

# FELLOW

GSA

Issue 14

The magazine of The Glasgow School of Art



# WELCOME

Welcome to Issue 14 of *Flow*. In this edition we celebrate our past and our future, looking back at the centenary of the Mackintosh Building and what the future holds for the GSA campus of tomorrow.

We are delighted to report that Glasgow City Council has just given the green light to our plans for a new building opposite the Mackintosh Building. We believe the plans for the new building address all the needs of a 21st-century art school and will create an inspiring environment in which to work, study and visit. In Future GSA Rory Weller looks at these plans for the redevelopment of the campus and what promises to be a new and groundbreaking chapter in the history of the School.

Of course at the heart of the campus, and considered in the approach to the new building, will remain Charles Rennie Mackintosh's masterwork, the Mackintosh Building. The School celebrated the centenary of the Building with a year of events starting December 2009, including the Centenary exhibition and Ray Mackenzie's accompanying book – *The Flower and The Green Leaf* – extracts of which are contained herein, that reflected on the work and experiences of the staff and students who studied and worked here when the building was completed in December 1909.

And from our Mackintosh heritage to the students of today – our newest graduates are proving to be as successful as their predecessors such as the cover artist 2009's Turner Prize winner Richard Wright. Destination statistics from the Higher Education Statistics Agency (HESA) now rank the School as one of the best in the UK for graduate employment. Despite the difficult current economic climate this does not surprise me – our graduates are and always have been highly enterprising, creating their own opportunities, thinking very much 'outside the box' and utilising professional networks developed over their time here at the GSA. In this Issue's Making Waves we take a look at just some of the enterprising ways in which our new blood are making their mark on the world.

Professor Seona Reid CBE, Director

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## GS&A ONLINE

Just a reminder that the School has a presence on various social media and websites that will keep you up to date with news, successes and events day to day. These channels will be integrated and linked to the new GSA website, due to be launched during the next academic year over the next few months.

### YouTube

Video and film available free to view from a range of GSA activities. Subscribe here:  
[www.youtube.com/glasgowsschoolofart](http://www.youtube.com/glasgowsschoolofart)

### Facebook

Keep in touch with friends and the School's goings-on:  
[www.facebook.com/glasgowsschoolofart](http://www.facebook.com/glasgowsschoolofart)

### Twitter

Come tweet with us at: [www.twitter.com/gsofa](http://www.twitter.com/gsofa)

### Flickr

For downloadable images of the School, departments, artwork etc.  
[www.flickr.com/glasgowsschoolart](http://www.flickr.com/glasgowsschoolart)

### New Estate

Our new urban campus will form a consolidated, cohesive and identifiable presence on Renfrew Street centred around the Mackintosh Building. Work is planned to start after the end of Academic Year 2010/11.  
[www.gsa.ac.uk/campusredevelopment](http://www.gsa.ac.uk/campusredevelopment)

### GSA Hub

GSA Hub is a social network for the GSA's wider community of students, staff and alumni. It is a two-way conversation between you and other members of this community, where you can keep up to date with events at GSA and beyond, and also; promote exhibitions or performances, find collaborators, create interest groups, travel to other dimensions, keep in touch with fellow alumni, start discussions and more. Joining up is more simple than online banking or buying a book from amazon, just go to:  
<http://gsahub.ning.com>

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Richard Wright.  
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Installation view Turner Prize 2009,  
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Courtesy of The Modern Institute/Toby  
Webster Ltd, Glasgow, Gagosian Gallery,  
London/New York, and BQ, Berlin.  
Photo Mike Bruce.

## → BRIEFING

### Top for Student Destinations

The GSA has been ranked first in Scotland for graduate employment and in the top 10 overall in the UK.

In the Higher Education Statistics Agency (HESA) First Destination statistics for 2008/2009, the percentage of GSA students leaving with first degrees from full-time courses was 96% with a response rate of 80%. This places GSA first out of a total 18 institutions in Scotland and joint 6th out of 157 UK institutions.

Director Seona Reid, said: "GSA graduates are highly creative so it is not surprising that they are able to make the successful transition from higher education to employment. They tend to look beyond traditional graduate sector opportunities and, because they are also very entrepreneurial, they are able to create their own opportunities, building their careers around their practice and the extensive professional networks developed during their time at the GSA."

### New Chairman

*Flow* is pleased to announce the appointment of Philip Rodney, Partner and Chairman of Burness Solicitors, as the new Chairman of the Board of Governors. He succeeds leading international businessman Professor Nick Kuensberg OBE, who stood down as Chairman in June 2010 after nine years.

Philip is one of Scotland's leading lawyers. Specialising in media and entertainment law, product liability and dispute resolution, he brings a wealth of knowledge, experience and networks in a number of fields of strategic importance to both the GSA and the creative industries sector.

### Students Stick With the GSA

Figures released by the Higher Education Statistics agency have ranked the GSA top in Scotland for student retention for the second year in succession. Our drop out rate of 3.3% is significantly lower than the Scottish average of 9.3% and UK average of 7.9%. Our position places us in the top 10 of UK institutions along with Oxford, Cambridge universities, the Royal College and Royal Academy of Music.

# MAKING WAVES

HAVING SUCCESSFULLY CELEBRATED THE CENTENARY OF THE MACKINTOSH BUILDING, THOUGHTS TURN TO WHAT THE FUTURE WILL BRING FOR GSA ALUMNI. FLOW TALKED TO TOMORROW'S ENTERPRISING NEW BLOOD WHO CHALLENGE THE LIMITATIONS OF THE CURRENT ECONOMIC CLIMATE AND HAVE FOUND NEW AND INNOVATIVE WAYS TO MAKE THEIR MARK.

**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.

*Leah Black, award-winning silversmith and jewellery designer behind family collaborative and 'pop-up' shop The Gin Palace. Black showed at Collect at the Saatchi Gallery in May 2010 and has just launched a new, innovative custom jewellery website at [www.strikeyourpurpose.co.uk](http://www.strikeyourpurpose.co.uk)*

**How healthy is the Scottish art scene in this economic climate?**

It is positively blooming! I actually feel that as we were starting up with The Gin Palace, and as I was setting up my jewellery business that this is a very exciting time for art/design/craft in Scotland, maybe it's just because I am immersed in it right now, but I feel that the recession has given the creative industries a boost and those emerging from art schools are better at creating more opportunities for themselves rather than relying solely on those that already exist.

**How did you come to form The Gin Palace?**

My sister Ruth and I had a dream of opening a design gallery in Scotland – she studied fashion design and we felt, years ago that there was a lack of places for designers to show and sell their work in Scotland. Once I graduated from GSA, we sat down and discussed whether we thought it would work. At the beginning our end goal was to open a permanent space, 'A Design Hub' encompassing a gallery, a shop and a cafe bar. Once we thought realistically about financing The Gin Palace we realised that it was hugely important to both test our market and build some strong relationships with both designers and customers, in order to link these two together.

**Has it been a success and how are you measuring that?**

We are pretty happy with the way things have gone, so far. We are learning as we go, and the first sign that what we were embarking on would be successful was the number of submissions from designers we received for our first pop-up *The Shape Of Things To Come*. This was held in a renovated listed building on Miller Street in Glasgow at the end of November 2009 and we showed the work of 28 designers. This was a success, as a one night pop-up, we had 400 invited guests through the door and secured lots of sales, which the designers were very happy about, and in terms of customers we had a broad mix of designers who knew through friends etc to come along, those with a history of buying craft/design, and those with no previous knowledge of design/craft exhibitions, who had seen us in the press!

Things became a bit easier in the organising of *Details To Follow*, our second pop-up showing the work of 39 designers, as many contacts were in place so we were not feeling around in the dark as much. *Details To Follow* was bigger and better, it ran over the weekend with a packed launch night, with 450 guests, a queue (to our



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amazement!), a dramatic power cut, and a steadily busy Saturday and Sunday, again with lots of sales, and interest in designers works from interior designers, architects and buyers. We were ambitious and it was hard work but what we have found is that now people are approaching us with venues, press, and various design related proposals, so our hard work does feel like it is paying off.

**What's the future for the Palace?**

We will continue with pop-up shops/exhibitions around Glasgow and possibly other cities in Scotland. Medium to long term plans are in the pipeline, you'll see us popping up again pretty soon so watch this space for bigger, better and more exciting movements.

**How did you get involved with the Saatchi Gallery?**

I applied and was selected for an exhibition called *Meet Your Maker* which was created and organised by Craft Scotland. The first part of it was run by National Museum of Scotland in Edinburgh – an interactive exhibition allowing makers to show the public the processes behind how and why they make. That finished in March 2010. I was then selected by Craft Scotland as one of 9 makers to show my new work at the Saatchi Gallery in London, which was a fantastic opportunity.

**Advice for future graduates?**

Anything is possible, but it just takes time, passion and focus. Speak to everyone who is interested in your work, and put yourself forward for as many opportunities as you can, you never know what will come of them. And, just enjoy it.

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

- 2 Ellie Harrison
- 3 MFA 2010 Glue Factory opening
- 4 Samuel G. Smith

“THE MOST IMPORTANT SKILL YOU WILL LEARN, HOWEVER, IS THE POWER OF INDEPENDENT LEARNING: OF SELF-MOTIVATION.”



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**Ellie Harrison graduated from MFA in 2010. The first book about her work *Confessions of a Recovering Data Collector* was published in 2009. Her project *Eat 22* is on permanent display at the Wellcome Collection museum in London. Ellie is secretary of the Artists' Lottery Syndicate and a member of the Scottish Artists Union.**

**Congratulations on your MFA Degree Show success. How was it for you?**

The degree show at the GSA was a great experience. By the age of 31, and at my third ever degree show, I felt I'd finally mastered the art of enjoying the experience rather than getting overly stressed out by it. It was great to be the first MFA year to use the CCA gallery and also to have free-reign of the old Glue Factory space in Maryhill. I made the most of this by organising a massive closing party with bands, DJs etc in the old warehouse, at which I also staged my *Fireworks Display* performance – a one-woman attempt to re-enact a chronology of 'the history of revolution' via the medium of pyrotechnics – which went off with a bang.

**Many of your pieces are inspired by the current economic climate... you're taking advantage of it – but do you feel it's a particularly difficult time for artists or is it still down to 'luck' as much as opportunity?**

Over the course of the MFA I learnt the importance of the artist's role in responding to the social, political and economic climate in which we are living. It is important for artists to have an understanding of how they fit into a wider economic system and to begin to explore and critique this position from within. Unfortunately I do think that as artists we do face tough times ahead. Graduating from BA (Hons) Fine Art in 2001, I don't think I really quite appreciated how good times were in terms of the availability of public funding for arts projects and initiatives. Now that things are being cut back, artists need to call on their ingenuity to devise ways of supporting their practice and making a living. Most importantly we need to support each other and work together rather than in constant competition for funds / opportunities. It was these concerns and sentiments that inspired me to set-up and launch the Artists' Lottery Syndicate in July this year: [www.artistslotterysyndicate.co.uk](http://www.artistslotterysyndicate.co.uk)

**Tell us about the thinking behind the Syndicate?**

The Artists' Lottery Syndicate is a newly-formed group of 40 artists from all corners of the UK who are joining

forces to play The National Lottery over the course of a year, with the hope of hitting the jackpot. It aims to be a speculative new way of acquiring funds for artists, which hopes to utilise that element of luck which can play such an important role in an artist's career. I thought it could be a fun collective activity, which would act as a gentle critique of artists' relationships to the economy, as well as a potential money maker.

I had the idea, when it appeared that the glory days of arts funding which we witnessed under New Labour were drawing to a close, and it seemed clear that artists would have to find new ways of funding their work and surviving in what was being referred to as a new "age of austerity" for the arts. The Artists' Lottery Syndicate is a group of artists who are still aspirational, despite this time of economic doom-and-gloom, and who are coming together to support each other in their attempts to hit the jackpot.

**What are the main benefits of an art school education?**

The art school education is self-directed and each individual will learn a broad variety of skills depending on which paths their individual research and projects take them. Where else would you learn computer programming, art history, ethics, political philosophy, web-design, marketing, pyrotechnics, and drinking skills (to name but a few), all under one roof? The most important skill you will learn, however, is the power of independent learning: of self-motivation. This is essential, as it is this that will carry you along in your career outside the safety of the confines of the art school once you graduate.

**What do you consider to be the contribution of the GSA to Scotland and beyond?**

The GSA is vitally important in the cultural life of the city of Glasgow. Its world class reputation acts as a magnet, drawing people in from all over the UK and other parts of the world. The range of scholarships, including the Leverhulme Scholarship for Master of Fine Art which I was lucky enough to receive, play an important part in attracting experienced and highly motivated students. Once in Glasgow (and after getting used to the sometimes adverse weather conditions), a vast number of successful graduates stick around in the city, set up initiatives, continue practicing and making things happen, in turn, feeding back into the thriving art scene. I intend to stay in the city after graduating and hope to be one of these.

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

**Samuel G Smith was awarded the Scottish Institute for Enterprise 'Intern of the Year' Award 2010, Winner of the 2010 Scottish Institute for Enterprise National Business Plan Competition Overall Prize, 'Product Design' category and Start-up Day pitching competition and subsequently graduated from Product Design Engineering in June 2010.**

**What are your plans now you've graduated?**

I'm going to Cambridge University to undertake the 1 year M.Phil in industrial systems manufacturing and management (ISMM.) Many people from PDE have gone on to do this course, however this year there was no automatic funding for the course. I managed to secure an industrial design scholarship from the Royal Commission of the Exhibition of 1851 in order to fund this course without which I would have been unable to undertake it. Also, I have been visiting prospective employers internationally for a job after Cambridge in California such as Apple Tesla and BMW designworks and have an interview with Apple for a position.

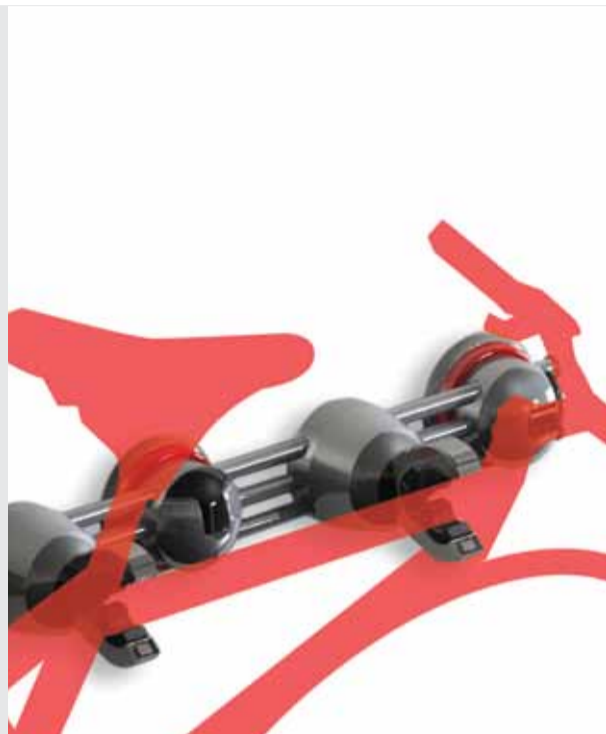
**What Samuel G Smith products might be on our shelves in the future?**

I am working on various products I have developed while at GSA such as the award winning *Vac-u-Loc* bike carrier and my final year project *FOODsense*, which I may develop into an iPhone app. I have many other ideas for other products and we'll see what happens in the future.

**You're award-winning! Has that opened any doors?**

Definitely! I've found that when you win awards, it's easier to win more awards – kind of a snow-ball effect. I've always entered a lot but now I enter almost every competition that comes my way in order to build up funding for my business ideas. It's also nice to have recognition for your work and it's made me more confident as a designer and engineer which can't be a bad thing. Having the Royal Academy of Engineering award has opened a lot of doors because it's very prestigious as well as now having the 1851 award which is going to make any future opportunities easier to pursue.

5 Vac-U-Loc, Samuel G. Smith  
 6 Sharon Pringle and Wendy Murray  
 7 Digitally printed silk habotai, Clo.  
 Image: Neale Smith



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#### How healthy is the road ahead for PDE in this economic climate?

PDE graduates are invariably very flexible individuals with a wide range of skills and knowledge. With this in mind, it means that PDE graduates, in my opinion, will still be safe and will manage to find niche jobs and interesting opportunities across the graduate job market.

#### How do you think an art school education has benefitted you?

I think having the dual institution education is invaluable. You get a good, academic education in the sciences of engineering at GU and then learn to apply them in creative, innovative ways at the GSA. Also having the practical experience in the workshop sets us apart from many design and engineering graduates.

#### Any advice for future graduates?

I guess my advice would be that a degree is no longer enough. You have to get involved with things while you are at Uni whether it is the unions, clubs or whatever. Also, getting work experience and even taking a year out to take a placement is extremely valuable. Not only does it look good on your CV, you get a better idea of what you want to do in life. You have to push your neck out and seek opportunities – I've found that good opportunities rarely come your way and you have to put effort into finding them: "you make your own luck".

It's amazing what you can get if only you ask for it! People are there to help you, you just have to find them and remember how you were helped then help others in the future – I've had a lot of help to achieve what I have and so now if someone wants my help, I am more than happy to give it.

[www.samuelgsmith.webdare.com](http://www.samuelgsmith.webdare.com)



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*Sharon Pringle and Wendy Murray, the creative duo behind surface design partnership Clo, met whilst studying Textiles at The Glasgow School of Art and graduated together in June 2009. They decided to form their partnership after realizing a shared love of architecture, colour, and bold, graphic patterns.*

*The word Clo is Scottish Gaelic and can mean both printing and cloth, which sums up their work well.*

#### How healthy is the world of business for artists in the current economic climate?

It all depends on where the marketplace is for your work. Everyone is finding retail difficult because people are being very careful about what they spend their money on: we've worked hard to make sure our stockists are places where we know our customer will visit and buy from. There's no point in being stocked in lots of places where your intended customer won't visit. We are finding that the commission side of our work is a major growth area and we've expanded from just doing a retail range into working in corporate wear and we're investigating doing more work in interiors.

#### How did you come to form Clo?

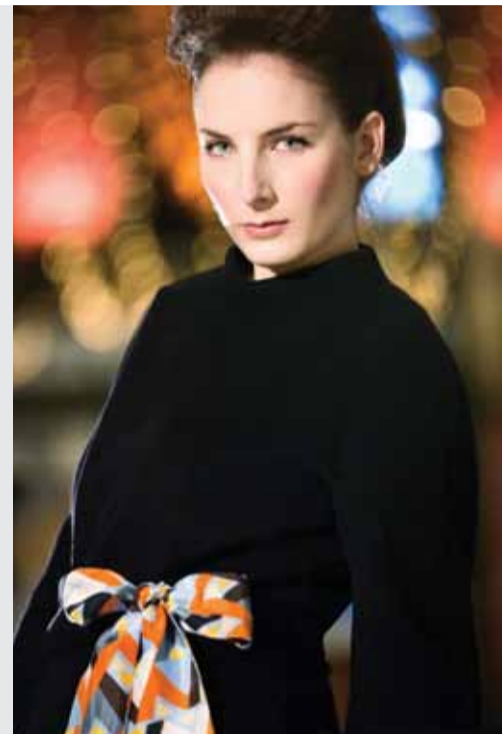
We formed our partnership just before we graduated. Because we graduated in the middle of the recession, job opportunities were, and still are, thin on the ground – we had to come up with a way to make money whilst doing what we love. Someone commented that our samples would make lovely scarves, the GSA Shop was looking for new products, so we made a sample set and pitched it to the shop for the Graduate Collection. We then used that sample set to sell to other stockists.

#### What's the future for Clo? Anything hot on the horizon?

We've completed a collaboration with NORD Architecture for a bespoke lace fabric to be used in their house in the Scotland's Housing Expo in Inverness – our fabric will be used in the public and private areas of the house and the pattern is really geometric and modern, which is a complete change to the usual traditional lace patterns.

We've also recently finished a project with Glasgow-based fashion designer Charlotte Jenkins. We designed an exclusive pattern and colourway for the lining of a cape which forms part of a new collaborative capsule collection.

We've also completed a project which involves us designing and making silk scarves for a boutique hotel in Edinburgh – the staff will wear them and there's also a chance they'll be sold to guests and visitors.



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We'd love to work on more commissions like the ones mentioned above and in future, we plan to put our patterns on a variety of surfaces, such as tiles, rugs and ceramics. Because we want to work this way, we call ourselves surface rather than textile designers – we want to pattern the world!

#### How large a part does the internet have in PR, sales etc for you?

The internet has been invaluable for getting our name out there and we're planning to take advantage of social media like Facebook and Twitter in the near future.

#### What impact do you think the GSA have in Glasgow, Scotland and the wider world?

GSA graduates form a fantastic network of creative people in Glasgow and further afield and we love being part of that. We've found that if we're struggling to research a project or product, we can ask our friends for advice: what we've found every time is that if they don't know the answer themselves, chances are they'll know someone who does.

**"...RUNNING YOUR OWN BUSINESS IS STRESSFUL, BUT WE TAKE HEART FROM THE FACT THAT WE ARE DOING WHAT WE LOVE."**

#### Any advice to tomorrow's graduates?

There are opportunities out there if you do your research and follow up on every contact and lead you make and that's how we are growing Clo. It's a cliché because it's true but you really do have to make things happen yourself – no one will do it for you. It's really tough at the moment and running your own business is stressful, but we take heart from the fact that we are doing what we love.

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

- 1 Graduation 2010 – Anthony Jones receives honorary degree.
- 2 Digital documentation of Mount Rushmore, one of the 'Scottish 10', by the DDS.
- 3 Fang Zhou and Abdi Adam, D&AD Student Yellow Pencil winners.

→BRIEFING

**Double Thistle Win**

The Glasgow School of Art has won two prestigious tourism industry awards.

GSA Enterprises' visitor experience has now been recognised by VisitScotland as amongst the best Scotland has to offer in the 2010 Scottish Thistle Awards. In its first year of entering the awards, the School faced tough competition in the brand new categories 'Heritage Experience', sponsored by Historic Scotland and 'Retail Tourism', sponsored by Bank of Scotland Merchant Services.

**Best Student Projects in Britain**

Last summer, *Blueprint* magazine commissioned a panel of 16 architects, designers, curators and critics to visit the annual degree shows of 25 top design schools in Britain. More than 60 projects were nominated by the panel for their imaginative takes on architecture and design. Of those 60 projects, GSA had 7 projects selected. That is 12% and the largest number of any institution bar the RCA.

Congratulations to nominees Alex Whitton (DipArch), Anna Kraay (Visual Communication), Nathan Cunningham, Hugo Corbett and Jack Hudspith (BArch), and Lauern Coleman and Roberta Know (Product Design).

**Green Gorillaz!**

*Get Go Glasgow*, the design collective of the two Masters courses at the GSA (Design Innovation and European design) has won the Audi Sustain our Nation competition.

Students won top prize with a project to connect residents on Glasgow's Wyndford estate by helping them to create interest groups across generations.

Branded *Green Gorillaz*, the project was awarded £10,000 which goes towards the realisation of the project.

The outcomes include a hungry group, bent on growing and preparing their own food, and a photography group.

# GSA NEWS

**First Minister**

On August 26th 2010 the First Minister of Scotland, Alex Salmond visited the Digital Design Studio to view the work of the Centre for Digital Documentation and Visualisation. The Minister reviewed the progress of *The Scottish Ten*, a groundbreaking project to digitally document Scotland's five UNESCO World Heritage Sites – The Antonine Wall, St Kilda, New Lanark, Heart of Neolithic Orkney, and the Old and New Towns of Edinburgh – and five heritage international sites. The First Minister's visit follows the June 9th visit by Fiona Hyslop's, Scottish Minister of Culture to launch the Centre.

The New Lanark World Heritage site was completed last year and Neolithic Orkney was just recently scanned. The first international site, Mount Rushmore National Memorial in South Dakota was completed in May. The Centre is currently working on the documentation of urban centre of Edinburgh. The next international site will be in India with scanning beginning in February.

The Centre for Digital Documentation and Visualisation was established to deliver cutting edge technology together with renowned expertise from Historic Scotland and The Glasgow School of Art. The Centre will promote and celebrate Scotland's cultural heritage at home and abroad and enhance Scotland's reputation for developing world class and innovative research and development.



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**Fulbright Chair**

Senior American economist Professor Ann Markusen is conducting research at the Mackintosh School of Architecture for six months as the first holder of the Glasgow Urban Lab's Distinguished Chair Award from the UK Fulbright Commission.

Professor Ann Markusen is Professor and Director of the Arts Economy Initiative Project on Regional and Industrial Economics at the University of Minnesota and has been the recipient of numerous awards throughout her distinguished career. Her focus in Glasgow has been researching how Scottish urban cultural policy and place-making are crafted, reviewing the achievements of the Urban Renaissance research agenda and applying them to urban neighbourhoods; and exploring and comparing the outcomes of Scottish city and town policies on the provision of dedicated cultural space for users, residents, neighbourhoods, local businesses, and regional economies.

Professor's Markusen's work in Glasgow has built upon her recent research with the National Endowment for the Arts in the United States, assessing the economic and cultural impact artists and creative projects can have on urban settings.

The Glasgow School of Art's Distinguished Chair Award is one of only three in the UK. Funded by the Fulbright Commission in partnership with the School of Art for three years, each successful Chair will carry out six months work during the academic year they are in post.

Professor Ann Markusen said: I am so delighted to have been here at the Urban Lab, whose mission is to bring the skills and energy of faculty and students into closer contact with the many people who shape and govern Glasgow and other Scottish cities and towns.'

**Deutsche Bank Award**

In September 2009 Deutsche Bank approached The Glasgow School of Art with the opportunity to participate in their award scheme for graduating students in art schools and colleges with the chance to win £10,000 to launch their own business. These awards have been offered for 17 years to support students in the crucial year after graduating and in 2009/10 GSA has joined the Deutsche Bank scheme – one of only two schools outside London to be included.

Yvonne Elliot and Marion Parola on the M.Des Fashion + Textiles programme were selected to take the £10,000 prize money and business training to launch their proposed business. The other finalists were also commended for their plans and the GSA joins Deutsche Bank in wishing them all success for the future: Laura Franzini, MDes Design Innovation and Sarah Drummond, MDes Design Innovation.

→BRIEFING

**RIBA Bronze medal**

Jack Hudspith has won RIBA's top undergraduate award in 2010, the President's Bronze Medal, following in the footsteps of Brian Macken who won the Bronze Medal 2006. The President's Medal Student Awards are awarded annually to graduating students to promote excellence in the study of architecture, 'rewarding talent and encouraging architectural debate world-wide'.

A record 270 Schools of architecture from more than 60 countries were invited by the RIBA to nominate their best student design projects. Hudspith landed the £2,000 prize for his Cook School Proposals for Braco, a rural and distinctive landscape in Perthshire, and home to one of the finest examples of a Roman fort in Britain. Jack says, "The Cook School is a building based on simple architectural principles that respond to their context through light, material and function. I drew on the passive ideals of hermits and monastic communities as ancient environmental precedents. The scheme reinterprets and becomes part of the lost ramparts, destroyed by previous settlements, through the use of materials and forms that work well close to the ground. The building hence creates a direct relationship with the growing and cultivation of food at a very human scale." View images of Jack's project at [www.presidentsmedals.com](http://www.presidentsmedals.com)

**Best New Blood**

Congratulations to The Glasgow School of Art's Visual Communication department (Illustration 3rd year) winning two yellow pencils at the D&AD awards 2010 in London. Michael Bow, (Visual Communication 2010) won the D&AD Young Blood 'Best New Blood' Award in London for his innovative fly poster campaign whilst Abdi Adam and Fang Zhou won the coveted Student Yellow Pencil.

The highly acclaimed D&AD Student Awards, in their 32nd year, attracted 3050 student teams from across the world. [www.youtube.com/glasgowschoolofart](http://www.youtube.com/glasgowschoolofart)

# FUTURE GSA

**With the approval of plans for the first phase of the GSA's ambitious Garnethill Campus development, Steven Holl Architects and JM Architects are set to deliver a 21st century campus. Rory Weller investigates the future of Renfrew Street...**

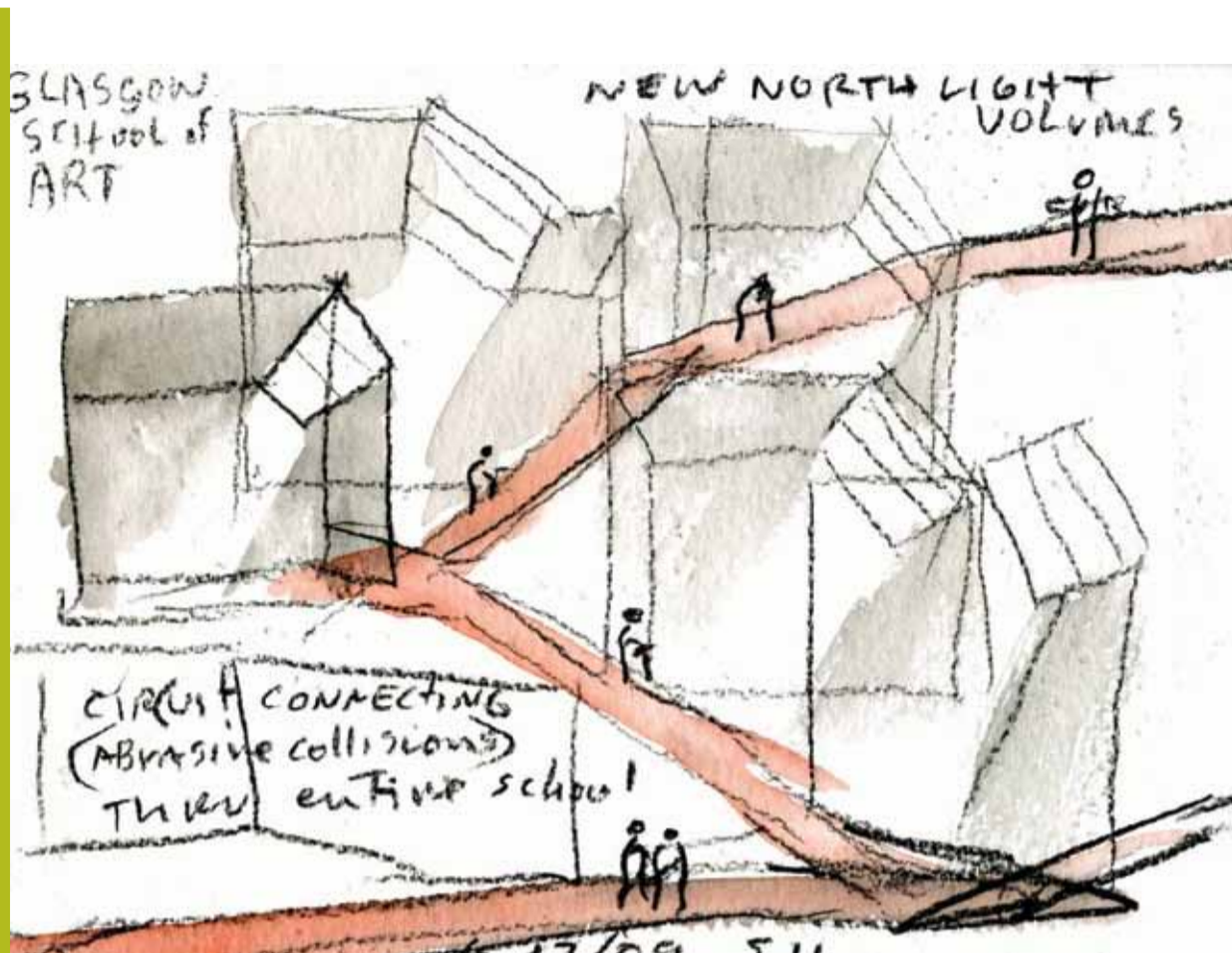
→ Famously, when The Glasgow School of Art published research into its new estates strategy almost five years ago only one building was found to be entirely fit for purpose – The Mackintosh Building. Surely it's no coincidence that the architect who won the international competition to begin the School's 21st century renaissance was one who truly understood the importance of the Mackintosh Building, not just as a design icon but as a living place of learning and discovery.

"There was a danger when we brought in a designer to build something opposite the Mackintosh that their primary motivation would be about the relationship between their building and a Mackintosh building," explains GSA Director Professor Seona Reid. The search for a world-class architect-led design team to deliver Phase 1 of the urban campus masterplan generated 253 entries from around the world, including several Pritzker Architecture Prize Laureates. But it was American Steven Holl, working with the Glasgow office of JM Architects, who was announced as the unanimous winner last September.

"The danger was that the energy and the focus would go in to the façade," Seona continues. "Of course, in terms of the city and the legacy of our built environment the building as object is incredibly important. But for us, what was more important was actually what it was going to do and give to us as an educational institution. What it would do for our educational programme for our students and staff. →



2 Watercolour, circuit of connection, Steven Holl.  
3 Dalhousie Street view.



→ The competition was to appoint an architect-led team rather than pick a design and the partnership between Holl and Glasgow's Henry McKeown and Iain Alexander of JM Architects has allowed for a fluid and organic design process, one that by drawing directly on the GSA's creative pool can reflect on life there too. Both McKeown and Alexander were students at the GSA and have taught at the School. And it was they who persuaded Steven Holl to enter the competition.

Holl was described by TIME magazine as America's Best Architect, for buildings that satisfy the spirit as well as the eye. "He's driven by architecture every day of his life," says McKeown, "to witness that first hand is a wonderful experience. It's a reminder that there's still a bit of art left in architecture."

The Scottish team isn't running around doing the hard work for what will be Holl's first building in the UK. McKeown describes the work as collaborative with a great deal of aesthetic empathy. Without a preconception of what the building was going to look like the design process is driven by context – about understanding what the building is going to be beside, how it's going to organise itself and how light and circulation will work. All these basic core principles of architecture are being applied and a building is gradually evolving.

"It's important to stress this methodology is based on ideas that are half-intuitive and half informed by context," McKeown explains, "it's the urban context of Garnethill, the presence of the Mack and its DNA. The other building will be counterpoint of that."

"We bring a lot of local knowledge and local intelligence. It's how the city works and how systems work and how the culture of the Mackintosh is. And we bring a lot of the undercurrent and underbelly of vital information that you wouldn't necessarily get from someone working remotely. There are so many subtleties that we can pass on which blend together in making a bit of architecture and helps Steven Holl's understanding of the place and culture of the school."

One example of this is the decision to keep the Assembly Hall. McKeown told Holl of one of his student memories about the day the Clash turned up unannounced for an impromptu afternoon gig. "The rumour went round the school the Clash were playing an acoustic set and before you knew it the entire Art School was packed in to the Assembly Hall and Joe Strummer was thrashing away."

"Swapping stories like this we were able to concretise with Steven the mythology of the Assembly Hall. The purpose of the building and its function and the fact that it belongs to the students and it has this vast history unlike the Foulis and the Newbery. It's underscored their intention to keep that as an urban object every bit as much as a cultural object. There's been a nice wee chemistry there in validating Steven's intuitive decision to keep it."

The idea of retention had to be rigorously argued: the School resisted it first time round asking that both financial function, and poetic arguments be made. "Steven did that very successfully – it's now embedded in to this scheme that is evolving. This fabulous story that in time will unfurl and amplify it."

Visiting other art schools Reid doesn't see the same sense of community and exchange of ideas that she does in Glasgow. Whatever the overall building looks like, one thing that will definitely feature highly is dedicated studio space. With many institutions disposing of them many years ago, what was once commonplace is now something of a rarity. "We believe that studios are at the heart of our education and still have dedicated space for students in the vast majority of our programmes," she says.

"Walk round the studios at the GSA and they're always full. Studio life is hugely important because it means there's a huge amount of peer to peer learning. If you have a lively studio you have lots of opportunities for that learning. You've got an ability to be

in pretty much constant contact with tutors and that relationship is very rich. It also means if a student is straying or suffering life issues it's often detectable. It's that studio life that means we've got the best retention rate in Scotland and the third in the UK after Oxford and Cambridge."

The School of Design is spearheading the redevelopment of the estates. The first phase will replace the School of Design buildings the Newbery Tower (currently housing Textiles, Jewellery & Silversmithing) and The Foulis Building (Product Design Engineering, Product Design, Visual Communications and The Centre for Advanced Textiles). Professor Irene McAra-McWilliam, Head of the School of Design believes too that the studio system is vital to life at the Art School and a feature she's keen to retain in the new building. "It's key to who we are and tied in with our identity."

**"YOU IMMEDIATELY GOT THE IDEA THAT HE HAD STUDIED MACKINTOSH, THAT HE HAD ANALYSED VERY ASTUTELY THE QUALITIES OF MACKINTOSH, PARTICULARLY HIS USE OF LIGHT."**

"Studio is our home but it's also our laboratory. The fantastic thing about studio is it's a shared environment. You can see very clearly in our type of discipline, which is visual and tangible, what other people are doing and it gives you a point of contact and influence. Studio is a place they can work where they can say 'That's my desk, that's my area of work'. We use that in a way that is highly creative: we pin things up on the wall, we have things around. It's like an exhibition in flux. That's quite an immersive learning experience compared to somebody who has to do all of that on their own. It's not enough to have the workplace of a desk. It's the nature of that environment is very conducive to the type of education that we want to be able to provide."

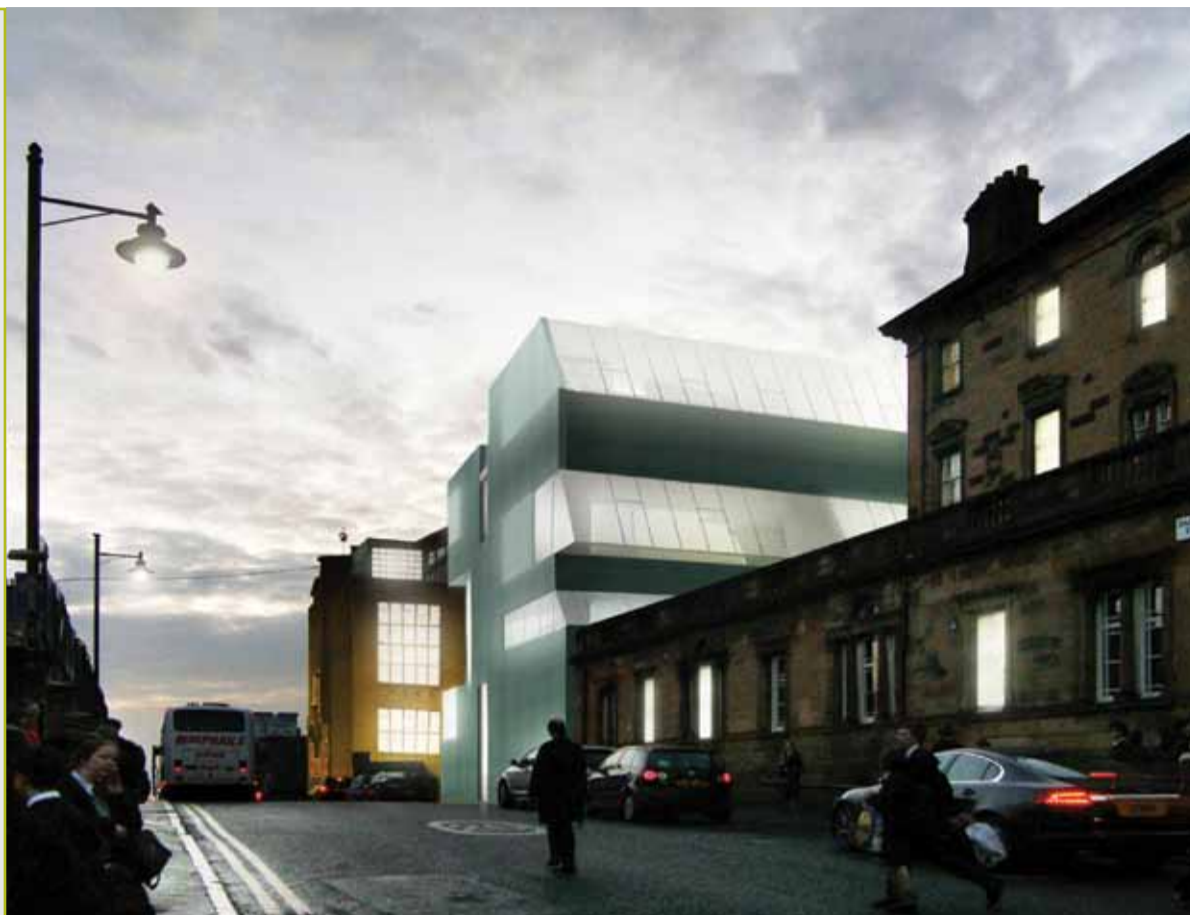
"That the studio is part of the learning process is absolutely fundamental. What we're hoping to explore within the new building is that we have studio space for our disciplines but also to allow us to work with others in an interdisciplinary way. It means that groups of students and staff can come together formally and informally and that will be an absolutely fantastic advantage for us."

As the new Estates Strategy research proved, the GSA needed to change. With the exception of the Mackintosh Building it struggles with its other accommodation, the majority of which wasn't built for its purpose. Spaces were found over the years as they were needed. Scattered over Garnethill and latterly also at Pacific Quay with the new Hub for the Digital Design Studio.

That the current estate lacks cohesion means that many functions are duplicated and the basic issue of geography creates barriers between the students, staff and departments.

Allowing for minds to meet is being actively built in to Steven Holl's design and something that Seona Reid calls creative abrasion. "Part of the problem in having a scattered building is you have to work very hard in getting people in different disciplines to connect with each other. The chance meetings, the chance conversations, the chance opportunities to see somebody else's work doesn't happen as much as it should. These





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opportunistic meetings are often the spark of ideas of working relationships and partnerships.”

McKeown is of the same opinion. “The big issue was the fact that some of the buildings are just running out of steam and can’t cope with the new programmes that are evolving and the research going forward. The School will always survive no matter what sort of accommodation it’s in but the new building will consolidate the campus into a much more tightly knit, much more dynamic space. What Seona is trying to achieve with the project is the idea that people from different disciplines can rub up against each other. Not literally, but intellectually and philosophically.”

Designers don’t have far to find a perfect example of this fertile friction in practice – just across the street in fact. “I think Mackintosh got it very well all the little nooks and crannies,” says McAra-McWilliam. “The desks and tables and seats where you can get together and work are almost like a little piece of studio. I think that was very much anticipated by Mackintosh in terms of thinking about the way that people work and the way we come upon unexpected encounters or the way we want to move out of our formal workplace to share ideas. We would like to have passages and spaces to meet people that encourage those kind of encounters.”

When introducing Steven Holl at a GSA lecture earlier this year Reid cited five reasons he’d been the unanimous choice of the judges. It was his poetic use of natural light, beautifully crafted buildings, sensitive response to historic environments, innovative engagement with sustainability and [in the Art School’s case] his respectful, but not subservient response to Mackintosh.

“He has a very articulate respect for Mackintosh,” Reid explains. “You immediately got the idea that he had studied Mackintosh, that he had analysed very astutely the qualities of Mackintosh, particularly his use of light. One of Mackintosh’s great materials is light and it’s also one of Steven’s.”

McKeown describes Holl’s “new language of light” as “light through every orifice”, not just the traditional north light of an art school. “It’s an idea of different kinds of light blending and working with each other to create all sorts of atmospheres and ambiances within the space itself.”

When he spoke to the School in January 2010 Holl himself stated that the design, although just in the early stages, was “a building about light”. He described that the building would relate to the Mack in a “calm and rather minimal way” with a “complimentary contrast” between the two.

The Mac, although a hundred years old, is still at the heart of the campus, and it’s this theme - enduring fitness for purpose – which Reid hopes the new building will take in to the future. “It demonstrates that if you get a good designer and that designer is working with, and for, the people that inhabit the building that you can create something that will be sustainable. Not just in green terms but also sustainability in appropriateness, functionality and the pleasure it gives people inside and outside. Mackintosh proved that you could achieve this at the turn of the 20th century and now, just in the second decade of the 21st we hope that Steven Holl will prove it again for a hundred years and more.”

For all of the latest news and further information on the new estate, visit [www.gsa.ac.uk/campusredevelopment](http://www.gsa.ac.uk/campusredevelopment)

→ View Steven Holl’s Friday lecture on the estate redevelopment online at [www.gsaevents.com](http://www.gsaevents.com)

**GSA**

## LAST CHANCE TO SEE...

### CALLING ALL STUDENTS OF THE FOULIS AND NEWBERY

This year sees the last ever Degree Show in the Foulis and Newbery buildings and we are going to say goodbye to them on a grand scale. Our Alumni and Events Manager, Kate Hollands, is planning an event to be held on the evening of Sunday 16 June – the night before the buildings are finally closed down for demolition work to begin. The event is for former students and staff who studied or worked on a course based in either of the two buildings. Unfortunately, we cannot open the event to a wider circle of people as our numbers are somewhat restricted.

We have already heard from a great many alumni and former staff interested in attending but we know there are other people out there with whom we have lost contact or for whom we have no course details and, therefore, cannot tie them up with any of the applicable courses. Think you know anyone who would want to be included? Please send Kate names, contact details, course dates and subject of study for friends who studied with you so she can ensure we include them in the invitation.

We would really like to get this information out to as many relevant alumni as possible so, if you haven’t done so already, please make contact soon. We don’t want anyone to miss out!

Contact Kate on +44 (0) 141 566 1446, at [k.hollands@gsa.ac.uk](mailto:k.hollands@gsa.ac.uk), or at The Glasgow School of Art, 167 Renfrew Street, Glasgow, G3 6RQ, UK.



Join our Last Chance to See...

Foulis and Newbery page at

[www.facebook.com/newberyfoulis](http://www.facebook.com/newberyfoulis)

# ART IS THE FLOWER. LIFE IS THE GREEN LEAF. LET EVERY ARTIST STRIVE TO MAKE HIS FLOWER A BEAUTIFUL LIVING THING.

*Charles Rennie Mackintosh*

The Glasgow School of Art is synonymous with Mackintosh's iconic proto-Modernist building which sits on the crest of Garnethill. Admired the world over for the originality of its exterior design, the beauty of its internal spaces and the brilliance of the architectural imagination that brought it into being, the story of the building has been told many times.

→ In a book entitled *The Flower and the Green Leaf: Glasgow School of Art in the Time of Charles Rennie Mackintosh*, Ray McKenzie focuses not on the Mackintosh Building itself, but on the first generation of students who received their education there – the students for whom it was designed and by whom it was first occupied. It is about the experience of these emergent practitioners who undertook their studies in the finest art school building in the world when it was brand new: the opportunities that were open to them, the staff who taught them and the aspirations they shared.

Ray McKenzie's book was published to accompany the opening of the major exhibition that marked the 100th anniversary of the official inauguration of the Mackintosh Building on 15 December 1909. Under the slightly different title of *The Flower and the Green Leaf: Glasgow School of Art in the early twentieth century*, the exhibition in the Mackintosh Museum showcased many of the works of art and design that are discussed and illustrated in his book.

## Crowning achievement

The building that was designed by Charles Rennie Mackintosh in 1897, radically altered by him a decade later and completed in December 1909 has become so identified with the educational institution it was intended to serve that we no longer make a distinction between the two; the physical structure of the building and the organisation that occupies it are effectively one and the same.

But The Glasgow School of Art is not a building. The 'Mackintosh Building', or 'the Mack' to use its weekday name, is just one of several structures dotted around the Garnethill campus which together comprise The Glasgow School of Art. Other buildings bear the names of various distinguished contributors to the School's history, such as Eugene Bourdon, Francis Newbery and Sir Harry Jefferson Barnes. And yet visitors enquiring about the whereabouts of 'The Glasgow School of Art' would without question be directed to the Mack. As an architectural conception it is so outstanding that it obliterates the competition, dominating its surroundings in a way that no other building in the vicinity can hope to emulate. It is the crowning achievement of Mackintosh's career and a benchmark in the history of world architecture.

The Mack was built at a critical time in the School's history, providing not just a home for its staff and students but also a symbolic expression of the radically new approach to art education that was beginning to be practised within it. For over 50 years prior to this, the School had operated under the constraints of a system devised in London and imposed by central authority. In 1901 it was granted independence as a Scottish Central Institution with the freedom to devise and implement its own curriculum. The new building and the new ways of teaching came into being at the same time, with the same educational philosophy, and so were tailor-made for each other.

In 1901 the teaching staff numbered 38, with 840 registered students. The session lasted 40 weeks and local artists and architects acted as visitors to the classes and as examiners under the local prize scheme. Life classes for male and female students were held daily, in line with the art schools and ateliers of London and Paris. Materials for study included

a large collection of casts, reference and lending libraries and a reading room for periodicals. The School's record of success in national competitions was especially notable: since 1885, the School had taken 513 awards, including a Gold Medal at the Paris International 1900 Exhibition.

## Skilled leadership

Arguably the most important Director of the School was Francis (Fra) Newbery who headed the School from 1885 – 1914. It was during his Headship that Mackintosh's iconic structure was built and also that the School became completely independent with authority to issue its own Diplomas in Art, Design and Architecture.

Newbery, while firmly believing that everyone was a potential artist, did not subscribe to the myth of the 'undeveloped genius'. If the art instinct existed it was necessary to 'educate' it, a Latin term with connotations of 'drawing out'. But how did one educate, or educate, an innate propensity? By providing a fertile environment with knowledgeable and sympathetic teachers who had refined their own artistic individuality, and this was exactly what Fra Newbery set out to do.

Newbery's aspiration was for the School to be recognised as the equivalent of a 'university for the arts'. He introduced mandatory written examinations in art history for all Diploma candidates and developed various collaborative teaching initiatives with the University of Glasgow. Many of the senior staff were not only leading practitioners but also recognised authorities on the historical, technical and theoretical aspects of their disciplines, and with major publications to their names.

**"ARGUABLY THE MOST IMPORTANT DIRECTOR OF THE SCHOOL WAS FRANCIS (FRA) NEWBERY WHO HEADED THE SCHOOL FROM 1885 – 1914. IT WAS DURING HIS HEADSHIP THAT MACKINTOSH'S ICONIC STRUCTURE WAS BUILT..."**

Newbery made full use of the Mack's purpose-built lecture theatre in forging links between the School and the wider community. As well as GSA staff, lectures were given by distinguished visiting academics, with talks and recitals by theatrical celebrities such as Lillie Langtry and major literary figures such as George Bernard Shaw and WB Yeats.

A review of the work of students in the leading art schools in Britain and Ireland, published in 1916 states that: 'The Glasgow School of Art became early identified with

NEWBERY, WHILE FIRMLY BELIEVING THAT EVERYONE WAS A POTENTIAL ARTIST, DID NOT SUBSCRIBE TO THE MYTH OF THE 'UNDEVELOPED GENIUS'.



## THE FLOWER AND THE GREEN LEAF

Glasgow School of Art in the time of Charles Rennie Mackintosh

Edited by RAY MCKENZIE

that which was best in the new decorative movement; it became the established centre of rational and individualistic art training and execution. The School has led, public opinion has followed... The secret of the success of the School, reduced to a single word, is practicability... At the same time, individuality is allowed free play.'

Writing in 1928, then Director John Revel paid tribute to Newbery's 32 years of service to the School: 'Mr Newbery realised that while art may be national in character, it was in language international, and by the introduction of foreign professors and interchange of work with Continental cities, the School was in touch with all movements of importance in Europe and America.'

### Mackintosh and his building

Charles Rennie Mackintosh took evening classes at the School of Art from 1883 – 94. He also studied life drawing and modelling, and in 1899 he modelled the ornamental keystone for the front doorway of the Art School. Mackintosh joined the architectural firm of Honeyman and Keppie in 1889 and was made a partner in 1901.

The first half of his iconic School of Art building was completed by 1899. The School transferred to its new premises and began collecting funds to pay for the second half of the building, constructed in 1907 – 09. The competition conditions of 1896 asked only for North, South and East elevations and so the West elevation remained undesigned until 1906, ten years after the preparation of the winning entry. Since then, Mackintosh had had a further decade of personal development and the most interesting interiors belong to the second phase: the Board Room (now the Mackintosh Room), the Library and the Life Modelling Room.

Only after the building was completed did Mackintosh make the fully comprehensive set of Record Drawings which are seen as evidence of a premeditated unified design, although many features were in fact additions, adaptations and afterthoughts.

The completed building was opened in 1909 and the celebrations included a masque – *The Birth and Growth of Art* – written by Fra Newbery. In it, painting was represented symbolically as a rose. The idea of using a flower to embody this particular craft may have come from Mackintosh who had incorporated the distinctive 'roseball' motif into the stained glass panels in the doors of all the School's painting studios. In this, he may have been influenced by his wife, Margaret Macdonald, who is thought to have been responsible for many of the building's decorative elements.

Painting, by unspoken convention, was regarded by staff and students as the chief of all the arts. Press coverage of the inaugural exhibition in 1919 of the Glasgow Society of Painters and Sculptors, a group comprising former School of Art students, noted the courageous application of individuality in artistic expression, a quality much encouraged by Newbery's pedagogical approach of 'educing' the talents of fledgling artists. If the students were right in identifying painting as a rose in the 1909 masque, then the educational process was the soil from which it grew.

1904 saw the foundation of The Glasgow School of Architecture through the merger of architecture courses at The Glasgow School of Art and the Glasgow and West of Scotland Technical College. Eugene Bourdon was appointed shortly after the new joint course had been agreed. Architectural design was taught under Bourdon's supervision at both places but by distinct teams, so that at the Art School the emphasis was on artistic composition, while the Technical College focused on materials and construction. The tuition aimed at both preparing students for a professional career, and imparting a knowledge of architectural form

to painters, sculptors and decorative artists. For all students, the emphasis throughout was on practical work and design projects.

The period after 1900 in the new building had been one of great expansion in which the School was able to attract staff of international standing. The Department of Design and Decorative Art, which in the previous decade had created the Glasgow Style, was seen as one of the most important schools in Europe. The Glasgow Style had been developed in the School by four students – Charles Rennie Mackintosh, Herbert MacNair, and the sisters Margaret and Frances Macdonald. It gained international recognition as one of the 'New Art' styles and was at its pinnacle in the early twentieth century, at the time when the first stage of the School's new building was completed. Its showing at the International Exhibition of Modern Decorative Art at Turin in 1902 was a triumph: exhibits comprised around 100 examples by 44 artists, all trained in the School. Among them were examples of hammered metalwork, enamelling, bookbinding, stained glass, ceramic and glass decoration, gesso, needlework, etching block printing and lithography, along with book illustrations and designs for posters and textiles.

The abundance of plaster facsimiles of works of art in the Mackintosh Building is a striking reminder of the School's history as a place of higher learning. The original collection ran to over 1,000 pieces, though an inventory compiled in 2008 lists around 200 individual items. Along with life models, these pieces presented students with a succession of graded visual challenges in their progress towards the mastery of form. The ubiquity of sculpture in both the building and the curriculum meant that the skills developed in the Department of Modelling and Sculpture were seen as a central part of almost every other discipline in the School.

### Moving forward

The history of Glasgow School of Art stretches in one direction back to the 1840s – more than two decades before Mackintosh was born – and in the other to the present day, encompassing a period that has seen it undergo many changes both in its organisational structure and its approach to the teaching of art and design.

### GS&A

→ Ray Mackenzie's book and the exhibition that accompanies it, were part of an extended programme of events to reflect on the past and project into the future. The most ambitious programme of estates development the School has undertaken since the construction of the Mackintosh Building is underway: the jewel in the crown is a commission to design a bespoke new structure which will rise on the site of the three buildings that currently face the Mack from the opposite side of Renfrew Street. The architect of the new building is Steven Holl, whose proposal was selected from seven shortlisted international architectural practices (see article page 7).

Mackintosh's masterwork, at the focus of the campus, has become a place of pilgrimage, yet remains proudly in use for its original purpose. Having occupied the Mackintosh Building for a century, the School is in pole position to assess its achievements in the knowledge that another, equally exciting, phase of its history is about to begin, and that the educational – as well as the architectural – consequences are likely to be just as far-reaching.

- 1 Yukako Sakakura.
- 2 Mackintosh collage by St Angela's Primary and Alan Shaw.

→BRIEFING

**Lamb fellowship**

Andrew Lamb, Silversmithing and Jewellery lecturer, has been awarded the 2010 Arts Foundation Fellowship Award of £10,000.

Helen Marriott, Joint Head of S+J said, "We were delighted that he was shortlisted and thrilled that he was the winner. He has been a great inspiration to our students and staff and want to congratulate him on his excellent work and dedication."

Andrew plans to go to Padua in Italy to do some work with goldsmith Giovanni Corvaja as part of the award.



**THE Award**

The GSA's Learning Resources Team won the UK-wide Times Higher Education Leadership and Management Awards 2010 Outstanding Library Team of the Year Award 2010.

Shortlisted against Birkbeck College – University of London, Edinburgh Napier University, University of Glasgow, University of Huddersfield and the University of the West of England, the GSA Team walked away with the award at a gala awards dinner in London on the 17th June.

Joanna Newman, Head of Higher Education at the British Library and one of the award judges said, "All the entries were of a very high standard, but the panel were unanimous in awarding The Glasgow School of Art the accolade. We were impressed with the winning entry's innovative use of technology, tailoring information research literacy into personalised learning to help students realise their potential and broaden their research horizons."

# GSA NEWS

**New Dynamics in Ageing**

Pioneering research that could improve rehabilitation after stroke, speed up recovery from joint replacements and prevent falls in older people has been launched in partnership with the GSA. Engineers, scientists, designers and healthcare professionals from across the UK will join forces with members of the public to convert powerful biomechanical data into simple, computer-generated animations to help patients visualise how their bodies move.

The four-year project, led by the University of Strathclyde, is being developed in partnership with the GSA, Glasgow Caledonian University, Glasgow University, Newcastle University, the University of Southampton, and the NHS in the West of Scotland.

The team will use the new technology in a wide range of clinical areas. Patient data can be converted into an animated figure and relevant biomechanical data overlaid for example, green and red markers demonstrating acceptable and unacceptable levels of stress on the body. This area of work is being led by GSA's Senior Researcher Professor Alastair Macdonald.

<http://bit.ly/fUt7U8>



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**Best-selling author appointed writer in residence**

Award-winning novelist Louise Welsh has been appointed writer-in-residence at The Glasgow School of Art. Bestselling author of *The Cutting Room*, *Tamburlaine Must Die*, *The Bullet Trick* and *Naming the Bones* and winner of the Crime Writers Association Creasey Dagger and the Saltire First Book Award, Louise brings a wealth of creative writing experience and expertise to the post.

Louise follows in the illustrious footsteps of the likes of Alasdair Gray and Liz Lochhead. Director Seona Reid said, "The opportunity to work with a writer in residence of such literary stature is hugely rewarding. There is a wealth of creative writing talent across the Art School. I am sure Louise will draw it out and also encourage others to make a start."

Louise said, "One thing I would like to say is that writers are always learning and I'm still going through the same process students are going through. We're all still facing the same blank page and we all need a sounding board to know when things are working or not. But while sharing and discussing work is valuable, I don't want to turn out writers exactly like me, I want to help writers find their own way."

**Centre for Design innovation**

The GSA has partnered with Highlands and Islands Enterprise (HIE), to establish The Centre for Design Innovation at the Enterprise Park, Forres.

Alex Paterson, Chief Executive of Highlands and Islands Enterprise, said HIE was delighted to be helping the School set up in the North of Scotland.

"The work that GSA is doing from its new base in Moray focuses on tackling challenges faced by businesses and communities, enabling them to grasp opportunities and generate economic growth. This includes exploring ways in which current and future services might be provided into local communities, for example healthcare, education and banking."

The Centre for Design Innovation works with local, national and international partners around three key themes. Leading researchers and students are looking at assisting small enterprises across the region to collaborate, helping them to exploit new opportunities and markets together. This will also be piloted across sectors, such as food and drink and tourism. Finally, the Centre will explore how services can be delivered more effectively into rural communities.



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→BRIEFING

**Degree Show Lottery Win**

For the last three years, school children from across Scotland have been invited to visit the Degree Show to tour the show led by current GSA students. The tours have annually attracted over three hundred students and last Degree Show, for the first time, local community groups and arts initiatives were invited to join them.

Over the 6 days GSA played host to groups such as the Women's Library, Garnethill Ladies Pensioner Group and the 1st Glasgow Cub Scout Group in addition to high school and college students from throughout Scotland and the North East of England.

St Angela's Primary in Renfrew who were recently awarded a 'Green Flag', worked on a project themed around the centenary of the Mackintosh Building and sustainability. They created a massive collage of Mackintosh himself recycling back issues of the postgraduate and undergraduate prospectuses and unused degree show tickets. The image was then transformed by Alan Shaw (CAT) into a beautiful wall hanging that was donated to the school at their end of term prize giving ceremony.

**RIAS**

Graduate Alex Whitton, winner of the School's 2010 Newbery Award, has won two awards and commended for another at The Scottish Student Awards for Architecture.

The 2010 judges were Iain Docherty, Professor of Public Policy and Governance, University of Glasgow, David Dunbar President RIAS, Ian Gilzean, Chief Architect, Scottish Government and Ian McKnight, Partner, Hackett Hall McKnight, Belfast.

They were unanimous in their selection of the Mackintosh School of Architecture's Alex Whitton as, not only the recipient of the RIAS Rowand Anderson Silver Medal, but also the winner of the RIAS Drawing Award. Alex was also Highly Commended in a category he had not been submitted for, Architecture and Design Scotland's Urban Design Award.

- 1 Installation view, Venice Biennale, Karla Black.  
2 U-Bahn posters, Tabrez Ahmad.

# ALUMNI NEWS

## → BRIEFING

### New Designers

This year's New Designers saw over 3,000 graduates show their work in the dynamic environment of the Business Design Centre. The quality of the work on display was of a high standard, establishing New Designers as a premium graduate event for innovative ideas from the future generation of designers, and GSA students once again saw success. Congratulations to award-winning GSA student/graduate at New Designers this year – Morven Strachan (Textile Design) and Hannah Davies, Visual Communication 2009 (one Year on award).

### Cain Threadneedle Win

GSA Alumna Patricia Cain has won the £25,000 Threadneedle Prize for her dramatic pastel of Glasgow's Riverside Museum. Cain won the Aspect Prize earlier this year and continues that success with this award. The Glasgow Riverside Museum of Transport was designed by architect Zaha Hadid.

### Hoskins

Gareth Hoskins Architects have won the competition for the major redevelopment of the Grade A listed Aberdeen Art Gallery for Aberdeen City Council.

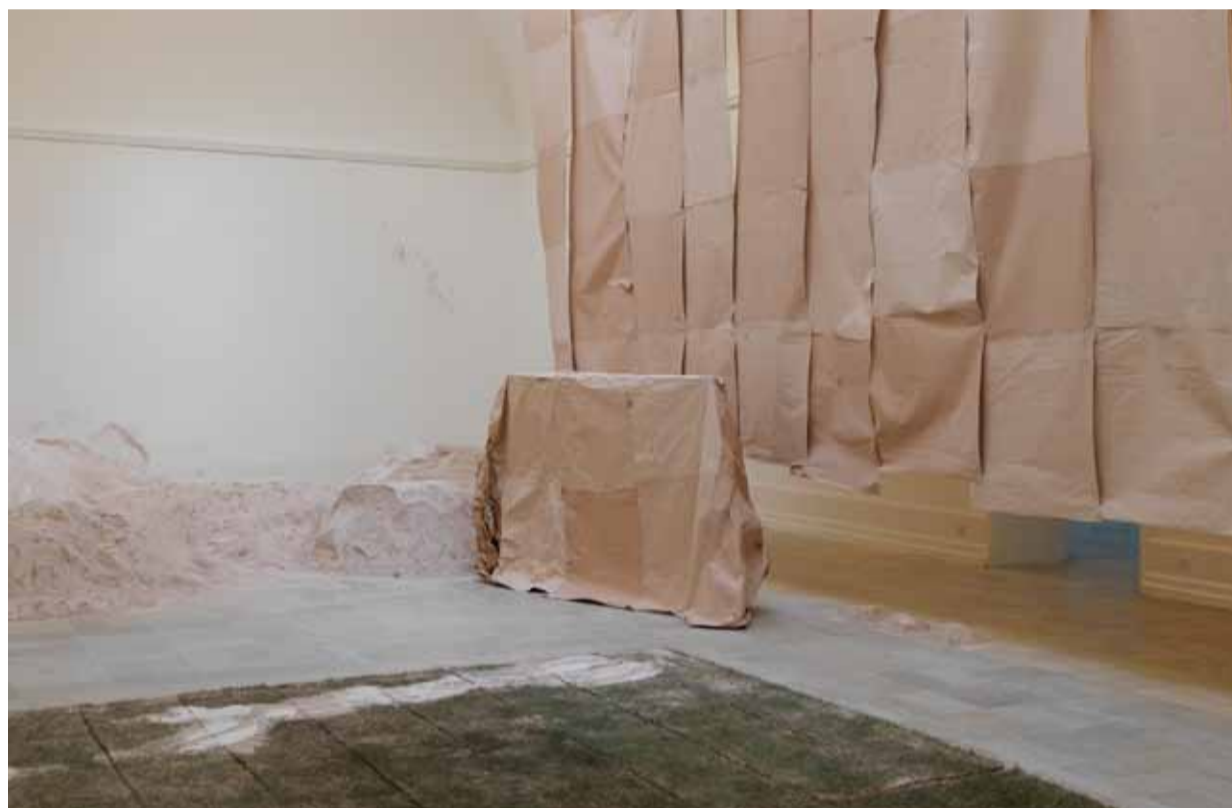
The Gallery collections cover both applied and fine arts and range from the predominantly figurative MacDonald collection to contemporary works. The Gallery has a particularly fine collection of works by the Scottish Colourists and contemporary artists and recently hosted a major exhibition of the surrealist sculptor Ron Mueck.

These competition proposals will now be explored and tested further through an initial design study with Gallery staff and the public to then develop a detailed scheme through to completion.

### Turner Prize

The winner of the Turner Prize 2009 was 1995 MFA graduate Richard Wright. With another GSA graduate Lucy Skaer, also nominated for the 2009 Turner Prize, the School has now produced 25% of the Turner Prize nominees since 2005. Three of the Turner Prize winners since its inaugural year in 1984 have been graduates of The Glasgow School of Art – Douglas Gordon, Simon Starling and now Richard Wright.

The MFA programme is well-known for attracting applicants from all over the world and for producing graduates who go on to international success. Alongside Richard Wright, these include 2005 Turner Prize winner Simon Starling, and artists such as Claire Barclay, Rosalind Nashashibi and Martin Boyce who have represented Scotland in such prestigious exhibitions as the Venice Biennale.



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### Venice Biennale

Visual artist Karla Black (MFA 2004) has been selected to represent Scotland at the 54th International Art Exhibition – *La Biennale di Venezia*, the world's largest and most prestigious showcase for contemporary visual arts. Selected from an open call, the exhibition will be curated by The Fruitmarket Gallery for presentation in Venice from June to November 2011.

Fiona Bradley, Director of The Fruitmarket Gallery said, "The Fruitmarket Gallery is delighted to have been selected to curate Scotland and Venice 2011, and to be working with Karla Black. Karla is one of Scotland's most interesting artists, whose beautiful, thoughtful and visceral sculpture has already made an impact internationally and in Scotland."

This will be the fifth presentation from Scotland and Venice, a partnership between the Scottish Arts Council, National Galleries of Scotland and the British Council Scotland. GSA alumni feature heavily among those selected for the shows since 2003, including Turner Prize winner Simon Starling and Turner Prize nominees, Cathy Wilkes, Jim Lambie and Lucy Skaer, and Karla also follows in the footsteps of Martin Boyce's solo show in 2009.

Culture Minister Fiona Hyslop said: "Following the tremendous success of Martin Boyce's installation *No Reflections* at the 2009 Biennale, I am delighted to see the same partners working together to ensure an equally inspirational Scottish presence in 2011.

"I am confident that Karla Black's involvement will build on the success of previous years and look forward to hearing the detail of the project."

### Dyson Awards

Ian Guy, a recent Product Design Engineering graduate, made the finals of the James Dyson Awards from over 500 International entries.

Ian was the only Scottish Entrant to have been short listed this year in the James Dyson Award – a competition which champions innovative design engineering geared at solving real human problems.

Ian, 20 years old from Lochwinnoch, has spent the past year working with leading anaesthetists at Glasgow's RHSC Yorkhill to tackle the problem of Air Entrainment in Intravenous Drip Lines.

Air Entrainment is the problem of air bubbles forming in the infusion line. These bubbles cause a variety of problems, mainly staff distraction which consequently lowers patient safety – you don't want to be wasting time removing air bubbles if a patient falls into a critical condition in theatre. At the extreme end of the spectrum these bubbles can result in fatality via air embolism – when a bubble passes into a patient's bloodstream and stops blood flow.

Ian's design includes the addition of a small floating seal which prevents air entrainments from rigid fluid containers running dry the most dangerous mechanism of entrainment due to the large volume of the air entrained, and the time consuming removal method.

One of last year's finalists, (placed second), the GSA's Jude Pullen, is now working for Dyson.

## → BRIEFING

### Mypolice

Sarah Drummond, Product Design graduate, has won a national service design award for her innovative ideas to improve the relationship between the police and the public. *Mypolice* is an idea for a website where members of the public can give feedback, express thanks or tell their story about their experiences with the police and offer suggestions for improvements. In doing so an otherwise alienating procedure is focused upon the member of the public concerned and their experience as a victim of crime is made central to the process. Design graduates Sarah Drummond and Lauren Currie have been building on the success of their National Service Award with a feature from the BBC.

"Forces are finding that social media can be an investigative tool. Set up by designers Sarah Drummond and Lauren Currie, it hopes to become a central point on which members of the public can relate the good and bad of their experiences with the police."

<http://mypolice.org>

### Finnish Honour

Charles Sandison (Fine Art Photography 1991, MFA 1993) is the 2010 winner of the *Ars Fennica* award, Finland's equivalent of the Turner Prize. Charles is the first artist from the UK to receive the award – presented by Finland's President Tarja Halonen. Charles has lived in Finland since 1995.



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- 1 *Inception*, Frances Law.
- 2 Sogol Mabaldi, Degree Show 2010. Image: McAteer
- 3 *Mademoiselle London* book launch.
- 4 *Flowers for Frida*, John Brown.

# ALUMNI NEWS

## → BRIEFING

### Franki Says

Franki Goodwin (Vis Com 1999 and visiting lecturer at the GSA) has launched an aside from her work as one half of BAFTA-winning duo Franki&Jonny – a book of very quirky illustration and poetry about life on the wrong side of chic in Paris (where Franki now lives). Collaborating with a writer in Paris *Mademoiselle London* have now launched issue 01. Available now from [www.mademoisellelondon.com](http://www.mademoisellelondon.com)

### Allure of the Seas

Embroidered and woven textiles alumna Tracy McAlister Mackay (1987) has recently completed a commission for 4 sight specific artworks for the international company Royal Caribbean cruise lines. The artworks will be put on permanently display on *The Allure of the Seas*, twin of *The Oasis of the Seas* – the largest cruise liners in the world. The artworks set sail in October 2010 on board the ship from Finland bound for her home port of Miami.

### Aspect Prize

International painter Frances Law (1980) and Steven Lindsay were shortlisted for the last ever Aspect Prize. The final show at the Fleming Collection, Mayfair, London, opened in January. Further information about the prize can be found at [www.theaspectprize.com](http://www.theaspectprize.com)

### Royal Flush

Sarah Milne graduate of Textiles (2007) and MDes TAF was selected to represent GSA at a reception at Buckingham Palace on 16 March hosted by HRH The Queen and HRH The Duke of Edinburgh. The reception recognizes individuals who have made a significant contribution to the British clothing industry.



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### Scottish Fashion Awards

GSA Textiles alumnus Jonathan Saunders was awarded Designer of the Year at the 2010 Scottish Fashion Awards, and Angela Cassidy took Scottish Textile brand of the Year at the fifth annual Scottish Fashion Awards staged at Glasgow Science Centre.

The event, now in its fifth year, has been seen as one of the industry's top events. Tessa Hartmann founder and producer of the event said: "I can hardly believe it's been 5 years since our inaugural launch in 2006. Who would have thought that designers and fashion players would now be using this award as a benchmark of their success and credibility? We are extremely proud of the growth and development of this event and I am eternally grateful to all our gracious and passionate sponsors who are as excited as we are about placing Scotland on the global fashion map! The 'Caledonista' stronghold is getting bigger!"



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### Spitalfields, I Goat

Sculpture graduate Kenny Hunter won the inaugural Spitalfields Sculpture Prize 2010. Hunter beat seven other shortlisted designs to win the £45,000 commission and his work – *I Goat* – is sited in Bishops Square, Spitalfields and will become a permanent part of the Spitalfields Public Art Collection, with the intention to create a sculpture park within the site featuring the winning sculptures of 2010 and beyond. Hunter is known for his monumental sculptures and his works have been exhibited worldwide.

*I Goat* shows a hand-sculpted goat standing atop a stack of packing crates. Hunter was inspired by Spitalfields' rich, ongoing, social history. The goat stands as a symbol for the various waves of migration that have found sanctuary in Spitalfields and helped to shape it. The goat, as an image of persecution and sacrifice, reflects how each successive group of immigrants have faced their own combination of conflict, oppression and poverty, all eventually finding a new home in London. The crates on which it stands reference the market as well as the ongoing history of transience and human flux.

A public vote was combined with those of the judges – including Sir Richard MacCormac, Nigel Hall and Alex Sainsbury – to decide the overall winner.

## → BRIEFING

### Chair A+DS

The GSA Mackintosh School of Architecture graduate Karen Anderson has been appointed the new Chair of Architecture + Design Scotland from 1 April 2010. Speaking of her appointment, Anderson said, "I am ready to help drive forward the Scottish Government's ambitions to deliver planning reform and support the creation of a better built environment in Scotland."

### Clo North

Recent graduates Clo (see *Making Waves* feature on page 4) recently completed collaboration with NORD Architecture for a bespoke lace fabric for their house in Scotland's Housing Expo in Inverness and their interior print fabrics featured in the September/October issue of *Homes & Interiors Scotland*.

### Liz Lochhead named as new Scots Makar

Poet and playwright Liz Lochhead (Drawing & Painting, 1970) has been announced by the First Minister Alex Salmond and former First Ministers Lord McConnell and Henry McLeish as Scotland's new Makar. Liz replaces Edwin Morgan who died in August last year.

### GSA graduate wins Danish art prize

GSA Painting graduate Jacob Dahlstrup Jensen, who graduated in 2010, has won a top prize at the annual autumn exhibition in Copenhagen, Denmark. The exhibition is open to all artists and this year, over 4000 pieces were submitted from which 73 were selected to exhibit in the old Carlsberg brewery hall in the city. As part of his prize, Jacob will undertake a 1 month residency at CCA Andratx in Mallorca.



"The scholarship money was a really crucial part of achieving my goals;...it enabled me to travel to Porto to do research as well as to purchase materials for degree show. The hard work paid off when I won 4 awards for the project including the Glasgow Institute of Architects Award and the GSA Newbery Medal; the first time for 7 years that an architect had won the top award of the GSA."

Alex Whitton, DipArch 2010, Keppie Scholarship

## DEVELOPMENT NEWS

### Access Scholarships at the GSA

As a graduate or friend of the GSA you already understand the value of our unique educational experience. We have a long and proud tradition of providing access to a world-class creative education based on the talent and ability of the individual, rather than their financial means – a principle to which we remain resolutely committed.

Over many years, and in particular over the last decade, the small marketing and development teams at the GSA have successfully secured financial support from organisations and individuals to enable us to provide Scholarships to many talented individuals who may otherwise have been unable to study here. In these difficult economic times we want to be able to do more.

We recognise that the financial pressures on students

are growing, and in response we want to increase the number of Scholarships we can award to support undergraduates, postgraduates and potential students from overseas.

Included with this issue of *Flow* is a leaflet about the GSA Access Scholarships. This is a new initiative. Building on our history of success, and we would be most grateful if you would consider making a contribution towards a scholarship at the GSA. Just £10 a month will provide life-changing support to students who need it most – providing freedom of choice, the space to think and the opportunity to grow.

Thankyou.

[www.gsa.ac.uk/donate](http://www.gsa.ac.uk/donate)

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#### Macdonald Patrons

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### Eleanor Taffner

The School was saddened to hear of the death of Eleanor Taffner. Together with her husband Donald, Eleanor made a significant contribution to the School over the last two decades. The Taffners were first introduced to the School in the mid-1980s and thanks to the intervention of Professor Tony Jones (former GSA director) were encouraged to fund the post of Mackintosh Curator. This support continued for over 15 years.

In 1991 Eleanor was invited to join the GSA board of governors and finally stepped down in 2003. In the same year (2003) Eleanor was made an Honorary Vice-President of the GSA.

Although New Yorkers with a highly successful business in TV and theatre, the Taffners had a strong affinity for GSA and for Glasgow in general. They were passionate art collectors and built up an



impressive collection of work by Mackintosh but were equally happy to purchase work from GSA Degree Shows and took great delight that a small purchase from a student could make such a difference.

Through their support and energy, Glasgow Museums' Mackintosh exhibition showcased at the Metropolitan Museum of Art in New York in 1996 before going on tour to Chicago and Los Angeles. In recognition of this, Eleanor was honoured by the City of Glasgow with the awarding of the prestigious Lord Provost's medal for her contribution to the arts.

March 1, 1931 —  
September 15, 2010

- 1 Fine Art studios, c.1968, from Archives and Collections Centre, GSA.
- 2 Projection of 'I made it all up', Morag Ross, Centenary Day December 2009.
- 3 Unveiling of Mackintosh 'blue plaque' at Glebe Place, London.

# MACKINTOSH 100

December 2009 launched a year of activity at the GSA celebrating the centenary of the Mackintosh Building. Images, speeches from Centenary Day, media clippings and details of all the year's centenary events can be found on the GSA's dedicated Mackintosh Centenary website at <http://centenary.gsa.ac.uk>. Here are some brief highlights.

### Three Stanzas for Charles Rennie Mackintosh

Scotland's Makar Liz Lochhead (drawing and painting, 1970) wrote and performed an exclusive poem in honour of the centenary of the opening of CRM's Mackintosh Building for The Glasgow School of Art, on Centenary Day.

i.

'It is but a plain building that is required'.  
North light, set dimensions for studios, that budget inspired  
In no way constrained you. Dear Ghost, Dear Genius,  
A plain wonder of a building's what you gave to us.  
Volume, light, line, astonishing rhythms of space,  
Guts, harmony, surprises, seemliness, a great place  
To work in, learn in, live in, take for granted.  
Much more than they ever knew they wanted  
Was what you gave Fra N., the Governors, the World,  
the Future --  
Changing for ever the possibilities of architecture.  
A prime modernist, squarely in the Scotch Baronial tradition  
And proud of it! Definitely beyond definition.  
Your details delight us endlessly with their endless variation --  
Always decorated construction, never constructed decoration.

ii.

'Art is the flower,' you said, and: 'Life is the green leaf'.  
Time is the judge. Time is the thief.

iii.

'Die Hoffnung ist' – graphic, 1901.  
Wee motif: the blaeberry of the Mackintosh Clan.  
The other? Much abstracted, a sprig of heather for your Margaret.  
'There is hope' lettered in your own alphabet --  
Blaeberry and heather twinned in that symbolism you devised.  
What if that motto you made your own was plagiarised?  
There is hope – yes -- in honest error, none  
In the 'mere stylist's' icy perfection.

Liz Lochhead

*Architectural note:* Stanza is also the Italian for 'room'. Though it would have been insulting to have built any kind of poem for CRM without some formal constraints, hence the couplets, hence the three famous quotes, the poet he was never constructed any two stanzas to the same proportions.

### Living Archive Lives

The Glasgow School of Art's Living Archive is now live. The online interactive Archive, a unique collaboration between MArch student Jacqueline Stephen, the GSA's Archives and Collections and Dog Digital, one of the UK's leading digital agencies, now forms a part of the School's centenary website.

The Archive celebrates the School's rich and varied history and provides an insight into life at the GSA from 1900 onwards. The School is inviting the public to contribute their memories and photographs of the GSA, its alumni, student life and artworks from the past century to form a part of this permanent historical record.

The Living Archive site is part of the centenary website for the school and shares the history of the Mackintosh Building and the wider history of The Glasgow School of Art using images and videos to share the experiences of its alumni and students, which will remain online to act as a historical record of life at the School.

[www.gsa.ac.uk/livingarchive](http://www.gsa.ac.uk/livingarchive)

### Mackintosh 100

On 15 December 2009, Clydesdale Bank introduced a new £100 banknote featuring Charles Rennie Mackintosh on the front and the Heart of Neolithic Orkney on the back. This is the last denomination to be issued in their world heritage series and fittingly, launched in the centenary year of CRM's masterwork, also featured the Mackintosh Building itself.

### Friends of GSA

Friends of Glasgow School of Art currently devote fund-raising energies to the provision of annual travel bursaries to assist GSA students, especially those going on Erasmus exchanges in need of help with travel or art material expenses. This year, however, to mark the Centenary of the Mackintosh Building, Friends held a Gala Reception at GSA, featuring drinks and canapés in the 4th floor loggia followed by a spectacular tribute to Edith Piaf, given by Christine Bovill, in the magnificent Mackintosh Library.



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The ambition of the event was to raise a £2,000 Travel Prize, to be awarded to a graduating GSA student in this centenary year. Artist, Martin Boyce, spoke supportively of the positive effects of travel in his own experience and Friends responded by donating the £2,000! It is hoped that the spirit of Mackintosh's own travel in Italy and France will imbue the work of the winner and have them reach for the artistic stars!

David Mullane,  
Chairman, Friends of Glasgow School of Art

**Members of Friends of GSA have a range of benefits including early access to Degree Show, external membership of the superb GSA library at half the annual rate and exclusive invitations to private views of exhibitions, talks and events. Contact [friends@gsa.ac.uk](mailto:friends@gsa.ac.uk) for an application form.**

### Mackintosh Blue Plaque

The London studios where the architect, designer, and painter spent eight years of his life were finally recognised at the start of the Centenary with the unveiling of a Blue Plaque. Located at Hans Studios in Glebe Place, a narrow wynd in Chelsea, it commemorates the period between 1915 and 1923 when Mackintosh lived and worked in London with his wife, Margaret Macdonald.

The initiative was supported by the Royal Borough, the Chelsea Society, and the Church Commissions for England, while the plaque was unveiled by Daria Coleridge, the Mayoress of the Royal Borough of Kensington and Chelsea.

### → Future Events at the GSA

For full listings of all upcoming exhibitions and events at the GSA, please visit [www.gsaevents.com/future](http://www.gsaevents.com/future)