phrase I use is 'deep materiality'. The building is a deep resource in and of itself; you can unpack it endlessly. It gives us access to the history,

"That's part of creative practice now, it's not just about being good at your own specific discipline, it must include the ways in which we communicate and collaborate with others. The graduates of tomorrow will need to be able to work with increasingly divergent groups of people as the world becomes even complex than it is today.

"We see that in all our areas of practice at GSA. In all our professional lives, we deal increasingly with different types of people, and it's helpful to learn to have those kinds of conversations early on. It's quite an innovation, to be embedding that in our teaching from the beginning, putting it in at ground level rather than saying it as a thing you might do to round off your studies."

When inviting new GSA students into a collaborative conversation, there can be few better places to start than the Mackintosh

"I would say that it's only by talking to those in a different profession, or coming at the same issue from a different perspective, that you really learn. It's not about simplifying things down to some lowest common denominator. Something that's shared doesn't mean something that's average.

"Collaboration makes us more aware of our own specialisms. For me as a designer, working with people from other disciplines makes me more clear about what my own role is, it sharpens up the individual discipline as well as having it contribute to something more general. It really is the best of both worlds. We become more aware of what our own role is, how it relates to others, how other people see their disciplines and the world around them."

She said that, regardless of their specialist field, students need to be prepared for working in an increasingly cross-disciplinary world.

"And if we remember that the people coming to GSA are from all over the world, then we can imagine the richness of that environment where everybody's working on a shared topic. They'll just be beginning to learn the perspectives of their different disciplines, but they'll have all these different and fascinating personal histories and cultural experiences, that's a great resource for us."

"In the wider world, politically, economically, socially, culturally, technologically, however you want to look at it, the kinds of issues that are with us need more than one type of expertise," she said. "There's no one person who's going to solve issues of healthcare or poverty or any of the big questions facing us today. Our practice is about creative collaboration, how you bring people together to look at how we might collectively address the issues of today and those of tomorrow.

in the Mack. Now the iconic building will open its doors once again to welcome all new students from all disciplines, from sculptors to jewellery designers, architects to those specialising in digital imaging. The restored building will be equipped to house the different specialisms, each in its own area, but it will also foster a greater degree of cross-disciplinary collaboration than has not been possible before.

"It's quite a significant change for us," said Prof McAra-McWilliam. "The students being right next to one another in the same building changes everything. There will be a social context, a community context, all the first years will get to know one another across the whole institution. People will make friendships and associations with people in other disciplines, and they will take that with them when they go into second year and move into more specialised studies.

Foldability, Equi Collection, Gold
Foldability is a London based studio that creates set design, window displays, lighting and interior products inspired by origami and geometry, founded in 2013 by Product Design alumna **Kyla McCallum**.

Previous clients include Burberry, Ted Baker, John Lewis, H&M, ELLE Decoration, Perrier Jouët, MADE.com, M&C Saatchi and L'Oréal. Kyla was coined "London's new Queen of origami," by interiors writer **Barbara Chandler** (Homes & Property, London Evening Standard).

Pavilions, Mixtapes & Landscapes

Highlights 2017

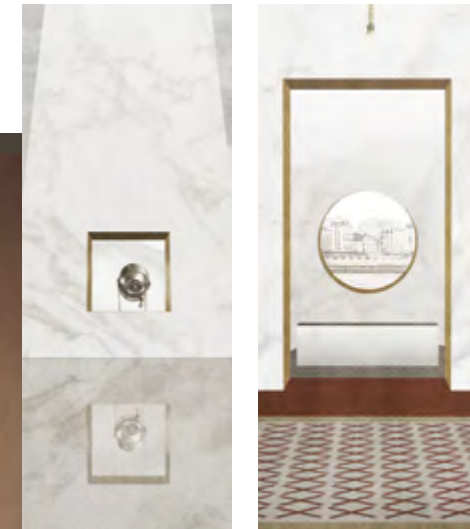
Each year among the undergraduate Degree Show exhibition and graduation celebrations at GSA, a range of prizes are awarded to graduating students in recognition of their final year work and projects.

The Newbery Medal – named after Fra Newbery, Director of GSA between 1885 and 1917 – is awarded to the top final year student; the Chairman's Medals are awarded to a meritorious student from each GSA specialist school. Selected students are invited to present their project to a panel and the medal winners chosen. Thirty or so other Prizes are also awarded by a group of selected staff, industry experts, and sponsors reviewing Degree Show before it opens to the public.

We caught up with some of 2017's award recipients: graduates Jerome Wren (Newbery Medal), Ren Yu P'ng (Chairman's Medal) Fred Wordie (Chairman's Medal) and Hannah Mooney (Glasgow Print Studio Publication Prize, Armour Prize for Still Life, The James Nicol McBroom Memorial Prize for Fine Art, Landscape Drawing Prize).

Jerome Wren

Newbery Medal 2017
Diploma in Architecture



Palais des Machines,
Jerome Wren

I only found out I had won the Newbery Medal on the day of graduation. It came as a complete surprise - it was a great honour and I was very touched. I am thankful to have been considered and to have been given the opportunity to present my work.

I presented my final year project, which is a vehicle to explore and celebrate the built reference, to retrace the now largely forgotten Palais des Machines in Paris and offer it a new life. Built alongside the Eiffel Tower for the 1889 Paris Exposition Universelle, the Palais was a pavilion designed to proclaim France's modernity and industrial strength. It was conceived, like the Eiffel Tower, as a temporary structure, but unlike the famous Paris landmark it is now long since demolished and has passed into collective unconsciousness.

My proposal is for a grand exhibition hall, relocated to the Ile-aux-Cygnes on the river Seine, in close proximity to the Palais des Machines. Occupying a privileged location in the city, it is first and foremost a marker of difference, an island in the city.

As a building, it is synonymous with the notion of a vitrine, that is to say the showcase of large objects and artefacts alike, as well as the enclosure of land and the definition of lost space. It is an island of memory, homage to the Palais des Machines – remembering what once was and what is yet to come.

I believe that architecture should respond first and foremost to context - place and time; that an architect must consider past,

present and future in order to formulate any kind of meaningful contribution. I also believe that an architect has a responsibility towards beauty as well as construction and must find a means of conveying their own artistic ambitions in response to the given context.

I have studied at the GSA since 2011 and completed my Part I and II in Architecture. I learnt the importance of learning through making and developing an informed intuition. This is something that I have carried with me into my final project and hope to continue to carry into the future.

I enjoy using models and drawings to develop an idea and allow it to fully grow. I try not to be precious and never to disregard an idea until it has been thoroughly tested. I find that there is value in studying the least workable option, often to show why it is an inadequate solution and sometimes to reveal some unexpected qualities.

In between my Parts I and II, I spent a year working in practice at Sauerbruch Hutton in Berlin where I was able to work on a number of competitions and projects in Germany and France. During my final year, I spent a semester on exchange at the École Nationale Supérieure d'Architecture de Paris-Belleville, which served as a foundation for my thesis project.

I am looking forward to what the future holds for me.

Jerome Wren has been selected to take part in RSA New Contemporaries 2018.



Hannah Mooney

Glasgow Print Studio Publication Prize,
Armour Prize for Still Life,
The James Nicol McBroom Memorial Prize
for Fine Art, Landscape Drawing Prize
Painting and Printmaking



I've been really touched by the support I've had since my Degree Show. I've sold paintings, including some to other practitioners who are interested in the techniques I've used, which is wonderful, and I have been invited to show my work at a range of exhibitions. I often paint the area around my home in Ireland, and I've been invited to paint the areas around other people's homes too. It's given me freedom, independence and confidence.

Being at GSA has been inspiring in so many ways, the environment is good, driven by peers, and although my year group made diverse work with diverse materials, it is a supportive and encouraging environment to be part of.

My practice explores the self-renewing

themes of landscape and still life painting. I am interested in the natural, organic forms in painting, etching and drawing. I like to treat paintings as if they were observational drawings. Although I work on a range of scales, I find the best work is done on the small size of board that fits into my 'plein-air' painting box.

My landscape paintings principally draw inspiration from one of the most passionate advocates of plein-air painting; John Constable. His oil sketches abandoned the academic way of painting and in doing so challenged barriers between sketch and finished piece. Like Constable, I try to work in an unfastidious way, painting the same view at different points in the day, observing the differences light makes to the forms. My most recent work sensitively explores the climatic, atmospheric and elemental changes of the Irish landscape. However most importantly, painting the landscape from life has brought me closer to nature and respectful of its strength, energy and beauty.

In addition to the prizes received at graduation, Hannah Mooney has also recently been awarded the RSA John-Kinross Scholarship (a travel bursary to Florence), selected for the Aon Art Community Award Exhibition, London, the Royal Scottish Watercolours Society Exhibition, and RSA New Contemporaries 2018.

www.hannahmooney.co.uk



Fred Wordie

Chairman's Medal 2017
Product Design

The way I'm currently describing my work is research-based critical design, and it often involves collaborating with the people/community I'm designing for. I'm interested in design strategy and understanding a complete problem, I like insight and research.

My final project, Liner-Notes, was about how people discover music. It came from the mixtape idea, having a collection of music you want to share. As I found myself using Spotify more, I saw my personal music collection in terms of tangible artefacts dwindle. Digital streaming then has impacted on a sociable or shared experience of music in favour of an individualised and isolated one, and given rise to an industry of underpaid artists. Liner-Notes



Ren Yu P'Ng

Chairman's Medal 2017
Diploma in Architecture



I had presented my work to a panel a little earlier in the year and was delighted to have received a Commendation at the Glasgow Institute of Architects (GIA) Student Awards. Getting an award at Graduation too then came as a big surprise.

The award was for my thesis, which is about Madrid, and the starting point for this work came from a trip our programme took there in September 2016. Working in teams, as studios with our own briefs, we sectioned Madrid into a grid. Each person worked on a different area, studied what was there already and proposed changes, all the while looking at how each section linked back together. My area of the city was really dense and crowded, the buildings in that particular spot are all crammed into narrow streets. In my project, I inverted the city, the streets became the buildings and the buildings became the streets.

We were well prepared for the task of surveying a city, having gained experience with a test run the year before in Glasgow. We were given a selection of sites across the city to visit and choose from. The experiences through the programme all build cumulatively to give you the skills you need.

I first heard about the GSA in 2011, when I met a member of GSA staff in Malaysia at a recruitment event. I came to Glasgow initially to experience the city – the change in temperature from my hometown in Malaysia (as you can imagine) is a very different experience - and from photographs of Glasgow I could see that it has really beautiful buildings. The city has preserved much of its history – this

is something that tends to be different back home, where so much architecture is new, or relatively so. And the art school itself is a landmark too.

I was afraid when I first arrived, being a science student. But the art school did a very good job of developing our skills. The tutors gave us all a chance to build on our own style, strengths and confidence. You can present your work in architecture in a variety of ways. My own strength is model making, it is a useful way to understand which ideas will be successful.

Working in the studio among a lot of different people is a great benefit. We have our own desks and the environment is really friendly. Six of us worked on the same dissertation topic this year, which compared the city of Glasgow with Boston. It was so interesting, especially because we had such different points of view, our experience and culture was so varied. In the group with me was a student each from Scotland, Ireland, Spain, Russia and Hong Kong.

We worked with a visiting Professor from Harvard, and looked at what made the two cities liveable, factors such as education, health and healthcare; Glasgow benefits from the NHS of course. Boston has more snow and is well prepared for it, the size and scale of the two cities is similar.

I've completed both my BA Architecture and my Diploma in Architecture at GSA, and I spent a year working in an architectural practice in Malaysia in between. I'm heading back to GSA this year to complete the programme MArch, Architecture by Conversion before hopefully starting to work in a practice in the UK.

On Show

You are invited to explore a gallery showcasing a selection of the final year work of our undergraduate and graduate communities from across our five specialist schools: architecture, design, fine art, innovation and simulation + visualisation. Discover more images at [flickr/glasgowschoolart](https://www.flickr.com/photos/glasgowschoolart/) or moving image at [vimeo/glasgowschoolofart](https://www.vimeo.com/glasgowschoolofart) and see a snapshot of ongoing work in progress and art school life at gsa.ac.uk/thehub



Sequel
Jamie Limond
Master of Fine Art



Deep Web Traveller
Eunjoo Lee
MDes Communication Design

A Subterranean City of Water
Teresa Erskine
Architecture stage 5



Muscle Damage (detail)
Richard Taylor
Master of Fine Art



Identity Vessels
Grace Ong
Communication Design

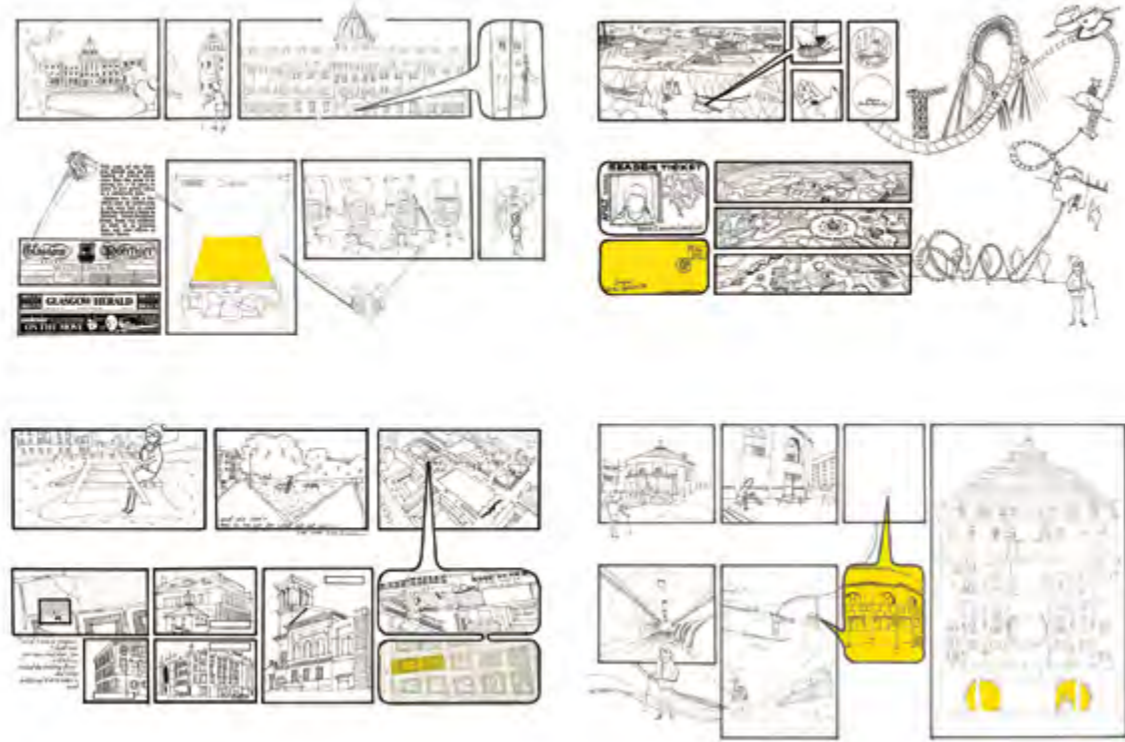
Anything Will Happen
Allan Whyte
MDes Sound for the
Moving Image



Narrative Tool to read
the urban Environment
Pooja Katara
MArch Architecture



Heart on a Sleeve
Dominika Swierad
MDes Design Innovation
and Environmental Design



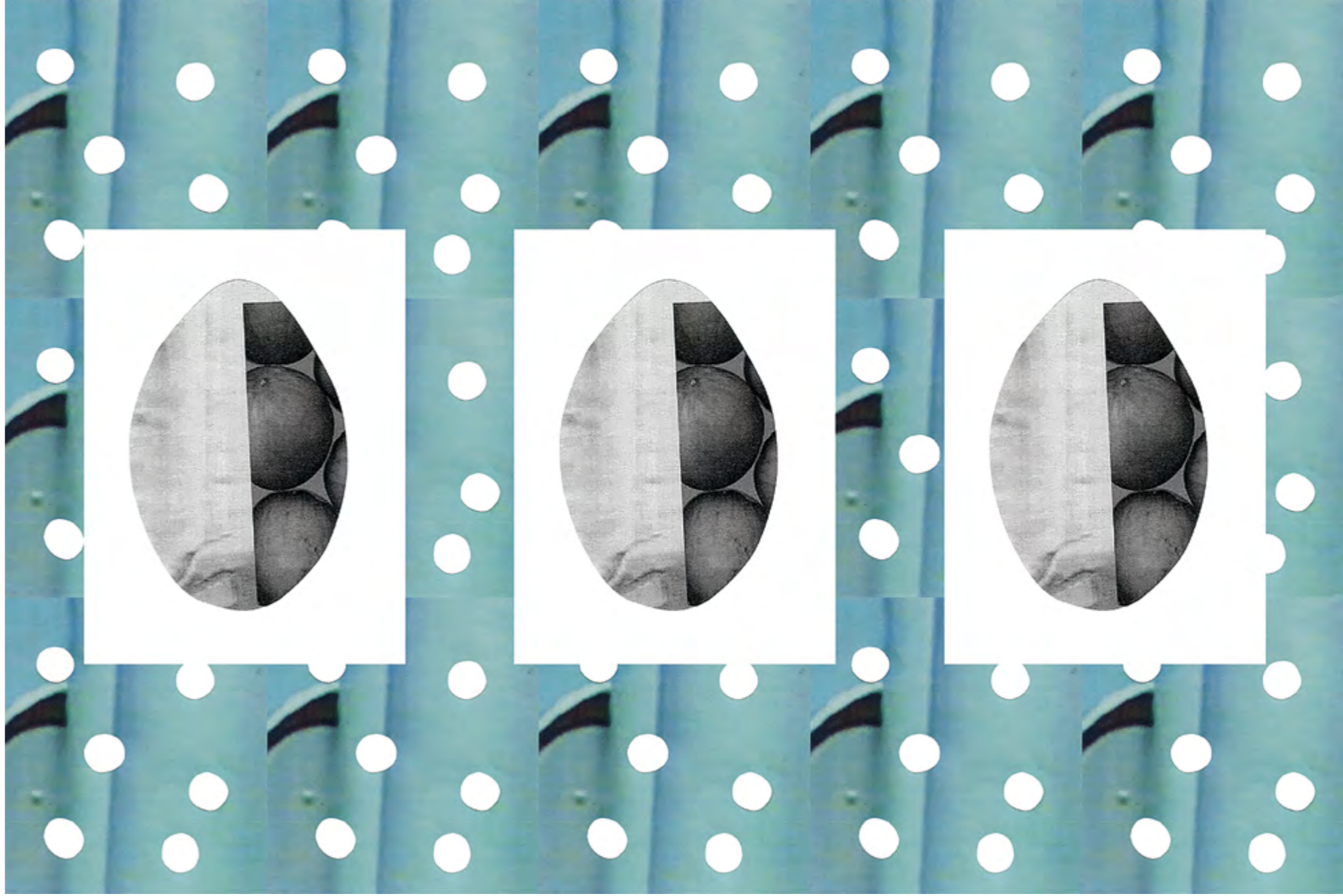
SoundScope
Kara Hynd
Product Design





Untitled
Cassandrah Coh
Communication Design
(GSoFA Singapore)

Untitled
Lizzie Urquhart
Painting and Printmaking



Tacet
Ruth Elvira Gilmour
Silversmithing and Jewellery



Untitled
Joanne Mearns
Fashion Design



Concrete
William Braithwaite
Sculpture & Environmental Art



Untitled
Shandee Christensen
Sculpture & Environmental Art

The Canberra Project
Dorothy Makai
International Heritage Visualisation





On Show

How Fear Came:
Fear and the Red Flower
Ellene Mash
Painting and Printmaking



A New Acrópolis
 Foro de Cultura
 Euan Hardie
 Architecture Stage 5

MAKTAALAMRA
 Amir Saidani
 Communication Design



Hippocampus-less
 Anita Rozentale
 MLitt Fine Art Practice



Offers
Dimosthenis Bogiatzis
MLitt Fine Art Practic

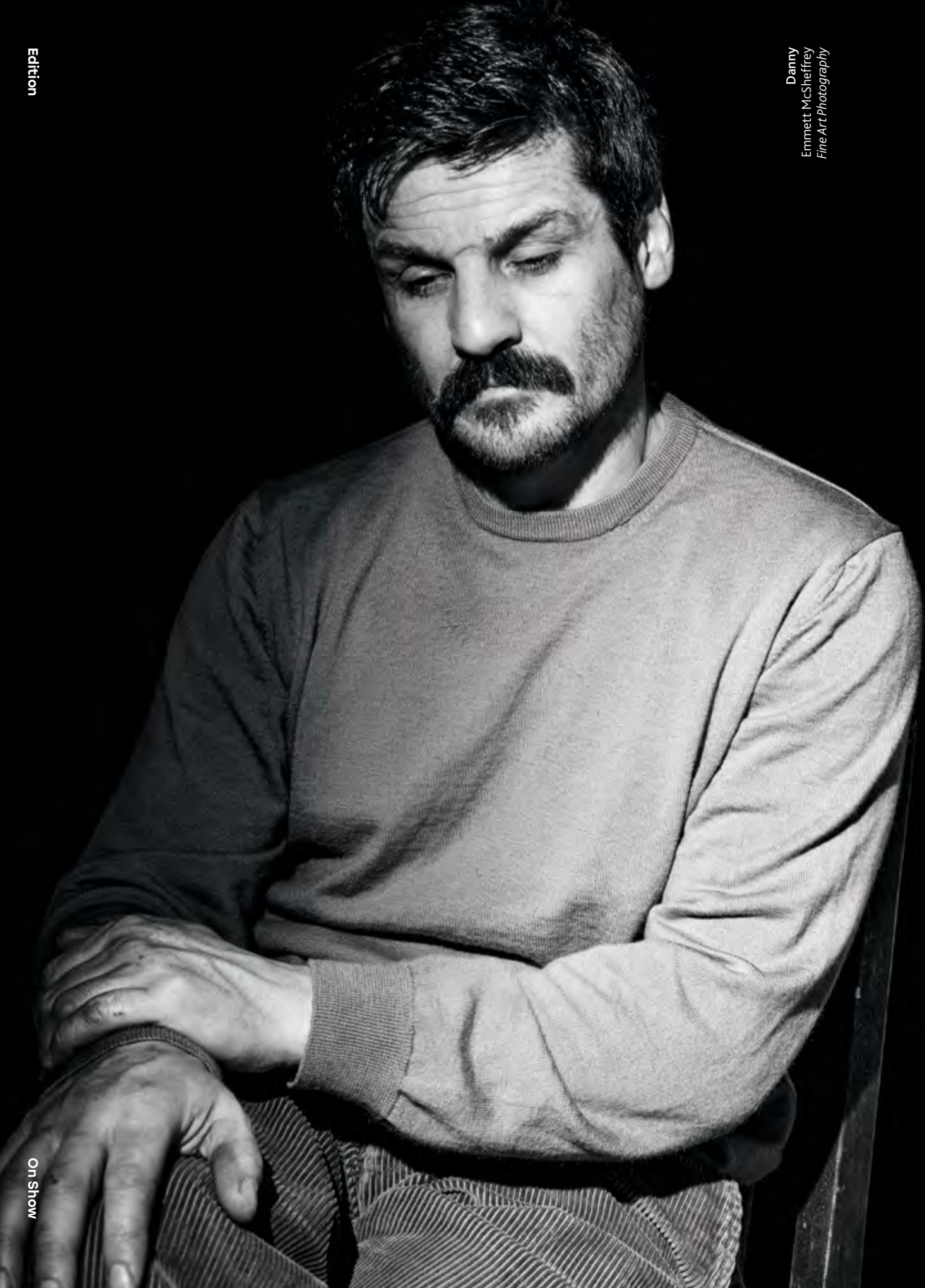
Untitled
Chua Rui Min
Interior Design
(GSoFA Singapore)



Buffet
Marie Anine Møller
Fine Art Photography

Lim Geok Hong
Hannah Tan
Fashion Design

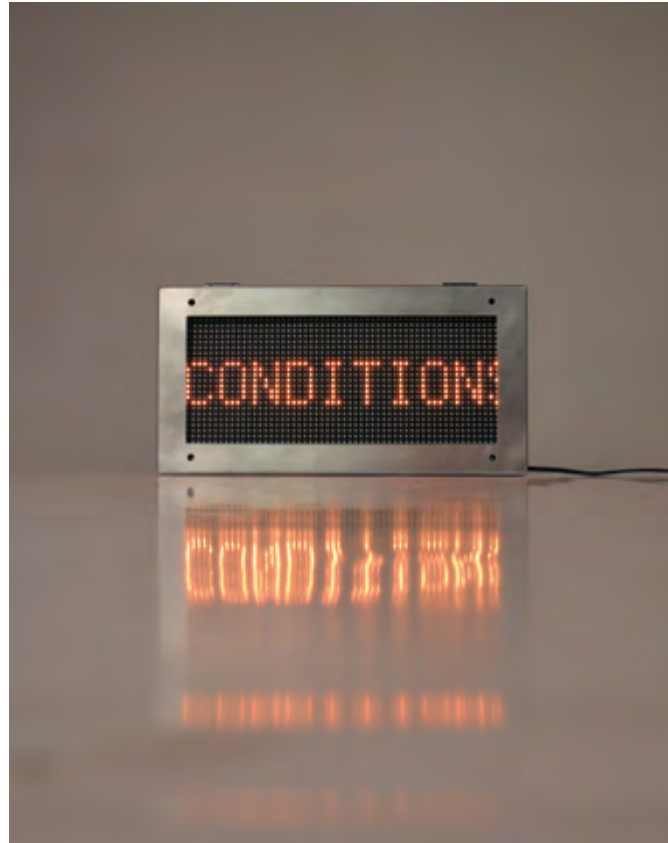




Danny
Emmett McSheffrey
Fine Art Photography



The Best Cup of Tea
in the World
Joshua Ward
Product Design Engineering



Alienation
Ross Galloway
Communication Design



The Transfiguration
Tin Wai Venus Pang
Interior Design

Postcard from the Edge

by Stewart Smith



MFA Degree Show 2017

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 gone on to great things as members of Franz Ferdinand and Golden Teacher, to name but two, but their development 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. As a venue, it 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 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, folk music and sound poetry, alongside theatre, readings, exhibitions and radical intermedia happenings. As punk bands were banned by the city council, it wasn't until the post-punk era that Glasgow would produce its own distinctive scene. Behold the Sound of Young Scotland: Postcard Records. Home to the sighing pop reveries of Aztec Camera and Orange Juice, as well as the more angular sounds of Josef K, Postcard would prove influential on several generations of Glasgow indie, providing a model for bands and labels to carve out their own little corners of the music world. While some Glasgow bands, such as The Jesus and Mary Chain and Primal Scream, moved to London to further their careers, others, such as The Pastels, The Vaselines and Teenage Fanclub 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, Arab Strap and Bis, each with their own distinctive sound and attitude. Meanwhile, Belle & Sebastian's wistful pop gems captured the mystery and magic of Glasgow. The runaway success of Franz Ferdinand in the early noughties

Right: Midori Takada in University of Glasgow Chapel, Counterflows 2017



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 unparalleled reputation for leftfield and inclusive LGBTQ+ events such as the OH141 clubnight. Down the hill on Sauchiehall Street itself is Nice & Sleazy, famous for its scuzzy charm and Buckfast cocktails. 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. From the Art School, continue east down Renfrew Street and you'll come across the Flying Duck, a subterranean space offering gigs, club nights and vegan food. Head down towards Central Station and you'll find its sister venues Stereo and the Old Hairdressers in Renfield Lane. The former is a café bar with a medium sized basement venue, while the latter hosts an adventurous programme of music, art and film in its atmospheric mezzanine bar and versatile



Above: The Modern Institute at Counterflows 2017
Photo: Jens Masimov

Below: Optimo
at Subclub 20
by Niall M Walker



upstairs room. Down towards the Clyde on Jamaica Street is the Sub Club. Currently celebrating its 30th birthday, the Subby is home to the famous Optimo, an eclectic club night that has played a major role in shaping the city's music culture, as well as the bass-worshipping Numbers, and house stalwarts Subculture.

Walk along Argyle Street towards the Trongate and you'll reach the artists' quarter of King Street, home to the Transmission Gallery and Glasgow Print Studio, as well as the 13th Note Cafe, the site of innumerable loud and sweaty 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. Carry on east along

Gallowgate and you'll find the famous Barrowlands ballroom and one of the more recent additions to the Glasgow gig map, converted church venue St Luke's. 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, outdoor events in the new Galvaniser's Yard, 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.

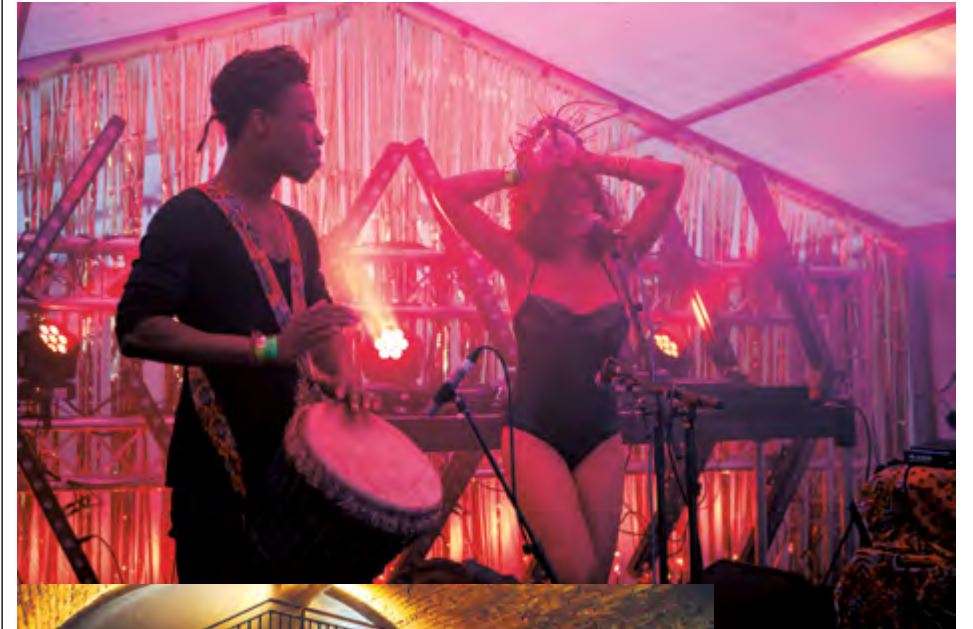
These spaces have been hugely supportive of the city's creative community, allowing

independent promoters such as Ideal Mexico, Spite House and Freakender to thrive. These promoters boast an eclectic music policy that takes in everything from queer punk and industrial electronics, to avant-jazz and Saharan guitar wizardry. They 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 and The Whisky Bond. Such activities have had an influence on the city's 'official' events, with pioneering festivals such as Arika, Counterflows and Tectonics presenting experimental music alongside installations, talks and radical ideas.

Perhaps the greatest strength of the Glasgow music scene is its openness. As Michael Kasparis, the brains behind the agenda-setting Night School label notes, "I'd say that because Glasgow is geographically small and relatively underpopulated, people rely on each other more to survive. So punk shows will have people with a broad range of interests, different people go to clubs,

everything is less atomised and that leads to interesting music being created."

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.



Above: Degree Show
Street Party 2017

Above: Poetry Club,
courtesy of SWG3.
Photo: James Anderson



Art Scrubber: 'Observing Women at Work'
Reid Gallery, 20 April 2017
30 minute durational performance
by artist Kate Clayton
(aka Art Scrubber, Silver Swimmer)
Exhibition 'Observing Women at Work'
by Franki Raffles.
Image credit: Ruudu Ulas



GSA Exhibitions
The Glasgow School of Art Exhibitions Department curates a year-round public programme that works with contemporary artists, designers and architects from the UK and abroad, as well as interacting with teaching and research activities and developing creative opportunities with staff and students. Our innovative programme of exhibitions, performance, seminars, talks, off-site projects, publishing initiatives and outreach, aims to explore the creative, social and educational nature of contemporary practice.

Edition
The launch of an Innovation School at GSA brings together near-future ways of working, making and co-creating with traditional crafts.

Modes of Production

By Jan Patience



Below: Laser-cut model of a nurse, DHI Nursing Records Research Project, GSA Experience Lab



Left: Altyre Estate, Highlands and Islands Campus
Photo: Paul Campbell



Below: Prof Irene McAra McWilliam, Deputy Director (Innovation)

It's early September on a balmy Friday afternoon and I am sitting with Professor Irene McAra-McWilliam OBE, Deputy Director (Innovation) at GSA, in her retro-chic office in The Glasgow School of Art's Reid Building in Garnethill, Glasgow. Outside, the air feels unnaturally still. There's a feeling of calm-before-the-storm as graduate students make last minute tweaks to their Degree Shows downstairs and staff busy themselves preparing for a new intake of undergraduates.

But it's not the GSA's Glasgow campuses which Professor McAra-McWilliam and I have our eyes trained on today. We are both staring at an old colour-tinted print of The Blairs Steading on the Altyre Estate near Forres in Moray which is sitting on a table between us.

Professor McAra-McWilliam, who was born and raised in Moray, is telling me how these Grade 'A' listed Italianate buildings, built in the 1830s, have been transformed into a new GSA campus, providing studio, workshop and exhibition space as well as state-of-the-art areas for research, teaching, prototyping and flexible lab work. The refurbishment was supported by Highlands and Islands Enterprise (HIE) and Historic Environment Scotland.

Her enthusiasm is infectious. "It's an inspiring setting," she tells me. "Beautiful too." We start to talk about a recent headline-grabbing project that has emerged from this hub of creative energy and innovation. The project, led by researcher Jeroen Blom, melds together Professor McAra-McWilliam's twin passions of creating valuable and significant change by designing real things for real people.

Below: DHI Nursing
Records Research Project,
GSA Experience Lab
Left: Prosthetic Greaves,
willow



names who have pushed back the boundaries in their chosen path to create new ways of making and creating. From pioneering directors such as Fra Newbery, to architects like Charles Rennie Mackintosh, painters like Joan Eardley and designers like Ian Callum, who is design director with Jaguar Cars, they have all made a huge impact in their chosen fields.

According to Don McIntyre, Programme Director of the new Innovation School, the roots of the GSA's contemporary approach to innovation started to push to the surface following a UK-wide review of creativity in business commissioned by then Chancellor of the Exchequer, Gordon Brown in 2005. "The Cox Review of Creativity in Business was chaired by Sir George Cox, Chairman of the British Design Council," he explains. "With manufacturing on the wane, he was asked to look into the future of innovation and creativity in the UK."

Don adds: "The GSA was originally set up as a reaction to the demand for designers in the Victorian era when manufacturing lay at the heart of Glasgow's prosperity. Businesses had to re-skill and Glasgow became known as a place where designers created products. The difference between then and now is that innovation is now the umbrella under which

design exists."

Good design, Don maintains, can be invisible when it is done well. Citing examples such as an Apple Store or the Citizen M chain of hotels, it is, he insists, all about creating environments. "Nike don't sell shoes, they sell fitness. You are buying into that."

Dr Gordon Hush, Head of the Innovation School, has a clear vision of what innovation means within the art school setting. "What we are doing here is dealing with a digital, connective, mobile world," he says. "There is a radically changed cultural context at the heart of it all. For students in our school it's a case of how are we going to look at how people are living today. It's about our ability to connect with others. The design process is still taught but at the same time we ask our students to explore the near future."

Innovation at the GSA in the second decade of the 21st century is all about taking a long hard look at how existing structures in a wide variety of settings – be it in health care, business or social enterprises – can be designed to accommodate the rapidly changing demands of a digital world.

Left and centre:
Jeroen Blom
Prosthetic Greaves
Project

in partnership with NHS Scotland, Scottish Enterprise and Highlands and Islands Enterprise.

The DHI aims to bring people from different backgrounds together, be it business, academia, patient or families, so that everyone involved in a healthcare challenge is represented in designing the future of care.

Professor McAra-McWilliam and her team have worked hard over the last ten years to foster a holistic approach to design which has come of age with the establishment of the GSA's new Innovation School. The new kid on the specialist school block joins Fine Art, Architecture, Simulation and Visualisation and Design to become the fifth school to be established within the GSA and is based in both the Highlands and Islands campus and the Renfrew Street campus.

"Jeroen's project is the perfect example of what the new Innovation School is all about," says Professor McAra-McWilliam. Working with local businesses, we give them a fresh pair of eyes. If you get the right people in a room together; bring people into a shared space, you start to ask, 'how should it be and could it be better?' Once you establish how an idea could be realised you 'roadmap' back to the present to work out how it can be achieved.

Another prime example of the GSA's integrated approach to innovation comes from

a project led by Transformation Design student Cong Tan. For his project, Craft: The Dissemination of Traditional Crafts, Cong co-designed a smart ring and app by collaborating with local makers in the Highlands.

Keen to explore how to evoke knowledge and learning around craft by combining traditional skills with digital technology, he worked with basket maker Karren Collins; ceramicists Julia Smith and Sula Grigg, pottery maker John Christie and members of the Forres Crafters, a local craft association.

One of the ways he measured their "making journey" was to use digital technology to map the makers' heart rate as they created their one-off pieces. Now, when a consumer purchases the craft object, they receive a link to the app and the data is shared. Now, that really is art with heart...

Innovation is built into the bricks of The Glasgow School of Art. The word innovation stems from the Latin verb innovare, meaning "to reform" or "to change". By this definition, innovation is – and always has been – part of the very fabric of the GSA, which began life as the Glasgow Government School of Design in 1845.

Delve into the annals of the GSA and you'll discover they are packed with examples of



good to think about the design of that, and talk about how I think the design is disability-awareness as well. I like having choice, I like changing what my prosthesis would look like. I don't like to cover it up," she adds "I don't really see the point in trying to hide it. That's what I like about this project. It's making something really nice out of a prosthesis."

This ground-breaking development epitomises GSA's approach to fostering an atmosphere which supports collaborative innovation. Healthcare is a particular area of interest and the GSA is a founding partner in the Digital Health & Care Institute (DHI) Innovation Centre funded by the Scottish Funding Council,



Jeroen's project saw local artisans, Karen Collins, from Naturally Useful in Rafford, Scott Glead, from Glead 3D in Relugas and Roger Milton, from Auldearn Antiques in Auldearn, work with with Carol Sloan, Caitlin McMullan and Chema Perez, who all use a lower limb prosthesis. Earlier this year, they started talking to Jeroen and the three makers about what worked for them in practical terms. As a team, they then started to co-design personalised prosthetic greaves.

Reflecting on the experience after completion, Caitlin McMullan explained: "We spoke about my experience of being an amputee, and my experience of before my amputation. It was

A Borderless Discipline?

A creative community bound together through a shared visual language.

We are internationally recognised as one of Europe's leading university-level institutions for the visual creative disciplines – a reputation grounded in the international impact and standing of our academic staff, our international student community drawn from over 80 countries and our shared visual language brings us together as a truly global community of visual creative practitioners.

Being international is in our DNA. From the European style art education of the Foulis Academy in 1753 to our role supporting Glasgow's global manufacturing industries in the mid-19th century through good design and our involvement at the turn of the 20th century to the European movements of art nouveau, secessionism and beaux-arts and our contribution to Glasgow's post-industrial renaissance as European Capital of Culture at the end of the century, we have recognised and embraced the global role of culture, creativity and education.

Today, with staff and students from over 80 countries and over 75 international partners across Europe, Asian and North America, our specialist, practice-led, studio-based approach to research and teaching brings discipline and people together to explore problems in new ways to find innovative solutions addressing

many of the global challenges confronting society and contemporary business.

Being international is embedded in our curriculum, aiming to offer all students, regardless of their cultural, social or economic background, an intercultural experience which values both the local and global and prepares them for the global creative eco-system beyond art school. Through international projects, study trips, student engage, history and theory with a global perspective and talks and events, you will be encouraged to embrace the global nature of your discipline, the borderless nature of our shared visual language, understand the benefits of taking risk and challenging conventions and build your own global networks by being part of an international creative community.

Culture, creativity and creative people can transcend national boundaries and because they share a common language create truly international communities. As future creative leaders you will be drivers of the global economy and catalysts for social wellbeing. You will enrich lives, help us see things from new perspectives and by engaging intellect, emotions and senses, you will build the humane, tolerant and cultured society to which we all aspire.

Left: Home(less)
Lukas Vytautas Dagilis
Interaction Design 2017

61%

Of research recognised as world-leading or internationally recognised (REF 2014)

QS world subject rankings:

TOP 20

in the world, 5th in the UK

International exchange programme with 75 partner institutions

Students from partner institutions study at GSA through study abroad programmes for periods

6-9 MONTHS

GSA in
**GLASGOW
FORRES
SINGAPORE
BEIJING**

Students at GSA representing

80 COUNTRIES

ERASMUS+

Opportunities: regular staff and student exchanges with and to Erasmus institutions

Global Community

25%

International students (outside Europe)

10%

European students



Two major projects are underway on the GSA's Garnethill campus. Work to transform the former Stow College building into a home for the School of Fine Art has started. Situated just a five minute walk from the 'Mack' and Reid Building, the former Trades' School will offer the opportunity for all Fine Art programmes to be housed together for the first time in over 50 years.

The restoration of the Mackintosh Building continues apace, following a well-documented fire in 2014. This exemplary conservation and restoration project will see the 'Mack' returned to use at the heart of the GSA campus.

The GSA Campus Update

Glasgow



Main image: The Mackintosh Building
Below: Detail, Mackintosh chair, from GSA's Mackintosh Furniture Collection



Video
Hand carving the Mackintosh Library pendants
Craftsman Martins Circulis carves the tulipwood pendants which will form part of the restored Mackintosh Library
vimeo.com/232478706

Video
Scallops, Preparing and Painting.
Craftsman Angus Johnston prepares the Library balcony balustrade
vimeo.com/232500537

Below & above: The Mackintosh Library bay prototype



Restoring the Mack

Beneath the canopy of a temporary roof, placed there to protect the building from the elements in 2014, construction specialists have been working with great care and attention. Visible from the higher floors of the Reid Building (opposite) now are the newly installed studio windows, along with the completed, permanent roof, which allows the true, and famous, shape of the Building to be seen once again.

Behind this lies the work of many trades and crafts people who have shaped materials including stone, glass and wood, sensitively blending the old with the new.

The celebrated wooden interior of the Mackintosh Library is being fully recreated using the techniques and finishes which match as closely as possible those used originally. The first full-size prototype of a library bay is complete, with each element - from sourcing the wood, to the type of nails used, to the carving techniques - the result of extensive

research and testing. Noticeably different to those already familiar with the Library will be the colour, which is considerably lighter when compared to how it appeared in 2014, after the room had darkened throughout a century of use. When the Mackintosh Library re opens, it will be able to develop its own patina as students use the space once again.

Among the team of crafts people involved in the Mackintosh Building Restoration Project are Martins Cirulis and Angus Johnston, who work for Edinburgh based specialist joinery firm Laurence McIntosh. See them at work in the two short films above.

Find out more about the stories behind the restoration project at gsa.ac.uk/mackrestoration

[@MackRestoration](https://twitter.com/MackRestoration)



14pt Baskerville 169



Greenhead Innovation
Compendium,
Lloyd Robertson,
Architecture Stage 4, 2017



