

# FLOW

GSA

Issue 12

The magazine of The Glasgow School of Art



# WELCOME

Welcome to Issue 12 of *Flow*.

Enterprise is at the heart of the GSA – creative practice here naturally encourages an open mind and an entrepreneurial spirit. Students and graduates demonstrate this year after year with the birth of new businesses and with creative practitioners who, with passion, innovation and creativity, are grounded in, but not shackled by, a business approach.

Some 28% of our graduates are self-employed (source: GSA Graduate Destination Survey 05) and in this issue Joyce Henderson examines the relationship between the school and entrepreneurialism and the important contribution of GSA students to the economy.

This vital role is visibly demonstrated by the myriad successful business partnerships that have been borne out of a GSA education – our award-winning alumni are consistently listed within the ranks of the best small businesses in the country and are testament to the benefits of a creative education. This issue, in our regular feature *Making Waves* we look at a handful of those partnerships and at their journey into the business pages from graduation day.

And as you read through these pages you will see how our academic staff lead the way for our students. At the cutting edge of research they ably demonstrate that innovation and creativity can make a genuine difference in the world outside of the studio. Partnerships, like the Digital Design Studio with House for An Art Lover (funded by the Arts and Humanities Research Council) to digitally recreate the British Empire Exhibition of 1938; or the Mackintosh School of Architecture's Glasgow Urban Lab with The Lighthouse and Glasgow City Council to create and sustain a new 21st century Glasgow; or research from Product Design Engineering into dealing with the crisis of malnutrition in older people in hospital care – all demonstrate the very real role that our staff, students and graduates can have in shaping our futures.

Professor Seona Reid, Director

P.S. The Glasgow School of Art has developed a new Strategic Plan for the period 2008 — 2012. This can be viewed online at [www.gsafuture.com](http://www.gsafuture.com)

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(Detail) *Phantom*, 2007  
– oil on canvas, Alison Watt.  
Courtesy of the artist.

## → BRIEFING

### Honours for GSA

The Glasgow School of Art's director Professor Seona Reid has received a CBE in the Queen's Honours list for 2008.

Professor Reid, Director of the School since 1999, was honoured for her services to the creative industries. Previously Director of the Scottish Arts Council, Professor Reid is also on the board of a number of arts organisations and educational bodies.

Also honoured by The Queen is alumnus Alison Watt (School of Fine Art, 1988) who received an MBE for her services to art. Greenock-born Alison until recently held the post of artist-in-residence at The National Gallery in London – one of only seven people to have held the post. Alison's work *Phantom* features on the front cover of this edition of *Flow*. Glasgow's Gallery of Modern Art (GoMA) has paid £45,000 for the piece, due to go on show at the gallery in November. Another work, *Echo*, was recently bought for £50,000 by HBoS for its Edinburgh HQ on The Mound.

### Top 10 Hit for The Mac

The Mackintosh Building has been voted one of the nation's favourite places in an online vote on the 'Treasured Places' website, compiled by the Royal Commission on the Ancient and Historical Monuments of Scotland. Over 100 images of places were initially selected for the public vote, including archaeological sites, castles and monuments, feats of civil engineering and pieces of urban architecture. Over 22,000 people voted to decide their top ten, with the Mackintosh Building being voted into second place overall.

### Students Stick With GSA

Figures released by the Higher Education Statistics Agency in June 2008 showed that the GSA is one of the UK's most successful higher education institutions in terms of student retention.

The School has the second best retention rate in Scotland at 1.8% – just behind the University of St Andrews – and is ninth in the UK.

# MAKING waves

A GLASGOW SCHOOL OF ART EDUCATION HAS INSPIRED SOME OF THE MOST CREATIVE PARTNERSHIPS IN SCOTLAND. *FLOW* CAUGHT UP WITH PARTNERSHIPS OF DESIGNERS, ARTISTS AND ARCHITECTS, OLD AND NEW GRADUATES, AND FROM ACROSS THE DISCIPLINES TO EXAMINE THE ART SCHOOL ENTREPRENEURIAL DRIVE.

**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.

**Names:** Krisdy Shindler and Rebecca Anson  
**Current role:** Partners, Lowsalt Gallery

**How did you two come to be working together?**

In the beginning we were three; Krisdy Shindler, Rebecca Anson, and Chloe Brown. All in our graduating years at GSA, we (Chloe and Rebecca) were completing our undergraduate degrees in Painting and Krisdy was on the MFA course. At the time, there seemed to be a lull in exhibitions in the city and we were concerned that most organisations in the city who provide opportunities for artists to exhibit were not so interested in doing the same for art students. So our initial goal was to provide exhibition opportunities for students to show alongside other emerging and established artists in the city. We gained access to a shop-front in the Saltmarket area of Glasgow, we figured we should work our idea up from the ground and reference our historical address – hence the name Lowsalt. We put an open call out for submissions, raised some money to pay the rent and the result was 6 vibrant group shows in a 3 month period, featuring local as well as international artists.

**Aims for Lowsalt?**

Lowsalt aims to continue to capture the spirit of an independent self-serving community by encouraging artists and collectives to take greater control of the infrastructure and context of their artistic practice. Lowsalt's goal is to further explore the processes of multidisciplinary art and provide a platform of a broader cultural scene by building new relationships amongst the diverse creative activities and identities in Glasgow and beyond.

**What's the most exciting aspect of being part of Lowsalt?**

KS: The community spirit the gallery generates! The free-reign creativity, risk-taking and inclusive attitude you can experience in a non commercial, public space. We love working with and meeting new people, hearing exciting ideas and crazy concepts of what drives artists and makes them act out; then watching these ideas physically come to life by assisting and facilitating artists to fully manifest their works. We love celebrating the opening night of exhibitions, watching the works come to life with an eager audience around.

**Any advice for others hoping to follow in your footsteps?**

RA: Someone a few years ahead of me at GSA told me to read books, see shows, experience people and listen to as much of the city as possible for at least two years before you should even think 'seriously' about making any work! We would agree and urge people to get out there and experience what's on your doorstep. Make friends with other artists in different departments and years, and practice installing/ exhibiting your work outside of a studio environment. Participation is the best way to learn and develop as an artist.



**What's your fondest memory of the GSA?**

KA: The endless hours spent in the studio with other artists – discussing, connecting, collaborating, and producing work in a 'juiced up' creative environment.

**What do you think the GSA's contribution has been/is to Glasgow and beyond?**

KS: I think most students leave GSA with fond memories and good sense of belonging to the greater arts community in Glasgow.... And many alumni go on to reciprocate support for the school when travelling internationally or by coming back to tutor and feed into the newer generation of Glasgow-based artists. The GSA still holds a centre-point to our arts community here in Glasgow.

**Is Glasgow a good home for enterprising artists or will we always lose out to London?**

RA: Stay in Glasgow, its cheap, there's great music and lots of opportunities to exhibit. People have more of an encouraging and open attitude up here!

KS: Yes Glasgow loses out to London, but in the best possible way. The Glasgow art scene, built up over many years predominantly by artists, is a gem! We are so privileged to be living and working in a place where DIY/ artist run culture is the norm. Artists and organisations are still very supportive of other artists' ideas and needs; the doors are open and opportunities are there for the taking.

[www.lowsalt.org.uk](http://www.lowsalt.org.uk)

- 2 Alistair McAuley (left) and Paul Simmons, Timorous Beasties
- 3 Scott Mason, Val Clugston and team



2

**Names:** Paul Simmons and Alistair McAuley  
**Current role:** Partners, Timorous Beasties

**How did you come to be working together?**

PS: We met at Art School whilst studying textiles – purely by the physical nature of textiles you have to have a minimum of two people to produce it and we were lucky enough to share similar ideas. After graduating Paul did a Masters at Royal College in London – we talked about setting up a studio and came back to Scotland and joined forces. It would have been impossible to stay in London – in a business like textiles you need space and that’s at such a premium in London.

With any relationship you grow and develop – it grows organically and you find your own strengths and weaknesses. We still share a common cause and belief with textiles in general, which is the main thing. We just started designing things that were so huge no one else would produce it, so we had to find a way to produce it ourselves. Then we couldn’t market it, so instead of letting that stop us we opened a shop. Each step is about realising that no one is going to come from the sky and tell you its alright. To get somewhere we had to make it happen ourselves.

**Any advice for others hoping to follow in your footsteps?**

PS: My only advice is basic – stick to your guns. If you believe in it and love what you’re doing I don’t think you can go far wrong.

**How did studying at the GSA help you in your roles?**

PS: We abused the Art School as much as we could! Art School was amazing for being able to mix in different disciplines and use different departments.

I saw my time at Art School as the time I could do whatever I wanted to knowing that I probably wouldn’t have the chance to do it later on (and I haven’t). I would say to others to use and abuse the freedom to experiment and learn that art school gives you as much as you can.

**What are your fondest memories of the GSA?**

PS: The Mackintosh Building itself – it’s one of the few buildings in Glasgow that would suit it. When we studied at the GSA it was truly great that you got to mix with people who came from all walks of life and from different countries, it was an eclectic mix of people. I hope that’s still the case now.

The Art School for me was the only bastion of hope there was – I didn’t want to do anything else and it was such a relief to get there and realise you weren’t alone. The GSA is immensely important for Glasgow’s cultural landscape – without it us and everyone we know would be elsewhere.

[www.timorousbeasties.com](http://www.timorousbeasties.com)



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**Names:** Scott Mason and Val Clugston  
**Current role:** Directors, Nomad Design

**How did you meet?**

VC: We just missed each other at Art School by one year. We began working together when Scott came to Curious Oranj when he graduated – we began working together and almost immediately became a very solid, self-contained team. It soon became clear to us that our explorative way of working coupled with our interest in research would be more suited to a smaller practice that could respond dynamically. So Nomad was born in 2006.

**Most exciting part of being Nomad?**

SM: Every day’s a new day – a great big adventure. We travel about a lot, and we both teach at the GSA part time.

VC: Building Nomad is the thing that gets me out of bed in the morning. The type of experimental work we get to do is fascinating. Our work is based in and well-known in the education sector – and these types of clients are very open-minded about us trying to challenge boundaries.

Our research has led us to develop techniques in interior design not just from design but from the likes of environmental psychology to find out how people actually use space. Every environment has its own individual characteristics; the cultural, human, architectural and technological factors that are all subtly different. We produce designs that are relevant to each space.

**What do you think GSA’s contribution has been to Glasgow and beyond?**

VC: We travel a lot and wherever we go people know where we’re talking about. There’s a real culture about the place that’s of enormous benefit to Glasgow. Celts in general are regarded as creative people and in Glasgow the presence of the Art School backs that up. The Art School has links with different countries and contains such a mixed bag of students – it’s a fantastic creative environment.

**Fondest memories of Art School?**

SM: Discovering there are 24 hours in a day; cringe-worthy crits that you think are the be all and end all at the time; black coffee at the Vic; being in the library and discovering unusual books...

**Any advice for others hoping to follow in your footsteps?**

VC: Don’t overanalyse it – we didn’t plan ahead we just went for it – just making the leap stopped us being paralysed by fear I think.  
 SM: Cancel all social life and don’t feel bitter about it...

[www.nomad-rdc.com](http://www.nomad-rdc.com)

“THE ART SCHOOL FOR ME WAS THE ONLY BASTION OF HOPE THERE WAS – IT WAS SUCH A RELIEF TO GET THERE AND REALISE YOU WEREN’T ALONE. THE GSA IS IMMENSELY IMPORTANT FOR GLASGOW’S CULTURAL LANDSCAPE...”

4 Janice Kirkpatrick, Graven Images  
 5 Ross Hunter, Graven Images  
 6 Charlie Sutherland (left) and Charlie Hussey, Sutherland Hussey Architects  
 7 *An Turas, Tír, 2003*, Sutherland Hussey Architects  
 Photo: Sutherland Hussey Architects

**"IF UNFETTERED CREATIVITY IS ENCOURAGED IT DEVELOPS THE OPPORTUNITY AND SKILLS THAT GIVE STUDENTS THE CONFIDENCE TO DO ANYTHING."**



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**Names:** Ross Hunter and Janice Kirkpatrick  
**Current role:** Directors, Graven Images

#### How did you come to be working together?

RH: We have worked together since Art School. Janice did an MA in design and I was in final year architecture and we decided to start up our own business instead of an industrial placement.

When we started we had a naive attitude – we had no clients and didn't really know what to do. Luckily thanks to art school training we didn't need computers and software to get going, just paper. We wanted to prove you could do internationally relevant work in Glasgow.

In order to survive in Glasgow we had to be wide-ranging. You couldn't be a specialist when we first started out – an economic condition of living in Scotland was that you had to be very flexible.

JH: In order to design you need to put a lot of involvement into that business. That gives you a real edge over a specialist and if one market falls away then you've still got other options – and from being at GSA we'd been in an environment where transferable skills were very much encouraged.

#### What do you think the GSA's contribution has been to Glasgow and beyond?

JH: Art school is part of the industrial history of this part of the world. It's a living piece of history. I think it's down to institutions like the Lighthouse and the GSA that Glasgow has such a creative reputation. And there's now a real platform in the city for a world-class centre that promotes not just Glasgow but Scotland. I'd like to see more in the way of Government assistance to help that move forward.

RH: The biggest risk to creativity is risk management and fear of taking risks. GSA has always supported students to push boundaries and take risks. My concern is that the business of education might become more influential than the business of art, and I hope that doesn't happen.

JH: If unfettered creativity is encouraged it develops the opportunity and skills that give students the confidence to do anything. Drawing for me, it's like English, it's how I communicate. It's how we best communicate with clients and with each other. Art School teaches its students like no other about the importance of using that language, of teaching the basic skills first.

**Names:** Charlie Sutherland and Charlie Hussey  
**Current role:** Sutherland Hussey Architects

#### So how did it all start?

CH: We studied together for the last two years of art school, then in London we shared the same house, and we worked together in London. London 10 years later and having kids had changed the city for us, and following the death of our mentor Jim Stirling in 1992 we had a decision to make, carry on in London or leave and set up together. So we did, it seemed natural come back to Glasgow.

CS: We thought at the time that Scotland was full of people like Richard Murphy, that there was a renaissance of Scottish patronage of the Arts... and how wrong we were! We really struggled at first...

#### What were your experiences of life at the GSA?

CH: I was only at the Art School for 2 years, but coming up to Glasgow for me was a revelation. The tenmental city was a great experience – student life at the GSA is incredible – it's an amazing city for size and vibrancy.

CS: I arrived at the GSA as a bit of a ditherer, I didn't really know what I wanted, whether I wanted to do fine art or architecture. But you don't know what architecture actually is until you've actually dabbled in it. On reflection that was what made the experience for me, studying architecture in an art school environment.

#### You now also teach at the GSA alongside your work commitments. How do you find that?

CH: We've now been teaching here over a decade – it was weird at first, working alongside your ex-tutors. But the School has always been very supportive, for the first 5 years when we were really having difficulties supporting ourselves, teaching at the School kept us alive.

I don't know whether I have changed or the students have, it's easy to look back on the halcyon days of my youth, but it seems to me that students now have different expectations and enormous pressures.

CS: Huge pressures. I don't think any students exist anymore that are truly full-time students like we were allowed to be, they have to work too.

#### Do you have any advice for other aspiring architects?

CS: Pursuing architecture is one thing, setting up on your own is quite another. Setting up on our own is one of the most terrifying things we've ever done, and architecture itself has changed, it has shifted. Take Gillespie, Kidd and Coia for example, in their prime they'd built 25 churches – they had an enormous amount of patronage and trust that you just don't get these days. We very rarely get to follow through things past conceptual and ideas work, which is well paid but can be less rewarding.

#### What do you consider to be the GSA's contribution to Glasgow and beyond?

CH: Look at the people who've graduated from the place, they show the contribution. And many of them choose to stay on in Glasgow, which goes to demonstrate the environment.

CS: Glasgow is far enough away from London to create its own identity – it has an incredibly vibrant artistic community and the GSA is a big part of that community and atmosphere. And the School being based where it is is absolutely vital – in the hear of the city centre and in that (Mackintosh) building.

[www.sutherlandhussey.co.uk](http://www.sutherlandhussey.co.uk)



- 1 Andy MacMillan and Isi Metzstein, Mackintosh Room
- 2 Mackintosh Building and proposed re-development of site
- 3 3D representation of the new GSA Shop

→BRIEFING

**Graduating Honours**

Andy MacMillan and Isi Metzstein, formerly of architecture practice Gillespie, Kidd and Coia, received their honorary degrees (D Litts) as part of the GSA graduation ceremony at Bute Hall, University of Glasgow on Friday 20 June.

The internationally renowned architects were chosen by the GSA to receive honorary degrees for their impact on Scottish architectural culture, their considerable academic involvement at the school and the revival of interest in their work following the exhibition Gillespie, Kidd and Coia: Architecture 1956 - 1987 at The Lighthouse, Scotland's Centre for Architecture and Design. Andy is currently Emeritus Professor at the Mackintosh School of Architecture.

**Best in Show for New Blood**

Students have triumphed for the GSA with four 'Best in Show' wins at the D&AD New Blood Awards at Earls' Court in London this year.

Thirty-six students exhibiting at the D&AD New Blood 2008 graduate recruitment exhibition were chosen as best in show in their respective disciplines. Jim Houston (Graphics), Johnny Naismith (Graphics) and a joint project by Silje Eirin Aure and Victoria Kastenbauer (Illustration) were the winners for the GSA.

Winners were selected by a panel of creative industry leaders from the 120 exhibiting courses at the show, which attracted some 7,000 visitors from around the world.

**GSA Degree Show 2008**

The GSA Degree Show 2008 once again thrilled around 20,000 visitors from around the UK from 14-21 June with the usual high standard of works from right across the academic schools.

Leah Black, Silversmithing and Jewellery student was selected to provide the main image to promote this year's Show to the public, with her prize-winning Hunter Cup.

# GSA NEWS

**£50 million Campus Boost**

The Glasgow School of Art and the Scottish Funding Council have announced plans for the redevelopment of The Glasgow School of Art campus.

The Scottish Funding Council is prepared to commit up to £50 million towards the first phase of the redevelopment. This will see the transformation of the site immediately opposite the iconic Mackintosh building which is currently undergoing an £8.7 million conservation and access project funded by the Heritage Lottery Fund.

The current site is currently occupied by three buildings – the Foulis, the Assembly Building and Newbery Tower, which are no longer fit for purpose. They will be replaced by buildings that will provide a modern learning and research environment for future generations of staff and students within the creative disciplines. The new development will be designed to the highest standards with full commitment to environmental performance.

The Chair of the Scottish Funding Council, John McClelland said "The Glasgow School of Art provides Scotland with the creative industry entrepreneurs of tomorrow. The redevelopment project will ensure that its students and staff are working in the right environment to ensure success. The first phase will enhance the area opposite the Mackintosh building improving the setting for one of Scotland's finest architectural achievements".

Director Seona Reid welcomed the Funding Council's announcement and said "The investment from the Scottish Funding Council for phase one of our campus redevelopment is a major vote of confidence in our plans for the future. A world class School needs a world class estate and Funding Council support will ensure that we have one. With it we can feel confident of continuing to produce mature, confident and enterprising graduates and contributing to Scotland's economic and cultural success".



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**Mackintosh Conservation and Access Update**

Stage one of the Mackintosh Conservation and Access project to restore, refurbish and create better access to the Mackintosh building has now been completed and its new world-class resource centre, the Archives and Collections Centre (ACC) is open to the public. A new GSA Shop, Mackintosh Furniture Gallery and a tour route will be unveiled in September. Stages two and three of the project will see work carried out in the East and West wings of the Mackintosh Building. The cost of the work is just over £8.7 million and so far the campaign team has raised over £7.8 million with support from the Heritage Lottery Fund, Historic Scotland, ERDF, Scottish Enterprise Glasgow, Glasgow City Council and the generous support of charitable trusts and private donors.

If you would like to make a donation to the project please contact the Development Office at the GSA using the form on the back cover. Paul Rickett has now taken over the post of GSA Director of Development. Paul comes to GSA from the University of Oxford and we will feature Paul in the next issue of *Flow*.



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→BRIEFING

**Pushing the Red Button**

Glasgow company Red Button Design continues to win a string of prizes over the year including: Scotland's Best Business idea by Business Gateway; Oxford University's 21st Century Challenge; finalists in HSBC's Unipreneurs Competition; runners up at the Wall Street Journal Technology Awards; and secured £50,000 of funding from the BBC's Dragons' Den panel for their Third World Water purifier and carrier by securing £10,000 investment from every one of the Dragons!

The company, formed in November last year by Product Design Engineering students James Brown, Nicky Pang and Glasgow University student Amanda Jones, say their Reverse Osmosis Sanitation System (ROSS) could improve the health of the Third World.

10,000 people a day die from diseases related to drinking untreated water. The system would allow people to collect up to 50 litres of water from the nearest untreated sources and return it to their community.

[www.thisisredbutton.co.uk](http://www.thisisredbutton.co.uk)

**N.Capsulate Success**

Andrew McCalister, a Product Design Engineering student at the GSA, has won a competition to find the country's best new inventions. Andrew won the student category of the Biggart Baillie Innovation Award for N.CAPSULATE, an anti-terrorism device.

The N.CAPSULATE is a device which can be fitted to bomb-proof barriers to mitigate the extreme destruction caused by car bombs. It expands with the shock wave caused by the explosion, absorbing the energy from it, which would otherwise be passed on to personnel, civilians and structures. In addition, it has a one-way protection feature whereby it stops shrapnel in one direction but allows armed personnel to fire through it the opposite way.

- 1 Kelpies, Andy Scott
- 2 James Barlow, CEO, Scottish Institute for Enterprise



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Joyce Henderson takes a look at the new hot topic in Higher Education.

# GSA AND ENTREPRENEURSHIP

→ In today's global, information-driven society, economic success is increasingly based upon the effective utilisation of assets such as knowledge, skills and innovative potential as the key resources for competitive advantage. Creative graduates, armed with these skills, are increasingly being seen as a key source of entrepreneurial activity in the UK and crucial to the realisation of the UK Government's vision to make the country the "the world's creative hub".

Annually, more than a third of UK graduates who set themselves up in business will have studied subjects relating to the creative industries sector (source: National Council for Graduate Entrepreneurship, 2004). Figures from 2004 show that the sector accounted for 7.3% of the UK's Gross Value Added and employed around 1 million people. This just goes to show that institutions like The Glasgow School of Art are doing an exemplary job providing an educational environment that nurtures and encourages the entrepreneurial spirit.

Forging close links with organisations such as Scottish Institute for Enterprise (SIE) is part of a commitment by the GSA to help students become entrepreneurs and leaders of tomorrow. SIE helps encourage them to realise their potential – they can provide direct help such as advice, funding and mentoring students to help fledgling businesses get off the ground. Amongst GSA students SIE has already helped are Red Button Design, the multi-award winning student company responsible for the innovative ROSS water purification system (see page 6), contributing £16,000 worth of funding, but the relationship with students starts directly on campus. As part of the partnership SIE places interns directly within the School – MRes student Amanda Dobbratz is SIE student intern at GSA, and says she relishes her role in a creative sector which by its very nature is entrepreneurial.

'There has never been a more pertinent time to have an art school education, as government agendas are frequently highlighting the importance of creativity in business,' Amanda says. 'What's more is that new areas such as transformation design are continually springing up and adding new contexts in which skills gained at art school can not only be applied in the 'real world' but also developed into new and highly desirable consultancy fields.'

And the commitment to applying creative skills in a real environment has produced an enviable track record. Overall, twenty-eight per cent of GSA graduates (source: *GSA Graduate Destination Survey, 2005*) are self-employed – reflecting the school's long tradition of generating successful spin-off companies. Many leading lights of the creative industries in Scotland are graduates of GSA, among them award-winning Scots architect Gareth Hoskins – architect of the Scottish Pavillion at Venice Biennale in September; sculptor Andy Scott who has been working with British Waterways for his *Kelpies* project on the Forth Clyde Canal; Sorcha Dallas who supports Glasgow's artists at a grass roots level through her city centre gallery which grew from a project based in her front room; Brazen Studios, a jewellery workshop and exhibition space in the Merchant City supported by the National Endowment for Science, Technology and the Arts' (NESTA) Creative Pioneer Programme and The Princes Scottish Youth Business Trust; design companies like 4C, Lightweight Medical, SafeHinge and Red Button, all graduates of Product Design Engineering, a course run jointly with Glasgow University; and Natasha Marshall, who set up textile design company *Squigee* with her partner Neil Fullerton just a year after graduating.

Graduate entrepreneurship is a subject close to the heart of GSA Director Professor Seona Reid and she points out that it is a complex issue.

"There are two issues involved here. On the one hand we can talk about the number of graduates who start up businesses. Glasgow has the largest share of creative industries outside London and the South East and the GSA makes a significant contribution to that. But there's also a growing realisation that the key skills for today's knowledge economy are very different from the skills needed for the industrial economy. It's no longer labour, machinery and land that count but know-how, ingenuity and imagination. Those are entrepreneurial qualities that can be used in any profession and our graduates have them in abundance." →

- 3 Amanda Dobbratz, SIE student intern
- 4 Natasha Marshall
- 5 Natasha Marshall, Fabrics & Wallcoverings
- 6 Andy Scott
- 7 Philip Ross (left) and Marton Izod



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➔ Professor Reid refers to the commentator Richard Florida, who identifies a new class of worker he calls the 'creative classes' – people who use their imagination at work and are innovative. Florida claims that the knowledge economy, is driven by the 'creative classes' – people who are more likely to base their employment decisions on lifestyle choices.

"They don't get on their bikes to go where the jobs are," Seona explains. "The jobs have to come to them. The creative class are attracted to culturally diverse cities with lots of opportunities for leisure and culture. And Glasgow is very much a creative city – edgy and lively with an incredibly large concentration of artists and designers."

All of this is borne out by the way Natasha Marshall approached her career when she graduated from the GSA with a Textiles degree in 1996.

"I really wanted to stay in Scotland. Out of the 28 of us who graduated I was the only one who stayed in Glasgow. They all got fabulous jobs – a testament to GSA being such a creative art school, I think, very open to new ideas and ways of thinking – but they all went to the traditional fashion centres of London, Paris or Milan. I was determined to stay here, so setting myself up on my own was more of a necessity," said Natasha.

Only 23 when she set up her fabrics and wall coverings company *Squigee* with partner and fellow GSA graduate, Neil Fullerton in 1997, Natasha certainly wasn't averse to taking a risk. She worked as a waitress in the beginning to keep afloat while she and Neil hand-printed her architecturally inspired designs onto high-quality base cloths. They had a mission – to persuade architects and interior designers to move away from the plain colours that were the predominant fashion at the time and start using patterned fabric again.

## "IT'S NO LONGER LABOUR, MACHINERY AND LAND THAT COUNT BUT KNOW-HOW, INGENUITY AND IMAGINATION."

"Ten years ago it was more of a gamble to set up as a textile designer in Scotland. The bulk of the remaining mills and printers in the UK are based in England, so I'd always thought I'd have to move South eventually but since we started, the technology has changed so fast, making it not only possible but in my opinion beneficial to be based outside London," added Natasha.

Neil looks after the technological side of the business, having graduated in Graphic Design from GSA, then going on to do a PGDip in Electronic Imaging at Duncan Jordanstone.

"It is now so easy to alter a design and communicate that electronically to a factory in Italy, for instance. There's no need to get on a plane or trust to the post. You can almost work anywhere," said Neil.

Natasha and Neil could provide any budding entrepreneur with a good-practice case study on how to develop a successful creative business. They started the business with a £5,000 loan from the Prince's Scottish Youth Business Trust and in ten years have seen the business go from strength to strength and a long way from the gruelling shifts they did hand-printing their fabrics on a 20ft-long print table.

On the basis of feedback that customers found the name *Squigee* hard to remember and following advice from a consultant, they rebranded the company in 2004. The company name then became simply *Natasha Marshall*. The rebranding was a spectacular success.

"We went to the 100% Design Show in London that year and people were queuing to get onto our stand. It was so busy *Today Interiors* couldn't get onto the stand but they contacted us after the show and now look after our distribution and sales. That was such a big step forward and it means I have much more time to design. We used to launch a new collection every two years but now we have the licence agreement I have much more time to design and we produce up to six collections a year across fabric and wallpapers," said Natasha.

Seona Reid believes that creative entrepreneurs like Natasha Marshall and Neil Fullerton and the many others who graduate from The Glasgow School of Art are crucial to Scotland realising its potential to be a hugely successful creative nation and compete with the emerging economies of India and China.

"Any document talking about the skills we need for the economy highlights the importance of creativity and design for innovation – those are the UK's strengths and we need to make sure we capitalise on them. And the people who leave this institution are creative – which means they've learned to prototype, fail, learn from their mistakes and persevere to get an idea right. They've had to develop lateral thinking and be comfortable with uncertainty. That's what this institution does.

"Our students learn in a completely different way. It's not a process of imparting knowledge, it's learning through doing, through researching their own projects, defining what they want to do and managing their own projects. Most people are naturally creative – it just has to be harnessed. But it's a long process and not something you can learn in a 15 week module on how to run a business," she added. **GSA**





6

#### ANDY SCOTT, SCULPTOR

→ Sculptor Andy Scott graduated from The Glasgow School of Art in 1987 and since then has become well known for his highly visible and iconic public works in bronze and steel, including *The Heavy Horse* beside the M8 motorway, the *Thanksgiving Square Beacon* in Belfast and the *Aqua Solaire* figure at Currumbin Beach in S.E. Queensland, Australia. The National Lottery have just made the biggest award ever to a Scottish project which will incorporate Andy's *Kelpies* – two colossal horse heads based on mythical Scottish sea horses – into an innovative 'displacement lock' boat lift system on the Forth and Clyde Canal. Here's what Andy says about his entrepreneurial journey.

### "THE EXPERIENCE OF SELLING OUT MY DEGREE SHOW WAS WHAT REALLY GAVE ME AN INKLING THAT IT WAS POSSIBLE TO MAKE A LIVING FROM THE SKILLS I'D PICKED UP."

"The GSA has instilled in me a determination that has seen me through. Even at the time of my degree and post grad show, cast figurative sculpture was, well, not exactly frowned upon, but decidedly not 'with the programme'. So I suppose it was a determination to buck the trends, and of course utilise the practical handskills I was taught that pulled me through.

Truth to tell I probably learned very little about "business skills" in those early days, but it's perhaps a bit unfair as not many students I've known would have been that keen to embrace business plans, profit and loss accounts, VAT, tax etc, and I think the emphasis should probably be on honing raw artistic talent.

The experience of selling out my degree show was what really gave me an inkling that it was possible to make a living from the skills I'd picked up, and that the approval of the public, especially when backed by their investment in my efforts, assured me that an entrepreneurial approach to life after art school was infinitely preferable to the dole and filling in grant application forms.

My career did not immediately follow a traditional path... to this day I have never had an exhibition in this country. I applied myself to making a living through the variety of skills that I had picked up at the GSA. In the first few years out I turned my hand to interior design fabrication, architectural detailing, stage set and prop construction, theatrical events and pyrotechnics, museum conservation and reproduction, teaching... oh, and when possible, sculpture. But through all of that I was learning what was involved in running a business. First on my own and eventually with other artists.

So here I am today – I still don't know what's happening further than six months away, and I still average over 60 hours a week, but if I didn't like it, I wouldn't be doing it."



7

#### PHILIP ROSS, PRODUCT DESIGN ENGINEER

→ A student's desire to eliminate an all-too-common injury suffered by small children led him to set up a company to market his solution. Philip Ross spent the fourth year of his Product Design Engineering course working on an alternative to the common door hinge which is responsible for 30,000 children every year turning up at their local accident and emergency units across the UK with damaged fingers, some of them so bad they need to be amputated. The PDE department regularly works with Yorkhill's Royal Hospital for Sick Children and in 2006, the head surgeon brought their attention to the problem. Over a period of six months, 283 children had arrived at the hospital with finger injuries, the majority of them having been trapped in doors. Out of those, 62 were broken and 16 had to be amputated.

"It's an incredible problem and that's only one hospital in Glasgow. If the traditional door hinge design was launched today it would be seen as inherently dangerous. But because it's been around for centuries, it's accepted as the way things are. It's one of the biggest challenges we face – to change people's perceptions," said Philip.

Philip has teamed up with fellow PDE graduate, Martin Izod to pioneer the *SafeHinge*, an alternative door hinge that pivots from the top and bottom of the door frame and means that no gap is created as it opens and closes – so no place for small fingers to go.

"I think the course was very good in providing us with the ability to see problems, understand and ultimately solve them," explained Philip. "I was also encouraged by the fact that other GSA and particularly PDE graduates had gone out there and set up their own business and had made a success of it – I'm thinking of 4C Design and Lightweight Medical, for instance".

*SafeHinge* received early stage financial and mentoring support for young creative businesses from NESTA. They went on to win a SMART grant and funding from the Princes Scottish Youth Business Trust which gave them over £100,000 to develop the product and take it through fire and mechanical testing.

"Raising finance through grants is always a challenge, you do have to work through a lot of red tape, but when you can raise the amount we have, without sacrificing equity, it can be worth it," said Philip.

*SafeHinge* is in the development stage at the moment but they hope to have it on the market by the end of 2008 or the beginning of 2009. Initially they will supply hospitals and schools with their long-term aim being to get them into new-build homes.

"It is a very exciting time for us just now, the pace is picking up a lot and we have had a lot of interest from the market. We recently took on a couple of Non-Executive Directors who have been really helpful in adding some grey hair and experience to our team, helping us avoid the mistakes we would otherwise have to face and learn for ourselves," said Philip.

- 1 Digital Model, Tower, Empire Exhibition
- 2 Digital Model, UK Pavilion, Empire Exhibition
- 3 UK Pavilion (actual), Empire Exhibition

# BACK TO THE FUTURE: 1938 EMPIRE EXHIBITION

This year marks the 70th anniversary of the Empire Exhibition, which was opened by George V in May 1938. To mark the anniversary there has been a series of exhibitions and events around the city.

→ Glasgow’s House for an Art Lover, in Bellahouston Park, original site of the 1938 event and now home of Glasgow School of Art’s digital design studio (DDS), has produced a permanent exhibit in the form of a 3D digital model of the pre-war event, including interactive reconstructions of the pavilions.

The aim of the project was to create a permanent resource for the exploration, research and public exhibition of the Empire Exhibition of 1938 in the context of Scottish and UK social and architectural history. Through intensive research including interviews with individuals who visited the original Exhibition and experts in architecture and architectural history, the DDS has successfully built an accurate 3D digital model from which the planning of the Exhibition and its architectural style can be examined.

a boy to the original exhibition, was on the panel of artists, historians and architects that advised on the DDS project. Andy spoke about the remarkable scope of the original project and in recreating it.

‘While trawling through the archive, I began to realise what a spectacular achievement the exhibition had been. Conceived and constructed in just 18 months, it opened on time and was visited by more than 13 million people, almost five times the population of Scotland.’

Held to celebrate the diverse cultures of the commonwealth, the exhibition featured around 80 examples of modernist architecture, including the world renowned Tait’s Tower. Andy believes that the event was at the forefront of international architecture.

‘Some of the pavilions could stand with anything built

“WHAT A SPECTACULAR ACHIEVEMENT THE EXHIBITION HAD BEEN. CONCEIVED AND CONSTRUCTED IN JUST 18 MONTHS, IT OPENED ON TIME AND WAS VISITED BY MORE THAN 13 MILLION PEOPLE.”

On display at House for an Art Lover, visitors can now view and explore photo-real, 3D digital models of the principal buildings and structures that comprised the Exhibition, together with an accurate 3D map showing the relationship of the various buildings, road and pathways and water features, to the topography of Bellahouston Park. Also available to the public as part of the exhibition is archive footage and film of interviews used for research. A special interpretation centre has been set up to house the reconstruction, which was made possible by a £146,000 grant from the Arts and Humanities Research Council.

The original exhibition proved a remarkable showcase for the talents of Thomas Tait, Barbara Brodie and a team of rising young Scottish architects, including Basil Spence and Jack Coia.

Andy MacMillan, Professor Emeritus at Mackintosh School of Architecture, studied under Coia, and visitor as

across the world at the time. It was visually coherent, despite the multitude of architects involved.’

The 3D visualisation of the Empire Exhibition was created by a team of experienced 3D modellers working at the DDS. The modellers worked from dozens of small-scale drawings, hundreds of photographs and many maps to recreate the 3D virtual Empire Exhibition to recreate the buildings in intricate detail. The work required the construction of all the major buildings that comprised the Exhibition as well as a reconstruction of the Park including roads, pathways and vegetation. Each model was reviewed by a panel of experts including MacMillan, to ensure that models were as accurate as possible and some of the completed models animated to complete an Interactive Map.

The work took a team of five modellers about six months to complete. **GS&A**



1



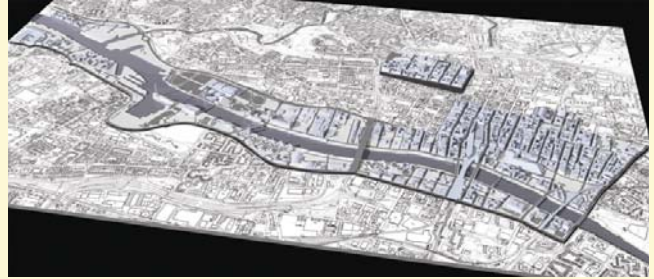
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2

## THE GLASGOW URBAN LAB: THE ART OF PLACE-MAKING

The Glasgow Urban Laboratory ('the Lab'), is a partnership led by The Mackintosh School of Architecture at The Glasgow School of Art with the City of Glasgow and The Lighthouse, Scotland's Centre for Architecture, Design and the City.

→ The Lab's vision is to deliver and sustain improvements to the economic, social and cultural environment of Glasgow by promoting the conditions for it to fulfil its ambition to become the successful 'knowledge city' for the 21st century and beyond.

The Lab allows experts in various fields to come together and is setting a world standard in cross-disciplinary teaching and research in place-making, and will enhance Glasgow's reputation as a world leader in design.

Designed to enhance the city's competitiveness, attractiveness and international profile, to engage with a wide participative network of citizens, businesses and academic and research organisations, the Lab will enable the city to capitalise on its opportunities: the strength of its creative industries, education and research sectors; the vitality of its commercial, sporting and cultural life; its reputation for visionary city leadership; enlightened entrepreneurship; social justice and openness to change.

The Urban Lab presents a new and dynamic opportunity for the GSA to help shape the changing face of Glasgow and to be instrumental in its success. Professor David Porter, Head of the Mackintosh School of Architecture, explains.

'The Lab has been a long time coming but, with the appointment of Professor Alan Simpson last September as our new Head of Urbanism, the Lab is now very much a reality.

The idea of the Lab is that, through partnership with Glasgow City Council and the Lighthouse, we can help Glasgow fulfil its ambition to be a city of creative intelligence, where design plays a leading role in social and economic improvement and, by doing so, provides a new stimulus and expanded context for our school.

The Mac has for many years been committed to architecture in an urban context and seen Glasgow as both a three-dimensional textbook and as a test-bed for our ideas. With help from the Scottish Funding Council (SFC), we have been able to develop the Lab as the means to take these commitments to a higher level. The SFC paid for a feasibility study to investigate the state of "place-making" in Scotland and what emerged was that most of the interesting research was being generated through practice, rather than from the academic community. So the idea of the Lab is to bring the school much closer to both practice and the city and to generate new thinking in place-making.

New opportunities have been presented by Glasgow hosting the Commonwealth Games in 2014 and by the growing collaboration between Glasgow and Edinburgh. Together the two cities form Europe's second largest financial centre after London. This increasing international significance and clout is matched by a growing willingness among a wide range of people and agencies to become involved in improving the urban design and architecture of Glasgow. The completion of the City's groundbreaking digital urban model, produced by the GSA's Digital Design Studio in association with the Mackintosh School of Architecture, provides a radical new tool.

But not everything in the city is rosy – recent statistics for public health and unemployment make for uncomfortable reading and remind us that there is a long, long way to go. Against this, Glasgow is an inventive and resourceful place – the first post-industrial city in Britain to "rebrand" itself using architecture, (a particular example that of Mackintosh), as a major tool in re-imagining the city. Glasgow will need all its imagination and determination to continue its transformation, and we will be playing our part.

One measure of success of the Lab would be that the city could continue to attract the bright, talented and able – not just to study here, but also to choose to stay in the area if they wish because of the availability of stimulating jobs that have been attracted here.

Glasgow has the creative brainpower but does not always use it well. How many designs are prepared each year in the studios of the GSA for sites in Glasgow? Over a thousand by my calculation, each with something to say, something to add. Students generate new and stimulating ideas for real and relevant problems, but these ideas are rarely released from the studio. Come June they are harvested for assessment, then confined to individual portfolios and come the next October, seeds are planted and a new generation of such projects starts to grow. This is indeed a strange ecological model.

Without imposing too much on the school, we would like to open it more, releasing work from our studios and presenting it to people engaged with changing the face of the city. Already Gerry Grams, Glasgow's Urban Design leader and a graduate of the Mac, has become a frequent visitor to the studios. Gerry is one of the founders of the Lab and along with Nick Barley, the Director of the Lighthouse, Scotland's Centre for Architecture, Design and the City, they represent the other two partners in the project. Joining soon will be Brian Evans, an urban designer and planner who as deputy chair of Architecture & Design Scotland is one of Scotland's most significant figures in our field. Then Stuart Gulliver, an economist who ran the Glasgow Development Agency before becoming professor of City Development at the University of Glasgow. Both have high national and international profiles as city-makers and will be working alongside Alan.

The Lab is already providing some of the context for studio projects with the M.Arch students in their 'Green Places & City Pathways' and with the master-planning and housing projects prepared in Stage 4 along the Forth & Clyde Canal. There is more in the pipeline.

Our intention is for our students, particularly at Diploma and Masters level, to have the opportunity to test their proposals against the background of real-life contemporary issues and exchange ideas with those who are trying to find new and visionary approaches that have an impact on the world'. **GSA**



- 1 Mackintosh Re-interpreted materials, 2008. Photo: Alan McAteer
- 2 James Houston in studio, 2008
- 3 Fragments 2006. Brooch; white metal, green garnet, green coral, jade, quartz, plastic and wood readymades. Photo: Shannon Tofts.

→BRIEFING

**MEARU** Airs its Domestic Laundry  
The Mackintosh

Environmental Architecture Research Unit (MEARU) has been successful in its bid to the EPSRC for research funding for the project 'Environmental Assessment of Domestic Laundering'. The project is worth £522,960 over 3 years and will be undertaken in collaboration with the Centre for Research on Climate and Indoor Health at Glasgow Caledonian University and Energy Systems Research Unit at Strathclyde University.

The aim of the study is to look at current energy consumption and efficiency in the home, together with associated unhealthy or damaging environmental impacts of domestic laundry, and to identify specific related design issues.

A consequent aim is to suggest practical guidance and solutions to address the environmental damage, including potential for heat recovery from 'grey' or polluted water and air.

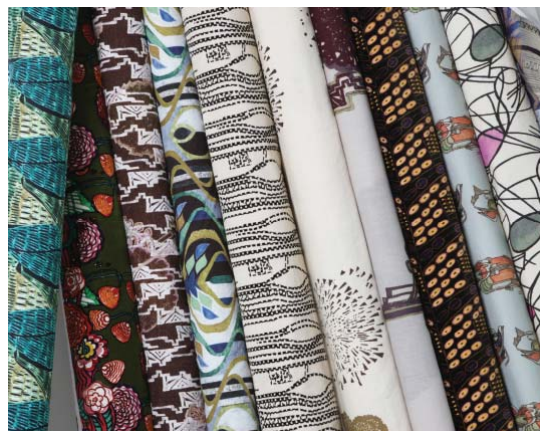
**Product Design Wins**

Sam Dunne (Year 2) Product Design claimed 2nd Prize and £250 in a recent competition to re-design Anniesland College's graphic logo. This is not the first time Sam has enjoyed success – he has previously designed the visual element of the packaging for Marks & Spencer shortbread, taken from a landscape painting he produced.

Sam will now be heading to new horizons at Koln International School of Design to spend a year studying design there as part of his MEdes in Product Design.

Meanwhile James Porteous, also of PD second year, has continued the winning streak by picking up the coveted Student Photographer of the Year at the recent Student Press Awards.

# GSA NEWS



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**Mackintosh Re-Interpreted**

Autumn sees the opening of a new and pioneering display from the Centre for Advanced Textiles (CAT) presenting new interpretations of Charles Rennie Mackintosh's textile designs, developed using state-of-the-art technology and archival research.

Mackintosh is more well-known for his architectural and design works, only taking up commercial textile design towards the end of his career. In post-war Britain, manufacturers adopted a new and progressive attitude to design and Mackintosh's work is considered by some to be at the forefront of British textile design of the period. The designs were not all in finished form, but were sketches, often with various renditions and colours on the same piece of work. They were executed in watercolour, giving subtle graded effects not possible or intended to be reproduced with the printing techniques then available.

Digital print technology has now made it possible for CAT to produce alternative valid interpretations of the textiles as Mackintosh would have imagined them.

*Mackintosh Re-interpreted: Original Sketches to Digitally Created Fabrics* runs 5 September – 6 December 2008 at the Hunterian Gallery, University of Glasgow. Monday-Saturday 9.30-5.00, admission free.



3



2

**A Part-Time Doctor?**

Congratulations to Head of Silversmithing & Jewellery, Jack Cunningham, who gained his PhD in June this year after studying it part time alongside his duties at the School. Dr Cunningham's thesis on contemporary European narrative jewellery took 6 years to complete but Jack is assured that it was a valuable journey.

'A lot of staff at GSA work in practice at level of PhD but don't necessarily go through the process of critical thinking and putting it down on paper,' says Jack. 'Doing the PhD meant I could add critical research to my practice, and focus my work on one large project.'

For his practice-based thesis he looked into whether a UK or European aesthetic existed and then examined the reasons behind it. Would narrative jewellery be perceptibly different in Europe or UK when compared with other countries and continents, for instance the U.S., Japan and Australia?

'I looked at the effects of environment and education, history of making work and political and cultural values on creative expression and whether those differences could be measured through the creative outcomes of contemporary jewellers. The results were intriguing, whilst it is difficult to pinpoint specific countries through narrative jewellery – a country's aesthetic can get mixed up - you can identify to a certain extent different cultures'.

Would he recommend a PhD studied part-time to others?

'Absolutely. But there's the usual caveat – you have to generate new knowledge. And you have to be committed,' warns Jack. 'It is challenging and it was certainly difficult to juggle work, home life and the PhD.'

Jack is now taking on a new challenge to head up the Jewellery Department at Birmingham Institute of Art & Design and we wish him continued success.

→BRIEFING

**This Year's Top Students**

James Houston, (Visual Communications), has won the 2008 Newbery Medal and The Bram Stoker Award for his Degree Show work which included the four-minute film *Big Ideas (Don't Get Any)*. His film, featuring obsolete computer parts playing Radiohead's song *Nude*, has become the latest YouTube sensation after receiving plaudits from the band themselves, academics, music and technology fans.

This year's Chairman's Medal winners, awarded to the best final-year students by school, went to: Nicholas Crawford (Architecture), Angharad Davies (Painting and Printmaking) and Leah Black (Silversmithing and Jewellery).

**New Dynamics of Ageing**

The School of Design, in collaboration with Newcastle and Reading Universities, has secured funding for a new programme of research that aims to address the problem of malnutrition for older people whilst in hospital care.

The New Dynamics of Ageing Programme is a multidisciplinary research initiative that aims to improve the quality life for older people in a situation where currently, 60% are at risk of malnutrition, and costing the NHS more than £3.5 billion annually.

The project aims to test new ways that food can be both produced and delivered to older patients – to research and develop a prototype, considering all elements involved in the eating experience from quality and nutritional value to environment. New food products with improved sensorial quality will be developed, and the potential use of releasing food aromas to stimulate patient appetite will be tested. Innovative design and technology will be used to optimise the journey and eating environment, as well as to develop systems to monitor patient food intake.

The resulting prototype aims to be ready to trial in the NHS.



- 1 *The Energy of Life*, Hock-Aun Teh.
- 2 Venice Biennale 2008 pavilion, Gareth Hoskins Architects.
- 3 *Forever Changes*, 2008, Jim Lambie, GoMA.
- 4 Louise Tait, Continuing Education student. Finalist, Bullseye E-merge competition, Portland, Oregon.

# ALUMNI NEWS

## → BRIEFING

### Douglas Gordon Prize

Artist Douglas Gordon (Environmental Art, 1988) has won the Roswitha Haftmann Prize.

Europe's most prestigious art award, the board chose Douglas, who was awarded the Turner Prize in 1996, for his outstanding artistic achievements.

A former photographer, Douglas has developed a unique mode of expression using video and film installations and explores themes such as life, death, guilt, innocence, temptation and fear in his work, which includes *Zidane: A 21st Century Portrait*, *B-movie* and *Play Dead, Real Time*.

The artist was presented with the award in Zurich in May.

### Gi International

Jim Lambie's (Environmental Art, 1994) exhibition *Forever Changes*, which formed part of the Gi Festival this year, attracted plaudits from critics.

Jim transformed the neoclassical exchange hall of Glasgow's GoMA for the exhibition. The floors were covered in a black and white vinyl that Jim termed *The Strokes*.

A variety of brightly coloured artworks with more music influenced titles including a structure made of chairs cut in half offset the monochrome.

### Teknek Invests in the Future

Teknek, the leading international engineering manufacturer based in Glasgow has joined forces with The Glasgow School of Art to set up a new company to be run by two graduates from the school.

The venture, Meso, which will be run by PDE graduates Gregor Aikman and Danny Kane, is being launched to design products for Teknek and other Scottish manufacturing companies willing to pay a fee for their services.



1

### Olympic Sculpture Commission

Glasgow-based artist Hock-Aun Teh (Drawing and Painting, 1974), has been commissioned by the Chinese Government to produce a monumental sculpture in celebration of the 2008 Beijing Olympics.

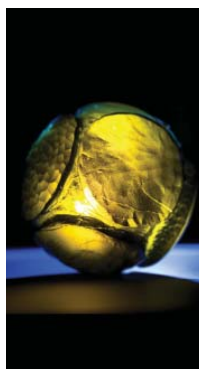
Generally known for his expressive and vibrant paintings, this recent experimentation with sculpture marks a new point of view for his work. Entitled *The Energy of Life*, the 4 metre painted steel statue will be erected in Cao Yang Park.

Hock-Aun travels regularly to the Far-East, and China, and this commission comes together with the news that the National Art Museum of China has just acquired a large painting from his recent solo show in Yan Tai.

Situated in Beijing, the Museum is one of the most important public art institutions in China. The painting was chosen for the collection by Fan Di An, the most prominent Chinese critic and curator and the Museum's Director.



3



4

### Gordon Murray and Alan Dunlop Hazlewood School

Murray Dunlop designed Hazlewood School, standing on the edge of Glasgow's Bellahouston Park and designed for children with dual sensory impairment, has been awarded a Civic Trust Award nominated for the prestigious £25,000 RIAS Andrew Doolan Award for the Best Building in Scotland in 2007, and shortlisted for the World Architecture Awards.

The School has been designed to foster life skills in children with severe learning difficulties, to help them lead independent lives. The children, aged between 2 and 18, are blind and deaf or have a variety of sight problems. Others have cognitive impairment and physical disability. The architects have developed innovative sensory clues throughout their design to help the children orient themselves within the school environment and find their own way to their classrooms. Jane Eyre, the deputy head, is delighted at the impact of the building on the children. She says 'One young person, the most cognitively challenged person I've ever met, can now go and eat and go to the toilet by himself. For the rest of his life his dignity will be maintained'.

It is the fourth time in five years that architects Gordon Murray and Alan Dunlop have been shortlisted for the £25,000 Andrew Doolan Award. Alan Dunlop (Architecture, 1984) said "Our previous shortlisted buildings were all highly successful commercial projects, but this is the most rewarding".



2

### Virtual Surgery

The future looks cutting edge for the Digital Design Studio – currently pioneering a system which will help surgeons practice complex operations.

The system uses 3D imaging technology to allow surgeons to use a virtual scalpel on a virtual body. By inputting data from computerised tomography (CT) and magnetic resonance imaging (MRI) scans, students can practice virtual procedures before ever making a real incision.

One of the most advanced medical visualisation systems in the world, hi-tech glasses are used to relay signals between the virtual body and the surgeon to create a 3D environment, whilst special sensory gloves allow the surgeon to 'touch' and 'feel' the soft tissues and hard structures of the body.

More on medical visualisation in the next edition of *Flow*.

## → BRIEFING

### Venice Biennale 2008

Gareth Hoskins (Architecture, 1993) has won the competition to design *The Gathering Space* – Scotland's first Venice Biennale pavilion. Hoskins' structure, which saw off competition from more than 50 other anonymously submitted schemes, is based on the concept of "stair as space" with timber steps rising and twisting to accommodate 200 people above an indoor auditorium or undercroft.

The Lighthouse director Nick Barley said: "With its strikingly simple concept, its strong sense of drama and its ability to function effectively in several different ways, the judges unanimously felt this structure was the ideal choice to represent Scottish architecture on a world stage."

Scotland's architecture minister Linda Fabiani added that it "will truly highlight Scottish design excellence".

An entry by Paul Taylor, who graduated from the Mackintosh School of Architecture last year, was also commended.

### Centenary for Hannah

Hannah Frank, who studied clay modelling at The Glasgow School of Art, will return to the School for a champagne lunch to celebrate her 100th birthday on 23rd August this year.

The artist is also currently exhibiting 25 of her distinctive black and white drawings at the Armand Gold wing of the Hebrew Tabernacle in New York. The exhibition, which runs until 4th March, marks the end of a five-year world tour of her work.

Hannah, who lives in Newton Mearns but was brought up in Laurieston, is widely recognised as the last living link to the Scottish Art Nouveau movement and the Arts and Crafts period.

- 1 Norman McLaren at work c.1950
  - 2 Bebaroque Zandra tights
  - 3 Cathy Wilkes *Prices*, 2008.
- Mixed media, dimensions variable.  
Installation view, *Prices*, The Modern Institute/Toby Webster Ltd.  
Courtesy of the artist and the Modern Institute/Toby Webster Ltd., Glasgow.

# ALUMNI NEWS

## → BRIEFING

### Scottish Design Awards

A host of GSA graduate companies and staff have swept the boards at this year's Scottish Design Awards.

The awards, held at Edinburgh's Corn Exchange Village, saw Stand take Best Corporate Literature for their work with MacLay Murray Spens and Marque taking Best Print for The Chicago Spire.

Graven Images were awarded Best Interior Design for their work on the new BBC Scotland HQ at Pacific Quay. Page/Park Architects took home an award for their work on Eden Court Theatre.

Andy MacMillan, Emeritus Professor, former Head of the Mackintosh School of Architecture, and architect with Gillespie, Kidd and Coia, received a lifetime achievement award.

### Saunders Goes Italian

Jonathan Saunders (Textiles, 2000) has been signed up as the Creative Director of Italian fashion house Pollini. Saunders' ready-to-wear collection for the Milan house will debut in September.

### Creative Futures Research

The Glasgow School of Art is one of 28 art and design institutions participating within new national research which aims to explore graduate careers and investigate some of the myths surrounding art and design education. The research will focus on the experiences of graduates from 2002, 2003 and 2004.

If you are a graduate from the selected graduation years you will receive a questionnaire pack early in September 2008. This exciting opportunity to include your graduate experiences within national research will result in published research expected in 2009.

For further information on this research: [www.employment-studies.co.uk/projects/creative/creative.php](http://www.employment-studies.co.uk/projects/creative/creative.php)



### Norman McLaren – Retrospectively

"At last, something new in the world of drawing," Picasso exclaimed after viewing two of his films. Director Francois Truffaut called him unique and Stanley Kubrick bowed to him in the famous closing sequence of 2001: A Space Odyssey. Oscar and BAFTA Award winning, GSA alumnus Norman McLaren is renowned as one of the greatest geniuses and influences in animation and contemporary film-making.

Best known for his films in which he developed new animation techniques such as drawing directly on film stock and pixilation, this year has seen a revival in interest in his works, including a stage show and film showcase retrospectives screened (and sold out) in both Glasgow and Edinburgh. The stage show, called simply 'Norman', mixed performance with film footage, and was brought to Scotland earlier in the year by a production company based in Canada – where McLaren produced most of his 50 films. The retrospectives covered just a few of the highlights of McLaren's glittering career, including *Neighbours* (1952), a pixelated anti-war parable that, won an Academy Award in 1953.

McLaren's work will also feature alongside work from fellow alumnus John Byrne (*Drawing and Painting*, 1964) in a new, unorthodox film festival to be held in Nairn in August organised by Hollywood star Tilda Swinton and film makers Mark Cousins and Joel Coen.

Today, McLaren's experiments with sound, form, movement and colour extend their influence into music videos as well as film making. Despite receiving over 200 decorations for his work over the course of his career, Norman has often been neglected outside of specialists and students in film, animation and design. The attention is set to bring a new audience to the works of McLaren.

Norman McLaren studied Drawing and Painting at the GSA from 1932 – 36 and died in 1987.



### Fashion Royalty take Castle

GSA alumni have once again proven to be formidable competition at this year's Scottish Fashion Awards, held at Stirling Castle. Glasgow-based company Bebaroque won Scottish Accessory/Jewellery Designer of the Year. The label, which creates intricately embroidered tights, was launched by graduates Mhairi McNicol (Textiles, 2007) and Chloe Patience (Textiles, 2005) in July 2007.

Jim Lambie (*Environmental Art*, 1994) was nominated for Scottish Style Icon 2008 while Jonathan Saunders (Textiles, 2000) made the shortlist for Scottish Designer of the Year and Queen's Dressmaker Sandra Murray was shortlisted in the textiles category.

GSA alumni also figured strongly in the shortlist for Scottish Young Designer of the Year award with Louise Gray (Textiles, 2004), Jamie Bruski Tetsill (Textiles, 2005) and Scott Ramsay Kyle (Textiles, 2005) making the final nominations.



## → BRIEFING

### Turner Prize Success

Cathy Wilkes (Sculpture, 1988) has been announced as one of the four shortlisted artists for this year's Turner Prize and builds on the GSA's previous Turner Prize successes Nathan Coley (2007 nominee) Simon Starling (2005 winner), Jim Lambie (2005 nominee), Christine Borland (1997 nominee), Douglas Gordon (1996 winner) and Ian Hamilton Finlay (1985 nominee).

Stephen Deuchar, director of Tate Britain and 2008 Turner Prize chairman, said: "Cathy's work is not always going to be comfortable for the viewer. It's like fragments of episodes in her life that we are not quite sure about. At some level, she's inviting us to share issues that are deeply personal, almost too personal. One of the strongest visual features is the shop mannequin which has several attachments around her head. It is almost as if the mind is burdened with too many ideas."

The winner of this year's Turner Prize will be announced on December 1.

### World Architecture Awards

Gordon Murray and Alan Dunlop Architects and Gareth Hoskins Architects are amongst four Scottish practices shortlisted for their projects at the World Architecture Awards.

The Scottish selections are amongst a total of 224 projects from 43 countries around the world.

Gareth Hoskins Architects are hoping for success with their new Culloden Battlefield Memorial Centre, Inverness, opened this year for the 262nd anniversary of the battle and Gordon Murray and Alan Dunlop Architects will be championing their entry, Hazelwood School, Glasgow, (see page 13).

All shortlisted architects will present their work to juries in Barcelona in October.

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## 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.

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

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- 1 *Teardrops* by Vicky Begg, Mackintosh Re-interpreted.
- 2 *He ran wrong-handed into a dream of the film Repulsion becoming Catherine Deneuve*, 2007 Steven Campbell
- 3 Fabric detail, 2008, JR Campbell

# EVENTS



## HIGHLIGHTS



**16 Aug – 11 Oct 2008**  
**Steven Campbell**  
*"...Wretched Stars, Insatiable Heaven..."*  
 New work 2006 – 2007  
 Mackintosh Gallery  
 A selection of new paintings from the body of work completed by Steven Campbell in the twelve months before his untimely death in August 2007. Curated by Kathy Chambers.



**5 Sept – 6 Dec 2008**  
**Mackintosh**  
**Re-interpreted: Original Sketches to Digitally Created Fabrics**  
 Hunterian Gallery, University of Glasgow.  
 Monday-Saturday 9.30-5.00, admission free.  
 Centre for Advanced Textiles uses innovative digital technology to reinterpret original Mackintosh textile designs.

## Events calendar

**15 Aug – 13 Sept 2008**  
**Emergent Artists**  
**Christy Cole & Emmanuel Kurewa**  
 Studio 42, Mackintosh Building  
 The third exhibition of new work in the Emergent Artists programme at Glasgow School of Art. A new piece of commissioned writing by Norman Hogg accompanies the show.

**Thurs 11 Sept 2008**  
**A Gathering Space**  
**Venice Biennale 2008**  
 Venice, Italy  
 A Gathering Space will bring together an exciting list of Scottish and international design professionals in a series of debates, talks and events, including, from The Glasgow School of Art: The Urban Laboratory and the City Model – exhibition and drinks reception.

**Thurs 30 Oct 2008**  
**Undergraduate Open Day**  
 GSA Campus  
 Open Day is an opportunity for you to come and visit the School, research courses, meet staff and students, and take a tour of the studio and workshop facilities throughout campus.

The event is aimed at any student who is thinking about a career in Fine Art, Design or Architecture and Open Day aims to provide you with the information you need to make the decision on where and to what you will eventually apply.

Open Day is held on Thursday 30th October, 2008. Contact [recruitment@gsa.ac.uk](mailto:recruitment@gsa.ac.uk) for more information.

**Sat 24 Jan 2009**  
**Postgraduate Open Day**  
 GSA Campus  
 Prospective students are invited to come and find out more about our postgraduate portfolio and are invited to attend the Postgraduate Open Day on Saturday 24th January, 2008. Contact [recruitment@gsa.ac.uk](mailto:recruitment@gsa.ac.uk) for more details.

**7 – 24 Oct 2008**  
**Art Trek**  
 Newbery Gallery  
 A curated retrospective exhibition by the Art Trek group.  
 Art Trek Artists Ltd is a charitable visual arts enterprise established in 1997 by five artists with learning disabilities. The artists are: John Cocozza, Edward Henry, Tommy Mason, Cameron Morgan and Steven Reilly. Art Trek was set up by Project Ability to provide the group with artistic and administrative support and access to studio space.

**17 Oct – 15 Nov 2008**  
**Fine Art Staff Show**  
 Mackintosh Gallery  
 The annual exhibition of work by The Glasgow School of Art staff which sets out to celebrate the artistic richness of The School of Fine Art by presenting a cross-section of the work produced by staff.

**22 Nov 2008 – 10 Jan 2009**  
**Alasdair Gray/ Alasdair Taylor**  
 Mackintosh Gallery  
 A retrospective exhibition of rarely seen paintings and drawings by Glasgow School of Art contemporaries.

**Nov – Dec 2008**  
**Israeli Digital Archive**  
 Newbery Gallery  
 An opportunity to see the touring digital archive with over 1200 titles by both Israeli and international artists.

**24 Jan – 28 Feb 2009**  
**Material Desires: Textile archive exhibition**  
 Mackintosh Gallery  
 Current GGA staff produces new Textiles inspired by Archives & Collections at The Glasgow School of Art.

## MAKE A DONATION

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

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