

FLOW

GSA

Issue 11

The magazine of The Glasgow School of Art

Autumn/Winter 2007



WELCOME

Welcome to Issue 11 of *Flow*.

St Peter's Seminary at Cardross, pictured on the front of this issue of *Flow*, is probably one of the most defining images of the architectural practice Gillespie Kidd & Coia. The image is just one of 18,000 photographs, drawings and correspondence that form the Gillespie Kidd & Coia archive housed in the GSA's Mackintosh Research Centre for Archives and Collections. The archive has been catalogued, conserved and opened to the public at a major exhibition at The Lighthouse in Glasgow. In this issue of *Flow*, journalist Teddy Jamieson gives us an insight in to the archive and to one of the most influential post-war firm of architects in the UK.

Our collections and archives are central to the evolving nature of the GSA research infrastructure and form part of our eight research centres, which provide the focus for our research activity and strengths in a number of key areas. Claire Black investigates some of our current groundbreaking research in three of the School's key centres of research and our Making Waves series focuses on staff across the a range of academic disciplines who are engaged in research.

Research provides the foundation for the continually evolving taught undergraduate and postgraduate programmes. The importance of research in higher education and to the GSA is without question – it is crucial to the development and sustainability of the School, helps define the identity of the School in the public sphere and helps creates the links that provide GSA graduates with the networks they require to quickly establish themselves in the creative industries.

Our researchers influence world culture by generating new knowledge through creativity and conceptual thinking. It is our aim, across each of our academic disciplines, to advance the boundaries of creativity and knowledge. As you read this issue of *Flow*, think about this aim and see, through this brief insight into the work we do and the success of our staff, students and alumni, how we are achieving this.

Professor Seona Reid, Director

STOP PRESS! The Glasgow School of Art is delighted to announce the contribution of the Product Design Engineering Department (PDE) to Glasgow's successful 2014 Commonwealth Games bid. In session 2006-2007, year 4 PDE ran a speculative project with the bid committee looking at the 2014 experience for visitors, competitors and the use of public space. The bid committee praised the student involvement and later used the students' work as part of the Commonwealth Games presentation when the Games delegation visited Glasgow.

contents

	PAGE
Welcome	2
Making Waves	3
GS&A News	6
GS&A and Research: In Conversation	7
Gillespie, Kidd & Coia	10
GS&A News	12
Alumni News	13
Donors and Sponsors	15
Events	16

Published by: The Glasgow School of Art, 167 Renfrew Street,
Glasgow, United Kingdom G3 6RQ
Telephone: +44 (0)141 353 4500
www.gsa.ac.uk

Edited by: Michael James, Wry Poetic

Copywriting: Michael James, Wry Poetic

Design: Third Eye Design

Print: Beith Printing

Printed on: 90gms Tauro

© The Glasgow School of Art, 2007

An electronic version of this publication is available at www.gsa.ac.uk/flow

If you require a copy in an alternative format please contact the

Marketing & Development Office on: +44 (0)141 353 4710 or at marketing@gsa.ac.uk

→ BRIEFING

Taking Glasgow to the Next Level

An international magazine dedicated to 'Art, Photography and Ideas' has chosen to theme an entire issue on Glasgow.

The 136 page *Glasgow* issue covers the significant contribution the GSA has made to world photography, a Q&A with Douglas Gordon on his acclaimed video installation *Zidane, a 21st Century Portrait*, an extensive preview of the major retrospective *Gillespie, Kidd & Coia* exhibition at The Lighthouse and features works by a range of internationally renowned artists who hail from Glasgow, including GSA graduates Simon Starling and Rosalind Nashashibi.

Next Level magazine – which is based in London with international distribution – was founded seven years ago by photo artist, Sheyi Bankale, who wanted to 'explore contemporary issues from a visual perspective'.

Next Level magazine is available at the GSA Shop, leading outlets or at www.nextleveluk.com

Director's Place on

Broadcasting Think-tank
First Minister, Alex Salmond, has appointed GSA Director, Professor Seona Reid, to a new Commission established to examine the future of Scotland's broadcasting.

The Commission, chaired by former head of BBC Scotland news and current affairs, Blair Jenkins, is to 'examine the current state of television production and broadcasting in Scotland and define a strategic way forward for the industry' taking account of the 'economic, cultural and democratic importance of broadcasting to a modern, outward looking Scotland'.

Correction

The *Egalitarian Education for the Talent of Tomorrow* feature in the spring edition of *Flow* incorrectly stated the careers of Rosemary Lucas' father and grandfather. Rosemary Lucas's grandfather was the architect practicing in Glasgow before and after the 2nd World War. Her father, John William Lucas, was the Industrial Officer with the Scottish Council of Industrial Design.

MAKING WAVES

A GLASGOW SCHOOL OF ART EDUCATION INFORMS ITS STUDENTS WITH A UNIQUE LEARNING EXPERIENCE. *FLOW* CAUGHT UP WITH FIVE GSA RESEARCHERS WHO ENSURE THAT THE SCHOOL AND IT'S STUDIES REMAIN AT THE FOREFRONT OF CREATIVE EDUCATION.

The GSA makes a huge contribution to the cultural, social and economic life of Scotland and its national and international reputation.

The GSA contributes culturally:

- By helping to transform Glasgow from a post-industrial city to a vibrant cultural capital.
- By establishing the reputation of Glasgow, and Scotland in general, as a worldwide centre for the visual arts.

The GSA contributes socially:

- By making sure that the GSA buildings, collections, summer schools, exhibitions and classes are not only available to students and staff – but are also accessible to the public as a whole.
- By encouraging students and staff to interact and work with the local community.
- By educating generations of people to understand and appreciate arts and culture.

The GSA contributes economically:

- By helping to fuel the creative industries in Scotland through its graduates and through its research and innovation.
- By developing graduates with highly-refined creative skills and abilities. GSA graduates don't only become artists, designers and architects they also become successful business professionals, community leaders, civil servants, teachers and government ministers.

The GSA contributes educationally:

- Through research that influences world culture by generating new knowledge through creativity and conceptual thinking.
- By maximising the benefits to both staff and students by making the most of potential links between teaching and research, ensuring the content of our programmes are continually updated and enhanced.
- By developing new programmes at postgraduate level which provide opportunities for progression from undergraduate study, through postgraduate to doctoral study.

Name: J.R. Campbell
Education: BSc Science in Environmental Design, MFA Textile Design (University of California, Davis), PGCert in Postgraduate Supervision (GSA)
Current role: Research Fellow in the Centre for Advanced Textiles (CAT)

Explain briefly what your role is at the School?

As Research Fellow in the Centre for Advanced Textiles (CAT), I direct research, co-ordinate the overall strategic plan and direction, and supervise postgraduate students in research areas related to the Centre. I work closely with the CAT Bureau and Industry Co-ordinators to integrate our commercial services, industrial research projects and teaching/learning.

What is the most exciting thing about your current role?

I have a unique opportunity to be actively part of an environment that is not only pushing the boundaries of what textile design technologies are – or could be – but am constantly exposed to the wide variety of commercial designs that are digitally printed through our service bureau. Very few textile/fashion educators get to spend hands-on time in a successfully functioning business while they are researching with the same technologies. It's a very energetic place!

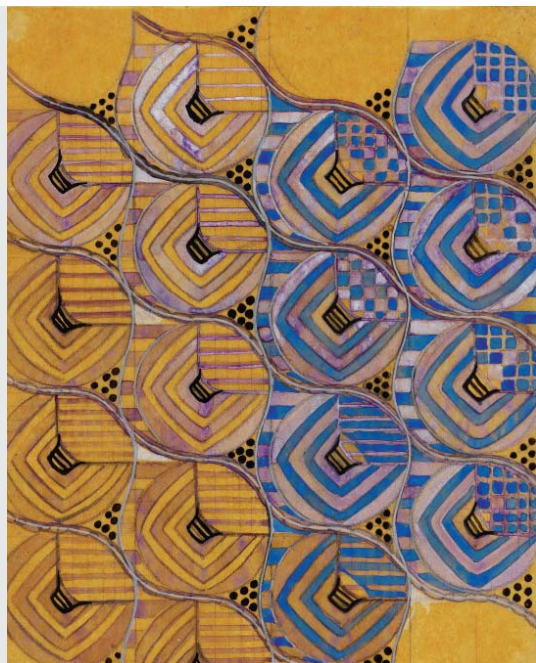
What is the most interesting/groundbreaking piece of research you're currently involved in?

A great collaborative project that I'm leading is based on the 'Digital re-interpretation of Mackintosh textile designs' housed at the Hunterian Museum and Art Gallery Archives. After selecting and examining 19 of their Mackintosh textile designs, our team conducted an artefact and archival materials analysis to place the designs in the context of Mackintosh textiles as a whole.

The three collaborators from CAT will each produce six digitally generated textile reinterpretations of the original Mackintosh designs. Each designer will document their approach, taking into account the limits and potentials of digital textile printing technology, the discussion on Mackintosh's possible intentions with the designs, and their own design style. The resulting designs will be displayed to show the state of design and technology now, as it relates to the interpretation of the archive pieces.

How important is research to the GSA?

Research is crucial to the growth and sustainability of the GSA. It informs the continually evolving knowledge-base that should be at the core of what we offer to students. In that vein, I think anything that truly enhances the content of what we teach should be considered a research activity, including a reflective art/design practice. Once it has effectively met that goal, then we can get strategic about what the research means to a larger audience.



What advice would you give students today who are considering a research degree or PhD?

Be willing to ask yourself, why? Why should I do it? What difference will it make? Why will anyone care? And be ready to defend it. Be ready to realise that you are not the only one who has had creative ideas about your discipline and remember that conducting a PhD is an unique indulgence in which you will be able to explore your thoughts and potential in a way that does not occur easily in most occupations. Although it will be incredibly difficult, enjoy the knowledge that you are willingly subjecting yourself to this indulgence; and then embrace it fully!

- 3 Eco Terra Housing II
Masa Noguchi
- 4 Masa Noguchi
- 5 Christine Borland
Photograph by Angus Bremner
- 6 Detail: 'With Practice' 2007,
Christine Borland.
Photograph by Angus Bremner



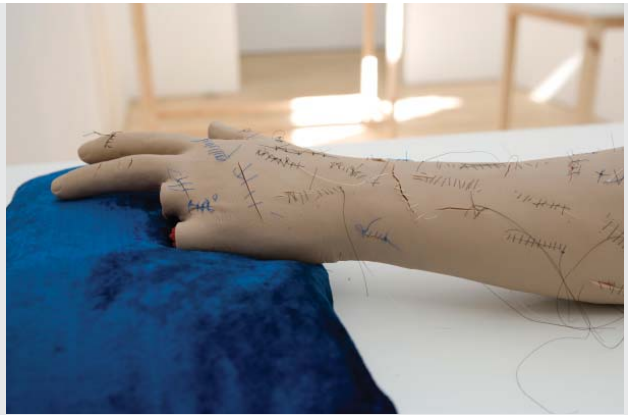
3



4



5



6

Name: Masa Noguchi
Education: BEng in Architecture (Kogakuin University, Tokyo, Japan), MArch & PhD in Architecture (School of Architecture, McGill University, Montreal, Canada)
Current role: Lecturer in Architectural Technology

Explain briefly what your role is at the School?
 At the Mac (Mackintosh School of Architecture) I have two basic roles – teaching and research. I teach Stage 3 undergraduates about the architectural technologies of building envelopes that have a considerable impact on energy consumption and the environmental aspects of building. I also supervise postgraduates' research on sustainable architecture. My research today focuses on systematising a design approach to the delivery of marketable and replicable zero-energy healthy housing that can be tailored for people and society.

What is the most exciting thing about your current role?
 I am still impressed by a conference presentation delivered by one of my postgraduate students. Supervising Master's students to learn how to gather and analyse information, complete a paper and prepare a verbal presentation is no easy task, but the result always teaches me something valuable. Sharing the sparking moment of my students' success is a very exciting thing to me.
 As per my research role, I am grateful for having my *mass custom design*® approach to sustainable housing well received by the international research communities. In Mexico, I was invited to give a talk about it and the host university's lecture theatre was filled completely with over 500 enthusiastic people, including local mass media.

What is the most interesting/groundbreaking piece of research you're currently involved in?
 I am currently involved in the development of a low-energy healthy house that I designed for Alouette Homes in Canada. This *Eco Terra house*, won the *EQuilibrium Housing* competition – and a share of C\$50,000 prize, run by the Canadian federal government. To this house, I introduced a variety of energy-efficient passive solar techniques, such

as sunspaces and thermal mass walls and floors, in line with some renewable energy technologies, such as geothermal heat pumps and solar photovoltaic power generating systems, effective in reducing energy consumption when the home is in operation. In addition, over 80% of the housing components were designed to be prefabricated off site based on the company's modular building system approach. The grand opening of this low-energy solar housing is scheduled in the middle of November 2007 and the Minister of Public Works and Government Services is planning to make an inaugural address for the celebration.

How important is research to the GSA?
 The findings through our School's research activities should feed into the subjects of our teaching at both undergraduate and postgraduate levels. This educational cycle in turn helps refine the identity of our School and lets it grow in response to societal needs and demands for higher education. In addition to contributions to the knowledge of humanity, research is important in order for our School to take a leadership in domains specialised by the in-house researchers.

What advice would you give students today who are considering a research degree or PhD?
 Research is fun in general but it requires a tremendous amount of energy to find a 'true' research question, and answer it through a series of rigorous actions that involve not only information gathering, but also the critical analysis. Research needs passion.

Name: Christine Borland
Education: Fine Art (GSA, 1987), MA Fine Art (University of Ulster, 1988)
Current role: Fine Art Researcher, Studio 55

Explain briefly what your role is at the School?
 I undertake my own research as an artist – exhibiting, undertaking commissions, publishing catalogues and disseminating this research both within the School and beyond.

What is the most exciting thing about your current role?
 Disseminating my research within the school usually happens via a project with Environmental Art and Sculpture students who are interested (as I am) in crossovers between art and science/medicine. We work collaboratively with medical students from Glasgow University in the Communication suites in the Medical School, to make works, which explore commonalities.

What is the most interesting/groundbreaking piece of research you're currently involved in?
 I've been working with patients who have been through diagnostic tests and surgery (usually for cancer) to document the entire process. We then played it back to the patient, recording their faces while doing so. Witnessing this complete journey, through the resulting work, makes it possible to come to terms with the anonymity and brutality inherent in medical process and procedures; even though they aim to lead to the restoration of health.

How important is research to the GSA?
 New knowledge and its dissemination should be fundamental to all learning contexts.

What advice would you give students today who are considering a research degree or PhD?
 For Fine Artists in particular, to question very seriously if the academic rigours of the process really suit their art practice as opposed to the freedom of being an artist out there in the world.

"RESEARCH LINKS US WITH A NATIONAL AND INTERNATIONAL BODY OF WORK AND SCHOLARSHIP..."

- 7 Driving simulator HUD interface in action
Vassilis Charissis
- 8 Laura González investigates the seduction of art objects for her PhD
Laura González



7

Name: Dr Vassilis Charissis
Education: BSc (Hons) Technology of Graphics Arts (Technological Institute of Athens), MPhil in Advanced 2D/3D Motion Graphics (GSA, 2003), PhD (GSA, 2007).
Current role: Researcher at the Digital Design Studio

Explain briefly what your role is at the School?

I'm a researcher and organiser for the Medical Visualisation Network. I develop human-computer interfaces and virtual human prototypes that aim to enhance contemporary anatomy teaching and surgical rehearsal techniques.

What is the most exciting thing about your current role?

The development of interfaces and highly detailed and interactive anatomy VR models offered me the opportunity to collaborate with some of the most exalted medical institutes, such as the Royal College of Surgeons of Edinburgh and the medical schools of the University of Glasgow, Dundee, Aberdeen and St Andrews. We highlighted the need for fusion between science, design and engineering which has resulted in some revolutionary tools that can assist medical training substantially.

What is the most interesting/groundbreaking piece of research you're currently involved in?

I designed a HUD interface of a driving simulator that sparked an initiative that brought together a multi-disciplinary group of researchers from various British, European and American universities. We presented a prototype at international conferences, in US, Japan, China and Europe and attracted the interest of automotive industries and research units. Interestingly none of the researchers involved had physically met each other than 'meeting' in a virtual environment.

How important is research to the GSA?

Research should be the main pillar of any academic institution that wants to be amongst the top in the world. Internationalisation in research can effectively promote the institution and attract more research funding and consequently employ more high-calibre researchers. This means the increased prestige of research centres within the GSA can attract more postgraduate students and enlarge the quantity and quality of the GSA's research community.

What advice would you give students today who are considering a research degree or PhD?

The contribution to knowledge through research is by itself a difficult journey however it can form the mind to question, analyse and synthesise any given issue. Through this experience any doctoral student realises sooner or later that either you will find a path, or you will make one.



8

Name: Laura González
Education: MA Fine Art: Drawing at Wimbledon School of Art
Current role: Lecturer (Research)

Explain briefly what your role is at the School?

I am responsible for coordinating our Research Degree Programmes, from the application stages, through to examination. I also run the Masters of Research in Creative Practices (MRes) and the Postgraduate Certificate in Supervision, a qualification aimed to equip staff with knowledge and skills to undertake supervision at postgraduate level. This year, I have also been involved in the coordination of the postgraduate Common Academic Framework core course, which is delivered to MRes, MA Animation and MFA students.

What is the most exciting thing about your current role?

Without a doubt, the most exciting thing about my role is having the opportunity to be directly involved in student research projects. It gives me the chance to be engaged in issues that motivate them and the problems they feel passionate about. Students often find really creative approaches to their projects and are not scared about challenging conventions. I also get to learn about very diverse fields such as visual ethnography, the ineffable, autistic thinking or intertextuality.

What is the most interesting/groundbreaking piece of research you're currently involved in?

For the last two years, I have been involved in a research project aiming to understand how art objects seduce viewers. The project is practice-led and interdisciplinary, as it involves both psychoanalytic and artistic practices. The study aims to find a renewed understanding between

these two fields, other than the classic approach of psychoanalysing works of art, where artists and works are subjected to a masterly reading. Some of the work I have done for this project has been disseminated in conferences (Ars Longa: Establishing value at the RSAMD; Rigorous Holes at Chelsea College of Art; Association for the Psychoanalysis of Culture and Society at Rutgers University) and I have a solo show scheduled for next year at the End Gallery in Sheffield.

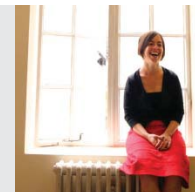
How important is research to the GSA?

Research is central to the GSA, as it is often the motor that feeds our teaching and the development of new programmes. As a lecturer, I would find it very difficult to teach research skills to my students without the first-hand experience of having considered research problems. Being involved in research also means that staff keep involved in the developments of their particular fields and can provide students with up-to-date knowledge and access to networks.

What advice would you give students today who are considering a research degree or PhD?

I would tell them to choose a project they are passionate about and to think carefully about how it can be done in three (or five) years. A PhD is not a sprint, but a marathon that will really test their motivation.

"RESEARCH SHOULD BE THE MAIN PILLAR OF ANY ACADEMIC INSTITUTION THAT WANTS TO BE AMONGST THE TOP IN THE WORLD."



9

- 1 Original Charles Rennie Mackintosh sketch of the bell tower in Santa Maria is Organo, Italy.
- 2 Bell tower, Santa Maria, Italy
George Rawson
- 3 Graphic representation of John de Maio and Douglas Pender's Reptile House
- 4 Harry Benson at the 2007 GSA graduation ceremony
- 5 Graphic representation of the new GSA Enterprise shop

→BRIEFING

Prize Winning Paper

Mike Sharp, lecturer in Product Design Engineering, was awarded both Best Paper and Best Presentation at the recent Shaping the Future? 9th International Conference on Engineering and Product Design Education, hosted by Northumbria University, Newcastle upon Tyne.

His paper, *Clubbers, Mosaic Thinkers and Design Process*, discusses the acceptability to the emphatically post-modern mindset of a teaching process which embodies aspects of linearity or predetermined structure.

Portfolio Clinics get community focus

The successful GSA portfolio clinics are being extended into the community as a result of a 3-year sponsorship from law firm Maxwell MacLaurin.

The funding will enable GSA staff to run portfolio clinics in community centres and libraries offering prospective students help, advice and direction on their portfolios and career choices.

Honorary Doctorate

World-renowned Scots photojournalist, Harry Benson, received an Honorary Doctor of Letters at The Glasgow School of Art's 2007 Graduation Ceremony.

The award, given in recognition of his outstanding contribution to the world of international photojournalism and his remarkable ongoing 50-year career, was the first Honorary Degree conferred by the University of Glasgow on behalf of The Glasgow School of Art.

The former *Evening Times* photographer has photographed everybody from the Beatles and Michael Jackson to Martin Luther King, Frank Sinatra and Greta Garbo, as well as every American president since Eisenhower.

Harry has recently finished a book of pictures of Glasgow people (released in November) which will also feature as an exhibition in the Kelvingrove Art Gallery in 2008.

GSA NEWS

Following Mackintosh through Italy 'treasure hunt'

Research into a little known sketchbook in the GSA Archive, used by Charles Rennie Mackintosh on his travelling scholarship tour of Italy, in 1891, has given a dramatic new insight into the influences on Glasgow's most famous architect.

Using funding granted by the Arts and Humanities Research Council, the GSA's Architectural Librarian, David Buri, and former Fine Art librarian and art historian, George Rawson, spent 3 years examining each sketch and notation made by Mackintosh and, on a series of trips to Italy, tracked down and photographed the sources of each drawing, ranging from building façades to ornamentation and interior details.

The previously unpublished material will be available on a purpose built website (www.gsa.ac.uk/mackintoshsketchbook) available to scholars and the general public who can trace the footsteps of Mackintosh on an interactive map and witness what attracted and inspired Mackintosh at the formative stage of his career.

Visitors to the website are encouraged to appreciate Mackintosh's superb draftsmanship, compare his sketches to the structures as they stand today, and take part in the research by helping to identify the few remaining untraced sources.



1



2



3



4



5

Mackintosh Conservation and Access Update

Dramatic changes are already evident as The Mackintosh Conservation and Access project to restore and refurbish the Mackintosh building approaches the end of its first stage.

Stage one – the longest of the three stages – includes the new location of the furniture gallery, the Mackintosh shop and a museum standard environmentally controlled storage space for the Mackintosh archives and collections.

Due for completion in December, specialist conservationists of stone, paint and furniture have been focussing on the basement and sub-basement levels and the ground floor toilets – no longer sub-divided into the janitor's office.

Further changes include the removal of the balconies and stairs from the three north facing basement studios – added in the 1970s – the fitting of discrete radiant panels to studio ceilings, and the new viewing window in the basement which will allow visitors to view the previously unseen heating system.

The remaining two phases will take place in the summers of 2008 and 2009 – in order to minimise the disturbance of students –and will see work carried out on the East and West wing respectively.

The cost of the Mackintosh conservation work is just over £8.6 million and so far the campaigns team has raised an impressive £7.6 million with support from the Heritage Lottery Fund, Historic Scotland, ERDF, Scottish Enterprise Glasgow, Glasgow City Council and generous private donors.

To make a donation to the Mackintosh Conservation and Access Project, please complete the form on the back page.

→BRIEFING

3D City Model Launch

The GSA's Digital Design Studio has launched its virtual 3D model of Glasgow, covering 27 square km to within 20cms.

The interactive model, commissioned by the Glasgow City Council at a cost of £450,000, allows the council to preview proposed building developments in a 3D environment as well as conduct numerous studies such as lighting, line of sight, flooding, transport, and blast impact analysis, though the first use will be to judge the proposals for the George House tender for the new Ernst & Young building.

The model, which amounts to over a terabyte of data, is too large to be run online however a basic version is available to the public at www.glasgow.gov.uk/urbanmodel

First at Interact 2007

Year 4 Architecture student, John De Maio, and Douglas Pender of the University of Glasgow, were the first placed team at the Interact 2007 Student Competition.

Interact challenged each team to propose a *Reptile House* which achieved structural stability while minimising costs.

The team used an experimental ETFE foil panel system – like the Eden project – however by developing an extracted system John's team were able to recycle heated air from the cavities back into the vivarium to maintain a constant air temperature.

The result was that the building functioned as well thermally as the traditional 'house' while also allowing light into the space, creating an environment that would both attract and encourage the attention of its visitors and inhabitants.

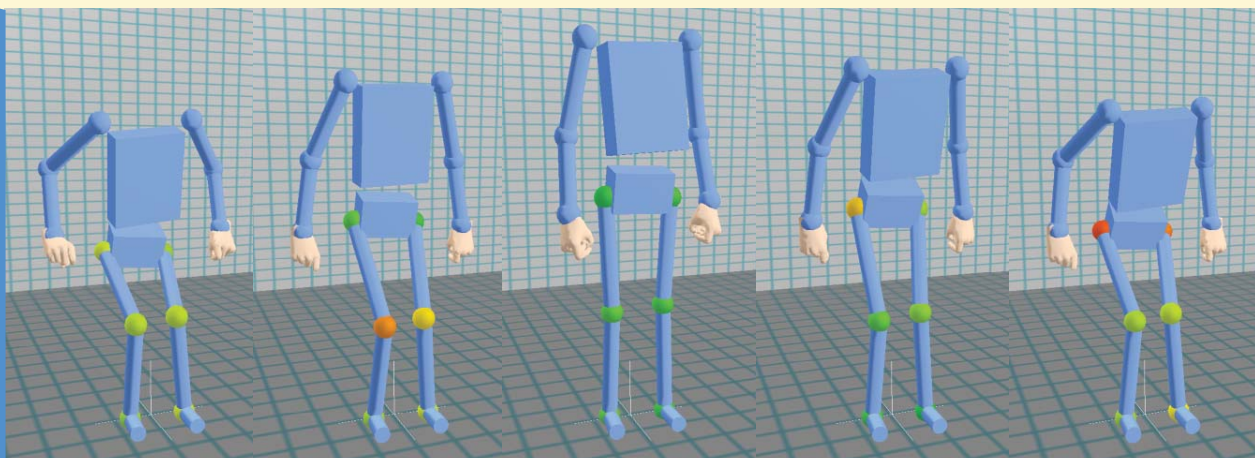
Freedom of the City for GSA President

In the spring of 2007, the President of The Glasgow School of Art, Lord Macfarlane, has been awarded the Freedom of Glasgow by the Lord Provost.

Glasgow City Council awards this honour to people of distinction or those who have given exceptional service to the city.

1 A visualisation method displays the stresses on the joints of the lower limbs. Using a 'traffic light' system, red indicates points of greatest stress during a sitting task.

GSA AND RESEARCH: IN CONVERSATION



Claire Black meets with four members of the GSA's advanced research groups and finds how the School's encouragement of collaborative, cross disciplinary practice, within an improved research infrastructure, has stimulated the development of new and existing areas of research.

→ **Naran Barfield, Head of Research and Postgraduate Studies**

"I do think I've got the best job in the institution and probably the best job anywhere in this sort of sector," says Professor Naran Barfield. "It's not without its frustrations but as I see it, it is the most exciting job to be doing."

It's easy to be circumspect about such declarations, but Naran Barfield makes a convincing case. Listening as he runs through recent developments at the GSA, it's clear, even without a polygraph, he's telling the truth. There's something about the way that Barfield speaks; his voice is quiet but he doesn't hesitate, ever, as he describes recent developments and future plans.

Asked to pick out what he would identify as most exciting, he answers without a pause, "I'd have to say everything." When I raise my eyebrows to encourage a little more specificity, he acquiesces, "but I can pick out a few highlights."

For Barfield, the improvement of the research infrastructure across the GSA and the development of a research culture that is focused on collective action rather than individual endeavour is what he's most excited about.

"We're doing more internally to focus on the research centres we have, such as Digital Design Studio and the Centre for Advanced Textiles," he says. "At one end that means strategic work is being done, putting in place an infrastructure and at the other end, something which I'm most proud of, is nurturing our early career researchers."

"People who in some institutions wouldn't get a fair crack of the whip because money and support gravitates to star names, get support here. We've done a lot in terms of investing in people who are new to the academic profession.

"It helps staff to see research in a joined up way. It's not just about individual effort but about an institutional effort

which is connected to the funding we get and the choices we make about how we develop our research in the future."

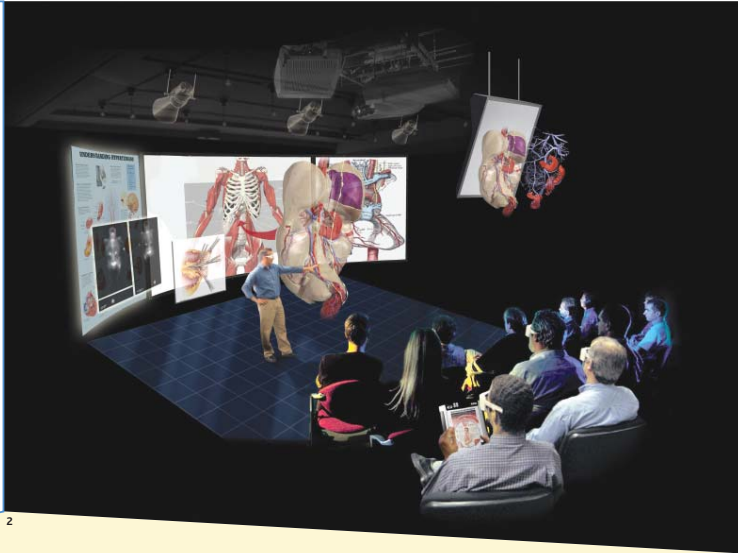
Collaborations are high on the agenda when it comes to the strategy for taking the School forward. As well as new partnerships and high profile developments, for example the GSA's Digital Design Studio and Mackintosh School of Architecture's *Living Cities Glasgow Urban Laboratory* project, which connects the GSA, academic partners, Glasgow City Council, funding councils and a variety of professional organisations; more established programmes have been rejuvenated too. This has been achieved in part through two new appointments in recent weeks. One is the Centre for Creative Education and the other in the International Drawing Research Institute.

"We've noticed out of 160 or so academics, 30 or 40 are doing research into pedagogy and creativity," says Barfield. "So we're setting up a centre to examine that. Creativity is a hot topic at the moment and we'd like to think we were there first."

"The International Drawing Research Institute involves a three-way collaboration with the GSA, the Central Academy of Fine Arts in Beijing and the College of Fine Arts at the University of New South Wales in Australia. It was set up six or seven years ago to explore different approaches to drawing and a new appointment has been made to push this forward to the next level looking at drawing in fine art, design, architecture, digital media."

Add to these developments the complete overhaul of the PhD programme, changes to the application process ("We're now seeing applications go through the roof; we've gone from getting a trickle to 120 enquiries a year.") and the completion of the first Masters of Research in Creative Practices, it's clear to see why Barfield feels there's a lot to be happy about. "There's a great deal going," he says, adding, "possibly too much." I don't believe a word. →

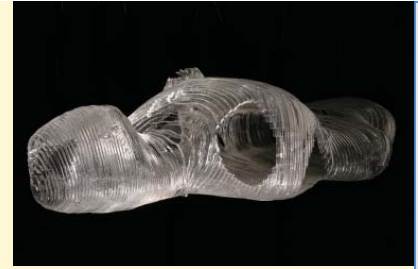
- 2 Medical Visualisation interpretation, DDS.
- 3 Research into the visualisation of complex space, computer generated. Chantelle Niblock, PhD, Mackintosh School of Architecture
- 4-5 Research into the visualisation of complex space, laser cut Perspex model Chantelle Niblock, PhD, Mackintosh School of Architecture



2



3



4



5

→ **Professor Paul Anderson, Director Digital Design Studio**

Looking at the rows of sweet peas lining the quaint gardens of the House for an Art Lover in Bellahouston Park, it's difficult to imagine that this is home to one of the world's leading 3D visualisation projects. The Digital Design Studio (DDS), one of the GSA's flagship research and postgraduate centres specialises in the development of virtual reality projects.

If you want to sweep and swoop across the most detailed 3D representation of the city of Glasgow (it's so accurate it includes the worn patches of stone on some of the city's buildings as well as the changing light conditions depending on weather conditions. Dreih Glasgow days can be represented in full 3D glory), or 'walk' through the human body, seeing bones, tendons and organs blown up to an enormous scale, as well as several other high profile 3D research projects, this is the place.

For director of the centre, Professor Paul Anderson, DDS is clearly much more than just a job. "We were 10 years old in October," he says. "We launched from a standing start with just one-and-a-half members of staff. Now we occupy two floors of this building. We have 23 members of staff and we occupy every available bit of space."

The projects may have been smaller in the early days, but DDS has long established partnerships with major international companies including The Ford Motor Company, the Ministry of Defence and the BBC amongst others. The centre connects art, science and engineering and graduates from DDS are now working all over the world as well as having won a couple of Baftas for their digital animation, most recently Lesley Barnes for *Herzog and the Monsters*.

Research in the DDS has been funded with money from both funding councils and also directly with industry so Anderson is uniquely experienced when it comes to understanding the importance of industry-linked research development which has taken place in the GSA.

Straddling education, commercial applications of 3D technology and pure research, DDS projects are cutting edge so it's tricky to choose what's most exciting, even for Anderson. Visualising the city in 3D is pretty revolutionary, but, in terms of impact on the public the *Medical Visualisation Project* is, not to sound overly dramatic,

of world-changing significance.

Run by Anderson, the project is the result of a two-year collaboration with the Royal College of Surgeons of Edinburgh. The basic idea is to apply the visualisation techniques created in DDS to medical practices. At the simplest level, this means replacing anatomical textbooks, replete with 2D images, many of which are black and white, with a 3D representation of the human body with which students and teachers can interact, manipulating skeleton, organs, nerve and muscle structure with haptic gloves which allow them to 'feel' what they see. Welcome to the future.

Awarded a £100,000 feasibility grant in January, there is now a network made up of leading clinicians from the length and breadth of Scotland to assist with development of the project. Such is the potential, the centre has been inundated with people from the medical profession who want to join. "The response has been phenomenal," Linda Brady, Research Development and PhD Co-ordinator, says. "It's been great.

"We have lead surgeons, clinicians, diagnostic teams, radiologists; people who are responsible for teaching or case assessment."

"WHAT I'M FINDING REALLY EXCITING AT THE MOMENT IS THAT GLASGOW IS JUST A SERIES OF OPEN DOORS – EVERYONE WANTS A PIECE OF THE ACTION."

Nothing of this kind has existed in Scotland or the UK and it has a health function beyond improving teaching and medical training. Anderson can imagine a time when visualisation techniques will be used to communicate health information to members of the public. Gone will be the poorly designed leaflets which no-one reads and instead there will be interactive, 3D displays which can be touched and felt. "If you smoke or your drink or you don't take regular exercise, you will be able to see what actually happens," says Anderson.

"We will be able to explain it visually. It will unveil the complexity of the medical world."

What aspect of DDS is Anderson most proud of? "The

broad range of expertise in this department is second to none," he says. "We've got some of the top researchers from Switzerland, China, Greece, Canada, it goes on and on.

"Many people call it the art school of the future because it's not just about making things visual but also how we understand it. At one level it's just data but what you do with it changes its potential."

Professor Alastair Macdonald, Senior Researcher School of Design

When I make the clumsy admission to Alastair Macdonald that I'm delighted to talk to him because the fact that he's been around GSA "for so long" gives him a unique perspective on how research within the School has developed, he's gracious enough to laugh.

The sentence might have been poorly formulated, but the sentiment is genuine. After working in Product Design Engineering for seven years, Macdonald then became head of department, a post he held for 10 years. It is, without question, an impressive position from which to assess developments, but Macdonald is very much looking forward rather than to the past. Preparing to give a workshop in Singapore in a few days, Macdonald has only just returned

from London where he was awarded an ESRC grant for his research as part of a new programme called the *New Dynamics of Ageing*.

"Out of 96 applications, mine was one of 12 projects that was awarded funding," he says. "Starting next month, we'll receive 14 months of funding to develop the programme."

Utilising a similar approach to the *Medical Visualisation Project* in DDS, Macdonald's research is very much focused on communicating complex data in the most accessible and useable way. Working with the Department of Bioengineering at Strathclyde University, Macdonald wants to develop short animations which convert data about the



6



7

way that bodies move and function which can then be used by a variety of healthcare professionals as well as patients themselves.

"The bioengineers captured data from 84 older adults in the 60, 70 and 80-year-old categories using 3D motion capture. Then my research student, David, and I created 3D animations to show the stress points on joints, hips, knees and ankles.

"Our original intention was to create a CAD tool but when we showed it to a mixed-discipline group we realised it had much more potential than that. We are going to convert all the data into animations and then ask different disciplines to look at them, physiotherapists, clinicians, older people themselves."

Macdonald believes that this kind of collaboration is vital, tapping into the general direction in which design is moving and building the GSA's reputation across sectors. According to Macdonald, design researchers can play a part in connecting various knowledge communities through the ability of designers to present information visually, synthesising knowledge and data from other disciplines and retaining a focus on the client, so important in healthcare services.

It's no accident that this kind of research is being produced at this time. "There's a much better infrastructure for research," Macdonald says. "There's been a step change and it's something that if we're going to compete at a world level we can't do without.

"All disciplines have their silos of knowledge but unless they can communicate across them it will remain hidden, or certainly not as useful."

Professor David Porter, Head of Mackintosh School of Architecture

"What I'm finding really exciting at the moment is that Glasgow is just a series of open doors – everyone wants a piece of the action," says Professor David Porter. It's not surprising the head of architecture is happy; negotiations with external agencies and bodies are not always couched in terms of 'open doors'. It's also clear that across a range of high profile research projects there is plenty of action to be had.

At the vanguard of new projects being developed is what's known as the *Living Cities Glasgow Urban Lab*.

A collaboration between the GSA and a range of partners including Glasgow City Council and The Lighthouse, the project is dedicated to working out how the city works and how it might develop.

"We got funding from the Scottish Research Funding Council to look at research into how in Scotland we could create a centre of research excellence in the field of 'place making'," says Porter. "That term is taking over the term 'urban design' because it includes people who are not just designers but politicians, the police, community groups. The solution – the Glasgow Urban Lab – will be a much more open relationship between us and the city."

After a chance discussion between Porter and Paul Anderson of the Digital Design Studio six or seven

but also change the way in which the school relates to external agencies.

"We've moved from a position where we had a group of very established researchers in architectural history or environmental science to as well as still having those people we also have a broader range of younger staff who are finding their way into research. Three of four years ago if you talked about research they'd look a bit anxious and now they're just doing it and finding it interesting to do."

There is no doubting that the research culture at the GSA is enjoying an incredibly vibrant period. The second largest research community in art and design outside London, in the last Research Assessment Exercise (RAE) the School submitted 1500 individual research outputs showing

"MANY PEOPLE CALL IT THE ART SCHOOL OF THE FUTURE BECAUSE IT'S NOT JUST ABOUT MAKING THINGS VISUAL BUT ALSO HOW WE UNDERSTAND IT. AT ONE LEVEL IT'S JUST DATA BUT WHAT YOU DO WITH IT CHANGES ITS POTENTIAL."

years ago, a plan to utilise the DDS's technology was hatched. "We were discussing the potential of using their extraordinary technology to create 3D projections of architecture, streets and buildings," says Porter. "On the back of that, DDS's Doug Pritchard developed the 3D model of the city. It is, we think, without parallel anywhere in the world."

In practical terms for students in the Mackintosh School of Architecture, the model will mean that students can design and develop buildings and place them within a city context in a way previously impossible. "It raises a huge number of interesting issues about visualisation, visual culture, design process," says Porter. "Fourth year students will design a building in the Merchant City. They'll model it in AutoCAD, render it in AccuRender and then plonk it in the 3D map.

"We'll get to see the building at night, in different conditions, to go inside it. It really is groundbreaking stuff."

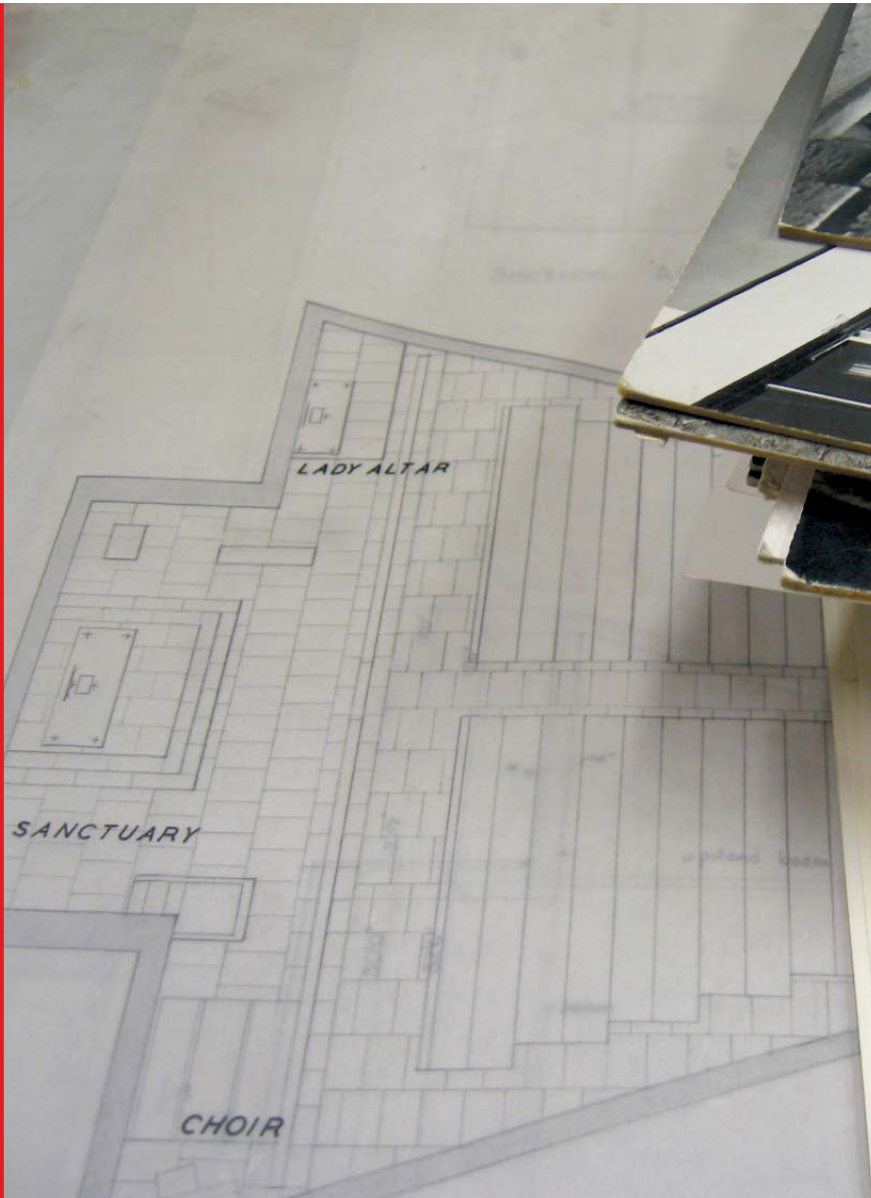
For Porter, there's a new emphasis on research which will not only enhance the student experience at the GSA

that 83 percent of staff are research active. For any academic institution that's an enviable statistic.

The RAE is important, of course, but Barfield is clear that it's not an end in itself, but a means by which the research culture at the GSA can be developed and broadened. "Over the last two years we've run a weekly research workshop as part of staff development," says Barfield. "Issues addressed include how to develop a research career, research funding, research assessment.

"Intellectual environments thrive on knowledge, learning thrives on new knowledge. I think it would be a shared view that you cannot be at the forefront of your discipline unless you're pushing the boundaries of that discipline forward. We're very committed to being at the cutting edge of all the areas that we're involved in. We're very interested in being involved in the production of new knowledge which in turn feeds how we relay that knowledge through teaching, publishing and knowledge transfer." This time I believe every word. **GSA**

- 1 Documents from the Gillespie, Kidd & Coia archive
- 2 St Benedict's Church, Easterhouse, Gillespie Kidd and Coia
- 3 St Bride's Church, East Kilbride, Gillespie Kidd and Coia
- 4 (Interior) St Bride's Church, East Kilbride, Gillespie Kidd and Coia
- 5 Andy MacMillan



→ But look closer. Open that drawer beside you and there's a charcoal drawing; a bold, brilliant image of a familiar place, the old BOAC offices in Glasgow's Buchanan Street. Take down a box and you may find photographs of St Peter's Seminary in Cardross, now an abandoned, broken box of a building, but in these pictures still new and impressively original in fading black and white. Dig deep and there are stories to be found here.

For Mark Baines the story is of a team of architects led by two men – former colleagues and still friends – producing some of the most adventurous, elegant, modern buildings that Europe, never mind Scotland, has seen in the last half century. For Johnny Rodger the story is about social history and a generation of architects heroically intent on rebuilding the world after the devastation of the Second World War.

Both stories have been packed away, boxed up in this room in the basement of The Glasgow School of Art for the best part of 20 years. Thanks to Heritage Lottery funding that is about to change.

The archive of the Glasgow architectural firm Gillespie, Kidd & Coia was officially gifted to The Glasgow School of Art in 2001 but it first arrived at the Mackintosh School of Architecture in 1987 when the practice finally closed. More than 18,000 items in all – photographs, drawings, job files, personal correspondence – it is much larger than the school's Mackintosh archive which amounts to 300 items, including furniture and watercolours. "It's relatively rare for such a comprehensive architectural archive of an office and such a significant office to be preserved intact in this way," Mark Baines, a lecturer at the GSA and former employee of Gillespie, Kidd and Coia, says.

Significant is the word. Between the mid-fifties and the late eighties, Gillespie, Kidd & Coia built chapels, schools, offices and housing that were like nothing else in Scotland and little else in the rest of the UK. Inspired by Le Corbusier and Frank Lloyd Wright, principal partners Isi Metzstein, a German Jewish émigré and Andy MacMillan, later to become professor of the GSA's Mackintosh School of Architecture (where Metzstein would also teach), embraced modernist ideals and created innovative, striking buildings often on limited budgets.

To celebrate the work the Gillespie Kidd & Coia a project has been launched by The Lighthouse, the GSA and the Royal Commission on the Ancient and Historical Monuments of Scotland. An exhibition, and a book are imminent, to be joined next year by a website. Perhaps, though, the most important element of the project will be the proper cataloguing and conservation of the archive that is now underway. Project archivist Tracy Wilkinson says 23

GILLESPIE KIDD & COIA

It's just a room. Dark, dry, full of filing cabinets, labelled boxes, documents folded and torn, a battered moneybox, one-legged spectacles, a broken shelf hinge. Bits and pieces. The discarded, dusty detritus of an old office. Nothing special you might think. Just a room.

key buildings have already been catalogued, with a further 24 now being worked on. "And that will give us probably half the archive."

Mark Baines has been organising the exhibition at the Lighthouse in Glasgow, the first major retrospective of MacMillan and Metzstein's work. To do so he had to go into the archive and brush off the dust that's gathered in the last 20 years. "In terms of drawings you'd pull out a drawer and go through every drawing. And you have to do that a number of times initially to find out what was there. That's a laborious process. It can range from 70 drawings for one project to, in the case of Wadham College [in Oxford], 1,700."

In such drawings, he says, you can see MacMillan and Metzstein's architectural genius. "They had a very refreshing attitude to the essentials of architecture in terms of space and spatial variety within buildings. It wasn't a mechanical exercise. In terms of church designs that stimulated the desire to create atmosphere, ambience above and beyond the functional. Their attitudes were original. St Peter's has entered the realms of architectural mythology."

"IT'S RELATIVELY RARE FOR SUCH A COMPREHENSIVE ARCHITECTURAL ARCHIVE OF AN OFFICE AND SUCH A SIGNIFICANT OFFICE TO BE PRESERVED INTACT IN THIS WAY."

That's one of the problems when writing about the practice, reckons Johnny Rodger, a GSA lecturer who has been editing a book of essays about Gillespie, Kidd and Coia. "Mythology has been built up around their work and them," he says. "I went in with a critical eye having the archive at my back."

He describes the task as a form of archaeology, digging in to find out more about the architects and also more about the society that they lived and worked in. There's a dismissive orthodoxy that has been built up around post war architecture, he argues, one that sees it as flawed and futile while overlooking the optimism and ambition behind it.

"A whole lot of work had to be done very quickly. Housing conditions, especially in this city, were amongst the worst in Europe, if not the worst. So there was a massive social programme throughout Europe. The optimism and the work that went into this is incredible yet it's become so easy for us over the past 20 years to just sneer and say what a load of old crap.

"Architects took the blame for things like the high rise. And I'm not saying they're blameless, but look at what Le Corbusier proposed. It was very different in terms of space and light to what was actually built. Most of the high rises in Glasgow were built by construction companies who threw them up quickly and threw them up cheaply. Architects were largely not involved. They'd buy in systems from Sweden. There was no adapting to the site. But architects took the blame. So that's what I mean by archaeology – it's extracting individuals and part of the society and seeing how it all fits together."

MacMillan and Metzstein's work was on the periphery of the social movement Rodgers describes. They had a modest involvement in social housing, building in Cumbernauld and Milton Keynes, but the chapels they built were an indication of and reaction to the massive movement of the country's Catholic population out of Glasgow and into the new towns. And in such details, Susannah Waters, GSA archivist argues, you can see the value of the archive. It's a resource not just for architects and architectural students, but for people interested in the social and ecclesiastical history of the west of Scotland.

And, as Catherine Nicholson, Head of Learning Resources at the school of art points out, it is not the only architectural resource the GSA has to offer. "We already have a number of very important architectural archives – including the Mackintosh one and Glasgow 1999 – and it's going to join all those other architectural archives to really create a focus."

Next year the archive will move into the purpose-built Mackintosh Research Centre where it will be open to the public. Another sign, perhaps, that the value of archival material is finally being recognised. "I think archives are a lot higher profile than they used to be," concedes Susannah Waters. "Information technology has opened things up immensely and a lot of archives are really utilising the web now to give people a glimpse of their collection. Then you've got things like *Who Do You Think You Are?* on television. People in general are much more interested in heritage culture. When you look at Gillespie, Kidd & Coia it's all about being modern and looking forward and knocking down the old and building the new. I think nowadays people are very much more aware of their

heritage and through that archives have certainly benefited."

In the last couple of decades, of course, it is the new buildings of the post war period that have been knocked down. Johnny Rodgers points to the fate of the campanile at St Bride's which Gillespie, Kidd and Coia built in East Kilbride in 1963 and knocked down in 1983.

"It would have cost £400 more to repaint it than knock it down so they chose to knock it down. And this was in the 1980s. That's an idea of the prejudice that is directed towards that era and it's a shame."

It's not the only Gillespie, Kidd & Coia building that has suffered. St Peter's was abandoned in the same year as the practice that built it closed. It is now a stripped down wreck of what it was (albeit a heartbreakingly beautiful wreck).

Yet it has an afterlife even now. In crumbling concrete and architectural myth certainly. But it also still exists pristine and perfect in rolled-up drawings and old photographs in the Gillespie, Kidd and Coia archive. Another story to be dug out of the past. There's a room full of them.

Gillespie, Kidd & Coia: Architecture 1956–87 opens at The Lighthouse in Glasgow on November 3 and runs until February 10, 2008. A book of the same name, edited by Johnny Rodger is published in November and a website, www.gillespiekiddandcoia.com goes live next spring.

GSA

→ Teddy Jamieson is a staff writer on The Herald.

→ The Glasgow School of Art's archive collections, including the Gillespie, Kidd & Coia archive, are open to researchers by appointment. For further information, please contact the archivists on +44 (0)141 353 4592 or 4524 or email archives@gsa.ac.uk.



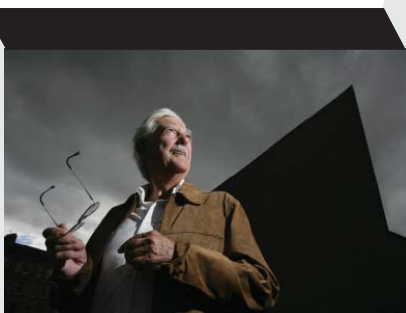
2



3



4



5

- 1 Year 5 PDE student Rosa Uchima alongside power assisted walking device
- 2 Award-winning Bathroom of their Dreams by Jake Powley-Baker

→ BRIEFING

Not so Grim up North

The 2007 Future Laboratory and Sharpie Creativity Index, which maps the current creativity of the UK, has placed Glasgow 4th in the UK's Top 20 Creative Towns and the No.1 Town to Watch.

The UK's top 20 creative towns were identified by core elements such as creative output, the creative funding received and creative consumption of the people who live there.

Research also found that creativity in Britain is being driven by Northern and Scottish cities with only two Southern cities outside of London making it into the top ten.

Site-specific Art and the Built Environment

Through a series of site-specific artworks in the semi-derelict 19th century Britannia Panopticon music hall building, artist and GSA researcher, Minty Donald, explored the potential – and limitations – of temporary site-based artworks, or interventions, in shaping and questioning perceptions of the built environment.

As part of three years of practice-led research, funded by the AHRC, the interventions interleaved layers of the building's histories with its present fragile existence and uncertain future in Glasgow's regenerating Merchant City.

The exhibition, *Glimmers in Limbo*, opened with a live performance of pianola karaoke, where twelve participants – including broadcaster and music producer, John Cavanagh and Belle and Sebastian's Stevie Jackson – selected the song they would most like to sing in the music hall, inspired by their personal responses to the building. Their choices, converted into piano rolls for the Britannia Panopticon's pianola, provided a soundtrack for the other interventions.

GSA NEWS

Rosa Robotic

Year 5 Product Design Engineering student, Rosa Uchima, took part in a collaborative project between the GSA, the University of Glasgow and Ritsumeikan University, Japan, to form a collaborative design solution with Dr Kanaoka, a prominent engineer and prototyper of robots concerned with power assistance to upper and lower limbs.

Supported by the Institution of Mechanical Engineering's *Overseas Study Trip Award*, the Holyrood Trust and funding from Ritsumeikan University, Rosa's robotic research focused on *Power Assistance Robotics* which integrate both human and robot power, particularly Dr Kanaoka's latest invention, the *Power Pedal*, which enhances human lower extremities enabling people to walk more easily and intuitively.

Rosa now plans to incorporate the product into her final year project at the GSA and hopes to return to Ritsumeikan University to continue the collaboration.



Interior Design Sweeping the Boards

Year four Interior Design student, Jake Powley-Baker, won the first prize of £2,500 in a national competition organised by Interior Design magazine in conjunction with C.P. Hart.

Challenged to design a *Bathroom of their Dreams*, suitable for a fashion conscious couple and their children, Jake, who took inspiration from Martin Parr and Wim Delvoye, incorporated carefully arranged images of excrement to decorate the bathroom tiles.

Jake, who was presented with the prize by world famous architect and designer, Antonio Citterio, said, "I don't think they even noticed. I just wanted to have some fun with the design. The fact that the client was involved in the fashion industry gave me the freedom to do something that was potentially more personal and humorous."

Jake also won third prize in the Scottish Licensed Trade News *Bar of the Future* competition, fellow student, Renee Chater, came second and three other third year students, Xander Gardner, Helen Neely and Lizzie Scott, were included in the final shortlist of seven.



2

5 Day Workshop in Kosice

GSA lecturers Justin Carter (Sculpture and Environmental Art) and Robert Mantho (Architecture) ran a 5-day workshop in Kosice, Slovakia, to explore and propose the idea of a 'Speakers Corner' in Kosice's Main Street.

The workshop openly discussed the practicalities and implications of a public forum for discussion, much like that in London's Hyde Park, in the context of a former east block city.

Workshop participants from the fields of Design, Architecture, Philosophy and Fine Art publicly presented collaborative proposals and generated a final outcome to be built this summer and launched alongside a publication documenting the design process and methodology.

DDS Celebrates 10 Years

The GSA's Digital Design Studio, established as a world-class research centre for state of the art real-time 3D visualisation and interaction, celebrated its 10th birthday in 2007.

Over the past 10 years through strategic partnerships with Silicon Graphics and Alias|Wavefront, and a host of international research projects, the DDS has ensured it had remained at the forefront of visualisation and interaction with the most advanced technology and software solutions available.

Scholarship Reception Success

The first annual Scholarships Reception was held in the GSA Mackintosh Room to allow scholarship donors and recipients the opportunity to meet, and recipients to extend their thanks to donors.

Around 30 past and present students attended the event, representing a broad cross-section of scholarship recipients at the School, which range from travel bursaries of £250 for exchange or research opportunities abroad, to larger awards such as the £9,000 two-year Leverhulme award for postgraduate study and the Scottish International Scholarship which covers the full tuition fees for international students.

Seona Reid, the Director of the School, Gerry McCusker from Dog Digital – one of the donors – and Fiona Short, recipient of the MacKendrick Postgraduate Scholarship, all gave short talks about what giving and receiving a scholarship meant.

→ BRIEFING

This Year's Top Students

Claire McLachlan (Textiles) won the 2007 Newbery Medal for the top final year student for her mechanically inspired knitted fabrics.

Claire explored the translation of technical mechanical drawings into a knitted structure which ranged from fine gauge silks to chunky hand knit yarns 'inlaid' into a machine structure to create a comprehensive womenswear knit collection.

Claire, who also won this year's Bonnetmakers and Dyers Award and was the BDC New Designer of the Year Runner Up, has been accepted for a two-year Masters at the Royal College of Art in London.

This year's Chairman's Medal winners, awarded to the best final-year students by School, went to: Nicholas Dalgety (Architecture), Cheryl Field (Sculpture and Environmental Art) and Blake Whitehead (Visual Communications).

The Director nominated 'Bram Stoker Award' went to Jan Rooney (Silversmithing and Jewellery).

American Illustration 26

The work of Brian Cairns, part time lecturer in Visual Communication, has been selected for inclusion in *American Illustration 26*, the annual review of contemporary illustration, scheduled for publication in November 2007.

Brian's work will also be featured in *Illustration Now 2*, a global review of contemporary illustration.

Maker of the Month

Ceramics Technician, Wendy Kershaw, recently featured as 'Maker of the Month' on the Scottish Arts Council website.

Wendy was chosen for this accolade after receiving a personal development grant from the Council to assist with her residencies in China during 2006. Wendy spent four months in Jingdezhen and Shanghai resulting in a new body work which she exhibited both in Shanghai and in the Atrium Gallery.

- | | |
|--|--|
| 1 Luce Centre for American Art, Washington DC | 3 Moonboobs, designed by Louise Gray |
| 2 The Bridge arts centre, Easterhouse, designed by Gareth Hoskins Architects | 4 Caldialtor's Stripe, designed by Louise Gray |

ALUMNI NEWS

→ BRIEFING

Waterway Iconography

The first of three 'iconic' public sculptures by international artist and GSA graduate Andy Scott (Sculpture, 1987) is being installed in Clackmannanshire.

The first sculpture of a female figure, *River Sprite*, appears on Collylands Roundabout near Alva. The female figure grows out of a trunk base made of a mosaic of flat steel segments and her foliage hands hold woven steel bars in the shape of the River Forth above her head.

Andy is still working on his two other Clackmannanshire sculptures to be situated at the new civic square in Alloa Town Centre and at Muirside roundabout on the outskirts of Tullibody.

Since graduating from The Glasgow School of Art, Andy Scott has worked across a diverse range of artistic and creative projects. His most well known pieces include the Clydesdale horse on the M8 at Easterhouse and the Thanksgiving Square Beacon in Belfast.

Andy currently awaits funding approval to create the world's largest horse sculptures as part of a £25m project to transform the landscape between Falkirk and Grangemouth.

The 35m high 'Kelpie' heads are based on the mythical Scots creatures.

First Photomathon award goes to GSA graduate

Fine Art Photography graduate, Martina Salvi (2005), was awarded first prize in Scotland's first Photomathon – an event which challenges amateur and professional photographers to take 12 pictures of the city over a period of 12 hours.

Beating hundreds of entrants with a series of quirky shots staged in the city, Martina's ideas included a snap of her wearing a happy face mask in a room full of clothes to illustrate Retail Therapy.

Gold Standard

The work of Georgina Bath (Visual Communications, 2001) at the Luce Centre for American Art, Washington DC, was recently recognised with a Gold award by the American Association of Museums at the 2007 MUSE Awards, aimed at recognising 'excellence in all varieties of media programs produced by or for museums'.

Competing against almost 200 applications from museums in North America, Europe, Australia, and Asia, a panel of thirty-eight judges selected the winners.

Entries included audio, mobile phone, interactive handheld tours, podcasts, blogs, games, websites, online collections, videos, and e-mail marketing campaigns.

Judges said that 'participating in the Luce Foundation Interactive Digital Experience offers an engaged experience that both enhances the exhibition and is rewarding well after the visitor has left the building.'

'The Interactive Digital Experience from the Luce Foundation Center for American Art rises above other interactives in this genre by offering a well-rounded suite of development and communications tools as well as a depth of content that encourage visitors to both document and share their museum experience.'



1



2



3



4

Fashion-easta

Louise Gray (Textiles, 2004) was awarded the 'Best New Talent Award' at the 2007 Scottish Fashion Awards at Stirling Castle, receiving praise for her intricate embroidery and use of colour.

Following the excitement generated by her 2007 MA Spring collection, Louise was selected as one of three designers to receive the support of Fashion East, a TopShop sponsored initiative set up in 2000 to support young designers.

Inspired by surrealism and the burlesque dancers of the forties, Louise's trompe l'oeil needlework on multi-layered chiffon was shown to perfection.

Since leaving the GSA, Louise has been working with the likes of Diane Von Furstenberg, Lanvin Paris and Peter Jensen, and last year won the Lancôme Colour Award and a prize for her MA collection from Chloe.

Gareth Hoskins Continues to Dominate Awards

Gareth Hoskins Architects, the architectural practice of Gareth Hoskins (Architecture, 1993), continues to headline architectural award competitions for its coveted *Bridge* arts centre in Easterhouse.

Following on from the practice's Architecture Grand Prix win at the recent Scottish Design Awards, Gareth Hoskins Architects have gone on to win the British Construction Industry Regeneration Award at the Prime Minister's Better Public Buildings Awards, as well as the Royal Institute of British Architects' Regional and National Awards.

The new building provides a theatre, dance and recording studios, production suites, visual arts spaces, a community library, cafe and the base for the National Theatre for Scotland, all linked to a wider complex of facilities including leisure and further education as the focal point within Glasgow City Council's Cultural Campus Project.

GSA Alumni Brings Art to the BBC

Award-winning artist, Toby Paterson (Drawing and Painting, 1995), has completed a major new artwork near the entrance to BBC Scotland's new world-class high definition broadcast centre at Pacific Quay.

At 10m high and 20m wide, the colourful steel and fibreglass structure *Poised Array* is the most expensive piece of public art to be erected in Glasgow, costing around £350,000.

Designed and created over the past 3 years, the official piece of the BBC's new headquarters on the south side of the River Clyde is made up of 25 coloured shapes, said to represent the topography of Scotland, and is a response to the location and architecture of the building and the nature of BBC Scotland as a national broadcaster.

→ BRIEFING

From Russia with Love

Cafe Boyan – a new cultural centre in the West End of Glasgow, set up by the Scotland Russia Trust – has commissioned GSA graduate Maria Ledinskaya (Sculpture and Environmental Art, 2006) and Alex Campbell, to paint a 6ft high artwork in the centre showing scenes from Scottish and Russian history on a backdrop of Burns' poetry.

Jerwood Shortlist for GSA alumna

Donna Nicholson-Arnott (Visual Communications, 2004) was one of the final 77 artists shortlisted for the 2007 Jerwood Drawing Prize, the largest and longest running annual open exhibition for drawing in the UK.

First established in 1994, the prize attracts over 2600 entries from more than 1000 artists across the UK and aims to promote and reward excellence in contemporary drawing practice through supporting the work of established and emerging artists.

Donna's work is now part of the Jerwood exhibition touring the UK which visits the Mackintosh Gallery from 26 November to 12 January.

Peter Pan

A historical plaque depicting fairytale characters Peter Pan and Wendy, made by former Principal of The Glasgow School of Art, Alexander Proudfoot, has been found after being lost for 15 years.

The bronze panel, which once graced the plinth of a Peter Pan statue at the former Mearnskirch Hospital in Newton Mearns, has been resited at Hazeldene Nursery School, more than 50 years after it was first unveiled.

There were originally four plaques depicting the characters, only this one has been found.

- 1 Poster for the horror film festival *Blood and Popcorn*, designed by Sessil Johannessen
- 2 RIBA Architects for Health award-winning *Healing Pool*, designed by Jonny Pugh
- 3 One of the world famous Palm Trilogy, Dubai.

ALUMNI NEWS

→ BRIEFING

Standard Life

Seven of the 17 graduate exhibitors selected to take part in Standard Life BraveArt 2007, graduated from the GSA in 2007.

Pio Abad, Eilidh Young, Arabella Hope and Sam Kenyon (Painting and Printmaking), Michelle Letowska and Jens Strandberg (Sculpture and Environmental Art) and Simen Helvig (Fine Art Photography) took part in the unique opportunity for recent graduates to showcase their work at a public exhibition in London.

Part of Tent London (www.tentlondon.co.uk), Standard Life BraveArt will be one of a number of shows and installations occupying the entire 11 acre site at the Truman Brewery during London Design Week.

The annual exhibition – now in its fifth year – invites a distinguished panel to select the most talented and innovative graduates from across the visual art and design disciplines.

Apprentice Becomes the Master

The Scott Sutherland School of Architecture & Built Environment at the Robert Gordon University in Aberdeen has announced the appointment of Alan Dunlop as a new Visiting Professor.

A partner of Gordon Murray and Alan Dunlop Architects in Glasgow, Alan graduated from the Mackintosh School of Architecture in 1984 and has consistently won a number of high profile accolades as well as being the published author of practice monographs 'Challenging Contextualism' and 'Curious Rationalism'.

Alan will lead and direct a group of final year architecture students in their exploration of contemporary urban issues, building on the experience of his practice, and his personal passion for the city.

6 out of 10 for GSA design

Scotland's National Design Centre, The Lighthouse, has named six 2007 graduates in the 10-strong shortlist for the 2007 Glasgow 1999 Design Medal.

Takahashi Koyahata and Kerry Briggs (Product Design Engineering), James Connor (Interior Design), Jan Rooney and Karen Simpson (Silversmithing and Jewellery) and Mirren Rosie (Visual Communication) are all competing for the coveted design medal and offer a selection of projects including a device which aids post-op bone re-growth, an ecological design proposal for the derelict tunnel site at Glasgow's Botanic Gardens, a watch that helps visually impaired people tell the time through touch alone, and bold jewellery that finds inspiration in Japanese and mechanical forms.

Open to design graduates from Glasgow's higher and further education institutions, the competition was created as a lasting legacy of Glasgow 1999 – Year of Architecture and Design, and rewards both excellence and innovation.

This year's Medal will be presented by Jurgen Bey, founder of Droog Design, on Friday 16 November. An exhibition of the shortlisted projects will run at The Lighthouse from 10 November 2007 to 15 February 2008.



1

D&AD Success

Recent graduate, Sessil Johannessen (Visual Communication, 2007), was awarded a Commendation at the 2007 D&AD Global Student awards.

Sessil was one of five top rated artists from over 600 applicants to the 'Horror Film Festival' brief set by Lippa Pearce. Candidates were to promote a fictitious horror film festival of either three different films or the festival as a whole.

Sessil's response was to promote her *Blood and Popcorn* film festival featuring three horror films from different time periods using typefaces from different time periods to highlight the diversity in the film festival (which featured *Dracula*, 1932, *Psycho*, 1960, *The Shining*, 1980).

"The wood letters have a roughness and character to them which suits the whole horror theme very well. It gives a clear consistency between the posters, and creates an identity for the film festival", explained Sessil.

Caroline Petrie and Lauren Barrett (Visual Communications, 2007) both picked up medals for 'Best New Blood' at the awards.



3

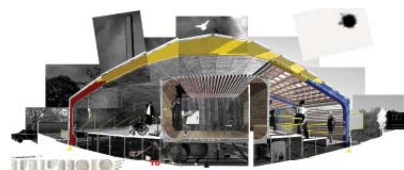
Architects for Health

Architecture graduate, Jonny Pugh (2007), has won the Inaugural Student RIBA approved competition Architects for Health.

Jonny's Stage 3 project *Healing Pool* proposed the adaptation of an old ambulance shed at Gartnavel Hospital into a hydrotherapy and yoga pool. By salvaging the concrete portal frames and tiled floor – to which he added new cladding and materials – Jonny aimed to twist the language of the industrial archeology and the hospital environment and to place greater responsibility in the hands of the receptionist.

Jonny explained, "As the building's only permanent resident – doctors and patients come and go – the receptionist can become a major participator in the healing process for the patients by controlling the shading, ventilation and heating for each of the 9 different spaces that the patients pass through."

The transformation was commended for "its recognition of the importance of one-to-one interaction between a patient or staff member and the treatment environment within the design and the process employed to develop it."



2

From the Art School to the 8th Wonder of the World

Graeme Henderson (Architecture, 1984) is currently working at the forefront of the changing face of Dubai.

As the Chartered Architect and Senior Development Manager of Dubai's premier development company, Nakheel, Graeme is building the concepts for a city defined by its landmarks of ingenuity, distinctive residential communities, unique retail offerings and unprecedented investment opportunities.

With over US\$30 billion worth of major projects Nakheel's portfolio includes the iconic and internationally acclaimed waterfront developments The Palm Trilogy, The World and the Dubai Waterfront.

Once complete, Nakheel's developments will add more than 1,000 km of beachfront to the Dubai coastline, and all its projects spread across more than two billion square feet.

Currently there are only 10 residential properties in the world that have sold, under market conditions, for more than \$100m. Nakheel's villa will be marketed around \$120m (more than the firm paid for the QE2).

→ BRIEFING

Red Button

Fourth year Product Design Engineering students, James Brown and Nicky Pang – and Glasgow University graduate Amanda Jones – from Red Button Design – were featured in the Wall Street Journal's Technology Innovation Award 2007.

Following the company's success at the SIE business plan competition earlier in the year, the Wall Street Journal commended Red Button's Reverse Osmosis Sanitation System (ROSS) in the Environmental section of the award.

The water sanitation, transport and storage device is specifically tailored to suit the demands of poverty stricken developing countries and enables individuals to collect water and sanitise it for drinking or bathing. Competition Judge, Kenny Tang, said, "It is unlike any other water purification device in that it combines the need to collect, transport, sanitise and store water, without continual maintenance and in a form that is both durable and inexpensive – a prime requirement for the developing world."

London Fashion with a Scottish Accent

GSA alumni took London Fashion Week by storm as six alumni collections graced the famous catwalk.

Scott Ramsay Kyle (Textiles 2005), Jamie Bruski Tetsill (Textiles 2005), Sarah Raffel and Marianne Anderson of Brazen (Silversmithing and Jewellery, 2003) and Louise Gray (Textiles 2004) follow in the footsteps of Jonathan Saunders (Textiles, 2000) who has achieved international acclaim since graduating from the GSA.

Kyle, Tetsill, Raffel and Gray, are part of the Glasgow: Scotland with Style Design Collective which has received £30,000 in support from the Scottish Government as well as £40,000 from Glasgow City Marketing Bureau.

SPONSORS & DONORS

→ The Creative Futures Fund

Mr Kenneth Adams
American Friends of Glasgow School of Art
Mr C Martin Bailey
Mrs Midge Bain
Mr & Mrs Ian & Sheena Ballantyne
Mrs Kirsty Bowie
Mr & Mrs Donald & Anthea Brown
Lady Nancy Brown
Mrs Lydia Burnet
Mrs Margaret Crosbie
Ms Violet Denholm
Mr Ken Dickson
Ms Patricia Douglas
Ms Roberta Doyle
Mr John Forrest
Mr & Mrs James & Rina Grant
Ms Christine Hamilton
Mr & Mrs Allan & Margaret Hamilton
Mr & Mrs James & Phyllis Hamilton
Mrs Valerie Hamilton
Mrs Sheila Hannah
Ms Antoinette Harper
Ms Tamara Hedderwick
Mrs Carol Hewitt
Mr Ian Hill-Smith
Mrs Eileen Kesson
Mr Nick Kuenssberg
Mr James Kyle
Mr Alisdair Macdonald
Mrs Sonja McKay
Mrs Valerie McLachlan
Mrs Joan Milroy
Mrs Elizabeth Myerscough
Mr Lyn Nelson
Mrs Hannah Paterson
Mrs Margaret Pollok
Ms Elaine Price
Mrs Christine Shaw
Mr Fred Shedden
Mr Brian Shirley & Ms Jacky Brayton
Mr John Skinner
Mrs Gina Tringle
Mrs Pauline Tuffill
Mr Peter Warden
Mr Richard Weaver
Mr & Mrs Raymond & Brenda Williamson
The Tay Charitable Trust

→ Legacies

The Late Mr Clark Fyfe

→ Next Generation Fund

Mr Roger Ackling
Mr Craig Anderson
Ms Karen Armstrong
David Bankier

Mr Ian Biggar & Ms Anne Errington
Mr & Mrs Graeme & Gillian Buchanan
Buchanan and Ewing Bequests
Mr & Mrs John & Judith Chapman
Mr & Mrs Ron & Lennox Cole
Mr & Mrs Duncan & Annemeke Cunningham
Mr Michael Dawson
Mr Malcolm Day
Mr & Mrs Nigel & Patsy Dewar Gibb
Dog Digital Ltd
Mr & Mrs Paul & Christa Dowds
Mr & Mrs James & Dawn Durrant
Mrs Anthea Fortescue
Friends of Glasgow School of Art
Mr & Mrs Donald & Jan Forrester
Lady A V Gibson
Professor Pamela Gillies
Mr & Mrs John & Pat Graham
Mrs Nanette Hales
Mr & Mrs Brian & Kirsty Hill
Incorporation of Bonnetmakers & Dyers
Incorporation of Hammermen
Incorporation of Skinners
Incorporation of Tailors
Incorporation of Weavers
Mr & Mrs Brian & Linda Jamieson
Keppie Design Ltd
Mr Nick Kuenssberg
Mr & Mrs Robin & Aline Lorimer
Ms Rosemary Lucas
Mr Alister MacCallum
Mr & Mrs Alex & Melanie Mackie
Ms Liz Mackinlay
Mr & Mrs Donald & Elsa McFarlane
Mr & Mrs Malcolm & Margaret McIver
Ms Elizabeth Midgley
Mrs Morag Millar
Miss Louise Mitchell
Mr Philip Nelson
Mr & Mrs Robert & Mary Paris
Mr & Mrs Derek & Elizabeth Petrie
Mr Philip Reeves
Mr Martin Shaw
Mr Fred Shedden
Ms Jenny Slack
Mr & Mrs Douglas Sommerville
Mr & Mrs P W & J M Stutley
Sylvia Aitken Charitable Trust
Mr & Mrs James & Lesley Taylor
Mr & Mrs Robert & Patricia Trollden
Mr & Mrs David & Anne Walker

Mr & Mrs Alexander & Foye Weatherhead
Mr & Mrs Douglas & Ann Weir
The Barns-Graham Charitable Trust
The Bellahouston Bequest Fund
The D W T Cargill Fund
The Gillian Purvis Trust
The John Mather Charitable Trust
The Leverhulme Trust
The Robert Hart Trust
The Robertson Scholarship Trust
W M Mann Foundation

→ Sponsors

Arts and Business (Scotland)
Mr Colin Barr, Republic Bier Halle
Beith Printing
DLA Piper Rudnick Gray Cary Scotland LLP
Dog Digital Ltd
Glasgow School of Art Enterprises
Highland Spring Ltd
The James Wood Bequest Fund
Macfarlane Packaging Mandors
Mary Andrew Charitable Trust
Maxwell Maclaurin Solicitors
Standard Life Bank
Third Eye Design
Vladivar Foundation

→ Weave Project

Cruden Foundation Ltd
The Clothworkers' Foundation and other Trusts
The Cotton Industry War Memorial Trust
The Ernest Cook Trust
The MacRobert Trust

→ Charles Rennie Mackintosh Benefactors

Heritage Lottery Fund
Monument Trust
Glasgow City Council (Funded through the Cities Growth Fund)
Historic Scotland
The Hugh Fraser Foundation
The Gannochy Trust
The Garfield Weston Foundation
The Bellahouston Bequest Fund
European Regional Development Fund
Horace W Goldsmith Foundation
Scottish Enterprise Glasgow
29th May 1961 Charitable Trust
The Binks Trust

→ Margaret Macdonald Patrons

The Dean of Guild Court Trust

→ Francis Newberry Patrons

Mr Fred Shedden
Mr Nick Kuenssberg
Professor Tony Jones
J. Paul Getty Jr. Charitable Trust
Mrs Connie Simmers
Lord Macfarlane of Bearsden

→ Frances McNair Donors

Mr Derek Mickel
The Khushi Foundation
The Idlewild Trust
The Commonweal Fund
Archbishop Mario Conti
Alma and Leslie Wolfson Charitable Trust
The Family of the late Joan Tebbutt
Mr James Ballantyne
Ms Rosemary Jackson
Anonymous Donor
Sir Raymond & Lady Sara Johnstone
The Gordon Fraser Charitable Trust
The Aurelius Trust

→ Digital Mackintosh Donors

To view donors to the Digital Mackintosh, visit www.digitalmackintosh.co.uk

→ Finding Alumni

If you attended the GSA for three months or more you are eligible to join over 8,500 former students and graduates as a member of the GSA alumni. We can assist you in organising reunions and events, and help you keep in touch with your fellow students across the world.

Graphics graduate, Lindsay Wade, is looking for old class friends from the graduating class of 1967, particularly from the experimental 'Section 5'.

If you wish to contact Lindsay or old Art School friends contact Kate Hollands, Alumni and Events Manager, on +44 (0)141 353 4788 or email k.hollands@gsa.ac.uk

OBITUARY



1
Steven Campbell
(b. 1953, d. 15 August 2007)

The recent death of GSA alumnus Steven Campbell represents a huge loss to Scottish culture.

A pivotal figure in the history of post-war Scottish painting, Steven made a big impact at the School and will be greatly missed by all who knew him.

Leaving high school at 16 for an apprenticeship, he worked at the Cambuslang Steelworks for several years before he married life-long partner Carol in 1975. In 1978 he enrolled as a full-time student in the Mixed Media department at GSA. His student work was influenced as much by the conceptualism of artists such as Gilbert & George and Bruce McLean as the neo-expressionist paintings of Kitaj that his style is more closely associated with.

Campbell wrote his final year dissertation about Picasso whose classical figure paintings of the 1920s certainly seem to have influenced his own instantly recognisable figurative style. Campbell's approach to his work was consciously performative.

In life, as in his canvases, Campbell playfully created alter-egos, he cultivated the appearance of a dandified artist with his mane of blonde hair, cravats and retro-tweeds.

Graduating in 1982 Campbell was awarded the Bram Stoker Gold Medal and

a Fulbright Scholarship where upon he moved with Carol to New York. It was whilst living and working in New York that he established his reputation and became internationally known and collected, bringing Scottish painting to international attention. He was soon represented by the prestigious Barbara Toll Gallery. Among several high profile shows in the states he had a major solo show in 1985 at the Walker Art Centre in Minneapolis.

In 1990 Campbell had his first solo show in his home town with the *On Form and Fiction* exhibition in Third Eye Centre as part of the Year of Culture celebrations in Glasgow. Painting in a studio adjacent to the family home in Stirlingshire, Steven continued to show his work in Scotland and beyond with solo shows such as the *Caravan Club* exhibition in the Talbot Rice Gallery, Edinburgh (2002) and in group exhibitions such as the *Campbell's Soup* show in the Mackintosh Gallery, GSA (2005).

At the time of his death Steven was working on a major show of new work for a solo show in the Mackintosh Gallery at the school for 2008.

Steven is survived by his wife of 32 years, Carol and their three children, Lauren, Greer and Rory and one grandson.



**Glasgow
international**
Festival of
Contemporary
Visual Art

11–27 April 2008
www.glasgowinternational.org

EVENTS

GSA EXHIBITIONS

3 Nov 2007 – 10 Feb 2008

Gillespie, Kidd & Coia

The Lighthouse, Glasgow

The GKC exhibition at The Lighthouse is the first major retrospective of the work of one of the UK's most distinguished architecture practices.

Based in Glasgow, Gillespie, Kidd & Coia's imaginative approach to architecture resulted in a wide range of exceptional buildings throughout the UK.

Much of the source material for this exhibition is drawn from the Gillespie, Kidd & Coia Archive, gifted to the GSA in 2005. The exhibition — presented over two floors of The Lighthouse — begins by focusing on St Paul's Church, Glenrothes, before exploring a series of themes inherent in Gillespie, Kidd & Coia work.

27 Nov 2007 – 12 Jan 2008

Jerwood Drawing Prize

Mackintosh Gallery

The Jerwood Drawing Prize is the country's leading award in the sector and is the largest annual open drawing exhibition in the UK.

13 Dec 1007

**MDes; Textiles to Fashion,
Fashion Promenade**

Atrium Gallery

The Glasgow School of Art is holding its Masters Fashion Promenade with public fashion shows in the evening.

At the fashion show, postgraduate students from around the world on the MDes Textiles as Fashion course will show-case their unique and inspiring designs.

9 Feb – 22 Mar 2008

Craig Mulholland

Mackintosh Gallery

An exhibition of new work in association with Sorcha Dallas Gallery.

25 January 2008

Stuart McKnight

Mackintosh Building

Architect Stuart McKnight will be lecturing on the work of his practice McInnes Usher McKnight Architects (MUMA). Gillian McInnes, Simon Usher and Stuart McKnight all studied together at the Mackintosh School of Architecture in the eighties and formed the practice in 2000. All of their projects have been the result of competition wins.

25 Mar – 19 Apr 2008

Private View: 24 Mar 2008

Out of Print Research Cluster

Atrium Gallery

Participating in '500 Years of Printing in Scotland'; this exhibition will feature photography, typography, illustration, colour theory and graphic design.

11 Apr – 10 May 2008

**GI: Glasgow International
Festival of Contemporary Art**

Mackintosh Gallery

The Festival of Contemporary Visual Art aims to provide a platform for the best of contemporary visual arts and artists, including newly commissioned work.

GI hosts exhibitions, seminars, artists' talks and events specifically developed for the Festival, in addition to further collaborations throughout the city that reflect Glasgow's capacity to exhibit internationally significant art.

29 Apr – 24 May 2008

Private View: 28 Apr 2008

Silversmithing & Jewellery

Atrium Gallery

Work from Years 2 and 3.

14 – 21 June 2008

**The Glasgow School
of Art Degree Show**

One of the most significant art events in the city, this annual exhibition of final-year work from Fine Art to Architecture and Digital Design will show in all areas of the School.

Contact Information

*Mackintosh Gallery,
Newbery Gallery and the
Grace & Clark Fyfe Gallery*
For further information about exhibitions or opening times contact Grainne Rice on +44 (0)141 353 4525 or email g.rice@gsa.ac.uk

Atrium Gallery

For further information about exhibitions or opening times contact Vanessa Tothill on +44 (0)141 353 4589 or email v.tothill@gsa.ac.uk

OTHER EXHIBITIONS

7 Feb – 30 Mar 2008

Glimmers in Limbo

Tramway

Four site-responsive interventions invite spectator-participants to consider their relationship with Tramway and its wider cultural and historical context.

**Tramway, 25 Albert Drive,
Glasgow G41 2PE**
Box Office 0845 330 3501

24 May – 26 May 2008

**Spring Fling –
Open Studio Opportunity**

Region wide
This annual open studio event, held across Dumfries and Galloway, offers recent graduates originally from the Dumfries and Galloway region, but currently practicing outwith it, the opportunity to return to the region and share a studio with an established artist or craftsman to promote and sell their work.

The 2007 event featured over 90 artists and makers who presented a diverse and high quality range of art and craft work.

**For further information
contact Elinor Gallant on +44
(0)1387 262084 or at *elinor*.
gallant@dumgal.gov.uk or
visit www.spring-fling.co.uk**

THE FRIDAY EVENT

23 Nov 2007

Dr Jo Sharp:

Imagining the Subject

of Geopolitics

Glasgow Film Theatre

If we understand geography as a verb rather than a noun, it is clear how constructive — rather than descriptive — geographical imaginations are. A critical approach challenges any creation of such separate scales, instead emphasising entanglement to show how global geographical representations become embodied in ways that are marked by gender, sex, class and race.

Jo Sharp teaches geography at the University of Glasgow. Her research interests are in geopolitical, feminist and postcolonial theories, and these have led her to work in the US, Egypt and Tanzania.

MAKE A DONATION

To make a donation to the Mackintosh Conservation and Access Project, please complete this form and return to Campaign Office, The Glasgow School of Art, 167 Renfrew Street, Glasgow, G3 6RQ.

I wish to make a gift of £ _____
to The Glasgow School of Art fundraising appeal.

I enclose a cheque made payable to The Glasgow School of Art

I wish to give by: Visa / Mastercard / Maestro
(delete as appropriate)

Card Number _____

Expiry Date (mm/yy) _____

Security Code _____
(last 3 digit number printed on signature strip)

Issue Number _____ Start Date (mm/yy) _____
(Maestro payments only)

Title _____

Forename(s) _____

Surname _____

Address (incl postcode) _____

→ Signature _____

Date _____

I want the charity to treat the enclosed donation of £ _____
as a Gift Aid donation.

You must pay an amount of Income Tax and/or Capital gains Tax at least equal to the tax that the charity reclaims on your donations in the appropriate tax year (currently 28p for each £1 you give).

Notes

- 1 You can cancel this Declaration at any time by notifying the charity.
- 2 If in the future your circumstances change and you no longer pay tax on your income and capital gains equal to the tax that the charity reclaims, you can cancel your declaration.
- 3 If you pay tax at the higher rate you can claim further tax relief in your Self Assessment tax return.
- 4 If you are unsure whether your donations qualify for Gift Aid tax relief, ask the charity or, refer to the help sheet IR65 on the HMRC website (www.hmrc.gov.uk/charities).
- 5 Please notify the charity if you change your name and address.

THE GLASGOW SCHOOL OF ART