
BA (Hons) Fashion Design

Application Guidelines for 2024 Entry

Application guide

This guide takes you through the application process and what to include in your application to BA (Hons) Fashion Design.

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Application timeline

Your application to study for an undergraduate degree at the GSA is in two parts:

- ✳ UCAS application form
- ✳ Digital portfolio (15 slides as JPEGS or a PDF) & portfolio statement (500 words)

When GSA receives your completed application form from UCAS, we will email you with an acknowledgement of your application and direct you to upload your portfolio to the [GSA Upload Site](#). You can do so as soon as you receive your acknowledgement email. But no later than the deadline in the email you receive.

Application timeline

Here are the deadlines and key dates for your application:

UCAS application deadline
Wednesday 31 January 2024

Apply via UCAS as at
<https://www.ucas.com/>

GSA portfolio deadline
Wednesday 7 February 2024

You will receive instructions on how to upload your portfolio after you submit your UCAS application.

Interviews
Between early February & mid April 2024

GSA staff assess your application. If you are shortlisted you will be invited to interview. All interviews will be by Zoom.

Final decisions
Saturday 18 May 2024

The outcome of your application will be communicated through UCAS.

What is a digital portfolio?

A digital portfolio is a selection of images of work you have made, laid out clearly. It demonstrates your skills, ideas, interests and suitability for the programme you are applying to. The Portfolio must include 15 slides either as individual JPEGS or a PDF.

We have made some resources to help you do this and how to organise the images of your work.

 [Application support guides](#)

What is a portfolio statement?

The Portfolio Statement is an opportunity for you to write more specifically about why you are suited to studying this particular course. You can also tell us more about the work in your digital portfolio.

It is a maximum of **500 words** long and is uploaded along with your Digital Portfolio to the GSA Upload Site.

Have a look at our guide [Writing your digital portfolio statement](#).

How we assess your application

Admissions staff assess your UCAS Application Form, Digital Portfolio, and Portfolio Statement together.

Your application will be numerically scored against specific assessment criteria (see [next page](#)) set by the programme you are applying to.

The scoring is between 1-7 (7 being 'excellent evidence of' and 1 being 'unsatisfactory evidence of'). Applications may be unsuccessful at this stage with the result processed via UCAS or you may be invited to attend an interview by email.

Our criteria

It is important to know what this assessment criteria is. You should try to respond to this criteria when creating your digital portfolio, writing your personal statement, and preparing for interview.

It's also really important all applicants understand, it's not about who has access to the best art and design materials; it's about doing your best with what you have access to.

A detailed explanation of our criteria is in the [next page](#). Examples of portfolios can be found at the end of this guide.

Stage 1 Criteria – Application and Portfolio

1. Ability to apply practical skills

We want to see your practical skills and how you explore and use different media and materials. You can demonstrate this in various ways in your portfolio, including drawing, painting, model making, photography, computer-aided drawing and creative coding.

You could group several images on a slide; this could be by photographing several pieces of work together or by photographing or scanning several pieces individually and using Photoshop, Canva or PowerPoint to combine them into one slide.

2. Ability to show the development of your work and ideas

We are interested in the ideas behind your work and how your work develops from the initial starting point to a finished piece of work. We would like to see your exploration and experimentation with different materials and media in your portfolio. This can be evidenced by images or photographs of sketchbook pages, notebooks, worksheets, development sheets and finished pieces.

Your digital portfolio should focus on your own work. Try to avoid using other people's work (for example, printouts, photocopies from books), unless these examples are relevant to the content. If including work by other people, you should cite their names.

Stage 1 Criteria – Application and Portfolio

3. Ability to reflect on the work in your portfolio

Use your portfolio statement to tell us about the work in your portfolio. We want to know what inspired you, how your ideas developed and the elements you consider to be the most successful or interesting.

4. Ability to demonstrate an interest in the subject area

We want to know why you want to apply to the programme. What do you find exciting about the subject area?

Stage 2 Criteria – Interview

1. Ability to apply practical skills

Practical skills are important for creative subjects. We will use the Stage 1 evaluation for this as part of the Stage 2 assessment.

2. Ability to discuss your ideas and development of your work

We want to find out more about the ideas and development of the work in your portfolio. We are interested to know about initial inspiration and starting points, how your ideas evolved and how you explored and developed your work.

Stage 2 Criteria – Interview

3. Ability to reflect on your work; challenges, successes and potential

At interview, we will discuss the journey of your work. What did you learn and what areas did you find to be the most successful or challenging and what you might do next? For work-in-progress you could describe what you hope to achieve, what sources you will be looking at, and how you hope to explore these.

4. Ability to demonstrate your interest and knowledge of the subject area

We want you to demonstrate your interest and knowledge in your chosen subject area, who or what inspires and motivates you, your personal and individual interests. This might include artists, designers, architects, mentors, exhibitions, online events, documentaries, books, journals, archives, podcasts etc.

Stage 2 Criteria – Interview

5. Ability to demonstrate an understanding of the programme applied for at the Glasgow School of Art

You should demonstrate that you have researched your chosen programme and be able to discuss why you have chosen to apply to this programme and communicate why you consider the programme is the appropriate one for you and why at the Glasgow School of Art.

Interview advice guide

If shortlisted, you will receive an email inviting you to attend an interview. Interviews are on zoom. They last 20 minutes and usually with 2 members of our teaching staff.

Our [Interview advice guide](#) gives you great advice for preparing for an interview.

Our staff will numerically score your interview using our assessment criteria (see [pages 11-13](#)). The outcome of your interview will be communicated to you via UCAS.

Starting in 1st, 2nd or 3rd year?

Our Undergraduate Honours Degrees at the Glasgow School of Art include four years of study.

Most applicants apply to start in Year 1. However, you can apply for 'Direct Entry' to 2nd or 3rd year. The year you apply to depends on what qualifications you already have or what you're currently studying.

You must be able to satisfy the GSA that you have undertaken a period of study equivalent to the first, or first and second year, of the degree programme. This may include an art foundation, HNC or HND qualification.

For more information, see the [How To Apply](#) page on our website.

Application support

Remember if you're in education currently, speak to your teachers or lecturers for support with your application. For queries about the application process and our application site, contact registry@gsa.ac.uk

We've also made these guides to support you in making your application:

- ✳ [Application support guides](#)
- ✳ [Widening Participation at GSA](#)
- ✳ [Open Days](#)

For queries about the application process and our application site, contact registry@gsa.ac.uk

Portfolio examples

The following pages are example portfolios by our current students, taken from their application to study at GSA.

Don't use these as examples to follow in terms of style. But look at how they've presented their work and process.

Gemma Cadbury

Year 1 Fashion Design

DRAPING



SKIN – SILHOUETTE AND DESIGN



Miu Miu



Phoebe English



initial silhouettes



layering the silhouettes



2D paper collage

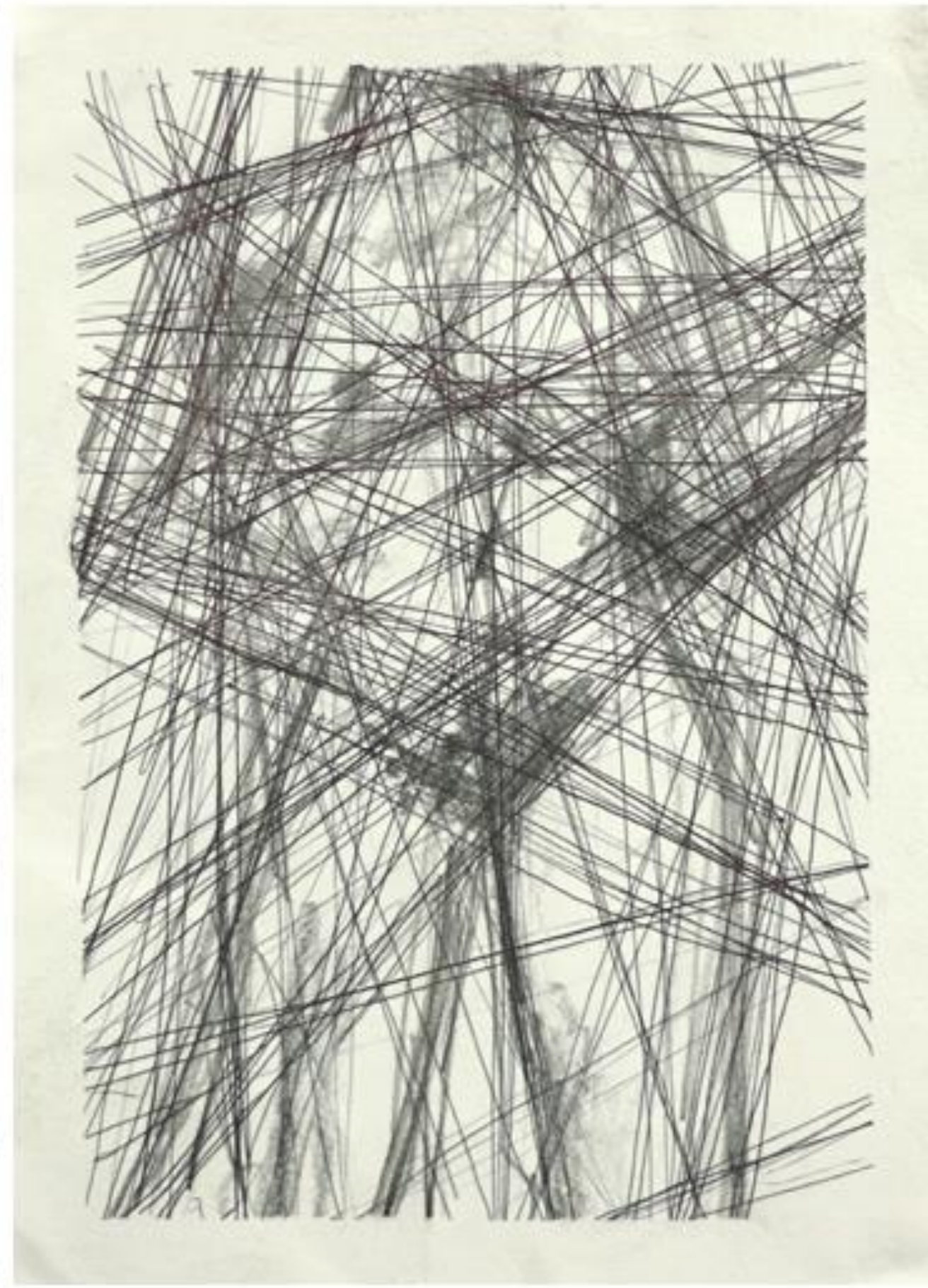


final designs

LIFE DRAWING



A1 ink rollers and pen



A5 pencil study



A1 block paint and charcoal



'TARTANING' ZINE



Inspired by high end fashion, I designed and produced a Zine based on tartan (25x25cm)

BARBARA RAE WORKSHOP



Barbara Rae

I attended a Barbara Rae talk and workshop. During it, I worked on multiple pieces of art at once so whilst one was drying, I could continue to paint. She taught me to layer over any mistakes, and to not be afraid to discard work.

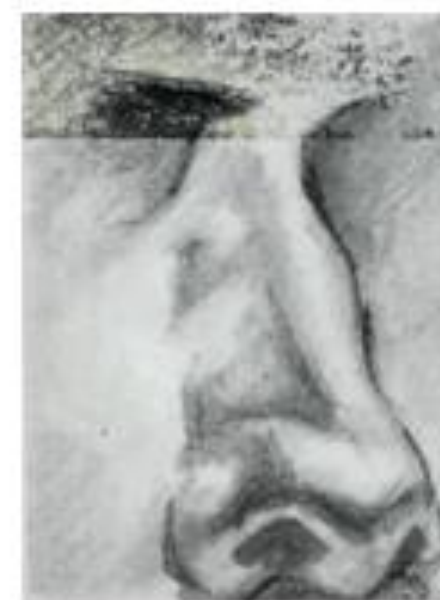


Acrylic studies (15x15cm)

ILLUSTRATION



PORTRAITURE



DIONYSIA – CONCEPT AND RESEARCH

Inspiration: Vivienne Westwood
Hercules and Omphale set
which I saw at the Dandy Style
exhibition in Manchester.



"Boucher" corset



"Hercules & Omphale" by Francois Boucher

After Hercules threw king Eurytus' son, Iphitos over the walls of Tiryns, he was sent to be the slave of widow, Omphale as punishment. Eventually Omphale set Hercules free and married him, and they both travelled to Dyonosia where they danced and celebrated with Dionysus – God of wine and ecstasy.

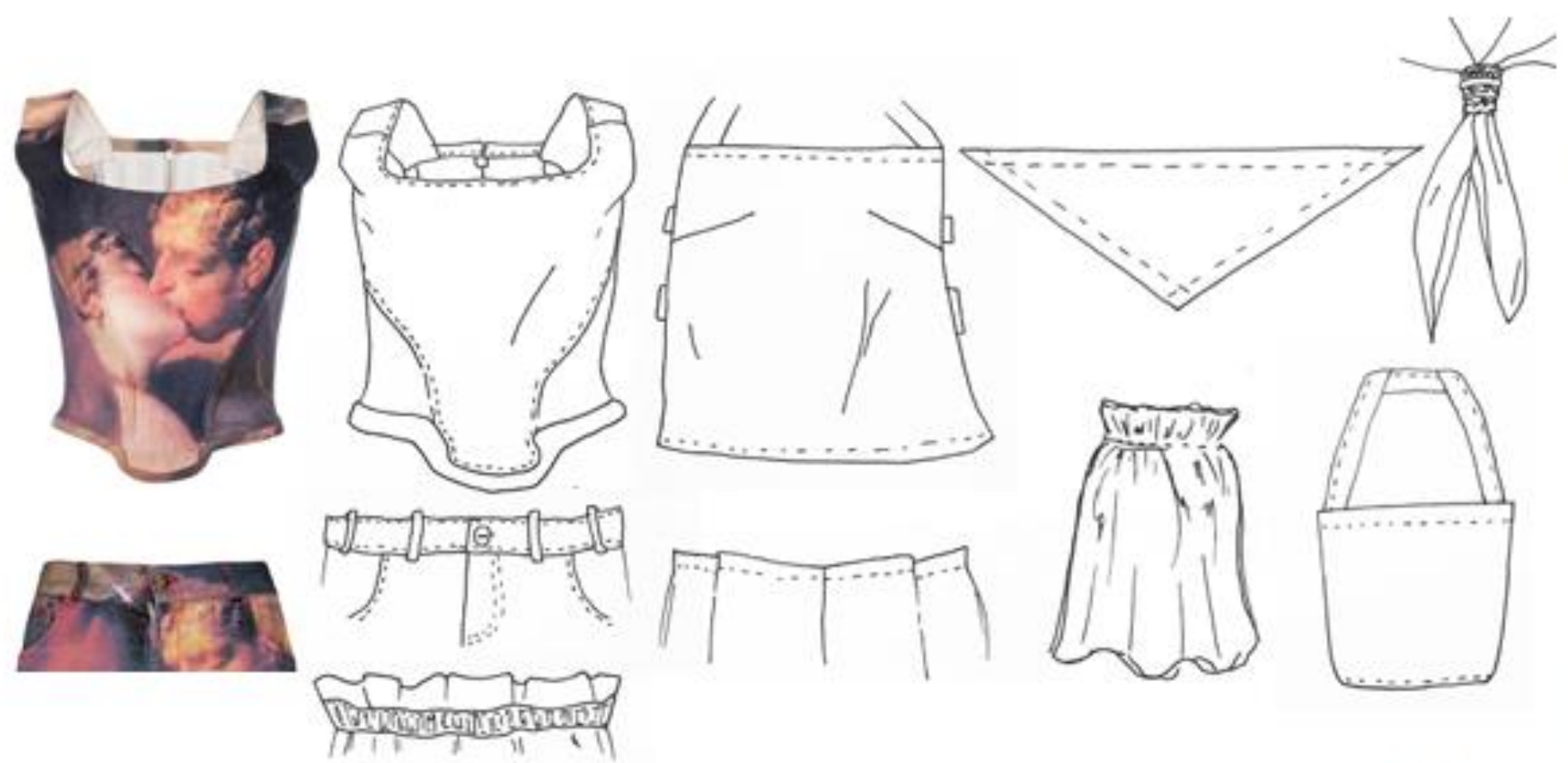
I liked the idea of the ancient pair growing old together and living happily in Dionysia, Athens, and so I decided to explore a two piece but portraying Hercules and Omphale as an old greek couple.



Taking my final drawing to echo Westwood's mixed up pattern, I created a digital random pattern. I had samples made and fabric printed with the help of the Centre for Advanced Textiles. I chose a less vibrant colour palette for my design as it was more suited to the image of the old couple.



DIONYSIA – DESIGN PROCESS



James Kennedy

Year 1 Fashion Design



















San Kim



San Kim



Fredrik Tjærandsen



Maison Martin Margiela



Fredrik Tjærandsen



Maison Martin Margiela



Rick Owens

Louise Bourgeois



Leigh Bowery





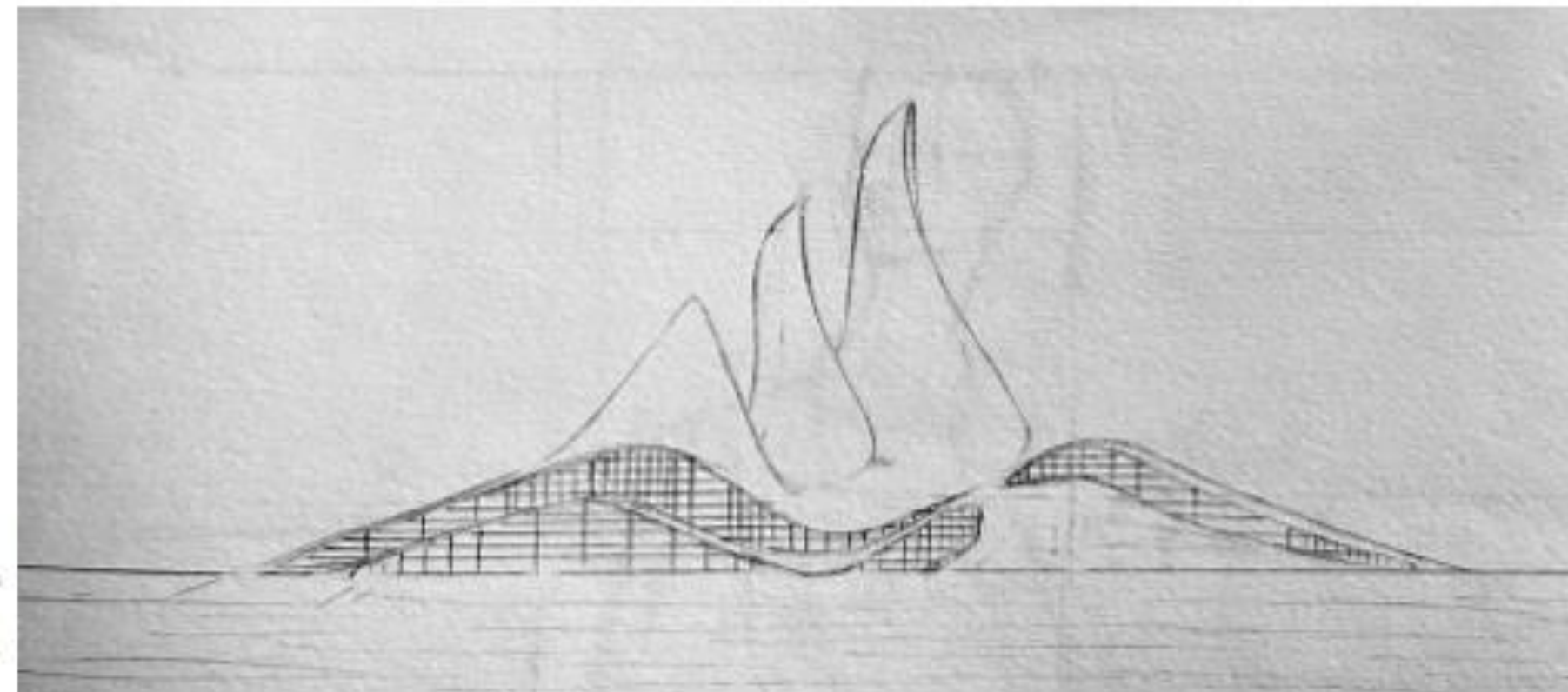
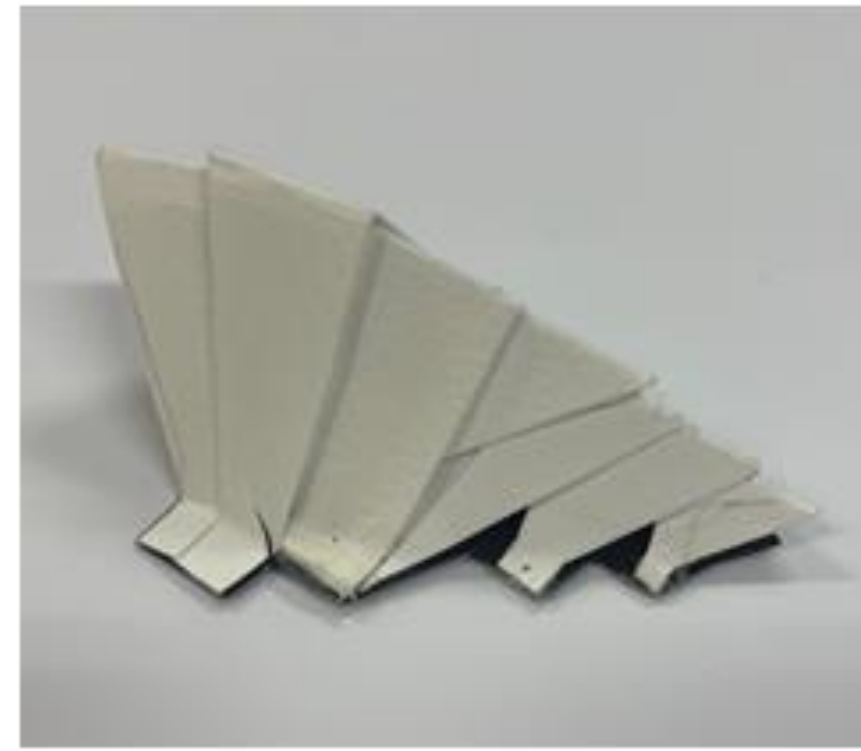


Kirsty Smith

Year 1 Fashion Design



Inspired By Architectural Structures



Inspiration







Iris Van Herpen



Fabric Pleating & Layering



National 5 & Higher Dress Construction





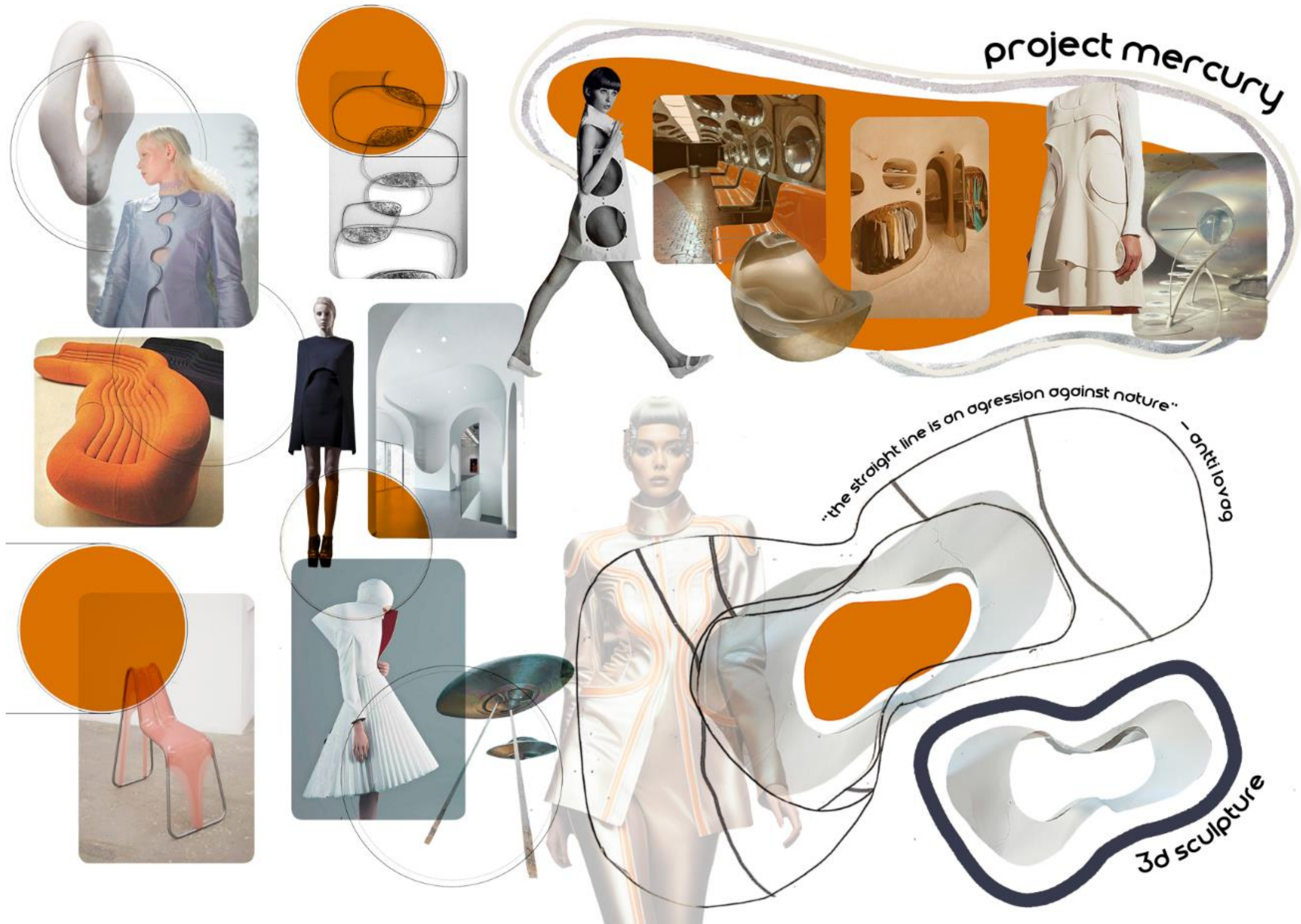
Life Drawings





Abbie Smith

Year 2 Fashion Design





sample planning ⑤

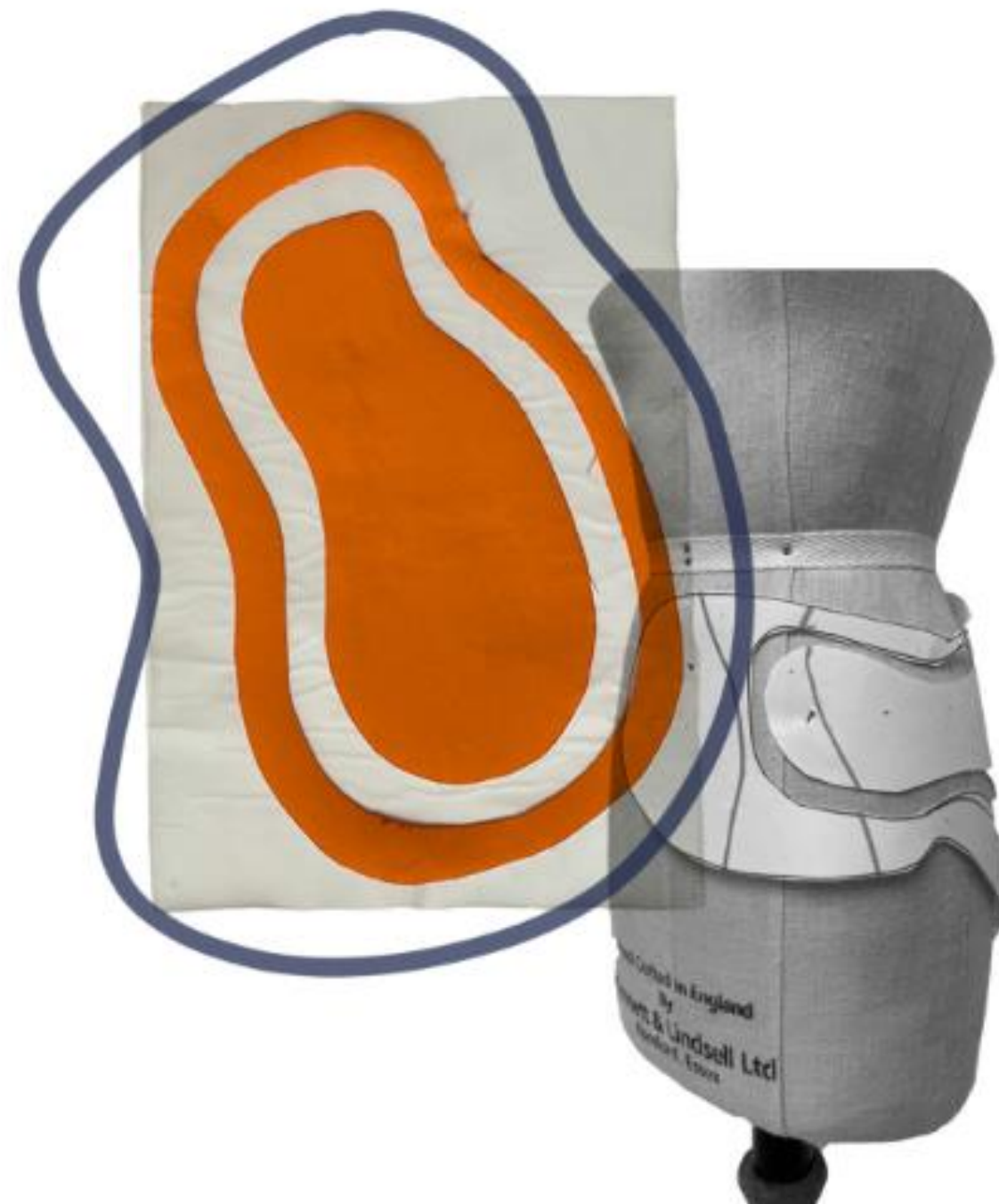
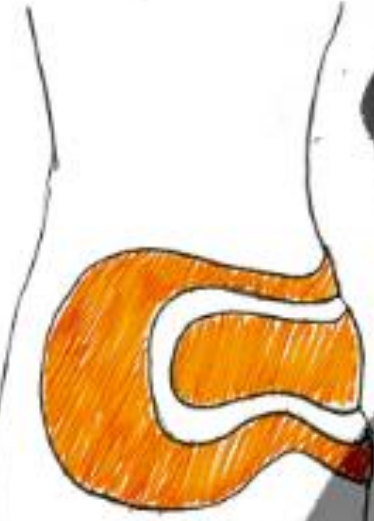
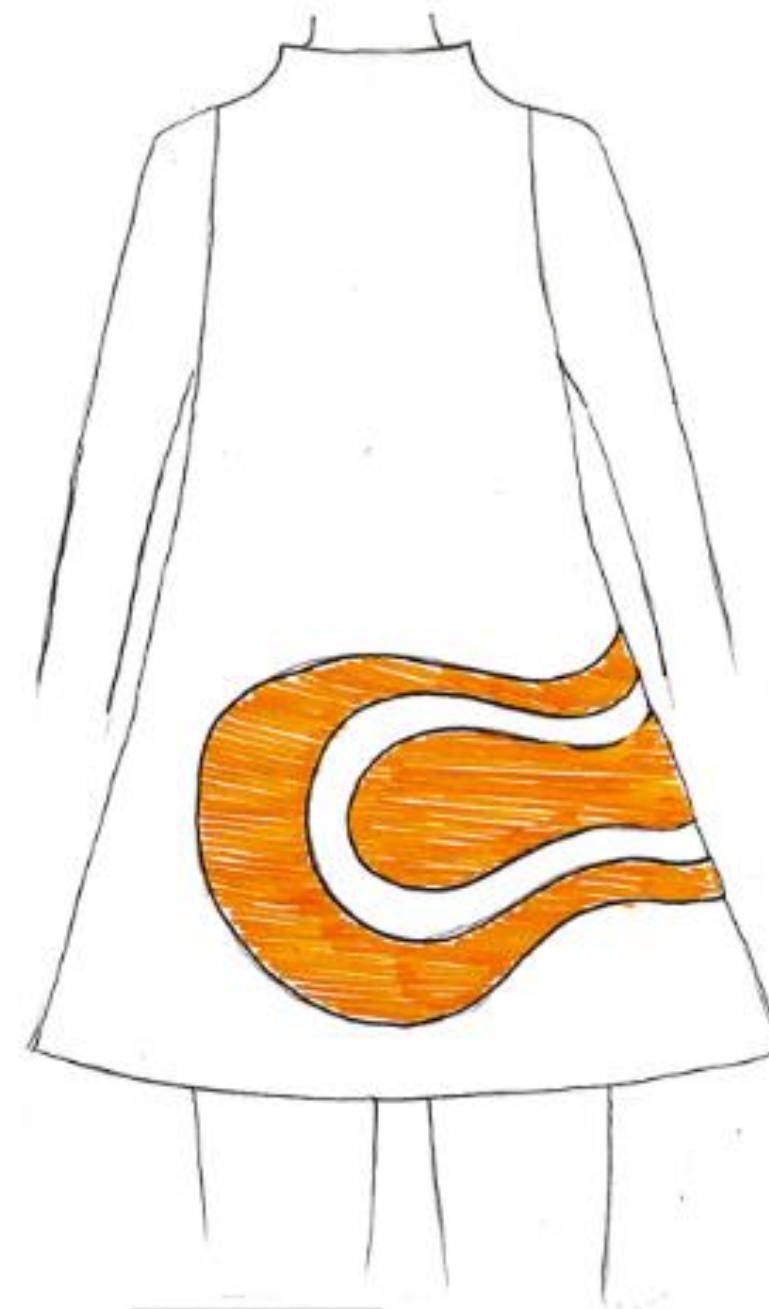
bondaweb panel.



cut 2 shapes in orange fabric + bondaweb onto plastic material. effect of 'floating panel'.

outcome

- happy with outcome, fairly quick method - consider scaling up.

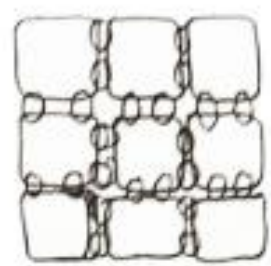


manipulating drawing of 3d sculpture onto stand



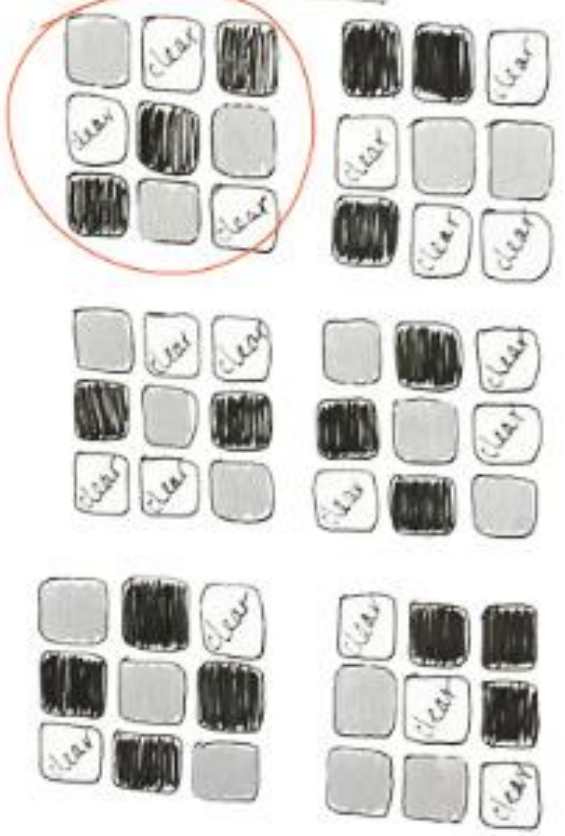
warping placement experimentation

Final Concept Planning ②



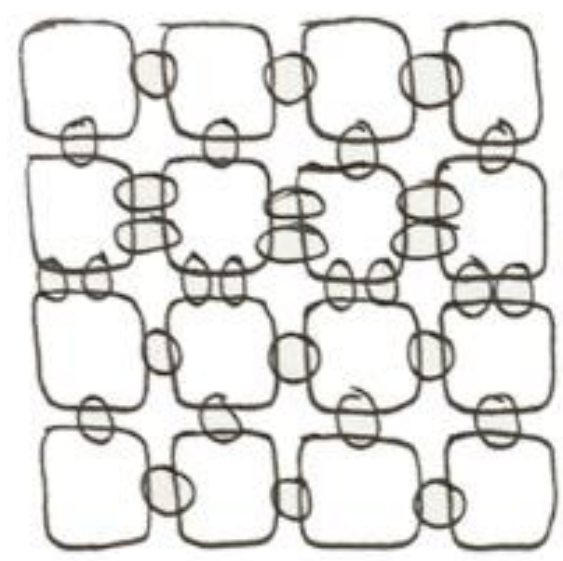
rounded squares
connected by metal
'O' rings.
mix fabric + colour up
segment of dress?
panel piece?
orange or clear thread!

colour variations:

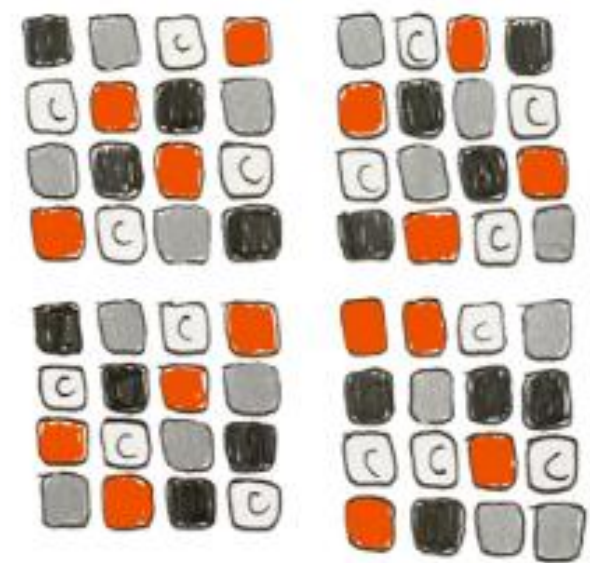


Final Concept Planning ②

try four squares in smaller scale.

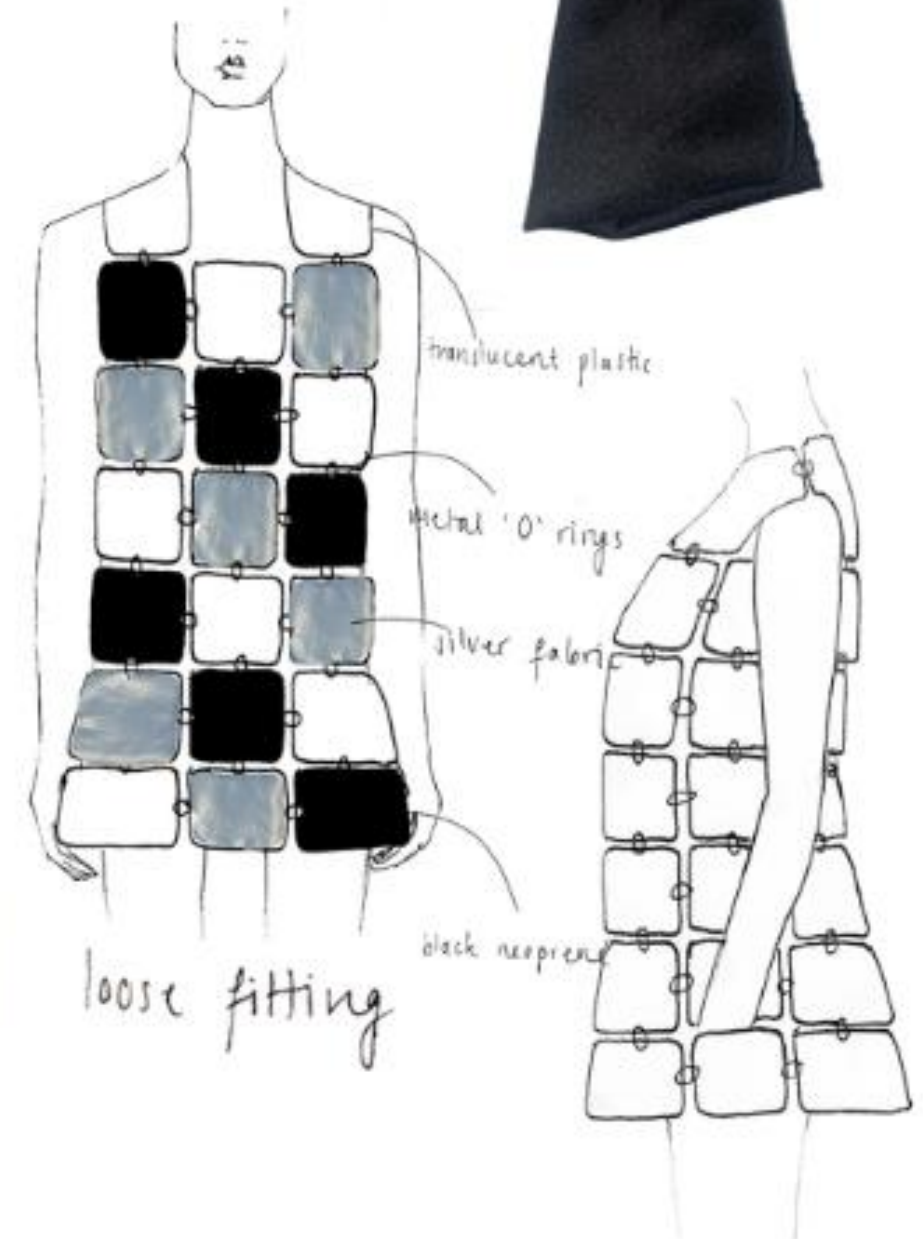


random colour/
fabric variation.
1 or 2 o-rings per
side?
use clear thread if
including orange
fabric squares!



inspired by paco rabanne's
no sew dresses

final sample



translucent plastic

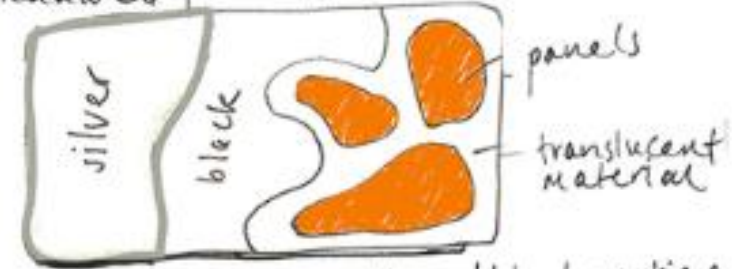
metal 'O' rings

silver fabric

black neoprene

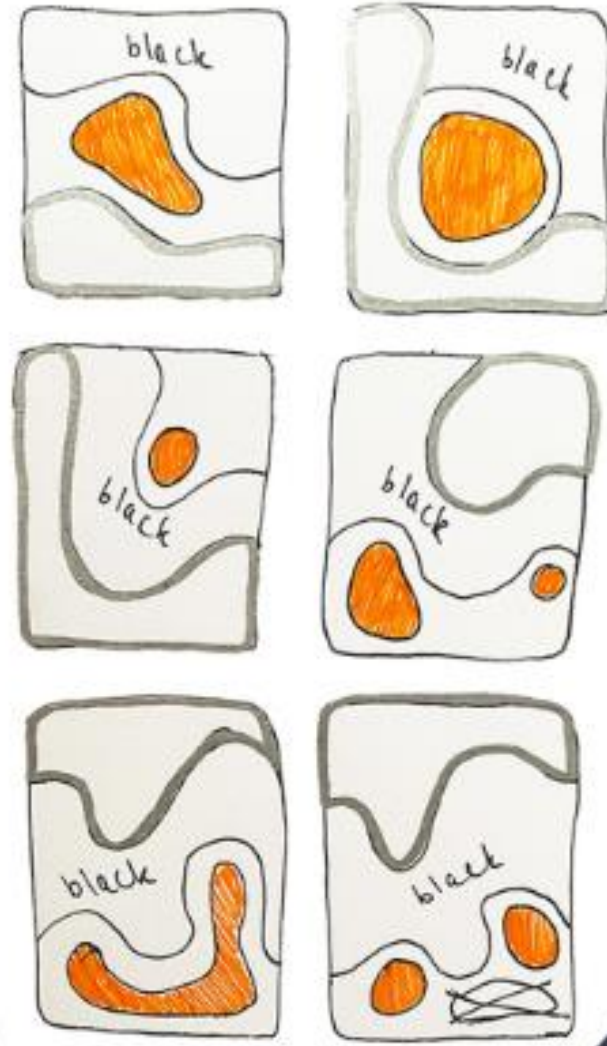
loose fitting

Final Concept Planning ①
 combining curved join + seam with bondaweb panels:



create pattern for silver/black sections, ~~add panels~~ edge stitch translucent panel under black, bondaweb orange panels on. 1cm seam all.

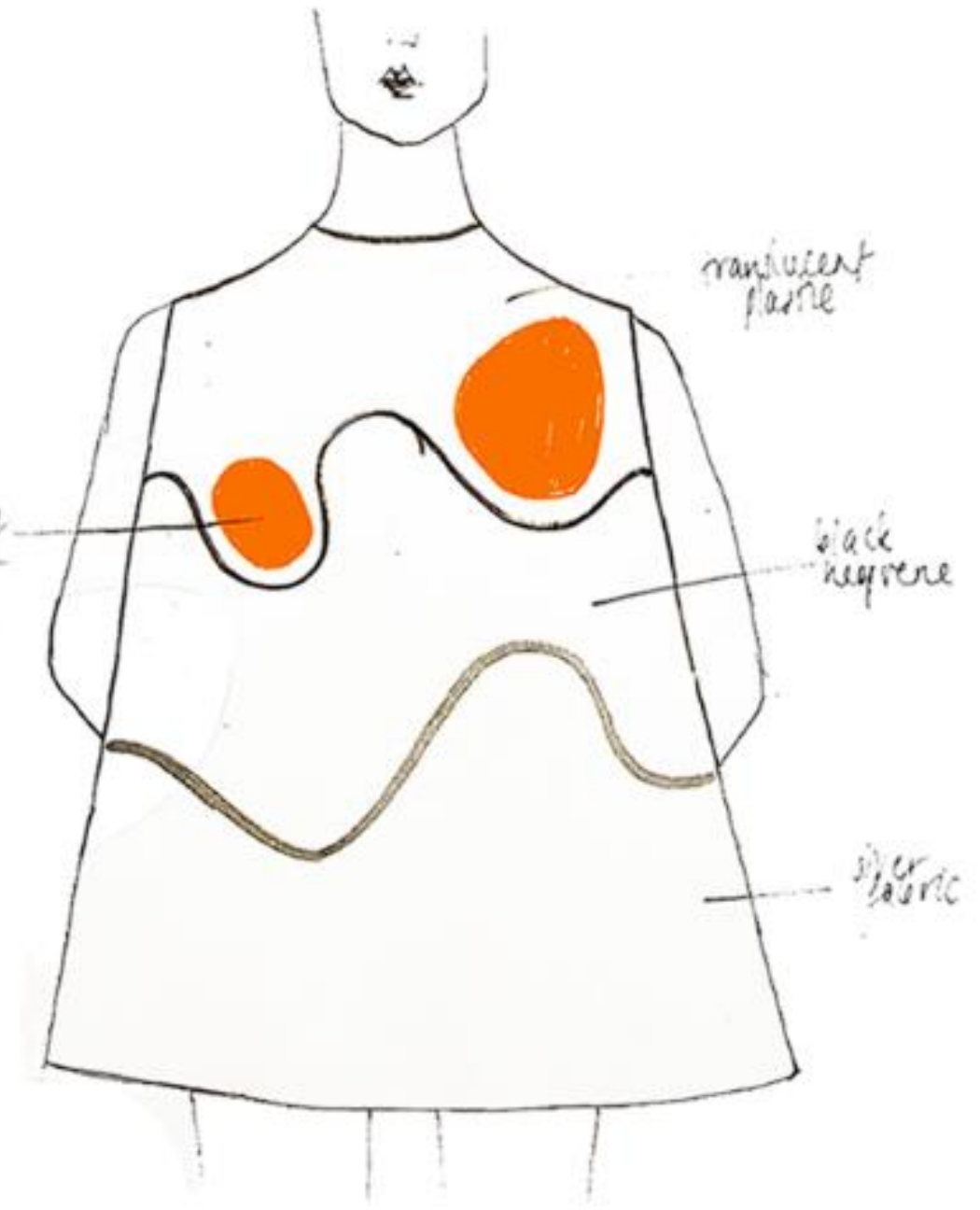
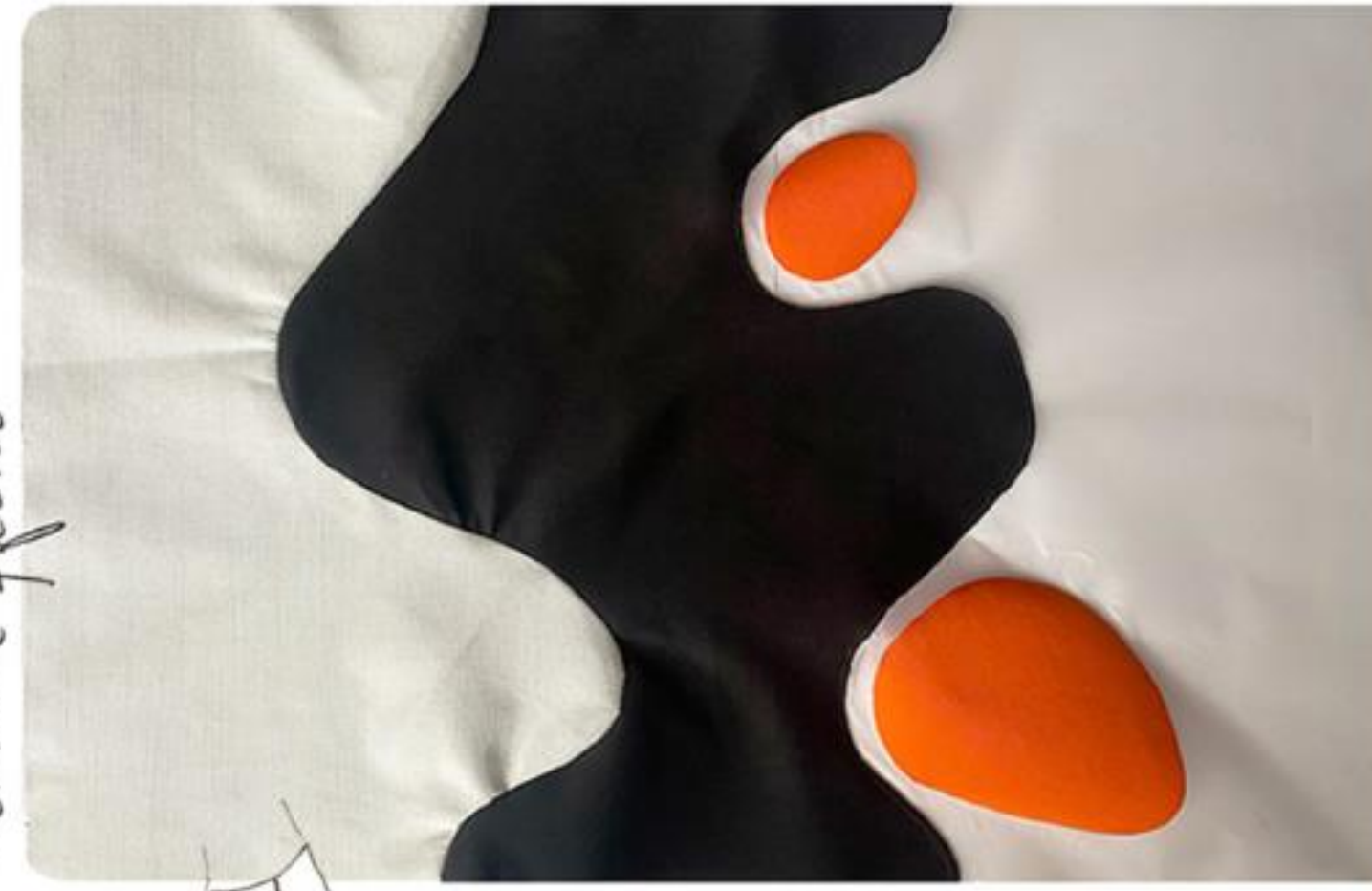
outcome:
 redone plastic/bondaweb section as used too much heat when applying panels and plastic wrinkled all over.
 2nd attempt more successful, much less wrinkling though it seems unavoidable.
 Decided on 2 orange panels instead of 3.



fabric sampling



metallic fabric



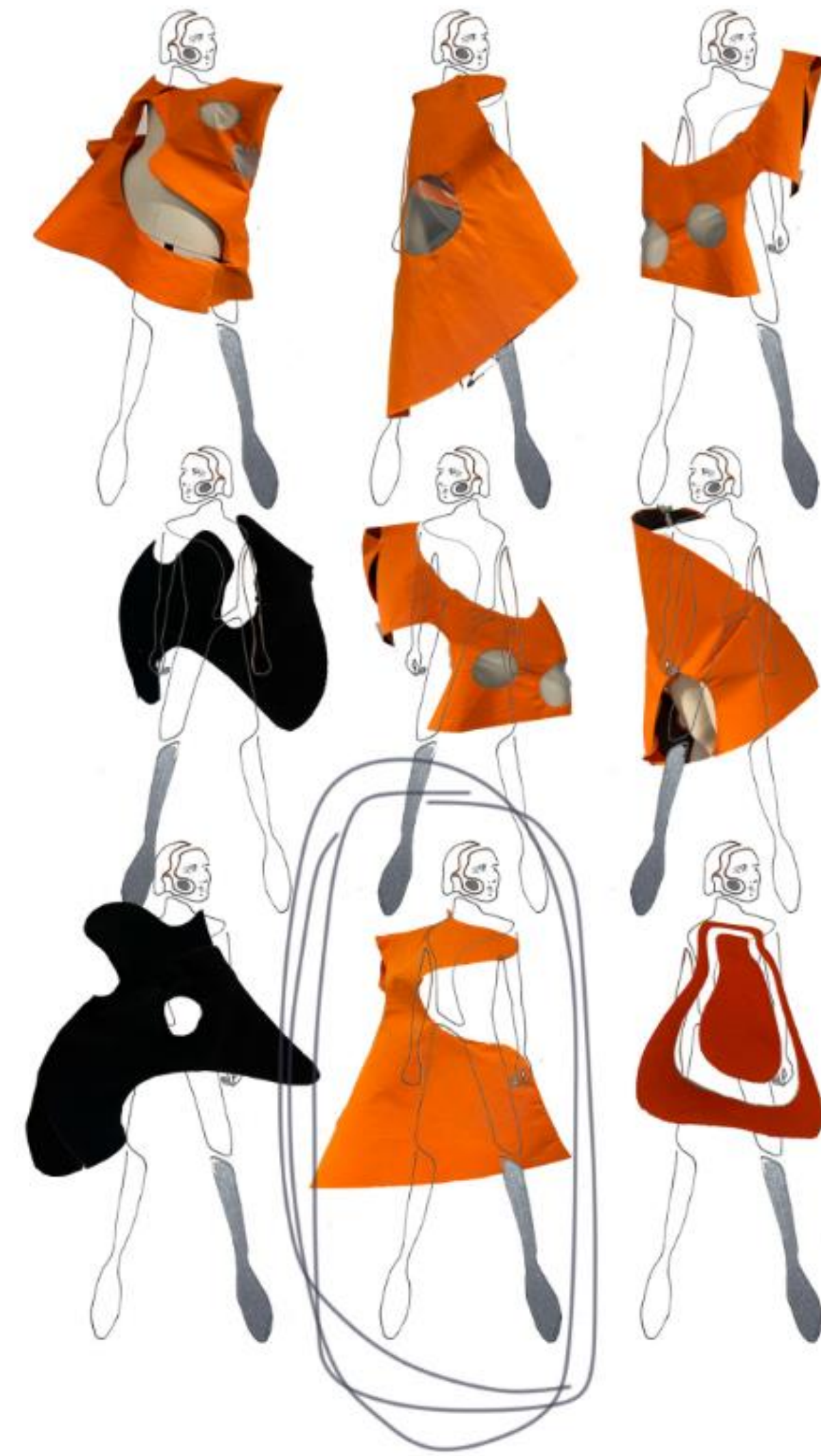
panelling idea.

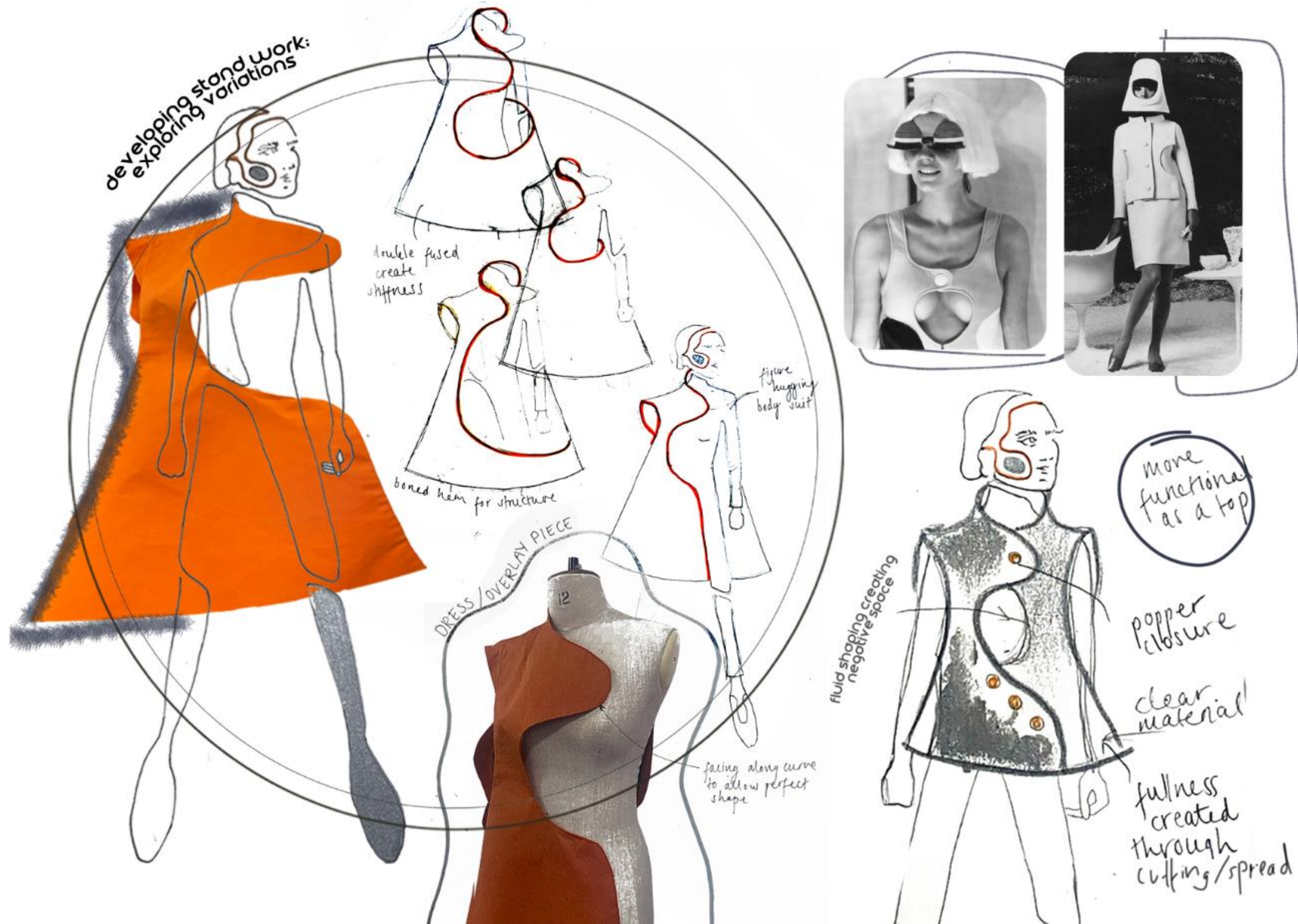


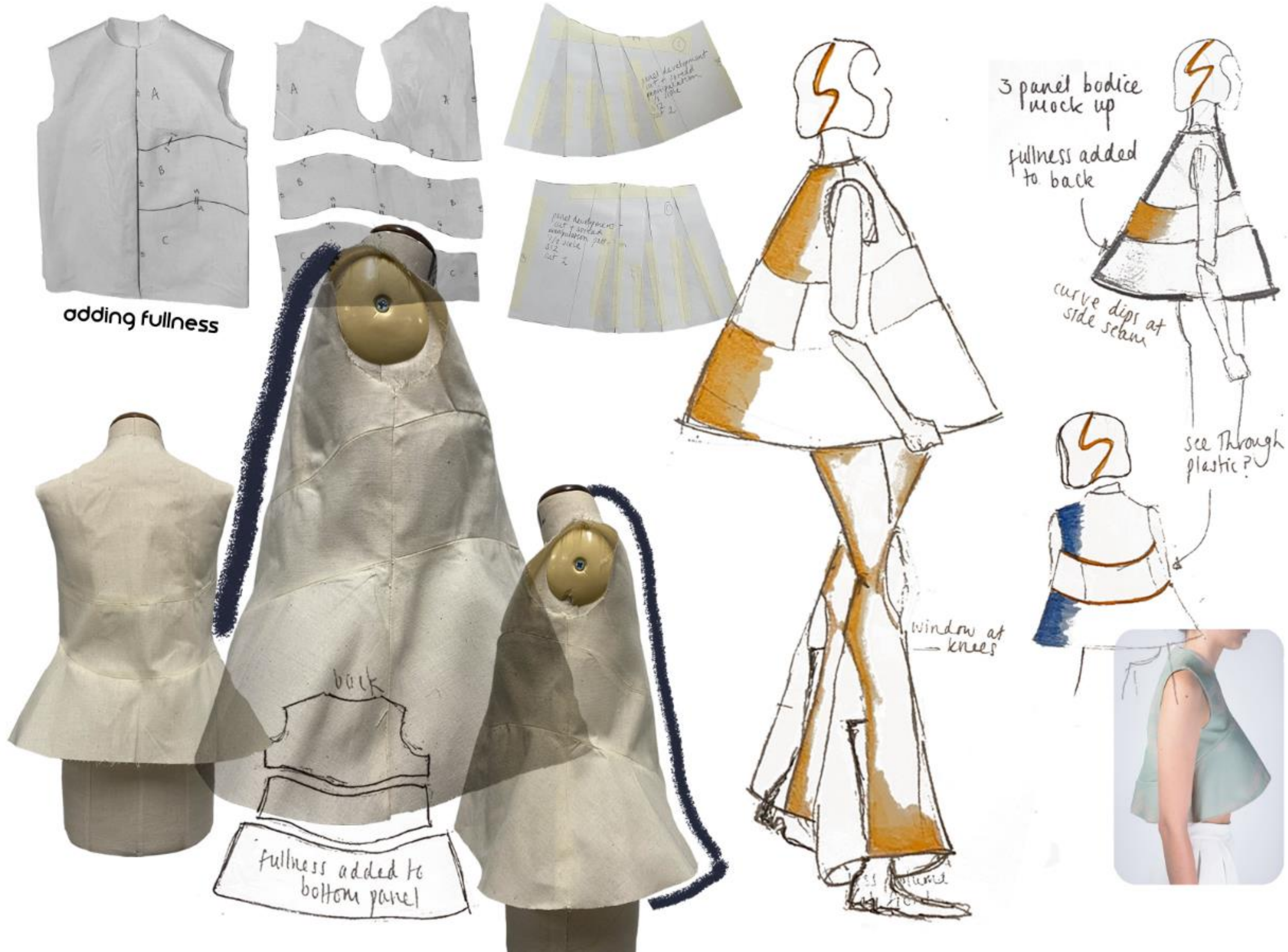




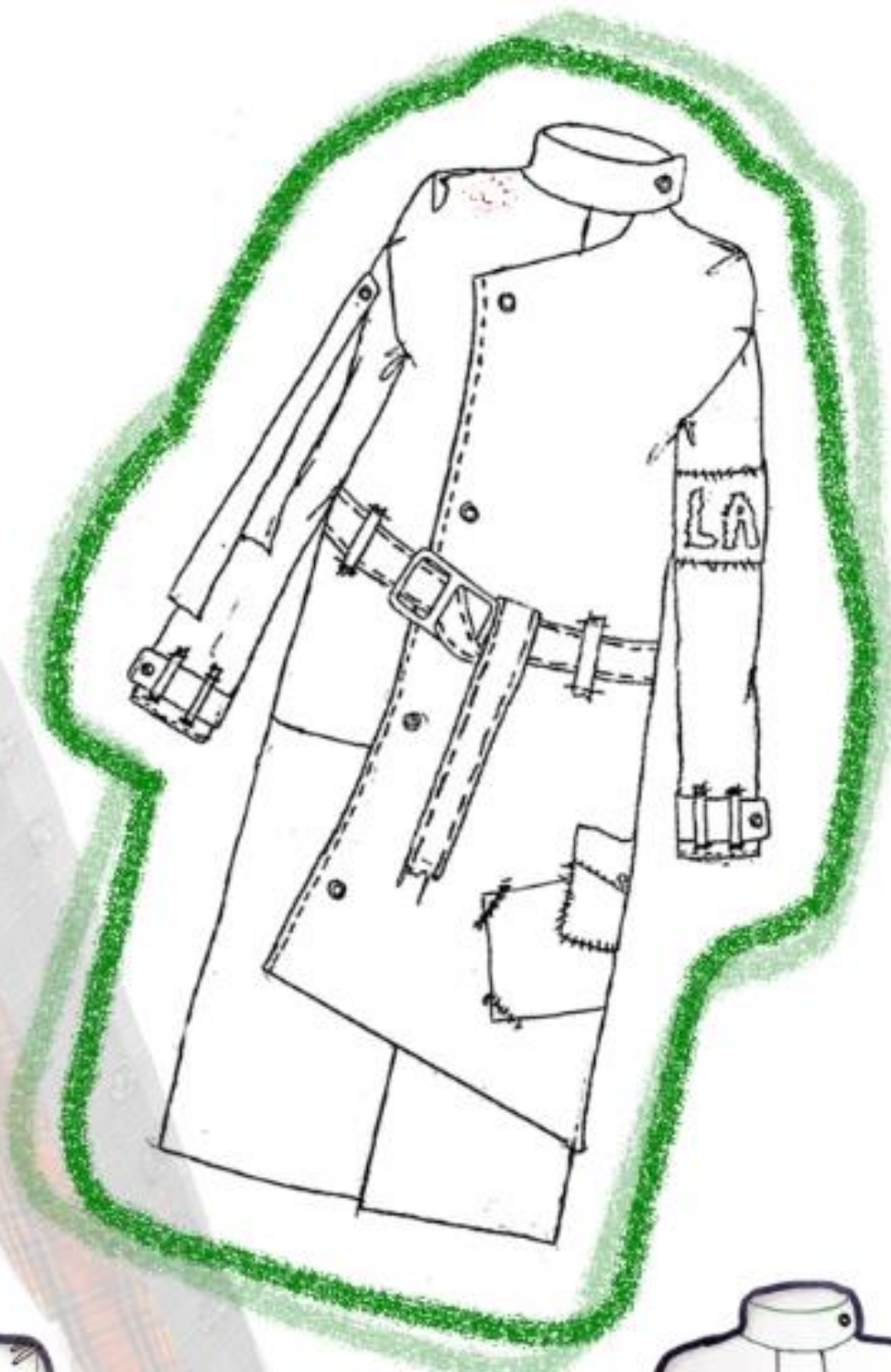
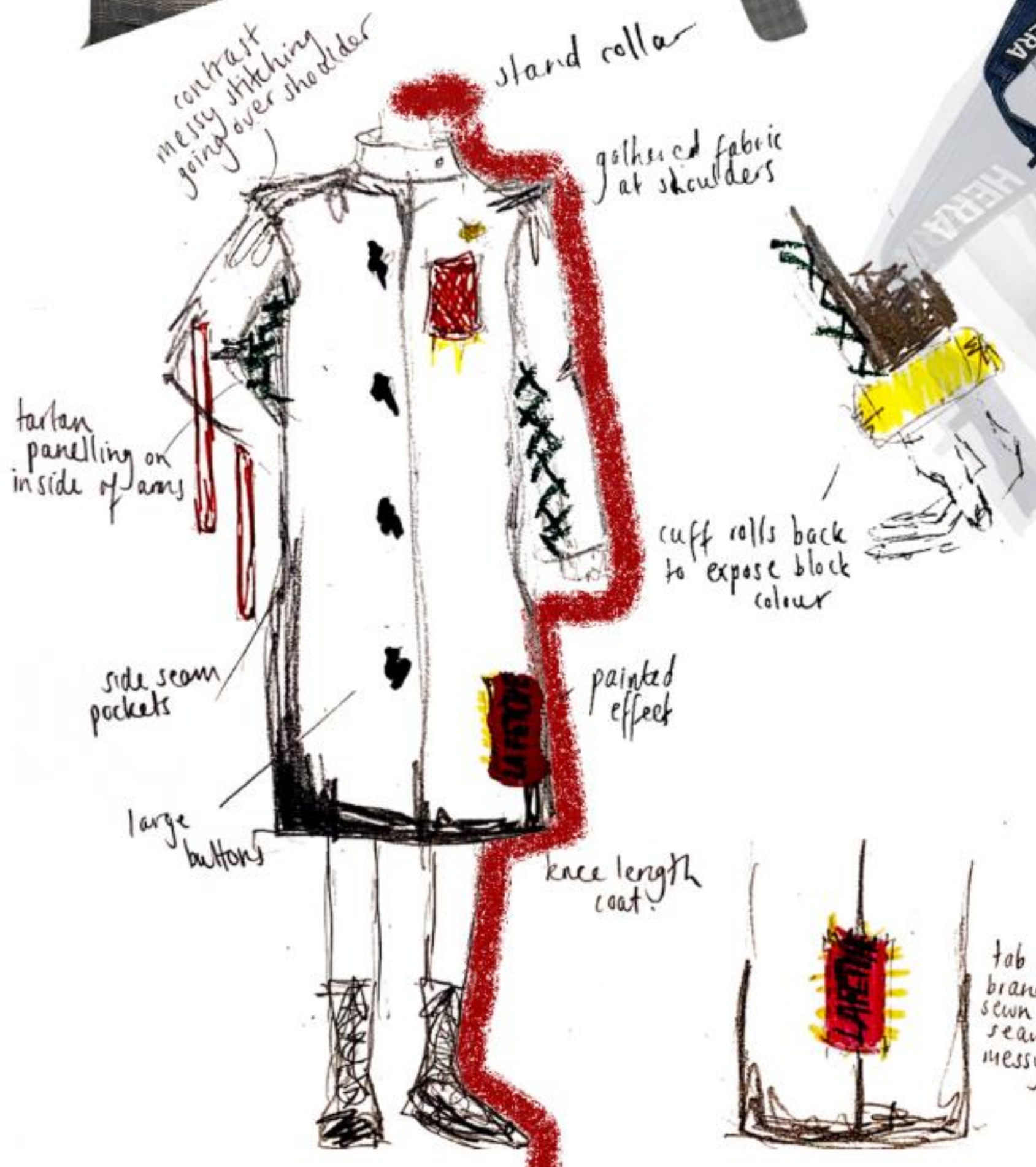
playing with unfinished concept piece and samples
on stand and digitally



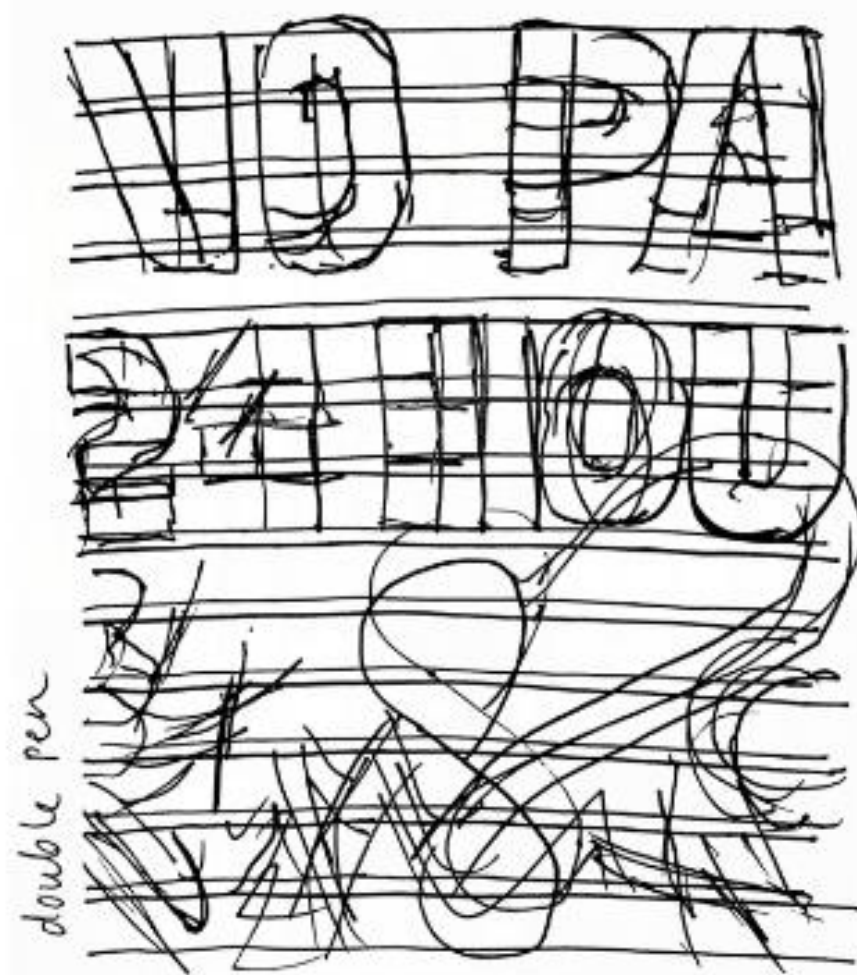




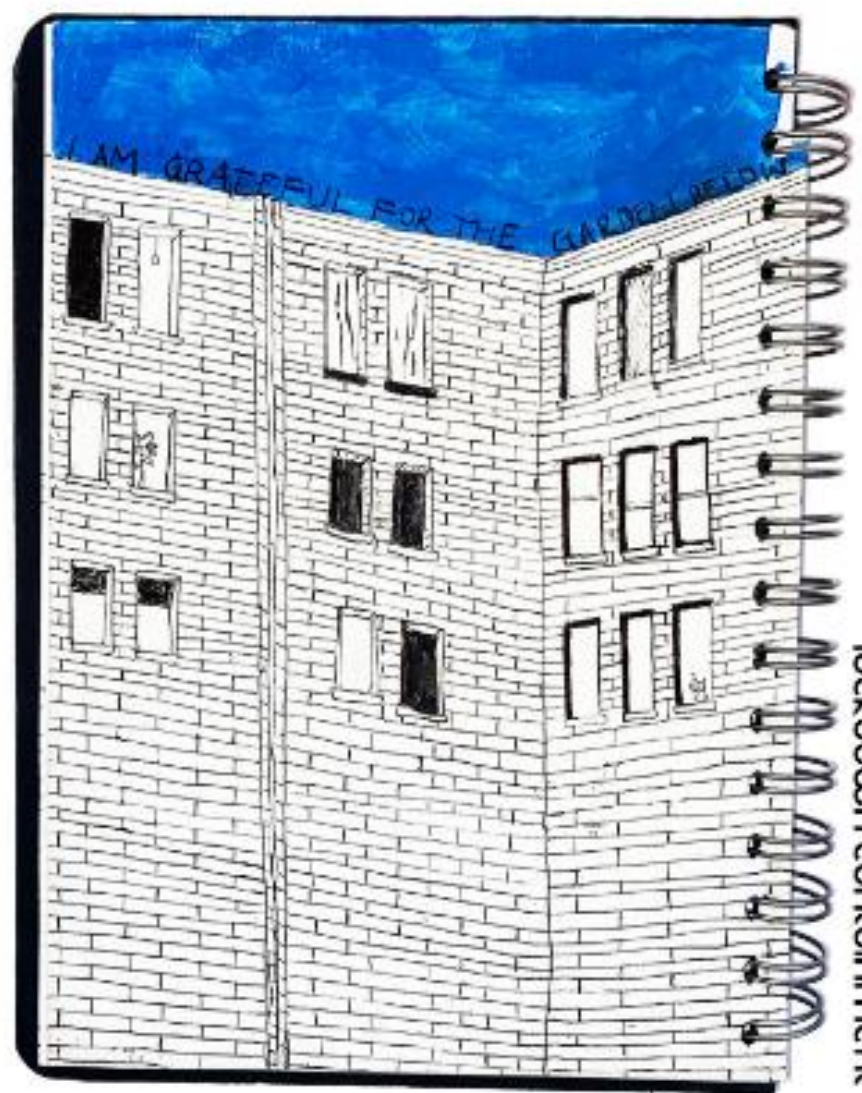




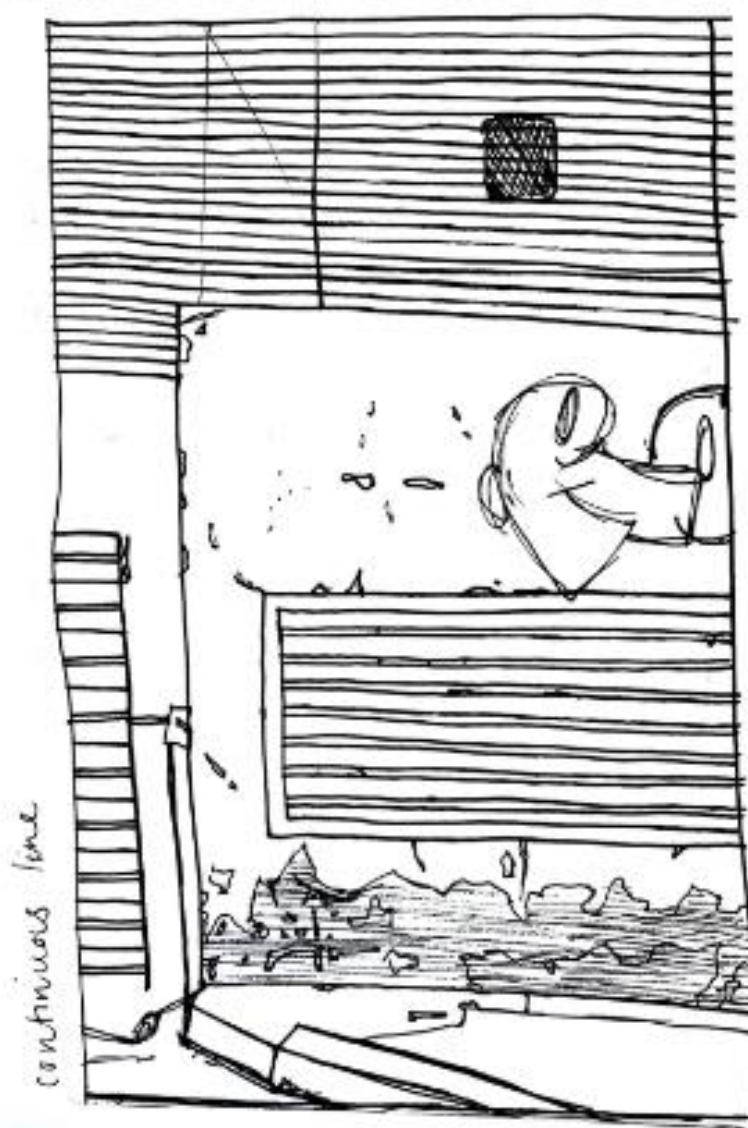
graphic multimedia drawing/lino print



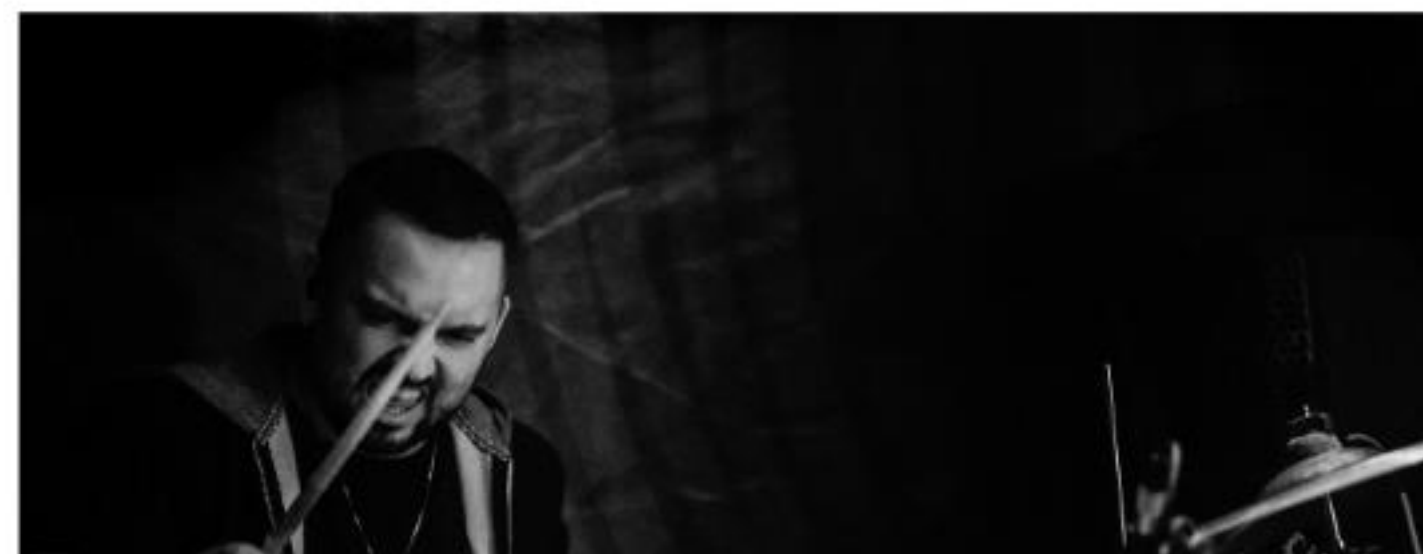
double pen



lockdown containment



continuous line



Sunstinger | Sneaky Pete's | 21.01.23

Johnny Greig

Year 2 Fashion Design



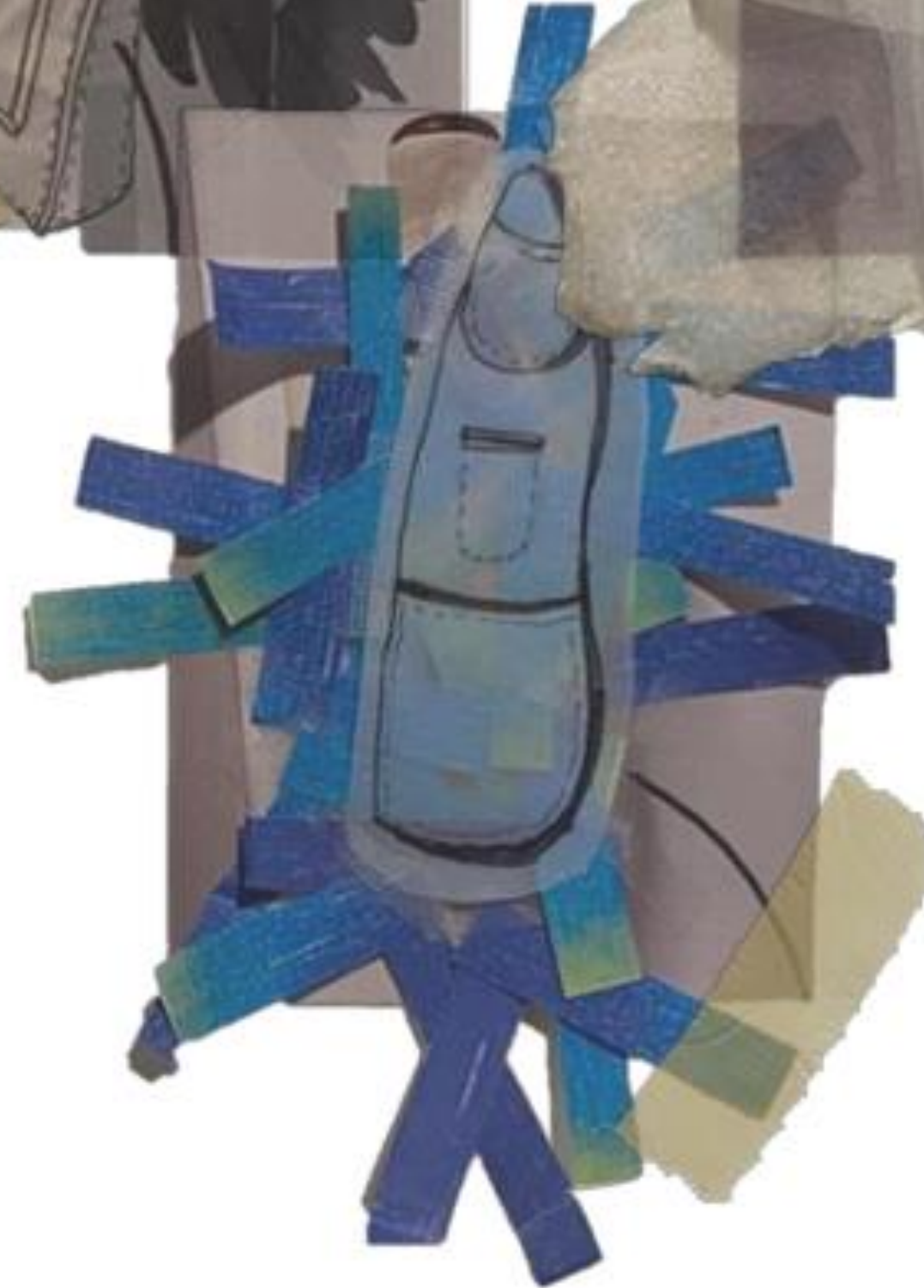
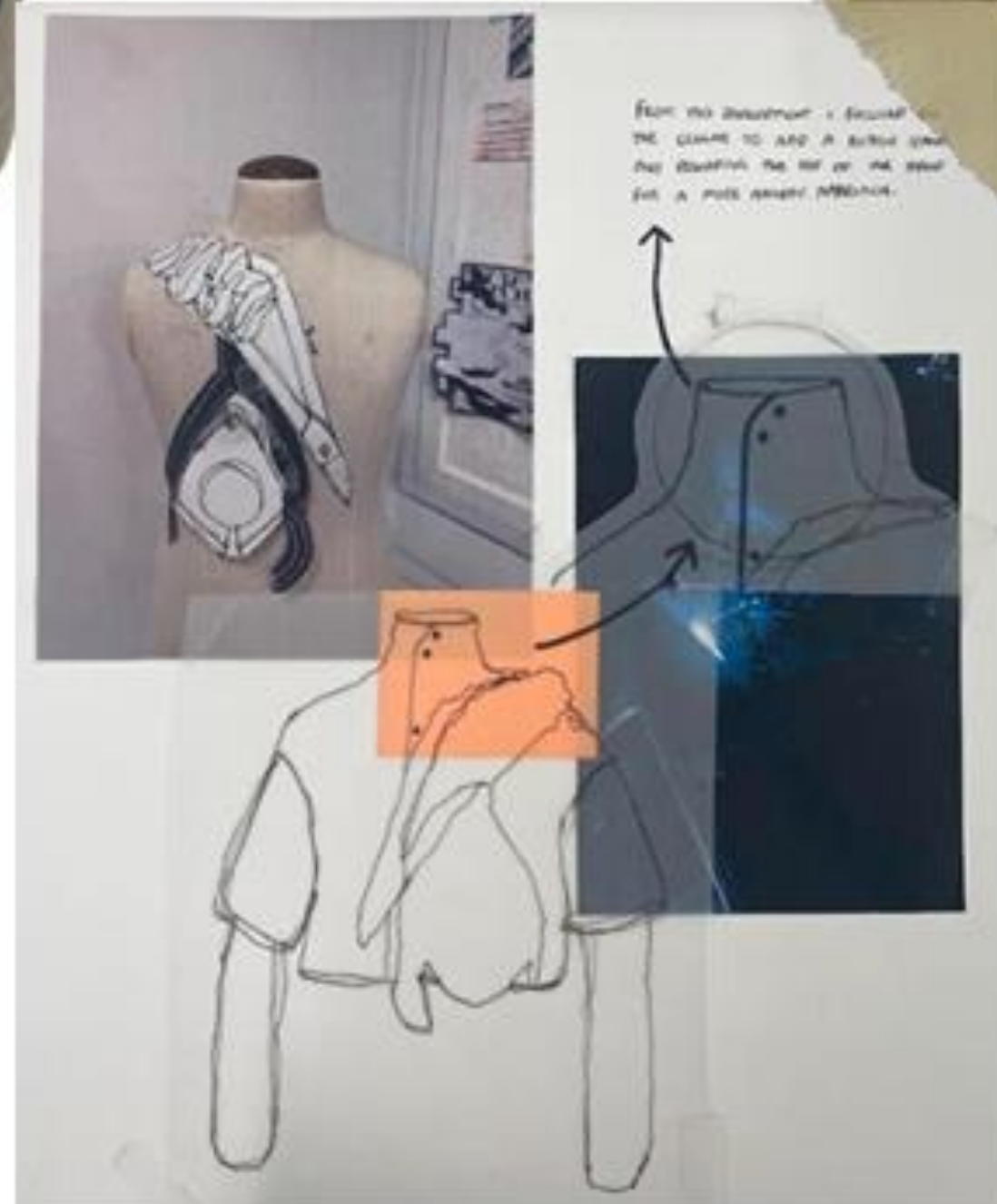
Motion Through Extremes







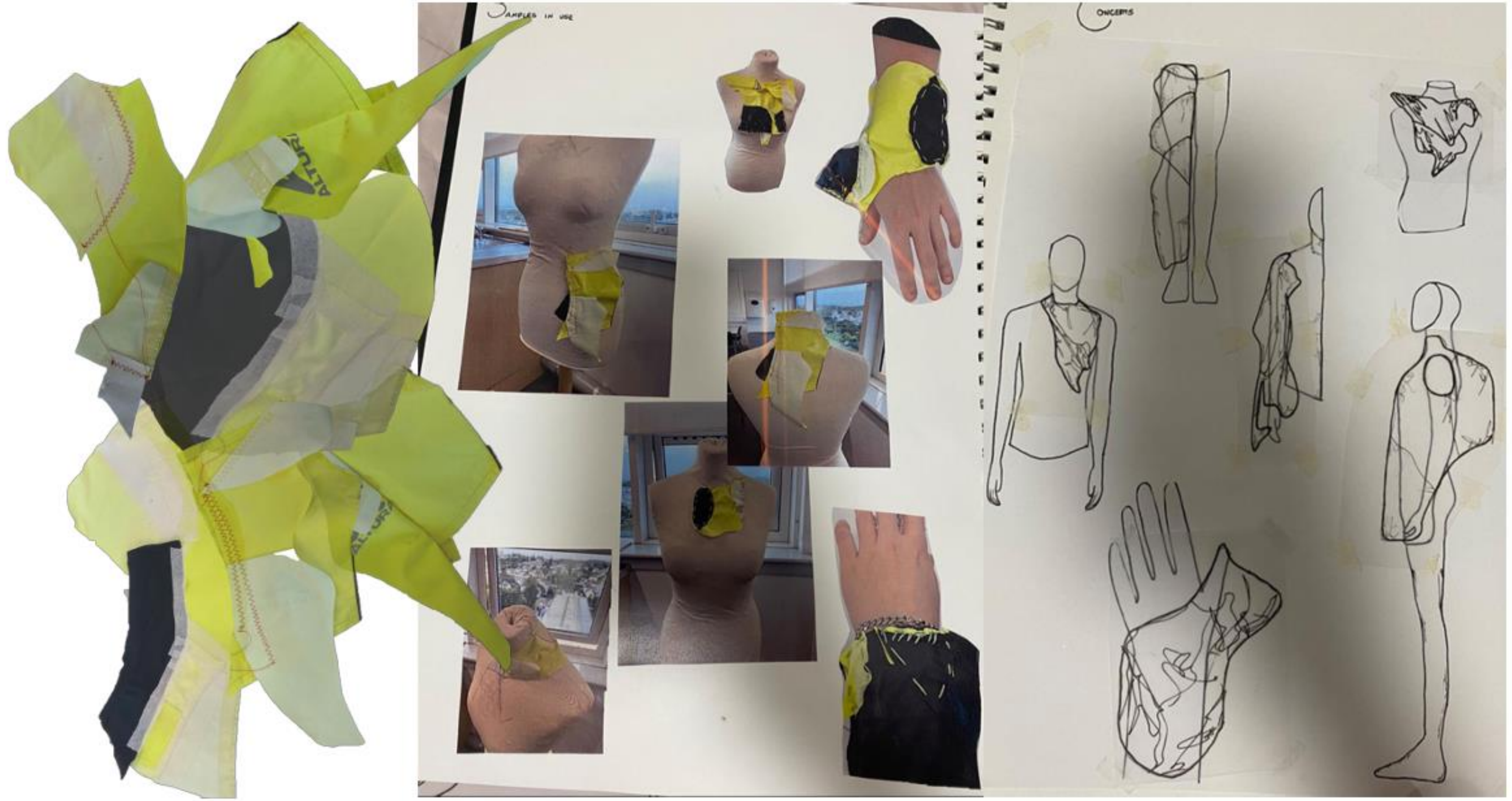
Motion Through Extremes





Motion Through Extremes







The idea of having a pocket flap was crucial in this placement as it adds extra security for blocking out conditions such as hard wind or rain. However, I wanted to develop placement further and explore new possibilities.

The sample was used to create pockets ergonomically placed on the side of the user allowing a comfortable place to store essentials while being an ideal gateway for hand warmth in harsh conditions.



For the bottom third of the sleeve I removed the wadding to allow for flexibility and movement to be free. This was used to maintain focus on movement and functionality on the garment.

To explore the theme of movement I used pins to warp the shape of the sleeve to represent arm movement. This was beneficial as it demonstrated the structure of the upper arm while showcasing the flexibility of the lower. However, I decided against this possibility as the separated movement restrictions in the garment could cause user discomfort in the future.



From this development I want to explore the movement through darting, pictured on the model, while maintaining user security.



I looked back on the idea of the pocket while taking inspiration from the sleeve development. To do so I added darting to fabric attach to the pocket. The pocket itself will remain insulated with wadding while the darting will use only fabric.

The pocket is placed slightly higher on the waist and features a larger pocket bag to explore functionality through storage and allows more hand room inside, sustaining warmth.

The darting has been placed with user interaction in mind as it folds itself back towards the users side. The darted fabric is also used as a zip cover keeping it discreetly hidden. User facing darts allow for easy access to the zipper avoiding fabric getting in the way.



Darted fabric is made from a firmer material maintaining its structure while benefiting the garments functionality in harsh conditions

Motion Through Extremes



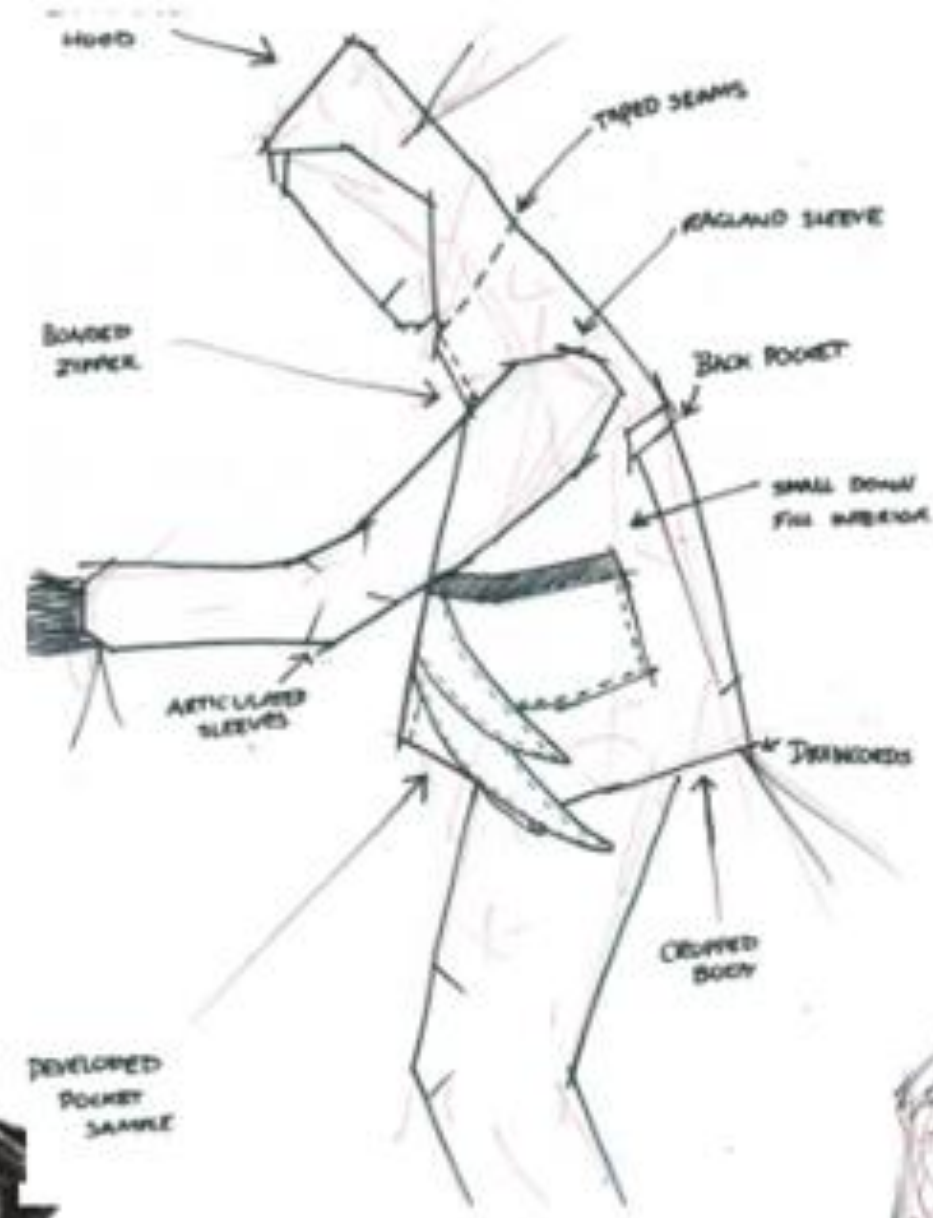
Final fabric samples photographed and rendered on models



Wrapped around waist while running to display movement



Rotated and displayed on model as a nod to functionality and versatility of the sample

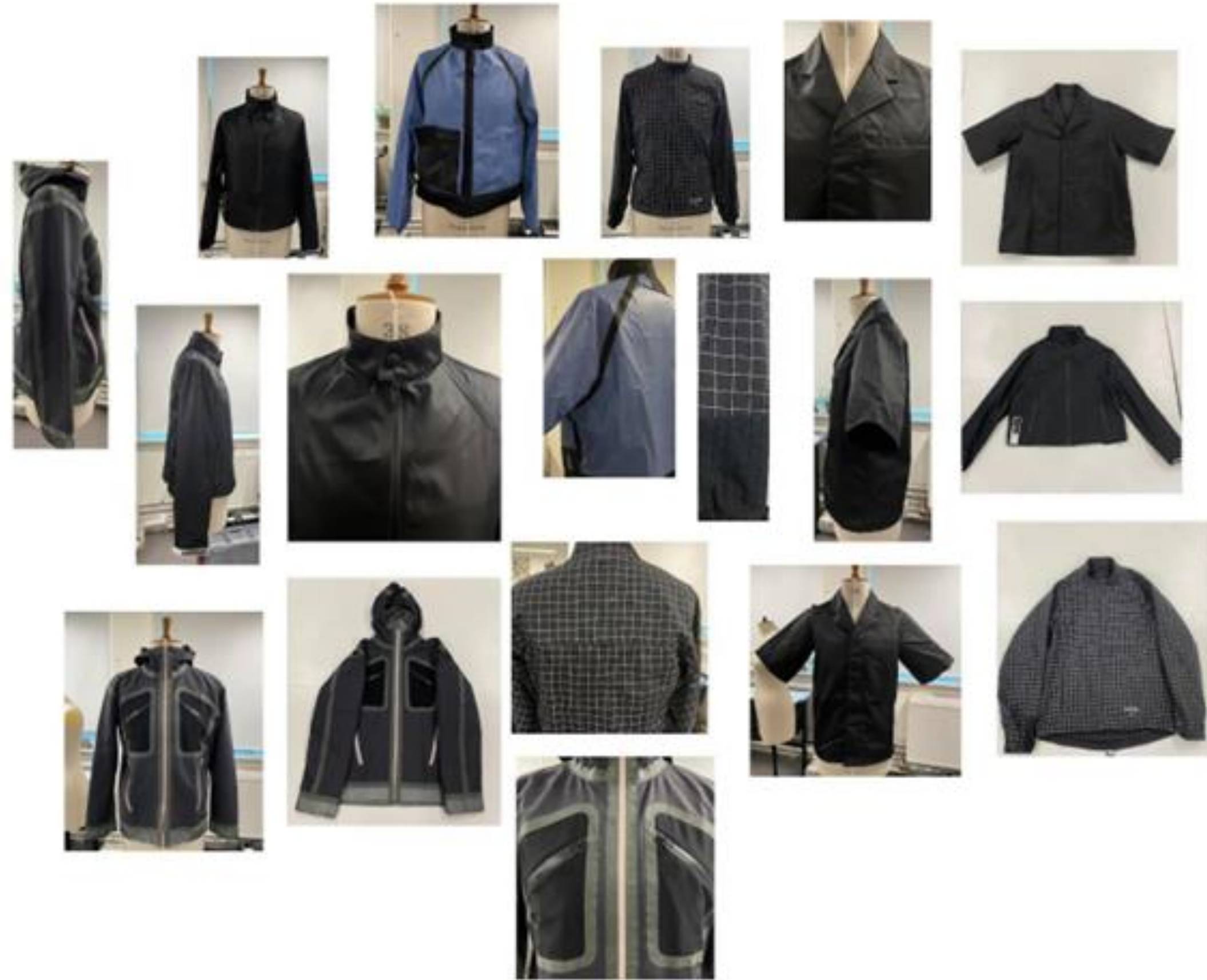


Garment sketches were taken to explore final silhouette ideas. I decided on a looser fit while making adjustments such as a tight fitting hood to contrast this. However, not swaying from the roots of functionality with add on's such as taped seams to provide an extra layer of security.

I sketched the model both static and in motion to display the functionality and flexibility of both garment & material. This also allowed me to play about with sketch techniques and proportions.







Motion Through Extremes

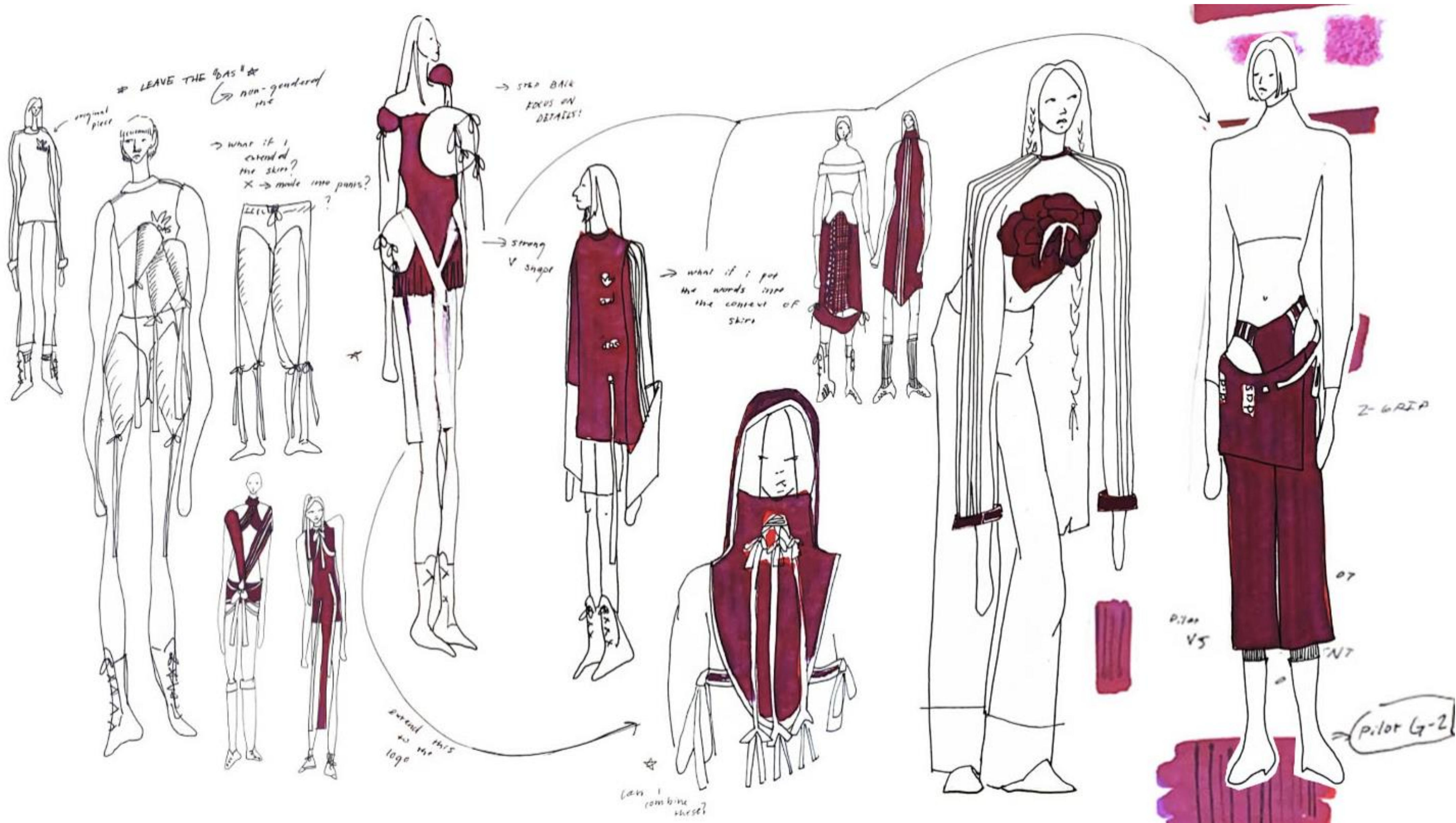
The final garment takes the silhouette inspiration from a 1940s deep sea diving costume while using material as a gateway to integrate this into sportswear. Two 3D bellow pockets are seen at the front of the jacket while the hood has an overlapped closure to add facial protection in elements such as wind and rain. An exaggerated hood has been added to further reference the deep sea diving uniforms and enhance this larger silhouette.



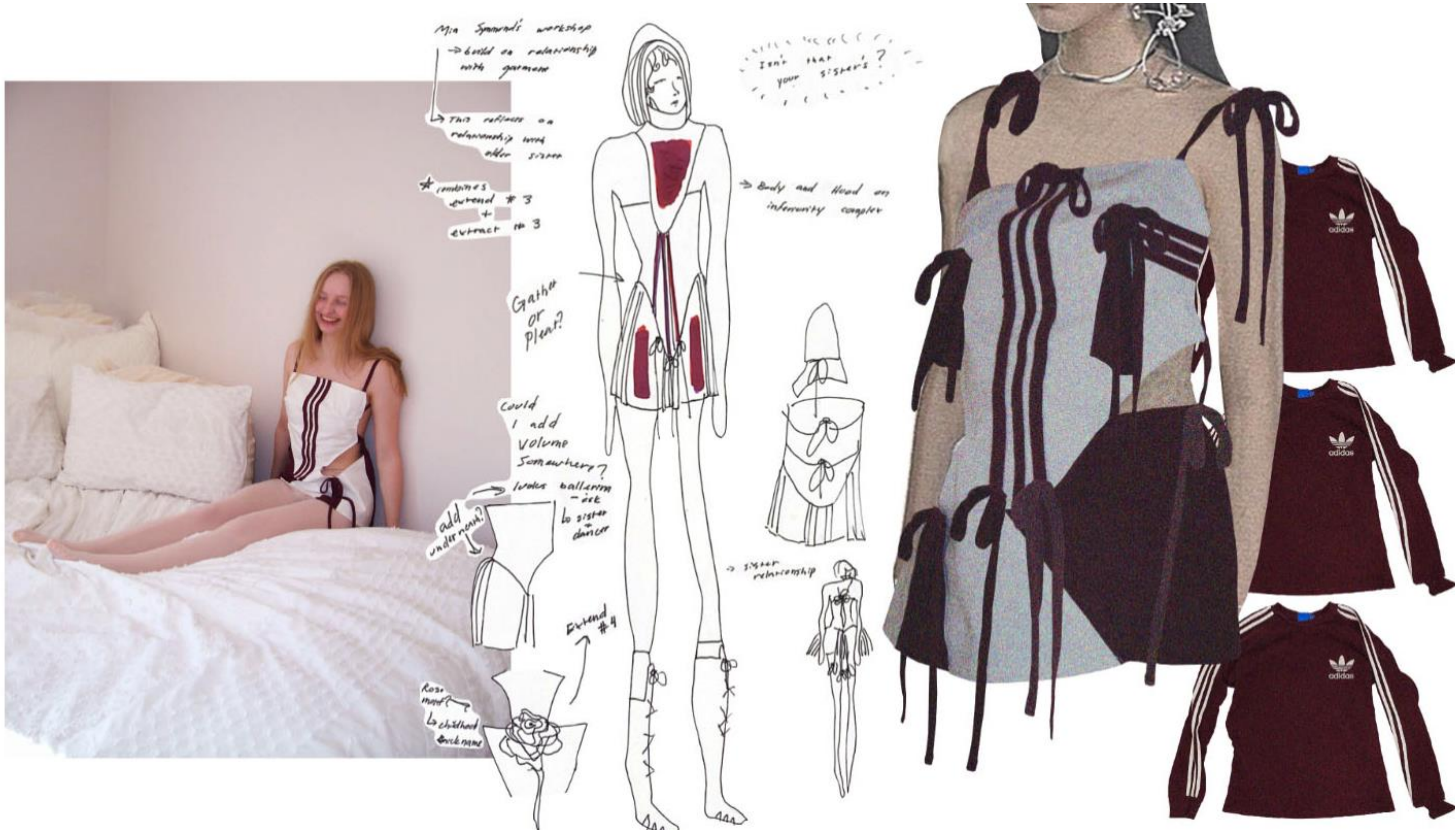
Motion Through Extremes

Lara Mallen

Year 2 Fashion Design









Reflection: Sustainability Week 2

- Description**
 ⇒ Sampler - creating and development of design
- Feeling**
 ⇒ excited about the prospect of a final outcome
- Evaluation**
 ⇒ I think I jumped the gun and should have experimented more physically with the material to create more experimental design aspects rather than going straight to a final outcome
 ⇒ Designs were developed in the sense of drawing, but I should have developed the material aspect alongside the drawings
- Analysis**
 ⇒ Allowed me to understand the

practical benefits of developing materials to inform my designs in a more holistic way → in the context of creating an actual garment

- Conclusion**
 ⇒ I would have should have taken more time to experiment with my material before cutting it up
 ⇒ Sampler of material to inform my designs
- Action Plan**
 ⇒ when developing a design work physically with the materials with drawing and working conceptually



"Kiko in Heaven" Zine
 :AnOther; Heaven by Marc Jacobs, Alexandra Leese, Kiko Mizuhara



Showing the everyday and also exploring the places that Mizuhara finds solace in, while wearing Heaven by Marc Jacobs is a strong marketing technique. The strong, but soft, images make for a natural "in the moment" picture that a younger generation would lend itself too.

Heaven by Marc Jacobs has struck a chord with a younger and more tolerant generation, and with a more tolerant generation comes new forms of media and collaboration. This zine is an example of media becoming more personal and relatable in order to appeal to Heaven's younger viewers

Heaven by Marc Jacobs isn't your typical luxury fashion label. Launched in 2020 as the collaborative brainchild of Jacobs and Brooklyn-based designer Ava Nisi, Heaven's nostalgic, grunge-inflected clothing and accessories struck a chord with a younger generation of fashion enthusiasts - distilling the youthful angst of a generation that values image and a sense of community. Now, for a new zine, the label steps into the world of Japanese model, actress and muse Kiko Mizuhara, enlisting photographer Alexandra Leese to capture the authentic, unlit character of one of today's most renowned and important models. "It felt effortless working with her," says Leese. "I wanted to get to know the real Kiko."

Alexandra Leese as a sensitive photographer filled a needed role in the creation of this zine. Her style of photography meshed well with the idea of show a more personal and relatable side of Kiko Mizuhara.

Alexandra Leese's work oozes a rawness scarcely found in today's age of hyper-refined, composed fashion imagery. While her practice centres around documentary-style photography, the sensibility and the free-wheeling emotion that emanates from the subjects she lenses are testament to a photographer with a singular curiosity and empathy.

Leese's raw imagery finds an audience in a young generation. In today's society of hyper-refined and severely edited imagery, this soft imagery showing personal vulnerability of a public figure is a much needed break.

Now for Leese's latest project with Heaven by Marc Jacobs, titled *Kiko in Heaven*, she journeys to Kiko Mizuhara's home city of Tokyo to capture a "snippet of [Kiko Mizuhara's] everyday life, and an insight into her favourite places." Wearing Heaven by Marc Jacobs - or sometimes nothing at all - Leese's visuals, rooted in an ongoing search for pure identity offer the opportunity "to experience a little slice of Kiko's heaven"

↳ What makes a "person" or "identity"?
 Place or people

Leese showing Mizuhara's personal life through places that are important to her, such as the beaches in Fiji and exploring Tokyo together, creates a sense of relatability with the public figure that is Kiko Mizuhara.

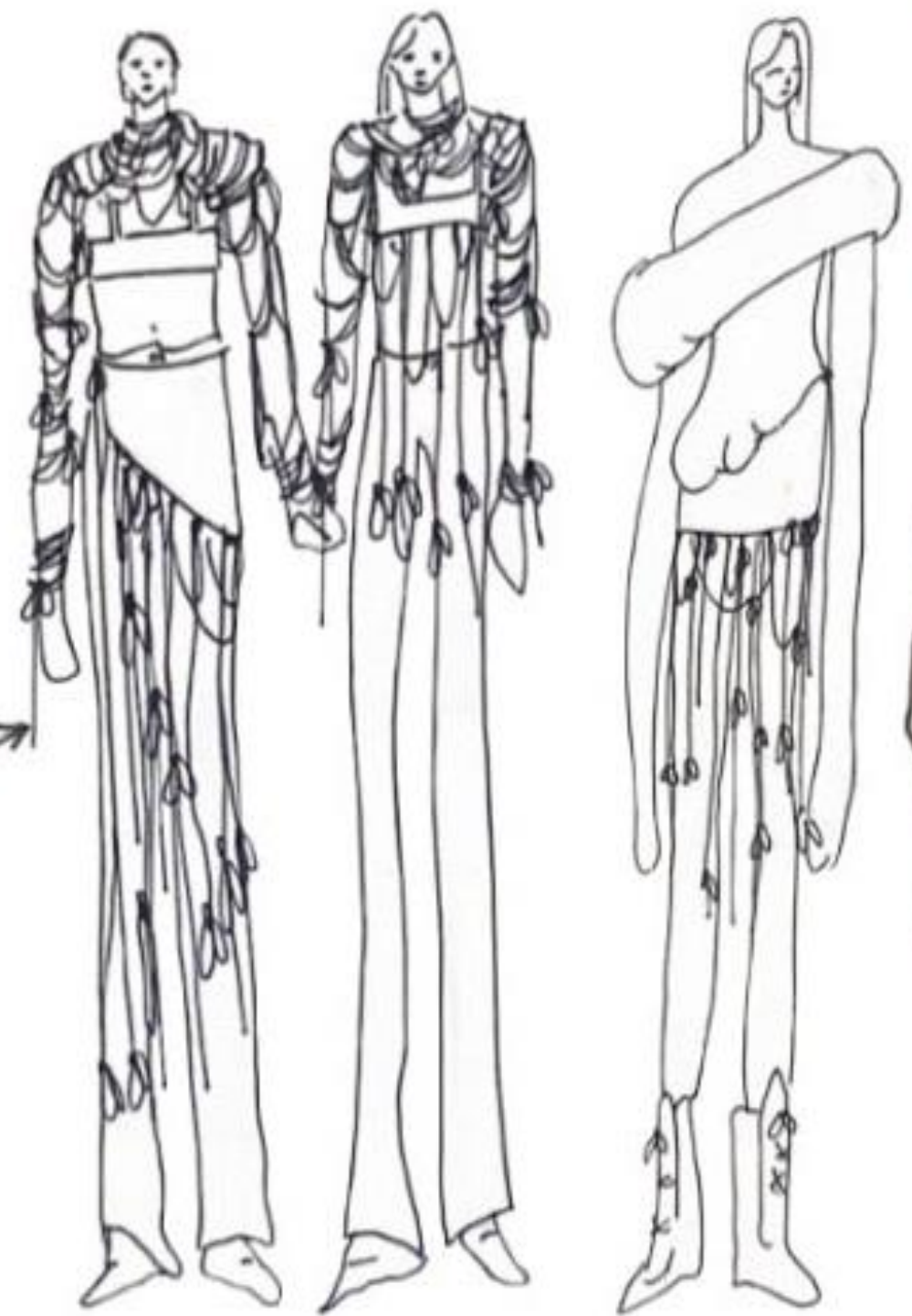
- Taking Forward:**
1. Zines as a form of showing work and collaboration
 2. Implementing Personal imagery and ideas to create relatability
 3. Notes, initial, drawings and photography to show design

This type of raw imagery combined with the interesting and fairly saturated clothing creates an even balance between a hyper saturated image and raw imagery.

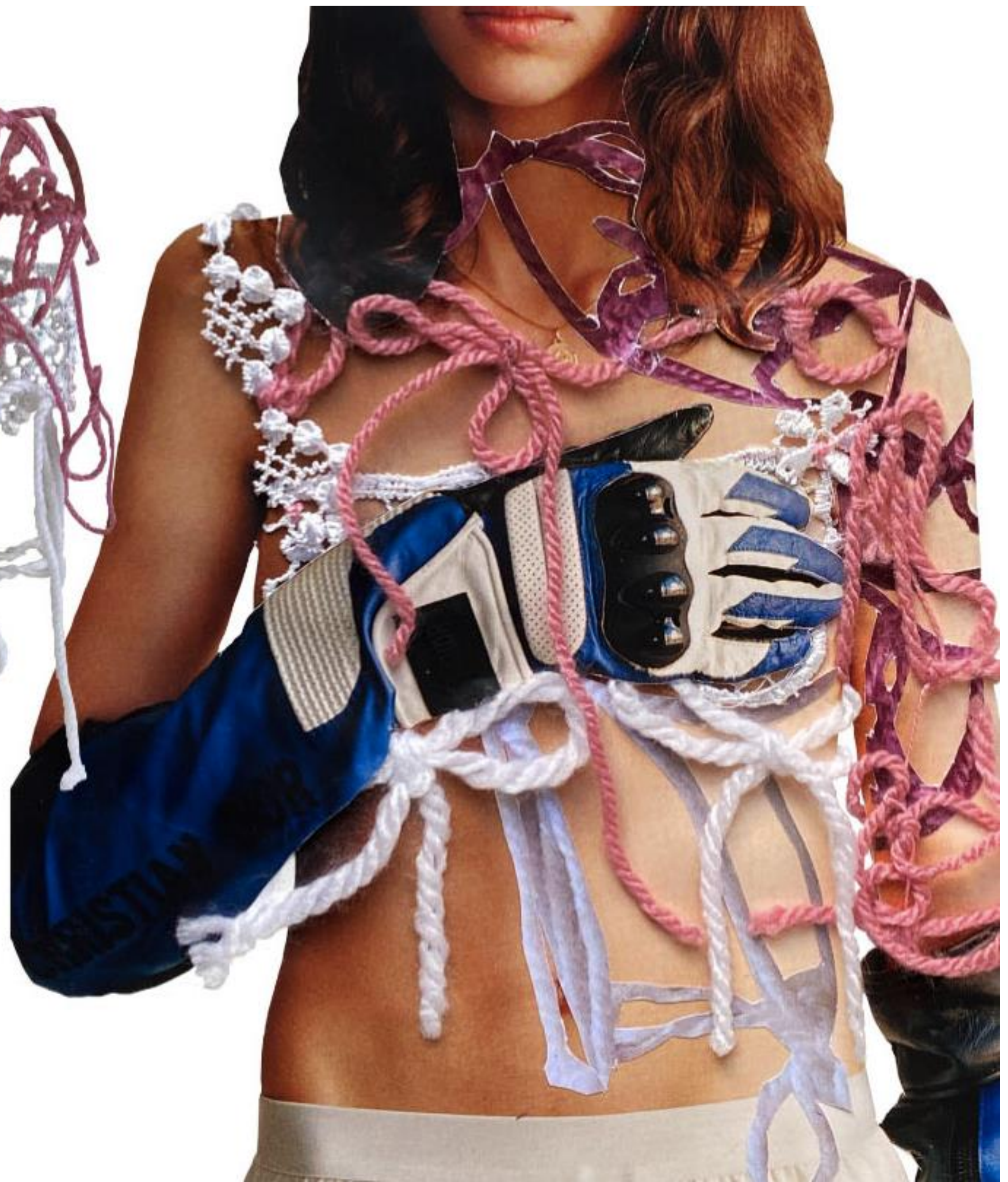


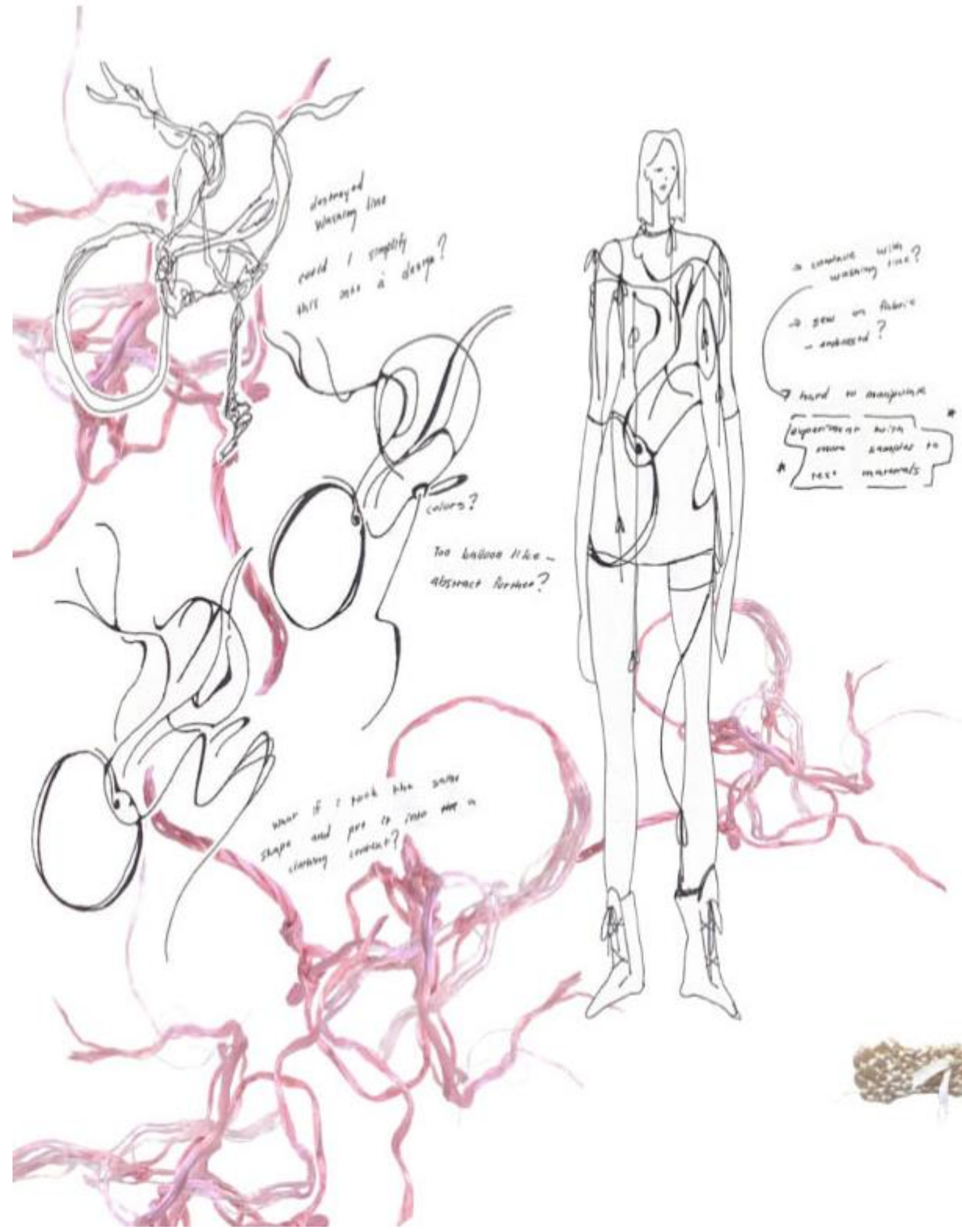


Too much...
what if I
separated
the two pieces?
or maybe
not gather
it at
the end?



→ Two different design approaches
1. Yarn as string 2. Yarn as knit
→ 3 separate parts
what if I lean
into the string
of yarn more
quality than
the knit?





Liky Florence :METAL Magazine

*→ compatible with washing line?
→ sew in fabric - enclosed?
→ hard to manipulate
→ experiment with more natural materials*

→ important experimentation with shifts

You have a strong dedication to ensuring your brand is as sustainable as possible, not only through the use of secondhand fabrics but also by avoiding overproduction. How do you balance your high customer demand with keeping your stock to a minimum?

All of my collections are limited run to prevent overproduction and previously I was working on a commission basis which meant that garments were made in response to specific customer exact measurements and colour specifications. Overall though I would say that knitting is a far more ethical way of production as there is no wastage by way of fabric cut-offs as all fabric pieces are knitted to shape and sized perfectly.

Being so outspoken on the implementation of sustainable actions within your practice, do you think there is a certain duty for those wishing to start their own fashion brand to ethically source and produce new products?

I would say so - fashion communities worldwide definitely seem to be supporting independent designers more readily than ever and with social media, from the perspective of the buyer, it's definitely easier to find sustainable businesses to support. I also believe that especially for me, when sourcing your fabric, it can be in charity shops or deadstock yards is so much more exciting than purchasing mass-produced ones online.

Love inspiration of history

Your latest collection, titled *Zelina*, recently dropped. What was the inspiration behind this collection?

I touched on this earlier but the *Zelina* collection was actually inspired by the European Witch Trials and the persecution of women. I worked really hard to reflect this in the creative direction of the promotional photos too which I'm extremely proud of.

This new line saw the addition of mohair to your designs. What made you want to work with this material?

I just love the texture and volume of mohair yarn. I also think moving into the future with my brand I am moving towards a more inclusive and soft aesthetic which contrasts the colourful and bold designs I created originally.

What can we expect in the future for Liky Florence?

I'd love to see more mohair and lots more use of new experimental fibres. I would also love to expand into non-knitted clothing production and even to collaborate with jewellers and milliners as millinery was something I really enjoyed exploring on my Foundation.

→ inspiration from events + time

Liky Florence works with sustainability through knitwear, as knitwear produces less waste; however as the brand evolves and looks to fabric, the response to sustainability will have to change.

The fashion industry is changing as people move away from larger brands to supporting independent designers. This shift is made possible by use of social media, allowing young designers to promote themselves and their craft.

*interesting photos
relationships*

Lily Picchioni continues to push herself and her brand choosing to expand into non-knitted clothing. Picchioni also plans to collaborate with jewellers and millinery, expanding on her Foundation. Picchioni does not forget her past work, instead evolving it which making her brand successful.

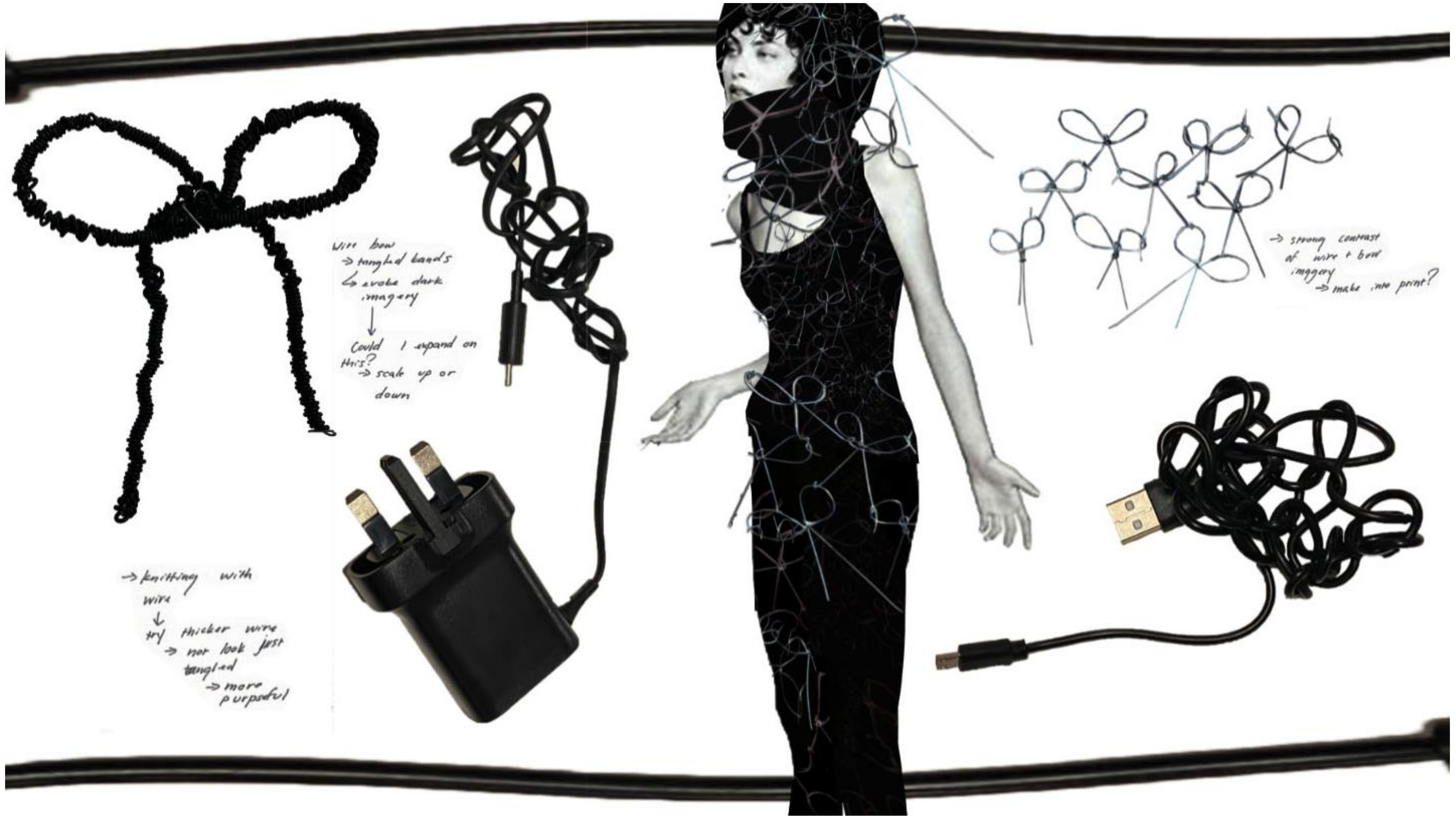
Taking Forward:

1. Source Materials through Deadstock and Second Hand
2. Reduce Waste in Form of Fabric Cut-Offs













Narrative
 → murder 2nd flr
 → love
 → dog eating rubble

GROUP THOUGHTS:

Love
 → best people in love in house?

Love
 → fragile in soul
 → old street
 → light on plants → white noise
 → rubble
 → nearby but others in love in rubble

→ sleeping on sofa
 → charcoal next to sofa
 → black rug in beige space
 → balcony → architectural features of house
 → crushing

COLORS:

- Black: 100 100 100
- Brown: 100 100
- White: 100 100 100
- Blue: 10
- Beige: 100 100
- Green: 100 100 10
- Orange: 10
- Pink: 10
- Yellow: 1
- Grey: 10

SOUNDS:

- screaming
- crying
- laughing
- whining (dog whines)



→ sandy patterns → color ways →



→ color ways →

OBJECTS = COLOR

WHITE
 → love + love
 → CRYING
 → crying → emotional quality →



→ deep depression
 Los Angeles light

social behavior:
 → brown → moral → dog → killed parents (blind) → house
 → love → love → parents? → see floor → accept
 → kitchen → living room → emotional presence?
 → night sounds → lighting → lying

History
 → childhood home is 20 years old? → love and dedication
 → old house instead before



